DIVERSE VISIONS

INTRODUCTION

Diverse Visions is a group exhibition showcasing the works of nine talented artists from Southeast Asia, including Phuc Thien Hoang from Vietnam, Pen Robit from Cambodia, Pachara Piyasongsoot from Thailand, Eiffel Chong, Haffendi Anuar and Hasanul Isyraf Idris from Malaysia, Samuel Xun, Mengju Lin, Ivan David Ng, and Faris Nakamura from Singapore.

This exhibition offers a glimpse into the vibrant styles and perspectives of each of the artists. Visitors will have the opportunity to gain insight into the personal experiences, local customs, and contemporary events that have inspired them. The works on display reflect the cultural and historical richness of Southeast Asia, as well as the unique perspectives and experiences of each artist.

Diverse Visions is a celebration of the artistic and cultural diversity of Southeast Asia and a testament to the region's growing impact on the global art scene. Through the use of vibrant colours, intricate details, or abstract compositions, the works in the exhibition offer audiences a glimpse into the region's rich artistic heritage. This exhibition provides a platform for audiences to experience the works of talented artists in the region, and to gain a deeper understanding of the cultural and historical context from which their works emerge.

Details of *Shama and Perwana* (2022) by Hasanul Isyraf Idris

PHUC THIEN HOANG

PHUC THIEN HOANG, *Discrimination*, 2020, Oil on canvas, 150 x 150 cm

Artist Statement

My artistic process first begins with a curiosity in my surroundings. From the 'backlash' faced by certain communities just for existing, to the everyday lives of people in Ho Chi Minh City, the scenes around me inspire my works. I believe that my works are a subjective reflection of the world. The themes tend to revolve around community, love, gender, conflict, anger and irony. The distortions present are to evoke emotions and creative ideations, and not to merely replicate scenes of reality.

As someone who is influenced by the expressionism and impressionism movements, Paul Cezanne is a dear figure to me—especially his technique of using diagonal stripes when constructing objects, which I have adopted on occasion when forming compositions. When it comes to mediums, there are a variety that I use; from oil paints and acrylics to spray paints, collage, and sculptural elements. The mediums have to be flexible enough for me to convey how my emotions flow while portraying the figures or contexts within the paintings with just the right balance of visual fidelity and evocative energy.

The figures portrayed in the paintings are usually of the people around me. From strangers and acquaintances to family and friends, I sometimes insert myself as well as imaginary figures. They are depicted with vivid colours for emotional resonance, as well as having ridiculous and outrageous expressions. Through an alternative perspective, these figures can be seen as a funhouse mirror reflection of society. The figures reveal stories that are difficult to tell, striving to convey that "the end of humour is tragedy."

Phuc Thien Hoang
Vietnam, September 2022

PEN ROBIT

Artist Statement

This series, *Wing of Tomorrow*, has its genesis in my lifelong fascination with the concepts of and the correlation between power, military, governmentality, and subjectivity. It imaginatively and observationally explores and expands the notion of 'order,' be it organization and disposition, harmony and control, directive, and class. In and of itself, this notion is embedded with two antagonistic forces, if not a dualistic function or binary system, of positive and negative, of life and death, of beauty and ugly, of power and weakness, of real and imaginary, and of utopia and dystopia. In a spatiotemporal sense, these oil on canvases both represent and constitute what might be considered as the manifestation of these paradoxes and as well as a terrain in which these paradoxes are at play.

The formulation of *Wing of Tomorrow*-scape, twenty-four paintings, has its painterly beginnings in two pieces, *Military Boots* and *Still Life*, which all are 'still life' in their won rights, or at least in their compositional semantics. Setting against colorful and melancholic backdrops of an imagined and unidentifiable space, the central subject matters, black boots and blue vase with flowers, embody both strength and fragility, stability and tranquility, and, to me, memorialize what I would say the present absence of death, of which colors justify and formalize its beauty. In Khmer linguistic proper, a flower is always associated with the conception of femininity or representing the woman themselves. This cultural embeddedness implies a correlation between weakness and woman, who, in this sense, are subject to domination, obviously by the masculine forces: pen, text, and male gaze. In this series, however, flowers are not women, and they cannot be. Instead, in this body of work, flowers provide an onset of beauty and life.

Wing of Tomorrow's landscape is predominately coated with bright and primary colors, red, blue, yellow, the genesis of all colors, and endless possibilities and imagination. In this landscape, I attempted to experiment with colors, their possibility and their permissibility, and as well as with my newly found interest in figurative painting. After a long period of playing with line and dripping techniques, this is my second time exploring figuration and including the form into my creative repertoire. My interest in figurative work could be a return to realism or a real-world instead of abstractionism. While realism may be a premise in this series, it is not my attempt to have my works obtained a realistic or naturalistic appearance. Indeed, the real and the imagined informed my creative approach to the twenty-four canvases nize what is real and what is not.

Pen Robit
Phnom Penh, 2021

PEN ROBIT, *Men's Briefcase*, 2020,
Oil on canvas, 150 x 120 cm

PEN ROBIT, *Primitive Life*, 2020, Oil on canvas, 125 x 125 cm

PEN ROBIT, *The Great Meeting*, 2020, Oil on canvas, 120 x 150 cm

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PACHARA PIYASONGSOOT

PACHARA PIYASONGSOOT, *Day and Night*, 2022, Oil on linen, 100 x 150 cm

Artist Statement

In 2020, I began to be interested about the public gardens and the topiary plants. They are not just plants for decorations, but they can reflect the human society and our culture through the aesthetic of gardening. My last painting series named, “Harvest”, were painted from the topiary plants, which related to Thai political crisis. And these new paintings for Hotel Art Fair 2022 are inspired by the same method, but painted by imagination without photograph used as references. Therefore, the paintings can be through telling their own stories beyond realities by itself.

Pachara Piyasongsoot

Thailand, October 2022

PACHARA PIYASONGSOOT, *Behide The Wall*, 2022,
Oil on linen, 80 x 120 cm

EIFFEL CHONG

Landscape: A Horizontal Ligature Mark

The weather's been strange. The rainy season, which usually arrives in the beginning of November, continued until the middle of the year. There were torrential rains in parts of the country and a lot of human tragedy.

