Booth B3
28 October – 1 November 2026

WLG IGNITE by Wei-Ling Gallery

FEATURE WALL

Khabir Roslan
SEBELUM CAHAYA (BEFORE ILLUMINATION)
Medical gauze, compost soil, burnt red soil, fiber thread
11ft x 23ft (flat)
2026

SEBELUM CAHAYA is a wall installation made from folded medical gauze coated with compost soil and burnt soil. Through a labor-intensive process of repetition, folding, cutting and gathering, I interlock individual gauze units that are inspired from the structural logic of tanggam and traditional Malay architecture language.

The individual elements gather into a larger whole in which fragility and flexibilities coexist. Repetition is at the focus of this work, generative and contemplative in nature. The repetitive folding of each unit resonates with the rhythmic concept of *zikir* (remembrance of God), and with the basic principles of Islamic geometric and arabesque traditions in which multiplicity is reconfigured and reintegrated into recurring patterns. Repetition for me is more than simply a formal system, it is a direction toward continuity through focus, remembrance, and return.

The artwork is read in multiple layers. On a material level, gauze is a material of care that remains open. It holds without sealing, supports without fixing, and allows transformation to continue. Compost soil can be interpreted as cycling processes of decomposition and renewal. Burnt soil, on the other hand, is the residue of heat, breakage, and persistence. On the perceptual level, I reflect upon existence as a condition of interconnectedness. The interdependence of these forms mirror the notion of quantum physics, where no element exists in separate and alienation, but through its relation with one another. At the same time, the triangular arrangement of the burnt-soil motifs suggests a movement of gathering and ascent, a gradual ordering of multiplicity toward unity, much like a single cell dividing and organizing into a living system.

Rather than being presented as a flat surface, the artwork is suspended on the wall by gathering, folding, and settling into a wavy terrain. The topography transforms the work from a patterned field into a spatial condition in which shadow becomes an active material. Through these folds, visual certainty is interrupted, suggesting a condition of ongoing becoming. Lastly, *SEBELUM CAHAYA* inhabits the gap before emergence in the moment when form has not yet formed, relation has already begun. Within this suspended condition, repetition becomes remembrance, matter becomes transformation, and multiplicity gathers toward unity.

Wei-Ling Gallery

CIMB ARTOBER

Booth B3
28 October – 1 November 2026

WLG IGNITE by Wei-Ling Gallery

Adam Abas
candy
Acrylic on canvas
177.8cm × 120cm
2024

A dense field of bright, highly saturated colour generates a playful, shifting movement across the canvas, recalling candy wrappers from trips to candy stores with the artist's wife. By locking vibrant hues (warm oranges and reds that transition into brilliant blues, pinks, and purples) within a strict parallel layout, the painting captures the lively, uplifting energy of those visits, translating the visual excitement of those environments into physical form. Instead of a literal picture, the tightly spaced lines allow the colours to fizz and blend, turning an everyday routine into an energetic optical rhythm.

africa
Acrylic on canvas
177.8cm × 120cm
2024

The auditory environment of John Coltrane's "Africa" (from the album Africa/Brass) indirectly established the chromatic pitch for this canvas. The track's atmosphere, a dense combination of a dark jungle, intense heat, and blaring horns, translates directly into the specific colour relativity chosen for the piece. While the geometric framework remains a structural constant, the dense fields of orange, red, green, and yellow parallel the music's heavy, driving momentum.

in the dark (crimson and scarlet)
Acrylic on canvas
167.6cm × 119.3cm
2025

This canvas is based on the sensory isolation of lying underwater and looking at the sun with closed eyes. The physical effect of light filtering through skin and blood determined the dark, quiet colour palette of the piece. By compressing deep fields of crimson, dark green, and purple within tightly masked lines, the interacting colours translate that submerged, internal state into a direct, physical viewing experience.

untitled (red, blue, pink and purple)
Acrylic on canvas
177.8cm × 120cm
2024

Built entirely around the physical act of painting and the interaction of pure colour, this piece stands on its own without pointing to any outside influences. By focusing strictly on the tight vertical lines, the work serves as a straightforward record of the time, discipline, and focus required to create it. The canvas relies on optical mixing from a distance: an upper warm white and intense red blend to form a warm virtual pink, while the lower red and purple interact to produce a cooler optical pink. This constant optical shifting gives the canvas a highly active, vibrating surface.

