

18@8

RIGHT

HERE!
NOW!

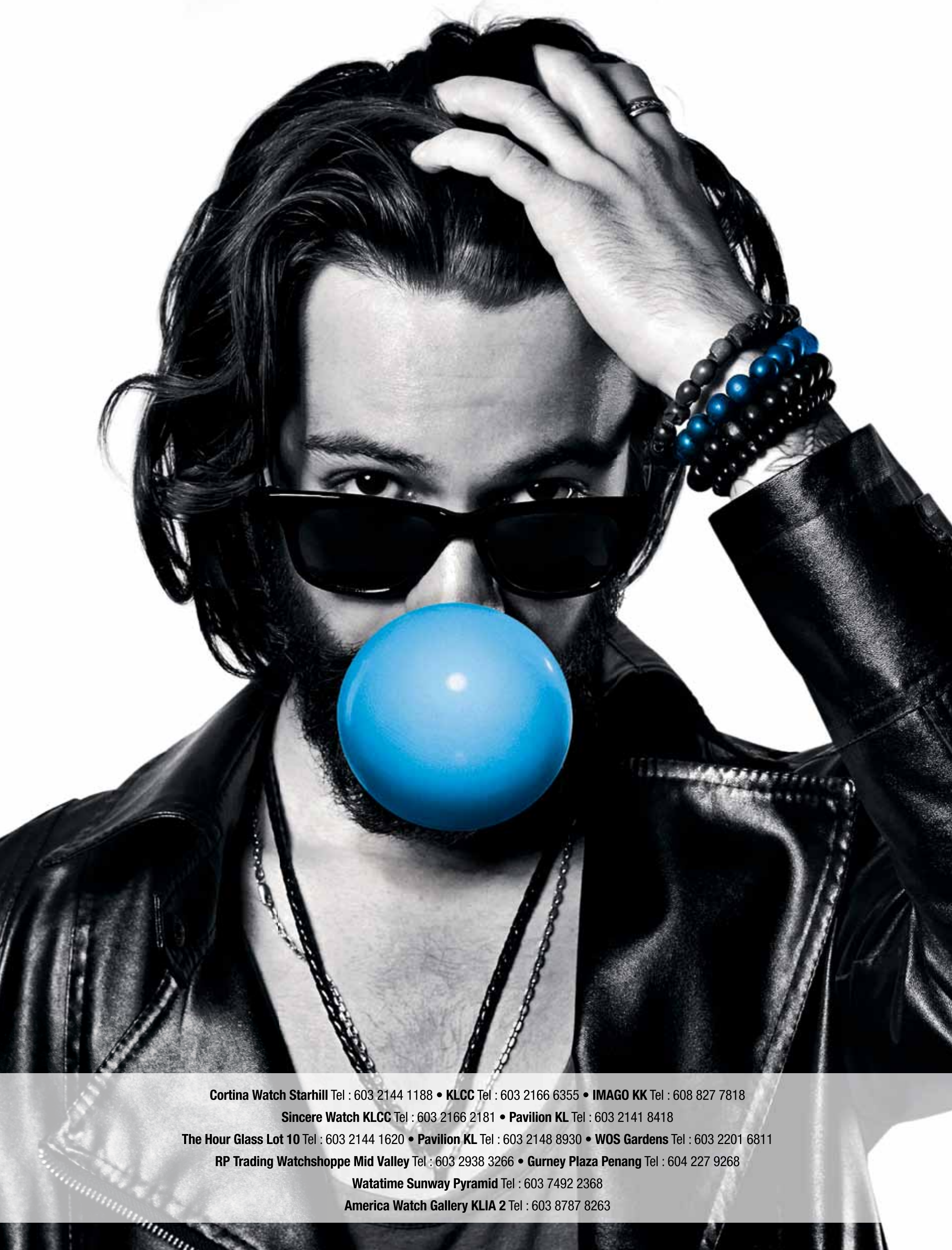
Chin Kong Yee / Chong Kim Chiew / Choy Chun Wei / Fauzan Omar / Hamidi Hadi / Ivan Lam / Ruzzeki Harris / Sean Lean / Wong Chee Meng / Yau Bee Ling / Cheng Yen Pheng / Chin Kong Yee / Chong Kim Chiew / Choy Chun Wei / Fauzan Omar / Hamidi Hadi / Ivan Lam / Ruzzeki Harris / Sean Lean / Wong Chee Meng / Yau Bee Ling / Cheng Yen Pheng

18@8 RIGHT HERE! RIGHT NOW!



Cheng Yen Pheng
Chin Kong Yee
Chong Kim Chiew
Choy Chun Wei
Fauzan Omar
Hamidi Hadi
Ivan Lam
Ruzzeki Harris
Sean Lean
Wong Chee Meng
Yau Bee Ling





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BUBBLE

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#BuroArtBeat - Editor's Note

One of the biggest buzzwords in tech the past year is, undoubtedly, virtual reality. Not just for gamers, virtual reality has been used by The New York Times for guided VR meditation journeys that immediately transports the user to the cliffs of Northern California, listening to the sounds of crashing waves below, or to the middle of a redwood forest. At this year's Academy Awards, Google's VR film, Pearl, has been shortlisted in the category of Best Animated Short Film, the first time a VR movie has been tapped for this honour. Even Swedish pop group Abba has announced that they will be launching a 'virtual and live experience' in 2018.

As Malaysia's leading luxury digital platform with its fingers on the pulse of what's hot, new and now, Buro 24/7 Malaysia is pushing boundaries by showcasing the first VR experience of its kind in Malaysia with the #BuroArtBeat event. We've partnered with Swiss watch brand Corum to showcase the Tilt Brush by Google, a unique art tool that allows users to paint in a 3D space with virtual reality. In collaboration with Wei-Ling Contemporary, we've worked with local artists Wong Chee Meng and Ruzzeki Harris to create one-of-a-kind VR artworks, which the artists will be demonstrating at #BuroArtBeat – the full video of their complete artworks will be available to view on Buro247.my soon after the event.

In January 2017, Google announced that they're working with 60 artists as part of the Tilt Brush Artist in Residence programme, to further refine the app as well as help artists make the transition to 3D spaces. Buro 24/7 Malaysia is proud to spearhead this change locally and we're excited to see how VR will change the face of Malaysian art.

Cai Mei Khoo
Editor-in-Chief, Buro 24/7 Malaysia
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#BuroArtBeat: Where technology meets creativity

In the first ever virtual reality exhibition of its kind in Malaysia, Buro 24/7 Malaysia is excited to partner Swiss luxury watch brand, Corum, to showcase the Tilt Brush by Google. Dubbed #BuroArtBeat, the unique project explores the endless possibilities of an immersive art world where the artist's creative expression takes on an interactive and out-of-the-box form, seemingly with a life of its own.

Working with Wei-Ling Gallery, Buro 24/7 Malaysia commissioned two local artists, Wong Chee Meng and Ruzzeki Harris to create an art piece each using the Tilt Brush by Google. The challenge for each artist is to push boundaries beyond the confines of common mediums used. The sophisticated tool and virtual reality app allow the artists to paint from a fresh perspective on a three-dimensional canvas. They will be able to fully immerse themselves in a 3D experience where they can step around, in and through their paintings while building layers to their artwork. The virtual reality space also allows them to use otherwise impossible materials like fire, stars or snowflakes in their work.

