

**ARTAS**  
galeri

**Art bangkok**

Lead Partner

**UOB**

Aik Beng Chia (ABC, Singapore)

Hisyamuddin Abdullah

Issarezal Ismail

Lim Soon Hock

Muhamad Zaim

Sakda Thipsuk (Thailand)

Sanker Ganesh

Tiffany Chan (Hong kong)



**7 - 11 Oct 2026**

**NEX Hall & Art Jewel, Siam Paragon**

# AIK BENG CHIA (ABC)

(SINGAPORE )

Aik Beng Chia (ABC) is a Singapore-based visual archivist, illustrator, photographer, and visual artist whose practice explores memory, place, and the quiet poetry of everyday life. Formerly known as Pixelmunky, he has been illustrating since the 1990s, collecting fragments of everyday life and remixing them into layered visual narratives.

Working across photography, collage, illustration, and digital media, ABC transforms overlooked moments from Singapore and his travels into evocative visual stories. His ongoing Remixed Fragments series reimagines cities through photographic collage, fragmenting and reconstructing urban memory to blur the line between documentation and interpretation.

He is the author of *Tonight the Streets Are Ours* and *SingKarPor*, and has published numerous zines since 2010. His work has been exhibited internationally, with collaborations including Apple, Leica, and The Guardian. His evolving practice embraces new technologies, including AI, as creative collaborators that expand the possibilities of visual storytelling.



# HISYAMMUDIN ABDULLAH

(b.1989 | MALAYSIA)



Hisyamuddin Abdullah (born 1989 in Terengganu, Malaysia) is a contemporary Malaysian artist whose works consistently respond to current social and political issues through a distinctive visual language. Raised in Malaysia, his deep interest in art from a young age led him to pursue a Diploma in Fine Art at UiTM Machang, Kelantan, before continuing with a Bachelor's Degree in Fine Art at UiTM Shah Alam.

Hisyamuddin's artistic journey is marked by a unique combination of medium and subject matter, by exaggerated expressions, surreal elements, and strong technical drawing skills in his works, which incorporate mediums such as charcoal, acrylic, and others. In the early stages of his career, his works were rich with satirical narratives, humor, and social critique, which later evolved into more minimalist depictions, particularly of animal figures, rendered in a brighter color palette.

As an artist, he expresses his visual works critically in relation to social and political realities, often embedding narratives and commentary on power dynamics within his pieces. His solo exhibitions, including *SARKAS* (2014), *KOTA(k) MAGIS* (2021), and *DISTOPIA* (2023), reflect his continuous thematic exploration and ever-evolving artistic approach.

Hisyamuddin has expanded his artistic practice through participation in international residencies, such as the Residency in Bali, Indonesia, organized by G13 Gallery, and most recently at Studio Pompstraat in Rotterdam, Netherlands, organized by Sareng Gallery. His involvement in exhibitions such as Malaysia Art Ecosystem Festival with Artas Galeri, ADA Kawan-kawan at Galeri Puteh and The Artist's Studio at G13 Gallery, as well as his participation in international art fairs like Art Hsinchu 2023 and local events like CIMB Artober, has solidified his position in the Southeast Asian contemporary art scene.

Hisyamuddin Abdullah continues to make significant contributions to Malaysia's contemporary art landscape, blending artistic innovation with a deep commitment to exploring social, current, and political issues through his creative practice.



Hisyamuddin Abdullah  
Lifeline  
61 cm x 61 cm  
Acrylic on canvas  
2026  
1800 USD



Hisyamuddin Abdullah  
Lifeline  
61 cm x 61 cm  
Acrylic on canvas  
2026  
1800 USD



Hisyamuddin Abdullah  
MIND YOUR STEP 1  
61cm x 61cm  
Acrylic on Canvas  
2026  
1800 USD



Hisyamuddin Abdullah  
MIND YOUR STEP 2  
61cm x 61cm  
Acrylic on Canvas  
2026  
1800 USD

# ISSAREZAL ISMAIL

(b.1978 | MALAYSIA)

## NATURE OF OPTIMISM BY ISSAREZAL ISMAIL



Nature of Optimism explores the relationship between human experience and the persistence of hope. The forest becomes a metaphor for life itself, a place of beauty, uncertainty, silence, and constant change, where the path ahead is not always visible. Within this setting, the neon light introduces something distinctly human. Its artificial glow interrupts the stillness of the natural landscape, carrying words, thoughts, and emotions into the wilderness. For Issarezal, this contrast reflects the way people search for meaning and direction when faced with uncertainty. The forest represents the unknown, while the neon becomes a sign of inner optimism, a light created by human desire, imagination, and the will to continue. Through Nature of Optimism, he considers how human beings move through uncertainty much like they move through nature, guided not by complete certainty, but by small moments of hope that make the next step possible.



Issarezal Ismail  
Nature of Optimism #1  
2ft x 2ft  
Oil on canvas  
2026  
1800 USD



Issarezal Ismail  
Nature of Optimism #2  
2ft x 2ft  
Acrylic on canvas  
2026  
1800 USD



Issarezal Ismail  
Nature of Optimism #3  
2ft x 2ft  
Acrylic on canvas  
2026  
1800 USD



Issarezal Ismail  
Nature of Optimism #4  
2ft x 2ft  
Acrylic on canvas  
2026  
1800 USD

# LIM SOON HOCK

(b.2001 | MALAYSIA)

## Malaysia

graduated with a Diploma in Fine Art from the Malaysian Institute of Art, in 2022. Currently Soon Hock based in Kuala Lumpur. Acrylic and ink are his primary mediums, with line serving as the main visual element in his artworks.



