



IVANLAM

On Edge

IVANLAM

On Edge

5 – 6 MAY 2026

**AT THE DRAWING ROOM
LEVEL 3, YAP AH SHAK HOUSE**

17, JALAN YAP AH SHAK, CHOW KIT
50300 KUALA LUMPUR
WILAYAH PERSEKUTUAN KUALA LUMPUR

WEI-LING GALLERY, KUALA LUMPUR



Wei-Ling Gallery is pleased to present *On Edge*, a special pop-up exhibition by Malaysian artist Ivan Lam which will take place at The Drawing Room, Yap Ah Shak House.

Developed during his residency at the International Studio & Curatorial Program (ISCP) in Brooklyn, New York, the exhibition brings together works that reflect Lam's engagement with systems of meaning, observation, and the subtle negotiations embedded within artistic practice. While in residence, Lam immersed himself in the visual language of the city, studying signage across train systems and the layering of posters in public spaces. He absorbed their rhythms and coded forms of communication.

The core of *On Edge* is Lam's continued inquiry into structure, authorship, and the conditions of making. The works developed during his residency moved away from fixed systems and predetermined frameworks, wherein he embraced a distributed and non-linear approach. Their meanings emerge through accumulation, overlapping, and the interplay between presence and absence. Here, he shows that gestures and pauses, alongside moments of silence, are of equal importance.

Across the exhibition, Lam balances between precision and ambiguity, positioning his practice as a form of research into how artistic knowledge is produced, deferred, and shaped. Instead of focusing on resolution or completion, the works exist in moments of transition. They are made in moments of anticipation and hesitation, within a process of becoming.

In addition to these works developed in New York, *On Edge* also debuts two new pieces conceived after Lam's return. These works synthesise his residency experience, drawing together observation, research, and reflection into a more distilled visual language. They stand as a testament to Lam's continued evolution—demonstrating that even as an established artist, his practice remains ever-evolving, responsive, and open to transformation.

On Edge offers a rare glimpse into a period of transition within Lam's practice, where process is foregrounded and meaning is built gradually through accumulation, hesitation, and time.

ISCP RESIDENCY WORKS

During my three months at the International Studio & Curatorial Program in New York City, I absorbed the environment. I take in scale, speed, tension, and structure, internalizing them until they become part of my own system. My practice relies on frameworks: grids, recorded sessions, coded materials, measured time. In NYC, those structures felt both stabilizing and exposed. Removed from familiar surroundings, the studio became a direct confrontation with my own discipline and doubt. Alongside studio production, I conducted interviews with fellow artists, ISCP management, and galleries. These conversations expanded my understanding of how artists position themselves internationally, not only how they make work, but how they sustain it. The residency became both a production period and a field study. The works produced during this time reflect absorption and compression. Not a shift in direction, but a sharpening of intent.



03*

Destroyer

Oil paint on cotton and polyester cloth
229cm diameter
2026

'Destroyer' takes its title from the words spoken by J. Robert Oppenheimer upon witnessing the first atomic detonation in 1945, drawn from the ancient Hindu scripture the Bhagavad Gita: "Now I am become Death, the destroyer of worlds." The text encircles the canvas like a mantra trapped in orbit, burning across a field of red that recalls both the blinding light of a thousand suns and the slow hemorrhage of consequence.

The work meditates on humanity's singular distinction among living species: the capacity for self-destruction not through instinct, but through knowledge. We accumulate power beyond our wisdom, repeat the cycles we name, mourn the damage we cause, and return again to the threshold. The circular form offers no beginning and no exit, only the continuous revolution of a civilisation that has never fully learned what it already knows.

