



**E  
ARE  
HERE**



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from 6- 20 December 2017



**BIBI CHEW**  
**MINSTREL KUIK**  
**NADIAH BAMADHAJ**  
**TETRIANA AHMED FAUZI**





MINSTREL KUIK, *Home Series - The Villagers*, 2009–2013 (detail)

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# We are here

by Dr. Sarena Abdullah

After the dominance of realistic and abstract expressionist works in major exhibitions from late 1950s to 1980s, the practice of Malaysian artists since 1990s could be framed as postmodern in their artistic approaches. I discuss this extensively in my forthcoming book *Malaysian Art since the 1990s: Postmodern Situation* to be published by Dewan Bahasa dan Pustaka. While this essay would not specifically discuss the content of the book, this essay will briefly discuss the changing approaches in artworks produced by female artists—parallel with the postmodern artistic approach in Malaysia. Focusing on works by four female artists i.e. Bibi Chew (b. 1969), Nadiah Bamadhaj (b. 1968), Minstrel Kuik (b. 1976), and Tetriana Ahmed Fauzi (b. 1978), this essay argues that female artists are as dynamic as their male counterparts in terms

of exploratory, creativity and commitment to their art making--as demonstrated by their artworks selected for this exhibition. Subject matters undertook by these artists have moved beyond decorative, crafts, aesthetics, domestic, and families and friends. This statement, however, does not intend to undermine the interests of female artists in producing art that engaged with those subject matters, but what this essay instead will highlight is that the fact that today, there are more female artists who have produced challenging, difficult issues that crosses gender stereotypes, sometimes even better than that of male artists, in terms of their ideation and execution.

In writing this essay, it reminds me of my early days of gallery visits to institutional and commercial galleries in Kuala Lumpur. Back then, I was quite preoccupied with typical (yet popular) subject matters that were constantly undertaken by Malaysian female artists such as images of objects, scenes, or representations of their immediate surroundings. Of course, I was later proven wrong when I stumbled upon works by Nirmala Shanmughalingam in which I was immediately taken to believe that she was ahead of her time.

The issue of women artists have not escape my interests, articles and obituaries of the passing of Linda Nochlin last October 29th, 2017, reminds us of her contribution in the writings of art history, exhibition curatorials and the larger field of art even in Malaysia, indirectly. Recently, *Di Mana (Where Are) Young?* exhibition held in Gallery 3A and 3B at the National Arts Gallery, Kuala Lumpur from May 31st to July 25th in 2016 again revisited “women artists” as its theme. This latest major show in Malaysia that exhibited works produced by female artists from the national collection as well as few other selected works by invitation—displays that there exists a consistent attempt in probing the Malaysian art scene with the age-old question along the line of male-female dichotomy.

Besides *Dimana (Where Are) Young* (2016), there are other group exhibitions such as *Thou Art Women – Kau Wanita Seni* (2009),<sup>1</sup> *Out of the Mold: The Age of Reason* (2007),<sup>2</sup> *Langit Sama*

*Dijunjung, Bumi Sama Dipijak -- Holding-up Half the Sky: Pelukis Wanita Dalam Koleksi Balai Seni Lukis Negara - Art by Women Artists in the National Art Gallery's Collection* (2006),<sup>3</sup> *Menerusi Mata Kami* (1999)<sup>4</sup> and *Menusuk Kalbu Melalui Seni* (1994)<sup>5</sup> that were dedicated to female artists in Malaysia.

Female-themed exhibitions such as mentioned above usually urge us to probe the age-old question raised within the context of Western art world that is, “Why have there no great female artists?”. Linda Nochlin questioned the absence of great female artists, had succeeded in shifting or changing the field of art history. The term ‘feminist art history’ quickly gained its followers and has contributed in many ways improving our approach and understanding of art, but most importantly, the study on the context of artmaking and the culture in which the practice evolves as well.<sup>6</sup>

Despite such hindrance or limited opportunities faced by female artists with regards to the Western art world as argued in Nochlin’s seminal essay, the situation for female artists in Malaysia is not as gloom. Such is portrayed in essays and locally published art catalogues accompanying exhibitions of Malaysian female artists. Shireen Nazireen, for instance, highlighted the positive characterization of female aesthetics through what is known today as crafts is principally determined as an extension of their contribution of domestic roles.<sup>7</sup> With regards to modern art, Laura Fan almost a decade earlier had made similar observations. She writes,

“A closer look at the situation of women artists in Malaysia reveals that there are several historical and cultural factors which, while not actively encouraging women to become artists, provide a context in which a determined woman can become an artist. To begin with, Malaysia has a craft tradition within which women have held positions of respect. The nation also benefits from a fine art history in which women have figured prominently. Additionally,

Malaysia has arts institutions which, from their inception in 1967, admitted women. These factors created a climate in which women have a place within artistic practice and the means to pursue it.”<sup>8</sup>

Nevertheless, despite the optimistic and rosy-cheek observations, Nur Hanim Khairuddin made a critical reflection on the absence or near absence of female artists that still persisted in the Malaysian art scene,

“...Leafing through various exhibition catalogues, one gets an impression that modern art in Malaysia remains a men’s domain: there is a disturbing absence of female gender. In ‘Bara Hati Bahang Jiwa,’ for example, only two females: Noor Mahnun and Eng Hwee Chu. ... Women artists’ near absence is also observed in ‘Rupa Malaysia,’ ‘Malaysian Young Contemporaries’ (although four women artists seized Major Awards), ‘Vision and Idea,’ and others. ...”<sup>9</sup>

Nur Hanim also observed on how,

“(f)emale artists often explore women reality and experience than to compose institutional critique. Rather than dealing with alternatives to counter the reductionist phallic-logic of representation, they adopt craft ‘femimages’ or conventional modern art praxis. ... Of course there are a few notable exceptions: Sharmiza and Terry Law (sculpture), Ruzaika (sculptural assemblage), Nadiah Bamadhaj (installation), Yee I-Lann (photo assemblage) and some others. In winning major awards in Young Contemporaries, Nur Hanim (1996), Susyilawati (1997) and Bibi Chew (2000) utilized techniques, materiality and ideas associated with men.”<sup>10</sup>

One thing is for sure is that acknowledgement must be made -- it is the fact that the professional career for female artists today was paved by early female artists such as Georgette Chen from the Nanyang Academy of Fine Arts, Sivam Selvaratnam

<sup>1</sup> Nur Hanim Khairuddin, “Thou Art Women -- Kau Wanita Seni,” Galeri Chandan (Kuala Lumpur, 2009).

<sup>2</sup> Out of the Mould: The Age of Reason (Kuala Lumpur: Petronas, 2007).

<sup>3</sup> Langit Sama Dijunjung, Bumi Sama Dipijak -- Holding-up Half the Sky (Kuala Lumpur: National Art Gallery Malaysia, 2006).

<sup>4</sup> Menerusi Mata Kami -- Through Our Eyes, Book (Kuala Lumpur : Petronas, 1999).

<sup>5</sup> Menusuk Kalbu Melalui Seni: Pameran Senicipta Puteri Malaysia (Kuala Lumpur: Petronas, 1994).

<sup>6</sup> Linda Nochlin, “Why Have There Been No Great Woman Artists,” ARTNews January (1971): 22–39, doi:10.1080/00233609.2011.642404.

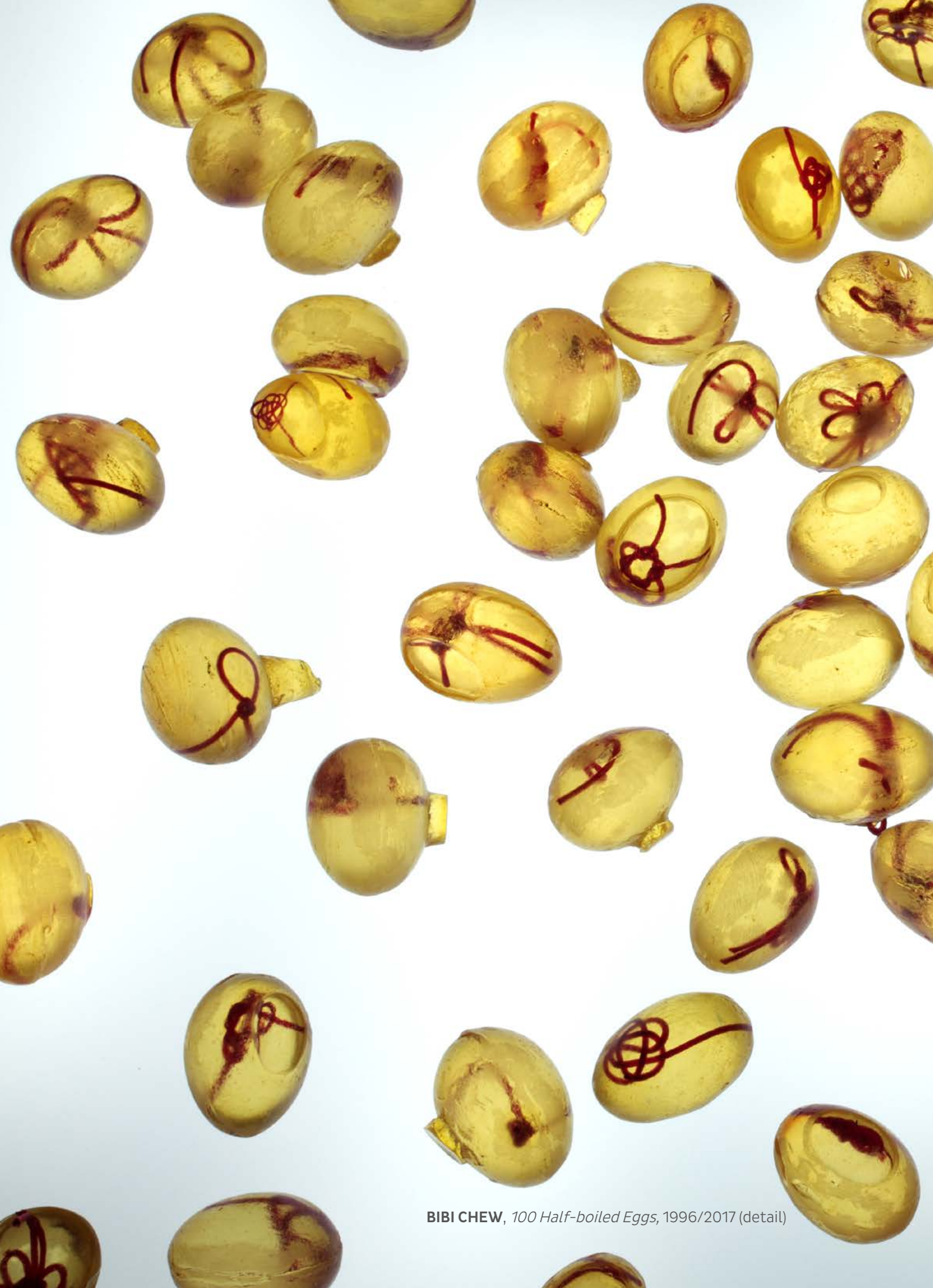
<sup>7</sup> Shireen Naziree, “Feminist Representations,” in Out of the Mould: The Age of Reason (Kuala Lumpur: Petronas, 2006), 8–9.

