



**CHIN KONG YEE**  
**#tomorrow**

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16 December 2021 - 15 January 2022



*“Every story has an end that makes it interesting.*

*Venice, being swallowed by the sea, looks extraordinarily beautiful!”*

*- Chin Kong Yee*

# #tomorrow

Wei-Ling Gallery is pleased to present Chin Kong Yee's latest exhibition #tomorrow, which sees him pushing his boundaries as an artist, by experimenting with wearable paintings, video work, and performance. Moved by his experience of "Acqua Alta" in Venice, a natural disaster which saw sea levels rising, causing the city to flood, Kong Yee felt the need to retell the story through his paintings, hoping to amplify an awareness of the pressing need to preserve our environment and society, to the detriment of our future if we leave it unattended.



Chin Kong Yee - *Acqua alta at Saint Mark's Square first tide* (2021) | Acrylic on vegetable tanned leather; approx 112cm x 129cm



High tide at Saint Mark's Square, Venice in November 2019.

In November 2019, Venice suffered its worst high tide in 50 years. Over 80% of the city was submerged by water, and residents had to flood-proof and barricade their homes and businesses. Many houses, hotels, and restaurants were destroyed. This phenomenon coincided with the Venice Art Biennale 2019, and as a result, some National Pavilions had to close their doors to visitors. Chin Kong Yee found himself in the middle of this situation, being in Venice to carry out his performative work, which saw him walking into the various exhibitions in his wearable painting.

As a painter and a traveller, Kong Yee puts himself in the position of an observer when going to a place, rather than merely visiting as a tourist. Instead of avoiding the flood, he put on a pair of waterproof boots, and continued immersing himself in the city, one that he has always been fascinated and moved by. He recalls, “*After the deafening alarm noise to warn us of the water rise, there’s always a peaceful silence*”. It was to his surprise that upon returning to Malaysia, he experienced a flash flood that affected his own house. With these incidents taking place one after another, it became clear to him that if we do not come together and channel our efforts towards addressing this pressing situation, our lands will gradually sink and disappear.



Interestingly, the artist finds an extraordinary beauty in the scenery of the flooded city, and decided to paint what he witnessed on canvas, as well as on natural-tanned leather, a material that he has been exploring and working with over the past 3 years.





Since 2019, he has also been experimenting with the idea of ‘wearable art’, in which he would cut and stitch pieces of the leather based on a pattern before painting on its surface, enabling his paintings to be worn. His signature style of adopting a fish-eye lens perspective and combining the past, present, and future through his “Actually Accorded Painting” (AAP) technique, is yet again present in these recent paintings.

The concept of presenting the past, present, and future is also reflected through the different periods of time that are presented through this exhibition, in relation to the pandemic. To a true traveller like Kong Yee, the experience of staying at home for the past 20 months was life changing. Isolated throughout the lockdown, he took himself back to the feeling of being surrounded by people, through 360-degree paintings of market scenes such as *Pasar Seni* (2019-2021) and *Pasar Ubud - Bali* (2014), as well as the night scenery of Venice. Consisting of two interchangeable panels, *Summer Night in Venice* (2021) allows multiple display arrangements; a technique that he started developing in 2010.



*Summer night at Venice* (2021) | Acrylic on vegetable tanned leather; 56cm x 76cm (each)(Diptych)



Chin Kong Yee, *Jalan Tun H.S. Lee* (2021), 360-degree video, 21 seconds.

Despite the movement restrictions in Malaysia, Kong Yee never stopped being an observer of the present times. His 360-degree video piece, *Jalan Tun H.S. Lee* (2021) documents the absence of reality and interaction during the pandemic.



Last but not least, being under lockdown has forced Kong Yee to roast his own coffee beans. Finding enjoyment in the process, and believing in the importance of experience and interaction within an exhibition space, the artist decides to demonstrate coffee-making and let visitors enjoy their coffee over a conversation, perhaps discussing,

