

July Round-Up Part 1

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July 5, 2022



Jul 5

Written By [Margins Print](#)

Karin Weber Gallery, ROH Projects, Kristin Hjellegjerde Gallery, Wei-Ling Gallery, Richard Koh Fine Art

By Nabila Giovanna W



Aung Myint, 'Wrongly', 2016, acrylic on canvas, 152.5 x 152.5cm. Image courtesy of Aung Myint and Karin Weber Gallery.

Aung Myint: A New Era, 1995 - 2021

Aung Myint: A New Era, 1995 - 2021' is Aung Myint's third solo exhibition at Karin Weber Gallery. Since the 1970s, the pioneer of avant-garde art in Myanmar has incorporated traditional elements together with abstract forms of lines and figures, and shaped Myanmar's modern art history. However, due to increased censorship since 1996, the artist began to separate himself from any art movements and has produced more

minimalistic works such as 'Wrongly' (2016) which consists of two colours and two styles of brush strokes. The show celebrates this period of time through fifteen paintings gathered from his personal collection, as well as those from private collectors.

'Aung Myint: A New Era, 1995 - 2021' is on show from 11 June to 9 July 2022 at Karin Weber Gallery, Hong Kong. Click [here](#) to find out more.



Syaiful Aulia Garibaldi, 'Sujhun #1' and 'Ananta #1-Ananta #4100', installation view. Image courtesy of ROH Projects and Syaiful Aulia Garibaldi.

Tumbuh

Syaiful Aulia Garibaldi's solo exhibition 'Tumbuh' is an ode to *Eleusine indica*, a type of grass found around his studio. Through his practice, the grass is transformed and presented in various forms, such as paintings, monotypes, and video installation. The works come in different sizes from big and small, making the viewers question whether his works are constantly expanding or whether the object is small and large at the same time. During the creation of his exhibition, he also discovered *allelopathy*, or mutual suffering where a threatened organism releases chemicals that stumps the growth of neighbouring plants.

'Tumbuh' is on display from 21 June to 31 July 2022 at ROH Projects, Jakarta, Indonesia. Click [here](#) to find out more.

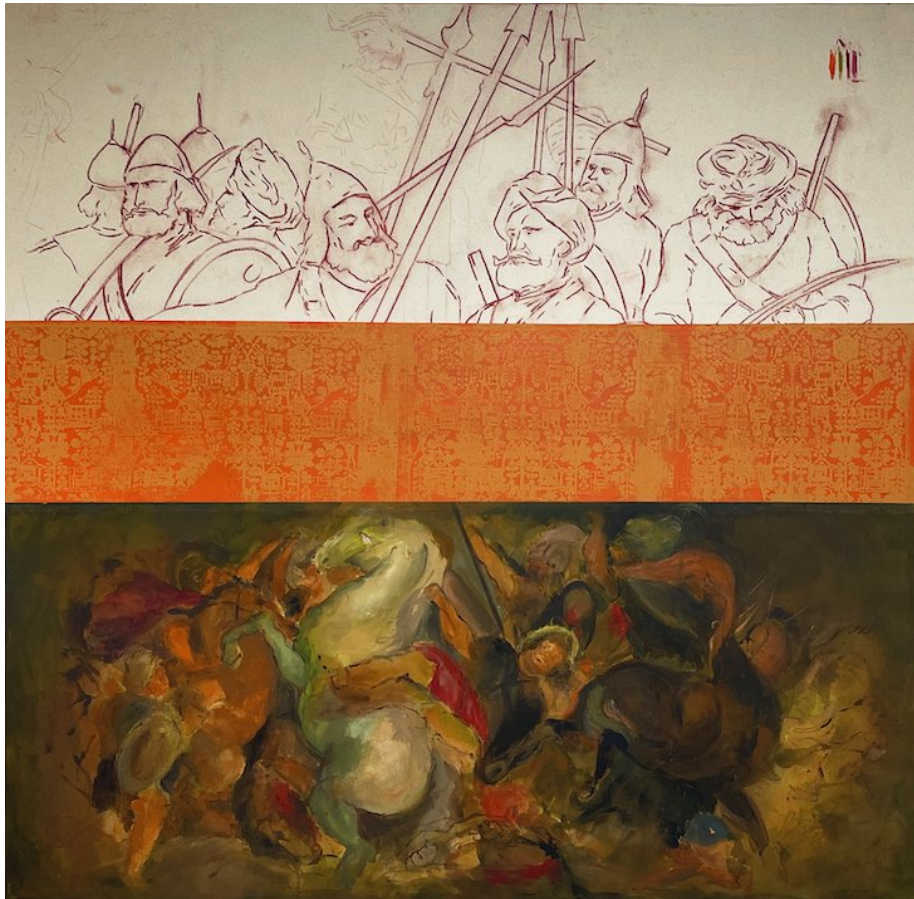


Sinta Tantra, 'A Great White God', 2022, tempera and 24ct gold leaf on linen, 160 x 130cm. Image courtesy of Sinta Tantra and Kristin Hjellegjerde Gallery.

