

# PearlLam Galleries

## ART STAGE SINGAPORE 2017

Marina Bay Sands, Sands Expo & Convention Centre, Level B2,  
10 Bayfront Avenue, Singapore 018956  
Stand A8

# PEPAI JANGALA CARROLL

Pepai Jangala Carroll, a prolific Aboriginal artist, was born in 1950 in the land of his ancestors, Haasts Bluff, Northern Territory, Australia. He has since moved to his current residence in Pukatja, South Australia, where he paints and sculpts full-time.

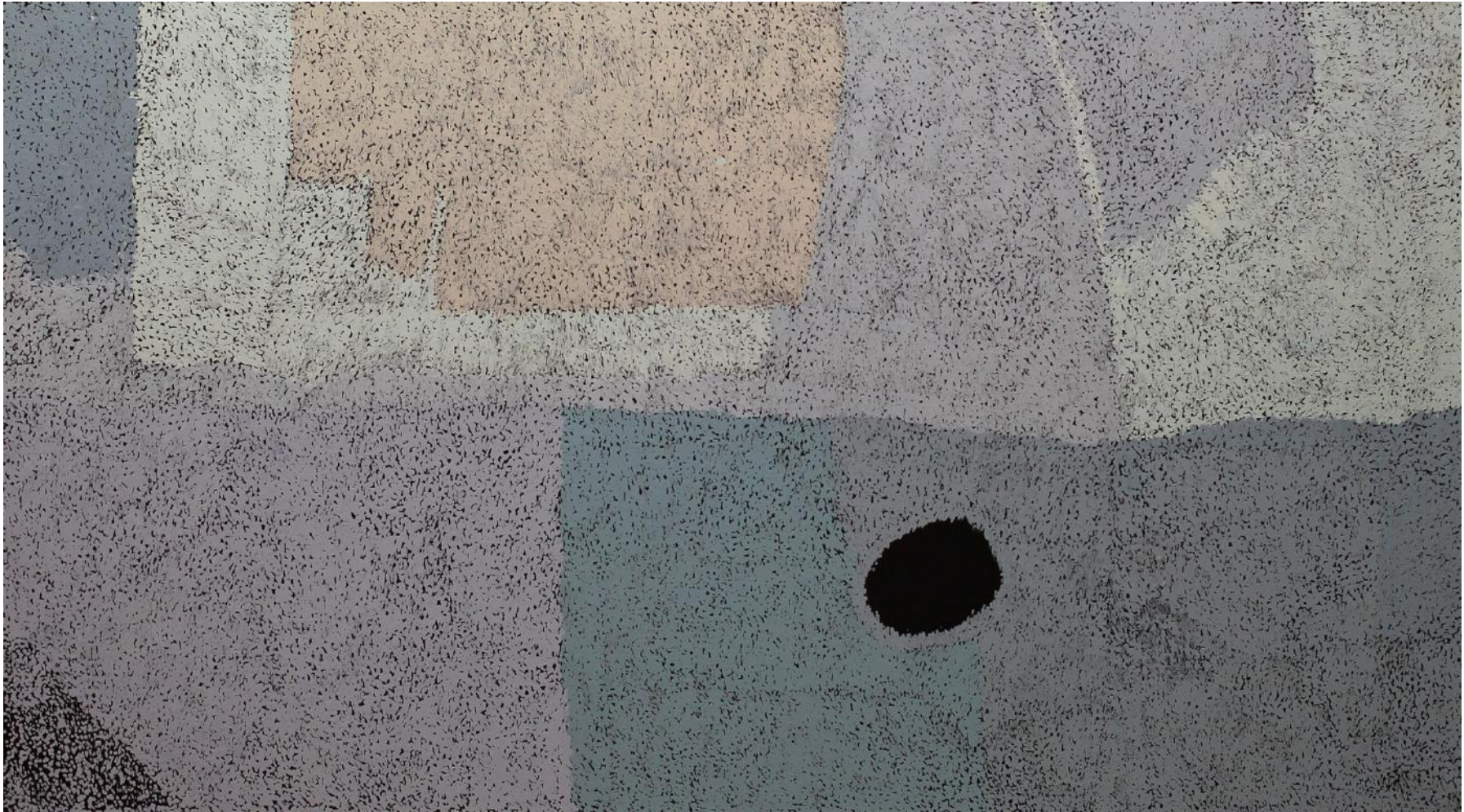
Carroll worked at the community office in his youth and was eventually honoured as the community chairperson of his people. He was later appointed the director of Nganampa Health, the regional health authority. He was also appointed community constable, a position he held until 2006 when he retired due to illness.

In 2009, Carroll began painting at the Ernabella Arts in Pukatja, an Aboriginal-owned and operated arts centre. This arts cooperative is widely regarded as the premier purveyor of Aboriginal art in Australia, supporting ethical creation and sale of such art.

With Ernabella Arts, Carroll creates paintings and ceramics that resonate with international audiences. "Art is... a type of memory theatre for Carroll... Carrying the recurring title of Walungurru, [his art expressed through] painting and working in clay, is recuperative for Carroll, enabling him to call up [his birth] country." (Lisa Slade, 2016)

His distinct style in depicting his father's country has been showcased at the National Gallery of Victoria, the Art Gallery of South Australia, the Araluen Collection, and the ArtBank. The artist was also a finalist for the Indigenous Ceramics Art Award (2014), and he was shortlisted for the National Aboriginal and Torres Strait Islander Art Award (2016).

Carroll had his first solo exhibition at Alcaston Gallery in Melbourne (May 2015), and he was also included in the Desert Salon exhibition at the Art Gallery of South Australia as part of the Tarnathi Festival. More recently, Carroll's works have been exhibited at *Magic Object: 2016* Adelaide Biennial of Contemporary Australian Art at the Art Gallery of Australia.



PEPAI JANGALA CARROLL b. 1950, **Inintingka Ila**, 2016 Acrylic on linen, 100 x 180 cm (39 3/8 x 70 7/8 in.)



PEPAI JANGALA CARROLL b. 1950, **Walungurru**, 2016, Acrylic on linen, 180 x 100 cm (70 7/8 x 39 3/8 in.)



# CHUN KWANG YOUNG

Seoul-based artist Chun Kwang Young (b. 1944, Hongcheon County, S. Korea) received his BFA from Hong-ik University in S. Korea, and MFA from the Philadelphia College of Art, USA. Known for his sculptural assemblages—both freestanding pieces and wall-hung low reliefs—Chun composes his forms from a myriad of small shapes wrapped in Korean mulberry paper. With a trompe l'oeil quality, Chun's sculptures create the illusion of depth and coalescence and, ultimately, represent the harmony and conflict in the unity of many.

Inspired by childhood memories of clusters of medicine packages, wrapped in mulberry paper and hung from the ceiling at the clinic, Chun Kwang Young began using this material in his works, deeply imbuing them with distinctly Korean connotations and sensibilities. His well-known sculptural *Aggregations* feature hand-cut triangles of polystyrene, individually wrapped in delicate mulberry paper pages torn from old books. The result is a strikingly textured low-relief wall work, both visually and materially. Chun also works with monumental sculptural pieces that feature sensuous surfaces rippling with texture, either suspended from the ceiling or rising from the ground.

Chun has been exhibited extensively around the world. Major solo exhibitions include *Chun Kwang Young: A Retrospective* (2016), Wooyang Museum of Contemporary Art, Gyeongju, Korea; *Aggregations* (2015), Beck & Eggeling Gallery, Dusseldorf, Germany; *Kwang Young Chun: New Work* (2014), Bernard Jacobson Gallery, London, UK; *Chun Kwang Young Solo Exhibition* (2013), Museum of Seoul National University, Seoul, Korea; *Kwang-Young Chun: Aggregations* (2011), Knoxville Museum of Art, Tennessee, USA; *Kwang-Young Chun* (2006), Kim Foster Gallery, New York, USA; and a solo exhibition at Fine Art Center (1976), Seoul, Korea.

