



ONLY A FRAGMENT

Eiffel Chong
Minstrel Kuik
Sherman Ong

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Only a Fragment

“A photograph is only a fragment, and with the passage of time its moorings come unstuck. It drifts away into a soft abstract pastness, open to any kind of reading”

–
Susan Sontag

Nowadays, we are constantly bombarded by the photographed image, scattered everywhere in the urban landscape, seducing us with their auratic quality, at the same time attempting to sell something, while in cyberspace, the digital image mutate, grow, change via digital tools or disintegrate via sharing and usage. Furthermore, the act of taking a photograph has become an innate gesture to most people equipped with smartphones and mobile digital devices. These photos captured anywhere using a mobile device could mean something for a moment either as a way to document vital information or freeze meaningful moments, but usually in time end up as hopeless digital relics forgotten in the phone's memory. This group exhibition at Richard Koh Fine Art titled *Only a Fragment* presents three award-winning artists working in Malaysia that use photography as an important part of their visual language while expanding its utility as more than documenters of reality. The works on show offer varied conceptual strategies, with some that use text to expand the reading of the images while others eliminate superfluous details, showing the images as they are, devoid of distracting allusions.

Eiffel Chong (b. 1977) is an accomplished photographer with a varied body of work that examines the impact of man's action on the natural environment and the world. He was awarded the 3rd prize in the photography category for the Asean-Korea Multimedia Competition in 2010 in Seoul, South Korea and was a finalist in the Young Contemporary Art Awards at the National Visual Art Gallery Kuala Lumpur, Malaysia in 2006. His visually delicate work *Seascapes* (2013 - 2015), titled aptly by the locations where they are shot, reveals bodies of placid seas captured from different piers such as in Hong Kong and *Kampung Tanjung Rhu* in Malaysia at different points in time. Though taken from varying locations, the strict formal structure maintained (centered horizon line, pastel color palettes) makes the vistas appear similar, universally simple and pure. With a limited color palette, sensitive tonal difference

and the strict visual structure, Eiffel is able to conjure a breath of associations such as Color Field paintings to minimal abstraction. As in his other previous series, Eiffel considers the abstract concepts of life and death through an economical visual language, highlighting banal details such as soft clouds in the sky and the horizon line into delicate textures. Furthermore their uniformed stillness links them as one, and one is again reminded that all seas are actually part of the same mass of water. Finally, there is a sense of calmness fabricated by the images as one is given an opportunity to view nature before the intervention of man.

Minstrel Kuik (b. 1976) is a dynamic artist working with a variety of media such as photography, artist publication, painting and drawing. She was recently awarded the prestigious UOB Painting of the Year prize under the Established Artist category in Malaysia in 2014 and in 2013, she was the winner of the International Photographer Award at Higashikawa Photo festival, Japan. Her previous work reflects on life and the sense of being framed from a personal perspective, and this ongoing series on show titled “*Cosmic Matter*” (2005-) which started during her studies at the Arles School of Photography, France, is a grouping of photographs alluding to in a larger sense the mysteries of the universe stimulated by her readings on space travels and parallel universes, though visual clues are left to anchor the interstellar associations with everyday domestic objects and familial situations. Trusting that words and images are complementary in her creative process, a piece of fictional text inspired by Stanley Kubrick's 1968 film “2001: A Space Odyssey”, the 1967 song by the Beatles titled “Lucy in the Sky with Diamonds” as well as the 1969 tune “I Took a Trip on a Gemini Spaceship” by Legendary Stardust Cowboy accompanies the 6 photographs in this exhibition. The glossy images of distant full moons, model planets and fluttering luminous invertebrates are a metaphor, a simulacrum of space travel and time. The text, in the tone of science fiction and heavy with pop culture allusions mirrors the aesthetic choices of the photographs. Fragments of the

artist's life are blended into the creations. The work such as *Cosmic Matter* (2005) was photographed in Seattle, US while the artist was visiting a family member, examines signs of absence while hinting at the other, the elsewhere and the uncanny. She is interested in the digitalization of our memory once our physical body has disintegrated and the existence of parallel universes, and how through photography, this conception can be explored or alluded to. She quotes the experience of the Chinese philosopher Zhuangzi (c. 369 BC - c. 286 BC) in which he dreamed one night that he was a butterfly fluttering joyfully in space but when he awoken from the slumber, he realized that he returned as himself, thus confusing him on whether he was a man dreaming he was a butterfly or the other way around. The artist passionately believes that our experience of the universe, the unconscious and the afterlife is limited and there is still much learn and understand. Seeing the works as fragments of herself, Minstrel opines that due to the autobiographical and personal nature of her works, the journey and exploration is not yet over.

