

**18@8**

**MIRROR, MIRROR ON THE WALL**

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## MIRROR, MIRROR ON THE WALL

Anurendra Jegadeva

Azliza Ayob

Cheng Yen Pheng

Choy Chun Wei

Hamidi Hadi

Ilham Fadhli

Ivan Lam

Kim Ng

Sean Lean

Wong Chee Meng

Yau Bee Ling

Zulkifli Yusoff

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# GALLERY MESSAGE

## 18@8 Mirror, Mirror on the wall

Over the last ten years, the Malaysian art scene has gone through some changes and the recognition of art and artists has grown significantly. With the introduction of major art prizes namely UOB's painting of the year, which offers a generous grand prize of USD25000, the sprouting of several local auction houses as well as numerous galleries there has been a healthy interest and awareness in art.

Whether all the art-hype and artists who are working today will continue to sustain in the long run, remains to be seen, and the next few years will be interesting to observe.

This year sees the gallery in its eleventh year and our quest to give Malaysian artists a platform to have a voice both on a local and international platform continues. Our mission to promote and develop serious artists who are dedicated to their artistic journeys, to distinguish between decorative or commercial art and real art by artists who have something to say in their works and are making art for the right reasons, continues.

This is the starting point for our 18@8 exhibitions, which first opened at Wei-Ling Gallery in 2005, and highlighted eighteen artists at no.8 Jalan Scott, the gallery's address in Kuala Lumpur. The 18@8 exhibitions focus on contemporary artists, all working within the perimeters of a theme or the exploration of an idea but more importantly allows them the freedom to experiment and encourages them to think out of the box. The list changes every year and encompasses both prominent and emerging artists who have made significant developments in their careers or are working towards a major project in the coming one. Since then, this much anticipated group exhibition has seen various incarnations. In 2006 the second instalment of 18@8 KUL-KHI was presented at the Amin Gulgee Gallery in Karachi, Pakistan while 2007 saw the exhibition back on home soil. In the following two years the exhibition took on a new twist. 18@8-Vice and Virtue in 2008 saw nine selected artists creating two works each corresponding to one vice and one virtue. In 2009, 18@8 1Malaysia: Beyond the Canvas the artists were asked to express themselves outside the confines of the canvas to document their ideas of what 1Malaysia stands for through a central 'transportation' theme.

2010 and 2011 saw the exhibition tie up with Absolut Vodka and IdN, in a collaborative project where artists created 'art bottles' and 'art toys' respectively, which were then auctioned off to raise funds for charity. In 2012, the exhibition moved to Ion Art Singapore, in line with the gallery's objective of promoting Malaysian art to an international audience.

This year, the 18@8 exhibition returns with 18@8 Mirror, Mirror on the wall where the main idea stems from the state of the world today and how social media has changed people and the way they view themselves.

To this end each artist has been asked to explore the idea of self-love, be it narcissism: egotism, vanity, pride, selfishness, grandiosity, erotic gratification derived from admiration of one's own physical or mental attributes, self-adornment, obsession with perfection, acceptance from one's peers, the list goes on.

In line with this, Furla, the premium Italian leather brand has collaborated with the gallery and the artists involved to create 12 Art Bags, from their iconic Candy Bags, which will go under the hammer for charity in aid of the SPCA.

We would also like to extend a special thank-you to Snappars, for their invaluable support and for the QR codes which accompany each of the artists works.

It is through art projects like these that we hope to reach out and inspire more people in Malaysia. The 12 artists who are involved in 18@8 this year define the contemporary Malaysian art scene today and through their works, we hope they will allow you a glimpse into their journeys and reasons for being artists.

The future of Malaysian art depends upon serious artists like these, who shape and form the foundation and direction for the local art scene. For it is not the quantity of artists which make up a strong art scene, but the quality of artists and the messages they leave behind for the future generations of Malaysians.

Lim Wei-Ling  
Gallery Director  
Wei-Ling Gallery and Wei-Ling Contemporary  
December 2013



# Mirror, Mirror

18@8 has a long history that practically defines Wei-Ling Gallery. The gallery’s debut exhibition when it moved to its premises in Brickfields, the initial concept behind 18@8 was simple: to gather 18 of Malaysia’s top contemporary artists under one roof at 8 Jalan Scott. Since its first installment, the show has seen many incarnations. It has travelled to Karachi, prodded artists to tackle different themes, and the last few years have seen the increasing involvement of international brands, whose products have served as happy mediums for the 18@8 artists.

This year, 18@8 sees yet another manifestation. The former roll call of 18 artists has been cut down to a tight dozen, and the artists not only tackled the theme at hand, but also worked with Furla’s Candy Bags. Boasting simple lines and a transparent jelly-like body, the bags simple countenance served as playgrounds for 18@8’s 12 artists, and each artist also produced an artwork in their signature style.

And this year’s theme? The short answer: man. From the earliest artworks of the Classical age to religious paintings or historical portraiture, art has always found a deep and fascinating subject in each and every one of us. However, this year’s 18@8 looks specifically at man’s love for himself and how it has unraveled with the advent and rise of Social Media platforms, which allow for an unabashed showing-off of one’s self and which serves as a weak but easily-accessed avenue for self-validation. Narcissism thus lies at the centre of this year’s 18@8, and the participating artists have extended their views into other related areas, such as selfishness, self-adornment, perfectionism, and even acceptance by others.

In Ivan Lam’s painting, it’s a look inwards, as his painting speaks of the duality within the artist, or more specifically, of others and himself. “I guess it’s all explained in the text on the first panel, where I am everyone and everyone is me,” he states, succinctly. Ivan’s argument is that no matter how we try to set ourselves apart from others, we are essentially the same inside. Our differences can be a point of contention, though, and it’s a case of opposites in Sean Lean’s painting, which narrates the cultural clashes between himself and his mother, a staunch Taoist Buddhist; her prayer materials are seen taking centre stage in the work, but it’s the artist’s cartoon heroes like Superman and Captain America that command the background.

This familial difference is common today. Asian parents still hang on tightly to religious or traditional habits, while their children adopt international influences with relish. All this can make for a tsunami of emotional turmoil. Aren’t we the same people inside despite having these different values and interests? How do we contend with society, if we feel so markedly different on the inside? Yau Bee Ling addresses these thoughts on conformity and individuality. Inspired by the writings of Rudolf Steiner about human freedom, the man and woman in Bee Ling’s painting serve as metaphors for our inner and outer self; “This, perhaps, was my best attempt to visually construct the way I relate the interactive process between the tension of one’s outer narcissistic behavior for the world and my perfect inner-self,” she says.

We all harbour certain ideals for ourselves, but there’s a definite danger in over-privileging number one. Ilham Fadhli’s dreamy painting projects this cautionary message, likening his subject – a woman called Phantom Limb – to Narcissus, and who was so absorbed with her own reflection in a pond that she didn’t realise that she was already dead. Self-absorption, in short, can be isolating or deathly even, and Zulkifli Yusoff’s work functions on a similar plane, using the local parable of ‘The Birds and the Tortoise’ as a lesson to all. In the tale, two birds helped a tortoise travel safely to greener pastures, but news began to spread like wildfire about a flying tortoise, and so the tortoise became big-headed from the praise it received and pride became its downfall.

We can deflect these self-harming situations through moderation, suggests Azliza Ayob. As far as narcissism goes, the artist believes that a little self-absorption can be a good thing; her painting, *The Enchanted River (Of Temptation)*, features a sanctuary-like river in which to escape to, but Azliza warns that the merits of self-love only

remain as long as we do not over-indulge. Why? Because the bubble might burst, says Cheng Yen Pheng, who has proffered a painting of over-inflated balloons that threaten to explode from the confines of the canvas – a pictorial warning against boasting, so to speak.

All these messages of caution are fitting for today’s audience. As mentioned loosely before, Social Media has changed the way we live and view ourselves, and this freedom to carve our own identities on the Internet has also sparked an inadvertent rise of materialism. Choy Chun Wei isn’t happy about this predicament. Inspired by Bertolt Brecht’s poem ‘Traders Song’, there’s a Marxist slant to his work, which rejects materialism and the senseless pursuit of wealth in the name of self-love. Bigger cars, a thinner nose, and a fatter bank balance are all top-of-mind wants in today’s Malaysia, says the artist, and this thought is similarly addressed in Kim Ng’s colourful mixed media work, where the artist argues that narcissism isn’t purely about beauty, but that it’s also a craving for something that fulfills a personal desire or need for control.

To hanker for acceptance or to pursue gratification from material goods stems from a weak self-esteem, notes Kim, who laments that this trait does travel beyond the personal sphere and into the sociopolitical realm, too. Ask Anurendra Jegadeva about this and he would probably nod his head in agreement, as his painting, *Peace/ ecaeP*, speaks of the ill treatment of the Muslim Rohingya people in Myanmar by militant monks in the name of Theravadan Buddhism. Does the belief in a greater good justify injustice? Is self-belief enough reason to belittle others? These weighty thoughts are balanced with Anu’s playful Furla bag, which features famous world leaders and cultural icons. However, the Popish qualities of the felt cut-outs of Elvis Presley or Barack Obama project a superficial lustre that mirrors much of our world today; whilst a cluster of people dive deeply into serious matters, there’s a much greater pool of people that are far more preoccupied by the latest gadgets or fashion, or by greed and self-satisfaction.

Such surface-level obsessions also play out in Hamidi Hadi’s work, which points to the smoke and mirror effect that Social Media affords. The work’s resin surface serves as a glassy veneer to the work’s text (actual dialogues from Social Media), and creates an optical illusion that can be likened to how a photograph on Facebook can be one big, fat lie. The work’s very title, *Like*, is a further poke at the monster that Zuckerberg has created.

It’s clear that we now need to skim through a lot of gloss to get to the truth. Wong Chee Meng contends so, and *Fact and Fiction* looks at what a stage Social Media is. The artist recalls a quote by Francis Bacon to illustrate the point that his artwork makes “Truth is so hard to tell, it sometimes needs fiction to make it plausible”. We live in confusing times, ladies and gentlemen, and technology evolves at such a rapid pace, so it’s likely that we’ll be addressing brand new problems as soon as we’ve solved this issue of how Social Media has exacerbated narcissism and wrought related troubles. But despite the discernable lies and unknown truths, as Chee Meng’s Furla bag so pointedly says, there’s one thing that we are all but susceptible to: love.

By now, 18@8’s strength should be apparent. This is an exhibition where artistic individualism is celebrated, and indeed, put on show for all to see. As viewers, it affirms the fact that art remains a wonderful refuge from the deluge of the digital world and Social Media, and by picking the best artists from the gallery’s stable, this is one group exhibition that affords variety in the best way possible. But wait, isn’t it a little narcissistic of Wei-Ling Gallery to be showing off its best? The gallery is guilty, yes., but, this is one form of narcissism that we’ll excuse.