<sup>8</sup> Laura Fan, “Berpilihan Membuat Pilihan: Pelukis Wanita Di Malaysia -- Having Choices, Making Choices: Women Artists in Malaysia,” Book Section, in Menerusi Mata Kami -- Through Our Eyes (Kuala Lumpur: Petronas, 1999), 6.

<sup>9</sup> Nur Hanim Khairuddin, “Discourse of Women in the Malaysian Art,” in wOm(b): Shia Yih Yiing (Kuala Lumpur: Petronas, 2004), 31.

<sup>10</sup> Ibid.





**BIBI CHEW**, *100 Half-boiled Eggs*, 1996/2017 (detail)

and Renee Kraall of the Wednesday Art Group, Hamidah Suhaimi of the APS, Maryam Abdullah of Anak Alam, the late Nirmala Shanmughalingam, Siti Zainon Ismail, Norma Abbas, Sharifah Fatimah Syed Zubir, Sharifah Zuriah Aljeffri, Sylvia Lee Goh, Fatimah Chik, and Ruzaika Omar Basaree. Such observations were made in several essays historicizing female artists in Malaysia.<sup>11</sup> Despite their interests and subject matter, the works of these 'senior' artists have been well acknowledged and their contributions to the formation of Malaysian art could never be denied.

If Nur Hanim Khairuddin's observation was made way back in 2004, a slightly different argument should be posed in this essay so as to situate the works of Bibi Chew, Nadiah Bamadhaj, Minstrel Kuik and Tetriana Ahmed Fauzi in today's context. As asserted by Nur Hanim more than a decade ago, there were a number of female artists working on subject matters or works based on institutional critiques by using techniques and approaches that are more different, and yet assertive and challenging. This is not a surprise. We must observe this change in artistic productions in parallel with the diversification of Malaysian art since the 1990s.<sup>12</sup> Within the last thirty years, artists, particularly female artists, have also been increasingly critical in their selection of subject matters of their artistic production. Criticisms on one's own race, religion, gender, or even institutions for instance, have brought significant insights on the shifting of class and society in Malaysia through visual art, enhanced by the insights by female artists.

The diversification of media used and artistic approaches applied have contributed to the diversity and interesting artistic production since the 1990s. Names such as Shia Yih Yiing, Eng Hwe Chu, Sharmiza Abu Hassan, Bibi Chew, Noor Mahnun Mohamed, Yee I-lann, Shooshie Sulaiman, Nadiah Bamadhaj, Umi Baizurah Mahir, Azliza Ayoub, Chong Siew Ying, Chong Ai Lei, Sharon Chin, Intan Rafiza, Tan Nan See, Jasmine Kok, Aisyah Baharuddin, Suzi Sulaiman, and others have challenged the 'traditional' fine arts works with the adaptation and utilization of technological

<sup>11</sup> For essays that narrate women artists in Malaysian art see Laura Fan, "Langit Sama Dijunjung, Bumi Sama Dipijak -- Holding-up Half the Sky," in *Langit Sama Dijunjung, Bumi Sama Dipijak -- Holding-up Half the Sky: Pelukis Wanita Dalam Koleksi Balai Seni Lukis Negara - Art by Women Artists in the National Art Gallery's Collection* (Kuala Lumpur: Balai Seni Lukis Negara, 2006); and Khairuddin, "Thou Art Women -- Kau Wanita Seni."

<sup>12</sup> Sarena Abdullah, "Diversification of Malaysian Art (1990s - 2010s)," in *The Asian Conference on Arts and Culture* (Bangkok, 2014).

advancements; the exploratory and contemporaneity nature of their works that could be presented in various forms. Installation and conceptual based art, the usage of digital medium as a tool, performances and socially engaged art and community based projects are among the forms of art that these artists have presented.

The nature of such art-making does not necessarily mean that the tradition of painting—as the mainstream form of art-making (in Fine Arts)—is dead. This situation merely signifies that these female artists are as equivalent and/or sometimes even more critical in terms of their conceptual development of their works that have moved beyond the typical subjectivity of women and family concerns, as well as the state of their own domesticity and personal lives. Within the last thirty years, too, female artists in Malaysia have significantly studied, engaged, participated, and exhibited in various levels of exhibitions including the main commercial, private, and alternative spaces. Thus, their participations are no longer limited within the constructed national borders – as most of these artists have also exhibited in other countries.

As such can be seen in the practices of these four artists. Bibi Chew and Nadiah Bamadhaj are slightly senior in terms of their professional art making career, while Minstrel Kuik and Tetriana Ahmed Fauzi, though they are both slightly younger in terms of age and experience, are respectively active in the alternative art scene.<sup>13</sup> As for their artistic backgrounds: Bibi Chew received her MA in Fine Arts education in Australia and currently teaches at the Malaysian Institute of Art; Nadiah Bamadhaj obtained her artistic education in New Zealand and is currently living in Yogyakarta; Minstrel Kuik received her BA in painting from National Taiwan Normal University, Taiwan and MA in photography from National Superior School of Photography of Arles, France, and; Tetriana Ahmed Fauzi obtained her MA in Drawing from Camberwell College of Art, and PhD in Fine Art from University of East London.

If we are to examine the works and artistic approaches of these artists as a whole, we would notice that their works are intricately woven—as most artworks using approaches parallel to postmodern artistic practices in Malaysian arts often featuring works such as installations as well as appropriation and digital manipulation through photographic and digital prints. Yet, drawing as a medium and formalistic exploration still persisted, albeit indirectly persisted, in the practices of these artists. Nadiah Bamadhaj and Minstrel Kuik work with photography and digital imageries, while Bibi Chew and Nadiah have presented their works through ways of installing their works. On top of that, both Nadiah and Tetriana are very persistent with having drawings amongst the main components of their works.

In terms of subject matter, the nation-state and formation of its history as well as social identity remains amongst the prevailing questions that are examined closely by these artists. Bibi Chew's "Landed Series", for example, is an installation work that 'uplifts' and 'juxtaposes' the shape of each state in Malaysia into fragments according to their territorial boundaries. It urges the audience to rethink and reconsider the landscape in Malaysia as well as put forth the question on the notion of the setting of boundaries between each state. As Bibi Chew herself claims, "By presenting Malaysia's states in isolation from one another, I aim to break down the conventional outline of the country and prompt viewer/s to question how much they know about the shape of the land they live in." (Artist's statement)

As the title suggested, this series probes into one's own understanding on local, historical, and geographical location in separate settings—so as reverting back to the kerajaan age before the becoming of Malaysia as a nation-state. Thus, Bibi Chew's examination on the "shape of lands" should not be limited to geographical elements only. It urges us to rethink, through contextualizing our perceptions, the unique and distinct traits of each state as a single, separated entity along with their historical and cultural identities. It would then enlighten our understanding on the role of each state in the larger construction of nation-

<sup>13</sup> Both artists are members of Run Amok, an art group based in Penang.



building, which require these similar yet culturally distinct states and their people to gather—and unify—under the idea of a single, large nation-state known as Malaysia.

If the installation of “Landed Series” explores the historicity of physical and geographical elements between each state in Malaysia with relation to one another, Nadiah Bamadhaj’s series of work related to *cungkup* from her prior exhibition “Pessimism is Optimistic” reflected the artist’s transnational approach in her art making. After moving to Yogyakarta in 2002, Nadiah’s work were also inspired by her encounter and fascination with local histories of Indonesia. As Nadiah have always had an interest on architectural forms, especially those forms that could be read as a site of power, the locally found *cungkup* in Indonesia perks her artistic interests. *Cungkup* that have become Nadiah’s subject of interest are basically small ‘tomb’ structures, “no bigger than a doghouse, only large enough to cover the gravestone” (Artists statement).

Nadiah’s fascination with these *cungkups* lies in the fact that such polemics on the existence of *cungkup* reflected the current of Indonesian political movements and the destructive social conditions between the believe and practice of the *kejawen* and the *santri* Islam. The existence of these very small scaled tombs to Nadiah, reflected the ‘tug of war’ atmosphere in East Java. Besides her drawings, her video works inflect the careful positioning by the custodians of these *cungkups* in narrating and positioning the existence of these small scaled tombs between the two conflicting positions today.

In a more microscopic context, Minstrel Kuik’s “The Gridded Ghosts” (2016) examines the state of power in her appropriation and superimposition of various images collected in the Malaysian 13th General Elections. “The Gridded Ghosts” photography series combines copies of printed written materials from Malay, Chinese, and Tamil collected during the 13th General Election on the 5th of May 2013. This series reflects the artist’s identification with politics, political events, ideologies and power. As claimed by the artist, “I am very aware of my living in this country in this period



NADIAH BAMADHAJ, *A King in a Republic*, 2017 (video still)



of time. We are all linked; and in Malaysia, our destinies bring us together. I am not alone.”<sup>14</sup> These cutout collages reflect a series of events happening throughout the General Election, including politicians, symbols, visual propagandas and manifestos that represent the play of power in Malaysia during election times – somehow the imposition of these images on the green background appear similar and comparable. It must be noted that the rawness of selected images and their composition reminds us of the works of early 20th century Dadaist that is Hannah Hoch, although in Minstrel’s works, it is presented in a photographic form instead of photomontage. The critique or what seems to be a ‘critique’ of power and structure is not a new theme by Malaysian artists – arrays of political signs and symbols could also be seen in the art practice of other female contemporaries of her time.

One aspect that persisted through the works of these artists are their social identification through their personal memory and banality, or the attempt to reacquaint with such memories and banality. The situation of traveling or being away from home often compels the artists to scrutinize their own sense of belonging. Minstrel Kuik’s “Home Series—The Villagers” (2009) demonstrates the artist’s own ‘re-acquaintance’ with her hometown, Pantai Remis, via innocent and banal daily scenes. Minstrel Kuik obtained her inspiration from a classical poem written by a poet from the Tang dynasty of the same title. What seems to be banal photographs depicting villagers riding their motorbikes—which is a common scene in rural areas in Malaysia—could be observed as the artist’s contemplation and reassessment on her return to Malaysia; and to some extent, the reason for her to, as the title of the poem, come back home. As such, the mobility of the motorbikes—as the core mode of transportation for villagers is not only the symbol or emblem of connectedness of its users and amongst its users, but as a sight of familiarity and a sense of belonging that Mistrel’s photographs espoused.

