

PearlLam Galleries

ART COLOGNE 2017

Stand D-021

Public Viewing 26–29 April
Venue Koelnmesse, Hall 11.2 Messeplatz 1, 50679, Cologne, Germany

Cologne—Pearl Lam Galleries is pleased to announce its participation in the 51st edition of Art Cologne. Exhibiting artists include Rafał Bujnowski (b. 1974, Poland), Chun Kwang Young (b. 1944, South Korea), Golnaz Fathi (b. 1972, Iran), Kim Tschang-Yeul (b. 1929), José Patrício (b. 1960, Brazil), Pino Pinelli (b. 1938, Italy), Qin Yufen (b. 1954, China), Qiu Deshu (b. 1948, China), Su Xiaobai (b. 1949, China), Sinta Tantra (b. 1979, USA), Yang Yongliang (b. 1980, China), John Young (b. 1956, Hong Kong), Zhou Yangming (b. 1971, China), and Zhu Jinshi (b. 1954, China). The Galleries is the only Asian-based gallery to participate in the fair's Contemporary Art section. In addition to its presentation in the main stand, the Galleries is presenting Hong Kong artist Kenny Wong in NEW POSITIONS, a sponsored programme highlighting 20 young artists that demonstrates a wide spectrum of artistic creativity.

Emerging artist Kenny Wong explores the idea of relational distance through moving physical and digital forms. Wong's practice centres around the connections between kinetic motion and human emotions, involving the viewer in a participative way. Because of this, the works involve the moment of eye contact, physiological representations, and non-verbal communication. New works from the *Undermine* series, which explores the artist's psychological state, will be presented for the first time at the fair. While the digital screen remains stable in an uninterrupted situation, with a sense of inertia even though the screen is spinning at a high speed, the fragility of the material nature creates a sense of danger and a feeling of uneasiness.

Art Cologne will be the first occasion where the Galleries will present work by Rafał Bujnowski. His round or square shaped geometrical works highlight in their composition the texture of the paint and the subtle and careful multitude of brush lines which, through the clear definition of each stripe, create a still harmony in the painting.

Other highlights include works by Kim Tschang-Yeul, one of the most important South Korean artists of our time. After exhibiting at the *Salon de Mai* (1975), Kim spent four decades living and working in Paris, France, receiving the Commandeur Medal in 2004, the highest honour of the Ordre des Arts et des Lettres from the French government. His works are also currently on view in the Hong Kong Pedder Street gallery, his first solo exhibition in Hong Kong.

The selection of Chinese works has been deliberately chosen to highlight roots in Chinese philosophies and traditions, such as the three teachings (Confucianism, Taoism, and Buddhism). Unlike Western abstraction, Chinese abstraction is principally derived from scholastic practice.¹ As a body, the selected works challenge the definition of abstraction in the Western world, represented on the stand by the Zero Movement artist Pino Pinelli, Rafał Bujnowski, and Sinta Tantra.

¹ *Yi Pai*, Gao Minglu's theory of Chinese abstract art, as discussed in his recent book, argues that as opposed to Western art, Chinese abstract art does not evolve from Modernism but from ancient Chinese beliefs, traditions, and philosophies—particularly the ink brush philosophy and principles from the Tang Dynasty where the Three Perfections (calligraphy, painting, and poetry) are combined in one. Gao Minglu is one of the world's leading scholars of Chinese contemporary art. He served as editor of China's leading art magazine *Meishu* in the 1980s. Gao received his Ph.D. from Harvard University and is currently a research professor in the Department of the History of Art and Architecture at the University of Pittsburgh.

“I’m pleased that the Galleries will be so heavily involved in not only the Galleries sector but also in New Positions. We take seriously our role here as the only participating Asian gallery in the Contemporary Art sector of the fair and will be bringing with us not only Chinese artists but international artists too, continuing our mission to promote cross-cultural exchange between the East and the West.”—Pearl Lam

About the Artists

RAFAŁ BUJNOWSKI

Rafał Bujnowski (b. 1974, Wadowice, Poland) is one of today’s most radical and intelligent painters. His works are a brilliant blend of two seemingly remote artistic disciplines—painting and conceptual art. Rafał’s projects (paintings, videos, objects, or actions) explore the conventions linked to the social function of the artist and the works of art, as well as the conventions present in the art itself. Rafał’s paintings disclose and change meaning depending on where they are placed. They reveal a tension between the process of artistic production and consumption.

