

Pontone

GALLERY

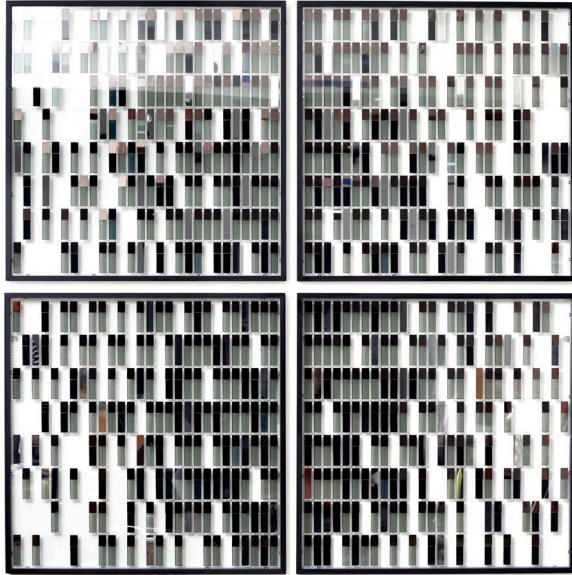
Pontone Gallery

43 Cadogan Gardens,
London, SW3 2TB, UK
Tel: +44 (0)20 7730 8777
Mob: +44 (0)7957 346729
US Cell: +1 (917) 862 4057
art@pontonegallery.com



**art
wynwood**

PRESIDENTS DAY WEEKEND
FEBRUARY 15-19 | 2018
VIP PREVIEW FEBRUARY 15



HONG SUNGCHUL

(above left)

Perceptual mirror 0711

LCD solar units
73 x 73 x 3 cm (x4)
2017

(above right)

Strings 0473

Mixed Media
120 x 120 x 15 cm (47 x 47 x 6 in)
2016

Born in 1969 in South Korea, Hong Sungchul completed an M.F.A and B.F.A in sculpture at Hongik University in Seoul before finishing another M.F.A in Integrated Media at California Institute of the Arts in the US. Since graduating he has exhibited many times in the Far East, the USA and Europe and his work features in several international collections.

The work takes the form of sculptural constructions, mostly wall based reliefs, (although some pieces are free-standing). Sequences of elastic cords are printed with photographic images and stretched over canvasses or within steel frames. These images, from a distance, look entire. However, on closer inspection, they become increasingly fragmented and fugitive, as the viewer becomes more and more aware of their mode of fabrication. A tension arises out of this rupture of the perception of pictorial flatness.

The images are of arms and hands grasping, holding and intertwining, sometimes manipulating a string of beads or a wad of paper. There is an emphasis on intimacy in their depiction of mutual touch and interrelation. The nature of the construction disrupts this and makes reference to the artist's wish to 'reanimate communication'; the disruption makes us take notice.

In his latest 'Perceptual Mirror' piece, made from gridded arrangements of identical solar lcd units that produce patterns of random, flickering, pixellation, he asserts this sense of impermanence and constant flux. A potential feeling of anxiety and alienation is offset by the fascinating aesthetic qualities of its painterly form.

In Hong Sungchul's subtle and artful constructions we are introduced to questions about how we live in the virtual, and sometimes disconnected, world. His pieces aim to reclaim a sense of intimacy, engagement and understanding. Fast moving and blurry perceptions are slowed down and examined; the rich quality and beauty of the simple and everyday are revealed.



(above)

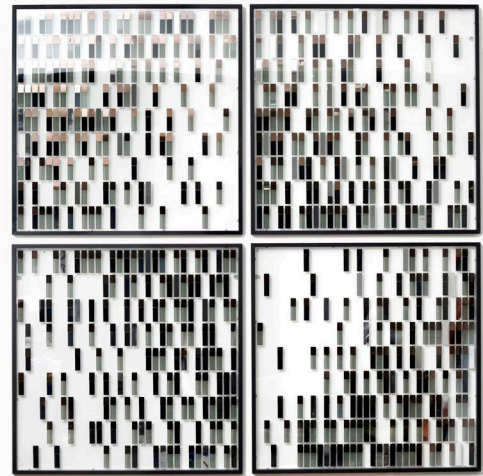
String Hands 0635

Mixed Media | 85 x 140 x 13 cm (33.5 x 55 x 5 in) | 2016

(above right)

Perceptual Mirror 0743

LCD solar units | 84 x 84 x 3 cm (x4) | 2017



HONG SUNGCHUL

Born in 1969 in South Korea.

