



# UNBOUNDED

Chen Wei Meng



# **Unbounded**

Chen Wei Meng

03 — 30 April 2026

Wei-Ling Gallery, Kuala Lumpur, Malaysia

For many years, Chen Wei Meng's practice has been shaped by the land. His earlier exhibitions established him as a painter of considered precision, working across agrarian fields, cascading horizons and atmospheric distances rendered with calm and structural clarity. Those paintings positioned the landscape as a framework through which feelings could be held and returned to, one whose role extended far beyond pictorial concern alone.

'*Unbounded*' is Chen Wei Meng's eighth solo exhibition and the most significant reorientation of his work to date. These new paintings are built through sustained mark-making and formal reconstruction, their development shaped equally by a rigorous studio process of continuous reworking and by Chen's longstanding study of *Song dynasty* (960–1279) ink painting techniques, a tradition whose discipline of restraint and gestural economy has remained a constant point of reference across his decades-long career.

Chen attributes this shift to a deliberate openness. "*In my creative process, I completely follow my present state of mind and am willing to accept change,*" he reflects, a stance that has made movement and uncertainty central to how the work is formed.

Central to this phase is a concentrated engagement with line. Influenced by the compositional principles articulated in *Wassily Kandinsky's Point and Line to Plane* (1926), Chen approaches line as the foundational element of painting, attending closely to its pressure, direction, curvature and pace as registers of inner state.

A poorly resolved line, in his view, carries consequence, capable of destabilising an entire composition and causing it to lose both vitality and focus.

The '*Flying Dragon in the Sky*' series is where this school of thought becomes most legible. Four large-scale paintings build their monumental central forms from interwoven lines alone, each accumulated through repeated passes of mark-making against a restrained grayscale register. The negative space presses back, and it is only through prolonged reconsideration that each composition finds the terms of its own equilibrium.

Across the exhibition, hierarchies within the image soften as emphasis disperses and no single element claims precedence over another. What Chen has arrived at is a mode of painting that holds its own meaning lightly, one in which, as he puts it, "*nothing is actually that important.*"

It is precisely in this loosening, this willingness to let significance sit without insistence, that his latest work finds its particular strength.

## **Unbounded** 无界

In this series, the subject matter does not present itself in a normal or complete form.

It can be a deformed mountain, a detail of a rock, flowing water, rising air, or a mountain range pieced together haphazardly.

By deconstructing and reconstructing all possible elements, a new image emerges: a unique image that seems unfamiliar yet possesses a certain recognizability.

As these unfamiliar new shapes become more and more mature, a style emerges.

Therefore, it is unnecessary to be overly obsessed with pursuing a style from the beginning, because style will appear on its own.

## **Lines**

Lines are a key element in shaping style (Point and Line to Plane: the formal elements of planar composition).

I have always seriously explored lines; for me, they are the foundation of a painting. The movement of lines is also an element in creating an atmosphere, as they can be used to convey emotions and create space.

The use of lines is not limited to drawing; it is equally important in painting, and therefore it is not hard to find traces of lines throughout my works. I have always strived to study lines that can express my inner feelings, which is extremely important to me. To me, a poorly executed line can make the entire painting lose its soul and its central focus.

The four paintings in the “Flying Dragon in the Sky” series use a connection of fluid, cohesive,

## **无界 unbounded**

在这个系列，题材没有以一个正常完整的样子出现。

它可以是变形的山体，石头的局部，流动的水，上升的气，或者是随意拼凑的山脉。

通过对所有可能元素的拆解与重组，最终一个新的型象产生，

这种独特的型像，它看似陌生，却又具有一定的辨识度。

随着这些陌生的新造型日趋成熟，一种风格逐渐形成。

所以在创作中，从一开始就不必过于执着于追求某种风格，

因为风格这东西它是会自然而然地出现。

## **线条**

线条是构成风格的一个关键要素，（点线面：平面构成的形态要素）。

对于线条我一直都有着很认真的探索，它们是绘画的基础；

线条的运动也是营造氛围的元素，它可用于传达情绪和创造空间。

线条的运用不仅限于素描，它在绘画中也同样重要。

因此在我的画作里，不难发现到处都有线的痕迹，一直以来我都在努力寻找可以抒发我内心的线条，这对我来说极其重要，在我看来，线条绘

and dynamic lines that form a movement of rhythm, complementary with the flow of the negative space. This movement of form and space can direct the viewer's eye, resulting in a unique visual mood.

Occupying a large central area in these four paintings is a large-scale shape composed of pure lines, a shape made up of numerous lines with diverse characteristics. These lines combine the expressive techniques of Chinese ink painting with the skillful use of grayscale, constantly creating, balancing, and making choices during the painting process, until an unexpected shape gradually emerges.

## **Attitude**

The philosophical concept of “be like water” is not merely a literal translation, but more of an attitude.

It is an attitude of “overthrowing” in creative processes: not dwelling on or clinging to existing knowledge and experience.

Yet, do not try to rigidly confront obstacles; be flexible, adaptable, and unconstrained. This way, one can more naturally and freely create a completely new and unique image.

In my creative process, I completely follow my present state of mind and am willing to accept change. I enjoy the feeling of moving forward throughout the creative process, and this is what it means to “be like water.”

To put it simply, the concept of “unbounded” is: “nothing is actually that important.”

