

18@8



Anas Afandi
Anisa Abdullah
Anwar
Chen Wei Heng
Cheng Yen Pheng
Cheong Kiet Cheng
Chin Kong Yee
Choy Chun Wei
H.H. Lim
Ivan Lam
Khabir Roslan
Norma Abbas
Sean Lean
Wong Chee Heng
Yau Bee Ling

CURATED BY ZHEN FENG ANG

18@8 pLAy

3 December 2024 - 31 January 2025



3

Can you still play?

As we journey into adulthood, play often fades under the weight of responsibilities, societal expectations, and a preference for caution and routine. The joy and spontaneity of play that was once natural in childhood may become elusive, restricted by the seriousness that often accompanies maturation. Yet play is not just for children; it is a vital skill and a mental reprieve, one that transcends age and brings balance to our complex lives.

'18@8 pLAy' (pronounced "play la"), a group exhibition that invites a rediscovery of the often-neglected art of play. In Malaysia, "la" is a colloquial expression that adds emphasis, subtle emotion, and resonance to words, embodying the exhibition's spirit of joy, curiosity, and a return to a more playful and authentic self.

Today, games and toys cater to diverse audiences, with models, puzzles, board-games, and video games appealing as much to adults as to children. From complex strategy games to digital favourites like 'Minecraft', these activities remind us of the immersive experience that play offers, cutting across generational divides and uniting people in creativity and challenge.

'18@8 pLAy' unites 16 artists in exploring the many facets of adult play and its place within adult life. Offering a counterbalance to the weight of contemporary times, this exhibition invites moments of respite, where the noise fades and temporary distractions restore clarity and hope, allowing us to reapproach today's challenges with renewed perspective. Each creation blurs age boundaries and challenges societal expectations, providing a brief escape and an appreciation for the beauty of a playful mindset.

Children immediately come to mind when we think of play—their innocence and sense of wonder embody its very essence. This spirit of playfulness resonates in the works of Yau Bee Ling, Anwar, and Anisa Abdullah. From Yau’s abstract figures and vibrant colours that exude playful energy to Anwar’s drawings that capture relationships forged through his child’s friendship with Yuzuki-chan to Anisa’s collaged figurative work of children playing that evokes a sense of nostalgia. All three artists weave a heartfelt narrative of connection and joy.

Looking closer to Yau’s seemingly abstract sea of greens and blues are red figures scattered around. And if you look close enough, you’ll spot two children playing amongst the dynamic brushstrokes and vibrant colour palette; embodying the playful spirit of life. Accompanying her painting, Yau’s wood works are reminiscent of the wooden toys we used to play as children. Through the layering of her wooden structures, she illustrates the beautiful interplay of order and chaos, aptly capturing the instability and constant change experienced growing up.

From there, Anwar’s drawings, almost photographic in nature, depict time spent by two children—his daughter and Yuzuki-chan (Masafumi’s daughter)—exuding a sense of peacefulness in their innocence. The unfilled parts of the paper outlining the two children are a stark contrast to the surrounding blues and yellows. This deliberate choice emphasises Anwar’s message: moments like these are fleeting, and as the children grow older, separation becomes inevitable. Thus, these moments must be cherished.

Anisa’s work is a treat for sore eyes as interspersed around her collaged piece are characters from nursery rhymes and children’s stories. The children depicted are of her daughter playing with her nieces and nephews, spending time in the beauty of nature. Anisa’s presence

is felt within the narrative she has weaved as the polka-dotted tent (a reference to her iconic ‘tudung’/headscarf) represents her motherly protection and watchful eye.

Meanwhile, artists H.H. Lim and Chen Wei Meng dives into the games they played as children. H.H. Lim reflects on his connection to his younger self, recalling how each tactical move in his chess games has become ingrained as muscle memory, blurring the boundaries of time. As for Chen Wei Meng, even as time passes, he remains a vessel of unending wonder, his years only deepening the wellspring of his curiosity. He depicts that curiosity and experimentation through his painting of a childhood game of rubber seed wars by using Chinese ink on canvas; an uncommon combination. And hidden within the many rubber seeds is a smiley face that Wei Meng cheekily inserted as a fun bonus to his work.

For artists, materiality often plays a crucial role in conveying the mood and narrative of an artwork. Here, both Ivan Lam and Sean Lean plays with the illusory aspect of art with their use of unconventional mediums.

Ivan’s use of resin amplifies the vibrant colours from the acrylic markers on one half of a Ping-pong table, harking back to when we were children, where the world seemed to be filled with saturated hues and the simple joy from using cheap magic markers on colouring books. Out of sight, on the side, Ivan has written “All play and no work makes Jill a restless decoy”. For him, it is the dichotomy between work and play—the notion that excessive play can eventually feel like a chore.

Sean’s hyper realistic porcelain work using automotive paint on aluminium is deeply personal, driven by his desire to explore the tension between his profound appreciation for his Chinese upbringing, heritage and traditions with his Western-oriented worldview. By playing and exploring with these opposing forces, he

examines the inherent identity crisis that often arises during the transition from the innocence of childhood to the harsh realities of adulthood, a period when we begin to question everything we once knew. The passive-aggressive “snarkiness” of a quote from Lord Curzon (a British diplomat in China) cleverly hidden in Sean’s work is reminiscent of a quip from a hormonal angsty teen.

Consequently, in this technology-driven era, Choy Chun Wei, Cheng Yen Pheng, and Cheong Kiet Cheng each reflect the relentless noise of technology in their work. A world consisting of five generations consumed by the appeal of apps like Facebook, Instagram, YouTube, and more. It has become commonplace to see people with their heads down, enamoured with their screens. Chun Wei’s work consists of layered textures and objects to explore the tension between alienation and connection in a tech-driven world, where half-mechanical, half-human figures reflect the search for meaning amid the noise of modern reality.

Yen Pheng and Kiet Cheng both question the implications of ‘play’ in contemporary society. How human behaviours have shifted as play morphed from a physical activity with rich sensory engagement to a mechanical act. Yen Pheng, in an act of performance at the gallery, aimed her self-made arrows into the play button that is sewn onto a sack filled with hay; further elucidating her point. Kiet Cheng guides viewers through this behavioural shift by illustrating the smoky languid tendrils of content emitting from the phone held in the central figure’s hands. Exploring the vast content of the internet is akin to opening Pandora’s box—not in unleashing chaos, but in discovering an overwhelming mix of ideas, perspectives, and possibilities that can challenge and expand our minds.

Although from different generations, Norma Abbas and Anas Afandi are both playful with their use of rich fauvist colours; drawing viewers into their works and inviting exploration of the stories stored within the confines of their canvases. Norma’s work is a reminder that art can be a spiritual experience that enriches our lives, encouraging us to push

boundaries and explore under the protection of our guardian angels. Further pushing common conventions is Anas’ work. Here, his brushstrokes playfully engage with the irony of our nation where the symbol of pride (Harimau Malaya and cultural identity) is sacrificed in the name of development. Oh, how we lament the day when our endangered native tigers become a myth like the unicorn in Anas’ painting.

Similarly, Hamidi Hadi and Khabir Roslan, separated by a generational gap yet united by their love of abstraction, each explore different aspects of humanity. Hamidi uses painting as a means of discovering the meaning in life; that life is more than just ‘adulthood’, life can be full of wonder. On the other hand, Khabir’s use of colour and material invokes a playful essence while reflecting on how play serves as a transformative force into adulthood, fostering creativity and adaptability amidst life’s imperfections.

