



## *un/quiet*

18 July - 30 August 2025

*un/quiet* is a group exhibition exploring fire not only as a physical force but as an emotional metaphor—something capable of igniting change, consuming systems, and forging new identities. In the works presented, flames manifest in many forms: the controlled gestures of a body as a site of expression and dissent, the burning torments of mythic punishment, the volatile power of suppressed histories, and the smouldering of individual agency. *un/quiet* invites the audience to consider what it means to rehearse fire, to speak through flames, to burn without smoke.

In an ongoing body of works, **Jay Ho's** paintings depict luminous forms: streaks, flares, pulses, and the soft glow of festival lanterns rising gently into the night—each suspended in a moment of stillness. In other works, projectiles leave behind plumes of smoke: sharp and surging evoking urgency, protest, or rupture. Whether ascending in ritual or launched into the void, the bright forms inhabit a field of darkness, charged with motion and energy. These works oscillate between anticipation and aftermath—between the meditative and the threat of explosion. They delve into the cosmic and the human collapsing boundaries between creation and destruction.

Eschewing traditional painting on canvas, **KV Duong's** practice involves working with latex. It is poured onto wooden board or concrete floor, then dried, painted, stretched and resin-fibreglass coated on the reverse. In these works, the choice of medium references Vietnam's colonial past where he was born, and specifically its rubber industry under French rule where latex production became integral with nation building and empire. In *Untitled (Fragment) No. 1* and *Untitled (Fragment) No. 2*, Duong inaugurates a new process: firstly, shattering the latex-resin-fibreglass surface with a hammer then repairing it with a secondary layer. These reconstructed works reveal fragments of a Vietnamese children's picture book collaged within the latex surface in one painting; in the other painting, negative space and cracked, vein-like structures suggest rupture and renewal.

**Oliver McConnie** explores the subversive potential of printmaking—a medium historically aligned with satire and dissent. *Blind leading the Blind* is a spit bite etching whereby acid is painted onto the metal plate. The result is a soft, tonal composition born of violent reaction. Phantom-like figures drift between playfulness and unease, their partial visibility hinting at lost or erased identities.

**Htein Lin** has spent much of his adult life transforming states of captivity into acts of creative resistance. During his near seven-year imprisonment (1998–2004) as a political dissident in Myanmar, he painted on found textiles using salvaged materials—cigarette lighters, fishing nets, and even his own fingers. Each cloth became canvas and testimony. *Fiery Hell (Barn Burning)* (2025) is a site-specific work painted on cotton canvas which continues this lineage. The Burmese proverb "to burn down the barn because the rats are out of control" mirrors the idea of punitive overreach echoed in American nineteenth-century political and literary history. This figurative painting exemplifies the artist's distinctive monoprint technique with its line and coiled patterns. Deeply autobiographical, the scene bears witness to the suffering and displacement caused by the ongoing civil war in Myanmar which began in 2021. Villagers flee under the threat of airstrikes, a small dog at their heels bark "run"—a haunting symbol of instinctive fear and urgent escape. Overhead, a helicopter hovers ominously with its rotors erupting into speech bubbles that scream "dek dek"—a jagged onomatopoeic echo of violence from above. Simultaneously absurdist yet tragic and defiant, *Fiery Hell* resists the erasure of history. Since completing this work in an emotionally taxing series, Htein Lin has paused for breath and turned back toward abstraction and meditation, guided by his daily Vipassana practice and a deep engagement with Buddhist philosophy.

**Moe Satt** is a visual utilises his own body as medium in both performance and conceptual art. *Pinky – Monday* (2025) is a performance documented as a new video work. It centres the pinky finger, often associated with vulnerability and childhood, dipped in ink - a sign of recent voter participation in Myanmar as a symbol of quiet resistance. Face and finger gesture combinations culminate in gunshots. In *Pinky Say Something* (2024), bullet casings are juxtaposed with wax casts of pinky fingers in red. These casings are positioned on a hot plate evoking the feeling of imminent threat and points to the erosion of civil rights. Although rooted in concerns with his homeland, the work also speaks to the wider insurgence of conflicts and violence in many other parts of the world as Satt rethinks his identity as a diasporic artist. These works, though seemingly silent, carry the weight of protest, grief, and endurance. The smallest gesture can ignite the loudest fire.



