MALAYSIA

2023 한세예스24문화재단 국제문화교류전

(2023 HansaeYes24 Foundation International Cultural Exchange Exhibition)

말레이시아를 품다

Embrace Malaysia

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현대미술 작가 12명으로 만나는 오늘의 말레이시아

Malaysia of Today through the Eyes of Contemporary Artists

HANSAE YES24 FOUNDATION

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인사말

2023 한세예스24문화재단 국제문화교류전을 열며

한세예스24문화재단의 여섯 번째 국제문화교류전에 오신 여러분을 환영합니다.
2019년 '필리핀 미술전' 이후 코로나19라는 터널을 지나 4년 만에 인사를 드리며 반가움이 앞섭니다. 전 세계가 움츠러들었던 시간 속에서도 언젠가 다시 훌륭한 미술 작품을 여러분 앞에 선보일 수 있을 거라는 희망을 가지며 이번 전시를 준비했습니다.

여섯 번째 국제문화교류전의 주인공은 말레이시아입니다.
여러분들이 잘 아시는 바와 같이 말레이시아는 여러 동남아시아 국가들 중 괄목할 만한 경제-문화적 발전을 이룬 국가입니다. 이번 전시를 통해 경제적으로 우리나라와 깊은 관계를 맺어온 말레이시아의 현대미술을 집중 조명함으로써 문화적 측면에서의 교류에도 기여할 수 있게 되어 더욱 기쁩니다.
말레이시아 미술의 가장 큰 매력은 '다양성'입니다. 이슬람을 비롯한 다양한 민족과 종교 위에 꽃핀 복합적인 문화가 말레이시아 미술의 특징입니다. 여러분도 국제문화교류전 '말레이시아를 품다'를 통해 말레이시아 미술 작품의 다채로운 매력을 듬뿍 느껴보셨으면 합니다.

저희 재단은 지난 2015년 '베트남 미술전'을 시작으로 2016년 '인도네시아 바틱전', 2017년 '태국 미술전', 2018년 '미얀마 현대미술전', 2019년 '필리핀 현대미술전'까지 아시아 국가들의 미술 작품을 소개해왔습니다. 유럽을 비롯한 서구 작가의 작품과는 달리 아시아 작가의 작품은 아직까지도 일상에서 쉽게 접할 수 없습니다. 이에 저희 재단은 고유한 매력을 담은 아시아 작가들의 작품을 발굴해 소개해왔고 매번 2천여 명의 관람객이 미술전을 찾아주셨습니다. 앞으로도 아시아 각국의 숨겨진 미술 작품을 찾아 여러분 앞에 꾸준히 선보일 계획입니다.
한세예스24문화재단은 국제문화교류전을 비롯한 다양한 활동을 통해 아시아 문화를 깊이 있게 알리는 가교 역할을 하고 있습니다.

저희 재단이 국제문화교류전을 포함하여 활발한 활동을 이어나가며 아시아 문화 교류의 요람 역할을 할 수 있도록 많은 관심 부탁드립니다. 다시 한번 미술전을 찾아주신 많은 내외 귀빈 여러분께 감사드리며, 말레이시아 미술이 전하는 감흥을 한껏 느껴보시길 바랍니다.

2023년 3월
한세예스24문화재단 이사장 **조 영 수**

Preface

For the 2023 HansaeYes24 Foundation International Cultural Exchange Exhibition

We would like to extend a very warm welcome to you all to the 6th international cultural exchange exhibition of HansaeYes24 Foundation.
Indeed, we are extremely delighted to make a comeback after the four-year hiatus following the 2019 international cultural exchange exhibition on the contemporary art of the Philippines. Even as the world was hunkering down from the COVID-19 pandemic, HansaeYes24 Foundation has diligently worked for this exhibition in the hope that we would be able to present great Asian artworks to you someday.
The 6th international cultural exchange exhibition centers on Malaysia. As you are aware, Malaysia has achieved the most remarkable economic and cultural developments among many Southeast Asian countries. Considering Korea has time-honored strong economic ties with Malaysia, we are even more pleased to organize this meaningful event, featuring the contemporary art of Malaysia. We hope the 6th international cultural exchange exhibition themed 'Embrace Malaysia' will contribute to promoting cultural exchange between Korea and Malaysia further.
The beauty of Malaysian art lies in its diversity. The Malaysian culture woven by various ethnicities with diverse religious traditions including Islam gives Malaysian art its unique character. We sincerely hope you will be able to experience and enjoy the colorful charm of Malaysian fine art at the 'Embrace Malaysia' Exhibition.
Starting with the 'Aura of Vietnam' Exhibition in 2015 followed by Indonesia, Thailand, Myanmar, and Philippines Exhibitions each year thereafter, the HansaeYes24 Foundation introduced diverse Asian artworks to Korea. Unlike the works of Western artists including Europe, Asian artists' works are still not easily accessible in daily life. The Foundation, therefore, has consistently endeavored to discover and showcase various pieces of Asian artists with unique charms through the international cultural exchange exhibition, whose attendance has grown to over 2,000 visitors every year. Going forward, we will continue to unearth hidden artworks from Asian countries to shed light on them and introduce them to you.
Through various activities such as the international cultural exchange exhibition, HansaeYes24 Foundation has served as a bridge connecting Korea with other Asian countries, helping to increase the awareness and understanding of Asian culture.
In addition to the Exhibition, HansaeYes24 Foundation has published 'Collection of Southeast Asian Literature series' to introduce highly-acclaimed, contemporary literary works from Southeast Asian countries, and provide a valuable opportunity to learn more about Southeast Asia's colorful culture and unique history
Other than the cultural exchange programs, HansaeYes24 Foundation has sponsored Overseas Volunteer Programs to foster young, global leaders, and provided scholarship for international students as well as academic organizations to help those who are working towards improving the future of Asia.
As HansaeYes24 Foundation strives to become a cradle of Asia cultural exchange by actively carrying out its projects and activities including the international cultural exchange exhibition, we would like to ask for your continued support and interest in that regard. Once again, we would like to express our heartfelt gratitude to you for visiting the 'Embrace Malaysia' Exhibition, and we hope you will appreciate what Malaysian fine art has to offer at the exhibition.
Thank you.

March, 2023
Dr. Cho, Youngsoo, Chairperson, HansaeYes24 Foundation

MALAYSIA

Embrace Malaysia

말레이시아를 품다

박일호

(이화여대 교수, 미학)

1. '품다'

패션 산업으로 세계인의 몸을 품었던 한세실업이 세계인의 마음과도 함께 하기 위해서 2014년 한세예스24문화재단을 설립했다. 미국과 동남아시아 등 7개국에 네트워크를 갖고 있는 한세실업의 글로벌 정신과 서적, 음반, 문화상품 등의 확산 플랫폼 역할을 하는 예스24의 예술적 감성을 합쳐 설립한 재단이다.

그 시작으로 한세실업의 성장 기반인 동남아시아 국가들과 문화적 교감을 이루는 다양한 사업을 펼쳐왔다. 한국과 동남아시아 각국이 경제 협력을 넘어 서로의 문화를 이해하는 단계로 나아가자는 취지에서였다. 재단은 한국과 동남아 대학생들이 봉사하면서 문화를 교류하는 해외봉사단 지원, 한국에서 공부 중인 동남아 유학생들의 장학금 지원, 동남아시아 문학총서 시리즈 발간과 학술연구 지원 등 다양한 사업을 수행하고 있다.

동남아시아 대표 작가들 미술 작품을 국내에 소개하는 국제미술교류전도 이런 문화교류를 위한 사업 중 하나이다. 그동안 2015년 '베트남 미술전', 2016년 '인도네시아 바틱전', 2017년 '태국 현대미술전', 2018년 '미얀마 현대미술전', 2019년 '필리핀 현대미술전' 등을 열어 한국 내 미술애호가들의 많은 관심을 받은 바 있다.

2023년 개최하는 국제미술교류전 〈말레이시아를 품다〉는 코로나19 팬데믹으로 지난 3년간 전시를 미룬 후 다시 시작하는 뜻깊은 전시이다. 말레이시아가 여러 민족과 종교로 형성된 다양성을 품에 안고 역동적인 문화를 이뤄나가고 있음에 초점을 맞춘 전시이다. 역시 다양성과 역동성이 넘쳐나는 한국 사회 관객들의 눈과 마음에 감흥을 안겨줄 수 있겠다는 기대에서 '품다'라는 말을 제목에 내세웠다.

2. 말레이시아의 구성과 문화 그리고 현대미술

말레이시아는 싱가포르를 제외한 말레이반도 남부와 보루네오섬의 사라왁주와 사바주로 이루어졌다. 인구가 2022년 기준 3318만 명인 입헌군주제이며, 수도는 쿠알라룸푸르이고, 1999년부터 2010년까지 중앙행정기관을 쿠알라룸푸르에서 남쪽으로 25킬로미터 떨어진 푸트라자야로 옮겨 이곳이 행정수도 기능을 하고 있다.

역사적 형성 과정으로 인해 민족 구성과 종교도 다양하다. 말레이인 58퍼센트, 중국인 25퍼센트, 인도 파키스탄인 7퍼센트 등으로 이루어졌고, 국교는 이슬람교로 국민의 60퍼센트를 점유하지만 종교의 자유가 보장되어 불교 19퍼센트, 기독교 9퍼센트, 힌두교 6.3퍼센트 등의 비율을 보이는 다양성도 간직하고 있다. 사회 전반적으로 이슬람 문화 영향이 강해서 술이나 유흥 문화가 제한된 편이다.

지리적으로 남중국해를 끼고 말레이반도의 서말레이시아와 보르네오섬 북부의 동말레이시아 두 지역으로 나뉘는 말레이시아는 국토의 4분의 3이 밀림과 습지대이다. 말레이반도가 인도양과 남중국해 사이에 위치해 역사적으로 동양과 서양의 상인과 여행자들이 모이는 장소였기에 다양한 민족이 자연스럽게 융합되는 다민족 국가로 형성될 수 있었다.

1957년 말레이시아의 독립을 배경으로 전개된 말레이시아 현대미술은 다문화 국가의 통일성과 다양성을 상징화하는 역할을 찾으려 했다. 이런 점에서 정부도 현대미술을 후원했으며, 현대미술이 국가적 정체성 수립의 전략적 요소 역할을 하게 도왔다.

1990년대 경제호황이 말레이시아를 급속히 현대화시켰으나, 종교적 · 전통적 관습들이 여전히 대부분 말레이시아 국민들의 삶에 있어 중추적인 역할을 하고 있다. 그래서 전통에 대한 의무감과 현대적 도시 생활로 인해 발생되는 전통 파괴에서 야기되는 긴장감이 공존한다.

말레이시아 현대미술은 이런 전통의 수용과 재해석, 도시화 · 산업화에 따른 사회변화의 장단점 등의 고찰을 통해 특색을 형성해왔다. 대부분의 작가들은 예술에서 전통적 관습의 지배력을 인정하고, 사회가 다양한 민족과 종교로 구성된 점에 매우 조심스럽게 접근한다. 그리고 다문화 국가가 된다는 것이 얼마나 복합적인 현상인가에 주목하면서 긍정적 혹은 부정적 효과와 기능을 살피려 한다.

그 결과, 일부 작가들은 말레이시아 또는 말레이시아인으로서의 정체성에 대한 고민을 작품 안에서 펼치면서, 종교나 민족성 그리고 국가관이 현대 말레이시아에 미치는 영향에 대해 끊임없이 질문을 던지고 있다. 다른 부류 작가들은 역사와 전통의 지배로부터 벗어나려는 도전적 시도나 현대에 겪은 산업화 · 도시화에 따른 사회변화와 그에 따른 문제점을 다루기도 한다.