They say it's all because of global warming. Maybe it is, and maybe it isn't. There's some proof that it is, some that it isn't. But still people say that most of the problems the earth is facing are, more or less, due to global warming, and we caused global warming. We should have fewer plane trips, fewer car trips and fewer lights switched on. We are exploiting our planet and we hate ourselves. We lament the fact that nature has become nostalgia. Some scientists warn that there is no turning back.

Or is there?

Landscape: A Horizontal Ligature Mark is a celebration and a suggestion.

Is a world shaped by humanity necessarily a bad thing? A broadening of perspectives of our current relationship with nature is needed if we could essentially live in harmony with nature. To me, art would be able to provide the gravity of future possibilities to explore, both the euphoria and grandeur of acting consciously as a species, and the awesome sadness of messing up and losing.

These works document the existence of human actions and natural processes in ever-changing combinations. They were taken in a neglected empty space that exists between public and private land. It is a celebration of humanity as a producer of nature, that we are a part of nature, not apart from her. It is also an investigation into the sublime attraction we have for nature, an attraction that requires a nuanced understanding of our human relationship with nature and at the same time understand that the relationship is highly ironic in these turbulent times. These spaces also offer a constant reminder of the resilience of nature.

Eiffel Chong
September 2022, Kuala Lumpur

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HAFFENDI ANUAR

HAFFENDI ANUAR, *Site I*, 2021, Kain pelikat, canvas, fabric dye, acrylic, oil, thread, hemming tape, gutter tube and wood, 191 x 76.4 x 16 cm. Front view (left), Back view (right)

Artist Statement

In the past year and a half, I have been labouring on a new body of work using textile (kain pelikat, felt, canvas, rice sacks and denim) and was fascinated by the versatility of the material and its potential to activate space. I have been painting and dyeing the pieces and connecting them via sewing techniques and would think of them as both paintings and sculptures. Process-wise, I would layer the fabrics, slit into them, make holes, and let them drape from a ceiling structure, working with the materials' weight, density and gravity. Sewing also has become a method of connecting as well as drawing.

With regard to these works, I was thinking of them as pieces of architecture, like building a house. I have always been captivated by wooden homes in urban centres in Southeast Asia, in most cities you would be able to find them, at times sandwiched in between glitzy skyscrapers. They are to me urgently economical and appear handmade and haphazard, but there is always a kind of logic to their structure and how pieces seem to fit to one another harmoniously.

Haffendi Anuar
United Kingdom, April 2021

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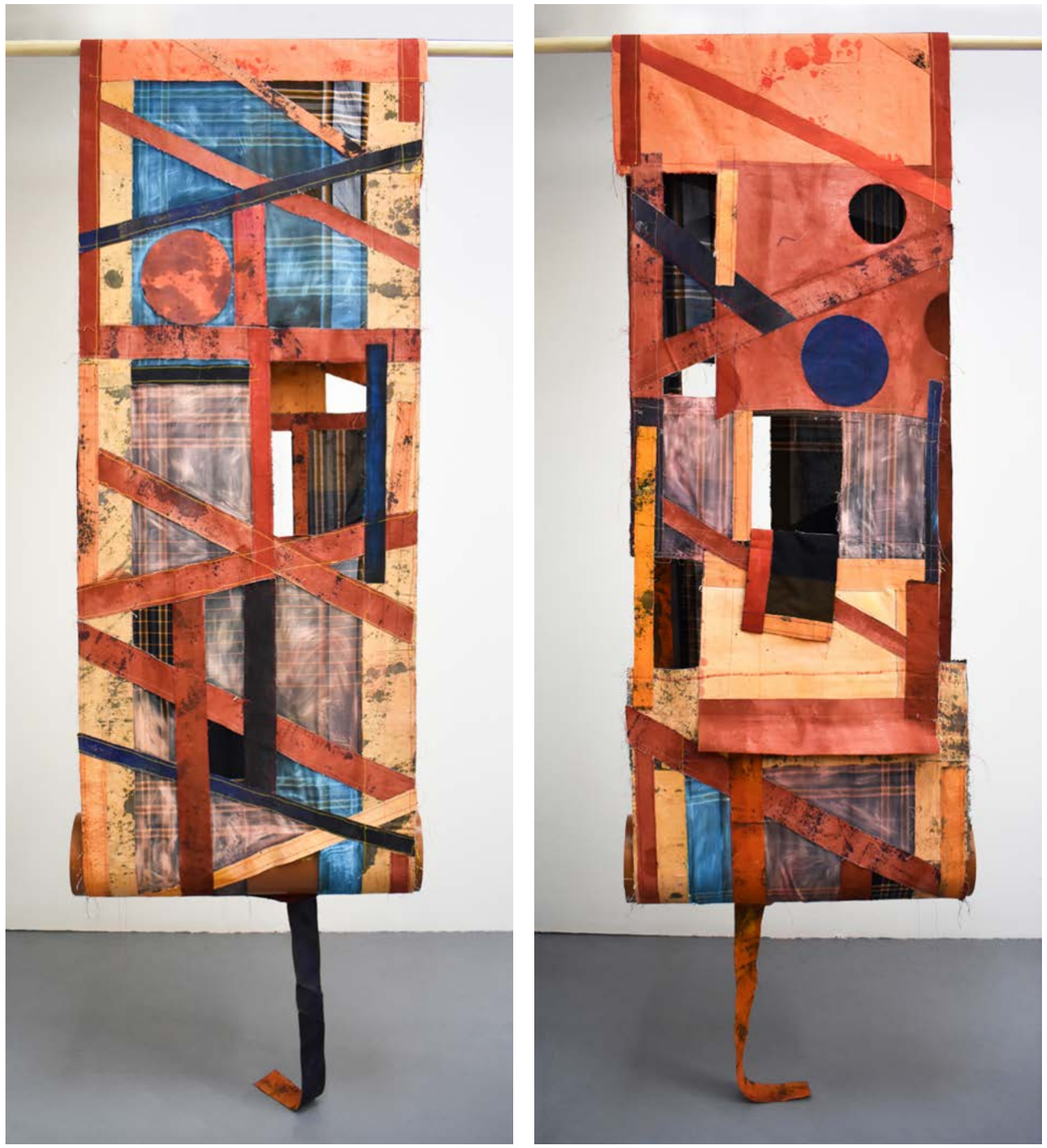
HAFFENDI ANUAR, *Site II*, 2021, Kain pelikat, canvas, fabric dye, acrylic, oil, thread, hemming tape, gutter tube and wood, 158 x 66.5 x 16 cm. Front view (left), Back view (right)



