



**Dancing with Shadows**  
Chin Kong Yee

**Wei-LingGallery**

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# Chin Kong Yee’s Artistic Review

Written by Chai Chang Hwang (Independent Curator, Art Critic)

[Artist Introduction] Chin Kong Yee was born in 1973 in Ampang, Kuala Lumpur, Malaysia. Having studied under the Department of Art at the Central Academy of Art in Malaysia, he has received formal training in visual art, where he acquired fundamental artistic skills from his professors. Before being engaged in full-time creation, Kong Yee lived a period of his life making his living simply off drawing cartoons, illustrations, and decorative paintings. The painter’s deep connection towards people, along with his detailed observation towards objects, are cultivated through his rich life experiences. Despite going through a period where he felt unexposed or underrated as an artist, and having to face the political conditions and social issues of his time, Kong Yee has always remained calm and unperturbed; through multiple series of his artistic creations, the artist shares his ideological values and personal universe thoroughly. Through practices in self-exploration, he acquired a technique called the “Actuality Accorded Painting”, and constantly continues to explore this unique path of creative methodology. Since 2003, Kong Yee has exhibited his works to the wide public consistently. So far, he has done a total of eight solo exhibitions. In recent years, his paintings have been shown in international art exhibitions such as in Germany, France, China, South Korea, Taiwan, Indonesia, Singapore and many more. With his consistent and self-contained overall performance, Kong Yee’s artworks have also attracted the attention of numerous collectors. Through the depiction of natural and urban landscapes, and the use of oil painting and retouching techniques, Kong Yee successfully illustrates the relationship between different times and spaces, and integrates them into a layout that is fantastical, lively, bright, and yet realistic at the same time. A few years ago, Kong Yee purchased a new village house near his hometown. After refurbishing it as his residence and studio he has settled there since then, along with his lovely dogs. The vast courtyard provides space for him and his partner to garden and do some vegetable planting. When Kong Yee doesn’t feel like painting, he enjoys taking a sip of coffee as he sits in the backyard, gazing at the blue sky and white clouds above.

One.

Within the context of cultural history, painting plays a vital role as one of the main mediums of an artist’s spiritual journey. However, over the course of the history of art, artists must accept the fact that they are part of an already established contemporary art industry and visual culture, despite their countless trials and attempts of establishing their own aesthetic identity. In acknowledging this realm of production, will creators who are “indifferent” or “motiveless” remain?

As far as the profession is concerned, artists face all sorts of problems that could challenge their sincerity. For example, with the risk of financial instability though choosing an unconventional career pathway, an artist’s performance and innovation must serve as their vocation. If not, one could imagine how the world would fall upon the unambitious. Nevertheless, even if an artist is unbothered about their personal affairs, they might still one day find themselves speculating and securing their own gains – wouldn’t they, then be accused for not abiding the rules?

I have been cruising within the local art scene for a long time. By looking at the different ways in which my fellow colleagues are eclectic and unique in performing their own tasks and going about their own things, I personally think that Kong Yee is a serious contender in comparison. (1)

Two.

An average person’s sensory tractors would produce a kind of reaction after being stimulated by the outside world. Speaking from the perspective of a human, creator and audience, the act of painting and viewing a painting, represents two different sets of knowledge, experience and information systems.

Perception and sense are ‘reflections of the intuitive image of objective things that are formed in the mind’. Which means, our sense reflects the individual attributes of objective things, and our perception reflects our overall configuration of objective things. While perception is based on sense, it is not just a simple integration of the two, but an organic whole made out of a large body of information with different attributes and relationship structures. According to Wikipedia (<https://en.wikipedia.org/wiki/Perception>), the difference between perception and sense is usually completely indistinguishable. The sense is the initial processing of information, whereas perception is an in-depth processing of information.

In my opinion, Kong Yee’s recent creations are quite different from the so-called single-point, two-point or three-point perspectives in the traditional sense. It is amazing! Kong Yee does not completely negate the art of retina. Instead, he focuses on the human eye as a starting point. With a controllable modelling principle, he repeatedly deploys and identifies sets after sets of abnormal visual orders. His works, which are resultant of visual observations, are purposely and temporarily in an unstable spatial state – as if superimposed and made up of different knowledge experiences, where the information content is complex; both ambiguous and concealed. This strategically allows the observers standing outside of the painting to be both unconsciously and willingly be included in the presentation.