Education

- 2001 M.F.A. Integrated Media, California Institute of the Arts, CA, USA
- 1994 B.F. A. Sculpture, Hong-ik University, Seoul, South Korea

Selected Solo Exhibitions

- 2017 Solid but Fluid, Pontone Gallery, London, UK
- 2012 Solid but Fluid, HADA | Vyner Street, London, UK
- 2011 Solid but Fluid, Gallery IHN, Seoul, South Korea
- 2010 Les mains déFILent Les yeux FILent, Galerie Orem, Paris, France
- Solid but Fluid, YHD Projects, Seoul, South Korea
- 2008 Anxiety and dynamics of incompleteness, Kring, Seoul, South Korea
- 2007 Perceptual Mirror, Gallery IHN, Seoul, South Korea
- Young_eun Artist Relay, Youngeun Museum of Contemporary Art, Kwangju, South Korea
- 2002 RGB show_Green, Kumho Museum of Art, Seoul, South Korea
- 2001 String Tongue, CalArts, Los Angeles, USA
- 2000 White Cube, CalArts, Los Angeles, USA

Selected Group Exhibitions

- 2017 Looking Glass, Cornell Art Museum, Delray Beach, USA
- Art Palm Springs, Palm Springs Convention Center, USA
- Affirmation & Interrogation, 021 Gallery, Deagu, South Korea
- Journey to DA VINCI, Art Center of Hamyang County, Hamyang, South Korea
- 2016 TAKSU in Art Stage Singapore 2016, Singapore
- Rarity Summer Contemporary, Rarity Gallery, Greece
- Flat-Form Subject & Object, Comix Home Base, Hong Kong
- SALON 2016, Anthony Brunelli Fine Arts, Binghamton, USA
- 2015 The Figure in Art, Exhibit A, NY, USA
- Material Witnesses, Taksu Galleries, Singapore
- From Moment to Moment, Jeju Museum of Art, JeJu, South Korea
- Portrait Gallery, Kallenbach Gallery, Amsterdam, The Netherlands
- Alma Mater, Gana Art, Seoul, South Korea
- 2014 FEEL LIFE Summer Art Festival 2014, Waterfall Mansion Gallery, NYC, USA
- Eye Zone, Saatchi Gallery, London, UK
- Re-presenting Representation VIII, Arnot Art Museum, New York, USA
- 2013 Hong Sungchul & Park Seungmo, HADA contemporary, London, UK
- Life Style 2013, Waterfall Gallery, NYC, USA
- New Waves Korea, Taksu Gallery, Singapore
- 2012 Korean Eye 2012, Saatchi Gallery, London, UK
- Out of Frame, Interalia, Seoul, South Korea
- Temporal Being & On Manner of Forming, Edwin's Gallery, Jakarta, Indonesia

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IAIN FAULKNER

(above left)

Reunion II

Oil on Canvas

61 x 81 cm (24 x 32 in)

2016

(above right)

Paris 7.48pm

Oil on Canvas

92 x 92 cm (36 x 36 in)

2017

Scottish artist Iain Faulkner graduated from Glasgow School of Art in 1996 with a BA in Fine Art. He has had numerous solo shows in the UK, USA, France, Switzerland, Spain and Italy. His work appears in many private and corporate collections; in 2010 he was commissioned to paint the European Ryder Cup Team member portraits.

These works feature a lone protagonist. Dressed uniformly in white shirt, black suit trousers and leather shoes, we see him paused between activities at a moment of reflection, pre-occupation or self-absorption. These scenes highlight moments of withdrawal and consolidation, where the subject turns inward. He appears rootless and world-weary, in transit in a hotel or at the wheel of a car or motor-boat. The images imply a sense of a nomadic existence. The fact that his face is obscured or turned away, allows us to see this figure as an everyman, a player both familiar and universal.

The pictures are rendered in a highly-controlled, meticulously-realised representational technique, where skilful draughtsmanship and a masterful handling of light and shade combine to articulate the architecture, space and atmosphere. Faulkner deploys a cool palette dominated by bluish tones of black, grey and white to create calm detachment. The paintings abound in reflective surfaces: glass, polished chrome and painted metal refract, fragment and repeat.

These images are romantic. They conjure ideas of modern-day, male heroes. Solitary and brooding, these figures suggest alienation, but also speak of autonomy and resilience. They bring to mind Casper David Friedrich's 'Wanderer' or 'bandes dessinées' characters and even Ian Fleming's peripatetic Scot. There is a sense that these 'illustrated pauses' are strategic interludes where thoughts are ordered and decisions made before getting back into the saddle and re-joining the fray.

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IAIN FAULKNER

Born in Glasgow, Scotland

EDUCATION

Glasgow School of Art in 1996 with a BA in Fine Art

SELECTED EXHIBITIONS

- 2017 A Moment Alone, Pontone Gallery, London
- 2016 AM/PM, Pontone Gallery, London
- 2015 Solo Exhibition, Albemarle Gallery, London
Bel Air Fine Art, Paris
- 2014 Solo Exhibition, Albemarle Gallery, London
Bel Air Fine Art, Geneva
- 2013 Albemarle Collective, Albemarle Gallery, London
- 2012 Aqueous, Albemarle Gallery, London
Eleanor Ettinger Gallery, New York
Albemarle Collective, Albemarle Gallery, London
- 2011 Solo Exhibition, Albemarle Gallery, London
British Figurative Exhibition, Eleanor Ettinger Gallery,
New York
- 2010 European Ryder Cup Team Member Portraits,
Albemarle Gallery, London
Korean International Art Fair 2010, Seoul
Solo Exhibition, Eleanor Ettinger Gallery, New York
- 2009 Solo Exhibition, Albemarle Gallery, London
- 2008 Solo Exhibition, Eleanor Ettinger Gallery, New York
- 2007 Solo Exhibition, Albemarle Gallery, London
Solo Exhibition, Studio Forni, Milan
- 2006 Solo Exhibition, Eleanor Ettinger Gallery, New York
10th Anniversary Exhibition, Albemarle Gallery, London
- 2005 Solo Exhibition, Albemarle Gallery, London
What Is Realism?, Albemarle Gallery, London
Nuova Figurazione Britannica, Forni Gallery, Bologna
- 2004 Solo Exhibition, Eleanor Ettinger Gallery, New York
- 2003 Solo Exhibition, Albemarle Gallery, London
Solo Exhibition, Eleanor Ettinger Gallery, New York
- 2001 Solo Exhibition, Albemarle Gallery, London
Solo Exhibition, Eleanor Ettinger Gallery, New York
- 2000 Solo Exhibition, Sammer Gallery, Puerto Banús

