

# WALLA







Valentine Willie Fine Art at Art Singapore 2005

**Jalaini Abu Hassan  
Nadiah Badmadhaj  
Wong Hoy Cheong  
Wong Perng Fey  
Yee I-Lann  
Emil Goh  
Lindy Lee  
Agus Suwage  
Mella Jaarsma  
Nindityo Adipurnomo  
Kamin Lertchaiprasert  
Manit Sriwanichpoom  
Natee Utarit**



## **Jalaini Abu Hassan**

Jalaini Abu Hassan or "Jai" (b. 1963, Selangor) took his BA in Fine art at MARA, Institute of Technology in 1985, was awarded a Malaysian Federal Scholarship to the UK, where he gained his MA from London's Slade School of Art. In 1994 he then went on to take his MFA at New York's Pratt Institute, graduating in 1994.

On the one hand he is a contemporary artist with a rare commitment to drawing and painting, and the potential of its raw materials, constantly pushing the formal and technical possibilities of both traditional and experimental media. On the other, he works from a particular, personal experience – real as well as imagined, felt in the immediate present as well as remembered. His works make up a narrative alive with elements of traditional Malay and modern global culture, the natural and man-made environment, kampung and city life, the melting pot that is the Malaysian experience.

Jai has exhibited in Malaysia, Singapore, the USA, the UK and also in Spain and Iraq.

Primadonnas  
2005  
Mixed media and applique on  
canvas  
175 x 147 cm











## Nadiah Badmadhaj

Nadiah Bamadhaj was born in Petaling Jaya, Selangor, Malaysia in 1968. After obtaining a BFA in sculpture and sociology from the University of Canterbury, New Zealand, she went on to work with non-governmental organizations on HIV/AIDS prevention and human rights advocacy. In 2002 she was awarded the Nippon Foundation's Asian Public Intellectuals fellowship, which she elected to undertake in Yogyakarta, Indonesia, researching the 1965 Suharto coup. Her work attempts to uncover processes by which collective memories are lost or obscured, only to be replaced with new ones. She questions who places them there, and how these come to be naturalized. She has used video, drawing, installation, sculpture and photography, always underpinning her fine aesthetic sensibilities with intellectual rigor and in-depth research. She recently took part in CP Biennale II in Jakarta and will exhibit her new video works at Home Works III, Forum on Cultural Practices at the Lebanese Association for Plastic Arts, Beirut.



## Wong Hoy Cheong

Born in Penang in 1960, Wong Hoy Cheong is a member of the first Post-Independence generation of Malaysian artists. He studied abroad, returning from the USA in 1987 with a BA in English Literature from Brandeis, an MA in Education from Harvard and an MA in Fine Arts from University of Massachusetts, Amherst.

Wong Hoy Cheong has taken an objective approach to his role as an artist in Malaysia, making a broad sweep of the events and forces that have shaped the country. Working in a wide range of media, he has always sought to disturb our sense of security, reminding us of our past, re-inventing our history. More recently, he has explored the idea of intervening in other histories, often in site-specific projects. His art has been called "mischievous" – it is at once seductive and ironic.

He has exhibited widely in Asia, Australia and Europe, as well as within Malaysia. In 2003 he was invited to take part in the 50th Venice Biennale, where his RE:LOOKING video and installation was met with critical acclaim. He has also participated in Liverpool Biennial 2004, ARS 01 (Kiasma Museum of Contemporary Art, Helsinki, 2001), Kwangju Biennale (2000), Cities on the Move (traveling exhibition curated by Hou Hanrou, 1999), Fukuoka Triennial (1999) and the AsiaPacific Triennial (1996).

International acclaim notwithstanding, he has been a vital part of the Malaysian arts community, as teacher, critic, curator, writer and artist. In 2004, a major retrospective of his work, spanning the last 20 years, was held at the National Art Gallery of Malaysia.

