



Changing Identity

Choy Chun Wei

14th February

-

4th March 2023

Wei-LingGallery

Changing Identity

Wei-Ling Gallery is pleased to announce our exhibition, '*Changing Identity*' by prominent Malaysian artist Choy Chun Wei in his fifth solo show with the Gallery.

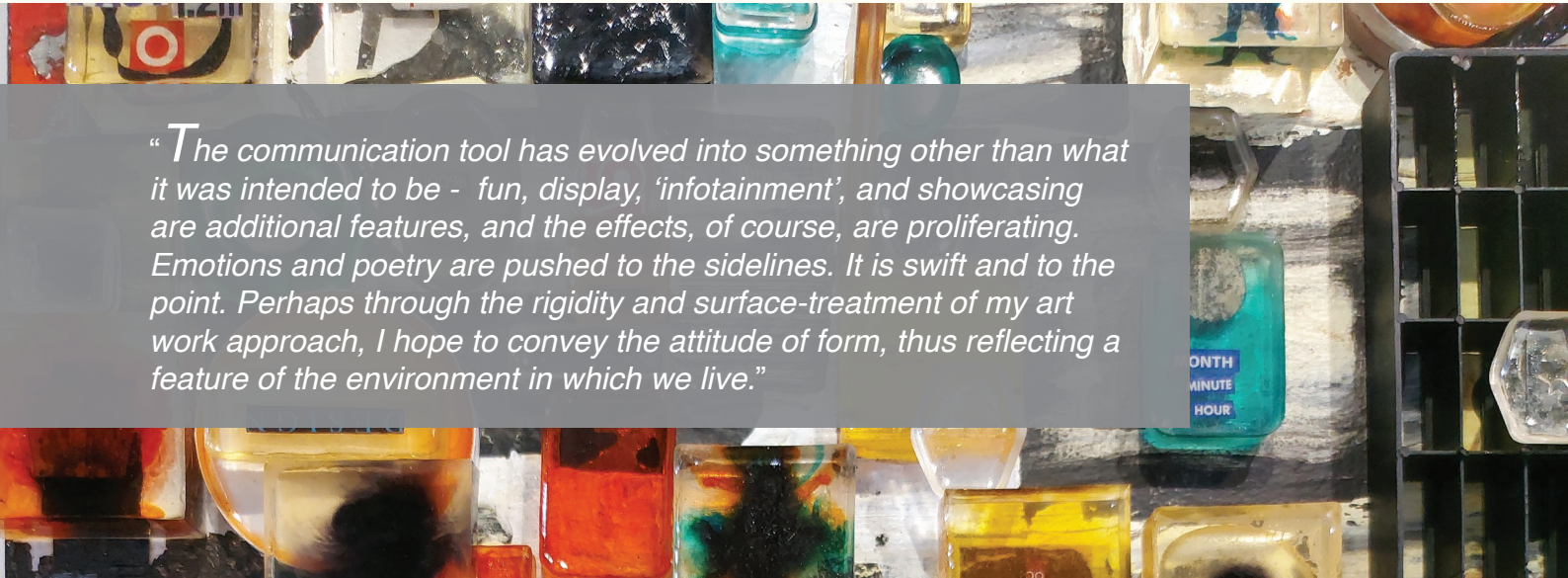
"This collection of expressionistic paintings and totemic object works is about how we live and communicate, and its effect on human identities. We have become detached, remote, and homogenised."

