

Hings Lim

SELECTED EXHIBITIONS & WORKS

Hings Lim

Wheels (Symbiosis Rite), 2025

UV-resistant polyurethane resin, beryllium copper sticks,
brass tube, polylactic acid plastic.

36 x 8 x 8 inches.



Operation Kata-tropical (Aural) Bloom [ÖK(Λ)B]

Singapore Art Museum, Singapore
January 1 – September 30, 2025

Features Juan Covelli and Hings Lim

Viewing: <https://okab.sg/>

ÖK(Λ)B is a (serious) game, a digital archive, an exhibition, and an artwork. Beginning in the deep future, in the year 26777, the gameplay experience is centred on the forgotten architecture of the historical St. Joseph's Institution, allowing players to navigate the site as an apparition reclaimed by natural forces. This space also functions as a digital archive of architectural and oral histories, documenting foundational elements of material and immaterial culture. As an exhibition, the virtual space hosts artworks that challenge institutional ownership of these cultural artifacts.

The project features *Speculating the Fragmented Copy* by Juan Covelli, a digital archive of Mesoamerican artifacts challenging ownership and commodification, and Hings Lim's *Homo Lanterns*, a real-time simulation reflecting on the lingering presence of colonial ideologies in Southeast Asia.

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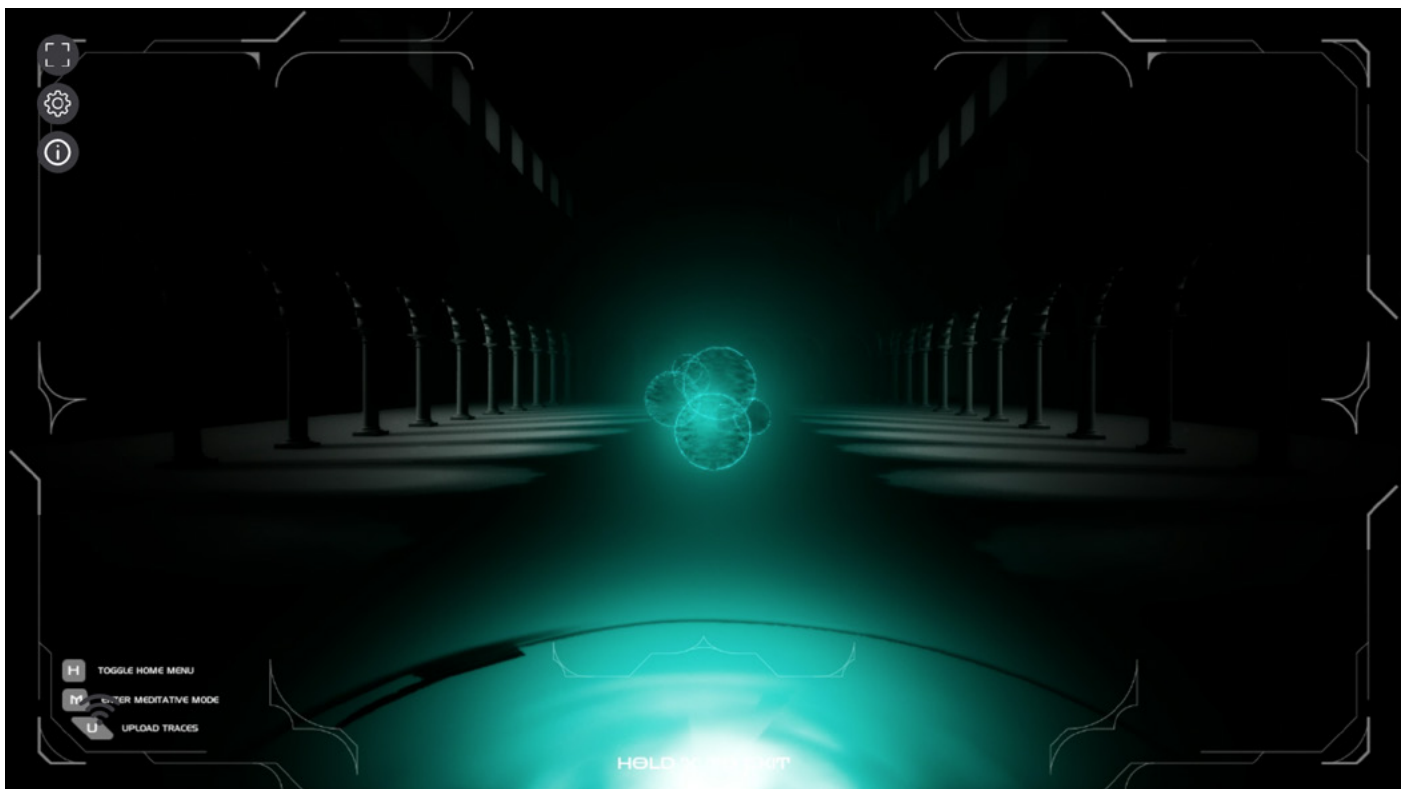
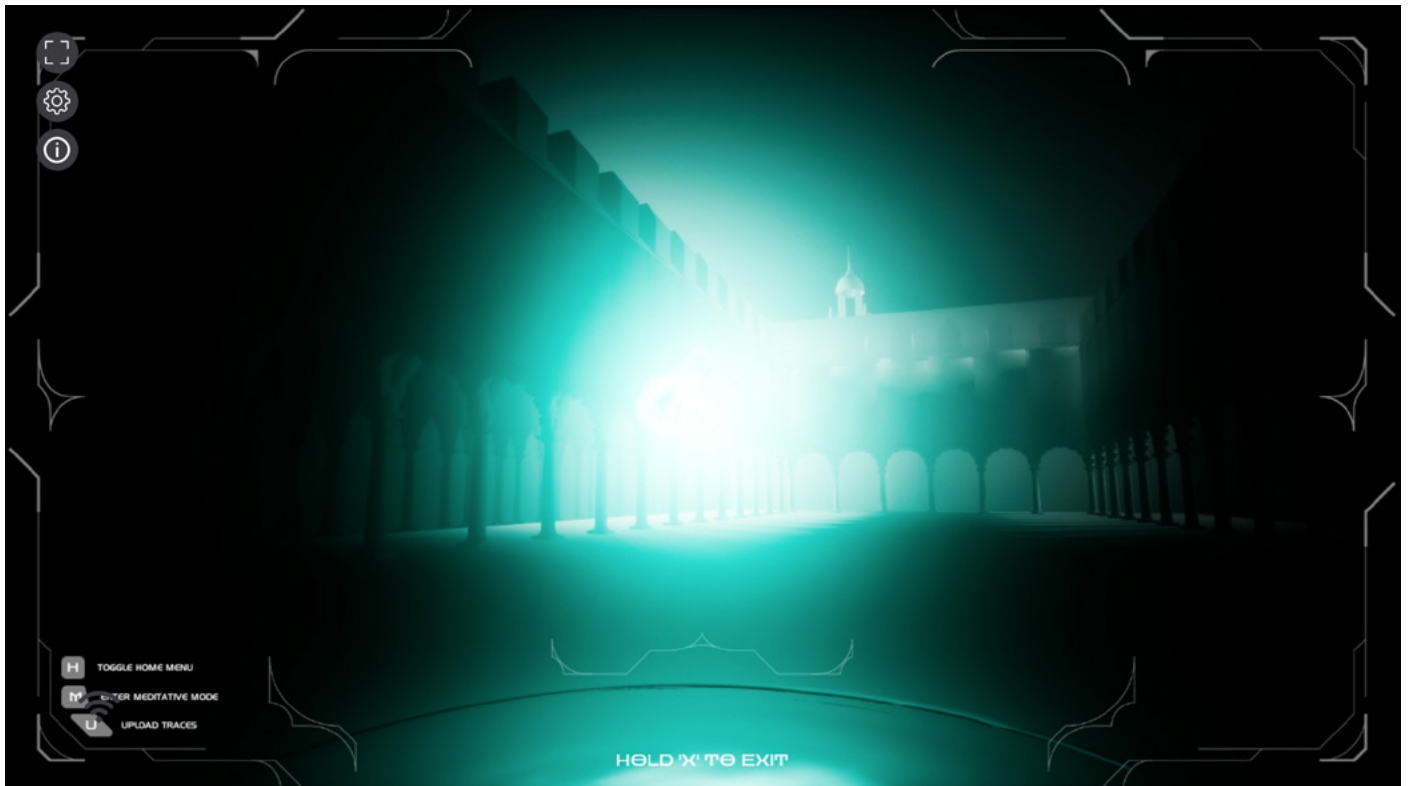
The series *Homo Lanterns (Studies of Amsterdam Stock Exchange)* by Hings Lim features real-time simulations that reframe architectural elements from the colonial metropole as ghostly projections. Shadows cast by the windows and colonnade enclosing the former Amsterdam Stock Exchange, originally constructed as the world's first official stock exchange and which served as a crucial financial hub for the Dutch East India Company, suggest the lingering colonial presence in Southeast Asia maintained by both architectural and ideological structures.

