

RHAPSODIES  
BEYOND THE  
**SILK  
ROAD**

CALVIN CHUA



丝路狂想曲

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BEYOND THE  
**SILK  
ROAD**

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CALVIN CHUA

蔡奇坤





## RHAPSODIES BEYOND THE SILK ROAD by TS Hon

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Journeys, either the leisurely type, those undertaken out of necessity or for spiritual reasons by artists from time immemorial always leave a profound effect on their lives as well as their art. To these romantic and sensitive souls, the sceneries, situations and the peoples encountered from sojourns to far away lands or even the nearest county never fails to inspire them to produce works, be it poems, paintings, writings or even great symphonies, which are timeless audio visual documents that celebrates histories, cultures and offers glimpses of the hustle and bustle of everyday from those different eras. These masterpieces give us endless pleasures by the power of their creative imaginings, amazing fidelity to details or their dramatized version of events and circumstances. Such works move us by their ability to stir fond recollections or induce a sense of melancholy

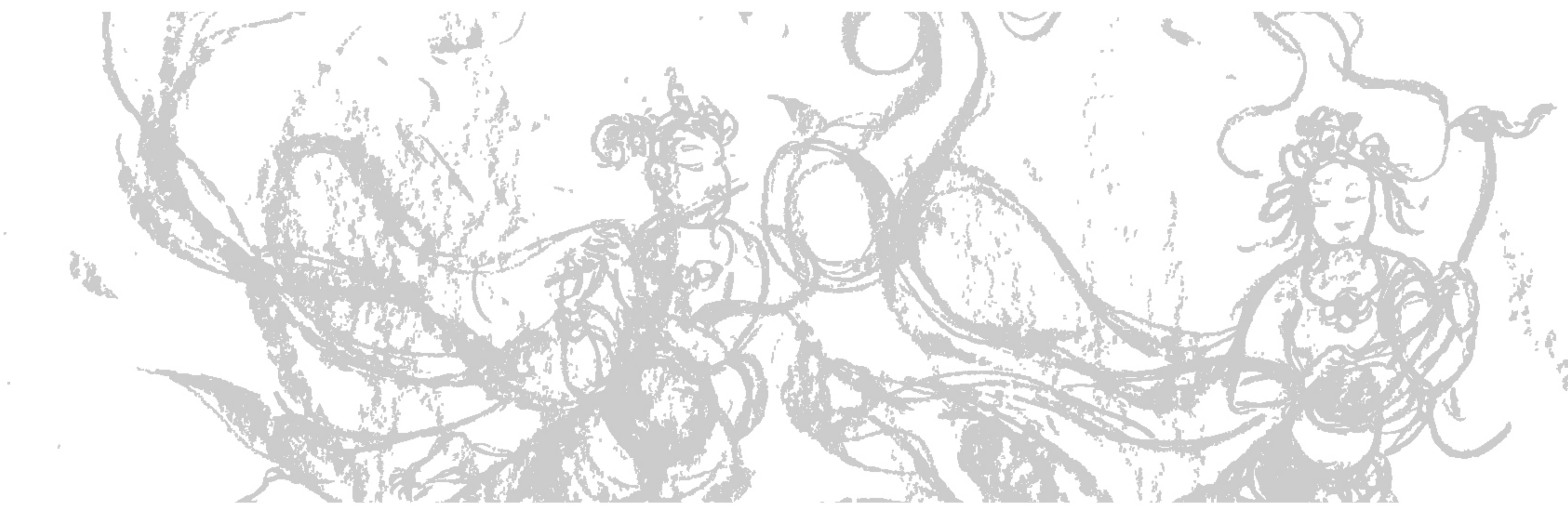
as we feel an affinity with the artists' own readings and impressions to these new yet strangely familiar surroundings, people in their daily activities rendered in an inimitable style which captures particular scenes or situations aptly and accentuates certain moods, making that special place enchanting. It also reveals how artworks are not created in vacuum but the products of its time that are shaped by its surroundings recorded in the artist's mind's eye and the limitations of their tools.

Veteran painter Calvin Chua Cheng Koon, who recently made the trip to the Silk Road and Central Asia is like any true artist, who upon returning to Malaysia, were enthusiastic to share as well as to express his personal artistic dedications to that special place through his latest series of paintings and sketches.



Entitled 'Rhapsodies beyond the Silk Road', this showcase of new works however are not a facsimile of what was witnessed but rather a testament to the inspiration that resulted in a totally different trajectory in terms of style and sensibility. Calvin, an award winning artist with more than three decades of experience as a fulltime painter is known for his keen eye in capturing the ordinary and mundane which we take for granted and turning them into metaphors for philosophical contemplations and spiritual musings, has for the first time, moved by his visit there to render his observations in a non representational approach. Calvin, who is also appreciated for his celebration of the serene life in the kampongs in his many works was quick to point that this approach does not signify a deliberate attempt at abstraction; rather, according to the artist, the gestures and strokes were always

present in the background of his figurative works from the last few series especially those of children and young adults engaged in activities or swimming by the rivers and waterfalls. The multicoloured strokes and daubs represent the primal nature energies that were generated by the figures as they participate effortlessly in the 'flow' that is life through the pleasures of play and *joie de verve*. This time, they have effortlessly taken centre stage, with the figurative disintegrating to harmoniously merge and 'dance' with the energetically bold and dynamic strokes of colours in the foreground. "The styles I employ to my paintings are not planned or forced, it emerges when the right time, and mood or circumstances presents itself. My feeling for the subject matter essentially points me to a suitable way of presenting it" explained the senior artist who is also an active member in



numerous art societies in Malaysia, abroad and currently serving the Malaysian Watercolour Society as one of its Vice Chairman.