Rachel Jenagaratnam  
November, 2013  
Kuala Lumpur

18@8

MIRROR, MIRROR ON THE WALL



# ANURENDRA JEGADEVA

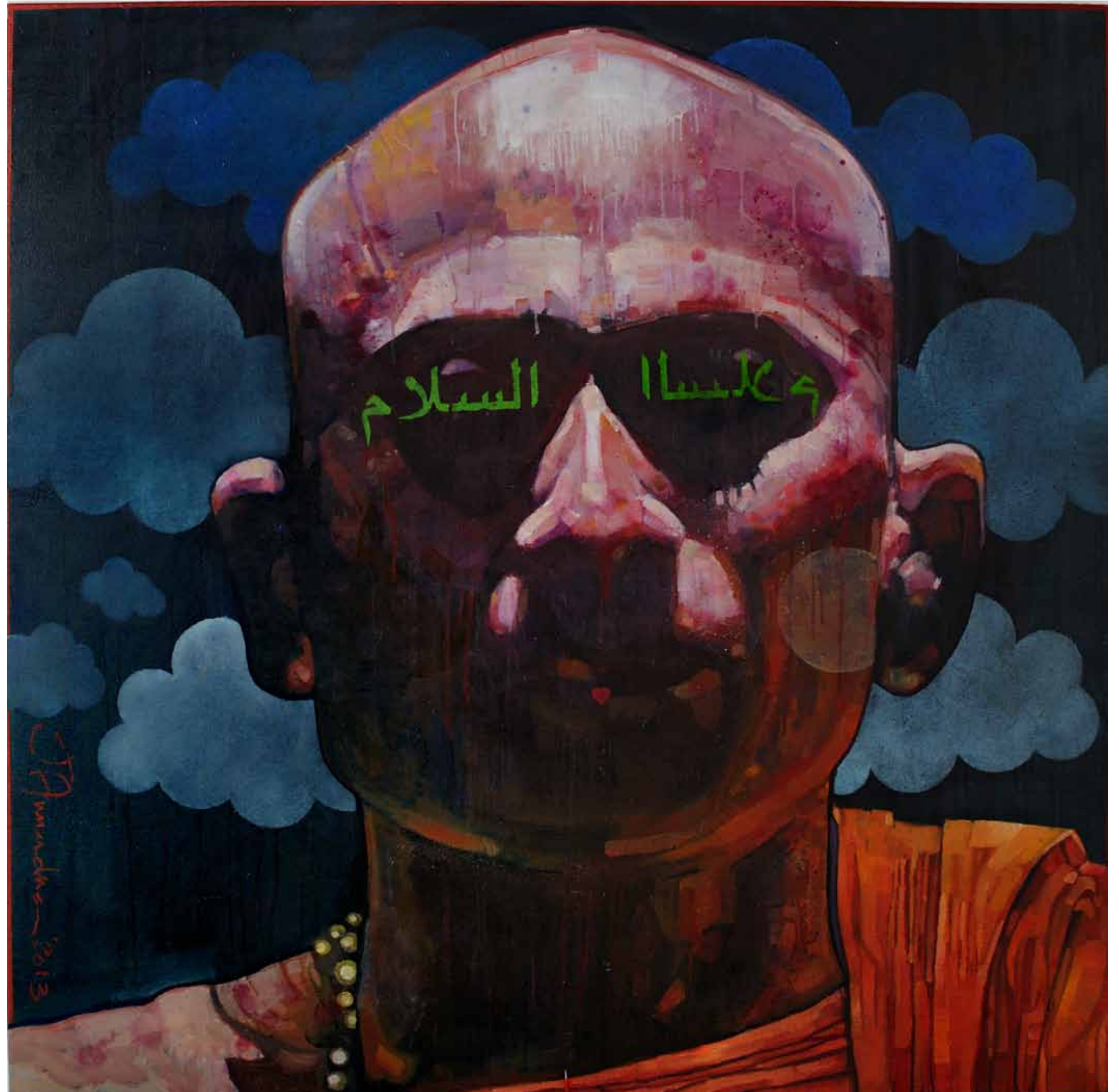
## Peace/ecaP

Oil on canvas  
120cm x 120cm  
2013

Peace/ecaP is my response to the treatment of the Muslim Rohingya people in Myanmar.

Having travelled in Myanmar on two very intense and wonderful occasions, I was troubled by terrible reports and stories of the escalating violence against this minority, instigated by mobs and militant monks in the name of a peaceful and compassionate Theravadan Buddhism.

Through this work, I was interested in conveying the philosophical contradictions that arise from both religious as well as racial persecution and intolerance anywhere in the world from distant Germany to recent Sri Lanka and even immediately, here at home.







## ANURENDRA JEGADEVA

### Pop-pop Trinity (plus One)

Applique and felt with painted motif  
2013

The Furla bag is my playful respite from the issues that have driven the larger painting. As usual the work explores the cult of personality through these 'felt representations' of some of our best loved popular icons – Elvis, Obama, Che and always P Ramlee.





# AZLIZA AYOB

## The Enchanted River (of Temptation)

Acrylic, collage & glitter on canvas  
183cm x 36cm  
2013

This artwork speaks about being free for a moment in a secluded, secret venue, the enchanted river where we allow ourselves to be seduced and transformed into beautiful swans. Bathing in the glistening water of the river, with eyes watching closely for any intruders. This is the place where we redeem our self respect, adding self value by being beautiful and free. Being narcissistic is not necessarily bad unless we are drawn to the river for too long, where we forget reality and lose ourselves. We remain as proud swans, drunk on temptation.







## AZLIZA AYOB

### Tempted

High quality lace, acrylic and synthetic stones  
2013

I am fascinated by the transparent material of the Furla Candy bag. It has a very seductive and revealing look, capturing the attention of women whilst leaving the men with a sense of intrigue. The essence of transparency is what inspired me to use lace- associated with lingerie, evoking a sense of femininity and enticement.





# CHENG YEN PHENG

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**Air Balls No.15 - Fake**  
Acrylic on canvas  
150cm x 150cm  
2013

This artwork serves as a continuation of my “Air Balls” painting series. Within this particular artwork, it was my intent to enlarge the balloons and place more focus on their details. Here, the balloons are so full of air, seemingly on the verge of bursting. To me, the balloon so full of air is like one’s desire to deceive others either physically or emotionally, to only result in deceiving one-self. As a Chinese saying goes, a flower will never be red forever and will one day eventually wither (unless of course, it is a plastic flower).







## CHENG YEN PHENG

### Untitled

Egg shells and lemon peel  
2013

I wanted to play around with textures to create a complementary contrast between man-made and all natural materials- the plastic / leather of the Candy bag combined with the use of egg shells and lemon peel.





# CHOY CHUN WEI

## I Shop Therefore I Am (Urban Fragments Reflected)

Oil, acrylic and pigment ink on canvas  
141cm x 204cm  
2013

*How should I know what rice is  
How should I know who knows what it is?  
I have no idea what rice is.  
I only know its price.*

- Traders Song, Bertolt Brecht

I was so moved by Brecht's poetic and critical words above when I was reading for my postgraduate visual studies. I realized that text can also provide me with imaginative insights when we interpret and use it for our own art practice. When I framed within my art practice, I started to visualize with a greater sense of contextual understanding and purpose. Perhaps with this opened up possibility, it allowed me to see text as powerful visual elements that can add a new perspective towards my art-making activities.

Contextually, these words written in the early 20th century were brutally honest, brave and critical, reflecting the state of industrialization (mechanization) and human's obsession with a capitalized, mass-producing and profit driven environment surrounding the then powerful western world. In today's Malaysian landscape, it seems like we are mirroring this western world content mind-set. In reality, it has become so evidently relevant as it is housing investment (wealth accumulation), car culture, mega shopping malls as proud landmarks and accessible plastic surgery (physical beauty) for physical perfection. All of these are commonly threaded with our obsession with this fabricated illusionistic impermanent publicized beauty and image, and this has its definite root in the narcissism which traces back to the Greek myth of Narcissus.







## CHOY CHUN WEI

### Existence

Oil paint, digital print on acetate and epoxy resin  
2013

*In an alienated world in which only things have value, man has become an object: indeed he is, apparently, the most impotent, the most contemptible of all objects.*

Fischer, Ernst. 1963





# HAMIDI HADI

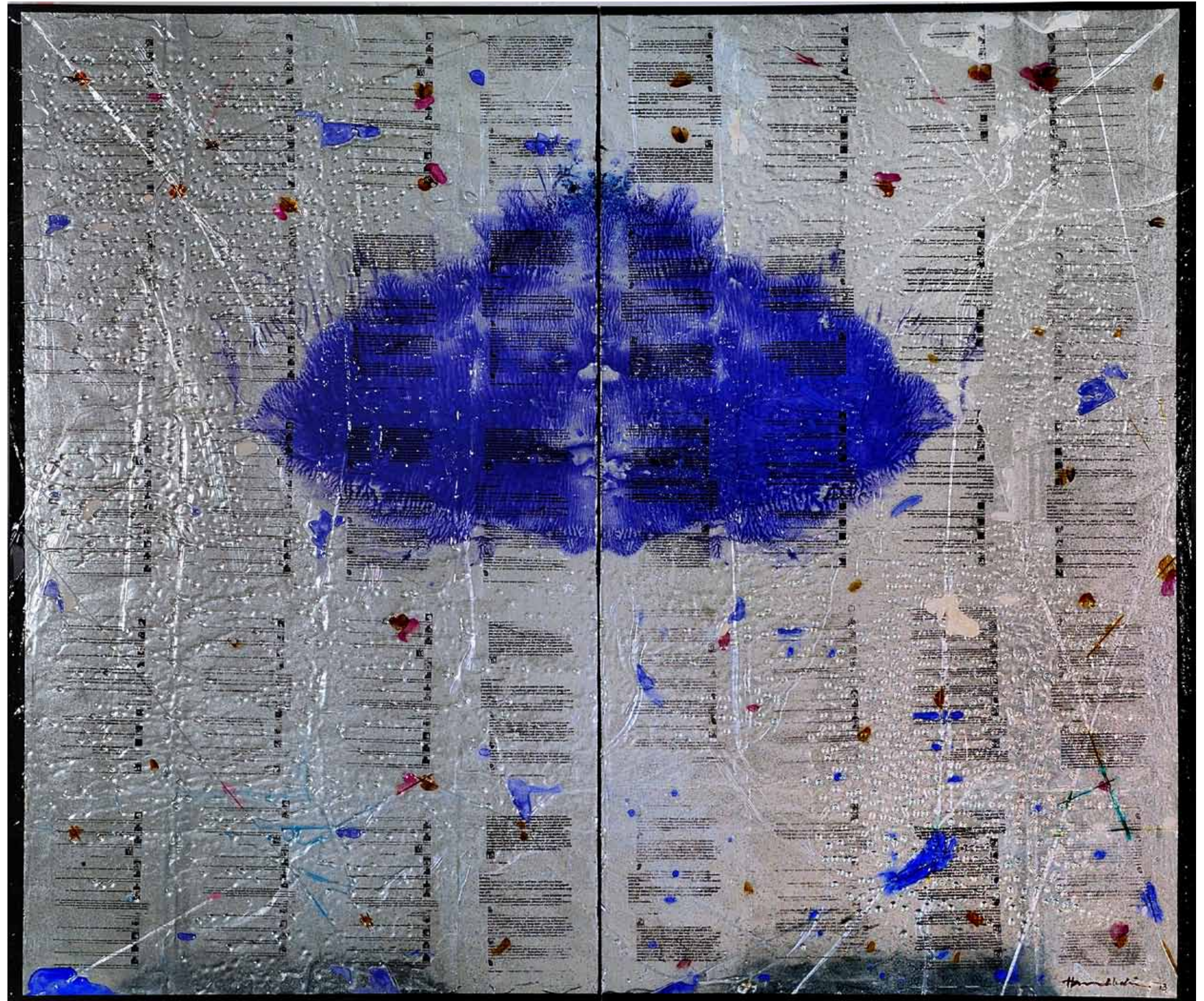
## “LIKE”

Photocopy, resin on metal sheet  
153cm x 183cm (Diptych)  
2013

The idea behind this work is to celebrate the current trend of social media. I wanted to play around with the concept of creating an optical illusion and to use this to further explore the theme at hand.

“LIKE” refers to the “like” button on the popular social networking site, Facebook. Sharing content has never been as quick and simple as it is now. With this artwork I wanted to put the dialogues and conversations found on these social forums into play, overlapping, layering and bonding them with resin to create an optical illusion on a metal surface, representing the contemporary lifestyle.