On Being Blue

'On Being Blue' is a solo exhibition by Sinta Tantra, a British artist of Balinese descent. The title is taken from a book by William H. Gass, an American author who dives into the meaning and symbolism of the colour blue. The colour is also at the centre of Tantra's works and is further associated with the gallery's location in Nevlunghavn, a fishing port and shrimp factory in Norway. In the show, the sea represents masculinity, danger, and a shared bond between people, as depicted through minimalistic figures seen in 'The Great White God' (2022). Alongside paintings, on display are a mural, sculptures and a sound piece that altogether offer a multi-sensory experience.

'On Being Blue' is on show from 2 July to 1 August 2022 at Kristin Hjellegjerde Gallery, The Shrimp Factory, Nevlunghavn, Norway. Click [here](#) to find out more.



Rajinder Singh, 'Last Rites in Exile', 2022, acrylic on 340gsm unprimed canvas, 120 x 120 x 6cm. Image courtesy of Rajinder Singh and Wei-Ling Gallery.

A Paradigm Shift - Reflecting on Twenty Years of The Malaysian Art Scene

'A Paradigm Shift - Reflecting on Twenty Years of The Malaysian Art Scene' is a group exhibition by Wei-Ling Gallery. Held to celebrate its 20th anniversary, it spotlights Malaysian artists: Anurendra Jegadeva, Chen Wei Meng, Cheong Kiet Cheng, Chin Kong Yee, Choy Chun Wei, Hamidi Hadi, H.H. Lim, Ivan Lam, Juhari Said, Noor Azizan Paiman, Rajinder Singh, Sabri Idrus, Sean Lean, Wong Chee Meng and Yau Bee Ling. This exhibition explores each artist's relentless contribution to the development of the Malaysian art scene over the last two decades. A highlight work is 'Last Rites in Exile' (2022), where Rajinder Singh ponders identity and belonging through his grandfather's turban.

'A Paradigm Shift - Reflecting on Twenty Years of The Malaysian Art Scene' is on show from 17 June to 6 August 2022 at Wei-Ling Gallery, Kuala Lumpur, Malaysia. Click [here](#) to find out more.



Hu Qiren, 'Life Before', 2022, diasec-mounted pigment print on composite panel, 60 x 64cm. Image courtesy of Hu Qiren and Richard Koh Fine Art.

Strange Times

Similar to perishables, artworks are bound by “best before date” and Hu Qiren explores this idea for his solo exhibition ‘Strange Times’. On display are ten artworks shaped in the form of food tags that are often found in bread packaging. By using this format, the artist emphasises the preservation and longevity of an artwork. Each artwork is imbued with label, image and numerical annotation of specific events or ideas. For example, in ‘Life Before’ (2022), the date refers to the start of COVID-19 circuit breaker in Singapore.

'Strange Times' is on show from 2 July to 6 August 2022 at Richard Koh Fine Art, Gillman Barracks, Singapore. Click [here](#) to find out more.

Click [here](#) for July Round-Up Part 2.

