

PearlLam Galleries

THE ARMORY SHOW 2019

Piers 92 & 94, 711 12th Avenue at 55th Street, New York City, USA

Stand 502

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.

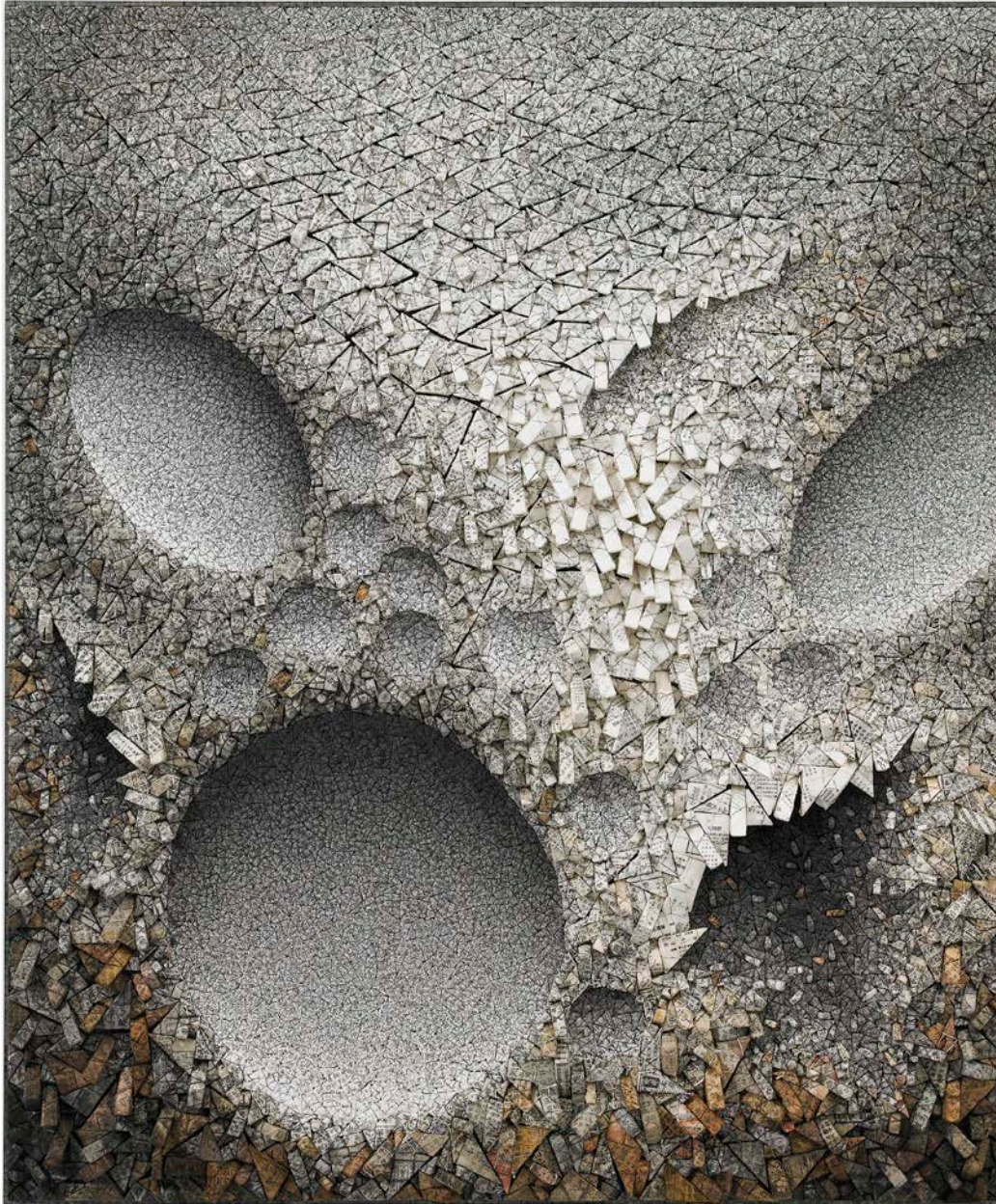
Inspired by childhood memories of clusters of medicine packages, wrapped in mulberry paper and hung from the ceiling at the clinic, Chun Kwang Young began using this material in his works, deeply imbuing them with distinctly Korean connotations and sensibilities. His well-known sculptural *Aggregations* 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.