Lastly, seasoned artists Chin Kong Yee and Wong Chee Meng introduces a fresh approach to their work by playing around with new avenues of artmaking. Chin Kong Yee’s use of the ‘bodiless lacquer’ technique ushers in a new perspective when paired with his impressive landscape paintings in his trademark style, Actuality Accorded Painting (AAP). Although Augmented Reality (AR) has been used in his previous works, Wong Chee Meng is constantly innovating and improving his technique; now adding new audio and visual aspects that encourages audiences to go on a treasure hunt and ‘play’ with his work. Chee Meng’s word search puzzle begins when your finger taps the circled Malay word “kemakmuran”, meaning wealth. By tapping on it, a wealth of saturated colours and layered scenes are unveiled.

The overarching theme of this exhibition has invited the 16 artists to reflect on each of their personal experiences to create works that relate to play. Despite the world at large having gone through a turbulent year filled with turmoil and tragedy, the artists’ works do not mirror the darkness of these times but instead they bring a sense of lightness; ending 2024 on a high note.

Anas Afandi

(B. 1991)

Based in Kuala Lumpur, Malaysia

[Click here for Anas Afandi's Bio & CV](#)



Untuk Kebaikan Bersama, Demi Masa Depan Yang Cemerlang (For The Greater Good, For A Brilliant Future)

Oil paint on canvas
152.4cm x 122cm
2024

In the spirit of a new era and towards a progressive nation, it is only fitting for me to create a painting. Harimau Malaya, a symbol of our national sports team, national identity, culture, pride, bravery, and resilience, is depicted in a state of symbolic death. Subjected to a game of transformation, its demise is not mourned but seen as a necessary part of the path toward a modern, industrialised nation. The tiger, once fierce and unyielding, is set against the orderly rows of palm oil plantations, representing the steady rhythm of economic ambition.

The brushstrokes in this piece playfully engage with the irony of sacrifice, where symbols of sovereignty and cultural pride are "played" off against the drive for development. The traditional legacy, symbolised by the tiger, is caught in the crossfire of a game whose ultimate goal is progress. The killing of Harimau Malaya reflects the loss of a cultural identity, soon to be replaced by constructed myths and superficial traditions, much like the invention of the unicorn in a story where the rules are rewritten for a new era.

Anisa Abdullah

(B. 1985)

Based in Kuala Lumpur, Malaysia

[Click here for Anisa Abdullah's Bio & CV](#)



A Childhood's Dreams

Paper collage on canvas

120cm x 90cm

2024

Growing up as a child brings back memories of a time when you didn't have to think much. All you could think of was just playing with your toys, playing games with family members or friends. It's a phase where you can let loose and use all your creativity. As a child, I remember playing with my cousins and friends in the kampung (village). We used to play hide and seek, draw together, dress up, even play "masak-masak" (cooking game), and so much more. I remember loving to create things from scraps. We also used to play "khemah-khemah" (tent game), where we had sleepovers, built tents, and spent time together, playing or sharing stories.

Playing as kids impacted my life until now, where I now apply it to my family. We love spending time in nature, camping, or just being together. It taught us to be closer to our siblings and family, where we do everything together and help each other. Playing games and spending time together is like a childhood dream that colors life like a rainbow, inspiring us even more.

Anwar (B. 1987) & **Masafumi Matsumoto** (B. 1985)

Based in Tokyo, Japan

[Click here for Anwar's Bio & CV](#)



Daughters I



Daughters II



Daughters III

Daughters

Drawing, colored pencil on paper
72cm x 59cm (each)
2024

In 2021, my family and I moved to Tokyo as the pandemic years came to a close. In a small quarantine hotel, my daughter took her first steps.

The days are long, but the years are short. Soon after, she joined a local Hoikuen (daycare) and formed an inseparable bond with Yuzuki-chan. Their friendship blossomed quickly as they shared hikes, playdates, and birthday parties— moments that brought joy to both our families. Through both of them, I grew close to Yuzuki's father, Masa, and our families became deeply connected.

Masa wanted to write a storybook, and these drawings mark the beginnings of our collaboration. He wrote a story about 風を食べる (kaze o taberu, "eating wind"). How peculiar, I thought— in Bahasa, we would call that "Makan Angin".

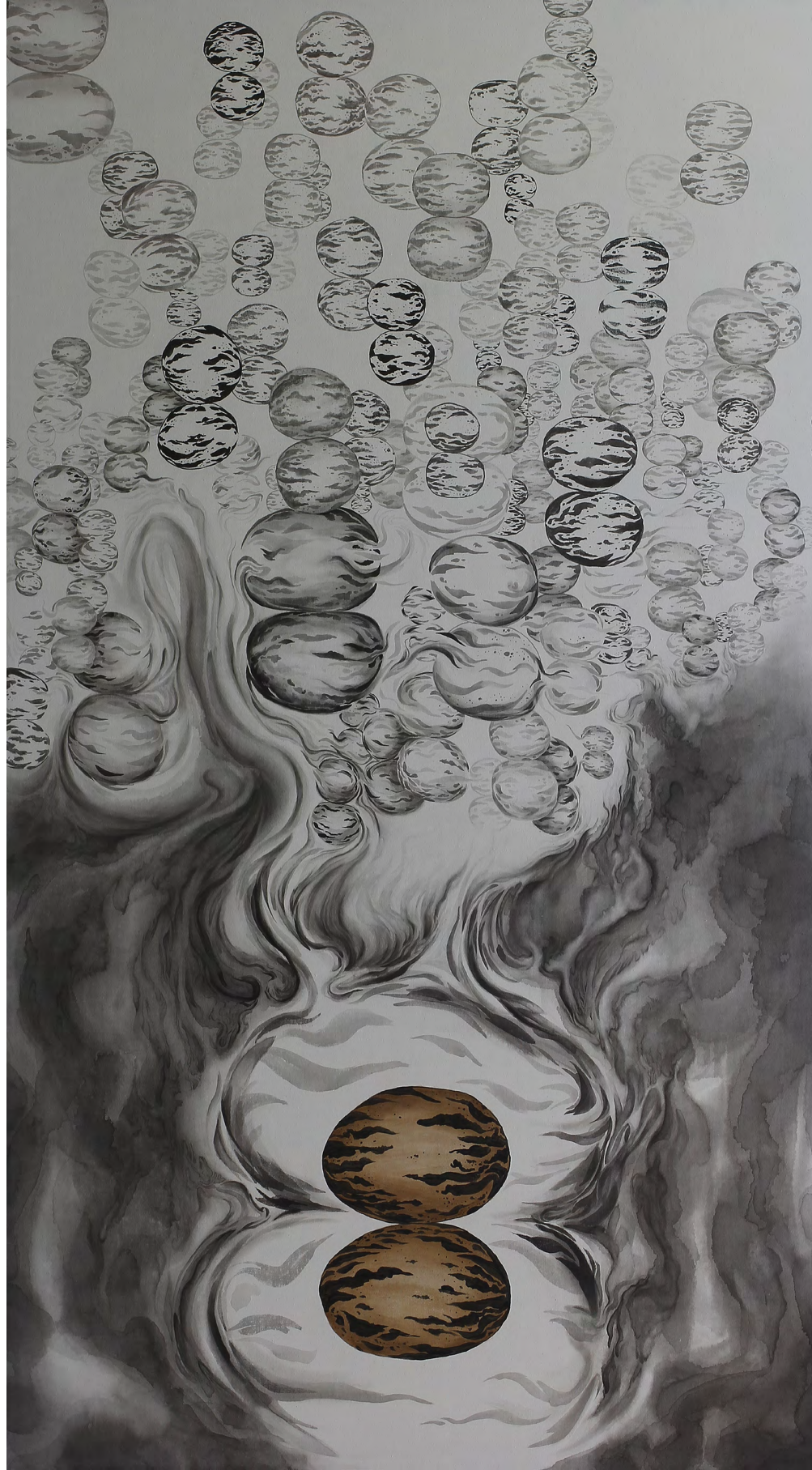
For Masa and me, we watched our daughters grow, knowing that one day, life may separate them. But for now, we cherish these fleeting moments in the long days, for the years are short.

