

# PearlLam Galleries

ART BRUSSELS 2017

Tour & Taxis Avenue du Port 86C, 1000 Brussels, Belgium

Stand B36

# 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, 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 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 15-NA069**, 2015, Mixed media with Korean mulberry paper, 151 x 151 cm (59 1/2 x 59 1/2 in.)  
Courtesy of the artist and Pearl Lam Galleries





CHUN KWANG YOUNG, b. 1944, **Aggregation 08-F001**, 2008, Mixed media with Korean mulberry paper, 194 x 161 cm (76 3/8 x 63 3/8 in.)  
Courtesy of the artist and Pearl Lam Galleries

# LEONARDO DREW

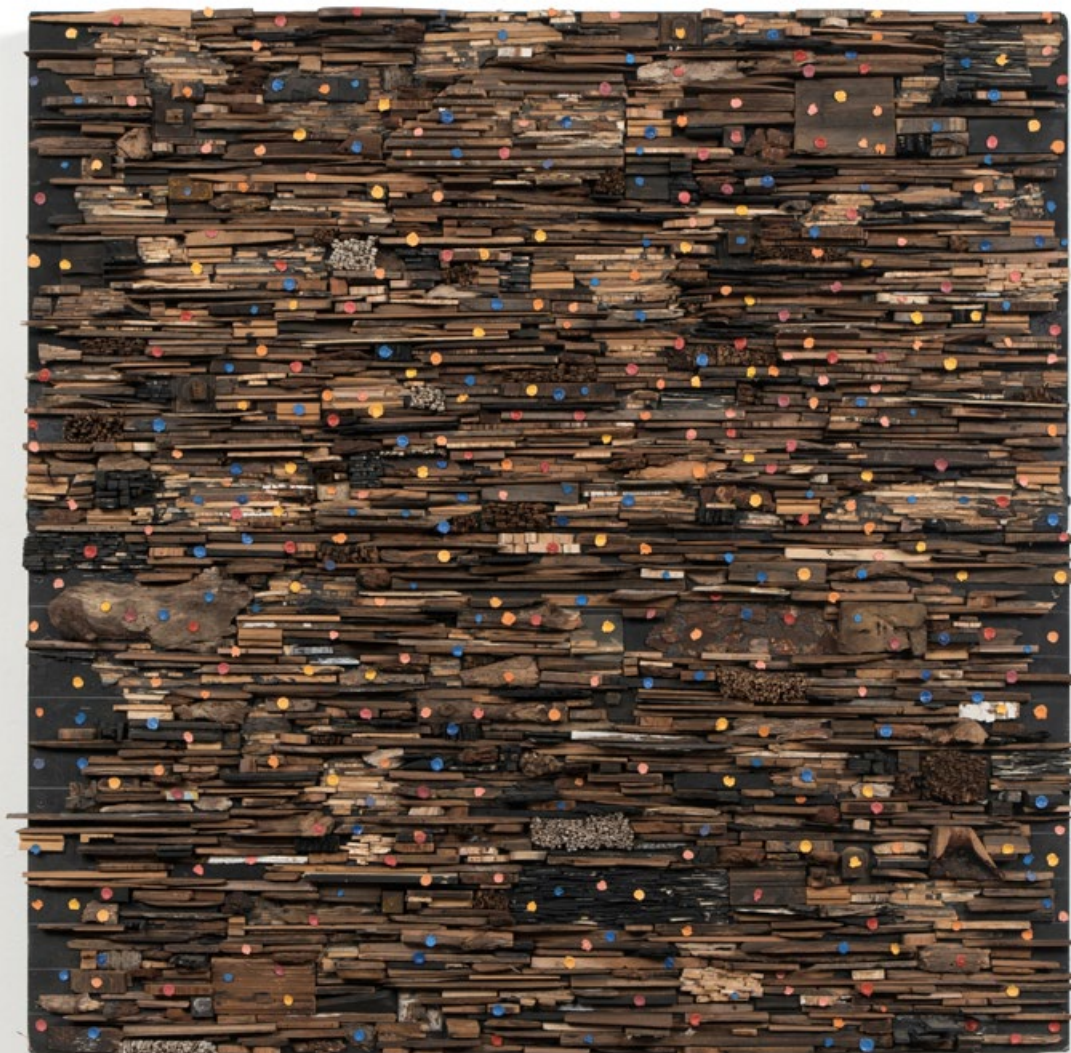
Leonardo Drew was born in 1961 in Tallahassee, Florida, and grew up in Bridgeport, Connecticut. Drew seemed bound to work as a professional artist from a young age; his works were exhibited publically for the first time when he was only 13 years old. By the age of 15, DC and Marvel Comics had courted 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 CAM Raleigh, Raleigh, NC, USA (2017); *Leonardo Drew: Eleven Etchings*, Crown Point Press, San Francisco, USA (2016); 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, GA, 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, USA (1995).

