



IVAN LAM

PANORAMA

Dedicated to my daughter Ashley



Wei-Ling Gallery



PANORAMA



Wei-Ling Gallery

IVAN LAM

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FOREWORD



Nippon Paint is pleased to be included in this publication as it presents some of Ivan's latest and best art works.

Painting is a primordial form of expression and representation of the painter. The artworks can be naturalistic and representational – the intrigue comes from a simple truth that it is a very raw and unique visual language, appealing both in its form and substance from which it came.

Colours and tones are the essence of painting. Both are highly subjective and present observable different meanings and effects on individuals, depending on their culture or mere preferences.

We are in a world where colours dominate our lives, from road signs, to the food we pick and to the weather. The fascinating fact is that while there are infinite numbers of colours in the world, no colour is seen in the same way by any two people.

Ivan's play of colours in his artworks is personal yet universal as it has the ability to send different messages to each and every one of us. His artistic creations have a way of taking you on a journey of exploration, wonderment and beauty.

Nippon Paint is therefore proud to once again be part of Ivan Lam's wonderful journey of artistic experimentation of using synthetic acrylic paints to create magnificent artworks.

By experimenting with the hundreds of original shades from Nippon Paint Colour Creations range, he has shown us a whole new and innovative way of using acrylic paints. He has elevated normal house paint as we know it to a stature of artistic proportion.

The way he incorporates and blends the colour palettes, have given Nippon Paint Malaysia impetus to continue with R&D into our colours and paints.

His ingenuity in transforming acrylic paints into magnificent artwork has been inspirational to the local art scene, especially for the younger generation of artists. As he continues to evolve with his work, he is paving the way for Malaysia's contemporary art to be recognised in the international arena.

We are thrilled to be part of this magnificent project which in plain words, can only be described as soulful, passionate and connected with the individual.

Malaysian's should stand up, take notice and be proud – as here stands amongst us a pioneering world class contemporary artist.

Congratulations Ivan and bravo for another brilliant series of works.



Mr Yaw Seng Heng
Managing Director
Nippon Paint (M) Sdn Bhd

INTRODUCTION



Photograph courtesy of Christopher A. Olitto



This journey that Ivan Lam has been on since the very early stages of the ground-breaking paintings of 'After all these years....', to the conclusion of the current series 'Panorama' has taken him a good five years, from start to end. I was reminded of this by the artist during my last studio visit in mid-July 2009, when he showed me the completed final work for 'Panorama' and we both sat back and reflected on how fast time had passed.

In those five years, there have been numerous ups and downs and significant changes in his own personal journey – he completed his Masters in Fine Art, became a father for the first time with the arrival of his daughter, Andrea, and for the second time two years later when Ashley made an appearance, left the institution he had been lecturing

at for eleven years, began a new job, sold his house, bought another – all this coupled with the usual dramas of day to day living.

What never ceases to amaze me with artists like Ivan Lam is that through all this he managed to keep to his end of the bargain with the completion of this exceptional suite of paintings. I suppose one can say that for true artists, their careers and lives should be entwined or at least run parallel, as they cannot be too far removed from one another.

Ivan Lam, the artist, is a latent movie producer at heart. Through his paintings he captures 'scenes', creates prequels and sequels, and sets the stage for the expectation of what is to come next.

For him this five year journey has been a huge learning curve and 'Panorama' marks the end of a series and the beginnings of another. He aptly says.... 'It's been 5 years of exploration, heartbreak, sweat, blood, elation, rejection, fulfillment. I feel that I can move on now'

I look forward with bated breath to the next chapter!

Lim Wei-Ling
Gallery Director
Wei-Ling Gallery
July 2009



Ivan Lam, *Heaven (Heaven Can't Wait)*, 2007, house polymer synthetic paint on canvas, 120 x 300 cm. All images: Courtesy of Wei-Ling Gallery and the Artist.

Twelve Degrees Of Separation

Evolving from a career as a printmaker, Ivan Lam's recent move into painting transposes the layering of color from the silk-screen to the canvas. While his paintings appear to be based upon narrative, Lam is foremost a painter of technique. His strongly graphic images describe an evolution where each painting informs the next, pushed forward in a chain of new marks, like degrees of separation connected but new.

By Gina Fairley

Known as one of Malaysia's leading contemporary printmakers, Ivan Lam (b. 1975) took to the canvas in 2005 armed with house paints and an understanding of color theory. Producing a suite of 12 paintings over a three-year period enabled Lam to push the parameters of how he constructed an image. It also allowed him to mine a more personal expression beyond his graphically astute signature prints. Audiences witnessed this trajectory as a kind of hop-scotch progression in his exhibition *After all these years* (2007), held at Kuala Lumpur's Wei-Ling Gallery, moving from a cool, razor-sharp definition in the work *Flowers (You never forget my birthdays)* (2005) to an intuitive painterly style in *Heaven (Heaven can't wait)* (2007), its free lines arriving at a

new vitality in Lam's oeuvre. *After all these years*, as the title infers, goes beyond its three-year gestation and is the culmination of a decade of honing techniques with near manic obsession. What is interesting in Lam's shift to painting is the metered consideration with which he approaches the medium; each canvas offers an end point and a new beginning. While the narrative is peppered with autobiographical detail, more central than the story is Lam's interest in how that narrative is relayed. To understand this technical journey fully, one has to step back to where it started. As an apprentice in a professional print shop in Portland (USA) in the early 1990s, Lam developed a foundation for his studio practice that continues to resonate in the work today: the clarity of graphic reduc-

tion and balance, the systematic layering of screens, and an obsession for perfection. Returning to Malaysia in 1998 his prints were quickly noticed, winning the Grand Prize for the 2003 Philip Morris Award and in 2006 he was a finalist for the prestigious Sovereign Art Prize with the mixed-media work *Integral* (2001). It was a prolific period where Lam defined his own style that fused photographic cropping and studio lighting with his printmaking expertise and a desire to experiment with materials. Drawing upon popular culture, art history, and traditions of text, Lam garnered a reputation for creating dynamic works out of the static print mold and neatly slotted into a developing Malaysian contemporary art alongside artists such as Redza Piyadasa, Ahmad Shukri Mohamed, Chai Chang Hwang, and Jalani Abu Hassan.

Working in a kind of ode to Jasper Johns and Robert Rauschenberg—who consequently visited Malaysia in 1990 with his evolving touring exhibition *Rauschenberg Overseas Cultural Interchange*—it was a Malaysian style that drew heavily on their overlaying of pattern, text, and schematics alongside Malaysia's drive for development and internationalism. Lam's *911* series (2001) proved to be a pivotal point that wrapped up his 1990s American-based work and turned to this local scene energized by its own creation.

Standout works from the series were *Integral* and the more political works, *911* (2001), and *Stargazer* (2001), the American and Israeli flags respectively surrounded by news bites of media propaganda—"destroy them" and "good and evil"—emerge from a compressed sea of text distilled to a graphic function. Malaysian curator Anurendra Jegadeva described this early work as an "unapologetic appropriation of the contemporary through popular cultural iconographies and current events... [where Lam] is willing to forego their currency of content for the supremacy of the aesthetic experience... the editing of the image and their arrangement are secondary to the design and formal considerations of color." From this series Lam's technical

preoccupation can be easily traced forward to the color coding of his *CMYK* series and more structured pixelation of his *Sensuous* and *Masters* series (2005) that, while appearing disparate, are the foundations for the paintings exhibited in *After all these years*.

In 2005, Lam produced a suite of four landscapes, banal scenes evoking the seasons and cropped in tight horizontal zips. Black trees replaced the black pop outlines of the earlier works and performed a new function in stacking space using a scroll-like perspective. The primaries of red, yellow, green, and blue were used as a formal device not to talk about a place or time but as a code for replication. Lam further divided color internally by introducing the use of pixelation as a technique for sectioning and controlling color. This was to become a vital key to the future paintings. Lam had pragmatically updated the age-old tradition of landscape with digital technology and in the process sutured Eastern perspective with Western abstraction.

