



HARIDAS
CONTEMPORARY

NOBODY EXISTS
IN A STILL LIFE

A SOLO PRESENTATION
BY MINSTREL KUIK

20 SEP – 19 OCT 2025

Haridas Contemporary is a gallery founded by Christiaan Haridas that aims to support and grow alongside Singapore's burgeoning contemporary art scene. The gallery endeavors to create a home for emerging and mid-career Singapore and Singapore-based artists, while maintaining a satellite program with regional artists.

With 15 years of experience in the Southeast Asian art market, Christiaan hopes to advocate for promising art practices that are sensitively crafted and offer interesting entry-points into the stories and concerns of contemporary life.

The gallery is committed to supporting artists throughout their artistic careers by seeding opportunities for exhibition, dialogue, and professional counsel. Haridas Contemporary will rally for exciting local practices to be recognised across regional and international platforms.

MINSTREL KUIK: NOBODY EXISTS IN A STILL LIFE

“I’m nobody! Who are you? / Are you nobody, too? / Then there’s a pair of us . . .”¹

The quodlibet is a kind of illusionistic painting that was much explored in the late-seventeenth century, for it offered artists and viewers one way of contending with the sheer variousness of objects and mass-printed ephemera encountered in the flux of early-modern life. This emerged alongside new technologies of picturing, printing, and publishing that constituted the age. In such trompe l’oeil works, disparate elements would have been assembled, then observed and painted as compositions that brought together printed materials, handwritten letters, pamphlets, sketches, manuscripts, calendars, cards, detritus, and so on, which would appear tacked onto or strung together on a board or some other surface. Historically, such compositional strategies created a single pictorial plane crammed with riotous detail; one might describe it as a still life compressed along an imagined longitudinal axis. Perhaps because the flattening of three-dimensional space tends to impose an unwelcome feeling of airlessness, practitioners of the quodlibet relied on a keen sense of visual wit and an eye for fidelity to enliven a painting, transforming idiosyncratic groupings into narratives and fabulations, if only one stood long enough in front of the painting to truly *see* it.

The still life mentioned in the title of Minstrel Kuik’s new body of work bears reference to that mode of painting I describe here. In place of woodcut prints and engravings, Kuik’s painted assemblages gesture at contemporary forms of image making, comprising laser jet reproductions of past artworks, real shells and photographs of aforementioned shells, coloured magnetic strips, patterned textile scraps, and gift-wrapping ribbons. While the reproduced documentation of the artist’s past work broaches the idea of an archive ripe for revisitation, it is in their co-mingling

with everyday materials (twigs, scrunchies, pins), that the materiality of a studio practice is thematised and cross-examined for its phenomenological import. Indeed, the works here build on a strand of Kuik's practice that has concerned itself with the experience of artmaking, a question that is simultaneously inward looking in its local pursuit of micro-observations, and yet capacious enough in its objectives to address global or universalising stakes. For the latter, Kuik developed for herself a set of problematics within the acts of painting and sculpture, to pose broader questions about the place of the artist's body at the scene of an artwork's creation.

For Kuik, the *trompe l'oeil* is only a means to an end. The paintings present themselves as slow exercises for the artist to carry out the task of fine-grained metacognition, in which the feeling of applying, pushing, and manipulating paint on the surface of a canvas is examined in concert with feelings arising from other senses, in the hope that "the mechanism of human perception will unveil its mystery" to the artist in the act of artmaking.² Thus, the images are crisp, the shadows hard-edged and startlingly analytical. In spite of a ribbon of saccharine text ("LOVE IS ETERNAL") scrolling across the largest painting in the series—one is tempted to draw comparisons to Tiepolo's emancipated cartouches, loosened by cherubs—Kuik declines to romanticise or intellectualise these compositions in favour of a matter-of-fact quality to line and shape. A hand is a hand; but even when it is not, the painting demands to be understood as a printout of a hand, rendered with a virtuosic eye while seen through the technical mastery of the artist's touch.