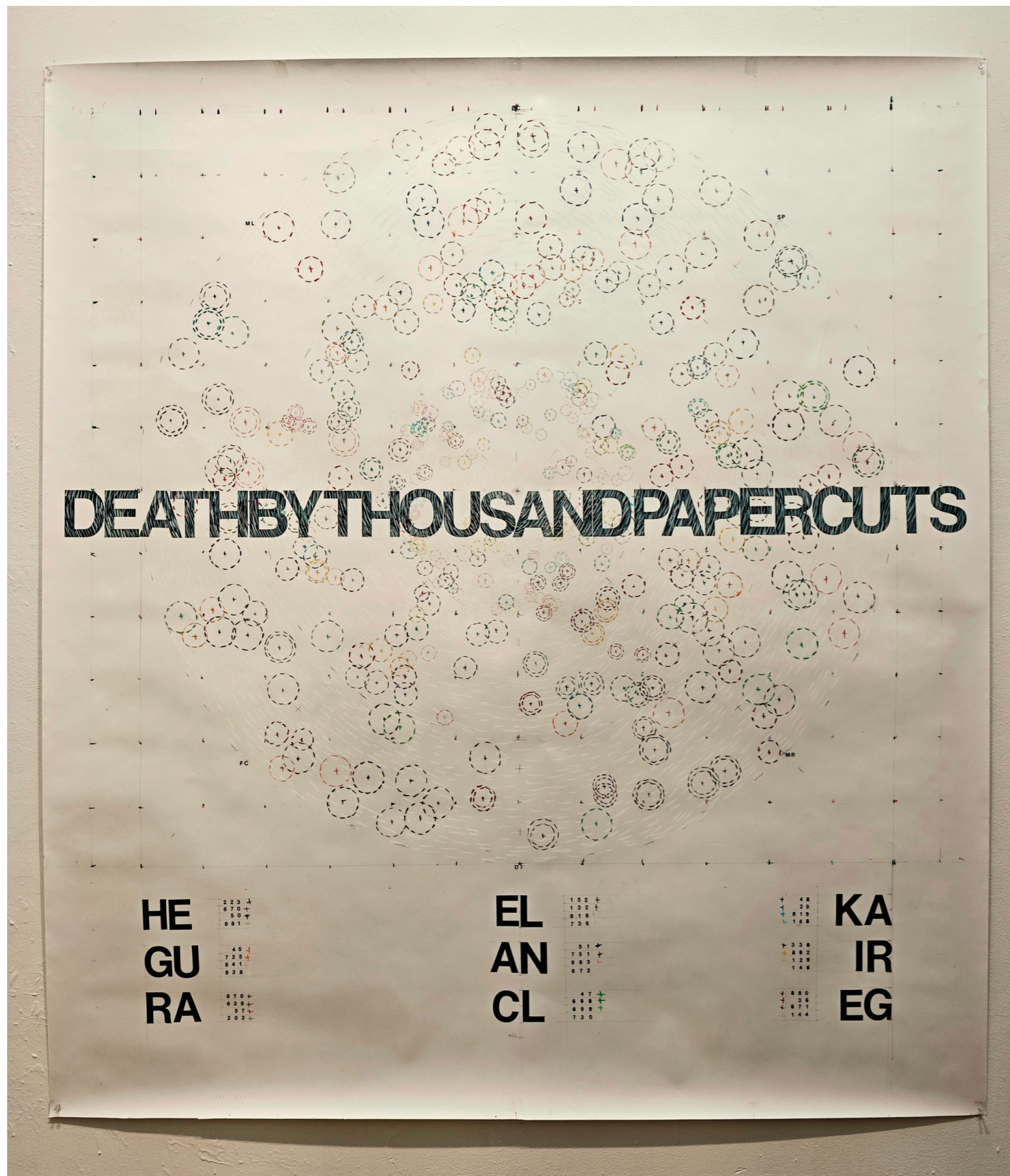


In situ for scale



MID EARTH THE DESTROYER OF WORLDS

Close-up of *Destroyer*



Death by a thousand paper cuts
Acrylic paint and pencils and vinyl stickers on paper
173cm x 152.5cm
2026

This artwork presents qualitative interview data from artists, mapping events, decisions, reflections, and hesitations within a shared spatial context. Initially structured through analytical diagrams, these frameworks have been deliberately omitted to emphasise a distributed, contingent, and non-linear process, avoiding hierarchical or comparative analysis.

