

# AQUAFERA: GAZE.RESILIENCE

更+  
当代  
GLAL ART



*JULIA WINTER*

*AGNÈS  
VANDERMARCO*

*HANWEN YANG*

**What is an expression art ?** The exists an inexhaustible wellspring of creativity that flows through the minds and hearts, from diverse corners of the world, to express feelings, critics... We witness the powerful convergence of the artistic expressions of three female artists—Julia Winter, Agnès Vandermarcq, and Hanwen Yang.

In this journey, these three artists beckon us to gaze into the depths of human existence, the ebb, and flow of time, and the undying spirit of resilience, all against the backdrop : Force of Water.

**Julia Winter**, a Dutch artist in Singapore. Her work is a unique and individualistic visual vocabulary, creating a poetic and imaginative body of work. Winter's art blends and juxtaposes differences, such as male-female, past-present, and guilt-innocence...She explores the transformative influence of time and awakening the past through fragments of memory. Winter's work merges two personalities from different worlds, reflecting her theme of contrasting opposites. Winter is at the forefront of a new wave in art, having a fresh perspective and mode of

thought. She achieves this by seamlessly incorporating multimedia into her artistic expressions, making her a pivotal figure in the new edge.

Agnès Vandermarcq, a French artist residing in Singapore, employs her seasoned and emotionally charged technique to convey her unique perspective on art, celebrating the enchanting beauty of serendipity and the interconnected narratives within a tranquil, Asian-inspired backdrop. She finds delight in the act of dissecting, scrutinizing, and meandering alongside weathered canvases and engravings, embarking on an artistic adventure with each creation. Embracing a philosophy of harmonizing shapes with narratives, she warmly welcomes the pleasant surprises that occasional accidents can yield, often utilizing collage and engraving to facilitate a meaningful dialogue within her artwork.

Yang Han Wen is a Singapore based artist, combines stacked objects and entwined lines to explore the interconnectedness, influences, and self-balance within human relationships. Her work delves into the diverse array of beauty standards imposed on women, with a keen desire to challenge and unlearn these impossible societal norms. She encourages viewers to reflect on their own perceptions of beauty and the human form. Her work revolves around social and mental issues, particularly focus on beauty standards and the impact of female physical autonomy. She aims to challenge societal norms and promote self-acceptance and comfort in one's body.

"Aquafera: Gaze. Resilience" is more than a collection of art; it is a profound exploration of themes that transcend boundaries. It is a testament to the creative forces that bind humanity, a shared gaze into the depths of our collective soul.

We invite you in this visual tapestry of thoughts, feelings, and dreams. As you turn the pages, you will find yourself at the nexus of these unique artists' voices, pondering their insights on womanhood, resistance, water's force, and the ever-flowing river of time : the power to shape our own vision of the world and to adapt to life's challenges with an open, flexible, and ever-evolving perspective.

**JULIA WINTER**

**AGNÈS  
VANDERMARCO**

**HANWEN YANG**

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**"We don't see things as they  
are, we see them as we are."**

**-ANAI'S NIN**

## Agnès Vandermarcq

After studying Fine Arts in France (at the Bordeaux University of Fine Arts), Agnès Vandermarcq worked in various French museums. It was a four-year stay in Italy that triggered her artistic adventure. Ancient techniques such as fresco and tempera, learned at the Academia Linearius in Rome, are at the heart of her artistic creation.

Living for many years in Belgium, Agnès trained in a printmaking academy under the artist Kiki Crèvecoeur. She specialized in various metal engraving techniques (sugar aquatint, drypoint, etc.).

Having arrived in Singapore two years ago, she currently splits her time between Europe and Asia. Bringing her own press with her, she also works regularly in Tiong Barhu, where her friend Cheva opens the doors to her studio: The Bee's Knees Press.

In her current creations, Agnès combines engravings, ancient documents, and fragments of paintings. She enjoys evoking memories and improbable geographies. Her latest series, "A contre-courant," an assemblage of torn engravings and monotypes, reflects her vision of art, the richness of serendipity, correspondences, and intertwined stories.

