

# PearlLam Galleries

Art Basel in Hong Kong 2019

Hong Kong Convention and Exhibition Centre, Wanchai, Hong Kong

Galleries Sector Stand 1D16

# 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 18-AU049**, 2018, Mixed media with Korean mulberry paper, 148 x 210 cm (58 1/4 x 82 5/8 in.)

Courtesy of the artist and Pearl Lam Galleries





CHUN KWANG YOUNG b. 1944, **Aggregation 19-JA004**, 2019, Mixed media with Korean mulberry paper, 229 x 183 cm (90 1/8 x 72 in.)

Courtesy of the artist and Pearl Lam Galleries





CHUN KWANG YOUNG b. 1944, **Aggregation 19-JA008**, 2019, Mixed media with Korean mulberry paper, 162 x 131 cm (63 3/4 x 51 5/8 in.)

Courtesy of the artist and Pearl Lam Galleries

# LEONARDO DREW

Leonardo Drew was born in 1961 in Tallahassee, Florida and grew up in a public housing project in Bridgeport, Connecticut. He seemed bound to work as a professional artist from a young age. Drew's works were exhibited publicly for the first time when he was only thirteen years old, and by fifteen he was being courted by both DC and Marvel Comics to work as an illustrator. However, Drew would apply his talents to a very different artistic path. He became inspired by abstract works, especially those of Jackson Pollock, and began to experiment for himself. He went on to attend the Parsons School of Design in New York and then earned a BFA from Cooper Union in 1985.

Drew's works are always sculptural, although he tends to avoid making freestanding pieces. Instead, he will often mount objects onto panels or directly to the wall, which can be seen as a nod to his beginnings as a painter and draftsman. The materials he chooses are of particular importance. They often reflect memories of his days in the projects, sociopolitical issues related to his African-American ethnicity, or themes of death, darkness, and decay. His seminal work Number 8 features rope, animal hide, raccoon skull, and even a dead bird that all hang together, all painted black, creating a deep, dark, and brooding sculptural take on Pollock's all-over drip painting. Although he sometimes uses found objects in his works, such as tree roots, Drew usually creates each piece with his own hands. For example, he will chemically induce rust on new pieces of metal in his studio.

Leonardo Drew's work has been exhibited across the USA and internationally. Recent solo exhibitions include Leonardo Drew: Number 197, de Young Museum, San Francisco, USA (2017); Leonardo Drew, Pearl Lam Galleries, Hong Kong, China (2015); Selected Works, SCAD Museum of Art at the Savannah College of Art and Design, Savannah, GA, USA (2013); Existed: Leonardo Drew, Blaffer Gallery, Art Museum of the University of Houston, Houston, USA (2009); Palazzo Delle Papesse, Centro Arte Contemporanea, Siena, Italy (2006); Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., USA (2000); and The Bronx Museum of the Arts, Bronx, NY, USA (2000).

Recent major group exhibitions include The Onrush of Scenery, Sikkema Jenkins & Co., New York, USA (2018); NEW at NOMA: Recent Acquisitions in Modern and Contemporary Art, New Orleans Museum of Art, New Orleans, USA (2017); Materialised Condition, Pearl Lam Galleries, Singapore (2017); Material World, Denver Art Museum, Denver, CO, USA (2013); Museum of Art and Design, New York, USA (2012); From Then to Now: Masterworks of Contemporary African American Art, Museum of Contemporary Art Cleveland, OH, USA (2010); Lost and Found: Selections from the MCA Collection, Museum of Contemporary Art (MCA), Chicago, USA (2010); and Black Alphabet: Contexts of Contemporary African American Art, Zacheta National Gallery of Art, Warsaw, Poland (2006).

Leonardo Drew's works have also been collected by public and private collections, such as the Metropolitan Museum of Art, New York, USA; the Museum of Contemporary Art, Los Angeles, USA; the Princeton University Art Museum, Princeton, New Jersey, USA; and the Solomon R. Guggenheim Museum, New York, USA.





LEONARDO DREW b. 1961, **Number 37C**, 2018, Porcelain and coal, 182.9 x 182.9 x 17.8 cm (72 x 72 x 7 in.)

Courtesy of the artist and Pearl Lam Galleries

# HOON KWAK

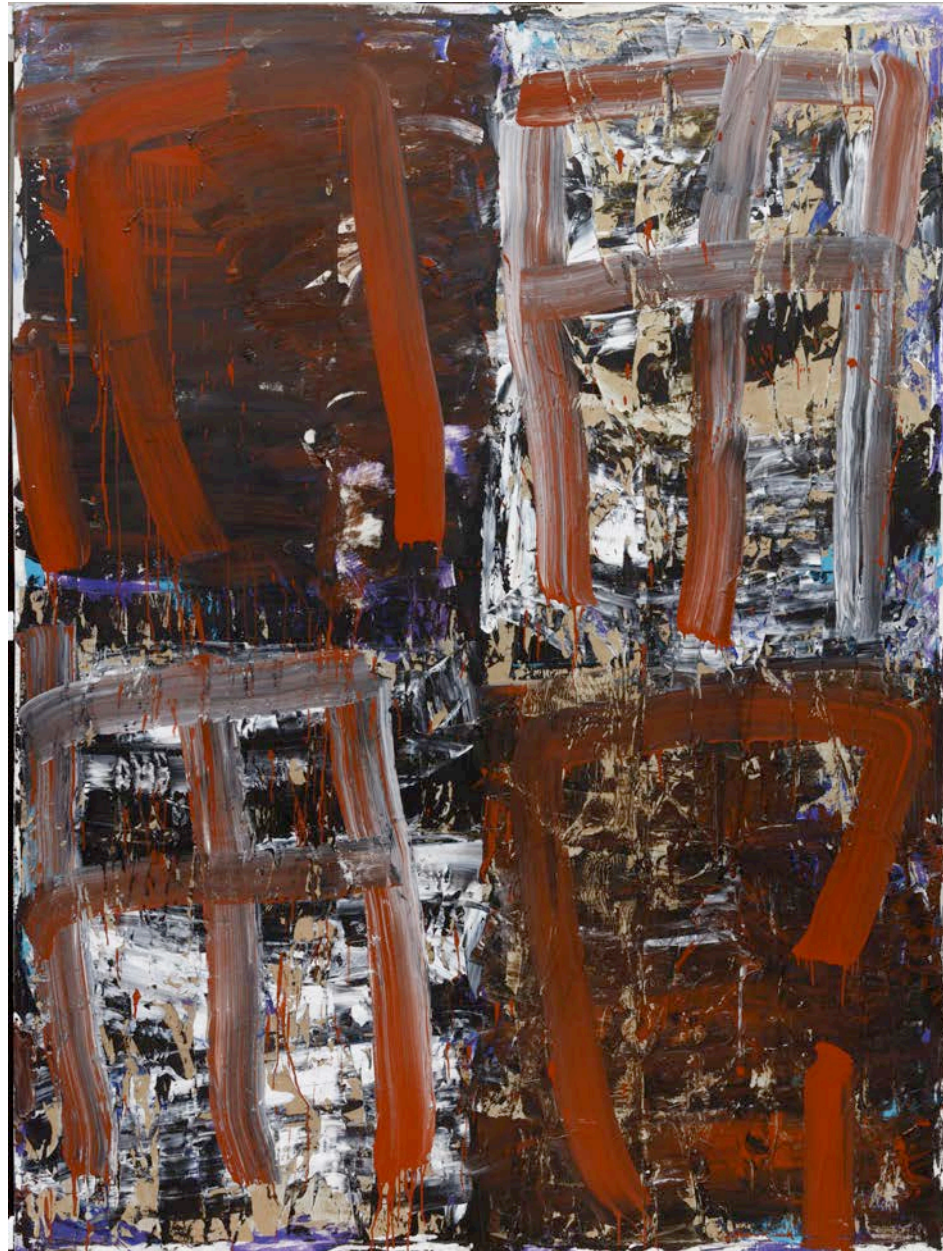
Born in 1941 in Daegu, Korea, Hoon Kwak pursued his education in fine arts in the USA, receiving his MA and MFA from California State University, Long Beach in 1980 and 1982, respectively. His work was included in the inaugural Korean Pavilion at the Venice Biennale of Art in 1995. The artist currently 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 Philadelphia Art Museum, Philadelphia, USA. He has held solo exhibitions in galleries across the globe, including Hoon Kwak: From Earth, 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