Similarly, Bibi Chew’s “100 Half Boiled Eggs” explores the artist’s memory of childhood through the cast resin eggs—with textural

effects, some appears to be transparent while some others are semi-transparent. Presented as an ‘installation art’, the object i.e. eggs are inserted with pieces of handmade silk-knotting and laid out on a table that has been modified and transformed into a light-box. Presented in ‘Synthesis’ at West Space Gallery, Australia in 1996, the installation featured alongside four stools marked with the inscriptions ‘cultivate,’ ‘destroy,’ ‘nurture’ and ‘demolish’. Through ‘eggs,’ Bibi Chew highlights the subject matter of childhood memory and growth.

The fascination with banality and aestheticization of day-to-day objects is also highlighted in Tetriana Ahmed Fauzi’s “Paintings on Objects”. The intertwined life as a wife, mother, artist, and academician are all fused into the artworks that the artist has produced. “Paintings on Objects” is a series that portrays her exploration on the usage of acrylic as an anthropomorphic plant form that evolves in various ways resulting in the aestheticization of the mundane. In her series of works, we could observe that her setting of “art” is not limited to the traditional painting sense, but it challenges what is generally understood as painting as the surface shifts from paper or canvases onto mundane objects such as the chair, ironing board, telephone, jug and stool. Such media explorations were also transformed onto a larger surface such as her commissioned work on the façade of the Faculty the artist is affiliated with.

The practice of Tetriana Ahmed Fauzi in reality intertwined with her career as an art lecturer in Penang, thus, her work as a studio lecturer, professional practitioner, and researcher could be seen in her practice development that mostly concerns her personal space, home, studio, and office. “Things in Between” (2016) could be seen as a very formalistic in the approach of art-making. Nevertheless, such general perception would then be shattered when one scrutinizes these modular art pieces that appear in organic or geometrical arrangement. Consisting of *flona* rug and *trumis*, the artist explores the exposition of various materials, arrangements and unprecedented day to day objects for this

<sup>14</sup> See <https://www.pressreader.com/malaysia/the-star-malaysia-star/20160207/281496455324582star/20160207/281496455324582>



TETRIANA AHMED FAUZI, *The Things in Between II*, 2016/2017 (detail)

work. Inspired by her own student's work entitled "Taxonomy Ara," prayer mats and floor rugs were turned into what the artist described as *flona*, arranged and installed on the wall with other elements such as various plastic containers and molds, mop strainers baskets and sticky notes, papers and doilies, "Things in Between" became a large 'formal painting' seen from afar. Her endless fascination with vegetation and floras, not in the most idyllic sense, are among the connections that can be made through "Things in Between."

It must be noted that the sense of the meditative arrangement and acute sensitivity towards objects are the most persistent aspect throughout the selection of artworks in this exhibition. The idea of meditative quality as a component to be considered in artmaking is not exactly a new idea. We could perhaps trace this religious qualities of Islam and even Zen-Buddhism that could be seen in traditional forms of Asian art. Western artists such as Ad Reinhardt, have attended lectures in New York given by Zen teachers and extensively traveled in Asia and the Middle East that resulted in the meditative quality of his artistic expressions,<sup>15</sup> even in the context of Malaysia, the exhibition *Mystical Reality* by Redza Piyadasa and Sulaiman Esa, highlights and has produced meditative based conceptual art. The linked to this meditative arrangement in Tetriana's work for example, could also be linked to the repetitive geometrical shapes popular as an aspect of Islamic aesthetics.

As we can see here, artistic practice that takes mindfulness into account could actually increase our engagement with the world around us, thus it could help us in increasing our awareness of ourselves, the present moment, and our surroundings. Thus, meditative and mindfulness in art can be a positive and a more balanced artistic strategy that goes well with other modes of thought, attention, and awareness. Perhaps, this could be related to Nur Hanim's observation of the Bara Hati Bahang Jiwa exhibition that this essay had quoted earlier. My question is, if the (male) angst could be seen through the Abstract Expressionists works, can the meditative and acute sensitivity be perceived as an "art style?"

<sup>15</sup> Smith, "Ad Reinhardt's Oriental Aesthetic," 26.



As this essay have briefly exemplified, the last twenty years have witnessed more female artists in Malaysia producing works that deals with issues and concerns beyond the comfort and familiarity of their daily lives. This exhibition can be argued as a reiteration and perhaps in some way explored and expanded on the premise of works by other female artists of the same league such as Nirmala Shanmughalingam, Sharmiza Abu Hassan, Yee I-Lann, Shooshie Sulaiman and others. Thus, in the last twenty years Bibi Chew, Nadiah Bamadhaj, Minstrel Kuik and Tetriana Ahmed Fauzi have contributed equally to the evolution of the Malaysian art scene, highlighting subject matters that are not only limited to the female experiences, but also includes wide ranging universal concerns, derived from ideas and concepts that are unusual and yet questions and challenges our notion and presumption of art and aesthetics. It must be noted however, being women, most of the artists that this essay discusses cannot escape from their responsibility as a wife and a mother, from their own devotion and commitment to their family and yet, their passion and commitment to the arts, persisted throughout. Their determination and passion and the support from people around them allows them to be successful in their own ways. This proves that one's persistence and sacrifice oftentimes would pay off, in a long winding and sometimes even tiring journey.

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BIBI CHEW



**BIBI CHEW**

*100 Half-boiled Eggs*

1996/2017

Silk cord, resin, wooden table with light box

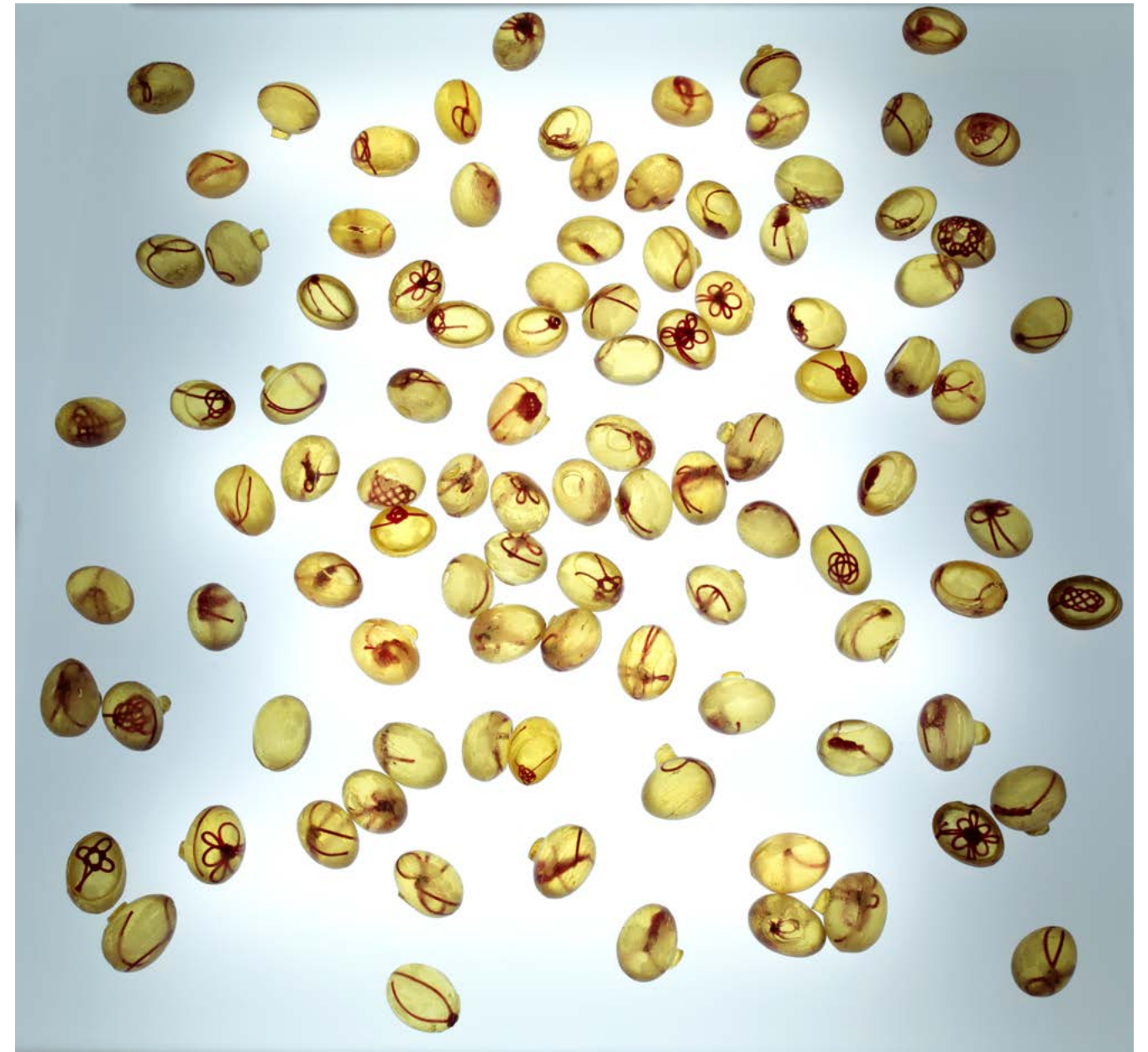
100 x 100 x 50 cm

This installation work is an exploration on the issue of identity. The memory of childhood has been utilized to depict the subject matter of growth. The table has been modified and transformed into a light-box that comprises of 100 pieces of hand-made silk knotting inserted into cast resin eggs. Each egg has been subsequently sanded. There co-exist both the smooth and rough textural effects, transparent and semi-transparent. The eggs are suggestive of embryo simulations – a semi-transparent womb. The silk knotting is the tie to the birth, the umbilical cord of sustenance. The light-box is utilizing modern technology with limited space within. It has been painted white to depict the innocence.

To be or not to be ?

Is the chicken and egg matter ...

Installation view



– Bibi Chew



**BIBI CHEW**

*Connector*

2017

Carving on watercolour paper

104 x 74 cm

Inspired by the notion that rivers are the “bloodlines” from which life stems and states are bound together, I have worked with a blade to trace the shape and used layered cutout to explore the appearance, impact and more subtle meanings of land and its tributaries of Malaysia’s most important rivers. Their silhouettes are lifted from the otherwise flat space, and infused with a sense of vitality.

The work is a tribute to rivers, often the places where civilisation begins. The rivers, serve as the connector for all the boundaries, borders and divisions.

The work aims to deceptive simplicity, inviting and drawing the viewer into a meditation on what they might have come to expect from nature while now considering alternatives: “What if the water is above us? What if the water is lighter than what we think?”

How would these changes in perspective, interaction and experience impact the way we live?

