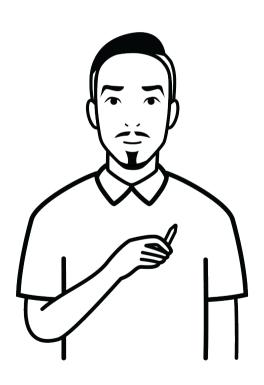
林伟豪

small works + drawings



ivan lam small works + drawings

17 April - 20 June 2020





small works + drawings

The past is never dead, it's not even past"[1]. Despite the linearity of passing time, the lived experiences we face are often much less neat and cohesive than they might seem. Actions in the present, affected by those in the past move on to influence the future; all while what we may understand as the past or future is continuously shifting and changing. It is in this process of reflection and contemplation that Ivan Lam finds himself circling, feeling his way into the future of his practice through learning to let go of the past.

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'small works + drawings' represents a collection of experiments, sketches and thoughts-given-form that had manifested themselves in Lam's studio in the past decades, living evidence of his process that finally see themselves thrust in the spotlight, serving as both the content and inspiration for his new collection.

The small works on exhibition are a combination of past and new experiments that follow a similar vein of material exploration. Unlike many of the monumental works which he has produced in the past, these small pieces represent a reprise that is almost a form of play. There is a decided intimacy in

these objects, from the earnest curiosity that that they embody, to their smaller than 2ft size, perfect for being held in the hand or on the lap. They are a representation of the thoughts and experiences that have lived and left his studio space, memories that still affect his practice today. Due to their origin as experiments, they are also by nature, unmonumental, objects with no real end-date, and no real stake or pressure to be perfect in any certain way; a trait that is perhaps, what Lam finds most charming about them.

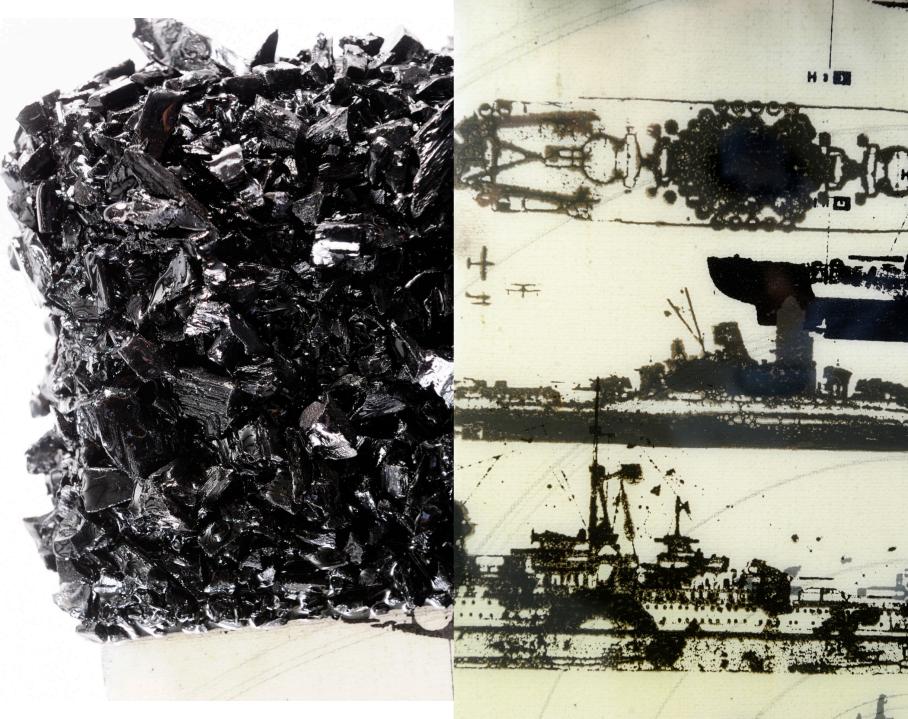
The past however, is never as dead as we think it is. In resurrecting these studies, their significance becomes all the more apparent, to the extent where their urgency takes them out of the studio and into the gallery. Much like unearthing a history redefining archaeological find, Lam invites us to rediscover these old and new experiences with him, shining a light on the so called 'supporting cast members' of his art practice. It is these studies that evolved into fully fledged works, that then go to inspire the creation of more studies; the past reviving itself, remaking itself and extending beyond itself into the present and future, again and again.

