

Faizal Yunus

Izat Arif

Joshua Kane Gomes

Locating Malaysian Contemporary Art:
The Echo Boomers

Lee Mok Yee

Mark Tan

Sarah Radzi



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A digital catalogue for “Locating Malaysian Contemporary Art: The Echo Boomers”, a group exhibition featuring works by Faizal Yunus, Izat Arif, Joshua Kane Gomes, Lee Mok Yee, Mark Tan & Sarah Radzi

at Richard Koh Fine Art, No.34-1, Jalan Telawi 2, Bangsar Baru, 59100 Kuala Lumpur, Malaysia
from 19 August - 12 September 2020.



Details of *The Stairs* (2020) by Lee Mok Yee

Locating Malaysian Contemporary Art: *The Echo Boomers*

An Introduction by Christiaan Haridas

In *Locating Malaysian Contemporary Art: The Echo Boomers*, the exhibition looks at young practices, specifically artists from the Echo Boomer or Gen Y, also known as the Millennials. This particular generation was born between 1981 – 1996.

14 works by Malaysian artists; Faizal Yunus (b.1989), Izat Arif (b.1986), Joshua Kane Gomes (b.1993), Lee Mok Yee (b.1988), Mark Tan (b.1991) & Sarah Radzi (b.1995) will be presented in varying formats and medium; ranging from mixed-media canvas paintings, assemblage sculptures to meditative inflections on paper.

Each generation is presumably defined and shaped by powerful cultural events, and for this particular group, anthropologist have pegged it to the explosion of the internet and social media – in addition to terrorism (9/11) and the Great Recession. In essence, the ability to access knowledge and information has tremendously shaped

the artist's constitution. The artist is more 'woke'¹, so to speak. The key artistic attributes of reading, observing/looking, introspecting, satirizing has been enhanced by this cultural event, a far difference from the preceding generation whom had been largely shaped by post World War II optimism and nation building. Hence, the prevalence of social political concerns for this older group of artists. This exhibition provides hints of this cultural shift, if not, an indication that the urgency of socio-political commentary in Malaysian art is dissipating.

Izat Arif's and Lee Mok Yee's works are reflexive as they contemplate the 'social requirements' of their artistic careers. Arif's work takes it a step further by breaking the fourth wall, in which the art becomes aware of itself and the ecosystem that it resides in. Faizal Yunus' and Mark Tan's works consider the reciprocal relationship of nature

¹ "Woke" is increasingly used as a byword for social awareness and has been infused into pop-culture



Details of *Hello, Are You Awake?* (2020)
by Sarah Radzi

and man, tapping into the memory process as a cycle of observing the world around them. The act of observing is an important part of their artistic process as it triggers scents and tunes, and deep-rooted human instinct. Joshua Kane Gomes' and Sarah Radzi's works question the efficiency of human dynamics and navigates unhealthy dependencies within relationships. By extension, the works serve as a mechanism for the artists to comprehend their existence taking place in an isolated solitary phenomenon in an absurd world. But nevertheless, it affords them freedom to define themselves.

This exhibition also serves as a prelude to the succeeding generation, Gen Z, born between 1995 – 2019. Unlike Echo Boomers, this group of young art students have grown up in a hyper-connected world where the smartphone is their preferred method of communication. Despite all this

hyper-connectivity, this generation is arguably more detached from the physical environment and it creates a peculiar reality for them, as there is a simultaneous existence of social isolation and connectiveness. Aptly, the youngest artist in the exhibition Radzi (b.1995) provides hints of this future and recent experience in the pandemic. Her works hints at a sense of detachment yet demonstrates self-awareness, through her juxtaposition of visual and text that serves as self-reminders.

The pandemic will undoubtedly be cemented as a shaping event for Gen Z by future historians. We can only surmise the future of Malaysian art and its trajectory but it is not a far-stretch to envision the amplification of social isolation, aided by fear mongering on social media and the subsequent pandemic.



Details of *Rainfall Patterns III* (2020) by Mark Tan

Izat Arif

Based on temporary road signs that alert drivers of incoming construction, I intend to create a series of warning signs to warn myself of incoming or potential situations that I might face during the course of my artistic career. These warning signs serve as a reminder based on previous encounters and observations.

Izat Arif
Kuala Lumpur, June 2020

**SOMETIMES I WRITE
MY TITLES IN ENGLISH
AND MALAY. SO THAT
YOU CAN RELATE TO
MAZLAN.**

**WHO IS MAZLAN?
I CREATED MAZLAN
FROM MY
IMAGINATION.**

1000 m

Izat Arif
Brown Problems
2020
2K automotive paint and lacquer on MDF board
152.7 x 121.7 cm

**CHOOSING THE RIGHT
FONT FOR YOUR
EXHIBITION DESIGN IS
CRUCIAL. BECAUSE
IT CAN HELP YOU
CONVINCE THE
AUDIENCE THIS MID
CAREER ABSTRACT
PAINTER IS
IMPORTANT.**

500 m

Izat Arif
Sorry "Prof"
2020
2K automotive paint and lacquer on MDF board
152.7 x 121.7 cm

Lee Mok Yee

In this work, different boxes stacked spontaneously and present in ladder and stairs form, which both of the shape are architectural form that lead us space to space, upward or downward. The diverse interpretation of the 'pyramid' (Geometrical shape or related to Egypt) and the fragmented images created by mirror, reflecting some uncertainty, non-stable in my current artist career. The mirror in the works reflect and interact with the space, but also taking piece by piece from the sculpture, reducing the 'weight' of the works.

The wooden pyramid in this work is some old-style accessories for designing interior design or wardrobe. The shape of the materials leads my research to Malaysian Architecture influences as well.