Similar in conceptual approach to Minstrel's, an obscured story narrating an accidental encounter weaves together the 4 photographs by Sherman Ong (b. 1971), a Malaysian artist based in-between Malacca and Singapore and has widely exhibited in museums, biennales and film festivals worldwide such as the Venice, Singapore and Jakarta biennales, ICA and Tate Modern in London, UK as well as the Rotterdam International Film Festival. He was the winner of the 2010 ICON de Martell Cordon Bleu Photography Award and the 2015 Prudential Eye Awards winner for the photography category. He works mainly in film and photography, with varying series that examine the human condition and our relationships within the larger milieu. For this exhibition, the artist presents a paired-down installation consisting of 4 printed photographs on archival paper and a piece of printed text mounted on board displayed like objects on a shelf. The text serves as an introduction to the images and explains in a poem-like

manner an encounter with a stray cat cradling a dead moth in its mouth. In the encounter, the artist attempted to make a trade for the moth with the cat using a tuna bun during which an unexpected gaze into the feline's eyes raised a chain of associations. A snapshot image of the cat on the grass greets the audience; its informal appearance makes the image seem 'genuine'. Finally, the photographs of 3 pairs of mutilated moths, in which one appears to be morphing into a gecko or vice-versa, complete the assemblage. The juxtaposition of text and images welcome various readings of the work and the text aid in the creation of layers to the reading of the images. Sherman also researched on the ancient art of shape shifting in Southeast Asia where there is a documented history of shape shifters such as were-cats and were-tigers, in certain parts of Indonesia, Malaysia and Thailand. In Malaysia, were-tigers are known as *harimau jadian*. In local folklore, *harimau jadian* is believed to be non-hostile to man, and is said to take its animal form only at night to guard plantations from wild pigs. As hinted in the text, the artist views the early art of shape shifting to have been modernized and adapted into contemporary culture, exemplified in the antics of local politicians.

This exhibition *Only a Fragment* at Richard Koh Fine Art, Kuala Lumpur reveals the expanded language of photography in the Malaysian context through the works of 3 innovative photographers that are continuously pushing the boundaries of their respective practices.

Haffendi Anuar
2015

Eiffel Chong

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Kampung Tanjung Rhu #1 (Malaysia)
2013
C-type print
195.6 x 152.4 ^{cm} (Unique edition)



Kampung Tanjung Rhu #2 (Malaysia)
2013
C-type print
195.6 x 152.4 ^{cm} (Unique edition)



Shek Tsai Po (Hong Kong)
2015
C-type print
195.6 x 152.4 ^{cm} (Unique edition)



Blake Pier (Hong Kong)
2014
C-type print
195.6 x 152.4 ^{cm} (Unique edition)



Yuk Saai Shek (Hong Kong)
2015
C-type print
195.6 x 152.4 ^{cm} (Unique edition)

Eiffel Chong

Eiffel Chong (b. 1977, Kuala Lumpur) graduated with an MA in International Contemporary Art and Design Practice from the University of East London and a BA (Hons) in Photography from London College of Printing. Besides his production of photographic work, Chong is highly engaged with the Malaysian photographic community; taking on the role of mentor for the Goethe Institut Malaysia/Nikon Shooting Stars programme and Exposure+ Workshop. In addition, he has been appointed to the panel of judges for the Kuala Lumpur Photography Awards 2013 and 2010/2011 Annual Nikon Photo Awards, Malaysia.

Eiffel Chong's work considers abstract concepts of life and death through the banal details, silent landscapes and curious obsessions he observes from daily life. He is interested in how the photographic medium can translate a particular time and space, memories and thoughts into something permanent. He personally thinks that the images say more with less, and makes one just want to stare and think about it.

More of his work can be viewed on <http://www.eiffelchong.com>

Solo Exhibitions

- 2015 *Seascape*, Artify Gallery Publication
- 2014 *Works 2002 – 2014*, Hong Kong Design Institute, Hong Kong
- 2013 *Under Control*, 2902 Gallery, Singapore
- 2012 *This Used To Be My Playground*, Artify Gallery, Hong Kong
- Before The World Fell to Pieces*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- A Matter of Life and Death*, ArtDepts by VWFA, @Goodsdept, Plaza Indonesia, Jakarta, Indonesia

Selected Group Exhibitions

- 2015 *Only a Fragment*, Richard Koh Fine Art, Kuala Lumpur Malaysia
- The Space Between – An Exploration of Role Meaning and Intent in Contemporary Malaysian Art*, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2014 *MIA&D Fair*, Marina Bay Exhibition and Convention Hall, Singapore
- After Image: Contemporary Photography From Southeast Asia*, Singapore Art Museum, Singapore
- Others & Me: A Contemporary Photography Exhibition*, Sharjah Art Museum, Sharjah, UAE
- Sovereign Asian Art Prize 2014*, The Rotunda, Exchange Square, Hong Kong
- Malaysian Eye*, White Box Gallery, Kuala Lumpur, Malaysia
- My Country*, Louis K. Meisel Gallery, New York City, USA
- Xishuangbanna Foto Festival*, Hall of Academic Excellent, Yunnan, China
- 2013 *Mt. Rokko International Photo Festival 2013*, Kobe, Japan
- SIPF NOMAD*, Noorderlicht Photo Festival 2013, Groningen, The Netherlands
- Portraits – Group Exhibition from Singapore International Photography Festival*, Theory of Clouds: Gallery and Community Worldwide, Kobe, Japan

