

PearlLam Galleries

ART BUSAN 2018

BEXCO Exhibition Center Hall 1, 55 APEC-ro, Haeundae-gu, Busan 48060, Korea
Stand E-6

INCI EVINER

Inci Eviner was born in 1956 in Ankara, Turkey. She graduated from the Painting Department of the National Academy of Fine Arts, Istanbul in 1980 and later obtained her PhD from the Fine Arts Faculty of the Mimar Sinan University, Istanbul, Turkey. Her works delve into female identity through making use of varied media. She now lives and works in Istanbul, Turkey.

Known for her sophisticated and elaborate drawings, Eviner's works tend to forge a tension between the space and performing bodies by employing differing techniques like drawing, photography, and video. The perplexing tension serves as an ornamental and stimulating approach that unveils suppressed, neglected concepts, as well as fractures internalized presumptions and stigma.

Centred on the body and founded in figurative drawing, primarily Chinese ink on paper, Eviner scrutinizes the concept of identity, in particular female identity, and examines the relationship between contemporary society and identities through social, political, cultural, or historical perspectives. Populating her works with wry and distorted characters, body parts, beasts, birds, and fish, she unleashes her own quirky, ethereal, and fantastical imagination, commending the tales and traditions of Ottoman organic imagery. Of her often disturbing narratives, she says, "I imagine myself as one of those old-time storytellers—a storyteller, however, who cannot control the story and is eventually swallowed by it."

Eviner's works have been widely exhibited locally and internationally. Major solo exhibitions include *Inci Eviner Retrospective: Who's Inside You?* (2016), Istanbul Modern, Istanbul, Turkey; *Runaway Girls* (2015), The Drawing Center, New York, USA; *Broken Manifestos* (2011), Musée d'Art Moderne de la Ville de Paris, Paris, France; *Fluxes of Girls on Europe* (2010), Galeri Nev, Istanbul, Turkey; *Nouveau Citoyen (New Citizen)* (2009), MAC/VAL, Vitry-sur-Seine, France; and *Hold* (1996), Mizuma Gallery, Tokyo, Japan.

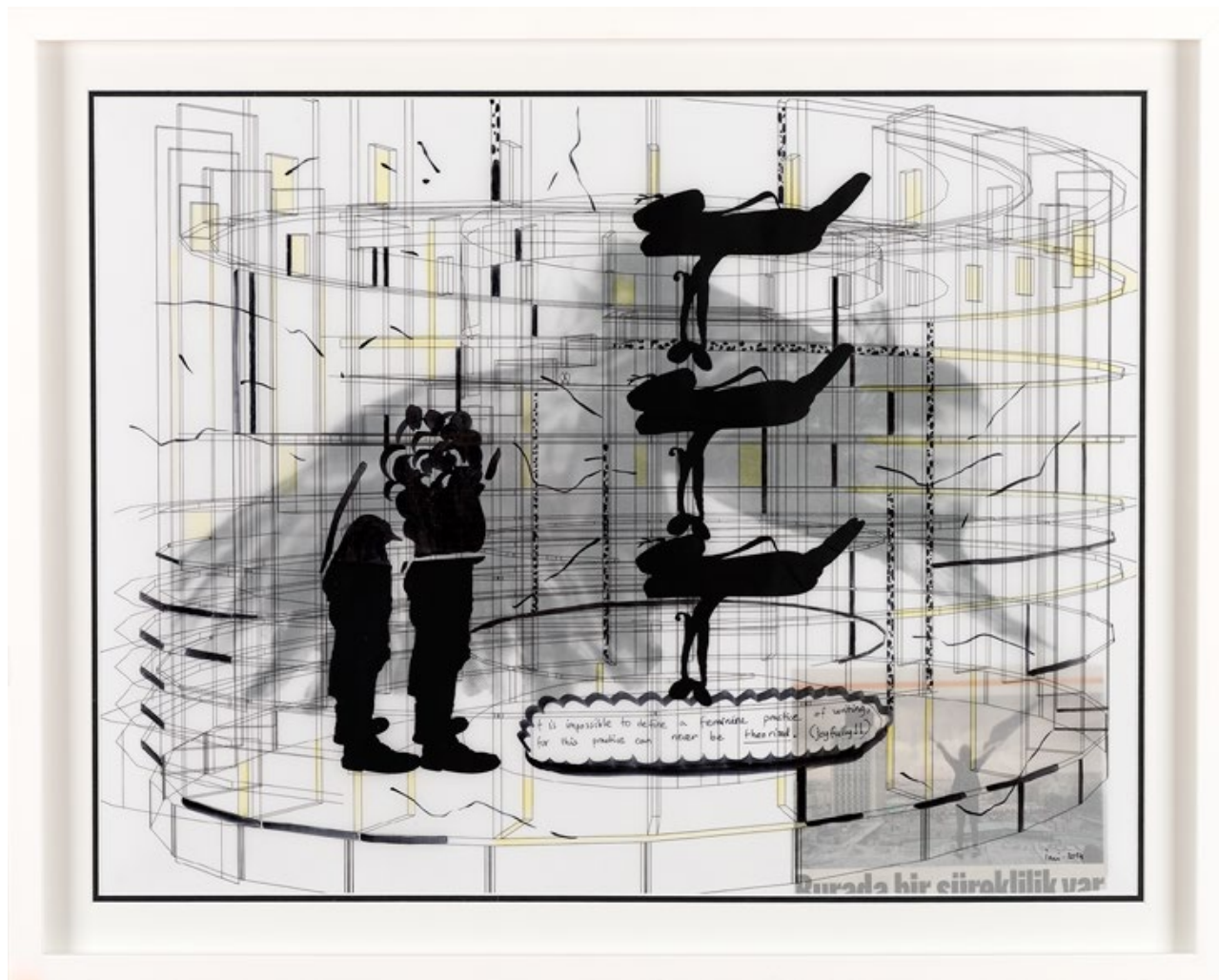
Recent major group exhibitions include *Utopia/Dystopia* (2017), Museum of Art, Architecture, and Technology, Lisbon, Portugal; *Rainbow Caravan* (2016), Aichi Triennale, Aichi, Japan; *Women on Paper* (2015), Gandy Gallery, Bratislava, Slovakia; *Making Room: The Space Between Two and Three Dimensions* (2012), MASS MoCA, North Adams, Massachusetts, USA; *Art in the Auditorium* (2010), Whitechapel Gallery, London, UK; *Istanbul Traversée* (2009), Palais des Beaux-Arts, Lille, France; and *Affinities: New Acquisitions*, Deutsche Bank Collection, *Deutsche Guggenheim 1997–2007* (2007), Deutsche Guggenheim, Berlin, Germany.