As part of this reflection and introspection into the past, particularly when considering his focus on reviewing evidences of his past studio work. it is incredibly apt that Lam would also return to the simplest of mark making tools: the pencil. 12 black and white beetles carrying motifs of skulls all arranged in a giant circle is 'death bug clock', a piece which perfectly illustrates this concept of the indifference of passing time, using insects as the vehicle for announcing an impending doom of sorts. The symbolism is easy to follow here, with the beetles acting as a timer towards the end as, should insects actually begin to go extinct, humans are forecasted to follow soon after. The use of black pencil on white paper here also represents the binary nature of life and death, a reminder that time on earth is indeed limited

With all this exploration into time, and the threads that bind our past, present, and future, Lam finds at the end of the day, that exact chronology does not truly matter. His reflections on the past, and future endings is ultimately a way to bid these reflections, and a period of time in his studio, farewell. "I was a part of it, I am a part of it, but I am not going to be a part of it". While distance may give things — history, memory, an art practice — some linear

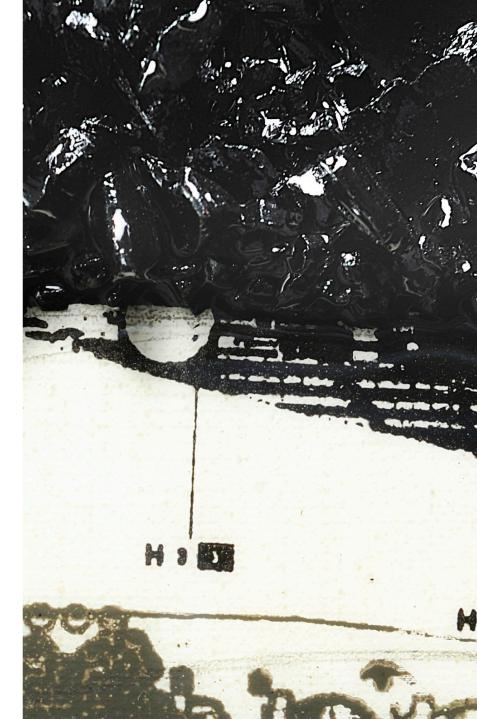
shape, the reality of it is inevitably full of returns and re-awakenings, all leading to what may be, in some sort of way, a final end.

[1] William Faulkner, Requiem for a Nun, 1951, pp. 42.





blackthorn (2019) coal, synthetic house paint, pencil and resin on canvas on board 39.5cm x 26cm x 7.5cm



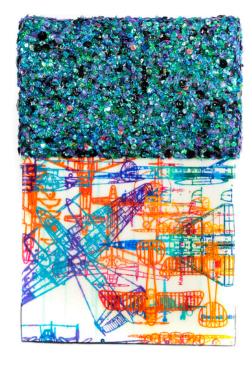




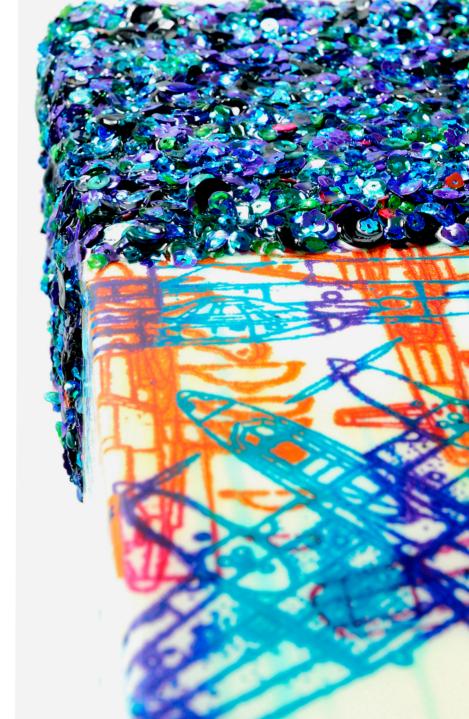








candy crush (2019) sequins, synthetic house paint and resin on canvas on board 39.5cm x 26cm x 7.5cm









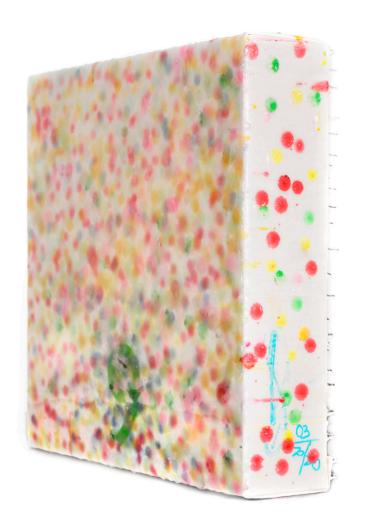






color blind (2020) scented color wax, vinyl and resin on canvas on board 31cm x 31cm x 7.5cm

















you suck the air out of me (2019) synthetic house paint and resin on board in plastic vacuum bag 37cm x 34.5cm x 7.5cm (triptych)



























yellow dipper z (2010-2020) synthetic house paint and resin on aluminum sheet 51cm x 32cm x 2cm 47

















eldest chinese daughter (2020) synthetic house paint and resin on canvas on board 26cm x 26cm x 8cm (triptych)









































































motegi (2012-2020) synthetic house paint and resin on cotton on board 43.5cm x 28cm x 8cm















vendetta (2010-2020) synthetic house paint and resin on cotton on board 43.5cm x 28cm x 8cm









































cmyk (2005-2020) synthetic color dye and resin on canvas on board 25.5cm x 25.5cm x 8cm (quadiptych)