Chen Wei Meng

(B. 1965)

Based in Selangor, Malaysia

[Click here for Chen Wei Meng's Bio & CV](#)



Still playing after all these years

Acrylic, Chinese ink on canvas

163cm x 92cm

2024

The ability to play originates in nature; the act of play begins with curiosity and grows through experimentation. Those engaged in this act find happiness and satisfaction. As an artist, I believe that the journey and process of creating art is much like the act of playing.

Since my early years, I have moved from surrealism to abstract expressionism, then realism, and later to experimenting with ink. Each of these processes brought both joy and challenges. Being an artist requires the courage to embrace change, driven by the movements of the heart; my heart must always retain a sense of playfulness to leave a fresh mark on my canvas. I cannot accept remaining static in stability for too long; that would be a journey without challenges. As an artist, I must stay curious and content with a “playful heart.”

Rubber seeds were first on the top ten list of my childhood games. This was a favorite among the boys; the playing methods were diverse, but the most common was a direct and intense battle. Two players would take turns striking each other's seeds with an upward swing of the arm, aiming to crack the opponent's seed with a powerful strike from the palm. If a seed broke, the owner lost the game, and this was a direct result in this game.

Over the years, the 18@8 project has provided a stage for me to “play.” Every time this project comes with a specified theme, it is a good opportunity for me to try something new to play around with, and it also can let me break away from what I normally do for a moment.

In this piece, ‘*Still Playing After All These Years*’, it began with two rubber seeds, then I juxtaposed and repeated them, allowing these two seeds to “play” freely. Eventually, a surreal dimension emerged, and I was happy to let it be.

Cheng Yen Pheng

(B. 1982)

Based in Selangor, Malaysia

[Click here for Cheng Yen Pheng's Bio & CV](#)



Play, Pause, Stop

Installation on-site, bamboo-made arrows, sack bag with straw and fiber
Variable dimensions
2024

This installation art piece features a suspended archery target, crafted from a burlap sack filled with straw and natural fibers. At its center is a striking red “play” button-shaped bullseye, surrounded by marks from previous attempts where some arrows hit the target, while others miss their mark, capturing the repetitive nature of this action.

Using archery as its theme, the work explores its rich history as a skill, game, and art of precision. The act of aligning focus, effort, and intent to hit a target parallels the modern behavior of repeatedly pressing the “play” button on digital platforms. Through this metaphor, the piece raises a critical question: are we actively choosing to engage, or are we guided by media design to act?

The “play” button invites us to start or participate. Yet, in the digital era, it has evolved into a habitual interaction. By juxtaposing the ancient art of archery with the modern digital interface, *Play, Pause, Stop* reflects on how our behaviors have shifted over time.

In the past, “play” was a tactile, physical activity, rich with sensory engagement. Today, it is often reduced to the mechanical act of pressing a button: a habit requiring neither skill, physical effort, nor deep focus. The arrows represent our daily actions: are these actions driven by intrinsic motivation, or are they shaped by external forces? The target, marked by countless attempts, visually represents the monotony and repetitiveness of modern interactions.

This work invites viewers to pause and reflect: are we truly “playing,” or are we just following cues designed to prompt our habitual responses?

Cheong Kiet Cheng

(B. 1981)

Based in Kuala Lumpur, Malaysia

[Click here for Cheong Kiet Cheng's Bio & CV](#)



Pandora box. Big fish

Ink and watercolour on canvas

187cm x 145cm

2024

讲述手机的发明犹如潘多拉的盒子，影响每个人当代的生活，全面的，衣食住行，交友。社群活动等。而讯息的泛滥也严重阻碍我们的清静成长。大鱼象征着我们对已知和未知的欲望，投射和探寻。人类，包括下一代的生存，生活以及未来因为手机的方面和广泛应用而发生了巨大的变革。

The invention of the mobile phone is like opening Pandora's box, impacting every aspect of our lives, including food, clothing, housing, transportation, friendships, and community activities. The flood of information it brings can also hinder our quiet, personal growth.

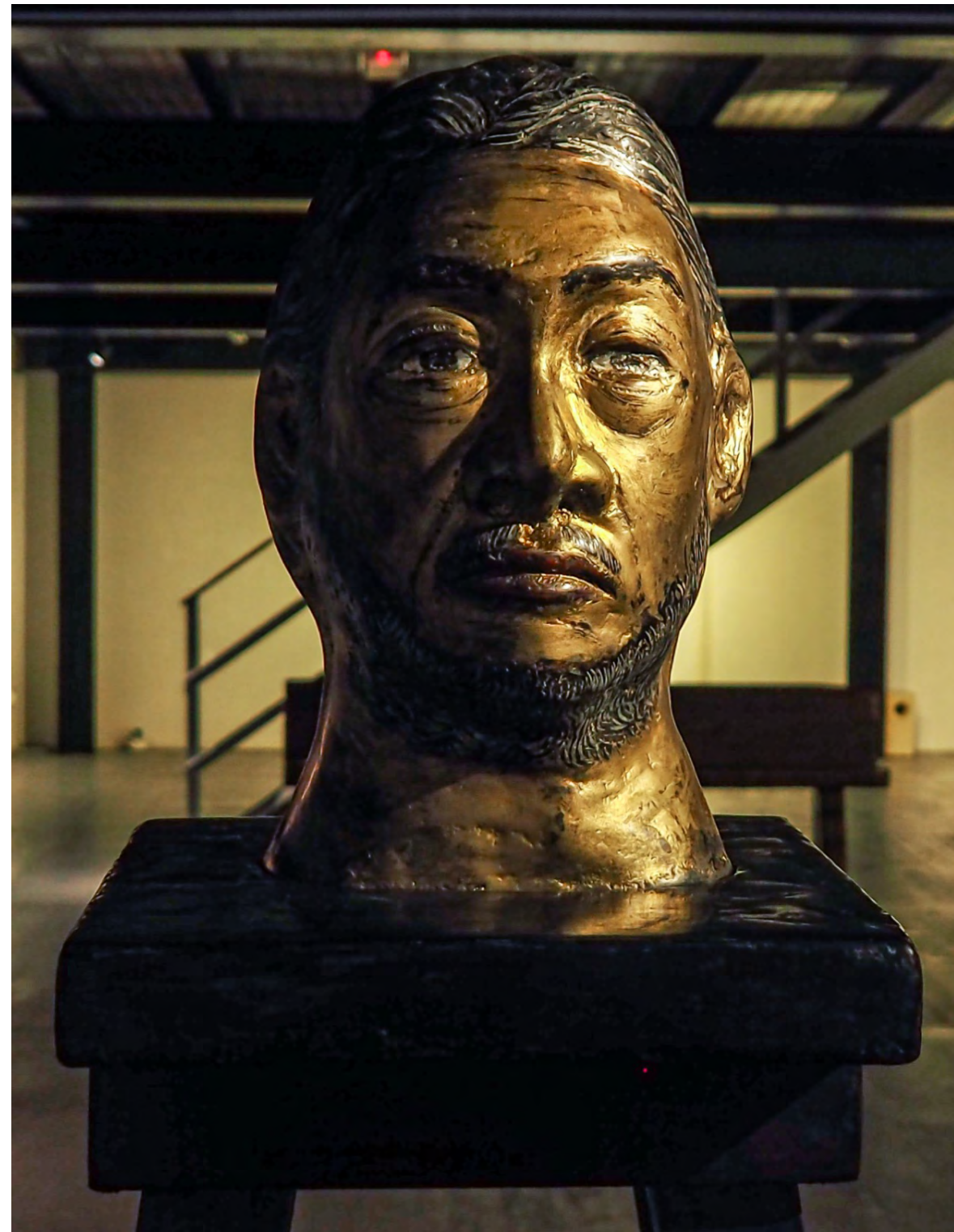
The symbol of the big fish represents our desires, projections, and our quest for both the known and the unknown. Humanity, along with the survival, lives, and futures of the next generation, has undergone tremendous changes due to the far-reaching effects and extensive use of mobile phones.

