

PearlLam Galleries

ART BASEL HONG KONG 2017

Hong Kong Convention and Exhibition Centre
Wanchai, Hong Kong

Stand 1D15

CÉSAR

César (César Baldaccini, b. 1 January, 1921, Marseille, France–d. 6 December, 1998, Paris, France) was a notable sculptor working in Paris, France, from the late 1940s onward. A graduate of Ecole des Beaux-Arts, Marseilles, and Ecole des Beaux-Arts, Paris, the sculptor best known by his first name only challenged the conventional understanding of the medium of art. After the Second World War, besides working with bronze, he also began to make sculptures out of unconventional materials like wire, scrap iron, industrial leftovers, and plastic. In 1954, he won the Collabo prize for a large welded iron fish sculpture. That same year, he held his first solo exhibition at Galerie Lucien Durand in Paris. Besides being well known for his imaginary animals and nude series, the artist is also respected for his compressions. César became a member of the Nouveau Réalisme movement in 1960 after his work with scrapped cars, which he compressed with a hydraulic crushing machine. In 1995, César represented France at the Venice Biennale with a 520-ton compression.

The artist was obsessed with exploring the possibilities of materials and focused on the tension between the materials' limitations and expressive potential. In the late 60s, he discovered polyurethane foam and its properties of volumetric expansion, which he used in his monumental expansion sculptures. César also continued to explore different materials in his compression series, including cardboard, wool, and textiles. In the last years of his life, he concentrated on creating variations of *Le Pouce*, a giant thumb sculpture that he cast in various materials such as iron, crystal, and gold.

César was named a Chevalier (Knight) of France's Legion of Honour in 1978, and later an Officier (Officer) in 1993. He is also famed for designing the César, the compression-style statue given out at the national film awards in France.

César's work is widely collected by institutions internationally, including Le Centre National d'Art et de Culture Georges Pompidou, Paris, France; Ludwig Museum Koblenz, Koblenz, Germany; Musée d'Art Moderne de la Ville de Paris, Paris, France; Museo Reina Sofía, Madrid, Spain; National Galleries of Scotland, Edinburgh, UK; Peggy Guggenheim Collection, Venice, Italy; Tate Gallery, London, UK; The Metropolitan Museum of Art, New York, NY, USA; The Museum of Modern Art, New York, NY, USA; The National Gallery of Art, Washington, D.C., USA; National Gallery of Australia, Canberra, Australia; National Museum of Modern and Contemporary Art, Seoul, South Korea; Jeddah Sculpture Museum, Jeddah, Saudi Arabia; Museu de Arte de São Paulo, São Paulo Brazil; and Royal Museums of Fine Arts of Belgium, Belgium.

Notable public sculptures in France include *Le Pouce* in Paris' La Défense and *Centaur*, an homage to Picasso, on the Left Bank.



CÉSAR, b. 1921–d. 1998, **Compression de cartons murale**, 1975, Compressed cardboard and glue, 193 x 154 x 16 cm (76 x 60 5/8 x 6 1/4 in.)
PROVENANCE: César Estate, Photographer: Andrew Romer, Courtesy of Pearl Lam Galleries © Artists Rights Society (ARS), New York/ADAGP, Paris and DACS, London 2017.

CHUN KWANG YOUNG

Seoul-based artist Chun Kwang Young (b. 1944, Hongcheon County, Korea) received his BFA from Hong-Ik University in 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.

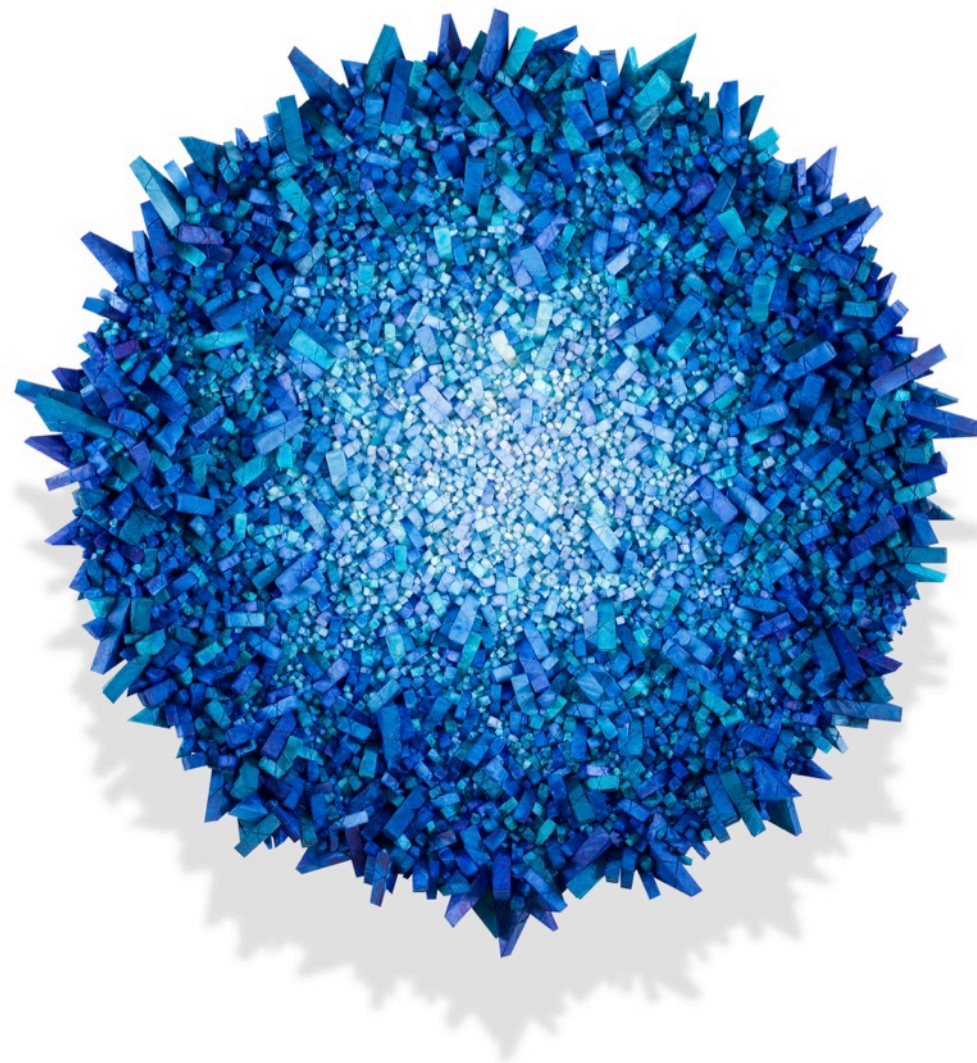
Chun's works have been exhibited extensively around the world. Major solo exhibitions include *Chun Kwang Young: A Retrospective* (2016), Wooyang Museum of Contemporary Art, Geyongju, Korea; *Aggregations* (2015), Beck & Eggeling Gallery, Dusseldorf, Germany; *Kwang Young Chun: New Work* (2014), Bernard 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 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 13-NV-047**, 2013, Mixed media with Korean mulberry paper, 180 x 155 cm (70 7/8 x 61 in.)
Courtesy of the artist and Pearl Lam Galleries



CHUN KWANG YOUNG, b. 1944, **Aggregation 17-JA003 (Star 2)**, 2017, Mixed media with Korean mulberry paper, Diametre 160 cm (63 in.)
Courtesy of the artist and Pearl Lam Galleries

LEONARDO DREW

Leonardo Drew was born in 1961 in Tallahassee, Florida, and he grew up in Bridgeport, Connecticut. Drew seemed bound to work as a professional artist from a young age; his works were exhibited publicly for the first time when he was only 13 years old. By the age of 15, DC and Marvel Comics had courted him to work as an illustrator. However, Drew would apply his talents to a very different artistic path; the abstract works of Jackson Pollock and Piet Mondrian greatly inspired him. Drew went on to attend the Parsons School of Design in New York and earned his Bachelor of Fine Arts from Cooper Union in 1985.

