

# PearlLam Galleries

## ART STAGE JAKARTA 2017

Grand Ballroom Level 3, Sheraton Grand Jakarta, Gandaria City Hotel  
Jl. Sultan Iskandar Muda, Jakarta 12240, Indonesia

Stand B24

# 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 15–NV070*, 2015, Mixed media with Korean mulberry paper, 151 x 151 cm (59 1/2 x 59 1/2 in.)



# ANDY DEWANTORO

Born in 1973 in Tanjung Karang, Lampung, Indonesia, Andy Dewantoro graduated from Bandung Institute of Technology (ITB) in 2000 with a degree in Interior Design. He currently lives and works in Indonesia.

While his earlier works tended towards abstraction, it was during his residency in Europe that Dewantoro was strongly influenced by the Romantic landscapes of 19th century visionaries William Turner and John Constable, initiating the development of his own cinematic landscape paintings. His monochromatic palettes of mostly black, purple, white, and grey lend his paintings an enigmatic quality. Abandoned houses, churches, and bridges viewed at a distance appear like fading memories through the misty filter he creates. Dewantoro has since expanded his colour palette to include brighter, earthier tones, but maintains his focus on the landscape, a mixture of urban elements and the natural environment decidedly void of human presence, heightening the sense of drama they evoke.

Dewantoro's work has been exhibited throughout Indonesia and around the world, including in Malaysia, South Korea, Hong Kong, Singapore, England, the Netherlands, and Romania. Some of his previous solo exhibitions include *Half Full Half Empty* (2011), Valentine Willie Fine Art, Kuala Lumpur, Malaysia; *Empty-space-landscapes* (2010), Galeri Semarang, Semarang, Indonesia; and *Silent World* (2008), Ark Galerie, Jakarta, Indonesia.



ANDY DEWANTORO b. 1973, **Stiff**, 2016, Oil on canvas, 170 x 200 cm (66 7/8 x 78 3/4 in.)





ANDY DEWANTORO b. 1973, **Come**, 2016, Oil on canvas, 180 x 240 cm (70 7/8 x 94 1/2 in.)





ANDY DEWANTORO b. 1973, *The Other Way*, 2017, Oil on canvas, 150 x 150 cm (59 x 59 in.)





ANDY DEWANTORO b. 1973, **Gone #2**, 2016, Oil on canvas, 130 x 240 cm (51 1/8 x 94 1/2 in.)



# GAO WEIGANG

Born in Heilongjiang province, China, in 1976, Gao Weigang graduated from the Tianjin 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 categorization 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 re-examination 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 scepticism. 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, Switzerland; the DSL Collection, Paris, France; Long Museum, Shanghai, China; White Rabbit Collection, Sydney, Australia; Yuz Museum, Jakarta, Indonesia; and the Louis Vuitton Group, Hong Kong, China. 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, *You Are the Only One 2#*, 2016, Mixed media on canvas, 89 x 120 x 9 cm (35 x 47 1/4 x 3 1/2 in.)



# LI TIANBING

Born in 1974, in the southern province of Guilin, China, Tianbing Li 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 with which to express his own cultural origins. This draws on both traditional Chinese techniques and contemporary Western references. His work was soon commanding a similar level of international attention afforded to elder contemporaries such as Zhang Huan and Yan Pei Ming.

Li draws inspiration from real life in his latest series of works, dealing with the social violence prevalent in society, resulting from the greater polarization 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: 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 Art Museum of China, Beijing; Instituto Valenciano de Arte Moderno, Spain; and the Hong Kong Arts Centre, Hong Kong. The artist currently lives and works in Los Angeles, USA.



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



# ANTONY MICALLEF

Antony Micallef was born in Swindon, England in 1975 and graduated in Fine Arts from the University of Plymouth. He was notably taught by the austere landscape painter John Virtue, who was taught by the post-war painter Frank Auerbach.

Described as a modern Expressionist and widely recognized 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 in his 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 realizing an embodiment that will "breathe" on its own.