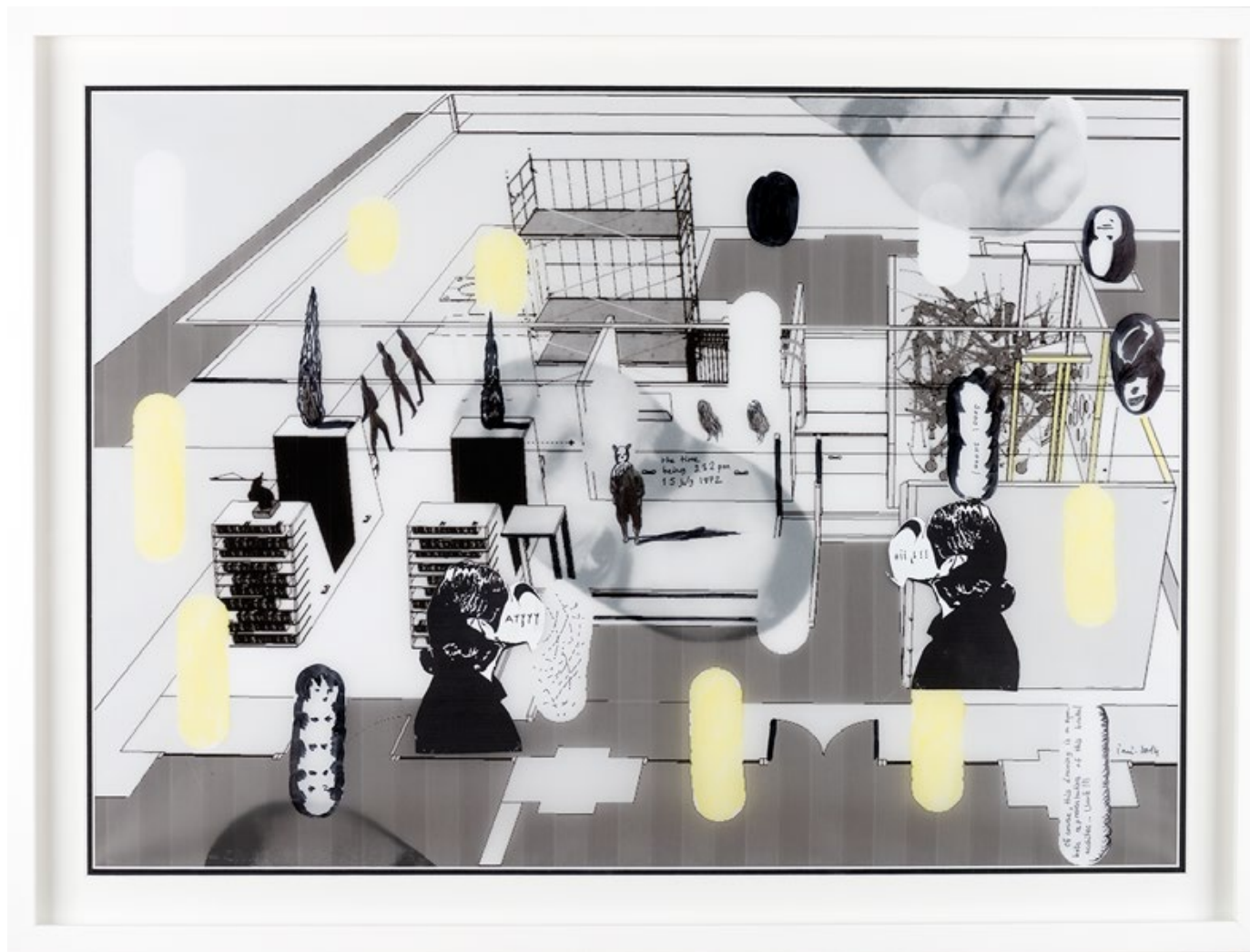
INCI EVINER b. 1956, **Staging Daily Politics No. 11**, 2014, Collage on paper, 31 x 63 cm (12 1/4 x 24 3/4 in.)
Courtesy of the artist and Pearl Lam Galleries



INCI EVINER b. 1956, **Staging Daily Politics No. 14**, 2014, Collage on paper, 38 x 63 cm (15 x 24 3/4 in.)
Courtesy of the artist and Pearl Lam Galleries



INCI EVINER b. 1956, *Staging Daily Politics No. 18*, 2014, Collage on paper, 48 x 68.5 cm (18 7/8 x 27 in.)
Courtesy of the artist and Pearl Lam Galleries



INCI EVINER b. 1956, *Staging Daily Politics No. 20*, 2014, Collage on paper, 48 x 68 cm (18 7/8 x 26 3/4 in.)
 Courtesy of the artist and Pearl Lam Galleries



INCI EVINER b. 1956, *Runaway Girls*, 2015, HD video, 7'30" loop
Courtesy of the artist and Pearl Lam Galleries



