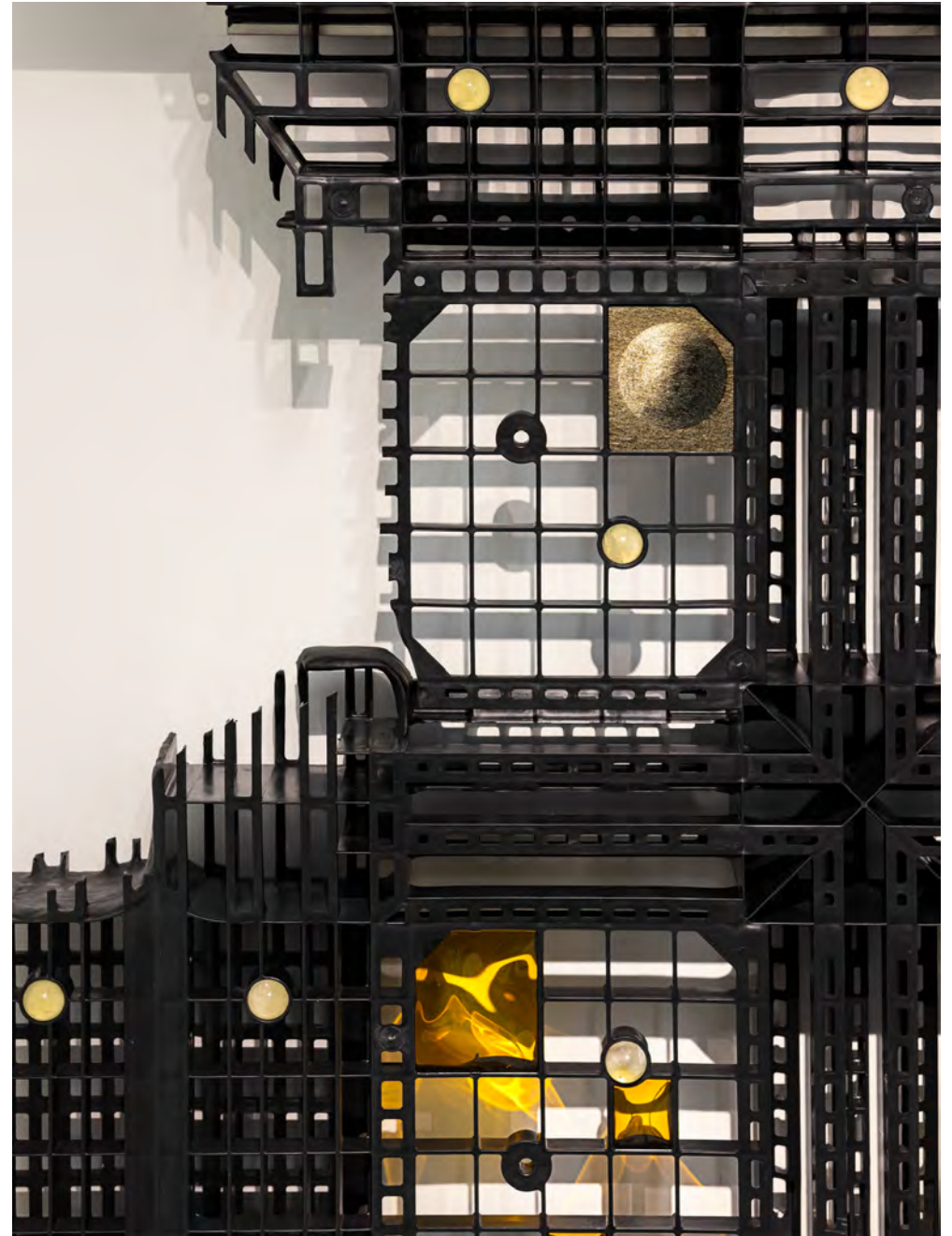


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Leelee Chan

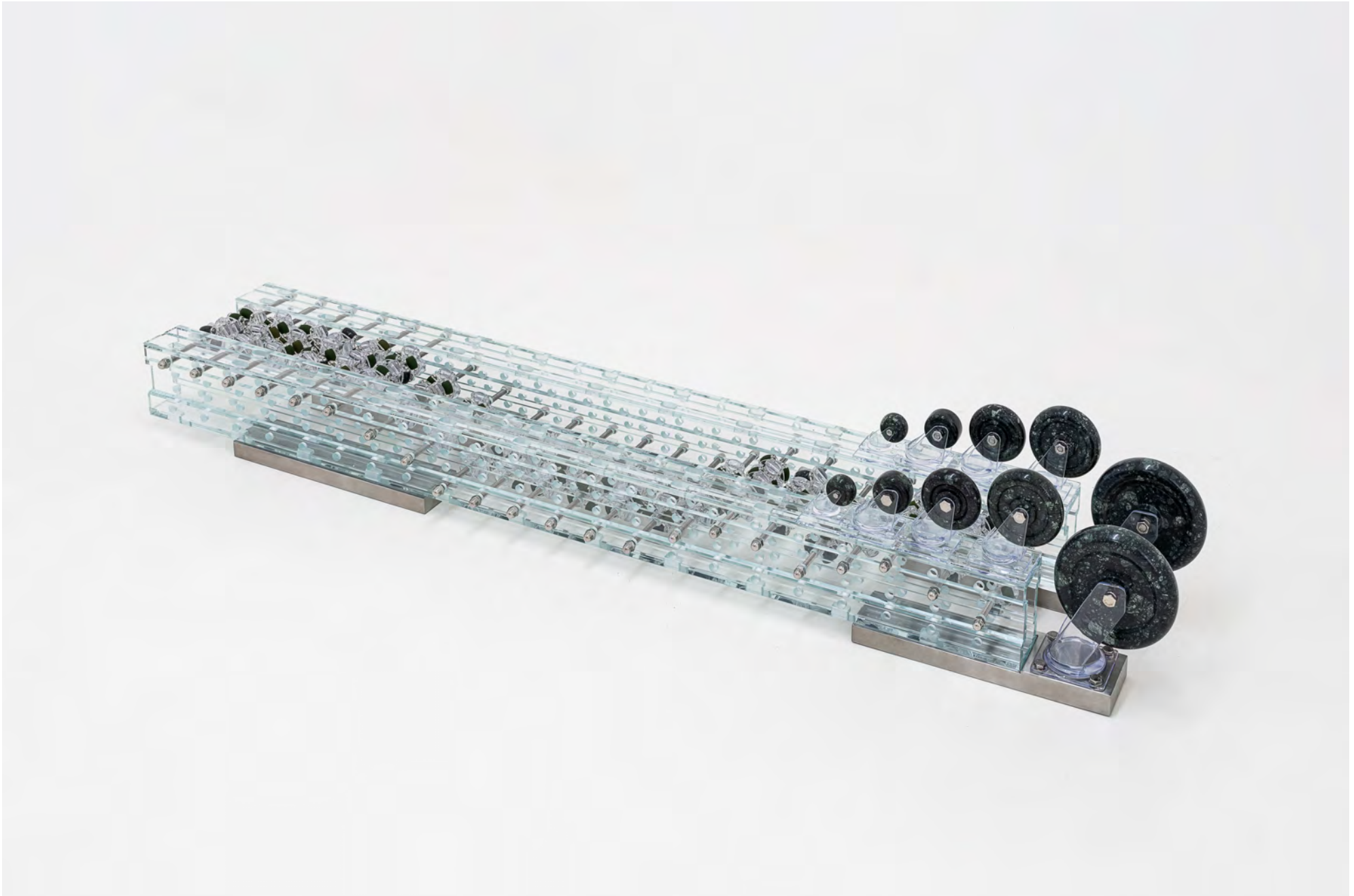
KLEMM'S



Dark Light (Subterranean Circuit), 2023, found plastic shipping pallets, hand-carved golden obsidian, yellow- zinc plated wheels, calcite, electroplated stainless steel sheet and mirror, 3D-printed metal parts, epoxy, Jesmonite, urethane resin, and UV- resistant pigment, floor section: 27 x 143 x 196 cm, wall section: 240 x 141 x 17 cm



detail lower base



Blindfold Receptor (Crawling Jewel-Moss II), 2023, glass, marble wheels and rollers, stainless-steel hardware, 3Dprinted resin components, agate powder, pigment and stainless steel base
31.2 x 189 x 31.8 cm



Silica Meadows, 2023, Capsule Shanghai



Lithic Current, 2023, found plastic shipping pallets, found polystyrene foam packaging, yellow zinc-plated wheel, Unakite, metal sheet, plastic flowers, Jesmonite, stainless steel hardware, epoxy, top section: 154 x 83 x 17 cm, floor section: 15 x 100 x 100 cm



Moth, 2023, found plastic pallet, petrified wood, stainless steel hardware, epoxy, pigments, 113 x 12 x 28 cm



Strange Strangers, 2023, ParaSite Hong Kong



Circuit (New Moon), 2021; found plastic pallet, copper plate gifted by Filipino D'Aloise, bronze powder, stainless steel mirror, metal hardware, gold sheen obsidian; 94 x 45.5 x 16 cm



Leelee Chan (b. 1984, Hong Kong) makes enigmatic sculptures that incorporate urban debris, ancient artifacts, natural materials, industrial and mundane products, generating visual paradoxes in which these objects move seamlessly between past, present and future.

Reflecting the shifting urban fabric in her immediate surroundings in Hong Kong, Chan's sculptures undergo an elaborate transformation through tactile experimentation with materials and processes. The artist pushes the limits of her objects' physicality and expands the possibilities of the language of abstraction. Her sculptures provoke a particular atmosphere and feeling that conjure ambient poetry of the built environment.

Chan's visceral exploration of the unknown encapsulates her interest in urbanism, architecture, material culture, craft, and antiquities. Her interplay of abstract forms, intricate details, and unexpected materials calls for a physical experience and encourages a new way of seeing and perceiving.