**Chen Wei Meng 2026**

制得不好会让整幅画失去灵魂，没有主心骨。

在这个系列里的那四幅画作“飞龙在天”，我运用流畅、连贯且动感的线条，形成一种韵律感，与负空间的流动相得益彰，这种形式和空间的流动可以引导观者的视线，从而营造出独特的视觉氛围。而占这四幅画中心大面积的是一个由纯线条构成的造型，一个由许许多多不同个性线条构成的造型，这种线条结合了水墨画的线条表现法，灰度的巧妙运用，在画的过程不断的创造，平衡，舍取，最终一个意想不到的形状逐渐显现出来。

## **态度**

那个“如水般”的哲学理念，并非仅仅是字面上的直译，更多的是一种态度。

这是一种在创作过程中所体现的“颠覆”态度，不拘泥于或执着于现有的知识和经验之中。

然而，不要试图僵化地对抗障碍，要灵活变通，不受束缚，这样会更自然更自由的创造出一个全新的、独特的形象。

在我的创作过程中，我完全顺应当下的心境，并愿意接受改变。我享受在创作过程中有一种不断前进的感觉，这就是“如水般”所体现的含义。

简单来说，“无界”这一概念的核心含义其实就是：“实际上，没有什么真正至关重要的。”

**陈伟明 2026**

**Shan and Shui**  
Acrylic on canvas  
200cm x 75cm  
2025





## Shan and Shui

This painting conceals the characters “Shan Shui” in seal script; whether one can recognise them is not crucial.

They are not immediately recognisable because they have been transformed into clouds, sand dunes, and indescribable symbols. This is the only work in this series that carries a “deliberate intention”: to convey that sometimes what cannot be seen does not mean it does not exist, because some things are already deeply rooted within, and they do not need to be overly emphasised.

*Note: Seal script (篆書, zhuànshū) is one of the oldest styles of Chinese calligraphy, originating during the Qin dynasty (221–206 BCE) when the first emperor standardised the Chinese writing system. Its strokes are smooth, rounded, and uniform in thickness, with characters composed symmetrically and retaining traces of their pictographic origins. The name derives from its primary historical use: carving official seals and stamps for authentication, a practice that persists in East Asian cultures today.*

*In the context of Shan and Shui, embedding the characters in seal script adds another layer of concealment. The archaic visual form makes them difficult to detect even for viewers who read Chinese fluently, folding the idea of hiddenness into the very choice of script.*

这幅画里隐藏了篆文的“山水”二字，能不能看出来并不重要。看不出来是因为它们已经化身为云雾沙丘和无以名状的符号，也是这系列中唯一具有“居心”的作品。是想通过这样的方式陈述：有时候看不到的未必不存在，因为有些东西早就根深蒂固的深藏，有时候反而是不需要太过于强调的。

注：篆书是中国最古老的字体之一，形成于秦朝统一中国时期，当时由始皇帝对文字进行规范与统一。其笔画圆润流畅、粗细均一，结构多呈对称状态，并保留了较多源自象形的痕迹。“篆书”之名，亦源于其在历史上的主要用途。镌刻印章，用于身份与权力的认证，这一传统至今仍在东亚文化中延续。

在“山与水”的语境中，将文字嵌入篆书之中，为画面增添了一层隐匿的维度。这种古老而陌生的视觉形式，即使对于熟悉中文的观者而言，也不易被立即辨识，使“隐藏”的概念不仅体现在内容之中，也内化于书写形式本身。

**Deconstruct Reconstruct**  
Acrylic on canvas  
200cm x 75cm  
2023





### **Deconstruct Reconstruct**

Most of my works since 2019 are black and white. In my Chinese ink works, the positive and negative space often play in opposite ways, and in this work, *'Deconstruct Reconstruct'*, I focus more deeply on positive and negative space in the composition. Positive space is the subject or areas of interest in an artwork, and negative space is the space around the focal point, but to me this can be reversed: applying this theory inversely reveals a wealth of surprising possibilities and the illusion of dimension.

*'Deconstruct Reconstruct'* dissects Song master Li T'ang's *'Wind in Pines Among a Myriad Valleys'* (960–1279) to create a new form that belongs to me.

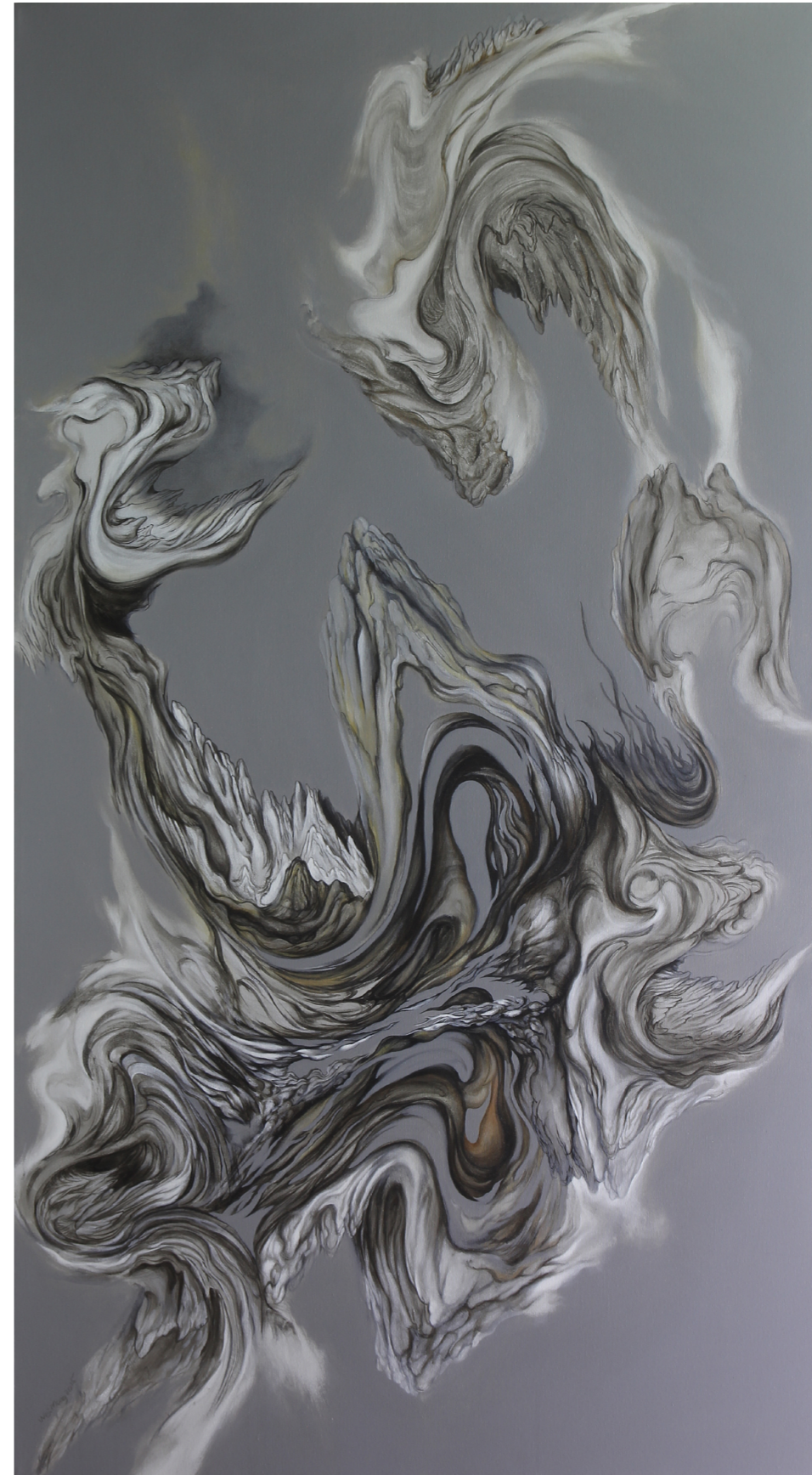
2019年以来，我的大部分作品都是黑白的，在我的水墨作品中，正负空间经常以相反的方式发挥，而这幅作品我在构图上更加关注正负空间；正空间是艺术品中感兴趣的主体或区域，负空间是焦点周围的空间，但对我来说，这可能是相反的，那里蕴藏着许多令人惊讶的可能性和维度的幻觉。

