

THE WOMEN

Yau Bee Ling

Image cover • SUNSHINE CONVERSATIONS • Oil on canvas • 168 cm x 275 cm • 2013

Wei-Ling Gallery



Wei-Ling Gallery

Produced & Published by

Wei-Ling Gallery
8 Jalan Scott, Brickfields
50470 Kuala Lumpur
Malaysia

To accompany the exhibition entitled **'THE WOMEN'** at
Wei-Ling Contemporary
G212 Ground Floor, The Gardens Mall
59200, Kuala Lumpur, Malaysia
from 5th March 2013 - 9th April 2013

PROJECT DIRECTOR | Lim Wei-Ling

EDITED BY | Shaza Sofi & Lim Siew Boon

DESIGNED BY | Muhammad Fandee b Rosni

ISBN : 978 - 967 - 0147 - 27 - 7

Copyright © 2013 Wei-Ling Gallery

All rights reserved. No part of this publication can be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any other information storage and retrieval system without prior permission in writing from the publisher.

ISBN 978-967-0147-27-7

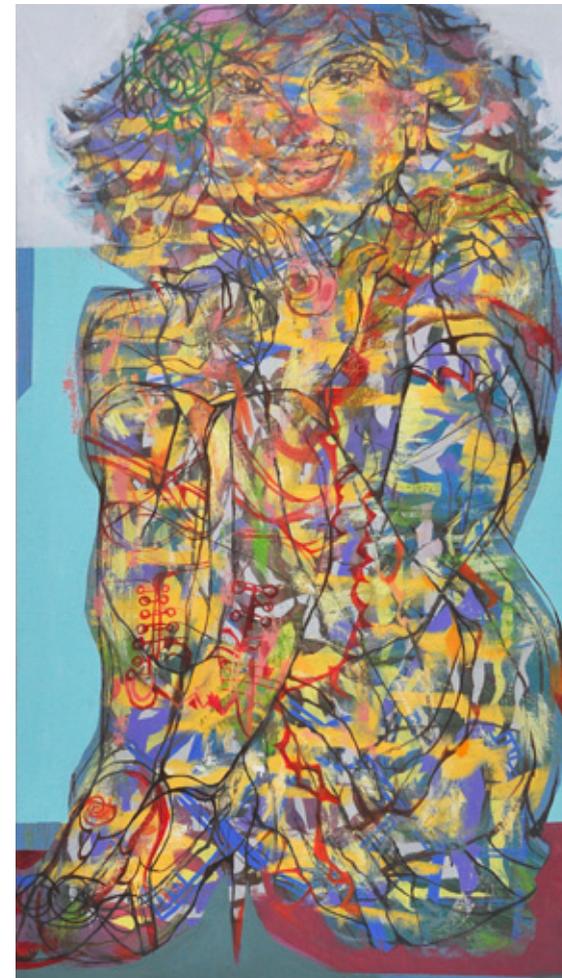


9 789670 147277

weilinggallery@gmail.com

www.weiling-gallery.com

T: +603 2260 1106 F: +603 2260 1107



REFLECTIONS

Oil on canvas • 140 cm x 80 cm
2013

Wei-Ling Contemporary

THE WOMEN
YAU BEE LING



CONVERSATIONS

Kaleidoscopic metaphors : The Women Series in conversation with Yau Bee Ling

GF : I know from your earlier series *Family* (1995-2001) and *On Moving Out and Moving In* (2005) you have always painted your close personal circle. It has been a kind of validating anchor, the root of their sincerity. This show is called *The Women*. Who, then, are 'these women'?

YBL : Simply, these women are constructed as well as collected. They were not drawn to describe an individual but were collected from found images, namely the glossy layouts of lifestyle magazines. These images served as my visual containers - a frame for structuring emotions. It has to be said that I am more grounded with my feelings in this series than the earlier ones, and have responded with a more controlled way of painting.

GF : This idea of control I find interesting. Lifestyle magazines prescribe a certain image of contemporary life, subconsciously permeating our psyche with constructed notions of beauty, value and success. You seem to be using this vernacular of advertising yet have thwarted its very intention by overlaying it with your personal stamp of femininity and the female role. It takes strength to subvert something so strong.

YBL : I attempted to carve out these figures for objectified examination through unconscious browsing and, in turn, conscious selection. I experimented by relocating these various "original" images into subjective designs to effectively distill my fleeting emotions, desires, and perceptions against a real circle of friends, sisters, housewives, and neighbours. It is my visual questionnaire of what is the "real" world, and a kind of checklist highlighting today's commercial dislocation with the nature world.

GF : What you say Bee Ling opens the viewer up to a really interesting entry point to understanding these paintings and their graphic rawness. They become a dissection of modern culture while at the same time a kind of very personal breaking down of self in relation to prescribed mores. Your technique really ushers the viewer into that "headspace" of questioning.

YBL : For me, these painted images of the "woman figure" serve to interact within another being, and that is our "real" sense of who we should be? It is the social symbolism of self, or more simply the fear of the unknown self. These paintings are a visual process where my strong awareness and penetration of human modern culture overwhelms its material practices. Stated another way, these painted women mimic advertising billboard re-presentation of women while at the same time revealing its "cracked" veneer, exposing layers of underlying uneasiness of feelings and perceptions.

GF : This is your second solo exhibition over your 15-year career, the first being *Portraits of Paradox* in 2008. Life changes us all in five years. In your mind, how has time matured these works?

