

PearlLam Galleries

ART BUSAN 2019

BEXCO Exhibition Center Hall 1, 55 APEC-ro, Haeundae-gu, Busan 48060, Korea
Stand A-19

ZHOU YANGMING

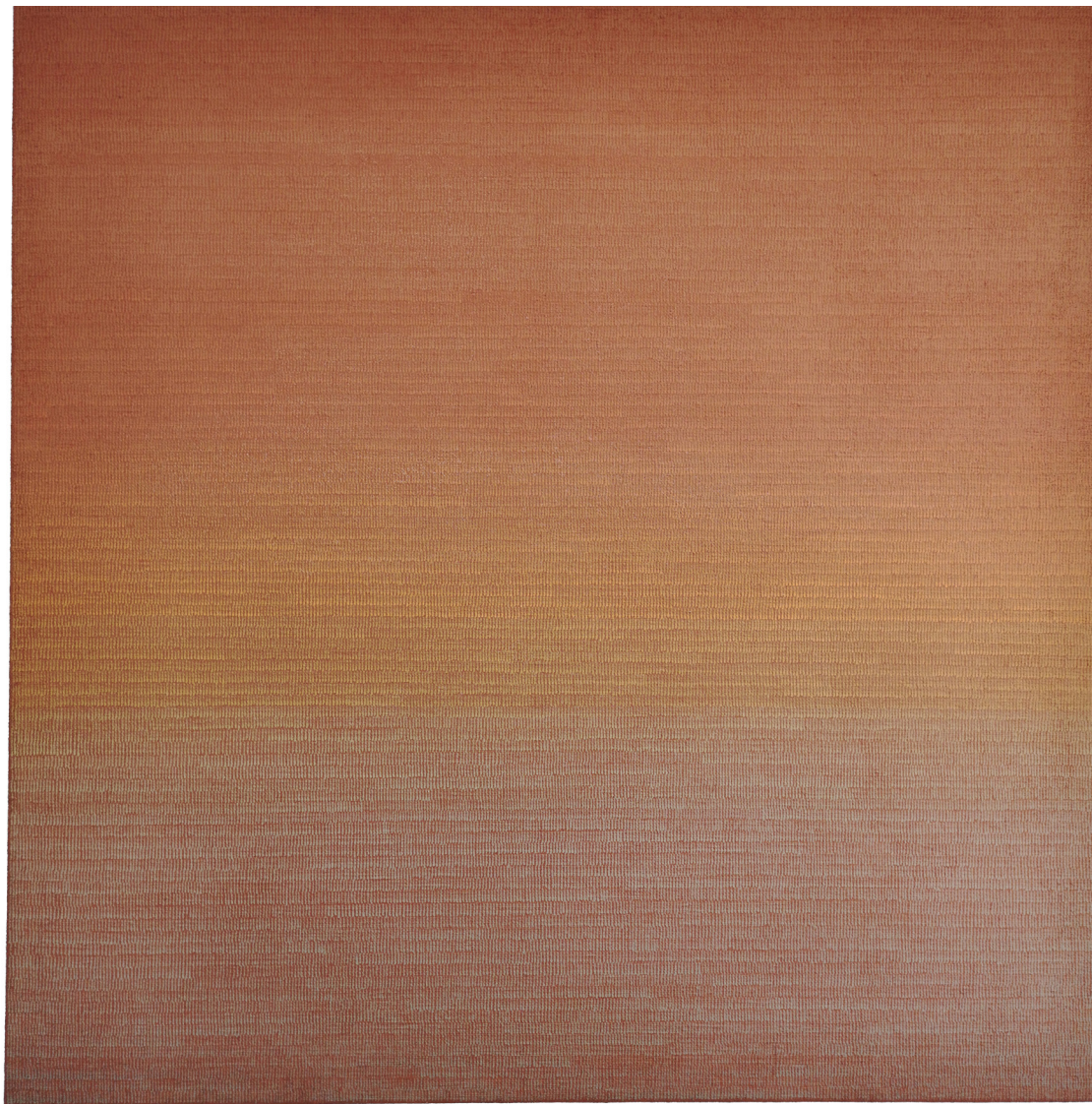
Born in 1971 in Taizhou, China, Zhou Yangming has always preferred to live a secluded life. He previously lived and worked in Beijing's Yuan Ming Yuan village; Dong village; China's largest art district, Song Zhuang artist village; and Shanghai. He currently lives in a suburb of Zhejiang province. Zhou 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.

