

PearlLam Galleries

ART JAKARTA 2017

Grand Ballroom, The Ritz-Carlton Jakarta Pacific Place
Sudirman Central Business District (SCBD)
Jalan Jenderal Sudirman No. 52-53, Jakarta Selatan
DKI Jakarta 12190, Indonesia

Stand B7

CHUN KWANG YOUNG

Seoul-based artist Chun Kwang Young (b. 1944, Hongcheon County, Korea) received his BFA from Hongik 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 has been exhibited extensively around the world. Major solo exhibitions include *Chun Kwang Young: A Retrospective* (2016), Wooyang Museum of Contemporary Art, Gyeongju, Korea; *Aggregations* (2015), Beck & Eggeling Gallery, Dusseldorf, Germany; *Kwang Young Chun: New Work* (2014), Bernard Jacobson Gallery, London, UK; *Chun Kwang Young Solo Exhibition* (2013), Museum of Seoul National University, Seoul, Korea; *Kwang-Young Chun: Aggregations* (2011), Knoxville Museum of Art, Tennessee, USA; *Kwang-Young Chun* (2006), Kim Foster Gallery, New York, USA; and a solo exhibition at Fine Art Center (1976), Seoul, Korea.

Major group exhibitions include *Structures of Recollection* (2016), curated by Paul Moorhouse, Pearl Lam Galleries, Hong Kong, China; the Venice Biennale (2015), Palazzo Grimani Art Museum, Venice, Italy; *Odd Volumes: Book Art from the Allan Chasano 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 (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–NV047*, 2013, Mixed media with Korean mulberry paper, 180 x 155 cm (70 7/8 x 61 in.)

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.

While 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 that 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, while still basing her work on fundamental calligraphic practices and techniques. The introduction of bold swatches of colour further emphasized 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 she 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**, 2012, Pen on canvas, 146 x 127 cm (57 1/2 x 50 in.)



GOLNAZ FATHI b. 1972, **Untitled**, 2013, Pen on canvas, 146 x 128 cm (57 1/2 x 50 3/8 in.)

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 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.

