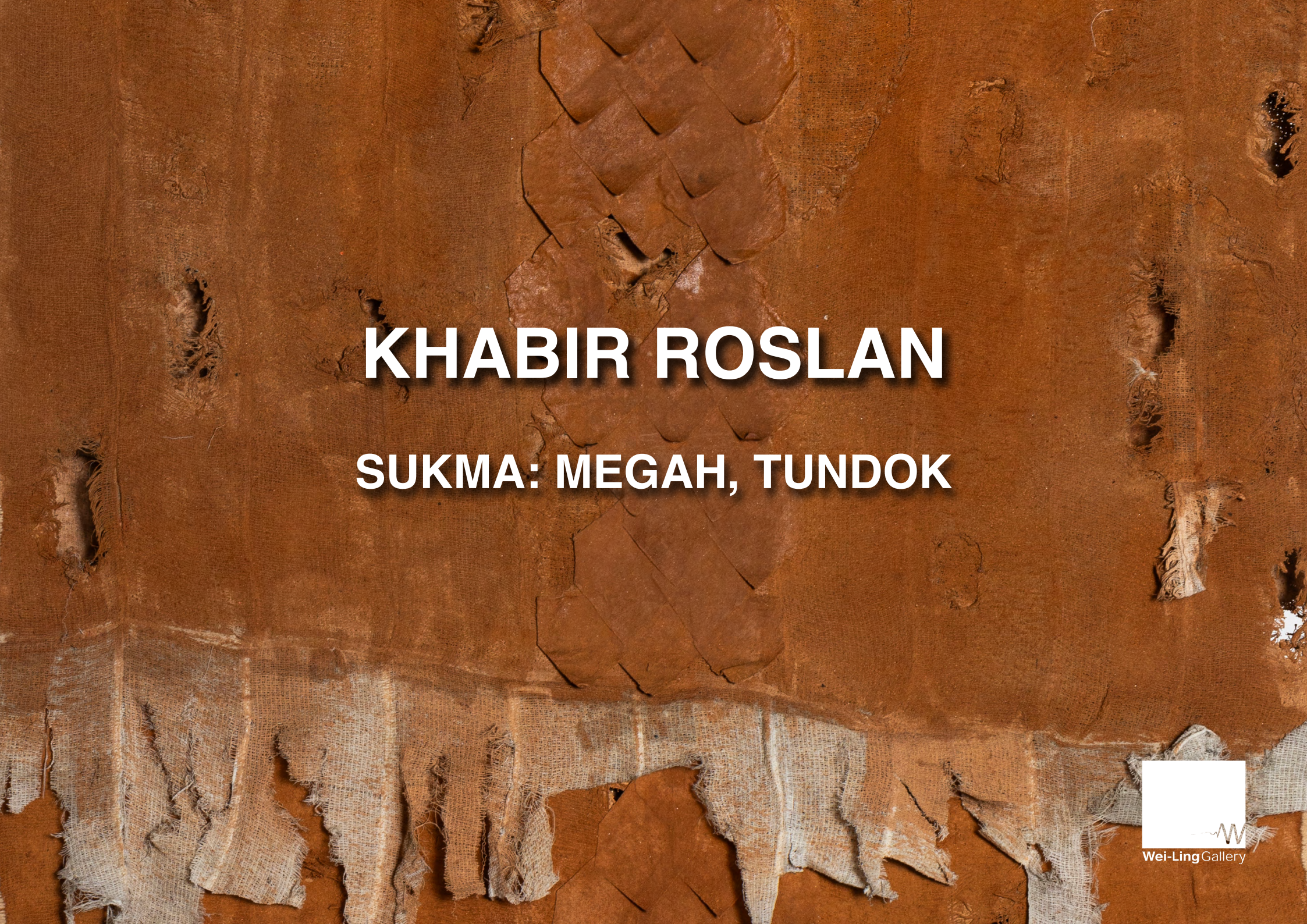


The background is a rich, textured brown surface, possibly a piece of aged leather or a woven textile. It features a prominent woven pattern of interlocking diamond shapes. There are several areas of wear and tear, including small holes and larger, irregular tears that reveal a lighter, fibrous material underneath. The overall appearance is one of age and history.

