Sentul Biennale: 2025

4

To Our Friends

About Sentul Biennale

6–21 December 2025

A+ WORKS of ART, Sentul, Kuala Lumpur, Malaysia

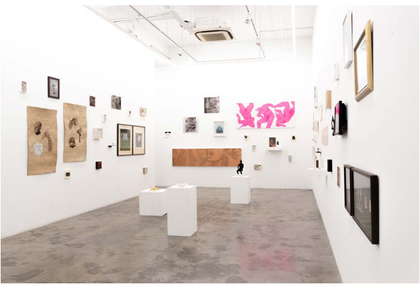
What do biennales still have to offer us today? For many, the biennale as we know it finds itself overburdened and overdetermined by the structures by which it is propped up: diplomatic ties, corporate and state funding, artworld networks and hierarchies, not to mention the impossible standard of internationally sanctioned “taste”. Amidst the institutional binds the biennale has created for itself, have we forgotten the pleasures that these exhibitions offer as sites for unexpected encounters between artists, viewers, and contexts?

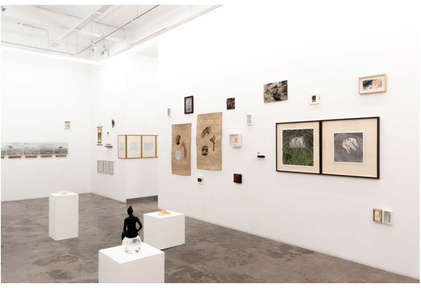
Audacious in its name, *Sentul Biennale* gently pokes fun of the biennale as an institution in general, and, specifically, its own ambitions in the face of spatial, financial and structural limitations—at the same time, it earnestly commits to the idea that the biennale as a form still has something to offer. In response to recent attempts to examine the foundational roles of friendship, kinship, and community in contemporary art, *Sentul Biennale: To Our Friends* turns its attention to the moment of introduction between friends as a point of consideration.

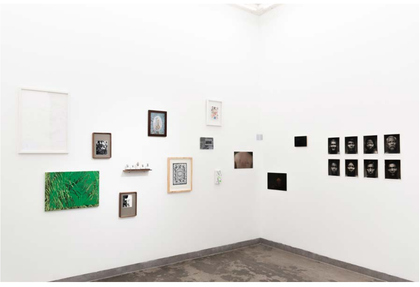
Sentul Biennale is framed by a couple of conditions:

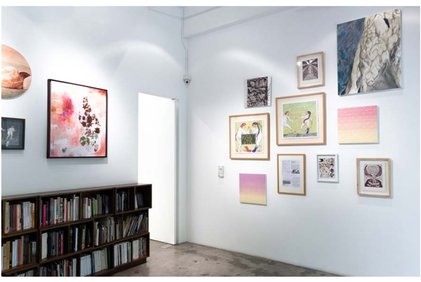
- ⇧ The works will be displayed in a salon-style arrangement throughout the exhibition space, without artwork labels or any information identifying the artworks to the artists.

- ⇧ All works are priced the same, regardless of size, medium, or the status of the artist.









Installation view of *Sentul Biennale: To Our Friends* at A+ WORKS of ART, Sentul, Kuala Lumpur, Malaysia.

Hay Wu, Artistic Director

The year my brother was studying in Seoul, we went on a trip together to Gwangju to see the biennale. It was early December and unusually snowy for the time of year, although that affected us little from the overwarm bus which brought us down south. Lulled in and out of sleep, the length of the country barely registered to me except in flashes: outline of car, bare tree, beam of light from street lamp giving way to steady fall of snow.

"I'm hoping to figure out what a biennale is," I told my brother once we arrived. He was incredulous. Surely I should know, given that I was the one who pushed for the trip in the first place? "Well, you see," I said, "It's a bit ambiguous. And big."

At the risk of being facetious, the one definition of a biennale that holds true for me is Very Big Exhibition. It is Big in terms of the physical locations it encompasses, in the number and repute of artists and diplomatic relationships it holds, in its curatorial direction and budgets, and of course, Big in terms of the scale of the works themselves. The Bigness of a biennale has, of course, to do with its roots in the nineteenth-century World Fair, which sought to capture the totality of the world through the exhibition form as a manifestation of colonial ambition and enlightenment logic. While we have tried to divorce ourselves from the tendency towards total capture in the century and a half since, the Bigness of the biennale remains both its identifying feature and main draw.

And yet the biennale's aspirations towards Bigness seem to run counter to the experience of actually visiting one. Ask someone who has been to a biennale for their thoughts; they are far more likely to comment on a few works they liked, rather than an overarching analysis of the event. Certainly this was the case for my brother and me. As we ducked in and out of buildings in Gwangju, what stayed with us at the end of the trip were brief impressions of a few works: a video of singing pearl divers from Jeju; a huge, melancholic painting of horses; a room of bulbous, oddly glowing orbs which hung from the ceiling, containing microbes 30 million years old. Big as the biennale might be, its pleasures come forth in these smaller, fragmentary moments, wherein the artist's work leaves an impression.