Superimposing the lingering shadows of these architectural fragments with the digitized structure of Singapore Art Museum's original site at the St. Joseph's Institution, this adaptation of *Homo Lanterns* creates an uncanny effect whereby the colonial era architecture of Singapore casts a disconnected shadow of the colonial metropole. This uncanny idiosyncrasy highlights the disparate locales of these sites while their connection draws parallels between the shifting use cases of these sites from colonial projects to heritage sites housing cultural institutions.

Hings Lim

Homo Lanterns (Studies of Amsterdam Stock Exchange), 2024

3D model and real-time virtual environment.



Virtual environment view. *Operation Kata-tropical (Aural) Bloom* [ÖK(Λ)B].
Singapore Art Museum, Singapore, January 1 - September 30, 2025.

Solo Exhibition

Specter in the Gate

Grand Central Art Center
125 N. Broadway, Santa Ana, CA 92701
February 3 – May 12, 2024

Specter in the Gate presents an opportunity to delve into the historical progression of political, economic, and cultural machines, anchoring its narrative in a pivotal yet often forgotten event: the 1906 burning of Chinatown, located adjacent to the former Santa Ana City Hall. This critical incident not only exemplifies the extensive history of biased urban planning and development practices in California but also serves as a poignant reminder of how collective memory and historical narratives are shaped and reshaped over time. The work of Hings Lim is driven by the utilization and notion of perspective machines – technology such as cameras, projectors, and mappings. These mediums extend beyond mere technological use; they act as conduits through which the multifaceted layers of history and memory are examined and presented. By intertwining technological innovation with societal structures, this interplay between technology, history, and memory conjures the tangible and intangible legacies that span time, linking past, present, and future, with a body of works consisting of objects, photographs, moving images, and real-time projection mapping installation.

Featured in the exhibition is an installation comprising two towering structures, built from brass tubes, and layered with human hair that were meticulously collected by the artist from several local salons. During his year-long artist-in-residence at GCAC, Lim reached out to more than half of the over 25 salons run by members of the Latino community, all located within a few blocks of the site where Santa Ana's Chinatown once stood. The hair, a remnant from the community, materializes a cross-temporal and spatial collective memory, weaving together the history ingrained within the people on this land. These unfinished towers reference ceremonial gateways found in traditional Chinese architecture and echo the arches that are often emblematic of Chinatown. Simultaneously, it creates a parallel narrative, juxtaposing the historical migration of the Chinese with the contemporary migration experiences of the Latino communities.

Upon stepping into the exhibition space, one is drawn to a subtle shadow on the floor seemingly cast by an invisible, shape-shifting object suspended in mid-air. Featuring movement of lights, projectors on tripods, and a computer simulating in real time, this installation utilizes projection mapping as a technique as well as a conceptual framework. At certain moments, shadows cast through an unseen doorway recall the original Santa Ana City Hall built in 1904. This installation, propelled by the notion of the perspective machine, delves into the institutionalization of political, economic, and cultural mechanisms. It suggests how these apparatuses may represent a unitary, imperialistic, or colonial worldview, shaping notions of inclusion and exclusion. Considered as performing beings by the artist, this installation invites a critical interrogation into the technical and conceptual aspects of these interrelated apparatuses, haunted by the unseen, suggesting a rethinking of how the past can be perceived and the future can be envisioned.

In the back room, the narrative deepens through a video installation. A white screen, suspended from above, cascades like a curtain for the backlit projection of a CGI-rendered fire engulfing Santa Ana's Chinatown. This digital reconstruction entitled *At Night (Santa Ana's Chinatown)* is based on historical maps from the era, as Lim's extensive research led to a single photograph purported to be of the Chinatown ablaze. Using this as these references, along with other historical data, Lim reenacted the tragic night of the fire. The flames burn in an endless loop, symbolizing a perpetual narrative. Resembling the cinematic style prevalent during the early film industry's boom, the video includes intertitles derived from archived news articles reporting on the Chinatown. These texts starkly expose the era's profound biases and racial prejudices, further intensifying the installation's exploration of memory, history, and the continuous impact of past narratives on the present.

Installation view. *Specter in the Gate*.
Grand Central Art Center, Santa Ana, February 3 - May 12, 2024.



