





the body *improper*

the body improper marks Siew Guang Hong's first solo presentation with Richard Koh Fine Art, featuring works that explore expanded photography, performance, and corporeal distortion. In his multi-faceted practice, Siew challenges the limits to our understanding of the body and known conventions. Simultaneously, he pushes his own physicality through durational performances that border on notions of labour, desire, assimilation, and visibility.

Presenting 19 new works, the exhibition splits across Siew's approaches to beinghood and placemaking. In one body of work, Siew borrows from biological and anatomical investigations, morphing and hybridising images of the self in acts of abstraction. These images are tediously rendered, built upon many layers to create new compositions that take on new life as entomological and ichthyological speculations. Taking additional cues from the Chinese ink painting practice *san shui hua*, these works propose the body as a landscape to blur the lines between the body and environment; the self and the other.

Complementary to his inquiries in ecology, Siew pushes the body through performance. Through circles of labour that touch on compensatory behaviour, to failures of assimilation within built environments, the body is now abstracted through acts of physical endurance — from cyclical motions to standing motionless and silent. In newly produced video performances, Siew positions the stationary body, clothed in suits associated with chroma key editing within built Singaporean environments. Resplendent in its stillness and colour, the unmoving performing body functions like a photograph, while slight moments of laboured breath betray the supposedly static image.

As a whole, *the body improper* is an unpacking of identity, unspoken desires, and corporeal extensions. The anthropomorphic body is now camouflaged, hidden, and reorganised into various 'self-portraits', as the corporeal circulates improperly through laborious and tedious acts of translation.



body;

bodies



body (singular)

In the months leading up to *the body improper*, Guang's solo at Richard Koh Fine Art, organising conversations with Guang has centered on catching up around midnight Singapore Time. Not that this is a problem for me, especially now that I am based in the United Kingdom¹, *but who has calls at midnight?* The very idea of disrupting the corporeal clock trained through Singapore's education system felt improper at best. In one of the conversations held over the months, we spoke about sleep, disruptions, and queerness. While I used to think it was an isolated thing, it is well-documented that queer people (especially youths) experience sleep problems more than their heterosexual counterparts². One of the few reasons speculates that fear of discrimination and rejection becomes an intrinsic factor in non-conductive rest.

A bed frame perches on Guang's shoulders as he circumnavigates the parade square. In the performance, he dons a bright pink-and-yellow harness-like top, akin to popular gay-circuit party attire. The outfit also intentionally matches the edges of the bed frame in both colour and hue. In this work, the body endures a constant cycle of labour and physical acts of perseverance.

Both Guang and I share how there has always been a constant need to be seen as "guāi" (乖), as young queer children who grew up well-behaved and obedient. The idea of being "guāi" (乖) is not only understood as behavioural, but comes from an intrinsic virtue. In an overcompensatory way, one can only hope that being "guāi" (乖) would alleviate the disappointment our parents will have to face when we come out.

As Guang explains, he considers the circle and all its connotations an important part of what he does. The need to excel, to perform within societal and systemic confines, often blurs queerness and visibilities. Take, for example, the queer politics that are characteristic of the hypermasculine environment of the military:

"Like other soldiers, gay ones must also measure up to existing high standards for results."³

The goalpost for a queer person now shifts as the measure of worth needs to be balanced away from what appears as negative. Heightened levels of productivity and efficiency now shroud the central queer figure, as labels, codes, and names cloud the environments meant for protection.

Of the various comments Guang has received in his youth, he was always asked to let loose with his drawings. The pencil is held rigid as he fears the

loss of control. It is in this that I find an analogy to posit. What constitutes a heteronormative, productive life lies within the very lines we draw. Being queer blurs this line, and to survive is to draw close to the lines we were meant to uphold and be visible in. The body, now mired in constant labour, becomes dissonant with what learnt systems have structured around societal modes of productivity. And as cycles propel forward, the finale of this moment withers the body, as the protagonist falters in exhaustion.

In the loud, melancholic electronic music, topless torsos meld together as eyes dart in various disarray. Colourful tops pose as visual cues to attract attention within testosterone-filled arenas.

It is as though these garbs become stark reminders of visual safety and warning, akin to hi-vis vests. Similarly, the periphery of the bed frame, an unconscious demarcation of space for safety and rest, is flipped on its belly, the body now dislodged from its surface. Laborious gyrations displace "proper" rest, reclusing it from daily goalposts. And as the booming music of the party carries on from dusk till dawn, we are reminded that no bodies were asleep on beds that night.



The Myth of Sisyphus (2023)

1. Incidentally, the United Kingdom is Singapore's ex-colonial power.

2. Beischel, Will J., et al. "Minority Stress, Resilience, and Trouble Falling Asleep Among Gender and Sexual Minority Adolescents." *Journal of Adolescence*, vol. 97, no. 6, 2025, pp. 1581–1596. <https://doi.org/10.1002/jad.12520>.

3. Yue, Audrey, and Jun Zubillaga-Pow, editors. *Queer Singapore: Illiberal Citizenship and Mediated Cultures*. Hong Kong University Press, 2012. <http://www.jstor.org/stable/j.ctt1xcs1v>. Accessed 30 Apr. 2026.

the growing, morphing body

Over complex, labour-intensive composites, isolated and fragmented parts of Guang's body form entomological and ichthyological speculations. Almost a sort of self-portrait, his body is expanded and abstracted away from recognition. Here, Guang seeks to draw relations with non-mammalian species as modes of surfacing and re-reading non-normativity.

"The more some insist that nature has nothing to do with the modern formulations of desire and embodiment, the more others offer proof of a *natural* blueprint for desire."⁴

In *Wild Things*, Halberstam writes about the disorder of desire. Tracing various debates over nature versus nurture, Halberstam illustrates a history of discussions where different camps propose and use nature as a central argument. The irony in this, oftentimes, is the countless examples that enable a queer reading of what constitutes *natural*. It is in these counter-arguments that I situate Guang's practice. Through the works that composite images of the artist's body, we read an autobiographical, bodily landscape. These landscapes allow us to speculate, discombobulate, and disrupt normative conventions that extend into the world of non-human animals. It is also in these that we find spaces for other readings of queerness to inhabit and emerge.

Arowana fish grow large. The first few memories I have of these fish were not only their popularity with Singaporeans but also the need to upgrade tanks to provide space for growth. Stacks of fishtanks formed part of the interior architecture of my home, as the one Arowana outgrew each of them over the years. I recall thinking about these fish as they swam in circles, eyes seemingly making contact with you as you peer into the thick glass. In Guang's house, his father is the one rearing them.

In a similar circular motion, I couldn't help but be reminded of the scene from *Happy Together*⁵ where you see Leslie Cheung stare innocuously at a rotating lamp. On the lamp is the image of a painting of the Niagara Falls. In the foreground of this painting, a couple is depicted behind a railing, peering at the heavy waterfall. The mirroring of desire and intimacy, as allegories of unspoken desire, become negated by the slowness of the circulating lamp.

In *Rounding Around and Dreaming to Fly*, Guang isolates, stretches, and compresses his body into the figure of an Arowana fish, riddled with unspoken desire, swimming in a circular motion. And as you enter the gallery and gaze at the print, you become the object of Guang's scrutiny and the witness to an

unspoken desire as he circulates your physicality. And as the fish outgrows the tank, the body is relocated to another tank for another cycle. I also then wonder, as Guang's father peers at the fish, if he is also, over time, seeing his son outgrow the tanks that hold him.

Above the water and on green lands, dances of desire happen between wasps and hammer orchids. A bid for pollination, hammer orchids mimic and secrete scents reminiscent of female wasps. The male wasps attempt to mate with these flowers, pollinating them and aiding in their reproductive cycle. Seduction and illusion illustrates this relationship, where agency and power lie in the hands of the orchid.

orchid: courting sees Guang form the petals of the orchid with images of his hands and fingers, symbols of phalluses. These digital works then present themselves as drawings, parallel images of these orchids, with the pixels now graphite marks of a pencil. Just like a dance, multiple fingers form limbic motions and acts of courtship for the wasp, beckoning for a moment of copulation. These hands hold control, with the ball now landing in Guang's court, rolling into a shifted goalpost.

A core memory that surfaces in Guang's work is related to a frog dissection. As a devout Buddhist, Guang's father refused to dissect frogs back in school. And as his father relayed that, in an act of love and passing on knowledge, he brought Guang to a porridge stall that served frogs. They each bought a frog to release at a nearby reservoir. In that tender moment of teachability, Guang's father asks him to envision life as a frog.

Frogs, like many other species, defy our naturalised conventional understanding of gender. This is also the same in dragonflies. And as naiads and tadpoles grow, a choice for expression presents a fluidity that we can consider. Frogs can change genders, depending on temperature and community needs, while there are variations of female dragonfly naiads, with some females (andromorphs) adopting more male-like characteristics.

These behaviours become suggestions for us to re-understand what we know as "normative". And it is in Guang's work that we find an inhabitation, an extension beyond, and even corporeal questions. Drawing from Haraway⁶, can these speculations become creations of other worlds, where we find space to question and grow?

4. Halberstam, Jack. *Wild Things: The Disorder of Desire*. Durham: Duke University Press, 2020.

5. *Happy Together*. Directed by Wong Kar-wai. Hong Kong: Jet Tone Productions and Golden Harvest Company, 1997.

6. Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge, 1991, pp. 149–181.

bodies (multiple)

“No body as such that is given in the world: bodies materialise in a complex set of temporal and spatial relations to other bodies, including bodies that are recognised as familiar and friendly, and those that are considered strange.”⁷

In a separate body of work, Guang manipulates his body into the image of a siphonophore, a species of marine creature that appears singular but is actually a combination of many small, specialised bodies. The relationship presents itself as a series of polymorphic entities, genetically similar, yet existing in different forms. Akin to the line of players in a mother hen game, separate bodies are now bound by a set of temporary resonances, working together in a game of survival.

And as Guang then creates multiple versions, numerous buds, and assembles them together, we see variations of his being. Repetitions of his body and its functions are visually layered, morphing his singular body into plurals, and ultimately, recomposing them into another single, albeit more complex entity. It is almost as if, through the cycles of speculative morphing and growth, Guang's body has developed beyond his physical form, moving into a space where his multiplicities coagulate and moult.

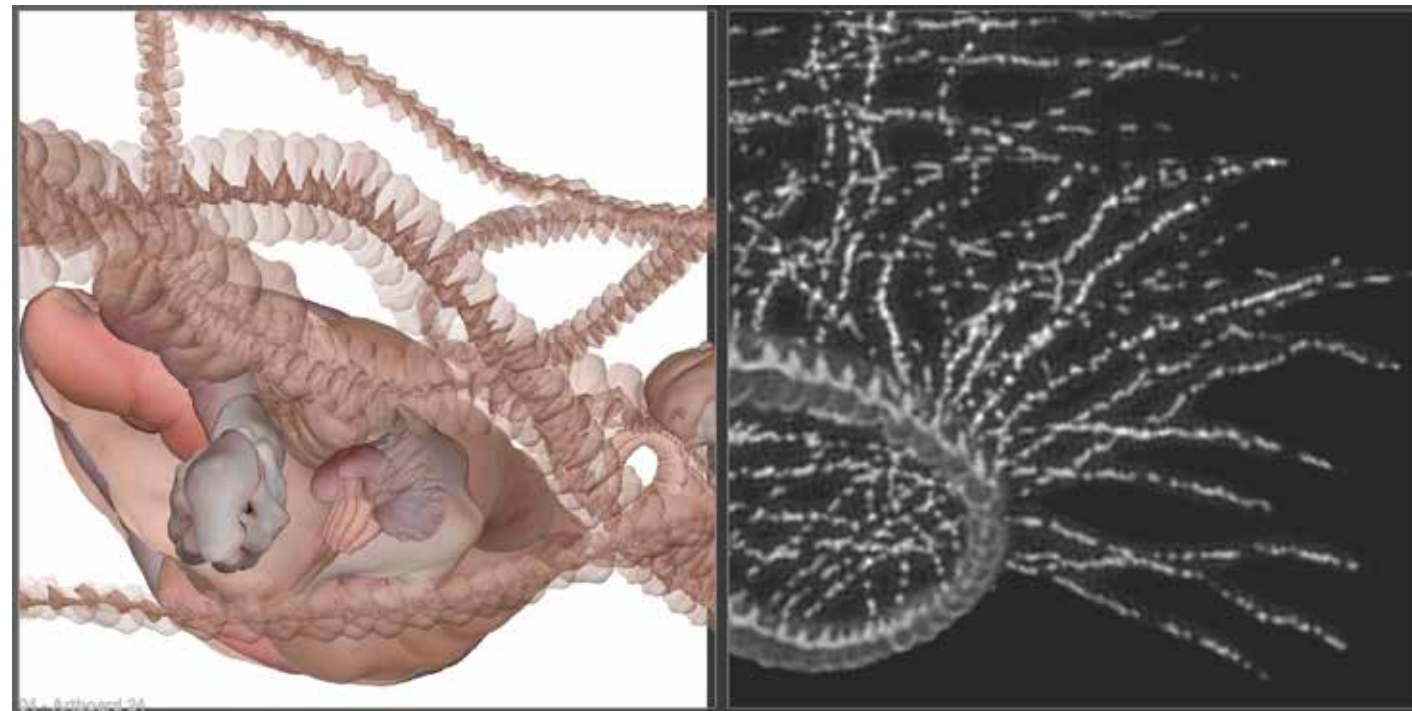


Image editing process for *The Dubious* (2026)

Medusan Pink is a series of durational performances caught on video. Guang is dressed in a bright pink suit associated with chroma key editing, a technique where a different image can be layered onto the suited body. The body here no longer



Process for *Medusan Pink* (2026)

feels physical, but is now a suggestion of what it could be. Just like an extension of the body, the performance now proposes a re-reading of his skin. In some ways, it appears like someone has taken a pink pen, outlined Guang's body, and filled it in, indexing it for remodeling.