# 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 in Red**, 2017, Oil on French linen, 133.5 x 113.5 cm (52 1/2 x 44 5/8 in.)

Courtesy of the artist and Pearl Lam Galleries



ANTONY MICALLEF b. 1975, **Small Self Portrait in Red and Grey 2**, 2017, Oil on French linen, 63.5 x 53.5 cm (25 x 21 in.)

Courtesy of the artist and Pearl Lam Galleries





ANTONY MICALLEF b. 1975, *Small Self Portrait in Red and Grey 1*, 2017, Oil on French linen, 53.5 x 47 cm (21 x 18 1/2 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.

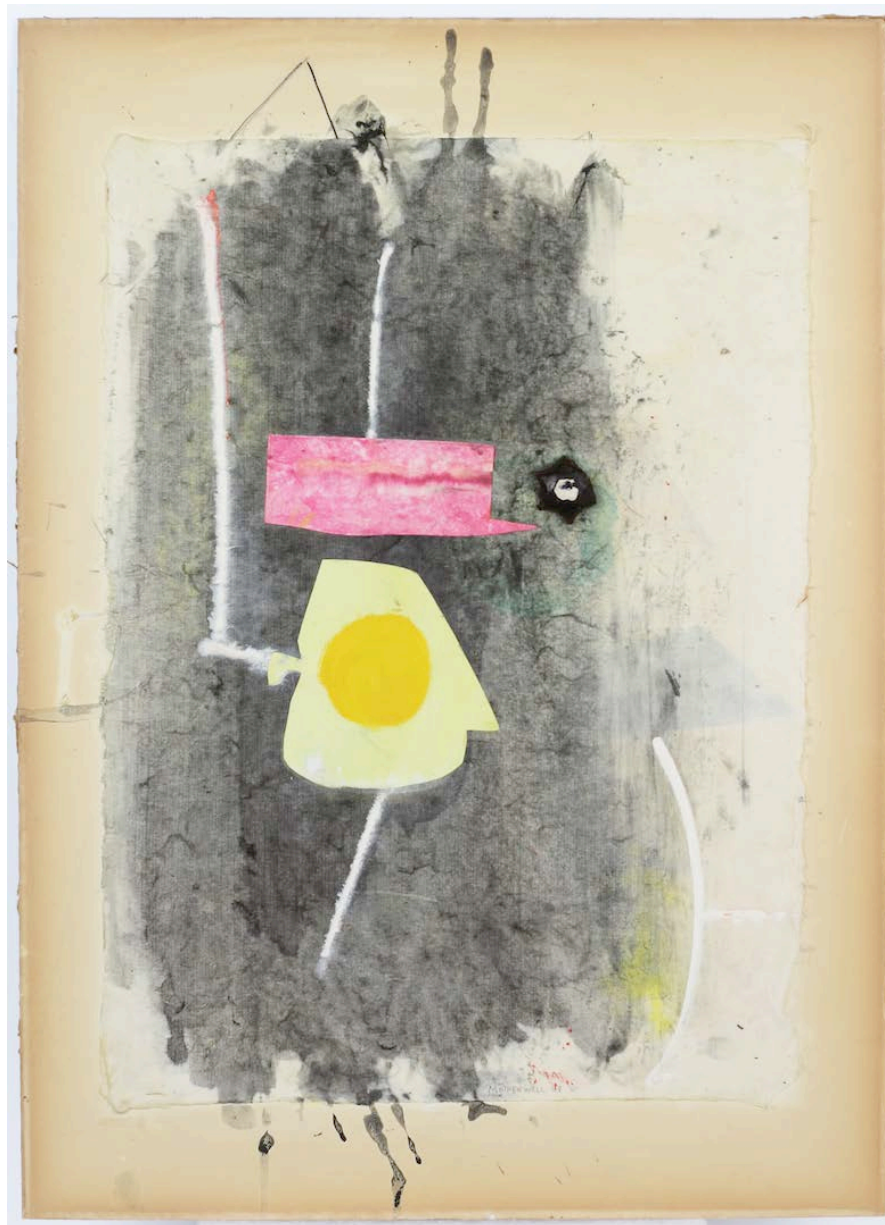




ROBERT MOTHERWELL b. 1915- d. 1991, **Premonition Open with Flesh over Grey**, 1974, Acrylic, charcoal, and graphite on canvas, 182.9 x 213.4 cm (72 x 84 in.)

Provenance: Private collection; Dr. Eleonore and Dr. Michael Stoffel, ca. 1980; Private collection, London, 2008

Courtesy of Pearl Lam Galleries © Dedalus Foundation, Inc/VAGA, New York and DACS, London 2019



ROBERT MOTHERWELL b. 1915–d. 1991, **Pierrot's Hat**, 1943, Watercolour, gouache, pasted papers, pasted glass button and ink on paperboard, 50.2 x 35.9 cm (19 3/4 x 14 1/8 in.)

Provenance: Mr. and Mrs. Pierre Chareau, circa. 1944; Dollie Chareau, 1950; Private collection, 1967

Courtesy of Pearl Lam Galleries © Dedalus Foundation, Inc/VAGA, New York and DACS, London 2019



# PANG TAO

Born in 1934 in Shanghai, Pang Tao began to study painting with her artist parents during her childhood. While her surname from her father is “Pang” (庞), her given name, “Tao” (陶), is a rare Chinese character that incorporates the part that means “earth” from her mother’s given name. For a large part of her life, Pang Tao went by the simplified version of her name, which contains less strokes but still sounds the same; however, towards her later years, she has gone back to using her name’s original form. The artist’s father, Pang Xunqin, was an important founder of the artistic system in the new China. He studied modern art in Paris in the 1920s and initiated the Storm Society (Jue Lan She), a modern art group, with fellow artists in 1931. He was also involved in the founding of the Central Academy of Arts and Design in 1956, where he served as vice president. Pang Tao’s mother, Qiu Di, returned to Shanghai in 1930 after studying oil painting in Tokyo, and she won an award in an exhibition organized by the Storm Society before joining the group. Before 1949, Pang Tao’s parents had been involved in the secret activities that led to Shanghai’s liberation. After the founding of the new China, Qiu Di worked at the Research Institute of Arts and Crafts from 1953 to 1957 as a fashion designer, while continuing to paint and design houses on sheets of paper. Throughout the war, the young Pang Tao led an itinerant life with her family in southern China, but she was already a budding artist. At the age of four, while in Kunming, she won third prize in the National Children’s Painting Competition in 1938. In 1948 and 1949, her parents held exhibitions for her and her younger brother, Pang Jun, in Guangzhou and Shanghai, respectively. In 1949, Pang Tao enrolled at the Hangzhou National Arts Academy (now China Academy of Art).