Chin Kong Yee

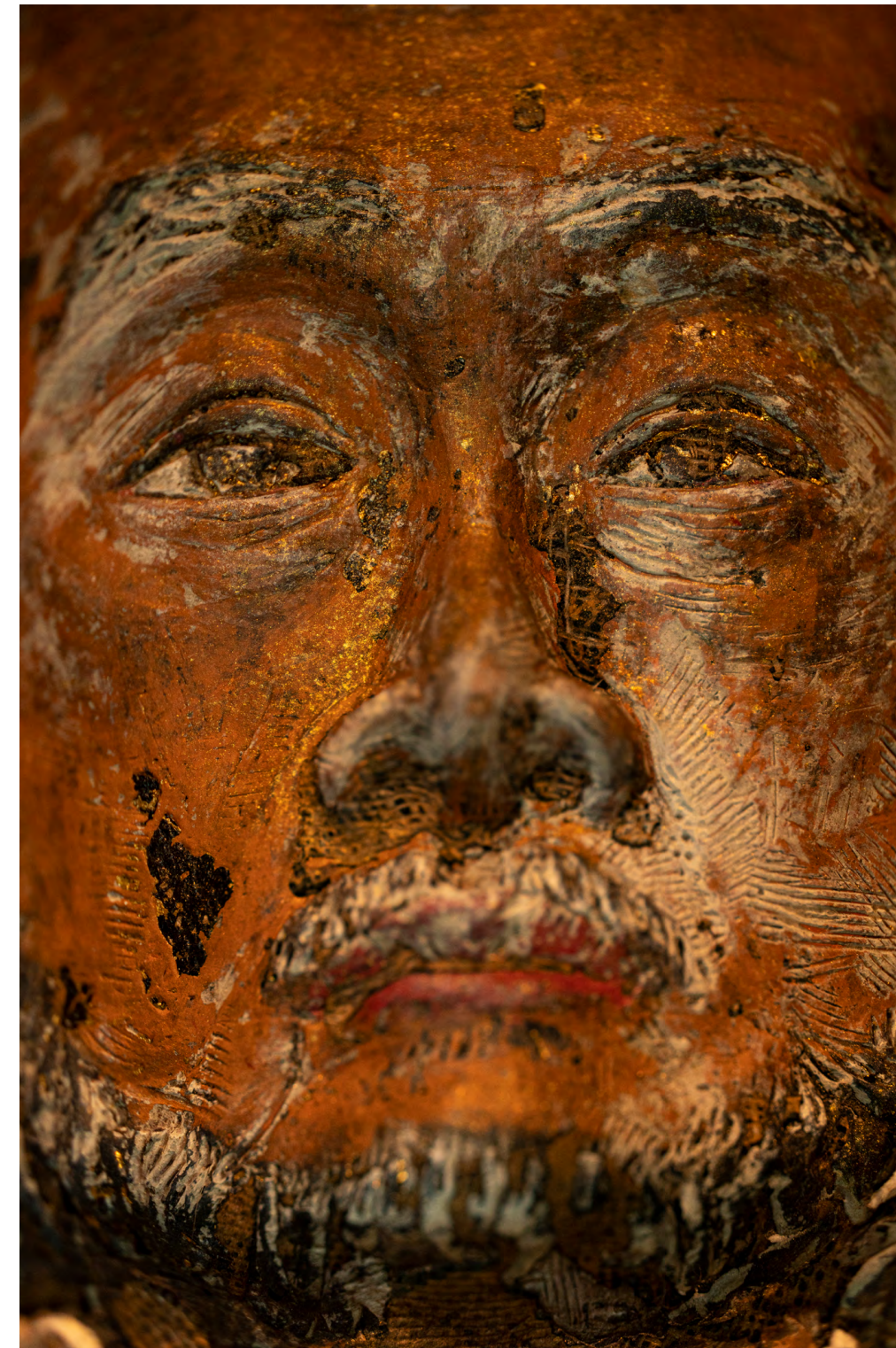
(B. 1973)

Based in Kuala Lumpur, Malaysia

[Click here for Chin Kong Yee's Bio & CV](#)



Front view of 'I put myself together'



Back view of 'I put myself together'

I put myself together

Bodiless lacquer
28.5cm x 19cm x 14cm
2024

After 30 years of painting, I felt a need to step outside the familiar and rediscover that sense of play. This pairing reflects my shift from expressing the outer world with color and brush to exploring both the outside and inside through form and light. Sculpture-making has expanded my world, bringing back that childlike excitement and sense of play in my work.

In this work, what is visible is only a fragment of a deeper whole, one that exists beyond the constraints of the body. I have discovered a new dimension of self, one that liberates both the material and the spiritual. It is a journey into the unknown, an invitation to explore the complex, ever-evolving nature of identity and existence.

A "bodiless lacquer statue" (脱胎漆像) is a traditional Chinese lacquerware craft technique used to create lightweight yet durable sculptures. The process begins by creating a mold, typically from clay or other materials, which serves as the base for the sculpture. Multiple layers of lacquer are then applied over the mold. Once the lacquer layers have dried and hardened, the mold is carefully removed, leaving a hollow form that is made entirely of lacquer.

This "bodiless" technique (脱胎) gives the sculpture its name and unique qualities, it's much lighter than solid sculptures, yet remains strong. The finished work is often further refined with details like gold leaf, intricate painting, or carving. This technique is especially used for making religious figures, decorative objects, and fine art.