Lam ratcheted this digital color code to new levels in his *Masters* series. He appropriated masterpieces by Michelangelo, David, Degas, and Vermeer using the four-color separation printing process, articulating the image dot-by-dot. It was about constructing a system of marks that appeared machine-made and, like DNA or the formula for a Sol LeWitt wall drawing,

Lam deconstructed the image into code. By using familiar images from art history the narrative was prescribed and hence contained, allowing him to turn his attention fully to technique. They were deceptively simple and highly intelligent works.

Sushi Bar (The place where we first met) (2005) was the first painting by Lam and it provided a technical anchor to his current work. It was here that he introduced a different approach to his now established system of "color coding" and one that dominated the work for the next three years. His choice of commercial house paints with their charted hues was the obvious medium for Lam and provided the kind of "painting-by-numbers" methodology required to manage a palette of up to 100 colors. While remaining contrived, the formula became expressive and for the first time a sense of hand entered the Malaysian work.

Overall this painting was an exercise in tone: How many yellows or reds could Lam define in a single hue? Standing in front of Lam's paintings, which average at an expansive one by three meters, the viewer's vantage point is clearly defined by the conventions of perspective. Warm tones pull the viewer through the painting to a cool background, spatially locating them within the scene. But there is also a sensory compression at play here, the viewer



Ivan Lam, *Integral*, 2001, mixed media on canvas, 120 x 90 cm.



Ivan Lam, *Vermeer*, 2005, mixed media on canvas, 97 x 76 cm.

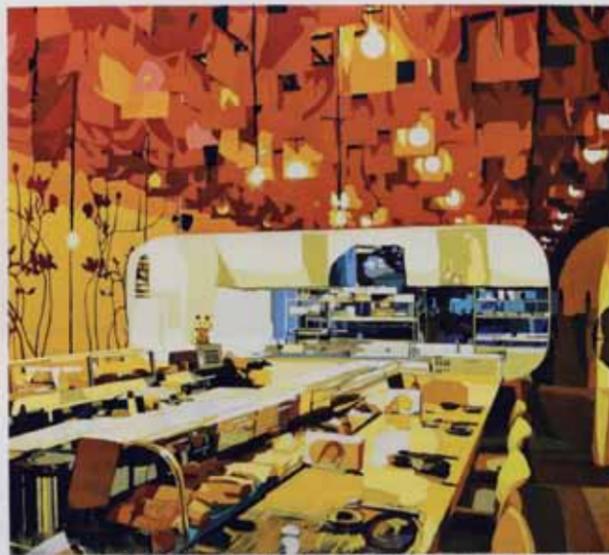
is equally drawn in by the brushwork's tangibility—one can feel the painting process. It is quite a different psyche than the faux-manufactured pixelation of the previous *Masters*.

Lam's casual, painted mark, however, is a guise. Rather than constructing these marks with erudite speed his images are painstakingly built up from subtly different colors ordered with a kind of Cubist tiling. It is an academic action that evokes an emotive response. Such confident handling of pictorial space comes from a deep understanding of the graphic performance of color.

The rough color chips of *Sushi Bar* were the point of exit that Lam carried to his second painting, *Flowers (You never forget my birthdays)*, a study in neutrality and the start of a curious chain of connectivity, or evolution, over the ensuing period. Broken down, *After all these years* could be described as lessons in "painting 101," from color theory to perspective to spatial tension and, finally, liberating the mark. While the exhibition arrives at a kind of cathartic epiphany, the journey is not chronological and connections weave randomly across this suite of paintings.

What remained central was Lam's technical intelligence rather than a seduction into narrative, favored in Malaysia.

Sitting in contrast to *Sushi Bar* with its brushy modulations, flatness defined Lam's *Flowers*. It is the most abstract of Lam's paintings and barely recognizable as a still life. He reverts to the familiar territory of the graphic devices of cropping to sharpen his study. The "scerie" is merely a delivery device for technical inquiry. While Lam cites American photo-realist Richard Esters as an influence for his meticulous detail, one wonders the role Cubism has played as a subconscious foundation and, more specifically, its local derivatives through the work of artists such as Malaysian master Latiff Mohidin (b. 1938) with his seminal abstract



Ivan Lam, *Sushi Bar (The place where we first met)*, 2005, house polymer synthetic paint on canvas, 150 x 185 cm.



Ivan Lam, *Flower (You never forget my birthdays)*, 2005, house polymer synthetic paint on canvas, 165 x 150 cm.

botanical series, *Pigo Pigo*. Lam's canvases are clearly a composite of not only his personal journey to paint, but also a subconscious collecting of visual references on route.

Stripped of all perceived color, *Russian March (Promise me you will hold my hands)* (2006) called on Lam's rigor for the industrial standards of multi-screen prints to manage nearly 80 different blacks and whites. While this painting introduced figuration to the series, narrative continued to remain incidental. What was the rally about, we do not know? The painting's monochrome is a curious punctuation in Lam's decade-long preoccupation with color, especially given that his images are never random. This writer suggests that Lam has bleached the



Ivan Lam, *Russian March (Promise me you will hold my hands)*, 2006, house polymer synthetic paint on canvas, 90 x 240 cm.

painting to avoid distraction and convey lesson two to the viewer: perspective.

In *Russian March* Lam manipulates pictorial space solely for visual effect. He juxtaposed a crowd's density with negative space, carving a void through the left side of the canvas to arrive at an open sky. Ushered by the broken line of street markings, the viewer is again pulled through the scene. It has the raking quality of Giorgio de Chirico's *Mystery and Melancholy of a Street* (1914), Lam replacing architecture with the mass of a crowd to define the same triangular perspective. Lam again calls on art history and painting's formalities to speak of contemporary society.

Similarly, *Chinese Man (Always be by my side)* (2006) is an exercise in spatial division. Lam visually sliced the canvas vertically, giving each side its own protagonist. Where *Russian March* called on the principles of perspective, here Lam has used this split to dramatize the effect of

light, a contemporary chiaroscuro playing dark against light. A white sky punctures the image with blazing intensity and casts light across the scene with the intermittent energy a neon. In contrast, a dense black mass of clustered motorcyclists, stopped at the traffic lights, lose all definition and identity. Gone is the crisp detail of the silk-screen, yet the mechanics of image making are maintained.

Interestingly, Lam emphasizes the division of space not only left to right but through the degree of detail from foreground to background. For the first time the foreground has been activated by employing a web of brushy lines. One ponders whether these devices aim to create an internal tension or a considered *yin/yang* balance? Perhaps they speak on a metaphorical level to Malaysia's own social division. Regardless, the tensions and ambiguities in Lam's paintings are not construed as emotive. They are cerebral paintings that probe our visual engagement with the world, now.



Ivan Lam, *Chinese Man (Always be by my side)*, 2006, house polymer synthetic paint on canvas, 90 x 235 cm.



Ivan Lam, *Mum & Child (The pain is unbearable but I must go on)*, 2006, house polymer synthetic paint on canvas, 110 x 276 cm

popular images to add texture, volume, and erase the mechanics of the print. This texturing found a new expression in *Mum & Child* and is most developed in a hospital side table that verges on a study in camouflage, its semiotics of negation rippling through the image.

Lam repeatedly picks up on a painting's strength and carries it to the next, pushing it as far as possible. In the case of *Surgery (Sorry sir but we did our best)* (2007) it is this surface patterning that Lam explored. The rough, abstracted shapes that have moved through the series from *Sushi Bar's* color swatches to *Mum & Child's* walls as color-bleeds become a repetition of eloquent lines in *Surgery*. They dominated the last works and provide the exit point of the series.

Surgery is an impressive painting for its level of detail. Lam calls again on the influence of Richard Esters, however, he is no longer dependant on the silkscreen to deliver that precision. We see echoes of Esters's *Telephone booths* (1968) played out in the shiny metallic reflections and light bouncing off hard surfaces with clinical precision. Emotion is controlled and assured through a palette of institutional greens and flat clarity, yet in the floor's surface Lam permits anarchy, the rawness of the lines break from the scene's control and draws attention to a spot of blood. For a fleeting moment we are permitted to move beyond Lam's technical enquiry.

