

emergent thresholds

adam abas
anas afandi
hirendran sivaganam
kevi sze
ong hieng fuong
wong xiang yi

curated by mikhail vanan

8 Sep – 10 Oct 2026
Wei-Ling Contemporary



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Adam Abas, Anas Afandi, Hirendran Sivaganam,
Kevi Sze, Ong Hieng Fuong, & Wong Xiang Yi

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Wei-Ling Contemporary
Kuala Lumpur, Malaysia

Emergent Thresholds, a group exhibition bringing together six emerging Malaysian artists working across painting, ink and installation. Each artist approaches change from a different point of departure, giving the exhibition a shared concern that takes distinct forms.

Everyday life rarely changes all at once. A new image appears on a screen. A familiar place begins to look different. A landscape changes slowly enough that we notice it only after some time. A memory returns with details we had forgotten. These moments carry the effects of technological change, environmental uncertainty, economic pressure and shifting ways of living.

The artists take these moments in different directions. Adam Abas responds to alternations in frequencies and energies, tracing how changes in the forces around us can affect our perception and experience of the world. Anas Afandi looks to environmental shifts, where plants carry histories and cultural identities across generations. Hirendran Sivaganam traces changes within the diaspora they belong to, drawing from social media and its growing archive of contemporary images. Kevi Sze looks at the individual in relation to the constant circulation of images and forms of self-representation online. Ong Hieng Fuong focuses on changes within the rhythms of daily life, finding significance in the routines, encounters, and small disruptions that shape how everyday experience is lived and perceived. Wong Xiang Yi turns towards unexpected personal changes, drawing on mythology and symbolism to give form to experiences that can be difficult to anticipate.

Across these approaches, personal histories, domestic spaces, digital images, changing environments, and encounters with others become starting points for works that move between observation and invention. Some stay close to what can be seen, at times with wit, while others follow sensation, abstraction, or the behaviour of their materials.

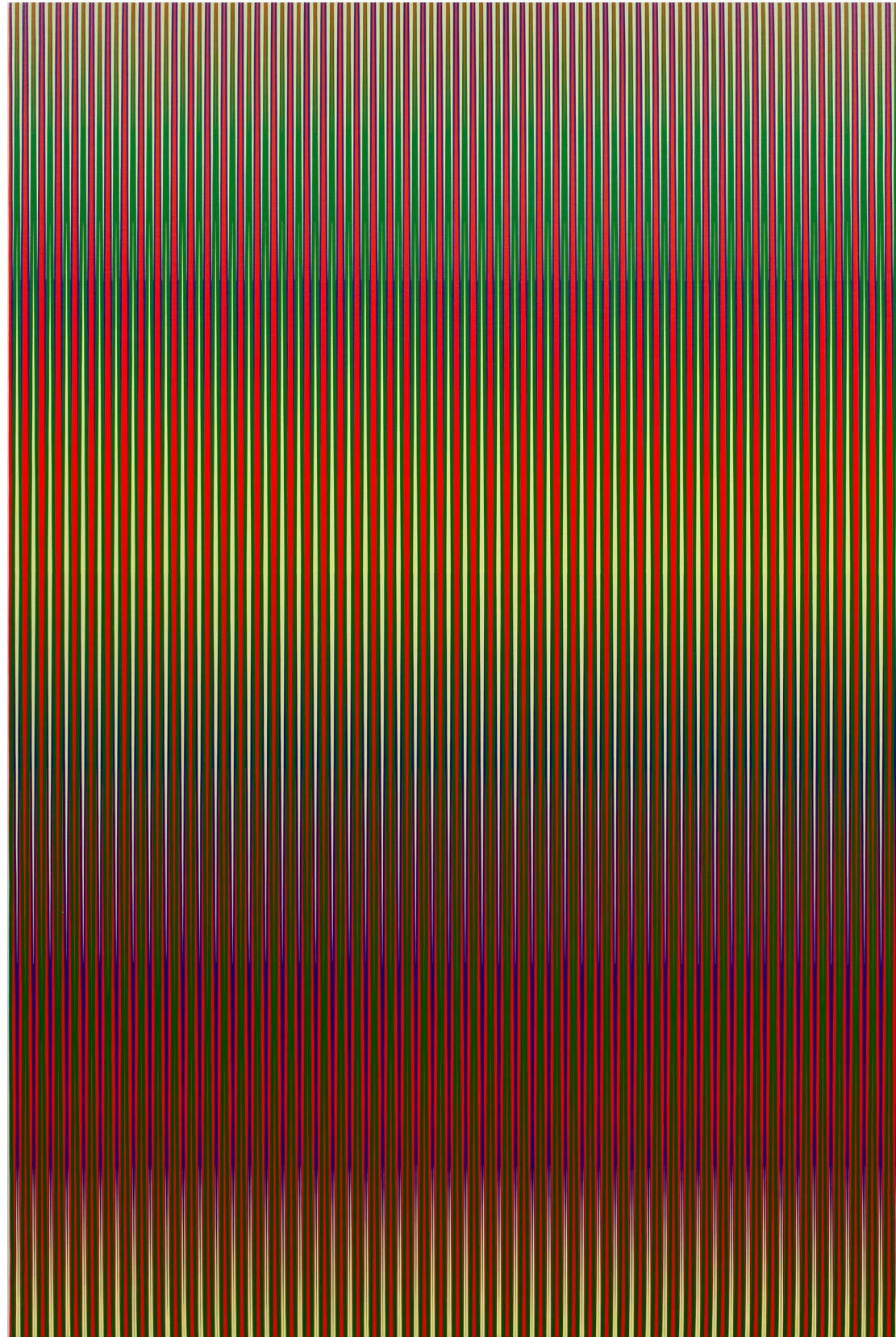
Placed together, the works begin to form connections through their attention to things that are changing. A familiar image can become strange, a personal experience can open onto something wider, and a material can suggest something beyond what it first appears to be.

