

HINGS LIM

Imperceptible: machine, animal, plant, stone, skull

USC Roski MFA Thesis Exhibition

July 2-10, 2021

Roski Mateo Gallery

1262 Palmetto Street (Los Angeles Arts District), Los Angeles, CA 90013

In his MFA thesis exhibition entitled *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. *Imperceptible: machine, animal, plant, stone, skull* is curated by Carlo Tuason.

About the Artist

Hings Lim is an interdisciplinary artist working in a range of mediums including video, image, object, performance, and situation. His process-oriented practice often probes the performativity of things to allude to the notion of becoming and in-betweenness. Coming from Southeast Asia, his work reflects the underlying multiplicities of his cultural background as a Malaysian of Chinese descent.

Hings Lim was born in 1989 in Kuala Lumpur, Malaysia, and is currently based in Los Angeles, United States. He received his Master of Fine Arts degree and the Performance Studies Graduate Certificate at the University of Southern California, Los Angeles in 2021, as a recipient of the USC International Artist Fellowship; and a Bachelor of Fine Arts degree from the Universiti Malaysia Sarawak, Malaysia in 2012. He is a recipient of the Petronas – P. Ramlee Chair's Award in 2012 and completed the Southeast Asian Artist Residency Program at Rimbun Dahan, Selangor, Malaysia in 2018. Selected group exhibitions include 'Don't Look Now', Human Resources, Los Angeles; 'Wonderland', EPOCH Gallery, Los Angeles; 'GLAMFA 2020: Double Play', CSU Long Beach Art Galleries, Long Beach, California; 'Young Contemporaries Award', National Art Gallery, Kuala Lumpur; 'Art Stage Singapore', Singapore; and 'Malaysian Art: A New Perspective', Richard Koh Fine Art, Kuala Lumpur. He was one of the founders of Lattalilat, a community art project, and exhibited at National Art Gallery, Kuala Lumpur; MIA College Gallery, Kuala Lumpur; FACA Gallery, Sarawak; and Muzium & Galeri Tengku Fauziah, Penang, Malaysia.

Phone: +12134477139

Email: mail@hingslim.com

Instagram: [@hingslim](https://www.instagram.com/hingslim)

Website: www.hingslim.com



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



Hings Lim

Homo Lanterns, 2020

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

Dimension variable



Hings Lim

Bifaces, 2021

Wax, wicks, dye, and polyurethane foam.

7 x 72 x 24 in



Hings Lim

Witnesses I, 2021

Stereography, inkjet print on matte paper

72 x 36 in



Hings Lim

Wheels, 2019

Resin

8 x 1.75 in each



Hings Lim

Flaming Tower II, 2021

Wax, wicks, dye, and aluminum.