Lee Mok Yee
Kuala Lumpur, July 2020



Lee Mok Yee

The Ladder

2020

Wooden pyramid, mirrored stainless steel and pine wood

255 x 75 x 40 cm



Lee Mok Yee

The Stairs

2020

Wooden pyramid, mirrored stainless steel and pine wood

150 x 131 x 38 cm

Faizal Yunus

The memory process is a cycle of observing the world around us. The process of taking in information, processing it, putting it to store and recalling that piece of information at a later time or sometimes many years later. Among the many memory triggers are scents and tunes. We tend to associate scents with our deepest and fondest memories, like the smell of old books or a familiar tune hummed to lull us to sleep.

In order to understand the role a certain material has in my artwork, I first begin by getting to know them. I allow the characteristics to emerge by creating a spontaneous mark, akin to capturing a moment of creation. In my quest to understanding the materiality of canvas, I focus on the soft and stretchable quality by first crumpling them. Through this, creases are formed and captured through outlines, a gesture to represent an indication of a memory that has transformed the surface of my canvas. I further expand the quality of a smooth canvas by introducing tones and definitions to the creases, and with color. My exploration would further transform the visual quality into a solid and textured surface, which is in contrast with my initial impression of a soft breathable textile.

Faizal Yunus
Shah Alam, July 2020

Faizal Yunus
The Opening I
2020
Enamel and lacquer on canvas
200 x 180 cm



Faizal Yunus
The Opening II
2020
Enamel and lacquer on canvas
200 x 180 cm



Mark Tan

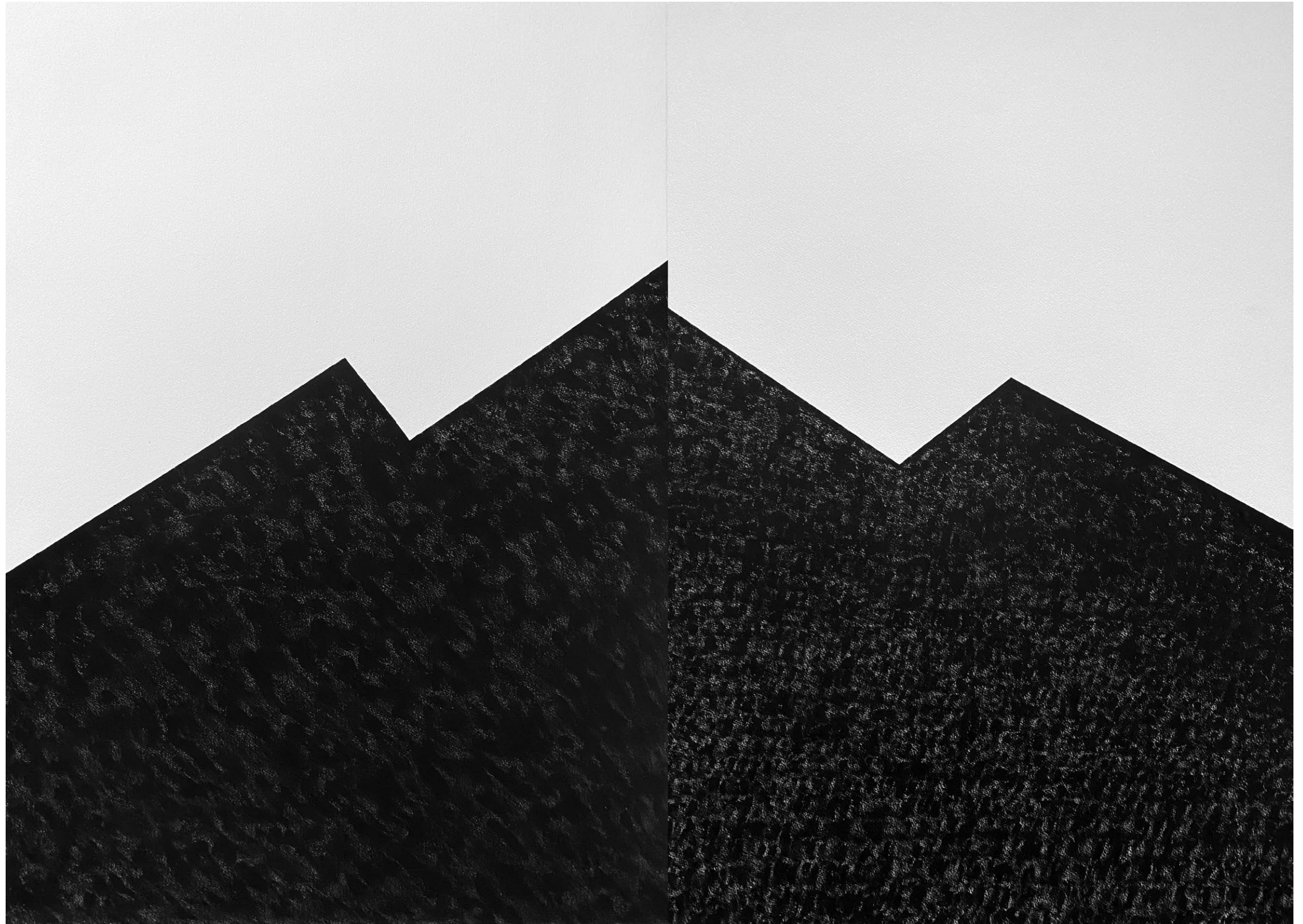
This series is based on my observation of rainfall patterns on the roofs of man-made structures. The reciprocal relationship of nature and man acts as the main theme. Inspired by a quote stated by human geographer Tim Cresswell: 'Place as dwelling, then is a spiritual and philosophical endeavor that unites the natural and human worlds.' (Cresswell, Place: a short introduction, pg22), I find the idea of man seeking shelter within their own construct reflects man's constant ability to adapt along with nature and create solutions through the utilisation of materials, shape and form.

