

PearlLam Galleries

Intersect Aspen Online Viewing Room 2020

CHUN KWANG YOUNG

Seoul-based artist Chun Kwang Young (b. 1944, Hongcheon County, Korea) received his BFA from Hongik University in Korea in 1968 and MFA from the Philadelphia College of Art, USA in 1971. 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, his 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 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, 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 (Seoul) in 2001, Chun has also received many other accolades, including the Presidential Prize in 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 17-DE108**, 2017, Mixed media with Korean mulberry paper, 147 x 184 cm (57 7/8 x 72 1/2 in.)

Courtesy of the artist and Pearl Lam Galleries



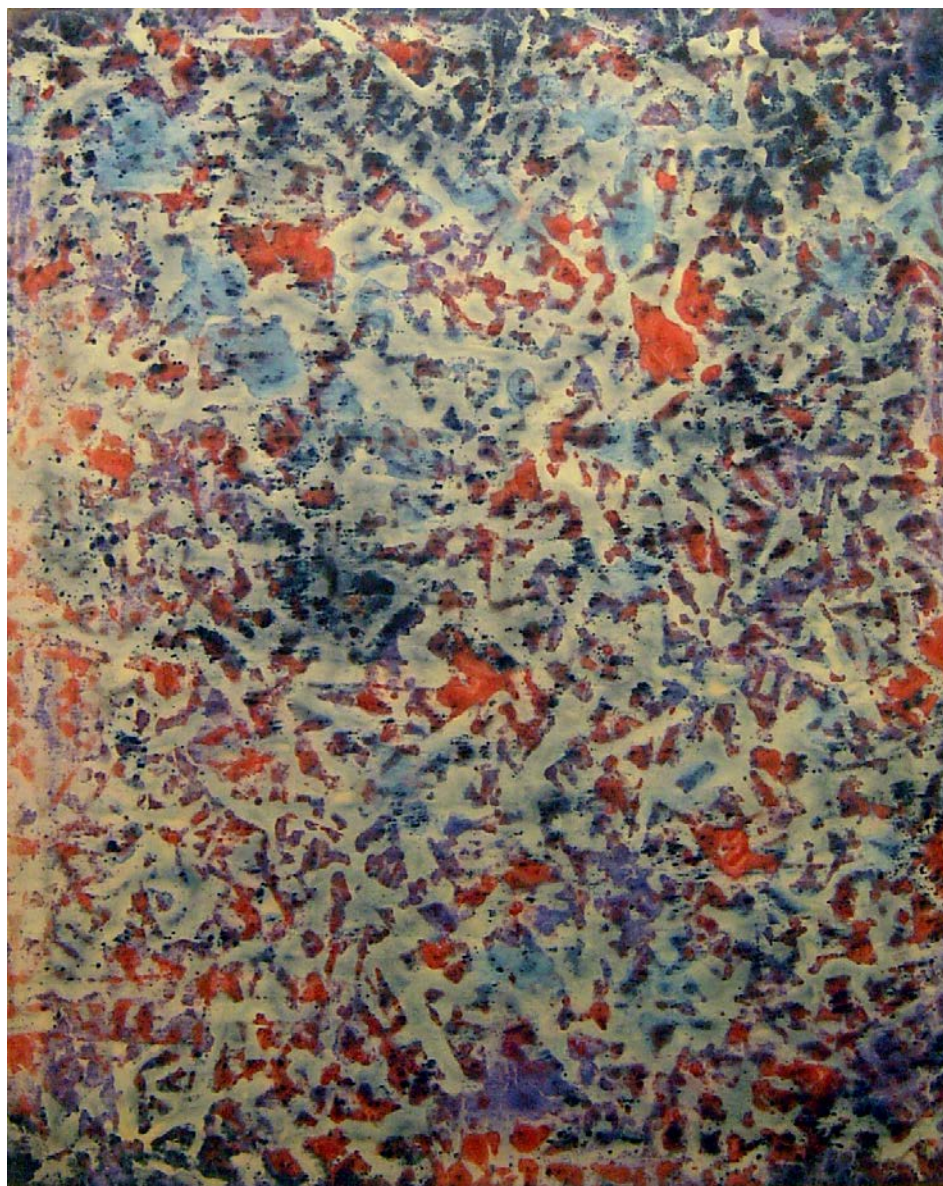
CHUN KWANG YOUNG b. 1944, **Aggregation 18-AU049**, 2018, Mixed media with Korean mulberry paper, 148 x 210 cm (58 1/4 x 82 5/8 in.)

Courtesy of the artist and Pearl Lam Galleries



CHUN KWANG YOUNG b. 1944, **Aggregation 16-NV095 (Star 22)**, 2016, Mixed media with Korean mulberry paper, dia 160 cm (63 in.)

Courtesy of the artist and Pearl Lam Galleries



CHUN KWANG YOUNG b. 1944, **ONT-072**, 1988, Oil on canvas, 162 x 130 cm (63 3/4 x 51 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries

LEONARDO DREW

Leonardo Drew was born in 1961 in Tallahassee, Florida and grew up in a public housing project in Bridgeport, Connecticut. He seemed bound to work as a professional artist from a young age. Drew's works were exhibited publicly for the first time when he was only thirteen years old, and by fifteen he was being courted by both DC and Marvel Comics to work as an illustrator. However, Drew would apply his talents to a very different artistic path. He became inspired by abstract works, especially those of Jackson Pollock, and began to experiment for himself. He went on to attend the Parsons School of Design in New York and then 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. The materials he chooses are of particular importance. They often reflect memories of his days in the projects, sociopolitical issues related to his African-American ethnicity, or themes of death, darkness, and decay. 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. Although he sometimes uses found objects in his works, such as tree roots, Drew usually creates each piece with his own hands. For example, he will chemically induce rust on new pieces of metal in his studio.