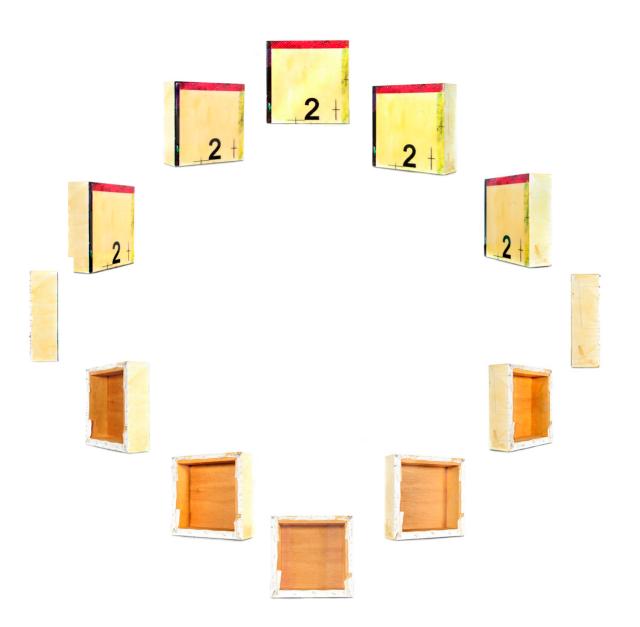




















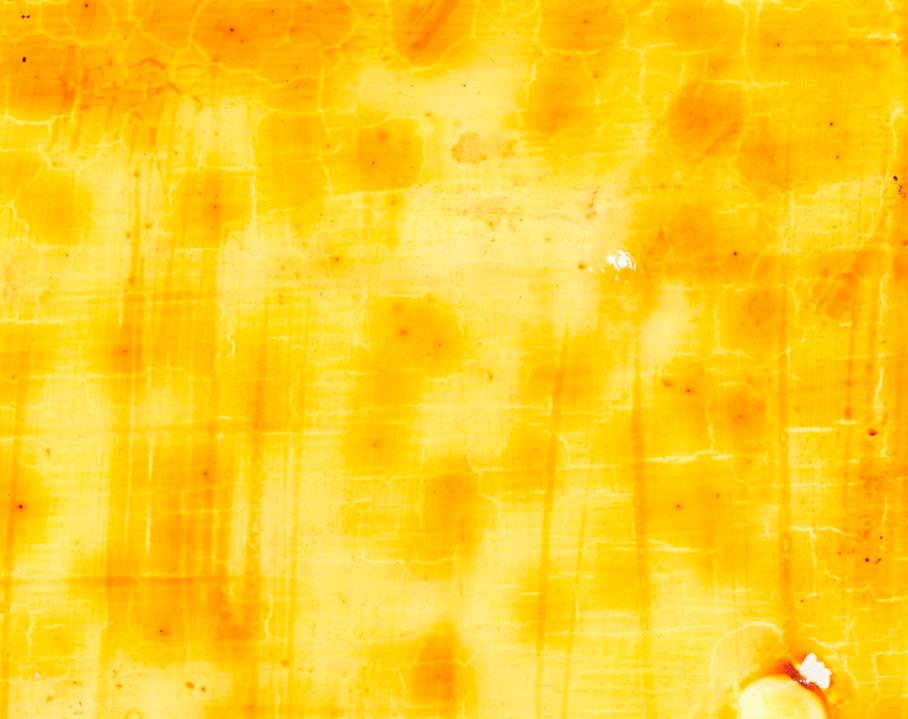














metamorphosis (2018-2020) synthetic rubber, vinyl and resin on board 31cm x 31cm x 8cm









frozen (2018-2020) natural wax, vinyl and resin on board 31cm x 31cm x 8cm



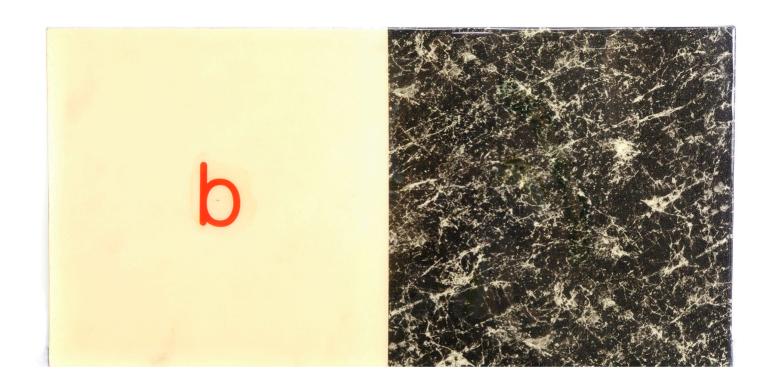








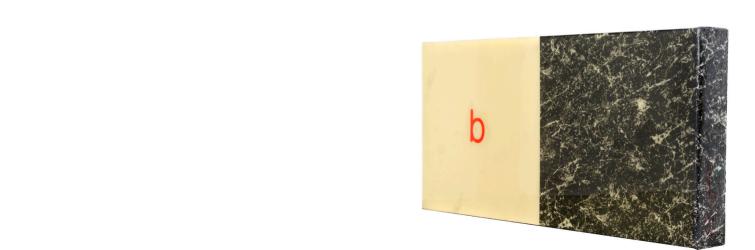




folder (2019) oil paint, faux marble polymer and resin on canvas on board 31cm x 61.5cm x 8cm Ponsictodiem num demus