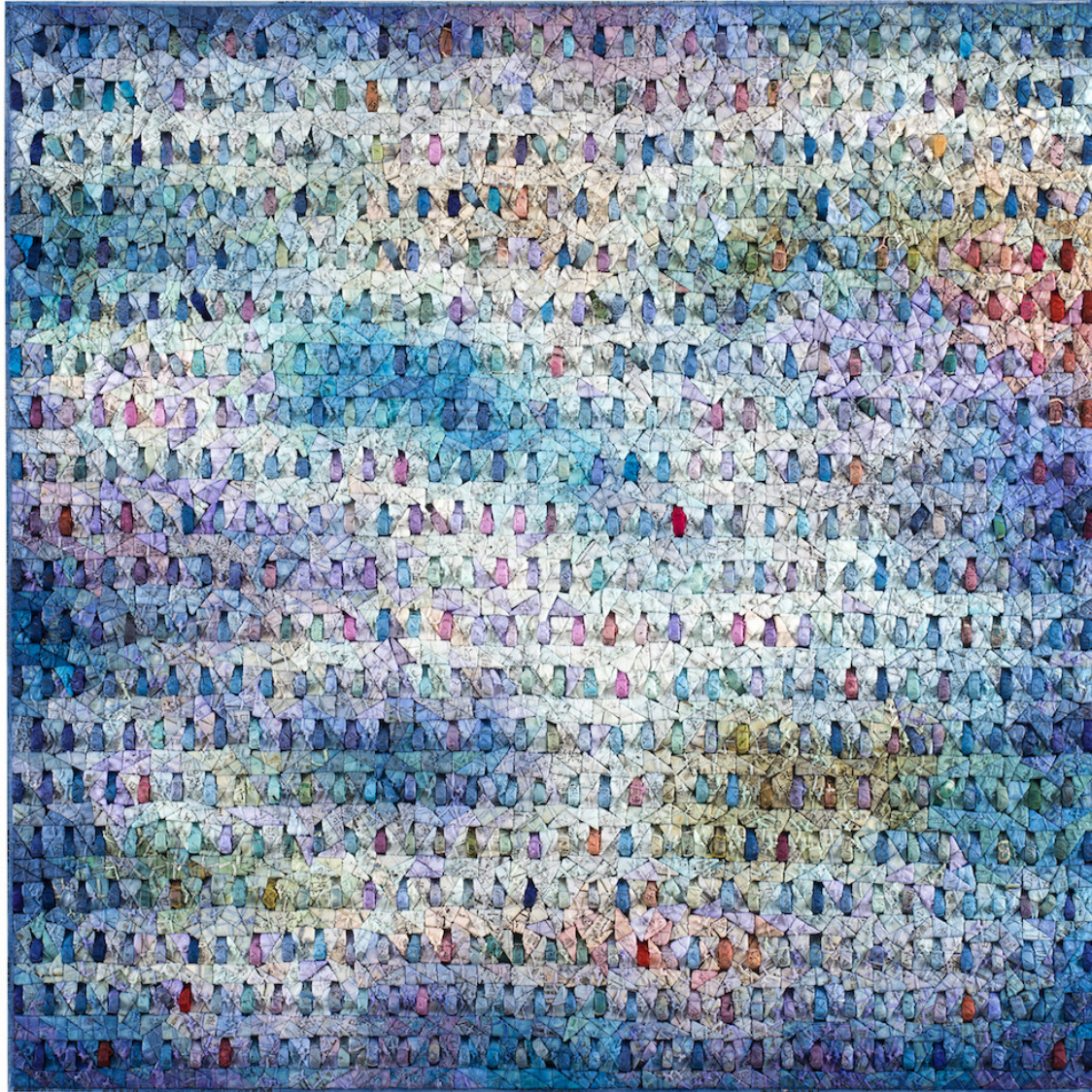
CHUN KWANG YOUNG, b. 1944, **Aggregation 002-MA1108**, 2002, Mixed media with Korean mulberry paper, 201 x 76 cm (79 1/8 x 29 7/8 in.)
Courtesy of the artist and Pearl Lam Galleries



