

THE PAST
is never where
YOU THINK
You left it

ANURENDRA JEGADEVA . CHONG KIM CHIEW . CHOY CHUN WEI
GAN SZE HOOI . IVAN LAM . K. AZRIL ISMAIL . KIM NG
MINSTREL KUIK . RAJINDER SINGH

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A curated group exhibition by Gowri Balasegaran

12th July - 11th August 2016

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CHONG KIM CHIEW
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The Past Is Never Where You Think You Left It

This exhibition takes its name from *The Ship of Fools*, an allegorical novel by Katherine Anne Porter probing the tragic failure of the Western world in the 1930s to prevent WW2. The name was originally derived from a parable in Plato's Republic, where Socrates posits that a simple democracy may descend to dysfunction and chaos without a wise captain.

Porter, in her quote, was essentially referring to how experience changes us, how we are not the same people we were yesterday, and consequently how the way we recollect the past evolves too. This exhibition explores the relationship between the past, the present, and the future that is evoked in Porter's quote, in particular the dialogue between the past and the present/future. The past is reliant on memory, it is not fixed but made up of impressions or fragments which we cohere into a whole. Thus, our interpretation of the past is subjective, forever being modified by new experiences arriving from our future into the present.

Taking this as the premise of the exhibition, we invited nine artists to produce artworks encompassing their interpretation of the idea. As part of the brief, we requested that each participant submit an item from their past which had some relation to, or was in dialogue with, their work from the present. What those items were and the nature of their relationship with the work from the present was up to the artist. We were delighted at the richness and the breath of the concepts and themes addressed by the works.

Gan Sze Hooi and Kim Ng have made the comparison between the values once predominant in the past that we now can aspire to in the present, presenting a nostalgic view of the past. Minstrel Kuik looks back on Malaysia's perception of itself, on the anniversary of its rebirth in the wake of the Bersih 4 rally; whilst Anurendra Jegadeva examines Malaysia's relationship with China then and now. Ivan Lam

and Choy Chun Wei invoke art historical interpretations – both have reconfigured a 'found' item with a past of its own into an artwork with a very different future, evolving Marcel Duchamp's notion of the readymade. Azril Ismail revives a long dead art practice, bringing new life to the world's first-ever photographic process, the daguerreotype and its successor the wet-plate collodian; whilst Rajinder Singh explores how collective memory can help us deal with the trauma of our impending mortality.

Minstrel Kuik – *The Rebirth of a Nation*

Minstrel Kuik's practice explores ideas around identity, ideology, truth, and disillusionment on a personal and collective level. She deconstructs public images and universal symbols in her work forcing the viewer to interrogate them on a personal level. Here, an installation invites the viewer to ponder on the meaning of nationhood in the anniversary of its independence, in the wake of an event that called for clean and transparent governance. An installation made up of two Malay newspapers from August 31st 2015, a day after the Bersih rally, comprise two screens from spreads which have been cut, sewed together, and sealed with wax from traditional red candles, imbuing a rose-red transparent effect to the paper. Inside the installation is a newspaper which the artist has recomposed to include the last message from Tunku Abdul Rahman in 1988 in which he talks about the propaganda of newspapers and the need to safeguard the true meaning of Merdeka.

The multiple effect of rose tinged transparent newspaper acts as a metaphor for openness and honesty. Yet, the dual visibility caused by the wax also mutes the legibility. We scrutinize the words and subsequently become more aware of the underlying meaning behind them.

Anurendra Jegadeva – *New Gods, Old Gods II*

Humorous, trenchant and at times caustic, Anurendra Jegadeva's work addresses themes around migration, globalisation and urbanisation. Frequently narrative in their depiction, his paintings and installations are a commentary of the world today and how it has been shaped by historical events or personal memories. For the exhibition, Anu has repurposed old furniture and statues from his mother's house, integrating them into a shrine – like installation. The work explores the country's relationship with China, which began with Tun Razak's historic 1974 visit to Peking and culminates today with his son's prime ministership.

Anu's work calls to mind a quote from Henri Bergson: "The present contains nothing more than the past, and what is found in the effect was already in the cause." Here, however, the future and the past appear to bear little relation to one another, and the present – as history has shown us time and time again – is never what we hope it to be.

Chong Kim Chiew – *Untitled / Invisible Word*

A major component of Kim Chiew's practice is his maps – arbitrary boundaries which are symbolic of multi-layered histories defined by wars, exiles, and migrations. Kim Chiew has continued his investigation into boundaries for the exhibition by juxtaposing works from the past and present. A series of multiple monochrome seascapes painted after the artist returned from studying in China in 2005, depict flat, horizontal views of a calm crepuscular sea suggesting new visions of a mind expanded. These works have been placed around a larger scale new painting resembling the grey camouflage worn by soldiers, but rather than a clean-cut pattern the artist has allowed the paint to run

down the canvas like rivulets or tears. Subtly painted on the camouflage are names of towns. To the unknowing observer, they appear to trace names of places across the peninsula; few would recognize them as places of conflict during the Communist Insurgency in 1948.

Initially, the camouflage painting appears at odds when placed against the seascapes. Yet the lack of any perimeter tracing or separating the towns points to a blurring of boundaries, a quality which is also invoked in the seascapes where land and sea appear to fuse. In line with Kim Chiew's work from the present day, he seeks here to metaphorically remind us that the conflicts from the past, though forgotten, have lasting repercussions, and brings in mind Henri Bergson's citation that "The pure present is an ungraspable advance of the past devouring the future. In truth, all sensation is already memory."

Ivan Lam – *Past, Present, Future*

Cool, colourful and fiercely intelligent, Ivan's Lam's visual language is inspired by popular culture, autobiography, current affairs and every day vistas. His paintings are characterised by the use of polymer house paints and resin which imbue his work with a highly chromatic, hyper-real quality. For the exhibition Ivan has created a work comprising 18 small 'paintings' derived from T-shirts worn during the painting process. Spanning over 15 years, the cotton material of the humble, utilitarian T-shirt has provided a repository for the artist to dab his brushes when mixing paints or changing colours.

Through repeated wear, the material has accumulated a plethora of colourful gestural like applications and mark-making we normally associate with a canvas. At a distance they appear like a swarm of bird

in flight, or the flow of tidal currents – their application at once immediate, heavy, light, intense and concentrated.

Here, a by-product of the painting process – painstaking and historical – has been transformed and imbued with new meaning, elevated to form the work itself. The artist whom has unknowingly created the gestures through chance or accident has, in a wry temporal twist, been (re)claimed ownership of his ‘work’. In the tradition of the readymade of Marcel Duchamp, Ivan’s T-shirt paintings challenge concepts around authorship and appropriation of old artefacts.

Choy Chun Wei – *Bricolage of Identities II*

Choy Chun Wei’s assemblages and collages are informed by a strong design aesthetic. He is driven to “push the limits of his understanding of design and exert it to integrate it into the fine arts.” Found objects and the environment – newspaper cut outs, recycled objects and conventional waste – constitute the materiality of his practice. Through selection and manipulation of these objects in tandem with an alternative mode of seeing as influenced by John Berger, Chun Wei aims to incorporate new design possibilities into these objects.

For the exhibition Chun Wei has turned to the traditional printed material as his found object. In the age of digital culture, material such as the letter and even the still ubiquitous calling card are gradually being sidelined or phased out. In this piece, Chun Wei has amassed a number of calling cards, manipulated them to edit out most of the information, and rearranged them to form a collage with a geometric grid, almost architectural in composition. Interspersed subtly throughout are snippets of a found hand-written letter juxtaposing the personal with the impersonal, typography with handwriting,

the human hand with machine. Through a process of reconfiguring the material culture of objects with a previous life of their own, Chun Wei has imbued a new life into them. Like Ivan’s T-shirt paintings, the past has indeed surged back into present.