Major group exhibitions include *Between I & Thou*, Hudson Valley Center for Contemporary Art, New York, USA (2017); *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 10C**, 2015, Wood and paint, 123 x 121 x 15 cm (48 3/8 x 47 5/8 x 5 7/8 in.)  
Courtesy of the artist and Pearl Lam Galleries

# GOLNAZ FATHI

Born in Tehran, in 1972, Golnaz Fathi is an influential member of a currently thriving generation of artists to surface in Iran over the last twenty years. Whilst studying Graphic Design at Azad University in Tehran, Fathi became fascinated by the expressive potential of traditional Persian calligraphic forms and immersed herself in a sustained six-year study of traditional calligraphy. She became one of only a tiny handful of women trained to the highest level within that discipline. At this point, Fathi made the conscious decision to fulfill her career as an artist rather than to continue within the privileged world of pure Islamic calligraphy, practiced predominantly by male calligraphers.

Fathi investigated ever more abstract forms of representation, using modern media to aid these explorations, whilst still basing her work on fundamental calligraphic practices and techniques. The introduction of bold swatches of colour further emphasised her transition from a codified system based on prescriptive rules to an alternative idiom that gave precedence to her own imaginative modes of subjective expression. Fathi's works are in the permanent collections of the Metropolitan Museum of Art, New York; Brighton & Hove Museum, England; Carnegie Mellon University, Doha; the Islamic Arts Museum Malaysia, Kuala Lumpur; Asian Civilizations Museum, Singapore; British Museum, London; Devi Art Foundation, New Delhi; and The Farjam Collection, Dubai.

Golnaz Fathi has received a number of awards including the Best Woman Calligraphist in Ketabat Style in 1995 by the Iranian Society of Calligraphy in Tehran and was chosen by a jury as the Young Global Leader Honoree in 2011 at the Sharjah Calligraphy Biennale. She has also exhibited in museums and galleries around the world including in Hong Kong, New York, Paris, New Delhi, China, the United Kingdom, South Korea, Germany, and Switzerland.



GOLNAZ FATHI, b. 1972, **Untitled**, 2016, Ballpoint pen on canvas, 150 x 100 cm (59 x 39 3/8 in.)  
Courtesy of the artist and Pearl Lam Galleries





GOLNAZ FATHI, b. 1972, **Untitled**, 2016, Pen on canvas, 100 x 100 cm (39 3/8 x 39 3/8 in.)  
Courtesy of the artist and Pearl Lam Galleries



GOLNAZ FATHI, b. 1972, **Untitled**, 2016, Pen on canvas, 100 x 100 cm (39 3/8 x 39 3/8 in.)  
Courtesy of the artist and Pearl Lam Galleries



GOLNAZ FATHI, b. 1972, **Untitled**, 2016, Pen on canvas, 100 x 100 cm (39 3/8 x 39 3/8 in.)  
Courtesy of the artist and Pearl Lam Galleries



# ÓMÒ OBA (PR) ADETOMIWA A. GBADEBO

Ómò Oba (Pr) Adetomiwa A. Gbadebo was born in Abeokuta, Nigeria into two royal families: the Gbadebo family of Abeokuta and the Ademiluyi family of Ilé-Ifè. Omo Oba (Prince) Gbadebo uses his Yorùbá heritage and life experiences to create his pieces based on emotions and the journey that life stitches; he embodies a spiritual trance while he creates. As multiple ideas develop in his conscious and unconscious mind, they evolve into languages of spiritual prowess, guided by Orishas (Yorùbá spiritual ancestors) and Ifá philosophy. He also pushes to teach humanity to truly see what they are choosing not to see; question all conscious solutions given, while selflessly aiming for positive progression for all alike and different. Yorùbá spirituality, teachings of communal emphasis, traditional music, as well as activist and musician Fela Anikulapo Kuti have a huge influence on why he creates fierce and conversational works of art today.

Gbadebo states, “I create art for the future of my being and those that have come before me, and for those around the world who need inspiration and hope to deal with humanity’s prosperities and discords, as well as the preservation of the Yorùbá culture. I create to challenge people’s previously unquestioned intellect. I want my people as well as those foreign to my existence to be reminded of where they have come from and where they need to go for a sustained equilibrium of life.”

In describing himself, Gbadebo says, “I am just a Yorùbá man and a mortal; a vessel sharing his philosophies and journeys with all; for a better enlightened future for humanity—socially, morally, economically, and spiritually.”



ÓMÒ OBA (PR) ADETOMIWA A. GBADEBO, *Egungun*, 2017, Stone, exterior house paint, acrylic, oil pastel, yorùbá fabric, leather, staples and resin, 121.9 x 91.4 cm (48 x 36 in.)  
Courtesy of the artist and Pearl Lam Galleries



ÓMÒ OBA (PR) ADETOMIWA A. GBADEBO, Ogboni, 2017, Leather, resin, graphite, yorùbá fabric, oil pastel, exterior house paint and acrylic, 104.1 x 91.4 cm (41 x 36 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.

