

# Michael Andrew Law Cheuk Yui



SINGULARART



# Michael Andrew Law Cheuk Yui

Painter | Hong Kong, China



SINGULART

**COVER ARTWORK:**  
*Mona Lisa's smile*  
- *Modern Day Roy Lichtenstein, 2020*  
Acrylic, Oil on Canvas,  
155 x 155 cm

**Michael Andrew Law Cheuk Yui** is a passionate painter based in Hong Kong who has exhibited his work in Japan, China and the US. Long fascinated by pop culture, he explores the impact of pop art, both past and present. He seeks for his compositions to be emotional and impactful, and plays with line, layout and colour. Michael additionally sees art as a medium through which to react to, to express and explore questions of existence and happiness.

- Lives and works in Hong Kong
- Studied painting at the Central Academy of Fine Arts in Beijing and with the classical painter Dan Anderson
- In 2015, he founded Gallery Michael Andrew Law and in 2016, Michael Andrew Law Art School.
- Participated in multiple international group and solo exhibitions
- Represented in private and public collections: USA, Germany, Italy, Russia, France, Japan, Taiwan, Sweden, Portugal, Netherlands, Italy, Ireland, Hong Kong, Bahrain, Austria, China, Switzerland

## ARTIST AGENT

Cintia Herzberger

cintia.herzberger@singulart.com

**Michael Andrew Law** is a talented artist who uses different styles and techniques of art history in his works.

His oeuvre is thematically and stylistically extensive. Michael uses mixed media to playfully reinterpret art historical styles and themes. In addition to colorful pop art compositions, he visualizes large-scale themes of film history in oil, as well as acrylic and realistic depictions of animals. His style is characterized by colorful, bold motifs that have an inherent contemporary quality. Michael Andrew Law plays with the contrast between traditional and modern. He immortalizes and at the same time reinterprets omnipresent icons of art history, film history, pop and music culture

He chooses to incorporate art icons into his works, such as the Mona Lisa by Leonardo da Vinci or Jan Vermeer's 'Girl with the Pearl Earring', but also icons of pop culture such as Audrey Hepburn or Marilyn Monroe, whom he brings to life with a contemporary twist thanks to his unique combination of pop and street art styles!

Michael Andrew pays homage to the great masters while catapulting them into 21st-century pop culture. Among other things, he exercises this with works by the artist and filmmaker Julian Schnabel in the series 'Julian Schnabel goes Pop.'

His fresh interpretations make his images of not only Marilyn Monroe but also the Queen and Mao appear newly envisioned.