HAFFENDI ANUAR, *Site III*, 2021, Kain pelikat, canvas, fabric dye, acrylic, oil, thread, hemming tape, gutter tube and wood, 157 x 63 x 16 cm. Front view (left), Back view (right)

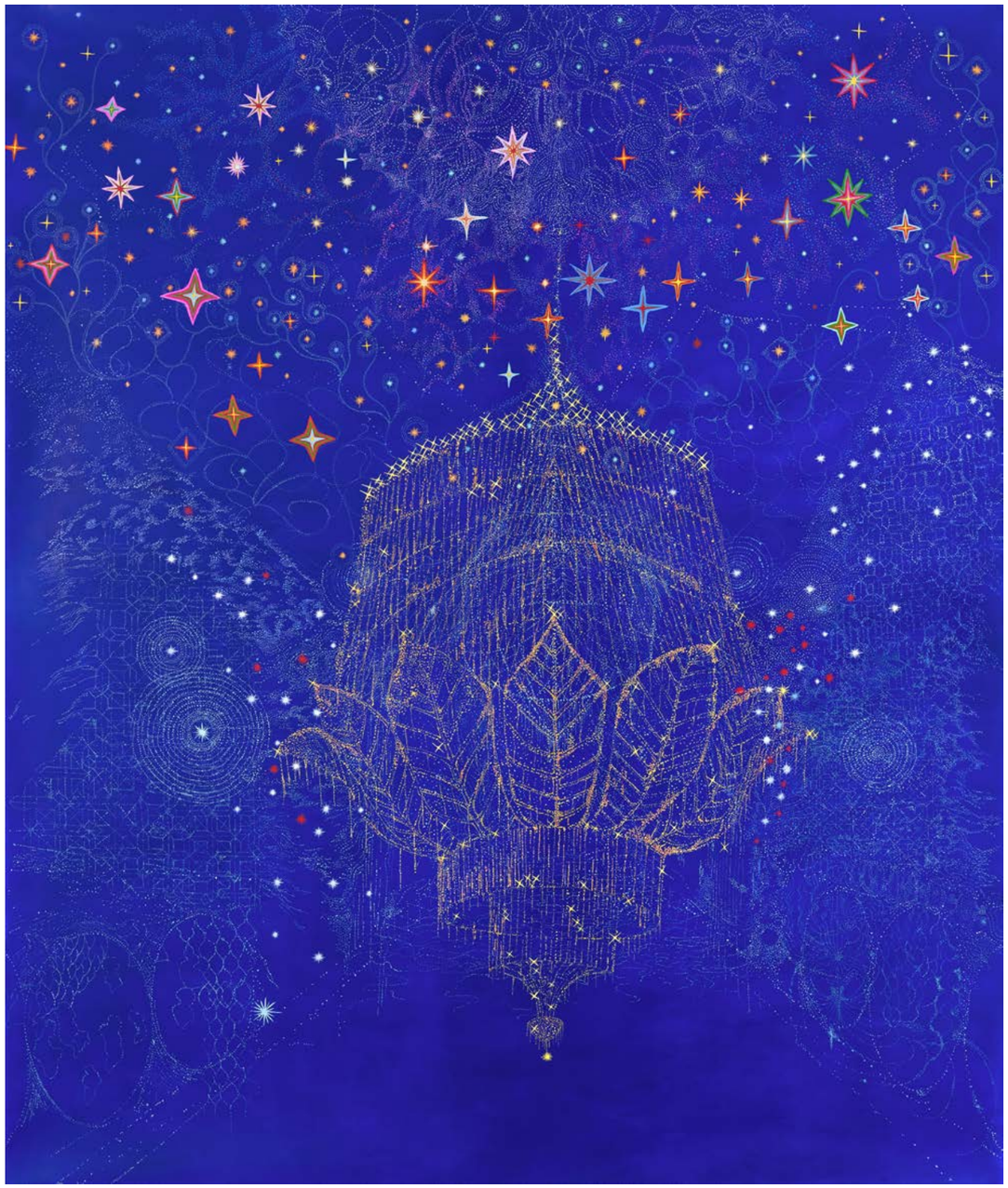
HASANUL ISYRAF IDRIS

Artist Statement

This work is a representation of millions of scattered stars forming fictional constellation in the shape of a woman, chandelier, flowers and others. Ever since experiencing four death of my family members, I am always contemplating and attracted to big questions concerning life, death and existence. I became attracted to wonders of nature and engross in its scientific details, and that include the stars. My night walking routines exposes me to the starry sky that surrounds me during the walk. Walking in the hilly area near my home feels like an invigorating activity. In those moments, the sky is always clear and I can see the stars. Star gazing is a contemplative and mesmerizing experience which distracts my thoughts in the silence of the night. The escapade felt positive and helped me regain a sense of perspective on life. As I drench in the vastness of the star-filled sky, I perceive both the connection to nature and that we are a small part of a larger infinite whole. The main elements of stars are carbon monoxide and oxygen, which forms a carbon atom that produces the light of the star. Each living thing needs oxygen to live and generates carbon upon its death. This connectivity of living things on earth is very similar to stars despite being many light years away. As with the notion of death, I notice it is a transformation of the physical, in which spiritual and metaphysical connections still exist. This is my reflection during the night walking and painting process. The repeated dotting and painting of stars are meditative and numbing experiences, which I believe can protect oneself from emotional and physical pain.