Kim Ng – *A River Runs Through*

Kim Ng is an award winning print maker, whose mastery of the medium has led him to create his own unique renditions. Displacement, places from memory, or spaces undergoing change are themes explored in his practice, as is the work for this exhibition.

A simple projected moving image derived from an old photograph of his father’s self-built wooden house, is placed alongside a PVC cutting and a woodcut. The image has been manipulated to give the effect of water coursing through the house, echoing his own memories of a river which ran near his father’s house. Accompanying the image is a diptych: one side a flashback from the last 30 years including street scenes from his hometown, a celebration in a Chinese temple, and a more recent image of police barricades; the other is a more discernible scene of a factory. The abstract/hazy nature of the imagery suggests a notion of the past as feel-based rather than factual based. The images suggest a view of past is a place of security, of simplicity and conviviality; the present one of instability and alienation.

K. Azril Ismail – *Table study – Skull, Warrior, Bird & Guide Book and Mother, Daughter*

Azril Ismail is known for his extensive photographic studies into institutional spaces such as prisons and railway stations. His practice is currently centred around cultural remnants from the past, which i

complimented by an interest in early photographic historical processes.

Table study, an anthropological still life, is a daguerreotype, an image made using the world's first photographic process developed in the 1830s; whilst *Mother, Daughter*, utilises the wet plate collodian process developed in the 1850s. Both images depict classic/enduring genres of art history, the 'Madonna' and child and the still life. This, coupled with the effects of photographic processes characterised by include shadows and varying definition and lighting, invoke an early 20th century aesthetic to the image, despite being implemented recently. Azril's photographs beautifully capture the essence of his subjects – the sense of tranquillity and the bond between a mother and child and what the early African tribal subjects deemed as the 'spirit' that inhabits inanimate objects. In retuning to the past for his processes and subject matters, Azril's images are imbued with timelessness.

Gan Sze Hooi – *Zinc Generation Lost*

Sze Hooi's practice encompasses drawing, painting and interactive installations, which enable the viewer to participate in the work. He is interested in heritage spaces and the conflict between progress and preservation, modernity and tradition, development and an authentic co-existence with the natural environment.

Zinc Generation Lost is a reference to the disappearance of the old-fashioned kampong houses made built their characteristic zinc roofs. The closed surface of the interactive installation is a melange of roofs falling on top of a house. It opens to reveal a scene of family celebration with parts of canvas burnt away – as though the memory is lost, or has been destroyed. We can just discern the artist holding a baby, his head replaced with the beak of a bird. *KG Hakka Mantin* – is a charcoal drawing of an

aerial view in the style of old maps of a real kampong named Hakka Mantin, whose present day descendants are fighting to preserve from planned destruction and redevelopment. Studying the map up close reveals that its inhabitants are co-existing in multi-cultural harmony.

In both works the past is represented as a simple life of family and community that espouses an authenticity, free from the trammels of motorways, high-rises and malls. It is a somewhat nostalgic view but Sze Hooi is merely exhorting us to look back into the past to find that the values that society can only aspire to today.

Rajinder Singh – *Untitled I and II*

Rajinder Singh's practice deals with far ranging subject matters from the esoteric, to the sublime, the mathematical the philosophical and the spiritual. For the exhibition, Rajinder has produced a diptych silk-screen painting which deals with memories that have been formed though collective experience, shared consciousness and collective action. He is interested in the way memory from these collective rituals from the past give us support to weather the transitions and traumas of the present. For Rajinder, memory is not merely a recording of something but as a concept, like Walter Benjamin who saw recollection as representing an open door to another image on the memories canvas. Thus, for Rajinder memory is more about interactions and how that has helped shaped his perceptions and reality.

In the work, Rajinder has created a collage of temples from around the world. Through photo-shopping photographs of over 20 different places of prayer, he has created two similar but not identical images. Sepulchral and almost skull-like or talismanic in form, the images appear as a kind of

memento-mori. Through deploying the silk-screen process, no two prints are absolutely identical. The differences between the images point to imperfections in our memory, where no recollection is identical. The intermeshing of the different temples suggests a merging of all the rituals, people and memories. They echo the inter-linking of memories as the rhizomes posited by Gilles Deleuze and Félix Guattari, allowing for multiple, non-hierarchical entry and exit points. The rhizome has no beginning or end, it is always in the middle, between things, interbeing, intermezzo, past yet present.

Gowri Balasegaran
July 2016

THE PAST

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Anurendra Jegadeva



Front view



Back view

New Gods , Old Gods II

Painted garden ornament with repurposed antique drawers

54cm (H) x 75cm (L) x 20cm (W)

2016

Chong Kim Chiew



Invisible Word
Acrylic and tape on canvas
163cm x 122cm
2016



Untitled
Acrylic and bitumen on canvas
28.5cm x 33.5cm
2000-2005



Untitled
Acrylic and hot glue on canvas
28.5cm x 33.5cm
2000-2005



Untitled
Acrylic, bitumen and sand on canvas
42cm x 51cm
2000-2005



Untitled
Oil, acrylic and sand on canvas
28.5cm x 33.5cm
2000-2005



Untitled
Oil and sand on canvas
28.5cm x 33.5cm
2000-2005



Untitled
Oil and sand on canvas
46cm x 61cm
2000-2005



Untitled
Acrylic and sand on canvas
30.5cm x 46cm
2000-2005



Untitled
Acrylic on canvas
40cm x 60cm
2000-2005



Untitled
Acrylic and sand on canvas
46cm x 61cm
2000-2005

Choy Chun Wei

Bricolage of Identities - II
Mixed media on wood panels
84.5cm x 177.5cm
2016



K. Azril Ismail



Mother, Daughter

Ambrotype on black spectrum glass
17.8cm x 22.9cm (unframed); 68cm x 55cm (framed)
2015



Table Study – Skull, Warrior, Bird & Guide Book

Becquerel Daguerreotype; Silver Plate
10.2cm x 12.7cm (unframed); 49.5cm x 41.5cm (framed)
2012

Gan Sze Hooi



KG Hakka Mantin

Charcoal on canvas
127cm x 155cm
2015

Gan Sze Hooi



Zinc Generation Lost

Oil on canvas

63cm x 93cm (closed view); 126cm x 93cm (open view)

2016



Ivan Lam



Past, present, future

Synthetic house paint, cotton t-shirt, resin on board
30cm x 540cm (18 pieces)
2016