An avid traveller, Calvin had wanted to visit the Silk Road and parts of China as well as Central Asia since the 1970's when he chance upon some photographs of the peoples and the legendary places there in magazines. When he finally undertook the trip earlier this year, it was what he had expected and more " Driving though the Gobi desert, I managed to visit most of the famous places namely, the caves in **Dunhuang**, a major stop for ancient travellers and traders, the **Yumen** or Jade Gate, the Crescent Lake and the majestic **Tien Shan** or Celestial Mountains." These are all ancient sites and landscapes that are known for its breathtaking beauty that are still regularly visited by

peoples from around the world and had been immortalized by men of letters and artists in the past. He was especially keen to visit the **Dunhuang** caves famed for its ancient Buddhist art. The many religious murals, sculptures (literally tens of thousands) were the works of succeeding generations of artisans, monks or devotees who came from different dynasties and even countries. This is obvious from the various stylistic approaches prevalent in different eras located in the same vicinity in one of the caves. The paints of the murals that has peeled off also reveals the different hands that has devotedly restored or recreated those holy images. But a discovery that most delighted Calvin was that, contrary to the stereotypical solemn images found in most Buddhist art today, with the compositions of Buddha(s) and Bodhisattvas in various poses or states of meditation

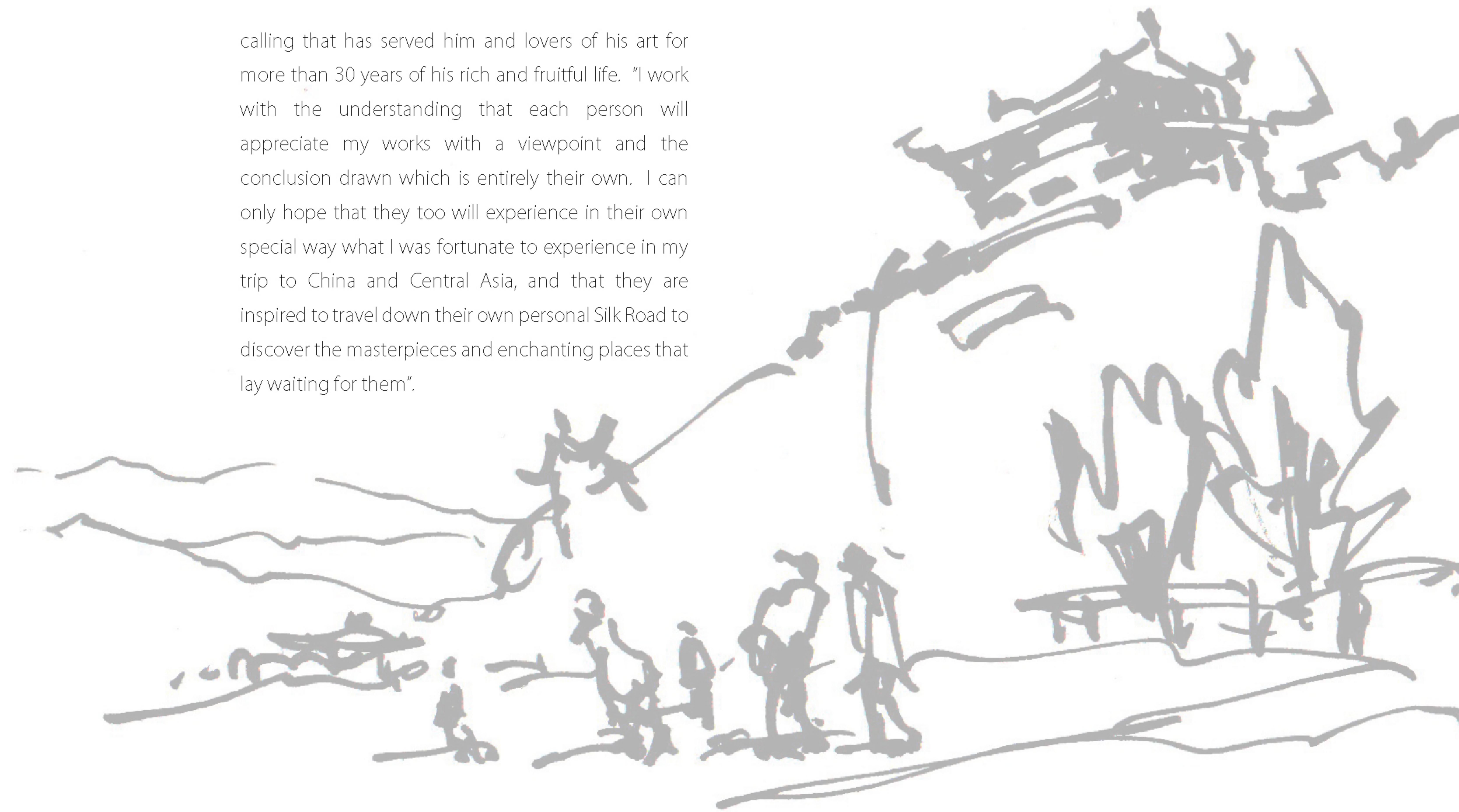


as well as other forms of symbolism, there are murals where deities, musicians and maidens flew, riding with the wind as if it was the most natural thing to do, They hovered over sceneries in those ancient times, engaging in daily activities and facing life situations, which are surprisingly similar to ours today. It is as though the spirit, en'*lighten*'ed , is freed from the prison that is the flesh, with its animal appetites and its worldly attachments. Perhaps that is what the artist felt, pure joy. The joys to be free to sing and dance and fly like birds, the wind or to float like clouds at a snail's pace on a sunny day. "All I can do as an artist is to be inspired to produce my personal reactions and feelings to these masterpieces from the past. My approach to my work is guided by a natural response to these visual experiences, which I tried to capture the impressions and energies I felt in the most

personal manner that I am capable of."

