

PearlLam Galleries

ART15

Olympia, London
Stand A1

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. His works were exhibited publically 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, he 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. Major solo exhibitions include *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, DC, USA (2000); The Bronx Museum of the Arts, Bronx, NY, USA (2000); Museum of Contemporary Art, San Diego, CA, USA (1995).

Major group exhibitions include *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 are also held internationally in public and private collections, such as with the Metropolitan Museum of Art, New York, USA; the Museum of Contemporary Art, Los Angeles, USA; the Princeton University Art Museum, Princeton, NJ, USA; and the Solomon R. Guggenheim Museum, New York, USA.



LEONARDO DREW b. 1961, **Number 8C**, 2014, Wood, 96.5 x 73.7 x 48.4 cm (38 x 29 x 19 in.)

GONKAR GYATSO

Gonkar Gyatso is a Tibetan born British artist. Born in 1961 in Lhasa, Gonkar moved to London in the late 90's on a scholarship to study at the Central Saint Martin's College of Art and Design, where he attained his MA in Fine Art. Gyatso studied Chinese Brush Painting in Beijing, attaining a BFA in Thangka (traditional Tibetan scroll painting) in Dharamsala. Gonkar is the founder of the Sweet Tea House, a contemporary art gallery dedicated to showing Tibetan work, based in London, which he ran from 2003–2010. Gyatso was the recipient of a Leverhelm Fellowship in 2003 and was an artist in residence at Pitt Rivers Museum in Oxford.

Gonkar Gyatso's work comes out of a fascination with material and pop culture and a desire to bring equal attention to the mundane as well as the extraordinary, the imminent and the superfluous. These contradictions are often found in the same piece. His work can be very silly, uncanny, and even ironic and at the same time comes out of concerns that are shaping our times. As his own experience has been one that reflects a kind of hybridity and transformation, his work also holds this quality.

We are all repositories of our time and place, and the work cannot help but reveal the politics and cultures that have shaped the artist. Gyatso collects materials from around the world to construct his images. Each work contains a kind of geographic specificity, relating to the time and place he is making the work, where he has been, and the things that have touched him.

Gyatso's interest in signage and iconography have led him to design his own stickers and signs which he incorporates into his work; sometimes they are collaged in and at others they stand on their own, each representing a social or political trend that he would like to bring to attention. Gonkar's repetitive use of the Buddha and appropriation of our media-saturated environments illustrate his interest in ubiquity and accessibility, often appropriating and even re-appropriating his own work. What once was "White Noise" becomes a cacophony of carefully composed images, beautifully constructed into an iconographic form or word.

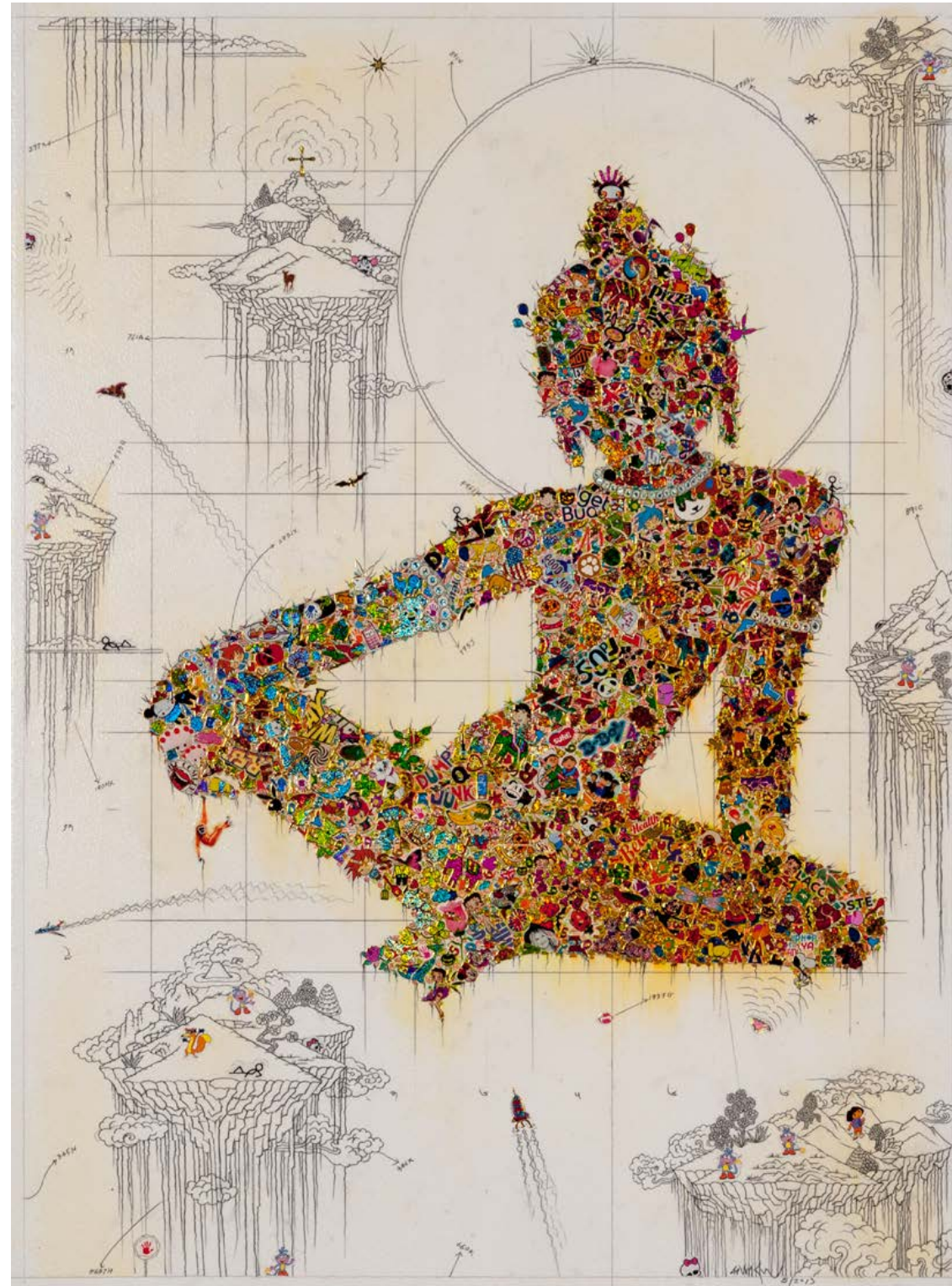
While graffiti is now considered its own art form, Gyatso is also interested in pushing the boundaries between, what some might say, is high and low art and certainly takes a lot of his inspiration from the street.

