



Introduction

In September 2025, Richard Koh Fine Art (RKFA) reaches a milestone that few galleries in Southeast Asia can claim: twenty years of continuous operation, growth, and engagement with contemporary art. To commemorate this moment, the gallery presents *20+20*, a special exhibition staged across its three spaces in Bangkok, Singapore, and Kuala Lumpur.

The exhibition, featuring a selection of works by Thai artist Natee Utarit, draws upon two decades of collaboration between artist and gallery. Yet *20+20* is not solely about one practice; it is equally about the gallery's philosophy of nurturing long-term relationships, about the circulation of art through hands and histories, and about the evolving role of Southeast Asian galleries in shaping cultural narratives. In staging this exhibition across all three of its locations, RKFA offers a meditation on the past, present, and future of its own journey.

20+20

**RICHARD KOH FINE ART CELEBRATES 20 YEARS
WITH
NATEE UTARIT**

The Founding of A Gallery

When Richard Koh established his namesake gallery in 2005, the Southeast Asian art ecosystem was still in formation. While institutions in the region were beginning to devote greater attention to contemporary practices, the infrastructure of galleries, collectors, and regional networks was uneven. For many artists, opportunities for visibility and sustained representation remained scarce.

RKFA emerged in this landscape with a distinct purpose: to provide a platform for contemporary artists from Southeast Asia, while situating their practices within global currents. Its vision was both rooted and outward-looking – grounded in local artistic developments, but committed to connecting those voices to broader discourses in Asia, Europe, and beyond.

Over twenty years, this purpose has remained remarkably consistent. Through its programming, publications, and participation in international art fairs, the gallery has championed a wide range of artists – from emerging voices at the start of their careers to established practitioners whose works have shaped regional conversations. Each collaboration has been underpinned by a belief in the importance of dialogue, trust, and sustained commitment.

Two Decades, Many Collaborations

Anniversaries invite reflection not only on achievements but on relationships. For RKFA, the most enduring legacy of its twenty years is the community it has helped to build: artists, collectors, curators, critics, and audiences who have grown alongside the gallery.

Some of these collaborations have been brief but impactful, while others have extended across decades. Among the latter is the gallery's partnership with Natee Utarit, one of its earliest collaborators. Utarit's work has often served as a mirror to the complexities of contemporary life in Southeast Asia, while also engaging deeply with global art histories. His practice embodies many of the qualities RKFA has sought to champion: intellectual rigor, formal mastery, and a willingness to grapple with difficult questions of culture, morality, and history.

Yet Utarit's story is not singular. RKFA's two decades have been marked by equally meaningful collaborations with artists across generations and geographies. From supporting experimental practices in painting, sculpture, and installation, to fostering dialogue across cultural contexts, the gallery's program reflects a belief that no single voice can define contemporary art in the region. Instead, it is through multiplicity – through sustained engagement with many different perspectives – that a more nuanced picture emerges.

Why 20+20?

The decision to frame RKFA's twentieth anniversary through an exhibition of Utarit's works may appear at first glance to place one voice above others. But the logic of *20+20* is subtler. The exhibition is not presented as a definitive survey of Utarit's oeuvre, nor as a claim that his practice alone encapsulates two decades of Southeast Asian art. Rather, it is conceived as a reflection on the gallery's own history, told through one of its most enduring collaborations.

The works included in the exhibition – spanning different series and different moments – have all passed through the gallery's hands at some point over the past twenty years. Some were placed in private collections soon after their first exhibition. Others were shown in regional and international fairs, where they reached audiences beyond Southeast Asia. In bringing them together again, *20+20* highlights not only the evolution of Utarit's practice, but also the unseen networks of exchange, stewardship, and trust that underpin the life of art.

This is the curatorial core of *20+20*: an exploration of what it means for a gallery to act as mediator between artist, collector, and public, and how those relationships mature over time. The works on view are thus more than paintings; they are records of shared histories, reminders of exhibitions past, and markers of dialogues that continue to evolve.

The Works on View

The selection presented in *20+20* traverses two decades of Utarit's career. While the exhibition does not seek to be exhaustive, it offers key glimpses into the shifts and continuities that have defined Utarit's practice.

Early works, with their meticulous rendering of everyday objects/scenes, probe the seductions and limitations of representation. Later allegorical compositions draw upon religious iconography and Western painting traditions, reconfigured to speak to Southeast Asian contexts. In more recent years, his work has become increasingly contemplative, exploring questions of mortality, morality, and humanism.

Seen together, these works chart a trajectory that is both personal and collective. They reflect Utarit's sustained dialogue with art history, his critical engagement with contemporary realities, and his willingness to confront questions that remain unresolved. At the same time, they reflect the gallery's role in accompanying this journey: exhibiting the works, contextualizing them, placing them in collections, and now, reassembling them for reflection.

A Regional Story

By unfolding across Bangkok, Singapore, and Kuala Lumpur, *20+20* underscores RKFA's regional reach and commitment to accessibility. Each city represents a different dimension of the gallery's journey.

