

# Cutting Edge II.



OPERA GALLERY





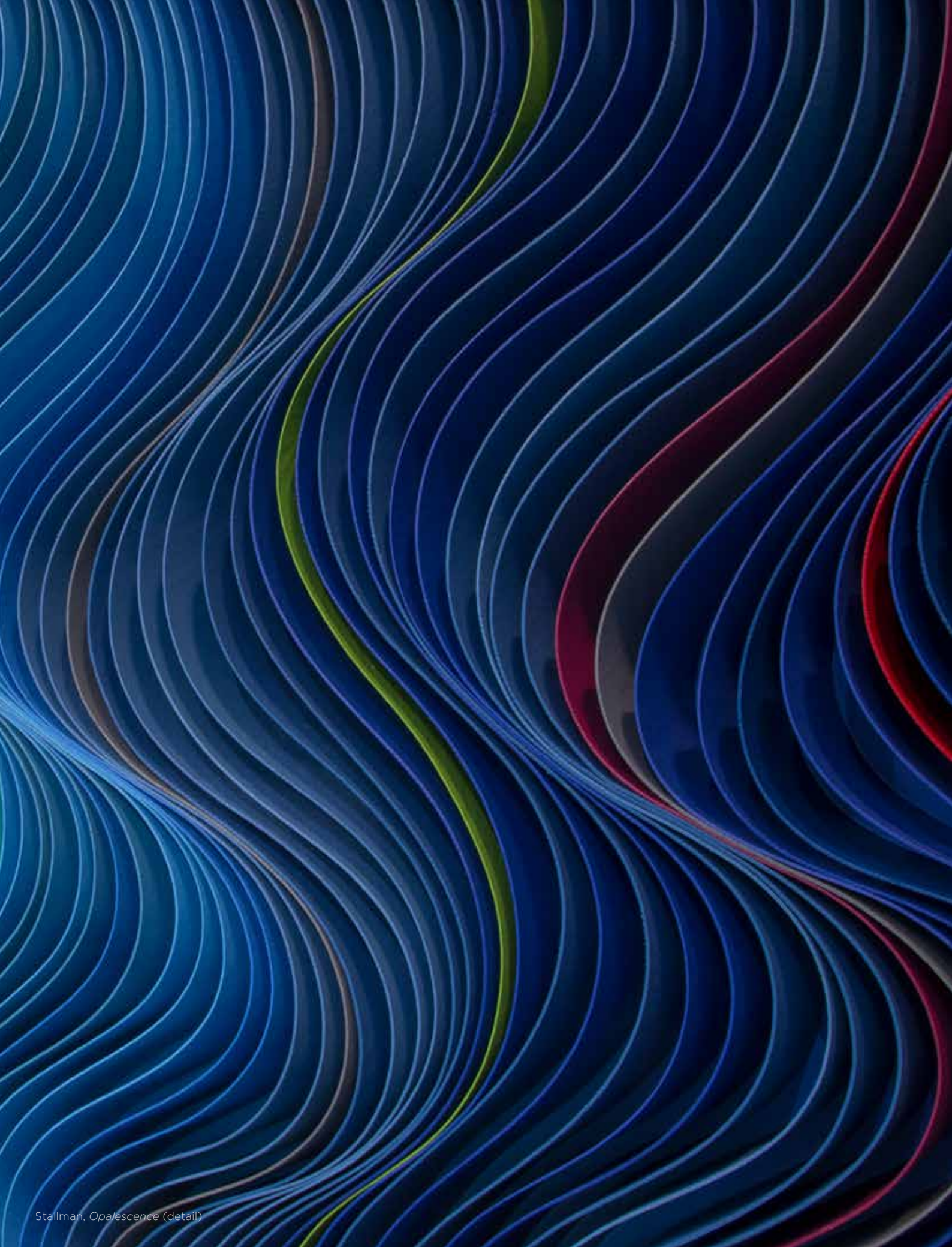
David Mach, *A Tretchikoff Woman with Mona Lisa Postcards* (detail)

# Cutting Edge II.

11 - 19 JANUARY 2020

OPERA GALLERY





Stallman, *Opalescence* (detail)

## Foreword.

Parallel to the invariable progress of humanity, time has brought resounding developments to the world of art-making. Traditional barriers that once held an artist in place have gradually expanded to encompass innovative techniques, ideologies and forms of expression. The definition of art has also changed, allowing new visions and perspectives.

In this second installment of the group show, *Cutting Edge II* brings to life the creative endeavour of a curated selection of artists, whose works challenge the traditional boundaries of art. Experimenting with textures, materials and technology alongside traditional mediums, these Contemporary artists draw in their audiences through a feast of the senses, giving art a renewed dimension and direction.

Superseding its formerly ineluctable and absolute properties, light has become a manipulable medium in today's art world. Light-based works speak a new language, especially through the hypnotic sculptures of Anthony James, the refined LED-lit etchings of Tatyana Murray and the paintings of Son Bong-Chae. Moreover, motion in stillness is explored and expressed through the impactful video installations of Fabrizio Plessi, together with Han Jin-Ping's whimsical take on classical works. Not only redefining the everyday functions of technology, this exhibition also sees artists like David Mach and Joe Black taking mass-produced objects and turning them into remarkable works that makes a statement on our reliance on technology.

Collectively, *Cutting Edge II* unveils an evocative interdependent relationship between the artists and society where influence and engagement is locked in a ring of cause and effect. As we ponder over the art of today, it poses an intriguing discourse for the art of the future as we move forward into a bright and exciting year.

Gilles Dyan  
Founder & Chairman  
Opera Gallery Group

Stéphane Le Pelletier  
Director Asia-Pacific  
Opera Gallery

## BAE JOON SUNG

B. 1967



Bae Joon Sung is a Korean artist whose work is about binaries. European Classicism and global Modernism; West and East; phantom and concrete. Familiar Western figures appear as Korean women, both they and the image stripped of their original condition. Using the unique optical technique of lenticular effects Bae's work include the viewer in an active relationship with the artwork: as the viewer moves, the picture evolves. Nourishing two popular subjects of human voyeurism – the observation of the nude and the visual consumption of culture in museums and galleries – Joon Sung's paintings explore how we see and think about what we see in different contexts.

Utilising the dynamics of space, environment and viewer, Joon Sung's "meta-canvases" both evoke and challenge conventional methods of observations and perception. In vivid detail and curious composition, the artist emphasises the museum setting as a complex setting that suspends the past in the present. Using European architecture, artworks and clothing as a setting onto which he strategically places his Korean models, the artist also discusses the pervasion of the west in artistic classicism and the gradual shift towards more inclusive, global and cross-historical experiences of art.



BAE JOON SUNG

The Costume of Painter - Still Life with Wine Glass

Lenticular - Oil on vinyl on photograph  
Edition of 5  
135 x 120 cm - 53.1 x 47.2 in

PROVENANCE  
Artist's studio



BAE JOON SUNG

The Costume of Painter - J. L. David Drawing Coronation

Lenticular - Oil on vinyl on photograph  
Edition of 5  
95 x 120 cm - 37.4 x 47.2 in

PROVENANCE  
Artist's studio



## JOE BLACK

B. 1973



Joe Black is a British Contemporary artist whose iconic large-scale, mosaic-like work is the vanguard of the current Pop Art movement. He describes his work as “revealing the unexpected” as his œuvres are viewed both from a distance and up close to make the ordinary extraordinary.

Black combines his natural craft skills with a love of materials –many of which are recognizable everyday objects– to create portraits and works at the crossroad of Figurative and Abstract Art. Using a work-intensive technique of hand painting and altering each tiny object to give gentle lines and shading to his subjects, Black has pioneered an elaborate new form of pixelation that he uses to hide subtle implications within each of his images. It is through minute work on colour superposition and contrast that Black manages to create tones, depth, and ultimately a whole chromatic world.

Black’s distinctive style encourages the viewer to interpret his playful works by exploring the piece as a dramatic whole, as well as by examining the intricate collection of its parts. His unparalleled attention to details make his installations worthy of interest equally from afar and up close, reinterpreting how we apprehend imagery and images.



