



Voice of the
Voiceless

chong kim chiew | gan chin lee | gan sze hooi | ruzzeki harris | siund tan

G13
gallery

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ACTION IN FRACTION: RANDOM NOTES ON SOCIAL ISSUE-BASED ART

by Azzad Diah Ahmad Zabidi

I

Modern and contemporary art is all about the balance of power. To understand the nature of modern (and contemporary) art, one requires "willingness to accept the self contradict interpretation of the art object so we can see their true nature (of art) for what it is – a site of revelation of paradox governing the balance of power."¹ In this sense, power referred to the authoritative structure dictating the production, evaluation and distribution of art.² The discussion regarding power in art, may be well illustrated in our contemporary times. The tradition of taste and form give way to new artistic convention since the inception of avant-garde movement in the twentieth century. Art has become more and more universal, destabilizing the notion of institutionalization. Some artist has taken a direct action to question the limitation of art in wake of global hegemony. This may as well parallel to the growing consciousness towards socio-politic and economic movement, defining the contemporary culture. Terry Smith argued there are three major waves – shifting and influencing each other – shaping the current world today:

a) Geopolitical and globalization of economics – which gave rise to hegemonic struggle with regard to the exploitation of natural resources and information, where there is an increase in the cultural and identity awareness among society (instigated by decolonization).

b) Societal formation through citizenship offer, government initiatives and local political activities, while issues of inequality and identity differences have become so prevalent that it is difficult for any single government, ideology or religion to dominate, and for liberal ideals (in form of individual as well as collective freedom) to be achieved.

c) Culture – identity and self are collectively constructed. Man becomes the subject of immediation, and is loaded with infinite information (there even exists a community modelled by visual simulation) which easily accessible with the help of technology.³

All of these contribute to the burgeoning trend of global society. Culture has since transcended into a revolutionary medium, epitomizes the current world-image. Art subsequently grows into a form of communication, rather than merely as an object of aesthetics. Artists and cultural workers throughout the history has been using art as an instrument to comment on social, politic and economic conditions where they find themselves in. Art have been conceptualized into a radical gesture to promote social change, thus becoming part and parcel of social and political upheavals. The ancient Greek channeled their social critiques through theatre and stage play, as Aristotle coined the term 'catharsis' – an emotional impression from looking (and listening) to the artworks. While Francisco de Goya famously illustrated the grim reality of war by depicting a group of man receiving death execution by firing army in his painting *El Tres de Mayo de 1808* (1814) directed to the event during French occupation in Spain.

II

In unsteady social situation, art inclines to depart from traditional values and canons, seeking to actively contribute to social change. Great deal of artworks was produce under this circumstances

challenging both the art world and authority. The production of art not merely to glorify one's aesthetic pleasure, it was infused with a criticism and commentary directed to the latter. The term social commentary frequently associates with the type of work that imbued with social and political nuances. In general, social commentary is an act of expressing critical opinion towards complex social and political realities. This often done using rhetorical means to provide commentary on issues in a society with the idea of implementing or promoting change by informing the general populace about a given problem and appealing to people's sense of justice. Such generalization often overcast its original intention as a design, a mere form of art.

How effective the arts being subjected as social action? Does social commentary inclusive of action towards certain issue, or rather a personal expression? How can art contribute towards building a better society? These are the question regularly comes into a debate and discussion. Artist operates on the same territory as ideology. The notion of art being a critical potential and affirmative manifests a powerful and productive outlook under the context of the socio-politic rather than in the context of the market. Higher authority or the government strategically uses visual media as part of their image making or propaganda in their political campaign. Propaganda images are attempts to persuade us towards particular viewpoints or actions promoted by public or private institutions such political parties, lobbyist, governments, or religious group. The artist as social commentator may simply make us more aware of the human condition as he/she perceives it, without suggesting particular action. Art activism in other hand, are motivated to transform the world through art – not merely criticize the art system or the general political and social conditions under which the system functions. Rather, to change it by the mean of culture outside of art system, the reality itself – through intervention and direct participation. In either case, the power of visual images has frequently used to persuade masses of people to accept beliefs, take action, or follow leaders.

