



In

Good

Company

Works from Mr. Bing's Collection
and New Commissions



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With Me or Against Me

One afternoon in 2008, in the undulations of the tsunami election that had just swept through Malaysia's political landscape, Bingley Sim walked into a gallery in Kuala Lumpur. There, he was led through a hidden passage to an artist's studio, and encountered the painting that made him a collector.

In the middle of the room stood an ebony canvas, faint Malay words etched in capital letters all over its inky surface: bile (*hempedu*), sorrow (*dukacita*), empty (*hampa*), hold on (*tahan*), fate (*nasib*). It had only been recently completed, as the unmistakable **2008** in the centre attested. At its heart, a black fighter pilot mask glistened in the dark paint, its sole red dot the only suggestion of light.

This was *Kau Sekutu atau Seteru*, a painting by the figurative Malaysian artist, Bayu Utomo. In English, the artist has said, its title can be translated to *Are You With Me or Against Me*. While shaped by a specific political moment, his question—like all the best provocations—is open-ended, prompting questions about the quest of making, collecting and disseminating art in times of profound upheaval.

For Sim, the painting seemed to distil the last two weeks of the general election: simmering political tensions, dark revelations about the cracks in Malaysia's government, and the country's murky, uncertain future. Opposition parties had recently gained unprecedented sway in multiple states, and the country was still reeling. Financially, the Kuala Lumpur Composite Index had crashed, and foreign investors had begun pulling money out of Bursa Malaysia. *Kau Sekutu atau Seteru's* enigmatic layers seethed with a response to the polarisation characterising the political weather: economic anxiety and disbelief; joy and cautious hope.



Bayu Utomo Radjikin
Kau Sekutu atau Seteru, 2008
 Acrylic on canvas
 262 x 131 cm

Are you with me or against me? The painting's challenge hung in the studio air, and Sim found he already knew his answer—that he had perhaps always known it. To acquire the work was to declare that he was with Utomo, on the side of art.

What does it mean to collect art, to be an acquirer of resonant and sparkling things? Perhaps we can all recognise the impulse to possess what has moved us, to reach its soul through prolonged contact and thereby continue to relive the magic of the aesthetic encounter.

And yet, more than being merely moved, Utomo's painting stirred Sim into a deeper sense of vocation: as a collector, yes, but also as a facilitator, a steward, and a stalwart patron of the arts.

To collect: to bring or gather together (a number of things); to call for and take away; to regain control of oneself, typically after a shock.

2008 was a watershed year in both Malaysian politics and Bingley Sim's personal relationship with collecting. The investment banker had already been buying art for three years as a means of financial diversification, but did not yet call himself a collector. ***Kau Sekutu atau Seteru*** prompted him to consider this unlikely vocation, and to ask what he actually wanted from art: not investment, but testimony. Capsules of time and place that spoke back, that had the power to express and contain real moments that had knocked the world off kilter.

Far from resolving the anxiety of those weeks in the wake of the general election, the painting seemed to offer Sim something else: a way of

holding the nation's unresolvable emotions in all their complexity and contradiction. It was an entry point into Edward W. Said's 'precarious exilic realm' of intellectualism and art that is resistant to dogma, power, and the status quo: where one can 'first truly grasp the difficulty of what cannot be grasped and then go forth to try anyway'.

Where official histories are uneven and institutional archives so often incomplete, private collections quietly fill a critical gap in our collective memory. They become the record where no other exists: a way of keeping faith with what might otherwise be lost to the relics of time. Sim's luminous art collection operates in precisely this spirit. It is not a hoarder's den of jewels, but a breathing, travelling archive. Key works have dwelled briefly on loan in institutions such as the National Art Gallery and the Bank Negara Malaysia Museum and Art Gallery, in a practice that transforms private acquisition into public inheritance, and turns the collector into something closer to a curator of the zeitgeist. To preserve, to circulate, to return a work to public view: each decision is as much an act of historical positioning as it is of aesthetic devotion.

In Good Company is a private collaborative exhibition at Bukit Tunku, bringing together a medley of selected works by artists from Sim's collection and A+ Works of Art. Sarah Radzi's at once playful and melancholy pastel figures sprawl across her canvases, as if on their way to meet Joshua Kane Gomes' morose beribboned sculptures for a birthday party. Izat Arif's ever satirical *Wheel of Divine Importance* spins towards Tan Zi Hao's crouching denim installation in works that unsettle traditional concepts of worship. And looming over the space is, of course, Bayu Utomo's *Kau Sekutu atau Seteru*: the painting that started everything.

To present a private collection publicly is to make a history legible: to render visible the decisions and affinities that have quietly accumulated over years of looking. What *In Good Company* offers is not merely an exhibition of fine works, but a glimpse into the logic of a particular sensibility: one shaped by a conviction that art can hold what politics cannot, that a painting can carry a nation's unresolved feeling long after the moment that produced it has receded. Each work here carries within it the enchantment of Sim's first encounter: a threshold crossed, a door opened, a hidden studio entered.

Since that afternoon in 2008, Bingley Sim's collection has cohered around art that holds its nerve in uncertain times. He has stood before works that rupture, that mourn, that disorient, and each time, chosen to stay close.

Perhaps this, at last, is what collecting really is: not accumulation, but allegiance. A willingness to be irrevocably changed by what you cannot stop looking at—and to declare, again and again, your chosen side. To see, in all that darkness, one dot of red. Light breaking in.

