



# Rajinder Singh Saffron Songs

18th August - 10th September 2022

Wei-LingGallery



In '*Saffron Songs*', Rajinder pays attention to the qualities of active citizenship through its connection to the sonic substance and materiality of a specially commissioned Punjabi folk song (lok git), a paean to his long dead grandfather. In his new paintings Rajinder creates large 'scores' to allude to a 'space of refusal' that his grandfather carved into his existence amidst the conflict and colonisation that took place around him in pre-independence Malaya. Using sound to open up a field of transaction, Rajinder hopes to build a bridge in time to learn from his grandfather and usher in the fugitive moments of his past into the turmoil of race relations that is present day Malaysia.

Founder/Director of Wei-Ling Gallery, Lim Wei-Ling in conversation with Rajinder Singh on the birth of '*Saffron Songs*', its intricate processes and implications.  
(Transcript taken from a recorded conversation with the artist)

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WL: Hi Raj!

RJ: Hi.

WL: It's great to have you back in Kuala Lumpur after such a long time.

RJ: Thank you for having me.

WL: Let's dive right into '*Saffron Songs*' and the body of work we see around us. Could you start by explaining the title "Saffron Songs" and how these works are related to music and sound?

RJ: I began working on these pieces a few years ago, maybe around three years ago. It all started with a series of conversations I had with my relatives about my grandfather. Since I had never met him and only knew him through a single photograph, I realised that time was running out to gather their insights. Most of these conversations were in Punjabi, and it sparked my interest in the sonic aspect of the connections I was making with them. This exhibition is a result of that journey—the sounds of the language, the medium through which our connection was formed, and the space that emerged between myself and the storytellers.

Their voices and my act of listening opened up new dimensions through the materiality of sound—echoes, rhythms, and vibrations of the Punjabi language—revealing a unique and profound way of understanding the words.

This process led me to create this body of work, which aligns with my approach as an activist artist. I consider myself an artist who aims to bring about change, to make the world a better place through my art.

I wanted to utilise the restless and evocative nature of sound to explore and comprehend our contemporary world, with its multitude of perspectives. I realised that the way we express ourselves and connect with one another often occurs through sound.

That became the foundation of this exhibition.

WL: I understand that you initially approached this work with sound in mind, and as a result, it has a very gestural quality. Could you tell us more about how this came about? Additionally, many of your paintings consist of diptychs with white space between two images. Could you elaborate on this?

RJ: Yes, there was a deliberate reason for creating diptychs in many of these paintings. Each piece within my project, '*Saffron Songs*' comprises three elements.

I gathered a collection of sounds from the extensive interviews I conducted. These sounds



represent the essence of my history and culture, as I believe that each sound carries a rich cultural and historical context. I used these sounds to fill the space within myself and my city, creating an auditory landscape.

On one side of each diptych, you'll notice what appears to be scratchings on canvas, resembling automatic writing. These marks were influenced by the sounds I was listening to, capturing the visual impressions they evoked within me.

Each diptych is derived from a complex and colourful score, created from the set of sounds chosen for 'Saffron Songs.' The marks are separated from the main painting by a gap of unprimed, untouched canvas.

The main piece features large, liberated brushstrokes that convey a sense of movement and emotion. These brushstrokes depict figures in a wild and expressive manner. I painted them rapidly, putting my heart and soul into each stroke. It was an emotional and exhausting process, as I was working on several projects simultaneously in the studio.

I loaded the brushes with pigments and vigorously applied them to the canvas, creating the figures. There were mistakes along the way, resulting in canvases being discarded and reused. There were remnants of previous paintings, and the energy from my artistic problem-solving approach carried through. I made a mark, responded to it, made the next mark, and so on. The process involved using big brushes, loaded canvases, abundant pigments, and a dynamic movement across the canvas. I worked with acrylic paint because it dries quickly, allowing me to progress to the next layer swiftly.

WL: You mentioned that many of these images have a resemblance to classical Western painting, but they are not exact replicas. You also talked about being exposed to thousands of classical Baroque representations and how they influenced your work. Could you share more about that?