III

Particularly, this exhibition featuring the works of five artists; Gan Chin Lee, Chong Kim Chiew, Gan Sze Hooi, Ruzzeki Harris and Siund Tan is an effort to translate current and recurring social issues through a personal artistic approaches. These artists have demonstrated a fair share of concern towards their environment, and recognized the potential of visual art capable to delivers important messages to the public. Although each works possessed a personal attribution, nevertheless the thoughtfulness to social cause brought them together. Title of the exhibition, 'Voice of the Voiceless' inspired by the song with the same title by Rage Against the Machine. The song was written in support of Mumia Abu Jamal, a journalist and former Black Panther movement convicted of killing the Philadelphia police in 1981. Abu-Jamal was a radio host in Philadelphia, where he was referred to as "The Voice of the Voiceless" for his exposure of issues in poor and underrepresented communities. In this sense, the exhibition does not rally for the cause of any particular or specific individual or entity, rather shared a sense of responsibility to respond to the marginalized realities.

Gan Chin Lee epitomized old expression and translated it into a poetical painting inscribed with a commentary of recent political event. The series of painting, namely *The City Tales*, directed to the specific events and issues of the nation, such as BERSIH rally, immigration, illegal business, and high court controversy. Although some of the painting appear to be straight forward, Chin Lee approaches to infused each painting with proverb extending its meaning beyond the appearing images. One of the series, *City Tales VIII "Bagai Aur dengan Tebing"* (meaning great relationship or cooperation) recounted the clash between Bersih supporter and police in one of the series of Bersih rally in Kuala Lumpur. In this context, Chin Lee attempts to reframe the both visual and text in its subtlety, linking the knowledge of the past within contemporaneity framework.

Stressing on displacement as his general theme, Chong Kim Chiew navigates within a dialectic of self and others, outside and inside, inclusion and exclusion; while investigating the history, politic and power governing the real and imagine boundaries. His works explore the relation of constant shift of these border – constructed by geo-politic and global hegemony – towards an individual and society. By intervening the physical site, the artist altered the mobility in specific places that tend to develop a sense of identification, distinguishing territory and the formation of self-belonging.

Cities are the place to be these days, which means big changes for the historic communities that have populated urban cores. The constant urbanization and revitalization projects resulting an inevitable displacement and gentrification. In this particular work, Gan Sze Hooi highlights the struggle of Kampung Hakka community facing with the changing landscape resulted from development. Kampung Hakka was originally a tin mining village located in Mantin, Negeri Sembilan with 120 years of history and tradition since its establishment. Directly involve with the community, Sze Hooi artworks operates as a symbol of perpetual battle of the community during the rise and fall of the tin mining industry. The melancholy and somber feeling cast the uncertainty and mystery against the barren landscape illustrate the reality of face by the community in declining environment they lived in.

Language and visual symbols – the substance of political rhetoric – help to mobilize people. Adopting street art attitude, Ruzzeki Harris fused an iconoclastic and satirical takes on current social and political issues. The message was direct, imbued with the raw and gestural expression that projects angst and discontent. The wig, in this painting, is particularly part of the court dress tradition wore by the judges. Against the flat background, the subject turn into an obscurity taken out of its original context. While the wig rendered in intricate details, the sprayed mark on the painting leaves an impression of vandalism; express in disagreement.

The explosion of industrial revolution in the 18th century Europe paved the way to current global economic system, capitalism. In today's ever expanding world of materialism, we find our self

subjected to subjugation and alienation. With the unstable economic situation, individuals were reduced to figures and seen as commodities. Siund Tan translated these pernicious situations in a highly stylized figurative painting stressing the hierarchical reality of modern society. The surreal ambience saturating the painting reminisce the ambiguity and anxiety of the current situation.

IV

Art doesn't solve problem. But art change people, and people have the capability to solve the problems.

See Boris Groys, *Art Power* (Cambridge: MIT Press, 2008), 2 – 3. "Modern art operated not only as a machine of inclusion of everything that was not regarded as art before its emergence but also as a machine of exclusion of everything that imitated already existing art patterns in a naive, unreflective, unsophisticated-nonpolemical-manner, and also of everything that was not somehow controversial, provocative, challenging. But this means: The field of modern art is not a pluralistic field but a field strictly structured according to the logic of contradiction. It is a field where every thesis is supposed to be confronted with its antithesis. In the ideal case the representation of thesis and antithesis should be perfectly balanced so that they sum to zero."

Ibid, 4 – 5. "Under the conditions of modernity an artwork can be produced and brought to the public in two ways: as a commodity or as a tool of political propaganda. The amounts of art produced under these two regimes can be seen as roughly equal. But under the conditions of the contemporary art scene, much more attention is devoted to the history of art as commodity and much less to art as political propaganda."

See Terry Smith, "Our Contemporaneity" in *Contemporary Art 1989 to the Present*, ed. A. Dumbadze and S. Hudson (West Sussex: Wiley-Blackwell, 2013), 18 – 19.