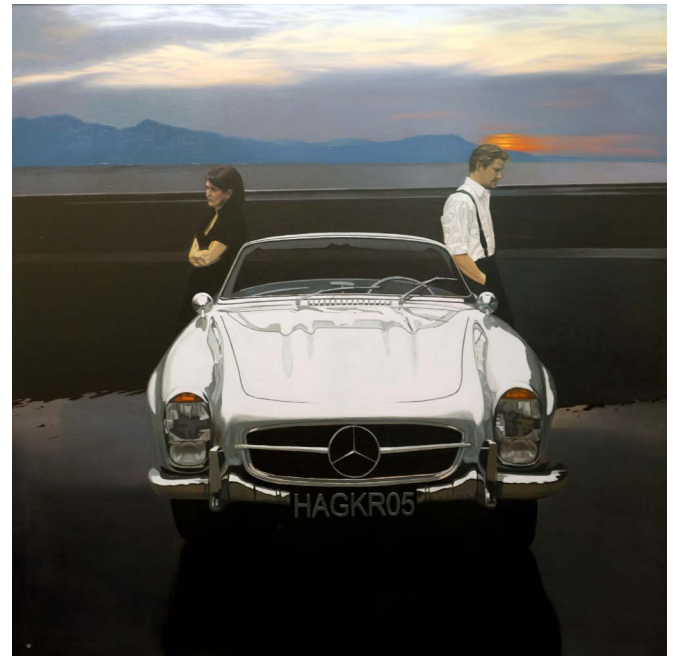
COLLECTIONS

Prudential Corporation
Standard Chartered Bank
Royal Bank of Scotland
Scottish National Portrait Gallery



London, second coffee

Oil on Canvas | 122 x 122 cm (48 x 48 in) | 2017



Stranded II

Oil on Canvas | 152 x 152 cm (60 x 60 in) | 2009

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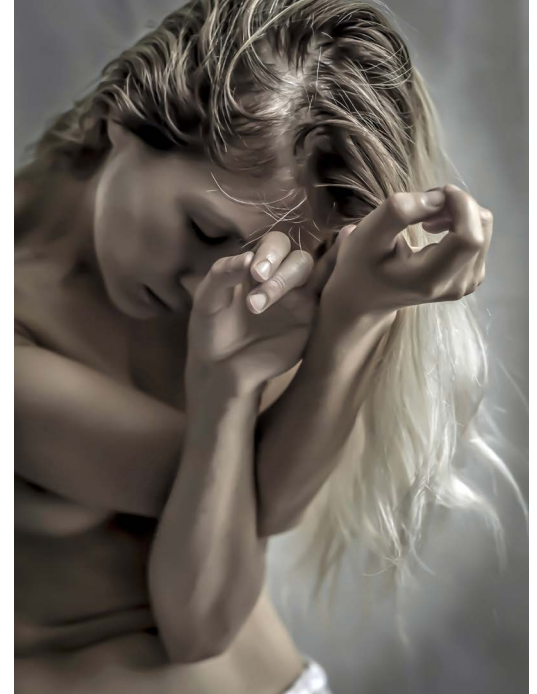
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JEFF ROBB

(above left)

Mirror Series #1

Lenticular Photograph

Edition of 9 + 2 AP: 100 x 100 cm (39 x 39 in)

Unique: 149 x 149 cm (58.5 x 58.5 in)

2017

(above right)

Two Hands #2 (iii)

Lenticular Photograph

Edition of 12 + 2 AP: 78 x 59 cm (31 x 23 in)

Unique: 162 x 120 cm (67 x 47 in)

2017

Since graduating with Distinction from the Royal College of Art in 1992 with a Masters degree in Fine Art Holography, Robb has continually made art, ceaselessly experimenting with three-dimensional imaging. Shortly after graduating, he was invited to submit a landscape work in to the V&A museum's permanent collection, the first ever hologram artwork to be accessioned by the museum. Robb's work now features in museums and private collections around the world.

Robb is currently best known for his lenticular photographic work focusing on the female nude and abstract forms in space, which he makes in series. The artist has recently begun to produce bronze sculptures working with the female nude, a subject familiar to him, using cutting edge modelling technology combined with historic casting techniques. This radical development is typical of Robb's open experimental approach in making art, using any combination of tools and technology available to him.