In the painting that best summarises the aesthetic concerns of this series, *Fear and Freedom*, Kuik elaborates on an extant photograph of her left hand clutching her right, painting on harlequin sleeves, Pierrot-style trimmings, and exaggerated fingernails. In the unadorned source photograph of the two hands, we are presented with an image of the body caught up between seeing and sensing, one thumb pressing against the lines of another palm. The scene recalls Maurice Merleau-Ponty's examination of the phenomenology of flesh and consciousness:

2 Correspondence with the artist, 21 August 2025.

When one of my hands touches the other, the world of each opens upon that of the other because the operation is reversible at will, because they both belong (as we say) to one sole space of consciousness, because one sole man touches one sole thing through both hands [. . .] My two hands touch the same things because they are the hands of one same body. And yet each of them has its own tactile experience [. . .] These visions, these touches, these little subjectivities, these “consciousnesses of” could be assembled like flowers into a bouquet, when each being “consciousnesses of,” being For Itself, reduces the others into objects.³

The quiet scene of bringing one’s hands together initiates a chain of insights that reminds us that the mind is a weave of perceptions and that flesh might be thought of as a vibrant medium, one that routes subjectivities and knowledges into a kind of a gestalt whole. The artist has stationed herself at the junction where these contingencies occur and recur, obtaining from these flashes of experience new tools, or methods, to make art ranging from her explorations on artistic method to works that appear to be more historically and politically engaged.⁴

What do we then make of the elaborately tasselled curtains in the background, the delicately petalled sleeves, and the anatomical modelling of skin and flesh—all of which over-substantiate the composition with surpluses of detail? These accrue on the picture plane rather like the residuum of an artist’s thought process. Where minute details are required, Kuik gives herself time to parse the connections between multiple sites of consciousness and cognition within the same body, a way of tuning the body to the specific qualities of a chosen artistic medium.

³ Merleau-Ponty, *The Visible and the Invisible* (Northwestern University Press, 1968), 141.

⁴ Kuik developed this body of work from 2024 and 2025 concurrently with another major series, *Residence Time* (2025), created for the exhibition *The Plantation Plot* (ILHAM Gallery, Kuala Lumpur, 20 April to 21 September 2025, co-presented by KADIST and curated by Sheau Yun Lim). See Hung Duong, “‘The Plantation Plot’ Contends With Violent Legacies,” *Frieze*, June 10, 2025, URL: <https://www.frieze.com/article/the-plantation-plot-2025-review>, accessed 20 August, 2025.

In 2006, Kuik created a series of photographs which she tentatively grouped under a project that she called *Nobody*. Inspired by the poet Emily Dickinson, whose short lyric poem “I’m Nobody! Who are you?” lent itself to the series as both a title and a creative prompt, Kuik made 36 digital images of her body using a newly purchased webcam (we may recall that the concept of taking pictures using a computer was relatively novel) and a single point of light. The resulting sequences feature the artist’s torso in movement, her head and legs cropped out of the frame. While such gestures of concealment or elision call to mind the metaphoric and metonymic negation of a selfhood or personal identity from the visual field, it is in fact the creation of a new material presence—the body as pure artistic material—that Kuik investigates and probes for the possibility of rediscovering new interior landscapes. In *Lovers*, Kuik inserts these images from *Nobody* into the *mise-en-scène*, freeing decades-old digital silhouettes from their original resolutions and turning them over and over again in the newer composition. To my mind, the branch splayed and bent over in sweeping arcs evokes the force field of something like a hurricane, and observing the cutout of a hand at the rightmost end of the composition, one is reminded that there are (famously) hands outstretched within the churning landscape in Picasso’s *Guernica*. This sense of irresolution, of compositions held together seemingly by thin floss, emblematises the artist’s balancing act between the cognitive and the precognitive, the rationalised visual field and Merleau-Ponty’s “bouquet” of little subjectivities.

