

# PearlLam Galleries

ART COLOGNE 2017

Koelnmesse, GmbH, Messeplatz 1, 50679, Cologne, Germany

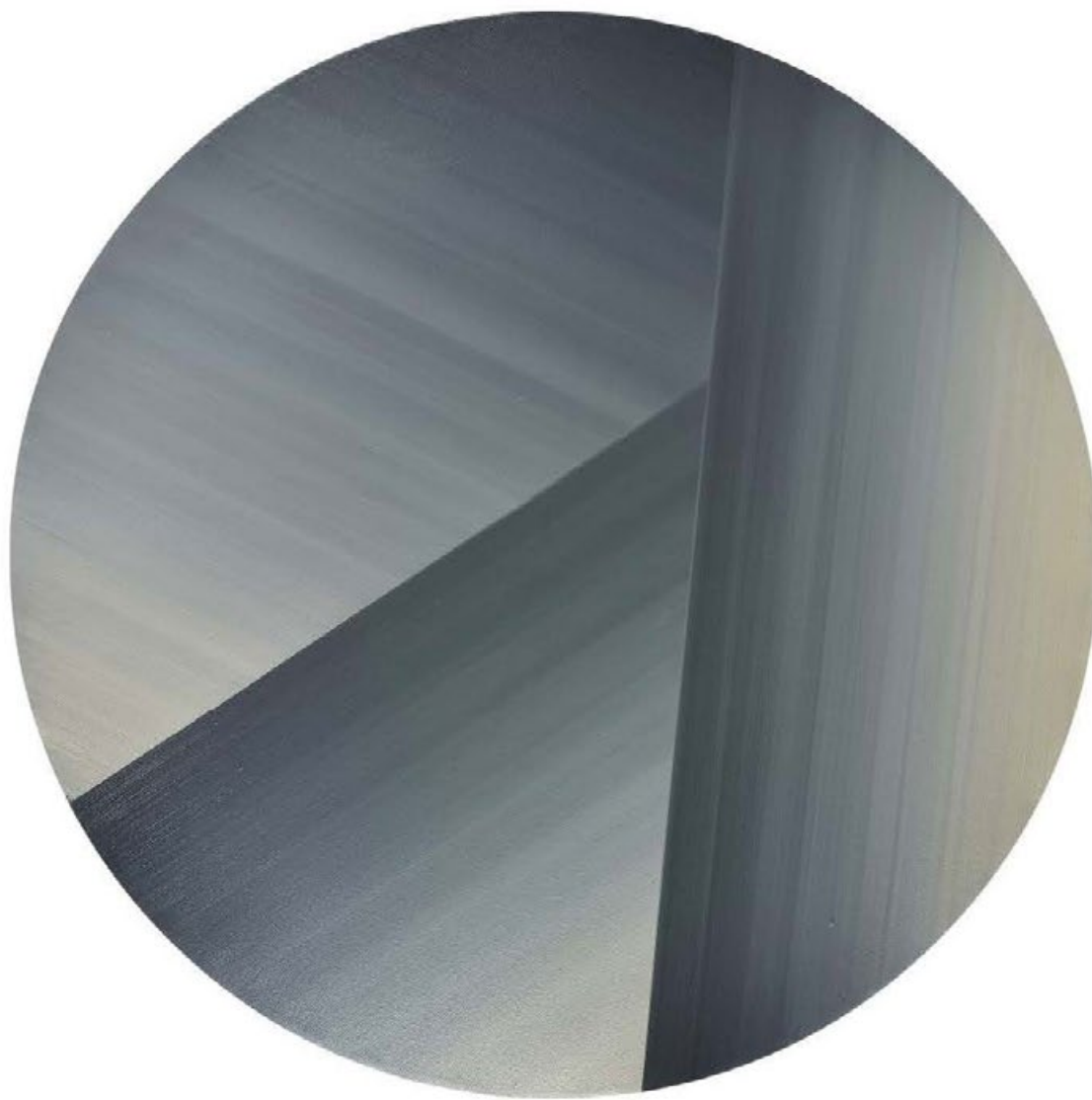
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# RAFAŁ BUJNOWSKI

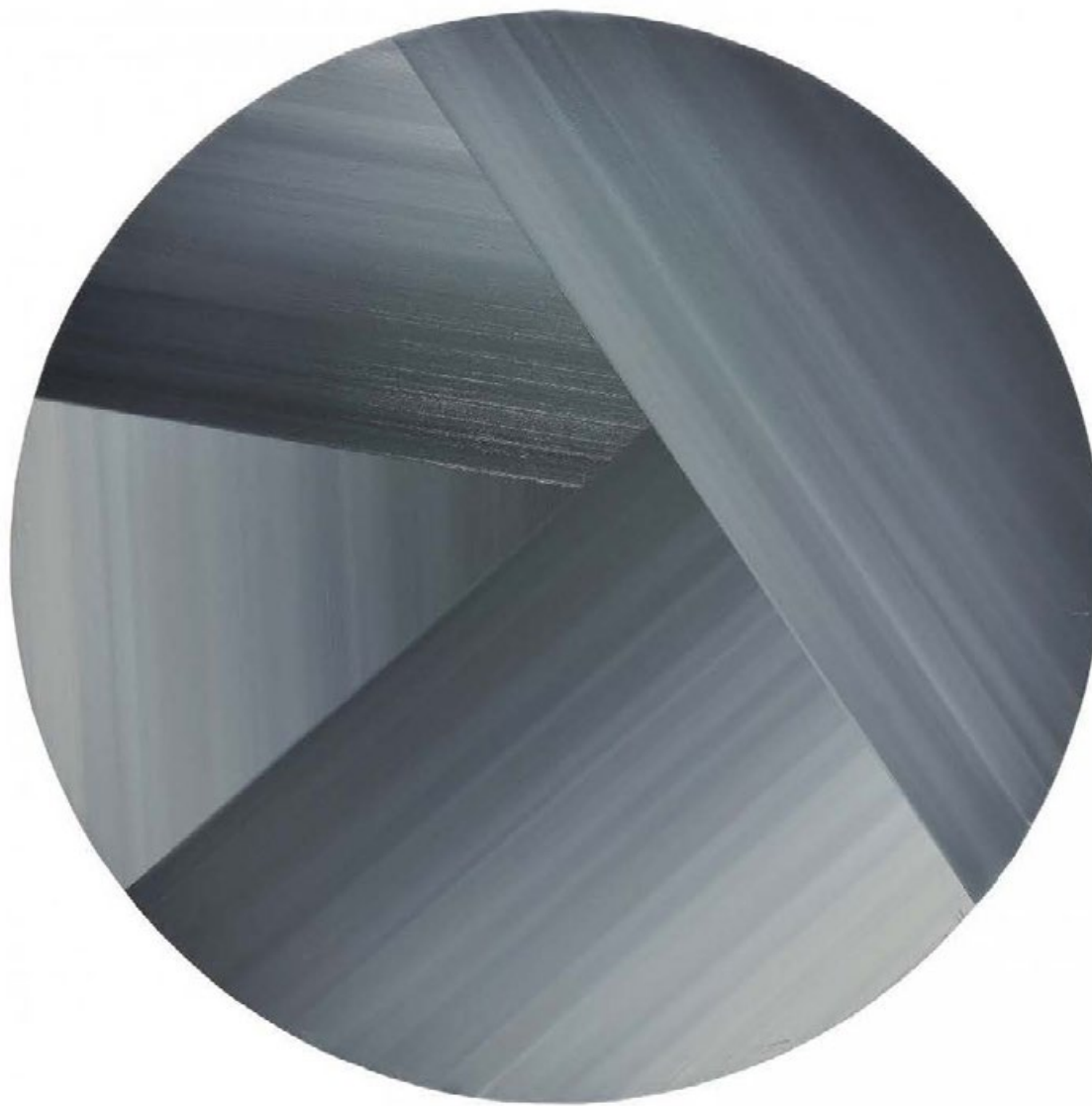
Rafał Bujnowski (b. 1974, Wadowice, Poland) is one of today's most radical and intelligent painters. His works are a brilliant blend of two seemingly remote artistic disciplines—painting and conceptual art. Between 1993 and 1995, he studied at the Architecture Department of the Krakow University of Technology, and from 1995 to 2000, he studied at the Graphic Arts Department of the Academy of Fine Arts in Krakow. He works and lives in Krakow. Rafał is the co-founder and member of the 'Ładnie' group (1995–2001); founder and curator of Galeria Otwarta in Krakow (1998–2001), and winner of the Kunstpreis Europas Zukunft in 2005.

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 are an example of fully aware conceptual painting. His objects disclose and change meaning depending on where they are placed. They reveal a tension between the process of artistic production and consumption. At the same time, the unquestionable and outstanding visual talent of the artist causes his works to be treated as "self-sufficient works"—very good paintings, to put it simply.

Selected solo exhibitions include *May 2066* (2016), Zacheta–National Gallery of Art, Warsaw, Poland; *Zmierzch* (Dusk) (2014), Arsenal Gallery, Bialystok, Poland; *Arsonisci* (Arsonists) (2013), Raster, Warsaw, Poland; *Corner* (2011), Johnen Galerie, Berlin, Germany; *Oczodoły/Gambler* (2010), Raster, Warsaw, Poland; *Ibid* Gallery, London, UK (2008); *Wrong works 2005–2006* (2007), Daniel Hug Gallery, Los Angeles, USA; *Sunset Negative* (2006), Raster, London, UK; *Last Saved* (2005), Arndt & Partner, Zurich, Switzerland; *Visa Project, Flying Course* (2004), Art in General, New York City, USA; and *Painting, Renovation* (2001), Centre for Contemporary Art Innerspaces Multimedia, Poznan, Poland. Selected group exhibitions include *Fetysz/ Przedmiot* (Fetish/Object) (2017), University of Fine Arts in Poznan, Poznan, Poland; *Szalona Galeria* (2016), Museum of Modern Art in Warsaw, Poland; *State of Life. Polish Contemporary Art Within a Global Circumstance* (2015), National Art Museum of China, Beijing, China (2015); *Papieze* (Popes) (2014), Museum of Contemporary Art, Krakow, Poland; *Economy in Art* (2013), MOCAM Museum of Contemporary Art, Krakow, Poland; *Sedimente* (2012), Kerstin Engholm Gallery, Vienna, Austria; *Hirsch Factor—The Art of Citation* (2011), Museum fur Neue Kunst, Karlsruhe, Germany; *Rzeczy budzą uczucia* (Things Evoke Feelings) (2010), Centre for Contemporary Art, Warsaw, Poland; *3 x Tak / 3 x Yes* (2009), Museum of Modern Art, Warsaw, Poland; *Self-Portrait*. Works from the Collections of Piotr Bazulko and Krzysztof Masiewicz (2008), Centre for Contemporary Art, Warsaw, Poland; *At Last, Something New!* (2007), The National Museum, Krakow, Poland; and *RASTER. Aktuelle Kunst aus Polen* (Current Art from Poland) (2003), Museum Junge Kunst, Frankfurt/Oder, Germany.



