




MARVIN CHAN

SERPENTS IN THE SUN

3 - 18 AUGUST 2019

 SUMA ORIENTALIS



MOUNTAIN
2019, 107x92cm, Oil on Board



'Serpents In The Sun' explores the disambiguation of religiousness, the simplistic employment of Good and Evil which can easily be arbitrated by permissions and law.

In Marvin's own words, "Serpents can be poisonous creatures, and under most circumstances, misunderstood, In Christian belief it represents evil. Picking up where Adam and Eve left off in the garden, I feel that the serpent may infer to a flaw in their faculty to discern. A flaw which is evident up till this day. Thus, 'Serpents in the Sun', colludes to the image in my head that evil is casually slithering around In plain sight. That Evil is in us. Fortunately so is Good.



YOU ARE HERE
2019, 122x122cm, Oil on Canvas



Our religious preoccupation to what is Good and Evil, and our struggle to make sense out of it, may be the defining theme that make human beings. People are religious, because they believe that they will be rewarded, but this motivates us to also do unthinkable things. It makes us unkind, distorted and lost. We are very simply wanderers in search of our insatiable fulfilment. I present that we are constantly visited by ideas and suggestions which sometimes, for the better of our judgement be the reasons for our folly. For lust surely lives in a cave in our heart. Our need to be comforted and assured of our place in this world makes us vulnerable and this encourages us to collude in "a" way to be good, to be accepted and ultimately be loved. And so we merrily row our boats. Away from the glaring judgement of others, contentions lay awake inside of our minds wrestling like snakes until we leech on to an 'answer'. We live like hermit crabs carrying the burden of our disguise with the hopes that we may make it pass our ultimate judge of character. Our relentless journey to somewhere just so we can run away from something else, doesn't make us wicked. Undecided perhaps. Finally after all that running and collusion, I do think that Good and Evil lives in the same house."

ROW YOUR BOAT (MERRILY)
2019, 122x122cm, Oil on Canvas



SHELTER FROM THE STORM
2019, 122x182cm, Oil on Canvas



DARK OF DAY
2019, 152x213cm, Oil on Canvas

A curious attitude, led me to examine ideas and methods around my circumstance hence making pictures and objects; which I can then play around with. The artwork becomes my workspace where I play the role of an architect, introducing elements, methods and materials to build an address and the sense I identify with it. The several bodies of work I make offer 'room to examine' an idea. In my journey, I try to eliminate as much as I can, but I end up with a whole bunch of marks drawn together with a sense of location and familiarity, yet brevity and the elegance of simplicity are my goal.

Marvin Chan, 2019





GOOD AND EVIL RESIDES IN THE SAME HOUSE
2019, Variable, Clay, Polyurethane Resin and Mirrors
Partial Installation View



RESPIRE. NO REST FOR THE WICKED
2019, 152x122cm, Oil on Board

B.1972, Kuala Lumpur

AWARDS

2010

Grant, Vermont Studio Center, USA

2009

Alternate Artist, VSC Freeman Fellowship, USA

2008

Alternate Artist, VSC Freeman Fellowship, USA

2006

Cannes Finalist For Television, KFC, Popcorn Chicken

2001

Best Case Study Award, HFD McEDCommunications Essentials, Strategic Consideration and Executions, Truly Asia Campaign

2000

The Kancil Award, Best Print Campaign, Educational Exhibition

2000

The New York Festivals, Public Service Campaign, P.A.N & Country Farms

1999

Times Asia-Pacific Advertising Award, Harley Davidson Motorcycles and Apparels Sdn Bhd

1999

London International Advertising Award, Public Service Campaign, P.A.N & Country Farms

RESIDENCIES

2010 **Vermont Studio Center**, USA

SOLO EXHIBITIONS

2016

Harum Busuk, Open Studio, Kuala Lumpur, Malaysia

2016

Invisible Lives: Tempting Frailty, Chan Hampe Galleries, Singapore

2014

About Marvin, Open Studio, Kuala Lumpur, Malaysia

2010

Inconsequential Consequences of Hope, Wei Ling Gallery, Kuala Lumpur, Malaysia

2010

Open Studio, Church Studio, VSC, Johnson USA

2007

First Harvest, A2 Art Gallery, Penang, Malaysia

GROUP EXHIBITIONS

2018

Art Stage Singapore, Singapore

2017

Art Stage Singapore, Singapore

2016

Art Stage Singapore, G13, Singapore

2015

Being Human, Art Stage Singapore, HOM, Singapore

2015

The Artist and The Muse with Asian Art Museum, University Malaysia, Kuala Lumpur, Malaysia

2015

Maritime Silk Road Art Festival, Shanghai, China

2014

Home Coming Show, Galeri Chandan, Kuala Lumpur, Malaysia

2014

Art Expo Malaysia, Pace Gallery, Kuala Lumpur, Malaysia

2014

Malaysian Eye / Start @ Saatchi Gallery, Gallery Chandan, Kuala Lumpur, Malaysia

2014

Alter Ego, Gallery Chandan, Kuala Lumpur, Malaysia

2014

The Big Picture, Museum of Asian Art, University Malaya, Kuala Lumpur, Malaysia

2014

Malaysian Eye, Riz Carlton Malaysia, Kuala Lumpur, Malaysia

2013

Transit AO, MAARS, Kuala Lumpur, Malaysia

2013

Nalanda Charity Art Show, NN Gallery, Kuala Lumpur, Malaysia

2013

Kembara Jiwa, Fukuoka Art Museum, Japan

2012

A4, Transit, HOM, Kuala Lumpur, Malaysia

2012

Skin, F-Klub, HOM, Kuala Lumpur, Malaysia

2012

Das Gebet, NN Gallery, Kuala Lumpur, Malaysia

2011

KL Design Week, MAPKL MASIF, Kuala Lumpur, Malaysia

2011

Galeri Petronas Featured Artist with Bayu Utomo Radjkin, HOM, Kuala Lumpur, Malaysia

2010

Open Studio, Vermont Studio Center, Vermont, U.S.A.