- Choy Chun Wei

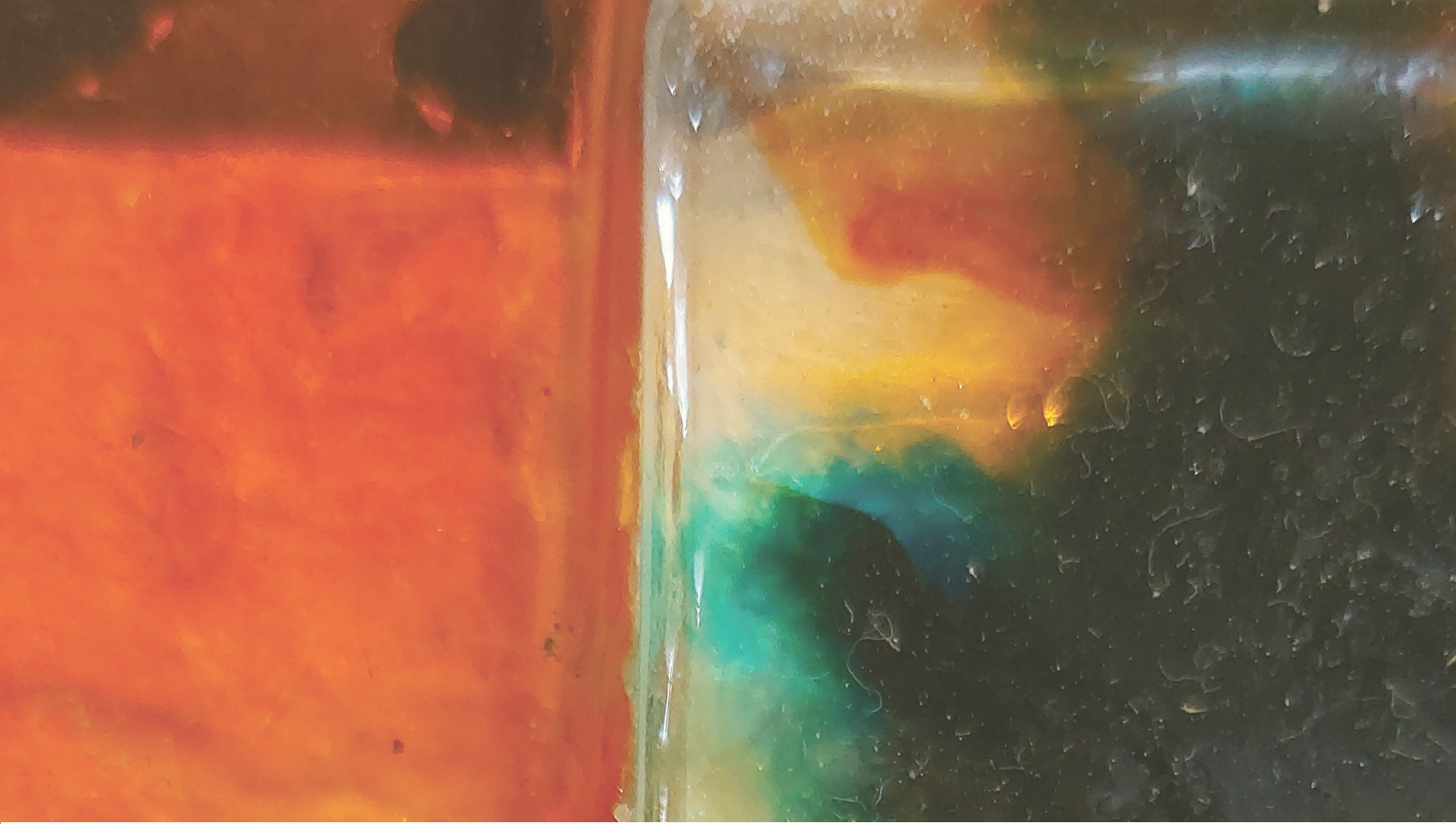
Choy Chun Wei's '*Changing Identity*' is a compendium of works which are 'built-up' images, a process the artist described as 'liberating'. He deconstructs a whole object into various parts, which in turn transforms into an entity in its totality when seen from the viewer's eyes. As a result, common texts and images are constantly in a state of flux and become terrifyingly unstable. The objects are another way to see the integration of texts and form as well as the conventionalised anatomy appropriate to our times.

These new works vocalise the World's inability to verbally communicate emotions, which can make us unrecognisable to ourselves and others around us.