RAFAŁ BUJNOWSKI b. 1974, **May 2066. Tondo 1**, 2016, Oil on canvas, dia. 100 cm (39 3/8 in.)  
Courtesy of the artist and Pearl Lam Galleries



RAFAŁ BUJNOWSKI b. 1974, **May 2066. Tondo 2**, 2016. Oil on canvas, dia. 100 cm (39 3/8 in.)  
Courtesy of the artist and Pearl Lam Galleries



RAFAŁ BUJNOWSKI b. 1974, **May 2066. Tondo 3**, 2016. Oil on canvas, dia. 100 cm (39 3/8 in.)  
Courtesy of the artist and Pearl Lam Galleries

# CHUN KWANG YOUNG

Seoul-based artist Chun Kwang Young (b. 1944, Hongcheon County, Korea) received his BFA from Hong-Ik University in Korea, and MFA from the Philadelphia College of Art, USA. Known for his sculptural assemblages—both freestanding pieces and wall-hung low reliefs—Chun composes his forms from a myriad of small shapes wrapped in Korean mulberry paper. With a trompe l'oeil quality, Chun's sculptures create the illusion of depth and coalescence and, ultimately, represent the harmony and conflict in the unity of many.

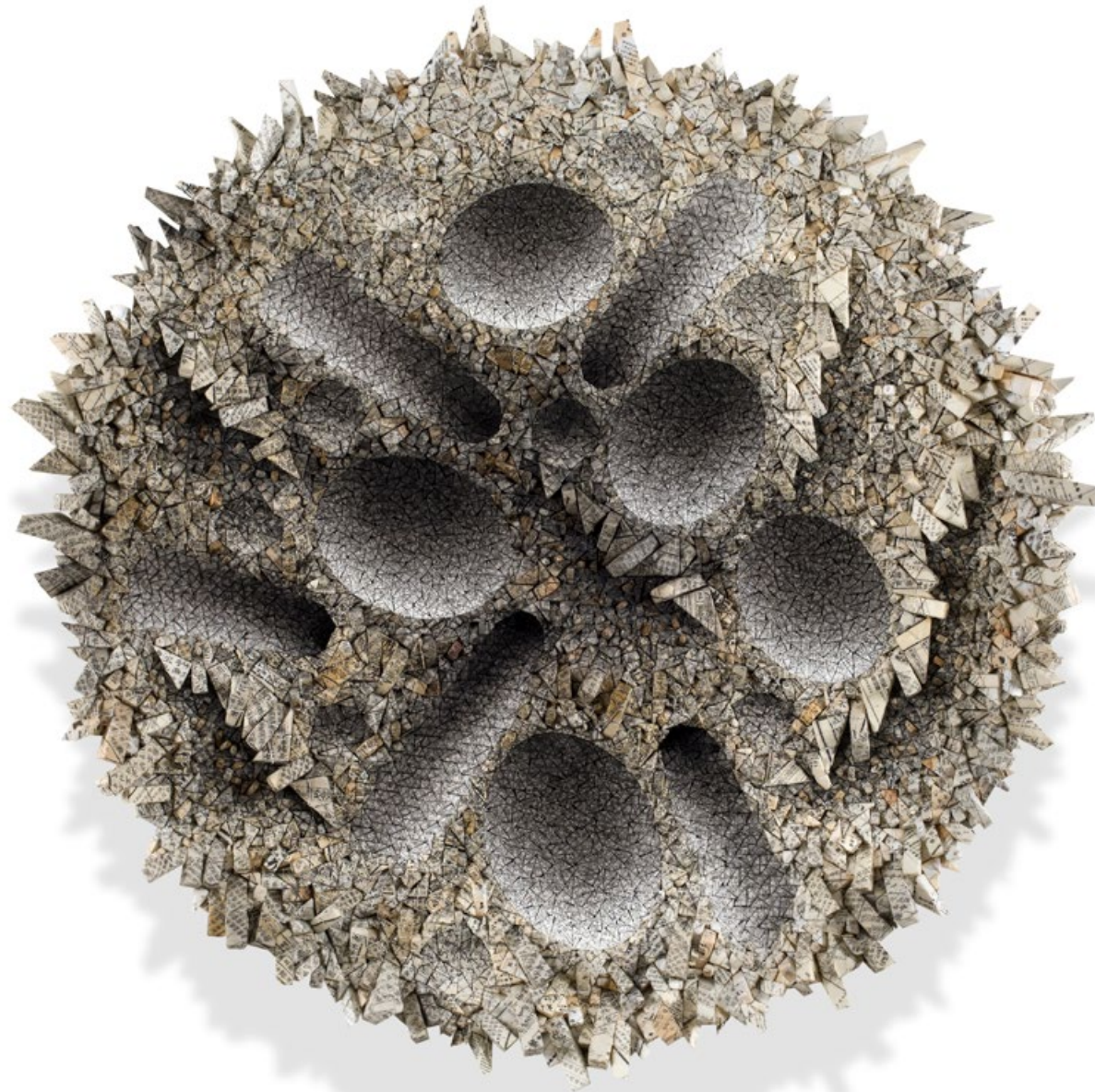
Inspired by childhood memories of clusters of medicine packages, wrapped in mulberry paper and hung from the ceiling at the clinic, Chun Kwang Young began using this material in his works, deeply imbuing them with distinctly Korean connotations and sensibilities. His well-known sculptural *Aggregations* feature hand-cut triangles of polystyrene, individually wrapped in delicate mulberry paper pages torn from old books. The result is a strikingly textured low-relief wall work, both visually and materially. Chun also works with monumental sculptural pieces that feature sensuous surfaces rippling with texture, either suspended from the ceiling or rising from the ground.

Chun's works have been exhibited extensively around the world. Major solo exhibitions include *Chun Kwang Young: A Retrospective* (2016), Wooyang Museum of Contemporary Art, Geyongju, Korea; *Aggregations* (2015), Beck & Eggeling Gallery, Dusseldorf, Germany; *Kwang Young Chun: New Work* (2014), Bernard Jacobson Gallery, London, UK; *Chun Kwang Young Solo Exhibition* (2013), Museum of Seoul National University, Seoul, Korea; *Kwang-Young Chun: Aggregations* (2011), Knoxville Museum of Art, Tennessee, USA; *Kwang-Young Chun* (2006), Kim Foster Gallery, New York, USA; and a solo exhibition at Fine Art Center (1976), Seoul, Korea.

Major group exhibitions include the Venice Biennale (2015), Palazzo Grimani Art Museum, Venice, Italy; *Odd Volumes: Book Art from the Allan Chasanoff Collection* (2014), Yale University Art Gallery, Connecticut, USA; Holland Paper Biennial (2006), CODA Museum, Apeldoorn, the Netherlands; *Yokohama Contemporary Artists Exhibition* (1986), The Museum of Yokohama, Yokohama, Japan; and *The Shin Sang Group Show* (1966–67), National Museum of Modern Art, Seoul, Korea.

Chun Kwang Young's works have been acquired by and are included in esteemed public collections such as the Rockefeller Foundation in New York, the Victoria and Albert Museum in London, the Woodrow Wilson International Center in Washington, D.C., the United Nations headquarters in New York, the National Museum of Contemporary Art in Seoul, the Philadelphia Society Building, Seoul Museum of Art, the National Gallery of Australia at Canberra, Fidelity Investments Boston, Museum Kunstwerk in Germany, and the Busan Art Museum, among others. Named the Artist of the Year by the National Museum of Contemporary Art, Seoul in 2001, Chun has also received many other accolades recognising the unique beauty of his works. Most recently, he was awarded the Presidential Prize in the 41st Korean Culture and Art Prize by the Ministry of Culture, Sports and Tourism in Korea in 2009.





CHUN KWANG YOUNG, b. 1944, **Aggregation 16-NV095 (STAR22)**, 2016, Mixed media with Korean mulberry paper, dia. 160 cm (63 in.)  
Courtesy of the artist and Pearl Lam Galleries





CHUN KWANG YOUNG, b. 1944, **Aggregation** 17-JA007, 2017, Mixed media with Korean mulberry paper, 185 x 159 cm (72 7/8 x 62 5/8 in.)  
Courtesy of the artist and Pearl Lam Galleries

