

An abstract painting with a complex, layered composition. The background is a dense mix of colors including deep purples, vibrant reds, cool blues, and earthy greens. The texture is highly visible, with thick brushstrokes and areas of impasto. In the upper right, there are dark, angular shapes that resemble architectural elements like a tower or a bridge. The overall effect is one of dynamic energy and emotional depth.

LIGHT BEARER

Yau Bee Ling

2 - 26 November 2022

Wei-Ling Gallery

LIGHT BEARER

Wei-Ling Gallery is pleased to announce our exhibition, '*Light Bearer*' by Malaysian artist Yau Bee Ling. In her sixth solo show with the Gallery, '*Light Bearer*' features deeply existential works expressed from a myriad of personal experiences; the incarnation of physical/mental strength and resilience seen exclusively from the female perspective.

'*Light Bearer*' is the artist's desire to understand and accept her place in the world, of unwavering spiritual beliefs, confronting an extreme phobia, relationships with every one around her and that inherent instinct to thrive despite and in spite of obstacles.

Bee Ling elucidates, "*My previous landscapes were 'impressions', but now they have grown to be more deliberate visions. These visual elements such as lines, shapes, colours and textures have been reformed to express light-bearing elements. This newfound goal is meant to give viewers a deeper understanding of our nature. The nuances between light and shadow across the surfaces are manifestations of 'intentions' and my own visualisation of life's passages - it is a calling, to overcome adversities, take a courageous stance, and my belief in a higher power.*"

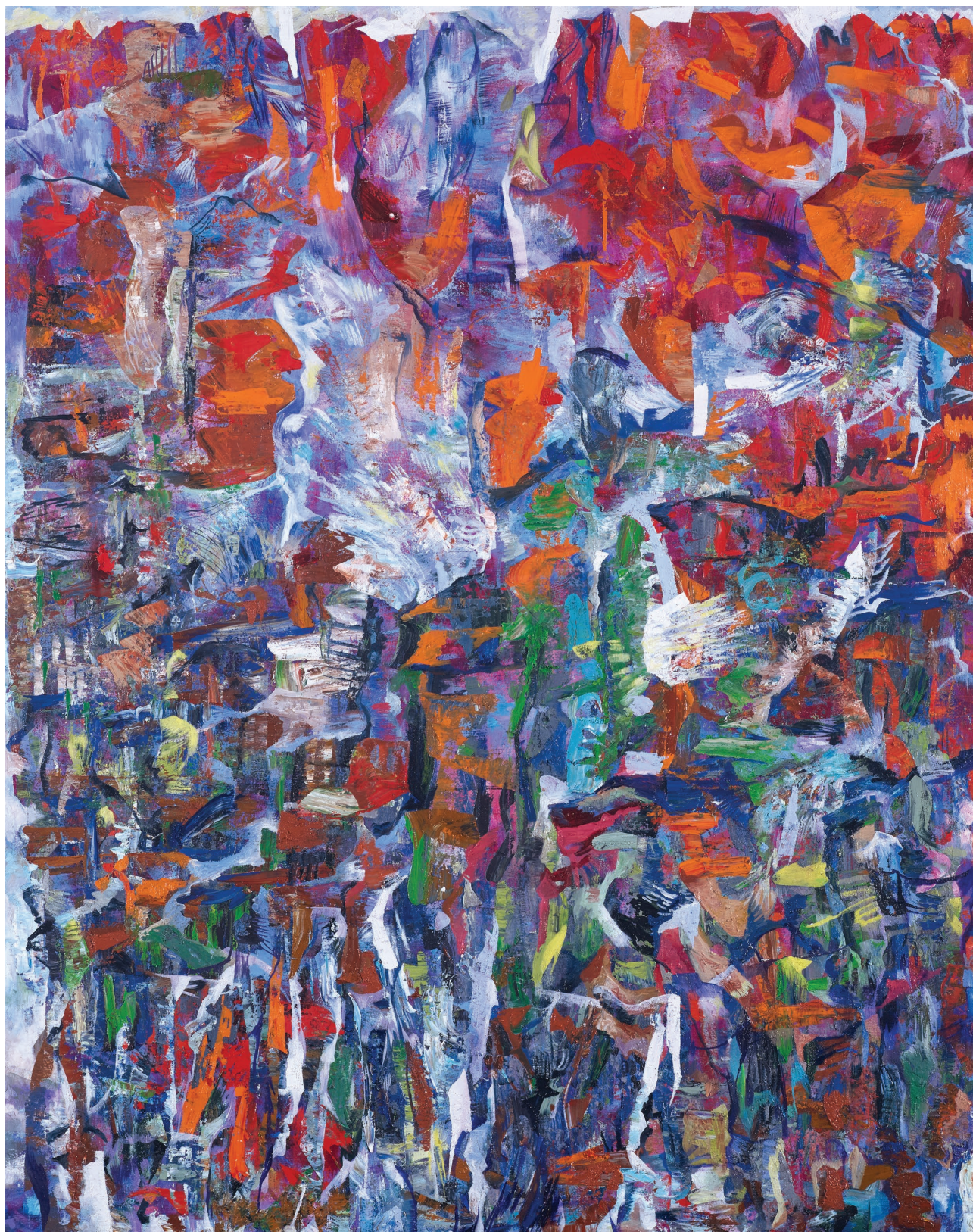
The water element plays a pivotal role in several of her canvases. After a traumatic near drowning experience as a child, the artist attempts to face this particular fear, and demonstrates that a terrifying experience can be turned into something deliriously cathartic.