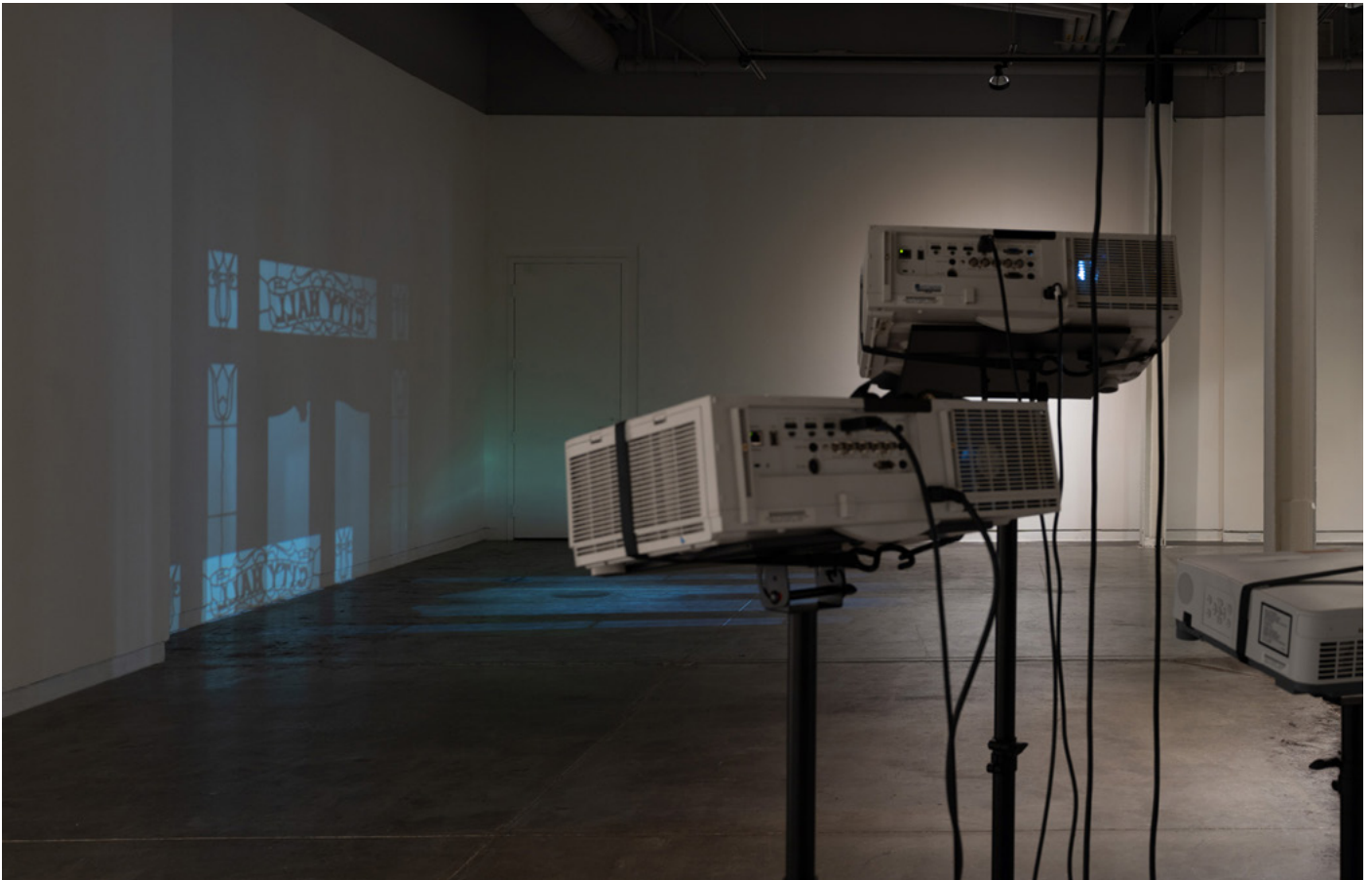
Hings Lim

Homo Lanterns (City Hall), 2024

Real-time simulation, projection mapping; projectors, tripods, computer, electric cords

Dimension variable

Video link - installation view: <https://vimeo.com/1034387895>



Hings Lim

Gateway to Santa Ana's Chinatown, 2024

Human hair, brass, fiberglass mesh, acrylic medium,
acrylonitrile butadiene styrene (ABS).

Dimension variable; 71 x 84 x 37 in; 31 x 84 x 37 in.



Detail

Details of Gateway to Santa Ana's Chinatown, 2024



Hings Lim

Memorial I, 2024

Human hair, brass, fiberglass mesh, acrylic medium,
acrylonitrile butadiene styrene (ABS).

16 x 13 x 4 in.



Eva's Beauty Salon (on 3rd & Bush)
 Aries Beauty Salon (on 4th & Sycamore)
 Elma's Beauty Salon (on 3rd & Bush)
 Crook + Co Hair Salon (on 3rd & Sycamore)
 LA Casa Blanca Beauty Salon (on 3rd & Bush)
 Unisex Beauty Salon (on 4th & Broadway)
 and among others

"Throughout my residency at GCAC, I reached out to more than half of the over 25 hair salons run by members of the Latino community, all located within a few blocks of the site where Santa Ana's Chinatown once stood. Despite facing language barriers as I began learning Spanish, I introduced the project to them, emphasizing our proximity to the Chinatown. Their generous contributions and support have been invaluable, helping me to collect hair, a tangible memory of the community's presence on this land."
 — Hings Lim, February 2024



Hings Lim

At Night (Santa Ana's Chinatown), 2024

Single channel video with stereo audio, duration 6 minutes 29 seconds,
continuous loop; projection screen, projector, speakers, antique theater seats.
Dimension variable.

Video link - installation view: <https://vimeo.com/1048794160/8a9766b66d>



Hings Lim

Their Shapes and the Royal Neighbors, 2024

Archival pigment ink on Platine Fibre Rag, emulsion transfer on
abrasion resistant UV filter acrylic, museum board, wooden frame.

16.5 x 67.5 x 1.5 in.

Edition 1 + 1AP



Detail

Hings Lim

Their Shapes and the Triangle Trolley Trip, 2024

Archival pigment ink on Platine Fibre Rag, emulsion transfer on
abrasion resistant UV filter acrylic, museum board, wooden frame.

16.5 x 20 x 1.5 in.

Edition 1 + 1AP



Detail

Hings Lim

Their Shapes and the Red Car Excursion, 2024

Archival pigment ink on Platine Fibre Rag, emulsion transfer on
abrasion resistant UV filter acrylic, museum board, wooden frame.

16.5 x 20 x 1.5 in.

Edition 1 + 1AP



Detail

Solo Exhibition

Inflaming Machines

island gallery

83 Bowery FL2, New York NY 10002

September 6 - October 7, 2023

Inflaming Machines is Los Angeles and Kuala Lumpur-based artist Hings Lim's (b. 1989) first solo show in New York. For this exhibition, Lim assembles recent bodies of work across expanded uses of participatory installation, sculpture, and live simulation. Drawing upon phantasmagoria and nonhuman presences via what the artist calls a "dilation" of everyday technical objects, Lim reimagines our changing socio-cultural relations to "technology"—ancient and imagined—and the performativity of such apparatuses via experiments in materiality. Lim offers the ghostly as a metaphor for in-betweenness in his practice: singular, monumental, and austere forms wax and wane, collapse, ignite and even burn away. The notion of "inflaming" further alludes to a shift towards ecological and environmental concerns in Lim's practice; the detritus of machines, human consumption, to the burning of land, minerals, fuel, and time.

Stone-age tools and fire serve as technological departure points in *Inflaming Machines*. Visitors are welcomed by *Flaming Tower*: what appears to be a translucent stone set aflame atop an aluminum camera tripod is actually a candle cast from the mold of a biface, or hand ax—considered one of the oldest tools in history dating over 300,000 years ago found in caves across the world. These various multiples (cast from 3D replicas of actual flint artifacts in museum collections) recur throughout the show as reminders of the very first hand-held technologies which may have also struck together the first flames. Replaced throughout the duration of the exhibition as they melt, these prehistoric tools are reimagined as durational sculptures, gradually reduced to dripping deposits of multi-colored wax.