RJ: Over the past several years, my artistic endeavours have aimed to provoke people into contemplating what colonises our bodies, what shapes them, and what influences their existence. Through my art, I want to encourage self-reflection and the process of decolonisation. This has been a significant message in my art practice for the past decade, at least since 2013.

WL: When did you start incorporating performances into your work?

RJ: I began exploring body-based, movement-oriented work. If you observe these paintings, many of them evoke the imagery I was exposed to during my childhood as a Sikh.

The Sikh community has had to struggle for their space, fighting for their place in this world from one century to another. They have faced persecution and have had to fight to merely exist. Our history is steeped in bloodshed and conflict.

I grew up being familiar with this history through a small collection of four or five prints that adorned our family living room for twenty or thirty years. These works were beautifully crafted by Sikh artisans as part of their job, who often emulated other painters. For this exhibition, I drew inspiration from battle scenes and war paintings from the 15th to the 16th century. In a way, I am suggesting that even the visual imagery we, as Sikhs, were exposed to has been colonised. It's not just our sounds and bodies, but even the visual representations surrounding us have been affected by colonisation.

WL: So, what you're saying is that when we consider art history, we are mostly taught Western art history.

RJ: Exactly, that's correct.

WL: And it's mostly documentation.

RJ: My thirteen-year-old daughter is well-versed in Greek and Roman mythology, but she knows very little about Sikh culture.

WL: Including Sikh gods, in general.

RJ: In the East, there are numerous other mythologies.

WL: Absolutely!

RJ: However, there are not many books available for a thirteen-year-old to explore Eastern culture and its myths and stories from the past.

WL: That's true.

RJ: I'm highlighting this point—the search for the sound that defines me amidst all the noise, the search for the sound that represents my culture and history. Additionally, I'm exploring the visuals that have been heavily influenced by the Western perspective. Many of the visuals you see in this exhibition prompt questions like, why do the paintings feature predominantly “white people,” why are they based on Western dioramas?

WL: Yes, dioramas.

RJ: If you understand what I grew up with, you'll comprehend how everything is interconnected and complicit.

WL: Absolutely.

RJ: I used these visuals because they remind me of my upbringing.

WL: I think that's where the link is very clear now. I have one final question for you, Rajinder. How does your previous series from six years ago, '*Cage of Deliverance*' serve as a segue into this current series?

RJ: '*Cage of Deliverance*' was an exploration of the space and shape of our bodies, considering how external influences constantly interfere with our bodily existence as we navigate through life. There is always an overarching power that restricts and diminishes the space we occupy. '*Cage of Deliverance*' delved into the idea of worship, primarily the rituals that shape us—the repetitive actions we engage in and how we perform them.

One recurring theme in my work is turban-tying, which involves a fabric intimately connected to gestures, rhythms, and a set of movements. The turban, to me, is like a prosthesis—a garment that bridges this world and another, the world of gods. It acts as an antenna, an armour that bestows a sense of godliness, making one almost divine.



'*Cage of Deliverance*' (2016) installation view at Wei-Ling Contemporary, Kuala Lumpur, Malaysia

We constantly receive signals, striving to emulate our gods. In a way, I was exploring what has colonised us, what influences the shape and space of our bodies. This theme runs through all my work, and it has been my focus for a long time now. The lines that are drawn with our bodies, the borders and partitions we carry within us, define our movement and restrict us.

Colonisation is something we need to contemplate—what has colonised our bodies, how we might be colonised, and how we should reflect on it every day. In everything we do, we need to consider our actions and motivations. We should examine why we say or do certain things and question how our past influences guide our present.

WL: Thank you, Rajinder. That was wonderful! Thank you for sharing.

RJ: Thank you for giving me this opportunity.