Julia Merican

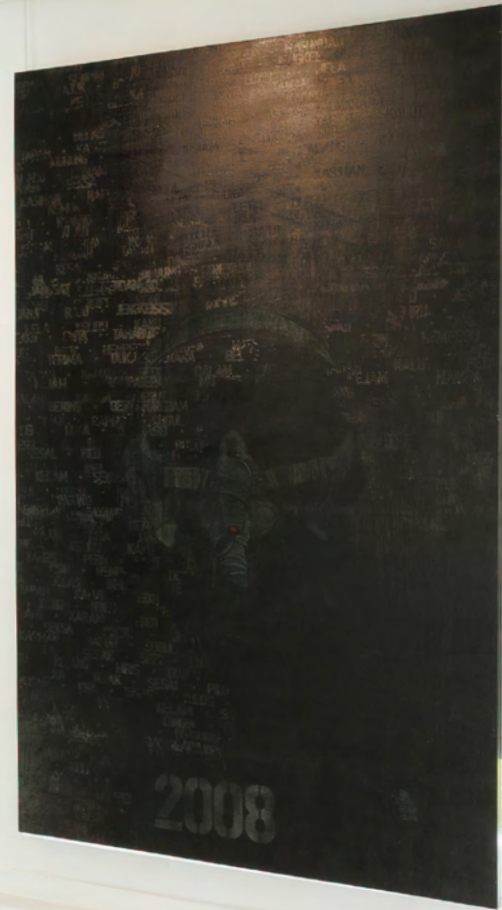


Bayu

Utomo

Radjikin

Bayu Utomo Radjikin (b. 1969, Tawau, Sabah East Malaysia), is a graduate of Universiti Teknologi MARA (UiTM). He is a founding member of the collective MATAHATI and is currently the Director of HOM Art Trans. He works in a variety of mediums, from sculpture to figurative painting, to explore questions of public and personal identity and to express social commentary. Bayu's deep understanding of the human body is clearly reflected in his dramatic figurative paintings and sculptures. His works allow the mystical and the personal to mingle and blend with each other, while inviting viewers to re-evaluate their understanding of tradition.





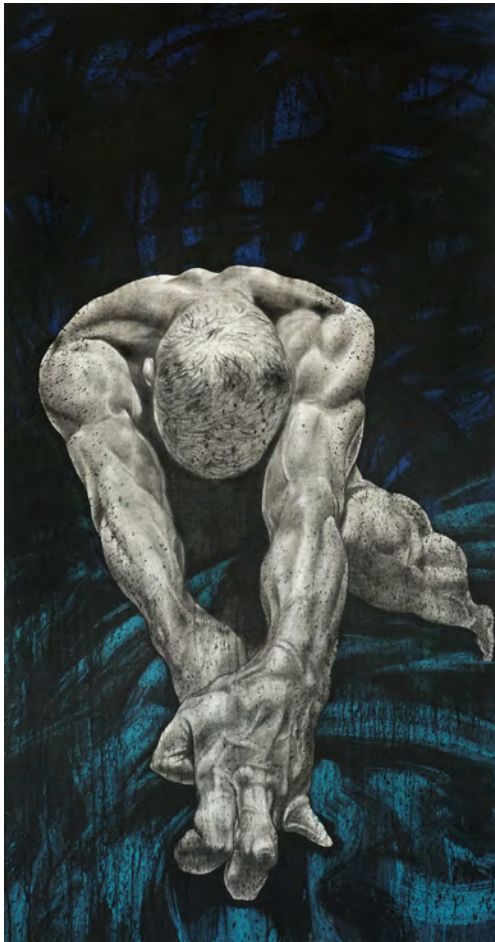
Bayu Utomo Radjikin
*untitled 5**, 2011
 Charcoal & acrylic on canvas
 165 x 228 cm