YBL : I see *The Women Series* visual having more intricate and sophisticated mark-making, palette control, and layering compared to the *Portrait of Paradox Series*. The early period of my life could be described as the 'breath out' moment while the present is 'breath in' time. I was searching for the key water of life to make sense of who I am. It was a transformative path, one that I feared and yet longed for the growth it offered. Artmaking is my inner bridge as well as my outer ray. It took 15 years for me to achieve the self-awareness to understand this path. This body of work embarked me on self-assurance, self-empower, and self-growth spiritually and in defining new boundaries. It is a crucial time in my artistic maturity and my life process.

GF : As viewing audiences we tend to forget the brave outpouring of an artist, laying themselves and their emotions exposed on the wall. We judge them like a quick flick of those glossy magazines you mentioned. You remind us of the privilege we are given.

YBL : It is always a private and public ideal world recasting moment. I always try to objectify its truth after the "let go" moment.

GF : In *Portraits of Paradox Series* the face filled the canvas with a proud, almost indignant [perhaps arrogant] tilt of the head. There was nowhere to escape or hide; it was raw emotion in large format. It was a dramatic shift from the earlier series and the genesis of this new work.

YBL : I was beginning to be interested in faces as containers to confront my reactions and raw emotions. I was unsettled after my Rimbun Dahan Residency, coming to grasp with my simultaneous roles as an artist, a wife, and recent mother, all interwoven with societal 'stereotypes' and their many impinging expectations. I was determined to find the answers through my artmaking, discharging my emotions and finding inner rhythms. I suppose those early faces were a kind of mapping of those questions and reactions.

GF : In contrast, the women in this exhibition strike me as wearing a different confidence, less introspective or psychologically driven as a study. They are blatantly more sexual. Have these paintings become bold placards of a feminist position in our times? Are you advocating a stance for the Malaysian woman? To quote Nadiah Bamadhaj, she described your paintings as moving to 'opinions that want to be heard.'

YBL : First and foremost, I am more concerned with developing an artistic expression rather than consciously advocating any feminist stance for Malaysian women. I tried to explore visual perceptions concerning the complex conditions surrounding contemporary women in relation to myself. Objectively, I was especially triggered by many idealistic images of women in magazines and questioned 'why-what-how-and-who' we should look like in relation to who I am.

GF : And that sexuality? Even when presented in the role of mother with child, there is sense of renewal in their identity and confidence. The child almost fills a similar role of adornment or badge of femininity as the emphasis placed on fashion elements – handbags, high heels, jewelry and hair-dos. What is going on here?

YBL : Yes, the poses are deliberately derived from sources that were unavoidable for their sexual mannerism but, more significantly, I wanted the audience to see beyond the comfort of its original structure and move towards the emotions within the figures. It is this very interplay of external and internal tension that I want to co-exist and be read when viewing these new paintings.

CONVERSATIONS

GF : You are right Bee Ling, our times mandate that we embrace a kind of duality –personas for differing needs and occasions. What is real and where the truth lies, I agree, comes down to our maturity to filter what we see and to have confidence in who we are. You find that in these paintings.

YBL : Yes. I was inspired by many “real-life” women at the same time that I was drawn to another environment, the advertisements of women. As a benchmark of maturity, I suppose that I am more composed and conscious of this interplay of marketing forces (outer) and how they have been consumed. As an artist I felt compelled to question these in my painting. So were these ‘real-life’ women subconsciously used as signposts for a new found confidence? I, for sure, like these painted women to be grounded for questioning and that perhaps can be my new found objectified maturity as a painter.

GF : These are not ‘pretty’ pictures. At moments they verge on the grotesque, fractured into shards, spliced by a definitive black line and garish hues. There is little softness prescribed by the stereotypes of femininity and motherhood – or for that part those magazines. For me, their layering is interesting from several levels: the figures are first sketched out then are blocked out in black drawing them forward, and then they are filled in with the chaos of chatter, their kaleidoscopic abstraction an independent web of gesture and movement, of freedom and friction. There is little resolve between these layers and yet it is a very successful device that you have developed in ‘popping’ the figure out for consideration. I wonder what your thoughts are on this reading?

YBL : Yes, I wanted deliberately for that tension. That was what made my painted women vital and, hopefully, able to press the audience to consider their outer stability and embrace their inner frictions and fragility. The figures look as a whole and, yet, they are not totally static and resolved – just like us.

GF : There is something “old fashioned” about their abstraction. I use that term as a compliment. You are a real painter’s painter Bee Ling - the movement of brush, the determination, exploration, and resolve in finding the forms, and a passion to throw colour upon colour uncensored. I think they are brave paintings within the context of Malaysian contemporary art. I am curious, then, how you see these paintings as bridging that traditional-slash-contemporary divide?

YBL : These paintings were done as a very conscious reflection on the contemporary human condition. Contemporary - as in artistic attitude - is about having the courage to confront and embrace present day subject - matter with all its contradictory emotion and not to be measured with any given standard but one’s own standard for its effective expression. When seen as such, their so-called “traditional medium” like oil paint can be made to be relevant and lively. I have also created tensions with my colours and marks to show complexity and its interwoven relationship.

GF : Flicking over the series, looking again and again, I am overwhelmed by their scale. These are big confident paintings – no shrinking violets here! Why the compulsion for scale?

YBL : Yes they are big! I supposed I was taken in by contemporary advertising formats, like billboards with their seductive larger-than-life figures with their messages of perfection and beauty. It is a heroic scale, and it captured my inspiration as I moved across the landscape of these images in my suburbs and the city. And yet, personally, I felt the opposite of these billboard images – detached, alienated and fragmented in my feelings. I suppose these paintings redress that “reality” through scale.