Major group exhibitions include the Venice Biennale (2015), Palazzo Grimani Art Museum, Venice, Italy; *Odd Volumes: Book Art from the Allan Chasanoff Collection* (2014), Yale University Art Gallery, Connecticut, USA; Holland Paper Biennial (2006), CODA Museum, Apeldoorn, the Netherlands; Yokohama Contemporary Artists Exhibition (1986), The Museum of Yokohama, Yokohama, Japan; and *The Shin Sang Group Show* (1966–67), National Museum of Modern Art, Seoul, Korea.

Chun Kwang Young's works have been acquired by and are included in esteemed public collections such as the Rockefeller Foundation in New York, the Victoria and Albert Museum in London, the Woodrow Wilson International Center in Washington, D.C., the United Nations headquarters in New York, the National Museum of Contemporary Art in Gwacheon (Seoul), the Philadelphia Society Building, Seoul Museum of Art, the National Gallery of Australia at Canberra, Fidelity Investments Boston, Museum Kunstwerk in Germany, and the Busan Art Museum, among others. Named the Artist of the Year by the National Museum of Contemporary Art, Seoul, in 2001, Chun has also received many other accolades recognising the unique beauty of his works. Most recently, he was awarded the Presidential Prize in the 41st Korean Culture and Art Prize by the Ministry of Culture, Sports and Tourism in Korea in 2009.



CHUN KWANG YOUNG b. 1944, **Aggregation 16-NV095 (STAR 22)**, 2016, Mixed media and Korean mulberry paper, 160 cm diameter (63 in. diameter)

# DALE FRANK

Born in 1959, Australian artist Dale Frank creates paintings that traverse between solid and liquid, minimalist and expressionist, purity and the abject. Over a 35-year career, Frank has explored painting's potential through experimentations of materials and process that challenge the concept of painting by embracing the full physical transformation process of the medium itself.

Using universal codes such as colour and form, Frank engages with the audience on a subconscious level. He transports this non-verbal communication to another parallel dimension, as if his paintings were a kind of wormhole to another universe.

The pigmented varnishes melt and fold into abstract impressions, and unique, unexpected colours from acrid pastel pink to cobalt blue are utilised. Bound to reflective Perspex, the works create immersive and mirrored distortions, and they emit both a pop sheen and jewel-like luminosity.

Frank's work titles inject a social and psychological element as well as a sardonic bite.

In his current body of work, sculptural additions include human hair wigs in lieu of paint, which create a cascade of monochromatic forms. Buildups of liquid glass, compression foam, and plastic rubber into sculptural assemblages on Perspex suggest celestial typographies while demanding a reexamining of the conceptual nature of painting itself.

Recent and selected solo exhibitions include *Sabco Peroxide* (2016) and *Toby Jugs* (2014), Roslyn Oxley9 Gallery, Sydney, Australia; *The Silence Rode a Donkey into Town* (2012), Gallery Reis, Singapore; *Dale Frank* (2012), Art Statements Gallery, Hong Kong, China; and *Ecstasy: 20 Years of Painting* (2000), the Museum of Contemporary Art of Sydney, Sydney, Australia. Selected group exhibitions include *Dancing Umbrellas* (2016), Heide Museum of Modern Art, Melbourne, Australia; *Lurid Beauty* (2015), National Gallery of Victoria, Melbourne, Australia; the Adelaide Art Biennale (2014), Adelaide, Australia; the 55th Venice Biennale (2013), Venice, Italy; *Les arts de l'effervescence. Champagne!* (2013), Musée des Beaux Arts de Reims, Reims, France; *Inner Worlds: Portraits and Psychology* (2011), National Portrait Gallery, Canberra, Australia; and the 17th Biennale of Sydney: *The Beauty of Distance, Songs of Survival in a Precarious Age* (2010), Sydney, Australia.





DALE FRANK b. 1959, *Thick curly black hair pushed out from his shirt collar like a well-fluffed paisley cravat*, 2016  
Colour resins, varnish on Harlequin paint on compression foam on Perspex, 208 x 188 x 24 cm (81 7/8 x 74 x 9 1/2 in.)



# GONKAR GYATSO

Gonkar Gyatso is a Tibetan-born British artist. Born in 1961 in Lhasa, Gonkar moved to London in the late 1990s on a scholarship to study at the Central St. Martin's College of Art and Design, where he attained his MA in Fine Art. Gyatso studied Chinese Brush Painting in Beijing, attaining a BFA. He also studied Thangka painting (traditional Tibetan scroll painting) in Dharamsala. Gyatso is the founder of the Sweet Tea House, a contemporary art gallery dedicated to showing Tibetan work, based in London, which he ran from 2003–10. He was the recipient of a Leverhulme Fellowship in 2003 and was an artist in residence at Pitt Rivers Museum in Oxford.

Gonkar Gyatso's work comes out of a fascination with material and pop culture along with a desire to bring equal attention to the mundane as well as the extraordinary, the imminent, and the superfluous. These contradictions are often found in the same piece of work. His work can be very silly, uncanny, and even ironic; at the same time, it comes out of concerns that are shaping our times. We are all repositories of our time and place; the work cannot help but reveal the politics and cultures that have shaped him. Gyatso collects materials from around the world to construct his images. Each work contains a kind of geographic specificity, strongly relating to the time and place where it is made, in addition to Gyatso's personal experiences.

Gyatso's interests in signage and iconography have led him to design his own stickers and signs. Sometimes they are incorporated into his work, and other times they are made to stand independently, each representing a social or political issue that he would like to bring to attention. Gyatso's repetitive use of the image of the Buddha and appropriation of our media-saturated environments exemplify his interest in ubiquity and accessibility, as he often appropriates—and even re-appropriates—his own work. Deeply moved by the need to preserve and celebrate his own culture, Gyatso inserts Buddhist and Tibetan iconography into our daily lives.

Gyatso's work has been exhibited in galleries and museums around the world, including the Metropolitan Museum of Art, New York, USA; the Boston Museum of Fine Arts, Boston, Massachusetts, USA; Tel Aviv Museum of Art, Tel Aviv, Israel; The City Gallery, New Zealand; The Institute of Modern Art, Australia; the Rubin Museum of Art, New York, USA; the National Art Museum of China, Beijing, China; the Glasgow Gallery of Modern Art, Glasgow, Scotland; the Courtauld Institute of Art, London, UK; Burger Collection Switzerland; the Wereldmuseum Rotterdam, Rotterdam, the Netherlands; and the Queensland Art Gallery and Gallery of Modern Art, Queensland, Australia. He participated in the 53rd Venice Biennale (2009), the 6th Asia Pacific Triennial in Brisbane, Australia (2009–10), and the 17th Sydney Biennale (2010). His work is held internationally in public and private collections.



GONKAR GYATSO b. 1961, **Shangri-La**, 2014, Mixed media collage on aluminium-backed honeycomb panel, 76 x 76 cm (29 7/8 x 29 7/8 in.)

# JENNY HOLZER

For more than 35 years, Jenny Holzer (b. 1950, Gallipolis, Ohio, USA) has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including at 7 World Trade Center in New York, the Reichstag, the Venice Biennale, the Guggenheim Museums in New York and Bilbao, and the Whitney Museum of American Art.

Her medium, whether formulated as a T-shirt, as a plaque, or as an LED sign, is writing, and the public dimension is integral to the delivery of her work. Starting in the 1970s with the New York City posters, and up to her recent light projections on landscape and architecture, her practice has rivalled ignorance and violence with humour, kindness, and moral courage.

In 1972, Holzer graduated with a BFA from Ohio University, Athens. She completed her MFA in 1977 through the Rhode Island School of Design. In 1977, she moved to New York to participate in the Whitney Museum's Independent Study Program, where she began her first series of public art texts. Holzer received the Leone d'Oro at the Venice Biennale in 1990 and the Crystal Award from the World Economic Forum in 1996. She holds honorary doctoral degrees from Ohio University, Williams College, the Rhode Island School of Design, The New School, and Smith College. She received the Barnard Medal of Distinction in 2011. Holzer lives and works in New York.