***“What will tomorrow bring?”***



**Pasar Ubud-Bali**  
Oil on linen  
200cm x 200cm  
2014





Pasar Ubud-Bali (2014) Close up



**Pasar Seni**

Oil on canvas

170cm x 190cm

2021



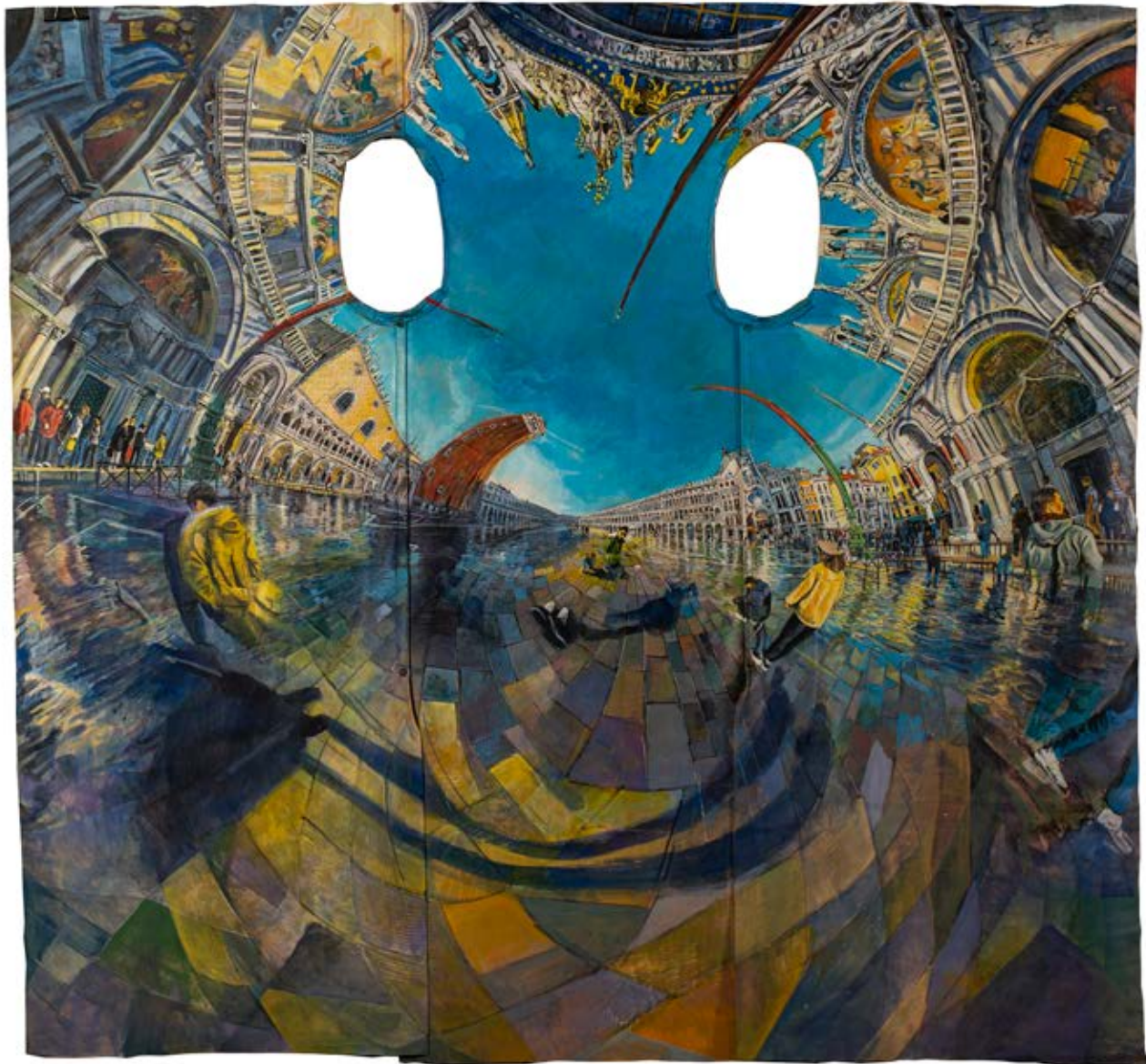
Pasar Seni (2021) Close up



**Acqua alta at Saint Mark's Square night**  
Acrylic on vegetable tanned leather  
approx 121cm x 120cm  
2021



Acqua alta at Saint Mark's Square night (2021) Close up



**Acqua alta at Saint Mark's Square first tide**  
Acrylic on vegetable tanned leather  
approx 112cm x 129cm  
2021



Acqua alta at Saint Mark's Square first tide (2021) Close up



**Acqua alta at Saint Mark's Square third tide**

Acrylic on vegetable tanned leather

approx 146cm x 117cm

2021





Acqua alta at Saint Mark's Square third tide (2021) Close up



**Corridor**

Acrylic on vegetable tanned leather  
approx 127cm x 111cm  
2021



Corridor (2021) Close up



**Raised walkways-Passerelle**

Acrylic on vegetable tanned leather

approx 125cm x 140cm

2021



Raised walkways-Passerelle (2021) Close up



**Raised walkways-Passerelle**

Acrylic on vegetable tanned leather  
approx 125cm x 140cm  
2021



Raised walkways-Passerelle (2021) Close up



1st arrangement



2nd arrangement

## **Florence**

Acrylic on vegetable tanned leather

56cm x 76cm (each)(Diptych)