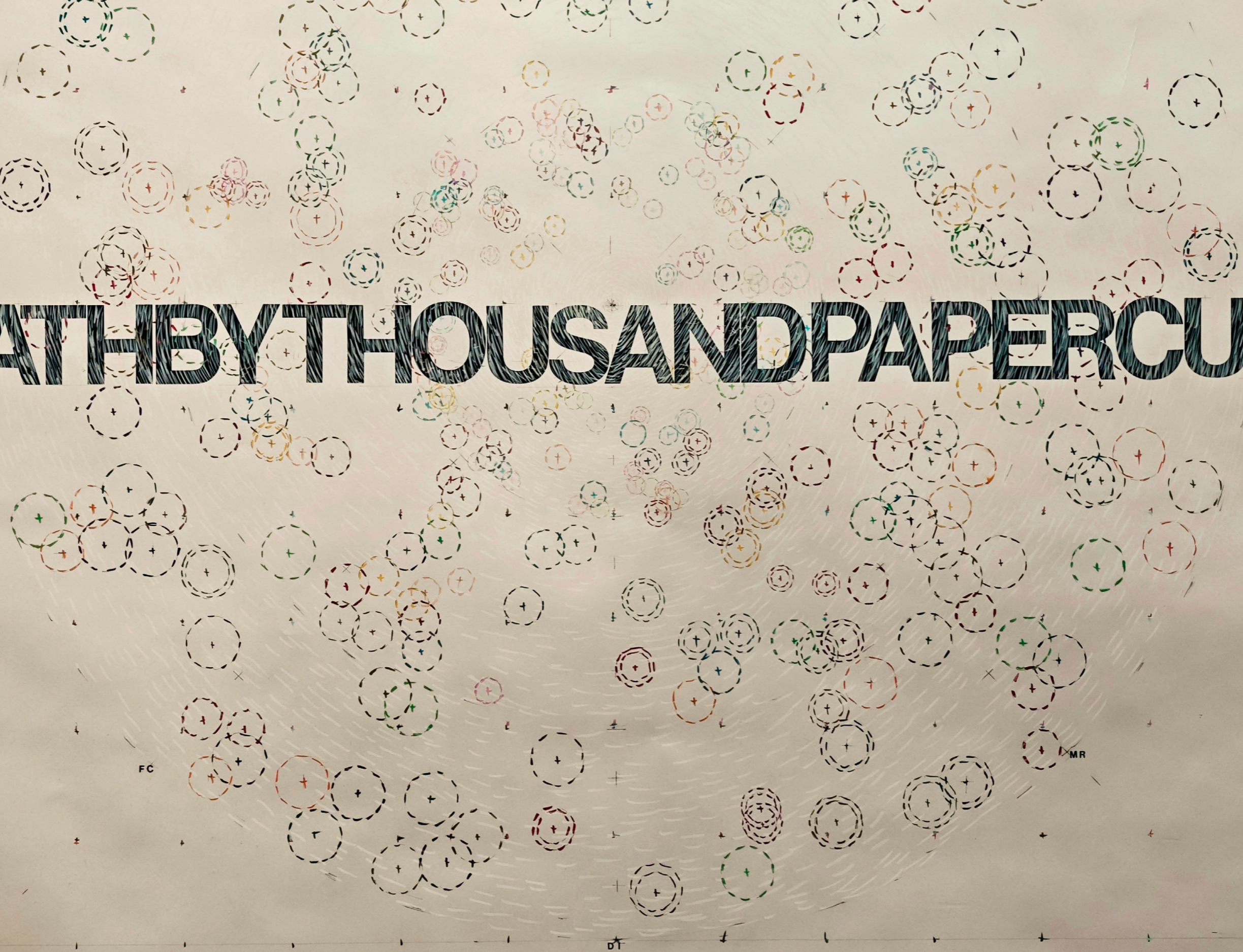
Each mark serves as an index of speech, prioritising accumulation and overlap rather than resolution. Both silence and sparsity are regarded as significant alongside density.

The use of acrylic, pencil, and vinyl stickers highlights transitions between precision and ambiguity, positioning the work as practice-based research into the production, deferral, and negotiation of artistic knowledge.