CHUN KWANG YOUNG, b. 1944, **Aggregation 08-F001**, 2008, Mixed media with Korean mulberry paper, 194 x 161 cm (76 3/8 x 63 3/8 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 15-FE010 (Dream 3)*, 2015, Mixed media with Korean mulberry paper, 101 x 101 cm (39 3/4 x 39 3/4 in.)
Courtesy of the artist and Pearl Lam Galleries



CHUN KWANG YOUNG, b. 1944, *Aggregation 15-FE011*, 2015, Mixed media with Korean mulberry paper, 170 x 150 cm (66 7/8 x 59 in.)
Courtesy of the artist and Pearl Lam Galleries

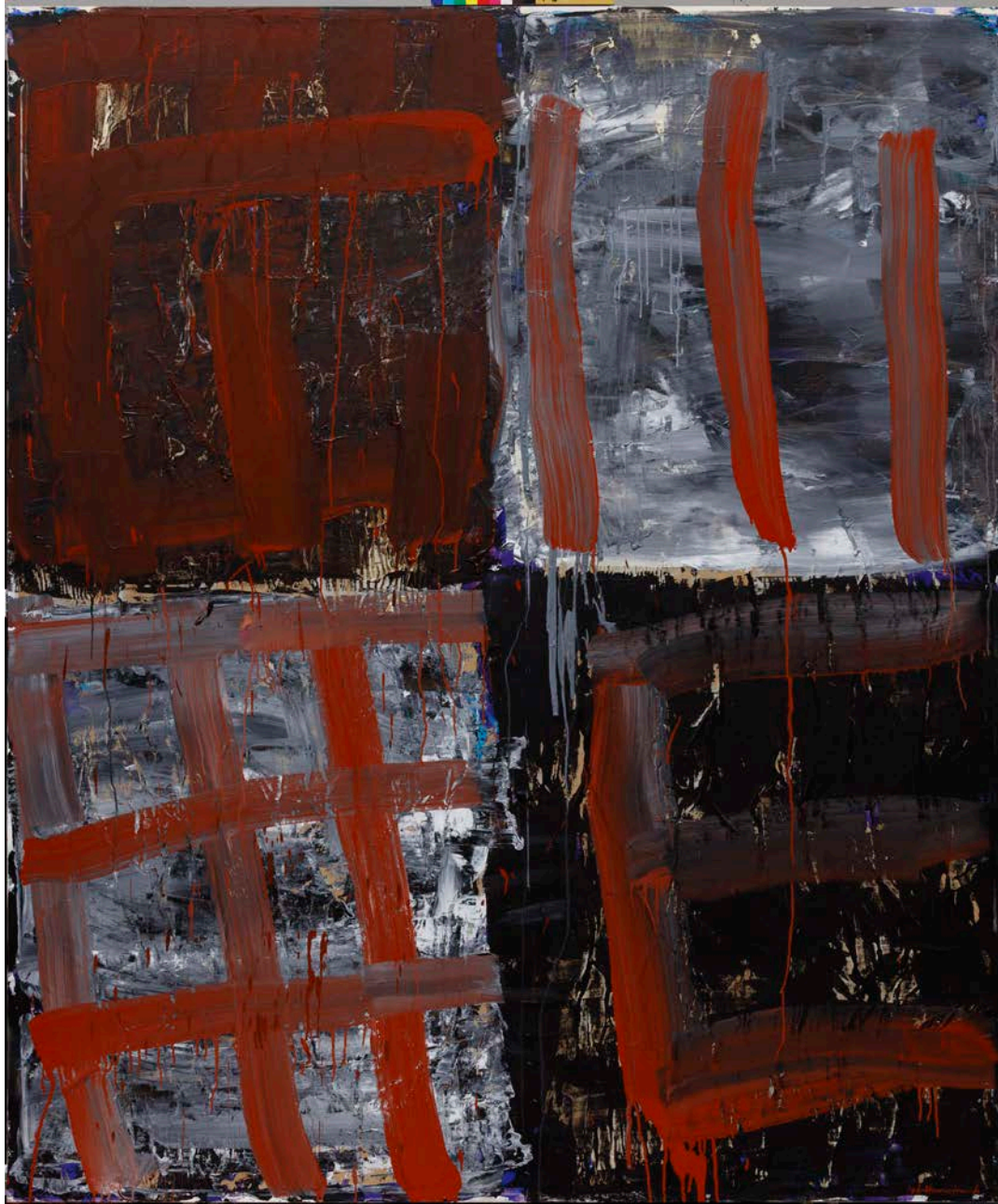
HOON KWAK

Born in 1941 in Daegu, Korea, Hoon Kwak pursued his education in fine arts in the USA, receiving his MA and MFA from California State University, Long Beach in 1980 and 1982, respectively. His work was included in the inaugural Korean Pavilion at the Venice Biennale of Art in 1995. The artist currently lives and work in Los Angeles and Seoul.

Kwak's work represents the profound spiritual world of Buddhism and Eastern philosophy, expressed through a range of Korean materials. With an indeterminate composition and vigorous brushstrokes, his artworks deeply resonate with audiences. Inspired by the vivid hue of blood, a color the artist deems as the first-ever shade of color in the history of humanity, Kwak's paintings often feature the deep reddish-brown pigment of iron oxide. To him, the shade of burnt sienna echoes with the primal force of our primitive days, when our ancestors created cave paintings with easily accessible materials such as charcoal, soil, and pigments made with minerals and animal fat. By using ritualistic elements, the artist recreates a connection with this primal materiality.