Recent solo exhibitions include *Jenny Holzer: War Paintings* (2015), Museo Correr, Venice, Italy; and *Softer Targets* (2015), Hauser & Wirth, Somerset, UK. Holzer also exhibited at the 56th Venice Biennale (2015), *All the World's Futures*.

Selected collections include Guggenheim Bilbao, Spain; Guggenheim Museum, New York, USA; Museum of Modern Art, New York, USA; Whitney Museum of American Art, New York, USA; Museum of Fine Arts, Boston, USA; and Tate Collection, London, UK.



JENNY HOLZER b. 1950, **Truisms: Money Creates Taste**, 2013, White marble bench, 43 x 155 x 65 cm (16 7/8 x 61 x 25 5/8 in.)



# LI TIANBING

Born in 1974 in the southern province of Guilin, China, Li Tianbing moved to Paris at the age of 22 to study at the École des Beaux-Arts. Here he came in contact with a wealth of visual and cultural resources and formal histories. Surrounded by such diversity, Li Tianbing quickly developed a distinctive visual language with which to express his own cultural origins that draws on both traditional Chinese techniques and contemporary Western references. His work was soon commanding a similar level of international attention afforded to elder contemporaries such as Zhang Huan and Yan Pei Ming.

When Li Tianbing arrived in Paris he had with him a tiny album of just five small, black and white photographs of himself as a young boy. To have childhood photographs of oneself was a privilege in 1970s China. A family-owned camera was a rare and expensive commodity and so children's formative years went largely unrecorded. Li 's father worked as a soldier in the army's propaganda unit and was able to intermittently borrow a camera to record his son's infancy at the ages of three, four, and five. These images have come to play an integral role in Li's work. Being an only child in China was a condition shared by many children of his generation, and it is one the artist has described as a deeply lonely experience with profound psychological effects. Consequently, the artist often sought refuge in his own imagination, inventing games inhabited by fictitious characters.

This compelling biography informs Li's poetic childhood portraits, and we see it in its most vivid expression in 2006 with the introduction of an imagined brother to his painterly repertoire. Later works depict the artist accompanied by a host of brothers and playmates, which have come to form a complete yet entirely 'imagined' family album. On a personal level, the paintings offer an intimate portrait of a fantasised childhood, where fiction and fantasy seamlessly merge. On a far wider reaching scale, the work articulates the shared loss of a generation who grew up under an authoritative dictate exercised at its most personal level. Li's compositions interweave the dualities present in China today: East and West, communism and capitalism, ancient culture and modern consumerism.

Li has held solo exhibitions at Stephen Friedman Gallery, London; L&M Arts Gallery, New York; Galerie Albert Benamou, Paris; Galerie Loft, Beitou; Kashya Hildebrand Gallery, Zurich; Galerie Deborah Zafman, Paris. He has also exhibited internationally in group exhibitions at notable institutions, including Today Art Museum, Beijing, China; Museum of Contemporary Art, Shanghai, China; National Museum of Fine Arts, Beijing, China; Instituto Valenciano de Arte Moderno, Spain; and Hong Kong Arts Centre, Hong Kong. The artist currently lives and works in Los Angeles, USA.



LI TIANBING b. 1974, **Small Violence #1**, 2016, Oil on canvas, 40.5 x 51 cm (16 x 20 1/8 in.)



LI TIANBING b. 1974, **Small Violence #3**, 2016, Oil on canvas 40.5 x 51 cm (16 x 20 1/8 in.)





LI TIANBING b. 1974, **Street Violence**, 2016, Oil on canvas, 157.5 x 198 cm (62 x 78 in.)





LI TIANBING b. 1974, *Xiao San #2*, 2016, Oil on canvas, 157.5 x 198 cm (62 x 78 in.)



LI TIANBING b. 1974, **Monkey and Kid #2**, 201, Oil on canvas, 99 x 124.5 cm (39 x 49 in.)



# JASON MARTIN

Jason Martin was born in Jersey, Channel Islands, UK in 1970. He went to Chelsea School of Art from 1989 to 1990 and later graduated with a BA (Hons) from Goldsmiths College, London in 1993. Jason Martin lives and works in London.

Martin takes inspiration from both Minimalism and Abstract Expressionism, making paintings about paint: its materiality, sculptural presence, and transformative, alchemical nature. His work subscribes to the Western tradition of gestural painting. Martin produces monochrome oil paintings on an aluminium or stainless steel background upon which the brushstroke becomes the subject of the piece. Colour is the starting point; the background remains saturated—sometimes visible, sometimes invisible, through grooves made by the brushstroke. Martin's singular style of working the luxurious surfaces of his monochrome paintings with a purpose-built comb has become well-known internationally.

The artist makes his own paintbrushes, which is noteworthy today when paint is sold in specially formulated tubes and brushes are industrially produced. In the finished work we see the painter's gestures, sometimes sweeping, sometimes abrupt; the movement becomes the painting and its subject matter.

The energy of Martin's process is palpable in the rich swathes of colour applied in thick, fluid, overlaid brushstrokes. Light plays across the sculpted surface, echoing the dynamism and vigour of its creation. Martin also produces works in pure pigment—vividly intense and richly emotive, these jewel-like paintings resonate and dominate space. The titles of Martin's works invite contemplation and emphasise their inherent narrative, but their meaning is mutable.



JASON MARTIN b. 1970, **Lesbos**, 2016, Mixed media on aluminium (violet), 50 x 50 x 10 cm (19 5/8 x 19 5/8 x 3 7/8 in.)





JASON MARTIN b. 1970, **Exotique**, 2016, Oil on aluminium, 200 x 200 x 15 cm (78 3/4 x 78 3/4 x 5 7/8 in.)

# ANTONY MICALLEF

Antony Micallef was born in Swindon, England in 1975 and graduated in fine arts from the University of Plymouth. He was notably taught by the austere landscape painter John Virtue, who was taught by the postwar painter Frank Auerbach.

Described as a modern Expressionist and widely recognised as one of the finest painters in contemporary art today, Micallef roots his work in social commentary and self-examination. Known for his visually charged figure paintings, Micallef's new series of works in his latest exhibition, *Raw Intent*, are a complete departure from his earlier artworks. He builds up a relief-like surface with heavy paint to depict a figurative mass in front of a muted background. By using an impasto technique, the material is pushed to its extreme and blurs our reading of painting and sculpture. Through the use of tools such as scrapers and palette knives, Micallef literally twists the paint to further distort the depicted figure in the hope of realising an embodiment that will "breathe" on its own.

His major solo exhibitions include *Self* (2015), Lazarides Rathbone, London, UK; *Impure Idols* (2007), Lazarides, Hollywood, California, USA; *Antony Micallef* (2006), Eyestorm, Milan, Italy; and a show at the National Academy of Fine Arts, Sofia, Bulgaria (2005).

Micallef also has work in collections all over the world and has exhibited in group shows at institutions such as the Goss-Michael Foundation at Dallas Contemporary, Dallas, Texas, USA (2014); National Museum Warsaw, Poland (2013); ICA London (2012), Tate Britain (2010), Royal Academy, London (2008), and the National Portrait Gallery, London (2000). He took second prize in the BP Portrait Award competition in 2000.



ANTONY MICALLEF b. 1975, **Raw Intent No. 3**, 2016, Oil on French linen, 130 x 110 cm (51 1/8 x 43 1/4 in.)



# GATOT PUJIARTO

Gatot Pujiarto was born in 1970 in Malang, East Java, Indonesia. He graduated from the Department of Fine Art and Design at IKIP Malang in 1995. Currently, the artist lives and works in Malang.

Pujiarto's works explore abnormalities, weirdness, and tragedy. Inspired by uncommon events or occurrences in everyday life, including stories heard from friends, TV shows, and the news, his works amuse and provoke audiences to reinterpret daily stories as a new reality, to enjoy them through evoking new emotions. The visual sensation in his works is combined with the unique textures that are created by pasting, patching, layering, tearing, binding, and by making fabric patterns.