In a dramatic crescendo, Lam's paintings take a

jump, which almost catapult development from calm hospital clarity to two landscapes that cap this series and three years of work. *Home (We are finally home)* and *Heaven (Heaven can't wait)* (2007) are remarkably free paintings.

While seemingly vibrating with a new freedom of mark making, Lam remains regimented in his construction of the picture. Every stroke here is a different color—applied and allowed to dry before applying another. It is a laborious task masked by its brushy sense of speed and one that sits quite counter to the slashed energy of abstract expressionism.

The foundation of drama lingers in Lam's work. In *Heaven* he unconsciously employs it as a staging device upon the viewer, dramatically playing off a dawn sky against black silhouettes of power lines and a construction site with a sensation of epiphany. Is it this enlightenment, the painting's title, or that it is the end point of three-years of discovering painting that allows the viewer to share in Lam's celebration?

There is more space between the marks in this painting and, as such, it has moved as far as possible away from the confinement of photographic/print reproduction of the earlier work, from digital blip to painterly mark oscillating between abstraction and representation. We just have to recall the regimentation of dot-on-dot of the *Masters* series. For Lam his painted evolution from the past can be traced like history and therefore validates its current manifestation.

After all these years concludes more than three years in the studio. It is the diary of an innovator, a fearless explorer and an obsessive technician. Lam maps new territory in contemporary Malaysian art with the maturity of a master printmaker and the vitality of someone fresh to the canvas. Δ

Note:
1. Anurendra Jegadeva, "Getting past pushing paint around a canvas", catalogue essay for *After all these years*, published by Wei-Ling Gallery, Kuala Lumpur, Malaysia, 2007.

Australian arts writer Gina Fairley is a rising contributing editor for *Asian Art News* and *World Sculpture News*.



Ivan Lam, *Surgery (Sorry sir but we did our best)*, 2007, house polymer synthetic paint on canvas, 205 x 168 cm

Reproduced courtesy of Asian Art News (Hong Kong)

Unleashed Reality

By Gina Fairley

Gina Fairley constantly shifts between Sydney and Southeast Asia. A former arts manager in America and Australia, she is regional contributing editor for *Asian Art News*, and writes regularly for art magazines from New York to Bangladesh, Germany and Korea.



fig. 1



fig. 1

"It's been five years of exploration, sweat, elation, rejection and fulfilment. It's like I went through the whole Shaolin Kung Fu training without learning any fancy moves, just sweeping the dojo, washing dishes or waxing the floor, ...only to realize that my master (myself) didn't make me do it for the sake of torturing me - he made me more resilient. He taught me to surrender my ego of knowing and to start from nothing. Only now I feel free. Only now I feel like I am painting."

- Ivan Lam, 2009

Ivan Lam describes a kind of cathartic alchemy. His near obsessive gestation of rehearsed colours, brushstrokes and spatial tensions over a five year period has arrived at images so complete - free as he describes - they are an elixir to those who encounter them.

Aptly titled **"Panorama,"** this exhibition takes Lam's 2007 landmark show, **"After all these years..."** and expands it to a broader vision that sits outside definitions of physical or psychological space. Just as a panorama traditionally transmutes visual reality with its unrealistic optical expanse and warp, Lam's latest paintings are able to transport the viewer to a different dimension using triggers that are recognisable - 'photo-real' - and yet in them, reality is slowly unraveled, undermined by the artist's decisions. It is intelligent painting at its best.

Take the painting **"The Urgency of Inside Looking Out"** (2009) as example, an image of a happenstance Chinese restaurant. It is unmistakable in its reresentation as 'Chinese' based on our collective knowledge and cultural branding the text central to the painting offers. Lam, however, deliberately works against such stereotypes painting the restaurant pregnant with emptiness; void of the noise and clutter we expect of this local narrative. He has deliberately chosen to paint a Halal restaurant and by assigning us - the viewer - as the only person 'inside' this scene from our very viewpoint, we stand testament to this silent cultural helix. Is it real... photo-real or has reality been thwarted by Lam's hyper-saturated palette, fractured brushstrokes and 'unreal' perspective?

Standing in front of this painting it becomes increasingly apparent it is as layered as the image's internal reflections. Lam explains, "When we are inside we are being judged by our outside, our cover, never the content". The position that we take in viewing the world that surrounds us is an important one in the way we navigate our own sense of identity, cultural framing, political and environment concerns - our social consciousness. Across this suite of paintings Lam uses a distinctive viewpoint positioning his audience emersed within his banal narratives, looking through and into these scenes. It is a subtle confrontation perhaps underlined by the sheer scale or presence that these paintings command.

Speaking with Lam he explained: "It's like I set up the stage for the viewer to be the protagonist..." He continued, "They have been seen before somewhere. They will make up the stories. I just gave them the stage to do so. And because it's panoramic, automatically the viewer will perceive movement. It gives a very reel-like feel...like a movie or moving image."

Best illustrated by the painting **"Waiting For a Better future, Hoping for a Better Life"** (2009) one physically moves across this

image of a crowded airport lounge reading it from left to right like a cinema still. I am reminded of Samuel Beckett's 1948 play *Waiting for Godot*, the story of two men waiting for another, perhaps God, who never arrives. It is perhaps a hint to Lam's wry questioning of the absence of meaning within contemporary society and our compulsion to construct value systems aimed at enlightening us or feeding our aspiration. As Beckett points out, it was not the arrival of the mysterious Godot that was the revelation, rather the wait itself.

In the most abstract sense it captures our impossibility, as human beings, to see the complete picture. Lam alludes to these missing suturing three digital images to achieve the impossible viewpoint for this painting. Its warped perspective plays off our skewed expectations in contemporary life: a terminal for low cost air travel the ultimate melting pot of a society and its mobility, both from a physically and philosophical position.

There is very little interaction between this lethargic group, rendered anonymous, single units, coded and disjointed, paralleling perhaps another reality as Malaysia tolerates its internal divisions. For this writer, it is a deceptive loss of clarity that is underlined by Lam's fractured brushstrokes, almost digitised in blips as the scene's 'photo-reality' becomes over-worked like a pirate video. It offers a sense of air in the constriction of the packed crowd. One wonders if Lam similarly offers hope through the two children anchored at each side of the painting looking out in expectation, eyes cast with unencumbered dreams.

These kinds of 'constructed realities' ricochet across this exhibition like an anthology of short stories sliding between fiction and documentary where Lam invites the viewer to become the storyteller. They are no longer voyeuristic glimpses through Lam's absorbed personal chronicles of the past and bring a new freedom and a new involvement with the work. What is fascinating is this suite of paintings ability to transport audiences through their displaced familiarity. Essentially, these images could be anywhere, nowhere, everywhere and for that very reason they connect.

Despite being surrounded by people and the bump and grind of contemporary social relationships – whether it be an airport lounge or a blue public bus in commuter traffic – collective space becomes neutral to the point of impending negativity. That notion of populated vacancy is a curious contemporary phenomenon and one few artists tackle. While Lam's airport lounge is a crowd scene, in many ways it is as empty as the painting *There is no certainty within the wheel of life* (2009) with its melancholic title. It is a very perceptive connectivity that Lam draws across this exhibition.

This painting picks up from Lam's last two works from his precursor exhibition, "**Home (We Are finally Home)**" (2007) [fig. 1] and "**Heaven (Heaven can't wait)**" (2007) [fig.2] with their turgid dusk skies and linear silhouettes. However, it arrives at a fresh resolve. Lam tones down the expressive energy of his brush, finding a balanced ground between the weight of the stroke and blocked colour. Tensions are held in greater balance; they are more refined.