Kwak also draws inspiration from the ancient earthenware of his hometown; such abstract renditions occur not only in his paintings but also in his installations. As opposed to his paintings, Kwak's installation works have only been produced during a brief period of time and are low in number. Buddhist thoughts and Oriental philosophy are also at the core of these pieces, eloquently representing his disposition, in that his experimental spirit is infused with an abstract way of expression.

Hoon Kwak's work can be found in numerous public and private collections, including the Arkansas Museum of Art, Arkansas, USA; National Museum of Contemporary Art, Seoul, Korea; and the Orange County Museum of Art, California, USA. He has held solo exhibitions in galleries across the globe, including shows at Phosphorus & Carbon Gallery, Daegu, Korea (2017); Gallery Shilla, Daegu, Korea (2016); C.J. Gallery, San Diego, USA (2009); National Art Museum of China, Beijing, China (2005); and the Hyundai Art Center Gallery, Ulsan, Korea (2002).



HOON KWAK, b. 1941, *Palimpsest*, 2016. Acrylic on canvas, 259 x 194 cm (102 x 76 3/8 in.)
Courtesy of the artist and Pearl Lam Galleries



HOON KWAK, b. 1941, *Palimpsest*, 2016. Acrylic on canvas, 259 x 194 cm (102 x 76 3/8 in.)
Courtesy of the artist and Pearl Lam Galleries



HOON KWAK, b. 1941, *Halaayt*, 2018, Acrylic on canvas, 228 x 182 cm each (89 3/4 x 71 5/8 in. each)
Courtesy of the artist and Pearl Lam Galleries



HOON KWAK, b. 1941, *Palimpsest*, 2016, Acrylic on canvas, 228 x 163 cm (89 3/4 x 64 1/8 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.