Leonardo Drew's work has been exhibited across the USA and internationally. Recent solo exhibitions include Leonardo Drew: Making Chaos Legible, Meymandi Exhibition Gallery, Raleigh, USA (2020); Hammer Projects: Leonardo Drew, Hammer Museum, Los Angeles, USA (2019); Where Were You at Night, Vigo Gallery, London, UK (2019); Leonardo Drew: Number 197, de Young Museum, San Francisco, USA (2017); Leonardo Drew, Pearl Lam Galleries, Hong Kong, China (2015); 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 Houston, Houston, USA (2009); Palazzo Delle Papesse, Centro Arte Contemporanea, Siena, Italy (2006); Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., USA (2000); and The Bronx Museum of the Arts, Bronx, NY, USA (2000).



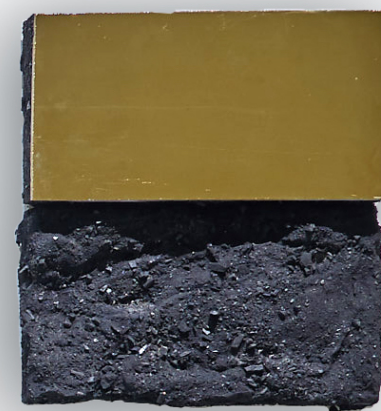
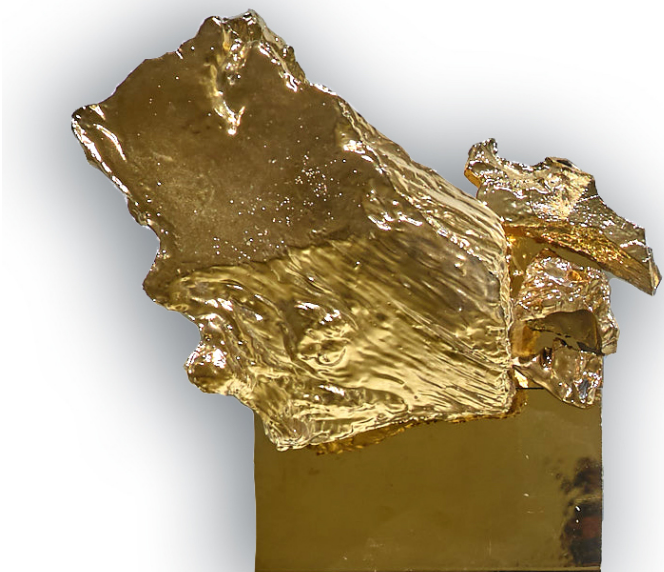
LEONARDO DREW b. 1961, **Number 34C**, 2018, Porcelain, 111.8 x 111.8 x 10.2 cm (44 x 44 x 4 in.)

Courtesy of the artist and Pearl Lam Galleries



LEONARDO DREW b. 1961, **Number 18C**, 2015, Wood and paint, 147 x 216 x 37 cm (57 7/8 x 85 x 14 5/8 in.)

Courtesy of the artist and Pearl Lam Galleries



LEONARDO DREW b. 1961, **Number 36C**, 2018, Porcelain and charcoal, 40.6 x 121.9 x 17.8 cm (16 x 48 x 7 in.)

Courtesy of the artist and Pearl Lam Galleries



LEONARDO DREW b. 1961, **Number 39C**, 2018, Porcelain and charcoal, 61 x 61 x 5.1 cm (24 x 24 x 2 in.)

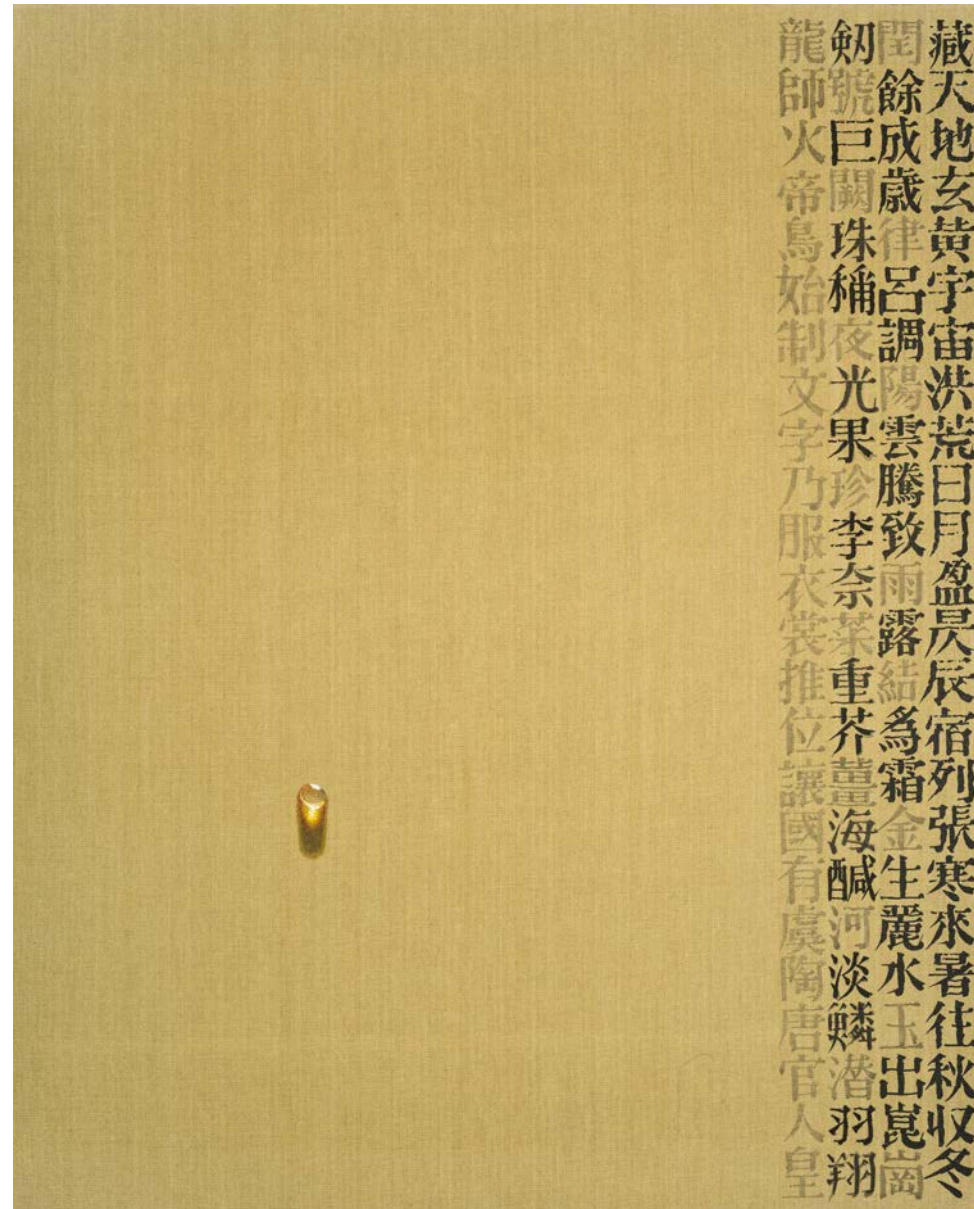
Courtesy of the artist and Pearl Lam Galleries