The exhibition also includes an arrangement of unlit bifaces grounded on a grooved layer of crating foam, typically used for museum, weaponry, and electric storage. Through the artist's hand, these once museum artifacts are transformed back into simultaneously technological, functional, aesthetic, and even ritual objects. Visitors are free to pick up a candle (one at a time), light, and set it atop a

limestone soapstone platform. Amidst the darkened gallery space and flickering shadows, three seats complete this triangulation of works as participants may devote time to sit with the piece. In an era of digital ocular-centricity and bright screens, we are reminded of the embodied uses of things. This playful mutability of forms for Lim is a contemplation of states of matter in various timescales: geological, human, machine, to decay.

Of the interactive installations in *Inflaming Machines*, the work *Monolith (Polypod)* explores the “poly” nature of technology through sound and the representation of machines as indefinite substances. A computer structure with a built-in audio receiver perches on multiple, intricate legs akin to those of a bronze-age Chinese food vessel, or ding. Every sound made in the space feeds into its antenna and registers into a real-time projection of a whirling cloudscape at dusk, from which a hovering, black monolithic structure emerges. Though rendered to angular perfection, it quivers, ripples, collapses, and disappears altogether in an uncanny dance when stimulated by noise: a body becomes a machine, a machine becomes a body.

The humorous resistance to the monolithic through interchangeable forms also manifests in *Tofu Stratum*, a new sculptural series of paper pulp cast into industrial-grade molds of tofu stacked atop one another into multiple towers. Some are imprinted with machine parts; negative indentations of gears populate these pieces like the fossilized remains of a rocky outcrop. Here, Lim dredges up childhood memories of growing up at a tofu factory in Malaysia, where cultural and familial expectations prompted one to be productive and instrumental, just like the machines that made the tofu. A cast rubber mold of a generic industrial motor sits on the gallery floor, its negative space also evocative of a biface. Akin to the other soft monuments in the exhibition, these stratum and machine parts serve as personal relics, modern ruins, time capsules, and towers that seem to be in a constant state of collapse. Taken together, Lim challenges the idea of an inevitable technological singularity that pulls us into the gravity of its all-consuming void. *Inflaming Machines* rekindles the historical roots of the technological continuum and imagines a fractured genealogy of machines.

– Text by Danni Shen

Installation view. *Imperceptible: machine, animal, plant, stone, skull.*
Roski Mateo Gallery, Los Angeles, CA, USA, July 2-10, 2021.



Hings Lim

Flaming Tower IV, 2019/2023

Wax, wicks, dye, and aluminum tripod

72 x 40 x 40 inches

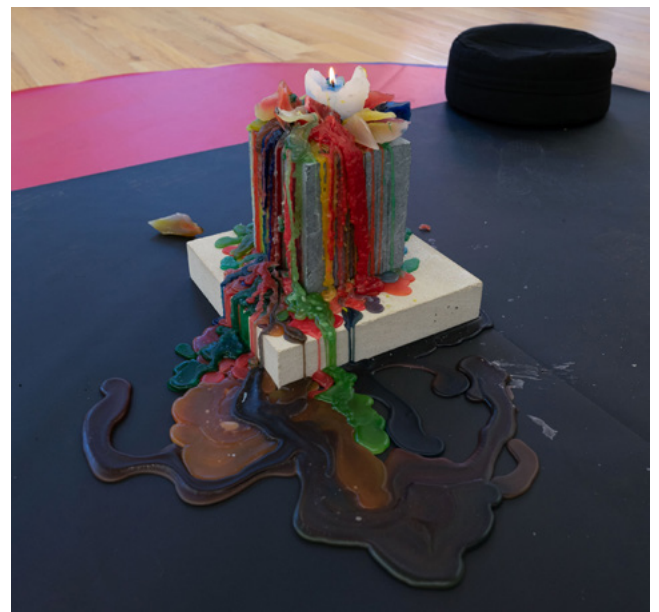


Hings Lim

Inflaming (Circular), 2023

Participatory installation; wax, wicks, dye, limestone, soapstone, buckwheat cushions, and fire resistant vinyl tarps.

12 x 84 x 84 inches.



Hings Lim

Tofu Stratum I, 2023

Papier-mâché, tofu cloth, and acrylic medium.

23 x 5 x 5 inches.



Hings Lim

Tofu Stratum VI, 2023

Papier-mâché, tofu cloth, and acrylic medium.

9.5 x 11.5 x 5 inches.



Hings Lim

Tofu, 2023

Papier-mâché, tofu cloth, and acrylic medium.

5 x 3.75 x 2 inches each.



Hings Lim
Ethereal Rotor A, 2023
Urethane rubber.
15 x 4.5 x 7.5 inches.

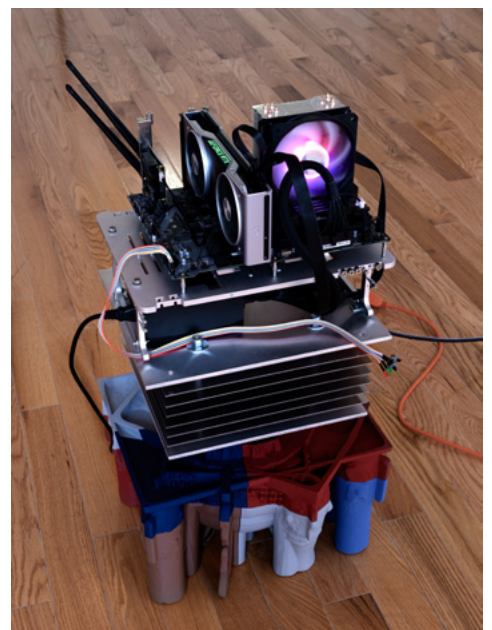


Hings Lim

Monolith (Polypod), 2023

Real-time simulation, projection; computer, aluminum, 3D printed polylactic acid, electric cords; projector

Dimension variable; 30 x 16 x 17 inches.



Solo Exhibition

Imperceptible: machine, animal, plant, stone, skull

Roski Mateo Gallery

1262 Palmetto Street, Los Angeles, CA 90013

July 2 – 10, 2021

In *Imperceptible: machine, animal, plant, stone, skull*, Hings Lim uses installation, sculpture, image, performance, and place to propose a rumination on the space between human and nonhuman. Underlying this body of work are the varied cultural and spiritual influences present in his home region of Southeast Asia. Lim employs technology, alternate reality, ritual, and artifact as mechanisms that expose and explore a specific liminality. This liminality, however, is not static, but rather, constantly moving and essential to the in-flux and cyclical nature of becoming.

The subtitle, machine, animal, plant, stone, skull alludes to the material objects and semiotics that Lim both, challenges the limitations of and draws inspiration from. The works throughout the exhibition are performing in space by revealing their own individual and interrelation subjectivities. A carefully crafted biface candle, flickering in the wind; a haunting, yet unimposing hominid skull, floating in mid-air; a digitally-rendered tree sharing the stories of the land, come together as meditations on the entangled relationship between technology, nature, and ghost. Shadows, lights, sounds, and performativity manifest as immaterial and intangible, yet undeniably present within the gallery. Lim gazes towards both the future and the past by collapsing, and simultaneously zooming-in on the concept of time. In doing so, through this exhibition he gives way to reconsiderations of linearity, evolution, death, and perception.