The printed texts are composed within a negative and positive alignment, and arranged in reverse and upside down to express the dualities of certainty and uncertainty, merging both love and anger. At the centre of the artwork, I have made use of Rorschach’s inkblot technique to represent a mirrored image in reference to vanity.







## HAMIDI HADI

### SOoo Sweet

Poly foam and sticker  
2013

My aim here was to play around with creating some form of optical illusion, much like my accompanying artwork, but in a different context. It explores the "Object of Desire" theme, in an attempt to play up the "sweetness" of the Candy bag.





# ILHAM FADHLI

**Phantom Limb**

Acrylic on canvas  
122cm x 122cm  
2013

Phantom Limb is about a woman who made a trip to the pond to view her reflection. She was so absorbed with her own beauty that she did not realize she was in fact already dead. Now, she roams near the pond, headless, but still seeing a complete image in the water.







## ILHAM FADHLI

### Phantom Limb

Collage and acrylic  
2013

Phantom Limb is about a woman who made a trip to the pond to view her reflection. She was so absorbed with her own beauty that she did not realize she was in fact already dead. Now, she roams near the pond, headless, but still seeing a complete image in the water.





# IVAN LAM

## Solipsism

Etching on aluminium, acrylic golden mirror, plastic train tracks, synthetic house paint, resin on board.

90cm x 270cm

2013

i am a son i am a daughter i am a gun i am a flower i am a leader i  
am a follower i am sponge i am a rock i am blood i am water i am  
strong i am weak i am a man i am a woman i am a child i am old i  
am a brother i am a sister i am a husband i am a wife i am a widow  
i am a divorcee i am a star i am a black hole i am a student i am  
a teacher i am a boy i am a girl i am fearless i am a coward i am  
infinite i am the end i am alone i am with everyone i am evil i am  
godlike who am i? i am you WHO AM I? I M U.







## IVAN LAM

Items in Candy bag: Moleskin watercolor notebook, Moleskin sketchbook, Buncho color pallette, Faber Castell kneadable eraser, Deli 15cm stainless steel ruler, 3M scotch precision scissors, Kokuyo cutter flane, Sakura poster colors(12x)30ml, Alpha(18x) école watercolour, Princeton Art and Brush set 5pc flat, Princeton Art and Brush set 5pc round, Staedtler double hole tub pencil sharpener, Derwent 12 sketching pencils, Derwent Studio field kit (14 color pencils)



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do.  
2013  
Etching

do something. Make something. Create something. And do something else. Make something again. Create something new. Design anything. Craft anything. Build anything. Design anything different. Craft anything original. Build anything unique. Whatever it is, do.





# KIM NG

## Anonymous

Water-based paint, printed collage, pencil, charcoal, silkscreen print, fabric lace and collage on canvas  
153cm x 183cm  
2013

Narcissism could be a form of self-indulgence in one's ideological beauty and need. It is not necessarily about physical attraction, but perhaps a craving for something to fulfill personal desire, control and possession. Narcissism not only applies to self-absorbed individuals, but can also be tied to political, social and cultural problems.

*Anonymous* reflects certain ironical incidents that have transpired in our country - from political decisions, cultural conflicts to religious contentment, in which authority plays a major ironic role in the formation of those reckless jokes and hidden truths.

I always play with chaos and order in my work, creating contrasts on abstract and recognizable forms and icons. The act of intersecting emotionally driven decisions with reason-controlled arrangement resembles a fight to find a balance of the two within one painting. The aim to harmonise the conflicting forms within my painting serves as an extension to our social and cultural phenomenon.

*Anonymous* refers to things and incidents which have been deemed unidentifiable and mysterious; it could relate to politics, religion or even individuals in social networking channels where false names or 'representative icons' are utilized in place of the truth for the mere practice of safety and protection. Thus, the formation of the total visual in my painting is never completely revealed. Who is anonymous? Does *Anonymous* refer to some sort of condemnation, accusation or revelation? That's totally up to individual interpretation.

Symbolic images are used to project certain representative meanings, like crows symbolise greed, unidentified figures may refer to certain politicians or the artist himself. There are many other icons which are quite obvious and are directly related to some of the issues which are causing both national and international attention.







## KIM NG

### POM POM

Nail varnish, brown cotton thread, cast ceramic, fused glass and coloured beads  
2013

What I had in mind upon receiving the Furla Candy bag was to “objectify” the bag to rework it into a peculiar object rather than merely painting on the surface of the plastic skin.

Bon Bon was the name of the pink Furla Candy bag I received, and in the Hokkian dialect it sounds like “pom pom”, which ties to fluffiness; I therefore named it POM POM, resonant to the original name of the bag.

Thick brown cotton thread (yarn) was sewn to the bag and combed with a specific metal comb to give it a “fluffy” look; cast ceramic objects were stuffed into the Candy bag and protruded from within to make it look like some sort of strange objects are struggling to burst out from the bag. Coloured beads and fused glass were added on, creating a contrast to the plain cast ceramics.





# SEAN LEAN

**Dear God(s)**

Oil on canvas  
122cm x 183 cm  
2009

This artwork deals with the cultural duality in my life (Chinese and Western). While my mother prays to ancient Taoist idols, I worship my superheroes in comic book pages. Other areas of interests in life are divided into 2 distinct groups as well, from the 2 groups of friends I have to the music I listen to. It is a peculiar existence where the 2 groups hardly overlap.







## SEAN LEAN

### Dear God(s)

Acrylic  
2013

I see Furla as an icon of the west. I wanted to juxtapose some form of Chinese icon onto it, which is done by painting an ancient form of Chinese character seal at the bottom of the bag.



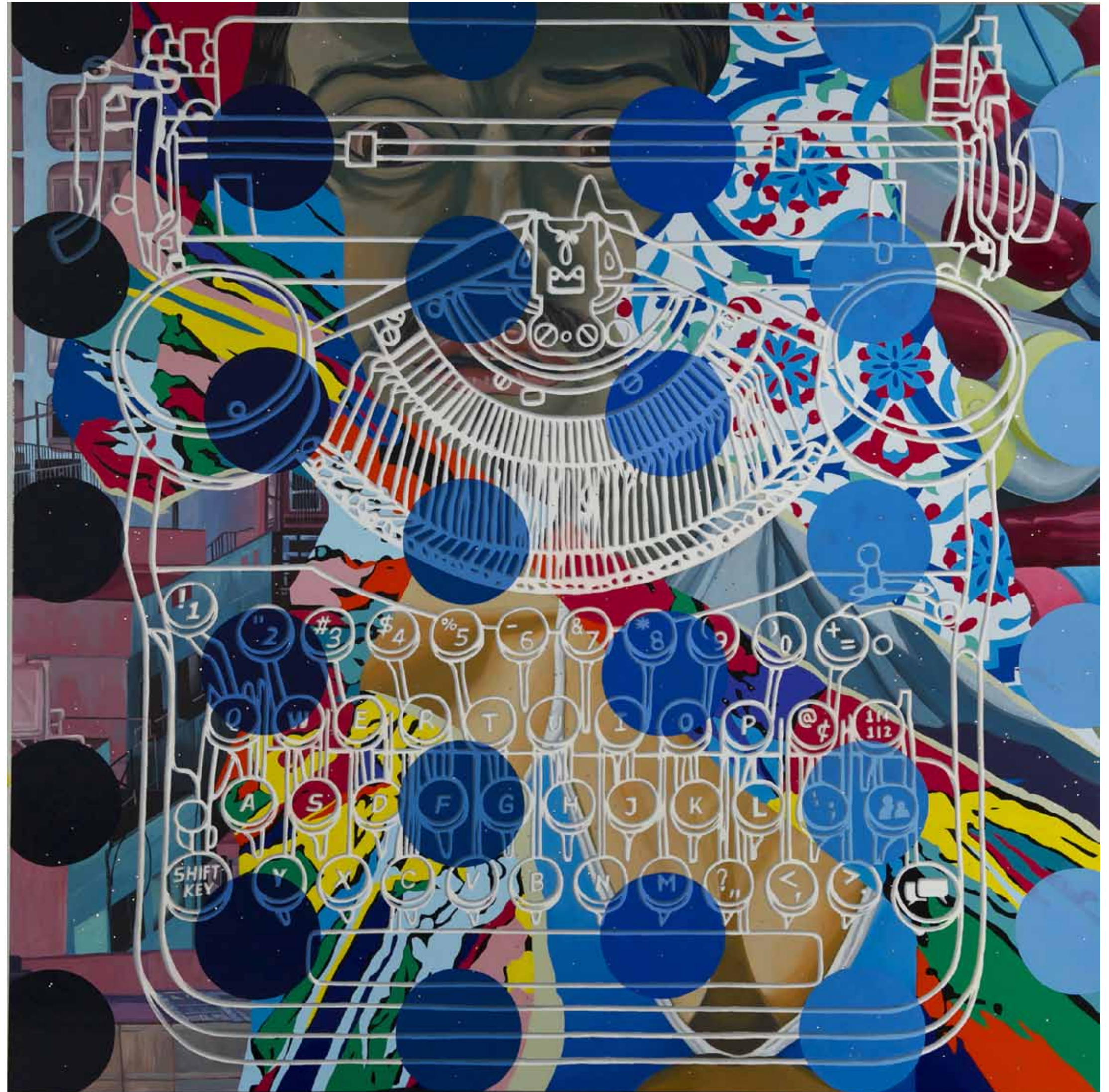


# WONG CHEE MENG

## Fact and Fiction

Acrylic and crystals on canvas  
152.4 cm x 152.4 cm  
2013

Social media is a stage in shaping social perception, one which allows us to make judgments and form impressions. It forms a world constituted by fact and fiction. People disclose true identities and expose characters they desire others to perceive of them. Whatever we observe in front of us, we take to be the fact; but this might not be the truth as it is based on our own models. As Francis Bacon once said, "Truth is so hard to tell, it sometimes needs fiction to make it plausible".







## WONG CHEE MENG

### Cupid's Arrows

Acrylic, arrows and crystals  
2013

#FURLA #Wei-Ling 18@8 #Candy Bag #Cupid #Falling in Love

(\*hashtag = form of metadata tag often used in micro blogging and social media)





# YAU BEE LING

## Perfect Match

Oil on canvas  
141cm x 100cm (Diptych)  
2013

As a human being, I am constantly on a path of self discovery. I have been very much inspired by Rudolf Steiner's researched text about Human freedom. Through his text, I have found this renewed capacity to meditate on ourselves and the world we live in. As an artist, individuality and selfhood are essential prerequisites for total human freedom. From this understanding, I began my real search on my existence.

In today's ever-growing manmade contemporary world combined with our ways of thinking, we are entrapped within our daily life experiences and it has become a riddle within 'I and the World'. I believe we live in the barrier between and within these struggles. The consumer's superficiality that has shaped the content of the current world has conflicted with the concept of self-contentment (individuality). The force of worldly content has infiltrated our defined state of identity and individuality which we were once attuned to.

These worlds- I and the World, were made my subject (metaphor) to relay my perception (interpretation) of how I mirror ideal perfection – the outer life-force and inner self--love. This perhaps was my best attempt to construct visually the way in which I relate to the interactive process between the tension of one's outer narcissistic behavior for the world and my perfect inner-self. These phenomena of the aspects of love and hatred became the essence of my visual-making process. Outwardly, the form appears restful, stable and perfectly matching, but not without any anxious undertones. I viewed this as an intended 'visual tension' within the painting process, not definite, but a continuous search and match, the portrayal of emotional fluctuation.

My original belief is that we are all creatures at one with the universe. We are constantly seeking the balance of contentment with the world we live in as well as that with our thoughts. On the contrary, in today's world, the materialistic culture (forces) has transported us (beings) through a materialistic process (objects) where we are being worked towards artificial perfection.

