

# Pearl Lam Galleries

## TAIPEI DANGDAI 2019

Stand C11

Public Hours      18 January, 12–8pm; 19 January, 12–7pm; 20 January, 12–5pm  
Venue                Nangang Exhibition Centre, Hall 1, M Area, Level 4  
                            No. 1 Jingmao 2nd Road, Nangang District, Taipei City

Taipei—Pearl Lam Galleries is excited to announce its participation in the inaugural edition of Taipei Dangdai 2019 (18–20 January), a new art fair directed by Magnus Renfrew. As one of Asia's leading galleries with spaces in Hong Kong, Shanghai, and Singapore, Pearl Lam Galleries is delighted to present works by nine contemporary abstract artists from across the globe in the Galleries Sector, including Bram Bogart (1921–2012, Belgium), Chun Kwang Young (b. 1944, Korea), Liu Wentao (b. 1975, China), Robert Motherwell (1915–1991, USA), Arcangelo Sassolino (b. 1967, Italy), Frank Stella (b. 1936, USA), Pascale Marthine Tayou (b. 1966, Cameroon), Zhou Yangming (b. 1971, China), and Zhu Jinshi (b. 1954, China). Meanwhile, the Galleries will also be exhibiting in the Salon Sector with a mesmerizing sculpture by emerging artist Ren Ri (b. 1984, China).

Bram Bogart was a Dutch-born Belgian Expressionist painter. While in hiding during the last few years of the Second World War from forced enrolment in the German army, “abstraction” was a means for the artist to reconcile mass destruction and death. The vibrancy of his monochromatic compositions is often at variance with its haphazard, almost violent, application of paint. *Een Kleur* appears as if a rectangular form forcibly engaged the painting's surface, causing crimson paint to ooze onto the periphery.

Renowned Korean artist Chun Kwang Young is featured with his distinctive use of triangular, string-tied parcels of mulberry paper from old Korean books. Protruding from the flat plane, the clustered triangles exude an organic, chaotic energy, defying any suggestion of a pattern or method to the perceived madness. Titling the works with the prefix *Aggregation* is a self-reflexive acknowledgement of their nature as large-scale compositions assembled together from several distinct parts.

As the fundamental tool for drawing, pencil has been utilized by Liu Wentao for over a decade. The artist is fascinated by the graphite's metallic reflection of light, which enhances the perceived space of the drawings, especially when they are viewed from various angles. To Liu, each pencil line is a tracing of time; repetition is an action of self-cultivation and contemplative practice in aspiring to an inner empty space of heightened awareness.

Robert Motherwell was the youngest member of and an unofficial spokesman and interpreter for the Abstract Expressionist movement. His profound contribution to contemporary art history situates Motherwell as a pivotal, yet under-recognized, figure in the Western canon. *Study in Watercolour No. 6 (In Green and Blue)* will be exhibited at the stand. As well as in painting, Motherwell is recognized as one of the most important practitioners of collage. The Galleries is also presenting a dual-space solo exhibition of Motherwell's works in Hong Kong, featuring his *Open* series of paintings and collage works from the artist's five-decade-long career from 9 January to 6 March, 2019.

For over two decades, Italian artist Arcangelo Sassolino has developed a visual language where the properties of physics—speed, gravity, pressure, and vibration—are marshalled to examine the friction between industrial progress and humanist concerns. His sculpture is both ethological and mechanized, poetic and menacing, pushing materials past their physical limitations and illustrating Modernism's process of becoming and unbecoming.

Frank Stella is recognized as a key figure in American Modernism and is well known for his minimalist and abstract works. The sculptural works presented at the stand reveal his famous notion that describes sculpture as “just a painting cut out and stood up somewhere”. The artist’s assemblages, constructed from various industrial materials, resonate as fragments of modern life arranged with architectural precision.

Pascale Marthine Tayou’s travels are always a constant source of inspiration in his exploration of the ambivalence towards transnationalism. His *Chalk Paintings* on view are two-dimensional artworks filled with colourful pieces of chalk and small objects embedded on the surface. For Tayou, the chalk brings to mind the process of colonization through the use of education and language. The series channels the artist’s subconscious that is always in flux and recollect disparate memories of Tayou’s own biography.

Zhou Yangming’s paintings are mainly based on line and space. Every subtle short line displays the intersection of fluctuating and serene emotions, while documenting the artist’s time and meditational practices. Zhou’s intention is not to show the aesthetic value of calligraphy, the structure of characters, or meaning of words through his art; instead, it is to allow viewers to experience his state of mind and realm of meditation.

As one of the earliest precursors of avant-garde art during the 1980s in China, Zhu Jinshi is heavily influenced by Joseph Beuys and his social sculpture. Zhu’s expressionistic paintings articulate the relationship between abstraction and emptiness from the perspective of Zen Buddhism and Taoism. His working processes relate closely with the spirit of Chinese ink painting and calligraphy, which seek a unity with nature in pursuit of achieving a harmonic state.

Ren Ri works in the unique medium of beeswax. He collaborates with bees by manipulating the formation of honeycombs to create metaphysical and hybrid sculptures, which investigate the force of nature and consequences of human intervention. The work showing in the Salon Sector, *Yuansu Series I: Geometric Series #39 South Africa*, incorporates the map of South Africa into the make-up of the beeswax, embodying a new belief system that symbolizes new metaphysical qualities and forms of life itself.

## 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 is delighted to have opened its gallery at H Queen’s, Hong Kong’s latest art hub, in March 2018. The five 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.

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## Press Enquiries

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