Dick-tum
180 x 153 cm Oil and spray paint on canvas 2016



Sang Superior
158 x 148 cm Oil and spray paint on jute 2016

Habitation Debris I
Charcoal on cartridge paper and oil on canvas 2016
Close View : 94.5 x 64 cm
Open View : 94.5 x 128 cm



Close View



Open View



Habitation Debris II

Charcoal on cartridge paper and oil on canvas 2016
Close View : 94.5 x 64 cm
Open View : 94.5 x 128 cm



Close View



Open View



Habitation Debris III

Charcoal on cartridge paper and oil on canvas 2016
Close View : 125 x 94,5cm
Open View : 125 x 189 cm



Close View



Open View



Habitation Debris IV

Charcoal on cartridge paper and oil on canvas 2016
Close View : 94.5 x 64 cm
Open View : 94.5 x 128 cm



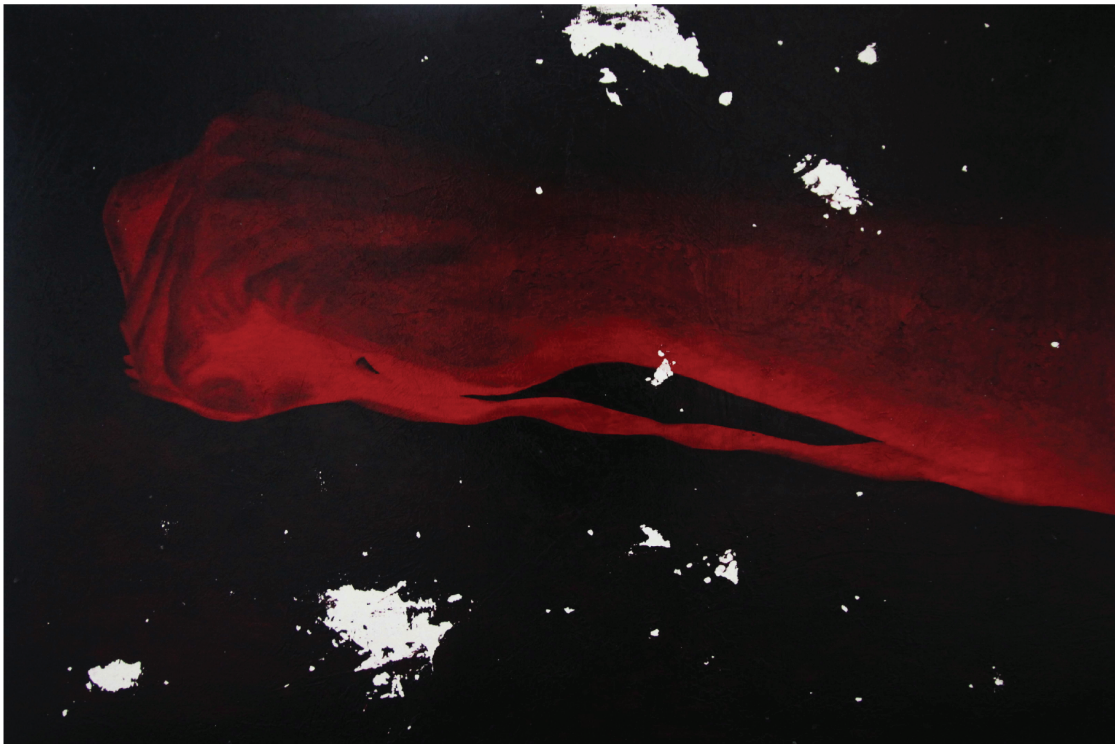
Open View



The Stranger 1
60 x 90 cm Acrylic on canvas 2016



The Stranger 2
60 x 90 cm Acrylic on canvas 2016



The Stranger 3
60 x 90 cm Acrylic on canvas 2016



End Game, Boss Fight
90 x 90 cm Oil on canvas 2016



The Nut Workers
140 x 187 cm Oil on canvas 2016

artist cv

CHONG KIM CHIEW

Born 1975 in Kuala Lumpur, MALAYSIA, Resides in Kuala Lumpur.

EDUCATION

2001 BFA, Majored in Oil Painting, Guongzhou Academy of Fine Art, CHINA.

RESIDENCY

2012 SAGE Residency #3, Project Space Pilipinas, Manila, PILIPINAS.
2009 SAGE Residency #2, Tenggara Artland, Yogyakarta, INDONESIA.
2011 SAGE Residency #1 (Southeast Asia Art Group Exchange Residency), House of Matahati, Kuala Lumpur, MALAYSIA.