Insitu for scale

DEATH BY THOUSAND PAPER CUTS



HE

2	2	3	+
6	7	0	+
5	0		+
9	8	1	+

GU

4	5	+	
7	2	5	+
8	4	1	+
8	3	8	

EL

1	5	2	+
1	3	2	+
8	1	8	
7	3	6	

AN

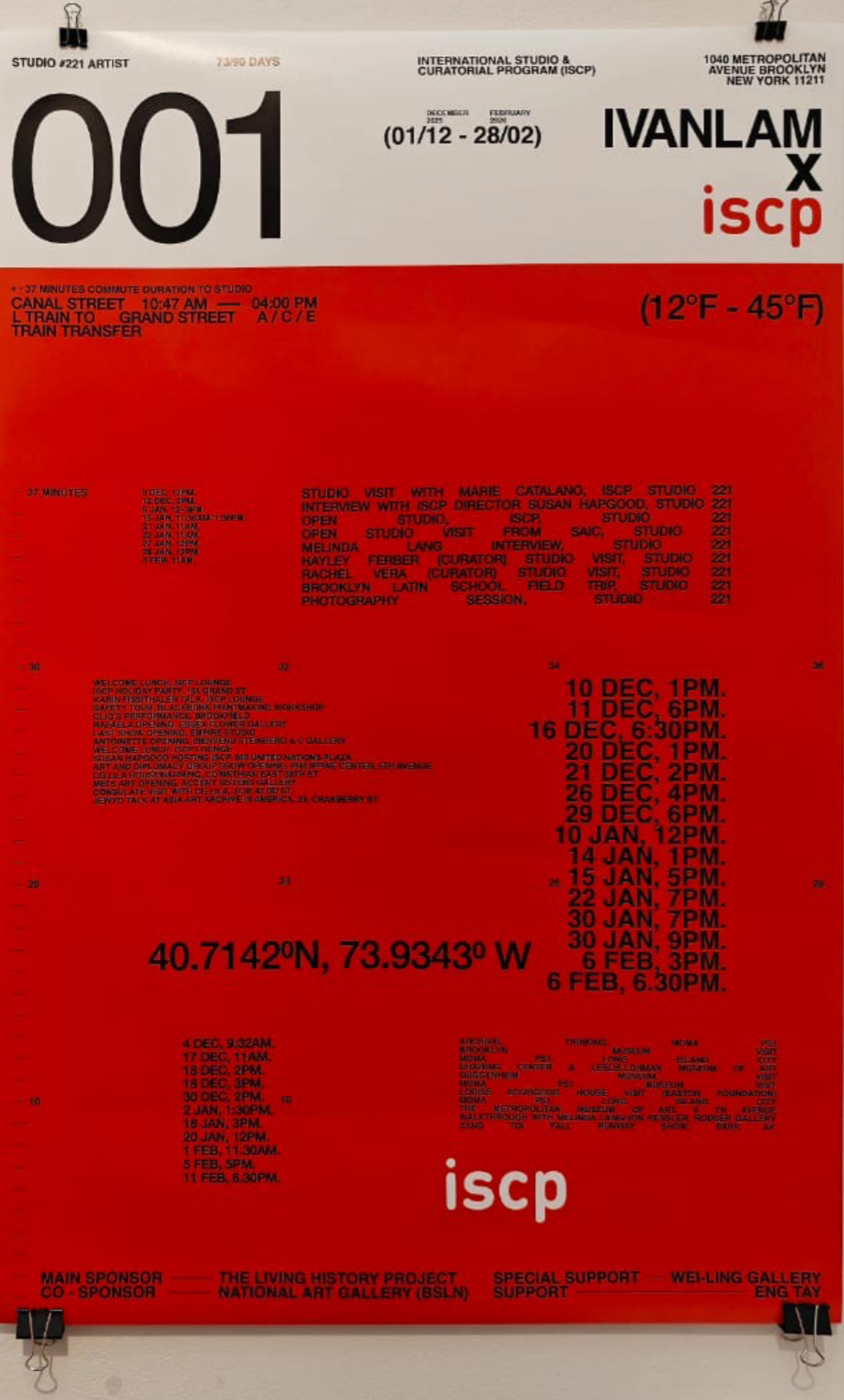
5	1	+	
7	5	1	+
9	8	3	+
8	7	2	

+	4	8	
+	2	9	
+	8	1	9
+	1	4	8

KA

IR

Close-up of *Death by a thousand paper cuts*



04

Death by a thousand paper cuts
Acrylic paint and pencils and vinyl stickers
on paper
173cm x 152.5cm
2026

This artwork presents qualitative interview data from artists, mapping events, decisions, reflections, and hesitations within a shared spatial context. Initially structured through analytical diagrams, these frameworks have been deliberately omitted to emphasise a distributed, contingent, and non-linear process, avoiding hierarchical or comparative analysis.

Each mark serves as an index of speech, prioritising accumulation and overlap rather than resolution. Both silence and sparsity are regarded as significant alongside density.

The use of acrylic, pencil, and vinyl stickers highlights transitions between precision and ambiguity, positioning the work as practice-based research into the production, deferral, and negotiation of artistic knowledge.



Better a diamond with a flaw than a pebble without

Vinyl stickers, pencil, oil stick on board

17.78cm x 12.7cm

2025

This work captures the moment before a work begins.

The timestamp 12/25, 11:58, Thursday, 41°F fixes the painting in lived time.

The unused matcha green oil stick hovers above the stretcher, while faint pencil grid marks suggest structure without action.

This is my first work during my ISCP residency in New York, the piece reflects the psychological space of preparation: anticipation, restraint, and the quiet negotiation of readiness. Rather than documenting production, the work preserves the tension of becoming.