- Art13 London*, Olympia Grand Hall, London, England
- MIDTERM*, Shalini Ganendra Fine Art, Kuala Lumpur, Malaysia
- Chobi Mela International Festival of Photography*, Shilpokola Academy, Dhaka, Bangladesh
- 2012 *Wawasan 2020*, Valentine Willie Fine Art, Singapore
- Headlights 2012*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2011 *Photo Off, Young and Upcoming Photographers Art Fair 2011*, La Bellevilloise, Paris, France
- Young Artist Project 2011: Future Lab*, Daegu EXCO, Daegu, South Korea
- Tanah Ayer: Malaysian Stories from the Land*, Selasar Sunaryo Art Space, Bandung, Indonesia
- Angsana: Southeast Asian Photographers Taking Flight*, 2902 Gallery, Singapore
- 2010 *2010 ASEAN- Korea Multimedia Competition*, Gallery Jinsun, Seoul, South Korea
- CUT2010: New Photography from Southeast Asia: Parallel Universe*, Manila Contemporary, Manila, Philippines; Sangkring Art Space, Jog-jakarta, Indonesia; Valentine Willie Fine Art, Singapore; Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- Contemporary Rhetoric*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2009 *Eyes Wide Open: Selected photos from the First Singapore International Photography Festival*, The Annexe Gallery, Kuala Lumpur, Malaysia
- Different But Same*, Wei-ling Gallery, Kuala Lumpur, Malaysia
- Paradise Lost*, 2902 Gallery, Singapore
- A New Wave of Responsive Images*, Nikon Ginza Gallery, Tokyo, Japan; Sabanci University, Istanbul, Turkey
- 2008 *Singapore International Photography Festival 2008*, LaSalle College of The Arts, Singapore
- Photoart Asia 2008*, Zengallery@Central World, Bangkok, THAILAND
- CUT: New Photography from Southeast Asia*,

- Valentine Willie Fine Art*, Singapore; Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2007 *Bebas Lah: Malaysia@50*, Annexe Gallery, Kuala Lumpur, Malaysia
- Sharing Space: Contemporary Photography of Malaysia + Japan*, The Annexe Gallery, Kuala Lumpur, Malaysia
- NYKL: Landmarks of New York and Kuala Lumpur*, The Annexe Gallery, Kuala Lumpur, Malaysia
- Young Contemporary Arts Award 2006*, National Art Gallery, Kuala Lumpur, Malaysia

Awards

- 2015 *Asia-Pacific Photobook Award*, Melbourne, AUSTRALIA (Finalist)
- 2014 *The Sovereign Asian Art Prize*, HONG KONG (Finalist)
- 2013 *The Prix Pictet*, London, ENGLAND (Nominee)
- 2012 *29th Higashikawa International Award*, Hokkaido, JAPAN (Finalist)
- 2010 *ASEAN- Korea Multimedia Competition*, Photography Category, Seoul, SOUTH KOREA (3rd Prize)
- 2006 *Young Contemporary Arts Award*, National Art Gallery, Kuala Lumpur, MALAYSIA (Finalist)

Publications

- 2015 *Seascape*, Artify Gallery Publication
- 2013 *Institutionalised Care*
- 2012 *This Used To Be My Playground*, Artify Gallery Publication
- Before The World Fell To Pieces*, Valentine Willie Fine Art Publication
- 2008 *Faces of IJN*, Institut Jantung Negara Foundation Publication (National Heart Institution Foundation Publication)

Minstrel Kuik

Lucy took a trip on a Gemini spaceship. The second night, the guests were introduced to the crewmembers alongside a cocktail tête-à-tête with the stars. It was our heroine's first cruising to the Jupiter, a gift she offered to herself as a present for her 70th birthday. Lying down on a tangerine orange couch, Lucy was speechless in front of the kaleidoscopic canvas in the sky. Oh, whoever is the creator must be a great artist.

They look like diamonds, don't they? A slim young man in his early 20's took a seat next to Lucy, and introduced himself as Johnny aka the Interstellar Cowboy. Hello, I am Lucy. What a lovely name for a lady like you! Later, Lucy found out Johnny was a jazz pianist and composer who occasionally played in a punk rock band called Telepathic. In order to overcome writer's block, the young man decided to take on the trip with the money advanced by his producer.

Here and now is the most concrete thing a mind can grasp; Johnny tried his best to engage a conversation with his female companion. You see, Buddha wasn't going anywhere but sitting under a tree young as his age. He wasn't relying on any data provided by scientists or astrophysicists, nor did he take any psychedelic products to help him see through the physicality of reality. It was a huge step for mankind in understanding why we are here.

Are you a Buddhist? Are you religious, Johnny? I could be, but I am not. I don't believe in salvation. Between wisdom and beauty, I prefer the latter. A womanizer than a truth seeker, I wouldn't be surprised by your age, young man. I saw you talking to most of the women in this room. Oh, Lucy. You have an observant eye. I am simply curious to know what's out there. Ladies in this room seem to be more willing to engage a spiritual conversation, while men are only interested in the

mining industry in Mars.

Oh, now you talk like a thinker. I am a musician, Lucy. My dream is to be the Starman, in and out of different wormholes, traveling from gig to gig. But aren't you attached to something or someone, I mean emotionally? I am the Interstellar Cowboy, so anywhere I go can be my home sweet home. That's how I meditate on my journey of life, as a non-situation. I reject the idea of fire and ice; I am not a partisan of extremes. You are not a poet per se, aren't you? No, I like words but only when they serve the clarity of mind.

Sorry, you just mentioned wormholes? Yes, I read it on an astronomy website. It is a theoretical passage in space-time only made possible with the help of negative energy. The only wormhole experience I have lived through so far was being pushed out from my mother's vagina; the next, would be my death. Scientists, however, suggest a tunnel with two ends that allows faster-than-light travel in the universe. Faster than light, how can that be possible? To make it simpler, it's a sort of telepathy, a transmission of energy. It could be you thinking of someone, then the next second you bumping into that person on the street, like a pure coincidence.

