

SEAN LEAN (B. 1981)

Sean Lean's work often deals with the issues of fragmented identities and the contradictions between traditional Eastern values and the lure of Western popular culture.

His solo exhibition '3' (2019) presented various triptychs, each one highlighting the relationship between art and society. '3' is a body of work that delved into his own history, but at the same time transcends his own individuality in its line of questioning tradition, religion, way of living, dogmas, and long-held beliefs. Interrogating identity, navigating history, and questioning ways of being is a thread that runs throughout Lean's practice.

His previous exhibitions have followed a similar path. Through '*Motherland*' (2015) the artist examined the core of what it means to be Chinese, questioning the shifting definitions/criterion of what it takes to be a Chinese person, and the generational loss and gains of a culture inherited and gradually diluted.

'M2', Lean's most recent show, is a continuation of '*Motherland*' and explores many similar concepts and ideas as *Motherland*. Lean treats his subject matter here with an undeniable sense of play and light heartedness this time, refusing to be bogged down by seriousness and guilt when discussing his cultural past. His approach this time is much more experimental and metaphorical, playing with colour and materiality with his use of steel and unexpected palettes, all while tying his subject matter back to his disparate cultural upbringing.

In '**A Paradigm Shift - Reflecting on Twenty Years of The Malaysian Art Scene**', Sean's tells his version of his own history and personal memories in 'innocents', 'majesty' and 'creed'. He traces social, political, and religious tensions, disparities, and engages with stories that have deeply shaped his life. Although his works deals with serious issues, elements of humour often find their way into his practice. In his process, he leans towards methods that are more "industrial", and akin to techniques used in automotive painting. The artist feels that the exploration of methods that are more "mechanised" is more relevant and reflective of the time we live in.



Sean Lean
Dear God(s)
Oil on canvas
122cm x 183cm
2009

Exhibition:
18@8 Mirror Mirror On The Wall
Group Show
3 December 2013 – 16 January 2014
WEI-LING CONTEMPORARY

The Space Between
Group Show
April – June 2015
WEI-LING CONTEMPORARY



Sean Lean
White Father
Oil on canvas
227cm x 146cm
2013

Exhibition:
Measuring Love
Group Show
30 July – 10 September 2013
WEI-LING CONTEMPORARY



Sean Lean

Tiffany Blue (after 19th century anonymous court painter)

Enamel Alkyd on canvas

231cm x 146cm

2015

Exhibition:

Motherland

24 August – 17 September 2015

WEI-LING CONTEMPORARY



Sean Lean
Cotton Candy Pink
Alkyd Enamel on canvas
229cm x 196cm
2015

Exhibition:
Motherland
24 August – 17 September 2015
WEI-LING CONTEMPORARY



Sean Lean

Excelsior Fresco-Stencils no.1676

Alkyd Enamel on canvas

80cm x 80cm

2015

Exhibition:

Motherland

24 August – 17 September 2015

WEI-LING CONTEMPORARY



Sean Lean
Self-Portrait

(Left) Oil on canvas; 164cm x 124cm
(Centre) Paper Collage Framed in Glass; 164cm x 124cm;
(Right) Oil on canvas; 164cm x 124cm
2018

Exhibition:

[3](#)

11 July – 5 August 2018
WEI-LING CONTEMPORARY



Sean Lean

Blue and White Porcelain, Girl with Flute

Automotive Paint on Steel

160cm x 80cm

2019

Exhibition:

[M2](#)

15 January – 29 February 2020

WEI-LING GALLERY



Sean Lean

Jue, Shang Dynasty, 8900 on White Base, Nardo Grey shadow

Automotive Paint on Steel

100cm x 86cm

2020

Exhibition:

M2

15 January – 29 February 2020

WEI-LING GALLERY