

CHOY CHUN WEI (B. 1973)

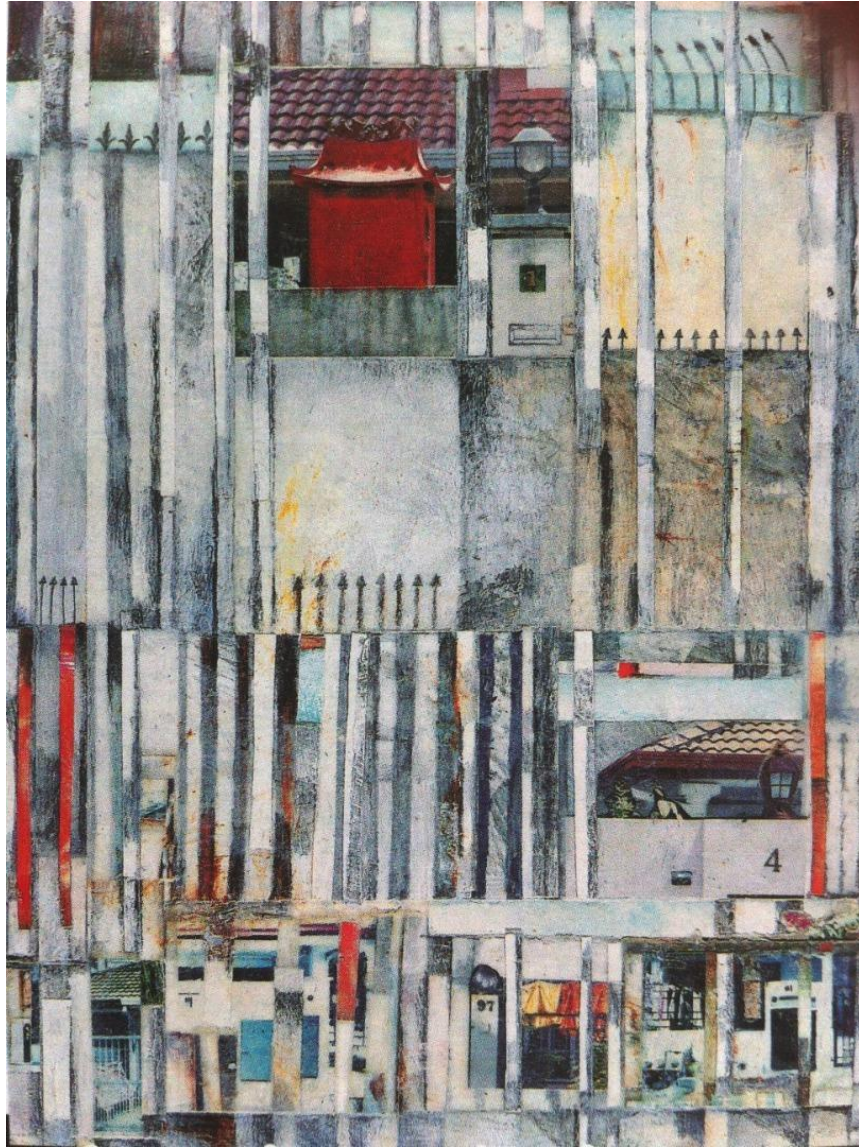
His art is a combination of predilections and ideals based predominantly on design language. His immersion in Graphic Design studies at the tertiary level has provided design oriented conceptual reading and contextual imagination into his chosen practice in the fine arts. This confluence of design and fine art is germane to an exciting development of his art, clearly distinguishing Chun Wei from his contemporaries. An articulate and demanding artist, Chun Wei is never one to rest on his laurels constantly seeking to develop and improve himself as an artist. Already an established artist in the Malaysian art scene, Choy Chun Wei is much sought after by Malaysian public collections, as well as international collectors.

His multi-layered collage works have occasionally been misconstrued as being located within the premise of abstraction, however the intent of the artist was to use this abstraction as an entry point for viewers to partake in his pictorial dialogue. Through the compactness and tensions created from the placement of different mediums on a canvas, his works possess a tactile quality. This constant need to experiment with and discover new materials, lend his works an edge which deviate from the conventional or expected.