2010

A Meter Perspective, HOM, Kuala Lumpur, Malaysia

2009

Malaysian Open, Balai Seni Lukis Negara, Kuala Lumpur, Malaysia

2009

Live Draw, Sutra, Kuala Lumpur, Malaysia

2008

The Year That Was, Wei Ling Gallery, Kuala Lumpur, Malaysia

2008

Susurmasa / Time Line, 50 years of Malaysian Art, National Art Gallery, Kuala Lumpur, Malaysia

2008

Three New Voices, Wei Ling Gallery, Kuala Lumpur, Malaysia

2007

Deciphering The Body, A2 Art Gallery, Penang, Malaysia

2007

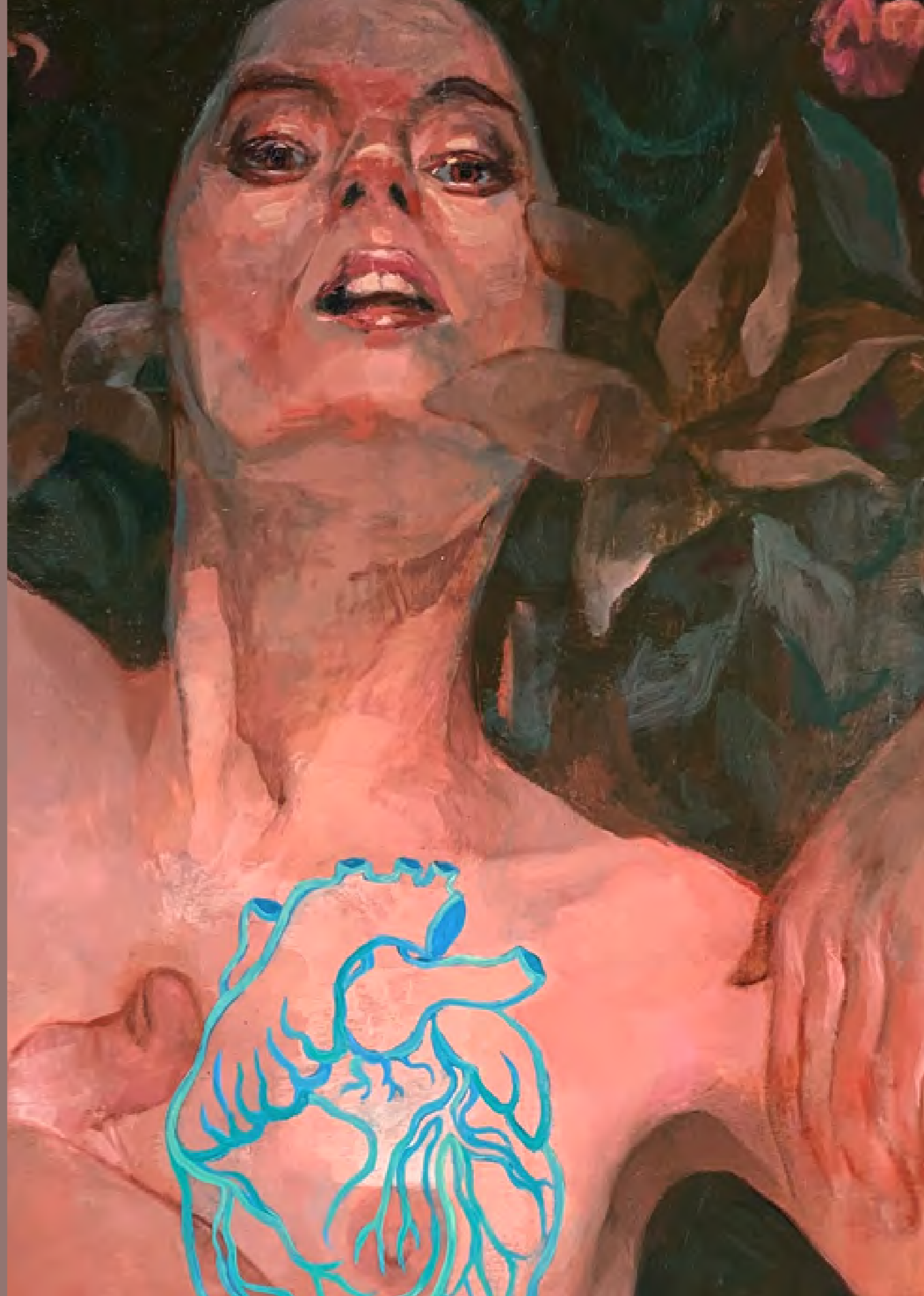
Black and White Show, A2 Art Gallery, Penang, Malaysia

2007

Filtered, Wei Ling Gallery, Kuala Lumpur, Malaysia

PUBLIC COLLECTIONS

National Art Gallery, Malaysia



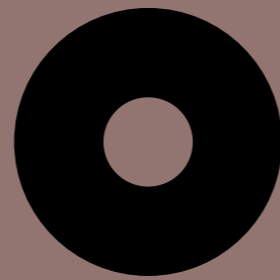
BEAUTY LIES IN NATURE; LUST LIES IN HEARTS
2019, 107x92cm, Oil on Board



TEMPLE JURY
2019, Variable, Clay, Polyetherane Resin, Bronze Pigment
Installation View



SERPENTS
2019, Variable, Clay, Polyetherane Resin, and
Annealed Aluminium
Partial Installation View



S U M A O R I E N T A L I S

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