

Yeoh Choo Kuan

Shan Shui as Camouflage

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Bangsar, Kuala Lumpur, Malaysia



RICHARD KOH
FINE ART
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A Site of Enduring Fascination: Huangshan Through the Lens of Three Generations

by Deborah Lim

1 Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, ed. Adam Phillips (Oxford: Oxford University Press, 1990 [1757])

2 Susan Bush and Hsio-yen Shih, eds., *Early Chinese Texts on Painting* (Cambridge, MA: Harvard University Press, 1985).

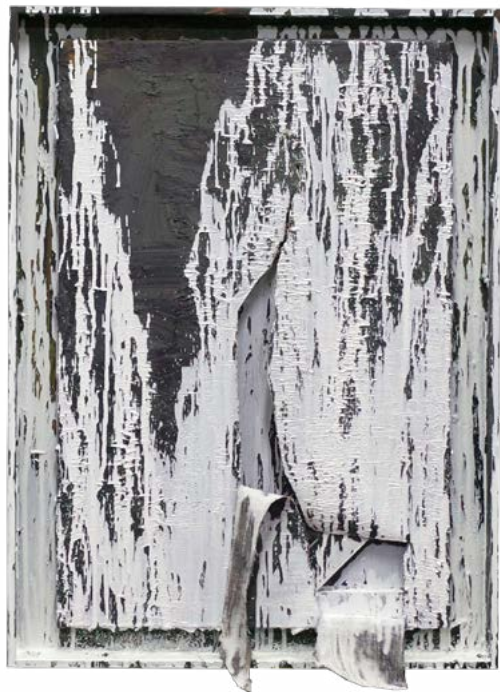
In our increasingly city-bound lives, where we are often removed from nature, it is rare to encounter landscapes that do more than inspire awe—landscapes capable of altering our sense of ourselves. Imagine standing before mountains that seem to flow infinitely into the distance, filling the horizon. As a shifting sea of clouds gradually unveils granite peaks and the views change with each passing moment, one is confronted with the sheer immensity of the natural world. This elicits a profound emotional response—a sense of awe and wonder, vulnerability and humility, in the face of nature’s vastness. In the Western philosophical tradition, this experience has long been described as the sublime.¹

Centuries before the sublime was articulated in Europe, Chinese artists and thinkers had already developed their own philosophy of landscape. The Chinese conception of landscape was encapsulated in two characters—‘mountain’ (*shan*) and ‘water’ (*shui*). Emerging as an independent genre during the Six Dynasties period (220–589 CE)², *shanshui* painting was created to express the rhythms and harmonies found in nature. The grandeur and strength of mountains were contrasted with the fluidity and movement of waterfalls and lakes. Dramatic manifestations of nature, such as lightning or thunder, were generally avoided, as they suggested a disruption to the harmony between humanity and the natural world.

Although the sublime and *shanshui* traditions emerged independently and from distinct philosophical foundations, both regard landscape as a site through which humanity confronts questions extending beyond what is merely visual. Mountains became places where human perception

3 Gu Kaizhi, "On Painting (Hua Lun)," in *Early Chinese Texts on Painting*, ed. Susan Bush and Hsio-yen Shih (Cambridge, MA: Harvard University Press, 1985).

4 UNESCO World Heritage Centre, "Mount Huangshan," <https://whc.unesco.org/en/list/547/>.



and humanity's place within the natural world could be tested. *Shanshui* paintings served as channels to convey the metaphysics of nature through the use of images. As the painter Gu Kaizhi (345–406) aptly observed, "Form exists in order to express spirit."³

Huangshan, or the Yellow Mountain, assumes a special status in China's history and culture. Located in Anhui Province, legend has it that the Great Emperor of *Xuanyuan* (also known as *Huangdi*, the Yellow Emperor) meditated and performed rituals on the mountain until he became immortal and joined the ranks of celestial beings. The landscape of *Huangshan* has inspired countless poets, philosophers, and painters with its granite peaks, ancient pines, and undulating clouds. In 1990, *Huangshan* was inscribed as a UNESCO World Heritage Site.⁴

Bringing into dialogue the works of Liu Kang (1911–2004), Cheong Laitong (1932–2022), and Yeoh Choo Kuan (1988–present), this exhibition traces how three artists portrayed the similar mountain through markedly different artistic lenses. Despite being separated by time, geography, and artistic practice, each found in *Huangshan* more than a landscape. They approached the mountain as a site through which broader artistic questions could be explored—from the desire to reimagine Chinese painting through modernism, to the blending of cultural tradition with international sensibilities, to contemporary reflections on the spiritual and metaphysical. These works suggest that *Huangshan*'s enduring appeal lies in its capacity to accommodate new ways of seeing across time and generations.



Liu Kang, 黄山松涛, 1970, Oil on canvas, 54.5 x 45.5 cm (work), 69 x 60.5 x 9 cm (framed)

5 T. K. Sabapathy, "Romance of Art," in *Writing the Modern: Selected Texts on Art & Art History in Singapore, Malaysia & Southeast Asia, 1973–2015*, ed. Ahmad Mashadi, Susie Lingham, Peter Schoppert, and Joyce Toh (Singapore: Singapore Art Museum, 2018), 49.