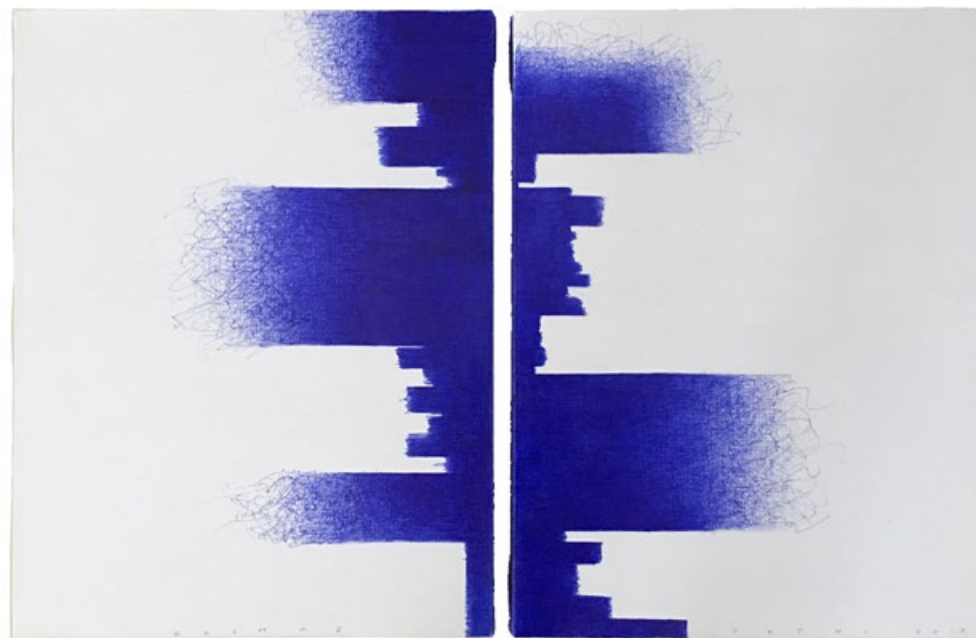


# GOLNAZ FATHI

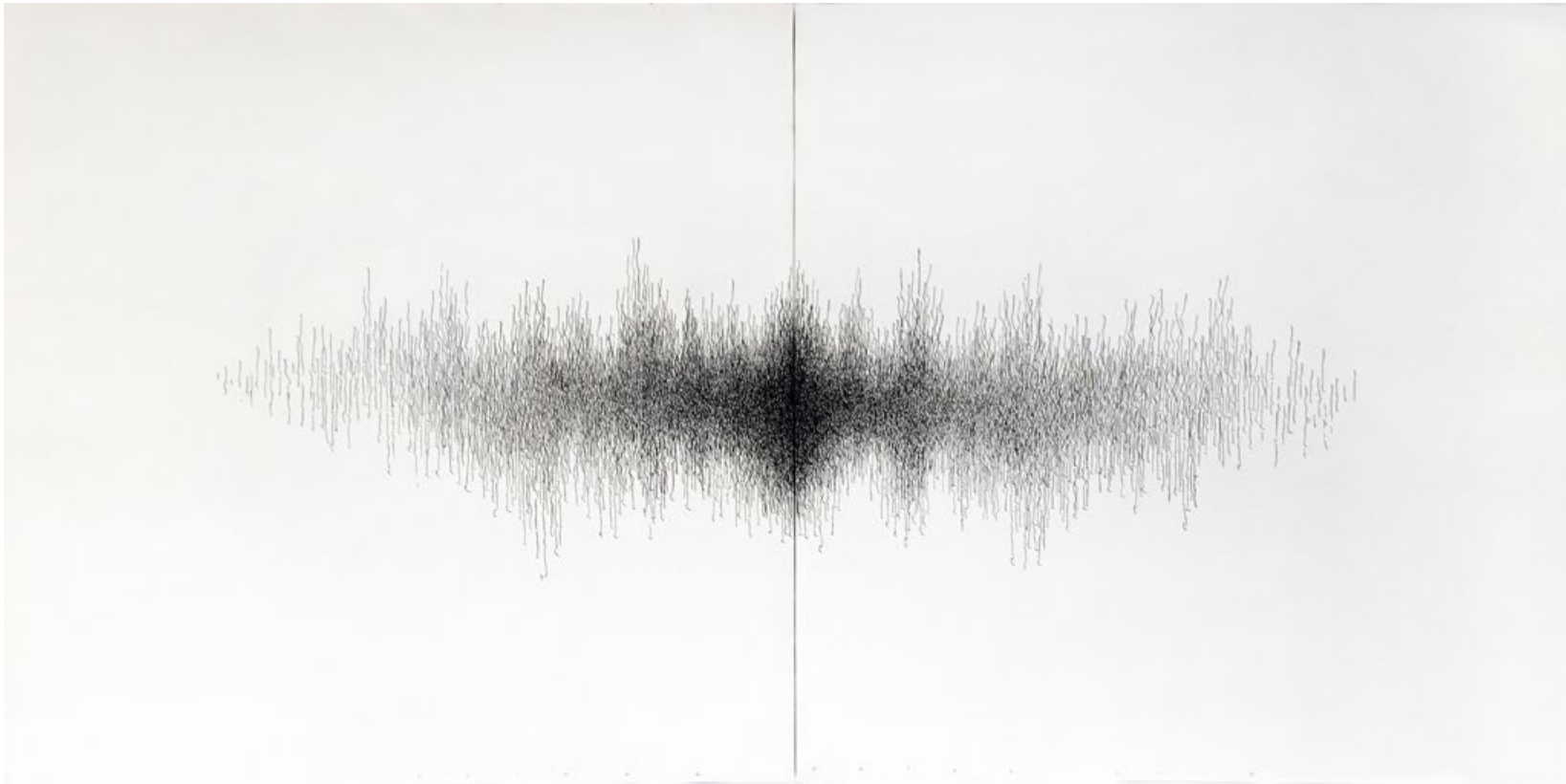
Born in Tehran in 1972, Golnaz Fathi is an influential member of a currently thriving generation of artists to surface in Iran over the last twenty years. Whilst studying Graphic Design at Azad University in Tehran, Fathi became fascinated by the expressive potential of traditional Persian calligraphic forms and immersed herself in a sustained six-year study of traditional calligraphy. She became one of only a tiny handful of women trained to the highest level within that discipline. At this point, Fathi made the conscious decision to fulfill her career as an artist rather than to continue within the privileged world of pure Islamic calligraphy, practiced predominantly by male calligraphers.

Fathi investigated ever more abstract forms of representation, using modern media to aid these explorations, whilst still basing her work on fundamental calligraphic practices and techniques. The introduction of bold swatches of colour further emphasised her transition from a codified system based on prescriptive rules to an alternative idiom that gave precedence to her own imaginative modes of subjective expression. Fathi's works are in the permanent collections of the Metropolitan Museum of Art, New York; Brighton & Hove Museum, England; Carnegie Mellon University, Doha; the Islamic Arts Museum Malaysia, Kuala Lumpur; Asian Civilizations Museum, Singapore; British Museum, London; Devi Art Foundation, New Delhi; and The Farjam Collection, Dubai.

Golnaz Fathi has received a number of awards including the Best Woman Calligraphist in Ketabat Style in 1995 by the Iranian Society of Calligraphy in Tehran and was chosen by a jury as the Young Global Leader Honoree in 2011 at the Sharjah Calligraphy Biennale. She has also exhibited in museums and galleries around the world including in Hong Kong, New York, Paris, New Delhi, China, the United Kingdom, South Korea, Germany, and Switzerland.



GOLNAZ FATHI, b. 1972, **Untitled** (diptych), 2016, Ballpoint pen on canvas, 40 x 30 cm x 2 (15 3/4 x 11 7/8 in. x 2) Overall: 40 x 60 cm (15 3/4 x 23 5/8 in.)  
Courtesy of the artist and Pearl Lam Galleries



GOLNAZ FATHI, b. 1972, **Untitled**, 2016, Pen on canvas, 90 x 180 cm (35 3/8 x 70 7/8 in.)  
Courtesy of the artist and Pearl Lam Galleries

# 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. After graduating from the College of Fine Arts at Seoul National University in 1950, Kim led the Korean Art Informel movement with Park Seo-Bo and Chung Chang-Sup in the 1950s and 60s, which later greatly inspired many avant-garde artists of the next generation to reject conservative values imposed by institutions. Shortly after his participation in the Paris Biennale in 1961 and the São Paulo Biennale in 1965, Kim studied at the Art Students League of New York from 1966 to 1968 and moved to Paris in 1969, where he began his “Recurrence” series in the early 70s, depicting opaque liquid. 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.

Kim’s “waterdrop” paintings speak a language that amalgamates the discourses around photorealism and abstract expressionism, situating themselves in an ambiguous space between reality and the abstract. According to Kim, he does not interpret his subject as realistic depictions of actual water drops, but “idealistic” ones. Kim also remarked that the continued act of painting water drops helps him erase painful and traumatic memories of the tragedy of the Korean War (1950–53), which he witnessed and experienced first-hand. In a way, the incessant act of painting water drops served as a therapeutic tool for him, and it draws a closer relation to surrealism and spirituality than the Western philosophical perceptions of “reality”.

Kim’s works have been showcased in numerous local and international exhibitions and events. He has presented his works in France, Korea, Taiwan, the United States, Belgium, China, Japan, Germany, Brazil, Switzerland, Canada, Singapore, and other nations. His notable solo exhibitions include ones at the Gwangju Museum of Art, Gwangju, Korea (2014); National Taiwan Museum of Fine Arts, Taichung, Taiwan (2012); Busan Museum of Art, Busan, Korea (2009); National Art Museum of China, Beijing, China (2006); Galerie Nationale du Jeu de Paume, Paris, France (2004); Draguignan Museum, Drauignan, France (1997); Sonje Museum of Contemporary Art, Seoul, Korea (1994); and the National Museum of Contemporary Art, Gwacheon, Korea (1993). In 1996, he was awarded the Commandeur medal, the highest honour of the Ordre des Arts et des Lettres bestowed by the Embassy of France in Seoul. In 2016, the Kim Tschang-Yeul Museum of Art opened in Jeju island, Korea to honour the artist.





KIM TSCHANG-YEUL, b. 1929, **Recurrence**, 1989, Acrylic and oil on rice paper mounted on canvas, 160 x 129 cm (63 x 50 3/4 in.)  
Courtesy of the artist and Pearl Lam Galleries



KIM TSCHANG-YEUL, b. 1929, **Waterdrops**, 1995, Oil on canvas, 162 x 130 cm (63 3/4 x 51 1/8 in.)  
Courtesy of the artist and Pearl Lam Galleries



KIM TSCHANG-YEUL, b. 1929, **Waterdrops**, 2009, Oil on wood, 160 x 195 cm (63 x 76 3/4 in.)  
Courtesy of the artist and Pearl Lam Galleries

# JOSÉ PATRÍCIO

José Patrício was born in 1960 in Recife, Brazil. He graduated from the Federal University of Pernambuco in 1982. Currently, the artist lives and works in Recife, Brazil.

José 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. Patrício began to use domino pieces in his works in 1999, and ever since, they have become a key element in several works. Patrício's installation *Ars combinatoria* (2005) consisted of dominoes that formed a seemingly endless variety of square patterns in vibrant shades of emerald and ochre on the floor of a French abbey. When audiences viewed the installation from afar, the pattern assumed an almost painterly, tonal, overall appearance, which contrasted with the graphism of each individual domino piece. According to the critic Moacir dos Anjos, "the works express the artist's desire to reconcile the rigour of repetitive and regular form with the randomness that, to a large degree, governs the world."

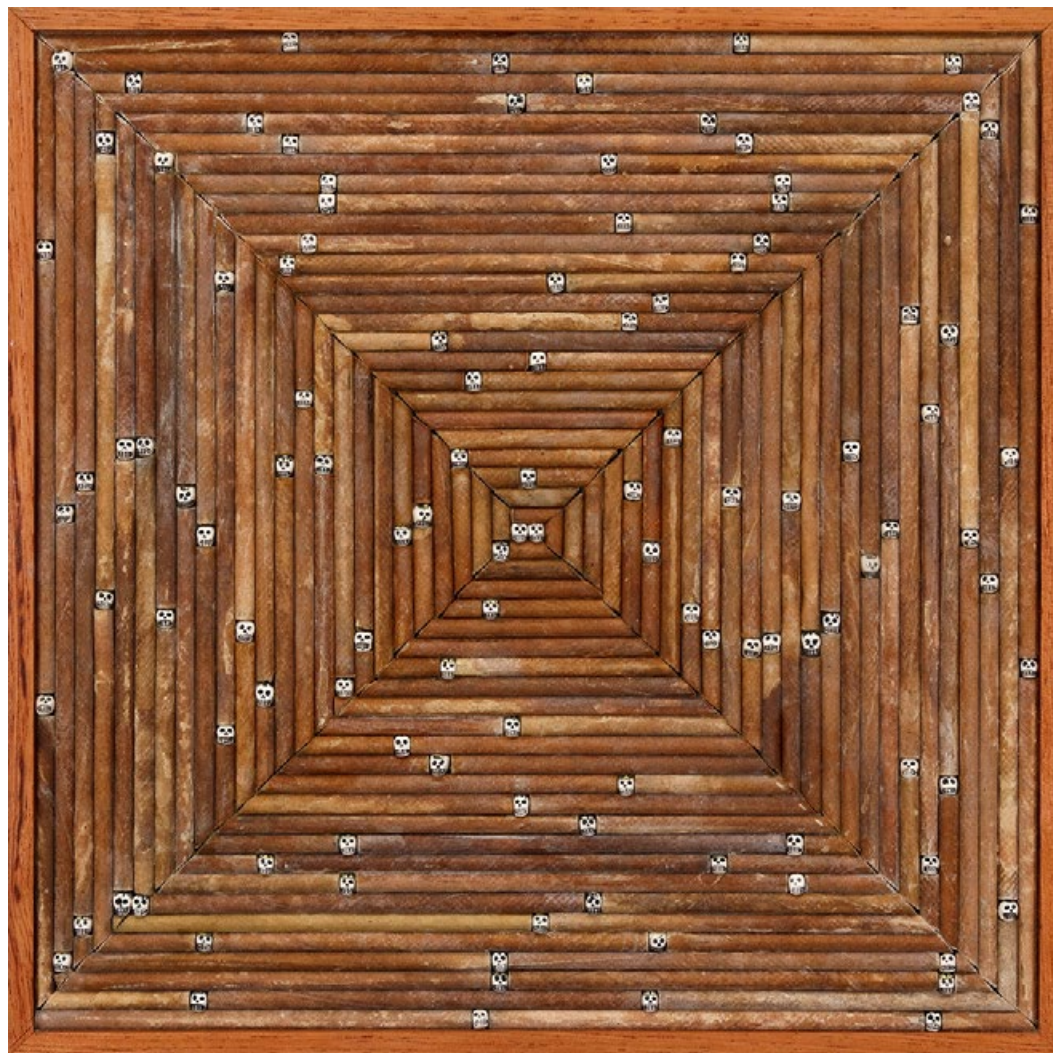
Patrício is also influenced by the geometric and concrete art movements in Brazil (heralded by Almir Mavignier). By employing various materials, such as darts, buttons, and nails, the artist abandons the original usage of these materials and reassembles them in a new form that results in unexpected formal compositions. As said by the critic and curator Paulo Sérgio Duarte, Patrício's accumulation procedure places us "on a different level than the issues set forth by the progress of science and technique in artwork.... As the terrain of combinatorial mathematics is incorporated as a starting point, we are faced with the combination of series, endless in their possibilities. The problem is no longer the reproduction of the same; it is now about producing endless others from the same."