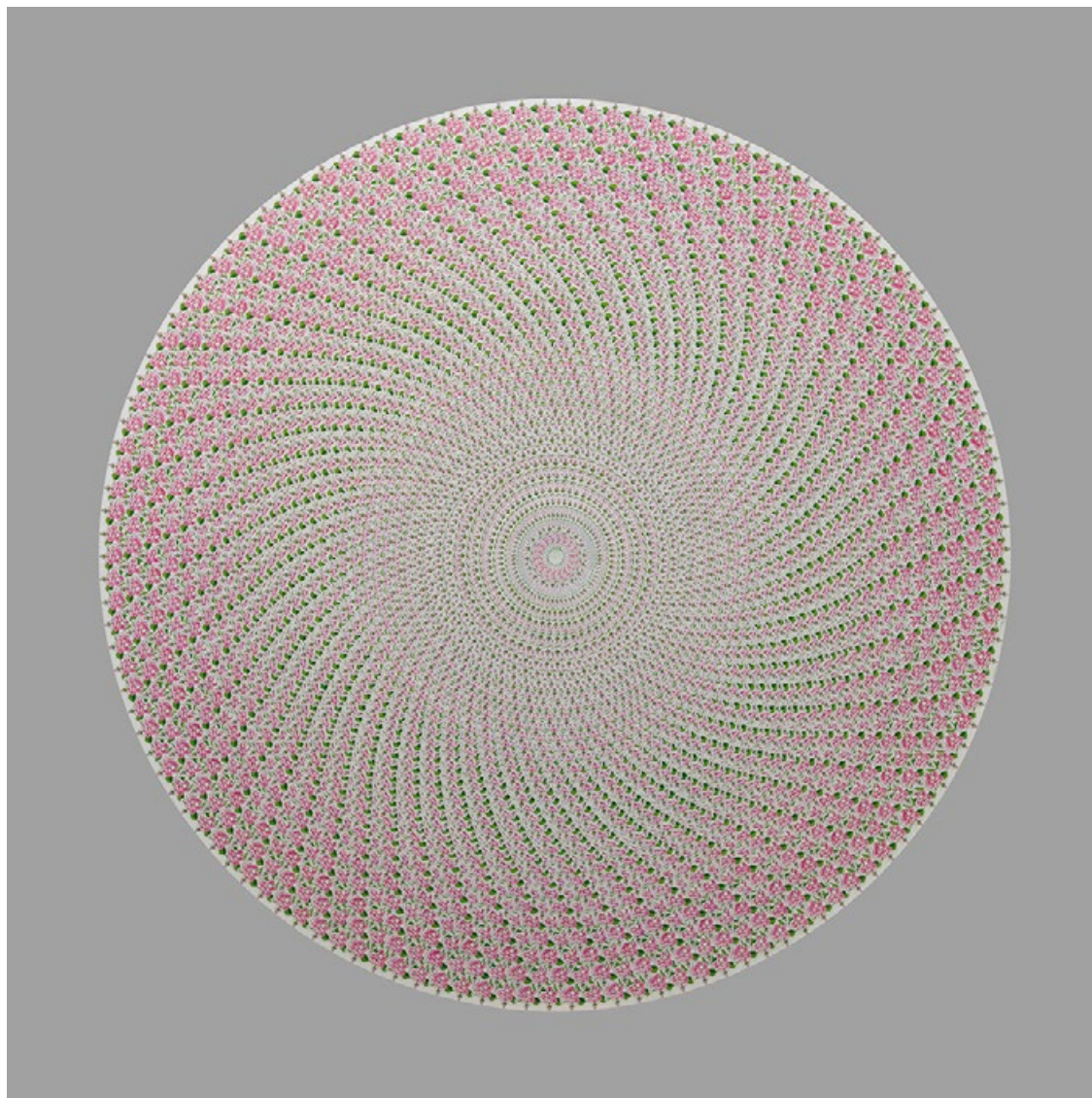
Gonkar Gyatso's work comes out of a fascination with material and pop culture along with a desire to bring equal attention to the mundane as well as the extraordinary, the imminent, and the superfluous. These contradictions are often found in the same piece. His work can be very silly, uncanny, and even 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.

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, relating to the time and place he is making the work, where he has been, and the things that have touched him.

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 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

# 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, **Self-Portrait (Chimera No. 2)**, 2017, Oil on linen, 130.5 x 110 cm (51 3/8 x 43 1/4 in.)  
Courtesy of the artist and Pearl Lam Galleries

# 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. They are 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 *Stitching Stories* (2016), Pearl Lam Galleries, Hong Kong China; *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.)  
Courtesy of the artist and Pearl Lam Galleries





GATOT PUJIARTO, b. 1970, *Lust (Hasrat)*, 2014, Canvas, cloth, paper collage, acrylic, 200 x 150 cm (78 3/4 x 59 in.)  
Courtesy of the artist and Pearl Lam Galleries