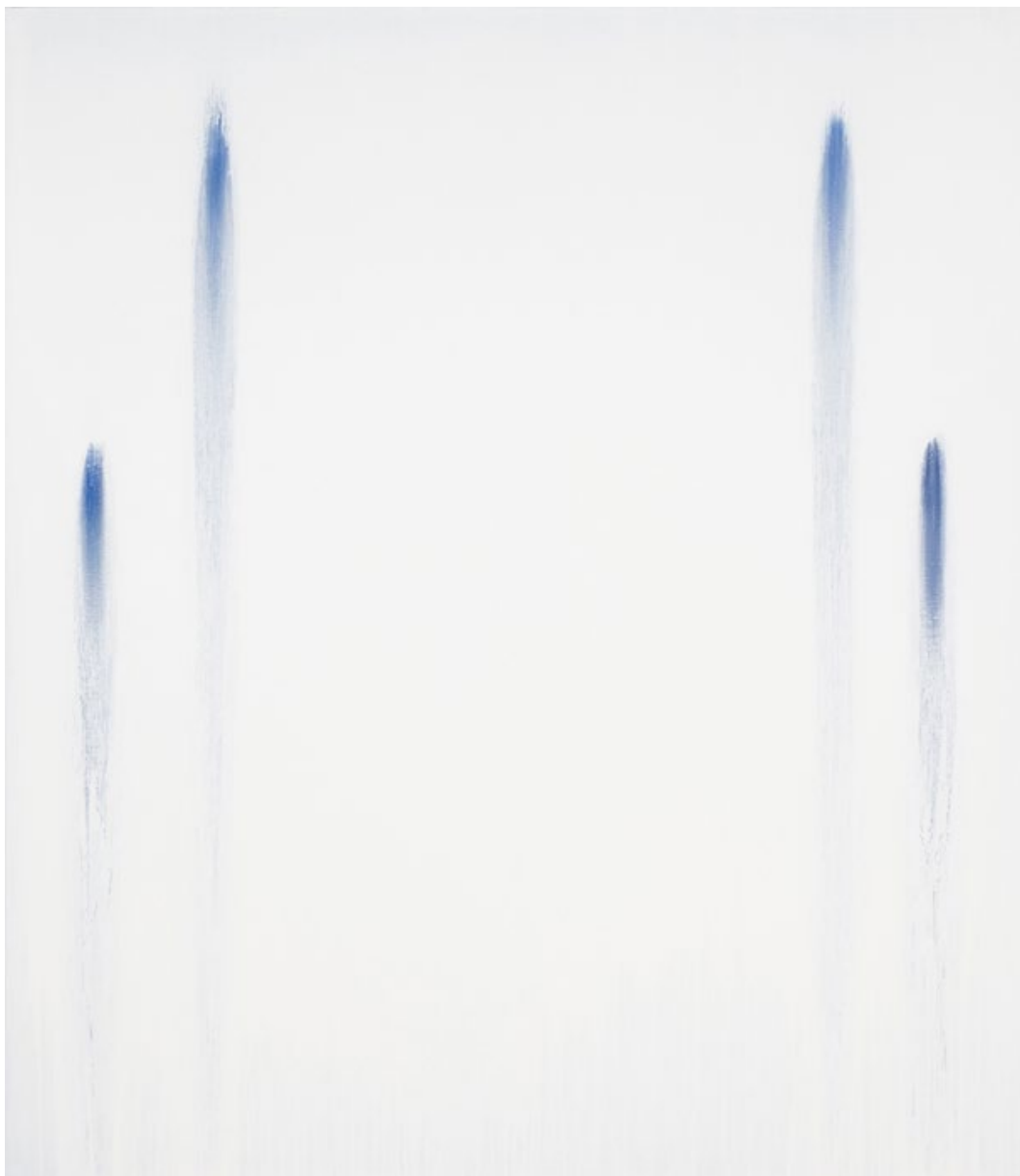
INCI EVINER b. 1956, *Fluxes of Girls in Europe*, 2010, HD video, 3' loop with surround sound system, Lyrics by Inci Eviner, Edition 3/5
Courtesy of the artist and Pearl Lam Galleries

LUKE HENG

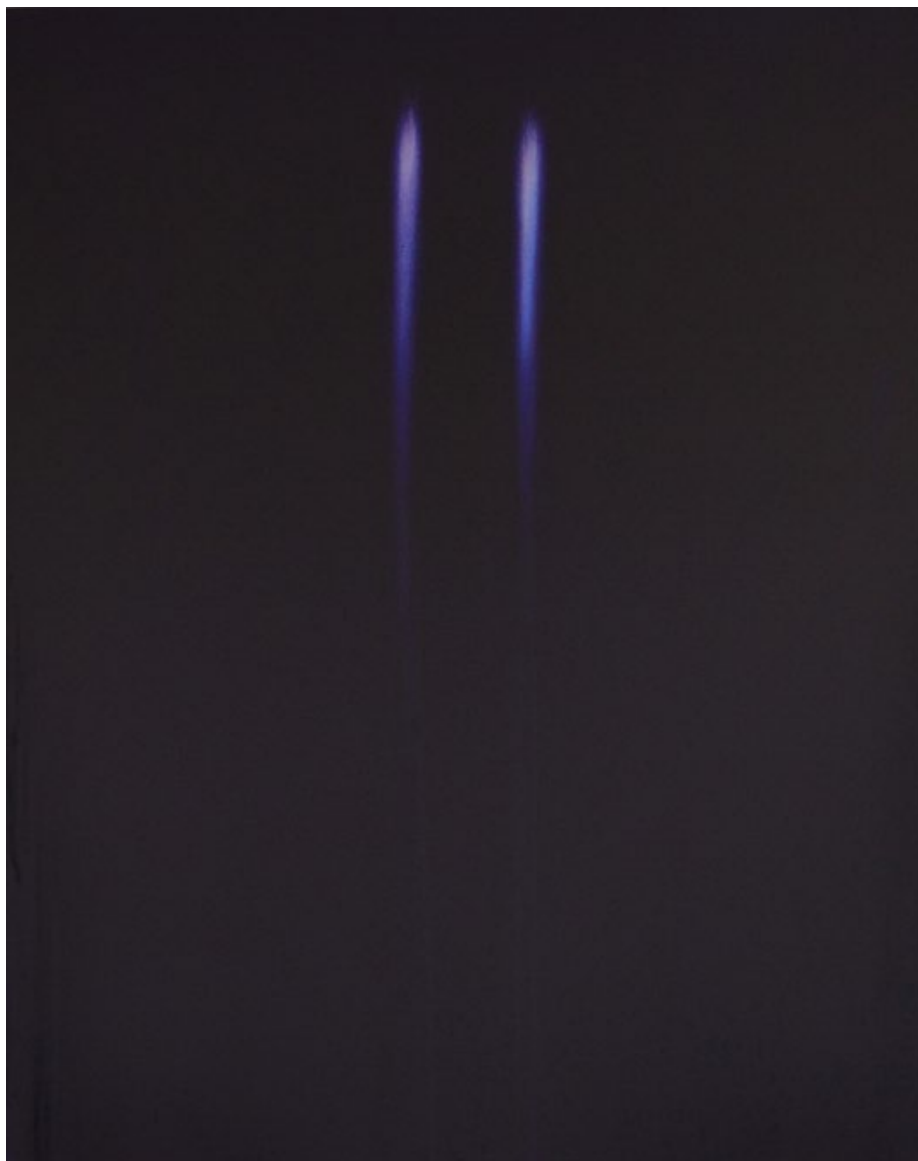
Born in 1987, Singaporean artist Luke Heng is interested in the dialectics between painting, object, and picture making. His earlier practice revolves around the conceptualization and physical manifestation of painting, with his works often responding to the history of painting while drawing from various other art forms to influence his approach and process. His latest works assimilate ideas of liminality, impermanence, and transcendent space, fortifying his quiet evocations with an unadulterated presence. Heng graduated with a BA (Hons) in Fine Arts from LASALLE College of the Arts in 2013, which he attended on a scholarship, and he has since been actively practicing art both locally and internationally.

