

Pearl Lam Galleries

Hong Kong Pedder Building

STRUCTURES OF RECOLLECTION:

Contemporary approaches to materials and memory

Featuring works by Chun Kwang Young, Leonardo Drew, Dale Frank, Hew Locke, Qiu Deshu and Yinka Shonibare MBE



Qiu Deshu b. 1948, *Fissuring*, 2015, Acrylic on Xuan paper and canvas, 270 x 520 cm (106 1/4 x 204 3/4 in.)

Exhibition Dates	22 March–28 April, 2016		
Extended hours	22–26 March, 9am–9pm	Regular hours	Monday–Saturday, 10am–7pm
Venue	Pearl Lam Galleries, 6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong		

Hong Kong—Pearl Lam Galleries is delighted to present *Structures of Recollection*, a group show curated by Paul Moorhouse that features works by six leading contemporary artists: Chun Kwang Young, Leonardo Drew, Dale Frank, Hew Locke, Qiu Deshu, and Yinka Shonibare MBE. The title and theme of the exhibition refers to Marcel Proust's monumental novel *In Search of Lost Time*, published between 1913 and 1927, and will take place at the Galleries' Pedder Building space from 22 March to 28 April, 2016.

Paul Moorhouse, 20th Century Curator at the National Portrait Gallery London, takes from *In Search of Lost Time* the Proustian theme that the physical world, its inhabitants, and all experience are fugitive: everything that exists comes into being, endures, and then disappears from the flux of reality. *Structures of Recollection* focuses on the notion that the material fabric of the world and the objects within it act as triggers for memory, a concern that is shared by each of the six leading contemporary artists who feature in this exhibition.

Each artist engages with the associative and expressive qualities of their chosen media. Both Dale Frank and Qiu Deshu use paint and pigment respectively. While the employment of these traditional media connects both artists directly with the past, each artist's practice is unconventional. Part painter and part alchemist, Frank's paintings see paint dripped onto surfaces made from a variety of different materials. That action proceeds in unpredictable ways, embracing the full physical transformative process of his chosen medium. Steeped in the tradition of Chinese painting, Qiu uses Xuan paper in his collage-based work. Employing torn and rearranged paper, he creates fissures—compelling gaps or apertures in the work's structure—through which glimpses of colour emerge. This invests his art with spatial complexity and ambiguous significance.

Both Leonardo Drew and Chun Kwang Young assert the physical characteristics of their materials, emphasizing their texture, colour, and shape, thereby creating something that is insistently sculptural. Drew's use of manipulated and found objects taps into the history associated with a specific fabric or artefact, while Chun's assemblages incorporate mulberry paper, a traditional Korean medium that invokes the artist's childhood memories of seeing medicine packages wrapped in that material.

The work of Yinka Shonibare MBE and Hew Locke demonstrate a shared sensitivity to the evocative power of manufactured materials and objects. By incorporating into his works batik fabric—a material that originated in Southeast Asia before being sold by the Dutch to their African colonies—Shonibare uses these historical associations to explore the way identity and nationality are constructed from personal memory and collective experience of the past. Collage and assemblage are also characteristic of Locke's wide-ranging practice. He incorporates found objects, such as toys and cheap jewellery, and combines them with certificates and photographs in order to examine issues of power and identity, as well as the way that memory is connected with these constructed concepts.

"I'm delighted to be welcoming Paul Moorhouse to Pearl Lam Galleries once more to curate an ambitious show featuring the works of this group of six leading international artists. Hailing from all over the world and bringing with them their cultural heritage, this exhibition will provide a discourse about the way in which these artists from the East and West demonstrate the 'structures of recollection' in their work."

—Pearl Lam, Founder of Pearl Lam Galleries

About the Artists

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.

Chun has been exhibited extensively around the world. Major solo exhibitions include *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.

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, Gwacheon, in 2001, Chun has also received many other accolades recognising the unique beauty of his works. Most recently, he was awarded the Presidential Prize in the 41st Korean Culture and Art Prize by the Ministry of Culture, Sports and Tourism in Korea in 2009.

LEONARDO DREW

Leonardo Drew was born in 1961 in Tallahassee, Florida, and he grew up in Bridgeport, Connecticut. Drew went on to attend the Parsons School of Design in New York, and he earned a BFA from Cooper Union in 1985. Drew's works are always sculptural, although he tends to avoid making freestanding pieces. Instead, he will often mount objects onto panels or directly to the wall, which can be seen as a nod to his beginnings as a painter and draftsman. His seminal work *Number 8* features rope, animal hide, raccoon skull, and even a dead bird that all hang together, all painted black, creating a deep, dark, and brooding sculptural take on Pollock's all-over drip painting.

Leonardo Drew's work has been exhibited across the USA and internationally. Major solo exhibitions include Anthony Meier Fine Arts, San Francisco, USA (2014); *Selected Works*, SCAD Museum of Art at the Savannah College of Art and Design, Savannah, GA, USA (2013); *Existed: Leonardo Drew*, Blaffer Gallery, Art Museum of the University of Siena, Siena, Italy (2006); Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., USA (2000); The Bronx Museum of the Arts, Bronx, NY, USA (2000); and Museum of Contemporary Art, San Diego, CA, USA (1995).

