

The Altersea Opera, The Nordic Countries Pavilion at the 60th International Art Exhibition of La Biennale di Venezia

Lap-See Lam

Lap-See Lam was born in Stockholm, Sweden, in 1990, where she lives and works.

She explores questions of representation and interpretation working both with contemporary technology and traditional references and techniques. The notion of glitches informs the artist's visual language, referencing a "generation loss" both in a literal data transfer and an idiomatic inheritance of knowledge throughout family generations. At the same time formal elements from traditional forms of storytelling such as shadow play, to the décor of Western Chinese restaurants, become analogous for the experience of the Cantonese diaspora. Lap-See Lam delves into almost magical imaginations of Chinoiserie, defined by imperialist trading, while reflecting on the reality of migration and her own family history, to both claim ownership of and complicate the idea of cultural heritage – a duality that characterises the artist's mythical installations.

Recent solo exhibitions include AKG Art Museum, Buffalo NY (2023-2024); Swiss Institute, New York; Portikus, Frankfurt (both 2023); Bonniers Konsthall, Stockholm (2022); Trondheim Kunstmuseum (2021); Moderna Museet Malmö (2018–2019). Lam's past group exhibitions include Ars Fennica, Museum of Contemporary Art Kiasma, Helsinki (2023-2024); KINDL-Centre for Contemporary Art, Berlin (2022); GHOST 2565, Bangkok (2022); PinchukArtCentre, Kyiv (2021); Performa 19, New York (2019); Fondation Cartier, Paris (2019); Luleå Biennial (2018).

Lam is a recipient of the Maria Bonnier Dahlin Foundation Grant and was awarded the Dagens Nyheter Cultural Prize in 2021. Her work is included in institutional collections such as Kadist Foundation, Moderna Museet, Malmö Konstmuseum, Röhsska Museet and Public Art Agency, Sweden.