한편 말레이시아 현대미술은 서구 모더니즘이나 국제적 미술경향의 수용에 인색하지 않다. 이것은 말레이반도가 인도양과 남중국해 사이에 있어 동양과 서양의 상인과 여행자들이 교류하고, 서로의 문화가 모여 융합을 이루는 장소였다는 점에서 이해될 수 있다. 그래서 많은 작가들이 모더니즘의 조형적 수용에 마음을 열고, 기존의 틀에서 벗어난 다양한 방법과 매체의 사용을 시도하고 있다. 평면, 입체, 영상 등의 장르 구분을 해체하고 색다르게 융합하는 새로운 예술적 시도도 많이 나타난다. 이런 다원주의적 모습을 통해서 말레이시아 현대미술의 생동감과 역동성이 펼쳐진다.

3. 개인적 · 사회적 정체성 찾기

이번 전시에 참여한 12명은 말레이시아 현대미술을 대표하는 작가들이다. 대부분이 말레이시아의 민족적 · 문화적 정체성, 산업화 · 도시화에 따른 사회변화, 동양적인 것과 서양적인 것의 대비와 조화 등에 관심을 갖고 있다. 하지만 이들은 이런 주제를 사회정치적으로 무겁게 다루기보다 일상적 내용을 소재로 그 안에 담으려 노력하고 있다. 또 작품 구성 형식에서 복합적이고 다면적인 요소들을 합쳐 조화와 긴장감을 이루는 방식을 택하고 있다.

첫 번째 섹션은 평면과 입체 및 영상 작품을 혼합하고, 예술적 매체를 통한 화합의 미술을 시도하는 작가들이다.

아누렌드라 제가데바(Anurendra Jegadeva)는 다양한 종교와 식민지 경험으로 인한 말레이시아의 복합문화적 정체성을 서술적 이미지로 표현한다. 결혼신청, 신부의 결혼지참금으로 번역되는 'Jemputan'라는 제목의 작품에서는 말레이시아의 전통적 풍습을 보여준다. 전통적 관습에 묶인 여성의 모습과 현대적 여인의 모습을 앞뒤 양방향으로 대비시킨 작품도 선보인다. 2019년 작품 제작 두 달 전에 돌아가신 아버지의 초상화를 가운데 두고, 가족들의 사진을 라이트 박스로 둘러싼 작품이 인상적이다. 사진 속 그의 가족들의 삶의 시작과 전환점에 항상 폭스바겐 비틀이 있었다는 점에 초점을 맞췄다.

친 콩 이(Chin Kong Yee)는 1937년부터 Tun H. lee 거리에 위치해온 '스타일로 헤어 살롱'이란 이발소를 소재로 했다. 물리적 시간의 전개에 따른 변

화를 담은 모습이지만, 역사 속 시간의 흔적들이 오늘의 이발소 모습 안에 담겨 있음도 시사하고 있다.
그가 추구하는 작품세계가 시간과 공간에 대한 연속적인 경험이라는 점에서 비디오 아트, VR 영상, 디지털 프린트 이미지 등의 방법을 동원했다. 동일한 소재를 3가지 조형언어로 표현했을 때 나타나는 차이점이 주목할 만하다. 그는 어안렌즈를 이용한 변형된 이미지로 현실적인 것과 비현실적인 것의 두 관점을 대조하기도 하고, 과거와 현재가 선적인(linear) 흐름을 넘어 창조적으로 융합되길 바라기도 한다.

두 번째 섹션은 정체성 문제의 고민을 다양한 예술적 방법으로 풀어낸 작가들이다.

줄키프리 유소프(Zulkifli Yusoff)는 생각을 불러일으키는 화가로 말레이시아 국내외에서 영향력을 떨치고 있다. 그는 말레이시아 사회 형성에 영향을 미친 역사적 · 현재적 사건에 대한 관심을 작품을 통해 지속적으로 드러내왔다. 이번 전시에서는 대칭과 조화라는 논리 정연한 형식이 강조되는 이슬람 문양의 응용 작품이 두드러진다. 그는 조형방식에서도 실크스크린, 페인팅, 사진 전사, 드로잉의 방법과 엠보싱과 파이버그래스 등 입체감을 주는 매체를 사용하며, 다양하게 혼합되지만 조화를 이루는 사회에 대한 자신의 기대를 나타냈다.

유소프와 달리 거칠고 율동적인 색채로 변형한 인체를 표현하고 있는 라진더 싱(Rajinder Singh)의 작품도 정체성에 고민을 담고 있다. 그는 몸이 신체적 · 물리적인 것이기도 하지만 제의적 또는 사회적 행위를 통해 형성되는 성격도 갖는다는 점에 주목한다. 이른바 사회적 정체성을 간직한 인체이다. 그래서 그의 작품은 사회와 관습 속에서 상처받고 파편화된 몸과 그 고통을 연상케 한다. 하지만 그림 속을 좀 더 깊이 들여다보면, 인체들이 뒤엉킨 율동과 동작이 제의를 통한 치유 행위처럼 보이기도 한다.

션 린(Sean Lean)은 자동차용 페인트와 철로 조각조각을 만들고 이어 붙인 도자기 형태 부조 작품을 벽에 설치했다. 철 프레임에 둘러싸인 실제 나무문을 이용한 작품도 눈길을 끈다. 모두가 내용은 말레이시아 사람들이 고민하고 겪는 정체성 문제이다. 특별히 말레이시아 사람들의 삶에 스민 중국적 소재와 내용을 도자기 안에 새겼다. 범람하는 서구 대중문화의 유혹 속에서 사람들이 고민하는 전통적인 동양적 가치에 대한 향수를 불러일으키기도 하고, 그것들 사이의 모순과 충돌로 인한 정체성의 파편화도 생각하게 한다.

선명한 색채, 어린이미술 같은 이미지로 눈길을 끄는 누르 아지잔 라만 파이만(Noor Azizan Rahman Paiman)도 말레이시아 사회적 문제에 관심을 갖고 있다. 전통에 대한 관심보다는 말레이시아의 현대화 과정에서 겪은 문제에 대한 풍자적 비판을 작품에서 다룬다. 말레이시아가 급격하고 격렬한 산업적 변화와 경제성장을 이뤘지만, 그 과정에서 사회 한편에 남긴 문제점들을 해학적으로 표현한다. 그가 사회적 관습, 정치, 젠더 이슈, 말레이시아의 현재 사건 등을 소재로 작업하고 있으나, 그런 주제를 너무 무겁지 않게 만화에서나 볼 법한 희화적인 방법으로 나타내려 한다.

세 번째 섹션은 구상과 추상, 심리적인 것과 객관적인 것 등 미술의 고착화된 이분법을 넘어서려는 작가들이다.

단지 색채 추상처럼 보이는 하미디 하디(Hamidi Hadi)의 작품에서 그 효과는 복합적이다. 작품에는 산업용 페인트, 레진, 왁스, 목탄 등 다양한 매체를 혼합해서 만든 깊이감이 있고, 서로 다른 속성의 매체들이 부딪치며 이루는 충돌과 긴장감도 있다. 그는 이 작품들이 세계에 대한 자신의 내면적 반응을 담은 상상적 풍경화라고 말한다. 그래서 재생 종이 위에 와이어 메시(철망)를 덮고 사이사이 실리콘 흔적이 배어나오게 한 작품이 생략된 자연 풍경이나 흩어진 인간 군상처럼 보이기도 하지만 사회적 변화에 대한 자신의 심리적 반응을 담은 풍경화라고도 할 수 있다.

추상과 구상의 융합에 대한 이반 램(Ivan Lam)의 방법은 보다 직설적이다. 평소에도 그는 자신을 구속하는 예술적 관습이나 경계를 끊임없이 넘어서려 한다. 자신에게 익숙한 것들에 만족하지 않고, 테크닉과 매체를 통해서도 끊임없는 도전도 펼쳐왔다. 이번 작품은 구상과 추상의 이분법적 구분에 대한 도전처럼 보인다. 화면 한쪽이 서로 다른 종류의 대리석 표면 이미지나 색채로 자연스럽게 형성된 추상 이미지라면, 다른 반쪽은 꽃과 정물을 사실적으로 묘사한 인위적 화면으로 대조를 이룬다. 같은 크기로 구분된 추상과 구상 두 개의 방법과 예술적 이미지 사이의 긴장감과 조화를 우리 앞에 제시하고 있다.

초이 춘 웨이(Choy Chun Wei)의 추상 작품도 일종의 경계 허물기이다. 그의 작품은 디자인과 순수미술이 합류하는 지점에서 출발하고, 작품 안에 사회적 메시지도 담고 있다. 빼곡하고 두텁게 채운 다층적인 색채 콜라주가 추상 작품으로 보이기도 하지만, 그가 강조하는 것은 작품 안에 담긴 폰트와 텍스트 자체가 갖는 내재적 의미이다. 이와 더불어 그는 기계화 · 산업화된 사회 속에서 모든 내용물이 기호화 · 부분품화되듯이 그 안에 살고 있는 우리들의 정체성도 숫자나 코드처럼 기호화 파편화되어가는 것은 아닌지 묻고 있다.

네 번째 섹션은 일상적 삶의 내용이나 자신의 개인적 체험에서 나타난 정체성 변화를 다루는 작가들이다.

웡 치 밍(Wong Chee Meng)의 작품은 화려하면서 즐거운 동시에, 복합적이고 다면적이다. 그는 이미지들을 정성 들여 그려서 여러 층의 그림을 만들고, 그 안에 개개 이미지들이 갖는 이야기를 담았다. 한 겹의 이야기를 지나면 다른 이야기로 전개되는 모습인데, 그것들은 마치 본래 하나의 이야기였던 것처럼 조화를 이루기도 한다. 그는 이런 작품 구성을 위해서 어떤 것은 더하고 어떤 것은 빼는 변형 작업을 한다. 서로 다른 듯 보이는 이미지들을 결합하면서 이야기를 만들어내는 방법을 통해 어느 때 어느 곳에서도 예술적 소재가 있을 수 있다는 생각을 나타냈다.

야우 비 링(Yau Bee Ling)도 일상적 삶의 경험에서 예술적 근거를 찾는다. 그녀에게 기대되는 역할과 경험에 따른 자신의 사회적 정체성을 작품에 나타내려 한다. 그녀가 한 사람의 여성에서 아내로 그리고 어머니로 주어진 역할을 하면서 겪은 정체성의 변화를 다루고 있다. 내용의 표현도 이미지들의 다층적인 중첩이란 방법을 사용하고 있다. 채색된 다양한 문양들 위로 겹쳐지는 인물 형상들, 신록의 꽃들 사이로 가로지르는 붉은 색선들이 마치 고난의 가시들처럼 보이기도 하고, 회오리치듯 휘감고 펼쳐지는 화면 가득한 색채 자국들에서도 그런 복합적인 의미를 읽을 수 있다.

쳉 옌 펭(Cheng Yen Pheng)도 그녀의 삶의 자전적 내용을 다룬다. 'Land Tortoise in Kampung House'와 'It's Been Four Years Since…' 두 작품 여러 부분이 그 내용들을 담고 있다. 어떤 부분은 여성성에서 모성으로의 변화를 다루고, 다른 부분은 도시의 삶에서 시골 캄퐁의 삶으로 변화, 또 다른 부분은 삶과 죽음에 대한 개인적 생각과 기록 등을 파노라마처럼 펼쳐낸다. 지나온 삶의 경험이 그녀의 기억 속에서 파노라마처럼 나타났다가 사라지는 것을 재현하는 듯하다. 꼼꼼한 내용만큼 표현 방법도 섬세하다. 바느질과 스티칭 기법을 사용하고, 염색된 실과 부드러운 종이 매체를 사용해서 여성적 섬세함을 느끼게 한다.

이상 12명의 작가들 작품에서 우리는 지금의 말레이시아를 만날 수 있다. 말레이시아의 전통과 문화의 다양성을 경험할 수 있고, 기계화 · 산업화된 사회에서 정체성을 묻고 찾는 우리의 현재와 부합하는 목소리도 들을 수 있다. 이 글이 그런 경험의 작은 지침서 역할을 하길 바라며, 나머지 풍부한 의미와 느낌은 관객 개개인의 몫으로 남겨두려 한다.