2021

Shown in 16 possible arrangements





Florence (2021) Close up



3rd arrangement



4th arrangement

**Florence (2021) Shown in 16 possible arrangements**



5th arrangement



6th arrangement

**Florence (2021) Shown in 16 possible arrangements**



7th arrangement



8th arrangement

**Florence (2021) Shown in 16 possible arrangements**



9th arrangement



10th arrangement



11th arrangement



12th arrangement

**Florence** (2021) Shown in 16 possible arrangements



13th arrangement



14th arrangement

**Florence (2021) Shown in 16 possible arrangements**



15th arrangement



16th arrangement

**Florence** (2021) Shown in 16 possible arrangements



1st arrangement



2nd arrangement

### **Summer night at Venice**

Acrylic on vegetable tanned leather

56cm x 76cm (each)(Diptych)

2021

Shown in 16 possible arrangements





Summer night at Venice (2021) Close up



3rd arrangement



4th arrangement

**Summer night at Venice (2021) Shown in 16 possible arrangements**



5th arrangement

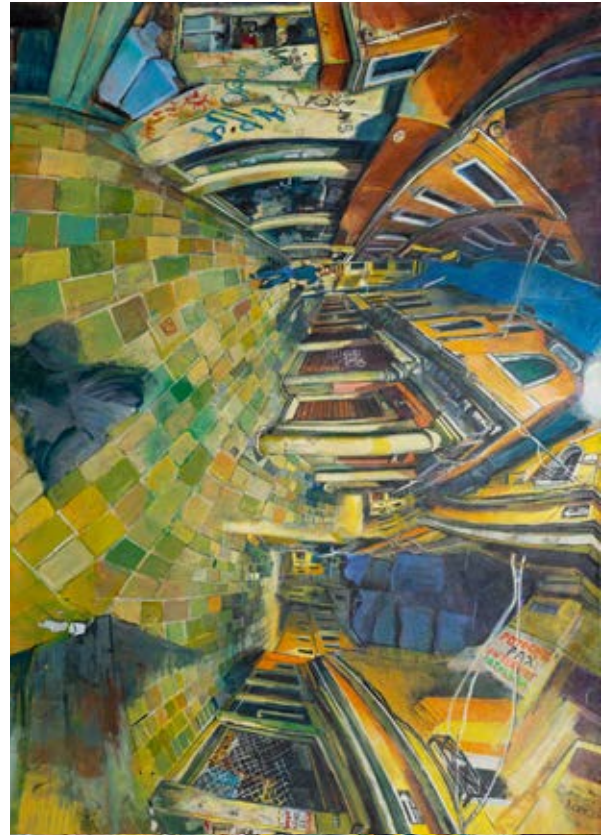


6th arrangement

**Summer night at Venice (2021)** Shown in 16 possible arrangements



7th arrangement



8th arrangement

**Summer night at Venice (2021)** Shown in 16 possible arrangements



9th arrangement



10th arrangement



11th arrangement

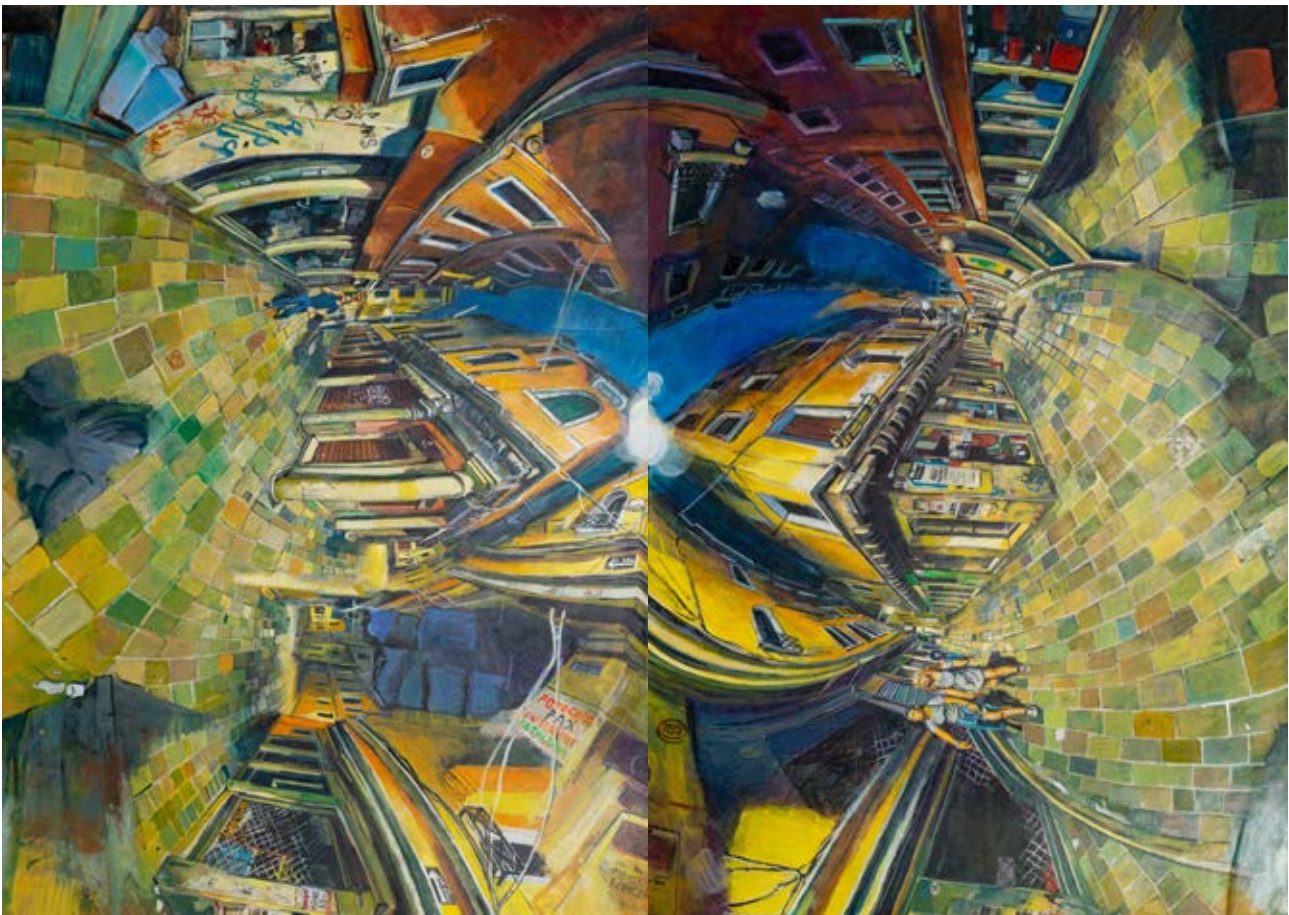


12th arrangement

**Summer night at Venice (2021)** Shown in 16 possible arrangements

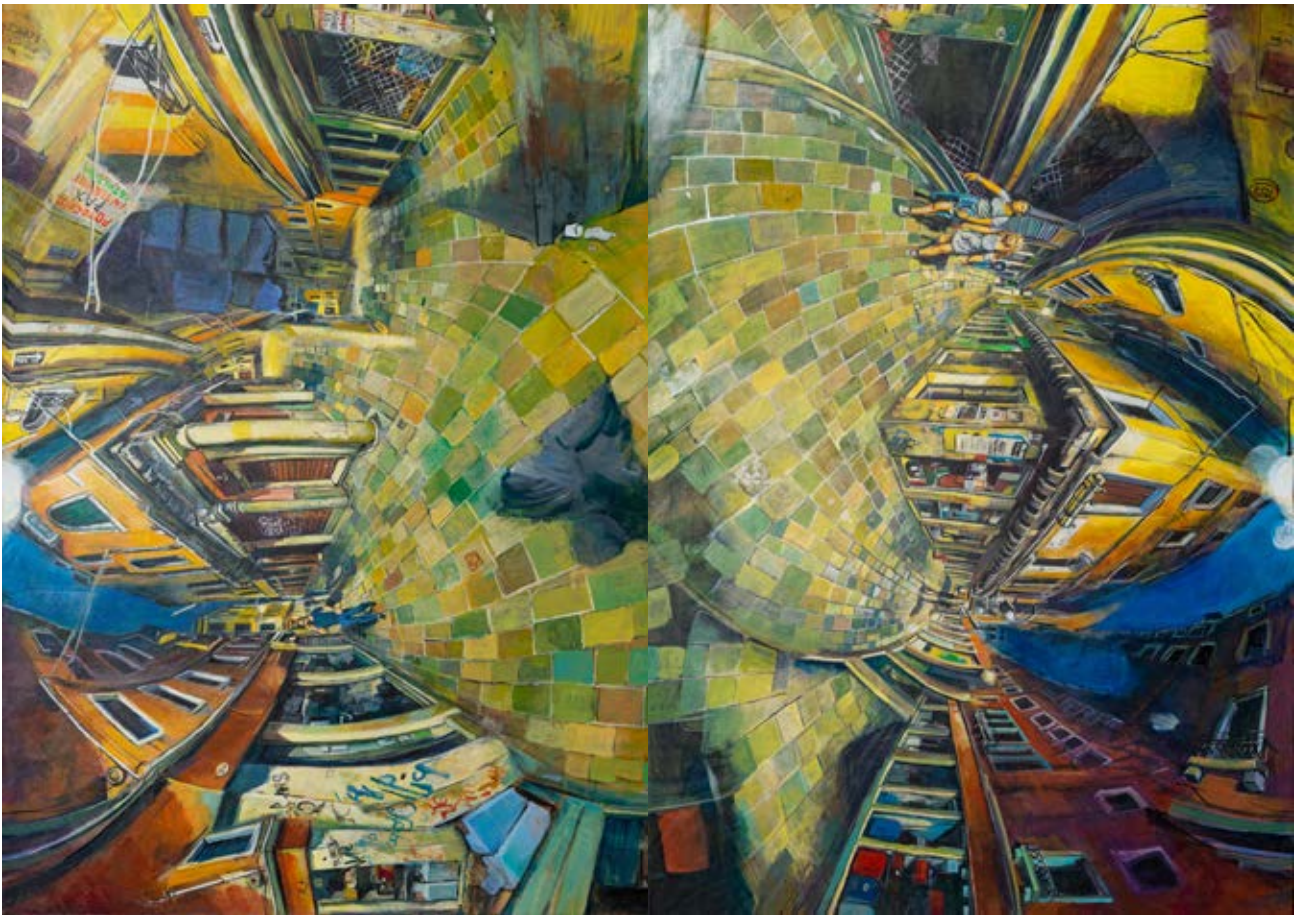


13th arrangement

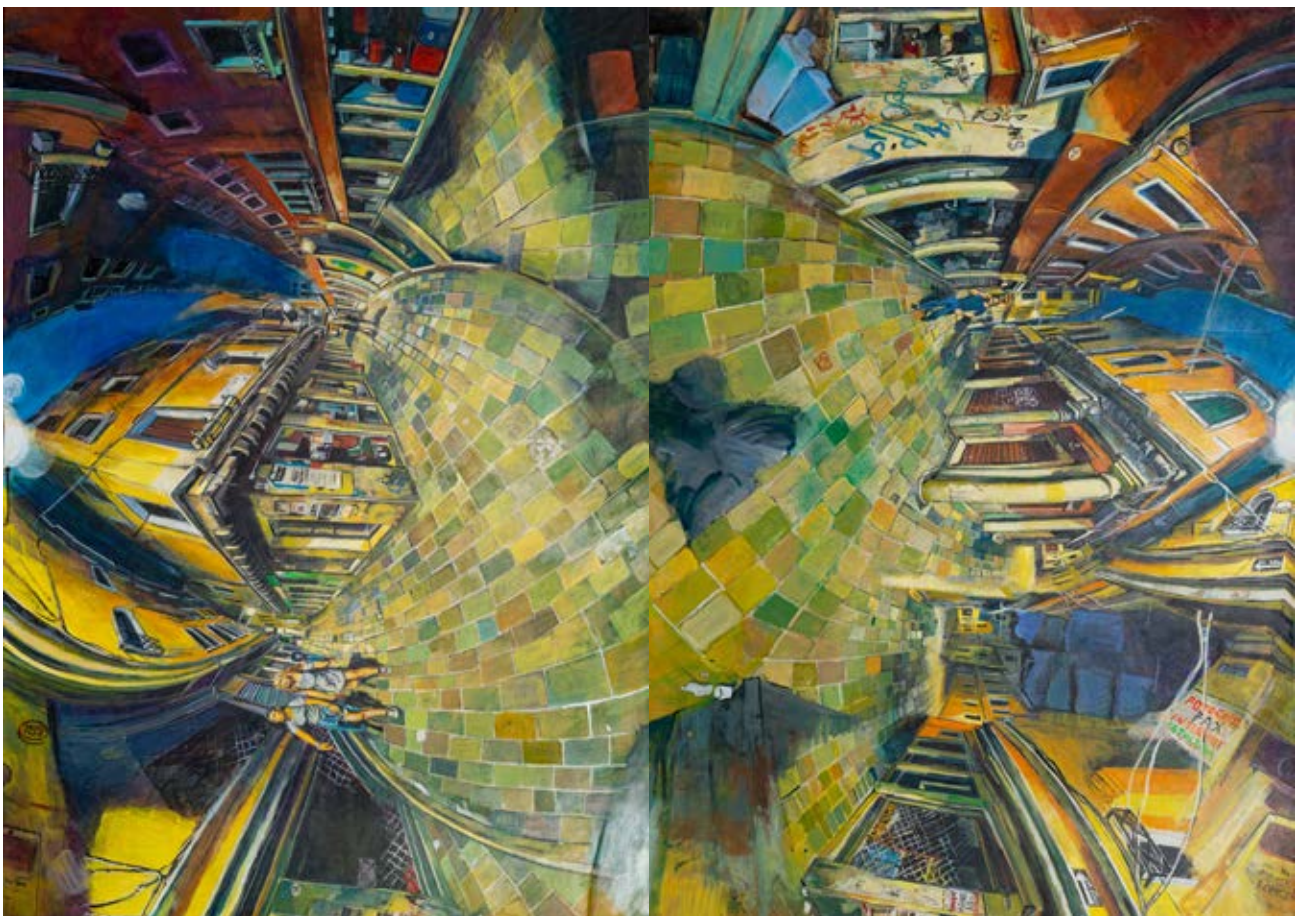


14th arrangement

**Summer night at Venice (2021)** Shown in 16 possible arrangements



15th arrangement



16th arrangement