Gyatso is deeply moved by the need to preserve and celebrate his own culture. Just as artists like Judy Chicago seek to make the vernacular of womanhood part of our discourse or Glenn Ligon works to talk about Black Identity in America or Yinka Shonibare uses the textiles of his heritage to address issues of colonialism, Gyatso inserts Buddhist and Tibetan iconography into our daily lives. They all ask, where is our place? What is our role? And, where are we going from here? Just as the identity of Gyatso's homeland, Tibet, cannot be separated from religion and politics, the undeniable bond between the two has shaped his own sensibility as well.

His work has been exhibited in galleries and museums around the world, including the Metropolitan Museum of Art (NYC), the Boston Museum of Fine Arts (Boston, MA), Tel Aviv Museum of Art (Israel), The City Gallery (New Zealand), The Institute of Modern Art (Australia), the Rubin Museum of Art (New York), the National Art Museum of China (Beijing), the Glasgow Gallery of Modern Art (Scotland), the Courtauld Institute of Art (London), Burger Collection (Switzerland), the Wereldmuseum Rotterdam (Netherlands), and the Queensland Art Gallery and Gallery of Modern Art (Australia). Additionally he has participated in the 53rd Venice Biennial (Italy), the 6th Asia Pacific Triennial in Brisbane (Australia) and the 17th Sydney Biennale (Australia). His work is held internationally in public and private collections.



GONKAR GYATSO b. 1961, **Plastic Buddha**, 2006, Mixed media collage and pencil on treated fine art paper, 31 x 27 cm (12 1/5 x 10 2/3 in.)



GONKAR GYATSO b. 1961, **Shangri-La Play**, 2013, Mixed media collage and pencil on treated fine art paper, 76.5 x 58 cm (30 1/10 x 22 4/5 in.)



GONKAR GYATSO b. 1961

Untitled, 2012

Mixed media collage and pencil on resin cast sculpture

40.6 x 45.7 x 30.5 cm (16 x 18 x 12 in.)

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Untitled, 2012

Mixed media collage and pencil on resin cast sculpture

40.6 x 45.7 x 30.5 cm (16 x 18 x 12 in.)



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Untitled, 2012

Mixed media collage and pencil on resin cast sculpture
40.6 x 45.7 x 30.5 cm (16 x 18 x 12 in.)



GATOT PUJIARTO

Gatot Pujiarto was born in 1970 in Malang, East Java, Indonesia and graduated from the Department of Fine Art and Design at IKIP Malang in 1995. Currently, he lives and works in Malang.

Gatot Pujiarto's works explore abnormalities, weirdness, and tragedy. Inspired by uncommon events or occurrences in everyday life, including stories heard from friends, TV shows, and the news, Pujiarto's works amuse and provoke audiences to reinterpret daily stories as a new reality, to enjoy them evoking new emotions. The visual sensation in his works is combined with unique textures created by pasting, patching, layering, tearing, binding, and by making fabric patterns.

Pujiarto has been widely exhibited throughout Indonesia and internationally. Recent exhibitions include *Shout—Indonesian Contemporary Art* (2014), Museo d'Arte Contemporanea Roma (MACRO), Rome, Italy; and *Jatim Art Now* (2012), National Gallery of Indonesia, Jakarta, Indonesia.



GATOT PUJIARTO b. 1970, **Helping the Hero**, 2009, Canvas, cloth, thread, 150 x 200 cm (59 1/10 x 78 7/10 in.)



GATOT PUJIARTO b. 1970, **Synergy with Nature / Bersinergi Dengan Alam**, 2014, Canvas, cloth, paper, 200 x 150 cm (78 7/10 x 59 1/10 in.)