The artist utilises a distinctive collage and weathering technique on fabric, which is either applied on canvas or installed in the form of a tapestry. The bare threads and weave of cloth are revealed for his viewers' scrutiny. The broken cloth acts as a metaphor for the distress of man's action upon nature: negative, confused, and counterproductive to the overarching aim of world harmony. Bare tendrils accumulate to form the skeletal structure of the original cloth, reminding us through nostalgia of what it was originally.

Pujiarto has been widely exhibited throughout Indonesia and internationally. Recent exhibitions include *Gatot Pujiarto: Stitching Stories* (2016), Pearl Lam Galleries, Hong Kong SOHO; *Gatot Pujiarto: Masquerade of Life* (2015), Pearl Lam Galleries, Singapore; *Shout—Indonesian Contemporary Art* (2014), Museo d'Arte Contemporanea Roma (MACRO), Rome, Italy; *Indonesian Contemporary Fiber Art* (2012), ArtOne New Museum, Jakarta, Indonesia; and *Jatim Art Now* (2012), National Gallery of Indonesia, Jakarta, Indonesia.



GATOT PUJIARTO b. 1970, **West Track (Jalur Barat)**, 2012, Canvas, cloth, thread, 150 x 200 cm (59 x 78 3/4 in.)

# QIAN JIAHUA

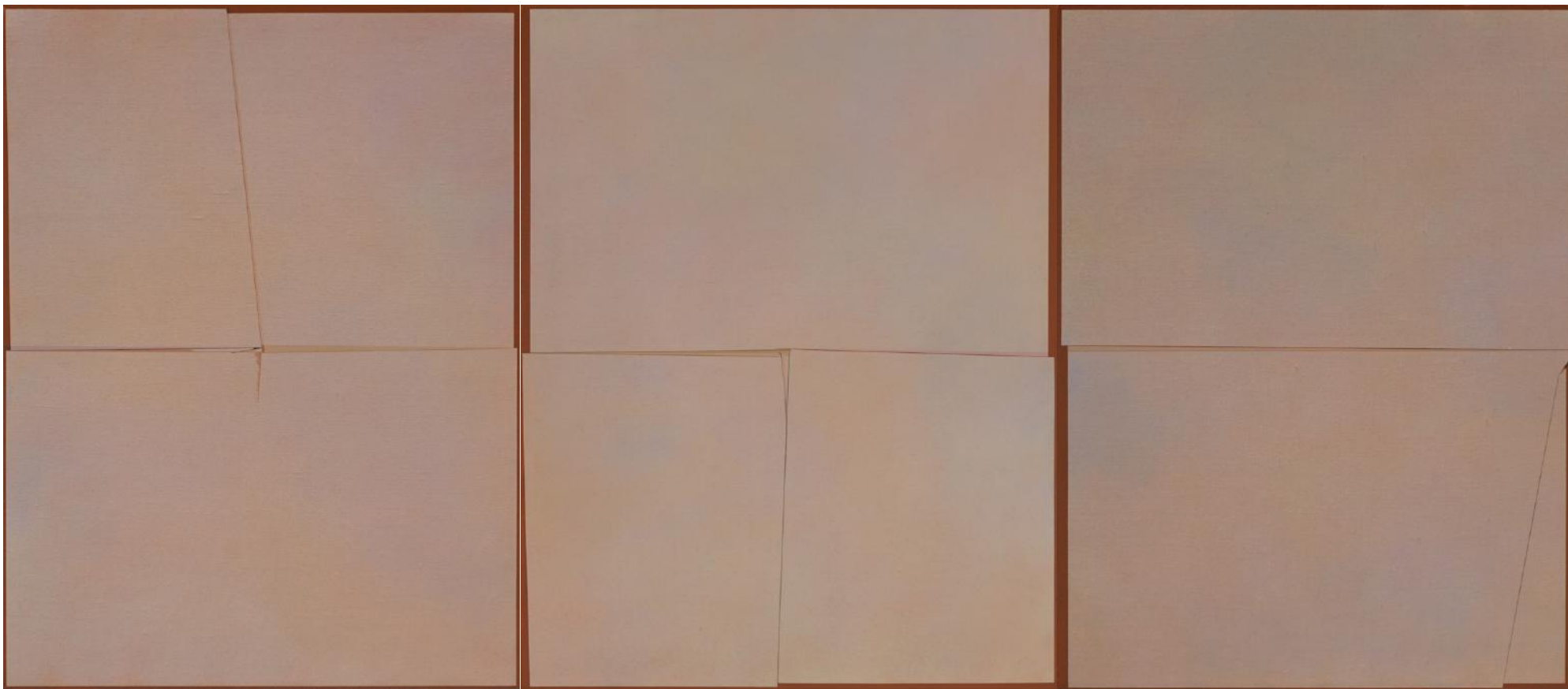
Born in 1987 in Shanghai, China, Qian Jiahua graduated with a BA from the China Academy of Art in 2011. She currently lives and works Hangzhou, China.

Visually provocative, her canvases, often properly seen as parts of painting-installations, are carefully layered with colours that come through only when physically regarded by the eye. Her paintings possess rigid accuracy but musical cadence. Populating her canvases with areas of colour, subtly un-geometric shapes and conscientiously placed lines, Qian joins some of the most interesting artists today in questioning the category of abstraction.

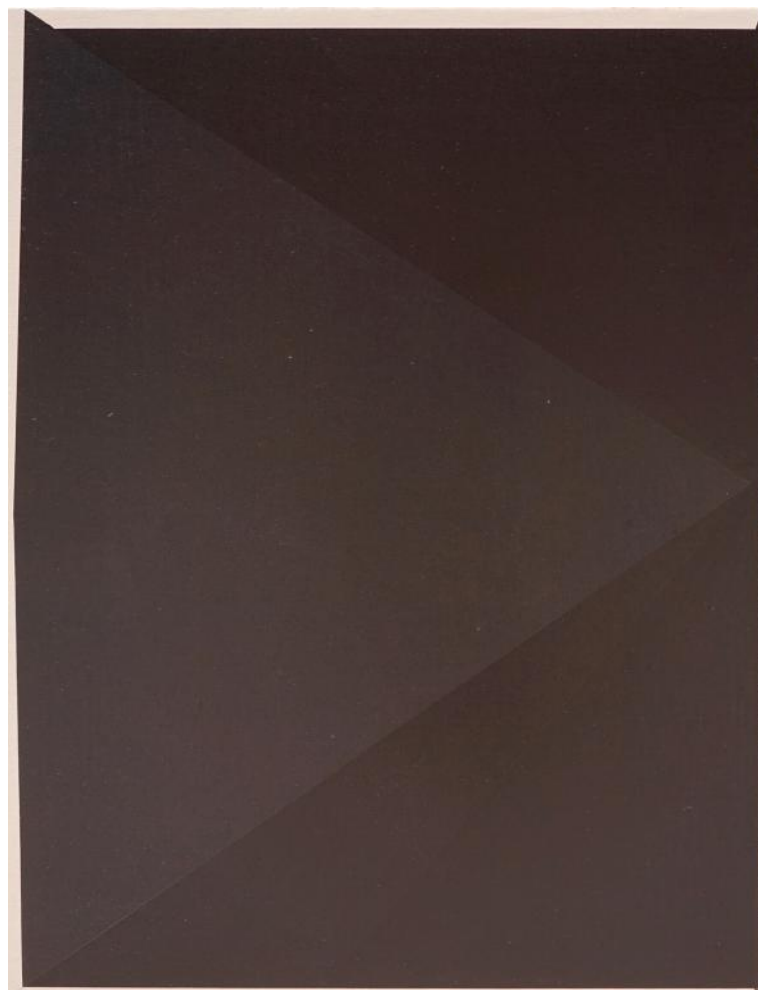
Experimenting with how spatial delineation and colours can affect perception, Qian Jiahua stacks, divides, and polishes, building layers upon layers to construct her paintings. Instead of sketching or designing, Qian Jiahua derives inspiration from experiences, memories, and desire. Examining her paintings, the viewer can trace the artist's extemporaneous process of building the architectural forms.