It perhaps, can be further expounded by a Yoruba praise poem (oriki) in honour of Oshun: -


*She is the wisdom of the forest
She is the wisdom of the river
Where the doctor failed
She cures with fresh water.
Where medicine is impotent
She cures with cool water.*

The artist re-composes and re-imagines her connection to the cosmos via disintegrating mountainous landscapes, an ambiguous willow tree, refracted water-marked lines, withering branches and billowy flower petals - a desire to confront life's obstacles derived from the strength given by her Maker.

'*Light Bearer*' is Yau Bee Ling's dialogue with the world, her methods to probe and excavate the crevices of who we are, what we are and why we are here. It is her way of communicating through asking questions which beguile, and addressing conflicts with the past, present and future.



Mounthorn - II (Shan Jiao II)
Oil on jute canvas
163cm x 127.5cm
2022




Climbing a mountain isn't an easy job. This piece is a continuation of mounthorn I, where the mountain first has to be scaled. The title takes inspiration from the Matterhorn in the Alps, a majestic mountain. The rough and treacherous terrain, winding and snaking. Cliffs block guard the path like sentinels and sunlight is lost beneath the dense bouquet of foliage above. It is only when the peak is reached at last, that one can see the magnificent view from the top. Where the cost of the climb is finally worth its arduousness. The palette of flamboyant colours sighted from high aboveground.

Mounthorn - II (Shan Jiao II) (2022) close-up



Only on surf slab
Oil on jute canvas
146cm x 171cm
2022


The painting is an abstract composition dominated by two primary colors: a deep, almost blackish-blue and a bright, fiery red. The blue is applied in thick, swirling, and layered strokes, creating a sense of movement and depth. The red is also thick and textured, appearing as large, horizontal slabs that contrast sharply with the blue. The overall effect is one of intense energy and emotional volatility. The brushwork is very expressive, with visible ridges and valleys in the paint, suggesting a tactile quality. The composition is dense and layered, with the colors seemingly melting into each other at the edges while standing out distinctly in the center.

Waves. A façade of hues splashed across the fabric, different shades of blue, some an immensely dark, almost threatening with a sense of brooding malevolence at the edges of the canvas. The blue waves are in paradoxical contrast to the slabs of red slapped on top of them, like a hidden layer separating the both. Upon closer inspection, it is almost impossible to differentiate the slabs, the colours seemingly melting into each other. But from afar, the slabs stand out against the cool blue. A surfer never notices the looming wave until it is upon him, too close and only the man observing from the shores will notice the imminent danger. Surfing a wave, one moment you're on top of the world, the other at drowning in the deep. Sometimes its necessary to zoom out, and see the slabs.