Imperceptible: machine, animal, plant, stone, skull offers viewers (im)material and (dis)embodied touchstones on which to reflect and constellate between, while ultimately gesturing towards new possibilities for sensing (non)human subjectivity through time and space.

Installation view. *Imperceptible: machine, animal, plant, stone, skull.*
Roski Mateo Gallery, Los Angeles, CA, USA, July 2-10, 2021.



Hings Lim

Monolith, 2021

Real-time simulation, projection; computer, aluminum, nickel plated steel, hydraulic pedestal, electric cords; projector

Dimension variable; 90 x 45 x 45 in

Video link - installation view: <https://vimeo.com/600449168>





Hings Lim

Homo Lanterns, 2020

Real-time simulation, projection mapping;
projectors, tripods, computer, electric cords

Dimension variable

Video link - installation view: <https://vimeo.com/577529789/e4d1d05e91>



Hings Lim

Flaming Tower II, 2021

Wax, wicks, dye, and aluminum tripod

60 x 32 x 32 in



Hings Lim

Bifaces, 2021

Wax, wicks, dye, and polyurethane foam

7 x 72 x 24 in



Hings Lim

Witnesses, 2021

Stereography, inkjet print on matte paper

72 x 36 in



Video iteration:

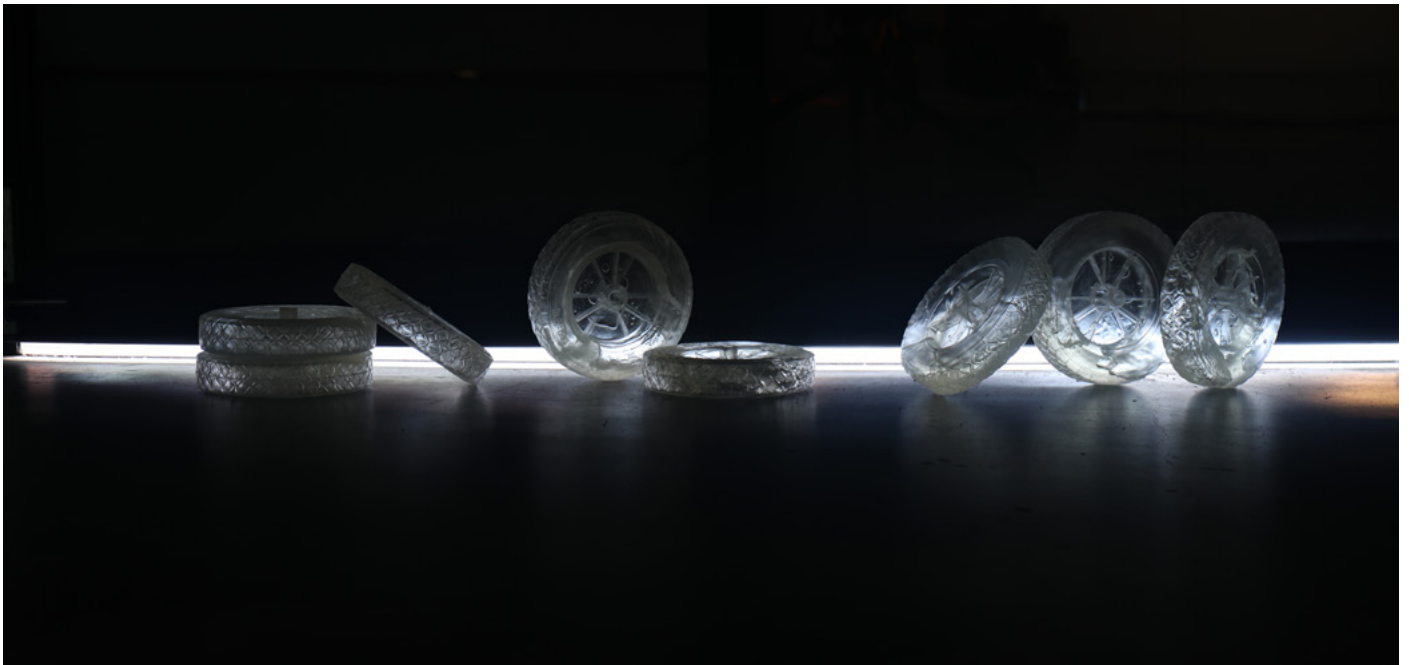
Witnesses, 2025

Stereography, video/mp4, 1800x900px, 30 seconds, continuous loop, 30 fps

Video link: <https://assets.objkt.media/file/assets-003/>

[QmTZ3jkUTLbSyWgkwpmTMth3uHU1zvQJ7V3UwHM5gZAnXg/artifact](https://assets.objkt.media/file/assets-003/QmTZ3jkUTLbSyWgkwpmTMth3uHU1zvQJ7V3UwHM5gZAnXg/artifact)

Hings Lim
Wheels, 2019
Resin
8 x 1.75 in each



Flaming Tower

Hings Lim's *Flaming Tower*, with its rivulets of hardened wax, is an object with a before and after. Before it is lit, the wax holds its shape, afterwards, it once again takes on a semi-rigid form; between these states, the wax is warm, soft, and malleable.

In order to create this piece Lim drew upon another type of sculpted form—bifaces, or hand axes. Thought to be the longest-used tools in human history, dating to the Lower Paleolithic period (before 300,000 years ago), these tools were typically made of flint and are hypothesized to have had myriad uses. Using 3D modeling data that corresponds to artifacts in the holdings of the North Carolina Archeological Collection, Lim printed 3D models of selected hand axes, which he subsequently used to create his own wax replicas. Fitted with wicks and molded in various colors, Lim's bifaces provided the fuel for *Flaming Tower*.

Each of these bifaces reflects the delicate details of the originary flint flakes; molded in wax, their edges are almost transparent in contrast to their darker cores. The delicacy of these pliant objects makes the survival of their abstracted source material all the more improbable, and suggests that perhaps these primordial rocks can be seen not only as ancient tools, but as a form of ancient sculpture. *Flaming Tower*, like the Paleolithic artifacts from which it draws its specifications, is a work that holds time, visibly marking its passage. –

– Kate Rouhandeh, Los Angeles, 2020

Flaming Tower relies upon ongoing transformation and participation. For the duration of the exhibition, wax-cast and digitally replicated Biface candles will be lit upon a tripod tower. The Biface – a stone tool (like a spear or knife) – is a symbol of ancient innovation. The candles are ceremoniously replaced daily, allowing consideration of the human experience of time. [...]