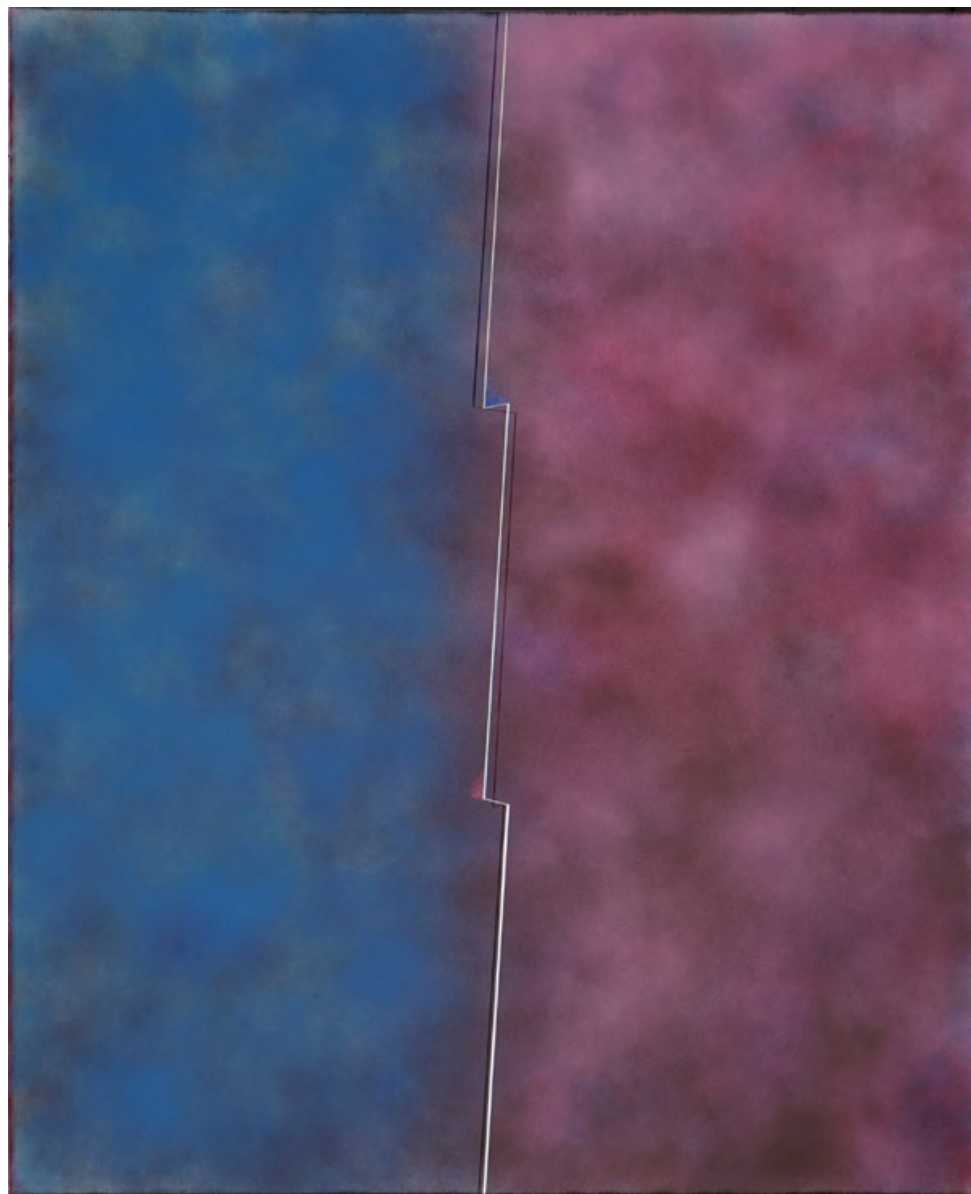
# QIAN JIAHUA

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; Time Art Museum, Beijing, China; 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

# REN RI

Ren Ri (b. 1984, Harbin, China) studied Fine Art at Tsinghua University before receiving his Masters at Saint-Petersburg Herzen State University in Russia. He also holds a PhD in Fine Art from Central Academy of Fine Arts, Beijing. Ren Ri has won and been nominated for many international art awards and contests.

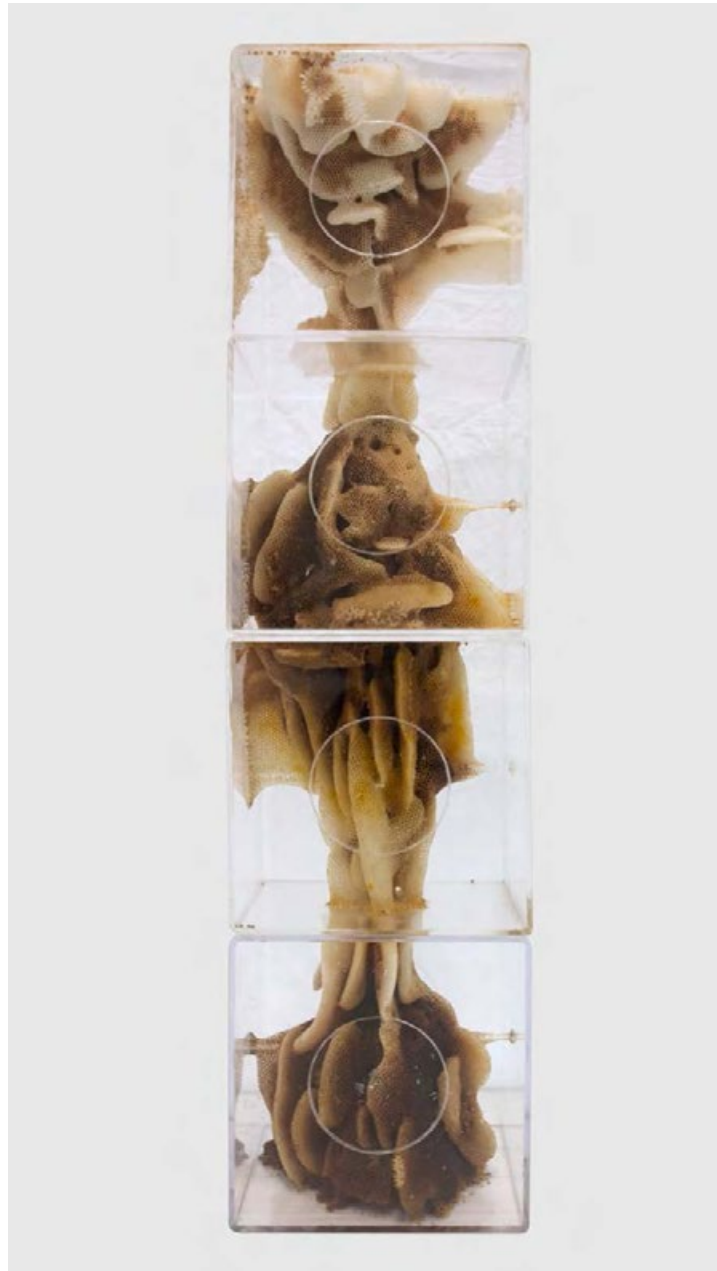
Ren Ri's art is easily recognisable because of a very special medium he uses: beeswax. Even though it is considered to be quite an unusual and difficult material to work with, Ren Ri's understanding of bee psychology and nature helps him to create, in collaboration with insects, mesmerising sculptures. Ren Ri's most famous series, *Yuansu I, II* and *III*, are all related to his intimate experience with bees as both an artist and a beekeeper. He first started beekeeping in 2006 and several years after felt knowledgeable enough to create three series of art pieces fully made of beeswax. *Yuan* means element, while *su* means mold—*Yuansu* can be translated as “a comprehension of the gestalt of life.” The artist believes his sculptures represent the truth of how humans interact with nature, which involves harmony, destruction, molding, and interference, and can result in unpredictable, sometimes volatile, but sometimes wondrous results. His first series is called *Yuansu I: Geometric Series* (2008) and incorporates a number of beeswax maps. In *Yuansu II*, he created a series of stunning geometrical sculptures, made using bee psychology. The queen was put in the middle of the box, while the other bees started building around her. Every seven days, a reference to the seven days of creation, Ren Ri randomly changed the position of the box by rolling a dice to create the shape of the sculpture. As for *Yuansu III*, it is a performance that shows the relationship between humans and bees. Ren Ri presented himself as a surface, pushing bees onto his face and experiencing a great number of stings.

