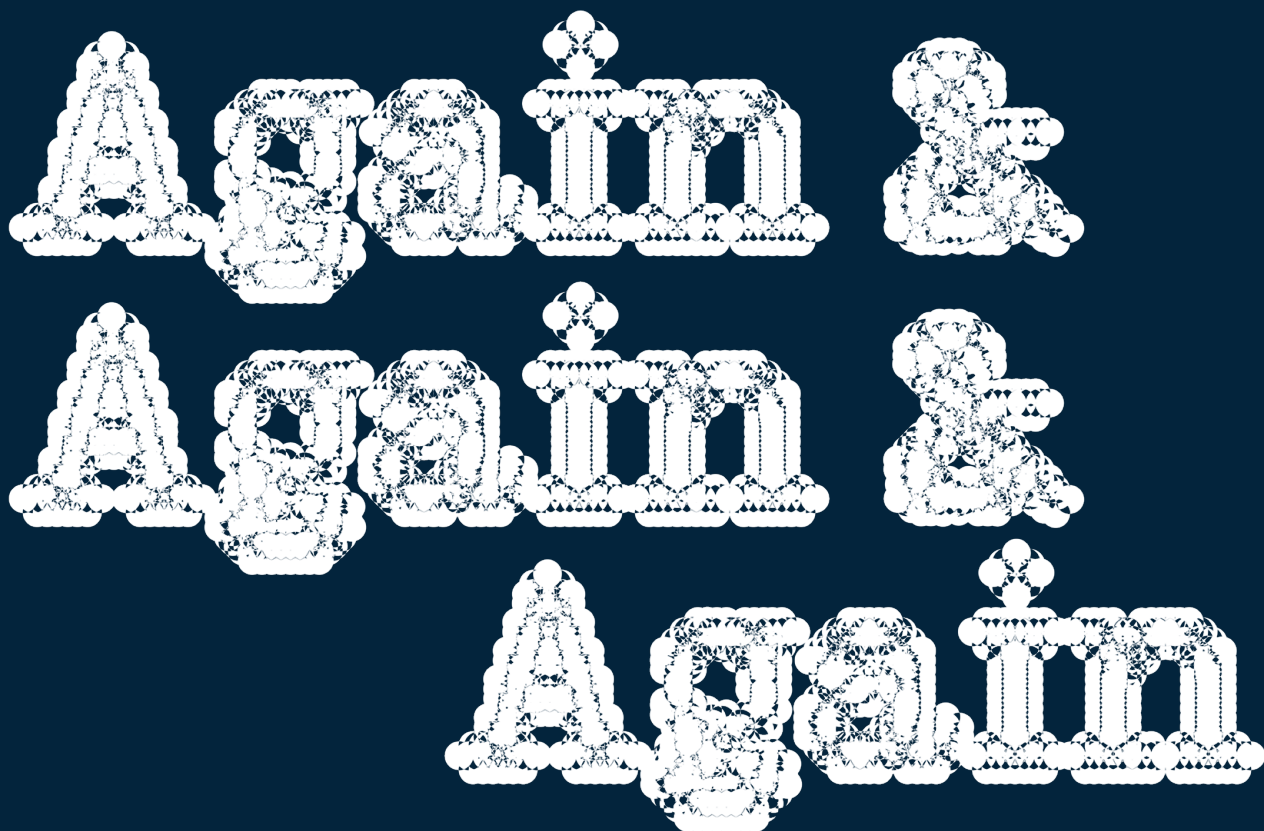


WLG Incubators Young Artists Show 2026



Ejin Sha & Forrest Wong & Mira Ariel Ong

WLG Incubator Young Artists Show 2026

Again and again and again

Ejin Sha & Forrest Wong & Mira Ariel Ong

16 October – 14 November 2026

Wei-Ling Gallery, Kuala Lumpur

The WLG Incubator Programme was launched in 2020 as a platform to highlight and collaborate on projects with progressive artists who are critical towards shaping Malaysian contemporary art today. It was born out of the understanding that each artist deserves a safe space where they can discuss, experiment, and make art, within a supportive environment. The selection process combined curatorial research with an open call, through which artists were invited to share their practices and artistic visions for further consideration.

Following the interview process, the confirmed artists, Ejin Sha, Forrest Wong, and Mira Ariel Ong, worked closely over six months with renowned Pakistani sculptor and the programme's international mentor, Amin Gulgee. Through ongoing discussions and exchanges with Amin, the artists were encouraged to further develop, question, and challenge their practices. The programme was further enriched by the involvement of international guest mentor Ahmet Ögüt, who joined the artists for a session of dialogue and feedback, bringing another perspective to their ongoing development. Gallery Director Lim Wei-Ling and Programme Coordinator Prissie Ong also took part in the discussions and development of the artists' practices.

Wei-Ling Gallery is proud to present '*Again and again and again*', a group exhibition by Ejin Sha, Forrest Wong, and Mira Ariel Ong. This exhibition explores how repetition can become a way of remembering, making, looking and understanding. Across three distinct practices, the artists return to gestures, materials and experiences that shift meaning through repeated encounters.

For Ejin Sha, repetition takes the form of searching for what can no longer be fully recovered. In *Impression Of A Shophouse*, she considers the gaps in her childhood memories and an inherited family story surrounding a house that no longer exists as home. Familiar objects are transformed into speculative fossils, while processes of pressing, rubbing, moulding and casting attempt to preserve traces of something absent. Materials such as sand, resin and bioplastics become ways of thinking about the tension between permanence and disappearance. Rather than reconstructing the past, Sha's works linger in the uncertainty between what is remembered, imagined and recoverable.

Forrest Wong approaches repetition through action. In *The Feast of Acts*, drawing, clay, video and performance become extensions of bodily gestures and everyday activities. Ordinary actions such as eating, walking, measuring and exercising are repeated until they begin to feel unfamiliar, sometimes playful and sometimes absurd. In some of his works movement becomes a form of drawing, while materials and gestures leave behind their own traces. Wong's works invite us to consider how an action can transform from something mundane into a ritual, and how repetition can open up unexpected ways of seeing.