Wei-Ling Gallery

CIMB ARTOBER

Booth B3
28 October – 1 November 2026

WLG IGNITE by Wei-Ling Gallery

Iwadh Mahadi
Akumulasi Partikel Jiwa I
Acrylic on canvas
148cm x 148cm
2026

Akumulasi Partikel Jiwa II
Acrylic on canvas
148cm x 148cm
2026

Akumulasi Partikel Jiwa examines accumulation as both a material process and a psychological condition. The work begins with the assembly of individual acrylic tesserae, but these fragments are not treated as isolated units or as direct symbols of particular memories, emotions or experiences. Their significance develops through proximity, repetition and relation. As separate pieces gather into a larger surface, they suggest how an inner life is formed through the continual layering of thoughts, memories, sensations and unresolved experiences.

The tesserae retain their individuality while becoming part of a collective structure. This tension reflects the way personal experience is remembered and understood: never as a complete, stable narrative, but as a shifting field of fragments, intensities and associations. Some experiences remain vivid, while others become obscured or altered over time. Meaning does not reside in any single fragment; it emerges through the accumulation and interaction of many partial elements. The surface therefore functions not as a fixed representation of the self, but as a material record of consciousness in formation.

My process is shaped by a tension between control and surrender. I establish the initial conditions through the selection of materials, colours and compositional parameters, but the work is not fully determined in advance. As I place each tessera, decisions develop through repetition, instinct and close attention to the relationships forming on the surface. At times, the process becomes absorbed and almost trance-like, allowing actions to continue without being governed entirely by conscious planning. This state does not eliminate intention; rather, it shifts intention from controlling every outcome to remaining receptive to what the process reveals.

Through this method, making becomes a way of encountering thoughts and emotions as they arise. The work does not simply illustrate an existing psychological state. It produces a situation in which that state can be observed, negotiated and transformed through material action. The repetitive placement of the tesserae creates a rhythm of attention, while the gradual expansion of the surface makes visible the accumulation of decisions, hesitations, impulses and revisions that would otherwise remain internal.

The resulting compositions may begin from different degrees of structure. Some are guided by a more deliberate arrangement, while others develop through a less predetermined sequence of choices. In both cases, order is neither entirely imposed nor entirely absent. It emerges through the interaction between an initial framework and the unpredictable consequences of each subsequent placement. What appears spontaneous is therefore grounded in a sustained process of selection and response.

Wei-Ling Gallery

CIMB ARTOBER

Booth B3

WLG IGNITE by Wei-Ling Gallery

28 October – 1 November 2026

Accumulation becomes, in this sense, both a method of construction and a form of inquiry. It allows scattered experiences to be held together without forcing them into a single, coherent explanation. The work acknowledges the desire to organise inner experience while also recognising that certain aspects of memory, grief and identity resist resolution. Its structure remains open, layered and provisional, reflecting a self that is continually shaped by what is remembered, what is suppressed, what is repeated and what is still being understood.

Akumulasi Partikel Jiwa ultimately proposes that the inner self is not a singular or finished entity, but an accumulation in progress. Through the gathering of acrylic fragments, the work gives physical form to the ongoing negotiation between fragmentation and coherence, memory and transformation, intention and uncertainty. The surface becomes a record not of a completed state of being, but of the continuous process through which experience is assembled, reassembled and given meaning.