To explain a little further, characteristic to this suite of paintings the viewpoint is consistently unsettling. In "**There is no Certainty Within the Wheel of Life**" (2009) it is thrown off balance as the carnival ground fence tilts to the right, forcing the carousel out of frame. Slightly off-centre the Ferris wheel emanates a halo-like light with almost religious fervour. Where are the children...their laughter? The painting is blanketed in the glow of nostalgia like a faded memory bleached of colour. While Lam explains this painting

was made in response to the invasion of Gaza by Israeli forces, its tone is unmistakably one of lost innocence and ideals, a kind of sorrow that we bring to the image as individuals regardless of the artist's foundation for the image.

In the same way that a Ferris wheel triggers laughter, innocence and loss, the painting "**The Machine That Walks This Earth**" (2009) has a familiarity that is equally universal and one equated with aggregated doom. This machine that clears the land in the name of development comes at an environmental cost. The landscape lies barren in its wake. As Laurence Fishbourne cajoles in the 1999 film *The Matrix*, "Welcome to the desert of the real world". Globalisation is not all grand.

Unlike Lam's Ferris wheel, however, this machine sits central to this narrative in a plea for balance. It is an extremely active painting despite its static subject, pushing and pulling our eye between foreground and the background. Furthermore, the machine is anchored out of frame making its presence as expansive as its natural horizontal stretch. It is a visual and metaphorical power play and, as a painting, is far more complex than its simple pictorial.

It dredges a similar nostalgia for me as the Ferris wheel does for Lam, pointing to the land artists of the late 1960s and the tensions and balances with the land found in their art making. I refer to writer David Company's comments about American Robert Smithson: "His was an art which might engage the natural in an intimate, physical way but only to bring us closer to a disclosure of our always unstable, always mediated relation to it. This was an important realisation – an understanding of nature would require a reflection on the nature of understanding."¹ Lam offers that same kind of springboard to understanding through this suite of paintings. It is not prescriptive. It is not derisive.

It is perhaps best captured in the painting "**3 buses (I kept my end of the bargain how about you?)**" (2009) which, upon first glance, sits as an anomaly to the others in this exhibition. However despite its jarring diptych, one is eased by its familiarity. The ubiquitous blue bus used by workers across Malaysia and the equally iconic 'spots paintings' made famous by British artist Damien Hirst. While Lam is not appropriating Hirst's dots – rather calling on his own history as a printmaker and the kind of colour-pot coding of his palette and previous series CMYK – to recall Company's words these comfortable hooks 'brings us closer to a disclosure' or understanding. By that I mean this painting oscillates between local iconography and international contemporary art vernacular. It is an extremely erudite image.

Hirst's spot paintings and screenprints were all about 'factory-style' fabrication and authorship. The '**Blue Bus**' offers a similar racial-class coding. Lam refers to this painting as a 'time capsule'; an earlier version was painted in 2007. The mental agility to visually articulate change between paintings over the two-year period further parallels the kind of anatomical breaking down of an image Lam refers to though his 'dot colour code'. Furthermore, this time-slide also speaks to me as an art writer, scanning across art scenes, of Lam's awareness of the kind of local/global dynamics that drive current contemporary art practice. I cannot help but return to Lam's opening analogy of Shaolin Kung Fu training where focusing on the detail inevitably arrives at a resolved understanding and accomplishment of the whole.

"**Panorama**" expands our understanding of painting, of Ivan Lam's painting. Scanning across this exhibition one feels like they are standing on a threshold, invited to jump into a pool of memories or to sit back like a drive-in cinema with its expansive frame and allow the images to wash over them without expectation. Lam's paintings unleash reality and it is exhilarating.

Footnotes:

¹ David Company: "Survey", introductory essay *Art and Photography*, published by Phaidon 2003, pg. 39

Comments by Ivan Lam in email interview with the writer, July 2009

Ivan Lam

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IVAN LAM

(b. Malaysia 1975)

Three buses

house synthetic polymer paint on canvas
25 x 100 in. (63.5 x 254 cm.)

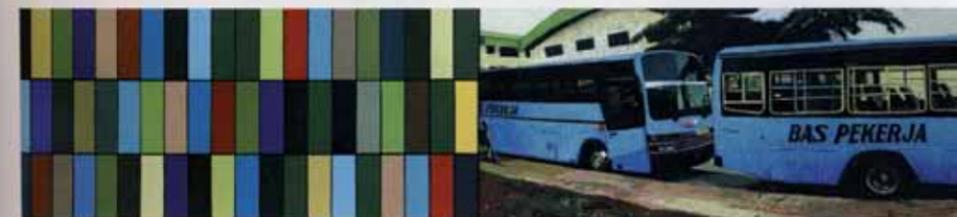
Estimate: HK\$45,000-65,000
US\$5,800-8,300

Three Buses depicts ostensibly 2 buses indicating as the artist intends it to an unfinished composition. In his own words "This work forms one half of a diptych. This one is the first painting of two. When combined, the two paintings will show 3 buses. The first painting will only show one and a half buses, and the second painting will show the remaining half. I will only paint the second painting sometime in mid 2009, in the hope that there will be some evolution in the way I am treating the canvas/work and thus there will be some subtle changes in the second piece." [Artist's email to Christie's 3 April 2008].

This is an artist who constantly seeks development in his new works, never contented with his last achievement. Ivan has moved from his early graphic inspired works such as *airbag* in 1999 and to the distinctively Japanese flavoured work of *Utamaro* in 2003 and more recently the very impressive series of *after all* these years... which as the critic described "His relevance is rooted in contemporaneity, conveying a very particular feeling for contemporary Malaysia, capturing elements of bravado and dazzle, of the banality of the urbane as well as the drudgery and predictability of everyday life in the face of a larger world filled with conflict and difference. These qualities are most strongly suggested when all the pictorial elements come

together, often a summation of composition and colour coordinated form, coalescing motifs or entire pictures of personal significance to Ivan that also strikes a universal chord." [Anurendra Jegadeva, "Ivan Lam - Getting past pushing point around the canvas", in Exhibition Catalogue, *Ivan Lam: after all these years*, Wei-Ling Gallery, Kuala Lumpur, August 2007].

With this present work, one could see the budding potential of yet another exciting series. Ivan Lam explains on the *3 Buses* "The 3 buses (*Bas Pekerja*) represent the 3 races of blue collar workers in Malaysia. Despite their varied races, they all hop onto the blue (pun intended) buses and go to and fro from work. A large part of our economy is dependent on these workers and yet they remain faceless and nameless. They are just being herded in these buses, never to be seen or heard. The left composition of the work is a hard edge abstraction with all the colours used for the composition on the right. The dichotomy of the abstract and the painterly is placed side by side to denote the state of mind that I am in constantly, which is always in a flux, trying always, to find a balance between the left and right, between right and wrong and between the weak and strong." [Artist's email to Christie's 3 April 2008].



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This work (*Three Buses*) was successfully auctioned for \$120,000 HK (60,000 RM) at Christie's Hong Kong auction May 2008.



I met Ivan Lam more than a decade ago when he first returned from America.

He was only slightly younger then but already he had an intense realization that he would only ever be able to find himself through his art. He possessed a sharp awareness of tradition and a love for innovation, of popular culture and its iconographies as well as a deep need to communicate with his contemporary audience in real and meaningful terms.

A kind of Ying and Yang – the Alpha–Omega if you like.

This commitment to the struggle to make meaningful work has stood him well through the years. From early painted print works and the ground–breaking Perspex light boxes of the 90s to the prize–winning **“Integral”** (2001) and **“Symphony of our Children “** (2003); from the celebration of popular objects as monuments in works like **“Evo 7”** (2003) and acidic post colonial references to the confluence of traditional symbols, fleeting trends and contemporary values in sexy, sexy works like the **Ripple Series** (2003) and **“Utamaro”** (2003) – Lam has been on a quest for a style and technique that consciously pushed the boundaries of painting as he searched for reason through observations of contemporary life.

His ability to continuously push the boundaries of painting has also meant that he has remained relevant within a creative mainstream more and more dominated by new and mixed media, and where painters have felt the acute need to reinvent the medium itself for it – and them – to remain innovative and significant.

