

PearlLam Galleries

ART COLOGNE 2018

Koelnmesse Hall 11, Messeplatz 1, 50679 Cologne, Germany
Stand C-010

CHUN KWANG YOUNG

Seoul-based artist Chun Kwang Young (b. 1944, Hongcheon County, Korea) received his BFA from Hongik 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, his 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; most recently, he held solo exhibitions at the Sundaram Tagore Gallery, New York City, USA (2018) and Boghossian Foundation in Brussels, Belgium (2017). Group exhibitions include *Paper in Profile: Mixografia and Taller de Gráfica Mexicana* (2016), *Mixografia*, Athens, Greece; 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, Museum Kunstwerk in Germany, and the Busan Art Museum, among others. Named the Artist of the Year by the National Museum of Contemporary Art, Gwacheon (Seoul) in 2001, Chun has also received many other accolades, including 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 13-DE053**, 2013, Mixed media with Korean mulberry paper, 150 x 150 cm (59 x 59 in.)
Courtesy of the artist and Pearl Lam Galleries



CHUN KWANG YOUNG b. 1944, **Aggregation 03-M128**, 2003, Mixed media with Korean mulberry paper, 163 x 131 cm (64 1/8 x 51 5/8 in.)
Courtesy of the artist and Pearl Lam Galleries



CHUN KWANG YOUNG b. 1944, *Aggregation 17-AU041 (Star 15)*, 2017, 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 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 Shanghai Normal University of Fine Arts in 1989. Currently, he lives and works in Shanghai.

Huang Yuanqing integrates Eastern and Western techniques and approaches to abstract painting. Skilled as a calligrapher, Huang's paintings take a contemporary literati position, working from the traditional concept that painting and calligraphy stem from the same source. Guided by lines, profuse layers of colour and textures, Huang's intuitive language emerges slowly, appearing flexible yet precise; it possesses a rhythmic intelligence that guides each resulting work. Contrary to the principles of calligraphy, however, Huang's paintings are created over a period of time, sometimes taking months or even years. He occasionally suspends his process and output, which allows time to play a critical and essential role in the completion of a finished work.

The artist'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, 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 different 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 2017-36**, 2017, Acrylic on linen, 170 x 250 cm (66 7/8 x 98 3/8 in.)
Courtesy of the artist and Pearl Lam Galleries

LUKE HENG

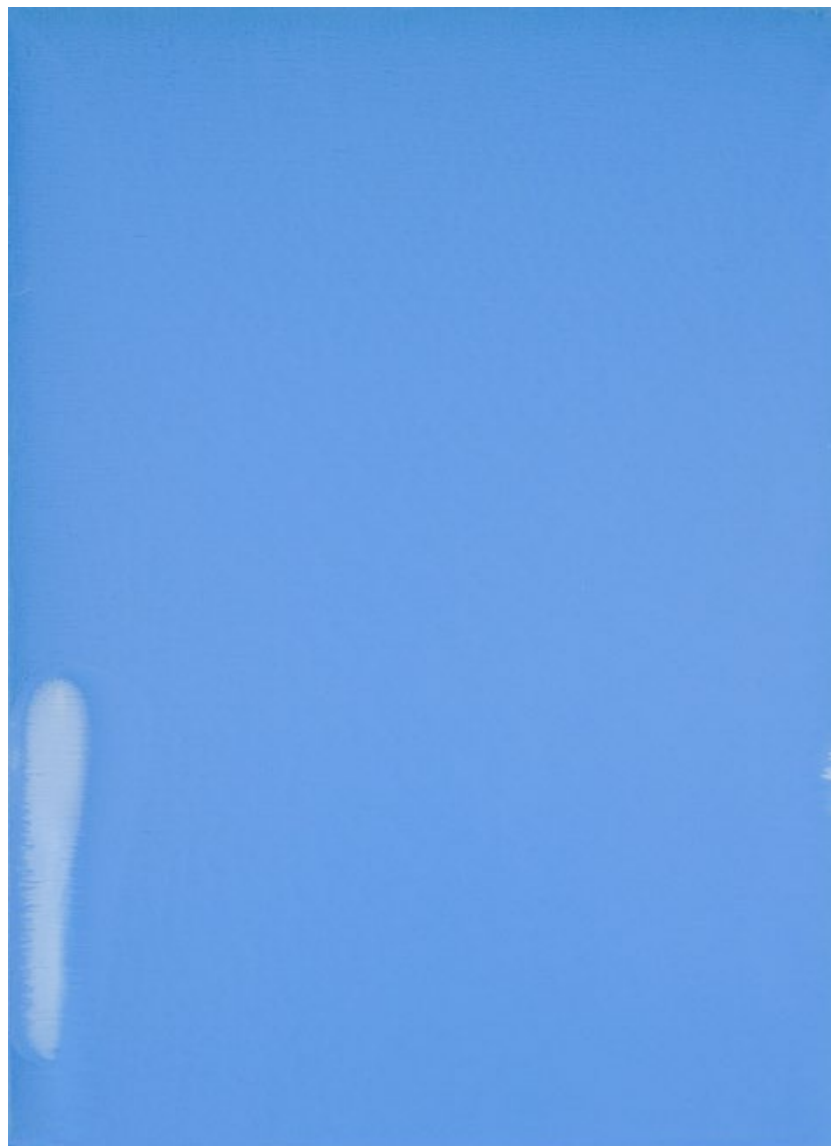
Born in 1987, Singaporean artist Luke Heng is interested in the dialectics between painting, object, and picture making. His earlier practice revolves around the conceptualization and physical manifestation of painting, with his works often responding to the history of painting while drawing from various other art forms to influence his approach and process. His latest works assimilate ideas of liminality, impermanence, and transcendent space, fortifying his quiet evocations with an unadulterated presence. Heng graduated with a BA (Hons) in Fine Arts from LASALLE College of the Arts in 2013, which he attended on a scholarship, and he has since been actively practicing art both locally and internationally.