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 and 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 Tina Kim Gallery, New York, USA (2019); Almine Rech Gallery, New York, USA (2018); Pearl Lam Galleries, Hong Kong, China (2017); Metaphysical Art Gallery, Taipei, Taiwan (2017); Galerie Baudoin Lebon, Paris, France (2016); 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, Drauignan, 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 on Jeju Island in Korea to honour the artist.



KIM TSCHANG-YEUL b. 1929, **Recurrence**, 1992, Acrylic and oil on canvas, 162 x 130 cm (63 3/4 x 51 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries



KIM TSCHANG-YEUL b. 1929, **Waterdrops**, 2015, Oil on canvas, 162 x 130 cm (63 3/4 x 51 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries



KIM TSCHANG-YEUL b. 1929, **Waterdrops**, 1995, Acrylic and oil on rice paper mounted canvas, 162 x 130 cm (63 3/4 x 51 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries

HOON KWAK

Born in 1941 in Daegu, Korea, Hoon Kwak pursued his education in fine arts in the USA, receiving his MA and MFA from California State University, Long Beach in 1980 and 1982, respectively. His work was included in the inaugural Korean Pavilion at the Venice Biennale of Art in 1995. The artist currently lives and work in Los Angeles and Seoul.

Kwak's work represents the profound spiritual world of Buddhism and Eastern philosophy, expressed through a range of Korean materials. With an indeterminate composition and vigorous brushstrokes, his artworks deeply resonate with audiences. Inspired by the vivid hue of blood, a color the artist deems as the first-ever shade of color in the history of humanity, Kwak's paintings often feature the deep reddish-brown pigment of iron oxide. To him, the shade of burnt sienna echoes with the primal force of our primitive days, when our ancestors created cave paintings with easily accessible materials such as charcoal, soil, and pigments made with minerals and animal fat. By using ritualistic elements, the artist recreates a connection with this primal materiality.

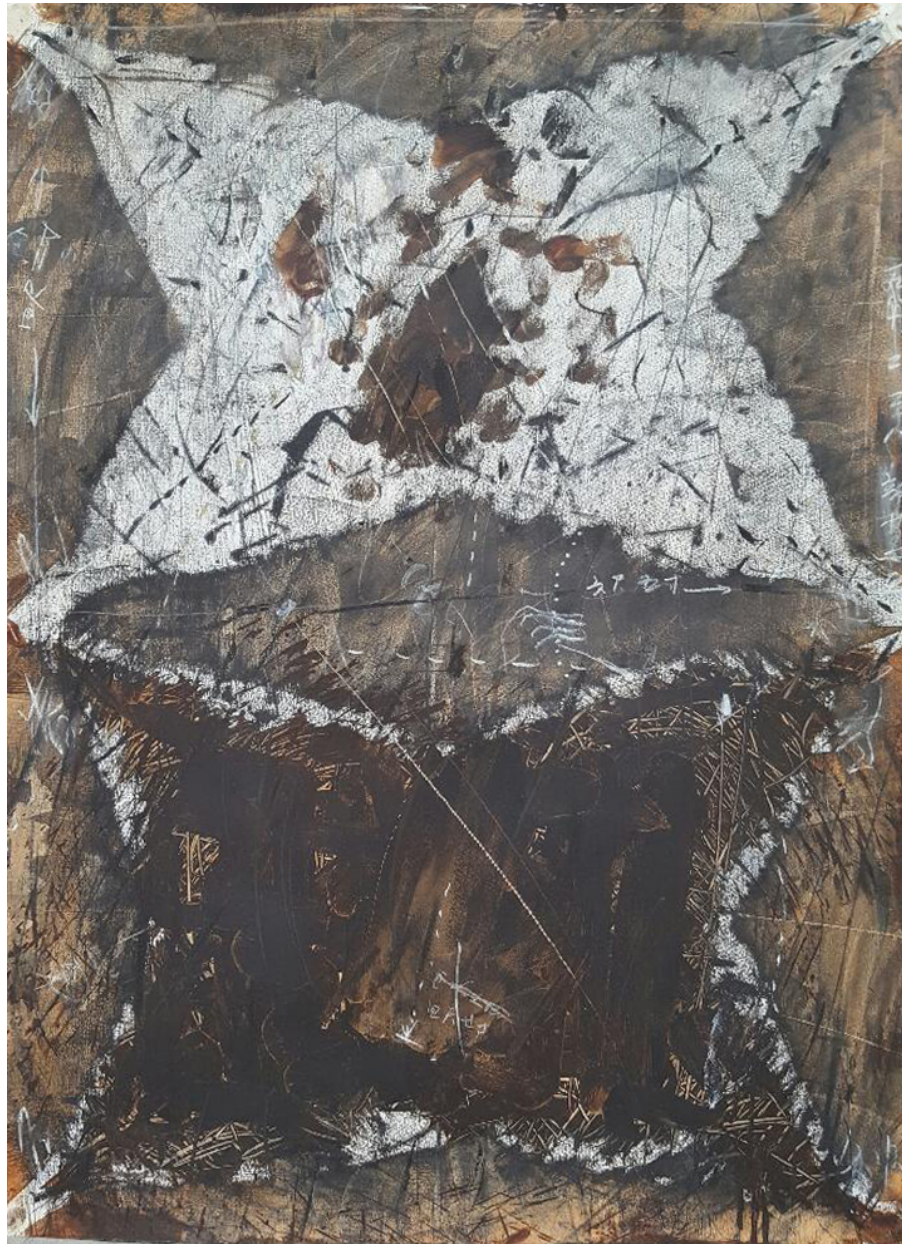
Kwak also draws inspiration from the ancient earthenware of his hometown; such abstract renditions occur not only in his paintings but also in his installations. As opposed to his paintings, Kwak's installation works have only been produced during a brief period of time and are low in number. Buddhist thoughts and Oriental philosophy are also at the core of these pieces, eloquently representing his disposition, in that his experimental spirit is infused with an abstract way of expression.