Drew's works are always sculptural, although he tends to avoid making freestanding pieces. Instead, he will often mount objects onto panels or directly to the wall, which can be seen as a nod to his beginnings as a painter and draftsman. His seminal work *Number 8* features rope, animal hide, raccoon skull, and even a dead bird that all hang together, all painted black, creating a deep, dark, and brooding sculptural take on Pollock's all-over drip painting.

Rooted in historical evidence, Leonardo Drew's abstract sculptural compositions are emotionally charged reflections on the cyclical nature of existence—from the eroded fibres of human industry and the urban tide of development to the awareness that we are a part of the fabric of a larger universe. His works reflect the universality of existence and the interconnectivity of all beings to one another. They illustrate these relationships through a combination of the visceral qualities of the materials with the abstract sculptural forms the pieces make up. These cosmological frameworks are meant to mirror the organic reality of existence and reveal the resonance of life and humanity.

Leonardo Drew's work has been exhibited across the United States and internationally. Major solo exhibitions include Vigo Gallery, London, UK (2015); Anthony Meier Fine Arts, San Francisco, USA (2014); *Selected Works*, SCAD Museum of Art at the Savannah College of Art and Design, Savannah, Georgia, USA (2013); *Existed: Leonardo Drew*, Blaffer Gallery, Art Museum of the University of Houston, Houston, USA (2009); Palazzo Delle Papesse, Centro Arte Contemporanea, Siena, Italy (2006); Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., USA (2000); The Bronx Museum of the Arts, New York, USA (2000); and the Museum of Contemporary Art, San Diego, California, USA (1995).

Major group exhibitions include *Structures of Recollection*, Pearl Lam Galleries, Hong Kong, China (2016); *Unsuspected Possibilities*, SITE Santa Fe, New Mexico, USA (2015); *Summer Group Show*, Galerie Forsblom, Helsinki, Finland (2014); *Material World*, Denver Art Museum, Denver, Colorado, USA (2013); Museum of Art and Design, New York, USA (2012); *From Then to Now: Masterworks of Contemporary African American Art*, Museum of Contemporary Art Cleveland, Ohio, USA (2010); *Lost and Found: Selections from the MCA Collection*, Museum of Contemporary Art (MCA), Chicago, USA (2010); and *Black Alphabet: Contexts of Contemporary African American Art*, Zacheta National Gallery of Art, Warsaw, Poland (2006).

Leonardo Drew's works are also held internationally in public and private collections, such as with the Metropolitan Museum of Art, New York, USA; the Museum of Contemporary Art, Los Angeles, USA; and the Princeton University Art Museum, Princeton, New Jersey, USA.



LEONARDO DREW, b. 1961, **Number 133L**, 2015, Wood and paint, 61 x 61 x 41.9 cm (24 x 24 x 16 1/2 in.)
Courtesy of the artist and Pearl Lam Galleries



LEONARDO DREW, b. 1961, **Number X**, 2016, Wood, paint, and screws, 109.2 x 160 x 78.7 cm (43 x 63 x 31 in.)
Courtesy of the artist and Pearl Lam Galleries

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.

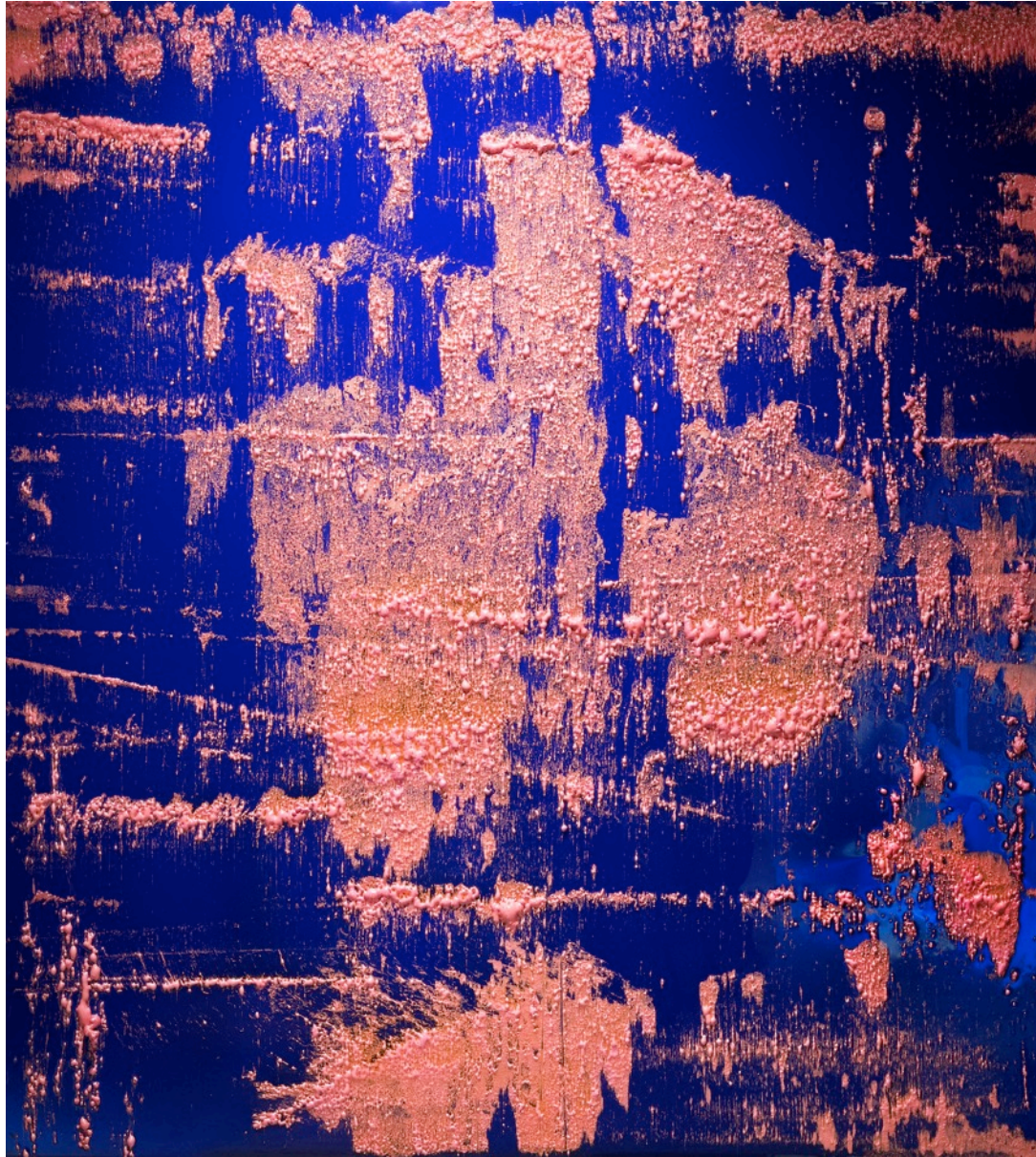
Frank's work titles inject a social and psychological element, and sardonic bite.