In 1951, Pang Tao retook and passed the entrance examination for the Central Academy of Fine Arts (CAFA), and she transferred into the painting department’s Class A. At the time, CAFA did not have an independent oil painting department, so students learned all varieties of painting styles. The department had an extraordinary faculty during Pang’s time there. Oil painting instructors included Xu Beihong, Wu Zuoren, Ai Zhongxin, Dong Xiwen, and Xiao Shufang; printmaking teachers included Gu Yuan, Yan Han, and Huang Yongyu; and traditional Chinese painting instructors included Qi Baishi, Li Keran, Li Kuchan, and Liu Lingcang, among many others. Each teacher was an outstanding artist with a distinct personal style, yet they still predominantly taught the realist method during the basic trainings at the academy. Pang Tao was not interested in this type of instruction, but she had to follow it nonetheless. In September 1953, she began her graduate studies in the painting department at the Central Academy of Fine Arts, where she majored in watercolour.



PANG TAO b. 1934, *Change of Colour Gradation – Turquoise Tone I*, 2017, Gouache and silk screen print on paper, 134 x 262 cm (52 3/4 x 103 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries

# JOSE PATRICIO

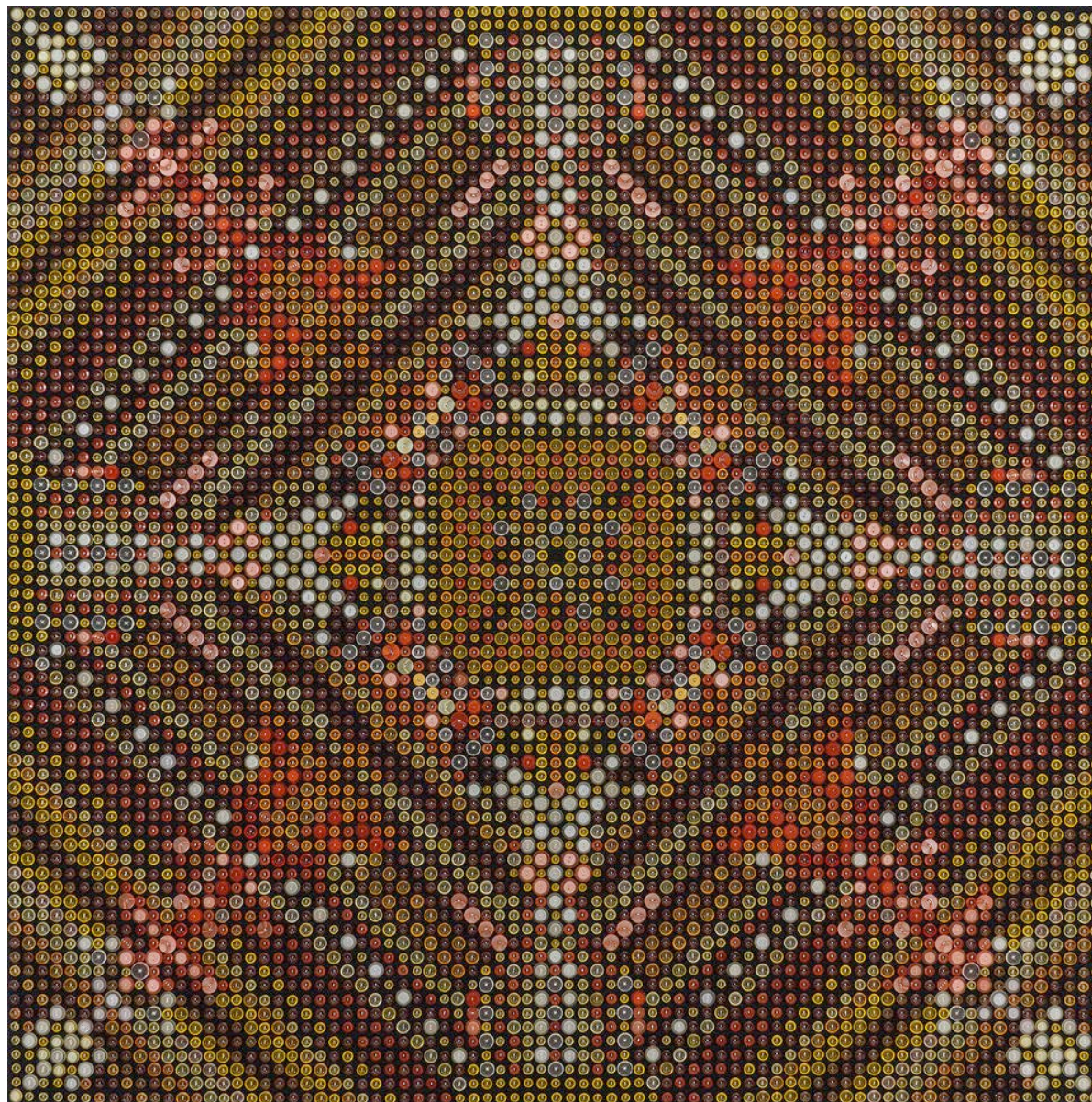
José Patrício was born in 1960 in Recife, Brazil. In 1982, he graduated with a bachelor's degree in social sciences from the Federal University of Pernambuco. Patrício currently lives and works in Recife, Brazil.

Patrício is influenced by geometric and concrete art movements in Brazil. His works reveal the relationship between order and disorder, repetition and variability, as well as predictability and precariousness. Over the past few decades, the artist has established his unique visual language by applying found objects such as nails, buttons, dominoes, and dice to form patterns and images. The formal compositions suggest his examination of the traditional usage of these daily materials and investigation of the new possibilities for the creation of form.

Patrício has held various exhibitions such as the current group show Géométries Sud, du Mexique à la Terre de Feu (2018), Fondation Cartier pour l'art contemporain, Paris, France; the solo show Precisão e Acaso (2018), Museu Mineiro, Belo Horizonte, Brazil and Museu Nacional do Conjunto Cultural da República, Brasília, Brazil; Precisão e Acaso (2017), Museu do Estado de Pernambuco (MEPE), Recife, Brazil; José Patrício: Os amigos da gravura (2013), Museu da Chácara do Céu, Rio de Janeiro, Brazil; the 29th Panorama of Brazilian Art (2005), Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil; and the 22nd International Biennial of São Paulo (1994), Pavilhão da Bienal, São Paulo, Brazil.