His artistic practice is rooted in his family background, personal memories, and everyday experiences, which he explores through drawing and layered lines. His interest in Malaysian culture, particularly batik, is reflected in the way he builds images through repeated lines and intricate patterns. Layer by layer, the lines are woven together like threads in a piece of cloth, creating visual connections between memory, culture, and identity.

He is the recipient of the Grand Prize, Art Against AIDS Competition in 2025, Creative Artist Award, MR DIY Art Competition in 2024 and many other awards.

Since 2022, he has participated in several group exhibitions, including Old School x New Rules, organized by Petronas Gallery in 2025; Bakat Mahasiswa under National Art Gallery in 2021, MAGNIFICENT, a virtual exhibition organized by the Malaysian Institute of Art with National Art Gallery for fundraiser to the front liners during Covid in 2020; and Mark Making (M-M), held at the MIA Art Gallery in 2019.



Lim Soon Hock  
the garden  
60x210cm  
ink and acrylic on canvas  
2026  
2500 USD



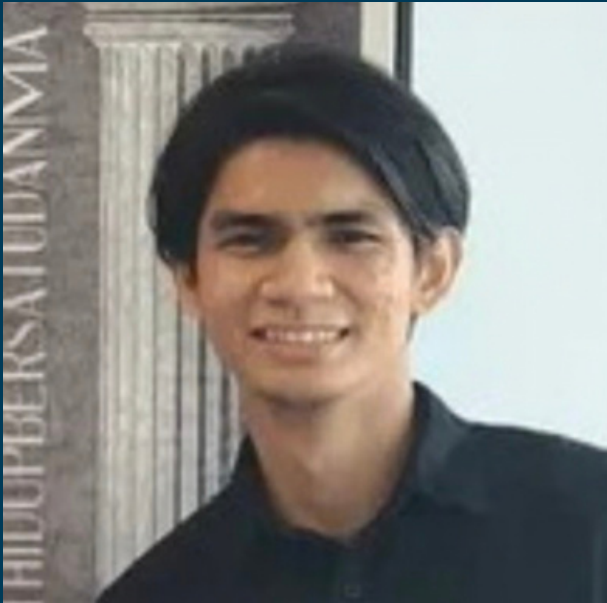
Lim Soon Hock  
The Guardian  
60 x90cm  
ink and acrylic on canvas  
2026  
1800 USD



Lim Soon Hock  
Memory  
60 x90cm  
ink and acrylic on canvas  
2026  
1800 USD

# MUHAMAD ZAIM

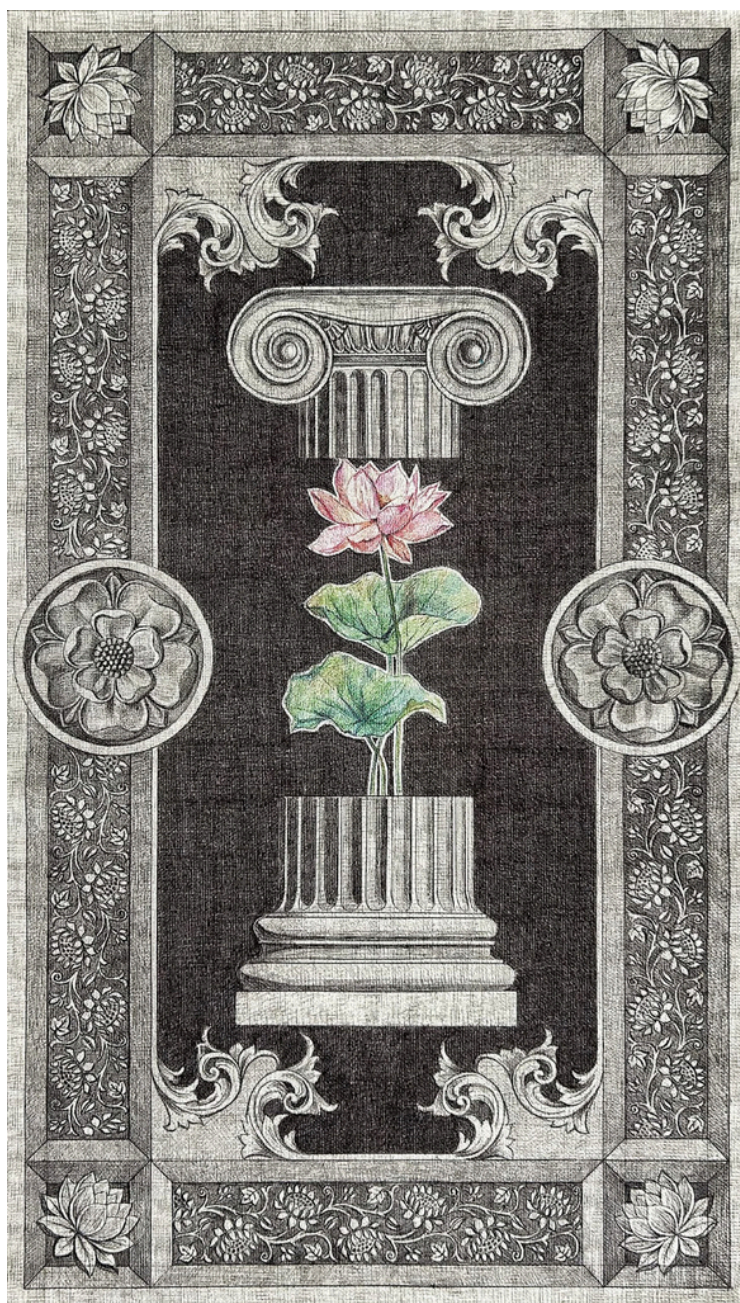
(b.1999 | MALAYSIA)