In conjunction with the #BuroArtBeat VR experience, 11 local artists have each been given a glass bubble to reinterpret, in a tribute to Corum's Bubble watch. Released in 2000, the Corum Bubble watch has a unique wrist presence with its dome-shaped sapphire crystal and youthful design appeal. The artists were given free reign to put their creative spin on the bubble-shaped glass based on the theme of 'Craft Your Dreams'. The works of these 11 artists will be showcased and auctioned off during the #BuroArtBeat event to raise funds for the SPCA.

Right Here! Right Now!

Once again, Wei-Ling Gallery's annual 18@8 exhibition is back, kicking off the start of 2017. The exhibition has a long and meaningful history to the gallery, its first edition being the debut of Wei-Ling Gallery's space in Brickfields in 2005. This year's edition, titled 18@8 RIGHT HERE! RIGHT NOW! calls for 11 artists to look within to come up with a work which is more introspective, and perhaps a true reflection of who they are today and what their work stands for now – in the times that we are living in.

The 11 artists have also each been given a glass bubble, to reinterpret, in a tribute to the Corum Bubble watch with the theme, 'Craft Your dreams'. The glass bubbles, will then be auctioned off to benefit a charity. Two artists; Ruzzeki Harris and Wong Chee Meng have also been invited to partake in a live performance in collaboration with Google, to launch the Google Tilt Brush in Malaysia. The performance includes the use of the Tilt Brush – a new virtual reality app that allows the user to paint in three dimensions on a digital platform.

As we talk about the current events of today, many questions come to mind. According to Steven Pinker's book 'The Better Angels of Our Nature: Why Violence Has Declined', we are living in the most peaceful time in world history. Albeit, civil wars still being fought in Middle-eastern and African countries, mass shootings across the United States, religious genocide in Myanmar, random terrorist acts around the world, human - trafficking across Asia, the bleak list just goes on and on. Of course, Steven Pinker's statement is backed up by hard true facts and comparisons between then and now; but should we really take his word for it, or should we as conscious human beings, really open our eyes, and look for ourselves at today's state of affairs? Have we learnt from our past mistakes or are we merely repeating history?

Ivan Lam's 'To Forgive' reflects on the horrors of World War II, that his grandmother had lived through; the Japanese invasion of Malaysia. It consists of a hand-sewn quilt by his grandmother, that was given to him at the age of 12. The work is visually simple, a quilt wrapped around a board and encased in resin. On the lower half of the work, a cropped logo of the upcoming 2020 Tokyo Olympics serves as an ironic reflection of the past. "The axe forgets what the tree remembers", an African proverb lies across the top half of the work, in a tribute to his grandmother and the tribulations she faced having lived through a painful and ugly war. Although the proverb speaks of the past, it is still heavily applicable to the situation in many parts of world today, with many "axes" and "trees" still at work - as men, women and children are forced to flee their homes, due to forces beyond their control, not knowing what the future holds.

In a continuation of the displacement of people in the world due to crisis, Chong Kim Chiew's practice revolves around the mapping of people and their movement. In this series of work, the maps are a "tracing" of his travels throughout Malaysia. With his "Body and Border" series, Chong is taking the sense of identity in movement to a more literal and personal sense. As half and quarter human figures are seen with maps painted on them. For the artist, our body itself is a secret, complex and overlapping map; our blood vessels pose as a mental note that our movement resembles a slim-flowing river, an endless migration. From the beginning of our birth to our untimely death, we (our body) move and migrate to different places. The residue of this movement is what the element of complexity and overlapping becomes.

Choy Chun Wei, on the other hand, seeks a different sense of identity through his complex collage constructions. In many parts of the world, Asia in particular, an introduction, is most often

done so with a name card. Hence, the job depicted on your name card then becomes your immediate and associated identity and existence. Choy binds together a collection of name cards from his travels. He seeks to bring a reflected perspective on contemporary human existence, specifically the commodification process that is currently taking place in today's society. A bricolage of identities, yet ones that are only of surface value; communal intimacy is being lost amongst us. Instead, self-preservation seizes over through the physical existence of name cards.

According to psychology, the self is an assimilation of knowledge and experiences. Such is the case with Chin Kong Yee's 'Hamburg City Hall'. A painting that combines the East and West; Chin applies the techniques and mediums traditionally used in a Chinese ink painting, to a visual that is akin to an oil painting. The scene is a photograph he took while in Europe, it was then manipulated allowing him to have a clearer vision of his "altered reality", reminding him of the smells, sounds and sense of the place, which he then captures in his work. Chin's painting is a visual representation of opposing dualities that have been merged together through memory of time and place.

Opposing dualities is ever present in 'Collision' by Ruzzeki Harris. A diptych oil painting that depicts a pair of powdered wigs and boxing gloves. The boxing gloves are placed to simulate the wigs punching one another, engaging in a battle. 'Collision' looks at and questions judicial systems within Malaysia, where the judiciary is perhaps not as autonomous as it could be and is fighting against itself?

'2 Pigs' and 'Ms. September' by Sean Lean, further questions the state of Malaysia today in the conflicts between a conservative Islamic nation and its positioning as a modern democratic society. '2

Pigs', a title that is quite literal, shows two pigs in the act of fornication, but with the back half of the pigs distorted and censored. A similar technique is applied to 'Ms. September', the title refers to a former 'Playboy Playmate of the Month'. The lady lays on her back, in a seductive pose, whilst her entire torso is distorted and censored as well. Sean questions the sensitivity of the issues and themes that those in power want to shun, pacify and punish if brought up. How does one say things that do not want to be heard, to circumnavigate censorship both legally and culturally? In this day and age, the ordinary and banal can be deemed controversial.

From a broad outlook at the state of affairs in the country, Cheng Yen Pheng turns her eye inwards in an observation of the Malaysian condition and proffering her solution to it. She offers an alternative. "No Colour" is a collage of black and white photographs, the only hints of colour that can be seen are in the (innocent) drawings made by children, which have been stitched into the collage. The persons photographed - in spite of coming from different religious backgrounds and being of different ethnicities - all get along together. Cheng believes that the excessive movement of "colour" causes confusion, reasoning why she had eliminated all colour from the photographs. The collage is pinned onto a metal board, signifying the fragility of it all - one shift and everything collapses.

The fragility and breakdown of the environment is something which man is directly responsible for. Fauzan Omar's 'Welcoming July Till October' is a series of black and white paintings; a motif of leaves creating an intricate, overlapping composition. Fauzan seeks to create discourse on the ever-changing landscape of today; raising questions on the secrets, darkness and emptiness caused by forest fires. The title refers to the four months, in which, the haze blitzes South East Asia each year.

Various groups and organizations offer individual – often conflicting – views on the origins of the fire, severity of the smoke and after effects, accusing assorted elements as being the root cause. Though the paintings are minimal in colour, they bear a substantial weight in meaning. Black assumes the role of the trees turning to ash and charcoal as they burn. White represents death, the colour of burial shrouds, a symbol of sparseness.

