



Jakarta

ART JAKARTA
30 AUG — 1 SEP 2019
JCC SENAYAN

WEI-LING GALLERY @ BOOTH C12 (HALL A)

CHEONG KIET CHENG . CHIN KONG YEE . CHOY CHUN WEI
DADANG CHRISTANTO . RAJINDER SINGH . YAU BEE LING

31 AUGUST – 1 SEPTEMBER 2019
1PM – 9PM

JAKARTA CONVENTION CENTER (JCC) SENAYAN - HALL A & B

JL.JEND. GATOT SUBROTO,
SENAYAN, GELORA, DKL JAKARTA 10270

This work is a personal travel diary of a road trip that the artist did with her husband and her elder daughter across the Peninsula of Malaysia for 2 weeks. A self-portrait of the artist is present in the centre of the image, lying down on the body of a tiger, which is a symbol of the country. At that time, she was expecting her second daughter. Other animals, plants and fruits that they encountered along the way are included as elements in the painting.

Over the years, Cheong Kiet Cheng's paintings have consistently highlighted the relationship between humans and nature. Although the settings that she create seem to convey beauty and love, there are often signs of tension between the fictional human and animal figures present, as if to emphasise that imperfection is unavoidable. Yet, one is still likely to find tranquillity within each of her works – an effect she achieves through a unique method of meditative drawing. As an artist, she is most interested in sharing positive energy through her work, rather than conforming to conventional beauty standards in art.

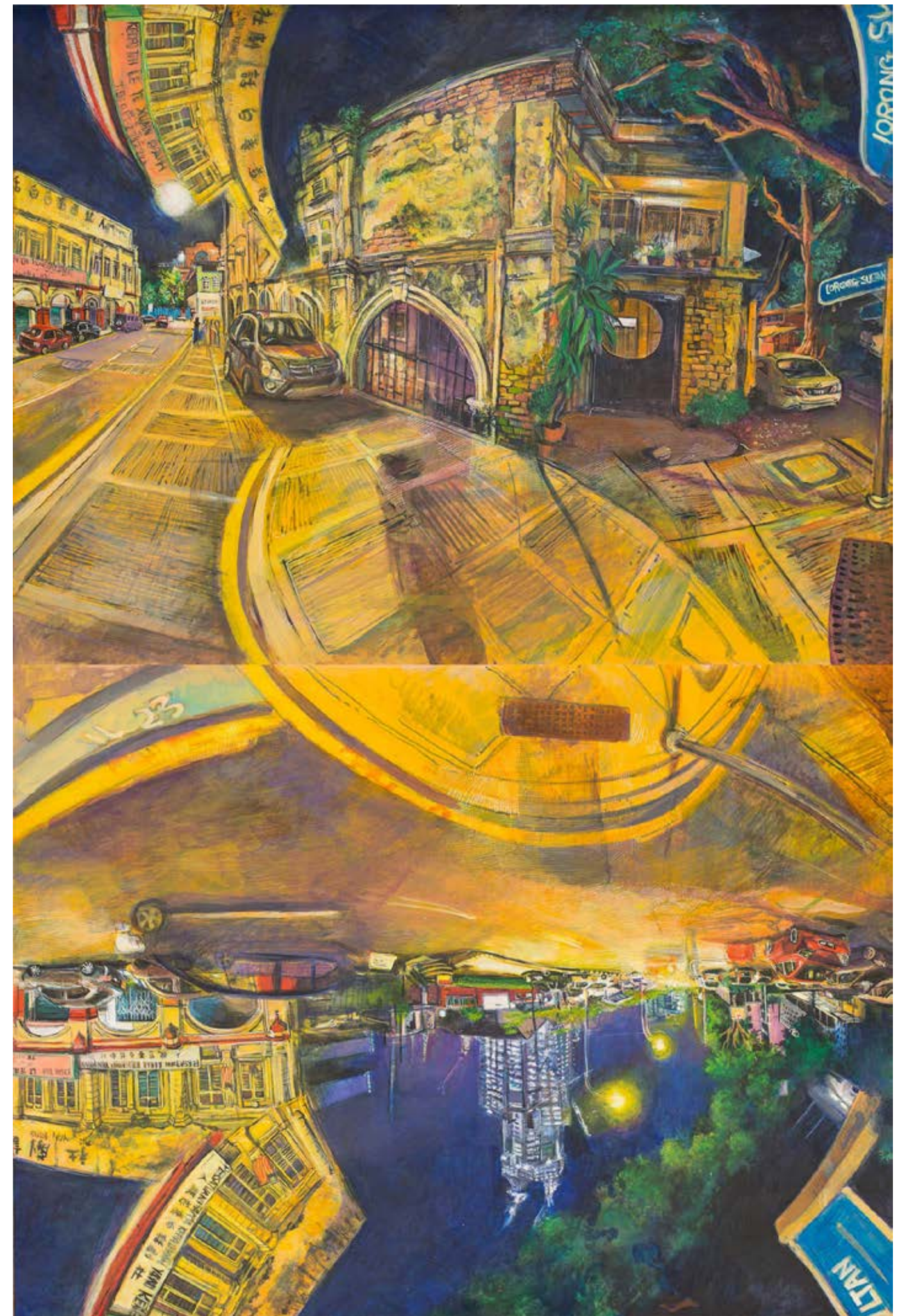


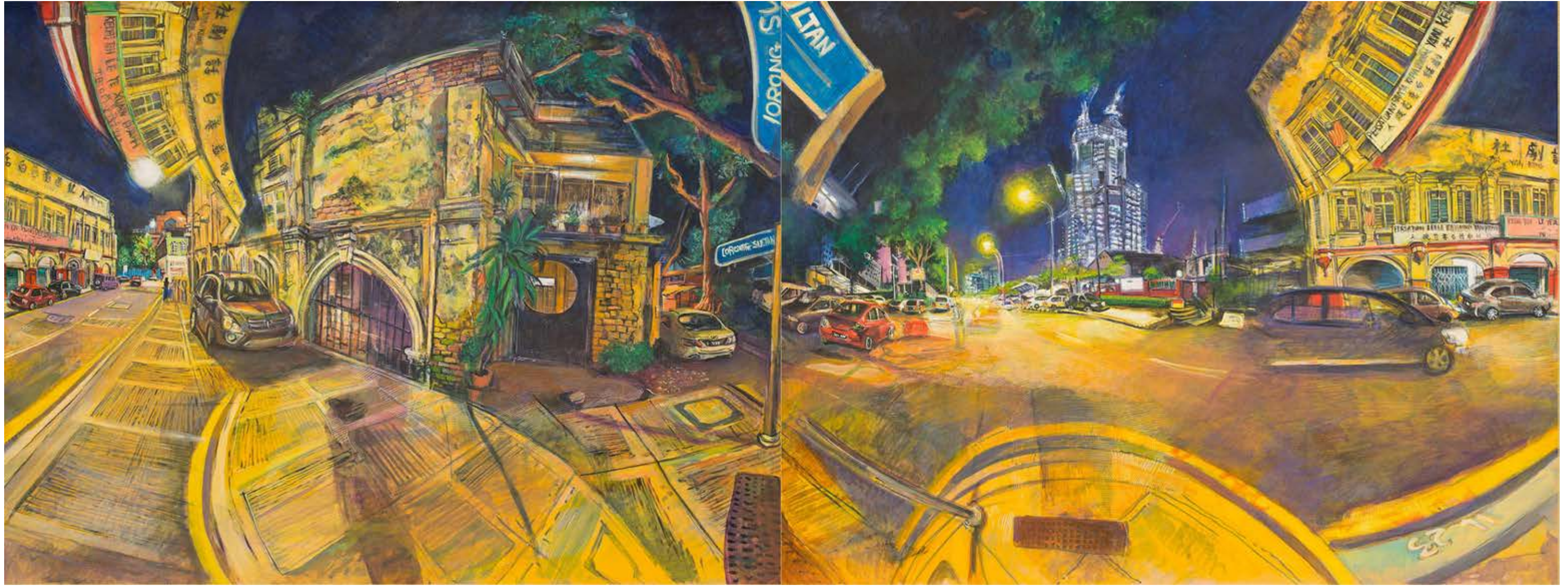
Cheong Kiet Cheng
Road Trip
Acrylic on canvas
156cm x 160cm
2017

Kedai Kopi Li Fong and **Lorong Sultan** consist of 2 pieces of leather each, which can be placed interchangeably to allow for 12 possible arrangements. Whilst these two works feature the landscapes of Kuala Lumpur, **Star-Gate** highlights the Louvre museum in Paris, a city that inspires him. Through this latest body of work, Chin introduces a new technique of acrylic painting on vegetable tanned leather. Chin Kong Yee's paintings display his continuous search to capture his own experience of a time and place. Highly known for his wonderful fish-eye lens work, this artist's works evoke a somewhat surreal feel about them.