Undoubtedly, Kong Yee has put a lot of thought into the attributes and relationship structures of the information in his paintings. Since the *New Landscapes* series he tends to use a two-in-one rectangular composition to compose his work. This two-way co-construction method allows the space itself to display a large number of variables after being decomposed and compounded: for example either by arbitrarily juxtaposing two frames/pictures—or changing their top and bottom or left and right transpositions. Thus, every time a change is made, it always derives a difference in sight. Moreover, once the overall perception changes, as worded by the painter himself: *“the reality becomes more illusive!”* (2)

For someone like Kong Yee, who bases his operational production on the exploration of possibilities, it is reasonable to foresee the following results: the image structure is full of uncertainty, and the visual presentation is non-absolute. In the case where anyone (the perceiving subject) has the right to construct his or her own opinion about an object, it becomes almost impossible to have a consistent aesthetic judgment on the object; this situation is imaginable, and the painter should be able to self-examine this.

To put it another way, Kong Yee does not really care about “pursuing absoluteness.” (3) He goes beyond that by opening up his artistic practice to multiple interpretations- steadily and patiently aiming to touch the critical side of human’s emotion.

Three.

*“I am very clear about the motivations for my artistic creations...”* — Kong Yee has said this to me more than once.

As a contemporary painter, Kong Yee did not blindly dance to the rhythm of the mainstream. His passion goes beyond the topics of discussions within the global cross-lingual/inter-lingual visual culture research community; such as imperialism, colonial history, territorial politics, national identity, space production and so on (although, the above-mentioned themes are not ones that could easily be translated by ordinary people through the means of art). When I witness various artists around me dancing to the tune of *“...thinking middle brow is high-brow”* (I deliberately left out this person’s name) – and constantly making a fuss *“in the name of investigation and research”* with no clear purpose nor rigor in their methods – I feel grateful that Kong Yee, unlike many others, does not suffer from this big-headed disease.

Kong Yee is very much inspired by Western classical painters and sculptors, and thus has always paid special attention to the “line of sight” process in art (I will address this in the next section). As far as his genre is concerned, Kong Yee’s paintings are very much inseparable from landscapes. (4) Kong Yee gains inspiration – whether for his small works or large masterpieces through travelling; from the streets of Kuala Lumpur and the East Coast suburbs in the early days of his career, and all the way to Europe and Asia, where he has recently visited. Kong Yee is an expert in oil painting. However, he also used Chinese brush, ink, rice paper and Chinese painting as his medium of expression several years ago. He is mainly known for his landscape paintings; *The Flower-Busan* is a particularly eye-catching piece of his.

Depicting “city wells” is certainly another amazing and intellectual choice.



**The Flower-Busan** (2015)  
Chinese inks and colours on Xuan paper  
190cm x 193cm

Doesn’t “city well” (public well) by its literal meaning, point to the fact that each city has a well? In ancient times, not every household had tap water. Anyone who needed to use water had to fetch it at the well. Therefore, the public wells are generally located at lively central markets, which also sets as a tourist destination. What’s important about the location of the well is that it symbolises both a public space and a place of collective consciousness – such as the marketplace. It is beyond the limits of history and time, the past, the present, the real, and the pre-conceived. This gives it a unique charm, which constantly fascinates people. Whenever an artist goes to an unfamiliar place as a traveller, he will always remember deeply the encounters and atmosphere that has touched his heart and will often take time to contemplate it.

When he returns home, he is usually not in a hurry to draw out the scene; instead, he would indulge himself in time, and takes the opportunity to filter

the information, re-integrate and even recall the unique emotions he felt when present at the scene. Only then will he recreate the situation by intertwining perceptions and infiltrating details all together: *“The driving force of my paintings comes from responding to their call to me; they will tell me what to do and how to do it... well, it’s like I’m possessed!”*. It seems as if the paintings have already prepared themselves; welcoming everyone to visit, and friendly “inviting” keen individuals to experience different visual perceptions, based on the merging of inner and external factors!



Four.

Or, to be more precise, in addition to the extraordinary sensitivity towards people and things, Kong Yee also possesses qualities and intuition towards creation that other ordinary painters do not hold. Kong Yee has always attempted to translate and communicate first-hand experience to his audience through his paintings. From a visual perspective, it is, honestly speaking, not very difficult to mechanically reproduce a similar “live image”. The difficulty lies in the reconfiguration and “deep reprocessing” of our perceptions and consciousness, and how the artwork is able to reveal a kind of scalability – yet, at the same time, avoiding coordination in terms of mood and colour.

The works in Kong Yee’s *Dancing With Shadows* series dazzle the audience through many aspects: colour matching, visual organisation, composition, rhythmic change, and juxtaposition of layers. The works are both dynamic and climactic. In this series of recent works, although most of the pieces welcome the audience with an outstanding momentum, looking deeper, the details are also present; the streetlights, window grilles, wilted trees, pedestrians, and so on, are all painted with refined delicacy. From a general viewpoint, the traces of tourists and the gloominess of the night serve as strong impacts, reflecting and developing a practical sense within the painting. Through this, he allows the real and the conceptual to collide and coincide, which is truly amazing!

