

PearlLam Galleries

Art Basel in Hong Kong 2018

Hong Kong Convention and Exhibition Centre, Wanchai, Hong Kong

Stand 1D15

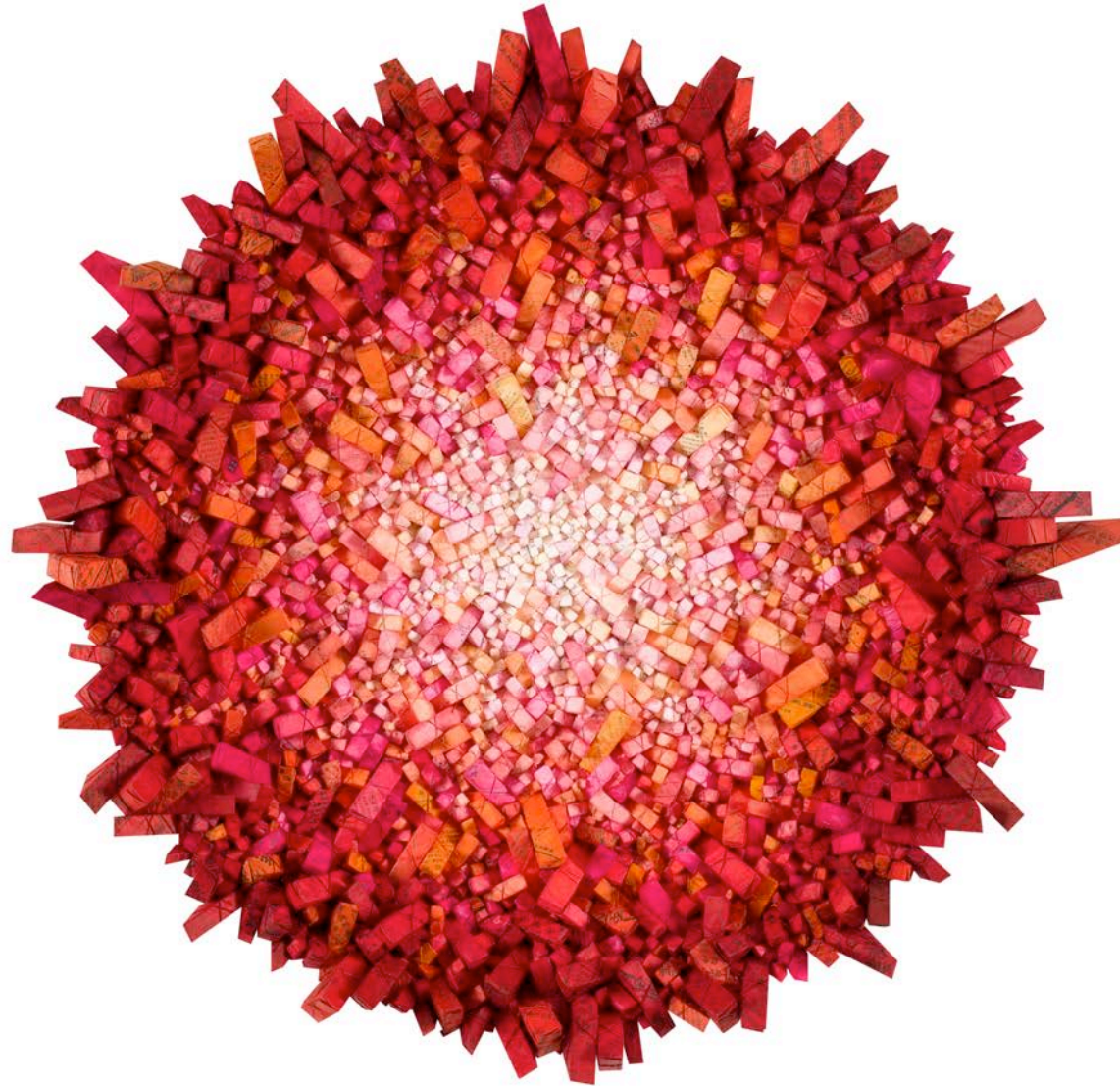
CHUN KWANG YOUNG

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 has been exhibited extensively around the world. Major solo exhibitions include Chaotic Harmony II (2017), Museum De Reede, Anwerp, Belgium; Chun Kwang Young (2017), Boghossian Foundation, Brussels, Belgium; 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 Touch of Korea (2016), Kalman Maklary Fine Arts, Budapest, Hungary; 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.



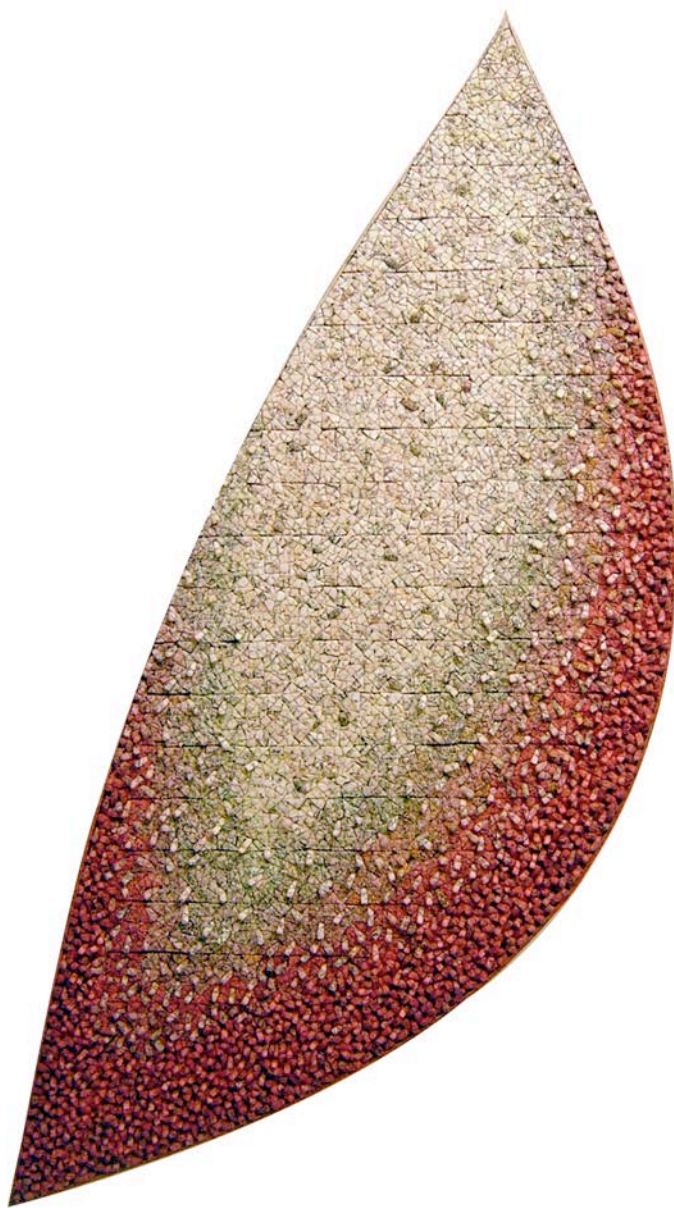
CHUN KWANG YOUNG b. 1944, **Aggregation 17-JL040 (Star 14)**, 2017, Mixed media with Korean mulberry paper, dia. 130 cm (51 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries



CHUN KWANG YOUNG b. 1944, **Aggregation 17-DE108**, 2017, Mixed media with Korean mulberry paper, 147 x 184 cm (57 7/8 x 72 1/2 in.)

Courtesy of the artist and Pearl Lam Galleries



CHUN KWANG YOUNG b. 1944, **Aggregation 002-MA1108**, 2002, Mixed media with Korean mulberry paper, 201 x 76 cm (79 1/8 x 29 7/8 in.)

