

Pearl Lam Galleries

Hong Kong Pedder Building

Motives of Lines

HUANG YUANQING solo exhibition

Exhibition Dates 27 March–11 May, 2018 Monday–Saturday, 10am–7pm

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

Hong Kong—Pearl Lam Galleries is pleased to present *Motives of Lines*, a solo exhibition by Chinese artist Huang Yuanqing (b. 1963) at the Pedder Building in Hong Kong, featuring a selection of paintings on canvas created in recent years. Huang's paintings explore the expressiveness of his calligraphic lines, in which each stroke is considered as an entity as well as a key component that composes the rhythm of the plane. Rather than "paints", Huang "writes" his paintings. In the continuous process of writing, covering, and rewriting, he refines the paradoxical balance and coexistence between calligraphy and painting, rice paper and canvas, confrontation and intimacy, spontaneity and constraint, traces and signs. To Huang, the ideal state of creation is to withdraw the artist himself from this freely flourishing forest of lines.

By shifting between painting on two very different materials, rice paper and canvas, Huang absorbs the experience of working with the complementary angles and cultures that are associated with the media. Rice paper allows Huang to keep both the vigorous psychic force of writing and the sensitive touch between brush and paper, which absorbs ink instantly, whereas canvas demands a direct, opposing pressure on the surface. In his nearly 30-year artistic career, he has practiced both calligraphy and painting, examining each discipline through the other's approach simultaneously. Over time, he has developed a cross-cultural perspective where he merges calligraphic characteristics into his painting process that synthesize perfectly with his appreciation of and insights into painting.

Born in Shanghai, Huang Yuanqing has been practicing Chinese calligraphy since his youth. He began creating modern calligraphy in the mid-80s with bold marks that resembled abstract brushstrokes in objection to traditional calligraphy's rules. After studying oil painting at Shanghai Normal University of Fine Arts between 1986–88, Huang created his first abstract painting in 1990 and has continued in this style ever since. After the mid-90s, Huang started to incorporate mixed media on rice paper in an attempt to combine his calligraphic experience with Western painting elements, while investigating painting from a calligraphic point of view. Many shapes constructed by lines on canvas were even inspired by signs found on script seals. Since 2010, as the artist effortlessly combined both calligraphy and painting, symbols disappeared into the picture and lines took on a more free and dynamic beat. Reading each stroke is like listening to the sound of different musical instruments—sometimes it is slow and resounding, yet at other times it is bright and clear. Looking at the whole painting, it is as if a symphony is playing in consonance. Under Huang's conducting, his paintings elicit the empathy of viewers, as their imaginations begin to soar between the abstract and the figurative.

The lines in Huang Yuanqing's paintings are derived from calligraphy, but they are neither confined to the forms nor the meaning of the scripts; likewise, the artist gradually removes any purpose from the control of his brush. Art critic Paul Moorhouse observes, "Rooted in the expressive vitality of calligraphy, yet liberated from the restrictions of symbolism, his art transcends concerns of technique and intention. Replacing those experiences, it aspires to that elusive state advocated by Zen teaching—an 'artless art'—the achievement of which yields expression beyond the merely subjective." Even to this day, Huang continues to rewrite his paintings, a routine that reveals the artist's

understanding of his artistic process: it is an approach that goes beyond one's personal experience and minimizes one's intervention. Expression becomes natural, eliminating the outcomes of mental control.

About the Artist

Huang Yuanqing graduated from Shanghai Normal University. His works 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. Marked by painterly delicacy and great variety, his paintings speak of a great artistic culture.

Huang's recent solo exhibitions include *Motives of Lines* (2018), Pearl Lam Galleries, Hong Kong, China; *Huang Yuanqing* (2016), Gallery Albrecht, Berlin, Germany; *Ink* (2016) AroundSpace Gallery, 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 *The Plane of Rewriting* (2017), Pearl Lam Galleries, Shanghai, China; *Envision* (2016), AroundSpace Gallery, Shanghai, China; *Utopia* (2013), Mingyuan Art Centre, Shanghai, China; and *Paintings* (2013), James Cohan Gallery, Shanghai, China.

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 announce the opening of its new 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 that engages specifically with the region, collaborating to produce thought-provoking, culturally relevant work.

Press Enquiries

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