Choy Chun Wei observed, "*This most recent body of work is about the human condition. I found it fascinating to delve into the 'making' process, which eventually allowed me to shape the form/content not as a message but as how the state of our suppressed emotion has reinvented our sense of identity. Communication is quick, frequent, fluent, and effective, but the nuances of discernment and emotion is from time to time, lost in our daily lives. In the application of abstraction, the human form is simplified and geometricised at times, and sensualised at others with curvilinear lines and movement. Also, the making is extended to the process of casting and assembling to relay a more objectified impression.*"



"The communication tool has evolved into something other than what it was intended to be - fun, display, 'infotainment', and showcasing are additional features, and the effects, of course, are proliferating. Emotions and poetry are pushed to the sidelines. It is swift and to the point. Perhaps through the rigidity and surface-treatment of my art work approach, I hope to convey the attitude of form, thus reflecting a feature of the environment in which we live."



Abstraction is insufficient for its formal purpose. It is a type of material reality exploration and discovery that reveals and engages with the current state of the human condition. The methods of painting, casting, assembling, and other mixed modes of image creation are designed to counteract the effects received and externally consumer constructed. Art, in and through the active rethinking process, identifies and creates the truth or our unstable and instantaneous technocratic identities for our reflections. These, in turn, indicate that the complexity of the media around us has diverted us from our true purpose in life, which is to unite with our creative selves.



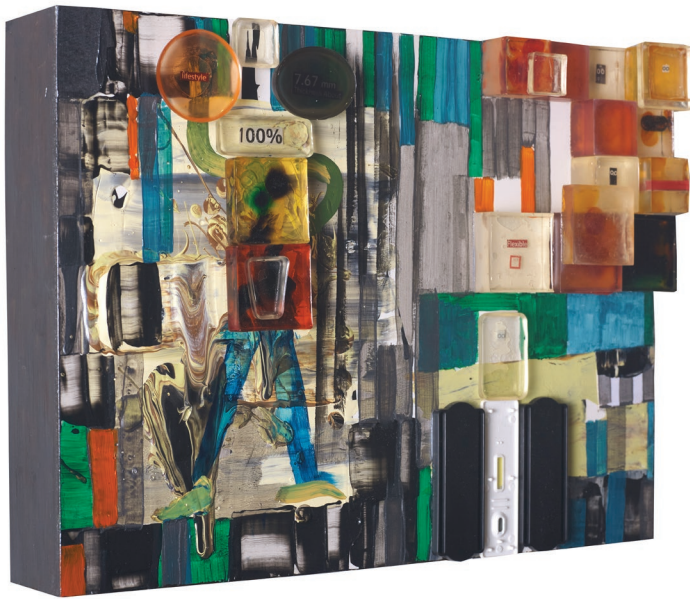


Typographic Man – 1

Found Plastic, wood, cut-outs typography, cast resin and wood

37cm (H) x 20cm (W) x 11cm (D)

2022



Crowd
Mixed media relief on wooden panel
23cm (H) x 30.5cm (W) x 8cm (D)
2022



Installation view



Human resources
Mixed media on jute canvas
170cm x145cm
2023



Human resources (2023) close-up view

Chen Chen Wei
Mixed Media
Mixed media on glass surface
Chen Chen Wei
2023



In situ for scale



Typographic man – 5 & 6

Found Plastic, wood, cut-outs typography, cast resin and wood

41cm (H) x 21cm (W) x 16cm (D)

2022



Typographic Man 10 & 11 (life-dot com?)
Found Plastic, wood, cut-outs typography, cast resin and wood
41cm (H) x 23cm (W) x 18cm (D)
2022



Installation view

151

Feather Light:
YES: N 355
Pearl: eyeshadow
by Shu Uemura
IPS: 'Pure Beige'
lastic Shine lip
loss by Christian
ior FACE: Dusted
ath: 'Pale Pink'
translucent face
powder by Shu
Uemura Feather
neckpiece by
Eliza Jimenez