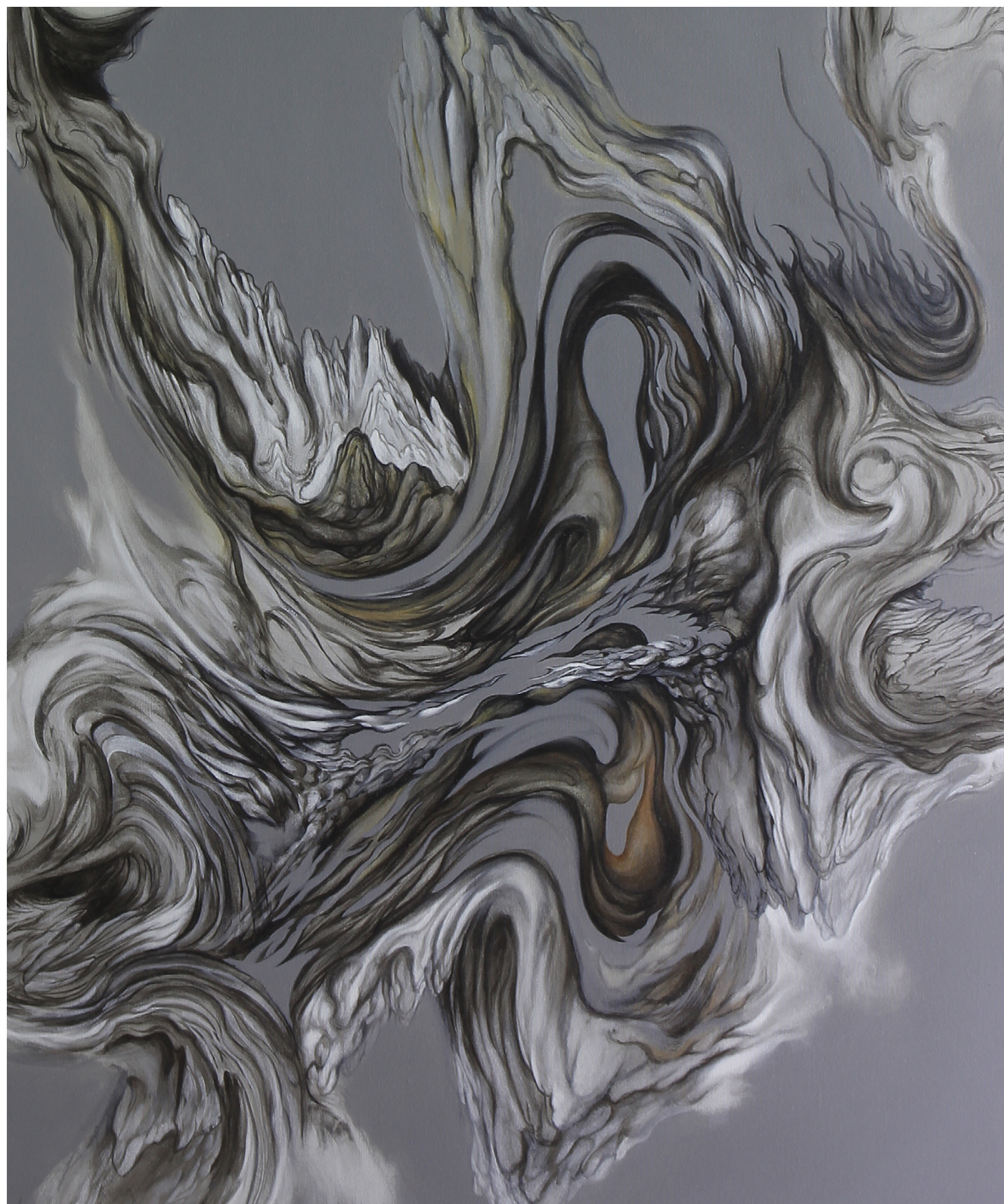
解构重构是我试图“解剖”宋代大师李唐的《万谷松风》，创造出一种属于我的新形式。



Insitu for scale at Wei-Ling Gallery

**Movement 1**  
Acrylic on canvas  
163cm x 92cm  
2025





### **Movement 1**

I began this painting with heavy charcoal sketches; once the form appeared on the canvas, it was a rugged, black image. Even after the black acrylics covered the charcoal marks, a deep, somber black remained. However, the real creation had only just begun. That massive black area was like a gigantic black stone, and the painter's brush was a sculptor's chisel, carving away the excess stroke by stroke. As my focus deepened, my subconscious guided the brush's movement. It is like a "skating" motion, fluid and natural, with no loss of momentum. When I felt the forms on the canvas come alive and resonate with each other, it was done.

