

IN THE
MOOD
FOR
LOVE
花樣年華



AER
AHMAD ZAKII ANWAR
ALICIA LAU
AMAR SHAHID
AMAT
ANNIKETYNI MADIAN
ANISSA R
ARIF FAUZAN
BINTI
CHONG AI LEI
CHONG SIEW YING
DAYANG SALIM
FAFA MAHDON
FAWWAZ SUKRI
ILSE NOOR
IZHAR YUSRIN
KARA INEZ
KOW LEONG KIANG
MOHD AL-KHUZAIRIE ALI
MULAIKA
NIA KHALISA
POODIEN
SYAHMI SYAZWIN

FEATURING
Tan Chui Mui
“*You Don’t Know What Love Is*”
LEVEL 24, ROOM 2415

MaTi
Celake | Share Xiè | Motif?
LEVEL 1, SCREEN ROOM

IN THE MOOD FOR LOVE

Wong Kar Wai's movie *In the Mood For Love* celebrates its 24th anniversary this year. CULT Gallery presents an art show that is an ode to the movie's visual beauty.

In The Mood For Love failed to make the cut in Hollywood despite making the cut for Palme d'Or at Cannes and taking home five trophies at the Hong Kong Film Awards in 2001. However, in 2016 BBC poll of 177 critics placed Wong's masterwork as the second greatest of the 21st century, behind only David Lynch's *Mulholland Drive*. According to writer James Balmont in a recent article in www.dazeddigital.com, "The solipsistic romances and intoxicating characters of the Wong-verse have never felt more tantalising, and *In The Mood For Love* remains a spellbinding entry point to behold." This year, the British Film Institute pays respect to Maggie Cheung, a protagonist in the movie by creating a series of programs around her work including *In the Mood for Love*. The iconic film shaped and enriched the world of cinema with its opulent colours, stylish music score, striking and sensuous cheongsams worn by Maggie Cheung, sharp suits worn by the smoking journalist charac-

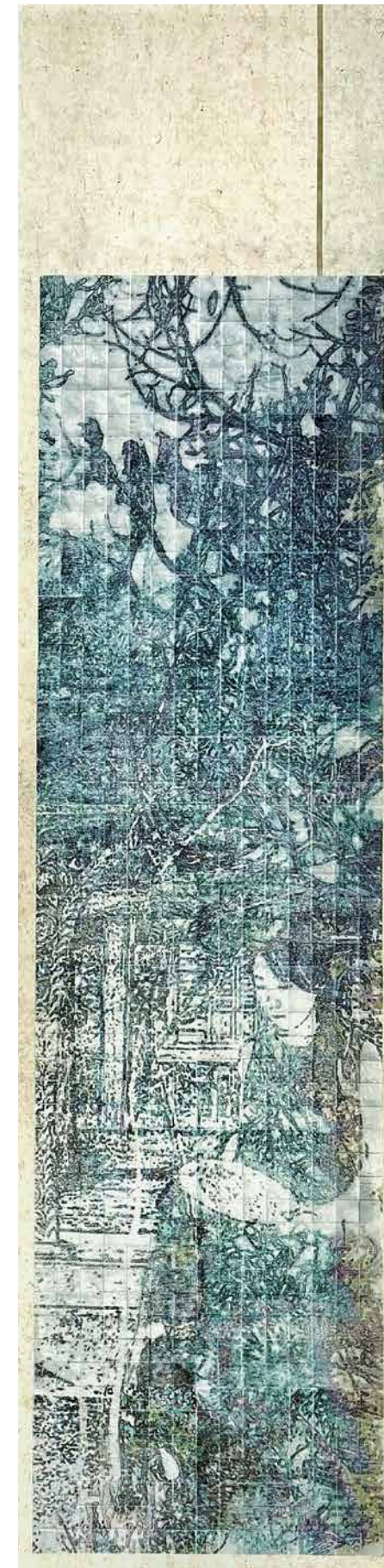
ter Tony Leung. Who can forget the moody and neon-lit rooms and back lanes of Hong Kong where the characters meet — each time in perfect photographic composition with luminous colour palettes?

The movie is a masterpiece that spans film, art, music, design and fashion. Perhaps that is why artist Ahmad Zakii Anwar, who is an avid film lover, chose to paint a number of artworks based on the stills of the movie several years ago. In this show, Zakii's charcoal drawing evocative of the movie's sense of nostalgia and longing is aptly called *Untrue Romance 10*. The drawing recalls the compositional aesthetics of the movie and much like his *Kota Sunyi* series. Kara Inez's series of atypical and singular sculpture series *Iridescent Decay of a Reckless Heart* inspired by the movie's "kaleidoscope of colours, patterns, curling smoke and cheongsams" allow us to relive emotions throughout the movie through her titles too: *Rest Your Bruised Petals Beneath My Weighted Wings*, her *Swollen Heart* and *Tea After Sex*. On the other hand, Fafa's *Silent Yearnings* and Khuzairie's artwork on unsaid words and feelings *Tiada Kata Se-cantik Bahasa* capture the pain and longing emanating from the lovers in the movie like no words could. This is, after all one of the most beautiful things about art and movies. They can say things that words alone cannot.

CULT GALLERY
2024



Whisperscape
2024
Embroidery on cotton linen
30 x 30 cm (without frame)
RM2,500



Chronicles of the Ordinary
2024
Photo transfer, embossed wrapper
on calligraphy paper
138 x 34 cm (without frame)
RM6,500



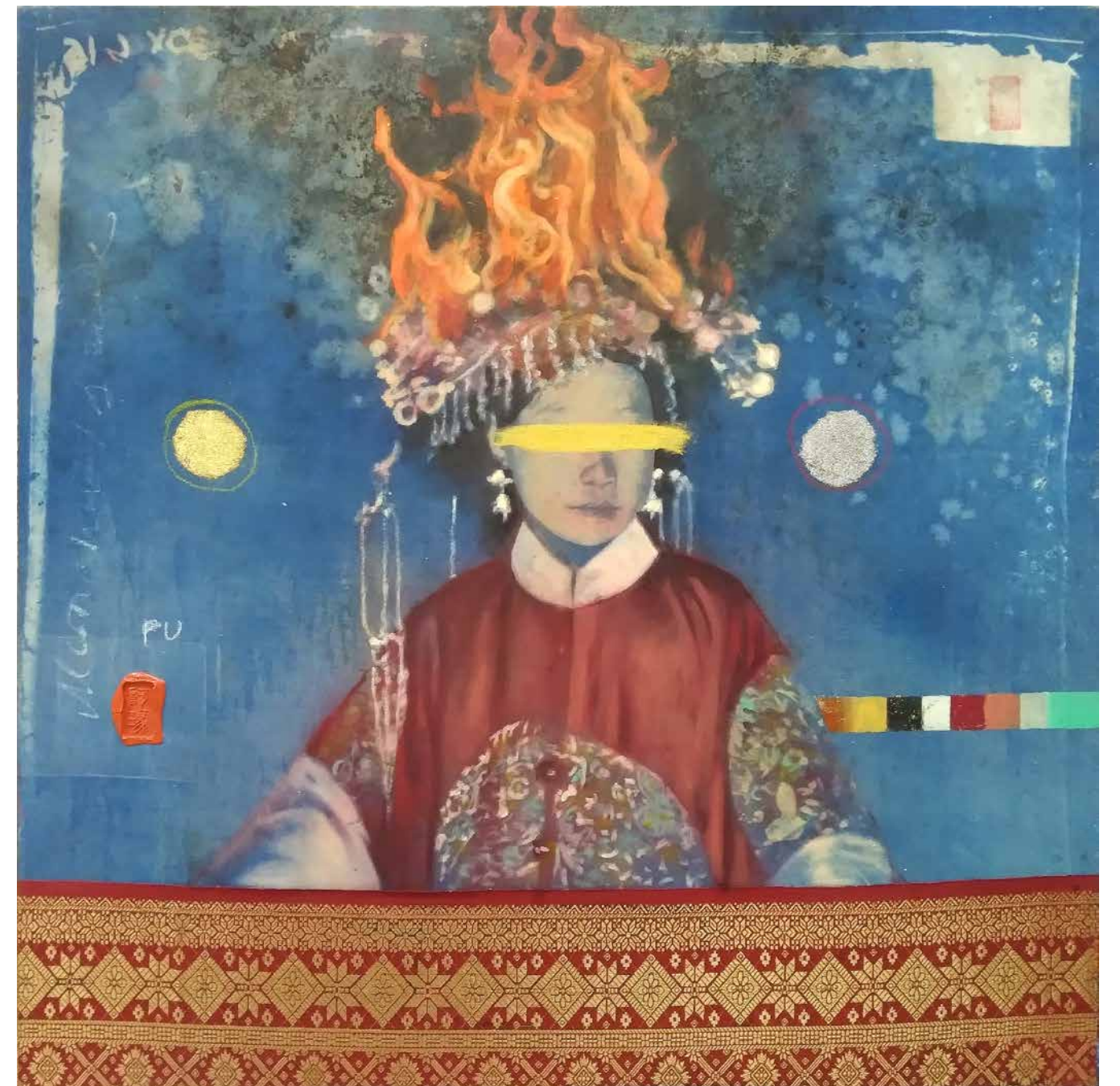
Untrue Romance 10
2024
Charcoal on paper
46 x 100 cm
RM25,000