60 x 32 x 32 in

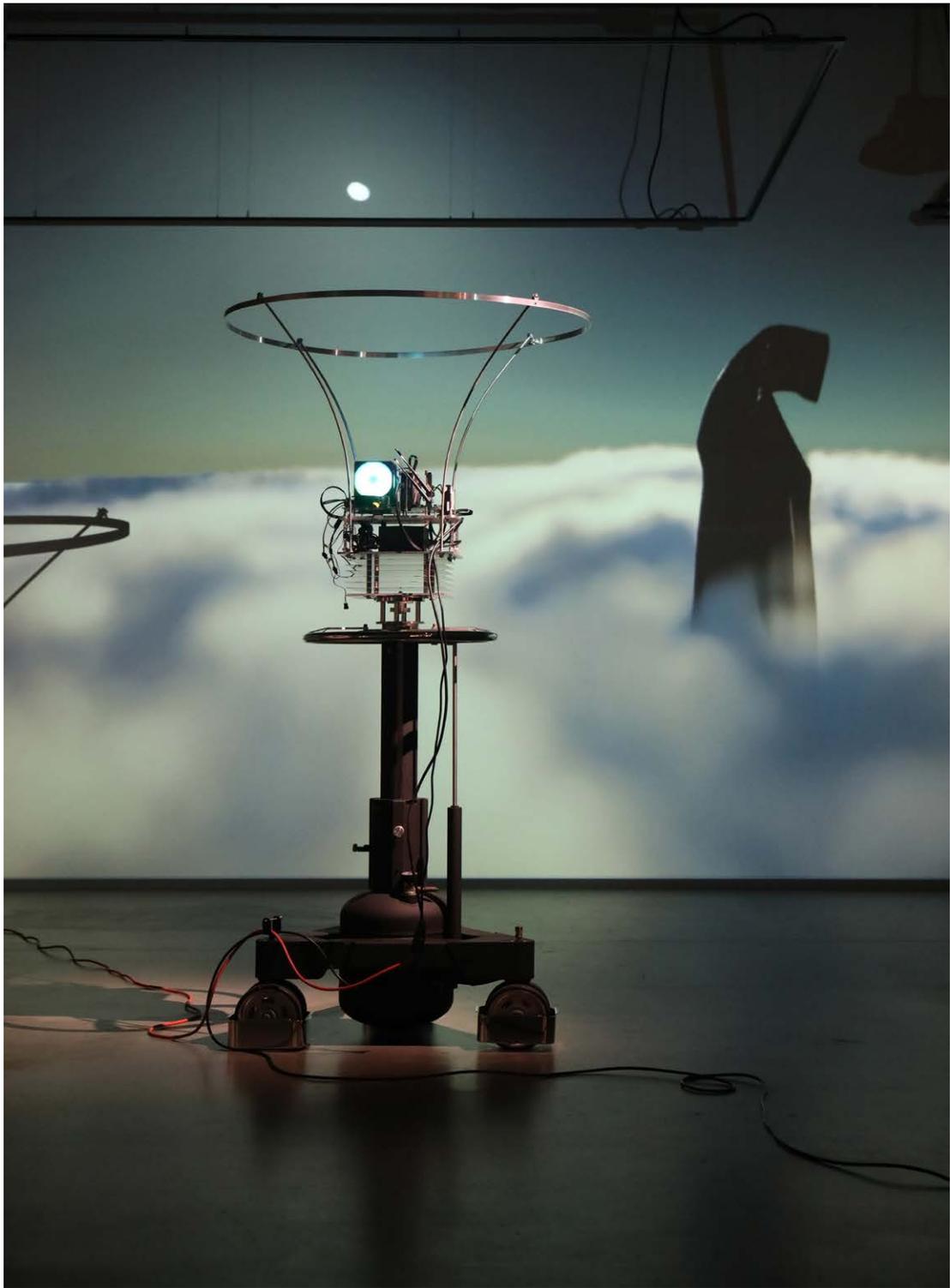
Hings Lim

Monolith, 2021

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

Dimension variable; 90 x 45 x 45 in



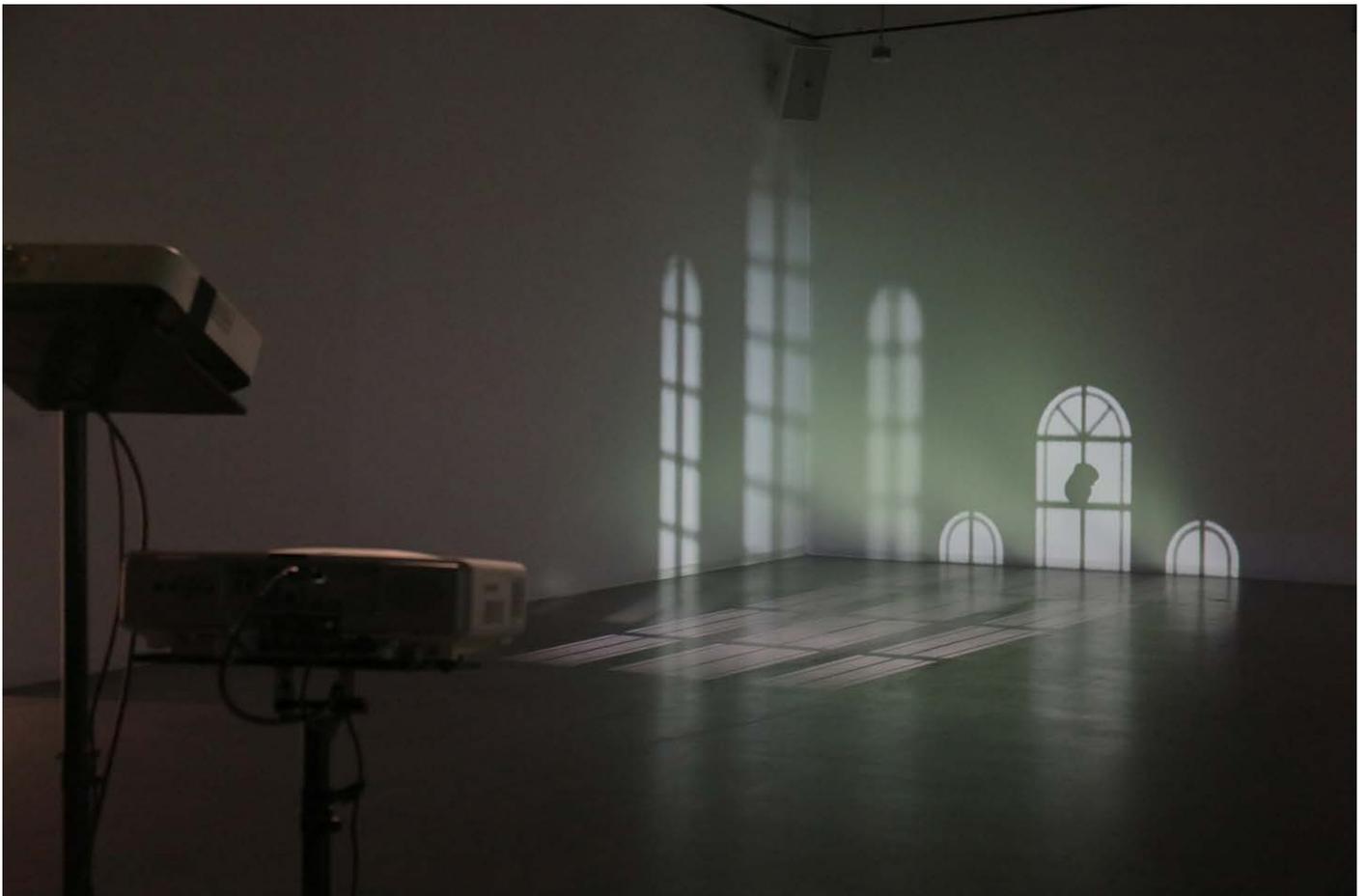