6 Alicia Yeo, "Singapore Art, Nanyang Style," *BiblioAsia* 2, no. 1 (April 2006), National Library Board Singapore, <https://biblioasia.nlb.gov.sg/all-sections/vol-2-issue1-apr-2006-nanyang-style-art/>

7 Sabapathy, "Romance of Art," 51.

For Liu Kang, *Huangshan* became a means of infusing a symbol of Chinese artistic tradition—the fabled mountain—with elements of the modern, creating a distinctly modern visual language. Liu Kang was one of the most significant figures in Singaporean art history. He was a first-generation artist who adopted a cosmopolitan approach, with a deep desire to modernise traditional Chinese painting. This stemmed partly from his association with intellectuals such as Liu Haisu (1896–1994) at the Shanghai College of Fine Arts in his formative years, and his five-year sojourn to Paris in 1929 to “study the roots and experience the milieu of modernism.”⁵ By immersing himself in European modernism, he recognised the need for Chinese painting to evolve with the times.

Liu Kang migrated to Singapore in 1937 and encountered fellow Chinese artists such as Cheong Soo Pieng, Chen Chong Swee, and Chen Wen Hsi. They collectively pioneered the *Nanyang* style of painting which remains deeply respected today—combining elements from Western modernism with Chinese painting traditions to reflect local or regional Southeast Asian subject matter. The *Nanyang* painters were in search of an expression of the times⁶, where different worlds and visual languages interfaced and merged into one.

Working primarily in oil, Liu Kang’s paintings were deeply responsive to the environments he encountered. In an interview with Singapore’s pre-eminent art historian and scholar, T.K. Sabapathy, Liu Kang mentioned that he had begun painting the subject of *Huangshan* from the 1930s and “the image was dredged from memory.”⁷ He sought

8 Damian Lizun, Teresa Kurkiewicz, Bogusław Szczupak, and Jarosław Rogóż, "Painting Materials and Technique for the Expression of Chinese Inheritance in Liu Kang's Huangshan and Guilin Landscapes (1977–1996)," *Materials* 15, no. 21 (2022): 7481, <https://doi.org/10.3390/ma15217481>

9 "Eastern and Western Cultures, and Art in Singapore" (1969) Liu Kang: Essays on Art & Culture, edited by Sara Siew (Singapore: National Heritage Board, 2011).

10 Karmun Ng, "Artist Cheong Laitong on Painting, Inspiration and His Life's Work," *Tatler Asia*, 10 March 2015, <https://www.tatlerasia.com/the-scene/people-parties/artist-cheong-laitong-malaysian-art-interview>



Cheong Laitong, *Untitled*, 2003, Oil on canvas, 56 x 76 cm (painting), 71 x 90 cm (frame)

to learn directly from nature by capturing forms, colours, compositions, and moods, and found the sheer variety of perspectives that *Huangshan* afforded deeply inspiring. Following China's economic opening in the late 1970s, Liu Kang made frequent visits to *Huangshan* up to the 1990s.⁸ These journeys reflect not simply a nostalgia for China, but an enduring artistic engagement with one of its most revered landscapes.

In Liu Kang's words, "The force of art knows no national boundaries. Art is the product of a person's exploration of the unknown world of the soul. Its highest achievement is to represent the common sentiment of all humanity."⁹

While Liu Kang approached *Huangshan* as a means of reimagining the future of Chinese painting and returned to it across his artistic career, Cheong Laitong approached the subject from a markedly different trajectory. When Cheong embarked on his *Huangshan* paintings in 2002 and 2003, he had already navigated a lifetime of experiences and artistic experimentation. Born in Guangzhou in 1932, Cheong's childhood was shaped by war and displacement. His family moved to Malaya to escape the Japanese invasion of China, only to encounter further instability during the Second World War and the Malayan Emergency.¹⁰ Amidst these upheavals, drawing became both a refuge and a means of expression.

In the 1950s, Cheong joined the Wednesday Art Group under the guidance of Peter Harris and became part of the generation that helped shape modern Malaysian art. Establishing themselves as avant-garde artists within Kuala Lumpur in the 1960s, Cheong were inclined towards abstract

expressionism.¹¹ He developed a bold, gestural personal style with which he declared, “my art has always been a reflection of my feelings through physical actions.”¹²

It is significant that Cheong turned to *Huangshan* only in the later stages of his artistic career. He did so with the creation of a series titled *The Spirit of Huangshan* rather than simply *Huangshan*. The distinction is telling. Rather than documenting the physical appearance of the mountain, the painting reflected a connection with its soul—its atmosphere, vitality, and inner resonance. At this stage of his artistic career, Cheong no longer needed to demonstrate the legitimacy of modernism and his works contained a quiet confidence that allowed for abstraction, memory, and cultural inheritance to coexist within the same space.