– Excerpt from “Signal Fires” exhibition text, curated by Lia Trinko-Browner, 2024

Hings Lim

Flaming Tower (Altar Plate), 2024 - ongoing

Aluminum tripod, wax, wicks ,dye, anodized aluminum

67 x 72 x 48 inches



Installation view. *Signal Fires*, Tanya Bonakdar Gallery, 2024, July 20 - August 20 2024.

www.hingslim.com

Hings Lim

Flaming Tower I, 2019/2021

Wax, wicks, dye, and stainless steel

60 x 32 x 32 inches



Hings Lim

Four Bifaces, 2022

Wax, wicks, dye, and polyurethane foam.

9 x 9 x 9 inches.



Hings Lim

Inflaming, 2019

Participatory installation consists of *Flaming Tower* and *Bifaces*



Hings Lim
Biface, 2019-ongoing
Multiples
Wax, wicks, and dye
Dimension variable.



Studies of...

In collaborating with the brain metastases research by Dr. Josh Neman from the Laboratory of Cancer Neuroscience at Keck School of Medicine of USC, “Studies of Breast to Brain metastatic cancer cells and IL13” poses a sequence of overlooks of a landscape of plateaus, in the middle of ocean that forms a monumental island. Based on the research data obtained by the lab, the plateaus are the reconstruction of the z-stack fluorescence microscopy of the cancer cells and the targeted proteins. The cellular and molecular nonhuman actors are scaled, simulated, and rendered. Thinking beyond data representation, this project probes into the apparatus of scientific research, in this case the research led by Dr. Neman in seeking the why and how of the migration of cancer cells that cause brain metastases. As a series, “Studies of...” forms a cluster of islands, an archipelago, that we yearn to sail to, and maybe someday we will ashore.

Hings Lim

Los Angeles, May 2022

Hings Lim

Studies of *Breast to Brain metastatic cancer cells and IL13*, 2022

Single-channel video with stereo sound, duration 1 minute 19 seconds, continuous loop.

Video link: <https://vimeo.com/719281277>

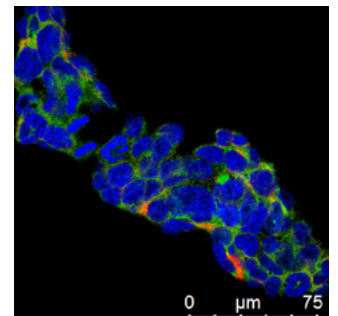


Photo courtesy of Dr. Diganta Das from
the laboratory of Dr. Josh Neman

Tofu Megalith

Situated in a liminal place, the seemingly prehistoric megalith of tofu enfolds the unfathomable past and the elusive future. In thinking of the origin of tofu and the history of migration, *Tofu Megalith* generates a monumental third space to contemplate the mutability of things and subvert the centrality of self. This project is an expansion of his performance piece *Tauhu* (2020) that recounts his distant childhood memory of growing up at a tofu factory owned by his relatives in Malaysia.

Hings Lim

Los Angeles, 2021

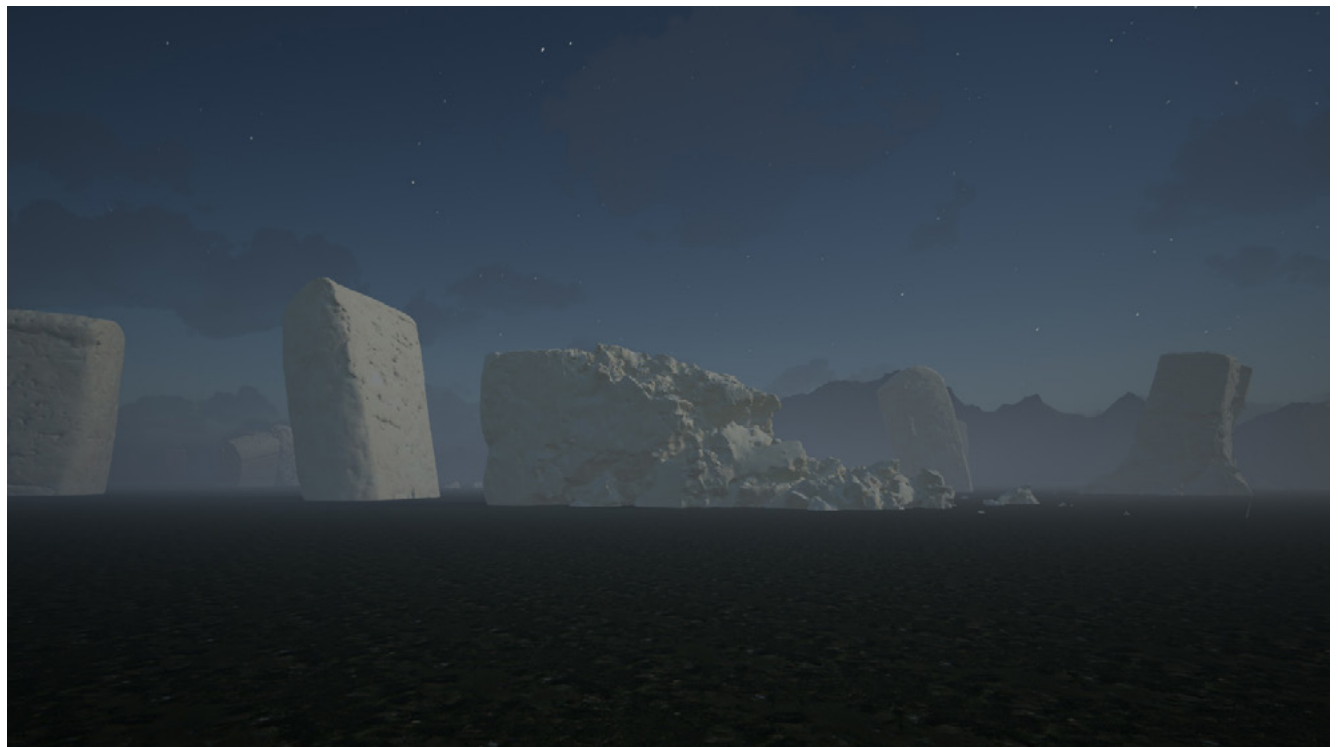
Hings Lim

Tofu Megalith, 2021

Photogrammetry, virtual installation

Virtual exhibition. Wonderland, EPOCH Gallery, Los Angeles, California, 6 March – 14 May 2021.

Link: <https://epoch.gallery/wonderland/>



Hings Lim

Tauhu, 2020

4K Ultra HD single-channel video, duration 6 minutes 50 seconds



Witness of Land

Trees are living time capsules of land. They are witnesses of history. They witness climate changes, migration, colonization, industrialization, and urbanization. They live long enough to witness the long history of displacement and discrimination, as well as the forgotten massacre and killing that took place under their shades. Outlive human lifespan, they are the evidence of the Anthropocene. They are the nonhuman others among the others.

Witness of Land is a performance project by Hings Lim that maneuvers augmented reality (AR) technology to bring forth the presence of witness trees. Upon the arboreal survivor and landmark in a neighborhood, the performances summon the absence of the past. The incantations are performed to conjure the memories of land while recalling the human history that still haunts.

Hings Lim
Los Angeles, 2021

Hings Lim

Witness of Land (Historic Palm Tree at Exposition Park), 2021

AR performance, mobile application

Full HD screen recording, duration 6 minutes 30 seconds.

