



Intersections
Art Gallery

FOR WHOM THE BELL TOLLS



Jason Lim, *Tintinnabulations Series-SH3* | 2025
22 ceramics

Aung Ko | Jason Lim | Zoncy



S.E.A. FOCUS
At ART SG

23-25 January

Marina Bay Sands Expo and
Convention Centre

For Whom the Bell Tolls

"No man is an island..."
- John Donne, 1624

For Whom the Bell Tolls takes its title from John Donne's meditation on human interdependence, a reminder that individual existence is inseparable from collective fate. Written four centuries ago, Donne's words resonate with renewed urgency in a world shaped by displacement, conflict, and the fragile persistence of hope.

Presented as part of S.E.A. Focus 2026 under the curatorial framework Humane Agency, this exhibition brings together works by Aung Ko, Zoncy, and Jason Lim - three artists whose practices emerge from distinct personal and cultural contexts, yet converge in their reflection on shared humanity.

Since the military coup in Myanmar in 2021, Aung Ko and Zoncy have lived in exile. Their works are shaped by the enduring realities of loss, uncertainty, and rupture, yet they resist reduction to narratives of victimhood. Instead, they function as vessels of memory and resilience, preserving lived experience while asserting compassion, dignity, and the possibility of peace. Through painting, symbolism, and gesture, their practices articulate how humane agency persists even under conditions of displacement and political violence.

Jason Lim's ceramic bells introduce a quiet, contemplative counterpoint. Drawing on Buddhist traditions and material ritual, his works transform sound into an ephemeral presence - a prayer carried by the wind. The bell, recurring across the exhibition, operates as a memento mori: a reminder of mortality, impermanence, and the invisible threads that bind individuals to one another.

Together, the artists invite reflection on how human agency is exercised not in isolation, but through empathy, remembrance, and ethical responsibility. The bell does not toll for an abstract other; it tolls for each of us. In acknowledging this shared condition, **For Whom the Bell Tolls** affirms art's capacity to bear witness, to heal, and to sustain faith in our collective humanity.

Marie-Pierre Mol
Independent curator
Founder, Intersections Gallery



JASON LIM

b. 1966, Singapore

Jason Lim is a contemporary artist whose practice is guided by elemental forces and their metaphysical resonance. Working across sculpture, ceramics, performance, and photography, he draws upon earth, water, air, fire, and space to explore the interplay between material and spirit. His works often unfold through durational processes shaped by repetition, silence, and transformation, foregrounding attentiveness as both method and meaning.

Since 1994, Lim has exhibited internationally in biennales, museums, and land art contexts. Notable presentations include the **52nd Venice Biennale** (Italy); **Wolves in Winter** at South London Gallery (UK); the **World Ceramics Biennale** and **Taiwan Ceramics Biennale**; **JIWA: Jakarta Biennale** (Indonesia); and the **Indian Ocean Craft Triennale** (Australia). In 2024, he co-directed **PingPong**, a live art residency between Singapore and Vietnam.

Lim has played a pivotal role in the development of performance and ceramic practices in Singapore. From 2004 to 2016, he served as Artistic Director of **Future of Imagination**, and in 2021, he directed **Singapore Ceramics Now**, the first major survey of contemporary ceramic practice in the country. Across media and geographies, his work seeks a space of quiet resonance - where gesture becomes memory, and attention becomes form.



JASON LIM
Tintinnabulations Series-SH3 | 2025
 22 ceramics
 Variable size

SG\$ 8,000



Close-up of Jason Lim's *Tintinnabulations Series-SH3*



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05

AUNG KO

b. 1980, Myanmar
Lives and works in Paris, France

Aung Ko is a multidisciplinary artist working across painting, film, installation, and performance. His practice offers a sustained commentary on the political and social realities of contemporary Myanmar, engaging with themes of censorship, power, injustice, and survival. Central to his work is the transformation and reuse of materials, allowing objects to evolve over time through processes of rearrangement and reinvestment.

In 2007, Aung Ko initiated the ***Thuye'dan Village Art Project*** in his native village, a long-term, community-based initiative developed in collaboration with local residents and invited artists. Situated near an ammunition factory and shaped by geographical isolation, the project responds to conditions of restriction and fear through collective artistic action.

Following the 2021 military coup in Myanmar, Aung Ko was forced into exile. He now lives and works in Paris, where he continues to develop socially engaged and site-responsive practices, including community-based projects that extend his commitment to shared authorship and material transformation.



AUNG KO
Little Secret Memories | 2015
 Carved Picnic Bench, wood and brass bells
 76 x 120 x 130 cm