Heng's practice is guided by his interest in Traditional Chinese Medicine, stemming from the fact that he comes from a family of Chinese physicians. Yin-yang philosophies govern his thoughts and judgments during his painting process, guiding his manipulation of different elements in his works to maintain a certain sense of visual harmony. In recent years, Heng's works have been developing in two distinct trajectories with the first being his more traditional oil on linen works that engage on a more spiritual level with the process of painting and its results, and the second being the more conceptual thread that emphasizes materiality, the process of materialization, and the perception of painting. Works belonging to the latter include his recent experimentations with paraffin wax and beeswax to create translucent "paintings" that reveal the physical structures that hold form. His solo exhibition *After Asphodel* (2017, Singapore) marks the evolution of his practice as he presents standalone wax works and a site-specific installation for the first time.

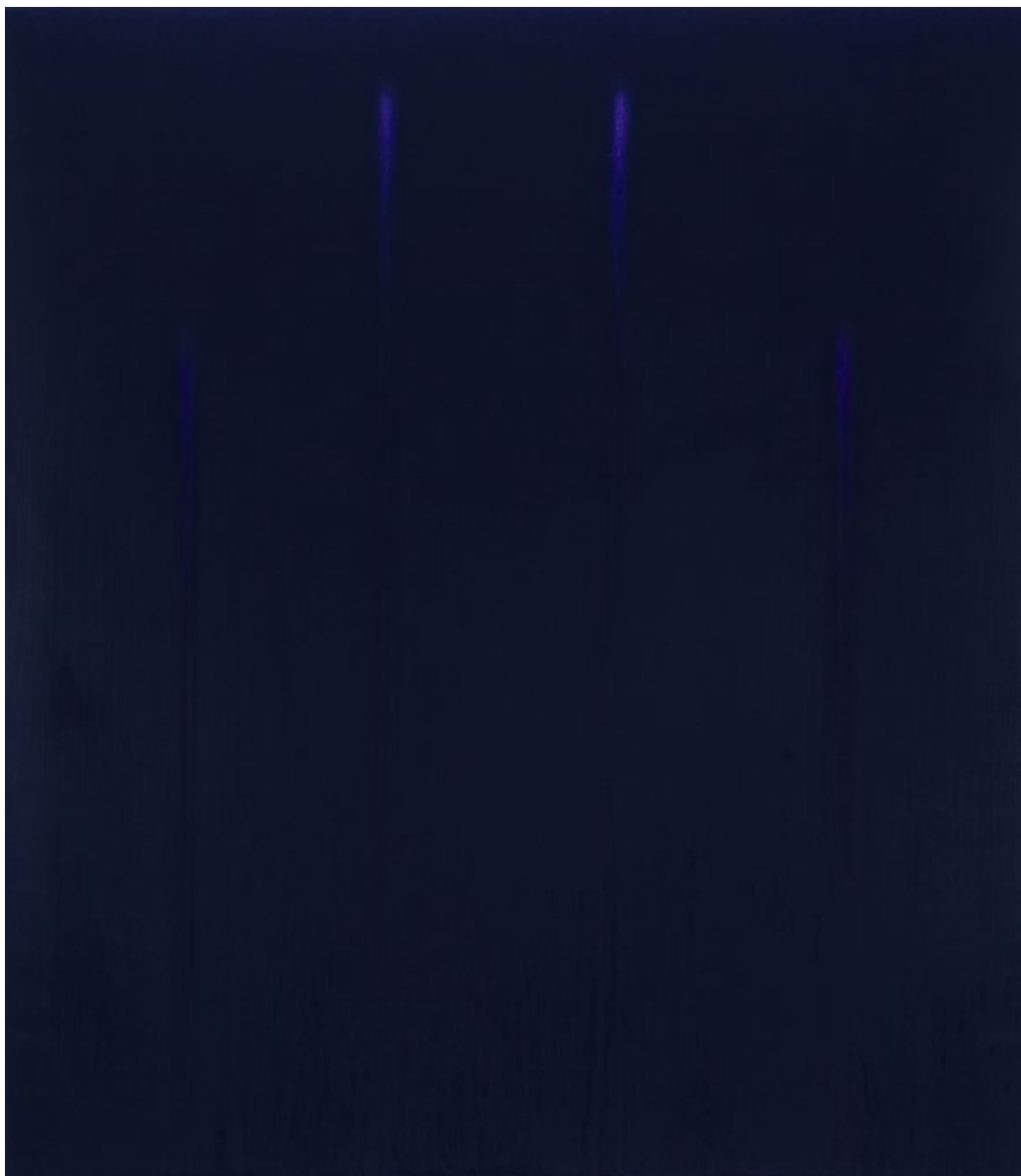
Heng's first solo exhibition, *The Waiting Room*, was held at FOST Gallery, Singapore in 2015. His second solo exhibition was at Galerie Isabelle Gounod, Paris, France in 2016. Major group exhibitions include *Constituent Concreteness* at Mizuma Gallery (2016, Singapore), *Peculiar Textures* at Galerie Steph (2015, Singapore), *Primavera 3* at Galerie Frédéric Lacroix (2014, Paris, France), and *Departure at iPreciation* (2014, Singapore). In 2014, he was selected to participate in the Dena Foundation Artist Residency Program in Paris, France, supported by the National Arts Council, Singapore.