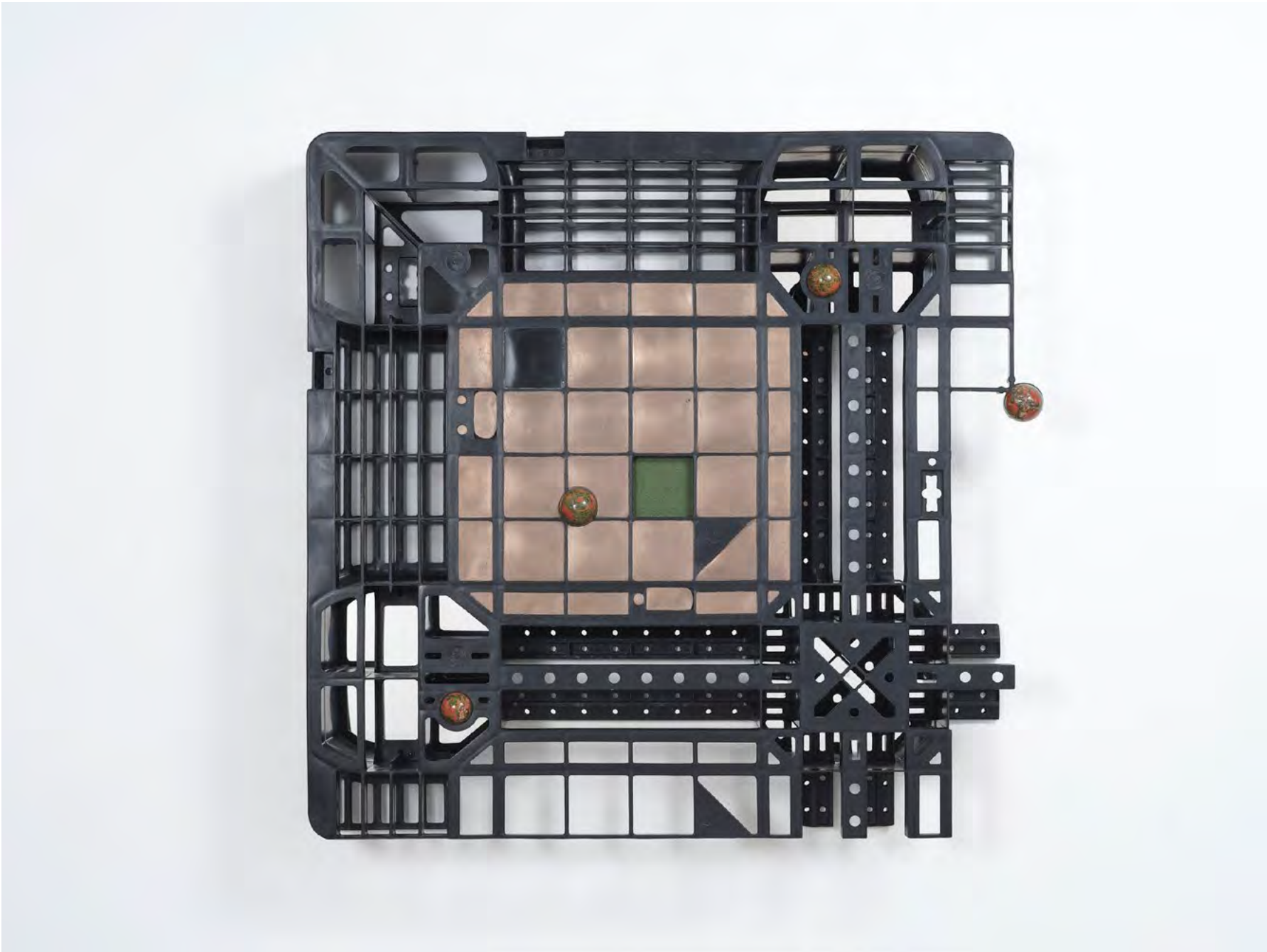
Antinomies, 2022, Klemm's, Berlin.



Fern Dweller, 2022; alabaster, stainless steel castor wheels, powder coated steel; 284 x 11 x 27 cm



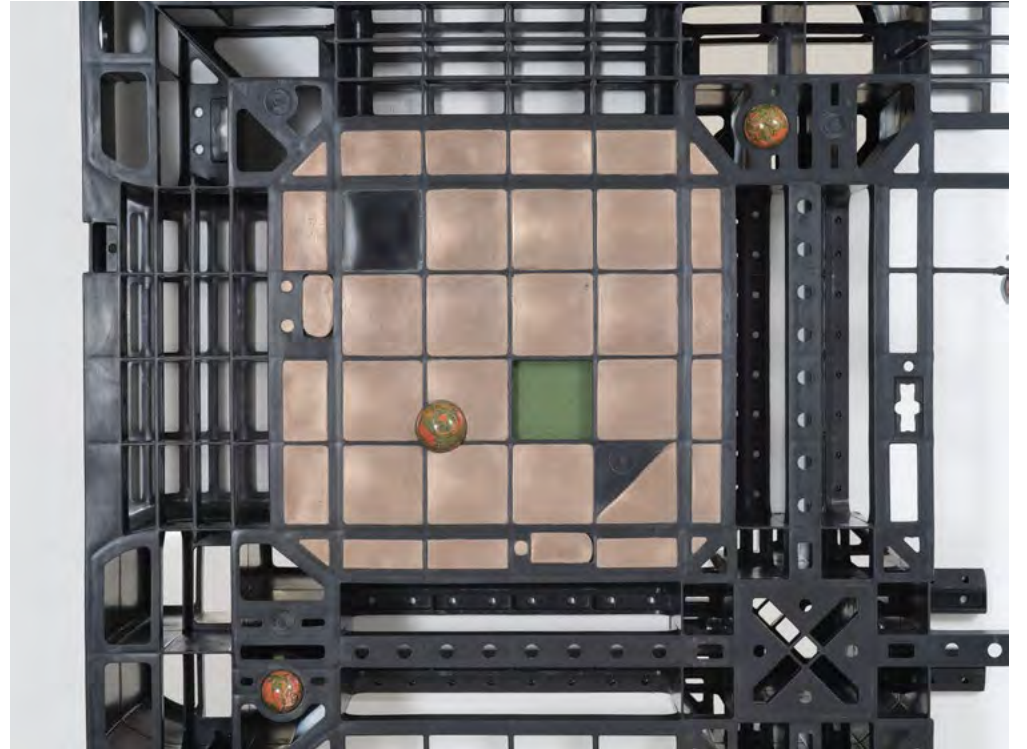
Antinomies, 2022, Klemm's, Berlin.