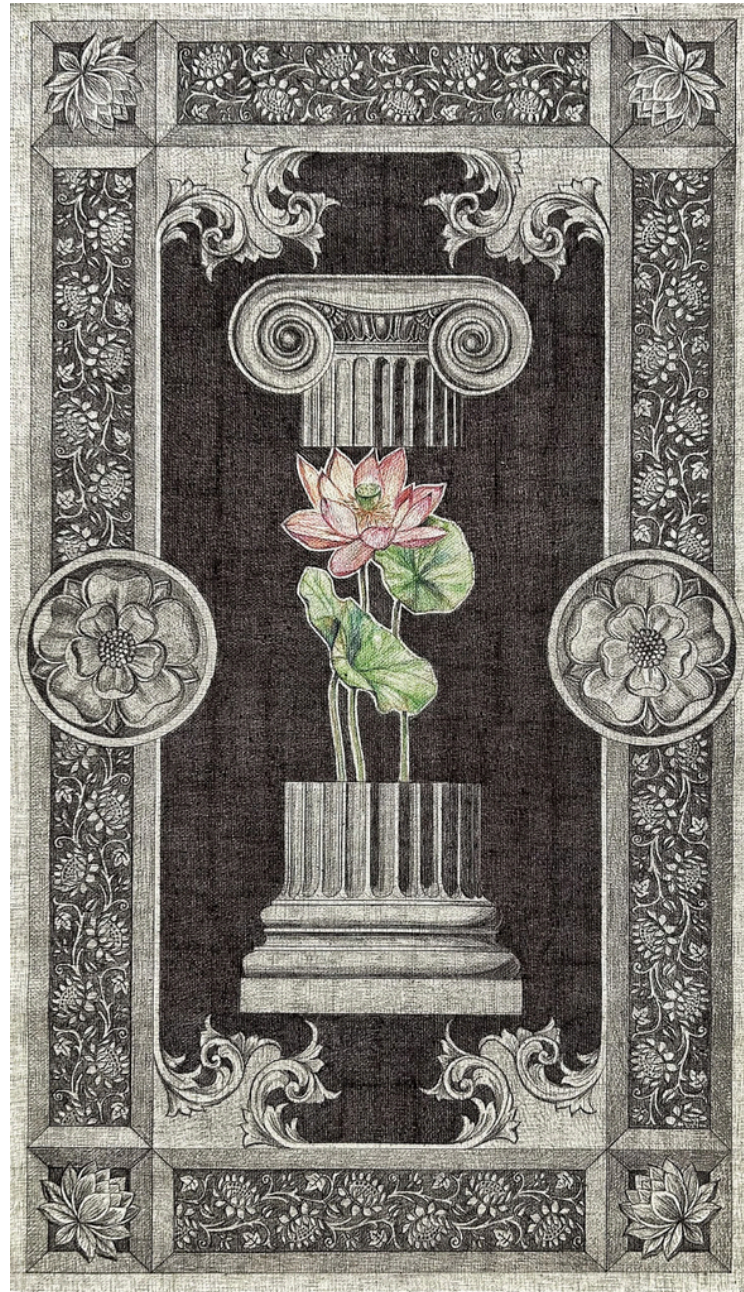
Muhamad Zaim (b. 1999, Kelantan, Malaysia) is a visual artist focused on creating intricate ballpoint-pen artworks on raw canvas. His works reflect love for the nation and a hope for a united country.

Each artwork is meticulously crafted, every pen stroke executed with such precision that each resembles a printed work. Zaim's work emphasises the importance of unity, strength, and national pride as the pillars of a strong country.