Phases of Connection
2024
Acrylic on canvas
35 cm x 143 cm
RM3,000



Study #1 for Manchu Bride on fire
2024
Mixed media on tinted cyanotype on paper (frame)
29 x 29 cm
RM500



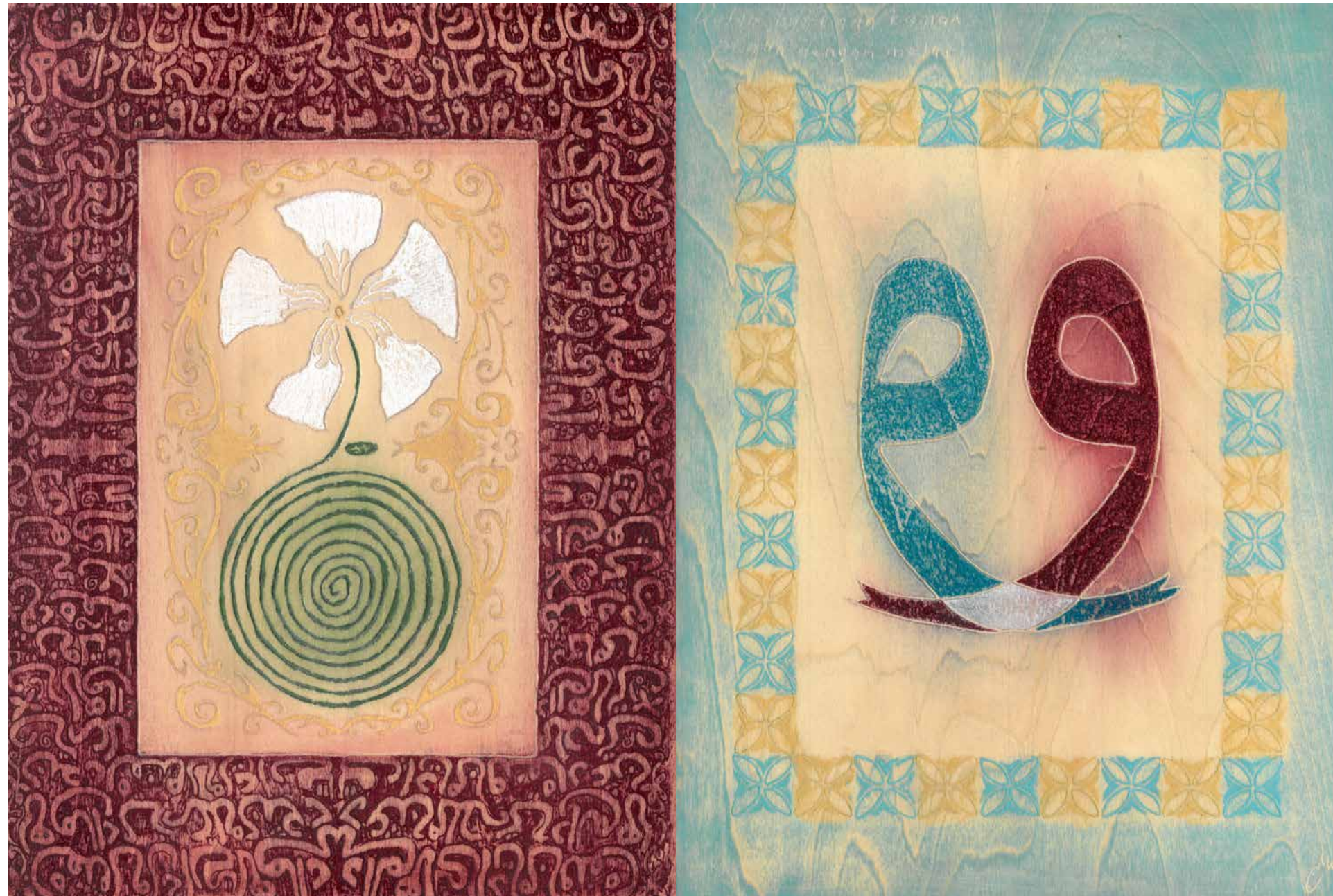
Study #4 for Manchu Bride on fire
2024
Songket fabric, gold leaf, wax & mixed
media on cyanotype on canvas
91.4 x 91.4 cm
RM4,800



Study #1 for Cosmic Bride
2024
Mixed media on tinted cyanotype on paper (frame)
29 x 29 cm
RM500



Cosmic Bride
2024
Gold leaf, oil, acrylic & mixed media on
toned cyanotype on canvas
80 cm diameter
RM5,500



Dalam Hati ada Taman, Penuh dengan Melati
2024
Acrylic on wood hand-carving
30 x 44 cm
RM2,000



Sorosphyne #2
2024
Mixed hardwood
52 x 32 x 42 cm
RM35,000



Sorosphyne #3
2024
Mixed hardwood
40 x 40 x 34 cm
RM30,000



These Games We Play
2024
Embroidery & cyanotype print on fabric & felt
43 x 244 cm
RM6,000



Do You Want To Talk? (1 set of 2 pieces)
Me/You (front & back)
2024
Embroidery & cyanotype print on fabric
69 x 40 cm
RM2,000

Do you want to talk? (1 set of 2 pieces)
You/Me (front & back)
2024
Embroidery & cyanotype print on fabric
69 x 40 cm
RM2,000