Circuit (Jasper Green), 2021; found plastic pallet, salvaged tennis court surface, Green Jasper, bronze powder, pigment, resin, stainless steel mirror, stainless steel hardware; 71 x 71 x 13 cm



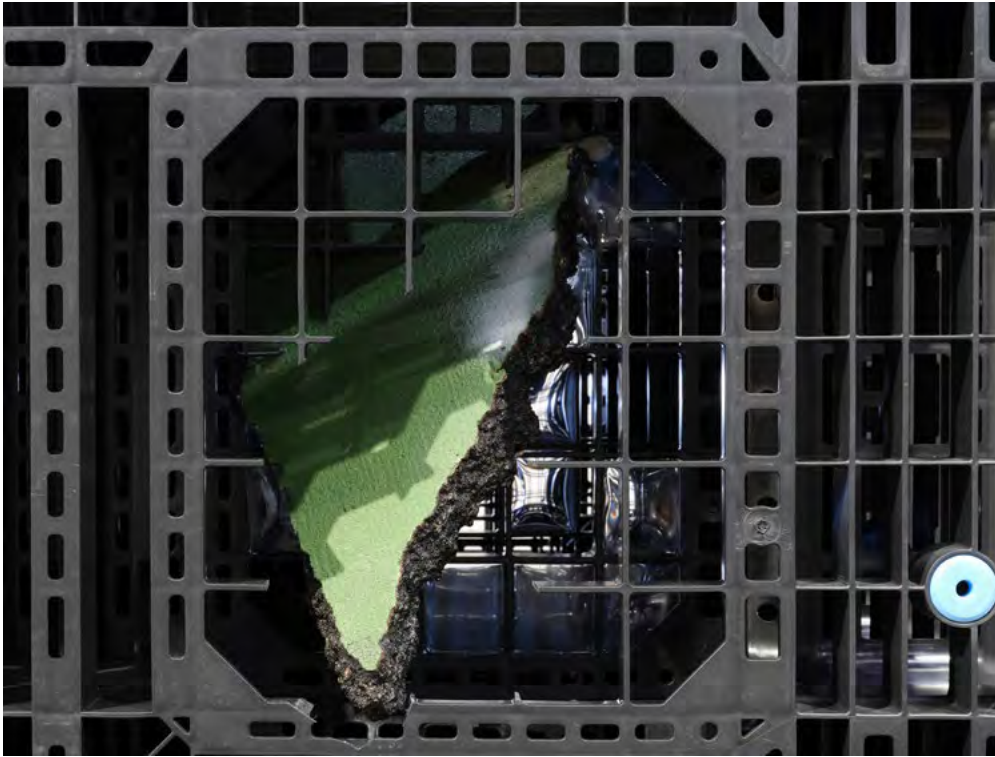