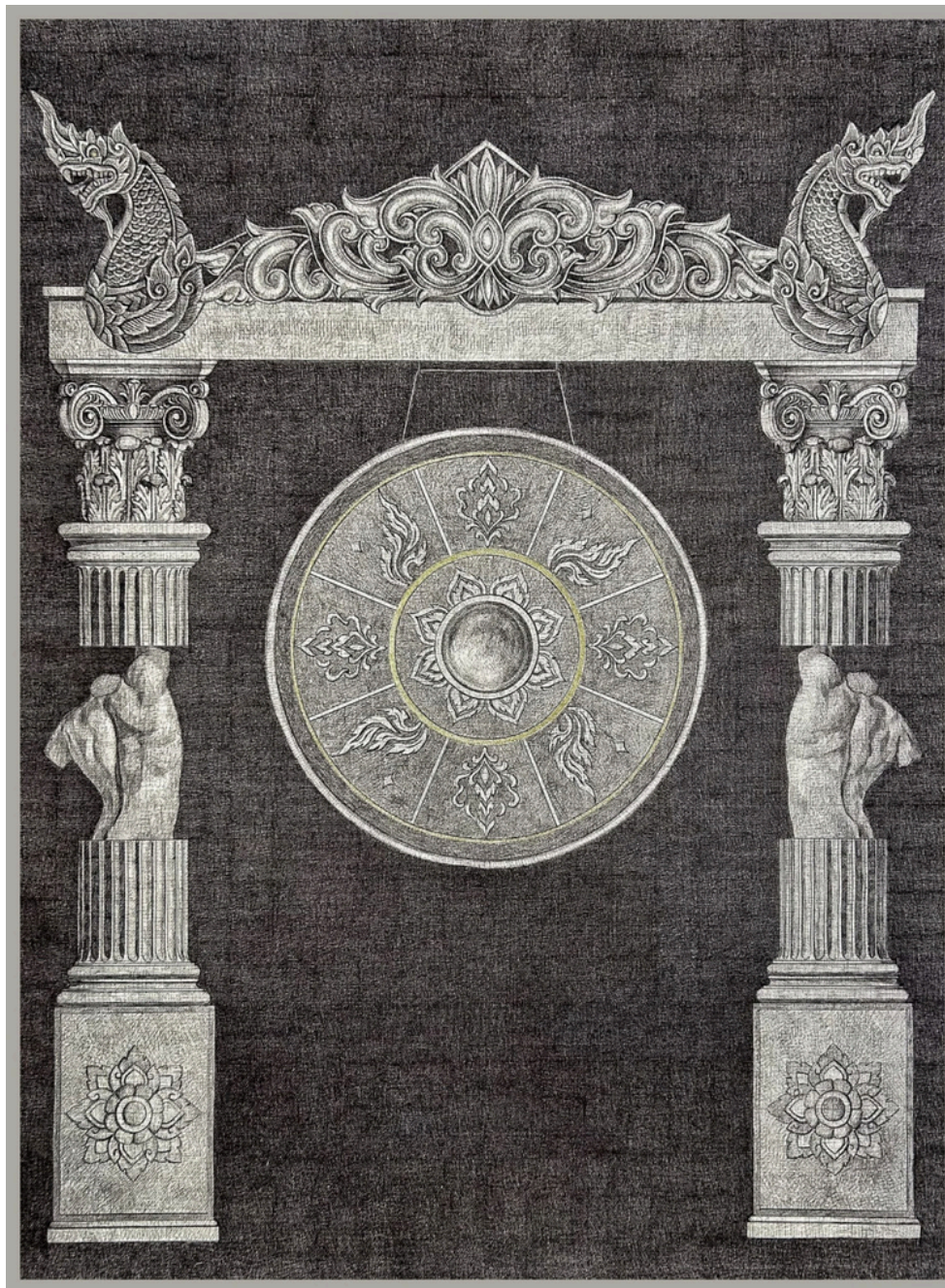
To illustrate this, he drew inspiration from ancient Rome to "concretise the concept of patriotism", which he notes is not a tangible thing. He uses the four types of ancient Roman columns as metaphors for unity and strength. Zaim takes it a step further and used the human torso, another ancient-Roman element, as part of the columns to show how the people play a big role in the strength and stability of a nation.



**Muhamad Zaim**  
**The Eternal Bloom I**  
**Ballpoint Pen on Raw Canvas**  
**52 cm x 92 cm**  
**2026**  
**1800 USD**



**Muhamad Zaim**  
**The Eternal Bloom II**  
**Ballpoint Pen on Raw Canvas**  
**52 cm x 92 cm**  
**2026**  
**1800 USD**



**Muhamad Zaim**  
**Chamber Of Echoes**  
**Ballpoint Pen on Raw Canvas**  
**92 cm x 122 cm**  
**2026**  
**2800 USD**

# SAKDA THIPSUK

(b.1999 | PHETCHABUN, THAILAND)

Sakda is interested in interpreting and analyzing surrounding content and issues to explore possibilities in terms of subject matter, techniques, and forms, the work is presented through symbols and emotional states. This is achieved by comparison, reduction, embellishment, and guiding the narrative to create a starting point for analyzing the presented ideas. The interpretation of these ideas varies depending on the experiences, attitudes, and perspectives of each viewer.



Sakda Thipsuk

Rock, Earth, Painting

60 x 80cm

Oil on Canvas

2026

1500 USD

ขนาด: 60 × 80 ซม.

เทคนิค: สีน้ำมันบนผ้าใบ

ผลงาน ก้อนหิน โลก ภาพวาด ตั้งคำถามต่อการรับรู้ของผู้ชมผ่านภาพของก้อนหินที่ถูกนำเสนอในพื้นที่ของภาพวาด  
สิ่งที่ปรากฏตรงหน้าอาจเป็นเพียงก้อนหิน วัตถุจากธรรมชาติ หรืออาจถูกมองให้มีความหมายในฐานะ “โลก” ทั้งใบก็ได้  
การรับรู้ดังกล่าวขึ้นอยู่กับประสบการณ์ ความคิด และการให้นิยามของแต่ละบุคคล

ผลงานจึงไม่ได้มุ่งเสนอคำตอบว่าสิ่งที่เห็นคืออะไร หากแต่ชวนให้ผู้ชมพิจารณาว่า สิ่งหนึ่งสิ่งใดมีความหมายหรือความ  
ยิ่งใหญ่เพียงใด เมื่อมันถูกมองผ่านสายตาและความคิดของเรา

Rock, Earth, Painting questions perception through the image of a rock presented within the  
space of a painting. What appears before us may simply be a natural object, or it may be  
perceived as an entire “world.” Such perception is shaped by individual experience, thought, and  
acts of definition.