His treatment of his subject matter also pushes the boundaries of the narrative. With a refreshing irreverence, Lam strips down the narrative in his work to single moments – always from a distant standoff tinged with personal experience and unwilling to dictate any kind of definite meaning to his audience.

The common experience he wants to convey is almost abstract in how it is presented. It doesn’t translate into a specific Malaysian or Asian one but finds a larger resonance that is more interested in the artist and his audience as witnesses to a world afflicted by media and consumerism, confusion and displacement – and always – the universal loneliness of that contemporary citizen within a world of webs crowded with noise and opinion.

These distinct narrative devices and painting formats came to fruition two years ago when Lam gave us **“After All These Years...”** autobiographical paintings hung like a wayang in 9 scenes, stories of love and family, of birth and change. Of memory and reality – always tinged with a sense of loss.

A painter at heart, **“Panorama”** sees Lam at the peak of his contemporary relevance. A culmination of sorts – the exhibition attests to a mastery and reinterpretation of contemporary realism through a definite and highly defined technique, style and expressions that have been perfected over the last decade.

As he himself very humbly puts it – ‘I have spent the last ten years honing my skill – I know the ‘kungfu’ – now I wanted to tell

the story.’

There is a strong narrative quality that continues from **“After All These Years...”** but it is not a ‘continuing narrative’. **“Panorama’s”** stories are broader and more inclusive and unapologetic that these pictures have a story.

Still, to see this exhibition as a sequel to **“After All These Years...”** (2007) is convenient and enjoyable even if unnecessary. Every stage of an artist’s development refers to its own past, especially its immediate one.

“Panorama’s” seamlessly execution may find its beginnings in its predecessor but this is an undeniably fresh and powerfully heartfelt body of work. As contemporary painting, **“Panorama,”** the most recent genre paintings by Ivan Lam, with their meticulously observed realism are his most beautifully pedestrian and resolved to date. His atmospheric yet detached interiors of restaurants and cars; exteriors which are deliberately contained ... traffic jams; desolate construction sites, crowded airports or the KL Eye carnival – all compulsory parts to a Kuala Lumpur state of mind are the focus of the artist’s increasingly psychological examinations of isolation and displacement as he tries to make sense of the immediate world around him.

Through his paintings Lam has always strived to develop seductive visual elements through the appropriation and reinvention of technologies and industrial processes to portray feelings of alienation associated with contemporary life – and always, in a contemporary visual language. And while some of the previous works, **“Sushi Bar”** (2006) and **“Surgery”** (2007) already saw the beginnings of human places devoid of human beings but packed with their trappings, PANORAMA finds all the new works whole–heartedly located in quiet settings that are baroque environments. These recent paintings are filled with the detail of everyday life – but in their absence of human beings they blister with a methodical silence dictated by their very formatted, almost cubist compositions.

Even in a work like **“Waiting for a Better Future, Hoping for a Better Life”** (2008) which is filled with people waiting at the LCCT departure lounge, the human actors in the painting are given the same treatment and importance as the corrugated walls or the arrivals/departures information board, the stainless steel railings, the plastic tandem chairs. Later you realize, that the artist has also created a space from which the viewer, like the artist himself views the vista and becomes a part of the painting. However the artist immediately sets a boundary – a distance from the panorama that denies any kind of real interaction with the space or its sitters. The viewer remains separate and alone within the setting. And as if the artist is conscious of what he senses at the corners of his eyes but can never quite see – Lam brings to his paintings his signature panoramic views – he takes the 120 degree, standard view of our perception of the world and gives us a wide angle 170 degree, view of the world... as if to suggest that if we could see more, we would also understand our world better.

Lam enjoys the physicality of these familiar objects yet presents all of them equally, as forthright statements of visual fact. No one object is more important than another. As he distills his visual information, his concern is with the surface of things – corrugated walls, plastic chairs, the various components of the monumental piling crane, the complex play of interiors meeting exteriors; of the horizontal assembly line of red table cloths against vertical lines of door frames and glass fronts. Amidst all this paraphernalia of everyday life, the artist commits to a unity of the picture plane – a flatness of the surface where the in and out movement is less important then how all the colors and forms come together in delightful oneness and perfect harmony.

With tantalizing invitation, each very literal vignette is designed to appeal to the senses.

And Lam does not paint movement but rather stillness.

In a work like **“The Beginning is the End The End is the Beginning”** (2009), the frantic pace of city life is a given – he leaves it to the audience to fill that in – but at the same time, the stillness of the scene seems to be at odds with the frustrations of the grunge of daily urban existence. The soft glow of the tactile white clouds on their bed of deep, tranquil blue ping like a Turner-esque mantra of the acceptance of life as it is.

While the narrative moves through places that are unavoidably entwined in our everyday suburban lives – transport, traffic, development, sustenance, entertainment – the path provided by the artist lead you through these paintings only pausing at moments of possible dramatic action.

“The Machine That Walks The Earth” (2008) is a depiction of part of a piling crane in a housing development near where the artist lives. It has become part of his daily trek to and from home. From morning to night, the monolith pounds the earth – testimony to the unstoppable march of development. – captured in the traditional stark light and shadow contrasts that remember Dutch painting.

There is a weight to this piece that **“The Beginning is the End The End is the Beginning,”** with its opening skies avoid. In this painting of the machine that walks, the object is anchored within the center and beyond the picture frame. Its monumentality is threatening – its place within the modern landscape non-negotiable.

These scenarios that seem mundane but are so salient because of that very ordinariness are executed with obsessive deliberation. Lam’s panoramas are deliberately frank paintings with no startling revelations, an art of technical prowess, intricate composition, brilliantly tactile surfaces and an undercurrent of social comment.

In **“There is no Certainty Within The Wheel of Time”** (2009), Lam captures a broad vista of the KL Eye fronted by a fair, carousel and the promise of fun and frolic. Painted around the time of the Israeli invasion of Gaza, the park is devoid of laughter or the babble of children. Even without that direct reference the stillness suggests a dire narrative. It is these undercurrents of emotion that make these works so engaging.

While Lam remains involved in what some might consider the questionable enterprise of painting photographically accurate likenesses, he also reveals a state of mind. The artist’s capacity for minute description disguises a more private vision. Neither romantic nor glamorous, Lam’s closely observed naturalism – served cold – has the capacity to arrest our attention and persuades us to immediately relate to the subject as well as their latent content. His images are so rich in detail and design and immediacy that the inclination is to ignore his more formal accomplishments.

For Ivan Lam is an extremely gifted painter.

Ivan Lam understands his medium completely and it is obvious in paintings like **“The Urgency of Inside Looking Out”** (2009) where the contemplation of the panorama of the Chinese red-table-cloth restaurant is more important than the emotionality of the place at its busiest times of business. The purposeful flatness of the decorative forms and cool paint surface seem to drive home the point that even if it were full of people – as with the LCCT painting – the viewer, like the artist would find himself alone.

Lam also understands the tools he has at his disposal and is conscious of that which photography has made redundant in modern painting.

In a work like **“The Urgency of Inside Looking Out”** or in **“Waiting for a Better Future, Hoping for a Better Life”** the camera has made images like this one useless unless the artist can draw us into the mysteries of representation and develop a statement about the human condition. In spite of the objectivity and the methodically precise arrangement of the setting, the artist’s concentrated view of what appears to be an everyday event aspires to do more than record people and places.

As an artist, Lam finds in each of these paintings, a moment when the factual storytelling ends and form, atmosphere and social context become central issues. Lam’s realism does not debate the nature of reality, but simply confines itself to panoramic, highly selective views of the social environment we share.