Hoon Kwak's work can be found in numerous public and private collections, including the Arkansas Museum of Art, Arkansas, USA; National Museum of Contemporary Art, Seoul, Korea; and the Philadelphia Art Museum, Philadelphia, USA. He has held solo exhibitions in galleries across the globe, including Hoon Kwak: From Earth, Phosphorus & Carbon Gallery, Daegu, Korea (2017); Gallery Shilla, Daegu, Korea (2016); C.J. Gallery, San Diego, USA (2009); National Art Museum of China, Beijing, China (2005); and the Hyundai Art Center Gallery, Ulsan, Korea (2002).



HOON KWAK b. 1941, **Incantation**, 1980, Oil on paper, 54 x 46 cm (21 1/4 x 18 in.)

Courtesy of the artist and Pearl Lam Galleries



HOON KWAK b. 1941, **Incantation**, 1980, Oil on paper, 76 x 56 cm (29 7/8 x 22 in.)

Courtesy of the artist and Pearl Lam Galleries



HOON KWAK b. 1941, **Halaayt**, 2018, Acrylic on canvas, 163 x 130 cm (64 1/8 x 51 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries



HOON KWAK b. 1941, **Halaayt**, 2019, Acrylic on canvas, 163 x 130 cm (64 1/8 x 51 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries



HOON KWAK b. 1941, **Halaayt**, 2017, Acrylic on paper, 76 x 56.5 cm (29 7/8 x 22 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries

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 postwar 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 series of works in his exhibition *Raw Intent* were a complete departure from his earlier artworks. In his more recent works, 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; *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 Pearl Lam Galleries, Hong Kong (2020); the Circle Culture, Berlin, Germany (2018); Nottingham Castle Museum, Nottingham, UK (2017); the Goss-Michael Foundation at Dallas Contemporary, Dallas, Texas, USA (2014); National Museum Warsaw, Poland (2013); ICA London (2012), Tate Britain (2010), the Royal Academy (2008), and the National Portrait Gallery (2000), London. He took second prize in the BP Portrait Award competition in 2000.



ANTONY MICALLEF b. 1975, **Self-Portrait 5**, 2017, Oil on canvas, 40.5 x 40 cm (16 x 15 3/4 in.)

Courtesy of the artist and Pearl Lam Galleries



ANTONY MICALLEF b. 1975, **Self-Portrait 7**, 2014, Oil on canvas, 30 x 30 cm (11 3/4 x 11 3/4 in.)

Courtesy of the artist and Pearl Lam Galleries



ANTONY MICALLEF b. 1975, *Raw Intent No. 10*, 2016, Oil on French linen, 100 x 80 cm (39 3/8 x 31 1/2 in.)

Courtesy of the artist and Pearl Lam Galleries



ANTONY MICALLEF b. 1975, **Raw Intent No. 3**, 2016, Oil on French linen, 130 x 110 cm (51 1/8 x 43 1/4 in.)