开始画这幅画时是以厚重的炭笔勾描，当造型已经出现在帆布上时，那是一个粗旷的黑色形象，即使黑色丙烯已经把炭笔的痕迹覆盖，留下的依然是一个深沉的黑，然而真正的创作才刚刚开始。那一块巨型的黑仿佛就像一块黑色的石头，而画家的画笔就是一把雕刻刀，把多余的部分一笔一笔刻掉，随着专注力进入到最深层，潜意识自然会引导画笔的动向，它像是一种“滑冰”般的动作，流畅自然，动则不衰。直到我感觉到画面上的造型动了，相互呼应了，就是成了。

**Movement 2**  
Acrylic on canvas  
120cm x 90cm  
2025



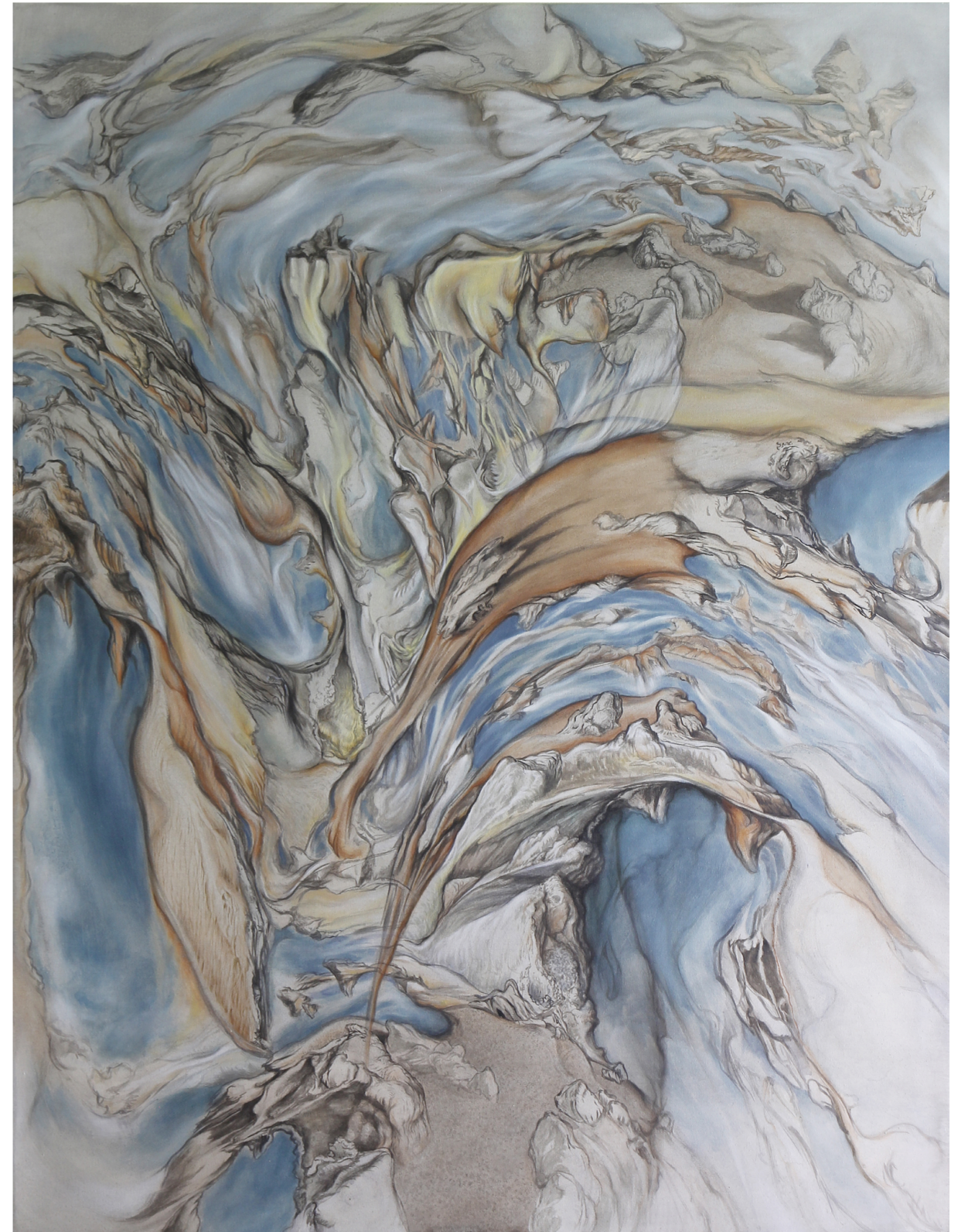


## Movement 2

I was filled with an overwhelming sense of excitement when I started sketching this piece; it felt like something that had always existed and been desired within me was constantly emerging. As the paint began to be applied to the canvas, it was like slowly emerging from the unknown: unknown yet somehow familiar and intimate. Sometimes I wondered if my inner reality should be surreal, otherwise how could such surrealistic images constantly emerge so naturally?

