

Ways  
of  
Seeing

The title 'Ways of Seeing' is rendered in a highly stylized, multi-layered font. The letters are black with various colors (blue, green, orange) and patterns (hatched, solid) overlaid on them. The text is set against a background of abstract, colorful shapes and lines, creating a complex, layered visual effect.

Adam Phong  
Roshini  
Emran Shaqif  
Ang Xia Yi  
Ping

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PUBLISHER  
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## 5 Ways of Seeing

In a world that becomes increasingly complex, artists offer us an opportunity to see with fresh eyes. In his seminal and widely-debated text *Ways of Seeing*, John Berger writes “the relation between what we see and what we know is never settled.” He asserts that every image embodies a ‘way of seeing’, and is a record of its creator’s perspective. Berger’s 1972 text stresses the subjectivity of perception and how it affects the viewer’s engagement with and interpretation of an artwork.

For the third year running, *Ways of Seeing* is an annual exhibition dedicated to showcasing up-and-coming talents in the Malaysian art scene. The exhibition provides emerging artists the opportunity to create a body of work that demonstrates their ability to stretch across various mediums and ideas. By displaying multiple bodies of work together, *Ways of Seeing* allows the viewer to engage in a conversation with the various perspectives presented by these artists.

Each artist, though diverse in style, medium, and philosophy, represents a new way of seeing that challenges both social and aesthetic conventions around us. This year, five emerging artists were selected for their distinct visual language and artistic identity. *5 Ways of Seeing* features **Adam Phong, Roshini, Emran Shaqif, Ang Xia Yi and Ping.**

# Adam Phong

Adam Phong was born in 2002, and is a fresh graduate of the Malaysian Institute of Art (MIA). Preferring to work with graphite (strictly Blackwing Matte pencils) and thread on paper or calico, Adam's "object-making" draws from a wide range of philosophical and scientific theories. His meticulous and enigmatic creations reflect his tendency to obsess—be it over his craft, his method, or both. This body of work demonstrates his careful draughtsmanship, his attention to creative processes, and his keen interest in the relationship between an object and its maker.

# Artist statement

“My recent interest has been to experiment with the idea of the artist. We know the artist as someone who is in control of the work, but I wanted to explore the artist who chooses to surrender. So, I created works with materials and processes that I chose, but in combinations and interactions that I did not. My role was to prepare a group of visual elements and a set of rules that will decide what happens to them. I pursued this idea by using chance to determine elements of imagery and composition, mainly by throwing dice and darts, using Oblique Strategies (a deck of cards with random suggestions to apply to my project), or opening a book at random for visual reference.

I’m interested in how a few simple rules and materials can transform into something unpredictably complex—an idea that stems from cybernetics, chaos theory, and evolution theory. These sciences show that simple rules can produce interesting and infinite results, therefore eliminating the need to ‘design’ complex production systems. It’s like gardening, where you plant the seed but cannot predict how it will grow.

From this, I am learning a different idea of how I can operate as a maker. Instead of changing the work, I let the work change me. You could say that I am treating the process as a medium, and I choose to surrender to the medium. This stems from my assumption that to be an artist is a philosophical position: it is to work out a way of thinking and being. What I want is to be thrilled and surprised, so I create conditions where I cannot predict what will happen next.”





**Proto-dose**

2023

Graphite on Moleskine paper, calico, thread and wire in spray-painted epoxy putty frame on wood pedestal with broken frame parts  
59 x 39 cm (61 x 44.5 x 27 cm with pedestal)

RM 2,800



**Instrumentcell**

2023

Graphite on Moleskine paper, thread and calico in spray-painted epoxy putty frame  
53 x 41 cm  
RM 2,200



### **Secondarytotem**

2023

Calico, thread, book page and chess pieces  
behind spray-painted glass in slashed

wood frame

25 x 19.5 cm

RM 1,500



### **Commonoccurrence**

2023

Graphite on Moleskine paper, book page, glass,  
spray-painted epoxy putty frame, plate stand on  
rayon pedestal with metal nails