Selected solo exhibitions include *Avulsos* (2015), Galeria Nara Roesler, Rio de Janeiro, Brazil; *Afinidades Cromáticas* (Chromatic Affinities) (2014), Galeria Nara Roesler, São Paulo, Brazil; *José Patrício: Os amigos da gravura* (Friends of Printmaking project) (2013), Museu da Chácara do Céu, Rio de Janeiro, Brazil; Silvacane Abbey, Aix en Provence, France (2005); Paço das Artes (Palace of Arts), São Paulo, Brazil (2002); Paço Imperial (Imperial Palace), Rio de Janeiro, Brazil; and Galeria Metropolitana Aloísio Magalhães, Recife, Brazil.

Selected group shows include *Encruzilhada* (Crossroad) (2015), EAV Parque Lage, São Paulo, Brazil; *Asas e Raízes* (Wings and Roots) (2015), Caixa Cultural, Rio de Janeiro, Brazil; *Triangulações* (Triangulations) (2013), Museu Nacional do Conjunto Cultural da República, Brasília, Brazil; *Ars Combinatória* (Combinatorial Art), site-specific installation for Art HK Projects, curated by Yuko Hasegawa, Hong Kong International Art Fair 2012, Hong Kong, China; *Art in Brazil* (1950–2011) (2011), Palais des Beaux Arts, Brussels, Belgium; and *LO[S] CINÉTICO[S] [The Kinetic(s)]* (2007), Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; as well as numerous other exhibitions since 1982.

Patrício's works are in collections such as the Cartier Foundation Collection, Paris, France; Museu de Arte Moderna Aloísio Magalhães, Recife, Brazil; Museu de Arte Contemporânea de Pernambuco, Olinda, Brazil; National Museum of Fine Arts, Rio de Janeiro, Brazil; Museu de Arte de Brasília, Brasília, Brazil; and the Gilberto Chateaubriand Collection/Museum of Modern Art, Rio de Janeiro, Brazil, among others.





JOSE PATRICIO b.1960, *Vanitas – rhythmic notations in random field*, 2015, Ceramic and paper pencil on wood, 42 x 42 cm (16 1/2 x 16 1/2 in.)  
Courtesy of the artist and Pearl Lam Galleries

# PINO PINELLI

Pino Pinelli was born in 1938 in 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.

Having studied art in Catania, Pinelli moved to Milan in 1963 where he became attracted to the artistic debates of influential artists such as Lucio Fontana, Piero Manzoni, and Enrico Castellani, as well as other artists from the Zero group. In the early 1970s, Pinelli began paring down his works, developing a series of monochrome paintings. From 1973, his works are titled simply *Pittura* (Painting), followed by the first letter of their colour (R for red). Pinelli's *Topologies* and *Monochromes* series focus on the painted surface and experiment with the juxtaposition and combination of smaller paintings on a large canvas. Later, in his *Disseminations* series from 1976, the wall itself became part of the work, thus breaking down the relationship between the painting and its surroundings. In the same years, Pinelli stopped using canvas, instead opting for materials such as flannel, giving his work a tactile component.

Without any fundamental attachment to the space in which they reside, Pinelli's paintings cannot be comfortably categorised, thus allowing them to grow, without the boundaries of a canvas, into often expansive, modular and dynamic forms. By moving the painting away from the canvas, Pinelli challenged the traditional conception of painting and enriched the constantly evolving dialogue between art and life.

Pino Pinelli has been exhibited internationally in solo exhibitions, including *La Pittura Disseminate* (Scatted Painting) (2017), MARCA–Museo della Arti Catanzaro, Catanzaro, Italy; *Pino Pinelli. Materia. Frammento. Ombra.* (Matter. Fragment. Shadow.) (2016), Multimedia Art Museum, Moscow, Russia; *Pittura* (2015), Pearl Lam Galleries SOHO, Hong Kong, China; *Antologia Rossa* (2015), Galleria Dep Art, Milano; *Paint* (2012), Lucca Center of Contemporary Art, Lucca, Italy; and *Pino Pinelli* (2001), APC Galerie, Cologne, Germany. Selected group exhibitions include *Pittura Analitica: Then and Now* (2017), Galleria Mazzoleni, Torino, Italy; *TMH Winter Group Show* (2016), The Merchant House, Amsterdam, the Netherlands; *A New Visual Language* (2014), De Buck Gallery, New York; *Images of Light* (2012), Villa Clerici, Milan; *Analytical Painting: 4 Main Players from Italy* (2011), Forumkunst, Rottweil, Germany; and *La Sicilia é un arcipelago - I Contemporanei dell'Arte* (Sicily is an archipelago—Contemporary Art) (1998), Acquario Romano, Rome | Palazzo dei Normanni, Palermo | Teatro V. Emanuele, Messina | Columbus Citizen Foundation, New York, USA. Selected public collections include MART Museum of Modern and Contemporary Art in Trento and Rovereto, Italy; Museo del Novecento, Milan, Italy; Museo MADRE, Naples, Italy; Zappettini Foundation, Chiavari, Italy; Dresner Bank, Frankfurt, Germany; and Kreissparkasse, Rottweil, Germany.



PINO PINELLI b. 1938, **Pittura B**, 2008, Mixed media, 48 x 30 cm x 2 (18 7/8 x 11 3/4 in. x 2)  
Courtesy of the artist and Pearl Lam Galleries

## QIN YUFEN

Qin Yufen, born in 1954 in Shandong province of China, is becoming an increasingly important and recognised ink brush and installation artist of the immediate post-Cultural Revolution period and part of the generation directly influenced by Western abstract painting first hand.

She began to create abstract art in the late 1970s and in the mid-1980s was part of a small group of artists who were allowed to leave China post-Cultural Revolution. She moved to Germany where she was predominantly engaged in the creation of installation and land art. Her works often integrate visuals, audio, and symbols of Chinese traditions, as well as modern elements. Qin's concepts are implied in the poetic atmosphere, as she uses her unique feminine way of expressing the individual aesthetics of self-examination and contemplation.

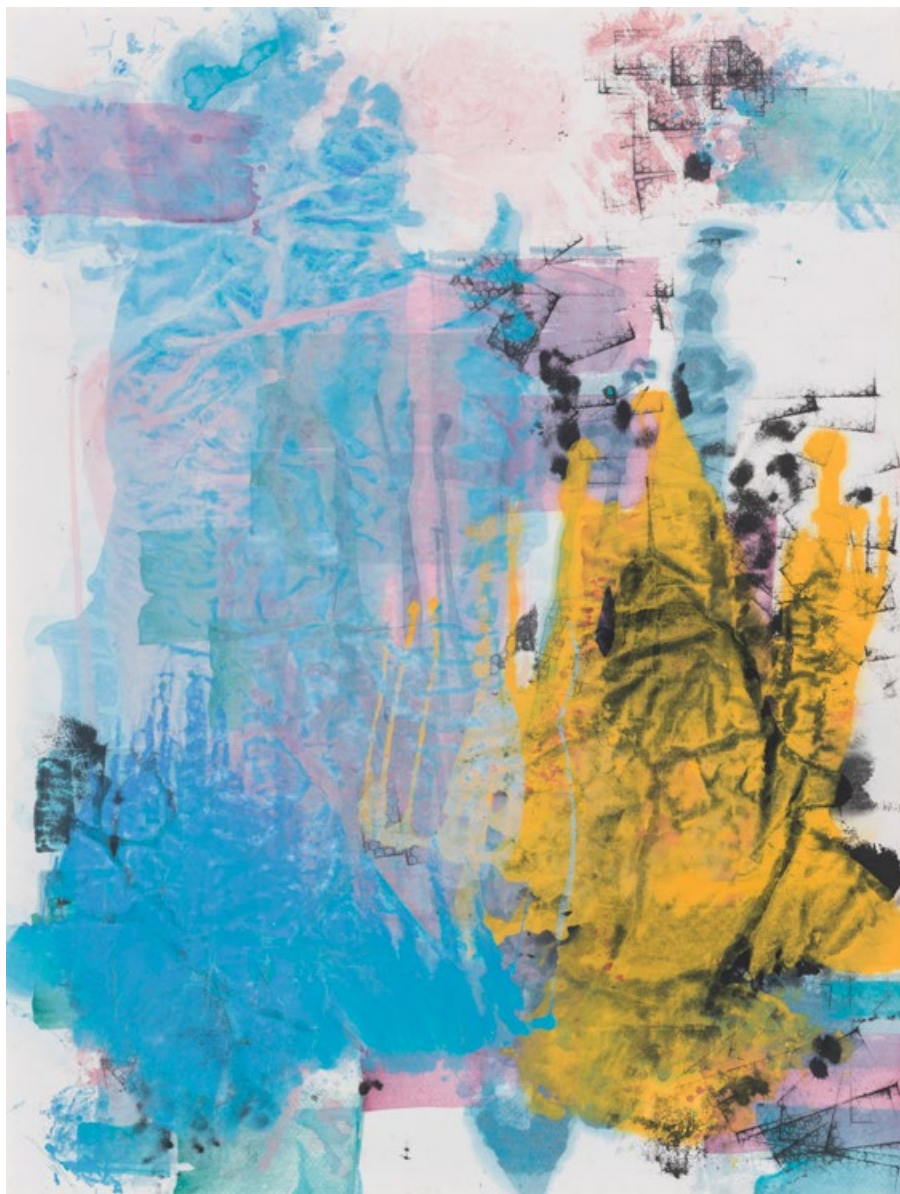
Having had to hide and suppress so much of their artistic expression whilst in China, exposure to Western art was a huge revelation for this group of artists, particularly the discovery and freedom of Western abstract painting which they had only known from images from Western literature smuggled into China.

