Dedicated to my daughter Ashley

IVAN LAM

PANORAMA

Dedicated to my daughter Ashley

Wei-Ling Gallery
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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
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
Twelve Degrees Of Separation

Emerging from a career as a cartoonist, from Lao's recent move into painting springs the moving leap of color from the still-screws to theสนาม. While his paintings appear to be based upon narratives, Lao's is foremost a painter of technique. The strong graphic images describe the evolution where such painting firmly the notion, failed forward in a chain of true works.

The Degrees of Separation connected back were:

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ASIAN ART NEWS
Vol. 18  March/April 2006
“It’s been five years of exploration, sweat, elation, rejection and fulfillment. 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 broad-er 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 happenchance Chinese restaurant. It is unmistakable in its representation 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 empti- ness; 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...
Laughter? The painting is blanketed in the glow of nostalgia like a faded memory bleached of colour. While Lam explains this painting as 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.

In the same way that a Ferris wheel triggers laughter, innocence and loss, the painting “The Machine That Walks This Earth” (2009) has a faustian feeling that is no different from one equated with aggrieved doug. This machine that clarifies the land in the name of development comes at an environmental cost. The landscape lies barren in its wake. As Lawrence 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 metaphorical and symbolic power play and, as a painting, is far more complex than its simple pictorial.

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 of the landscape found in their art making. I refer to writer David Campany’s comments about American Robert Smithson: “This was an art which merges the moment of the act into the documentation of that moment, creating a total experience of an event by both the presence and by being close enough and allowing the viewer to look at it. This was an important realisation – an understanding of nature would require a reflection on the nature of understanding.”

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 through its disjointed perspective. This is 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 anchoring 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 ab-sorbed 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 the constructed realities of contemporary art – the view out of the painting offers a sense of air in the constriction of the packed crowd. It is 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 opening analogy of Shaolin Kung Fu training where focussing on the detail inevitably arrives at a resolved understanding and accomplishment of the whole.

In the most abstract sense it captures our impossibility, as human beings, to see the complete picture. Lam alludes to these musings 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 personal and philosophical position.

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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.

South East Asian Modern and Contemporary art May 2008
I hope (and my end of the bargain how about you?)

dimension

Nippon Paint on Canvas & Board.

2009
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 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 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 stories.' 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" seamlessly execution may find its beginnings in its predecessor but this is an undeniably fresh and powerful heartfelt body of work. As contemporary painting, "Panorama," the most recent genre paintings by Ivan Lam, with their meticulously observed realism are his most beautiful pedestrian and resolved to date. His atmospheric yet detached interiors of restaurants and cars; exteriors which are deliberately con-

"Utamaro" Series (2003) and "(tamaro)" - 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 main-

"Integral Series" of paintings 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 re-evaluation of colonial symbols, fleeting and transient 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.

The 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. 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... 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... Lam brings to his paintings his signature panoramic views – he 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.'
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 persuade 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.

by Anurendra Jegadeva
Waiting for a better future, hoping for a better life
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, white, 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, and the end is the beginning.

60 cm x 240 cm. Nippon Paint on Canvas & Board. 2008.
Dossier’s Diorama-tic Diffractions

by Kelvin Chuah

Kelvin Chuah is an artist, curator, writer and lecturer. He is currently researching into the art and art history of Southeast Asia.

It is no coincidence that the “content” of any medium blinds us to the character of the medium. “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.”

The process, hence, came an important configuration in the final product. Ivan acquainted 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 away from the 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 practice routine led to new discoveries. Colours are thus utilized in less imagined or conventional principles as compared to previously.

Ivan was 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 easel. He added that he had been wanting to move away from his previous framework of layering paint. He had to move beyond the 2 years after "Ivan Lam: after all these years..." we welcome a Panorama of idyllic images. The dictionary definition of ‘Panorama’ was something which he always wanted to do. Prodding and poking into his artistic mind, "Ivan Lam: after all these years..." came in the form of love or star-crossed lovers. Images seen then, were akin to looking at the faces of those characters. Now onwards, popular culture reinvents and configures traditional coffee shops into chic cafes, re-inventing 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?

Nowadays, popular culture reinvents and configures traditional coffee shops into chic cafes, re-inventing 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?

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 my fascination of their 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.

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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, to left and right to top and bottom (the reading of the paintings may per chance 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 is 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.
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 exhibitions

2009
PANORAMA. Wei-Ling Gallery, KL, Malaysia

2007
Ivan Lam: After All These Years. Wei-Ling Gallery, KL, Malaysia

2004
Plosive. Taksu, Singapore

1998
Ins and Outs. Crank, Portland, ME, USA

Exit Removals. Artworks Gallery, Portland ME, USA

1994
Lim Kok Wing Institute of Technology, Graphic Design Certificate

2008
18@8 Vice and Virtue. Wei-Ling Gallery, KL, Malaysia

2007
Identifying Landscape. Darling Muse Gallery, KL, Malaysia

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


Nasi Campur 2006. Taksu, KL, Malaysia

2005
18@8. Wei-Ling Gallery, KL, Malaysia


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. Galeriwan, 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