



**REPRESENTATION OF  
ANXIETIES IN CONSUMERISM  
CULTURE THROUGH COLLAGE  
PAINTING OF PRINTED  
MATERIALS**

**Choy Chun Wei**

**School of The Arts (SOTA USM)  
Universiti Sains Malaysia**

**Higher Degree by Research Art Exhibition  
Tenth / Season 2026**

**Venue: Muzium & Galeri Tuanku Fauziah, USM  
Date : From 25<sup>th</sup> 2026 Sep. to 27<sup>th</sup> Feb. 2026**

**Pameran Seni Ijazah Tinggi melalui Penyelidikan  
Higher Degree by Research Art Exhibition**

Pameran Kesepuluh / Musim 2026  
Exhibition Tenth / Season 2026

**REPRESENTATION OF ANXIETIES IN CONSUMERISM CULTURE THROUGH COLLAGE  
PAINTING OF PRINTED MATERIALS**

**A Studio Practice / by Choy Chun Wei**

Dari 20 Feb. 2026 hingga 27 Feb. 2026  
From 20<sup>th</sup> Feb. 2026 to 27<sup>th</sup> Feb. 2026

**Muzium & Galeri Tuanku Fauziah**

Universiti Sains Malaysia.

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# Profile

**CHOY CHUN WEI (b. 1973)**  
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Choy Chun Wei is a contemporary artist, pursuing a PhD degree at the School of The Arts (SOTA), Universiti Sains Malaysia. Trained in Foundation Diploma in art and design, and undergraduate study in Graphic Design, his practice fuses collage and mixed media approaches to explore the visual map as the formation process of his own unique consumerism identity. His works reinterpret traditional symbols within the context of globalization, examining how identity is continuously reshaped through cultural encounters and media representation.

By combining fragmented imagery, layered materials, and reflective surfaces, his practice emphasizes the fluidity and instability of identity, offering a critical perspective on the dialogue between tradition and modernity.

## **Education**

1998 Graduated from Central Saint Martins with a Bachelor degree (Hons) in Graphic Design

2016 Graduated from University Malaya with a Master degree in Arts (Visual Art)



# Introduction

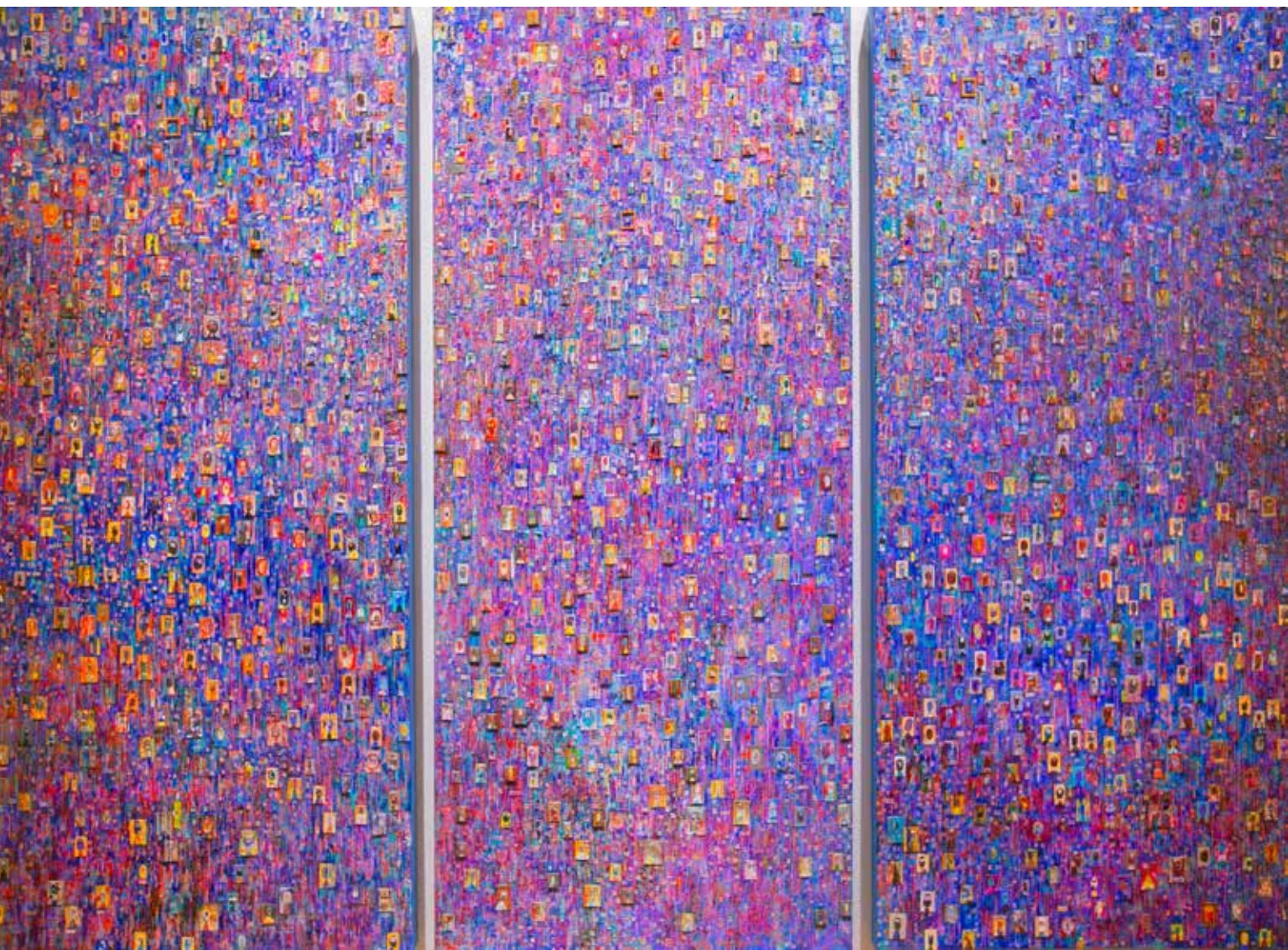
Choy Chun Wei is an artist whose predilections and ideals of art are based predominantly on design language. His immersion in Graphic Design studies at the tertiary level has provided design oriented conceptual reading and contextual imagination into his chosen practice in the fine arts. This confluence 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 deviates from the conventional or expected.