Rather than providing a definitive answer to what the image represents, the work invites viewers  
to consider how meaning and significance are constructed through the way we see and understand  
an object.



Sakda Thipsuk

แจกันดอกไม้

Flower Vase

60 x 80cm

Oil on Canvas

2026

USD1500

ขนาด: 60 x 80 ซม.

เทคนิค: สีน้ำมันบนผ้าใบ

แจกันดอกไม้เป็นวัตถุที่มนุษย์ใช้สำหรับจัดวางดอกไม้ เพื่อสร้างความงามและตกแต่งพื้นที่ ในผลงานชิ้นนี้ แจกันจึงถูกนำมาใช้เป็น “สัญลักษณ์” ของการจัดสรรและการออกแบบความงามตามอุดมคติของมนุษย์

ดอกไม้และวัตถุที่ปรากฏภายในแจกันไม่ได้ทำหน้าที่เพียงสร้างความสวยงาม หากแต่เป็นองค์ประกอบที่ถูกเลือก จัดวาง และกำหนดความสัมพันธ์ขึ้นใหม่โดยศิลปิน ความงามจึงกลายเป็นสิ่งที่สามารถถูกสร้าง ประกอบ และนิยามขึ้นผ่านมุมมองของผู้สร้าง

A flower vase is an object used to arrange flowers, creating beauty and enhancing a space. In this work, the vase becomes a sign of the human desire to organize and construct beauty according to an ideal.

The flowers and objects within the vase function not merely as decorative elements, but as forms that are selected, arranged, and given new relationships by the artist. Beauty therefore becomes something that can be constructed, composed, and defined through the perspective of its maker.



Sakda Thipsuk

แจกันดอกไม้?

Flower Vase?

60 x 80cm

Oil on Canvas

2026

1500 USD

ขนาด: 60 x 80 ซม.

เทคนิค: สีน้ำมันบนผ้าใบ

แจกันดอกไม้? เกิดขึ้นจากการนำองค์ประกอบของผลงาน แจกันดอกไม้ มาจัดเรียง ปรับเปลี่ยน และสร้างความสัมพันธ์ใหม่ ทั้งในด้านรูปแบบ ตำแหน่ง และบริบทของภาพ สิ่งที่ผู้ชมเคยรับรู้จากผลงานเดิมจึงถูกนำกลับมาพิจารณาอีกครั้งภายใต้โครงสร้างใหม่

การเปลี่ยนแปลงดังกล่าวทำให้ความหมายของภาพไม่หยุดนิ่ง หากแต่สามารถเคลื่อนตัวและเปลี่ยนแปลงไปตามบริบท การจัดวาง และการรับรู้ของผู้ชม เครื่องหมายคำถามในชื่อผลงานจึงทำหน้าที่เปิดประเด็นถึง ความหมายของศิลปะ ว่าความหมายอยู่ที่แนวคิดของผู้สร้าง อยู่ที่ภาพที่ปรากฏ หรือเกิดขึ้นจากการรับรู้ของผู้ชม

Flower Vase? reconfigures elements from Flower Vase, rearranging and transforming their relationships through changes in form, position, and context. What viewers may have recognized in the previous work is brought back into question through a new visual structure.

The transformation suggests that meaning is not fixed, but can shift through context, arrangement, and perception. The question mark in the title opens a consideration of where the meaning of an artwork resides—in the artist's intention, in the image itself, or in the viewer's act of interpretation.



# SANKER GANESH

(MALAYSIA)

Known as Kokoro Man—a Japanese term embodying the unity of heart, mind, and spirit—Sanker Ganesh is a Malaysian artist and engineer whose work delves into the expressive depth of human forms and emotions. Through bold, semi-abstract figures, he captures the rawness of human existence—joy, solitude, tension, and introspection—inviting viewers to connect with the unspoken narratives of the soul.

Born in 1980 in Kuala Lumpur, Sanker Ganesh graduated with a degree in Electrical & Electronic Engineering from Japan's Nagaoka University of Technology. While thriving in his technical career, he channels his analytical precision into art, creating a dynamic interplay between structure and spontaneity. Under the mentorship of acclaimed Malaysian figurative artist Stephen Menon, Sanker has honed a distinctive style that merges gestural energy with emotional resonance.

At the core of Sanker's artistic vision is a desire to explore the human condition through semi-expressionist interpretations of the figure. His work foregrounds the complexities of human pain, sacrifice, struggle, and joy, often interweaving themes of cultural memory and our evolving relationship with nature.

Through each textured brushstroke and contorted posture, he builds layered narratives that examine the inner and outer worlds we inhabit—our individual battles, collective histories, and the delicate tension between self and society. His art becomes a vessel for emotional truth, where abstraction amplifies, rather than obscures, the essence of lived experience.

His artistic breakthrough came in 2018 when he won the Art Against AIDS professional category (Jury's Pick), marking his rise in the art scene. Since then, his work has been featured in prestigious exhibitions such as the London Art Biennale (2021), where he received the Gagliardi Gallery Award, and the Penang State Open, where he claimed top honors in the 2D category. Other notable showcases include SHIFT KL by CENDANA, New York Art Competitions (Top 5 in Inspiration from Isolation), and solo exhibitions like Body Language at Zhan Art Space and Wayang at Art Voice Gallery.