GF : Along these same lines of thought there is predominant consumer affluence in the staging of these new portraits - a cognizance of the “female“ defined by fashion and society. In particular there are two paintings of a red figure on a blue background, Indulgence and The Essence, which are all buck-some passion described in an illustrative style. They are less reliant – or obliterated – by their own abstraction. What does this style-shift say for you?

YBL : These red palette figures appear distant and somewhat angry, impulsive but suppressed. Using the same technique as in the painting you mention, the two figures in *Truly Precious* give weight to the notion of friendship as a truly precious and appealing trait accessible to the majority. Here you can see an entirely new trend as beauty icons of femininity.

GF : Are they about the projection of some storybook recipe for femininity, of sisterhood?

YBL : Quite the contrary. Overall, it is illustratively related to the fashion-language formula of feminine beauty, which satisfies more of marketing culture than individual self-hood or sisterhood. Their constructed plasticity and layering of paints with drawn overlapping visual contours perhaps show my anxious feelings in this destabilized fluid world where notions of identity are changing, adapting, in a way reminiscent of the chameleon-like transformative social world of advertising. We are seduced by its exciting camouflage and fear its disembodiment of relationships.

GF : Is anonymity important in these works? What is the role of that in terms of constructing a narrative for the viewer?

YBL : In this series, anonymity is important. I mean, these women are on one hand distant in their identity and invite close scrutiny. I want to destabilize the stereotypical contemporary woman without individual or specific critique. I did not want to point my viewer in the direction of the story and its characters. Rather, I wanted to intrigue and develop curiosity within the viewer as an entry point to an overall narrative mood, to build on and to expand upon the complexities of their intimacies.

GF : It is a very interesting psychological position that you pose, then, regardless of gender. Anonymity offers a certain freedom to, as you say, delve deeper. And yet the structure of the paintings are very closed, the activity of the figures are very internalized. It is a duplicity both extremely current and astute to contemporary Malaysian life, but also, one that acknowledges our own closed-system imperfection.

YBL : These close painted figure relationships are to be viewed as ongoing, interwoven, and layered interconnections within the totality of the picture formation. Perhaps it can be concluded simply as a metaphor to the construction of emotional turmoil in daily individual encounters. For me, these paintings are my lived everyday experiences and conscious observations.

This conversation occurred 1-5th March 2013 via email correspondence between the artist and writer.

Gina Fairley is a freelance writer living between Australia and Southeast Asia. She was on residency with Yau Bee Ling at Rimbun Dahan in 2005.