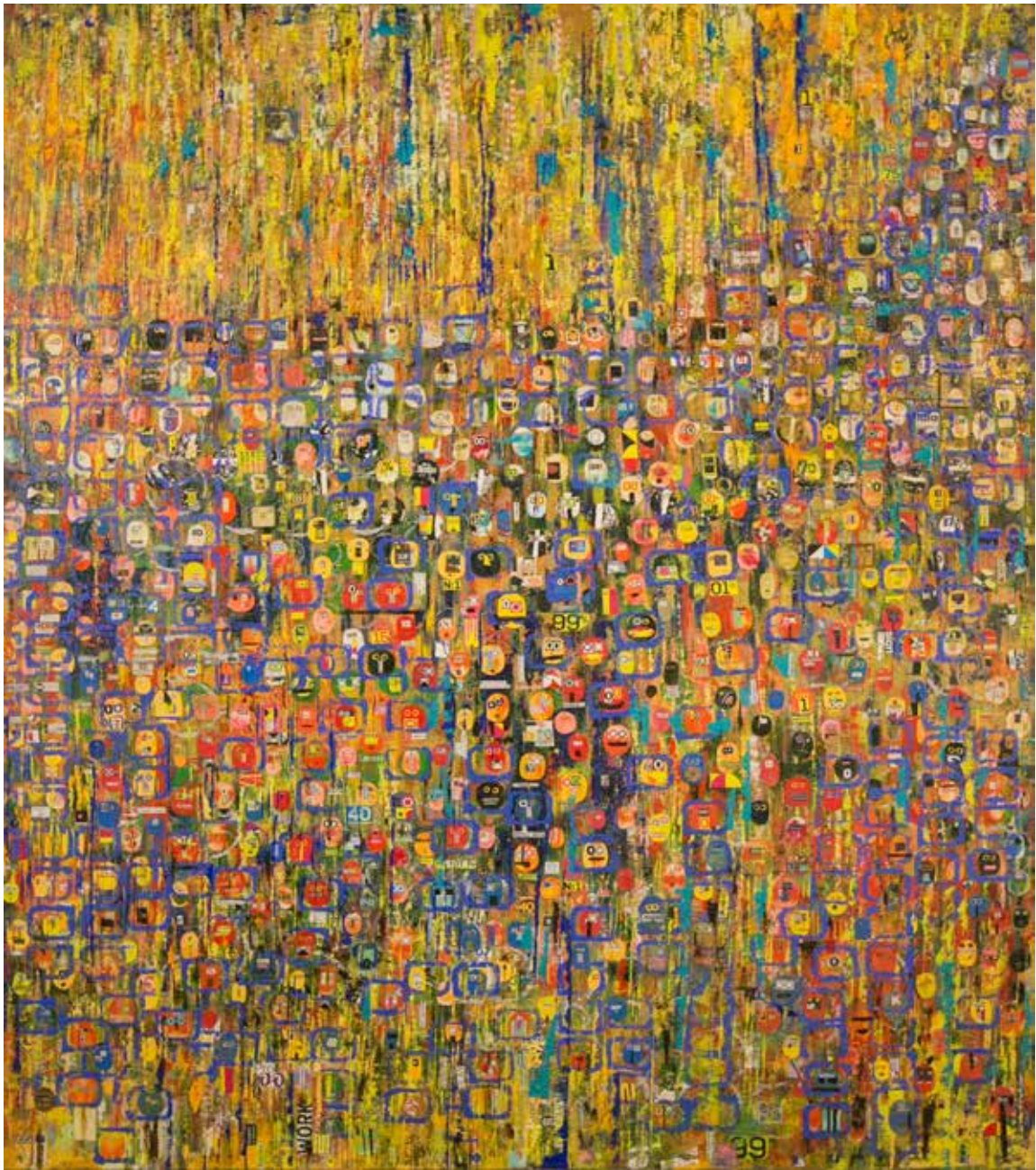
## Artworks Cycle 1 : Encountering Mass Man Series