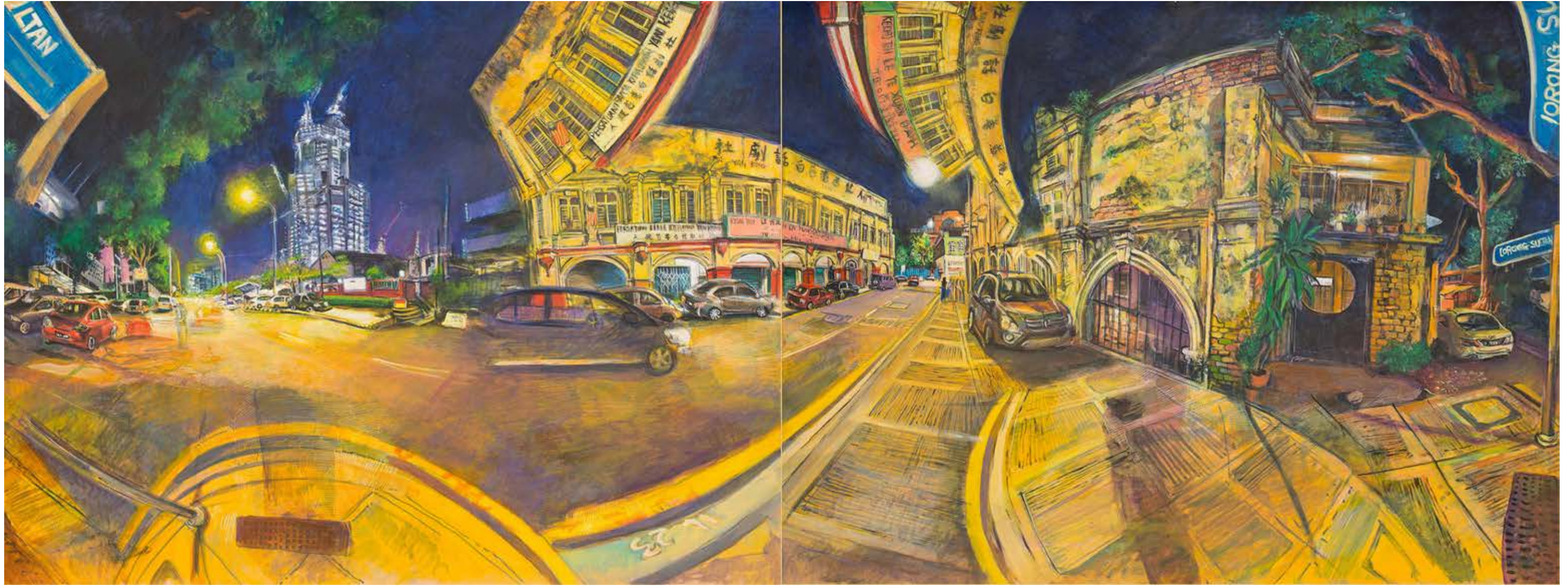
By combining the present, past and future through a depiction of two perspectives (realistic and unrealistic) his paintings have an exciting, dramatic edge about them that draws the viewer into his space. Chin Kong Yee seeks his audience to feel and see what he has experienced in the creation of his artwork. He has labeled his style as Actuality Accorded Painting (AAP), whereby, in painting and portraying an object, it has to have existed, and have undergone the process of being real, in order for it to be translated onto the canvas as art.

Chin Kong Yee
Lorong Sultan
 Acrylic on vegetable tanned leather
 112cm x 76cm (Diptych)
 56cm x 76cm (each)
 2019

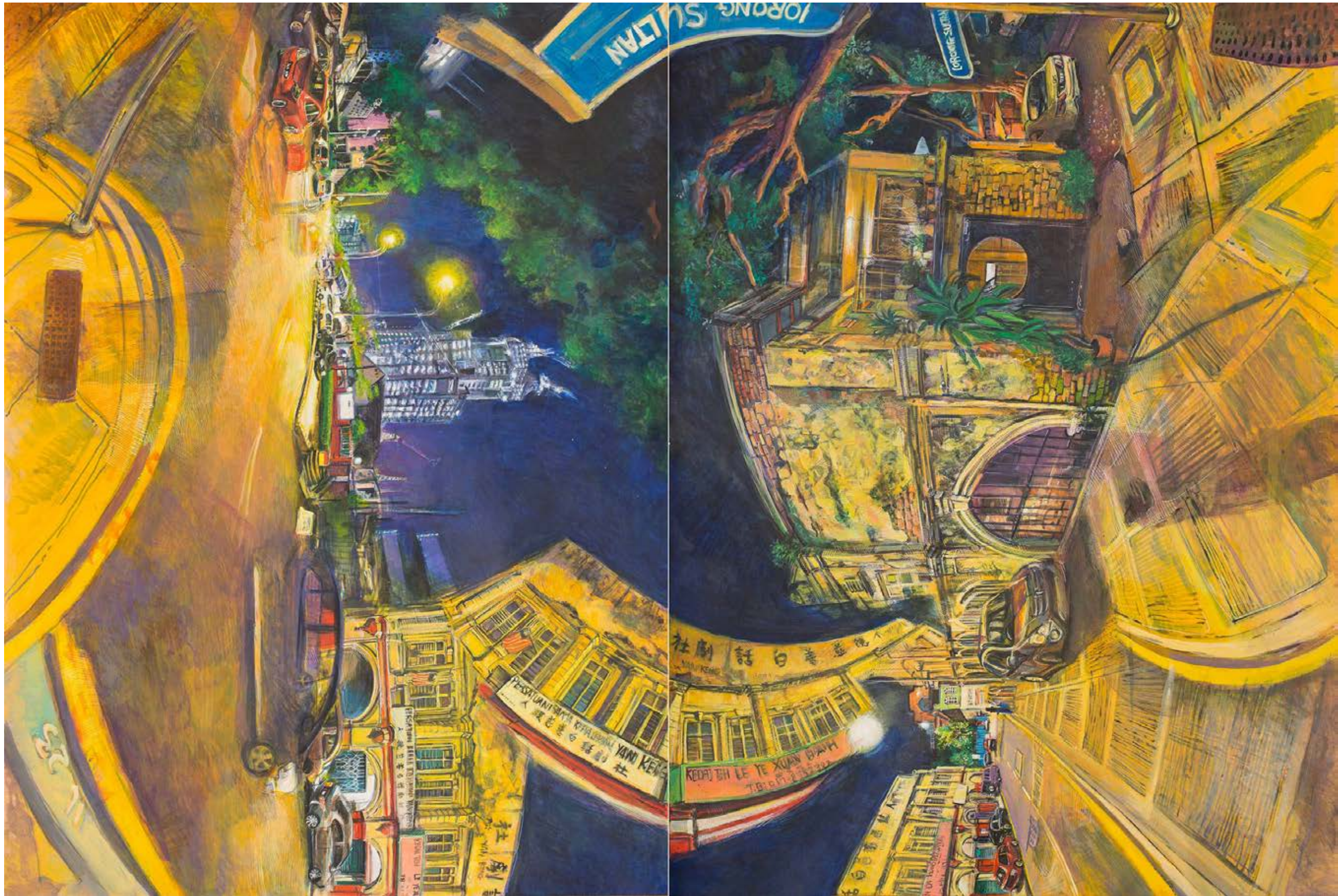




Chin Kong Yee
Lorong Sultan
 Acrylic on vegetable tanned leather
 56cm x 152cm (Diptych)
 56cm x 76cm (each)
 2019



Chin Kong Yee
Lorong Sultan
 Acrylic on vegetable tanned leather
 56cm x 152cm (Diptych)
 56cm x 76cm (each)
 2019



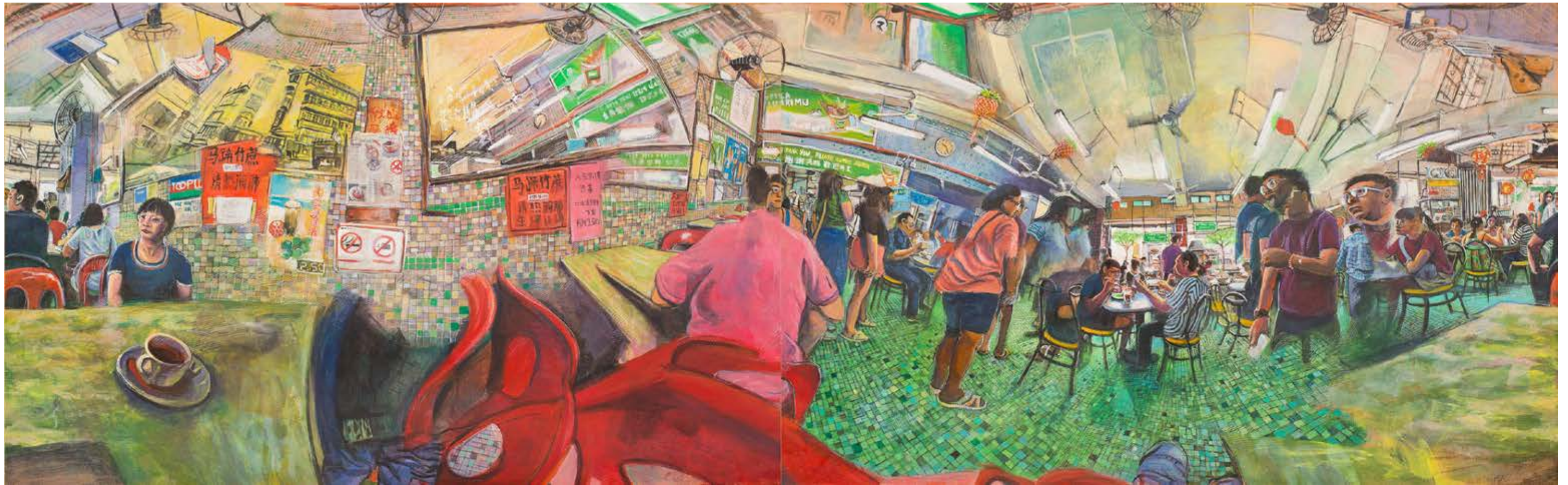
Chin Kong Yee
Lorong Sultan
 Acrylic on vegetable tanned leather
 76cm x 112cm (Diptych)
 56cm x 76cm (each)
 2019