JOE BLACK

Blue Lady - Nude Study 2  
2016

Handmade badges depicting nudes, set on aluminium  
161 x 107 x 6 cm - 63.4 x 42.2 x 2.4 in

PROVENANCE  
Artist's studio



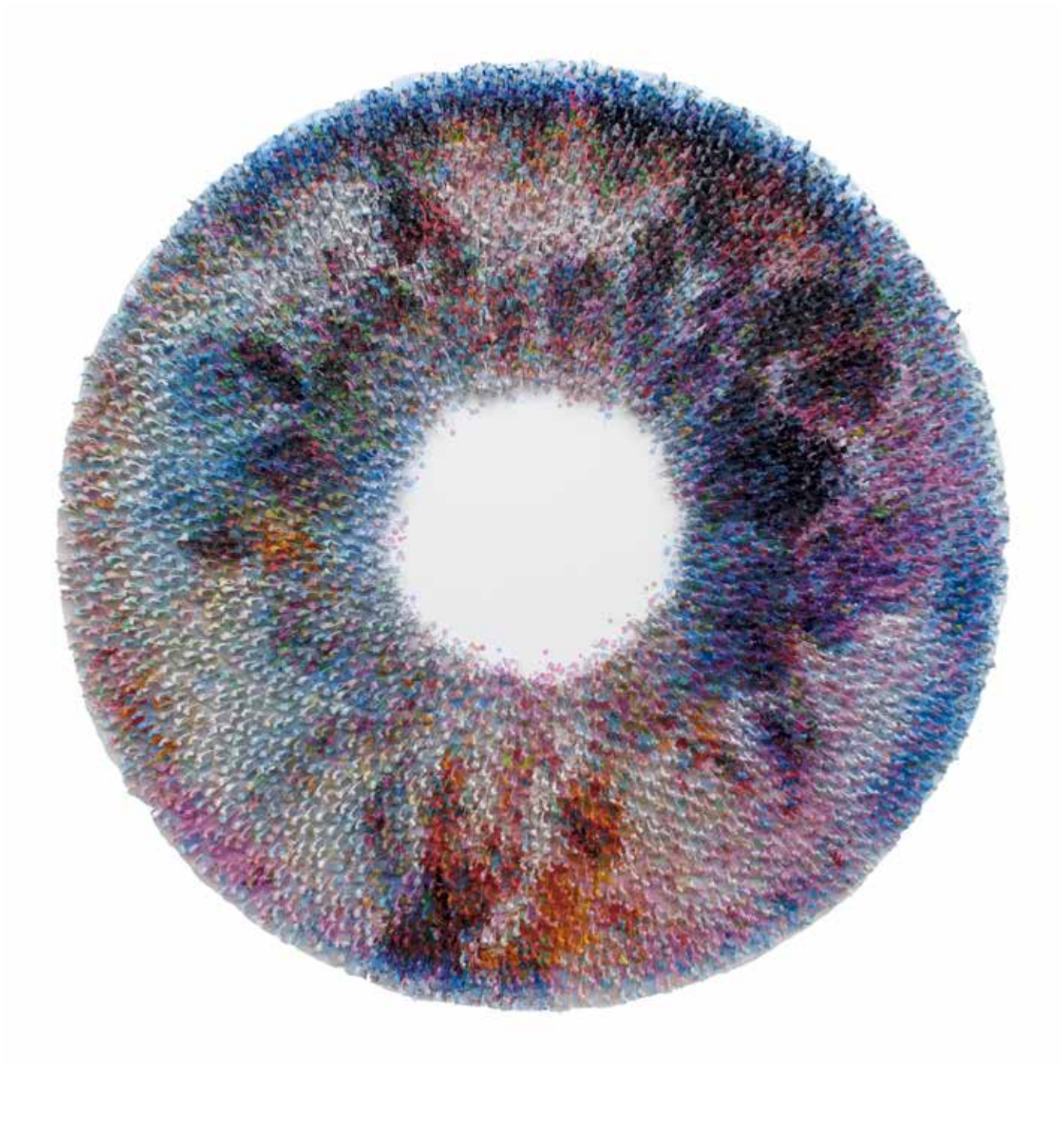


JOE BLACK

Millions Like Us  
2018

Hand-painted toy soldiers on aluminium with resin and high gloss lacquer coating  
164 x 164 x 8 cm - 64.6 x 64.6 x 3.1 in

PROVENANCE  
Artist's studio



Following pages: detail of the artwork







JOE BLACK

Effect  
2018

Hand-painted crushed toy cars on aluminium  
123 x 161 x 6 cm - 48.4 x 63.4 x 2.4 in

PROVENANCE  
Artist's studio



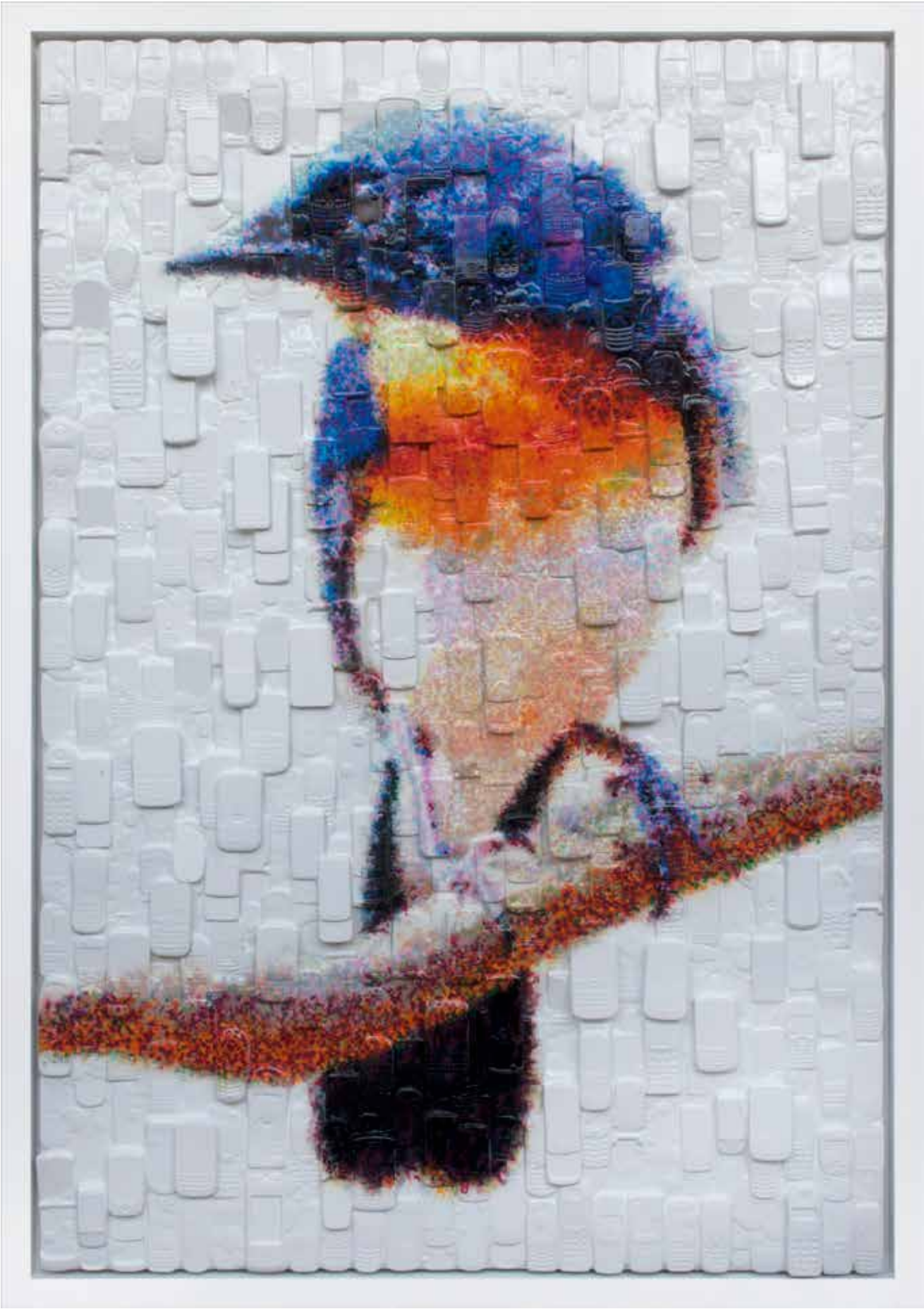


JOE BLACK

Hashtag  
2018

Hand-painted mobile phones on aluminium  
186 x 131 x 9 cm - 73.2 x 51.6 x 3.5 in