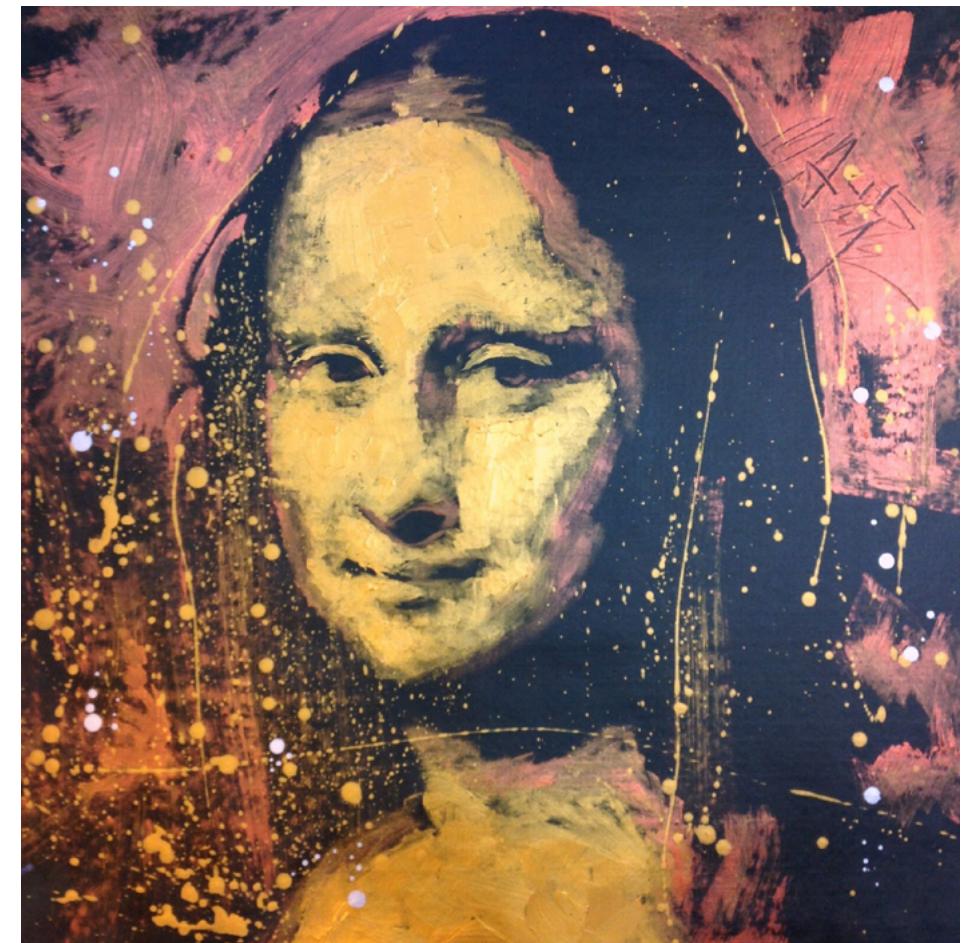
**GHOSTBUSTERS, SLIMER, STAY PUFT MARSHMALLOW MAN AND ECTO-1,  
2021**

Acrylic, Oil on Canvas, 200 x 200 cm

Art is a ladder and a vehicle. It transcends me from reality and troubles, it is my best medium of communication, it is a way for me to contribute and help make the world better, and at the same time it helps me to be a better person. I always like to create things, it doesn't matter if it is a drawing, painting, a book, a story, or even a event, it is a way to communicate, it is a way to connect people, and sometimes it just something to do to make money ( and there is nothing wrong with that ).

#### What themes do you pursue in art?

**MALCY:** I hope there will be no themes, I can understand why such a term exists in art history books or art critics writings, My pursuit or ideal, is that my artwork can beyond the pursuit of certain themes ( maybe even that statement itself already is a theme, I don't know). That is why I titled most of my works "Untitled". I hope the art, or the resultant images aren't always about something or relate to any particular story, but I also understand difficulties in not specifying a theme , it can create a disconnect with the audience. So after I will still add a reference just for the audience to hold onto, but in most cases, even these subtitles don't really represent what the painting is entirely about, I hope that the images or the act of choosing to producing the art itself should communicate with the audience, even though I consider myself to be a bad communicator in person,



*Mona Lisa Portrait Study in Gold, Copper and Silver, 2018*  
Acrylic, Oil on Canvas, 94 x 94 cm

My art can both be content related and be driven by an emotional aspect simultaneously, That is why Art as a medium is so intriguing, it can be anything to anyone who looks at it, and it can have completely different meaning or similar meaning to every single person.

**Do you always have the finished work in mind or does the process guide you?**

**MALCY:** I have many different ways to make art, usually, I try to have an idea of the finished work in mind, the process does guide me along the way, and usually, it turns into something slightly different if not completely different from what I originally had in mind when it is done. I am always open to new ideas or new ways of making art. I will not be limited to one process. Sometimes I go to the extreme and try to make art with a thorough plan, pre-deciding even the smallest details. I have also tried making art without any plan at all, and of course, I have tried everything in between the two extremes, and through those trials and errors, I learnt what I wanted to do, what I am good at, and what will work and what won't work.