I wonder if anyone out there is thinking of me? Sure there is, Lucy. I was told our dream is the best place for such rendezvous. You mean when I dream of my dead husband, he is also dreaming of me? Yes and no, Lucy. It depends on how we look at the synchronicity of actions. We think simultaneity is the only factor in the concept of synchronicity, thus seldom we involve / thus we seldom involve spatial factor into our reasoning. And we are wrong because synchronicity is NOT a temporal but a spatial concept, a platform to allow significantly related events to happen. A coincidence is

a meaningful pairing of events, like how we met in this Gemini spaceship.

Or, maybe I have been trying too hard in my reasoning; you simply listen to me because I look like your dead husband. Don't be silly, Johnny. You're not his avatar, but you and Allen do share some resemblance when you try to convince your interlocutor. I hope I am not acting like a crashing bore who has spoiled your calm and beautiful evening. Don't get me wrong. I have been thinking about this lately, the afterlife. Imagine our life is a space similar to our dream, a place to host information, to unfold the unconscious, only for a certain duration, but long enough for the sender and the receiver to come, to choose and to retrieve what has been destined.

Oh, Lucy. I think I have just unblocked some questions that have been bothering me for a while. I desperately need a drink. But before that, please let me finish our conversation with the butterfly dream of Chuang Tzu, which I am sure you'll appreciate more than anybody in this spaceship. Once upon a time, a philosopher called Chuang Tzu dreamed that he was a butterfly – a lively creature enjoying itself. It did not know that it was Chuang Tzu. Suddenly he awoke, and realized that he was Chuang Tzu again. He did not know, however, whether it was Chuang Tzu dreaming that he was a butterfly, or whether it was the butterfly dreaming that it was Chuang Tzu.

You see Lucy, there's nothing Chuang Tzu could do to verify his doubts, unless we confront the butterfly with the philosopher. And what if the butterfly says exactly the same thing? You get my point, Lucy? A dream is a suspension of subjectivity due to its interchangeability of self and others. As long as he knows he has dreamed of a butterfly, and woke up to find himself to be a man with a new prospective, that's what matters the most. The rest of the unsolved question, I think we should leave it to the butterfly, although I am sure both share the same physicality under the form of a spinning mirror.

You are confused, Lucy, so am I. In all the philosophical debates centered on this allegory, there is indeed a dearth of discussion regarding the meaning of such a pairing – man, and butterfly. Could anyone be the butterfly that Chuang Tzu has dreamed of? Who decides the relationship between the sender and the receiver? I don't want to jump into a too simplistic conclusion by giving karma and causality all the credits. There must be something that humans are capable of taking charge of. Well, I think I have found something to ponder upon during this trip, and eventually, come up with some supernova kind of idea for my album. Is that Orion, Lucy? Oh, I see light in your eyes. If I don't see you again, have a happy rest-of-your-life.

Minstrel Kruik
2015

Cosmic Matter
2005
C-print on Kodak Endura glossy paper
127 x 102 cm (Edition of 3 + 2 AP)