Courtesy of the artist and Pearl Lam Galleries

HUANG YUANQING

Huang Yuanqing was born in 1963 in Shanghai. He graduated from ShanghaiTech University in 1985 and after that he studied Fine Arts in Shanghai Normal University. Currently, he lives and works in Shanghai.

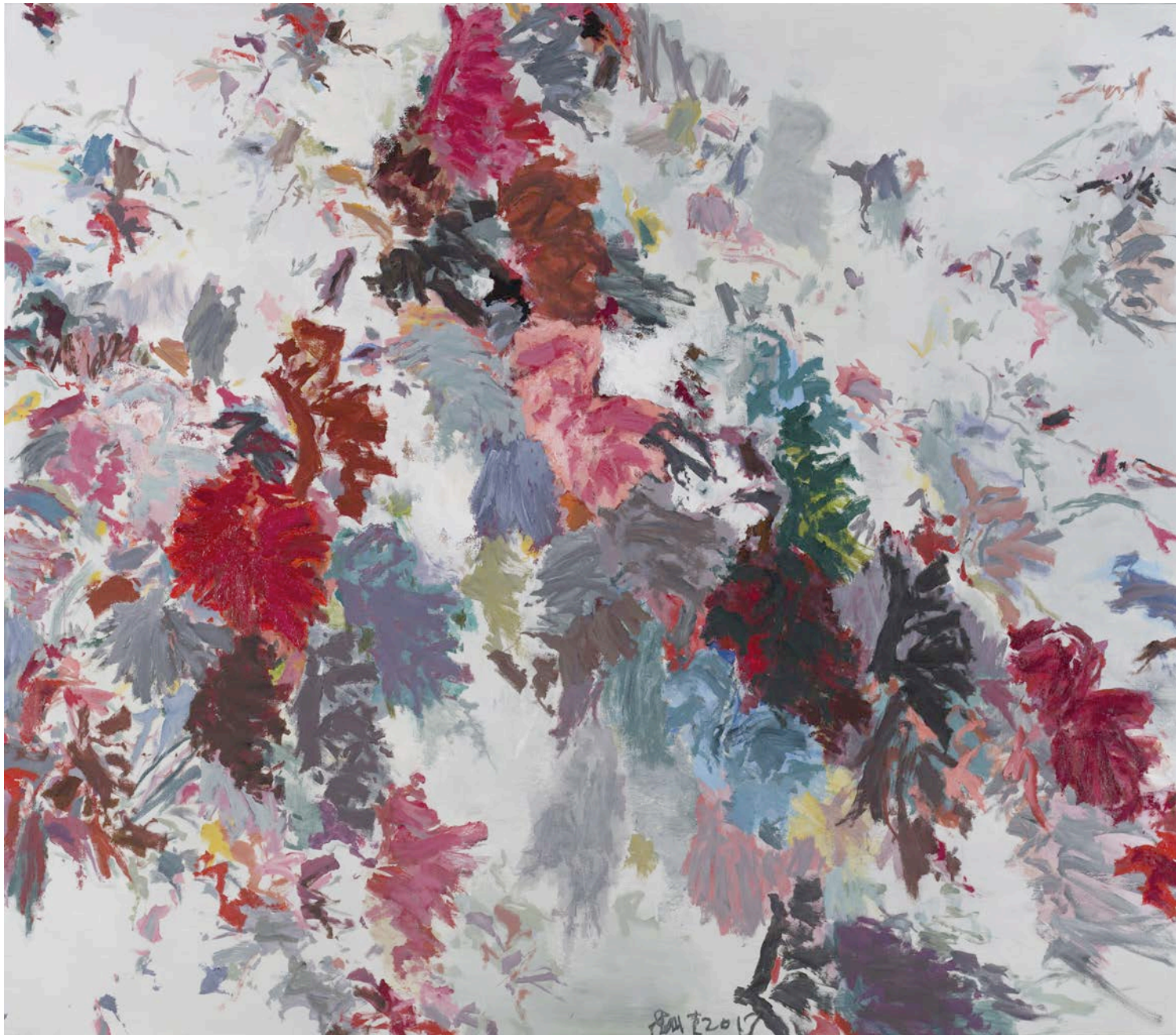
His paintings are influenced by Western Abstract Expressionism, which he was exposed to at school, and traditional Chinese calligraphy. In the 1980s, his open and liberal approach to Chinese calligraphy allowed him to create his own “abstract calligraphy”, which also integrates Western oil painting techniques. Colour plays an integral role in the artist's works, as it seems to fly, float in the air, or swim on the surface of water. Another essential element is his use of lines, which Huang may paint over multiple times, building texture and shapes, until he is satisfied. This process may span long periods of time—from months to years.

The artist's recent solo exhibitions include Motives of Lines Huang Yuanqing solo exhibition (2018), Pearl Lam Galleries, Hong Kong, China; Huang Yuanqing (2016), Gallery Albrecht, Berlin, Germany; Ink (2016) AroundSpace, Shanghai, China; No Border (2014), Red Town Art Centre, Shanghai, China; and Huang Yuanqing (2013), Sanjyo Gion Gallery, Kyoto, Japan. He has also been featured in group exhibitions such as Envision (2016), AroundSpace Gallery, Shanghai, China; Utopia (2013), Mingyuan Art Centre, Shanghai, China; and Paintings (2013), James Cohan Gallery, Shanghai, China.



HUANG YUANQING b. 1963, **Untitled 2017-37**, 2017, Acrylic on linen, 170 x 200 cm (66 7/8 x 78 3/4 in.)

Courtesy of the artist and Pearl Lam Galleries



HUANG YUANQING b. 1963, **Untitled 2017-25**, 2017, Acrylic on linen, 170 x 210 cm (66 7/8 x 82 5/4 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 “water drop” 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 “water drops” after the mid-70s, which has been Kim’s focus for over four decades.

Kim’s “water drop” 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, **Waterdrops**, 2009, Oil on sand, 162 x 97 cm (63 3/4 x 38 1/4 in.)

Courtesy of the artist and Pearl Lam Galleries



KIM TSCHANG - YEUL b. 1929, **Waterdrops**, 2009, Oil on sand, 162 x 97 cm (63 3/4 x 38 1/4 in.)