In each painting, it is not difficult to notice that Kong Yee is working hard through an on-going battle. For example, as he wrestles with multiple perspectives – it looks as if there is a sudden swirling forming on the canvas. As he wrestles with the logic of the content, forms that have distinct structures become fluid; as he wrestles with imaging technology, he intensifies the image by expanding and distorting architectural forms; he wrestles with rational negotiation, and never lets himself fall accidentally into the black hole of aesthetics. However, he does not intend to focus on the above-mentioned fields, under which the wrestling occurred, nor the political context or history of “struggle” itself. In contrast, he works hard to create a space of chance, expanding the horizon of expectation to make multiple interpretations possible. In other words, wrestling and fighting the battle is essential in the production of painting. As the “Wrestling-Painting” goes on, positive and negative forces, and his “faith system” are in the process of fighting. As Deleuze worded: “*Everything is fighting and wrestling.*”(5)

In fact, Kong Yee’s visual statement systematically sorts out the complex interrelationship of “multiple perceptions” and a resonance effect is produced through the reorganization of relationships – by struggling and negotiating. Resonance is a very interesting phenomenon; at a certain resonant frequency, particles can vibrate together, strings

can be shaken together, even people’s heads can be shaken together; whatever it is, everyone can share “common facts” together. (6)

When one (or more) “common facts” appear in one painting at the same time, it is certainly due to the resonance. Obviously, through a series of relationships, the key conditions are closely linked to the artist’s dependence on the coordination of the heart, the eyes, the hands, and the elucidation of the painting. As long as the frequency and willingness is consistent,(7) anyone can exchange the “truth” with each other. Within this perceptual space (when hearts are telepathically connected); suppose the “common fact” is an existing reality, and it can be regarded as a mode of artistic expression – in other words, a configuration that can be established.

Finally, coming back to it all, despite having all the reasons to, one could not simply self-declare the reality or aim for self-satisfaction – otherwise, it will form a distortion, and become misleading.

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(1) After nine years, I am once again invited to write for Kong Yee’s exhibition. It is definitely a mix of emotions: firstly comes the challenge, and then comes the thought of ensuring myself to not repeat similar mistakes that I did in the old times. This is the third time I am reviewing the work of this old friend; the earliest review, which focused on his portrait paintings, was published in the second issue of the *Art Corridor*, in September 2002.

(2) All quotes by Chin Kong Yee are based on an interview with the painter on 6th July 2018, in Kuala Lumpur.

(3) Philosopher and novelist Jean-Paul Sartre (1905-1980) was very close to painter and sculptor Alberto Giacometti (1922-1962). In “The Pursuit of Absoluteness” article that he wrote, he reveals his friend’s unique creative thinking and method in detail. This article was first published in *Les Temps Modernes* in 1948. Seen in Sartre’s *Essays in Aesthetics*, translated by Liming, Feng, and Youquan, Yang, (Shanghai: People’s Fine Arts Publishing House, Issue 3 August 1996), pp. 80-91.

(4) Mitchell, W. J. T., *Landscape and Power*, translated by Li, Yang, and Xinqiong, Fang, (Nanjing: Yilin Press, Issue 1 October 2014).

(5) Deleuze, Gilles, “The Image of the Cross and the Triptych”, *Francis Bacon: The Logic of Sensation*, translated by Qiang, Dong, (Guilin: Guangxi Normal University Press, Issue 1 September 2007), pp. 78-87.

(6) The term “common facts” was introduced by Deleuze (Same reference as footnote 5).

(7) From a visual point of view, this process involves subjects with different perceptions and degrees of participation. As far as this practice concerns, the participation varies according to each viewer’s individual consciousness and autonomy. Having a “common will” can lead to related actions.

Translated from Chinese to English by Jia Ye Tuang





**Dancing with Shadows 1** (2018) | Oil on canvas; 170cm x 380cm (Diptych) [Arrangement 1]





**Dancing with Shadows 1** (2018) | Oil on canvas; 170cm x 380cm (Diptych) [Arrangement 2]



**Dancing with Shadows 1** (2018) | Oil on canvas; 190cm x 340cm (Diptych) [Arrangement 3]





**Dancing with Shadows 1** (2018) | Oil on canvas; 190cm x 340cm (Diptych) [Arrangement 4]



Dancing with Shadows 2 (close up)