Mark Tan,
Kuala Lumpur, June 2020

Mark Tan
Rainfall Patterns I-II
2020
Oil on paper
102 x 133 cm (diptych)



Mark Tan
Rainfall Patterns III-IV
2020
Oil on paper
102 x 133 cm (diptych)



Joshua Kane Gomes

This series of works navigate the pitfalls of unhealthy dependencies within relationships such as the descent from innocent infatuation into all-consuming obsession, irrational fears of abandonment and a longing to possess another's adoration to validate oneself. These themes are explored in relation to the mythos of various cannibalistic entities, be it a greedy miser locked into a penance of constant starvation or a jaded lover left at the altar, these creatures are all driven by a similar desire of consuming to satiate an ever-increasing appetite.

While morbid in a thematic sense, the sculptures underplay their ghoulish inspirations, hiding behind shades of pastels and innocuous expressions, a meld of grim desires against dreamlike delirium.

Joshua Kane Gomes
Kuala Lumpur, April 2020



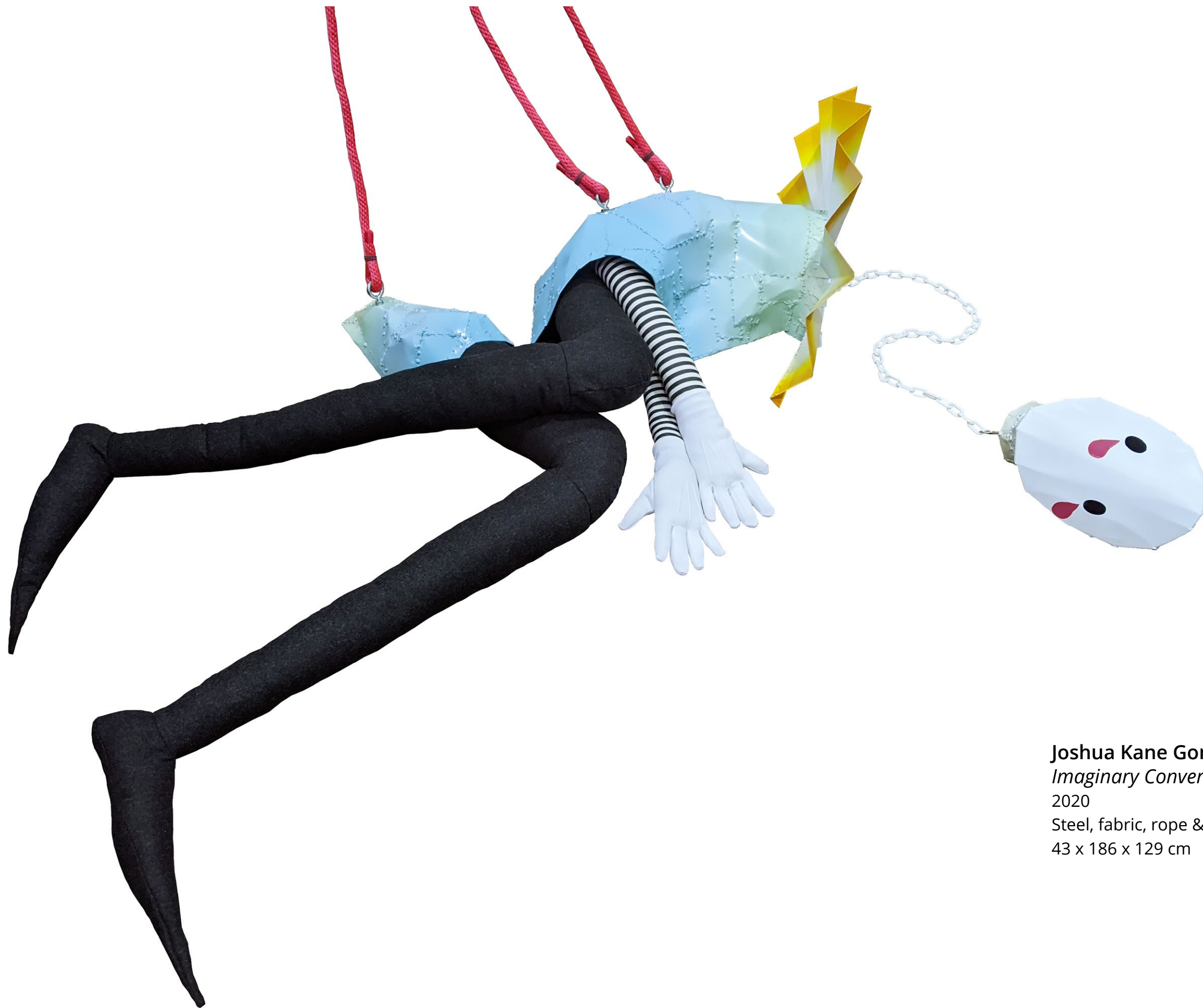
Joshua Kane Gomes

You Had Me at Hello

2020

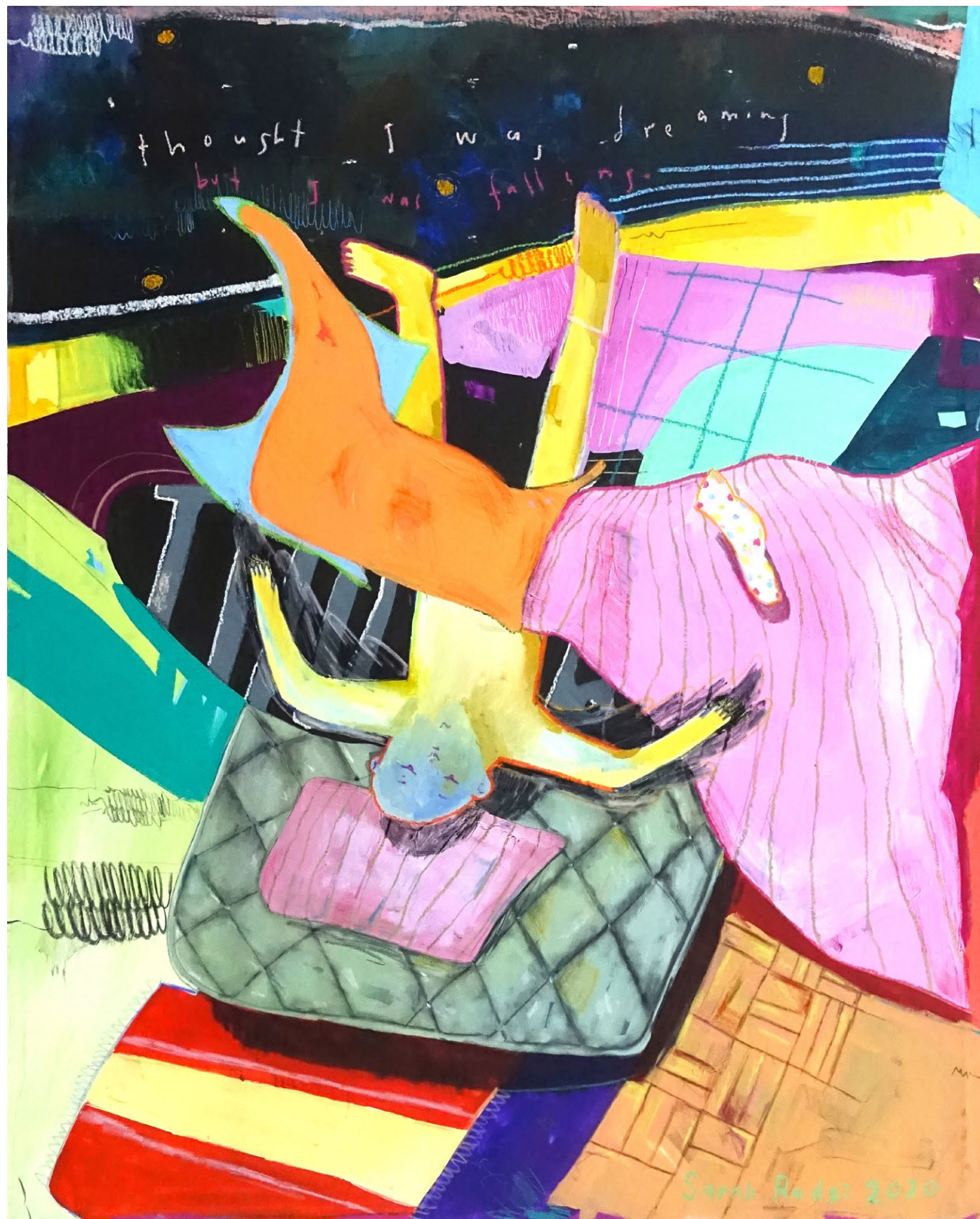
Steel, fabric, rope & polyester fiber fill

91 x 154 x 147 cm



Joshua Kane Gomes
Imaginary Conversations Make for Rotten Company
2020
Steel, fabric, rope & polyester fiber fill
43 x 186 x 129 cm

Sarah Radzi



THOUGHT I WAS
DROWNING BUT IT TURNS
OUT I WAS FALLING,
THEN I JOLTED
AWAKE. I THOUGHT
IT WAS REAL BECAUSE
IT FELT LIKE IT.

Sarah Radzi
Before the Kick and Memo #1
 2020
 Acrylic, oil pastel and charcoal on canvas
 152 x 122 cm ; 76.2 x 61 cm (diptych)



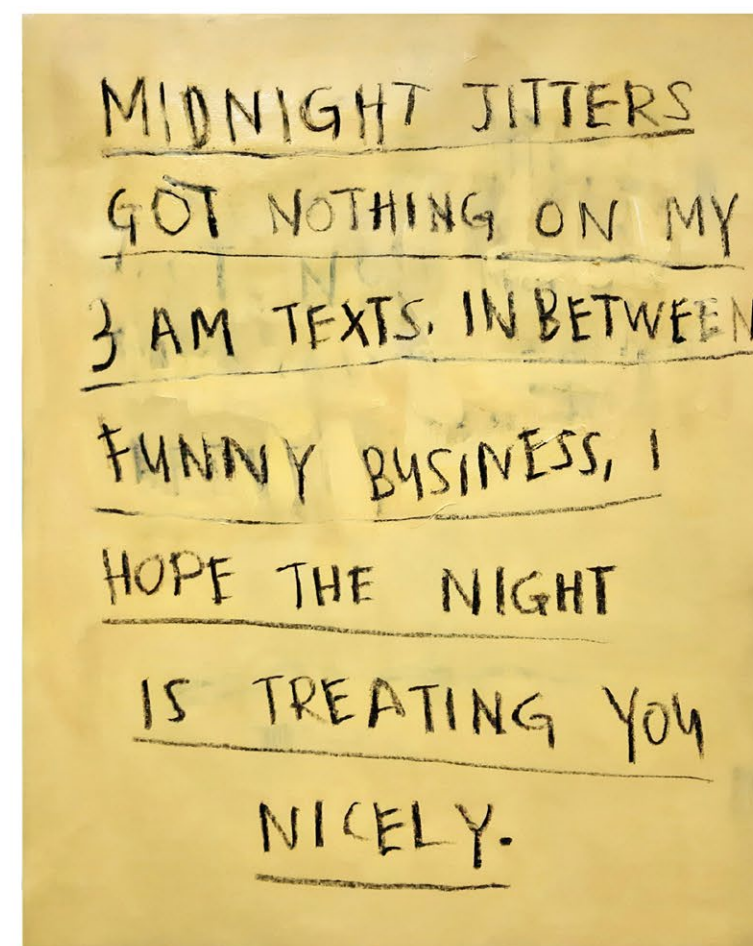
IF ALL THIS IS
 TEMPORARY, HOLD ME
 UNTIL I DRIFT OFF AND
 NO LONGER REMEMBER.
 MAYBE WHEN I WAKE
 UP, I WILL BECOME
 MORE AWARE.