Conversely, Hamidi Hadi elevates us towards a more spiritual view of the environment and the space around us. Throughout his practice, Hamidi has often taken his inspiration from what nature has to offer. He explains that nature is something that is close to us, it surrounds us and we are living in its environment. 'Menakung di Muka Bumi I & II' is an expression of the existence of an artist in a single moment and space in time. It is a suggestion of the unity of senses, the awareness of the artist towards the changes and the laws of nature that become a part of life.

Loosely translated, the word 'menakung' is 'an act of withholding' or 'catching something from falling off', similar to that of a reservoir. Hamidi's "reservoir" consists of his synchronicity with the land; the feeling of love and appreciation towards nature. The artist encourages us to be more thankful towards all that nature provides us.

Following through with the theme of spirituality, Yau Bee Ling believes that the physical landscape - the land, the sea and the sky has a preordained purpose and relationship for the human existence. As we involve ourselves with the landscape around us, we begin a search to encounter our state of being from the unconscious towards the conscious state. As an observer, we move or watch, we react or respond. Every gesture made resonates and manifests in the act of the work, entitled 'The New Landscape: Quivering'.

Finally, in the act of searching for oneself, one should search for ways to live a harmonious life; this is what Wong Chee Meng presents in 'The Harmony Life'. Wong believes that living a harmonious life is the core of happiness. However, he is aware that life is multifaceted; a combination of struggle, love, dissatisfaction, success, frustration and longing. The work culture of modern society has people getting so caught up with their work, that they barely have enough time to spare for their social lives. The painting is the process of searching for the chord of balance in life. To achieve work-life harmony, one should put time into the right things, or for the lack of a better saying, Work hard! Play Hard!

John Lim
Wei-Ling Gallery
February 2017



Artwork Images

CHENG YEN PHENG

No Colour
Mixed media
30cm x 152.5cm
2015

This is a photography collage complemented with drawings by children integrated in the form of stitching. The persons photographed are my family members, friends, colleagues, neighbours, my students and random passers-by. Despite being of different ethnicities, faiths, and having come from different parts of the country, we manage to get along well. Sometimes too much "colour" may cause confusion. Recent political events have shown that various "colours" are being assigned to various agendas. I chose to eliminate all colour from the photograph as I find that too much colour can be confusing. The only traces of colour that can be found, are in the stitches of the children's drawings. This was purposefully done in view of, children, being innocent and pure.



Untitled
Mixed media

CHIN KONG YEE

Hamburg City Hall

Chinese ink with colour on xuan paper
197cm x 197cm
2016

I started working on this painting in early 2015 and I completed it in December 2016. The painting had spent most of its time hanging idly on my wall. The mediums used in this work reflect that of traditional Chinese Ink paintings, but the visual style more closely resembles an oil painting. The scene depicted in the painting was from a photograph I took during my trip to Europe in 2006. I then altered the photograph using an editing software on my computer, this allows me to envision more clearly the version of reality I wish to depict.

Although the mediums in this work reflect that of traditional Chinese Ink paintings, the visuals do not. I believe this painting is an amalgamation of all that I have learned throughout the course of my practice.



Jalan Sultan

Oil paint on glass bowl

CHONG KIM CHIEW

Our body is a secret, complex and overlapping map.

Every map is filled with many different messages, including political, historical and border issues. From birth to death, our body moves between different places throughout different life periods, the residual map memory of our body is complex and overlapping.

When the overlapping maps are imprinted on the body, it becomes an indelible tattoo. The blood vessels in our body, reminds us that our movement in life is a slim-flowing journey, an endless migration.

The overlapping map in the body is beyond boundaries. Therefore, the body maps; what is, the complex body and borders.

Free Flow
Glass bowl, overhead projector, water and paint



Top row
Body and Border (Back-4)
Acrylic, print on paper
31cm x 22cm
2017

Body and Border (Front)
Acrylic, print on paper
31cm x 22cm
2017

Body and Border (Left Side)
Acrylic, print on paper
31cm x 22cm
2017

Body and Border (Leg Side-1)
Acrylic, print on paper
31cm x 22cm
2017

Body and Border (Leg Side-2)
Acrylic, print on paper
31cm x 22cm
2017

Bottom row
Body and Border (Leg)
Acrylic, print on paper
31cm x 22cm
2013

Body and Border (Lower Body)
Acrylic, print on paper
31cm x 22cm
2013

Body and Border (Right Side)
Acrylic, print on paper
31cm x 22cm
2017

Body and Border (Upper Body)
Acrylic, print on paper
31cm x 22cm
2013

Body and Border (Walking)
Acrylic, print on paper
31cm x 22cm
2017



CHOY CHUN WEI

Bricolage of Identities: Manic Search

Mixed media
94.5cm x 122cm
2017

I investigate urban materiality as ways to map urban imageries. I am a bricoleur who continues to see the worth of existence in re-claiming what is common and given.

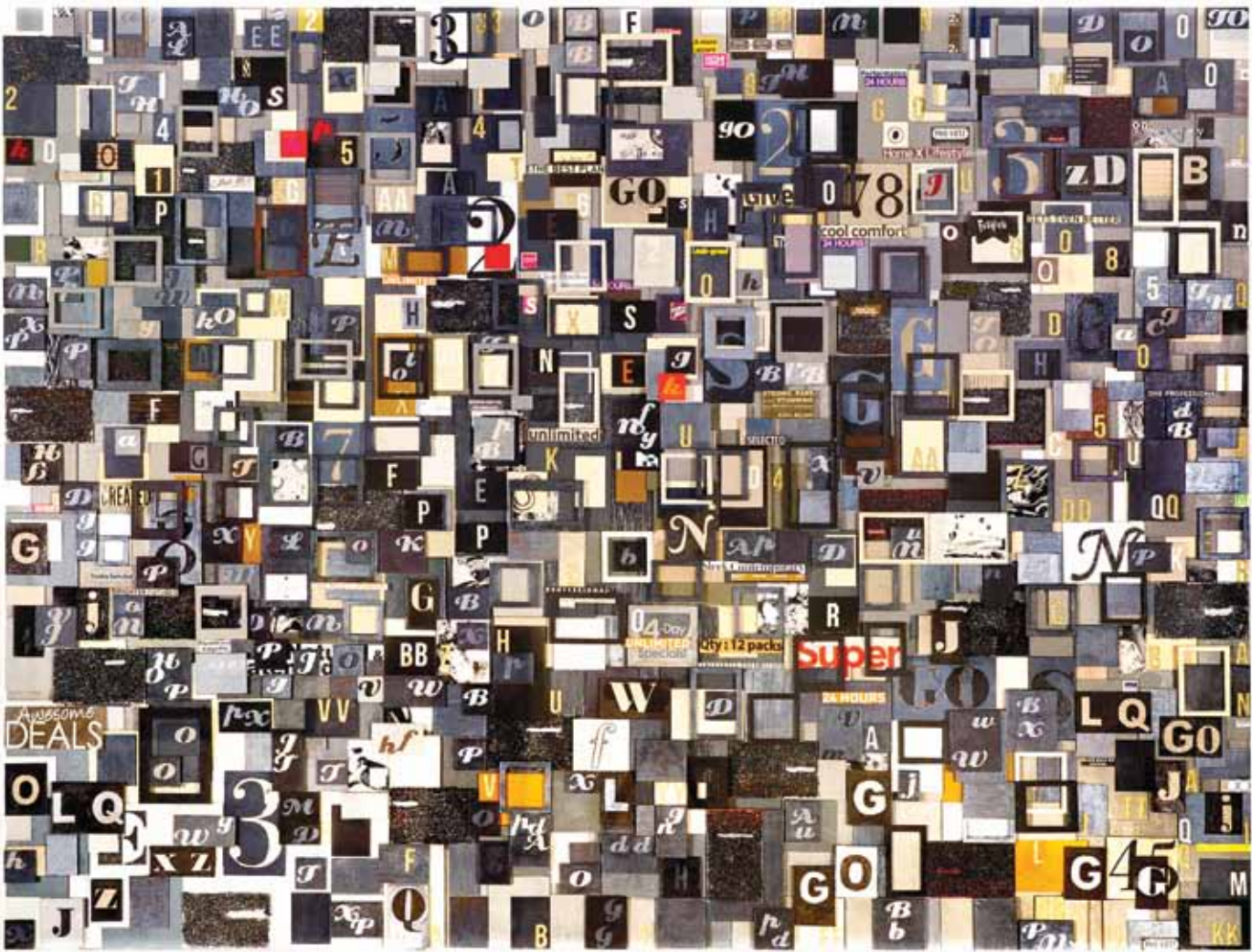
Gleaning through the found materiality, I sensed our functional existence. That means to say that every part of us is implied through the trail we leave in our material existence. The typographic images of us in name card designs are the latest materials which I found so essential in understanding our contemporary personalities.