The pink here is reminiscent of the earlier work, *The Myth of Sisyphus*. The laboured body is multiplied across multiple screens, stationary in various poses. These videos come across as mimics of photographs, as the body tries its very best to remain as still as possible. Guang performs in spaces where people move through: void decks at residential blocks, exercise corners in parks, or even within gardens of built environments, and is rendered hypervisible through the suit. The pink body, while unlike in previous performance, is now caught in the moment, mirroring exhaustion on a different level. It is as if Guang was back in class, sketching and drawing, his body kept as motionless as the control he held in his hand.

Perhaps, in the morphing of the body and the cyclical hopes and desires to inhabit, the laboured body is still present.

Or perhaps *the body*, of which we have tried so valiantly to keep *proper* and upright in the systems we have grown up in, will inevitably betray us, rendering *the body improper*.

About the writer

Moses Tan (he/they) is a Singaporean artist, curator, and founder of the independent art space *starc*, currently based in the UK. Their practice explores queer theory, melancholia, ecology, and horror through drawing, sculpture, video, and installation. Using allegory and coded imagery, Tan examines resistance and alternative forms of embodied knowledge within restrictive social contexts. They graduated from LASALLE College of the Arts and are currently pursuing an MFA in Fine Art at Goldsmiths, University of London, supported by the National Arts Council Singapore Postgraduate Scholarship. Tan has exhibited internationally, including at Singapore Art Museum, Kadist San Francisco, and Untitled Art Miami Beach 2025.



works

descriptions by
Siew Guang Hong



orchid: courting



2026
UV print on laser cut-to-shape stainless steel (left), giclée print on cotton rag, pinewood frame (right)
49.1 x 160 x 2.8 cm (left), 33 x 33 x 3.8 cm (right)
Edition of 1 + 1 AP

orchid: courting

orchid: courting is a diptych comprising the depiction of a hammer orchid on the left and a corresponding depiction of a thynnid wasp on the right. Developing from *orchid: stalking*, the work foregrounds the orchid's entanglement in complex angential dynamisms and systems despite its apparent vegetal stasis. The hammer orchid is documented to mimic the form and pheromonal signals of a female thynnid wasp in order to attract male wasps, which are compelled into pseudocopulatory behaviour that facilitates the plant's pollination. Here, the orchid and the wasp enter a relationship of mutual becomingness:

"The wasp is [...] deterritorialised, becoming a piece in the orchid's reproductive apparatus. But it reterritorialises the orchid by transporting its pollen."¹

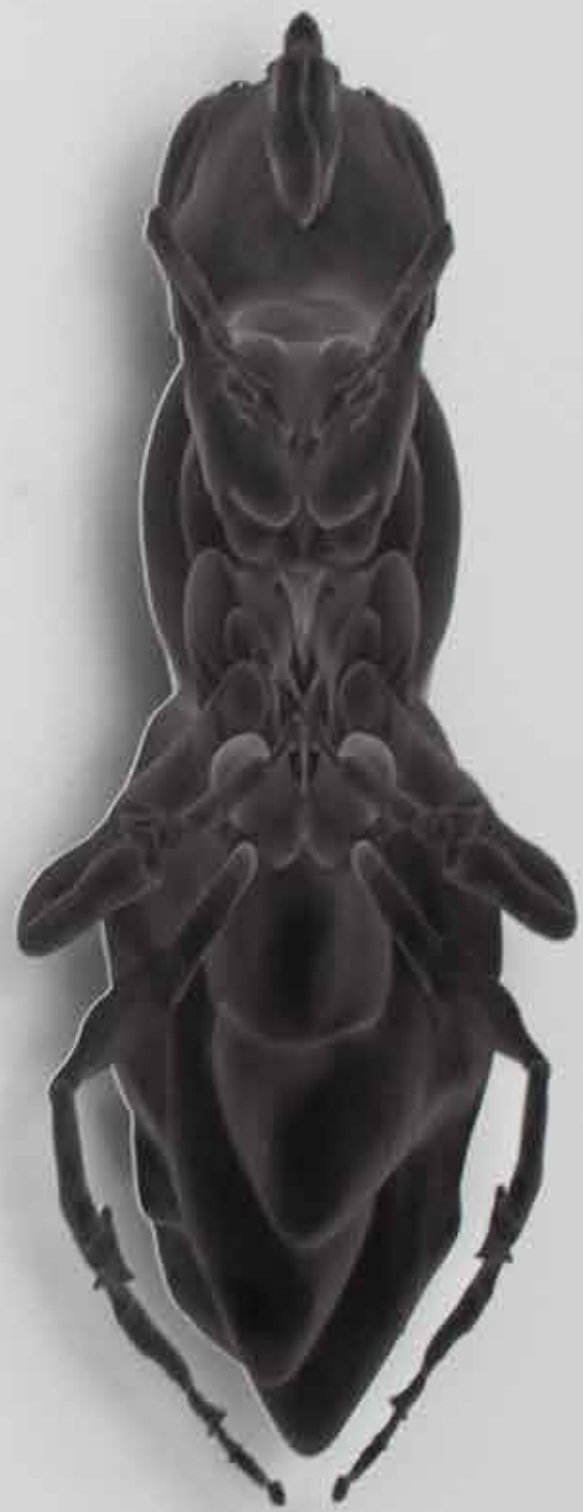
The orchid image, laser-cut and UV-printed, asserts a heightened visual and spatial activity. Its contours erect outward as an innuendous form with bright colours that solicit attention. In contrast, the male wasp is presented as contained in a stable, square frame, its geometry and dark background carrying heaviness and density. Assembled together, the print of the flower dwarfs that of the wasp in scale, creating a delicate asymmetrical balance of visual weight across the diptych. This tension between two evidently disparate elements speak to their heterogeneity and oscillating relationship in time and space.

The images operate through a delayed legibility, being in fact collages constructed out of the artist's hands and feet. These collages echo the way the orchid imitates a female wasp. From a distance, they present as representations of flora and fauna, but reveal themselves as human body parts upon closer inspection. The work thus stages an encounter in which the viewer's approach is itself subject to redirection, aligning human perception with the same circuits of misreading that structure the orchid-wasp assemblage.

An additional layer emerges through the etymology of "orchid," derived from the Greek *orkhis*, meaning testicle. This linguistic residue introduces a queer subtext that runs through the work's engagement with mimicry, desire, and performativity. The selected orchid form, with its pronounced, phallic morphology and bulbous structures, amplifies this association, complicating distinctions between masculine and feminine signifiers. In titling the panels "courter" (orchid) and "courted" (wasp), the work further destabilises normative alignments between gender, role, and biological sex.

These displacements resonate with broader questions of gender performativity. Just as the orchid manipulates the wasp's recognition systems through strategic resemblance, queer practices of cross-dressing and drag operate through the reconfiguration of gendered signs, producing desire and identification through misalignment rather than correspondence. The work does not position these parallels as metaphorical but as structurally analogous: both involve the redirection of semiotic and affective circuits within constrained systems.

1. Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. Translated by Brian Massumi, University of Minnesota Press, 1987.





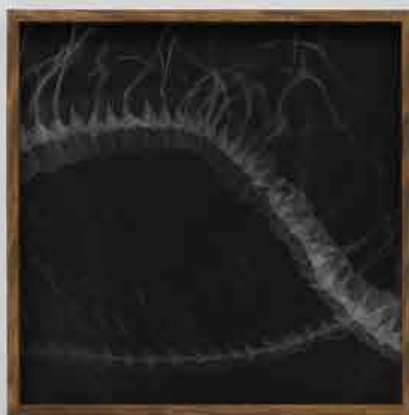
2024 - 2026
UV print on laser cut-to-shape stainless steel
60 x 32 x 2.8 cm (pupa), 60 x 26.8 x 2.8 cm (stage 01), 60 x 33.5 x 2.8 cm (stage 02), 60 x 36 x 2.8 cm (stage 03)
Edition of 1 + 1 AP

second birth

second birth is a quadriptych staging the artist's interpretation of metamorphosis within a housefly pupa. The second and third panels are constructed from over 50 images of the artist's hands and feet, digitally manipulated so that the boundaries between body parts become difficult to discern. The final panel depicts an almost fully formed housefly, with the collaged body parts arranged to correspond clearly to the insect's anatomy.

The treatment of images mirrors the process of metamorphosis itself. The insect disassembles at a cellular level, its body reverting to an embryo-like soup, before reassembling into its adult form. The work frames this programmed cell death as a reflection on birth, and as a precondition for renewal.