QIN YUFEN

Qin Yufen, born in 1954 in Shandong province in China, is becoming an increasingly important and recognised ink brush and installation artist of the immediate post-Cultural Revolution period. She is part of the generation directly influenced by Western abstract painting first-hand.

She began to create abstract art in the late 1970s, and in the mid-1980s was part of a small group of artists who were allowed to leave China post-Cultural Revolution. She moved to Germany, where she was predominantly engaged in the creation of installation and land art. Her works often integrate visuals, audio, and symbols of Chinese traditions, as well as modern elements. Qin's concepts are implied in the poetic atmosphere, as she uses her unique feminine way of expressing the individual aesthetics of self-examination and contemplation.

Having had to hide and suppress so much of their artistic expression while in China, exposure to Western art was a huge revelation for this group of artists, particularly the discovery and freedom of Western abstract painting that they had only known from images from Western literature smuggled into China. Qin's encounter with the West was seismic to her art; she recognised synergies with ancient Chinese abstract ink painting, which had been long established and little known in the West. Alongside her installation and land art, Qin has been producing dynamic coloured ink paintings that are influenced by both Western abstract art and traditional Chinese ink painting techniques, while still depicting Oriental aesthetics of tranquility and ethereality embodied in Zen meditation.

After two decades, Qin Yufen and her husband Zhu Jinshi returned permanently to China. Until recently, they remained a private generation of artists who have followed the Chinese literati tradition and, marked by the forces of the Cultural Revolution, have always painted for themselves and their tight elite circle. This has now opened up, as their generation is being rediscovered for the importance it bears in modern Chinese art history.

Qin Yufen has held solo exhibitions in Beijing, Tokyo, and Berlin, among other international cities. She has participated in several group exhibitions, including *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *Art Space Germany* (2014), Goethe-Institut China, CAFAM, Beijing, China; *Wu Ming, Form is Formless—Chinese Abstract Art* (2011), Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China; *The First Today's Documents 2007—Energy: Spirit, Body, Material* (2007), Today Art Museum, Beijing, China; *The Wall: Reshaping Contemporary Chinese Art* (2005), New York; and *Left Hand, Right Hand: A Sino-German Exhibition of Contemporary Art* (2003), Beijing, China. Qin Yufen's work is found in numerous public collections internationally, including Deutsche Bank (Germany), Washington World Bank (USA), Hamburger Bahnhof-Museum (Germany), IFA Art Foundation, and Montblanc Art Collection (Germany), amongst others.



QIN YUFEN b. 1954, **Flight of Colours No.1**, 2014, Mineral pigment, ink, Xuan paper, 250 x 194 cm (98 2/5 x 76 2/5 in.)

QIU DESHU

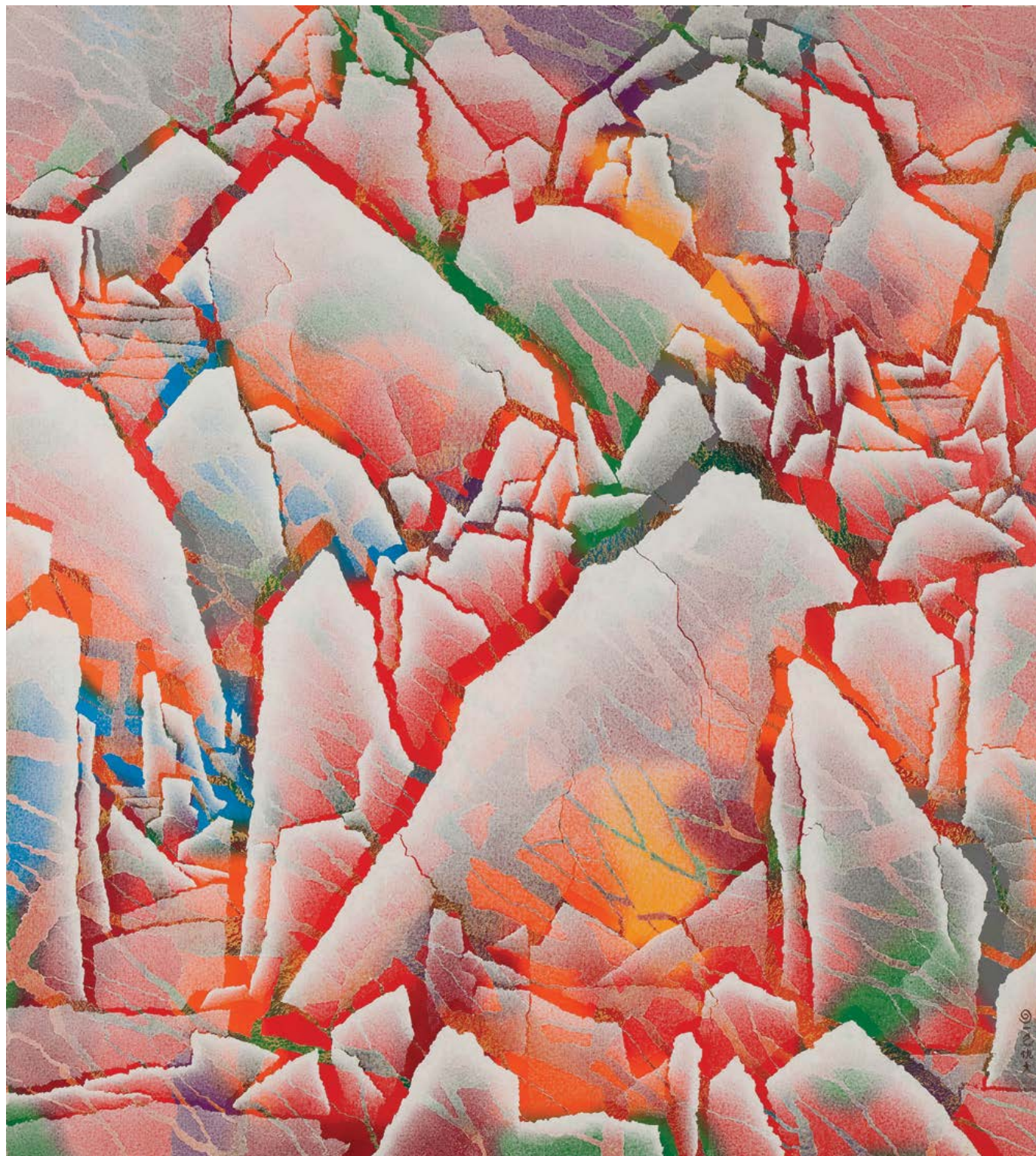
Qiu Deshu was born in Shanghai in 1948 and received an early education in traditional Chinese painting, seal carving and scroll mounting. His engagement with experimental ink painting began in the late 1970s, and in 1979 Qiu co- founded one of China's first experimental art societies in the post-Mao period: the Grass Painting Society (*Cao Cao Hua She*). The Society was a group of twelve artists who advocated independence of spirit, technique and style in painting. In his works of this period, the influence of concepts drawn from Western modern art is evident, but his choice of materials remained rooted in traditional Chinese art. One of the earliest professional artists in China in the 1980s, Qiu currently lives and works in Shanghai, China.