Only on surf slab (2022) close-up

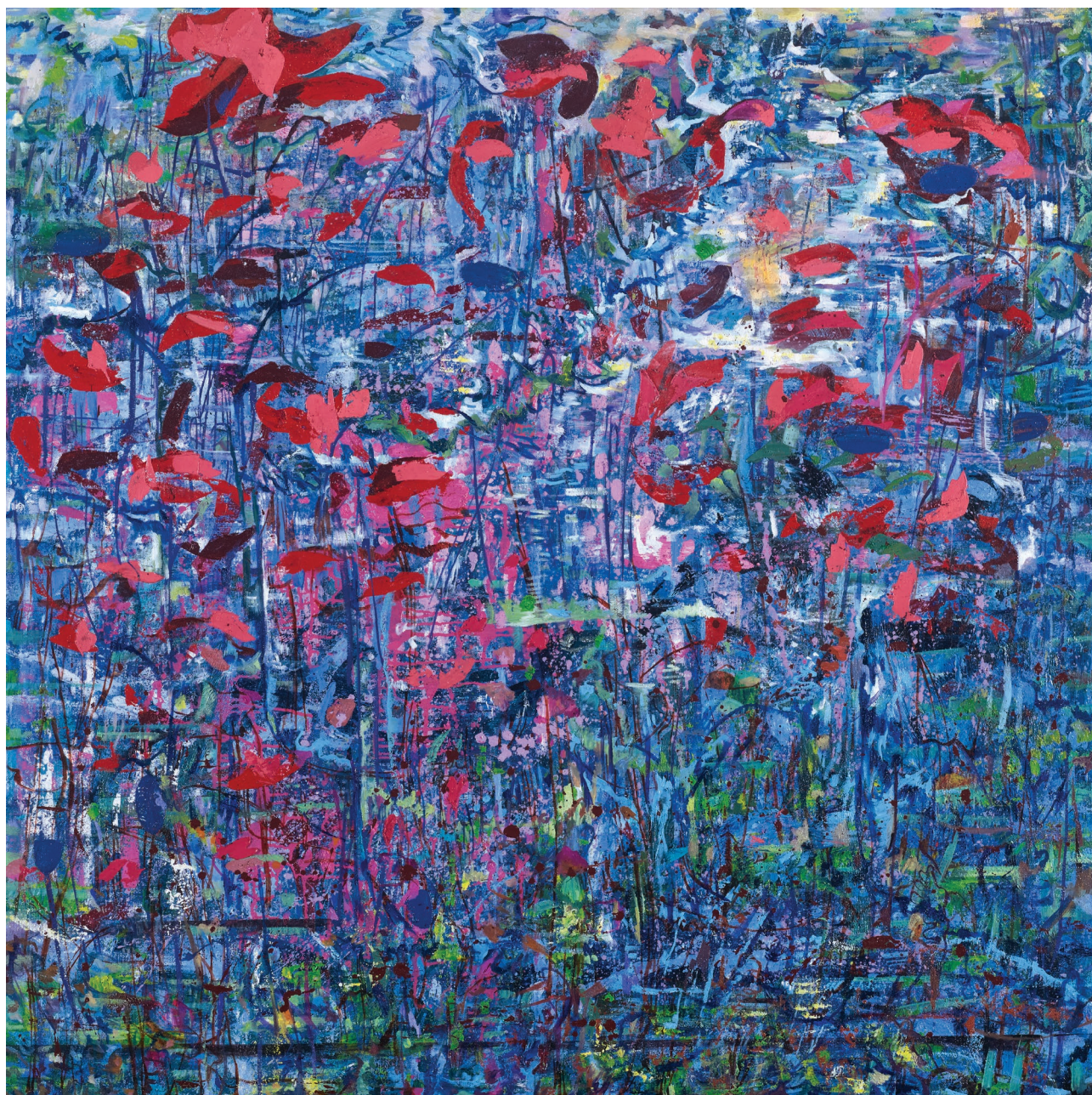


Willowdreams
Oil on jute canvas
153cm x 153cm
2022




A dreamer. Dreams are a figment of our imagination, muddled with reality more often than not. Some dreams are comprehensible, others not so much. It all depends on the fine ratio of balance between reality and illusion much like everything in life. The willow tree is a representation of that serene, silent place in the depth of our minds, distance from all the noise, all the happenings of life. Almost like an alternate imaginative reality that temporarily exists for us to escape from reality. A place of reflection. Much like a dream, a willow tree is a symbolism of that pure sense of nothingness, and as an artist my primary focus is in producing works that invite audience participation to the same degree as my own involvement. The willow tree here is merely a place of reflection and discernment at its core, standing there with a sense of quiet dignity that permeates the layers of the canvas. To empower the viewer to lose themselves in the ambiguous form of the perpetual, never-ending branches, just like how a dream seems to never truly end. To dream their own lucid dream below the shade of the mighty willows.

Willowdreams (2022) close-up



Gentle Invasion
Oil on jute canvas
152cm x 152cm
2022


An abstract painting titled 'Gentle Invasion' (2022) featuring a dense, textured composition of vibrant colors. Large, irregular patches of bright red and orange are scattered across a background of deep blues, purples, and greens. The brushwork is visible and expressive, with thick applications of paint and splatters. The overall effect is one of intense energy and emotional depth.

An invasion is often perceived as a violent conquest. An intrusion in the most brutal and unpleasant of ways. This is sometimes the case of course. But more often that not it is the silent, gentle almost invasion. Invasion of negativity, invasion of anger, invasion of sadness. The great tension within us. Seeping through the cracks and making its way to the core of our being. It is like the shades of red, supressing us in the heavy waves of water, sinking down and trying to muffle out the light. But the shoots push back, they fight the suppression and battle against the darkness. Will they win? Will they achieve glorious victory? Only the one viewing it knows.