Sarah Radzi
Can I Nap It Off? and Memo #2
 2020
 Acrylic, oil pastel and charcoal on canvas
 152 x 122 cm ; 76.2 x 61 cm (diptych)



PLEADING, TEMPORARY
INSANITY DURING
QUARANTINE.
SPENDING TOO MUCH
TIME INDOOR REALLY TOOK
A TOLL ON MY MIND.
SO, I SPENT THOSE
TIME SORTING OUT
MY EMOTIONS.

Sarah Radzi
Safety Blanket and Memo #3
 2020
 Acrylic, oil pastel and charcoal on canvas
 152 x 122 cm ; 76.2 x 61 cm (diptych)



Sarah Radzi
Hello, Are You Awake? and Memo #4
 2020
 Acrylic, oil pastel and charcoal on canvas
 152 x 122 cm ; 76.2 x 61 cm (diptych)



Details of *The Opening I* (2020) by Faizal Yunus

Faizal Yunus



Faizal Yunus (b.1989, Malaysia) is a Malaysian based artist who works mainly in printmaking, painting and installation. He graduated in Bachelor of Fine Arts from Mara University of Technology (UiTM) in 2012 majoring in printmaking. Faizal has been drawn towards nature as he grew up in such a surrounding that has helped him nurture his imagination and interpretation of the greenery around him. Autonomy has driven him to believe that an egalitarian society is vital which is where he adapts to the banal practices of everyday life into his abstract print paintings.

His awards include winning the 2019 of the MEAA 2019 (Malaysian Emerging Artists Award), HOM & Galeri Chandan, Kuala Lumpur, and the 2018 Resident artist for Rimbun Dahan, Kuang, Malaysia. Selected exhibitions include Vortex (2018), Richard Koh Fine Art, Kuala Lumpur, Malaysia and Matrix (2016), Richard Koh Fine Art, Kuala Lumpur, Malaysia.

In his first solo exhibition Matrix, he started looking into his daily life essentials and gathering objects surrounding him for ideas and inspiration as he found limitations in available facilities and easily gathered materials. Vortex revolved around a journey of finding different perspectives and causes of the actions he chooses to make, and served as his poetic statement on the current state of pollution and our role in undoing the beauty of our landscape.

Educations

- 2012 B.A (Hons) in Fine Art (Printmaking) Universiti Teknologi Mara, Shah Alam, Selangor, Malaysia
- 2010 Diploma in Fine Art, Universiti Teknologi Mara, Machang, Kelantan, Malaysia

Solo Exhibitions

- 2018 *Vortex*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2016 *Matrix*, Richard Koh Fine Art, Kuala Lumpur, Malaysia

Selected Group Exhibitions

- 2020 *Locating Malaysian Contemporary Art: The Echo Boomers*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
S.E.A. FOCUS, Gillman Barracks, Richard Koh Fine Art, Singapore
- 2019 *Art Expo Malaysia*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
Transit 2 x 2, HOM Art Trans, Kuala Lumpur, Malaysia
MEAA 2019 (Malaysian Emerging Artists Award), Whitebox & Blackbox MAP, Publika, Kuala Lumpur
- 2017 *Malaysian Art, A New Perspective*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
Art Stage Singapore 2017, Richard Koh Fine Art, Singapore
- 2016 *Malaysian Art, A New Perspective*, Richard Koh Fine Art, Kuala Lumpur, Malaysia

Art for Charity Exhibition, Eyes Art Gallery, Alam Impian, Shah Alam, Malaysia

- 2015 *French Malaysian Young Artist Award*, National Visual Art Gallery, Kuala Lumpur, Malaysia
- 2014 *Islamic Art Exhibition*, MAA Art Gallery, Kuala Lumpur, Malaysia
- 2013 *Start Carnival Art Exhibition*, Menara Mara, Kuala Lumpur, Malaysia
Degree Showcase, Universiti Teknologi Mara, Shah Alam, Selangor, Malaysia
- 2012 *Urban Art*, Pelita Hati Gallery, Kuala Lumpur, Malaysia
Rurbanization Art Show, Galeri Seni Tuanku Nur Zahirah Universiti Teknologi Mara, Malaysia
- 2011 *Open Show*, Galeri Shah Alam, Selangor, Malaysia
- 2010 *Diploma Showcase*, Universiti Teknologi Mara, Machang, Kelantan, Malaysia
Pantera Muda Printmaking Show, Universiti Sains Malaysia (USM) Pulau Pinang, Malaysia

Awards & Residencies

- 2019 Winner, MEAA 2019 (Malaysian Emerging Artists Award), HOM & Galeri Chandan, Kuala Lumpur, Malaysia
- 2018 Resident artist, Rimbun Dahan, Kuang, Malaysia

Mark Tan



Mark Tan (b. 1991, Kuala Lumpur) obtained his Bachelor of Arts degree in Drawing and Applied Arts from the University of the West of England. Working through photography, drawing, and printmaking, his various configurations become sensory fragments that investigate the methodologies of mark-making. The psychological spaces of memory as a site of constant flux are then used as a trigger for Tan's practice.