Mira Ariel Ong turns to repetition through the act of looking and being looked at. In *Red Hand*, she examines intimacy, the male gaze and the shifting boundary between the private and the visible, drawing from her experiences as an artist, model and woman. Embroidery and hand sewing, traditionally associated with femininity, become tools through which she confronts the gaze. A recurring red hand suggests touch, possession, comfort, restraint, intimacy and intrusion. Through a folding screen traced with figures from her own body, Mira further unsettles the relationship between viewer and subject, asking where looking ends and being looked at begins.

Together, the three artists approach repetition not as a return to the same point, but as a process through which meaning continues to change. Their works move between memory and imagination, action and trace, intimacy and observation, offering three different perspectives on what it means to return, again and again and again.

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In the Forest of the Second Floor Appears a Red Hand

By *Amin Gulgee*

I do not teach. Thus, when I was asked by Lim Wei-Ling to come on board as a mentor for her Wei-Ling Gallery Incubator, I was apprehensive. I have known Wei since 2004 and I have had several shows at her gallery in Kuala Lumpur. Wei curated an ambitious exhibition of contemporary Malaysian art in 2006 at my gallery in Karachi, the Amin Gulgee Gallery. In 2017, when I was the curator of the inaugural Karachi Biennale, I invited the respected Malaysian artist Ivan Lam for a project in my city which engaged with local school children.

My reluctance to accept this role was overcome by the affection and respect I have for Wei and her husband, Yohan. They both have transformed their art space into much more than a venue for the art market. The Wei-Ling Gallery's ethos is to encourage art awareness throughout Malaysia and promote fresh perspectives. I also have a fondness for the country of Malaysia. Its people have shown me great hospitality and generosity. The food there is to die for.

On March 19th, 2026, Wei and I interviewed seven candidates for the Incubator. Wei asked me to pick one or two of the artists to mentor over the course of the next six months. Each would create a body of work which would be exhibited in her gallery in October. I selected three distinct individuals: Forrest Wong, Ejin Sha and Mira Ariel Ong. This triumvirate led me on an Odyssey in which the sirens sang. I believe that I learnt as much from them in this process as they learnt from me.

Forrest immediately engaged me with his irreverent personality. He would giggle intermittently throughout our Zoom conversations, bringing his face close to the screen. His eyes would wildly glisten as he spoke about his past trajectory as a performance artist. He seemed to have an inclusive practice inviting the audience to participate in his acts. This artist exuded a shamanistic energy and an awareness of the spirits surrounding us. This man with long black hair beckoned me down the rabbit hole into his parallel reality. In this magical realm, nothing is what it appears to be. It is a dreamscape. For Forrest, it is the immediate moment that matters. He relishes collapsing time. He unearths personal and collective memories from the past, placing them in the present, foreseeing what may come in the future. He explains, "A ritual, repetitive movement or seemingly unnecessary gesture may become the beginning of another world. Each act becomes a seed of transformation, passing from body to image, image to object, and action to trace."

In sharp contrast to Forrest, Ejin is a controlled being. With her hair pulled back, the artist is extremely careful when she speaks. Each reluctantly-uttered word is measured. Perhaps Ejin's disciplined communication stems from her education in graphic design in which space is meticulously divided. However, in her work, Ejin courageously enters an area where division is not easily possible. She walks

up a staircase towards a second floor. This second floor was a place from the artist's childhood which she was not privy to. She attempts to excavate, unearth and imagine a level she was never allowed to enter. In the archeology of her practice, many a ghost reside. They appear as objects, signage and landscapes. She processes memory through pressing, rubbing, molding and casting. Ejin writes, "A mold records a presence through absence; a cast becomes something that has disappeared." The artist goes on to muse, "Attending to an image/Inherited story that haunts me/The 'visit' home that hopefully heals my inner child."

Mira Ariel is the youngest of the three artists. This 23-year-old with her hair stylishly cut short addressed me with wide-open, brown eyes. Although the sound of her voice was soft and melodic, I could sense steel within her. After graduating from high school, Mira was planning to go to law school. However, Covid struck and, during the lockdown, she began experimenting with needlework, traditionally considered a seemly pursuit for girls. Her approach, however, was subversive. Her trajectory has engaged in creating images of women in relief from soft fabric and embroidery. She depicts these females in the stark style of a comic book. They are often provocatively dressed, but they are never passive. They confront the viewer with a questioning stare. Mira helps support her art practice through freelance modeling. She is well aware that she is being scrutinized. The artist asks, "Who holds the power? The one looking or the one being looked at?" In her new body of work, an enigmatic red hand appears. Mira notes, "The red hand represents touch, possession and the gaze placed upon the female body. It can suggest comfort or restraint, intimacy or intrusion."

Each one of these three artists that I conversed with were pushing themselves outside their comfort zones. I admired their courage to discover new mediums to express themselves. This process of trial and error was exhilarating. I truly feel that one learns more from one's mistakes than one's successes. Also, what I found fearless about them was that their works were intensely personal and revealing. They allow the viewer to glimpse into their vulnerabilities and hurt. Throughout our dialogue, I discovered much about each artist and it was fascinating for me how different and yet alike they were. Their backgrounds were varied, however each one strived to uncover a truth about themselves.

Forrest, Ejin and Mira invite us into their very separate yet conjoined worlds. It is a reality where shamans speak to nature; where spirits of an unknown level float; where a red hand is placed upon an idealized woman's body. Their universe tells tales of rituals, memories and defiance. It makes me think of the three witches in the opening scene of *Macbeth*, who chant, "Fair is fowl and fowl is fair: Hover through the filthy air." It is within this liminal level of ambiguity that these three artists exist. Their "filthy air" induces us not only to dream, but to also question the world we live in.

Ejin Sha

Impression Of A Shophouse

Impression Of A Shophouse is what I remember, what I have been told, and what I have had to imagine of my natal home. Exploring the concept of an impression as both a mental trace and a physical mark, I create these artworks through pressing, molding, and casting objects associated with infancy and childhood. Through this process, I translate fragments of an inaccessible past into speculative “fossils” of what may have once existed within the walls.