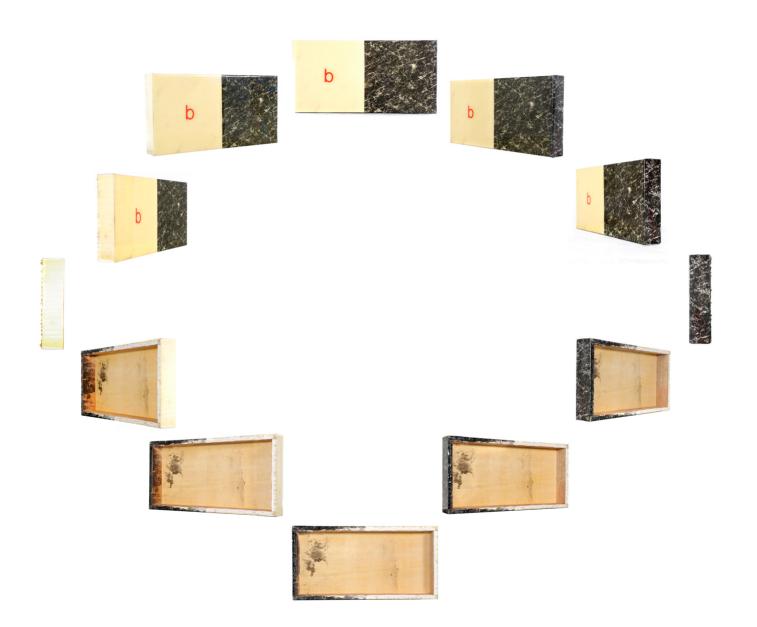




table (2019) oil paint, faux marble polymer and resin on canvas on board 61.5cm x 31cm x 8cm













golden pallette (2008-2020) glass, wooden frame, synthetic house paint and resin 46cm x 40.5cm; framed 73.5cm x 68.3cm x 4cm

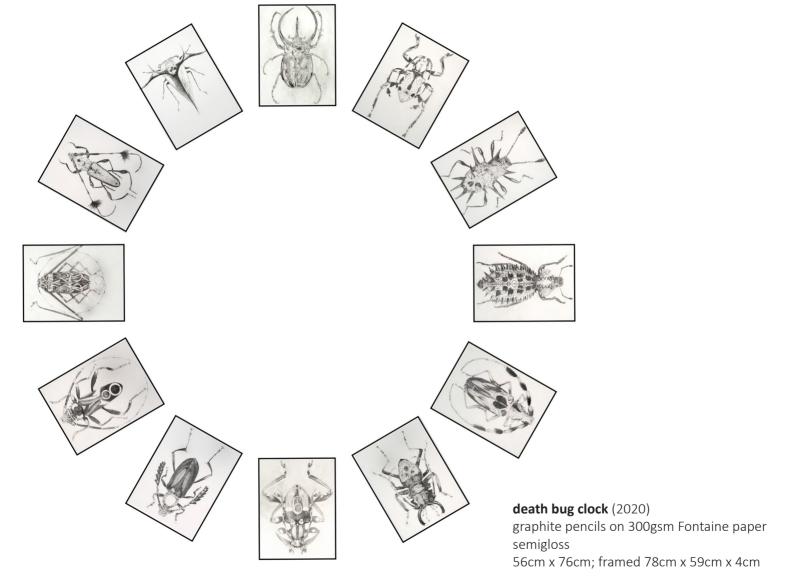


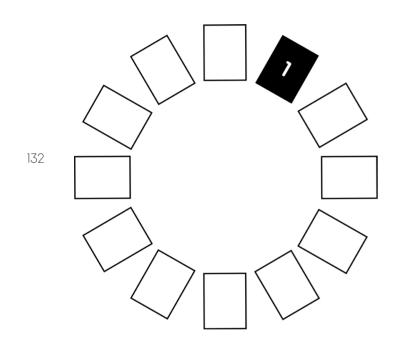




silver pallette (2009-2020) glass, wooden frame, synthetic house paint and resin 38cm x 30cm; framed 67cm x 59.5cm x 6.5cm