Qin's encounter with the West was seismic to her art and she recognised synergies with ancient Chinese abstract ink painting which had been long established and little known in the West. Alongside her installation and land art, Qin has been producing dynamic coloured ink paintings which are influenced by both Western abstract art and traditional Chinese ink painting techniques, while still depicting Oriental aesthetics of tranquility and ethereality embodied in Zen meditation.

After two decades, Qin Yufen and her husband Zhu Jinshi returned permanently to China. Until recently, they remained a private generation of artists rooted in Chinese literati tradition and marked by the forces of the Cultural Revolution. They have always painted for themselves and their tight elite circle. This has now opened up as the artists of their generation are being rediscovered for the importance they bear in modern Chinese art history.

Qin Yufen has held solo exhibitions in Beijing, Tokyo, and Berlin, among others. She has participated in several group exhibitions including *Salon Salon - Fine Art Practices* from 1972 to 1982; *In Profile—A Beijing Perspective* (2017), Inside-Out Art Museum, Beijing, China; *Early Works...* (2016), Yuan Art Museum, Beijing, China; *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, HK, China; *Art Space Germany* (2014), Goethe-Institut China, CAFAM, Beijing, China; *Wu Ming, Form Is Formless—Chinese Abstract Art* (2011), Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China; *The First Today's Documents 2007—Energy: Spirit, Body, Material* (2007), Today Art Museum, Beijing, China; *The Wall: Reshaping Contemporary Chinese Art* (2005), New York; *Left Hand, Right Hand: A Sino-German Exhibition of Contemporary Art* (2003), Beijing, China. Qin Yufen's work is found in numerous public collections internationally, including Deutsche Bank (Germany), Washington World Bank (USA), Hamburger Bahnhof-Museum (Germany), IFA Art Foundation and Montblanc Art Collection (Germany), amongst others.





QIN YUFEN, b.1954, *In Search of Lost Time—East 4*, 2015, Mineral pigment and ink on Xuan paper, 250 x 195 cm (98 3/8 x 76 3/4 in.)  
Courtesy of the artist and Pearl Lam Galleries

## QIU DESHU

Qiu Deshu (b. 1948, Shanghai) received an early education in traditional Chinese painting, seal carving, and scroll mounting. His engagement with experimental ink painting began in the late 1970s. In 1979, Qiu co-founded the Grass Painting Society (*Cao Cao Hua She*), one of China's first experimental art societies in the post-Mao era. The Society was a group of twelve artists who advocated independence of spirit, technique, and style in painting. In his works of this period, the influence of concepts drawn from Western modern art is evident, but Qiu's choice of materials remained rooted in traditional Chinese art. He is one of China's earliest professional artists in the 1980s. The artist currently lives and works in Shanghai, China.

Qiu is a gifted painter and calligrapher. His work transcends medium and subject to become modern iterations that both honour his cultural heritage and simultaneously reject it. In the 1980s, Qiu devised his signature technique of combining ink, pigment, and paper, then rending and reforming the pieces, a method that reflects his worldview and life experience for which he has coined the term "fissuring." He situates the breakthrough moment in 1982, when one day he glanced down and at once became fully aware of cracks in the cement ground and how they are an apt metaphor for his beliefs and personal experiences. This sparked the idea for a new method of creative expression, which he has continued to develop and deepen over the past three decades.

Qiu's "fissuring" technique encompasses tearing Xuan paper, reconfiguring the pieces, and mounting them to form images, creating lines, or "fissures", that travel across the painting's expanse in a natural, free-flowing manner. The application of colour onto a painting is here subverted as well. Qiu rubs and carves the delicate rice paper, much like in creating a bas-relief, and builds this on top of a coloured base layer, such that the colours show through the layers and combine with the "fissures" to endow his works with a sense of dynamic rhythm and spatial complexity.

Qiu's unique approach to materials and process reimagine the traditional idea that ink is the essence of Chinese painting by foregrounding Xuan paper and its previously untapped potentials as an artistic medium, making inventive use of its hue, delicacy, pliability, and water permeability. While his work is indebted to the Chinese landscape tradition, Qiu transforms the language of landscape into a contemporary idiom of creative expression. His use of ink, colour, and paper in a collage-like process similar to techniques used in scroll-mounting subverts the way brush and ink once defined the forms of Chinese landscape art.

Qiu's works have been widely exhibited in Mainland China, Hong Kong and Taiwan, as well as in the UK, USA, Germany, and Australia. His works have been collected by the National Art Museum of China in Beijing, the Shanghai Art Museum, the Asian Art Museum of San Francisco, the Museum of Fine Arts in Boston, Oxford University in the UK, Taichung Art Museum in Taiwan, the Asian Art Museum in South Korea, Hamburg Rathaus in Germany, and other private collections.



QIU DESHU b. 1948, **Fissuring**, 2012, Acrylic on Xuan paper and canvas, 61 x 244 cm (24 x 96 in.)  
Courtesy of the artist and Pearl Lam Galleries





QIU DESHU b. 1948, **Fissuring**, 2015, Acrylic on Xuan paper and canvas, 122 x 122 cm (48 x 48 in.)  
Courtesy of the artist and Pearl Lam Galleries



## SU XIAOBAI

Su Xiaobai, one of China's most distinctive painters, was born in 1949 in Wuhan, Hubei province, China. In 1965, he joined the School of Arts and Crafts in Wuhan, and from 1985 to 1987, he studied oil painting at the Central Academy of Fine Arts in Beijing. In 1987, he moved to Germany to pursue his postgraduate studies at the Kunstakademie Düsseldorf (Düsseldorf State Arts Academy), returning to China in 2003. He currently lives and works between Shanghai and Düsseldorf.

Before moving to Germany in 1987, Su's work inclined towards social realism; however, firsthand experience of avant-garde Western art radically affected his outlook. During the 1990s, his work became progressively less figurative, and following his return to China in 2003, it has increasingly focused on the essential characteristics of colour, shape, and surface. Having eliminated recognisable subject matter and imagery, Su's arresting and compelling art engages both with the language of Western abstract art and also with the traditions of Chinese philosophy including the Buddhist Sutra "Everything is nothing, nothing is everything."

Su Xiaobai has developed a sensuous yet rigorous art that defies classification, and yet whose own chosen medium, lacquer, is steeped in Chinese history. Su's works are both hedonistic and mystical, defiantly sculptural while exquisitely painted. Ranging from shell-like finishes to sensuous, curved profiles and abraded textures, they exist entirely on their own terms, possessing their own history, character and independent existence. Rather than depicting other objects, his art engages with the idea of being itself. At its centre, Su's work uses the visual language and context of art to embody issues which are both philosophical and, at an everyday human level, universal.

Solo exhibitions include *Su Xiaobai: Painting and Being* (2014), Pearl Lam Galleries, Hong Kong, China; *Grand Immensity: The Art of Su Xiaobai* (2013), National Taiwan Museum of Fine Arts, Taichung, Taiwan; *Su Xiaobai* (2013), Pearl Lam Galleries, Hong Kong, China; *The Dynasty of Colours* (2009), Langen Art Gallery, Neuss, Germany; *Kao Gong Ji—Su Xiaobai Solo Exhibition* (2008), Today Art Museum, Beijing, China; and *Great Form is Shapeless* (2007), Shanghai Art Museum, Shanghai, China. Group exhibitions include *Jing Shen: The Act of Painting in Contemporary China* (2015), PAC Milan Museum of Contemporary Art, Italy; *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *Where Does It All Begin? Contemporary Abstract Art in Asia and the West* (2014), Pearl Lam Galleries, Singapore; *Chinese Contemporary Abstract: 1980s until Present: MINDMAP* (2012), Pearl Lam Galleries, Hong Kong, China; and *Yi Pai: Thirty Years of Chinese Abstraction* (2008), Beijing, China and Madrid, Spain.



SU XIAOBAI b. 1949, **Intactness** d. 2012, Oil, lacquer, linen, and wood, 68 x 60 x 7 cm (26 3/4 x 23 5/8 x 2 3/4 in.)  
Courtesy of the artist and Pearl Lam Galleries



SU XIAOBAI b. 1949, **Fresh 3**, 2016, Oil, lacquer, linen, and wood, 176 x 170 x 10 cm (69 1/4 x 66 7/8 x 4 in.)  
Courtesy of the artist and Pearl Lam Galleries

# SINTA TANTRA

London-based British artist Sinta Tantra (b. 1979, New York), who is of Balinese descent, graduated with a BA in Fine Art (First Class Honours) from the Slade School of Fine Art, University College London, UK in 2003 and a Postgraduate Diploma in Fine Art from the Royal Academy of Arts, London, UK in 2006. She went on to receive a Postgraduate Diploma in Higher Education Teaching from University of the Arts London in 2010.

Tantra is well regarded for her site-specific murals and installations in the public realm. These include works for the Southbank Centre, Liverpool Biennial, the Royal British Society of Sculptors, and Transport for London. Among Tantra's most notable works is a permanent landmark commission for Canary Wharf completed for the 2012 Olympics—a 300-metre-long painted bridge stretching over the water in the heart of London's business district. Recent public art commissions in 2015 include Newnham College, University of Cambridge and the newly built "tech city" of Songdo, South Korea. Recent international group shows include *Nick Hornby & Sinta Tantra: Collaborative Works* (2015), Choi and Lager Gallery, Cologne; *Bend Sinister* (2014), i-CAN, Yogyakarta; *Gatekeeper* (2014), William Holman Gallery, New York; *The Fine Line* (2013), Identity Gallery, Hong Kong; and *Confined* (2012), NEST Gallery, The Hague.

A recipient of many awards, including the Deutsche Bank Award and the British Council's International Development Award, Tantra has recently been awarded the prestigious Bridget Riley Fellowship at The British School at Rome, the first fellowship of its kind that focuses on drawing.

Her work has been featured in both UK and international press including *Tate Shots*, *FAD Magazine*, *Evening Standard's Hot List 100*, *Nylon Magazine USA*, *the Jakarta Post*, and *BBC Radio Indonesia*.

Tantra's work is in the UK Government Art Collection, as well as private international collections.



SINTA TANTRA b. 1979, **Untitled**, 2017, Tempera on linen, 100 x 100 cm (39 3/8 x 39 3/8 in.)  
Courtesy of the artist and Pearl Lam Galleries



# YANG YONGLIANG

Yang Yongliang (b. 1980) was born and raised in Shanghai. He trained in traditional Chinese painting and calligraphy since his early childhood, and he later graduated from China Academy of Art in Shanghai in 2003, where he majored in visual communication. Yang currently lives and works in Shanghai.