Educations

- 2011 - BA (Hons) Drawing and Applied Arts, University of
2014 The West of England, Bristol, UK
- 2009 - International Baccalaureate, The International
2011 School of Kuala Lumpur, Malaysia

Solo Exhibition

- 2017 *Arrangements*, OUR ArtProjects, Malaysia

Selected Group Exhibitions

- 2020 *Locating Malaysian Contemporary Art: The Echo Boomers*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
Printmakers' Assembly 2020, STPI Creative Workshop and Gallery, Singapore
Wonderwall, The Backroom Gallery @ The Zhongshan Building, Kuala Lumpur, Malaysia
- 2019 *Rethinking Editions*, OUR ArtProjects, Kuala Lumpur, Malaysia
Malaysian Emerging Artist Award (MEAA), White Box Gallery @ Publika, Kuala Lumpur, Malaysia
1/2 - Kuala Lumpur International Miniprint Exhibition, Segaris Art Centre, Kuala Lumpur, Malaysia
The Millenials, Artemis Art Gallery, Kuala Lumpur, Malaysia
S H / F T, White Box Gallery @ Publika, Kuala Lumpur, Malaysia
- 2018 *Xccidentally X'mas*, OUR ArtProjects, Kuala Lumpur, Malaysia
Heartbreak Hotel, OUR ArtProjects, Kuala Lumpur, Malaysia
- 2016 *Bi-Lateral Bonds*, TAKSU Gallery, Singapore
Bi-Lateral Bonds, TAKSU Gallery, Kuala Lumpur, Malaysia

- Locals Only!*, TAKSU Gallery, Kuala Lumpur, Malaysia
- 2015 *TP II by Cetak Kolektif*, HOM Arts Trans, Kuala Lumpur, Malaysia
17th Biennale Internationale De La Gravure De Sarcelles, Sarcelles, France
Presence, The Gallery @ Starhill, Kuala Lumpur, Malaysia
- 2014 *Synecdoche*, Embassy Tea Gallery, London, UK
The Creative Industries Show, University of the West of England, Bristol, UK
- 2013 *By Natural Causes*, The Parlour Showroom, Bristol, UK
Unearthed, The Corinium Museum, Cirencester, UK
- 2012 *Form*, F Block Gallery, University of the West of England, Bristol, UK

Projects / Collaborations

- 2017 Held artist talk on solo show *Arrangements*, OUR Art Projects gallery, moderated by Haffendi Anuar, Kuala Lumpur, Malaysia
Invited as guest artist to conduct printmaking workshops, OUR Art Projects gallery, Kuala Lumpur, Malaysia
Kuala Lumpur Fashion Week (KLFW), Cassey Gan Series 10, Malaysia
- 2016 Invited as guest artist to conduct printmaking workshops at the International School of Kuala Lumpur (ISKL), Malaysia

Collections

- The University of The West of England, UK
- The International School of Kuala Lumpur, Malaysia

Izat Arif



In the multidisciplinary practice of Izat Arif (b.1986, Kuala Lumpur, Malaysia), videos, drawings, and readymade objects are combined into intricately layered installations. His work often conveys an ironic commentary on everyday life and the art ecosystem of Kuala Lumpur. He has participated in several group exhibitions including *A History of Drawing*, Camberwell College of Arts, London, United Kingdom (2018); *Young Malaysian Artist: New Object(ion) II*, Galeri Petronas and *Young Contemporaries* at National Visual Arts Gallery, both Kuala Lumpur, Malaysia (2013) and most recently *Domestic Bliss* (2019) at ILHAM Gallery, Kuala Lumpur. He was also a resident artist at NTU-CCA Singapore in 2018.

Educations

- 2010 - BA (Hons) in Drawing, Camberwell College of Art, London, United Kingdom
- 2004 - Diploma in Fine Art, Malaysian Institute of Art, Kuala Lumpur, Malaysia

Solo Exhibitions

- 2010 *Museum Piece 2, Irritability in Animals*, 12 Gallery, Kuala Lumpur, Malaysia

Selected Group Exhibitions

- 2020 *Locating Malaysian Contemporary Art: The Echo Boomers*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
Genset, Gajah Gallery, Singapore
- 2019 *Domestic Bliss, Pollination (The Factory, Vietnam)*, ILHAM Gallery, Kuala Lumpur, Malaysia
an intimacy that allies us...., organized by Sikap Group, Singapore
Genset, Gajah Gallery, Whitebox, Publika, Kuala Lumpur, Malaysia
Awan & Tanah, Cult Gallery, Kuala Lumpur, Malaysia
Only Connect Satellite Show, Tempat Bibah, Kuala Lumpur, Malaysia.
Only Connect Osaka, Creative Center Osaka, Osaka, Japan
Drawing Matters?, HOM Art Trans, Kuala Lumpur, Malaysia
- 2018 *A History of Drawing*, Camberwell Space, London, U.K
HalalHaram, Cult Gallery, Kuala Lumpur Malaysia
Semangat Kejiranan, Everybody Loves Good Neighbours, The Vitrine, NTU CCA Singapore
- 2017 *Hell Heaven, Charity Show*, Cult Gallery, Kuala Lumpur, Malaysia
Malaysian Art, A New Perspective, Richard Koh Fine Art, Kuala Lumpur, Malaysia
Only Connect: Drop, Goodman Art Center, Singapore
- 2016 *Experience Controversy: Izat Arif*, Lorong Kekabu, Kuala Lumpur, Malaysia
Merdeka Show, MAIX, Lorong Kekabu, Malaysia
- 2014 *Padi installation MAIX (collective)* in Publika, Malaysia