Chin Kong Yee
Kedai Kopi Li Fong
 Acrylic on vegetable tanned leather
 110cm x 83cm (Diptych)
 83cm x 52cm (each)
 2019



Chin Kong Yee
Kedai Kopi Li Fong
 Acrylic on vegetable tanned leather
 110cm x 83cm (Diptych)
 83cm x 52cm (each)
 2019





Chin Kong Yee
Kedai Kopi Li Fong
 Acrylic on vegetable tanned leather
 52cm x 166cm (Diptych)
 83cm x 52cm (each)
 2019



Chin Kong Yee
Kedai Kopi Li Fong
 Acrylic on vegetable tanned leather
 52cm x 166cm (Diptych)
 83cm x 52cm (each)
 2019



Chin Kong Yee
Star-Gate
Acrylic on vegetable tanned leather
76cm x 76cm
2019



Through **Rebirth**, Choy Chun Wei seeks to capture the uniquely encapsulated moment in human spirit that Malaysians felt and experienced collectively on the 9th of May 2018. He chose to illustrate the euphoria through abstract painting, as a way of expressing the communal joy using a non-obvious approach. To him, this historical and jubilant time and the positive energy radiating amongst Malaysians ought to be captured using playful rhythms, gestures and colours. The colours are deliberately restricted to the Malaysian flag's but reconfigured to generate variations on the surface of his canvases.

Choy Chun Wei has established himself as one of the most interesting and exciting mixed-media artists working in Malaysia today. He is a meticulous artist who executes each of his works painstakingly, taking the time to research and explore each medium before applying it to his work. His multi-layered collages draw constant inspiration from his environment, of multi-faceted Malaysia with its suburbs and countryside.

Choy Chun Wei

Rebirth

Acrylic medium, paint, transparent gesso and enamel ink on acid free paper on canvas
 91.5cm x 305cm (Diptych)
 91.5cm x 152.5cm (each)
 2018

Manusia Biru Dengan Bunga Kecombrang (In English: Blue man with Etlingera Elatior flowers) is the most recent self-portrait of the artists. The painting highlights himself as central subject, surrounded by pink flowers that are popular in Balik Pulau, located in the island of Penang, Malaysia, where he currently stays. These flowers are special to him bring back memories of his childhood, especially his mother, who planted them in their backyard for cooking and herbal medicine.

Dadang Christanto (b.1957) was born in Tegal, a small village in Central Java, Indonesia, into an Indonesian family of chinese descent. He studied painting in Yogyakarta, and was an active member of the arts community. With a diverse body of work that encompasses painting, drawing, sculpture, installation and performance, Christanto has won critical acclaim for his ability to portray and sensitively evoke reflections on universal human suffering and communal grief. Throughout his career, Christanto has produced a body of works that honours the countless victims of political violence and crimes against humanity. The sincerity and rawness of emotion portrayed in his works stem from his personal narrative, which he has subtly woven into every aspect of his art.

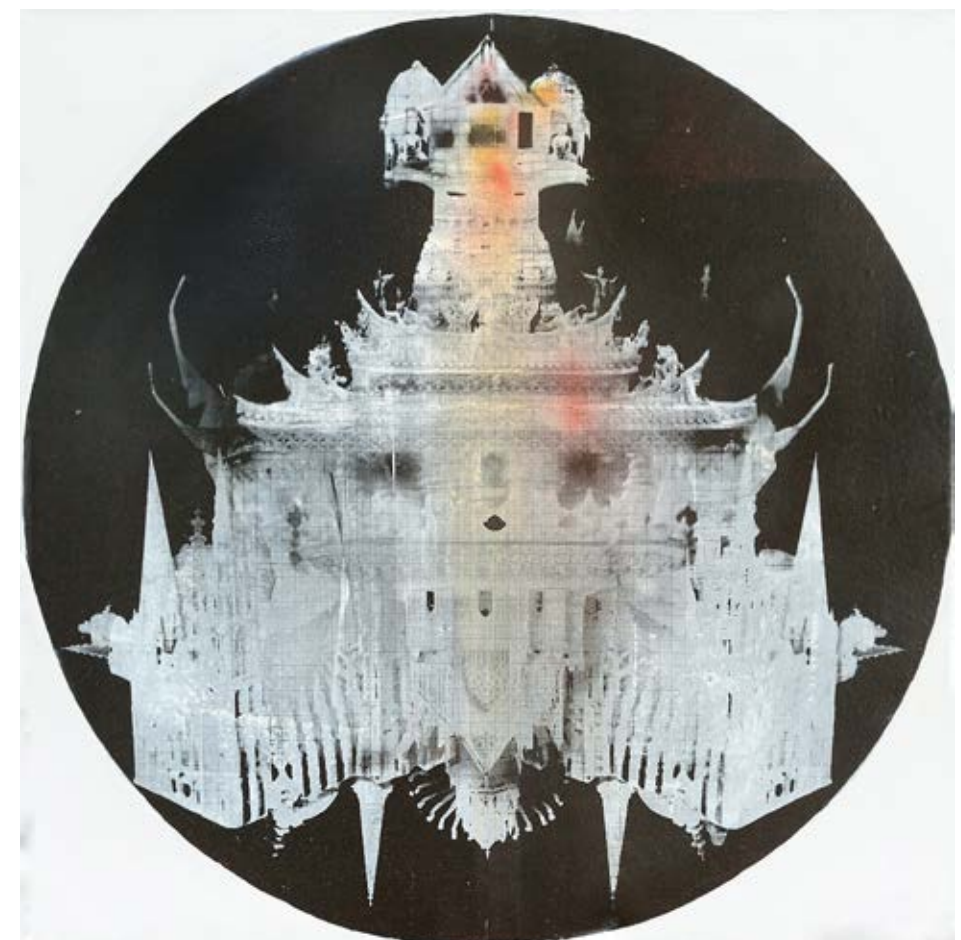
Dadang Christanto
Manusia Biru dengan Bunga Kecombrang
Acrylic on canvas
152cm x 125cm
2019



Rajinder Singh's practice deals with far ranging subject matters from the esoteric, to the sublime, the mathematical the philosophical and the spiritual. In this series of work, Singh has produced a diptych silk-screen painting which deals with memories that have been formed through 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.

Rajinder Singh
Untitled I & II
 Mixed media on canvas
 60cm x 60cm (each)
 2016



Yau Bee Ling describes nature as an “intimate mirror” that serves as a tool of self-reflection and self-discovery. These two panels, which can be combined as a diptych, depict her continuous journey of immersive restoration of her state of mind and soul. Through this personal and immersive process, she gains a deeper understanding and appreciation toward the beauty of nature and life.

Her earlier work came from a period of her life that is immensely personal and meaningful, in which she observes the complex roles of contemporary women in the present-day society. Bee Ling’s latest abstract paintings mark an important turning point in her artistic practice.

Through this series, she attempts to question life and femininity through a metaphorical approach. Whereas her previous series featured abstract feminine figures, this time, she highlights how nature relates to being woman; a balanced combination between beauty and complexity. A master of composition and colours, the artist depicts aspects of the nature through expressive gestures and hues.



Yau Bee Ling
Explicitly Immersive I & II
Oil on canvas
300cm x 174cm (Diptych)
150cm x 87cm (each)
2018- 2019

CHEONG KIET CHENG (B.1981)

Over the years, Cheong Kiet Cheng’s paintings have consistently highlighted the relationship between humans and nature. Although the settings that she create seem to convey beauty and love, there are often signs of tension between the fictional human and animal figures present, as if to emphasise that imperfection is unavoidable. Yet, one is still likely to find tranquillity within each of her works – an effect she achieves through a unique method of meditative drawing. As an artist, she is most interested in sharing positive energy through her work, rather than conforming to conventional beauty standards in art.

