

## CHRONOLOGY

**1984**

March 8: Matthew Wong is born in Toronto, Canada.

**1991**

Wong moves with his family to Hong Kong.

**1998**

Wong is formally diagnosed with depression.

**1999**

Wong and his family return to Toronto.

He is formally diagnosed with Tourette Syndrome.

**2003**

Wong graduates from The York School in Toronto.

He enrolls as an undergraduate student at the University of Michigan, Ann Arbor.

**2007**

April 28: Wong graduates with a BA in Cultural Anthropology from the University of Michigan.

He returns to Hong Kong and pursues various internship positions.

**2008**

Wong begins to share his poems at poetry clubs around Hong Kong.

March 1: Wong's letter to the *South China Morning Post*, titled "Overseas

Students Need Immersion in the Culture" is published in their Mailbag section in response to the editorial "Concern Over English Skills in Universities."

**2009**

Wong begins photographing his surroundings, saying "pushed by an urge to visually reproduce the uncalculated, almost accidental slice of poetry in front of me."

**2010**

Wong enrolls as a graduate student at the School of Creative Media at the City University of Hong Kong to study photography.

**2011**

June 8: Wong writes a review for *Time Out Hong Kong* of the Richard Prince exhibition at Gagosian, Hong Kong.

November: He serves as a docent at the Hong Kong Pavilion, which highlights the work of Kwok Mang-ho, otherwise known as Frog King, at the 54th Venice Biennale. Wong sees exhibitions there by Julian Schnabel and Christopher Wool, which are formative in inspiring him to consider painting and drawing.

Wong begins his first experiments in drawing.

**2012**

Wong contributes his photography to diverse art and literature journals throughout the year, including *Cha: An Asian Literary Journal* and *Unshod Quills*.

He begins experimenting with charcoal and ink on paper and teaches himself how to work with oil paints.

March–December: Wong works part-time on digital collections in his role as a project assistant at the Asia Art Archive, Hong Kong.

July 4: Wong writes a review for *Time Out Hong Kong* of the Anselm Kiefer exhibition *Let a Thousand Flowers Bloom* at White Cube, Hong Kong.

July 15: Wong graduates with an MFA in photography from the City University of Hong Kong.

November 21: Wong writes a review for *Time Out Hong Kong* of the Lui Chun Kwong exhibition *Piao Piao Ran* at Osage Open, Hong Kong.

**2013**

Wong secures his own studio space in Cuiheng in Zhongshan, Guangdong Province, China.

October 31–November 10: Wong participates in the 8th annual Songzhuang Art Fair in Beijing. He

presents several oil on canvas works, blending abstraction and figuration in service of a larger metaphor for memory and consciousness. In his artist statement for the show, he shared: "...I cannot say with any assurance what the meaning or significance of my body of work is yet, but at the moment what sustains me is an enthusiasm and faith in the fact that even though I never know where I'm going with a painting, I will eventually get there."

**2014**

John Cheim and Matthew Wong meet via Facebook.

August 30–September 20: Wong has his first solo show, *Matthew Wong: Chapter One* at the Cuiheng Art Museum in Zhongshan. Included in this presentation are paintings as well as acrylic on paper and watercolor on paper works. Through his art, Wong communicates an inner world that is vibrant and confident—a manifestation of his true self through the language of abstraction.

**2015**

February 4: Wong writes a review for *Ran Dian* of the exhibition *Ben Quilty: Straight White Male* at Pearl Lam Galleries, Hong Kong.

July 24: He writes a review for *Ran Dian* of the eponymous *Etel Adnan*

exhibition at White Cube, Hong Kong.

October 19–October 23: Wong has a solo show, *Pulse of the Land*, at the Hong Kong Visual Arts Centre in Hong Kong. It includes a range of his work, including oil on canvas, ink on paper, and acrylic on paper. Wong stated that “The underlying focus which ties my paintings together is the notion of the landscape; rather than attempting to represent reality, my vision of the landscape is connected to the need to tap into a primordial energy which infuses both nature and the essence of humanity.”