By extracting Malaysia’s states and rivers from the maps in which they are usually confined and now placing them in a new artistic context, I aimed to prompt and to question the nature of boundaries, the conventions of looking at maps, and our relationship with the land.

– Bibi Chew





**BIBI CHEW**

*Separator 1.2*  
2017

Acrylic ink and watercolour on paper  
74 x 104 cm



**BIBI CHEW**

*Separator 1.1*

2017

Acrylic ink and watercolour on paper

104 x 74 cm

This series of work developed in exploring the relationship of individual to geography that focuses on the land issue.

Most of us can probably tell where Malaysia is on a map. We might be familiar with the form of Malaysia's general land mass, but what about the outlines and forms of the 13 states that made up the country? Can we recognise them at a quick glance even if the states have been modified to flip to another views & perspectives.

This series of work invites the viewer/s to rethink of our nation's landscape. This work prompts the viewer/s to question the nature of boundaries, the conventions of looking at maps and their relationships with the land.

This series of work explores the nature of topography and state boundaries. All 13 Malaysian states and the Federal Territory of Kuala Lumpur are presented reversed and as organic shapes rendered in acrylic ink, paint to highlight of images that, with their organic sensibilities, could represent not only Malaysia's territories but leaves, bark and soil in them.

The states have been divided and separated according to the boundaries and divisions that drew upon each. Is easy to separate each state thus it would be so hard to mend them together. The land serves as the divider and separator of the boundaries and borders.

- Bibi Chew







# MINSTREL KUIK





## MINSTREL KUIK

*Selamat Datang Ke Bandaraya Kuala Lumpur*  
(Welcome to the City of Kuala Lumpur)

2017

Charcoal on paper

100 x 150 cm

*Jangan Tipu 2 (Do Not Lie 2)*

2017

Charcoal on paper

100 x 150 cm



In analog photography, the negative is a latent image that unfolds its reality to the future – a prophetic object embedded with an oracle/truth. To draw a photographic image by returning it to its negative stage is to travel in time, to reveal the making of history, and to remain there.

The series of drawing are made from a limited selection of pictures from my personal photographic archive accumulated through the participation of different social events in Kuala Lumpur along the years. With the help of the grid system, I measure everything that appears in the picture and map each of them in my negative drawing by endless back and forth verifications. The purpose of this painstaking process is to anchor my subject matter in the space of action – the street, where the social movement takes place, and prolong the process of the protests to an indeterminate time of suspension.

– Minstrel Kuik





MINSTREL KUIK, *The Gridded Ghost Mother*, 2016 (detail)

### The Gridded Ghosts

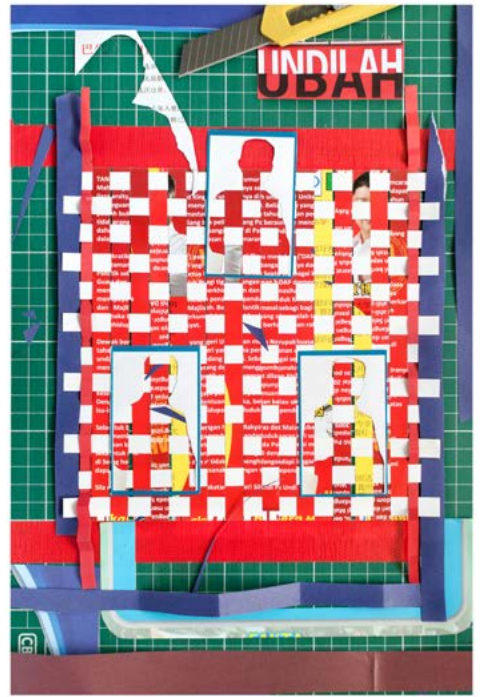
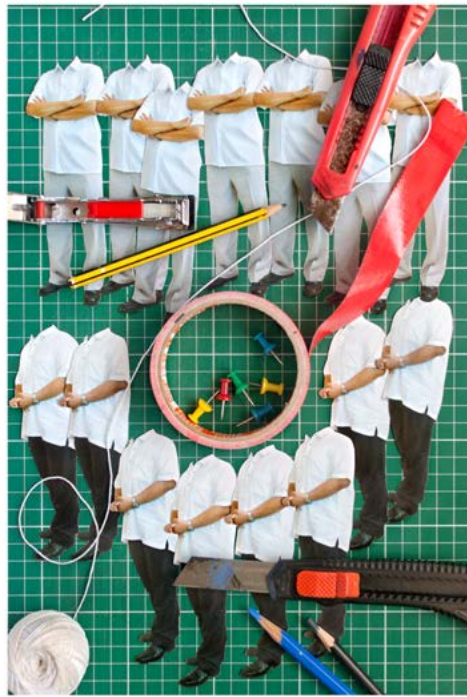
The photographic series was first shown in my solo exhibition entitled “After-image: Living with The Ghosts in My House” in 2016. The green cutting mat serves as a space of domestication in order to counteract the visuality produced by the state machine. Cut-outs from the printed materials collected during the Malaysian 13th General Election in May 5th, 2013 were “measured” and organized with the help of the grids on the cutting mat.

The 10 compositions slowly took form once I managed to discern the hidden advertising strategies employed in the game. The images of the electoral candidates presented either in passport photo or persuasive posture are void of any substantial existence because they are pure image aiming at circulating in the public sphere - the democracy of the spectacle.

Thus, we are constantly reminded that we should be content with the mediocracy.

- Minstrel Kuik





# MINSTREL KUIK

*The Gridded Ghosts –*

*Blue Book*

*Mother*

*Cabinet*

*Orator*

*Gamer*

*Papa*

*Guardian*

*Trickster*

*Magic*

*YB*

2016

Photography C-print

50 x 35 cm (62 x 45 cm with white margin) each





MINSTREL KUIK, *Home Series - The Villagers*, 2009-2013 (detail)

### The Villagers

The title of this series is inspired by a classical poem “Coming Home -- Fortuitous Lines I, 回鄉偶書 其一 \*” written by the Chinese poet from the Tang dynasty He Zhizhang 賀知章 (659–744). During the days at the Secondary Chinese Independent School at my hometown – Pantai Remis in Malaysia, we enjoyed reading this poem aloud although our age was too young to capture the deeper meaning behind the poem.

“The Villagers” is a reflection of human relationship connected by social bounds such as kinship and community. What make I, part of them, and they, part of me? What connect and disconnect us? Is it because of the same locality/space or cultural affinity that I share with these village people? I left and I come back. Why do they stay? Why do I stay? Does it change how I see things? Many questions pop up while doing the selection and composition for this sequence.

The motorbike is the vehicle in the rural area in Malaysia that provides the necessary fluidity and liberty for the villagers in their daily life. The moving bodies carried by the motorbike cut across my viewfinder; nothing seems to be able to stop them.

回鄉偶書 其一    Coming Home -- Fortuitous Lines I

少小離家老大回    I come home an old man; in youth I went away.

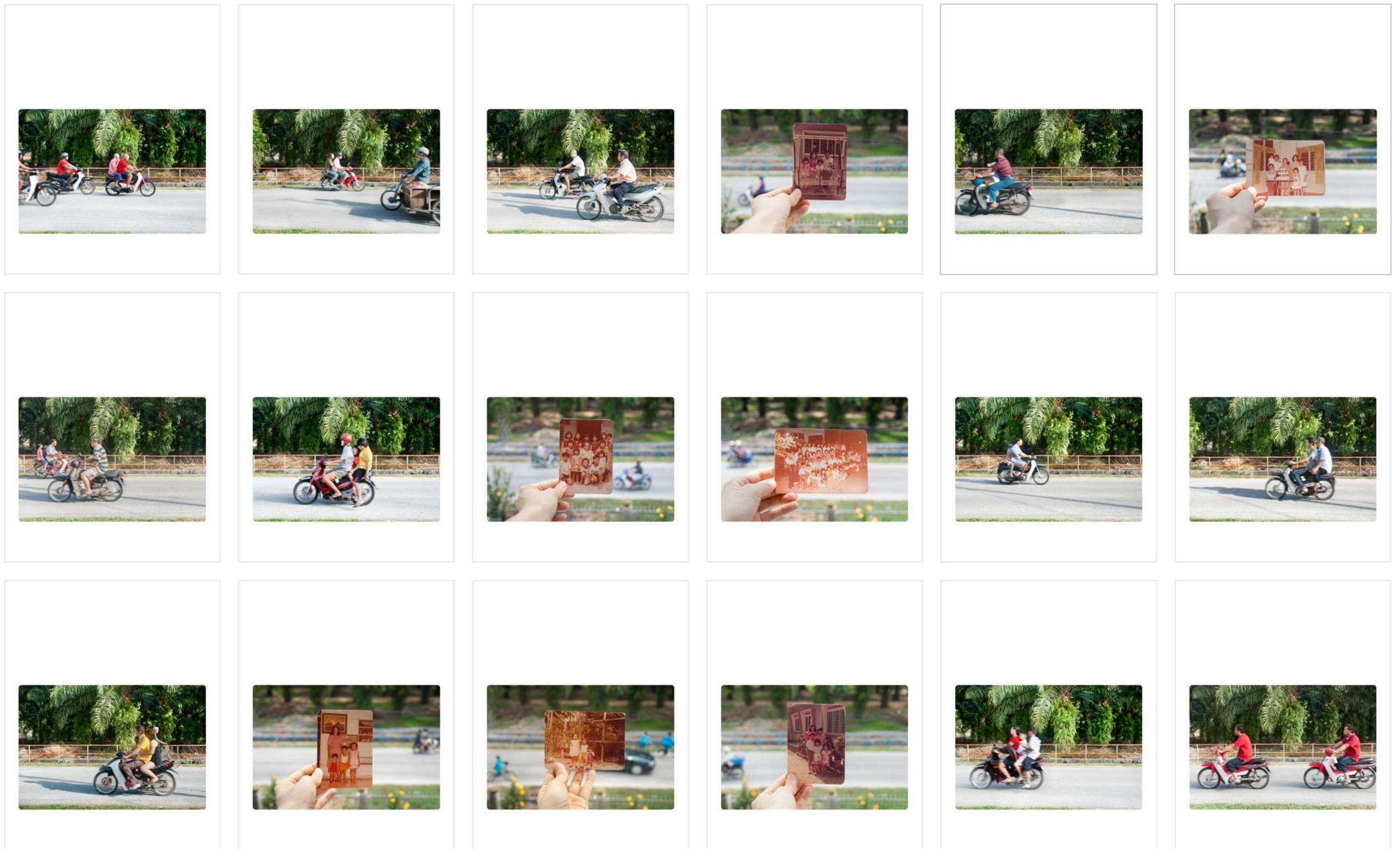
鄉音無改鬢毛摧    My accent has not changed but my hair is now gray.