The exhibiting artists are Adam Abas, Anas Afandi, Hirendran Sivaganam, Kevi Sze, Ong Hieng Fuong, and Wong Xiang Yi.

Adam Abas

Adam Abas builds each painting through a fully manual process. A composition starts as a digital file, revised many times in Adobe Illustrator to work out the spacing of the intervals, before any of it reaches the canvas. From there, everything is done by hand. A 0.2mm mechanical pencil marks registration points across the surface, and each strip is masked individually with precision tape. No projector is used at any point. Colour is built up in three to seven thin coats of Golden Fluid Acrylics, with no mediums added, so the finish stays flat and fully saturated. There is no blending and no painting over mistakes. The small imperfections that remain, a line that tapers slightly off, an edge that shifts a fraction from the next, are left in place. Abas treats them as a record of the time the work took, and in a way, a record of himself.

The precision has a purpose. Line spacing and colour frequency are constantly changed in tone and amplitude for each canvas to produce a specific optical vibration, one meant to reach the viewer's physical response before interpretation does. Abas describes this as a search for common ground beneath the differences between people, a different plane where language and identity don't apply.



same-same, different-different

Acrylic on canvas

177cm x 118.8cm

2025

This painting started with four colours chosen for having nothing in common, to see whether they would settle into harmony or clash. The result does neither cleanly. What holds the canvas together is a kind of forced balance, a pulse that keeps repeating instead of resolving. The title points to something Abas returns to often: he accepts, as an idea, that other people feel things differently than he does, but says he can never fully make that idea feel true. Identity politics, in his view, tends to divide people into smaller groups. This piece works toward the ground underneath those divisions, toward the soul rather than any single identity, something the eye picks up regardless of who is looking.



Superimposed installation view of
same-same, different-different



in a state

Acrylic on canvas

177cm x 118.8cm

2026

The title describes being caught in a loop, energy moving between two opposing forces with no way out. The painting is built to produce that feeling physically rather than to represent it. The line spacing keeps the eye moving continuously between colour bands, and the effect is close to immediate, a kind of suspension the moment the surface is seen. What follows cannot be slowed down. The initial reaction comes first, and only afterward does the mind begin to process what happened.



Superimposed installation view of
in a state



Posthumous Objects: Infrared Mechanism of 29 Tactile Nodes
Graphite and dried kemboja on paper
70cm x 50cm
2026



Posthumous Objects: Silicate Containment Vessel
Graphite and dried kemboja on paper
70cm x 50cm
2026



Posthumous Objects: Petrochemical Pharmaceutical Enclosure
Graphite and dried kemboja on paper
70cm x 50cm
2026

Anas Afandi

Over two months at Rimbun Dahan, I focused my research on Taman Sari, a garden dedicated to collecting and preserving medicinal and fragrant plants from the Malay Archipelago and the surrounding region. The garden became a model for thinking about culture, how plants carry history and identity, and how systems of preservation shape the narratives built around them.