It is this memory of the biennale as a site of *first impressions* which inspires *Sentul Biennale*: *To Our Friends*. We invited over 60 artists to participate in the exhibition—friends, acquaintances, past collaborators, and those we admired but had yet to get to know—and asked them for works responding to a simple prompt: how might you address the unknown viewer as a potential friend?

We are, of course, in conversation with contemporary themes which concern the biennale. When Joshua, Weng, Tasha, Hariz and I first got together to discuss *Sentul Biennale*, we spoke of the recent turn towards friendship, kinship, and community in the biennale context: ruangrupa's invocation of the *lumbung* at *documenta 15* (2021) comes to mind here; as does the notion of "long-distance friendships" for the *14th Kaukas Biennial* (2023); and most recently the centring of "friendship economies" at the heart of the forthcoming *6th Kochi-Muzuris Biennale* (2025). At once a recognition of the informal relationships which undergird contemporary art and a proposed cure to the ever-precarious nature of our cultural infrastructures, what these examples make clear is that we need each other now more than ever.

Working on a much more modest scale, we asked: how might we meaningfully contribute to this conversation? What came through our conversations was an interest in using our practical constraints as a site of play. If the traditional biennale is interested in mapping out the networked relations which make up the contemporary art world, *Sentul Biennale: To Our Friends* stages the moment of an initial encounter, creating a situation from which incipient relationships may emerge.

There are a few quirks which make up the format of *Sentul Biennale*, all of which ask for a significant degree of trust from the artists. Notably, they are:

⇧ That none of the works will be directly associated with the artist;
⇧ That the method of display for each work will be entirely up to the curators; and
⇧ That all works will be priced at the same price, regardless of its size, medium, or the status of the artist.

These conditions were created because we were curious about how they might engender a different approach to both making and looking at an exhibition. For me, this was less an an attempt to decontextualise the works as it was an experiment in collective faith for all the parties involved: faith that the artists' works would speak to each other; that we as the curators would present the works in ways that did it justice; and that the audience would encounter the works with radical openness.

In collaborating with artists for *Sentul Biennale*, I have been struck by the range of responses to these conditions. Some artists have been intrigued by the challenge of seeing whether their signature is apparent through the work, and have brought out works which are most characteristic of their practice. Others have been keen to incorporate an unusual aspect of their practice, or to experiment with a new one entirely. Others still are drawn to the idea of introductions and friendship in all senses of the word, whether in terms of interpersonal relationships, or wider notions of solidarities and shared affinities. In one notable case, an artist made a work about a friendship that had gone dormant, with the intention of developing a fully-fledged exhibition that might reanimate the relationship.

While writing to my friend and artist Elaine about *Sentul Biennale*, she pointed to the contrast between the "almost spiritual" terms with which I was engaging with friendship for this exhibition, and what she saw as its "realist" approach to exhibition-making. By "realist", she meant the ways in which it makes explicit the relations between artists, curators, and institutions that exhibition-making depends on, but also the realist nature of the biennale's conditions themselves.

There is indeed a "realist" thread which underpins *Sentul Biennale: To Our Friends*. To pull together a biennale within this context has meant laughing at the face of its spatial, financial, and structural limitations—and then calling on friends for help. It has meant thinking pragmatically about what can be done given limited time and resources, and transforming extant constraints into conditions from which the biennale can flourish. In whittling things down to the bone, we have unwittingly found ourselves making an argument about what makes a biennale: that they are the relationships contained within them, or the relationships that may proliferate beyond them.

Yet it is also amidst these "realist" conditions for the biennale where the more "spiritual" notions of hope, faith and goodwill that are tied to friendship have played out. For me, this primarily takes place in the way that this mode of exhibition-making necessitates abandoning any ideal image of itself in favour of an assemblage which can only be known after it all comes together. Much like the moments before a new encounter, there is a play between intention and chance in *Sentul Biennale*, through which the results cannot be pre-determined so much as anticipated. It is also to accept that there will be lapses in communication, when the works' intentions are no longer available by means of description or biography.

Whether as artist or viewer, being a part of *Sentul Biennale: To Our Friends* is thus a generous act. To participate is to express a hopefulness—about our shared capacity to understood and to be understood.

Artist names

During the exhibition, the artworks were presented anonymously, without artist names; however, for the documentation of the project, A+ Works of Art is crediting all artworks with the respective artists.

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b. 1975, Malaysia
This incognito artist hid his own identity, in order to bring more discussion back to the art work itself.

Ahmad Fuad Osman

b. 1969, Malaysia
is an artist whose work moves between the poetic, the political, and the deeply personal.

Ain

b. 2000, Malaysia
a guest to their home country

Allan Balisi

b. 1982, Philippines
Not really good with words

Alvin Lau

b. 1994, Malaysia
I am trying to justify walking a lot as a form of practice

Amanda Gayle

b. 1998, Malaysia
i've touched every pixel

Amin Taasha

b. 1995, Indonesia
I search for what is hidden, something that reveals itself only when shared with others. It is not only about creation but also about reflection, understanding, and finding my voice. Art has become my voice.

Anuwat Apimukmongkon

b. 1995, Thailand
BangLee is everywhere equality lives, and wherever it doesn't, he is there to demand it.

Ariana Chaivaranon

b. 1996, Thailand
is a cake-loving vegetarian.