PROVENANCE  
Artist's studio



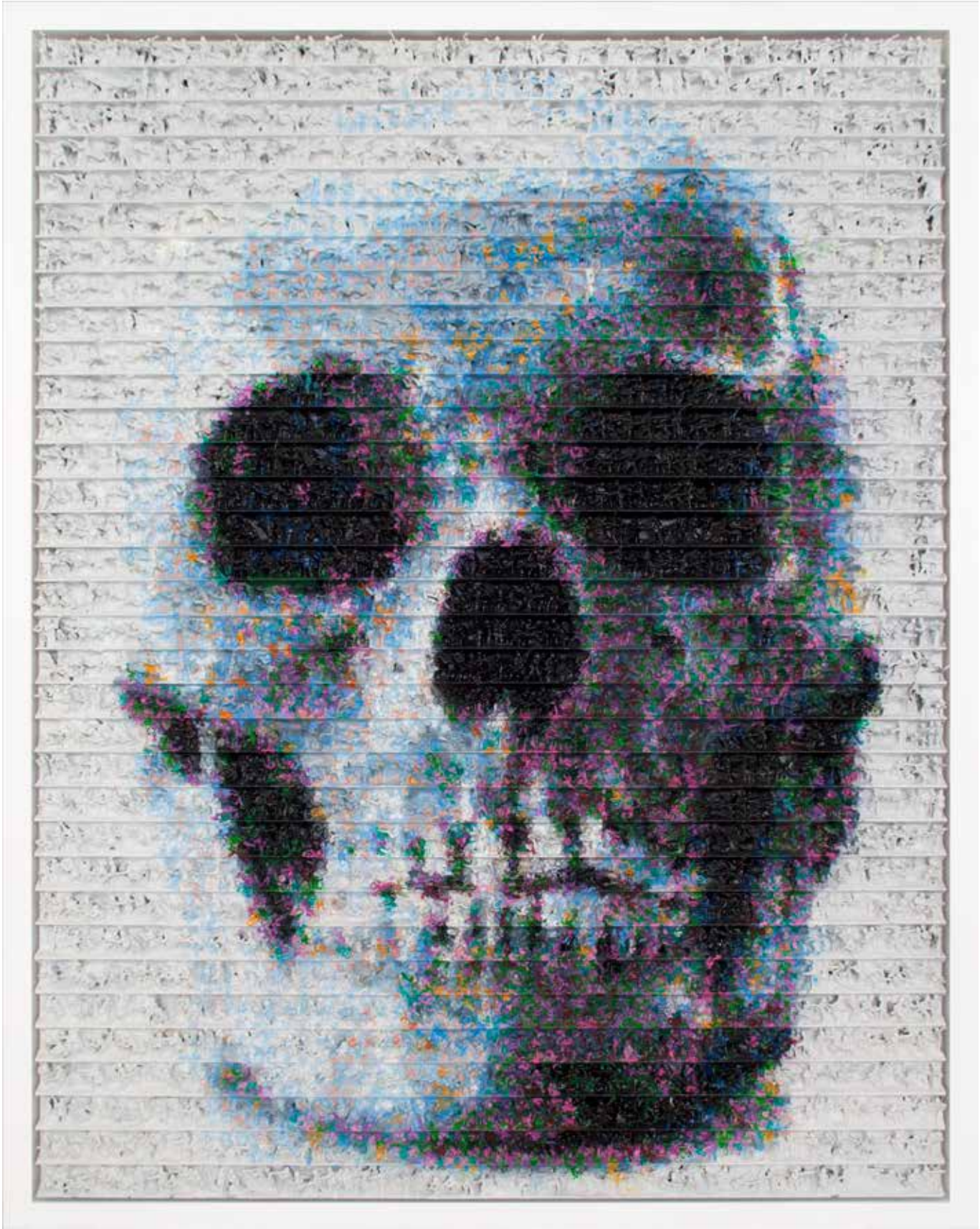


JOE BLACK

Army of Shadows  
2018

Hand-painted toy soldiers on aluminium  
185 x 146.5 x 8 cm - 72.8 x 57.7 x 3.1 in

PROVENANCE  
Artist's studio





## ANTHONY JAMES

B. 1974



Anthony James is a British-born, Los Angeles-based multi-media artist. He studied at Central St. Martins School of Art in London. He has exhibited at Patrick Painter, Los Angeles, Gavlak, West Palm Beach, Kantor/Feuer, New York, Art Basel, Marc Selwyn, Los Angeles, Blum and Poe, Los Angeles, The New Museum, New York, Spencer Brownstone Gallery, New York and Thread Waxing Space, New York. Anthony James' first monograph, *morphic fields*, was published by Hatje Cantz in 2014.

Icosahedrons –the geometric globes of twenty identical triangular facets– were a mathematical experiment in unity used by Plato to demonstrate an ideal compositional system of perfect symmetry in three dimensions. In a twenty-first century gallery space, the glass, steel, and LED structures bring a rigid and gleaming tangibility to the abstraction of the numerical calculation of flawless coherence. James' objects are compelling approximations, facsimiles of understanding and belief thousands of years old that come down to us on our own terms of modern metals and technological light.

The works of Anthony James are a literal dive into other worlds, gates to hypnotic depth and radiant voids, in a journey to new aesthetics.