Man and woman, we all struggle to reconcile these opposites. We have arrived at a point where we are incapable of bridging this truth, as we are all in this riddle which mirrors the outer, material Self.







## YAU BEE LING

### Birth

Epoxy and oil paint  
2013

*I think I will  
I flow in form  
I form in the flow  
I will the idea.  
I order the living,  
I enliven the law.  
I stimulate the movement,  
I move with order.  
I hold in chaos,  
I release the rigidity,  
I enlighten the weight,  
And substantiate the light.  
In lightening and weighing,  
In loosening and binding,  
In willing and thinking,  
The all human "I" is created.*

-R. Kutdi





# ZULKIFLI YUSOFF

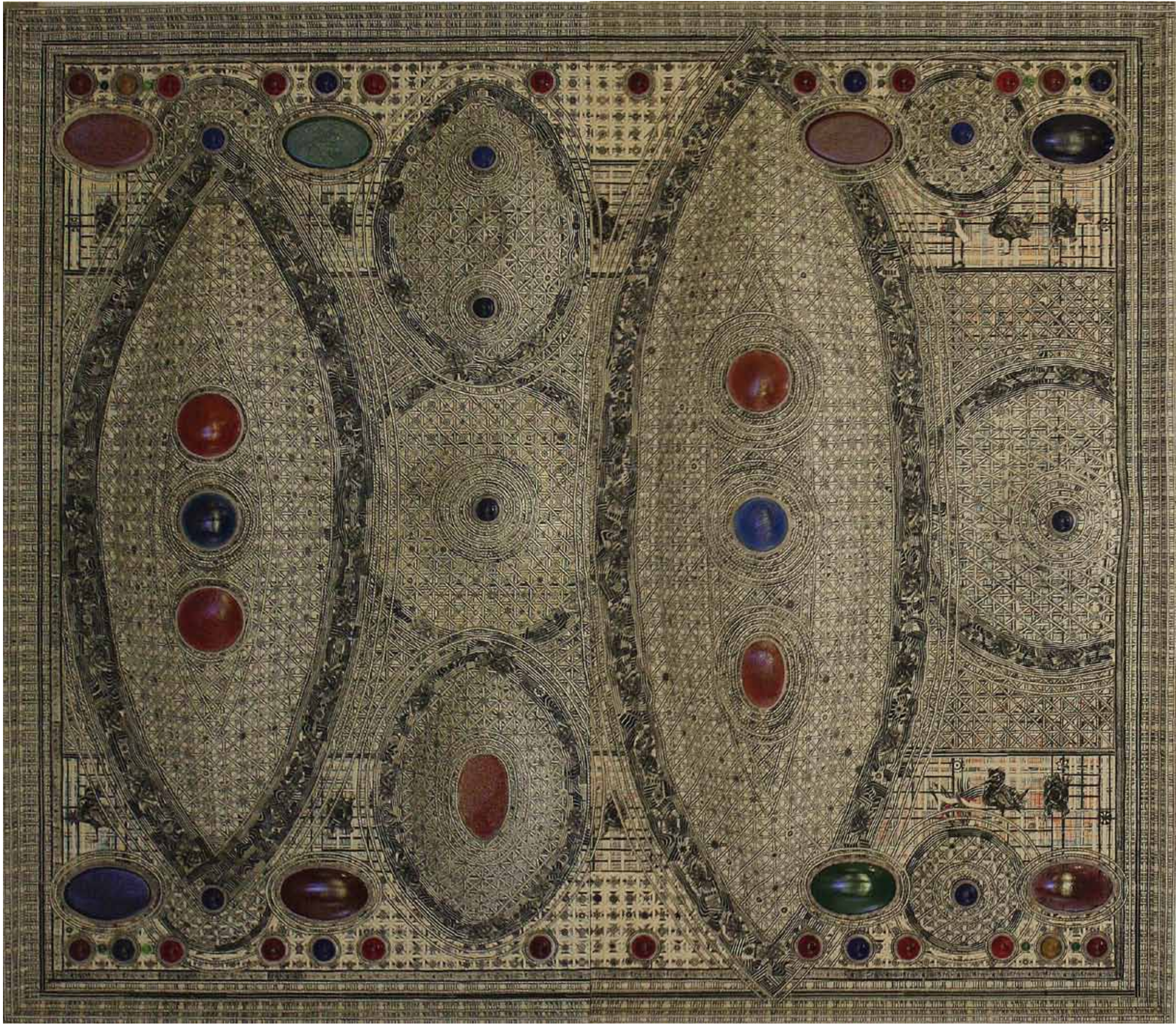
## Burung dan Kura-Kura

Mixed media, resin and fibreglass on canvas  
244cm x 212cm (Diptych)  
2013

The Birds and The Tortoise is a mixed media piece inspired by the old and ever changing folklore of the same name and theme, close to the French adaptation by Jean de la Fontaine with a slight twist into a local, lesser dark version of the tale. The question that is to be discussed in this piece is, the importance of self-reflection to man, in analyzing situations by weighing the pros and cons, the resulting outcome before the execution of his/her action.

The localized version of the story begins with two birds that wanted to help their friend The Tortoise move from its inhabited pond which was becoming barren. The birds assisted The Tortoise by flying the tortoise to another pond by carrying a stick on each end by their feet, and had the tortoise cling to the middle of the stick with its mouth. On their way, they passed through a village and the villagers were amazed by the sight of the 'flying' tortoise.

The tortoise became proud from the praises and without thinking, began to talk proudly and enthusiastically at which of course, caused him to fall to his demise. Similar to Narcissus, the tortoise in the localized version of the fable, emit relevant forms of narcissism of self-bragging and ignorance, in which brought it to its end.







## ZULKIFLI YUSOFF

### The Birds and The Tortoise

Mixed media, resin and fibreglass  
2013

The Birds and The Tortoise is a mixed media piece inspired by the old and ever changing folklore of the same name and theme, close to the French adaptation by Jean de la Fontaine with a slight twist into a local, lesser dark version of the tale. The question that is to be discussed in this piece is, the importance of self-reflection to man, in analyzing situations by weighing the pros and cons, the resulting outcome before the execution of his/her action.

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1



4



7



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9



12



1. Anurendra Jegadeva  
4. Choy Chun Wei

2. Azliza Ayob  
5. Hamidi Hadi

3. Cheng Yen Pheng  
6. Ilham Fadhli

7. Ivan Lam  
10. Wong Chee Meng

8. Kim Ng  
11. Yau Bee Ling

9. Sean Lean  
12. Zulkifli Yusoff





ANURENDRA JEGADEVA

b.1965

EDUCATION

- 2002 Master of Fine Arts, Monash University, Melbourne, Australia
- 1993 LLB (Honours), London University, London, UK
- 1986 Foundation in Art & Design, Oxford Polytechnic, Oxford, UK

SOLO EXHIBITIONS

- 2012 LETTERS TO MR. HITLER, The Arts House,Singapore
- 2011 STRANGE PARADISE, Meditations on Empire, The Gods and Mulligatawny Soup, Gallery Sumukha, Bangalore, India
- FINDING GRACELAND, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2010 MY GOD IS MY TRUCK, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2008 CONDITIONAL LOVE, PAINTED STORIES BY ANURENDRA JEGADEVA, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2005 HEADRESSES, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.
- 2003 MELANCHOLIC MANTRAS, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2001 MIGRANT ADVENTURES- PEOPLE, PLACES ASSORTED THINGS, Australian High Commission, Kuala Lumpur, Malaysia
- WOMEN & ELECTIONS, 19 Grafton Road, London, UK
- 1999 MONK COUTURE, Private Gallery, Malaysia
- 1998 A FIRST WORK, Australian High Commission, Kuala Lumpur, Malaysia
- 1992 SOLO, Civic Center, Petaling Jaya, Malaysia

SELECTED GROUP EXHIBITIONS

- 2013 18@8 Mirror mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2012 18@8 KUL-SIN, ION Art, Singapore
- 18@8 KUL-SIN, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.
- TIMELESS, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.
- CONCEPTION IN RECONCILIATION, Bale Tonggoh Selasar Art Space Bandung, Indonesia.
- WAWASAN 2020: THE MALAYSIAN DREAM, Valentine Willie Fine Art, Singapore.
- 2010 ABSOLUT 18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia.
- TIGER SHOW, Wei-Ling Gallery, Kuala Lumpur, Malaysia.
- 2009 18@8- 1 MALAYSIA: BEYOND THE CANVAS, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2008 CIGE, CHINA INTERNATIONAL GALLERY EXPOSITION, China World Trade Center, Beijing, China.
- 2007 18@8 2007, Wei-Ling Gallery, Kuala Lumpur, Malaysia.
- MALAYSIA @50, National Art Gallery, Kuala Lumpur, Malaysia.
- SELAMAT DATANG KE MALAYSIA, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.
- FILTERED, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2006 MIND, BODY & SOUL II, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- CONVERGENCE- CONTEMPORARY MALAYSIAN ART, Wei-Ling Gallery, Kuala Lumpur, Malaysia.
- FEED ME: WWF ART EXHIBITION, Rimbun Dahan, Ruang, Malaysia.
- 18@8 KUALA LUMPUR- KARACHI, Amin Gulgee Gallery, Karachi, Pakistan in collaboration with Wei-Ling Gallery.
- 2005 MIND BODY & SOUL, Wei-Ling Gallery, Kuala Lumpur, Malaysia.
- 18@8: CONTEMPORARY ARTISTS FROM MALAYSIA & BEYOND, Wei-Ling Gallery, Kuala Lumpur, Malaysia.

- 2004 ADRIFT, Platform Gallery, Melbourne Australia MALAYSIAN ART NOW, National Art Gallery, Kuala Lumpur, Malaysia.
- 2002 AUSTRALIAN HIGH COMMISSION RETROSPECTIVE – A GATHERING OF ARTISTS 1982- 2002, Australian High Commission, Kuala Lumpur, Malaysia.
- 2000 NATIONALISM & PEACE, Galeri Petronas, Kuala Lumpur, Malaysia.
- 1999 EXPERIENCES, Hill-Smith Fine Art, Adelaide, Australia.
- 1998 ART & NATIONALISM- 40 YEARS OF MALAYSIAN ART, National Art Gallery, Kuala Lumpur, Malaysia..
- A DECADE OF MALAYSIAN ART, Brunei Gallery, SOAS, London, UK.
- 1996 MEN ON WOMEN, MIB, Kuala Lumpur, Malaysia.