It is made to believe that our existence is associated with the type of jobs we are placed in. The physical existence of name card designs also implies so much of the commodification process that is taking place in the operation of human identities. I want to evoke a strong reflective process in the viewer about their stance towards this aspect of our contemporary existence. Intimate communal existence in us is eroding, giving way to creating a greater sense of self-preservation - that is functional and rational.



Conversed

Acrylic paint, ink, glitter spray, sand and hard boards

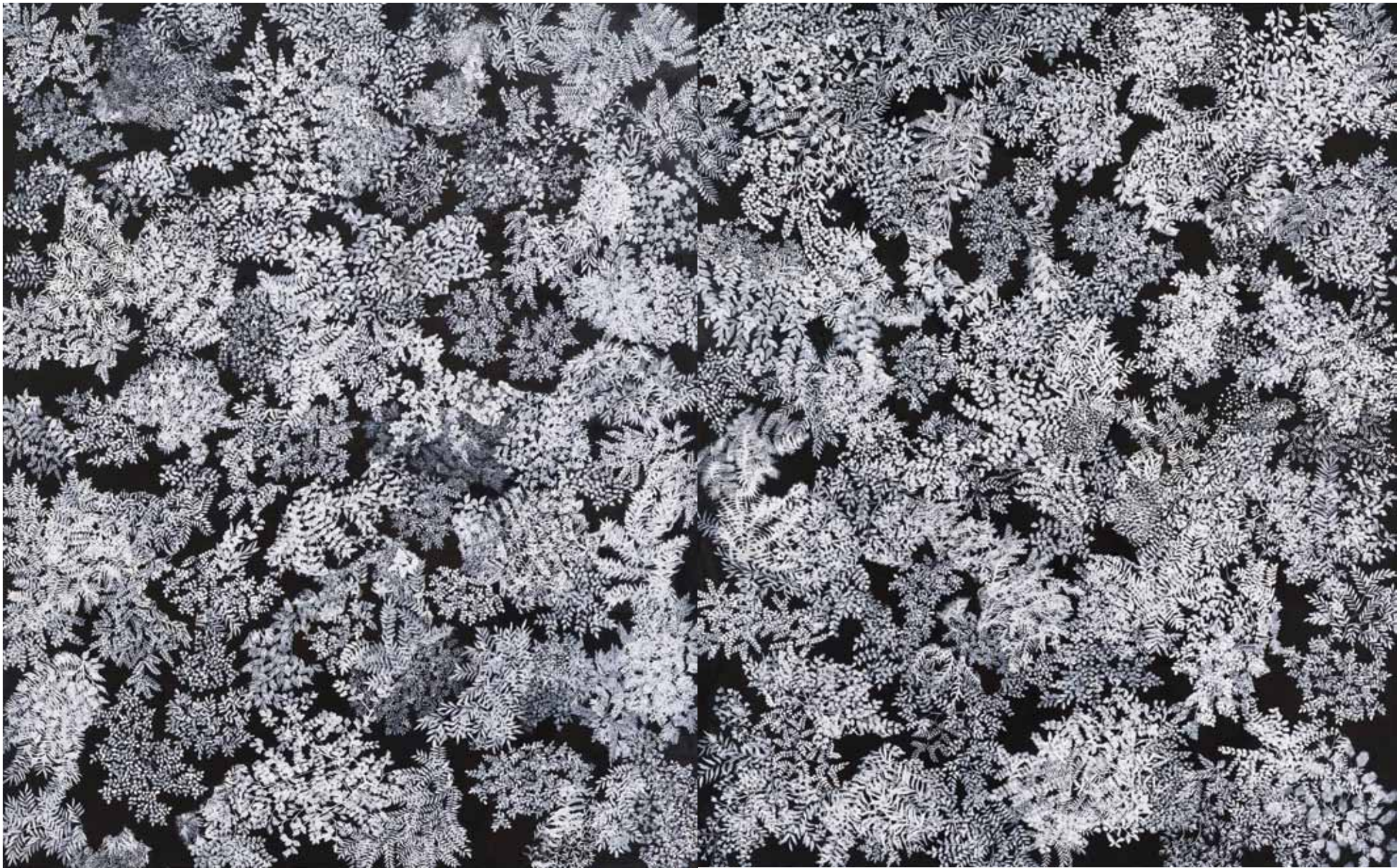


FAUZAN OMAR

The haze that blitzes Southeast Asia almost every year poses a threat to the environment. I have made it my ongoing quest to create discourse about the changing landscape we live in today. Through my interest and fascination in plants and biodiversity, I raise questions on the mysteries, secrets, darkness and emptiness caused by forest fires. Aptly named *“Welcoming July till October”*, the titles represent the months in which the haze usually occurs. Flowers and leaves can be seen overlapping with each other, creating a motif like pattern of white and black. Although, minimal, the paintings carry weight in meaning. Black represents the trees turning to ash and charcoal as they burn. White represents death, the colour of burial shrouds, a symbol of sparseness.



Welcoming July till October
Glass paint



Welcoming July till October 1
Acrylic on canvas
156cm x 125cm
2013

Welcoming July till October 2
Acrylic on canvas
156cm x 125cm
2013

HAMIDI HADI

“From the heat to the cold, dryness that leads to chilling scenery, as it dews, as it rains, continuously expanding, dripping, absorbing, cracking and forming itself back together. These are all *marks*.”