Besides the *Dunhuang* caves, the breathtaking sceneries mentioned too must be among the other contributing factors to the sudden shift in Calvin's approach adopted for this new series of work. The spirit, when no longer embodied in the human form, is pure energy that is connected to the universe. To be connected to the universe is to be awed and humbled by its beauty. All attempts to capture or encapsulate its beauty through forms are futile, "One can only 'absorb' the beauty through one's senses and being." An artist who is unconcerned with trends or demands of the art market, Calvin's trust in the creative process and his intuition is unconditional. He makes no apologies nor unnecessarily intellectualized his works. He does what he does best, to make art that is true to his calling, a

calling that has served him and lovers of his art for more than 30 years of his rich and fruitful life. "I work with the understanding that each person will appreciate my works with a viewpoint and the conclusion drawn which is entirely their own. I can only hope that they too will experience in their own special way what I was fortunate to experience in my trip to China and Central Asia, and that they are inspired to travel down their own personal Silk Road to discover the masterpieces and enchanting places that lay waiting for them".







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# ART WORKS

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SILK ROAD  
SERENADE

丝路篇章



Silkroad Serenade I  
Acrylic on Linen  
89 x 158 cm  
2013



Silkroad Serenade II  
Acrylic on Linen  
89 x 158 cm  
2013



Silkroad Serenade III  
Acrylic on Linen  
89 x 158 cm  
2013



**Silkroad Serenade IV**  
Acrylic on Linen  
89 x 158 cm  
2013



**Endless Symphony**  
Acrylic on Linen  
85 x 158 cm  
2013



**Battle Hymn of the Flaming Mountains**  
Acrylic on Linen  
89 x 158 cm  
2013



"These are all ancient sites and landscapes that are known for its breathtaking beauty that are still regularly visited by peoples from around the world and had been immortalized by men of letters and artists in the past."

- Calvin Chua -





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**ART  
WORKS**

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**MARCH OF  
THE CAMELS**

駝隊過行曲



March of The Camels I  
Watercolour on Arches Paper  
61 x 114 cm  
2013



March of The Camels II  
Watercolour on Arches Paper  
61 x 114 cm  
2013



March of The Camels III  
Watercolour on Arches Paper  
61 x 114 cm  
2013



March of The Camels IV  
Watercolour on Arches Paper  
61 x 114 cm  
2013



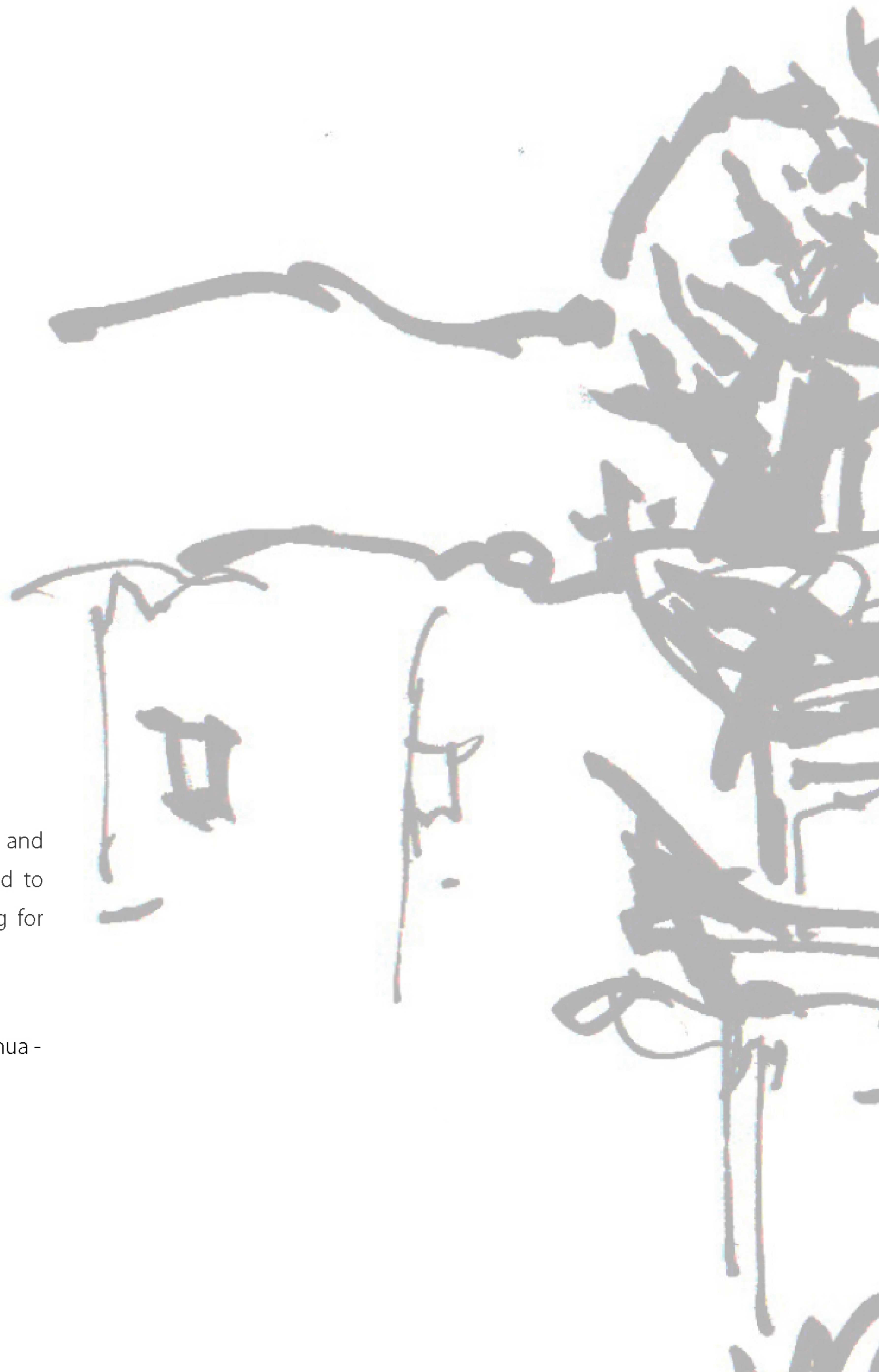
March of The Camels V  
Watercolour on Arches Paper  
78 x 106 cm  
2013