COLLECTION

National Art Gallery, Malaysia  
Singapore Art Museum, Singapore  
The Aliya & Farouk Khan Collection

AZLIZA BINTI AYOB

b.1975

EDUCATION

- 2002 Bachelor of Fine Arts, UiTM Shah Alam, Selangor
- 1996 Diploma in Fashion Merchandising, ICS, Singapore-Scranton, USA

SELECTED GROUP EXHIBITIONS

- 2013 18@8 Mirror mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- KEMBARA JIWA FUKUOKA- Expanded Passion – Galeri Chandan & FUKUOKA ASIAN ART MUSEUM, Fukuoka, Japan
- 2012 WINDS OF CHANGE PART2 – Artist in Residence, FUKUOKA ASIAN ART MUSEUM, Japan
- ESQUIRE MEDIA ART PROJECT – Weiling Gallery, Esquire Magazine & IdN
- SPICE! – PACE Gallery, Kuala Lumpur, Malaysia.
- PRECIOUS LITTLE PIECES – Weiling Gallery, Kuala Lumpur, Malaysia.
- 2011 18@8 ROBONUT – IdN & Weiling Contemporaries, Kuala Lumpur, Malaysia.
- MELAKA ART FEST (MAP)– Melaka, Malaysia
- ANNIVERSARY SHOW – PACE Gallery, Kuala Lumpur, Malaysia.
- WWF Art For Nature: Here Today, Gone Tomorrow, Rimbun Dahan, Selangor, Malaysia
- 2010 ANNIVERSARY SHOW – PACE Gallery, Kuala Lumpur, Malaysia.
- SPICE! – PACE Gallery, Kuala Lumpur, Malaysia.
- WWF ART FOR NATURE : Survival– Rimbun Dahan, Selangor, Malaysia
- 2009 LIVING ROOM : Artist Couple Project– Jendela KL & Annexe KL
- PALESTINE FUND RAISING SHOW –MSRI, BSLN, National Library & Annexe KL
- WWF ART FOR NATURE – Rimbun Dahan, Selangor, Malaysia
- 2008 NIKE SPORTSWEAR PROJECT : Beijing Olympics 2008- NIKE & The Pavillion KL
- CANDY COATED CONFUSION- Arts Alive Artspace, Tasmania, Australia
- ART2WEAR- Pelita Hati Art Gallery, Bangsar, Kuala Lumpur, Malaysia.
- BANGUN : The Abandon Project – Lost Generation Space, Kuala Lumpur, Malaysia.
- 2007 OUT OF THE MOULD : THE AGE OF REASON – Petronas Gallery, Kuala Lumpur, Malaysia.
- THE YOUNG CONTEMPORARIES 2006 ; National Art Gallery, (BINA Award)
- SAMASAMA – notthatbalai Art fest 3; ‘What’s your Limit?’ performance art Annexe Central Market, Kuala Lumpur
- WWF ART FOR NATURE – 00.15 SUPERSTAR- Rimbun Dahan, Selangor, Malaysia

- 2006 BANK NEGARA INVITATION; Central Bank of Malaysia
- TRIBUTE TO JERI; National Art Gallery, Malaysia
- OPEN STUDIO ; GUDANG, Damansara, Malaysia
- KARNIVAL KARNIVOR ; MAYA Gallery, Bangsar, Kuala Lumpur, Malaysia.
- ARTIST IN THE CAFÉ; National Art Gallery, Malaysia
- POP CULTURE ; Galeri Seni MAYA, Bangsar, Kuala Lumpur, Malaysia.
- C21 ; Blackburn Museum & Art Gallery, United Kingdom.
- 2005 FUKUOKA 3RD ASIAN ART TRIENNALE ; Fukuoka Asian Art Museum, Japan
- 2004 FOOTSTEPS ; National Art Gallery, Malaysia
- NOT-THAT-BALAI ; Lost Generation Space, Kuala Lumpur, Malaysia.
- MALAYSIAN ART NOW; National Art Gallery, Malaysia & Valentine Willie (VWFA)
- 2003 RENGACHAIN PAINTING ; National Art Gallery, Malaysia & Japan Foundation
- OF SHADOWS AND IMAGES ; Malmokunstmuseeum, Sweden.
- OF SHADOWS AND IMAGES ; Asia Festival, Mercat de les Flors, Barcelona
- OF SHADOWS AND IMAGES ; Circulo de dellas Artes, Madrid.
- 2002 THE YOUNG CONTEMPORARIES 2002; National Art Gallery (Special Mention Award)
- VOLUME Degree Show; Fine Arts Department, Faculty of Art & Design, MARA University of Technology, Malaysia
- 2001 ADA LANG, ADA SIPUT, ADA BAKAU, ADA KITA ; SENIKA Gallery, Pahang, Malaysia
- MINIATURIZATION ; Art Case Galleries, Kuala Lumpur, Malaysia
- 2000 WOMEN – ART – WORKS ; TANGSI Gallery, Kuala Lumpur, Malaysia
- SHAH ALAM OPEN SHOW ; Shah Alam Gallery, Selangor, Malaysia
- ILHAM 2000; Faculty of Art & Design, MARA University of Technology, Malaysia
- NOKIA ARTS AWARD ; National Art Gallery, Malaysia
- UNTITLED ; Shah Alam Gallery, Malaysia

RESIDENCIES/ ART WORKSHOPS

- 2012 Artist in Residence. Fukuoka Asian Art Museum
- 12TH Sept – 20TH Nov 2012
- Hara Junior High School & Arita Elementary School, Fukuoka
- Japan: paper clay mushrooms
- Facilitator. Workshop on Islamic Arts of Southeast Asia : SEAMEO SPAFA Thailand, Department of Museums, Ministry of Information, Communication & Culture Malaysia & Islamic Arts Museum Malaysia (IAMM)
- 2011 Writer . Ilham Fadhli Mohd Shaimy Rimbun Dahan Residency Catalogue
- 2008 Project Manager. Tindakan Gerak Asuh : Free Art Workshop for AIDS shelter home (Matahati HOM Art Fund)
- Guest Artist. Live telecast on ‘VENUS’ television program, NTV7, Selangor
- 2007 Artist. Puppet Making Demonstration; Kuala Lumpur Library
- Judge. National Level Pre-School Drawing Competition
- Festival Department of Education Facilitator. Children Art Workshop; Coins Exhibition marking 50 years of Malaysia Independence. National Art Gallery & National Bank, Malaysia
- 2006 Facilitator. Children Art Class, February – October 2006; National Art Gallery, Malaysia
- Judge. Children Art Competition – National Christmas Celebration; Tun Razak Hall, K.L.
- Facilitator. Batik & Science Workshop; Yayasan Kesenian Perak & Universiti Sains Malaysia
- Facilitator. Tsunami Victims Art Workshop; Laman Padi, Langkawi EMPOWER & UNICEF
- Facilitator. Mural Relief Project – 49th Independence Day; National Art Gallery, KL

Facilitator & Mural Artist. Artist & Community; Orang Asli Pos Brooke Primary School, Kelantan

Facilitator. Water colour workshop; Chenor Technical School; Ministry of Arts, Culture & Heritage

Judge. Children Art Competition; Laman Seni Putrajaya; National Art Gallery & Putrajaya Holdings

Judge. Children Art Competition. One Utama Shopping Centre & Ministry of Arts, Culture & Heritage

Artist. Artist & Community Painting Activity- Laman Seni Putrajaya; National Art Gallery & Putrajaya Holdings

Artist & Facilitator. Snakes & Ladders Interactive Game – Laman Seni Kuala Lumpur

Judge. ‘Good Manners Campaign’ Colouring Contest; Ministry of Arts, Culture & Heritage

- 2005 Artist. Set Design for H.R.H. Sultan of Pahang Birthday Celebration; SUKPA Stadium, Pahang
- Designer. Deepavali & Hari Raya Decoration; Pahang Tourism Centre, Malaysia
- Mural Artist. TREEHOUSE Art & Craft Studio, Desa Sri Hartamas, Kuala Lumpur, Malaysia
- 2004 Facilitator. Art For All International Art Workshop, Conference & Artwork Seminar; Nakorn Nayok, Bangkok, Thailand
- Mural Artist. Artist & Community Project; Ulu Yam Science Secondary School & Tasik Permai Secondary School
- Judge. Children Art Competition; Subang National Golf Club & Agriculture Club, Malaysia
- Facilitator. School Holiday Art Workshop; Petaling Jaya Community Library, Malaysia
- Facilitator. Deepavali KOLAM Decoration; National Art Gallery, Malaysia
- Facilitator. Art For All – Different Strokes (Special Needs Children/Adults); Arab Women Association & National Art Gallery Malaysia
- Judge. Children Art Competition; Subang National Golf Club & Agriculture Club, Malaysia
- Facilitator. School Holiday Art Workshop; Petaling Jaya Community Library, Malaysia
- Facilitator. Deepavali KOLAM Decoration; National Art Gallery, Malaysia
- 2003 Guest Artist. Women & Art with Heleni Nasir; Radio 4 , Radio Television Malaysia
- Facilitator. Art for All- Different Strokes (Special Needs Children/Adults); Arab Women Association & National Art Gallery Malaysia
- Facilitator. Gombak District Art Teachers’ Refresher Course; National Art Gallery, Malaysia
- Facilitator. S.P.M. Examination Art Seminar; Selayang Secondary School, Selangor, Malaysia
- Judge. Exxon-Mobil Children Art Competition; Exxon-Mobil & National Art Gallery, Malaysia
- Artist & Facilitator. Nyonya Kebaya Children Art Workshop – Melaka Dollhouse & Nyonya Kebaya Dolls

AWARDS /RECOGNITIONS

- 2006 ANUGERAH BINA, BAKAT MUDA SEZAMAN 2006-2007, BALAI SENI VISUAL NEGARA
- 2002 SPECIAL MENTION AWARD, BAKAT MUDA SEZAMAN 2002, BALAI SENI VISUAL NEGARA
- 2002 SEMESTER 8- ANUGERAH DEKAN, UNIVERSITI TEKNOLOGI MARA SHAH ALAM
- 2002 SEMESTER 6- ANUGERAH DEKAN, UNIVERSITI TEKNOLOGI MARA SHAH ALAM
- 2002 SEMESTER 5- ANUGERAH DEKAN, UNIVERSITI TEKNOLOGI MARA SHAH ALAM
- 2001 SEMESTER 4- ANUGERAH DEKAN, UNIVERSITI TEKNOLOGI MARA SHAH ALAM
- 2001 SEMESTER 3- ANUGERAH DEKAN, UNIVERSITI TEKNOLOGI MARA SHAH ALAM



1999 SEMESTER 2- ANUGERAH DEKAN, UNIVERSITI TEKNOLOGI MARA SHAH ALAM

1992 MOST PLEASANT CABIN CREW AWARD, MALAYSIA AIRLINES, SUBANG AIRPORT

CHENG YEN PHENG

b.1982

EDUCATION

2004 Diploma in Fine Art, Dasein Academy of Art, Kuala Lumpur, Malaysia.

SOLO EXHIBITION

2012 PRICKED!, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.

2010 ARTIST IN RESIDENCE, House of Matahati, Malaysia.

SELECTED GROUP EXHIBITION

2013 18@8 Mirror mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

MEASURING LOVE, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.

2012 18@8 KUL-SIN, ION Art, Singapore.

18@8 KUL-SIN, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.

BRIGHT YOUNG THINGS, Wei-Ling Gallery, Kuala Lumpur, Malaysia.

2011 THE GARDEN OF HIDDEN DESIRES, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.

18@8 SAVE THE PLANET, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.

2010 ABSOLUT 18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia.

YOUNG MALAYSIAN ARTIST: NEW OBJECT(ION), Galeri Petronas, Kuala Lumpur, Malaysia.

2009 YOUNG AND NEW PART III, House of Matahati, Malaysia.

IMCAS, Johor Bahru, Malaysia.

MEA (Malaysia Emerging Artist) Award, Soka Gakkai, Malaysia.

2007 30 FINALIST OF PACT MAX MALAYSIAN ART, Foodloft Art Gallery, Penang, Malaysia.

MEKAR CITRA, Shah Alam Gallery, Malaysia.

2005 SEJONG CULTURE ART CENTRE, South Korea.

SEOUL INTERNATIONAL ART FESTIVAL, Seoul City Art Centre South Korea

PAMERAN TERBUKA, Geleri Shah Alam, Yayasan Seni Selangor.

OPEN SHOW, National Art Gallery Malaysia.

SELECTED GROUP ACTIVITIES

2011 Asia Art Link, Philippine.

2010 Sasaran Workshop Exhibition, Mutiara Gallery, Pulau Pinang, Malaysia.

2009 Hanoi Welcome, Vietnam Fine Arts Museum, Vietnam.

Sasaran International Art Work Shop (part II ), Mutiara Gallery, Pulau Pinang, Malaysia.