‘Menakung di muka Bumi I & II’ is an expression of the existence of an artist in a single moment and space in time. It is a suggestion of the unity of senses, the awareness of the artist towards the changes and the laws of nature that become a part of life.



Menakung di Muka Bumi I
Acrylic, laterite stone, resin on canvas
140cm x 219cm (Diptych)
2016



Menakung Alam
Dry leaf and resin



Menakung di Muka Bumi II
Chinese ink, laterite stone, resin on canvas
122cm x 262cm (Diptych)
2016

IVAN LAM

To Forgive
Quilt, vinyl, resin on board
213cm x 152cm
2016

A quilt that my grandmother had sewn, serves as the basis of this artwork.

The quilt was given to me when I was 12 and has been with me ever since. I had used it to the point where it doesn't cover my toes anymore. She recounts her horror of the Japanese occupation vividly; she was only 17 years old at the time.

"The axe forgets what the tree remembers" is an African proverb. My grandmother represents the tree and the axe is the Japanese.

I tried to reconcile the two, undeterred by the fact of not having gone through the atrocities of the war myself. But only to relive it through her stories and through my own art-making.



Burn Baby
Cotton wick, soy wax, vanilla extract, vinyl decals, synthetic resin



RUZZEKI HARRIS

Collision

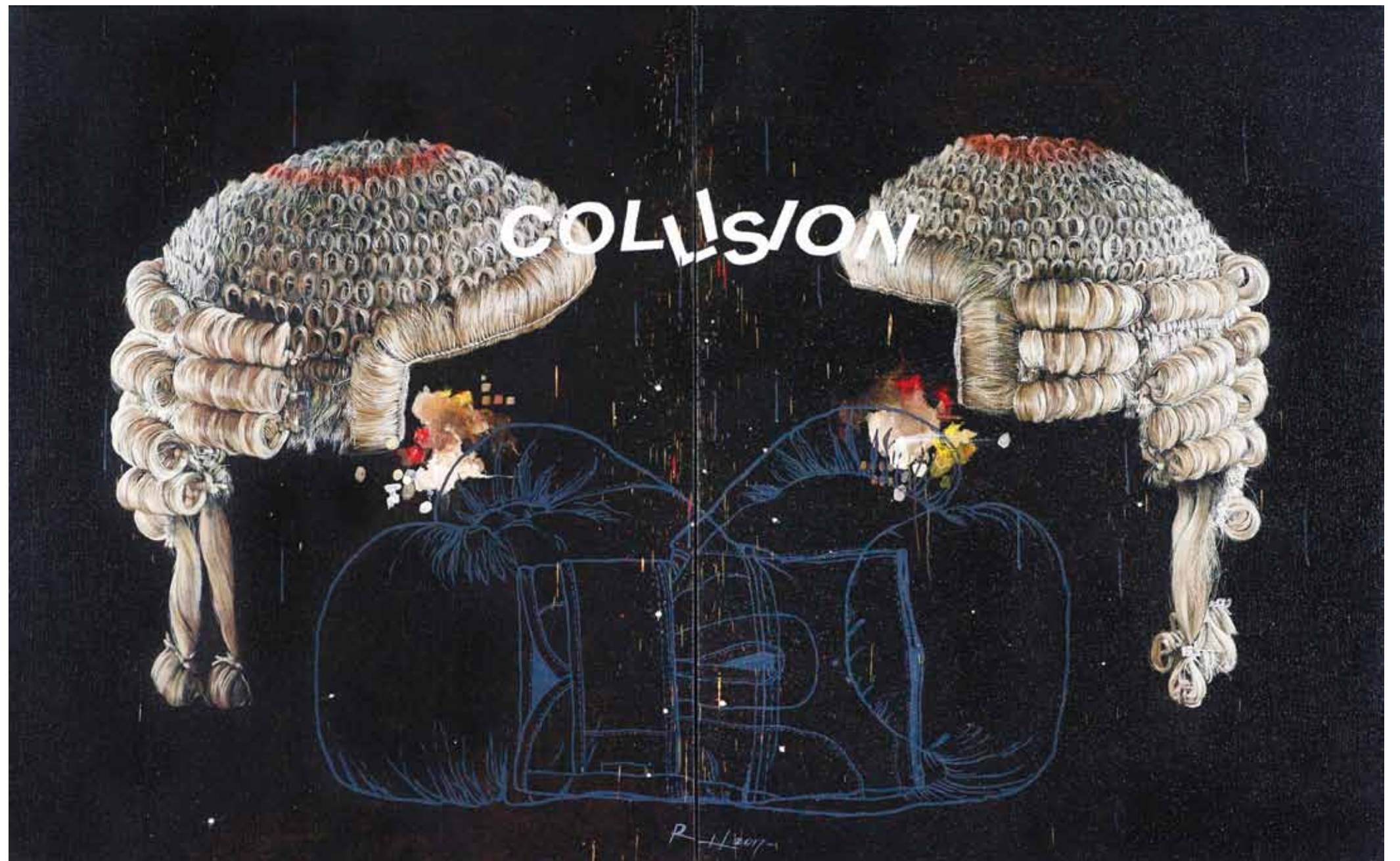
Oil & acrylic on jute
150cm x 240cm (Dptych)
2017

'Collision' is a depiction of recent rallies that took place in the city of Kuala Lumpur. Two sides 'colliding' and bashing their heads together causing nothing but trouble for everyone. Both sides are claiming that they are the most righteous party to be seated on the throne.