CHUN KWANG YOUNG

Chun Kwang Young (b. 1944, Korea) combines his early experimentations with Abstract Expressionism with his mastery of mulberry paper, a uniquely Korean material, in his search for a culturally authentic mode of artistic expression. Wrapping individual triangular pieces of polystyrene in hand dyed mulberry paper, Chun creates the textured surfaced of his wall-hung assemblages.

GOLNAZ FATHI

Emphasising an infinite series of lines—a growing, dizzying net of divergent, convergent, and parallel lines—Iranian artist Golnaz Fathi’s (b. 1972) works are influenced by traditional Persian calligraphy, but are entirely modern. She practices drawing the lines on paper every day until the paper is covered with black ink. Despite the fact that writing is a significant element in her works, Fathi does not aim to present the existing aesthetic value and form of traditional calligraphy, but instead unites these values and forms with images that can be appreciated in the contemporary world.

KIM TSCHANG-YEUL

Kim Tschang-Yeul (b. 1929, Maengsan, Korea), a prolific Korean artist well known for his “waterdrop” paintings, has been one of the most influential figures in modern art history. The liquid form gradually transformed into his distinctive trademark style of spherical transparent “waterdrops” after the mid-70s, which has been Kim’s focus for over four decades.

JOSÉ PATRÍCIO

José Patrício was born in 1960 in Recife, Brazil. Patrício works with everyday readymade objects to create patterns and images, either in an orderly or fairly free manner, but always resulting in both enigmatic and familiar-looking creations. He began to use domino pieces in his works in 1999, and ever since, they have become a key element in several works. Patrício is also influenced by the geometric and concrete art movements in Brazil (heralded by Almir Mavignier). By employing various materials, such as darts, buttons, and nails, the artist abandons the original usage of these materials and reassembles them in a new form that results in unexpected formal compositions.

PINO PINELLI

Pino Pinelli (b. 1938) hails from Catania, Italy. Pinelli’s works explore the essence of painting itself through the innovative use of materials and formal experiments, creating mixed-media geometric forms which mimic either outlines or geometric trails. Pinelli was one of the leading artists of Analytical Painting, defined by art critic Filiberto Menna and characterised by the artists’ interest in the material components of the painting and the relationship between the painting and the artist.

QIN YUFEN

Qin Yufen (b. 1954) began to create abstract art in the late 1970s. In the mid-1980s, she moved to Germany where she was influenced by Western painting. Her works from this period used both Western and traditional Chinese ink painting techniques, while still depicting Oriental aesthetics of tranquility and ethereality embodied by Zen meditation.

QIU DESHU

Qiu Deshu (b. 1948), a trained traditional Chinese painter, has developed his own technique to create his signature *Fissuring* works. Qiu applies colour to delicate Xuan paper, which he then tears up before adhering to a base layer, often leaving space in between the fragments to create a pictorial field with the crack and crevices that he feels are symbolic of life's journey.

SU XIAOBAI

The Galleries will also present two mystical works by Su Xiaobai (b. 1949), one of China's most distinctive painters. From 1985–87, he studied oil painting at the Central Academy of Fine Arts in Beijing. In 1987, he received a scholarship to study at the Kunstakademie in Dusseldorf, where he was exposed to avant-garde Western art. During the 1990s, his work became progressively less figurative and following his return to China in 2003, it has increasingly focused on essential characteristics of colour, shape, and surface. Su's works straddle sculpture and painting. Ranging from shell-like finishes to sensuous, curved profiles and abraded textures, they exist entirely on their own terms, exuding their own history, character, and independent presence.