Kim Ng



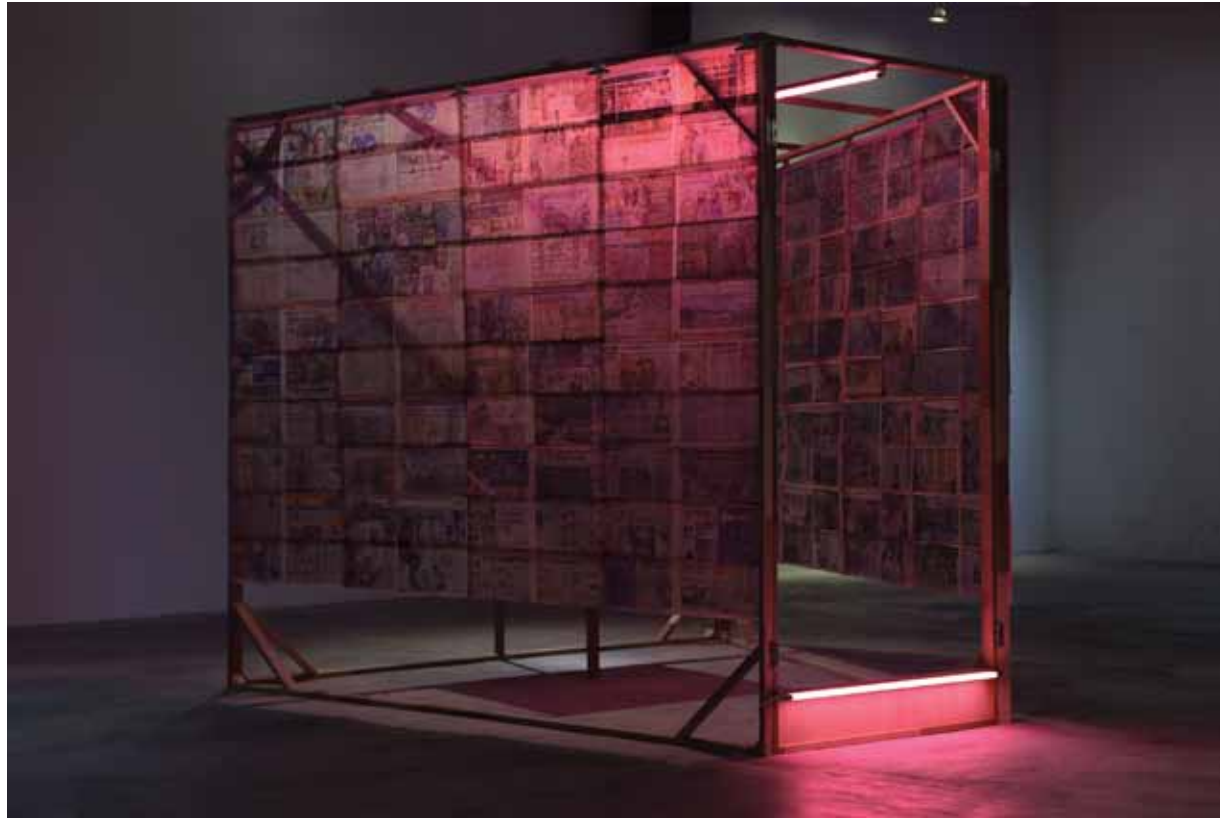
A River Runs Through

Vinly pvc, collage, woodcut, oil-based ink and varnish on board

122cm x 244cm (Diptych)

2016

Minstrel Kuik



The Rebirth of a Nation
Mixed Media / Installation
200cm x 220cm x 220cm
2016



Rajinder Singh



Untitled I
Mixed Media on canvas
60cm x 60cm
2016



Untitled II
Mixed Media on canvas
60cm x 60cm
2016

EW

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

- 2016 The Kings of Wishful Thinking, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2015 YESTERDAY, IN A PADDED ROOM..., Artist Making Movement: 2015 Asian Art Biennial, National Taiwan Museum of Fine Arts, Taiwan
- YESTERDAY, IN A PADDED ROOM..., Art Basel Hong Kong 2015, Hong Kong Convention Centre, Hong Kong
- 2014 MA-NA-VA-REH – Love and Loss in the Time of the Great Debate, Art Stage Singapore 2014, Marina Bay Sands, Singapore
- 2012 LETTERS TO MR. HITLER, The Arts House, old parliament square, Singapore
- 2011 STRANGE PARADISE, Meditations on Empire, The Gods and Mulligatawny Soup, Gallery Sumukha, Bangalore, India
- 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, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.
- 2001 MIGRANT ADVENTURES- PEOPLE, PLACES ASSORTED THINGS, Australian High Commission, Kuala Lumpur, Malaysia
- 1999 WOMEN & ELECTIONS, 19 Grafton Road, London, UK
- 1998 MONK COUTURE, Private Gallery, Malaysia
- 1993 A FIRST WORK, Australian High Commission, Kuala Lumpur, Malaysia
- 1992 SOLO, Civic Center, Petaling Jaya, Malaysia

SELECTED GROUP EXHIBITIONS

- 2016 Art Stage Jakarta 2016, Sheraton Grand Jakarta Gandaria City Hotel, Jakarta, Indonesia
- The Past Is Never Where You Think You Left It, curated by Gowri Balasegaran, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2014 Ho Mia, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2013 18@8 Mirror, mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2012 18@8 KUL-SIN, ION Art, Singapore
- 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

COLLECTIONS

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

Chong Kim Chiew b.1975

EDUCATION

- 2001 BFA, Majored in Oil Painting, Guongzhou Academy of Fine Art, China

SOLO EXHIBITIONS

- 2016 Art Stage Singapore 2016, Southeast Asia Platform, Marina Bay Sands, Singapore
- 2015 Be Careful Or You May Become The Centre, Wei-Ling Contemporary, Malaysia

