



Wong Lip Chin wants you to "dive hard"

The Bus-Stop and Live-Cow Artist is back with a New Solo Exhibition

YEO WORKSHOP
presents:



Scan this QR Code

WONG LIP CHIN

sometimes i (you) don't dive hard enough

Exhibition: 6 September - 1 November 2020

Singapore – Yeo Workshop is pleased to announce an upcoming solo exhibition with Singaporean artist Wong Lip Chin. This marks Wong's first solo collaboration with Yeo Workshop.

Known for his boundary-pushing interdisciplinary works - from the appropriation of an entire bus stop, to getting tattoo-ed as part of an exhibition opening, to a live performance involving a real cow – Wong Lip Chin's practice is defined less by the logic of conceptual themes or visual motifs, but rather by an attitude of unconventional risk-taking and a spirited, venturesome approach towards art and visuality that could be seen as "crazy". Take his recent work for instance, *Some We Love, Some We Hate, Some We Eat* (2020)--a performance at 2 Cavan Road-- Wong read aloud excerpts from Hal Herzog's text on animal rights to a live cow, as part of his homage to Joseph Beuy's seminal work, *How to Explain Pictures to a Dead Hare*.

Coming up, Wong presents "sometimes i (you) don't dive hard enough", a show that promises to virtually, physically, and mentally enthrall the audience.



Screengrab from Video Game Experience, Digital Design by Emerse. Image Courtesy the Artist and Emerse

Virtually

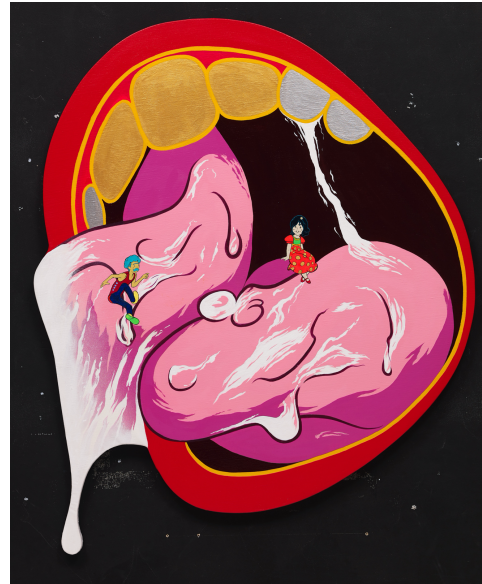
The title of the show is a sound clip, which can be accessed only by scanning the QR code - designed by the artist - that serves as a key visual reference. Working with Emerse, Wong will present an interactive virtual exhibition in the form of a video game. Drawing inspiration from the 1980s Vaporwave aesthetic and sound, the digital environment design offers an alternate dimension: a city of Wong's design. Within the video game, users will be able to experience the environment as well as have access to supplementary materials from the current exhibition. The video game will be available to play in person at the gallery as well as a downloadable app later on.



Wong Lip Chin, Precious Possession, 2014, Acrylic on Linen, 65 x 105 cm



Wong Lip Chin, A glimpse of prosperous proportion, 2014,
Acrylic on Linen, 120 x 105



Wong Lip Chin, I'm jealous of the rain. That falls upon your skin. It's
closer than my hands have been, 2015, Acrylic on Linen, 92 x 115 cm

Physically

Another feature of "sometimes i (you) don't dive hard enough" will be the recorded performance of a medical procedure. In collaboration with Jackie Lee from The Boy Who Cried Action, Wong draws inspiration from a history of body modification as art, from ORLAN to Genesis P-Orridge, and will undergo and document his aesthetic medical procedure. For Wong, this performative intervention is a statement on body image issues, which he suffered from as young man. The work also questions the authenticity of the human body in an age of implants and transplants and corporeal enhancement and modification technologies: in this brave new world of bio-revolution, are we all altered automatons?



Performance, high-definition video, 8 minutes. In collaboration with @TheBoyWhoCriedAction



Mentally

Most of the paintings in the exhibition were produced in 2014, when Wong was a relatively young artist struggling to articulate a personal creative vision and to negotiate his place in the broad, complex world of contemporary art. Viewed collectively, these works offer an glimpse of the artist's mental universe at that stage in his life; an autobiographical tale told in a series of flatly delineated, vibrantly coloured images that evoke the visual language of graphic design or comic books. Other works in the series serve as deeply personal revelations of Wong's life as a young artist: his body image issues and sexual preoccupations, intellectual interests and Singaporean identity.