Patrício's works have been included in numerous collections: Coleção Gilberto Chateaubriand – MAM-SP, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil; Coleção João Sattamini – MAC-Niterói, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil; Fundação Joaquim Nabuco (FUNDAJ), Recife, Brazil; Fondation Cartier pour l'art contemporain, Paris, France; and the Walter E. Washington Convention Center, Washington, D.C., USA.

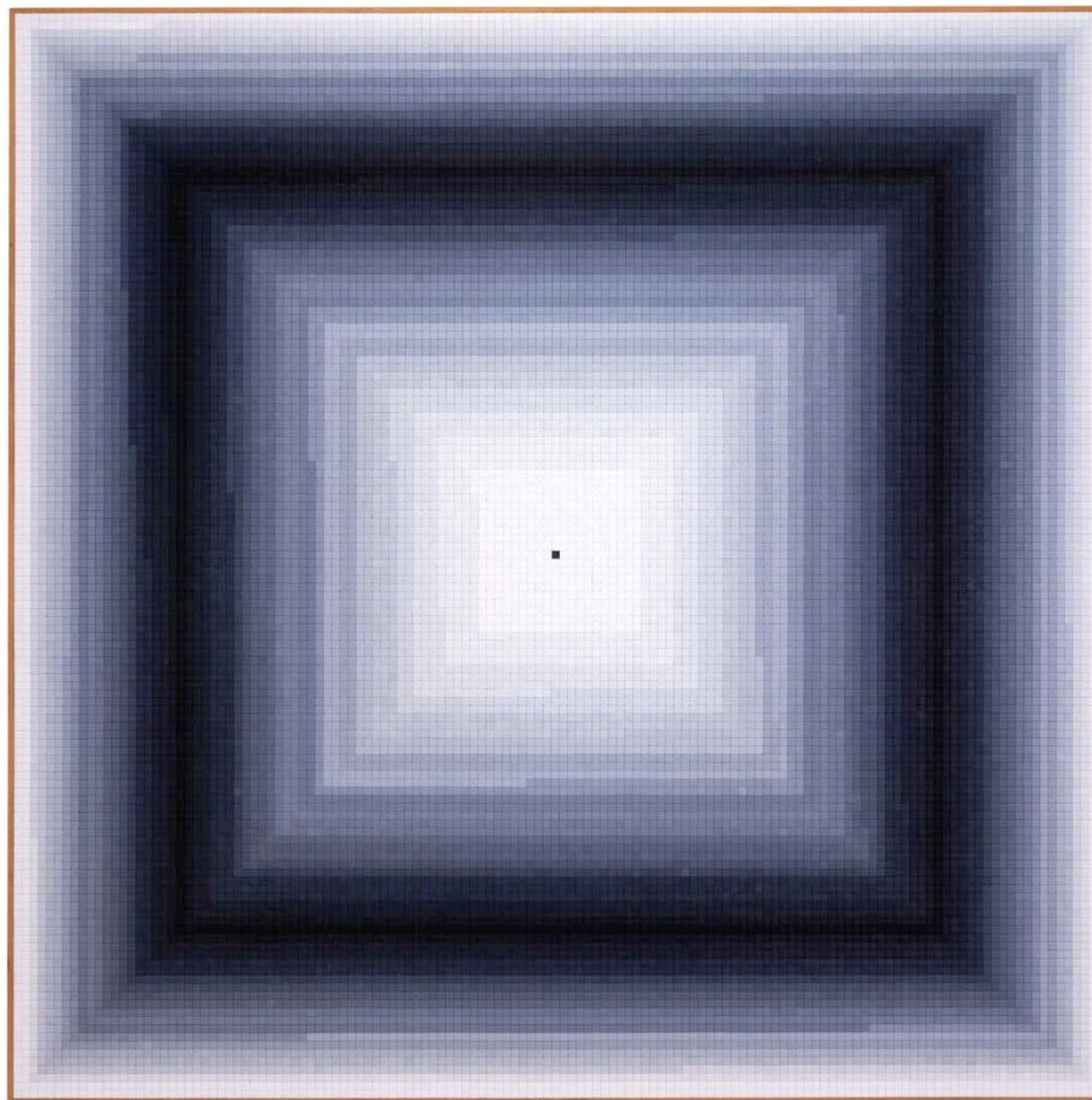




JOSE PATRICIO b. 1960, **Mandala**, 2016, Buttons on canvas on wood, 157 x 159 cm (61 3/4 x 62 5/8 in.)

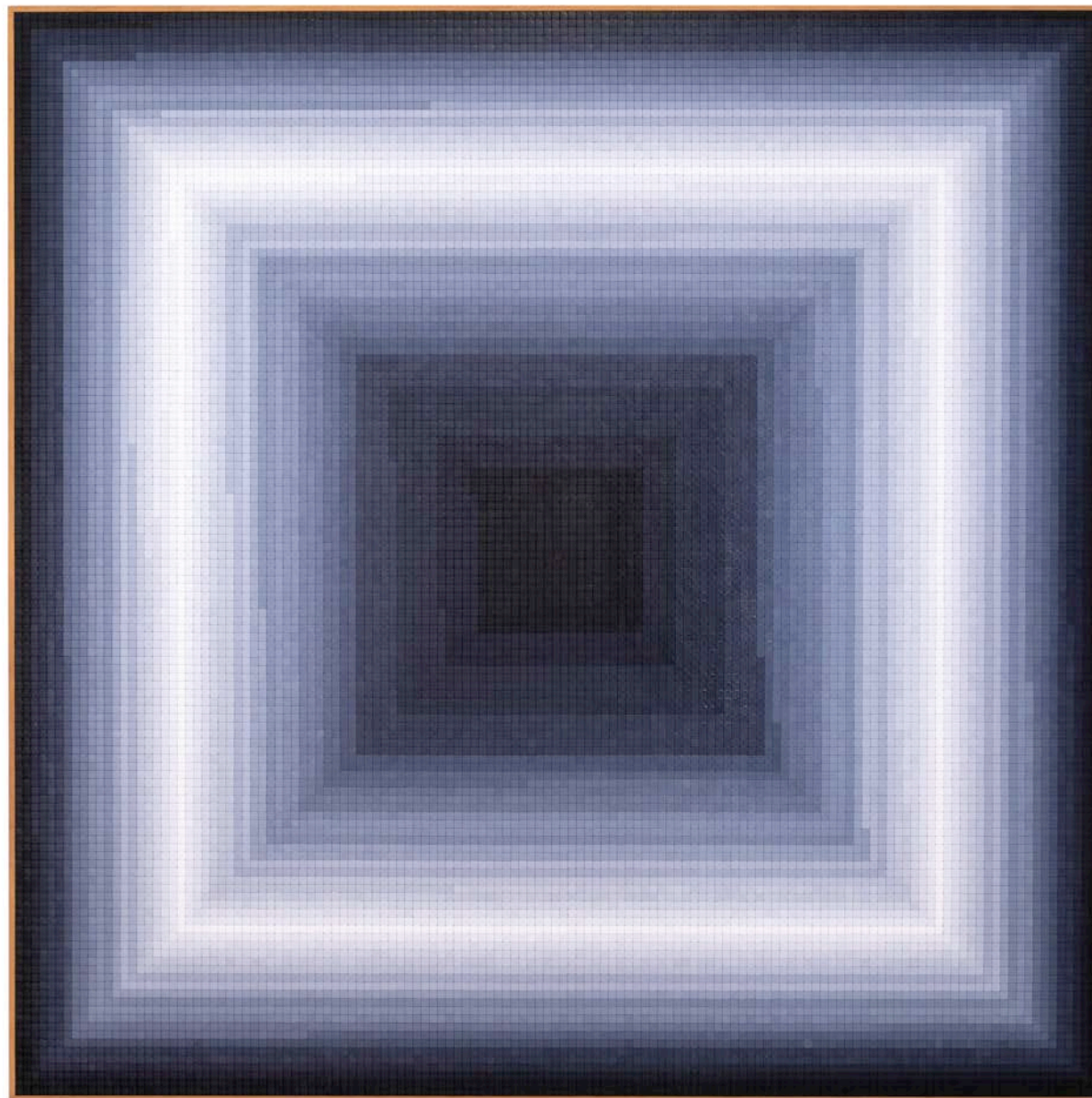
Courtesy of the artist and Pearl Lam Galleries