March of The Camels VI  
Watercolour on Arches Paper  
78 x 106 cm  
2013

"I was fortunate to experience in my trip to China and Central Asia, and that they are inspired to travel down their own personal silk road to discover the masterpieces and enchanting places that lay waiting for them."

- Calvin Chua -







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# SKETCHES

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SILK ROAD MANUSCRIPT

丝绸之路



**Silk Road Manuscript 1**  
Ink and Watercolour on Paper  
28 x 76 cm  
2013



**Silk Road Manuscript 2**  
Ink and Watercolour on Paper  
28 x 76 cm  
2013

Silk Road Manuscript 3  
Ink and Watercolour on Paper  
30 x 41 cm  
2013



Silk Road Manuscript 4  
Ink and Watercolour on Paper  
30 x 41 cm  
2013





Silk Road Manuscript 5  
Ink and Watercolour on Paper  
30 x 41 cm  
2013



Silk Road Manuscript 6  
Ink and Watercolour on Paper  
30 x 41 cm  
2013

Silk Road Manuscript 7  
Ink and Watercolour on Paper  
30 x 41 cm  
2013



Silk Road Manuscript 8  
Ink and Watercolour on Paper  
30 x 41 cm  
2013





吐鲁番  
交河故城  
ZHAO 2013

Silk Road Manuscript 9  
Ink and Watercolour on Paper  
30 x 41 cm  
2013



嘉峪关城楼“天下第一雄关” ZHAO 2013

Silk Road Manuscript 10  
Ink and Watercolour on Paper  
30 x 41 cm  
2013

Silk Road Manuscript 11  
Ink and Watercolour on Paper  
30 x 41 cm  
2013



Silk Road Manuscript 12  
Ink and Watercolour on Paper  
30 x 41 cm  
2013





**Silk Road Manuscript 13**  
Ink and Watercolour on Paper  
30 x 41 cm  
2013



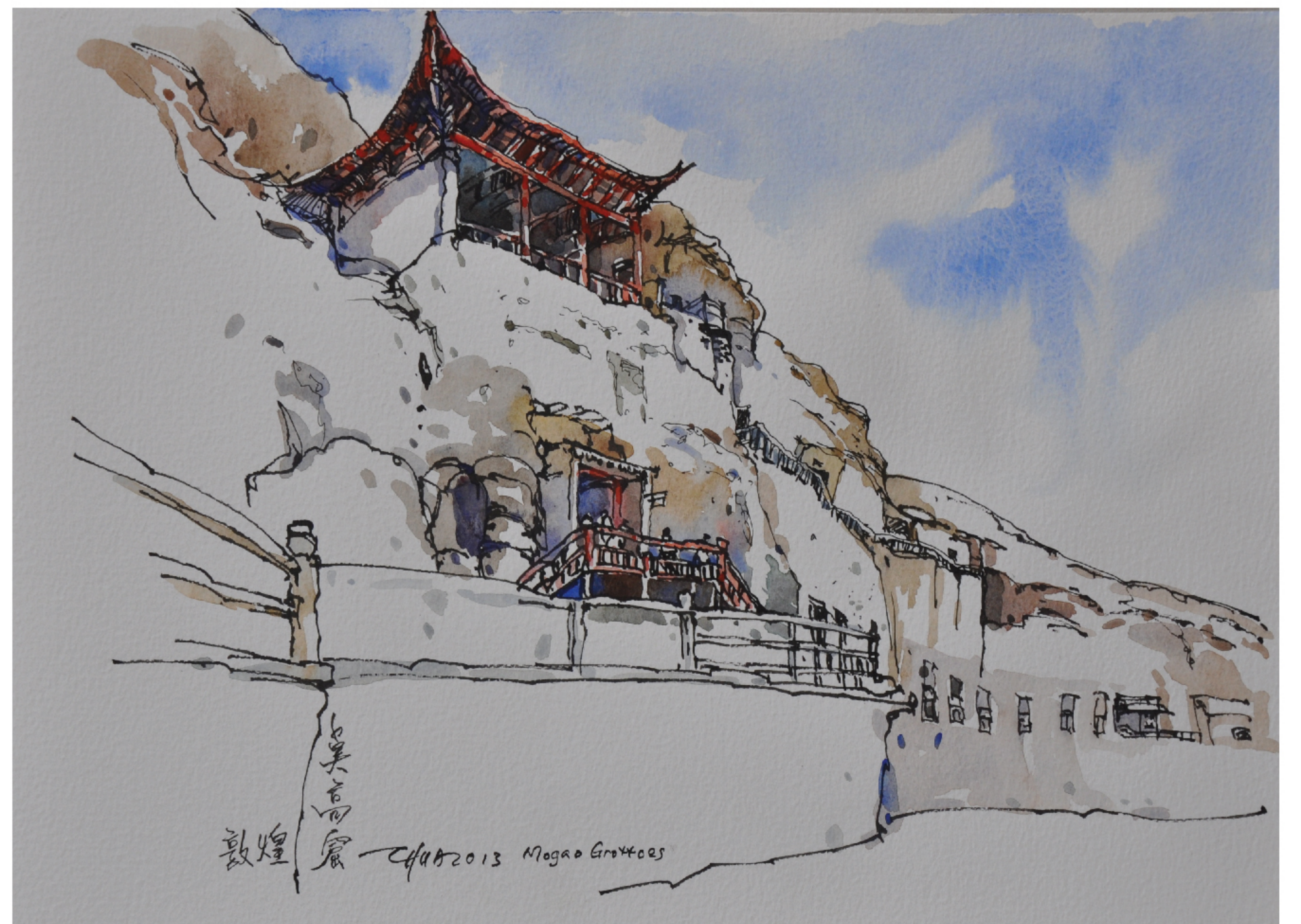
**Silk Road Manuscript 14**  
Ink and Watercolour on Paper  
30 x 41 cm  
2013