2008 SWASH TO SWARM, Findars Space, Annexe Central Market, Kuala Lumpur, Malaysia.

No Big Size, Findars Space, Annexe Central Market, Kuala Lumpur, Malaysia.

2007 Floral Kaleidoscope Isetan Lot 10, Kuala Lumpur, Malaysia.

AWARD

2010 Artist in Resident, House of Matahati, Kuala Lumpur, Malaysia.

COLLECTIONS

Galeri Petronas, Malaysia

The Aliya and Farouk Khan Collection, Malaysia

CHOY CHUN WEI

b. 1973

SOLO EXHIBITION

2011 HERE AND NOW, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.

2008 TRAILS, Red Mill Gallery, Johnson, Vermont, United States.

2007 KALEIDOSCOPIC LANDSCAPES, Wei-Ling Gallery, Kuala Lumpur, Malaysia.

SELECTED GROUP EXHIBITION

2013 18@8 Mirror mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

2012 18@8, KUL-SIN, ION Art, Singapore

18@8 KUL-SIN, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.

TIMELESS, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.

SNAPSHOTS, WWF Art for Nature, Rimbun Dahan, Malaysia

PRECIOUS LITTLE PIECES, Wei-Ling Gallery, Kuala Lumpur, Malaysia.

2011 ART STAGE SINGAPORE, Marina Bay, Singapore

18@8 SAVE THE PLANET, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.

2010 NEGARAKU: NATIONALISM AND PATRIOTISM IN MALAYSIAN CONTEMPORARY ART,

The Aliya and Farouk Khan Collection, Galeria Sri Perdana, Kuala Lumpur, Malaysia.

SURVIVAL, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia.

ABSOLUT 18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia.

2009 IMCAS, Danga Bay City Mall, Johor Bahru, Malaysia.

TANAH AIR, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia.

2008 SHIFTING BOUNDARIES, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia.

18@8: VICE & VIRTUE, Wei-Ling Gallery, Kuala Lumpur, Malaysia.

TUKAR GANTI : NEW MALAYSIAN PAINTINGS, Valentine Willie Fine Art Singapore, HT

Contemporary Space, Singapore.

LA GALLERIA, Pall Mall, London, United Kingdom.

CIGE, China World Trade Center, Beijing, China.

FORCE OF NATURE, Pace Gallery, Malaysia.

2007 00:15 SUPERSTAR, WWF Art for Nature, Rimbun Dahan, Malaysia.

ARTRIANGLE: MALAYSIA PHILIPPINES INDONESIA, Soko Gakkai Malaysia, Kuala Lumpur, Malaysia.

BETWEEN GENERATIONS: 50 YEARS ACROSS MODERN ART IN MALAYSIA, Asian Art Museum, University of Malaya, Selangor, Malaysia and Muzium & Galeri Tuanku Fauziah, Universiti Sains Malaysia, Penang, Malaysia.

2006 RIMBUN DAHAN ARTIST IN RESIDENCY SHOW, Rimbun Dahan, Kuang, Selangor, Malaysia.

SIGNED AND DATED: VALENTINE WILLIE FINE ART 10TH ANNIVERSARY, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.

FEED ME! AN EXPLORATION OF APPETITES, WWF Art for Nature, Rimbun Dahan, Malaysia.

18@8 KUALA LUMPUR- KARACHI, Amin Gulgee Gallery, Karachi, Pakistan in collaboration with Wei-Ling Gallery.

2005 ROOSTER MANIA, Townhouse Gallery, Bangsar, Kuala Lumpur, Malaysia.

THE POWER OF DREAMING: TAMAN SARI, THE GARDEN OF DE LIGHT AND IDENTITY, curated by Laura Fan, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia.

18@8 CONTEMPORARY ARTISTS FROM MALAYSIA AND BEYOND, Wei-Ling Gallery, Brickfields, Kuala Lumpur, Malaysia.

ART BELOW 1000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.

FREE SHOW, Reka Art Space, Selangor, Malaysia.

2004 YOUNG CONTEMPORARY FINALIST EXHIBITION, National Art

Gallery, Kuala Lumpur, Malaysia.

PARADISE LOST / PARADISE FOUND, curated by Laura Fan, WWF Art for Nature, Rimbun Dahan, Malaysia.

HOME IMPROVEMENT, Two-person Show, Reka Art Space, Malaysia.

SEMANGAT: ARTISTS FOR THEATER, Fund raising exhibition for 5 arts Centre, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.

ART BELOW 1000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.

FIFTEEN, Darling Muse Gallery, Kuala Lumpur, Malaysia.

FREE SHOW, Reka Art Space, Malaysia.

2003 PHILIP MORRIS ART EXHIBITION, National Art Gallery, Kuala Lumpur, Malaysia.

GAMES WE PLAY, curated by Laura Fan, WWF Art for Nature, Rimbun Dahan, Malaysia.

ART BELOW 1000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.

2002 TOUCH, curated by Laura Fan, WWF Art for Nature, Rimbun Dahan, Malaysia.

2001 OPEN SHOW, National Art Gallery, Kuala Lumpur, Malaysia.

INHABITANT: Two-person Show, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.

EXHIBIT A: MALAYSIAN STILL LIFE, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.

ART BELOW 1000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.

WORKS ON PAPER, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.

2000 ART BELOW 1000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.

1999 AKU: PORTRET DIRI 99, Petronas Gallery, Kuala Lumpur, Malaysia.

1998 MENTAL SAINT TART TINS, Degree Show, Long Acre, London, United Kingdoms.

1997 YOUNG DESIGNERS, Malaysian Design Council, Menara Tan & Tan, Kuala Lumpur, Malaysia.

1996 WATERWORLD, Bank Negara, Kuala Lumpur, Malaysia.

1995 DIALOGUE, Maybank Gallery, Kuala Lumpur, Malaysia.

AWARDS

2007/8 Vermont Studio Center Asian Artist Fellowship, Vermont Studio Center, USA

2005 Artist in Residence, Rimbun Dahan, Malaysia

2004 Juror’s Choice Award (2D category), Bakat Muda Sezaman (Malaysian Young Contemporary)

2003 Honourable Mention, Philip Morris Malaysia / Asean Art Awards

1997 The London Institute (University of Arts, London) Full Scholarship

1995 Higher National Diploma (HND) Teo Soo Ching Full Scholarship

COLLECTIONS

Amerada Hess, Malaysia

Architron Design Consultants

Australian International School, Malaysia

Bank Negara Malaysia

Big Dutchman Asia

CWL Design, Malaysia

Edward Soo & Co. Advocates and Solicitors

Hijjas Kasturi Association / Rimbun Dahan, Malaysia

National Art Gallery

Private Collectors

Seksan Design

The Aliya and Farouk Khan collection

Veritas Design Group, Malaysia

Zain & Co. Advocates and Solicitors

HAMIDI ABDUL HADI

B. 1971

EDUCATION

2002 MA Art & Design Network (Painting),University of Wolverhampton,Midlands, UK

2001 Wolverhampton College, Northampton West, Wolverhampton, UK

2000 BA (Hons) in Art and Design (Fine Art), UiTM, Shah Alam, Malaysia.

1995 Diploma in Art and Design (Fine Art), UiTM, Shah Alam, Malaysia.

SOLO EXHIBITIONS

2012 ANTARA, Wei-Ling Gallery, Kuala Lumpur, Malaysia.

2009 TIMANG-TIMANG, Wei-Ling Gallery, Kuala Lumpur, Malaysia.

2007 ALUN, Wei-Ling Gallery, Kuala Lumpur, Malaysia.

2005 INDELIBLE MARKINGS, Townhouse Gallery, Kuala Lumpur, Malaysia.

SELECTED GROUP EXHIBITIONS

2013 18@8 Mirror mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

2012 18@8: KUL-SIN, ION Art, Singapore

18@8: KUL-SIN, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.

KEMBARA JIWA; The Travelling Soul, Galeri Chandan @ Publika, Kuala Lumpur, Malaysia.

KEMBARA JIWA; The Travelling Soul, Selasar Sunaryo, Bandung Indonesia.

KEMBARA JIWA; The Travelling Soul, Taman Budaya, Jogjakarta Indonesia.

TIMELESS, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.

KAMI RESPON, Galeri FSSR UiTM Perak, Perak, Malaysia.

Transit-A4, House of Matahati, Kuala Lumpur, Malaysia.

2011 THE 8th ASIA FIBER ART (AFA 2011), Galeri UiTM Perak, Perak, Malaysia.

1MALAYSIA ART FESTIVAL 2011, KL Convention Centre,Kuala Lumpur, Malaysia

MALAYSIAN RICE PLATES PROJECT, Wei-Ling Gallery and Ministry of Tourism, KL Convention Centre, Kuala Lumpur, Malaysia.

2010 ABSOLUT 18@8, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.

MATAHATI & FRIENDS, House of Matahati, Kuala Lumpur, Malaysia.

CELEBRATE MALAYSIA, Petronas Gallery, Kuala Lumpur, Malaysia.

MALAYSIA ARTISTS: NEW OBJECT(IONS), Petronas Gallery, Kuala Lumpur, Malaysia.

2009 THE 24th ASIAN INTERNATIONAL ART EXHIBITION, Balai Seni Lukis, Kuala Lumpur, Malaysia.

2008 MIND BODY & SOUL- MBSIII, Wei-Ling Gallery, Kuala Lumpur, Malaysia.

TREASURE BOX, Wei-Ling Gallery, Kuala Lumpur, Malaysia.

ARTRIANGLE: Malaysia-Philippines-Indonesia, Soka Gakkai, Kuala Lumpur, Malaysia

TENGGERA- RECENT PAINTINGS FROM MALAYSIA, INDONESIA & PHILIPPINES, Novas Gallery, Liverpool, UK.

THE 23RD ASIAN INTERNATIONAL ART EXHIBITION, University Art Museum Guangzhou, China.

HEART TO HEART – ASIAN INTERNATIONAL ART SHOW, YUGE Gallery, Guangzhou, China.

2007 THE FORCE OF NATURE, Darling Muse Gallery, Kuala Lumpur, Malaysia.

THE 9TH INTERNATIONAL SEMINAR & ART EXHIBITION, Srinakharinwirot University, Bangkok, Thailand.