This young artist has been taking part in important international shows in several countries, including *DESIGN BEHIND DESIGN* (2016), La Triennale di Milano, Milan, Italy; *Ren Ri: Goslarer Kaiserring–Stipendium 2015* (Kaisserling Award for Young Artists 2015), Mönchehaus Museum Goslar, Germany; *Ren Ri: Yuansu Projects* (2015), inaugural exhibition at Pearl Lam Galleries Hong Kong SOHO; *Fusion Convergence*, T Museum, Hangzhou, China (2014); *Fame di Terra* (2012), Milan, Italy; 6th Art Laguna Exhibition (2012), Venice, Italy; and *Carve & New Media* (2007), 798 Art District, Beijing, China.



REN RI, b. 1984, *Yuansu Series II, #6-9*, 2013–14, Acrylic box, natural beeswax, 40 x 40 x 40 cm (15 3/4 x 15 3/4 x 15 3/4 in.)  
Courtesy of the artist and Pearl Lam Galleries





REN RI, b. 1984, Yuansu Series II, #6-47, #6-16, #6-15, #6-22, 2013–15, Acrylic box, natural beeswax, 160 x 40 x 40 cm (63 x 15 3/4 x 15 3/4 in.)  
Courtesy of the artist and Pearl Lam Galleries

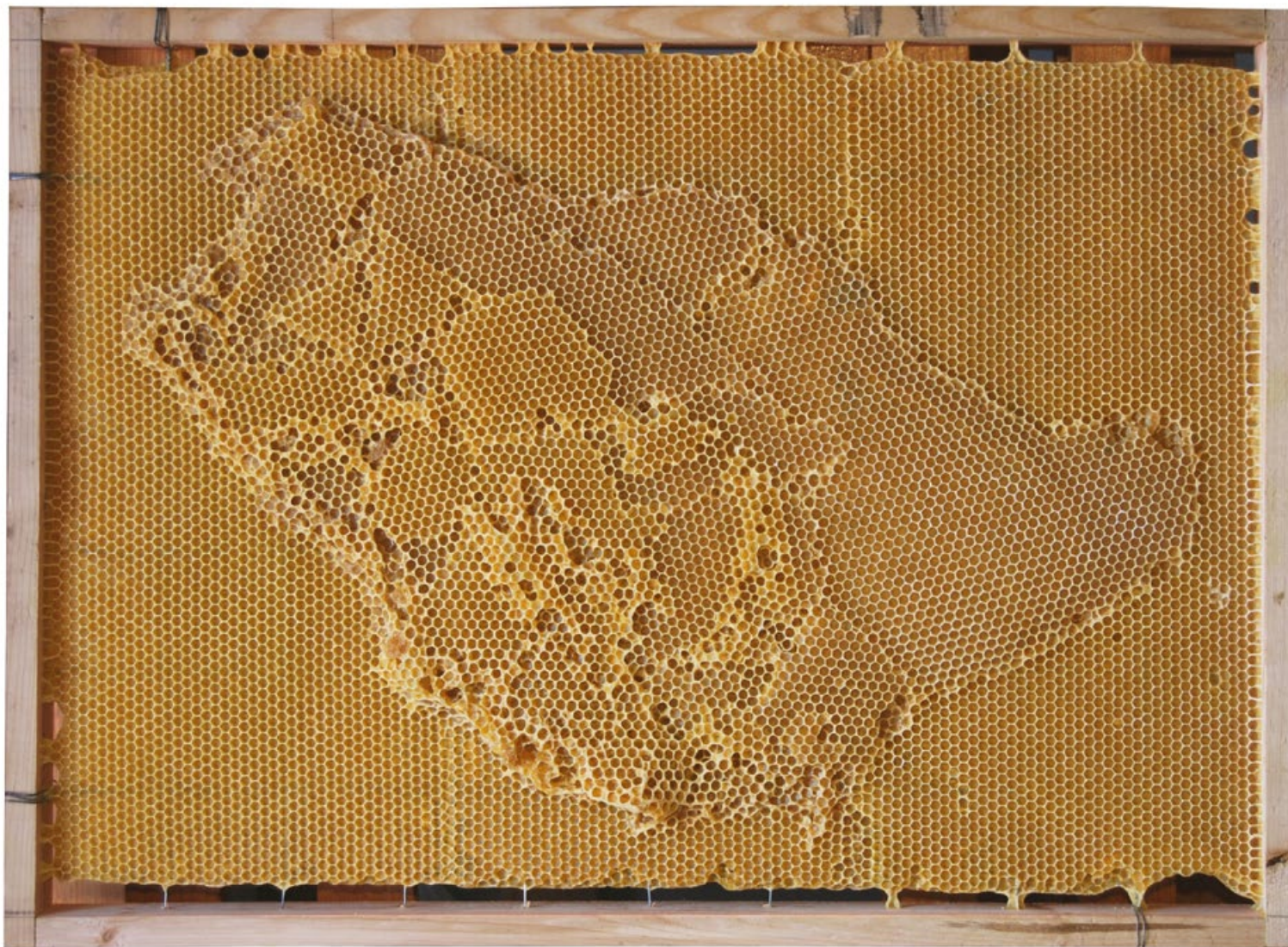


REN RI, b. 1984, *Yuansu Series II, #6-93*, 2016, Acrylic box, beeswax, 40 x 40 x 40 cm (15 3/4 x 15 3/4 x 15 3/4 in.)  
Courtesy of the artist and Pearl Lam Galleries



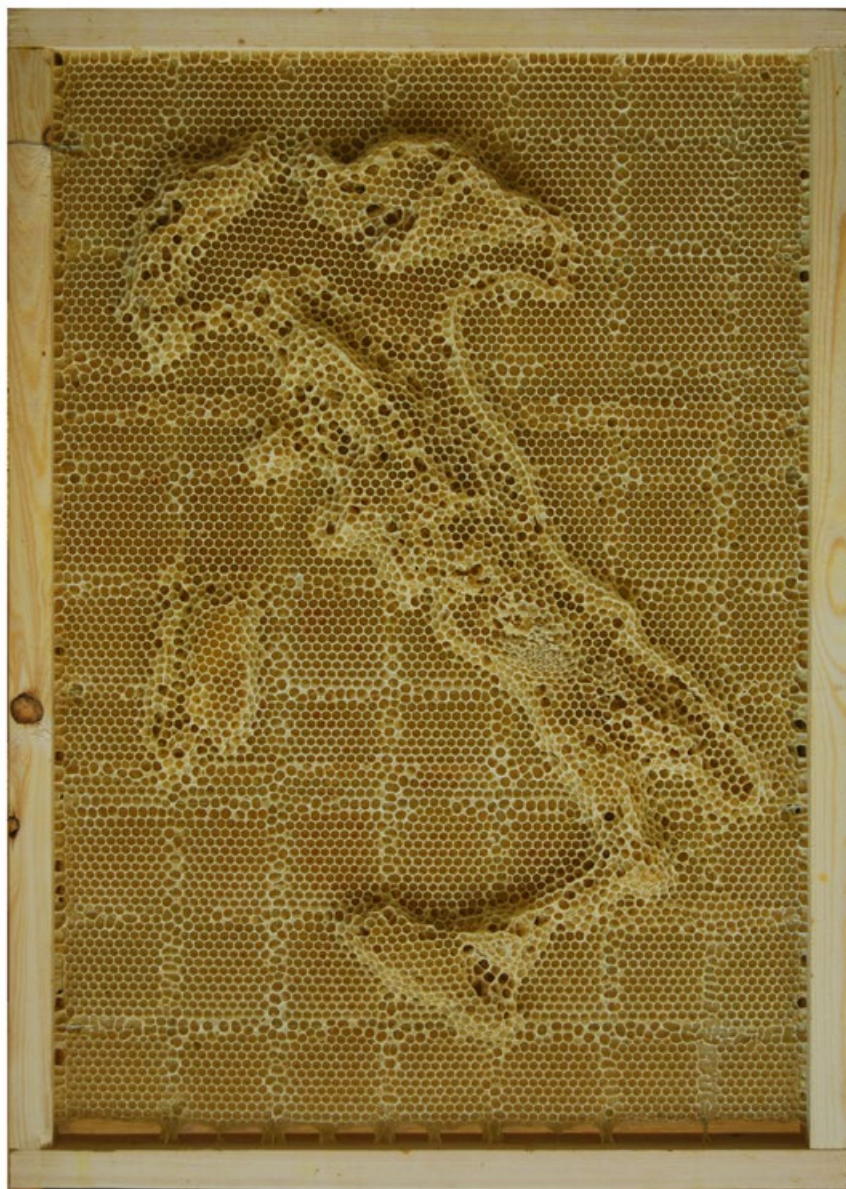
REN RI, b. 1984, *Yuansu Series II, #6-86*, 2016, Acrylic glass, beeswax, 40 x 40 x 40 cm (15 3/4 x 15 3/4 x 15 3/4 in.)  
Courtesy of the artist and Pearl Lam Galleries