I work primarily with bioplastics, which are used in medical implants to serve as temporary scaffolds. They provide structure and support before gradually breaking down to be replaced by newly grown tissue. This material echoes the shophouse as a site of transition for me, marking a passage from one life into another. In contrast, other materials I use, such as resin, act as containers for a ghost or a fleeting moment, permanently preserving objects and textures in time.

With no direct access to the site today, I carry only a hazy, partial trace of its ground floor, and absolutely no recollection of its upper floor. It feels as if I never lived there at all. To fill the gaps in my memory, and in the absence of any photographic evidence from these two years of my life, I fill the four walls of Wei-Ling Gallery with family accounts, speculation, and Google Maps imagery. I am perhaps fabricating a synthetic memory with physical weight, texture, and permanence, to reclaim a time that was lost to me.



INSTALLATION VIEW AT WEI-LING CONTEMPORARY



Signage I Imagine Was There

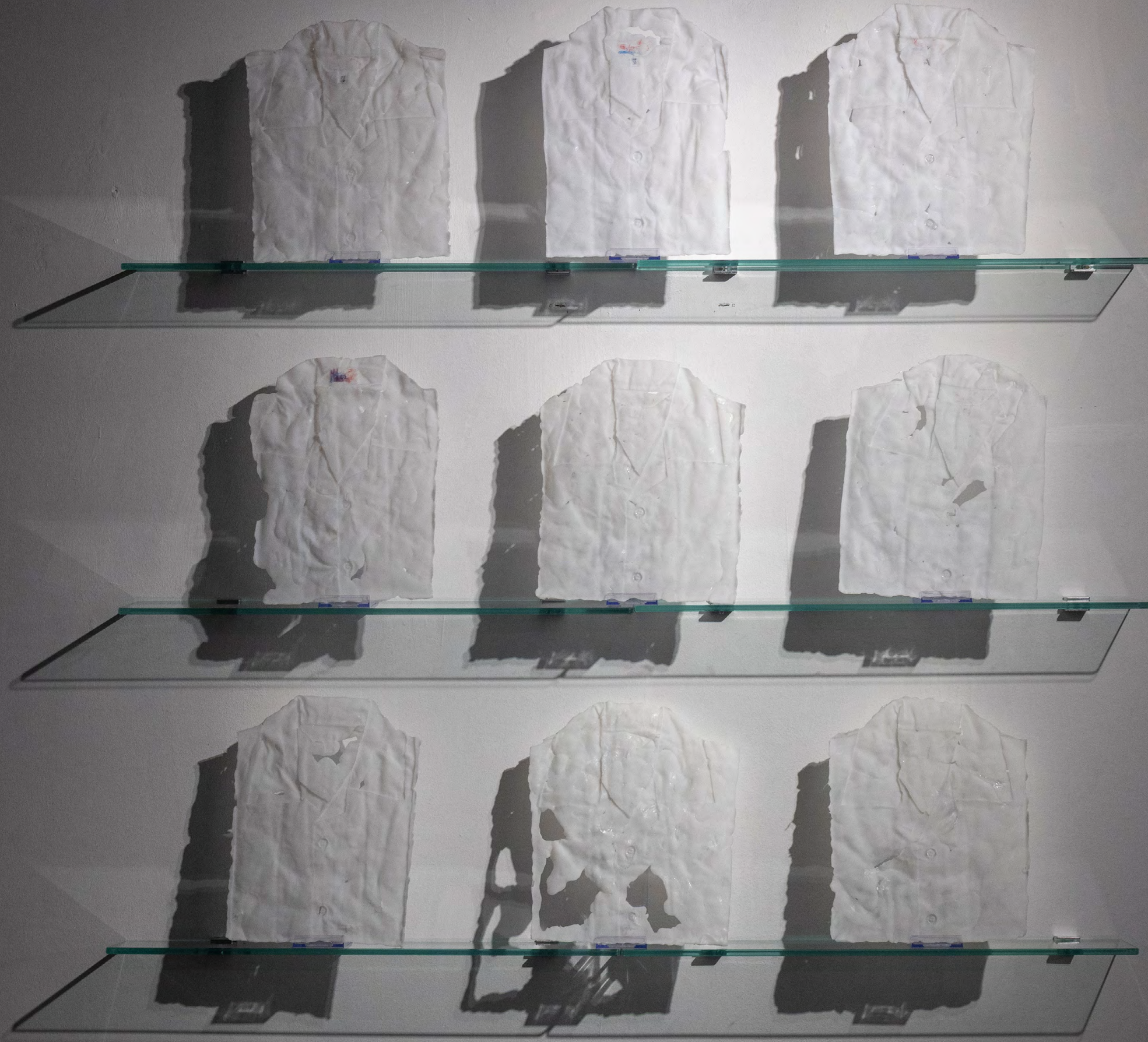
Acrylic, metal, and paint

43cm × 244cm

2026



A Door I Imagine Was There
 Bioplastic, wood, and acrylic
 204.5cm × 83.5cm (framed)
 2026



INSTALLATION VIEW:
Things I Think Were There: Shirt I-IX
Bioplastic
Variable dimensions
2026



Things I Think Were There: Shirt I
 Bioplastic
 28.5cm × 23cm
 2026



Things I Think Were There: Shirt II
 Bioplastic
 29cm × 21.5cm
 2026



Things I Think Were There: Shirt III
 Bioplastic
 29cm × 23cm
 2026



Things I Think Were There: Shirt IV
 Bioplastic
 29cm × 23cm
 2026



Things I Think Were There: Shirt V
 Bioplastic
 29cm × 23cm
 2026



Things I Think Were There: Shirt VI
 Bioplastic
 29cm × 23.5cm
 2026



Things I Think Were There: Shirt VII
Bioplastic
29cm × 22cm
2026



Things I Think Were There: Shirt VIII
Bioplastic
29cm × 24cm
2026



Things I Think Were There: Shirt IX
Bioplastic
29.5cm × 23.5cm
2026



INSTALLATION VIEW FROM LEFT TO RIGHT:

Things I Think Were There: Uniform III, Things I Think Were There: Uniform II, Things I Think Were There: Uniform I

Things I Think Were There: Uniform I–III
Bioplastic, steel with polyester powder coating
Variable dimensions
2026



INSTALLATION VIEW:
Things I Think Were There: Bag I-II
 Bioplastic
 Variable dimensions
 2026



TOP:
Things I Think Were There: Bag I
 Bioplastic
 L11cm × W30cm × H40cm
 2026

BOTTOM:
Things I Think Were There: Bag II
 Bioplastic
 L11.5cm × W32cm × H40.5cm
 2026

INSTALLATION VIEW:
Things I Think Were There: Shoes I-V
Bioplastic
Variable dimensions
2026

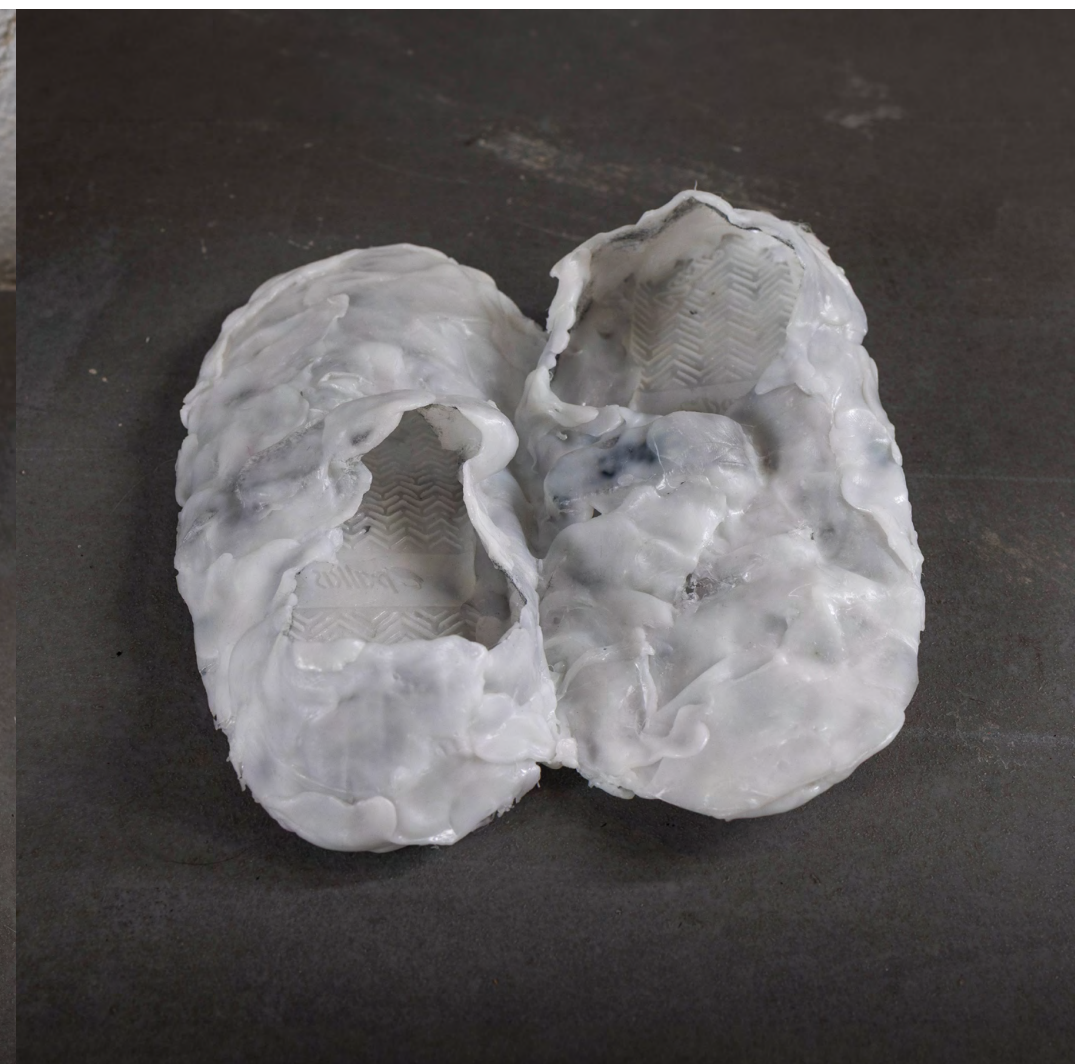




Things I Think Were There: Shoes I
Bioplastic
L21.5cm × W15cm × H8cm
2026



Things I Think Were There: Shoes II
Bioplastic
L21.5cm × W15cm × H8cm
2026



Things I Think Were There: Shoes III
Bioplastic
L20cm × W18cm × H5cm
2026



Things I Think Were There: Shoes IV
 Bioplastic
 L21cm × W16cm × H6.5cm
 2026



Things I Think Were There: Shoes V
 Bioplastic
 L22.5cm × W16.5cm × H8.5cm
 2026

TOP VIEW



SIDE VIEW



Things I Imagine Were There I
Resin, pigment
L25cm × W37cm × H7cm
2026

TOP VIEW



SIDE VIEW



Things I Imagine Were There II
Resin, pigment
L36cm × W10cm × H10cm
2026



Things I Imagine Were There III
Resin, sand, and pigment
L11.5cm × W11cm × H20.5cm
2026



TOP VIEW

SIDE VIEW



Things I Imagine Were There IV
Resin, sand, and pigment
Left: L3cm × W7cm × H8.5cm ;
Middle: L3cm × W6cm × H7.5cm ;
Right: L5cm × W8.5cm × H9cm
2026



INSTALLATION VIEW OF *Things I Imagined Were There I-IV*



Things I Imagine Were There V
Resin
W12cm × H4cm
2026



Site of Origin
Dye-sublimated aluminum print
60.96cm × 91.44cm
2026



SIDE VIEW



An Unsettled House

Bioplastic, PVC, flocking fibres and timed air pump
 Shophouse: L60cm × W25cm × H34.5cm;
 Mattress: L200cm × W150cm × H25cm;
 Air Pump Box: L32cm × W23cm × H19cm
 2026

Forrest Wong

The Feast of Acts

The Feast of Acts is a constellation of works unfolding through drawing, clay, video performance, and live performance. The series treats action itself as a material. It begins with bodily gestures and ordinary acts that gradually shift into imagined landscapes, traces, objects, and rituals. Movement becomes a way of making; repetition becomes a way of observing; and seemingly ordinary actions become openings into other ways of seeing.