Chin Kong Yee

Jalan Petaling

Oil on canvas
190cm x 170cm each
(Diptych)
2024

1st permutation



Chin Kong Yee

Jalan Petaling

Oil on canvas
190cm x 170cm each
(Diptych)
2024

2nd permutation



Jalan Petaling

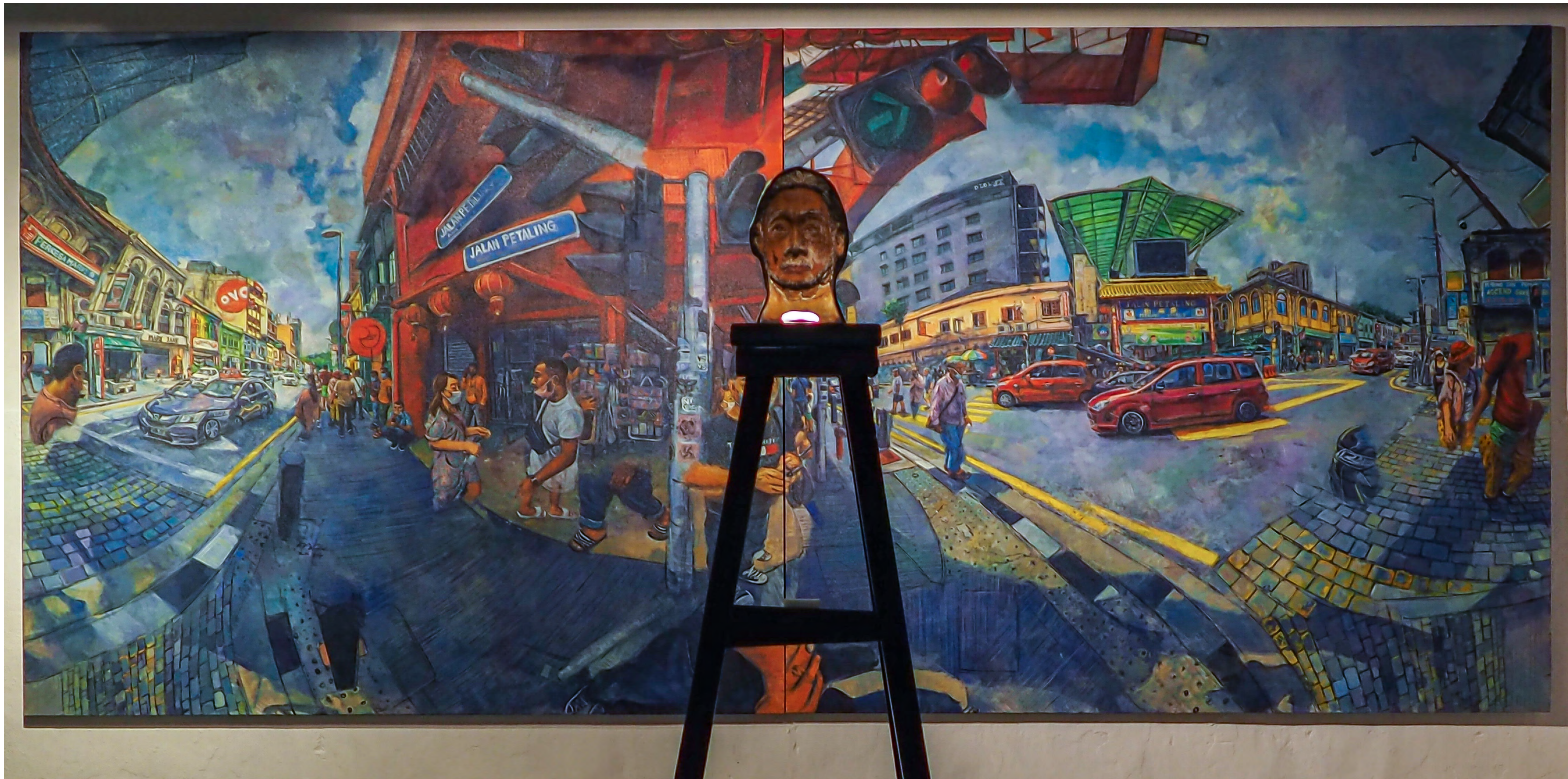
Oil on canvas
190cm x 170cm each (Diptych)
2024
(16 possible permutations)

“Every child is an artist,” Picasso once said. Playfulness is at the heart of creativity— it’s the ability to see the world with fresh eyes, to experiment, and to be unafraid of the unknown.

When I first began studying art, I was deeply inspired by the ideals of modernism— the bold pursuit of innovation and the belief that art could transform lives and societies. Back then, walking through Petaling Street, where I worked to afford art materials, always reminded me of my passion and determination.

Over the years, my perspective has evolved, yet one thing remains constant: art is more than personal expression. It is a force that inspires, connects, and envisions a better future. Though the journey has its uncertainties, I continue creating, believing that every piece contributes to something greater.

Installation view of ***‘I put myself together’*** and ***‘Jalan Petaling’*** together at Wei-Ling Contemporary



Choy Chun Wei

(B. 1973)

Based in Kuala Lumpur, Malaysia

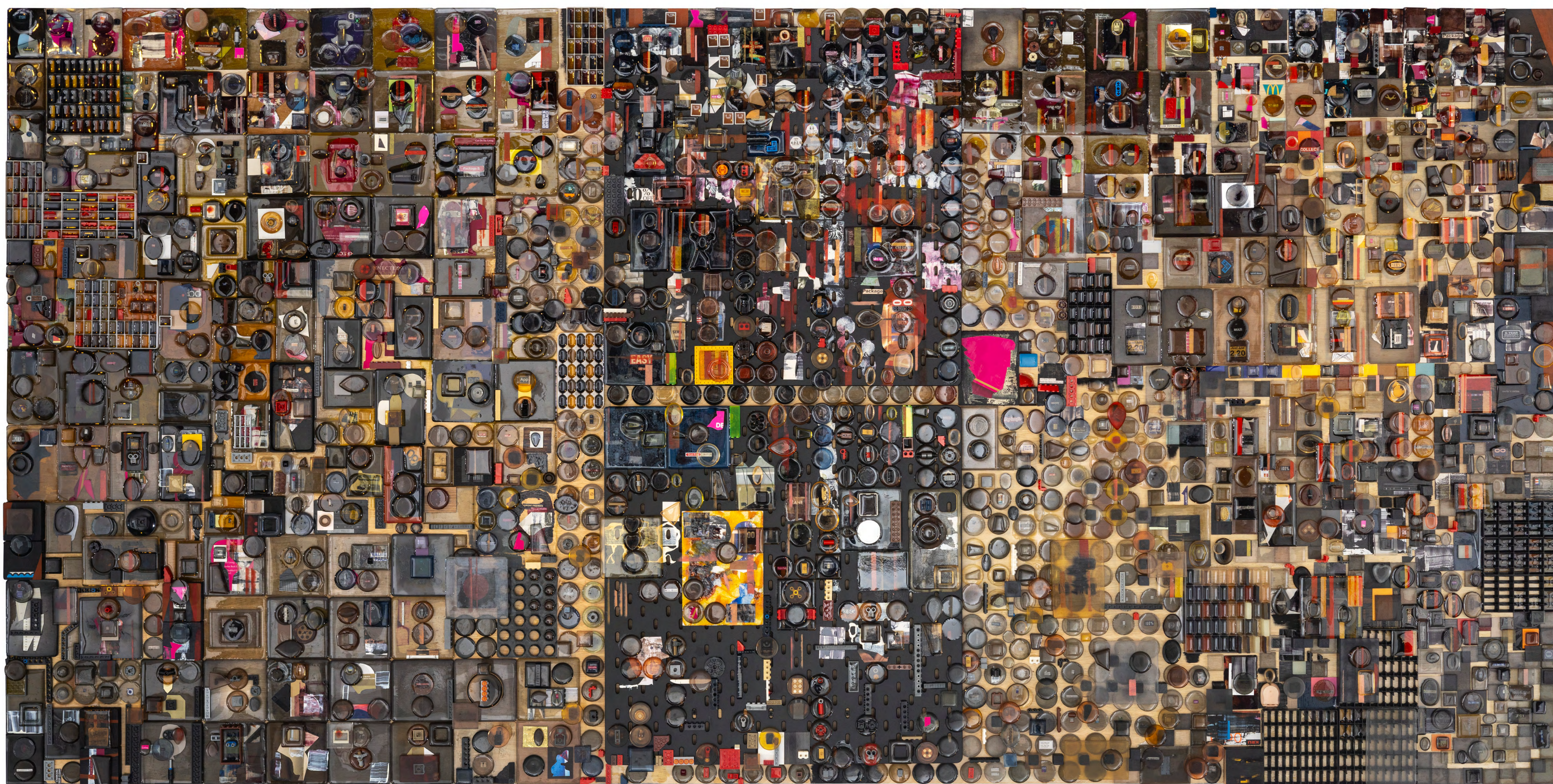
[Click here for Choy Chun Wei's Bio & CV](#)

Imbrication: Signs and Signals I

Found readymade plastic holder, wooden board,
printed graphic paper, art resin, and glass ink on
wooden panel

122cm (H) x 244cm (W) x 7cm (D)

2024



Imbrication: Signs and Signals I

Found readymade plastic holder, wooden board, printed graphic paper, art resin, and glass ink on wooden panel
122cm (H) x 244cm (W) x 7cm (D)
2024

Art playfully disrupts the familiar world, allowing new potentials to unfold. By assembling a personal vision, I reject predefined narratives and invite hands-on exploration of materials, encouraging a return to intimate engagement with the tangible world. This tactile process resists consumer culture's tendency toward shallow interactions and instead reimagines material as dynamic and alive.

