

solitary, anonymous, boldly defined figure standing in water against a simple, dark abstract background—but the emotional mood of the work, however, is much more complex. It is a tension that suggests the subtle psychological conflicts of the hunter; it is a mood that speaks to the sadness of the solitary human. For an artist who is only 32 these works are wholly mature. Anyone who has ever fished may recall being embraced by an extraordinary stillness as one concentrates on the hunt for the perfect catch. The ensuing silence in the middle of a river—even a turbulent one—is almost tangible, so much so that there may be a ringing in the ears. Lam captures each scene with an intense simplicity: it is one that befits his fishing theme and one that fixes on the mind to make each scene memorable.

Another group of artworks that expresses something of the deeply personal act of art-making is the exquisite paper-cuts by Bovey Lee, a Hong Kong Chinese immigrant to the United States. Lee, who has carried out a close study of paper-cut art, clearly loves the medium for the making of her images requires an almost obsessive nature. There are certainly people who feel that all paper-cuts are not art but pejoratively craft. This might



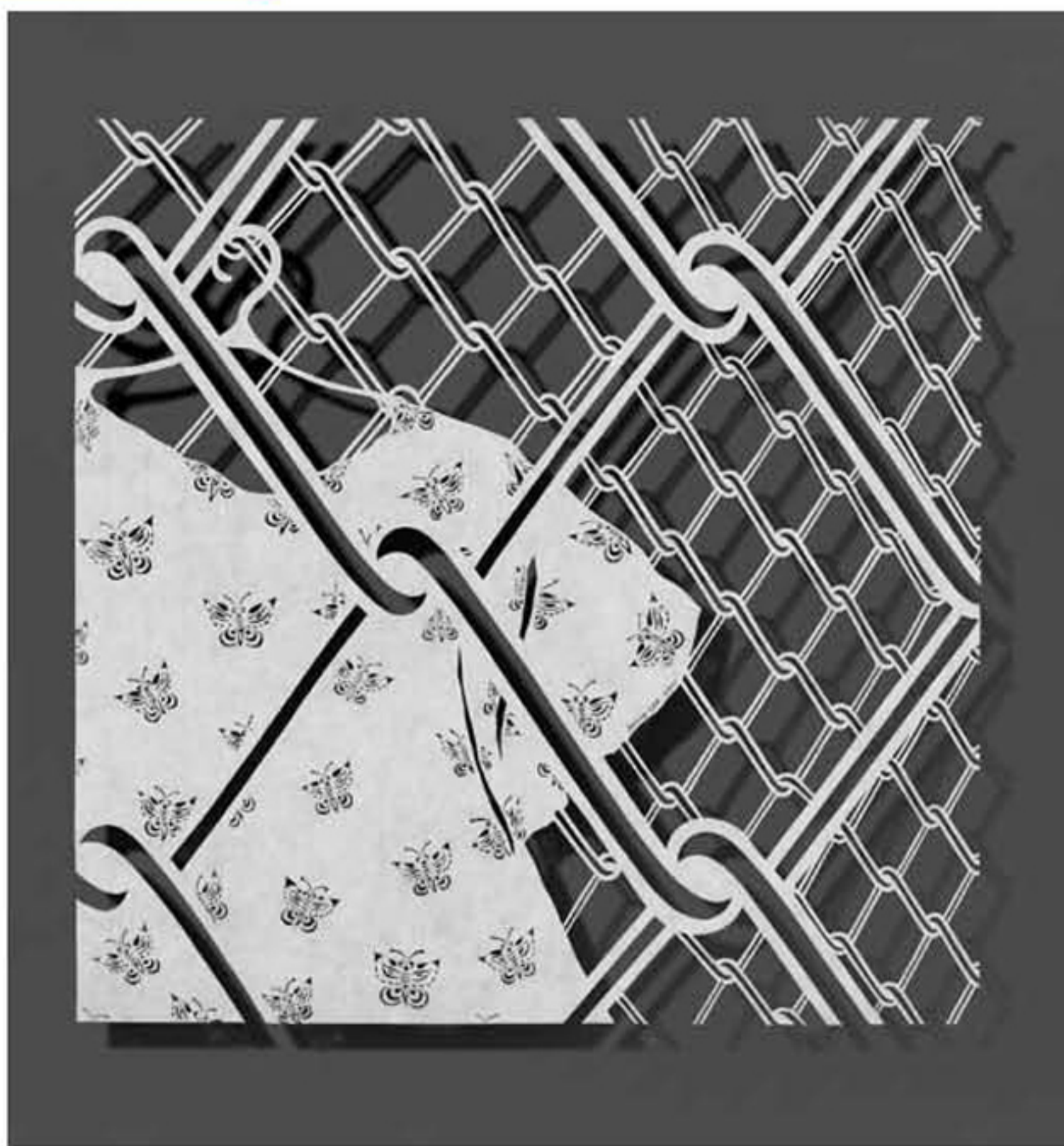
**Joey Ka-yin Leung, *The Three Colds*, 2008, mixed media on paper, 78 x 179 cm. Image: Courtesy of the Artist and Grotto Fine Art.**

be true about the anonymous mass-produced images that celebrate the mundane or special festivals or serve as propaganda, as in Communist revolutionary China. In Lee's hands paper comes alive with strong, complex imagery that blurs the line between art and craft: this is evident in her beautifully realized *Tsunami I* (2008), an intensely layered narrative of the sudden and indiscriminate power of nature. Lee's art also speaks to personal identity as well as to the history of her medium that she feels needs to be given a modern face. One senses, too, something of her identity and her character in the intricacy of her art. What could be more modern and yet hint at the beauty of traditional craft than Lee's exquisite *Butterfly Gown I and II* (both 2010)? In these works there is a striking geometry in the patterns,

the looping line and enclosed forms that remind the viewer of crochet. Lee carefully builds upon her excellent use of positive and negative space here to suggest a traditional landscape that provides balance to the abstract world in which her butterflies hover.

Where Bovey Lee's art relaxes the mind, Angela Su's beautifully realized anatomical ink drawings, made on drafting film, make for an uncomfortable tension in the viewer. The starkness of her vision of human body parts hung up on strange implements like so much meat in a butcher's shop may make some people tense but it is only for a moment. One may turn away unsettled by Su's precise and darkly textured anatomical drawings that expose our internal organs for examination like so much lifeless meat. But one will return to the drawings

objectively, filled with genuine curiosity and admiration for the artistry of her work. Su's art, as she knows from her own scientific training, follows on a tradition that stretches back to ancient medical authors such as Hippocrates and Galen who produced extraordinary teaching books of medical illustrations. *Homunculus Exhibit F* (2008), juxtaposed against an untitled poem by William Blake (1757–1827), is an excellent example of Su's precision and keen observation through which she wishes to project something of the mystery of our humanity to help us understand something beyond the physical. Here, the bonsai-like tree growing above the hybrid torso, in the place of the head, takes on a surreal quality. It is this detail that relieves the tension of the cut-up figure that seems curiously alive, suggesting the enigmatic world



**Left: Bovey Lee, *Butterfly Gown II*, 2010, paper cutout on rice paper, 41 x 41 cm. Far left: Lam Tung-pang, *Fisherman #13*, 2010, charcoal on wood, 62 x 43.5 cm. Images: Courtesy of the Artists and Grotto Fine Art.**