If Liu Kang had sought to modernise the mountain, Cheong sought to distil its essence. In an interview with *The Star* in 1995, Cheong intoned: “A painting must always extend beyond the boundaries of its frame. One must be able to imagine everything that exists beyond that. If a painting does not evoke the need to suppose a world that continues, then it has failed.”¹³

Unlike Liu Kang and Cheong Laitong, Yeoh Choo Kuan’s earliest encounters with mountains did not take place in nature, but within the painted interiors of Thai Buddhist temples in Kelantan, Malaysia, where he spent his childhood. The murals within the temples were inhabited by towering mountains, spiritual worlds and vivid depictions of the afterlife—forming an immersive visual language in which landscape, spirituality and cosmology were enmeshed together. These temples also held a deeply personal



11 ILHAM Gallery, “Cheong Laitong,” *ILHAM Collection*, <https://collection.ilhamgallery.com/artists/cheong-laitong-236>

12 NN Gallery. *Intuitions 2015*. Exhibition text. White Box, Publika, Kuala Lumpur, 23–29 October 2015.

13 Cheong Laitong, quoted in “Avant-garde Artist Cheong Laitong Dies Aged 90,” *The Vibes*, 13 November 2022, citing an interview with *The Star*, August 1995. <https://www.thevibes.com/articles/lifestyles/77160/avant-garde-artist-cheong-laitong-dies-aged-90>

significance, becoming places of remembrance which intertwined grief, life, death, ritual, and memory with the painted worlds that first shaped his imagination.¹⁴

When Yeoh later encountered the tradition of Chinese landscape painting, he recognised within it elements that already felt familiar—a visual language that resonated with his own deeply embedded experiences. *Huangshan* became a vehicle through which Yeoh explored painting's ability to bridge the material and the spiritual.

As a contemporary artist, Yeoh's question is not about how to modernise Chinese painting, nor how to reconcile this with tradition. Rather, he asks what *shanshui* painting can still mean in the twenty-first century. While *Huangshan* remains an important starting point, Yeoh conveys the mountain through his signature method of “fleshing abstraction”¹⁵, spilling, dripping, and scratching paint across heavily textured canvases. Such an approach departs radically from the conventions of traditional Chinese painting.

Yeoh's engagement with landscape is not solely contemplative. Running alongside spirituality is an equally persistent interest in rupture and violence. He remarks, “visually, violence is so strong that you just can't hide from it... I realised my interest leaned towards how violence affects us as a community, how these visuals and acts affect us, especially in this era where you can find anything online.”¹⁶ Violence in Yeoh's work does not reside in the final image so much as in the act of painting itself. It is embedded within the process, inscribed onto the work's surface through energetic gestures that simultaneously

14 Mae Chan, “Yeoh Choo Kuan Confronts Nature of Human Beings in *Streaming Mountain*,” *Options, The Edge*, 28 January 2019, <https://www.optionstheedge.com/topic/culture/yeoh-choo-kuan-confronts-nature-human-beings-streaming-mountain>

15 Ian Tee, “Conversation with Yeoh Choo Kuan”, *Art & Market*, 14 June 2021, <https://www.artandmarket.net/conversation/2021/6/13/conversation-with-yeoh-choo-kuan>

16 Chan, “Yeoh Choo Kuan Confronts Nature of Human Beings in *Streaming Mountain*”



construct and disrupt the landscape.

Across almost a century of artistic practice, Liu Kang, Cheong Laitong and Yeoh Choo Kuan reveal that *Huangshan* is far more than an iconic mountain. It is a landscape continually reimagined through the concerns of each generation. For Liu Kang, it became a means of forging a modern visual language rooted in Chinese artistic tradition. For Cheong Laitong, it offered a mature synthesis of abstraction, memory, and cultural inheritance. For Yeoh Choo Kuan, it remains a living conceptual terrain through which painting can continue to explore spirituality and the complexities of contemporary life.

Huangshan's enduring fascination thus lies not in the permanence of its granite peaks or ancient pines, but in its inexhaustible capacity to generate new ways of seeing. As these three artists have demonstrated, the mountain is never encountered in quite the same way. Instead, each generation remakes *Huangshan* according to its own historical moment, artistic language, and lived experience. In this sense, *Huangshan* is not merely a place to be represented, but a site where tradition is continually renewed. Across generations, *Huangshan* has invited artists to reconsider not only the landscape before them, but also the evolving possibilities of painting itself.



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Shan Shui as Camouflage

by Yeoh Choo Kuan

“camouflage is a trick, a passage into
a spiritual universe beyond the limits”

Shan Shui as Camouflage begins with a proposition: what if Shan Shui is understood not as a representation of landscape, but as a way of seeing?

In traditional Chinese landscape painting, mountains and water are never simply reproduced from nature. Through emptiness and density, movement and stillness, concealment and revelation, the visible world is reorganised into a constructed field of relationships. Camouflage operates through a strangely parallel logic. Rather than making things invisible, it disrupts the distinction between figure and ground, allowing one form to dissolve into another.

This body of work brings these two visual systems into conversation.

Marks accumulate, repeat, bleed, overlap, peel and disappear. Geometric structures are introduced only to be interrupted by more fluid gestures. Surfaces conceal other surfaces while simultaneously exposing their own construction. A stain may suggest a mountain; a drip becomes water; a fold resembles a cliff; repetition transforms pattern into terrain. What appears abstract may momentarily become landscape, before dissolving again.