Agnès has been exhibiting regularly since 2004 in France and Belgium, both in group exhibitions and solo shows. In June, she participated in the Printmaking Days in Paris.



## Agnès Vandermarcq



Against wave 1  
Collage sugar engravings, dry point and  
monotype + copper foil  
Diameter 50 cm, unique pc



Against wave 2  
Collage sugar engravings, dry point and  
monotype + copper foil  
Diameter 50 cm, unique pc



Against wave 3  
Collage sugar engravings, dry point and  
monotype + copper foil  
Diameter 35 cm, unique pc



Against wave 4  
Collage sugar engravings, dry point and  
monotype + copper foil  
Diameter 35 cm, unique pc

## Agnès Vandermarcq



Against wave 5  
Collage sugar engravings, dry point and  
monotype + copper foil  
65x24 cm, unique pc

### **Artist statement:**

In my workshop, I often find myself using old canvases or engravings. I tear them, examine them, and decide to wander with them. It's in this process that I find the adventure of creation. At the heart of this desire is the longing to be surprised by the correspondences of shapes and stories. I enjoy practicing collage to create a dialogue. Always sensitive to accidents and chance encounters, I love the idea that in these connections, sometimes brought about by randomness, emotions and poetry can slip in.

In the "Against wave" series, torn pieces of various engravings, old or recent, sometimes reworked as monotypes, create puzzle-like universes in which Man attempts to navigate.

In reference to the Japanese art of Kintsugi, in which the crack in a ceramic is accentuated by the application of gold leaf during its repair, a thin thread of copper is laid on some of my collages to suggest the fractures in our worlds.

## Hanwen Yang

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Untitled I  
2022  
Acrylic on canvas  
112x91.5 cm



Untitled II  
2022  
Acrylic on canvas  
112x91.5 cm

### **Artwork statement:**

The works combine stacked objects and entwined lines to show the ties, influences, and self-balance of human relationships. They aim to shed light on the diverse multitude of beauty standards for women in this series. The works wish to implore audiences to unlearn impossible societal beauty standards and promote acceptance and comfort in one's body. They seek to encourage the audience to introspect on their own views about beauty and the physical form.

While many people often say we should be ourselves and be comfortable with our own beauty and bodies, it's inevitable that we live under the gaze of others, subject to judgments. The 'male gaze' is another area that intrigues us, as we realize that certain standards are not necessarily set by ourselves. The way we perceive women differs from how men see women. We should learn to acknowledge that there can be more than one definition of beauty.

## Hanwen Yang



Untitled 3  
2022  
Silkscreen on paper  
50x36 cm



Untitled 4  
2022  
Silkscreen on paper  
59x42 cm

### **ARTIST BIO**

Yang Han Wen (b.1998) is an artist currently based in Singapore. She graduated from Nanyang Academy of Fine Arts with Diploma in Fine Art Printmaking, and achieved her BA (Hons) Fine Art Practice from University of Central Lancashire in 2021. Most of her work mainly focus on drawing and printmaking. She always uses stacked objects and human bodies to reflect social or mental issues. Her current practice focuses on the beauty standards, the reality of female physical autonomy and their impact on women in the 21st century. She showcased her work in the public showcase 'World's 50 Best Restaurants' held by Singapore Tourism Board in 2019, took part in the exhibition 'Towards Unlearning' at Gajah Gallery and 'Moving Plate' at Mulan Gallery in 2021. She recently exhibited in 'Open Print Exchange' at 5/R Hall&Gallery in Japan. Her works have been featured by <Class Acts Zine> at National Design Centre Singapore and <Open Print Exchange Catalogue> Cologne, Germany.