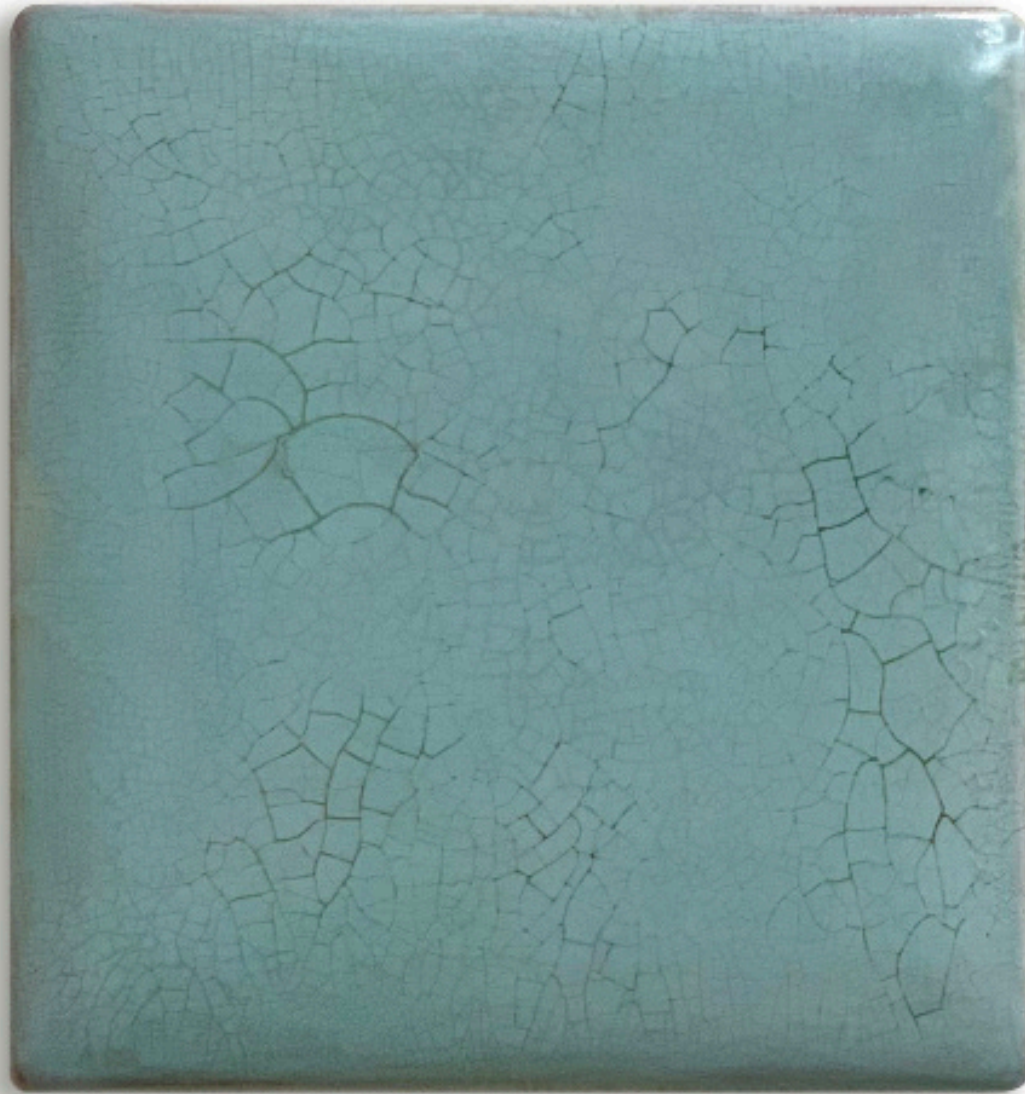
Before moving to Germany in 1987, Su's work inclined towards social realism. However, first-hand experience of avant-garde Western art radically affected his outlook. During the 1990s, his work became progressively less figurative, and following his return to China in 2003, it has increasingly focused on the essential characteristics of color, 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 *And There's Nothing I Can Do* (2018), Hyogo Prefectural Museum of Art, Kobe, Japan; *Luminescence* (2016), Pearl Lam Galleries, Singapore; and *Su Xiaobai* (2014), Almine Rech Gallery, Paris, France. 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.