Heng's practice is guided by his interest in Traditional Chinese Medicine, stemming from the fact that he comes from a family of Chinese physicians. Yin-yang philosophies govern his thoughts and judgments during his painting process, guiding his manipulation of different elements in his works to maintain a certain sense of visual harmony. In recent years, Heng's works have been developing in two distinct trajectories with the first being his more traditional oil on linen works that engage on a more spiritual level with the process of painting and its results, and the second being the more conceptual thread that emphasizes materiality, the process of materialization, and the perception of painting. Works belonging to the latter include his recent experimentations with paraffin wax and beeswax to create translucent "paintings" that reveal the physical structures that hold form. His solo exhibition *After Asphodel* (2017, Singapore) marks the evolution of his practice as he presents standalone wax works and a site-specific installation for the first time.

Heng's first solo exhibition, *The Waiting Room*, was held at FOST Gallery, Singapore in 2015. His second solo exhibition was at Galerie Isabelle Gounod, Paris, France in 2016. Major group exhibitions include *Constituent Concreteness* at Mizuma Gallery (2016, Singapore), *Peculiar Textures* at Galerie Steph (2015, Singapore), *Primavera 3* at Galerie Frédéric Lacroix (2014, Paris, France), and *Departure at iPreciation* (2014, Singapore). In 2014, he was selected to participate in the Dena Foundation Artist Residency Program in Paris, France, supported by the National Arts Council, Singapore.



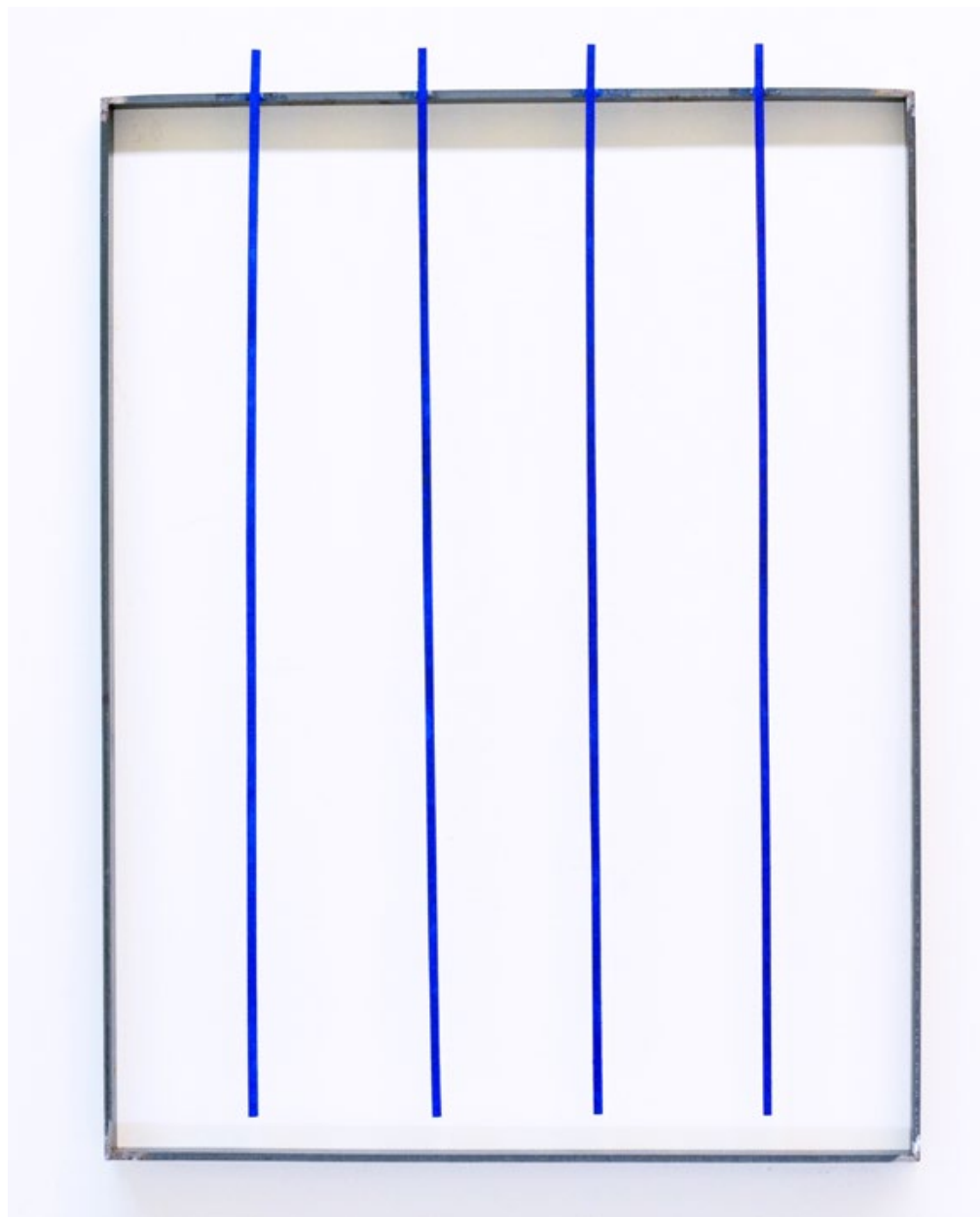
LUKE HENG b. 1987, **Non-Place**, 2017, Oil on linen, 188 x 165 cm (74 x 65 in.)
Courtesy of the artist and Pearl Lam Galleries



