

Pearl Lam Galleries

Hong Kong

ART BASEL IN HONG KONG 2022

Stand 1D16

Private Preview	Wednesday–Thursday, 25–26 May, 12–8pm Friday–Saturday, 27–28 May, 12–2pm Sunday, 29 May, 11am–12pm
Vernissage	Friday, 27 May, 2–8pm
Public Hours	Saturday, 28 May, 2–8pm Sunday, 29 May, 12–6pm
Venue	Hong Kong Convention and Exhibition Centre, 1 Harbour Road, Wanchai

Hong Kong—Pearl Lam Galleries is pleased to participate in the Galleries sector of Art Basel Hong Kong 2022. Exhibiting artists include Jana Benitez (b. 1985, USA), Gordon Cheung (b. 1975, UK), Philip Colbert (b. 1979, UK), Mr Doodle (b. 1994, UK), Ma Kelu (b. 1954, China), Antony Micallef (b. 1975, UK), Pang Tao (b. 1934, China), Su Xiaobai (b. 1949, China), Danful Yang (b. 1980, China), and Zhu Jinshi (b. 1954, China).

New York-based artist Jana Benitez invents new ways for the medium of painting to express human vitality. She reinvigorates gestural abstraction by using it to explore concepts from Buddhism, Daoism, and Tantra, bringing aliveness, and personal connection to these ancient traditions. Benitez employs a vast array of mark-making as a means of registering nuanced bodily sensations. Through bold painterly actions and redactions, the artist gives visual form to the activation and movement of qi in the human body. Her vibrant compositions celebrate the effortless, expansive grace of life-force energy awakening at the root chakra, rising up through the torso and radiating outwards into the world.

The practice of London-based contemporary multimedia artist Gordon Cheung blurs virtual and actual reality to reflect on the existential questions of what it means to be human in civilisations with histories written by victors. Cheung critiques the effects of global capitalism and its effect on our perception of identity, territory, and sense of belonging. On view are two paintings together with an installation made of classical Chinese windows that all use financial newspapers as a base material. *String of Pearls (study)* and *Minotaur 2 (study)* express an in-betweenness through the prisms of culture, mythology, religion, and politics in dreamlike spaces of surreal worlds.

Philip Colbert is often referred to as the “godson of Andy Warhol”. Colbert has garnered a global following for his cartoon lobster persona and his masterful hyper pop history paintings. *Collaboration Painting from the Lobster Land Museum (Lobster Banana)* explores the patterns of contemporary digital culture and its relationship with a deeper art historical dialogue.

Mr Doodle began consuming the Earth’s surface with doodles shortly after he was born. During his career, the artist has constructed his own DoodleWorld, a whole new visual phenomenon where he manifests his vision of the world, producing mesmerising and dense clusters of characters, objects, and

patterns that grow and multiply relentlessly. Inspired by Jackson Pollock's paintings, Mr Doodle's new series of abstract doodles depicts a more intricate layering of marks with the use of spray emulsion and markers.

As one of the founding members of the avant-garde artist collective "No Name Group" during the 1970s in China, Ma Kelu is a crucial practitioner of "Returning Art to Ontology". He believes that artists should never be confined by any set rules of representation and that audiences shouldn't be limited to their own expectations. On view are two paintings from his recent *Ada* series that reduce the formal language of painting to its bare minimum in order to question what constitutes a painting.

Described as a modern expressionist, Antony Micallef roots his work in social commentary and self-examination. Known for his visually charged figure paintings, he uses oil paint in a groundbreaking way and is able to literally sculpt and form the paint to reconfigure the parameters of what an oil painting can be. Combined with his impasto and layering techniques, the oil paint is pushed to its extreme and blurs our reading of painting and sculpture. Micallef depicts St Longinus, the Roman soldier who pierced Christ, using these unique methods where the oil paint is changed into a material to realise a new form of physical embodiment.

Pang Tao's formative development as an artist was profoundly informed by her parents. Her father, Pang Xunqin, and her mother, Qiu Ti, were both artists during the Chinese modern art movement in the 1930s and were also organisers with important roles in the avant-garde art collective the "Storm Society" in China. On view is *Revelation of Bronze C42* from her famous *Revelation of Bronze* series, which was created from the early 1980s to the millennium. This series marks the artist's conscious transition from realism to abstract exploration. Pang re-invigorates traditional Chinese bronze culture with free forms, colours, and lines to distance it from ancient and Western art.

Su Xiaobai has developed a sensuous yet rigorous art that defies classification, and yet whose own chosen medium, lacquer, is steeped in Chinese history. His works are both hedonistic and mystical, defiantly sculptural while exquisitely painted. Ranging from shell-like finishes to sensuous, curved profiles and abraded textures, the paintings exist entirely on their own terms, possessing their own history, character, and independent existence.

Widely recognised as one of the earliest conceptual designers from Asia, Shanghai-based designer Danful Yang incorporates traditional Chinese art and craft techniques to create playful objects that are often critical of consumerism. Drawn by the shapes of perfume bottles, Yang uses reverse painting, a technique that originated from traditional Chinese snuff bottles, to depict miniature landscapes on their surfaces in her *Inside Chic* series. These stylised vessels are housed individually inside a reflexive box to project a kaleidoscopic vision.

Zhu Jinshi is known for his characteristic technique of heavy impasto. As the first Chinese artist to create abstract art, his early paintings were influenced by modernism. The work *Sun*, created in 1985, combines elements of abstract expressionism and Chinese calligraphy, while *The Day Before Yesterday Ming Tombs* is from his recent acrylic paintings that continue the style of thick, near-sculptural layers of oil paint. His paintings exemplify a masterful control of colour, brushstroke, layering and direction, as well as explore new possibilities that defy gravity.

About Pearl Lam Galleries

Pearl Lam Galleries is a driving force within Asia's contemporary art scene. Founded in 2005, the gallery 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 gallery is strategic in its curation, positioning itself as an educator.

The gallery maintains a flagship space in the historic Pedder Building in Hong Kong, whilst the Shanghai gallery is situated in the heritage architecture in 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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