side view



detail

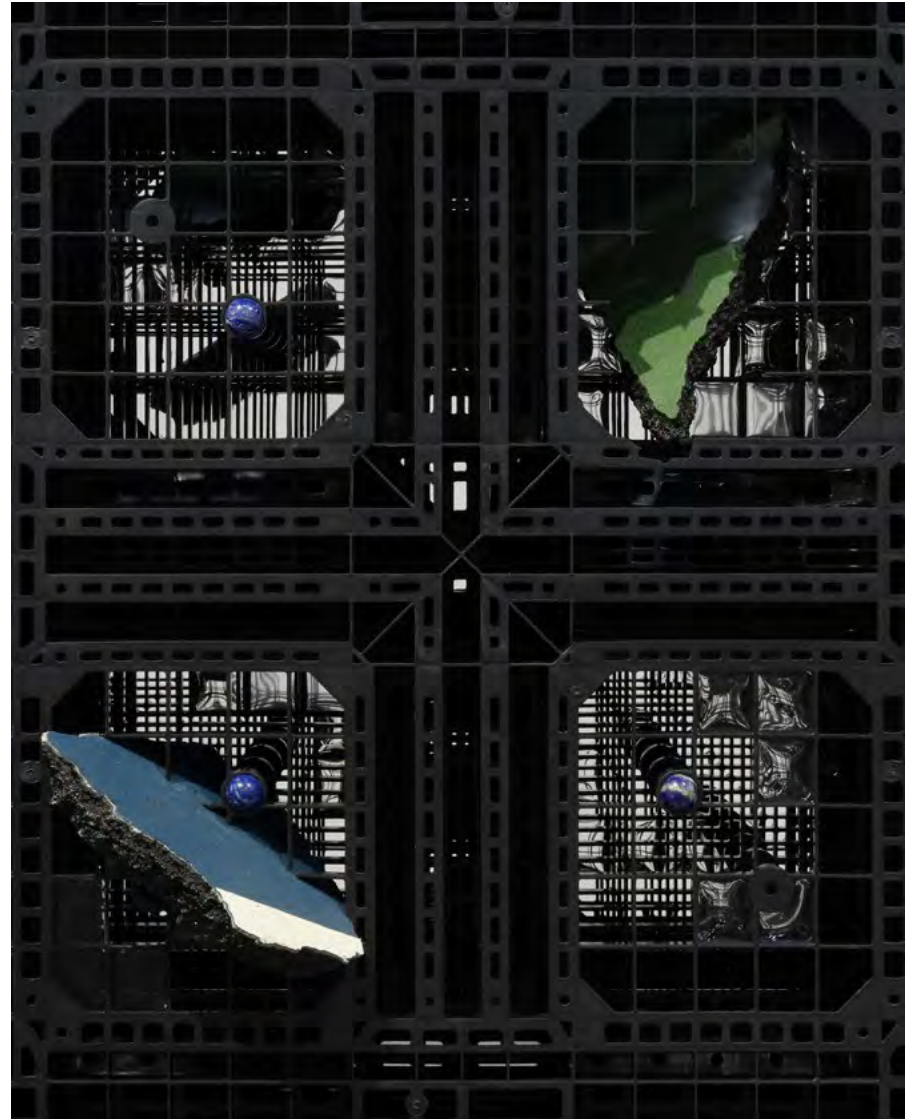


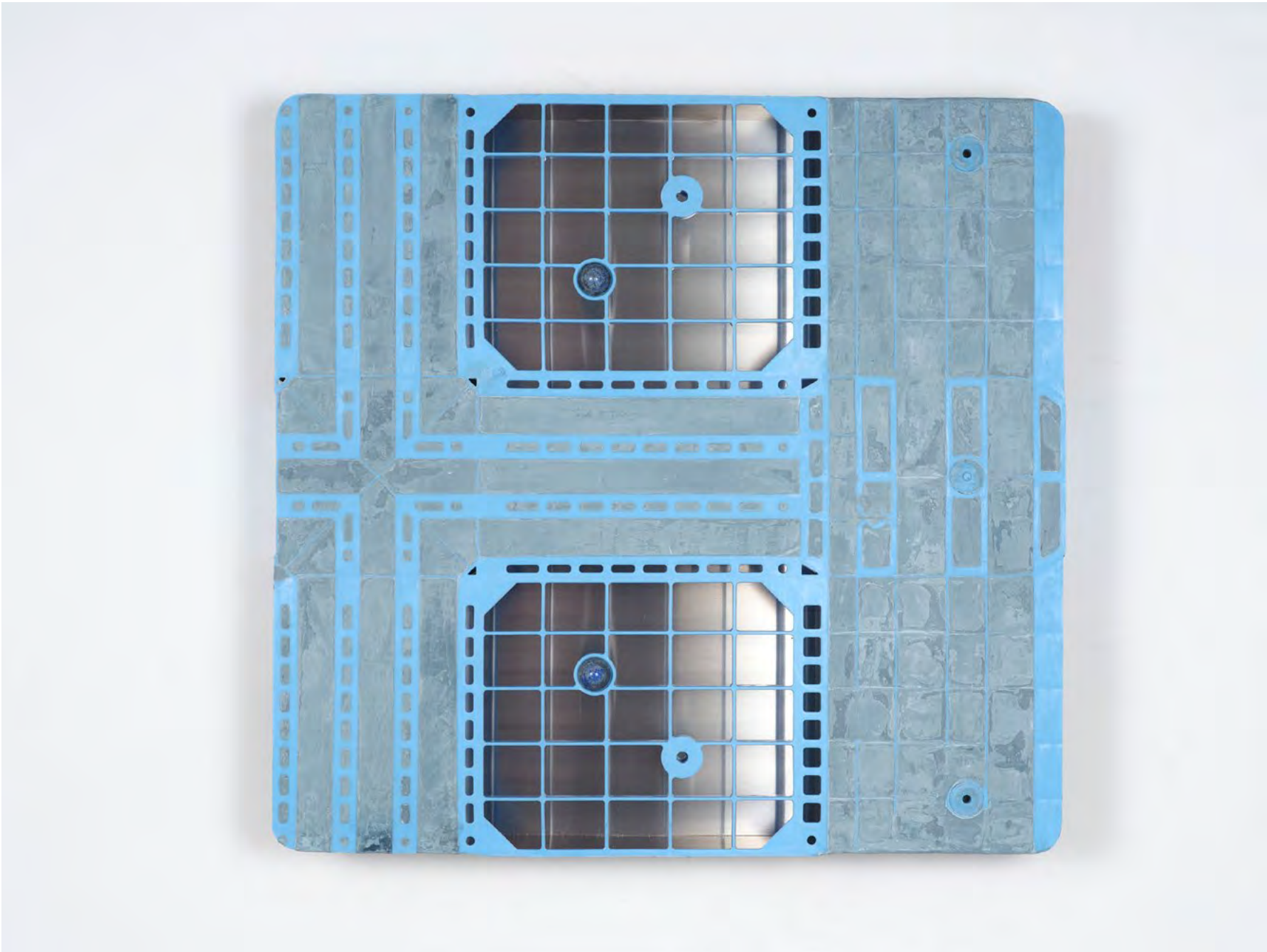
Pallet in Repose (Resurfacer), 2021; plastic pallet, scavenged asphalt pieces from a tennis court, metal, resin, pigment; 106 x 110 x 145 cm