Through layers of imbricated textures and objects, my work presents an interpretative journey, where playful yet deliberate arrangements reveal fragmented symbols and invite completion of meaning. In a hyper-technological, consumer-driven era, this "play" between form and material rekindles connection and belonging amidst growing detachment. Figures and reliefs emerge— half-mechanical, half-human— suggesting both alienation and the urge to interact, reflecting the complex surveillance and structure shaping our reality. In this crafted environment, each piece embodies an attempt to find coherence amid the noise, revealing glimpses of a shared human narrative.



Close up of *'Imbrication: Signs and Signals I'* by Choy Chun Wei

H.H. Lim

(B. 1954)

Based in Rome, Italy

[Click here for H.H. Lim's Bio & CV](#)



'1985 torneo di scacchi / 1985 chess tournament' by H.H. Lim



'Gambetto di donna / Queen's Gambit' by H.H. Lim

Gambetto di donna / Queen's Gambit

Single channel video
12 minutes 38 seconds
2010

In this video, filmed in 2010, the artist performs The Queen's Gambit (Gambetto di donna), a classic chess opening involving the deliberate sacrifice of a pawn to gain control of the board's center. This bold and calculated move highlights strategy over immediate gain, layering the tactical precision of chess with themes of memory, decision-making, and repetition. Lim challenges notions of time, the meaning of choice, and the evolving nature of performance. Reflecting on his connection to his younger self, he remarks that, even at the age of 70, he remembers the moves as clearly as ever.

Photo:

1985 torneo di scacchi / 1985 chess tournament

Photographic Print
40cm x 50cm
1985

Hamidi Hadi

(B. 1971)

Based in Perak, Malaysia

[Click here for Hamidi Hadi's Bio & CV](#)



Resilience II

Oil on canvas
160cm x 140cm
2024

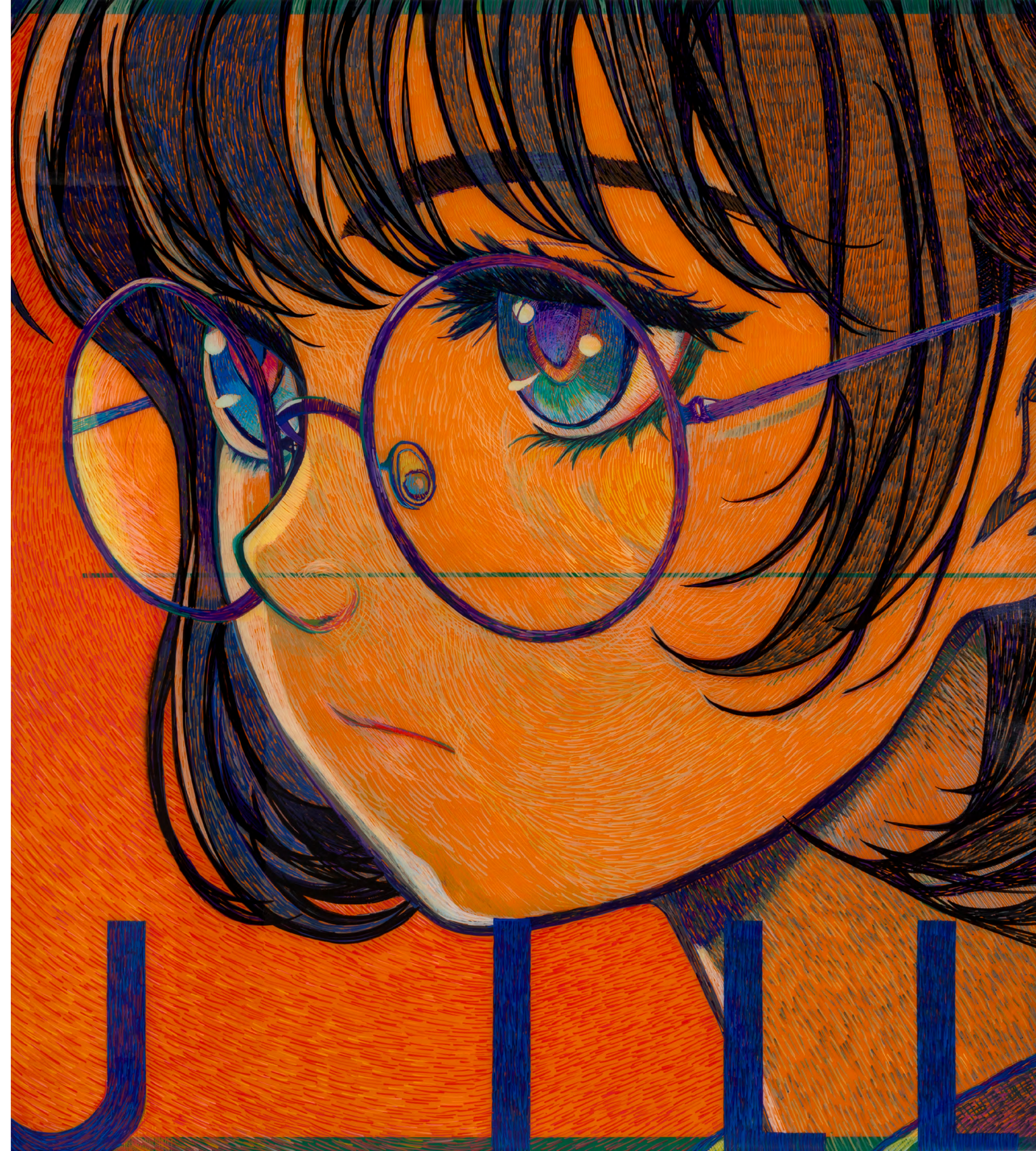
It's as though we're seeking the spirit of childlike play: a space without fear, without rules, and without responsibility. In reality, this is what we truly want. Unlike adults, who often strive to recreate and capture the essence of play in their creativity. For me, painting and creativity is about resilience, letting go, allowing myself to explore and discover meaning in life. Ultimately, art is about humanity; it offers shared affirmation and connection. Art, at its core, is a vital way we communicate as humans.

Ivan Lam

(B. 1975)

Based in Kuala Lumpur, Malaysia

[Click here for Ivan Lam's Bio & CV](#)



JILL/work

Acrylic and resin on half a ping-pong table
152.4cm x 137.16cm x 7.62cm
2024

In *JILL/work*, I use a solitary performance on half of a ping pong table to explore the transition from play to labor, with Jill serving as a symbol of this transformation. The half-table, set against a wall, is a striking visual representation for incompleteness, alluding to the feeling of something missing or constrained. Ping pong, which is typically a two-player game, becomes an isolated act in this setup, demonstrating how a communal, joyful experience can transform into a solitary, repetitive task.

By playing alone, with only the wall as an opponent, I emphasize the transition from playfulness to a rigorous, nearly ritualistic exercise. A countdown timer looms in the background, highlighting the passage of time in the performance. As I go on, the act of play loses its carefree essence, becoming an endurance test in which repetition drains joy and replaces it with a sense of obligation and mental strain. The ticking timer serves as a reminder of both physical and psychological boundaries, demonstrating how prolonged participation in an activity can turn enjoyment into duty.

