

# PearlLam Galleries

## Intersect Aspen Online Viewing Rooms 2020

Featuring works by Chun Kwang Young, Leonardo Drew, Kim Tschang-Yeul, Hoon Kwak, Antony Micallef, Peter Peri, Su Xiaobai, and Zhu Jinshi

VIP Preview            22 July, 11am–2pm EST  
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Online Access            [www.art-aspen.com](http://www.art-aspen.com)

Pearl Lam Galleries is delighted to announce its participation in Intersect Aspen's first iteration of Online Viewing Rooms, along with 105 exhibitors from 27 countries around the world. The gallery's online viewing room will feature a selection of artwork by eight artists from different generations and cultural backgrounds. Exploring materiality through two and three-dimensional means, the featured artists collectively examine the formal languages of abstraction and figuration in relation to notions of belief and tradition as well as spirituality and sustainability with original and unique perspectives.

**Chun Kwang Young's** well-known sculptural *Aggregation* series dates back to 1994, when the artist abandoned the traditional brush and canvas to work with traditional Korean mulberry paper in an innovative way. The artist wraps hand-cut triangles of polystyrene with pages from old books to create strikingly textured low-relief wall works in a style that is in close dialogue with the practice of assemblage. With a trompe l'oeil quality, Chun's pieces create the illusion of depth and coalescence and, ultimately, represent the harmony and conflict in the unity of many.

New York-based sculptor **Leonardo Drew** formally, materially, and conceptually furthers the visual vocabulary he has pioneered since the early 1990s. His relief objects use raw, found, and recycled materials, often monochromatically painted and meticulously composed to examine the causalities of urban life and human fate. He says, "My work really is about a weathered history of our journey on this planet—the cycle of birth, life, death and regeneration."

**Kim Tschang-Yeul's** *Waterdrop* paintings incorporate elements of photorealism and abstract expressionism, straddling an ambiguous space between abstraction and reality. For Kim, water is the origin of all things. He believes that water and water drops exist anywhere around us, including in space and time, but are also vulnerable and exposed to an infinite emptiness. Over the decades, we see the water drops become a path through which Kim searches for an infinite revelation.

*Halaayt*, a series of paintings by established Korean artist **Hoon Kwak**, longs to connect to an uninhibited natural force. In depicting a long and arduous hunt, *Halaayt* presents a form of shamanistic healing used by the indigenous community of the west coast of Canada to achieve a higher level of epistemological understanding in relation to a changing world. Kwak's fictional voyages in fact reaffirm a belief that nature is the sole and constant source of our spiritual sustenance.

Post School of London artist **Antony Micallef's** portraiture contemplates the very substance and void that makes us human in the first place. The intent is to short-circuit our narcissism and provoke us to contemplate what makes a painting after all. Micallef's preoccupation is not to merely create imaginary subjects, but to capture an emotive moment that both the artist and viewers can share.

**Peter Peri's** paintings explore Rene Guénon's explanation of the orthogonal cross as a symbol of "universal man" in Eastern and Western traditions. In this metaphysical schema, the vertical line represents axis mundi, the "will of heaven", and the horizontal line represents a profile section of an infinite spiral formed by the linked circles of individual human lives. As a series, the paintings propose a new notion of constructive abstraction by presenting the perpetual deferral of the centre—its effacement—as the perpetual deferral of meaning.

**Su Xiaobai's** lacquer paintings are informed by his studies at Kunstakademie Düsseldorf and an aesthetic and philosophic practice rooted in Chinese literati tradition. By applying and polishing lacquer on linen, qualities of light, shadow, depth of texture, tactile sensations and movement all come into play. The artist questions notions of embodiment with a spirited vessel.

**Zhu Jinshi** is a pioneer of Chinese abstract art and installation art. His expressionistic paintings articulate the relationship between abstraction and emptiness from the perspective of Zen Buddhism and Taoism. Layers upon layers of impasto have been applied with spatulas and wok utensils. Zhu's creative process relates closely with the spirit of Chinese ink painting and calligraphy, which seek a unity with nature in pursuit of achieving a harmonic state.

## About Pearl Lam Galleries

Pearl Lam Galleries is a driving force within Asia's contemporary art scene. Founded in 2005, the Galleries plays a vital role in stimulating international dialogue and cross-cultural exchange between the East and West.

Following a rigorous programme, Pearl Lam Galleries presents museum-quality exhibitions that re-evaluate and challenge perceptions of cultural practice in Asia. With a thoughtfully balanced roster of Chinese and international artists, the Galleries is strategic in its curation, positioning itself as an educator.

The Galleries maintains two spaces in Hong Kong: one in the historic Pedder Building and another in the more recently erected H Queen's. The Shanghai space is situated in the heart of the Bund district.

With a team of international staff, Pearl Lam Galleries' reach is global, having presentations at major international art fairs including The Armory Show, Art Cologne, Art Basel Hong Kong, Frieze Masters, and West Bund Art and Design.

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## Press Enquiries

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