JOSE PATRICIO b. 1960, **Tonal Expansion and Retraction I**, 2017, Plastic puzzle pieces on wood, 190 x 190 cm (74 3/4 x 74 3/4 in.), Edition 2/3 + 1 AP

Courtesy of the artist and Pearl Lam Galleries



JOSE PATRICIO b. 1960, **Tonal Expansion and Retraction II**, 2017, Plastic puzzle pieces on wood, 190 x 190 cm (74 3/4 x 74 3/4 in.), Edition 2/3 + 1 AP

Courtesy of the artist and Pearl Lam Galleries



# PETER PERI

Peter Peri was born in 1971 in London, UK. He graduated from MA Fine Art program at Chelsea College of Art and Design, London in 2003. He currently lives and works in London, UK.

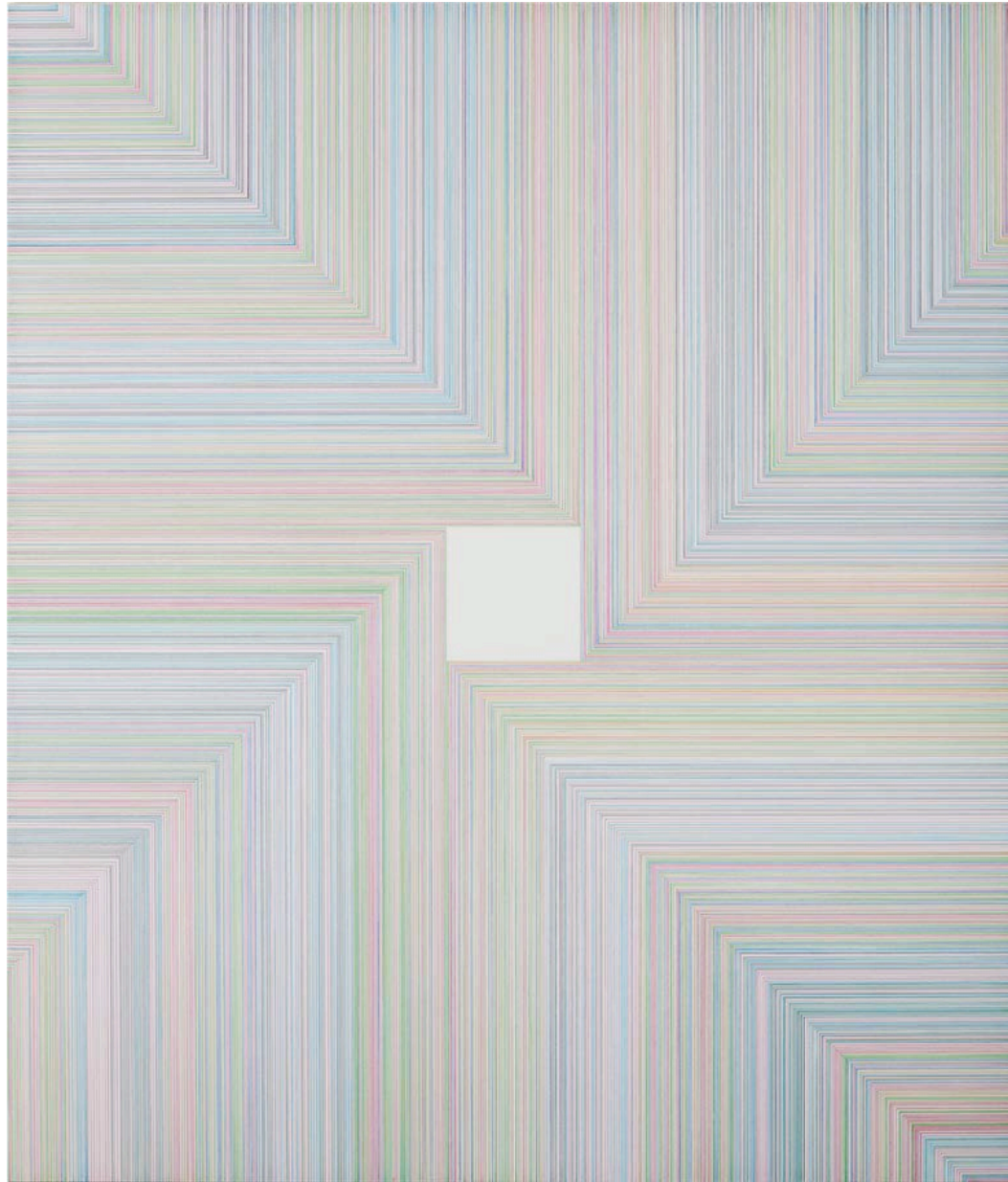
Peri's primary media are drawing, sculpture and painting: three distinct bodies of work that are developed independently by the artist to create a complex set of interrelations. All works are specifically invested in the tension between line and volume, figuration and abstraction, and in the question of tradition and influence in Modernism.

His drawings are built-up through the accumulation of tiny hair-like pencil lines that lend an obsessive, congested quality to his strict forms and figures. Peri's works on paper depict a range of subject matter, including Roman Catholic reliquaries, abstract portraits and geometric shapes, which coalesce into ambiguous architectural structures and volumes through an uncanny play of light and shadow redolent of Metaphysical painting.

The sculptures are engineered replicas in darkened steel of ephemeral assemblages of household boxes scaled up in size to create monumental and confrontational cuboid figures. The rolls of masking tape used to construct the original assemblages often functioning as absurd hollow 'heads'.

Peri's striated monochrome paintings are characterized by its hard-edged diagonal networks of fine silver and pastel- coloured marker pen lines against blackened and gnarled spray-painted backgrounds. These paintings appear to trace an occult tinged geometric language – a Morse code of shifting lines and shapes – that might be used to describe the world in more elemental terms.