Wong's paintings may bring to mind various postmodernist art movements, in particular, pop art. Influenced by popular culture and mass consumerism, pop artists set out to blur the distinctions between high art and the broader realm of contemporary visual culture. Wong's art likewise exploits that uneasy intersection between critical commentary and consumerist-driven appeal. Highlights of the exhibition include works that mimic the style of major stars and movements of contemporary art: the dots of Yayoi Kusama, monochromatic abstraction, graffiti. These works do not act just as an homage to icons in art history, but also are indirect statements on the nature of the art world, where the line between homage and plagiarism--appropriation and copyright infringement--grows ever more porous, and what was once viewed as the signifier of artistic inspiration can quickly be flattened out into visual cliché and caricature.

Presented by Yeo Workshop
Curated by Louis Ho



Wong Lip Chin, *Some We Love, Some We Hate*, 2020. Performance at 2 Cavan Road, November 2019. Image Courtesy Singapore Arts Club

About The Artist

Wong Lip Chin (b. 1987, Singapore) is an interdisciplinary artist based between Singapore and Shanghai, his practice spanning the range from painting to installation to performance. He began his artistic career as a painter, but his more recent creative trajectory is centered on multi-sensorial modalities in art, especially the olfactory, auditory and gustatory. His works tend toward a strongly autobiographical bent, dealing with issues and shifts in his personal life, which are often related through narratives involving Lilou and Oomoo. The latter are two manga-like characters that serve as the artist's alter egos, and were borne of his life-long fascination with the imagery and pictorial language of the wider visual world, from film to comics to design. Of late, his works have also addressed themes concerning speculative or vernacular histories pertinent to the folkloric traditions of the Sinosphere. Wong has also ventured into F&B, design and retail, having run Jefu, a ramen hawker stall at Maxwell Food Centre, where he curated all aspects of the dining experience, from the tableware to the layout of the counter. More recently, in 2017, he set up Steamroom with The Pillar and Stones, a concept restaurant, lifestyle space and retail outlet at Orchard Central. He designed the space, which was inspired by architectural and design movements such as Memphis Milano, Bauhaus and Brutalism.

Wong was trained in printmaking at LASALLE College of the Arts, and graduated with a B.A. in 2009. He also served as an adjunct lecturer at the institution from 2014 to 2018. His first solo exhibition, "Now You See" (2009), which took place while he was still a student, was the result of a month-long residency organized in



collaboration with the Marina Mandarin Hotel. Wong came to broader public notice with his installation, *Exquisite Paradox* (2013); The work was a repurposed, vintage bus stop, which the artist first presented as readymade sculpture in an indoor gallery space, and was later displayed on the front lawn of the Singapore Art Museum. His most recent solo outing, *"Thousand Knives"* (2015), was held at Galerie Michael Janssen, Singapore. Selected group exhibitions include those at STPI, Singapore (2007); National University of Singapore Museum (2009); ShanghArt, Singapore (2013); Yavuz Gallery, Singapore (2013); Yeo Workshop, Singapore (2014); Wei-Ling Gallery, Penang, Malaysia (2015); Asia Culture Center, Gwangju, Republic of Korea (2015); Rarytas Art Foundation, Poznan, Poland (2016); 2 Cavan Road, Singapore (2020). Other projects include *Fetter Field: Singapore Performance Art Event* (2007); *DRIVE*, Gillman Barracks (2014); Singapore Art Museum Front Lawn commission (2016). In 2017, Wong set up *Steamroom* with *The Pillar and Stones*, a multi-concept store involving F&B, retail and lifestyle components.

About the Gallery

Yeo Workshop is a contemporary art gallery based in Gillman Barracks, Singapore since 2013 that produces a series of exhibitions, represented artists projects, and gallery-based programmes such as talks, symposiums and guiding research. Its aim is to promote the work of contemporary local and international artists with a strong artistic practice, and engage with the Singaporean and visiting audience to increase and expand the cultural wealth of the nation. Emulating the port city mentality, the gallery's programmes aim to dialogue and cross-pollinate ideas between the local, the regional, and the international.

Other art projects and experiences produced by the gallery include *2 Cavan Road*, a project that transformed a ships repair warehouse into a pop-up art destination initiated by our brand Singapore Arts Club. Another brand by the gallery is the *Arnoldii Arts Club*, a course-based arts club, focusing on art history, art production and art markets.

Current projects include *"Generosity as Medium"* – a digitization initiative in the form of an e-magazine featuring video art projects and artist studio visits online on their website. Upcoming include solo exhibition of paintings by Mike HJ Chang.

Supported by



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The Boy Who Cried Action

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