**Summer night at Venice (2021)** Shown in 16 possible arrangements

## CHIN KONG YEE (B. 1973)



Since graduating from the Central Academy of Art in 1990, Chin Kong Yee has had an illustrious 25 year journey as an artist, which has seen him traverse the world for inspiration for his work. Chin Kong Yee's paintings display his continuous search to capture his own experience of a time and place.

Chin Kong Yee's works are warped in perspective, with a fish-eye lens effect to them. By combining the present, past and future through a depiction of two perspectives (realistic and unrealistic) his paintings have an exciting, dramatic edge about them that draws the viewer into his space. Chin Kong Yee seeks his audience to feel and see what he has experienced in the creation of his artwork. He has labeled his style as Actuality Accorded Painting (AAP), whereby, in painting and portraying an object, it has to have existed, and have undergone the process of being real, in order for it to be translated onto the canvas as art.

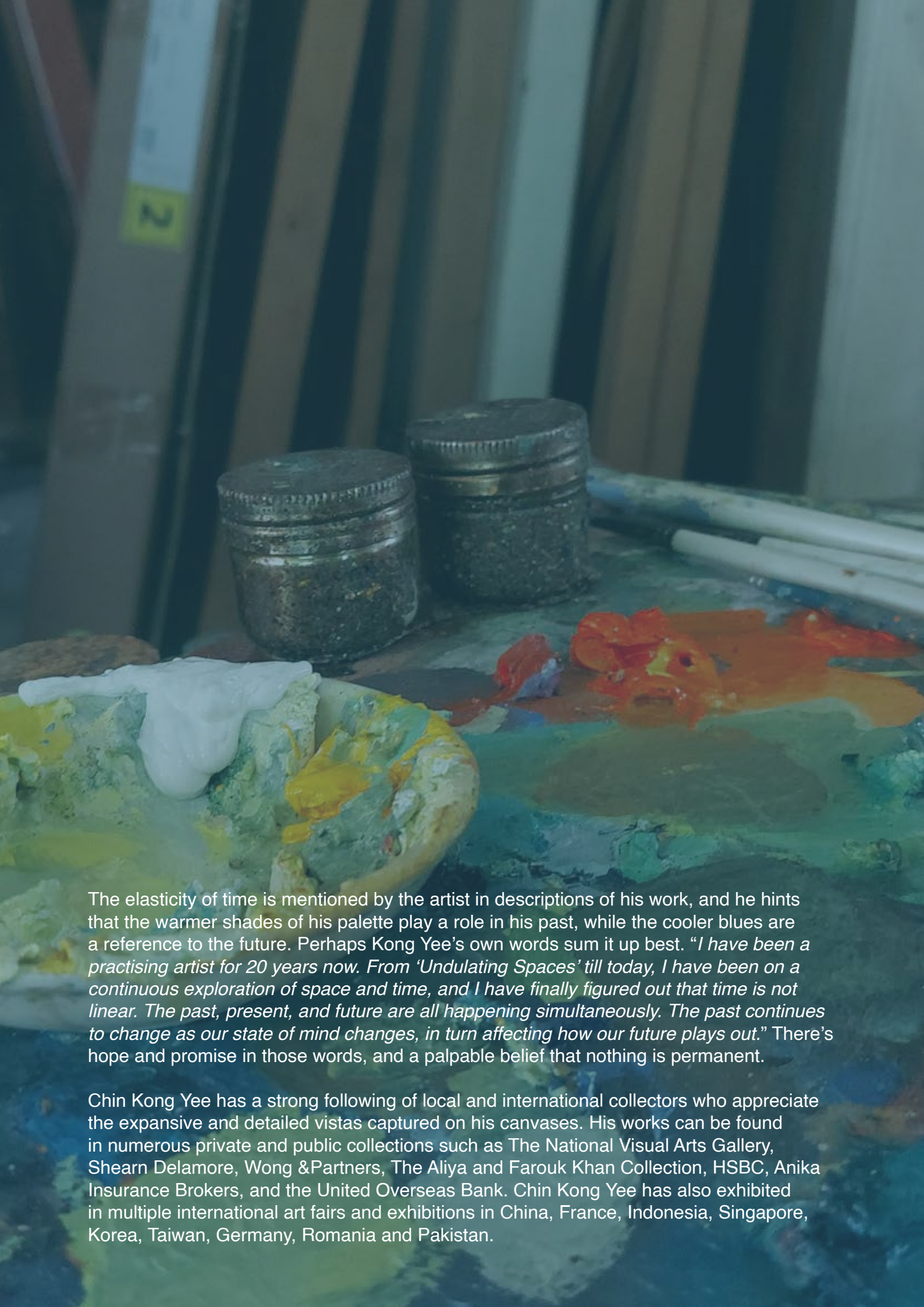
There are a couple of facets to the enjoyment of Chin Kong Yee's works. First, and the most evident, is the visual pleasure that his paintings bring. Saccharine yellows flirt with lush cobalt blues on the canvas, and swirling landscapes send the eyes on a kaleidoscopic viewing journey that has become the artist's signature offering. Less obvious, though, are the subtle nuances that make up each work. There are the personal tales and precise moments in time when the scene was captured, and philosophical musings that simmer beneath the surfaces. So, despite their seemingly benign facades, Kong Yee's works are complex creatures. And the artist, a critical filter of life.