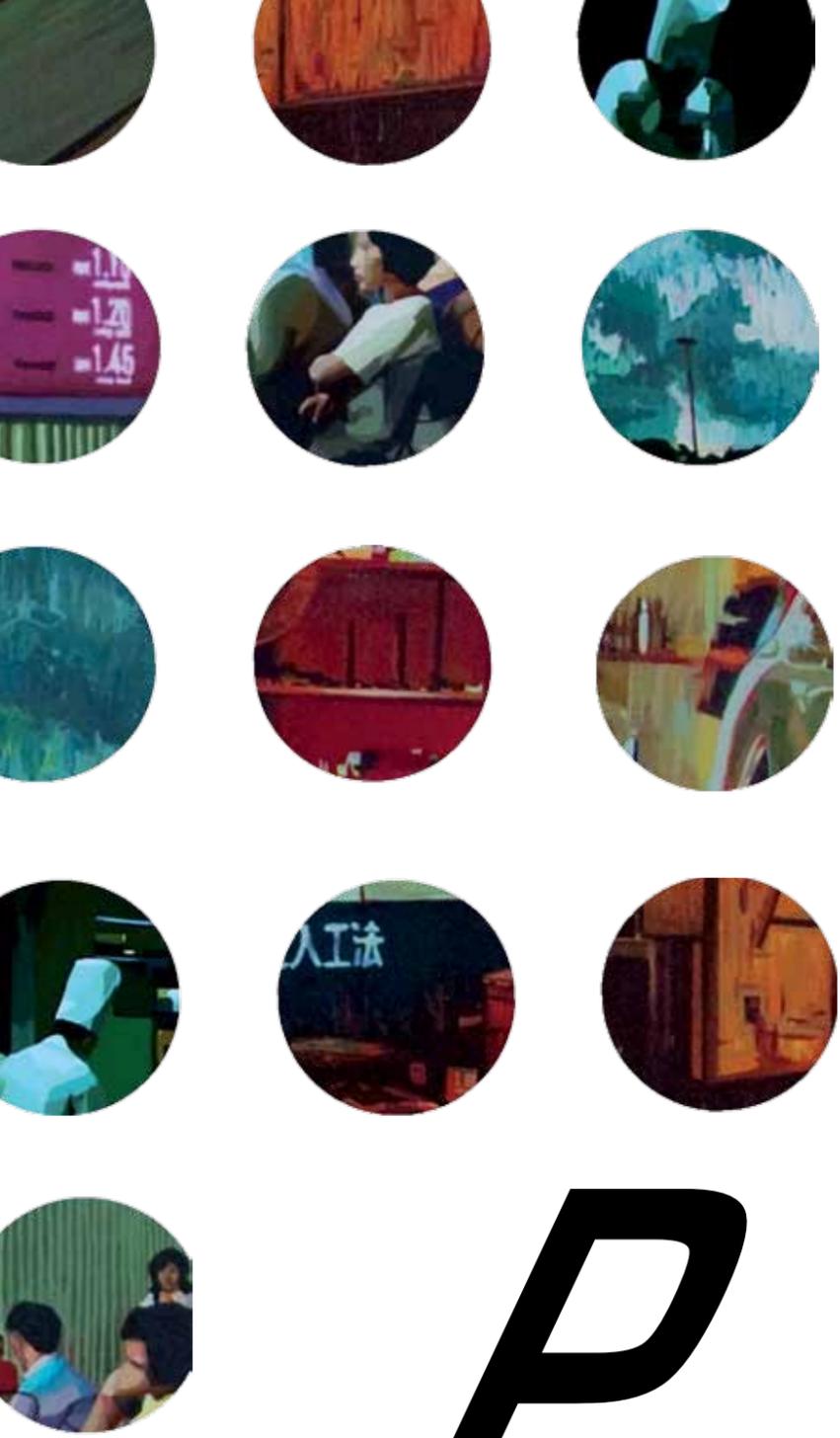
The content of these paintings, more than ever, present not only the reality of objects, but a measure of the artist’s perception of the distances we place between ourselves in contemporary relationships.

And through these paintings, he has the ability to make us feel it.

Therein lies their power.

Like backdrops to our lives, the artist presents scenarios in which we are – unavoidably – the protagonists – not outside the picture but within its foreground – but only as observers not participants, and so we are inevitably alone.

But, if these new paintings are anything to go by, it is a bleak world we live in but it is nevertheless, still extremely beautiful ... at least according to Ivan.



P A W O B R A M A



Waiting for a better future, hoping for a better life
60 cm x 240 cm . Nippon Paint on Canvas & Board . 2008

The urgency of inside looking out
60 cm x 240 cm . Nippon Paint on Canvas & Board . 2008





The machine that walks this earth
60 cm x 240 cm . Nippon Paint on Canvas & Board . 2008

All things fast, past, shiny whiny, and glittery is not gold
60 cm x 240 cm . Nippon Paint on Canvas & Board . 2008





There is no certainty within the wheel of time
60 cm x 240 cm . Nippon Paint on Canvas & Board . 2008

The beginning is the end the end is the beginning
60 cm x 240 cm . Nippon Paint on Canvas & Board . 2008





Opening soon in a gallery near you

2009

ivan lam

showing now at welling gallery

2009

nanoramaiyanlam



Opening
60 cm x 240 cm . Nippon Paint on Canvas & Board . 2009

Colour is life; for a world without colours appears to us as dead.— Johannes Itten¹

2 years after “**Ivan Lam: after all these years...**,” we welcome a Panorama of idyllic images. The dictionary definition of ‘Panorama’ reads as, “An unbroken view of surrounding region, picture or photograph containing wide view.”² In Ivan Lam’s hands, the aforesaid is elevated to a more complex and sophisticated level.

In a way, Ivan has said that “**Panorama**” was something which he always wanted to do. Prodding and poking into his artistic mind provided a richer and deeper inquiry into the processes, concerns and subjects close to his heart. So much so, that it invoked a rush of recollections from this talented artist. A plunge into the depths of his memory gave interesting methodologies and deeper insight into the subjects of concern. From his printmaking days, Ivan has redirected his energies to the realm of painting. What we see today, is an extension from the contextual and conceptual ideas initiated in 2005. Earlier subject matter or themes featured in “Ivan Lam, after all these years...,” came in the form of love or star-crossed lovers. Images seen then, were akin to looking at distilled pictures derived from romantic movies. In the coming exhibition, Ivan invites the audience to look deeper, reminiscing familiar settings and scenes. We feel a sense of nostalgia, where images are even more personalized as compared to the somewhat linked imagery with a sense of unification as seen in the previous solo exhibition. This time round, the sensitive observer may notice the standardized works of art in shape and size.

Nowadays, popular culture reinvents and configures traditional coffee shops into chic cafes, re-enacting the acquired taste in an ultra-modern setting. With localized flavours making a comeback, albeit with new presentations, how do we perceive Ivan’s work? Are we perchance transported back in time to the era of our forefathers, experiencing an atmosphere and mood of peace and serenity? Ivan’s penchant for the past, to remind us of memories in hand-picked images, vigorously selected and straddled in the present bestows upon us the best of both worlds. The artist also suggested that the timeline eluding from the paintings may be due to the tonal values and colours layered onto the paintings. Derived from a personal visual language, his narration and influences by contemporary issues and popular icons has progressed into a vista of evocative scenes. Progressively, Ivan has developed and pushed his ideas further. There is nothing neither beatific nor quixotic in the scenes. Rather the current showcase marked specific moments we may all share or experience. Such portrayals are illustrated by means of reinventing painting based on meticulous application of a spectrum of colours. As a continuation of this genre of painting, Ivan has ventured beyond the confines of experimentation. With subject matter closer to his heart, the new found confidence and familiarity of medium resulted in a diorama-like setting of pictures with maturity abundant. Ivan himself acceded to a new found self-assurance in the application of polymer synthetic paint.