Bayu Utomo Radjikin
A Ku, 2024
 Charcoal and acrylic on canvas
 213 x 157 cm



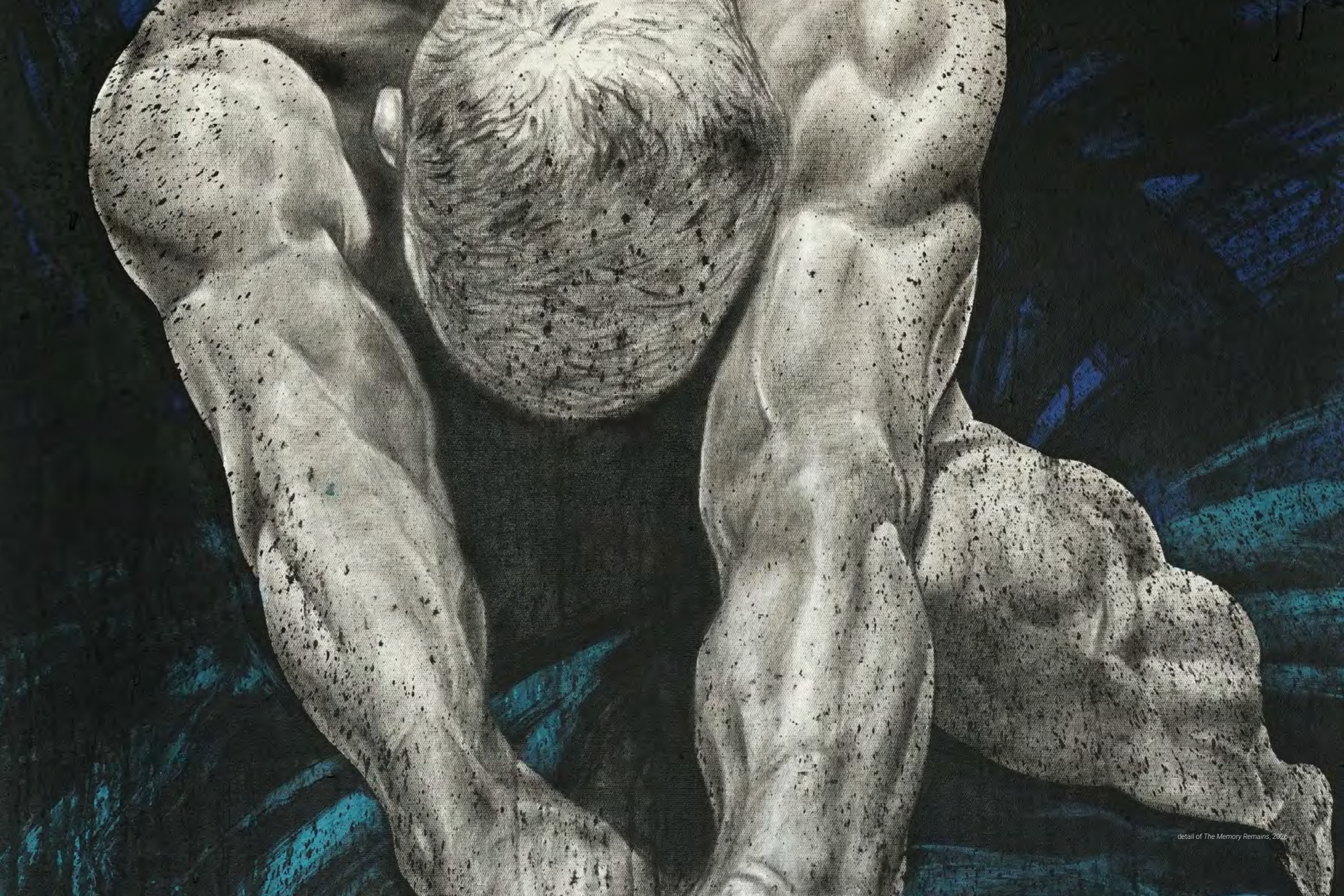
Installation view, *In Good Company: Works from Mr. Bing's Collection and New Commissions*, Bukit Tunku, Kuala Lumpur, 2026



Bayu Utomo Radjikin
The Memory Remains, 2026
Charcoal and acrylic on canvas
166 x 88 cm



Installation view, *In Good Company*, Works from Mr. Bing's Collection and New Commissions, Bukit Tunku, Kuala Lumpur, 2026





Bayu Utomo Radjikin
tigabelas, 2010
 Acrylic on nylon canvas
 200 x 400 cm



Bayu Utomo Radjikin
sepuluh, 2019
 Charcoal on canvas
 200 x 300 cm





Tan

Zi

Hao

Tan Zi Hao (b. 1989) is an artist, writer, researcher, and educator based in Kuala Lumpur, Malaysia. His works have covered a wide range of subjects from translingual practices, imaginary creatures, to posthuman entanglements. Dwelling on issues of ontological insecurity, his works present a deep investigation about what it means to be singular-plural in an age of global and ecological interdependence. As an artist who moves across different disciplines, he also holds a Ph.D. in Southeast Asian Studies at the National University of Singapore. His scholarship has been published in *ARTMargins*, *Inter-Asia Cultural Studies*, *Indonesia and the Malay World*, *Journal of Southeast Asian Studies*, and *Bijdragen tot de Taal, Landen Volkenkunde*, among others.

Past exhibitions include *pure intention*: Singapore Biennale, 2025; *Prosthetic Memories*, A+ Works of Art, Malaysia, 2023; *Dream of the Day*, Ilham Gallery, Malaysia, 2023; *Synthetic Condition*, UP Vargas Museum, Philippines, 2022; *Kathmandu Triennale 2077*, Nepal, 2022; *Phantasmopolis: 2021 Asian Art Biennial*, National Taiwan Museum of Fine Arts, Taiwan, 2021. In 2023, Tan's work was selected for the Singapore Art Museum S.E.A. Focus Art Fund.

Tan completed his Ph.D. in Southeast Asian Studies at the National University of Singapore, undertaking fieldwork research on animal imagery in the Islamic art of Cirebon, West Java. He also holds an MA degree in International Relations and a BA degree in International Communications Studies from the University of Nottingham Malaysia Campus. Tan's works have been displayed in multiple group exhibitions in Malaysia, Singapore, and Manila. In 2021, Tan was selected to participate in the Asian Art Biennale at the National Taiwan Museum of Fine Arts (NTMoFA).

Tan Zi Hao

Anthropophagic Strategies II*, 2024

Denim jacket, jeans, embroidered patches, plush spikes, t-shirt,
wire mesh, and dictionary
Dimensions variable

"Whoever still listens to metal music is deluded into taking
obsolescence for vogue. This installation takes interest in the
rapid turnover of trends on colloquial language and slangs across
generations. It also thinks of the dictionary as always belated in
time, failing to capture the translingual and idiomatic repertoires
of our tongues."

Tan Zi Hao







Tan Zi Hao
Bags of Stories, No. 81, 2026
 UV Printing on fabric and lightbox
 98.5 x 9 x 223 cm

"We live in a parallel universe with household casebearers, a type of insect who survives as a larva bearing an oval case before metamorphosing into a moth. Pervasive in our domestic spaces, the household casebearers thrive in humid and tropical regions, living in the most inconspicuous corners, clinging on to the most marginal fringes like droplets of gray.