Bùi Công Khánh

b. 1972, Vietnam
"One sees clearly only with the heart. What is essential is invisible to the eye." —Saint Exupéry

Celine Lee

b. 1993, Philippines
In an attempt to discover the point of life, I started tracing its lines.

Cho Winki

b. 1989, China
I like repetitive movements, fine-tuning them step by step, like swimming.

Christopher K. Ho

b. 1974, Hong Kong
"When you're fifteen and somebody tells you they love you, you're gonna believe them."

Cian Dayrit

b. 1989, Philippines
this sentence will have to do

Costantino Zicarelli

b. 1984, Philippines
Costantino Zicarelli is an artist who works primarily in painting and installation, with an exhibition-making approach that transposes the domestic into the poetic as a way of exploring his dual, Filipino-Italian lineage.

Dusadee Huntrakul

b. 1978, Thailand
It's all for going out

Eddie Hara

b. 1957, Indonesia
Make love not art —meet gallerist not politician!!!

Gary-Ross Pastrana

b. 1977, Philippines
A spirited fight against Goode this fall

Go Hung

b. 1980, Hong Kong
I'm someone's son, cousin, nephew, uncle, homie, colleague, neighbour and/or just a total stranger who has the privilege to cross paths with you spiritually at this space & time —peace.

Hà Ninh Phạm

b. 1991, Hanoi
is an artist from Hanoi, Vietnam, who loves using cheat codes whenever he plays video games.

Hay Wu

b. 1999, Hong Kong
Fan of the ad-hoc.

Hu Yun

b. 1986, Hong Kong
"If you do not belong, you belong to yourself."
—Anna Boghiguian

Isola Tong

b. 1987, Philippines
"Elusive, like melting ice. Blank, like uncut wood. Empty, like valleys." —Laozi 老子
(translation by Ursula Le Guin)

Izat Arif

b. 1986, Malaysia
"I prefer not to speak, if I speak I am in big trouble and I don't want to be in big trouble"
—Jose Mourinho, 2014

Jan Balquin

b. 1989, Philippines
I really wanted to be an astronaut.

Jo Tanierla

b. 1989, Philippines
Philosophers have hitherto only interpreted the world in various ways; the point is to change it.

Joshua Kane Gomes

b. 1993, Malaysia
I want to step away from spectacle; to slow down and seek solace in the quiet corners of our everydays.

Kamol Phaosavasdi

b. 1958, Thailand
If you still get scent then you're breathing. It means today.

Kentaro Hiroki

b. 1976, Japan
In the dimness of dawn, with a cup of coffee and a cigarette in hand, I listen to the birds' song as my day quietly begins.

Krista Nogueras

b. 1987, Philippines
I love slow days, gentle moments, and tea with my shadow self.

Law Yuk Mui

b. 1982, Hong Kong
A multidisciplinary artist and art educator; currently lives and works between Japan and Hong Kong.

Leslie de Chavez

b. 1978, Philippines
Sorry, but there is simply no grand escape.

Lilin

b. 1982, Hong Kong
Make things with the hands, make happenings with time, make friends working together

Lin Qing (林清)

b. 1982, China
I paint these instruments as portraits; they seem to bear expressions, not only because they resemble faces, but because they translate abstract data—time, speed, temperature—into measurable form.

Maneerat Thamnarak

b. 1994, Thailand
Fascination with how people live in different places becomes a key inspiration in creating new work

Manit Sriwanichpoom

b. 1961, Thailand
Manit Sriwanichpoom is one of Thailand's leading photo artists and his work collected by important international museums.

Matina Partosa

b. 2000, Philippines
The caves and I keep time and weather alive in our bodies.

Michael Shaowanasai

b. 1964, Thailand

Miguel Lorenzo Uy

b. 1993, Philippines
An aspect of my practice has this quality of self-portraiture, something like a reflection and a disposition.

MM Yu

b. 1978, Philippines
i archive memories

Natalie Lo Lai Lai

b. 1983, Hong Kong
An Aquarian who dreams of cats but has yet to be chosen by one

Ni Youyu (倪有鱼)

b. 1984, China

For centuries, portraiture has been a lens through which artists explore the self, the other, and the ties between humans. Today, beyond mere likeness, it becomes a meditation on the inner world, often reaching toward a detached, almost abstract reflection of being.

Pak Sheung Chuen

b. 1977, Hong Kong

I have quite a few friends or relatives who are mentally disabled.

Pam Quinto

b. 1991, Philippines

Tenderness, always.

Phornphop Sittiruk

b. 1986, Thailand

Both the past and the future are fragile

Putu Sutuwijaya

b. 1971, Indonesia

Sejarah adalah akar kami, boleh Maju tapi jangan lupakan kejayaan masa lalu, seperti kerajaan Majapahit.

Restu Ratnaningtyas

b. 1981, Indonesia

we can always visit the future and the past in the present through creation

Sakarin Krue-On

b. 1965, Thailand

There is an open book yet unpredictable.

Sarah Radzi

b. 1995, Malaysia

“In between moments, hanging out with herself.”

