

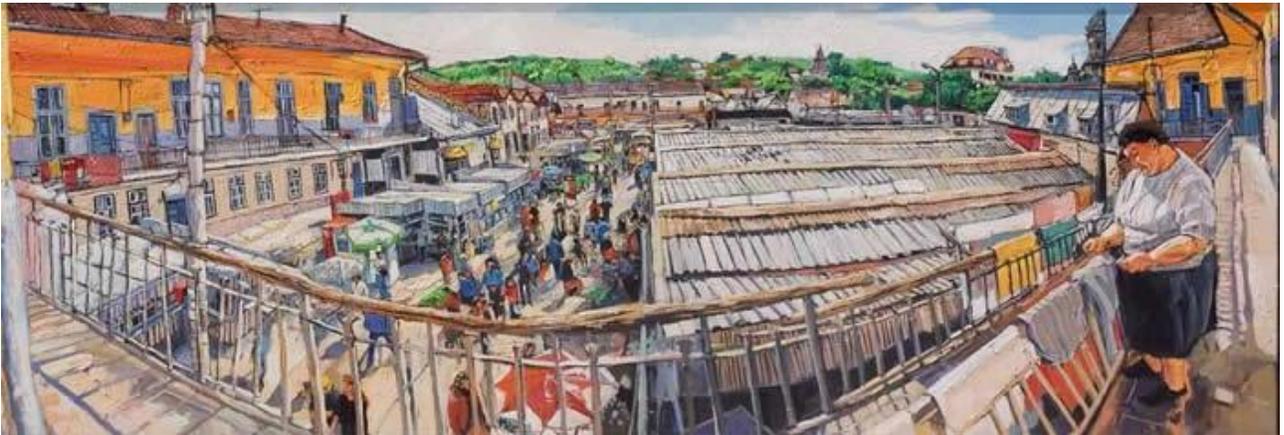
CHIN KONG YEE (B. 1973)

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.

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."

In '**A Paradigm Shift - Relecting on Twenty Years of The Malaysian Art Scene**', Kong Yee's 'stylo hair salon' and the making of the work in MP4 format sees him working with photography, painting and computers, crossing over multiple applications (apps) including painting apps, auto-stitching programs and video editing. The result is two panels of digital prints, a video of the artwork progress and a 3 minute VR video.



Chin Kong Yee
Morning in Turda (Romania)
Oil on canvas
180cm x 60cm
2003

Exhibition:
Undulating Spaces
11 April – 1 May 2003
TOWNHOUSE GALLERY



Chin Kong Yee
CBG seated at Restaurant
111.5cm x 111.5cm
2005

Exhibition:
Cerulean Skies
6 – 29 June 2005
TOWNHOUSE GALLERY



Chin Kong Yee
Red Train
Oil on canvas
170cm x 190cm
2006/7

Exhibition:
EYE-Ilusions
Chin Kong Yee & Volker Hamann
16 April – 10 May 2007
WEI-LING GALLERY



Chin Kong Yee
Duomo Florence
Oil on canvas
170cm x 190cm
2008/09

Exhibition:
Reality In Wonderland
6 – 30 July 2009
WEI-LING GALLERY



Chin Kong Yee
Lagos Golden Path
Oil on Canvas

190cm x 340cm (Same painting with left panel shifted to right side. The panels of these paintings are meant to be interchangeable)
2009/2010

Exhibition:
New Landscapes
16 August – 8 September 2010
WEI-LING GALLERY



Chin Kong Yee
Infinite Canvas
Oil on linen
190cm x 520cm (4 panels)
2012

Exhibition:
Infinite Canvas
9 January – 10 February 2013
WEI-LING CONTEMPORARY



Chin Kong Yee
The flower
Acrylic on paper
144cm x 145.4cm
2015

Exhibition:
The Flower
12 August – 30 September 2015
WEI-LING GALLERY



Chin Kong Yee
Dancing with Shadows 1 & 2
Oil on canvas
190cm x 680cm (quadriptych)
2018

Exhibition:
[Dancing with Shadows](#)
9 August – 2 September 2018
WEI-LING CONTEMPORARY



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

Exhibition:
[#tomorrow](#)
Chin Kong Yee
16 December 2021 – 29 January 2022
WEI-LING GALLERY