Qian has received significant critical attention, having been included in curated exhibitions at Long Museum, Shanghai, China; Times Art Museum, Beijing, China; art-st-urban, Lucerne, Switzerland; among others.





QIAN JIAHUA b. 1987, **Half Brightness Half Darkness**, 2016, Acrylic on canvas, 80 x 60 cm x 3 (31 1/2 x 23 5/8 in. x 3), Overall: 80 x 180 cm (31 1/2 x 70 7/8 in.)



QIAN JIAHUA b. 1987, **Equivalence**, 2016, Acrylic on canvas, 80 x 60 cm (31 1/2 x 23 5/8 in.)

## BOSCO SODI

Bosco Sodi (b. 1970, Mexico City) is a contemporary artist based in New York City, although he has also lived, studied, and worked in Paris, Barcelona, and Berlin, and he maintains studios in Barcelona, Berlin, New York, and his native Mexico City.

Sodi is known for his richly textured, vividly coloured large-scale paintings. His paintings are composed of pure pigment, sawdust, wood pulp, natural fibres, and glue. Sodi's influences range from l'art informel, looking to artists such as Antoni Tàpies and Jean Dubuffet, to master colourists such as Willem de Kooning, Mark Rothko, and the bright hues of his native heritage. Sodi has discovered an emotive power within the essential crudeness of the materials that he uses to execute his paintings. Focusing on material exploration, the creative gesture, and the spiritual connection between the artist and his work, Sodi seeks to transcend conceptual barriers. He leaves many of his paintings untitled with the intention of removing any predisposition or connection beyond the work's immediate existence. The work itself becomes a memory and a relic symbolic of the artist's conversation with the raw material that brought the painting into creation.

Major solo exhibitions include *Yūgen* (2016), Blain|Southern, London, UK; *Rhus Verniciflua* (2015), SCAI The Bathhouse, Tokyo, Japan; *Iro Miede* (2012), Taka Ishii Gallery, Kyoto, Japan; *Un Largo Camino a Casa* (2011), Galería Hilario Galguera, Mexico City, Mexico; and *Pangaea* (2010), The Bronx Museum, New York, USA, which featured *Pangaea*, a monumental painting measuring 13 by 40 feet. Recent group exhibitions include *Point of View* (2016), Park of the Palace of Pena, UNESCO World Heritage Site, Sintra, Portugal; *Proportio* (2015), Palazzo Fortuny, Venice, Italy; and *Museum of Stones* (2015), The Noguchi Museum, New York, USA.

Sodi's work can be found in numerous private and public collections, including the De La Cruz Collection (Puerto Rico), Colección Jumex (Mexico City), Godia Foundation (Barcelona), Museo Internacional del Arte Aplicada Oggi (Turin, Italy), and the Luis Barragán Foundation (Switzerland).





BOSCO SODI b. 1970 **Untitled**, 2013 Mixed media over canvas 186 x 186 cm (73 1/4 x 73 1/4 in.)

# YUDI SULISTYO

Born in 1972 in Yogyakarta, Central Java, Indonesia, Yudi Sulistyo graduated from the Art Institute Yogyakarta with a degree in Design and Visual Communication in 1994. He currently lives and works in Indonesia.

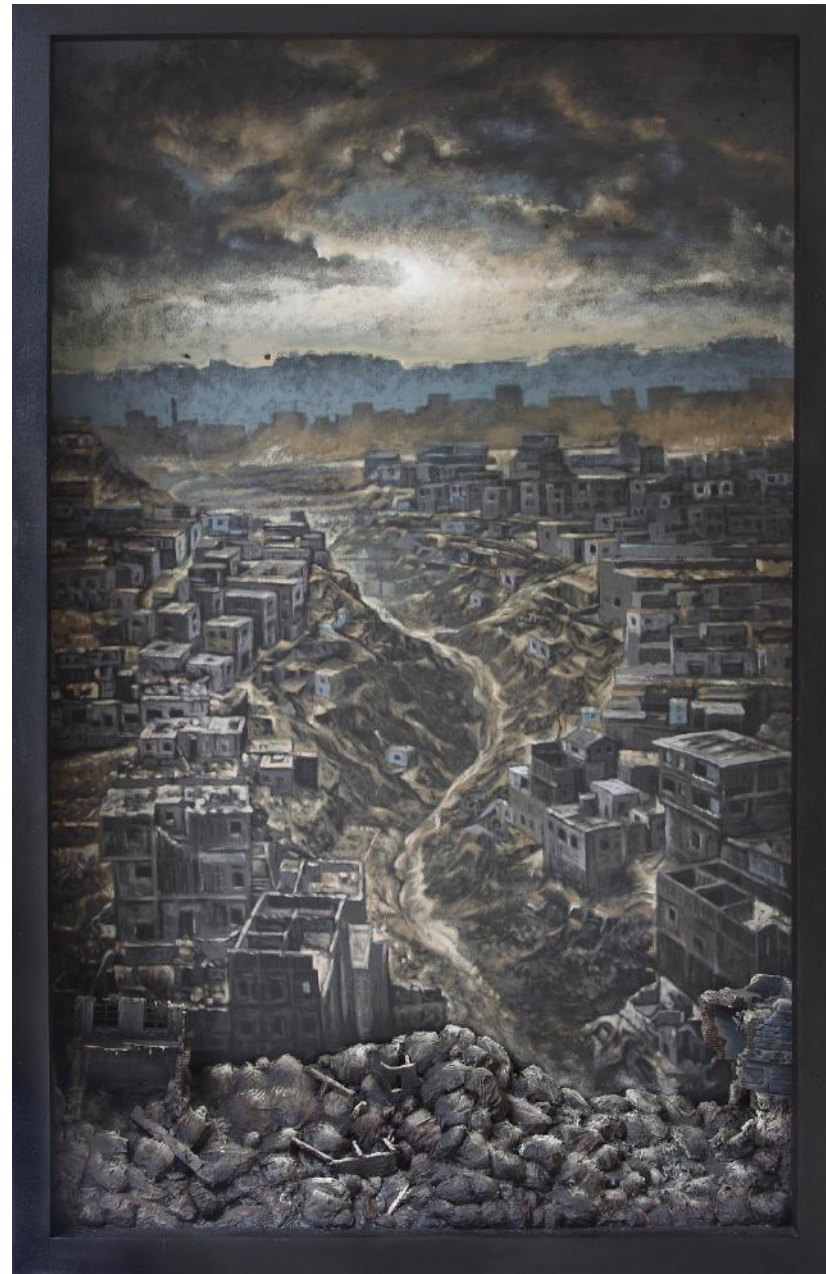
Sulistyo's realistic sculptures of militaristic equipment and other mechanical objects are made primarily of pasteboards, with their details created by repurposing mundane and common household objects like bottle caps and matchboxes. The artist's interest in creating pieces that are nearly indistinguishable from their functional counterparts stems from his childhood, which was spent watching war movies with his father and creatively fixing scrapped toys for his own enjoyment. For him, his works have nothing to do with the nature of the military, nor do they explicitly comment on war. The intricacy and realism of his sculptures reveal the artist's remarkable craftsmanship and diligence.

Sulistyo's work has been widely exhibited throughout Indonesia and around the world, including in Singapore, South Korea, Italy, England, and France. Some of his previous exhibitions include *After Utopia* (2015), Singapore Art Museum, Singapore; *Shout! Indonesian Contemporary Art* (2014), Museum of Contemporary Art of Rome, Italy; and *Flight for Light: Indonesian Art and Religiosity* (2011), Art:1, Jakarta, Indonesia.



YUDI SULISTYO b. 1972, *Out of Control*, 2016, Cardboard, plastic, pipe, wood, steel, acrylic, and paint, 153 x 440 x 344 cm (60 1/4 x 173 1/4 x 135 3/8 in.)