I am not a believer in "style", I can understand why the term "style" exists. It is a lazy way to educate or hypnotize the audience to believe that certain ways of making artworks or certain visual language belong to a certain group of artists. I know the work is finished if the work is successfully communicating with others, that is the one goal, usually, I'd say it's when the work is sold, and the collector is very happy with it, that is when the work is finished. Some will say I am just for the money, let's break this down... Of course, I am for the money, this is my career. I love Picasso's famous quote, "I'd like to live as a poor man with lots of money." I really don't spend a lot, but still, there are bills to pay. I have no idea where the concept that artists shouldn't talk about money comes from. But more importantly, the value of art

comes from its ability to communicate. If the works sells, it is like a meeting with new people, like speaking the same language in a foreign land. So it is like a symbol of support for each other, and the collectors' support of my works let me focus on producing more.

**Do you always have the finished work in mind or does the process guide you?**

My practice in terms of the process or steps of making art changes all the time, and most of the time I am make a point of not staying in the same style or using the same methods, or even the same medium, though I primarily still focus on painting. In my career practice, I have begun to focus more on the idea of "making more money to make more art, and also how to make more art to make money" now than before, and I wish I had learned that much earlier in my career.

I am experimenting all the time. There's always a new artistic language to be discovered, which I stick to for a certain amount of time. I see that the difference between mediocre and true great artists is the courage to make changes all the way through their career. I am sure their dealers or sometimes clients hate when an artist changes their practise too often though. It is easier to discover one artistic language or, for lack of a better word, "style", and stick to it, but it is harder to change all the time, because realistically the artist risks losing collectors, clients, and even their general audience. Most often times changes is a luxury to an artist. Not every artist has that luxury. Artists like Picasso, Turner, or Matisse, who had a good selling record during their careers had more

freedom to experiment, and not care if they lost clients. They could just paint what they liked later in their career, Similarly, Francis Picabia has enough money to spend that he doesn't even really care if the works sell. His money allows him to have more freedom to explore and challenge the art world with new ideas that might not sell or be accepted in their time. The greatest art in history was often not considered great art in their own time. Usually it was this art that was barely even considered art at all, but now we know of its skill and value.