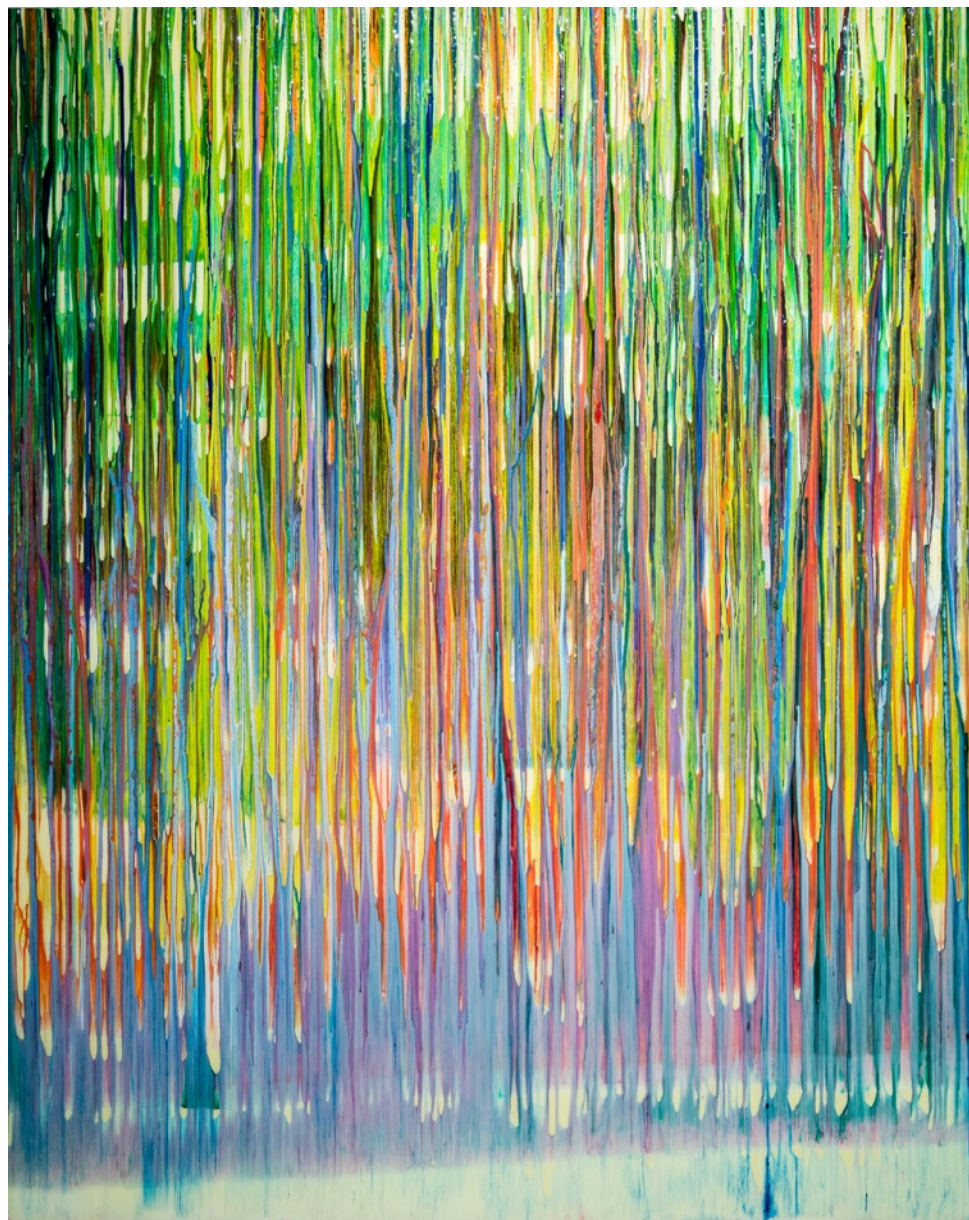
The pigmented varnishes melt and fold into abstract impressions, and unique unexpected colours from acrid pastel pink to cobalt blue are utilized. Bound to reflective Perspex, the works create immersive and mirrored distortions; they emit both a pop sheen and jewel-like luminosity.

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), *Sabco Peroxide* (2016), and *Toby Jugs* (2014), Roslyn Oxley9 Gallery, Sydney, Australia; *The Silence Rode a Donkey into Town* (2012), Gallery Reis, Singapore; *Dale Frank* (2012), Art Statements Gallery, Hong Kong, China; and *Ecstasy: 20 Years of Painting* (2000), the Museum of Contemporary Art of Sydney, Sydney, Australia.

Selected group exhibitions include *Every Brilliant Eye: Australian Art of the 1990's* (2017), National Gallery of Victoria, Melbourne, Australia; *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, *An accordion player of fair repute*, 2016, Colour resins on Perspex, 200 x 160 x 6 cm (78 3/4 x 63 x 2 3/8 in.)

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; he 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, Draguignan, 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, **Waterdrops**, 2017, Acrylic and oil on canvas, 195 x 60 cm (76 3/4 x 23 5/8 in.)

