

Wah Nu  
*Clouds*





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Publication © 2020  
Richard Koh Fine Art Sdn. Bhd., Kuala Lumpur

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A digital catalogue for "Clouds", a solo exhibition by Wah Nu at Richard Koh Fine Art, Blk 47 Malan Road, #01-26 Gillman Barracks, Singapore 109444 from 3 - 25 April 2020.

Cover page:  
Wah Nu, *Cloud and the Sea* #017-114, 2019-2020, Acrylic on canvas, 183 x 274.3 cm

# *Clouds*

by

# **Wah Nu**

3 - 25 April 2020

# Evoking the Familiar: Wah Nu's Clouds and the Visual Vernacular

by Louis Ho, March 2020

“The cloud is a pictorial motif. It travels from artist to artist by means of pictures, like other conventional elements of nature . . . that organize a composition while evoking the familiar.”<sup>1</sup>

....

There are little but clouds on display in Wah Nu's latest suite of paintings. Here, the artist's fascination with the meteorological phenomenon has taken on almost obsessive channels of repetition and modularity. The otherwise feathery textures and amorphous shapes of these condensate masses are rendered, in her particular visual vocabulary, as abstractions defined by hard-edged silhouettes and vivid palettes. She reprises the motif over and over in sizes both hefty and dainty, colours vibrant and sober; in compositions singular and multiple, and shapes realistic and fanciful. *Cloud #021-112* (2019), for instance, typifies the single or group portrait of individual clouds. Against a rich, chocolate-coloured background, a sextet of fluffy forms hover in mid-air, a series of peach-hued, alto cumulus clouds lined in gray and brown outlines that delineate the forms from their setting. Ditto, say, *Cloud #017-102* (2019) or *Cloud #019-108* (2019-20): both are studies of solitary clouds, in colours ranging from the vibrant crimson sky of the former to the varying shades of gray-green of the latter; the circular contour of *#019-108* also seems to represent a deviation from the quasi-realistic forms of its fellows, its ring-shaped profile being uncommonly observed - if ever - in nature. *Cloud & the Sea #017-114* (2019-20), on the other hand, is emblematic of the larger paintings in the series. These are depictions of dense, turbulent agglomerations more closely resembling landscapes, or skylscapes, in the manner that are familiar from art history, a counterpart in this regard, perhaps, being the lavishly detailed firmaments of Jacob van Ruisdael, the landscape painter *par excellence* of the Dutch Golden Age. Dominating the composition of *#017-114* is an arch of turquoise cloud that seems almost solidly sculptural in form, curving its way into the foreground and terminating in a length of orange that cuts across the lower third of the tableau. Billowing up behind it are voluminous masses in cerulean, pistachio and cream tones, all outlined in similar shades of

blue, brown, green and white, rising from the horizon line like wisps of thick, candy-coloured smoke.

Before we turn to what Wah Nu's images may connote, it may be instructive to consider what they are *not*. The iconography of clouds looms large in the history of Western art, and it has been claimed that, prior to the seventeenth century, the motif of the cloud was deployed to mostly ornamental and decorative purposes in art, "with few formal or structural relations to the images they happened to appear in."<sup>2</sup> One particular instance to the contrary, of course, would be *The Assumption of the Virgin*, completed in 1530, which graces the dome of the Cathedral of Parma. Correggio's magisterial fresco, a masterpiece of *trompe l'oeil* illusionism, is justly renowned for its incorporation of the architecture into its pictorial scheme, ringing the interior surface of the dome with reams of rolling clouds ascending to the tip of the vault, and its human figures paving the way for the widespread adoption of foreshortening as a technique during the Baroque period.<sup>3</sup> A generation later, Dutch and Flemish landscape painting would see the emergence of clouds as a subject of artistic study in their own right, with those of van Ruisdael being noted for their atmospheric effects and naturalistic detail; as one commentator has remarked, he was "one of the most accurate observers of the skies and painted clouds of several types not encountered in other artists' work."<sup>4</sup> An especial admirer of van Ruisdael's was the English painter John Constable, whose own cloud studies, while "scientifically informed...with their particularities of time, date and weather conditions", were as much expressions of personal sentiment as they were depictions of the celestial environment, "less a notation of changing weather effects than a series of Romantic lyrics: exhalations and exclamations, meditations and reflections, attached to a specific location and moment in time."<sup>5</sup>

Optical illusions of clouds overhead, *di sotto in sù*,<sup>6</sup> from the viewer's vantage point on the ground; studies of the troposphere based on empirical observation and mimetic portrayal; Romantic renderings of the skies as an externalization of emotional subjectivity - Wah Nu's flat, abstract, cartoon-like paintings sidestep these art historical paradigms altogether. If it is evident that they present a departure

from the iconographic familiarity of clouds as Western art history has bequeathed it to us, how, then, might we imagine their lineage, if such be necessary? Where, in other words, may we locate the visual antecedents, or originary moments, of these images? Here, those points of origin are not historical, but rather situated in the everyday, in the here and now of the artist's immediate environs. Wah Nu has noted of her cloud forms that one of their primary inspirations is, indeed, the natural universe:

I refer the clouds in the nature. It's easy. When I see the forms I like and want to use in the paintings, I take the sketches or photos. Then I use the forms appropriately in the paintings . . . . . Compositions of clouds drifting in the wide blue sky are always breathtaking. Compositions in nature are always complete, simple but wonderful, so I cannot help it but use them in my paintings.<sup>7</sup>

To return to #019-108, for one: its ringed shape may strike the viewer as unusual, especially when seen as a solitary study and coloured in a palette far removed from verisimilitude, but, as a photograph taken by the artist will attest to, it derives its appearance from an actual cloud formation she witnessed. (Image 1) The arc of the upper arm of the same formation, clearly visible in the photograph, also resembles the outline of the main cloud in #017-114. The latter, like the other larger paintings in the series, are not premised on studies of individual clouds, but rather skylscapes, and here, again, the visual origins of the image may be traced to specific moments experienced by the artist. Another photograph, of Wah Nu whilst on a day out with her family at the beach, suggests that #017-114 is likewise more than just a painting of clouds, being, in fact, a depiction of the sky at sunset. (Image 2) The orange line in the painting evokes the horizon line as seen over a wide expanse of water, its gradated hues finding a real-life counterpart in the shot of the glowing, golden light of the setting sun illuminating the tableau. In addition to being inspired by the sight of a crepuscular blaze, the work is also a composite image originating in other sources. The artist points to a photograph, discovered online, of ice formations in Iceland, a visual that she found particularly appealing; it is here that the genesis of both the chromatic sensibility and the compositional format of the clouds of #017-114 becomes evident.<sup>8</sup> The blues, greens and white of the painting



Image 1  
(Photo courtesy of nnncl workshop)

are mirrored in the photographic image, as does the spiraling contour of the turquoise cloud reflect the viewpoint of the camera, which captures the curvature of the encrustations of ice.