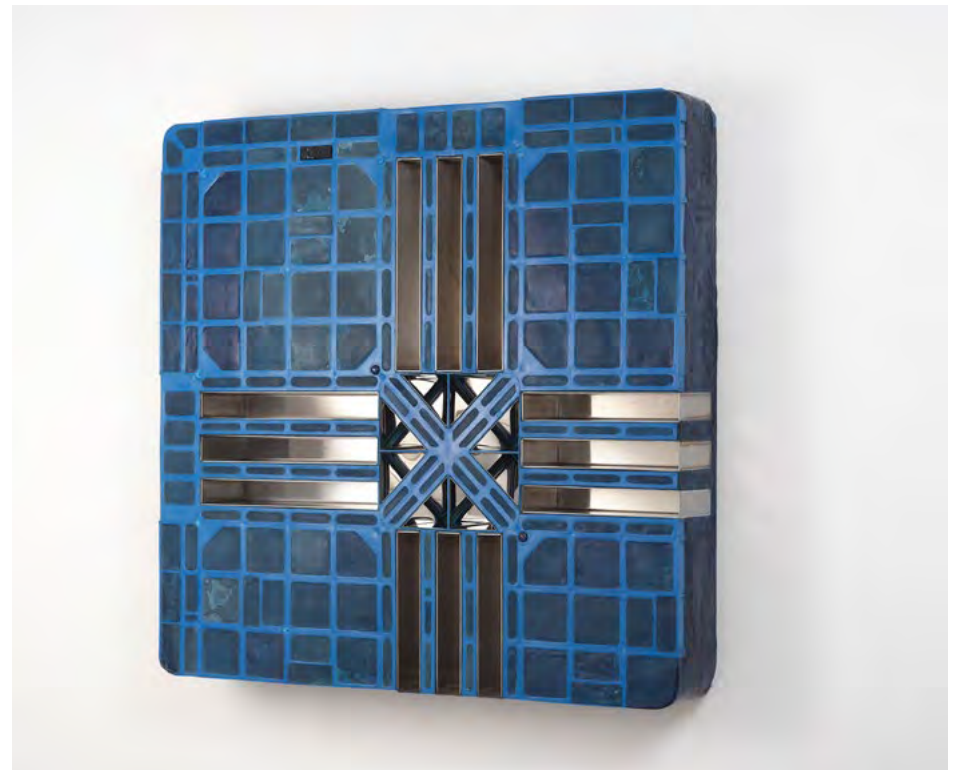
“The language of abstraction, especially composition, really benefits my sculpture. It enables me to create movement and rhythm by arranging different elements in space and blurring the lines between material surface (surface looking) and depth (interior space). I want my sculptures to have a sense of becoming even when standing still.”

(Leelee Chan, 2022)





Hazy Blue Silhouette, 2021; found plastic pallet, stainless steel, Lapis Lazuli, Jesmonite, pigment, polystyrene foam, construction adhesive; 74.5 x 71.8 x 15 cm



Nocturnal Encounter, 2021; found plas5c pallet, stainless steel, mirror, Lapis Lazuli, Jesmonite, pigment, polystyrene foam, construction adhesive; 71.5 x 71.5 x 12.5 cm



Pallet in Repose (marine), 2019; scavenged plastic pallet, found polystyrene packaging, resin, concrete, pigment, metal hardware, zip-ties; 150 x 130 x 15 cm



Pallet in Repose (marine), 2019; scavenged plastic pallet, found polystyrene packaging, resin, concrete, pigment, metal hardware, zip-ties; 150 x 130 x 15 cm



CELADON WEAVER, 2020; ceramic shards (Qingbai ware, Longquan ware and Yaozhou ware) from Song to Ming dynasties (10th to 17th centuries AD), 925 silver, stainless steel chain mail and steel stand; 177 x 70 x 33 cm





Halo #2, 2019; scavenged light, foam packagings, spinning wheel, concrete, pigment; 18 x 10 x 8 cm



Hourglass #1, 2020; metal part, stainless steel hardware, wheels, seashells, concrete and pigment; 8,8 x 14,2 x 11,4 cm



Navel, 2018; scavenged polystyrene packaging and cosmetic container, found seashell, Jesmonite, fiberglass, resin, pigment, epoxy putty; 151 x 30 x 30 cm