MALAYSIAN BEAUTIES

Oil on canvas • 173 cm x 275 cm
2013

GREAT MANE

Oil on canvas • 141 cm x 102 cm
2013

PRACTICAL DAY

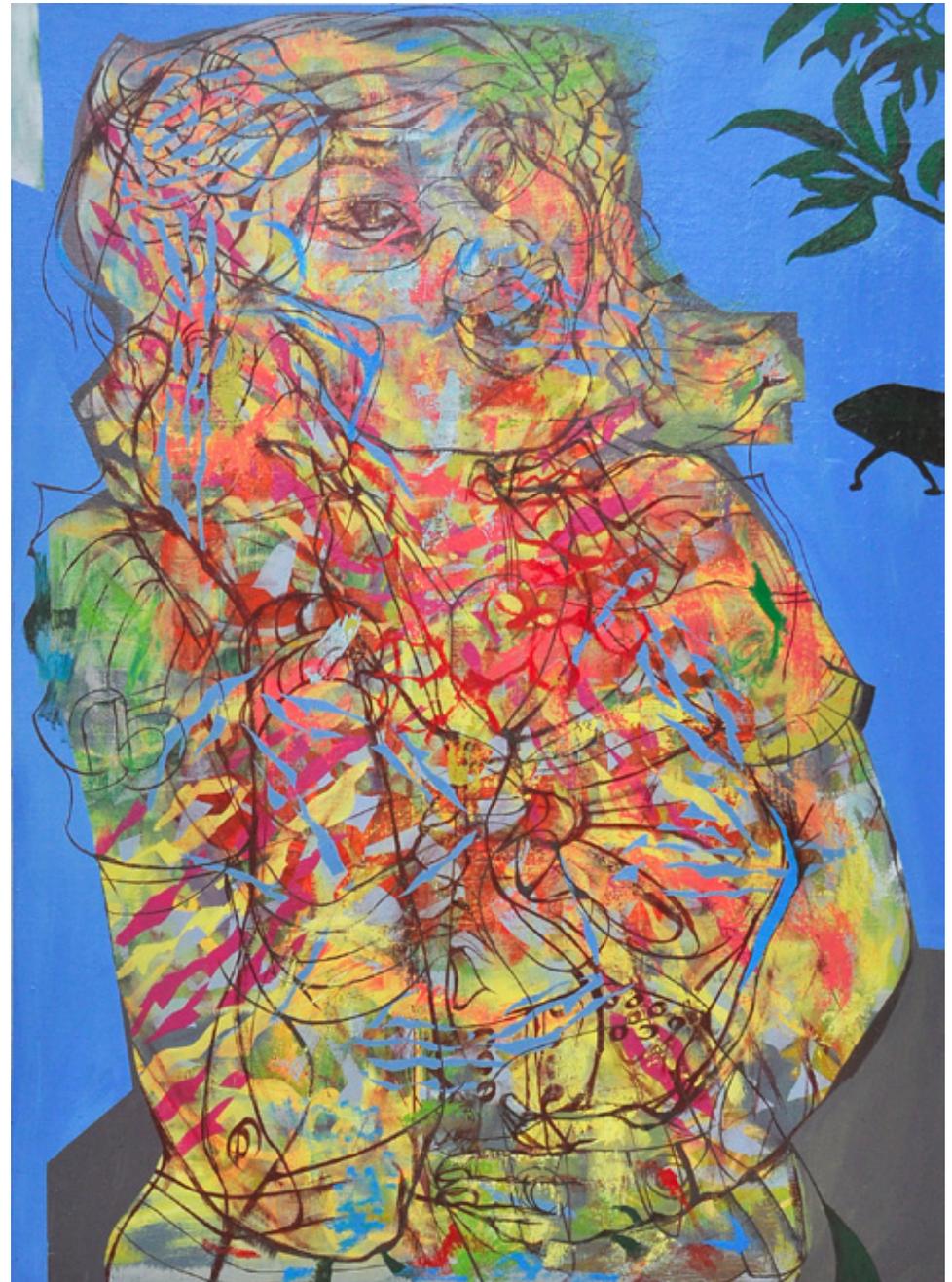
Oil on canvas • 141 cm x 102 cm
2013

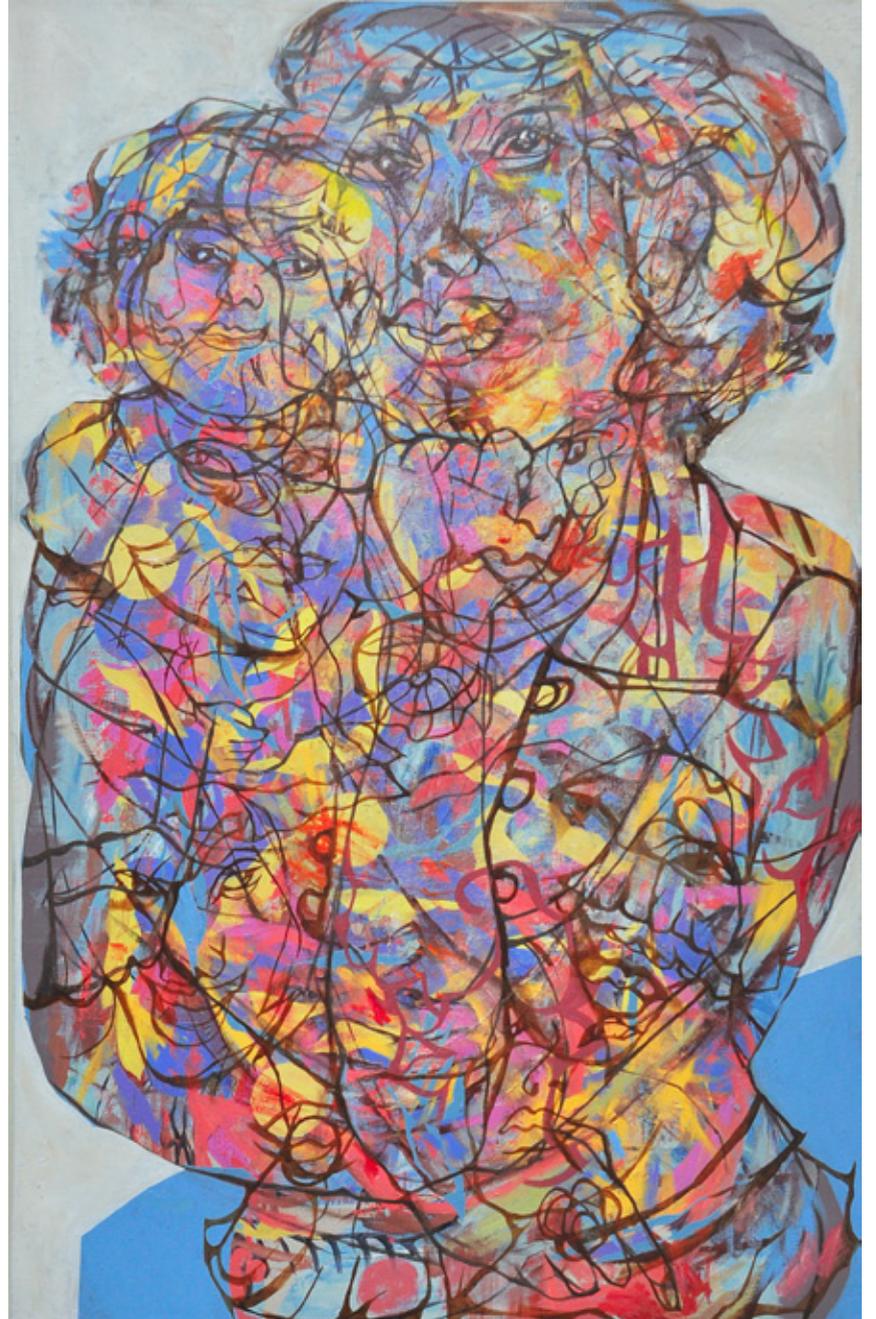
GREAT MOVER

Oil on canvas • 141 cm x 102 cm
2013

CAPTIVATING BEAUTY

Oil on canvas • 140 cm x 90 cm
2013





“The Women : A Journey into Selfhood”

Each of the 14 paintings in this exhibition relates to different milestones of a journey : the journey that Yau Bee Ling has taken thus far searching for answers to the age-old questions: “Who am I?” “What am I here for?” “What purpose am I serving?” “What will I leave behind?”