MALAYSIA

Embrace Malaysia

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1. ‘Embrace’

Hansae Co., which helped people embrace their bodies with its fashion across the world, established HansaeYes24 Foundation in 2014 to become closer to people’s hearts. The Foundation was born out of the global spirit of Hansae, which operates in 7 countries, including the US and Southeast Asia, combined with the artistic sensibility of Yes24, which serves as a platform for spreading books, music records, and cultural products.

Initially, HansaeYes24 Foundation focused on projects to instill and encourage cultural empathy in Koreans and Southeast Asians for each other. Having grown on the basis of its Southeast Asian operations, Hansae intended the projects to help Korea and Southeast Asian countries better understand each other’s culture, going beyond economic cooperation.

Today the Foundation is conducting various support programs and projects, which include the overseas volunteer program where Korean and Southeast Asian university students do volunteer work as they exchange cultures, the scholarship program to support Southeast Asian students studying in Korea, and the projects to publish Southeast Asian literature series and to support academic research.

The International Cultural Exchange Exhibition, which showcases and introduces artworks of representative Southeast Asian artists to Korea, is also one of the Foundation’s cultural exchange projects. The Exhibition started with the ‘Aura of Vietnam’ Exhibition in 2015, which was followed by the ‘Batik, the Soul of Indonesia’ Exhibition in 2016, the ‘Spirit of Thailand’ Exhibition in 2017, the ‘An Aspect of Myanmar Art’ Exhibition in 2018, and the ‘Hybridity and Dynamism of the Contemporary Art of the Philippines’ Exhibition in 2019. The International Cultural Exchange Exhibition was held successfully every year, garnering much attention from art audiences in Korea until it took a long hiatus due to the COVID-19 pandemic.

The 2023 ‘Embrace Malaysia’ Exhibition is meaningful in that it signals the long-awaited return of the International Cultural Exchange Exhibition after three years of postponement. This year’s exhibition centers on Malaysia, a country creating a dynamic culture by embracing its ethnic and religious diversity. The title of the exhibition was determined to include the word ‘embrace’ in anticipation that it would be able to give inspiration and capture the eyes and minds of visitors living in Korean society, which also has become increasingly diverse and dynamic.

2. Malaysia, Malaysian Culture and its Contemporary Art

Malaysia comprises two noncontiguous regions: the southern part of the Malay Peninsula excluding Singapore, and the states of Sarawak and Sabah on the island of Borneo. The country is a constitutional monarchy with a population of 33.18 million as of 2022. Kuala Lumpur is Malaysia’s capital. Putrajaya, located about 25 km south of the capital, serves as the country’s administrative center, which was created by relocating government offices and administrative agencies from 1999 to 2010.

Because of Malaysia’s historical formation process, the country’s population shows great ethnic and religious diversity. The ethnic composition of Malaysia is as follows: 58% are Malays, 25% are Chinese, 7% are Indians and Pakistanis, and other groups account for the rest. Malaysia’s religion is as diverse as its demographic. Islam is Malaysia’s official religion, followed by about 60% of the population. However, Malaysia also guarantees freedom of religion, with 19% of its population subscribing to Buddhism, 9% adhering to Christianity, and 6.3% practicing Hinduism. Overall, the cultural influence of Islam is predominant in Malaysian society, discouraging alcohol consumption and entertainment in general.

Malaysia is geographically divided into two regions bordering the South China Sea: West Malaysia on the Malay Peninsula and East Malaysia on the northern part of Borneo Island. Rainforests and wetlands cover three-fourths of Malaysia. As the Malay Peninsula is bounded to the northwest by the Indian Ocean and to the southeast by the South China Sea, the peninsula has historically been the meeting place of merchants and travelers from the East and the West. As a result, Malaysia has become a multi-ethnic country where diverse ethnic groups live in harmony.

Contemporary art in Malaysia, which began to bud in the early years of Malaysia’s 1957 independence, sought to define its role by symbolizing the unity and diversity of the multicultural country. The Malaysian government sponsored contemporary art in that aspect and encouraged it to play a strategic role in shaping the national identity of Malaysia.

Malaysia became dramatically modernized through rapid economic growth in the 1990s, but religious and traditional customs still play a pivotal role in the lives of most Malaysians. As a result, a sense of duty to follow traditions and a sense of anxiety stemming from the destruction of traditions by modern city life coexist in Malaysia.

Contemporary art in Malaysia has shaped its characteristics by embracing and reinterpreting traditions while contemplating the pros and cons of social changes caused by urbanization and industrialization. Most Malaysian artists acknowledge the dominance of traditions in art and take a very cautious approach to the fact that Malaysian society is composed of diverse ethnicities and religions. Exploring the complexity of becoming a multicultural country, they try to examine the positive or negative effects and functions of multiculturality.

Some artists seek to find the identity of Malaysia as a nation or their identity as Malaysians in their works and constantly pose questions regarding the influences of religion, ethnicity, and a view of the state

on modern Malaysia. Others attempt to challenge and escape from the dominance of history and tradition or deal with the social changes and associated issues that modern Malaysia had to experience over the course of industrialization and urbanization.

Meanwhile, the Malaysian contemporary art scene is not reluctant to reflect Western modernism or international art trends. Its receptiveness can be understood within the context that the Malay Peninsula is situated between the Indian Ocean and the South China Sea, historically acting as nexus where merchants and travelers from the East and West meet and their cultures converge. Many artists in Malaysia actively embraced modernism's receptivity to various art forms and started to use unconventional methods and mediums to create artworks. Indeed, attempts to dismantle the established concept of art genres such as two-dimensional art, three-dimensional art, and video art, or searches to fuse different art forms in unique ways are often witnessed in Malaysian contemporary art. The vitality and dynamism of Malaysian contemporary art unfold through such a multidisciplinary approach.

3. Finding Personal and Social Identity

The 12 artists featured in this year's exhibition are Malaysia's representative contemporary artists. Most of them show great interest in Malaysia's ethnic and cultural identity, social changes brought by industrialization and urbanization, and the contrast and harmony of Eastern and Western elements.

However, instead of addressing these subject matters seriously from a socio-political point of view, the artists seek to encapsulate them into artworks depicting everyday life. The curated artists employ a methodology of achieving harmony while maintaining tension by combining complex and multifaceted elements in the composition of their art pieces.

The first section features artists who fuse two-dimensional, three-dimensional, and video art in their artworks in attempts to achieve harmony in art by experimenting with multiple artistic mediums.

Anurendra Jegadeva explores the complex cultural identity of Malaysia shaped by its diverse religions and colonial experience through narrative images. His work 〈Jemputan〉, which is translated as marriage proposal or bride's dowry, offers a glimpse into Malaysia's traditional customs. Anurendra's works include a painting that depicts two distinctive female figures illustrated back-to-back: one bound by traditions and the other fully westernized, creating a sharp contrast between the two. The piece featuring Anurendra's father who passed away in 2019 was produced two months after his death. The impressive body of work shows his father's portrait surrounded by a light box emblazoned with photos of various family members with a Volkswagen Beetle appearing in them. Anurendra intends to highlight through the photos that the Volkswagen Beetle has been both the starting and turning points in the lives of his family.

Chin Kong Yee's work is centered on a barber shop on Tun H. Lee Street called 'Stylo Hair Salon', which has continued its operations since 1937. The artwork may seem to depict changes to the barber shop over the passage of time, but it also suggests that the traces of time and history remain with the Stylo Hair Salon to date.

Chin Kong Yee seeks to offer a continuous experience of a time and place through his artworks by employing video art, VR video, and digital print images. For viewers, it may be noteworthy how the same subject matter is interpreted differently in three distinctive artistic languages. The artist's works are warped in perspective, with a fish-eye lens effect to them. Chin Kong Yee contrasts two perspectives, realistic and unrealistic, and searches to fuse the past and present in creative ways, rejecting the notion that time is linear.

The second section curates the artists who take various artistic approaches to explore their identity.

Zulkifli Yusoff is a thought-provoking painter whose position in the global art canon as well as the Malaysian art canon is well renowned. The referencing of historical and current events, which played significant parts in shaping Malaysian society, is a preoccupation that carries through in Zulkifli's art. Yusoff's work inspired by the Islamic pattern that emphasizes symmetry and harmony in a logical format may titillate the eyes of viewers the most. The artist employs a variety of methods including silk screen, painting, photo transfer, and drawing with the use of mediums to give volume to the artwork, such as embossing and fiberglass, in order to convey his expectations for a diverse yet harmonized society.

Distinctive from Yusoff's work, Rajinder Singh's art expresses human bodies with rough and rhythmic colors. There is a resemblance, however, as Singh also deals with the subject of identity through his works. The artist highlights that the human body is a biological and physical being but also has a character developed through ritual or social actions of the body. Singh concludes that the human body has a social identity. Therefore, Singh's work may remind viewers of the bodies shattered and damaged under social pressures and customs, and their suffering and pain. However, a closer and deeper look reveals that the rhythms and movements of the human bodies entangled with one another could be seen as an act of healing through ritual.

Sean Lean presents a wall relief artwork featuring Chinese porcelain which is fashioned out of metal pieces and car paint glued together. The artist's painting work on a real wooden door with steel frames also catches the eyes of viewers. The questioning of cultural identity is a thread that runs throughout Lean's pieces curated at the exhibition, which deeply resonates with all Malaysians. Lean carved into the porcelain Chinese culture-based subjects and stories, which can be readily found in the everyday life of Malaysians. His work evokes nostalgia for Eastern traditional values that people struggle with under the seductive influence of widespread Western pop culture. At the same time, the artwork stirs viewers into contemplating the identity fragmented by contradictions and conflicts between the Eastern tradition and the Western culture.

Noor Azizan Rahman Paiman, who fascinates viewers with vivid colors and images resembling children's drawings, is interested in the social issues of Malaysia, rather than traditions. Paiman's satirical criticism-based works demonstrate his intense preoccupation with the problems that Malaysia experienced during its modernization. Malaysia achieved rapid and radical industrial transformation and economic growth, but the country also suffered from its share of social problems as a result, which Paiman illustrates in a whimsical manner through his works. Dealing with Malaysia's social customs, politics, gender issues, and current affairs, the artist seeks to present the subjects with comically distorted images often seen in cartoons instead of adopting a grave and serious approach.

The third section features the artists who search to overcome the dichotomies entrenched in art: the dichotomy between figuration and abstraction, and the one between subjectiveness and objectiveness.

Hamidi Hadi's work, which may come across as a color abstraction, produces multifaceted effects. His work creates depth through the application of industrial paint, resin, wax, and charcoal in layers, allowing gravity and movement, to create collision and tension among the different mediums. Hadi says his works are his imaginary landscapes, containing the contemplation of his reactions to the world. The artist's other work is composed of a wire mesh (metal netting) positioned on a piece of recycled paper with traces of silicon strained through the mesh. The artwork may seem like the abridged image of a natural landscape or a scattered crowd, but it could also be translated as the artist's inner landscape, embodying his psychological reactions to social changes.

Ivan Lam's approach toward the fusion of abstraction and figuration is more straightforward. He constantly seeks to overcome the traditions of art or transcend the boundaries of art that restrain him. Never content to lean on the familiar, Lam has constantly posed new challenges to himself through experimentation with techniques and mediums. His painting curated at the exhibition challenges the dichotomy between figuration and abstraction. One half of the canvas presents an illustration of a marble slab or an abstractive image naturally formed with the use of hydro paint. Meanwhile, the other half depicts flowers and still life objects, creating a contrast with the image of marble. The duality of figuration and abstraction and the two distinctive same–sized images are juxtaposed both harmoniously and in tension.