LUKE HENG b. 1987, **White on Blue No. 2**, 2016, Oil on linen, 170 x 135 cm (66 7/8 x 53 1/8 in.)
Courtesy of the artist and Pearl Lam Galleries



LUKE HENG b. 1987, **White on Blue No. 4**, 2016, Oil on linen, 130 x 95 cm (51 1/8 x 37 3/8 in.)
Courtesy of the artist and Pearl Lam Galleries



LUKE HENG b. 1987, **Non-Place**, 2017, Oil on linen, 188 x 165 cm (74 x 65 in.)
Courtesy of the artist and Pearl Lam Galleries

LI TIANBING

Born in 1974, in the southern province of Guilin, China, Li Tianbing moved to Paris at the age of 22 to study at the École des Beaux-Arts. Here, he came in contact with a wealth of visual and cultural resources and formal histories. Surrounded by such diversity, Li quickly developed a distinctive visual language with which to express his own cultural origins. This draws on both traditional Chinese techniques and contemporary Western references. His work was soon commanding a similar level of international attention afforded to elder contemporaries such as Zhang Huan and Yan Pei Ming.

Li draws inspiration from real life in his latest series of works, dealing with the social violence prevalent in society, resulting from the greater polarization between the rich and poor. He is interested in representing the moment where the physical conflict is at its height, where the scene becomes a visual blur and is almost fragmented or even abstract in painted appearance.

Li has held solo exhibitions at Stephen Friedman Gallery, London; L&M Arts Gallery, New York; Galerie Albert Benamou, Paris; Galerie Loft, Beitou; Kashya Hildebrand Gallery, Zurich; Galerie Deborah Zafman, Paris. He has also exhibited internationally in group exhibitions at notable institutions including the Today Art Museum, Beijing; Museum of Contemporary Art, Shanghai; National Museum of Fine Arts, Beijing, China; Instituto Valenciano de Arte Moderno, Spain; and Hong Kong Arts Centre, Hong Kong. The artist currently lives and works in Los Angeles, USA.



LI TIANBING b. 1974, **Street Violence**, 2016, Oil on canvas, 157.5 x 198 cm (62 x 78 in.)
Courtesy of the artist and Pearl Lam Galleries



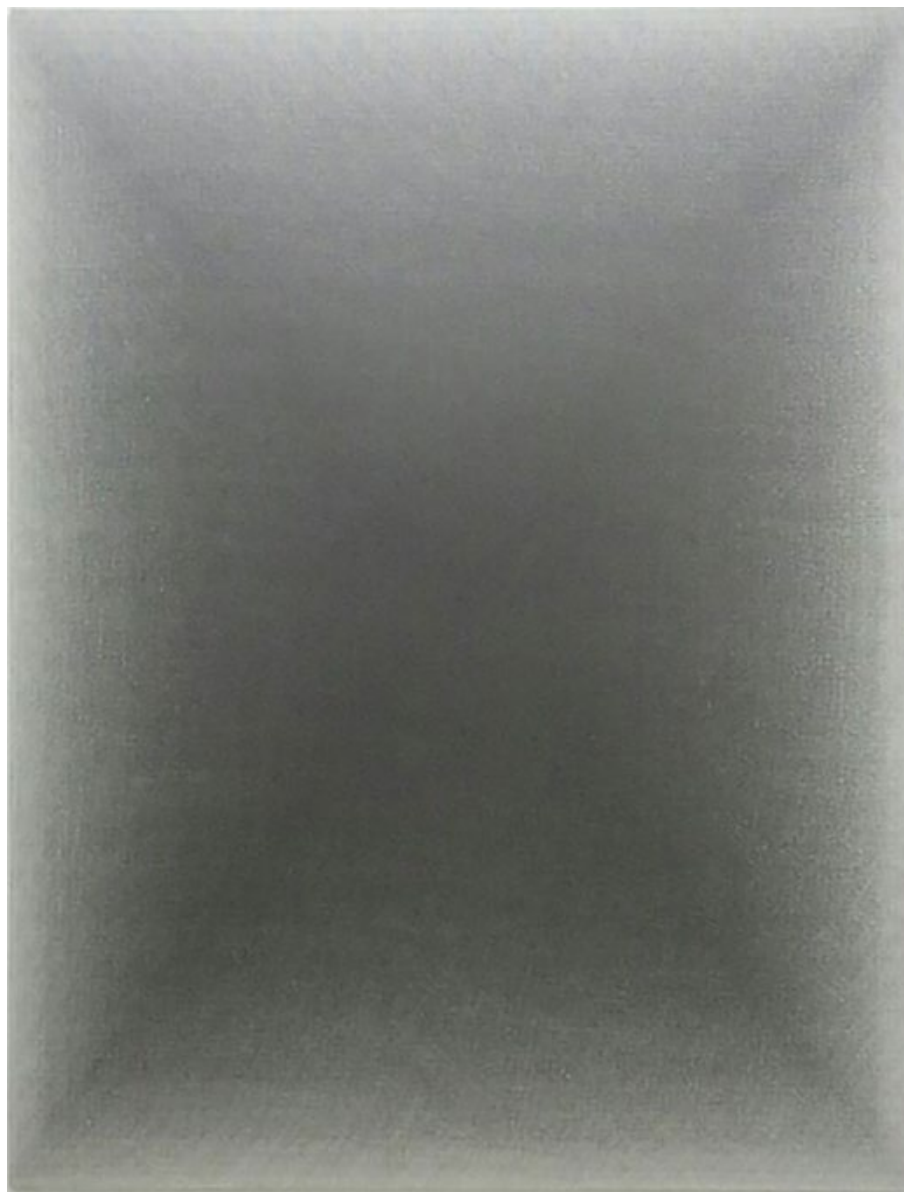
LI TIANBING b. 1974, **Xiao San #2**, 2016, Oil on canvas, 157.5 x 198 cm (62 x 78 in.)
Courtesy of the artist and Pearl Lam Galleries