Hings Lim

Homo Lanterns, 2020

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

Dimension variable



Hings Lim

Flaming Tower II, 2021

Wax, wicks, dye, and aluminum tripod

60 x 32 x 32 in

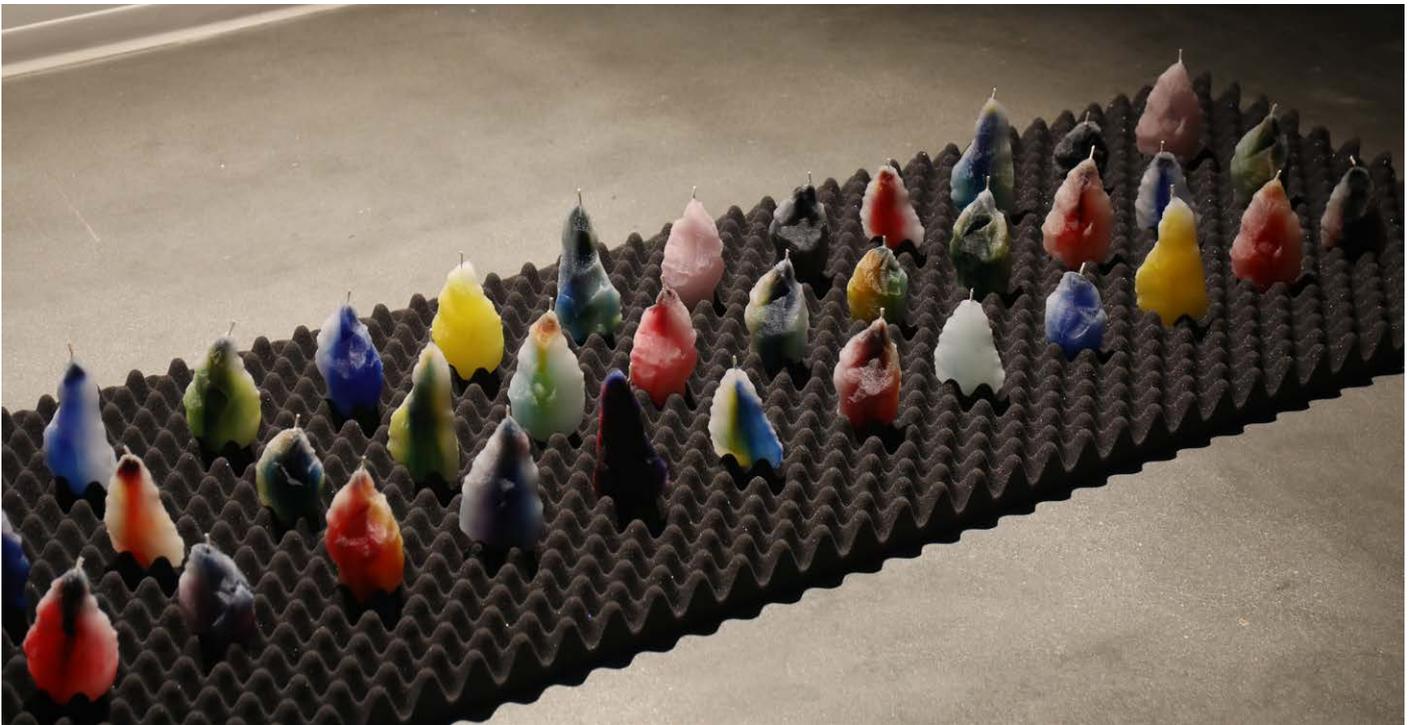


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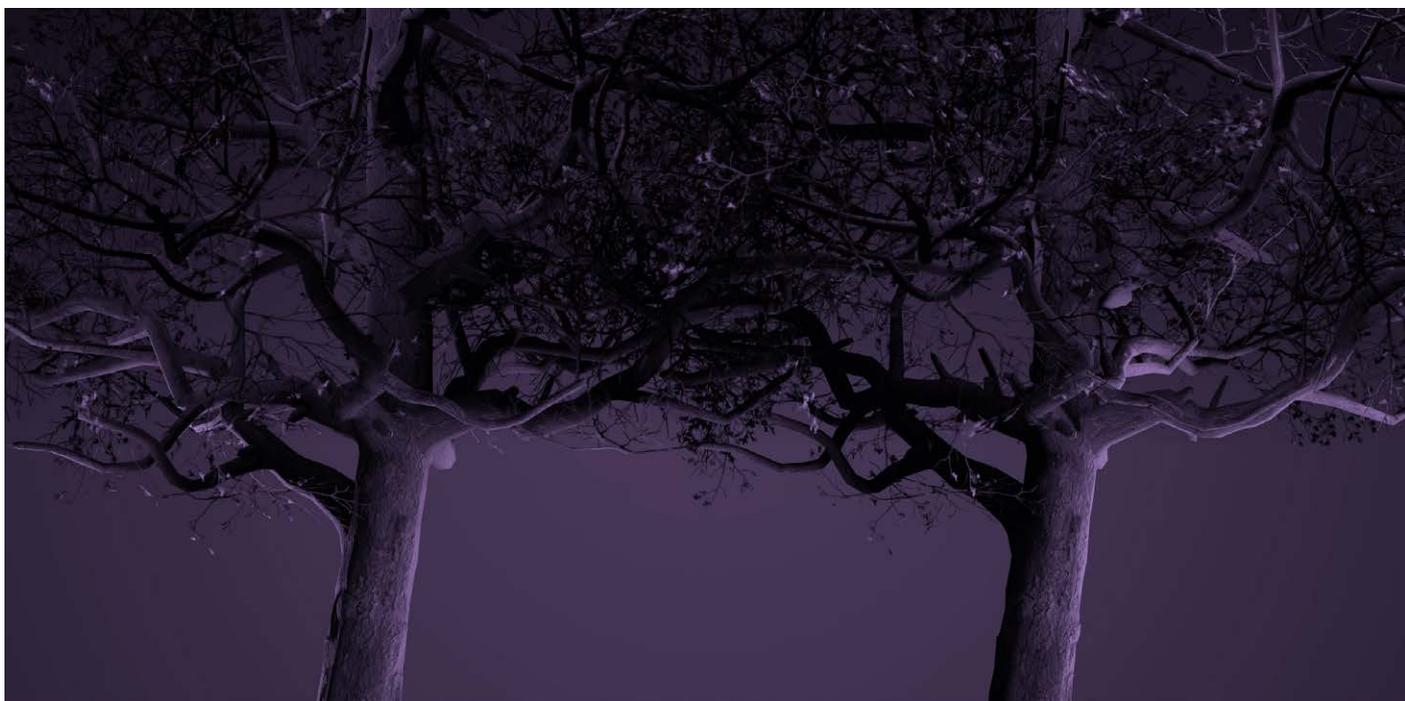


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