Choy Chun Wei's abstract works also dismantle boundaries in art. Departing from the confluence of design and fine art, his works convey social messages as well. His multi–layered collage work is occasionally misconstrued as an abstraction, but the artist places greater emphasis on the inherent meanings that come with fonts and texts used in the artwork. Also, observing that everything in a mechanized and industrialized society transforms into codes or parts, the artist questions whether our identity living in such a society is also becoming symbolized and fragmented into numbers or codes.

The fourth section showcases artists who focus on daily life or identity change through their personal experiences.

Wong Chee Meng's work is colorful and enjoyable but also complex and multi–faceted. By meticulously painting layer upon layer of images, the artist encapsulates stories into the respective images. A story contained in one layer leads to another, creating harmonious compositions as if they are part of one larger encompassing storyline. The artist relies on additive and subtractive transformations to create the composition. Wong Chee Meng weaves seemingly different images into intricate forms to create a story, conveying the idea that art subjects can be found everywhere at any time.

Yau Bee Ling also finds her artistic grounds in everyday life experiences. The artist tries to express her social identity according to her expected roles and experiences in her works. Her work depicts Yau Bee Ling's journey from one identity to another: from woman to wife and to mother. She layers images upon images to represent her introspection. The red lines traversing through human figures and fresh flowers over various colored patterns come across as thorns of agony. The artist invites viewers to reflect on complex meanings presented through the brushstrokes forming a whirlwind of colors overflowing the canvas.

Cheng Yen Pheng's works are also intimate and autobiographical. Her works 'Land Tortoise in Kampung House' and 'It's Been Four Years Since...' comprising multiple parts illustrate a panorama of various themes: the change from femininity to maternity, her transition from the city to the "kampong" life, and the artist's thoughts and records about life and death. The art piece seems to serve as a platform to reproduce her memory where the artist's life experiences appear and disappear in the form of a panorama. The method the artist employs to deliver her carefully constructed message is delicate. The artwork is fashioned out of dyed threads and soft paper with the application of sewing and stitching techniques, creating a sense of feminine delicacy.

Viewers can meet and appreciate Malaysia of today through the artworks of the 12 contemporary artists at the International Cultural Exchange Exhibition. The exhibition offers an opportunity to experience the diversity of Malaysian tradition and culture and to hear voices that deeply resonate with the audiences who are questioning and exploring their identity in the mechanized and industrialized society. Hopefully, this article will serve as useful guidance throughout such experience, while deeper meanings and feelings are for the viewers to take away from their respective experiences.

ARTISTS

아누렌드라 제가데바
Anurendra Jegadeva

친 콩 이
Chin Kong Yee

줄키프리 유소프
Zulkifli Yusoff

라진더 싱
Rajinder Singh

션 린
Sean Lean

누르 아지잔 라만 파이만
Noor Azizan Rahman Paiman

하미디 하디
Hamidi Hadi

이반 램
Ivan Lam

초이 춘 웨이
Choy Chun Wei

웡 치 밍
Wong Chee Meng

야우 비 링
Yau Bee Ling

쳉 옌 펭
Cheng Yen Pheng

Anurendra Jegadeva

아누렌드라 제가데바

A Garland for My Father
Lightbox with painted canvas insert, 91cm x 91cm
2019

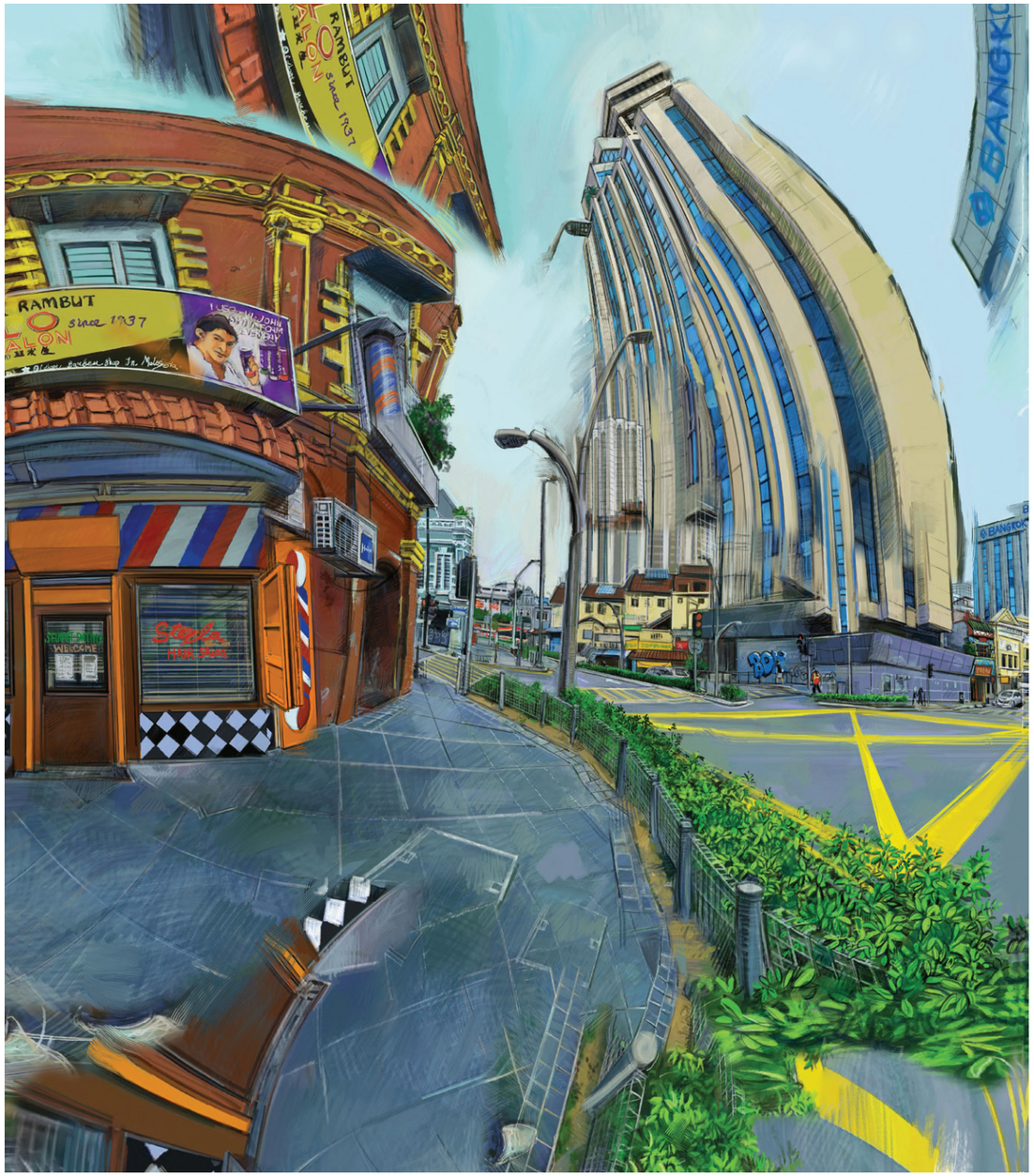
Same Old Song
Acrylic and mixed media on found antique cutlery drawer, 47cm x 40cm x 15cm
2020

Same Old Song (back)

Jemputan
Mixed media on paper, 150cm x 150cm
2018

Chin Kong Yee

친 콩 이



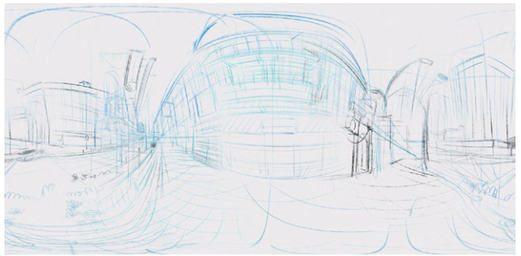
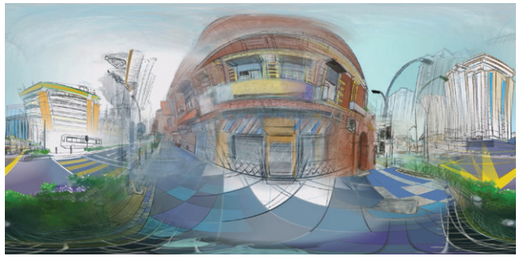
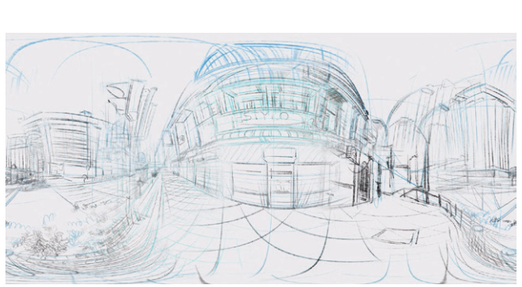
Stylo Hair Salon

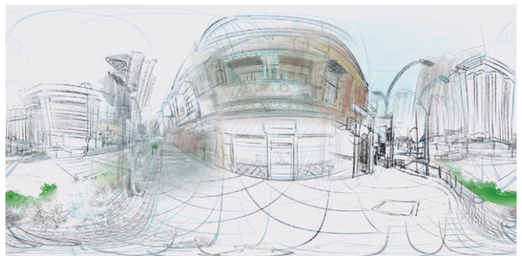
Digital painting printed on canvas, 35.5cm x 40.5cm (each) (Diptych), Edition of 5
2022