Galeri Petronas,Malaysia  
HSBC,Malaysia  
Merrill Lynch, Maine, USA  
National Art Gallery, Malaysia  
The Aliya & Farouk Khan Collection, Malaysia

**KIM NG**  
b.1965

EDUCATION  
2002 MA by Project, London Metropolitan University, London, UK  
2000 Teacher Training, Kensington & Chelsea College, London, UK  
1997 MA Design & Media Art, University of Westminster, London, UK  
Student teacher at University of Westminster, Ceramics Dept.  
1996 BA (1st hon) Fine Art, London Guildhall University, London, UK  
1989 Diploma in Fine Art, Kuala Lumpur College Of Art, KL, Malaysia

SOLO EXHIBITION  
2009 AN IDYLLIC SPACE, Wei-Ling Gallery, Kuala Lumpur, Malaysia.  
2006 FACT OR FICTION, Wei-Ling Gallery, Kuala Lumpur, Malaysia.  
2004 1/1, Townhouse Gallery, Kuala Lumpur, Malaysia.  
2001 PRINTING WITH FIRE- prints on ceramics, glass & paper, The Integrated Resource Centre, London Guildhall University, London, UK  
2000 THOUGHT, A PROCESS OF THINKING, The Clay House, Malacca, Malaysia

SELECTED GROUP EXHIBITIONS  
2013 18@8 Mirror mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
MID-TERM, Shalini Ganendra Fine Art, 15th Jan-15th March 2013. Malaysia.  
2012 18@8:KUL-SIN, ION Art, Singapore.  
18@8:KUL-SIN, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.  
MACAU PRINTMAKING TRIENNIAL, Old Court Building, Avenida da Praia Grande, Macau.  
TRANSIT A4, House of Matahati, Kuala Lumpur, Malaysia.  
TIMELESS, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
A METER DIAMETER, House of Matahati, Kuala Lumpur, Malaysia.  
THAI-MALAYSIAN PRINTED ART EXHIBITION, Craft House Museum and Art Gallery, Hatyai, Thailand.  
2011 MULTIPLICITY, Wei-Ling Gallery, Kuala Lumpur, Malaysia.  
18@8 SAVE THE PLANET, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
2010 ART DRUM PROJECT, MAP Arts Festival, Solaris Dutamas, Malaysia.  
ONCE UPON A TIME IN MALAYSIA, White Box Gallery,at MAP Art Space, Kuala Lumpur, Malaysia.  
HEADS UP, Wei-Ling Gallery, Kuala Lumpur, Malaysia.  
ARTRIANGLE SHOW, National Art Gallery, Kuala Lumpur. Malaysia.  
TEMPO, The Gallery, StarHill, Kuala Lumpur, Malaysia.  
2009 GO BLOCK- FIVE CONTEMPORARY MALAYSIAN PRINTMAKERS, Galeri Petronas, Kuala Lumpur, Malaysia  
BANGUN-PENANG CLAN JETTY ART PROJECTS, Penang clan jetties, Penang, Malaysia  
MELAKA ART & PERFORMING FESTIVAL, Melaka, Malaysia  
18@8-1 MALAYSIA: BEYOND THE CANVAS, Wei-Ling Gallery, Kuala Lumpur, Malaysia.  
2008 MAN & GOD BEIJING-8TH INTERNATIONAL VISUAL FEAST, Beijing, China  
2007 SAMA-SAMA, Lost Gen Space, Kuala Lumpur, Malaysia  
2006 IN PRINT, National Art Gallery, Kuala Lumpur, Malaysia  
SIGNED AND DATED, Valentine Willie Fine Art, Kuala Lumpur, Malaysia  
2005 ROOSTER MANIA, Townhouse Gallery, Kuala Lumpur, Malaysia

ART FOR AIDS, National Art Gallery, Kuala Lumpur, Malaysia  
I THINK. I SKETCH, Ellesix Art Gallery, Malaysia  
HIGH VOLTAGE, Lost Generation Space, Kuala Lumpur, Malaysia  
18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia.  
2004 NotthatBalai, Lost Generation Space, Kuala Lumpur, Malaysia  
2003 4 PRINTS ART EXHIBITION, Ellesix Art Gallery, Malaysia  
PHILIP MORRIS MALAYSIA ART AWARD EXHIBITION, National Art Gallery, Kuala Lumpur, Malaysia.  
ART SALE, Ellesix Art Gallery, in association with The National Cancer Society Malaysia  
888 INFINITY 2003, Aoyama Gallery, Kuala Lumpur, Malaysia  
2002 GUILDHALL GALLERY, Winchester, UK  
Print Works, London Guildhall University Foyer, London, UK  
LIFE/size, PM Gallery & House, London, UK  
SMALL SCALE WORK, Buckenham Gallery, Suffolk, UK  
SURFACE TOURIST, Art House, London, UK  
MINI PRINT EXHIBITION, Art Link Exchange, UK  
2001 HARINGAY SEVENTH OPEN EXHIBITION, Haringay, London, UK  
PRINTMAKERS COUNCIL EXHIBITION, The Royal National Theatre, London, UK  
FRESH ART, Business Design Centre, London, UK  
PHILIP MORRIS MALAYSIA ART AWARD EXHIBITION, National Art Gallery, Kuala Lumpur, Malaysia  
2000 NATIONAL PRINT EXHIBITION, The Mall Gallery, London, UK  
CHICHESTER OPEN ART EXHIBITION, The Mall Gallery, London, UK  
CHONGQING PRINT FESTIVAL, Chongqing Municipal Museum & Touring Exhibition, China  
1998 NATIONAL PRINT EXHIBITION, The Mall Gallery, London, UK  
1997 NATIONAL PRINT EXHIBITION, The Mall Gallery, London, UK  
SIGHT UNSEEN- A FOUR DAY EVENT, The Tannery, London, UK  
4th OPEN EXHIBITION, Haringay, London, UK  
1996 OPEN TO PRINT 4, Reg Vardy Gallery, Sunderland, UK  
ART AID EXHIBITION, in association with Marie Curie, London, UK  
PRINT WORKS 1996, Sir John Cass Faculty of Art, London, UK  
1995 PRINT EXHIBITION, The Gallery, Cornwall, UK  
NATIONAL OPEN PRINT COMPETITION, Sunderland, UK  
PRINT TOURING EXHIBITION, Sunderland, UK

ARTIST RESIDENCY  
2012 CHUNG HWA HIGH SCHOOL, Muar, 26th May – 10th June 2013, Malaysia.

ART & CRAFT FAIRS  
2002 AUTUMN ART FAIR, Landmark Arts Centre, Teddington, UK  
BATTERSEA CONTEMPORARY ART FAIR, London, UK  
2001 BATTERSEA CONTEMPORARY ART FAIR, London, UK  
1996 GLASS & CERAMICS FAIR, Commonwealth Institute, London, UK  
THE STUDIO ART FAIR, Commonwealth Institute, London, UK

AWARDS  
1997 JOHN PURCELL PAPER AWARD, London, UK  
GALLERIES MAGAZINE AWARD HIGHLY COMMENDED, London, UK  
1996 OWEN ROWLEY PRIZE (First Prize), London, UK

COLLECTIONS  
BANK NEGARA, Malaysia  
BARCLAYS BANK, Singapore  
CHONGQING MUNICIPAL MUSEUM, China  
PARKROYAL HOTEL, Malaysia  
PROVIDORE, Malaysia  
SOMERSET HOTEL, Ampang, Malaysia  
THE ALIYA & FAROUK KHAN COLLECTION, Malaysia  
TRACTORS MALAYSIA, Sime Darby Group

**SEAN LEAN**  
b. 1981

EDUCATION  
2000 Diploma in Visual & Digital Arts, Limkokwing University College of Creative Technology

SOLO EXHIBITIONS  
2013 FLESH: BLACKS & WHITES, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.

SELECTED GROUP EXHIBITIONS  
2013 18@8 Mirror mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
MEASURING LOVE, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.  
2012 BRIGHT YOUNG THINGS, Wei-Ling Gallery, Kuala Lumpur, Malaysia.  
2002 URBANSCAPES, organized by Klue Magazine, Grappa, Kuala Lumpur, Malaysia.  
2002 VDA GRADUATION SHOW, Loke Mansion ADKL, Kuala Lumpur, Malaysia.  
2001 MANUSIA, NN Gallery, Kuala Lumpur, Malaysia.  
2001 DOORS, Loke Mansion ADKL, Kuala Lumpur, Malaysia.  
2000 EYES WIDE OPEN, LUCT, Kuala Lumpur, Malaysia.

AWARDS  
2002 PRESIDENTIAL SCHOLAR AWARD, Limkokwing University College of Creative Technology  
2002 YOUNG ACHIEVERS AWARD, Limkokwing University College of Creative Technology  
2001 BEST STUDENT AWARD in Visual & Digital Arts, Limkokwing University of Creative Technology  
1999 NST SCHOLARSHIP AWARD, Limkokwing University College of Creative Technology

**WONG CHEE MENG**  
b. 1975

EDUCATION  
2011 MA in International Contemporary Art and Design Practices, Lim Kokwing University of Creative Technology, Malaysia.  
2006 Bachelor of Arts, Curtin University, Australia.  
1996 Diploma in Fine Art, Malaysian Institute of Art (MIA),Malaysia

SOLO EXHIBITIONS  
2013 THE URBAN ABYSS, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS  
2013 18@8 Mirror mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
2012 18@8 KUL-SIN, ION Art, Singapore  
18@8 KUL-SIN, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
BRIGHT YOUNG THINGS, Wei-Ling Gallery, Kuala Lumpur, Malaysia  
BRIGHT YOUNG THINGS ,Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
TRANSIT A4, House of Matahati, Kuala Lumpur, Malaysia  
SOUTHEAST ASIA ART GROUP EXCHANGED RESIDENCY (SAGER), Perahu Art Connection Art Space, Yogyakarta, Indonesia.  
SOUTHEAST ASIA ART GROUP EXCHANGED RESIDENCY (SAGER), House of Matahati, Kuala Lumpur, Malaysia  
2011 ART CAGED, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
WHAT’S YOUR PORN?, Wei-Ling Gallery, Kuala Lumpur, Malaysia

ABSOLUT 18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia.  
2010 18@8 SAVE THE PLANET, Kuala Lumpur, Wei-Ling Gallery, Kuala Lumpur, Malaysia.  
A METER PERSPECTIVE, House of Matahati, Kuala Lumpur, Malaysia  
MALAYSIA BOLEH, Taksu Gallery, Kuala Lumpur, Malaysia.  
ANNIVERSARY SHOW 2009/2010, Pace Gallery, Kuala Lumpur, Malaysia.  
2009 ISKANDAR MALAYSIA CONTEMPORARY ART SHOW 2009 (IMCAS), Danga City Mall, Johor, Malaysia.  
FAB 4, Taksu Gallery, Kuala Lumpur, Malaysia  
ART SINGAPORE 2009, Singapore  
2008 INWARD, Taksu Gallery, Kuala Lumpur, Malaysia  
LOCALS ONLY, Taksu Gallery, Kuala Lumpur, Malaysia  
PENINSULA & ISLAND, Taksu Gallery, Kuala Lumpur, Malaysia  
EXHIBITION # 3, Artist in Residency Program Exhibition, One Menerung, Kuala Lumpur, Malaysia  
2007 EXHIBITION # ONE, Artist in Residency Program Exhibition at ABN AMRO Building, Penang, Malaysia  
FORCE OF NATURE, Darling Muse, Kuala Lumpur, Malaysia  
18@8 2007, Wei-Ling Gallery, Kuala Lumpur, Malaysia  
2006 KATA DI KOTA: A Malaysia Exhibition of Contemporary Art in Cuba: In conjunction with the 9th Havana Biennale 2006  
MERDEKA SCULPTURE EXHIBITION, National Art Gallery, Malaysia.  
FEED ME WWF Charity Show, Rimbun Dahan Art Gallery, Malaysia.  
2005 ANNIVERSARY SHOW, Darling Muse, Kuala Lumpur, Malaysia.  
2003 THINKING SPACES, Soka Gakai Tower, Kuala Lumpur, Malaysia  
DO YOU NOTICE ME, Reka Art Space, Selangor, Malaysia  
2002 CHOW KIT FESTIVAL, Kuala Lumpur, Malaysia.  
2001 MALAYSIA STILL LIFE, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.  
OPEN SHOW 2001, National Gallery, Kuala Lumpur, Malaysia  
CIVILIZATION DIALOGUE- INTERNATIONAL ART EXHIBITION, Metro Fine Art, Kuala Lumpur, Malaysia.  
2000 SAN, a cash and carry art exhibition, Wan Gallery, Kuala Lumpur, Malaysia.  
LANGKAWI INTERNATIONAL FESTIVAL OF ARTS (LIFA), Ibrahim Hussien Museum, Langkawi, Malaysia.  
1999 HUMAN EXPRESSION, Valentine Willie Fine Art, Kual Lumpur, Malaysia.  
1998 COMING TOGETHER, Pelita Hati Gallery, Kuala Lumpur, Malaysia.  
GEMA: RESONANCE (MALAYSIA CONTEMPORARY ART EXHIBITION), Manes Gallery, Prague, Czech Republic  
13th ASIAN INTERNATIONAL ART EXHIBITION, National Art Gallery, Malaysia.  
1997 14 EXPRESSION, Graduation Show, Malaysian Institute of Art, Kuala Lumpur, Malaysia  
PEKAN SENI IPOH II,Town Hall, Ipoh, Perak, Malaysia.  
WU GROUP EXHIBITION, Wan Gallery, Kuala Lumpur, Malaysia.  
12th ASIAN INTERNATIONAL ART EXHIBITION, Macau.  
1996 YOUNG TALENT 96, Bank Negara, Kuala Lumpur, Malaysia.  
CONSTRUCTION WORKSHOP, Malaysian Institute of Art, Kuala Lumpur, Malaysia.  
MALAYSIAN YOUNG CONTEMPORARY 96, National Gallery, Kuala Lumpur, Malaysia.