2005 Conversations: Malaysia, P-10, SINGAPORE.

SELECTED SOLO EXHIBITIONS

2015 BE CAREFUL OR YOU MAY BECOME THE CENTRE, Wei-Ling Contemporary, MALAYSIA.
2009 Chong Kim Chiew: MAGNITUDE67, Jalan Tempin's Satu, Lucky Garden, Bangsar, Kuala Lumpur, MALAYSIA.
2005 Isolation House, RAP Art Space, Kuala Lumpur, MALAYSIA.

CURATOR SHOW

2008 CAIS PROJECT-contemporary art in school project, Sekolah Menengah Stella Maris, Kuala Lumpur, MALAYSIA.
2006 YCA, 153 Gallery, Kuala Lumpur, MALAYSIA.
2004 ROTTEN, RAP Art Space, Kuala Lumpur, MALAYSIA.
2003 Underground, Kuala Lumpur, MALAYSIA.
2003 SPACÉ dialogue + art exhibition, RAP Art Space, Kuala Lumpur, MALAYSIA.

SELECTED GROUP EXHIBITIONS

2016 Seismograph:Sensing the City-Art in the Urban Age, Marina Bay Sands Expo & Convention Centre, SINGAPORE.
2015 18@8 Heirlooms, Wei-Ling Contemporary, Kuala Lumpur, MALAYSIA.
MAKING DURIAN, Run Amok, George Town, MALAYSIA.
Stories of 11 Artworks, HOM ART TRANS, Kuala Lumpur, MALAYSIA.
ART TAIPEI 2015, Taipei World Trade Center, Taipei, TAIWAN.
More Than Friends ASEAN 5, Wei-Ling Gallery@Victory Annexe, George Town, MALAYSIA.
ARTJOG, Taman Budaya, Yogyakarta, INDONESIA.
Open Sea, Museum of Contemporary art, Lyon, FRANCE.
Contemporary Propulsion: Influence and Evolution, G13 Gallery, Selangor, MALAYSIA.
Remnants From Paths That Wander, Gallerie Orange, Bacolod City, Philippines.
2014 Impartial Origins: HOUSE of Frida, Bacolod City, Philippines.
烈丹求創-Pulau Melayu-Lost and Found, Lostgens' Art Space, Kuala Lumpur, MALAYSIA.
Configuration, G13, Selangor, MALAYSIA.
Malaysian Eye, MAP@PUBLIKA, Kuala Lumpur, MALAYSIA.
Young Malaysia Artists New Object(ion) 2, Muzium Negeri Pulau Pinang, MALAYSIA.
2013 TRANSIT A0, HOM ART TRANS, Kuala Lumpur, MALAYSIA.
Young Malaysia Artists New Object(ion) 2, Gallery Petronas, Kuala Lumpur, MALAYSIA.
MSO SELAMAT HARI MALAYSIA, MAP@PUBLIKA, Kuala Lumpur, MALAYSIA.
Figurative Trajectories, G13 Gallery, Selangor, MALAYSIA.
DUO:EXILE BOUNDARIES, HOM ART TRANS, Kuala Lumpur, MALAYSIA.
Paints For Paintings, Atelier Art Space/Gallery, Selangor, MALAYSIA.
BARRICARE Kuala Lumpur 7th Triennial, MAP@PUBLIKA, Kuala Lumpur, MALAYSIA.
2012 TRANSIT A4, HOM ART TRANS, Kuala Lumpur, MALAYSIA.
Panorama:Recent Art from Contemporary Asia, Singapore Art Museum, SINGAPORE.
UNTITLED? #2, Findars, Kuala Lumpur, MALAYSIA.
UNTITLED? #1, Findars, Kuala Lumpur, MALAYSIA.