这作品在开始起稿时内心就已经无比激动，像是内心里一直存在和想要的东西，不断的涌现。当颜料开始在帆布上涂层时，像是从未知中慢慢走出来那样的心情，说是未知其实它又带有一些熟悉与亲切。有时候我在想，我的内心实境应该是超现实的，否则这种超现实元素画面怎么就无时无刻那么自然的涌现。

**Movement 3**  
Acrylic on canvas  
120cm x 90cm  
2025





### **Movement 3**

The initial intention of this work is to express the rhythm of flow through a solid material. It is a canvas piece resembling a watercolour painting, so the balance of heaviness and lightness is crucial. From the perspective of the painting, these shapes seem disordered, but in fact they move along rhythmic paths, guiding the viewer's eye throughout. If this is what appears in our minds when we are thinking, I would say that seems about right.

这件作品的初衷是通过坚实的材料来表达流动的韵律，它是一幅类似水彩画的画布作品，因此厚重与轻盈的平衡至关重要。从画面上看，这些形状似乎杂乱无章，但实际上，它们都在沿着有韵律的路径运行，无处不在地引导着观者的目光。如果我说这是当我们思考时脑海中浮现的画面。试着想象一下，无妨。

**Movement 4**  
Acrylic on canvas  
120cm x 90cm  
2025





#### **Movement 4**

The objects in this painting are rocks from the rocky shores of my hometown, Dungun, Terengganu. However, after my translation, they are no longer in their original form; now they re-narrate a new story visually.

Visual perception itself is a kind of sensitive power: when something in our knowledge and cognition, such as a rock, changes its appearance, even if someone tells you it is a rock, you might accept it on a cognitive level, but the senses that directly affect visual perception will not. So you start weaving an imagination or a story for what your eyes see, and everyone's story has a different ending.

This is the interesting part of visual art: it can be so unconventional and contrary to logical rules. Don't you think?

这幅画里的物体都是我家乡龙运的海边的大岩石，不过经过我的重新构建，最终已经不是它们原来的样子，它们在视觉上又重新叙事。视觉本身是一种有着敏感性力量的，当一些我们知识认知里的东西（比如这石头），一旦它们变了模样，即是有人告诉你它就是那个石头，在思考的层面你可能会接受，但是那个最直接影响视觉的感官是不认可的，于是你开始给自己眼睛所看到的编织一个想象或者故事，而每个人的故事结局都不一样，这就是视觉艺术有趣的地方，可以如此不按逻辑规矩，你说是吗？



Insitu for scale at Wei-Ling Gallery

《飞龙在天》系列的四幅绘画作品，通过我所运用的流动性、连贯且富有动感的线条，构成一种节奏性的运动。这种线条的律动与画面中的留白相互呼应，使形式与空间产生流转，引导观者的视线游走其间，进而营造出一种独特的视觉氛围。

在这四幅作品中，占据画面中央的是由纯粹线条构成的大型形体，一个由无数具有不同特质的线条交织而成的整体。

这些线条融合了中国水墨绘画的表现手法，并巧妙运用灰阶变化。在创作过程中，我不断地生成、调整与取舍，使画面在持续的平衡中逐渐发展，直至一种出乎意料的形态缓缓浮现。

注：龙在中国宇宙观中占据着独特而核心的地位。不同于西方语境中的形象，中国的龙象征着生命力、吉祥，以及自然界中不断流动的能量。在风水体系中，龙被视为“气”的化身，这种生命之气流动于山川地势、建筑空间与万物之间。连绵的山脉被比作龙的身躯，而其间的山谷则是气流穿行的脉络。因此，从某种意义上说，描绘一条龙，亦是在描绘能量本身的运行与显现。

### Flying Dragon in the Sky

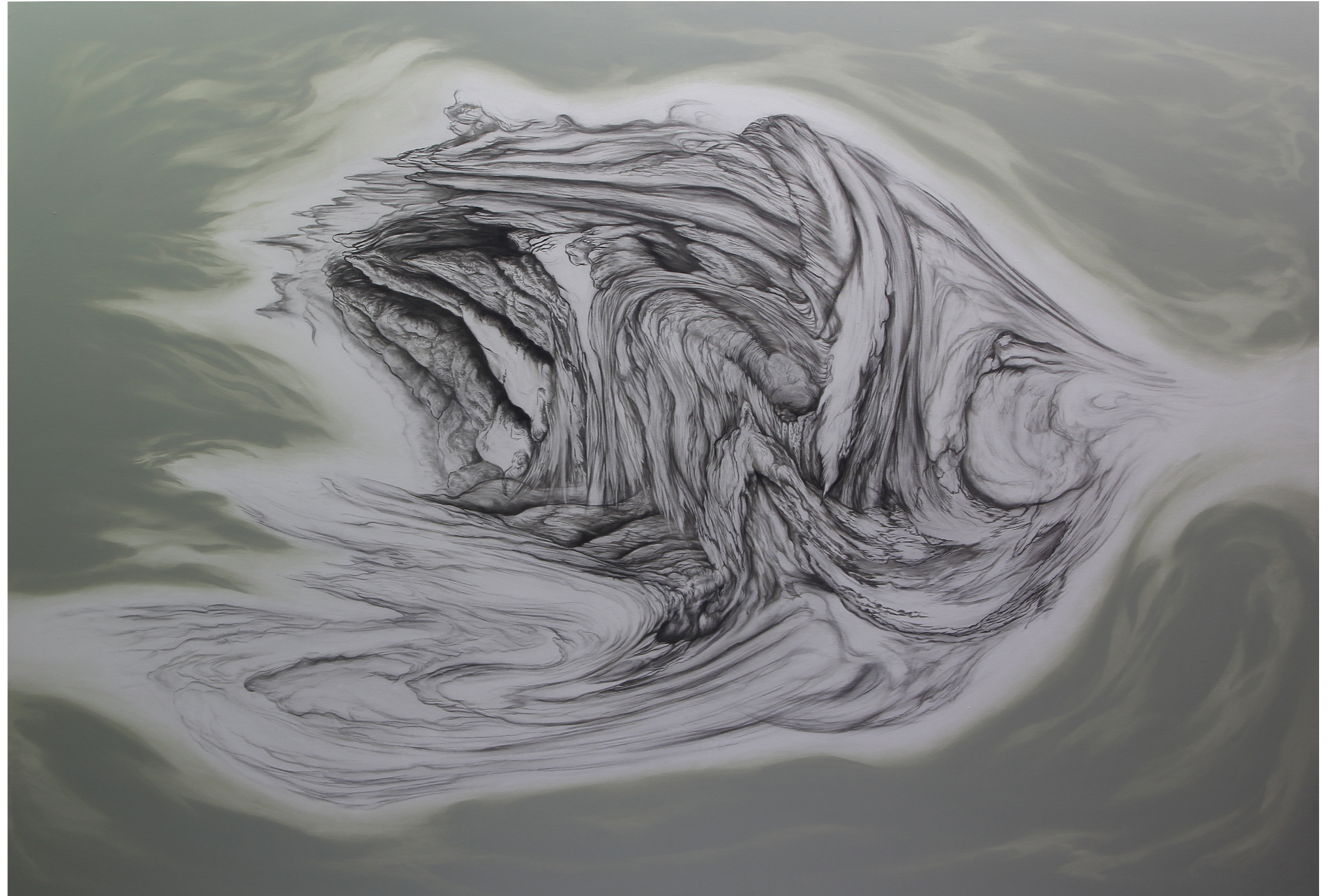
In the “Flying Dragon in the Sky” series, the fluid, cohesive, and dynamic lines form a movement of rhythm that complements the flow of the negative space. This movement of form and space directs the viewer’s eye, resulting in a unique visual mood.