In parallel to developing lines of enquiry around the nude and abstraction in his lenticular work, Robb is beginning to work on projects which investigate how we experience sound, and large-scale kinetic installations for public spaces, museums and galleries. For many, these new directions will at first seem uncharacteristic. Those who are familiar with Robb's approach and what drives him as an artist will understand the significance of each project for him in testing possibilities with the lenticular medium, and creating new immersive experiences using three-dimensional imaging and cutting edge technology. This kind of experimental lenticular installation work is completely uncharted territory for artists.

JEFF ROBB

Born in 1965 in Derbyshire, UK

Education

1992–93 Royal College of Art: Darwin Scholarship

1990–92 Royal College of Art: Master of Fine Art Holography
with distinction

1984–87 University of Leeds: BSc (Hons)

Recent Selected Shows/Fairs

2017 Ventures in Light, Pontone Gallery, London, UK

2016 Solo Show 'Nightfall', Pontone Gallery, London, UK

2015 CONTEXT Art Miami, Miami, USA

Art Taipei, Taipei City, Taiwan

Art Silicon Valley/San Francisco, San Mateo, USA

Art Southampton, New York, USA

345 Broome Street, New York, USA

Art Busan, Busan, South Korea

Art 15, London, UK

Solo Show 'Liminal States', Pontone Gallery, London, UK

Art Central, Hong Kong

2 Rivington, Armory week, New York, USA

Art Wynwood, Miami, USA

Group Show, Pontone Gallery, London, UK

Art Palm Beach, West Palm Beach, USA

London Art Fair, London, UK

Artist-IQ Amsterdam – 500 Years of Art, Beurs van

Berlage, Amsterdam, The Netherlands

2014 CONTEXT, Miami, USA

Art Taipei, Taipei City, Taiwan

Art Silicon Valley, San Mateo, USA

KIAF 2014, Seoul, South Korea

Solo Show 'Three Acts', Van Loon en Simons, Vught,
The Netherlands

Solo Show 'Capturing the Invisible', McLaren Beverly
Hills with Mauger Modern Art, USA

2013 Solo Show Installation, London Newcastle Project
Space – Three Acts of Will installation, London, UK

2012 Solo Show, Mauger Modern Art, Barcelona, Spain

Solo Show, Thought Experiments, New York, USA

Solo Show, India Art Fair, New Delhi, India

Selected Collections

The Museum of Fine Arts, Houston

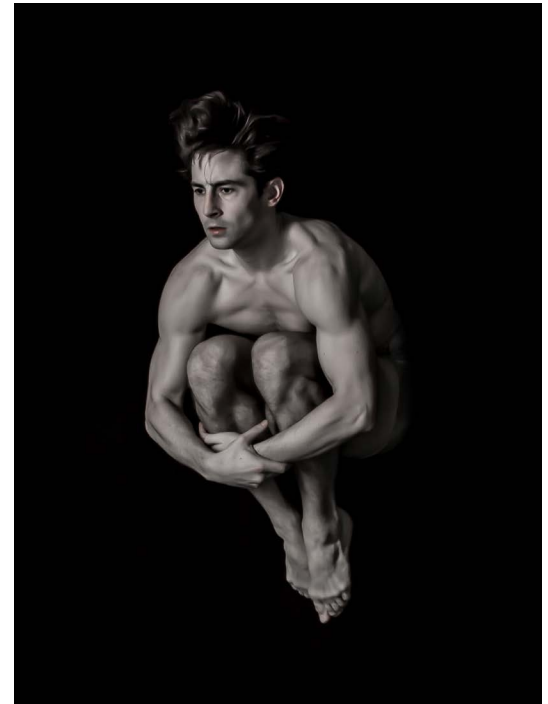
Her Royal Highness Princess Firyal of Jordan

Victoria and Albert Museum, London, UK

Getty Museum, Los Angeles

SAM Museum, Osaka, Japan

Washington Museum of the Third Dimension, USA



Aria (i) | Lenticular Photograph | 2018
Edition of 9 + 2 AP: 116 x 86 cm (46 x 34 in)
Unique: 183 x 122 cm (72 x 48 in)



Nightfall 14 | Lenticular Photograph | 2016
Edition of 9 + 2 AP: 116 x 86 cm (46 x 34 in)
Unique 183 x 122cm (72 x 48 in)

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LEE JAEHYO

(above left)

0121-1110=115017

Juniper wood

92 x 80 x 67 cm (36 x 31.5 x 36 in)

2015

(above right)

0121-1110=116099

Larch wood

111 x 111 x 5 cm (44 x 44 x 2 in)

2016

Lee Jaehyo is a Korean sculptor who has exhibited extensively in his homeland and in Europe. He has shown regularly at the Albemarle Gallery in London.

He makes free-standing sculptures and reliefs from humble, almost mundane, materials, principally logs and steel nails. These are transformed with great skill and hours of industrious toil into lustrous and refined objects. Their highly polished and burnished surfaces express an attention to detail and a painstaking concern for disclosing the innate beauty of the material. These unique forms are derived from the interdependence of man-made and natural. Their structural integrity relies on the contrasting combination of steel and wood.