**Bart Simpson, 2021**

Acrylic, Oil on Canvas, 100 x 100 cm



**Trust Yourself , 2021**

Acrylic, Oil on Canvas, 100 x 100 cm



**Doraemon ドラえもん ), 2021**

Acrylic, Oil on Canvas, 100 x 100 cm



**Untitled (Audrey Hepburn Breakfast at tiffany painting,Referencing Bud Fraker),  
2018**

Oil, Ink on Canvas, 200 x 200 cm



**Marilyn Monroe, 2019**  
Oil, Resin on Canvas, 155 x 155 cm



**Bud Fraker, Blake Edwards and Audrey Hepburn's Breakfast at Tiffany's), 2021**  
Acrylic, Oil on Canvas, 410 x 155 cm



**Audrey Hepburn breakfast at Tiffany's window eating pastry in yellow),  
2021**

Acrylic, Oil on Canvas, 70 x 50 cm



**Marilyn Monroe at a 60s Golden Globe with Fur Coat), 2021**

Acrylic, Oil on Canvas, 70 x 50 cm



**RMB in Gold and Blue), 2020**  
Acrylic, Oil on Canvas, 94 x 94 cm



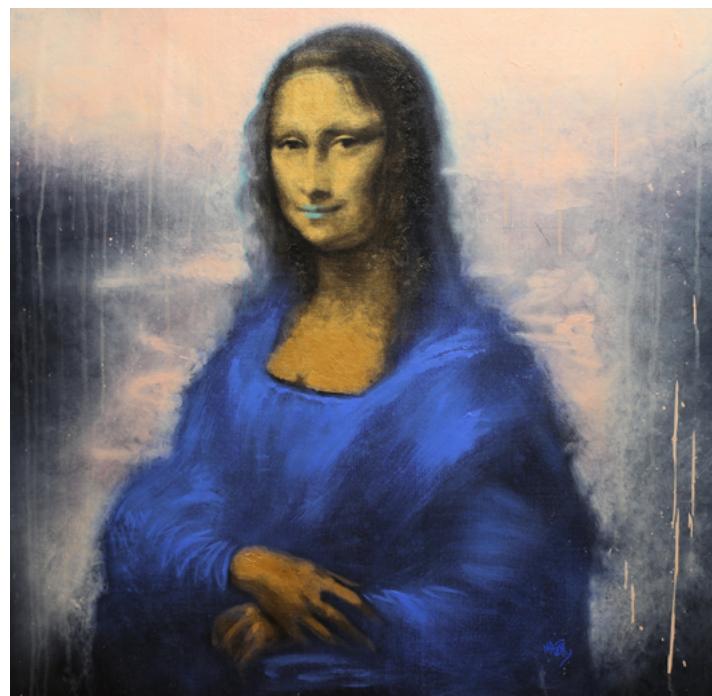
**RMB in Green, Blue and Pink ), 2020**  
Acrylic, Oil on Canvas, 94 x 94 cm



**Study of a Evil Portrait on a Renminbi banknote), 2018**  
Oil, Ink on Canvas, 200 x 200 cm

*Lisa in Gold and Blue), 2020*

Acrylic, Oil on Canvas, 94 x 94 cm



*La Joconde The Mona Lisa & L'Autoportrait de Léonard de Vinci), 2017*

Oil, Graffiti on Canvas, 180 x 130 cm



***Girl with a Pearl Earring/ Meisje met de parel), 2017***  
Oil, Graffiti on Canvas, 180 x 130 cm



***Girl with A Pearl Earring - Modern Day Roy Lichtenstein), 2018***  
Oil, Resin on Canvas, 155 x 155 cm



***Marilyn Monroe), 2020***  
Acrylic, Oil on Canvas, 155 x 155 cm

**Dancer in Purple), 2021**

Acrylic, Oil on Canvas, 70 x 60 cm



**Misty Danielle Copeland, 2021**

Acrylic, Oil on Canvas, 60 x 70 cm



**Motörhead Ian Fraser Lemmy Kilmister in Red ), 2021**  
Acrylic, Oil on Canvas, 120 x 90 cm



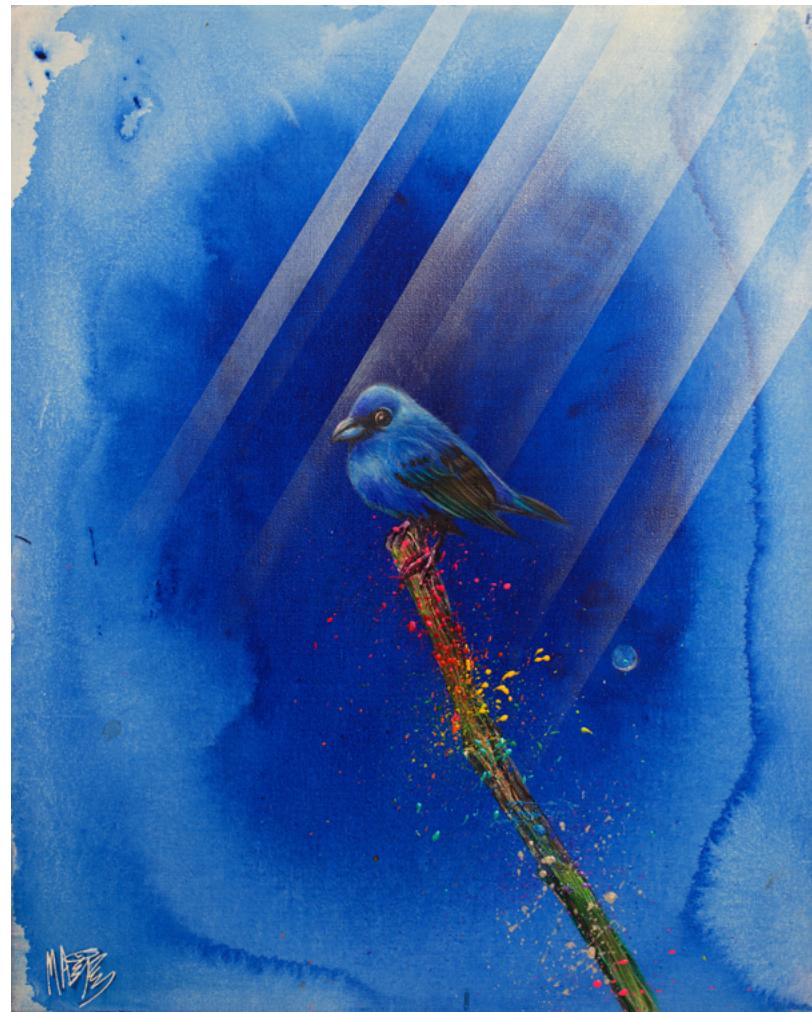
**Keith Richards of Rolling Stones, His Guitar and ladies ), 2021**  
Acrylic, Collage on Canvas, 120 x 190 cm



