WITHIN HER

AN EXHIBITION OF WOMEN ARTISTS

24.10 – 01.11, 2026

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Menara KEN TTDI, KEN Gallery, Hall 1

ADELIA SHAKUROVA ADELLE LIN AGNES LAU ALEXANDRA CAZES
AMY NAZIRA ANG XIA YI CARABELLE CHEONG DANIELLE LIN EE FEE
FARAH OMAR GENJI HANNAH BHATT HAZ YUSUP ISABELLE CHIA
JAEE TEE KARWAI CHAN KIMBERLEY BOUDVILLE LIM TONG XIN
MICHELLE CHANG JUENNIE MULAIKA RAIMI SANI SANAE YAMADA
SARAH RADZI SHALIZA JUANNA SHIREEN LEE SOFIA HARON SOK YENG
TEH NADIRA WE! (RACHEL ONG) WONG XIANG YI
XUAN HEW ZARINA ABDULLAH

HENRY BUTCHER
ART AUCTIONEERS

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Within Her: An Exhibition of Women Artists, organised by Henry Butcher Art Auctioneers, centers on artworks produced by a new generation of women artists. Held in October 2026, the exhibition *Within Her* aim's to examine contemporary art practices by 29 women artists from Malaysia, alongside three international artists from Japan and Russia.

In recent years, there has been growing interest in the work of women artists, reflected in the increasing number of local and international exhibitions dedicated to exploring their artistic practices and contributions. The exhibition *Within Her* brings together a vibrant selection of artworks, and aims in continuing the endeavors of showing how women artist's view and understand their life experiences.[1] The showcase continues this trajectory, bringing new perspectives on modern life through the voices of women artists whose practices encompass diverse themes, mediums, and approaches.

Within Her presents an opportunity to introduce new themes and narratives brought forth by the current generation of women artists. While previous generations of women artist's have explored the intricacies of emotions, family traditions, and social issues, the women artists of today continue to expand these narratives through their practice.

In addition to the traditional mediums such as oil painting, new and unique mediums such as Japanese rice paper, mineral pigments, washi paper collage, gold leaf, stoneware, hair, and chalk have been used by various artists to create the artworks. This exploration reflects the relentless creativity and fervent desire to challenge artistic boundaries.

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[1] Laura Fan, *Menerusi Mata Kami (Through Our Eyes)*, (Petronas, 2000), 4.

The key themes presented in this exhibition are: Nature, Memory, Love, Resilience, Tradition, and Inner Emotions. Together, these works offer an expansive and deep insight into the ways women artist's experience and move through everyday life and the issues that concern them. The artworks allow us to look at familiar surroundings in a new light and remind us that beauty could be found everywhere if we pay attention to our surroundings.

Nature has served as a profound source of inspiration for artists across centuries. Its broad thematic scope, including diverse plant life and the changing seasons, has enabled artists to express inner thoughts and emotions while creating idealised worlds shaped by the imagination. Landscape paintings gained importance during the 19th century, whereby painters focused on painting directly from nature.[2] The landscape genre remains an important lens in which artist's perceive the lived surroundings.[3] The French impressionist painter Claude Monet's Giverny garden created by the artist, had inspired his many artworks. His water lily paintings, with their emphasis on the reflective surface of water, marked a departure from the Barbizon school, and reduced the reliance of the horizon line.[4]

Where Serenity Blooms, by Farah Omar draws the viewer into a peaceful sanctuary by the lake, flanked by willow trees. Light and atmosphere are captured through the artist's delicate colour impressions. The flowers draw the viewer's gaze inward, directing attention towards the calm water and the tranquil surroundings.

Japanese artist Sanae Yamada's light filled expressions of local rainforests, animals, and gardens showcase the diverse flora and fauna in captivating hues. Brown Print, a series of paintings by Ang Xia Yi, emerged through an act of surrender to nature. The works feature lyrical, meandering lines derived from stencils created by the artist from a weekly collection of fallen, dried leaves sourced from an old tree. Inspired by the landscape of dunes, Michelle Chang Juennie creates lyrical black lines that evoke a sense of movement, mapping expansive psychological terrains.

The theme of memory is explored through diverse approaches, encompassing the translation of personal recollections, collective experiences, and physical movement. Adelle Lin explores how writing and movement with the aid of modern technology can become forms of embodied memory. Her works emerged from Ephemeral Writing and I Dreamed Of A River series. Through the works, the artist explores how gesture can preserve and transmit memory beyond the physical presence of the body, and how digital traces could acquire a new material life.

Mulaika's poetic canvases are suffused with light and movement, becoming sites of reflection on our relationship with an ever-changing world. For Mulaika, each painting reflects a moment in time, preserving an experience that transcends the limitations of language.

Xuan Hew's intricate paintings of the Alps draws focus on the geological structure of mountain peaks covered in beautiful snow. Since childhood, the artist has been captivated by the serene beauty of mountain landscapes. As she progressed in her studies, Xuan Hew's travels to the mountains and encounters have shaped her understanding of the world.

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[2] "Brief History of the Landscape Genre", The J. Paul Getty Museum, accessed October 7, 2026 https://www.getty.edu/education/for_teachers/curricula/landscapes/background1.html

[3] "Brief History."

[4] Karin Sagner-Duchting, "Monet's Water Lilies Decorations and the 'Sistine Chapel of Impressionism'," in *Claude Monet, 1840-1926: A Feast for the Eyes*, (Taschen, 1998), 191.[3] "Brief History."

In Shaliza Juanna's *The Horse Calendar Project*, the artist records meaningful dates, shared experiences, celebrations and excerpts on each month. Made using mixed media, it is executed in her playful style with the addition of tiny decorations. Teh Nadira's artworks are seen from two viewpoints relating to a woman's crowning glory, one reflects an intimate moment in the ritual of preparing one self, and the other work reveals that when hair is tied up and adorned with metal pins, its delicacy and softness could transform into a complex armor of resilience.

Love, 'the greatest mystery of human co-existence'[5] is explored in Karwai Chan's imaginative paintings. Amid an increasingly automated and technocratic society, her playful angels serve as a reminder of the enduring power of love and human connection.

Some artist's partake in a dialogue with the self to examine the nuanced inner state of emotions, an effort that requires courage. Sarah Radzi's *In Plain Sight* illustrates a pink figure resting on an ornate sofa, finding comfort and solitude within. The boundaries of the external landscape of blue skies and the room interior have been dissolved, creating a link between the two realms.

Amy Nazira's charming oil on wood figures speak about time and reflection, the presence of wind in the atmosphere reflects subtle movement. In WE!'s *Melancholy, A Familiar Fiend*, a purple monster with a star patterned body represents the feeling of unexplained sadness experienced in life. The monster tries to capture the attention of the young girl whose expression is unfazed, suggesting a gentle, composed inner state of mind.

Haz Yusup's *Sun, Moon, And Earth* reflects on her personal growth through a radiant butterfly, crescent moon, and signature motif of delicate jambu air (rose apple). Genji's regal painting *Queen Of The Jungle* carries a calm yet fearless spirit, through the image of a leopard taking reign in the forest, giving focus to beautiful rosette spots on its fur. Hannah Bhatt's elegantly curved ceramic candelabras embody tender meditations on love, loss, and forgiveness.

I Stand Fine, Yet A Summit Hidden Within displays Raimi Sani's skill in the technique of portraying light and shadow. In the work, a young lady is dressed in white fabric, while a gentle light peers through the window, illuminating the figure. The work allows us to understand her world, and to admire her inner resilience and strength. Wong Xiang Yi's intricate paintings of figures and surreal settings are rendered in special colour pigments, exploring the complex range of emotions that shape our everyday lives. *Held No Longer*, by Sofia Haron captures a moment of inner reflection. By finding the courage to acknowledge hidden emotions, the inner self finds its voice, bringing to light feelings that have long remained concealed.

Through a combination of Renaissance inspired imageries, with angelic figures set within peaceful natural landscapes, Danielle Lin's uplifting paintings convey the message that there is always hope. Zarina Abdullah's painting *Entangled* navigates the psychological dimensions of women within contemporary social structures, through a metaphor of red threads that suggest the movement of the artist's inner world. The paper birds serve as symbols of freedom, embodying the longing to transcend constraints and pursue freedom.

[5] Carsten-Peter Warncke, "Jestings on Love," in Theatre D' Amour, (Taschen, 2004), 310.

By translating the beauty of different seasons and moments into captivating colours, paintings presented by Carabelle Cheong, and Isabelle Chia allude to their resilience and inner strength. Ee Fee's painterly canvases share a journey of self-renewal and deep reflection. Alexandra Cazes traces her journey shaped by her experiences and personal memories of the city where she once lived. Executed with the medium of oil and chalk, her *Resistance* series explores inner strength and the ability to hold on through pressure and change.

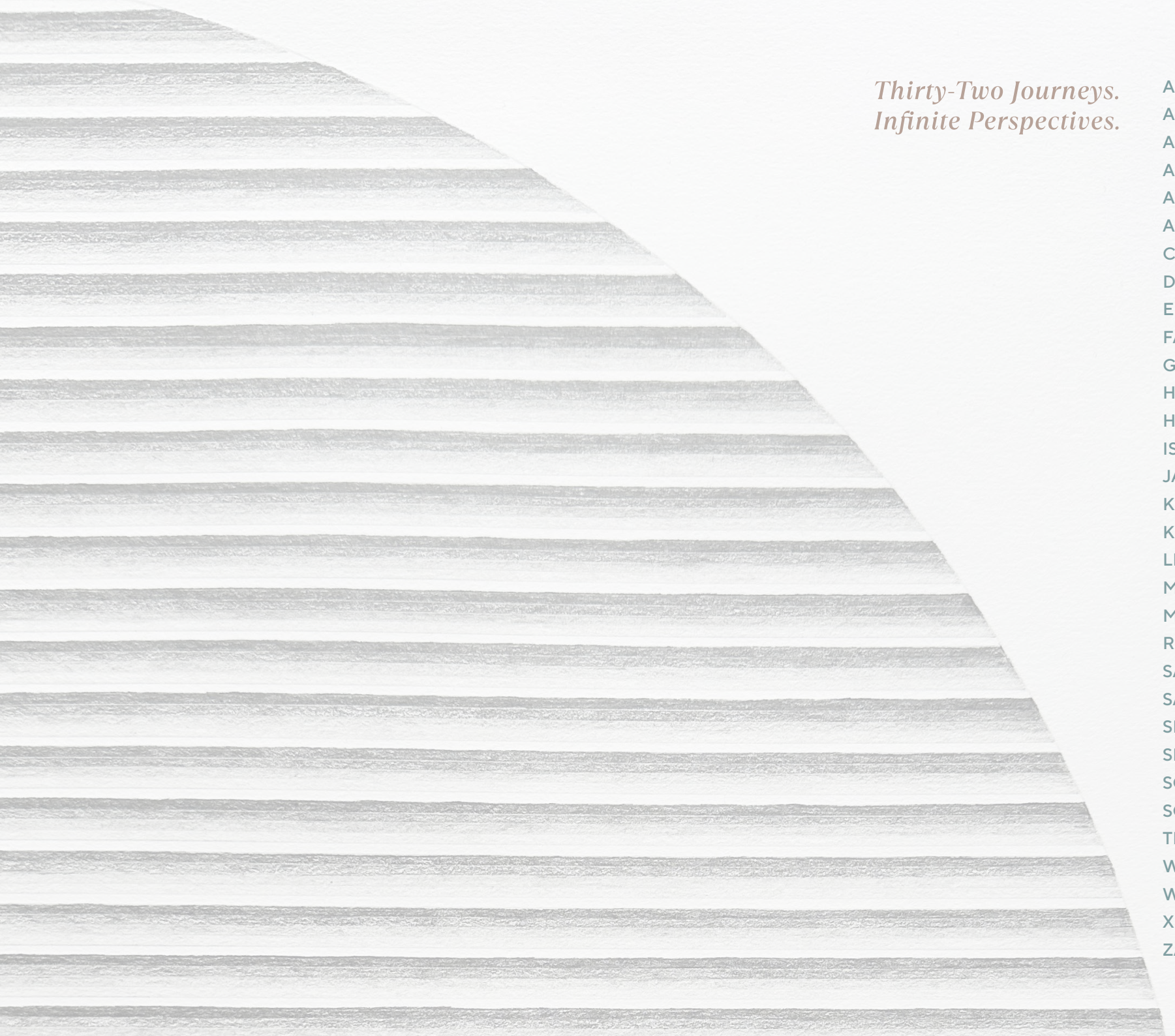
Looking into the past, artists reflect on family traditions and craftsmanship, as a means to better understand the present, and to preserve stories, places and memories. Kimberley Boudville's *Hairloom Taspestry* was inspired by crochet squares and the tradition of handmade heirlooms. Woven from delicate strands of the artist's hair and freshwater pearls, the work reflects on how heirlooms shape the body and self. Exquisite pink flowers emerge from a wooden medicine cabinet in Sok Yeng's *Peony Root, Peony Bloom*, drawing from the artist's familial heritage.