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 *Dale Frank* (2017) and *Sabco Peroxide* (2016), 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, *A face like two aged swollen testicles*, 2016, Colour resins, varnish on Harlequin paint on compression foam on Perspex, 208 x 184 x 24 cm (81 7/8 x 72 1/2 x 9 1/2 in.)
Courtesy of the artist and Pearl Lam Galleries



DALE FRANK, b. 1959, *He ended up running a wallpaper shop just outside Dortmund*, 2016, Oxygenated fire retardant foam in liquid glass on Perspex, 200 x 180 x 6 cm (78 3/4 x 70 7/8 x 2 3/8 in.)
Courtesy of the artist and Pearl Lam Galleries

GONKAR GYATSO

Gonkar Gyatso is a Tibetan-born British artist. Born in 1961 in Lhasa, Gyatso moved to London in the late 90s on a scholarship to study at the Chelsea School 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. The artist was the recipient of a Leverhulme Fellowship in 2003 and was an artist in residence at Pitt Rivers Museum in Oxford.

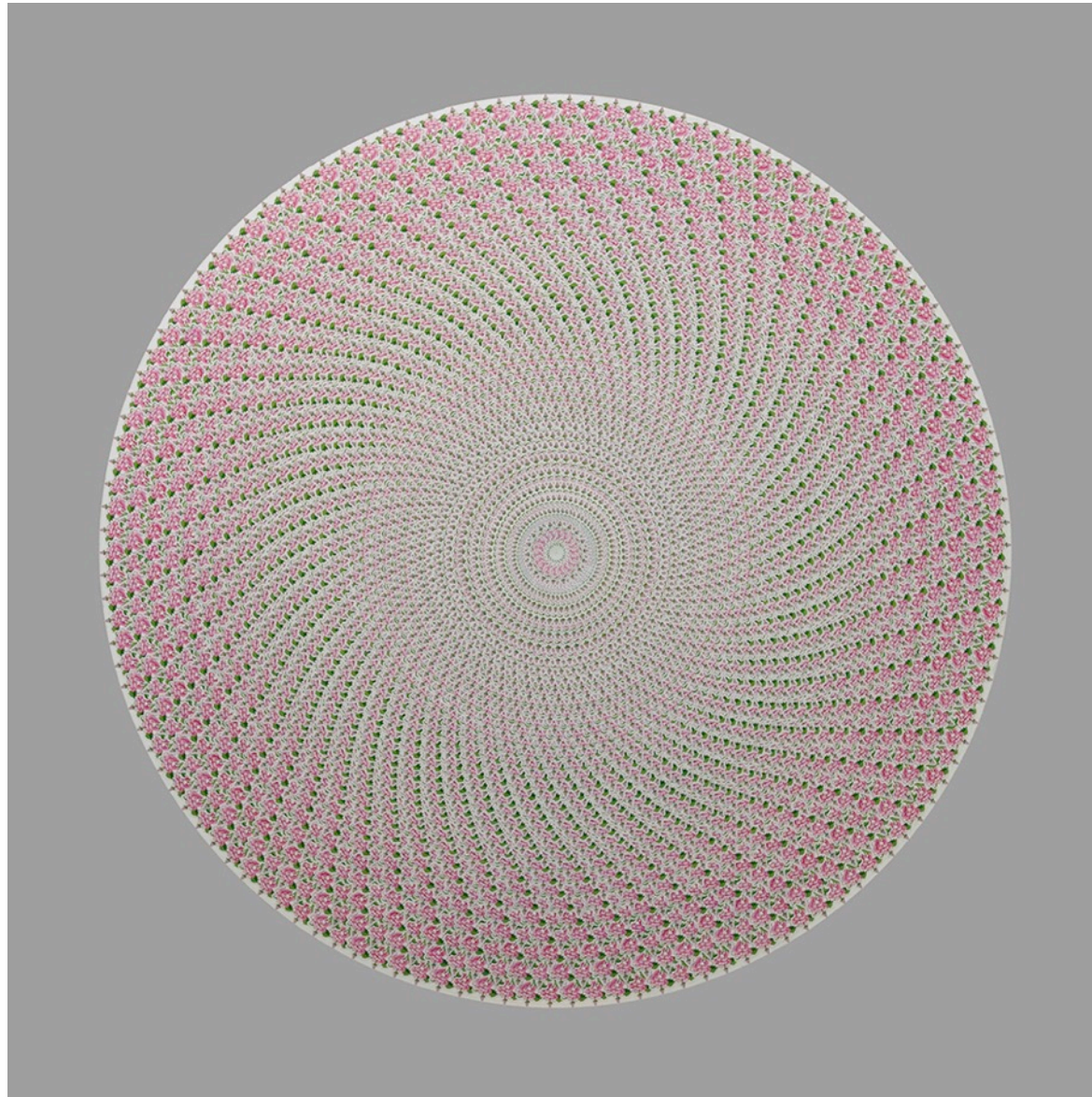
Gonkar Gyatso's work comes out of a fascination with material and pop culture along with a desire to bring equal attention to the mundane as well as the extraordinary, the imminent, and the superfluous. These contradictions are often found in the same piece. His work can be very silly, uncanny, and even ironic and at the same time comes out of concerns that are shaping our times. As his own experience has been one that reflects a kind of hybridity and transformation, his work also holds this quality.

Gyatso's interest in signage and iconography have led him to design his own stickers and signs that he incorporates into his work; sometimes they are collaged in and at others they stand on their own, each representing a social or political trend that he would like to bring to attention. The artist's repeated use of the Buddha and appropriation of our media-saturated environments illustrate his interest in ubiquity and accessibility, often appropriating and even re-appropriating his own work. What once was "white noise" becomes a cacophony of carefully composed images, beautifully constructed into an iconographic form or word.