Pea-brained Rendezvous

Soil, dirt, sand, shells, cement, miniature figurines/furniture



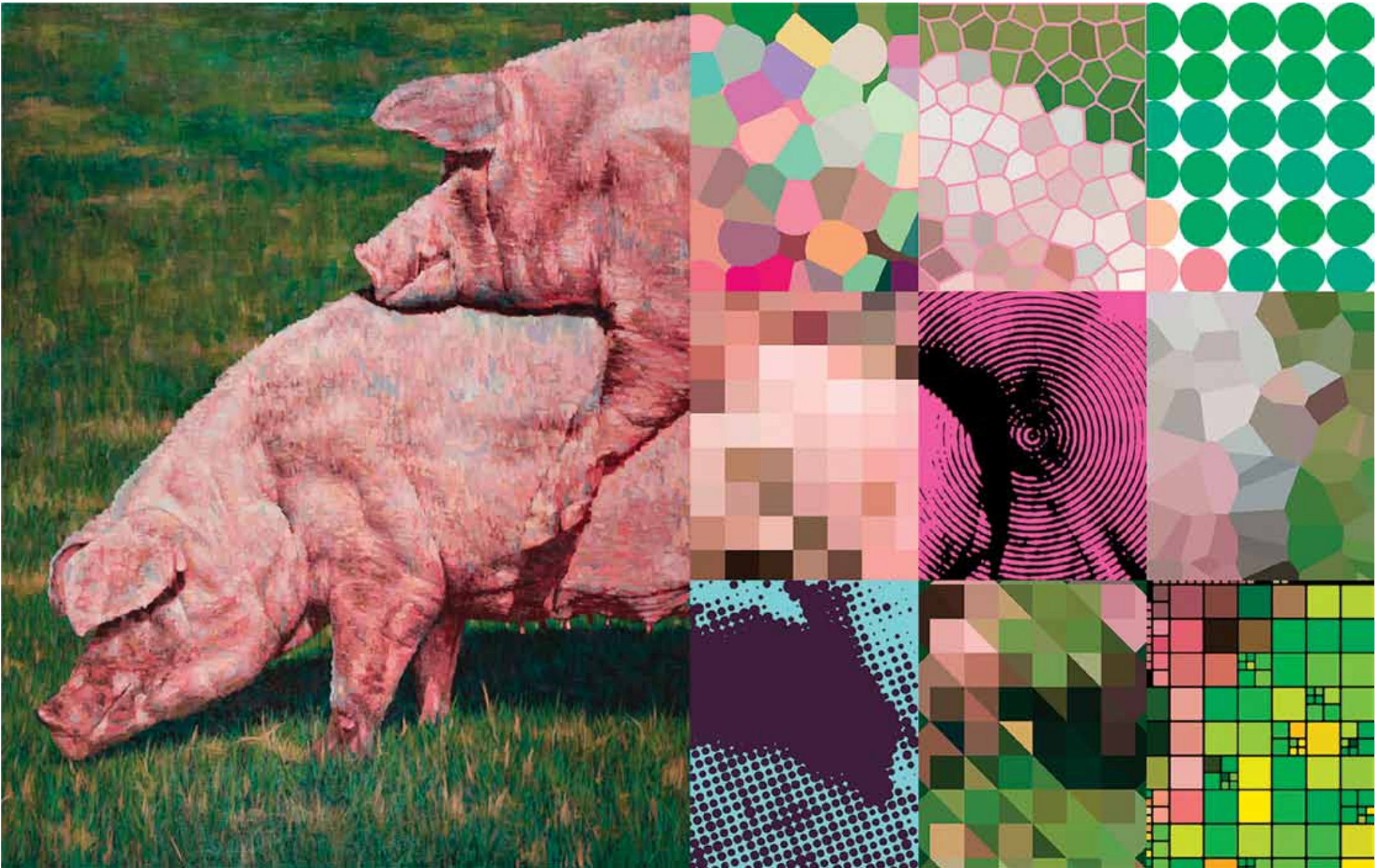
SEAN LEAN

2 Pigs
Alkyd enamel on canvas & panels
229cm x 363.5cm
2015 – 2016

There are conflicts between a conservative Islamic nation and its positioning as a modern democratic society. There are issues and themes that those in power want to shun, pacify and punish if brought up, how does one say things that do not want to be heard, to circumnavigate censorship both legally and culturally. The work is about sugar coating what is obviously common and banal but deemed to be controversial.



Mythical Bird
Enamel paint



SEAN LEAN

Ms. September

Alkyd enamel on canvas & panels
229cm x 498cm
2017



WONG CHEE MENG

The Harmony Life

Acrylic on canvas
152cm x 320cm (Triptych)
2016

I believe that living a harmonious life is the core of happiness. However, life is multifaceted; a combination of struggle, love, dissatisfaction, success, frustration and longing. This painting covers the issue of working ethics in the modern world. People have been so caught up with their work that they barely have enough time to spare for their social lives. The painting is the process of searching for the chord of balance in life. To achieve work-life harmony, one should put time into the right things, or for the lack of a better saying, Work hard! Play Hard!



The Nocturne
Mixed media



YAU BEE LING

The New Landscape Series: Quivering

Acrylic on jute canvas
274.5cm x 152.5cm (Triptych)
2017

"The New Landscape: Quivering" is a state of being.

The existence of the physical landscape - the land, the sea and the sky has a preordained purpose and relationship for the human existence. By engaging the landscape around, one begins to search and encounter oneself from the unconscious towards the conscious state. Being an observer, we move or watch, we react or respond. This resonate gestures that manifest in the act of the work. I conceal and reveal the new landscape inside.



I Lift Up My Eyes to the Hill

Car industrial paint, permanent ink, teak wood and thread

“Craft your dreams” Corum art bubbles



1. CHENG YEN PHENG
Untitled
Mixed media

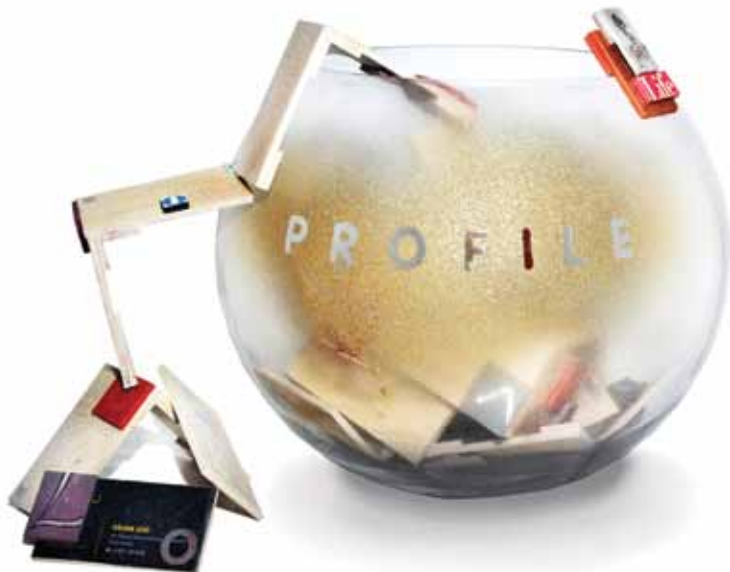


2. CHONG KIM CHIEW
Free Flow
Glass bowl, overhead projector,
water and paint



3. CHIN KONG YEE
Jalan Sultan
Oil paint on glass bowl

4. CHOY CHUN WEI
Conversed
Acrylic paint, ink, glitter spray, sand
and hard boards



5. FAUZAN OMAR
Welcoming July till October
Glass paint



6. **HAMIDI HADI**
Menakung Alam
Dry leaf and resin



9. **SEAN LEAN**
Mythical Bird
Enamel paint



7. **IVAN LAM**
Burn Baby
Cotton wick, soy wax, vanilla extract,
vinyl decals, synthetic resin

10. **WONG CHEE MENG**
The Nocturne
Mixed media



8. **RUZZEKI HARRIS**
Pea-brained Rendezvous
Soil, dirt, sand, shells, cement,
miniature figurines/furniture



11. **YAU BEE LING**
I Lift Up My Eyes to the Hill
Car industrial paint, permanent ink,
teak wood and thread

Artist Biographies

CHENG YEN PHENG (b.1982)

Cheng Yen Pheng's earlier works reflect her feelings about being a woman; both physically and emotionally, and deals with the social pressures that come with being one. From sexual relationships and desires to fetishes and erotica, she aims to act as a critic through her paintings, to emphasize the roles both women and men play, in this day and age. Recently, her works have adapted different forms which are less restrictive in terms of expression. They represent her point of view regarding society and show an inclination towards current issues.