The artist is best known for the intricate landscapes he creates by integrating layers upon layers of urban and natural images together. Drawing from his formal education in traditional Chinese shan shui painting, Yang Yongliang exploits a connection between traditional art and the contemporary, implementing ancient oriental aesthetics and literati beliefs with modern language and digital techniques. Poetic and quaint as they appear from a distance, his landscapes unfold themselves as a fable of the development of modern civilisation upon closer views. A sense of psychological turmoil and uneasiness that is characteristic of the modern era can be perceived from the abandoned power tower, the man-made paradise, and the vast but internally empty cities that Yang depicts.

Yang Yongliang's work has been exhibited internationally at museums and biennials, such as the Thessaloniki Biennale in Greece (2009), Ullens Center for Contemporary Art in Beijing (2012), National Gallery of Victoria in Melbourne (2012), Moscow Biennale (2013), Metropolitan Museum of Art in New York (2013), Daegu Photo Biennale in Korea (2014), Singapore ArtScience Museum (2014), National Museum of Modern Art in Paris (2015), Kunst und Kultur in Neuried e.V (Art & Culture in Neuried) (2015), Fukuoka Asian Art Museum (2015), Somerset House in London (2013, 2016), and the Art Gallery of New South Wales in Sydney (2011, 2016).

Yang Yongliang's works have been acquired by and are included in the collections of esteemed public institutions such as the British Museum in London, National Gallery of Victoria in Australia, and the Nevada Art Museum in the USA. His works are also in the private collections of Deutsche Bank, The Saatchi Gallery, and the M+ Sigg Collection, amongst others. Most recently, he was one of twelve photographers shortlisted for The Sixth Prix Pictet (2015), one of the world's leading prizes in photography and sustainability.



YANG YONGLIANG, b. 1980, **Time Immemorial—The Path**, 2016, Film on light box, 31 x 31 x 8.5 cm (12 1/4 x 12 1/4 x 3 3/8 in.), Edition of 10  
Courtesy of the artist and Pearl Lam Galleries



YANG YONGLIANG, b. 1980, *Time Immemorial—Old Pine*, 2016, Film on light box, 31 x 31 x 8.5 cm (12 1/4 x 12 1/4 x 3 3/8 in.), Edition of 10  
Courtesy of the artist and Pearl Lam Galleries

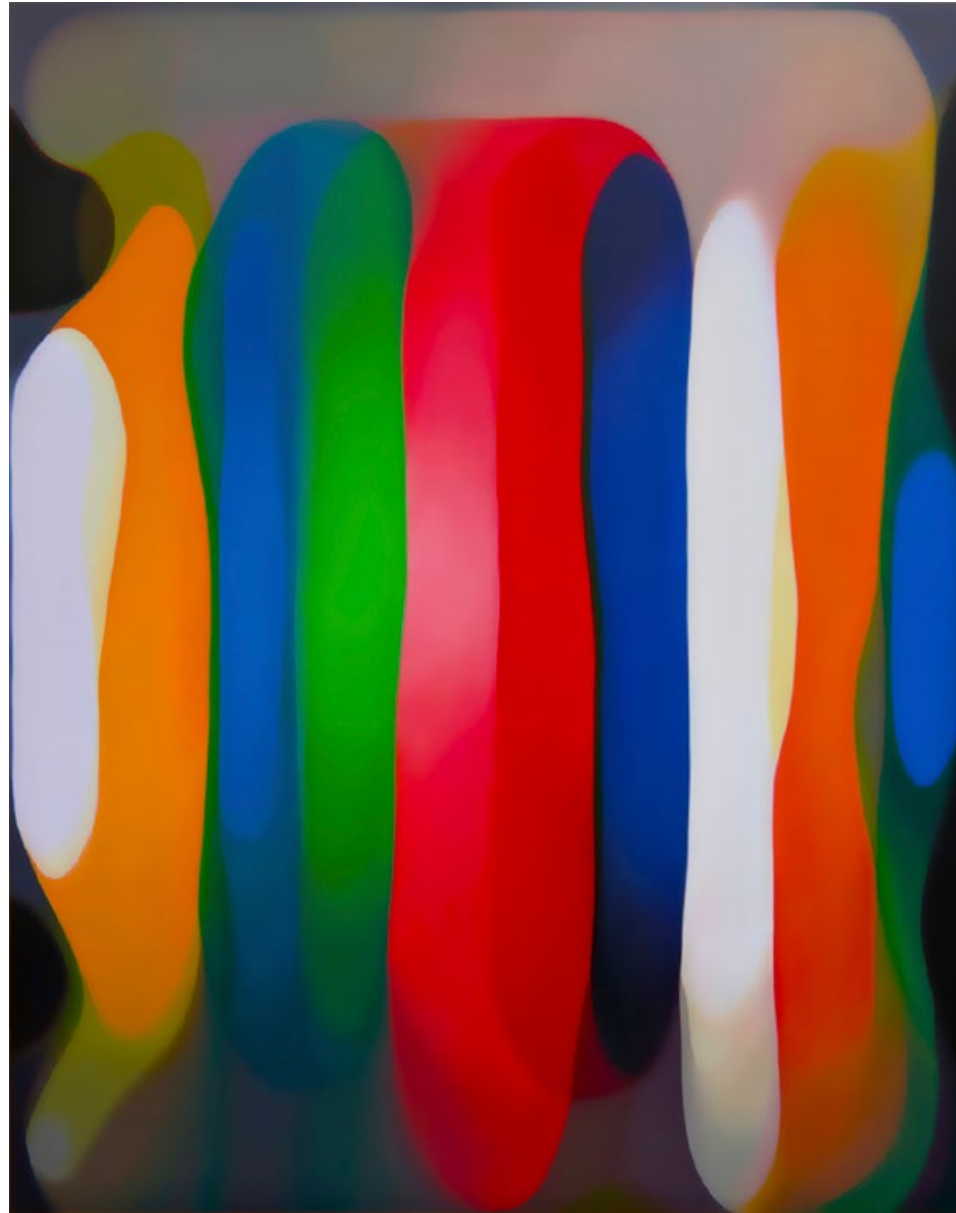
# JOHN YOUNG

John Young Zerunge was born in Hong Kong in 1956 and 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. He currently lives and works in Melbourne.

Young's investigation of Western late modernism prompted significant phases of work from a bi-cultural viewpoint, including series of painting in the last four decades: the *Silhouette Paintings*, *Polychrome Paintings*, *Double Ground Paintings*, and *Abstract Paintings*. Recently Young's work has focused on transcultural humanitarianism with two projects entitled *Bonhoeffer in Harlem* and *Safety Zone*. *Bonhoeffer in Harlem*, a tribute to Dietrich Bonhoeffer, was installed at St. Mattheus Church, Kulturforum in Berlin in 2009, whilst *Safety Zone*, a tribute to 21 foreigners who saved the lives of 300,000 citizens during the Rape of Nanjing in 1937, was shown at the University of Queensland Art Museum in 2011.

Since his first exhibition in 1979, Young has exhibited extensively with his works being shown in major exhibitions both nationally and internationally, at institutions including the Solomon R. Guggenheim Museum, New York and museums and institutions in North America, Europe, North and Southeast Asia. In 2005–06, a survey of his work entitled *Orient/Occident: John Young 1978–2005* was exhibited at the TarraWarra Museum of Art, Victoria. Young has devoted a large part of his career towards regional development in Asia, and has participated in many regional group travelling exhibitions including Asialink's *Art from Australia: Eight Contemporary Views* (1991, Southeast Asian Museums), *Transcultural Painting* (1994–95, Taiwan, China, Hong Kong), AGWA's *Confess and Conceal* (1993, all Southeast Asian Museums), as well as *Systems End* (1996, Japan and Korea) and *The Rose Crossing* (1999–2001, Singapore, Hong Kong, Australia). He was also seminal in establishing in 1995 the Asian Australian Artists' Association (Gallery 4A), now the 4A Centre for Contemporary Asian Art, a centre for the promotion of Asian philanthropy and the nurturing of Australasian artists and curators. Young was awarded the Australia Council Visual Arts Fellowship to support the research and development of this area of his practice from 2012–14.





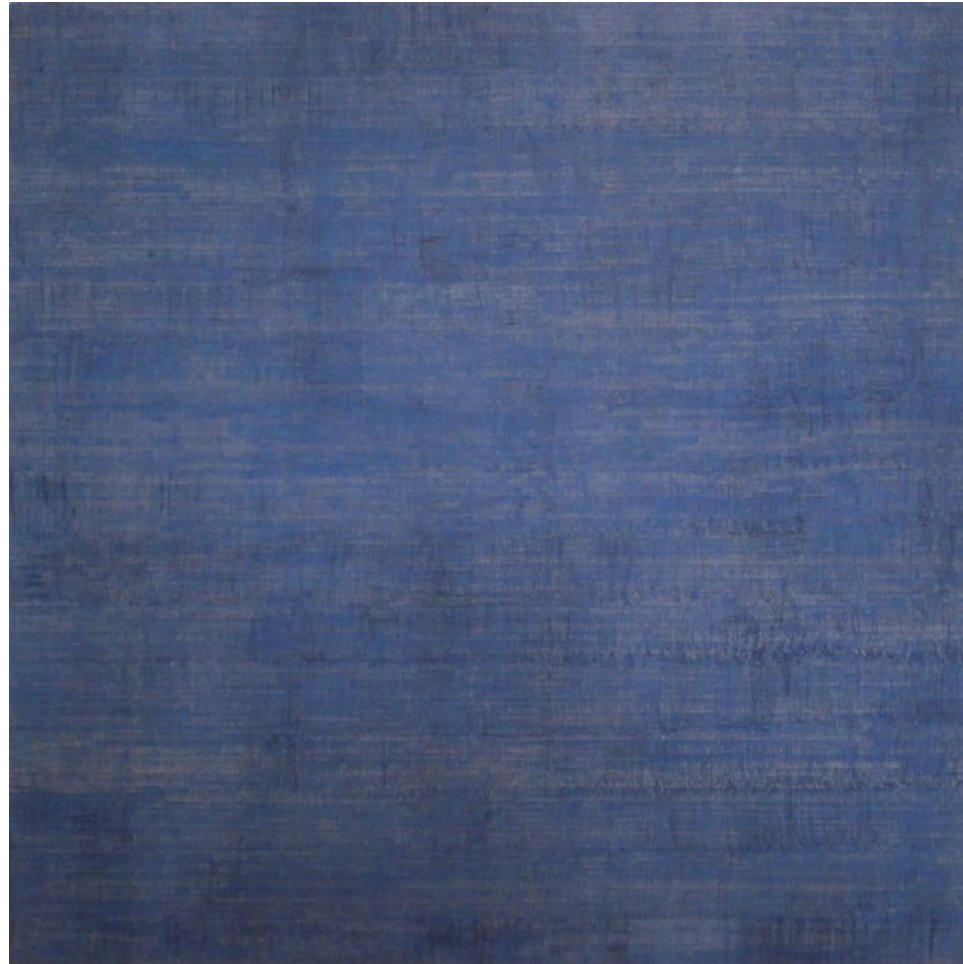
JOHN YOUNG, b. 1956, **Global Groove (A Homage)**, 2015, Oil on linen, 190 x 150 cm (74 3/4 x 59 in.)  
Courtesy of the artist and Pearl Lam Galleries

# 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. In 1996, while studying in Beijing, he joined Xu Beihong's studio to improve his artistic practice. Later, Zhou moved to Songzhuang artist village, and recently organised several exhibitions dedicated to this place. Currently, he lives and works in Shanghai.