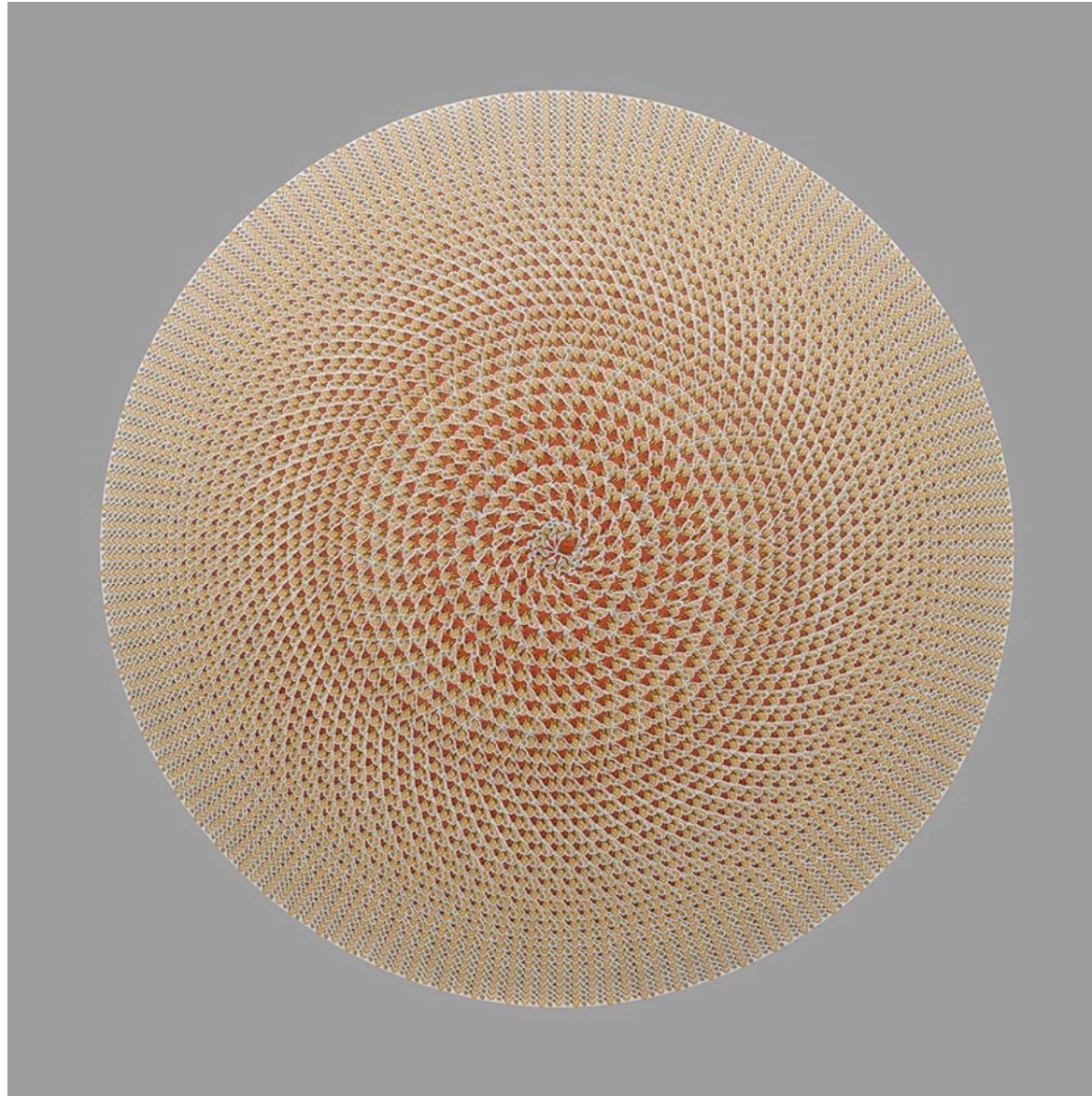
While graffiti is now considered its own art form, Gyatso is also interested in pushing the boundaries between, what some might say, is high and low art and certainly takes a lot of his inspiration from the street.

Gyatso is deeply moved by the need to preserve and celebrate his own culture and just as artists like Judy Chicago seek to make the vernacular of womanhood part of our discourse or Glenn Ligon works to talk about black identity in America or Yinka Shonibare, MBE uses the textiles of his heritage to address issues of colonialism, Gyatso inserts Buddhist and Tibetan iconography into our daily lives. They all ask, where is our place? What is our role? And, where are we going from here? Just as the identity of Gyatso's homeland, Tibet, cannot be separated from religion and politics, the undeniable bond between the two has shaped his own sensibility as well.

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, USA), Tel Aviv Museum of Art (Israel), The City Gallery (Wellington, New Zealand), The Institute of Modern Art (Brisbane, Australia), the Rubin Museum of Art (New York, USA), the National Art Museum of China (Beijing, China), the Glasgow Gallery of Modern Art (Scotland), the Courtauld Institute of Art (London, UK), the Wereldmuseum Rotterdam (the Netherlands), and the Queensland Art Gallery and Gallery of Modern Art (Brisbane, Australia). Additionally, he has participated in the 53rd Venice Biennial (Italy), the 6th Asia Pacific Triennial in Brisbane (Australia), and the 17th Sydney Biennale (Australia). His work is held internationally in public and private collections.



GONKAR GYATSO, b. 1961, **4,314 Prayers**, 2017, Sticker collage on fine art paper, mounted on Dibond, 120 x 120 cm (47 1/4 x 47 1/4 in.)
Courtesy of the artist and Pearl Lam Galleries



GONKAR GYATSO, b. 1961, **4,611 Prayers**, 2017, Sticker collage on fine art paper, mounted on Dibond, 120 x 120 cm (47 1/4 x 47 1/4 in.)
Courtesy of the artist and Pearl Lam Galleries

KIM TSCHANG-YEUL

Kim Tschang-Yeul (b. 1929, Maengsan, Korea), a prolific Korean artist well known for his “water drop” paintings, has been one of the most influential figures in modern art history. After graduating from the College of Fine Arts at Seoul National University in 1950, Kim led the Korean Art Informel movement with Park Seo-Bo and Chung Chang-Sup in the 1950s and 60s, which later greatly inspired many avant-garde artists of the next generation to reject conservative values imposed by institutions. Shortly after his participation in the Paris Biennale in 1961 and the São Paulo Biennale in 1965, Kim studied at the Art Students League of New York from 1966 to 1968 and moved to Paris in 1969, where he began his “Recurrence” series in the early 70s, depicting opaque liquid. The liquid form gradually transformed into his distinctive trademark style of spherical transparent “water drops” after the mid-70s, which has been Kim’s focus for over four decades.

Kim’s “water drop” paintings speak a language that amalgamates the discourses around photorealism and abstract expressionism, situating themselves in an ambiguous space between reality and the abstract. According to Kim, he does not interpret his subject as realistic depictions of actual water drops, but “idealistic” ones. Kim also remarked that the continued act of painting water drops helps him erase painful and traumatic memories of the tragedy of the Korean War (1950–53), which he witnessed and experienced first-hand. In a way, the incessant act of painting water drops served as a therapeutic tool for him, and it draws a closer relation to surrealism and spirituality than the Western philosophical perceptions of “reality”.