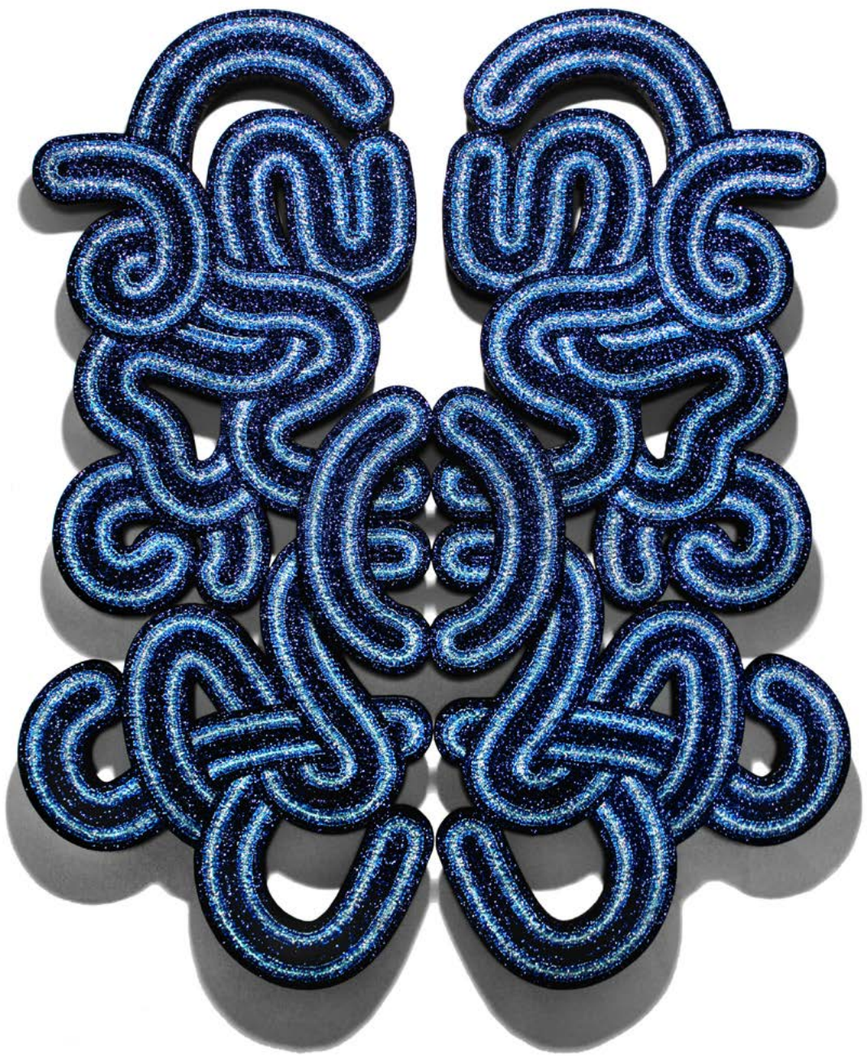
Hasanul Isyraf Idris
November 2022, Penang, Malaysia

HASANUL ISYRAF IDRIS, *Shama and Perwana*, 2022, Acrylic guoache and guoache on cotton paper, 183 x 152.4 cm (work); 187 x 156.2 cm (framed)



HASANUL ISYRAF IDRIS, *Aludra*, 2022, Acrylic guoache and guoache on cotton paper, 183 x 152.4 cm (work); 187 x 156.2 cm (framed)

SAMUEL XUN



SAMUEL XUN, *You're Projecting Again*, 2022, Interior paint, synthetic tinsel ribbon and polyvinyl acetate glue on wood base, 119 x 105 x 9 cm

Who Knew I'd Be the Stable One

"*Who Knew I'd Be the Stable One*" is a series of wall-based works rooted in themes exploring self-therapy and catharsis. Taking from a conversation held between the artist and his friends, the tongue-in-cheek title expresses endearingly, personal progress made within the context of managing emotions. Expanding upon the artist's prior works of a similar premise, this new body of work focuses on logging personal thought processes since ending psychotherapy in 2020. Here, abstract interpretations of "mind scapes", particularly in moments of distress, are meant as disillusioned reminders for self-preservation and rationalised behaviour. Contextually, the works subject the viewer to question their own motivations for self-improvement. How do we remind ourselves to continue growing? How are our social settings amplifying those goals? Far from feeling grounded, one may expect that journeys of personal growth are at times imminent yet so beyond reach, and that ultimately, it is an arduous timebased process that often needs a reminder.. or three.