16 x 21 cm (16 (h) x 21 x 24.3 cm with pedestal)

RM 1,800





### **Correctiveregion**

2023

Graphite on Moleskine paper with embroidery supported by painted wood pole and spray-painted epoxy putty sculptures

121 x 91 cm

RM 6,500



## Upside-down-patient

2023

Graphite and colour pencil on Moleskine paper,  
jute, and thread in spray-painted wood frame  
on embroidered acrylic on jute carpet  
100 x 76 cm (carpet: 33.5 x 80 cm)  
RM 5,500



### **Gradualapology**

2023

Graphite on Moleskine paper, thread, chess piece and mirror in spray-painted wood frame

26.5 x 25.5 cm

RM 1,500



### **Truthgeometry**

2023

Colour pencil on Moleskine paper, spray-painted epoxy putty sculpture and dyed calico in spray-painted wood frame

15 x 30.5 cm

RM 1,500



**Evolutionistlanguage**

2023

Graphite on Moleskine paper, spray-painted epoxy putty sculpture and dyed calico in carved wood frame

31.4 x 31.4 cm

RM 2,000

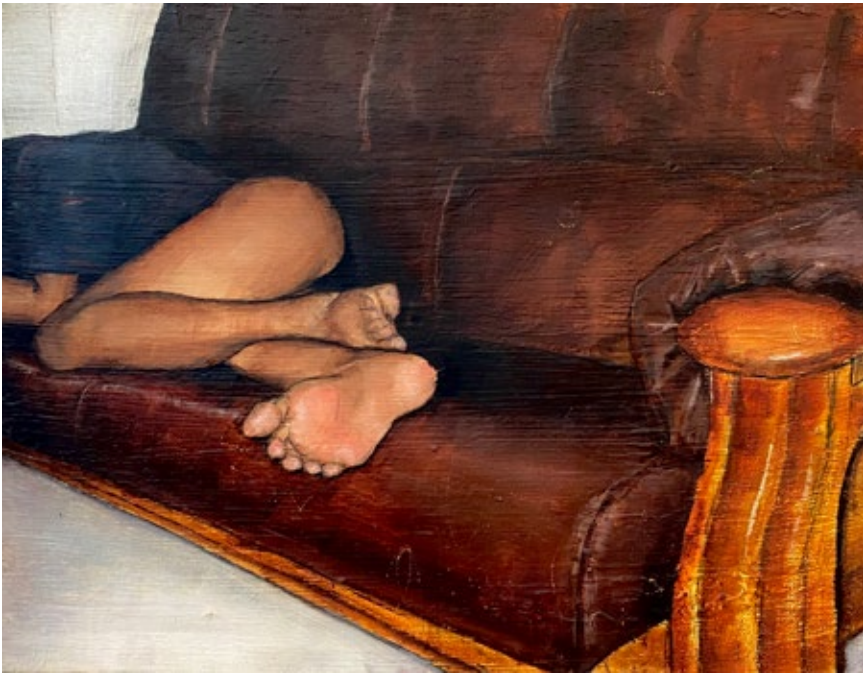
# Roshini

Roshini was born in 2000 in Selangor, Malaysia. A student of Fine Art at the Malaysian Institute of Art (MIA), Roshini explores themes of vulnerability and melancholia of everyday life. Her oil paintings capture the candid and minute moments of life's grey areas through her exploration of the human form. In this body of work, Roshini's self-portraits offer viewers a sober, yet intimate glimpse of her psyche, haunted by the illusive characters in her pencil drawings.

## Artist statement

“I’m moody. I think my work represents that. I do whatever, whenever. Not trying to blow minds, not trying to inspire hearts, I’m just trying to ‘be’. I try to tap into my unconscious mind when I work, letting ‘the feeling’ or intuition overpower me. Though the figures in my painting are doing mundane activities, it creates a sense of familiarity. Not everyone’s life is exciting 24/7, nor depressing 24/7. My work is in the middle. The parts of life we don’t think about, yet live through everyday. My goal is to create ‘that feeling’: existence in the grey area.”