Kim’s works have been showcased in numerous local and international exhibitions and events. He has presented his works in France, Korea, Taiwan, the United States, Belgium, China, Japan, Germany, Brazil, Switzerland, Canada, Singapore, and other nations. His notable solo exhibitions include ones at the Gwangju Museum of Art, Gwangju, Korea (2014); National Taiwan Museum of Fine Arts, Taichung, Taiwan (2012); Busan Museum of Art, Busan, Korea (2009); National Art Museum of China, Beijing, China (2006); Galerie Nationale du Jeu de Paume, Paris, France (2004); Draguignan Museum, Drauignan, France (1997); Sonje Museum of Contemporary Art, Seoul, Korea (1994); and the National Museum of Contemporary Art, Gwacheon, Korea (1993). In 1996, he was awarded the Commandeur medal, the highest honour of the Ordre des Arts et des Lettres bestowed by the Embassy of France in Seoul. In 2016, the Kim Tschang-Yeul Museum of Art opened in Jeju island, Korea to honour the artist.



KIM TSCHANG-YEUL, b. 1929, **Recurrence**, 1989, Acrylic and oil on rice paper mounted on canvas, 160 x 129 cm (63 x 50 3/4 in.)

Courtesy of the artist and Pearl Lam Galleries

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 quickly developed a distinctive visual language that draws on both traditional Chinese techniques and contemporary Western references. His work soon commanded 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 years old. These images have come to play an integral role in Li Tianbing's work. Being an only child in China was a condition shared by many children of his generation, and 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, as well as ancient culture and modern consumerism.

Li also draws inspiration from real life in his new series of works, dealing with the social violence prevalent in society, resulting from the greater polarisation 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.

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



LI TIANBING, b. 1974, *Xiao San #2*, 2016, Oil on canvas, 157.5 x 198 cm (62 x 78 in.)
Courtesy of the artist and Pearl Lam Galleries

ANTONY MICALLEF

Antony Micallef was born in Swindon, England in 1975 and graduated in Fine Arts from the University of Plymouth. The austere landscape painter John Virtue, a former assistant of Frank Auerbach, notably taught him during his years at university. While his mentor's influence is present, more specifically in his earlier monochrome works such as *Kiss at Tower Bridge*, Micallef has since embraced colour, which often belies the unsettling nature of his imagery.

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 latest series of works is 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 *Raw Intent* (2016), Pearl Lam Galleries, Hong Kong; *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, **Self-Portrait (Flayed Construct)**, 2017, Oil on linen, 130 x 110 cm (51 1/8 x 43 1/4 in.)
Courtesy of the artist and Pearl Lam Galleries

ROBERT MOTHERWELL

Robert Motherwell was born on January 24, 1915, in Aberdeen, Washington, USA. At age 11, he was awarded a fellowship to the Otis Art Institute in Los Angeles. In 1932, he studied painting briefly at the California School of Fine Arts in San Francisco before attaining a BA from Stanford University in 1937. Later, he enrolled for graduate work in the Department of Philosophy at Harvard University. After travelling to Europe for a year for study, his debut solo show was presented at the Raymond Duncan Gallery in Paris in 1939.

In 1940, Motherwell entered Columbia University to study art history with Meyer Schapiro, who encouraged him to become a painter. He travelled to Mexico with Roberto Matta for six months, and upon returning to New York, his circle came to include William Bazziotes, Willem de Kooning, Hans Hofmann, and Jackson Pollock. In 1942, Motherwell was included in the exhibition *First Papers of Surrealism* at the Whitelaw Reid Mansion, New York. Later, he became editor of the *Documents of Modern Art* series of books, and has since been a frequent contributor to literature on Modern art until his death in 1991.

Robert Motherwell was a major figure in the birth and development of Abstract Expressionism and the youngest member of the New York School. His esteemed intellect, humanist approach to art, affinity for literature, and passion for writing not only cradled his gorgeous, expressive paintings—frequently featuring bold black shapes against fields of colour—but also undergirded him to be one of the leading writers, theorists, advocates, and spokesmen of the art movement. He believed that ideas and emotions were best communicated through the bold forms and gestural lines of abstract art. His pictorial language took the form of drawings, collages, prints, and paintings ranging from intimate studies to monumental works on canvas, featuring simple shapes, bold colour contrasts, and a dynamic balance between restrained and boldly gestural brushstrokes. They reflect not only a dialogue with art history, philosophy, and contemporary art, but also a sincere and considered engagement with autobiographical content, contemporary events, and the essential human conditions of life, death, oppression, and revolution.

During his long career as a painter and lecturer, Robert Motherwell received wide acclaim for his sophisticated and expressive works. Numerous solo and posthumous exhibitions were held locally and worldwide dedicated to showcasing his ideas on abstract art, including *Robert Motherwell (Aberdeen/USA 1915–1991 Provincetown)*, Galerie Boisserée, Cologne, Germany (2017); *Robert Motherwell: Abstract Expressionism*, Bernard Jacobson Gallery, London, UK (2016); *Motherwell: Lyric Suite*, The Metropolitan Museum of Art, New York, NY, USA (2015); *Robert Motherwell: Early Collages*, Solomon R. Guggenheim Museum, New York City, NY, USA (2013); *Robert Motherwell: A la pintura*, Paul J. Getty Museum, Los Angeles, CA, USA (2003); *The Painter and the Printer: Robert Motherwell's Graphics*, Museum of Modern Art, New York City, NY, USA (1980); *Robert Motherwell*, Museum des 20. Jahrhunderts, Vienna, Austria (1976); *Robert Motherwell*, The Metropolitan Museum of Art, New York, NY, USA (1972); and Peggy Guggenheim's Art of This Century Gallery, New York, NY, USA (1944).

His work can be found in the collections of major art institutions, including the Tate Gallery, London, UK; Peggy Guggenheim Collection, Venice, Italy; the Guggenheim, Metropolitan Museum of Art, and Museum of Modern Art, New York, NY, USA; Paul J Getty Museum, Los Angeles, CA, USA; and the Art Gallery of Ontario, Toronto, Canada.



ROBERT MOTHERWELL, b. 1915–d. 1991, **Homage to Catalonia**, 1985, Acrylic on canvas, 61 x 91.4 cm (24 x 36 in.)