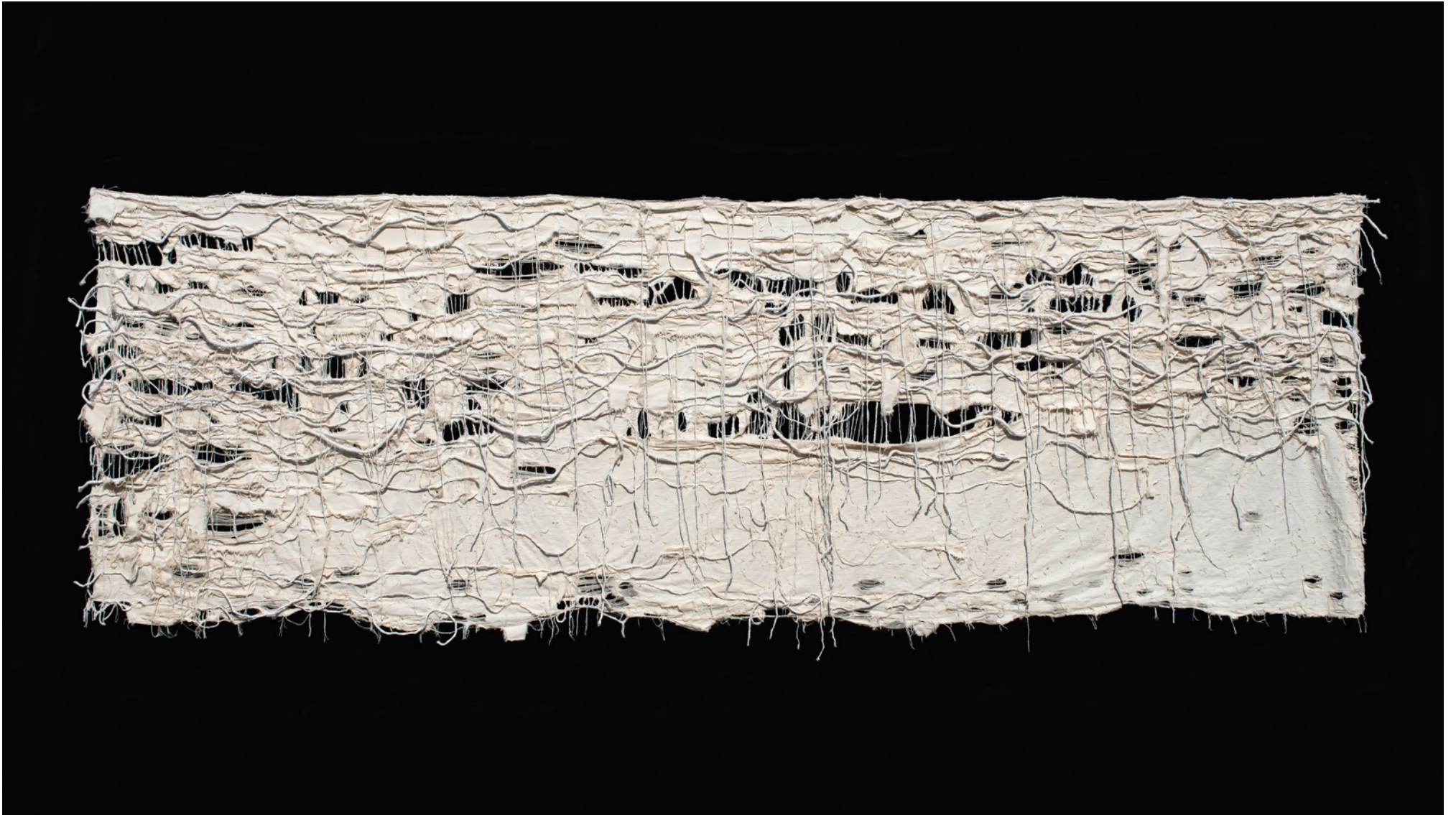
GATOT PUJIARTO

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

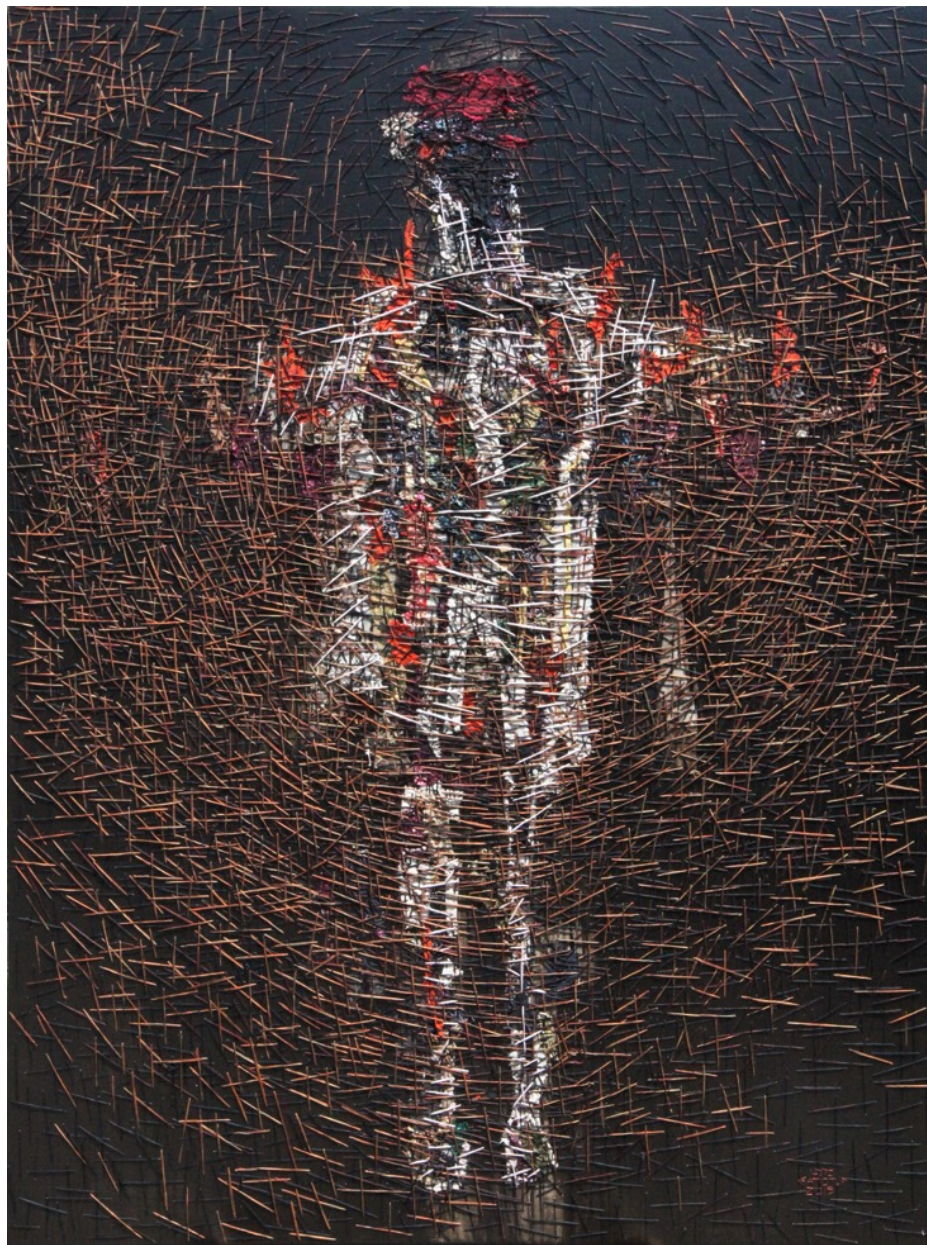
Pujiarto's works explore abnormalities, weirdness, and tragedy; they are inspired by uncommon events or occurrences in everyday life, including stories heard from friends, TV shows, and the news. His works amuse and provoke audiences to reinterpret daily stories as a new reality, to enjoy them through 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 utilizes 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 SOHO; *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, *Strength in Fragility (Dalam Kerapuhan Ada Kekuatan)*, 2015, Canvas, textiles, and thread, 225 x 675 cm (88 5/8 x 265 3/4 in.)



GATOT PUJIARTO b. 1970, *The Illuminator (Sang Pencerah)*, 2015, Acrylic, textiles, canvas, and thread, 200 x 150 cm (78 3/4 x 59 in.)

SU XIAOBAI

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

Before moving to Germany in 1987, Su's work inclined towards social realism; however, first-hand experience of avant-garde Western art radically affected his outlook. During the 1990s, his work became progressively less figurative, and following his return to China in 2003, it has increasingly focused on the essential characteristics of colour, shape, and surface. Having eliminated recognizable 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.