LUKE HENG b. 1987, **Betwixt**, 2018, Oil on linen, 170 x 135 cm (66 7/8 x 53 1/8 in.)
Courtesy of the artist and Pearl Lam Galleries



LUKE HENG b. 1987, **Composition No. 17**, 2018, Enamel on mild steel, 69 x 48.5 x 3 cm (27 1/8 x 19 1/8 x 1 1/8 in.)
Courtesy of the artist and Pearl Lam Galleries



LUKE HENG b. 1987, **Composition No. 7**, 2016, Colour pigment on mild steel, 66 x 48.5 x 2.5 cm (26 x 19 1/8 x 1 in.)
Courtesy of the artist and Pearl Lam Galleries

LIU WENTAO

Liu Wentao was born in 1973 in Qingdao, Shandong province, China. In 1993, he enrolled at the Central Academy of Fine Arts in Beijing, China, and majored in intaglio printmaking. He graduated in 1997 and proceeded to work for Foundation Pillar | Joan Miro in Mallorca, Spain and the University of Massachusetts, USA in 2000 and 2004, respectively. Liu graduated with an MFA from the Department of Fine Arts, University of Massachusetts in 2005. He worked for the School of Urban Design at the Central Academy of Fine Arts in 2006. Liu currently lives and works in Beijing.

Liu Wentao's pencil drawings are composed of intricately constructed straight lines, retracting in density and alternating in distance. The interweaving of simple straight lines on the flat canvas results in a material conversation and superposition. The refraction of light caused by the lead's texture interacts with the diverse, three-dimensional geometrical canvas frames, using a minimalist method to present the transformation of light and space to the viewer.

As an experimenter of form, Liu Wentao regards the void of the canvas as the starting point of his works. Liu's dark lead pencil strokes are not created to manufacture meaning. Instead, they endlessly contribute to a combined dialectical relationship between "nothingness" and "presence". His recent experimentations in depicting spatial forms based on computer models simultaneously display presence and boundlessness. Such boundlessness does not signify a disappearance of "nothingness"; instead, it demonstrates the potentials that could stem from it. Liu Wentao has held various solo exhibitions such as *Liu Wentao Works* (2015), ZAN Art Museum, Qingdao, China; *Xuan* (2014), White Space Beijing, China; *Light and Shadow* (2012), Shanghai Art Museum, Shanghai, China; *Liu Wentao Artworks* (2009), The German Embassy in China, Beijing, China; *Time and Writing* (2008), White Space Beijing, China; *Liu Wentao Artworks* (2007), Yun Gallery, Beijing, China; and *Liu Wentao Solo Show* (2001), QW Gallery, New York City, USA. His group shows include *Message from the Ruin* (2016), A+ Contemporary, Taipei, Taiwan; *The world is yours, as well as ours* (2016), White Cube, London, UK; *Art Project 24: Naissance* (2015), Today Art Museum, Beijing, China; *The 2nd Chinese Young Artists Selected Printmaking Exhibition* (2013), Qingdao, Shanghai, Shenzhen, Beijing, New York City; *Das Ich Im Anderen* (2011), Mercator Foundation, Essen, Germany; *Chen Guangwu | Fang Lijun | Liu Wentao* (2008), Asian Art Museum, Berlin, Germany; *Qing Dao International Printmaking Exhibition* (2000), Qingdao Art Museum, Qingdao, China; and *New Art from China* (1997), Flanders Contemporary Art, USA.



LIU WENTAO b. 1973, **Untitled**, 2015, Pencil on canvas, 150 x 150 cm (59 x 59 in.)
Courtesy of the artist and Pearl Lam Galleries



LIU WENTAO b. 1973, **Untitled**, 2012, Silk print, Xuan paper and stone, 40 x 25 x 35 cm (15 3/4 x 9 7/8 x 13 3/4 in.)
Courtesy of the artist and Pearl Lam Galleries

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, Australia. 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), affiliate project of the Singapore Biennale; *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; and the 5th Gwangju Biennale (2004), Gwangju, South Korea. 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); Bronze (professional category), HKIPP Asia Photo Awards 2007; Winner (Photography), the 23rd UOB Painting of the Year Competition 2004; Grand Prize, the President’s Young Talent Award (2002/03); Grand Prize, the Philip Morris Group of Companies ASEAN Art Awards (2001/02); and the 5th Ericsson Scholarship (2000).

Ng currently lives and works in Singapore.



FRANCIS NG b. 1975, **Impetus series**, 2017, Mixed media, 150 x 150 cm (59 x 59 in.)
Courtesy of the artist and WOWWOWWOW / Provided by Pearl Lam Galleries