He recently completed his second solo exhibition, The Male Odyssey, at Artas Gallery, further establishing his voice in exploring masculinity, vulnerability, and the nuanced emotional landscapes of the male figure.

Continuing to exhibit globally, Sanker's recent participations include Capturing the Moment in Thailand, The Emperor's New Clothes in Pakistan, and Mastry at Tonyraka Art Gallery in Bali. His art—celebrated for its visceral textures, dynamic compositions, and emotive power—bridges the disciplined mind of an engineer and the unrestrained voice of an artist, offering a compelling exploration of what it means to be human.



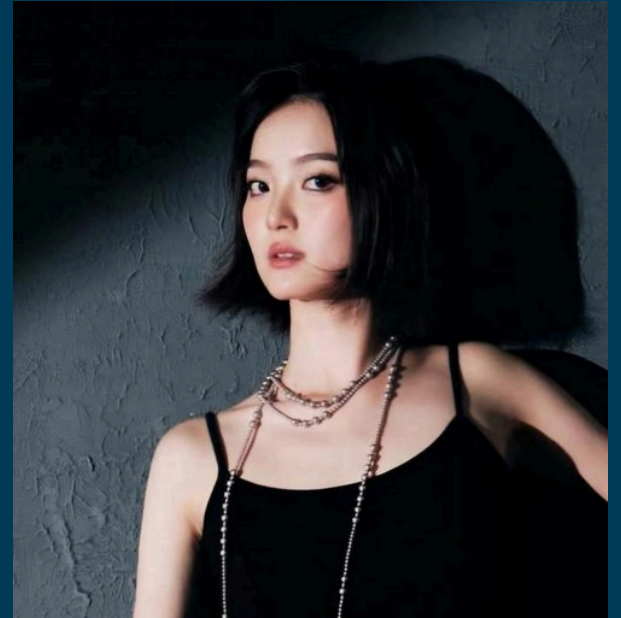
Sanker Ganesh  
The Weight Within I, 2026  
Oil on linen  
61cm x 51cm  
1500 USD



Sanker Ganesh  
The Weight Within II, 2026  
Oil on linen  
61cm x 51cm  
1500 USD

# TIFFANY CHAN

(b.2003 | HONG KONG)



Tiffany Chan (b. 2003, Hong Kong) is a contemporary artist who investigates the layers of cultural memory. Her work bridges profound historical insight with direct physical experience, creating a dialogue between preservation and the present moment.

Chan's practice is uniquely grounded in two extremes: the meticulous, millennia-old pigment and narrative layers of the Dunhuang Mogao Grottoes, where she completed an intensive internship, and the critical, deconstructive theories of colonial visual culture studied under UC Berkeley's Sugata Ray. From this clash of preservation and critique, she forges a contemporary visual language.

Living in the hyper-global nexus of Hong Kong, Chan's paintings and mixed-media works act as palimpsests. She layers, erodes, and recombines symbols, materials, and visual codes from across epochs and empires, creating charged surfaces that are both ancient and urgently present. Her work doesn't just depict history, it performs the ongoing collision and dialogue of cultures, making the archive resonate with the energy of now.