His painterly style hinges greatly on European painting legacies, and his use of photographic tools throw his practice into more recent times. This decisive, unrepeatable moment – the photographic punctum or punctuation, as described by Henri Cartier-Bresson – is exactly what Kong Yee captures in his works, and like a flower that blooms, each scene is a compression of thousands of moments, stories, and elements rolled into one. Kong Yee's compositions are anything but linear. There's some logic then, in Kong Yee's adoption of the Golden Ratio. A mathematical principle that constitutes two rectangular shapes and a golden spiral, Kong Yee uses its principles to lay out the formal properties of his works.

Kong Yee aims to encapsulate as many sensorial experiences into his works as he can. Indeed, Kong Yee presents a very keen and observant view of the world. He always has, and as an artist, plays the role of a 'fly on the wall' and a secret eye on the streets. With years of experience charting life unravelling before him, he has developed highly-tuned sensitivities to the temperaments of the weather, how these may have an effect on people's moods, and even considers real-world developments like the fluctuating oil prices, headlines that inevitably seep beneath the conscious human skin. In many ways, he ruminates all of this to try to bring us back to the very moment when the flower first 'bloomed' before his eyes.



The elasticity of time is mentioned by the artist in descriptions of his work, and he hints that the warmer shades of his palette play a role in his past, while the cooler blues are a reference to the future. Perhaps Kong Yee's own words sum it up best. *"I have been a practising artist for 20 years now. From 'Undulating Spaces' till today, I have been on a continuous exploration of space and time, and I have finally figured out that time is not linear. The past, present, and future are all happening simultaneously. The past continues to change as our state of mind changes, in turn affecting how our future plays out."* There's hope and promise in those words, and a palpable belief that nothing is permanent.

Chin Kong Yee has a strong following of local and international collectors who appreciate the expansive and detailed vistas captured on his canvases. His works can be found in numerous private and public collections such as The National Visual Arts Gallery, Shearn Delamore, Wong & Partners, The Aliya and Farouk Khan Collection, HSBC, Anika Insurance Brokers, and the United Overseas Bank. Chin Kong Yee has also exhibited in multiple international art fairs and exhibitions in China, France, Indonesia, Singapore, Korea, Taiwan, Germany, Romania and Pakistan.

## EDUCATION

1990 Central Academy of Art, Kuala Lumpur, Malaysia

## SOLO EXHIBITIONS

2021 #tomorrow, Wei-Ling Gallery, Kuala Lumpur, Malaysia  
2018 Dancing with Shadows, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
2015 The Flower, Wei-Ling Gallery, Kuala Lumpur, Malaysia  
2013 Infinite Canvas, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
2010 New Landscapes, Wei-Ling Gallery, Kuala Lumpur, Malaysia  
2009 Reality In Wonderland, Wei-Ling Gallery, Kuala Lumpur, Malaysia  
2007 SOS Château de Trémazan”Maison des Canons, France  
2005 Cerulean Skies, Townhouse Gallery, Kuala Lumpur, Malaysia  
2003 Undulating Spaces, Townhouse Gallery, Kuala Lumpur, Malaysia