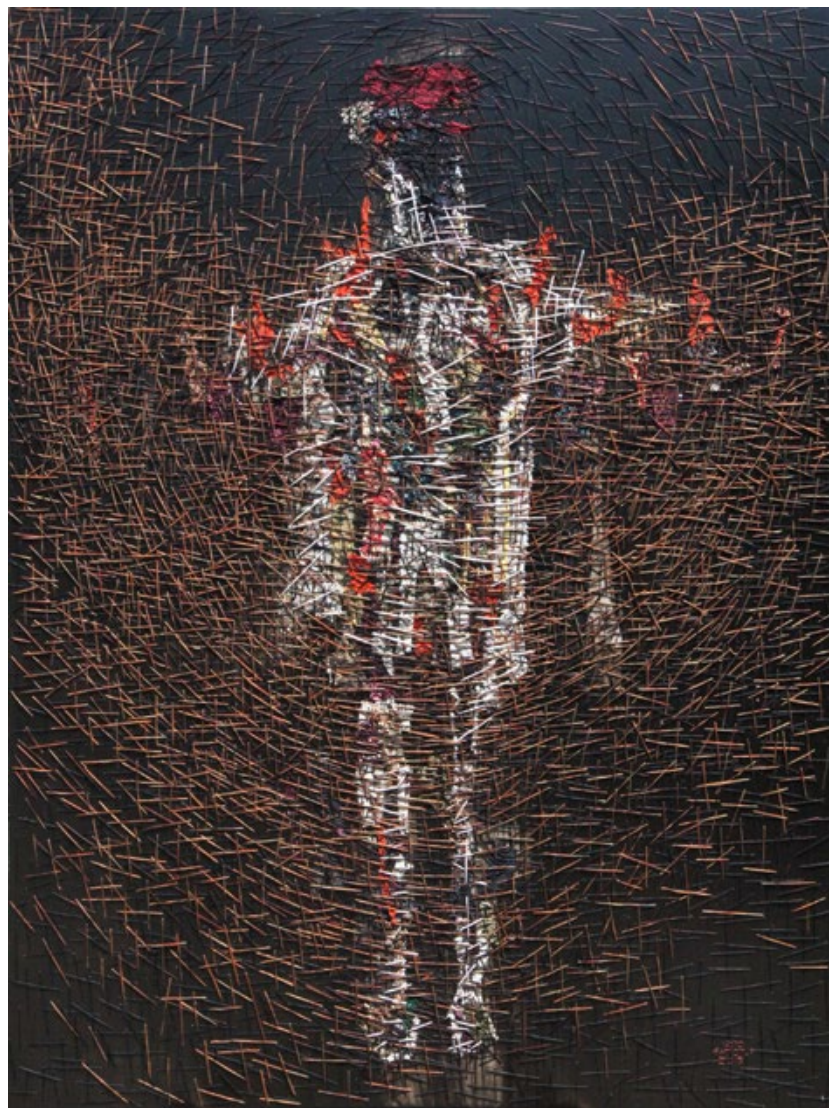
GATOT PUJIARTO

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 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, *The Illuminator (Sang Pencerah)*, 2015, Acrylic, textiles and thread on canvas, 200 x 150 cm (78 3/4 x 59 in.)
Courtesy of the artist and Pearl Lam Galleries



GATOT PUJIARTO b. 1970, **Crazy Night**, 2016, Acrylic, textiles and thread on canvas, 220 x 310 cm (86 5/8 x 122 in.)
Courtesy of the artist and Pearl Lam Galleries

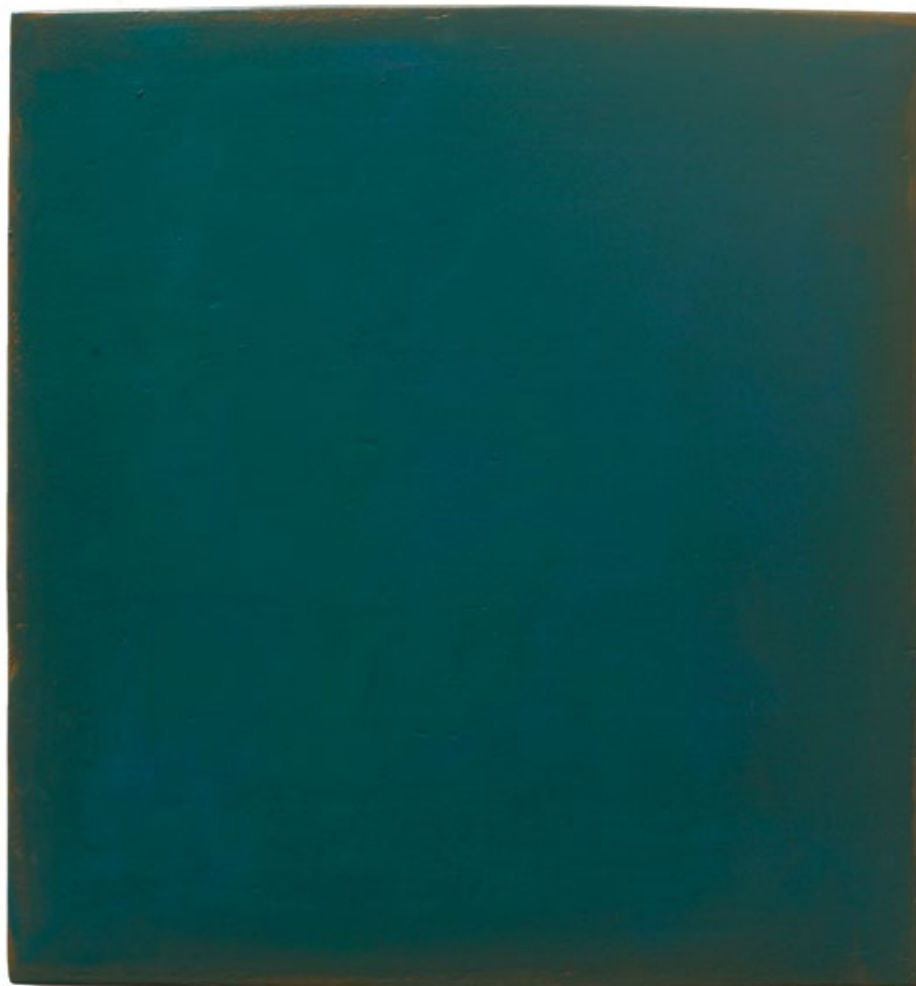
SU XIAOBAI

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

Before moving to Germany in 1987, Su's work inclined towards social realism. However, first-hand experience of avant-garde Western art radically affected his outlook. During the 1990s, his work became progressively less figurative, and following his return to China in 2003 it has increasingly focused on the essential characteristics of colour, shape, and surface. Having eliminated 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 depict other objects, his art engages with the idea of being itself. At its centre, Su's work uses the visual language and context of art to embody issues that are both philosophical and, at an everyday human level, universal.