The Dubious OI



2026
Giclée print on cotton rag, pinewood frame
124 x 124 x 6 cm
Edition of 1 + 1 AP

The Dubious 02



2026
Giclée print on cotton rag, pinewood frame
83.6 x 83.6 x 5 cm
Edition of 1 + 1 AP

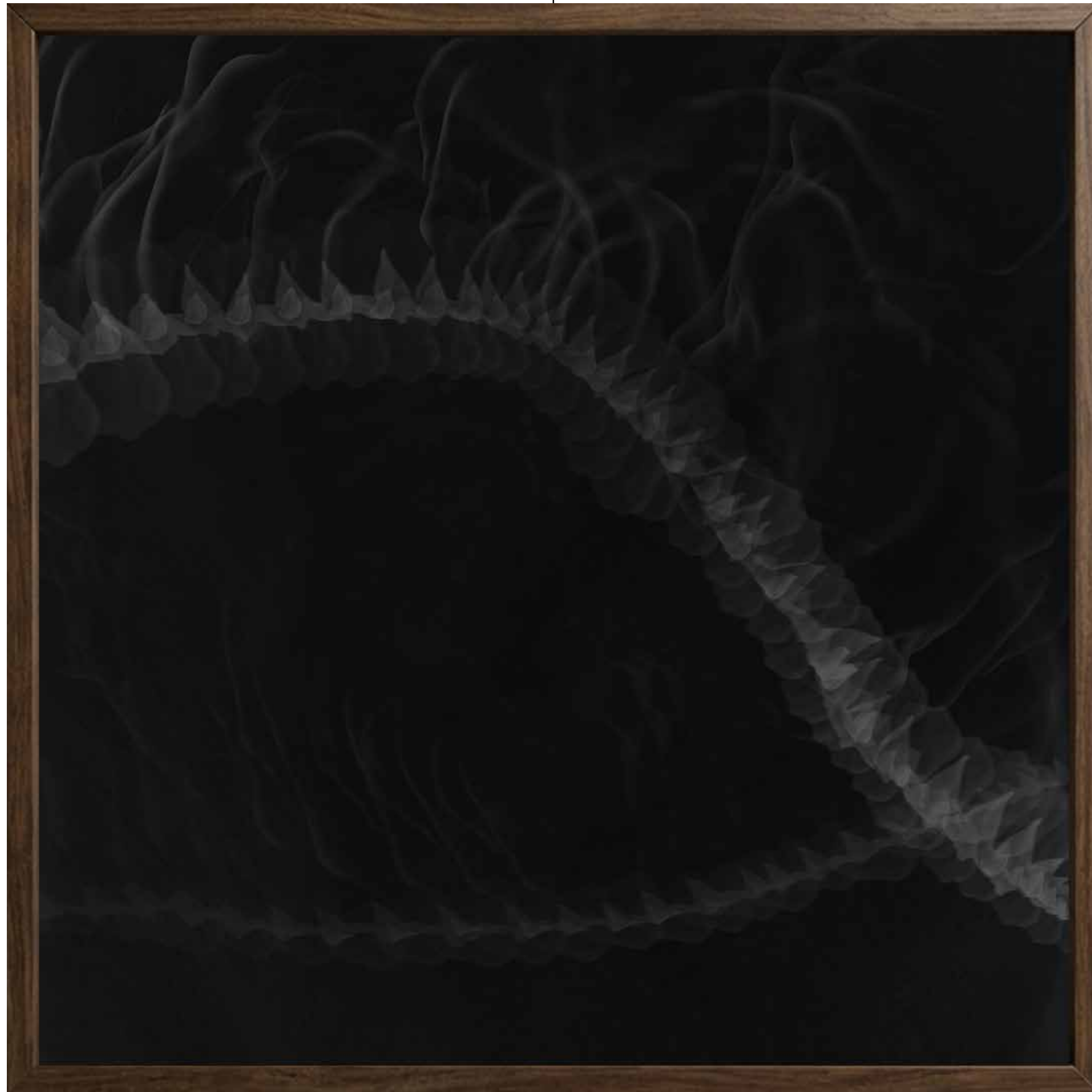
The Dubious 03



2026
Giclée print on cotton rag, pinewood frame
83.6 x 83.6 x 5 cm
Edition of 1 + 1 AP

The Dubious 04

2026
Giclée print on cotton rag, pinewood frame
53 x 53 x 3.8 cm
Edition of 1 + 1 AP



The Dubious 05

2026
Giclée print on cotton rag, pinewood frame
53 x 53 x 3.8 cm
Edition of 1 + 1 AP



The Dubious 06

2026
Giclée print on cotton rag, pinewood frame
53 x 53 x 3.8 cm
Edition of 1 + 1 AP



The Dubious

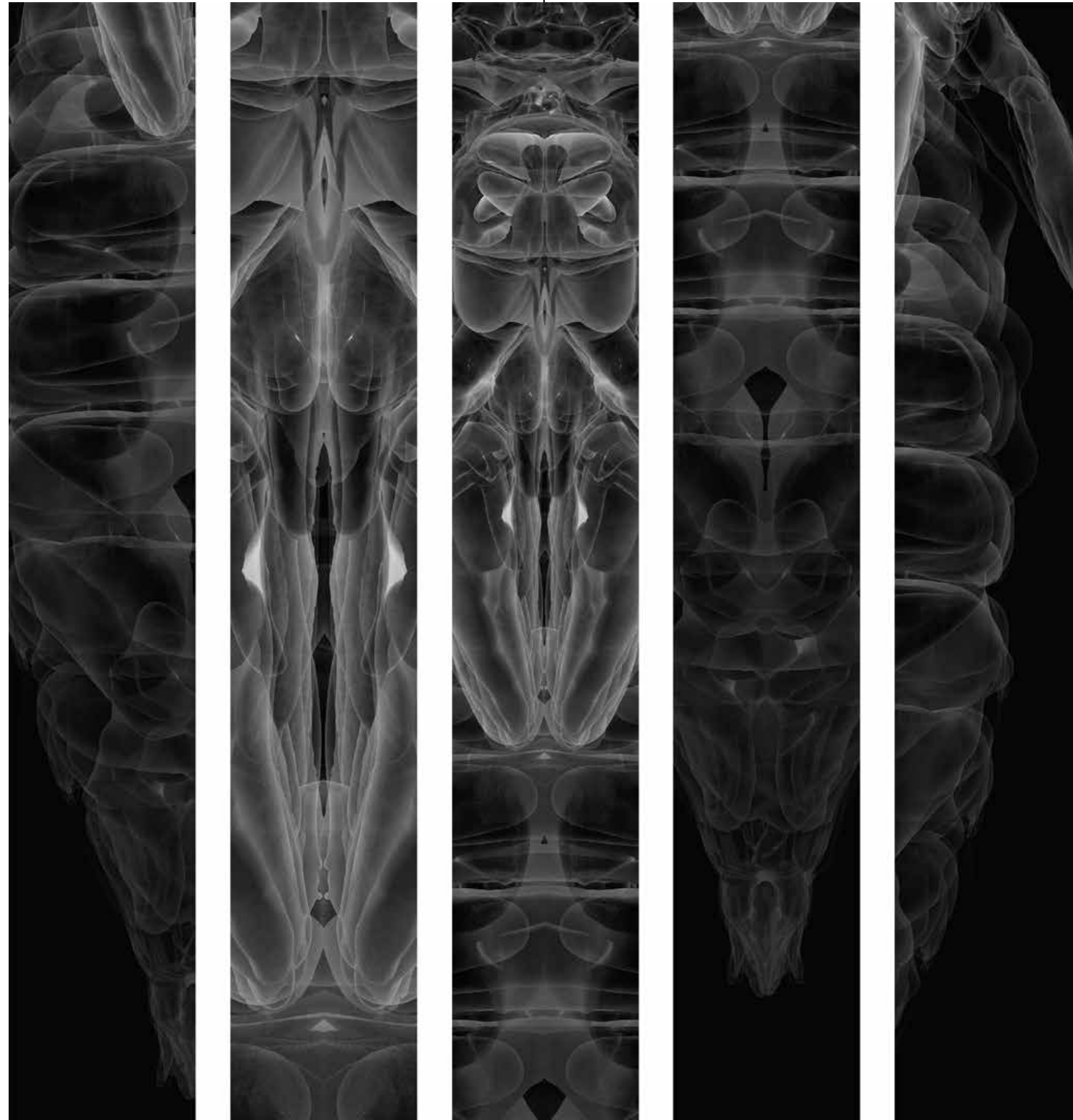
supra are studies of different siphonophore species: marine predators that appear like single animals, but are in fact colonies made of many small, specialised bodies living and working together. They blur the line between one organism and many, challenging what it means to be a single body. Siew depicts the siphonophore through collages of his body parts. Drawing from its organisational logic, the artist's torso and limbs are treated as modular and decentralised units that are repeated and rotated at countless modulations. What appears to be coherent figures are hence actually assemblages that function through patterns and coordination, creating an uncanny pastiche that destabilises perceptibility and subjecthood.

The Dubious references *Praya dubia*, the giant siphonophore.





*many in stars
ago again*



2026
Giclée print on cotton rag mounted on Dibond
120 x 20 x 0.5 cm each (set of 5)
Edition of 1 + 1 AP



*many in stars
ago again*

many in stars ago again consists of a set of panels depicting a dragonfly naiad during its aquatic instar stages. The images are digitally composed through collages of the artist's hands and feet, with phalanges contorted to approximate insect anatomy. These configurations operate through resemblance, where human extremities are reorganised into provisional alignments with the insect's form. Multiple such collages, each comprising different assemblies of body parts, are layered within a single frame, producing a palimpsestic image in which no singular configuration is fully stable.

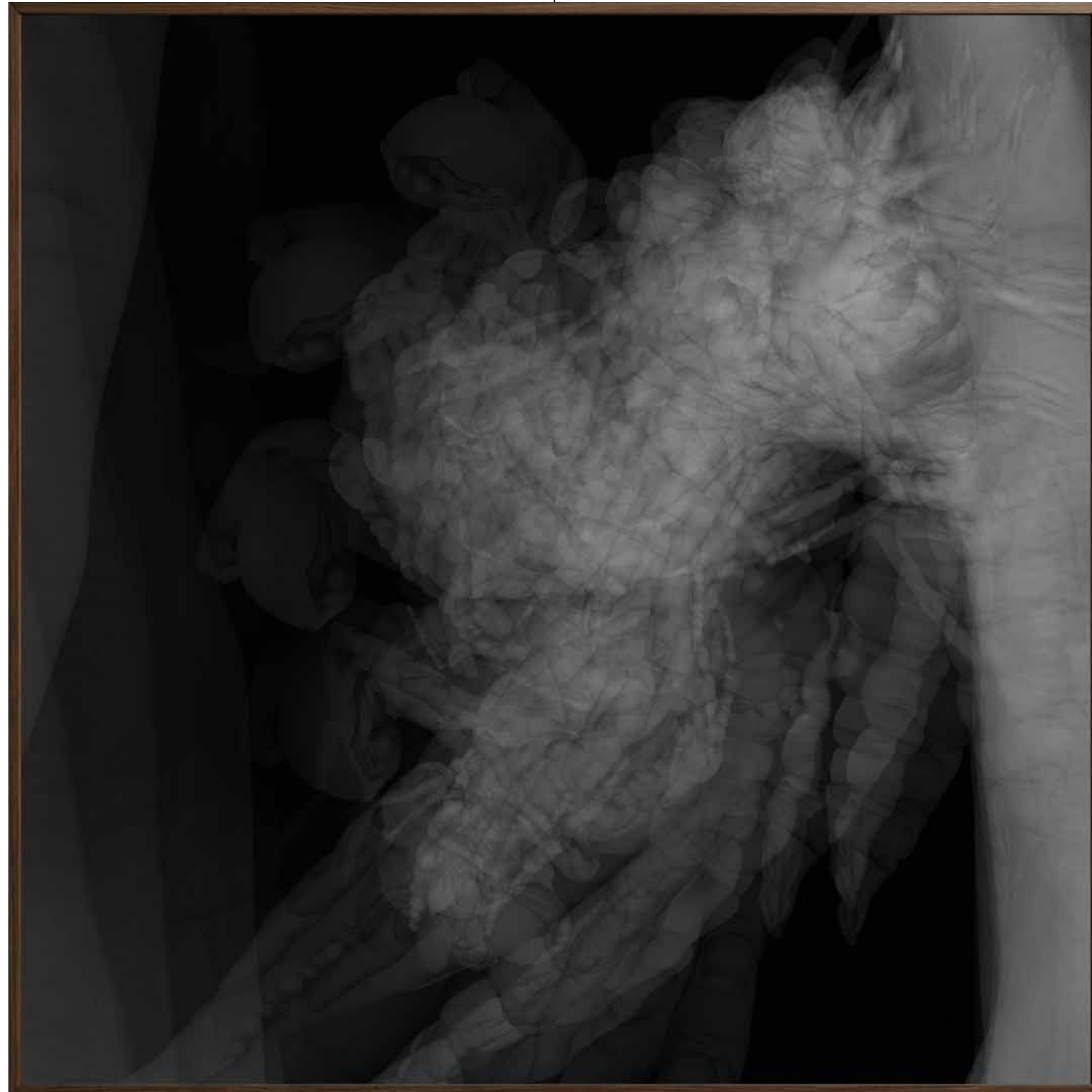
This process of layering echoes the biological conditions of the naiad's development. With each moult, the insect sheds its exuvia and forms a new exoskeleton that does not precisely replicate the previous one. Instead, the emerging chitin is shaped by environment and the insect's growing body, resulting in subtle deviations across successive instars. The collages operate analogously: the artist's body does not "trace" over the insect exactly but "maps" along it, allowing differences that generate variation. Transformation here unfolds as modulation, where each iteration carries forward traces of the previous while diverging from it.

As these variations accumulate, the stacked collages appear like multiple moults compressed into a single field. The naiad does not appear as a fixed body but as an aggregation of transitional states, each partially visible yet never fully resolved. What emerges are impressions of the insect's becoming, an unstable composite that registers transformation without articulating it into a singular form.

The work is further structured through a series of long, narrow panels, each cropped from slightly different regions of the composite image. Installed in site-specific arrangements, these panels fragment the already unstable body into partial views that resist totalisation. The elongated crops recall the constrained field of microscopic observation, where magnification isolates surfaces into grooves, ridges, and textures, detaching them from a coherent whole. At the same time, this segmentation disrupts any stable orientation of the insect's body, dispersing it across discontinuous visual intervals. Through this fragmentation, the naiad becomes accessible only in glimpses. No single panel offers a complete view, and the body must be inferred across gaps, overlaps, and discontinuities. This condition of partial visibility mirrors the logic of metamorphosis itself, where the organism is continually in transition and never fully coincident with a single form. The image thus withholds resolution, not as a failure of depiction but as a means of registering the instability through which the body takes shape.