Leonardo Drew's works are also held internationally in public and private collections such as with the Metropolitan Museum of Art, New York, USA; the Museum of Contemporary Art, Los Angeles, USA; and the Princeton University Art Museum, Princeton, NJ, USA.

DALE FRANK

Born in 1959 in Singleton, New South Wales, Australian artist Dale Frank challenges the concept of painting by embracing the full physical transformation process of the medium used, whether its acrylic or paint stripper. Therefore, he sees himself both as an artist and an alchemist. Frank currently lives and works in Australia. Using universal codes such as colour and form he engages with the audience on a subconscious level. He, therefore, transports this non-verbal communication to another parallel dimension, as if his paintings were a kind of wormhole to another universe. Very interested and influenced by cosmology, Frank's paintings can be deciphered as dreamscapes that talk about the enormity of the universe.

Solo exhibitions include *Toby Jugs* (2014), Roslyn and Oxley9 Gallery, Sydney, Australia; *The Silence Rode a Donkey into Town* (2012), Gallery Reis, Singapore; Anna Schwartz Gallery at The Armory Show (2012), New York, USA; *Dale Frank Solo Exhibition* (2012), Art Statements Gallery, Hong Kong; and *Ecstasy: 20 Years of Painting* (2000), the Museum of Contemporary Art of Sydney. Recent group exhibitions include the Adelaide Art Biennial (2014); the 55th Venice Biennale (2013); *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; and the 17th Biennale of Sydney.

HEW LOCKE

Hew Locke (b. 1959, Edinburgh, UK) spent his formative years (1966–80) in Guyana before returning to the UK for study. He completed his BA at Falmouth School of Art, UK in 1988 and graduated with an MA in sculpture from the Royal College of Art, London in 1994. The artist is currently based in London.

Successfully merging influences from both Guyanese and British cultures, Locke delves deeply into the history behind the subject matters and objects involved in his works. Unifying this knowledge with his creative vision, he creates pieces that stand at a crossroads of cultures, mediums, and historic references.

Locke's works have been included in The Folkestone Triennial (2011), the 54th and 55th Venice Biennales (2011, 2013), Deptford X (2012, participating artist curator), and Prospect New Orleans Contemporary Art Biennial, New Orleans, LA, USA (2014).

Selected shows include at the National Portrait Gallery, London; El Museo del Barrio, New York; Fondation Clément, Martinique; the Bell House, Prague; Kunsthal KAdE, the Netherlands; Tate Britain, London; V&A Museum, London; the New Art Gallery, Walsall, UK; Rivington Place, London; the Bluecoat Gallery, Liverpool; the British Museum, London; the New Art Exchange, Nottingham; the Luckman Gallery, Los Angeles; the New York Museum of Art and Design, New York; Atlanta Contemporary Arts, Atlanta; the Brooklyn Museum, New York; and Perez Art Museum Miami, FL, USA. In 2010, Locke's work, *Sikandar*, was shortlisted for the Fourth Plinth, Trafalgar Square, London.

Locke's work is represented in many collections, including the Government Art Collection, UK; Miami Art Museum, USA; Tate Gallery, UK; the Arts Council of England, UK; the Collection of Eileen and Peter Norton, USA; the Brooklyn Museum, New York; the Arnold Lehman Collection, USA; the Kemper Museum of Contemporary Art, USA; Kansas City Collection, USA; the RISD Museum, Rhode Island, USA; the New Art Gallery, Walsall, UK; Victoria & Albert Museum Drawing Collection, London, UK; the British Museum, London, UK; and the Henry Moore Institute, Leeds, UK.

QIU DESHU

Born in Shanghai in 1948, Qiu Deshu has had an enthusiasm for the medium of paint from a young age; he received an early education in traditional Chinese painting, seal carving, and scroll mounting, beginning in his middle school years. His engagement with experimental ink painting began in the late 1970s. In 1979, Qiu co-founded the Grass Painting Society (*Cao Cao Hua She*), which was one of China's first experimental art societies in the post-Mao period. It was a group of twelve artists who advocated an independence of spirit, technique, and style in painting. In his works of this period, the influence of concepts drawn from Western modern art is evident, but his choice of materials remained rooted in traditional Chinese art. One of the earliest professional artists in China in the 1980s, he currently lives and works in Shanghai, China.

Qiu's works have been widely exhibited in mainland China, Hong Kong, and Taiwan, as well as in the UK, USA, Germany, and Australia. His works have been collected by the National Art Museum of China; Shanghai Art Museum, China; Museum of Fine Arts, Boston; Oxford University, UK; Taichong Provincial Art Museum, Taiwan; Asian Art Museum of San Francisco, USA; Asian Art Museum, South Korea; Hamburg Rathaus, Germany; Aurora Plaza, Shanghai, China; and other private collections.