### About the artists

**KV Duong** (b. 1980, Vietnam) is an ethnically Chinese artist, born in Vietnam, raised in Canada, and now based in the UK. His work explores migration and cultural assimilation through intersections of queer identity, colonial legacy, and diasporic memory. Duong holds BA and MA degrees, and an MA in Painting from the Royal College of Art (2024). Recent exhibitions include Hauser & Wirth Somerset (2025), Kristin Hjellegjerde Gallery, West Palm Beach (2025), Harlesden High Street and Museum of the Home, London (2023), and Migration Museum, London (2022). His work is in public and private collections: Vietnam Art Collection (Hanoi), Spazio Almag (Brescia), the London School of Economics, the Capital Group (London), and the Ashurst Collection (London).

**Jay Ho** (b. 1997, Singapore) graduated from the Nanyang Academy of Fine Arts and the University of East London, BA Fine Art (2023), and is completing an MFA in Painting at the University of Fine Arts Hamburg. He has exhibited in Singapore, the UK, Germany, China, and Indonesia, with solo shows including *Oumuamua's Tale* at Chan + Hori Contemporary, Singapore (2022), *Conversations on Lack and Excess* at Gajah Gallery (Singapore and Yogyakarta, 2018). Ho received the Linklaters Prize (2023), was nominated for the New Blood Art Emerging Artist Award, and received grants from University of East London, Business Times Budding Artists Fund, and National Arts Council Singapore.

**Oliver McConnie** (b. 1986, UK) graduated from Canterbury UCA (BA Fine Art), Camberwell (MA Printmaking), and Royal Drawing School (UK). He exhibited at Bloomberg New Contemporaries (2015), and Royal Academy of Arts (2010, 2013), Somerset House (2014), ICA (2015), and Sarabande Foundation (2018), where he was also artist in residence. His work is held in UK and international collections.

**Htein Lin** (b. 1966, Ingapu, Myanmar) trained in law and traditional Burmese theatre (Anyeint), and studied visual art in a refugee camp during the 1988 pro-democracy uprising. Recent exhibitions include a solo at IKON Gallery, Birmingham (*Escape*, 2025), the 15th Gwangju Biennale (*Heritage of the Golden Land: Mother's Embrace* 2024), and the 13th Berlin Biennale (*Passing the Fugitive On*, 2025). His work is held in public and private collections such as M+ (Hong Kong), ICRC Museum (Geneva), Singapore Art Museum, Staatliche Museum Fünf Kontinente (Munich), US Embassy in Yangon, and Artists' Pension Trust (Beijing). Other works are held in private collections in Belgium, France, Netherlands, India (including a specially commissioned piece, *Night Shift*, for Lekha Poddar, 2014), Japan, Malaysia, Myanmar, Portugal, Singapore, Spain, Sweden, Thailand, the US and UK.

**Moe Satt** (b. 1983, Yangon, Myanmar) graduated from East Yangon University (BSc), founded the Beyond Pressure International Performance Art Festival, and has performed across Asia, Europe, and the US, including *f n f (face and fingers)* at Tate Modern (2024). Recent exhibitions include Bangkok Art Biennale (2024), Delfina Foundation (*Rest the Thumbs on the Cheekbones*, 2024), Venice Biennale Collateral Event (*The Spirits of Maritime Crossing*, 2024), and documenta fifteen (2022). His works are in public and private collections including Tate Modern, Singapore Art Museum, Kadist Foundation, and TBA21. Residencies include the Rijksakademie (2022–2024) and Delfina Foundation (2020).