Courtesy of the artist and Pearl Lam Galleries

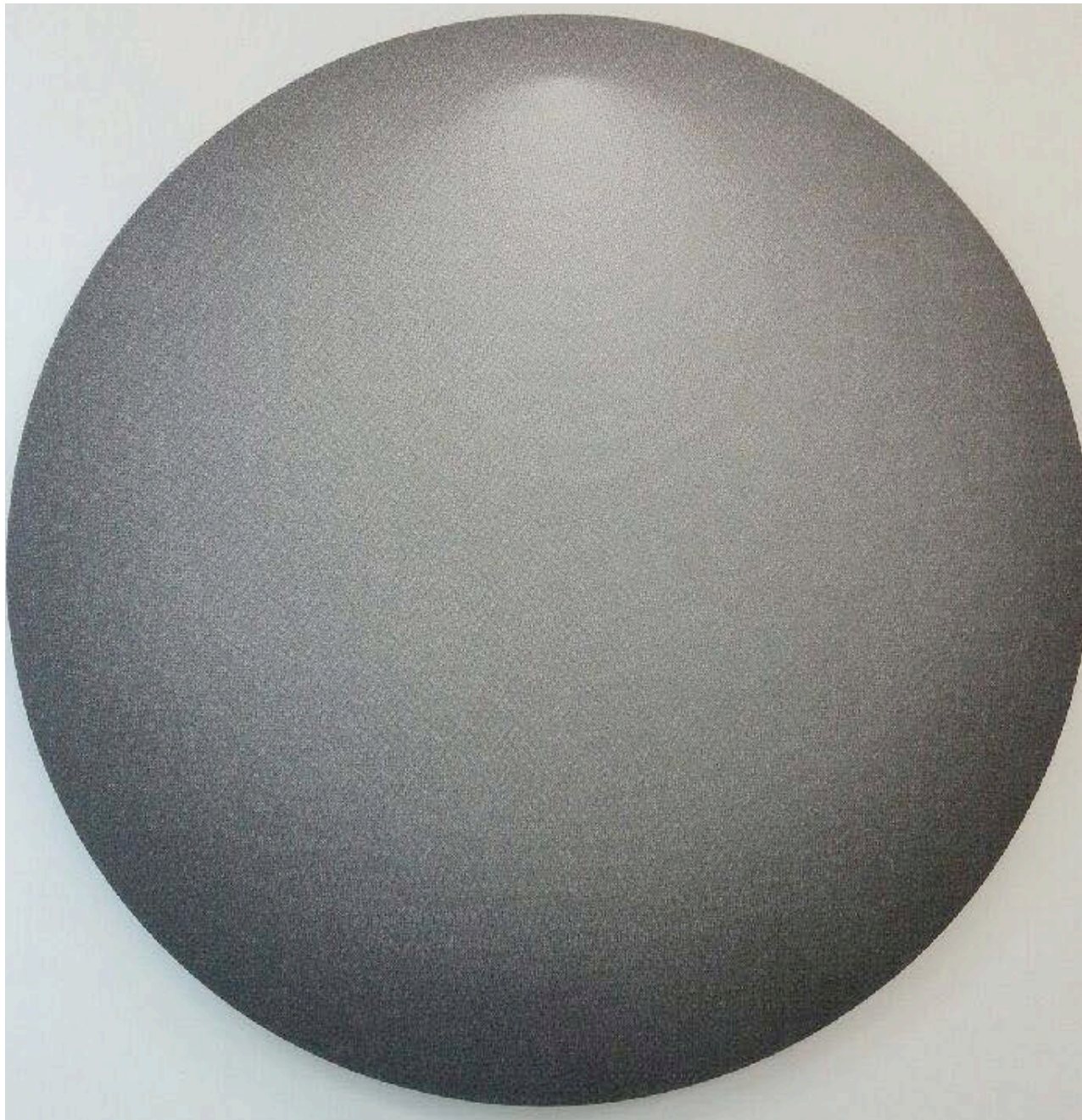
LIU WENTAO

Liu Wentao was born in 1973 in Qingdao, Shandong province, China. In 1993, he enrolled at the Central Academy of Fine Arts in Beijing, China, and majored in intaglio printmaking. He graduated in 1997 and proceeded he worked for Foundation Pillar | Joan Miro in Mallorca, Spain and the University of Massachusetts, USA in 2000 and 2004, respectively. Liu graduated with an MFA from the Department of Fine Arts, University of Massachusetts in 2005. He worked for the School of Urban Design in the Central Academy of Fine Arts in 2006. Liu is currently living and working in Beijing.

Liu Wentao's pencil drawings are composed of intricately constructed straight lines, retracting in density and alternating in distance. The interweaving of simple straight lines on the flat canvas results in a material conversation and superposition. The refraction of light caused by the lead's texture interacts with the diverse, three-dimensional geometrical canvas frames, using a minimalist method to present the transformation of light and space to the viewer.

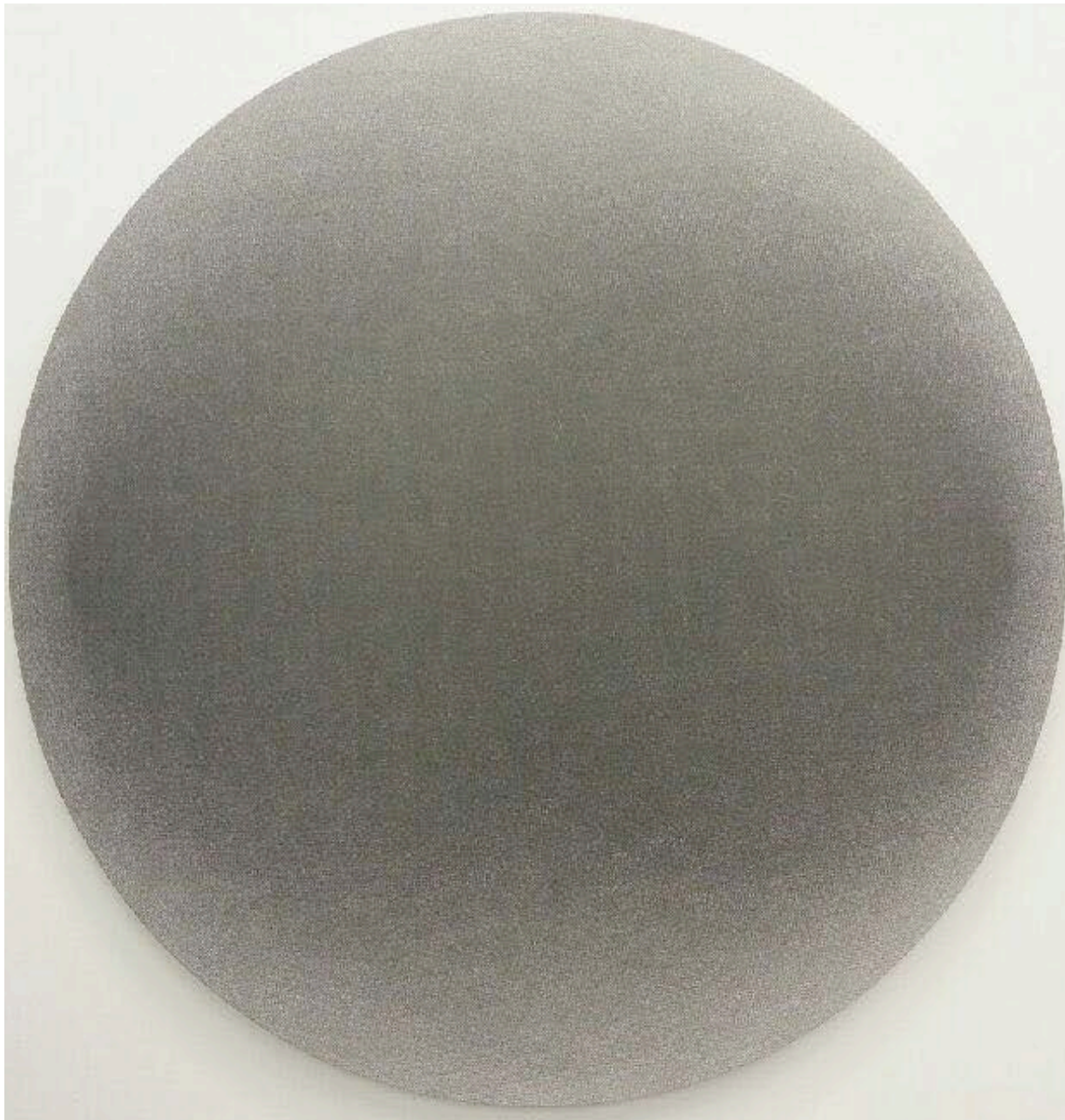
As an experimenter of form, Liu Wentao regards the void of the canvas as the starting point of his works. Liu's dark lead pencil strokes are not created to manufacture meaning. Instead, they endlessly contribute to a combined dialectical relationship between "nothingness" and "presence". His recent experimentations in depicting spatial forms based on computer models simultaneously displays presence and boundlessness. Such boundlessness does not signify a disappearance of "nothingness", instead, it demonstrates the potentials that could stem from it.