His sculptures are biomorphic in form. The shapes of egg, pod and amoeba, and the modular nature of their construction, speak to us of growth and reproduction. While we can see reference to the simple, cell-like, structures of nature, there are also allusions to the man-made in echoes of table, bench and seat. Some of these pieces are deliberately ambiguous; their function suddenly becomes contradictory: can you sit on a sculpture?

Can you eat off one? They are inviting us to do so. At the same time we are only too aware of their status as 'Art'. He makes us reconsider our relationship with the 'everyday', the taken-for-granted, material world.

What is strongly expressed by Lee Jaehyo's work is a concern for, and immersive appreciation of, the natural world. His winning from his environment of basic and almost unregarded material (logs, simple steel fixings and scrap nails) and their metamorphosis under his hands is compelling. This is the ordinary made luxurious by intervention, by a sculptor who can see the beauty in the commonplace, who exposes it with the craft skills of a master cabinet maker.

LEE JAEHYO

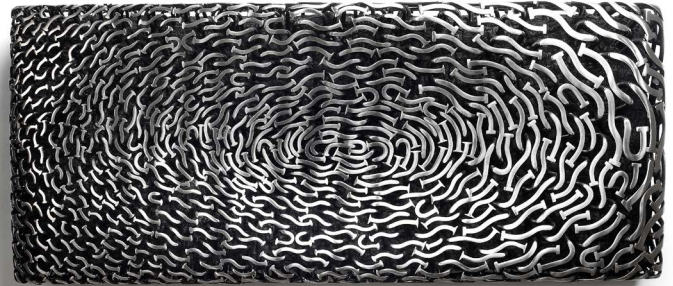
Born in Hapchen, South Korea in 1965

Education

1992 B.F.A in Plastic Arts, Hong-ik University, South Korea

Solo Exhibitions

- 2017 Sohyang Gallery, Busan, South Korea
Pontone Gallery, London, UK
- 2016 Madison Gallery, San Diego, USA
Seongnam Arts Center, Seoul, South Korea
- 2015 M Art Center, Shanghai, China
Sohyang Gallery, Busan, South Korea
- 2014 Pyo Gallery, Seoul, South Korea
Albemarle Gallery, London, UK
Gegjoo Literature House, South Korea
BUNDO Gallery, South Korea
M Art Center, Shanghai, China
HADA Gallery, London, UK
- 2013 Ever Harvest Art Gallery, Taiwan
- 2012 Madison Gallery, San Diego, USA
Albemarle Gallery, London, UK
Parkryesook Gallery, South Korea
DOSI Gallery, South Korea
HADA Gallery, London, UK
Sungkok Museum, South Korea
Cynthia-Reeves Contemporary, Brooklyn, New York, USA
- 2011 Albemarle Gallery, London, UK
Galeria Ethra, Mexico)
Galerie Noordeinde, The Netherlands
Montgomery Museum of Fine Arts, Alabama, USA
- 2010 Yoon Gallery, Seoul, South Korea
Albemarle Gallery, London, UK
Nampo Art Museum, South Korea
Kwai Fung Hin Gallery, Hong Kong
Cynthia-Reeves Contemporary, Brooklyn, New York, USA
- 2009 Gallery Sol Beach, South Korea
Ever Harvest Art Gallery, Taiwan
Gallery Keumsan, Japan
Albemarle Gallery, London
- 2008 MANAS Art Center, South Korea
BUNDO Gallery, South Korea
DOSI Gallery (Korea)
Cynthia-Reeves Contemporary, Brooklyn, New York, USA
- 2007 Gallery Keumsan, Japan
Gallery Artside, China
Gallery Keumsan, South Korea
- 2006 Gallery Marin, South Korea
- 2005 Gallery Artside, South Korea
- 2003 Gallery Won, South Korea
- 2001 Vermont Studio Center, USA
- 2000 Ilmin Museum of Art, South Korea
- 1996 Museum of Seoul Arts Center, South Korea



0121-1110=1081221

Stainless steel bolts, nails, and wood | 130 x 130 cm (51 x 51 in) | 2008



0121-1110=117064

Stainless steel bolts, nails, and wood | 130 x 50 x 50 cm (51 x 20 x 20 in) | 2017