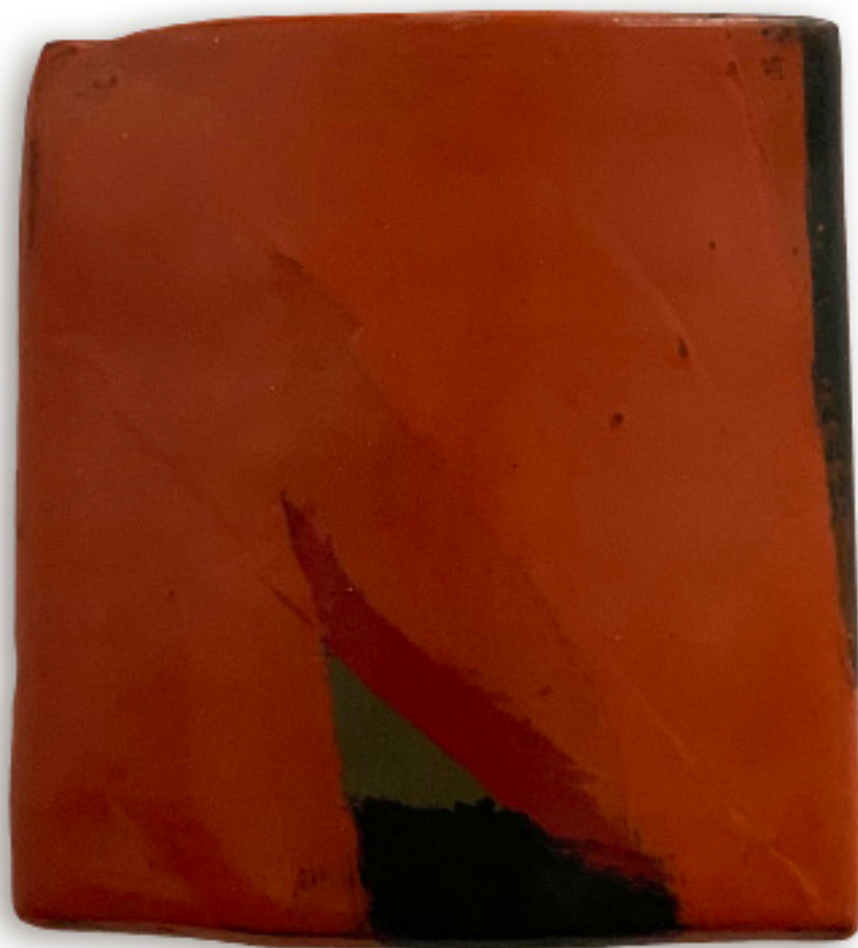
SU XIAOBAI, b. 1949, *Willow Green*, 2018, Oil, lacquer, linen and wood, 171 x 165 x 15 cm (67 3/8 x 65 x 5 7/8 in.)
Courtesy of the artist and Pearl Lam Galleries



SU XIAOBAI, b. 1949. **Light Blue 1**, 2019. Oil, lacquer, linen and wood, 112 x 107 x 12 cm (44 1/8 x 42 1/8 x 4 3/4 in.)
Courtesy of the artist and Pearl Lam Galleries



SU XIAOBAI, b. 1949, **Light Blue 2**, 2019. Oil, lacquer, linen and wood, 112 x 107 x 12 cm (44 1/8 x 42 1/8 x 4 3/4 in.)
Courtesy of the artist and Pearl Lam Galleries



SU XIAOBAI, b. 1949, **Small Tile 2**, 2005, Oil, lacquer, linen and wood, 27 x 25 x 3.5 cm (10 5/8 x 9 7/8 x 1 3/8 in.)
Courtesy of the artist and Pearl Lam Galleries



SU XIAOBAI, b. 1949, **Small Tile 3**, 2005, Oil, lacquer, linen and wood, 27 x 25 x 3.5 cm (10 5/8 x 9 7/8 x 1 3/8 in.)
Courtesy of the artist and Pearl Lam Galleries



SU XIAOBAI, b. 1949, **Small Tile 1**, 2005, Oil, lacquer, linen and wood, 27 x 24 x 3.5 cm (10 5/8 x 9 1/2 x 1 3/8 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.