The centre of gravity in *Nobody exists in a still life* might be located in the group of fabric installations, *Night’s Falling*, *Ways of Attaching*, *Tales of Time and Spirit*, and *I Remember*, which are sculptural assemblages of garments and textile pieces including women’s prêt-à-porter skirts and blouses, marked particularly by the use of leopard-print textiles (the latter a psychoanalytically inflected decision that I shall return to later.) Though trained in photography and painting, Kuik has in the last decade turned to textiles to express politically salient points of view, engaging closely with their material potentials in tandem with the social history of textiles, garment-making, and the semiotics of dress. From the mid-2010s, Kuik transformed flags from Malaysian political parties into assemblages and installations, which served as wry commentaries on the tenor of contemporary

Malaysian electoral politics, gender, and the domestic sphere.⁵ In 2021, she created a series of fabric installations, *Memory Games for a House in Motion* (2021), in which she looked to her own personal history to address questions of homemaking and shelter. Described by the curator Denise Lai as “a return to the nest,” the works in this series were richly suggestive of building frames and dwelling places where memory-making, or dreaming, might take place, reassembling the collective psychic material of Malaysian history during and post-1969, with the grain of personal experience.⁶ In a similar vein, the idea of the nest recurs as a metaphor for the sites of artistic practice that Kuik inhabits in both body and mind; but it also issues itself in how these installations are given form, as suspensions of material attached and balanced as if from branches high above the ground.

The installations in this body of work further develop the artistic methods outlined in those preceding textile-based projects. In the new installations here, Kuik works with and against gravity to create tableaux that spring forth with suggestions of bodies in motion. *Night's Falling* features an arrangement of off-the-rack clothing and seems to suggest two figures frozen mid-rapture, or mid-dance, while *Ways of Attaching* (its title references the first institutional survey organised for the artist Rosemary Mayer⁷) presents us with sinuous forms, fragments of a human body, which Kuik has assembled to echo the drama of the contrapposto figures in the Laocoön sculptural group. According to the artist, *Night's Falling* and *Ways of Attaching* address the sense of weight afforded by the various mediums she works with, something that she found herself trying to translate between her painting and these three-dimensional works. The “weightiness” of a painting may be evoked through composition, colour, and tone, but also in the summary handling of paint; here, Kuik cites John Berger’s description of Courbet, whom he admired for emphasising “so uncompromisingly the density and weight of what he was painting.”⁸ It is this similar materialism that Kuik approaches in the hanging works. She finds in textiles the paradox of being empirically

5 See Shyan a.k.a. Art KL-itique, “Merdeka, the Lonesome Club,” in *Minstrel Kuik: Merdeka, the Lonesome Club* (Richard Koh Fine Art, 2019).

6 Denise Lai, “Open House,” in *Minstrel Kuik: Memory Games for a House in Motion* (Richard Koh Fine Art, 2021), 12.

7 See *Rosemary Mayer: Ways of Attaching* (Swiss Institute, New York, 9 September 2021 to 9 January 2022).

8 John Berger, *The Success and Failure of Picasso*, ebook edition (Pantheon Books, 1989). Correspondence with the artist, 29 July 2025.

heavier than paints and pigments, but yet in want of visual heft and presence. Hanging the clothes on the rods first to compose the scene, Kuik then stuffs the areas that require more massing and weight, twisting or braiding sections together, and testing the structures simultaneously for their visual and physical equilibrium.⁹

Kuik's use of garments (in contrast to fabric bales) also harkens back to the question of the body. Prêt-à-porter fashion, which refers to clothes bought readily off the racks, operates around approximations of standard body types, which are used to design and size garments for mass production. There is always an implicit body contained within a garment even when it's laid out flat, or dripping down from a curtain rod as in the installations in this new series. Kuik is interested in how the two-dimensionality of a fabric might be transformed and transposed into the structure of a garment to be worn on a body, which occupies space and makes itself visible in new ways. These transformations of substance to form, to signifiers, and to a politics—whether of the yellow-shirts at the Bersih rallies in Kuala Lumpur, or to the politics of gender and labour in the material histories of textiles—remind us of the conceptual density within a work of art, a negotiation between the lightness of cognition with the weight of art's materialities.