Stylo Hair Salon

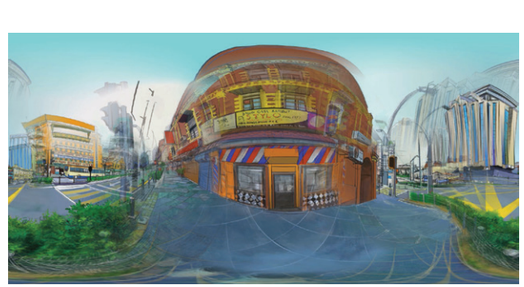
Display view. Dimensions variable

2022



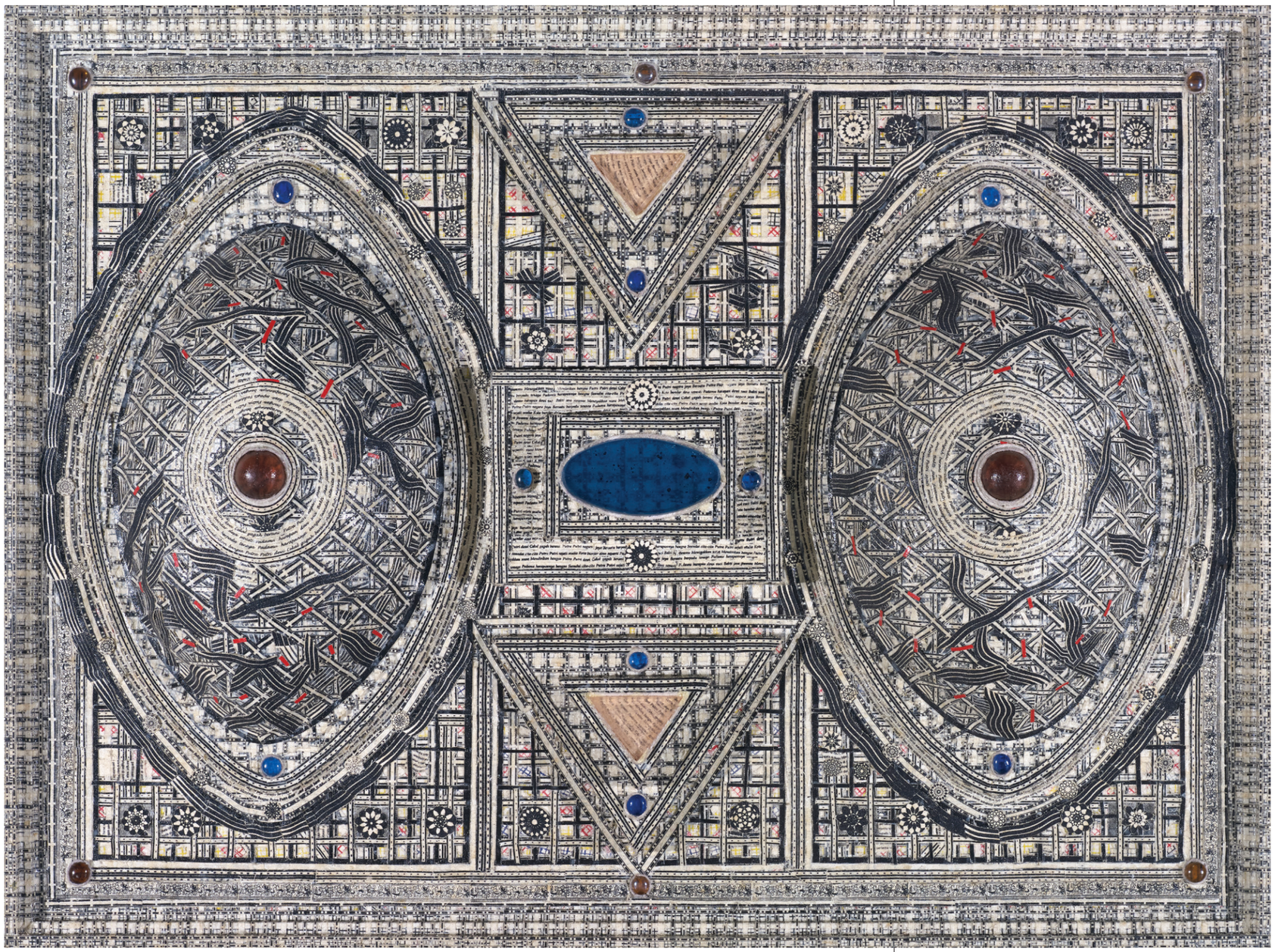
Making of Stylo Hair Salon
MP4, 07:06 minutes
2022



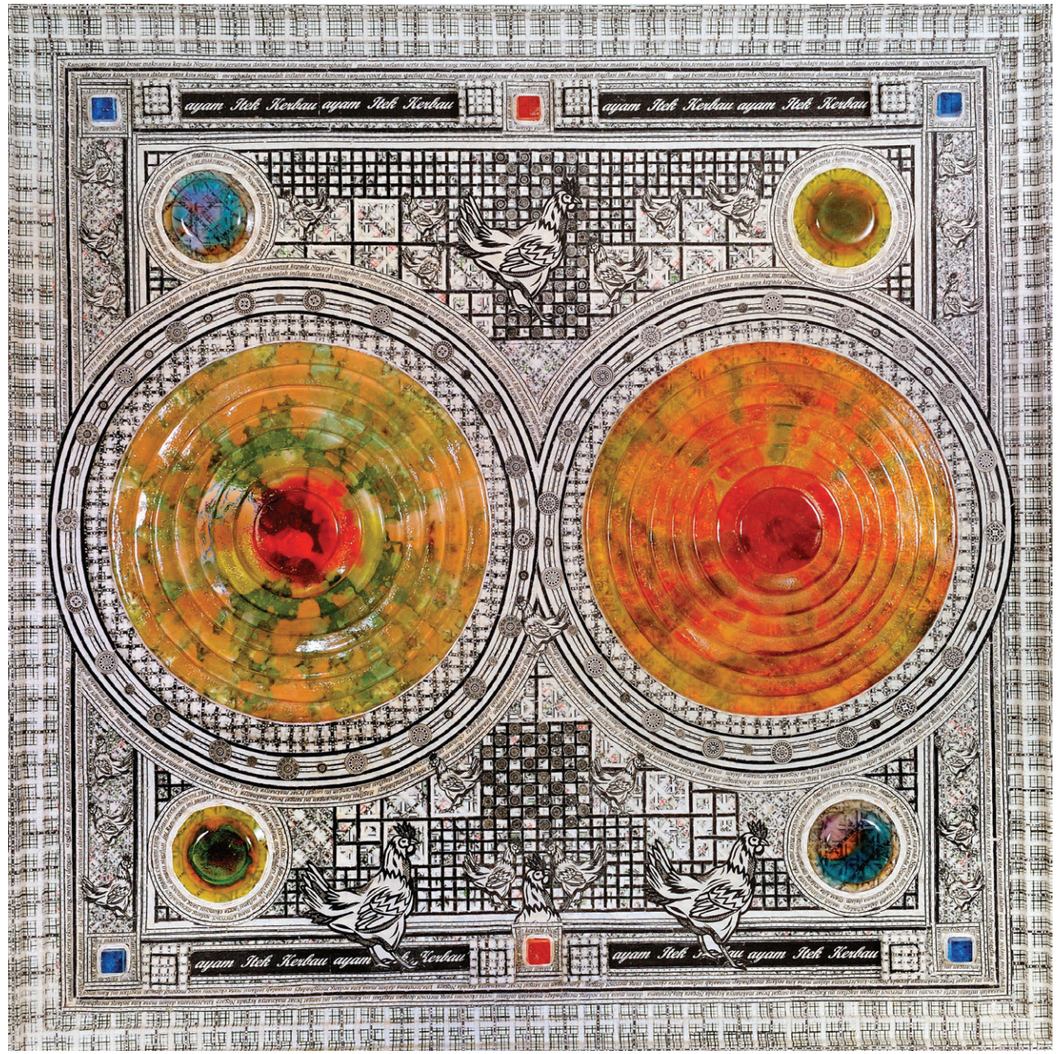
Zulkifli Yusoff

줄키프리 유소프

Craddock's King
Mixed media on canvas, 122cm x 92cm
2007



Untitled
Mixed media, 91cm x 122cm
2014



Untitled
Mixed media, 122cm x 122cm
2014

Rajinder Singh

라진더 싱

Saffron Songs
Acrylic on heavy unprimed canvas, 145cm x 212cm x 5cm
2022

Sean Lean

션 린

青花龙纹执壶

Automotive paint on steel, 160cm x 108.5cm

2022

青花十八罗汉香炉
Automotive paint on steel, 91cm x 200cm
2022

Orange Door (Kuixing)

Automotive paint on wooden door with steel frame, 221cm x 94.5cm

2020

Noor Azizan Rahman Paiman

누르 아지잔 라만 파이만

The Speaker's Power Collapses in the North
Oil on canvas, 76cm x 76cm
2012

The CEO with His Partners
Oil on canvas, 107cm x 153cm
2012

The Guardian at the Forbidden City
Oil on canvas, 45cm x 60cm
2012

Hamidi Hadi

하미디 하디

Seep in (meresap ke dalamnya)
Chinese ink and acrylic on canvas, 173cm x 148cm
2020

Mind Body and Soul II
Recycle paper, wire mesh and silicon, 150cm x 150cm
2022

Carrying Love to the Desert
Acrylic on canvas, 224cm x 158cm
2016

Ivan Lam

이반 램

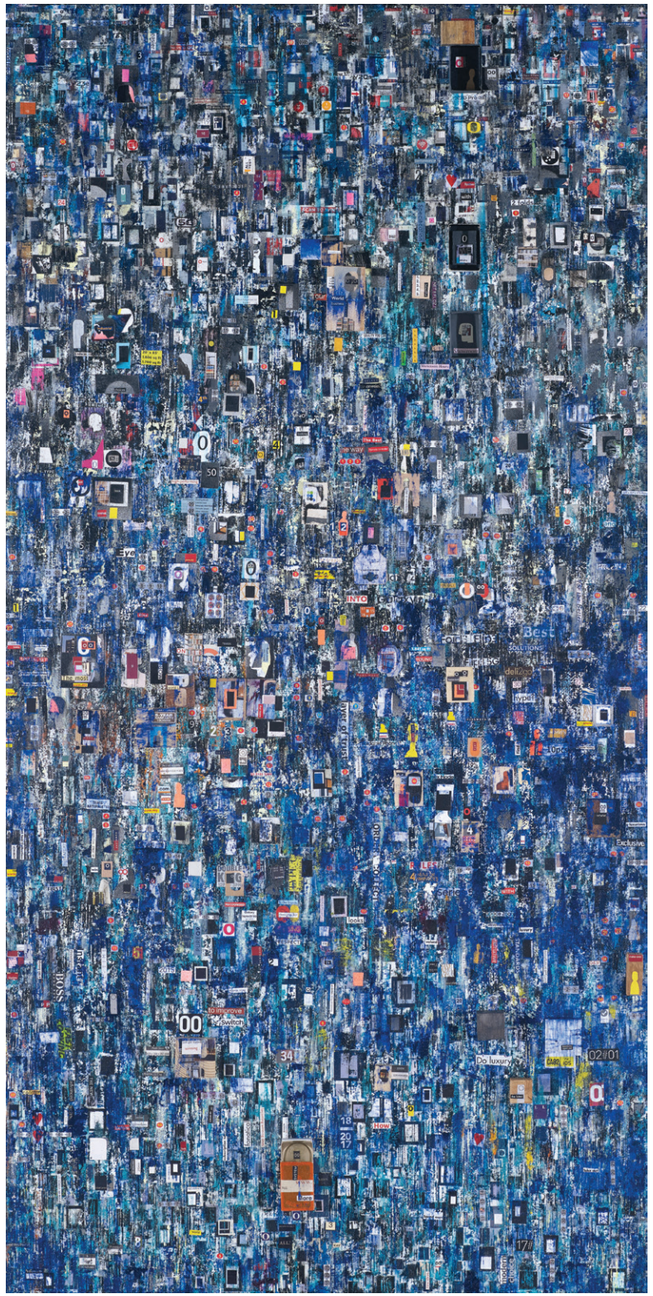
At Your Good Service
Oil on canvas and pentelic marble, 75cm x 150cm x 8cm
2018

Inspiration
Oil on canvas and Giallo Cleopatra marble, 75cm x 150cm x 8cm
2018

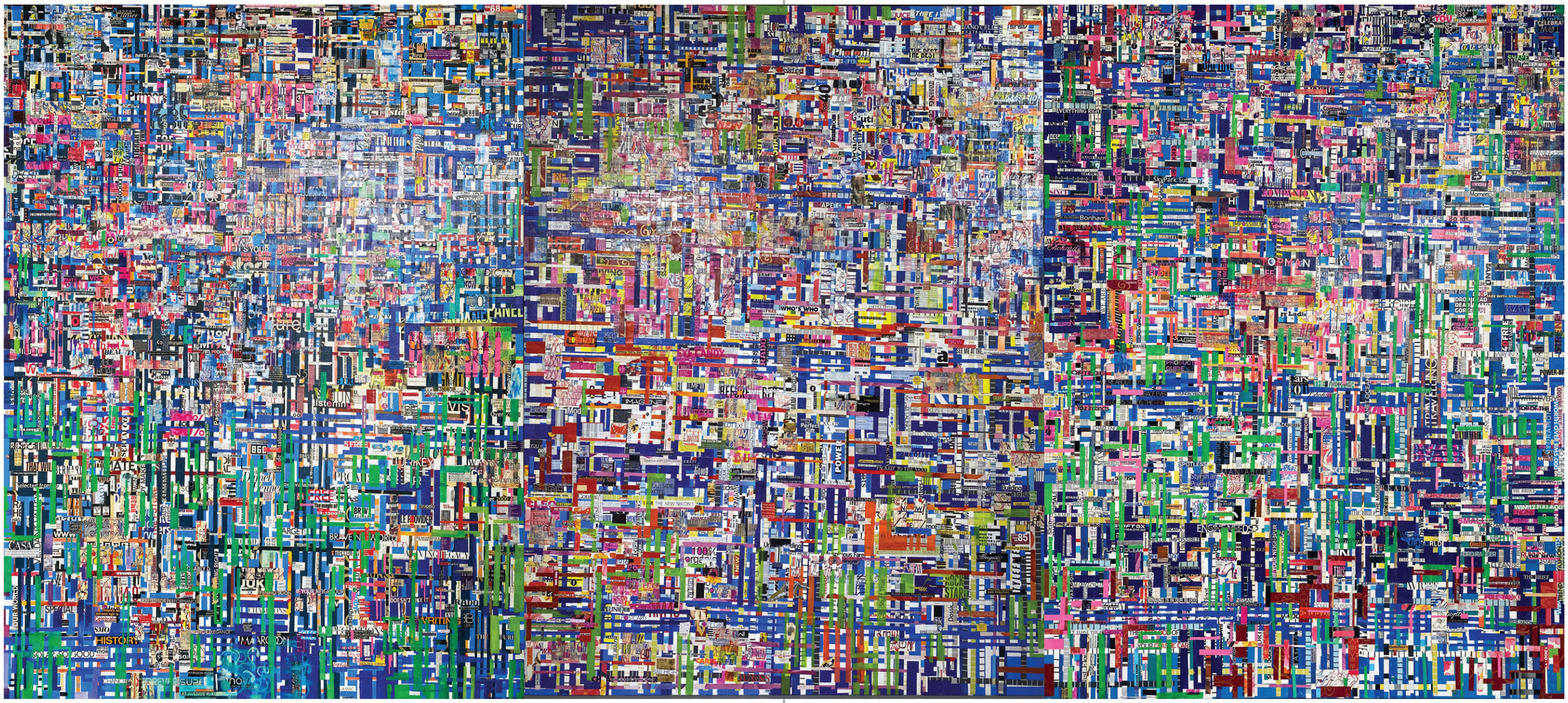
Just for You
Oil on canvas and Vermont marble, 75cm x 150cm x 8cm
2018