2009	Chong Kim Chiew: MAGNITUDE, Kuala Lumpur, Malaysia	SAGE #1” Southeast Asia Art Group Exchange Residency Exhibition, House of Matahati, Kuala Lumpur, Malaysia
2005	Isolation House, RAP Art Space, Kuala Lumpur, Malaysia	Horizontal or Vertical, House of Matahati, Kuala Lumpur, Malaysia
CURATOR SHOW		2010
2008	CAIS PROJECT-contemporary art in school project, Sekolah Menengah Stella Maris, Kuala Lumpur, Malaysia	Negaraku, Boleh! (My Country, Can!), Evil Empire, Singapore
2006	YCA, 153 Gallery, Kuala Lumpur, Malaysia	3rd Artriangle group exhibition, National Art Gallery, Kuala Lumpur, Malaysia
2004	ROTTEN, RAP Art Space, Kuala Lumpur, Malaysia	Campur-Campur, White Box @ MAP, Kuala Lumpur, Malaysia
2003	Underground, Kuala Lumpur, Malaysia	Contemporary Rhetoric, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
2003	SPACEdialogue + art exhibition, RAP Art Space, Kuala Lumpur, Malaysia	2009
SELECTED GROUP EXHIBITIONS		Mix Hang, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
2016	The Past Is Never Where You Think You Left It, curated by Gowri Balasegaran, Wei-Ling Contemporary, Kuala Lumpur, Malaysia	New Malaysia Artist: Our Own Orbit, Tembi Contemporary, Yogyakarta, Indonesia
	Voice of the Voiceless, G13 Gallery, Selangor, MALAYSIA.	Cartographical Lure, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
2015	Stories of 11 Artworks, HOM ART TRANS, Kuala Lumpur, MALAYSIA.	Mix Hang, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
	ART TAIPEI 2015, Taipei World Trade Center, Taipei, TAIWAN.	History Lessons : Works on Paper, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
	ASEAN 5: MORE THAN FRIENDS, Georgetown Festival 2015, Wei-Ling Gallery @ Victory Annexe, Malaysia	2008
	ARTJOG, Taman Budaya, Yogyakarta, Indonesia	Cabinet: Art Around 1 thousand, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
	Open Sea, Museum of Contemporary Art, Lyon, France	2nd Artriangle group exhibition, Soka Gakkai, Kuala Lumpur, Malaysia
	Contemporary Propulsion: Influence and Evolution, G13 Gallery, Malaysia	Entry Points, 1948 art space, Sri Kembangan, Malaysia
	Remnants From Paths That Wander, Gallery Orange, Bacolod City, Philippines	2007
2014	Impartial Origins, HOUSE of Frida, Bacolod City, Philippines	A White House and A Temporary Road, The Annexe Gallery, Kuala Lumpur, Malaysia
	刻舟求劍-Pulau Melayu-Lost and Found, Lostgens’ Art Space, Kuala Lumpur, Malaysia	2006
	Configuration, G13, Selangor, Malaysia	YCA, 153 Gallery, Kuala Lumpur, Malaysia
	Malaysian Eye, MAP@PUBLIKA, Kuala Lumpur, Malaysia	2004
2013	TRANSIT A0, HOM ART TRANS, Kuala Lumpur, Malaysia.	not that balai Festival, Lost Generation Art Space, Kuala Lumpur, Malaysia
	M50 SELAMAT HARI MALAYSIA, MAP@PUBLIKA, Kuala Lumpur, Malaysia.	ROTTEN, RAP Art Space, Kuala Lumpur, Malaysia
	Figurative Trajectories, G13 Gallery, Malaysia	2003
	DUO: EXILE BOUNDARIES, HOM ART TRANS, Kuala Lumpur, Malaysia	underground, Kuala Lumpur, Malaysia
	Paints For Paintings, Atelier Art Space/Gallery, Malaysia	SPACEdialogue + art exhibition, RAP Art Space, Kuala Lumpur, Malaysia
	BARRICARE Kuala Lumpur 7thTriennial, MAP@PUBLIKA, Kuala Lumpur, Malaysia	2001
2012	TRANSIT A4, HOM ART TRANS, Kuala Lumpur, Malaysia	Guongzhou Academy of Fine Art Graduation Exhibition, Guongzhou, China
	Panorama: Recent Art from Contemporary Asia, Singapore Art Museum, Singapore	1999
	UNTITLED? #2, Findars, Kuala Lumpur, Malaysia	Three Signal, Macau
	UNTITLED? #1, Findars, Kuala Lumpur, Malaysia	1997
	SAGE #3 Southeast Asia Art Group Exchange Residency Exhibition, Boston Gallery, Manila, Philippines	Pameran Terbuka ’96, Galeri Shah Alam, Malaysia
2011	In Death Row’s Shadow, MCPA Hall, KL & Selangor Chinese Assembly Hall, Kuala Lumpur, Malaysia	1996
	SAGE #2 Southeast Asia Art Group Exchange Residency Exhibition, Sangkring Art Project, Yogyakarta, Indonesia	13th The National Art Inter Change Exhibition, Kaoshiung, Taiwan
	Visualize, Atelier Art Space/Gallery, Malaysia	Three in One, Creative Centre, National Art Gallery, Kuala Lumpur, Malaysia
	tanah ayer: Malaysia Stories from the Land, Selasar Sunaryo Art Space, Bandung, Indonesia	Bertemakan “Waterworld”, Pameran Senilukis Young Talents 1996, Bank Negara, Kuala Lumpur, Malaysia
		1994
		The City Contemporary Society and The Urban Environment Photos + Poems Exhibitions, Central Market, Kuala Lumpur, Malaysia
		RESIDENCIES
		2012
		SAGE Residency #3, Project Space Philippines, Manila, Philippines
		2011
		SAGE Residency #2, Tenggara Artland, Yogyakarta, Indonesia
		SAGE Residency #1(Southeast Asia Art Group Exchange Residency), House of Matahati, Kuala Lumpur, Malaysia
		2005
		Conversations: Malaysia, P-10, Singapore.
		PUBLIC COLLECTIONS
		Singapore Art Museum, Singapore

Choy Chun Wei b.1973

EDUCATION

1998 BA (Hons) Graphic Design, Central Saint Martins, London, UK

SOLO EXHIBITIONS

2015 Art Stage Singapore 2015, Southeast Asia Platforms, Marina Bay Sands, Singapore
2014 Art Basel Hong Kong 2014, Insights Sector, Hong Kong Convention Centre, Hong Kong
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 EXHIBITIONS

2016 The Past Is Never Where You Think You Left It, curated by Gowri Balasegaran, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2015 18@8 Heirlooms, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
The Space Between, curated by Anurendra Jegadeva & Rahel Joseph, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2014 The PEAK Group Show- HO MIA, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
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, Selangor, Malaysia
Artriangle: Malaysia Philippines Indonesia, Soko Gakkai, 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, Bangsar, Kuala Lumpur, Malaysia
Feed Me! An Exploration of Appetites, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia
18@8, Kuala Lumpur-Karachi, Amln Gulgee Gallery, Karachi, Pakistan (In collaboration with Wei-Ling Gallery)
Rimbun Dahan Artist in Residence Show, Rimbun Dahan, Malaysia
2005 Rooster Mania, Townhouse Gallery, Kuala Lumpur, Malaysia
The Power of Dreaming: Taman Sari, the Garden of Delight 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, Kuala Lumpur, Malaysia
Free Show, Reka Art Space, Petaling Jaya, 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, Petaling Jaya, Malaysia
Semangat: Artists for Theater. Fund raising exhibition for 5 Arts Centre. Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Fifteen, Darling Muse Gallery, Kuala Lumpur, Malaysia
Free Show, Reka Art Space, Petaling Jaya, 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
2002 Touch, curated by Laura Fan, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia
Works on Paper, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
2001 Open Show, National Art Gallery, Kuala Lumpur, Malaysia
Inhabitant: Two Person Show, 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, UK
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

SELECTED AWARDS AND GRANTS

2007/08 Vermont Asian Fellowship Award
2005 Artist In Residence. Rimbun Dahan, Malaysia
2004 Juror's Choice Award (20), Malaysian Young Contemporary Exhibition
2003 Honourable Mention, Philip Morris Malaysia Asean Art Awards
1997 The London Institute Full Scholarship
1995 Higher National Diploma Teo Sao Ching Scholarship

SELECTED PUBLIC 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

Gan Sze Hooi b.1977

EDUCATION

2001 Diploma of Visual Art at Central Academy of Art

SOLO EXHIBITIONS

2014 Revelation of Jalan Sultan at Lostgens Contemporary Art Space, KualaLumpur

SELECTED GROUP EXHIBITIONS

2016 The Past Is Never Where You Think You Left It, curated by Gowri Balasegaran, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Voice of the Voiceless @G13 Gallery, Selangor
Body Language @Xin Art Space, Kuala Lumpur
2015 ConFIGURAtion @G13 Gallery, Selangor
2015 Inter-Art 2015 International ArtCamp XXth Anniversary edition, Aiud, Romania @National Museum of Unification in Alba Lulia
Tales from the city@G13 Gallery, Selangor
Bangladesh, India, Nepal & Malaysia Fusion Visual Arts 2015@Galeri Seni Mutiara, Penang, Malaysia
Recent Acquisitions@Balai Seni Visual Negara
Life Lines: works from the life drawing community KL@Xin Art Space

2013 Kuala Lumpur 7th Triennial: Barricade at White Box, Map@Publika
M50: Selamat Hari Malaysia@2013 Balai Seni Visual Negara at White Box, Map@Publika, Malaysia

INTERNATIONAL ART CAMP

2016 International Spring Art Camp by D.P.Dhar Memorial Trust @Srinagar, Athwajan, J&K, India

Ivan Lam b.1975

EDUCATION

2006 University of East London, UK, MA in International Contemporary Art and Design Practice
(Final Semester, Graduating Jan 2007)
Professors: Hedley Roberts, Dr. Daniela Leva
1998 Maine College of Art, Bachelor of Fine Arts, Painting (Full Honours)
Professors: Johnnie Ross, Honor Mack, Peter Sucheki, George Larou
1994 Lim Kok Wing Institute of Technology, Graphic Design Certificate