Spine #2, 2019; wheels, clay, metal, spray paint; 235 x 24,3 x 10 cm



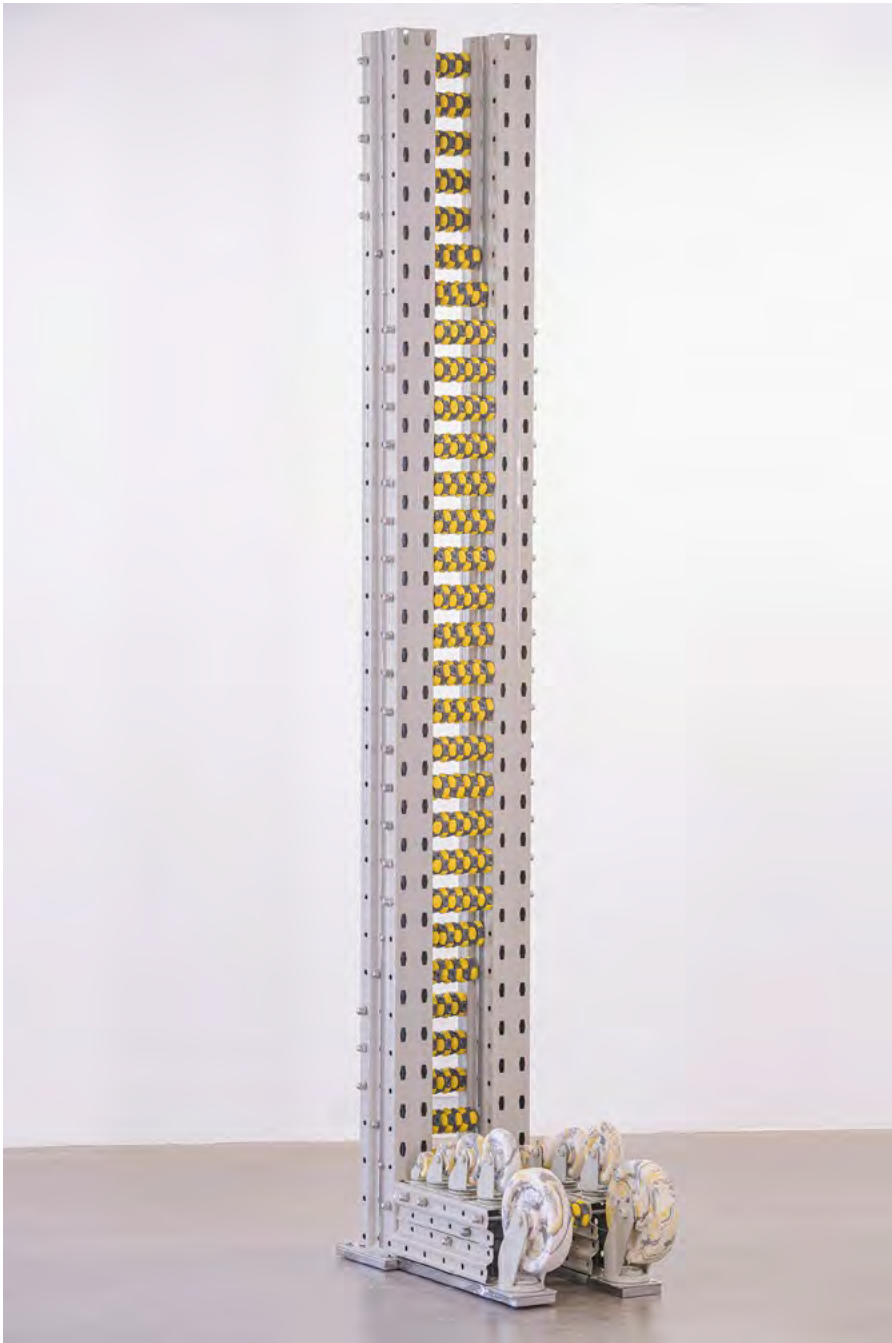


“In Hong Kong, many discussions are surrounding the issue of land use and land reclamation. I found these different senses of space and how, as humans, we continue to shape our surroundings based on our needs, desires, and greed very inspiring. In each location, humans have created an irreversible modification of the morphology.”

(Leelee Chan, 2022)







Blindfold Receptor (caterpillar-yellow), 2019; metal columns, metal plate, stainless steel hardware, wheels, clay, spray paint; 240 x 66,2 x 38 cm



Blindfold Receptor (willow-green), 2019; metal columns, metal plate, stainless steel hardware, wheels, clay, spray paint; 217,5 x 66,2 x 37,1 cm



Blindfold Receptor (Gulf Frit. Orange), 2020
© S5 ung Skulpturenpark Köln, 2020. Photo: Simon Vogel, Cologne

powder coated steel columns, stainless steel base and hardware, epoxy clay and wheels
302 x 94,5 x 33 cm



TÊTE-BÊCHE, 2021, Ming dynasty (1368 - 1644) Chinese pottery fragment, found seashells, aqua resin, pigment, citrine crystal, marble, plastic pallet, mirror; 19 x 15 x 15 cm



side view



PARTING GRASP, 2021; Ming dynasty (1368 - 1644) Chinese pottery fragment, plastic pallet, stainless steel hardware, glass dropper, mirror, graphite, marble, concrete, pigment; 16,5 x 10 x 10 cm





EMBLEM, 2021; Tang dynasty (618-907) Chinese pottery fragment, found seashell, clay, stone tile, brass hex nuts, electroplated black tourmaline; 10 x 15 x 11,5 cm



Glass Bead Game, 2021; Tang dynasty (618-907) Chinese pottery fragment, brass disc, pigment, stainless steel hex nut, silver-sheen obsidian, unakite and jasper; 7 x 20 x 20cm



THE FIST, 2021; Ming dynasty (1368 - 1644) Chinese pottery figure fragment, found stone, stainless steel hardware, silver leaf; 11,5 x 16 x 12 cm



Seaglass Equilibrium, 2019; metal plate, concrete, polystyrene foams, pigment, seashell and found glass plates; 101 x 91 x 45 cm



Seaglass Equilibrium, 2019; metal plate, concrete, polystyrene foams, pigment, seashell and found glass plates; 101 x 91 x 45 cm





SUNSET CAPSULE, 2019; construction lights, metal stands, crystal pieces from a scavenged chandelier, concrete, fiberglass, metal hardware, gel filters
Installation dimensions variable; Each light ranges from 146 x 38 x 38 cm to 150 x 38 x 38 cm; Site-specific sculptural installation for Capsule Shanghai



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Installation dimensions variable; Each light ranges from 146 x 38 x 38 cm to 150 x 38 x 38 cm; Site-specific sculptural installation for Capsule Shanghai

Biography

1984

lives and works in Hong Kong

2009

MFA Painting (with honors), Rhode Island School of Design, Rhode Island, USA

2006

BFA Painting, The School of the Art Institute of Chicago, Illinois, USA

scholarships and awards

2020

BMW Art Journey Award

2013

Short listed for Van Lier Visual Artist Fellowship, Wave Hill, New York

2007

MFA Graduate Fellowship, Rhode Island School of Design, Rhode Island

2006

BFA Graduating Fellowship Award Recipient, The School of the Art Institute of Chicago

2005

Nippon Steel U.S.A./School of the Art Institute Presidential Awards Competition, Chicago

publications

2022

Leelee Chan's Art Journey- Tokens From Time. Published by Hatje Cantz
 Devi Nirmala. Leelee Chan's Art Journey: Tokens from Time. Art Review. March 1, 2022, pp.108-109.