To weave a case about double its length and triple its width, the larva generates silk filaments to string together soil particles, insect droppings, household debris, and many others. They feed on spider webs, dead insects, textile fibres, human hair, and other organic detritus.

The project comprises a series of macro photography of the cases of household casebearers's larvae. Zooming into their cases reveals an uncanny intimacy between birth and decay, between living and dying. Whatever remnants of human activity, from wall chips to skin peels, could potentially bring about new life. The uniqueness of the casebearer is inseparable from its case being a bricolage of scraps. What we swipe off as dust is reclaimed as building blocks. Taken together, they embalm a story of life and entropy, of awkward ecological entanglements in the Anthropocene."

Tan Zi Hao



Tan Zi Hao
★ (Gold), 2026
silkscreen on silicon wafer and tin lily petals
20.3 × 20.3 cm each

"Over the years, the sparkles emoji (★) consisting of three four-cornered stars has come to represent the miraculous feat of AI-driven applications. At the forefront of AI development is Taiwan's semiconductor industry intensely manufacturing microchips for tech companies such as Nvidia, whose GPU supercharges generative AI-models. The increasing capacity of AI today has indubitably given rise to the discourse that AI is God performing magic that fulfills human aspirations. Leveraging notions of the modern and the spiritual, the work assumes a potentially animistic and materialist approach towards language.

It employs silicon wafers and tin lily petals from traditional altar lamps (柑仔燈), alluding to the use and abuse of persuasive languages across religious and technological apparatuses. Perhaps, the prompts and questions fueling large language models (LLMs) is not too dissimilar from our aspirations as reflected in the three auspicious stars (三星、三仙) of fortune, prosperity, and longevity (福祿壽) in Chinese folklore. The AI devices that efficiently produce the flashy promises of scams and frauds correspond to our all-too-human prayers."

Tan Zi Hao



Installation view, *In Good Company: Works from Mr. Bing's Collection and New Commissions*, Bukit Tunku, Kuala Lumpur, 2026



Tan Zi Hao
*a/āgama**, 2017
 Mixed media installation
 157 x 50 x 135 cm

"The Malay agama and the Sanskrit āgama (आगम) are etymologically related words that are now semantically far apart. If, in Malaysia, the word "agama" denotes "religion" and connotes the religion of Islam; the word "āgama", however, refers to a collection of ancient Buddhist and Hindu texts. In Sanskrit, the etymon signifies "that which has come down"; or, that which has come from another place, from another language.

Yet, despite the shared history, a phonemic distinction lies in between agama and āgama, made apparent by the added Latin orthographic convention: the diacritical mark called "macron" (μάκρόν), meaning "long". It is the stretching of the "a" that has created the linguistic distinction. In between languages, there is still a long way to go."

Tan Zi Hao



Tan Zi Hao
Bhāsa Jīva Vam-śa, 2017
Spray-painted fibreglass
51.5 x 53 x 15 cm

"A language can be owned but it does not belong. *Bhāsa Jīva Vam-śa*, as the Sanskrit cognate of the Malay nationalist dictum "Bahasa Jiwa Bangsa" (trans.: the language is the soul of a nation), speaks volumes of the nation's soul-searching ethnocentric journey that is never quite fulfilling. Malaysia's obsession towards "nationalising" the Malay language, or "Malaysian-ising" the Malay, often overshadows the language's very own diversity – one that begs an understanding of culture beyond nation-centric categories."

Tan Zi Hao







Izat

Arif

Izat Arif (b. 1986) is an artist based in Kuala Lumpur, Malaysia whose works range from drawings and installations to videos and objects. In Izat's work, power structures are given their own personal identities, with him cheekily role-playing the characters of some of our puppet masters in property development, bureaucracy, and art criticism. His approach is often journalistic, where satire is fused with a responsive leaping between different subjects that speak to current revelations in popular media and culture.

Recent solo exhibitions by Izat include *Tinggal Kenangan*, A+ Works of Art, Kuala Lumpur, Malaysia (2024); *Gentle Reminders*, Richard Koh Fine Art, Kuala Lumpur, Malaysia (2020); *Kenangan itu, hanya mainan bagimu...*, Mutual Aid Projects, Kuala Lumpur, Malaysia (2020) and *Semangat Kejiranan*, *Everybody Loves Good Neighbours*, The Vitrine, NTU CCA, Singapore (2018). Selected group exhibitions include *Motif: Lamaran*, ARTJOG Jogjakarta National Museum (2023); *Travel Agency*, presented by A+ Works of Art, HeluTrans ArtSpace, Singapore (2022); *Fragmenting Yesterday, Reshaping Tomorrow*, ICAD, Jakarta (2022); and *Domestic Bliss, Pollination*, co-developed with The Factory Contemporary Arts Centre Vietnam, Ilham Gallery, Kuala Lumpur, Malaysia (2019).