兒童相見不相識    I meet some village children, none of them knows me.

笑問客從何處來    Smiling, they ask me, “Did you come from faraway?”

– Minstrel Kuik





## MINSTREL KUIK

*Home Series - The Villagers*

2009-2013

Photography, ink-jet print

50 x 40 cm (including white margin) each

Series of 18



An abstract artwork featuring a dense, layered composition of dark, textured strips. The strips are arranged in a way that creates a sense of depth and movement, with some strips appearing to overlap others. The overall effect is reminiscent of a woven or layered fabric, or perhaps a close-up of a natural material like bark or stone. The colors are primarily dark, with some lighter, almost white, highlights that emphasize the texture and form of the individual strips. The composition is dense and fills the frame, with some strips extending towards the edges, creating a sense of continuity and flow.

NADIAH BAMADHAJ





**NADIAH BAMADHAJ**

*Pessimism is Optimistic I*

2017

Charcoal on paper

130 x 170 cm (frame)



*Pessimism is Optimistic II*  
2017  
Charcoal on paper  
110 x 150 cm each (frame)  
Set of 4



Cungkup

In Javanese dialect *cungkup* translates as cover or *sheath*, but more specifically it refers to an architectural structure that cover gravestones of any religious denomination. I have come across several forms of cungkup in my travels in Java. But will concentrate specifically on one for the purposes of this statement.

I found this form of cungkup, quite by chance, in small villages on the southern coast of East Java. These are structures made of wood and handmade ceramic tile, no bigger than a doghouse, only large enough to cover the gravestone. These cungkup ranged from newly made structures to disintegrated piles of rotten wood and broken tile.

My fascination with discovering the East Javanese

cungkup was primarily due to its scale. My work has long been steered by Michel Foucault's theory that architectural forms are technologies of power that canal human movement and experience so that the population become subjects of a non-invasive form of governance. The less invasive governing is, the more power it holds. (*Stuart Elden and Jeremy W. Crampton, Space, Knowledge and Power: Foucault and Geography, 2007*)

In the East Javanese cungkup I had finally found an architectural structure whose scale denoted a complete oppression. A house that was only big enough to squat in was a metaphor for the complete subjectification of the human form. It

was only after my trips to East Java at the end of May 2017, and interviews with several custodians of cungkup gravesites, did I discover other cultural conflicts that swirled around this simple structure.

When I asked about the time frame of cungkup, all custodians replied they were 'artifacts of our ancestors' and were in place well before Dutch colonization of the 18th century. Cungkup was referred to as *adat* -- a word that combines both tradition and ritual -- and used specifically to 'house' and commemorate the dead.

The conflict I discovered visiting each gravesite was the level of mysticism practiced or not practiced on each site. Structures on gravesites,

certain practiced rituals, and acts that were forbidden on these sites, all fell within the orbit of the degrees of mystical practice.

By mysticism I am referring specifically to *Kejawen*, (translated as *Javanese-ness*) a religious practice of Central and East Java that was initially animist, and was then combined within the Hindu-Buddhist courts of the 9th century. In the 15th century, in order for Islam to take a footing in Java, Kejawen was then folded into Islamic practice, and is has since been defined as a Folk Islam.

The conflict arises between the degrees of Kejawen-based Islamic practice vs. a more 'pure' Islamic practice, identified by American



sociologist Clifford Geertz as *Santri*. This standoff between Kejawen and Santri based practice has been in existence since the beginning of Islam's assimilation in Java, and quite astonishingly surfaced in the small gravesites in East Java last month. (*Clifford Geertz, Religions in Java*, 1976)

Each custodian interviewed was careful to site his position for or against mystical practice at his gravesite, and quick to gossip about the levels of mysticism of other custodians.

In Santri-based practice, once the deceased is buried, their 'soul' returns to Allah (SAW). Those that visit graves give *prayers* for the soul's safe arrival at its destination. In Kejawen-based practice visitors sometimes cross the invisible line and *pray* to the dead. The cungkup, in its function of 'housing' the dead falls within this orbit of mysticism. Several custodians preferred the phasing out of cungkup, as it carried 'dark' energies, yet dared not dismantle a disintegrated cungkup for fear of disturbing the *penunggu* (literally translated as *those who wait*) at each site. Those who wait were not your average ghosts of the dead, but a larger more powerful force referred to as *Mbaurekso*, the spirit of the first body that 'opened' the gravesite. In Santri practice, if the soul has departed, housing it becomes obsolete. Therefore for me, the cungkup becomes a symbol for the soul staying in place, falling within the orbit of Kejawen or *praying* to, known amongst Santri as *musyrik* or blasphemous.

In the last year a tug-or-war has been developing in Indonesia's capital, and around the country, that typifies the conflict such as Santri vs. Kejawen that I have just described.

Since 2014 Indonesia has been led by the first non-military president. At the same time a growing political movement has been mobilized to dismantle his government. Using Islam as its facade, this political movement combines what we universally know as Wahhabism, with

a more violent mass organization called the Islamic Defense Front, (formed in 1998 as an uncontrollable arm of the military).

This political movement have already scarred Indonesia's diverse landscape with mass demonstrations, the charging and jailing of Jakarta's fervently anti-corruption Christian governor for 'blasphemy against Islam', proposed a judicial review in the Constitutional Court to outlaw pre-marital sex and homosexuality. This movement has also spearheaded the first public caning of two members of the LGBTQ community in the province of Aceh, with a follow up of an Anti-LGBTQ Police Task Force in West Java. The end game of this political movement is to create *Khilafah* (translated as *Caliphate*), a form of government based on the tenants of Islamic practice, but steeped in a conservative, patriarchal, and discriminatory culture. Khilafah will leave no room for the mystic, the diversity of cultural intricacies and religious practice, and most importantly for the tolerance that comes with it.

My representations of cungkup in my drawing installations carry a narrative of destruction. I choose a sound cungkup that eventually disintegrates further and further into a pile of rubble. For me this is a sign of a threat, not only to the amalgamation of mystical culture and religious practice, but the great tolerance such an example has embodied. This threat, which has already whipped at the 'low hanging fruit' – the LGBTQ community – has its eye on all forms of diversities and human rights in Indonesia.

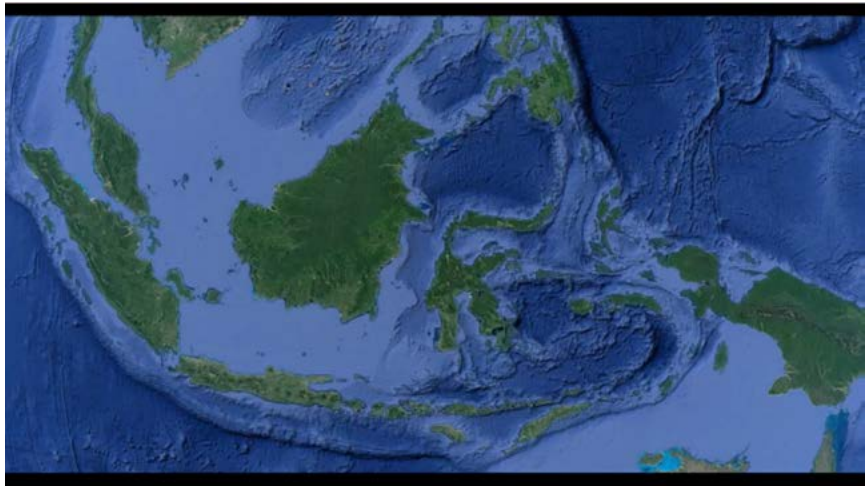
As one gravesite caretaker sang to me;  
*Lamun durung siro iku omah neng jero cungkup*

Though exceptionally difficult to translate, this basically meant;  
*You will never have enough until you lie under a cungkup*

– Nadiyah Bamadhaj







NADIAH BAMADHAJ

*A King in a Republic*

Video

Duration 16 min 30 sec

This video attempts to do what many in Yogyakarta, Indonesia consider taboo – a critique of the current rule -- the 10th monarch of the late Mataram Kingdom and Governor of Yogyakarta. The Special District of Yogyakarta is considered special as it recognizes a sovereign power within a democratic Republic. The reason for this is the role that the father of the current Sultan played in the fight for the country's independence in 1949. For this reason the Governor's role automatically goes to the monarch as an unelected position.

The current monarch however is a far cry from his father, allowing a host of social, economic and environmental problems to pile up in this Special District of Yogyakarta, with absolutely no means checks and balances or a revisionary electoral process. Yogyakarta remains a feudal province within one of the most vibrant democracies in Southeast Asia.

My video will use the *cungkup* (graveyard shacks of East Java) as a metaphor for the destruction of the province. This video will use a divergence between what is said and what is meant, and how non-verbal communication (or reading between the lines) is a primary means of critiquing power in Yogyakarta.

- Nadiyah Bamadhaj





**TETRIANA  
AHMED  
FAUZI**





**TETRIANA AHMED FAUZI**

*The Things in Between II*

2016/2017

Mixed media

Dimensions variable, 63 parts





### The Things in Between

Since 2010 my creative practice has always revolved around personal space, condition of residence and metaphors related to it. Lately these spaces have begun to be more specific to the perimeters of my home, office and studio.

The nature of my career as an art educator is very much related to my creative practice, it somehow influences how these spaces and activities surrounding it interconnects. The nomadic nature of my studio - which is sometimes in the university studio, office and at home - is also part of this circumference. At times, the spaces and their orientation gets mixed up because of how I treat and operate within it. This coinciding situation creates opportunities in making these activities and objects from within these 'spaces' as my tools and medium of practice. It becomes the premise of this work. The colliding situation is befuddling but somehow they coexist unanimously.

The works consist of several components of small and modular pieces of artworks that are flexible for organic or geometrical arrangements. The areas associated with the objects and activities relevant in this work are those three specific personal spaces of mine. They are 'processes' of amalgamation and combination of materials and medium. The functions of these objects and activities related to it as well as the meaning it carries are as important as the manner of its combination.

The two main components of this series are the 'Flona Rug' and 'Trumi'. Their names, an anagram of 'flora' and 'fauna', 'through' and 'me' are a wordplay of sorts yet somehow reminiscent of IKEA product names. Individually, they exist as object-oriented artworks, just like a household item.

- Tetriana Ahmed Fauzi





**TETRIANA AHMED FAUZI**, *The Things in Between II*, 2016/2017 (detail)



# Bibi Chew

Bibi Chew (b. 1969, Kuala Lumpur) a multi-disciplinary contemporary artist and art educator who lives & works in Kuala Lumpur. Bibi received early art education in Singapore and subsequently completed her MA & BA (Fine Art with distinction) from RMIT University in Australia. Since 1998, Bibi has been actively involved with Malaysian art education; she was the Head of Foundation Studies (1999-2012) and Head of Fine Art (2013-2015) with Malaysian Institute of Art. Presently, Bibi serves as the Head of Illustration with MIA. Besides, Bibi also actively involved with local art activities, she was invited as the panel of judges for many major art competitions & awards as well as regularly contributes to art talk & discussion with the public.