**Scorpions - Klaus Meine ), 2021**  
Acrylic, Collage on Canvas, 90 x 120 cm

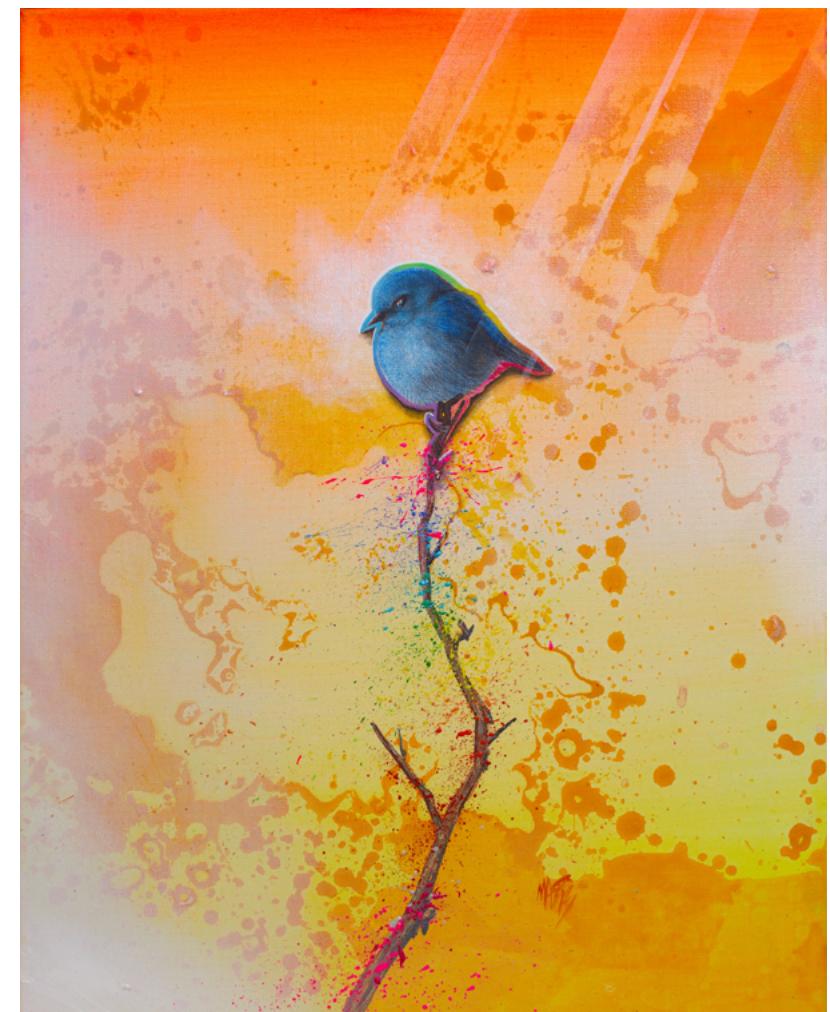
**Cute Blue Bird Silver Lining ), 2021**