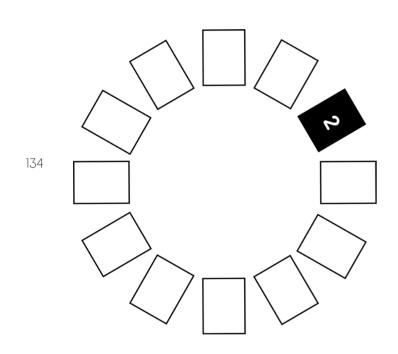


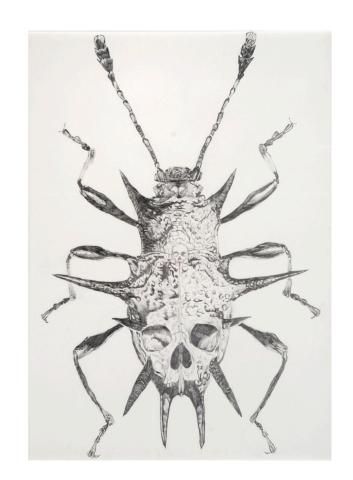




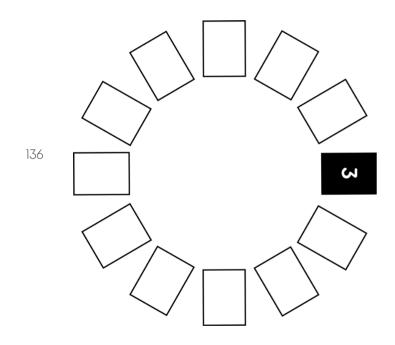


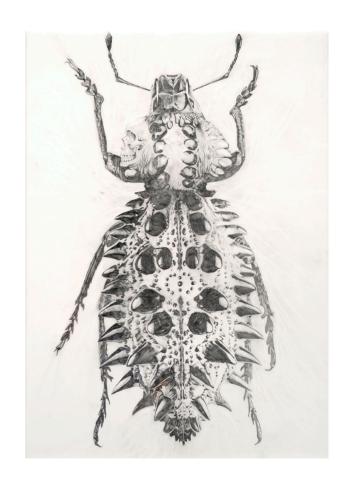
death bug 1



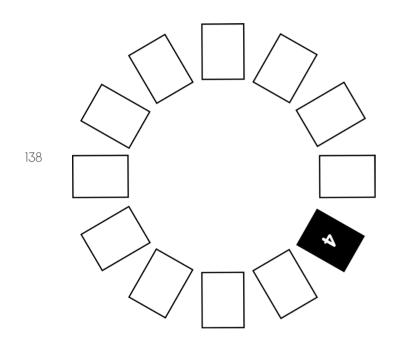


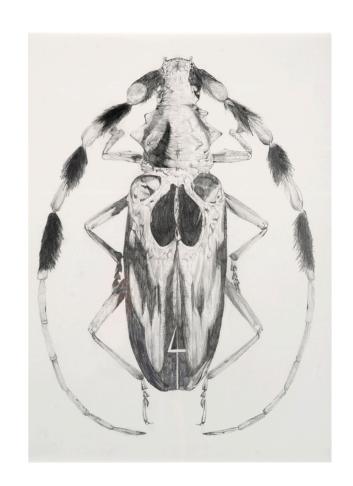
death bug 2



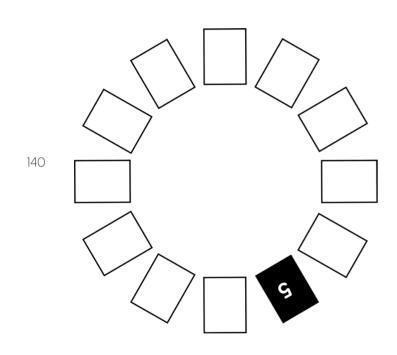


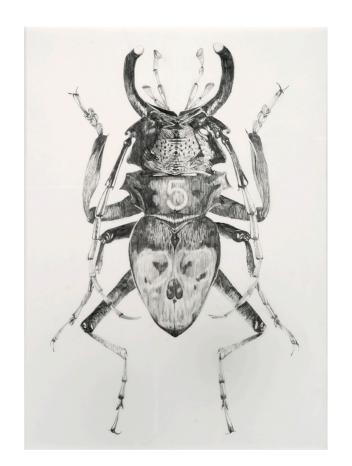
death bug 3



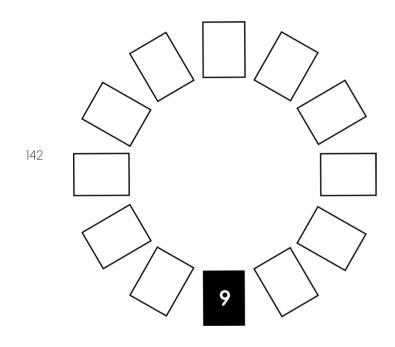


death bug 4



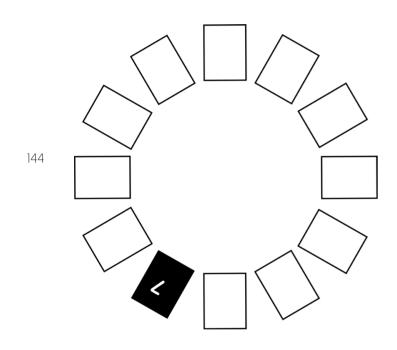


death bug 5



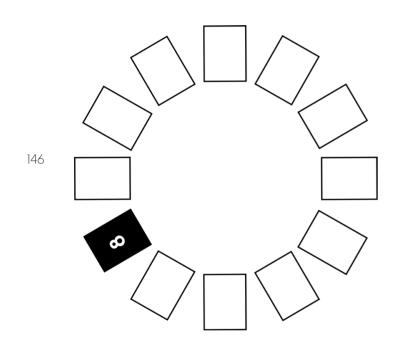


death bug 6



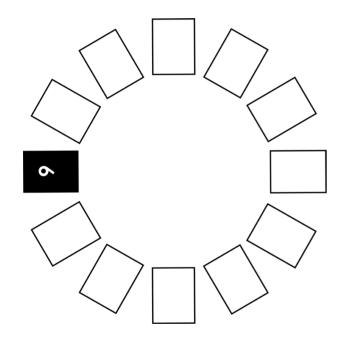


death bug 7



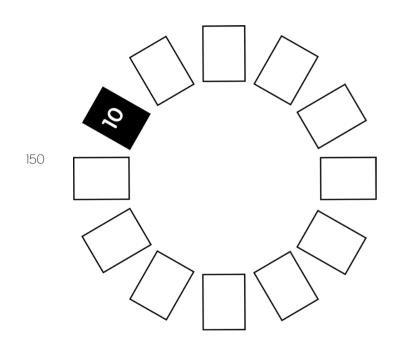


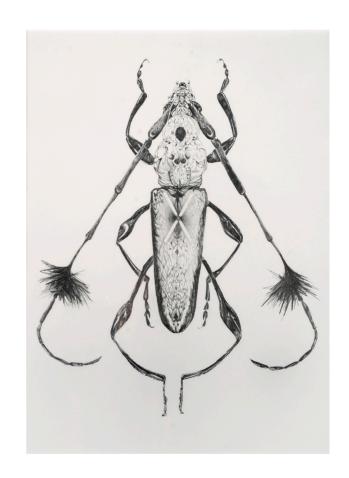
death bug 8



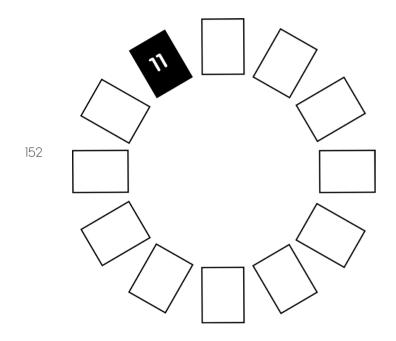


death bug 9



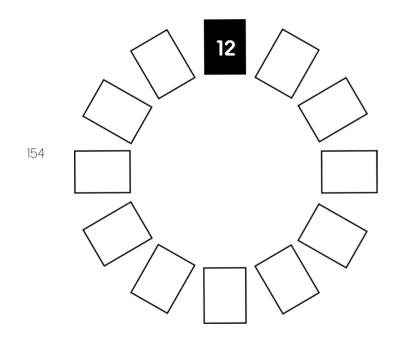


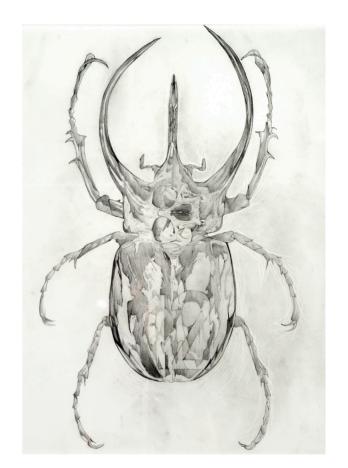
death bug 10





death bug 11





death bug 12

IVAN LAM GIVEAWAY



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This programme was founded upon the artist's long-standing interest in democratizing art, marrying both his conceptual concerns and interest in using art as a collective platform to help a social cause. After all, art holds considerable power as an agent to explore and illustrate various social dynamics, as well as for introducing change towards these very structures. The concept for the giveaway therefore comes from a question of 'how art and collecting artwork can be further democratized'.

With this giveaway, Lam hopes to achieve two things:

First is to subvert the practice of collecting artwork through the complete re-structuring