Bangkok, where the exhibition begins, resonates with Utarit's own context as a Thai artist. Singapore, with its cosmopolitan audiences and institutional presence, has been a key node for the gallery's international engagement. Kuala Lumpur, home to the gallery's first space, represents its origins and continued grounding. Taken together, the three venues offer not just different locations, but different perspectives – reminding audiences that Southeast Asian art is always shaped by multiple contexts.

Collectors and Custodianship

A striking feature of *20+20* is that many of the works are drawn from private collections. This underscores an often-overlooked aspect of contemporary art: its reliance on collectors as custodians of cultural memory. Works leave the gallery's walls to enter private hands, where they are cared for, lived with, and sometimes reintroduced into the public sphere through loans and exhibitions.

By gathering these works once more, RKFA acknowledges the role of collectors not just as patrons, but as essential participants in the ecosystem of art. Their willingness to loan works back for *20+20* allows the exhibition to serve as a collective act of remembrance and reflection – a testament to shared investment in the cultural life of the region.

Reflection and Continuity

Anniversaries inevitably raise questions of legacy. For RKFA, the significance of twenty years lies less in what has been achieved than in what has been sustained: a commitment to artists, a belief in dialogue, and an ethos of humility and persistence.

20+20 reflects these values. By presenting a selection of works that have passed through its hands, the gallery situates itself not as a passive conduit, but as an active participant in the ongoing life of art. The exhibition is both backward-looking and forward-facing: a meditation on what has been accomplished, and an invitation to imagine what is still to come.

A Continuing Journey

20+20 is therefore more than a solo exhibition. It is a curatorial statement about the role of a gallery in the life of contemporary art, and a celebration of the relationships that make such a life possible. By reflecting on two decades of collaboration with Natee Utarit, RKFA also gestures to the many other collaborations that have shaped its journey.

As the gallery enters its third decade, it remains committed to the same values that guided its founding: to champion artists with depth and resonance, to foster dialogue across borders, and to build communities of trust and care. *20+20* encapsulates these principles, offering audiences not only a survey of one artist's practice, but a meditation on the endurance of relationships, the circulation of ideas, and the power of art to connect lives across time and place.



THE PEEL

2025, Bronze, 33 x 55 x 17 cm, Edition of 1/ 5, Verdigris
Private Collection

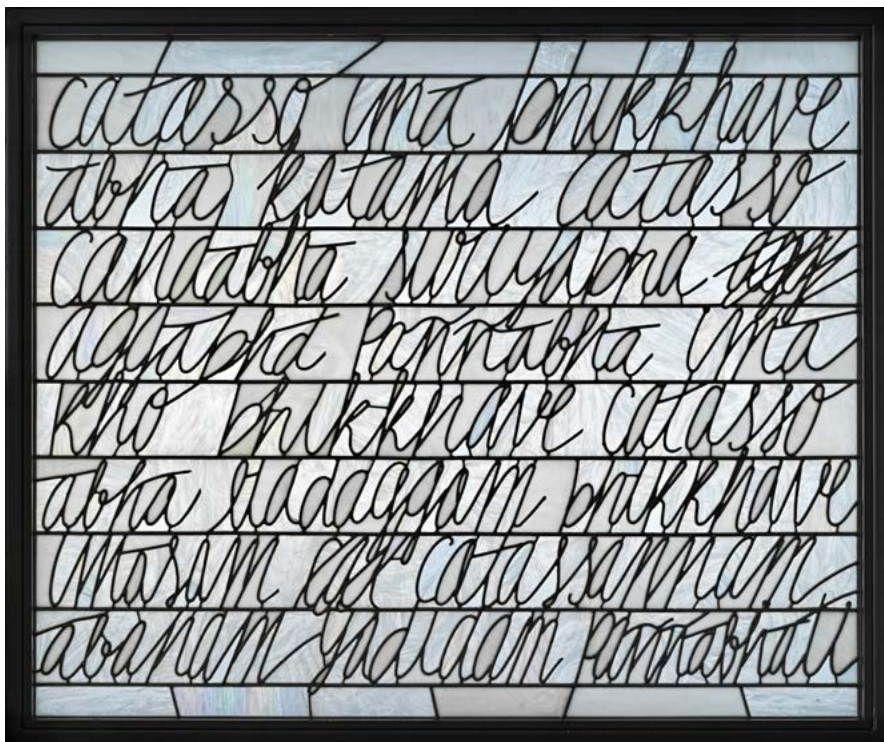


Destruction

2025, Oil on canvas, 160 x 140 cm

The Fall of Landscape Painting

2024, Oil on canvas, 180 x 160 cm



No Other Light Illuminates Brighter Than Wisdom
 2020, Stained glass and lightbox, 101 x 121 x 25.5 cm
 Private Collection