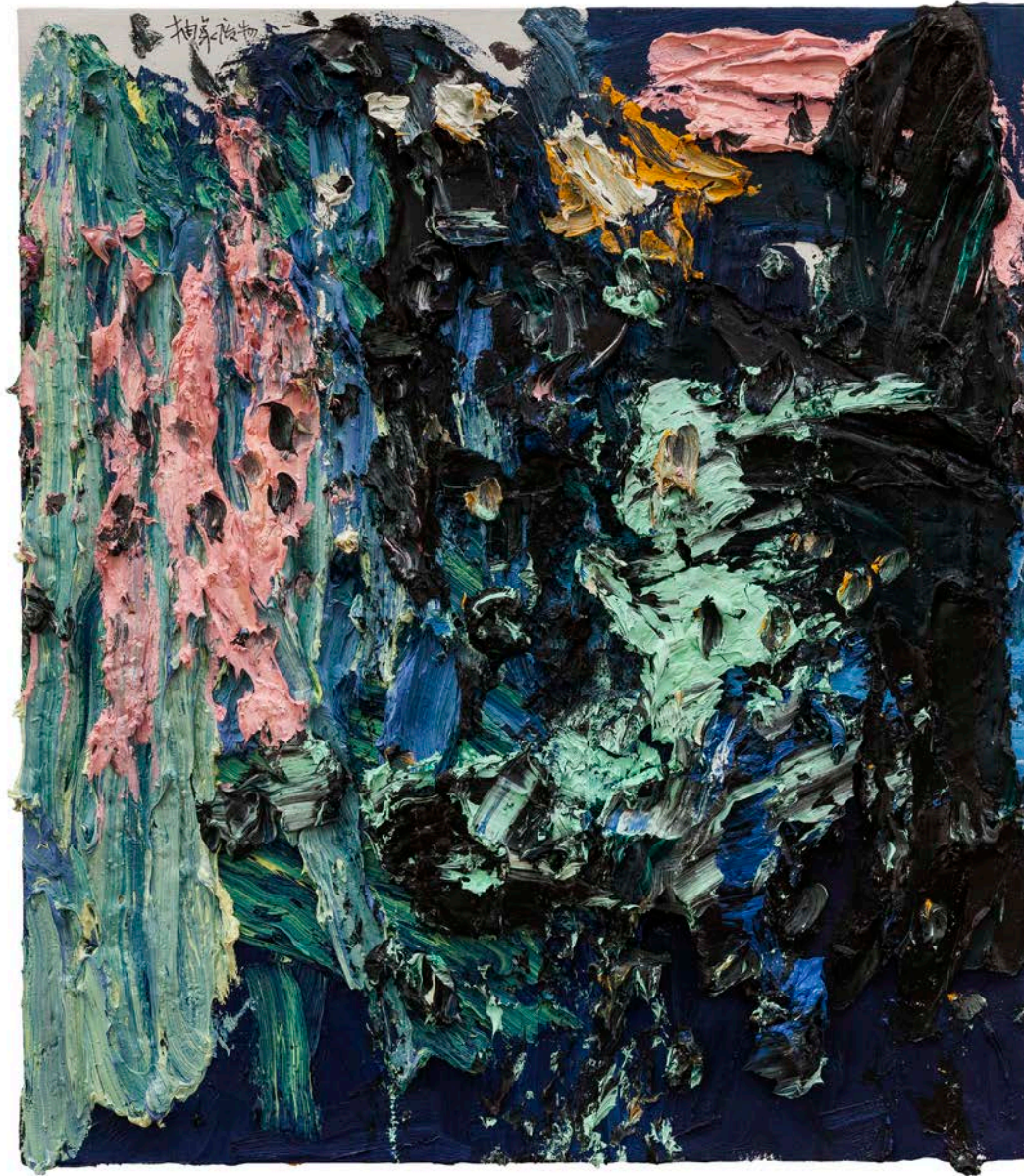
Zhu's solo exhibitions include *Ganjiakou 303* (2018), Pearl Lam Galleries, Shanghai, China; *Detached from Colour* (2016), Pearl Lam Galleries, Hong Kong, China; *Zhu Jinshi* (2016), Yuan Art Museum, Beijing, China; *Zhu Jinshi* (2016), Blum & Poe, New York, USA; *Performance in Paint: Zhu Jinshi* (2015), Inside-Out Art Museum, Beijing, China; *Zhu Jinshi: Boat, a Yi Pai installation* (2015), organized by Pearl Lam Galleries 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, USA; *28 Chinese* (2013), The Rubell Family Collection, Miami, USA; *Orient/Ation*, 4th International Istanbul Biennial in Turkey (1995), Istanbul, Turkey; 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.