of art buying's typical form, by opening up an opportunity for everyone to participate. For the cost of RM100, anyone – regardless of their wealth and the implications of who are rather powerful – can purchase a ticket online through www. ivanlamgiveaway.com, and be entered into this lucky draw. 'High' art no longer belongs to just 'high society', and with this, almost anyone can possibly, own an Ivan I am.

Secondly, this giveaway is also being done to create a platform where art can be used to inspire action. The proceeds made from this giveaway will be channelled to support UNICEF in promoting the rights and wellbeing of every child, a cause which Lam is passionate about.

"I believe in this programme and that we can all give back to the society that has been side-lined and underprivileged. Art can be a platform where people can come together to do something special and powerful, collectively," stated Ivan Lam.

About UNICEF

"UNICEF works in the world's toughest places to reach the most disadvantaged children and adolescents — and to protect the rights of every child, everywhere. Across more than 190 countries and territories, we do whatever it takes to help children survive, thrive and fulfil their potential, from early childhood through adolescence. And we never give up."



immortality (2019)

graphite pencils on 300gsm Fontaine paper semigloss

82cm x 58.5cm; framed 86.5cm x 62cm x 4.5cm

IVAN LAM WAI HOE (B.1975)

Ivan Lam (b1975) has earned a reputation as one of Malaysia's leading contemporary artists for his continuous ability to push the boundaries of his art practice. Unafraid to take risks and never content to lean on the familiar, he is constantly posing himself new challenges through experimentation with techniques and mediums, taking his art practice to the next level. In so doing he has evolved into an artist of critical acclaim who is answerable only to himself, consistently striving towards conceiving and actualizing new concepts and ideas.