Occupying a large central area in these four paintings is a large-scale shape composed of pure lines, a shape made up of numerous lines with diverse characteristics.

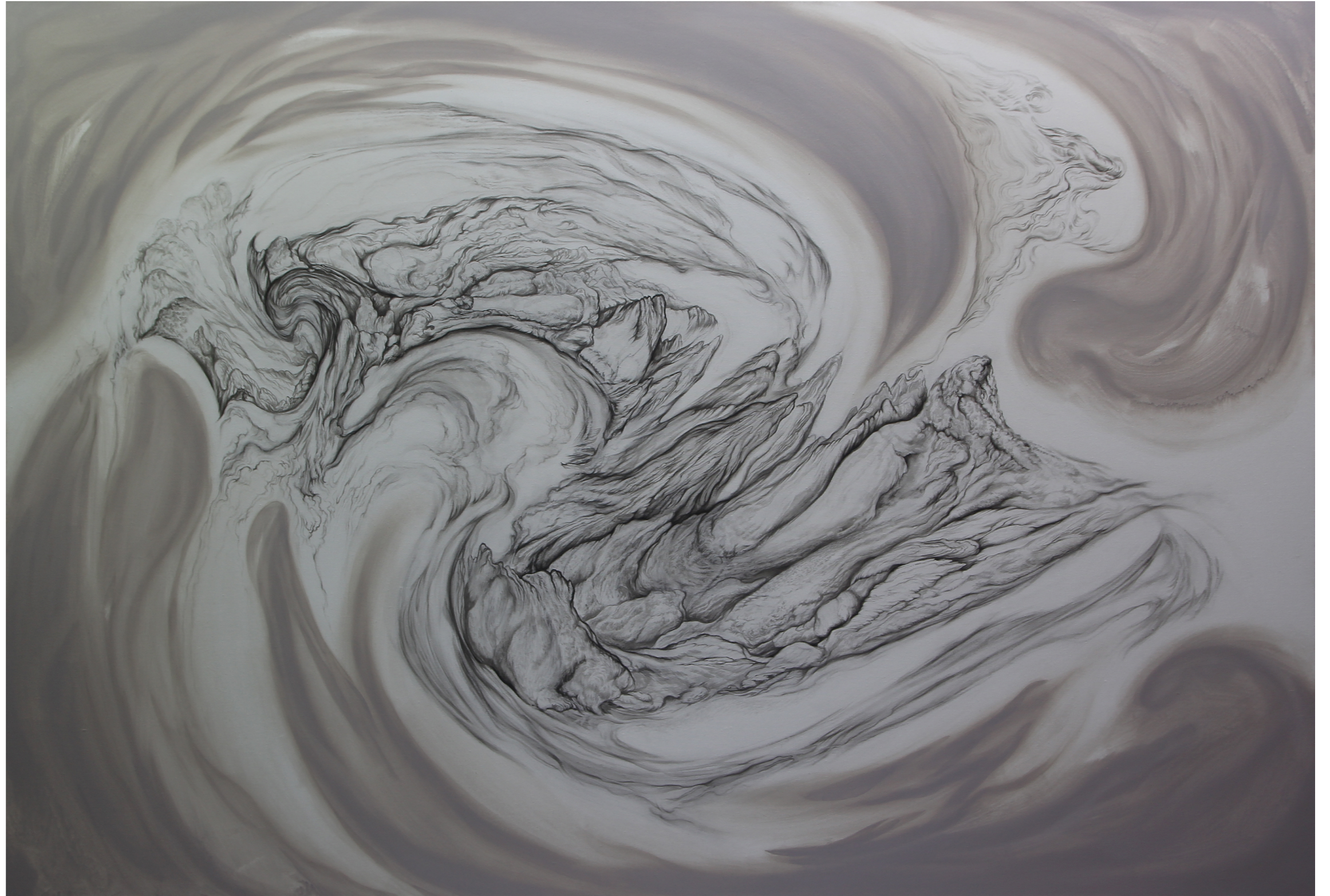
These lines combine the expressive techniques of Chinese ink painting with the skillful use of grayscale, constantly creating, balancing, and making choices during the painting process, until an unexpected shape gradually emerges.