Gentle Invasion (2022) close-up



Mounthorn – I (Shan Jiao I)
Oil and sand medium on canvas
153cm x 183cm
2022




The mountain is a bold statement of the slowness of time, of the reality of the ever-present moment, in world of ticking human-clocks. The mountains have kept safe the soul of this land for time unmeasured and tell of it in words unspoken. The mountain summits are a celebration of greys in the sunlight, ranging from soft blue-slate to silver-white. Walking the mountains is an ethereal experience, and it makes it difficult to dwell on the obstacles of life when nature confronts you with its majesty in the grand scheme of things. Happy feels like a lot of things. Taking a stroll by the beach. Dipping you toes in the water. Petting a cat. The sight of mountains tops that list of definitions. The painting seeks to remind its viewer: everyone has their own mountain and it serves no good to plant thornflowers on its rocky crevices. Mountains can't be moved, but they can be climbed.

Mounthorn – I (Shan Jiao I) (2022) close-up



City of Echoing Night
Oil on jute canvas
153cm x 153cm
2022




The city is a place created by humankind, a place of independence from nature and from quietness. The clanking of heavy machinery, the squealing of tires as glossy, shiny cars exit and enter buildings. The endless chatter of individuals from all over the world gathered in one place, the urban conquest. Rebellions take place in the dark alleyways. Everyone has autonomous liberty. Ideas come and go. The tall skyscrapers, the dazzling city lights in streaks across the painting, interrupting the train of thought, who never get the chance to stop and think, only to wander down those jagged paths that lead to cold concrete blocks. To ponder in still silence. Life goes on and on and the hustle and bustle never stops, echoing into the night.