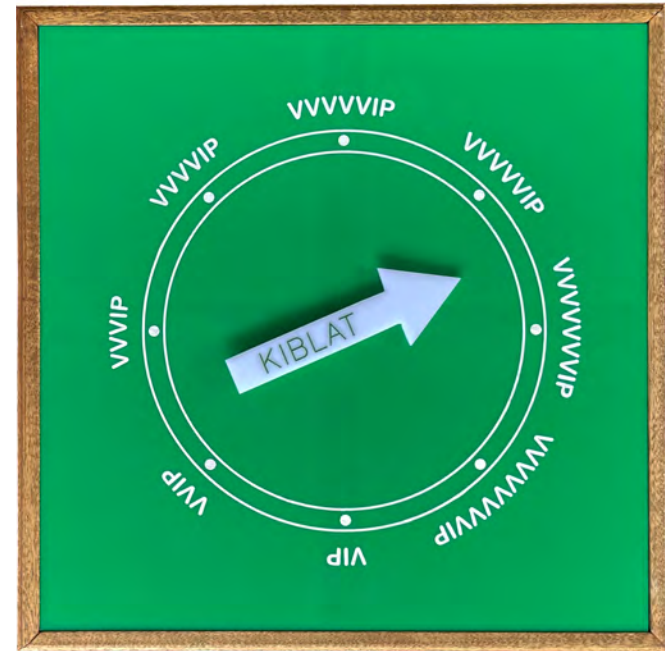
Izat has been in residence at the Leipzig International Art (LIA) Programme in 2024-5, NTU CCA in Singapore, ACME-Khazanah in London, UK. Izat received a BA in Drawing from Camberwell College of Art in 2012.



Installation view, *In Good Company: Works from Mr. Bing's Collection and New Commissions*, Bukit Tunku, Kuala Lumpur, 2026



Izat Arif
Mini Deaths, 2024
 Enamel paint on engraved acrylic
 40 x 40 x 5 cm



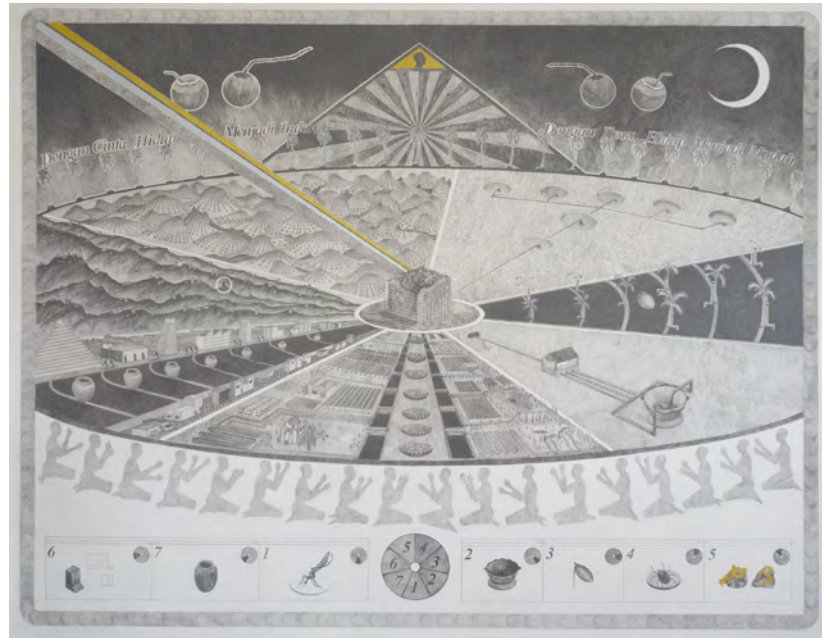
Izat Arif
*Wheel of Divine Importance**, 2024
 Plexiglass, Industrial paint and wood
 54 x 54 x 10.5 cm



"The work, *Wheel of Divine Importance*, serves as a solution to a recent incident where attendees to a house of worship were denied entry due to a quota that was imposed. The quota was implemented to restrict the number of attendees as social distancing was conducted for safety and hygienic reasons during this pandemic. However, as they were being denied entry, several individuals arrived in a white coloured luxurious modern chariot (a current symbol of status and wealth) and were permitted to enter. Fortunately, the incident was recorded resulting in a great public outcry. It was made known to the public, by the appointed caretaker of the institution—a 10% quota for individuals that had been identified as important, very important or even very very important. Therefore, undermining the place of worship as a neutral ground not influenced by worldly status.

I have proposed a device to be placed outside any place of worship to determine the level of importance to any individual attempting to gain entry, should a quota be imposed. It is a device that is dictated by pure chance that would enable any individual to assume a level of importance to be present with their respective divine entity. It would prove in creating a chance for members of the public to be seen as equals despite not commandeering white chariots or even having important positions and roles in certain institutions.."

Izat Arif



Izat Arif
Yang Bertakung, Yang Tertakung Dan Yang Menakung Di Dalam Takungan
(The stagnant, the stagnated, and those stagnating within stagnation), 2024
 Graphite on paper
 113 x 145 cm