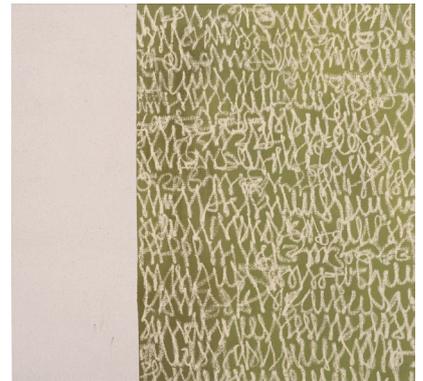
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2022



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2022



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Acrylic on heavy unprimed canvas  
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Sound like: d-dha  
Oil on heavy unprimed canvas  
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2022



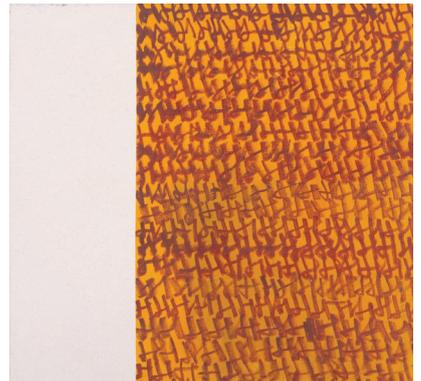
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Oil on heavy unprimed canvas  
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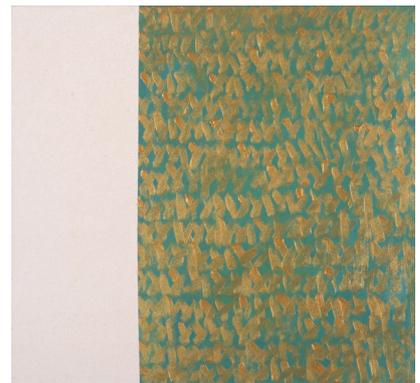
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120cm x 120cm x 5cm  
2022



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Oil on heavy unprimed canvas  
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2022



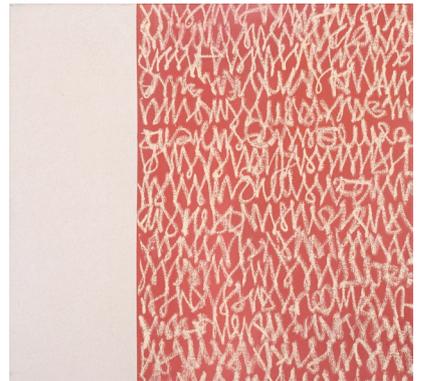
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Oil on heavy unprimed canvas  
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2022



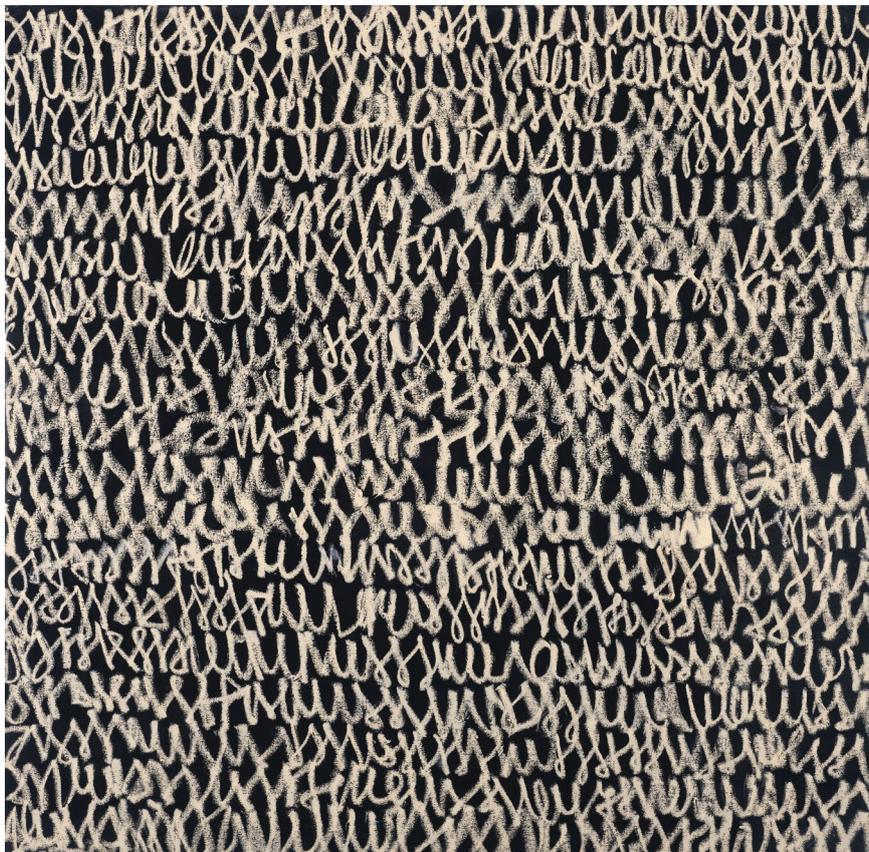
क  
Sound like: kek-kah  
Acrylic on heavy unprimed canvas  
120cm x 120cm x 5cm  
2022