Samuel Xun
Singapore, July 2022

MENGJU LIN

MENGJU LIN, *Wall*, 2023, Acrylic on gesso panel, 45.7 x 30.5 x 5.1 cm

Artist Statement

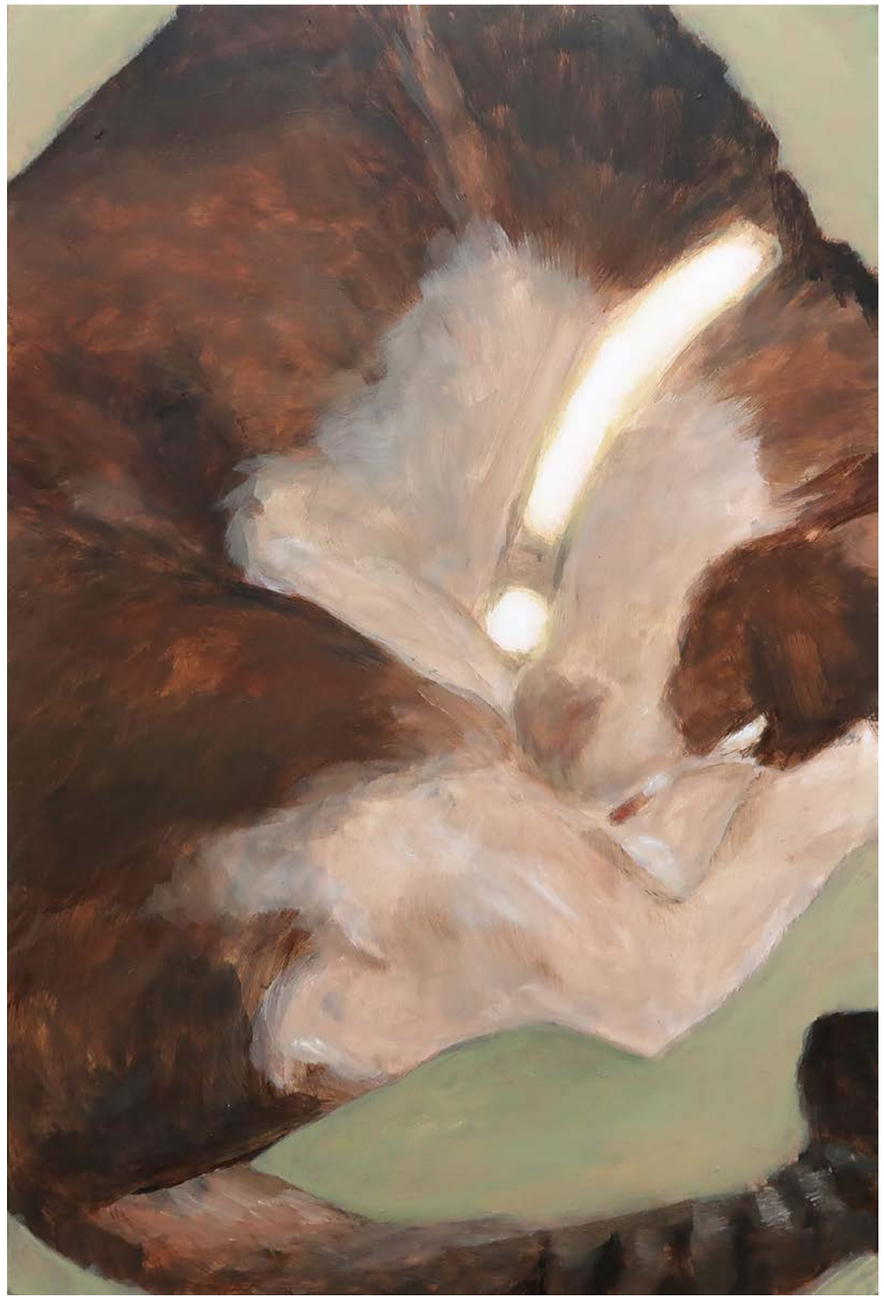
In this series of paintings, I am looking at found images as objects. Each painting references a digital photograph, and I paint by staring at these photo-objects using my eyes, which were raised by cameras.

Starting with the rudiments of abstraction, an image of an object is an abstracted form of that object. Images mediated by the lens or the flatness of digital screens, although becoming default in our day-to-day visual diet, already train me to see the world through an in-built abstracted attitude. Before I can truly understand the world of pure abstraction and conflate the many flavors of abstraction into one loaded term, I hope to start with communicating images into paintings that do not want to be bothered with the tasks of convincing nor representation. Each painting exists on its own; while painting, they seem intimate like a face, quiet like wool. I struggle between trying to convey the image or the feeling of it.

One cannot perceive a painting without perceiving its surface qualities, the textures that hold the image, and the magic that happens when the painting arrives at something more than the sum of its parts. On a physically impermeable surface such as the gesso board, I wonder what we look at when we perceive a painting's inner world — does it lay flat against the surface or someplace beyond? Does a painting contain infinitely viscous time, or does a painting hold time still? I am interested in exploring the ecology exclusive to objects looking at each other — the painter's hand an observer, objective but not unfeeling.

In a way, this series of paintings is a clumsy and earnest beginning in my exploration of painting as practicing staring. Inching towards confrontation and away from good manners, they mark the beginning of a very long investigation to come.

Mengju Lin
Singapore, March 2023



MENGJU LIN, *Kopi*, 2023, Acrylic on gesso panel, 45.7 x 30.5 x 5.1 cm

MENGJU LIN, *Shower wall*, 2023, Acrylic on gesso panel, 30.5 x 30.5 x 5.1 cm

IVAN DAVID NG

Artist Statement

In Chinese ink painting traditions, the concept of “leaving the white behind” (留白) advocates that painters leave vast expanses of space on their paintings untouched. These reserved spaces in the composition usually allude to bodies of water or the sky in landscape paintings, or may serve as compositional counterweights in calligraphic works. The surface of the kozo paper is left pristine, unsullied and exposed. To reserve such spaces in paintings would require the painter to envision the end of the painting before it even begins.

For me, painting is not a teleological act. The end, and its attendant meaning, is not envisioned from the beginning. Instead, it is to me an act of searching. The painting is found as I create.

I see the act of painting as having many parallels to our journeys through life. In living, we cannot conceive of the beginning or the end. Why do I exist? Where will I end up in life? When does this journey conclude? And after this conclusion, what follows? Even as we harbour these questions, without ever arriving at an accurate vision of the end, we continue to simply live. Living, then, is simply the act of searching and uncovering.

Likewise, even without a vision of the end, as an artist, I create.

We see meaning beginning to emerge and resolutions occurring as we live/create. And our lives/artwork make sense not only in hindsight, but also in the moments between. Living and creating are acts of searching.

Instead of possessing a grandeur vision of completion, the process of painting and the language of paint makes me conscious of more questions -

In my living and searching:

What is still wet and malleable, what is set in stone and cannot be changed?

What needs to be revealed, what needs to be rendered irretrievable?

What can be forcefully removed and what needs to be left as is?

What needs to be compartmentalized, what can bleed freely?

Where is the space to breathe?

What is on the surface and what lies underneath?

What are mistakes, what are the acts of God?

What bears weight and what is meaningless?

Where is the beginning and where is the end?

How is one, part of the whole?

There is hardly any space on this painting where the original surface is reserved to be pristine, unsullied and exposed- marks, colours, surfaces, transparencies, scratches and puddles bicker and dance with one another. The idiosyncrasies of material and the questions they bring about life, found as I searched for the painting are braided together to make sense.

The painting becomes found, just as life becomes found as we live.

I see my pieces as secrets and riddles to be deciphered. These objects and images trigger the impulse in us to ask “What does this mean?” Therein pointing to our impulse towards making meaning.

I see making as a process of finding. These pieces are a combination of both past and present, hoarded materials manifest themselves in different works over time. The backstory of each material; their histories and sources, are evident yet veiled. As they come together, these materials shed their old stories. Even as these materials are assembled together, the layers of materials begin to bury one another, keeping the mystery of their origins veiled permanently. They are disintegrated and re-encoded, amassed to become new.