- 2013 *Futuremaps*, Lethaby Gallery, London, UK
Young Malaysian Artist, New Object(ion) II, Galeri Petronas, Kuala Lumpur, Malaysia
M50, Whitebox, Publika, Kuala Lumpur, Malaysia
Bakat Muda Sezaman 2013, Balai Seni Visual Negara, Kuala Lumpur, Malaysia
- 2012 *BA Drawing Final Year Show*, Camberwell College of Art, London, UK
- 2011 *Kedai Runcit No. 12*, Penang State Gallery, Penang, Malaysia
Peek Show, Biscuit Factory, Bermondsey, London, UK
- 2010 *Black Box: Self Conflict / Social Cohesion (Social & Contemporary Values in Contemporary Art)*, Malaysia Tourism Center, Kuala Lumpur, Malaysia
- 2009 *Iskandar Malaysia Contemporary Art Show*, Johor Bharu, Malaysia
Print Making Exhibition, National Art Gallery, Kuala Lumpur, Malaysia
- 2008 *Div15ion*, Findars Space, Annexe Central Market, Kuala Lumpur, Malaysia

Curatorial Projects

- 2015 *How To Live Your Life According To Someone Else*, Group Show, K E D A I, Petaling Jaya, Malaysia
- 2014 *Hidup Terlampau Selesa*, K E D A I, Petaling Jaya, Malaysia
- 2012 *Sometimes they call it Untitled, Untitled, Untitled, Group Show*, 12 Gallery, Kuala Lumpur, Malaysia
Rearview Forward, Balai Seni Negara & Malaysian Institute of Art, Kuala Lumpur, Malaysia

Residency

- 2018 NTU-CCA Singapore Artist in Residence (5th cycle) Oct - Dec 2018

Collectives

- 2014 - MAIX (Malaysian Artist Intention Experiment)
- 2019 Founding Member
- 2014 - K E D A I collective (co-founder), Furniture Design
- 2017 Studio

Lee Mok Yee



Mok Yee (b. Klang, Malaysia) currently lives & works in Kuala Lumpur. As an artist, he believes that existing materials whether physical or conceptual reflects his own culture and political background. Using these materials, he attempt to interpret and reconstruct the characteristic and utility of the objects.

He strongly believe that art and society are interconnected and it's not essential to be highly technically to express once self in art.

In 2012, Muji had his first solo exhibition Scepticism is a Virtue at Artseni Gallery. He has also exhibited internationally in London, Korea and Germany.

Educations

- 2013 - Fine Art, Middlesex University, London, United Kingdom
- 2007 - Fine Art, Dasein Academy of Art, Kuala Lumpur, Malaysia

Solo Exhibitions

- 2013 *Superstition, Installation art exhibition*, Studio at Straits, Penang, Malaysia
- 2012 *Scepticism is a virtue*, Artseni Gallery, Kuala Lumpur, Malaysia

Selected Group Exhibitions

- 2020 *Locating Malaysian Contemporary Art: The Echo Boomers*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2019 *Locals Only*, Taksu Gallery, Kuala Lumpur, Malaysia
- Bakat Muda Sezaman Finalist Exhibition*, National Art Gallery, Kuala Lumpur, Malaysia
- Catalyst*, HOM Art Trans, Kuala Lumpur, Malaysia
- Superstition II*, Georgetown Festival 2019, Penang, Malaysia
- INXO International Residency program 2019*, Kluang, Johor, Malaysia
- Pangkor Island Festival 2019*, Pulau Pangkor, Perak, Malaysia
- SHIFT Group Exhibition*, White Box Publika, Kuala Lumpur, Malaysia
- Reinterpreting Minimalism*, Segaris art center, Kuala Lumpur, Malaysia
- 2018 *The Horizon is just an illusion*, Our Art Projects, Kuala Lumpur, Malaysia
- Echoes of Possibilities*, Core Design Gallery, Kuala Lumpur, Malaysia
- 2017 *Barat East Group Exhibition*, Chandan Gallery, Kuala Lumpur, Malaysia
- This is Where We Meet*, Our Art Projects, Kuala Lumpur, Malaysia
- 2016 *Young Malaysian Artists: New Object(ion) III Exhibition*,

Petronas Gallery, Kuala Lumpur, Malaysia

LOOK TO SEE, Three Man Show, Shalini Ganendra Fine Art, Kuala Lumpur, Malaysia

OPIUM - Artistic Expression by Malaysian & French Artists, DPAC, Commissioned Work, Kuala Lumpur, Malaysia

Yayasan Sime Darby Arts Festival, KLPAC, Commissioned Work, Kuala Lumpur, Malaysia

2015 *Young and Blooming*, China House, Penang, Malaysia

Presence Art Exhibiton, Gallery @Starhill, Starhill Gallery, Kuala Lumpur, Malaysia

March Show, G13 Gallery, Kuala Lumpur, Malaysia

BioDATA Young Contemporary Artist Exhibition, Artseni Gallery, Kuala Lumpur, Malaysia

Malaysia-Korea Asia Art Awards Invitation Exchange Exhibition 2015, Oriental Art & Cultural Association, Kuala Lumpur, Malaysia

2014 *STATE Group Exhibition*, Middlesex University, London, UK

PAUSE Group Exhibition, Beaconsfield Contemporary Art, London, UK

Future is Leaving, Middlesex University Fine Art Degree Show, Truman Brewery Gallery, London

2013 *Snake year Art Exhibition*, Oriental Art & Cultural Centre, Kuala Lumpur, Malaysia

Nordart International Art Exhibition, Rendsburg, Germany

TIGA, Three young contemporary artist exhibition, Gehriq Gallery, Penang, Malaysia

Pangkor Island Festival 2013, Pulau Pangkor, Perak, Malaysia

2012 *Asia Invitation Art Exhibition*, The Seoul Museum of Art, Korea

Nordart International Art Exhibition, Rendsburg, Germany

Residency

- 2019 INXO International Residency program 2019, Kluang, Johor, Malaysia

Joshua Kane Gomes



Joshua Kane Gomes (b. 1993, Malaysia) graduated from the Nanyang Academy of Fine Arts in 2017, where he studied under the Tuition Grant for Art Institutions, awarded by the Ministry of Education, Singapore. He is also the recipient of the Cheong Kam Hee Art Prize in 2017.