Thus it is in a work like *Tales of Time and Spirit* that Kuik enables herself to extrapolate these concerns to their logical conclusion: the uneasy balancing act between the stuffed figural form and the emptied-out garment, the ambiguity of cloth which abstracts the body as much as it is given form by it, and the tension between surface and massing, the latter also a function of Kuik's use of leopard prints throughout this series. It is a motif bound up inextricably with the modern fashion industry, which Kuik is alert to in her use of garments for these installations (we are reminded that the first collection put out by Christian Dior in 1947 included not only the historically significant silhouette that became known as the "New Look," but indeed also featured a dress executed in a newly developed leopard-print silk).¹⁰ A motif associated with power from antiquity

9 Correspondence with the artist, 23 August 2025.
 10 Alexander Fury, *Dior: The Complete Collections* (Thames & Hudson, 2017), 24.

to the present day, the leopard print used in the context of modern femininity strikes notes of rebellion, desire, and instinct. In *Tales of Time and Spirit*, a form sheathed entirely in a leopard's rosettes appears to climb out of an old skin, which droops behind it. If this seems to suggest a moment of rebirth or an emergence into a kind of authenticity or essential self, Kuik contends that the leopard's tendency to disappear and reappear in various guises—in the jungle as with the idiosyncrasies of the fashion industry—troubles the distinction between such categories. Rather, it might allegorise the recurrent and cyclical gestures of the collective unconscious in society, for which the yearning for intuitive modes of engaging with the world recurs as a kind of return of the repressed. The print which serves to camouflage the animal in the wild resurfaces in the material world as statements about boldness and ambition in fashion, yet cannot be reduced to a single set of significations, for (in her words) "one wears leopard print in order to be seen as [both] prey and predator."¹¹ The leopard as a kind of supra-rational presence also stalks this group of works, in which folds of a fabric or a black background echo the rosette patterns of a leopard, or a length of an arm in *Lovers* visually rhymes with an image of a reclining black panther. For Kuik, the figure of the leopard flirts with the dangers of seeing and being seen, or indeed the problematics of sensing and being sensed, which in this series of works are issued as a persistent balancing act in the mind of the artist.

So it seems that artmaking is a risky enterprise, and the artist is a risk-management specialist, or otherwise one who actively courts risk. Kuik describes the paintings as being "[on] the verge of stiffness; the fabric hangings are at risk of falling," foregrounding the border zone between ambition and failure where artmaking must be content to make its home.¹² The painters of quodlibets too would have grappled with the assignment to demonstrate the artistic merit of what would otherwise have been derided as mere illusionism, and Dickinson's greeting to nobody gambles with the absurdity of speech without bodies, a discourse carried out in a void. Recognising these conditions, Kuik offers a phenomenology of artmaking which accounts for the

¹¹ Correspondence with the artist, 27 August 2025.

¹² Correspondence with the artist, 23 August 2025.

physicality and mindedness of the creative process. But more so, she reminds us that in these totalising endeavours there are stakes that are aesthetically—and spiritually—necessary.

Samuel Lee

Singapore, September 2025

ABOUT THE WRITER



Samuel Lee (b. 1992) is a writer and art historian. At the National Museum of Singapore, he is an assistant curator with specialisations in postwar culture and design history in Singapore, with a focus on fashion and architecture. He received the Singapore Literature Prize in 2018 for the poetry collection, *A Field Guide to Supermarkets in Singapore* (Math Paper Press, 2016). He graduated from the University of Chicago in 2020 with an MA in art history and the humanities.