Jaee Tee's *Between Wave And Sky* executed in a monochrome hues, portrays the movements of a powerful mythical dragon whose sinuous body forms a wave, drawing inspiration from Hokusai's iconic *The Great Wave Off Kanagawa*. Shireen Lee's colourful and densely packed canvases are filled with objects and places that evoke memories of the past. The surreal compositions reflect on how shared memory persists within the urban cities through the passage of time. Adelia Shakurova's paintings draw upon the Oriental philosophy of the Five Elements, translating their physical properties into evocative and expressive dreamscapes.

In *Totems Of Destiny*, Lim Tong Xin's vibrant and symmetrical composition is made of modular geometric shapes containing a variety of interesting visual symbols. Totems, traditionally laden with social significance are reinterpreted in a new light. Executed in the medium of pencil and watercolour, Agnes Lau creates focused, repeated patterns across the paper surface that creates a sense of structure and rhythmic movement. The linear shapes made from intricate pencil marks reminds us to slow down and pay attention to the flow of life.

The rich and nuanced personal narratives, and reflections of each artist invites the viewer into a dialogue, fostering a sense of engagement. Each artist carries within her a distinct journey, an incredible story to be told; ultimately, it is their resilience that have shaped who they are today. Our sincere thanks to all the participating artists whose creativity, dedication, and contributions have made this exhibition possible. ▪

Elizabeth Wong
October 2026



Thirty-Two Journeys.
Infinite Perspectives.

ADELIA SHAKUROVA
ADELLE LIN
AGNES LAU
ALEXANDRA CAZES
AMY NAZIRA
ANG XIA YI
CARABELLE CHEONG
DANIELLE LIN
EE FEE
FARAH OMAR
GENJI
HANNAH BHATT
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ISABELLE CHIA
JAEE TEE
KARWAI CHAN
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ZARINA ABDULLAH

ADELIA SHAKUROVA

Adelia Shakurova, born in Russia and now based in Malaysia, is a contemporary artist whose work bridges Eastern philosophy, spiritual energy, and luxury aesthetics. Born in Russia, she began her formal art education at the age of six – an early discipline that would later evolve into a deeply intuitive creative practice.

Her journey took a transformative turn when she left convention behind and moved to Southeast Asia, where the region's vibrant cultures, philosophies, and energies reshaped her artistic vision. Today, she creates luminous, immersive paintings using gold leaf, resin, and fluid textures – each piece a visual meditation on strength, flow, and abundance.

Adelia continues to live and create in Southeast Asia, exploring the unseen frequencies that connect all things.

My art is an invocation of energy. Each painting is not merely an image but a living frequency — a portal designed to elevate, harmonise, and transform the spaces and souls it touches.

My practice is shaped by the convergence of two worlds: the disciplined mysticism of Oriental philosophy and the intuitive freedom of contemporary abstraction. Drawing inspiration from the five elements of Oriental philosophy — Wood, Fire, Earth, Metal, and Water, I weave their distinct energies into layered compositions of gold leaf, resin, and fluid textures. These elements are not symbols to be decoded but forces to be felt: Wood for growth, Fire for passion, Earth for grounding, Metal for precision, and Water for flow.

Gold leaf is my spiritual anchor — a bridge between the material and the divine. It represents abundance, illumination, and the eternal light that resides within all beings. Through my signature motifs – the fierce leopard, the resilient koi, and crystalline flows of energy, I explore themes of strength, intuition, and transformation.

Flow Of Abundance is the energy of limitless possibilities, not just material wealth, but prosperity in relationships, health, and experiences. When we align with life's flow, trust the unfolding of events and take inspired action, abundance comes effortlessly. This piece embodies that harmony, reminding us that by setting clear intentions and embracing the present, we unlock our infinite creative potential.



Flow Of Abundance
epoxy resin, texture paste, tempered glass, liquid gold, wooden board
60 cm x 80 cm
2024

ADELLE LIN YINGXI

Adelle Lin Yingxi is an artist and technologist working across performance, calligraphy, installation, and embodied research. Drawing from multiple cultural lineages, her work explores multilingual writing, ritual, memory, and inherited forms. She uses movement and contemporary technologies to examine how language changes through embodiment and how cultural memory is carried across bodies, places, and generations. Her practice moves between physical and digital environments, often translating ephemeral gestures into objects, images, and spatial experiences. Lin has presented work internationally across art, technology, and performance contexts, and is based in New York, with an ongoing practice connected to Malaysia.

My practice explores how writing, movement, and contemporary technologies can become forms of embodied memory. I often work with calligraphy as more than written language, treating the gesture of writing as a spatial and physical act that can be translated across bodies, natural materials, and digital environments. Through this process, I am interested in what changes when language moves between forms, and what traces remain.

Two of the prints emerge from Ephemeral Writing, an ongoing performance collaboration with sound artist Maria Thran. In the performance, I use motion tracking to transform my body into a virtual brush, allowing movement to produce calligraphic traces in three-dimensional space. Maria responds through sound, creating a dialogue in which marks and gestures accumulate, disappear, and reshape the environment around us. Another print in the series comes from I Dreamed Of A River, an ongoing performance-documentary project in which multilingual calligraphy, movement, and scanned landscapes are brought into dialogue.

Across the works, I select moments from digital performance environments and translate them into fabric prints. Removed from the moving body and suspended as still images, these traces become artifacts of ephemeral encounters, asking how gesture can continue to carry memory after the body has moved on, and how digital residue can take on new material life.



Trace Worlds 1

digital print on Opera ECO chiffon,
derived from motion-capture performance
91.4 cm x 144.8 cm
2026

AGNES LAU

Lau Pik Yoke, Agnes (b. 1990) is a multidisciplinary artist whose practice unfolds through stillness and repetitive actions. She has exhibited locally and internationally in Greece, Macau, Turkey, Singapore, Hong Kong, and elsewhere. Agnes held her first solo exhibition, *dot dot dot line line line*, in 2019, followed by *soul that repeats* in 2022, both at Taksu Gallery, Kuala Lumpur. Her works are held in collections including the Printmaking Research Centre of Macau and the Museum of Typography in Chania, Greece. Her recognitions include the 2020 UOB Painting of the Year Malaysia Highly Commended Painting Prize, 1st runner-up in Visual Art Projects 4, and 2nd runner-up in the 2018 YOUthReka Art competition.

My practice is grounded in drawing, approached through systems of simple rules, repeated gestures, and gradual accumulation. Growing up in a busy city shaped my sensitivity to small rhythms, attention, and the slowing of time. Through marking, layering, and repetition, I create works that record labour, duration, and sustained focus. Repeated actions allow subtle variations to emerge between conscious control and automation. I primarily work with pencil and paper for their simplicity and ability to register pressure and repetition. While rooted in drawing, my practice extends into materials such as clay, carrying the same concerns with system, accumulation, attention, and time.

soul that repeats — polarity explores the coexistence of opposing forces through repetition, structure, and controlled movement. Two distinct visual forces respond to one another through contrast and spatial tension, suggesting attraction and resistance coexist simultaneously. Repetition establishes a measured rhythm, while polarity creates a sense of balance between opposing states. The work reflects the idea that different forces can exist simultaneously, maintaining their own identity while shaping the space between them.



soul that repeats – polarity
pencil on acid free paper
100 cm x 80 cm
2026

ALEXANDRA CAZES

Alexandra Cazes (born in Novosibirsk, Russia) is a French-Russian painter based in Kuala Lumpur, Malaysia. She grew up in an artistic family, where art was part of her early life. She initially studied Finance and Credit and later built a successful career in banking, where she held a management position in corporate risk.

In 2021, after moving to Singapore, she made a conscious decision to leave her banking career and fully pursue her artistic practice, beginning her studies in painting and contemporary art. In 2025, she completed a Licence in Fine Arts (Arts Plastiques) at Université Paris 1 Panthéon-Sorbonne, France. Her practice is shaped by living between Russia, France, Singapore and Malaysia. She works with oil, chalk, pigment and other materials, using the surface as a space to explore memory, inner experience, tension and transformation.

Having lived in Russia, France, Singapore and now Malaysia, I have experienced different places, cultures and ways of life. These experiences have become part of my inner world. I am interested in how places, emotions and cultures stay with us, even after we leave them behind.

I see the surface as a place where emotions, pressure and personal experiences can remain. Through oil, chalk, pigment and other materials, I build, cover, break and erase the surface, allowing hidden forms and marks to appear and disappear.

Chalk has a special place in my practice. My father is an artist, and chalk is a material he uses in his own work. For me, it creates a connection between our artistic practices and my personal history. I am also drawn to its changing and unpredictable nature. The way chalk is applied can change its character — it can feel light and almost weightless, or dense and solid like stone. Its color can change over time, parts of the surface can crumble, and I can never fully predict the final result. I find this balance between control and chance important to my process.

My works explore tension, resistance, vulnerability, memory, loss and transformation. I am interested in what remains within us — as a trace, a memory or a feeling — and how our experiences continue to shape us over time.

Between Cities And Times is about my memory of the city that was once an important part of my life. Moscow is shown not as a specific place, but as a personal memory — a city that still exists inside me, while the real city has changed greatly over time. The work explores feelings of loss, distance, and the changing connection to a place that is no longer seen in the same way as before.