Through her signature form, style and vibrant colours in the paintings of ‘The Women’, Bee Ling continues her earlier confident narratives of lives observed and lived, while at the same time being somewhat bewildered by the encounters she had along the way. There is something familiar and comforting and almost endearing about the stories she tells in paintings of “The Women”: the familiar, now almost conventional theme of one individual (woman) living two or more different roles. Sub-themes abound: of individuality, of nurturing and responsibility, of shared lives and histories, of binding ties and being part of a family, of being part of a community. These are present and obvious in ‘The Women’.

Yau Bee Ling is not the first artist to address these issues; she will not be the last.

However, the simplicity of the visual stories in “The Women” is extremely deceptive. A child safe in the nurturing arms of one woman; another gurgling happily in the protective arms of another woman; yet others - cousins – bonding with their mothers and aunts. The gentleness of the nurturing stares you hard in the face.

Juxtapose this with the women on the other canvases - the independent, career women who epitomize modern roles and the possibilities of the future. They have roles within larger groups. They have firm presence and display demeanour of people very much in control within the communities. Conflicts of roles and expectations are obvious. Only very few of today’s women will not be able to identify with the issues captured in the paintings.

Yes, “The Women” portrays simplicity of (and common) theme. But only at first encounter.

The journey Bee Ling takes leading to the birth of ‘The Women’ is a complex one. It is a journey that begins a long time before ‘The Women’.

Transition and multiplicity

In the last 18 years, Yau Bee Ling has moved from one identity to another: from single woman to wife to mother. Each move, each curve in the winding road leading to where she is today is a journey of searching and looking for answers. Answers to the conflicts brought on by the transition from one phase of life to another: of being a woman, a wife and a mother. Answers to the conflicts brought on by the multiple responsibilities she carries. Despite the happy, confident smiles she gives the world ‘The Women’ struggles to understand who she is: a mother, a wife, an independent woman. Despite the serenity of motherhood and the meaningful ties within the family and the community ‘The Women’ lives a complicated tangles of ties and responsibilities within the family and the larger communities.

The trappings of the modern life of ‘The Women’ – handbags, fashionable clothes, high heel shoes – tell her she is an independent woman who is very much her own person. Marriage and children bring the roles and responsibilities of ‘wifehood’ and motherhood. Motherhood is a huge responsibility. And like many mothers, Bee Ling is very much aware that she is making decisions for another life. Where the single person is responsible for only herself; and marriage brings a shared, negotiated responsibility, motherhood is about making decisions or participating in decision-making process for another person not yet (at least in the childhood stage) able to participate in the process the outcome of which will shape him as a human being and possibly forever impact not just the life he will live but those of others he is to share or touch.. It is a responsibility laden with hopes and fears: hopes for successes and later being able to celebrate those successes; and fears of the traps and failures that may lead to meaningless existence.

Realising and understanding the eventuality and enormity of the decision-making process is a defining moment. Not just for ‘The Women’ but for every parent.

In leadership studies, a defining moment may well happen at the fork in the road a person journeys on. Choices made based on that defining moment leave lasting impact and shape her. Depending on which side of the fork in the road a person chooses to take to continue her journey, whether it is a conscious decision to take the obvious path or risk the one less travelled (as so eloquently expressed by Robert Frost in his famous poem “The Road Less Travelled”), it is a supremely important moment.

For Yau Bee Ling, whether she knows it or not, it is the moment that defines the person she is and will be. Introverted and thoughtful, her onwards journey takes her to her inner self. It leads her to ask the all important question: **what is my inner self?** “Who am I?” “What am I here for?” “What purpose am I serving?” “What will I leave behind?”

“It takes courage ... to endure the sharp pain of self-discovery rather than choose to take the dull pains of unconsciousness that would last the rest of our lives.”

- Marianne Williamson

Selfhood

Asking these questions is part of the process of possessing self – consciousness and of gaining self awareness. For Bee Ling, it is a natural progression in a journey of searching for identity; a naturally evolving process that examine the various phases of a life. It examines her state of womanhood, sisterhood and motherhood; and finally, of ‘selfhood’.

The Swiss psychologist Carl Jung defines ‘Self’ as the coherent whole unifying both the consciousness and unconscious mind of a person. For Bee Ling it is putting together the ‘self’ that she is already aware of, and processing questions and reflecting on the responses that provide clues and insights about the ‘self’ she is not yet fully aware of. She knows that she has the opportunity, through this thinking and reflection process, to realise her ‘selfhood’.

‘Selfhood’ has been defined as the quality that constitutes core individuality, the state of having an individual identity.

At this point in time, for Bee Ling awareness of ‘selfhood’ is still about the inner self – the ‘whats’ and ‘whys’ of the different women that make up ‘The Women’. Unlike some others in similar situation though, Bee Ling is calm about the conflicts of ‘The Woman’. For her, conflicts are necessities; the questions and reflections that follow is a natural progression towards achieving and retaining the individual identity: the ‘selfhood’.

Despite the gentleness of the ‘Great Mover’ and ‘Protection’ Yau Bee Ling is anxious about the possible outcomes of her journey to ‘selfhood’ as there are elements not completely within her control. Despite the assuring companionship of the ‘Sunshine Conversations’ and ‘The Sisters’ she continues to strive for answers. Confusing questions that sometimes makes her falter and tempted to take a step back.

However, she knows that it is a journey that needs to happen and to continue. She knows that she needs to create space for things she is not yet aware of, to make provision for the unknown.