keep every face well-lit

GUIDE

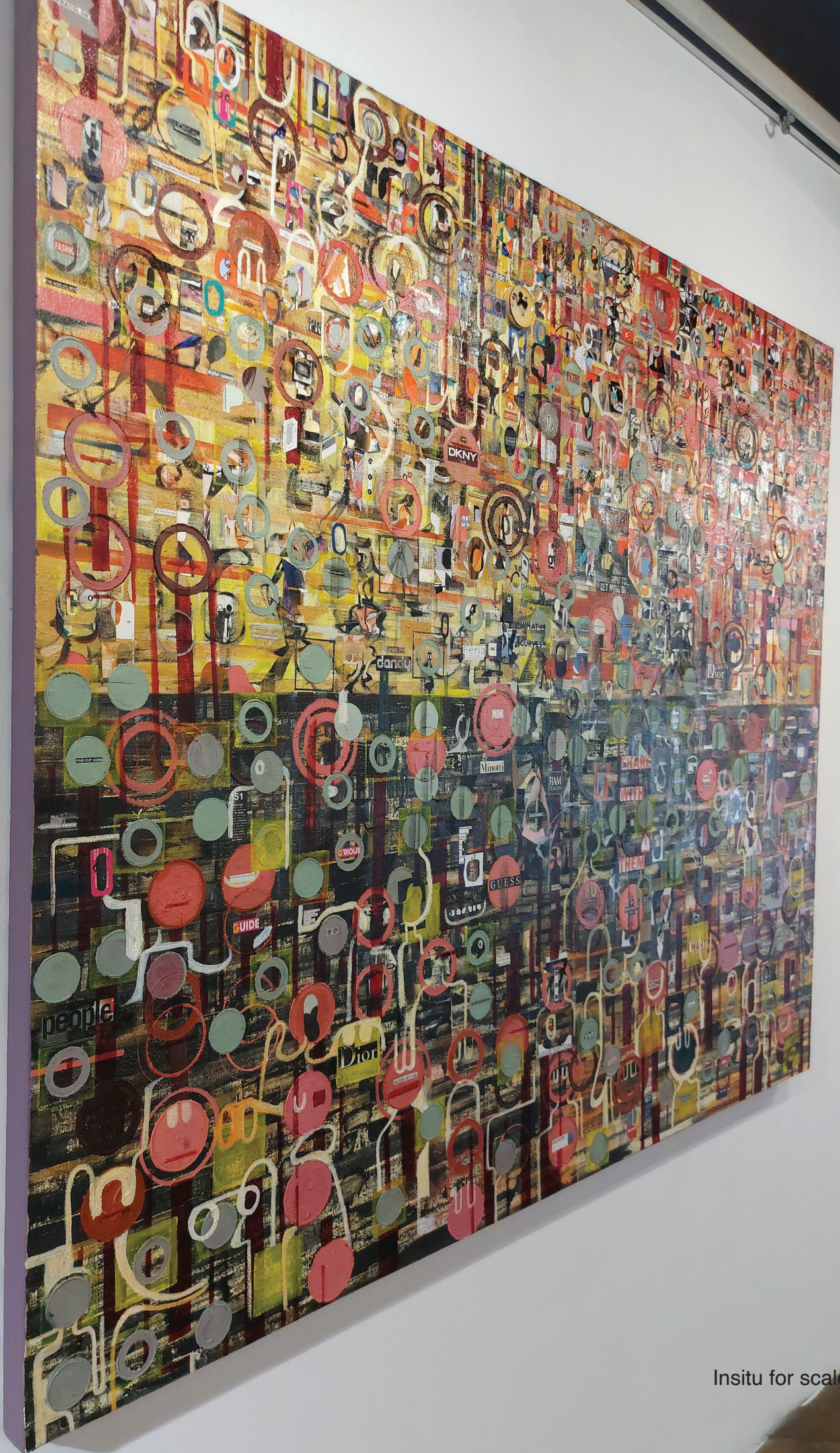
Sports, Fashion & Kids
Button & Wheel
Girl Boss Boutique
Good2U Outlet Store
Just Time
Original Classic
Peto Wonderland
Seachers

20 21

Q'RIOUS

Dio

Walking mass man (2022-2023) close-up view



Insitu for scale



Typographic man – 4 (grid)

Found Plastic, wood, cut-outs typography, cast resin and wood

33cm (H) x 16cm (W) x 12cm (D)

2022



Typographic man – 8 (necessity series)