Peter Peri recent exhibitions include: Unacting (2016), Almine Rech Gallery Savile Row, London, UK; The Reign of Quantity (2014), Pearl Lam Galleries, Singapore; Last Family (2013), Almine Rech Gallery, Brussels, Belgium; ART NOW (2007), Tate Britain, London, UK; Country 10 (2006), Kunsthalle Basel, Switzerland; Classified: Contemporary British Art from the Tate Collection (2009), Tate Britain, London, UK; How to Improve the World, 60 years of British Art - Arts Council Collection (2006), Hayward Gallery, London, UK. His works are also in the permanent collections of Tate Modern, Saatchi Gallery, Victoria & Albert Museum, Arts Council of Great Britain Collection; and UBS Funds, Kunsthalle Basel, Switzerland.



PETER PERI b. 1971, **Mondrausch**, 2017, Marker pen on canvas, 250 x 215 x 5 cm (98 3/8 x 84 5/8 x 2 in.)

Courtesy of the artist and Pearl Lam Galleries

# SU XIAOBAI

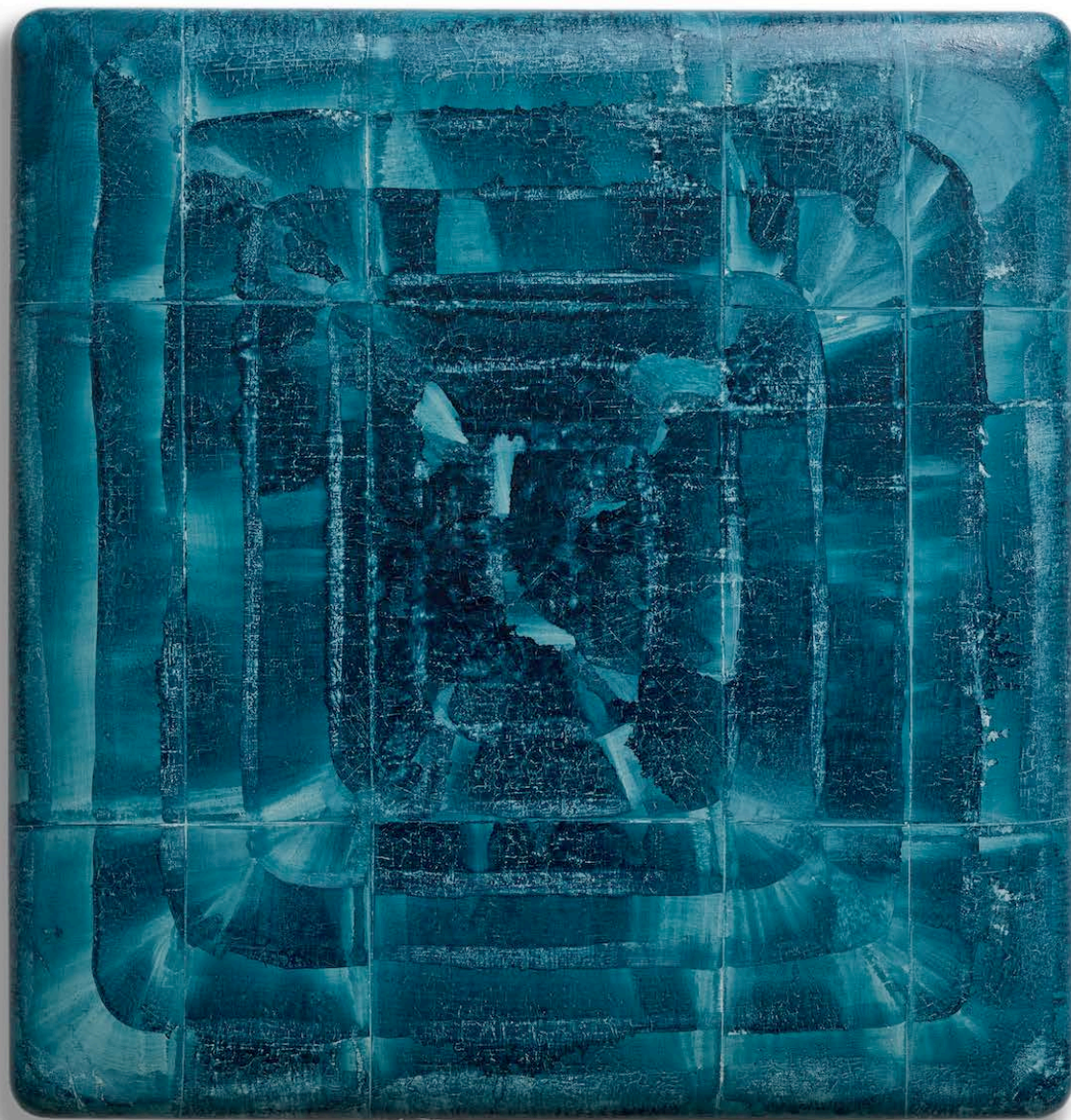
Su Xiaobai, one of China's most distinctive painters, was born in 1949 in Wuhan, Hubei province, China. In 1965, he joined the School of Arts and Crafts in Wuhan, and from 1985 to 1987, he studied oil painting at the Central Academy of Fine Arts in Beijing. In 1987, he moved to Germany to pursue his 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 *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, **Blue Circles**, 2018, Oil, lacquer, linen and wood, 184 x 177 x 13 cm (72 1/2 x 69 5/8 x 5 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries





SU XIAOBAI b. 1949, **Continuous Blue**, 2018, Oil, lacquer, linen and wood, 178 x 170 x 16 cm (70 1/8 x 66 7/8 x 6 1/4 in.)