Between Cities And Times
oil and chalk on canvas
75 cm x 100 cm
2025

AMY NAZIRA

Amy Nazira (b. 1989, Selangor) is a visual artist specialising in painting. She obtained her Diploma and Bachelor of Fine Arts from Universiti Teknologi MARA (UiTM). Since 2015, she has exhibited in numerous groups exhibitions locally and internationally, including at the National Visual Art Gallery, G13 Gallery, Taksu, HOM Art Trans, ASYAAF in Seoul, and Art Kaohsiung in Taiwan. In 2016, she was awarded the Bronze Award in the UOB Painting of the Year competition. Amy's works is recognised for their distinctive naive style, portraying female figures that highlight imperfection, identity, and the diverse roles of women in contemporary society.

Amy Nazira sees her paintings as self-portraits of different stages of her life, while also portraying the inspiration she draws from the female characters around her. She is known for her figurative, character-inspired style, which blends playfulness with deeper social themes. Amy explores the varied roles and responsibilities that many women take on, drawing from everyday observations, identity, culture, individuality, and the beauty of differences. The figures she creates have their own distinctive characteristics distorted, simplified, and imperfect reflecting her focus on weakness, defect, fault, failure, and naivety. Yet, these qualities are embraced as part of each character's individuality through her expressive mark-making. She also uses the subject matter as a means of supporting her ideas and delivering messages. While she is recognized for her plump, adorable, and innocent female figures, often decorated with cheerful colours and motifs, her paintings also offer a gentle reminder that imperfection is a natural part of being human. She is drawn to childlike painting because of its innocent, honest, and spontaneous qualities, while still allowing room for expression and excitement. Her practice invites viewers to embrace imperfections as qualities that give each character its individuality.

In this series, the artworks reflect a moment that exists between movement and stillness. The figure appears calm, immersed in quiet self-reflection, while her hair and garments drift gently, suggesting the presence of an unseen breeze. This subtle motion speaks of time, memory, and emotion, creating a sense of stillness that is never completely still. The use of monochrome tones evokes a sense of nature, cultural aesthetics, and traditional presence. Elements of batik attire enhance this connection, bringing forward the beauty and richness of Malaysian heritage within a contemporary visual expression. The breeze becomes both a physical and symbolic presence, representing change and the quiet forces that shape our feelings. Through this, the work invites viewers to pause, feel the wind, and reflect on the beauty of subtle movement and the emotional weight carried within this in-between state. Here, stillness is not static, but alive.



Memori Daun Pisang
oil on wood
75 cm x 48 cm x 3cm
2026

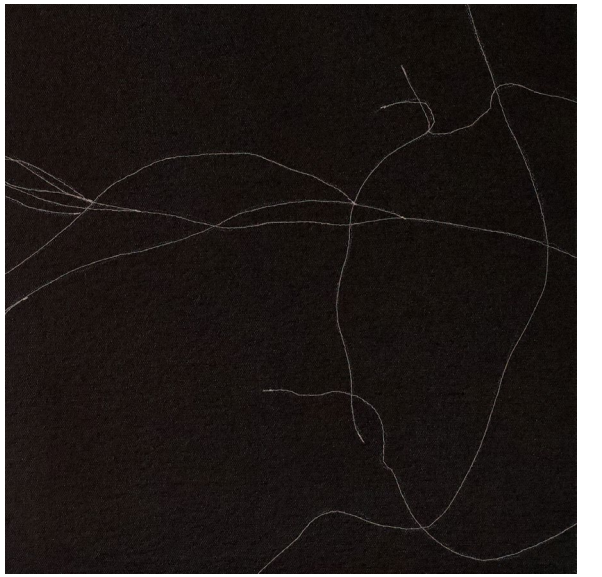
ANG XIA YI

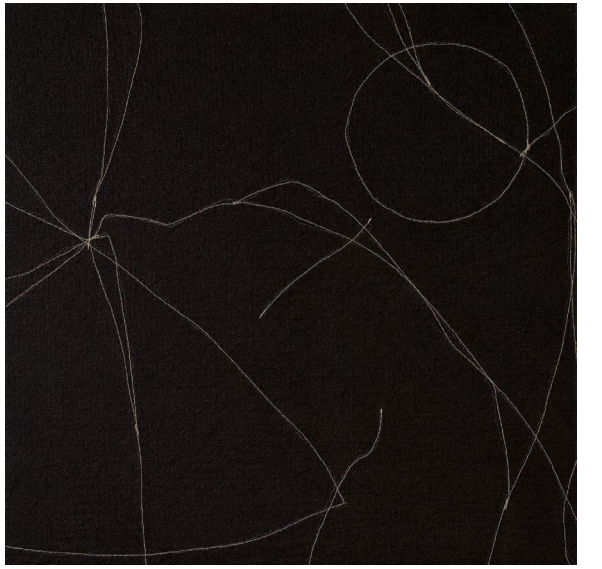
Ang Xia Yi (b. 1996, Kuala Lumpur) is a Malaysian artist whose practice is concerned with themes surrounding ancestral history, memory, knowledge systems and broader contemporary crises concerning Southeast Asia. She uses archives to reconstruct new narratives of time and place, initiate dialogues and explore shifting notions of the self and our geo-bodies. She works across installation, drawing, photography and archival intervention using domestic textiles. She previously studied at Central Saint Martins, London in 2017 and has participated in a residency programme by Open Books International (Wales) with The Godown Arts Centre (Kuala Lumpur) and China Academy of Art (Hangzhou) in 2021.

Brownprint series is drawn from the idea of a decaying, fallen ancestral tree that has once lived for millennia witnessing massive ecological and psychological shifts within humanity. The artist is interested to explore the formation of collective memories on ancestral land through grief, loss and regeneration. The death of an ancestral tree becomes a metaphor for the slow deterioration of an abandoned family home and was once a living archive. The decaying of the tree causes leaves to gradually shed and accumulate as scattered piles on the ground. 'it has been twelve years since you left' was first presented as an installation earlier this year in Yogyakarta, Indonesia to depict the aftermath of the occurrence and has since expanded through new forms of work.

This series of paintings are made based on the act of surrendering, by allowing the lines of mother nature to guide the artist throughout her process. The artist begins by collecting a weekly batch of fallen, dried leaves from a large tree and uses them as a stencil to draw these meandering lines. These lines connects to form a familiar imagery from a far, which commonly occurs when one is walking in the middle of a rainforest or during stargazing at night.

Pareidolia is a psychological phenomenon where we see recognisable shapes, animals or faces in clouds, rock formations or in unrelated objects around us. This tendency is often interpreted as a bridge between the physical and our unseen worlds, symbolizing divine communication of heightened intuition.





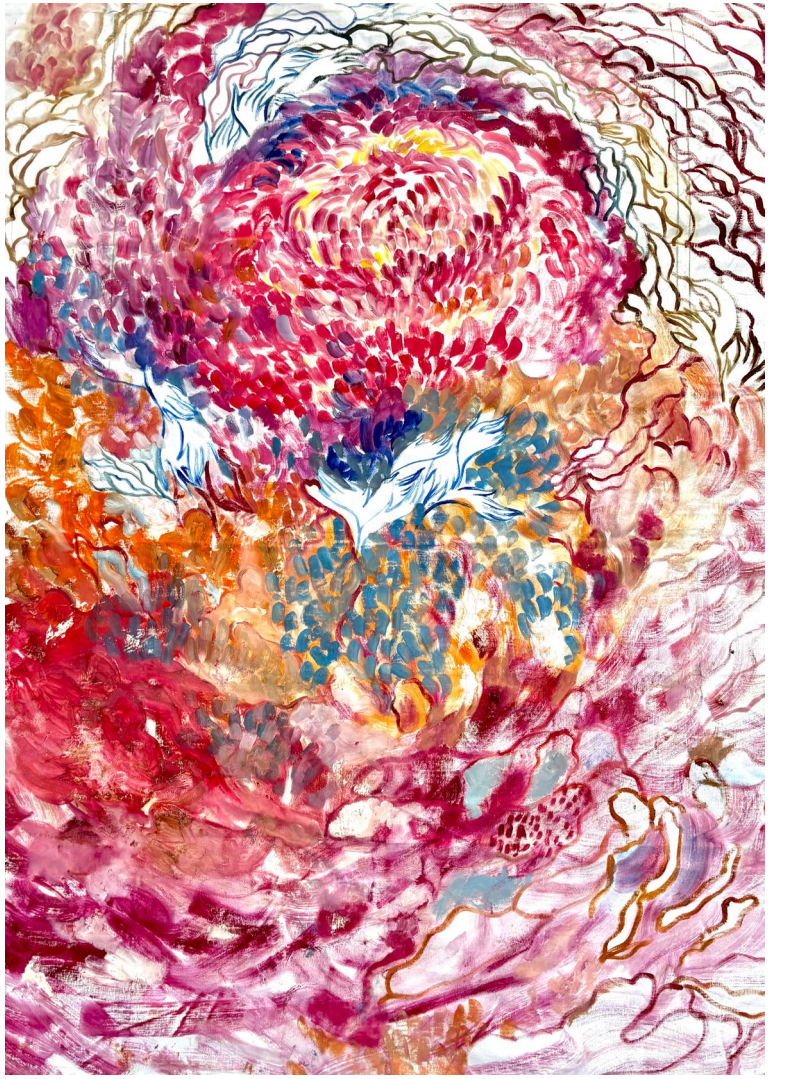
Brownprint I / Brownprint II
domestic textiles (ink and thread on canvas)
30 cm x 30 cm
2026

CARABELLE CHEONG

Carabelle is a multidisciplinary creative practitioner working across art direction, creative direction, painting, visual storytelling, and textile design. Her professional experience spans fashion and luxury brands, campaign productions, and the film industry, where she has contributed as an art director, creative director, and painter. Her practice moves fluidly between commercial and artistic environments, informed by a strong understanding of concept development, visual communication, storytelling, and production.

Alongside her professional practice, Carabelle works across painting, ink art, and textile design, drawing inspiration from historical narratives, cultural fusion, and Eastern aesthetics. Her work brings together traditional visual languages and techniques with a contemporary sensibility, exploring how histories, legends, and cultural encounters can be reinterpreted through image, material, and storytelling.

Her solo exhibition The Land Below The Wind reimagines the legendary 15th century narrative surrounding the Sultan of Malacca and the Ming dynasty Chinese princess Hang Li Po (汉俪寶). Through this body of work, she explores cultural convergence, female strength, identity, and intercultural exchange. The narrative continues to evolve within her ongoing practice, connecting historical memory with contemporary perspectives on culture and identity.



Petals shaped by hands, the chrysanthemum emerges as a quiet testament to resilience. Blooming late in the season, when other flowers begin to fade, it stands as a quiet reminder that beauty can persist through difficult times. Each petal speaks of perseverance: of holding on, rising again, and finding the courage to bloom in its own pace.

Your Time Will Come
acrylic and chinese ink mix on canvas
183 cm x 137 cm
2026

DANIELLE LIN

Danielle Lin is a multidisciplinary creative primarily working in the visual art industry as a fine artist and curator. She combines Renaissance-inspired imagery with whimsical, ethereal motifs in her paintings that aim to uplift audiences whilst living in a dystopian world.

Since her formal education in the Malaysian Institute of Art, Danielle has exhibited widely both locally and internationally. Her works have been featured in art shows and fairs in Thailand, Cyprus, the Philippines, Singapore, and Hong Kong. She runs an art studio in GMBB and has curated local art exhibitions independently since 2022. In 2025, she founded Primary Exhibitions, a curating initiative that redefines the borders of contemporary exhibitions. Her greatest curating endeavor in 2026 was Untitled, a 127-artist group show with 329 works taking up the whole of Level 5 in GMBB from May to June.