KHABIR ROSLAN

SUKMA: MEGAH, TUNDOK



Wei-Ling Gallery

KHABIR ROSLAN
SUKMA: MEGAH, TUNDOK

27 MAY – 21 JUNE 2025

Wei-Ling Gallery, Kuala Lumpur, Malaysia

Front cover: Close-up of *Tebing Singgora (Singgora Edges)*

‘Sukma: Megah, Tundok’ considers the passage of time through processes of decomposition, repair, and transformation. Rooted in the Malay words *sukma* (soul), *megah* (greatness), and *tundok* (humility), the title frames Malaysian artist Khabir Roslan’s reflections on the quiet, cyclical rhythms of care by presenting a body of work shaped by hand, repetition, and a commitment to slowness as method and philosophy.

Marking his first solo exhibition at Wei-Ling Gallery, Khabir’s works blur the boundaries between object and gesture. Neither strictly painting nor sculpture, they invite a reconsideration of material and process. Compost soil, rich with traces of food waste and microbial life, is applied directly onto canvas and cotton bandages, producing surfaces that hold both texture and memory. As Khabir shares, *“I was drawn to compost not just for its texture and colour, but because it holds memory. I see compost as a living body that reflects us.”*

Hexagonal shapes reference Singgora clay roof tiles from traditional buildings across the Malay Archipelago. Cut, rearranged, and hand-stitched, they recur throughout the work. Some bandages are sectioned and resewn, their seams recalling scars or shifting ground. Elsewhere, pigments mix with soil and oil, forming textured surfaces that bear traces of care, time, and erosion.

Several large, soil-stained scrolls stretch the height of the main space. Composed of stitched bandages and cloth, and anchored by part of a boat’s hull, the exhibition is grounded both physically and thematically. The body is absent but implied through weathered textures, bound forms, and a measured pace of making that points to healing and repair.

Khabir’s materials hold time within them, with his forms hinting at a constant state of becoming. Up close, the balance between fragility and resilience becomes palpable, unfolding in a way that surprises and invites a fresh perspective on his continuous process.

‘Sukma: Megah, Tundok’ adalah pameran solo pertama Khabir Roslan. Pameran ini meneliti perjalanan masa melalui proses pereputan, pemulihan, dan perubahan. Nama pameran diambil dari tiga perkataan Melayu: sukma (jiwa), megah (keagungan), dan tundok (kerendahan hati). Melalui karya-karya ini, Khabir merenung tentang proses seni yang tenang, berulang, dan perlahan, yang menjadi asas bagi pendekatan dan falsafah kerjanya.

Karya yang dipamerkan sukar untuk dikategorikan sebagai lukisan atau arca. Ia mengaburkan sempadan antara objek dan perbuatan. Khabir menggunakan tanah kompos yang kaya dengan sisa makanan dan mikroba, terus ke atas kanvas dan kain balut kapas. Permukaan yang terhasil penuh dengan tekstur dan kesan memori. Khabir berkata, *“Saya tertarik kepada kompos bukan hanya kerana rupa dan warnanya, tetapi kerana ia menyimpan memori. Saya melihat kompos sebagai jasad hidup yang mencerminkan kita.”*

Bentuk heksagon diambil inspirasi dari jubin bumbung tanah liat Singgora yang biasa ada di bangunan tradisional seluruh Kepulauan Melayu (Malay Archipelago). Bentuk ni dipotong, susun balik, dan dijahit tangan, ulang-ulang dalam karya ni. Ada pembalut yang dipotong dan disambung balik, dengan garis sambungan yang nampak macam parut atau tanah yang bergerak. Di tempat lain, pigmen dicampur dengan tanah dan minyak, jadi permukaan yang bertekstur, simpan kesan penjagaan, masa, dan hakisan.

Beberapa gulungan besar bertompok tanah melintang sepanjang ruang utama. Dibuat daripada pembalut dan kain yang dijahit, dan diikat pada sebahagian badan perahu, pameran ni ada tapak dari segi fizikal dan tema. Tubuh manusia tidak nampak tapi rasa kehadirannya melalui tekstur lusuh, bentuk yang terikat, dan rentak buat yang perlahan, tunjuk proses penyembuhan dan pembaikan.

Bahan-bahan yang digunakan oleh Khabir menyimpan unsur masa. Bentuk-bentuknya memberi bayangan kepada kesan perubahan yang berterusan. Dari dekat, keseimbangan antara rapuh dan kukuh menjadi jelas, mengajak pengunjung di galeri kami melihat semula proses penciptaan karya ini yang tiada penghujungnya.



