

Pearl Lam Galleries

Hong Kong Pedder Building

Before the Beginning and After the End

JIN MEYERSON solo exhibition

Exhibition Dates 22 November– 29 December, 2018 Monday–Saturday, 10am–7pm

Venue Pearl Lam Galleries, 6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong

Hong Kong—*Before the Beginning and After the End* is a solo exhibition by Jin Meyerson, an American artist of Korean heritage, who is currently based in Seoul. The exhibition is a singular universal, albeit at times bewildering narrative envisioned by the artist's deeply personal and culturally global experiences. Meyerson is an early pioneer of the use of computer graphics and image sampling, and a self-confessed visual junkie. On view is a bundled network of paintings and works on paper drawn from the past decade and presented collectively like a greatest hits/misses album. For Meyerson, the paintings are a commentary on our contemporary perceptions of the historical present and the history of painting itself. With the speed and pace of today's world of images and stories, our experiences are increasingly temporary, fleeting, and almost entirely indiscernible.

Meyerson states, "And yet, through the cacophony, universal forms and stories persist. Like singular pure notes that ring true, despite the symphonic blunderbuss of noise, when we listen, look closely, and endure, a mono-myth emerges. Compounding any sense of comprehension is the accumulation of history. Every minute in the present is the oldest in the record of humanity. We live in a time where the reorganization of our perceptions of history is constantly being updated by jostling, competing cultures, opinions and agendas. To this degree, the evolution of our perceptions and the ability to digest simultaneous multiple images and meanings has now evolved to where we can view several distinctive sources without losing sight of the conceptual whole." The artworks displayed here are in essence an exercise and celebration of this newly evolved ability of global human perception.

Drawing on Meyerson's own experience with Hong Kong's densely packed cityscape, *Broadacre* awaits us in the birthplace of its own inspiration. Borrowing the concept of Le Corbusier's original designs, the artwork also enkindles Frank Lloyd Wright's utopian and modernist community plan of the same name.

The Age of Everyone comments on the Arab Spring, the Umbrella Movement, and the global phenomenon of public social protests of the day. Infusing Meyerson's memory of standing in front of gothic stained glasswork, the image is intentionally quasi-religious and sampled from images of rock festivals, streets fairs, and the landscape of the Fukushima disaster.

Also reminiscent of Hong Kong, *Untitled (Four Seasons)* was created with multiple layers of the artist's personal iPhone images. Consumed by insomnia, these iPhone photos were taken from his very first night in Hong Kong. The sheets of the bed at the Four Seasons Hotel served as quiet reminders of the patterns of distortion in his compositions.

Both sampled and sourced from the sprouting spring flowers at the disaster site of Fukushima, *The Resonance of Resurrection* and *Sanctuary* articulate the contemporary idea of the aura transmitted through a frequency of polarized colour and tonality, while using an identical composition.

Tapping into a long tradition of mono-type printing, *Don't You Forget About Me* and *Learning to Let Go* showcase an updated version of a technique invented by bored American housewives and posted on YouTube, primarily for creating faithful reproductions of their beloved family pets, where acrylic polymer is employed to fuse a simple image onto a piece of wood. Meyerson brings images of his finished paintings and fuses the images onto another piece of paper, removing certain sections while also leaving the remnants of the top layer or plate to form a singular and unique whole. The finished artworks themselves became a series of self-sampled and process-driven gestures, questioning the final context of the original artwork.

The Evolution of Perception, Before the Beginning and After the End, and *Continents Between Us* fuse images of abandoned warehouses in the US and China that are pushed through a process of analogue distortion wherein the "base" images are performatively manipulated by hand while they are being scanned facedown. This is done hundreds of times, catalogued, curated, and collaged together into compositions. As the process develops, they then become highly detailed oil paintings, often times departing from, and breathing life into, the flattened digital sketches.

Incheon, Origin and Confession are a selection of Meyerson's new abstract pictures debuting at this exhibition. Having grown up with the legacy of artists like Richter, Polke, and Kippenberger, the artist has been creating work that bridges the gap between representation and abstraction for the past two decades. The three artworks are residual, repurposed process paintings where the artist uses the remnants of the material from the above-mentioned paintings to recreate entirely new compositions. On view is de-collaged masking tape, which is physically taken from the process of making other paintings and collaged palette scrapings.

About Jin Meyerson

Born in Incheon, Korea in 1972, Meyerson was soon adopted into a Jewish-Swedish family from rural Minnesota. He spent his early, formative years in the American Midwest before pursuing his education in fine arts, receiving his BFA from the Minneapolis College of Art and Design in 1995 and his MFA from the Pennsylvania Academy of Fine Arts in 1997.

Meyerson started his career in the late '90s in NYC with his first solo exhibition in 2003 with LFL Gallery. He moved to Paris in 2006, where he lived and worked for the next four years until he was invited by the National Museum of Contemporary Art Korea to attend their residency in Changdong, Seoul, and he has lived in various cities in Asia since 2010.

The artist's paintings have been featured extensively in solo and group exhibitions globally, including Zach Feuer Gallery, New York; Galerie Emmanuel Perrotin, Paris and Hong Kong; The Saatchi Gallery, London; Galerie Nordine Zidoun, Luxembourg; Arario Gallery, Seoul and Cheonan; Hakgojae Gallery, Seoul and Shanghai; M WOODS Museum, Beijing; and Pearl Lam Galleries, Hong Kong.

Jin Meyerson's work can be found in numerous public and private collections, including the Solomon R. Guggenheim Museum, New York; The Saatchi Collection, London; Vanhaerents Art Collection, Brussels; Dean Valentine Collection, Los Angeles; the de la Cruz Collection, Miami; the Speyer Family Collection, New York; the Yuz Foundation, Jakarta/Shanghai; the Taguchi Art Collection, Tokyo; the SANSAB Museum, Bangkok; and the Museum of Modern and Contemporary Art (MMCA), Seoul.

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.

Further building on the Galleries' commitment, Pearl Lam Galleries opened its new gallery at H Queen's, Hong Kong's latest art hub, in March 2018. The four gallery spaces of Pearl Lam Galleries in Hong Kong, Shanghai, and Singapore represent an increasingly influential roster of contemporary artists. Chinese artists Su Xiaobai and Zhu Jinshi, who synthesize 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 Leonardo Drew, Jenny Holzer, 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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