City of Echoing Night (2022) close-up

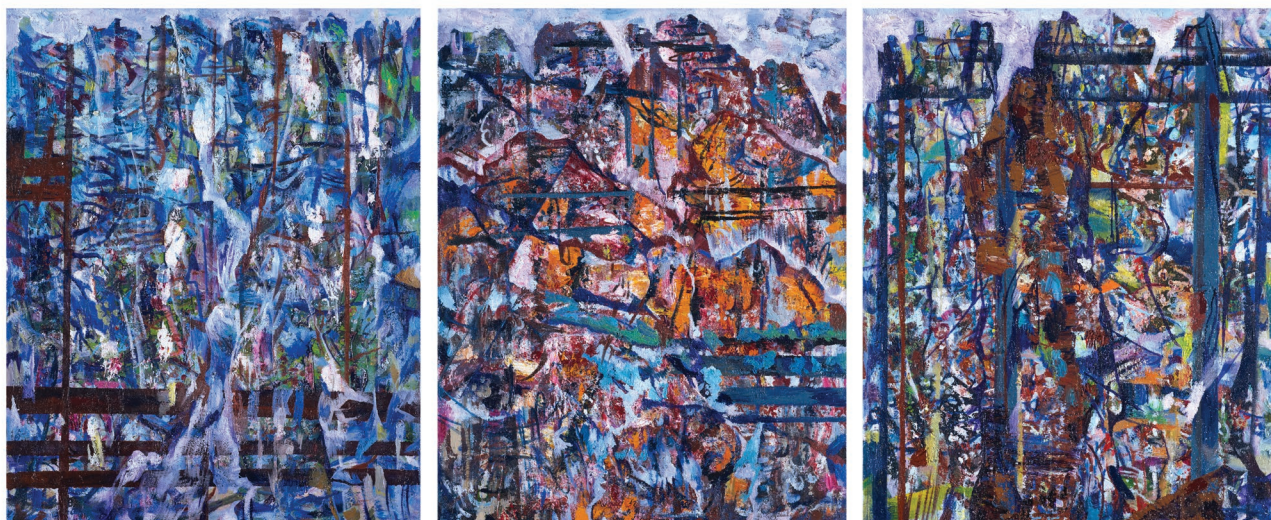


Hello, Cyberpunk
Oil on jute canvas
92cm x 153cm
2022

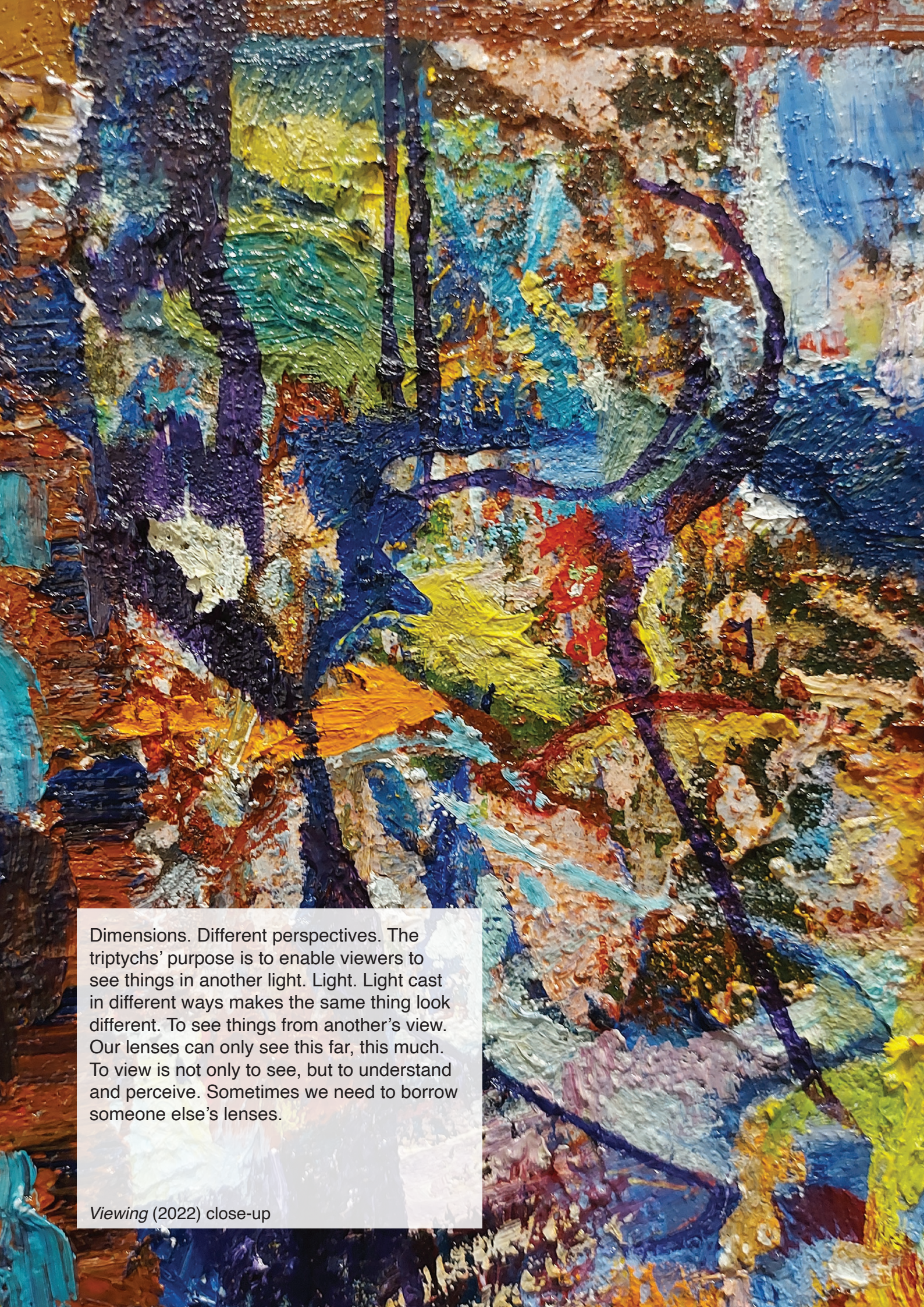


A dystopian future is the backdrop for the science fiction subgenre known as “cyberpunk,” which emphasises a “combination of lowlife and high tech” with cutting-edge scientific and technological advancements like artificial intelligence set against social degradation, dystopia, or collapse. The avant-garde fashion, the punk culture and the rebellious nature of it. To welcome it, but not with open arms but with mixed emotions. Fear of the unknown and yet excitement at the future of what it could bring and how it will change our world. Like a fantasy, but in reality, both fused into one in the light of day. The dark brushstrokes signifying the fantastical reality of cyperpunks.