PROVENANCE: Private Collection, 1986; Private Collection, California, 1988; Jonathan Novak Contemporary Art, Los Angeles, 2002;
Private Collection (acquired from the above) 2002; Private Collection, 2014

Courtesy of Pearl Lam Galleries © Dedalus Foundation, Inc/VAGA, New York and DACS, London 2017

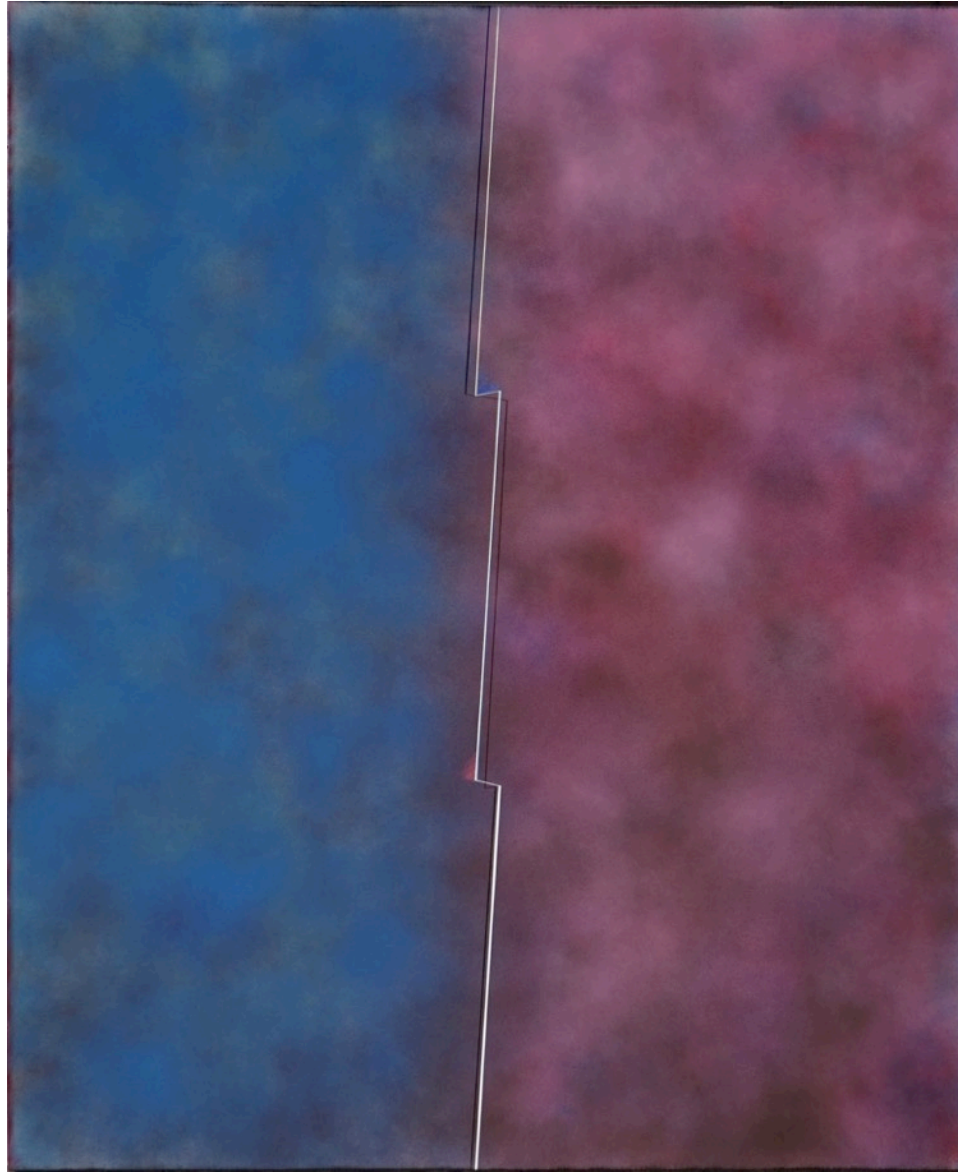
QIAN JIAHUA

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 in 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; and art-st-urban, Lucerne, Switzerland; among others.



QIAN JIAHUA, b. 1987, **The Equivalent Weight**, 2016–17, Mixed media on canvas, 200 x 160 cm (78 3/4 x 63 in.)
Courtesy of the artist and Pearl Lam Galleries

QIU DESHU

Qiu Deshu (b. 1948, Shanghai) received an early education in traditional Chinese painting, seal carving, and scroll mounting. His engagement with experimental ink painting began in the late 1970s. In 1979, Qiu co-founded the Grass Painting Society (*Cao Cao Hua She*), one of China's first experimental art societies in the post-Mao era. The Society was a group of twelve artists who advocated independence of spirit, technique, and style in painting. In his works of this period, the influence of concepts drawn from Western modern art is evident, but Qiu's choice of materials remained rooted in traditional Chinese art. He is one of China's earliest professional artists in the 1980s. The artist currently lives and works in Shanghai, China.

Qiu is a gifted painter and calligrapher. His work transcends medium and subject to become modern iterations that both honour his cultural heritage and simultaneously reject it. In the 1980s, Qiu devised his signature technique of combining ink, pigment, and paper, then tearing and reforming the pieces, a method that reflects his worldview and life experience for which he has coined the term "fissuring". He situates the breakthrough moment in 1982, when one day he glanced down and at once became fully aware of cracks in the cement ground and how they are an apt metaphor for his beliefs and personal experiences. This sparked the idea for a new method of creative expression, which he has continued to develop and deepen over the past three decades.

Qiu's "fissuring" technique encompasses tearing Xuan paper, reconfiguring the pieces, and mounting them to form images, creating lines, or "fissures", that travel across the painting's expanse in a natural, free-flowing manner. The application of colour onto a painting is here subverted as well. Qiu rubs and carves the delicate rice paper, much like in creating a bas-relief, and builds this on top of a coloured base layer, such that the colours show through the layers and combine with the "fissures" to endow his works with a sense of dynamic rhythm and spatial complexity.

Qiu's unique approach to materials and process reimagine the traditional idea that ink is the essence of Chinese painting by foregrounding Xuan paper and its previously untapped potentials as an artistic medium, making inventive use of its hue, delicacy, pliability, and water permeability. While his work is indebted to the Chinese landscape tradition, Qiu transforms the language of landscape into a contemporary idiom of creative expression. His use of ink, colour, and paper in a collage-like process similar to techniques used in scroll-mounting subverts the way brush and ink once defined the forms of Chinese landscape art.

Qiu's works have been widely exhibited in Mainland China, Hong Kong, and Taiwan, as well as in the UK, USA, Germany, and Australia. His works have been collected by the National Art Museum of China in Beijing, the Shanghai Art Museum, the Asian Art Museum of San Francisco, the Museum of Fine Arts in Boston, Oxford University in the UK, Taichung Art Museum in Taiwan, the Asian Art Museum in South Korea, Hamburg Rathaus in Germany, and other private collections.



QIU DESHU, b. 1948, **Fissuring Landscape No. 5**, 2010, Ink and acrylic on Xuan paper and canvas, 188 x 81 cm (74 x 31 7/8 in.)
Courtesy of the artist and Pearl Lam Galleries

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 *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 *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 **Spacious**, 2016, Oil and lacquer on linen and wood, 170 x 186 x 11 cm (66 7/8 x 73 1/4 x 4 3/8 in.)
Courtesy of the artist and Pearl Lam Galleries



SU XIAOBAI, b. 1949, **Supreme Red**, 2016, Oil and lacquer on linen and wood, 171 x 163 x 16 cm (67 3/8 x 64 1/8 x 6 1/4 in.)
Courtesy of the artist and Pearl Lam Galleries

THUKRAL & TAGRA

Jiten Thukral (b. 1976, Jalandhar, Punjab, India) and Sumir Tagra (b. 1979, New Delhi, India) are based in Gurgaon, Haryana, a suburb of New Delhi. They work collaboratively in a wide variety of media including painting, sculpture, Installation, film, and design.