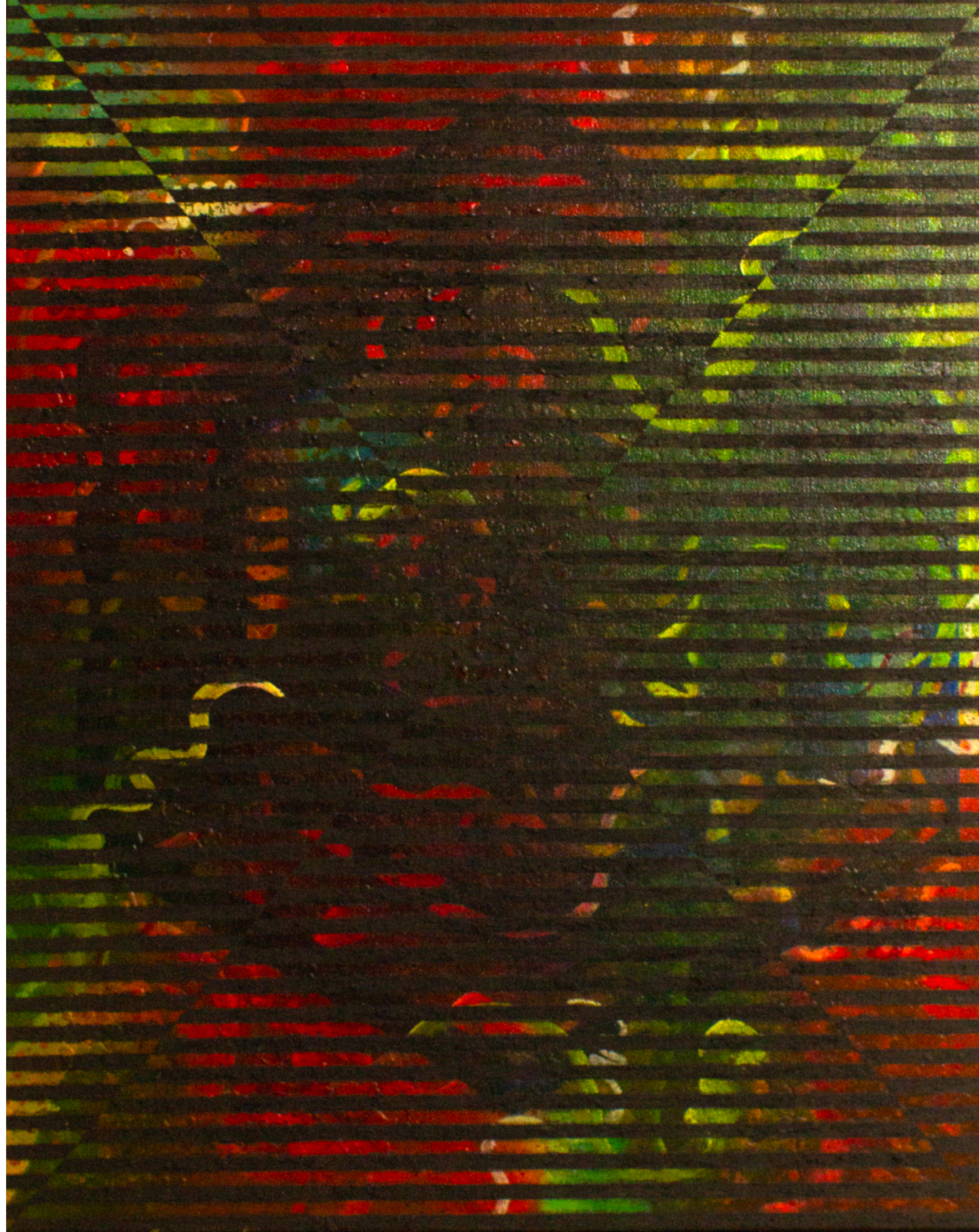
This phase of the project is centered on Jill's solitary experience, setting the stage to later introduce her counterpart, Jack, and explore their contrasting roles: Jill embodies the fading joy in play, while Jack represents relentless work. By focusing solely on Jill, I aim to capture the subtle moment when play becomes demanding and tiresome, when the once fluid boundaries of leisure and labor overlap.

Khabir Roslan

(B. 1995)

Based in Selangor, Malaysia

[Click here for Khabir Roslan's Bio & CV](#)



Waltz of the Whimsical Worm

Oil paint, compost soil on jute
150cm x 120cm
2024

The artwork is a reflection on how play serves as a transformative force in adulthood, encouraging creativity and adaptability amid life's imperfections. Beneath a textured layer of compost soil, the painting reveals expanding hexagonal forms interspersed with worm-like shapes, symbols of the microscopic elements that shape our reality and echo quantum possibilities. The soil overlay creates optical illusions that blur the underlying imagery, forming a faint X which I took as a reminder of life's unpredictability and fluid perception.

Informed by Islamic philosophy, I see the artwork's organic forms as an exploration of divine balance between form and formlessness, with the soil itself symbolising cycles of creation and decay. Through this layered space of complexity and uncertainty, I see the artwork as a playful essence that enriches our journey, transforming play into a meaningful, spiritual experience for navigating life.

Norma Abbas

(B. 1951)

Based in Kuala Lumpur, Malaysia

[Click here for Norma Abbas' Bio & CV](#)



Super Special Ones

Acrylic on canvas
120cm x 120cm
2024

Bursting with energy and vibrant color, Norma Abbas's work invites us into a playful dialogue with our guardian angels. Whimsical shapes and bird-like figures dance across the canvas, infusing the scene with a joyful rhythm that is impossible to ignore. Every line and hue resonates like a note in a celebratory song, honoring the magical, unseen presence that watches over us. Amid life's hustle and its challenges, these guardian angels remain playful, protective, and brimming with personality.

Sean Lean

(B. 1981)

Based in Selangor, Malaysia

[Click here for Sean Lean's Bio & CV](#)



Undisturbed entry (Lord Curzon, 1894)

Automotive paint on aluminium
H136cm x W158cm (Triptych)
2024

“*Undisturbed Entry*” is part of the *COLORED* series, in which I investigate how outsiders’ biases shape my perception of China, as well as the tension between my deep appreciation for tradition and common Western misconceptions about it. In this work, I play with opposing forces, similar to the constant push and pull between the culture I inherited and the culture I was raised in.

I uncover the motivations behind the prejudices, discriminations, awe, and admiration of early travelers to China by studying their journals. These emotions, like the dynamics of a game, alternate between opposing forces, resulting in a balance that influences perception. By looking at my culture through these foreign lenses, I hope to discover the source of my own beautiful but imperfect understanding.

Wong Chee Meng

(B. 1975)

Based in Selangor, Malaysia

[Click here for Wong Chee Meng's Bio & CV](#)



Hidden Gems

Acrylic on canvas
121.92cm x 182.88cm
2024

For this exhibition, titled pLAY, my work *'Hidden Gems'* draws inspiration from the dynamic and curious process of word searches. It encourages viewers to step into a state of playful investigation—urging them to search, investigate, and uncover layers of meaning. Like a puzzle waiting to be solved, *'Hidden Gems'* invites viewers to engage in a journey of discovery, revealing unexpected narratives and connections.

This work integrates Augmented Reality (AR) to deepen the exploration experience. With AR, the artwork transcends its physical form, allowing hidden elements to “unfold” and come to life before the viewer’s eyes. Each interaction offers a new dimension to the piece, bridging the tangible and the virtual, and highlighting the unseen layers that often lie beneath the surface.

In *'Hidden Gems'*, I aim to evoke the joy and curiosity of uncovering something new—a playful reminder that even in the most familiar landscapes, treasures are always waiting to be discovered, if we only take the time to look closer.