Wei-Ling Gallery

CIMB ARTOBER

Booth B3
28 October – 1 November 2026

WLG IGNITE by Wei-Ling Gallery

Khabir Roslan
Tajalli Rupa Hakikat Nya Fana (Manifestation of Form, the Reality of Impermanence)
Oil paint, compost on raw jute
183cm x 122cm
2026

Tajalli Rupa, Hakikat Nya Fana reflects on the changing nature of existence, where everything that takes form is subject to transformation and eventual disappearance. The title draws upon two ideas within Islamic philosophy: *tajalli*, understood here as manifestation or the revealing of existence through form, and *fana,* referring to the impermanent nature of worldly existence.

At the centre of the painting, a dark blue-violet circular field is surrounded by gradual transitions of green, yellow, orange and red. The movement of colour suggests different states of existence, from darkness and stillness to warmth, intensity and expansion. Rather than representing a fixed object, the circle becomes an ambiguous space that may resemble a cell, an eye, or a larger cosmic body. Fictional microorganism-like forms appear within and around this field, suggesting the continuous movement of life and the processes of change that occur beyond ordinary human perception.

Repeated vertical lines of compost soil extend across the raw jute, bending around the circular composition to create an optical illusion of depth and spatial distortion. These lines introduce a tension between the stability of geometric repetition and the changing forms beneath them. As the viewer moves between different distances, the circle appears to expand, contract or shift in space. The painted forms are alternately revealed and concealed, as I understood that what we perceive is only a partial understanding of a reality that remains in constant transformation.

Compost soil plays an essential role in this relationship. Formed through the decomposition of organic matter, it carries the physical traces of decay and renewal. Its dark, uneven texture contrasts with the luminous colours of the painting, bringing together two seemingly opposing conditions: the emergence of life and its eventual return to the earth. These repeated lines suggest an attempt to establish order, while their natural imperfections remind us that change cannot be completely controlled.

Wei-Ling Gallery

CIMB ARTOBER

Booth B3
28 October – 1 November 2026

WLG IGNITE by Wei-Ling Gallery

Khabir Roslan
Rahim Semesta Sulur Niskala (Womb of the Universe, Tendrils of the Unseen)
Oil paint, compost on raw jute
183cm x 122cm
2026

This avant-garde painting explores the interconnected relationships that sustain life, reflecting on the idea that no living being exists independently of its surrounding environment. The title brings together two poetic ideas: *rahim semesta*, suggesting the universe as a nurturing space where life emerges, and *sulur niskala*, referring to the unseen connections that extend between different forms of existence.

At the center of the painting, a luminous yellow field gradually moves into orange, deep violet, blue and green. These shifting colors suggest the different conditions that coexist within a living environment, where life is constantly developing and transforming. The circular composition may be understood as a cell, a living body, or a larger ecosystem. Within it, fictional microorganism-like forms move across the colored surface, suggesting the invisible activities that contribute to decomposition, regeneration and ecological balance. Some extend beyond the circular boundary, reflecting how life continuously interacts with its surroundings.

Across the surface, repeated vertical lines made from compost soil bend around the circular composition, creating an optical illusion of depth and movement. The lines suggest an invisible gravitational field, a space in which different forms of existence are held together and influence one another. From a distance, the circle appears to expand and occupy a three-dimensional space, while a closer look reveals the organisms partially concealed beneath the compost.

The compost soil, produced through the gradual decomposition of organic matter, introduces a physical process of transformation into the painting. Although the lines follow a repeated structure, their slight irregularities reveal the natural behavior of the material, allowing order and imperfection to coexist. Through the relationship between color, organic forms, repetition and material, I reflect on life as a continuous process of interaction and renewal. What appears to exist independently is always connected to something beyond itself.