The body moves through the works as both maker and witness. A ritual, repetitive movement, or seemingly unnecessary gesture may become the beginning of another world. Each act becomes a point of transformation, passing from body to image, image to object, and action to trace.

In *Isle to Isle*, watercolour drawing becomes a means of tracing imagined territories emerging from the artist's mind, memories, and dream landscapes. Each painting inhabits a space between the physical and the imagined, where one place gradually drifts into another.

WōOwowO extends the act of drawing into live performance. Plastic beads and calamansi are scattered across the large *The Birds in My Mind series*, *The Mountains* before being slowly gathered and reconnected with needle and thread. The invented title follows the visual language of the materials themselves—W as thread and O as bead—allowing the act of connection to generate its own language.

The *Birds In My Mind series* is an ongoing drawing practice that the artist approached in his daily art-making. Many of the images appeared like impressions that flashed back and forward in his mind every day. The drawing is drawn lively without any draft and directly applied on the paper as the artist believes that there is certain quality of lines that can only be obtained when you only do it once or he would call it happy incidents.

Gradually gathers clay figures formed through repetitive acts of hand-making. Small differences accumulate across the figures, allowing touch, repetition, and time to become visible within a growing field of bodies.

The six performance videos, *ACT ACT ACT ACT ACT ACT!*, bring together a series of mundane gestures pushed into strange, playful, and sometimes absurd territories. Eating, walking, measuring, exercising and feeding are extended into rituals. French fries return to the shape of potatoes; a playground becomes a temporary boundary; a box of matches disappears through repeated ignition; an open field is measured by the artist's feet; two people share food through an awkward connection; and chocolate slowly melts under the sun.

Across the series, action becomes a form of transformation. The works move between the familiar and the strange, the controlled and the accidental, the intimate and the shared. Each act carries its own rhythm and consequence, allowing something ordinary to loosen from its familiar meaning, shift its shape, and open into something not yet known.

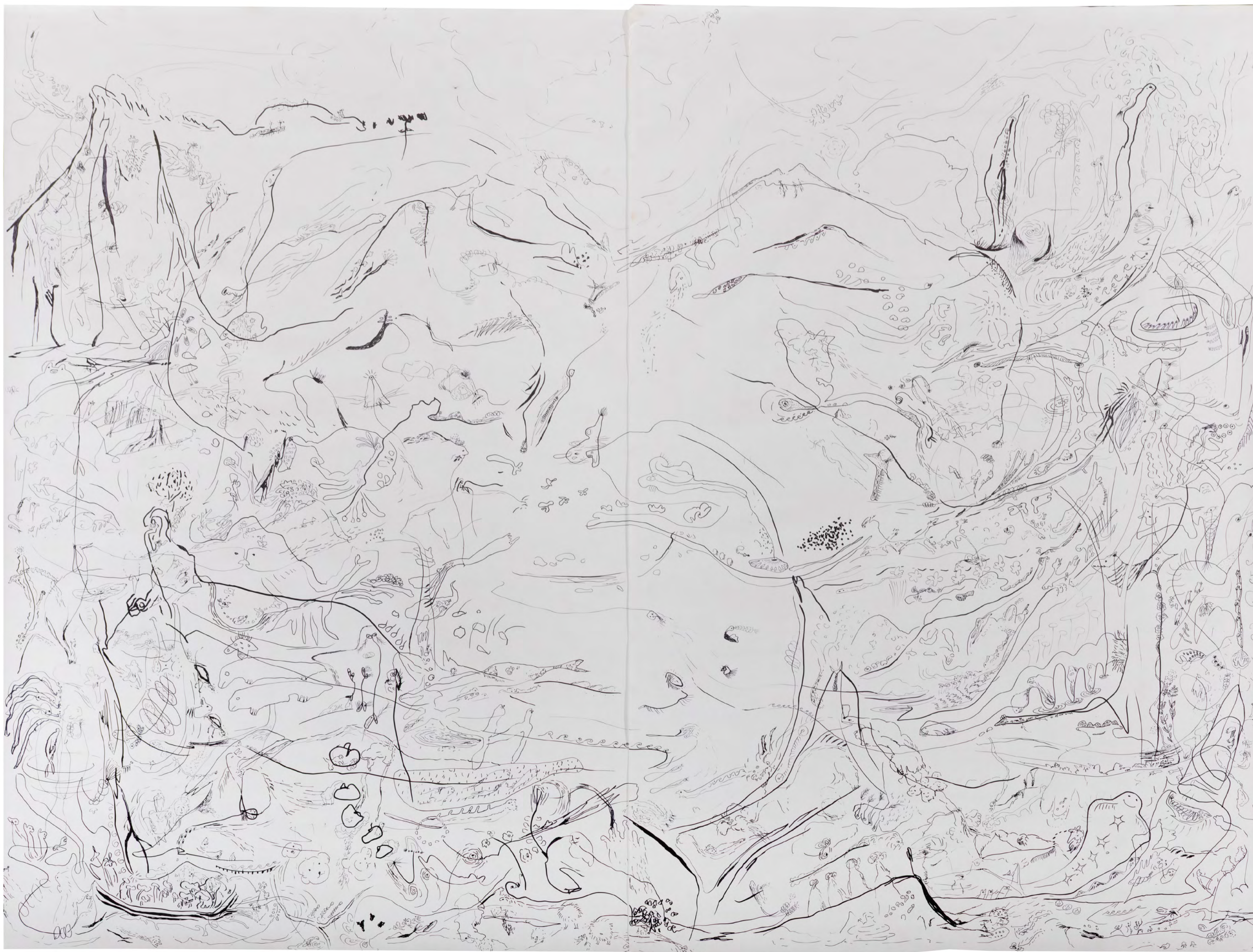


INSTALLATION VIEW AT WEI-LING GALLERY



"Isle to Isle" l-X

Watercolour on acid-free paper
115cm × 78cm (each) (unframed)
2026



Birds in My Mind series, The Mountains

Marker on synthetic paper

200cm × 135cm (each); 200cm x 268cm (Diptych) (unframed)