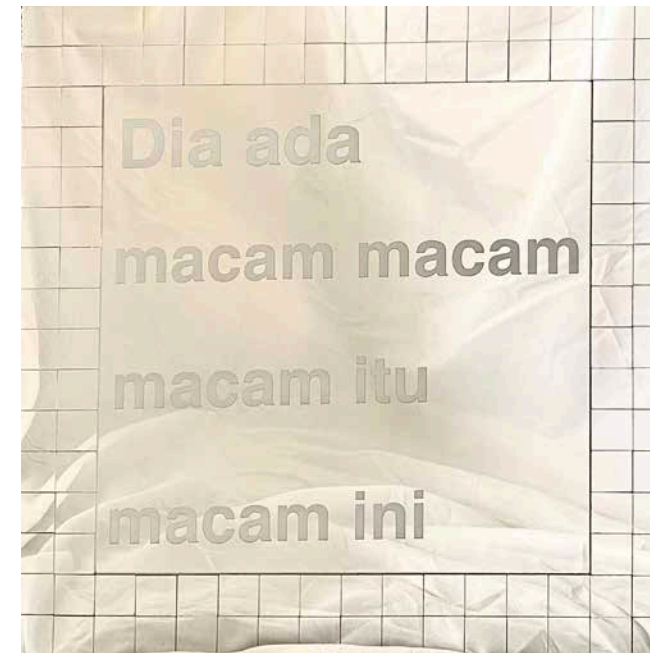
Celikkan Hatimu Seketika
2024
Oil on canvas
92 x 92 cm
RM9,000



Ms Suzy #1
2024
Embroidery with scraps fabric, thread in acrylic box
35 x 11 cm
RM2,800



Deaf Punk
2024
Collage, watercolour and colour pencil on acid-free cyanotype
59.4 x 42 cm
RM4,200



Macam?
2023
Engraving on mirror, mirrors on plywood
40 x 40 cm
RM2,000



Mana?
2023
Engraving on mirror, mirrors on plywood
40 x 40 cm
RM2,000

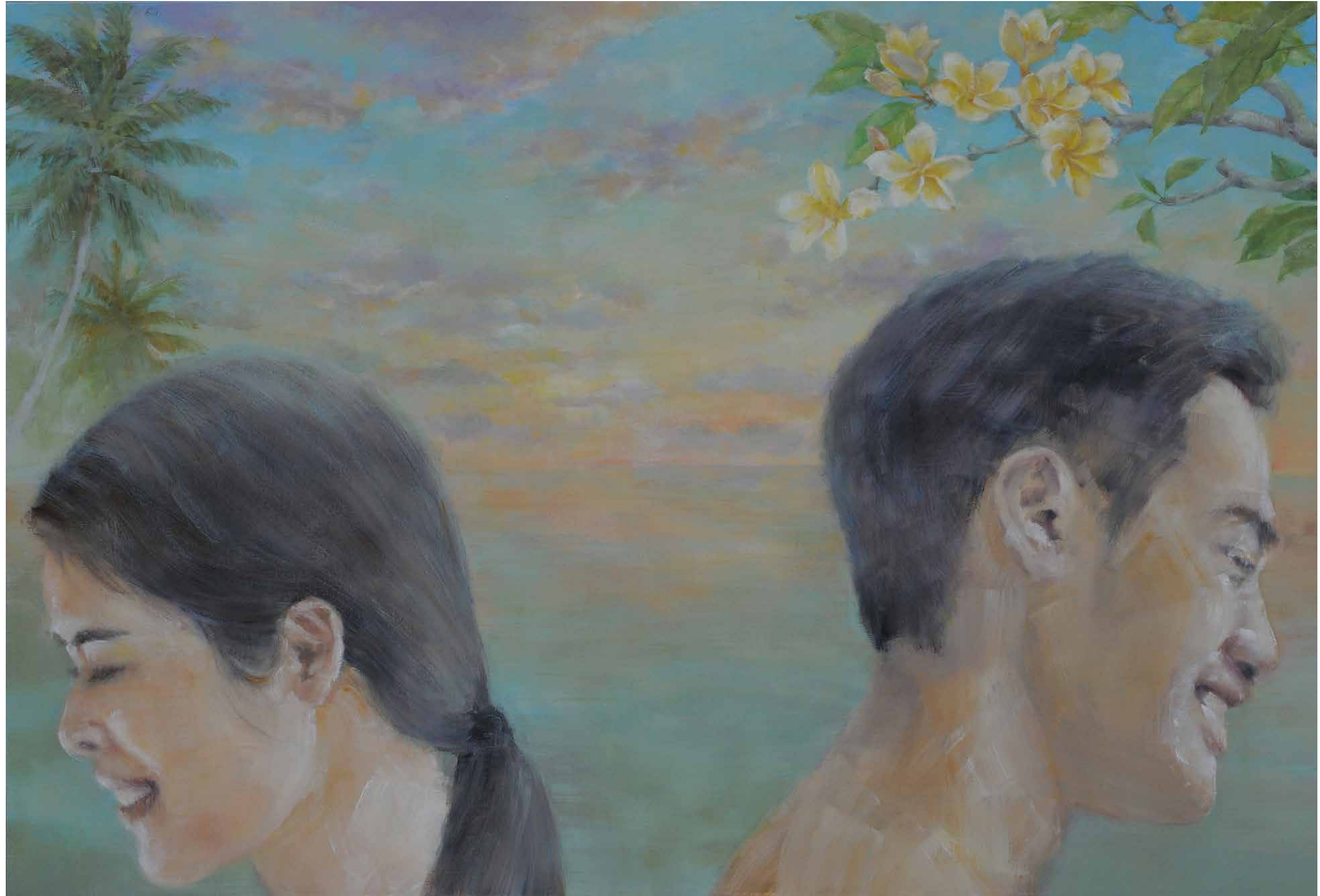


Love #1
2024
Pencil on heart-shaped bamboo
15 x 18 cm
RM1,200

Love #2
2024
Pencil on heart-shaped bamboo
15 x 18 cm
RM1,200

Love #3
2024
Pencil on heart-shaped bamboo
15 x 18 cm
RM1,200

Love #4
2024
Pencil on heart-shaped bamboo
15 x 18 cm
RM1,200



Vanilla Sky
2024
Oil on canvas
120 x 175 cm
RM49,000



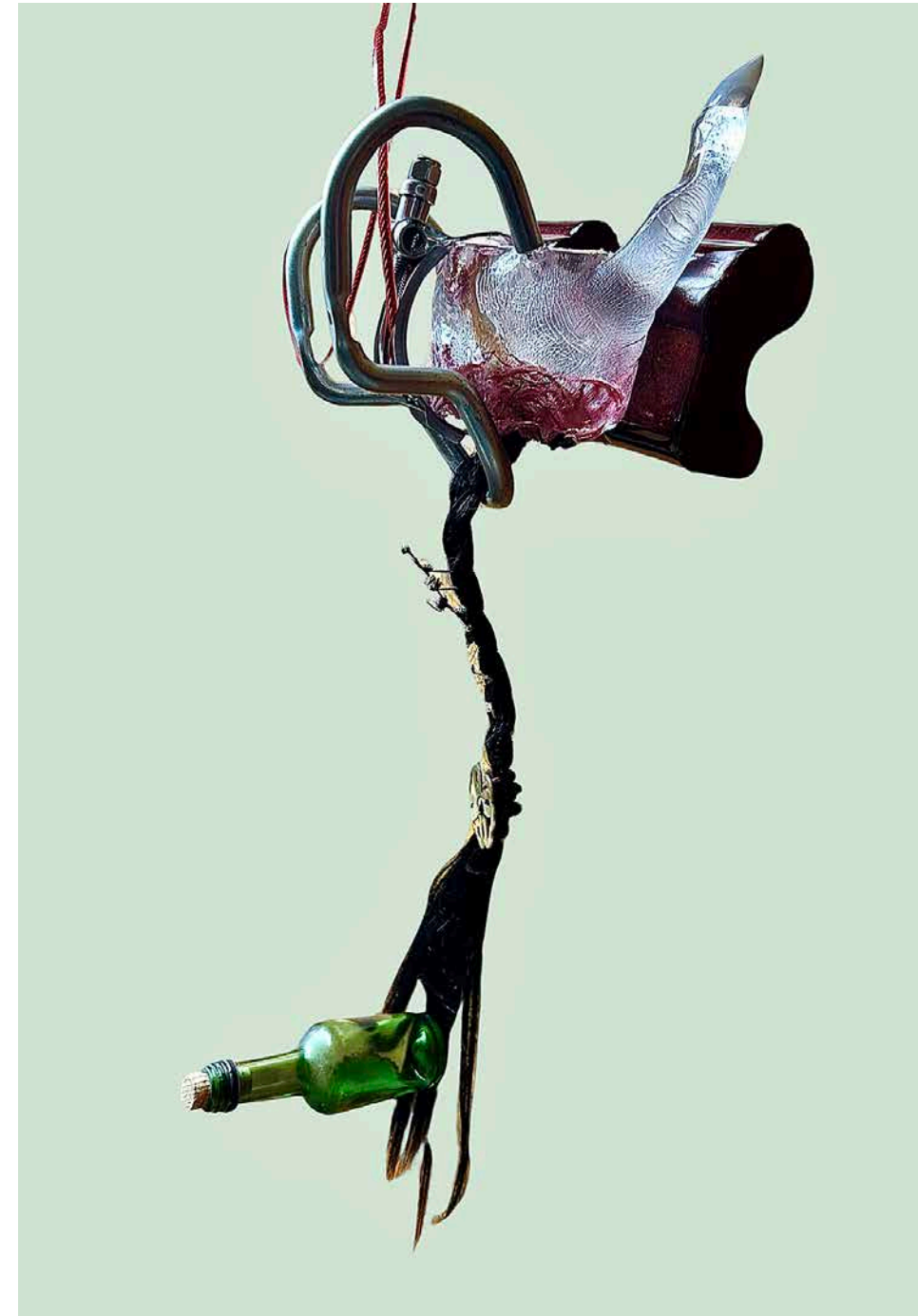
The Butterfly Affect
2024
Butterfly wings, brass chalice,
ceramic saucer, brass beads, silicone,
acrylic nail, brass key chain & metal key
Size variable
RM2,600