SG\$ 24,000.00



Close-up of Aung Ko's *Little Secret Memories*



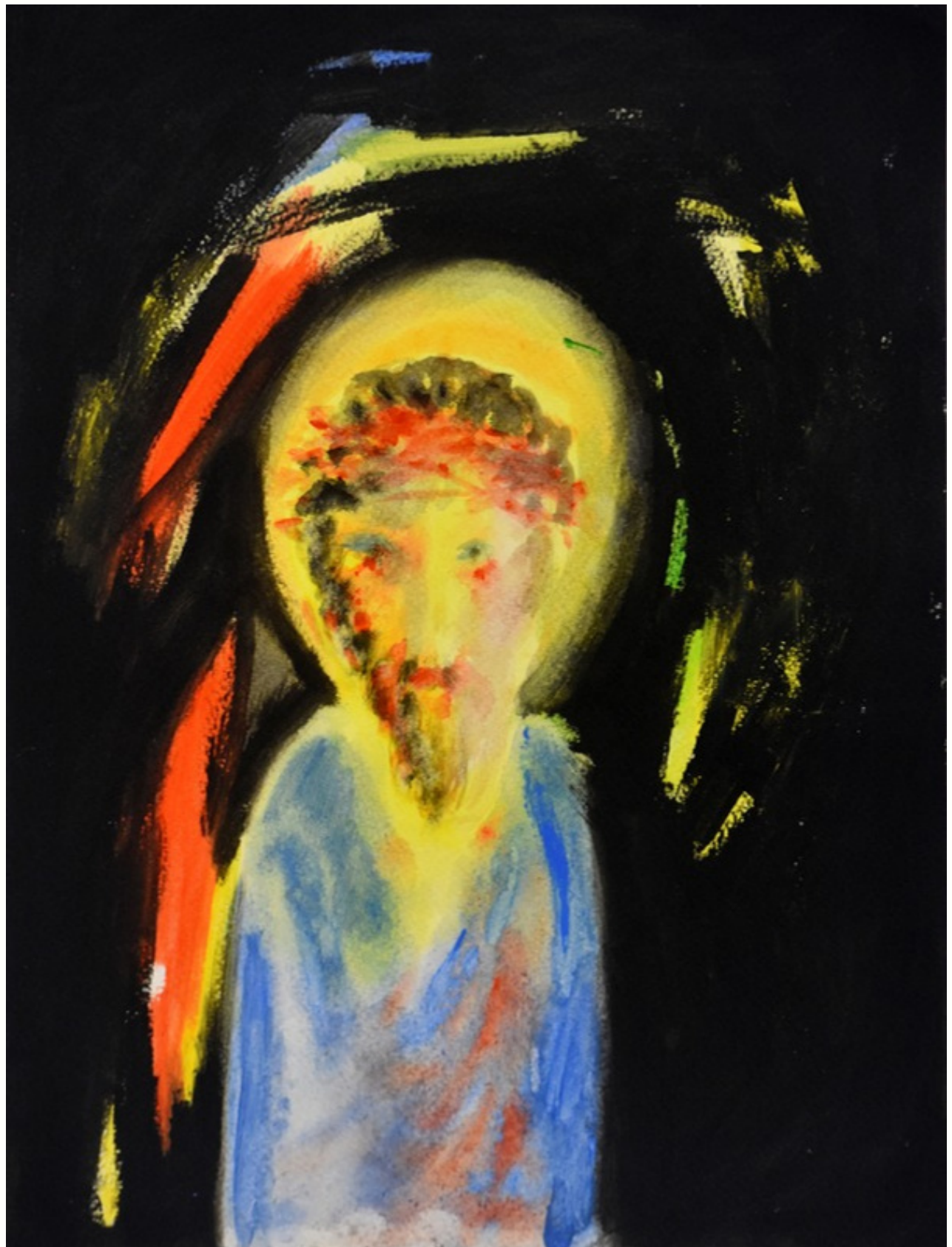
AUNG KO
Diary From the Dark #3 | 2017
Acrylic on paper
36 x 25.5 cm

SG\$ 2,250



AUNG KO
Diary From the Dark #11 | 2017
Acrylic on paper
36 x 25.5 cm

SG\$ 2,250



AUNG KO
Diary From the Dark #13 | 2017
Acrylic on paper
32 x 24 cm

SG\$ 2,250



AUNG KO
Diary From the Dark #14 | 2017
Acrylic on paper
36 x 25.5 cm

SG\$ 2,250



AUNG KO
Diary From the Dark #17 | 2017
Acrylic on paper
24 x 32 cm

SG\$ 2,250



AUNG KO
Diary From the Dark #20 | 2017
Acrylic on paper
36 x 25.5 cm

SG\$ 2,250



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13

ZONCY

b. 1987, Myanmar
Lives and works in Berlin, Germany

Zoncy is a multidisciplinary artist, writer, and activist whose practice is shaped by lived experiences of ethnic, religious, and political complexity in Myanmar. Born in Tanintharyi (Thenasserim), a region in the southernmost part of the country known for its ethnic diversity, she is the daughter of a Karen father and a Muslim mother. Growing up within a family marked by differing religious beliefs, Zoncy experienced firsthand the tensions such divisions can create, as well as the social and economic challenges faced by a single mother raising children following her parents' divorce.

Working across journalism, writing, social work, activism, and visual art, Zoncy does not position herself solely as an observer of injustice. Instead, she adopts the role of an engaged agent, using multiple platforms to amplify marginalized voices and confront systems of inequality. Since living in exile in Berlin, her practice has continued to interrogate issues of displacement, identity, resilience, and humane responsibility, grounded in both personal history and collective experience.



ZONCY

***Lady Farmers' Magenta Sky* | 2022-2025**

Acrylic on Canvas, Sound Modules, Aircraft Models and Textile
161 x 495 cm

SG\$ 12,000

14



Close-up of Zoncy's *Lady Farmers' Magenta Sky*

This catalogue is produced in conjunction with Intersections Gallery's participation in the 2026 edition of SEA Focus and includes details of the artworks physically exhibited at the fair.

Photography

Artists

Text

Intersections Gallery

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