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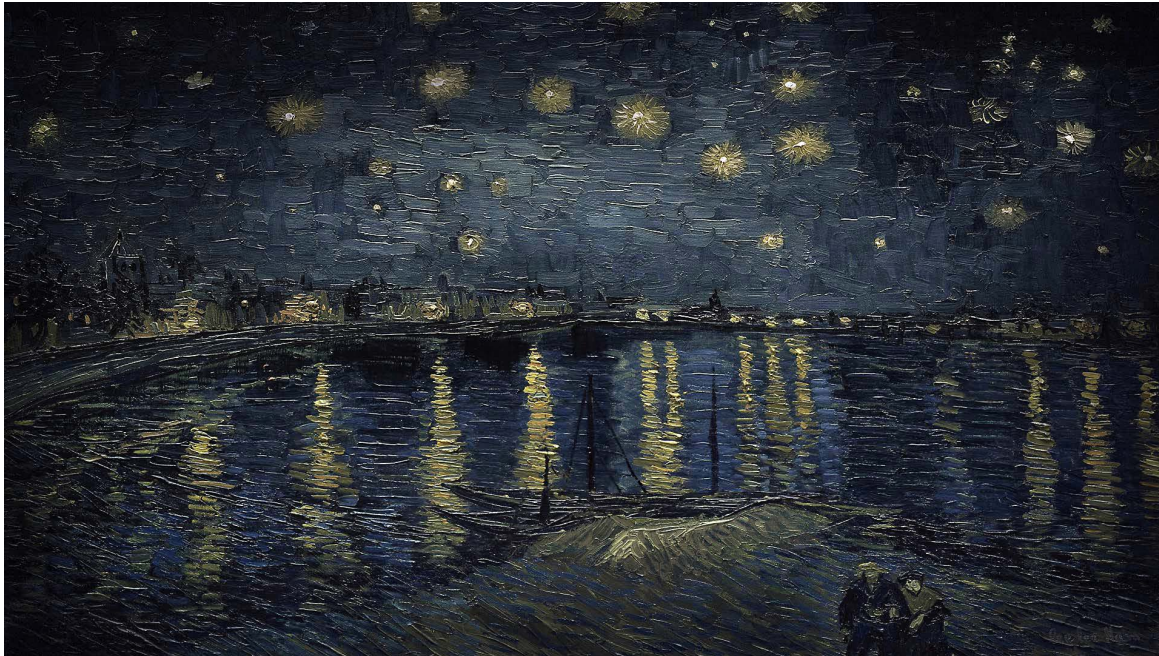
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LEE LEE NAM

(above)

Gogh – The Starry Night, Arles

65" LED TV

Edition of 6

7 min 30 sec

2016

South Korean artist Lee Lee Nam creates amalgamations of today's high-tech environment and traditional culture. With exceptional finesse, he creates mesmerising digital and video works that juxtapose European old master paintings and traditional Asian art with modern day imagery. The artworks are overlaid and interwoven like a palimpsest, creating an image as fictitious as dreams overlapping reality.

These digitalised paintings are as alluringly beautiful as they are surprisingly familiar: as if the world's most famous paintings have come alive to correspond and compare, and by encompassing both the traditional and modern – in style and medium – Lee Lee Nam's works can be called a truly post-modern narrative.

Lee Lee Nam believes that video can express the human imagination more thoroughly than other media and is able to convey atmosphere and surprise more readily than traditional art forms. According to the artist, he hopes his work is a way for him to give something back to the people, to create a moment of quiet and calm in a busy modern world. However, there seems to be more in Lee Lee Nam's creations than beauty alone: references to today's consumerism and label-orientated modern societies suggest a more complex and critical narrative.

Lee Lee Nam studied sculpture at the College of Fine Arts, Chosun University, Korea, where he graduated in 1995. However, his interest in animation led him to study Media Art at the Graduate School of Communication and Arts of Yonsei University, Korea, where he completed his Doctorate in Fine Arts in 2007. He has said he would like to be called a "media artist", and generally, he is referred to as such. His work has been shown internationally including at the Hong Kong Art Centre, Hong Kong (2010); Sun Gallery, Korea (2010); Alon Zakaim Fine Art, London (2009); and The Detroit Wayne State University Art Centre, Detroit (2011); and at ARTMIA, Beijing, 2013. He is also exclusive artist of SAMSUNG Electronics. Lee Lee Nam lives and works in Gwangju, Korea.

For all enquiries contact us | tel: +1 (917) 862 4057 | art@pontonegallery.com

LEE LEE NAM

Born in Damyang, Jeonnam, South Korea in 1969

Education

- 2017 Ph.D in Fine Arts, Chosun University, South Korea
- 2008 DFA course, Graduate School of Communication & Arts, Yonsei University, South Korea
- 1995 Chosun University, South Korea