Highly disciplined, Ivan has spent the previous 2 years developing his conceptual and contextual framework. He attempted to portray the visual in a way that conveyed his intentions and the way he wanted to see it. Trained as a designer, I am assertive of Ivan’s understanding towards Marshall McLuhan’s seminal work, ‘The Medium is the Message’. “McLuhan warns us that we are often distracted by the content of a medium (which, in almost all cases, is another distinct medium in itself.) He writes, “it is only too typical that the “content” of any medium blinds us to the character of the medium.” (McLuhan 9) And it is the character of the

medium that is its potency or effect – its message. In other words, “This is merely to say that the personal and social consequences of any medium – that is, of any extension of ourselves – result from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology.”³

The process, hence, became an important configuration in the final product. Ivan acquiesced to the whole process (preparatory to actual painting) being highly critical to the outcome of the art works. He recalled thinking that it would be an easier transition to “**Panorama**” than with “**Ivan Lam: after all these years.**” The laborious process still marked the need to maintain a high level of consistency. Indeed, he had to move beyond a similar framework of layering paint. Already inclined towards the texture and fabric of material qualities, Ivan pushed the paint boundaries to exceed expectations. Such is his control of layering, stroke and modulation, daily painting routine led to new discoveries. Colours are thus utilized in less imagined or conventional principles as compared to previously.

Ivan was also keen to reiterate that not many more of such lyrical paintings would be produced. The reason he said is his inclination to move away from the comfort zone, having exerted his efforts in this direction for a while now. Due to his familiarity with certain mediums, he even ‘reinvented’ certain methods. From printmaking to polymer painting, the artist has merged certain techniques and methods into his own peculiar comportment. The artist said that ‘print’ is always innate to him. An instantaneous outcome of print (with its consuming preparatory work) is totally different from painting. Consequently, the tediousness and protracted process of painting resulted in a slow output of 1 painting every 2 months.

His strong foundation in Western Art History enabled Ivan to refer and apply different methodologies into his own work. Renaissance (skin tones) and Pop Art (graphic elements) were important influences on the artist. While Impressionism and Post-Impressionism offered lessons on vague colour impressions. “**All things fast, past, shiny and glittery is not gold**” is a chiaroscuro exemplary on Caravaggio on the artist. Ivan’s inclination to history facilitated his references to different topics and subject matter. I enquired in regards to his orientation with Johannes Itten and Piet Mondrian, 2 iconic figures of art.⁴ Ivan replied with his fascination of their processes. In fact, he went one step further, reflecting on such influential figures in art history which gave new meaning to art works produced today. His view of art history in contemporary context is indeed refreshing. How do you describe photo realists or colourists today, questions Ivan. Such pertinent issues are what make this artist reflect on his position as a contemporary artist. He said that:

“Contemporary art today, includes everything and excludes nothing. Everyone have a voice. This is a great time to be an artist (post-modern era). The usage of colours is less restricted and stringent. I try to look at things differently, or be sensible to what’s going on. How do I see myself in the scene, be it groups of people or localities? I want to be different, to have an Ivan Lam signature. Like a trademark and ability to be myself and not someone else.”

At the end of the day, Ivan wants to be known as a painter. He looks up to artists who dedicated their lives to painting, like Lucian Freud, Morandi, Monet and Manet. He is extremely disciplined in his studio practice, be it preparatory work or actual painting. From taking photographs to sketching and visualization, Ivan developed and refined his images until the very last touches of paint on can-

vas. Even though he knew what he wanted to do, 70% of the work can be modified said the artist. He is not too rigid in doing things in a singular trajectory.

So, how many layers of paint are on a painting? Ivan replied that there is a contour on the surface, sort of like a concave and convex. It depended on the composition, as well as the layers needed in each area of the painting. It can be as thick as 7 to 8 layers to get the right tone. He also has a rhythm of painting, left to right and top to bottom (the reading of the paintings may perchance be similar to Chinese ink paintings). As a whole, Ivan related to the paintings as distilled layers of paint. The artist credited Nippon's consistency in product that allowed him to push the material further. He was humbled by his visit to the Nippon factory, witnessing the effort poured into the development of thousands of colours. How different was synthetic polymer paint to acrylic or oil? Ivan felt that the pigment was thinner. He started by using it as a primer. Why not use it on the surface, thought the artist. The ready availability of pre-mix colours ensured consistency in quantity. Also, the plasticity of the medium withstood any concern of cracks (if applied thinly). This is a 'boy' who found a new toy and is not afraid to get his hands dirty.

Coming to the current exhibition, "**Panorama**," Ivan looked beyond the square or rectangle of a canvas frame. He formatted our visual optics to 170 degrees from the natural 120, unlike distilled movie frames. The discerning Ivan Lam follower would notice that this is the first time the artist is adhering to such a guideline. Such a regulation also impinged on the choice of subject matter. In "**Ivan Lam: after all these years**," the artist created a 'Preview' piece as a visual promise to viewers and collectors of what is to come in 2 years time. Ivan reminisced that it was an idealistic thought then as 2 years is a long time, where many things may occur. The artist concurred that the "**Preview**" piece brought along a baggage of memories and emotions, going back to the mentality and concerns of the day. He said that there will not be any more preview pieces, as he will not revisit this experience as time distilled again. Ivan would complete the second half of the "**Preview**" piece in this sequel showcase (entitled "**Opening**"). In fact, the artist has produced 2 diptyches in this sequel, with the other being '**3 Buses**.' Notably, his 'earlier' painting of the Three Buses received a final bid of HKD120,000 three times the higher estimate from Christie's Hong Kong Southeast Asian Modern and Contemporary Art May 2008 auction. For the "**Panorama**" exhibition, Ivan would entice us with a teaser, a glimpse of what is to come for the final part of the trilogy. After much coercion, he said that it would still be painting, albeit content laden. However, viewers would be treated to a totally different oeuvre as compared to the "**Panorama series**."

It is an open ended beginning to the coming exhibition. Beginning with "**Ivan Lam: after all these years**" and "**Panorama**" as the sequel, Ivan considers himself a novice who is learning to paint seriously. He is taking "**Panorama**" as an impetus to the next course of action. Although the 3rd show may come as a sharp break from the 1st and 2nd, he considers the former two as learning stages. Without them, there will not be a 3rd, though the last may stand alone. Ivan is bent on bringing the platform to the viewer. No longer looking back to the past, it is now your place and your interaction.

