

PearlLam
Galleries

ART BUSAN 2017

BEXCO Exhibition Center Hall 1, 55 APEC-ro, Haeundae-gu, Busan 48060, Korea

Stand E-8

GAO WEIGANG

Born in Heilongjiang province, China in 1976, Gao Weigang graduated from the Tianjing Academy of Fine Arts, where he majored in oil painting. Currently, he lives and works in Beijing.

An intensely versatile artist whose works employ a wide range of media, including painting, sculpture, installation, and performance, Gao Weigang evades categorisation of his artworks into a particular genre. His language makes each piece both the apparatus and the product of experiment, transforming objects so they break through the audience's natural and ideological perceptions of the material world. Gao's creations are also personal: they are milestones in the artist's quest of self-reflection and a constant reexamination of himself. Despite the many artistic forms and materials Gao Weigang adopts and the great aesthetic variations throughout his works, they all reflect his intention to challenge the viewer's accustomed visual culture with a sense of humour and an overriding hint of skepticism. Whether it is painting, sculpture, or installation, the artist manages to retain a strong sense of medium-specificity, prompting audiences to rethink the accuracy of their common knowledge and perception.

Gao has widely exhibited across mainland China as well as in Hong Kong, Singapore, London, and New York City. His works have been collected by many art institutions and foundations such as the Burger Collection in Switzerland, the DSL Collection in Paris, Long Museum in Shanghai, White Rabbit Collection in Sydney, Yuz Museum in Jakarta, and the Louis Vuitton Group in Hong Kong, etc. Gao Weigang won Art HK 2011's Art Futures award in recognition of his artistry and the originality of his work.



GAO WEIGANG b. 1976, *Vice* 131225, 2013, Acrylic on canvas, mirrored glass, 150 x 200 cm (59 x 78 3/4 in.)
Courtesy of the artist and Pearl Lam Galleries



GAO WEIGANG b. 1976, **UP**, 2013/2017, Gold-plated stainless steel, 180 x 120 cm (70 7/8 x 47 1/4 in.), Edition 6/6
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, *Raw Intent No. 3*, 2016, Oil on French linen, 130 x 110 cm (51 1/8 x 43 1/4 in.)
Courtesy of the artist and Pearl Lam Galleries

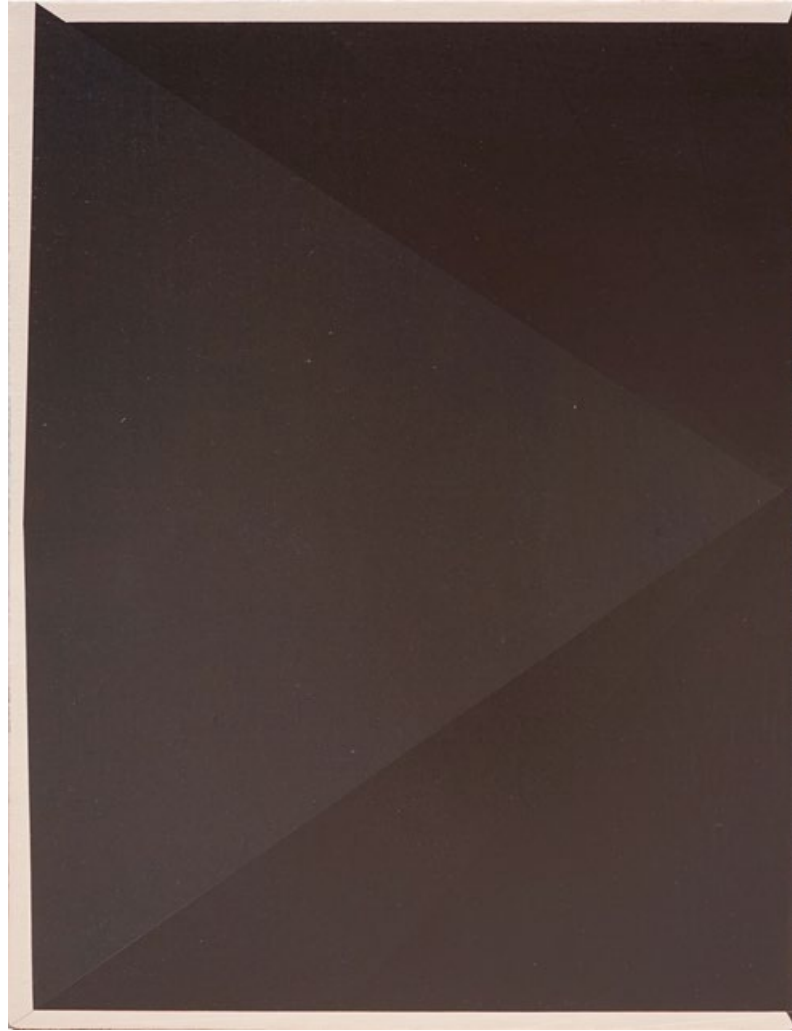
QIAN JIAHUA

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 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; Time Art Museum, Beijing, China; art-st-urban, Lucerne, Switzerland; among others.