Found Plastic, wood, cut-outs typography, cast resin and wood
31cm (H) x 14cm (W) x 9cm (D)
2022

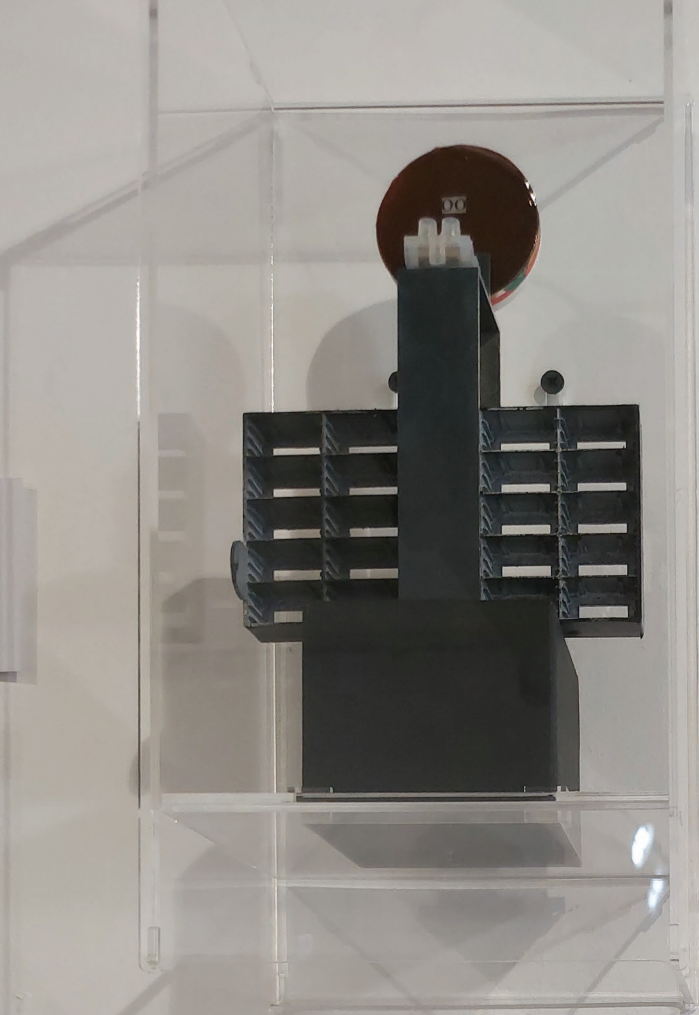


Typographic man – 9 (good elasticity)

Found Plastic, wood, cut-outs typography, cast resin and wood

34cm (H) x 18cm (W) x 13cm (D)

2022



Installation view



Typographic man – 2 (hello boss!)
Found Plastic, wood, cut-outs typography, cast resin and wood
Size Variable
2022



Typographic Man -13 (Semi Leather Seats)
Found Plastic, wood, cut-outs typography, cast resin and wood
Size Variable
2022



Installation view



Typographic babel

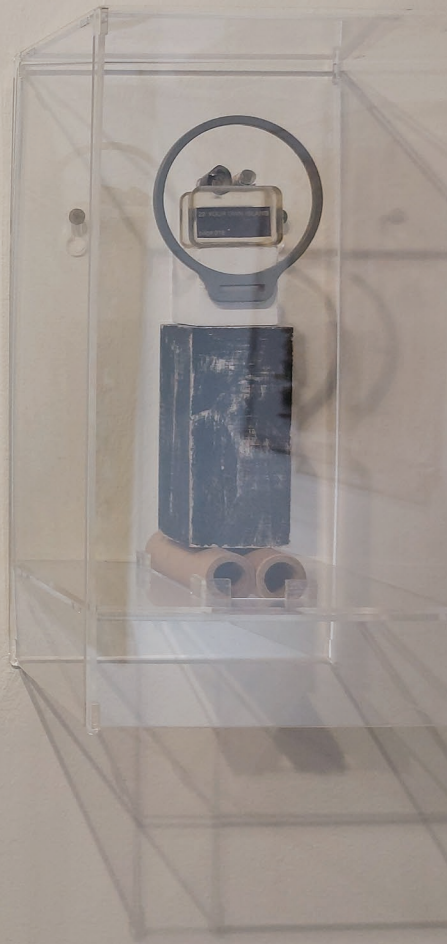
Found Plastic, wood, cut-outs typography, cast resin and wood