**Dancing with Shadows 2** (2018) | Oil on canvas; 170cm x 380cm (Diptych) [Arrangement 1]



**Dancing with Shadows 2** (2018) | Oil on canvas; 190cm x 340cm (Diptych) [Arrangement 2]





Dancing with Shadows 2 (2018) | Oil on canvas; 190cm x 340cm (Diptych) [Arrangement 3]





**Dancing with Shadows 1 & 2** (2018) | Oil on canvas; 190cm x 680cm (Quadriptych)





**Piazza San Marco** (2018) | Oil on jute; 130cm x 380cm (Diptych) [Arrangement 1]





**Piazza San Marco** (2018) | Oil on jute; 130cm x 380cm (Diptych) [Arrangement 2]





Red buses/Summer (close up)





Red Buses/Summer (2018) | Oil on canvas; 170cm x 380cm (Diptych) [Arrangement 1]





**Red Buses/Summer** (2018) | Oil on canvas; 170cm x 380cm (Diptych) [Arrangement 2]



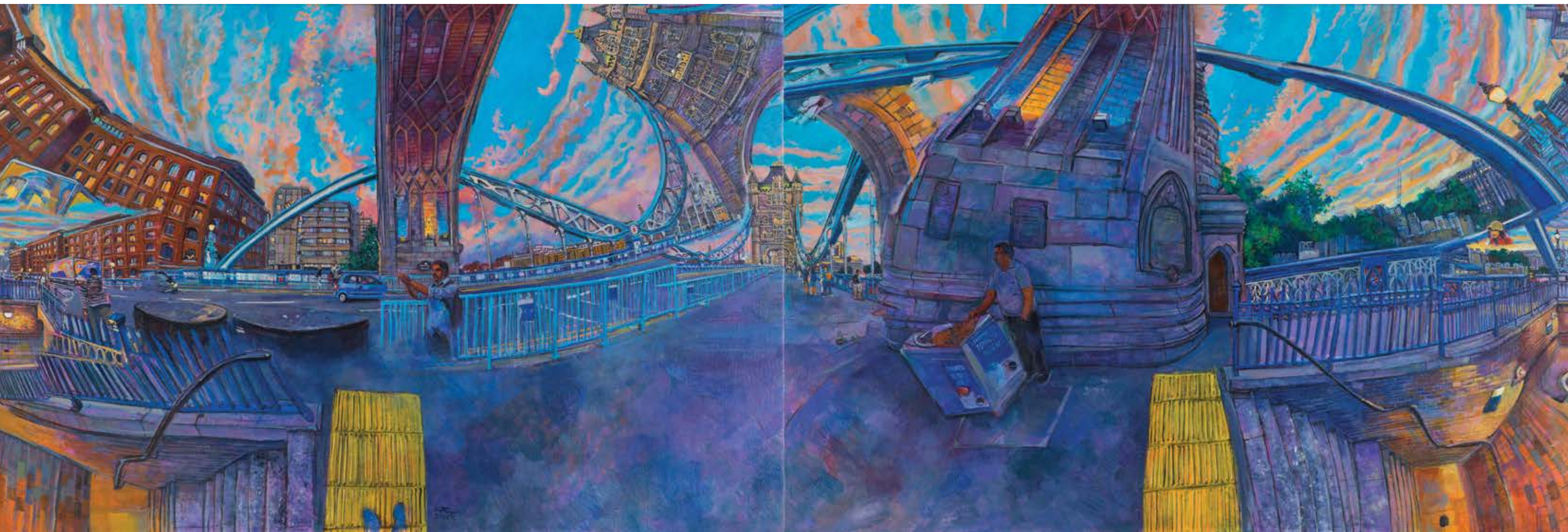
**Red Buses/Summer** (2018) | Oil on canvas; 190cm x 340cm (Diptych) [Arrangement 3]