SAGE #3 Southeast Asia Art Group Exchange Residency Exhibition, Boston Gallery, Manila, PILIPINAS.
2011 In Death Row's Shadow, MCPA Hall, KL & Selangor Chinese Assembly Hall, Kuala Lumpur, MALAYSIA.
SAGE #2 Southeast Asia Art Group Exchange Residency Exhibition, Sangkring Art Project, Yogyakarta, INDONESIA.
Visualize, Atelier Art Space/Gallery, Selangor, MALAYSIA.
tanah ayer/Malaysia Stories from the Land, Selasar Sunaryo Art Space, Bandung, INDONESIA.
SAGE #1 Southeast Asia Art Group Exchange Residency Exhibition, House of Matahati, Kuala Lumpur, MALAYSIA.
Horizontal or Vertical, House of Matahati, Kuala Lumpur, MALAYSIA.
2010 Negaraku, Boleh! (My Country, Can!), Evil Empire, SINGAPORE.
3rd Artriangle group exhibition, National Art Gallery, Kuala Lumpur, MALAYSIA.
Campur-Campur, White Box @ MAP, Kuala Lumpur, MALAYSIA.
Contemporary Rhetoric, Valentine Willie Fine Art, Kuala Lumpur, MALAYSIA.
2009 Mix Hang, Valentine Willie Fine Art, Kuala Lumpur, MALAYSIA.
New Malaysia Artists:Our Own Orbit, Tembi Contemporary, Yogyakarta, INDONESIA.
Cartographical Lure, Valentine Willie Fine Art, Kuala Lumpur, MALAYSIA.
Mix Hang, Valentine Willie Fine Art, Kuala Lumpur, MALAYSIA:History Lessons: Works on Paper, Valentine Willie Fine Art, Kuala Lumpur, MALAYSIA.
2008 Cabinet: Art Around 1 thousand, Valentine Willie Fine Art, Kuala Lumpur, MALAYSIA.
2nd Artriangle group exhibition, Soka Gakkai, Kuala Lumpur, MALAYSIA.
Entry Points, 1948 art space, Sri Kembangan, MALAYSIA.
2007 A White House and A Temporary Road, The Annexe Gallery, Kuala Lumpur, MALAYSIA.
2006 YCA, 153 Gallery, Kuala Lumpur, MALAYSIA.
2004 not that balai Festival, Lost Generation Art Space, Kuala Lumpur, MALAYSIA.
ROTTEN, RAP Art Space, Kuala Lumpur, MALAYSIA.
2003 underground, Kuala Lumpur, MALAYSIA.
SPACE dialogue + art exhibition, RAP Art Space, Kuala Lumpur, MALAYSIA.
2001 Guongzhou Academy of Fine Art Graduation Exhibition, Guongzhou, CHINA.
1999 Three Signal, MACAU.
1997 Pameran Terbuka '96, Galeri Shah Alam, MALAYSIA.
1996 13th The National Art Inter Change Exhibition, Kaoshiung, Taiwan.
Three in One, Creative Centre, National Art Gallery, Kuala Lumpur, MALAYSIA.
Beremakan "Waterworld", Pameran Senilukis Young Talents 1996, Bank Negara, Kuala Lumpur, MALAYSIA.
1994 The City Contemporary Society and The Urban Environment Photos + Poems Exhibitions, Central Market, Kuala Lumpur, MALAYSIA.