ल  
Sound like: lel-lah  
Oil on heavy unprimed canvas  
60cm x 60cm x 5cm  
2022



ॡ  
Sound like: mem-mah  
Oil on heavy unprimed canvas  
120cm x 120cm x 5cm  
2022



𐄂  
Sound like: nen-nah  
Oil on heavy unprimed canvas  
120cm x 120cm x 5cm  
2022



Left: ॐ  
Sound like: oo-rah  
Oil on heavy unprimed canvas  
60cm x 60cm x 5cm  
2022

Right: ५  
Sound like: pep-pah  
Acrylic on heavy unprimed canvas  
60cm x 60cm x 5cm  
2022



Left: क

Sound like: kek-kaan

Oil on heavy unprimed canvas

60cm x 60cm x 5cm

2022

Right: ऌ

Sound like: ra-raa

Acrylic on heavy unprimed canvas

60cm x 60cm x 5cm

2022



Left: ऋ  
Sound like: se-sah  
Oil on heavy unprimed canvas  
60cm x 60cm x 5cm  
2022

Right: ॐ  
Sound like: te-tah  
Acrylic on heavy unprimed canvas  
60cm x 60cm x 5cm  
2022



Left: ਉ  
Sound like: uuu  
Oil on heavy unprimed canvas  
60cm x 60cm x 5cm  
2022

Right: ਵੀ  
Sound like: vii  
Acrylic on heavy unprimed canvas  
60cm x 60cm x 5cm  
2022



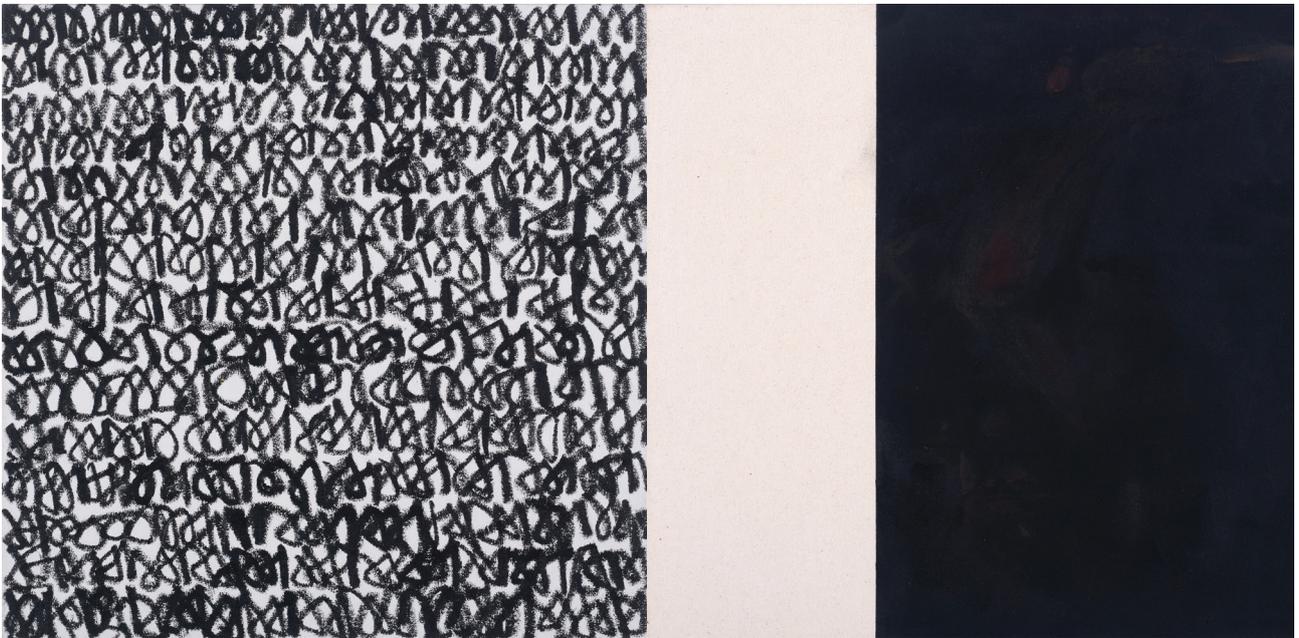
Left: ₹  
Sound like: wa-wah  
Oil on heavy unprimed canvas  
60cm x 60cm x 5cm  
2022