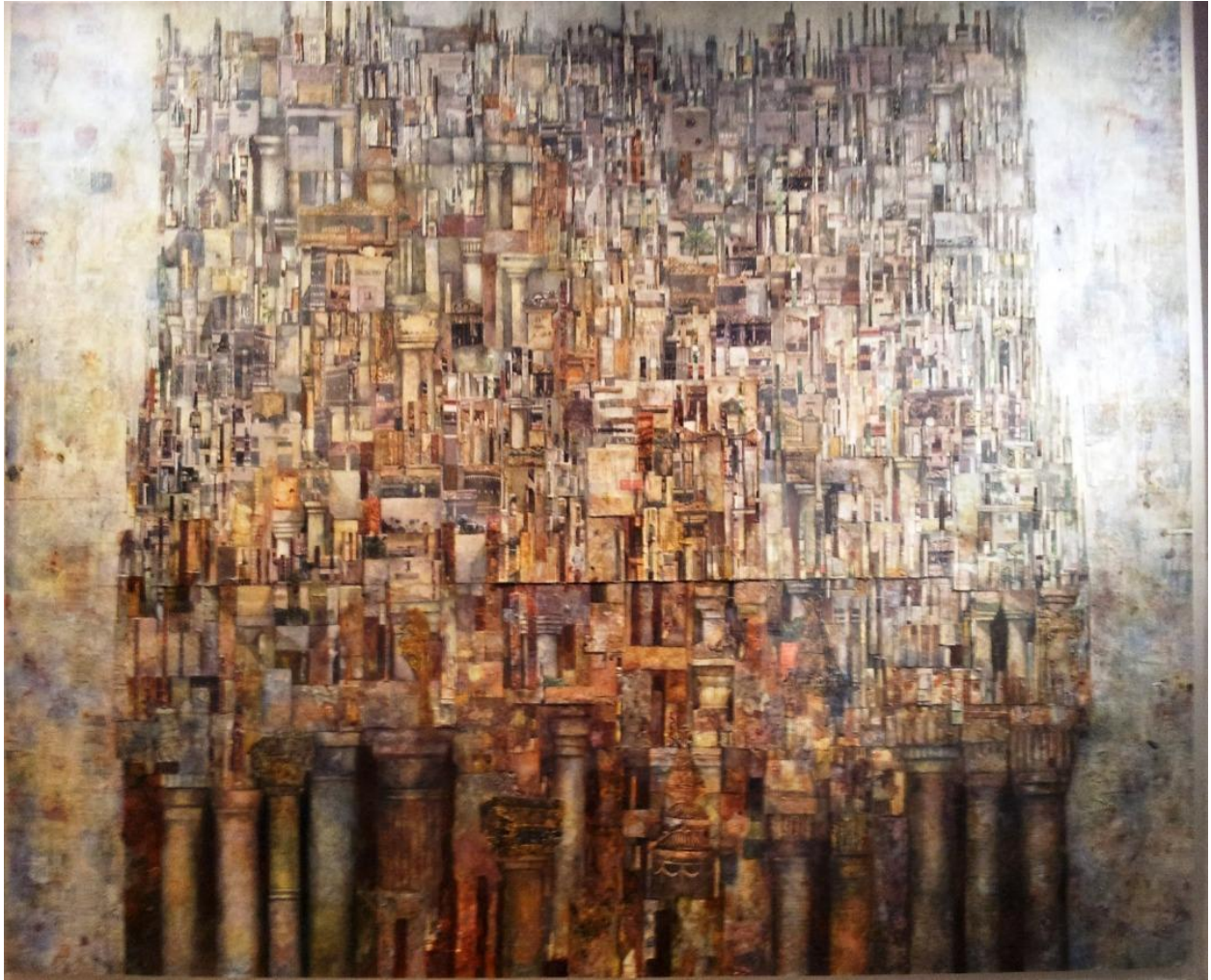
In 2014, he was the only Malaysian artist to present a solo booth at *'Insights'*, the curated section of Art Basel Hong Kong. For this project, the artist used the large number of visitors to ABHK as his source of inspiration, hoping to embark on an art-making process that involved collecting visitor's personal information and representing it as art. With the advent of the world we live in today - gadgets, computers, brands, smartphones – the presence and essence of each individual human being is often overlooked, replaced instead by material goods, and this is where the seed of *The Human Landscape* was conceived. The result: one gargantuan painting on canvas, which required human interaction in order for it to be completed.

His latest exhibition *'Encountering Mass Man'* (2021) the artist acknowledged the sentimental aspects of being under lockdown during the worldwide pandemic. The series highlighted our heavy use of technology as a way of coping with the strange conditions—be it for working, connecting with people, or as a form of entertainment. This time, the portraits are completed with typed symbols that represented facial features, inspired by a once popular texting style known as 'emoticon'.

In **'A Paradigm Shift - Relecting on Twenty Years of The Malaysian Art Scene'**, Chun Wei's *'Fast forward Identities'* and *'Typographic Man (1)'* are both indicative impressions of current times, which are driven by speed superficiality and changing identities.