Choy Chun Wei

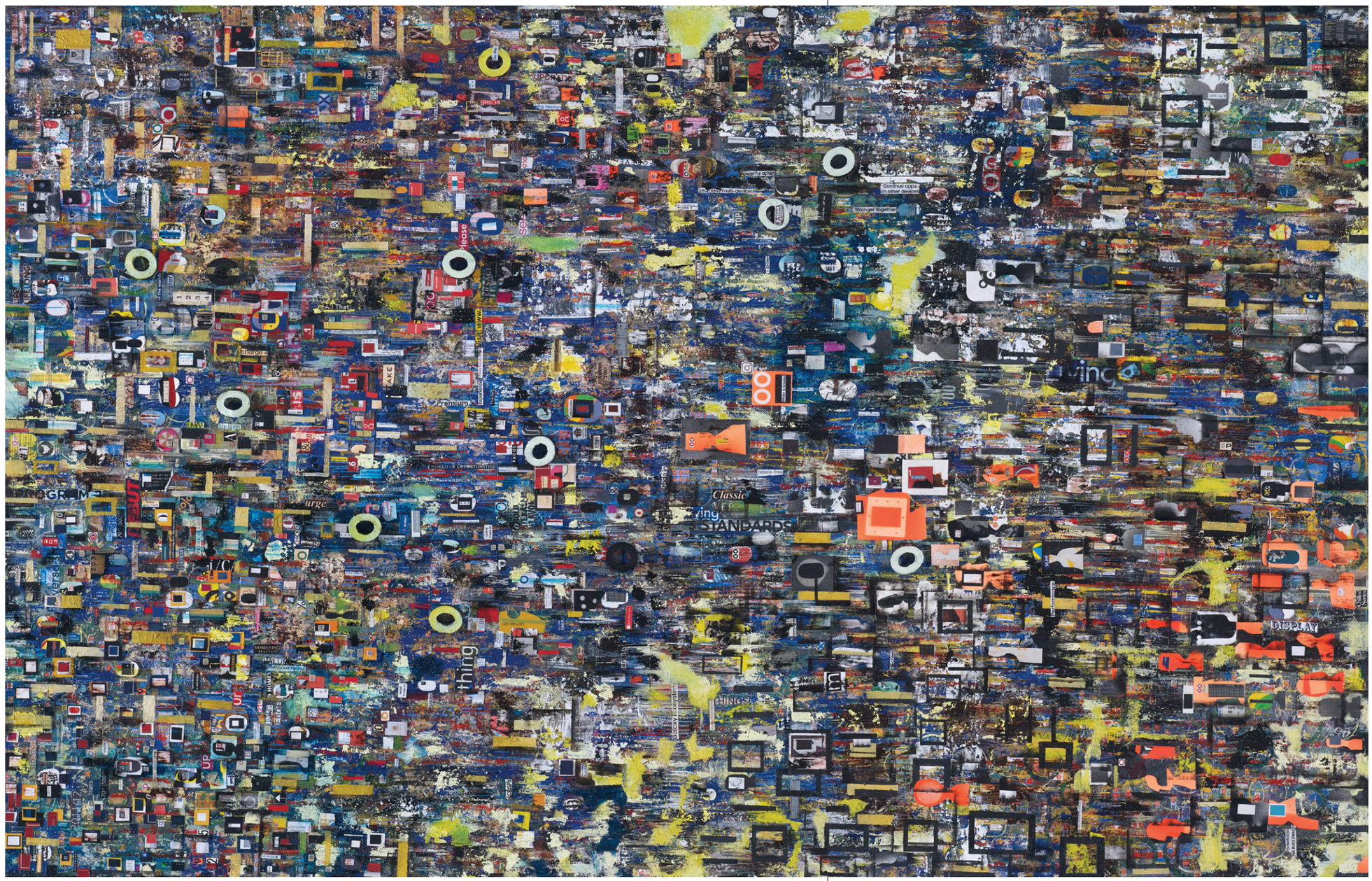
초이 춘 웨이



Mass Man Identities:
Select, Access, Adapt and Disrupt
Oil on canvas, 143cm x 72cm
2022



City, Machine and Industry
Mixed Media on canvas, 170cm x 411cm (Triptych), 170cm x 137cm (each)
2012



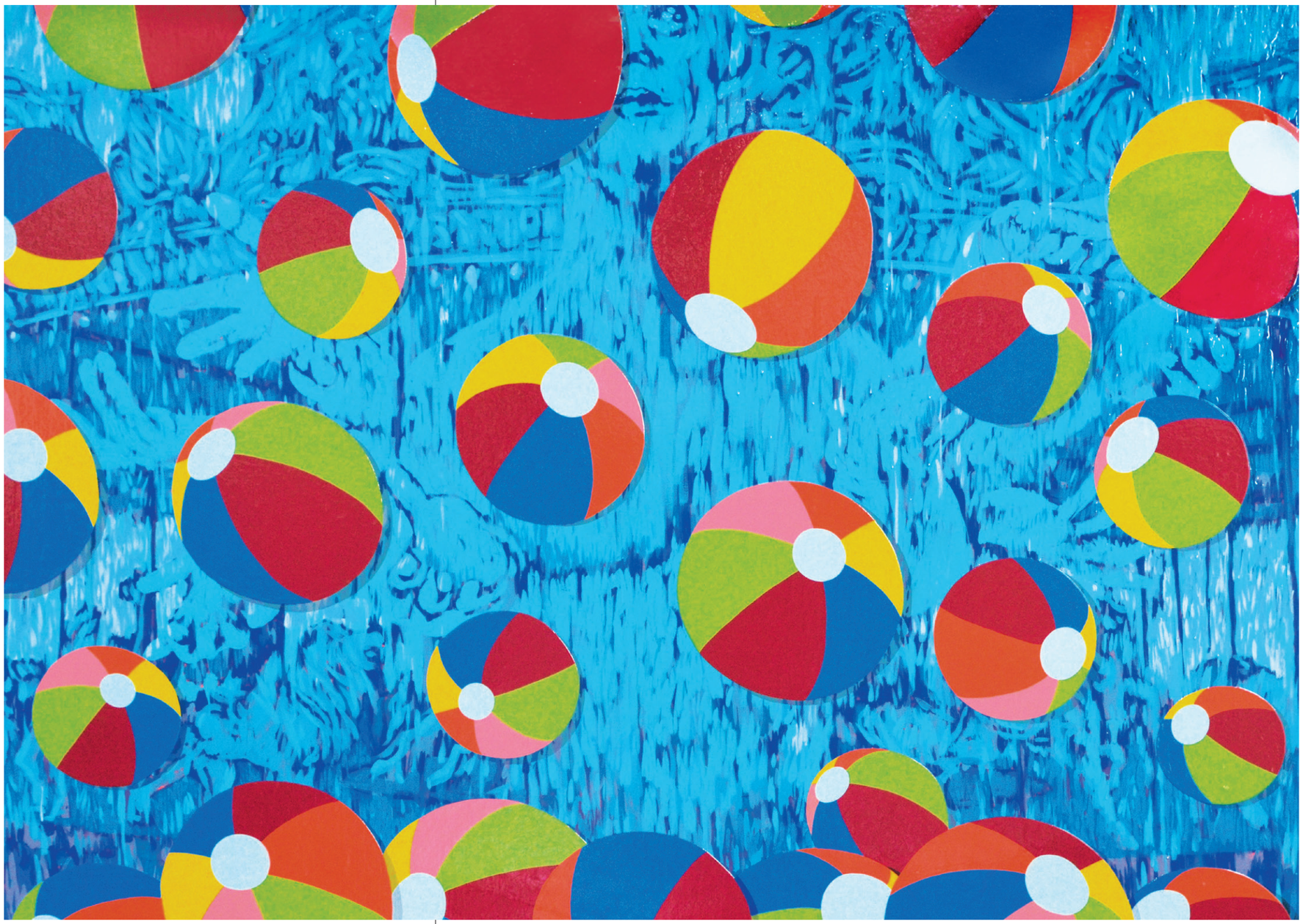
Mass Man: Typo, Screens, Lost and Found – I
Oil on canvas, 122cm x 152.5cm
2022