The Iridescent Decay of a Reckless Heart
2024
Iridescent plastic, silicone, cotton wool,
stockings, cast iron & candle stand
Size variable
RM3,200



Tea After Sex
2024
Brass bead, stainless steel tongue piercing,
silicone, ceramic, pearl, cloth doily, brass tap,
flower petals, metal bracelet & turquoise bead
Size variable
RM3,800



Rest your Bruised Petals Beneath my Weighted Wings
2024
Leash, brass, steel, flower petals,
acrylic nail, ceramic, hair & resin
Size variable
RM3,800



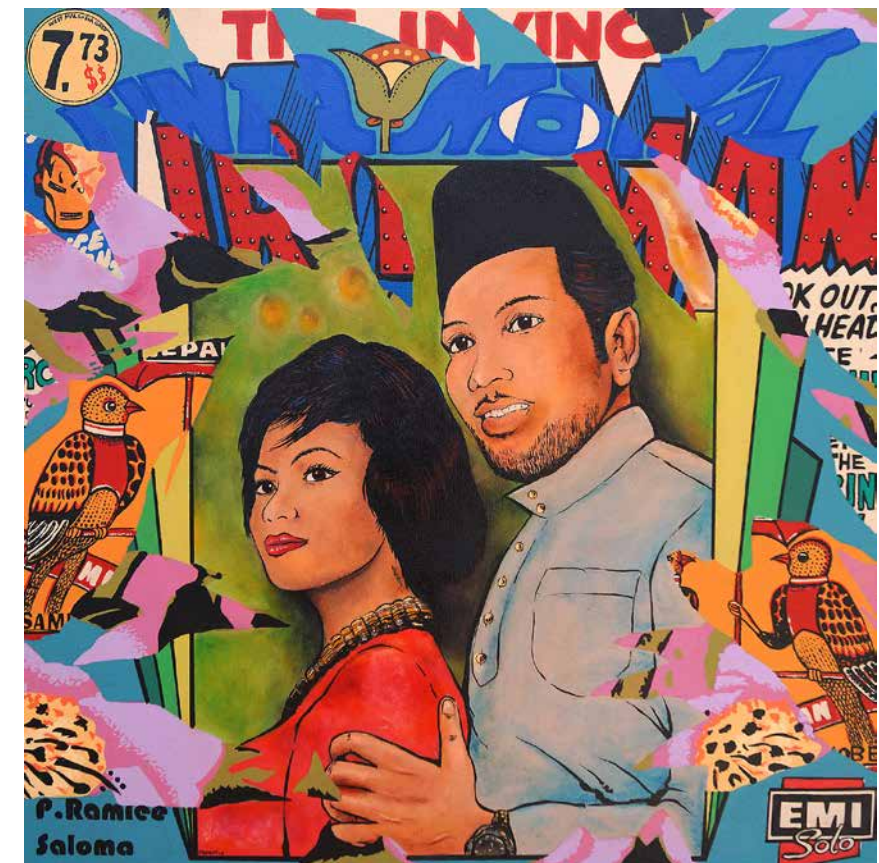
Silent Yearnings
2024
Oil on canvas
91.4 x 152.4 cm
RM10,500



Cover Album Series – P. Ramlee & Azizah
2024
Acrylic on canvas
100 x 100 cm
RM7,500



Cover Album Series – Cinta Monyet
2024
Acrylic on canvas
100 x 100 cm
RM7,500



Cover Album Series – Antara Dua Darjat
2024
Acrylic on canvas
100 x 100 cm
RM7,500



The Jewel of Hang Li Poh
2014

Edition: AP and 8/10

Line drawing etching and aquatint on Hahnemühle paper (300g)

40 x 30 cm

RM10,200



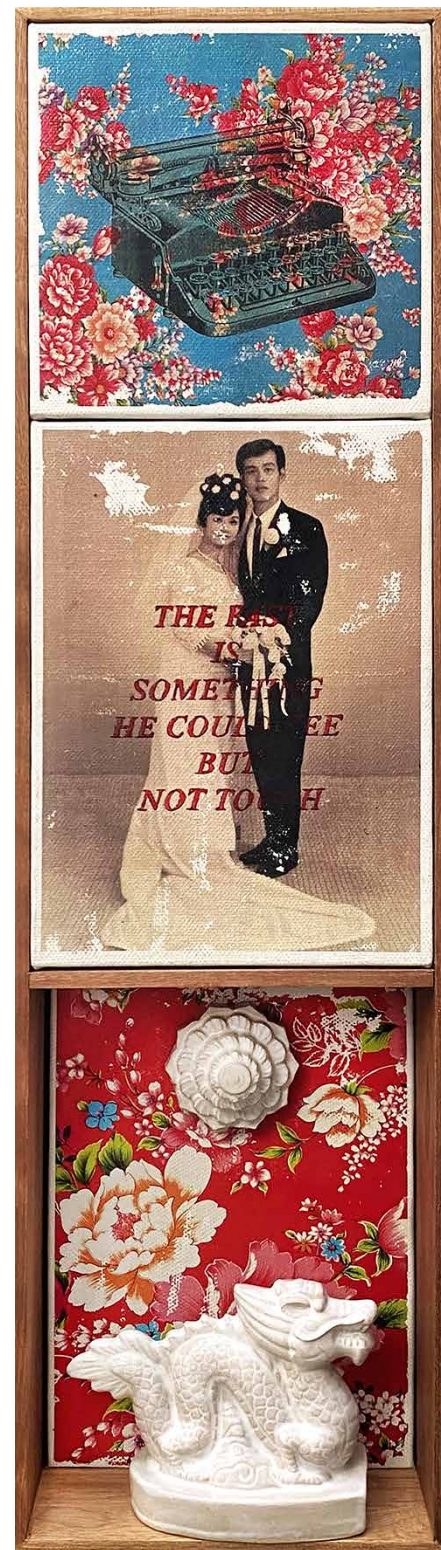
Ode to Love I
2024
Digital print & light box
30 x 40 cm
RM1,000