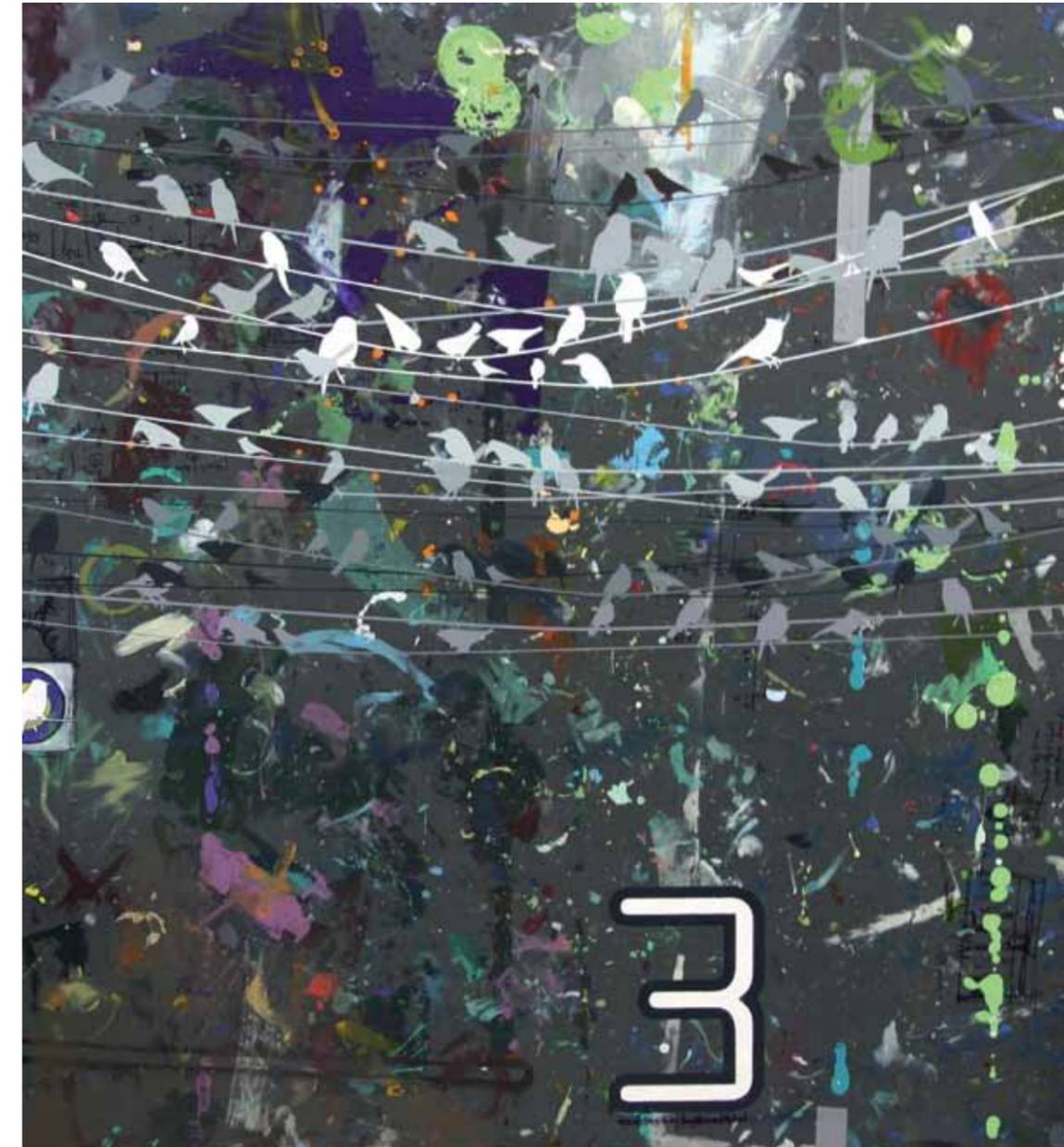
Footnotes:

¹Janet Lynn Ford, "Itten's Colour Contrasts" 22 July 2009 <www.worqx.com/color/itten.htm>

²Maurice White, ed. The Little Oxford Dictionary 7th edition, United States: Oxford University Press, 1994, p. 456.

³Mark Federman, "What is the Meaning of the Medium is the Message?" 23 July 2009 <http://individual.utoronto.ca/markfederman/article_mediumisthemes-sage.htm>

⁴Johannes Itten was a master at the Bauhaus School in Germany, In the course of teaching; Itten published the highly acclaimed The Art of Color, which is still being used today. Mondrian was involved with De Stijl art movement, as well as an influence on abstract geometry painting.



This painting is the curtain call for the Panorama series and marks the end of two and a half years of work for Ivan Lam. It began as a PVC sheet that covered the floor of his studio. The sketches, scribbles, drips of paint and messages to himself which dot the whole surface of the painting are akin to a visual diary which documents his painting and thinking processes over the last few years. It is no surprise that this work has sentimental value for the artist, as the title suggests it was made with his children in mind.

Ivan Lam b. 1975**Education**2006

University of East London, MA in International Contemporary Art and Design Practice, UK

1998

Maine College of Art, Bachelor of Fine Arts, Painting

Solo exhibitions2009

PANORAMA. Wei-Ling Gallery, KL, Malaysia

2007

Ivan Lam: After All These Years. Wei-Ling Gallery, KL, Malaysia

2004

Plosive. Taksu, Singapore

Plosive. Taksu, KL, Malaysia

2002

911. Taksu, KL, Malaysia

1994

Lim Kok Wing Institute of Technology, Graphic Design Certificate

1998

Ins and Outs. Crank, Portland, ME, USA

MECA Senior Thesis Show. Institute of Contemporary Art, Portland ME, USA

Exit Removals. Artworks Gallery, Portland ME, USA

Selected Group Exhibitions2008

18@8 Vice and Virtue. Wei-Ling Gallery, KL, Malaysia

Christie's SEA Art Auction. Hong Kong

CIGE (China International Gallery Exposition). China World Trade Centre, Beijing, China

Force of Nature. Pace, Petaling Jaya, Malaysia

2007

Filtered. Wei-Ling Gallery, KL, Malaysia

The Force of Nature. Darling Muse Gallery, Kuala Lumpur, Malaysia

2006

Larasati Art Auction, Singapore

18@8 Kuala Lumpur - Karachi. Amin Gulgee Gallery, Karachi Pakistan (Collaboration with Wei-Ling Gallery)

Au Naturel. Darling Muse Gallery, KL, Malaysia

3 Young Contemporaries (1997 - 2006). Valentine Willie Art Gallery, KL, Malaysia

Nasi Campur 2006. Taksu, KL, Malaysia

2005

18@8. Wei-Ling Gallery, KL, Malaysia

Identifying Landscape. Darling Muse Gallery, KL, Malaysia

2004

Philip Morris Asean Art Awards 2004. National Art Gallery, Bangkok, Thailand

10th Anniversary. Taksu, KL, Malaysia

Footsteps. National Art Gallery, KL, Malaysia

Art Fair Singapore. Singapore

2003

Taksu Singapore Opening. Singapore

Taksu Jakarta Opening. Jakarta, Indonesia

2002

ArtFair Singapore. Singapore

*Selected Group Exhibitions*2000

<1000. Valentine Willie Art Gallery, KL, Malaysia

Transformations. Sculpture Square, Singapore

Arus: Flow. (Australia - Malaysia Electronic Art, Joint Show), National Art Gallery, KL, Malaysia

1999

Philip Morris 99. National Art Gallery, KL, Malaysia

Aku: 99 Portret Diri. Galeri Petronas, KL, Malaysia

1998

Sequence 11, Time Based Art. Imaging Center, Portland ME, USA

1997

Maine Art Auction. Selected for Live Auction, Portland ME, USA

Artworks. Portland ME, USA

*Awards*2006

Group Exhibit, *Sovereign Art Prize* (Top 10 Finalists) Hong Kong

2003

Group Exhibit (Grand Prize Winner), *Philip Morris 2003* National Art Gallery, KL, Malaysia

2001

Group Exhibit (Honourable mention), *Philip Morris 2001.* National Art Gallery, KL, Malaysia

1999

One Person Exhibit, *Bright Sight Night Lights.* Galeri-wan, KL, Malaysia

1996

Merit Scholarship Exhibit, 1st place, *MECA*, Portland, ME, USA

Selected Collections

National Art Gallery, Malaysia

Merrill Lynch, Maine, USA

Crank Design Consultant, Maine, USA

The Aliya & Farouk Khan Collection, Malaysia

Galeri Petronas, Malaysia

HSBC, Malaysia

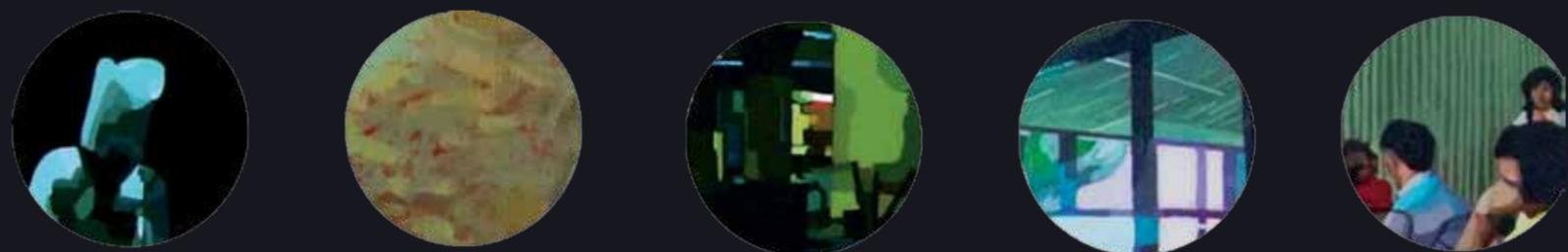
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