QIAN JIAHUA b. 1987, **Equivalence**, 2016, Acrylic on canvas, 80 x 60 cm (31 1/2 x 23 5/8 in.)
Courtesy of the artist and Pearl Lam Galleries



QIAN JIAHUA b. 1987, **Half Brightness, Half Darkness**, 2016, Acrylic on canvas, 80 x 60 cm x 3 (31 1/2 x 23 5/8 in. x 3)
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 that are both philosophical and, at an everyday human level, universal.

Solo exhibitions include *Luminescence* (2016), Pearl Lam Galleries, Singapore; *Su Xiaobai: Painting and Being* (2014), Pearl Lam Galleries, Hong Kong, China; *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 *The World Is Yours, as Well as Ours* (2016), White Cube, Mason's Yard, London, UK; *Jing Shen: The Act of Painting in Contemporary China* (2015), PAC Milan Museum of Contemporary Art, Italy; *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *Where Does It All Begin? Contemporary Abstract Art in Asia and the West* (2014), Pearl Lam Galleries, Singapore; *Chinese Contemporary Abstract: 1980s until Present: MINDMAP* (2012), Pearl Lam Galleries, Hong Kong, China; and *Yi Pai: Thirty Years of Chinese Abstraction* (2008), Beijing, China and Madrid, Spain.



SU XIAOBAI b. 1949, *Solemn Dignity—White*, 2015, Oil and lacquer on linen and wood, 122 x 114 x 14 cm (48 x 44 7/8 x 5 1/2 in.)
Courtesy of the artist and Pearl Lam Galleries



SU XIAOBAI b. 1949, Kuanhong—Dark Blue (OT), 2015–16, Oil and lacquer on linen and wood, 173 x 165 x 16 cm (68 1/8 x 65 x 6 1/4 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*.

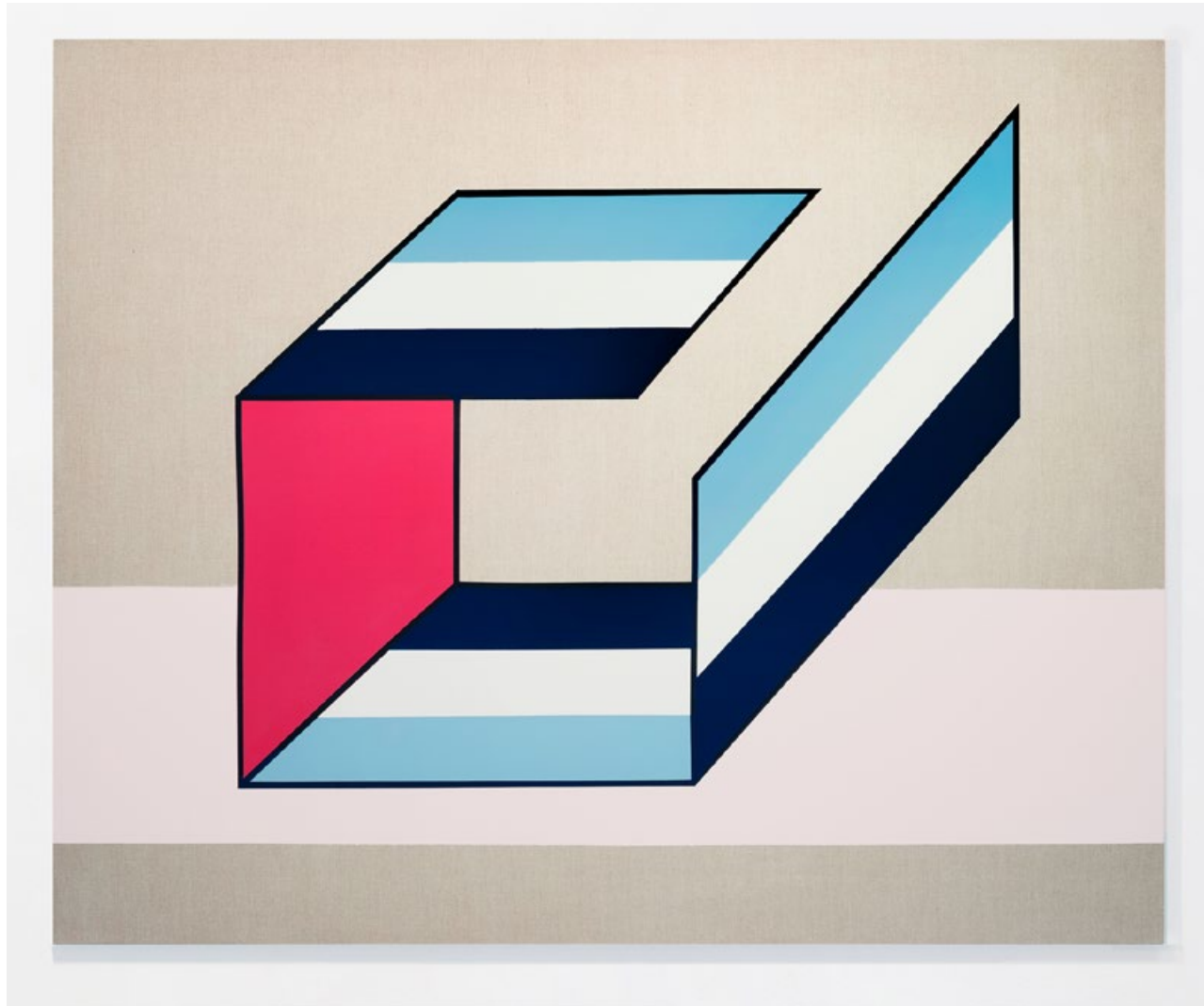
Tantra's work is in the UK Government Art Collection, as well as private international collections.