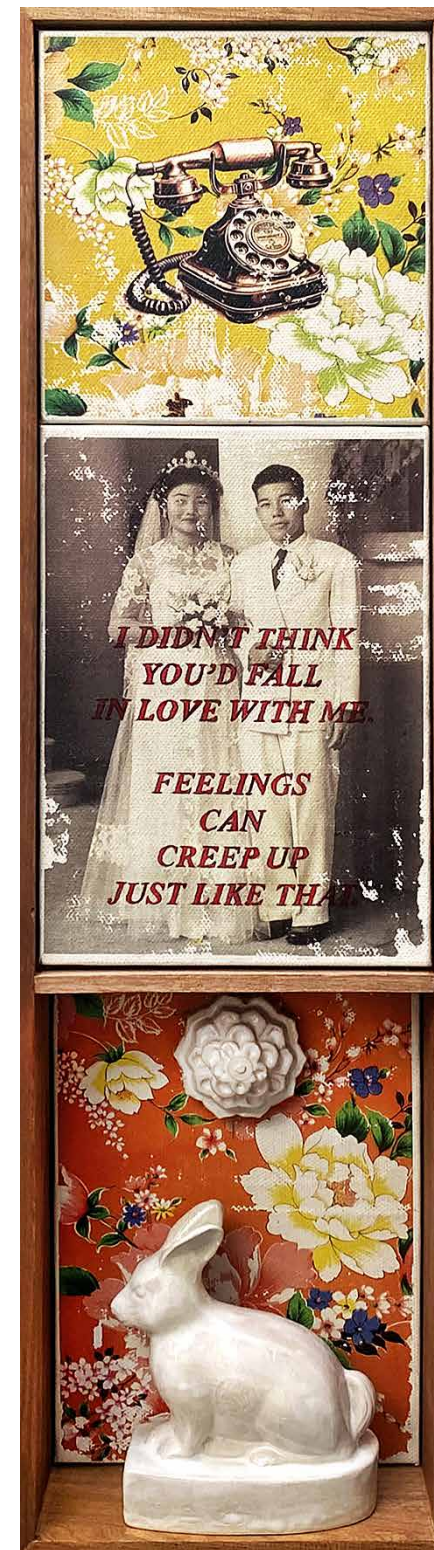
Ode to Love II
2024
Digital print & light box
30 x 40 cm
RM1,000



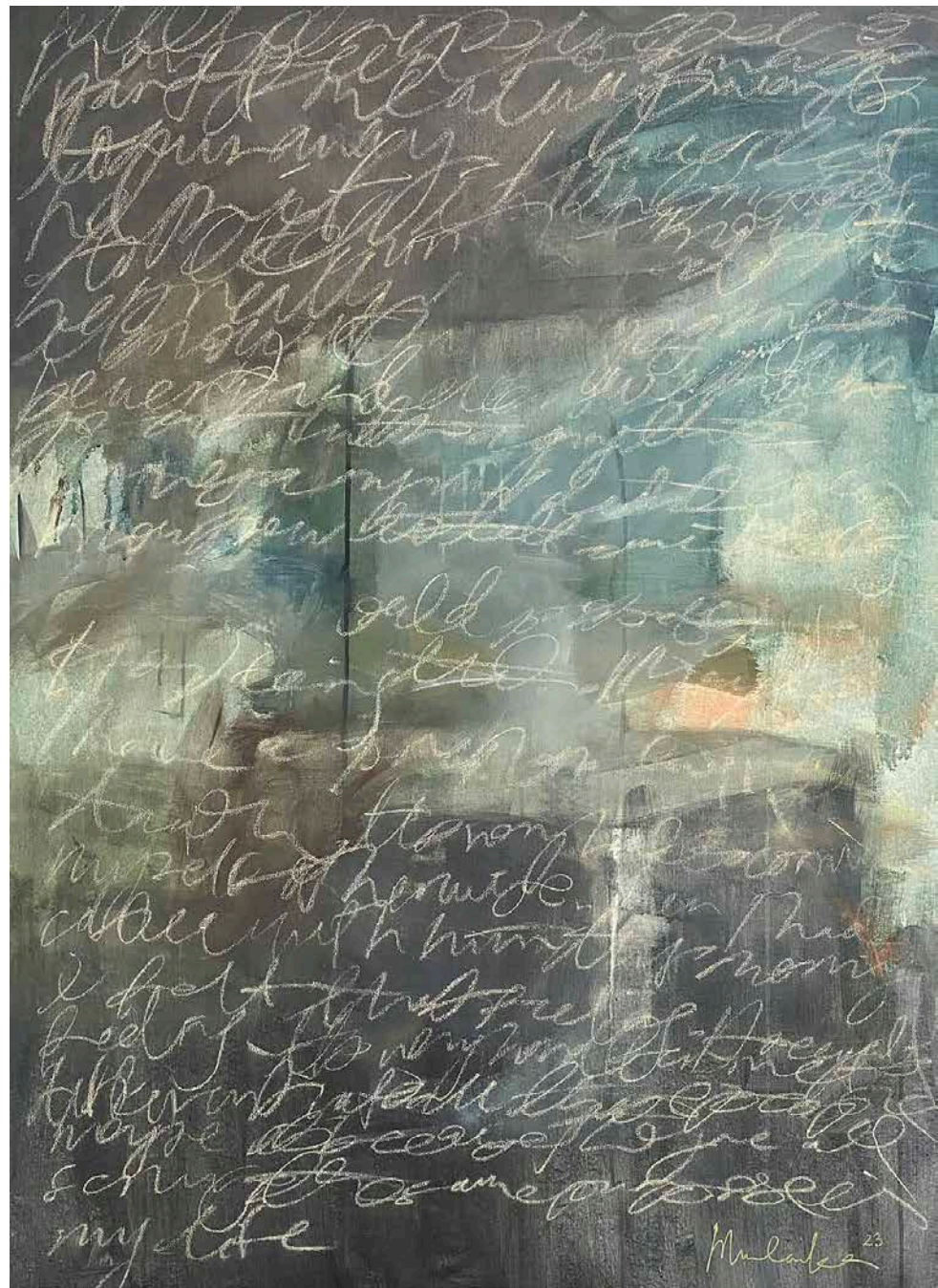
To the Sea 21
2024
Oil on canvas
145 x 100 cm
RM40,000



Tiada Kata Secantik Bahasa #1
2024
Ceramic, transfer image on canvas,
acrylic & wood frame
85 x 23.5 x 9.5 cm
RM4,000



Tiada Kata Secantik Bahasa #2
2024
Ceramic, transfer image on canvas,
acrylic & wood frame
85 x 23.5 x 9.5 cm
RM4,000