Sitting down with Bee Ling in her studio, surrounded by paintings in varying degree of completion, I was struck by the honesty and calmness with which Bee Ling shares and reflects on her personal journey and her effort to translate the experience on to canvases. ‘The Women’ is a collage of life, of emotions gently expressed swirling aplenty, of the different milestones in a journey.

Where this journey leads to, how it ends, are not thundering questions right now despite her puzzle and quiet anxiety. Here is someone who takes life in her strides, quietly but firmly asks the questions that guide her on, and moves with the flow. She may hesitate and pause, but the transitions in her life and the multiple roles she has to undertake, take her along to a point of eventual clarity about her identity. That eventual clarity is possibly not yet there within ‘The Women’ but Yau Bee Ling knows she will get there.

‘The Women’ challenges the viewer to go way beyond the captured and the stated, even beyond the implied. For me personally, it is a rest stop in my own on-going journey.

Mas Zetti Atan studied traditional Malay arts at university and spent 10 years of her working life in the Malaysian visual arts industry. She has been a regular contributor to the arts pages of the local papers. In recent years, her professional interests have seen her focused on self-awareness, self-realisation and the use of lessons of life in leadership development. She is now a corporate trainer by profession.





IN THE MIDST II

Oil on canvas • 153 cm x 244 cm

2013

INTERWOVEN (LOVE)