## 2016

February–April: Wong travels to the United States and spends time in New York and Michigan.

March: He visits Cheim & Read in New York and meets with John Cheim. Cheim purchases an ink drawing and Wong gifts him an important early painting.

April–May: He spends two months painting in Los Angeles.

June: He settles in Edmonton, Canada.

July 16: Opening of the two-artist exhibition *Good Bad Brush: Peter Shear and Matthew Wong* at Occasional Gallery in Burlington, Washington, where several paintings by Wong are exhibited.

August 6–27: Wong is featured in the group exhibition *Cold Summer* at The Provincial in Kaleva, Michigan, a multi use space dedicated to supporting artists in the creation of new and experimental work.

September 3–25: Wong presents two paintings in the group exhibition *Outside* at Karma’s temporary gallery in Amagansett, New York. It includes works by 42 artists including Etel Adnan and Nate Lowman.

November 8–January 8, 2017: Wong takes part in the group exhibition *Tom Friedman (+ The Birthday Show)* at 1969 Gallery in New York. His oil on canvas work is displayed alongside works by artists including Louis Fratino and Richard Tuttle.

## 2017

Wong is formally diagnosed with autism.

June 1–July 17: Wong is one of 27 artists in the group exhibition *Fleming Faloon*, devoted to portraiture, at Office Baroque in Brussels, Belgium.

July 6–August 31: Wong is featured in the group exhibition *The Horizontal*, which explores the poetry of the horizon in abstract art, at Cheim & Read in New York. The show includes artists Agnes Martin, Joan Mitchell, Serge Poliakoff, and Cy Twombly.

November 2–January 13, 2018: Wong participates in the group exhibition *Plastic Surgery to Look Like You* at Galerie Frank Elbaz in Dallas, Texas. The three showcased artists are Andy Coolquitt, Guillaume Leblon, and Matthew Wong, who together examine the dialogue between representation and abstraction.

## 2018

March 22–April 29: Wong has his first solo show in the United States, *Matthew Wong*, at Karma in New York.

July 14–August 5: He takes part in *Sky Above Clouds*, a group exhibition curated by Meredith Darrow and Olivia Davis, at Performance Ski in Aspen, Colorado.

September 28–October 28: He is among the artists in group exhibition *Monomania* at George Gallery in New York. The works on paper and sculptures in this show focus on spontaneity, impulsive directness, and a type of honed and focused passion. Exhibited artists included Katherine Bradford and Huma Bhabha.

October 22–September 30: He is included in the group exhibition *Trance*, which is a companion to a solo exhibition of work by Albert Oehlen, at the Aïshti Foundation in Beirut. Exhibited artists included George Condo, Richard Prince, Gerhard Richter, Julian Schnabel, and Christopher Wool.

## 2019

January 10–March 16: Wong has the solo show *Day by Night*, a series of large-scale oil paintings of his signature imagined landscapes, at MASSIMODECARLO in Hong Kong.

January 19–January 26: He is featured in the group exhibition *Reading Painting* at Treasure Town in New York.

April 17: Wong participates as a panelist for a discussion at the Whitney Museum of American Art, moderated by author Barry Schwabsky about the book *Landscape Painting Now: From Pop Abstraction to New Romanticism*, in which he is included, together with Enrique Martinez Celaya, Verne Dawson, Lois Dodd, and Alison Elizabeth Taylor.

June 27–August 2: He is included in the group exhibition *Away in the Hill* at GRIMM gallery in New York. It explores the individual’s relationship with place, natural ecology, and land, as well as the interplay between emotional and physical spaces. Other artists exhibited include Peter Doig, Loie Hollowell, and Nicolas Party.

July 27–September 7: Wong is among the artists in the group exhibition *A Cloth Over a Birdcage* at Château Shatto in Los Angeles. It highlights small-scale work made within physical

constraints. Other artists exhibited include Gertrude Abercrombie and Ross Bleckner.

October 2: Wong dies by suicide in Edmonton. He was 35 years old.