SOLO EXHIBITIONS

2016 Cutting the lines that bind, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
VOLTA NEW YORK 2016, The Pier 90, New York, USA
2014 IVAN LAM: TWENTY, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2013 Day Zero Night Hero, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Art Basel Hong Kong 2013, Hong Kong Convention Centre, Hong Kong
Sotheby’s 40th Anniversary Auction (Modern and Contemporary Southeast Asian Paintings), 6th October 2013, Hong Kong Convention Centre, Hong Kong
Christie’s Auction (ASIAN CONTEMPORARY ART (DAY SALE), 25th May 2013, Hong Kong Convention Centre, Hong Kong
2012 MACHINES, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2011 Together Alone, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Art Stage, Marina Bay Sands Exhibition Centre, Singapore
2009 Panorama, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2007 Ivan Lam; After all these years....Wei-Ling Gallery, Kuala Lumpur, Malaysia
2004 Plosive, Taksu, Singapore
Plosive, Taksu, Kuala Lumpur, Malaysia
2002 911, Taksu, Kuala Lumpur, Malaysia
1998 Ins and Outs, Crank, Portland, ME, USA
MECA Senior Thesis Show, Institute of Contemporary Art, Portland ME, USA

Exit Removals, Artworks Gallery, Portland ME, USA

SELECTED GROUP EXHIBITIONS

2016 The Past Is Never Where You Think You Left It, curated by Gowri Balasegaran, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Art Stage Singapore 2016, Marina Bay Sands, Singapore

2015 The Space Between, curated by Anurendra Jegadeva & Rahel Joseph, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

2014 The PEAK Group Show- HO MIA, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

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, Group Exhibition, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Directional Forces, Artoll, Bedburg-hau, Germany

2011 18@8 Save The Planet, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

2008 18@8 Vice and Virtue, Wei-Ling Gallery, Kuala Lumpur, Malaysia
Christie’s SEA Art Auction, Hong Kong
CIGE (China International Gallery Exposition) China World Trade Center, Beijing, China
Force of Nature, Pace, Petaling Jaya, Malaysia

2007 Filtered, Wei-Ling Gallery, Kuala Lumpur, Malaysia
The Force of Nature, Darling Muse Gallery, Kuala Lumpur, Malaysia

2006 Larasati Art Auction, Singapore
“18@8”, KUALA LUMPUR-KARACHI, AMIN GULGEE GALLERY, KARACHI, PAKISTAN (in collaboration with Wei-Ling Gallery)
Au Naturel, Darling Muse Gallery, Kuala Lumpur, Malaysia
3 Young Contemporaries (1997-2006), Valentine Willie Art Gallery, Kuala Lumpur, Malaysia
Nasi Campur 2006, Taksu, Kuala Lumpur, Malaysia

2005 “18@8”, Wei-Ling Gallery, Kuala Lumpur, Malaysia
Identifying Landscape, Darling Muse Gallery, Kuala Lumpur, Malaysia

2004 Philip Morris Asean Art Awards 2004, National Art Gallery, Bangkok, Thailand
10th Anniversary, Taksu Kuala Lumpur, Malaysia
Footsteps, National Art Gallery, Kuala Lumpur, Malaysia
ArtFair Singapore, Singapore

2003 Taksu Singapore Opening, Singapore
Taksu Jakarta Opening, Jakarta, Indonesia

2002 ArtFair Singapore, Singapore

2000 <1000, Valentine Willie Art Gallery,Kuala Lumpur, Malaysia
Transformations, Sculpture Square, Singapore
Untitled, Galeri Shah Alam, Selangor, Malaysia
Arus: Flow (Australia-Malaysia Electronic Art, Joint Show), National Art Gallery, Kuala Lumpur, Malaysia

1999 Philip Morris 99, National Art Gallery,Kuala Lumpur, Malaysia
Aku: 99 Portret Diri, Galeri Petronas, Kuala Lumpur, Malaysia

1998 Sequence 11, Timed Based Art, Imaging Center, Portland ME, USA

1997 Maine Art Auction, Selected for Live Auction, Portland ME, USA
Artworks, Portland ME, USA

AWARDS

2006 Group Exhibit, Sovereign Art Prize (Top 10 Finalists), Hong Kong

2003 Group Exhibit (Grand Prize Winner), Philip Morris 2003, National Art Gallery, Kuala Lumpur, Malaysia

2001 Group Exhibit (Honourable Mention), Phillip Morris 2001, National Art Gallery, Kuala Lumpur, Malaysia

1999 One person Exhibit, Bright Sight Night Lights, Galeriwan, Kuala Lumpur, Malaysia

1996 Merit Scholarship Exhibit, 1st Place, MECA, Portland, ME, USA

SELECTED COLLECTIONS

Artoll, Germany
Catlin Re Collection, Switzerland
National Art Gallery, Malaysia
Merrill Lynch, Maine, USA
Crank Design Consultant, Maine, USA
The Aliya & Farouk Khan Collection, Malaysia
Galeri Petronas, Malaysia
HSBC, Malaysia

K. Azril Ismail b.1977

EDUCATION

2015 University of Plymouth, PhD, Faculty of Art, United Kingdom

2004 Masters in Art, Fine Art & Print Making, UiTM, Malaysia

2001 Bachelor in Art, Still-Based Media Studies (Photography), CCAD, Columbus, Ohio, USA

SOLO EXHIBITIONS

2008 Live Animals Inside!, Wei Ling’s Gallery, Kuala Lumpur, Malaysia

SELECTED WORKS & EXHIBITIONS

- 2016

The Past Is Never Where You Think You Left It, curated by Gowri Balasegaran, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2014

“Wajah M50 Kini”, Morne Gallery, Kuala Lumpur, Malaysia
- 2013

“Image-Objects”, Apparatus & Tools for Contemporary Daguerreotype, New York
- 2010

International Orange Photography Festival, Contemporary Photography from South East Asia, Changsha, Hunan Province, China, Selected Works
“FASA 2010”, Curatorial Works, Shah Alam Gallery, Kuala Lumpur, Malaysia
- 2009

“Eyes Wide Open”, Selected Works, Annexe Gallery, Kuala Lumpur, Malaysia
“Different but Same” Exhibition, Selected Works, Wei Ling Gallery, Kuala Lumpur, Malaysia
“The Malaysian Exhibition”, Selected work; Higashikawa, Hokkaido, Japan, Tokyo Month of Photography 2009, Selected Works, Tokyo Metropolitan Museum
“New Wave of Responsive Images”, Selected Works, Istanbul
“Last Voices of the Pudu Jail”, Bastion House, Malacca Museum, Malaysia
“CUT’09” Valentine Willie Fine Art Gallery, selected works, KL, Singapore, & Manila
“Project IDOM: The Next Stop”, 360 Art Development Studio, KL 2009
“Iron Dragons of Malaya”; Project Exhibition, KL Performing Arts Center
- 2008

The Year That Was, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2007

”Eye of Tahan National Park Reserve”, UiTM Golden Lounge Gallery, Malaysia
- 2006