**Red Buses/Summer** (2018) | Oil on canvas; 190cm x 340cm (Diptych) [Arrangement 4]





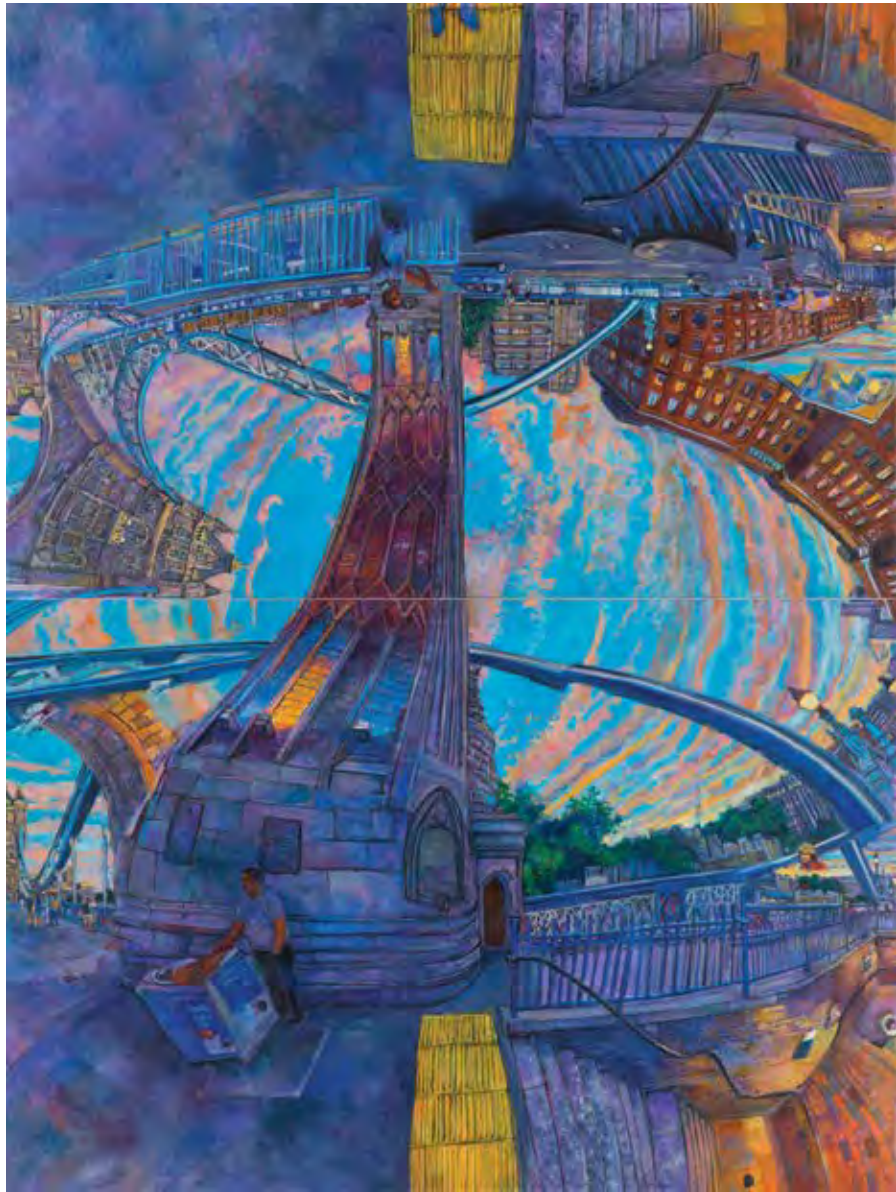
**Tower Bridge** (2018) | Oil on jute; 130cm x 380cm (Diptych) [Arrangement 1]





**Tower Bridge** (2018) | Oil on jute; 190cm x 260cm (Diptych) [Arrangement 2]





**Tower Bridge** (2018) | Oil on jute; 260cm x 190cm (Diptych) [Arrangement 3]



**Tower Bridge** (2018) | Oil on jute; 260cm x 190cm (Diptych) [Arrangement 4]



## 陳剛毅近作觀後感

蔡長璜（獨立策展人、藝評人）

【畫家簡介】陳剛毅，馬來西亞吉隆坡安邦人，生於一九七三年，曾就讀馬來西亞中央藝術學院純美術系，在院內美術教師循循善誘之下接受正規化的基礎訓練。在他尚未完全投入全職創作以前，剛毅亦曾有段藉由畫漫畫、插圖、裝飾畫來維持生計的狗日的生活。生活歷練養成畫家對人用情至深，對物觀察入微，面向各種無名無狀之炎涼世態，或是現實政治與社會現象，他一貫老神在在，以平常心從容待之；在各個不同系列畫作中，其思想特質與內心世界表露無遺。他把努力自我摸索獲得的實踐方式命名為「具體現實繪畫」（Actuality Accorded Painting），並且朝創作方法論一面探路。從二〇〇三年開始，剛毅大約每隔兩或三年便會公開展示其搜索成果，至今為止，總共累計了八次個人作品展；近幾年，其畫作亦曾在德、法、中、南韓、台灣、印尼、新加坡等國家舉行的藝博會及群展中亮相，總體表現自成一格，引起藏家關注。剛毅多取自然景觀與城市景觀為參照物，輔以油畫造詣和改圖技藝二者兼施，將不同時空關係融入一個誘人的佈局中，看似奇幻卻又活潑、明快，感覺實實在在。若干年前，剛毅購置一棟鄰近老家的新村屋，充作其住處兼畫室，從此擁有安頓身心之所；偌大的院子裡，養著三、四條愛犬，也足以讓他與愛人一起翻翻土、種種菜或搞搞園藝。不想作畫的時候，剛毅喜歡啜一口咖啡，閒在後院坐看藍天白雲。