Through Encountering Mass Man, the artist began recognizing the sentimental aspects of being under lockdown, especially with 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 such as the eyes, nose and the mouth. Interestingly, the visual inspiration behind these portraits is his own early work, *Self-Portrait* (1999), whereby the artist painted a textual portrait of himself, consisting merely of two dots, a dash and a letter 'p'. A once popular texting style known as 'emoticon', years before the smartphone and 'emoji' became a worldwide phenomenon.

Chun Wei believes that abstraction has the power of conveying emotions. And, as he described, "It isn't just about the advancement of the technology itself anymore, rather the feelings of uncertainty, anxiety and breaking down that it results in. There is a certain fragility that comes out of it." However, he continued, "There is also a feeling of nostalgia, and a sense of happiness from communicating and regrouping with others." Like a blessing in disguise, this pandemic has also allowed him to cherish certain memories, and re-establish meaningful connections. This hopeful way of looking at the situation is also expressed through a vibrant palette of blue, turquoise, red, and yellow, as well as dynamic textures, combining smooth and robust surfaces. Although most of the time the artist would place himself as an observer, as he himself summed it up with these words: "This series feels more personal than ever."



**ARTWORK 1** Window In the Night Sky: Lockdown Unbound  
198cm×320cm, mixed media on canvas, Choy Chun Wei, 2021.



**Artwork2;** Screen Chatters: Grappling for 15 minutes of Hope  
152.5×122cm, mixed media on canvas, Choy Chun Wei, 2021

## Artworks Cycle 2 Changing Identity

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 vocalises the World’s inability to verbally communicate emotions, which can make us unrecognisable to ourselves and others around us.