Saya Irie (入江早耶)

b. 1983, Japan

In this series, I begin by erasing two-dimensional images or photographs with an eraser; from the shavings left behind in the three-dimensional world, the figures once erased are ‘summoned’ back into presence.

Sharon Chin

b. 1980, Malaysia

My first email address was trotskee2001@yahoo.com

Tang Maohong

b. 1975, China

A life should flash by like lightning!

Than Sok

b. 1984, Cambodia

I carry a dabbas in the countryside but in the city of Phnom Penh, I carry brushes and paints.

Veronica Lazo

b. 1990, Philippines

“eat, pray, love, lol”

Vũ Diệu Hương

b. 1996 Vietnam

Roams between the cute and the cursed.

Wang Yifan (王一帆)

b. 1993, China

When our eyes turn to the visible, we find ourselves already bound, long ago, to the unseen.

Widi Pangestu Sugiono

b. 1993, Indonesia

Widi Pangestu is a visual artist and papermaker whose practice is rooted in a deep engagement with traditional papermaking, both as a material and a process.

Winsome Wong Dumalagan

b. 1994, Hong Kong

standing and walking around with minimum sense of presence is a very nice thing for me

Xu Zhen

b. 1977, China

is an Artist, Curator, MadeIn Company Founder.

Yim Sui Fong

b. 1983, Hong Kong

An artist shaped by social negotiation, a mother of two, once a reliable three-point shooter, an educator of unleaning, a charity co-founder, and a citizen fluent in the art of complaint letters

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Your Place and My Place
2015-2025
Inkjet print
10.2 x 15.2 cm
Set of 5

A

Ahmad Fuad Osman
Dopamine
2025
Oil and acrylic on canvas
41 x 51 cm

Ain
Notes Between Friends / Nota Diantara Sahabat #1 (Diptych)
2025
Ash on paper, engraved burn mark
84.1 x 118.9 cm

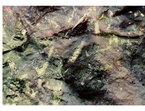
Ain
Notes Between Friends / Nota Diantara Sahabat #2 (Diptych)
2025
Ash on paper, engraved burn mark
84.1 x 118.9 cm

Ain
Notes Between Friends / Nota Diantara Sahabat #3 (Diptych)
2025
Ash on paper, engraved burn mark
84.1 x 118.9 cm

Allan Balisi
Latitude
2025
Oil on canvas
40 x 45 cm

Alvin Lau
Dear Friends, in case of emergency, please utilise this emergency luggage of useless advices and visual trinkets
2025
Image Transfer on OSB Board,
Permanent Marker
60 x 320 cm

Alvin Lau
Sacred Garden #001
2025
Image Transfer on OSB Board
20 x 60cm (each, 6 separate pieces)



Amanda Gayle
pure memory 2019
2025
Aluminium print
45 x 30 cm

Amin Taasha
Distant horizon
2025
Tempera, acrylic, gold and silver, on stone
33 x 25 cm

Anuwat Apimukmongkon
Ping BangLee
2025
Acrylic and pink gold leaf on canvas
60 x 80 cm (each)

Ariana Chaivaranon
Baby Back Ribs
2025
Oil on canvas
60 x 60 cm

B

Bùi Công Khánh
An Anatomy of Sadness
2024
Photography print on foam board
42 x 28 cm, 42 x 22 cm
Set of 3

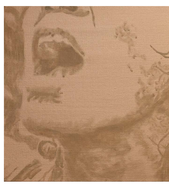
Bùi Công Khánh
Above all, I must not play at God.
2024
Photograph (print)
42 x 28 cm

C

Celine Lee
Times (Grievance: Eyes)
2025
Oxidizing copper paint and acidic solution on canvas
67 x 67 cm

Celine Lee
Times (Grievance: Feet)
2025
Oxidizing copper paint and acidic solution on canvas
67 x 67 cm

Celine Lee
Times (Grievance: Hands)
2025
Oxidizing copper paint and acidic solution on canvas
67 x 67 cm



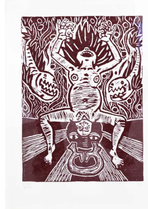
Celine Lee
Times (Grievance: Mouth)
2025
Oxidizing copper paint and acidic solution on canvas
67 x 67 cm

Cho Winki
Accompany 陪伴
2025
Linocut on paper
14 x 11 cm

Cho Winki
Learning 學習
2025
Linocut on paper
14 x 11 cm

Cho Winki
Competition 比賽
2025
Linocut on paper
13 x 29 cm

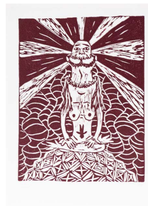
Cho Winki
Connecting 連結
2025
Linocut on paper
29 x 21 cm



Cian Dayrit
Habang May Pag-ibig, May Pag-asa
2025
49.5 x 39.5 cm
AP

Cian Dayrit
Irog, Ang Maligaw sa Ligaw
2025
49.5 x 39.5 cm
AP

Cian Dayrit
Mamulat ag Magpamulat
2025
49.5 x 39.5 cm
AP



Cian Dayrit
Mata sa Langit, Paa sa Lupa
2025
49.5 x 39.5 cm
AP

Cian Dayrit
Ang Sama-samang Pagkilos ay Pagsasal-ing-puso
2025
49.5 x 39.5 cm
AP

Costantino Zicarelli
Green Jungle
2025
Oil on canvas
43.5 x 61.5 cm

Christopher K. Ho
Looking for long, open to short
2017/2025
Etched and engraved glass, gold leaf, stainless steel, paint
15 x 7.5 x 5.5 inch