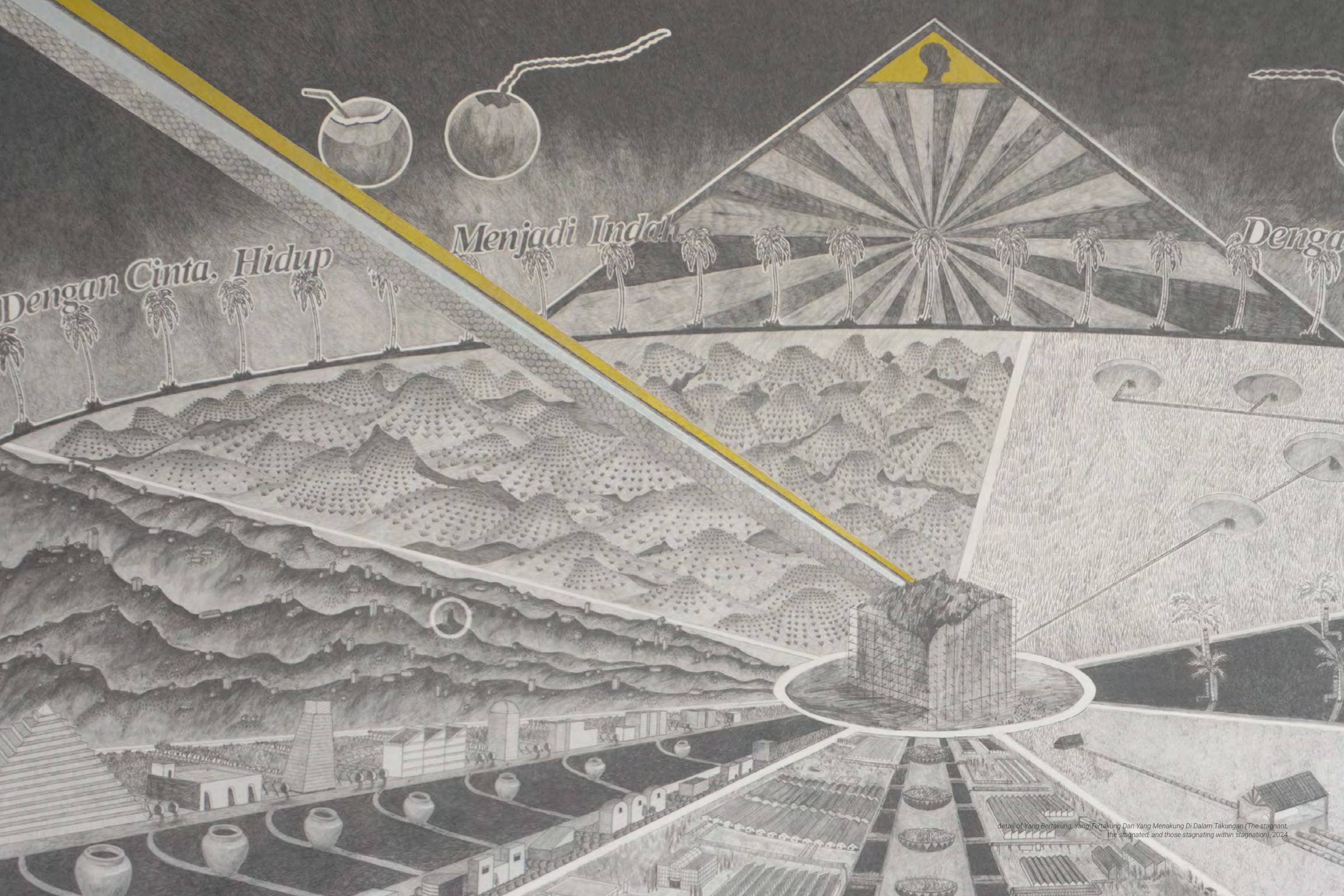


Izat Arif
Manisnya Mulut Tuan, Yang Ditinggal Hanya Hempedu. *(Sweet are your words, but you leave nothing but bile.)*, 2024
 Graphite on paper
 113 x 145 cm

Dengan Cinta, Hidup

Menjadi Indah

Dengan





Izat Arif
*Terima Kasih Banyak-Banyak YB (Thank You So Much YB)**,
2022
Linoleum, wood, cushion and steel banquet chair
49 x 43 x 90 cm (each)



*Works marked with an asterisk are part of Mr Bing's collection

"It is common practice for politicians to announce their various contributions and grand gestures to society through various methods of communication with the intention of monumentalising these contributions. During the 2021 floods in Peninsula Malaysia, there was a delay in aid from the government which caused an uproar from the public. Politicians responded by visiting the affected areas with mobs of photographers, boxes of general supplies printed with faces of said politicians and some even went the extra mile of holding press conferences to announce their aid. These contributions begin with the words "Sumbangan Ikhlas" which literally translates to "Sincere Contributions/Donations". As one ponders the sincerity of these contributions, it is important to note that these contributions are attempts at imposing a sense of everlasting gratitude towards these public figures. The governed should never forget the amount of effort that is spent on elevating the quality of their lives. This method of constantly requiring recognition of certain contributions has

influenced the behaviour of those further down the line. These lesser individuals that are vying for new contracts and other benefits to gain, use these methods to ensure that their contributions are recognised as they climb their way up to the heavens of the social and political elite, to wine and dine themselves while personifying the loyal servant character.

I have chosen the modern banquet chair wrapped in Linoleum with text as a vehicle to capture this "do not forget" syndrome. The chair itself is an evolution of the Chiavari chair, developed in 1807 by an Italian cabinet maker from the city of Chiavari named Giuseppe Gaetano Descalzi through the patronage of a wealthy aristocrat who desired a simple, functional seat based on an Empire Chair that was purchased from Paris. I believe these banquet chairs are a symbol throughout history of the many contributions of the social elite to the general public."

Izat Arif





Izat Arif

*DILARANG MASUK TANPA KEBENARAN TUAN/PUAN DI
BANGLO NOMBOR 27 (No Entry Without Authorisation
From The Owners Of Bungalow No. 27), 2022*

Linoleum mat and wood

100 cm x 45 cm x 80 cm (each)



"The road barrier, originally known as the Jersey Barrier, was developed in the 1950s by the New Jersey State Highway Department as a concrete traffic control device. With its modular design, multiple units of Jersey Barriers were deployed strategically with the intention to segregate spaces in urban areas. This was implemented with the dual purpose of directing civilian movement in public spaces and mitigating potential terrorist attacks.

Driving along urban residential areas in Kuala Lumpur, these barriers are commonly used as makeshift security checkpoints in many middle- to upper-class neighbourhoods. In other words, separating the not-so-well-to-do and the well-to-do. Its mundane grey concrete, or sometimes red and white plastic surface, gives it a near invisible and seemingly neutral appearance despite it creating a boundary between the inside and the possibly dangerous, problematic, poor and dirty outside.