Solo exhibitions include *Su Xiaobai 2012–2014* (2016), Tina Keng Gallery, Taipei, Taiwan; *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, **Misty Jade**, 2013, Oil and lacquer on linen and wood, 138 x 129 x 9 cm (54 3/8 x 50 3/4 x 3 1/2 in.)
Courtesy of the artist and Pearl Lam Galleries



SU XIAOBAI b. 1949, **Wagong No. 7**, 2011, Oil and lacquer on linen and wood, 119 x 69 cm (46 7/8 x 27 1/8 in.)
Courtesy of the artist and Pearl Lam Galleries



SU XIAOBAI b. 1949, **True Hermit-3**, 2015, Oil and lacquer on linen and wood, 112 x 124 x 17 cm (44 1/8 x 48 7/8 x 6 3/4 in.)
Courtesy of the artist and Pearl Lam Galleries

ZEN TEH

Zen Teh (b. 1988, Singapore) graduated with a BFA in 2011 from the School of Art, Design and Media at Nanyang Technological University, Singapore with a specialization in photography and digital imaging. An emerging Singaporean artist dealing in the photographic arts through the perspective of painting, Teh is constantly investigating alternative ways of photography and image-making to raise environmental awareness.

Teh photographs landscapes and explores environmental issues across the globe. Her work addresses the implications of global development on the natural environment. As an environmentalist living in Singapore, Teh produces artworks that are concerned with underlying issues caused by the rapidly changing landscape in Singapore—the interrelationship between human behaviour and nature. In doing so, Teh strives to further the appreciation and conservation of natural landscapes. She also actively engages in interdisciplinary collaborations across different fields to enrich her knowledge about the environment and approach in image-making.

Teh's work has been shown in both group and solo exhibitions. In 2014, she presented works as part of *The Art Incubator 5: From When We Last Met*, held at the Institute of Contemporary Arts Singapore. Most recently, Teh held her second solo exhibition, *Sensing States: Healing Spaces* (2015) at Art Science Museum, Singapore. She currently lives and works in Singapore.



ZEN TEH b. 1988, **Unknowing #01**, 2010–14, Inkjet print on Awagami paper, 172 x 56 cm (67 3/4 x 22 in.), Edition of 5 + 1 AP
Courtesy of the artist and Pearl Lam Galleries



ZEN TEH b. 1988, **Unknowing #02**, 2010–14, Inkjet print on Awagami paper, 172 x 56 cm (67 3/4 x 22 in.), Edition of 5 + 1 AP
Courtesy of the artist and Pearl Lam Galleries

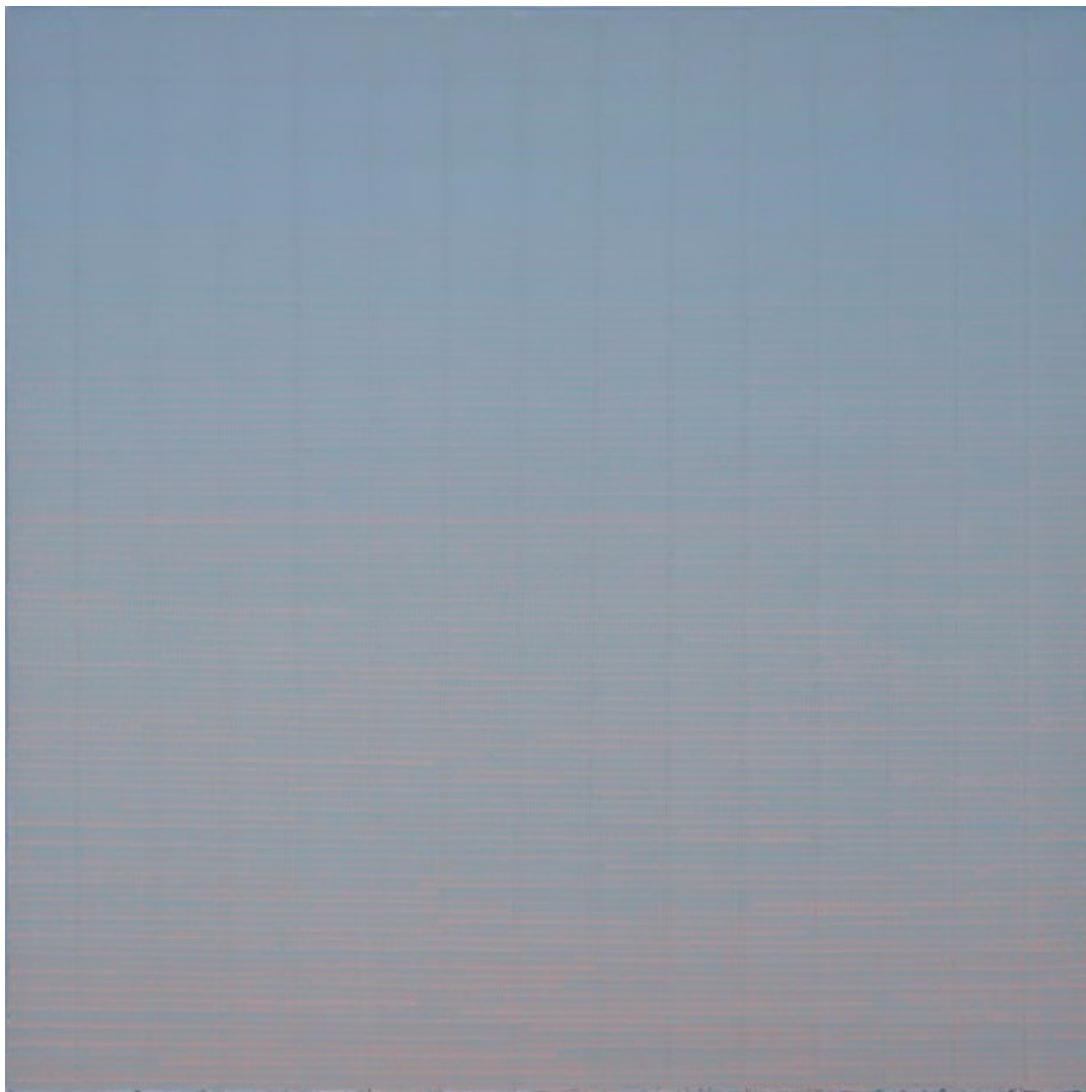
ZHOU YANGMING

Born in 1971 in Taizhou, China, Zhou Yangming has been living and working in Beijing for over 20 years. In 1996, he joined Xu Beihong's studio to improve his artistic practice. Later, Zhou moved to Songzhuang artist village. Currently, he lives and works in Shanghai.