OTHER WORKS



GRID OF TWENTY SEVEN FOUR CENTIMETER / CROSSES IN TWENTY FIVE INCHES SPACING / PRECISION MARKERS OF FIVE FOUR CENTIMETERS
HORIZONTAL AND VERTICAL FROM CORNER CROSSING IN HOPE TO FIND JILL ON THE INTERSTICES AS DIMENSION SCENE OF LOVE

JACK

Acrylic and resin on half a ping-pong table
152.4cm x 137.16cm x 7.62cm
2025

Over the past year, this project has taken shape, with Jack created as a counterpart to Jill. They are opposites, but each lives in their own world.

Jill is tied to two-dimensional manga and Japanese style, staying on the surface and frozen as an image. She is present, but her actions are only suggested. Jack, on the other hand, lives in a Western, three-dimensional world. He moves through space and feels time, repetition, and fatigue. While Jill is created, Jack is absent.

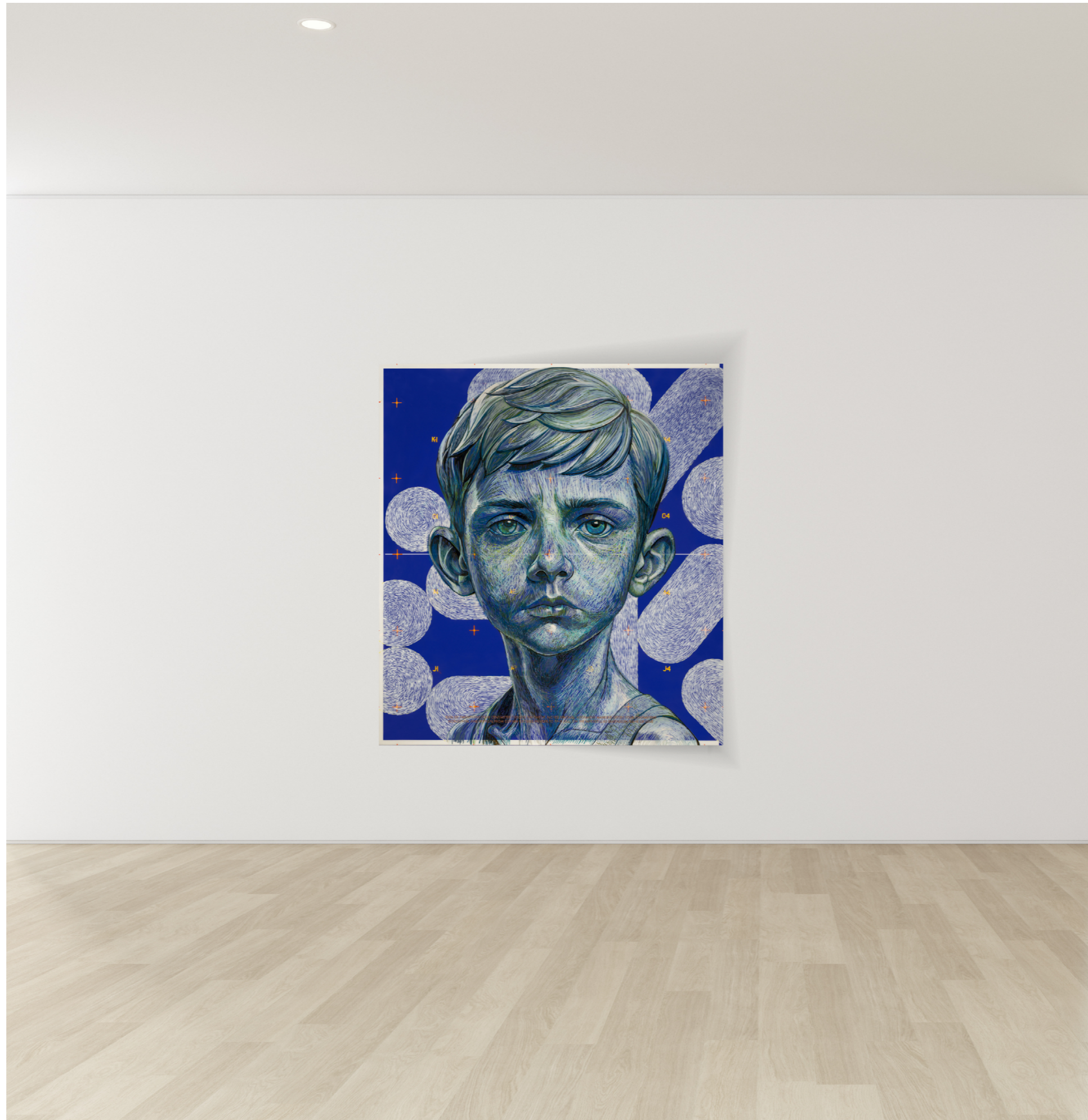
Space, time, and their very nature keep them separated.