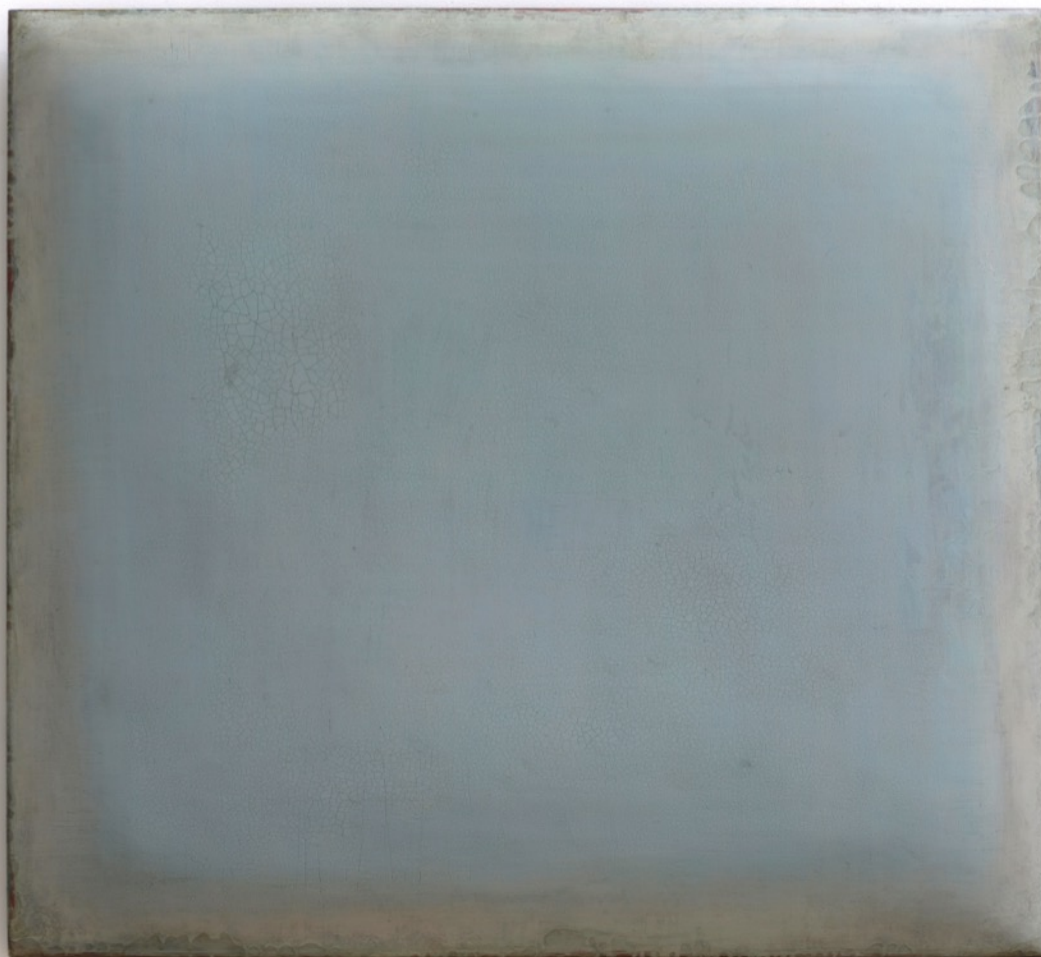
Solo exhibitions include *Luminescence* (2016), Pearl Lam Galleries, Singapore; *Su Xiaobai: Painting and Being* (2014), Pearl Lam Galleries, Hong Kong, China; *Grand Immensity: The Art of Su Xiaobai* (2013), National Taiwan Museum of Fine Arts, Taichung, Taiwan; *Su Xiaobai* (2013), Pearl Lam Galleries, 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, 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, **Fragment 55**, 2014, Oil, lacquer, linen, and wood, 24.5 x 23.5 x 5 cm (9 3/4 x 9 1/4 x 2 in.)