Selected Group Exhibitions

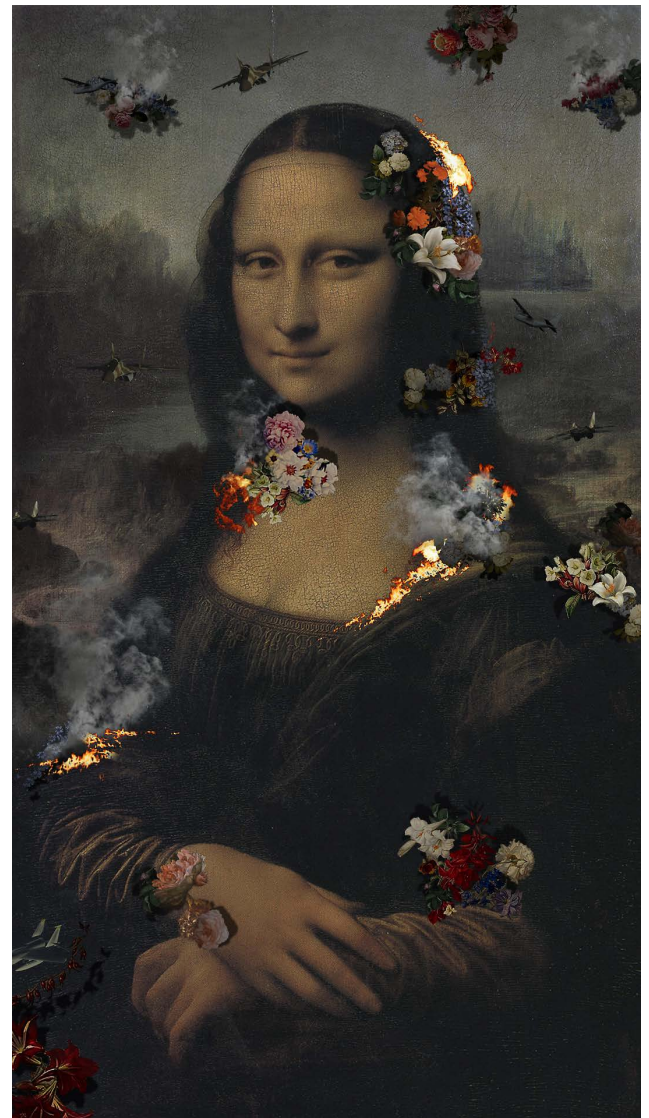
- 2017 Taste of Tea, Istanbul Biennale 2017, Hydarpasa Express Terminal, Istanbul, Turkey
Homage or Options Space, Russia Cyberfest, St. Petersburg, Russia
- 2016 Bill Viola, Lee Lee Nam, Sint-Jacobaskerk, Gent, Belgium
Gardens Of The World, Museum Rietberg Zurich, Zurich, Switzerland
Busan Biennale – Hybridizing Earth Discussing Multitude, Busan, South Korea
- 2015 Personal Structures–Crossing Borders, Palazzo Mora, Venice
- 2014 Simultaneous Echoes, Argentina
- 2013 Kobe Biennial, Kobe, Japan
- 2011 Chengdu Biennale, East Chendu-Music Park, Qingdao, China
- 2010 The 20th Anniversary of Korea-Russia Diplomatic Relations, opening media art, Bolshoi Theater, Moscow, Russia
1st Biennale of Nanjing, Nanjing, China
- 2009 Invired Tea Culture Nationsm Yale University Art Gallery, Connecticut, USA
Korean Eye: Moon Generation, The Saatchi Gallery, London, UK
The 3rd Gwangju Design Biennale–The Clue, Gwangju Biennale Center, Gwangju, Korea
- 2008 The 3rd Binnale Sevilla, Alhambra Palpace, Granada, Spain
- 2007 New Asian Waves, ZKM, Karlsruhe, Germany
- 2006 Seoul international Media Art Biennale, Seoul, South Korea

Collections

- Incheon International Airport, Incheon, South Korea
- Zebrastraat Museum, Belgium
- Memory Museum of National Library, Seoul, South Korea
- UN Headquarters, USA
- United Nations Secretariat, USA
- Asian Art Museum of San Francisco, SanFrancisco, USA
- Suning Art Museum, China
- Yale University, Connecticut, USA
- Embassy of Korea in America, Washington, USA
- Hu Jin Tao (first lady), China
- Leeum, Samsung Museum of Art, South Korea
- The Museum of Photography, Seoul, South Korea
- Colección Solo, Madrid, Spain
- H.H. Sheikha Fatima Bint Mubarak, Abu Dhabi, UAE



Landscape of Wang Shichang | 65" LED TV | Edition of 6 | 9 min 4 sec | 2013



Ruins Mona Lisa | 65" LED TV | Edition of 6 | 5 min 40 sec | 2013

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MALCOLM LIEPKE

(above left)

In The Bath

Oil on Canvas

51 x 76 cm (20 x 30 in)

2017

(above right)

Kissing Couple

Oil on Canvas

25 x 25 cm (10 x 10 in)

2017

American artist, Malcolm Liepke was born in 1953 and raised in Minneapolis. He is an experienced, mid-career painter who has exhibited all over the world; his work is represented in numerous private and public collections. Continuing a fruitful professional relationship, Pontone Gallery is proud to present his new paintings, which further investigate and articulate his sensuous images of male and female models.

He is a painter of a particular world, a 'demi-monde', inhabited by mostly young and attractive subjects, who project an air of self-absorption and watchfulness. Isolated figures pose with an almost insolent self-regard, others appear more vulnerable, as if exhausted by the rigours of a dissolute life. Particularly of note are the group compositions, where his subjects interact, evoking tender and sensual feelings, modifying the potential solipsism of their characters. Genuine emotion is on display in a world of mutual grooming and self-presentation.

Liepke paints with an assured, expressive and fluent handling of his medium. His frank enjoyment of the texture of male and female flesh is fully embodied in the rich and luscious quality of the oil. Thick, clotted and sticky passages contrast with slick, fluid glazes. Cream-like paint is laid down in planes of acidic, pastel hues of greens, blues, pinks, purples and oranges, making dramatic contrast with descriptive areas of pale skin-tones. His responsive manipulation of the brush and medium subtly reacts to the contour and surface of the subject, articulating a world of sensation.