*begin again the
morning mist*



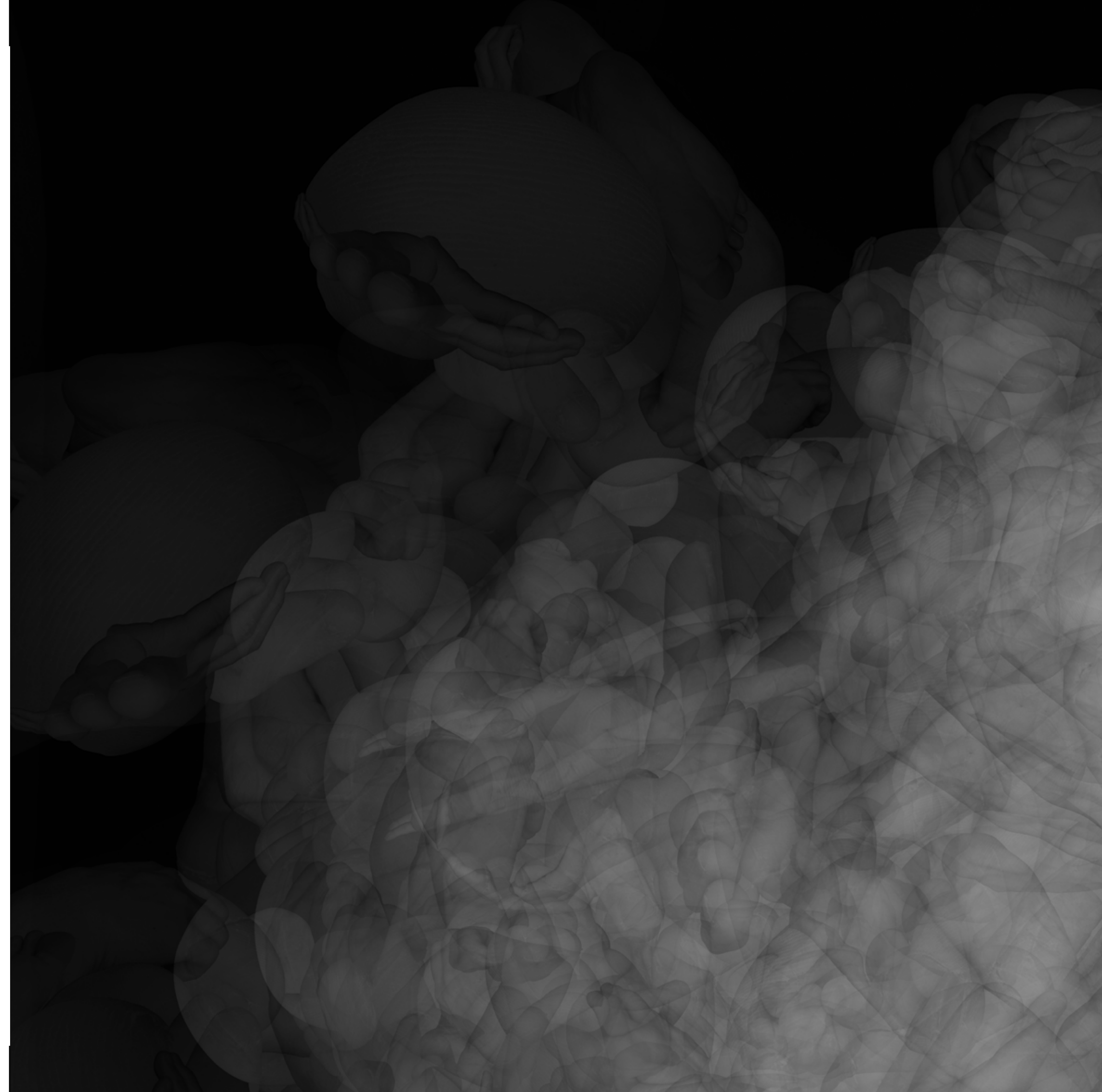
2026
Giclée print on cotton rag, pinewood frame
153.6 x 153.6 x 6 cm
Edition of 1 + 1 AP

*begin again the
morning mist*

The dragonfly naiad crawls out of water on a reed for its final moult before becoming airborne. *begin again the morning mist* consists of 16 scenes that capture this process, all layered within a single frame. Each scene is a collage of the artist's hands and feet, with phalanges contorted to approximate insectoid anatomy.

Though rendered as discrete scenes, their translucency and overlapping produces a palimpsestic effect. The insect and its movements remain partially legible, yet their boundaries dissolve into one another, forming a blurred continuity with phases that cannot be cleanly separated. This visual logic renders motion accumulatively, where sequential positions are unstably embodied at the same time rather than in a fixed order. While chronology is implied in the work, Siew intentionally shies away from a definitive beginning or end.

This indeterminacy echoes the ancestral / instinctual and communal mappings of metamorphosis, while also taking cues from the conditions during which this phenomena occurs. The imago emerges at dawn: during the threshold between darkness and light; along the boundaries of water and air; when humidity and mist soften the surrounding environment. The image mirrors this atmosphere: forms materialise and recede within a diffuse field, resisting articulation.



fluttershy elusive
imago



2026
Giclée print on cotton rag, pinewood frame
23 x 123 x 6 cm
Edition of 1 + 1 AP

*fluttershy elusive
imago*

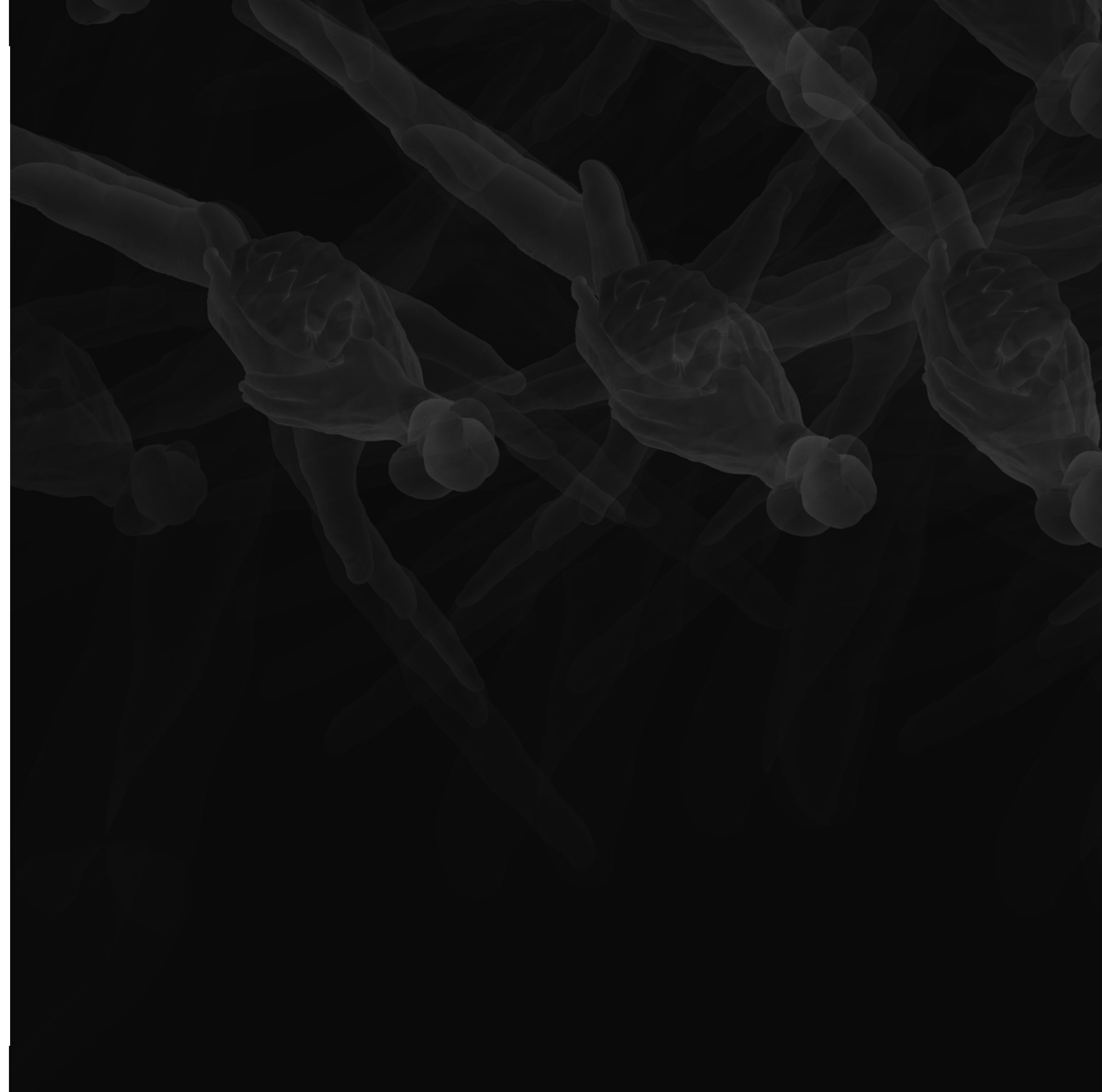
fluttershy elusive imago depicts a dragonfly in its adult stage, constructed through collages of the artist's hands and feet. Phalanges are contorted to approximate insectoid anatomy, forming multiple configurations that chart the insect's flight across the frame. These collages are overlaid and modulated in opacity, producing a visual field that suggests motion blur or long exposure, where the dragonfly appears to flicker in and out of visibility.

As with *begin again the morning mist*, the work compresses sequential movement into a single image. Here, however, the sequences remain more discernible, even as their direction is destabilised. The dragonfly appears to move both right-to-left and left-to-right, introducing a directional ambiguity that unsettles any fixed reading of its trajectory. This oscillation echoes conventions of Chinese ink painting and calligraphy, where orientation is not strictly linear but contingent and reversible.

The evasive manoeuvres of the dragonfly are further echoed through the layering of multiple flight paths. While one trajectory may initially appear dominant, closer inspection reveals other, less legible routes dispersed across the image. Variations in opacity and exposure render these paths unevenly visible, producing a fragmented field in which movement exceeds immediate perception. The image thus mirrors the insect's speed and agility, where rapid shifts in direction evade stable capture.

The title foregrounds this condition. "Imago" names the dragonfly's final developmental stage, while also sharing etymological roots with the construction of an image itself. In this convergence, the adult insect becomes aligned with the problem of representation: the point at which form is most complete is also where it becomes most elusive. The work extends the logic established in the other works of dancing naiads in rivers and streams, where images operate not as reductive tracings of reality but as generative constructions—simulacra that produce their own conditions of visibility.

Across the layered exposures, legibility is deliberately unsettled. The dragonfly does not present itself fully at a glance but requires sustained attention, emerging through partial traces and shifting intensities. This opacity does not signal a failure of depiction; rather, it functions as a means of registering how images are constructed, circulated, and apprehended. In *fluttershy elusive imago*, the instability of the insect's flight becomes inseparable from the instability of the image itself, where visibility remains contingent, fragmentary, and in flux.







*The Myth of
Sisyphus
(documentation
and remnants)*



2023

Video documentation of live performance, bed frame legs, chest harness, shorts, socks