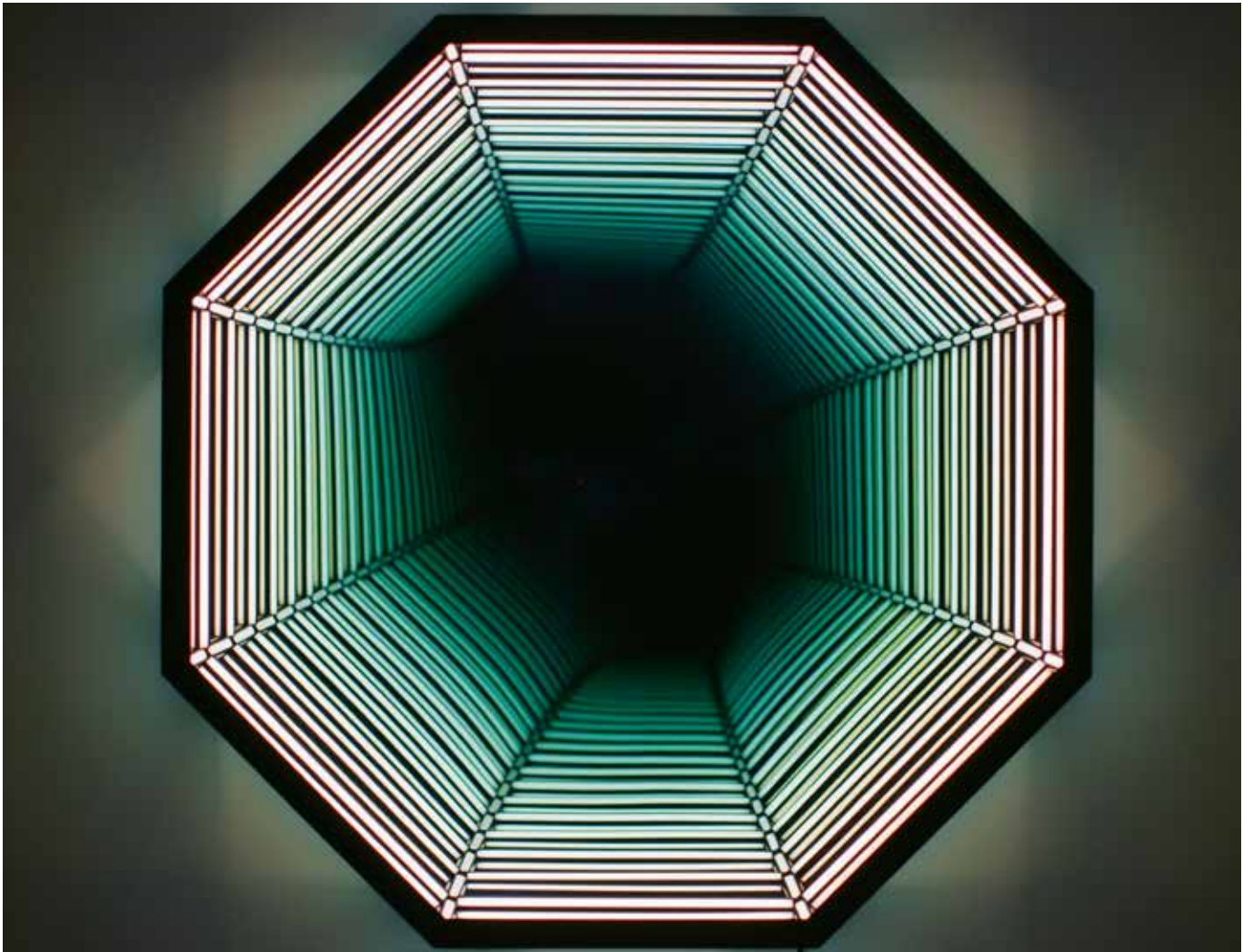


ANTHONY JAMES

50” Octagon Wall Portal  
2019

Stainless steel, specialised glass, LED lights  
Edition of 6  
127 x 127 x 38.1 cm - 50 x 50 x 15 in

PROVENANCE  
Artist's studio



Following pages: Anthony James, *Icosahedron* (detail)







ANTHONY JAMES

80" Icosahedron

2019

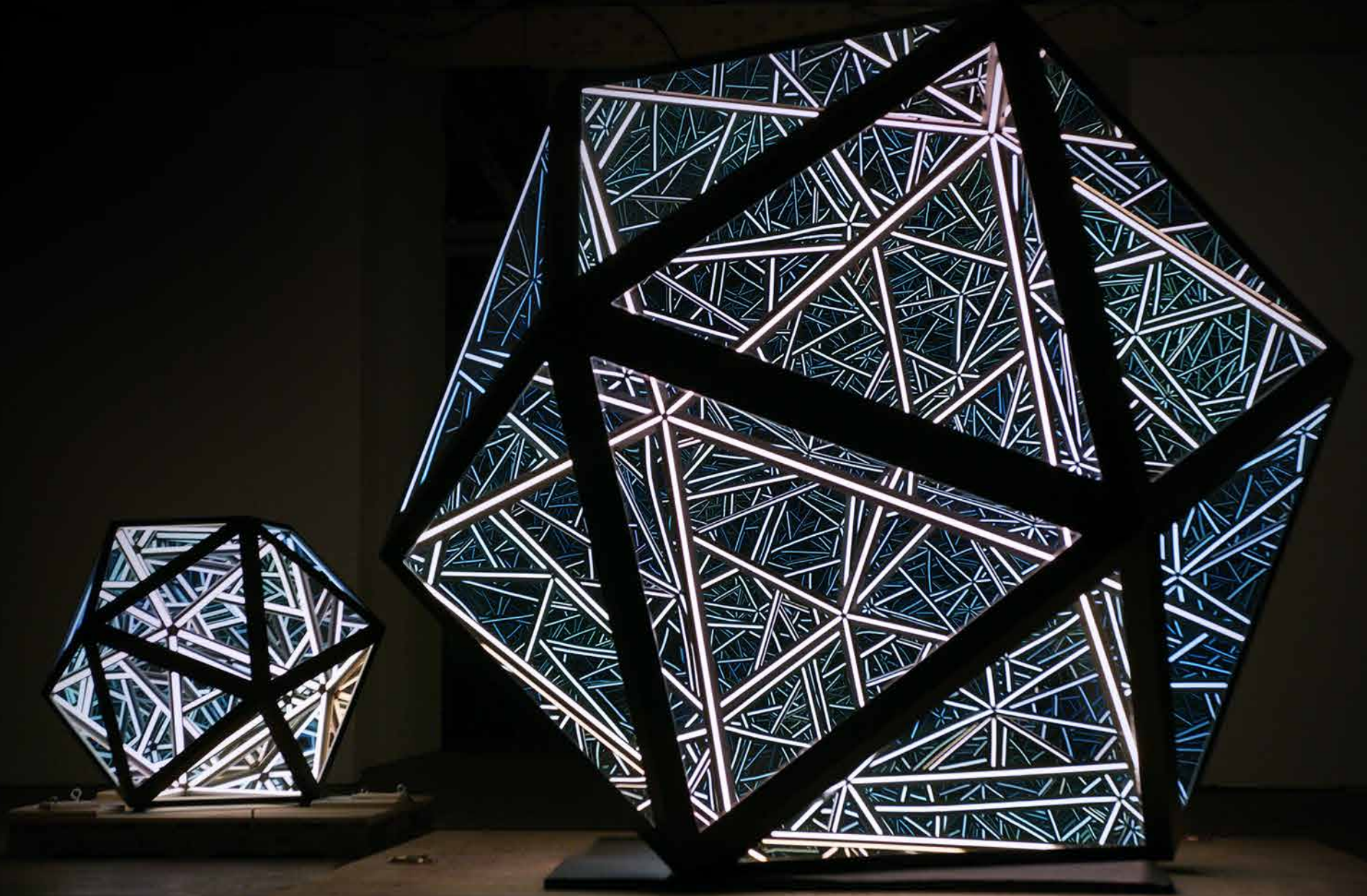
Stainless steel, specialised glass, LED lights

Edition of 6

203.2 x 203.2 x 203.2 cm - 80 x 80 x 80 in

PROVENANCE

Artist's studio





## FRANCK KELLER

B. 1973



Urban sensuality can be used to describe the photographs of French artist Franck Keller. Born in 1973 in Saint-Tropez, France, the artist depicts the dark fluid silhouettes of the female form, striking a strong contrast against the bold city skyline. Like a scene out of a music video, Keller's style could be traced from his pop star days when he traveled the world with his band "Bel Amour", playing their unique blend of house music.

Having produced video clips and worked in the American film industry, the influence of film and videography is highly evident in Keller's photographs, especially through his signature lighting technique. Through the use of lighting and new angles, Keller's work captures the feminine sensual forms of his subjects in an original interpretation that is timeless and trendy at the same time. Using light boxes to give depth and magnetism to his photographs, and provides a whole new dynamic to the medium.

Keller is considered as one of the most promising young photographers today. Keller's work has won him the admiration of an international and renowned clientele, which includes Peter Beard, Valerio Adami, Peter Klasen, and Jacques Monory, among others.



FRANCK KELLER

Serie 1209 - 1

Diasc on light box with wooden frame  
127 x 127 cm - 50 x 50 in

PROVENANCE  
Artist's studio





FRANCK KELLER

Serie 1209 - 4

Diasc on light box with wooden frame  
127 x 127 cm - 50 x 50 in

PROVENANCE  
Artist's studio





FRANCK KELLER

Serie 1209 - 7

Diasc on light box with wooden frame  
127 x 83 cm - 50 x 32.7 in

PROVENANCE  
Artist's studio





## DAVID MACH

B. 1956



David Mach is a Scottish artist known for his dynamic and imaginative large scale artworks and installations. His diverse practice includes everyday mass-produced objects repurposed to form cluttered collages, photographic montages of densely populated urban landscapes, figurative sculptures made of coat-hangers, and animal heads constructed with matchsticks, sometimes set on fire in performances. Mach's work brings popular cultural imagery under the lens, suggesting social commentary but ultimately taking ambiguous positions on its subjects.

His theatrical yet universally relatable pieces are, in part, inspired by the work of the Pop Art movement – depicting everyday culture through everyday materials.

In 2003, Mach's *Arm's Length* sculpture of a woman made of coat hangers won the Jack Goldhill Award for sculpture at the Royal Academy Summer Exhibition. In 2004, he was elected an honorary member of the Royal Scottish Academy and the same year the University of Dundee appointed him Professor of Inspiration and Discovery. From 2006 to 2010, he was a Trustee of the National Portrait Gallery. In 2011, Mach was awarded the Bank of Scotland Herald Angel Award for his exhibition 'Precious Light', as well as the Glenfiddich Spirit of Scotland Award.