46.5cm (H) x 22.5cm (W) x 18cm (D)

2022



Typographic man – 3 (your own island)
Found Plastic, wood, cut-outs typography, cast resin and wood
30cm (H) x 16cm (W) x 13cm (D)
2022



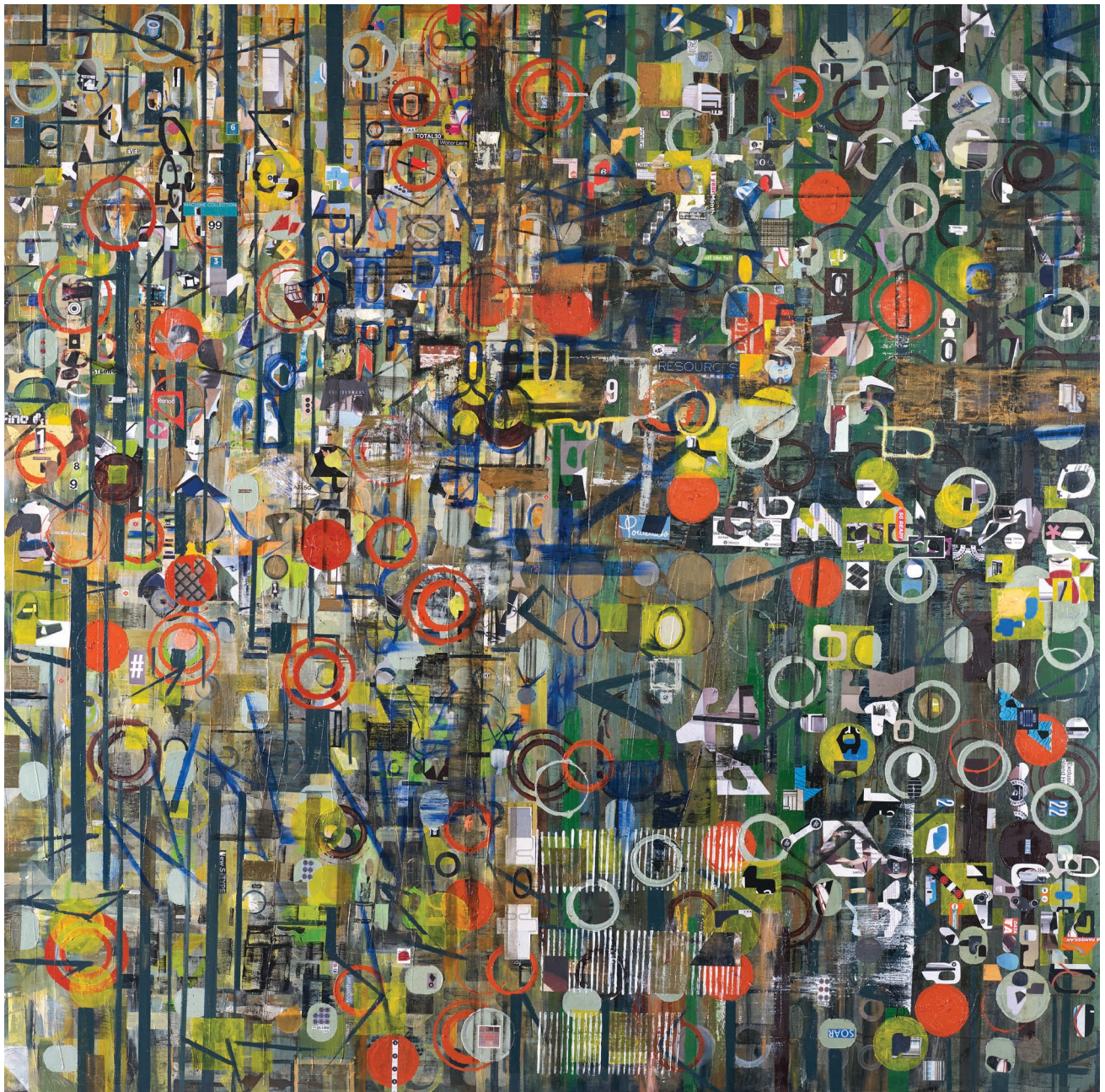
Installation view



Found Plastic, wood, cut-outs typography, cast resin and wood
53.5 cm (H) x 42cm (W) x 10.5cm (D)
2022