**Potatoes**  
2023  
Oil on canvas panel  
27 x 35 cm  
RM 1,500



**Creeping**  
2023  
Oil on canvas  
30 x 30 cm  
RM 1,500





**UGH**  
 2023  
 Oil on canvas panel  
 35 x 22 cm  
 RM 1,500



**“Oh, fuck la”**  
 2023  
 Oil on canvas  
 50 x 40 cm  
 RM 2,500



**Can't wait**

2023

Oil on canvas

20 x 30 cm

RM 1,200



**Tick**

2023

Oil on canvas panel

50 x 40 cm

RM 2,500



**Untitled I**  
2022  
Graphite on paper  
19 x 13 cm  
RM 500



**Untitled II**  
2023  
Graphite on paper  
19 x 13 cm  
RM 500



**Untitled III**  
2022  
Graphite on paper  
19 x 13 cm  
RM 500



**Untitled IV**  
2022  
Graphite on paper  
19 x 13 cm  
RM 500



**Untitled V**  
2023  
Graphite on paper  
19 x 13 cm  
RM 500

# Emran Shaqif

Emran Shaqif (b. 2000), also known as Beams, is a multidisciplinary artist that works with photographs, videos, installations, paintings, and sculptures. His interests range from street culture, music, existentialism, and the grimey streets to the polished high-ends, all of which stimulate his impulse to create. Having recently graduated from the Malaysian Institute of Art, Emran works primarily with everyday materials such as ballpoint pens, wall paint, cardboard, and cement. This series of works explores the blurry boundary between adolescence and adulthood, and the struggle of transitioning from one way of life to another.

# Artist statement

“one by one.  
one after another.  
i need to be two in whole,  
and ones in pairs.  
whether I choose to be in despair or be grateful of my flare only to get a share,  
i wake up with the eyesight of greyscale,  
constantly screaming this isn't fair,  
getting a job, earning a living and killing desires,  
wants, expectations and fancies,  
a common ground for old,  
a higher ground for young,  
but rarely a place for both.  
torn between a sworn oath and a need of growth,  
i can't choose whether if it's win or lose,  
twisting left and right, it's a two sided groove,  
move on from adolescence boy,  
and adapt to the coalescent.  
leave your bear at home boy,  
this is getting a bit monochromatic.  
i stand tall between two and fall short within one.  
i break down for one but i come out with two.  
two by two,  
and two before nothing,  
i don't want to be a one in two,  
but rather twos in ones.”