PUBLIC COLLECTIONS

Singapore Art Museum, Singapore

GAN CHIN LEE

Born 1977 in Kuala Lumpur, MALAYSIA,

EDUCATION

2008 Master Degree in Fine Art, Central Academy of Fine Arts, Beijing, China
2005 Advanced Studies in Mural Painting, Central Academy of Fine Arts, Beijing, China
1998 Diploma in Illustration, The One Academy of Communication Design, Selangor, Malaysia

SOLO EXHIBITIONS

2015 In-between, Richard Koh Fine Art, Kuala Lumpur, Malaysia
2011 Soliloquy, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
2010 Fragment-Defragmentation (Joint Solo Exhibition), Galeri Chandan, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS

2016 Art Stage Singapore 2016, Singapore
2015 I am Teri, Richard Koh Fine Art, Kuala Lumpur, Malaysia
Malaysian Art, A New Perspective, Richard Koh Fine Art, Singapore
Malaysian Art, A New Perspective, Richard Koh Fine Art, Kuala Lumpur, Malaysia
2014 Alter Ego, Galeri Chandan, Kuala Lumpur, Malaysia
Flesh, Pipal Fine Art, Kuala Lumpur, Malaysia
2013 Transit A0, MARS, HOM Art Trans, Kuala Lumpur, Malaysia
Art Expo 2013, G13 Gallery offside at Menara MATRADE, Kuala Lumpur, Malaysia
Opening show, Galeri Potret Negara, Kuala Lumpur, Malaysia
Scent of Ball by TheFKlub, G13, Kuala Lumpur, Malaysia
Mukakata: Beyond Portraiture, Segaris Art Center, Kuala Lumpur, Malaysia
Not For Sale, MAP, Kuala Lumpur, Malaysia
Seated by The FKlub, HOM Art Trans, Kuala Lumpur, Malaysia
20G13, G13, Kuala Lumpur, Malaysia
2012 Transit A4, MARS, HOM Art Trans, Kuala Lumpur, Malaysia
Art Toronto Focus Asia, Galleria H, Toronto, Canada Members Only, National Art Gallery, Kuala Lumpur, Malaysia
Wawasan 2020: The Malaysian Dream, Valentine Willie Fine Art, Singapore
Skin by TheFKlub, House of Matahati, Kuala Lumpur, Malaysia
2011 FIGURA: A Showcase of 8 Malaysian Contemporary Figurative Artists, G13 Gallery offside at Menara MATRADE, Kuala Lumpur, Malaysia
Proud to be Nude, MOMA Fine Arts Gallery, Kuala Lumpur, Malaysia
Manifestasi Merdeka, National Art Gallery, Kuala Lumpur, Malaysia
Bapak, MOMA Fine Arts Gallery, Kuala Lumpur, Malaysia
Pulp Friction (Going Across The Grain), Galeri Chandan, Kuala Lumpur, Malaysia
Private Affairs: Figures, Nudes and Secret Desires, Galeri Chandan, Kuala Lumpur, Malaysia
TANAH AYER Malaysian Stories from the Land, Valentine Willie Fine Art and Selasar Sunaryo Art Space, Bandung, Indonesia
Headlights 2011, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
2010 Face, Metro Fine Art Gallery, Kuala Lumpur, Malaysia Tempo, The Gallery @ Starhill, Kuala Lumpur, Malaysia
ARTRIANGLE III: The Grayzone Project, National Art Gallery, Kuala Lumpur, Malaysia
Paperworks: Marks and Trails of Artistic Minds, Galeri Chandan, Kuala Lumpur, Malaysia
The Energy Trap - Painting and Sculpture exhibition, Valentine Willie Fine Art offsite at The Annexe Gallery, Kuala Lumpur, Malaysia
Fresh Decade - Regroup: 2nd Group Exhibition, The Gallery @ Starhill, Kuala Lumpur, Malaysia
2009 MEA Award 2009 Exhibition, Soka Gakkai Malaysia, Kuala Lumpur, Malaysia
The 14th Da Dun Fine Arts Exhibition, Tai Chung City, Taiwan 2008 51 Years, The Merdeka Visualogue, The Gardens, Kuala Lumpur, Malaysia
2007 My Story, Central Academy of Fine Arts, Beijing, China
2003 PM 22 Years' Contribution Exhibition, Mines International Exhibition Center, Selangor, Malaysia
Saksi Kebangsaan Malaysia, National Art Gallery, Kuala Lumpur, Malaysia
The One Stroke Exhibition, The One Academy of Communication Design, Selangor, Malaysia

AWARDS AND HONORS

2010 Platinum Achiever Award, The One Academy of Communication Design, Selangor, Malaysia
2009 Winner MEA Award, Soka Gakkai Malaysia, Kuala Lumpur, Malaysia
2008 Bronze Award, Graduate Creation Award, Central Academy of Fine Art, Beijing, China
2003 Finalist, Saksi Kebangsaan Malaysia 2003, National Art Gallery, Kuala Lumpur, Malaysia

PUBLIC COLLECTIONS

Petronas Gallery, Kuala Lumpur, Malaysia
National Portrait Gallery, Kuala Lumpur, Malaysia
National Visual Arts Gallery, Kuala Lumpur, Malaysia

RUZZEKI HARRIS

Born 1984 in Penang, Malaysia

EDUCATION

2005 Bachelor (Hons.) Fine Arts, Majoring in Painting UTM Shah Alam, Malaysia

SOLO EXHIBITION

2015 GONE VIRAL by Ruzzeki Harris, Wei-ling Gallery, Malaysia.
2014 POINT BLANK by Ruzzeki Harris, CHAN HAMPE GALLERIES, Singapore.
2011 DICTUM by Ruzzeki Harris, RA Fine Art, Malaysia.
2008 Gravitate by Ruzzeki Harris, HOM, Malaysia