Mary, Washerwoman  
1996  
Charcoal and silkscreen on paper  
125 x 91.5 cm





NAMA: Mary Umur: 34  
(Name) (Age)

TEMPAT LAHIR: Manila BAHAGIAN NEGARA: Pilipino  
(Place of birth) (Nationality)

PEKERJAAN DI NEGARA ASAL: SEAMSTRESS  
(Occupation in country of origin)

GAJI: P4,000.00  
(Salary)

PEKERJAAN DI MALAYSIA: Laundry  
(Occupation in Malaysia)

GAJI: RM500.00  
(Salary)





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## Wong Perng Fey

Wong Perng Fey's (b. 1974, Kuala Lumpur) chosen subject is the Malaysian landscape. The process of his painting forms an emotional bridge between man and his surroundings, exploring questions of belonging, memory, inhabitation, change and permanence. At times exuberant and energetic, sometimes melancholy and calm, his works reflect a range of complex textures as varied as those found in the lived environment. He has exhibited several remarkably sensitive bodies of work, and continues to probe the language of painting to find new powerful interpretations of his subject. Graduating from the Malaysian Institute of Art in 1998 on scholarship, this young artist has so far begun to make his mark in the Malaysian context, and his works have been collected by Malaysia's National Art Gallery and Galeri Petronas.

Presence  
2005  
Oil on canvas  
66 x 44 cm

Silence  
2005  
Oil on canvas  
52 x 67 cm

Season  
2005  
Oil on canvas  
55 x 71.5 cm



## Yee I-Lann

Yee I-Lann (born 1971, Sabah) was selected for the 3rd Asia Pacific Triennial of Contemporary Art in Brisbane, Australia in 1999. She received her BA in Visual Arts from the University of South Australia, Adelaide and studied painting at Central St. Martins School of Arts in London. In 2003, she exhibited *Horizon*, a series of digitally manipulated photographs developed during a residency sponsored by the Australian High Commission Kuala Lumpur at Gunnery studios, Sydney. I-Lann's visual vocabulary is extensive—drawn from popular culture, urban landscapes and everyday objects. She handles this vocabulary with a deft virtuosity, skipping across traditional and invented media to create work that is at once poignant, poetic, nostalgic, humorous and engaged. She recently traveled to the Philippines under the Goethe Institut regional artconneXions project, where she explored the Sulu Sea as a rich site of anthropological, mythical and geographical histories.







될 수 있으면 흔  
적 남기지 마시  
오.

미니홈피 확인 안  
할 것임!!!





## Emil Goh

As urban life in major metropolises moves on at a banal and accelerated velocity, Emil Goh captures the fleeting moments and details we see out of the corner of our eyes that delight us, but escape our memory seconds after. Through his photographs and video works, the mundane often becomes extraordinary, filled with whimsical humor or beauty. In his work, an empty but lighted office block at night is seen as a paper lantern harking back to the simple days of childhood, a rumpled futon becomes a dreamer's igloo and an arcade mall becomes a playground as the artist tracks shoppers who are carrying or wearing red with his video camera. Born in Malaysia in 1966, Emil studied at Sydney College of the Arts and Goldsmiths College, London. He constantly moves through different urban centres in Asia, Australia and Europe. He has exhibited most recently at Factory, Seoul (2004), Charlottenborg Udstillingsbygning, Copenhagen (2005), Jakarta Video Art Festival (2005), Open Letter at Galery 4a, Sydney (2005) and Busan Biennale (2004).



## Lindy Lee

Lindy Lee has always explored questions of loss, impermanence and selfhood in her work. Since the 1990s, however, her work has also been profoundly influenced by the philosophy of Zen Buddhism, the precepts of which she formally accepted in a ceremony known as 'taking the Jukai'. Her treatment of photocopied images—effacing, multiplying, covering, saturating with painted color—seems to strip away the inherent authority in what is thought of as an 'authentic image', leaving behind a poetic and emotional emptiness, whilst still being a faithful reproduction of the original. Her works indicate the mutability of identity and self, rooted as it is in history and place.

