



Introduction

In October 2025, Richard Koh Fine Art (RKFA) reaches a milestone: 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.



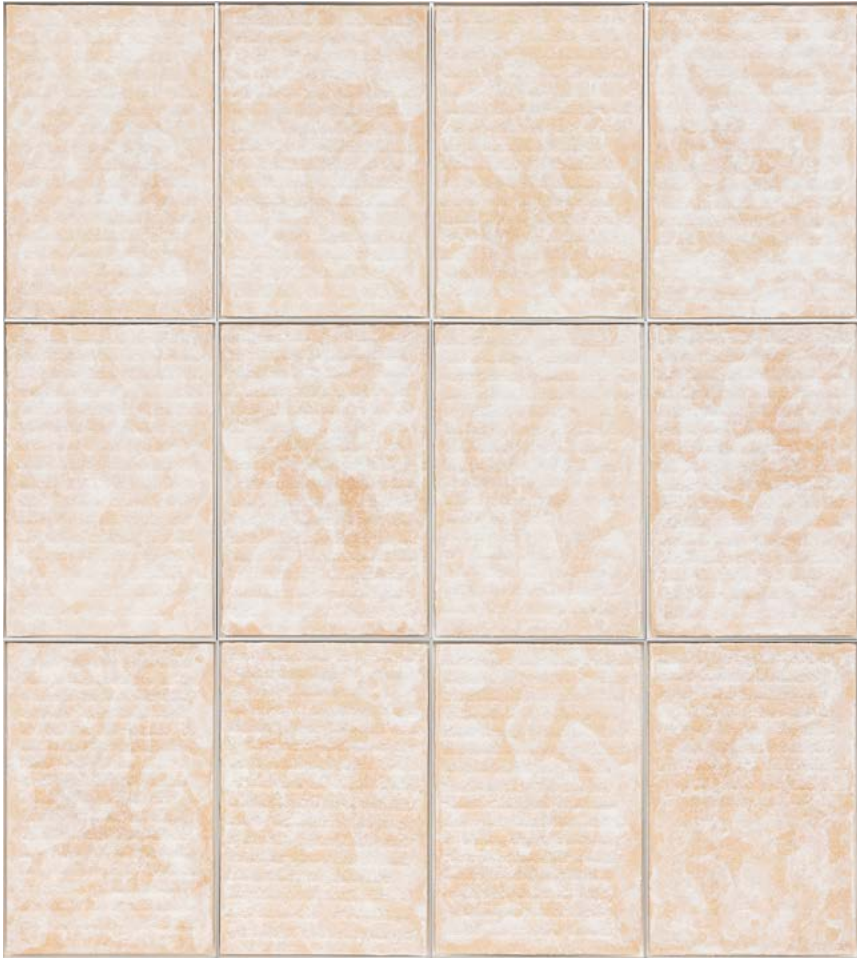
THE PEEL
2025, Bronze, 33 x 55 x 17 cm, Edition of 4 / 5, Brown



Everything is Blue
2025, Oil on canvas, 160 x 140 cm



ARS LONGA, VITA BREVIS
2024, Oil on canvas, 180 x 150 cm



THE VERSE (WHITE)

2024, Debossing on STPI handmade paper, 59 x 39 x 1 cm each (12 panels)

Private Collection



The Consolation

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



The Last Admonition at Vaishali
2018, Oil on canvas, 120 x 337 cm



Dinner
2024, Oil on canvas, 100 x 80 cm
Private Collection



The Couple
2020, Oil on canvas, 90 x 67 cm
Collection of DUO collection



Heaven Trāyastriṃśa

2020, Woodblock print on rice paper mounted on silk scroll,
174 x 126.5 cm (print), 248 x 148 cm (scroll), Edition 5 of 10 + 1 AP



A Vagabond Mind

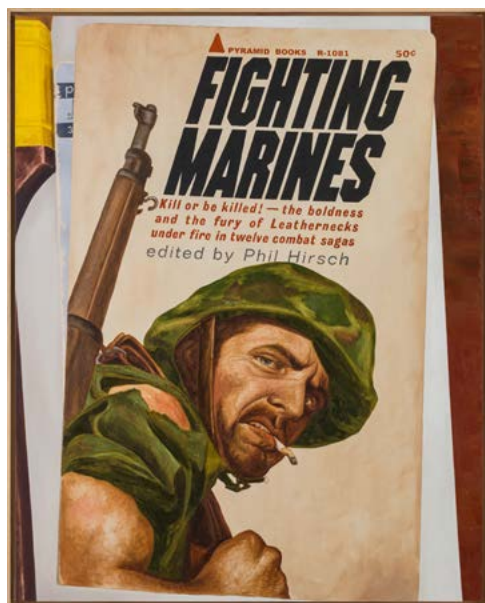
2019, Embroidery with colour spray paint, 138 x 80 cm



Moody Boy

2016, Oil on canvas, 70.5 x 50.5 cm

Collection of Steven & Zoe,
Q Framing Pte Ltd.