Camouflage, within these works, is therefore not an act of hiding. It is an act of transformation.

The paintings ask how little visual information is required before we begin to perceive Shan Shui, and whether landscape can exist without ever being depicted. Instead of treating Shan Shui as a fixed historical aesthetic, I approach it as a perceptual structure capable of inhabiting unfamiliar materials, processes and forms.

Through this process, distinctions between landscape and abstraction, pattern and image, surface and depth, control and accident become increasingly unstable.

Shan Shui as Camouflage proposes that perhaps the landscape has never disappeared.

It has simply learned to appear as something else.

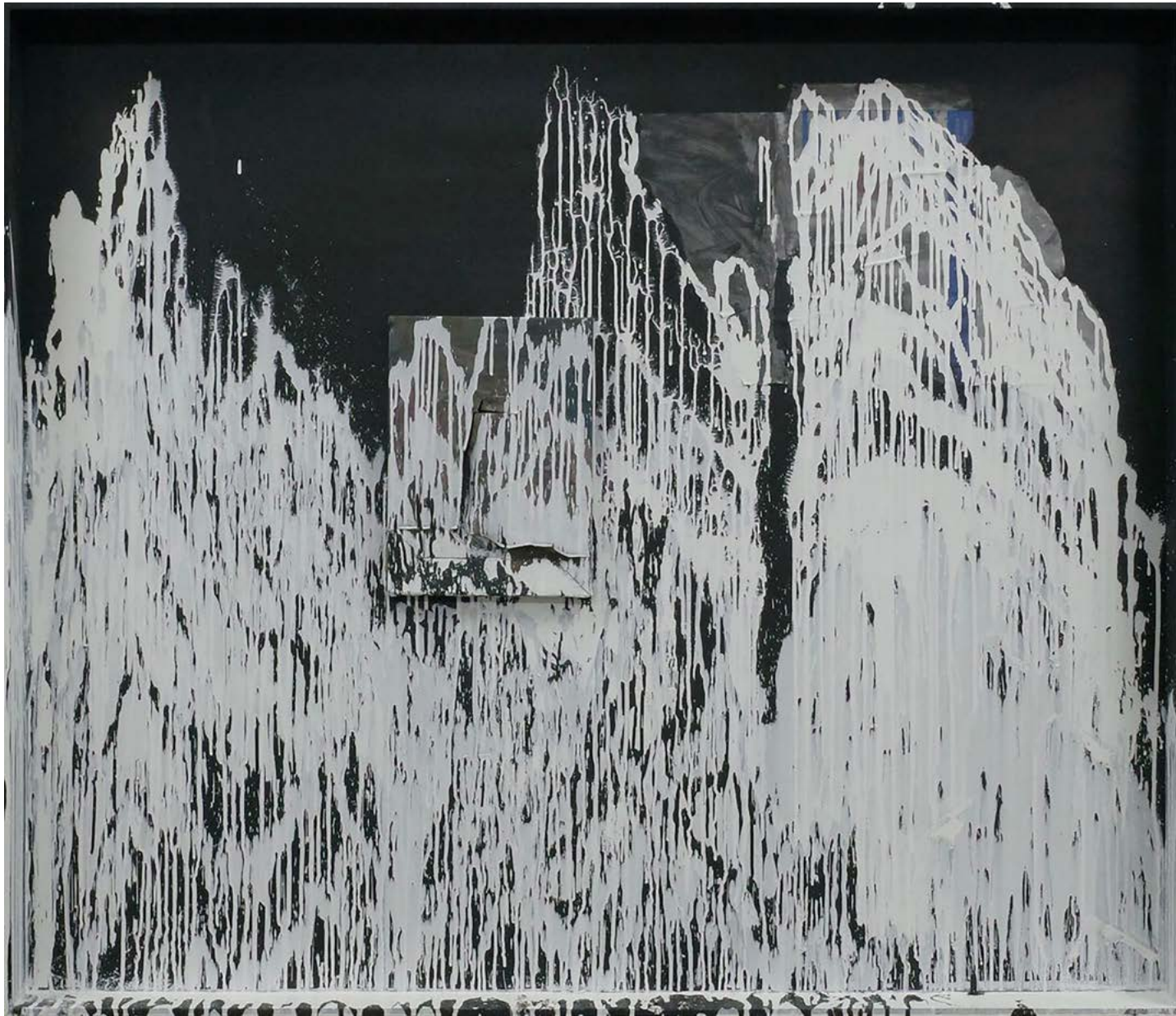


Nothing Underneath is Still

2026

Acrylic and texturing paste on linen
with custom wooden frame

140 x 120 cm



In Plain Sight

2026

Acrylic and texturing
paste on linen with custom wooden frame

120 x 140 cm



From H to I, From F to G, and From G to H

2026

Etching on rice paper

50 x 50 cm (print) each

66.5 x 66.5 cm (frame) each

AP



From J to K, From I to J, and From K to L

2026

Etching on rice paper

50 x 50 cm (print)