2022



Birds in My Mind series, The Islands

Marker on synthetic paper

200cm × 135cm (unframed)

2022



Birds in My Mind series, The Cave
Marker on synthetic paper
200cm × 135cm (unframed)
2022



"The ACT! " drawing series I-VIII
 Watercolour on acid-free paper
 29.7cm x 21cm (each)
 2026



Gradually
205 clay figurines
Dimensions variable
2026



Video stills of *WōOwowO* live performance at Wei-Ling Gallery

WōOwowO
Live performance on *Birds in My Mind series, The Mountains*
2026

ACT ACT ACT ACT ACT ACT!

6 video performances

2026

A collection of seemingly ordinary actions performed through repetition, duration, and playful ritual in a public space. Each action begins simply, but gradually shifts into something unfamiliar.

ACT 01: The Boundary

Video duration: 4 min 48 sec

ACT 02: The Matches

Video duration: 11 min 52 sec

ACT 03: The Chocolate

Video duration: 8 min 3 sec

ACT 04: The Potatoes

Video duration: 8 min 30 sec

ACT 05: The Freedom

Video duration: 5 min 54 sec

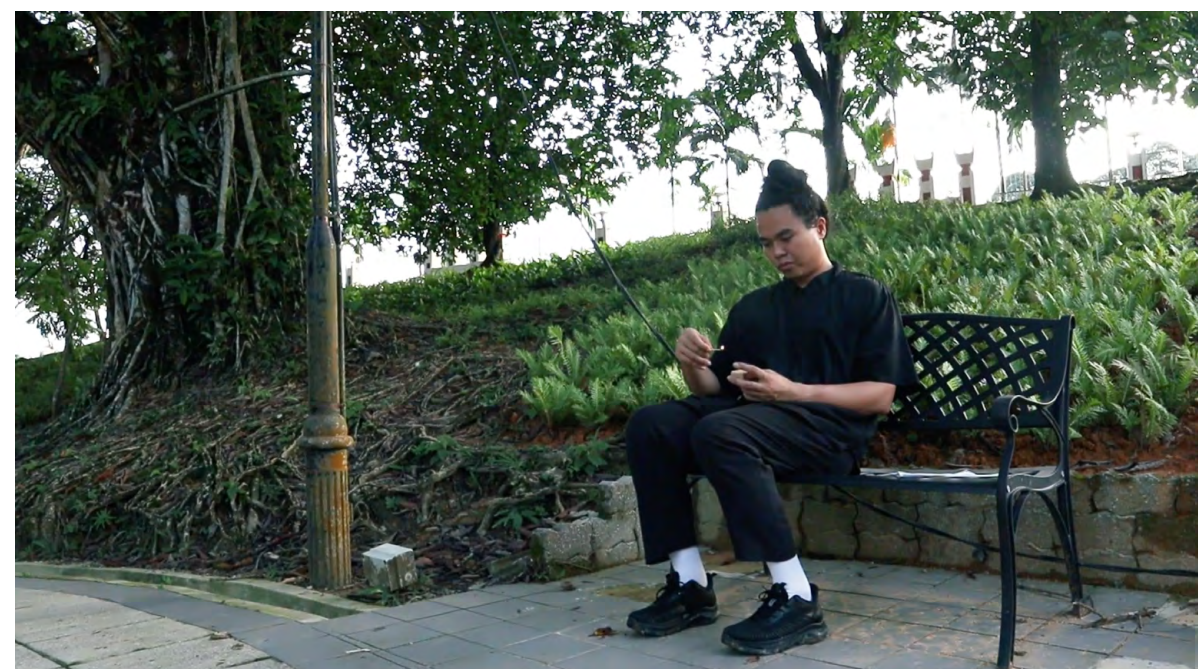
ACT 06: The Gossip

Video duration: 5 min

ACT 01: The Boundary



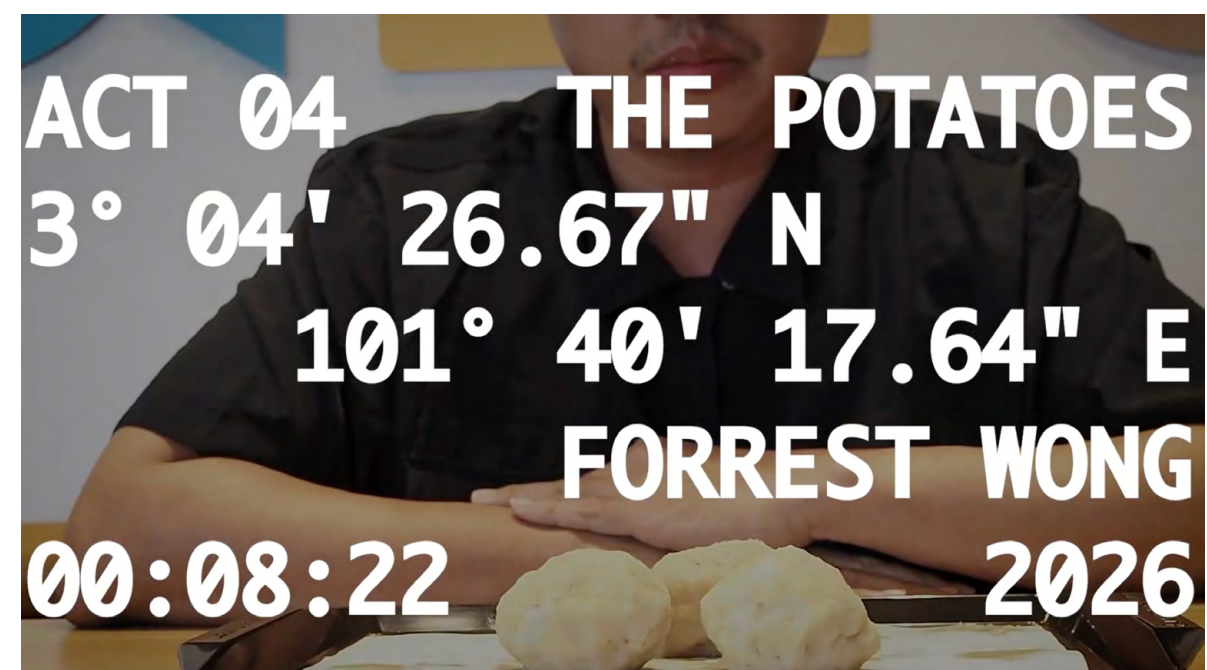
ACT 02: The Matches



ACT 03: The Chocolate



ACT 04: The Potatoes



ACT 05: The Freedom



ACT 06: The Gossip



Mira Ariel Ong

Red Hand



In recent years, I have found myself wondering: what does intimacy mean in a world where we are constantly looking and being looked at?

This body of work brings together my experiences as an artist, model, and woman. Being both the maker and the body being looked at, I explore the male gaze and the boundary between what is private and what is seen.

Embroidery and hand sewing are central to the work. Traditionally associated with femininity, I use these techniques to turn softness into a way of confronting the gaze.

Throughout the works, a red hand appears as a recurring presence. It suggests touch and possession, comfort or restraint, intimacy or intrusion. The hand does not attack. It lingers.

The exhibition also features a folding screen with hand-sewn figures traced from my own body. A screen normally hides and protects. Here, it invites viewers to step behind it and become part of the work.

The boundary between looking and being looked at begins to shift.

Who is looking at whom?



Nestled

Acrylic, charcoal dust, cotton fabric, bedsheet fabric, beads, embroidery thread and polyester stuffing on canvas

85cm x 105cm (unframed); 88cm x 108cm (framed)
2026

Embroidery is both method and metaphor. Its slow, controlled process meets the unpredictability of soft materials, reflecting the tension between what I can shape and what happens beyond my control.

The figure remains absorbed in her own world, unaware of both the red hand and our gaze. Neither belongs to her private moment, yet both are present within it.



To Be Read, To Be Touched

Acrylic, charcoal dust, cotton fabric, bedsheet fabric, beads, embroidery thread, and polyester stuffing on canvas

105cm x 85cm (unframed); 108cm x 88cm (framed)
2026

I am interested in what changes when the person being looked at looks back. The gaze is no longer one-sided, making us conscious of our own act of looking. Being seen and being interpreted begin to overlap.