## 一

今天的繪畫，從文化史的脈絡來講，其作為藝術家精神勞動的載體之一，歷經逾百年現代化進程，包括許許多多畫家無以數計的美學演練之後，放諸當代藝術與視覺文化的生產場域中間，究竟還有哪些使創作者「有動於衷」——亦即反證英文語境中的indifferent（冷漠無感）或motiveless（缺乏動機）——的核心價值？

就志業本位上說，藝術家必須直面各種非得推心置腹不可的問題，譬如窮其一生極盡意匠表現與創新之能事，猶如天職一般，怎麼能夠多多藉口推三推四的？假使他／她不顧份內事，終日投機鑽營，巴結逢迎，豈不是有橫著走之嫌？長期在本地畫壇巡遊，綜觀同儕們不拘一格且各行各路的實踐方式，我個人以為剛毅顯得正經（serious）許多。①

## 二

一般人的感官都會在受到外界之刺激作用過後產生某種反應。從人的知覺論之，創作者與欣賞者，甚至就作畫和觀畫的行為來看，分別代表著兩組不同的知識經驗及信息系統。

我們的知覺（perception；亦譯作「感知」）和感覺（sense）都是「在頭腦中形成的對客觀事物的直觀形象的反映」。感覺反映的是客觀事物的個別屬性，知覺反映的則是客觀事物的整體配置。知覺雖以感覺為基礎，儘管如此，它並非二者簡單集成的組態，而是由對象的大量信息屬性及關係構成的有機整體；根據《維基百科》資料顯示：知覺與感覺通常是無法完全區分的，感覺是信息的初步加工，知覺是信息的深入加工。

在我看來，剛毅近期創作之成果，跟那些沿襲傳統意義上所謂單點、兩點抑或三點透視觀念塑造出來的空間效果迥異其趣。怎能不讓人驚艷呢？者番其所作所為到底沒有全盤否定視網膜藝術。反觀，他側重的是，如何從人的眼睛出發，也就是借助可控性的造型原理，反覆調配、標識出一套又一套非常態化的視覺秩序。惟，作為被觀測物，這個性質暫時呈不穩定的空間狀態，像似由雙眼以外不同的知識經驗相互疊加、擠壓而渾成一體，其信息含量龐雜，既有歧義，又很隱晦，立於畫外的觀測者卻心無不甘地被捲入其中去。





而在畫家那裡，對於前述由我下意識裡進行的「初步加工」，按慣例說都是不大受理的；剛毅顯然投入有關信息屬性與其關係結構的問題上苦幹一番。起始於「新風景系列」，他便傾向運用二合一式矩形構圖來創作。這種二畫共構法使空間本身在經過分解與複合之後可以顯示的變數甚多：藉由任意並置兩個畫框／畫面一或上下對調或左右換位一的操作策略，致使每更動一次則派生一種視域差異。況且，一旦整體觀感發生變化，套用畫家自己的話來說：真實變得更加虛幻！②

像剛毅那樣探求機率之操作生產，按道理能夠預見以下結果：圖像結構充滿不確定性以及視覺呈現亦是非絕對化。在任何事先預設

的開放空間裡，每個人（感知主體）都有權利對客觀事物提出建設性的見解，冀圖達致一致性的審美判斷近乎零；以上情況並不難想像，畫家理應自我審視、確認過了。

換個方式說，剛毅著實不在乎「追求絕對」。③不僅僅如此，他還把藝術實踐的獲得開放於多重詮釋，不急不緩地向人類情感的臨界點趨近.....