The Rejection was inspired by the feeling of rejection, where all seems hopeless yet a sliver of hope remains. In the painting, a girl lies dejectedly on an angel's lap, while an envelope lies on the ground just out of her reach. Rejections are part and parcel of life, be it romantic or professional, and are often dealt with in private. This painting aims to resonate with people who feel downhearted, and remind us that there is always hope after heartbreak.

The Rejection
acrylic on canvas
46 cm x 60 cm
2026

EE FEE

Through her art, Ee Fee shares a journey of self-renewal and human connection. For over a decade, she traveled freely, exploring cultures and savoring the world's diversity. A life-changing moment came when her father fell gravely ill, and she returned home to be by his side. This experience led to a three-year retreat from her public life as a travel influencer, a time of reflection that transformed her into the artist she is today.

Her work revolves around a philosophy she calls ESR — Eat, Sleep, Repeat — a rhythm of simplicity that reflects her approach to life and creativity. In her art, she contemplates the balance between freedom and responsibility, as well as the evolving connections that shape us. With the metaphor of magnetic fields, she explores how people are drawn together or move apart, echoing the complexity of relationships in a fragmented world.

Ee Fee's creative process is a form of self-renewal, where she strips down and rebuilds, much like a crystal that needs clearing to reveal its essence. Her paintings invite us to pause, reflect, and engage in our own cycles of self-renewal, embracing the resilience and openness needed to continually evolve.

Her art is an invitation to rediscover simplicity in the midst of life's complexities and to find meaning in the journey of self and connection.



There's something comforting about the Hesper star — how it shows up twice a day, as both the evening and morning light. This painting reminds me that we all have moments when we shine, even if others don't see it. Whether it's a quiet glow at night or a bright spark in the morning, we're still light. Sometimes we don't need to change the world — just stay steady, stay true.

The Hesper
acrylic on canvas
160 cm x 160 cm
2018

FARAH OMAR

Farah Omar is a Malaysian contemporary atmospheric artist whose work moves between representation and abstraction.

Working primarily in oil and mixed media, she explores light, atmosphere, emotion, and the feeling a painting can carry. Her paintings are created as visual sanctuaries, inviting moments of beauty, reflection, wonder, and quiet strength.

After more than two decades in leadership and business, Farah returned to a long-held calling to pursue art more fully. Her artistic development has been shaped in part through the Milan Art Institute, alongside an evolving studio practice that brings together intuitive exploration, layered techniques, and a deep sensitivity to how a painting can make us feel.

I paint with the intention of creating moments of beauty, reflection, and wonder. Attuned to nature, light, atmosphere, and the quiet poetry found in the world around us, my work moves between representation and abstraction. I am drawn less to capturing a subject exactly as it appears, and more to the feeling it leaves behind. Through colour, movement, texture, and light, I create visual sanctuaries that invite the viewer to pause, soften, and reconnect with something within themselves. Each painting carries its own atmosphere, yet beneath them is a shared hope: to awaken a sense of peace, gratitude, hope, and quiet strength, and perhaps offer a small reminder of the beauty that is already present around us.

Where Serenity Blooms I explores the feeling of entering a world that is calm, beautiful and quietly alive. The willow, water, blooms and distant forms create an imagined sanctuary rather than a specific place. Warm light deepens into cooler tones, bringing together comfort and mystery. The flowers lead the eye inward, while the willow frames the scene with a sense of shelter and intimacy.

I wanted the viewer to feel as though they are stepping into another world, somewhere peaceful and softly held, where stillness allows something within us to open. The painting is not only about the beauty we see around us, but also the serenity that can emerge when we allow ourselves to pause. I hope the viewer feels drawn into the painting rather than simply looking at it, as though they have discovered a quiet world of their own, where a sense of inner peace can gently unfold.



Where Serenity Blooms I
mixed media and oil on canvas
101.5 cm x 152.5 cm
2026

GENJI

Genji, a figurative painter based in Kuala Lumpur. Of mixed heritage, she has lived across Europe, the United States, the United Kingdom, and Asia, bringing diverse cultural and intellectual influences into her practice.

Trained as a mathematician and engineer in France, and later working in finance while completing an MBA, Genji brings an analytical discipline to a practice grounded in observation and the human figure. Working primarily in oil and charcoal, she explores people, objects, gesture, memory, faith, inheritance, and place, with light and shadow shaping atmosphere and emotional depth.

Her work has been exhibited across Europe, Asia, and South America. In 2026, she received the International Young Artist Award in Russia, was selected for the Portrait Biennale in Bosnia and Herzegovina, and presented work at the International Youth Festival. She has also participated in residencies in Colombia, and Indonesia. Her painting Harvest in the Morning was acquired for the permanent collection of the State Tretyakov Gallery in Russia.

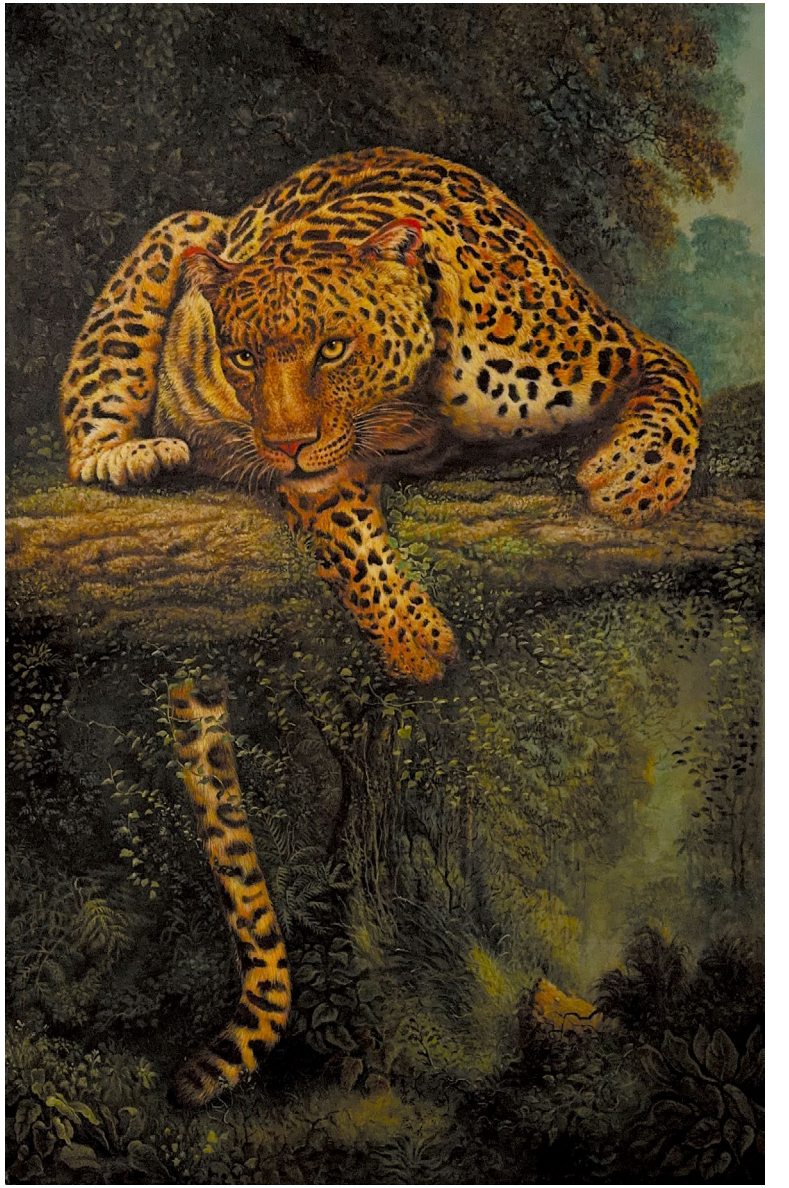
I paint because I believe creation is a gift. Faith, family, experience, struggle, and the ability to make art are things I have received with gratitude, and painting is my way of giving something back.

My practice begins with looking closely at life — at the human figure, the natural world, and the relationships between them. I am drawn to what exists beneath appearance: memory held in the body, histories carried through generations, instinct, vulnerability, faith, and the marks left by experience. The objects, gestures, and environments surrounding a subject are equally important, often revealing what cannot be expressed in words.

Working primarily in oil and charcoal, I use light, shadow, and material to create a sense of presence. I am less interested in simply recording what I see than in preserving something of what it means to encounter it.

For *Within Her,* the selected works move between human and animal subjects, inward and outward worlds, strength and vulnerability. Together, they reflect my belief that every living being carries a history that cannot always be seen, but can sometimes be felt.

Through painting, I hope to hold these fleeting encounters still — with honesty, reverence, and gratitude.



Queen Of The Jungle
oil on canvas
140 cm x 90 cm
2026

HANNAH BHATT

Hannah Bhatt is a Malaysian ceramic artist and founder of Uncanny Valley Studios, known for her surreal, tactile sculptures that explore memory, identity, and transformation. A former lawyer turned artist, Hannah weaves personal narratives often shaped by motherhood, loss, and resilience into work that invites intimate connection. Her practice merges the whimsical and uncanny, blending storytelling, sculpture, and community engagement. Hannah's pieces have been exhibited in solo and group shows, and she often collaborates across disciplines, from fashion to social impact projects. Through Uncanny Valley Studios, she creates spaces both physical and emotional for people to reflect, play, and find beauty in the in-between.

A pair of candelabras inspired by conversations I wish I could have had with my parents, not as Mother and Father, but as the people they were before they became mine. The candle burns as an offering to curiosity, understanding, and the passage of time. The wax that remains becomes a trace of a conversation that exists somewhere between memory and imagination.

The Night We Stayed is a fragmented candelabra inspired by a conversation I wish I had with my father. Though fractured, each piece continues to support the whole, much like the people we become through love, loss, and forgiveness.



The Night We Stayed
stoneware ceramic clay, glaze
58 cm (height)
2026

HAZ YUSUP

Haz Yusup is a Malaysian figurative artist known for combining classical painting methods with deeply personal symbolism. Trained at the Manchester School of Art, she uses motifs of local flora and fruits, such as jambu air, to ground narratives of memory, identity, and generational legacy within a distinctly Malaysian context.

Following early recognition as first runner-up in the Nando's Art Initiative (2016) and a residency at Rumah Seni Selangor, Haz has held two solo exhibitions in Kuala Lumpur: The Garden Of Earthly Delights at CULT Gallery (2022) and Mother's Daughter at SARENG Gallery (2026). Her work is frequently featured in prominent group exhibitions and art fairs, with notable appearances at CIMB Artober, National Art Gallery Malaysia, Maybank, G13 Gallery, HOM Art Trans, and Segaris Art Center.



Sun, Moon And Earth explores the cosmic ecosystem by capturing the moment when the soul, the heart, and the physical body step out of the dark clouds and into absolute light. It serves as a reflection of my personal growth and my ongoing path toward finding my own sun.