Cheong is unrestricted by any medium as she continues to experiment with black ink in her latest series; in contrast, her past series often featured colourful acrylic paintings. The romantic quality of her artworks is a result of her own personal feelings towards nature, with inspiration from literature, poetry, music and theatrical drama. Kiet Cheng navigates through her material of choice to put such different elements into a unique perspective. By exploring the use of different art materials, the artist continues to evolve.

Cheong has won several awards and prizes including the 2018 UOB Painting of the Year (Malaysia), Kuala Lumpur, Malaysia; Creative M50 Awards in Shanghai, China (2016); Nanjing International Art Festival Competition, China (2015); Water Color Category at Tanjong Public Limited Company, Kuala Lumpur, Malaysia (2006).

Cheong is the recipient of the 2018 UOB-Fukuoka Asian Art Museum’s Artists Residency Programme. She has also participated in an art residency in Sasaran Art Foundation, Selangor, Malaysia, in 2012.

Cheong has participated in a number of solo and group exhibitions in and outside of the country. Her latest solo exhibition, ‘*Dust and the Silence in the Sun*’ was held at Wei-Ling Contemporary, Kuala Lumpur (2019). Other solo exhibitions include ‘*Between two hills - the chorus of life*’, Wei-Ling Gallery, Kuala Lumpur (2017); ‘*Sing to the land of my heart*’, Wei-Ling Gallery, Kuala Lumpur, (2015); ‘*Jojo in the Wonderland*’, MAP – White Box, Kuala Lumpur (2013).

EDUCATION

2006	Diploma in Fine Art, Dasein Academy of Art, Kuala Lumpur, Malaysia
2002	Certificate in Journalism, Hang Xing Academy of Journalism, Kuala Lumpur, Malaysia
	Certificate in Basic Photography Course, PCP Art of Photography, Kuala Lumpur, Malaysia
2003	Certificate in Drama Acting Course (Pin Stage)

SOLO EXHIBITIONS

2019	Dust and the Silence in the Sun, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2017	Between two hills - the chorus of life, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2015	Sing to the land of my heart, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2013	Jojo in the Wonderland, MAP – White Box, Kuala Lumpur, Malaysia
	With Two Solo, Paradise of Gods by Hoo Kiew Hang

SELECTED GROUP EXHIBITIONS

2019	Art Jakarta, JCC Senayan, Indonesia
2018	Art Jakarta 2018, The Ritz-Carlton Jakarta, Pacific Place, Jakarta, Indonesia
	Art Stage Singapore 2018, Marina Bay Sands, Singapore
2017	Through Rose-Tinted Glasses, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
	The 101 Women Show, National Art Gallery, Kuala Lumpur, Malaysia.
	Group Show Art Expo Matrade, A2 Gallery, Kuala Lumpur, Malaysia.
2016	Intellectual, 3rd Nanjing International Art Festival, Baijia Lake Museum, Nanjing, China
	Shanghai M50 Emerging Artist Exhibition 2016, Shanghai, China
2016	Malaysia Art Expo 2016, Matrade, Kuala Lumpur, Malaysia
2015	Nanjing International Art Festival 2015, China
2013	Young and New Part IV, HOM Gallery, Kuala Lumpur, Malaysia
	Malaysian Philippines Contemporary Art Exhibition, Mutiara Gallery, Penang, Malaysia
	Measuring love, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2011	VAA – Visual Art Award, Starhill Gallery, Kuala Lumpur, Malaysia
2010	‘Self Conflict, Social Cohesion’, Malaysia Tourism Centre (MaTiC), Kuala Lumpur, Malaysia
	Malaysian Vietnamese Contemporary Art Exhibition, Mutiara Gallery, Penang
	Asia Art Link, Phillipines
2009	Iskandar Malaysia Contemporary Art Show, Johor Bahru, Malaysia
	Global Warning-e11even, a2 Gallery, Penang, Malaysia
	Reborn group exhibition, a2 Gallery, Penang, Malaysia
	Art Expo group show, Kuala Lumpur, Malaysia
2008	Global Warming Group Exhibition, a2 Gallery, Penang, Malaysia
	No Big Size Group Exhibition, Findars Space, Kuala Lumpur, Malaysia
2005	Upstart 05: The NOKIA Creative Arts Adwards Exhibitio, ARTrageously Ramsay
Ong-	The Art Gallery, Kuala Lumpur, Malaysia
	Pameran Terbuka Malaysia, National Art Visual Gallery, Kuala Lumpur, Malaysia
2004	Upstart 04: The NOKIA Creative Arts Adwards Exhibition, ARTrageously Ramsay
	Ong-The Art Gallery, Kuala Lumpur, Malaysia

ART RESIDENCY

2018	UOB-Fukuoka Asian Art Museum (FAAM), Artists Residency Programme, Fukuoka, Japan
2012	Art-Residency in Sasaran Art Foundation, Selangor, Malaysia

AWARDS

2018	UOB's Painting of the Year (Malaysia)
2016	Creative M50 Awards, Shanghai, China
2015	Nanjing International Art Festival Competition bronze prize, China
2013	Finalist of Bakat Muda Sezaman, The Young Contemporaries '13, National Art Visual Gallery, Kuala Lumpur, Malaysia
2011	Finalist VAA – Visual Art Award, Starhill Gallery, Kuala Lumpur, Malaysia
2006	2nd Prize, Water Color Category, Tanjong Public Limited Company
2005	Finalist Upstart 05: The NOKIA Creative Arts Adwards Exhibition, ARTrageously Ramsay Ong-The Art Gallery, Kuala Lumpur, Malaysia
2004	Finalist Upstart 04: The NOKIA Creative Arts Adwards Exhibition, ARTrageously Ramsay Ong-The Art Gallery, Kuala Lumpur, Malaysia

CHIN KONG YEE (B.1973)

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

Since graduating from the Central Academy of Art in 1990, he has had an illustrious 25-year journey as an artist, which has seen him traverse the world for inspiration for his work. His paintings capture his personal experiences, and the surrealist aspect in his paintings rebel against the medium’s traditional rules.

Europe is a continent that fascinates the artist. In recent years, his captivating oil on canvas paintings has also evolved into the use of more traditional materials like Chinese ink on Xuan paper, a technique he applied in Berlin. His latest solo exhibition, ‘*Dancing With Shadows*’ was held at Wei-ling Contemporary in 2018, and presented his recent travels to Europe and the UK.

Other solo shows with Wei-Ling Gallery include ‘*The Flower*’, Wei-Ling Gallery, Kuala Lumpur, Malaysia (2015); ‘*Infinite Canvas*’, Wei-Ling Contemporary, Kuala Lumpur, Malaysia, (2013); ‘*New Landscapes*’, Wei-Ling Gallery (2010), ‘*Reality In Wonderland*’, Wei-Ling Gallery (2009), ‘*SOS Château de Trémazan*’, Maison des Canons, France (2007), ‘*Cerulean Skies*’, Townhouse Gallery, Kuala Lumpur, Malaysia (2005), ‘*Undulating Spaces*’, Townhouse Gallery (2003).

His recent group exhibitions include ‘*Tanah Air*’, a curated section at Art Expo Malaysia 2018, MATRADE Exhibition and Convention Centre (MECC), Kuala Lumpur, Malaysia (2018); Art Stage Singapore 2018, Marina Bay Sands, Singapore (2018); ‘*Through Rose-Tinted Glasses*’, Wei-Ling Contemporary (2017).

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

EDUCATION

1990 Central Academy of Art, Kuala Lumpur, Malaysia

SOLO EXHIBITIONS

2018 Dancing with Shadows, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2015 The Flower, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2013 Infinite Canvas, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2010 New Landscapes, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2009 Reality In Wonderland, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2007 SOS Château de Trémazan”Maison des Canons, France
2005 Cerulean Skies, Townhouse Gallery, Kuala Lumpur, Malaysia
2003 Undulating Spaces, Townhouse Gallery, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS

2019 Art Jakarta, JCC Senayan, Indonesia
2018 Patriots: By Malaysians for Malaysians, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Tanah Air, Art Expo Malaysia 2018 - Project Room, MATRADE Exhibition and Convention Centre (MECC), Kuala Lumpur, Malaysia
2018 Art Stage Singapore 2018, Marina Bay Sands, Singapore
2017 Through Rose-Tinted Glasses, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
18@8 RIGHT HERE! RIGHT NOW!, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2016 Art Stage Jakarta 2016, Sheraton Grand Jakarta Gandaria City Hotel, Jakarta, Indonesia
Art Beijing 2016, Agricultural Exhibition Centre of China, Beijing, China
Young Art Taipei 2016, Sheraton Grande Taipei, Taiwan
Art Stage Singapore, Marina Bay Sands, Singapore
2015 18@8 Heirlooms, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Art Kaoshiung 2015, The Pier-2 Art Center, Kaoshiung, Taiwan
Being Human: Figuratism of 16 Malaysian Artists, White Box, MAP KL, Publika, Kuala Lumpur
Being Human: Figuratism of 16 Malaysian Artists, The F Klub, Art Stage Singapore 2015, Singapore
2014 Korean International Art Fair 2014 (KIAF), Seoul, Korea
Ho Mia, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Flesh, The F Klub, Kuala Lumpur
2013 Seated,The F Klub ,Kuala Lumpur,Malaysia
2012 A Decade of Colelcting, Timeless, Wei-Ling Gallery, Kuala Lumpur, Malaysia
Skin, The F Klub, HOM Art Trans, Selangor, Malaysia
2011 Art Stage Singapore, Marina Bay Sands Expo & Convention Centre, Singapore
2010 Absolut 18@8, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Tiger Show, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2008 China International Gallery Exposition, Beijing, China
Mind, Body and Soul – MBS III, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2007 EYE-Illusions, Wei-Ling Gallery, Kuala Lumpur.
2006 1st ART Exhibition, The Mu Gung Hwa Centre for Korean Culture & Art, Kuala Lumpur, Malaysia
Zweihundertzweiundsiebziegeinhalbstunden und mehr, Galerie Tanner, Germany
Mind Body and Soul II, Wei-Ling Gallery, Kuala Lumpur, Malaysia
18@8 KUL-KARACHI, Amin Gulgee Gallery, Karachi, Pakistan

2005 18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2004 East-West Contemporaries, Cluj-Napoca Art Museum, Romania
Seoul International Stars Exhibition, Seoul, Korea
2003 Philip Morris Group of Companies Malaysia Art Awards 2003, National Art Gallery, Kuala Lumpur
2002 Identities Who we are, National Visual Arts Gallery, Kuala Lumpur
Figuring Splendour, Metro Fine Art, Kuala Lumpur, Malaysia
2001 Locals Only!, Gallerie Taksu, Kuala Lumpur, Malaysia
Manusia, N.N Gallery, Kuala Lumpur, Malaysia
2000 World in Square Feet, Central Art Gallery, Kuala Lumpur, Malaysia
Colours of Brazil, Isetan Gallery, Kuala Lumpur, Malaysia
3 Man Show, Anugerah Gallery Star Hill Lobby, Kuala Lumpur, Malaysia
Philip Morris Group of Companies ASEAN Art Awards 2000, National Art Gallery, Kuala Lumpur, Malaysia

AWARDS

2004 Artist in Residence, Pangkor Laut Resort, Malaysia
2002 Artist in Residence, Tanjung Jara Resort, Malaysia
2000 Honorable Mention, Philip Morris Group of Companies ASEAN Art Awards

PUBLIC COLLECTIONS

Accenture Solutions, Malaysia
Wong & Partners, Malaysia
National Art Gallery, Malaysia
United Overseas Bank, Malaysia
Anika Insurance Brokers, Malaysia
Shearn Delamore & Co. Malaysia
Gleneagles Intan Medical Centre, Malaysia
Cluj-Napoca Art Museum, Romania
HSBC Bank Malaysia
The Aliya & Farouk Khan Collection, Malaysia

CHOY CHUN WEI (B. 1973)

Choy Chun Wei has established himself as one the most exciting and prominent mixed-media artists working in Malaysia today. He is a meticulous artist who executes each of his works painstakingly, taking the time to research and explore each medium before applying it to his work. His multi-layered collages draw constant inspiration from his environment, of multi-faceted Malaysia with its suburbs and countryside.

Over the years, he has introduced multi-layered sculptures to his body of work, thereby, creating relief and structure to surfaces. With his most recent solo exhibition, ‘*Tectonic Traces*’ in 2017, he pushed boundaries through the use of industrial and recycled building materials which accentuated the complexities and contradictions of life’s fragments. Choy explores the position human beings find themselves in, in dealing with the daily task of consuming information and facts. By doing so, he envisaged the idea that our identities are transforming into numbers and codes.

Choy Chun Wei was the recipient of the prestigious Freeman Foundation Fellowship for Asian artists in 2008, which presented him with the opportunity to develop his practise in Vermont, USA. In 2014, he was the only Malaysian artist to present a solo booth at Insights, the curated section of Art Basel Hong Kong, with his work entitled, *The Human Landscape*, which was completed on site. His works have been exhibited internationally across the United States, Hong Kong, Pakistan, China, Singapore and the UK and can be found in numerous public and private collections both in Malaysia and internationally.

EDUCATION

2016	Master of Arts (Visual Art), University of Malaya, Kuala Lumpur, Malaysia
1998	BA (Hons) Graphic Design, School of Art & Design, Central Saint Martins, London, England

SOLO EXHIBITIONS

2017	Tectonic Traces, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2016	Investigating Materiality Through Art-Based Research, Piyadasa Gallery, Cultural Centre, University Malaya, Kuala Lumpur, Malaysia
2015	Unknown Landscape, Art Stage Singapore, Marina Bay Sands, Singapore
2014	The Human Landscape, Art Basel Hong Kong, Hong Kong Convention Centre, Hong Kong
2011	Here and Now, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2008	Trails, Red Mill Gallery, Vermont, United States
2007	Kaleidoscopic Landscapes, Wei-Ling Gallery, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS

2019	Art Jakarta, JCC Senayan, Indonesia
2018	Patriots: By Malaysians for Malaysians, Wei-Ling Contemporary, Kuala Lumpur, Malaysia Teh Tarik with The Flag, curated by Wei-Ling Gallery, The National Visual Arts Gallery, Kuala Lumpur, Malaysia Art Stage Singapore, Marina Bay Sands, Singapore
2017	18@8 RIGHT HERE! RIGHT NOW!, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2016	Art Stage Singapore, Marina Bay Sands, Singapore The Past Is Never Where You Think You Left It, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2015	Prudential Eye-Zone, Art Science Museum, Singapore 18@8 Heirlooms, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2014	The Space Between, Wei-Ling Contemporary, Kuala Lumpur, Malaysia 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, Seangor, Malaysia
2011	Art Stage Singapore, Marina Bay Sands, Singapore
2010	Negaraku: Nationalism and Patriotism in Malaysian Contemporary Art, The Aliya and Farouk Khan Collection, Galeria Sri Perdana, Kuala Lumpur Survival, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia Absolut 18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2009	Iskandar Malaysia Contemporary Art Show (IMCAS), Danga Bay City Mall, Johor, 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 China International Gallery Exposition (CI GE), China World Trade Center, Beijing, China

2007	Force of Nature, Pace Gallery, Malaysia 00:15 Sperstar, WWF Art for Nature, Rimbun Dahan, Selangor, 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 & Muzium dan Galeri Tuanku Fauziah, Universiti Sains Malaysia, Penang, Malaysia
2006	Rimbun Dahan Artist in Residency Show, Rimbun Dahan, Selangor, Malaysia Signed and Dated, Valentine Willie Fine Art 10th Anniversary, Valentine Willie Fine Art, Kuala Lumpur, Malaysia Feed Me! An Exploration of Appetities, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia
2005	18@8 KUL-KARACHI, Pakistan Show, Amin Gulgee Gallery, Karachi, Pakistan Rooster Mania, Townhouse Gallery, Kuala Lumpur, Malaysia The Power of Dreaming: Taman Sari, The Garden of Delight and Identity, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia 18@8, Wei-Ling Gallery, 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 Visual Arts Gallery, Kuala Lumpur, Malaysia Paradise Lost/Paradise Found, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia Home Improvement, Two-person Show, Reka Art Space, Malaysia Semangat: Artists for Theater, Fundraising 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 Visual Arts Gallery, Kuala Lumpur, Malaysia Games We Play, WWF Art for Nature, Rimbun Dahan, Singapore, Malaysia Art Below 1000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
2002	Touch, WWF Art for Nature, Rimbun Dahan, 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 Exhibit A: Malaysian Still life, Valentine Willie Fine Art, Kuala Lumpur, Malaysia Art Below 1000, 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 Kingdom
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/ 2008	Vermont Studio Center Asian Artist Fellowship, Vermont Studio Center, United States
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

PUBLIC COLLECTIONS

National Visual Arts Gallery, Malaysia
 Bank Negara Malaysia
 Hijjas Kasturi Association / Rimbun Dahan, Malaysia
 Aliya and Farouk Khan collection
 Architron Design Consultants
 Veritas Design Group, Malaysia
 Australian International School, Malaysia
 Zain& Co. Advocates and Solicitors
 Edward Soo & Co. Advocates and Solicitors
 Seksan Design
 CWL Design, Malaysia
 Amerada Hess, Malaysia
 Big Dutchman Asia

DADANG CHRISTANTO (B. 1957)

Dadang Christanto (b.1957) was born in Tegal, a small village in Central Java, Indonesia, into an Indonesian family of chinese descent. He studied painting in Yogyakarta, and was an active member of the arts community. With a diverse body of work that encompasses painting, drawing, sculpture, installation and performance, Christanto has won critical acclaim for his ability to portray and sensitively evoke reflections on universal human suffering and communal grief. He was amongst the first Indonesian artists to enter the international art world in the early 1990s, notably featuring in the first and third Asia-Pacific Triennial of Contemporary Art, Brisbane in 1993 and 1999, as well as the Bienal de Sao Paulo, Brazil, in 1998. He was curated into many other major art events worldwide including Gwangju Biennale, South Korea (2000), and was featured in the Venice Biennale in 2003 and at his home country the Yogyakarta Biennial, Indonesia (2003) and Museum of Contemporary Art, Sydney, (2010). His works are held by the National Gallery of Australia, as well as major collections in Singapore, Japan, Indonesia, and in Europe is at Magdeburg Museum Germany. The National Portrait Gallery of Australia recently honoured him with an exhibition for his role in the development of art in Australia.