A gifted painter and calligrapher, Qiu's work transcends medium and subject to become modern iterations that both honour his cultural heritage and simultaneously reject it. In the 1980s, Qiu devised his signature technique of combining ink, pigment and paper, then rending and re-forming the pieces, a method that reflects his worldview and life experience for which he has coined the term "fissuring". He situates the breakthrough moment in 1982, when one day he glanced down and at once became fully aware of cracks in the cement ground and how they are an apt metaphor for his beliefs and personal experiences. This sparked the idea for a new method of creative expression, which he has continued to develop and deepen over the past two decades.

Qiu's "fissuring" technique encompasses tearing Xuan paper, re-configuring the pieces and mounting them to form images, creating lines, or "fissures", that travel across the painting's expanse in a natural, free-flowing manner. The application of colour onto a painting is here subverted as well: Qiu rubs and carves the delicate rice paper, much like in creating a bas relief, and builds this on top of a coloured base layer, such that the colours show through the layers and combine with the "fissures" to endow his works with a sense of dynamic rhythm and spatial complexity.

Qiu's unique approach to materials and process re-imagine the traditional idea that ink is the essence of Chinese painting by foregrounding Xuan paper and its previously untapped potentials as an artistic medium, making inventive use of its hue, delicacy, pliability and water permeability. Whilst his work is indebted to the Chinese landscape tradition, Qiu transforms the language of landscape into a contemporary idiom of creative expression. His use of ink, colour and paper in a collage-like process similar to techniques used in scroll-mounting subverts the way brush and ink once defined the forms of Chinese landscape art.

Qiu's works have been widely exhibited in Mainland China, Hong Kong and Taiwan, as well as in the UK, USA, Germany and Australia. His works have been collected by the National Art Museum of China; Shanghai Art Museum, China; Asian Art Museum of San Francisco, USA; Museum of Fine Arts, Boston; Oxford University, UK; Taichong Art Museum, Taiwan; Asian Art Museum, South Korea; Hamburg Rathaus, Germany and other private collections.



QIU DESHU b. 1948, **Fissuring—Landscape**, 2011, Acrylic on Xuan paper and canvas, 199 x 180 cm (78 3/10 x 70 9/10 in.)



QIU DESHU b. 1948, **Fissuring**, 2012, Acrylic on Xuan paper and canvas, 56 x 117 cm (22 x 46 1/10 in.)

BEN QUILTY

Ben Quilty was born in Sydney, Australia in 1973. Quilty completed his Bachelor of Visual Arts, majoring in painting at the Sydney College of the Arts in 1994. He later went on to receive a certificate in Aboriginal Culture and History from Monash University in 1996, and in 2001 a Bachelor of Visual Communication at the University of Western Sydney.