Cowrie Shell

Acrylic, charcoal dust, bedsheet fabric, embroidery thread and polyester stuffing on canvas
61cm x 91cm (unframed); 64 cm x 94cm (framed)
2026

Something familiar and intimate becomes overwhelming, difficult to separate from the self.

I mirror this process by layering a bedsheet and building it up with stuffing until the figure is absorbed into her surroundings. As the fabric folds and gathers, what surrounds her becomes part of her.

The feet leave us to imagine the person beneath. Yet as the figure disappears, the red hand remains.



The Trade

Linen, cotton fabric, repurposed fabric, embroidery thread, yarn, polyester stuffing, acrylic, Styrofoam hand, mannequin feet, fishnet stockings, heels, hardware, wooden battens and wooden dowels

129cm x 50.5cm x 25cm each panel; 129cm x 101cm x 25cm overall
2026

The folding screen sits between what we show and what we keep private. Built to my own height, it brings my body into this tension, while used clothing carries traces of bodies that have worn it. Viewers are invited to step behind the screen, shifting from spectators to participants. The relationship between looking and being looked at begins to change. Looking becomes a form of entering. What happens when the fourth wall falls? viewer is left to fill in what is missing.

A presence beyond herself begins to guide the character's view. The work becomes a way for me to make sense of how the self is constructed, and how the way we see ourselves may never be entirely our own.



Grip

Cotton fabric, embroidery thread, polyester stuffing and buttons on canvas

Triptych; 27cm x 22cm (top), 28.5cm x 24.5cm (centre), 27cm x 22cm (bottom)

2026

What has watched, touched and occupied the body is now placed before us to be looked at.

Isolated from the figure, its woven form seems to take on a life of its own, almost parasitic within a space of intimacy and comfort.

What once looked upon the body is now subject to our gaze.



Everything Touches Everything Else

Acrylic, embroidery thread, and polyester stuffing on canvas
40cm x 34cm (unframed); 43cm x 37cm (framed)
2026

When something is withheld, meaning begins to shift towards what remains. The viewer is left to fill in what is missing.

A presence beyond herself begins to guide the character's view. The work becomes a way for me to make sense of how the self is constructed, and how the way we see ourselves may never be entirely our own.



INSTALLATION VIEW AT WEI-LING GALLERY



Main Mentor: Amin Gulgee

Amin Gulgee (b.1965, Karachi, Pakistan) is a sculptor, curator and performance artist from Pakistan.

His works possess a spirituality that transcend religion, exploring spiritual territories and narrative traditions, with their intersections bridging sculpture, installation and performance. An aesthetic patron of Sufism—a unique manifestation of the spiritual side of Islam—his works mirror his individual struggle to perceive himself and to substantiate his essence through an immediate and pure union of the soul with the Divine. The elemental forms and simple scripts in his work, he believes, will help crystallize this connection.