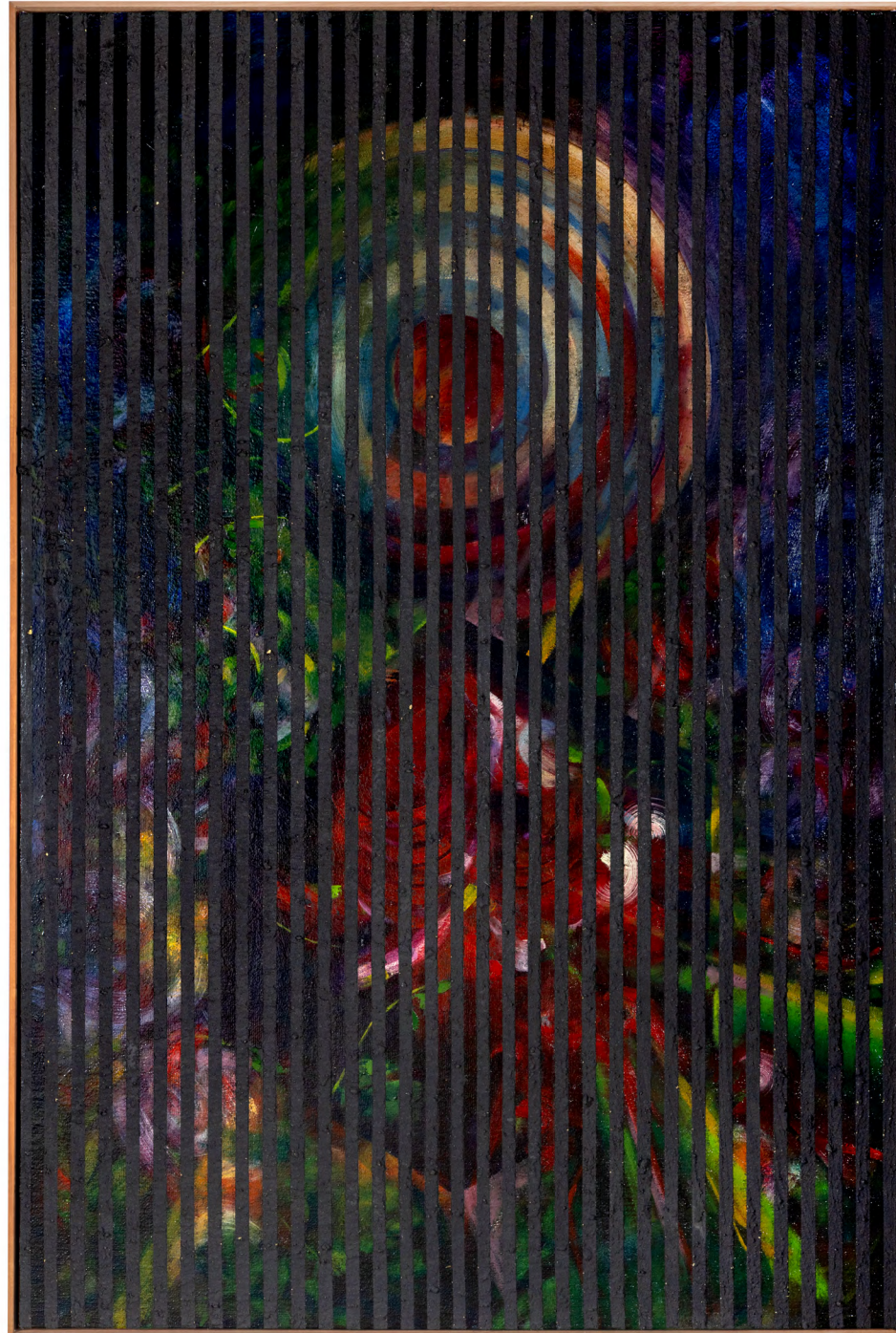
Dalam Jeriau Nafas
(Within the wailing breath)
Oil Paint, Compost Soil on Jute
152cm x 122cm
2025