Quilty grew up in the outer suburbs of northwestern Sydney, where he typified the self-destructive characteristics of Australian masculinity: drugs, alcohol, and recklessness. Quilty was a willing participant in this risk-taking and destructive behaviour, but always questioned it. It was this period of his life that inspired most of his work today. Images such as skulls, snakes and grotesque Siamese-twin compositions have since been seen in his paintings, creating a dark and uncanny genre across the majority of his artworks.

Quilty's painting style can be recognised from his thick layering of paint. He uses different types of palette knives, smearing the paint to create his figures. Quilty does not attempt to hide the strokes from his knife, rather he utilises the thick slabs of paint to block in large areas of the canvas with high contrast colours. He works fast and audiences can see each brushstroke, which gives a three-dimensional appearance and adds another element to his work. His paintings are said to “challenge assumptions” with the bold and unsettling objects which he depicts in his paintings.

Ben Quilty has been widely recognised for his artwork. Quilty's paintings of his Holden Torana produced a sell-out show in 2002 and since then his work has been seen in many exhibitions and art fairs. Some of his work can be seen at the Art Gallery of New South Wales as well as the Museum of Contemporary Art in Sydney. Quilty won the Doug Moran Portrait Prize in 2009 for his painting of *Jimmy Barnes, There but for the Grace of God Go I, no.2*. In the same year Quilty was named runner-up for the Archibald Prize for the same portrait. He then won the Archibald Prize two years later for his portrait of Margaret Olley. In 2014, he received the top award at the inaugural Prudential Eye Awards in Singapore for his painting *Smashed Rorschach*.

His recent solo exhibitions include *Straight White Male*, Pearl Lam Galleries, Hong Kong (2015); *Ben Quilty*, Galerie Allen, Paris, France (2014); *Ben Quilty*, Saatchi Gallery, London, UK (2014); *Drawing: Ben Quilty Solo Exhibition*, Tolarno Galleries, Melbourne, Australia (2014); *The Fiji Wedding: Ben Quilty Solo Exhibition*, Tolarno Galleries, Melbourne, Australia (2013); and *My Brothers And Other Paintings: Ben Quilty Solo Exhibition*, Jan Murphy Gallery, Adelaide, Australia (2012).