D

Dusadee Huntrakul
Suite of 9 seashells
2025
Painted ceramic
Dimensions variable
Set of 6

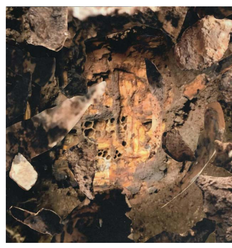
E

Eddie Hara
UNTITLED
2025
21 x 29.7 cm

Eddie Hara
UNTITLED
2025
21 x 29.7 cm

G

Gary-Ross Pastrana
Study for Hollow Ground 1
2025
Collage using hand-cut laser prints on paper, mounted on synthetic panel (Images were created using an AI engine prompted by the artist's previous video work involving termites.)
20.5 x 20.5 cm



Gary-Ross Pastrana
Study for Hollow Ground 2
2025
Collage using hand-cut laser prints on paper, mounted on synthetic panel (Images were created using an AI engine prompted by the artist's previous video work involving termites.)
20.5 x 20.5 cm

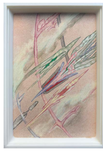
Gary-Ross Pastrana
Study for Hollow Ground 3
2025
Collage using hand-cut laser prints on paper, mounted on synthetic panel (Images were created using an AI engine prompted by the artist's previous video work involving termites.)
20.5 x 20.5 cm

Go Hung
unHappy Meal No.2 & 3
2019
Chicken wire, paper pulp
39 x 29 x 6 cm

Go Hung
ReEgg 1—6
2025
boiled egg shell
Dimensions variable

H

Hà Ninh Phạm
[star 001]
2025
Paper mounted on plywood or pvc core, and 3D printed frame.
17 x 12 x 5 cm



Hà Ninh Phạm
[star 002]
2025
Paper mounted on plywood or pvc core, and 3D printed frame.
17 x 12 x 5 cm

Hà Ninh Phạm
[star 003]
2025
Paper mounted on plywood or pvc core, and 3D printed frame.
17 x 12 x 5 cm

Hà Ninh Phạm
[star 004]
2025
Paper mounted on plywood or pvc core, and 3D printed frame.
17 x 12 x 5 cm

Hà Ninh Phạm
[star 005]
2025
Paper mounted on plywood or pvc core, and 3D printed frame.
17 x 12 x 5 cm

Hà Ninh Phạm
[star 006]
2025
Paper mounted on plywood or pvc core, and 3D printed frame.
17 x 12 x 5 cm

Hay Wu
there are no mangosteens in europe in november; only mangosteens, painted yellow.
2025
Postcard
10.2 x 15.2 cm

Hu Yun
Buy us, Burn us, Free us.
2011
Wax, matches, iron plate
15 x 15 x 15 cm

Izat Arif
The Divine Ponytail
2025
Ball pen on paper
62.5 x 45 cm

Izat Arif
The Parthenon Sculptures
2025
Ball pen on paper
62.5 x 45 cm

Izat Arif
Jom Bogel?
2025
Ball pen on paper
62.5 x 45 cm

Izat Arif
Solid Middle Class Values
2025
Ball pen on paper
62.5 x 45 cm

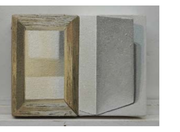
Izat Arif
If You Had My Love
2025
Ball pen and highlighter on paper
38 x 30 x 3 cm

Isola Tong
The Ring of Fire No. 1 (Desert Maiden)
2025
laser etching on woven mat, acrylic paint, glue
109 x 70 cm

Isola Tong
The Ring of Fire No. 2 (Desert Cone)
2025
laser etching on woven mat, acrylic paint, glue
109 x 70 cm

J

Jan Balquin
Skin and Bone 1
2025
Oil on canvas
6 x 8 in



Jan Balquin
Skin and Bone 2
2025
Oil on canvas
6 x 8 in

Jan Balquin
Skin and Bone 3
2025
Oil on canvas
6 x 8 in

Jo Tanierla
Ode to marching (Diptych)
2006
Charcoal, ink on manila paper
18.5 x 21 cm

Joshua Kane Gomes
I want to hold your hand #1
2024
Embroidery on alumnium
38 x 30 x 3 cm

Joshua Kane Gomes
I want to hold your hand #2
2024
Embroidery on alumnium
38 x 30 x 3 cm

Joshua Kane Gomes
I want to hold your hand #3
2024
Embroidery on alumnium
38 x 30 x 3 cm

Jo tanierla
Pamitinan cave
2020
Graphite on paper
19.5 x 13.7 cm

K

Kamol Phaosavasdi
White Lenin with Earl Gray and Biscuits in the afternoon
2025
Perfume Painting
20 x 40 cm

Kentaro Hiroki
#1 Shrimp Creamy,
TOM YAM FLAVOUR, MAMA
2024
Color pencil on paper
22 x 32 cm