**you won't regret it**

2022

Wall paint, acrylic, oil pastel, markers and  
ballpoint pen on box board

109 x 79 cm

RM 3,600







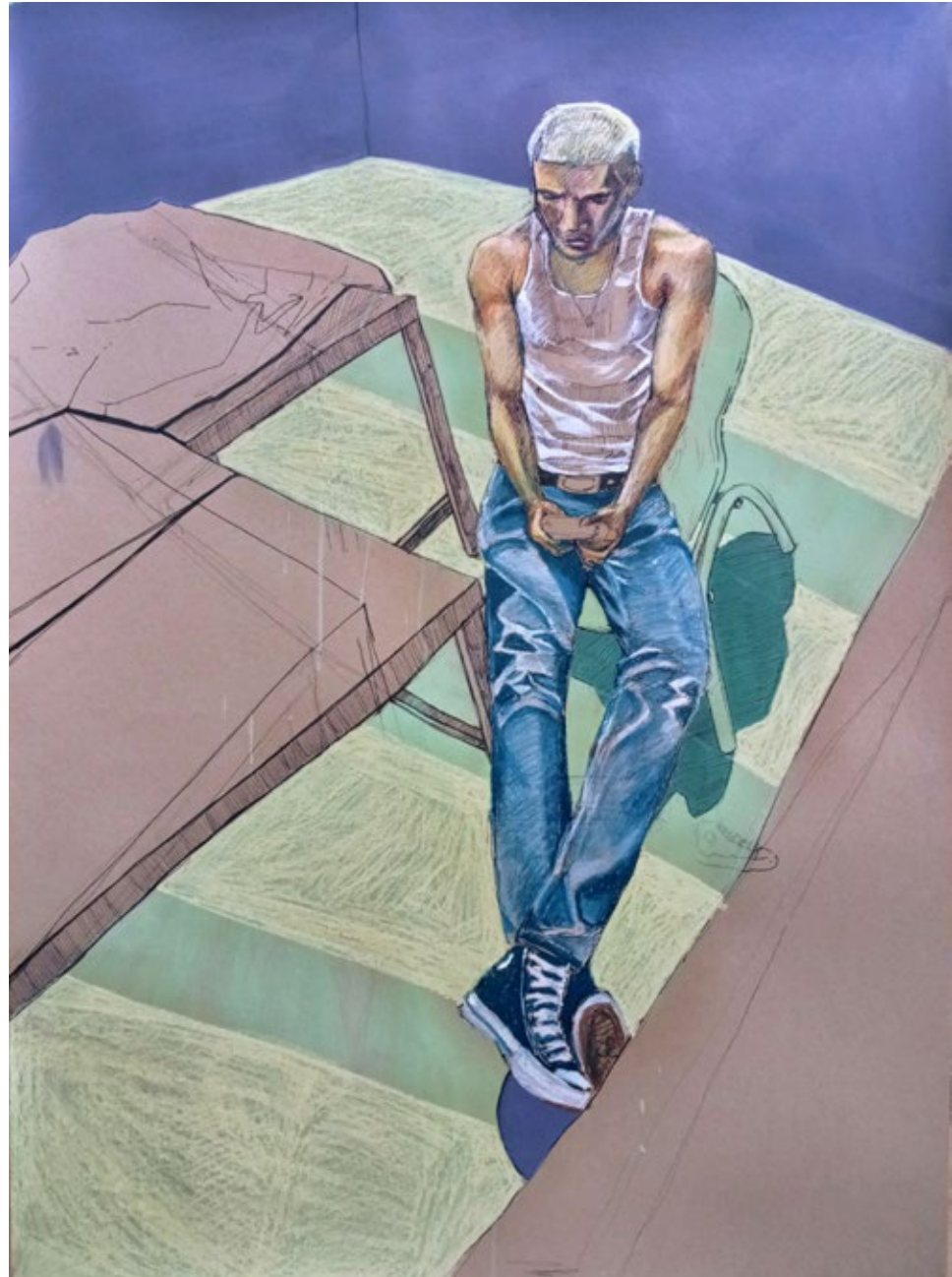
**attire**

2022

Wall paint, acrylic, oil pastel, markers and  
ballpoint pen on box board

109 x 79 cm

RM 3,600



**chatter**

2022

Wall paint, acrylic, oil pastel, markers and  
ballpoint pen on box board

109 x 79 cm

RM 3,600



### 4th Eye

2022

Found object in cement

20.5 (h) x 14 x 14 cm

RM 500



### PlayStation (AV)

2022

Found object in cement

25.5 (h) x 13 x 14 cm

RM 800



### Millipede

2023

Found object in cement

22 (h) x 17 x 19.5 cm

RM 500



### teddy (i'm sorry adik)

2022

Found object in cement

18 (h) x 14 x 14 cm

RM 500

**Fike with the dragon hand**

2023

Oil and soil on canvas

70 x 56 cm

RM 3,000





**telephone booth**

2023

Oil and soil on canvas

50 x 40 cm

RM 2,500



**lonely shed :(**

2023

Oil and soil on canvas

50 x 40 cm

RM 2,500



**jemput masuk (come in)**

2023

Oil and soil on canvas

76 x 61 cm

RM 3,500



**hiding tonight**

2022

Oil and soil on canvas

148 x 117 cm

RM 5,500



# Ang Xia Yi

Ang Xia Yi (b. 1996) is an artist from Kuala Lumpur, Malaysia. After briefly pursuing her BA in Fashion Journalism at Central Saint Martins in London, Xia Yi worked mainly as a fashion photographer before taking on fine art. Her practice focuses on history, memory, identity politics and the emotional consequences of colonialism in Southeast Asia. She embraces a mixed-media approach to her work, extending from photography, drawings, paintings, book-making to archival intervention using everyday materials such as inherited textiles. Her interest lies in the vernacular aspects of material culture, viewing materials as carriers of intimacy, trauma and violence that transcend beyond generations.

# Artist statement

## Girls Day Out

“Here is an excerpt titled ‘Tales of Our Ancestors’ written by my maternal grandaunt, Amy Wong, about my family’s lineage. It brings us back about five generations, back to my great, great grandparents of Chinese and Indonesian descent (Peranakan).

During the Japanese Occupation, there were no textile shops. Our Matriarch bought cloths in bulk, sold by the yard, for her many daughters, from travelling cloth peddlers whom they nicknamed ‘le long kor’. The term ‘le long’ comes from the Malay word meaning ‘to auction’ but in this context it meant to ‘sell cheaply’. And the ‘kor’ actually was to describe the sounds from the moving bicycle wheels, ‘klork, klork, klork’ due to the heavy load it carried. The cloths were mainly plain colours of dark red, blue and brown or otherwise with small or big checks (gingham) all made in China. Floral designs were not available to them possibly because they were more expensive and the ‘le long ko’ thought they were not affordable by his rubber estate clients. Madam Lee Kooi Ching sewed all the clothes for her siblings as well as the shirts for her father. Where she learnt this sewing skill from was unknown.