*Note: The dragon holds a singular place in Chinese cosmology. Unlike its Western counterpart, the Chinese dragon is a symbol of vitality, auspiciousness, and the dynamic forces of nature. In feng shui, the dragon represents the flow of qi, the life force that moves through landscapes, structures, and living beings. Mountain ranges are said to be the bodies of dragons, and the valleys between them the channels through which qi circulates. To paint a dragon is, in this sense, to paint energy itself.*

**Flying Dragon in the Sky 1**  
Acrylic on canvas  
140cm x 200cm  
2025-2026



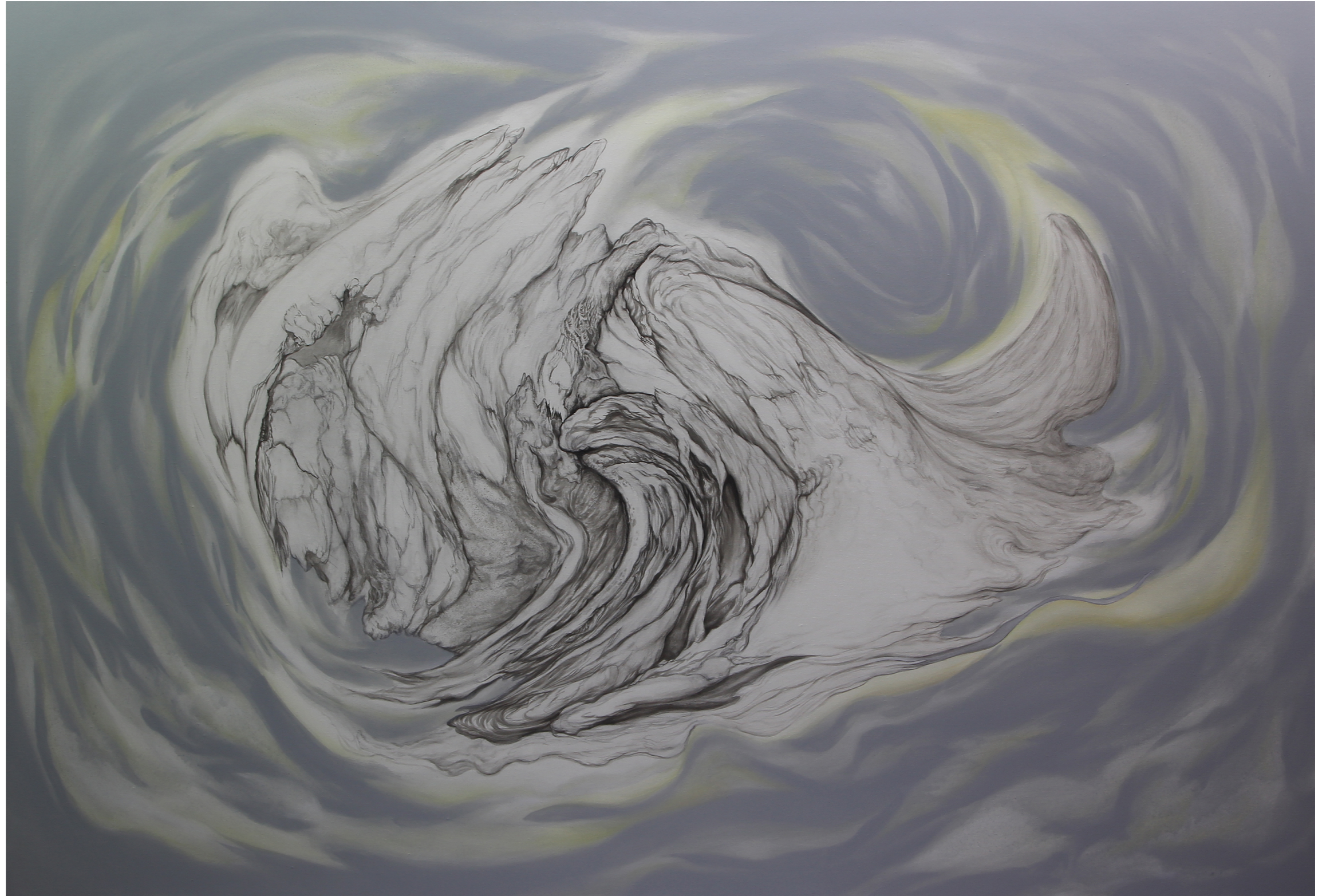
**Flying Dragon in the Sky 2**  
Acrylic on canvas  
140cm x 200cm  
2025-2026



**Flying Dragon in the Sky 3**  
Acrylic on canvas  
140cm x 200cm  
2025-2026



**Flying Dragon in the Sky 4**  
Acrylic on canvas  
140cm x 200cm  
2026





Installation view at Wei-Ling Gallery



## ABOUT THE ARTIST

CHEN WEI MENG (B.1965)

Having grown up in Dungun, Terengganu, Chen Wei Meng's muse is the landscape. This obsession is reflected deeply in the hyper-realistic paintings that he painstakingly creates.

The works are meditative in their execution as he strives to transcend merely a depiction of the landscape, but endeavors to capture a spirituality and soul that far supersedes humanity, and within this, an all encompassing energy and power. It is in this space that he finds comfort and inspiration. His journey and investigations have seen him spending months travelling - living and sleeping in a car, in order to be as close as possible to what moves him.