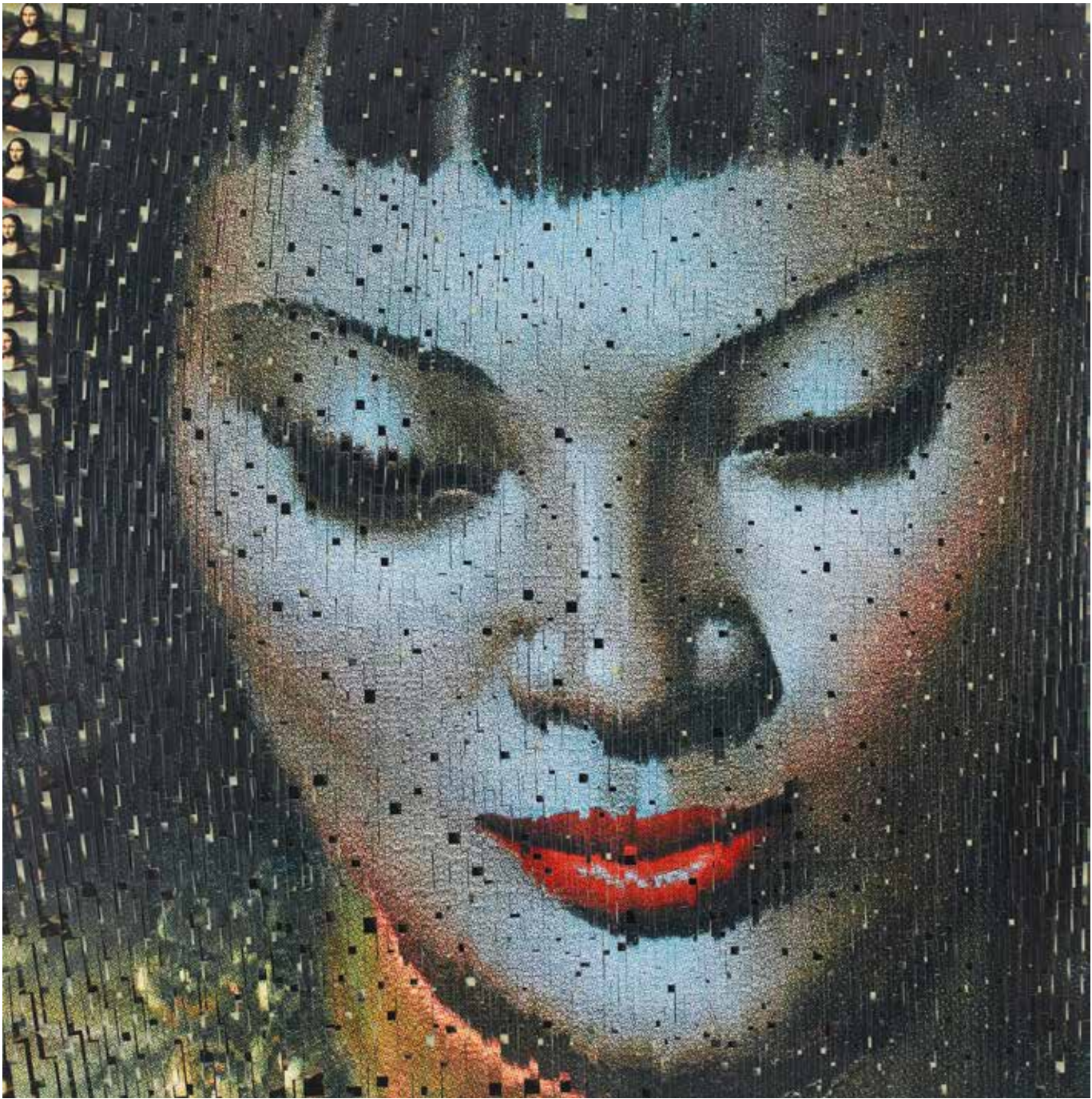


DAVID MACH

A Tretchikoff Woman with Mona Lisa Postcards

Postcards on wood  
190 x 190 x 11 cm - 74.8 x 74.8 x 4.3 in

PROVENANCE  
Artist's studio



Following pages: David Mach, *Eastern Promise* (detail)







DAVID MACH

Eastern Promise

Postcards on wood  
190 x 190 x 11 cm - 74.8 x 74.8 x 4.3 in

PROVENANCE  
Artist's studio





DAVID MACH

Mao

Postcards on wood  
150 x 150 cm - 59.1 x 59.1 in

PROVENANCE  
Artist's studio





DAVID MACH

Chinese Portrait

Postcards on wood  
152.4 x 152.4 cm - 60 x 60 in

PROVENANCE  
Artist's studio





DAVID MACH

Silver Streak (Standing Gorilla)