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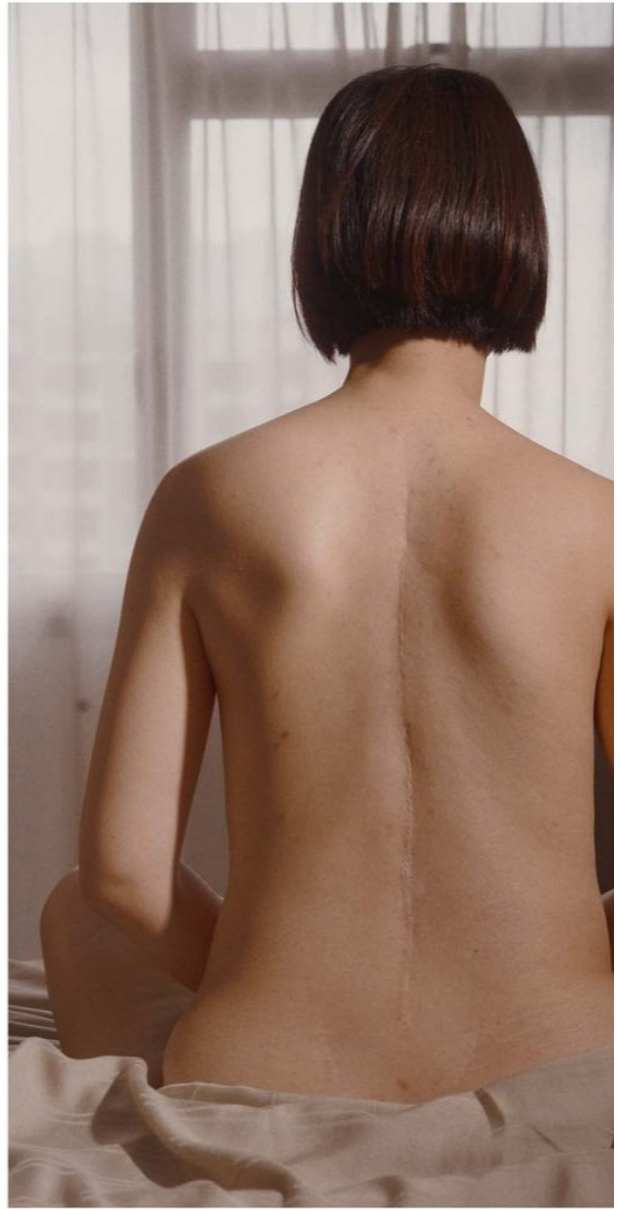
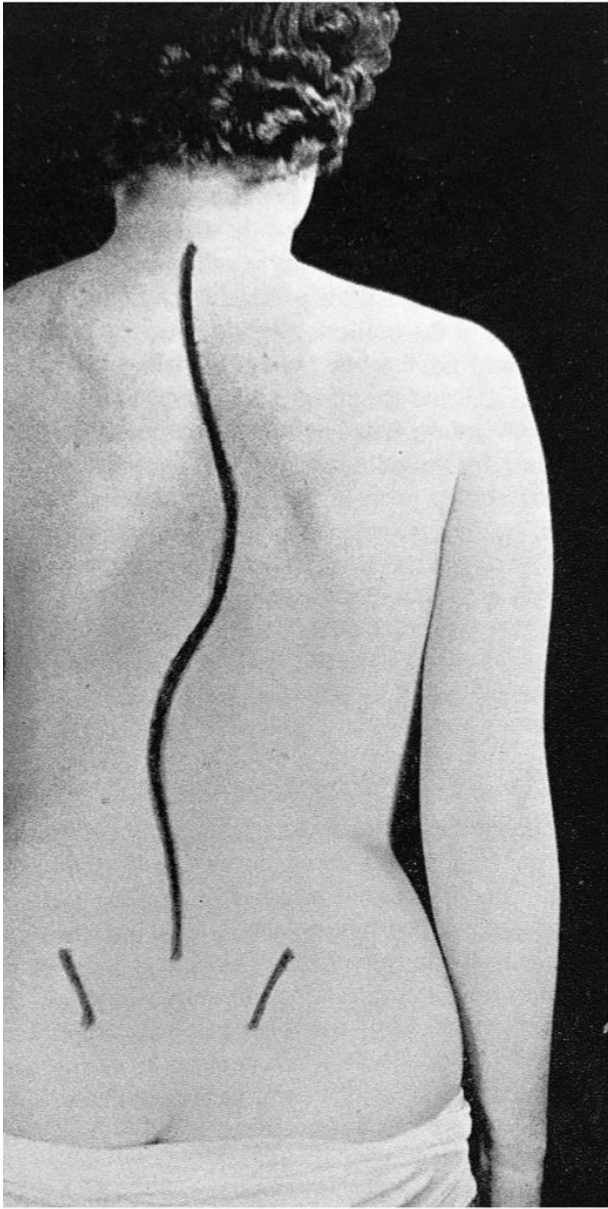


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May 5, 2022
May Round-Up
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Apr 7, 2022

April Round-Up

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Mar 22, 2022

Art Fair Philippines 2022: A Hybrid Format

Mar 22, 2022

Mar 22, 2022



Mar 3, 2022

March Round-Up

Mar 3, 2022

Mar 3, 2022



Feb 4, 2022

February Round-Up

Feb 4, 2022

Feb 4, 2022



Jan 3, 2022

January Round-Up

Jan 3, 2022

Jan 3, 2022

Seeing the Forest
For the trees

ZOOM GATHERING
21 OCTOBER 2021
7 - 8.30 pm



ART AGENDA
S.E.A.