Hello, Cyberpunk (2022) close-up

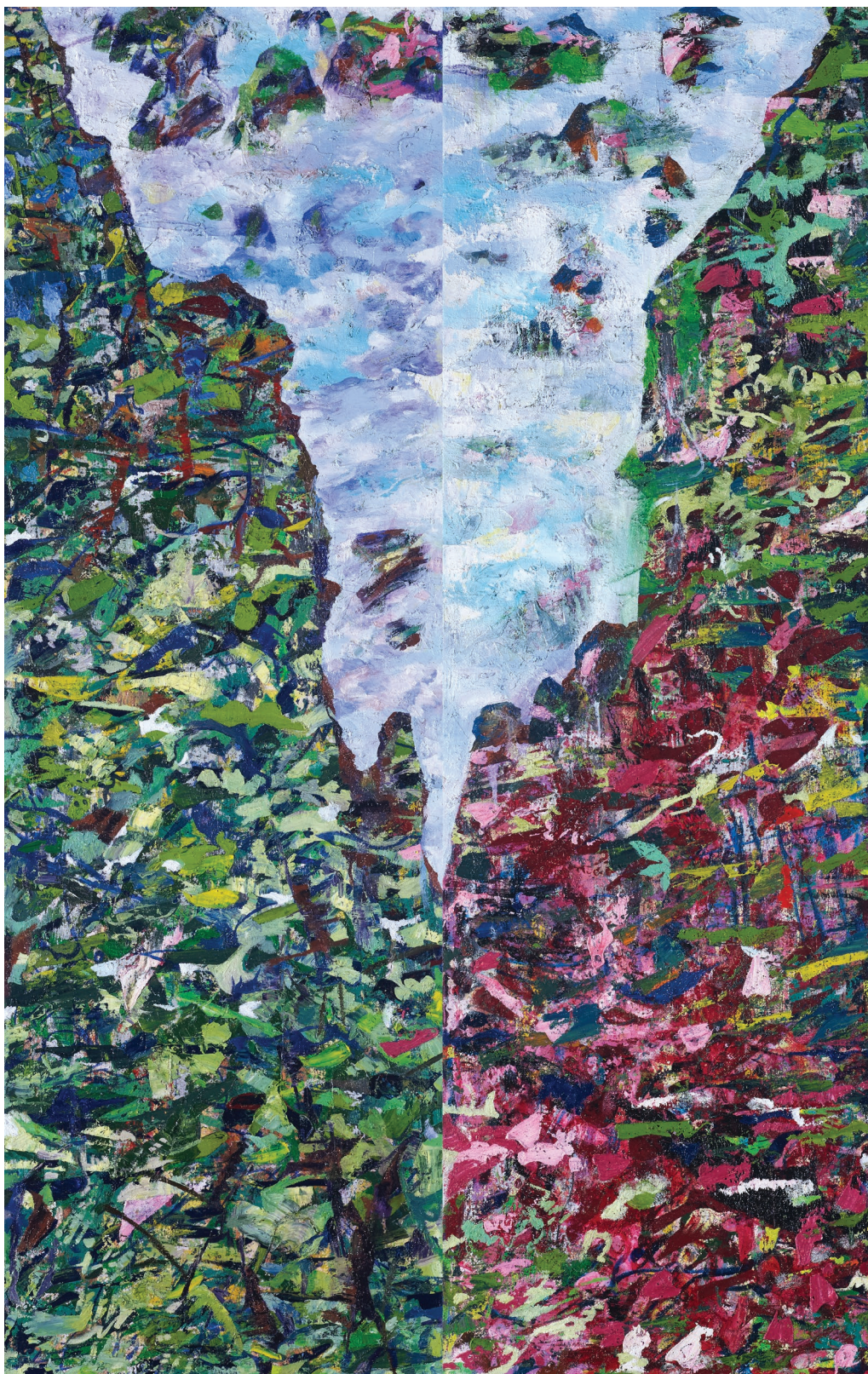


Viewing
Oil on jute canvas
50cm x 120cm (Triptych)
50cm x 40cm (Each)
2022



Dimensions. Different perspectives. The triptychs' purpose is to enable viewers to see things in another light. Light. Light cast in different ways makes the same thing look different. To see things from another's view. Our lenses can only see this far, this much. To view is not only to see, but to understand and perceive. Sometimes we need to borrow someone else's lenses.

Viewing (2022) close-up



Battle of Confronting
Oil on jute canvas
153cm x 93cm (Diptych)
153cm x 47cm (Each)
2022



The great divide. The icy white clouds drip down, separating the two. The struggle within, with every confrontation the layers of individuals are peeled back and their true colours are revealed. The anger, the resentment, the anguish. Confrontation is the only way to see one in its purest form.

Battle of Confronting (2022) close-up




New Bloom Arrived

Oil on jute canvas

119.5cm x 153cm (Triptych)

38.5cm x 153cm (Top); 40.5cm x 153cm (Middle); 40.5cm x 153cm (Bottom)

2022

The image is a close-up of an abstract painting titled 'New Bloom Arrived' (2022). The painting features a dense, textured composition of thick, impasto brushstrokes. The color palette is rich and varied, including deep blues, vibrant oranges, earthy reds, and bright greens, all set against a background of lighter, more muted tones like beige and grey. The brushwork is expressive and dynamic, with some areas showing clear, directional strokes while others are more chaotic and layered. The overall effect is one of intense energy and a sense of organic growth, which is reflected in the accompanying text.

The arrival of spring. The blooming of lavender flowers creeping through the freshly thawed earth. With every season comes something new. Reflection. The blooms encapsulate change, the joyous moments of creation. Here we are with the wild flowers rising from the earth, looking to the casual eye as weeds until they bloom. Who pays attention to their chaotic stems that twist in the joy of new life until they wear colours as bold as any festival diva? Then there they are in the air that becomes more welcoming each day, a community of colours.

New Bloom Arrived (2022) close-up



Installation view at Wei-Ling Gallery, Brickfields



Installation view at Wei-Ling Gallery, Brickfields

YAU BEE LING (B. 1972)

Throughout her 25 year career, Malaysian painter Yau Bee Ling's work has consistently echoed her observations on the world and reflect autobiographical themes. Her works are deeply personal and profound in their symbolism, as she struggles to reconcile the broad gambit of human experiences and the complex roles of contemporary women in present-day society. Highly regarded as one of the country's foremost painters, her work pays homage to a life-lived.