Liu Wentao has held various solo exhibitions such as Liu Wentao Works (2015), ZAN Art Museum, Qingdao, China; Xuan (2014), White Space Beijing, China; Light and Shadow (2012), Shanghai Art Museum, Shanghai, China; Liu Wentao Artworks (2009), The German Embassy in China, Beijing, China; Time and Writing (2008), White Space Beijing, China; Liu Wentao Artworks (2007), Yun Gallery, Beijing, China; and Liu Wentao Solo Show (2001), QW Gallery, New York City, USA. His group shows include Message from the Ruin (2016), A+ Contemporary, Taipei, Taiwan; The world is yours, as well as ours (2016), White Cube, London, UK; Art Project 24: Naissance (2015), Today Art Museum, Beijing, China; The 2nd Chinese Young Artists Selected Printmaking Exhibition (2013), Qingdao, Shanghai, Shengzhen, Beijing, New York City; Das Ich Im Anderen (2011), Mercator Foundation, Essen, Germany; Chen Guangwu | Fang Lijun | Liu Wentao (2008), Asian Art Museum, Berlin, Germany; Qing Dao International Printmaking Exhibition (2000), Qingdao Art Museum, Qingdao, China; and New Art from China (1997), Flanders Contemporary Art, USA.



LIU WENTAO b. 1973, **Untitled**, 2017, Pencil on canvas, dia. 150 cm (59 in.)

Courtesy of the artist and Pearl Lam Galleries



LIU WENTAO b. 1973, **Untitled**, 2017, Pencil on canvas, dia. 150 cm (59 in.)

Courtesy of the artist and Pearl Lam Galleries

ANTONY MICALLEF

Antony Micallef was born in Swindon, England in 1975 and graduated in Fine Arts from the University of Plymouth. He was notably taught by the austere landscape painter John Virtue, who was taught by the postwar painter Frank Auerbach.

Described as a modern Expressionist and widely recognised as one of the finest painters in contemporary art today, Micallef roots his work in social commentary and self-examination. Known for his visually charged figure paintings, Micallef's new series of works in his latest exhibition, *Raw Intent*, are a complete departure from his earlier artworks. He builds up a relief-like surface with heavy paint to depict a figurative mass in front of a muted background. By using an impasto technique, the material is pushed to its extreme and blurs our reading of painting and sculpture. Through the use of tools such as scrapers and palette knives, Micallef literally twists the paint to further distort the depicted figure in the hope of realising an embodiment that will "breathe" on its own.

His major solo exhibitions include *Raw Intent* (2016), Pearl Lam Galleries, Hong Kong; *Self* (2015), Lazarides Rathbone, London, UK; *Impure Idols* (2007), Lazarides, Hollywood, California, USA; *Antony Micallef* (2006), Eyestorm, Milan, Italy; and a show at the National Academy of Fine Arts, Sofia, Bulgaria (2005).

Micallef also has work in collections all over the world and has exhibited in group shows at institutions such as Nottingham Castle Museum, Nottingham, UK (2017); the Goss-Michael Foundation at Dallas Contemporary, Dallas, Texas, USA (2014); National Museum Warsaw, Poland (2013); ICA London (2012), Tate Britain (2010), Royal Academy, London (2008), and the National Portrait Gallery, London (2000). He took second prize in the BP Portrait Award competition in 2000.



ANTONY MICALLEF b. 1975, **Self-Portrait (Flayed Construct)**, 2017, Oil on linen, 130 x 110 cm (51 1/8 x 43 1/4 in.)

Courtesy of the artist and Pearl Lam Galleries

ROBERT MOTHERWELL

Robert Motherwell was born on January 24, 1915, in Aberdeen, Washington. At age 11, he was awarded a fellowship to the Otis Art Institute in Los Angeles. In 1932, he studied painting briefly at the California School of Fine Arts in San Francisco before attaining a BA from Stanford University in 1937. Later, he enrolled for graduate work in the Department of Philosophy at Harvard University. After travelling to Europe for a year for study, his debut solo show was presented at the Raymond Duncan Gallery in Paris in 1939.

In 1940, Motherwell entered Columbia University to study art history with Meyer Schapiro, who encouraged him to become a painter. He travelled to Mexico with Roberto Matta for six months, and upon returning to New York, his circle came to include William Baziotes, Willem de Kooning, Hans Hofmann, and Jackson Pollock. In 1942, Motherwell was included in the exhibition *First Papers of Surrealism* at the Whitelaw Reid Mansion, New York. Later, he became editor of the *Documents of Modern Art* series of books, and has since been a frequent contributor to literature on Modern art until his death in 1991.

Robert Motherwell was a major figure in the birth and development of Abstract Expressionism and the youngest member of the New York School. His esteemed intellect, humanist approach to art, affinity for literature, and passion for writing not only cradled his gorgeous, expressive paintings—frequently featuring bold black shapes against fields of colour—but also undergirded him to be one of the leading writers, theorists, advocates, and spokesmen of the art movement. He believed that ideas and emotions were best communicated through the bold forms and gestural lines of abstract art. His pictorial language took the form of drawings, collages, prints, and paintings ranging from intimate studies to monumental works on canvas, featuring simple shapes, bold colour contrasts, and a dynamic balance between restrained and boldly gestural brushstrokes. They reflect not only a dialogue with art history, philosophy, and contemporary art, but also a sincere and considered engagement with autobiographical content, contemporary events, and the essential human conditions of life, death, oppression, and revolution.

During his long career as a painter and lecturer, Robert Motherwell received wide acclaim for his sophisticated and expressive works. Numerous solo and posthumous exhibitions were held locally and worldwide dedicated to showcasing his ideas on abstract art, including *Robert Motherwell: Prints*, Marlborough, New York, NY, USA (2018); *Robert Motherwell (Aberdeen/USA 1915–1991 Provincetown)*, Galerie Boisserée, Cologne, Germany (2017); *Robert Motherwell: Abstract Expressionism*, Bernard Jacobson Gallery, London, UK (2016); *Motherwell: Lyric Suite*, The Metropolitan Museum of Art, New York, NY, USA (2015); *Robert Motherwell: Early Collages*, Solomon R. Guggenheim Museum, New York City, NY, USA (2013); *Robert Motherwell: A la pintura*, Paul J. Getty Museum, Los Angeles, CA, USA (2003); *The Painter and the Printer: Robert Motherwell's Graphics*, Museum of Modern Art, New York City, NY, USA (1980); *Robert Motherwell*, Museum des 20. Jahrhunderts, Vienna, Austria (1976); *Robert Motherwell*, The Metropolitan Museum of Art, New York, NY, USA (1972); and *Peggy Guggenheim's Art of This Century Gallery*, New York, NY, USA (1944).

Major group exhibitions include *Von der Fläche zum Raum*, Museum Liaunig, Neuhaus, Austria (2013); *Abstract Expressionism*, National Gallery of Australia, Canberra, Australia (2012); *American Printmaking since 1960*, Museum of Modern Art Dubrovnik, Dubrovnik, Croatia (2009); *Ways of Looking*, Museum of Modern Art, New York City, NY, USA (1971); *The New American Painting*, Tate Britain, London, UK (1959); *Stedelijk Museum*, Amsterdam, the Netherlands (1958); and *Fourteen Americans*, Museum of Modern Art, New York City, NY, USA (1946).

His work can be found in the collections of major art institutions, including the Tate Gallery, London, UK; Peggy Guggenheim Collection, Venice, Italy; the Guggenheim, Metropolitan Museum of Art, and Museum of Modern Art, New York, NY, USA; Paul J Getty Museum, Los Angeles, CA, USA; and the Art Gallery of Ontario, Toronto, Canada.