Tiffany Chan

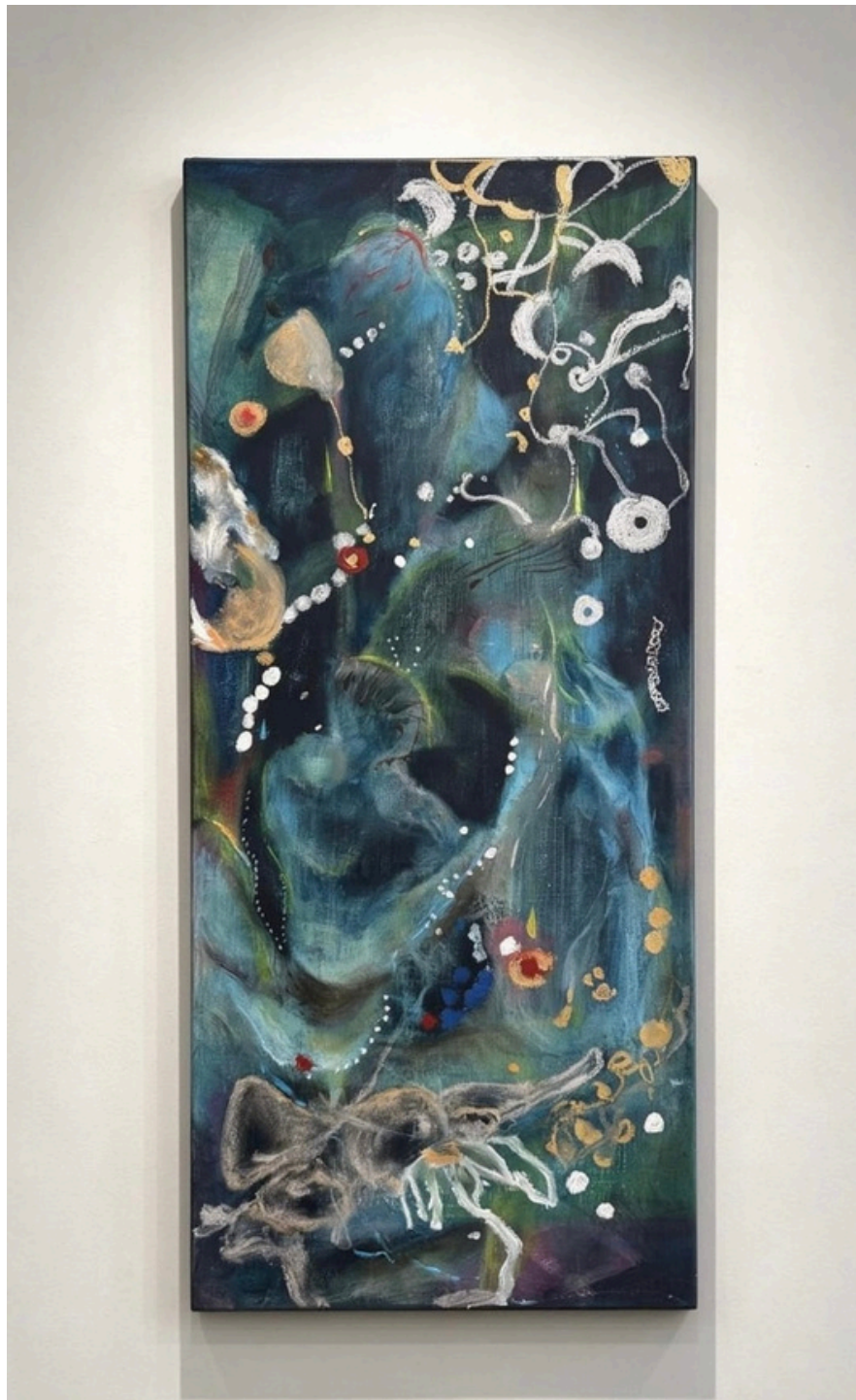
《靈墟生芳》 | *Psychic Garden*

布面油画棒和油彩 | Oil, and Oil stick on Canvas

80×60 釐米 | 80×60 cm

2026

3000 USD



Tiffany Chan

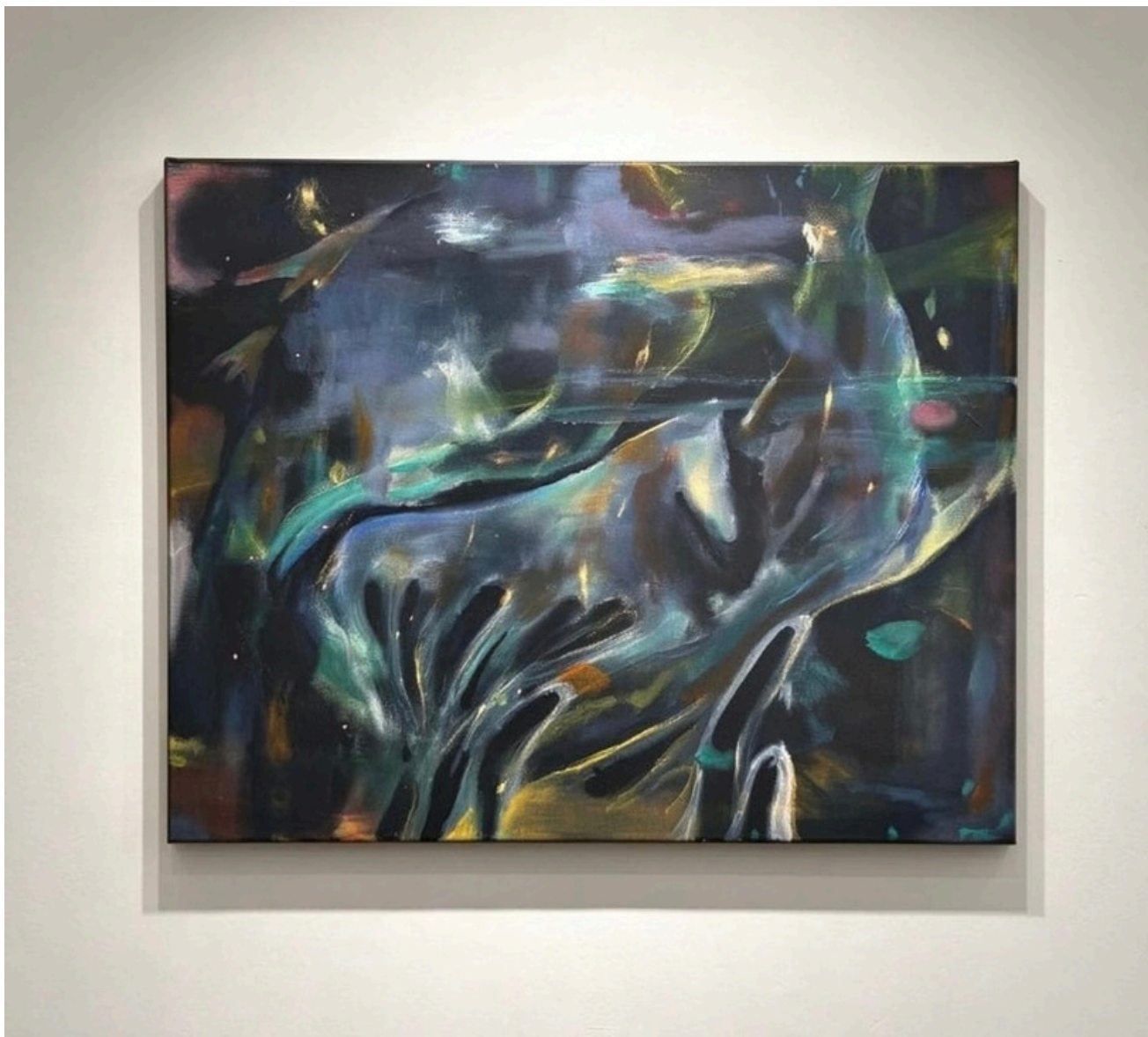
《樹下茶汐》 | Tea Beneath the Tides

布面丙烯，油画棒和油彩 | Acrylic, Oil, and Oil stick on Canvas,

70×30 釐米 | 70×30 cm