YINKA SHONIBARE MBE

Yinka Shonibare MBE was born in 1962 in London and moved to Lagos, Nigeria at the age of three. He returned to London to study Fine Art first at Central Saint Martins College and then at Goldsmiths College, where he received his MFA.

Shonibare's work explores issues of race and class through the media of painting, sculpture, photography, and film. Having described himself as a 'post-colonial' hybrid, Shonibare questions the meaning of cultural and national definitions. His trademark material is the brightly coloured 'African' fabric he buys at Brixton market. The fabric was inspired by Indonesian design, mass-produced by the Dutch and eventually sold to the colonies in West Africa. In the 1960s, the material became a new sign of African identity and independence.

Shonibare was a Turner prize nominee in 2004 and was also awarded the decoration of Member of the Most Excellent Order of the British Empire or MBE. He has added this title to his professional name. He was notably commissioned by Okwui Enwezor at Documenta 10 in 2002 to create his most recognised work, *Gallantry and Criminal Conversation*, that launched him onto an international stage. He has exhibited at the Venice Biennale and internationally at leading museums worldwide. In September 2008, his major mid-career survey commenced at the MCA Sydney and then toured to the Brooklyn Museum, New York and the Museum of African Art at the Smithsonian Institution, Washington, D.C.

Shonibare's work, *Nelson's Ship in a Bottle*, was the 2010 Fourth Plinth Commission, and it was displayed in Trafalgar Square, London until January 2012. It was the first commission by a black British artist and was part of a national fundraising campaign organised by the Art Fund and the National Maritime Museum, who have now successfully acquired the sculpture permanently for display outside the museum's new entrance in Greenwich Park, London.

Shonibare's works are included in prominent collections internationally, including the Tate Collection, London; Victoria and Albert Museum, London; National Museum of African Art, Smithsonian Institute, Washington, D.C.; Museum of Modern Art, New York; National Gallery of Canada, Ottawa; Moderna Museet, Stockholm; and National Gallery of Modern Art in Rome, Rome.

Curated by

Paul Moorhouse is a curator and writer. He is 20th Century Curator at the National Portrait Gallery, London. From 1985 to 2005 he was Curator, Modern Collection at Tate, latterly Senior Curator of Modern and Contemporary Art, and was closely involved with the organisation of Tate Britain's and Tate Modern's opening displays. He has curated numerous exhibitions internationally. These include Giacometti—Pure Presence; The Great War in Portraits; The Queen—Art and Image; Gerhard Richter Portraits; and Pop Art Portraits (all at the National Portrait Gallery); Anthony Caro, Bridget Riley, Leon Kossoff, and Michael Andrews (at Tate); as well as Warhol/Icon, John Hoyland and Andy Warhol—Ten Famous Jews of the 20th Century in Athens and Moscow. He writes extensively on twentieth century art and his recent books include Giacometti—Pure Presence; Cindy Sherman; Anthony Caro—Presence; A Guide to Twentieth Century Portraits; Gerhard Richter: Painting Appearances; Bridget Riley—From Life and the award-winning Richard Long: Walking the Line. He has also curated exhibitions and written on several Chinese contemporary artists, notably Zhu Jinshi, Su Xiaobai and Liu Ye. Moorhouse is currently writing a monograph on the life and art of Bridget Riley for publication in 2016, and he is working on an exhibition of Howard Hodgkin's portraits to be held at the National Portrait Gallery in 2017.

About Pearl Lam Galleries

Founded by Pearl Lam, Pearl Lam Galleries is a driving force within Asia's contemporary art scene. With over 20 years of experience exhibiting Asian and Western art and design, it is one of the leading and most established contemporary art galleries to be launched out of China.

Playing a vital role in stimulating international dialogue on Chinese and Asian contemporary art, the Galleries is dedicated to championing artists who re-evaluate and challenge perceptions of cultural practice from the region. The Galleries in Hong Kong, Shanghai, and Singapore collaborate with renowned curators, each presenting distinct programming from major solo exhibitions, special projects, and installations to conceptually rigorous group shows. Based on the philosophy of Chinese Literati where art forms have no hierarchy, Pearl Lam Galleries is dedicated to breaking down boundaries between different disciplines, with a unique gallery model committed to encouraging cross-cultural exchange.

The four branches of Pearl Lam Galleries in Hong Kong, Shanghai and Singapore represent an increasingly influential roster of contemporary artists. Chinese artists Zhu Jinshi and Su Xiaobai, who synthesise Chinese sensibilities with an international visual language, are presented internationally with work now included in major private and public collections worldwide. The Galleries has also introduced leading international artists, such as Jenny Holzer, Leonardo Drew, Carlos Rolón/Dzine and Yinka Shonibare MBE, to markets in the region, providing opportunities for new audiences in Asia to encounter their work. Pearl Lam Galleries encourages international artists to create new work which engages specifically with the region, collaborating to produce thought-provoking, culturally relevant work.

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