His major solo exhibitions include *Raw Intent* (2016), Pearl Lam Galleries, Hong Kong, China; *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. 6**, 2016, Oil with beeswax on French linen, 135 x 112 cm (53 1/8 x 44 1/8 in.)



# FRANCIS NG

Born in Singapore in 1975, multi-disciplinary artist Francis Ng Teck Yong graduated with a BFA with Distinction (2001) and MFA (2005) from the Royal Melbourne Institute of Technology University. His work delves into the process of self-negotiation between the individual and spaces—historical spaces, in-between spaces, and non-spaces within the confines of a chosen site. Ng finds that the history of “presence” in space seems to go unnoticed in the constantly changing system of modern times, especially in the context of Singapore’s city planning. Ng hopes to give a voice to the silenced sites through highlighting the necessities of constant changes to spaces, and how these changes will in turn affect people and alter the social fabric in his practice.

His work has been exhibited worldwide. Significant exhibitions include *ArteFACT* (2016), Singapore Biennale 2016; *The Singapore Show: Future Proof* (2012), Singapore Art Museum, Singapore; *2010 Asia Contemporary Art / Now & Next*, Gwangju National Museum, South Korea; *Thermocline of Art—New Asian Waves* (2007), ZKM (Zentrum für Kunst und Medientechnologie), Karlsruhe, Germany; 5th Gwangju Biennale (2004), Gwangju, South Korea; and the Singapore Pavilion, 50th Venice Biennale (2003), Venice, Italy. His sculpture *I WAS HERE* (2004) has been on show at the National University of Singapore since 2007 and has become an iconic part of tourism in Singapore.

Ng is the recipient of numerous awards and accolades, including the Discernment Award, ICON de Martell Cordon Bleu (2010); The Sovereign Asian Art Prize – Finalist (2009); HKIPP Asia Photo Awards 2007 (Professional category); 5th Ericsson Scholarship (2005); the 23rd UOB Painting of the Year Competition 2004 (Photography medium); the President’s Young Talent Award (2003); and the Philip Morris Group of Companies ASEAN Art Awards (2001/02).

Ng currently lives and works in Singapore.



FRANCIS NG b. 1975, **Impetus**, 2017, Mixed media, 122 x 122 cm (48 x 48 in.)



# GED QUINN

Ged Quinn was born in 1963 in Liverpool, UK. In the 1980s and 90s, Quinn studied at the Ruskin School of Drawing, Oxford, UK; Slade School of Fine Art, London, UK; Kunstakademie, Düsseldorf, Germany; and Rijksakademie, Amsterdam, the Netherlands. He now lives and works in Cornwall, UK.

Despite the familiar aspects in Quinn's use of painting techniques—ranging from the classical and Romantic traditions of European landscape, such as Caspar David Friedrich, to the American Sublime—his introduction of incongruent and often disturbing imagery, disruptions of scale, and an undercurrent of religious sensibility and political and cultural iconography creates a sense of haunting and dislocation. In Quinn's work, the landscapes themselves have a visionary character, providing an unfolding freedom that is a boundless showground for significance. There are circulations, juxtapositions, and layering that allow for a large amount of readings and narratives to develop and disappear. There is a constant sense of play both between and within the imagery, which gives space for meanings, yet ultimately denies the satisfaction of any final explanation.

There is an energy that moves throughout his works, which is in part driven by Quinn's surreal and radical methods of composition and use of imagery. In conflicting and irregular landscapes, there are complex voids and structures. Quinn is celebrated for his densely layered paintings that transform art historical techniques into contemporary experience. His paintings critique cultural icons through intervention, rather than through strict representation, with concepts of historicity and the collapse of boundaries between the internal and external all working in definite ways to generate a stimulating political and cultural dialogue. He works in meticulous detail and executes with extraordinary technical skill. Multiple histories, narratives, and mythological emblems collide. The interplay of elements drawn from Western cultural history, mythology, philosophy, and the imagination create an engagement with the viewer that challenges and plays with preconceived notions of beauty and art.