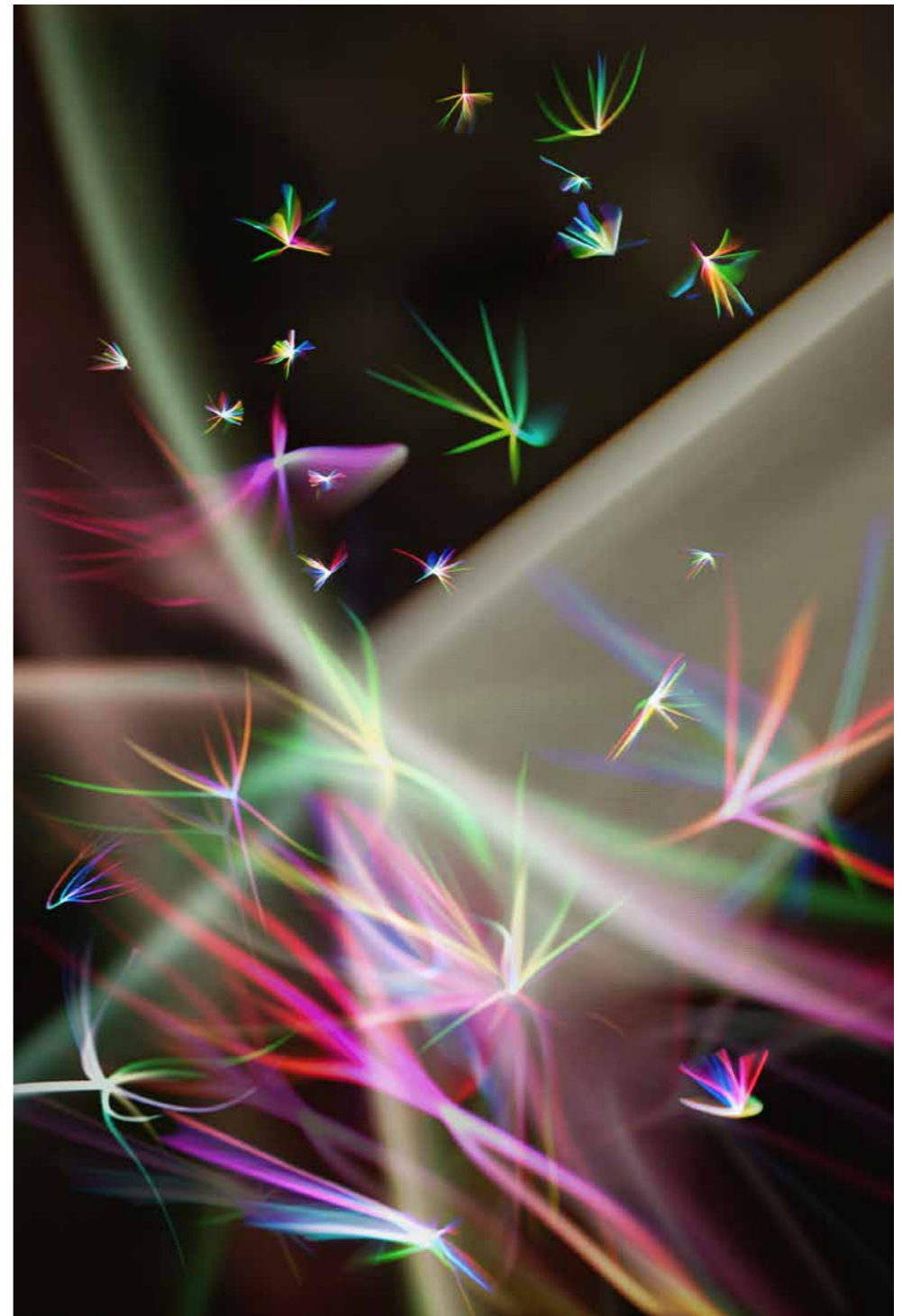


Light Ticking
2015
C-print on Kodak Endura glossy paper
102 x 66 ^{cm} (Edition of 3 + 2 AP)





Full Moons
2015
C-print on Kodak
Endura glossy paper
102 x 152 ^{cm}
(Edition of 3 + 2 AP)



Luminous Objects 1, 2 and 3

2015

C-print on Kodak Endura glossy paper
152 x 102 cm (each) (Edition of 3 + 2 AP)

Minstrel Kuik

Minstrel Kuik (b. 1976, Malaysia) is an award-winning artist, working in photography, painting, drawing and artist publications. She had won numerous awards such as the International Photographer Award 2013 Higashikawa Photo Festival, Japan and UOB Painting of the Year Competition 2014, Malaysia. She works through various approaches and her practice examines everyday and archival imageries through personal yet critical works. Her photographs appear either deliberately composed or spontaneous, poetically documenting her immediate environment.

Education

- 2003-2006 European Master of Fine Arts in photography with felicitation of jury, Ecole Nationale Supérieure de la Photographie of Arles, France
- 2000-2003 Diploma of Fine Arts with Honors, specialized in photography, Ecole des Beaux-Arts de Versailles, France
- 1995-1999 Bachelor of Fine Arts (Hons) in Western Painting, Department of Fine Arts, National Taiwan Normal University, Taiwan
- 1988-1994 Certificate of Unified Examination, Yik Ching High School, Malaysia

Solo Exhibitions

- 2015 “A Kneeling Posture”, Art Stage, Singapore
- 2008 *See The Water*, Alliance Française at Lorong Guerny, The Gallery of Taylor’s University College, Help University, Kuala Lumpur, Malaysia
- 2003 *Does it burn? T’cha* Gallery, Paris, France

Selected Group Exhibitions

- 2015 *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”, Magasin 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, Malaysia
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 *See The Water*, Alliance Française at Lorong Guerny, The Gallery of Taylor’s University College, Help University, Kuala Lumpur, Malaysia
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*, Gallery of 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
- 1994-1999 Excellent academic performance for Overseas Chinese Students, National Taiwan Normal University, Taipei, Taiwan

Projects

- 2012-2013 “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
- 2006-2007 Involved in glass sculpture and photography project conducted by American artist, Robert Wilson
Publication in photographic magazine “Infra- mince” of Ecole Nationale Supérieure 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

Sherman Ong

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I was reading a book about the ancient art of shapeshifting
when a stray cat came into my garden
with a dead moth in its jaws.

By definition, shapeshifter refers to a person or being
with the ability to change their physical form at will.
This idea of a shapeshifter is prevalent
in many of the ancient cultures around the world.

I wondered if the cat had killed the moth.
I didn't want to let its life be in vain.
So I decided to make a pact with the cat.
I offered it the tuna bun I was eating in exchange
for the dead moth.

The cat looked at me in the eyes.
I wondered if we had met before.
The exchange was quick but deliberate.
I felt a sense of déjà vu.

The cat left behind something more than just a moth.
I wondered if the cat had caught a shapeshifter.

I read in the news that there was an abundance of moths,
which might interfere with our daily lives,
much like the politicians in the country.
I wondered if they are all shapeshifters.

I brush aside that thought
and carry on with my reading as peacefully as possible.
I wonder if I can shapeshift.
It was déjà vu, all over again.