SINTA TANTRA

British-based Indonesian artist Sinta Tantra (b. 1979, New York) is similarly engaged with the relationship between painting and architecture. The artist examines the divide between the second and third dimensions; her paintings define the two dimensions clearly, yet also find endless ways of distorting it. A bold and vibrant palette inspired by her Balinese heritage is typical of Tantra's works, merging pop and formalism, colour and rhythm, East and West, as well as identity and aesthetics.

YANG YONGLIANG

Yang Yongliang (b. 1980) is best known for the intricate landscapes he creates by integrating layer upon layer of urban and natural images together. The artist believes that the future is increasingly moving towards digital media, but he still values painting as part of his practice. He will be exhibiting a light box, *Time Immemorial – The Path* (2016). Yang's landscapes unfold themselves as a fable of the development of modern civilisation upon closer views.

JOHN YOUNG

John Young Zerunge (b. 1956, Hong Kong) moved to Australia in 1967. He read philosophy of science and aesthetics at the University of Sydney and then studied painting and sculpture at Sydney College of the Arts, specifically with the conceptual artist Imants Tillers and musical prodigy David Ahern. His investigation of Western late modernism prompted significant phases of work from a bicultural viewpoint, including multiple series of paintings in the last four decades: the *Silhouette Paintings*, *Polychrome Paintings*, *Double Ground Paintings*, and *Abstract Paintings*. He currently lives and works in Melbourne.

ZHOU YANGMING

Born in 1971 in Taizhou, China, Zhou Yangming has been living and working in Beijing for over 20 years. Since childhood, Zhou has been interested in art and is now one of the most distinctive Chinese abstract artists in China. Focused primarily on ideas of line and space. Zhou creates his intricate surfaces by drawing and painting line upon line in a meditative process that reveals great discipline of both the hand and mind.

ZHU JINSHI

Renowned Chinese artist Zhu Jinshi (b. 1954) will exhibit a diptych, *Black Screen* (2013) along other two oil paintings on canvas, *Beating the riverbank, the leaves of the willow break off* (2016) and *Low-Key Singer* (2012). Using traditional Chinese aesthetics, Zhu's canvases incorporate a series of "mind images" that emphasise the harmony between mankind and the natural world. Zhu, one of the pioneers of Chinese abstract and installation art, began to create abstract paintings in the late 1970s and moved to Berlin in 1986, where he began to experiment with performance, installation, and conceptual art. In 1994, Zhu returned to China, dividing his time between Berlin and Beijing until 2010. Currently, he lives and works in Beijing.

About Pearl Lam Galleries

Founded by Pearl Lam, Pearl Lam Galleries is a driving force within Asia's contemporary art scene. With over 20 years of experience exhibiting Asian and Western art and design, it is one of the leading and most established contemporary art galleries to be launched out of China.

Playing a vital role in stimulating international dialogue on Chinese and Asian contemporary art, the Galleries is dedicated to championing artists who re-evaluate and challenge perceptions of cultural practice from the region. The Galleries in Hong Kong, Shanghai, and Singapore collaborate with renowned curators, each presenting distinct programming from major solo exhibitions, special projects and installations to conceptually rigorous group shows. Based on the philosophy of Chinese Literati where art forms have no hierarchy, Pearl Lam Galleries is dedicated to breaking down boundaries between different disciplines, with a unique gallery model committed to encouraging cross-cultural exchange.

The four branches of Pearl Lam Galleries in Hong Kong, Shanghai and Singapore represent an increasingly influential roster of contemporary artists. Chinese artists Zhu Jinshi and Su Xiaobai, who synthesise Chinese sensibilities with an international visual language, are presented internationally with work now included in major private and public collections worldwide. The Galleries has also introduced leading international artists, such as Jenny Holzer, Leonardo Drew, Carlos Rolón/Dzine and Yinka Shonibare MBE, to markets in the region, providing opportunities for new audiences in Asia to encounter their work. Pearl Lam Galleries encourages international artists to create new work which engages specifically with the region, collaborating to produce thought-provoking, culturally relevant work.

Press Enquiries

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