Glass city (2022) close-up view



Man machine
Mixed media on jute canvas
152.5cm x 152.5cm
2022



MX709 Sensor

L2

Product

Dimensions

6

1 Year Month

Digital-friendly
Scan QR code to access

off the fall

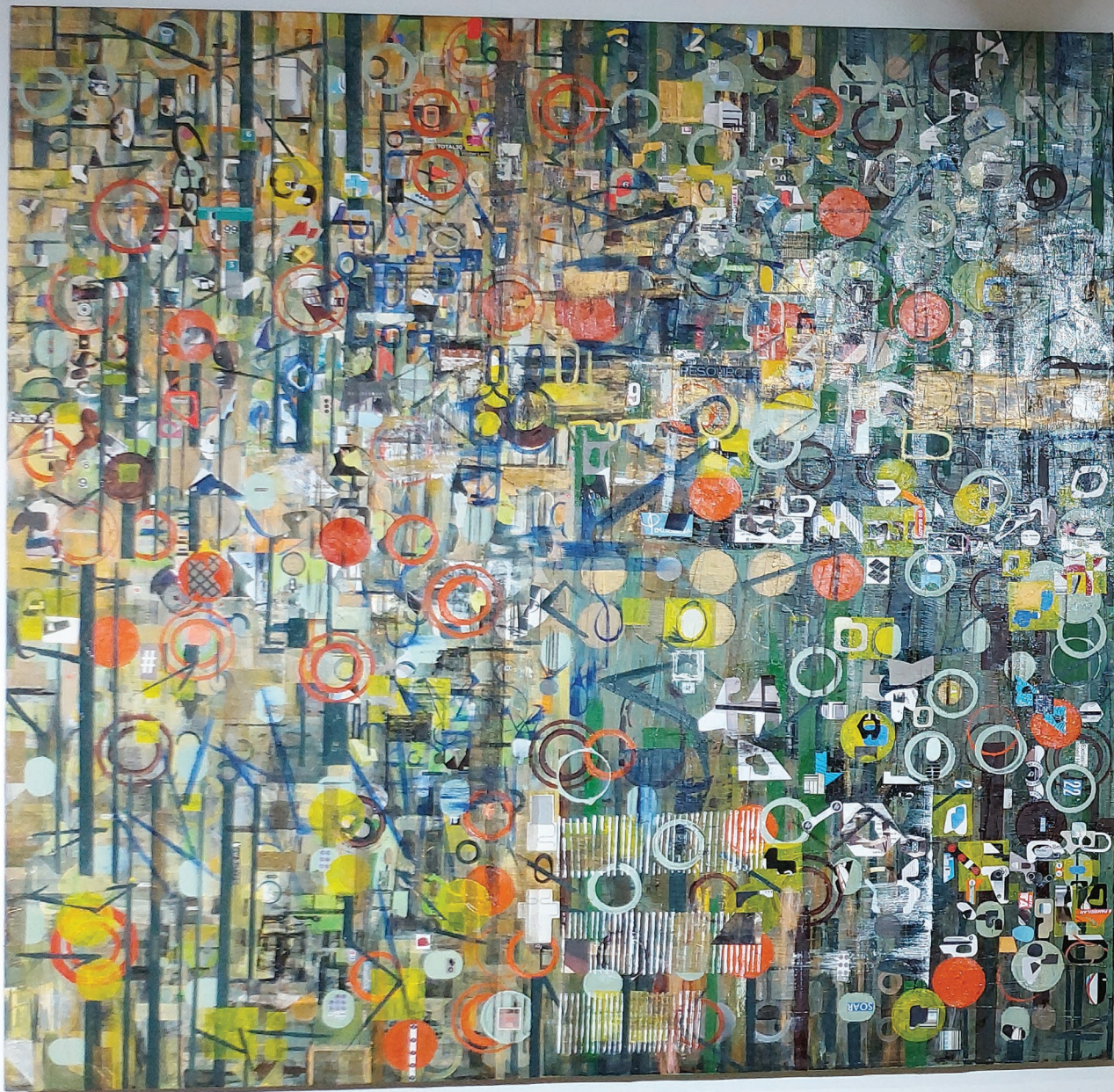


RESOURCES

9

Man machine (2022) close-up view





In situ for scale



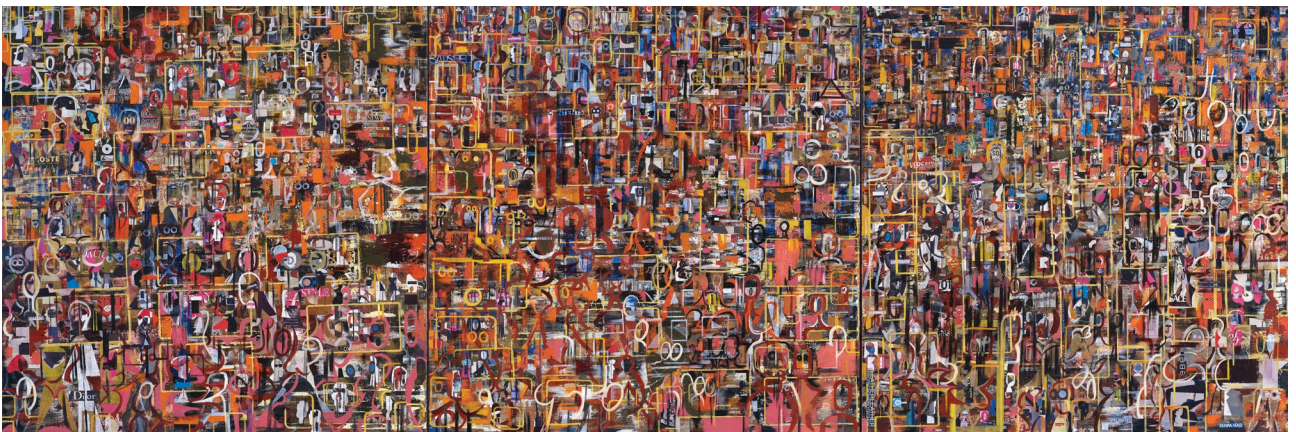
Parade of remote gazes
Mixed media relief on wooden panel
91.5cm x 122cm
2022-2023



Parade of remote gazes (2022-2023) close-up view



In situ for scale



Communal noise
Mixed media on jute canvas
153cm x 459cm (Triptych)
2022 -2023



Communal noise (2022-2023) close-up view

Di or



In situ for scale



Typographic man – 7 (original)

Found Plastic, wood, cut-outs typography, cast resin and wood

Size Variable

2022



Typographic Man - 12 (Choice)

Found Plastic, wood, cut-outs typography, cast resin and wood

Size Variable

2022



Installation view

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'.

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

- 2023 Changing Identity, Wei-Ling Gallery, Kuala Lumpur, Malaysia
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

- 2022 A Paradigm Shift - Reflecting on Twenty Years of The Malaysian Art Scene, Wei-Ling Gallery, Kuala Lumpur, Malaysia
Abstraction Now!, Wei-Ling Gallery, 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 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
 18@8 KUL-KARACHI, Pakistan Show, Amin Gulgee Gallery, Karachi, Pakistan
- 2005 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 Central Saint Martins, 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







Produced by Wei-Ling Gallery

To accompany the exhibition entitled '*Changing Identity*' by Choy Chun Wei from 14th February - 4th March 2023

Wei-Ling Gallery & Wei-Ling Contemporary

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IMAGE COURTESY | Wei-Ling Gallery

COVER IMAGE | *Glass city* (2022) side view

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