Shape Shifter 1
2014

Digital print on archival photo paper
40 x 60 cm (Edition of 6 + 2 AP)



Shape Shifter 2, 3 and 4

2014

Digital print on archival photo paper

50 x 40 ^{cm} (each) (Edition of 6 + 2 AP)

Sherman Ong

Sherman is a filmmaker, photographer and visual artist. His practice has always centred on the human condition and our relationships with others within the larger milieu.

Winner of the 2010 ICON de Martell Cordon Bleu Photography Award and the 2015 Prudential Eye Awards for Photography, Sherman has premiered works in Art Biennales, Film Festivals and Museums around the world, including the Venice, Singapore and Jakarta Biennales, Mori Art Museum Tokyo, Fukuoka Asian Art Museum, The Tate Modern, Martin-Gropius-Bau Berlin, Musee du Quai Branly Paris, Centre Pompidou Paris, Institute of Contemporary Arts London, Noorderlicht Photo Festival, Rotterdam International Film Festival, VideoBrasil Contemporary Art Festival, Singapore Art Museum, Centro Cultural Banco do Brasil, Queensland Art Gallery, South Australia Contemporary Art Centre, Vilnius Contemporary Art Centre, Lithuania and MART Museum of Contemporary Art of Trento and Rovereto, Italy.

In 2009, he was invited to participate in the Singapore Pavilion in the Venice Biennale which garnered a Special Mention. He is nominated for the APB-Singapore Art Museum Signature Art Prize for 2011. He collaborated on the Little Sun project headed by Olafur Eliasson which premiered at the Tate Modern London in 2012. His works are in the collections of the Fukuoka Asian Art Museum, Singapore Art Museum and the Seoul Art Centre Korea.

He is currently working on a Norwegian-Danish-Singapore film 'Lucy & I' and exhibiting at the Fukuoka Asian Art Triennale 2014 and the Daegu Photography Biennial, Korea. He is the winner of the Prudential Eye Awards 2015 for Photography. Currently he is showing in Open Seas, a group show at the Lyon Musuem of Contemporary Art, France.

Solo Exhibitions

2014	<i>Spurious Stories from the Land and Water</i> , Art Plural Gallery, Singapore	<i>Mind the Gap: Mapping the Other</i> , National Library, Singapore
2010	<i>ICON de Martell Photography Award</i> , Institute of Contemporary Arts, Singapore	<i>Dreams: Moving Images</i> , M+ Hong Kong
	<i>Ticket Seller</i> , Sikkema Jenkins & Co., New York, USA	2014 <i>Daegu Photo Biennale</i> , Korea Fukuoka Asian Art Triennale, Fukuoka, Japan
2009	<i>Sherman Ong</i> , Contemporary Art Centre of South Australia, Australia	<i>Lost in Landscape</i> , MART Museum of Contemporary Art of Trento and Rovereto, Italy
2008	<i>Hanoi Monogatari (Hanoi Story)</i> , Zeit Foto Salon, Tokyo, Japan	<i>Art Stage Singapore</i> , Art Plural Gallery, Singapore
	<i>Hanoi Haiku: Month of Photography Asia</i> , 2902 Gallery, Singapore	2013 <i>Coming Home - Bang Bang Wonderland</i> , PassionArts Festival, Singapore

Selected Group Exhibitions

2015	<i>Only a Fragment</i> , Richard Koh Fine Art, Kuala Lumpur Malaysia	<i>Cinema Encounters: Sherman Ong</i> , Casa Asia, Barcelona & Madrid, Spain
	<i>Prudential Eye Awards</i> , Art Science Museum, Singapore	<i>Migrants (in)visibles</i> , Espace Khiasma, Paris, France
	<i>Open Seas</i> , Museum of Contemporary Art Lyon, France	<i>Motherland - Xiao Jing</i> , Open House (Marina), Singapore
		<i>Motherland</i> , Chan Hampe Gallery, Singapore