I have decided to decorate these barriers with beautiful patterns of a common material used in many low-income households as a gentle and non-aggressive reminder that one does not belong in an area if the patterns are familiar. The presence of the colours red, white, green and yellow is a nod to the members of an elite group that champion the common folk, as imagined by the title of their theme song *Bersetia, Bersatu, Berkhidmat* ("Be Loyal, United and To Serve")."

Izat Arif



Joshua

Kane

Gomes

Joshua Kane Gomes (b.1993, Malaysia) is a sculptor and object-maker. His practice focuses on leveraging the art-making process to foster discourse that explores the intersection of values between the rational and sentimental. In his current body of work, Gomes delves into ritualistic gestures and repetitive sound in relation to themes of limbo and involuntary memory, visualizing and navigating the temporal expanses of time and recollection.

Gomes has participated in international and local group exhibitions and art fairs such as Art Jakarta (2024), Art Basel Hong Kong (2023), The Foot Beneath The Flower (2020) at NTU ADM Gallery, Singapore, as well as solo exhibitions such as The After-party (2024), Violent Delights (2024), These Things We Do (2019), and most recently Lost time and the motions of the in-between (2025) at A+ Works of Art in Kuala Lumpur, Malaysia.

In 2023, Gomes received the Khazanah Arts Residency Programme award, participating in a 12-week residency at ACME Studios in London, UK.





Joshua Kane Gomes
I don't need anyone new to miss., 2024
 Steel, XPS foam, polymer clay, and ribbon
 75 x 49 x 29 cm



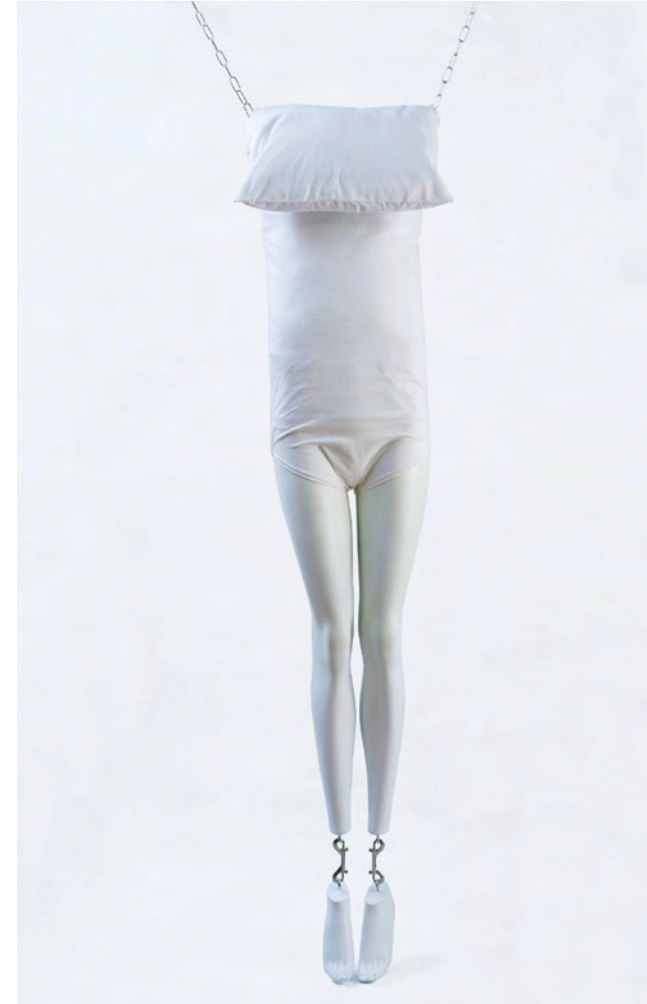
Joshua Kane Gomes
Is it too late to start an OF?, 2024
 Steel, XPS foam, polymer clay, and ribbon
 36 x 70 x 41 cm



Installation view, *In Good Company: Works from Mr. Bing's Collection and New Commissions*, Bukit Tunku, Kuala Lumpur, 2026



Joshua Kane Gomes
Mood I, 2019
 Plastic chair parts & LED rope light
 97 x 39 x 48(h) cm



Joshua Kane Gomes
Mood II, 2019
 Fiberglass mannequin, canvas cloth, polyester fiber fill & PU foam
 42 x 29 x 175(h) cm



Joshua Kane Gomes
Mood III, 2024
 Fabric & foam
 39(h) x 125 x 39 cm

"The chair, to me has always held a motif of rest and reflection: a moment of peace to break through the putter of busy days or of quiet contemplation at nightfall. My sculptures *Mood III* and *Mood IV* are reflections of these moments during Malaysia's Movement Control Order, embodiments of the home-bound lethargy and dejection I felt amidst the ongoing pandemic.

Alongside this series, is a set of photos of my close friends in their respective bedrooms hugging

Mood III, which I sent to them during this term of isolation as a reminder of our friendship's pre-digital days."