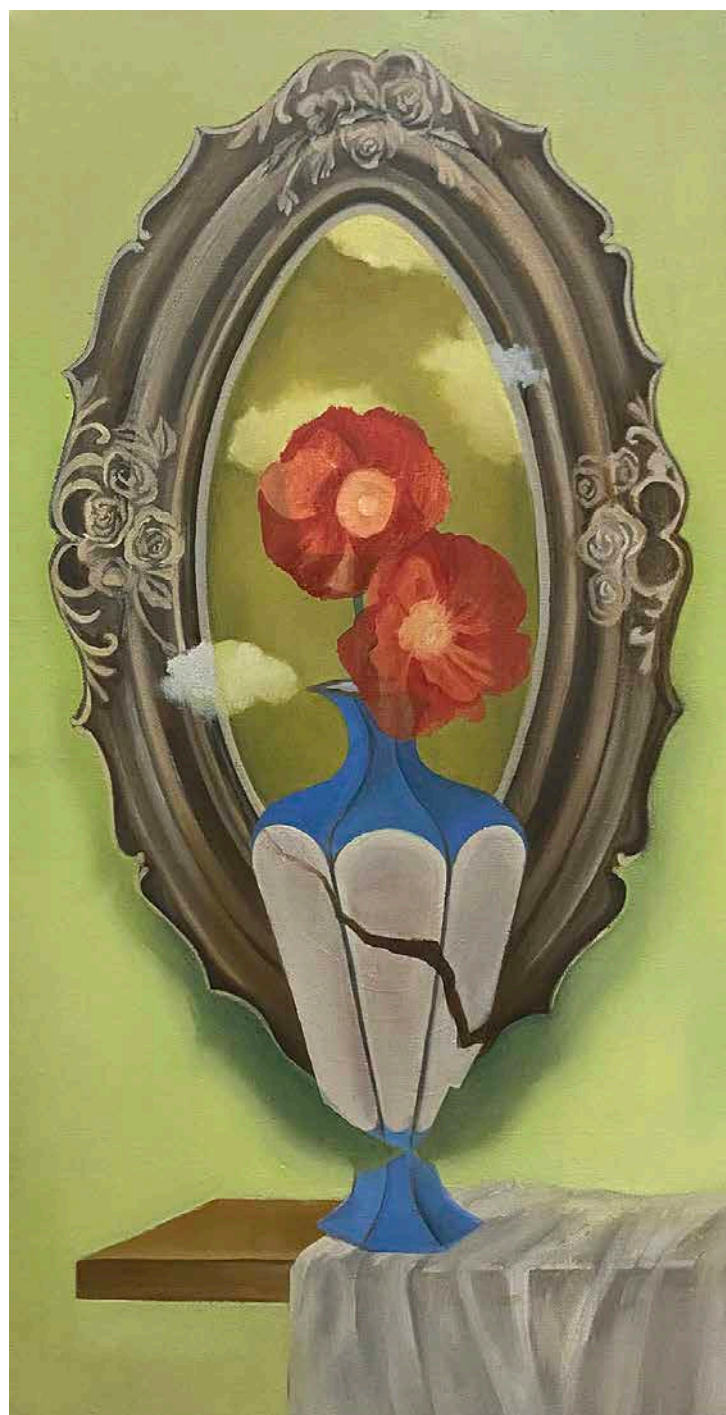
Undisclosed
2023
Acrylic & pastel on canvas
130 x 90 cm
RM18,000



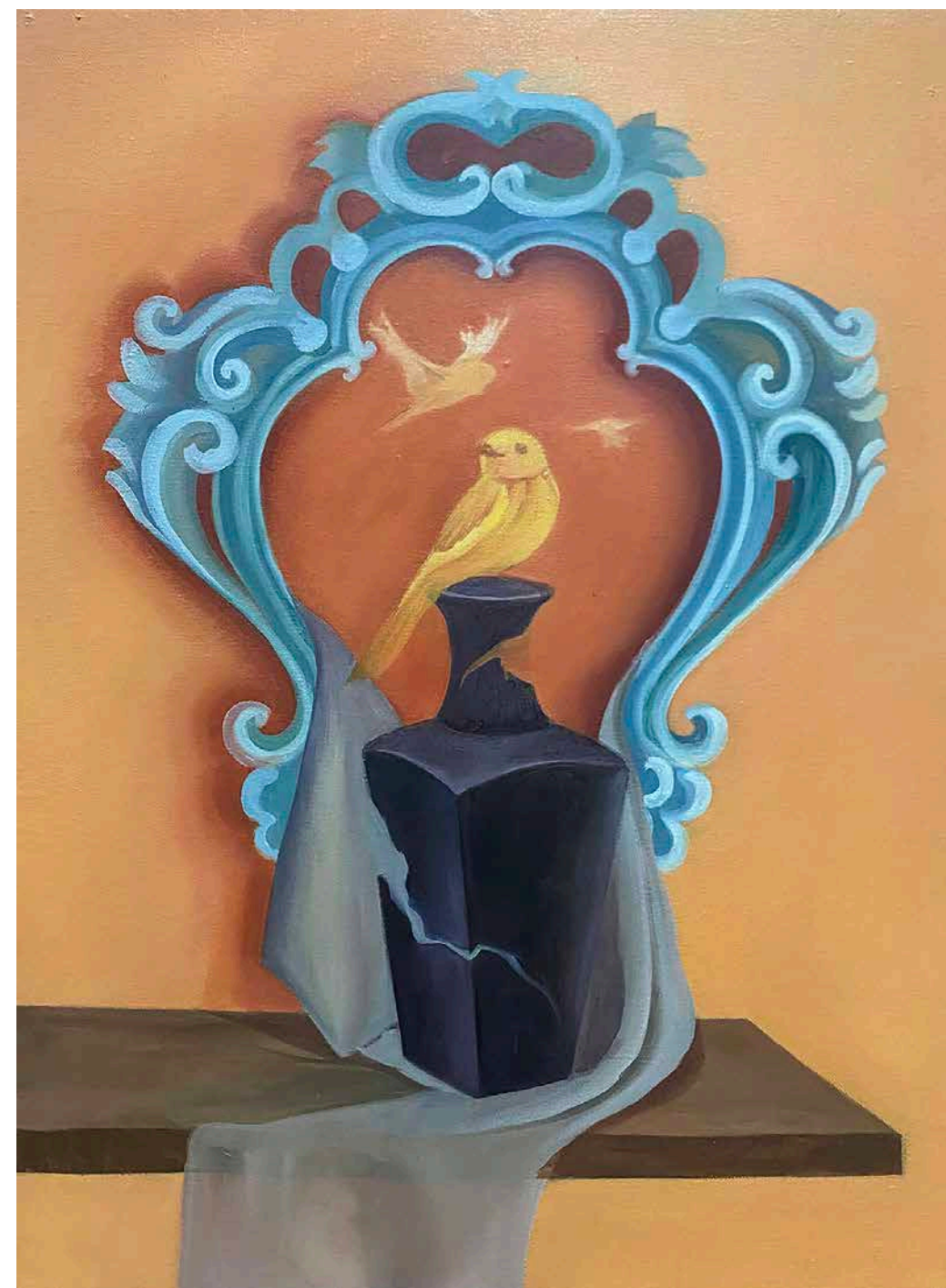
Deeper Politics (Demi Tuhan)
2024
Found object (refurbished gold frame) & acrylic on canvas
78.5 x 68.5 cm
RM6,300



Kembang Semak
2024
Batik tulis on handwoven cotton
52 x 112 cm
RM4,000



A Tuner
2024
Oil on canvas
61 x 31 cm
RM1,500



A Stander
2024
Oil on canvas
61 x 46 cm
RM1,700

陈翠梅

你们不知道什么是爱情

TAN CHUI MUI

“YOU DON'T KNOW
WHAT LOVE IS”

CURATOR: LANG JI

26 JUNE – 7 JULY 2024 | PARIS, FRANCE
 TREE ART GALLERY
 62 RUE NOTRE-DAME DE NAZARETH, PARIS

28 JUNE – 21 JULY 2024 | XIAMEN, CHINA
 CHAMPOCHIC GALLERY
 707 HAI XIANG BUILDING,
 37-1 MIN ZU ROAD, XIAMEN, CHINA

29 – 30 JUNE 2024 | KUALA LUMPUR, MALAYSIA
 CULT GALLERY, CIMB HOTEL ART FAIR 2024
 LEVEL 24, ROOM 2415,
 FOUR POINTS BY SHERATON KUALA LUMPUR, CITY CENTRE

TREE
 ARTGALLERY

CHAMPOCHIC
 GALLERY

CULT

@WHATLOVEIS_PROJET

Jun 26 – Jul 7, 2024 | Paris

We are pleased to present *You Don't Know What Love Is*, a solo exhibition by Malaysian artist Tan Chui Mui, curated by Lang Ji, featuring the debut of her installation art series *Emotional Machine*. The show will be simultaneously on view at the end of June 2024 in Paris, Xiamen, and Kuala Lumpur.