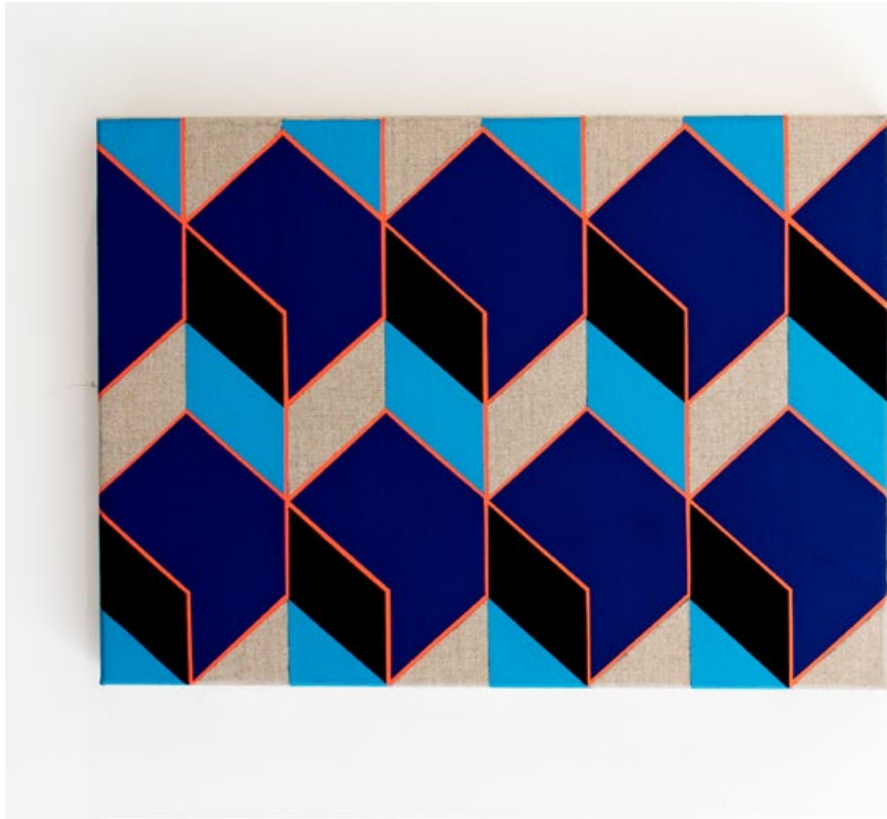
SINTA TANTRA b. 1979, *American Life Is Charm in Aubergine* (Anita Loos), 2016, Tempera on linen, 85 x 120 cm (33 1/2 x 47 1/4 in.)
Courtesy of the artist and Pearl Lam Galleries



SINTA TANTRA b. 1979. *On Being Blue, A Philosophical Enquiry No. 2/3* (William H. Gass), 2015. Tempera on linen, 110 x 78 cm (43 1/4 x 30 3/4 in.)
Courtesy of the artist and Pearl Lam Galleries



SINTA TANTRA b. 1979. *On Being Blue, A Philosophical Enquiry No. 7/3* (William H. Gass), 2015. Tempera on linen, 127 x 160 cm (50 x 63 in.)
Courtesy of the artist and Pearl Lam Galleries



SINTA TANTRA b. 1979, *Study for Always Be Fond (Oscar Wilde)*, 2016, Tempera on linen, 30 x 42 cm (11 3/4 x 16 1/2 in.), Lithographic print, dated 1890, 31 x 38 cm (12 1/4 x 15 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, *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 4/10
Courtesy of the artist and Pearl Lam Galleries



YANG YONGLIANG b. 1980, *Endless Streams*, 2017, 4K video, 7'00", Edition 4/7
Courtesy of the artist and Pearl Lam Galleries



YANG YONGLIANG b. 1980, *Beneath the Sky—Twin Pines*, 2017, Ink on silver paper, 62 x 57 cm (24 3/8 x 22 1/2 in.)
Courtesy of the artist and Pearl Lam Galleries



YANG YONGLIANG b. 1980, *Beneath the Sky—Gradual Flow*, 2017, Ink on silver paper, 58 x 52 cm (22 7/8 x 20 1/2 in.)
Courtesy of the artist and 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, *Low-Key Singer 1*, 2012, Oil on canvas, 100 x 80 cm (39 3/8 x 31 1/2 in.)
Courtesy of the artist and Pearl Lam Galleries



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

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