Ivan David Ng
Singapore, July 2022

IVAN DAVID NG, *After the moon and its beam*, 2022, Archival digital print, laser print, acrylic, PVA and kozo paper on canvas, 140 x 120 cm

IVAN DAVID NG, *In its light and likeness*, 2022, Archival digital print, laser print, acrylic, PVA and kozo paper on canvas and linen, 140 x 120 cm

FARIS NAKAMURA

Excerpt from Hung Time by Euginia Tan

As an artist, Faris Nakamura's artwork explores the emotional connections people have with different spaces. For these artworks, he focuses on surveying residential estates in Kuala Lumpur, Malaysia, specifically those in Subang Jaya. Nakamura has had to rely on his network of friends and the internet to carry out his research, given that the current global pandemic has disrupted travel between Singapore and Malaysia.

Nakamura's work questions uniformity in selected spaces, emphasizing the neatness of a row. His research comprises images of certain houses that have two main textures and facades - a brown brick layer alongside a painted matt surface area - and these surfaces are placed in alternates, like separated twins. It comes to mind that a house can, in fact, be made up of two halves, rather than one whole. While the houses might look eerily similar exterior-wise, the combination of the two halves and varying surfaces seem to acknowledge a split personality or contrasting facade.

In Mapping Asia, Asia Art Archive's expanded publication on Field Notes #3, MAP Office puts together an atlas of Asia Art Archive's extensive coverage and interpretation via their collective's lens of art and architecture. They describe the persona or character of a house as an almost tragic figure, destined to live in a world where oneness prevails over individuality. A house's shelter comes at the cost of emotional upheaval.

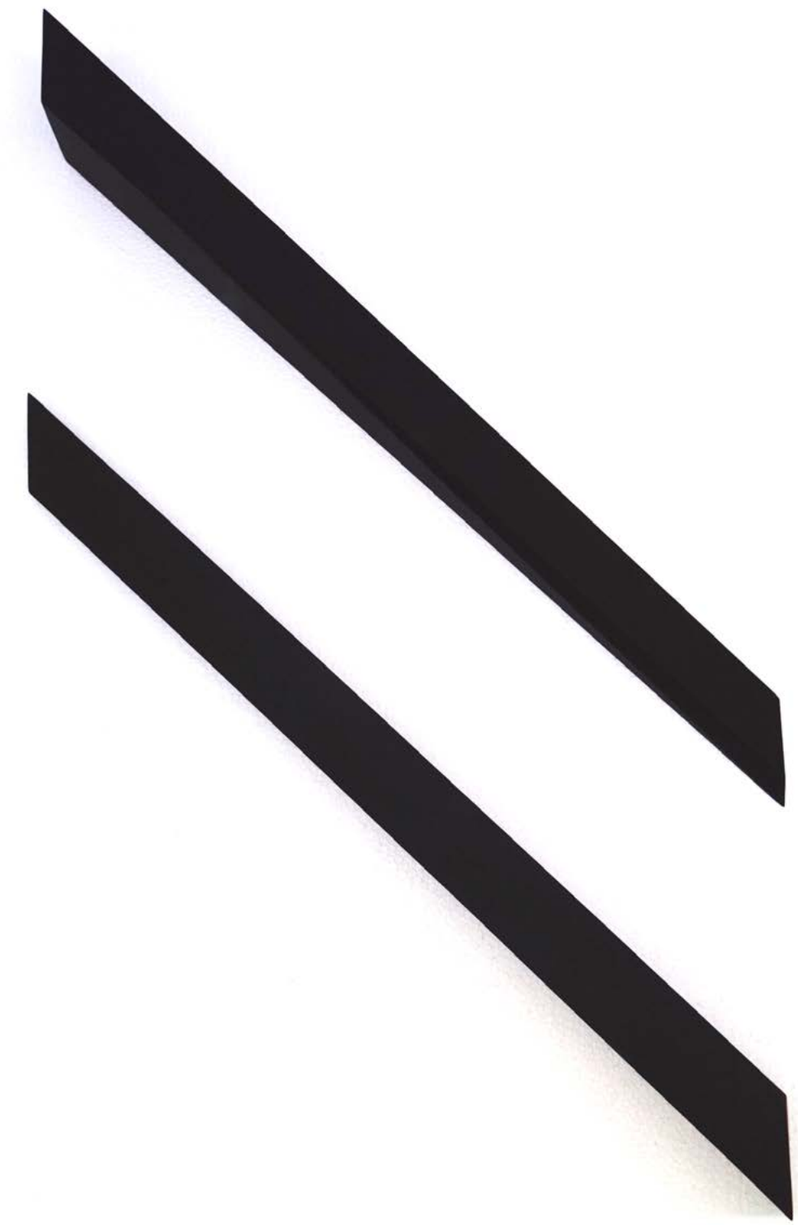
FARIS NAKAMURA, *This Ridge Leads To Nowhere IV*, 2021, Enamel coated mild steel, 60 x 120 x 14 cm

The inner reaches of a house and self-have to be drawn out with effort, like water from a deep well. Unlike the water that is eventually extracted, where can we find a safe outlet for expression for what goes on behind closed doors? Without a function of containment and its kempt surface, is a house truly what it seems?

In these artworks by Nakamura, colours announce formation. The works merge halves, odds, and ends into singular structures, just as the residential outfits portray. It is a conflict and confrontation of an outer and inner life, cognizant of a choice to live in acceptance. Yet they suggest a hollowness from within, where a surface can only go so far.

Nakamura's work highlights how impressions of spaces matter greatly, even more so now, given the current limitations on travel. Impressions of spaces hinder other revelations and insights, which will be lost without artistic input. Going back to Tay's observations on the role of architecture in a crisis, he provides a succinct explanation of how architects respond to potentiality in their processes.

Architects have a great challenge to visualize a new humanized spatial order. This is underpinned by an understanding that only among the young is there a sense of hung time. In his current work, Nakamura examines the artistic tenets of space-making by looking from the outside in, questioning how this inversion gives rise to a re-interpretation of space liberation.



FARIS NAKAMURA, *This Ridge Leads To Nowhere II*, 2021, Enamel coated mild steel, 70 x 60 x 10 cm

Details of *Day and Night* (2022) by Pachara Piyasongsoot

ARTISTS BIOGRAPHY

Portrait of PHUC THIEN HOANG

Phuc Thien Hoang (b.1995, Binh Thuan, Vietnam) was born in Binh Thuan, Vietnam in 1995. He graduated from Ho Chi Minh City University of Fine Arts in 2020.