Joshua Kane Gomes



Joshua Kane Gomes
Mood IV, 2024
 Fabric & foam
 33(h) x 89 x 36 cm

Joshua Kane Gomes
No Strings on Me, 2024
Steel, PE foam, polymer clay, fabric, polyester fiber fill,
acrylic paint & modelling paste
38(h) x 119 x 86 cm







Joshua Kane Gomes

Salt-baked Sweets, 2024

Plaster, acrylic paint, modelling paste, epoxy resin and
paper wrapper

Dimensions variable, limited series of 12





Joshua Kane Gomes

Parasocial IX, 2023

Steel, rope, emulsion coated foam, fabric, and polyester

106 x 57 x 91 cm





Joshua Kane Gomes
For all the precious things I've lost I, 2025
 Air-dry clay, felting wool, found objects, acrylic paint,
 modelling paste & epoxy resin
 10(h) x 25 x 19 cm



Joshua Kane Gomes
For all the precious things I've lost II, 2025
 Air-dry clay, felting wool, found objects, acrylic paint,
 modelling paste & epoxy resin
 8(h) x 24 x 15 cm



Joshua Kane Gomes
For all the precious things I've lost III, 2025
 Air-dry clay, felting wool, found objects, acrylic paint,
 modelling paste & epoxy resin
 9(h) x 23 x 18 cm



Joshua Kane Gomes
For all the precious things I've lost IV, 2025
 Air-dry clay, felting wool, found objects, acrylic paint,
 modelling paste & epoxy resin
 6 x 21 x 18 cm





Joshua Kane Gomes
For all the precious things I've lost V, 2026
 Felting wool, found objects & epoxy resin
 10(h) x 25 x 19 cm



Joshua Kane Gomes
Madeleine I, 2025
 Medium Air-dry clay, acrylic paint, modelling paste
 & epoxy resin
 2 x 18 x 13 cm





Sarah

Radzi

Sarah Radzi (b. 1995, Malaysia) is an artist who is based in Selangor, Malaysia. She received her BFA in painting from the MARA Institute of Technology (UiTM) in 2019. Currently working with painting and drawing, her works intimately explore the relationship between identity and personal space.

Sarah Radzi has shown in several group exhibitions such as *The Labyrinths of Touch: Maybank's Emerging Women Artist Exhibition*, Balai Seni Maybank, Kuala Lumpur (2023); *1000 Tiny Artworks*, The Back Room, Kuala Lumpur (2023); and *Bread Crumbs*, Richard Koh Fine Art, Gillman Barracks, Singapore (2022), to name a few. In 2024, she completed the *Khazanah Residency Programme* with Acme Studios in London.



Sarah Radzi
"Making Sense of Insanity, Bracing Reality"*,
 2025
 Acrylic and charcoal on canvas
 152.5 x 182.5 cm

"Fragmented versions of the self are revisited, whereby each figure is anchored to fleeting moments of the past. Layers of acrylic and charcoal trace the instability of memory, revealing clarity and chaos coexisting. Even amid disarray, there remains drive toward becoming."

Sarah Radzi





Sarah Radzi
*Seven Stages of Folding a Paper Airplane**, 2026
 Acrylic on canvas
 122 x 91 cm

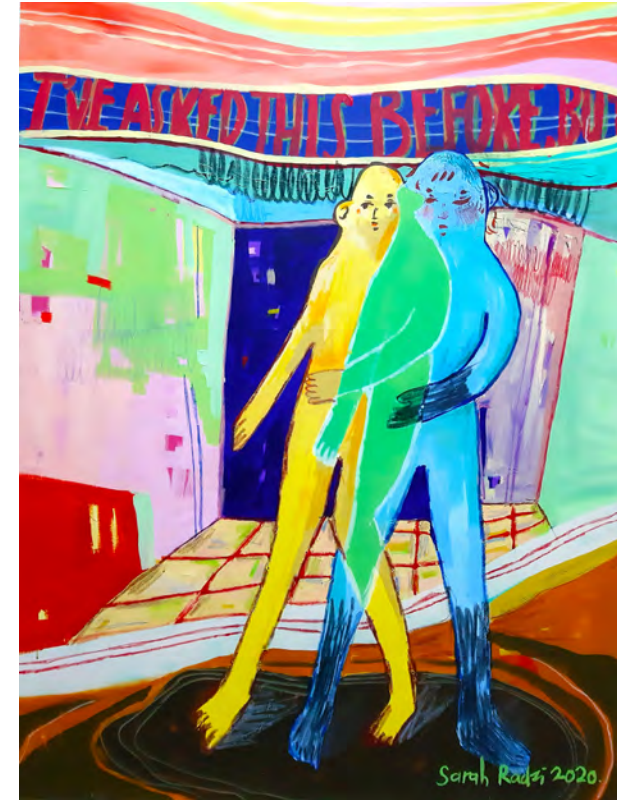


Sarah Radzi
Murmurs of Gentle Stillness, 2026
 Acrylic on canvas
 122 x 91 cm





Sarah Radzi
*All In My Stride**, 2020
 Acrylic, oil pastel, and charcoal on canvas
 122 x 91 cm



Sarah Radzi
Are You Leaving or Are You Staying?, 2020
 Acrylic, oil pastel, and charcoal on canvas
 122 x 91 cm







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



Sarah Radzi
I Think We've Been Here Before*, 2025
 Acrylic and charcoal on canvas
 61 x 76.2 cm



Sarah Radzi
The Clown That Went Abstract, 2023
Acrylic on canvas
91 x 91 cm





Installation view, *In Good Company: Works from Mr. Bing's Collection and New Commissions*, Bukit Tunku, Kuala Lumpur, 2026



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A+ Works of Art is a contemporary art gallery based in Kuala Lumpur, with geographic focus on Malaysia and Southeast Asia. Founded in 2017 by Joshua Lim, the gallery presents a wide range of contemporary practices, from painting to performance, drawing, sculpture, new media art, photography, video and installation. It's 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.