One plant kept pulling me back. The kemboja (frangipani) is a naturalised, non-native species that carries deep personal significance for me, and it became the entry point for this research. It has grown in Taman Sari for almost forty years and existed in the region for five hundred, yet Rimbun Dahan will not replant it once it dies. The garden's commitment is to retain species native to Southeast Asia, and the kemboja does not qualify. Its eventual disappearance raises two questions that shaped this project. What happens when something culturally meaningful no longer fits within a system built to preserve it? How do we hold onto forms of attachment and meaning that exceed physical material?

Each morning I walked through the garden and gathered kemboja flowers that had fallen overnight, then pressed them. The ritual imitates how cultural meaning forms slowly, through repetition and time, and it circles a question I keep returning to: how does a species from Mexico end up woven into the spirituality and mysticism of the Malay world?

The residency was less about finishing pieces than about doing the research itself. I borrowed methods from botany and archaeology, collecting, documenting, examining fragments. Several projects have grown out of that process and will develop further in the coming months.

Posthumous Objects

I return to three broken artefacts from an earlier work, *'Tapak Pembakaran'* (2020), each connected to my late grandfather. I redrew them in an archaeological visual language, then speculate on their missing pieces using dried kemboja petals, a material tied to my late grandmother. Outside my own memory, these two forms of inheritance

share no historical connection. Bringing them into one system lets me imagine an archive where memory counts as part of the artefact. The reconstruction works as a proposition. It doesn't restore anything. It functions closer to an obituary, one that preserves not my grandparents' lives but the conditions that let their traces persist.

The work asks what a system of preservation actually preserves. More broadly, what authority do institutions hold when they decide what counts as native or non-native, important or unimportant? That kind of decision shapes how we understand our surroundings, our history, even the natural world around us.

I have spent years revisiting museums, and I keep noticing the gap between what can be recovered and what can be remembered. The intangible documents interest me most, the memory, the history, the lived experience attached to an object, everything that exceeds documentation. In Southeast Asia especially, oral history and inherited practice have always carried culture forward. Some of it survives. Some gets lost.

So what happens when an institution meets something it cannot fully hold, the way Rimbun Dahan meets the kemboja tree? I want to test what happens if I treat my own memory as a form of scientific record, building an archive where the intangible and the lost get materialised and placed in the same vitrine as the artefacts. I don't yet know how institutions would work around that kind of information, but that uncertainty is part of what I'm exploring.

I'm not trying to settle what's right or wrong here. I'm more interested in the assumptions built into these procedures of classification and preservation. The archaeological drawing gives each fragment a structure, an appearance of certainty. The petals refuse that structure. They enter the reconstruction precisely because they belong to uncertain territory. They can't prove anything about the artefacts, but they carry a kind of knowledge that matters to me.

My late grandparents gave me the reason to do this work. The archive is the system I'm testing and the reconstruction is the experiment. I intend to keep developing it into other forms, partly to keep challenging myself against this idea. If that goes well, it might bring some closure to this grief.



FROM LEFT TO RIGHT: Superimposed installation view of
Posthumous Objects: Infrared Mechanism of 29 Tactile Nodes, *Posthumous Objects: Silicate Containment Vessel*, *Posthumous Objects: Petrochemical Pharmaceutical Enclosure*



Child's Play

UV print on synthetic paper, mounted on wood, aerosol on hair extensions

Approx. 115cm x 150cm (Top: 70cm x 150cm, bottom: 45cm x 70cm)

2026

Rooted in an ongoing study of Malaysian-Tamil communities online, Hirendran Sivaganam's '*Child's Play*' takes its raw material from Facebook, where photographs of boyhood accumulate and circulate outside anyone's original intention for them. The artist collages and condenses these found images into a single archival field, tracing how ordinary pictures of boys carry, without much notice, ideas about masculinity, cultural identity, and violence.

Hair extensions hang beneath the collage, pulling the flat, screen-bound image into three dimensions. A protective symbol sprayed onto the extensions marks an act of cultural safeguarding, set against a backdrop of surveillance and violent imagery drawn from the same online source. Vulnerability and safety sit close together in the piece, as do innocence and threat.