Throughout his career, Dadang Christanto has produced a body of works that honours the countless victims of political violence and crimes against humanity. The sincerity and rawness of emotion portrayed in his works stem from his personal narrative, which he has subtly woven into every aspect of his art. References to the year 1965 appear again and again. Christanto’s own father was dragged from their home by soldiers, never to be seen or heard from again. As an eight year-old boy, Christanto was heavily affected by his father’s disappearance, thus his art has become inseparable from this tragedy.

His latest solo exhibition, ‘*M I S S I N G*’ was held at Wei-Ling Contemporary, Kuala Lumpur, in 2018. The monumental installation presented in this exhibition, *M I S S I N G* (2018), comprises 110 acrylic and charcoal imagined portraits of the 1965 victims.

EDUCATION

1975–77	Studied painting, Pawiyatan Sanggarbambu, Yogyakarta, Indonesia
1975–79	Studied painting, Sekolah Menengah Seni Rupa (SMSR), Yogyakarta, Indonesia
1980–86	Studied painting, Indonesia Institute of Arts (ISI), Yogyakarta,Indonesia
1999–03	Lecturer, School of Art and Design, Northern Territory University, Darwin
2004	Lecturer, College of Fine Arts, University of New South Wales, Sydney
2006	Lives and works in Brisbane

SOLO EXHIBITIONS

2018	M I S S I N G, Wei-Ling Contemporary, Kuala Lumpur
2018	Archive, Gallery Smith, Melbourne
2018	Lost, Nancy Gallery, Canberra, Australia
2017	Painted Black on their Face, Jan Monton Arts, Brisbane, Australia
2016	1965-1966 Genocide, Gallery Smith, Melbourne, Australia
2015	Nineteen Sixty Five, QUT Art Museum, Brisbane, Australia
	Slaughter Tunnel, Australia Experiement Art Foundation, Adelaide, Australia
	La Jave Bleue, Jan Manton Arts, Brisbane, Australia
2014	Once Upon a Time, Gallery Smith, Melbourne
2013	Lost and Found, Jan Manton gallery, Brisbane, Australia
2011	Works on paper, Jan Manton Art, Brisbane
2010	The Rivers, Jan Manton Art, Brisbane
2009	American Dream, Greenaway Gallery, Adelaide
	Survivor, 4A Gallery, Sydney
2008	Reading the Heads, Helen Maxwell Gallery, Canberra
	Batik has been burned, Jan Manton Art, Brisbane
2007	Work of Body, Jan Manton Art, Brisbane
2006	Pilgrim Project, Gaya Fusion Gallery, Ubud, Bali, Indonesia
2005	Testimonies of the Trees, CP Art Space, Jakarta, Indonesia
	Heads and Trees, Sherman Gallery, Sydney
2004	Head from the North, Marsh Pond, Sculpture Garden, National Gallery of Australia, Canberra
2003	Count Project, Northern Territory University Gallery, Darwin, NT
	They Give Evidence, Asian Gallery, Art Gallery of New South Wales, Sydney
2002	Unspeakable Horror, Bentara Budaya Jakarta, Jakarta, Indonesia
2001	The Dark Century, Raft Art Space, Darwin, NT
2000	Beginning of the Dark Age, Centre de Reflexion sur l’Image et ses, Sierre,,Switzerland
	Reconciliation, 24 Hour Art Gallery, Darwin and Watch This Space, Alice Springs, NT
	1998 Cannibalism or Memoir, Guarrant Gallery, Canberra School of Art, ACT;
	Switchback Gallery, Faculty of Art and Design, Gippsland, VIC
1997	About the Heads and Hearts, LIP Gallery, Yogyakarta, Indonesia
1996	1001 Earth Humans, Marina Beach-Ancol, Jakarta, Indonesia
1995	Terracotta or The Case Land, Bentara Budaya, Yogyakarta, Indonesia
1991	Contemporary Indonesian Artist, University of South Australia, Adelaide, SA and Victoria College of the Arts, Melbourne, VIC

SELECTED GROUP EXHIBITIONS

2019	Art Jakarta, JCC Senayan, Indonesia
2018	Art Jakarta, The Ritz-Carlton Jakarta, Pacific Place, Indonesia
2017	Political Act, Art Center Melbourne, Melbourne, Australia.
2015	Unordinary Strangers, Toni Raka Gallery, Ubud –Bali Indonesia
2013	Budaya Maritim, Art Jog, Yogyakarta, Indonesia

2011	Budaya Maritim, Indonesia Pavillion, Singapore Arts Stage, Singapore
2010	Kanazu Forest, Open Air Arts Exhibition, Yokohama, Japan
2009	Setouchi International Art Festival, Kagawa Japan
	Temperature 2, Museum of Brisbane, Brisbane, QLD
	Paperatzie 09, Albany Public Library, Albany, QLD
	Niigata Water and Land Art Festival, Niigata, Japan
2008	Manifesto, National Gallery, Jakarta, Indonesia
	Red, Zaim, Yokohama, Japan
	Dari Penjara ke Pigura, Salihara Gallery, Jakarta, Indonesia
	Recovering Lives, Drill Hall Gallery, Australian National University, ACT
	Handle with Care, Adelaide Biennial of Australian Art, Art Gallery of South Australia, SA
2007	Neo-Nation, Yogyakarta Biennial, Indonesia
	News From Island, Campbelltown Art Centre, Sydney
	Imagining Affandi, Gedung Arsip Nasional, Jakarta, Indonesia
	Threshold and Tolerance, School of Art Gallery, Australian National University, Canberra
	Three Ways : Contemporary Sculpture from the Collection, Queensland Art Gallery, Brisbane, QLD
2006	Echigo-Tsumari Art Triennial III, Niigata, Japan
	Artery-Inaugural Exhibition, Singapore Management University, Singapore
2005	Echoes of Home, Museum Brisbane, Brisbane
2005-06	Open Letter, touring exhibition, Sydney, Bangkok, Manila and Kuala Lumpur
2005	Future Tense: Security and Human Right, Dell Gallery, Griffith Univerity, Brisbane
2004	Contact pre Text Me, Sherman Galleries, Sydney, NSW
	Contemporary Territory, Museum and Art Gallery Northern Territory, NT
2003	They Give Evidence, opening exhibition for contemporary Asian space, Art Gallery of New South Wales, Sydney
	Country-bution, Yogyakarta Biennial, Yogyakarta, Indonesia
	Interpellation, CP Open Biennial, Jakarta, Indonesia
	Witnessing to Silence: Art and Human Rights, School of Art Gallery, Australian National University, part of a multi-institutional project organised by the Humanities Research Centre
	Mourning Lost Paradise, Indonesian Pavilion, Venice Biennale, Italy
	Austral-Asia Zero Three, Sherman Galleries, Sydney, NSW
2000	Kwangju Biennale 2000, Kwangju, South Korea
	From Asian Forests, Yokohama open-air art exhibition, Japan
1999	From Asian Forests, Kanazu Forest of Creation, Fukui, Japan
	The Third Asia-Pacific Triennial of Contemporary Art 1999, Queensland Art Gallery, Brisbane, QLD
1998	XXIV Bienal de São Paulo, Brazil
	Begegnung 3:3 in Yogya, Taman Budaya, Yogyakarta, Indonesia
	Plastic (or Other Waste), Center of Resources, Chulalongkorn University, Bangkok, Thailand
	Bangkok Art Project, Bangkok, Thailand
1997	Art in Southeast Asia 1997: Glimpses into the Future, Museum of Contemporary Art, Tokyo and Hiroshima City Museum of Contemporary Art, Japan
	Befragung Der Raume, Magdeburg Museum, Magdeburg, Germany
	Yokohama International Open Air Art Exhibition'97, Yokohama, Japan
1996	Tradition/Tension: Contemporary Arts in Asia, Asia Society Gallery, New York, travelling to Vancouver (Canada), Perth (Australia)
	Linkage and Leakage, The Tanks, Cairns, QLD
1996	Mata Perupa, Pagelaran Kraton Yogyakarta, Yogyakarta, Indonesia