Courtesy of the artist and Pearl Lam Galleries

PETER PERI

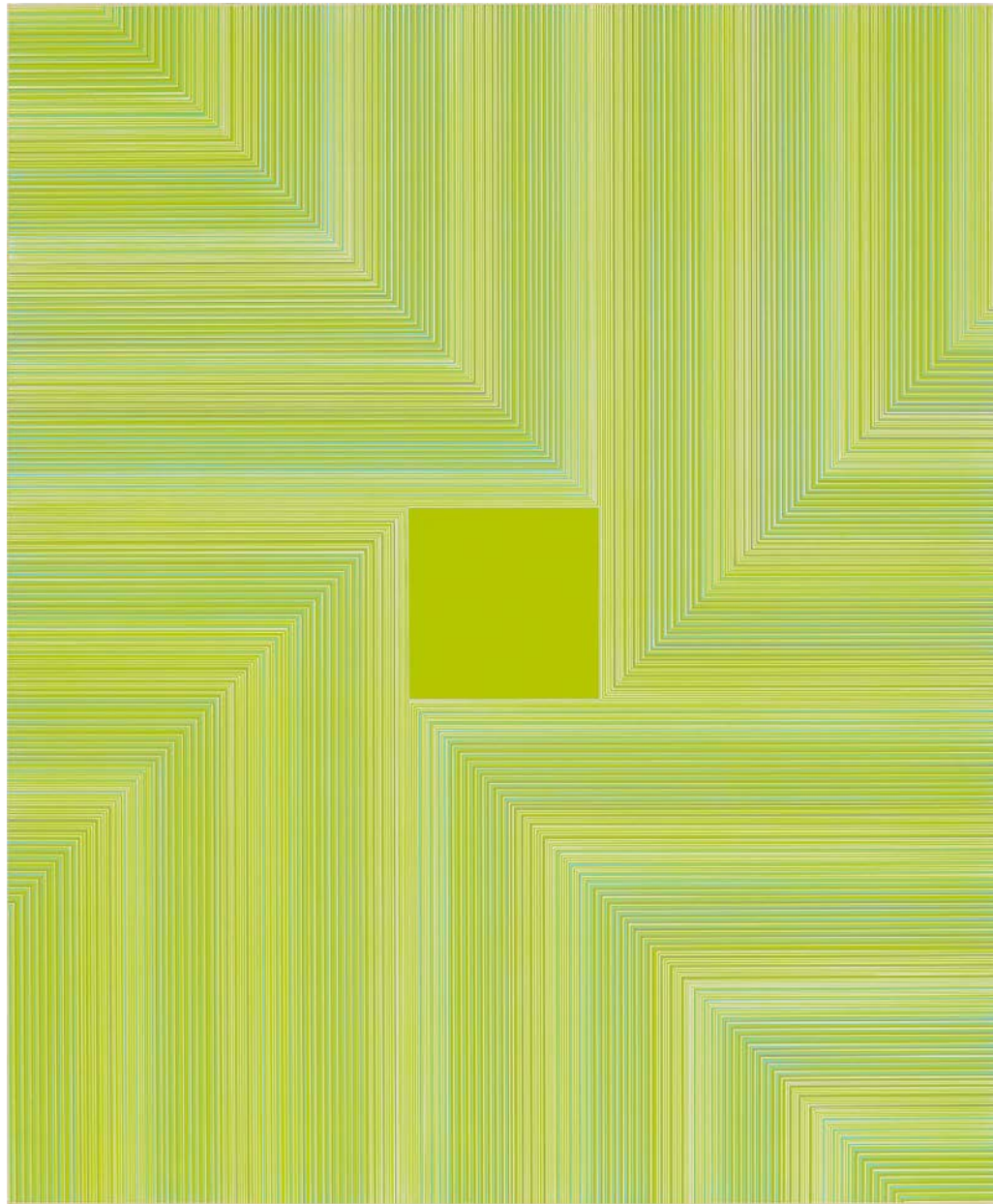
Peter Peri was born in 1971 in London, UK. He graduated from the MA Fine Art program at Chelsea College of Art and Design, London in 2003. He currently lives and works in London, UK.

Peri's primary media are drawing, sculpture, and painting: three distinct bodies of work that are developed independently by the artist to create a complex set of interrelations. All works are specifically invested in the tension between line and volume, figuration and abstraction, and in the questioning of tradition and influence in Modernism.

His drawings are built-up through the accumulation of tiny hair-like pencil lines that lend an obsessive, congested quality to his strict forms and figures. Peri's works on paper depict a range of subject matter, including Roman Catholic reliquaries, abstract portraits, and geometric shapes, which coalesce into ambiguous architectural structures and volumes through an uncanny play of light and shadow redolent of Metaphysical painting.

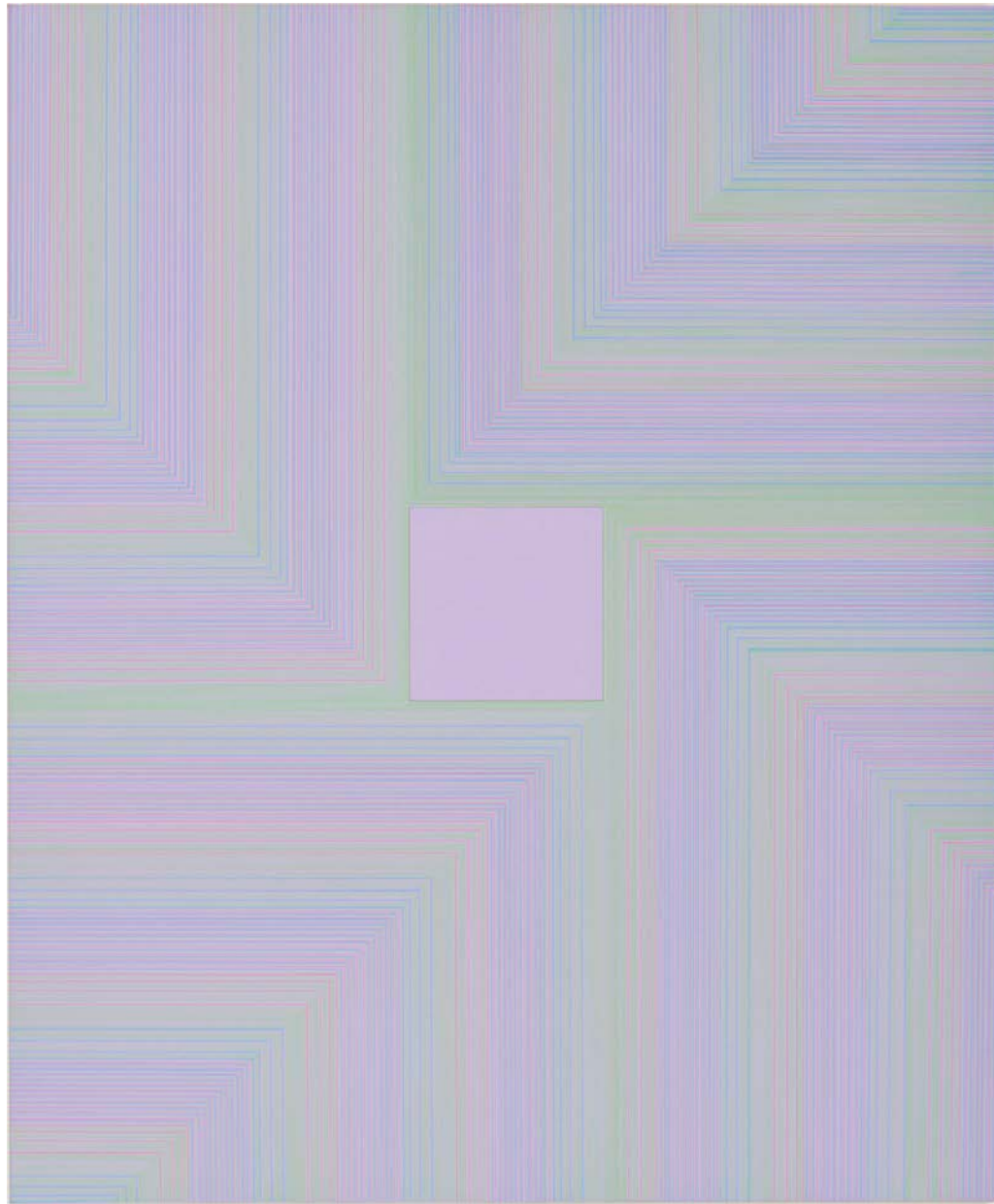
The sculptures are engineered replicas in darkened steel of ephemeral assemblages of household boxes scaled up in size to create monumental and confrontational cuboid figures. The rolls of masking tape used to construct the original assemblages often functioning as absurd hollow "heads".