That Wah Nu's imagery is indebted to natural forms is apparent, but, unlike Constable's or van Ruisdael's close attention to atmospheric detail, her pictorial vocabulary is manifestly unnaturalistic, its highly stylized shapes and colour combinations seeming to approximate the visual language of illustration and design as much as they do natural phenomena. The broad range of visual references that she draws upon does indeed extend to the realm of the graphic - specifically, the Burmese comic book, called *ka-toon sa-oaht*.<sup>9</sup> These publications, intended for mass distribution and consumption, are cheaply printed with low-cost materials and typically do not retail for much.<sup>10</sup> As Aung Soe Min and Courtney Wittekind relate the tale, comic books were first published in Myanmar in 1960 - though comic strips made their first appearance with the British colonialists in the early years of the twentieth century - and achieved their greatest popularity during the height of the socialist era in the 1970s and 80s, when the state of the country's economy precluded the widespread printing and buying of books. The authors characterize its heyday as such: "This was the time when numerous masterpieces of the Burmese comic industry were published . . . Love stories and science fiction books were published as comics and graphic novels, and some adults began collecting them."<sup>11</sup>

Wah Nu, who was born in the late 1970s, would have come of age with these publications, and a few examples would suffice to demonstrate the influence that such graphic imagery has had on her visual imagination. A panel from a black-and-white comic book, for instance, with a patch of sky clearly visible, depicts cumulus clouds in a manner that is familiar from her paintings: as flat, cleanly silhouetted forms defined by small curves, with little shading to suggest volume or dimension, and edged by a thick line that again recalls Wah Nu's use of coloured outlines to delineate her clouds. (Image 3) A comparison with another example of a typical Burmese comic strip reveals further affinities with the medium. (Image 4) The publication is awash in surreal, vivid colours applied in



Image 2  
(Photo courtesy of nnncl workshop)



Image 3  
(Photo courtesy of Louis Ho)

unrealistic scenarios, from purple vegetation to green skies to yellow and pink ground - it is as if the printer had access to a limited variety of pigments, and switched hues around in individual panels to fill out different objects and figures. In one particular instance, the derivation seems direct: the panel in the top row of the comic, at the extreme right, features deep green foliage set against a sky of paler green, a combination that recalls the tonalities of #019-108.

Wah Nu has also spoken, apropos of her paintings, of Myanmar's most famous historical and archaeological site, the temples and stupas of Bagan.<sup>12</sup> The site, said to have been founded by Anawrahta in the 11th century, is the location of the city that served as the capital of the Pagan Kingdom,<sup>13</sup> and the thousands of religious structures that dot the Bagan Plains around the Irrawaddy River are famed not just for their historical import, but for the painted murals that grace their interiors. Andrew Ranard's comprehensive tome, *Burmese Painting: A Linear and Lateral History*, notes of the Bagan murals:

. . . little shading was used and generally the paintings lack depth and mass. The colors are flat - sometimes outlined in black - standing out starkly from their backgrounds . . . Linear perspective was not known or used . . . . The dominant colors are dark reds, browns, yellows, black, and chalk-white - colors of the earth, from which many pigments were derived - and sometimes a very dark, almost undetectable green, or what is sometimes called blue . . .<sup>14</sup>

The predominantly earth-toned palette of the murals, with accents of black, white and green that in many cases have oxidized and darkened over time, is still visible today, and, as the photographs reproduced in Ranard's book make clear, their colours span a narrow gamut from ochre to umber to an ox-blood red, dovetailing - according to the artist herself<sup>15</sup> - with the chromatic scheme of paintings such as #021-112 and *Cloud and the Sea* #007-071 (2020). The tawny brown and cream shades of the clouds in the latter work, for instance, rising up from a white horizon line and a jade-green sea, bears uncanny semblance to Ranard's description of the Bagan murals.

From quotidian observations to Internet images to vintage comics to historical murals - the visual sources of Wah Nu's paintings are wide-ranging, encompassing various aspects of the artist's everyday life. W. J. T. Mitchell coined the term "vernacular visuality" to describe the modes of looking which occur in our daily routines, drawing out the possible lines of connection between visual culture and the wider optical field functioning in the experiential world. "Visual culture," he notes, "starts out in an area beneath the notice of these disciplines [art history, aesthetics] – the realm of . . . "immediate" visual images and experiences. It comprises a larger field of what I would call "vernacular visuality" or "everyday seeing" . . ." In a broad sense, the vernacular visual encompasses everyday optical experience in which visual culture is embedded, or from which it originates, a "visual construction of the social" that both informs and is informed by the "social construction of vision."<sup>16</sup> His characterization of the vernacular visual would agree with much of the citational complex of the cloud paintings here, drawing as the latter does from sources that are deeply embedded in the workings of the gaze. These determinedly two-dimensional, candy-coloured images, then, may be said to be indicative of the artist's own visual universe and of the circuits of visual culture in contemporary Myanmar, an articulation of a vernacular idiom simultaneously mundane and multivalent, an evocation of the familiar.