MINSTREL KUIK

Lovers, 2025, Acrylic on Canvas, 76 x 102 cm



MINSTREL KUIK

Between Two Realms, 2024, Acrylic on Canvas, 40 x 30 cm



MINSTREL KUIK

A Still Life, 2024, Acrylic on Canvas, 50 x 40 cm



MINSTREL KUIK

The Escape, 2024, Acrylic on Canvas, 50 x 40 cm



MINSTREL KUIK

Fear and Freedom, 2024, Acrylic on Canvas, 60 x 50 cm



MINSTREL KUIK

The Latitude of Dream, 2024, Acrylic on Canvas, 60 x 50 cm



MINSTREL KUIK

The Artificial, 2025, Acrylic on Canvas, 60 x 50 cm



MINSTREL KUIK

The Probables, 2024, Acrylic on Canvas, 60 x 50 cm



MINSTREL KUIK

Ways of Attaching, 2025, Prêt-à-porter garment, polyester fiber filling, scrunchy, glove, wooden ring
210 x 170 cm



FRONT ANGLE

MINSTREL KUIK

Ways of Attaching, 2025, Prêt-à-porter garment, polyester fiber filling, scrunchy, glove, wooden ring
210 x 170 cm



BACK ANGLE

MINSTREL KUIK

Night's Falling, 2025, Prêt-à-porter garment, polyester fiber filling, wooden ring, textile
170 x 170 cm

**FRONT ANGLE**

MINSTREL KUIK

Night's Falling, 2025, Prêt-à-porter garment, polyester fiber filling, wooden ring, textile
170 x 170 cm

**BACK ANGLE**

NOBODY EXISTS IN A STILL LIFE

MINSTREL KUIK

Tales of Time and Spirit, 2025, Prêt-à-porter garment, polyester fiber filling, scrunchy, glove, fabric
210 x 240 cm



FRONT ANGLE

NOBODY EXISTS IN A STILL LIFE

MINSTREL KUIK

Tales of Time and Spirit, 2025, Prêt-à-porter garment, polyester fiber filling, scrunchy, glove, fabric
210 x 240 cm



BACK ANGLE

NOBODY EXISTS IN A STILL LIFE

MINSTREL KUIK

I Remember, 2025, Prêt-à-porter garment, polyester fiber filling, glove, fabric
170 x 210 cm



FRONT ANGLE

NOBODY EXISTS IN A STILL LIFE

MINSTREL KUIK

I Remember, 2025, Prêt-à-porter garment, polyester fiber filling, glove, fabric
170 x 210 cm



BACK ANGLE

NOBODY EXISTS IN A STILL LIFE

ABOUT THE ARTIST



Minstrel Kuik (b. 1976, Malaysia) left her hometown Pantai Remis at 18 years old. After earning a Bachelor of Fine Art degree in Taiwan, she obtained her master's degree in photography in Arles, France. Kuik works across a range of mediums, including photography, drawing, poetry, textile, mixed-media assemblage and installation, with a focus on women's writing (*Écriture féminine*).

The access to different cultures through her multilingual education has come amid the first awareness about the politics of place, gender and identity, to which her migratory body has to constantly conform or reinvent. With a belief that the private space is the major battlefield of ideological, political and economic interests, she explores art as a historical trajectory where the personal mutation through the process of reading, thinking, making, revisiting and counterbalancing is traceable, and hopefully, reflective and transformative.

Kuik has exhibited widely in Southeast-Asia and overseas institutions such as National Gallery Singapore; Singapore Art Museum; Museum of Contemporary Art Taipei; Horsham Regional Art Gallery, Australia; Ilham Gallery, Malaysia; FotoFest, Houston; Photoquai, Musée du quai Branly, Paris; Higashikawa Photo Festival, Higashikawa, Japan; and at the Lishui Biennial Photography Festival in China.

Her awards include the Regional Winner of one-month Fukuoka Asian Art Museum residency

(2015); Winner of the UOB Painting of the Year (2014) for the Established Artist Category, Malaysia; Winner of the International Photographer Award (2013), Higashikawa Photo Festival Japan. Public collections include: Singapore Art Museum (SAM), Higashikawa International Photo Festival (Japan), United Overseas Bank (Singapore).