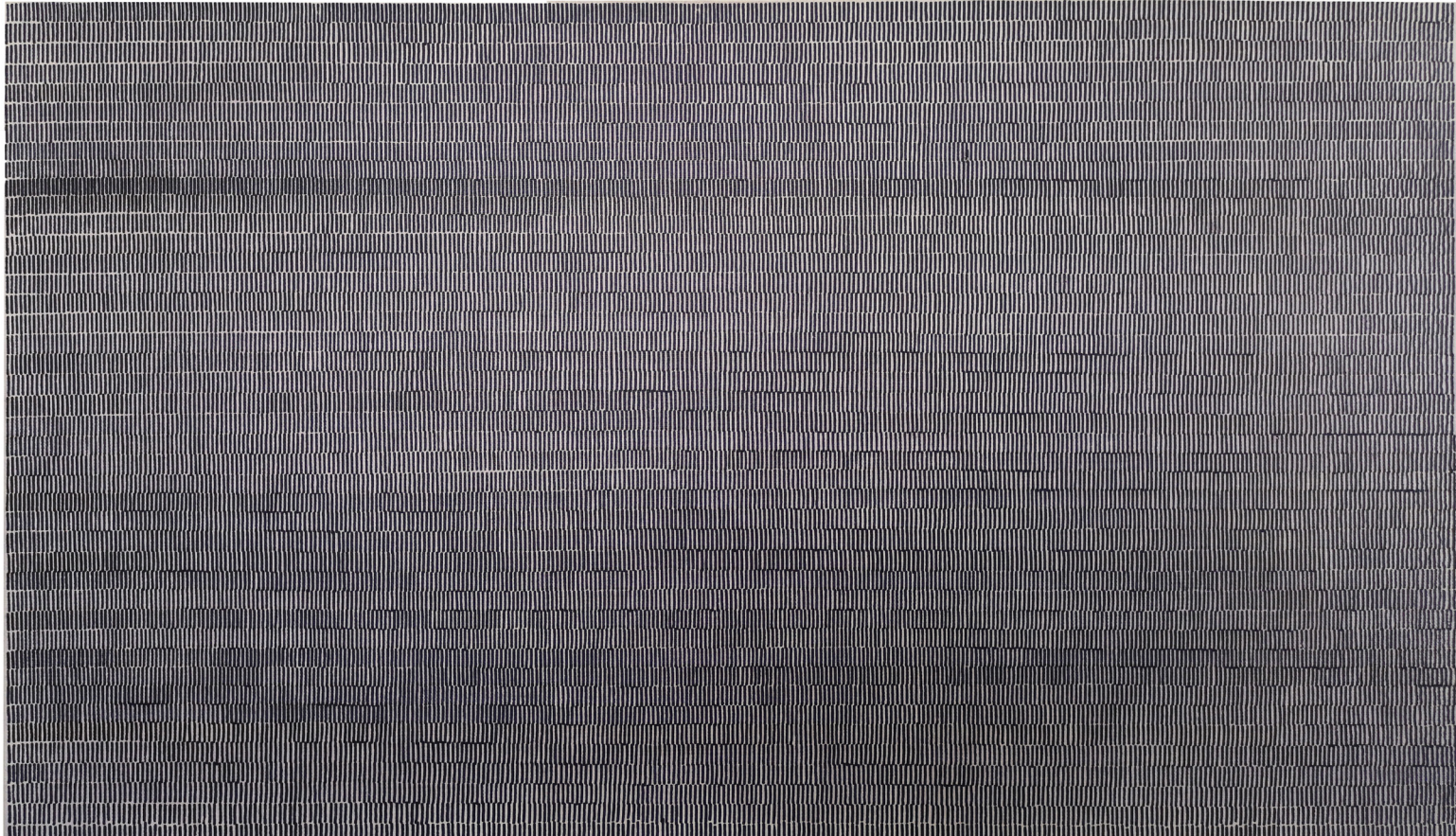
Zhou Yangming has held various solo exhibitions as well as participated in group exhibitions in China, Europe, and the USA. Important solo exhibitions include *Continuum* (2019), Pearl Lam Galleries HK H Queen's, Hong Kong, China; *Begin Again* (2017), Pearl Lam Galleries, Hong Kong, China; *Zhou Yangming Recent Works* (2012), Galerie Frank Schlag & Cie., Essen, Germany; and *Meticulous Transcendence* (2005), Onemoon Art, Beijing, China. Selected group exhibitions include *Lingering Manifestations* (2018), Pearl Lam Galleries, Singapore; *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; *Chinese Abstract Slow Art* (2011), Singer Laren Art Museum, Laren, the Netherlands; *The Promise of the Invisible: Abstract Paintings from 15 Artists* (2010), National Art Museum of China, Beijing, China; *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, **20070106**, 2007, Acrylic on canvas, 100 x 80 cm (39 3/8 x 31 1/2 in.)
Courtesy of the artist and Pearl Lam Galleries