## Julia Winter

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Julia Winter is a Dutch artist who consider herself a global citizen, with a long international career and multitudes of group and solo exhibitions worldwide. She draws inspiration from her experience living in many countries and identifying most relevant political and social challenges. The works result in a poetic and surprising imaginary that is executed in a highly

### **Major Exhibitions:**

*Textiel Biennale, Images of Power. Museum Rijswijk(NL), National Arts Club, New York(NY), Big Art , Amsterdam(NL), SMU Suantio Gallery, Singapore, Ferbeke Foundation, Kemzeke (BE), Gallery RonLangArt , Amsterdam (NL), Gallery Onetwentyeight, New York, (NY), Tsaritsyno Museum, Moscow (RU), Eileen S. Kaminsky Foundation Residency (NJ), Paviljoen Welgelegen, Haarlem (NL), Hermitage Museum, Amsterdam (NL), Museum Jan van der Togt, Amstelveen (NL), Museum Van Bommel van Dam, Venlo (NL), Art Chapel, Amsterdam, (NL) Stedelijk Museum, Kampen (NL), Center for Contemporary Art, Winzavod, Moscow(RU), Neuberger Museum of Art, New York (NY), Villa Empain, Brussels (Be), Other Gallery, Beijing (China), Lena & Roselli Gallery, Szentendre (Hungary), Art Gallery Erwin Seppi, Meran (Italy), Permuseum, Amsterdam (NL), Gemak, The Hague (NL) , Museum of*

### **Artist Statement :**

I seek the combination of differences, contrasts such as male-female, past-present, guilt-innocence and melt them together into a new poetic and sometimes political reality. By transforming I like to show a time influence and how it constantly changes our perception. The past is reawakened in a reconstruction of shards or with fragments of memories. These memories transform us and our futures. At a time when emigration has become a common phenomenon, we have to accept an ongoing negotiation and exchange between irreconcilable differences. In the media, we see a huge number of different faces and in our cities, we experience new national and ethnic mixtures.

### **Inspiration**

There are some artists that inspire me :Jannis Kounellis emphasizes in his work the poetic meaning that object or materials can embody. Joseph Beuys did more or less the same, but creates his own metaphorical meanings that are linked to materials such as honey, felt, metal, grease, etc. Artists like Christian Boltanski, Louise Bourgeois and Annette Messager create works wherein every object has an emotional history associated with it . The artists such as Vladimir Tatlin and Alexander Rodchenko thought about integrating their architectural objects into the public domain.



## Julia Winter

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### Double U Serie



Mother and Daughters

2013

Multi-Media: Photo on Plexiglass, acrylic paint, men`s shirt.

140x110x6 cm

#### About works "Double U"

In my "Double U" portraits two personalities blend together, even if they come from totally different worlds. The juxtaposition of different worlds is a recurrent theme in my works. I use opposites like male-female, past-present or guilt-innocence and transmute them into a poetic or sometimes in a more political reality. The first transparent image is mounted on Plexiglas whilst the second portrait is affixed to the underlying surface of the frame. This means that we look through the first layer at the second one and thus end up seeing and recognising a mash of two portraits. Walking from one end of the picture to the other, the two layers differ slightly depending on the angle from which we look at the underlying image. Suddenly we seem to participate in the portrait and it challenges us to look more closely.