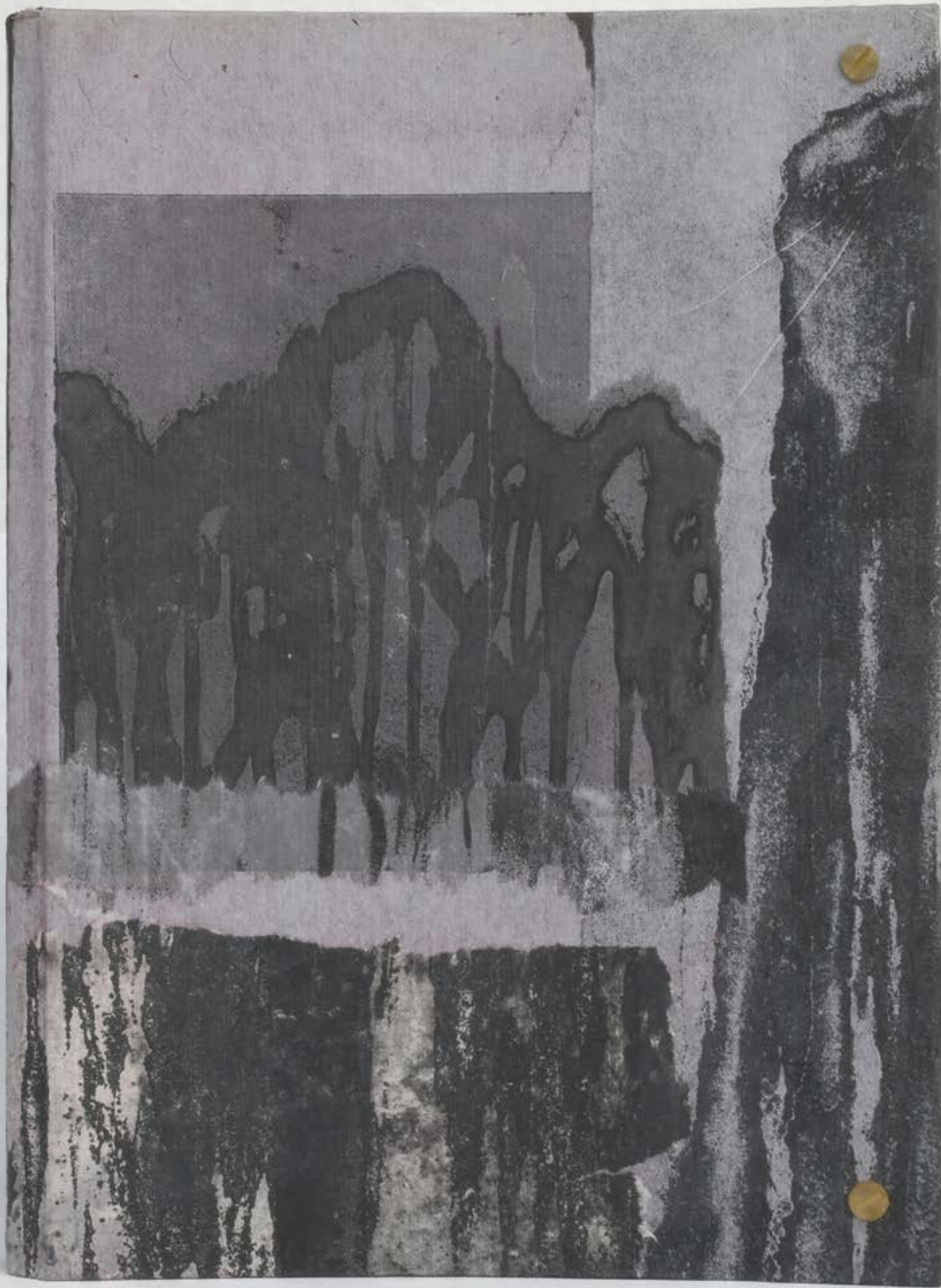
66.5 x 66.5 cm (frame)