AWARDS  
1997 HONOURABLE MENTION, “Philip Morris Malaysian Art Award”  
1996 MERIT AWARD, Malaysian Institute of Art, Kuala Lumpur, Malaysia



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

2013 18@8 Mirror mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.  
2012 18@8 KUL-SIN, ION Art, Singapore  
18@8 KUL-SIN, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.  
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, UK  
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  
FREE SHOW, Reka Art Space, Malaysia  
2004 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  
PARADISE LOST / PARADISE FOUND: WWF ART FOR NATURE, Rimbun Dahan, Kuang,Malaysia  
2003 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 & ValentineWillie 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 BIENNALE, 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 Arts Course)  
1993 ARTIST-IN-RESIDENCE, Rimbun Dahan, Kuang, Malaysia

COLLECTIONS

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

ZULKIFLI YUSOFF

B. 1962

EDUCATION

1991 Master of Arts, Manchester Polytechnic, UK  
1989 Diploma in Art & Design (Fine Art), Mara Institute of Technology (MIT), Shah Alam, Malaysia

SOLO EXHIBITIONS

2008 ICONS, Wei-Ling Gallery, Kuala Lumpur, Malaysia  
2005 HOT TEMPER, Utterly Art Gallery, Singapore  
2000 POWER DIALOGUE, The Art Gallery, Penang, Malaysia  
1997 AHMAD AND JIBUL, The Art Gallery, Penang, Malaysia  
ZULKIFLI YUSOFF AFTER VENICE, RHB Building, Kuala Lumpur, Malaysia

AHMAD AND HIS SHADOW, ART-2 and The Substation, Singapore  
1996 THE POWER, NN Gallery, Kuala Lumpur, Malaysia  
BRAVE NEW ART, The Art Gallery, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS

2013 18@8 Mirror mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.  
2012 TIMELESS, Wei-Ling Contemporary, 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  
SUSURMASA, National Art Gallery, Kuala Lumpur, Malaysia  
2007 18@8: CONTEMPORARY ART FROM MALAYSIA AND BEYOND, Wei-Ling Gallery, Kuala Lumpur, Malaysia  
FILTERED, Wei-Ling Gallery, Kuala Lumpur, Malaysia  
MERDEKA 50, Islamic Arts Museum Malaysia, Kuala Lumpur, Malaysia  
PORTAL MERDEKA 50 TAHUN, National Art Gallery, Kuala Lumpur, Malaysia  
50 WAYS TO LIVE IN MALAYSIA, Galeri Petronas, Kuala Lumpur, Malaysia  
2006 INVITATIONAL GROUP SHOW, Bank Negara, Kuala Lumpur, Malaysia  
MANUSIA: FIGURATIVE WORKS FROM THE PERMANENT COLLECTION, National Art Gallery, Kuala Lumpur, Malaysia  
2005 A BEAUTIFUL MIND, Galeri Tangsi, Kuala Lumpur, Malaysia  
SMART ART, Menara Telekom, Kuala Lumpur, Malaysia  
INPRINT SHOW, National Art Gallery, Kuala Lumpur, Malaysia  
2004 TAKUNG, National Art Gallery, Kuala Lumpur, Malaysia  
2003 INVITATIONAL SHOW, Galeri Petronas, Kuala Lumpur, Malaysia  
2002 LANGAT NOKO ART EXCHANGE, Ulu Langat, Selangor, Malaysia  
GERAK RASA, National Museum, Kuala Lumpur, Malaysia  
BARA HATI BAHANG JIWA, National Art Gallery, Kuala Lumpur, Malaysia  
MASTER COLLECTION, National Art Gallery, Kuala Lumpur, Malaysia  
Text and Textures, Galeri Petronas, Kuala Lumpur, Malaysia  
2001 New Acquisitions Exhibition, National Art Gallery, Kuala Lumpur, Malaysia  
2000 Art In Aid Of Kindness, Art Folio, Kuala Lumpur, Malaysia  
1999 Compendium 30 Malaysian Artists, The Art Gallery, Penang, Malaysia  
Imbasan Bakat Muda Sezaman 1974 – 1997 (Reflections of A Generation of Young Talent 1974- 1997), National Art Gallery, Kuala Lumpur, Malaysia  
1998 Malaysian Image, London, UK  
WWH, NN Gallery, Kuala Lumpur, Malaysia  
Art Agora: Artworks From Islamic Countries, Istanbul, Turkey  
Drawing Lah, Art Case, Kuala Lumpur, Malaysia  
Asian Art Show (Collaborative Even-Urbanization), Bandung, Indonesia  
1997 Five Artists Exhibition, NN Gallery, Kuala Lumpur, Malaysia  
Inside – Group Installation, Kassel, Germany  
Modernities and Memories, Recent Works From The Islamic World, Venice Biennale, Italy  
1996 Persoalan Tradisi Dan Kemodenan (The Question Of Tradition and Modernity), National Art Gallery, Kuala Lumpur, Malaysia  
ASEAN Art Now, Singapore Art Museum, Singapore  
1995 Philip Morris Art Competition, National Art Gallery, Kuala Lumpur, Malaysia  
1994 Asian Art Today, Hiroshima Museum of Contemporary Art, Japan  
Asian Heart And Form, Asian Arts And Crafts – Its Origin To The Present Day, NTT Hall, Hiroshima, Japan  
Contemporary Art Symposium, Potential of Asian Thought (Paper Presentation), Asian Cultural Centre, Tokyo, Japan  
Skin Trilogy, National Art Gallery, Kuala Lumpur, Malaysia.

1993 Form And Soul: Traditional Links In Contemporary Art, National Art Gallery, Kuala Lumpur, Malaysia  
Sedetik... Suatu... Ekspresi... Creative Centre, National Art Gallery, Kuala Lumpur, Malaysia  
Pursuing A Dream, Galeri Petronas, Kuala Lumpur, Malaysia  
1st Asia Pacific Triennale of Contemporary Art, Brisbane, Australia  
Immunity, Art Space, Sydney, Australia  
1992 The Malaysian Contemporaries, Lot 10, Kuala Lumpur, Malaysia  
MIT Faculty Show, Shah Alam Gallery, Shah Alam, Malaysia  
New Art From Southeast Asia, Tokyo, Osaka, Fukuoka, and Hiroshima, Japan  
Seychelles Visual Arts Biennale, Carnegie Museum, Seychelles  
1991 Contemporary Art And Performance, National Art Gallery, Kuala Lumpur, Malaysia  
3rd Salon Malaysia, National Art Gallery, Kuala Lumpur, Malaysia  
1990 131st Annual Open Exhibition, City Art Gallery, Manchester, UK  
MA Show, Holden Gallery, Manchester, UK  
1989 The Young Contemporaries, National Art Gallery, Kuala Lumpur, Malaysia  
3rd Asian Art Exhibition, Fukuoka Art Museum, Fukuoka, Japan  
Ilusi Art Exhibition, Kedah State Gallery, Alor Star, Malaysia  
Sculpture Group Exhibition, MIT, Shah Alam, Malaysia  
Diploma Show, MIT, Shah Alam, Malaysia  
MAFA Show, Righton Gallery, Manchester, UK  
1988 Open Show, National Art Gallery, Kuala Lumpur, Malaysia  
3rd Perdana Art Exhibition, National Art Gallery, Kuala Lumpur, Malaysia  
Anti-Nuclear Art Exhibition, Town Hall, Kuala Lumpur, Malaysia  
The Young Contemporaries, National Art Gallery, Kuala Lumpur, Malaysia  
2nd Asian Art Exhibition, Club Med Cherating, Malaysia & Malaysia Airline Systems (MAS), Kuala Lumpur, Malaysia.  
6th International Sand Sculpture Competition Hong Kong  
1987 Tasik Cini, Artists Association of Malaysia, Australian High Commission,Kuala Lumpur, Malaysia  
Warna-Warna, Kedah State Gallery, Alor Star, Malaysia

AWARDS

2007 Anugerah Akademik Negara (National Academic Award) – Visual Arts Category  
1997 Invitation to participate at the Venice Biennale, Italy  
1995 Honourable Mention, Philip Morris Asean Art Awards, Malaysia  
1992 The Grand Minister Prize, 3rd Salon Malaysia  
Major Award – Sculpture, 3rd Salon Malaysia  
Minor Award – Sculpture, 3rd Salon Malaysia  
1989 Major Award, Young Contemporaries, National Art Gallery, Kuala Lumpur, Malaysia  
1988 Major Award, Young Contemporaries, National Art Gallery, Kuala Lumpur, Malaysia  
2nd Prize, 6th International Sand Sculpture Competition, Regional Council, Hong Kong

COLLECTIONS

Dr Tan Chong Guan’s Collection  
Fukuoka Museum of Art, Japan  
Galeri Petronas, Malaysia  
Hiroshima Art Museum, Japan  
Maybank, Malaysia  
National Art Gallery, Malaysia  
Singapore Art Museum, Singapore  
The Aliya and Farouk Khan Collection



The **18@8 Mirror, Mirror on the wall** exhibition would not have been possible without the commitment of the following individuals

# FURLA



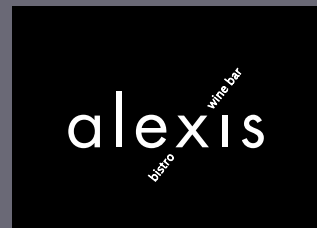
*Cyndi Tan & Jessica Tan*



*#1 Asia Book Expert*

**Dato' James Foo & David Woo**

*Special thanks*



*Angela & Huan Lim*

## THE GARDENS MALL

*Gabby Tan & Amelia Tan*

*Han Hoh*

*Lim Siew Boon, Shaza Sofi, Nesa Dolatzadeh*

*The artists*

*Anurendra Jegadeva, Azliza Ayob, Cheng Yen Pheng,  
Choy Chun Wei, Hamidi Hadi, Ilham Fadhli, Ivan Lam, Kim Ng,  
Sean Lean, Wong Chee Meng, Yau Bee Ling, Zulkifli Yusoff*

Produced by **Wei-Ling Gallery**

No. 8 Jalan Scott, Brickfields  
50470 Kuala Lumpur  
Malaysia

To accompany the exhibition entitled '**18@8 Mirror, Mirror on the wall**'  
from 3rd December 2013- 16th January 2014 at

**Wei-Ling Contemporary**

G212 Ground Floor  
The Gardens Mall  
Kuala Lumpur, Malaysia

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10 Lebuhr Farquhar  
10200 Penang, Malaysia

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PROJECT DIRECTOR | Lim Wei-Ling

EDITED BY | Shaza Sofi & Lim Siew Boon

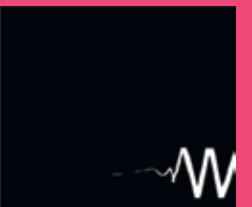
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**Wei-Ling**Gallery