Born in Brisbane, Australia in 1954, Lindy Lee is a first-generation Chinese-Australian. She has been actively practicing and exhibiting throughout Australia since the 1980s, and is an important figure contributing to the story of Australian art.











## Agus Suwage

One of Indonesia's leading contemporary artists, Agus Suwage initially trained as a graphic designer at Bandung Institute of Technology (ITB). His work explores the contradictions of human nature – how violence and pain are inextricably linked to joy and pleasure. Born in Purworejo in 1959, of Chinese descent in Central Java, his understanding of cultural identity has been profoundly shaped by major turning points in Indonesia's history. While he may be biologically Chinese, his cultural consciousness is essentially Javanese. He is comfortable with displacement and paradox, the outcome of the convergences of his surroundings. This gives rise to a sense of the unexpected in his work, allowing him to be provocative yet cheeky, humorous but darkly so. Agus Suwage is currently working and living with his wife and two children in Yogyakarta, Central Java, Indonesia. Some of his recent exhibitions include Ough... Nguik!, a solo exhibition at the National Gallery of Indonesia and Countrybution, the 7th Yogyakarta Biennial in 2003. He also took part in the 2nd AsiaPacific Triennial (1996), Awas! Recent Art from Indonesia (a touring exhibition to Australia, Japan, Germany and the Netherlands, 1999-2000) and Man + Space at Gwangju Biennale (2000).

I Lick Therefore I Am  
2005  
Watercolour on paper  
57 x 70 cm  
(with digital print, 120 x 148.5 cm)



## Mella Jaarsma

Mella Jaarsma's cultural context is a unique one. Born in the Netherlands in 1960, she has since lived and worked in Yogyakarta, Indonesia for the past 20 years. Looking at the idea of garments as symbolic and physical ways in which we negotiate group and personal identities, she creates elaborate costume installations out of animal skins, horns, cocoons, camouflage, hand-drawn batik and a variety of culturally loaded materials. Covering the body and leaving only the eyes exposed, are they shelter or prison, or both? She says, '...I try to find ways to open up dialogue, rather than work in a more confrontational way. I am not looking for symbols to make a meaningful artwork, but I am searching for a phenomenological reality, with images that speak for themselves, a reality that is an intriguing variety of cultural experiences'. Mella's career has been varied and prolific—she has exhibited extensively throughout Asia and abroad, as well as created performances and other art projects. She was artist-in-residence at Studio 106, Singapore and Rimbun Dahan, Malaysia in 2003 and 2004 respectively. She is also co-founder of one of Indonesia's most influential galleries, Cemeti Art House.

Moral Pointers Series: Shameless  
Gold III  
2002  
Cocoons, horn, gold  
Size variable











## Nindityo Adipurnomo

Nindityo Adipurnomo's work has always been informed by issues of Javanese culture, especially through exploring the form of the *konde*, which is a traditional hairpiece worn by Javanese women. By taking this element that is essentially about make-up and external adornment, he looks at the complexities involved in the creation, evolution and sustenance of inherited social customs. The tension in his art arises from the struggle between the individual personality and certain ritualized icons that signify our belonging to a community. Born in Semarang, Indonesia in 1961, Nindityo Adipurnomo studied at Indonesian Institute of the Arts (ISI) in Yogyakarta and State Academy of Fine Arts in the Netherlands. Since then he has participated in several international exhibitions, including the 2nd AsiaPacific Triennial (1996), Contemporary Art in Asia: Traditions/Tensions (a touring exhibition to New York, Vancouver and major urban centers in Asia, 1996-1997), and Fukuoka Asian Art Triennial II (2002). He is also co-founder of Cemeti Art House, which has been a driving force in the Indonesian art community since its inception 1988.