Peri's striated paintings are characterized by hard-edged networks of fine pastel-coloured marker pen lines against spray-painted backgrounds. These paintings appear to trace an occult tinged geometric language—a Morse code of shifting lines and shapes—that might be used to describe the world in more elemental terms.



PETER PERI b. 1971, **House 2 (Yellow)**, 2019, Paint, marker and spray paint on canvas, 175 x 140 cm (68 7/8 x 55 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries



PETER PERI b. 1971, **House 5 (Violet)**, 2018, Paint, marker and spray paint on canvas, 175 x 140 cm (68 7/8 x 55 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries



PETER PERI b. 1971, **03, 01**, 2015, Marker pen and spray paint on canvas, 225 x 143 cm x 2 (88 5/8 x 56 1/4 in. x 2)

Courtesy of the artist and Pearl Lam Galleries



HOON KWAK b. 1971, **Servant Destructor**, 2014, Marker pen and spray paint on linen, 175 x 115 cm (68 7/8 x 45 1/4 in.)

Courtesy of the artist and Pearl Lam Galleries



PETER PERI b. 1971, **Pern Head**, 2016, Patinated steel on a laser cut stainless steel plinth, 190 x 57 x 57 cm (74 3/4 x 22 1/2 x 22 1/2 in.)

Courtesy of the artist and Pearl Lam Galleries

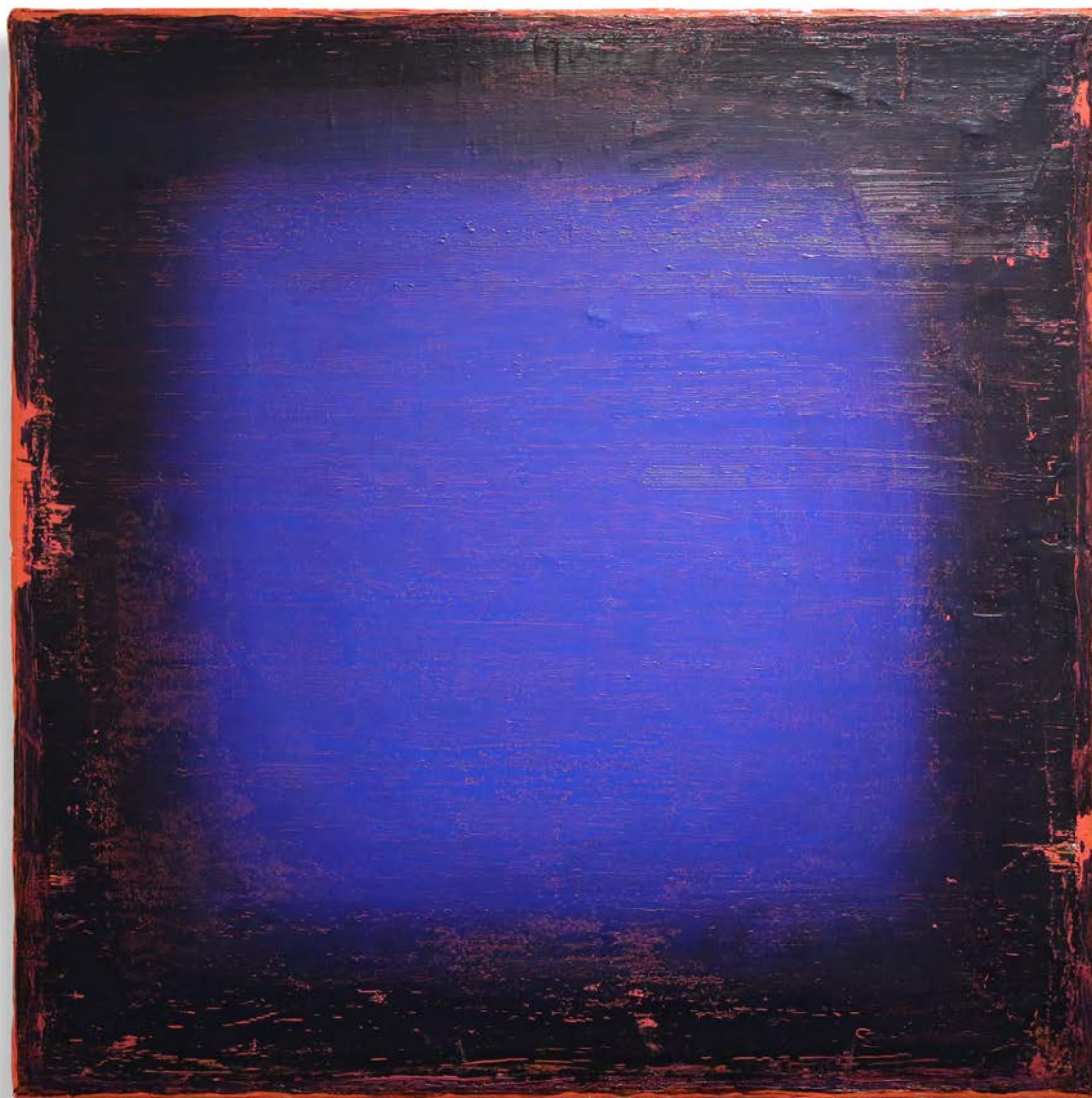
SU XIAOBAI

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 *Beneath a descending moon, breathing* (2019–20), Tina Keng Gallery, Taipei, Taiwan; *And There's Nothing I Can Do* (2018), Hyogo Prefectural Museum of Art, Kobe, Japan; *Luminescence* (2016), Pearl Lam Galleries, Singapore; and *Su Xiaobai* (2014), Almine Rech Gallery, Paris, France. Group exhibitions include *Accidents [Part I]* (2020), Pearl Lam Galleries, Hong Kong, China; *Abstract by Nature* (2019), Sean Kelly Gallery, New York, USA; *The World Is Yours, as Well as Ours* (2016), White Cube, Mason's Yard, London, UK; *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, **Bright Blue**, 2015, Oil, lacquer, linen and wood, 152 x 152 x 7 cm (59 7/8 x 59 7/8 x 2 3/4 in.)

Courtesy of the artist and Pearl Lam Galleries



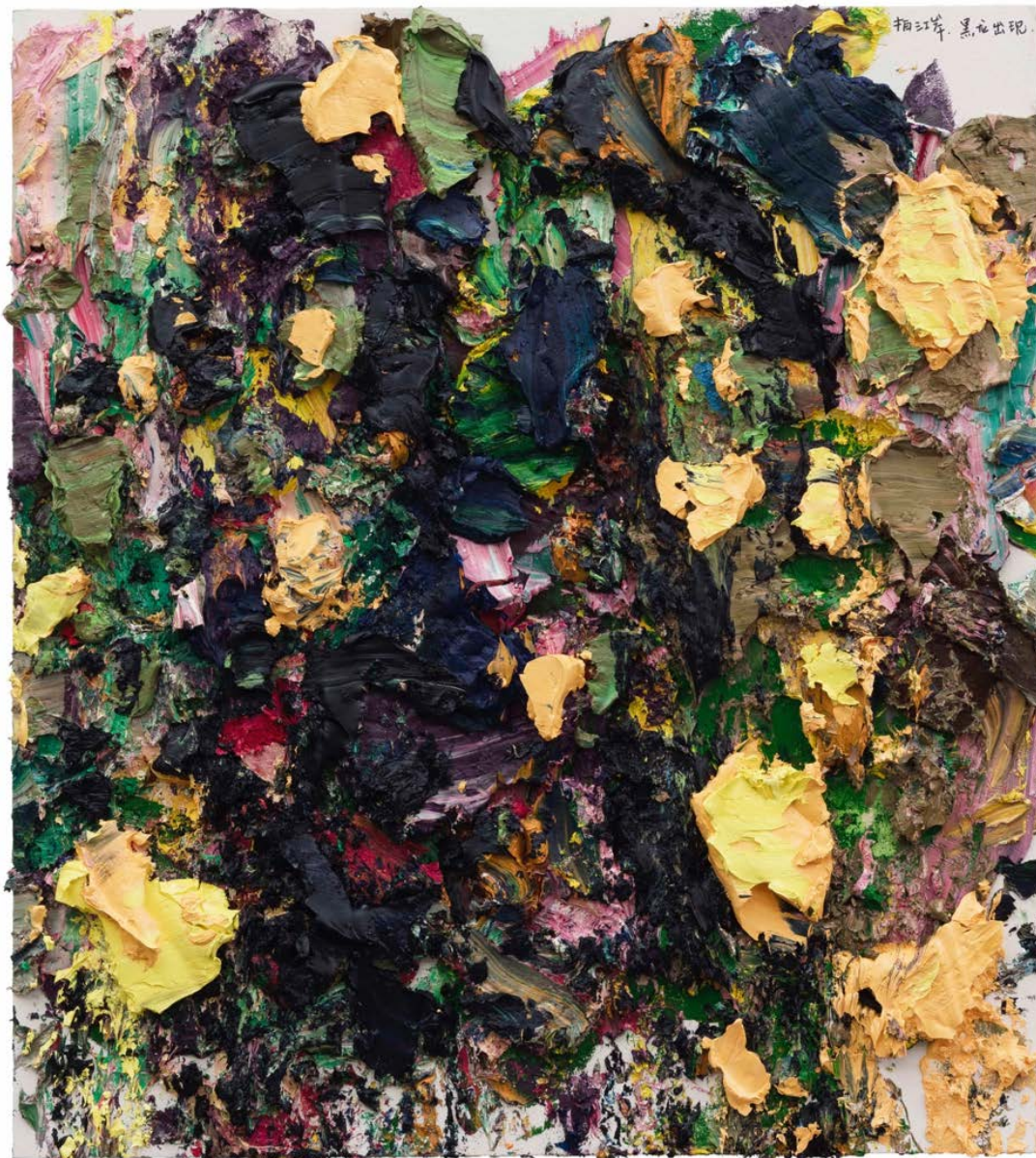
SU XIAOBAI b. 1949, **Compendiary – Green**, 2012, Oil, lacquer, linen and wood, 150 x 125 x 10 cm (59 x 49 1/4 x 4 in.)