Over the years, Yau Bee Ling has moved from one identity to another: from single woman to wife to mother. Each move, each curve in the winding road leading to where she is today is a journey of searching and looking for answers. Answers to the conflicts brought on by the transition from one phase of life to another: of being a woman, a wife and a mother. Answers to the conflicts brought on by the multiple responsibilities she carries. Despite the façade presented she struggles to understand who she is: a mother, a wife, an independent woman. Despite the serenity of motherhood and the meaningful ties within the family and the community her inner self lives a complicated tangles of ties and responsibilities within the family and the larger communities. It is a responsibility laden with hopes and fears: hopes for successes and later being able to celebrate those successes; and fears of the traps and failures that may lead to a meaningless existence.

For Yau Bee Ling, it is the moment that defines the person she is and will be. Introverted and thoughtful, her onwards journey takes her to her inner self. It leads her to ask the all important question: "What is my inner self?" "Who am I?" "What am I here for?" "What purpose am I serving?" "What will I leave behind?"

Through her works, she challenges and ponders the questions that inhabit her mind and soul. Each series of paintings are charged with their own distinctive energy, reflective of her state of mind, her emotional well-being and the way she perceives her place in the world at the time. Her works are therefore a cathartic process for her, as she struggles to reconcile the meaning of life, through the layering of and scraping back of paint, and colour, navigating her way through the twisting terrains of her paintings in the search for truth.

Bee Ling has exhibited extensively in exhibitions across China, Pakistan, Singapore, Bangladesh, Japan, Indonesia and Malaysia and represented Malaysia at the Asian Art Biennial in Dhaka, Bangladesh and at the Fukuoka Triennale. Her works are in the permanent collections of numerous private and public collections including Mulpha, Maxis Berhad and the Fukuoka Asian Art Museum.

EDUCATION

1995 Diploma in Fine Art (Major in Painting), School of Art & Design, Malaysian Institute of Art (MIA), Kuala Lumpur, Malaysia

SOLO EXHIBITIONS

- 2022 Light Bearer, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2021 A relentless whirlwind- from inside, looking out, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2019 Interwoven Terrains, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2016 By Hands, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2013 The Women, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2008 Portraits of Paradox, Wei-Ling Gallery, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS

- 2022 Art Jakarta 2022, JCC Senayan, Indonesia
A Paradigm Shift - Reflecting on Twenty Years of The Malaysian Art Scene, Wei-Ling Gallery, Kuala Lumpur, Malaysia
WLG IGNITE, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Art Expo Malaysia 2022, GMBB, Kuala Lumpur, Malaysia
- 2021 The Field Beyond, Lim Hak Tai Gallery @ NAFA Campus 1, Singapore
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 Teh Tarik with The Flag, curated by Wei-Ling Gallery, The National Visual Arts Gallery, Kuala Lumpur, Malaysia
Art Jakarta, The Ritz-Carlton Jakarta, Pacific Place, Indonesia
- 2017 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 Stage Singapore 2016, Marina Bay Sands, Singapore
- 2015 18@8 Heirlooms, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
The Space Between, curated by Anurendra Jegadeva & Rahel Joseph, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2014 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
- 2010 Absolut 18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2009 18@8 - 1 Malaysia : Beyond The Canvas, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2008 18@8: Vice & Virtue, Wei-Ling Gallery, Kuala Lumpur, Malaysia
Tukar Ganti: New Malaysian Paintings, Valentine Willie Fine Art, Singapore, HT Contemporary Space, Singapore
Semesta, La Galleria Pall Mall Art Gallery, London, UK
Shifting Boundaries: WWF Art For Nature, Rimbun Dahan, Kuang, Malaysia
China International Gallery Exposition (CIGE), China World Trade Centre, Beijing, China
Out Of The Mould: The Age Of Reason, Malmö Art Museum, Malmö, Sweden
- 2007 00:15 Superstar: WWF Art For Nature, Rimbun Dahan, Kuang, Malaysia
Out Of The Mould: The Age Of Reason, Galeri Petronas, Kuala Lumpur, Malaysia
18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2006 Rimbun Dahan Artist In Residence Show, Rimbun Dahan, Kuang, Malaysia
Signed and Dated: 10th Anniversary Show, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
18@8: Kuala Lumpur – Karachi, Amin Gulgee Gallery, Karachi, Pakistan in collaboration with Wei-Ling Gallery
Feed Me! An Exploration of Appetites: WWF Art For Nature, Rimbun Dahan, Kuang, Malaysia
- 2005 Rooster Mania, Townhouse Gallery, Kuala Lumpur, Malaysia
Taman Sari: The Power of Dreaming And Identity: WWF Art For Nature, Rimbun Dahan, Kuang, Malaysia