LIU WENTAO

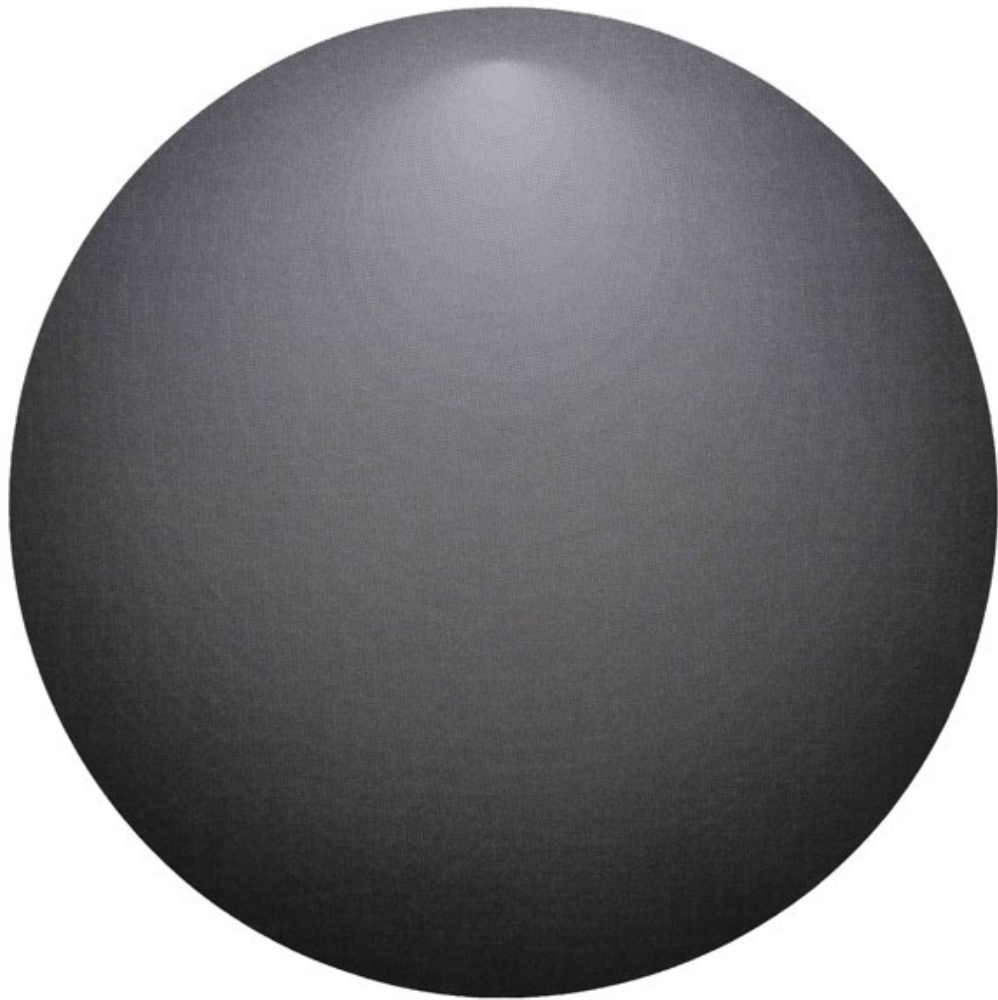
Liu Wentao was born in 1973 in Qingdao, Shandong province, China. In 1993, he enrolled at the Central Academy of Fine Arts in Beijing, China, and majored in intaglio printmaking. He graduated in 1997 and proceeded to work for Foundation Pillar | Joan Miro in Mallorca, Spain and the University of Massachusetts, 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 at the Central Academy of Fine Arts in 2006. Liu currently lives and works 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 display 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, Shenzhen, 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**, Pencil on paper, 200 x 150 cm (78 3/4 x 59 in.)
Courtesy of the artist and Pearl Lam Galleries



LIU WENTAO b. 1973, **Untitled**, Pencil on paper, dia. 150 cm (59 in.)
Courtesy of the artist and Pearl Lam Galleries



LIU WENTAO b. 1973, **Untitled**, Pencil on paper, dia. 150 cm (59 in.)
Courtesy of the artist and Pearl Lam Galleries