Courtesy of the artist and Pearl Lam Galleries

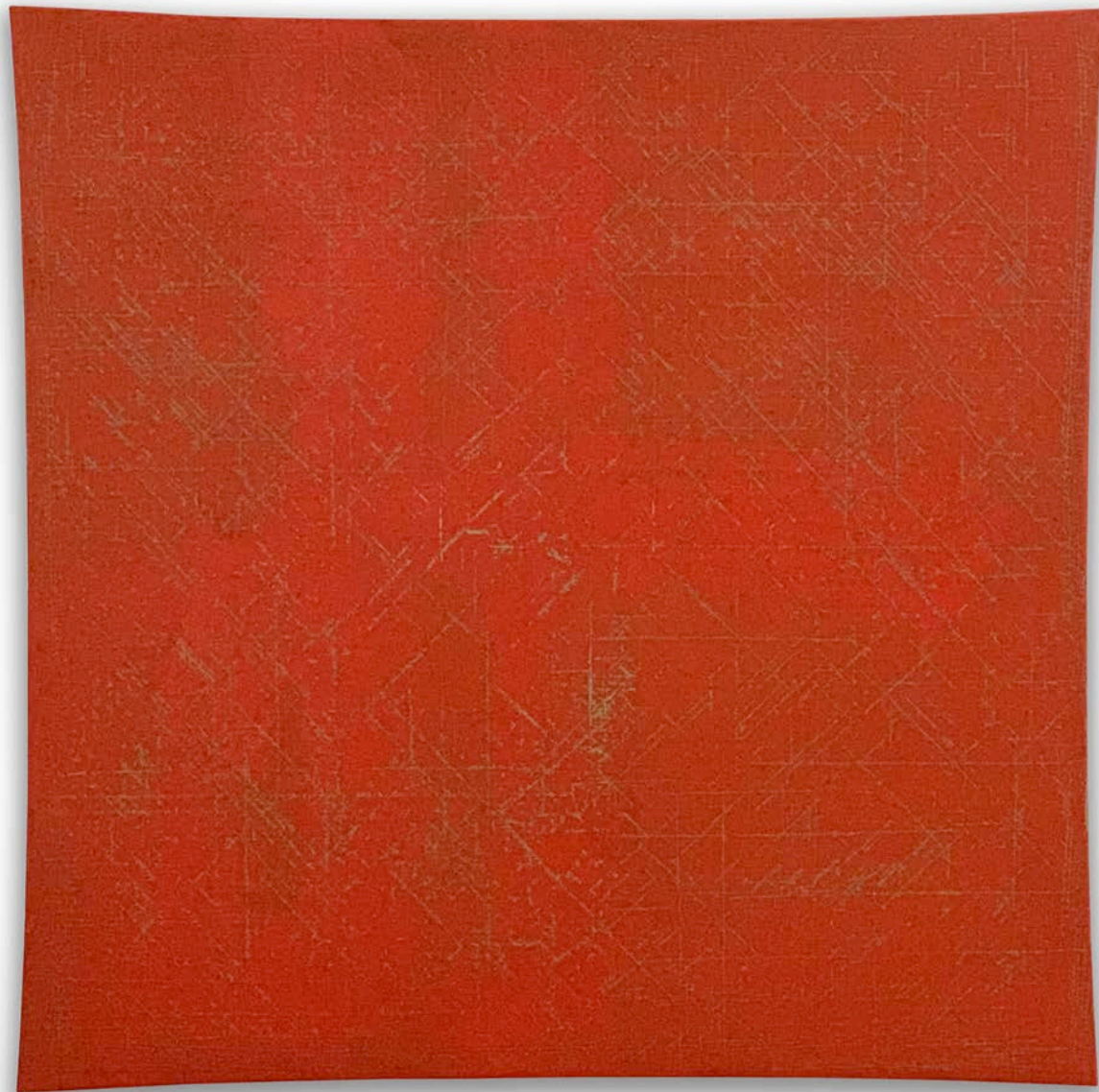




SU XIAOBAI b. 1949, **Quiet Blue**, 2018, Oil, lacquer, linen and wood, 176 x 171 x 10 cm (69 1/4 x 67 3/8 x 3 7/8 in.)

Courtesy of the artist and Pearl Lam Galleries





SU XIAOBAI b. 1949, **Square Pavilion - Red**, 2018, Oil, lacquer, linen and wood, 171 x 175 x 10 cm (67 3/8 x 68 7/8 x 3 7/8 in.)

Courtesy of the artist and Pearl Lam Galleries





SU XIAOBAI b. 1949, **Square Pavilion - Black**, 2018, Oil, lacquer, linen and wood, 171 x 175 x 10 cm (67 3/8 x 68 7/8 x 3 7/8 in.)

Courtesy of the artist and Pearl Lam Galleries

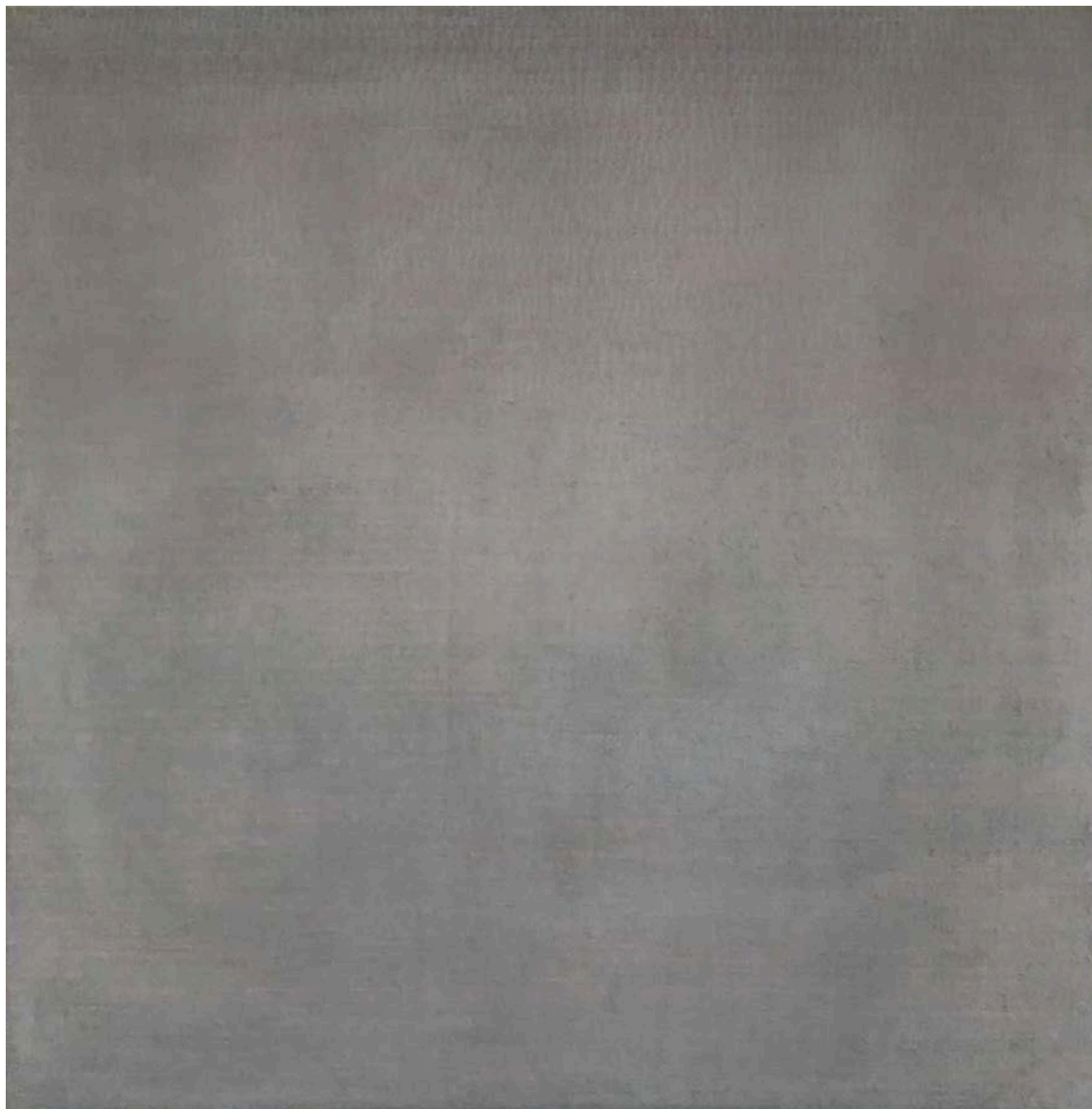
# ZHOU YANGMING

Born in 1971 in Taizhou, China, Zhou Yangming has always preferred to live a secluded life. He previously lived and worked in Beijing's Yuan Ming Yuan village; Dong village; China's largest art district, Song Zhuang artist village; and Shanghai. He currently lives in a suburb of Zhejiang province. Zhou studied at various art colleges, including the China Academy of Art, Academy of Arts and Design of Tsinghua University, and Xu Beihong's studio at the Central Academy of Fine Arts in Beijing. Since he followed his own rules and exhibited great independence in thought and action, he was often criticized by his professors. Yet, Zhou firmly believes that art starts with the expression of sensation and ends with the depth of discipline and self-cultivation. Thus, to him, art is the process of achieving the concept of spiritual infinity.