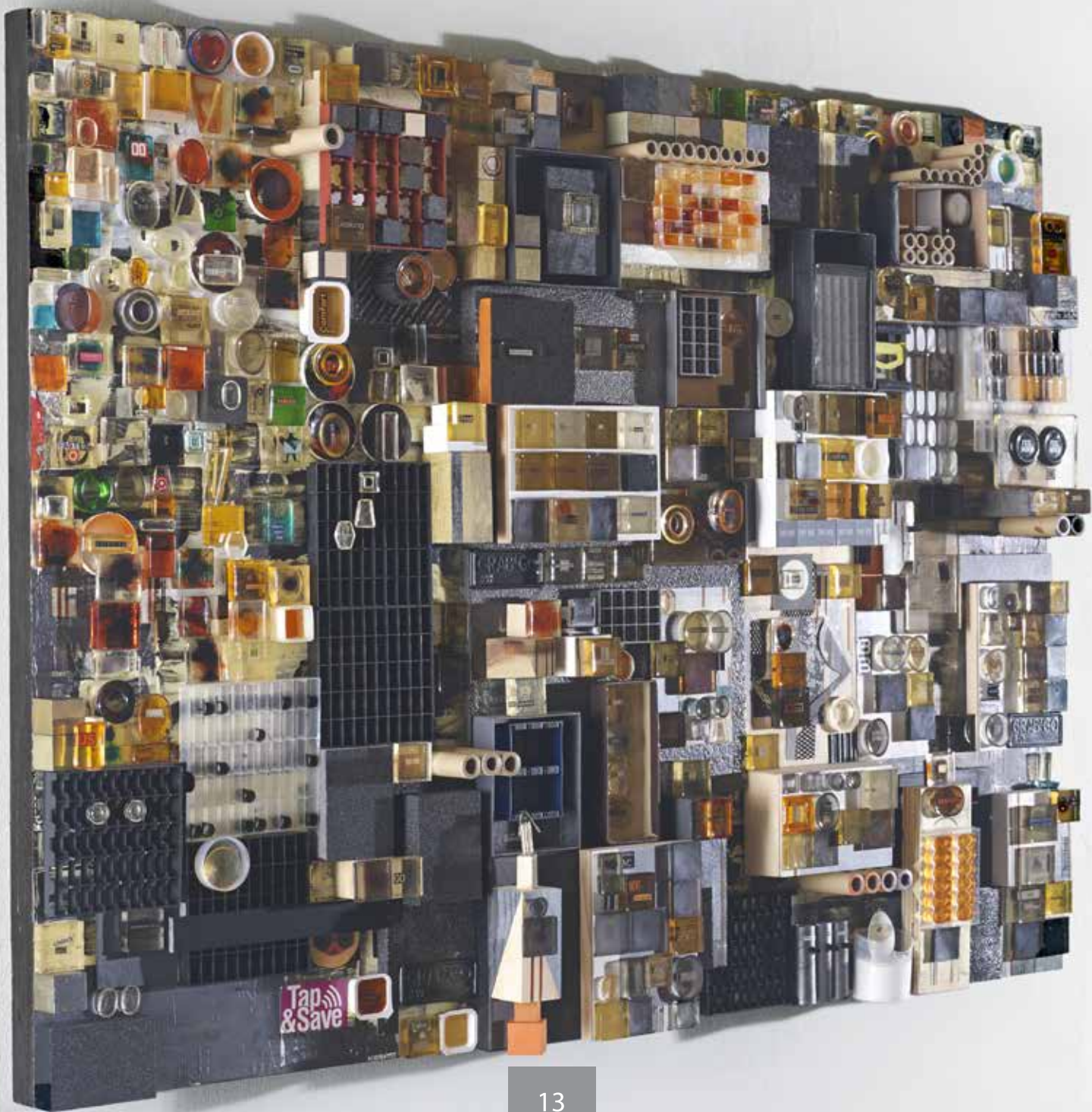
Choy Chun Wei observed, “This most recent body of work is about the human condition. I found it fascinating to delve into the ‘making’ process, which eventually allowed me to shape the form/content not as a message but as how the state of our suppressed emotion has reinvented our sense of identity. Communication 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.”