Sivaganam's move from screen to the physical plane gives these images a body they didn't have online, and situates one artist's memory of boyhood inside a broader Malaysian-Tamil experience, still being written in the pictures people keep circulating.



Superimposed installation view of
Child's Play



The Toymaker's Silent Parade / 《静默巡游》

Watercolor on Baohong Artist Grade Paper

56cm x 76cm

2025

Time has carried and has changed me away from the scenery I first knew, but it never took the habit of looking back. Somewhere between memory and imagination, curiosity, longing, and dreaming still hold on, unattached to any particular age. Time, childhood, memory, and imagination are the starting points here, building a parade drawn out of memory's depths.

Memory is never whole, continuous, or objective. It forms instead from fragments, images, and feelings woven together. The figures and toys overlap and fall out of place, like little pieces that reality and imagination have left scattered across time.



Superimposed installation view of
The Toymaker's Silent Parade / 《静默巡游》



Stranger / 《陌生人》

Watercolor on Baohong Artist Grade Paper

118cm x 78cm

2025

We stand close, but you don't know who I am.

Sometimes the deepest distance between people has nothing to do with how far apart they stand. It comes from not truly seeing each other. Closeness and estrangement sit side by side in these pieces. Figures lean into one another, cut apart, layered, hidden, until identity turns uncertain and hard to place.

What we see, is it the real person facing us, or the image we've placed onto them? Each choice made across a life can slowly shape who a person becomes.

Some decisions, once made, change the course of everything after.



Superimposed installation view of
Stranger / 《陌生人》



Uncle watering the tree

Oil on canvas

150cm x 120cm

2025

'Uncle watering the tree' comes from an everyday scene I often saw in the evening. Whenever I left my studio, I would see the uncle from the opposite house watering the tree.

These evenings were very ordinary, slightly tired and lazy. There were often people driving home after work, children playing on the street, and stray dogs wandering around. Everything seemed normal, but the more I saw this scene repeat itself, the more it began to feel unfamiliar.

I kept wondering what kept the uncle there every evening, watering the tree, and what he might be thinking about. I was not only looking at him, but also at the repetition of everyday life. There is no real answer to this. This painting comes from that familiar moment when an ordinary scene begins to feel distant



Superimposed installation view of
Uncle watering the tree



"This way to fly"

Oil on canvas

60cm x 80cm

2024

"This way to fly" comes from a memory of returning to Malaysia by plane. Each time I looked out from the airplane window, I would see endless oil palm plantations below.

After landing, I saw an AirAsia advertisement with three flight attendants pointing at a toy airplane, alongside the slogan *"This way to fly."* When I returned home, the car porch at my house was being renovated. It had become an empty cement floor, with an oil palm plantation behind it. But somehow, I imagined the three flight attendants standing there.

I am not sure why this image appeared in my mind. It felt funny, strange, and slightly absurd. The painting comes from this unexpected meeting between travel, advertising, home, and the current Malaysian landscape.



Superimposed installation view of
"This way to fly"



Watching Gudang Garam

Oil on canvas

60cm x 50cm

2025

'Watching Gudang Garam' comes from my childhood memory of looking at everyday images. Gudang Garam is a cigarette brand commonly seen in rural and small-town areas in Malaysia. Growing up in a fishing village, I often saw its discarded cigarette boxes around me.

As a child, I was very sensitive to images. Whenever I saw this cigarette box, I would look at the logo and imagine myself entering the image, wandering inside its world. To me, it was not just a piece of packaging, but a small doorway into another space.

This painting is a way of looking back at childhood. Even now, when I return to my hometown and see this familiar cigarette box again, it brings me back to that childhood feeling of looking, imagining, and drifting through images.



Superimposed installation view of
Watching Gudang Garam

Wong Xiang Yi

Wong Xiang Yi's subject matter grew out of research she did during her undergraduate and graduate studies in Hong Kong and Taiwan, where a curiosity about Japanese BL (Boy's Love) subculture led her to take Gender Studies courses at The Chinese University of Hong Kong. That research turned into a search for herself, and she has worked with the human figure ever since, often based on her own face. Early figures were slender young men. Over a decade of practice they shifted into androgynous, gender-neutral, child-like forms she calls "humanoid vessels," built to carry her thinking rather than stand in as idols to worship. She pays close attention to eyelids, fingers, and toes, the small places where she thinks complex feelings show up most clearly.



