

PearlLam Galleries

ART STAGE JAKARTA 2017

Stand B24

Public Hours 12 August, 1–9pm; 13 August, 11am–9pm

Venue Grand Ballroom, Level 3, Sheraton Grand Jakarta, Gandaria City Hotel
Jl. Sultan Iskandar Muda, Jakarta 12240, Indonesia

Jakarta—Pearl Lam Galleries is delighted to announce its participation in the second edition of Art Stage Jakarta, taking place 12–13 August. As the bridge between the global art world and Southeast Asia's largest and most dynamic contemporary art scene, Art Stage Jakarta will feature the best of Indonesian galleries alongside first-rate international galleries from global cities. 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 B24.

At Art Stage 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), Andy Dewantoro (b. 1973, Indonesia), Gao Weigang (b. 1976, China), Li Tianbing (b. 1974, China), Antony Micallef (b. 1975, UK), Francis Ng (b. 1975, Singapore), Ged Quinn (b. 1963, UK), Su Xiaobai (b. 1949, China), Yudi Sulistyoy (b. 1972, Indonesia), Sinta Tantra (b. 1979, Balinese-British artist born in the USA), Yang Yongliang (b. 1980, China), and Zhu Jinshi (b. 1954, China).

Indonesian artist Andy Dewantoro will present a new work at the stand, exhibited with his cinematic landscape paintings *Stiff* and *Come*. Trained in interior design and inspired by the Romantic landscapes of 19th century visionaries William Turner and John Constable, Dewantoro explores urbanization by juxtaposing sturdy concrete modern architecture with vast, natural terrain and open skies. Intrigued by how urban landscapes can shape the identity of a city more than the characters of its inhabitants, all traces of human presence are eliminated in his scenes, revealing instead a dramatic sense of displacement of the modern man through his architectonic metaphors.

Recognized for his intricate landscapes created by amalgamating layers of metropolitan and natural images together, Chinese artist Yang Yongliang uses his formal education in *shan shui* (山水) painting to reflect on the rupture between past and present cultural traditions in rural and urban spaces. Yang's desolate greyscale cities and fantastic landscapes unfold themselves as a fable of the development of modern civilization, unveiling a sense of psychological turmoil and uneasiness. His sentiments are especially prominent in his 4K video work, *Endless Streams*. The flux of human activity forms a startling anti-thesis to the transcendent streams of nature as the work implements ancient oriental aesthetics and literati beliefs with a modern visual language and digital techniques.

In contrast, Indonesian artist Yudi Sulistyoy does not intend for his works to be a critique of modernization, although they are often interpreted as being critical of rapid technological advancement, depicting dystopian visions of the future. Known for his impressive life-sized sculptural installations that reference actual vehicular models and intricate dioramas, Sulistyoy's visual fascination with militaristic vehicles stems from his childhood, where his love for making was inspired by war themed movies and the need to make his own toys because of his family's limited finances. Sulistyoy will present *Warfare* for the first time at the Galleries' stand, a military tank made from recycled materials such as cardboard.

Chinese artist Li Tianbing takes the bull by its horns in his painting *Street Violence*, which deals with the social violence prevalent in society, resulting from the increasing polarization between the rich and poor. He is interested in representing the moment where the physical conflict is at its height, where the scene becomes a visual blur and is almost fragmented or even abstract in painted appearance.

Similarly using art to stimulate political and cultural dialogue, British artist Ged Quinn re-creates classical landscapes and still life paintings, augmented with a riot of references and images drawn from art history, modern and contemporary art, popular culture, mythology, philosophy, and his own imagination. Quinn's *Geography Correct* presents two idealistic worlds: one framed like Mondrian's own, featuring the Mondrian tree in negative, and the other portrayed by a brutalist, concrete bunker on a wartime frontier. *Model for Contempt* references Casa Malaparte, the house that was in Jean-Luc Godard's 1963 film *Contempt (Le Mépris)*. Through his surreal and radical use of imagery, Quinn introduces incongruous elements into the intellectual space and language created by his predecessors to give viewers pause and to demonstrate that our understanding of the past is always and inevitably shaped by our own time.