	<i>18th Contemporary Art Festival Videobrasil</i> , Sao Paulo, Brazil	<i>Short Cuts</i> , Singapore National Museum, Singapore
	<i>Urban Living: The Future Is Not What It Used To Be</i> , Singapore	<i>Now or Never</i> , ION Art Gallery, Singapore
2012	<i>Little Sun</i> by Olafur Eliasson, Tate Modern, London, United Kingdom	<i>Kumbukumbu Za Mti Uunguao Memories of a Burning Tree</i> , Kandy International Film Festival, Sri Lanka
	<i>Asia Serendipity</i> , Teatro Fernando Gomez, Photo Espana Madrid, Spain	<i>When the end of Winter is almost Spring</i> , Rotterdam International Film Festival, Netherlands
	<i>Panorama</i> , Singapore Art Museum, Singapore	<i>Tickets</i> , Gdansk Docfilm Festival (Competition), Poland
	<i>PIMP the TIMP Volume II</i> , Galerie Lichtblick, 21st International Photoszene Cologne, Germany	2010 <i>Ming Wong: Life of Imitation</i> , Singapore Art Museum, Singapore
	<i>Cross-Scape</i> , GoEun Museum of Photography, Busan, Korea	<i>Malaysia-Singapore Cinema</i> , Centre Pompidou, Paris, France
	<i>I want to remember</i> , Rotterdam International Film Festival, Netherlands	<i>Daegu Photography Biennale</i> , Daegu Culture and Arts Center, Korea
	<i>Crossing SEA(s)</i> , 2902 Gallery, Singapore (Fringe event of Art Stage Singapore)	<i>Nanjing Biennale</i> , Jiangsu Art Museum, Nanjing, China
2011	<i>Unseen: Cinema of the 21st Century</i> , Queensland Art Gallery, Australia	<i>Rainbow Asia</i> , Hangaram Museum, Seoul Art Centre, Seoul, South Korea
	<i>Changwon Asian Art Festival</i> , Sungsan Arts Hall, Changwon, Korea	<i>The Tropics - Views from the Middle of the Globe</i> , Jim Thompson Art Centre, Bangkok, Thailand
	<i>17th International Contemporary Art Festival Videobrasil</i> , Sao Paulo, Brazil	<i>The Last Book</i> , The Zentralbibliothek Zürich, Switzerland
	<i>Prague Quadrennial of Performance Design and Space</i> , Prague, Czech Republic	<i>Banjir Kemarau Flooding in the Time of Drought</i> Rotterdam International Film Festival, Netherlands
	<i>Cross-Scape</i> , Kumho Museum of Art, Seoul, Korea	<i>Barcelona Asian Film Festival</i> , Spain
	<i>Cross-Scape</i> , Jeonbuk Museum of Art, Jeonju, Korea	<i>Rome Asian Film Festival</i> , Italy
	<i>Metropolis - City Life in the Urban Age</i> , Noorderlicht International Photofestival, Netherlands	<i>Kumbukumbu Za Mti Uunguao Memories of a Burning Tree</i> Rotterdam International Film Festival, Netherlands
	<i>Ming Wong: Life of Imitation</i> , Frye Art Museum, Seattle, Washington, USA	<i>Goteborg International Film Festival</i> , Sweden
	<i>Ming Wong: Life of Imitation</i> , Contemporary Art Spaces Tasmania, Australia	<i>Hong Kong International Film Festival</i> , China
	<i>Ming Wong: Life of Imitation</i> , Hara Museum of Contemporary Art, Tokyo, Japan	<i>Tokyo International Film Festival</i> , Japan
	<i>I want to Remember</i> , Singapore Arts Festival, Singapore	<i>Singapore International Film Festival</i> , Singapore
	<i>Singapore Survey 2011: Imagine Malaysia</i> , Valentine Willie Fine Art, Singapore	<i>Montreal World Film Festival</i> , Canada
	<i>Photo Ireland</i> , Dublin, Ireland	<i>Bangkok World Film Festival</i> , Thailand
		<i>Durban International Film Festival</i> , South Africa
		<i>Mumbai International Film Festival</i> , India
		<i>Rome Asian Film Festival</i> , Italy
		<i>Milan Festival of African, Asian and Latin American Cinema</i> , Italy
		<i>Cinemanila</i> , Manila, Philippines
		<i>Jogja-NETPAC Asian Film Festival</i> , Jogjakarta, Indonesia