Silk Road Manuscript 15  
Ink and Watercolour on Paper  
30 x 41 cm  
2013



Silk Road Manuscript 16  
Ink and Watercolour on Paper  
30 x 41 cm  
2013





**Silk Road Manuscript 17**  
Ink and Watercolour on Paper  
30 x 41 cm  
2013



**Silk Road Manuscript 18**  
Ink and Watercolour on Paper  
30 x 41 cm  
2013



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# DRAWING

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DRAWING ON CARDBOARD

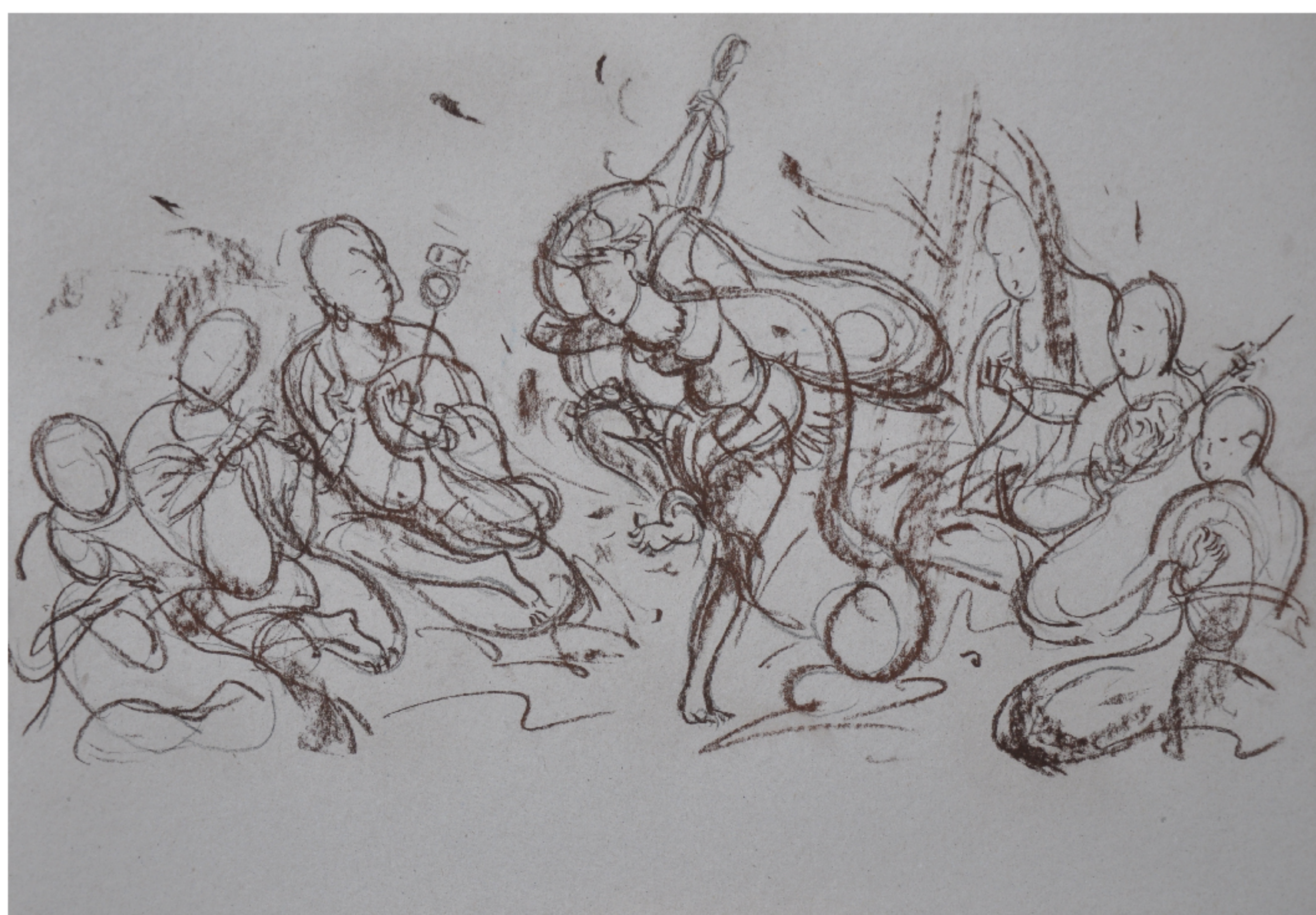
画稿



**Silk Road Manuscript 1**  
Drawing on Cardboard  
42 x 59 cm  
2013



**Silk Road Manuscript 2**  
Drawing on Cardboard  
42 x 59 cm  
2013



**Silk Road Manuscript 3**  
Drawing on Cardboard  
42 x 59 cm  
2013



**Silk Road Manuscript 4**  
Drawing on Cardboard  
42 x 59 cm  
2013



**Silk Road Manuscript 6**  
Drawing on Cardboard  
42 x 59 cm  
2013



**Silk Road Manuscript 5**  
Drawing on Cardboard  
42 x 59 cm  
2013

# JOURNEY





Calvin Chua Cheng Koon was born on 25th March 1961 in the quaint town of Alor Setar in northern Malaysia. He read Fine Art at the Kuala Lumpur College of Art (KLCA) and graduated in 1982. From 1987 to 1989, he is hired as a lecturer for KLCA. Chua is elected to be the honorary secretary for the Malaysian Watercolour Society (MWS) on 1996. Since 2006, he is the vice-president for MWS. Chua is a professional artist, his works ranging from watercolour pieces to acrylic and oil works. Over the years, Chua has been involved in solo and group art shows and exhibitions in various countries, including Malaysia, Indonesia, Belgium, China, Singapore, Brazil, Sweden, India, Hong Kong, Korea and Japan. Most recently, he participated in Art Expo Malaysia 2013 held in Matrade, Kuala Lumpur and the Asian Watercolour Expression in Indonesia. Lately, Chua has also been featured in Journey of IWS and the Expat magazine. In 2009, Chua's artworks are selected and used on Master Hsing Yun's book titled "Perspective in the Life". Chua also won the Malaysian Young Contemporaries Award and the Yayasan Seni Selangor Award in 1986 and 2009 consecutively. Today, Chua's artworks are collected by notable figures and bodies including Bank Negara Malaysia, Price Waterhouse Coopers, Malaysia Airlines, Deutsch Bank, The Jordan National Gallery of Fine Arts, Kedah State Gallery, Henan Association for the Promotion of Art Development, Petronas Gallery and many others. Chua now lives with his wife and three children in Shah Alam, Malaysia and remains an active figure in the local and international art scenes.

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# BIO GRAPHY

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**CALVIN CHUA**





## CHUA CHENG KOON, CALVIN

BORN : 1961, Kedah, Malaysia

