

# PearlLam Galleries

Hong Kong

## ART BASEL Online Viewing Rooms

Featuring works by Jana Benitez, Leonardo Drew, Hoon Kwak, Antony Micallef, Pang Tao, A.A. Murakami (aka Studio Swine), Su Xiaobai, and Zhu Jinshi

VIP Preview	18 March, 6pm HKT–20 March, 6pm HKT
Public	20 March, 6pm HKT–25 March, 6pm HKT
Online Access	artbasel.com/viewing-rooms and the Art Basel App

Pearl Lam Galleries is delighted to announce its participation in Art Basel's first iteration of Online Viewing Rooms, a new digital platform designed to connect galleries and collectors from around the world. The gallery's Online Viewing Room will feature a selection of artwork by eight artists from different generations and cultural backgrounds. A preview is accessible [here](#) using your Art Basel account. Exploring materiality through two and three-dimensional means, the featured artists collectively examine the formal languages of abstraction and figuration in relation to notions of belief and tradition as well as spirituality and sustainability with original and unique perspectives.

*Halaayt*, the series by established Korean artist **Hoon Kwak**, longs to connect to an uninhibited natural force. In depicting a long and arduous hunt, *Halaayt* presents a form of shamanistic healing used by the indigenous community of the west coast of Canada to achieve a higher level of epistemological understanding in relation to a changing world. Kwak's fictional voyages in fact reaffirm a belief that nature is the sole and constant source of our spiritual sustenance.

Post School of London artist **Antony Micallef**'s portraiture contemplates the very substance and void that makes us human in the first place. The intent is to short-circuit our narcissism and provoke us to contemplate what makes a painting after all. Micallef's preoccupation is not to merely create imaginary subjects, but to capture an emotive moment that both the artist and viewers can share.

**A.A. Murakami** (Azusa Murakami and Alexander Groves, the artists behind **Studio Swine**) explores art and design through material innovation and sustainable systems while placing an equal importance on the vernacular aesthetic of the cultural, historic and economic landscape. Inspired by the long tradition of Chinese rock gardens, *Metallic Geology* brings elements of rugged landscape into the domestic, drawing striking contrasts between the power of nature and still sanctuaries with the use of foamed aluminium and molten that have the appearance of pumice.

**Zhu Jinshi**'s expressionistic paintings articulate the relationship between abstraction and emptiness from the perspective of Zen Buddhism and Taoism. His processes relate closely with the spirit of Chinese ink painting and calligraphy, which seek a unity with nature in pursuit of achieving a harmonic state.

**Su Xiaobai**'s lacquer paintings are informed by his studies at Kunstakademie Düsseldorf and an aesthetic and philosophic practice rooted in Chinese literati tradition. By applying and polishing lacquer on linen, qualities of light, shadow, depth of texture, tactile sensations and movement all come into play. The artist questions notions of embodiment with a spirited vessel.

For emerging artist **Jana Benitez**, painting is a vehicle for translating energy from the body into material form. Her visually charged work expresses the psychological nuances between our attachment to the physical world and our desire to transcend it. Benitez claims, "Painting entails a ritualistic exercise of internalizing the fact that we cannot hold onto anything and everything is impermanent."

**Leonardo Drew** formally, materially, and conceptually furthers the visual vocabulary he has pioneered since the early 1990s. His relief objects use raw, found, and recycled materials often monochromatically painted and meticulously composed to examine the causalities of urban life and human fate.

Woman artist **Pang Tao** worked as an independent artist and educator from the 1950s to 1970s at the Central Academy of Fine Arts in Beijing. She deliberately distanced herself from the New Wave art movement and was overlooked by modern art history in China. Depicting an illusory solidity that not only went against the grain of the official socialist realist style at the time, Pang's *White Humour* (1987) celebrates abstraction as an act of liberation and intellectual freedom.

## About Pearl Lam Galleries

Pearl Lam Galleries is a driving force within Asia's contemporary art scene. Founded in 2005, the Galleries plays a vital role in stimulating international dialogue and cross-cultural exchange between the East and West.

Following a rigorous programme, Pearl Lam Galleries presents museum-quality exhibitions that re-evaluate and challenge perceptions of cultural practice in Asia. With a thoughtfully balanced roster of Chinese and international artists, the Galleries is strategic in its curation, positioning itself as an educator.

The Galleries maintains two spaces in Hong Kong: one in the historic Pedder Building and another in the more recently erected H Queen's. The Shanghai space is situated in the heart of the Bund district.

With a team of international staff, Pearl Lam Galleries' reach is global, having presentations at major international art fairs including The Armory Show, Art Cologne, Art Basel Hong Kong, Frieze Masters, and West Bund Art and Design.

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## Press Enquiries

Jessica Wan / Pearl Lam Galleries

[jessica@pearllamgalleries.com](mailto:jessica@pearllamgalleries.com) / +852 2522 1428