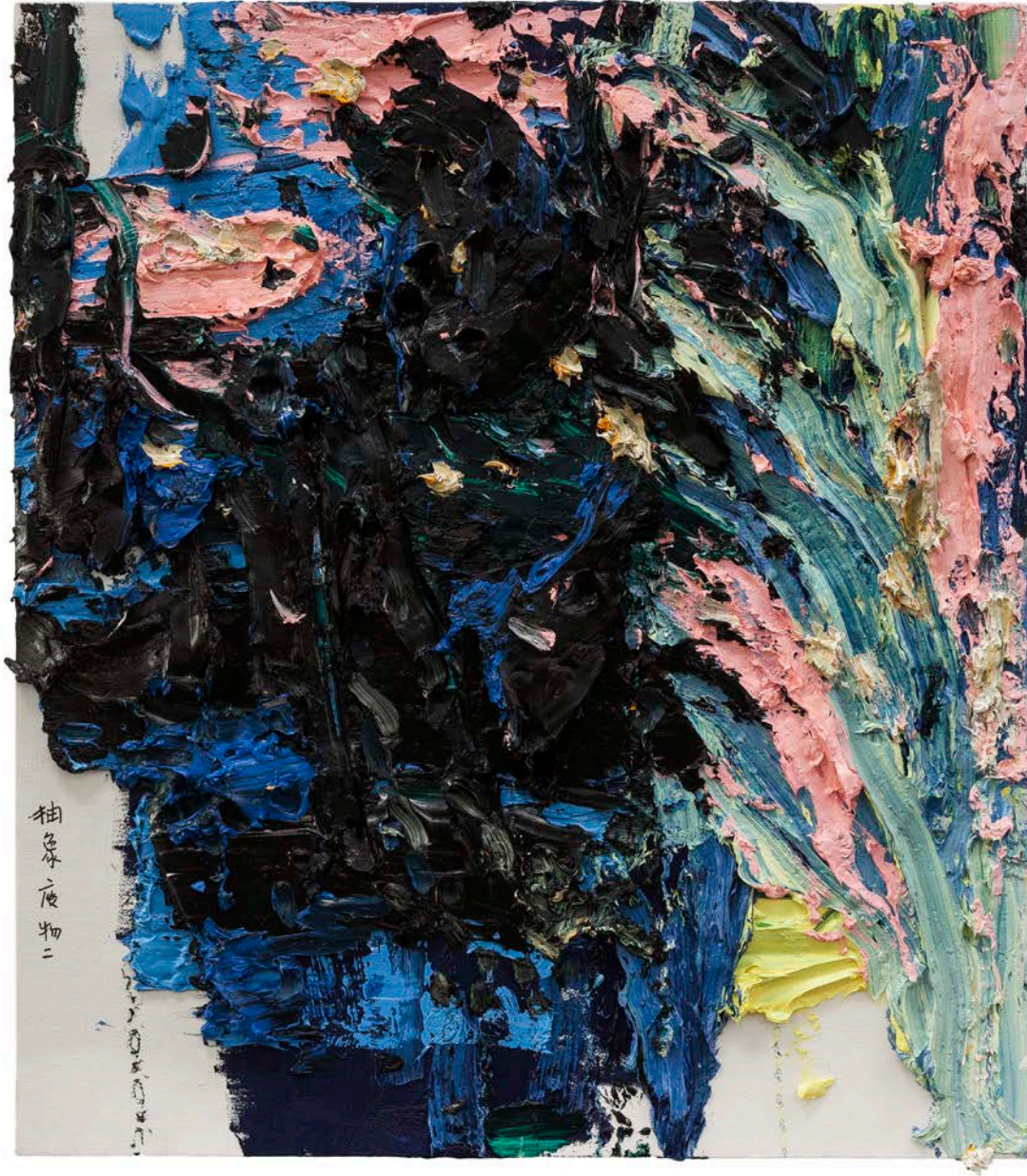
ZHU JINSHI, b. 1954, *Beauty*, 2018. Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)
Courtesy of the artist and Pearl Lam Galleries



ZHU JINSHI, b. 1954, *Changzhi Temple*, 2018, 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, *Abstract Rubbish 1*, 2014, Oil on canvas, 160 x 140 cm (63 x 55 1/8 in.)
Courtesy of the artist and Pearl Lam Galleries



ZHU JINSHI, b. 1954, *Abstract Rubbish 2*, 2014. Oil on canvas, 160 x 140 cm (63 x 55 1/8 in.)
Courtesy of the artist and Pearl Lam Galleries

Pearl Lam Galleries

Hong Kong Pedder Building
Hong Kong H Queen's
Shanghai
Singapore

6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong, tel (852) 2522 1428
9/F, H Queen's, 80 Queen's Road Central, Central, Hong Kong, tel (852) 2857 1328
181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989
14A Dempsey Road, Singapore 249669, tel (65) 6570 2284