Choy Chun Wei
Link House - I
2001



Choy Chun Wei
The Living Space of the Materialist Dwellers
2003
Bank Negara Permanent Collection



Choy Chun Wei

Masterplan: Right Here Right Now

Mixed media on canvas

213cm x 366cm (2 panels)

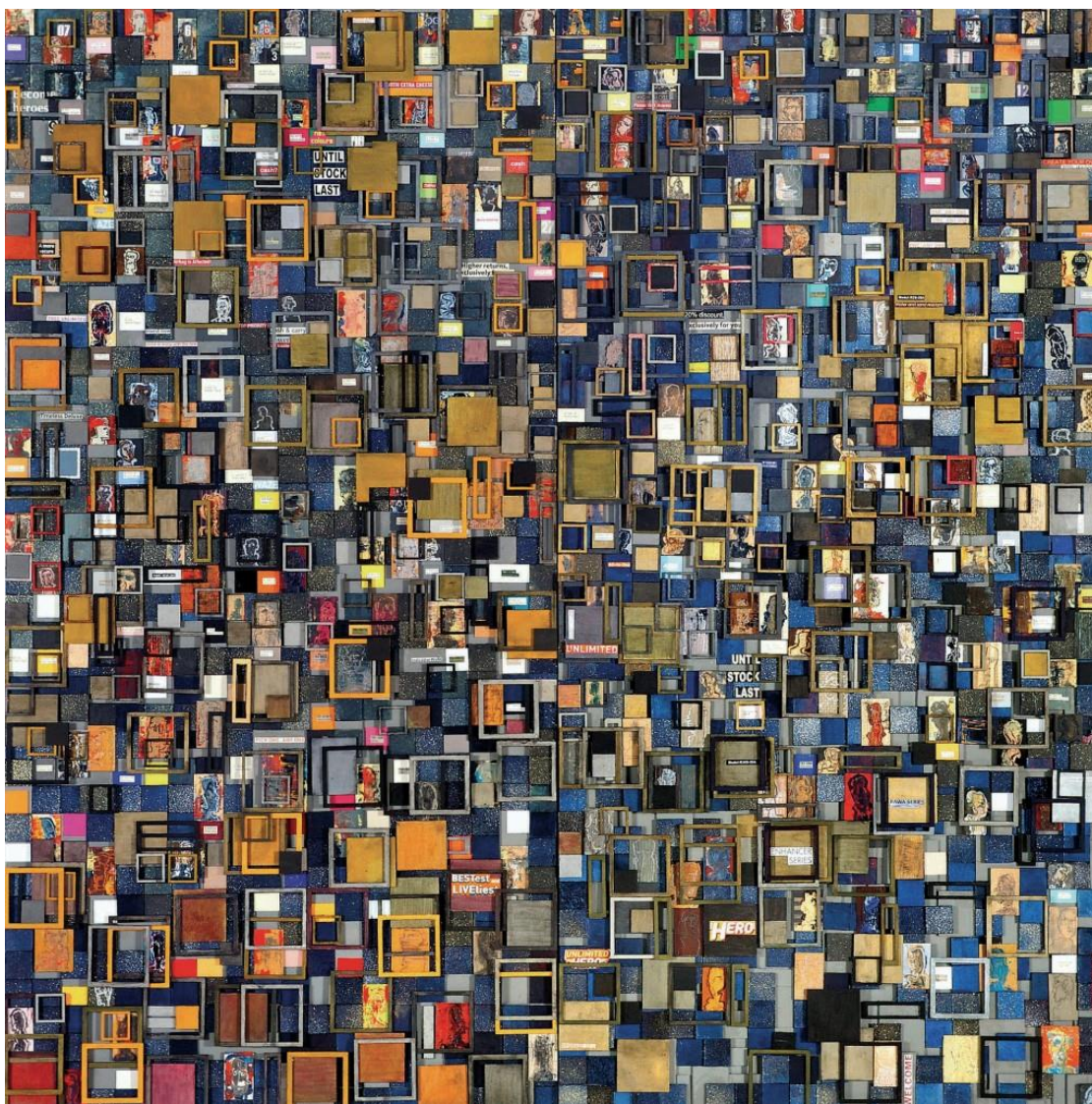
2011

Exhibition:

Here and Now

8 November – 23 November 2011 | 10 October – 2 November 2011

WEI-LING GALLERY | WEI-LING CONTEMPORARY



Choy Chun Wei

Functional Identity: Until Stock Last

Mixed media on wood panels

122cm x 122cm x 7cm (Diptych)

2017

Exhibition:

Tectonic Traces

19 October – 30 November 2018

WEI-LING CONTEMPORARY



Choy Chun Wei

Window In the Night Sky: Lockdown Unbound

Mixed media on jute canvas

198cm x 320cm(Triptych)

2020-2021

Exhibition:

Encountering Mass Man

2 March – 24 April 2021

WEI-LING GALLERY

The Field Beyond

Group show

1 – 31 October 2021

Lim Hak Tai Gallery @ NAFA Campus 1, Singapore