1995	Realism as an Attitude 4th Asian Art Show, Fukuoka Art Museum, traveling to Hakone, Akita, Tokyo, Japan
	Asian Peace Art, War and Art 1995, Osaka International Peace Centre, Osaka, Japan
	Osaka Triennial 1995: Sculpture, Dome exhibition Hall, Osaka, Japan
1994	Quinta Bienal de la Habana, Nasional Museum, Havana, Cuba
	Nur Gora Rupa, Taman Budaya Surakarta, Solo, Indonesia
1993	The First Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, QLD
	The 9th Jakarta Art Biennial, Taman Ismail Marzuki, Jakarta, Indonesia
1992	Binal, Senisono Art Gallery, Yogakarta, Indonesia
	New Art from Southeast Asia II, Tokyo Metropolitan Art Apace
	Hiroshima City Museum of Contemporary Art, Kirin Plaza, Osaka, Japan
	Mobile, Museum City Project, Fukuoka, Japan

PERFORMANCES

2018	“Lamen”, National Portrait Gallery, Canberra
2017	“Tooth Brush,” Art Center Melbourne, Melbourne Australia
2015	“Tooth Brush,” “1965 and Litsus,” 4 a Gallery, Sydney Australia
	Tooth Brush,” Queensland University Arts Museum, Brisbane Australia
	“Litsus,” “ Tooth Brush,” “1965,” Australian Experiemntal Arts Foundation, Adelaide, Australia
2013	For those Who Have Been Killed. GoMA, Queensland Art Gallery, Brisbane, Australia.
2013	“Survivor” Gosford Regional Gallery, Lismore, Australia.
2012	“Survivor” Gosford Regional Galler, Lismore, Australia
2010	Batik of Java, Caloundra Regional Art Gallery, Caloundra
	In the Balance: Art for a Changing World, Museum of Contemporary Art, Sydney
2009	Litsus, 4A Gallery, Sydney
	Survivor, 4A Gallery, Sydney
2008	Survivor, Taman Proklamasi, Jakarta, Indonesia
2007	‘For those: Who are poor, Who are suffer(ing), Who are oppressed, Who are voiceless, Who are powerless, Who are burdened, Who are victims of violence, Who are victims of a dupe, Who are victims of injustice’ (1993) Queensland Art Gallery, Brisbane, QLD
2005	Searching Displaced Bones, Old Canberra House, Australian University, Canberra
	Litsus, Griffith University, Brisbane
2004	Family Portrait, Old Canberra House, Australian National Univeristy, Canberra, ACT
	For Those Who Have Been Killed, National Gallery of Australia, Canberra, ACT
2003	Litsus, National Gallery of Australia, Canberra, ACT
2000	Reconciliation, 24 Hour Art Gallery, Darwin and Watch This Space, Alice Springs, NT
1999	Api di Bulan Mei, The Third Asia-Pacific Triennial of Contemporary Art 1999, Queensland Art Gallery, Brisbane, QLD
1998	Violence, Art Gallery of Western Australia, Perth, WA
	For Those Who Have Been Killed, Switchback Gallery, Gippsland, VIC
1997	Violence, Western Front, Vancouver, Canada; Magdeburg Museum, Magdeburg, Germany
	For Those Who Have Been Killed, Dock 11, Berlin, Germany
1996	Earth Man in Jakarta, Marina Beach-Ancol, Jakarta, Indonesia
	Violence, Cairns Regional Gallery, Cairns, QLD
	Violence, Z Gallery, New York
1995	Man in Surabaya, Yogyakarta, Indonesia
1994	Earth Man in Solo, Solo City, Indonesia
1993	For Those Who Have Been Killed, Queensland Art Gallery, Brisbane, QLD
	Museum Affandi, Yogyakarta and UNS, Solo, Indonesia

1992 I'm Human Being, Daimaru Shopping Center, Fukuoka, Japan
Earth Man in Tenjin, Tenjin Area, Fukuoka, Japan

RESIDENCIES

2004 Artist in resident, School of Art, Australian National University
2003 Artist in residence, School of Art, Australian National University
1999 Artist in residence, Ecole Cantonale d' Art du Valais (ECAV), Switzerland
1998 Artist in residence, Australian National University, Canberra, ACT
Artist in residence, Monash University, Gippsland Campus, VIC
1997 Artist in residence, Western Front, Vancouver, Canada
Artist in residence, Magdeburg and Berlin, Germany
1991 Artist in residence, University of South Australia, Adelaide, SA

AWARDS / GRANTS

2004 Australian Art Council
1997 The Pollock-Krasner Foundation, New York
1996 The Japan Foundation

COLLECTIONS

Fukuoka Museum of Modern Art, Fukuoka, Japan
Museum of Contemporary Art, Tokyo, Japan
Magdeburg Museum, Magdeburg, Germany
Art Gallery of New South Wales, Sydney
Queensland Art Gallery, Brisbane
Kanazu Forest of Creation, Fukui, Japan
National Gallery of Australia
The Australia National University
Museum and Art Gallery Northern Territory (MAGNT)
Private collections National and International

BIBLIOGRAPHY

Exhibition Catalogues
Wolfe, Ross., 'Visual Arts in Adelaide', Eyeline Magazine, Number 66 2008, p. 41
Kirker, Anne., 'Dadang Christanto', ARTWORLD Issue 4, Aug / Sep 2008, pp. 180 – 183
Fenner, Felicity, 'HANDLE WITH CARE' Adelaide Biennial of Australian Art, 2008
'50 Most Collectable Artists', Australian Art Collector, Issue 43, Jan – Mar 2008, p. 122

REVIEWS

Kubler, Alison., 'Temperature 2: New Queensland Art' (Review) ARTWORLD Issue #8, APR-MAY 2009, pp. 162-163
Butler, Sally. 'Dadang Christanto', Art and Australia, Volume 45. Spring 2007, p. 132
Martin-Chew, Louise. 'Works of nature's betrayal honour life's preciousness', The Australian, May 2007

RAJINDER SINGH (B. 1964)

Rajinder Singh (B. 1964, Ipoh, Malaysia) is an artist and researcher who holds an enduring interest in South Asian magico-religious belief systems and the shape and space that they deny us. His practice is dedicated to the vulnerability of the body and its pain, hidden behind the gestures and movements of worship and the grace of dance. Through his multifaceted practice Rajinder explores the variety of ways the human body unfolds at the intersections of the world of the otherworldly and the dynamics of global modernity.

In 2019, Rajinder was part of the international group show '*Paralogical Machines: When Images Meet Us in Space* and Time' at Wei-Ling Contemporary, Kuala Lumpur.

In 2018, he presented his solo project '*The Undiscovered Country - a reflection on mortality through performance art*' at Art Stage Singapore 2018, Marina Bay Sands Exhibition Centre, Singapore, and was part of the '*Teh Tarik with The Flag*' group show, curated by Wei-Ling Gallery at the National Visual Arts Gallery of Malaysia, Kuala Lumpur.

In 2017, he presented '*Woundbloom*', a performance art in collaboration with Dublin-based German dancer and choreographer Alina Maria O at Wei-Ling Contemporary, Kuala Lumpur, and '*Wound Bloom*' at Art Stage Singapore 2017, Marina Bay Sands Exhibition Centre. The idea of the wound in its many different forms, physical, mental and metaphorical sense is a recurrent motif in much of Rajinder's work. Rajinder sees the wound as failure of language when the wound itself becomes the language, articulating secrets in the presence of pain through the testimony of cut and ripped skin. Rajinder's wounds speak impossibly not only of a trauma in the past but reanimates the boundary between existence and non existence to reveal conditions of possibility that exceed the limits of the suffering flesh and gives us a glimpse of that blurry unity, the great throbbing consciousness beyond. These aspects of language and the wound are embodied especially in Rajinder's assembled gods that are at once scarred fragmented deities and healing, embracing unities.

In 2016, his solo exhibition, '*Cage of Deliverance*' was held at Wei-Ling Gallery, Kuala Lumpur. Here, Rajinder returns to his distant past, to a life in Malaysia, to a pageantry of human spirit triumphant over flesh, in order to construct spacious cages in his paintings, free to roam about in, their oceanesque tranquility oblivious to the trauma transcribed onto their very walls. This terrorizing calligraphy, unseen yet obvious, forms a salient component in Rajinder's '*Simulation Cages*', strapped onto life's limbs, lancing together an algorithmic representation of the self. This recalibration of self is Rajinder's final rite and preparation. Haunted by a fragmentary, disintegrating body, Rajinder surrenders to the culturally authentic, to find unification in disunity or even to move beyond these paradigms to tranquility and peace.

Other exhibitions include '*Common Ground*', Chan Hampe Gallery, Singapore (2015); '*The ceiling floats away with a sigh...*', Wei-Ling Gallery, Kuala Lumpur (2014); '*Muestra Colectiva de Verano*', Isabel Anchorena Gallery, Buenos Aires (2014); '*Fold*', ICA, Singapore (2012); '*MOLC*', Chan Hampe Gallery, Singapore (2012); '*Ya-ad*', ICA, Singapore (2011); '*Ellaline*', Stephanie Hoppen Gallery, London (2011). Rajinder was also represented in Bologna Fiere SH Contemporary at Shanghai Exhibition Centre, China in 2014 and London Art Fair in 2012.