LOVE AS CHOLERA

A few years back I was mentoring together with K in a film-poetry workshop. He told the students how he first learned about poetry writing in his university years. His mentor told him that the poetry writing should pour out of you as if you have Cholera, it should vomit out, or come out as unstoppable diarrhoea. It has to get out of your system, and it will find a way to get out. K said he writes about 30 poems a day. At that moment I thought, falling in love is just like suffering cholera. “I love you. It's none of your business.”

Here I present to you a machine that can write 10,000 love haiku. Which is a simple program written with a few lines. A machine that can vomit out endless emotional haiku, as if a man suffering love, angry, in despair... I give it a name K.

K is part of my Emotion Machines series. Even if K will not make you understand love. But let us ponder about love for a moment.
 – Tan Chui Mui

Tan Chui Mui's emotion machines remind me of the uncontrollability and irrationality of emotions when a person truly falls in love. These emotions erupt sporadically, much like this machine that constantly spits out love poems. Moreover, the output of the machine is not one-sided; it is reciprocal. It forms part of an emotional transmission loop between the artist, the audience, and the machine itself. The three elements continuously switch roles between subject and object, completing this performance together. Perhaps the essence of love is revealed in these exchanges – a fluid state that cannot be fully captured.

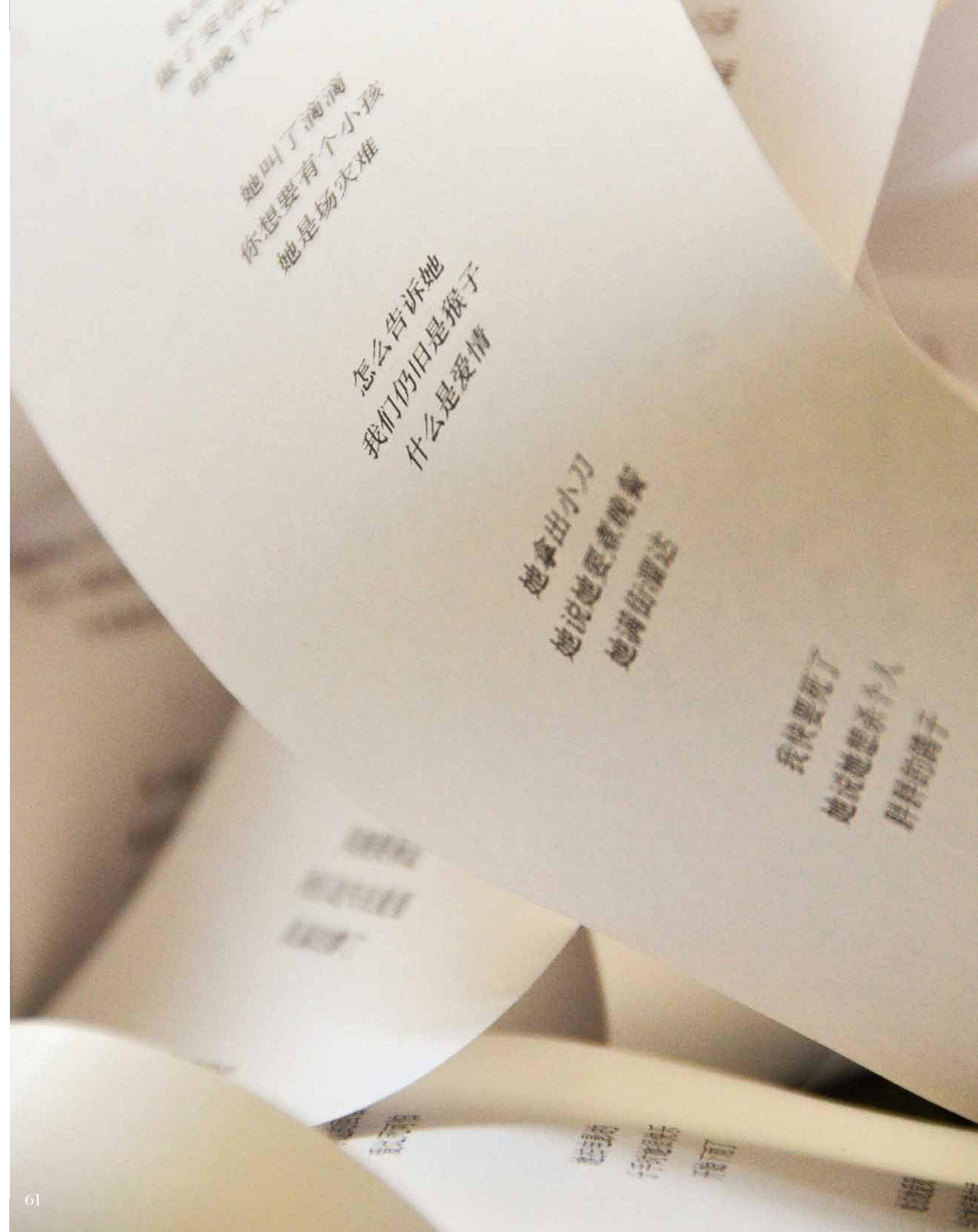
In this exhibition, although the artist employs completely different media for her creation, she continues her deeply personal reflection on emotions, present in her previous works. This is a machine with emotions, constantly and angrily expressing itself. However, I think the tone of this exhibition is gentle and playful. Just like the exhibition title suggests, no one can truly know what love is, but the moment emotions arise can prompt us to introspect and be inspired.
 – Lang Ji, Curator

We always try to depict love, explore what love is, and try to enter. Artist Tan Chui Mui's love poem machine, after feeding the machine the artist's unique and fragmented text, begins to vomit vast amounts of love poems into a container. As one approaches the machine and read these poems, the fragmented text drags the reader through the cracks and into a state of temporal “love”. Crazy, bitter, haggard, obsessed, sour, sweet, and so on. Come! And munch on these “tasty” love crumbs.
 – Bunny Tsai, Champochic Gallery

ABOUT TAN CHUI MUI

*At the age of 5, Tan Chui Mui made a small wooden stool. At 8, she drove a pick up truck onto a column. At 9, she printed a children's magazine. At 12, she finished reading an Encyclopedia. At 17, she had a column in a student weekly paper. At 21, she received a computer animation degree. At 27, she made her first film *Love Conquers All*. At 38, she gave birth to a child. At 41, she decided to learn martial arts.*

Tan Chui Mui was born in Kuantan, Malaysia in 1978. Her first feature film *Love Conquers All* (2006) won the New Currents Awards and FIPRESCI International Critics' Award at the Busan International Film Festival and won Tiger Award at the Rotterdam International Film Festival. Her short film *Everyday Everyday* (2009) won the top prize at the Clermont-Ferrand International Short Film Festival. She was invited to the Cannes Cinefondation Residency, and she was a mentor for many filmmaking workshops. In 2015, she initiated *Next New Wave*, a brand under NNW Films to design and organize filmmaking related workshop, aims to provide young film talents in Malaysia a platform to learn directly from renowned filmmakers in the region. In 2017, she started *SeaShorts*, a film festival that focuses on showing Southeast Asian short films. Her recent film *Barbarian Invasion* (2021) won the Jury Grand Prix of Golden Goblet Awards at the Shanghai International Film Festival. Her first art exhibition, *Just Because You Pressed the Shutter?* (2022), exhibits a series of AI-generated images, won the Jimei x Arles Discovery Award, and was invited to exhibit at the Rencontres d'Arles International Photography Festival. Her second art exhibition, *You Don't Know What Love Is* (2024) will be launched in France, China and Malaysia this June.