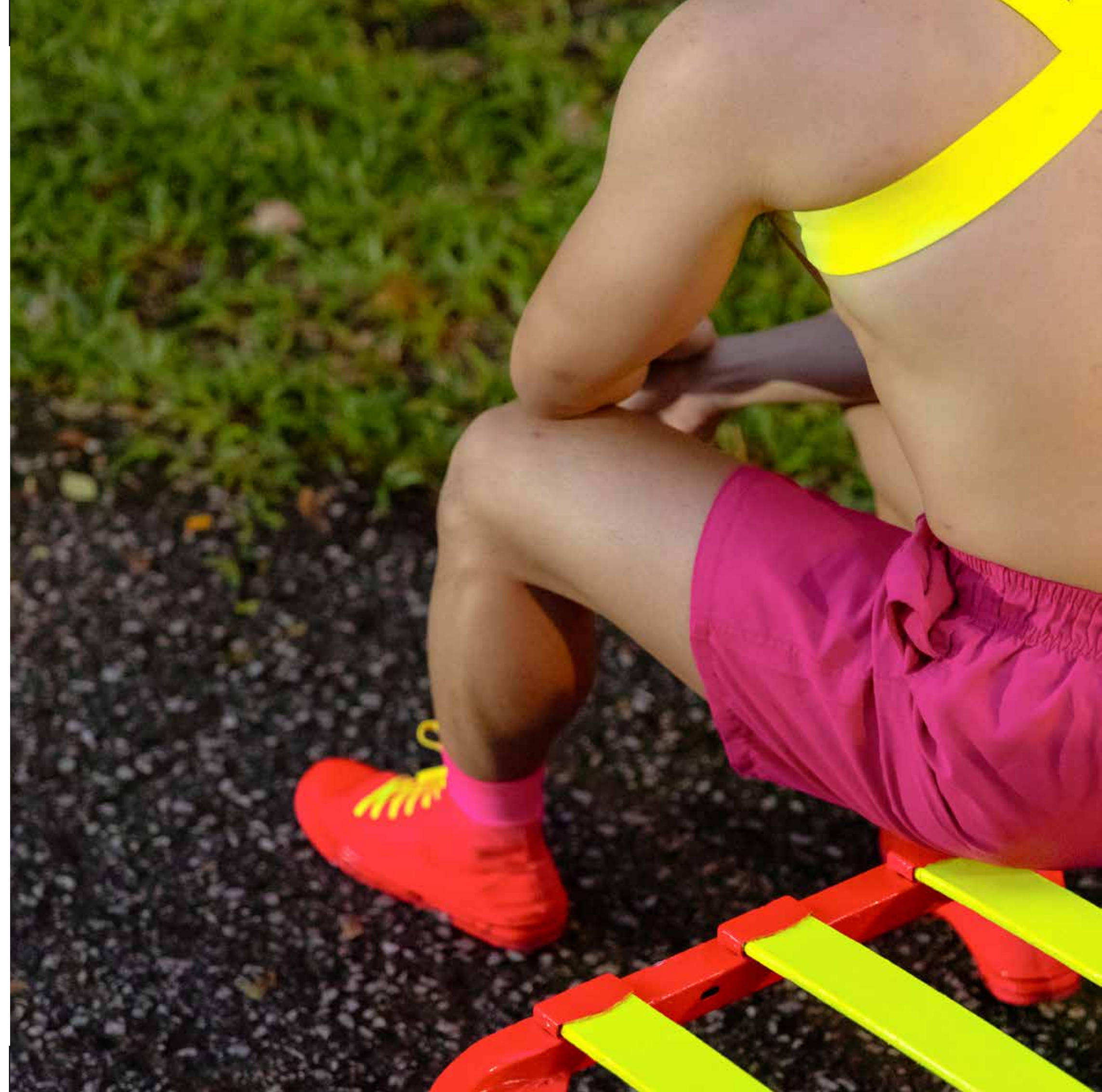
06:51 1080p HD 60fps (video)

Edition of 1 + 1 AP

*The Myth of
Sissypuss
(documentation
and remnants)*

The Myth of Sissypuss sees Siew circle the perimeter of the courtyard with a stoic expression; holding up a fluorescent queen-sized bed frame, while dressed in similarly coloured gear. As time passes, he gradually crumples in exhaustion.

Drawing from lived experience, Siew addresses the various ways queer men may “compensate” for their supposed sexual deviance through hetero-capitalist signifiers of success — even at the expense of their physical and mental well-being.



Medusan Pink 01



2026
Video performance
01:00:00 4K 30fps
Edition of 1 + 1 AP

Medusan Pink 02



2026
Video performance
01:00:00 4K 30fps
Edition of 1 + 1 AP

Medusan Pink 03



2026
Video performance
01:00:00 4K 30fps
Edition of 1 + 1 AP

Medusan Pink 04



2026
Video performance
01:00:00 4K 30fps
Edition of 1 + 1 AP

Medusan Pink 05



2026
Video performance
01:00:00 4K 30fps
Edition of 1 + 1 AP

Medusan Pink

In the *Medusan Pink* series, Siew appears in a public setting late at night, dressed in a pink zentai suit. The artist remains motionless for one hour, positioning the body at the threshold between image and event. Minor fluctuations of breath, fatigued swaying, and subtle environmental shifts gradually disclose the work as durational video rather than a static scene for viewers who sustain attention.

The performance stages a sustained tension between stillness and movement, framing the body as both present and withheld. The zentai suit, commonly associated with chroma key editing, evokes a surface designed for substitution: a body prepared to be overwritten and displaced. Here, however, it persists as an opaque and embodied presence; collapsing the distinction between substitution and substituted, as well as between the real and the simulated, within the same physical and temporal space.

The figure's exaggerated stillness resists immediate recognition while inviting projection, situating the body within shifting relations of exposure and concealment, estrangement and belonging. What emerges is not a fixed image, but a durational condition in which the boundaries between the real and its representation, and between the seen and the obscured, remain unresolved.





i have gone



2026

Video documentation of live performance, vinyl stickers in bell jar

08:00 1080p HD 60fps (video)

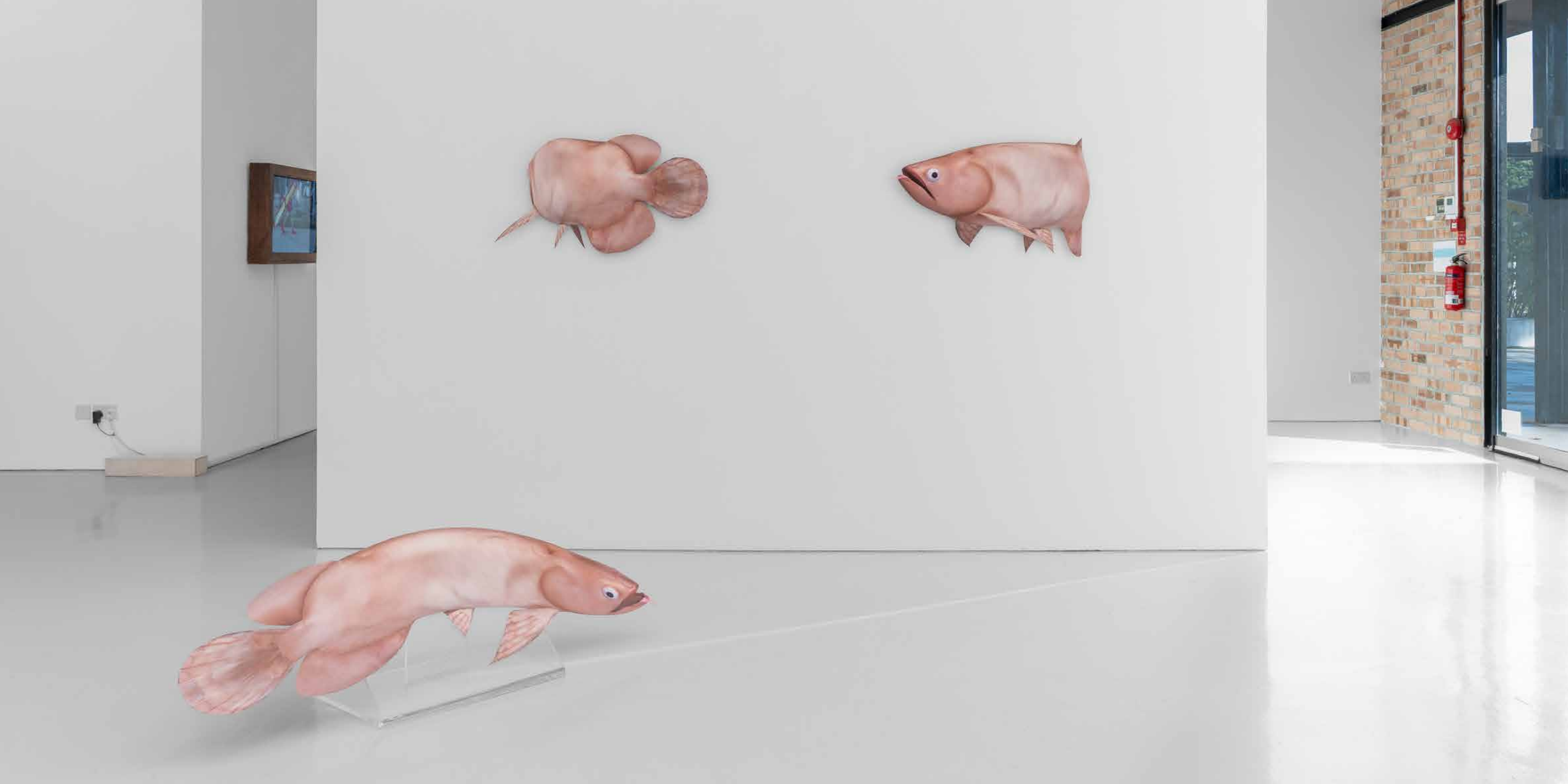
Edition of 1 + 1 AP

i have gone

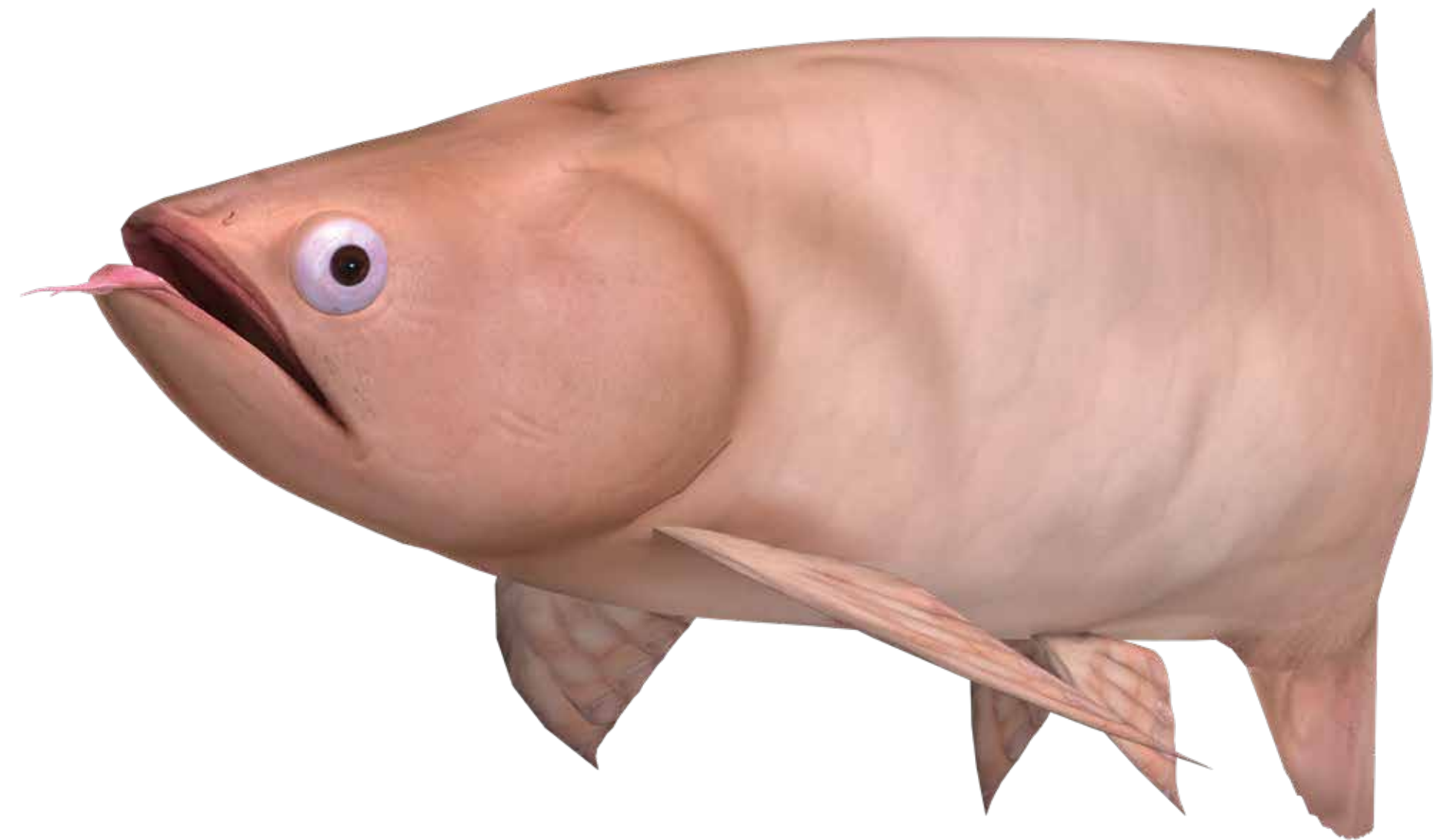
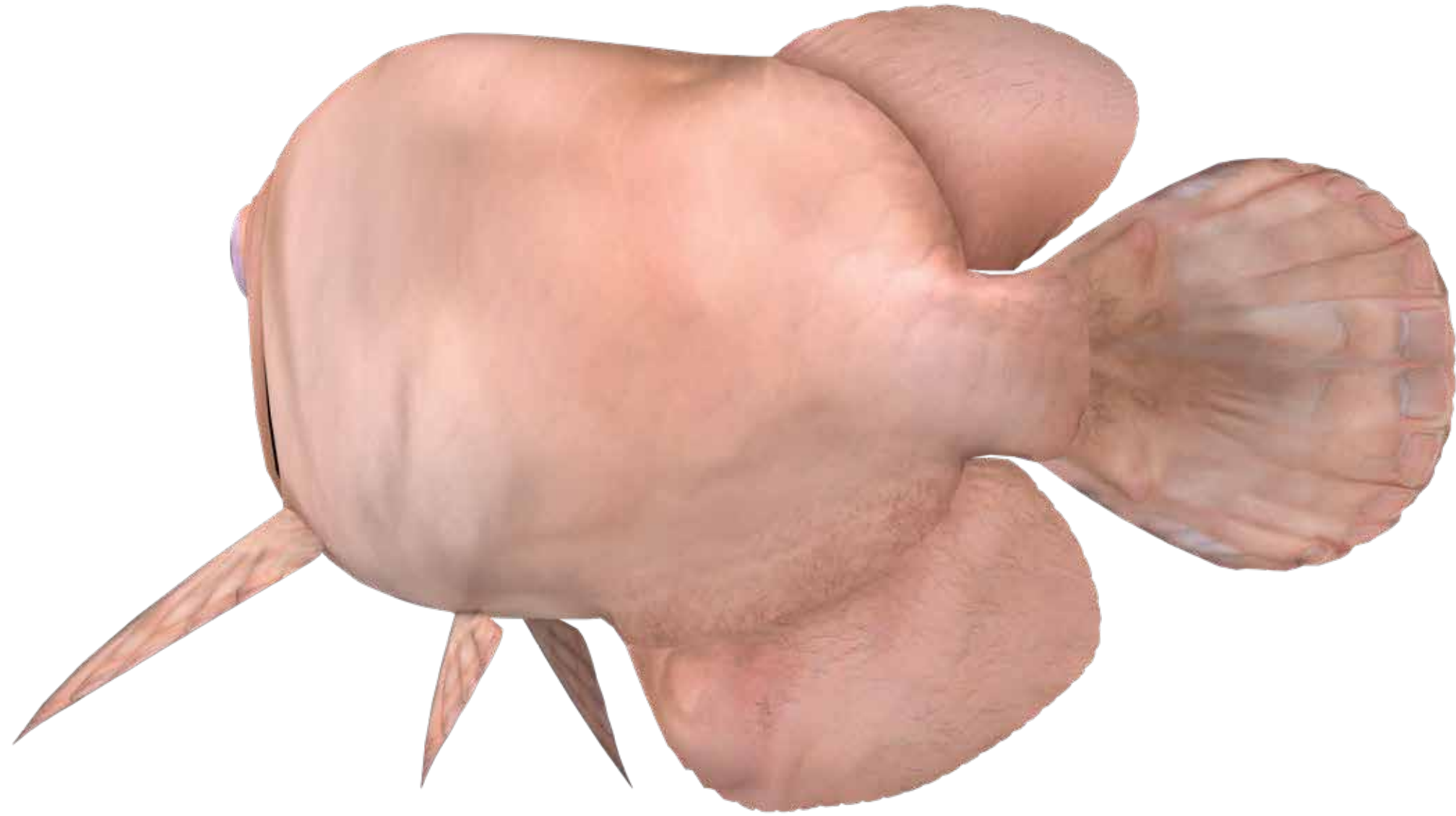
Both performers are in kneeling position facing the gallery wall, backs turned to the audience. Siew sticks vinyl letters on the gallery floor while Sharma peels them off with his fingers. The stickers repeat the phrase “i am here”.