Booth B3
28 October – 1 November 2026

WLG IGNITE by Wei-Ling Gallery

Lee Mok Yee
Pyramid No.13
Wooden pyramid, wood, mirrored stainless steel
114cm x 115cm x 5.4cm
2021

Pyramid No.20
Wooden pyramid, wood, mirrored stainless steel
112cm x 112cm x 4.6cm
2023

Pyramid No.23
Wooden pyramid, wood, mirrored stainless steel
54cm x 108cm x 4.6cm
2023

Pyramid No.24
Wooden pyramid, wood, mirrored stainless steel
92cm x 102cm x 4.6cm
2023

Pyramid No.28
Wooden pyramid, wood, mirrored stainless steel
145.5cm x 70cm x 6cm
2023

Hailing from a family involved in the business of wholesaling, Lee has a familiarity with the patterns of consumer desire thanks to having grown up surrounded by mass-produced wholesale goods since childhood. The present series of works utilises wooden pyramids in varying sizes, normally used as ornamental touches on household furniture and fixtures (toppers on staircase banisters, or patterns on a wardrobe), and mirrored stainless steel cut into small triangles. The pyramids are arranged into random shapes resembling Tetris pieces or pixellated shapes, with the mirrors affixed to different faces of the pyramids. The works, mounted on the walls like paintings yet jutting out and fabricated like sculptures, offer multiple angles for appreciation, with angled viewing offering a different effect from a frontal view. They also have a somewhat interactive or changeable element, by their ability to reflect light and the viewer's face, fragmenting the whole into shards and bouncing off light in different ways. All of the frames have been hand-built in accordance to each work's shape.

Created intermittently over a span of 2 years, the works of *The Pyramid Series* are a practice of repetitive and time-consuming labour. The artist's growing familiarity with his material is charted through his experimentation with different techniques over time, techniques like combining multiple sizes of wood in a single work, or playing with different colours of wood and mirrors, or sawing off the edges of the work to create a rounded form (thus breaking the "rules" of the arrangements by interfering with the pyramids' original shape). The variety of works within the show gives us a sense of an artist who's constantly appraising the properties of his material anew.

The Pyramid Series expands a few other existing tendencies in Lee's work. Arrangements of similar (often mass-produced) items is a recurrent feature of his practice, with past examples including his works with incense in 2019 and his works with wood cork in 2021. He has also worked with reflective surfaces as early as his student days in the UK, when he created an outdoor installation using aluminium light reflectors—a work that he reprised with larger mirrors for a piece as part of his online residency, Reciprocal Space, in 2021.

The element of distortion recurs throughout his practice, not merely in his distortion of materials through subverting their original functionality, but also in the distorted self-image, as evidenced here through the use of mirrors. Previous works that explore identity and self-perception were his cut-up tarpaulin self-portrait and portrait etchings into silverware, both created during his residency at Rimbun Dahan in 2022.

Wei-Ling Gallery

CIMB ARTOBER

Booth B3
28 October – 1 November 2026

WLG IGNITE by Wei-Ling Gallery

Nasrul Rokes
Swallowed Gum
Oil and sand on canvas
152.5cm x 152.5cm
2026

Swallowed Gum explores the complexities of memory and the desire to preserve experiences that are bound to fade. Like the sweetness of chewing gum, childhood memories offer moments of pleasure that we wish could last forever.

The act of swallowing becomes a metaphor for our desire to keep that sweetness within us and refuse to let a precious moment end. We absorb these memories, hoping to preserve their sweetness, even as they transform into something beyond our control.

Yet, as time passes, these experiences gradually become fragmented. We remember places, sensations, and emotions, while the details surrounding them slowly dissolve. What remains is an imperfect recollection, suspended between what we remember and what we can no longer retrieve.

Booth B3
28 October – 1 November 2026

WLG IGNITE by Wei-Ling Gallery

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
135cm x 40cm
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.

Wei-Ling Gallery

CIMB ARTOBER

Booth B3
28 October – 1 November 2026

WLG IGNITE by Wei-Ling Gallery

Wong Xiang Yi
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.