ZHOU YANGMING b. 1971, **20180711**, 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, **20160831**, 2016, Acrylic on canvas, 40 x 70 cm (15 3/4 x 27 1/2 in.)
Courtesy of the artist and Pearl Lam Galleries

YINKA SHONIBARE CBE

Yinka Shonibare, CBE was born in 1962 in London and moved to Lagos, Nigeria at the age of three. He returned to London to study Fine Art first at Central Saint Martins College and then at Goldsmiths College, where he received his MFA. Shonibare's work explores issues of race and class through the media of painting, sculpture, photography and film. Having described himself as a "post-colonial" hybrid, Shonibare questions the meaning of cultural and national definitions. His trademark material is the brightly coloured "African" fabric he buys at Brixton market. The fabric was inspired by Indonesian design, mass-produced by the Dutch and eventually sold to the colonies in West Africa. In the 1960s the material became a new sign of African identity and independence. Shonibare was a Turner prize nominee in 2004, and was also awarded the decoration of Member of the "Most Excellent Order of the British Empire or MBE. He was notably commissioned by Okwui Enwezor at Documenta 10 in 2002 to create his most recognized work *Gallantry and Criminal Conversation* that launched him on to an international stage. He has exhibited at the Venice Biennial and internationally at leading museums worldwide. In September 2008, his major mid-career survey commenced at the MCA Sydney and then toured to the Brooklyn Museum, New York and the Museum of African Art at the Smithsonian Institution, Washington, D.C. He was elected as Royal Academician by the Royal Academy, London in 2013.

Shonibare's work *Nelson's Ship in a Bottle* was the 2010 Fourth Plinth Commission and was displayed in Trafalgar Square, London, until January 2012. It was the first commission by a black British artist and was part of a national fundraising campaign organized by the Art Fund and the National Maritime Museum, who have now successfully acquired the sculpture permanently for display outside the museum's new entrance in Greenwich Park, London. In 2012, the Royal Opera House commissioned *Globe Head Ballerina* (2012) to be displayed on the exterior of the Royal Opera House, overlooking Russell Street in Covent Garden. The life-sized ballerina encased within a giant "snow globe" spins slowly as if caught mid-dance; the piece appears to encapsulate a moment of performance as if stolen from the stage of the Royal Opera House. In 2014, Doughty Hanson & Co Real Estate and Terrace Hill commissioned *Wind Sculpture* and it is installed in Howick Place, London. Measuring 6 x 3 m, it explores the notion of harnessing movement through the idea of capturing and freezing a volume of wind in a moment of time.

In 2017, *Wind Sculpture VI* was featured in the courtyard of the Royal Academy of the Arts, London as part of the Royal Academy Summer Exhibition. Shonibare was also commissioned by the Yale Centre for British Art to create *Mrs Pinckney and the Emancipated Birds of South Carolina* for inclusion in *Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World*, which went on display at Kensington Palace, London in 2017. In January 2019, Yinka Shonibare was awarded the decoration of CBE.

Shonibare's works are included in prominent collections internationally, including the Tate Collection, London; Victoria and Albert Museum, London; National Museum of African Art, Smithsonian Institute, Washington, D.C; Museum of Modern Art, New York; National Gallery of Canada, Ottawa; Moderna Museet, Stockholm; and National Gallery of Modern Art in Rome, Rome.



YINKA SHONIBARE CBE b. 1962, **Planets on My Head (Flute Boy)**, 2019, Fibreglass mannequin, Dutch wax printed cotton textile, flute, leather, globe and steel baseplate, 132 x 78 x 51 cm (52 x 30 3/4 x 20 1/8 in.)
Image courtesy of the artist, Stephen Friedman Gallery, London and Pearl Lam Galleries, Hong Kong, Shanghai and Singapore; Photographer: Stephen White



YINKA SHONIBARE CBE b. 1962, **Girl Balancing Knowledge VI**, 2019, Fibreglass mannequin, Dutch wax printed cotton textile, books, globe and steel baseplate, 141 x 134 x 54.5 cm (56 1/2 x 52 3/4 x 21 1/2 in.)
Image courtesy of the artist, Stephen Friedman Gallery, London and Pearl Lam Galleries, Hong Kong, Shanghai and Singapore; Photographer: Stephen White



YINKA SHONIBARE CBE b. 1962, *Alien Man on Flying Machine*, 2011, Steel, aluminium, brass, batik and rubber, 250 x 450 x 450 cm (98 3/8 x 177 1/8 x 177 1/8 in.) Photographer credit, image courtesy: Image courtesy of the artist and Pearl Lam Galleries

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