Still, the work suggests there is a hidden connection between them.

Jack tries to cross these boundaries. By repeating his actions and not giving up, he reaches across the universe, different worlds, and even time as he looks for Jill. Play is how he shows his longing.

They are like star-crossed lovers, like the sun and the moon, who share the same sky but never meet at the same horizon. In this exhibition, their meeting appears only briefly. Their rendezvous does not close the distance between them. Instead, it makes the gap even clearer.

Here, love is not about coming together, but about continuing on even when it seems impossible.



Insitu for scale



K1

K4

C1

C4

M

AE

M4

J1

J4

Close-up of Jack



4 Riders

Acrylic paint on canvas on board with resin
150cm x 300cm (Diptych), 150cm x 150cm (each)
2025

The idea of apocalypse has changed: instead of horsemen riding in, disaster now arrives through social media feeds, email inboxes, and business reports. The old myth has become modern and digital.

Four Heads transforms the Four Horsemen of the Apocalypse—historical symbols of catastrophe—into the major modern crises: Disinformation, Hyper-Conflict, Consumer Gluttony, and Numbness. Each figure appears as an écorché, a model with layers of muscle and bone exposed, referencing

both old anatomical studies and the act of revealing systems, bodies, and truths beneath the surface.

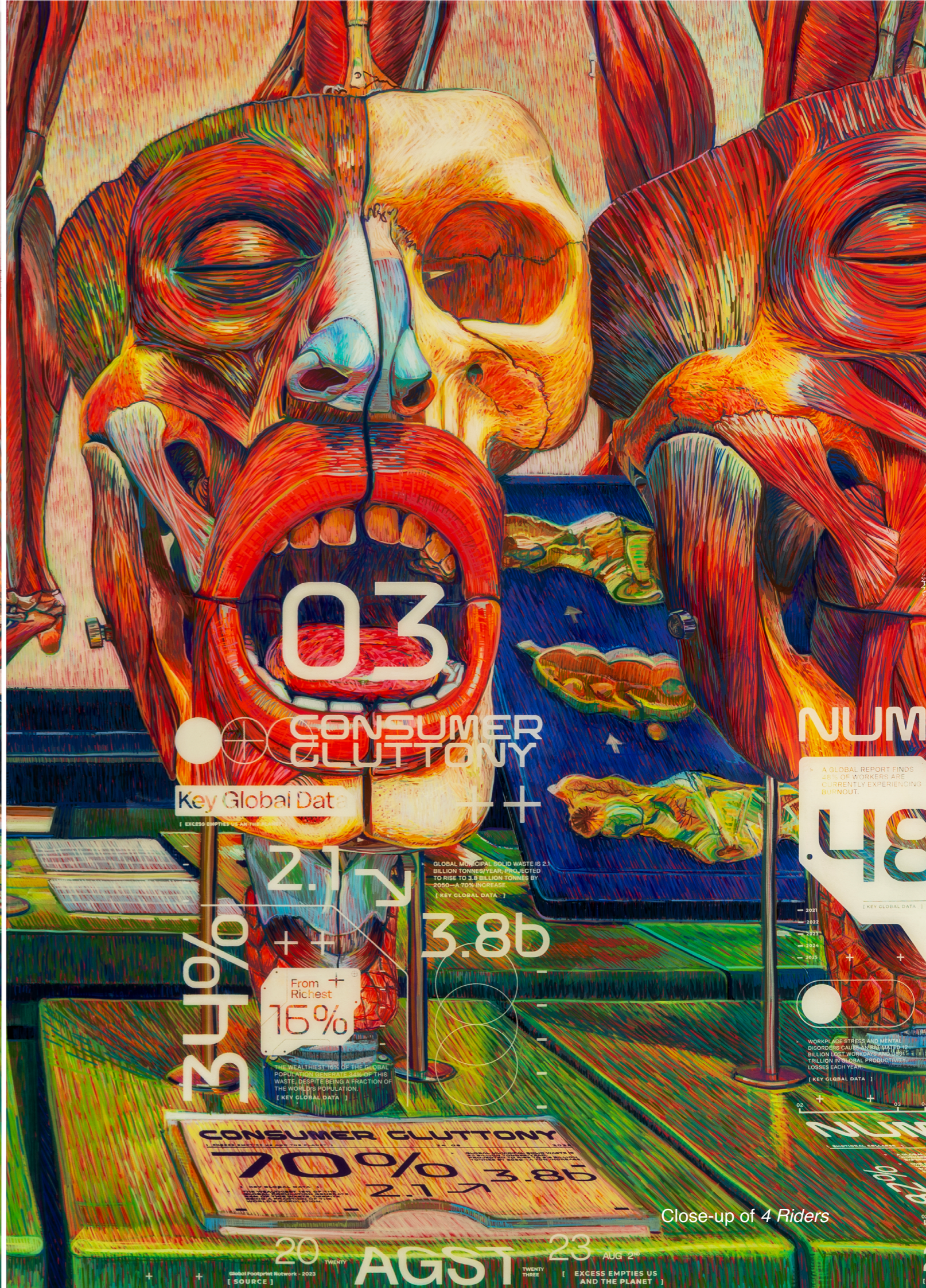
Each screaming face is overlaid with numbers representing disaster: statistics, percentages, and dollar amounts. These metrics, usually intended to explain, have become manifestations of the horror itself. We track our decline with precise data, yet remain passive observers as we keep scrolling.