ROBERT MOTHERWELL b. 1915, **Frontier No.12**, 1958, Oil on primed board, 38.1 x 45.7 cm (15 x 18 in.)

Provenance: Sidney Janis Gallery, New York; Locks Gallery, Philadelphia; Bernard Jacobson Gallery, London, 2012; Private collection

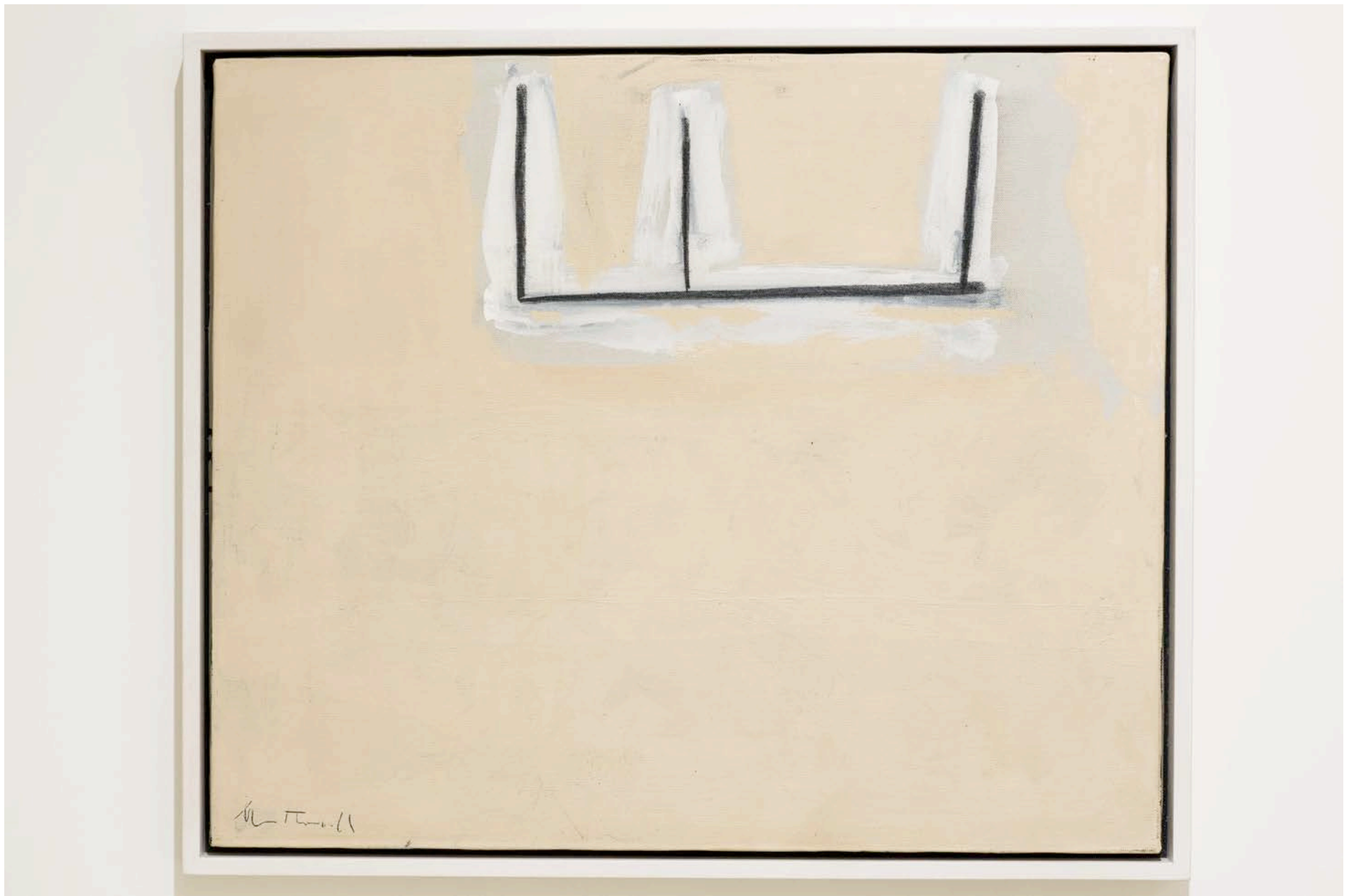
Courtesy of Pearl Lam Galleries © Dedalus Foundation, Inc/VAGA, New York and DACS, London 2017



ROBERT MOTHERWELL b. 1915, **California**, 1958, Oil and charcoal on canvas, 177.2 x 227.3 cm (69 3/4 x 89 1/2 in.)

Provenance: Sidney Janis Gallery, New York; Locks Gallery, Philadelphia; Bernard Jacobson Gallery, London, 2012; Private collection

Courtesy of Pearl Lam Galleries © Dedalus Foundation, Inc/VAGA, New York and DACS, London 2017



ROBERT MOTHERWELL b. 1915, **Open No. 133: Charcoal on beige**, 1969, Acrylic and charcoal on canvas, 50.8 x 61 cm (20 x 24 in.)

Provenance: Private Collection, Germany (acquired after 1972); Bernard Jacobson Gallery, London, 2014; Private collection

Courtesy of Pearl Lam Galleries © Dedalus Foundation, Inc/VAGA, New York and DACS, London 2017

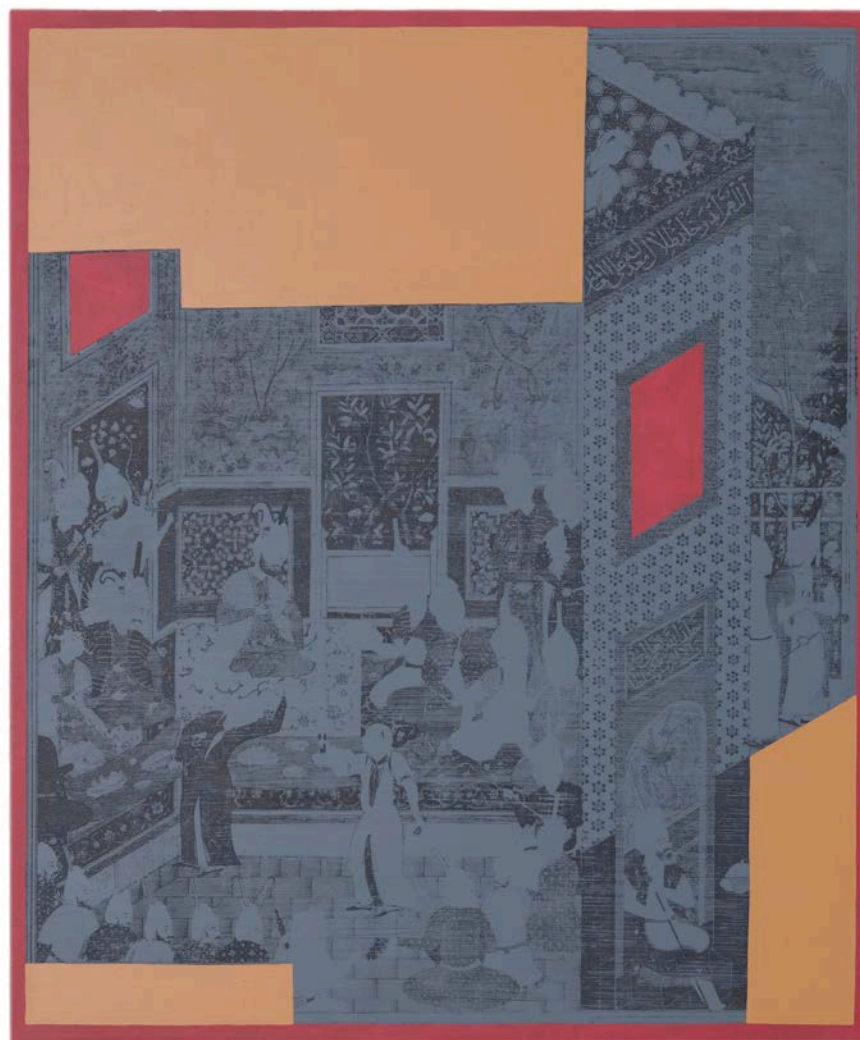
KOUR POUR

Kour Pour (b. Exeter, England, 1987) graduated with a BFA from Otis College of Art and Design, Los Angeles, USA in 2010. Pour's practice explores the various aspects of identity formation, the social and cultural constructions of the West and the East and the way in which these constructions have defined our thinking. He currently lives in Los Angeles, USA.