Image 4  
(Photo courtesy of Louis Ho)

## Endnotes

- 1 John Walsh, "Skies and Reality in Dutch Landscape" in *Art in History/History in Art: Studies in Seventeenth-Century Dutch Culture*, eds. David Freedberg and Jan de Vries (Santa Monica, CA: Getty Center for the History of Art and the Humanities, 1991), pp. 95 - 118. See p. 106
- 2 Richard Hamblyn, *Clouds* (London: Reaktion Books, 2017), p. 122.
- 3 One of the most famous discussions of the depiction of clouds in Correggio's work is, of course, Hubert Damisch's *A Theory of /Cloud/: Toward a History of Painting*, trans. Janet Loyd (Stanford, CA: Stanford University Press, 2002).
- 4 Walsh, "Skies and Reality in Dutch Landscape", p. 103.
- 5 Both quotes are from Mary Jacobus, *Romantic Things: A Tree, a Rock, a Cloud* (Chicago & London: University of Chicago Press, 2012), p. 13-14.
- 6 The phrase, in Italian, means "from below to above", and refers to the foreshortening of figures and objects painted on a surface above the viewer so as to provide the illusion of optical accuracy when looking upwards
- 7 In an e-mail to the author, dated February 22, 2020.
- 8 The image in question, *Man in Ice Cave, Iceland* by Tom Mackie, is not reproduced here due to licensing requirements. However, it may be viewed online at the website of the photo agency, plainpicture, at <<https://www.plainpicture.com/en>>, through its search engine (last accessed March 17, 2020).
- 9 The characterization of Wah Nu's cloud forms as cartoon-like was made on the occasion of her first solo exhibition in 2004 at Lokanat Gallery, Yangon, where she showed the earliest examples of her cloud paintings; it was pointed out by the artist's father, renowned Burmese film director Maung Wunna. As shared in an interview with the author on Feb 17, 2020.
- 10 Details in this part of the essay are derived from the brief but useful history of the comic book in Myanmar, "When Lines Shine a Light in the Darkness", by Aung Soe Min and Courtney Wittekind. The article is archived on the website of the Goethe Institut Myanmar at <<https://www.goethe.de/ins/mm/en/kul/mag/20697882.html>> (last accessed March 14, 2020).
- 11 Ibid.
- 12 She remarks: "Daily social life is full of colors everywhere, isn't it? Turquoise in ancient Egypt jewelries, red in ancient mural paintings of Bagan, blue in Japanese woodblock print, yellowish pages in forty/fifty-year old book . . . I use them all." In an e-mail to the author, dated February 22, 2020.
- 13 A keen national pride is discernible in Wah Nu's practice. She has, for much of her artistic career, also produced work in collaboration with her husband, Tun Win Aung, with their output in recent years being concerned with Burmese history - their project for the fifth edition of the Singapore Biennale in 2016, titled *The Name*, portrayed martyred figures and heroes from Myanmar's anti-colonial movement of the late nineteenth and early twentieth centuries.
- 14 Andrew Ranard, *Burmese Painting: A Linear and Lateral History* (Chiang Mai, Thailand: Silkworm Books, 2009), p. 6.
- 15 In an interview with the author on Feb 17, 2020.
- 16 Both quotes are from W. J. T. Mitchell, *What Do Pictures Want?: The Lives and Loves of Images* (Chicago: University Of Chicago Press, 2006), p. 356. For more on Mitchell's notion of vernacular visuality, the reader may refer to "An Interview with W. J. T. Mitchell" in Margaret Dikovitskaya, *Visual Culture: The Study of the Visual after the Cultural Turn* (Cambridge, MA and London: MIT Press, 2006), pp. 238 - 57.

# Clouds

by Wah Nu, January 2020

I thought about my life over a year ago when I had a hard time. Confusing works of exhibitions and artworks in addition to family responsibilities stressed me out. Life in Yangon is different in its own way. You need to do what you want all by yourself here. No helper and no assistant. If you want to create a work or a project or an exhibition, you have to do every step on your own. Most of our works during last five years included complicated steps, discussions and collaborating with several people. Now I am longing for a short break from those situations. I am tired of household chores. All I want is to spend time alone to do things I want by taking times. Then I work back including poems and essays too. I am also thinking about painting again.

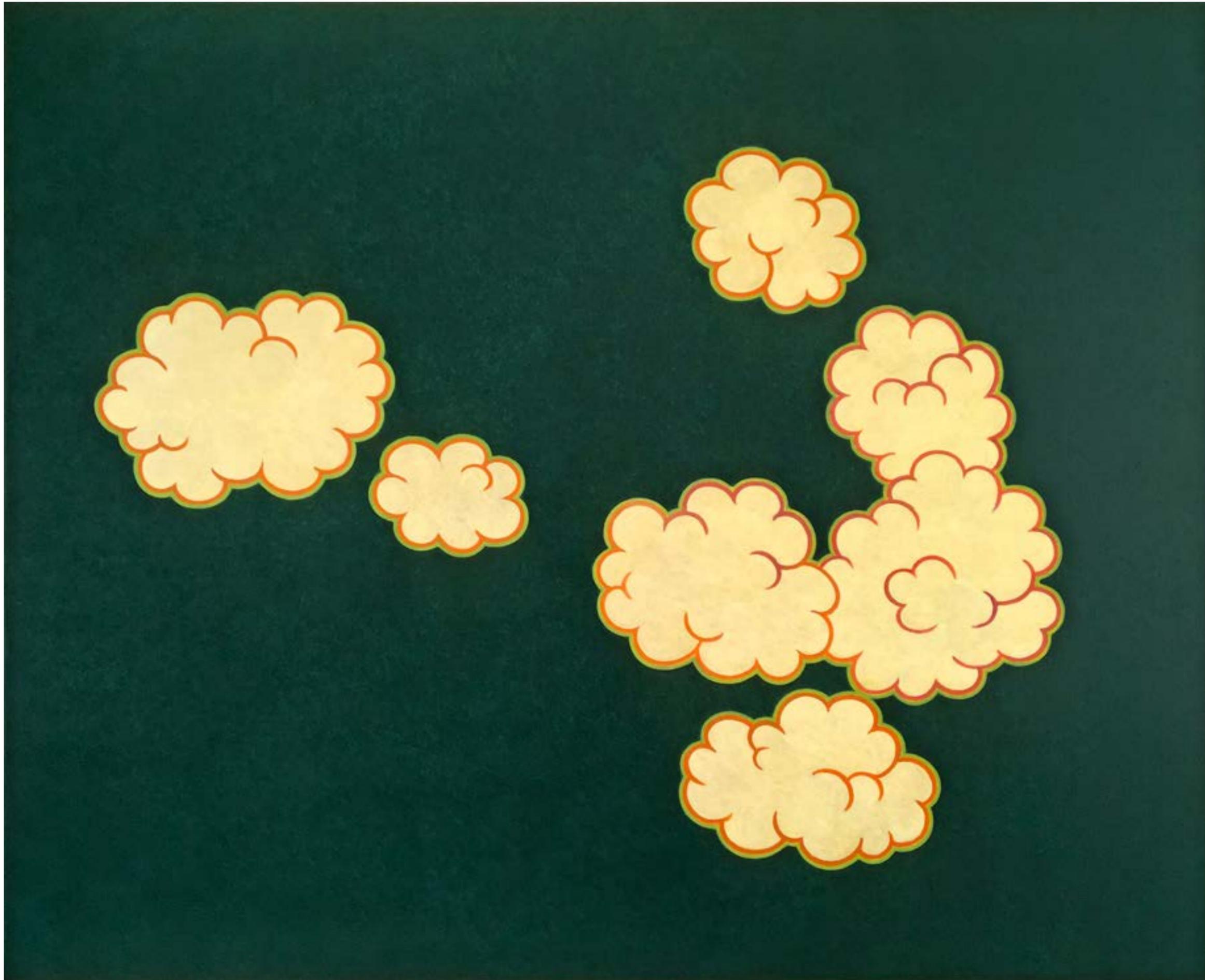
Painting is in fact a relaxation for me and I paint for mindfulness. Mostly I chose to paint quite a small size of canvas which 23 x 28 cm. The subject I chose is nothing but clouds. I play the clouds in my imagination in different colors and shapes. That is a relaxation for me. Thus I decided last year that I should paint back to free my mind from tension. This time I am thinking to make my plan for long comes true: making large painting.