AP

2026

Etching print on rice paper
mounted on vintage book

40 x 29 x 8 cm



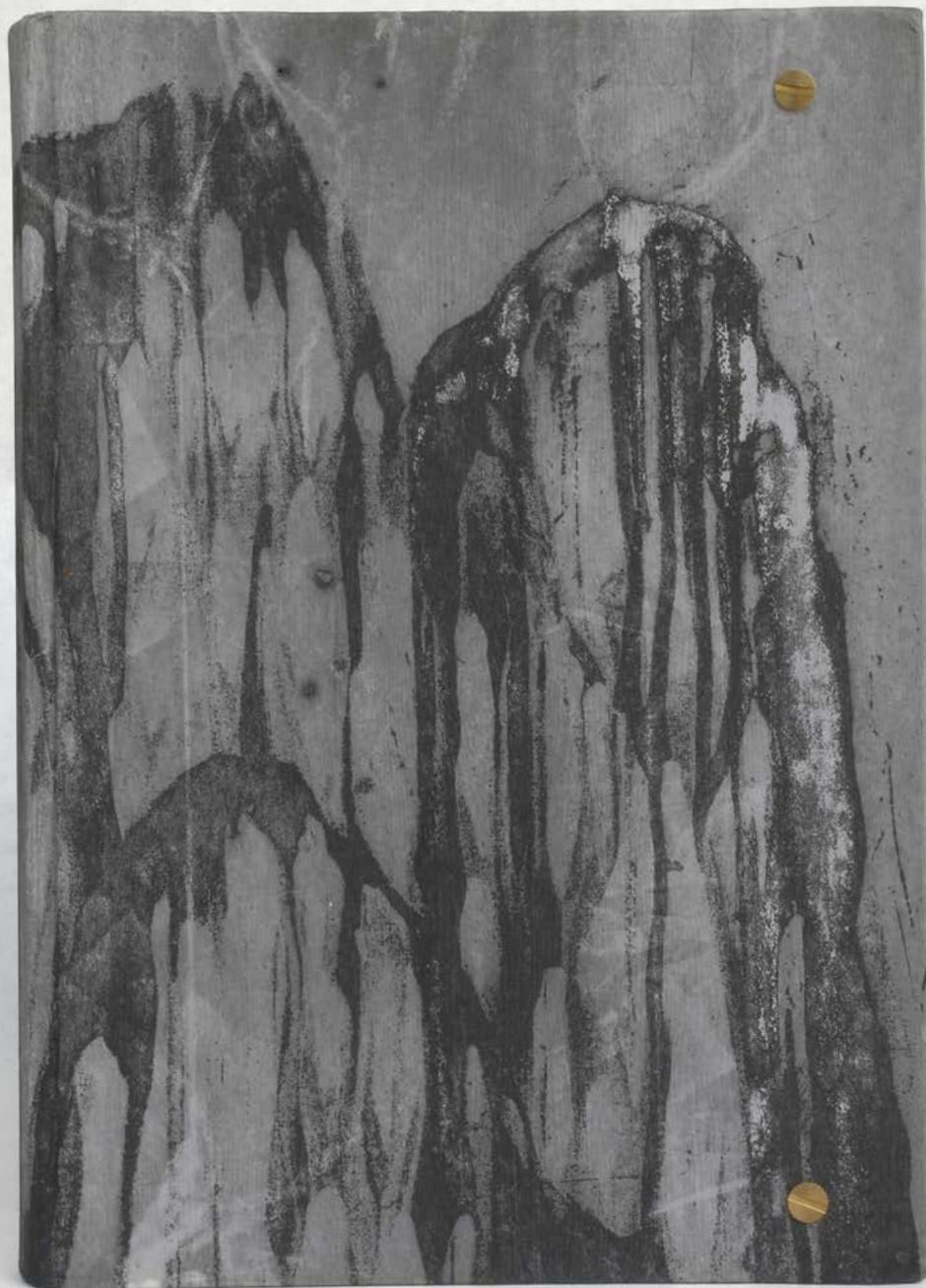
The Double Screen by Wu Hong

2026

Etching print on rice paper

mounted on vintage book

30 x 27 x 8 cm





Unread Shan Shui

2026

Acrylic on books
Variable dimensions

Yeoh Choo Kuan

(b.1988, Malaysia)



Yeoh Choo Kuan's practice articulates the tension between a spiritual élan and the magnetism of desire, violence and the flesh. The natural landscape and the overload of information are extremes of a spectrum he embraces and represents in all its contradictions. With abstract painting as a strong foundation, Choo Kuan has in the latest years transcended into the conceptual realm of installation. His explorations of different artistic domains meet a sheer enjoyment of textures, mark making, and disintegration of the pictorial matter.

The biographical, psychological and emotional element is always his point of departure, leading then into visual reflections on our shared socio-political realm.

Choo Kuan's solo exhibitions include: *Today's Special* (2020), Richard Koh Fine Art Singapore; *Streaming Mountain* (2019), Richard Koh Fine Art Singapore; *Lights In* (2018), Tang Contemporary Art, Bangkok; *Live Leak* (2017), Richard Koh Fine Art Malaysia; *Private Sentiment* (2012), and House of Matahati, Kuala Lumpur, Malaysia.

He currently lives and works in Kuala Lumpur, Malaysia.

Education

2010 Diploma in Fine Arts, Dasein Academy of Art, Kuala Lumpur, Malaysia

Selected Solo Exhibitions

- 2026 *Shan Shui as Camouflage*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2025 *Once Broken, Considered Soul*, Richard Koh Fine Art, Gillman Barracks, Singapore
- 2023 *What Makes A Mountain*, eslite spectrum, Kuala Lumpur, Malaysia
What Makes A Mountain, Richard Koh Fine Art, Gillman Barracks, Singapore
- 2022 *Human Nature*, Roof top of Avenue K Shopping Mall, Kuala Lumpur, Malaysia
- 2020 *Today's Special*, Richard Koh Fine Art, Gillman Barracks, Singapore
A Day and Forever, Art Basel Online Viewing Room, Hong Kong, China (with Richard Koh Fine Art)
- 2019 *Streaming Mountain (Installation)*, Richard Koh Fine Art, Gillman Barracks, Singapore
Streaming Mountain, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2018 *Lights In*, Tang Contemporary Art, Bangkok
- 2017 *Live Leak*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2014 *In the Flesh*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2012 *Private Sentiment*, House of Matahati, Kuala Lumpur, Malaysia