Notable solo exhibitions include *Rose, Cherry, Iron Rust, Flamingo* (2017), Pearl Lam Galleries, Hong Kong, China; *Ged Quinn* (2014), Stephen Friedman Gallery, London, UK; *Ged Quinn* (2013–14), New Art Gallery Walsall, West Midlands, UK; *Endless Renaissance* (2012–13), Bass Museum, Miami Beach, USA; *FOCUS: Ged Quinn* (2012), Modern Art Museum of Fort Worth, Texas, USA; *Ged Quinn* (2010), Stephen Friedman Gallery, London, UK; *The Heavenly Machine* (2005), Spike Island, Bristol, UK; and *Utopia Dystopia* (2004), Tate St. Ives, UK.

Notable group exhibitions include *Synthetic Landscapes: Reviewing the ideal landscape* (2017), Meadow Arts and Shrewsbury Museum and Art Gallery, Weston Park, Shifnal, UK; *CLASSICITY: Ancient art, contemporary objects* (2015), Breese Little, London, UK; *Cake and Lemon Eaters: Viktor Pivovarov and Ged Quinn* (2014), Galerie Rudolfinum and The Gallery of Fine Arts in Ostrava, Czech Republic; *Somos Libres II* (2014), Pinacoteca Giovanni e Marella Agnelli, Turin, Italy; *Looking at the View* (2013), Tate Britain, London, UK; *The Future Is Not What It Used To Be* (2013), Newlyn Art Gallery, Penzance, UK; *The Endless Renaissance* (2012), Bass Museum of Art, Miami, USA; *Beyond Reality: British Painting Today* (2012), Galerie Rudolfinum, Prague, Czech Republic; *The Witching Hour* (2010), Water Hall, Birmingham Museum & Art Gallery, Birmingham, UK; *Lust for Life & Dance of Death* (2010), Kunsthalle Krems, Austria; *Newspeak: British Art Now* (2009–10), Saatchi Gallery, London, UK and State Hermitage Museum, St. Petersburg, Russia; *Made Up*, Liverpool Biennale (2008), Tate Liverpool, UK; *Collezionami*, 2nd Biennale of Southern Italy (2006), Puglia, Italy; and *The Real Ideal* (2005), Millennium Galleries, Sheffield, UK.

Quinn's works are included in prominent collections internationally, including the British Museum, London, UK; the FLAG Art Foundation, New York, USA; the Honart Museum, Tehran, Iran; K11 Art Foundation (KAF), Hong Kong, China; Modern Art Museum of Fort Worth, Texas, USA; Olbricht Collection, Essen, Germany; Saatchi Collection, London, UK; Tate Collection, London, UK; Tel Aviv Art Museum, Israel; and the Victoria & Albert Museum, London, UK.



GED QUINN b. 1963, **Model for Contempt**, 2017, Oil on linen, 45 x 68 cm (17 3/4 x 26 3/4 in.)





GED QUINN b. 1963, **Geography Correct**, 2017, Oil on linen, 25 x 41 cm (9 7/8 x 16 1/8 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, **Solemn Dignity 3**, 2015, Oil, lacquer, linen, and wood, 112 x 114 x 14 cm (48 x 44 7/8 x 5 1/2 in.)



SU XIAOBAI b. 1949, **Peaceful Sky Blue**, 2014, Oil, lacquer, linen, and wood, 170 x 168 cm (66 7/8 x 66 1/8 in.)