Besides, I also want to make a work that needs no further thoughts or interpretation to understand. It shall be the work just simply to see and enjoy, like my previous videos in 2003 - 2004. Back then; I only want people to watch my videos by taking their times. I just want him or her to have something to enjoy, with no special emotional state or reaction. I would like to provide them a chance like sitting in an armchair in spring evenings and staring the falling leaves or seeing the sunlight from the shade in winter afternoons or sitting on the beach in open season and watching the sea.

What I think of exhibition is the product of metropolis. City life nowadays is quite a rush. Everything is flowing with great momentum. I want a visitor in my exhibition room to have something to watch and to have composure. I want him or her to stay at the present time, maybe just for a while.

I focus on pictorial composition and color composition in creating these works. I want to know how much I can play with these two. Yes, I intentionally am willing to use the word "play" here. Painting means playing within a narrow frame. With the least possible tension, I explore to know how much I can play in the possible situation and which ratio of different colors should be used in my works.

The rewards of a year's work are now before me. Like eight years ago, I am satisfied whenever I look back my works. The thought that "I made this or that" makes me feel great. And it matter most for the artist, I guess.



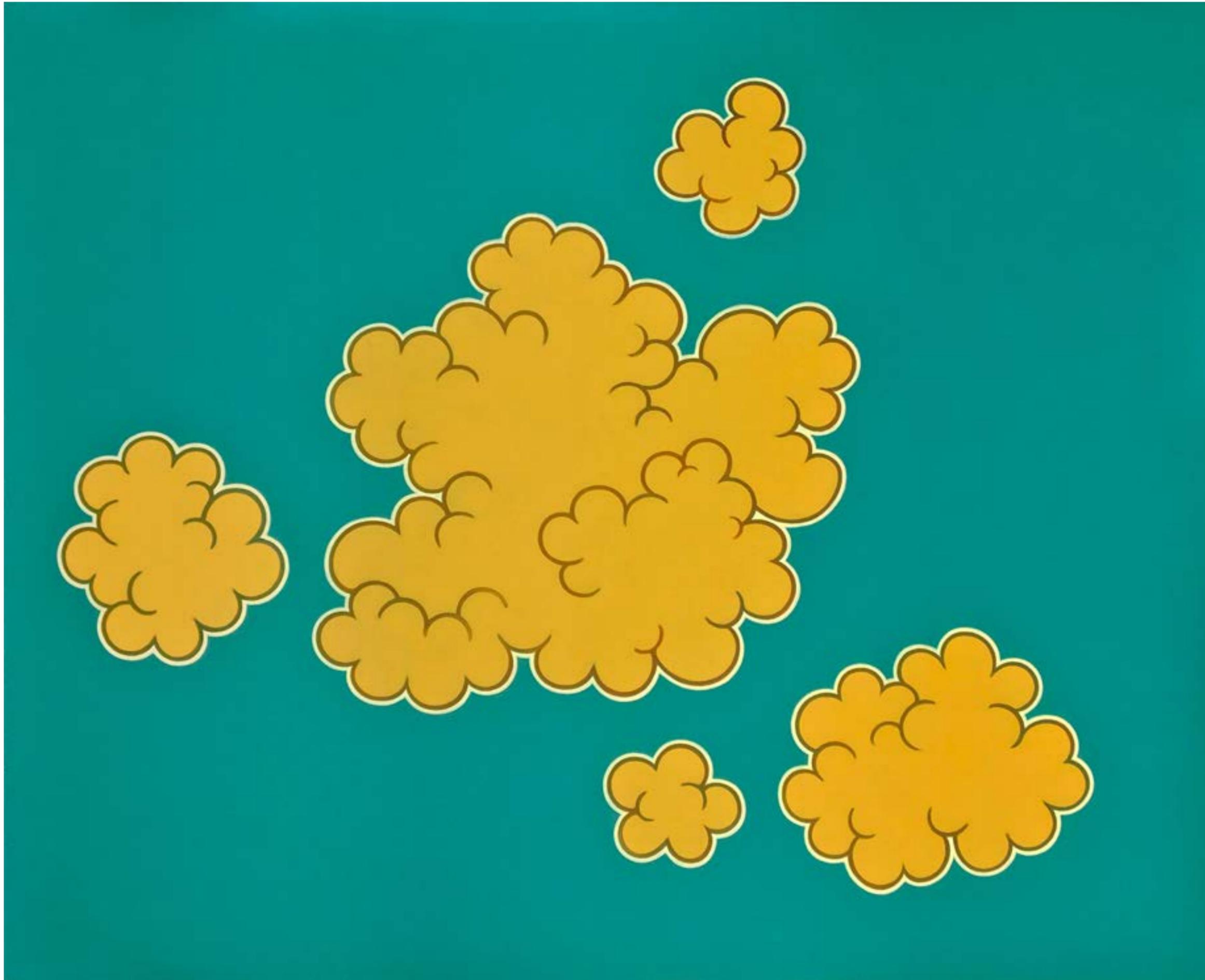
*Cloud #016-100*  
2019  
Acrylic on canvas  
114 x 139.5 cm



