

PearlLam Galleries

Hong Kong Pedder Building

ABSORPTION AS A WAY OF SEEING

Featuring works by Gonkar Gyatso, Luke Heng, Kim Tschang-Yeul, Li Tianbing, Studio Swine, Sinta Tantra, Thukral & Tagra, and Kenny Wong

Exhibition Dates 27 August – 10 September, 2018 Monday–Saturday, 10am–7pm
Venue Pearl Lam Galleries, 6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong

Hong Kong—Pearl Lam Galleries is delighted to present *Absorption as a Way of Seeing*, featuring works by eight contemporary artists: Gonkar Gyatso (b. 1961), Luke Heng (b. 1987), Kim Tschang-Yeul (b. 1929), Li Tianbing (b. 1974), Studio Swine (b. 1983 & b. 1984), Sinta Tantra (b. 1979), Thukral & Tagra (b. 1976 & b. 1979), and Kenny Wong (b. 1987).

In his 1967 seminal essay “Art and Objecthood”, art historian Michael Fried investigates ways to perpetuate the viewing experience of art. Fried proposes that artworks are “more than objects”; specifically, the experience of art does not rely on the object on view alone, but also the way in which we partake in “the entire situation” and embrace the very object within our field of vision. Objecthood is defined as the conditions that entice viewers to look consciously and to engage with an object. In short, the way we look at an artwork becomes an integral part of the object itself. This group exhibition reflects on our absorption of an artwork through looking at it and contemplates the link between materiality, time, and memory in order to acknowledge the ontological potential of art itself.

Gonkar Gyatso’s reinterpretation of traditional Thangka paintings take reference from popular culture, indicating how cultural globalization has affected traditional Buddhism. His work meditates on what it means to be living in a particular place and time. Gyatso inserts Buddhist and Tibetan iconography into our daily lives.

Luke Heng’s newest standalone wax works on mild steel are renderings of time. The artist’s repeated compression of shaved wax—a transitional state usually antecedent to casting—creates a perceivably solid structure that teases its vulnerable reality.

Kim Tschang-Yeul’s “water drop” paintings combine the discourse of photorealism and abstract expressionism, placing the paintings in an ambiguous space between abstraction and reality. For Kim, water is the origin of all things, highlighting that nothing in our universe would exist without water.

Continuing his exploration of the idea of isolation as a societal condition, Li Tianbing’s oil paintings depict the figure of the monkey with striking three-dimensional detailing. His uncle even captured one as a pet for him when Li was four, but the monkey was often kept tied up and alone. In the self-portraits *Me and the Monkey Baby* and *Me and the Monkey on the Hammock*, one senses the impact of the artist’s early encounter with another inherently social animal to which enforced loneliness was a sentence.

Studio Swine uses human hair in *Hair Highway* to investigate its role in the expanding beauty industry and industrial production. The artists explain how human hair is utilized as a “renewable alternative to diminishing resources such as turtle shell or topical wood”. Presented here is a series of cross-cultural

hybrid objects that are inspired by the aesthetic language from the Qing dynasty and 1920's Shanghai Deco style.

Sinta Tantra examines the territory between two and three dimensions and the visual balance of push and pull. Her works define the clarity between the two, but also find endless ways of distorting it, questioning the relationship between painting and architecture.

Thukral & Tagra reflect on politics by questioning spectatorship and contemplate the issue of survival in a cultural economy that is endowed with symbols, idioms, and ideas. *Baker's Dozen* showcases a series of paintings simulating slices of bread with each representing a phenomenon or object, including luxury, masonry and stone mining, technology, fishing, power, transportation, lumber, and grain.

Kenny Wong explores the delicate relationship between daily experiences and perceptual stimulations, merging kinetic and digital representation to create computational kinetic installations. *Dist.solo* involves an LCD panel, featuring close-up video of a pair of eyes suspended from a pendulum. The work is inspired by the moment of intimacy that occurs when two people make eye contact and the indefinite variables in relationships.

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.

Further building on the Galleries' commitment, Pearl Lam Galleries opened a gallery at H Queen's, Hong Kong's latest art hub, in March 2018. The four gallery spaces 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 synthesize 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 Leonardo Drew, Jenny Holzer, 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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