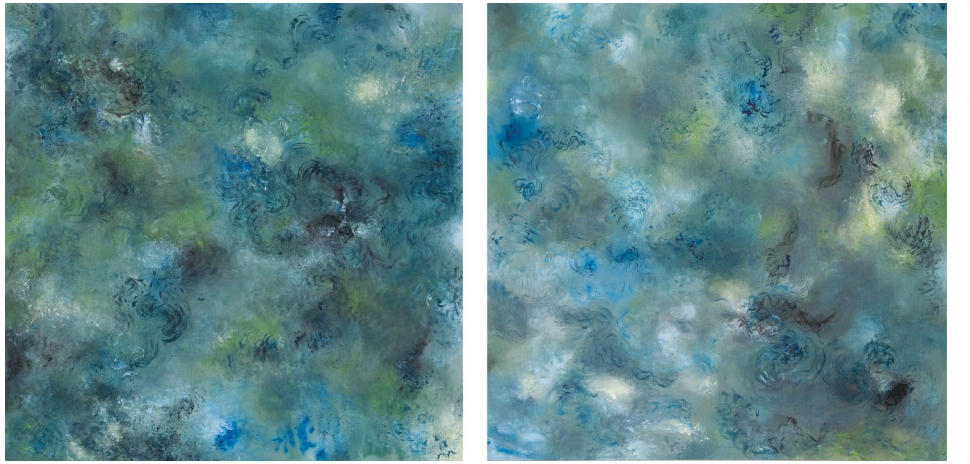
The Sun represents the soul, illustrated as a radiant butterfly. It serves as the vibrant source of the core inner light and truth. The Moon reflects the heart, and the presence of the twin crescent moons signifies the duality of the heart. Their placement suggests that a heart's true clarity depends entirely on the brightness of the soul's inner sun. Both moons appear to be balanced and symmetrical, reflecting an emotional state that has finally arrived at true peace. The Earth represents the material body, brought to life through the physical form of the hand and the lush, ripening jambu air (rose apple) blushing with its pink tints.

Reaching upward in a gesture of faith, the hand gently meets the butterfly's silhouette. It is a visual testament to how our entire world can bloom the moment we choose to align with the light. Ultimately, the butterfly and the jambu air represent the innocence of my childhood. I believe my sun was at its brightest during those early years, and this work represents my path and hope of finding that light once more.

Sun, Moon And Earth
oil on canvas
50 cm x 40 cm
2026

ISABELLE CHIA

As a self-taught artist and creative director for arts and cultural festivals in Sarawak, Isabelle Chia sees creativity as an ever-evolving practice. Working across abstract painting, handmade pottery, and a constant exploration of new mediums, her diversified approach highlights a commitment to growth. Her practice focuses on pushing boundaries to inspire self-discovery and mindful expression.



Tsunami In Spring captures the shift of one's inner landscape throughout the seasons.

The canvas is intended to be rotated, with each orientation offering a different perspective. Each rotation mirrors the constant change of our inner world and reflects our ongoing journey of growth, resilience, and transformation.

Across the canvas, swirling lines channel the energy and connections. They remind us that, like the seasons, we are always flowing, adapting, expanding, and finding new ways to flourish.

Tsunami In Spring
acrylic on canvas
100 cm x 100 cm (set of 2)
2026

JAEE TEE

Jaee Tee, a Malaysian artist based between Kuala Lumpur and Leipzig, working across painting, sculpture, and installation. Her practice is shaped by an intimate, embodied relationship with the land and by her diasporic heritage as a fourth-generation Chinese Malaysian. From these intertwined perspectives, she develops a cross-cultural visual language that brings Chinese artistic traditions into dialogue with Western abstraction, moving between atmospheric landscapes and mythological imagery to explore collective memory, identity, and belonging. In her site-responsive works, Tee incorporates mineral pigments, stone, sediment, and organic matter, exploring how materials can carry traces of place and time.

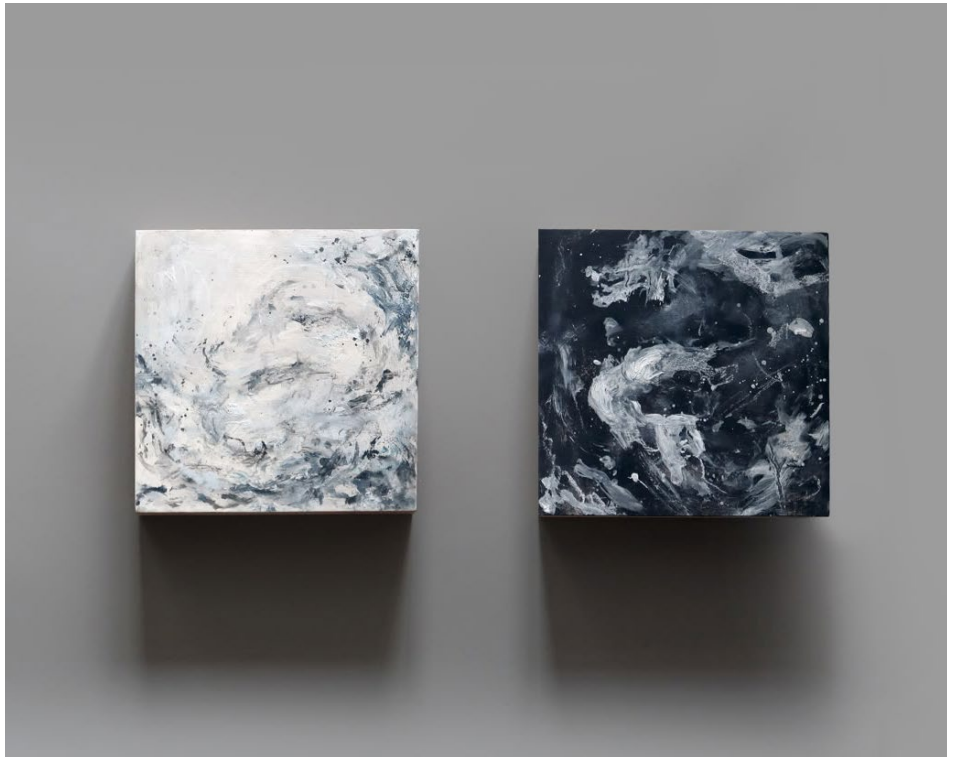
Tee has exhibited across Asia and Europe, including at Fondazione Luciana Matalon in Milan, Carrousel du Louvre in Paris, the National Art Gallery of the Maldives, and Yunlin Cultural Affairs Bureau in Taiwan. Her work has appeared in Atlas of Contemporary Art and was nominated for the Sovereign Asian Art Prize. Tee was an artist-in-residence at the Leipzig International Art Programme and presented a solo exhibition in Augsburg, Germany. Selected commissions and brand collaborations include projects with McLaren, Park Hyatt Kuala Lumpur, Billecart-Salmon, Banyan Tree, and Pavilion Damansara Heights.

In an ongoing body of work, Jaee Tee returns to the Chinese zodiac as a living visual archive, considering how inherited symbols and mythology are passed through generations and geographies, retaining cultural resonance while acquiring new meanings.

Through gestural brushwork, layered washes, erasure, and tonal contrast, Tee allows the zodiac figure to hover between recognition and abstraction. Drawing on Xie Yi – the expression of inner vitality rather than outward likeness – she treats it as an energetic presence rather than a descriptive image.

Between Wave And Sky is a diptych structured through tonal reversal. In the white panel, Tee draws on Hokusai's *The Great Wave Off Kanagawa*, shaping the dragon's curling body through the movement of a cresting wave. In the dark-blue panel, it assumes a more visible, calligraphic presence. Across the diptych, fluid brushwork and translucent washes destabilise the boundary between creature and atmosphere: is the dragon emerging from wave, cloud, and sky, or dissolving into these forces?

Extending beyond Tee's own experience as a fourth-generation Chinese Malaysian, the diptych asks a wider diasporic question: when heritage changes across geographies and generations, does it become a new identity – or reveal that identity was never fixed to begin with?



Between Wave And Sky
acrylic, oil and pastel on cradled panel
15 cm x 15 cm each (diptych)
2026

KARWAI CHAN

Karwai Chan, a contemporary artist from Ipoh, Malaysia, whose path into painting began quietly in childhood. Without formal artistic training, she learned through observation, patience, and years of practice, allowing experience itself to become her teacher. The landscapes of her hometown first awakened her imagination; with time, her work developed into layered compositions where realism and fantasy meet, reflecting memory, resilience, love, and the subtle emotions that connect one life to another.

Her practice has brought opportunities to collaborate with McLaren and Huawei, exhibit in Malaysia and Singapore, and contribute to charitable auctions. A painting from her Cupid Rhapsody series was auctioned by Phillips in support of National Gallery Singapore. Her journey and work have also been featured by L'Officiel Singapore, The Sun, The Malaysian Reserve, Prestige, and other regional publications. Through it all, she continues to regard painting as a lifelong process of learning, reflection, and sincere exchange.

I have always believed that art begins with close observation: of the world around us, of other people, and of the emotions we often keep within ourselves. Having learned painting through patience, experience, and continual practice, I work mainly in oil on canvas, allowing each piece to develop slowly through layers of colour, texture, and thought.

My paintings often begin with something familiar — a face, an object, a landscape, or a fragment of memory. Through imagination, these elements are brought into unexpected settings where reality and fantasy may meet. In this space, I explore resilience, identity, love, vulnerability, and the quiet connections shared between people.

I believe art enriches our lives in many ways. It may bring comfort, awaken a forgotten memory, reveal another way of seeing, or give shape to a feeling that words cannot express. For this reason, I do not wish to impose a single meaning upon the viewer. I prefer each painting to remain open, allowing others to discover their own thoughts and experiences within it.

For me, painting is a lifelong practice of learning and reflection. I hope only to create sincerely and, through that sincerity, leave behind something that may quietly remain in another person's heart.

"Art becomes meaningful when it allows us to feel, remember, and recognise something of ourselves."



15th February
oil on canvas
100 cm x 80 cm
2023

KIMBERLEY BOUDVILLE

Kimberley Boudville (b. 1999, Kuala Lumpur) is a visual artist who works across a range of mediums, including painting, ceramics, sculptures, installation, and assemblage but she best known for her sculptural installations, including her presentation at the Ilham Art Show 2025, which consisted of nearly 300 individual handmade ceramic pieces.

Her works are deeply intimate, drawing from her own experiences and emotions; in particular, her works have explored the complex subjects of grief, death, memory and time, she creates works that often incorporates 'heirloom curation and intervention' – refers to the intentional process of preserving, organizing, and interpreting personal or familial items and then creatively reinterpret or transform these objects to connect past narratives with contemporary meanings.

She holds a First Class Honours in her Bachelors of Honours in Fine Art Practice in 2021 from Nanyang Academy of Fine Arts (NAFA) in Singapore and a Diploma in Fine Arts at The One Academy in 2018 where she was awarded Best of Fine Arts of 2017 and 2018. She has since exhibited in 3 solo shows; debuting 'My Journey' at Artemis Art Kuala Lumpur in 2020, 'Chrysalis' at The Backroom KL in 2022 and 'the root of affection' under the CULT Gallery residency programme in 2023, and several group shows such as 'interwoven realities' at HARTA Space and 'Beras Basah Wet Rice' at Lim Hak Tai Gallery, NAFA SG in 2024, 'The Labyrinths of Touch' at Maybank Foundation Gallery in 2023, 'berSEMANGAT' under the Cendana Visual Arts Production Grant Showcase and 'Unknown Asia' at Art Fair Osaka in 2022, 'The Field Beyond' at Lim Hak Tai Gallery NAFA SG in 2021.