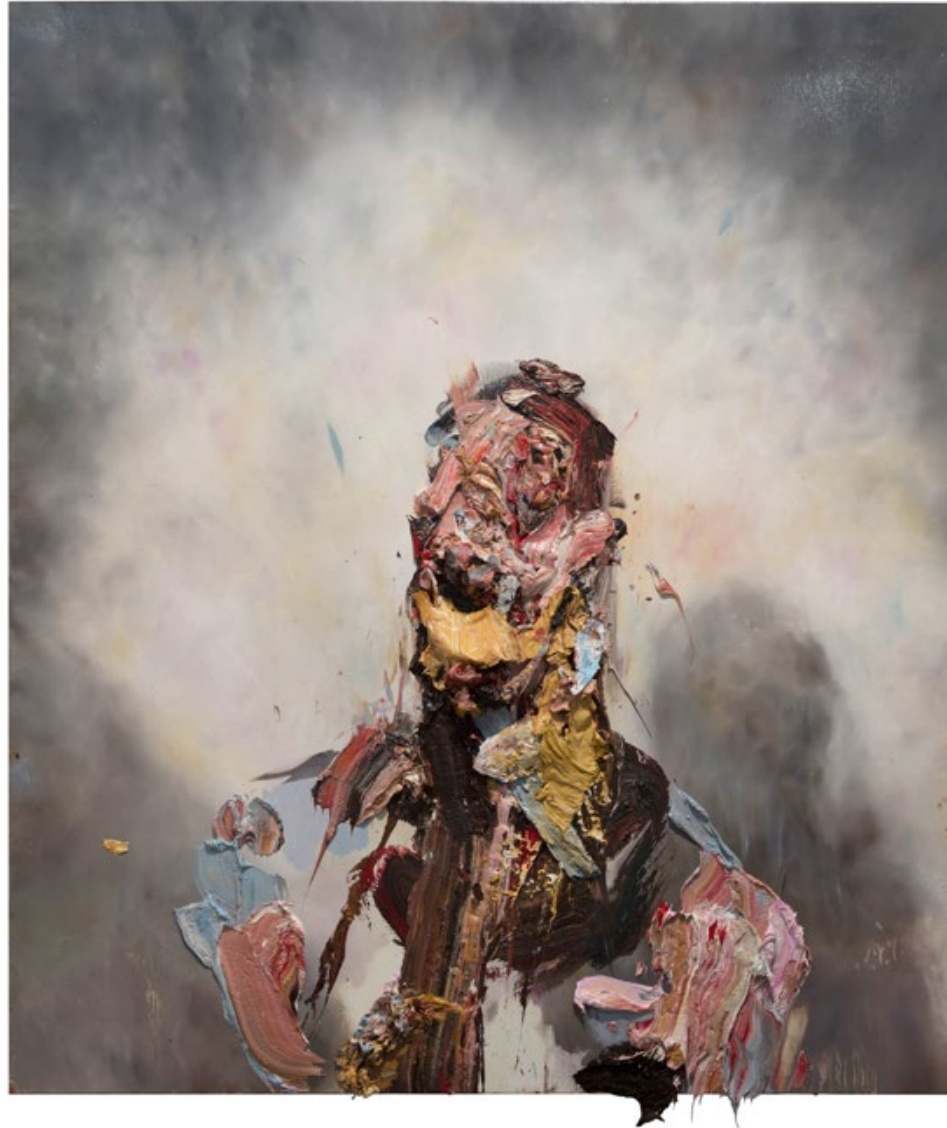
ANTONY MICALLEF

Antony Micallef was born in Swindon, England in 1975 and graduated in Fine Arts from the University of Plymouth. The austere landscape painter John Virtue, a former assistant of Frank Auerbach, notably taught him during his years at university. While his mentor's influence is present, more specifically in his earlier monochrome works such as *Kiss at Tower Bridge*, Micallef has since embraced colour, which often belies the unsettling nature of his imagery.

Described as a modern Expressionist and widely recognized 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 series of works in his 2016 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 realizing 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); Joshua Liner Gallery, New York, USA (2016); 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

KOUR POUR

Kour Pour (b. 1987, Exeter, England) 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 Ukiyo-e 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.

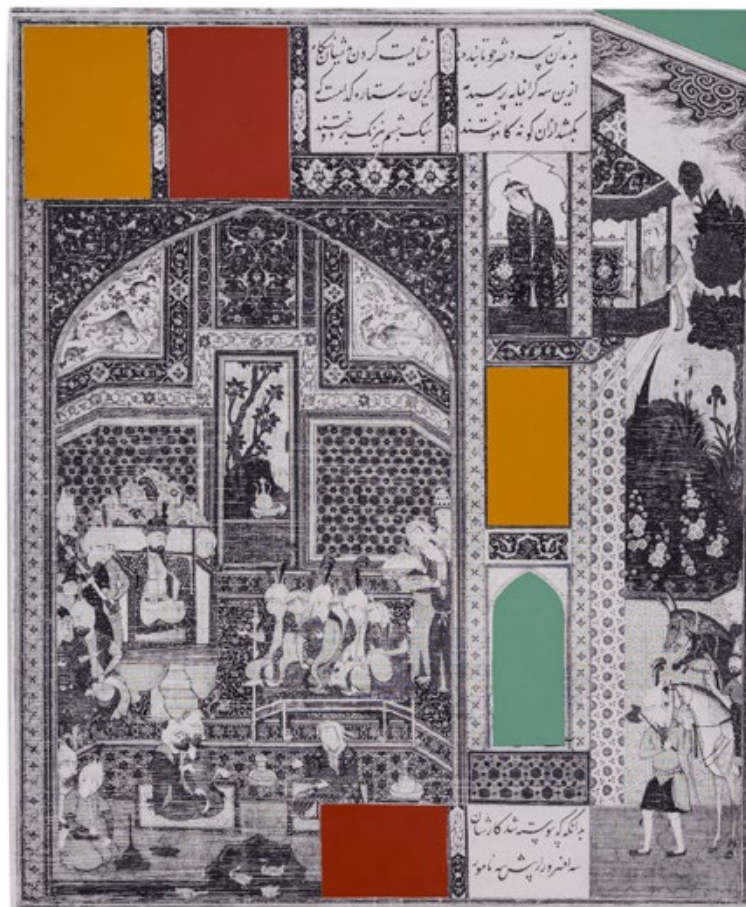
Among others, Pour's solo exhibitions include *Onnagata* (2016), Feuer/Mesler, New York, USA; *Samsara* (2015), Depart Foundation, Los Angeles, USA; and *Ozymandias* (2014), Ellis King, Dublin, Ireland. The artist's group shows include *Horror Vacui, or The Annihilation of Space* (2017), Misako & Rosen, 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.