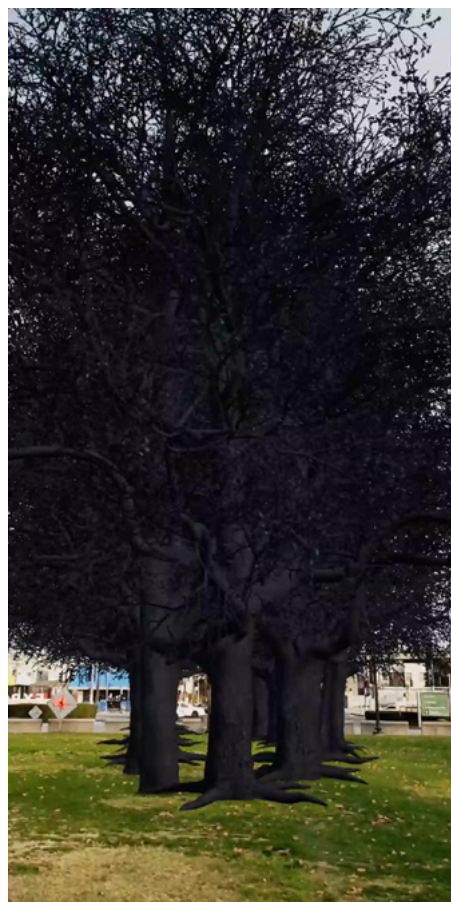
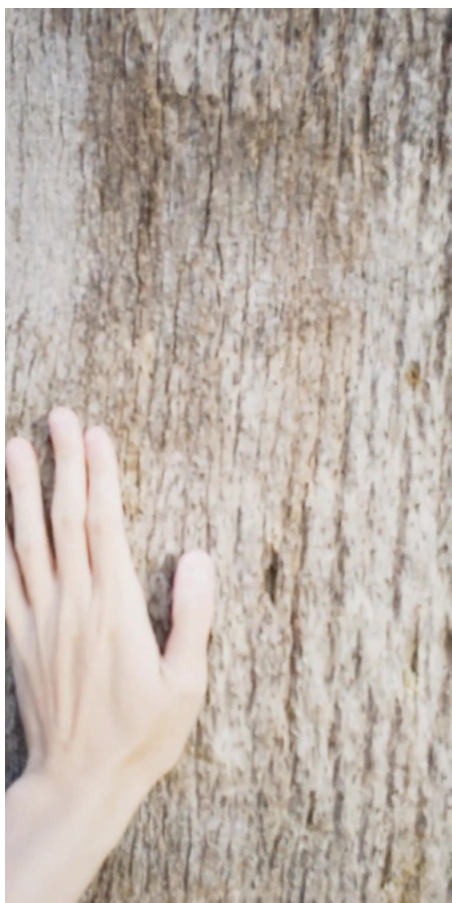
Performed by Hings Lim with the Historic Palm Tree at Exposition Park, Los Angeles, California on January 3, 2021.

GPS coordinates: 34.01408625258346, -118.28327840069015

Video link: <https://vimeo.com/500746617>



Selected video stills



Feast

During dusk and dawn, we see another beginning. What seemed once familiar will emerge into the unfamiliar. Our left ankle remains unnoticed until there's a mosquito bite. It breaks the stillness and comes into our consciousness, irritates our bodily experience that goes beyond our subjectivity. Animals, insects, humans, trees and things exist as if they play their role theatrically under our gaze until we encounter the in-between of subject and object, pulling us back to the ground and bringing us the truth that lies between realities. I'm intrigued by how the confrontation of forgotten unfamiliarity can reveal a realm where we lose grip on our understanding of things and relearn what things are.

Feast (2018) is a two-channel video installation that depicts an outdoor video screening took place at Rimbun Dahan, a fourteen acres art center with a compound of indigenous jungle outside of Kuala Lumpur, Malaysia. The left-channel is the video being screened during the event and the right-channel is the documentation of the screening itself. During the event, spectators were invited to wear a mosquito mesh robe, walk through the jungle in the dark, pass by a bonfire, and witness a screen of video projection at the end of the path. The enchantment of watching a fire being poked at in a hearth sets against the streaming of video on a huge screen hung between trees. The screen and its light, in relation to the spaces in it and around it, are my attempt to orchestrate a situation that discerns the urgency to rethink our existence in relation to the technological world that we have constructed.

Hings Lim

Kuala Lumpur, 2018

Hings Lim

Feast, 2018

Video installation

4K Ultra HD two-channel, duration 11 minutes 45 seconds

Video link: <https://vimeo.com/473643239>



Selected video stills



Cleaning

In collaboration with domestic workers, this body of work wields the act of cleaning as the process of art-making. Domestic workers are hired to maintain a clean canvas as I execute paint onto the surface. The canvas records traces of tension resulted in the oscillation between the sense of duty and the mode of expression by the cleaners/painters. By juxtaposing the domestic work and the experience of art-making, the role of the “laborer” and the “artist” is reshuffled and decontextualized. This constant switching of roles disrupts the egocentric supremacy of artistic expression while appropriating the open authorship of an artwork.

Hings Lim
Kuala Lumpur, 2017

Hings Lim

Untitled (with Dwi, Rian, Welly & Siti), 2017

4K Ultra HD video, duration 20 minutes;

acrylic on jute, dimension variable

Video link: <https://vimeo.com/473623325>



Installation view. *Young Contemporary Award (Bakat Muda Sezaman)*.
National Art Gallery, Kuala Lumpur, Malaysia, 1 February – 30 April 2017.

Selected video stills



Hings Lim

Untitled (with *Thilaga & Aravinthan*), 2016

Acrylic on canvas

236 x 173 cm



Hings Lim

Untitled (with Thilaga & Aravinthan), 2016

4K Ultra HD video, duration 83 minutes



Hings Lim

Untitled (with Mohammad Nor), 2016

Acrylic on canvas

236 x 173 cm



Hings Lim

Untitled (with Mohammad Nor), 2016

4K Ultra HD video, duration 83 minutes



Wheels

It seems that the experience of first encountering art is an “alien encounter” to those which art and life might not seem parallel and relevant. I equate encountering art as a moment as mind-altering as when a newborn first encounters color or an infant exploring color to paint for the very first time.

Revisiting a collective art project in which I was a member of whilst in Sarawak, we aimed to bring art-making to children living in the rural areas. My current works are a reinforced idea of such, one which results in an orchestration of “occupying” the streets in Kuala Lumpur. I constructed my own “alien situation”, armed by canvas and wheels for painting, the encounter of art and the experiences of everyday life are invoked through my invitation of by-passers to apply paint on the surface. Replacing the brush, I built a bicycle-trolley-bloomlike tool to be used as a brush, invoking a familiarity of daily labour-acts like sweeping, cycling, pushing and pulling, deeming the act of daily labour as an artmaking process. I sought to breakdown their idea of supremacy in “art” through an experience free of the institutive burden.