EDUCATION

2003-2006	Master in photography with first class honors, National Superior School of Photography of Arles, France.
2000-2003	Diploma of Fine Arts with honors in photography, School of Fine-Arts of Versailles, France
1995-1999	BFA in Oil Painting, Department of Fine Arts, National Taiwan Normal University, Taiwan

SOLO EXHIBITIONS

2023	Story Time, The Back Room, Malaysia
2021	Memory Games for A House in Motion, Richard Koh Fine Art, Malaysia
2020	She who has no self, Melbourne International Festival of Photography, Horsham Regional Art Gallery, Horsham, Australia
2019	Merdeka, the Lonesome Club, Richard Koh Fine Art, Singapore
2018	Old Wave Brings Empty Shells, Cross Art Projects, Sydney, Australia
2017	P for Place, Lumenvisum, Hong Kong
2016	After-image: Living with the Ghosts in My House, Wei-ling Gallery, Kuala Lumpur, Malaysia
2015	After-Image: The One, the Many & the Unrepresentative, Run Amok Gallery, Penang, Malaysia

- 2008 A Kneeling Posture, Art Stage, Singapore
See the Water, Alliance Française at Lorong Guerney. Gallery of Taylor's University College, Help University, Kuala Lumpur, Malaysia
- 2003 Does it burn? T'cha Gallery, Paris, France

GROUP EXHIBITIONS

- 2025 Back Room back room, The Back Room, Kuala Lumpur, Malaysia
Small Things Brought Together, Haridas Contemporary, Singapore
The Plantation Plot, ILHAM Gallery & KADIST, Kuala Lumpur
Paradise is at the tip of a needle, Linda Neo & Albert Lim Collection, Primz Gallery, Singapore
- 2024 Everyday Practice, Singapore Art Museum, Singapore
Strategies of Dissent, +n by UR-MU, Kuala Lumpur
Not just in Black and White, Steve Wong Collection, GDP, Kuala Lumpur
Crossing Sea 03: In Times to Come, DECK, Singapore
- 2023 Living Pictures: Photography in Southeast Asia, National Gallery of Singapore, Singapore
- 2022 A Short History of Instant Noodles, A+ Works of Art, Kuala Lumpur, Malaysia
A+ Preferred, A+ Works of Art, Kuala Lumpur, Malaysia
Steep and Sample: Possible Futures/Impossible Present, A+ Works of Art, Kuala Lumpur, Malaysia
Travel Agency, A+ Works of Art, Artspace@Helutrans, Singapore
CIMB Art and Soul: Curtain Call, A+ Works of Art, Kuala Lumpur, Malaysia
- 2021 As We Were, Michelangelo & Lourdes Samson Collection, Helu-trans, Singapore
- 2020 In Our Own Frame: 15th Year Celebration, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2019 Art-staged: No Booth, Richard Koh Fine Art, Singapore

- 2018 Stories We Tell to Scare Ourselves, Museum of Contemporary Art, Taipei, Taiwan
Against the Day, OUR ArtProjects, Kuala Lumpur, Malaysia
Art Stage, Richard Koh Fine Art, Singapore
- 2017 Imagined Communities, Nationalism & Violence, Rubber Factory, New York, USA
We Are Here, Richard Koh Fine Art, Kuala Lumpur, Malaysia
Photography & Place, Angkor Photography Festival, Cambodia
Where Does the Future Get Made? Lishui Biennial Photography Festival, Lishui, China
On Attachments and Unknowns, Sa Sa Bassac, Phnom Penh, Cambodia
Collective/Individuals, Urbanscapes, Kuala Lumpur, Malaysia
Our Studio Selves, Art Space, Sydney, Australia
- 2016 The Immeasurable Here, Outlet Gallery, Brooklyn, U.S.A
The Past is Never Where You Think You Left it, Wei-ling Gallery, Kuala Lumpur, Malaysia
- 2015 Making Durian, Run Amok Gallery, Penang, Malaysia
Person(a), Black Box, Publika, Kuala Lumpur, Malaysia
My Story, My Strength, Women's Center for Change, George Town Festival, Penang, Malaysia
Pause, Photo Bangkok, BACC, Bangkok, Thailand
Only A Fragment, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2014 Family Snaps – Photography in Southeast Asia, Chiang Mai City Arts & Cultural Centre, Chiang Mai, Thailand
Pulau Melayu - Lost & Found, Lostgens', Kuala Lumpur, Malaysia
Fall into The Sea to Become an Island, George Town Festival, Run Amok Gallery, Penang, Malaysia
Eating Wind, VT Artsalon, Taipei, Taiwan
The Good Malaysian Woman, All Women's Action Society & Interpr8 Gallery, Map Publika, Kuala Lumpur, Malaysia
Women's Voices-International Photography Exhibition 2014, Soulangh Cultural