## Julia Winter

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Double U Serie



Sirena

2012

Multi-Media: Photo on glass & paper, acrylic paint

90x70x5 cm

## Julia Winter

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Double U Serie

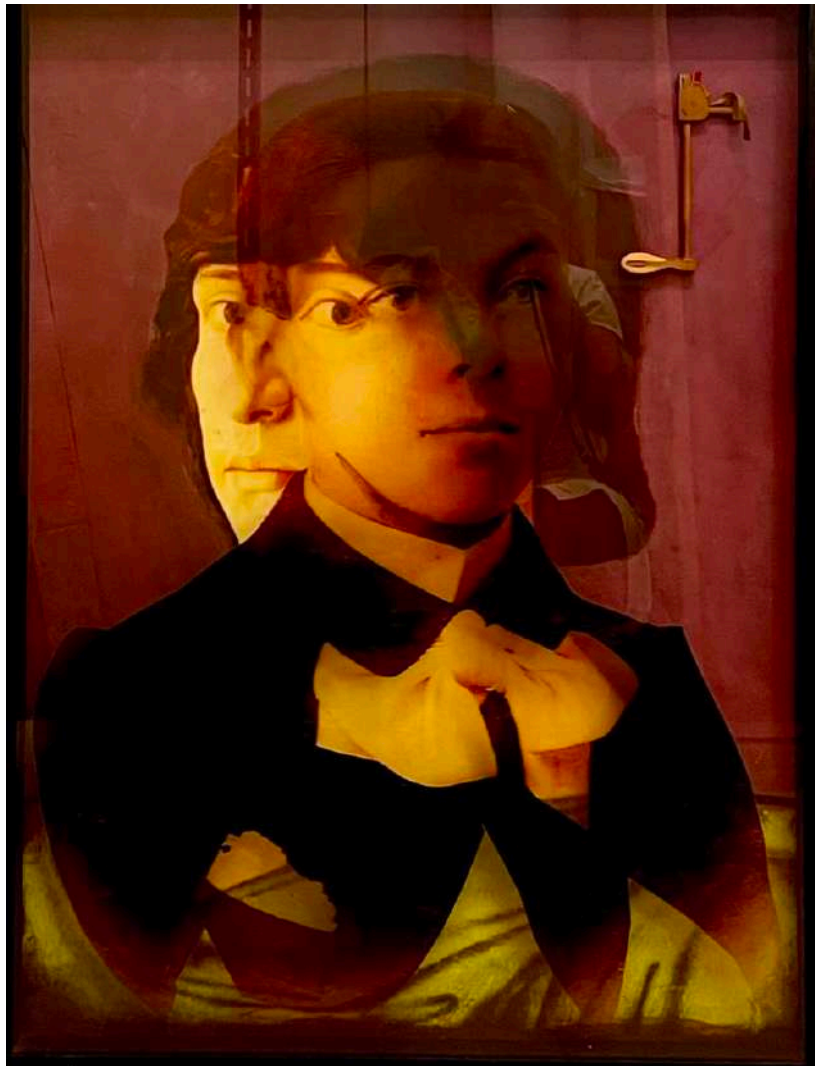


Dark Horse  
2015  
Photo on glass, photo on paper, acrylic paint, knife  
92x72x4 cm

## Julia Winter

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Double U Serie



Illusion  
2012  
Photo on glass, acrylic paint  
80x60 cm

## Julia Winter

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Double U Serie



Sunday Morning  
2016  
Photo on glass, watercolour on paper  
60x70 cm

## Julia Winter

### Double U Serie



Going Wild  
2015  
Photo on glass watercolour on paper  
33x33 cm



Lora  
2018  
Photo on glass watercolour on paper  
33x33 cm

#### Words by Maarten Betreux

At the end of the 19th century the French writer Charles Baudelaire declared that every artist should be engaged with actuality by declaring; 'Il faut d'être de son temps' (He -the artist- should be of his time). The call to be contemporary was an answer to the art that referred to historic scenes and themes. In the beginning of the 20th century the term modern or modernism was connected with artists who developed new visions or views on reality and this became an unwritten condition for innovative or progressive art. New directions within modernism became not only styles, they were also related to a moral attitude in which the artist opposed conservative ideas or moral views. In response to the strict straitjacket of permissible limits Post-modernism emerged. It led to more freedom in using many styles and cultural influences simultaneously. Both severity and irony could co-exist. These artistic developments coincided with the deficit of existing ideologies and this occurred in a world that was increasingly leaning towards open – mostly free-market oriented - societies.

After a long period of more than 60 years the continuous moving forward and replacing existing views and values of modern art seemed to come to a halt around the 1960's. Even today after, nearly fifty years one can question if there has been fundamental breakthroughs. One can argue that the breakthrough lays in the shifting orientation on art that was produced outside the Eurocentric realm. The existing Eurocentric view and use of aesthetic values may have changed or at least have broadened the existing canon.

Exactly within this era of mixing past and future the work of Julia Winter's double portraits show a constant remix of time and cultures in which she rearranges or juxtaposes images. The artist, an emigrant and world traveler herself, is constantly using images from memories or documents that sometimes seem to be conflicting, but at the same time reflecting the reality of our actual multi cultural society. By editing our memories on a daily basis, she is mentally polishing, condensing, editing and rewriting our life story. Through this collage of images a new fiction emerge. This process of creating new fictional worlds show her interest in the truth that lays beyond the reality.