Oil on canvas • 152 cm x 122 cm

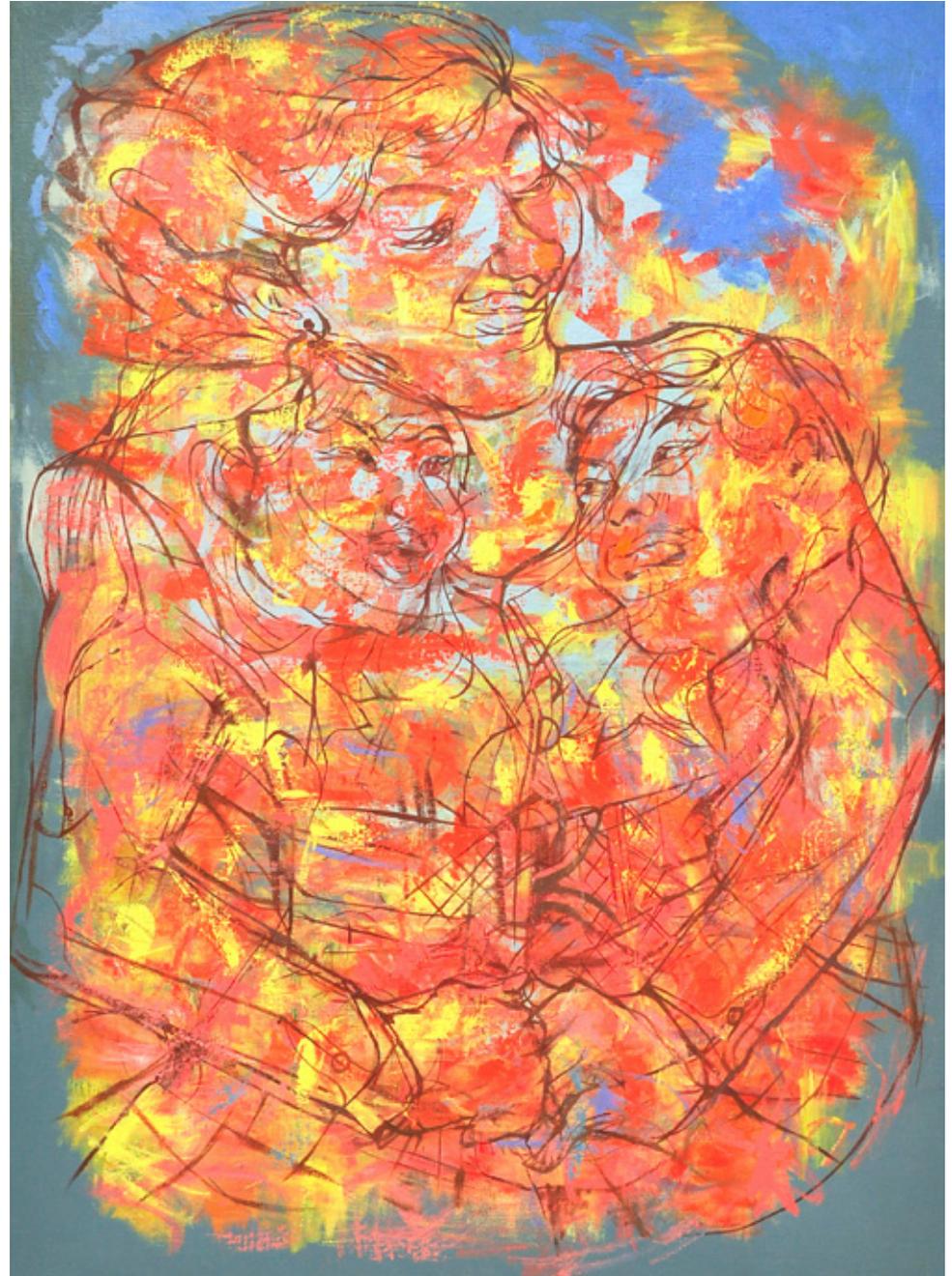
2013

PROTECTION

Oil on canvas • 153 cm x 122 cm
2013

THE SISTERS

Oil on canvas • 153 cm x 275 cm
2013





JUSTIFIED

Oil on canvas • 102 cm x 141 cm
2013

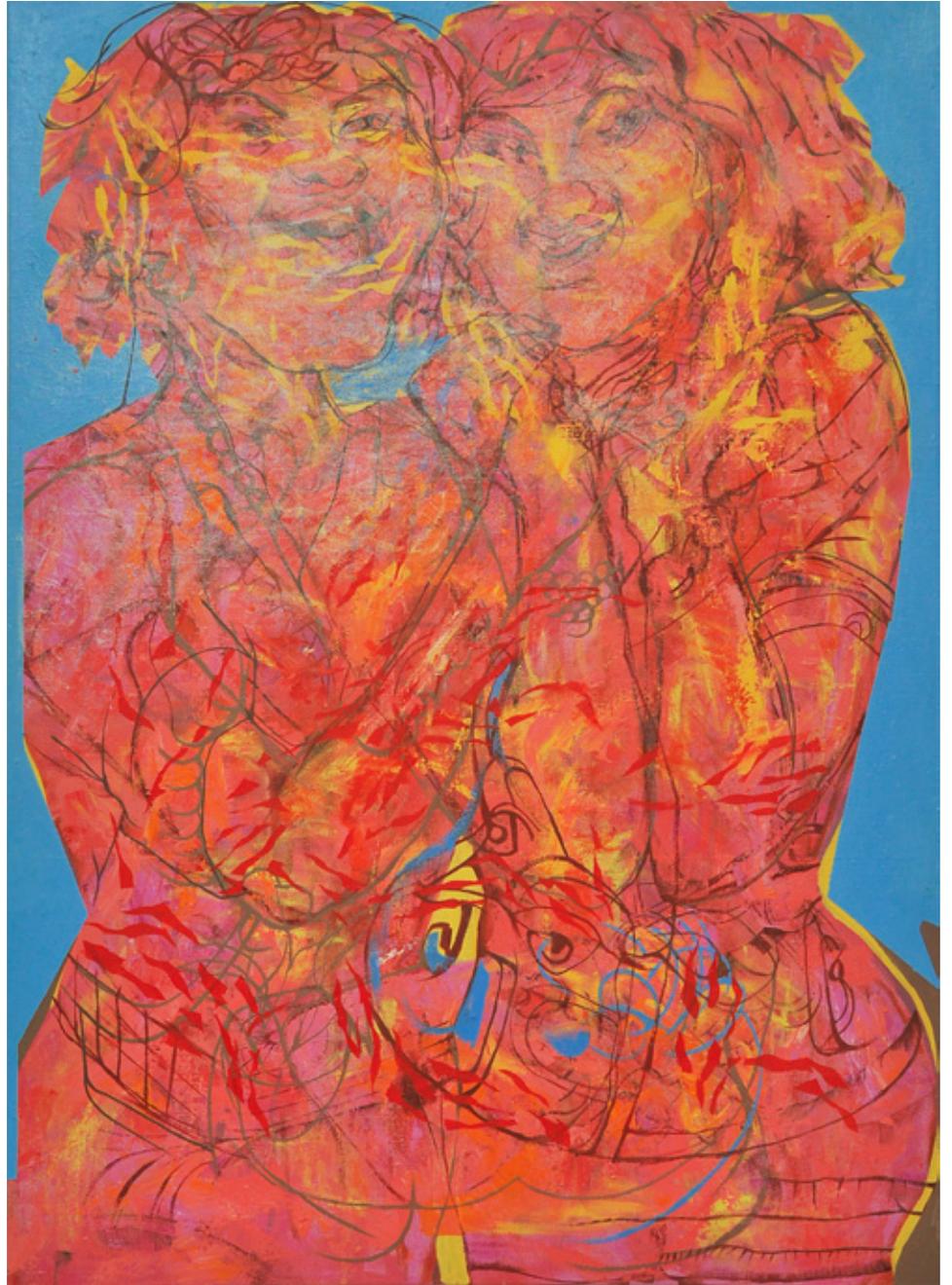
THE ESSENCE

Oil on canvas • 141 cm x 102 cm
2013

TRULY PRECIOUS

Oil on canvas • 141 cm x 102 cm
2013







YAU BEE LING

b. 1972

EDUCATION

1995 Diploma in Fine Art (Major in Painting), School of Art & Design, Malaysian Institute of Art (MIA), Kuala Lumpur, Malaysia

SOLO EXHIBITIONS

2013 THE WOMEN, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2008 PORTRAITS OF PARADOX, Wei-Ling Gallery, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS

2012 18@8 KUL-SIN, ION Art, Singapore
2010 ABSOLUT 18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2009 18@8 - 1 MALAYSIA : BEYOND THE CANVAS, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2008 18@8: VICE & VIRTUE, Wei-Ling Gallery, Kuala Lumpur, Malaysia
TUKAR GANTI: NEW MALAYSIAN PAINTINGS, Valentine Willie Fine Art, Singapore, HT Contemporary Space, Singapore
SEMESTA, La Galleria Pall Mall Art Gallery, London, United Kingdom
SHIFTING BOUNDARIES: WWF ART FOR NATURE, Rimbun Dahan, Kuang, Malaysia
CIGE (China International Gallery Exposition), China World Trade Centre, Beijing, China
OUT OF THE MOULD: THE AGE OF REASON, Malmö Art Museum, Malmö, Sweden
2007 00:15 SUPERSTAR: WWF ART FOR NATURE, Rimbun Dahan, Kuang, Malaysia
OUT OF THE MOULD: THE AGE OF REASON, Galeri Petronas, Kuala Lumpur, Malaysia
18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2006 RIMBUN DAHAN ARTIST IN RESIDENCE SHOW, Rimbun Dahan, Kuang, Malaysia
SIGNED AND DATED: 10TH ANNIVERSARY SHOW, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
18@8: KUALA LUMPUR – KARACHI, Amin Gulgee