Konde Bags  
Polyester and foam  
33 x 45 x 18 cm



## Kamin Lertchaiprasert

Kamin Lertchaiprasert (b. 1964, Lotburi) studied at the College of Fine Arts, Bangkok from 1978-81 and received a BFA in Printmaking from Silpakorn University, Bangkok in 1987. Upon completing his degree, Kamin spent several years working between Bangkok and New York until his permanent return to Thailand in 1992. Working in a wide range of media such as drawing, etching, painting, photography and installation, the impetus in Kamin's work lies in his question of the role of art in society. Profoundly influenced by the philosophy of Daoism and Buddhism, this led him to seek answers in monkhood for a period of time in 1990. His art is closely related to his lived experience. Drawing on personal history, ideas and beliefs, his artistic process weaves his philosophy and practice to a degree where art and life become inseparable. Kamin has been exhibiting actively in Thailand since the early 1990's with 10 solo exhibitions thus far at Visual Dhamma Gallery, Chiang Mai University, The National Gallery, Bangkok and Rama IX Art Museum Foundation. He also participated in the 2nd AsiaPacific Triennial (1996) and represented Thailand at the 50th Venice Biennale in 2003.

Sitting 2004: 29-3-47 Every  
moment is vipassana 29-3-04  
Wood sculpture: 137 x 20 cm  
Woodblock print on handmade  
paper: 128 x 65 cm











## Manit Sriwanichpoom

Manit Sriwanichpoom's (b.1961, Bangkok) *Pink Man* was originally conceived before the Asian economic crisis of 1997. He has now become a recognizable fixture, a neon light on the contemporary art landscape. Manit photographs *Pink Man* in his fluorescent pink suit (played by artist-poet Sompong Thawee) as he wanders the streets of Bangkok, voracious with his matching pink shopping cart or pink balloons. But there is also *Golfing Pink Man*, *Socialist Pink Man*, *Pink Man the Siamese Intellectual* and most recently, *Pink Man in Paradise*—looking somewhat lost and diminished in post-bombing Bali. Arguably Manit's most distinctive creation, *Pink Man* turns an ironic, cheeky yet potent gaze upon a global society obsessed with material consumption. His earlier works have been in much the same vein, presenting us with images that contradict and rebuke the perceived economic growth and subsequent wealth of developing Asian nations. The artist is very much acclaimed internationally—he participated in the 50th Venice Biennale (2003) and was included in *Blink 2002*, a showcasing of 100 of the world's most exciting contemporary photographers.



## Natee Utarit

Natee Utarit (b. 1970, Bangkok) is one of Thailand's emerging stars. Already considered one of the most exciting painters of his generation, Natee has taken part in numerous group exhibitions and held ten solo exhibitions to date. He graduated from Silpakorn University in 1992 with a BFA in Fine Art, majoring in painting, sculpture and graphic art. Although his work has moved through a variety of styles and subject matters, he remains a consummate painter, and as such his main preoccupation is to question the problematics—the physical, intellectual and emotional values—of painting. Natee's paintings, whether of landscapes, or icons of classical Western art, often overlaid with his signature veil-like, fluid glaze of enamel wash, seem to tease and challenge his viewers—are they being immersed in the painting object or the image painted? His latest body of work, 'The Ballad of Khrua Inkong' (Chaing Mai University Art Museum, August 2005) is a series of paintings copied from postcards of places the artist has never visited. The postcards were ordered and paid for on Ebay. In addition to his solo shows, Natee Utarit has participated in ARS 01 in Helsinki (2001) and the 3rd Asia Pacific Triennial (1999) at Queensland Art Gallery in Brisbane, Australia.

The Last Description of the Old  
Romantic  
2005  
Oil and enamel on canvas  
100 x 70 cm







**Valentine Willie Fine Art, Kuala Lumpur**

Founded as a consultancy for modern and contemporary South East Asian art in 1996, Valentine Willie Fine Art operates a gallery in Bangsar, a suburb of Kuala Lumpur, and an arts residency program in Bali. The Kuala Lumpur gallery represents both historically important as well as emerging and established contemporary artists of South East Asia and collaborates with other organisations and institutions on regional exhibition projects.



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*fine* WILLIE  
ART

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