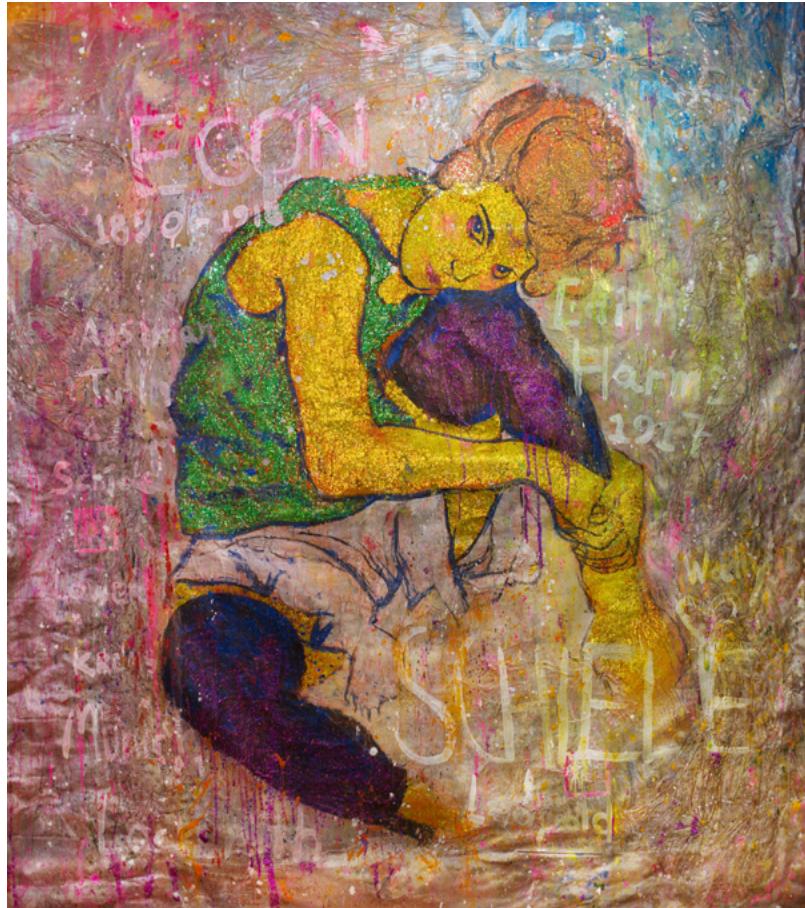
Acrylic, Oil on Canvas, 50 x 40 cm



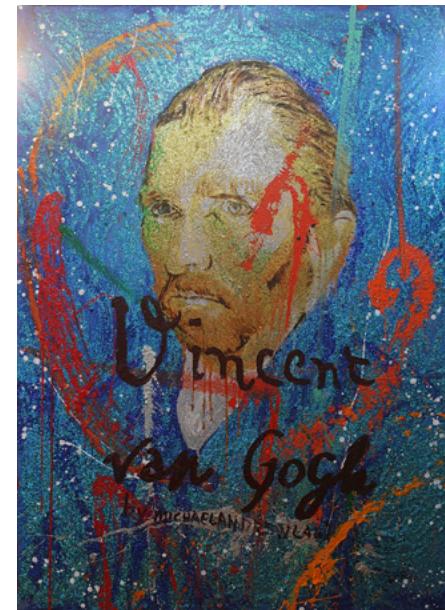
**Cute Blue Bird Silver Lining in the Golden Forest ), 2021**