i have gone reflects on the inscrutable (and often transient) presence of subjecthoods living along the perimeters of constructed normativities. Contextualised with a material often used for gallery wall texts, the gestures of mark-making and removal materialise production and erasure that destabilises subjectivities under duress in space and time. Interestingly, these gestures are also co-opted as strategies to escape from capture.



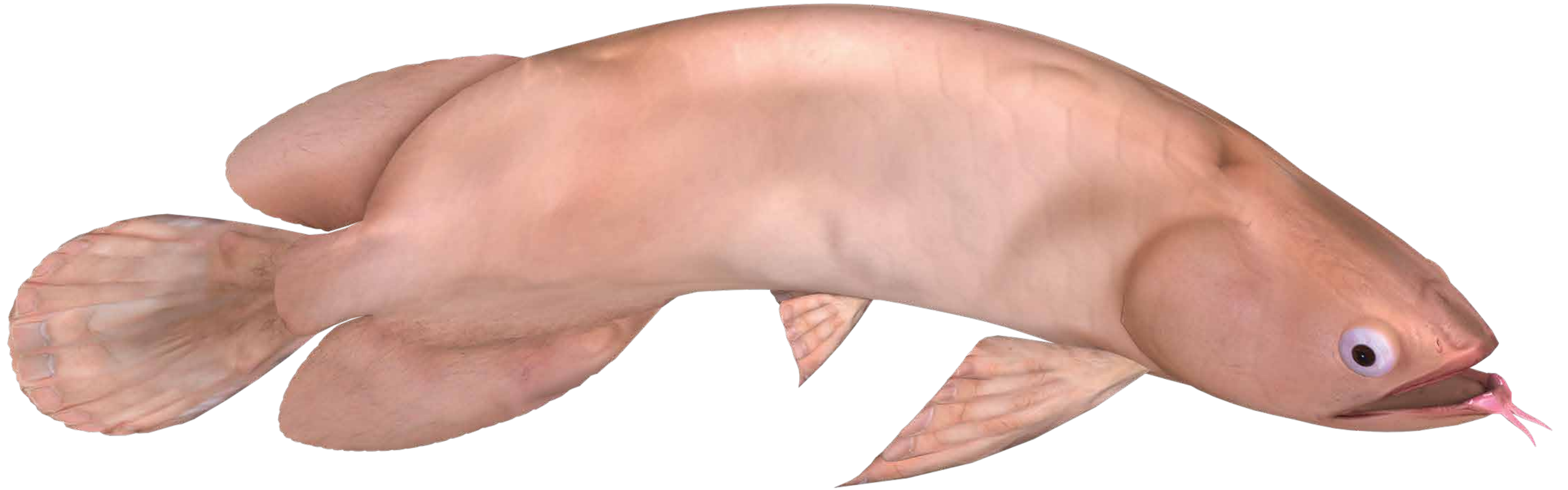


*Rounding Around
and Dreaming to
Fly
(Rounding Around)*



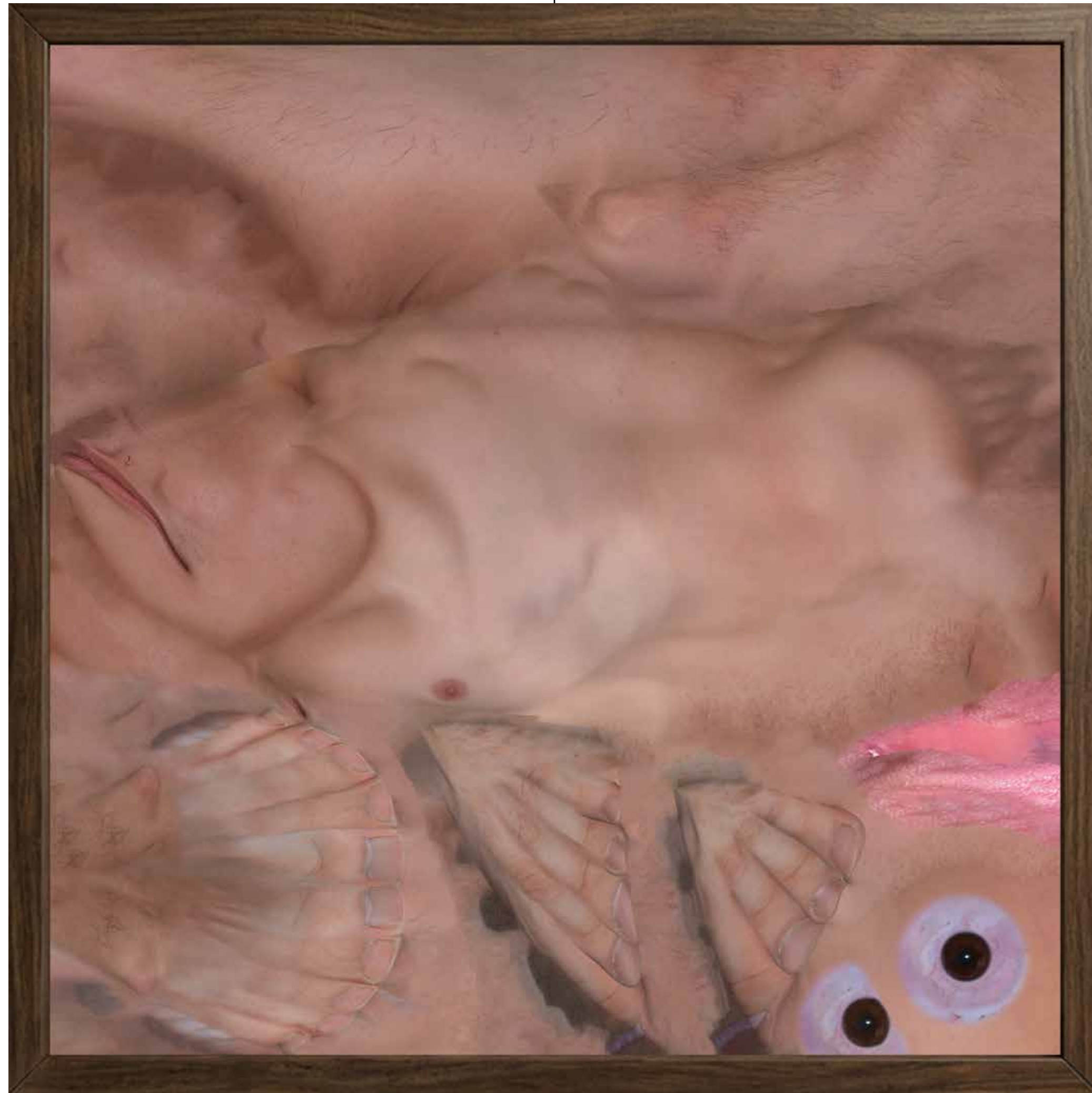
2026
UV print on laser cut-to-shape stainless steel
50 x 84.9 x 2.8 cm (left), 50 x 89.4 x 2.8 cm (right)
Edition of 1 + 1 AP

*Rounding Around
and Dreaming to
Fly
(Misc. Position 01)*



2026
UV print on laser cut-to-shape stainless steel
47.3 x 151.1 x 2.8 cm
Edition of 1 + 1 AP

*Rounding Around
and Dreaming to
Fly
(UV Map)*



2026
Giclée print on cotton rag, pinewood frame
45 x 45 x 3.8 cm
Edition of 1 + 1 AP

Rounding Around and Dreaming to Fly

The Asian arowana lives in slow rivers flowing through Southeast Asia. Its metallic scales, long body and barbels echo East Asian depictions of dragons; earning it the nickname dragonfish “龙鱼”. Popular as aquarium pets in areas influenced by Chinese culture, they are often believed to bring luck and prosperity. Some even believe that, if well cared for, the fish may sacrifice itself to prevent its owner’s death.

My father loved these fish, and raised one when I was younger. To him, the fish was valuable not only in money.

This always struck me as a little strange. A devout Buddhist, he tended away from superstition and often spoke about relinquishing earthly desires. Even so, like many who had grown up frugal and later found themselves with a little money, owning a dragonfish probably meant something to him. A sign of beating the odds, or breaking some sort of cycle of scarcity.

At night I would watch the fish moving through the tank, tracing the same curved path over and over. A never-ending circumambulation. It reminded me of the Buddhist rituals where people walk in circles around temples, repeating the same route in active meditation.

Sometimes I wondered if the fish was remembering something:
Perhaps the rivers its ancestors came from.
Where, as a wild arowana, it would have leapt from the water to catch insects in the air..

In some earlier life, it had been a dragon moving through clouds. Now it circled the glass tank quietly, as if practicing the motion of flight.

Rounding Around and Dreaming to Fly consists of rendered images printed on custom-cut panels. These images are derived from a 3D animation of an Asian arowana swimming in a circular motion. The fish’s surface texture is constructed from photographs of the artist’s own skin, digitally mapped and wrapped around the body of the fish.