*Cloud #008-048*  
2006  
Acrylic on canvas  
46 x 61 cm



*Cloud #019-108*  
2019 - 2020  
Acrylic on canvas  
114 x 139.5 cm



*Cloud #020-111*  
2019  
Acrylic on canvas  
114 x 139.5 cm



*Cloud Over The Plain #002-040*  
2004 / 2019  
Acrylic on canvas  
76 x 91.2 cm



*Cloud #005-045*  
2005 - 2009  
Acrylic on canvas  
46 x 61 cm

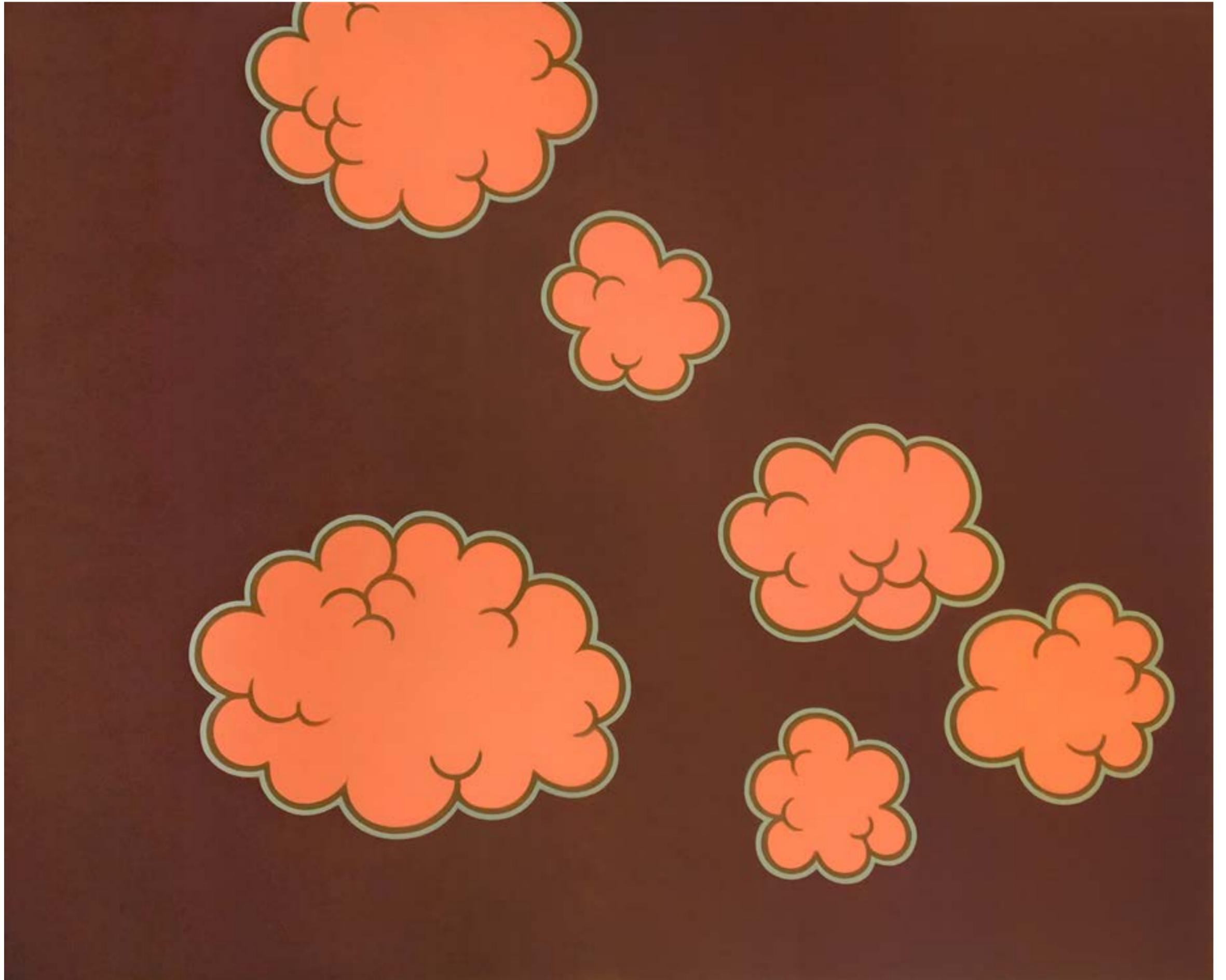


*Cloud #018-104*  
2019  
Acrylic on canvas  
114 x 139.5 cm

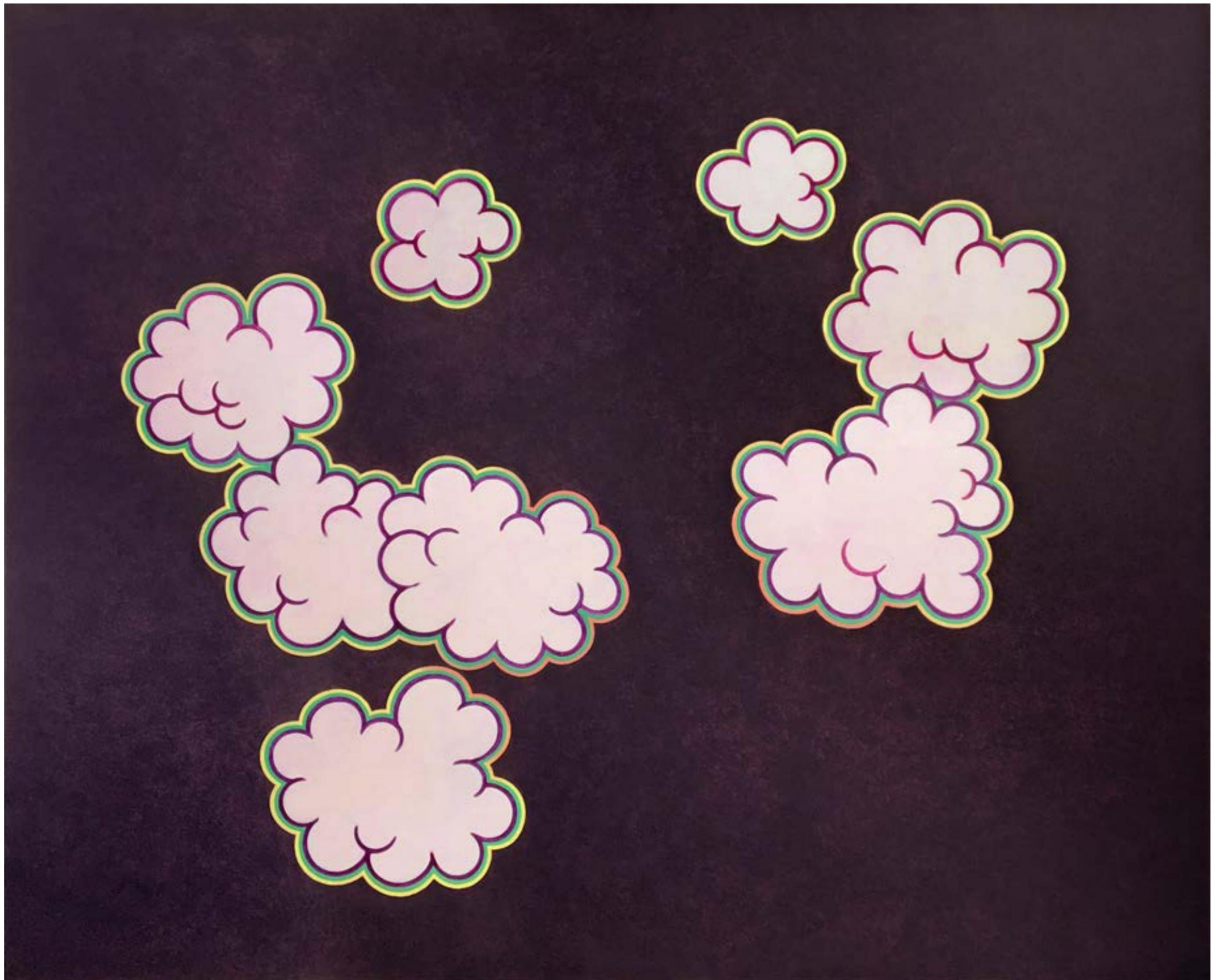
*Cloud #017-102*  
2019  
Acrylic on canvas  
114 x 139.5 cm



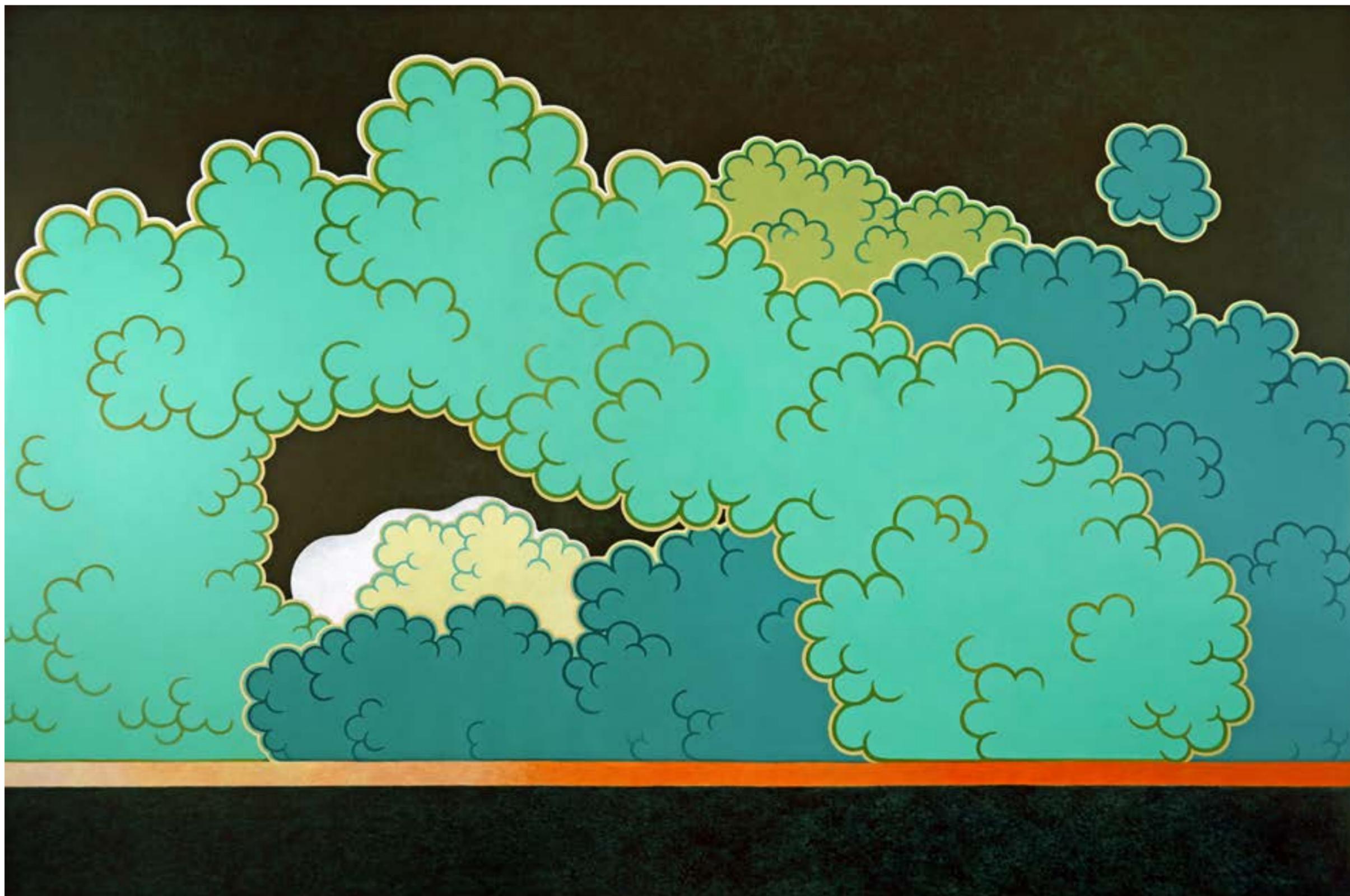
*Cloud #021-112*  
2019  
Acrylic on canvas  
114 x 139.5 cm