	When the end of Winter is almost Spring Montreal World Film Festival, Netherlands Tickets Montreal World Film Festival, Netherlands Hawaii International Film Festival, USA	Musée du Quai Branly, Paris, France		History Museum, Singapore	Aus Kobberling, Kassel, Germany		
2009	Ming Wong:Life of Imitation, Singapore Pavilion, Venice Biennale, Venice, Italy Code Share:10 Biennales, 20 Artists, Contemporary Art Centre, Vilnius, Lithuania Fluid Zone:Jakarta Biennale, National Gallery, Jakarta, Indonesia Die Tropen - Views from the Middle of the Globe, Martin-Gropius-Bau, Berlin, Germany Banjir Kemarau Flooding in the Time of Drought Hong Kong International Film Festival Cinema Digital Seoul, Korea Bangkok World Film Festival, Thailand Osian Cinefan International Film Festival, India Cinemanila International Film Festival, Philippines Q! Film Festival, Jakarta Indonesia Hashi Best Screenplay Award, Singapore Film Awards, Singapore Rotterdam International Film Festival Barcelona Asian Film Festival Spain Rome Asian Film Festival Italy Sofia Film Festival, Bulgaria	OsTropicos - Views from the Middle of the Globe, Centro Cultural Banco do Brasil, Brasilia, Brazil Singapore Art Show, Singapore Art Museum, Singapore Making Heroes, Striking The Missing Chord, National Library, Singapore Exodus – Wanita Yang Berlari Independent Contemporary Dance Festival, Cultural Center of the Philippines Films of Desire, Neemrana, India Arts House, Singapore HDB Housing Project, History Gallery, National Museum Singapore	2004	Singapore Season, Institute of Contemporary Arts, London, UK Month of Photography, Singapore Arts Festival, Alliance Francaise, Singapore Spirituality in Modern Singapore, Goethe Institut, Singapore Exodus – Wanita Yang Berlari International Panorama of Independent Filmmakers, Greece International Film Festival Rotterdam, Netherlands Malaysian Video Awards, Malaysia Bangkok International Film Festival, Thailand Barcelona Asian Film Festival Spain Circuito Off Venice International Short Film Festival, Italy Turin Gay & Lesbian Film Festival, Italy Los Angeles Asian Pacific Film & Video Festival, USA La Cittadella del Corto International Short Film Festival, Italy (Special Festival Prize) New York Asian American International Film Festival USA Rome Asian Film Festival, Italy Dance On Screen, International Dance Film Festival London, UK Rencontres Internationales Paris-Berlin, Paris, France Bilbao International Documentary and Short Film Festival, Spain Asia-Europe Foundation Dance Forum, Hebbel Theatre, Berlin, Germany .MOV International Digital Film Festival, Philippines 2004	2001	Time-Image in the Peranakan House, Central District Arts Festival, Singapore	
	Wonder, Singapore Biennale, City Hall, Singapore In-between (Asian Video Art), Mori Art Museum, Tokyo, Japan Cut2: New Photography from Southeast Asia, Valentine Willie Fine Art, Singapore The Last Book, Biblioteca Nacional Buenos Aires, Argentina Photo Art Asia, Bangkok, Thailand Out of Berlin...pass the picture! Goethe Institut, Kuala Lumpur, Malaysia OsTropicos - Views from the Middle of the Globe, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil Cut: New Photography from Southeast Asia, Valentine Willie Fine Art, Kuala Lumpur, Malaysia Exodus – Wanita Yang Berlari, Clermond-Ferrand International Short Film Festival, France Hashi Singapore International Film Festival, Singapore Mumbai Women’s Film Festival India, India State of Things, Asean + 3 Film Festival, Sinema Old School, Singapore	2006	Another Asia, Noorderlicht Photo Festival, Fries Museum, Leeuwarden, Netherlands 40°1`N/3°36`W, Aranjuez, Plaza de Parejas, Aranjuez Spain Landscape & Architecture, Art Salon, Kuala Lumpur, Malaysia ArtConnexions, Goethe Institut/IFA RMIT Gallery, Melbourne, Australia National Museum Jakarta, Indonesia Vietnam Fine Arts Museum, Hanoi Vietnam IFA Gallery Stuttgart, Germany IFA Gallery Berlin, Germany Exodus - Wanita Yang Berlari 3rd International Dance Video Festival, Tokyo, Japan The Circle Commonwealth Film Festival, Manchester, United Kingdom	2003	Towards the Month of Photography 2004, Alliance Francaise, Singapore Exodus – Wanita Yang Berlari, Q Film Festival Jakarta, Indonesia Di Mana Bumi Dipijak The Ground I Stand Videobrasil - International Electronic Art Festival 2003, Sao Paulo, Brazil 7th Thai Short Film and Video Festival 2003, Bangkok Thailand State of Things, Emergency Filmmaking Project, The Substation, Singapore	2015	Prudential Eye Awards (Photography) 2015, Singapore
2008	Photoquai-World Visual Arts Biennale,	2005	Exodus - Wanita Yang Berlari Videobrasil International Electronic Art Festival, Sao Paulo, Brazil 10th Hong Kong Independent Film and Video Awards, China Jakarta International Dance Film Festival, Indonesia VideoLisboa#5, Portugal Drought , Yokohama Art Triennial (Closing Presentation), Japan Is it easy to kill/pray?, 4th Bangkok International Experimental Film Festival Thailand Meat, Vegetables & Dessert International Documentary Film Festival Amsterdam, Netherlands ArtConnexions, Space 217, Singapore The Circle, DIBA Digital Barcelona International Film Festival, Spain El Pollo de Quijote, Finalist 4th Centennial of Don Quixote Short Film Awards, Spain State of Things, Singapore Short Cuts, Singapore	2002	60’s Now, Singapore Art Museum, Singapore Di Mana Bumi Dipijak The Ground I Stand 7th Malaysian Video Awards, Malaysia 8th Hongkong Independent Short Film & Video Festival Women Inspire Film Festival 2002, Singapore 2nd Singapore Shorts Film Festival, Singapore Contemplation Room, Danish Ministry of Culture, Overgaden Gallery, Copenhagen, Denmark Danger Museum, Institute of International Visual Arts, London, UK	2013	Honorable Jury Mention (Motherland), 18th Contemporary Art Festival Videobrasil, Brazil
					2011	Nominated for the APB-Singapore Art Museum Signature Art Prize	
					2010	ICON de Martell Cordon Bleu Photography Award, Singapore Hubert Bals (Script Development) Fund, Netherlands	
					2009	Special Mention (Ming Wong, Singapore Pavilion) Venice Biennale, Venice, Italy Best Screenplay (Hashi), Singapore Film Awards, Singapore Forget Africa Commission, Rotterdam International Film Festival, Netherlands	
					2007	Fukuoka Asian Art Museum Artist Residency Award, Fukuoka, Japan	
					2005	Special Jury Prize (Exodus), Independent Film & Video Awards, Hong Kong, China ArtConnexions:Goethe-Institut Artist Residency Award, Singapore	
					2004	Best Experimental Film (Exodus), Int’l Panorama of Independent Filmmakers, Greece Special Jury Prize (Exodus), Malaysian Video Awards, Kuala Lumpur, Malaysia Special Festival Prize (Exodus), La Cittadella del Corto Short Film Festival, Italy	
					2002	Best Documentary (The Ground I Stand), Malaysian Video Awards, Malaysia	
						Awards	
						Public Collections	
						Fukuoka Asian Art Museum, Japan Singapore Art Museum, Singapore Seoul Art Centre, Korea Malaysia-Singapore Collection, National University of Singapore	

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 Southeast Asian artists, the gallery regularly mounts exhibitions locally and abroad with a commitment to emerging practices and challenging media.

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