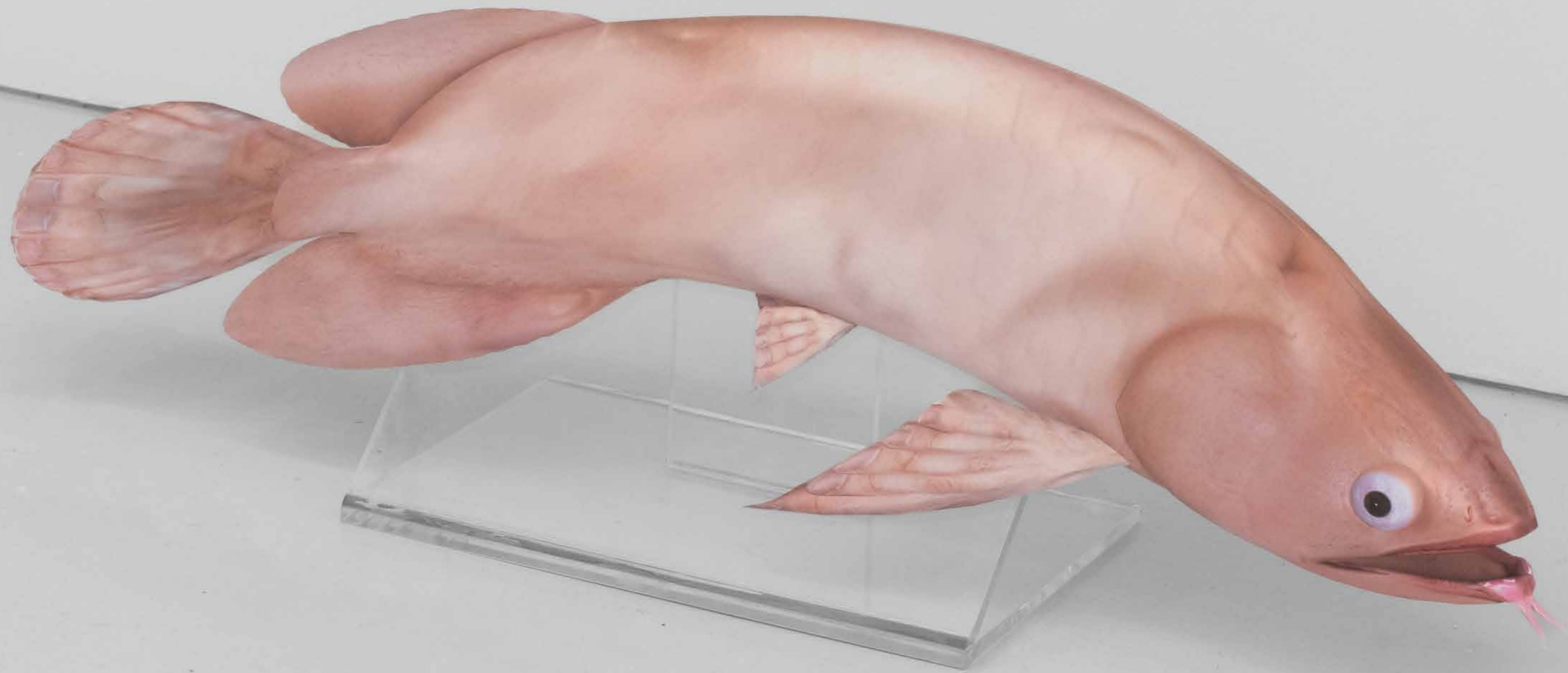
This strategy reflects on the analogies people draw between themselves and animals to understand their “othered” counterparts: fins resemble hands, scales resemble skin. Such analogies appeal to familiarity, enabling forms of connection and myth-making. At the same time, it reveals the anthropocentric frameworks through which non-human life is commonly perceived and, in cases like with the arowana, reproduced. The fish is no longer just a species shaped by evolution and environment. Rather, it has emerged as a contemporary object of the gaze; assembled from biological investigation, cultural imagination, selective breeding, autobiographical encounter and now digital pseudo-realistic representation.

The artwork mirrors this condition through its visual construction. Co-opting the logic of sprue or die-cut sheet kits, the presentation of the model’s UV map exposes the digital body as materially and procedurally built. The non-human animal is reconstructed with human material, producing an unstable image that oscillates between the uncanny affects of identification and projection.

The fish’s circular movement is only inferred by the viewer, as the actual images presented only describe singular frames, are rendered in mathematical orthographic (rather than perspective) projections, and compressed into flat planes. Here, motion does not necessarily equate to agency. The fish’s body appears stiff and suspended, its gestures frozen in place.

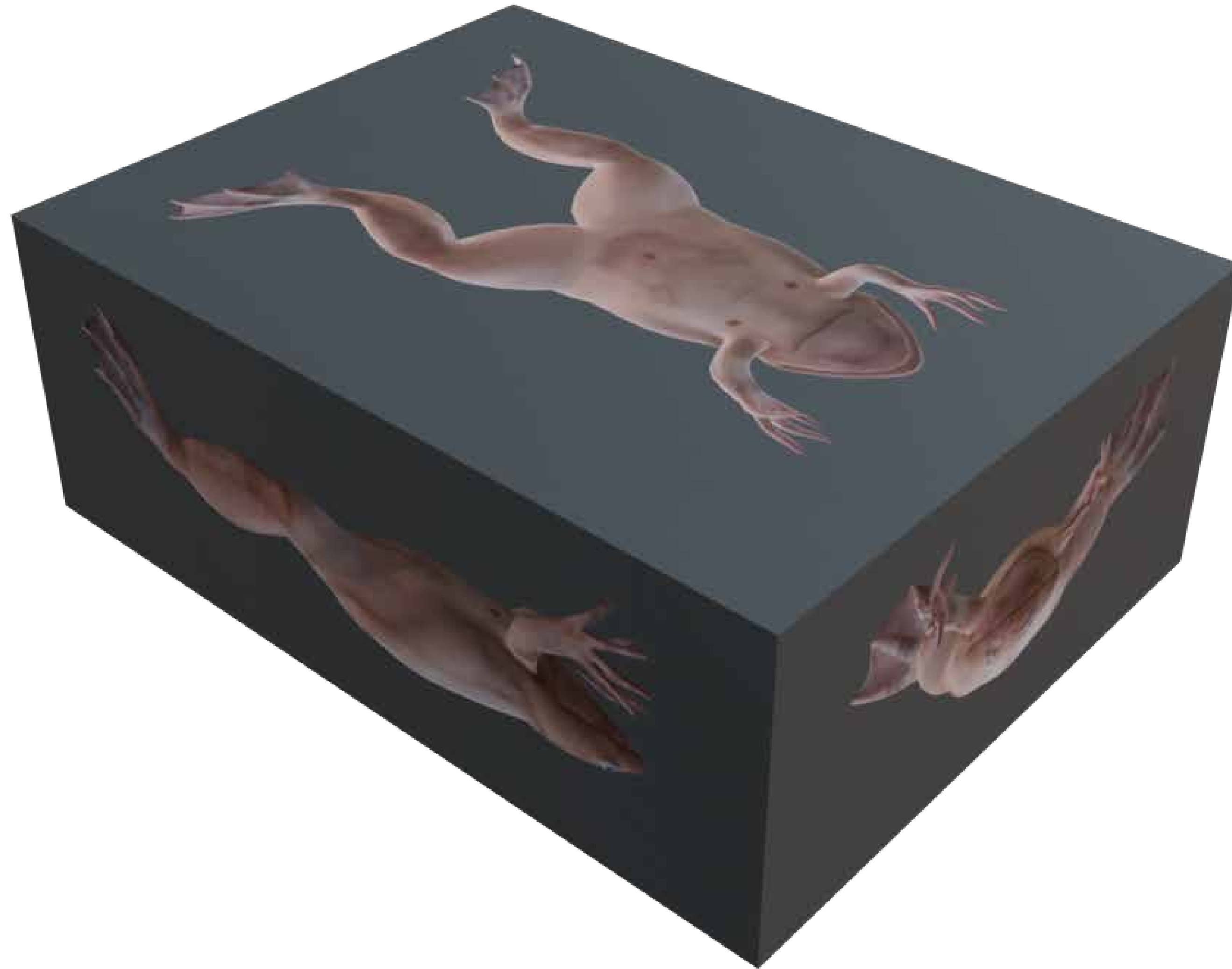
Deliberate inclusions of digital artefacts like seams and unsmoothed polygons emphasise the architectural process of the digital texture wrapping and animation. These traces remind viewers that the rendered animal’s anatomy and actions are calculated and predetermined: a repeated tracing of a curved path over and over again. The artwork hence evokes both the confined rhythms of captivity and the repetitive logic of ritual circumambulation.

Installed as modular prints that frame the start and end of the exhibition space, the work introduces and returns to the exhibition’s broader concerns with cyclical structures, desire, and embodied relations with the non-human.



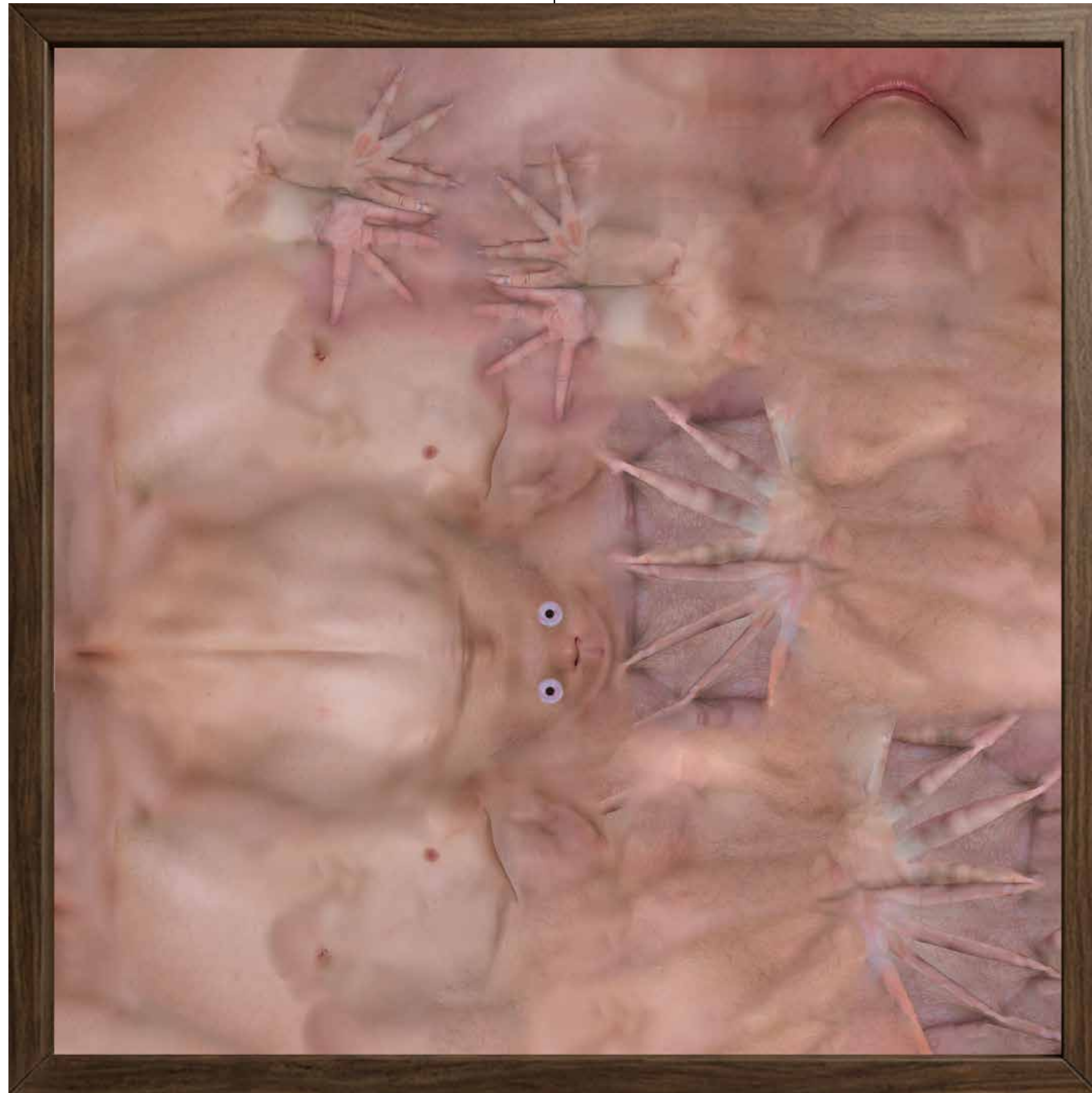


*Analogy
(to open up and
read)*



2026
Mixed media
7.5 x 15 x 20 cm
Edition of 1 + 1 AP

Analogy
(UV Map)



2026
Giclée print on cotton rag, pinewood frame
33 x 33 x 3.8 cm
Edition of 1 + 1 AP

People cut frogs open to study their insides. Their organs resemble those in the human body, organised to resemble that of the human body. They are our analogies, for us to open up and read. It is no longer common for schools in Singapore to include frog dissection in lesson plans today, but my dad recounted that his class had to do one as a student. He had refused. He did not want to cut frogs open.