Inspired by an early education in textiles from his Iranian-born father, who owned a carpet shop in the UK during the late 1980s, Pour's early series of carpet paintings, which take months to prepare, are based on designs the artist has researched from exhibitions and auction catalogues. Each design is highly labour-intensive and incorporates a range of techniques, including scrupulous hand painting, silkscreen printing, and applying paint layers with a broomstick, sanding down, and repainting. The pieces are informed by an interest in carpets and their role in the world as an object of craft—people weaving in a community, the history, the patterns, the figures, as well as their status as collectable commodities.

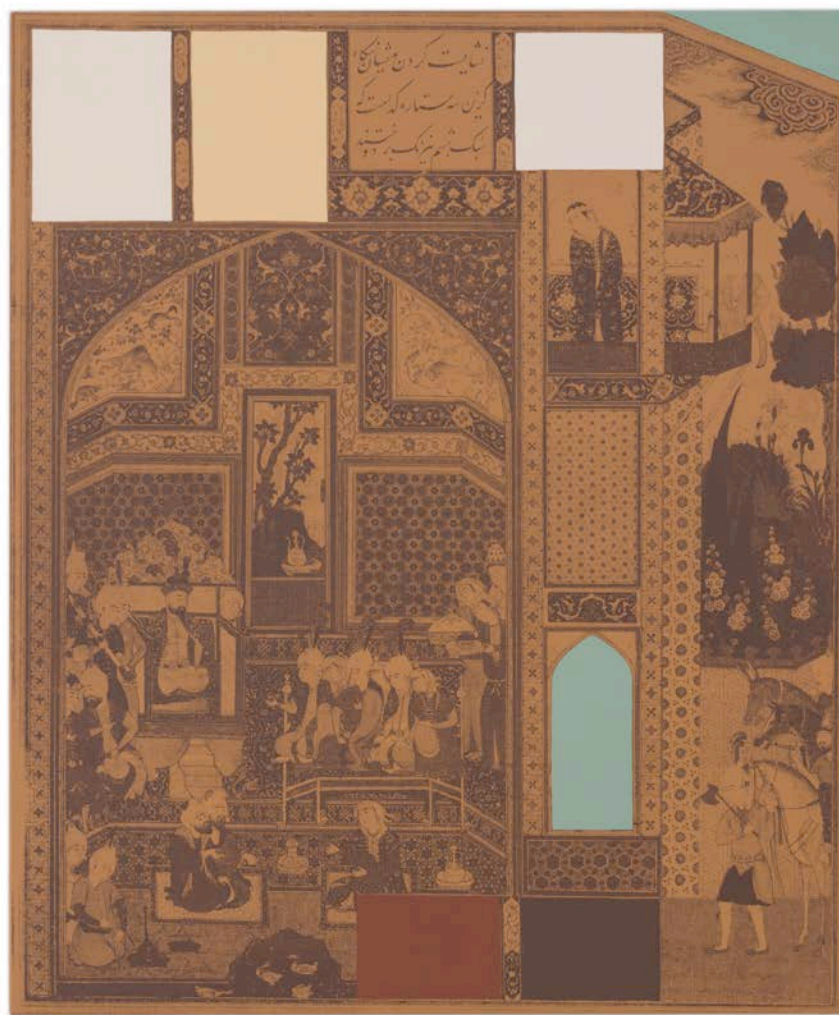
Pour's newest series of work addresses Japonisme, the fascination by Western artists with Japanese art and aesthetics. In his series Tectonic Paintings, the artist uses the Japanese Ukiyoe printing process to produce richly layered and coloured abstract paintings. Originally used to make easily reproducible art for the masses, many elements such as pictorial cropping, clean contours, and compositional characteristics have become incorporated into Western art since the Impressionists. The paintings, which at first appear to reference the Western abstract tradition, are actually a translation of earthquake and volcano maps produced by the Japanese Geological Survey and refer to the shifting and overlapping of aesthetic terms with this physical metaphor of transformation.

Among others, Pour's solo exhibitions include Onnagata (2016), Feuer/Mesler, New York, USA; Samsara (2015), Depart Foundation, Los Angeles, USA; and Ozymandias (2014), Ellis King, Dublin, Ireland. The artist's group shows include Horror Vacui, or The Annihilation of Space (2017), Misako & Rosen, Tokyo, Japan; Labyrinth(s) (2016), Pearl Lam Galleries, Hong Kong, China; Painting Show – Part One (2015), Galerie Rüdiger Schöttle, Munich, Germany; From Above (2015), Di Donna, New York, USA; and The Go Between (2014), Museo di Capodimonte, Naples, Italy.



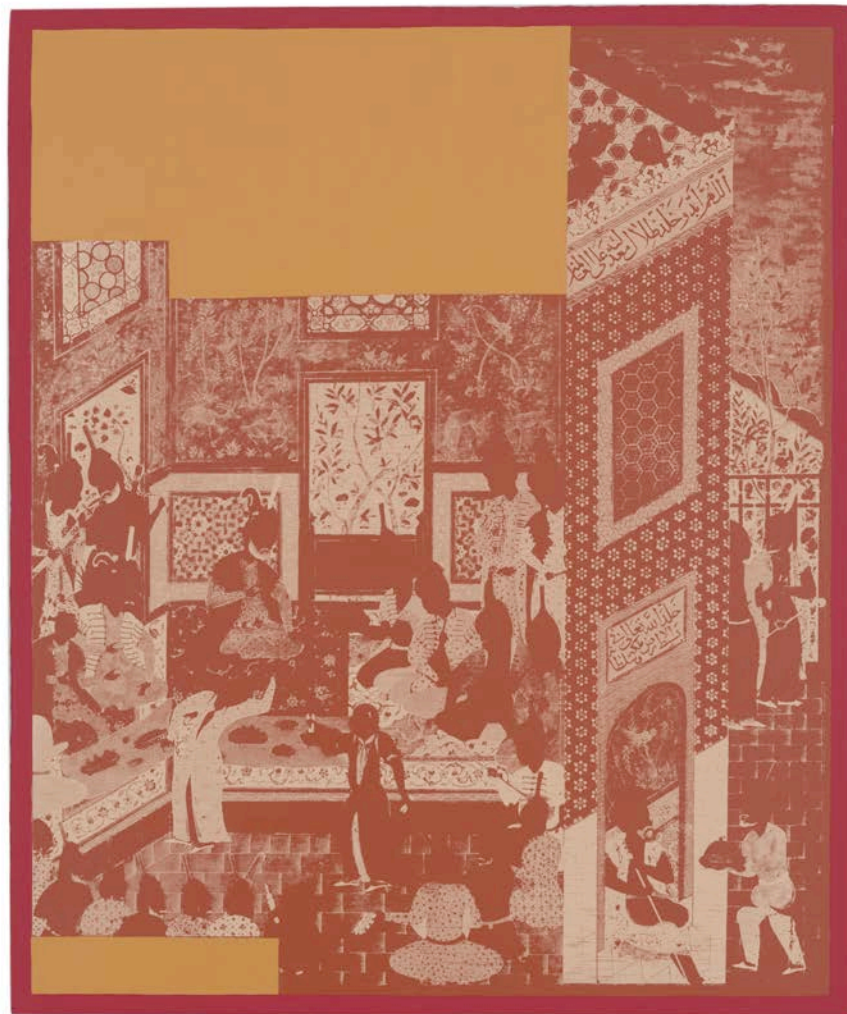
KOUR POUR b. 1987, **Geometric Painting 10**, 2017, Acrylic on canvas over panel, 76.2 x 63.5 cm (30 x 25 in.)