Joshua Kane Gomes primarily engages themes of identity and space in his art practice. Documenting his mental processes and states through the art-making process, Joshua peeks into the grey areas between cold rationality and sentimental sensibility. He often works with sculptures and installations that leverage on evoking mood and atmosphere, be it through form or material language.

In his current body of work, Joshua focuses on captured moments of vulnerability with a sprinkle of levity, stemmed from the artist's musings during periods of isolation. The works are the product of time spent lost in thought, wandering his own mindscape, the hazy recollections of sluggish days that blur into one another.

Education

2017 Diploma in Fine Arts (Distinction), Nanyang Academy of Fine Arts, Singapore

Solo Exhibition

2019 *These Things We Do*, Richard Koh Fine Art, Kuala Lumpur

Selected Group Exhibitions

- 2020 *Locating Malaysian Contemporary Art: The Echo Boomers*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
S.E.A. FOCUS, Gillman Barracks, Richard Koh Fine Art, Singapore
Emerging: Collecting Singapore Contemporary - Selections from the DUO Collection, The Private Museum, Singapore
- 2019 *Art Expo Malaysia*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
START, Richard Koh Fine Art, Gillman Barracks, Singapore
- 2017 *UNTAPPED Discovery*, Shophouse 5, Singapore

The Dung Beetle Project, Chan + Hori Contemporary, Singapore

3rd Taiwan International Miniature Sculpture Exhibition, National Dr Sun Yat-sen Memorial Hall, Taiwan

Talking Textiles #2, One East Asia Gallery, Singapore

The Grad Expectations, Nanyang Academy of Fine Arts, Singapore

For Now It's 23:60, Sangkring Art Space, Indonesia

Art Apart Fair 9th Edition, Pan Pacific Orchard Hotel, Singapore

2016 *Rainbow Charity Public Exhibition*, ION Orchard, Singapore

Drawing Materiality Group Exhibition, On-Air Gallery, Nanyang Academy of Fine Arts, Singapore

Awards

- 2017 Cheong Kam Hee Art Prize, Nanyang Academy of Fine Arts Grad Awards, Singapore
- 2014 Tuition Grant for Art Institutions, Ministry of Education, Singapore

Sarah Radzi



Sarah Radzi (b. 1995, Malaysia) was born in Georgetown, Penang and currently living in Rawang, Selangor. She graduated from UiTM Shah Alam with a Bachelor’s Degree in Fine Art majoring in Painting. Her works are somewhat personal, inspired by the little things in daily life like overheard conversations triggered memories.

Educations

- 2016 - BA (Hons) Fine Art Majoring in Painting, Universiti Teknologi Mara (UiTM) Shah Alam, Selangor, Malaysia
- 2013 - Diploma in Fine Art, Universiti Teknologi Mara (UiTM) Machang, Kelantan, Malaysia

Selected Group Exhibitions

- 2020 *Locating Malaysian Contemporary Art: The Echo Boomers*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
WRWT: What Real Reasonable Rational Women Think, Segaris Art Centre, Kuala Lumpur, Malaysia
Possibilia, Rumah Seni Selangor (RUSSEL), Petaling Jaya, Selangor Malaysia
Oeuvre, Galeri Prima, Kuala Lumpur, Malaysia
- 2019 *What Are You Afraid Of?*, The Back Room KL, Malaysia
Sama - Sama: Hari Malaysia Art Exhibition, Whitebox, Publika, Kuala Lumpur, Malaysia
The Millennials, Artemis Art, Kuala Lumpur, Malaysia
Figure It Out, Segaris Art Centre, Kuala Lumpur, Malaysia
UNKNOWN, Segaris Art Centre, Kuala Lumpur, Malaysia

- 2018 *SAY Ignite Youth Fest*, Galeri Shah Alam, Malaysia
Publika Art Show, Publika, Kuala Lumpur, Malaysia
Individuality, Degree Show, UiTM Shah Alam, Malaysia
KLIMEX, Balai Seni Visual Negara, Kuala Lumpur, Malaysia
Anugerah Seni MIDF, Malaysia
Konteks 05, UiTM Shah Alam, Selangor, Malaysia
- 2017 *Vision Petron (Video Category)*, 1 Utama Art & Style 03, An Exploration, UiTM Shah Alam, Malaysia
- 2016 *MARI, Diploma Show*, UiTM Machang Cheritara Showcase, Cheritara Gallery

Awards

- 2019 Vice Chancellor’s Award, UiTM Shah Alam, Selangor, Malaysia
- 2018 Finalist, Anugerah Seni MIDF
- 2017 Jury’s Pick, Vision Petron (Video Category)
3rd Place, Art Against AIDS
- 2016 Consolation Prize, Pertandingan Melukis Al-Hadharah, Terengganu

Founded in 2005, with spaces in Kuala Lumpur, Bangkok and Singapore, Richard Koh Fine Art is committed to the promotion of Southeast Asian contemporary art on regional and international platforms. Centred around a core belief in developing an artist's career, the gallery looks to identify understated, albeit promising practices, and providing it opportunities to flourish. Through its regular exhibition cycles, print & digital publications and cross-border gallery collaborations, Richard Koh Fine Art engages the art community with the aim of developing regional and intercultural dialogue.



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