Coat hangers  
Edition of XX  
302 x 240 x 160 cm - 118.9 x 94.5 x 63 in

PROVENANCE  
Artist's studio



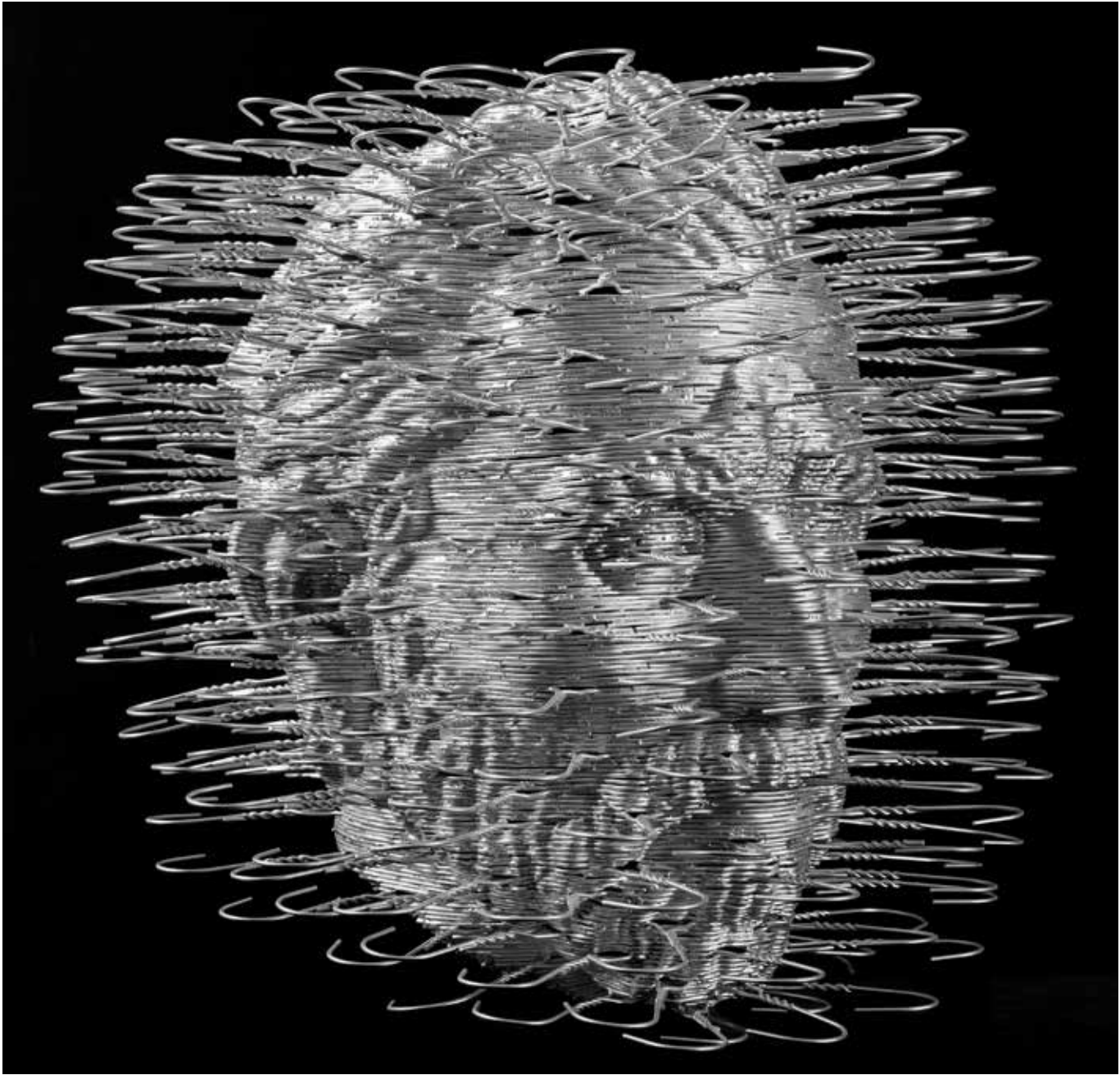


DAVID MACH

Van Gogh

Coat hangers  
Edition of XX  
50 x 65 x 80 cm - 19.7 x 25.6 x 31.5 in

PROVENANCE  
Artist's studio





DAVID MACH

Green Marine

Pin heads on foam  
Edition of XX  
60 x 34 x 34 cm - 23.6 x 13.4 x 13.4 in

PROVENANCE  
Artist's studio





DAVID MACH

Yellow Sucker

Pin heads on foam  
Edition of XX  
30.5 x 21 x 21 cm - 12 x 8.3 x 8.3 in

PROVENANCE  
Artist's studio





## TATYANA MURRAY

B. 1973



Tatyana Murray is a British artist that now lives and works in New York. In her most recent *Light* series, ethereal images are created by precise yet deep scratching and drilling of several pellucid sheets that are then piled up in a consciously defined order. The light source of LED Lights set in the frame create a delicate floating image of refracted light set neither in time nor space, revealing themselves like veils. Without the light source the image cannot exist. It is but the positivity of negative space.

The repetitive pattern making is a meditative process, self-informing itself as the piece evolves. The geometric and circular patterns, almost reminiscent of fractal imagery, give rise to question whether they are something grown or man made, exploring a microcosmos in which forms continually verge on collapse and rearrangement, creating a constant flux. The work oscillates between macro and micro scales, spiraling in and out of control, but at the heart of this disorienting movement lies stillness. Radiant gateways to introspection, the *Light* series invites to a moment of wonder and calm.



TATYANA MURRAY

Ghost Willow Tree (Red)

Mixed media  
113 x 123.2 x 15.2 cm - 44.5 x 48.5 x 6 in

PROVENANCE  
Artist's studio





TATYANA MURRAY

Ghost Tree

Mixed media  
73.7 x 99 x 9.5 cm - 29 x 39 x 3.7 in

PROVENANCE  
Artist's studio





TATYANA MURRAY

Ghost Willow Tree (White)

Mixed media  
116 x 106 x 18 cm - 45.7 x 41.7 x 7.1 in

PROVENANCE  
Artist's studio





## NAKAO MASAKI

B. 1959



Nakao Masaki was born in 1959 in Nagoya, Japan. Destined to be an athlete when he was young, he operated a major change in his career plans following a series of injuries. First attracted by charcoal drawing, Nakao quickly moved on to sculptured and installations, which he then taught at Nagoya University after graduating from Nihon University, in Tokyo.

In his artistic practice, Nakao creates sculpture-objects in luminous materials and in transparent plastics in pastel colours that were to become the characteristic signature of his expressive means and of his sculptural vocabulary. Based on neon tubes, his pieces fall at the crossroads of art objects, and interior design, following his firm intention to dematerialise space, to better perceive frailty of colours, of structure, and light. A convinced modernist and minimalist, he seeks to abolish the frontier between the surrounded and the surroundings, irradiating his sculpture-objects via light to show up the work's poetic visibility and subtlety.

Nakao Masaki is and remains one of the most talented Japanese sculptors of his generation. He is exhibited and acclaimed all around the world, with interest coming from both public and private art circles. He currently lives in Düsseldorf.



NAKAO MASAKI

Syncret  
2007

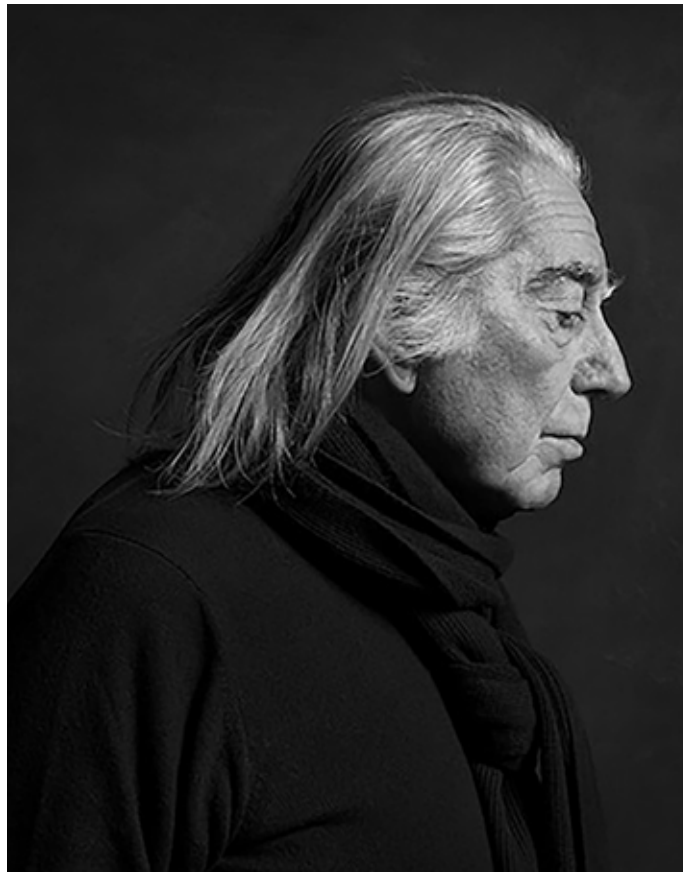
Polyester, acrylic, neon lights  
205 x 230 x 210 cm - 80.7 x 90.5 x 82.7 in

PROVENANCE  
Artist's studio



## FABRIZIO PLESSI

B. 1940



Fabrizio Plessi was born in 1940 in Reggio Emilia, in Italy. He enrolls in the Venice Academy of Fine Arts, where he then teaches painting; he focuses his own artistic practice around the topic of water, which he represents in installations, videos, and performances. He first showcases his work in the experimental pavilion at the 35<sup>th</sup> Art Biennale in Venice in 1970. Since then, he regularly and successfully exhibits his works at the Biennale. With his movie 'Liquid Movie' he wins the Città di Milano prize at the Venice Film Festival in 1980. A year later, his artwork is exhibited in its integrity at the Centre Pompidou. Throughout his career, he also realises costumes and stage decors for theatre and opera pieces, in Italy and abroad.

In 2005, for the 51<sup>st</sup> Venice Biennale and in collaboration with the Ministry of Foreign Affairs, he presents in the Giardini his piece 'Mare Verticale', a 44-meter-high digital waterfall, which will in turn become the symbol of the Biennale.

A retrospective titled 'Traumwelt' is dedicated to him at the Martin Gropius Bau museum in Berlin in 2004. In 2014, the city of Milan pays tribute to his work at the Fondazione Mudima with the exhibition 'Plessi, the Seventies'.