*Cloud #022-113*  
2019  
Acrylic on canvas  
114 x 139.5 cm



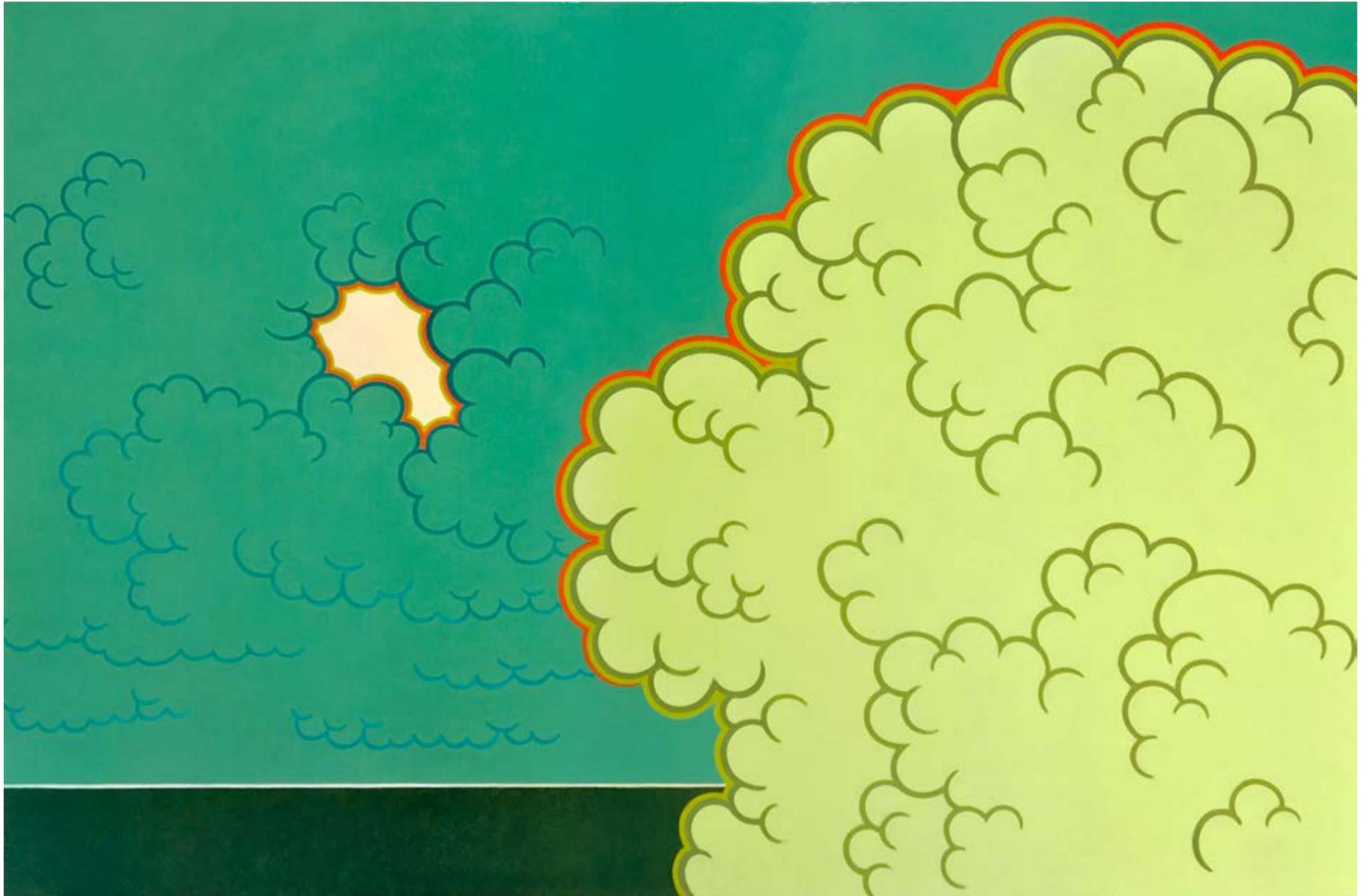
*Cloud and the Sea #017-114*  
2019 - 2020  
Acrylic on canvas  
183 x 274.3 cm



*Cloud and the Sea #007-071*  
2020  
Acrylic on canvas  
121.8 x 183 cm



*Cloud and the Sea #006-070*  
2019  
Acrylic on canvas  
121.8 x 183 cm



**Wah Nu** (b. 1977, Yangon, Myanmar) began her artistic activities after studying music at the University of Culture, Yangon. She currently works in various media, primarily painting and film. Wah Nu has been creating pop-style paintings through which she expresses her personal emotions, employing clouds and foliage as motifs. In tandem with painting, Wah Nu also creates films with a distinctive floating sense that evokes daydreaming.

In 2004, she held her first solo show in Yangon, and also participated in the 11th Asian Biennale Bangladesh. In 2005, she took part in the 3rd Fukuoka Asian Art Triennale, and also held a solo show at Art-U room. She has also showed in group exhibitions in Yangon in 2006 and 2007. Public collections include: Fukuoka Asian Art Museum (Fukuoka, Japan); Kadist (San Francisco, United States); Queensland Art Gallery / Gallery of Modern Art (Brisbane, Australia); Singapore Art Museum (Singapore); Solomon R. Guggenheim Museum (New York, United States).