Right: ञ  
Sound like: je-jaan  
Acrylic on heavy unprimed canvas  
60cm x 70cm x 5cm  
2022



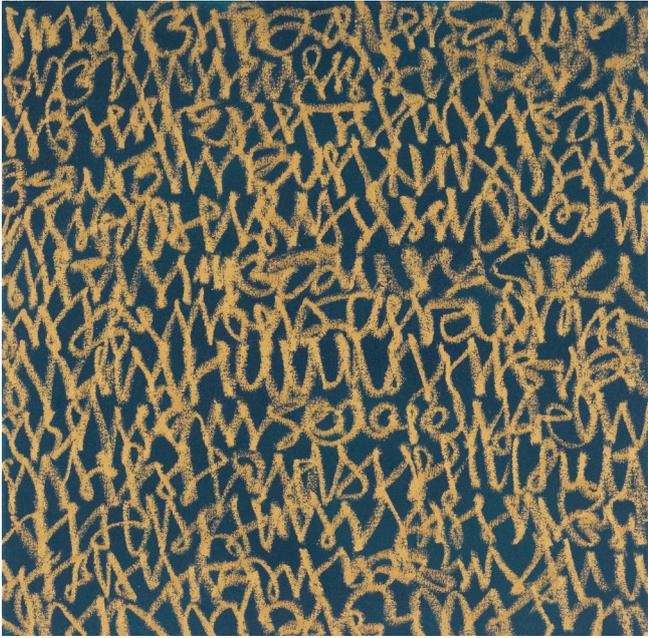
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Sound like: ye-yah  
Oil on heavy unprimed canvas  
60cm x 60cm x 5cm  
2022

Right: ਜਾ  
Sound like: jaan  
Acrylic on heavy unprimed canvas  
60cm x 60cm x 5cm  
2022



Left: ऀ  
Sound like: ai-rah  
Oil on heavy unprimed canvas  
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Right: ँ  
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Acrylic on heavy unprimed canvas  
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Top: ਦਾ  
Sound like: dha  
Oil on heavy unprimed canvas  
60cm x 60cm x 5cm  
2022

Middle: ਐ  
Sound like: air  
Oil on heavy unprimed canvas  
60cm x 60cm x 5cm  
2022

Bottom: ਫ਼  
Sound like: fe-faan  
Oil on heavy unprimed canvas  
60cm x 60cm x 5cm  
2022



Saffron Songs  
Acrylic on heavy unprimed canvas  
145cm x 212cm x 5cm  
2022

## RAJINDER SINGH (B.1964)



Rajinder Singh (b. Ipoh, Malaysia) is an artist researcher working from his studios in Dublin and London. Rajinder's paintings and installations as well as photography, video and performance work explore ideas around the vulnerable body and its pain, interrogating the economies of power that deny it space and shape. Often focused on the power of ritual action in the construction of the social body, his practice explores the ways the human body unfolds around various topographic and symbolic borders.