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

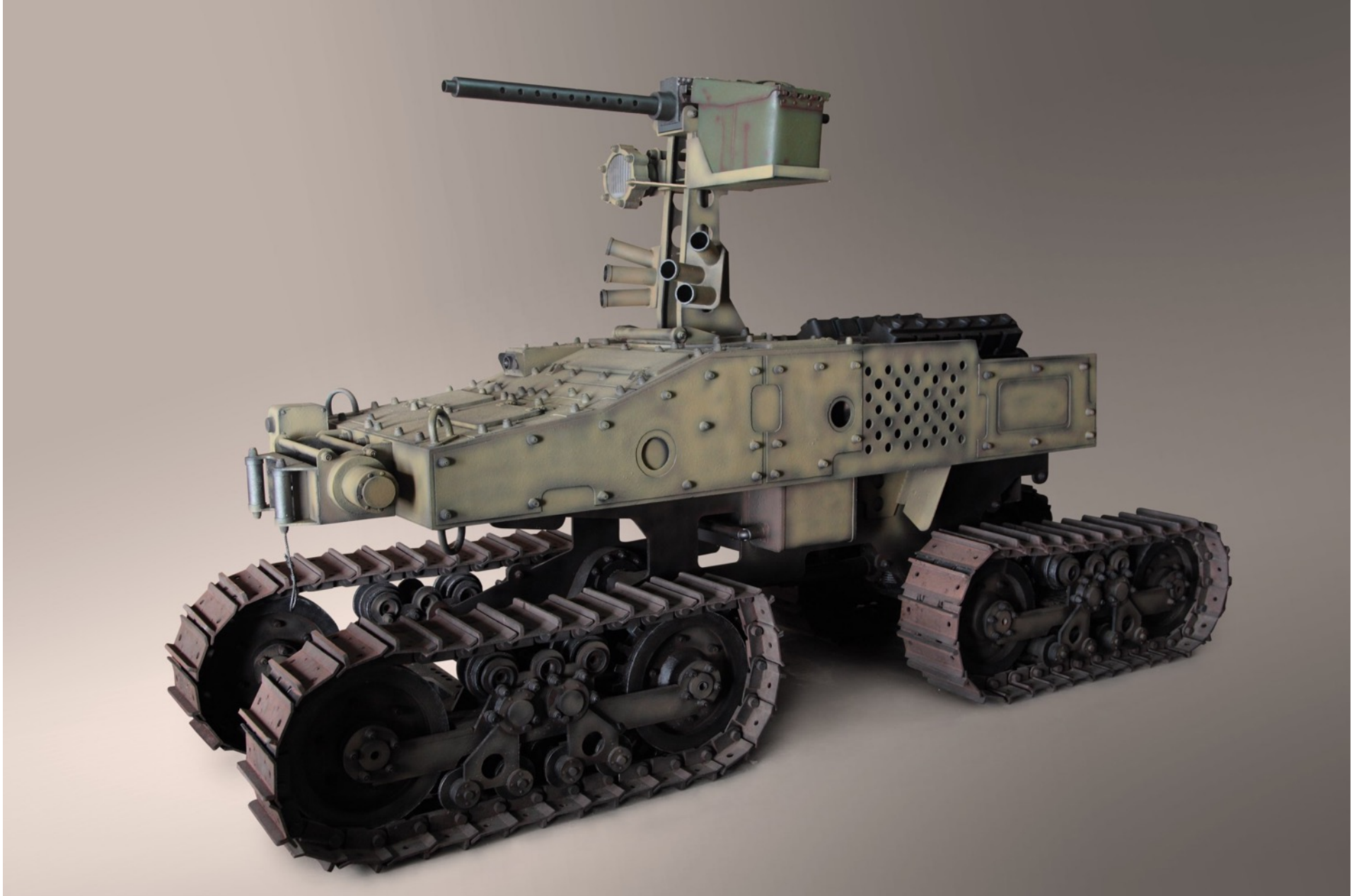


# YUDI SULISTYO

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

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

Sulistyo's work has been widely exhibited throughout Indonesia and around the world, including in Singapore, South Korea, Italy, England, and France. Some of his previous exhibitions include *PLUGGED* (2016), Pearl Lam Galleries, Singapore; *After Utopia* (2015), Singapore Art Museum, Singapore; *Shout! Indonesian Contemporary Art* (2014), Museum of Contemporary Art of Rome, Italy; and *Flight for Light: Indonesian Art and Religiosity* (2011), Art:1, Jakarta, Indonesia.