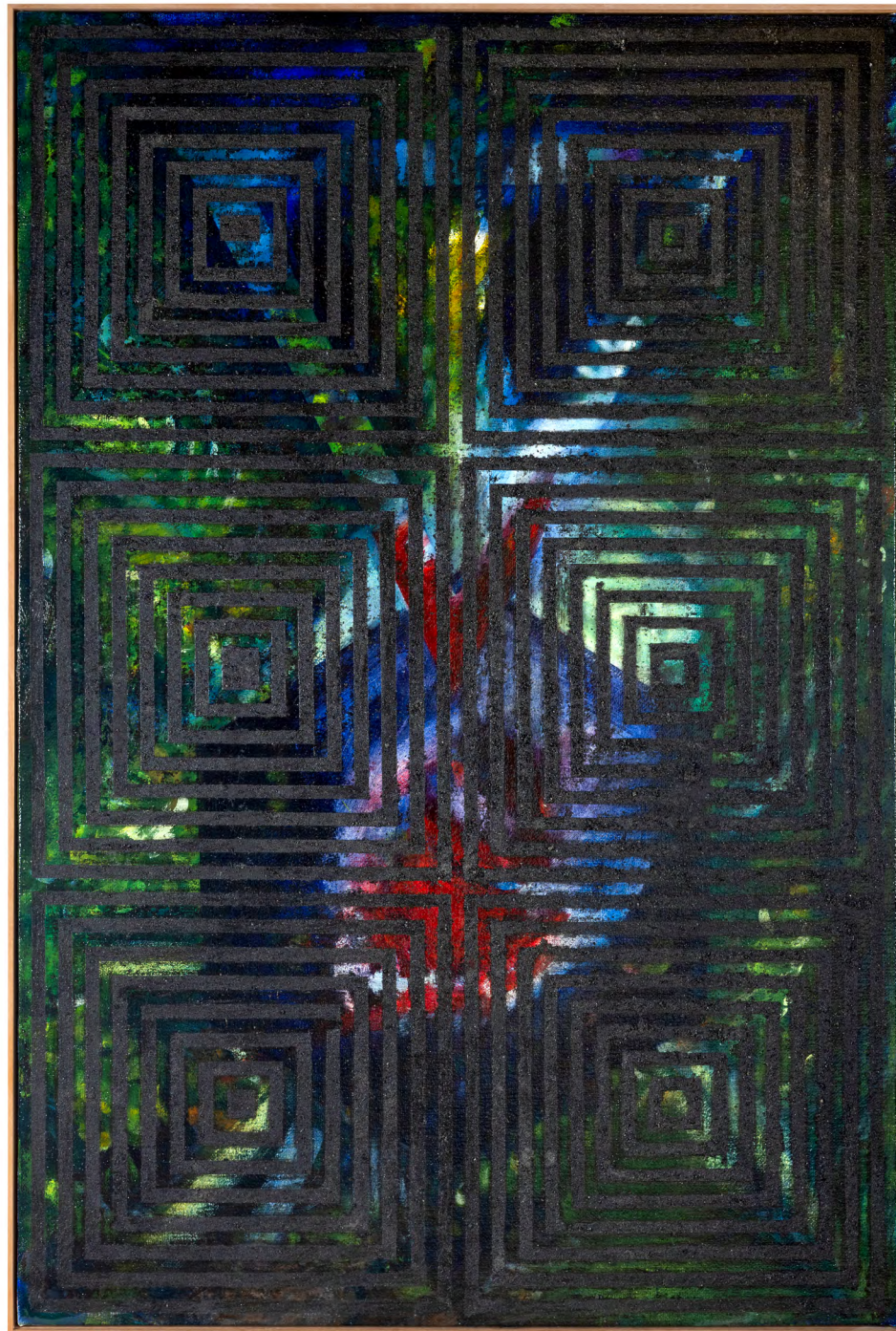
Gerak Geruh Sukma
(Shifting of the subtle body)
Oil Paint, Compost Soil on Jute
152cm x 122cm
2025



Dalam Tenunan Sangkala
(Woven in the loom of time)
Oil Paint, Compost Soil on Jute
152cm x 122cm
2025



Dalam Jalur Sukma
(In the line of the souls)
Oil Paint, Compost Soil on Jute
183cm x 122cm
2025



Gema Alam
(Echoes of the land)
Oil Paint, Compost Soil on Jute
183cm x 122cm
2025



Installation view at Wei-Ling Gallery

LARGE-SCALE WORKS



Installation view at Wei-Ling Gallery



Tebing Singgora (Singgora Edges)
Compost Soil, Gauze on bandage
68cm x 38cm
2025



Tanoh Meusoho (The Weiry Soil)
Compost Soil, Fiber Thread, Gauze on Bandage
Approx. 419cm x 243cm
2025