This specific paragraph was selected based on a 5-page letter that she wrote to my entire family in December 2021 about the scarcity of textiles during the Japanese Occupation in Malaya. The textile material has played an important role within generations in our family especially for the women at home. It gave them a medium to self express and a sense of security and comfort during times of violent censorship and colonialism.”



### Girls Day Out

2023

Cotton fabric, cotton-polyester mixed fabric,  
curtain lining fabric, cotton duck fabric, cotton fabric  
covered buttons, topstitched with cotton threads

112 x 135 cm

RM 6,800



My aunts, Lili Wong (left) and Amy Wong (right)  
19 February 1969, Kuala Lumpur, Malaysia  
Photographed by Goon Kok Woh (my maternal grandfather)

## Image transfers

“The furniture in these artworks were found in an abandoned textile factory that has now been converted into a six-storeyed secondhand shop. The building felt ghostly, dangerous and rather impossible to walk through, yet this was where most migrant workers came in search of ‘new’ objects to bring home. There was an entire floor of used and unwanted mattresses alone. Another floor was filled with pillows and cushions towering high and low, scattered around all corners. Another was filled with crates of baskets overflowing with new and old kitchenware and utensils. I found plenty of familiar, everyday objects all over: mismatched coloured plastic chopsticks, blue china ceramics, and porcelain kopi-o cups. Pink satin mattresses, children’s make-believe dollhouses, broken rattan chairs, stained cushion covers, and stacks of framed generic waterfall oil paintings.

Each object shows the consumption habits of different social classes within society and represents a marker of class-based aspiration. With every purchase, there is a hope for these objects to improve their lives. Immigrants move to Malaysia in hopes of a better life or future, seeking comfort in times of chaos and poverty in a place like this. These objects we once sought to possess as personal belongings are now ghostly remnants left inside a building. They persist as we continue to age in time with sheer tenacity. Its wear and tears are imprinted forever as we carry on with our daily lives.

My upbringing in a working class family of textile and consumer goods manufacturers has nurtured my understanding of production very early on in my life. The speed of our consumption and immediate need for newness has always scared me, and has driven me to mainly use second-hand materials and objects. I believe through the shared universality of our everyday objects, I am able to tap into the memory and experiences of different individuals in relation to similar objects within their own lives. I am always trying to cultivate a relationship between memory and material culture.”