Selected Group Exhibitions

- 2026 *Art Taipei 2026*, Taipei World Trade Center Exhibition Hall 1, Taipei, Taiwan (with Richard Koh Fine Art)
Angels & Mara, Bangkok Art Biennale 2026, Bangkok, Thailand
Sandwich (An Intergenerational Dialogue in Malaysian Abstract Art), Wei-Ling Gallery, Kuala Lumpur, Malaysia (Curated by Prissie Ong)
Art Basel Hong Kong 2026, Hong Kong Convention & Exhibition Centre (HKCEC), Hong Kong, China (with Richard Koh Fine Art)
ART SG, Marina Bay Sands Expo and Convention Centre, Singapore (with Richard Koh Fine Art)
We are SEA, Richard Koh Fine Art, Gillman Barracks, Singapore
- 2025 *The 10th Beijing International Art Biennale China 2025*, Beijing Exhibition Center, China
DASEIN academy of art 30th Anniversary Celebration, DASEIN academy of art, Kuala Lumpur, Malaysia

	On View, Richard Koh Fine Art, Gillman Barracks, Singapore
	Art Dubai, Madinat Jumeirah, Dubai, United Arab Emirates (with Richard Koh Fine Art)
	Art Basel Hong Kong 2025, Hong Kong Convention & Exhibition Centre (HKCEC), Hong Kong, China (with Richard Koh Fine Art)
	ART SG, Marina Bay Sands Expo and Convention Centre, Singapore (with Richard Koh Fine Art)
2024	ArtMoments, Sheraton Grand Jakarta Gandaria City Hotel Grand Ballroom, Jakarta, Indonesia (with Richard Koh Fine Art)
	<i>Journeying Through Malaysian Art, Imagination and Legacy</i> , Galeri Khazanah Mini Exhibition, Think City @ Bangunan UAB, Penang, Malaysia
	<i>Not Just in Black and White, Works from the Steve Wong Art Collection</i> , GDP Campus, Kuala Lumpur, Malaysia
	Art Basel Hong Kong 2024, Hong Kong Convention & Exhibition Centre (HKCEC), Hong Kong, China (with Richard Koh Fine Art)
	ART SG, Marina Bay Sands Expo and Convention Centre, Singapore (with Richard Koh Fine Art)
2023	Art Basel Hong Kong 2023, Hong Kong Convention & Exhibition Centre (HKCEC), Hong Kong, China (with Richard Koh Fine Art)
	ART SG, Marina Bay Sands Expo and Convention Centre, Singapore (with Richard Koh Fine Art)
2022	Art Jakarta, Jakarta Convention Centre (JCC) Senayan, Jakarta, Indonesia (with Richard Koh Fine Art)
	<i>Time Together: Exploring Art Through Khazanah Nasional Berhad's Collection</i> , Galeri Khazanah, Kuala Lumpur, Malaysia
	ILHAM Art Show 2022, ILHAM Gallery, Kuala Lumpur, Malaysia
	<i>Gestures of Landscape</i> , Richard Koh Fine Art, Gillman Barracks, Singapore
2021	<i>niskala part 1</i> , Segaris Art Center, Publika Shopping Gallery, Kuala Lumpur, Malaysia
2020	<i>In Our Own Frame: 15th Year Celebration</i> , Richard Koh Fine Art, Kuala Lumpur, Malaysia
2019	Art Expo Malaysia, Kuala Lumpur, Malaysia (with Richard Koh Fine Art)
	Public Artwork, Gillman Barracks, Singapore
2018	VOLTA 14, Basel, Switzerland (with Richard Koh Fine Art)
	Art Central 2018, Hong Kong, China (with Richard Koh Fine Art)
	<i>The Modalities of Abstraction: Srihadi Soedarsono & Yeoh Choo Kuan</i> , Art Agenda, S.E.A., Art Stage Singapore 2018, Marina Bay Sands Expo and Convention Centre, Singapore
	<i>The Horizon is Just an Illusion: New Thoughts on Landscape</i> , Our Artprojects, Kuala Lumpur, Malaysia