In his curatorial strategy he explores the tension between gender, time, and human connections. He has curated or co-curated many large-scale non-commercial exhibitions in his eponymous gallery and was chief curator of the first Karachi Biennale in 2017. In the last decade he has staged over a dozen performance works in Karachi, Lahore, Dubai and Nagoya, as well as the Royal Albert Hall in London and has exhibited his sculptures and installations extensively across the USA, Europe, the Middle East and Asia.

Amin Gulgee has received numerous awards, including the President's Pride of Performance in 2005. In 2012, he was named one of the Pakistan Power 100. He has also been hailed as one of Pakistan's most important sculptors on the Metropolitan Museum of Art's Heilbrunn Timeline of Art History.



Guest Mentor: Ahmet Öğüt

Ahmet Öğüt (b. 1981, Diyarbakır, Turkey) is a multidisciplinary artist whose practice explores the intersections of everyday life, politics, social structures and collective forms of resistance. Working across installation, sculpture, video, photography, drawing and performance, Öğüt often transforms familiar objects, situations and systems into spaces for questioning how power operates in society.

Humour, subtle intervention and participation are central to his practice. His works engage with subjects including migration, labour, citizenship, public space and institutional structures, often inviting audiences to reconsider the social and political conditions that shape everyday life.

In 2015, Öğüt initiated The Silent University, an autonomous knowledge exchange platform created with asylum seekers and refugees. The project provides a space for people whose professional qualifications are often unrecognised to share their knowledge, reflecting Öğüt's wider interest in alternative forms of participation, solidarity and collective learning.

Öğüt has exhibited internationally at institutions including Kunsthall Charlottenborg, Copenhagen; Van Abbemuseum, Eindhoven; Kunstverein Dresden; and MoCA Skopje. His work has also been presented at the Istanbul Biennial, Performa, Singapore Biennale and Dhaka Art Summit. His works are held in collections including the Solomon R. Guggenheim Museum, New York; Stedelijk Museum Amsterdam; and Van Abbemuseum, Eindhoven. He lives and works between Amsterdam and Istanbul.



Gallery Mentor: Lim Wei-Ling

Lim Wei-Ling founded Wei-Ling Gallery and Wei-Ling Contemporary in 2002 and 2011 respectively. Since establishing the gallery in 2002, she has played an active role in supporting and promoting Malaysian and Southeast Asian contemporary art, working closely with both established and emerging artists. Her curatorial approach emphasises artistic development, experimentation and meaningful dialogue between artists and audiences. Through Wei-Ling Gallery and its various programmes, she has continued to create platforms for artists to develop their practices and engage with broader contemporary art discourses.

She has been duly recognised for her contribution and efforts towards the development of the Malaysian art scene, through numerous awards and nominations. In 2018, she was appointed by Malaysia's Ministry of Tourism, Arts and Culture (MOTAC) to curate and spearhead the country's first pavilion at 'The 58th La Biennale di Venezia (Venice Biennale)'.



[CLICK HERE FOR CV](#)

EJIN SHA (B. 1990)

Ejin Sha (born 1990, Kuala Lumpur) is an artist and graphic designer whose practice spans sculpture, installation, image-making, publication, and visual identity. Working with materials that are both industrial and intimate, she explores the relationship between materiality and the unseen dimensions of memory, identity, and belonging.

Her work engages with acts of remembering, restoring, and representing. Moving between the positions of an insider and an outsider, she uses distance and speculation to reconstruct from partial histories. This extends to her use of doubles, simulacra, and role-playing to reimagine personal and collective narratives.

Ejin studied at The Royal Academy of Art, The Hague. She presented her debut solo exhibition, *A Woman, A Girl and A Horse*, in 2025. Her recent group exhibitions include Singapore Design Week (2024) and *Cloud Walkers* at the Leeum Museum of Art, Seoul (2023, in collaboration with motoguo).



[CLICK HERE FOR CV](#)

FORREST WONG (B. 1990)

Forrest Wong earned a Bachelor of Art in Sculpture from Indonesia. His art practice spans performance, drawing, sculpture, and community-based projects. Rooted in personal and cultural narratives, he creates embodied experiences through ritual actions with body, material and imagery images that reshape how audiences perceive, remember and connect.

His process often involves observation, transformation and activation which engage everyday material as living agents rather than passive forms. Through mundane actions such as burning, constructing and performing, he generates visceral experiences that invite audiences into playful and introspective states. Shifting between intimate gestures and large-scale participatory works, he constructs temporal situations where participants are invited to question perception, identity and shared cultural experience.

He has presented his work internationally, including “Feel-Good Lab” ICAD (Grand Kemang Hotel, Jakarta, 2023), “String Unbound” (Lize Puppet Art Colony, Taiwan, 2025), Japan Setouchi Triennale (2019), and “Collecting Storytelling”(Synesthesia Art Gallery, New York, 2019). He is currently based in Penang, Malaysia.



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MIRA ARIEL ONG (B. 2002)

Mira Ariel Ong (b. 2002, Selangor) works across soft sculpture, painting, hand sewing, embroidery and beading on canvas. Drawing from personal experience, her work reclaims forms of making traditionally practised by women as acts of agency. Her practice explores selfhood, the social gaze and the boundaries between public and private life.

In 2025, Ong presented her first solo exhibition, Love Test, at ChinaHouse Art Gallery in Penang. She completed an artist residency at BonTon Locale, Langkawi, in 2024, and has participated in group exhibitions at Hin Bus Depot, MassHaus Art Space, Momo’s Hotel KL and 22 Hale Street Heritage Gallery.

To accompany the *WLG Incubator Young Artists Show 2026 'Again and again and again'*
by Ejin Sha, Forrest Wong, and Mira Ariel Ong from 16 October — 14 November 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 (Ejin Sha, Forrest Wong, and Mira Ariel Ong)

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Follow updates on the exhibition via our website, Facebook and Instagram

Use #weilinggallery and @weilinggallery

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Programme Coordinator: Prissie Ong

Designed by: Prissie Ong

Exhibition photography: Dinn Diran Studio

Additional artwork photography: Prissie Ong

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