Bibi exhibits and participates in many art projects both locally & internationally which include the Asian Artist Residency Projects in Kuala Lumpur (2017), Fukuoka (2016) & Bandung (2015) and International Artist-in-Residence with Gertrude Contemporary Art Space, Melbourne (1997). Bibi’s artworks have been presented in numerous exhibitions in Malaysia, Asia (Australia, Japan, Thailand, Taiwan, Singapore & Indonesia) as well as in Europe (Sweden & Germany) and USA.

## Education

2007 Faculty of Fine and Applied Arts, Bangkok University, Bangkok, Thailand

## Solo Exhibitions

2017 What if ... Solo Exhibition by Bibi Chew, Shalini Ganendra Fine Art & Residences, PJ, Malaysia.

## Solo Exhibitions

2015 DUOA – *Eternal Duties*, Recent works by Bibi Chew and Dr Sharmiza Abu Hassan, HOM Art Trans Gallery, Kuala Lumpur, Malaysia.

1997 *Synthesis*, Collaboration with Jason Auld, West Space Gallery, Melbourne, Australia.

## Selected Group Exhibitions

2017 *We are here*, Richard Koh Fine Art, Kuala Lumpur, Malaysia.

KL BIENNALE 2017 – *Alami Belas (Be Loved)*, National Art Gallery, Kuala Lumpur, Malaysia.

ARTAID 2017 - *exhibition in aid of Malaysia Aids Foundation*, White Box, MAP, Publika, Kuala Lumpur, Malaysia.

101 Di Mana (*where are*) YOUNG, National Art Gallery, Kuala Lumpur, Malaysia.

BAREHANDS – *Asian Artist Residency Project Kuala Lumpur 2017 Vol 1*, National Art Gallery, Kuala Lumpur, Malaysia.

GOODEARTH – *Artistic Inspirations*, Earthly Relationships, Petronas Gallery, KLCC, Malaysia.

*Boundaries of [dis] Beliefs - Post-Truth exhibition* by Fergana Art in-conjunction with MAP Fest 2017, White Box, MAP, Publika, Kuala Lumpur, Malaysia.

2016 *Retro-Biennale*, National Visual Arts Gallery, Kuala Lumpur, Malaysia.

LOOK To SEE - as part of Gallery Weekend Kuala Lumpur (GWKL) 2016, Shalini Ganendra Fine Art, Petaling Jaya, Malaysia.

ARTAID 2016 – *exhibition in aid of Malaysia Aids Foundation*, White Box, MAP, Publika, Kuala Lumpur, Malaysia.

*Al-Kesah – Homage to Ismail Zain*, Petronas Gallery, KLCC, Malaysia.

Transit A2 – *exhibition in aid of MARS*, a non-profit art archive and research support centre, organized by HOM Art Trans Gallery, Kuala Lumpur, Malaysia.

Full Contact (a group & joint collaboration project by artists from Japan, Malaysia, Jordan, Philippines and Indonesia), Art Space Tetra, Hakata City, Fukuoka, Japan.

2016 BAREHANDS – *Asian Artist Residency Project Exhibition - Oshima Island inspired Project*, Ashiya Gallery, Fukuoka, Japan.

2015 *Art Kaohsiung 2015*, Kaohsiung, Taiwan.

2015 BAREHANDS – *Asian Artist Residency Project Exhibition* (participated artists from Malaysia, Indonesia, Japan, the Philippines & Jordon artists), Gedung Yayasan Pusat Kebudayaan (YPK), Bandung, Indonesia.

2015 *My Story My Strength – Doodle for Change Exhibition*, curated by Ms Ong Jo Lene, The Star Pitt Street, Penang.

2014 *Recent Collections* (2012, 2013, 2014), National Visual Arts Gallery, Kuala Lumpur, Malaysia.

2014 *Kali Ini Kita Bersama – Women Art Exhibition*, curated by U-Wei bin Haji Saari at Morne Art Gallery, Menara MARA, Kuala Lumpur, Malaysia.

2014 *1 CARE – Social, Humanity, Environment*, an art exhibition curated by Ms Shia Yih Yiing at the Kuala Lumpur & Selangor Chinese Assembly Hall (KLSCAH), Kuala Lumpur, Malaysia.

2014 *The Good Malaysian Woman – Ethnicity. Religion. Politics*, curated by Sharmin Parameswaran and Sunitha Janamohanan, Black Box, MAP Publika, organized by All Women’s Action Society (AWAM) and Interpr8 KL, Malaysia.

2014 *My Country*, a collaboration exhibition between Shalini Ganendra Fine Arts and the Louis K. Meisel Gallery in New York, USA.

2013 *A Journey of Self Discovery*, a charity art exhibition in aid of Nalanda Centre, joint collaboration by NN Gallery and Nalanda Centre, Selangor, Malaysia.

2013 *Blooming – female artist’s painting exhibition*, the Kuala Lumpur & Selangor Chinese Assembly Hall, Kuala Lumpur, Malaysia.

2013 *Midterm – an exhibition showcasing five exceptional*, mid-career Malaysian artists,

*Shalini Ganendra Fine Art & Residency*, Petaling Jaya, Malaysia.

2012 *Transit A4 – exhibition in aid of MARS*, a non-profit art archive and research support centre, organized by HOM Art Trans Gallery, Kuala Lumpur, Malaysia.

2012 *Snapshots – Art for Nature 2012*, an art exhibition in aid of nature conversation, organised by WWF Malaysia, Rimbun Dahan, Kuang, Malaysia.

2011 *Here Today, Gone Tomorrow – Art for Nature 2011*, an art exhibition in aid of nature conversation, organised by WWF Malaysia, Rimbun Dahan, Kuang, Malaysia.

2010 *Survival – Art for Nature 2010*, an art exhibition in aid of nature conversation, organised by WWF Malaysia, Rimbun Dahan, Kuang, Malaysia.

2010 *Expressing the Mundane – installation works* from the PETRONAS Art Collection, Petronas Gallery, Kuala Lumpur, Malaysia.

2009 *Tanah Air – Art for Nature 2008*, an art exhibition in aid of nature conservation, organised by WWF Malaysia, Rimbun Dahan, Kuang, Malaysia.

2008 *Out of the Mould – The Age of Reason*, artworks by eight Malaysian new generation women artists, Malmo Art Museum, Sweden (touring exhibition), sponsored by Petronas Gallery, Kuala Lumpur, Malaysia.

2007 *Out of the Mould – The Age of Reason*, artworks by ten Malaysian new generation women artists (25 Oct – 2 Dec 2007), organised by Petronas Gallery, Kuala Lumpur, Malaysia.



2007	00.15 Superstar – Art for Nature 2007, an art exhibition in aid of nature conservation, organised by WWF Malaysia, Rimbun Dahan, Kuang, Malaysia.	2003	Text & Texture – Art making through texts appreciation, Petronas Gallery, Kuala Lumpur, Malaysia.
2006	Feed Me ! An Exploration of Appetites – Art for Nature 2006, an art exhibition in aid of Nature conservation, organised by WWF Malaysia, Rimbun Dahan, Kuang, Malaysia.	2002	14th – 16th August, X Bit – a multimedia art exhibition :journey to the edge of space, an interactive multimedia expression of visual fest, MIA Art & Design Centre, Space 153, Kuala Lumpur, Malaysia.
2006	Asian Art Now (Jan – April 2006), organized by Fukuoka Asian Art Museum, Blackburn Museum, Blackburn, UK.	2002	Touch – Art for Nature 2002, an art exhibition in aid of nature conservation,organised by WWF Malaysia, Rimbun Dahan, Kuang, Malaysia.
2005 – 2006	Petronas Art Collection Series 3 : Narrative Strains, (17 Aug 2005 – 1 Jan 2006), Petronas Gallery, Kuala Lumpur, Malaysia.	2001	The Philip Morris Group of Companies Malaysia Art Awards 2001, National Art Gallery, Kuala Lumpur, Malaysia.
2005	Parallel Realities : Asian Art Now - The 3rd Fukuoka Asian Art Triennale 2005 (17 Sept – 27 Nov 2005) Fukuoka Asian Art Museum, Japan.	2001	Flashpoint – Art for Nature 2001, an art exhibition in aid of nature conservation, organised by WWF Malaysia, Rimbun Dahan, Kuang, Malaysia.
2005	The Power of Dreaming : Taman Sari, gardens of delight and identity – Art for Nature 2005, an art exhibition in aid of nature conservation, organised by WWF Malaysia, Rimbun Dahan, Kuang, Malaysia.	2001	The End of Growth ? Ways of Development into a Sustainable Future - Artists invited from South East Asian countries, a travelling exhibition organised by Heinrich Boell Foundation, Chiang Mai,Thailand.
2004- 2005	Identities Versus Globalisation ? Invited artists from 10 South-East Asia Countries, a touring exhibition, organised by Heinrich Boell Foundation, Thailand.	-	Museum of Fine Arts, Chiang Mai University, Chiang Mai, Thailand.
-	Feb 2004, Art Museum, Chiang Mai, Thailand	-	Silapakorn University, Bangkok, Thailand.
-	May 2004, National Gallery, Bangkok, Thailand	2000 – 2001	Young Contemporaries Awards 2000, National Art Gallery, Kuala Lumpur, Malaysia.
-	Oct 2004 – Jan 2005, Dahlem Museum, Berlin, Germany	1998	A Common Wealth of Art – Traditions, Imagination & Independent nations, National Art Gallery, Kuala Lumpur, Malaysia.
2004	Paradise Lost / Paradise Found – Art for Nature 2004, an art exhibition in aid of nature conservation, organised by WWF Malaysia, Rimbun Dahan, Kuang, Malaysia.	1998	Extraordinary – featuring 15 contemporary female protagonists from Melbourne & Brisbane, Australia, curated by Amelia Gundelach, Smith + Stoneley Gallery, Queensland, Australia.
2004	Semangat – Artist for Theatre, an exhibition in aid of Five Arts Centre, Valentine Willie Fine-Art, Kuala Lumpur, Malaysia.	1997	Just Looking – a series of contemporary art installations in public sites around the city of Yarra, a project initiated by 200 Gertrude Street supported by the City of Yarra in conjunction with Fringe, Melbourne, Australia.
2004	Immersion – a group exhibition by Malaysian & Indonesian artists,Seni Maya Gallery, Kuala Lumpur, Malaysia.	1997	1st Darebin-Latrobe Art Acquisitive Prize, Darebin Arts & Entertainment Centre, Preston, Melbourne, Australia.
2003	Games People Play – Art for Nature 2003, an art exhibition in aid of nature conservation, organised by WWF Malaysia, Rimbun Dahan, Kuang, Malaysia.	1997	Art International ’97, Atlanta, Georgia, USA.
2003	Alami II . Puncak – A Post Science Inspired Arts Camp Exhibition ( from Sabah Parks ), National Art Gallery, Kuala Lumpur, Malaysia.	1996	Strata, RMIT Gallery, Storey Hall, Melbourne, Australia.