### 三

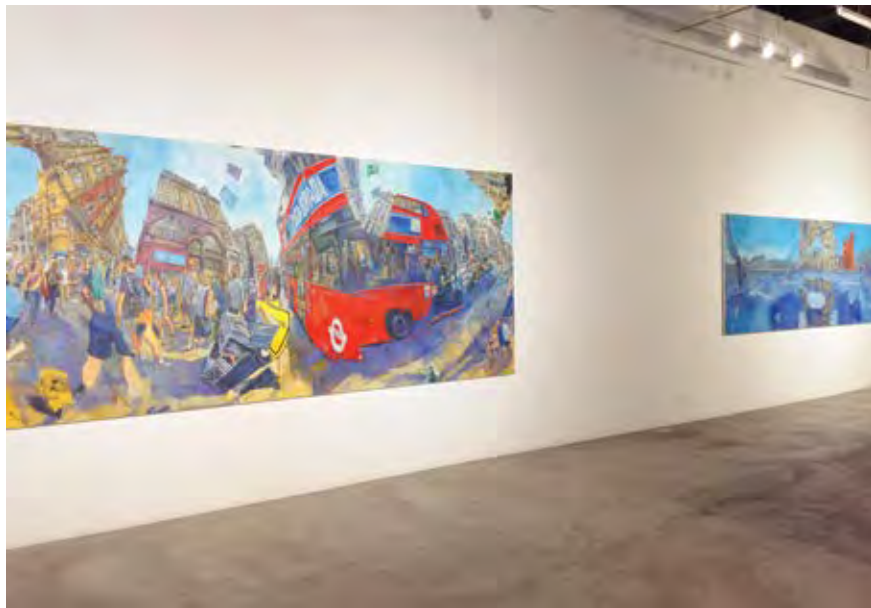
我很清楚自己的創作動機是什麼.....—剛毅不止一次對我這麼說。

素以當代畫家自居，他沒有盲目地隨大隊起舞，亦即，熱衷於全球跨語際視覺文化研究社群關心的命題，比方說，帝國主義、殖民歷史、領土政治、民族認同、空間生產，等等，孰不知，上述幾個題旨，並非一般資淺者可以藉助藝術方式轉化、再現處理的。當我目睹身邊各族藝友紛紛亦步亦趨，「.....以為middle-brow的貨色就是high-brow」（故隱言者姓名），結果變向「以調查研究為名」—卻僅止於借題發揮東拼

西湊，沒有明確的目的與嚴謹的方法—的泛學科化圖解者；欣慰的是，剛毅並無患上類似大頭症。

剛毅不諱言由西方古典畫家與雕塑家那裡得到啟發，所以，他向來對藝術品中蘊含的視線流程特別重視（容我在下一節申述）。就體裁而言，剛毅的繪畫作品仍是離不開風景（landscape）的範疇，④包括從出道初期的吉隆坡街頭或東海岸郊村景緻，由此一路延伸至晚近幾年，他多次遠赴歐洲、亞洲各地採樣創作的城市景觀等，陋巷也好，廣場也罷，不管是小品或巨構亦然。擅長油畫創作的他，數年前開始採用中國毛筆、墨、宣紙和國畫顏料為表現媒介，主要還是以風景畫見稱，譬如「釜山海景圖」便很吸睛。若由內容論之，則剛毅選擇「市井」為其取景對象之一，無疑又是另一個讓人驚艷的知性表現：

市井，從字面意思來解，不就是說明每個城市都有一口井嗎？古時候不是每戶人家都有自來水的，甚麼人需要用水都要到此打水，而一般水井所在地點都是熱鬧的市集中心，四圍的建築空間也是觀光客行游的場所。重要的是，市井（marketplace）既是一處公共空間，更是作為一種集體意識的生活場所存在著.....這裡超越歷史時空局限，過去的、現時的，真實的、構想的，富有特定魅力，令人著迷。



每當畫家以旅人身份去到一個陌生的地方，遭遇那些觸動人心的場景、氛圍，他總會抖擻精神，靜心妙悟一番。回到家裡，他通常不急著畫出來；反而放任時間宕延，並且趁機會將信息過濾、篩選、重合乃至重新回想一遍其在現場時的特殊感情，然後嫁接於此際當下之存在處境，遂使各種知覺相互交織及滲透在一起：我作畫的驅動力，源自於回應它們對我的召喚；它們會告訴我該做甚麼、怎麼做.....嗯，就像鬼迷心竅啊！

而畫面彷彿都已做好準備：歡迎大家光臨—尚且極其友善地「邀請」（inviting）有心人憑藉視覺感知



涉入其間。這是內在信念與外部條件的匯集！

四

或者，更確切地說，剛毅除了對物對事的敏感度的確有過人之處以外，他還具備了一般畫家不具備的繪畫造詣。

一直以來，他企圖透過其畫作將第一手經驗 ( first-hand experience ) 轉譯、傳達給觀眾。從視覺現象來講，機械式再現類似「現場感」實在不難，難就難在知覺意識的重新配置和「深加工」，使之流露出一種可擴性——但非一定要協調性不可——的情調色彩。

反映在「與影共舞系列」作品上，從色彩配搭到視覺組織，從經營位置到節奏變化，層層堆疊、律動十足而高潮接迭，使觀畫者目眩神馳，久久不能終止。然而，剛毅這批近作，雖多數以動勢示人，細節處則雕鑿入微，即便是帶有點景作用的街燈、窗花、枯樹、行人等，無一不是經過精煉處理的。從完整度看，譬如遊人踪響或是夜色陰鬱之意況皆歷歷在目，冷不防a practical sense ( 有人直譯作「實踐感」 ) 也返照、顯影，如心有所向，如身有所棲，真實空間與構想空間殊途同致，真的讓人驚艷不已！