“Road Safety” & ”Budi Bahasa” Campaign Photography, LUCK Malaysia
- 2005

“Kuala Lumpur International Batik Convention KLIB 2005”, Malaysia
(Designers Collection & Documentation)
World Peace Forum (Articles & Documentations), PWTC, Kuala Lumpur, Malaysia
“Tsunami Art Relief Fund” (Donated Artwork for Charity Sale), Kuala Lumpur, Malaysia
- 2004

“Siti Nurbaya” (Photographic Icon), National Art Gallery, Kuala Lumpur, Malaysia
- 2002

Monthly Saturday Gallery Art Shows in Short North Area of Columbus Ohio, USA
- 2001

Featured Artist, Marion’s Art & Music Festival (First Place in Fine Arts Category), United States of America
Senior Exhibition for Final Year Graduates of CCAD, USA
- 1999

CCAD Group Show (Photography- Based on Greek Literature & Artistic Perception), USArnment

RESEARCH & PUBLISHED WORKS

- 2012-Present

19th Century Photographic Research
Investigating methods, tools, and apparatus in photographic historical processes; the wet plate Collodion, and daguerreotype process.
Re-designing photographic historical apparatus with contemporary design & structure, with modern and sustainable materials
- 2010-2015

“Pudu Jail’s Graffiti: Beyond the Prison Cells”
Doctorate Thesis

- 2013

2nd Annual KCD-PLF series, & Dialogue with Tun Mahathir, the fourth Malaysian Prime Minister, Selected essay: “The Role of Malaysia in Shaping the World’s Economy in the 21st Century”
Discussion and review on the creative industry, education and visual stimulus as an economy model in potential development in near future for the Malaysian industry.
- 2009

“Iron Dragons of Malaya”
Visual Documentation of the defunct railway depot; the Sentul Works, and the remnants of the previous blue-collared workers of the area
he published book was in conjunction with exhibition in Kuala Lumpur Performing Arts Centre with the same title
Publication sponsored by INKA Sdn Bhd, the Petronas Galeri, and the Kuala Lumpur Performing Arts Centre.
- 2008

“Pudu Jail’s Graffiti: A General Taxonomy”, International Symposium of Electronic Arts, Singapore 2008
Published and presented paper on prison art, photography and documentation. Paper revealed the cultural motifs, popular culture, values, religious motifs, in relevant to the prison inmates’ internal cellular activities.



b.1965

EDUCATION

- 2000

MA by Project, London Metropolitan University, London, UK
Teacher Training, Kensington & Chelsea College, London, UK
- 1997

MA Design & Media Art, University of Westminster, London, UK
Student/Teacher at University of Westminster, Ceramics Department
- 1996

BA (1st Hons), Fine Art, London GuildHall University, London, UK
- 1989

Diploma in Fine Art, Kuala Lumpur College of Art, Kuala Lumpur, Malaysia

SOLO EXHIBITIONS

- 2014

In A Place Of Wonder, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2009

An Idyllic Space, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2006

Fact or Fiction, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2004

III, Townhouse Gallery, Kuala Lumpur, Malaysia
- 2002

Thought- A Process of Thinking, The Clay House, Malaysia
- 2001

Printing with Fire- Prints on Ceramic, Glass & Paper, The Integrated Resource Center, London Guildhall University, London, UK

SELECTED GROUP EXHIBITIONS

- 2016

The Past Is Never Where You Think You Left It, curated by Gowri Balasegaran, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

2015 Peasants and proletariasts, Xin Art Space, 15th May-15th June 2015, Kuala Lumpur, Malaysia
The Space Between, curated by Anurendra Jegadeva & Rahel Joseph, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

2014 Malaysian Eye Exhibition, Whitebox, Publika, Kuala Lumpur, Malaysia
Drawn, The Gallery@Starhill, Kuala Lumpur, Malaysia

2013 Piece Of Me, Whitebox, Map Publika, Kuala Lumpur, Malaysia
18@8 Mirror mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
16th Biennale International De La Gravure De Sarcelles, France
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, MalaysiaHeads Up!, Wei-Ling Gallery, 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 Generation 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, Elle Six 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, Elle Six Art Gallery, Malaysia
Phillip Morris Art Award Exhibition, National Art Gallery, Kuala Lumpur, Malaysia

2002 Print Works, London Guildhall University, London, UK

LIFE/size, PM Gallery & House, London, UK
Small Scale Work, Buckingham 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, UK

2000 National Print Exhibition, The Mall Gallery, London, UK
Chichester Open Art Exhibition, The Mall Gallery, London, UK
Chongqing Print Festival, Chongqing Minicipal Museum & Touring Exhibition, China
Fresh Art, Business Design Center, London, UK
Philip Morris Malaysia Art Award Exhibition,National Art Gallery, Kuala Lumpur, Malaysia

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, Sutherland, UK
Art Aid Exhibition in Association with Marie Curie, London, UK
Print Works 1996, Sir John Cass Faculty of Art, London, UK

1995 Print Exhbition, The Gallery, Cornwall, UK
National Open Print Exhibition, Sunderland, London, UK

1994 Print Touring Exhibition, Sunderland, UK

ART AND 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 & Ceremics Fair, Commonwealth Institute, London, UK
The Studio Art Fair, Commonwealth Institute, London, UK

AWARDS AND GRANTS

1997 John Purcell Paper Award, London, UK
Galleries Magazine Award Highly Commended, London, UK

1996 Owen Rowley Prize, 1st Prize, London, UK

ARTIST RESIDENCY

2012 Chung Hwa High School, Muar, 26th May – 10th June 2013, Malaysia

WORKSHOPS

- 2009

Artist’s talk and printmaking workshop conducted for University Saint Malaysia, Penang
Printmaking workshop conducted for general public at Galeri Petronas, Suria KLCC, in conjunction with ‘Go Block – Five Contemporary Malaysian Printmakers’ exhibitions.
- 2008

Print making workshop conducted for visiting students from Central Academy of Art, China

COLLECTIONS

- Chongqing Municipal Museum, China
- Bank Negara, Malaysia
- The Aliya and Farouk Khan Collection, Malaysia
- Park Royal Hotel, Malaysia
- Providore, Malaysia
- Galeri Petronas, Malaysia
- Barclays Bank, Singapore
- Somerset Hotel, Ampang, Malaysia

Minstrel Kuik

b.1976

EDUCATION

- 2006

European Master of Fine Arts in photography with felicitation of jury, Ecole Nationale Superieure de la Photographie of Arles, France.
- 2003

Diploma of Fine Arts with Honors, specialized in photography, Ecole des Beaux-Arts de Versailles, France
- 1999

Bachelor of Fine Arts (Hons) in Western Painting, Department of Fine Arts, National Taiwan Normal University, Taiwan
- 1994

Certificate of Unified Examination, Yik Ching High School, Malaysia

SOLO EXHIBITIONS

- 2016

After-image Living with the Ghosts in my House, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2015

“After-Image” (working title), Run Amok Gallery, Penang, Malaysia
“A Kneeling Posture”, Art Stage, Singapore
- 2008

See The Water, Alliance Française at Lorong Guerney, The Gallery of Taylor’s University College, Help University, Kuala Lumpur, Malaysia
- 2003

Does it burn? T’cha Gallery, Paris, France

SELECTED GROUP EXHIBITIONS

- 2016

The Past Is Never Where You Think You Left It, curated by Gowri Balasegaran, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2015

18@8 Heirlooms, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
“My Story, My Strength”, Women’s Center For Change, George Town Festival, Penang, Malaysia
“Pause”, Photo Bangkok, Bangkok, Thailand
“Only A Fragment”, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2014