Interwoven Flutter brings together strands of hair in a delicate entanglement, drawing upon the ethereal fragility of pinned butterflies. Once belonging to the body, the hair becomes a material trace; something intimate, shed, and transformed.

The work reflects on the quiet pressures of aging and the expectations placed upon the changing female body. Between the desire to preserve what is fleeting and the inevitability of change, the intertwined strands hold the tension of becoming older; of shedding former selves while carrying the weight of who we are expected to become.

Like the butterfly suspended within a collection, the work considers the desire to remain delicate, desirable, and unchanged against the natural passage of time. Here, metamorphosis is neither wholly beautiful nor tragic, but an ongoing negotiation between what is lost, what is inherited, and what continues to grow.

Interwoven Flutter

artist's hair, freshwater pearls, pinned on velvet encased in wood and acrylic
30 cm x 21 cm x 12 cm
2024



LIM TONG XIN

Lim Tong Xin (b. 2001) is a Malaysian multidisciplinary artist based in Kajang, Selangor. A graduate of the Malaysian Institute of Art (MIA), her practice explores the relationship between structure and spontaneity through mixed media.

Her works examine the themes of "Beauty In Chaos" and "Chaos In Beauty", transforming emotions and memories into surreal and semi-abstract compositions. She has exhibited internationally in China, Mongolia, Taiwan, Philipines, Indonesia and Hong Kong. Her accolades include the Top 13 finalist for the Malaysia Emerging Artist Award in 2022, CEO Award in 2024 and Creative Artist Award in 2026 at MR D.I.Y. Art Competition, First Place at Etugen Contemporary Art Camp in 2025.

Lim Tong Xin has been named the winner of the 2026 UOB Painting of the Year (Malaysia).



Totems Of Destiny
mixed media on canvas
90 cm x 150 cm
2025

Totems Of Destiny presents a symmetrical composition built through modular units and repeated visual elements. Structured divisions organize the surface into a system of relationships, where contrast and alignment guide the viewer's movement. The image explores how identity and meaning emerge within controlled visual frameworks.

MICHELLE CHANG JUENNIE

Michelle Chang Juennie is a multi-disciplinary artist; she is an actress, visual artist, choreographer, dancer, writer, designer and art and film director.

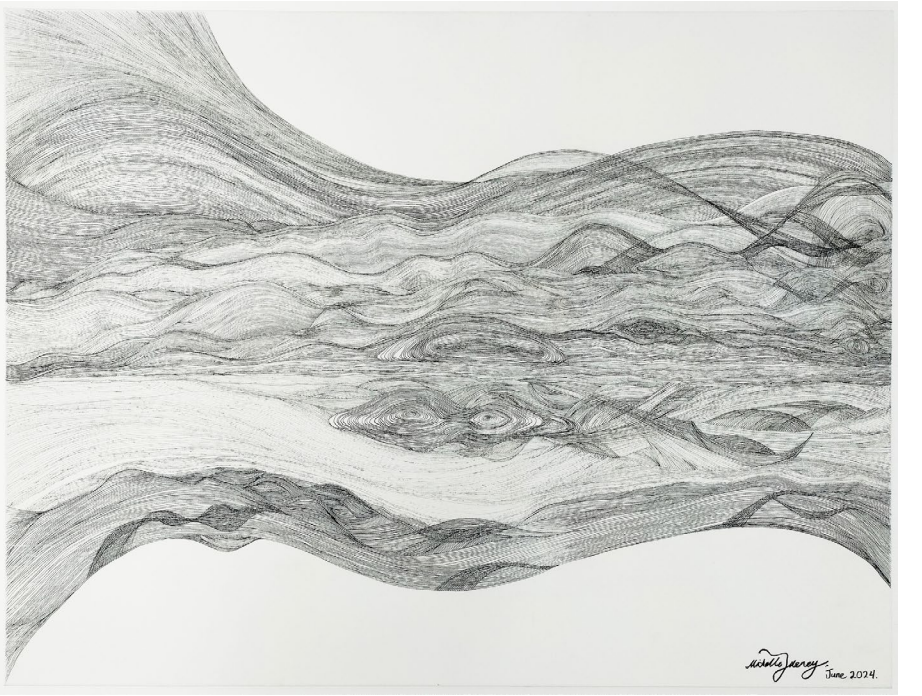
"My interconnected creative ecosystem where movement, sound, visual design and storytelling naturally feed one another shapes my artistic identity. This forms the foundation of who I am".

Michelle Chang Juennie's work explores the boundaries of form, landscape and identity.

Drawing inspiration from nature in cinematic scale and structural narrative — most notably captured in her Dune-inspired series, Michelle Chang Juennie utilises minimalist, precise black line work to map out vast, unseen psychological terrains.

Bridging the physical discipline of performance with the quiet precision of visual art, Michelle Chang Juennie creates exclusively from a dynamic, active stance mirroring the sharp focus of theatre and her organic artistic craft.

Her work remains a continuous study and expression of presence, structure and human narrative.



Dune I
archival Ink on canvas
91.44 cm x 121.92 cm
2024

MULAIKA

Mulaika (b. 2003, Kuala Lumpur) is a Malaysian artist whose practice explores time, impermanence, and the human experience of living within a changing world. Working across layered canvases of acrylic and charcoal, she creates abstract landscapes that consider the relationship between the intimate and the vast.

At 16, Mulaika debuted with her solo exhibition A Thousand Days Of Change at the Malaysian National Art Gallery's Creative Space programme for emerging artist, making her the youngest artist in history to be hosted by the programme. Since then she has had two solo exhibitions: I Know You're Somewhere So Far (2021) KEN Gallery, Kuala Lumpur and I Remember You (2025) HARTA Gallery, Kuala Lumpur. Mulaika's work has also been included in numerous group exhibitions and art fairs.

Mulaika has been recognised by Tatler Asia as one of the "4 Female Malaysian Artists to Watch" and was included in DAZED 100 Asia. Her work and practice have been featured across publications including GLAM, The Sun, New Straits Times, Malay Mail, Free Malaysia Today, Bernama, Berita Harian, and Sinar Daily.

Mulaika received her LLB from Queen's University Belfast in 2025. She now lives and works in Kuala Lumpur, Malaysia.

I have always been drawn to the way paintings hold a moment in time. They can preserve something that words cannot. A feeling, a place, a way of seeing the world at a particular point in our lives.

At the centre of my practice is an interest in impermanence. I am drawn to the tension between the briefness of human life and the vastness of the world we exist within. The landscapes in my work are not representations of particular places, but spaces through which I consider our relationship to a world that is constantly shifting.

My studies in environmental law has made me increasingly conscious of the fragility of the present. There is a sense of uncertainty in this, a worry about what is being lost and what may come next, but also a sense of wonder in simply being here, witnessing the change.



Terus Terang
acrylic and pastel on canvas
95 cm x 200 cm
2026

RAIMI SANI

Raimi Sani's paintings reflect her life experiences through the arrangement of figures within interior spaces. Depicted in a variety of poses, her subjects capture the atmosphere and mood of a particular moment in time. Raimi Sani holds a Bachelor of Fine Art (Painting) from Universiti Teknologi MARA (UiTM). Her accolades include "1 Malaysia" The Futurist Art Competition, Tourism Malaysia, Putrajaya (2012), and International Friendly Art Through Picture, Japan (2009). She has held four solo exhibitions, including her most recent, Unspoken Worlds at Segaris Art Center (2023). Her selected recent exhibitions include Art & Soul, CIMB Artober Art & Soul 2025, G13 Gallery, MITEC KL (2025), and Works of Bodies, G13 Gallery, Petaling Jaya (2024).



Where The Air Turns Red explores the heavy burden of carrying everything in silence.

Against a stark dark background, a woman lies in profile, draped in a heavy red pashmina shroud. Marking a striking evolution from the fragile, pristine white fabrics of earlier work, the tearing silence of the past gives way to a suffocating reality. The shroud has turned crimson a visceral wall of warning flags where private endurance can no longer be contained, transforming into an urgent cry for help that demands to be seen. Yet, the fabric is a complex paradox. Beneath its quiet suffocation breaks an untamed willpower, blooming from the dark against all odds. It is the self that cannot be buried: an urge to be seen and heard.

It stands as a tribute to those who suffer in secret, proving that resilience will always find a way to break through the facade.

Where The Air Turns Red
oil on canvas
91.5 cm x 122 cm
2026

SANAE YAMADA

Sanae Yamada is a Japanese artist based in Malaysia. Born in Ehime, Japan, in 1972, she graduated from Kyoto City University of Arts with a Bachelor of Fine Arts in Sculpture in 1996. She completed a Master of Fine Arts in Western Painting at Kyoto University of the Arts in 2025.

Since moving to Malaysia in 2003, she has been inspired by the country's rich tropical environment and biodiversity. Her paintings and mixed-media works explore the relationships between plants, animals, and people, with a particular focus on coexistence and conservation. Combining Japanese aesthetics with Malaysian natural and cultural elements, she works with materials including washi paper, watercolour, acrylic, coloured pencils, and collage. Her work has been exhibited in Malaysia, Japan, Korea, Indonesia and other international art exhibitions. She also illustrates books and creates art products inspired by Malaysian wildlife and nature.

My work explores the relationships between humans, animals, and plants, inspired by the rich tropical nature of Malaysia, where I have lived for more than 20 years.

Through painting and mixed media, I observe the quiet connections and balance within nature. I am particularly interested in how different living things coexist and depend on one another. I often depict tropical plants and wildlife, not simply as subjects, but as part of a larger living environment.

As a Japanese artist living in Malaysia, I combine my Japanese sense of beauty with the colours, forms, and natural and cultural elements of Malaysia. I work with materials such as washi paper, watercolour, acrylic, coloured pencils, and collage.

Through my art, I hope to share the beauty of biodiversity and encourage a deeper awareness of our connection with the natural world. I continue to explore how art can contribute to a more harmonious relationship between people and other living beings.

Within The Tree is a reflection of a moment when I encountered a magnificent tree at the Sarawak Botanical Garden in Kuching. Many different kinds of plants were growing together on and around the tree, sharing sunlight, water, and nutrients and creating their own small community. I stood before the tree for a while and took a deep breath. I felt as if I was receiving its positive and refreshing energy — the energy of life that comes from living together in harmony.

Through this painting, I hope to capture the beauty and strength of coexistence, and the quiet yet powerful energy I experienced from this living community.



Within The Tree
acrylic and colour pencil on canvas
122 cm x 152 cm
2026

SARAH RADZI

Sarah Radzi (b. 1995) is an artist who is based in Selangor, Malaysia. She received her BFA in painting from the MARA Institute of Technology (UiTM) in 2019. Currently working with painting and drawing, her works intimately explores the relationship between identity and personal space.

Sarah Radzi has shown in several group exhibitions such as The Labyrinths of Touch: Maybank's Emerging Women Artist Exhibition, Balai Seni Maybank, Kuala Lumpur (2023); 1000 Tiny Artworks, The Back Room, Kuala Lumpur (2023); and Bread Crumbs, Richard Koh Fine Art, Gillman Barracks, Singapore (2022), to name a few. In 2024, she completed the Khazanah Residency Programme with Acme Studios in London.