He drove me to a frog porridge stall when I was little. We each bought a live frog, scooping them out of the cage where they were squeezed in with the other frogs. We released them at a nearby reservoir. My dad asked me to imagine what it would have been like to be a frog, locked up my entire life only to be scooped up and eaten. That was the only time I had ever done mercy release. It was a common traditional buddhist practice in the past, but has been more or less outlawed in recent years. The experience is still very vivid to me.

I showed a friend an artwork of a frog I was working on recently. He shared that frogs were forbidden to kill or consume. They are of land and water, and there is also explicit prohibition against killing them. Some people believe that the croakings of frogs sound like prayers to God.

Analogy consists of works that center the frog as an animal often used in biological study. Extending outward, Siew develops on the human propensity to project and compare ourselves to the other through limited subjectivities and semiotic structures.

Analogy (to open up and read) is a cuboid that depicts a rendered frog. Each side of the cuboid discretely corresponds to the six angles at which the frog would appear. The frog's surface texture is constructed from photographs of the artist's own skin, digitally mapped and wrapped around the body of the frog.

Here, the artist's head is where the frog's head should be, the artist's torso where the frog's is, and so on. The frog is encountered as an analogy to the human body and emerges assembled from biological investigation, cultural imagination, autobiographical encounter, and now digital pseudo-realistic representation.

The artwork mirrors this condition through its visual construction. Co-opting the logic of sprue or die-cut sheet kits, the presentation of the model's *UV Map* exposes the digital body as materially and procedurally built. Images of the human are deconstructed to construct the body of the non-human, in the same way the body of the non-human is deconstructed to construct human knowledge (an image) during dissection.





Siew Guang Hong

Siew Guang Hong (b. 2000, Singapore) is an interdisciplinary artist. He utilises biology and anatomical investigation to propose new ways of understanding non-normative subjectivities. Exploring assemblage and abject aesthetics, he develops posthumanist modalities to queer autobiography and absurd obliteration.

Siew has exhibited artworks at Richard Koh Fine Art, Singapore; AMP Gallery, London; Art Outreach Singapore; Supper House; starch; Sculpture 2052; Pulse Gallery Bangkok; and Institute of Contemporary Art Singapore; and has performed in Singapore Art Museum; Peace Centre and Parklane. He has written for exhibitions with Haridas Contemporary; FOST Gallery; and I_S_L_A_N_D_S, and has devised workshops at Singapore Cancer Society and Singapore Management University.

Notably, he was the winner of the 2024 LASALLE Award for Academic Excellence, and received the Winton Oh Travelogue Award in the same year. Prior, he was the recipient of the LASALLE Scholarship, TIF-SOTA Scholarship and David Marshall Scholarship.



Education

- 2024 - BA with First Class Honours in Fine Arts, conferred
2021 by Goldsmiths' College, University of London, delivered by LASALLE College of the Arts, Singapore
2018 - School of the Arts, Singapore. IBDP, 44
2013

Solo Exhibition

- 2026 *the body improper*, Richard Koh Fine Art, Gillman Barracks, Singapore

Selected Group Exhibitions

- 2026 *Pasarfish Market II*. Supper House, Singapore
Empty Fishtanks, AMP Gallery, London, UK (curated by Moses Tan)
ART SG 2026, Marina Bay Sands Expo and Convention Centre, Singapore (with Richard Koh Fine Art)
2025 *The Place Where Nothing Happens*, Con-Temporary Art Gallery, London, UK
On View, Richard Koh Fine Art, Gillman Barracks, Singapore
Sama Sama, Whitestone Gallery, Singapore. Curated by Dr. Wang Ruobing
leaking fishtank, Art Outreach Singapore, Singapore
Far From Sea, I_S_L_A_N_D_S, Singapore
ART SG 2025, Marina Bay Sands Expo and Convention Centre, Singapore (with Richard Koh Fine Art)
Mirror of Mind, Hopsfield Art, Singapore
Rusted Time, Prestige Art Gallery, Singapore. Invited by The Artists Village
2024 *found library*, starch, Singapore
IMMERSIO 2024: Maya. GMBB, Kuala Lumpur, Malaysia
Lineage: The Winston Oh Travelogue Award's 25th Anniversary Exhibition, Institute of Contemporary Art Singapore
Of placebos that sing sweet in the mouth and ache in the soul, Richard Koh Fine Art, Gillman Barracks, Singapore. Curated by Louis Ho
Party in the Back, Wine Mouth, Singapore
The LASALLE SHOW, LASALLE College of the Arts, McNally, Singapore
The Molecular & The Divine, LASALLE College of the Arts, Winstedt, Singapore
slow brew, Institute of Contemporary Art Singapore
The Critical Craft Collective Lab 2nd Ed, GRiD, Singapore
Gesture Serialised, Peace Centre, Singapore

- 2024 - 日舍 GRiD, Singapore
2023 *Deciphering Realms*, LASALLE College of the Arts, Winstedt, Singapore
a caveat, a score, Singapore Art Museum, Singapore. Invited by Moses Tan
七彩, Supperhouse, Singapore
Matters At the Yard, Parklane, Singapore. Curated by Dr. Vincent Leow
Where Cattails Grow, Straits Gallery, Singapore
corporeal inten/se/ts, starch, Singapore
AI in Community Carnival: AI Freeing the Boundaries of Imagination, Singapore Management University Activity Space, Singapore
THERE -- HERE, Alliance Française de Singapour La galerie, Singapore
Shoebox Sculpture Biennale 2023, Sculpture 2052, Singapore
2022 *Pameran Poskad 2023*, Ion Art Gallery, Singapore
Fluid Fringes, LASALLE College of the Arts, Winstedt, Singapore
Sim Racing Carnival 2022 Art Session presented by Benedict Yu, Marina Bay Sands, Singapore
Beyond the Boundary, Straits Gallery, Singapore
Look, Look, See, See, LASALLE College of the Arts, McNally, Singapore
Another Impossibility, SOTA Gallery, Singapore
2022 - *PULSE Awards 2021 Exhibition*, Pulse Gallery
2021 Bangkok, Thailand
2021 *The Ireland Funds Emerald Auction*, Virtual Exhibition
2020 *Pameran Poskad 2020*, Ion Art Gallery, Singapore
2018 *Fear*, SOTA Gallery, Singapore
SOTA Visual Arts Year 6 Graduation Showcase, SOTA Gallery, Singapore
Allen and Overy LLP Private Showcase, Singapore
2017 2359, SOTA Gallery, Singapore
SIFA: The Unforgetting Space Collaboration, TheatreWorks, Singapore
2016 *Hands, Head, Heart, K+* Curatorial Space, Singapore
2014 *Masak Masak: My Childhood - Children's Season*, National Museum of Singapore, Singapore.

Awards & Achievements

- 2024 LASALLE Winner of the Award for Academic Excellence
Winston Oh Travelogue Award
2024 - LASALLE-Administered Scholarship
2022
2024 - SOTA-The Ireland Funds Singapore Arts
2021 Scholarship
2022 Straits Gallery Open Call 2022 Winner
2021 PULSE Awards 2021 (South East Asia): Art for Life Top 5 in 3-D Sculpture Category
2020 ADOC Safety Banner Design Competition Winner
2019 IBDP Excellence Award
2018 - David Marshall Scholarship
2017
2016 Arts Module Award: Drawing And Concept Development

Curatorial Projects & Professional Engagements

- 2026 Writer, *Acupressure: on Pressure Points* by Lucas Tan, a solo presentation by Lucas Tan. Haridas Contemporary, Singapore
Writer, *Mirrorball: Reflections on Portraiture*, FOST Gallery, Singapore
2025 Interlocutor and Writer, *d33p cuts*, a solo presentation by Moses Tan. Untitled Art Miami Beach, Florida, USA
Project Manager and Curator, *leaking fishtank*, Art Outreach Singapore, Singapore
Project Manager and Curator, *Far From Sea*. I_S_L_A_N_D_S, Singapore
2024 Curator, *折摄 a light flashes, and a box drops from the sky*, Ann Siang House, Singapore. Presented by Supper House
Project Manager and Curator, *The Molecular & The Divine*, LASALLE College of the Arts, Winstedt, Singapore
Project Manager and Curator, *slow brew*, LASALLE College of the Arts, McNally, Singapore
2023 Curator, *THERE -- HERE*, Alliance Française de Singapour La galerie, Singapore
2022 Instructor, Singapore Management University Creative Coding Workshop
Instructor, Greenridge Primary School Origami Workshop
2018 Instructor, Singapore Cancer Society Rehabilitation Center Ceramics Workshop

Professional Experience

- 2024 Junior Gallery Executive, FOST Gallery, Singapore
2024 - Registrar and Gallery Intern, 39+ Art Space,
2022 Singapore
2023 Registrar Intern and Radio-Frequency ID Piloting Project, Helutrans, Singapore
2023 - Graphic Designer, Gayhealth.sg Select
2022 Campaigns

Press and Publications

- 2026 See, Nicholas. "Meet the 8 Singaporean artists defining a new visual language", *Vogue Singapore*, 26 January, <https://vogue.sg/eight-singaporean-artists-to-know/>
2025 Yusof, Helmi. "Gillman Barracks celebrates 13 years, with end date in sight", *The Business Times*, 28 August, <https://www.businesstimes.com.sg/lifestyle/arts-design/gillman-barracks-celebrates-13-years-end-date-sight>
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"Art What!: leaking fishtank at Art Outreach", *Bakchormeeboy*, 21 May, <https://bakchormeeboy.com/2025/05/21/art-what-leaking-fishtank-at-art-outreach/>
Keng, Yang Shuen. "Things To Do In Singapore, Week of May 12, 2025: Dive into an exhibition on sea life", *Female Singapore*, 12 May, <https://www.femalemag.com.sg/culture/things-to-do-in-singapore/>
2024 Azeem, Athiyah. "The Queer Bodies of Siew Guang Hong", *Plural*, 21 August, <https://pluralartmag.com/2024/08/21/the-queer-bodies-of-siew-guang-hong/>
Ho, Louis. "The way we were, and continue to be", *RKFA Almanac 19*, edited by Wei Fung, Stella Chang and Jack Kenneth Tan, Richard Koh Fine Art SDN BHD, 2024, pp. 270-271, 286
Ho, Louis. "Of placebos that sing sweet in the mouth and ache in the soul e-catalogue", *Academia.edu*, https://www.academia.edu/121661887/_Of_placebos_that_sing_sweet_in_the_mouth_and_ache_in_the_soul_e_catalogue
Yusof, Helmi. "Wild, wacky, wondrous: Under-the-radar shows at Singapore Art Week", *The Business Times*, 25 January, <https://www.businesstimes.com.sg/lifestyle/wild-wacky-wondrous-under-radar-shows-singapore-art-week>
Tan, Cherry. "12 Young Artists Share Why You Should See Their Works at Singapore Art Week", *Female Singapore*, 16 January, <https://www.femalemag.com.sg/gallery/culture/young-singapore-artists-shows-exhibitions-singapore-art-week-2024/>

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A digital catalogue for "*the body improper*",
A solo exhibition by Siew Guang Hong

Essay by Moses Tan, edited by Siew Guang Hong
Individual work statement by Siew Guang Hong
Essay and individual work statement edited by Joyce Toh

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and Siew Guang Hong
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Installation view in gallery shot by Valentino Tan & Jack Kenneth Tan
Installation view in gallery edited by Siew Guang Hong
Artist profile image is courtesy of Siew Guang Hong, shot by Valentino Tan

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Blk 47 Malan Road, #01-26 Gillman Barracks,
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16 May - 13 June 2026

Design by Siew Guang Hong & Nor Harith

Front and back cover page: *Analogy (to open up and read)* (2026)



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Founded in 2005, with spaces in Singapore and Bangkok, Richard Koh Fine Art is committed to the promotion of Southeast Asian contemporary art on regional and international platforms. Centered around a core belief in developing an artist's career, the gallery looks to identify understated, albeit promising practices and provide 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 intending to develop regional and intercultural dialogue.

In addition to its physical galleries in Singapore and Bangkok, the gallery maintains a strong online presence as well through its Artsy and Artling pages.