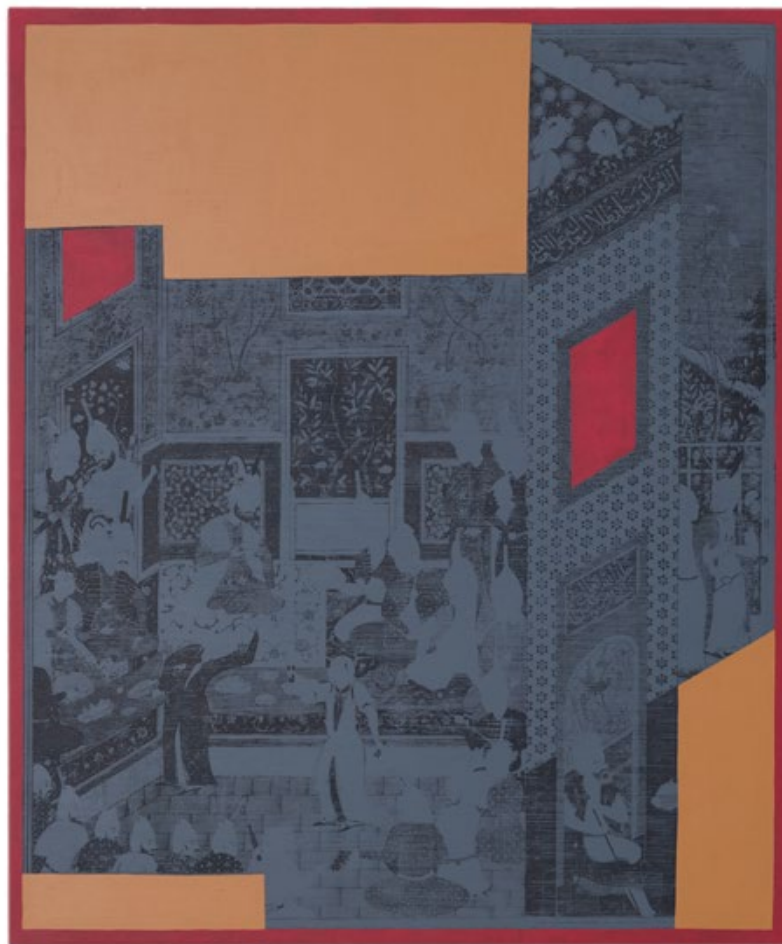
KOUR POUR b. 1987, *Thank you, Enjoy!*, 2017, Acrylic on canvas over panel, 165 x 134.5 cm (65 x 53 in.)
Courtesy of the artist and Pearl Lam Galleries



KOUR POUR b. 1987, *The Age of Discovery*, 2017, Acrylic on canvas over panel, 165 x 134.5 cm (65 x 53 in.)
Courtesy of the artist and Pearl Lam Galleries



KOUR POUR b. 1987, **Geometric Painting 1**, 2017, Acrylic on canvas over panel, 76 x 63.5 cm (30 x 25 in.)
 Courtesy of the artist and Pearl Lam Galleries



KOUR POUR b. 1987, **Geometric Painting 10**, 2017, Acrylic on canvas over panel, 76 x 63.5 cm (30 x 25 in.)
Courtesy of the artist and Pearl Lam Galleries

GED QUINN

Ged Quinn was born in 1963 in Liverpool, UK. In the 1980s and 90s, Quinn studied at the Ruskin School of Drawing, Oxford, UK; Slade School of Fine Art, London, UK; Kunstakademie, Düsseldorf, Germany; and Rijksakademie, Amsterdam, the Netherlands. He now lives and works in Cornwall, UK.

Despite the familiar aspects in Ged Quinn's use of painting techniques—ranging from the classical and Romantic traditions of European landscape, such as Caspar David Friedrich, to the American Sublime—his introduction of incongruent and often disturbing imagery, disruptions of scale, and an undercurrent of religious sensibility and political and cultural iconography creates a sense of haunting and dislocation. In Quinn's work, the landscapes themselves have a visionary character, providing an unfolding freedom that is a boundless showground for significance. There are circulations, juxtapositions, and layering that allow for a large amount of readings and narratives to develop and disappear. There is a constant sense of play both between and within the imagery, which gives space for meanings, yet ultimately denies the satisfaction of any final explanation.

There is an energy that moves throughout his works, which is in part driven by Quinn's surreal and radical methods of composition and use of imagery. In conflicting and irregular landscapes, there are complex voids and structures. Ged Quinn is celebrated for his densely layered paintings that transform art historical techniques into contemporary experience. His paintings critique cultural icons through intervention, rather than through strict representation, with concepts of historicity and the collapse of boundaries between the internal and external, all working in definite ways to generate a stimulating political and cultural dialogue. He works in meticulous detail and executes with extraordinary technical skill. Multiple histories, narratives, and mythological emblems collide. The interplay of elements drawn from Western cultural history, mythology, philosophy, and the imagination create an engagement with the viewer that challenges and plays with preconceived notions of beauty and art.

