



CHOY CHUN WEI (B. 1973)

Choy Chun Wei is an artist whose predilections and ideals of art are 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.

Upon moving from the countryside, to an urban city environment, it changed his perception of space, where little pockets of green, became big structures with artificial lights. This shift affected the way he perceived the world –a world where he now felt suffocated and encroached upon- and in turn, the way his works were made changed.

Material and material culture are therefore, also important considerations in his practice, highlighting the influence of ‘seeing’ as the crucial element in the identification of texts and found objects within his dense, intricate collages.

The significance of objects are related directly to Malaysian material culture, as he is interested in exploring the process of seeing, and to a further extent how seeing leads to the selection and handling of materials. Due to the different properties of layered objects and its transformations. The dialogue for his works run around the entire canvas, generating visual stimulations at different trajectories. Each piece is carefully formulated to reflect highly-layered surfaces mapped in a convoluted manner. Hence the textures, correlation and intertwined compositions provide fresh openings to discuss the mediums and their interlocked connotations. Though visually similar in some ways, every piece displays its own characteristics.

He has always been captivated by the inherent meanings that come with fonts and texts. Simple words like ‘go’ and ‘new’ are indications or markers, for him to create narrative(s) within a painting. Significant found words are important to the construction of a dialogue within his pieces, conveying pertinent and recurring subliminal messages that form a personal dialogue of his concerns interrelated with his life and work.

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 involves 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 2017 exhibition '*Tectonic Traces*' marked a significant progression from his past works, notably through the process of assembling more relief and adding more layers to his collages. Pushing boundaries through the use of tectonic materials, the works in the series accentuate the complexities and contradictions inherent in life's fragments. Dealing with information and facts, at the same time interrogating our current state of mind, Chun Wei observes how our identity is transforming into numbers and codes.

His latest exhibition '*Encountering Mass Man*' (2021) the artist acknowledges the sentimental aspects of being under lockdown during the worldwide pandemic. The series highlights 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 represent facial features, inspired by a once popular texting style known as 'emoticon'.



CHOY CHUN WEI (B. 1973)

EDUCATION

- 2016 Master of Arts (Visual Art), University of Malaya, Kuala Lumpur, Malaysia
1998 BA (Hons) Graphic Design, School of Art & Design, Central Saint Martins, London, England

SOLO EXHIBITIONS

- 2021 Encountering Mass Man, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2017 Tectonic Traces, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2016 Investigating Materiality Through Art-Based Research, Piyadasa Gallery, Cultural Centre, University Malaya, Kuala Lumpur, Malaysia
2015 Unknown Landscape, Art Stage Singapore, Marina Bay Sands, Singapore
2014 The Human Landscape, Art Basel Hong Kong, Hong Kong Convention Centre, Hong Kong
2011 Here and Now, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2008 Trails, Red Mill Gallery, Vermont, United States
2007 Kaleidoscopic Landscapes, Wei-Ling 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
Teh Tarik with The Flag, curated by Wei-Ling Gallery, in association with The National Visual Arts Gallery, Kuala Lumpur, Malaysia
Art Stage Singapore, Marina Bay Sands, Singapore
2017 18@8 RIGHT HERE! RIGHT NOW!, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2016 Art Stage Singapore, Marina Bay Sands, Singapore
The Past Is Never Where You Think You Left It, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2015 Prudential Eye-Zone, Art Science Museum, Singapore
18@8 Heirlooms, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2014 The Space Between, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
The PEAK Group Show- HO MIA, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2013 18@8 Mirror, Mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2012 18@8: KUL-SIN, ION Art, Singapore
18@8: KUL-SIN, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Timeless, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Snapshots, WWF Art for Nature, Rimbun Dahan, Seangor, Malaysia
2011 Art Stage Singapore, Marina Bay Sands, Singapore
2010 Negaraku: Nationalism and Patriotism in Malaysian Contemporary Art, The Aliya and Farouk Khan Collection, Galeria Sri Perdana, Kuala Lumpur
Survival, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia
Absolut 18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia



- 2009 Iskandar Malaysia Contemporary Art Show (IMCAS), Danga Bay City Mall, Johor, Malaysia
Tanah Air, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia
- 2008 Shifting Boundaries, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia
18@8 Vice & Virtue, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- Tukar Ganti: New Malaysian Paintings, Valentine Willie Fine Art Singapore, HT Contemporary Space, Singapore
La Galleria, Pall Mall, London, United Kingdom
China International Gallery Exposition (CIGE), China World Trade Center, Beijing, China
Force of Nature, Pace Gallery, Malaysia
- 2007 00:15 Sperstar, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia
Artriangle: Malaysia Philippines Indonesia, Soko Gakkai Malaysia, Kuala Lumpur, Malaysia
Between Generations: 50 Years Across Modern Art in Malaysia, Asian Art Museum, University of Malaya, Selangor, Malaysia & Muzium dan Galeri Tuanku Fauziah, Universiti Sains Malaysia, Penang, Malaysia
- 2006 Rimbun Dahan Artist in Residency Show, Rimbun Dahan, Selangor, Malaysia
Signed and Dated, Valentine Willie Fine Art 10th Anniversary, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Feed Me! An Exploration of Appetities, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia
- 2005 18@8 KUL-KARACHI, Pakistan Show, Amin Gulgee Gallery, Karachi, Pakistan
Rooster Mania, Townhouse Gallery, Kuala Lumpur, Malaysia
The Power of Dreaming: Taman Sari, The Garden of Delight and Identity, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia
18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia
Art Below 1000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Free Show, Reka Art Space, Selangor, Malaysia
- 2004 Young Contemporary Finalist Exhibition, National Visual Arts Gallery, Kuala Lumpur, Malaysia
Paradise Lost/Paradise Found, WWF Art for Nature, Rimbun Dahan, Selangor, Malaysia
Home Improvement, Two-person Show, Reka Art Space, Malaysia
Semangat: Artists for Theater, Fundraising Exhibition for 5 Arts Centre, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Art Below 1000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Fifteen, Darling Muse Gallery, Kuala Lumpur, Malaysia
Free Show, Reka Art Space, Malaysia
- 2003 Philip Morris Art Exhibition, National Visual Arts Gallery, Kuala Lumpur, Malaysia
Games We Play, WWF Art for Nature, Rimbun Dahan, Singapore, Malaysia
Art Below 1000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2002 Touch, WWF Art for Nature, Rimbun Dahan, Malaysia
Works on Paper, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2001 Open Show, National Art Gallery, Kuala Lumpur, Malaysia
Inhabitant: Two Person Show, Valentine Willie Fine Art, Kuala Lumpur, Malaysia



- Exhibit A: Malaysian Still life, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- Art Below 1000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2000 Art Below 1000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 1999 Aku: Portret Diri 99, Petronas Gallery, Kuala Lumpur, Malaysia
- 1998 Mental Saint Tart Tins, Degree Show, Long Acre, London, United Kingdom
- 1997 Young Designers, Malaysian Design Council, Menara Tan & Tan, Kuala Lumpur, Malaysia
- 1996 WaterWorld, Bank Negara, Kuala Lumpur, Malaysia
- 1995 Dialogue, Maybank Gallery, Kuala Lumpur, Malaysia

AWARDS

- 2007/ 2008 Vermont Studio Center Asian Artist Fellowship, Vermont Studio Center, United States
- 2005 Artist in Residence, Rimbun Dahan, Malaysia
- 2004 Juror's Choice Award (2D category), Bakat Muda Sezaman (Malaysian Young Contemporary)
- 2003 Honourable Mention, Philip Morris Malaysia / Asean Art Awards
- 1997 The London Institute (University of Arts, London) Full Scholarship
- 1995 Higher National Diploma (HND) Teo Soo Ching Full Scholarship

PUBLIC COLLECTIONS

- National Visual Arts Gallery, Malaysia
- Bank Negara Malaysia
- Hijjas Kasturi Association / Rimbun Dahan, Malaysia
- Aliya and Farouk Khan collection
- Architron Design Consultants
- Veritas Design Group, Malaysia
- Australian International School, Malaysia
- Zain & Co. Advocates and Solicitors
- Edward Soo & Co. Advocates and Solicitors
- Seksan Design
- CWL Design, Malaysia
- Amerada Hess, Malaysia
- Big Dutchman Asia
- The Bank of Singapore
- IJM Corporation Berhad
- The Zain Azahari Collection
- SHISEIDO
- Maxis