Acrylic, Oil on Canvas, 50 x 40 cm



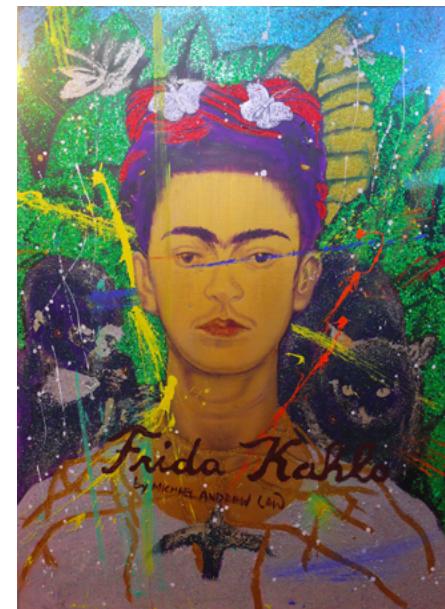


**Egon Schiele's Sitzende Frau mit angezogenem Knie ), 2020**  
Oil, Graffiti on Canvas, 220 x 200 cm



**Vincent van Gogh self-portrait), 2017**  
Oil, Graffiti on Canvas, 180 x 130 cm

**Frida Kahlo Self-Portrait with Thorn Necklace and Hummingbird), 2017**  
Oil, Graffiti on Canvas, 180 x 130 cm





Everything in life inspires me, good things and bad things, people's reactions and beautiful things inspires my art, for instance: "Classical Crossover" series inspired by the idea of mixing and matching ancient painting technique with contemporary painting, the idea originally came from when I first heard Sarah Brightman's 2000 album La Luna, the idea of popular music forms performed in a classical manner really struck me in the head, and Classical Crossover is an I term I took from that exact idea but with painting art.



***Two Tahitian Women by Paul Gauguin), 2017***



*Édouard Manet's Olympia* ), 2021  
Oil, Graffiti on Canvas, 200 x 205cm



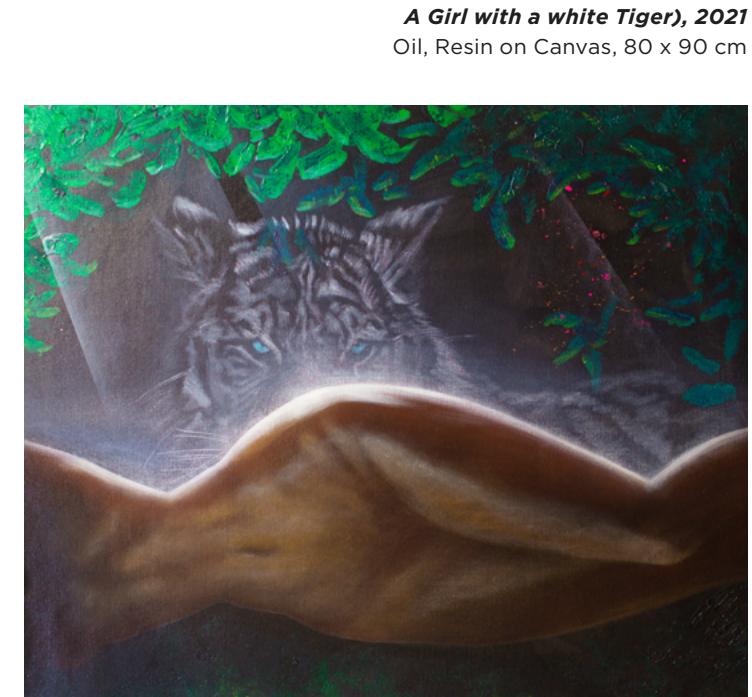
**A Girl with Tiger fur with a white Tiger), 2021**