SU XIAOBAI b. 1949, **Fragment 60**, 2014, Oil, lacquer, linen, and wood, 24.5 x 23.5 x 5 cm (9 3/4 x 9 1/4 x 2 in.)



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

THUKRAL & TAGRA

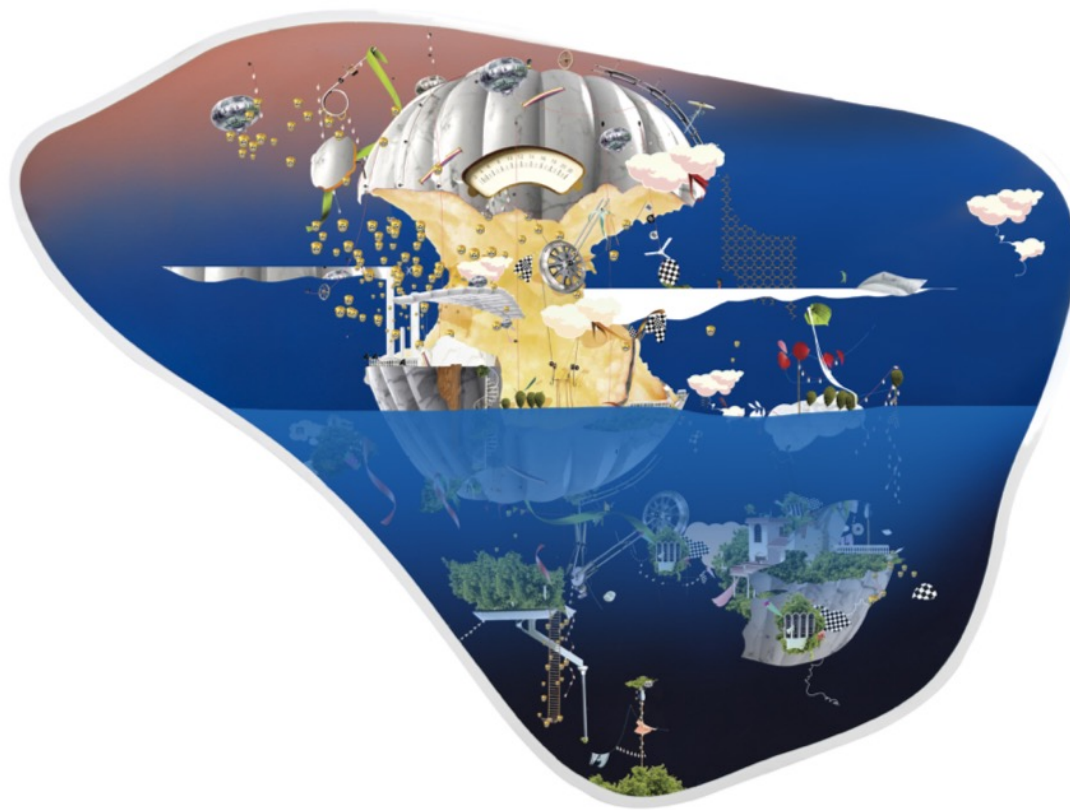
Jiten Thukral (b. 1976, Jalandhar, Punjab, India) and Sumir Tagra (b. 1979, New Delhi, India) are based in Gurgaon, Haryana, a suburb of New Delhi. They work collaboratively in a wide variety of media including painting, sculpture, Installation, film, and design.

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 globalization 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, and 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–Panis Quotidie_1*, 2016, Oil on canvas, 182.9 x 182.9 cm (72 x 72 in.)



THUKRAL & TAGRA b. 1976 & b. 1979, *Per Diem-1*, 2017, Acrylic on canvas, 119.4 x 157.5 cm (47 x 62 in.)

ZHU JINSHI

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

Zhu's solo exhibitions include *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), organized 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, **Such a Master**, 2015, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)



ZHU JINSHI b. 1954, *Non-Calligraphy*, 2016, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)

Pearl Lam Galleries

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