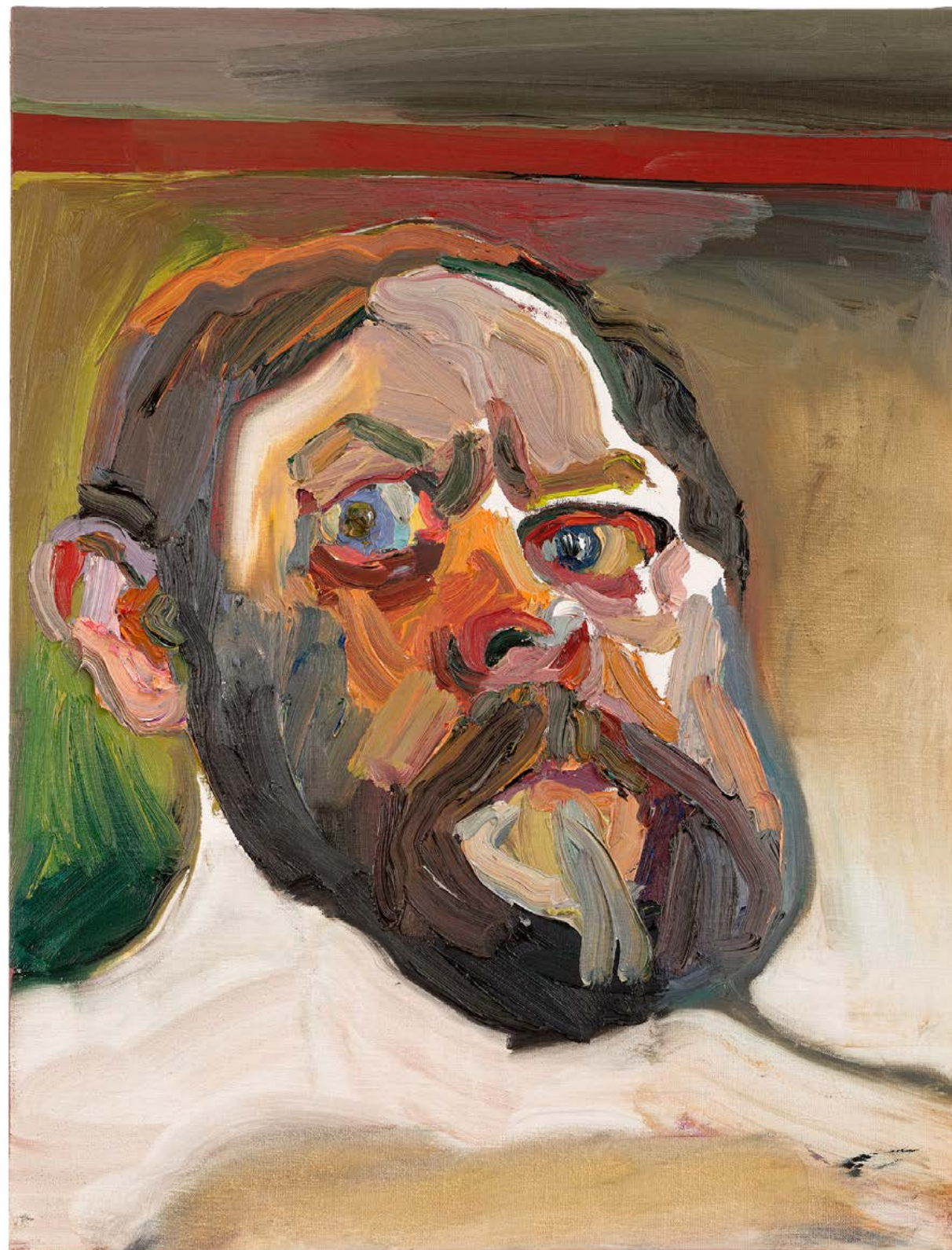


BEN QUILTY b. 1973, **Fairy Bower Falls Rorschach No. 2**, 2014, Oil on linen, 220 x 780 cm (86 5/8 x 307 1/8 in.)



BEN QUILTY b. 1973, **Self with Orange Plants**, 2014, Oil on linen, 202 x 265 cm (79 1/2 x 104 1/3 in.)

BEN QUILTY b. 1973
Untitled, 2014
Oil on canvas
60 x 50 cm (23 3/5 x 19 7/10 in.)





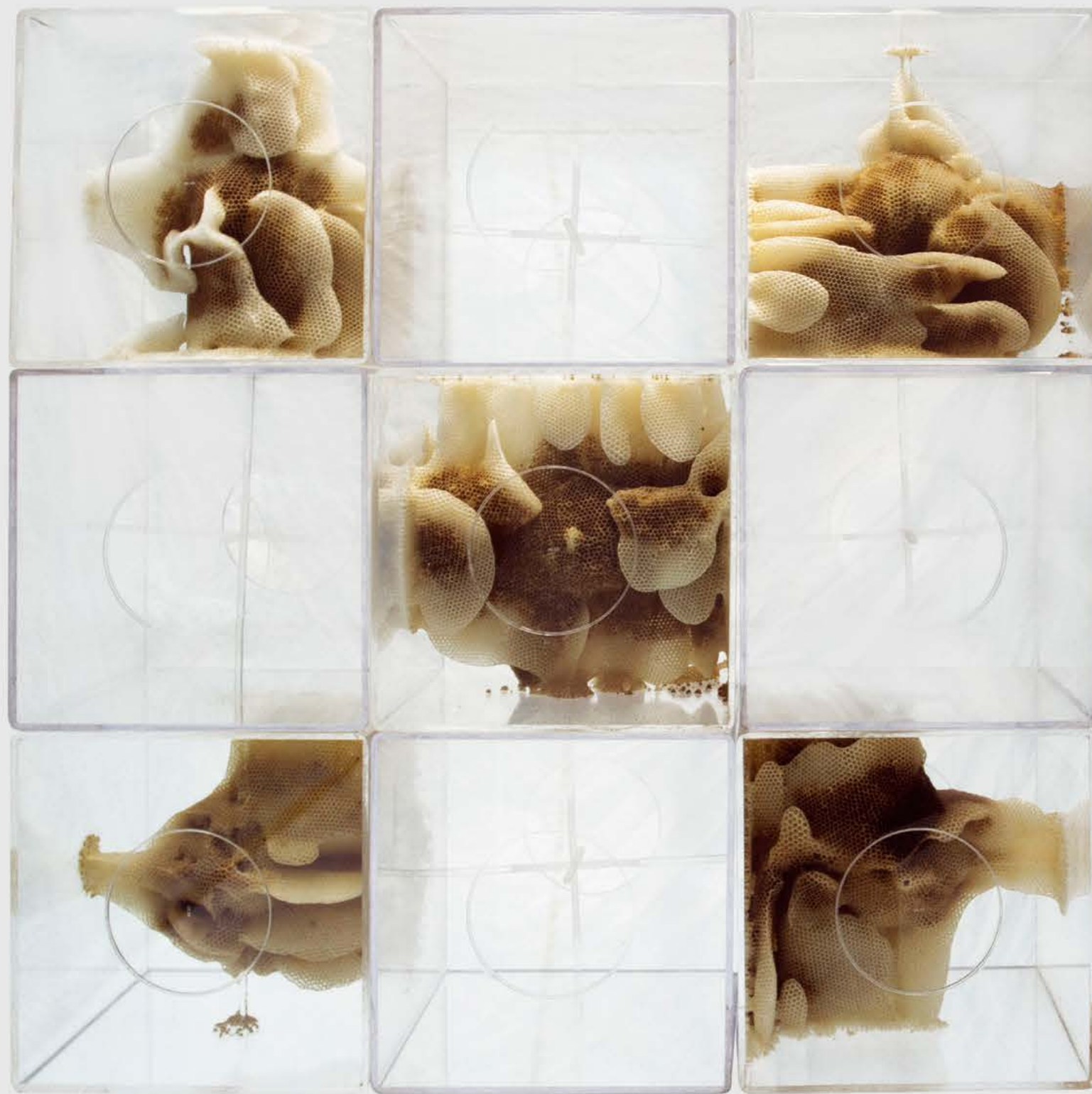
BEN QUILTY b. 1973
Untitled, 2014
Oil on canvas
60 x 50 cm (23 3/5 x 19 7/10 in.)