1996 Homage to Change - Artistic transformation in the Orient, an art exhibition by 5 young artists of different Asian countries, First Site - RMIT Union Gallery, Melbourne, Australia.

### Artist Residency

2017	BAREHANDS – Asian Artist Residency Program, Kuala Lumpur, Malaysia.
2016	BAREHANDS – Asian Artist Residency Program, Fukuoka University of Education, Munakata, Fukuoka, Japan.
2015	BAREHANDS – Asian Artist Residency Program, Institute of Technology Bandung, Bandung, Indonesia.
2003	Honorable Mention, 2003-2004 Asian Artist Fellowship, Vermont Studio Center (VSC) Freeman Fellowship, Vermont, USA.
1997	200 Gertrude Street Contemporary Art Space, International Visiting Artist’s Studio Residency ( Artist-in-Residence, five months ), Melbourne, Australia.

### Public Collection

National Art Gallery Malaysia
Bank Negara Malaysia
Petronas Gallery Malaysia
Australian High Commission, Kuala Lumpur, Malaysia
Shalini Ganendra Fine Art & Residency, Petaling Jaya. Malaysia
Rimbun Dahan (Angela Hijjlas & Hijjlas Kasturi), Kuang, Malaysia
HOM Art Trans Gallery, Kuala Lumpur. Malaysia
G13 Gallery, Kuala Lumpur. Malaysia
Singapore Ministry of Information and the Arts, Singapore.
Head Quarters, Golden Key National Honour Society, Atlanta, Georgia, USA.



# Minstrel Kuik

Minstrel Kuik (b. 1976, Malaysia), a Chinese Malaysian, was born in Pantai Remis in 1976. After a bachelor degree in fine art in Taiwan, she obtained her master degree in photography in Arles, France. As a social actor, Kuik continues to experience different tensions coming from the clash between institutions, social bounds, identities and interests. These experiences are foregrounded in Kuik’s perception of the world and her relationship with the authority, and subsequently shaped her work, in which she believes the personal space is the major battlefield of ideological, political and economic interests. Her recent work focuses on the negotiation between the collective and the individual, and place as a field of personal intervention.

## Education

- 2006

European Master of Fine Arts in photography with felicitation of jury, Ecole Nationale Superieure de la Photographie of Arles, France
- 2003

Diploma of Fine Arts with Honors, specialized in photography, Ecole des Beaux-Arts de Versailles, France
- 1999

Bachelor of Fine Arts (Hons) in Western Painting, Department of Fine Arts, National Taiwan Normal University, Taiwan
- 1994

Certificate of Unified Examination, Yik Ching High School, Malaysia

## Solo Exhibition

- 2017

*P for Place*, Lumenvisum, Hong Kong
- 2016

*After-image: Living with the Ghosts in My House*, Wei-ling Gallery, Kuala Lumpur, Malaysia
- 2015

*After-Image: The One, the Many & the Unrepresentative*, Run Amok Gallery, Penang, Malaysia

- A *Kneeling Posture*, Art Stage, Singapore
- 2008

*See The Water*, Alliance Française at Lorong Guernsey, The Gallery of Taylor’s University College, Help University, Kuala Lumpur, Malaysia
- 2003

*Does it burn?*, T’cha Gallery, Paris, France

## Selected Group Exhibitions

- 2017

*We are here*, Richard Koh Fine Art, Kuala Lumpur, Malaysia.

*On Attachments and Unknowns*, Sa Sa Bassac, Phnom Penh, Cambodia

*Collective/Individuals*, Urbanscapes, Kuala Lumpur, Malaysia

*Our Studio Selves*, Art Space, Sydney, Australia
- 2016

*The Immeasurable Here*, Outlet Gallery, Brooklyn, U.S.A

*The Past is Never Where You Think You Left it*, Wei-ling Gallery, Kuala Lumpur, Malaysia
- 2015

*Making Durian*, Run Amok Gallery, Penang, Malaysia

*Person(a)*, Black Box, Publika, Kuala Lumpur, Malaysia

*My Story, My Strength*, Women’s Center for Change, George Town Festival, Penang, Malaysia

*Pause*, Photo Bangkok, BACC, Bangkok, Thailand

*Only A Fragment*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2014

*Family Snaps – Photography in Southeast Asia*, Chiang Mai City Arts & Cultural Centre, Chiang Mai, Thailand

*刻舟求剑 - Pulau Melayu - Lost & Found*, Lostgens’, Kuala Lumpur, Malaysia

*Fall into The Sea to Become an Island*, George Town Festival, Run Amok Gallery, Penang Malaysia

*Eating Wind*, VT Artsalon, Taipei, Taiwan

*The Good Malaysian Woman*, All Women’s Action Society & Interpr8 Gallery, Map Publika, Kuala Lumpur, Malaysia

*Women’s Voices-International Photography Exhibition 2014*, Soulangh Cultural Park, Tainan City, Taiwan

*My Country*, Shalini Ganendra Fine Art in cooperation with Louis K. Meisel Gallery, New York, USA
- 2013

*The Home Series*, Higashikawa Photo Festival, Higashikawa, Japan

- M *for* Malaise, Magazin de Jouets, Arles, France

*Eating Wind*, Run Amok Gallery, Penang, Malaysia
- 2011

*Cross+scape*, Asean-Korea Contemporary Media Art Exhibition, Kumho Museum of Art, Seoul, Korea. Jeonbuk Museum of Art, JeonJu, Korea. GoEun Museum of Photography, Busan, Korea.

Photoquai 2011, Musée du quai Branly, Paris, France

Review: KL, Datum Kuala Lumpur Architecture Festival, Map, Kuala Lumpur, Malaysia

*Tanah Ayeh*, Valentine Willie Fine Art and Selasar Sunaryo Art Space, Bandung, Indonesia
- 2010

*3 Young Contemporaries*, Valentine Willie Fine Art, Kuala Lumpur

*Through the Looking Glass*, The Annex, Kuala Lumpur, Malaysia; 2902 Gallery, Singapore
- 2009

*International Discoveries II*, FotoFest, Houston, USA

*Secured Area*, National Art Gallery, Kuala Lumpur, Malaysia
- 2008

*Entry Points Community Project*, 1948 art space, Sri Kembangan New Village, Malaysia

*Out of Berlin, Pass the picture*, The Annex, Kuala Lumpur, Malaysia
- 2007

*Artsfest*, Cork Institute of Technology (CIT), Cork, Ireland

*Future Image*, Dun Laoghaire Institute of Art, Design & Technology, Dublin, Ireland

*Out of Berlin, Pass the picture*, Goethe Institute, Berlin

*Sharing Space: Contemporary Photography of Malaysia & Japan*, Biennale of Kuala Lumpur International of Photography, The Annex, Kuala Lumpur, Malaysia

*Photos Divers*, Festival of Levallois, Levallois, France
- 2006

*Work in Progress*, International Festival of Photography of Arles, Arles, France
- 1999

*Sales 0.99*, National Taiwan Normal University, Taipei, Taiwan

## Awards

- 2014

Winner of the UOB Painting of the Year for the Established Artist Category, Malaysia
- 2013

Winner of the International Photographer Award, Higashikawa Photo Festival, Higashikawa, Japan

- 2010

Short-listed for the Photoquai’s Residency for the project “Merdeka, The Lonesome Club”
- 2006

Six-months scholarship by French Embassy in Malaysia for higher studies in France
- 1994-99

Excellent academic performance for Overseas Chinese Students, National Taiwan Normal University, Taipei, Taiwan

## Projects

- 2012-13

*刻舟求剑 - Pulau Melayu - Lost & Found*, art project initiated by 4 Malaysian Chinese artists in order to engage more exchange and discussion
- 2007

Future Image, selected among 10 Asian emerging photographers to participate digital photography workshop organized by Asia-Europe Foundation (ASEF), Ireland
- 2006-07

Involved in glass sculpture and photography project conducted by American artist, Robert Wilson

Publication in photographic magazine “Infra-mince” of Ecole Nationale Superieure de la Photographie of Arles, France
- 2005

Photographic documentation of renovation of Byrd Hoffman Watermill Foundation, New York, USA

Involved in installation project of Brazilian resident graffiti artists Os Gemelos, Annual Watermill Center Benefit, New York, USA

Photographic documentation of Summer Program 2005 of Byrd Hoffman Foundation Archives,including Robert Wilson’s rehearsals, site-specific installations, performances, conferences, etc



# Nadiah Bamadhaj

Nadiah Bamadhaj (b. 1968, Malaysia) was initially trained as a sculptor at the University of Canterbury in New Zealand but now produces drawings, sculptures, installations and digital images. She has worked in non- governmental organizations, lectured in art, and has written on both Malaysia and Indonesia. In 2000, she began her full-time art practice and was awarded the Nippon Foundation’s Asian Public Intellectual Fellowship in 2002, electing to spend her fellowship period in Yogyakarta, Indonesia, where she currently lives with her husband and son. Her artwork continues to focus on the social intricacies of Yogyakarta’s society, using myth, architecture, and dwelling to articulate her observations.

## Education

1992 Bachelor of Fine Arts, University of Canterbury, Christchurch, New Zealand

## Solo Exhibitions

- 2016 Descent, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2014 Poised For Degradation, Richard Koh Fine Art, Singapore
- 2012 Keseragaman, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2008 Surveillance, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2004 enamlima sekarang (sixtyfive now), Galeri Lontar, Komunitas Utan Kayu, Jakarta, Indonesia
- 2003 enamlima sekarang (sixtyfive now), Benteng Vredeburg Museum, Yogyakarta, Indonesia
- 2001 1965 - Rebuilding Its Monuments, Galeri Petronas, Kuala Lumpur, Malaysia

## Group Exhibitions

- 2017 We are here, Richard Koh Fine Art, Kuala Lumpur, Malaysia.