**Life's Lottery**  
2023

Image transfer on curtain lining fabric,  
topstitched with cotton threads  
39 x 39 cm  
RM 2,500

**Sofa I**

2023

Image transfer on cotton gingham pyjamas

21 x 30 cm

RM 2,000





## **The Windows of Life**

2023

Image transfer on pure cotton, cotton-polyester  
mixed fabric stitched with cotton threads

21 x 30 cm

RM 2,200



## Home No Longer Exists

2023

Image transfer (from 1971) on cotton woven  
embroidered cushion cover

39 x 39 cm

RM 2,000





### **Abandoned Dreams**

2023

Image transfer on pure cotton fabric

30 x 21 cm

RM 1,800

### **Broken Armchair**

2023

Image transfer on pure cotton fabric

30 x 21 cm

RM 1,800





### **Textile Factory (Pillows)**

2023

Image transfer on pure cotton fabric

21 x 30 cm

RM 1,800



### **Textile Factory (Mattresses)**

2023

Image transfer on pure cotton fabric

21 x 30 cm

RM 1,800

# Ping

Ping (b. 1995, Kuala Lumpur) is a visual artist who works primarily with painting, sculpture and found objects, with an emphasis on how these individual elements interact with each other and the environment that they inhabit. Currently, her interest lies in using symbolism and subtle humour to examine themes of anxiety, expectations, and living with depression. She holds a Bachelor of Commerce from the University of Melbourne and a Diploma of Fine Arts from The One Academy.

# Artist statement

“Being at war with your own mind is often an exercise in contradiction. The anxious, intrusive thoughts may make absolutely no sense, but you are left utterly convinced, nevertheless. It is odd to think that the mere images existing within our minds have the capacity to exert so much weight upon us, but they do. While the thoughts themselves may not be real, their outcomes—our actions, our habits, our behaviours—are.

Using a hybrid of painting and sculpture, my creations are about exploring the power of mental images. Is it the dog that acts upon the image or the image that acts upon the dog? My interest lies in portraying the misleading power dynamic that is formed by the interaction between the subject (the black dog) and the painted image. Often we regard images as being lesser representations of the real world, but here, each scene is constructed such that it is the image that exerts a pull upon the dog instead, dictating its very actions; the subject, in effect, has become the object, the passive participant, the acted-upon.

It is this similar complexity that makes me return time again to working with the black dog. The complicated and conflicting layers of meaning that it carries fascinates me. There is the black dog, a metaphor for depression, that I first came across in a medical pamphlet that was handed to me; then, the black dog—the actual, living, breathing companion, who greets me when I get home; and also, the black “dogs”, that each took me weeks and weeks to knead and shape into being, a lesson of patience. In this particular instance, the black dog builds onto the contradiction and brings no clarity, yet it acts as a good placeholder for the “self”, which I do not understand any better.”



**Home turf**

2023

Acrylic on canvas and air-dry clay

52 x 30 cm

RM 2,500







### Here We Go Again I

2023

Metal wire, aluminium foil and air-dry clay

50 (h) x 68 x 30 cm

RM 5,000

(RM 6,500 as set with Here We Go Again II)



### Here We Go Again II

2023

Oil on canvas

68 x 55 cm

RM 2,000

(RM 6,500 as set with Here We Go Again I)





### Dogged I

2023

Metal wire, aluminium foil and air-dry clay

35 (h) x 63 x 40 cm

RM 5,000

(RM 6,300 as set with Dogged II)



### Dogged II

2023

Oil on canvas

46 x 61 cm

RM 1,800

(RM 6,300 as set with Dogged I)



**Night**  
2023

Acrylic and oil on canvas

63 x 84 cm

RM 3,000



**Forbidden Fruit**

2023

Oil on canvas

30 x 30 cm

RM 1,500

**CULT**

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Opening hours

By appointment only

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