REN RI

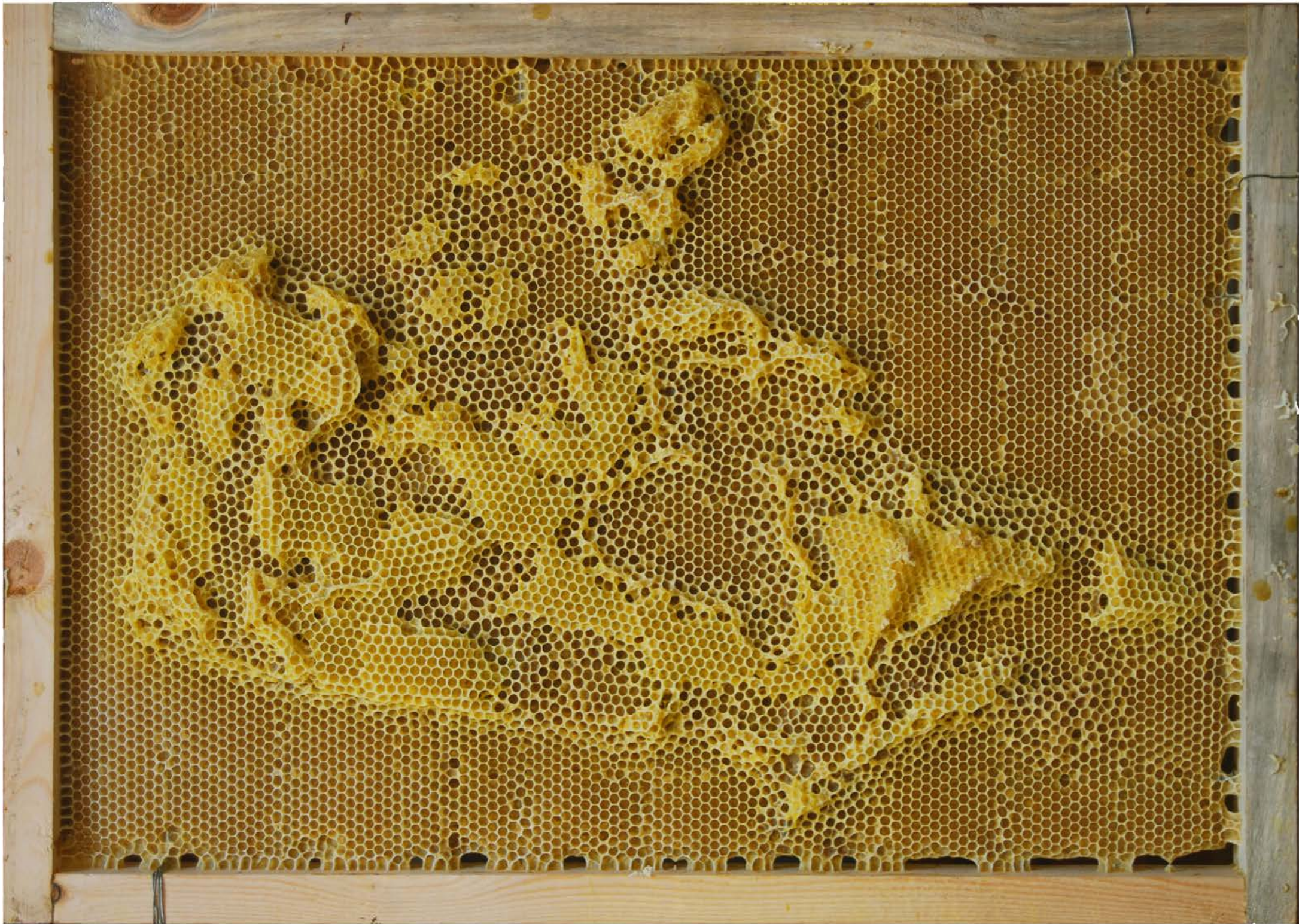
Ren Ri (b. 1984, Harbin, China) studied Fine Art at Tsinghua University before receiving his Masters at Saint-Petersburg Herzen State University in Russia. He also holds a PhD in Fine Art from Central Academy of Fine Arts, Beijing.

Ren Ri's art is easily recognisable because of a very special medium he uses: beeswax. Even though it is considered to be quite an unusual and difficult material to work with, Ren Ri's understanding of bee psychology and nature helps him to create, in collaboration with insects, mesmerising sculptures. Ren Ri's most famous series, *Yuansu I, II and III*, are all related to his intimate experience with bees as both an artist and a beekeeper. He first started beekeeping in 2006 and several years after felt knowledgeable enough to create three series of art pieces fully made of beeswax. *Yuan* means element, while *su* means mold—*Yuansu* can be translated as 'a comprehension of the gestalt of life'. The artist believes his sculptures represent the truth of how humans interact with nature, which involves harmony, destruction, molding, and interference, and can result in unpredictable, sometimes volatile, but sometimes wondrous results. His first series is called *Yuansu I: Geometric Series* (2008) and incorporates a number of beeswax maps. In *Yuansu II*, he created a series of stunning geometrical sculptures, made using bee psychology. The queen was put in the middle of the box, while the other bees started building around her. Every seven days, a reference to the seven days of creation, Ren Ri randomly changed the position of the box by rolling a dice to create the shape of the sculpture. As for *Yuansu III*, it is a performance that shows the relationship between humans and bees. Ren Ri presented himself as a surface, pushing bees onto his face and experiencing a great number of stings.