Courtesy of the artist and Pearl Lam Galleries



KOUR POUR b. 1987, **Geometric Painting 12**, 2017, Acrylic on canvas over panel, 76.2 x 63.5 cm (30 x 25 in.)

Courtesy of the artist and Pearl Lam Galleries



KOUR POUR b. 1987, **Geometric Painting 4**, 2017, Acrylic on canvas over panel, 76.2 x 63.5 cm (30 x 25 in.)

Courtesy of the artist and Pearl Lam Galleries

ARCANGELO SASSOLINO

Arcangelo Sassolino was born in Vicenza, Italy in 1967, where he lives and works. Sassolino's sculptures and installations explore mechanical behaviours, materials, and physical properties of force. By applying these properties to the natural world and behaviours, the artist examines the friction between industrial progress and environmental concerns.

Sassolino's works are carefully planned and researched, resulting in constructions of a high degree of physicality and forces applied by or on an object, as he pushes materials past their physical limitations. The tension, the expectation, and the awareness of risk—along with the powerful aesthetics of the works—play key roles in the experience of the spectators.

Arcangelo Sassolino has had solo exhibitions at Contemporary Art Museum, St. Louis (2016); the Frankfurter Kunstverein, Frankfurt (2016); Palais de Tokyo, Paris (2008); and MACRO Museum, Rome (2011), among others. He also presented an environmental project at Z33 Center for Contemporary Art, Hasselt (2010) and in the context of Art and The City, Zurich (2012).

His works have been shown in public institutions such as the Grand Palais, Paris, France; Broad Art Museum, East Lansing, USA; Palazzo Ducale, Venice, Italy; Fundación Pablo Atchugarry, Punta del Este, Uruguay; Le 104, Paris, France; MART Museum, Rovereto, Italy; Guggenheim Collection, Venice, Italy; FRAC Museum Regional, Reims, France; Autocenter and MICA MOCA, Berlin, Germany; Tinguely Museum, Basel, Switzerland; CCC Strozzi, Florence, Italy; Fondazione Bevilacqua La Masa, Venice, Italy; Kunsthalle Göppingen, Göppingen, Germany; ZKM, Karlsruhe, Germany; and Fondazione Arnaldo Pomodoro, Milan, Italy.



ARCANGELO SASSOLINO b. 1967, **Untitled**, 2018, Concrete and steel, 157 x 137 x 22 cm (61 3/4 x 53 7/8 x 8 5/8 in.)

Courtesy of the artist and Pearl Lam Galleries



ARCANGELO SASSOLINO b. 1967, **Untitled**, 2018, Concrete and steel, 152 x 79 x 25 cm (59 7/8 x 31 1/8 x 9 7/8 in.)

Courtesy of the artist and Pearl Lam Galleries



ARCANGELO SASSOLINO b. 1967, **Julian**, 2018, Pirelli tires and stainless steel I-beam, 102 x 99 x 77 cm (40 1/8 x 39 x 30 1/4 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, first-hand 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 depict 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 that are both philosophical and, at an everyday human level, universal.

Solo exhibitions include Su Xiaobai 2012–2014 (2016), Tina Keng Gallery, Taipei, Taiwan; 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, Su Xiaobai Solo Exhibition (2007), Shanghai Art Museum, Shanghai, China. Group exhibitions include The World is Yours, as Well as Ours (2016), White Cube, Mason's Yard, London, UK; 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. 1944, **Crimson**, 2017, Oil, lacquer, linen and wood, 164 x 155 x 18 cm (64 5/8 x 61 x 7 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries



SU XIAOBAI b. 1944, **Coal as Ink**, 2017, Oil, lacquer, linen and wood, 170 x 162 x 15 cm (66 7/8 x 63 3/4 x 5 7/8 in.)

Courtesy of the artist and 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, paints, 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.

Zhu's solo exhibitions include Ganjiakou (2018), Pearl Lam Galleries, Shanghai, China; 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, *Beating the Riverbank, the leaves of the Willow break off*, 2015, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)

Courtesy of the artist and Pearl Lam Galleries



L: ZHU JINSHI b. 1954, **Wall of Nine Dragons 1**, 2011, Oil on canvas, 50 x 60 cm (19 5/8 x 23 5/8 in.)

M: ZHU JINSHI b. 1954, **Wall of Nine Dragons 2**, 2011, Oil on canvas, 50 x 60 cm (19 5/8 x 23 5/8 in.)

R: ZHU JINSHI b. 1954, **Wall of Nine Dragons 3**, 2011, Oil on canvas, 50 x 60 cm (19 5/8 x 23 5/8 in.)

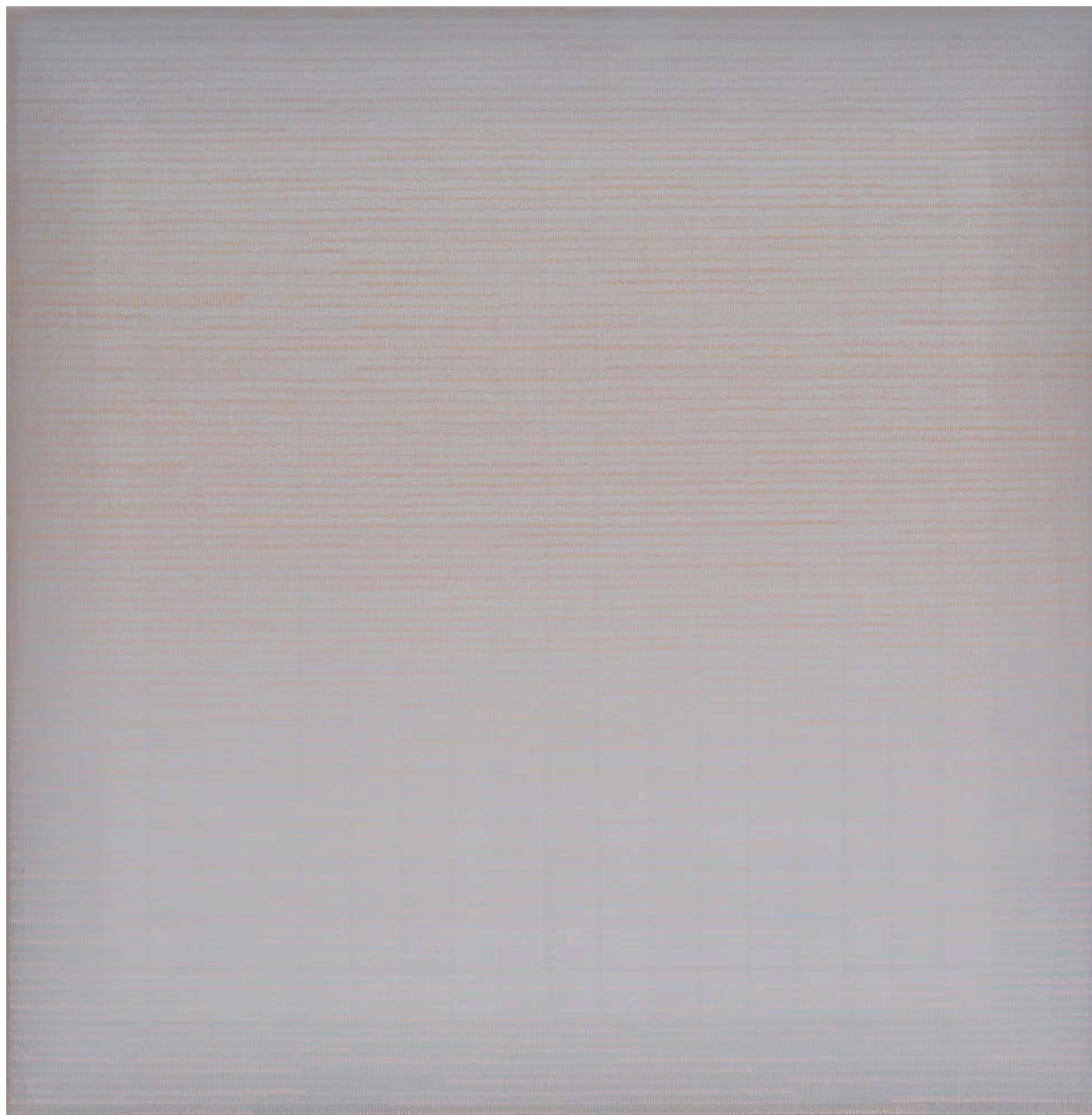
Courtesy of the artist and Pearl Lam Galleries