EDUCATION : Diploma in Fine Art, KLCA 1982

AWARD : Malaysian Young Contemporaries Award  
: Yayasan Seni Selangor Award 2009

PROFESSION : Professional Artist

SOCIETY : Malaysian Watercolor Society (Vice Chairman I)  
: Singapore Watercolor Society  
: North Kedah Art Society  
: Klang Artists Society

FACEBOOK PAGE : www.facebook.com/chuachengkoon

### SOLO EXHIBITION

2013 : RHAPSODIES BEYOND THE SILK ROAD, G13 Gallery  
2011 : Fruit Season Galeri Mutiara Penang  
2008 : River Series Galeri Mutiara Penang  
2008 : The Village Fo Guang Shan Selangor  
2007 : River Series NN Gallery K.L.  
2006 : Lobby Centre NSTP K.L.

### MAJOR EXHIBITION

2013 : 2013 Incheon Global Cities Arts Exchange Grand Festival (South Korea)  
: Art Expo Malaysia  
: Shenzhen International Watercolour Biennial (China)  
: MWS PleinAir Show 2013  
: Impression of Malaysia Contemporary Art Exhibition 2013 (Penang & China)  
: 1Malaysia Contemporary Art Tourism Festival 2013  
: Artist's Favourite II (Penang State Gallery)  
2012 : MWS Annual Show (Kuala Lumpur)  
: "Faces 2012" (University Malaya)  
: "Dry Run Series" Malaysia Chapter, (LAC 2012)  
: PWCS Annual Show (Penang)  
: Asian Watercolour Expression 2012 (Indonesia)  
: "Dialogue II" Gaya Art Space (Bali Indonesia)  
: Towards Serenity (G13 Gallery Kuala Lumpur)  
: 2012 Incheon Global Cities Arts Exchange Grand Festival (South Korea)  
: Watercolour Gems (Singapore)  
: Art Expo Malaysia  
2011 : Impression of Malaysia Contemporary Art Exhibition  
: MWS Annual show  
: 2nd Joint Exhibition PWCS + MWS  
: Genting Arts Festival 2011  
: The First New Expression of World Art Biennial (Henan China)  
: Open show G13 Gallery Kuala Lumpur  
: Art Expo Malaysia  
2010 : Shanghai Zhu Jia Jiao International Watercolour Biennial Exhibition  
: Splashes of Watercolour by Singapore Watercolour Society 41st Annual Exhibition  
: MWS Annual Show at NN Gallery, KL  
: 2010 Art Expo Malaysia at Matrade Exhibition & Convention Centre, KL  
: DUET, MWS and Penang Watercolour Society (PWS) joint show at Art Village Gallery, Bangsar.  
: Heritage of Penang & Singapore: SWS & PWCS joint show, Penang  
: Journey in Art by North Kedah Art Society annual show, Kedah.  
: The Art Route – Xinlu II, Soka Gakkai, KL  
2009 : Putrajaya Floria Festival (Waterfront Putrajaya)  
: International Watercolour Show at Nagoya, Japan  
: MWS Annual Group Show at NN Gallery, KL  
: Shah Alam Open Show at Gallery Shah Alam  
2008 : 2nd International Art Expo Malaysia (MATRADE)  
2007 : Malaysian Watercolour 2007 (NN Gallery)  
: 7th International Watercolour Exhibition (Nigata, Japan)  
: Enchanting Watercolor (Gallery Mutiara Penang)  
2006 : Enchanting Colourful (National Art Gallery)  
: MWO Annual Exhibition (NN Gallery)