Thukral & Tagra blur the lines between fine art and popular culture, product placement and exhibition design, as well as artistic inspiration and media hype. With playfulness and humour, their works comment on the globalisation of consumer culture and its repercussions, which are being experienced in India today. They pose thoughtful questions about the nature of Indian identity as articulated by Indians themselves and projected onto India by the rest of the world.

Thukral & Tagra have worked together since 2003 and have held solo exhibitions all over the world, including in Singapore, Japan, Korea, China, Italy, Germany, the United Kingdom, Austria, and more. Their works have been included in group exhibitions on multiple international platforms such as Mori Art Museum in Tokyo, UCCA Beijing, Lyon Museum of Contemporary Art in France, Pompidou Centre Paris, Arken Museum in Copenhagen, Helsinki Art Museum Tennis Palace in Finland, Yerba Buena Center for the Arts in the USA, Nature Morte in Berlin, among many others. Their numerous awards include Creative Minds of the Year and 101 Emerging Designers of the World.



THUKRAL & TAGRA b. 1976 & b. 1979, **Dominus Aeris**, *Coelus 7*, 2017, Oil on canvas, 121.9 x 121.9 cm (48 x 48 in.)
Courtesy of the artist and Pearl Lam Galleries



THUKRAL & TAGRA b. 1976 & b. 1979, **Dominus Aeris, Coelus 8**, 2017, Oil on canvas, 121.9 x 121.9 cm (48 x 48 in.)
Courtesy of the artist and Pearl Lam Galleries

YANG YONGLIANG

Yang Yongliang (b. 1980) was born and raised in Shanghai. He trained in traditional Chinese painting and calligraphy since his early childhood, and he later graduated from China Academy of Art in Shanghai in 2003, where he majored in visual communication. Yang currently lives and works in Shanghai.

The artist is best known for the intricate landscapes he creates by integrating layers upon layers of urban and natural images together. Drawing from his formal education in traditional Chinese *shan shui* (山水) painting, Yang Yongliang exploits a connection between traditional art and the contemporary, implementing ancient oriental aesthetics and literati beliefs with modern language and digital techniques. Poetic and quaint as they appear from a distance, his landscapes unfold themselves as a fable of the development of modern civilisation upon closer views. A sense of psychological turmoil and uneasiness that is characteristic of the modern era can be perceived from the abandoned power tower, the man-made paradise, and the vast but internally empty cities that Yang depicts.

Yang Yongliang's work has been exhibited internationally at museums and biennials, such as Somerset House in London (2016, 2013), and the Art Gallery of New South Wales in Sydney (2016, 2011), National Museum of Modern Art in Paris (2015), Kunst und Kultur in Neuried e.V (Art & Culture in Neuried) (2015), Fukuoka Asian Art Museum (2015), Daegu Photo Biennale in Korea (2014), Singapore ArtScience Museum (2014), Moscow Biennale (2013), Metropolitan Museum of Art in New York (2013), Ullens Center for Contemporary Art in Beijing (2012), National Gallery of Victoria in Melbourne (2012), the Thessaloniki Biennale in Greece (2009).

Yang Yongliang's works have been acquired by and are included in the collections of esteemed public institutions such as the British Museum in London, National Gallery of Victoria in Australia, and the Nevada Art Museum in the USA. His works are also in the private collections of Deutsch Bank, The Saatchi Gallery, and the M+ Sigg Collection, amongst others. Most recently, he was one of twelve photographers shortlisted for The Sixth Prix Pictet (2015), one of the world's leading prizes in photography and sustainability.



YANG YONGLIANG, b. 1980, **Time Immemorial—The Path**, 2016, Film on light box, 31 x 31 x 8.5 cm (12 1/4 x 12 1/4 x 3 3/8 in.), Edition of 10
Courtesy of the artist and Pearl Lam Galleries



YANG YONGLIANG, b. 1980, **Time Immemorial—The Path** (installation view), 2016
Courtesy of the artist and Pearl Lam Galleries



YANG YONGLIANG, b. 1980, **Time Immemorial—The Path** (installation side view), 2016
Courtesy of the artist and Pearl Lam Galleries



YANG YONGLIANG, b. 1980, **Time Immemorial—Old Pine**, 2016, Film on light box, 31 x 31 x 8.5 cm (12 1/4 x 12 1/4 x 3 3/8 in.), Edition of 10
Courtesy of the artist and Pearl Lam Galleries



YANG YONGLIANG, b. 1980, **Time Immemorial—The Cliff**, 2016, Film on light box, 31 x 31 x 8.5 cm (12 1/4 x 12 1/4 x 3 3/8 in.), Edition of 10
Courtesy of the artist and Pearl Lam Galleries

JOHN YOUNG

John Young Zerunge was born in Hong Kong in 1956 and moved to Australia in 1967. He read philosophy of science and aesthetics at the University of Sydney and then studied painting and sculpture at Sydney College of the Arts, specifically with the conceptual artist Imants Tillers and musical prodigy David Ahern. He currently lives and works in Melbourne.

Young's investigation of Western late modernism prompted significant phases of work from a bi-cultural viewpoint, including series of painting in the last four decades: the ***Silhouette Paintings***, the ***Polychrome Paintings***, the ***Double Ground Paintings***, and the ***Abstract Paintings***. Recently Young's work has focused on transcultural humanitarianism with two projects entitled *Bonhoeffer in Harlem* and *Safety Zone*. *Bonhoeffer in Harlem*, a tribute to Dietrich Bonhoeffer, was installed at St. Matthaus Church, Kulturforum in Berlin in 2009, while *Safety Zone*, a tribute to 21 foreigners who saved the lives of 300,000 citizens during the Rape of Nanjing in 1937, was shown at the University of Queensland Art Museum in 2011.

Since his first exhibition in 1979, Young has exhibited extensively with his works being shown in major exhibitions both nationally and internationally, at institutions including the Solomon R. Guggenheim Museum, New York and museums and institutions in North America, Europe, North and South East Asia. In 2005–06, a survey of his work entitled *Orient/Occident: John Young 1978–2005* was exhibited at the TarraWarra Museum of Art, Victoria. Young has devoted a large part of his career towards regional development in Asia, and has participated in many regional group travelling exhibitions including *The Rose Crossing* (1999–2001, Singapore, Hong Kong, Australia), *Systems End* (1996, Japan and Korea), *Transcultural Painting* (1994–1995, Taiwan, China, Hong Kong), as well as AGWA's *Confess and Conceal* (1993, all South East Asian Museums) and Asialink's *Art from Australia: Eight Contemporary Views* (1991, South East Asian Museums). He was also seminal in establishing in 1995 the Asian Australian Artists' Association (Gallery 4A), now the 4A Centre for Contemporary Asian Art, a centre for the promotion of Asian philanthropy and the nurturing of Australasian artists and curators. Young was awarded the Australia Council Visual Arts Fellowship to support the research and development of this area of his practice in 2012–14.