FIGHTING MARINES

2023, Oil on canvas, 100 x 80 cm (painting);
102.6 x 82.6 cm (framed)

Collection of Steven & Zoe,
Q Framing Pte Ltd.



*Strawberry Tree and Statice
Flower in Artist Studio*

2017, Oil on canvas with antique French frame,
49.5 x 37 cm (painting), 68.5 x 56 cm (framed)

Collection of Steven & Zoe,
Q Framing Pte Ltd.



DEM

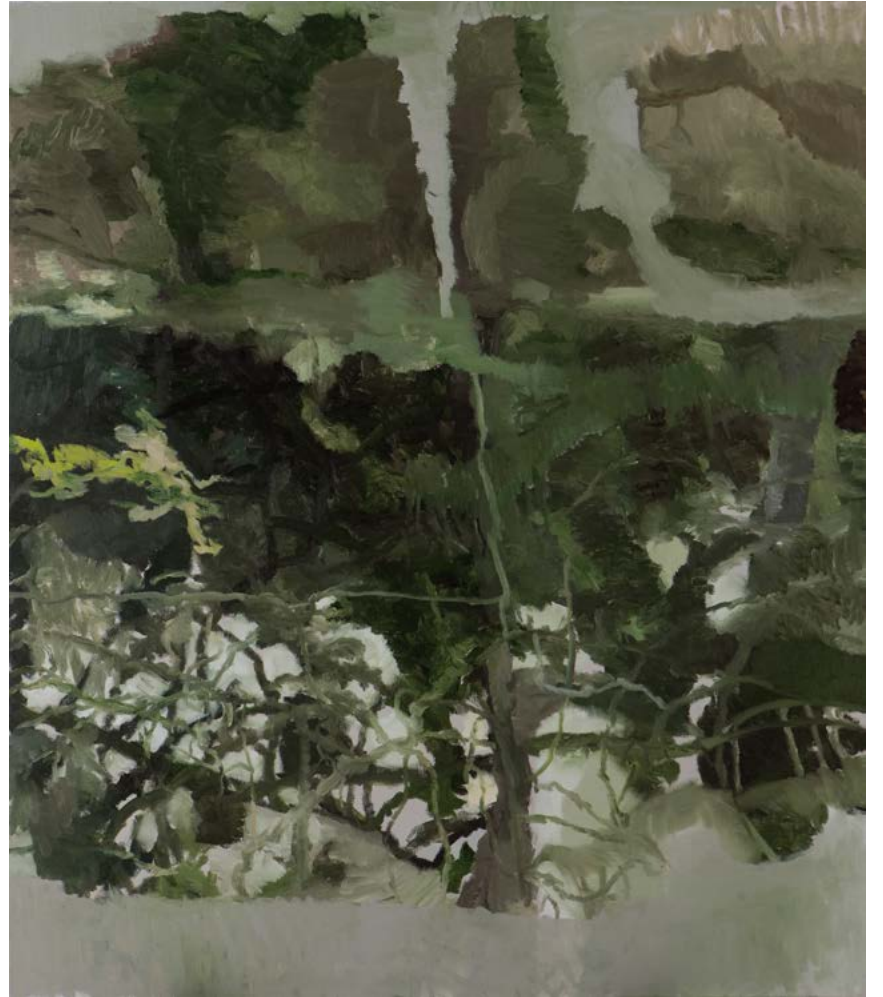
2020, Oil on canvas, 80.2 x 50.3 cm
(painting), 94.2 x 64.3 cm (framed)

Collection of Steven & Zoe,
Q Framing Pte Ltd.

Window 10, 4th Floor / 8pm.

2017, Oil on canvas, 42.7 x 52.5 cm (framed)

Collection of Steven & Zoe,
Q Framing Pte Ltd.



Fort Canning / Mirage
2017, Oil on canvas, 160 x 137 cm



Bernard
 2017, Oil on canvas, 120 x 100 cm
 Artist Archive

Bertrand
 2017, Oil on canvas, 120 x 100 cm
 Artist Archive



Ivonne
 2017, Oil on canvas, 120 x 100 cm
 Artist Archive

Jade
 2017, Oil on canvas, 120 x 100 cm
 Artist Archive



Innocence is overrated
 2012, Oil on linen, 170 x 120 cm
 Private Collection



Black Angel
 2013, Oil on linen, 30 x 40 cm
 Private Collection



Still Life with Grocery Food and Opus One
2013, Oil on linen, 160 x 140 cm
Private Collection



New Theory Interpretation
2012, Oil on linen, 70 x 100 cm
Private Collection



Modernism
2010, Oil on linen, 120 x 100 cm
Collection of Linda Neo and Albert Lim



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 Kunslaboratorium, 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.

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

25 October - 15 November 2025

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

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