2005 : 6th International Watercolour Exhibition (Nigata, Japan)  
: Malaysian Watercolors 2005 – NN Gallery  
: 5th International Watercolor Exhibition (Nigata, Japan)  
: The Charms of Sabah (Kota Kinabalu)  
2004 : Kelantan in Watercolor (Kota Bharu)  
: 4th International Watercolor Exhibition (Nigata, Japan)  
: National Day Art Exhibition (Kuala Lumpur)  
2003 : Poems and Images of Merdeka (Kuala Lumpur)  
: Colors of Malaysia (Aman, Jordan)  
: New-Brain Exhibition (Korea)  
2002 : 3th International Watercolor Exhibition (Nigata, Japan)  
: Malaysian Watercolor Exhibition (Malacca)  
: Seoul New World Exhibition (Korea)  
2001 : Image Of Malaysia & India (New Delhi)  
: Images of Malaysia (Sao Paulo)  
2000 : Asia Pacific Watercolor Exhibition (Taipei)  
: Citarasa 2000 'Malaysia Tanah Airku' (Bank Negara)  
: WWF-Art For Nature 2000 (Islamic Arts Museum)  
: Asian Pacific Watercolor Painting Exhibition (Taipei)  
: Seoul New-Topic Exhibition (Korea)  
1999 : Aku '99 Potret Diri (Kuala Lumpur)  
: Singapore Watercolor Society 30 (Singapore)  
: Asian Pacific Watercolor Painting Confederation Exhibition (Taipei)  
: Art Marathon- Bank Negara (Kuala Lumpur)  
: Imbasan Bakat Muda (National Art Gallery)  
1998 : Asian Pacific Watercolor Painting Exhibition (Taipei)  
: Asian Watercolor 98 (Seoul)  
: WWF- Art For Nature Exhibition (Kuala Lumpur)  
1997 : ASIAN WIND NOW 97 (Japan)  
: 19th International Brussels Independent Film Festival (Brussels, Belgium)  
: Two Weeks In The Summer Of Sweden (Kuala Lumpur)  
: Landscape Of Malaysia (Konst Museet Sweden)  
: The 12th Asian Watercolor Confederation (Singapore)  
1996 : The 11th Asian Watercolor Confederation (Hong Kong)  
: Asian Pacific Watercolor Painting Exhibition (Taiwan)  
: CITARASA '96 PERAYAAN (Bank Negara Malaysia)  
1995 : The 10th Asian Watercolor Confederation (Bangkok)  
: Beautiful Malaysia, KL Hilton International  
1994 : The 9th Asian Watercolor Confederation  
: 25 Years of Watercolor Painting in Singapore  
1993 : Watercolor '93 (Singapore)  
: The 8th Asian Watercolor Confederation (Bali / Jakarta)  
1992 : Koleksi '92 (MAA Annual Show)  
1991 : Asean Bankers Invitation Art Show (Maybank Gallery)  
1990 : Watercolor in Asia by Art Base (Singapore)  
1989 : Pameran Titian II (National Art Gallery Bangkok)  
: The 4th Asian Watercolor Confederation (Bangkok)  
1988 : The 3rd Asian Watercolor Confederation (Kuala Lumpur)  
1988-1996 : Singapore Watercolor Society Annual Exhibition  
1986-1991 : Open Show (National Art Gallery)  
1985-1991 : The Young Contemporaries Exhibition (National Art Gallery)  
1982-1986 : Nine Man Show Exhibition

### COLLECTORS

Bank Negara Malaysia  
Container Nasional  
K & N Kenanga  
Margaret Yeo & Nasrim  
Museum Kedah  
Price Waterhouse  
Southern Bank Berhad  
University Utara Malaysia

Yayasan Sarawak  
Credit Corporation (M) Sdn. Bhd.  
Petronas Gallery  
Kurnia Insurance  
Putrajaya Holding  
NN Gallery  
Mutiara Art Gallery Penang  
University Malaya

Commerce International Merchant Banker  
Duetsch Bank  
Kwong Yik Bank Berhad  
Malaysian Airline System  
Malaysian Shipyard & Engineering Sdn. Bhd.  
Rashid Hussain Securities Sdn. Bhd.  
Holiday Villa Hotel  
Tan Chong & Sons Motor Company Sdn.Bhd.

Malayan Banking Berhad  
Persatuan Insurans Nyawa Malaysia  
Carigali Bhd  
The Jordan National Gallery of Fine Arts  
DYMM Sultan of Kedah  
Perlis State Art Gallery  
G13 Gallery

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# AN INTERVIEW WITH THE ARTIST

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**RHAPSODHIES BEYOND THE SILK ROAD:** My journey through the Silk Road and Central Asia.