JOHN YOUNG, b. 1956, **Naïve and Sentimental Painting XV**, 2016, Oil on linen, 221 x 160 cm (87 x 63 in.)
Courtesy of the artist and Pearl Lam Galleries

ZHOU YANGMING

Born in 1971 in Taizhou, China, Zhou Yangming has been living and working in Beijing for over 20 years. Since childhood, Zhou has been interested in art and is now one of the most distinctive Chinese abstract artists in China. In 1996, while studying in Beijing, he joined Xu Beihong's studio to improve his artistic practice. Later, Zhou moved to Songzhuang artist village, and recently organised several exhibitions dedicated to this place. Currently, he lives and works in Shanghai.

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 which 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; and the viewer pacifies their emotions while looking at the lines.

Zhou Yangming has held various solo exhibitions as well as participated in group exhibitions in China, Europe and USA. Important solo exhibitions include *Zhou Yangming Recent Works* (2012), Galerie Frank Schlag & Cie., Essen, Germany, and *Meticulous Transcendence* (2005), Onemoon Art, Beijing, China. Selected group exhibitions include *Emptiness in Time* (2016), BA Art Space, Shanghai, China; *Simple Is Good* (2015), Red Gate Gallery, Beijing, China; *Virtual Transcend Power—Six Chinese Abstract Artists* (2014), Museum für Aktuelle Kunst – Sammlung Hurrle, Germany; *Immaculate* (2014), Da Xiang Art Space, Taichung, Taiwan; *China – Germany: Abstract Painting Today* (2012), WILO Germany, Dortmund, Germany; *Yi Pai—Century Thinking* (2009), Today Art Museum, Beijing, China; *Yi Pai: 30 Years of Chinese "Abstraction"* (2008), CaixaForum, Palma/Barcelona/Madrid, Spain; and *Prayer Beads and Brush Strokes* (2003), Beijing Tokyo Art Projects, Beijing, China.



ZHOU YANGMING, b. 1971, **20160516**, 2016, Acrylic on canvas, 228 x 181 cm (89 3/4 x 71 1/4 in.)
Courtesy of Pearl Lam Galleries

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 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 *Black* (2016), Blum & Poe, Los Angeles, California, USA; *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; *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. Zhu Jinshi's works have been collected internationally by notable public and private collections.



ZHU JINSHI, b. 1954, **White Object 3**, 2015, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)
Courtesy of the artist and Pearl Lam Galleries



ZHU JINSHI, b. 1954, **White Horse**, 2016, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)
Courtesy of the artist and Pearl Lam Galleries



ZHU JINSHI, b. 1954, **The Sage Leaves Himself Out, but Lives On**, 2016, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)
Courtesy of the artist and Pearl Lam Galleries



ZHU JINSHI, b. 1954, **Such a Master**, 2015, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)
Courtesy of the artist and Pearl Lam Galleries



ZHU JINSHI, b. 1954, **Low-Key Singer 2**, 2012, Oil on canvas, 100 x 80 cm (39 3/8 x 31 1/2 in.)
Courtesy of the artist and Pearl Lam Galleries

ENCOUNTERS

Lever 3, Hong Kong Convention and Exhibition Centre
Wanchai, Hong Kong

Stand 3EN09

Family Album

By GONKAR GYATSO

Family Album is an attempt to reveal the complexity of "Identity", particularly from a Tibetan cultural perspective. In this work, 17 of Gyatso's family members appear as cut-out figures, lining what resembles a catwalk. The cut-outs are dressed for a variety of settings—work, traditional, holiday, and personal costumes are on display. A new story of "Tibet" will be told to examine how a once remote culture has become a part of a globalising world, and how contemporary culture is tightly linked with the fashion and pop culture of the West and China. The artist is interested in representations of self and exploring the boundaries between advertising, propaganda, and self-promotion. Gyatso believes that at the intersection of representation and interpretation lies a deep and vast area that is complex and beautiful at the same time.



GONKAR GYATSO, b. 1961, **Family Album**, 2016, Archival inkjet print mounted on plexiglass and inkjet on vinyl, Dimensions variable
In collaboration with photographer Zhadui
Courtesy of the artist and Pearl Lam Galleries

FILM PROGRAM

Hong Kong Convention and Exhibition Centre
Wanchai, Hong Kong

Theatre 2

BOO JUNFENG

Boo Junfeng (b. 1983) is one of Singapore's most noteworthy young filmmakers. His debut feature film *Sandcastle* premiered at Cannes Film Festival's International Critics' Week in 2010 and was subsequently invited to screen at film festivals around the world, including in Toronto, Busan, Vancouver, and London. *Sandcastle* won the Best Film, Best Director, and the NETPAC Jury Award at the Vietnam International Film Festival, and it was listed by *The Wall Street Journal* as one of Asia's most notable films of 2010.

Trained in film schools in Singapore and Spain, Boo's works often centre on themes of identity, memory, and sexuality. In 2008, Boo was awarded a Bachelor of Arts with first class honours from The Puttnam School of Film, LASALLE College of the Arts, Singapore. His films have won him acclaim at numerous film festivals, including the Berlin Film Festival, International Film Festival Rotterdam, and Clermont-Ferrand International Short Film Festival.

Since 2005 his short films have won several awards at the Singapore International Film Festival, including Best Director, Best Cinematography, Special Jury Prize, Special Achievement Award, and twice for Best Film.

In 2008, he became the first recipient of the McNally Award for Excellence in the Arts, which is the valedictorian honour of Lasalle College of the Arts. He was also accorded the Young Artist Award (2009) and the Singapore Youth Award (2011) by the Government of Singapore.

In 2013, he ventured into the realm of visual arts with *Mirror*, a video installation which won the President's Young Talents Commissioning Award (Singapore). *Mirror* was inspired by the artist's visit to Bukit Brown Cemetery, where exhumations of over 3,000 graves are taking place for the construction of a new highway, splitting the old burial ground into two. This idea of bifurcation is explored in the narrative that develops around the soldier (a recurring figure in Boo's work): one of the soldiers serves the present-day Armed Forces, while the other serves the Malayan Communist Party from the past. Both soldier-figures are lost in what appears to be the same space. As the dual realities echo and diverge from each other, this short film collapses temporal realities and narratives, reiterating the point that our present and future are inextricably tied to our past, while underscoring the critical distance one might need to view history.

Boo draws inspiration from issues or themes that he cares about, often using personal experiences of Singaporean life. However, despite their superficial relations to the culture and locality of Singapore, the themes he chooses to address are always universal and relatable internationally.

His second feature film, *Apprentice* (2016), has earned him his first Rising Director Award at the 21st Busan International Festival and NETPAC Best Film award at the Taipei Golden Horse Film Festival. The film has also been invited to premiere this year at numerous international film festivals including the 60th BFI London Film Festival, the New Horizons Film Festival, the Toronto International Film Festival, and the Cannes Film Festival as part of the Un Certain Regard official selection. *The Third Script*, presented at Pearl Lam Galleries Singapore in 2016, was Boo's first exhibition in a gallery space.



BOO JUNFENG, b. 1983, **Mirror**, 2013, Two-channel high definition video, 5 min 16 sec, Edition of 3+1 AP
Courtesy of the artist and Pearl Lam Galleries

Pearl Lam Galleries 藝術門

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