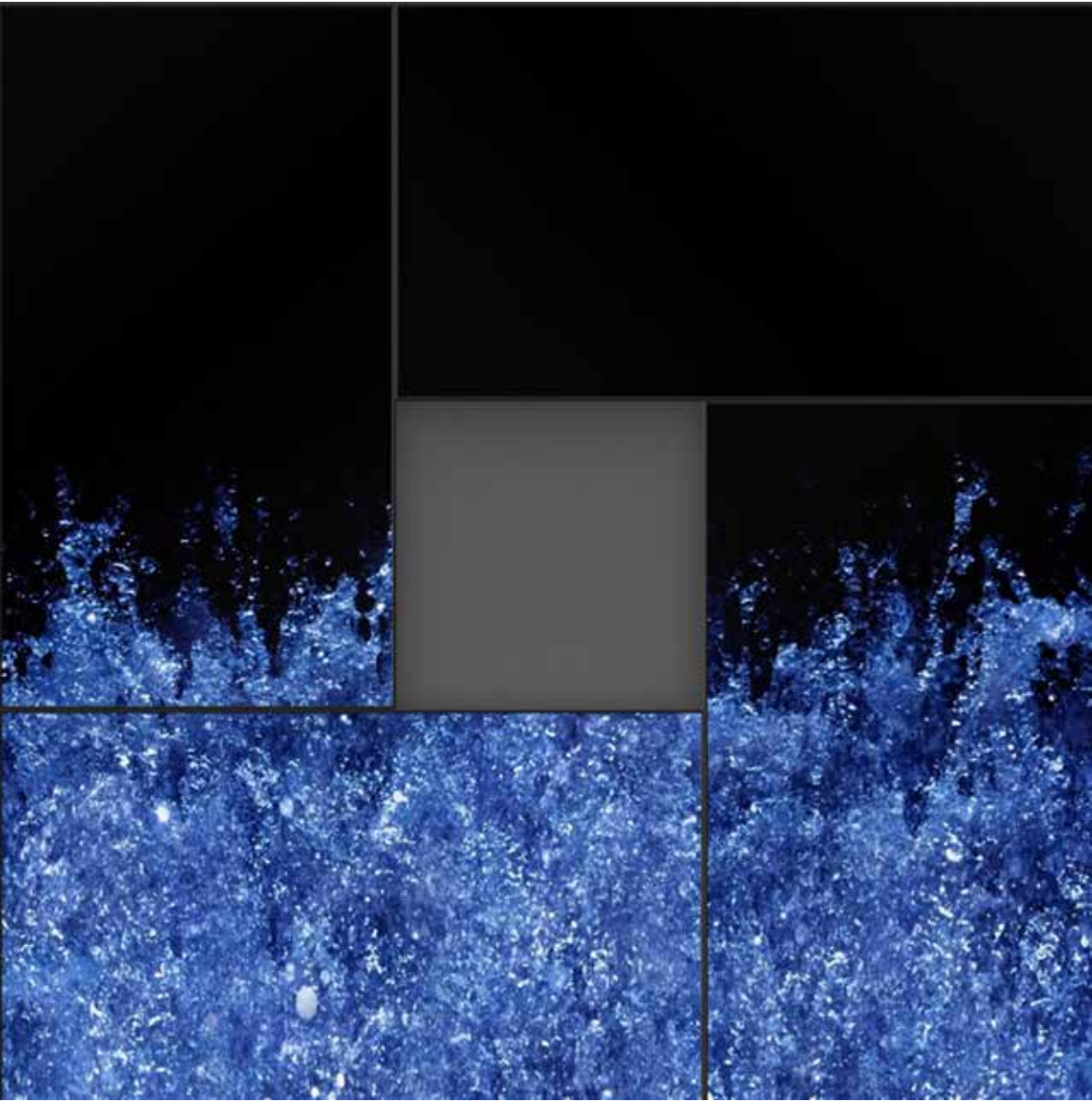


FABRIZIO PLESSI

Acqua che Sale

Video installation  
163 x 163 cm - 64.2 x 64.2 in

PROVENANCE  
Artist's studio



## RISK

B. 1967



Kelly Graval is a Los Angeles-based artist usually known by his graffiti tag and artist name RISK. He was one of the first artists to exhibit graffiti and street art in galleries. He is also known as one of the biggest names in the street art and graffiti scene in the United States.

With a background in fine art, RISK has a style defined by neat lettering paired with graphic imagery and architectural lines. He has been a known part of a number of street art crews, most famously *West Coast Artists* (WCA) and the *Seventh Letter*.

Involved in various Hollywood projects and getting more recognition outside of the graffiti world, such as film sets and videos, RISK then started to paint his graffiti on canvases. He co-founded the *Third Rail*, a series of art gallery shows, then turned the name into a successful graffiti-inspired clothing brand.

He is also considered one of the first artists to have painted on freight trains, as well as a pioneer of “painting in the heavens”—a graffiti term referring to highly elevated surfaces like billboards, rooftops, and overpasses. In the course of his nearly 30-year career, RISK has become one of the most influential figures for subsequent generations of graffiti artists.



RISK

Good Times Seris, Thumb 2  
2012

Acrylic on aluminium plate with neon  
122 x 122 cm - 48 x 48 in

PROVENANCE  
Artist's studio



## SON BONG-CHAE

B. 1968



Son Bong-Chae is a South-Korean artist born in 1968. He received attention as the youngest artist to participate in the Gwangju Biennial in 1997 for pioneering the genre of 3D painting. His work style is different from the traditional paintings on canvas in that it is composed of multiple numerous layers of painted bulletproof glass to give it a more 3-dimensional look.

*Migrants* is the exemplary work that embodies his signature style of 3D paintings. On five layers of polycarbonate, Son meticulously paints a pulled out pine tree and uses luminescent diodes to shine over the image. *Migrants* is reminiscent of traditional Korean painting composed of Chinese ink on Korean traditional paper. His works are not a mere act of layering landscapes, but specially dividing one scene into five different sides. These layers echo Son's vision, considering each sheet a division of time and space.

Son's characteristic 3D paintings are regularly exhibited in international art faire such as the Swiss Basel Art Fair, Miami Art Basel, Spain Arco Art Fair, Germany's Cologne Art Fair among many others. He had the honour of being nominated as Art Basel's Rising artist of the year in 2011.