YUDI SULISTYO b. 1972, **No Man's Land #1**, 2016, Cardboard, plastic, wood, acrylic, and paint, 200 x 123 x 30 cm (78 3/4 x 48 3/8 x 11 3/4 in.)



YUDI SULISTYO b. 1972, **No Man's Land #2**, 2016, Cardboard, plastic, wood, acrylic, and paint, 200 x 123 x 30 cm (78 3/4 x 48 3/8 x 11 3/4 in.)

## SU XIAOBAI

Su Xiaobai, one of China's most distinctive painters, was born in 1949 in Wuhan, Hubei province, China. In 1965 he joined the School of Arts and Crafts in Wuhan, and from 1985 to 1987 he studied oil painting at the Central Academy of Fine Arts in Beijing. In 1987, he moved to Germany to pursue his postgraduate studies at the Kunstakademie Düsseldorf (Düsseldorf State Arts Academy), returning to China in 2003. He currently lives and works between Shanghai and Düsseldorf.

Before moving to Germany in 1987, Su's work inclined towards social realism. However, first-hand experience of avant-garde Western art radically affected his outlook. During the 1990s his work became progressively less figurative, and following his return to China in 2003, it has increasingly focused on the essential characteristics of colour, shape, and surface. Having eliminated recognisable subject matter and imagery, Su's arresting and compelling art engages both with the language of Western abstract art and also with the traditions of Chinese philosophy including the Buddhist Sutra: "Everything is nothing, nothing is everything."

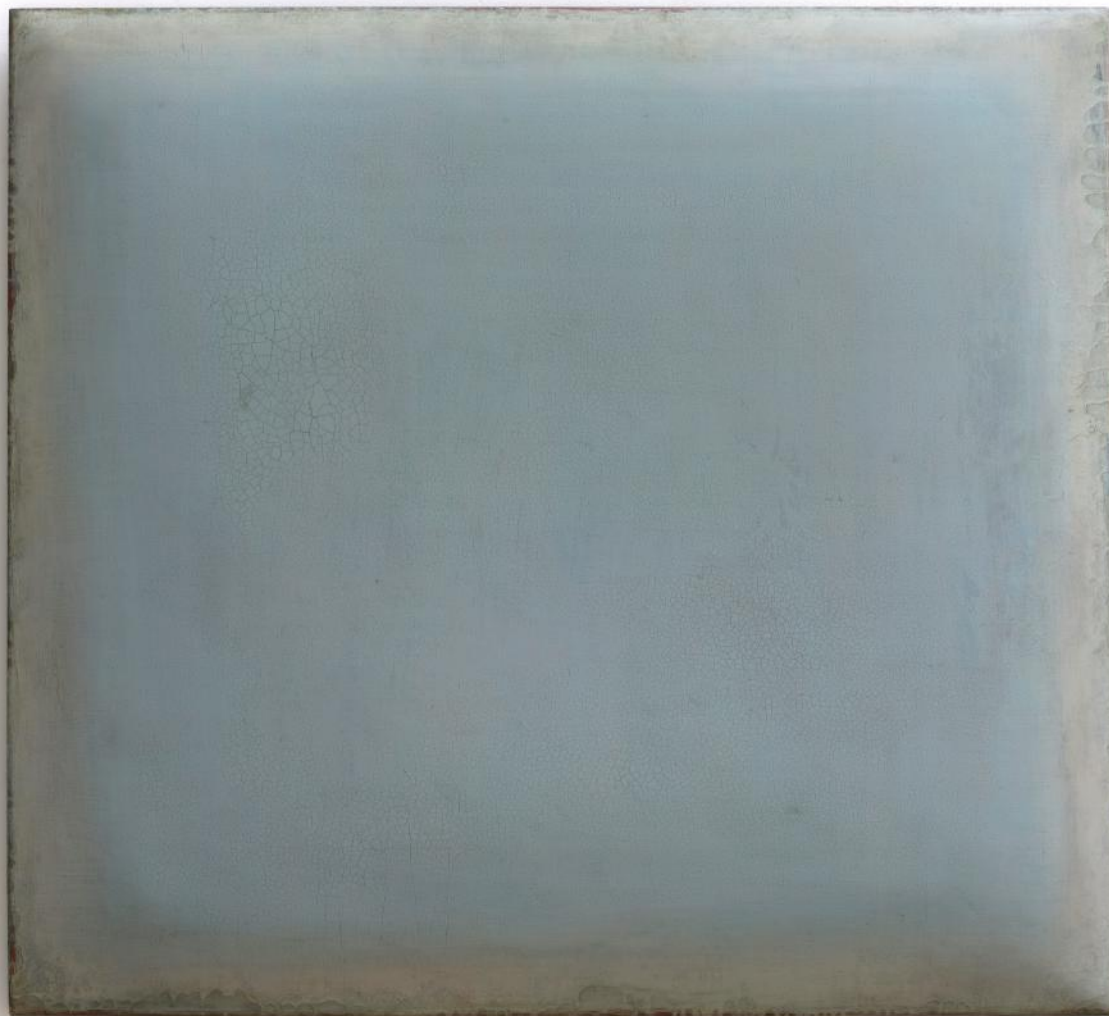
Su Xiaobai has developed a sensuous yet rigorous art that defies classification, and yet whose own chosen medium, lacquer, is steeped in Chinese history. Su's works are both hedonistic and mystical, defiantly sculptural while exquisitely painted. Ranging from shell-like finishes to sensuous, curved profiles and abraded textures, they exist entirely on their own terms, possessing their own history, character, and independent existence. Rather than depict other objects, his art engages with the idea of being itself. At its centre, Su's work uses the visual language and context of art to embody issues that are both philosophical and, at an everyday human level, universal.

Solo exhibitions include *Luminescence* (2016), Pearl Lam Galleries, Singapore; *Su Xiaobai: Painting and Being* (2014), Pearl Lam Galleries, Hong Kong, China; *Su Xiaobai 2012–2014* (2014), Tina Keng Gallery, Taipei, Taiwan; *Grand Immensity: The Art of Su Xiaobai* (2013), National Taiwan Museum of Fine Arts, Taichung, Taiwan; *Su Xiaobai* (2013), Pearl Lam Galleries, Hong Kong, China; *The Dynasty of Colours* (2009), Langen Art Gallery, Neuss, Germany; *Kao Gong Ji—Su Xiaobai Solo Exhibition* (2008), Today Art Museum, Beijing, China; and *Great Form is Shapeless, Su Xiaobai Solo Exhibition* (2007), Shanghai Art Museum, Shanghai, China. Group exhibitions include *The world is yours, as well as ours* (2016), White Cube Mason's Yard, London, UK; *Jing Shen: The Act of Painting in Contemporary China* (2015), PAC Milan Museum of Contemporary Art, Italy; *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *Where Does It All Begin? Contemporary Abstract Art in Asia and the West* (2014), Pearl Lam Galleries, Singapore; *Chinese Contemporary Abstract: 1980s until Present: MINDMAP* (2012), Pearl Lam Galleries, Hong Kong, China; and *Yi Pai: Thirty Years of Chinese Abstraction* (2008), Beijing, China and Madrid, Spain.



SU XIAOBAI b. 1949, **Yi River—White**, 2016, Oil, lacquer, linen, and wood, 170 x 186 x 10 cm (66 7/8 x 73 1/4 x 3 7/8 in.)





SU XIAOBAI b. 1949, **Traceless**, 2016, Oil, lacquer, linen, and wood, 170 x 186 x 10 cm (66 7/8 x 73 1/4 x 3 7/8 in.)



SU XIAOBAI b. 1949, **Fresh 1**, 2016, Oil, lacquer, linen, and wood, 176 x 170 x 10 cm (69 1/4 x 66 7/8 x 3 7/8 in.)



SU XIAOBAI b. 1949, **Fresh 2**, 2016, Oil, lacquer, linen, and wood, 176 x 170 x 10 cm (69 1/4 x 66 7/8 x 3 7/8 in.)