YUDI SULISTYO b. 1972, *Warfare*, 2015, Cardboard, wood, acrylic, and paint, 150 x 250 x 88 cm (59 x 98 3/8 x 34 5/8 in.)

# SINTA TANTRA

London-based British-Indonesian 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.

International group shows include *Lost and Found* (2016), Jakarta Land, Jakarta, Indonesia; *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, which is 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.

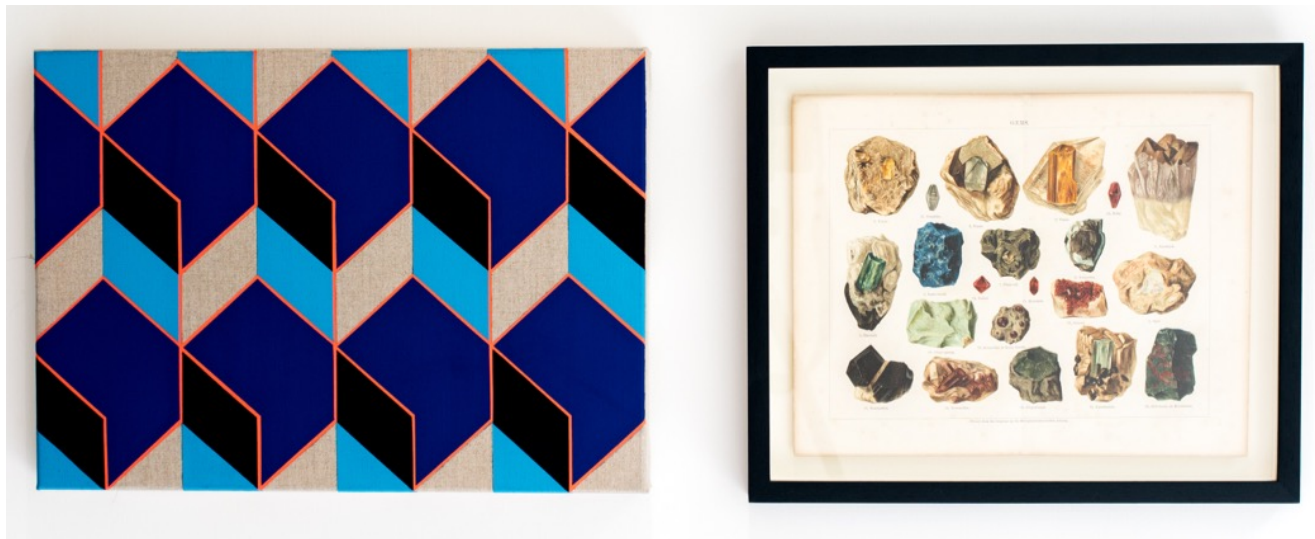




SINTA TANTRA b. 1979, *On Being Blue, A Philosophical Enquiry No. 8/3* (William H. Gass), 2015, Tempera on linen, 180 x 127 cm (70 7/8 x 50 in.)



SINTA TANTRA b. 1979, *American Life is Charm in Aubergine* (Anita Loos), 2016, Tempera on linen, 85 x 120 cm (33 1/4 x 47 1/4 in.)



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 3/4 x 15 in.)



# 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 civilization 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 works have been exhibited internationally at museums and biennials, such as the Art Gallery of New South Wales in Sydney (2016, 2011), Somerset House in London (2016, 2013), 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), and 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 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



YANG YONGLIANG b. 1980, *Endless Streams*, 2017, 4K video, 7'00", Edition 4/7



# 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, *A Tiger-Shaped Tally*, 2016, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)



ZHU JINSHI b. 1954, *Low-Key Singer 1*, 2012, Oil on canvas, 100 x 80 cm (39 3/8 x 31 1/2 in.)





ZHU JINSHI b. 1954, **Brilliant**, 2013, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)

#### Pearl Lam Galleries

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