SELECTED EXHIBITION

2015 Art Kaohsiung, Welling Gallery, Kaohsiung Taiwan.
18@8-Heirloom, Welling Gallery, Malaysia.
Stories of 11 artworks, Group exhibition, HOM, Malaysia
FLUSH, Group exhibition by Sebijipadi, G13 gallery, Malaysia
2014 YOUNG GUNS Award group exhibition, Singapore
CANCER SOCIETY CHARITY SHOW, Malaysia
2013 ART BASEL, KL-MIAMI, Miami Florida, USA.
YOUNG GUNS Award group exhibition, White box, Publika, Malaysia
CHARITY SHOW FOR HAIYAN DISASTER, white box, Publika, Malaysia
18@8 KUL-SINGAPORE, Wei Ling Gallery, Malaysia
2012 TRANSIT A4 EXHIBITION, HOM, Malaysia
BRIGHT AND YOUNG, Wei Ling Gallery, Malaysia.
PRECIOUS LITTLE PIECES, Wei Ling Gallery, Malaysia.
2011 Art Expo, Matrade, Malaysia.
THE X RESIDENCE, Group Exhibition, House of Matahati, Malaysia.
2010 FRAGMENT, Exhibition #7, Malihom A.I.R. Programme, Penang, Malaysia.
2009 Uncut, Group exhibition, Shambala Gallery, Copen Hagen, Denmark.
MEA Award, Group exhibition, Malaysia.
Dazed in Mazes, 4men show, Valentine Willie, Malaysia.
Contemporary Rhetoric, Group show, Valentine Willie, Malaysia.
B.A.C.A., 4 men show, RA fine art gallery, Malaysia.
2008 Young & New: Part 2, HOM, Malaysia.
Open house Raya, Group show, Gallery Chandan, Malaysia.
Young & New: Part 1, HOM, Malaysia.
Graffiti clinic instructor, Pakan muda Klang & Puchong, Malaysia.
Qudcinandfriends '08, Group exhibition, McCann Worldgroup, Malaysia.
'Bukak Mata' Group exhibition, Studio Dikala jingga, Malaysia.
'Loveartpassion'. Group exhibition, 360studio gallery, Malaysia.
'Young & New Part 1', Group exhibition, HOM (House of Matahati), Malaysia.
2007 Mana Batik? Group installation, Annexe Gallery Cenital Market, Malaysia.
Open Show Shah Alam Gallery, Malaysia.
'SoSound' Experimental Music Group Performance, Pati Satu Studio, Malaysia.
Finalist for PACT MACT Art Competition, Penang, Malaysia.
The Tanjong Heritage 2007 Art competition organized by Tanjong Public Ltd. Co. -consolation prize, Mixed media category, Kuala Lumpur, Malaysia.
Global Logistic Art Exhibition, KL City Library, Kuala Lumpur, Malaysia.
2006 Open Show Shah Alam Gallery, Malaysia.
The Tanjong Heritage 2006 Art competition organized by Tanjong Public Ltd. Co. -consolation prize, printmaking, at Seri Melayu Restaurant, Kuala Lumpur, Malaysia.
2004 Open exhibition, Sri Pinang Gallery, Penang, Malaysia.
USM Penang public sculpture exhibition, USM Penang, Malaysia.

AWARDS AND ACHIEVEMENTS

2013 YOUNG GUNS award, HOM, Kuala Lumpur.
2012 Nafa's artist in residence programme, Yogyakarta, Indonesia.
2010 Malihom artist in residence programme, Penang, Malaysia.
2009 MEA Award 50 finalist, Kuala Lumpur.
2008 MATAHATI Art Residency, HOM, Kuala Lumpur.
2007 3rd prize, 'Salon meets art' competition, by Swazkopf, Elle six gallery Kuala Lumpur.
Consolation Prize The Tanjong Heritage 2007 Art competition organized by Tanjong Public Ltd. Co. Mixed media.
Finalist for PACT MACT Art Competition, Gurney Plaza, Penang,
Consolation prize, My Wildest Dream Global Transportation, Global Logistic Art Exhibition, KL City Library, Kuala Lumpur
2006 Consolation Prize The Tanjong Heritage 2006 Art competition organized by Tanjong Public Ltd. Co. Printmaking.

SIUND TAN

Born 1981 in Alor Setar, Kedah, MALAYSIA,

EDUCATION

2004 B.F.A in Graphic Design, Curtin University of Technology, Australia

SOLO EXHIBITION

2014 Sometime, G13 Gallery, Malaysia

EXHIBITIONS

2015 Group Exhibition: International Art Expo Malaysia, G13 Gallery, MACC, KL
2014 Group Exhibition: International Art Expo Malaysia, G13 Gallery, MACC, KL
2013 DUO: The Storyteller, Gan Tee Sheng and Siund Tan, Hom, Kuala Lumpur
Figurative Trajectories, G13 Gallery, Malaysia
2014 The Young and Contemporary Auction, MATRADE, Malaysia
MEAA Showcase, white box @ Publika, Malaysia
Asia Top Gallery Hotel Art Fair (AHAF), Hong Kong
A Meter Diameter Show, House of Matahati, Malaysia
Transit A4, House of Matahati, Malaysia
2011 Cartoon Exhibition, KLPAC, Malaysia
MEA Award Exhibition 2011, Wisma Soka Gakkai, Malaysia
The 16th Da Dun Fine Arts Exhibition of Taichung City, Taiwan
Art Expo Malaysia 2011, MATRADE, Malaysia
2010 Sama-sama Guesthouse Mini Alternative Art Festival 2010, Malacca, Malaysia
2009 Rising Dream, NN Gallery, Malaysia
2008 Division, Findars Space, The Annexe, Malaysia
Swash to Swam, Findars Space, The Annexe, Malaysia
Find Arts Group Show, They Art Studio, Malaysia