ZHOU YANGMING

Born in 1971 in Taizhou, China, Zhou Yangming has been living and working in Beijing for over 20 years. In 1996, he joined Xu Beihong's studio to improve his artistic practice. Later, Zhou moved to Songzhuang artist village. Currently, he lives and works in Shanghai. The artist's works revolve around lines and space; for over 10 years, Zhou has continued to paint short lines regularly and repeatedly every day. Every subtle short line shows the intersection of fluctuant and serene emotion. The artist feels the passage of time by breathing. This process is not rooted in the arts or connected to any goals, but is fused with everyday life. Painting is a transformative activity that documents his meditations and practices.

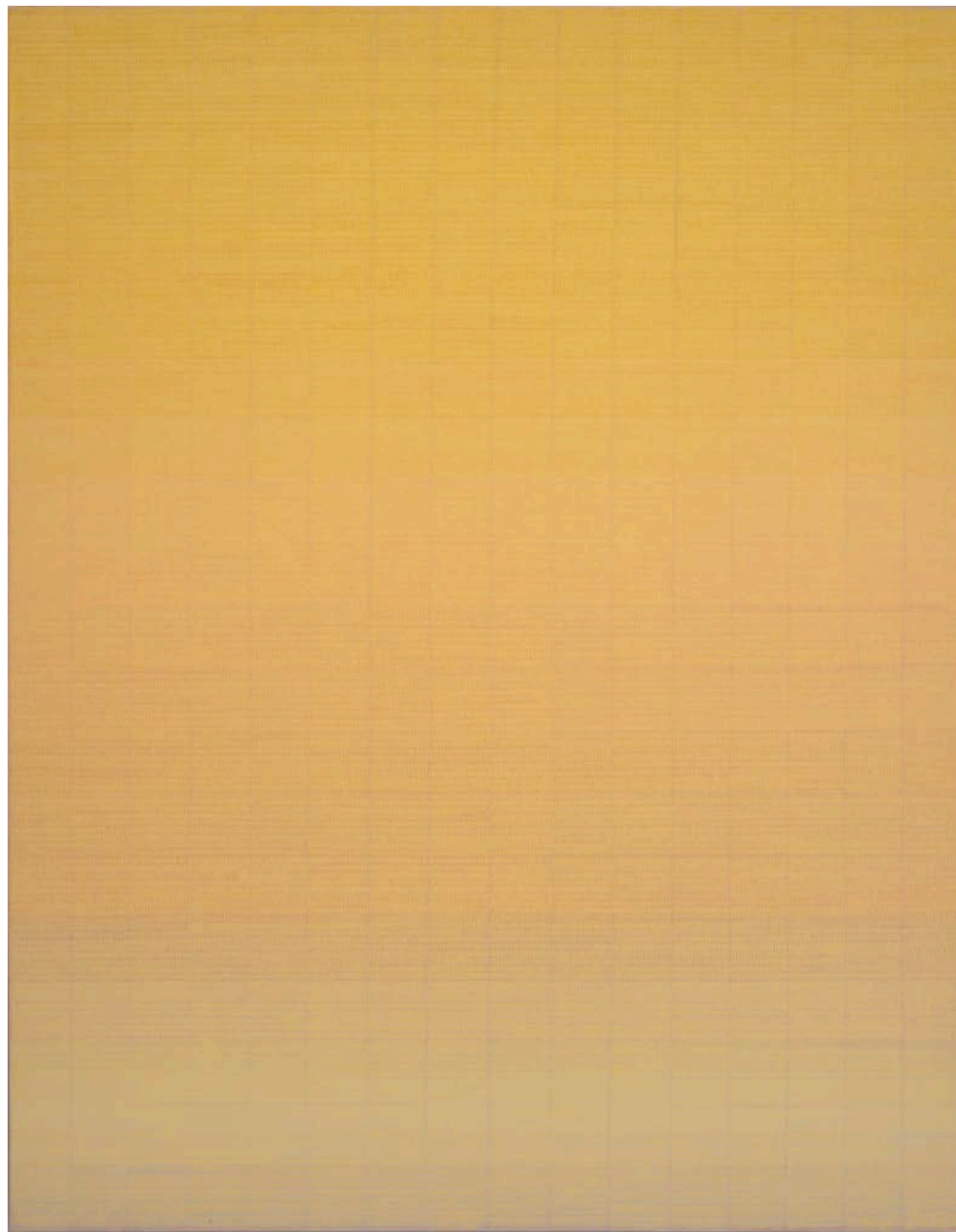
Zhou's works are in keeping with the following concept from the Dao De Ching, "The Way bears sensation, Sensation bears memory, Sensation and memory bear abstraction, and abstraction bears all the world." Zhou creates an infinite space by painting lines. He tries to use series of paintings to illustrate his concept of space instead of presenting it in every individual work. Space will never be limited; it is born out of a relationship between movement and transformation. Zhou's paintings do not possess a narrative logic. There is no reconstructed circumstance or conversation. Lines within his paintings become lifelike and conversational. From the consciousness of writing and the bottom of his heart, the artist ultimately creates a peaceful and quiet atmosphere in his works while emphasizing repetition, continuity, mental clarity through simplicity, and self-cultivation through the concept of a spiritual infinity.

Zhou Yangming has held various solo exhibitions as well as participated in group exhibitions in China, Europe, and the USA. Important solo exhibitions include *Begin Again* (2017), Pearl Lam Galleries, Hong Kong, China; *Zhou Yangming Recent Works* (2012), Galerie Frank Schlag & Cie., Essen, Germany and *Meticulous Transcendence* (2005), Onemoon Art, Beijing, China. Selected group exhibitions include *The Plane of Rewriting* (2017), Pearl Lam Galleries, Shanghai, China; *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), WILO 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, **20170825**, 2017, Acrylic on canvas, 100 x 100 cm (39 3/8 x 39 3/8 in.)

Courtesy of the artist and Pearl Lam Galleries



ZHOU YANGMING b. 1971, **20170413**, 2017, Acrylic on canvas, 162 x 130 cm (63 3/4 x 51 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries

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