The artist's works revolve around lines and space; for over 10 years, Zhou has continued to paint short lines regularly and repeatedly every day. Every subtle short line shows the intersection of fluctuant and serene emotion. The artist feels the passage of time by breathing. This process is not rooted in the arts or connected to any goals, but is fused with everyday life. Painting is a transformative activity that documents his meditations and practices.

Zhou's works are in keeping with the following concept from the Dao De Ching, "The Way bears sensation, sensation bears memory, sensation and memory bear abstraction, and abstraction bears all the world." Zhou creates an infinite space by painting lines. He tries to use series of paintings to illustrate his concept of space instead of presenting it in every individual work. Space will never be limited; it is born out of a relationship between movement and transformation. Zhou's paintings do not possess a narrative logic. There is no reconstructed circumstance or conversation. Lines within his paintings become lifelike and conversational. From the consciousness of writing and the bottom of his heart, the artist ultimately creates a peaceful and quiet atmosphere in his works while emphasizing repetition, continuity, mental clarity through simplicity, and self-cultivation through the concept of a spiritual infinity.

Zhou Yangming has held various solo exhibitions as well as participated in group exhibitions in China, Europe, and the USA. Important solo exhibitions include *Begin Again* (2017), Pearl Lam Galleries, Hong Kong, China; *Zhou Yangming Recent Works* (2012), Galerie Frank Schlag & Cie., Essen, Germany; and *Meticulous Transcendence* (2005), Onemoon Art, Beijing, China. Selected group exhibitions include *The Plane of Rewriting* (2017), Pearl Lam Galleries, Shanghai, China; *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 Hurre, 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, **20170508**, 2017, Acrylic on canvas, 100 x 100 cm (39 3/8 x 39 3/8 in.)
Courtesy of the artist and Pearl Lam Galleries



ZHOU YANGMING b. 1971, **20080923**, 2008, Acrylic on canvas, 40 x 30 cm (15 3/4 x 11 3/4 in.)
Courtesy of the artist and Pearl Lam Galleries

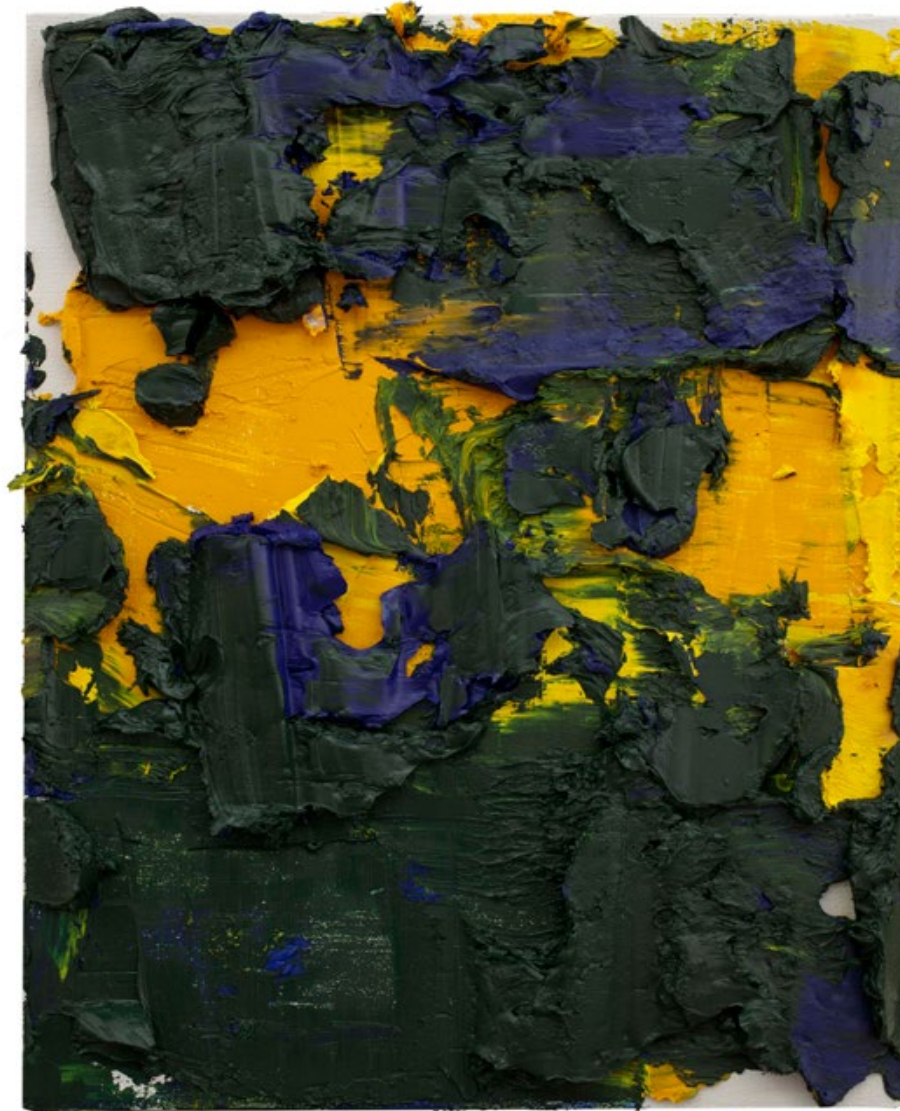
ZHU JINSHI

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's solo exhibitions include *Ganjiakou 303* (2018), Pearl Lam Galleries, Shanghai, China; *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 City, 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, 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 City, 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, *Wind in Lhasa*, 2012, Oil on canvas, 100 x 80 cm x 2 (39 3/8 x 31 1/2 in. x 2)
Courtesy of the artist and Pearl Lam Galleries



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

Pearl Lam Galleries

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