Consolation

Silver leaves, gold leaves, silver mud, gold mud, ink, Eastern gouache and rock pigment on canvas with copper hanger

40cm x 135cm

2022

Wong made 'Consolation' during the MCO (Movement Control Order), when the pandemic was reshaping daily life for everyone at once. Instead of painting that crisis directly, she went looking for something smaller and more personal to hold it against, and landed on a memory of her father's hands wrapped around a steelyard weight in his traditional Chinese medicine shop. That image became the center of the painting, a private measure set beside a public catastrophe.

In the painting she includes crape myrtles (Pokok Bungor), a roadside flower so ordinary that most people walk past it without noticing. Local tradition uses it to ease leg pain in the elderly, and that overlooked kind of care runs through the whole piece, offering comfort in a form easy to miss unless you know to look for it.

The canvas is shaped after the decorative Neo-Mughal vent blocks on Bangunan Sultan Abdul Samad, Kuala Lumpur, so a piece of local architecture carries the country's own weather into the work without ever stating it outright. That same restraint carries through in how she built the surface. A deep black spreads across the upper half of the canvas, and gold leaf in several shades fills the bottom, the two facing each other down the length of the frame. The contrast holds the confusion many of us felt during the pandemic alongside a hope that stayed with it.



Superimposed installation view of
Consolation



Cradle Song

Ink, plant-based pigment, water-refined pigment, gold paint on silk

92cm x 60cm

2026

'Cradle Song' draws on the story of the Siamang in 'Orang Asli Animal Tales'. In the forest, the Siamang earns respect for its size and judgment, stepping in as mediator or problem-solver, until age catches up with it. In the tale, a tiger attacks a young monkey and the other monkeys turn on the elderly Siamang, pushing it to answer for the attack. It no longer has the strength to fight. Its son takes the father's place instead, driving the tiger off alone. Left behind, the aging Siamang starts calling into the forest, its throat sac vibrating with each cry, hoping the sound will guide its son home.

The curtains layered through the painting double as a stage for the fable and as the dense canopy of the rainforest. Acacia Mangium appears throughout the composition; its Chinese name carries the sense of longing, standing in for the father's wait. The two figures each hold an instrument. One holds a Sape (traditional boat lute), tied to local indigenous culture. The other holds a tambourine, an instrument recognised well beyond this region, a choice meant to carry an indigenous story through a visual language wider audiences can read. Both figures wear cloaks patterned with Batik tiger motifs. Keeping the tiger as a pattern rather than presence, absent from the Siamang's space, was a way of showing mercy toward the aging animal.

The technique marks a shift from earlier work. Water-refined pigment appears only on the cloaks this time. The rest of the painting relies on plant-based pigment, which gives the surface more transparency and a lighter, breathing quality. That choice sets up a visual contrast: transparent layers fill the upper part of the composition, and the yellow tassels of the Acacia Mangium pull the eye down toward the denser, heavier pigment on the cloaks. Inside that denser fabric sit the tiger motifs, worked into the batik pattern rather than announced outright, so the story only comes together once a viewer has looked closely enough to find them.



Superimposed installation view of
Cradle Song



Installation view at Wei-Ling Contemporary



Installation view at Wei-Ling Contemporary



Installation view at Wei-Ling Contemporary

ABOUT THE ARTISTS

ADAM ABAS (B.1976)

Adam Abas (he/him) is a painter based in Kuala Lumpur, Malaysia. He studied Modern and Classical Chinese at SOAS, University of London, and developed his painting practice on his own terms. His work appeared in the 2002 group exhibition *The Teaching of Drawing* at the National Art Gallery in Kuala Lumpur, and he was longlisted for the Jackson's Art Prize in 2025 and again in 2026.

Abas grew up with mixed heritage, and that experience sharpened his sense of how identity politics can produce exclusion rather than belonging. His work answers those divisions directly, aiming for a shared human frequency instead of a fixed category. He has never fully understood how another person's feelings could differ from his own. He accepts the idea in principle. In practice, relating to someone else directly, seeing through their eyes, still feels nearly impossible.