Rajinder Singh's last solo exhibition with the Gallery, '*Cage of Deliverance*' was held in 2016, a body of work deeply-rooted in the artist's intrigue with the gestures, movements and rhythms of ritual practices in South Asia and the scarred fragmented bodies as well as the healing, embracing unities they produce. Much like his first solo exhibition with the Gallery "...*the ceiling floats away with a sigh.*" in 2014, Rajinder based his works on the notion of spaces that distend from apertures and portals. Spaces such as the shrine, the temple, the prayer mat are all located in the real world but are in some inexplicable manner connected to another distant and unmapped sphere.

Rajinder graduated with a PhD in Engineering (UK) in 1993 and a Master's in Fine Arts (Singapore) in 2010. He was recently shortlisted for both the prestigious Golden Fleece Award and EVA International Biennale 2022. He was part of Tulca Festival of Arts in 2020 as well as Tulca 2019 and is the recipient of several awards for his sculptures and movement based work. His sculptures were shown as part of the year-long exhibition '*Narrow Gate*' at the Irish Museum of Modern Art (IMMA) in 2021/22. Rajinder is a recipient of substantial bursaries for his body based movement oriented work from the Arts Council of Ireland. He has been commissioned for new work by various museums and art festivals in Ireland. Rajinder teaches as a guest artist/choreographer at the Irish World Academy, Maynooth University, University College Dublin. His work is part of the National arts collections in both IMMA and the Arts Council of Ireland. Rajinder is the founder of the contemporary art review magazine Drenched Reviews.

## EDUCATION

- 2010 Master's of Fine Arts (with Goldsmiths University London)  
LaSalle College of Fine Arts, Singapore
- 1993 PhD Engineering and Mathematics, Queen's University of Belfast

## SOLO EXHIBITIONS

- 2022 Saffron Songs, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2021 Spasm a commission by The Glucksman, Cork, curated by Chris Clarke for their permanent collection.  
The Headcoils of a Ban, Templebar Galleries and Studios, Ireland  
Homing in a commission by Platform Asia UK funded by Arts Council England  
2020 Border Tours as part of Tulca Festival of Arts, An Post Gallery, Galway, Ireland - Nov  
Un-Migrant-ing, LinenHall Arts Centre, Gallery, Mayo, Ireland
- 2019 My Sister's Coven as part of Tulca Festival of Arts, Engage Art Studios, Galway, Ireland  
Ireland as Borderland as part of Landscapes of Hope and Displacement - a look at border  
policing at its worst, FireStation Studios, Ireland, July 2019
- 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 Savaad Felich 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 Milenko Prvacki; 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

- 2022 A Paradigm Shift - Reflecting on Twenty Years of The Malaysian Art Scene, Wei-Ling  
 Gallery, Kuala Lumpur, Malaysia  
 WLG IGNITE, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
 Art Expo Malaysia 2022, GMBB, Kuala Lumpur, Malaysia
- 2021 "Aesthetics of Silence", Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
 The Narrow Gate of Here-and-Now at IMMA Ireland  
 100 Pieces: Art for All, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
 Fragilità, curated by particle in collaboration with Fondazione ICA Milano  
 (Online exhibition)
- 2020 Un-Migrant-ing, Connected, Kilkenny Arts Festival, Kilkenny, Ireland  
 The Past Three Months, Courthouse Gallery, Clare  
 Imagine, with Art Nomad at Christchurch Cathedral, Dublin  
 Transhumance: The Nomadic Artist : Part Of This Land, with Art Nomad at Phizzfest The  
 Space, Dublin  
 Performance lecture, Creative Collaboration and Transdisciplinarity, LSAD, Ireland  
 Jali, Wei Ling Contemporary, Kuala Lumpur, Malaysia
- 2019 18@8 Turning Points, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
 Art Jakarta 2019, Jakarta Convention Center (JCC) Senayan, Jakarta, 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, in association with 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, 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 Anniversary 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 Zaki Razak; ICAS Galleries, Singapore  
Trapolle; Curated by Daniella Beltrani(installation); With Ken Feinstein, Ezzam Rahman, Matt Bax and Zaki Razak; 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, Yusof Majid, Ivan Lam, Rajinder Singh, Nurazmal Yusoff, 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: anniversary 2008 (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 Chng Nai Wee; Curated by Chng Nai 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