“Family Snaps – Photography in Southeast Asia”, Chiang Mai City Arts & Cultural Centre, Chiang Mai, Thailand
“刻舟求剑 - Pulau Melayu- Lost & Found”, Lostgens’, Kuala Lumpur, Malaysia
“Fall IntoThe Sea To Become An Island”, George Town Festival, Run Amok Gallery, Penang Malaysia
“Eating Wind”, VT Artsalon, Taipei, Taiwan
“The Good Malaysian Woman”, All Women’s Action Society & Interpr8 Gallery, Map Publika, Kuala Lumpur, Malaysia
“Women’s Voices-International Photography Exhibition 2014”, Soulangh Cultural Park, Tainan City, Taiwan
“My Country”, Shalini Ganendra Fine Art in cooperation with Louis K. Meisel Gallery, New York, USA
- 2013

“The Home Series”, Higashikawa Photo Festival, Higashikawa, Japan
“M for Malaise”, Magazin de Jouets, Arles, France
“Eating Wind”, Run Amok Gallery, Penang, Malaysia
- 2011

Cross+scape, Asean-Korea Contemporary Media Art Exhibition, Kumho Museum of Art, Seoul, Korea. Jeonbuk Museum of Art, JeonJu, Korea. GoEun Museum of Photography, Busan, Korea
Photoquai 2011, Musée du quai Branly, Paris, France
Review: KL, Datum Kuala Lumpur Architecture Festival, Map, Kuala Lumpur, Malaysia
Tanah Ayeh, Valentine Willie Fine Art and Selasar Sunaryo Art Space, Bandung, Indonesia
- 2010

3 Young Contemporaries, Valentine Willie Fine Art, Kuala Lumpur
Through The Looking Glass, The Annex, Kuala Lumpur, Malaysia; 2902 Gallery, Singapore
- 2009

International Discoveries II, FotoFest, Houston, USA
Secured Area, National Art Gallery, Kuala Lumpur, Malaysia
- 2008

Entry Points Community Project, 1948 art space, Sri Kembangan New Village, Malaysia
Out of Berlin, Pass the picture, The Annex, Kuala Lumpur, Malaysia
- 2007

Artsfest, Cork Institute of Technology (CIT), Cork, Ireland
Future Image, Dun Laoghaire Institute of Art, Design & Technology, Dublin, Ireland
Out of Berlin, Pass the picture, Goethe Institute, Berlin
Sharing Space: Contemporary Photography of Malaysia & Japan,
Biennale of Kuala Lumpur International of Photography, The Annex, Kuala Lumpur, Malaysia
Photos Divers, Festival of Levallois, Levallois, France
- 2006

Work in Progress, International Festival of Photography of Arles, Arles, France
- 1999

Sales 0.99, Gallery of National Taiwan Normal University, Taipei, Taiwan

PROJECTS

- 2012-2013 “刻舟求剑 - Pulau Melayu- Lost & Found”, art project initiated by 4 Malaysian Chinese artists in order to engage more exchange and discussion
- 2007 Future Image, selected among 10 Asian emerging photographers to participate digital photography workshop organized by Asia-Europe Foundation (ASEF), Ireland
- 2006-2007 Involved in glass sculpture and photography project conducted by American artist, Robert Wilson
Publication in photographic magazine “Infra-mince” of Ecole Nationale Supérieure de la Photographie of Arles, France
- 2005 Photographic documentation of renovation of Byrd Hoffman Watermill Foundation, New York, USA
Involved in installation project of Brazilian resident graffiti artists Os Gemelos, Annual Watermill Center Benefit, New York, USA
Photographic documentation of Summer Program 2005 of Byrd Hoffman Foundation Archives, including Robert Wilson’s rehearsals, site-specific installations, performances, conferences, etc.

AWARDS

- 2015 Regional Winner of the one-month Fukuoka Asian Art Museum residency, collaboration between FAAM and UOB Painting of the Year
- 2014 Winner of the UOB Painting of the Year for the Established Artist Category, Malaysia
- 2013 Winner of the International Photographer Award, Higashikawa Photo Festival, Higashikawa, Japan
- 2010 Short-listed for the Photoquai’s Residency for the project “Merdeka, The Lonesome Club”
- 2006 Six-months scholarship by French Embassy in Malaysia for higher studies in France
- 1994-1999 Excellent academic performance for Overseas Chinese Students, National Taiwan Normal University, Taipei, Taiwan

Rajinder Singh b.1964

EDUCATION

- 2010 Master’s Fine Arts (supervisor- Dr Ian Woo)- LASALLE, Singapore
- 1993 PhD (Engineering & Mathematics)- QUB, UK

SOLO EXHIBITIONS

- 2014 ‘...the ceiling floats away with a sigh..’; Essay by Rachel Jenagaratnam; Wei-Ling Contemporary,Kuala Lumpur, Malaysia
- 2013 Number-Trance-Face; Curated by Isabel Anchorena(paintings); Isabel Anchorena Gallery, Buenos Aires, Argentina
- 2012 FOLD; Curated by Dr Charles Merewether (installation); Institute of Contemporary Arts, Singapore

- M.O.L.C.; Curated by Ben Hampe (paintings); Chan Hampe Gallery@Raffles, Singapore
- 2011 Ya-ad; Curated by Jody Neal (installation); Institute of Contemporary Arts, Singapore
Ellaline; Curated by Charlotte G. (paintings); Stephanie Hoppen Gallery, London
Number-Trance-Face; Curated by Michele B. (paintings); Essay by Dr Kenneth Fernstein; Boscia Art Gallery, Melbourne, Australia
Assemblage- A mid career retrospective for artist Rajinder Singh; Curated by Nicolas Olivry (paintings); Nomu on Monu galleries, Singapore
- 2010 Cause & Defect; Curated by Jasdeep Sandhu (paintings); Essay by Lawrence Chin; Gajah Gallery, Singapore
Curio; Curated by Paul Manem (paintings); Essay by Rachael Jenagaratnam; Chinese House Gallery, Phnom Penh, Cambodia
Curio; Curated by N. Olivry (paintings); Hong Kong Expo Centre, Hong Kong
Curio; Curated by Yusof Majid (paintings); Essay by Rachael Jenagaratnam; PACE Gallery, Kuala Lumpur, Malaysia
Curio; Curated by N. Olivry (paintings); Fulleton Hotel for ParkerAsia event, Singapore
The Traumatized Body; Curated by Ian Woo (installation); Tri-Space, LASALLE School of Arts, Singapore
- 2008 Number-Trance-Face; Curated by SavaadFelich paintings); Essay by Dr Kenneth Fernstein; Yering Art Gallery, Melbourne, Australia
Number-Trance-Face; Curated by Yusof Majid (paintings); Essay by Dr Ian Woo; PACE Gallery,Kuala Lumpur, Malaysia
Number-Trance-Face; Curated by N. Olivry (paintings); Hong Kong Expo Centre, Hong Kong
Number-Trance-Face; Curated by J. Manuel (paintings); Essay by MilenkoPrvacki; O.Fournier Galleries, Argentina
- 2007 Faces; Curated by N. Olivry (paintings) ;Tower Club Galleries, Singapore
Faces; Curated by N. Olivry (paintings); The Universal gallery, Singapore
Faces; Curated by N. Olivry (paintings); De Taillan Galleries, Bordeaux, France
source_code; Curated by Yusof Majid (paintings); Essay by Dr Carmen Nge; DarlingMuse Art Gallery, Kuala Lumpur, Malaysia
- 2006 In the becoming; Curated by Joseph Benjamin (Sketches and Drawings); Tavolo@BoonTat Street, Singapore
- 2005 I coME from over tHERE; Curated by S. Swank (paintings); Essay by Rene Daniels; PPH Public Art Space, Singapore
I can SMELL your BAD breath; Curated by David Clarke (illustrations); Merbau Gallery, Singapore
Anthro (paintings); Anthropology Gallery, Singapore
Gridlocked; Curated by James Holdsworth (paintings); Block43 Art Gallery, Singapore