侯魂
的女人
轻轻

爱来势汹汹
她从不让人忽视
让我猜平吧

她才不在乎
没有人可以驯服
我走进酒吧

她
她
她

每天练巴西柔术
我把你吃掉

她
她话

她小
她叫

她
我们错过了什么
别玩弄我



https://www.youtube.com/watch?v=24NNxWXX9ls&ab_channel=ForegroundPictures

Celake (April 2021)

Is this it? This is it.

A universally desired state, individually executed pace; *CELAKE* (pronounced 'che-layk' or as you please) is a passion collaboration through an intimate documentation of thought trails and emotions in an attempt at simple, stripped story re-telling by two friends, A. Mutt and Binti.

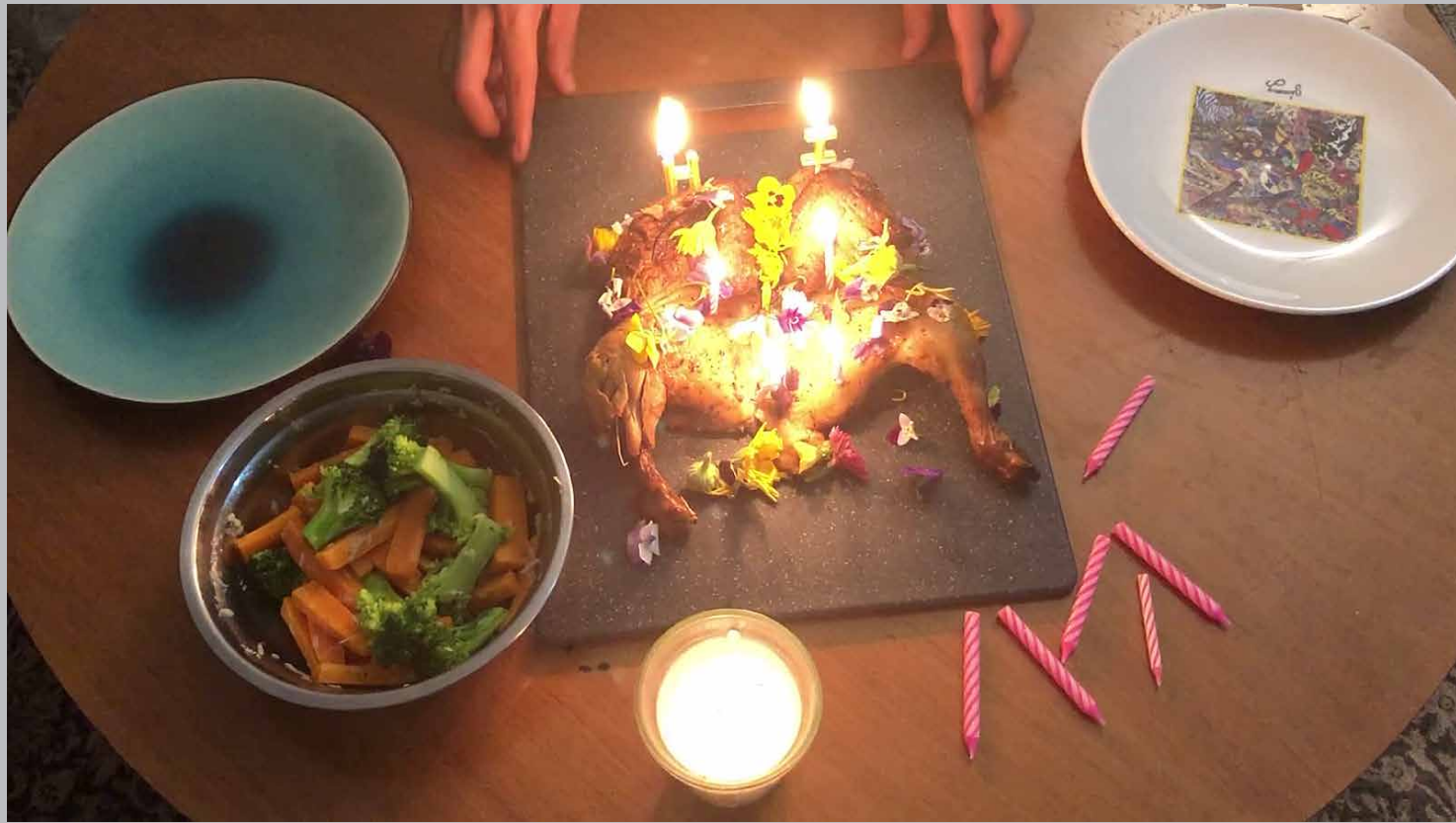
CELAKE embraces play with undemanding displays that hope to remind at the indirect similarities and interactions between the watcher, the maker, the caramel stick taker in experiencing the human condition through an audio-visual exhibition of views from your neighbour's viewfinder.

CELAKE has been screened in multiple spaces since its' conjuring, including:

Authenticity, a curated program by Cinemata Film Collective for Obscura Festival of Photography for Terrain Biennale Chicago (2021)

Seashorts Film Festival as a part of Open Screen (2022) under Foreground Pictures' program *MONSOON 21*

LOHJINAWI, Yogyakarta (2022) as a part of MATI's month-long residency program supported by Valentine Willie and Ahmad Zakii Anwar in Indonesia — *Bunny Tsai, Champochic Gallery*



https://www.youtube.com/watch?v=0Rh1YD-73dg&t=10s&ab_channel=ForegroundPictures

Share Xiè (March 2022)

A small series of moving images. A video every day view.

Inspired by the excitement of instinctive nourishment. One party's disordered eating and another's passion and patience.

Sharing most of what we have, this is our way of being human beings and doing human doings. Human being, human doing, human sharing, human taking.

Love facades in many sometimes mutilated forms when in the face of mundane every days yet one thing remains: when you take care of you, you take care of me. When I take care of you, I take care of me.

Share Xiè, titled after a wordplay on the Mandarin way of saying thank you and our act in everyday. Share-share. We highlight the beauty of caring intensely through this common necessity.

Directly translating to 'share thanks', or 'share gratefulness', *Share Xiè* platforms the undeniable understanding that comforts and carries our beings. Caring by a shared chewing, slurping, burping. Caring even through no speaking. The often overlooked, never overrated routine that becomes the everyday essential.

We love and live better like this: our hearts, heads and stomachs full.



Motif? (2022)

Motif? is a shortfeeling following two people experiencing the extent of human relationships.

Motif? was premiered to a live audience on 8 September 2022 in Jogja and had its Malaysian debut on 24 September 2022 as a part of *SeaShorts 2022 Open Screen*.

ACKNOWLEDGEMENTS

CULT TEAM:

Suryani Senja
Anissa Razali
Nia Khalisa
Brenda Chak

CIMB HOTEL ART FAIR TEAM

FOUR POINTS TEAM

&

all THE ARTISTS involved.

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CULT Gallery

COORDINATOR

Brenda Chak
CULT Gallery

ESSAY

Suryani Senja Alias
CULT Gallery

CONCEPT+DESIGN

Halim Rahim
PILARworks.

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花樣年華

29-30 JUNE 2024

CIMB HOTEL ART FAIR

LEVEL 23

ROOM 2314 & 2315

FOUR POINTS BY SHERATON KUALA LUMPUR, CITY CENTRE



Hotel ArtFair

ARTOBER

CULT