Krista Nogueras
Flora Uprising
2025
Ceramic, Glazed Stoneware Gas-fired
Dimensions variable

Krista Nogueras
When The Leaves Don't Forget
2025
Ceramic, Glazed Stoneware Gas-fired
Dimensions variable

Krista Nogueras
Sentinel
2025
Ceramic, Glazed Stoneware Gas-fired
Dimensions variable

L

Law Yuk Mui
The Story of the Stone 石頭記
2025
Acrylic box, resin
9.7 × 9.7 × 9.7 cm, 6.5 × 6.5 × 6.5 cm
set of 2

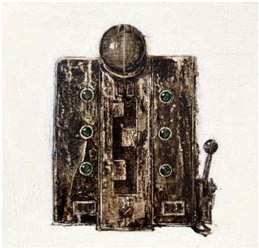
Law Yuk Mui
I Listen to the Wind that Obliterates my Traces 我聽那抹去我痕跡的風
2024
Bleached and toned cyanotype on silk, mounted on wooden gesso panel
22.7cm × 15.8 cm × 2 cm

Leslie de Chavez
Veiled I
2018
Digital prints on archival paper
27.5 x 21 cm (Each)
Set of 4

Leslie de Chavez
Veiled II
2018
Digital prints on archival paper
27.5 x 21 cm (Each)
Set of 4

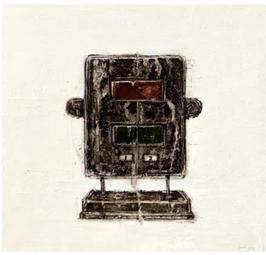
Lilin
A poster for a future show in HK about SH
2025
Black oil based woodcut print on paper
colored with fluorescent ink
39 x 54 cm

Lin Qing (林清)
机器肖像–10
2024-2025
Acrylic on canvas
15 x 15 cm



Lin Qing (林清)
机器肖像–24
2024-2025
Acrylic on canvas
15 x 15 cm

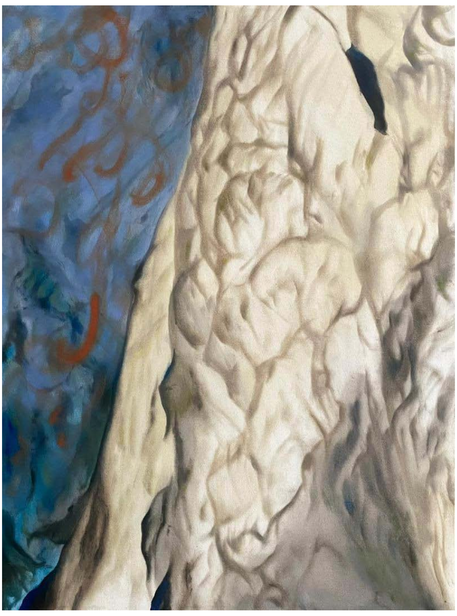
Lin Qing (林清)
机器肖像–36
2024-2025
Acrylic on canvas
15 x 15 cm



Lin Qing (林清)
机器肖像–50
2024-2025
Acrylic on canvas
15 x 15 cm

Lin Qing (林清)
机器肖像–62
2024-2025
Acrylic on canvas
15 x 15 cm

M



Matina Partosa
Ascent
2025
Oil on canvas
76 x 103 cm

Maneerat Thamnarak
Frog in the garden
2025
Mixed painting, sew, rubber
78 x 102 cm

Maneerat Thamnarak
Black cat
2024
Mixed painting, sew rubber
85 x 101 cm

Manit Sriwanichpoom
Ordinary/Extraordinary: Kanok, 37
2006
Gelatin silver print
20.3 x 25.4 cm

Manit Sriwanichpoom
Ordinary/Extraordinary: Malai, 57
2006
Gelatin silver print
20.3 x 25.4 cm

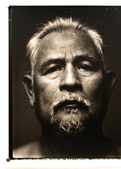
Manit Sriwanichpoom
Ordinary/Extraordinary: Mek, 24
2006
Gelatin silver print
20.3 x 25.4 cm (each)

Manit Sriwanichpoom
Ordinary/Extraordinary: Niwat, 20
2006
Gelatin silver print
20.3 x 25.4 cm

Manit Sriwanichpoom
Ordinary/Extraordinary: Payom, 77
2006
Gelatin silver print
20.3 x 25.4 cm

Manit Sriwanichpoom
Ordinary/Extraordinary: Sa-ngob, 60
2006
Gelatin silver print
20.3 x 25.4 cm (each)

Manit Sriwanichpoom
Ordinary/Extraordinary: Somdech, 48
2006
Gelatin silver print
20.3 x 25.4 cm

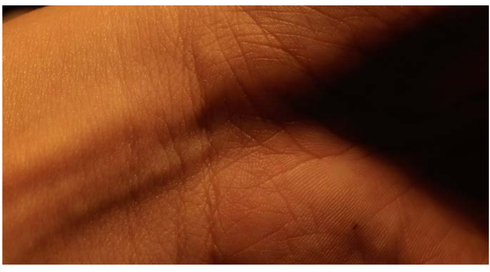


Manit Sriwanichpoom
Ordinary/Extraordinary: Vinai, 61
2006
Gelatin silver print
20.3 x 25.4 cm