Acrylic, Oil on Canvas, 90 x 80 cm



**Woman with Tiger fur lingerie with a Lion), 2021**

Acrylic, Oil on Canvas, 90 x 120 cm



**A Girl with a white Tiger), 2021**

Oil, Resin on Canvas, 80 x 90 cm



**Harry Potter and the Sorcerer's Stone Original Painting, 2021**

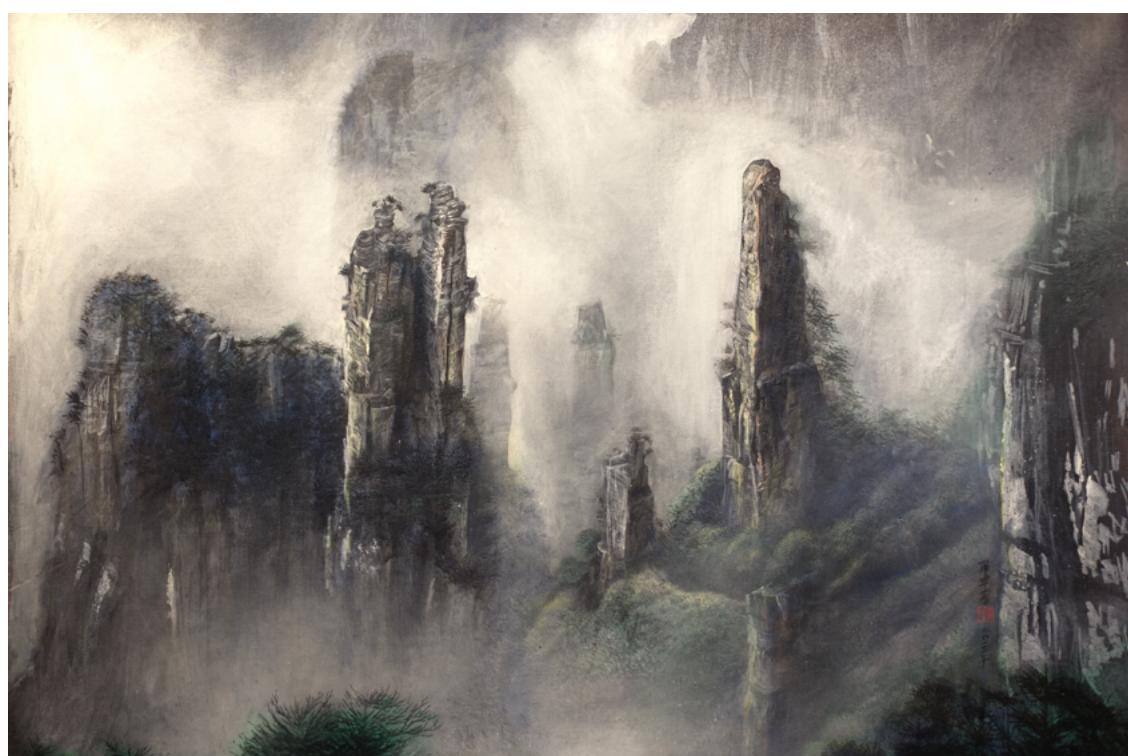
Acrylic, Oil on Canvas, 240 x 200 cm



 **Man, Joker and Gotham City 1989 , 2021**  
Acrylic, Oil on Canvas, 200 x 200 cm



**Zhangjiajie landscape (张家界), 2021**  
Acrylic, Oil on Canvas, 80 x 110 cm



**Zhangjiajie landscape (张家界), 2021**  
Acrylic, Oil on Canvas, 80 x 110 cm



**IMPRESSUM****EDITOR**

Cintia Herzberger

**ARTISTIC DIRECTOR**

Fanny Fontaine

**FREELANCE DESIGNER**

Sarah Waïche

**PRINTER**

H2 impression  
8 Rue d'Uzès  
75002 Paris

**CONTACT**

SINGULAR ART  
122 rue de rivoli 75001 Paris  
[www.singulart.com](http://www.singulart.com)



I hope that the process of creating things and sometimes the result of a creation can make my life a little easier, and of course I hope that it will also make the lives of others a little easier, in this cruel world and in this cruel life full of difficulties.

A world of creativity