# SINTA TANTRA

London and Bali-based British artist Sinta Tantra (b. 1979, New York), who is of Balinese descent, graduated with a BA in Fine Art (First Class Honours) from the Slade School of Fine Art, University College London, UK in 2003 and a Postgraduate Diploma in Fine Art from the Royal Academy of Arts, London, UK in 2006. She went on to receive a Postgraduate Diploma in Higher Education Teaching from University of the Arts London in 2010.

Tantra is well regarded for her site-specific murals and installations in the public realm. These include works for the Southbank Centre, Liverpool Biennial, the Royal British Society of Sculptors, and Transport for London. Among Tantra's most notable works is a permanent landmark commission for Canary Wharf completed for the 2012 Olympics—a 300-metre-long painted bridge stretching over the water in the heart of London's business district. Recent public art commissions in 2015 include Newnham College, University of Cambridge and the newly built "tech city" of Songdo, South Korea.

Recent international group shows include *Nick Hornby & Sinta Tantra: Collaborative Works* (2015), Choi and Lager Gallery, Cologne; *Bend Sinister* (2014), i-CAN, Yogyakarta; *Gatekeeper* (2014), William Holman Gallery, New York; *The Fine Line* (2013), Identity Gallery, Hong Kong; and *Confined* (2012), NEST Gallery, The Hague.

A recipient of many awards, including the prestigious Deutsche Bank Award and the British Council's International Development Award, Tantra was also shortlisted for the Jerwood Painting Prize. Her work has been featured in both UK and international press including *Tate Shots*, *FAD Magazine*, *Evening Standard's Hot List 100*, *Nylon Magazine USA*, the *Jakarta Post*, and *BBC Radio Indonesia*.

Tantra's work is in the UK Government Art Collection, as well as private international collections.

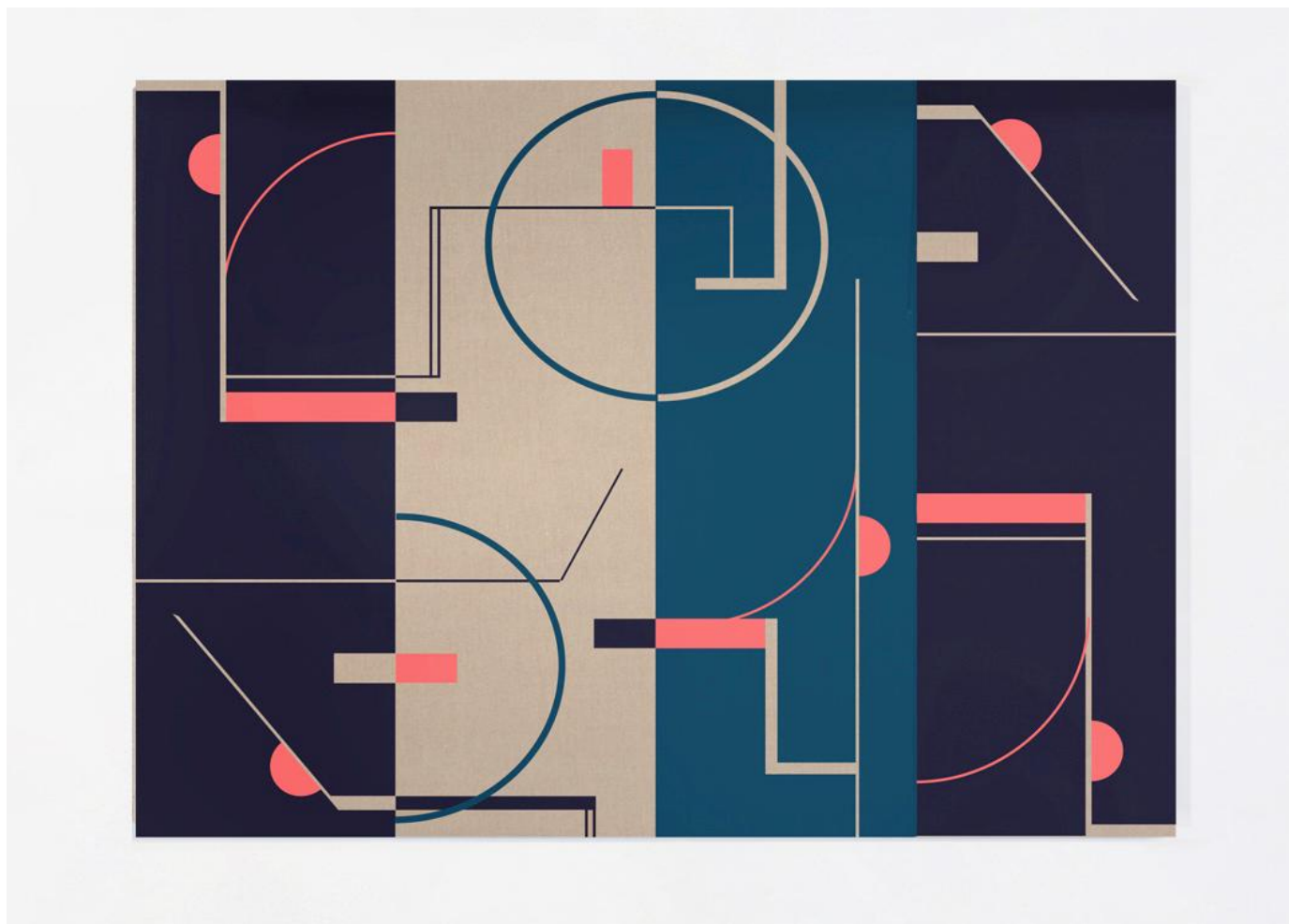




SINTA TANTRA b. 1979, *On Being Blue, A Philosophical Enquiry No. 4/2* (William H. Gass), 2016, Tempera on linen, 127 x 180 cm (50 x 70 7/8 in.)



SINTA TANTRA b. 1979, **Concrete Expression of a Maximum Difference No. 3**, 2016, Tempera on linen, 100 x 78 cm (39 3/8 x 30 3/4 in.)



SINTA TANTRA b. 1979, **Study for E-1027 No. 2 (Eileen Gray)**, 2016, Tempera on linen, 30 x 42 cm (11 3/4 x 16 1/2 in.)

# ZHOU YANGMING

Born in 1971 in Taizhou, China, Zhou Yangming lived and worked in Beijing for over 20 years before moving to Shanghai, where he currently lives and works. To improve his artistic practice, he joined Xu Beihong's studio at the Central Academy of Fine Arts.

Zhou's works are all based on line and space, which ultimately reflect his thoughts and ideas at that specific moment. By drawing and painting line upon line, he creates a colourful surface that shows great training of both the hand and mind. Zhou Yangming works approximately 10 hours every day; it takes him more than three months to complete a large painting. The artist devotes his life to painting lines. By looking at the tiny differences among the short lines, one feels a sense of calm and other fluctuating emotions; one pacifies one's emotions while looking at the lines.

Zhou Yangming has held various solo exhibitions as well as participated in group exhibitions in China, Europe, and the USA. Important solo exhibitions include *Zhou Yangming Latest Artworks* (2012), Shikela Art Gallery, Essen, Germany; and *Labour Time— Zhou Yangming Personal Exhibition* (2005), Yi Yue Contemporary Art Gallery, Beijing, China. Zhou's group exhibitions include *Spotless* (2014), Daxiang Art Space, Taipei, Taiwan; *Virtual Transcend Power—Six Chinese Abstract Artists* (2014), Dobach Contemporary Art Museum, Germany; *China—Germany: Today Abstract Painting* (2012), WILO Germany, Dortmund, Germany; *Yi Pai—Thoughts of a Century* (2009), Today Art Museum, Beijing, China; *Yi Pai: 30 Years of Chinese "Abstract"* (2008), CaixaForum Culture Center, Parma/Barcelona/Madrid, Spain; and *Beads and Brush Strokes* (2003), Beijing Tokyo Art Projects, Beijing, China.