- 18@8: Contemporary Artists From Malaysia & Beyond, Wei-Ling Gallery, Kuala Lumpur, Malaysia
 Art ± 1,000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
 Free Show, Reka Art Space, Petaling Jaya, Malaysia
- 2004 Soul of Asia: Fukuoka Asian Art Museum
 Collection, Hokkaido Museum of Contemporary Art, Hokkaido, Japan
 Fifteen, Darling Muse Gallery, Kuala Lumpur, Malaysia
 Semangat: Artists For Theatre, Fund Raising Exhibition for Five Arts Centre, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
 Home Improvement (A Two-Person Show), Reka Art Space, Petaling Jaya, Malaysia
 Art ± 1,000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
 Paradise Lost / Paradise Found: WWF Art For Nature, Rimbun Dahan, Kuang, Malaysia
- 2003 Art ± 1,000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
 Games We Play: WWF Invitational Group Exhibition, Rimbun Dahan, Kuang, Malaysia
- 2002 Imagined Workshop, 2nd Fukuoka Triennale 2002, Fukuoka Asian Art Museum, Fukuoka, Japan
 Touch: WWF Invitational Group Exhibition, Rimbun Dahan, Kuang, Selangor
- 2001 Voices from The Heart, World Woman's Day Invitational Show, East West Gallery of Fine, Kuala Lumpur, Malaysia
 Inhabitant (A Two-Person Show), Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2000 Seasons Greetings, Southeast Asia Collection: Group Exhibition, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
 Love On Paper: Invitational Group Exhibition, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
 Nur Cahaya Nurmu, World Women's Week: Malaysian Women Artists Group Show, Aseana KLCC & Valentine Willie Fine Arts, Kuala Lumpur, Malaysia
 Transformation: 6 Artists From Malaysia: Invitational Group Exhibition, Gallery Wan and Balai Seni Lukis Negara, Malaysia, and Singapore Sculpture Square, Singapore.
- 1999 9th Asian Art Biennial, Bangladesh: 99th Invitational International Group Exhibition, Department of Fine Arts, Bangladesh Shipakala Academy, Osmani Memorial Hall, Dhaka, Bangladesh
 Through Our Eyes: Malaysian Women Artist Invitational Exhibition, Galeri Petronas, Kuala Lumpur, Malaysia
- 1998 Around The Body: Invitational Group Exhibition, Sutra Dance Theatre, Kuala Lumpur, Malaysia
 Alami Antara Langit Dan Bumi: Invitational Group Exhibition, Balai Seni Lukis Negara, Kuala Lumpur, Malaysia
 Aku 99: Potret Diri: Invitational Group Exhibition, Galeri Petronas, Kuala Lumpur, Malaysia
- 1997 Family, Home and Hope (A Two Person Show), Pelita Hati Gallery, Kuala Lumpur, Malaysia
 PNB Artist-Artist Muda 1997: Selected Group Exhibition Permodalan Nasional Berhad Gallery, Kuala Lumpur, Malaysia
- 1996 Pelita Hati Gallery of Art Collection: Invitational Group Show, Pelita Hati Gallery, Kuala Lumpur, Malaysia
 New Voices: Diploma Group Exhibition, Malaysian Institute of Art, Kuala Lumpur, Malaysia
- 1995 Fresh Eyes: Selected Young Artists Group Exhibition, Pelita Hati Gallery, Kuala Lumpur, Malaysia

AWARDS

- 1995 Malaysian Institute of Art Full Scholarship Award (Fine Art Course)
 2004-5 Artist-in-Residence, Rimbun Dahan, Kuang, Malaysia
 2016 Kuandu Artist in Residence, Kuandu Museum of Fine Arts, Taipei, Taiwan



PUBLIC COLLECTIONS

Fukuoka Asian Art Museum, Permanent Collection

Kuandu Museum of Fine Arts, Taipei National University of The Arts, Taipei, Taiwan

National Visual Art Gallery, Malaysia

Galeri Petronas, Malaysia

Hijjas Kasturi Association, Rimbun Dahan, Malaysia

The Aliya and Farouk Khan Collection

Dr Steve and Rosemary Wong

Mulpha International Bhd

Ng Sek San and Carolyn Lau

Architron Design Consultants Sdn Bhd

Wei-Ling Gallery, Malaysia

KIAN Sdn Bhd, Malaysia

Valentine Willie Fine Art, Malaysia

Veritas Design Group, Malaysia

Park Royal Hotel, Malaysia

Collection of Zain Azahari

Maxis Berhad

Bank of Singapore

KLK Berhad



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To accompany the exhibition entitled '*Light Bearer*' by Yau Bee Ling
from 2nd - 26th November 2022

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