Specialising in painting, Phuc held his first solo exhibition entitled *Phuc: Cut, Draw, Paste, Place* at Mo Artspace in Hanoi (2020). He also was awarded as a talented painter at Saigon Youth Art Biennale 2019.

He currently lives and works in Saigon, Vietnam.

Portrait of PEN ROBIT

Pen Robit (b.1991, Battambang, Cambodia) lives and works in Phnom Penh, Cambodia. Robit's work attempts to represent Cambodia's past, present and future socio-political fabric. He draws influences from Cambodian cultural iconography as well as ongoing societal discourses.

He has been selected as an artist-in-residence for the following: OzAsia Festival (ADELAIDE) Australia (2016); Peninsula Austronesia International Art and Culture Exchanges in Taiwan (2015); The Memory Workshop with Vann Nath & Séra Ing, Bophana Center, Phnom Penh, Cambodia (2009); South East Asian Workshop, Tep Seri Sok Sopha Studio, Chiang Mai, Thailand (2008). Solo exhibitions include: *Wings of Tomorrow* (2022), Silapak Trotchaek Pneik (YK Art House) Cambodia; *Out Of This World* (2020), Richard Koh Fine Art, Malaysia; *Beyond* (2018), Tribe Cambodia, Siem Reap, Cambodia; *Thread* (2018), Sa Sa Art Projects, Phnom Penh, Cambodia, and *Krama* (2013), and *Untitled* (2012), both at Romeet Gallery, Phnom Penh, Cambodia.

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Portrait of PACHARA PIYASONGSOOT

Pachara Piyasongsoot (b.1985, Bangkok, Thailand) graduated with a bachelor's degree in B.F.A. (Graphic Arts), from The Faculty of Painting Sculpture and Graphic Arts, Silpakorn University.

He is interested in the political and social context in Thailand. His painting are usually based on research of real places, people and narratives, by using photographs as important references for developing artworks.

Pachara's solo exhibitions include *Harvest* (2021) at Richard Koh Fine Art, Kuala Lumpur, Malaysia, ***Eternity Village*** (2020), and ***Anatomy of Silence*** (2018) both at ARTIST+RUN, Thailand, and finally, ***Author from the past*** (2012) at DOB Hualamphong Gallery, Thailand.

Currently he is working as a full-time artist.

Portrait of 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 Malaysian Pixel Shooting Stars programme and Exposure+ Workshop. In addition, he has been appointed to the panel of judges for the Kuala Lumpur Photography Awards 2016 and 2017 Annual Nikon Photo Awards, Malaysia.

He is also an academician with Tunku Abdul Rahman University of Management and Technology.

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

Portrait of HAFFENDI ANUAR

Haffendi Anuar's (b.1985, Malaysia) current work looks at the **kain pelikat**, a type of colourful plaid tubular transnational 'male-skirt' usually worn domestically and sometimes as an informal labour uniform in parts of the global south. Oriented in relation to his childhood memories of encountering and being enveloped by the fabric, his research and exploration into the iconography of the garment encompasses personal family photos, archival photographs, images from social media and the Internet as well as texts on Malaysia written by colonial writers and looks into the fabric's origin, social utilization, visual patterns and formal structure. From the materials gathered, he would reimagine the fabric as 'constructions' inspired by the structures of hammocks, hanging cradles, nets, curtains/veils and webs, drawing inspiration from man-made and animal-made architecture. He works in a process that combines collage, dyeing, painting, image transfer and sewing and incorporates physical materials such as seashells, pebbles, gutter pipes, brass pipes, rice sacks and chicken feathers into his sculptures, embellishing as well as animating the forms.

Haffendi initially studied at Rhode Island School of Design in Providence before completing his undergraduate degree in Fine Art at Central Saint Martins College of Art and Design in London and an MFA at the Ruskin School of Art, Oxford University, Oxford. Recent exhibitions include ***Midday Stanza*** (solo), Richard Koh Fine Art, Singapore in 2019; ***Elephant Utopia*** (solo), Art Taipei in 2015; ***A Good Line, A Good Lie*** (group), A.I., London in 2021; The Foot Beneath the Flower (group), Nanyang Tech University ADM Gallery, Singapore in 2020; ***For the Few and the Many*** (2-persons), Beers London, London in 2019; ***head, heap, heat*** (group), Institute of Contemporary Arts, Singapore in 2018 and Powerhouse Commission 2017, Battersea Power Station, London in 2017.

His works are in the collections of the Singapore Art Museum, Singapore, Ashmolean Museum, Oxford, Cass Sculpture Foundation, Goodwood and Khazanah Nasional Berhad, Kuala Lumpur. He lives and works in London, UK and Kuala Lumpur, Malaysia.

Portrait of HASANUL ISYRAF IDRIS

Hasanul Isyraf Idris (b.1978, Perak, Malaysia) was trained at Mara University of Technology (UiTM), Perak, Malaysia and is presently based in Penang, Malaysia.

His practice spans a variety of media, including painting, drawing, installation, video work and sculpture. His works typically manifest hybridity of fictional and surreal iconography drawn from the personal invention as from a melange of pop cultural references, such as comic books, science fiction, street art and film. He personifies his personal struggles as an artist with strange characters and creatures that inhabit his invented universes.

He was a finalist in the Bakat Muda Sezaman (Young Contemporaries) Awards in 2007 and has shown in Malaysia, Singapore, Brunei, Thailand, Jakarta, Taiwan, China, Australia, New York, India, Switzerland, Paris, and Dubai.

Selected solo exhibitions include *Spiritual Zoo* (2021) at Richard Koh Fine Art, Singapore, *HOL: Scab: Crying Tiger In The Night Market* (2019) at Art Jakarta, and *HOL Chapter 2.3, Wound: Environment of Naga and Doubt* (2018) at VOLTA New York.

Selected institutional exhibitions include *Another Continent* (2022) at Taitung Art Museum, Taiwan, *Tranchée Racine* (2021) at Halle Saint Pierre, Paris and *FIELD MEETING Take 6: Thinking Collections* (2019) at 13th Edition of Asia Contemporary Art Week, Dubai.