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Over the last 23 years he has charted new territory on the contemporary Malaysian art scene with his mastery of printmaking, his conquering of contemporary painting, through his trademark use of resin both imbuing his paintings with a technical ingenuity and transforms the narrative tone of the work - adding hyper-reality to the natural, distance to the familiar, pragmatism to pathos. Other dualities and dichotomies abound within his paintings and conceptual works, both harmoniously and in tension, underpinning his enquiries on popular culture, current affairs, art history and autobiography. His practice has recently taken on a more conceptual bias, raising questions around authorship, the role of the artist and the very nature of art itself.

He has exhibited widely in the local and international arena and has also garnered multiple awards in a career laden with solo and group exhibitions.

Ivan Lam has been recognized for his achievements and has been collected by reputed institutions in Malaysia, Europe and the USA. He was the first and only Malaysian artist selected to present a one-man project at the inaugural Art Basel Hong Kong in 2013, and was the first Malaysian artist commissioned by Louis Vuitton for their collection in 2014.

In 2017, he presented a performance work entitled 'Curating Human Experiences: Human Experience 66:06:06' in Kuala Lumpur, and was the only artist from Malaysia invited to create a project for the Karachi Biennale in the same year.

Ivan Lam was one of four Malaysian artists to represent Malaysia at the country's first ever National Pavilion at the 58th International Art Exhibition - La Biennale di Venezia in 2019. The work presented, *One Inch* (2019) explores dualities and dichotomies which sit both harmoniously and in tension in Lam's work, beguiling the viewer to discover the multiple meanings within. In 2020, he launched 'The Ivan Lam Giveaway' an online platform where art is used as a tool to promote action. www.ivanlamgiveaway.com

EDUCA	TION
2006	University of East London, UK, MA in
	International Contemporary Art and
	Design Practice (Final Semester,
	Graduated Jan 2007)
	Professors: Hedley Roberts, Dr. Daniela Leva
1998	Maine College of Art, Bachelor of Fine Arts,
	Painting (Full Honours)
	Professors: Johnnie Ross, Honor Mack, Peter
	Sucheki, George Larou
1994	Lim Kok Wing Institute of Technology,
	Graphic Design Certificate
SOLO E	XHIBITIONS
2020	small works + drawings, Wei-Ling Gallery,
	Kuala Lumpur, Malaysia
2019	FALIX Wei-Ling Contemporary Kuala

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	Kuala Lumpur, Malaysia
2019	FAUX, Wei-Ling Contemporary, Kuala
	Lumpur, Malaysia
2018	Hymen, Wei-Ling Contemporary, Kuala
	Lumpur, Malaysia
2017	Curating Human Experiences 66:06:06,
	Wei-Ling Contemporary, Kuala Lumpur,
	Malaysia
	You said you'll never leave, Karachi Biennale
	2017, Narayan Jagannath Vaidya, Karachi,
	Pakistan
	Vanity Project X, Wei-Ling Contemporary,
	Kuala Lumpur, Malaysia
	For those who don't believe, no proof is
	possible. 56/200, Art Stage Singapore
	2017, Southeast Asia Forum- Net Present
	Value: Art, Capital, Futures, Marina Bay
	Sands Exhibition Centre, Singapore
2016	Cutting the lines that bind, Wei-Ling

	Contemporary, Kuala Lumpur, Malaysia
	VOLTA NEW YORK 2016, The Pier 90, New
	York, USA
2014	IVAN LAM: TWENTY, Wei-Ling
	Contemporary, Kuala Lumpur, Malaysia
2013	Day Zero Night Hero, Wei-Ling
	Contemporary, Kuala Lumpur, Malaysia
	Art Basel Hong Kong 2013, Hong Kong
	Convention Centre, Hong Kong
2012	MACHINES, Wei-Ling Contemporary, Kuala
	Lumpur, Malaysia
2011	Together Alone, Wei-Ling Contemporary,
	Kuala Lumpur, Malaysia
	Art Stage Singapore 2011, Marina Bay Sands
	Exhibition Centre, Singapore
2009	Panorama, Wei-Ling Gallery, Kuala Lumpur,
	Malaysia
2007	Ivan Lam: After all these years, Wei-Ling
	Gallery, Kuala Lumpur, Malaysia
2004	Plosive, Taksu Gallery, Singapore
2004	Plosive, Taksu Gallery, Kuala Lumpur,
	Malaysia
2002	911, Taksu Gallery, Kuala Lumpur, Malaysia
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 EXHIBITIONS

2019 18@8 Turning Points, Wei-Ling Contemporary, Kuala Lumpur, Malaysia Holding Up a Mirror, Malaysia Pavilion, Palazzo Malipiero, 58th International Art