2019

Chan Leelee and Tsang Eunice. 2019. Primal Matter. Artist Book for the occasion of Core Sample Solo Exhibition in Capsule Shanghai.
 Chan Leelee. 2019. Imaginary Boundary, in: Lung Fu Shan Environ-

mental Education Centre. 2019. The Pulse of Nature - Mid Levels West. Published by MCCM Creations, pp. 134-147.

Solo exhibitions (selection)

2023

Capsule Shanghai, Shanghai (CHN)

2022

Antinomies, Klemm's, Berlin (DE)

2021

Pallet In Repose (Resurfacers), Discoveries, Art Basel Hong Kong (presented by Capsule Shanghai), Hong Kong

2019

Core Sample, Capsule Shanghai, Shanghai

collections

2022

Kadist Art Foundation, Paris, France

2020

Skulpturen Park Köln, Germany

2019

M+ Museum, Hong Kong
 JPMorgan Chase Art Collection, Hong Kong

Group exhibitions (selection)

2023

Strange Stangers, Parasite HongKong
 High Season, Encounter gallery, Lisbon Atlas of Affinities: Vol. 2, Scores for Movement, Hua International, Berlin Joan Miró – The Poetry of Everyday Life, Hong Kong Museum of Art, Hong Kong Splendor of the Sun, Galerie du Monde, Hong Kong

2022

Breaching Sanctum, Design Trust Feature Grant, Tai Kwun, Hong Kong

2021

Up close - Hollywood Road II, Hong Kong
 Poetic Heritage, Tai Kwan Contemporary, Hong Kong
 Liquid Ground, ParaSite, Hong Kong

2020

Organs Underground, M Woods Museum x Plate Space, Beijing
 KölnSkulptur #10, curated by Tobias Berger, Skulpturen Park Köln, Cologne, Germany (catalog)
 Up close - Hollywood Road, Gallery 149 and Bonnie Lai Antiquities, Hong Kong
 How Do We Begin: X Museum Triennial 1st Edition, X Museum, Beijing

2019

Holly Mosses, Blindspot Gallery, Hong Kong
 Notes from Pallet Town, Ullens Centre for Contemporary Art Dunes, Beidaihe, China
 Hysteresis, Downs & Ross, New York, US
 Scaffolds of Meaning, Mine Project, Hong Kong
 Artists' Night, Tai Kwun Contemporary, Hong Kong
 The Pulse of Nature, Lung Fu Shan Environmental Centre, Hong Kong

2018

Fan Death in Bedroom, Bedroom, Hong Kong
 Rehearsal, Tai Kwun Contemporary, Hong Kong

2017

The Preservationists, Duddell's, Hong Kong
 West Bund Art & Design Fair, Capsule Shanghai Gallery, Shanghai
 Debris Constellation, Neptune Project Space, Hong Kong

2015

Sluice Art Fair, The Dorado Project, London, UK

2014

JustMAD Emerging Art Fair, The Dorado Project, Madrid, Spain
 Overseasoned Part Deux, Artemis Project Space, York, UK

2013

Nocturnes, Parallel Art Space, Brooklyn, New York, US
 Summer Smoker Series, Tompkins Projects, Brooklyn, New York, US
 Future Folk, Brooklyn Fireproof, Brooklyn, New York, US
 That Summer Feeling, Sweatshop Studio, Brooklyn, New York, US

2012

Stones, Bones and Relics, Brooklyn Fireproof, Brooklyn, New York, US
 Lines and Shapes, Brooklyn Fireproof, Brooklyn, New York, US

2011

Faraway Neighbor, Flux Factory, Long Island City, New York, US
(catalogue)

2010

The Drawing Show, Tompkins Projects, Brooklyn, New York, US

2009

Settlements, Horse Trader Gallery, Brooklyn, New York, US
Geography of Imagination, curated by Phong Bui, New York, New York, US
Second-year Graduate Selection, Sol Koffler Gallery, Providence, Rhode Island
RISD MFA Thesis Exhibition, Rhode Island Convention Center, Rhode Island

2008

Graduate Painting Exhibition, Sol Koffler Gallery, Providence, Rhode Island, US

2007

The Discontented Pendulum, G2 Gallery Space, Chicago, Illinois, US

2006

BFA Graduate Exhibition, School of the Art Institute of Chicago, Illinois, US
The Forth Season Show, Three Seasons Gallery, Chicago, Illinois, US
Fort Morgan: One and Only, Fort Morgan, Chicago Illinois, US

2005

Clune Construction, Nippon Steel, Inc, Chicago, Illinois (catalogue)

2004

Exquisite Piknik, Doubner Space, Prague, Czech Republic