Wong Chee Meng

웡 치 밍

Fractional Dimension
Acrylic on canvas, 122cm x 183cm
2010

Penetration–Culture
Acrylic on canvas, 122cm x 183cm
2022



The Juggler
Acrylic on canvas, 152.4cm x 213.36cm
2016

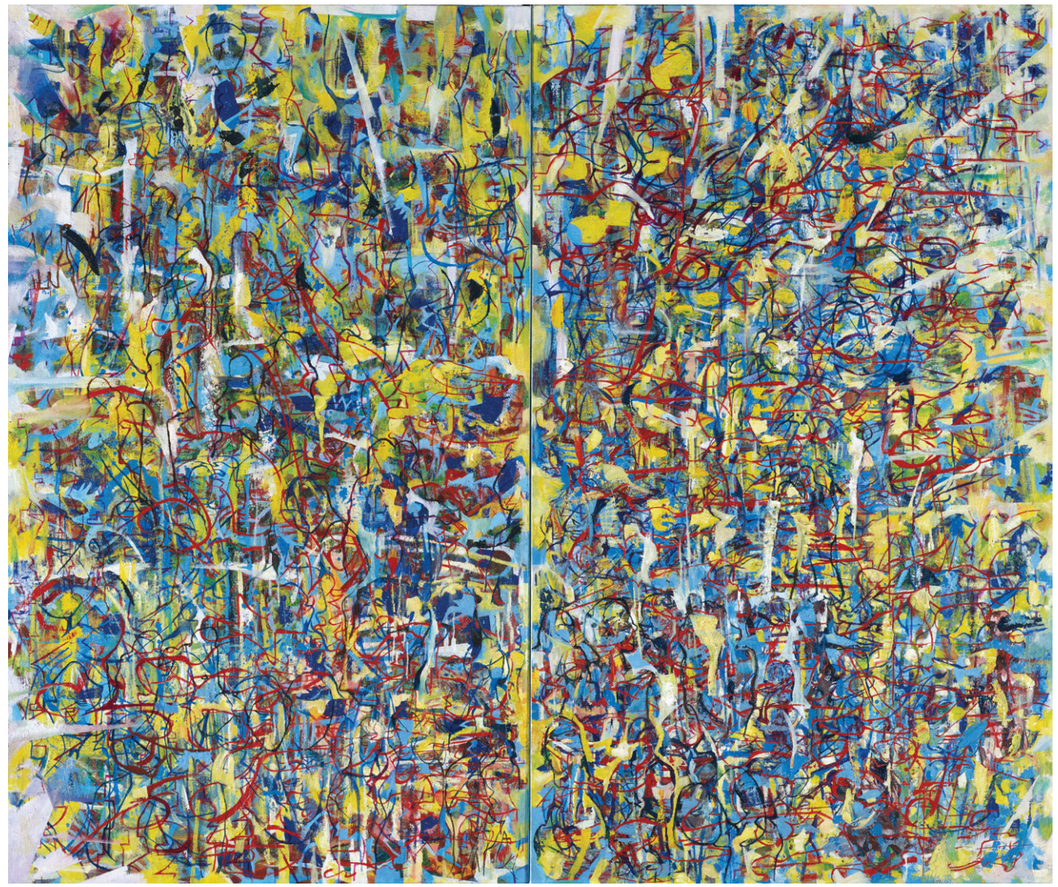
Yau Bee Ling

야우 비 링

The Changing Complexity of Youth
Oil on canvas, 107cm x 183cm
2023

Surprisingly Delightful
Oil on canvas, 123cm x 163cm x 7cm
2023

Justified
Oil on canvas, 102cm x 141cm
2013

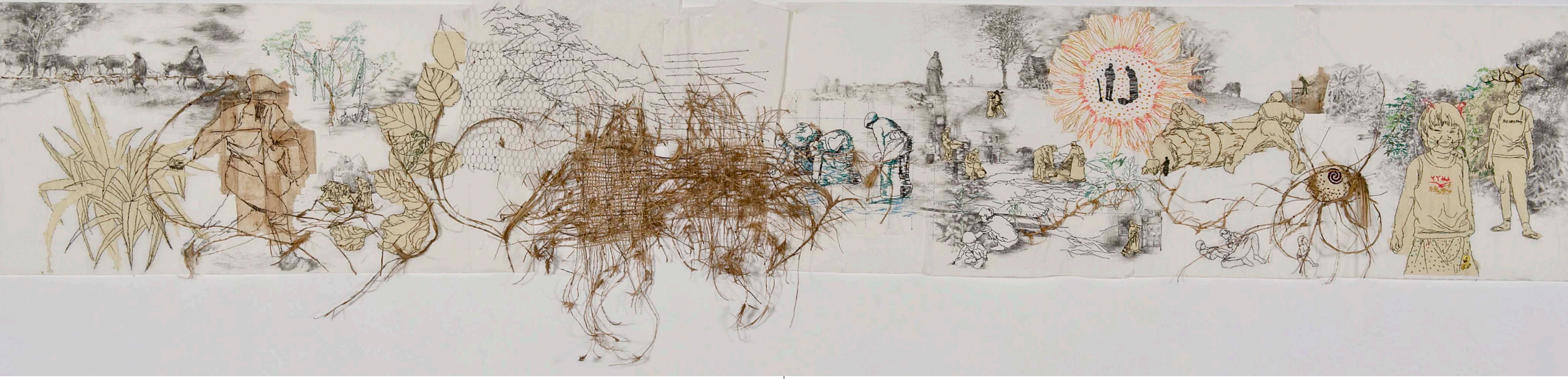


Thorns Amidst the Verdant Bloom
Oil paint on jute canvas, 152.5cm x 183cm (Diptych), 152.5cm x 91.5cm (each)
2021

Cheng Yen Pheng

쳉 옌 펭

It's Been Four Years Since…
Wheat root, iron wire stitching and pencil drawing on rice paper, 70cm x 396cm
2015–2018



Land Tortoise in Kampung House
Colour ink, coloured thread on mulberry paper, 60cm x 600cm
2022

Biography
약 력

Anurendra Jegadeva
아누렌드라 제가데바 (b.1965)

SOLO EXHIBITIONS
2020 SCREAM INSIDE YOUR HEART– New Paintings from Solitary Confinement, Wei–Ling Gallery, Kuala Lumpur, Malaysia
2017 On the Way to The Airport – New Keepsakes, Wei–Ling Contemporary, Kuala Lumpur, Malaysia
2015 YESTERDAY, IN A PADDED ROOM…, Artist Making Movement: 2015 Asian Art Biennial, National Taiwan Museum of Fine Arts, Taiwan
YESTERDAY, IN A PADDED ROOM…, Art Basel Hong Kong 2015, Hong Kong Convention Centre, Hong Kong
2012 LETTERS TO MR. HITLER, The Arts House, old parliament square, Singapore
2011 STRANGE PARADISE, Meditations on Empire, The Gods and Mulligatawny Soup, Gallery Sumukha, Bangalore, India
1999 WOMEN & ELECTIONS, 19 Grafton Road, London, UK
1992 SOLO, Civic Center, Petaling Jaya, Malaysia

SELECTED GROUP EXHIBITIONS
2022 A Paradigm Shift – Reflecting on Twenty Years of The Malaysian Art Scene, Wei–Ling Gallery, Kuala Lumpur, Malaysia
2019 Holding Up a Mirror, Malaysia Pavilion, Palazzo Malipiero, 58th International Art Exhibition of La Biennale di Venezia
1999 EXPERIENCES, Hill–Smith Fine Art, Adelaide, Australia
1998 A DECADE OF MALAYSIAN ART, Brunei Gallery, SOAS, London, UK

COLLECTIONS
National Art Gallery, Malaysia
Singapore Art Museum, Singapore
The Aliya & Farouk Khan Collection

Chin Kong Yee
친 콩 이 (b.1973)

SOLO EXHIBITIONS
2022 #tomorrow, Wei–Ling Gallery, Kuala Lumpur, Malaysia
2018 Dancing with Shadows, Wei–Ling Contemporary, Kuala Lumpur, Malaysia
2007 SOS Château de Trémazan"Maison des Canons, France
2005 Cerulean Skies, Townhouse Gallery, Kuala Lumpur, Malaysia
2003 Undulating Spaces, Townhouse Gallery, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS
2022 A Paradigm Shift – Reflecting on Twenty Years of The Malaysian Art Scene, Wei–Ling Gallery, Kuala Lumpur, Malaysia
2019 Art Jakarta 2019, Jakarta Convention Center (JCC) Senayan, Jakarta, Indonesia
2018 Tanah Air, Art Expo Malaysia 2018 – Project Room, MATRADE Exhibition and Convention Centre (MECC), Kuala Lumpur, Malaysia
2016 Art Stage Jakarta 2016, Sheraton Grand Jakarta Gandaria City Hotel, Jakarta, Indonesia
Young Art Taipei 2016, Sheraton Grande Taipei, Taiwan
2014 Korean International Art Fair 2014 (KIAF), Seoul, Korea
2006 Zweihundertzweiundsiebziegeinhalbstunden und mehr, Galerie Tanner, Germany
2004 East–West Contemporaries, Cluj–Napoca Art Museum, Romania

COLLECTIONS
Accenture Solutions, Malaysia
Wong & Partners, Malaysia
National Art Gallery, Malaysia
Cluj–Napoca Art Museum, Romania
HSBC Bank Malaysia
The Aliya & Farouk Khan Collection, Malaysia

Zulkifli Yusoff
줄키프리 유소프 (b.1962)

SOLO EXHIBITIONS
2011 Writing Power, NUS Museum, Singapore
2010 Negara Ku, National Gallery, Kuala Lumpur, Malaysia
2009 Mini–Retrospective: Zulkifli Yusoff A Historical Survey 1996 to 2009, Art Salon@SENI, Kuala Lumpur, Malaysia
2008 Icons, Wei–Ling Gallery, Kuala Lumpur, Malaysia
2003 Hot Temper, Utterly Art, Singapore
1997 Zulkifli Yusoff after Venice, RHB Building, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS
2021 Mixed Hanging Contemporary Art, Wei–Ling Contemporary, Kuala Lumpur, Malaysia
2019 Holding Up a Mirror, Malaysia Pavilion, Palazzo Malipiero, 58 th International Art Exhibition of La Biennale di Venezia
Embracing Heritage for the Future, Museum and Art Gallery, Bank Negara Malaysia, Kuala Lumpur, Malaysia
2018 Gallery Weekend Kuala Lumpur 2018, Segaris
2013 Singapore Biennale 2013: If the World Changed, Singapore Art Museum(SAM)
1998 Art Agora: Artworks from Islamic Countries, Istanbul, Turkey
1997 Maternities and Memories, Recent Works from the Islamic World, Venice Biennale, Italy
1994 Asian Art Today, Hiroshima Museum of Contemporary Art, Japan
1993 1st Asia Pacific Triennale of Contemporary Art, Brisbane, Australia

COLLECTIONS
Fukuoka Museum of Art, Fukuoka, Japan
Hiroshima Art Museum, Japan
National Art Gallery, Malaysia
Singapore Art Museum, Singapore

Rajinder Singh
라진더 싱 (b.1964)

SOLO EXHIBITIONS
2022 Saffron Songs, Wei–Ling Gallery, Kuala Lumpur, Malaysia
2021 The Headcoils of a Ban, Templebar Galleries and Studios, Ireland
Homing in a commission by Platform Asia UK funded by Arts Council England2020
2013 Number–Trance–Face, Isabel Anchorena Gallery, Buenos Aires, Argentina
2012 FOLD, Institute of Contemporary Arts, Singapore
2011 Ellaline, Stephanie Hoppen Gallery, London
2010 Curio, Hong Kong Expo Centre, Hong Kong
2008 Number–Trance–Face, Yering Art Gallery, Melbourne, Australia
2006 In the becoming; Curated by Joseph Benjamin (Sketches and Drawings); Tavolo@BoonTat Street, Singapore
2005 I coME from over tHERE; Curated by S. Swank (paintings); Essay by Rene Daniels; PPH Public Art Space, Singapore

SELECTED GROUP EXHIBITIONS
2021 The Narrow Gate of Here–and–Now at IMMA Ireland
2018 Ex–Voto the body + the institution, Galway Arts Centre, Galway, Ireland
2012 Pace Gallery Anniversery 2012, Pace Gallery, Kuala Lumpur, Malaysia
2011 The Lasalle Show'11 Exhibition, ICA Galleries, Singapore
2008 Force of Nature, PACE Gallery, Kuala Lumpur, Malaysia
2007 What else is there? (paintings); With animator Chris Shaw; Curated by Christopher Shaw; Royal Plaza on Scott, Art Space, Singapore

Biography
약 력

Sean Lean
션 린 (b.1981)

SOLO EXHIBITIONS
2020 M2, Wei–Ling Gallery, Kuala Lumpur, Malaysia.
2015 Motherland, Wei–Ling Contemporary, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS
2022 A Paradigm Shift – Reflecting on Twenty Years of The Malaysian Art Scene, Wei–Ling Gallery, Kuala Lumpur, Malaysia
2021 S.E.A. Focus 2022, Tanjong Pagar Distripark, Singapore
2018 Teh Tarik with The Flag, curated by Wei–Ling Gallery, in association with The National Visual Arts Gallery, Kuala Lum–pur, Malaysia
Patriots: By Malaysians for Malaysians, Wei–Ling Contemporary, Kuala Lumpur, Malaysia
2016 Art Stage Jakarta 2016, Sheraton Grand Jakarta Gandaria City Hotel, Jakarta, Indonesia
2014 Bologna Fiere SH Contemporary 2014, Shanghai Exhibition Centre, China
2002 Urbanscapes, organized by Klue Magazine, Grappa, Kuala Lumpur, Malaysia
2001 Manusia, NN Gallery, Kuala Lumpur, Malaysia
Doors, Loke Mansion ADKL, Kuala Lumpur, Malaysia
2000 Eyes Wide Open, LUCT, Kuala Lumpur, Malaysia