That paradox drives his current practice, a body of large-scale abstract paintings built from precise hand-drawn linear layouts and multiple layers of fluid acrylic. Abas works through what he calls line frequency, colour relativity and spatial tension, choosing structural logic over illustrative narrative. His aim is to locate the biological ground people share, and to transmit visual energy directly through the paint itself. Each canvas functions as its own physical object, a record of labour that no other hand could reproduce, and each one is a deliberate attempt to find a frequency that reaches past language and identity to something people hold in common.

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ANAS AFANDI (B.1991)

Anas Afandi (he/him) (b. 1991, Malaysia) is a Kuala Lumpur-based artist whose practice spans drawings, paintings, sculptures, and installations. His work offers nuanced perspectives on the interconnectedness and dynamic relationships within the natural world, historical narratives, and cultural identity. Prompting contemplation on their impact on contemporary society.

Drawing has always been the cornerstone of Anas' practice. His works explore the boundaries between art and life, fact and fiction, as well as, design and function. Often drawing from his personal experiences and memories, Anas believes that art should be deeply personal and closely tied to its creator. Constantly evolving, as the artist evolves through life's experiences and emotions. By reflecting his experiences in his artworks, Anas is able to question the role of art in human life.

The conceptual underpinnings of his work are rooted in his close relationship with nature, a connection established during his upbringing in a familiar natural environment. His interests in history, archaeology, and botany often inform his art; with the environment serving as the foundation for his work. Anas views himself as a vessel, channelling ideas derived from this foundation, with the resulting artwork becoming a fusion of both the artist's touch and the environment's influence.

Anas has participated in several group exhibitions, including *Interwoven Realities* at HARTA Space, Kuala Lumpur (2024), *WLG Ignite* by Wei-Ling Gallery at GMBB, Kuala Lumpur (2021), *WLG Incubator Young Artist Show* at Wei-Ling Contemporary, Kuala Lumpur (2020), *Drawings Matter* at HOM Art Trans, Kuala Lumpur (2019), and *SH/FT: A Contemporary Art Show* at White Box, Kuala Lumpur (2019) and has recently done his first solo exhibition at Wei-Ling Gallery (2024).

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HIRENDRAN SIVAGANAM (B.1996)

Hirendran Sivaganam (they/them), also known as Hirashe, is a multidisciplinary artist based in Kuala Lumpur working across digital collage, video, and installation. Their work often draws on the diasporic symbolism of the communities they belong to, alongside the natural world, and pushes those references through the tools of contemporary digital production. The practice traces the space between personal memory, dreams, and lived reality, building images that feel suspended somewhere between the concrete and the imagined.

Colour and material recur as a kind of vocabulary across the work: chrome surfaces that seem to run and pool, and tones pulled from soil and earth. Each piece lays out a version of the natural world in flat pixels, one the artist seems to move through rather than simply depict. Identity runs as a persistent question underneath the work. Hirendran has described the self less as a fixed thing than as several overlapping circles, small and partial, crossing into each other. That image of layered, incomplete selves shapes how they approach ambiguity, treating it as a starting point for the work rather than something to resolve.

They received a BSc (Hons) in Architecture from Taylor's University, Malaysia, in 2019 and have exhibited locally and internationally, including *Hanging Garden* by Tenthaus in Oslo (2025), *Apophenia: Perceiving Meaningful Patterns in Random Data* at Ritual Cafe, Penang (2025), *Paraphrase Part 1* at A+ Works of Art, Kuala Lumpur (2023), and *Despite it All This Fertile Soil Remains Stained* at Findars Art Space, Kuala Lumpur (2022). Their work has also appeared in virtual exhibitions, including a solo online show, *POTLUCK ☆ 2.01* (2023), and *Wawasan Directory with Cloud Projects* (2021).

Their work has been featured in *Process Magazine* (2026), *NOWNESS Asia* (2025), *SEARCH Magazine Vol. 2* (2024), and *Coeval Magazine* (2021).

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ABOUT THE ARTISTS

KEVI SZE (B.1986)

Kevi Sze (he/him) (b.1986, Muar, Johor, Malaysia) is a Malaysian artist based in Kuala Lumpur. He received a Diploma in Graphic Design from Tunku Abdul Rahman University College (TARUC) in 2007.