Artists, musicians and men of letters from time immemorial have always sought inspiration from faraway places and from the most unlikely of situations. Odes and dedications in many forms to peoples and places are natural and make up a substantial part of an artist's oeuvre. Veteran painter **Calvin Chua** talks to G13 Gallery proprietor **Kenny Teng** about his latest series of work, inspired by his trip to the Silk Road.

**Kenny Teng:** It is evident that you are an avid traveler. The many people and places from your journeys are wonderfully captured through your sketches and presented in your paintings. Tell me, what inspires you when you are abroad?

**Calvin Chua:** I am sensitive to shapes, colors and form in the environment especially the surrounding landscapes and historical places. The cultural aspects as well as the daily life and activities of the people are also a great source of ideas for my paintings.

**KT:** What was the motivation behind your latest visit to China? What did you discover while travelling there?

**CC:** It has always been one of my dreams to visit the Silk Road and the legendary places surrounding it. I was fascinated by the photographs of the peoples and places located there from a magazine I read back in the 70's and now I have finally made the journey with a handful of friends to experience for myself the magic and the wonders of that most special place. As you are well aware, the Silk Road is a series of routes where some of the greatest ancient civilizations from around the world had passed through to engage in trading with one another. These engagements are not just materially enriching, it had also helped to develop these civilizations culturally. Imagine, China, India, Persia, Europe and Arab all became what it is today thanks to these roads, which is named after the famed Chinese silk that was transported to the world beginning in the Han Dynasty. Driving through the Gobi desert, I managed to visit most of the famous places namely, the caves in Dunhuang, a major stop for ancient travellers and traders, the Yumen or Jade Gate, the Crescent Lake and the majestic Tien Shan or Celestial Mountains. What I discovered, especially in the Dunhuang caves, which are famed for its ancient Buddhist art, was that the many murals, sculptures etc were the works of succeeding generations of nameless artists from different dynasties and even its artistic influences were from many countries as can be detected in the various styles used to depict the stories and lives related to Buddhism. However, what I was delighted to discover was, contrary to the more solemn images found in most Buddhist art that we are familiar with, the murals with their flying deities, musicians and maidens depicts the everyday life, which surprisingly is similar to ours today. I could relate and appreciate what that took place even if it was thousands of years ago.

**KT:** How has it affected you that you've decided to employ a totally different stylistic approach to your latest works?

**CC:** From the onset it was never my intention to reproduce what I will see in the caves. Those works by numerous nameless artists from around the world were masterpieces, even with the paints peeled off, revealing layers of earlier colours which heightened their effects, they are still masterpieces that tells or documents ancient histories, legends and myths. These works are all unique products of their times, which should be appreciated as such. All I can do as an artist is to be inspired to produce my personal reactions and feelings to these masterpieces from the past. My approach to my paintings is a natural response to these visual experiences, which I tried to capture the impressions and energies which I felt in the most personal manner that I am capable of. I did document some of the people and landscapes through my sketches which should serve as a nice balance to my paintings.

**KT:** Have you explored abstraction before? Will you be pursuing more of this style of painting in your coming works?

**CC:** Though this is the first time I was moved to paint in a non representational approach, I would not see it as a deliberate attempt at abstraction. If you were to observe closer, you can see that these gestures and strokes were always present in the background of my figurative works from the last few series. Only this time, they have naturally taken center stage, with the figurative dissolving to merge with the energetically bold and dynamic strokes of colors in the foreground. The styles I employ to my paintings are not planned or forced, it emerges when the right time, and mood or circumstances presents itself. My feeling for the subject matter essentially points me to a suitable way of presenting it.

**KT:** Tell me, what messages or experiences do you wish to share with your audience through your works?

**CC:** How does one share the wonderment of seeing the masterpieces of past great civilizations, in this case, the different styles from the different periods of the Tang Dynasty, possibly the greatest era of China's history, which one had only read about in the past? Even the words written about it pales in comparison to the feeling of being there. The sublime enchantment at the majestic view of the Tien Shan Mountains is impossible to be described, either through writing, photography or painting. It is like a glimpse of heaven in a time when languages written and spoken were not yet invented. One can only 'absorb' the beauty through one's senses and being. I work with the understanding that each person will appreciate my works with a viewpoint and the conclusion drawn which is entirely their own. I can only hope that they too will experience in their own special way what I was fortunate to experience in my trip to China and Central Asia, and that they are inspired to travel down their own personal silk road to discover the masterpieces and enchanting places that lay waiting for them.

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# NOTES

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**G13**  
gallery

Since G13's inception, the gallery has achieved much support and encouragement from the art fraternity and public. We analyzed our shortcomings as well as our strength. We studied and discussed recommendations put forth by many veterans and well wishers in and out the art circle.

We see a certain need to introduce and entice more relevant works and showcases not so much confined to the sale factor but more importantly for the pursuit of new grounds that can be transported to another paradigm. As Asia establishes itself to be the new international destination for major art shows, G13 Gallery sees strong opportunities to embark on this platform with well placed machinery and processes to meet this challenge.

The gallery's approach is to allow both established and new artists to engage in a comfortable collaboration with the emphasis on depth and delivery. The artists seem to respond positively to the various platforms and showcases that the gallery is planning.

As our stable of artists are ever so keen to commit to future events, it is appropriate to reciprocate with spacious conduciveness to allow a gratifying sense of achievement for everyone in attendance. The gallery will be preparing several directions and exercises crucial to its realization to be a crucial component to the promotion of art in the country and region.

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G13  
gallery