Noor Azizan Rahman Paiman
누르 아지잔 라만 파이만 (b.1970)

SOLO EXHIBITIONS
2020 AKU INI BINATANG JALANG, A+ WORKS of ART, Kuala Lumpur
2019 PEPERIKSAAN AKHIR TAHUN 2019, Kapallorek Art Space, Seri Iskandar, Perak
TOK MUDIM, Kapallorek Art Space, Seri Iskandar, Perak
2016 Inventory, Fumanart Space, Shah Alam
2014 A la Carte, Maison Francaise, Kuala Lumpur

SELECTED GROUP EXHIBITIONS
2021 THE SPACE BETWEEN (an international arts festivals), LATERNA MAGICA, Museum for Visual Knowledge, Copenha–gen, Denmark
2019 PAMERAN MINTA PERHATIAN: MEDIA BAHARU, National Art Gallery, Kuala Lumpur
2016 Singapore Biennale, Singapore Art Museum, Singapore
2014 Cutlog New York 2014, The Clemente, New York, United States
2009 Through the Peephole–The Art of Secret Viewing, Fukouka Asian Art Museum, Japan
2008 Signature Art Prize 2008, Asia Pacific Breweries Foundation, Singapore Art Museum, Singapore
2006 5th Asia–Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia
2003 Young Contemporaries, National Art Gallery, Kuala Lumpur
1999 1st Fukuoka Asian Art Triennial, Fukuoka Asia Art Museum,Fukuoka, Japan

COLLECTIONS
National Art Gallery, Kuala Lumpur
Singapore Art Museum
Fukuoka Asian Art Museum, Fukuoka, Japan

Hamidi Hadi
하미디 하디 (b.1971)

SOLO EXHIBITIONS
2021 Saring II: Sublimity, Wei–Ling Contemporary, Kuala Lumpur, Malaysia
2019 Saring, Wei–Ling Contemporary, Kuala Lumpur, Malaysia
2005 Indelible Markings, Townhouse Gallery, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS
2022 Art Jakarta 2022, JCC Senayan, Indonesia
2015 SUARA RASA, Segaris Art Center, Solaris, Kuala Lumpur, Malaysia
2012 18@8: KUL–SIN, ION Art, Singapore
Kembara Jiwa; The Travelling Soul, Selasar Sunaryo, Bandung Indonesia
2009 The 24th Asian International Art Exhibition, Balai Seni Lukis, Kuala Lumpur, Malaysia
2007 The 9th International Seminar & Art Exhibition, Srinakharinwirot University, Bangkok, Thailand
2000 Philip Morris ASEAN Art Exhibition, National Art Gallery, Singapore
1998 Pekan Seni Ipoh III, Dewan Bandaran, Ipoh, Malaysia
1997 Malaysian Drawing, National Art Gallery, Malaysia
1996 Young Contemporaries, National Art Gallery, Malaysia

COLLECTIONS
National Art Gallery, Malaysia
Aliya & Farouk Khan Collection, Malaysia
Wong & Partners, Malaysia
Grand Hyatt, Kuala Lumpur

Ivan Lam
이반 램 (b.1975)

SOLO EXHIBITIONS
2022 catharsis, Wei–Ling Contemporary, Kuala Lumpur, Malaysia
2017 You said you'll never leave, Karachi Biennale 2017, Narayan Jagannath Vaidya, Karachi, Pakistan
Southeast Asia Forum – Net Present Value: Art, Capital, Futures, Marina Bay Sands Exhibition Centre, Singapore
2016 VOLTA NEW YORK 2016, The Pier 90, New York, USA
2013 Art Basel Hong Kong 2013, Hong Kong Convention Centre, Hong Kong
2004 Plosive, Taksu Gallery, Singapore
1998 Ins and Outs, Crank, Portland, ME, USA

SELECTED GROUP EXHIBITIONS
2019 Holding Up a Mirror, Malaysia Pavilion, Palazzo Malipiero, 58th International Art Exhibition of La Biennale di Venezia
2006 3 Young Contemporaries (1997–2006), Valentine Willie Art Gallery, Kuala Lumpur, Malaysia
2000 Transformations, Sculpture Square, Singapore
1999 Philip Morris 99, National Art Gallery, Kuala Lumpur, Malaysia
1998 Sequence 11, Timed Based Art, Imaging Center, Portland, Maine, USA

COLLECTIONS
Artoll, Germany
Catlin Re Collection, Switzerland
Crank Design Consultant, Maine, USA
HSBC, Malaysia
Louis Vuitton

Biography
약 력

Choy Chun Wei
초이 춘 웨이 (b.1973)

SOLO EXHIBITIONS
2021 Encountering Mass Man, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2016 Investigating Materiality Through Art-Based Research, Piyadasa Gallery, Cultural Centre, University Malaya, Kuala Lumpur, Malaysia
2014 The Human Landscape, Art Basel Hong Kong, Hong Kong Convention Centre, Hong Kong
2008 Trails, Red Mill Gallery, Vermont, United States

SELECTED GROUP EXHIBITIONS
2021 The Field Beyond, Lim Hak Tai Gallery @ NAFA Campus 1, Singapore
2015 Prudential Eye-Zone, Art Science Museum, Singapore
2012 Snapshots, WWF Art for Nature, Rimbun Dahan, Seangor, Malaysia
2008 La Galleria, Pall Mall, London, United Kingdom
2004 Young Contemporary Finalist Exhibition, National Visual Arts Gallery, Kuala Lumpur, Malaysia
Home Improvement, Two-person Show, Reka Art Space, Malaysia

COLLECTIONS
National Visual Arts Gallery, Malaysia
Hijjas Kasturi Association / Rimbun Dahan, Malaysia
Aliya and Farouk Khan collection
Veritas Design Group, Malaysia
The Bank of Singapore

Wong Chee Meng
웡 치 밍 (b.1975)

SOLO EXHIBITIONS
2020 Good Days Will Come, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2017 Have You Ever?, Wei-Ling Gallery, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS
2022 Art Expo Malaysia 2022, GMBB, Kuala Lumpur, Malaysia
2016 Art Stage Jakarta 2016, Sheraton Grand Jakarta Gandaria City Hotel, Jakarta, Indonesia
2015 Blue Garden: Petite Tour, Kuandu Residency Program, Kuandu Museum of Fine Arts, Taipei, Taiwan
2014 THE 13TH KOREA INTERNATION ART EXHIBITION 2015, COEX Hall, Seoul
2012 SOUTHEAST ASIA ART GROUP EXCHANGED RESIDENCY (SAGER), HOM Gallery, Kuala Lumpur, Malaysia
SOUTHEAST ASIA ART GROUP EXCHANGED RESIDENCY (SAGER), Perahu art Connection Art Space, Yogyakarta, Indonesia
2010 ANNIVERSARY SHOW 2009/2010, Pace gallery, Kuala Lumpur, Malaysia
2009 ISKANDAR MALAYSIA CONTEMPORARY ART SHOW 2009 (IMCAS), Danga City Mall, Johor, Malaysia
2007 FORCE OF NATURE, Darling Muse, Kuala Lumpur, Malaysia
2006 KATA DI KOTA: a Malaysia Exhibition of Contemporary Art in Cuba: In conjunction with the 9th Havana Biennale 2006
2000 LANGKAWI INTERNATIONAL FESTIVAL OF ARTS (LIFA), Ibrahim Hussien Museum, Langkawi, Malaysia
1998 GEMA: RESONANCE (MALAYSIA CONTEMPORARY ART EXHIBITION), Manes Gallery, Prague, Czech Republic
13th ASIAN INTERNATIONAL ART EXHIBITION, National Art Gallery, Malaysia

Yau Bee Ling
야우 비 링 (b.1972)

SOLO EXHIBITIONS
2022 Light Bearer, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2019 Interwoven Terrains, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS
2021 The Field Beyond, Lim Hak Tai Gallery @ NAFA Campus 1, Singapore
2018 Teh Tarik with The Flag, The National Visual Arts Gallery, Kuala Lumpur, Malaysia
2008 Tukar Ganti: New Malaysian Paintings, Valentine Willie Fine Art, Singapore, HT Contemporary Space, Singapore
2007 00:15 Superstar: WWF Art For Nature, Rimbun Dahan, Kuang, Malaysia
2006 Signed and Dated: 10th Anniversary Show, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
2005 Taman Sari: The Power of Dreaming and Identity: WWF Art For Nature, Rimbun Dahan, Kuang, Malaysia
Free Show, Reka Art Space, Petaling Jaya, Malaysia
2002 Imagined Workshop, 2nd Fukuoka Triennale 2002, Fukuoka Asian Art Museum, Fukuoka, Japan
2000 Transformation: 6 Artists from Malaysia: Invitational Group Exhibition, Gallery Wan and Balai Seni Lukis Negara, Malaysia, and Singapore Sculpture Square, Singapore
1999 9th Asian Art Biennal, Bangladesh: 99th Invitational International Group Exhibition, Department of Fine Arts, Bangladesh Shipakala Academy, Osmani Memorial Hall, Dhaka, Bangladesh

COLLECTIONS
Fukuoka Asian Art Museum, Fukuoka, Japan
Kuandu Museum of Fine Arts, Taipei National University of The Arts, Taipei, Taiwan
The Aliya and Farouk Khan Collection
Veritas Design Group, Malaysia
Park Royal Hotel, Malaysia

Cheng Yen Pheng
쳉 옌 펭 (b.1982)

SOLO EXHIBITIONS
2022 Frugal Living – it's Mulberry Season, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2020 SEA FOCUS, Gillman Barracks, Singapore
2018 It's Been Four Years Since…, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2012 Pricked, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS
2022 A Paradigm Shift – Reflecting on Twenty Years of The Malaysian Art Scene, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2015 Stories of 11 Artworks, HOM Art Trans, Malaysia
2010 Artist in Residence, HOM Art Trans, Selangor, Malaysia
2009 MEA (Malaysian Emerging Artist Award) Exhibition, Soka Gakkai, Kuala Lumpur, Malaysia
2008 Swash to Swarm, Findars Space @ Annexe Central Market, Kuala Lumpur, Malaysia
2007 30 Finalists of Pact Max Malaysian Art Awards, Foodloft Art Gallery, Penang, Malaysia
2005 Open Show, National Art Gallery Malaysia
Seoul International Art Festival, Seoul City Art Centre, South Korea

COLLECTIONS
Galeri Petronas, Malaysia
Aliya & Farouk Khan Collection, Malaysia

2023 한세예스24문화재단 국제문화교류전

말레이시아를 품다

주최 HANSAE YES24 FOUNDATION
기간 2023. 3. 8 – 2023. 3. 13
장소 인사아트센터 (서울 종로구 인사동길 41–1)

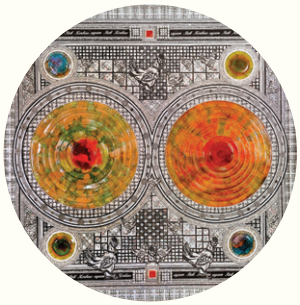
전시기획 박일호
후원 외교부
전시홍보 이앤아트
도록 디자인 및 제작 DB Communication

2023 HansaeYes24 Foundation International Cultural Exchange Exhibition

Embrace Malaysia

Organized by HANSAE YES24 FOUNDATION
Exhibition Period March 8, 2023 – March 13, 2023
Exhibition Venue Insa Art Center, Seoul, Korea

Curated by Ilho Park
Partner with Ministry of Foreign Affairs
Public Relations ENART
Catalogue Design DB Communication

2023 HansaeYes24 Foundation
International Cultural Exchange Exhibition

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FOUNDATION