MM Yu
Unbuilt
2001–2025
Single-video channel
4 minutes 28 seconds

Michael Shaowanasai
DIONYSUS 1
2000
Printed art paper
22 x 29 cm

Michael Shaowanasai
DIONYSUS 2
2000
Printed art paper
22 x 29 cm



Miguel Lorenzo Uy
Pintig
2025
Single-channel video
6 minutes 51 seconds
Edition 2 of 2

N

Natalie Lo Lai Lai
The Circadian Clock: Magnetout
2025
Oil paint, Japanese Gofun Shirayuki pigment, archival fine art printing
24 x 32 cm

Natalie Lo Lai Lai
The Circadian Clock: Silken Snow Blossom
2025
Oil paint, Japanese Gofun Shirayuki pigment, archival fine art printing
24 x 32 cm

Natalie Lo Lai Lai
The Circadian Clock: Spring Wing Blossom
2025
Oil paint, Japanese Gofun Shirayuki pigment, archival fine art printing
24 x 32 cm

Ni Youyu (倪有鱼)
双面人（源于古代的肖像拼贴雕塑）
Two-Faced Figure (Inspired by Ancient Portrait Collage Sculptures)
2025
37 x 9 cm

Ni Youyu (倪有鱼)
双面人（源于古代的肖像拼贴雕塑）
Two-Faced Figure (Inspired by Ancient Portrait Collage Sculptures)
2025
37 x 9 cm

Ni Youyu (倪有鱼)
双面人（源于古代的肖像拼贴雕塑）
Two-Faced Figure (Inspired by Ancient Portrait Collage Sculptures)
2025
37 x 9 cm

P

Pam Quinto
The Little Things (Orange Peel) 1
2025
Masshiro porcelain and Yuki stoneware with underglaze, transparent glaze, and acrylic paint
7.5 x 7.5 x 2.25 in

Pam Quinto
Gather Round The Campfire
2024
Masshiro porcelain and Yuki stoneware with acrylic paint, and glass ashtray
7.5 x 7.5 x 1.75 in

Pak Sheung Chuen
Birthday Among Tourmates
2025
Framed photograph, audio recording
45 x 32 cm

Phornphop Sittiruk
Landscapes of Illusion (Each)
2025
Print and etching on glass
40 x 40 cm

Putu Sutuwijaya
Relief Garudea #A3
2023
Mixed media on aluminium plate
50 x 50 cm

Putu Sutuwijaya
Relief Garudea #B4
2025
Mixed media on aluminium plate
50 x 50 cm

Putu Sutuwijaya
Relief Garudea #C2
2025
Mixed media on aluminium plate
50 x 50 cm

Putu Sutuwijaya
Relief Garudea #F1
2025
Mixed media on aluminium plate
50 x 50 cm

R

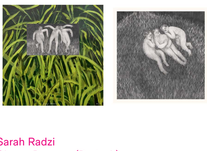
Restu Ratnaningtyas
Regrowing - Hierarchy
2017
Cotton linen (batik)
136x 296 cm

S

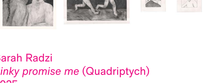
Sakarin Krue-On
Beautiful Peony
2013
Single channel video
14.44 minutes

Sakarin Krue-On
Breath of Tofu
2013
Single channel video
Video, 15:51minutes

Sarah Radzi
Hand Wrestlers (Diptych)
2025
Acrylic, graphite, colour pencil and embroidery on paper
76 x 76 cm



Sarah Radzi
Sleepy Dancers (Diptych)
2025
Acrylic and graphite on paper
76 x 76 cm



Sarah Radzi
pinky promise me (Quadriptych)
2025
Graphite on paper
29.7 x 29.7 cm,
21 x 29.5 cm, 8x8 cm

Sarah Radzi
in the grand scheme of things (Quadriptych)
2025
Graphite on paper
73 x 36.5 cm, 49 x 36.5 cm

Saya Irie (入江早耶)
药魔地藏散 *Yaku Demon Jizo Dust*
2021
Medicine bag, eraser shavings, resin
22 x 22 x 8.5 cm

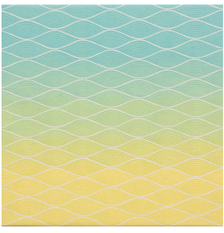
Saya Irie (入江早耶)
药魔地藏散 *Yaku Demon Jizo Dust*
2021
Medicine bag, eraser shavings, resin
22 x 22 x 8.5 cm

Sharon Chin
Rich Country (ART)
2021 – 2025
Intaglio print on paper
9 x 7.5 cm (each),
Total Installation: 182 x 100 cm

Sharon Chin
Rich Country (SCENE)
2021 – 2025
Intaglio print on paper
9 x 7.5 cm (each),
Total Installation: 282 x 100 cm

T

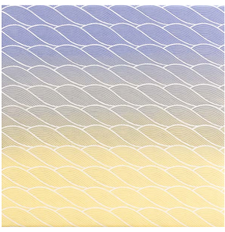
Tang Maohong
Lightning Cabinet
2022
Acrylic on Koren hand-made paper
49 x 39 cm (framed)