Recent notable solo exhibitions include *Rose, Cherry, Iron Rust, Flamingo* (2017), Pearl Lam Galleries, Hong Kong, China; *Ged Quinn* (2014), Stephen Friedman Gallery, London, UK; *Ged Quinn* (2013–14), New Art Gallery Walsall, West Midlands, UK; *Endless Renaissance* (2012–13), Bass Museum, Miami Beach, USA; *FOCUS: Ged Quinn* (2012), Modern Art Museum of Fort Worth, Texas, USA; *Ged Quinn* (2010), Stephen Friedman Gallery, London, UK; *The Heavenly Machine* (2005), Spike Island, Bristol, UK; and *Utopia Dystopia* (2004), Tate St. Ives, UK.

Quinn's works are included in prominent collections internationally, including the British Museum, London, UK; the FLAG Art Foundation, New York, USA; the Honart Museum, Tehran, Iran; K11 Art Foundation (KAF), Hong Kong, China; Modern Art Museum of Fort Worth, Texas, USA; Olbricht Collection, Essen, Germany; Saatchi Collection, London, UK; Tate Collection, London, UK; Tel Aviv Art Museum, Israel; and Victoria & Albert Museum, London, UK.



GED QUINN b. 1963, **A Kind of Wick or Snuff**, 2014–17, Oil on linen, 274.5 x 183 cm (108 1/8 x 72 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 recognizable 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 *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, **Plump**, 2016, Oil and lacquer on linen and wood, 165 x 160 x 16 cm (65 x 63 x 6 1/4 in.)
Courtesy of the artist and Pearl Lam Galleries

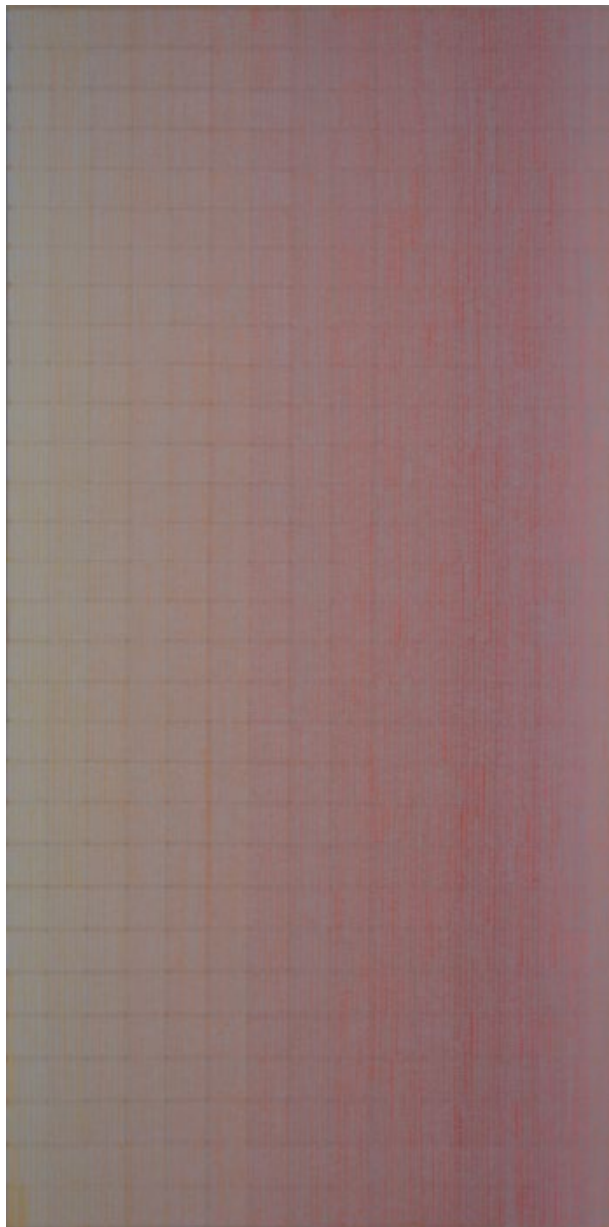
ZHOU YANGMING

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.