Zhou's works are all based on line and space, which ultimately reflect his thoughts and ideas at that specific moment. By drawing and painting line upon line, he creates a colourful surface which shows great training of both the hand and mind. Zhou Yangming works approximately 10 hours every day; it takes him more than three months to complete a large painting. The artist devotes his life to painting lines. By looking at the tiny differences among the short lines, one feels a sense of calm and other fluctuating emotions; and the viewer pacifies their emotions while looking at the lines.

Zhou Yangming has held various solo exhibitions as well as participated in group exhibitions in China, Europe and the USA. Important solo exhibitions include *Zhou Yangming Recent Works* (2012), Galerie Frank Schlag & Cie., Essen, Germany, and *Meticulous Transcendence* (2005), Onemoon Art, Beijing, China. Selected group exhibitions include *Emptiness in Time* (2016), BA Art Space, Shanghai, China; *Simple Is Good* (2015), Red Gate Gallery, Beijing, China; *Virtual Transcend Power—Six Chinese Abstract Artists* (2014), Museum für Aktuelle Kunst – Sammlung Hurrle, Germany; *Immaculate* (2014), Da Xiang Art Space, Taichung, Taiwan; *China – Germany: Abstract Painting Today* (2012), WILLO Germany, Dortmund, Germany; *Yi Pai—Century Thinking* (2009), Today Art Museum, Beijing, China; *Yi Pai: 30 Years of Chinese "Abstraction"* (2008), CaixaForum, Palma/Barcelona/Madrid, Spain; and *Prayer Beads and Brush Strokes* (2003), Beijing Tokyo Art Projects, Beijing, China.



ZHOU YANGMING, b. 1971, **20020907**, 2002, Acrylic on canvas, 105 x 105 cm (41 3/8 x 41 3/8 in.)  
Courtesy of Pearl Lam Galleries



ZHOU YANGMING, b. 1971, **20160728**, 2016, Acrylic on canvas, 163 x 130 cm (64 1/8 x 51 1/8 in.)  
Courtesy of Pearl Lam Galleries



## ZHU JINSHI

Zhu Jinshi, born in 1954, is a pioneer of Chinese abstract art and installation art. He began to create abstract paintings in the early 1980s and moved to Berlin in 1986. Since then, he has been experimenting with performance, installation, and conceptual art. In 1994, Zhu returned to China, dividing his time between Berlin and Beijing until 2010. At present, he lives and works in Beijing.

Zhu Jinshi's artworks place emphasis on fluidity, where various creative processes interweave with different styles. His striking installation artworks are simple and unaffected; the materials he chooses are mostly from daily life and working environments: linen, rice paper, wood, iron plates, soy sauce, tea pots, bamboo, bicycles, light bulbs, paint, etc. However, he never imposes the concept of the readymade on these objects; rather, through linking these artworks to a specific time and space, he bestows on them a spontaneous and original beauty.

After 40 years of unwavering efforts, Zhu Jinshi's abstract art has taken the form of his unique style of "Thick Painting". These images break the constraints of the flat canvas and undermine the traditional visual experience through the use of three dimensions. His painting style is highly distinctive, using a visual language of accumulation, layering, stirring, overturning, and moulding to create stunning visual effects. His abstract paintings have absorbed traditions from both Western and Eastern culture, breathing a contemporary spirit into his paintings.

Zhu's solo exhibitions include *Presence of Whiteness* (2017), Pearl Lam Galleries, Singapore; *Detached from Colour* (2016) Pearl Lam Galleries, Hong Kong, China; *Zhu Jinshi* (2016), Yuan Art Museum, Beijing, China; *Zhu Jinshi* (2016), Blum & Poe, New York, New York, USA; *Performance in Paint: Zhu Jinshi* (2015–16), Inside-Out Art Museum, Beijing, China; *Zhu Jinshi: Boat, a Yi Pai installation* (2015), organised by Pearl Lam Galleries and Hongkong Land at Exchange Square, Hong Kong, China; *Zhu Jinshi: Simplicity* (2014), Pearl Lam Galleries, Singapore; *Zhu Jinshi: The Reality of Paint* (2013), Pearl Lam Galleries, Hong Kong; and *Zhu Jinshi* (2012), Blum & Poe, Los Angeles, USA. Group shows include *Black* (2016), Blum & Poe, Los Angeles, California, USA; *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *Thick Paint: Jean Fautrier, Franz West, Zhu Jinshi* (2014), Luxembourg & Dayan Gallery, New York, USA; *28 Chinese* (2013–14), The Rubell Family Collection, Miami, USA; *Orient/Ation, 4th International Istanbul Biennial in Turkey* (1995), Istanbul, Turkey; *Fang* (1990), DAAD gallery, Berlin, Germany; and the 1st Xing Xing (Stars Group) Exhibition (1979), Gallery in Beihai Park, Beijing, China. Zhu Jinshi's works have been collected internationally by notable public and private collections.



ZHU JINSHI, b. 1954, **Black Screen** (diptych), 2013, Oil on canvas, 160 x 140 cm x 2 (63 x 55 1/8 in. x 2)  
Courtesy of the artist and Pearl Lam Galleries





ZHU JINSHI, b. 1954, *Beating the riverbank, the leaves of the willow break off*, 2016, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)  
Courtesy of the artist and Pearl Lam Galleries



ZHU JINSHI, b. 1954, **Low-Key Singer 2**, 2012, Oil on canvas, 100 x 80 cm (39 3/8 x 31 1/2 in.)  
Courtesy of the artist and Pearl Lam Galleries



NEW POSITIONS

# KENNY WONG

Kenny Wong was born in 1987 in Hong Kong. Wong's works explore the delicate relationship between daily experiences and perceptual stimulations by hybridising analogue and digital representations.

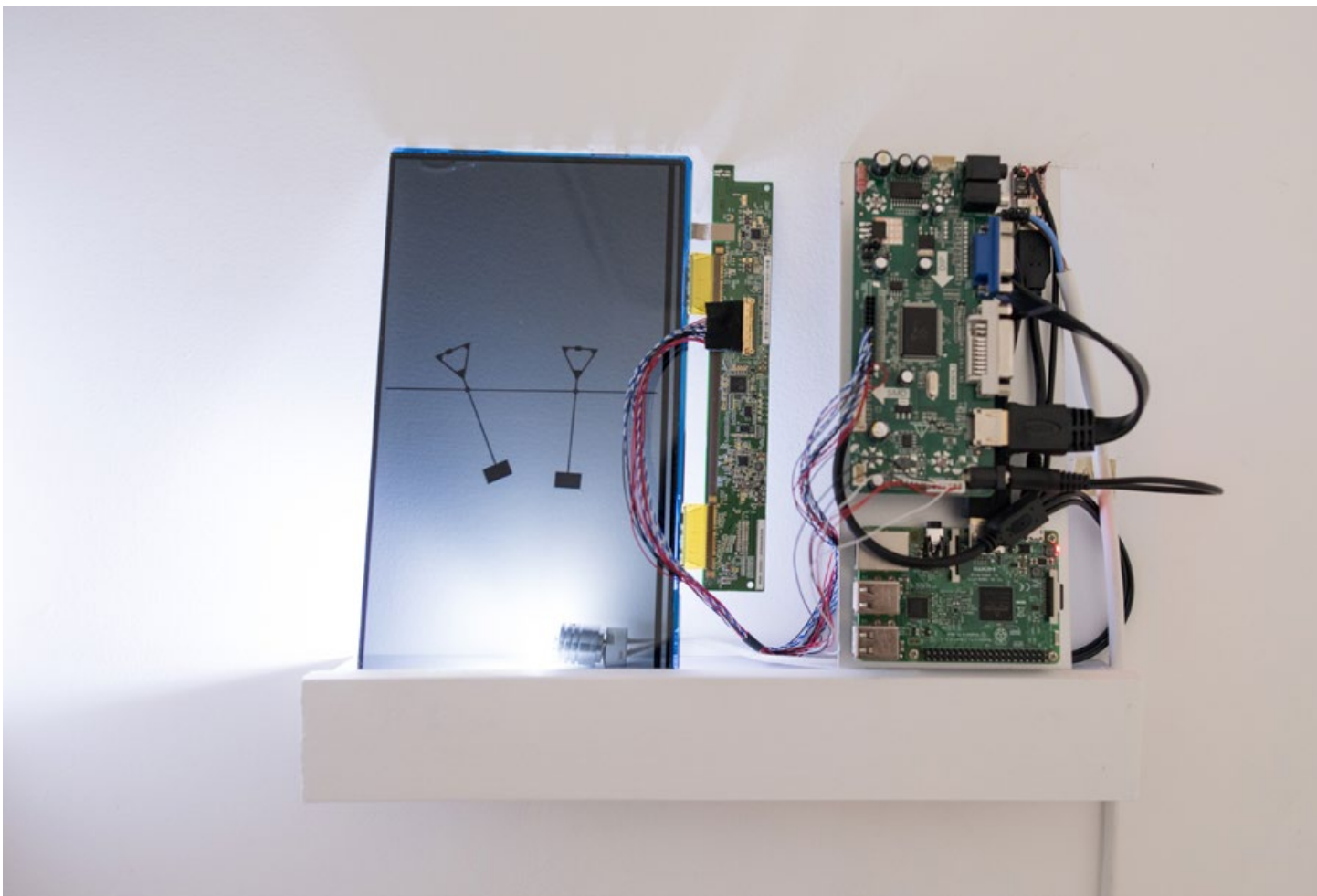
Wong is interested in exploring visual patterns, motions, and sound textures, as well as presenting works in the form of computational kinetic sculptures. Wong actively works as a collaborating artist, multimedia designer, mechanical engineer/designer, and art researcher.

Wong's solo and collaborative works have been exhibited in over 10 countries, including Ars Electronica Festival (Austria), WRO Media Art Biennale (Poland), Athens Video Art Festival (Greece), Phoenix Cinema and Art Centre (UK), BIAN Montreal (Canada), LOOP Barcelona (Spain), FILE Festival (Brazil), 404 Festival (Argentina), Seoul International NewMedia Festival (Korea), and numerous important exhibitions in Hong Kong. Wong was named one of the Golden 15 as part of the 3rd International Emerging Artist Award (Dubai). He also received the Award for Young Artist 2014, Media Arts (Hong Kong) and was unanimously selected for the Bloomberg Digital Arts Initiative 2013 (Hong Kong).