Public collections include Singapore Art Museum (SAM), Galeri Z (Malaysia) and ILHAM Gallery (Malaysia).

Major awards for Hasanul is he being the winner of the Young Contemporary Arts Award (2007) at Balai Seni Visual Negara, Kuala Lumpur, and also a resident artist for South East Asian Art Residency (2015) at Rimbun Dahan, Selangor, Malaysia.

The artist had also given a talk in a discussion session during *FIELD MEETING Take 6: Thinking Collections* (2019) at the 13th Edition of Asia Contemporary Art Week, Dubai.

Apart from that, he is also a curator for the *Seberang Laut* group show (2016) held at Run Amok Gallery, Penang, Malaysia as he is one of the active members of the Run Amok collective, from 2015 until 2018. Hasanul is also one of the panel judges for the Usaha Tegas / Tanjong Heritage Art Competition for two consecutive years 2018 and 2019.

Hasanul had also run community projects namely an ongoing basket weaving craft project (2019-present) and also meal preparation for Society for the Deaf, (2009) both in Sabah, Malaysia.

The most recent publication that featured his work is *In The Heads of Stéphane Blanquet Halle Saint Pierre*, Paris(2021) by United Dead Artists. He also had two self-published zines; *3 TABIB HooHaZat* (2021) and *Kakrol* (2017).

Portrait of SAMUEL XUN

Samuel Xun (b.1994, Singapore) is an interdisciplinary object-centric artist based in Singapore. His practice is centred around the exploration of queer identity, self-therapy, and introspection through sculpture, context-based installation, and textile composition. His works delve into the complex interplay of emotionality, cognisance, and aesthesis, often through the examination of cultural and personal symbols, frequently inspired by film, cultural milieus, and personal narratives.

Samuel's oeuvre focuses on the intricacies of self-discovery, individuality, and the complexities of the human psyche. Positing the use of colour, texture, and text as a means of conveying humanistic resolutions to societal discourse, Samuel's works endeavour to solicit introspection and contemplation of the spectator's social condition, and question their motivations towards personal resolution. With a sophisticated and nuanced approach to materials and subject matter, Samuel invites us to re-evaluate the narratives we construct for ourselves and the impact they have on our world view.

Drawing from his background in Fashion, Samuel's art is marked by a meticulous and deeply entrenched relationship with materials. His creative process is labour-intensive and serves as a meditative reflection on realities from the past and present. This intimate relationship with materials is reflected in the signature ornamentation of his surfaces and use of sugary palettes across his body of work, taking the form of intricate and abstract visual systems that are open-ended in nature. Ultimately, Samuel is interested in how art can provide catharsis, facilitate empathy, preserve culture, and foster better interaction within and across different groups of society.

Samuel is a graduate from LASALLE College of the Arts, holding a BA in Fashion Design & Textiles. His recent exhibitions include a participation at *ART SG 2023* with Richard Koh Fine Art, and group exhibitions *There Are Flowers in the Morning Mist*, Supper House, Singapore (2023), *State of Play*, Richard Koh Fine Art, Singapore (2022), *Veneer & Visage*, Supper House, Singapore (2022), *It's my party & I'll cry if I want to*, The Projector, Singapore (2022), and *only losers left alive*, Yeo Workshop, Singapore (2021). Samuel and his work have also been published in South China Morning Post, VOGUE Singapore, The Straits Times, ELLE Singapore, Female, L'OFFICIEL, MU/SE, Nüyou (女友), and Mensfolio.

Portrait of MENGJU LIN

Mengju Lin's (b.1996, Singapore) artistic practice revolves around the agency of non-human things and how they protest. She works with found material to make images, sound, text objects and zines. She is a co-conspirator of radioriotgrrrl with Nadhirah Khalid and plays in a band called Terrapin with Jeremy Sharma and Lai Yu Tong.

Portrait of IVAN DAVID NG

Ivan David Ng (b.1991, Singapore) is an artist from Singapore, presently based in the US. Informed by a painter's sensibilities, he is interested in what it means to be human, wedged between earth and sky. He explores ideas surrounding provenance of things/ images, secrets hiding in plain sight and the act of making as a means of knowing.

Ivan received his BFA in Painting from the Maryland Institute College of Art, Summa Cum Laude and has exhibited in Singapore, the US and South Korea. He received the Gold Award (Established Artist Category) in the 39th UOB Painting of the Year in 2020 and worked on projects with Louis Vuitton, Singapore Land Group and Christian Liaigre.

Portrait of FARIS NAKAMURA

Faris Nakamura (b.1988, Singapore) graduated with Bachelor in Fine Arts (First Class Honours) from LASALLE College of the Arts in partnership with Goldsmiths, College of London in 2014.

Through sculptures, installations and site-specific works, Faris investigates the way people navigate and orientate themselves as they encounter space. He desires to understand the attachment and detachments people have towards spaces, how these relationships develop, and their impact.

Faris was most recently announced as the winner of the IMPART Awards, Visual Artist Category, 2020. He was awarded the Young Talent Programme Winners' Solo, 2017/2018, the Grand Winner at the Shitsurai International Art Competition, Kobe Biennale, 2015 and was the Winston Oh Travel Award recipient, 2013.

Faris has exhibited both locally and internationally. He has showcased at venues such as Gillman Barracks (Singapore), The Substation (Singapore), ION Art (Singapore), Scotts Square (Singapore), Georgetown Festival (Penang, Malaysia), FASS Art Gallery (Turkey), Kobe Biennale (Japan), and Palazzo Ca' Zanardi, (Venice).

It is also notable that Faris is a flautist and has performed at venues such as the Esplanade Concert Hall and the Victoria Concert Hall (Singapore).

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Introduction text and Faris Nakamura's *Excerpt from Hung Time by Euginia Tan* text by Jack Kenneth Tan
Design by Nor Harith

A digital catalogue for "*Diverse Visions*",
A Group Presentation by Eiffel Chong, Faris Nakamura, Haffendi Anuar, Hasanul Isyraf Idris, Ivan David Ng, Mengju Lin, Pachara Piyasongsoot, Pen Robit, Phuc Thien Hoang and Samuel Xun

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1 - 22 April 2023

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.

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