2026

2500 USD



Tiffany Chan

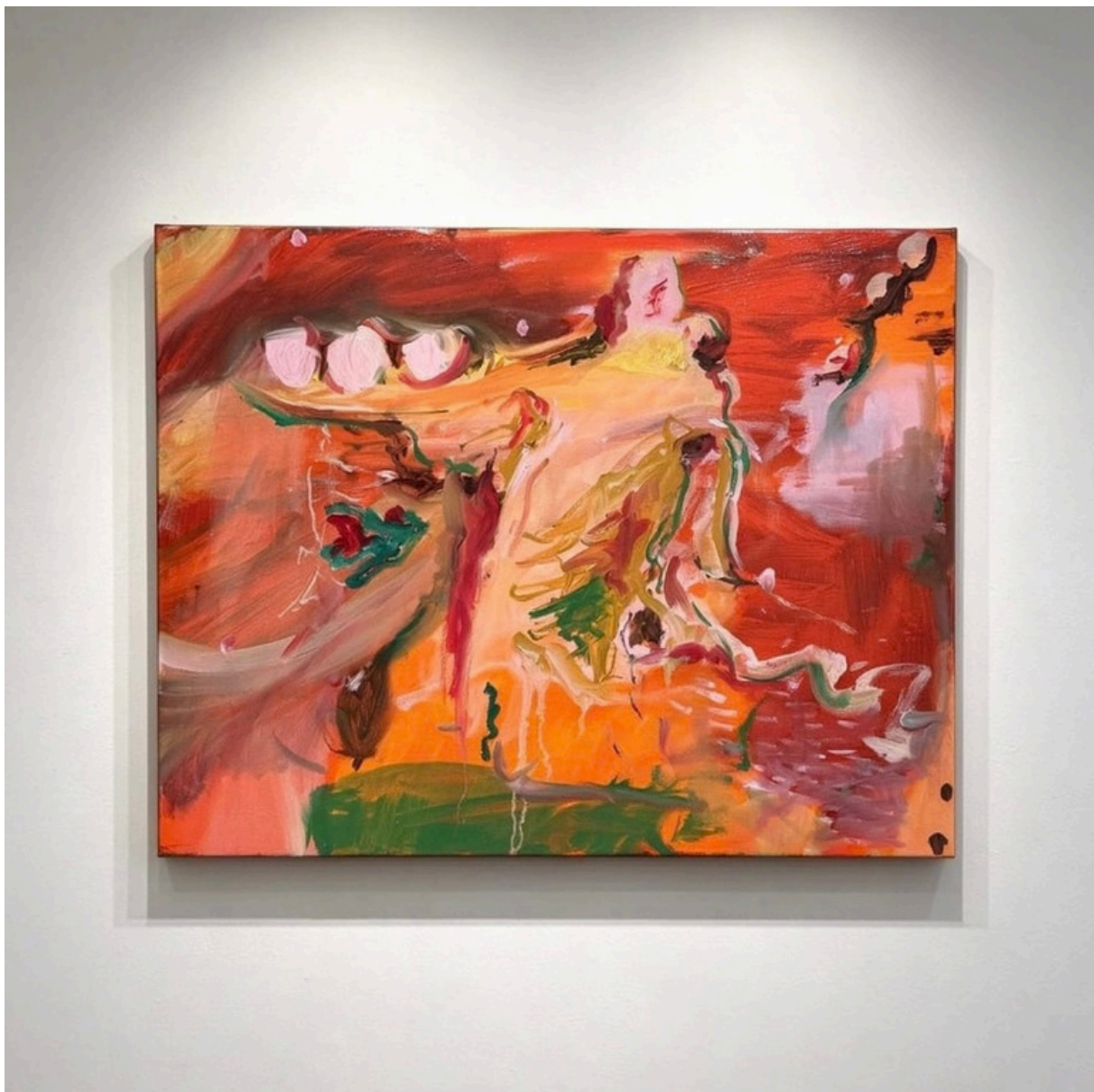
《月海漣漪》 | Lunar Ripple

布面丙烯和油画棒 | Acrylic, and Oil stick on Canvas,

40×50 釐米 | 40×50 cm

2026

1900 USD



**Tiffany Chan**

**《餘燼熄》 | Ember Breath**

**布面丙烯，油画棒和油彩 | Acrylic, Oil, and Oil stick on Canvas,**

**40×50 釐米 | 40×50 cm**

**2026**

**1900 USD**