The Consolation
 2020, Bronze, 25 x 24 x 7 cm, Edition of 3 + 1 AP



Moon Child
 2019, Oil on canvas, 90 x 67 cm
 Private Collection



Before You Accuse Me (Take A Look At Yourself)
 2021, Oil on canvas, 150 x 107 cm (painting); 153 x 110 cm (framed)
 Artist Archive



Blue Shirt

2016, Oil on canvas, 90 x 74 cm
Artist Archive

*Twin Orchid Vases on Altar Table.
(Dedicate to Sumon Srisang)*

2016, Oil on canvas with frame, 79.5 x 64.5 cm
Artist Archive



Pond side village

2017, Oil on canvas, 59 x 87 cm
Artist Archive



An Indian Boy at Tesco Lotus

2019, Oil on canvas, 72 x 62.6 cm (work), 86 x 76.6 cm (framed)
Artist Archive

WHOSE BODY?

2023, Oil on canvas, 100 x 80 cm (work), 102.6 x 82.6 cm (framed)
Artist Archive



The 3rd and Another Shadows
2018, Oil on canvas, 170 x 320 cm, quadriptych



Gigi
2017, Oil on canvas, 120 x 100 cm

Sebastien
2017, Oil on canvas, 120 x 100 cm



Follower

2015, Oil on linen, 150 x 100 cm (painting); 179 x 129 cm (framed)

Private Collection



Study No.2

2012, Oil on linen, 40 x 30 cm

Private Collection



Smile
2010, Oil on linen, 41 x 32 cm
Private Collection



The crown
2010, Oil on linen, 41 x 32 cm
Private Collection



The golden crown
2010, Bronze with gold gilded, Lifesize, Edition of 6
Private Collection



Natee Utarit

b. 1970, Bangkok, Thailand

Natee Utarit studied at the College of Fine Art in 1987 and graduated in Graphic Arts at the Painting and Sculpture Faculty at Silpakorn University, both in Bangkok, Thailand in 1991. Solo exhibitions include *Optimism is Ridiculous: the Altarpieces*, The Private Museum, Singapore (2018), *Optimism is Ridiculous: the Altarpieces*, National Gallery of Indonesia, Jakarta, Indonesia (2017), *Optimism is Ridiculous: the Altarpieces*, Ayala Museum, Manila, the Philippines (2017), *Illustration of the Crisis*, Bangkok University Gallery, Bangkok, Thailand (2013), *After Painting*, Singapore Art Museum, Singapore (2010) and *The Amusement of Dreams, Hope and Perfection*, Art Center of Chulalongkorn University, Bangkok, Thailand (2007). Recent group exhibitions include *Beyond Bliss*, Bangkok Art Biennale 2018, Bangkok, Thailand (2018), *Contemporary Chaos*, Vestfossen Kunstlaboratorium, Norway (2018), *Thai Eye*, Bangkok Art and Culture Centre (BACC), Bangkok, Thailand and Saatchi Gallery, London, UK (2016/2015), *Art of ASEAN*, Bank Negara Museum and Gallery, Kuala Lumpur, Malaysia (2015), *Time of Others*, Museum of Contemporary Art Tokyo, Tokyo, Japan (2015) and *Asian Art Biennale 2013: Everyday Life*, National Taiwan Museum of Fine Arts, Taipei, Taiwan (2013).

His work is part of many renowned collections, such the Bangkok University, Bangkok, Queensland Art Gallery and Gallery of Modern Art, Brisbane, Singapore Art Museum (SAM), Singapore, as well as private collections in Europe and Asia.

Utarit's multifaceted practice focuses on the exploration of the medium of painting connecting it with photography and classical Western art. Light and perspective are some of the elements the artist chose to work with, focusing on painting as a means to explore image making. His complex pictures, juggle wide-ranging metaphors usually in the format of the traditional still life, allude to Thailand's current social and political landscapes.

Richard Koh Fine Art extends its heartfelt thanks
and deepest appreciation to all the collectors whose
generous loans made this exhibition possible.

Copyright Reserved
Richard Koh Fine Art Pte. Ltd. © 2025

All rights reserved. No part of this publication may be reproduced
or transmitted in any form or by any means, electronically, including
photocopy, recording or any information storage and retrieval system,
without the prior consent from the artist and gallery.

"20+20", Richard Koh Fine Art Celebrates 20 Years with Natee Utarit

04 - 25 October 2025

All artwork images courtesy of Richard Koh Fine Art and Natee Utarit
Artist portrait courtesy of Natee Utarit

Richard Koh Fine Art
Peterson Building, 712/1, 9th Floor, Sukhumvit Rd, Khlong Tan,
Khlong Toei, Bangkok 10110, Thailand

Design by Nor Harith and Wei Fung

Front cover page: *THE PEEL* (2025)



 www.rkfineart.com

 info@rkfineart.com

THAILAND

Peterson Building,
712/1, 9th Floor, Sukhumvit Rd,
Klong Tan, Klong Toei,
Bangkok 10110, Thailand

Open Tuesday – Saturday: 11 am – 7 pm

 +66 2037 6944

 +66 95952 9427