Set against the busy streets of Kuala Lumpur, I chose locations where immigrant communities emerged. Being an “alien” to immigrant communities, I occupied “their territory” with a canvas, juxtaposing my identity as a local to the nation and a foreigner to a foreign community, I introduced art as a mediator of the situation. These by-passers, who were initially engaged as observers, were later invited to collaborate as painters. In exchange of their “labour”, they are prompted with a new social interaction through this role-play. The role of chance in this situation, reshuffles and recontextualizes the identity of the “foreigner”, the “labour” and the “painter”. With the regimentation of the wheel as brush, the tracks of colors on the canvas weave a chaotic abstraction like a city map, animating the trace of life while mapping a crowdsourced expression and its interconnection.

Hings Lim

Kuala Lumpur, 2016

Installation view.

Reciprocity, Richard Koh Fine Art, Kuala Lumpur,
16 – 31 August 2016.



Hings Lim

Pusat Bandar Utara Selayang, 160619 (6 Painters : 4 Wheels), 2016

4K Ultra HD video, duration 61 minutes



Hings Lim

Lebuh Pudu, Kuala Lumpur, 160626 (10 Painters : 3 Wheels), 2016

4K Ultra HD video, duration 47 minutes



Hings Lim

Pusat Bandar Utara Selayang, 160619 (6 Painters : 4 Wheels), 2016

Acrylic on jute

110 x 210 cm



Hings Lim

Pusat Bandar Utara Selayang, 160613 (9 Painters : 2 Wheels), 2016

Acrylic on linen

145 x 110 cm

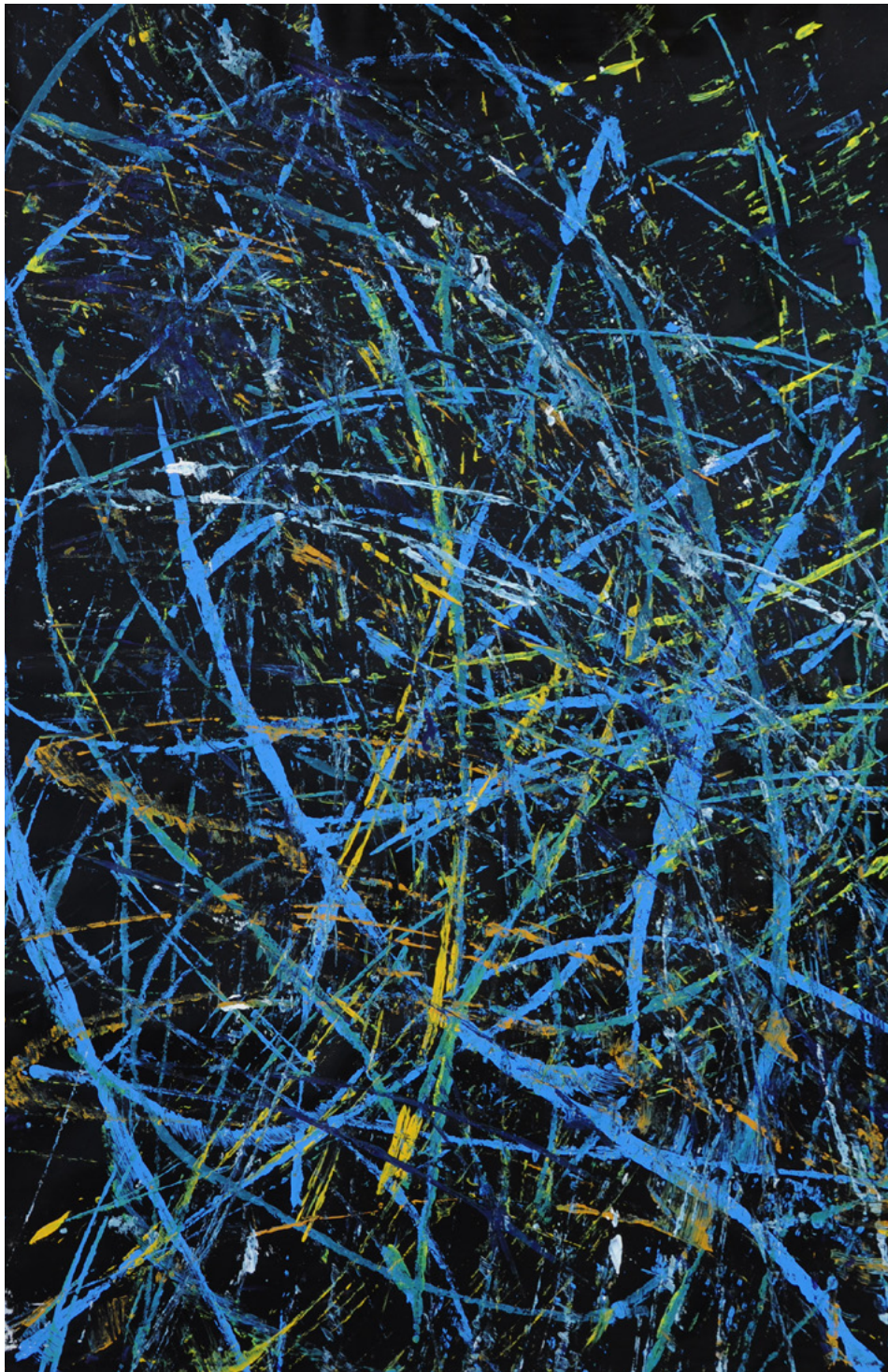


Hings Lim

Lebuh Pudu, Kuala Lumpur, 160626 (7 Painters : 3 Wheels), 2016

Acrylic on canvas tarpaulin

170 x 110 cm



Hings Lim

Bicycle Wheel I, 2016

Acrylic paint, bicycle wheel, tyre, stainless steel

153 x 50 x 16 cm



Hings Lim

Three Bicycle Wheels, 2016

Acrylic paint, bicycle wheels, stainless steel

155 x 64 x 64 cm



Hings Lim

Bandar Utara Selayang, 160530 (3 Painters : 2 Wheels), 2016

C-type photography paper

24 x 52.6 cm



Hings Lim

Pusat Bandar Utara Selayang, 160613 (11 Painters : 2 Wheels), 2016

C-type photography paper

24 x 52.6 cm



Shelter 1.0

Shelter 1.0, a black tent, was designed to infuse the social experience in the process of production to instigate the connection and interpersonal of society. On the street, the by passers were invited to response to a prompt – “what are you protesting for?” – by crawling through the long extended entrance and write their remarks inside the tent. The entrance leads to a white enclosed interior that implies a private safe space and assures their remarks can be inscribed freely.

Installed at six public locations around Kuching area in Sarawak, the project attempts to instigate dialogues, conversations, and discussions in the public. This is a discernible recount of the democracy revolution movement in 2012, where numerous demonstrations and occupations took place from the Arab Spring to the Occupy Wall Street as well as Bersih 2.0 rally in Malaysia. The installation confronts the public and alludes to the urgency of social and political instigation of our time. It may deem as an occupation or a street survey, but moreover a situation where communal relations emerge.

Hings Lim
Sarawak, 2012

Hings Lim

Shelter 1.0, 2012

Public installation, black tent, ink on cotton fabric.

150 x 150 x 400 cm



Hings Lim
Shelter 1.0, 2012
HD video, duration 21 minutes