Than Sok
Waterforms
2025
Acrylic on canvas
50 x 50 cm

Than Sok
Waterforms
2025
Acrylic on canvas
50 x 50 cm

Than Sok
Waterforms
2025
Acrylic on canvas
50 x 50 cm

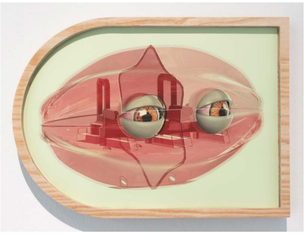


Than Sok
Waterforms
2025
Acrylic on canvas
50 x 50 cm

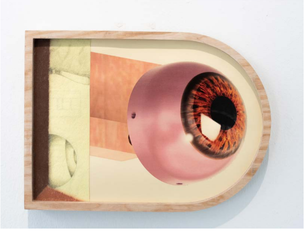
V

Veronica Lazo
Craft and Conundrum 10
2021
Mixed media
36 x 28 cm

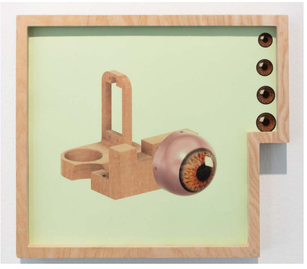
Veronica Lazo
Craft and Conundrum 12
2021
Mixed media
36 x 28 cm



Vũ Diệu Hương
Eye Diagram 01
2025
Digital print, pencil on paper
30 x 42 cm



Vũ Diệu Hương
Eye Diagram 02
2025
Digital print, pencil on paper
30 x 42 cm



Vũ Diệu Hương
Eye Diagram 03
2025
Digital print, pencil on paper
30 x 34 cm

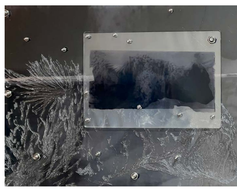
W

Wang Yifan (王一帆)
珠宝李*Jewel Plum 1*
2024
Mixed media on board
15 x 15 cm

Wang Yifan (王一帆)
珠宝李*Jewel Plum 2*
2024
Mixed media on board
15 x 15 cm

Widi Pangestu Sugiono
Continuity
2025
Casted pigmented handmade Abaca paper, layers of pigmented handmade mulberry
23 x 23 x 6 cm

Winsome Wong Dumalagan
A Boar and a Dog at the Village Entrance
2025
film sheets, screws, acrylic, wood, non-glare acrylic, door joint
35 x 29 x 1.5 cm



Winsome Wong Dumalagan
Partials of a Dog Wandering On a Beach
2025
engraved acrylic, film sheets, screws, acrylic, non-glare acrylic
18 x 25.5 x 1 cm

Winsome Wong Dumalagan
Two Shadows of Dogs at the Village Entrance
2025
film sheets, acrylic, screws
18 x 26 x 1 cm

X

Xu Zhen

Signal
2022
Acrylic on canvas
10.5 x 19. 5 x 4.5 cm

Signal
2022
Acrylic on canvas
10.5 x 19. 5 x 4.5 cm

Signal
2022
Acrylic on canvas
10.5 x 19. 5 x 4.5 cm

Signal
2022
Acrylic on canvas
10.5 x 19. 5 x 4.5 cm

Signal
2022
Acrylic on canvas
10.5 x 19. 5 x 4.5 cm

Signal
2022
Acrylic on canvas
10.5 x 19. 5 x 4.5 cm

Y

Yim Sui Fong
Unrealised Festival
2019
Embossing on archival paper
70 x 50 cm

Sentul Biennale Team

Hay Wu (b. 1999, Hong Kong) is a fan of the ad-hoc

Lee Weng Choy (b. 1963, Malaysia) is an independent art critic and a part-time consultant with A+ Works of Art Gallery

Anatashia Saminjo (b. 1997, Indonesia) does sheets.

Hariz Raof (b. 2000, Malaysia) is a Gallery Manager

Amanda Gayle (b. 1997, Malaysia) is a graphic designer slash artist slash

About Sentul

Sentul is a suburb located within the northern part of Kuala Lumpur. A former railway hub, it is known for its old-world charm and historical temples. Many of the early residents in Sentul were Indians working in the train depot and central workshop built by the British, dating back to 1896. Key attractions include Sentul Depot, Sentul Park, which features a lake, walking paths and koi fish, and the Kuala Lumpur Performing Arts Centre (KLPAC), which is located within the Park.

About A+ WORKS of ART

A+ WORKS of ART is a contemporary art gallery based in Kuala Lumpur, with a geographic focus on Malaysia and Southeast Asia. Founded in 2017, the gallery presents a wide range of contemporary practices, from painting to performance, drawing, sculpture, new media art, photography, video and installation. Its exhibitions have showcased diverse themes and approaches, including material experimentation and global conversations on social issues. Collaboration is key to the ethos of A+ Works of Art. Since its opening, the gallery has worked with artists, curators, writers, collectors, galleries and partners from within the region and beyond, and continues to look out for new collaborations. The gallery name is a play on striving for distinction but also on the idea that art is never without context and is always reaching to connect—it is always “plus” something else.