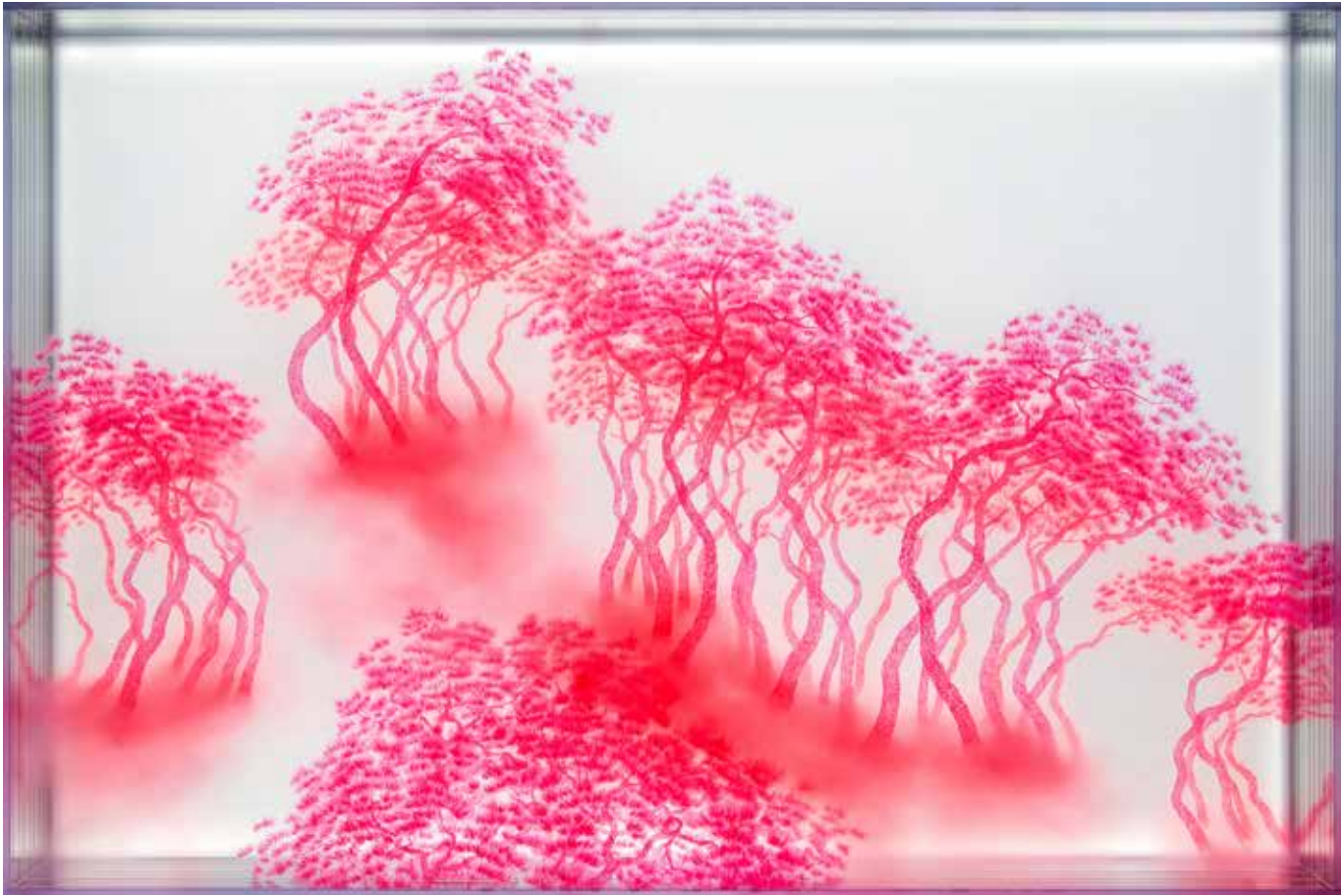


SON BONG-CHAE

Migrants  
2017

Oil on polycarbonate, LED  
84 x 124 cm - 33.1 x 48.8 in

PROVENANCE  
Artist's studio



## STALLMAN



Jason Hallman and Stephen Stum are the two artists behind the portmanteau name Stallman. Created in 2012, the artistic entity now produces unprecedented artworks, redefining canvases. Carefully dyeing and folding long and thin strips of fabric, they completely reinvent the medium, and give a new role and a new light to what we usually consider as a mere supporting surface.

Completely complementary, the duo acts like both hemispheres of the brain, and together they work to create pieces halfway between paintings and sculptures. The rich gradients featured in their works act as epitomes of the hues present in nature, channelling the very essence of the beauty around us. “We create together, one acting as the right side of the brain and the other the left,” says Stallman. “This union of dynamic minds dissolves the boundaries of what is possible, turning the ordinary into extraordinary.”

The duo attributes much of their inspiration to the color theorists of the 1950s and 1960s, specifically Josef Albers, the German American painter and art theorist who argued that colour, due to its inseparability from its surroundings, is the most relative medium in art.

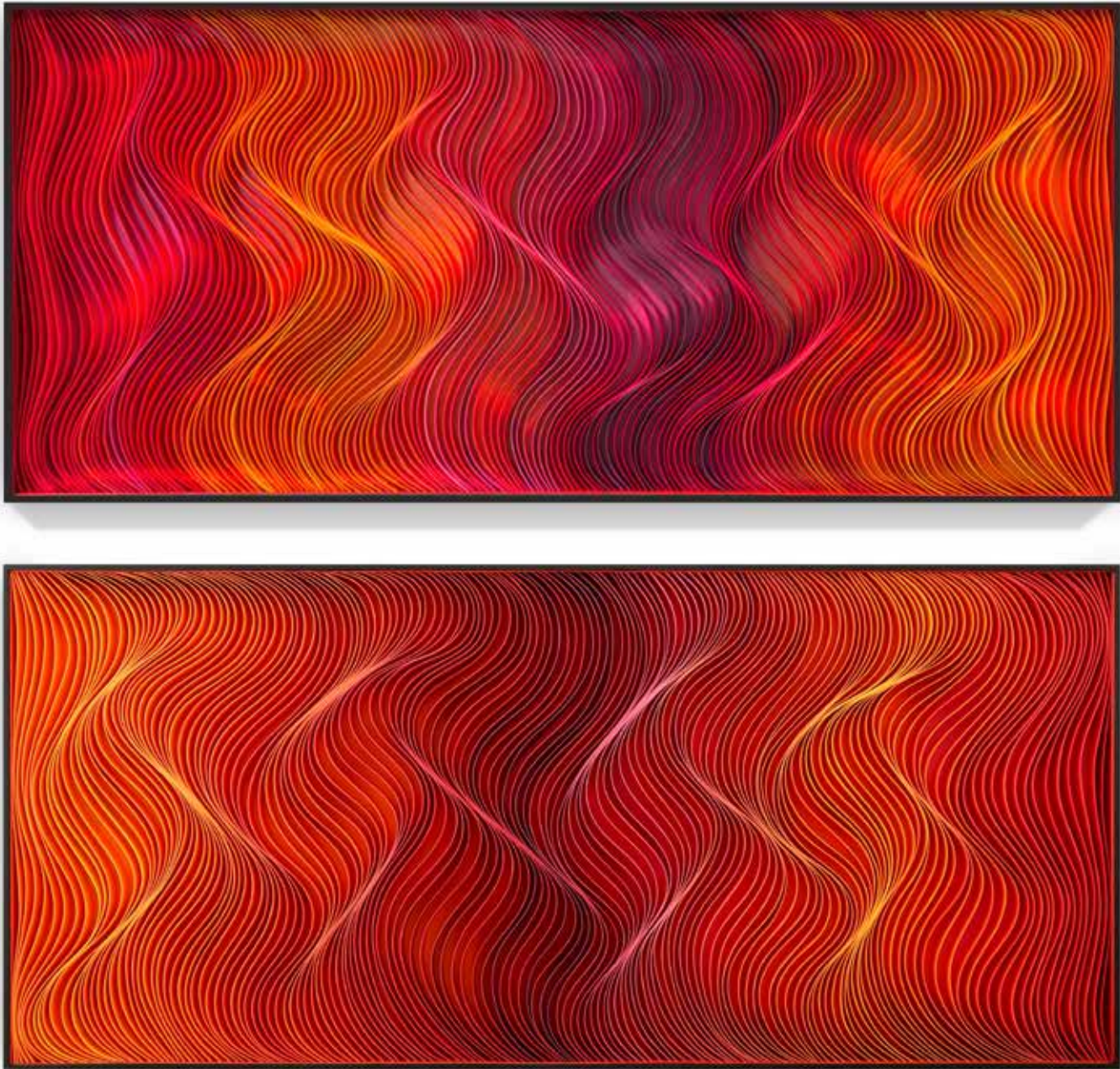


STALLMAN

Infrared 1 and 2 (Diptych)

Sculpted canvas and acrylic paint  
121.9 x 152.4 cm - 48 x 60 in

PROVENANCE  
Artist's studio



Following pages: Stallman, *Infrared 2* (detail)







STALLMAN

Opalescence

Sculpted canvas and acrylic paint  
61 x 182.9 cm - 24 x 72 in

PROVENANCE  
Artist's studio



STALLMAN

Move with Me II

Sculpted canvas and acrylic paint  
61 x 152.4 cm - 24 x 60 in

PROVENANCE  
Artist's studio





## YOO BONG SANG

B. 1960



Yoo Bong Sang was born in South Korea in 1960 where he still resides. He trained at the Seoul National University after which he spent a number of years living and working in France.

Yoo's artworks combine the artist's vision, his own photography and a laborious process, which involves penetrating a support of plywood on welded aluminium with thousands and thousands of nails in order to create the pixels of an image. On average 300,000 pins are used to create these perplexing and beguiling images.

His works are landscapes at a large scale, yet they also are abstracts. He has discovered a point of balance in which Figurative and Abstract art meet, and do not compete. Yoo nails down his wooden boards the pathway to a new dialectical relation set between the continuity of life and the instantaneousness.

Yoo Bong Sang was the recipient of the Pollock-Krasner Foundation Grant in 2001, and has been featured in numerous solo exhibitions in museums and galleries throughout Korea and Europe.

YOO BONG SANG

CY20150917  
2015

Headless pins and acrylic on wood panel  
50 x 120 cm - 19,7 x 47.2 in

PROVENANCE  
Artist's studio



Detail of the artwork in the following pages







YOO BONG SANG

HAN20170105  
2017

Headless pins and acrylic on wood panel  
80 x 200 cm - 31.5 x 78.7 in

PROVENANCE  
Artist's studio





YOO BONG SANG

E20101001  
2010

Nails and acrylic on wood panel  
50 x 120 cm - 19.7 x 47.2 in

PROVENANCE  
Artist's studio





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Stallman, *Move with Me II* (detail)

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