She was shortlisted as a finalist in the Bakat Muda (Young contemporary) competition at the National Art Gallery of Malaysia in 2014 where her submitted work created some controversy. The works of Cheng Yen Pheng have attracted the attention of local collections such as Galeri Petronas & The Aliya and Farouk Khan Collection.

She has participated in local and international group exhibitions such as Young Malaysian Artist: New Object (Galeri Petronas), Malaysia Emerging Artist Award (Soka Gakkai), 18@8 Mirror, Mirror on the wall (Wei-Ling Contemporary), Seoul International Art Festival (Seoul City Art Centre), Korea, 18@8 KUL-SIN (ION Art), Singapore.

CHIN KONG YEE (b.1973)

Chin Kong Yee's works are warped in perspective, with a fish-eye lens effect to them. Chin has labeled his style as "Actuality Accorded Painting". As in reality, nothing is ever stagnant – images change and evolve as you look at them. Therefore, in Chin's paintings, the past, present and future are enveloped into one instant, evoking a sense of surrealism. This unique quality in Chin's works is also present in the way his works are now displayed; allowing a single painting to be displayed in multiple arrangements to enable his audience to look, feel and smell the time and place captured.

Since graduating from the Central Academy of Art in 1990, he has had an illustrious 25 years journey as an artist, which has seen him traverse the world for inspiration for his work.

In recent years, his captivating oil on canvas paintings have evolved into the use of more traditional materials like Chinese ink on Xuan paper.

Chin Kong Yee has a strong following of local and international collectors who appreciate the expansive and detailed vistas captured on his canvases. His works can be found in numerous private and public collections such as The National Visual Arts Gallery, Shearn Delamore, Wong & Partners, The Aliya and Farouk Khan Collection and the United Overseas Bank. Chin Kong Yee has also exhibited in multiple international art fairs and exhibitions in China, France, Indonesia, Singapore, Korea, Taiwan, Germany, Romania and Pakistan.

CHONG KIM CHIEW (b. 1975)

Chong Kim Chiew's art practices provoke us to 'think (and rethink) about our national developments and aspirations'. Chong's paintings work through the idea of 'trace', including the notion of tracing, usage of tracing-paper, copying, and the one who traces - to seek, trail and explore the roots or deeper meanings of something. These are expressions of the power structure of geography, the flow of history and overlapping of identities. His installation artwork is closely connected to the social and political environment of each exhibition site, as with the relation of space and architecture. The condition of cultural environment is his basic material. The artist believes that meanings of material often vary due to environmental factors, they are not static, but fluctuate; polysemous, often misread, and continuous to expand outwards.

Chong Kim Chiew has exhibited widely in Malaysia since 1994 and held his first solo exhibition, Isolation House at Rumah Air Panas gallery in July

2005. He has also participated in numerous group exhibitions around Kuala Lumpur. His works have been exhibited internationally in Singapore and Taiwan and can be found in the permanent collection of the Singapore Art Museum.

CHOY CHUN WEI (b.1973)

Choy Chun Wei has established himself as one the most interesting and exciting mixed-media artists working in Malaysia today. He is a meticulous artist who executes each of his works painstakingly, taking the time to research and explore each medium before applying it to his work. His multi-layered collages draw constant inspiration from his environment; the repetitive facades of suburban Malaysia to the vast abundance of the countryside. In Choy's most recent solo exhibition entitled, 'Here and Now' he went beyond working on a flat surface and introduced a three-dimensional element into his works; turning his works into multi-layered sculptures whilst still maintaining his signature style that was present in his collage works.

Choy Chun Wei was the recipient of the prestigious Freeman Foundation Fellowship for Asian artists in 2008, where he spent a month developing his art practice in Vermont, USA. In 2014 he was the only Malaysian artist to present a solo booth at Insights, the curated section of Art Basel Hong Kong. His works have been exhibited internationally across the United States, Hong Kong, Pakistan, China, Singapore and the U.K. and can be found in numerous public and private collections both within Malaysia and internationally.

FAUZAN OMAR (b.1951)

Fauzan Omar is an established artist renowned for his layered paintings and process oriented works. Nature has been his main subject matter throughout his practice. He commits himself to studying the constant cycle of natural processes;

such as diversity, growth, decay, blossom and erosion. Fauzan's choice of medium has ranged anywhere from acrylic paintings on canvas, to site-specific installations. Presently, Fauzan is working on sustainable development through the arts in response to the ever-changing climate and continuous environmental destruction. His recent works aim to stimulate positive change, initiate dialogue, generate awareness and appreciation of the importance of conservation.

Fauzan Omar is currently lecturing as an associate professor in Fine Art at Universiti Sains Malaysia (Penang). Over the years, he has been involved in numerous international group exhibitions in Japan, India, Bangladesh, Thailand, Singapore, Australia, Indonesia and The United States.

HAMIDI HADI (b.1971)

Hamidi Hadi is regarded as one of the most prominent abstract artists of his generation in Malaysia. Industrial paints such as polyurethane, enamel paint and resin have been Hamidi's choice of media, and his canvases radiate abstract yet poetic qualities and portray ethereal emotions.

The artist's inspiration is his love of, and passion for, painting. Sometimes the idea comes to him subconsciously in flashes of colours and visuals during his everyday life experiences: what he feels, sees, thinks, reads and collects is then researched and further developed. The practical creative process takes place in the studio, where experimental procedures can be planned and executed meticulously. Nature is a recurring subject matter in Hamidi's works, the artist explains that nature is something that is close to us, it surrounds us and we are living in its environment. In nature beauty and uniqueness is everywhere, and there are huge amounts of probabilities that we don't know of. Sometimes it is required that we dig through or investigate to find such beauty and uniqueness.

Hamidi Hadi's works have been collected by both public and private institutions and corporations including the National Art Gallery of Malaysia, Grand Hyatt Kuala Lumpur and Setia Berhad amongst others. He has also exhibited extensively at international venues in China, Indonesia, Philippines, Singapore, Thailand, and the UK. In addition to this he has received a number of awards for his work which include the coveted Philip Morris ASEAN Biennale Art Award in 2000, and Bank Negara's Kijang Award in 2004. He is also now currently lecturing in Fine Arts at UiTM, Perak, Malaysia.

IVAN LAM (b.1975)

Ivan Lam has established a name for himself as one of the most progressive contemporary artists in Malaysia. His commitment towards, and unrelenting pursuit of his artistic journey have seen his works span a variety of mediums and ideas which are inspired by popular culture, autobiography, current affairs and every day vistas. With each series, he has become a maestro of his medium – from silk-screens and paint to resin and aluminum.

Every layer that has been imbued into his work is not just a layer of medium one on top of the other, but also represents many underlying layers of meaning. In Ivan Lam's practice, the concept of duality has been continuously present throughout his journey as an artist. The “push and pull” between what is present and what is absent, between black and white, between the seen and unseen, between the past and the present, between what is said and what is meant, between male and female, between young and old, between love and hate, between conditional and unconditional love. In the year 2015, Wei-Ling Contemporary held a comprehensive survey documenting twenty years of Ivan Lam, which allowed audiences to – for the first time – witness his artistic journey through the form of an exhibition entitled ‘Ivan Lam: TWENTY’.