SELECTED GROUP EXHIBITIONS

- 2016 The Past Is Never Where You Think You Left It, curated by Gowri Balasegaran, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

2015 18@8 Heirlooms, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Common Ground; Curated by Samantha Segar (paintings); With Ahmad Abu Bakar, Alvin Ong, Belinda Fox, Chankerk, Dawn Ng, Esmond Loh, Eugene Soh, Green Zeng, Jason Lim, JS Rajinder, Kumari Nahappan, Michael Lee, Mike HJ Chang, Ruben Pang, Safaruddin Abdul Hamid (Dyn), and Sookoon Ang; Chan Hampe Gallery, Singapore

2014 MuestraColectiva de Verano 2014; Curated by Isabel A. (paintings); With artists D’Arienzo, Hoffmann, Cuttica, Cetner, Bianchedi, Ronsino, Vega,Vattuone, Durmuller, Monferran, Aitala, Sanchez Fantino, Genovesi; Isabel Anchorena Gallery, Buenos Aires, Argentina

2013 Spice; Curated by Yusof Majid (paintings); Pace Gallery, Kuala Lumpur, Malaysia

2012 Timeless; Curated by Lim Wei Ling (paintings); Wei Ling Gallery, Kuala Lumpur, Malaysia
Pace Gallery Anniversery 2012; Curated by Yusof Majid (paintings); Pace Gallery, Kuala Lumpur, Malaysia
London Art Fair 2012 with Stephanie Hoppen Gallery, London

2011 18@8 Save the Planet; Curated by Lim Wei Ling (vinyl toy and paintings); Wei Ling Gallery, Kuala Lumpur, Malaysia
Interchange: The Tribute Edition; Curated by Gillian Nelson (installation and paintings); With Patrick Storey, Lynn Lu, Andy Yang and Rajinder Singh; Chan Hampe Galleries, Singapore
The Lasalle Show’11 Exhibition; Curated by Dr Charles Merewether (installation); ICA Galleries, Singapore
Spice(paintings); With Jailani Abu Hassan, IlhamFadzli, Yusof Majid, Regina Noakes, Stephen Menon, Ali Nurazmal; Curated by Yusof Majid; Pace Gallery, Kuala Lumpur, Malaysia

2010 4/12 ; Curated by Ian woo(installation); With Natacha Arena, Matthew Bax, Cui Liang, Igor Delic, Isabelle Desjeux, Lucinda Law, Steven Lim, Edith Podesta, Rubin Hashim, Tim Xie Ying and ZakiRazak; ICAS Galleries, Singapore
Trapolle; Curated by Daniella Beltrani(installation); With Ken Feinstein, Ezzam Rahman, Matt Bax and ZakiRazak; Curated by D.Beltrani; Art Trove gallery, Singapore
Object; Curated by Ian Woo (installation); Praxis Space, LASALLE School of Arts, Singapore

2009 pace gallery: anniversary 2009 (paintings);With Ahmad Zaki Anwar, Jaliani Abu Hassan, YusofMajid,Ivan Lam, Rajinder Singh, NurazmalYusoff, Husin Hourmain, Samsuddin Lappo, Samsudin Wahab, Faiz Sukor, Fauzin Mustafa, Daud Rahim; Curated by Yusof Majid; PACE Gallery, Kuala Lumpur, Malaysia
Aliya and Farouk Khan Collection Show, Iskandar Malaysia; Contemporary Art Show 2009 (paintings); Curated by Shushi Shamsuddin; Danga City Mall, Johor Bahru, Malaysia

2008 Force of Nature (paintings); With Ahmad Shukri Mohamed, Ahmad Zakii Anwar, Annuar Rashid, Bayu Utomo Radiikin, Choy Chun Wei, Faiz Sukor, Fauzin Mustaffa, Hamidi Hadi, Ilham Fadhli, Ivan Lam, Khairina Khairuddin, Nurazmal Md Yusoff, Samsuddin Lappo, Yusof Majid and Zulkiflee Zainol Abidin; Curated by Yusof Majid; PACE Gallery, Kuala Lumpur, Malaysia
pace gallery: anniversary2008(paintings); With Jaliani Abu Hassan, Yusof Majid, Annuar Rashid, Ahmad Shukri Mohamed, Umibaizurah Mahir Ismail, Daud Rahim, Ernesto Pujazon, Hamir Soib, Awang Damit Ahmad, FaizShukor, Fauzulyusri, Hamidi Hadi, Husin Hourmain, Ilham Fadhli, Masnoor Ramly, Mohd Hafiz, Yau Bee Ling, Zuraimi Daud; Curated by Yusof Majid; PACE Gallery, Kuala Lumpur, Malaysia

2007 pace gallery: the opening 2007 (paintings); With Ahmad Zaki Anwar, Jalaini Abu Hassan, Yusof Majid, Bayu Utomo Radjikin, Ivan Lam, Aswad Ameir,Ahmad Shukri Mohamed, Umibaizurah ahir Ismail, Daud Rahim, Ernesto Pujazon, Hamir Soib, Nelson Dominquez, joelcouloigner; Curated by Yusof Majid (paintings); PACE Gallery, Kuala Lumpur, Malaysia
What else is there? (paintings); With animator Chris Shaw; Curated by Christopher Shaw; Royal Plaza on Scott, Art Space, Singapore

2006 Symbiosis (paintings); With artists Donna Ong and ChngNai Wee; Curated by ChngNai Wee (paintings); Marina galleries, Singapore

2005 Racial Harmony; Curated by James Holdsworth (paintings); Bradell Heights CC Art Room, Singapore
Chip Bee Artist Boheme; Curated by Ketna Patel (paintings); Michi Gallery, Singapore

2004 Batch No 3; Curated by James Holdsworth (paintings); Block 43 Art Gallery, Singapore
Vision and Illusion- Reconstruction of a city; Curated by Michelle Lim (installations); Singapore Art Festival 2004 St James Power Station, Singapore
Malcolm` s Chicken; Curated by James Holdsworth (paintings); Block 43 Art Gallery, Singapore

2003 Nascent: Beginning to be; Curated by James Holdsworth (paintings); Block 43 Art Gallery, Singapore

RESIDENCIES, FAIRS & AWARDS

2014 Bologna Fiere SH Contemporary, Shanghai Exhibition Centre, China

2013 2nd round selection finalist, BP Portrait Award, National Portrait Gallery, London

2012 London Art Fair

2011 Finalist in Summer Open Call, 3rd Ward, New York

2010 One of thousand world wide artists listed on the Amsterdam based biannual compendium of artist Thousand Living Painters

2008 Three lithographs on plate and stone Residency at IDEM(formerMourlot Studios), Paris, France

2007 Energy 20 artists of Asia, TT Awards, Hong Kong

2006/09 Artist Ambassador for Capannelle Wine, Italy



Produced by **Wei-Ling Gallery**

To accompany the exhibition entitled '***The Past Is Never Where You Think You Left It***',
a curated group exhibition by Gowri Balasegaran from 12th July- 11th August 2016 at

Wei-Ling Contemporary

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