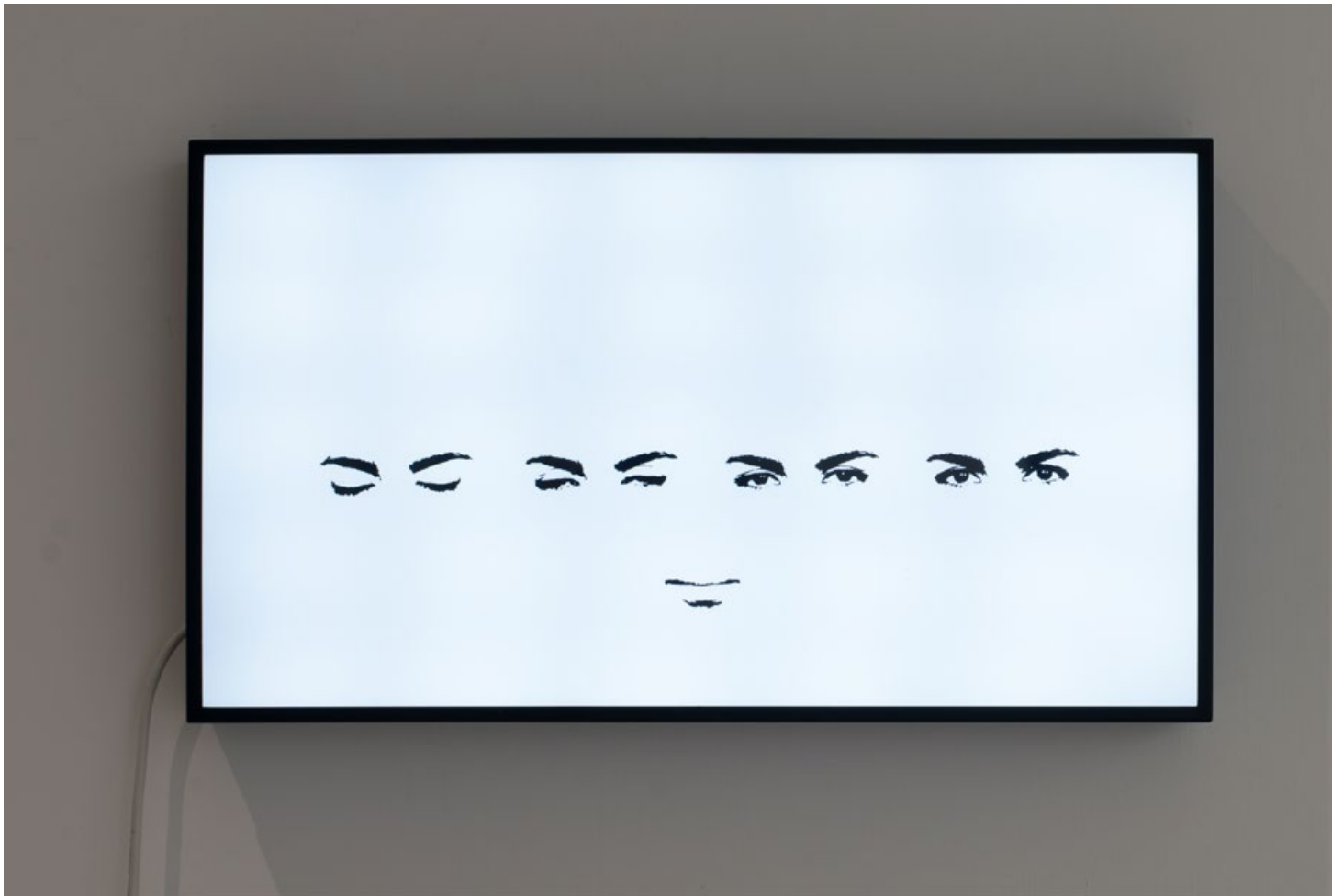
Wong is currently pursuing his MFA in Sculpture at Concordia University, Montreal, Canada. He was a part-time Lecturer at the School of Creative Media, City University of Hong Kong in 2015. Wong received his BA in Creative Media from the School of Creative Media, City University of Hong Kong in 2011.



KENNY WONG, b. 1987, **dist.intervene**, 2016, Steel, microcomputer, custom software, disassembled LCD panel, microcontroller, custom electronics  
285 x 150 x 45 cm (112 1/4 x 59 x 17 3/4 in.), Edition of 3 + 1 AP  
Courtesy of the artist and Pearl Lam Galleries



KENNY WONG, b. 1987, **dist.duo** (concept sketch), 2016, Animation: Aluminium, microcomputer, custom software, disassembled LCD panel, custom electronics, LED lightbulb  
24 x 34 x 10 cm (9 1/2 x 13 3/8 x 3 7/8 in.), Edition of 5 + 1 AP  
Courtesy of the artist and Pearl Lam Galleries



KENNY WONG, b. 1987, *dist.visualcapture\_1*, 2016, Inkjet print on light box, 32 x 57 x 5.5 cm (12 5/8 x 22 1/2 x 2 1/8 in.), Edition of 5 + 1 AP  
Courtesy of the artist and Pearl Lam Galleries

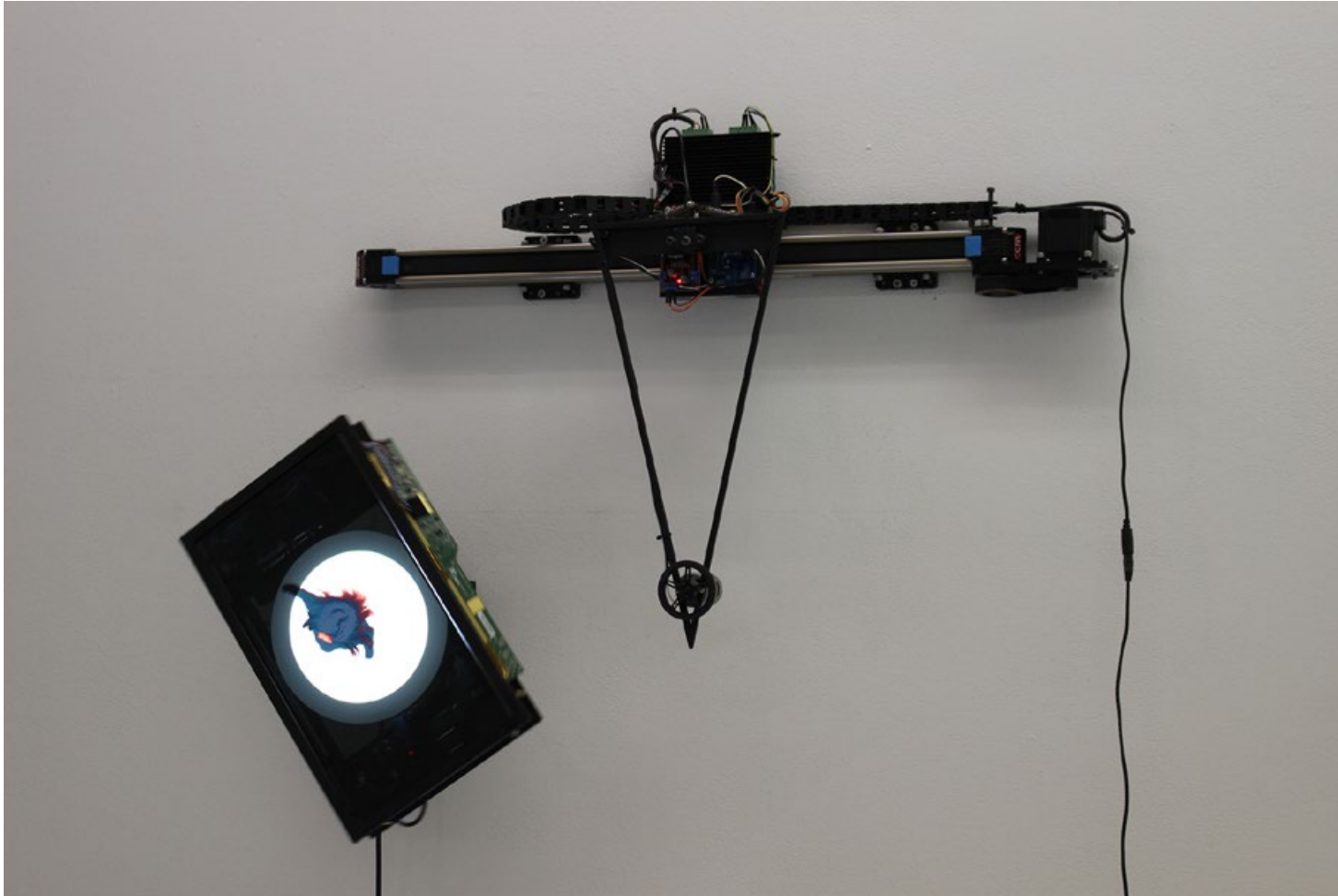




KENNY WONG, b. 1987, *dist.visualcapture\_2*, 2016, Inkjet print on light box, 32 x 57 x 5.5 cm (12 5/8 x 22 1/2 x 2 1/8 in.), Edition of 5 + 1 AP  
Courtesy of the artist and Pearl Lam Galleries



KENNY WONG, b. 1987, **Undermine.interim\_1** , 2017, Kinetic video installation, Steel, solenoid, custom electronics, microcomputer, microcontroller, Video on custom software, disassembled LCD panel and electronics, 55 x 76 x 25 cm (21 5/8 x 29 7/8 x 9 7/8 in.), Unique  
Courtesy of the artist and Pearl Lam Galleries



KENNY WONG, b. 1987, **Undermine.waning**, 2017, Kinetic video installation, Steel, linear motion system, DC motor, rubber wheels, custom electronics, motion sensor, microcomputer, microcontroller, video on custom software, disassembled LCD display panel, LED light  
90 x 70 x 41 cm (35 3/8 x 27 1/2 16 1/8 in.), Edition of 3 + 1 AP  
Courtesy of the artist and Pearl Lam Galleries



KENNY WONG, b. 1987, **Undermine.visualcapture\_1**, 2017, Photo installation, sandblasted glass, glass, print on clear film, stainless steel, LED light  
15 x 15 x 8 cm (5 7/8 x 5 7/8 x 3 1/8 in.), Edition of 5 + 1 AP  
Courtesy of the artist and Pearl Lam Galleries

## Pearl Lam Galleries

Hong Kong Pedder Building  
Hong Kong SOHO  
Shanghai  
Singapore

6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong, tel (852) 2522 1428  
No. 1, G/F & 1/F, SOHO 189, 189 Queen's Road West, Sheung Wan, Hong Kong, tel (852) 2857 1328  
181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989  
15 Dempsey Road, #0108, Singapore 249675, tel (65) 6570 2284  
9 Lock Road, #03-22, Gillman Barracks, Singapore 108937, tel (65) 6570 2284