In May 2013, Ivan Lam's participation in Art Basel Hong Kong with the exhibition COMA –

Compendium of Malaysian Art marked the first time for a Malaysian artist to be presented on such an important platform. He is also the only Malaysian artist to have been commissioned by Louis Vuitton to make a painting for their collection. Most recently, Ivan Lam made his debut in Volta New York 2016, again being the only artist from Malaysia and has been invited to create a project for the Karachi Biennale 2017.

RUZZEKI HARRIS (b.1984)

Ruzzeki's artworks are a critical and even cynical take on current issues, deconstructing the dreams of humanity in a satirical manner. A self-proclaimed observer of people and their habits, the artist is most moved by what strikes him as ironic or poignant, citing street art, fashion and independent music as his influences. The artist's works possess a dream-like, pop-surreal quality, conveying notions of chaos and frantic, with the texts providing clues to content and interpretation.

“While I use a variety of materials and processes in each project my methodology is consistent. Although there may not always be material similarities between the different projects, they are linked by recurring formal concerns and subject matter. The subject matter of each body of work determines the materials and the forms of the work.”

Ruzzeki Harris lives and works in Malaysia. His works have been exhibited throughout Southeast Asia, America and Europe.

SEAN LEAN (b.1981)

Sean Lean gained his Diploma in Visual & Digital Arts at Limkokwing University College of Creative Technology in 2000. Sean's work often deals with the issues of fragmented identities and the contradictions between our traditionally Eastern values and the lure of Western popular culture.

In his most recent solo exhibition entitled, 'Motherland', the artist examines the core of what

it means to be Chinese, questioning the shifting definitions/criterion of what it takes to be a Chinese person, and the generational loss and gains of a culture inherited and gradually diluted. In terms of the process of painting-making, he moved towards methods that were more “industrial”, whereby these paintings are done, in a large part akin to, the methods used in automotive painting. The artist feels that the exploration of methods that are more “mechanised” is more relevant and reflective of the time we live in.

Sean Lean lives and works in Malaysia. His works have been exhibited locally, as well as internationally in Singapore, Indonesia and China.

WONG CHEE MENG (b.1974)

Wong Chee Meng's paintings are a constant personal struggle, as his vision was impaired through a car accident which permanently impacted his eye sight. As a result, the way he views the world is skewed by the blurring of lines and double images which are prevalent in his day to day living. Playing on the way he sees things, in multiple layers, sometimes crossing over and overlapping, and not always clear, his works are a direct reflection of the way he views the world. Through meticulously painting layer upon layer of images, this artist manages to camouflage many stories and hidden worlds within his canvases, creating a harmonious composition that may reveal deeper references, as we start to focus and look beyond the obvious.

He has been a practicing artist since 1996 and has participated in numerous exhibitions throughout Malaysia and on an international platform. He was selected as the artist in residence at the Mali Hom Residency in Penang in 2007 and represented Malaysia at an exposition of Malaysian art in Havana Cuba in 2006. His works have been widely collected by both private and public institutions and can be seen in the collections of Axiata, Rimbun Dahan and ABN Amro Bank.

YAU BEE LING (b.1972)

Born in Klang (b. 1972), the artist graduated with a full scholarship from the Malaysian Institute of Art in Fine Arts in 1995. Yau Bee Ling's works often come from a period of her life that is immensely personal and meaningful. Be it family traditions, becoming a mother for the first time, the rediscovery of her femininity, even the tragic loss of her sister in which her works served as a spiritual healing. Marrying the pragmatic with the romantic, Bee Ling continues to explore the broad gambit of the human experience through the autobiographical themes of family and tradition set against the familiar motifs of home and food and precious heirlooms.

Yau Bee Ling has exhibited extensively in exhibitions across China, Pakistan, Singapore, Bangladesh, Japan, Indonesia and Malaysia and represented Malaysia at the Asian Art Biennial in Dhaka, Bangladesh and at the Fukuoka Triennale. Her works are in the permanent collections of numerous private and public collections including Mulpha, Maxis Berhad and the Fukuoka Asian Art Museum.

Buro 24/7 Malaysia

Founded in 2011 by Russian style maven and digital entrepreneur, Miroslava Duma, the Buro 24/7 brand is a project born out of her passion for the future of business, media and technology. Since its establishment in Moscow, Buro 24/7 has gone international with editions in 12 countries spanning Australia, Mexico, Singapore and the Middle East.

Buro 24/7 Malaysia launched in July 2015 and today, it is a trusted source for the latest in fashion, beauty, lifestyle, entertainment and culture news. The digital site provides immediate and 24-hour access to up-to-date information with smart, savvy and concise editorials. From runway reports to the hottest trends, fascinating profiles, expert advice and insider scoops, read it first on Buro 24/7 Malaysia.



Wei-Ling Gallery

For over a decade, Wei-Ling Gallery has nurtured the development of Malaysia's contemporary art scene. With the opening of the gallery's second space in Kuala Lumpur, Wei-Ling Contemporary, in 2011 and its third space in Penang in 2013, the gallery has established itself as the largest commercial gallery in Malaysia.

The objective of the gallery is to promote and cultivate the best of contemporary art in Malaysia, working with a core stable of artists who are dedicated to their artistic journey and vision. Today, they represent some of the country's most prominent and important contemporary artists.

The gallery's programme changes regularly with a strong and diversified selection of exhibitions. It has also played a significant role in bringing Malaysian contemporary art to international audiences, taking major exhibitions of Malaysian art to China, India, Indonesia, Hong Kong, Pakistan, Shanghai, Singapore, South Korea, Taiwan and the United States. The gallery also represents a selection of important internationally well-known foreign artists.

In its mission of fostering local contemporary art, the gallery has also become the largest publisher of art books and catalogues in Malaysia with more than 100 titles to its name.

In 2014, Wei-Ling Contemporary moved into new premises on the 6th floor of The Gardens Mall in Kuala Lumpur. The new space measures approximately 9,000 square feet and houses two major exhibition areas in addition to an art foundation.

The new space aims to build on Wei-Ling Contemporary's current programme of curated exhibitions by local and international artists and hosts up to four major exhibitions a year. In addition to this, the foundation endeavours to highlight works from the collections of selected private collectors over the course of the year to allow the general public a glimpse into works that have left the public eye. It also hopes to create more educational programmes that will bring together artists, curators, writers, collectors and art advisors on a platform for art discourse, debate, and discussion. As part of its objectives, the foundation has also created an international artist's residency where up to eight international artists are selected to live and work in Kuala Lumpur for two months to realise a project.

Over the last year, in a concerted effort to push the boundaries of art, the gallery's programme has shifted away from exhibiting more traditional art forms such as painting and sculpture to more experimental forms in order to allow artists the opportunity to move beyond their comfort zones and take risks in their practice. This has allowed the gallery to play a more instrumental role in educating the public and bring to the forefront alternative ways of looking at and interacting with art in Malaysia.



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