Li Xianting, also known as the godfather of Chinese contemporary art, referenced the following from the Dao De Jing in reference to Zhou: "The Way bears sensation, Sensation bears memory, Sensation and memory bear abstraction, and abstraction bears all the world." He included Zhou's work in a group show that he curated called Prayer Beads and Brush Strokes. This coincided with the Buddhist practice "Five Tone Dharma" that Zhou encountered in 2009, which involved drawing a one centimetre long line diagonally in a pre-set rectangular square while chanting "Namo Amitabha" and repeating the process five times with five lines drawn before drawing another five lines diagonally in the opposite direction and then repeating the drawing continuously. Zhou abandoned the post-impressionist and abstract expressionist techniques that he adopted in his early practice and has since been using the method of painting short lines for nearly nine years. As Feng Zikai, a master Chinese painter, said, "The highest art is the practice of religion." As an artist, Zhou utilizes his own creative techniques to approach Buddhism and interprets the general psychology of people in the context of contemporary China.

Minimalism is an art movement that emerged in the United States in the 1960s and has gradually become universally recognized. Zhou's works seem to be minimalist, but, in reality, he "transforms extreme minimalism to something extremely complex" (quoted from Li Xianting). Over the past two decades, Zhou has been painting subtle short lines on canvases regularly and repeatedly every day. Painting lines has become a transformative activity that documents the artist's time, daily life, intentions, references, and communications. Each line reflects his state of mind and external environment, displaying the intersection of fluctuating and serene emotions. The method of painting short lines reduces the industrialization of symbolism, solves the problem of decoding the path caused by the conflict between primitivism's wisdom and modern artificial intelligence, and restores mankind's initial immaculate thoughts and purity. The short line embodies the world through its simplicity, and the soul is awakened between the short lines. The essence of Zhou's artistic practice is to make art flow and be widespread, to translate all expressions into an artistic language, and to encourage each individual to abandon set artistic concepts and free one's spiritual status. The traces left by the movement become art itself, which heals the scars of the soul and casts away obsession and numbness associated with trauma, in order to achieve a new dimension of spirituality.





ZHOU YANGMING b. 1971, **20180725**, 2018, 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, **20181028**, 2018, Acrylic on canvas, 100 x 100 cm (39 3/8 x 39 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 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, USA; *Performance in Paint: Zhu Jinshi* (2015), Inside-Out Art Museum, Beijing, China; *Zhu Jinshi: Boat, a Yi Pai installation* (2015), organised 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.

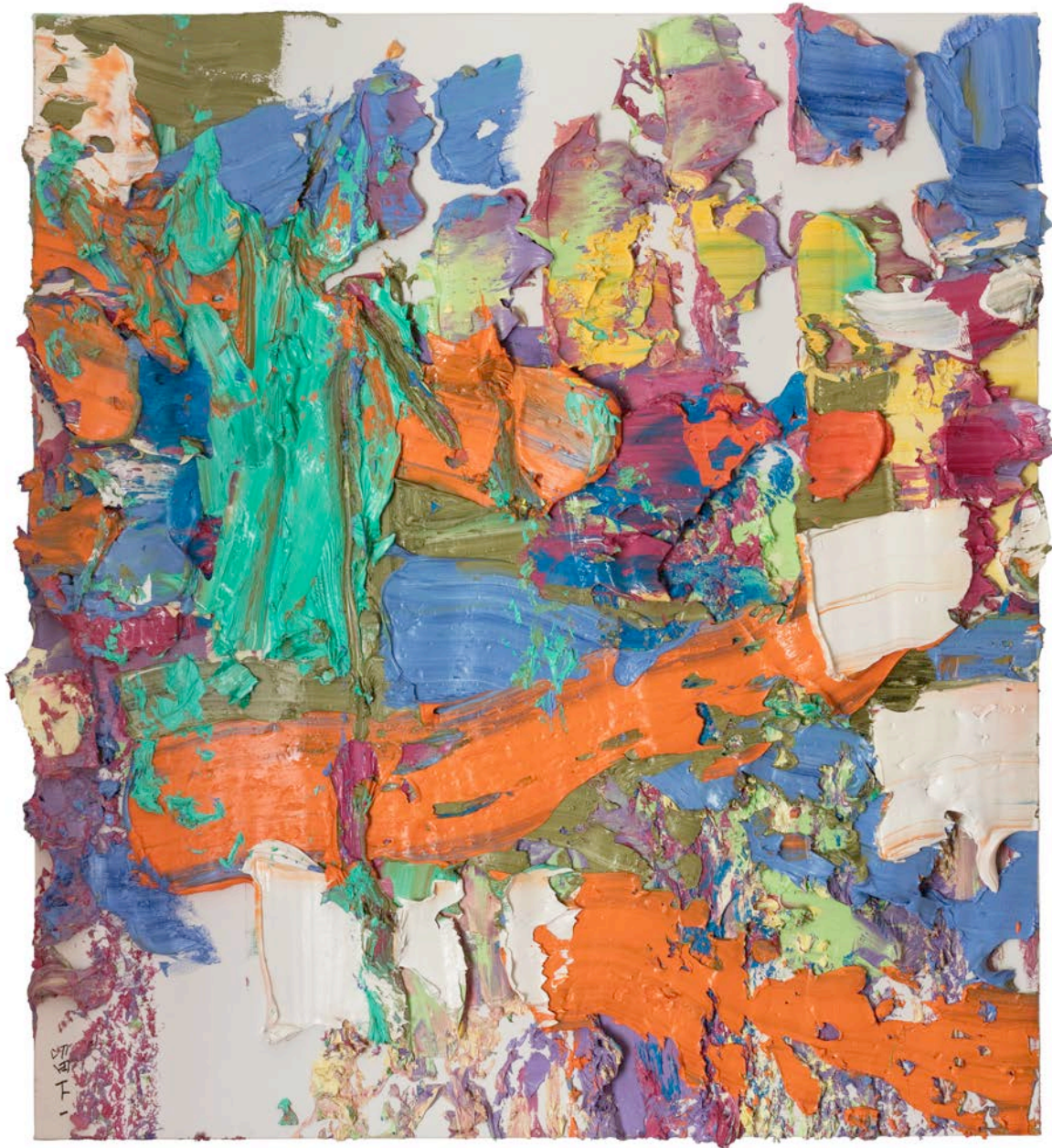




ZHU JINSHI b. 1954, **Crazy Song**, 2018, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)

Courtesy of the artist and Pearl Lam Galleries





ZHU JINSHI b. 1954, **To Stay 1**, 2018, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)

Courtesy of the artist and Pearl Lam Galleries

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