AWARDS

2011 Winner of Malaysia Emerging Artist Award (MEAA)
Finalist of The 16th Da Dun Fine Arts Exhibition of Taichung City, Taiwan

GAN SZE HOOI

Born 1977 in Kuala Lumpur, MALAYSIA,

EDUCATION

2001 Diploma of Visual Art, Central Academy of Art, Kuala Lumpur

SOLO EXHIBITION

2014 Revelation of Jalan Sultan, at Lostgens' contemporary Art space, Jalan Panggung, KL

SELECTED GROUP EXHIBITIONS

2015 Configuration 2015 with G13 Gallery, Malaysia
Inter-Art 2015 International ArtCamp XXth Anniversary edition, Aiud, Romania, National Museum of Unification in Alba Lulia
Tales From The City with G13 Gallery, Malaysia
Bangladesh, India, Nepal & Malaysia Fusion Visual Arts 2015, Galeri Seni Mutiara, Penang, Malaysia
Recent Acquisitions, Bali Seni Visual Negara, Malaysia
Life lines group exhibition@Xin Art Space, Malaysia
2013 Kuala Lumpur 7th Triennial : Barricade, White Box, Malaysia
M50: Selamat Hari Malaysia@2013 Balai Seni Visual Negara at White Box, Map@Publika, Malaysia
Barricade, Kuala Lumpur 7th Triennial at White Box, Map@Publika, Malaysia

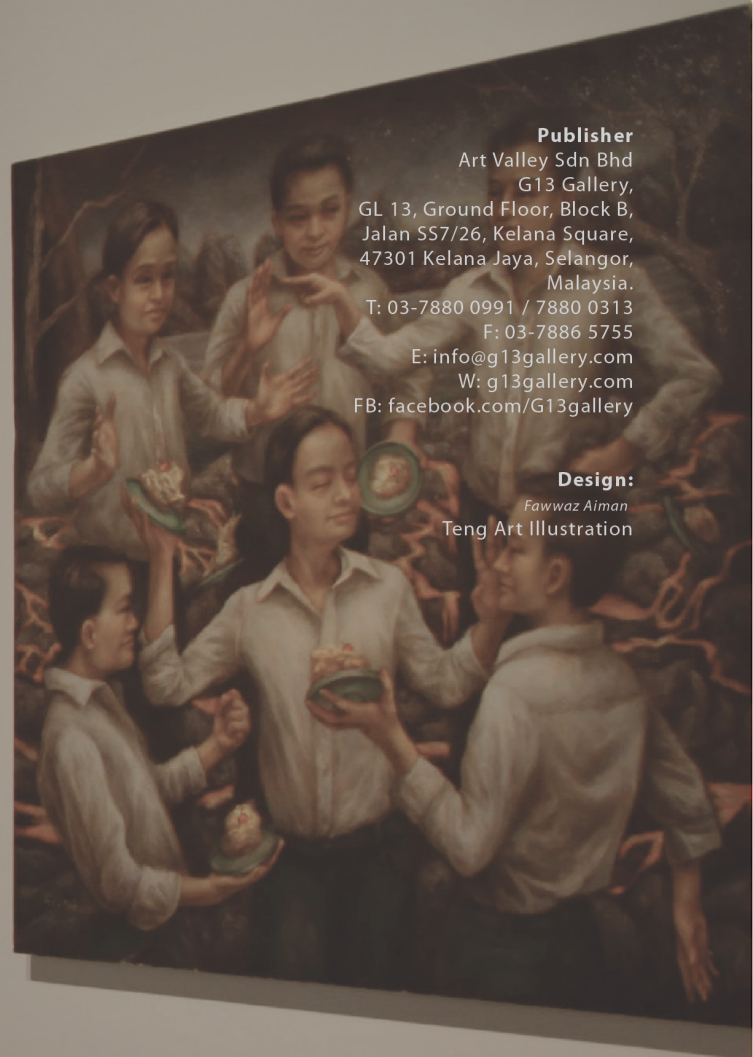
AWARDS

1999 Finalist in Nokia Awards, "The Vision of your Future"
2000 Finalist in Nokia Awards, "The Playground of your Imagination"

Published in conjunction with the exhibition :

VOICE OF THE VOICELESS GROUP EXHIBITION

13th MAY – 28th MAY 2016



Publisher

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