

PearlLam Galleries

ART JAKARTA 2017

Stand B7

Public Hours 28–29 July, 12nn–10pm; 30 July, 12nn–9pm

Venue Grand Ballroom, The Ritz-Carlton Jakarta Pacific Place, Sudirman Central Business District (SCBD), Jalan Jenderal Sudirman No. 52-53, Jakarta Selatan, DKI Jakarta 12190, Indonesia

Jakarta—Pearl Lam Galleries is pleased to announce its participation in the 2017 edition of Art Jakarta, taking place 27–30 July. Now in its ninth year, the fair continues to attract top galleries from around the world, and aims to promote public awareness and a greater appreciation of the arts. As one of Asia's leading galleries, with spaces in Hong Kong, Shanghai, and Singapore, Pearl Lam Galleries will present a range of international contemporary artists at stand B7.

At Art Jakarta, the Galleries will continue its mission of promoting cross-cultural dialogue within and beyond Asia by exhibiting works by contemporary artists from around the world, including Chun Kwang Young (b. 1944, South Korea), Golnaz Fathi (b. 1972, Iran), Dale Frank (b. 1959, Australia), Kim Tschang-Yeul (b. 1929, South Korea), Gatot Pujiarto (b. 1970, Indonesia), Su Xiaobai (b. 1949, China), Thukral & Tagra (b. 1976 & b. 1979, India), and Zhu Jinshi (b. 1954, China).

For the first time in Indonesia, the Galleries will present a “water drop” painting from Korean maestro Kim Tschang-Yeul. A key figure in Korean modern art history, Kim is renowned for exploring water as an independent subject. His visual language amalgamates the discourses around photorealism and abstract expressionism, placing his paintings in an ambiguous space between abstraction and reality. Surreal and idealistic, the exhibited painting of an oversized water droplet echoes an infinite emptiness.

The stand will also feature Korean artist Chun Kwang Young, whose *Aggregation* series combines his early experimentations with Abstract Expressionism with his mastery of the uniquely Korean mulberry paper. Wrapping individual triangular pieces of polystyrene in hand-dyed mulberry paper, Chun creates striking sculptural assemblages with a trompe l'oeil quality.

Works from Chinese artists Zhu Jinshi and Su Xiaobai are international in style but impregnated with strong Chinese sensibilities. Part of a legendary generation of artists who left China in the 1980s, both returned home from Germany inspired and determined. In his abstract paintings *Such a Master* and *Non-Calligraphy*, Zhu Jinshi's philosophy on the presence of whiteness is especially persuasive. “Whiteness” signifies not just the blank canvas, but the potent emptiness of the mind. Colour traverses between the whiteness and the three-dimensional space on canvas with the oil paint a metaphysical transformation and fermentation of the artist's action. A pioneer of Chinese abstract and installation art, Zhu's mature works present themselves as low reliefs, almost sculptures.

Self-restraint is at the core of Su Xiaobai's artistic practice. The primacy of material form—lacquer, a traditional Chinese material with thousands of years of history—is inseparable from his visceral paintings, a sincere actualization of a simple yet rich “concrete reality” in Su's experiments. Through the techniques of bodiless lacquerware, his curved and textured works exude an alluring presence. Su embraces cracks and wrinkles deliberately, treating them as embodiments of the “action through inaction” Daoist belief. Essential qualities like colour, shape, and texture are the sole focus, which in

various combinations produce unique surfaces ranging from smooth and sensuous to carved and abraded. The muted tones of the *Fragment* and *Traceless* works are a testament to Su's boldly minimal artistry, which contrasts directly with Zhu's paintings.

In a similar vein, Golnaz Fathi is an influential member of a currently thriving generation of Iranian artists. A multi-disciplinary artist who originally studied graphic design, Fathi is one of a tiny handful of women trained to the highest level in traditional Persian calligraphy. Her works are rooted in Arabic language, yet are abstract products of her imagination. Readability is abandoned in favour of form, marks of her *qalam* (calligraphy pen made of reed), which are delicate, restrained, and forceful. Her artistic evolution appropriates the form, practice, and technique of calligraphy in modern media.

Following the presentation of *Bread, Circuses & WiFi* earlier this year at Pearl Lam Galleries' Hong Kong SOHO space, the Galleries will display two works from Indian artist duo Thukral & Tagra. Jiten Thukral and Sumir Tagra work collaboratively in a wide variety of media; they blur the lines between fine art and popular culture, product placement and exhibition design, as well as artistic inspiration and media hype. Their featured works explore the idea of utopia and the fluidity of dreams, with undercurrents of oppressed or unrealized feelings.

Australian artist Dale Frank engages the subconscious differently in his paintings. His latest body of work is dominated by Perspex, trapping viewers in its reflective surface. The colour resins cascading down the Perspex façade in *An accordion player of fair repute* are rich and intense, adding a new dimension, both spatially and conceptually. Previously known for his performances and assemblages, Frank's more recent alchemic creations demonstrate the potential of paintings, furthering his idea that paintings should formally create a kind of "abstract conceptual" schizophrenia between mediums and aesthetics.

The textile-centric works of Indonesian artist Gatot Pujiarto explore abnormalities, weirdness, and tragedy in everyday life. Based in Malang, Pujiarto is often inspired by uncommon events and unexpected occurrences from his personal experiences and collected stories. He uses a singular collage and weathering technique on fabric, creating textures by tearing, pasting, braiding, and stitching. Whether it is through the stoic *Strength in Fragility* or the visually sensational *The Illuminator*, the bare threads and weave of cloth are a revolt against man's hedonism, revealed for public scrutiny.

About Pearl Lam Galleries

Founded by Pearl Lam, Pearl Lam Galleries is a driving force within Asia's contemporary art scene. With over 20 years of experience exhibiting Asian and Western art and design, it is one of the leading and most established contemporary art galleries to be launched out of China.

Playing a vital role in stimulating international dialogue on Chinese and Asian contemporary art, the Galleries is dedicated to championing artists who re-evaluate and challenge perceptions of cultural practice from the region. The Galleries in Hong Kong, Shanghai, and Singapore collaborate with renowned curators, each presenting distinct programming from major solo exhibitions, special projects and installations to conceptually rigorous group shows. Based on the philosophy of Chinese Literati where art forms have no hierarchy, Pearl Lam Galleries is dedicated to breaking down boundaries between different disciplines with a unique gallery model committed to encouraging cross-cultural exchange.

The four branches of Pearl Lam Galleries in Hong Kong, Shanghai, and Singapore represent an increasingly influential roster of contemporary artists. Chinese artists Su Xiaobai and Zhu Jinshi, who synthesise Chinese sensibilities with an international visual language, are presented internationally with work now included in major private and public collections worldwide. The Galleries has also introduced leading international artists, such as Jenny Holzer, Leonardo Drew, Carlos Rolón/Dzine and Yinka Shonibare MBE, to markets in the region, providing opportunities for new audiences in Asia to encounter their work. Pearl Lam Galleries encourages international artists to create new work which engages specifically with the region, collaborating to produce thought-provoking, culturally relevant work.

Press Enquiries

Leck Choon Ling / Pearl Lam Galleries

gallerysg@pearllamgalleries.com / +65 6570 2284