My work revolves around my observation of my surrounding, personal memories, curiosity, moments of contemplation and connection. I have always indulged in the idea of a transition in my work. From the ambiguous landscape to the malleability of memories, my subjects are often in motion of finding comfort and solitude in their surroundings, while adjusting with the existing self.

I like working with the possibilities of questions, rather than answering them. My works are often portrayed in bright vivid colours, as a contrast to the emotional attachment of the subjects in my work. As they are borrowed from my personal experiences I revisited over and over again, it also blurs the line between the experience I observe and the experience I feel.



In Plain Sight
acrylic and charcoal on canvas
76 cm x 61 cm
2026

SHALIZA JUANNA

Shaliza Juanna Mohd Jeffry is a mixed media artist known for her intricate use of vibrant colours and form, to evoke deep emotion by creating characters through story telling. Born in Pontian, Johor, Shaliza believes that every art has a different story to tell. She explores wide range of different mediums by experimenting them and create mixed media artworks in different forms and techniques. Her artworks became the collections in various galleries in Malaysia and some were owned by private collectors. She graduated Master in Fine Art and Technology at Universiti Teknologi Mara (UiTM) in 2017.

As for an everyday use, the calendar is considered as an important medium that we use to remember important dates, example, special dates, upcoming events, memories and also sad dates. Some people will jot down or scribble some notes onto the calendar as a reminder to a certain dates so they won't forget.

These sets of mixed media pieces are about remembering and honouring the important and meaningful dates that occur throughout the whole year. Some dates are personal, some are griefs and also historical moments to us. Instead of using canvas or paper, I used the Horse Calendar as the base of these artworks. The idea is to bring out memories and retrieve flashbacks to the audience about the common thing, which is the Horse Calendar that they see and use everyday.

Regarding this idea, as an artist, I changed the technique (instead of just jotting down with a pencil or a pen), I exaggerated the scenarios or events on the calendar by adding up assemblage and collage technique onto it. I constructed paper cut outs, clay works and some ready made objects to make it more lively. The usage of vivid colours to the artworks made the pieces popped out and vibrant. Every month represents a meaningful term. I dedicated each month regarding the occasions or memorable scenarios of the month. The honour of remembering each month of the year.



The Month Of Love
mixed media on Horse Calendar
40 cm x 38 cm
2026



The Month Of Patriotism
mixed media on Horse Calendar
40 cm x 38 cm
2026

SHIREEN LEE

Born 1973 in Kuala Lumpur, Malaysia, I graduated with an Urban Planning degree from University of Technology Malaysia in 1997. My artistic skills blossomed during my school years, shaped by the guidance of Tan Sik Yew and mentorship of Tan Tong. Since 2004, I have actively engaged in domestic and international art discourses.

Residing in Fukuoka, Japan, from 2009 to 2012 transformed my practice, leading me to develop a unique, distinguished style across various techniques and mediums. To date, I have mounted six solo exhibitions, maintaining a rigorous engagement with contemporary creative praxis.

Currently, I serve as Secretary General of the Malaysia Art Society, Secretary of the Malaysian Watercolour Society, and hold memberships with the Penang Watercolour Society and National Art Gallery Malaysia. Described as "well-planned yet oozing with expressive emotions", my vibrant work captures human connection, urban evolution, and the beauty of everyday moments.

My Discovery Of Memory series explores the intersection of collective heritage, childhood nostalgia, and the passage of time within the Malaysian cultural landscape. Rather than capturing literal landscapes, I blend structural precision with dreamlike surrealism to illustrate how personal and shared memories persist amidst rapid modern development. By constructing layered narratives, I examine how communities, built environments, and nostalgic symbols exist within the flow of time, transforming fleeting recollections into enduring visual stories. Central to my visual language is the recurring motif of bold red framing. These structures act as nostalgic viewports — windows into the past that juxtapose intimate memories against modern skylines and changing environments. Through this deliberate contrast, my paintings bridge the gap between yesterday and today. Ultimately, my goal is to invite viewers into a world where nostalgia feels immediate and tangible, encouraging them to look closely at their own lives and rediscover the beauty, comfort, and wonder embedded in ordinary, everyday routines.

Set in a Chinese new village, *Discovery Of Memory #3* captures the nostalgia of childhood by bridging everyday rural life with boundless imagination. By layering multiple framed perspectives, ordinary elements become markers of an adventure, while the simultaneous presence of day and night reflects the non-linear, fragmented nature of memory.

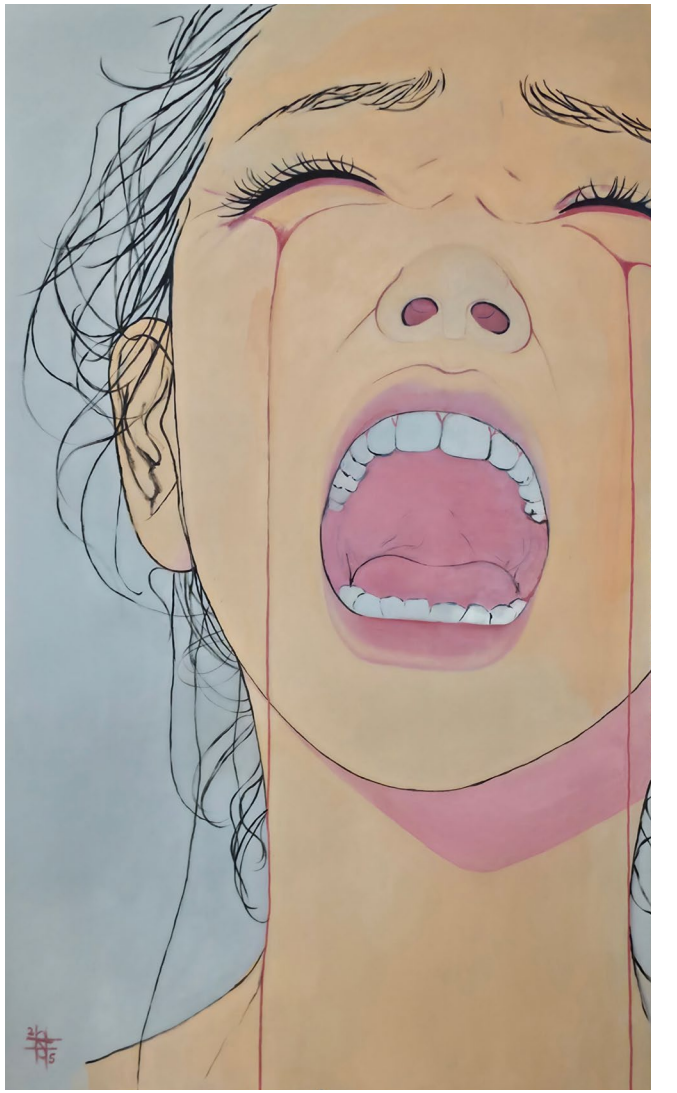


Discovery Of Memory #3
oil and collage on canvas
100 cm x 120 cm
2018

SOFIA HARON

Sofia Haron (b. 1991, Penang) is a Malaysian artist whose work is shaped by emotion, memory and the people she encounters. Growing up among different cultures and traditions gave her an early awareness of how identity can hold many stories at once.

Her paintings centre on the human figure, particularly the feelings carried through a face, a gesture or a moment of stillness. She works with colour instinctively, allowing each painting to develop its own mood and rhythm. Natural light is also important to her process, and she often paints during the day as changing light shifts the tones of the work. Painting gives Sofia a way to understand feelings that are difficult to express in words. Her work draws from her cultural roots, imagination and lived experience, bringing the inner life of her subjects into view.



Some feelings do not leave quietly. They rise from the places where they have been hidden, breaking through breath, voice and tears. In this moment, nothing is restrained. She is not falling apart. She is finally allowing herself to be heard.

Held No Longer
oil on linen
152.4 cm x 91.44 cm
2025

SOK YENG

Sok Yeng is a Malaysian contemporary artist whose multidisciplinary practice explores Traditional Chinese Medicine (TCM) through painting and mixed media. Drawing from her family's 140-year TCM heritage, she reinterprets medicinal herbs, healing tools, and botanical forms as contemporary visual metaphors for balance, wellbeing, and cultural memory. Working primarily with acrylic, she translates traditional TCM knowledge into vibrant compositions that connect cultural heritage with contemporary visual expression.

Her practice reflects the relationship between nature, healing, and everyday rituals, while seeking to present TCM in a more accessible and contemporary visual language. This focus led to her invitation as one of 14 artists to participate in the National Art Gallery Langkawi's Kem Ilustrasi Botani: Rasa Alam, where she explored botanical subjects through her artistic practice. Sok Yeng's works have also been featured in exhibitions including Breaking Boundaries, Seni Halus Hati, Sparks Of Change, and Rising Together by RHB Banking Group.

Working primarily with acrylic, I reinterpret medicinal herbs, Chinese medicine cabinets, healing tools, and botanical forms through vibrant colours, organic shapes, and imaginative compositions. I am interested in moving away from the traditionally serious and clinical representations of Chinese medicine, instead creating images that feel approachable, curious, and visually engaging. Through this transformation, I hope to encourage younger audiences to look at TCM not simply as medicine, but as a living cultural heritage containing stories, wisdom, and everyday rituals of care.

A recurring idea within my work is balance, the relationship between opposing forces, environment, structure and organic growth. The ordered grids of Chinese medicine cabinets often contrast with the fluid movement of plants and herbs, reflecting the TCM philosophy that health exists through harmony and interconnectedness.

Through my practice, I seek to create a bridge between inherited knowledge and contemporary life, inviting viewers to discover the poetry, humanity, and relevance within TCM.



Peony Root, Peony Bloom
acrylic on canvas
90 cm x 70 cm
2026

TEH NADIRA

Teh Nadira is a Malaysian visual artist and art educator based in Kuala Lumpur. She holds a Master of Fine Arts and Technology from Universiti Teknologi MARA (UiTM). Currently, she serves as the Head of the Visual Arts Department at Sekolah Seni Malaysia Kuala Lumpur, balancing her studio practice with cultivating young artistic talent. Her work frequently explores human emotion, figurative forms and symbolic narratives, translating her self-narrative into visual expressions with a primary focus on combining acrylic and charcoal mediums. Through her dual roles in creation and education, she continually articulates how traditional techniques express complex contemporary identity.

My artistic practice translates self-narrative into visual form through the human figure, specifically focusing on the back view and hair as the central subject. Symbolising the "crown of a woman", hair serves as a living narrative of personal identity, emotional expression and inner strength. By obscuring facial features, I invite viewers to engage with posture, texture and symbolism to decipher non-verbal emotional states rooted in lived experiences.

The pair of artworks presenting in *Within Her* contrasts two distinct dimensions of a woman's inner world through her crown. The first piece *Two Is Better Than One*, defined by bright tones and impressionistic strokes, captures an intimate moment of self-care. Gathering and tying her hair against a soft backdrop reflects vulnerability, authentic simplicity, and the quiet ritual of preparing oneself for the world. In contrast, the second piece *Knot Of Silence* presents a dramatic, baroque aesthetic where the hair bun is intricately bound by sharp metal pins, wire mesh, and dark floral filigree. This composition transforms the hair from a soft crown into a complex armor, serving as a metaphor for external expectations, defense mechanisms, endurance and the complex balance between delicate beauty and inner strength.

Together, these works bridge private introspection and the layered armor women carry, rendering my self-narrative into a universal exploration of identity as both fragile and resilient.