## SELECTED GROUP EXHIBITIONS

2021 100 Pieces: Art for All, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
2019 18@8 Turning Points, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
Art Jakarta 2019, Jakarta Convention Center (JCC) Senayan, Jakarta, Indonesia  
2018 Patriots: By Malaysians for Malaysians, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
Tanah Air, Art Expo Malaysia 2018 - Project Room, MATRADE Exhibition and Convention Centre (MECC), Kuala Lumpur, Malaysia  
Teh Tarik with The Flag curated by Wei-Ling Gallery in association with The National Visual Arts Gallery.  
2018 Art Stage Singapore 2018, Marina Bay Sands, Singapore  
2017 Through Rose-Tinted Glasses, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
18@8 RIGHT HERE! RIGHT NOW!, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
2016 Art Stage Jakarta 2016, Sheraton Grand Jakarta Gandaria City Hotel, Jakarta, Indonesia  
Art Beijing 2016, Agricultural Exhibition Centre of China, Beijing, China  
Young Art Taipei 2016, Sheraton Grande Taipei, Taiwan  
Art Stage Singapore, Marina Bay Sands, Singapore  
2015 18@8 Heirlooms, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
Art Kaoshiung 2015, The Pier-2 Art Center, Kaoshiung, Taiwan  
Being Human: Figuratism of 16 Malaysian Artists, White Box, MAP KL, Publika, Kuala Lumpur  
Being Human: Figuratism of 16 Malaysian Artists, The F Klub, Art Stage Singapore 2015, Singapore  
2014 Korean International Art Fair 2014 (KIAF), Seoul, Korea  
Ho Mia, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
Flesh, The F Klub, Kuala Lumpur  
2013 Seated, The F Klub, Kuala Lumpur, Malaysia  
2012 A Decade of Collecting, Timeless, Wei-Ling Gallery, Kuala Lumpur, Malaysia  
Skin, The F Klub, HOM Art Trans, Selangor, Malaysia

- 2011 Art Stage Singapore, Marina Bay Sands Expo & Convention Centre, Singapore
- 2010 Absolut 18@8, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
Tiger Show, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2008 China International Gallery Exposition, Beijing, China  
Mind, Body and Soul – MBS III, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2007 EYE-Illusions, Wei-Ling Gallery, Kuala Lumpur.
- 2006 1st ART Exhibition, The Mu Gung Hwa Centre for Korean Culture & Art, Kuala Lumpur, Malaysia  
Zweihundertzweiundsiebziegeinhalbstunden und mehr, Galerie Tanner, Germany  
Mind Body and Soul II, Wei-Ling Gallery, Kuala Lumpur, Malaysia  
18@8 KUL-KARACHI, Amin Gulgee Gallery, Karachi, Pakistan
- 2005 18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2004 East-West Contemporaries, Cluj-Napoca Art Museum, Romania  
Seoul International Stars Exhibition, Seoul, Korea
- 2003 Philip Morris Group of Companies Malaysia Art Awards 2003, National Art Gallery, Kuala Lumpur
- 2002 Identities Who we are, National Visual Arts Gallery, Kuala Lumpur  
Figuring Splendour, Metro Fine Art, Kuala Lumpur, Malaysia
- 2001 Locals Only!, Gallerie Taksu, Kuala Lumpur, Malaysia  
Manusia, N.N Gallery, Kuala Lumpur, Malaysia
- 2000 World in Square Feet, Central Art Gallery, Kuala Lumpur, Malaysia  
Colours of Brazil, Isetan Gallery, Kuala Lumpur, Malaysia  
3 Man Show, Anugerah Gallery Star Hill Lobby, Kuala Lumpur, Malaysia  
Philip Morris Group of Companies ASEAN Art Awards 2000, National Art Gallery, Kuala Lumpur, Malaysia

## AWARDS

- 2004 Artist in Residence, Pangkor Laut Resort, Malaysia
- 2002 Artist in Residence, Tanjung Jara Resort, Malaysia
- 2000 Honorable Mention, Philip Morris Group of Companies ASEAN Art Awards

## PUBLIC COLLECTIONS

- Accenture Solutions, Malaysia  
Wong & Partners, Malaysia  
National Art Gallery, Malaysia  
United Overseas Bank, Malaysia  
Anika Insurance Brokers, Malaysia  
Shearn Delamore & Co. Malaysia  
Gleneagles Intan Medical Centre, Malaysia  
Cluj-Napoca Art Museum, Romania  
HSBC Bank Malaysia  
The Aliya & Farouk Khan Collection, Malaysia



Installation view at Wei-Ling Gallery, Brickfields



Installation view at Wei-Ling Gallery, Brickfields



**Wei-Ling** Gallery

Produced by Wei-Ling Gallery

To accompany the exhibition entitled '*#tomorrow*' by Chin Kong Yee  
from 16 December 2021 - 15 January 2022

**Wei-Ling Gallery**

No. 8 Jalan Scott, Brickfields  
50470 Kuala Lumpur, Malaysia  
T: +603 2260 1106 F: +603 22601107  
E: [weilinggallery@gmail.com](mailto:weilinggallery@gmail.com)  
W: [www.weiling-gallery.com](http://www.weiling-gallery.com)

PROJECT DIRECTOR | Lim Wei-Ling

DESIGNED BY | Lim Siew Boon

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Cover image: *Acqua alta at Saint Mark's Square first tide* (2021) Close up