The open mouths no longer warn others. Instead, they consume information, conflict, goods, and stimulation, illustrating how absorption leads not to awareness but to emotional numbness. The fourth head, unlike the others, shows no anger—only the loss of all feeling.

This is not a warning of what might come. Instead, it reflects that the signs of doom, once only prophecy, are already part of everyday life.



Insitu for scale



Close-up of 4 Riders



ABOUT THE ARTIST

IVAN LAM WAI HOE (B. 1975)

(Based in Kuala Lumpur, Malaysia)

Ivan Lam (he/him) (b. 1975, Malaysia) has established a name for himself as one of the most progressive contemporary artists in Malaysia. His commitment and unrelenting pursuit of his artistic journey have seen his works span a variety of mediums and ideas, which are inspired by popular culture, autobiography, current affairs and every day vistas. With each series, he has become a maestro of different mediums; silk-screen, acrylic and oil painting, resin and aluminium. In Ivan Lam's practice, every layer of his work is imbued with a sense of purpose and meaning.

Charting new territory for over two decades, he has conquered painting through his trademark use of resin, adding technical ingenuity while transforming narrative into hyper reality. His practice has evolved conceptually, questioning authorship, the role of the artist and the very nature of art itself.

Multiple solo and group exhibitions locally and abroad plus awards have ensured his work is in the collections of reputed institutions worldwide. 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 the first Malaysian artist commissioned by Louis Vuitton for its collection in 2014. In 2017, he was the only artist from Malaysia invited to create a project for the Karachi Biennale, followed two years later in 2019 by his participation in the 58th Venice Biennale, where he was one of four Malaysian artists representing the country's first National Pavilion. His works at S.E.A Focus 2025 was acquired by the Singapore Art Museum as part of their permanent collection.

Ivan Lam has been selected to participate in the prestigious International Studio & Curatorial Program (ISCP) residency in Brooklyn, New York. He is the first and only Malaysian artist to ever be chosen for this highly selective residency, which is recognised globally for its rigorous selection process and its role in shaping the careers of leading contemporary artists and curators.

EDUCATION

- 2006 University of East London, UK, MA in International Contemporary Art and Design Practice (Final Semester, Graduating 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 EXHIBITIONS

- 2026 On Edge, The Drawing Room, Yap Ah Shak House, Kuala Lumpur, Malaysia
- 2025 The Dichotomy of Opposites, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2023 Blind Side, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2022 catharsis, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2021 THE SOIL ON WHICH I BLEED, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2020 small works + drawings, Wei-Ling Gallery, 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
- 1999 Bright side night light, Gallery Wan, 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