Knot Of Silence
acrylic and charcoal on canvas
122 cm x 91.5 cm
2026

WE! (RACHEL ONG)

Graduated with a Diploma in Malaysian Institute of Art, WE! (b. 2002) is a multidisciplinary artist in both fine art and illustration from Kuala Lumpur, Malaysia. WE! works primarily with watercolour and colour pencil on raw canvas, inspired by Chinese watercolour works. By referencing scientific drawings of floras and micro-organisms, WE! creates feminist works that critique the patriarchy as well as pay homage to femininity and feminine stories through her surrealist works. WE! has exhibited in many group shows notably 'Locals Only!' in Taksu Gallery KL as well as win awards like Jury's Pick in Art Against Aids.

WE! (pronounced wei) is a fine artist and illustrator that explores modern feminist issues through naturebased metaphors. By referencing human cell structures, flora and fauna, she maps the female psyche while critiquing patriarchy and capitalism from a social feminist perspective. These heavy themes are juxtaposed against the female form, reinterpreted through a surrealist and absurdist lens. WE! brings a refreshing and thought provoking take to the way female bodies should be viewed as artworks of nature instead of the objectifying lens.

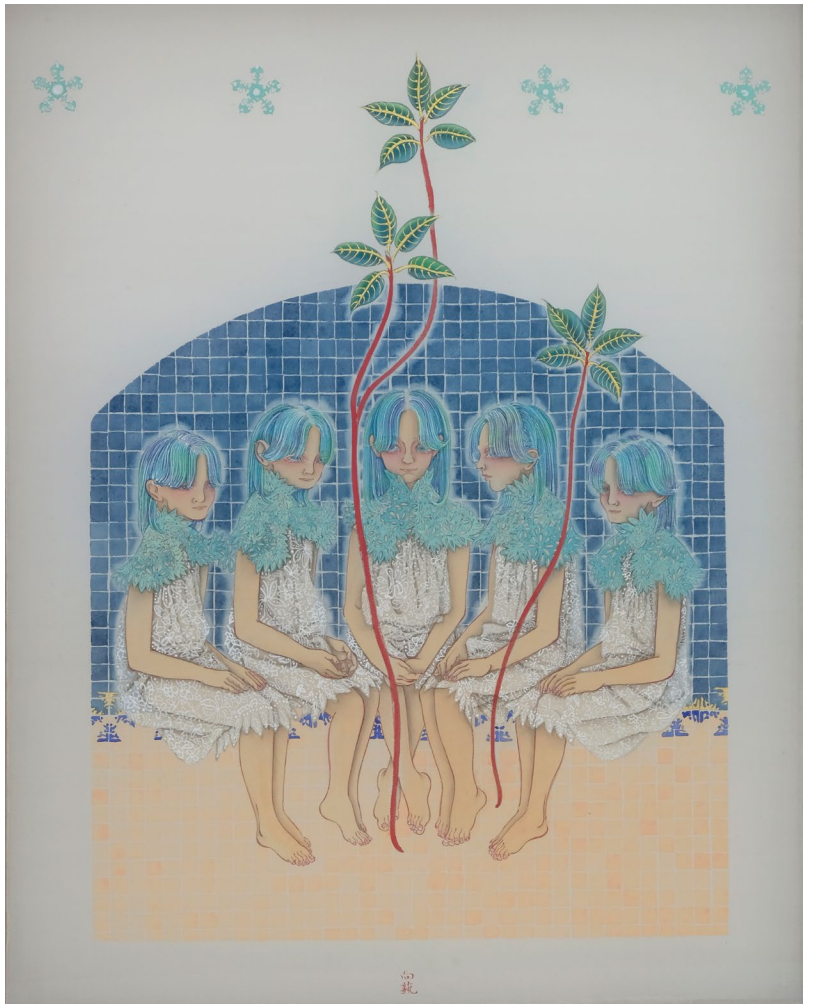
The feeling of unexplained sadness is a very human emotion, unexplainable but prevalent. WE! looks upon melancholy like an old friend, it is almost as if its part of her own being. Inspired by a quote from the movie 'Fleabag', *Melancholy, A Familiar Fiend* represents women are born with pain built in.



Melancholy, A Familiar Fiend
mixed media on canvas
84.1 cm x 59.4 cm
2026

WONG XIANG YI

Wong Xiang Yi (b. 1987, Kuala Lumpur) earned her BFA from The Chinese University of Hong Kong (2010) and MFA from Taipei National University of the Arts (2016). Trained in traditional Lingnan ink painting, her practice is shaped by contemporary ink movements and Nihonga. Since returning to Malaysia, she integrates local visual languages — such as batik, local plants and architecture structure — with classical ink techniques to establish a distinct cultural identity.



After living and studying abroad for nearly ten years, returning to Malaysia inspired a strong urge to paint my homeland. I found deep interest in everyday tropical plants, local architectural shapes, and traditional decorative tiles. Incorporating these local elements into my work became a way to establish my sense of cultural identity and belonging.

Created during the pandemic, *Divination* reflects a longing for inner peace amidst uncertain times. The painting features Frangipani, a common plant found around local households, which symbolizes hope, renewal, and rebirth.

Divination

ink, water-refined pigment, mineral pigment, gold & silver powder on silk
57 cm x 44.5 cm
2021

XUAN HEW

Xuan Hew holds an MA Fine Art: Painting from Camberwell College of Arts, University of the Arts London. Xuan has exhibited in the UK, Malaysia, Korea and China, including a solo exhibition in London and a duo exhibition in Kuala Lumpur. Xuan has also completed a six-month programme with the National Art Gallery Malaysia and a research residency in the Swiss Alps.

Xuan's fascination with snowy mountains began with childhood skiing trips, when staying in wooden cottages with family and sharing laughter made snow a symbol of joy. Growing up in Malaysia, snowy peaks also felt distant and unfamiliar, creating a natural longing to experience them. That longing led to repeated journeys to the mountains, beginning with the Alps while studying in London. Xuan brings sketchbooks on these trips to draw the peaks and learn about their names, history and geology. Over time, a love of mountains has grown into a deeper curiosity about the world and a desire to keep looking, learning and returning.

I am drawn to snowy mountains partly because I started skiing young. During ski trips, my family and I would stay in wooden cottages, sharing lots of laughter. Snow became a symbol of joy.

As a Malaysian, snowy peaks were also unlike the landscapes I grew up with, and I naturally longed for them.

My practice grew through repeated visits to mountains, beginning with the Alps while I was studying in London. I carry sketchbooks with me, drawing the peaks in front of me and researching their names, histories and geology. In the Alps, I was struck by how much people knew about the mountains around them. Panorama maps helped visitors identify peaks, while passersby would share facts about their geology and history. This sent me down a rabbit hole of learning. The more I learned, the more mountains became a way of understanding the world rather than simply a subject to paint. What began as longing became curiosity, and eventually a way of living. Mountains give me a reason to keep looking, learning and returning. I like that I can keep chasing mountains. The Alps is only the beginning.

In a fast-moving world, I hope my works offer a reason to pause, look closely, and rediscover the simple pleasure of curiosity, just as the mountains have taught me to do.

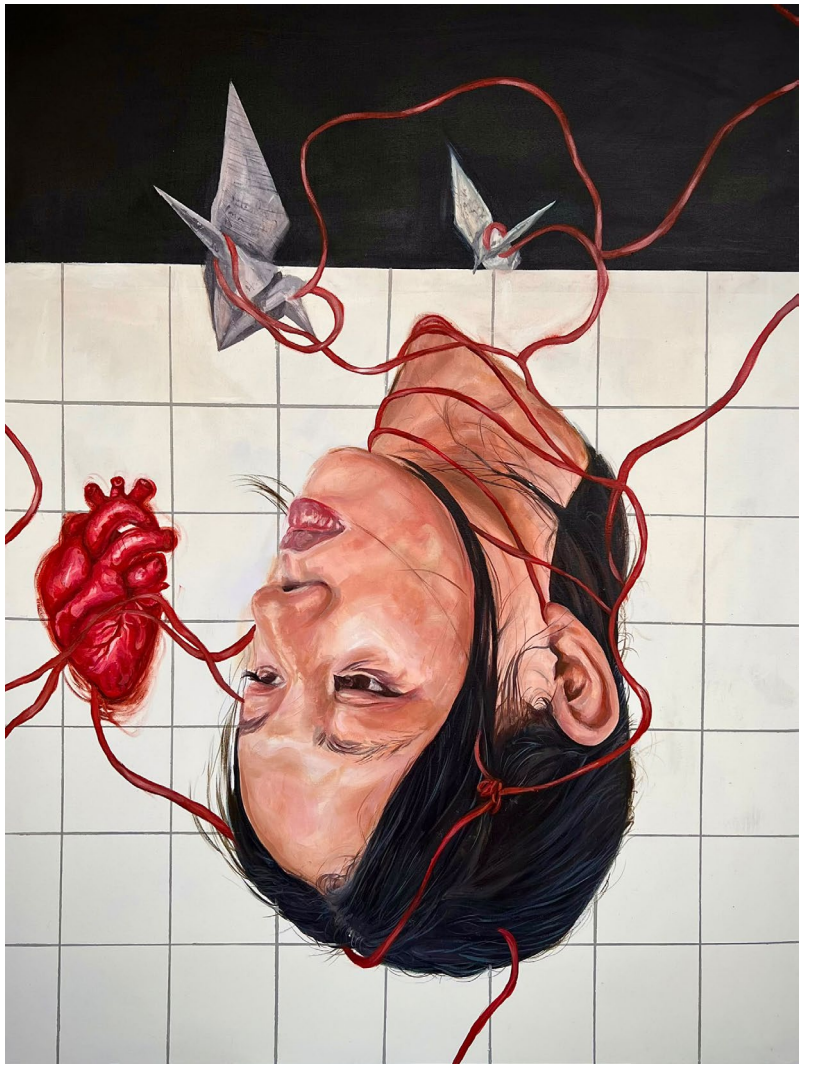


Zermatt, My Chips Got Inflated By The Altitude, Aug'24
oil on canvas
101 cm x 101 cm
2025

ZARINA ABDULLAH

Zarina abdullah (b. 1981, Ipoh) is an expressive painter graduated Bechelor (hons) Fine Art from UiTM Shah Alam and proceeded on doing her m.a sarjana (pendidikan seni at Universiti Pendidikan Sultan Idris (UPSI) Perak. She has been known for her own trademark, which expresses elements about humanity and figurative. Her painting also describes surrounding of environment specially about humanity, animal and nature.

Zarina Abdullah is an honest and sensitive artist. She agreed that the society nowedays is deteriotrating. Seis no warrior with a sword to fight with, but and artist who fight war with art. She believes that with art, one can save or at least change the world. She conveying her message through her art in hoping that the audiences able to receive her message.



Entangled explores the emotional and psychological experience of women within contemporary social structures. The inverted female figure represents vulnerability, disorientation and the questioning of identity, while the exposed heart symbolises emotional pain and the inner self. Red threads function as metaphors for relationships, attachment, social expectations and invisible forms of control. The geometric grid represents boundaries and societal structures, while the paper-like birds suggest freedom and the desire to escape. Together, these elements examine the tension between individuality, emotional experience, social expectations and the pursuit of freedom.

Entangled
mixed media on canvas
122 cm x 91 cm
2026

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