EDUCATION

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

SOLO EXHIBITIONS

2018 The Undiscovered Country - a reflection on mortality through performance art, Art Stage Singapore 2018, Marina Bay Sands Exhibition Centre, Singapore
2017 Woundbloom, performance art in collaboration with Dublin based German dancer and choreographer Alina.Maria.O., Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Wound Bloom, Art Stage Singapore 2017, Marina Bay Sands Exhibition Centre, Singapore
2016 Cage of Deliverance; Wei-Ling Contemporary,Kuala Lumpur, Malaysia
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

2019 Art Jakarta, JCC Senayan, Indonesia
2019 Paralogical Machines: When Images Meet Us in Time and Space, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2018 Patriots: By Malaysians for Malaysians, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Teh Tarik with The Flag, curated by Wei-Ling Gallery, The National Visual Arts Gallery, Kuala Lumpur, Malaysia
Art Stage Singapore 2018, Marina Bay Sands Exhibition Centre, Singapore
Ex-Voto the body + the institution, curated by Maeve Mulrenan, Galway Arts Centre, Galway, Ireland.
2017 Art Stage Singapore 2017, Marina Bay Sands Exhibition Centre, Singapore
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, Chanker, 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,

2009	Singapore 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
2004	Chip Bee Artist Boheme; Curated by Ketna Patel (paintings); Michi Gallery, Singapore 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

Sept 2014	Bologna Fiere SH Contemporary, Shanghai Exhibition Centre, China
April 2013	2nd round selection finalist, BP Portrait Award, National Portrait Gallery, London
Jan 2012	London Art Fair
Sept 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
July 2008	Three lithographs on plate and stone Residency at IDEM(formerMourlot Studios), Paris, France
Nov 2007	Energy 20 artists of Asia, TT Awards, Hong Kong
2006/2009	Artist Ambassador for Capannelle Wine, Italy

YAU BEE LING (B. 1972)

Born in Klang, the artist graduated with a full scholarship from the Malaysian Institute of Art in Fine Arts in 1995.

Her earlier work came from a period of her life that is immensely personal and meaningful. Through her body of work, she observes the complex roles of contemporary women in the present-day society. Bee Ling explores the broad gambit of human experiences through the autobiographical themes of family and tradition, set against the familiar motifs of home and food and precious heirlooms.

Bee Ling’s latest abstract paintings mark an important turning point in her artistic practice. Through this series, she attempts to question life and femininity through a metaphorical approach. Whereas her previous series featured abstract feminine figures, this time, she highlights how nature relates to being woman; a balanced combination between beauty and complexity.

Nature can be compared to the role of a mother; both are life-giving and nurturing, hence the famous term “Mother Nature”. However, the exquisiteness of nature can sometimes deceive the eyes. Nature projects ideas of peace, harmony and love. However, stepping closer into the environment, one would start noticing its disorders. Instead of arrayed flowers in the garden, Bee Ling choses to paint elements of the nature that grow wildly, such as bushes, flowers, leafs and branches that entangle with one another – as if to emphasize the many challenges or obstacles that women have to face in the society. Master of composition and colours, the artist depicts aspects of the nature through expressive gestures and hues.

Bee Ling has exhibited extensively in exhibitions across China, Pakistan, Singapore, Bangladesh, Japan, Indonesia and Malaysia and represented Malaysia at the Asian Art Biennial in Dhaka, Bangladesh and at the Fukuoka Triennale. In 2018, she was part of the group show ‘***Teh Tarik with The Flag***’, at the National Visual Arts Gallery of Malaysia. Her works are in the permanent collections of numerous private and public collections including Mulpha, Maxis Berhad and the Fukuoka Asian Art Museum.

EDUCATION

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

SOLO EXHIBITIONS

2016 By Hands, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2013 The Women, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2008 Portraits of Paradox, Wei-Ling Gallery, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS

2019 Art Jakarta, JCC Senayan, Indonesia
2018 Teh Tarik with The Flag, curated by Wei-Ling Gallery, The National Visual Arts Gallery, Kuala Lumpur, Malaysia
Art Jakarta, The Ritz-Carlton Jakarta, Pacific Place, Indonesia
2017 18@8 RIGHT HERE! RIGHT NOW!, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2016 Art Stage Jakarta 2016, Sheraton Grand Jakarta Gandaria City Hotel, Jakarta, Indonesia
Art Stage Singapore 2016, Marina Bay Sands, Singapore
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
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
China International Gallery Exposition (CIGE), China World Trade Centre, Beijing, China
2007 Out Of The Mould: The Age Of Reason, Malmö Art Museum, Malmö, Sweden
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: Contemporary Artists From Malaysia & Beyond, Wei-Ling Gallery, Kuala Lumpur, Malaysia
Art ± 1,000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

2004 Free Show, Reka Art Space, Petaling Jaya, Malaysia
Soul of Asia: Fukuoka Asian Art Museum Collection, Hokkaido Museum of Contemporary Art, Hokkaido, Japan
Fifteen, Darling Muse Gallery, Kuala Lumpur, Malaysia
Semangat: Artists For Theatre, Fund Raising Exhibition for Five Arts Centre, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Home Improvement (A Two-Person Show), Reka Art Space, Petaling Jaya, Malaysia
Art ± 1,000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
2003 Paradise Lost / Paradise Found: WWF Art For Nature, Rimbun Dahan, Kuang, Malaysia
Art ± 1,000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Games We Play: WWF Invitational Group Exhibition, Rimbun Dahan, Kuang, Malaysia
2002 Imagined Workshop, 2nd Fukuoka Triennale 2002, Fukuoka Asian Art Museum, Fukuoka, Japan
Touch: WWF Invitational Group Exhibition, Rimbun Dahan, Kuang, Selangor
2001 Voices from The Heart, World Woman's Day Invitational Show, East West Gallery of Fine, Kuala Lumpur, Malaysia
Inhabitant (A Two-Person Show), 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: Malaysian Women Artists Group Show, Aseana KLCC & Valentine Willie Fine Arts, Kuala Lumpur, Malaysia
Transformation: 6 Artists From Malaysia: Invitational Group Exhibition, Gallery Wan and Balai Seni Lukis Negara, Malaysia, and Singapore Sculpture Square, Singapore.
1999 9th Asian Art Biennial, Bangladesh: 99th Invitational International Group Exhibition, Department of Fine Arts, Bangladesh Shipakala Academy, Osmani Memorial Hall, Dhaka, Bangladesh
Through Our Eyes: Malaysian Women Artist Invitational Exhibition, Galeri Petronas, Kuala Lumpur, Malaysia
1998 Around The Body: Invitational Group Exhibition, Sutra Dance Theatre, Kuala Lumpur, Malaysia
Alami Antara Langit Dan Bumi: Invitational Group Exhibition, Balai Seni Lukis Negara, Kuala Lumpur, Malaysia
Aku 99: Potret Diri: Invitational Group Exhibition, 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: Invitational Group Show, 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

1995 Malaysian Institute of Art Full Scholarship Award (Fine Art Course)
2004-5 Artist-in-Residence, Rimbun Dahan, Kuang, Malaysia
2016 Kuandu Artist in Residence, Kuandu Museum of Fine Arts, Taipei, Taiwan

PUBLIC COLLECTIONS

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

WEI-LING GALLERY

For 17 years, Wei-Ling Gallery has nurtured the development of Malaysia's contemporary art scene. With two art spaces in Kuala Lumpur, establishing itself as the largest commercial gallery in Malaysia.

The gallery's program changes regularly with a strong and diversified selection of curated projects and exhibitions. It has also played a significant role in bringing Malaysian contemporary art to international audiences, taking major exhibitions of Malaysian art to an international platform. The gallery also represents a selection of important internationally well-known foreign artists.

In a concerted effort to push the boundaries, the gallery's program now incorporates more experimental art forms, site specific projects and installations. This has allowed the gallery to play a more instrumental role in educating the public and bring to the forefront alternative ways of looking at and interacting with art in Malaysia. Their *Seen* exhibition in 2018 brought some of the critical art world's most important artists to Malaysia, featuring the works of Ahmet Öğüt, Roger Ballen and Viktoria Binschok amongst others. They also hosted Indonesian artist and activist Dadang Christanto's first solo exhibition in Malaysia where he presented a monumental installation entitled *MISSING* (2018), which comprised of 110 acrylic and charcoal imagined portraits of the 1965 purge victims. *Paralogical Machines: When Images Meet Us in Space and Time*, a new media exhibition presenting some of Europe's and Southeast Asia's leading media artists Charles Lim, Erika Tan, Tintin Wulia, Nye Thompson vs. UBERMORGEN kicked off their program in 2019. This was followed by Anida Yoeu Ali's *The Buddhist Bug: A Creation Mythology*, an ongoing interdisciplinary series that combines live performance, installation, photography, and video art. The gallery also played a role in realizing Malaysia's inaugural national pavilion at the 58th International Art Exhibition – La Biennale di Venezia.



Wei-Ling Gallery

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