- 2022 Shortlisted for Golden Fleece Awards 2022  
Folklife Residency, with National Museum of Ireland  
Shortlisted for EVA International 2023
- 2021 Guest choreographer, workshop and performance, Tipperary Dance Festival  
Guest choreographer Irish World Academy.  
Test Virtual Residency Limerick City Gallery.  
Agility Award Round 2 Ireland  
'Culture Night- Showcasing the Collection - The Arts Council or Ireland' - Conversation with Maeve O' Flaherty on recent acquisition.  
Teaching 'Exercises in Solidarity' at IMMA Summer School 2021  
Spasm - Glucksman, Cork commission (performance videos) on Seamus Heaney with Dr Adam Hanna (UCC) for permanent collection.  
One installation and sculpture acquired by Arts Council Ireland  
3 sculptures acquired for the national permanent art collection for IMMA Ireland 2020  
Awarded project studio TempleBar Gallery and Studios.  
Workshops - as a response to Paula Rego exhibition - IMMA Ireland  
Guest Artist - Maynooth University, Geography, MA Spatial Justice 2019 - 2021  
Artist in Residence, University College Dublin commissioned by MA Race and Decolonial Studies
- 2020 Awarded project studio TempleBar Gallery and Studios.  
Workshops - as a response to Paula Rego exhibition - IMMA Ireland  
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Workshops - as a response to Paula Rego exhibition - IMMA Ireland  
Guest Artist - Maynooth University, Geography, MA Spatial Justice
- 2020 Performance lecture, Creative Collaboration and Transdisciplinarity, LSAD, Ireland  
Basic Talk - Hugh Lane Gallery, Dublin  
Speaker at International Literature Festival, Dublin Ireland as Borderland workshops at The Lab, Dublin.
- 2019 Art's Council R&D funding with mentor (Anthony Haughey) with Create Ireland AIC scheme  
Art Jakarta 2019  
Create Ireland and FireStation Studio AIC Scheme Residency
- 2018 Curator for performance section, Art Stage, Singapore
- 2017 Solo exhibition, Art Stage, Singapore
- 2014 Bologna Fiere SH Contemporary Shanghai Exhibition Centre  
Final worldwide of '100 Painters of Tomorrow', a London based initiative bet
- 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 worldwide artists listed on the Amsterdam based biannual compendium of artist Thousand Living Painters
- 2008 Three lithographs on plate and stone Residency at IDEM (former Mourlot Studios), Paris, France
- 2007 Energy 20 artists of Asia, TT Awards, Hong Kong
- 2006/2009 Artist Ambassador for Capannelle Wine, Italy



Produced by Wei-Ling Gallery

To accompany the exhibition entitled '*Saffron Songs*' by Rajinder Singh  
from 18th August - 10th September 2022

**Wei-Ling Gallery & Wei-Ling Contemporary**

No. 8 Jalan Scott, Brickfields

50470 Kuala Lumpur, Malaysia.

T: +603 2260 1106 F: +603 22601107

E: [info@weiling-gallery.com](mailto:info@weiling-gallery.com)

W: [www.weiling-gallery.com](http://www.weiling-gallery.com)



Connect us through [linktr.ee](http://linktr.ee)

PROJECT DIRECTOR | Lim Wei-Ling

DESIGNED BY | Lim Siew Boon

IMAGE COURTESY | Wei-Ling Gallery & Rajinder Singh

ASSISTED BY | Ooi Kah Min, Iman Zulaikha & Chua Ven Nie

COVER IMAGE | *Saffron Songs* (2022) (close-up)

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