REN RI, b. 1984, Yuansu Series I, Geometric Series I #18—Saudi Arabia, 2009–10, Natural beeswax, wood and wire, 57 x 73 x 5 cm (22 1/2 x 28 3/4 x 2 in.)  
Courtesy of the artist and Pearl Lam Galleries





REN RI, b. 1984, *Yuansu Series I, Geometric Series I #07 Italy*, 2008–09, Natural beeswax, wood and wire, 73 x 57 x 5 cm (28 3/4 x 22 1/2 x 2 in.)  
Courtesy of the artist and Pearl Lam Galleries

# SINTA TANTRA

London-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 Deutsche Bank Award and the British Council's International Development Award, Tantra has recently been awarded the prestigious Bridget Riley Fellowship at The British School at Rome, the first fellowship of its kind that focuses on drawing.

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, **Untitled**, 2017, Tempera on linen, overall dimensions. 80 x 240 cm (70 7/8 x 94 1/2 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, firsthand 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 depicting 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 which 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; *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* (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, **Plump**, 2016, Oil, lacquer, linen and wood, 165 x 160 x 16 cm (65 x 63 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 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 the Thessaloniki Biennale in Greece (2009), Ullens Center for Contemporary Art in Beijing (2012), National Gallery of Victoria in Melbourne (2012), Moscow Biennale (2013), Metropolitan Museum of Art in New York (2013), Daegu Photo Biennale in Korea (2014), Singapore ArtScience Museum (2014), 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), Somerset House in London (2013, 2016), and the Art Gallery of New South Wales in Sydney (2011, 2016).

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 Deutsche 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.



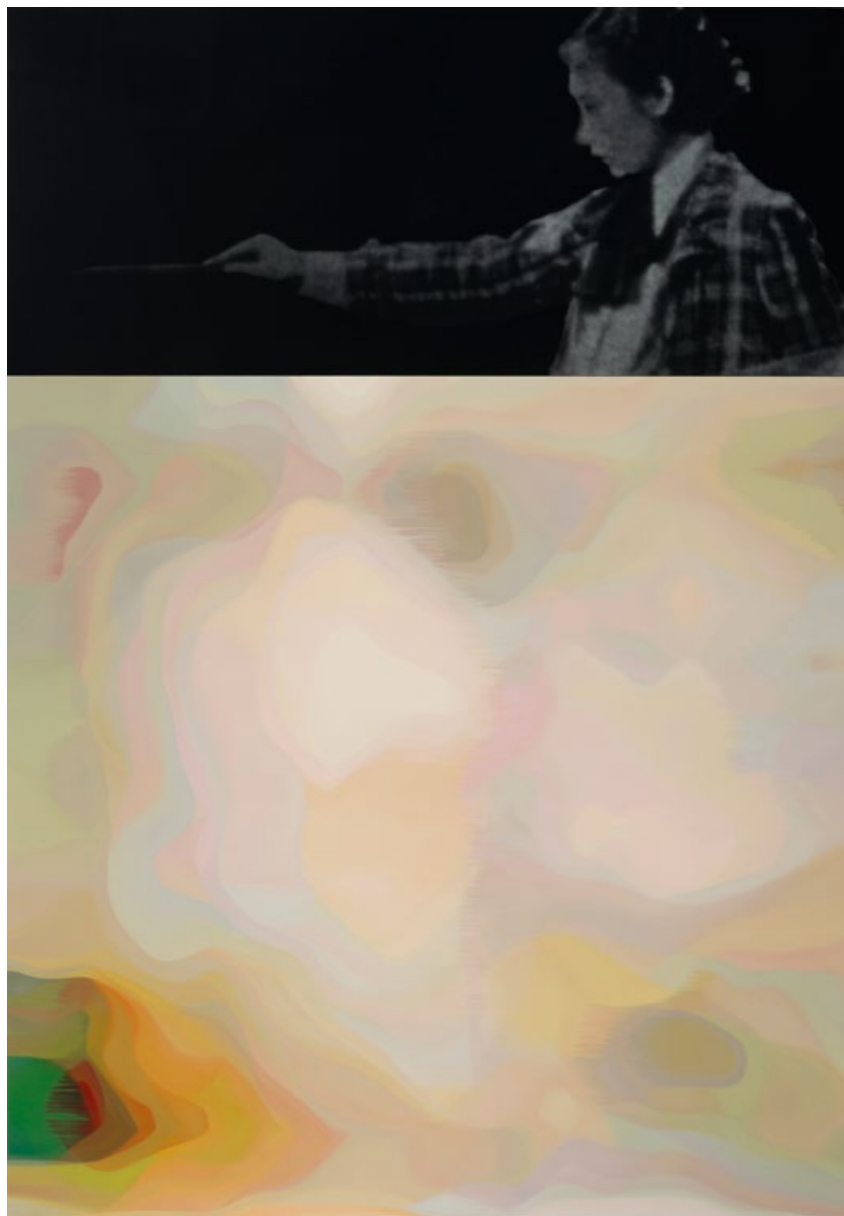
YANG YONGLIANG, b. 1980, *Vanishing Landscape—Shanshui #1*, 2016, Mixed media on canvas, 200 x 200 cm x 3 (78 3/4 x 78 3/4 in. x 3)  
Courtesy of the artist and Pearl Lam Galleries