	Exhibition of La Biennale di Venezia		China World Trade Center, Beijing, China
2018	Teh Tarik with The Flag, curated by		Force of Nature, Pace, Petaling Jaya,
	Wei-Ling Gallery, in association with The		Malaysia
	National Visual Arts Gallery, Kuala Lumpur,	2007	Filtered, Wei-Ling Gallery, Kuala Lumpur,
	Malaysia		Malaysia
	Seen, Wei-Ling Contemporary, Kuala		The Force of Nature, Darling Muse Gallery,
	Lumpur, Malaysia		Kuala Lumpur, Malaysia
2017	18@8 RIGHT HERE! RIGHT NOW!, Wei-Ling	2006	Larasati Art Auction, Singapore
	Contemporary, Kuala Lumpur, Malaysia		"18@8", KUALA LUMPUR-KARACHI,
2016	The Past Is Never Where You Think You		AMIN GULGEE GALLERY, KARACHI,
	Left It, curated by Gowri Balasegaran,		PAKISTAN (in collaboration with Wei-Ling
	Wei-Ling Contemporary, Kuala Lumpur,		Gallery)
	Malaysia		Au Naturel, Darling Muse Gallery, Kuala
	Art Stage Singapore 2016, Marina Bay		Lumpur, Malaysia
	Sands, Singapore		3 Young Contemporaries (1997-2006),
2015	The Space Between, curated by Anurendra		Valentine Willie Art Gallery, Kuala Lumpur,
	Jegadeva & Rahel Joseph, Wei-Ling		Malaysia
	Contemporary, Kuala Lumpur, Malaysia		Nasi Campur 2006, Taksu Gallery, Kuala
2014	The PEAK Group Show- HO MIA, Wei-Ling		Lumpur, Malaysia
	Contemporary, Kuala Lumpur, Malaysia	2005	"18@8", Wei-Ling Gallery, Kuala Lumpur,
2013	18@8 Mirror, Mirror on the wall, Wei-Ling		Malaysia
	Contemporary, Kuala Lumpur, Malaysia		Identifying Landscape, Darling Muse
2012	18@8 KUL-SIN, ION Art, Singapore		Gallery, Kuala Lumpur, Malaysia
	18@8 KUL-SIN, Wei-Ling Contemporary,	2004	Philip Morris Asean Art Awards 2004,
	Kuala Lumpur, Malaysia		National Art Gallery, Bangkok, Thailand
	Timeless, Group Exhibition, Wei-Ling		10th Anniversary, Taksu Gallery, Kuala
	Contemporary, Kuala Lumpur, Malaysia		Lumpur, Malaysia
	Directional Forces, Artoll, Bedburg-hau,		Footsteps, National Art Gallery, Kuala
	Germany		Lumpur, Malaysia
2011	18@8 Save The Planet, Wei-Ling		ArtFair Singapore, Singapore
	Contemporary, Kuala Lumpur, Malaysia	2003	Taksu Singapore Opening, Singapore
2008	18@8 Vice and Virtue, Wei-Ling Gallery,		Taksu Jakarta Opening, Jakarta, Indonesia
	Kuala Lumpur, Malaysia	2002	ArtFair Singapore, Singapore
	Christie's SEA Art Auction, Hong Kong	2000	<1000, Valentine Willie Art Gallery, Kuala
	CIGE (China International Gallery Exposition)		Lumpur, Malaysia

Transformations, Sculpture Square, Singapore Untitled, Galeri Shah Alam, Selangor, Malaysia Arus: Flow (Australia-Malavsia Electronic Art, Joint Show), National Art Gallery, Kuala Lumpur, Malaysia Philip Morris 99, National Art Gallery, Kuala 1999 Lumpur, Malaysia Aku: 99 Portret Diri, Galeri Petronas, Kuala Lumpur, Malaysia Sequence 11, Timed Based Art, Imaging 1998 Center, Portland, Maine, USA 1997 Maine Art Auction, Selected for Live Auction, Portland, Maine, USA Artworks, Portland ME, USA

SELECTED COLLECTIONS

Artoll, Germany
Catlin Re Collection, Switzerland
Crank Design Consultant, Maine, USA
Galeri Petronas, Malaysia
HSBC, Malaysia
Louis Vuitton
Merrill Lynch, Maine, USA
National Art Gallery, Malaysia
The Aliya & Farouk Khan Collection, Malaysia
Private Collectors

AWARDS

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2006	Group Exhibit, Sovereign Art Prize (Top 10
	Finalists), Hong Kong
2003	Group Exhibit (Grand Prize Winner), Philip
	Morris 2003, National Art Gallery, Kuala
	Lumpur, Malaysia
2001	Group Exhibit (Honourable Mention), Phillip
	Morris 2001, National Art Gallery, Kuala
	Lumpur, Malaysia
1999	One person Exhibit, Bright Sight Night
	Lights, Galeriwan, Kuala Lumpur,
	Malaysia
1996	Merit Scholarship Exhibit, 1st Place, MECA,
	Portland, ME, USA

Dedicated to all the healthcare, security, sustenance professionals that are putting their lives at risk on the front lines for those who are staying home.



To accompany the exhibition entitled 'small works + drawings' by Ivan Lam from 17 April - 20 June 2020

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