November 8–January 5, 2020: A solo show of Wong’s work, titled *Blue*, is presented at Karma in New York. This is the first posthumous exhibition of Wong’s art, which grapples with what the artist referred to as “the blueness of blue” and its activation of both individual and collective nostalgia.

2020

July 30–September 13: Wong’s work is included in the group exhibition *(Nothing but) Flowers* at Karma in New York. His work coheres with that of over 49 other artists including Cecily Brown, Mark Grotjahn, Alex Katz, and Amy Sillman, with works based around the central trope of the flower.

September 10–January 9, 2021: A solo show of Wong’s work, titled *Postcards*, at ARCH in Athens, Greece. It depicts 20 of his final works on paper that explore the imagined landscape as well as the landscapes of his memory.

2021

March 1–September 3: A solo show of Wong’s work, titled *Footprints in the Wind, Ink Drawings 2013–2017*,

at Cheim & Read in New York. Comprised solely of his ink drawings on rice paper, it highlights some of the artist’s earliest efforts in painting. August 13–May 15, 2022: *Blue View* is organized by the Art Gallery of Ontario, Toronto. This is the first museum exhibition dedicated to the artist, displaying more than 40 paintings from his 2017–2019 *Blue* series.

September 2–29: His work is included in the group show *On Leaving* at Modern Art in London, with eight other artists including Forrest Bess and Lois Dodd.

2022

February 5–August 14: Wong’s work is included in the group exhibition *Abrasive Paradise* at Kunsthal KAdE in Amersfoort, Netherlands. The 12 featured artists reflect on Piet Mondrian’s modernist dream to construct an earthly paradise.

April 21–June 10: Wong’s work is included in the group show *Unnatural Nature: Post-Pop Landscapes* at Acquavella Gallery in New York. The 28 featured painters, including David Hockney and Wayne Thiebaud, offer intergenerational perspectives and approaches to the landscape genre.

May 4–September 10: A solo show of Wong’s work *Matthew Wong: The*

*New World, Paintings from Los Angeles 2016* at Cheim & Read in New York. It presents paintings he made while living in Los Angeles in 2016.

October 16–February 19, 2023: A retrospective of Wong’s oeuvre, *Matthew Wong: The Realm of Appearances*, is organized by the Dallas Museum of Art.

2023

May 25–July 1: A solo show of Wong’s ink drawings, titled *A Brief Window*, at MASSIMODECARLO in London.

July 1–February 18, 2024: The Museum of Fine Arts, Boston presents *Matthew Wong: The Realm of Appearances*.

2024

March 1–September 1: The Van Gogh Museum in Amsterdam organizes *Matthew Wong | Vincent van Gogh: Painting as a Last Resort*.

September 20–January 26, 2025: Kunsthaus Zürich presents *Matthew Wong | Vincent van Gogh: Painting as a Last Resort*

2025

February 14–June 22: The Albertina in Vienna presents *Matthew Wong | Vincent van Gogh: Painting as a Last Resort*.

May 6: Poetry reading and launch of *six feet short of the moon: poems by*

*Matthew Wong* at the Milton Resnick and Pat Passlof Foundation in New York. Published by the Matthew Wong Foundation and edited by John Cheim, the book is comprised of never-before-seen poetry and photography by Wong with an introduction by John Wall Barger and essay by John Yau. Featured poets at the reading included John Yau, David Rimanelli, Kenny Schachter, Barry Schwabsky, and Peter Shear.

October: The Matthew Wong Foundation’s new headquarters, designed by ZGF Architects, is completed in Edmonton, and open by appointment to scholars, curators, artists, and students. The headquarters preserves Wong’s studio in its entirety, offering a powerful window into his working methods and creative environment.

2026

May 6: Rare and never-before-exhibited works by Wong go on view in Venice, coinciding with the 61st Venice Biennale. *Matthew Wong: Interiors*, curated by John Cheim, focuses on interiors, both physical and psychological. The Foundation publishes a catalogue to accompany the exhibition, with Nancy Spector contributing an essay further exploring this theme.