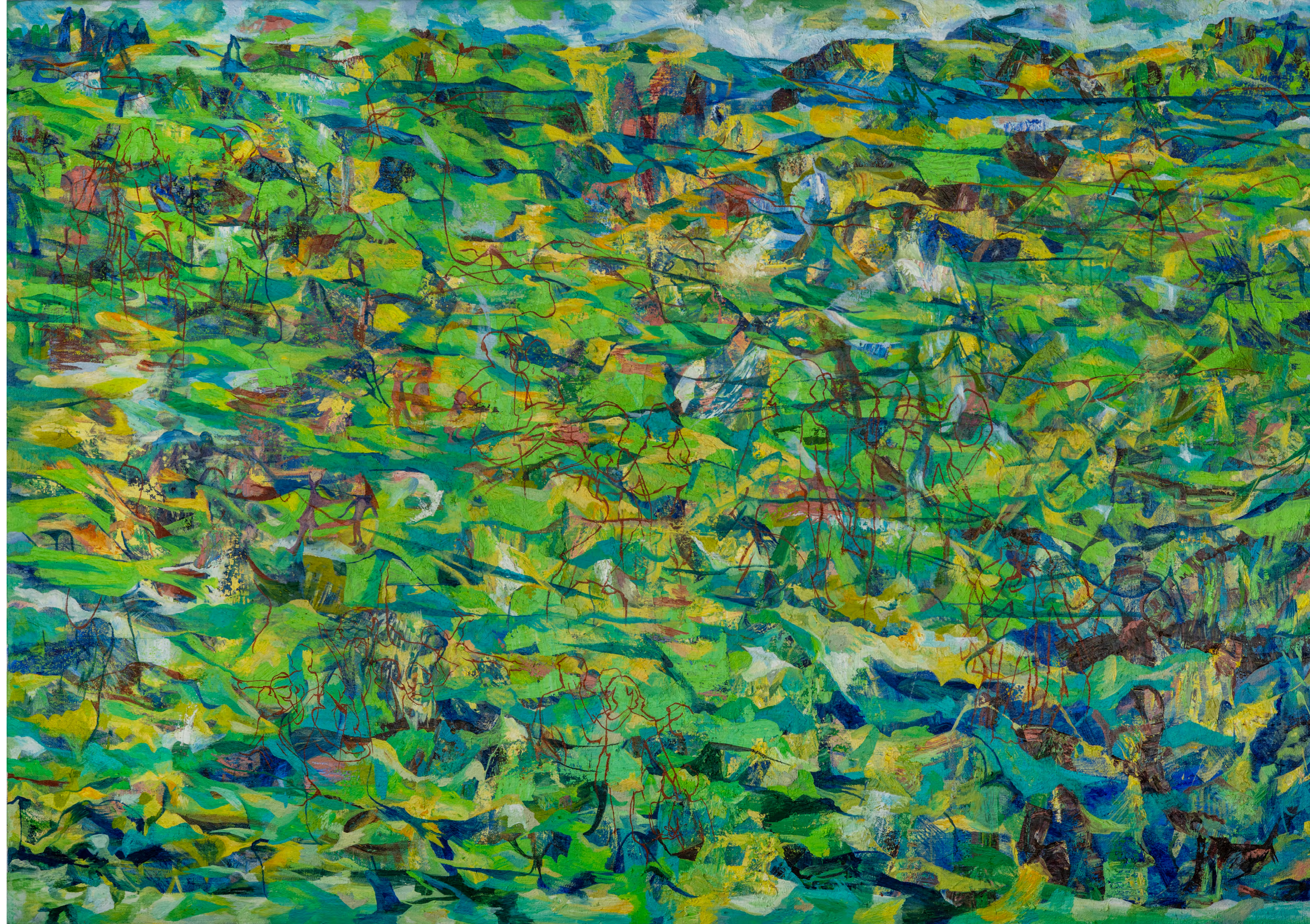
AR still image of 'Hidden Gems' by Wong Chee Meng (interactive AR)

Yau Bee Ling

(B. 1972)

Based in Kuala Lumpur, Malaysia

[Click here for Yau Bee Ling's Bio & CV](#)



The Living Playground: Flowing Connections

Oil on jute canvas
150.5cm x 213.5cm
2024

This painting begins with the study of nature as the main curiosity. The primary achievement of the expansive vast space created manifests itself as a living playground. The playground was filled with human figures in various movements trying to interact with us. The dynamic brushstrokes and harmonious color palette evoke a sense of spontaneity play for a two-way experience, it brings a vibrant relationship between humans, nature, and the playful spirit of life.

The vibrant greens, calming blues, and energizing yellows work together to reflect the interconnectedness of all life, while the abstract compositional nature painting invites imagination to run freely like a play in our mind and soul. The mind's creative landscape is in the room for personal interpretation, encouraging a playful exploration of the world around us.



Yau Bee Ling

The Living Pulse: Humanity in Play

Painted Hardwood fixed onto a wooden panel
47cm (H) x 41cm (W) x 10.5cm (D)
2024

Humans act as creators and nurturers in the natural world, also acting as central figures in life's playground. We connect, explore and grow within the broader ecosystem. Abstract human-like shapes are chosen to create layers of composition to reflect the seamless relationship between all.

The intertwined jagged form reflects the unpredictability and the wonder of play and the passion, and dynamism of life. The overlapped shapes are influenced by nature's organic rhythm and encourage multifaceted us and surroundings. The harmony of forms suggests eternal continuous positive flow. Life is a beautiful interplay of order and chaos. Humans act as active nurturing actors in the vibrant ever changing playground of life.



Yau Bee Ling

The Living Pulse: Humanity in Play

Painted Hardwood fixed onto a wooden panel
47cm (H) x 41cm (W) x 10.5cm (D)
2024

Humans act as creators and nurturers in the natural world, also acting as central figures in life's playground. We connect, explore and grow within the broader ecosystem. Abstract human-like shapes are chosen to create layers of composition to reflect the seamless relationship between all.

The intertwined jagged form reflects the unpredictability and the wonder of play and the passion, and dynamism of life. The overlapped shapes are influenced by nature's organic rhythm and encourage multifaceted us and surroundings. The harmony of forms suggests eternal continuous positive flow. Life is a beautiful interplay of order and chaos. Humans act as active nurturing actors in the vibrant ever changing playground of life.



Installation view at Wei-Ling Gallery

To accompany the exhibition entitled '**18@8 pLAy**' by Anas Afandi, Anisa Abdullah, Anwar, Chen Wei Meng, Cheng Yen Pheng, Cheong Kiet Cheng, Chin Kong Yee, Choy Chun Wei, H.H. Lim, Hamidi Hadi, Ivan Lam, Khabir Roslan, Norma Abbas, Sean Lean, Wong Chee Meng, Yau Bee Ling
from **3 December 2024 - 31 January 2025**

Gallery Information

Operating Hours: 10 AM – 6 PM (Tuesday to Friday),

Operating Hours: 10 AM – 5 PM (Saturday)

Closed: Sundays, Mondays, and Public Holidays

Image Courtesy : Wei-Ling Gallery & the 16 artists

Specific artwork images photographed by Kamarudin Diran

Insitu Courtesy of Prissie Ong

Project Director : Lim Wei-Ling

Designed by : Prissie Ong

Wei-Ling Gallery

No. 8, Jalan Scott, Brickfields, 50470 Kuala Lumpur, Malaysia

T: +603 226 1106

E: info@weiling-gallery.com

W: www.weiling-gallery.com

Follow updates on the exhibition via our website, Facebook and Instagram

Use [#weilinggallery](#) and [@weilinggallery](#)

Copyright © 2024 Wei-Ling Gallery

All rights reserved. No part of this publication can be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any other information storage and retrieval system without prior in writing from this publisher.