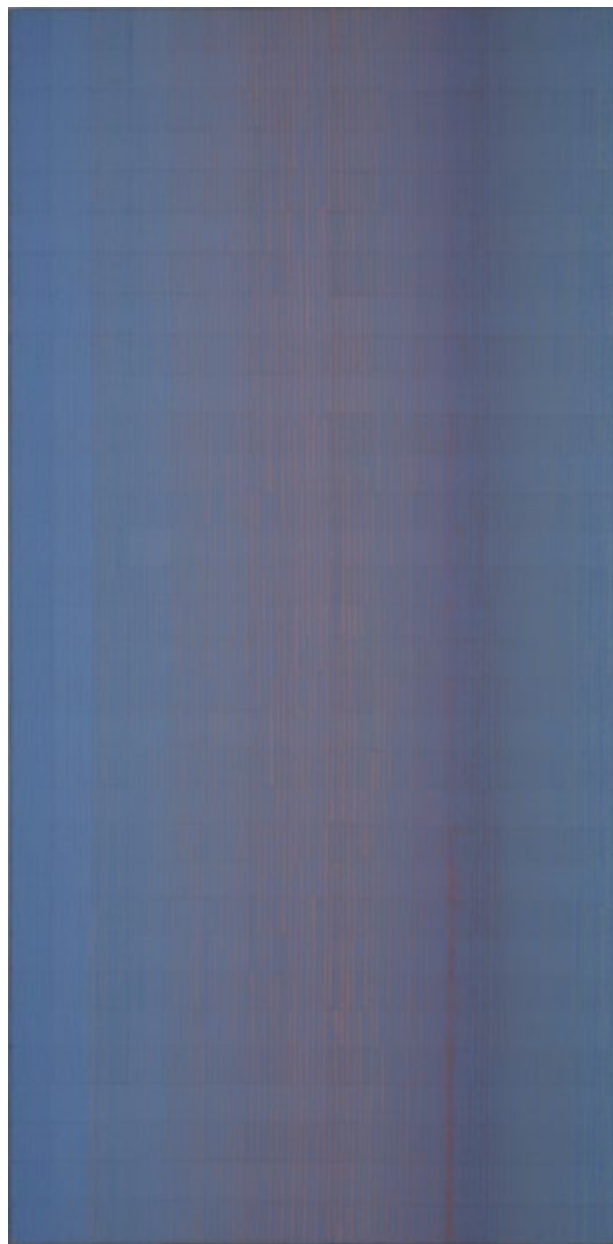
The artist's works revolve around lines and space; for over 10 years, Zhou has continued to paint short lines regularly and repeatedly every day. Every subtle short line shows the intersection of fluctuant and serene emotion. The artist feels the passage of time by breathing. This process is not rooted 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.

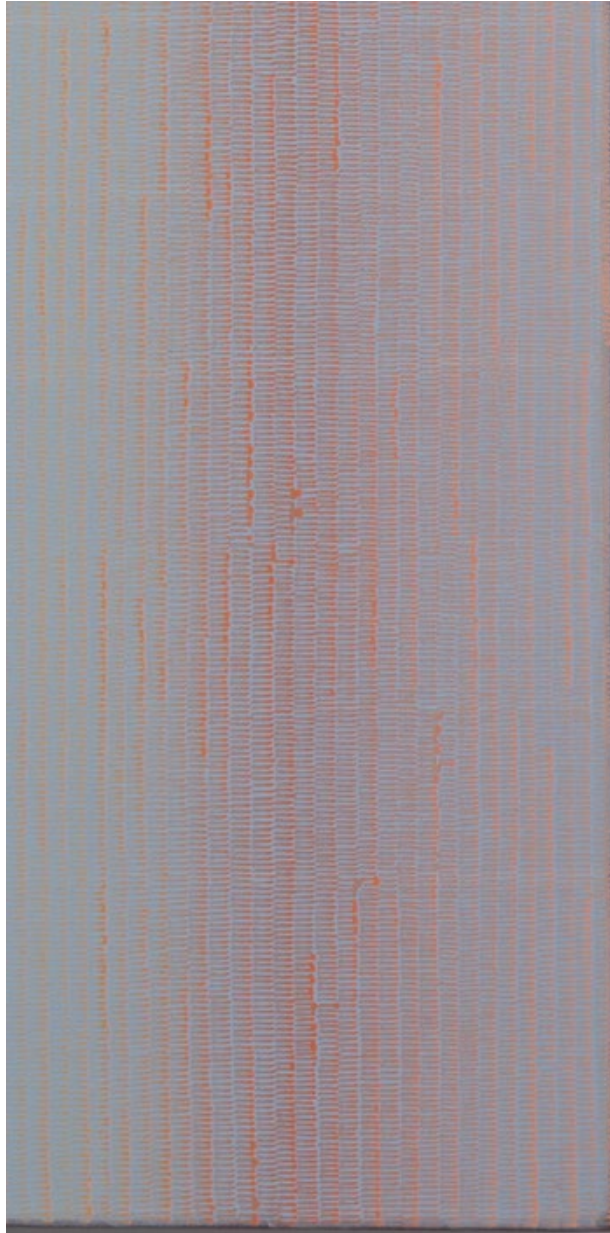
Zhou Yangming has held various solo exhibitions as well as participated in group exhibitions in China, Europe, and the USA. Important solo exhibitions include *Begin Again* (2017), Pearl Lam Galleries, Hong Kong, China; *Zhou Yangming Recent Works* (2012), Galerie Frank Schlag & Cie., Essen, Germany; 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 Hurre, 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, **20170623**, 2017, Acrylic on canvas, 195 x 97 cm (76 3/4 x 38 1/4 in.)
Courtesy of the artist and Pearl Lam Galleries



ZHOU YANGMING b. 1971, **20170714**, 2017, Acrylic on canvas, 195 x 97 cm (76 3/4 x 38 1/4 in.)
Courtesy of the artist and Pearl Lam Galleries



ZHOU YANGMING b. 1971, **20171002**, 2017, Acrylic on canvas, 195 x 97 cm (76 3/4 x 38 1/4 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's solo exhibitions include *Ganjiakou 303* (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 City, USA; *Performance in Paint: Zhu Jinshi* (2015–16), Inside-Out Art Museum, Beijing, China; *Zhu Jinshi: Boat, a Yi Pai installation* (2015), organized 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, 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 City, 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, **Nothing but the Central Plain**, 2015, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)
Courtesy of the artist and Pearl Lam Galleries

Pearl Lam Galleries

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Shanghai
Singapore

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