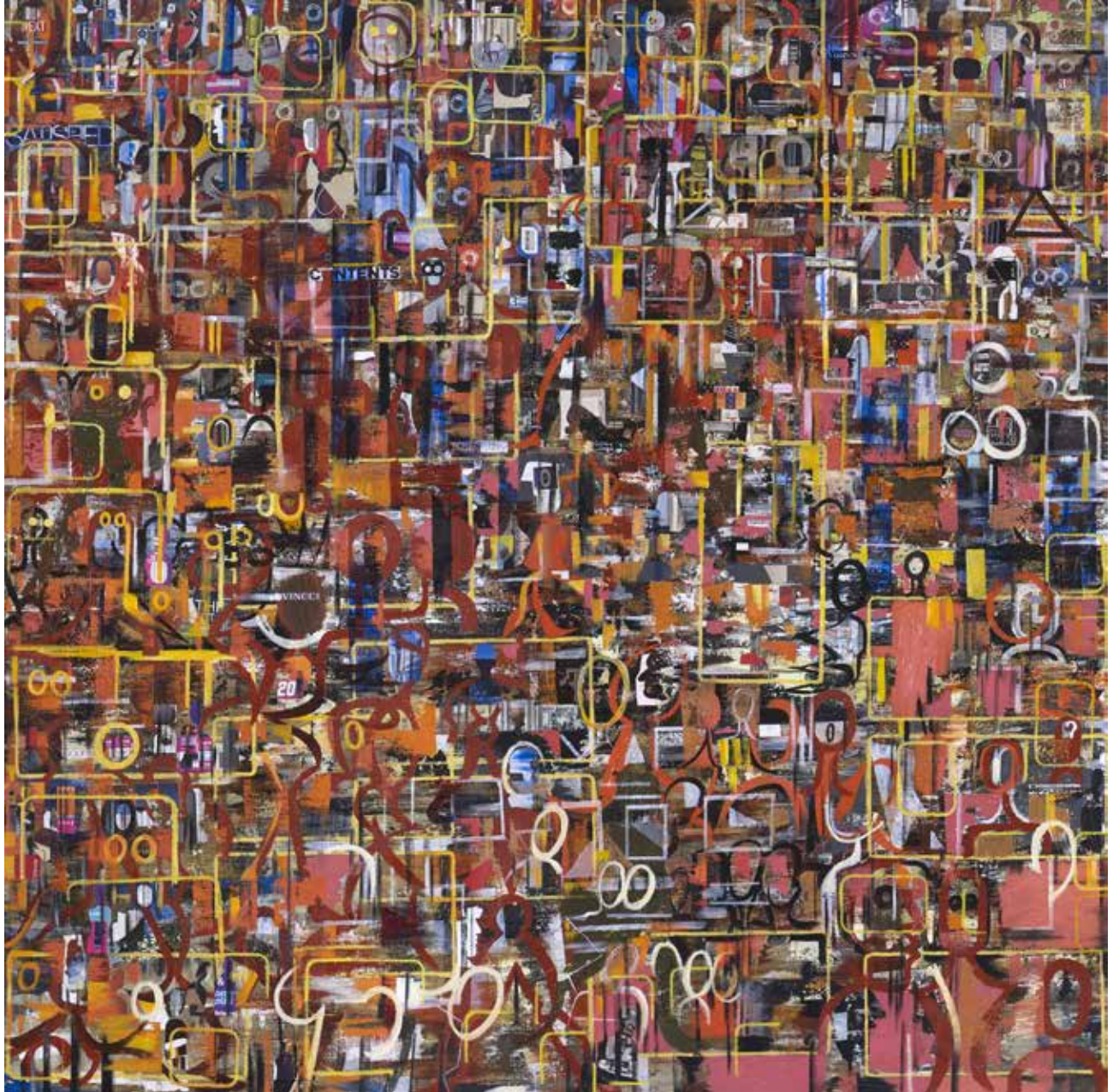


**ARTWORK 4** Parade of Remote Gazers,  
91.5cm x 122cm, mixed media on canvas, Choy Chun Wei, 2023





**ARTWORK 5** Communal Noise,  
153cm×459cm(Triptych), mixed media on canvas, Choy Chun Wei, 2023



**ARTWORK 5** Communal Noise (Middle Close Up),  
153cmx459cm(Triptych) mixed media on canvas, Choy Chun Wei, 2023

## **Artworks Cycle 3**

### **Xenomech: Enigmas inside the Margins**

In his 2024 Xenomech series of artworks, Choy Chun Wei navigates the friction between organic human existence and the rigid, "massively parallel" systems of the modern urban landscape. Moving beyond traditional collage, Choy introduces resin as a primary medium, using its fluid-to-solid properties to encase a tactile archaeology of found materials, industrial fonts, and sand. Conceptually, the series functions as a visual meditation on manufactured nature—a critique of a world dominated by mechanistic processes and superficial communication. By synthesizing three-dimensional mixed media with a factory-like aesthetic, Choy explores the "enigma" of the individual trapped within these margins, transforming the sterile language of technology into a deeply textured, humanistic inquiry into contemporary progress.



**ARTWORK 6** Imbrication: Sign and Signals I,  
122cm x 244cm, mixed media on wooden panel,  
Choy Chun Wei, 2024



**ARTWORK 7** Anthromorphic Man (FastTrack Love),  
49cm x 19cm x 19cm, Found typography, plastic, wood, glass ink, and resin cast in Perspex Box,  
Choy Chun Wei, 2024

# Note

# Note



Terima kasih kepada:

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