Oct 15, 2021

Let's Get Into Digital (Oct - Nov)

Oct 15, 2021

Oct 15, 2021



Oct 11, 2021

Seeing the Forest For the Trees

Oct 11, 2021

Oct 11, 2021



Oct 7, 2021
October Round-Up
Oct 7, 2021
Oct 7, 2021



Jul 6, 2021

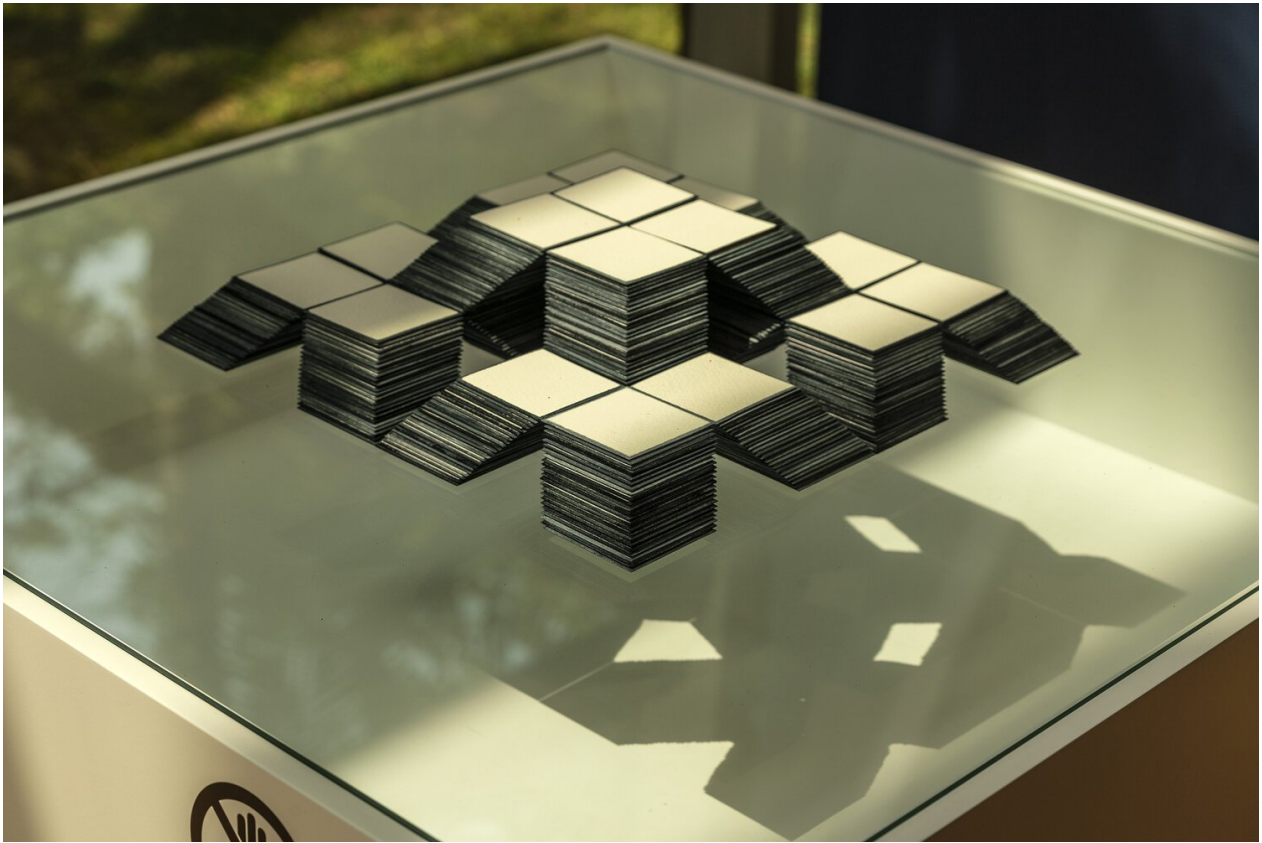
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Jul 6, 2021

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Jun 4, 2021



May 12, 2021

Gillman Barracks Round-Up

May 12, 2021

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Round-Up



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