Trained in graphic design rather than fine art, Sze works primarily in watercolor, moving through the space between figuration and abstraction. His paintings center on the human figure, broken into fragmented structures and expressive forms that let a viewer approach the subject gradually rather than meet it head on. His work draws on lived experience, both what is visible on the surface and what sits underneath it, holding onto the emotional residue of daily life.

His work has been recognized internationally, including as a finalist for Splash 27: The Best of Watercolor (Artists Network, USA, 2026) and with merit awards at the Singapore IWS International Watercolour Exhibitions (2021, 2024) and the International Watercolour Masters (2021). He was shortlisted for the UOB Painting of the Year in 2016.

He has exhibited across the region at festivals including Fabriano in Acquarello, the Urbino in Acquarello International Festival, and the CAT AIR Malaysia International Watercolour Festival, and internationally at the Qingdao International Master Artists Invitation Exhibition (2024) and the IMWA Colorful Asia International Watercolour Exhibition (2022).

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ONG HIENG FUONG (B.1995)

Ong Hieng Fuong (he/him), known as Hieng, is a Malaysian artist from Tanjung Sepat, Selangor, currently based between Chongqing and Kuala Lumpur. Working across painting and printmaking, his practice draws from the people, places, and everyday rhythms of his hometown. Through meticulous depictions of figures, architecture, and objects, Hieng preserves fragments of ordinary life while reflecting on the social and cultural changes that shape contemporary Malaysia.

Hieng holds a Bachelor's degree in Fine Arts, majoring in Printmaking, from the Central Academy of Fine Arts, Beijing, and is currently pursuing an MFA in Printmaking at Sichuan Fine Arts Institute, Chongqing. His recent exhibitions include *Innocent Bystander* at The Back Room, Kuala Lumpur (2026), the *Ilham Art Show* at Ilham Gallery, Kuala Lumpur (2025), *Carving Dissensus: Contemporary Printmaking Practice in Inter-Asian Context* in Switzerland (2025), and *Marka/Matriks* at Salihara Gallery, Jakarta (2025). He has also participated in Art SG and Art Jakarta.

His accolades include the UOB Painting of the Year Bronze Award (2025), Thematic Creation Awards from the Central Academy of Fine Arts (2023, 2024), the UOB Painting of the Year Gold Award (2019), and the UOB Painting of the Year Most Promising Artist and Nando's Art Initiative Grand Prize (2017). He was also a resident at Rimbun Dahan in Kuala Lumpur in 2021.

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WONG XIANG YI (B.1987)

Wong Xiang Yi (she/her) (b. 1987, Kuala Lumpur) received her Bachelor of Fine Arts from the Chinese University of Hong Kong in 2010 and Master of Fine Arts from Taipei University of the Arts in 2016.

Trained in traditional Lingnan Chinese ink painting and influenced by China's New Ink Painting movement, Japanese Nihonga, and contemporary approaches to ink developed during her studies in Taiwan, Wong has developed a distinctive visual language that incorporates Malaysian traditions such as batik and Islamic miniature painting. Her practice draws on mythology and symbolism from Malaysia's multicultural landscape, including Hindu epics, indigenous stories, and national histories. By deconstructing and reassembling these symbols, she brings multiple cultural histories into dialogue within a single composition.

Wong also explores gender, identity, and desire through the Japanese manga subculture of Boys' Love (BL), using it as a lens through which to consider contemporary understandings of sexuality and identity while negotiating its imagery through the formal discipline of ink painting.

Her work has been exhibited internationally, including at Tainan Art Museum, Taiwan, and the National Art Gallery, Kuala Lumpur. She completed a year-long residency at Rimbun Dahan in 2018, which culminated in the solo exhibition *You Belong to Night*. Her work was also featured in *100 Painters of Tomorrow* (Thames & Hudson, 2014).

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To accompany *Emergent Thresholds* by Adam Abas, Anas Afandi, Hirendran Sivaganam, Kevi Sze, Ong Hieng Fuong, and Wong Xiang Yi from 8 September – 10 October 2026

Gallery Information

Free Admission for visitors.

Operating Hours:

10 AM – 6 PM (Tuesday to Friday)

10 AM – 5 PM (Saturday)

Closed: Sundays, Mondays, and Public Holidays

Image Courtesy : Wei-Ling Gallery, & the artists (Adam Abas, Anas Afandi, Hirendran Sivaganam, Kevi Sze, Ong Hieng Fuong, and Wong Xiang Yi)

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