在每一幅畫中，我們也不難覺察到：畫家很賣力地進行一場搏鬥。比方說，他跟多元的視角搏鬥，統攝畫面上貌似突如其現的漩渦狀視覺形式；他跟內容的邏輯搏鬥，酌量共構式畫面 / 構圖若無似有的關係結構；他跟成像的技術搏鬥，激化建築圖像因循外擴、扭轉漸變而得的圖形張力；他跟理性的仲裁搏鬥，絕不讓自己一時不慎墮入自由心證的美學黑洞.....等等。但他沒有二元化上述搏鬥發生的場域，抑或張揚跟鬥爭攸關的生命政治史；相形之下，他努力地創造機率空間，拓展期待視域，遂使多重詮釋成為可能。再進一步言之，搏鬥也是繪畫的生產關係。正當「搏鬥—繪畫」進行時，正負兩極力量或更多「信仰系統」也處於纏鬥之中，用德勒茲的話說：「所有的東西都在打鬥、搏鬥。」⑤

而事實上，陳剛毅這一份視覺宣言，有條不紊地梳理「多重知覺」 ( multiple perception ) 的相互關聯，以及它們因著關係重組—搏鬥與談判—使之產生的共振效應。共振是一個相當有意思的現象；也就是說，在某個共振頻率下，粒子可以一起振動，琴弦可以一起震顫，人人可以一起搖頭晃腦；猶有甚者，大家可以一起分享「共同的事實」。

一個 ( 或更多 ) 「共同的事實」可以在一幅畫中同時出現無非確證：共振 / 共鳴作用所以衍生，顯然藉由

一系列關係之聯結，關鍵條件則緊緊於藝術家仰賴心、眼和手的協調以及繪畫性的闡發，缺一不可；只要頻率 / 意願相符，⑦任何人均能在此感知空間裡互相交換彼此的「真理」 ( 心有靈犀 ) ；假設「共同的事實」乃是某一既存的事實，以致可被視成其藝術創作的模式 ( mode of artistic expression ) 已然成為事實——即是一個構型得以形塑。

最後，把話說回來，即使諸因俱足，仍不得自我宣述實境體現甚至是自性圓滿，否則便是扭曲、誤導了。◆

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① 相隔九年，再度應邀為剛毅暨其畫展圖錄撰稿，莫不是令人喜憂參半的：一來充滿挑戰性，二來則要不斷惕勵自己，切忌重蹈覆轍，老調重彈。這是我第三次點評這名畫友的東西；最早那篇拙文，特地揀選其人物肖像創作論述一番，於二〇〇二年九月發表在《藝術走廊》雙月刊第二期上。

② 文中所有變體字部份，均引述自剛毅本人言論。畫家訪談，2018年7月6日，於吉隆坡。

③ 哲學家兼小說家薩特 ( Jean-Paul Sartre, 1905—1980 ) 與畫家兼雕塑家賈科梅蒂 ( Alberto Giacometti, 1922—1962 ) 過往甚密，他撰著〈追求絕對〉這篇長文，詳盡揭示這名藝術家好友獨具一格的創作思維和方法，此文在1948年首次發表於《現代》雜誌上。見於《薩特論藝術》 ( 馮黎明、陽友權 / 譯 ) ，上海：人民美術出版社，1996年8月第三次印刷；頁80-91。

④ W. J. T. 密切爾 ( W. J. T. Mitchell ) 編《風景與權力》 ( 楊麗、方信瓊 / 譯 ) ，南京：譯林出版社，2014年10月第一版。

⑤ 參閱吉爾·德勒茲 ( Gilles Deleuze ) ：〈交合形象與三聯畫〉，收入《弗蘭西斯·培根：感覺的邏輯》 ( 董強 / 譯 ) ，桂林：廣西師範大學出版社，2007年9月第一版；頁78-87。

⑥ 「共同的事實」一說出自德勒茲。同註④。

⑦ 若從審美反饋言之，這個過程牽涉到不同的感知主體的參與目的及其介入程度。就具體實踐來講，互動的各造務需把個人意識和自主反應等感知機制加以調節，具備相近的「共同意願」始能促成相關的行動。





Piazza San Marco (close up)

## CHIN KONG YEE (B. 1973)

### EDUCATION

1990 Central Academy of Art, Kuala Lumpur, Malaysia

### SOLO EXHIBITIONS

- 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

- 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
- 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



Wei-Ling Gallery

To accompany the exhibition entitled ‘*Dancing with Shadows*’ by Chin Kong Yee from 9th August- 2nd September 2018

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COVER | **Red Buses/Summer** (close up)

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