ZHOU YANG MING b. 1971 **20160728**, 2016 Acrylic on canvas 162 x 130 cm (63 3/4 x 51 1/8 in.)

## ZHU JINSHI

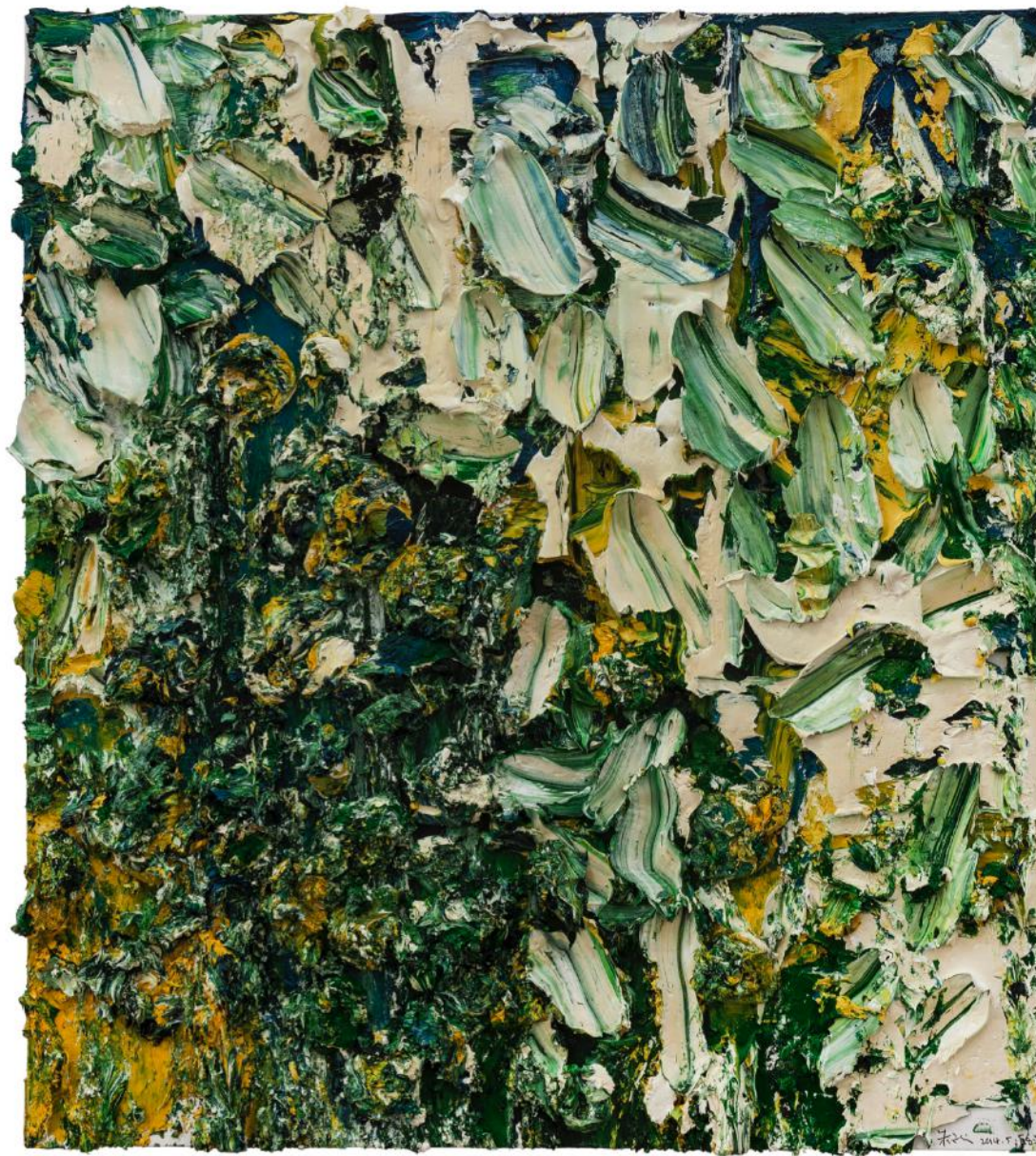
Zhu Jinshi, born in 1954, is a pioneer of Chinese abstract art and installation art. He began to create abstract paintings in the early 1980s and moved to Berlin in 1986. Since then, he has been experimenting with performance, installation, and conceptual art. In 1994, Zhu returned to China, dividing his time between Berlin and Beijing until 2010. At present, he lives and works in Beijing.

Zhu Jinshi's artworks place emphasis on fluidity, where various creative processes interweave with different styles. His striking installation artworks are simple and unaffected; the materials he chooses are mostly from daily life and working environments: linen, rice paper, wood, iron plates, soy sauce, tea pots, bamboo, bicycles, light bulbs, paint, etc. However, he never imposes the concept of the readymade on these objects; rather, through linking these artworks to a specific time and space, he bestows on them a spontaneous and original beauty.

After 40 years of unwavering efforts, Zhu Jinshi's abstract art has taken the form of his unique style of "Thick Painting". These images break the constraints of the flat canvas and undermine the traditional visual experience through the use of three dimensions. His painting style is highly distinctive, using a visual language of accumulation, layering, stirring, overturning, and moulding to create stunning visual effects. His abstract paintings have absorbed traditions from both Western and Eastern culture, breathing a contemporary spirit into his paintings.

Zhu's recent solo exhibitions include *Presence of Whiteness* (2017), Pearl Lam Galleries, Singapore; *Detached from Colour* (2016), Pearl Lam Galleries, Hong Kong, China; *Zhu Jinshi* (2016), Yuan Art Museum, Beijing, China; *Zhu Jinshi* (2016), Blum & Poe, New York, New York, USA; *Performance in Paint: Zhu Jinshi* (2015–16), Inside-Out Art Museum, Beijing, China; *Zhu Jinshi: Boat*, a Yi Pai installation (2015), organised by Pearl Lam Galleries and Hongkong Land at Exchange Square, Hong Kong, China; *Zhu Jinshi: Simplicity* (2014), Pearl Lam Galleries, Singapore; *Zhu Jinshi: The Reality of Paint* (2013), Pearl Lam Galleries, Hong Kong; and *Zhu Jinshi* (2012), Blum & Poe, Los Angeles, USA. Group shows include *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *Thick Paint: Jean Fautrier, Franz West, Zhu Jinshi* (2014), Luxembourg & Dayan Gallery, New York, USA; *28 Chinese* (2013–14), The Rubell Family Collection, Miami, USA; *Power and Territory* (2008), Arario Gallery, Beijing, China; *Orient/Ation*, 4th International Istanbul Biennial in Turkey (1995), Istanbul, Turkey; *Fang* (1990), DAAD gallery, Berlin, Germany; and the *1st Xing Xing (Stars Group) Exhibition* (1979), Gallery in Beihai Park, Beijing, China. His works have been collected internationally by notable public and private collections, including the Asian Art Museum of San Francisco, USA; Brooklyn Museum, USA; Busan Museum of Art, Korea; Delphine Arnault, France; Deutsche Bank, Germany; Mario Testino, UK; The Rubell Family Collection, USA; Guangdong Museum of Art, China; Vancouver Art Gallery, Canada; and White Rabbit Collection, Australia.





ZHU JINSHI b. 1954, **Garden of Broken Flowers**, 2014, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)



ZHU JINSHI b. 1954, *Low-Key Avant-Garde*, 2010, Oil on canvas, 160 x 180 cm (63 x 70 7/8 in.)



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601–605, 6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong, tel (852) 2522 1428 香港中環畢打街12號畢打行6樓601–605室

No. 1, G/F & 1/F, SOHO 189, 189 Queen's Road West, Sheung Wan, Hong Kong, tel (852) 2857 1328 香港上環皇后大道西189號西浦189地下及一樓一號舖

181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989 中國上海市江西中路181號 郵編200002

15 Dempsey Road, #01-08, Singapore 249675, tel (65) 6570 2284

9 Lock Road, #03-22, Gillman Barracks, Singapore 108937