# 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.

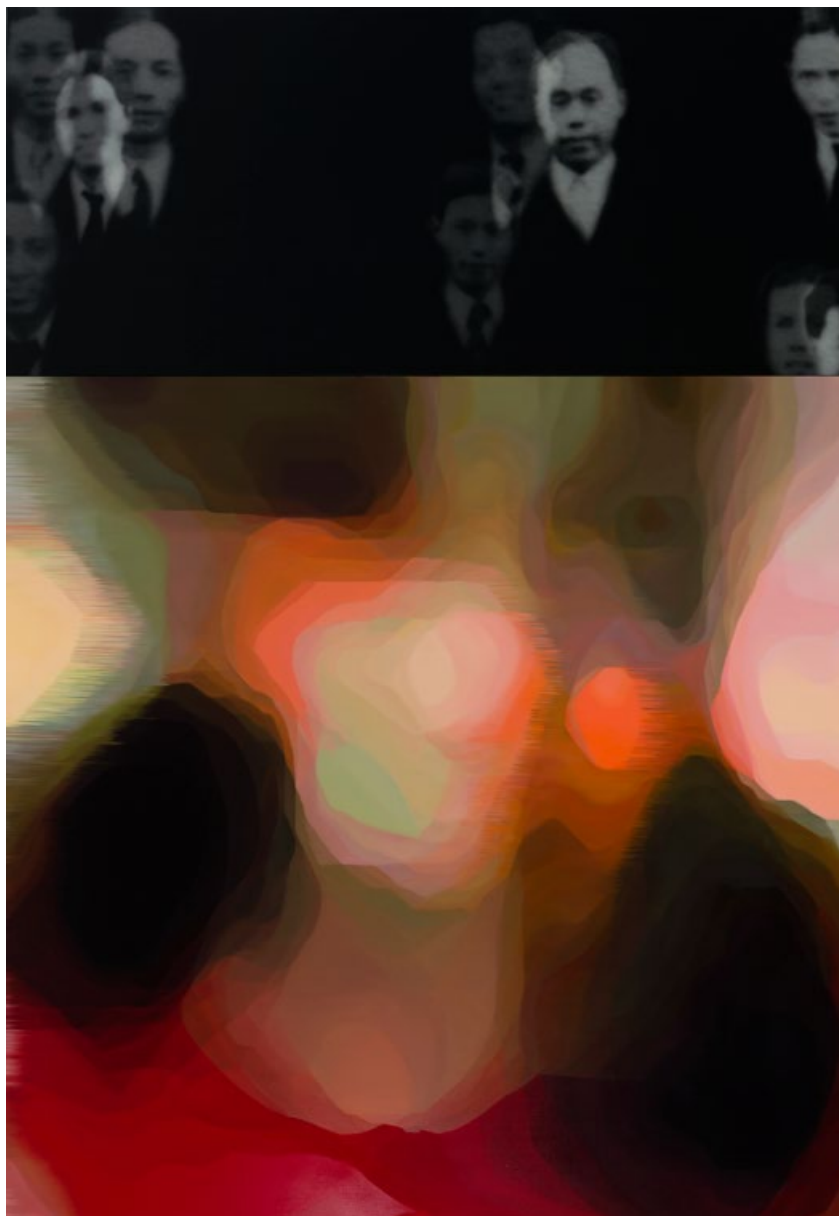
Young's investigation of Western late modernism prompted significant phases of work from a bi-cultural viewpoint, including series of painting in the last four decades: the *Silhouette Paintings*, *Polychrome Paintings*, *Double Ground Paintings*, and *Abstract Paintings*. Recently Young's work has focused 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. Mattheus Church, Kulturforum in Berlin in 2009, whilst *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 Southeast 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 Asialink's *Art from Australia: Eight Contemporary Views* (1991, Southeast Asian Museums), *Transcultural Painting* (1994–95, Taiwan, China, Hong Kong), AGWA's *Confess and Conceal* (1993, all Southeast Asian Museums), as well as *Systems End* (1996, Japan and Korea) and *The Rose Crossing* (1999–2001, Singapore, Hong Kong, Australia). 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 from 2012–14.



JOHN YOUNG, b. 1956, **Storm Resurrection I**, 2016, Oil on linen, 287.3 x 200 cm (113 1/8 x 78 3/4 in.)  
Courtesy of the artist and Pearl Lam Galleries





JOHN YOUNG, b. 1956, **Storm Resurrection II**, 2016, Oil on linen, 287.3 x 200 cm (113 1/8 x 78 3/4 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 the 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), WILLO 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, **Nothing but the Central Plain**, 2015, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)  
Courtesy of the artist and Pearl Lam Galleries

## Pearl Lam Galleries

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