## Education

1998 BA Music, National University of Arts and Culture, Yangon, Myanmar

## Selected Solo Exhibitions

2020 *Clouds*, Richard Koh Fine Art, Singapore

2008 *The Rising Sun*, Art-U room, Tokyo, Japan

2005 *Self-Identity*, Art-U room, Tokyo, Japan

2004 *Cloud Department*, The Lokanat Galleries, Yangon, Myanmar

## Selected Group Exhibitions

2019 *Montage of the Times – Expansion of Video Art in Asia*, Fukuoka Asian Art Museum, Fukuoka, Japan

2018 *Hikarie Contemporary Art Eye Vol. 10 – Eight Contemporary Artists from Southeast Asia*, Cube 1 2 3, Tokyo, Japan

*Science Eyes*, Fukuoka Asian Art Museum, Fukuoka, Japan

*Seven Decades*, Pyinsa Rasa Art Space at the Secretariat, Yangon, Myanmar

2017 *Beyond Narrative*, Wizaya Cinema, Yangon, Myanmar

2016 *Burma Rebound*, West-Kruiskade 51, Rotterdam, Netherlands

2011 *Inner Voices*, 21st Century Museum of Contemporary Art, Kanazawa, Japan

*Slipping Transmission*, Osage Contemporary Art Gallery, Soho, Hong Kong

2010 *Beyond Insights: Contemporary Art from Myanmar*, Asienhaus, Essen, Germany

*On/Off*, The Almaz Collective, Hanoi, Vietnam

*plAy: Art from Myanmar Today*, Osage Contemporary Art Gallery, Singapore

*Blue Wind*, National Museum, Yangon, Myanmar

2009 *Contemporary Art from Myanmar*, Kunstverein Bad Aibling, Bad Aibling, Germany

*HiStory*, Alliance Francaise de Rangoun, Yangon, Myanmar

2008 *Artistiquement Femmes*, Alliance Française de Rangoun, Yangon, Myanmar

*Off the Record #2*, Shimbashi Station, Tokyo, Japan

2007 *Another Seven Artists*, T Alternative Space, Yangon, Myanmar

2005 *The 3rd Fukuoka Asian Art Triennale 2005*, Fukuoka Asian Art Museum, Fukuoka, Japan

2004 *11th Asian Art Biennale Bangladesh 2003*, Bangladesh Shilpakala Academy, Dhaka, Bangladesh

2002 *Day, Night, Dawn and Dusk*, The Lokanat Galleries, Yangon, Myanmar

## Wah Nu & Tun Win Aung

### Selected Collective Solo Exhibitions

2018 *Sound Weaving*, National Museum, Yangon

2016 *Blurring the Boundaries (2007-2012)*, Chan Hampe Galleries, Singapore

2013 *Some Pieces (of White): The Cinematic*, Chan Hampe Galleries, Singapore

2011 *Tun Win Aung and Wah Nu*, Meulenstein Gallery Project Space, New York, United States

*Some Pieces (of White)*, Art-U room, Tokyo, Japan

### Selected Collective Group Exhibitions

2018 *Documenting Myanmar*, Charbon Art Space, Hong Kong

2016 *An Atlas of Mirrors*, Singapore Biennale 2016, Singapore Art Museum, Singapore

*Dhaka Art Summit 2016*, Bangladesh Shilpakala Academy, Dhaka, Bangladesh

*Silent for a While: Contemporary Art from Myanmar*, 10 Chancery Lane Gallery, Hong Kong

2015 *Beyond the Source*, Goethe Villa, Yangon, Myanmar

*Convergence*, The National Gallery, Bangkok, Thailand

*Building Histories*, Goethe Villa, Yangon, Myanmar

2013 *nnncl & mixrice*, Atelier Hermes, Seoul, South Korea

*No Country: Contemporary Art for South and Southeast Asia*, Solomon R. Guggenheim Museum, New York, United States

2012 *Re-Animators*, Meulenstein Gallery, New York, United States

2011 *The 4th Guangzhou Triennial, Meta-Question: Back to the Museum Per Se*, Guangdong Museum of Art, Guangzhou, China

*Video, an Art, a History (1965-2010)*, Singapore Art Museum, Singapore

2010 *Videozone V, The 5th International Video Art Biennial in Israel*, The Centre for Contemporary Art, Tel Aviv, Israel

2009 *The 6th Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery / Gallery of Modern Art, Brisbane, Australia

### Selected Collective Projects

2013 *Museum Project #4*, Thingangyun Museum of Contemporary Art, Thingangyun, Yangon, Myanmar

*Museum Project #7*, Taungyi Open Air Museum of New Media Art, Taunggyi, Myanmar

*Museum Project #5*, Mingon Museum of Contemporary Art, Mingun, Sagaing, Myanmar

2003 - 2007 *Mingon Projects*, Mingun, Sagaing, Myanmar

### Public Collections

Fukuoka Asian Art Museum, Fukuoka, Japan

Kadist, San Francisco, United States

Queensland Art Gallery / Gallery of Modern Art, Brisbane, Australia

Singapore Art Museum, Singapore

Solomon R. Guggenheim Museum, New York, United States



**Louis Ho** is an independent curator and critic. He has lectured at the National Institute of Education, and is a contributor to various journals and publications, such as *Modern Chinese Literature and Culture* and *ArtAsiaPacific*. He was trained in art history, and his research interests include Southeast Asian visual culture and the intersections between art and the social. He was previously a curator at the Singapore Art Museum, where his first exhibition was the permanent collection show, 'After Utopia: Revisiting the Ideal in Asia Contemporary Art'; other exhibitions included the 'Asia Pacific Breweries Foundation Signature Art Prize 2018' show. He was also a co-curator of the Singapore Biennale 2016, 'An Atlas of Mirrors'.



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Founded in 2005, with spaces in Kuala Lumpur, Bangkok and Singapore, Richard Koh Fine Art is committed to the promotion of Southeast Asian contemporary art on regional and international platforms. Centred around a core belief in developing an artist's career, the gallery looks to identify understated, albeit promising practices, and providing it opportunities to flourish. Through its regular exhibition cycles, print & digital publications and cross-border gallery collaborations, Richard Koh Fine Art engages the art community with the aim of developing regional and intercultural dialogue.