2017	<i>The Artling Pop-up</i> , Artspace @ Helutrans, Singapore
	THE UNREAL DEAL - Six Decades of Malaysian Abstract Art, Bank Negara Museum and Art Gallery, Kuala Lumpur, Malaysia
	VOLTA 13, Basel, Switzerland (with Richard Koh Fine Art)
	Art Central 2017, Central Harbourfront, Hong Kong, China (with Richard Koh Fine Art)
	Art Stage Singapore 2017, Marina Bay Sands Expo and Convention Centre, Singapore (with Richard Koh Fine Art)
2016	<i>Malaysian Art, A Special Preview</i> , Richard Koh Fine Art, Kuala Lumpur, Malaysia
	<i>Malaysian Art, A New Perspective</i> , Richard Koh Fine Art, Kuala Lumpur, Malaysia
	Art Central Hong Kong 2016, Central Harbourfront, Hong Kong, China (with Richard Koh Fine Art)
	Art Stage Singapore 2016, Marina Bay Sands Expo and Convention Centre, Singapore (with Richard Koh Fine Art)
2015	11 th China International Gallery Exposition (CIGE) 2015, China National Convention Centre, Beijing, China (with Richard Koh Fine Art)
	<i>Synthesis</i> , The Art Centre, Chulalongkorn University, Bangkok, Thailand
	<i>I am Ten</i> , Richard Koh Fine Art, Kuala Lumpur, Malaysia
	Art Central Hong Kong 2015, Central Harbourfront, Hong Kong, China (with Richard Koh Fine Art)
	Art Stage Singapore 2015, Marina Bay Sands Expo and Convention Centre, Singapore (with Richard Koh Fine Art)
	<i>Malaysian Art, A New Perspective</i> , Richard Koh Fine Art, Kuala Lumpur, Malaysia
	<i>Malaysia Art, A New Perspective</i> , Richard Koh Fine Art, Singapore
2014	Art Taipei 2014, Taipei, Taiwan (with Richard Koh Fine Art)
	Southeast Asian Pavilion, KIAF/14, Seoul, South Korea
	Arts Kuala Lumpur – Melbourne, Space@Collins Street Melbourne, Australia
	<i>Configuration</i> , G13 Gallery, Kuala Lumpur, Malaysia
	Malaysian Art Emerging Artist Award (MEAA), White Box, Publika, Kuala Lumpur, Malaysia
2013	50/50 (two man show with artist Zelin Seah), TAKSU, Kuala Lumpur, Malaysia
	SAGER III (touring exhibition in 3 countries), HOM Gallery (Malaysia), Perahu Art Connection (Indonesia), Orange Gallery (Philippines)
	<i>Frame of Mind II</i> , Orange Gallery, Bacolod City, Philippines
	<i>No Random Nonsense</i> , Boston Gallery, Quezon City, Philippines

	X Individuals - The Explorations, Art Accent Gallery, Kuala Lumpur, Malaysia
	Figuration Trajectory , G13 Gallery, Kuala Lumpur, Malaysia
	Up, TAKSU, Kuala Lumpur, Malaysia
	Locals Only, TAKSU, Kuala Lumpur, Malaysia
2012	Young & NEW Part IV, House of Matahati, Kuala Lumpur, Malaysia
	A Meter Diameter, House of Matahati, Kuala Lumpur, Malaysia
2011	Malaysia Emerging Artist Award (MEAA), Soka Gakkai Cultural Building, Kuala Lumpur, Malaysia
	The Malaysian Rice Plate Project, KL Convention Center, Suria KLCC, Kuala Lumpur, Malaysia
	INSPIRATION OF TOMORROW, Starhill Gallery, Kuala Lumpur, Malaysia
2010	NOW! , Starhill Gallery, Kuala Lumpur, Malaysia
	Breakthrough, Starhill Gallery, Kuala Lumpur, Malaysia

Award

2016	Forbes 30 Under 30 Asia: The Arts
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Talk

2025	Speaker, What Artists Should Know Besides Creating Art, DASEIN ALL STARS, DASEIN academy of art, Kuala Lumpur, Malaysia
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Residencies

2022	Acme Studio, Khazanah Residency Programme, London
2017	Red Gate Residency, Beijing, China
2015	Rimbun Dahan, Selangor, Malaysia
2013	Sager Residency, Hom Art Trans, Kuala Lumpur, Suria Perahu Art Connection, Indonesia and Orange Gallery, Philippines
2012	HOM Residency, HOM Art Trans, Kuala Lumpur, Malaysia

Deborah Lim

(b.1992, Singapore)



Deborah Lim (b.1992, Singapore) is an independent curator working through intersections and hybridities to uncover new ways of viewing and experiencing culture. Her practice connects art with disciplines such as film, design, fashion, and digital innovation, creating exhibitions that illuminate the possibilities and tensions that arise when boundaries are blurred.

She has curated exhibitions including The Natural History Museum of Yeahnahnesia (2026) and The City of Willows (2025) at Cultprint in Penang, Malaysia; Decadence & Decay (2026) at Cuturi Gallery in Paris, France; and the Singapore Youth Festival 2026 Art Exhibition: Artist and XPerience

(2026) at National Gallery Singapore. She has contributed texts for exhibitions such as of pillow poems and delayed dawns (2026) by Dipali Gupta at Fulcrum in Mumbai, India, and moderated artist conversations including Domestic Emotions (2026) by Ella Wijt at Sullivan + Strumpf in Singapore. She is currently an Adjunct Lecturer at LASALLE College of the Arts.

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"Shan Shui as Camouflage",

A Solo Exhibition by Yeoh Choo Kuan

11 September - 18 October 2026

Richard Koh Fine Art

Lot C-06, A Place Where (APW), 29, Jalan Riong, Bangsar,
59100 Kuala Lumpur, Malaysia

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