- 2025 A Colloquy, Wei-Ling Gallery, Kuala Lumpur, Malaysia
S.E.A. FOCUS 2025, Tanjong Pagar Distripark, Singapore
- 2024 18@8 pLay, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2023 Merdeka Project - In(ter)dependence & A Tapestry of Us, Henderson Industrial Park, Singapore
White Space: Lines at the Door, NAFA, Singapore
HansaeYes24 Foundation International Culture Exchange Exhibition "Embrace Malaysia", Insa Art Center, Seoul, Korea
- 2022 A Paradigm Shift - Reflecting on Twenty Years of The Malaysian Art Scene, Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2021 The Field Beyond, Lim Hak Tai Gallery @ NAFA Campus 1, Singapore
"Aesthetics of Silence", Wei-Ling Contemporary, Kuala Lumpur, Malaysia
100 Pieces: Art for All, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 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
- 2018 Teh Tarik with The Flag, curated by Wei-Ling Gallery, in association with The National Visual Arts Gallery, Kuala Lumpur, Malaysia
Seen, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2017 18@8 RIGHT HERE! RIGHT NOW!, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2016 The Past Is Never Where You Think You Left It, curated by Gowri Balasegaram, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Art Stage Singapore 2016, Marina Bay Sands, Singapore
- 2015 The Space Between, curated by Anurendra Jegadeva & Rahel Joseph, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2014 The PEAK Group Show- HO MIA, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2013 18@8 Mirror, Mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2012 18@8 KUL-SIN, ION Art, Singapore
18@8 KUL-SIN, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Timeless, Group Exhibition, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Directional Forces, Artoll, Bedburg-hau, Germany
- 2011 18@8 Save The Planet, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2008 18@8 Vice and Virtue, Wei-Ling Gallery, Kuala Lumpur, Malaysia
Christie's SEA Art Auction, Hong Kong
CIGE (China International Gallery Exposition) China World Trade Center, Beijing, China
Force of Nature, Pace, Petaling Jaya, Malaysia
- 2007 Filtered, Wei-Ling Gallery, Kuala Lumpur, 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 (in collaboration with Wei-Ling Gallery)
Au Naturel, Darling Muse Gallery, Kuala Lumpur, Malaysia
3 Young Contemporaries (1997-2006), Valentine Willie Art Gallery, Kuala Lumpur, Malaysia

- 2005 Nasi Campur 2006, Taksu Gallery, Kuala Lumpur, Malaysia
"18@8", Wei-Ling Gallery, Kuala Lumpur, Malaysia
Identifying Landscape, Darling Muse Gallery, Kuala Lumpur, Malaysia
- 2004 Philip Morris Asean Art Awards 2004, National Art Gallery, Bangkok, Thailand
10th Anniversary, Taksu Gallery, Kuala Lumpur, Malaysia
Footsteps, National Art Gallery, Kuala Lumpur, Malaysia
ArtFair Singapore, Singapore
- 2003 Taksu Singapore Opening, Singapore
Taksu Jakarta Opening, Jakarta, Indonesia
- 2002 ArtFair Singapore, Singapore
- 2000 <1000, Valentine Willie Art Gallery, Kuala Lumpur, Malaysia
Transformations, Sculpture Square, Singapore
Untitled, Galeri Shah Alam, Selangor, Malaysia
Arus: Flow (Australia-Malaysia Electronic Art, Joint Show), National Art Gallery, Kuala Lumpur, Malaysia
- 1999 Philip Morris 99, National Art Gallery, Kuala Lumpur, Malaysia
Aku: 99 Portret Diri, Galeri Petronas, Kuala Lumpur, Malaysia
- 1998 Sequence 11, Timed Based Art, Imaging Center, Portland, Maine, USA
- 1997 Maine Art Auction, Selected for Live Auction, Portland, Maine, 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, 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

RESIDENCIES

International Studio & Curatorial Program (ISCP) residency in Brooklyn, New York

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
Singapore Art Museum
The Aliya & Farouk Khan Collection, Malaysia Private Collectors

To accompany the pop-up exhibition, *On Edge* by Ivan Lam from 05 — 06 May 2026;
at The Drawing Room, Level 3, Yap Ah Shak House.

on **5TH MAY 2026** [tuesday]
10AM — 6PM

on **6TH MAY 2026** [wednesday]
by appointment only

For further assistance,
please contact +6012 348 1422
or email info@weiling-gallery.com

Image Courtesy : Wei-Ling Gallery & the artist, Ivan Lam

Wei-Ling Gallery

No. 8, Jalan Scott, Brickfields, 50470 Kuala Lumpur, Malaysia

T : +603 226 1106

E : info@weiling-gallery.com

W : www.weiling-gallery.com

Follow updates on the exhibition via our website, Facebook and Instagram

Use #weilinggallery and @weilinggallery

Project Director: Lim Wei-Ling

Designed by: Prissie Ong

Artwork photos photography: Kamarudin Diran

Copyright © 2026 Wei-Ling Gallery All rights reserved. No part of this publication can be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any other information storage and retrieval system without prior in writing from this publisher.