Having spent his childhood on the East Coast small town of Dungun in the state of Terengganu, the spectacle of the ocean was a daily performance to Chen Wei Meng. He would depict the surreal, evocative delineations of cloudbursts and deluges in the landscape, so as to illustrate the weather and season. As he said, the landscape is like "a friend" that he has found again. The wide lens effect that he applies to his paintings brings the bare foreground close to the viewer, while opening a panorama where stories would develop.

Wei Meng enthuses, "I lean towards a more instructed method of studying landscapes. I want to look at the physical forms of the land itself and by focusing on this aspect, I observe exquisite contours and arrangements, and the results are thrilling! I can see how these geographical elements can be adapted onto a canvas. I can see the processes involved; of how a knowledge of geology augments my landscapes in the artistic sense."

His 'Sekinchan: Land of Fertility' (2016) series saw him revisiting the same place over and over again, as each visit presented him with a different nuance of the same paddy fields, as they morphed through the different seasons of harvest. Each painting is a form of 'imprisonment', as the image draws its audience tenderly in; while all the while, conceivable existences become impenetrable barriers; and there is no way of leaving.

As time has evolved, so to has his practice which has seen him leave behind colour and move into a monochromatic palette which serves to help him. In his quest for a satisfactory representation of the forms he was seeking, trying to express, in the purest way, the elusive contours which he felt had always existed in his work. Chasing this abstract concept of 'flow', he began his experiments first with acrylic, then charcoal, before finding his preference for Chinese ink on Xuan paper.

'Musang's Words' (2020) is therefore a celebration of this very idea, a meditative and dedicated exploration into his perpetual quest for 'flow'. The approach is reminiscent of the emotive gestures and mark-making seen in abstract expressionism, where it is the movement of the line which inspires emotion.

This idea of 'flow' which Chen has long felt in the landscapes in much of his previous work, can most aptly be described as lines and shapes which seem to have a "vivid and rhythmic" quality in its contours, something which forms a "mysterious shape" that Chen cannot quite put into words. Instead, he expresses his findings by pushing the limitations of the landscape in its abstraction, into an almost pure representation of said 'flow'; distilling the forms and shapes of Gua Musang mountain into a raw, symbolic state, and allowing the push and pull of its lines to guide his hand.

While it may be instinctive to draw a comparison to more traditional forms of Chinese landscape painting, a closer look immediately reveals the vast difference between the two; where one is figurative, Chen's works are instead gestural and abstracted, and his choice in material is a more formal rather than historical decision.

## **CHEN WEI MENG (B.1965)**

### **SOLO EXHIBITIONS**

- 2026 Unbounded, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2023 SMS to Song, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2020 Musang's Words, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2016 Sekinchan: Land of Fertility, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2014 20 days in Northwest China (part 1), Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2012 Silent Monsoon, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2009 Two three six, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2008 Within 30 km, Reka Art Space, Petaling Jaya, Malaysia

### **SELECTED GROUP EXHIBITIONS**

- 2024 18@8 pLay, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2023 CIMB ARTOBER – ART & SOUL, MITEC, Kuala Lumpur, Malaysia
- 2022 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 100 Pieces: Art for All, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
SEA Focus Curated: hyper-horizon, Tanjong Pagar Distripark, Singapore
- 2018 Patriots: By Malaysians for Malaysians, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
Tanah Air, Art Expo Malaysia 2018 - Project Room, MATRADE Exhibition and Convention Centre (MECC), Kuala Lumpur, Malaysia
- 2017 Sotheby's Auction (Modern and Contemporary Southeast Asian Paintings), 3rd April 2017, Hong Kong Convention Centre, Hong Kong
- 2016 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
- 2012 18@8: KUL-SIN, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
18@8: KUL-SIN, Ion Art, Singapore  
Timeless, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

- 2011 What's Your Porn? Wei-Ling Gallery, Kuala Lumpur, Malaysia  
Malaysian Rice-Plates Project, KL Convention Centre, Kuala Lumpur, Malaysia
- 2010 Heartland, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2006 Asia Pacific Ocean International Art Exhibition, Mu Gung Hwa Centre, Kuala Lumpur, Malaysia  
1st Art Exhibition, Mu Gung Hwa Centre, Kuala Lumpur, Malaysia
- 2005 Ulek Rasa (Exhibition of Terengganu Artists), National Art Gallery, Kuala Lumpur, Malaysia
- 2004 Seoul International Star Exhibition, Gyeongju Annex Building of Seoul Museum of Art, Korea  
Second Annual Reka Free Show 2004, Reka Art Space, Kuala Lumpur, Malaysia
- 2001 Malaysian Open Show 2001, National Art Gallery, Kuala Lumpur, Malaysia  
'Manusia, The Human Being' Exhibition, NN Gallery, Kuala Lumpur (Charity Exhibition in Aid of the International Movement for a Just World)
- 2000 Buncho National Water Colour Award 2000, S.I.T Klang  
Philip Morris Malaysia Exhibition, National Art Gallery, Kuala Lumpur, Malaysia
- 1999 Aspiration Work 2000 Exhibition, Hotel Helang, Pulau Langkawi, Malaysia
- 1991 Figurative & Drawing Exhibition, Westminster Institute, London

### **PUBLIC COLLECTIONS**

- OCBC Bank
- HSBC Bank

To accompany *Unbounded* by Chen Wei Meng from 03 — 30 April 2026.

**Gallery Information**

Free Admission for visitors with appointments.

Walk-ins permitted upon registration, otherwise a RM10 fee will be imposed.  
(Applicable to individuals aged 12 years and above.)

Operating Hours: 10 AM – 6 PM (Tuesday to Friday), 10 AM – 5 PM (Saturday)

Closed: Sundays, Mondays, and Public Holidays

Image Courtesy : Wei-Ling Gallery & the artist, Chen Wei Meng

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Designed by: Prissie Ong

Artwork photos photography: Chen Wei Meng

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