ACAW Thinking Projects, C24 Gallery, New York, United States

Di Mana (Where Are) Young?, National Art Gallery, Kuala Lumpur, Malaysia
- 2016 Incomplete Urbanism: Attempts of Spatial Critical Practice, NTU Centre for Contemporary Art Singapore, Gillman Baracks, Singapore

Encounter: Art from Different Lands, Southeast Asia Plus Triennale 2016, National Gallery of Indonesia, Jakarta, Indonesia

Crossing: Pushing Boundaries, Galeri Petronas, Kuala Lumpur, Malaysia
- 2015 Art of ASEAN, Bank Negara Museum and Gallery, Kuala Lumpur, Malaysia

A Luxury We Cannot Afford, Para Site, Hong Kong

I am Ten, Richard Koh Fine Art, Kuala Lumpur, Malaysia

- 2014 Medium at Large, Singapore Art Museum, Singapore
- 2013 Parallax: ASEAN, Changing Landscapes, Wandering Stars, ASEAN-Korea Contemporary Media Art Exhibition, ASEAN-KOREA Centre, Seoul, South Korea

Bersama, Muzium Dan Galeri Seni Bank Negara Malaysia, Kuala Lumpur, Malaysia

Welcome to the Jungle: Contemporary Art in Southeast Asia from the Collection of Singapore Art Museum, Contemporary Art Museum Kumamoto (CAMK), Kumamoto, Japan

Convergence: Cultural Legacy, Galeri Petronas, Kuala Lumpur, Malaysia
- 2011 It’s Now or Never Part II, Singapore Art Museum, Singapore

Beyond the Self, Contemporary Portraiture from Asia, National Portrait Gallery, Canberra, Australia

Works from Southeast Asia, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2010 Creative Index, The Nippon Foundation’s Asian Public Intellectual Fellowship’s 10th Anniversary, Silverlens Gallery, Manila, Philippines

Agenda Kebudayaan Gusdurisme, 100-day memorial for Abdurrahman Wahid @ Gus Dur, Langgeng Gallery, Magelang, Indonesia

Beacons of Archipelago: Contemporary Art from Southeast Asia, Arario Gallery, Seoul, South Korea
- 2009 Jogja Jamming: Jogja Biennale X, Taman Budaya Yogyakarta, Yogyakarta, Indonesia

Earth and Water: Mapping Art in Southeast Asia, Singapore Art Museum, Singapore

Photoquai 09: 2nd Biennale Photographic Festival, musée duquai Branly, Paris, France

Cartographical Lure, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

Jakarta Biennale XII: Fluid Zone, Galeri Nasional, Jakarta, Indonesia

Littoral Drift, UTS Gallery, University of Technology, Sydney, Australia

Code Share: 5 continents, 10 biennales, 20 artists, Contemporary Art Centre, Vilnius, Lithuania
- 2008 Wonder, Singapore Biennale, Singapore City Hall, Singapore

- East-South, Out of Sight, South and Southeast Asia Still and Moving Images, Tea Pavilion, Guangzhou Triennale, China
- The Scale of Black, Contemporary Drawings from Southeast Asia, HT Contemporary Space, Singapore
- 2007 Out of the Mould: The Age of Reason, 10 Malaysian Women Artists, Galeri Petronas, Kuala Lumpur, Malaysia

Photofolio, Jogja Gallery, Yogyakarta, Indonesia

Fetish: Object Art Project #1, Biasa Artspace, Denpasar, Indonesia

Selamat Datang ke (Welcome to) Malaysia: An exhibition of contemporary art from Malaysia, Gallery 4A, Sydney, Australia

Processing the City: Art on Architecture, The Annex Gallery, Kuala Lumpur, Malaysia

Never Mind, Video Art Exhibition, ViaVia Café, Yogyakarta, Indonesia
- 2006 Fast Futures: Asian Video Art, The Asia Society India Centre, Little Theatre Auditorium, NCPA, Mumbai, India

The War Must Go On, Clockshop Billboard Series, corner of Fairfax and Wilshire, Los Angeles, USA

TV-TV, Week 34, Video Art Festival, Copenhagen, Denmark

Building Conversations: Nadiah Bamadhaj and Michael Lee, Singapore Art Museum, Singapore

Signed and Dated, Valentine Willie Fine Art Gallery, Kuala Lumpur, Malaysia

Holding Up Half the Sky by Women Artists, National Art Gallery, Kuala Lumpur, Malaysia

Rethinking Nordic Colonialism: A Postcolonial Exhibition Project in Five Acts, Act 3: Faroe Art Museum, Tórshavn, The Faroe Islands, Denmark

Biennale Jakarta 2006, Beyond The Limits and its Challenges, Galeri Lontar, Komunitas Utan Kayu, Indonesia

Fast Futures: Asian Video Art, Asian Contemporary Art Week, Rubin Museum of Art, New York, USA

Home Productions, Video Art Exhibition, Singapore Art Museum, Singapore

2005 Consciousness of the Here and Now, Biennial Yogya VII 05, Kandhang Menjangan Heritage Site, Yogyakarta, Indonesia



	Home Works II: A Forum on Cultural Practices, Lebanese Association for Plastic Arts, Ashkal Alwan, Beirut, Lebanon
	147 Tahun Merdeka (147 Years of Independence), in collaboration with Tian Chua, Reka Art Space, Kuala Lumpur, Malaysia
	Urban Culture, CP Biennale, Museum of the Indonesian National Bank, Jakarta, Indonesia
	you are here, Valentine Willie Fine Arts Gallery, Kuala Lumpur, Malaysia
	Media in “f”, The 9th International Interdisciplinary Congress on Women, Ewha Woman’s University Campus, Seoul, South Korea
2004	Flying Circus Project: 04, Seeing with Foreign Eyes, Theatreworks, Fort Canning Park, Singapore
	Batu Bata Tanah Air (Building Blocks of Homeland), a collaborative project with Tian Chua, Cemeti Art House, Yogyakarta, Indonesia
	Living Art: Regional Artists Respond to HIV/AIDS, Queen’s Gallery, XV International AIDS Conference, Bangkok, Thailand
	Paradise Found/ Paradise Lost, WWF Art For Nature Fundraising Exhibition, Rimbun Dahan Gallery, Kuang, Malaysia
	Seriously Beautiful, Reka Art Studio, Kuala Lumpur, Malaysia
	Gedebook, Group Fundraising Exhibition, Kedai Kebun Forum, Yogyakarta, Indonesia
2002	Asean Art Awards, Bali International Convention Center, Nusa Dua, Bali, Indonesia
	Touch, WWF Art For Nature Fundraising Exhibition, Rimbun Dahan Gallery, Kuang, Malaysia
	Pause, Gwangju Biennale 2002, Exhibition Hall 1, Gwangju, South Korea
2001	Philip Morris Art Awards, National Art Gallery, Kuala Lumpur, Malaysia
	Exhibit X, Taksu Gallery, Kuala Lumpur, Malaysia
	Flashpoint, WWF Art For Nature Fundraising Exhibition, Rimbun Dahan Gallery, Kuang, Malaysia
	Exhibit A, Valentine Willie Fine Arts Gallery, Kuala Lumpur, Malaysia

2000	Arang, Taksu Gallery, Kuala Lumpur, Malaysia
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### Awards

2004	Asian Public Intellectual Follow-Up Grant, funded by the Nippon Foundation
2002-03	Asian Public Intellectual Fellowship funded by the Nippon Foundation, administered by IKMAS, Universiti Kebangsaan Malaysia, Malaysia
2001	Juror’s Choice, Philip Morris Malaysia Art Awards
2000-01	Artist-in-Residence, Rimbun Dahan, Artist Residency Program, Kuang, Malaysia

### Public Collections

Petronas Gallery, Kuala Lumpur, Malaysia
Muzium & Galeri Tuanku Fauziah,USM Penang , Penang, Malaysia
The National Gallery, Singapore
Singapore Art Museum, Singapore
Wellington Management, Boston, USA



# Tetrianah Ahmed Fauzi

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Tetrianah Ahmed Fauzi (b. 1979) graduated with Bachelor of Honors in Fine Art from UiTM (2002), followed by an MA in Drawing at Camberwell College of Art (2008) and Professional Doctorate in Fine Art from University of East London (2012). She teaches drawing and painting at School of the Arts USM. Currently her practice concerns her personal space which is the home, studio and office. She does mixed media drawing, digital prints and paintings on objects. She is currently living in Penang with her husband and 8 year old son.

## Education

2001	Bachelor of Honors in Fine Art , UiTM
2008	MA Drawing, Camberwell College of Art
2009	Professional Doctorate in Fine Art, East London University

## Selected Group Exhibitions

2017	<i>We are here</i> , Richard Koh Fine Art, Kuala Lumpur, Malaysia.  <i>Oasis 2017- Worl ding</i> , Muzium dan Galeri Tuanku Fauziah, Penang.  <i>Di Mana (Young)</i> , Balai Seni Visual Negara Kuala Lumpur.  <i>Bakat Muda Sezaman 2016</i> , Balai Seni Visual Negara, Kuala Lumpur.
2016	<i>Art Aid 16</i> , White Box Publika, Kuala Lumpur.  <i>Northern Abstraction</i> , Muzium dan Galeri Tuanku Fauziah, Penang.  <i>World Art and Design Exhibition</i> , Guri Korea.  <i>Pulau Ketam International Art Festival Exhibition</i> , Pulau Ketam.
2015	<i>‘Doodle for Change : My Strenght My Story’</i> , The Star Gallery, Pitt Street Penang
2014	<i>MEA Arts Award</i> , White Cube Gallery Kuala Lumpur  <i>‘Kali Ini Kita Bersama’</i> , Galeri Morne Kuala Lumpur  <i>Art and Sustainable Development</i> , Andaman Art Gallery, Krabi Thailand  <i>Art and Sustainable Development</i> , MGTF Penang Malaysia
2013	<i>‘Korean Design Trend Exhibition’</i> , Muzium Dan Galeri Tuanku Fauziah USM.  <i>‘General Hanging’</i> , Project Room Kuala Lumpur

2009	<i>‘Thou Art Women’</i> , Shanghai
2008	<i>‘Identity’</i> , Camberwell College of Art London  <i>‘Three Women Show’</i> , Camberwell College of Art London  <i>‘Mind The Step’</i> , Decima Gallery London  <i>Northern Exposure, Two Women Show</i> , Galeri Pelita Hati Kuala Lumpur.  <i>Island To Island</i> , University Of Tasmania, Australia  <i>Island To Island</i> , Universiti Sains Malaysia.  <i>Island To Island</i> , University of Hawaii, USA  <i>Notthatbalai Festival 2007</i> , Central Market Annexxe, Kuala Lumpur
2006	<i>Rupa [Oasis 05]</i> , Galeri Adiwarna , Penang.  <i>Northern Exposure, Two Women Show</i> , Galeri Adiwarna, Penang.

## Award

2007	<i>Citra Terengganu 2007</i> , Live Work (First Prize)
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Richard Koh Fine Art has been in operation since 2005 and is regarded as a pioneer for introducing Southeast Asian contemporary art to Malaysia and the region. Promoting an adventurous roster of emerging and established artists, the gallery regularly mounts exhibitions locally and abroad with a commitment to emerging practices and challenging media.



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