Tanoh Tuwah (Ancient Soil)
Compost Soil, Red Soil, Gauze on bandage
Approx. 320cm x 185cm
2025

SMALL-SCALE WORKS



Installation view at Wei-Ling Gallery



Lapik Teduh (Shade Beneath)
Compost Soil, Gauze on bandage
68cm x 38cm
2025



Mendongak Langit (Peeking at the sky)
Compost Soil, Gauze on bandage
68cm x 38cm
2025



Tebing Singgora (Singgora Edges)
Compost Soil, Gauze on bandage
68cm x 38cm
2025



KHABIR ROSLAN

(B.1995, Based in Selangor, Malaysia)

Khabir Roslan is a transdisciplinary artist whose work explores the intersections of art, science, cosmology, and philosophy. A graduate of Universiti Teknologi MARA (UiTM) in Shah Alam, Malaysia, with a Bachelor's in Fine Arts, he received the UOB Painting of the Year 2020 award in the Emerging Artist category as "Most Promising Artist." From 2019 to 2022, he participated in various exhibitions and residencies.

His work reimagines the value of language, connecting it to the concept of Nature (Fitrah), inspired by Physics, Nusantara cosmology, Wabi-Sabi, Theosophy, and Islamic philosophy. In 2021, he was selected as a Guest Trainee in the Ilmu Program at Museum Gallery Tuanku Fauziah, Universiti Sains Malaysia (USM), where he explored site-specific installations in traditional Malay houses focused on traditional arts and culture.

In 2023, Khabir was selected for the WLG Incubator Young Artists Program, an initiative by Wei-Ling Gallery that supports emerging Malaysian artists. Under the mentorship of prominent Malaysian painter Yau Bee Ling, he developed a body of work titled '*Inter-Connectivity*', which investigated the complex relationships between language, nature, and the cosmos.

EDUCATION

- 2018-2021 Bachelor in Fine Arts, UiTm Campus, Shah Alam, Malaysia
2013-2016 Diploma in Culinary Arts, UiTM Campus, Dungun, Terengganu, Malaysia

SOLO EXHIBITION

- 2025 Sukma: Megah, Tundok, Wei-Ling Gallery, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS

- 2024 18@8 pLAY, Wei-Ling Gallery, Kuala Lumpur, Malaysia
SUNYI: CONTEXT SITE-SPECIFIC INSTALLATION, Hospital Lama Kuah, Langkawi, Kedah, Malaysia
Sunyi-Artist-Residence Balai Seni Negara, Langkawi TUKANG 2.0 REKA LESTARI:
SITE-SPECIFIC INSTALLATION, The Spine - PJ Kita, Petaling Jaya, Malaysia
- 2023 WLG Incubator Young Artists Show 2023, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2022 'Kongsi KI, open day, Projection mapping
'Alir/Flow, Klang river festival, Projection mapping
'Alchemy, Sareng Gallery
- 2021 'EUPHORIA : A virtual return, Final year show Bachelor of Fine Art, University Technology Mara
'Rumah Tokmah Virtual presentation, Museum and Gallery Tuanku Fauziah, University of Science Malaysia
- 2020 'UOB Painting of the year, Virtual Award
- 2019 'VOID, Phenomenology of Spirit (Performance), University Technology Mara, (UiTM), Shah Alam, Malaysia
'Art and Style, University Technology Mara (UiTM), Shah Alam, Malaysia

RESIDENCY

- 2024 Sunyi-Artist-Residence Balai Seni Negara, Langkawi
- 2021 'Pelatih Tamu: Inap Ilmu Rumah Tokmah', Museum & Gallery Tuanku Fauziah (MGTF), University Science Malaysia (USM)

AWARD

- 2020 Most Promising Artist of The Year award, UOB Painting of the Year (Malaysia)

To accompany the exhibition entitled '***Sukma: Megah, Tundok***' by Khabir Roslan from 27 May to 21 June 2025

Gallery Information

Operating Hours: 10 AM – 6 PM (Tuesday to Friday),

Operating Hours: 10 AM – 5 PM (Saturday)

Closed: Sundays, Mondays, and Public Holidays

Image Courtesy : Wei-Ling Gallery & Khabir Roslan

Artwork images photographed by Kamarudin Diran

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Use #weilinggallery and @weilinggallery

Back cover: Close-up of *Mendongak Langit (Peeking at the sky)*

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