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 *Wood · Character* (2020), Fusion Art Center, Beijing, China; *Ganjiakou 303* (2018), Pearl Lam Galleries, Shanghai, China; *Detached from Colour* (2016), Pearl Lam Galleries, Hong Kong, China; *Zhu Jinshi (2015–16)*, Yuan Art Museum, Beijing, China; *Zhu Jinshi (2016)*, Blum & Poe, New York, USA; *Performance in Paint: Zhu Jinshi (2015)*, Inside-Out Art Museum, Beijing, China; *Zhu Jinshi: Boat, a Yi Pai installation* (2015), organized by Pearl Lam Galleries 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 *The Allure of Matter: Material Art from China* (2020), Smart Museum of Art and Wrightwood 659, Chicago, USA; *Inaugural exhibition* (2019), Rubell Museum, Miami, USA; *The Allure of Matter: Material Art from China (2019–20)*, Los Angeles County Museum of Art, Los Angeles, USA; *A Fairy Tale of Red Times: Works from the White Rabbit Collection* (2019), National Museum of Victoria, Melbourne, Australia; *Black* (2016), Blum & Poe, Los Angeles, USA; *28 Chinese* (2015), San Antonio Museum of Art, San Antonio, USA and Asian Art Museum, San Francisco, 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), The Rubell Family Collection, Miami, USA; *Orient/Ation*, 4th International Istanbul Biennial in Turkey (1995), Istanbul, Turkey; 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.



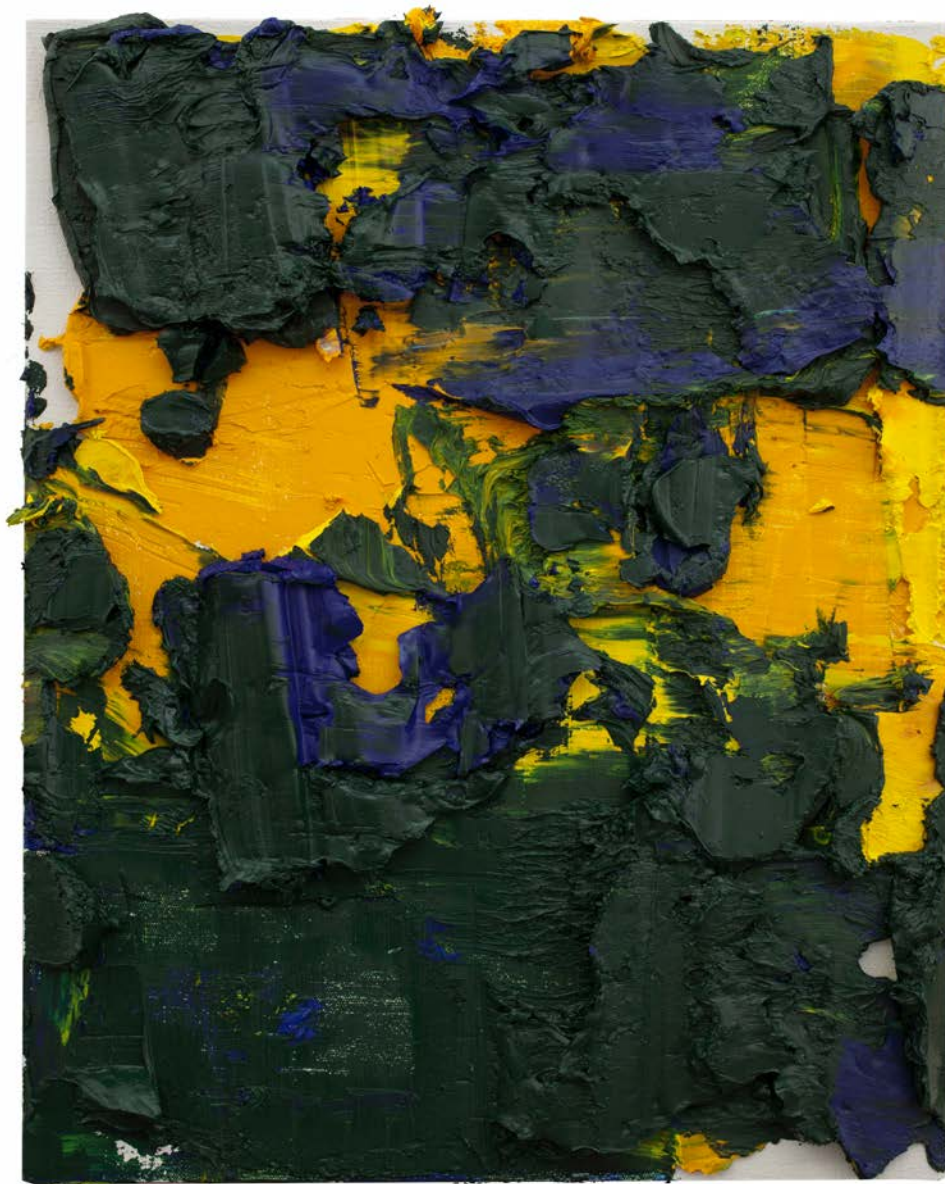
ZHU JINSHI b. 1954, Beating the River back – Appearance of Black Dragon, 2015, Oil on canvas, 180 x 160 cm (70 3/4 x 63 in.)

Courtesy of the artist and Pearl Lam Galleries



ZHU JINSHI b. 1954, *Wind in Lhasa*, 2012, Oil on canvas, 100 x 80 cm x 2 (39 2/5 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 藝術門

Hong Kong 香港
Shanghai 上海

601-605,6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong, tel (852) 2522 1428 香港中環畢打街 12號畢打行 6樓 601—605室
181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989 中國上海市江西中路 181號 郵編 200002