- Park, Tainan City, Taiwan
- My Country, Shalini Ganendra Fine Art in cooperation with Louis K. Meisel Gallery, New York, USA
- 2013 The Home Series, Higashikawa Photo Festival, Higashikawa, Japan
- M for Malaise, Magazin de Jouets, Arles, France
- Eating Wind, Run Amok Gallery, Penang, Malaysia
- 2011 Melaka Art & Performance Festival (Visual Art Program), Melaka, Malaysia
- Cross+scape, Asean-Korea Contemporary Media Art Exhibition, Kumho Museum of Art, Seoul, Korea. Jeonbuk Museum of Art, JeonJu, Korea. GoEun Museum of Photography, Busan, Korea.
- Photoquai 2011, Musée du quai Branly, Paris, France
- Review: KL, Datum Kuala Lumpur Architecture Festival, Map, Kuala Lumpur, Malaysia
- Tanah Ayeh, Valentine Willie Fine Art and Selasar Sunaryo Art Space, Bandung, Indonesia
- 2010 3 Young Contemporaries, Valentine Willie Fine Art, Kuala Lumpur
- Through the Looking Glass, The Annex, Kuala Lumpur, Malaysia; 2902 Gallery, Singapore
- 2009 International Discoveries II, FotoFest, Houston, USA
- Secured Area, National Art Gallery, Kuala Lumpur, Malaysia
- 2008 Entry Points Community Project, 1948 art space, Sri Kembangan New Village, Malaysia
- Out of Berlin, Pass the picture, The Annex, Kuala Lumpur, Malaysia
- 2007 Artsfest, Cork Institute of Technology (CIT), Cork, Ireland
- Future Image, Dun Laoghaire Institute of Art, Design & Technology, Dublin, Ireland
- Out of Berlin, Pass the picture, Goethe Institute, Berlin
- Sharing Space: Contemporary Photography of Malaysia & Japan, Biennale of Kuala Lumpur International of Photography, The Annex, Kuala Lumpur, Malaysia

	Photos Divers, Festival of Levallois, Levallois, France
2006	Work in Progress, International Festival of Photography of Arles, Arles, France
1999	Sales 0.99, National Taiwan Normal University, Taipei, Taiwan

AWARDS

2015	Regional Winner of one-month Fukuoka Asian Art Museum residency, collaboration between FAAM and UOB Painting of the Year
2014	Winner of UOB Painting of the Year for the Established Artist Category, Malaysia
2013	Winner of International Photographer Award, Higashikawa Photo Festival, Higashikawa, Japan
2010	Short-listed for Photoquai's Residency for project "Merdeka, the Lonesome Club"
2006	Six-months scholarship by French Embassy in Malaysia for higher studies in France
1994-1999	Excellent academic performance for Overseas Chinese Students, National Taiwan Normal University, Taipei, Taiwan

PUBLIC COLLECTIONS

Singapore Art Museum, Singapore
 Higashikawa International Photo Festival, Hokkaido, Japan
 United Overseas Bank, Singapore

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