The compositions speak of an interior, artificially-lit, urban world: a locale of bars, nightclubs, studios and house-parties. There is an accompanying sense of erotic intoxication. This is a milieu familiar to us from the paintings of Degas, Toulouse-Lautrec, Manet, Hopper, Sargent and many others. Liepke, painting his contemporary cast of provocative characters, makes a connection with the past and presents us with an archetypal portrait. The inhabitants of this 'bohemian' world are as serious and worthy of study as anyone.

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MALCOLM LIEPKE

Born in Minneapolis, USA in 1953.

Education

1973-5 Art Center, Pasadena, California, USA

Selected Solo Exhibitions

- 2017 Altered States, Pontone Gallery, London, UK
- 2016 Pontone Gallery, London, UK
- 2014 Nikola Rukaj Gallery, Toronto, ON, Canada
Arcadia Fine Arts, New York, NY, USA
- 2013 Albemarle Gallery, London, UK
- 2012 Arcadia Fine Arts, New York, NY, USA
- 2010 Albemarle Gallery, London, UK
Desire, Arcadia Fine Arts, New York, NY, USA
- 2009 About Face, Arcadia Fine Arts, New York, NY, USA
- 2008 A New Direction, Arcadia Fine Arts, New York, NY, USA
- 2007 Arcadia Fine Arts, New York, NY, USA
- 2006 Track 16 Gallery, Santa Monica, CA, USA
- 2005 Arcadia Fine Arts, New York, NY, USA
- 2004 Arcadia Fine Arts, New York, NY, USA
- 2003 Arcadia Fine Arts, New York, NY, USA
Buschlen Mowatt Gallery, Vancouver, BC, Canada
- 2002 Arcadia Fine Arts, New York, NY, USA
- 2001 DNFA Gallery, Pasadena, CA, USA
Eleanor Ettinger Gallery, New York, NY, USA
- 2000 Mendenhall Gallery, Pasadena, CA, USA
Eleanor Ettinger Gallery, New York, NY, USA
Albemarle Gallery, London, UK
- 1999 Mendenhall Gallery, Pasadena, CA, USA
Eleanor Ettinger Gallery, New York, NY, USA
Albemarle Gallery, London, UK
- 1998 Eleanor Ettinger Gallery, New York, NY, USA
Albemarle Gallery, London, UK

Selected Collections

- | | |
|------------------------------------|----------------------------|
| ABC Television | AT&T |
| Atlantic Records | Brooklyn Museum of Art |
| CBS Records | Caswell Massey Corporation |
| Ms. Iris Cantor | Forbes Magazine |
| Fortune Magazine | H.J. Heinz Corporation |
| Ms. Donna Karan | Mr. Ralph Lauren |
| Mobil Oil Corporation | National Academy of Design |
| National Museum of Sport | Newsweek Magazine |
| Smithsonian Museum of American Art | |
| Sports Illustrated Magazine | Ms. Barbra Streisand |
| Mr. David Tang | Time Magazine |



Young Girl | Oil on Canvas | 20 x 30 cm (8 x 12 in) | 2017



Red Hat | Oil on Canvas | 28 x 23 cm (11 x 9 in) | 2017



MATTEO MASSAGRANDE

(above left)

Ingresso dello Studio

Oil and mixed media on board
50 x 50 cm (20 x 20 in)
2017

(above right)

Corridoio

Oil and mixed media on board
60 x 60 cm (24 x 24 in)
2017

Born in 1959 in Padua, Italy, Matteo Massagrande is a painter steeped in the history and tradition of figurative representation.

He has been exhibiting his work since 1973, and has shown extensively around the world, his paintings featuring in many public and private collections. This sequence of new paintings are shown exclusively in the UK at The Pontone Gallery.

He divides his time between Padua and Hajos, Hungary. The influence of both locations is fundamental to the content and spirit of his practice. This is his source material.

In their subject matter and method of execution the paintings evoke light, place and time. Most show architectural interiors with vistas through to exterior spaces, some focus on cryptically symbolic trees. He is particularly interested in revealing the light that articulates and discloses the subject. His technical accomplishment is evident in their subtle expression, where he deploys a masterful and meticulous command of colour and tonality.

– continued...



MATTEO MASSAGRANDE CONTINUED

(above left)

Mattino d'Ottobre

Oil and mixed media on board

60 x 70 cm (24 x 28 in)

2017

(above right)

Adriatico

Oil and mixed media on board

60 x 60 cm (24 x 24 in)

2017

The nature of his subject is intriguing and mysterious. He shows unoccupied, decayed, possibly abandoned, domestic interiors. These still and eloquent rooms are freighted with absence and melancholy. This is offset by the sophisticated handling of light and colour, which seduces the eye and lends a lighter atmosphere of interested enquiry. These rooms have intricate tiled floors, which flow from one space to the next, leading the eye to subsequent rooms and eventually to garden-like exteriors. What one begins to notice are deliberate variations in perspective, emphasised by the grids of tiling, which suggest that these paintings do not simply record a view, but are elaborate constructs. They are in fact composite images, collated to produce theatrical and compressed evocations of location and history.

A tension plays out in these outwardly calm and controlled images. The subject, a point in time and space, is elusive, constantly changing and sitting on the edge of perception. Massagrande's careful rendering of his systematic and forensic observations makes paintings of rich visual density, which effectively capture and pin down a significant moment within his rigorous method.