Gallery, Karachi, Pakistan in collaboration with Wei-Ling Gallery
 FEED ME! AN EXPLORATION OF APPETITES: WWF ART FOR NATURE, Rimbun Dahan, Kuang, Malaysia
 2005 ROOSTER MANIA, Townhouse Gallery, Kuala Lumpur, Malaysia
 TAMAN SARI: THE POWER OF DREAMING AND IDENTITY: WWF ART FOR NATURE, Rimbun Dahan, Kuang, Malaysia
 18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia
 ART ± 1,000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
 2004 FREE SHOW, Reka Art Space, Petaling Jaya, Malaysia
 SOUL OF ASIA: Fukuoka Asian Art Museum Collection, Hokkaido Museum of Contemporary Art, Hokkaido, Japan
 FIFTEEN, Darling Muse Gallery, Kuala Lumpur, Malaysia
 SEMANGAT: ARTISTS FOR THEATRE, Fund Raising Exhibition for Five Arts Centre, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
 HOME IMPROVEMENT, Reka Art Space, Petaling Jaya, Malaysia
 ART ± 1,000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
 2003 PARADISE LOST / PARADISE FOUND: WWF ART FOR NATURE, Rimbun Dahan, Kuang, Malaysia
 ART ± 1,000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
 GAMES WE PLAY: WWF Invitational Group Exhibition, Rimbun Dahan, Kuang, Malaysia
 2002 IMAGINED WORKSHOP, 2nd Fukuoka Triennale 2002, Fukuoka Asian Art Museum, Fukuoka, Japan
 TOUCH: WWF INVITATIONAL GROUP EXHIBITION, Rimbun Dahan, Kuang, Selangor
 2001 VOICES FROM THE HEART, East West Gallery of Fine, Kuala Lumpur, Malaysia
 INHABITANT, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
 2000 SEASONS GREETINGS, Southeast Asia Collection: Group Exhibition, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
 LOVE ON PAPER: Invitational Group Exhibition, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
 NUR CAHAYA NURMU, World Women's Week: Malaysia Women Artists Group Show, Aseana KLCC & Valentine Willie Fine Arts, Kuala Lumpur, Malaysia
 TRANSFORMATION: 6 Artists From Malaysia, Gallery

Wan and Balai Seni Lukis Negara, Malaysia, and Singapore Sculpture Square, Singapore
 1999 9TH ASIAN ART BIENNAL, Department of Fine Arts, Bangladesh
 Shipakala Academy, Osmani Memorial Hall, Dhaka, Bangladesh
 THROUGH OUR EYES, Galeri Petronas, Kuala Lumpur, Malaysia
 1998 AROUND THE BODY, Sutra Dance Theatre, Kuala Lumpur, Malaysia
 ALAMI ANTARA LANGIT DAN BUMI, Balai Seni Lukis Negara, Kuala Lumpur, Malaysia
 AKU 99: POTRET DIRI, Galeri Petronas, Kuala Lumpur, Malaysia
 1997 FAMILY, HOME AND HOPE (A Two Person Show), Pelita Hati Gallery, Kuala Lumpur, Malaysia
 PNB ARTIST-ARTIST MUDA 1997: Selected Group Exhibition Permodalan Nasional Berhad Gallery, Kuala Lumpur, Malaysia
 1996 PELITA HATI GALLERY OF ART COLLECTION, Pelita Hati Gallery, Kuala Lumpur, Malaysia
 NEW VOICES: Diploma Group Exhibition, Malaysian Institute of Art, Kuala Lumpur, Malaysia
 1995 FRESH EYES: Selected Young Artists Group Exhibition, Pelita Hati Gallery, Kuala Lumpur, Malaysia

AWARDS

2005 Malaysian Institute of Art Full Scholarship Award (Fine Art Course)
 1993 Artist-in-Residence, Rimbun Dahan, Kuang, Malaysia

COLLECTIONS

Fukuoka Asian Art Museum, Permanent Collection
 Hiijas Kasturi Association, Rimbun Dahan, Malaysia
 Galeri Petronas, Malaysia
 The Aliya and Farouk Khan Collection, Malaysia
 Dr Steve and Rosemary Wong, Malaysia
 Ng Sek San and Carolyn Lau, Malaysia
 Architron Design Consultants Sdn Bhd, Malaysia
 Wei-Ling Gallery, Malaysia
 KIAN Sdn Bhd, Malaysia
 Valentine Willie Fine Art, Malaysia
 Veritas Design Group, Malaysia
 Park Royal Hotel, Malaysia

ACKNOWLEDGEMENTS

My parents, who may not always understand my choices or what I do, yet always provide me with the understanding needed.

My ever supportive and understanding husband, Choy Chun Wei.

My two angels, Zachary and Erika, who make me run, move, work, think, yell, cry and laugh crazily always.

Will-will, my lovely cat.

Wei-Ling and Yohan, for such patience and support.

Gina Fairley, for her friendship, as well as a sincere and professionally heartfelt write-up.

Mas Zetti, for inspiring personal and private dialogues for the write-up.

Bhim, my housemaid who cleans up.

Fandee, Siew Boon and Shaza at Wei-Ling Gallery for their collective contribution towards the catalogue.

All my friends, and both collectors and supporters of my work throughout the years.

Good sunny weather and carpark! Thank God!