Apart from the more descriptive works by the aforementioned artists, the Galleries will also be presenting works that tend towards abstraction.

British-Indonesian artist Sinta Tantra sees her works as "paintings on an architectural scale". Her bold interventions use colour abstractions to transform architectural environments, clearly defining yet distorting the second and third dimensions. They challenge our understanding of geometry while playing on notions of globalization and localization, brand and identity. The vibrant palette of Tantra's works attests to her Balinese heritage, merging pop and formalism, colour and rhythm, and the East and West.

Also on show are works by Chinese artist Gao Weigang and Singaporean artist Francis Ng, an extension of the ongoing dual-space exhibition *Contestation: Mass Openness* at Pearl Lam Galleries Singapore. A multi-disciplinary artist well-known for his photography of Singapore during a period of architectural change, Francis Ng's practice delves into the process of self-negotiation between the individual and spaces—historical spaces, in-between spaces, and non-spaces within the confines of a chosen site. Trained in architecture, Ng often works with a core set of industrial-grade materials to produce robust and precise actualizations. His mixed media work *Impetus* appropriates the properties of darkness and brightness, celebrating the black form while sparkling with a sense of potentiality and possibility.

Gao Weigang is another extremely versatile artist whose works employ a wide range of media; his oeuvre includes painting, sculpture, installation, and performance. Gao's language makes each piece both the apparatus and the product of experimentation, transforming objects so they break through the audience's natural and ideological perceptions of the material world. *You Are the Only One 2#*, an all-white mixed media on canvas work, is a visual play on how assumptions are created, where the white frame acts as an elaborate prop to the subject in the middle; it is a signifier of a "masterpiece", even if the elusive object is nothing but a ghost of the viewer's own making.

The concept of the self is rediscovered in British artist Antony Micallef's ambitious and opulent paintings, which examine society's complex relationship with consumerism and indulgence. Though initially guided by his own face in the mirror, his works are not meant to be read as portraiture; his *Raw Intent* series explores the mechanics of paint and its potential to express emotions, featuring a distorted figure of thickly layered paint in front of a muted background. This series is made with poppy oil and beeswax on French linen; the beeswax forms a fine contrast to the heavy impasto and roughness of the paint, while the extremely fine weave of the French linen creates an almost translucent photographic effect. The medium is used in full force, leaving a sense of friction and raw distortion in the visually charged paintings.

Other highlights at the stand include works by the Galleries' luminaries—Chinese artists Zhu Jinshi and Su Xiaobai, and Korean artist Chun Kwang Young. Distinguished figures in East Asian contemporary art, they have pushed the boundaries of expression and the significance of art in the region.

Zhu Jinshi is a pioneer of Chinese abstract and installation art. His dense, striking oil paintings come in deeply profiled, sculpted terrains, with the paint rising and collapsing to form a series of "mind images" that honours the dialectic between the intentional and the organic, underscoring the inexplicable harmony between mankind and the forces of nature.

The works of Su Xiaobai, one of China's most distinctive painters, straddle between sculpture and

painting. Influenced by Western philosophy's view on the nature of existence and ontological argument, Su has chosen lacquer, a traditional Chinese material with thousands of years of history, as a material to embody his artistic ideology. Ranging from shell-like finishes to sensuous, curved profiles and abraded textures, his works exist on their own terms, exuding their own history, character, and independent presence.

Chun Kwang Young's meditative works are symbols of healing and strength, summoning the collective voice of positive humanity. Chun combines his early experimentations with Abstract Expressionism with his mastery of mulberry paper, a uniquely Korean material. Wrapping individual triangular pieces of polystyrene in hand-dyed mulberry paper, Chun creates mesmerizing wall-hung assemblages with highly textured surfaces.

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

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