This young artist has been taking part in important international shows in several countries: Art Taipei (2014), Taipei, Taiwan; West Bund Art & Design (2014), Shanghai, China; *Fusion Convergence* (2014), T Museum, Hangzhou, China; *Fame Di Terra* (2012), Milan, Italy; 6th Art Laguna Exhibition (2012), Venice, Italy; and *Carve & New Media* (2007), 798 Art District, Beijing, China.



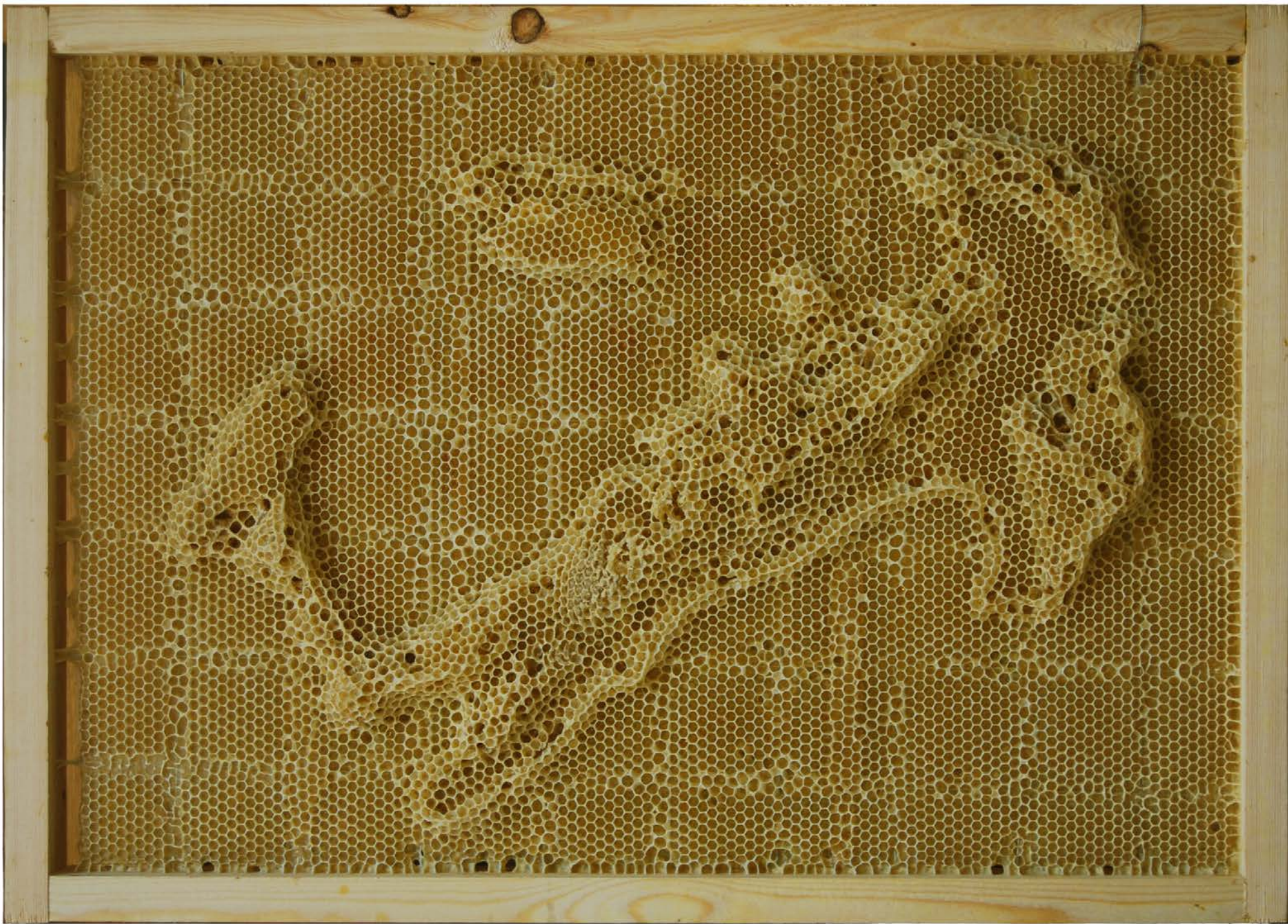
REN RI b. 1984, **Yuansu Series II**, #6-17, 6-49, 6-38, 6-45, 6-37, 2013–15, Acrylic box, natural beeswax, 40 x 120 x 190 cm (15 11/16 x 47 1/3 x 74 4/5 in.)



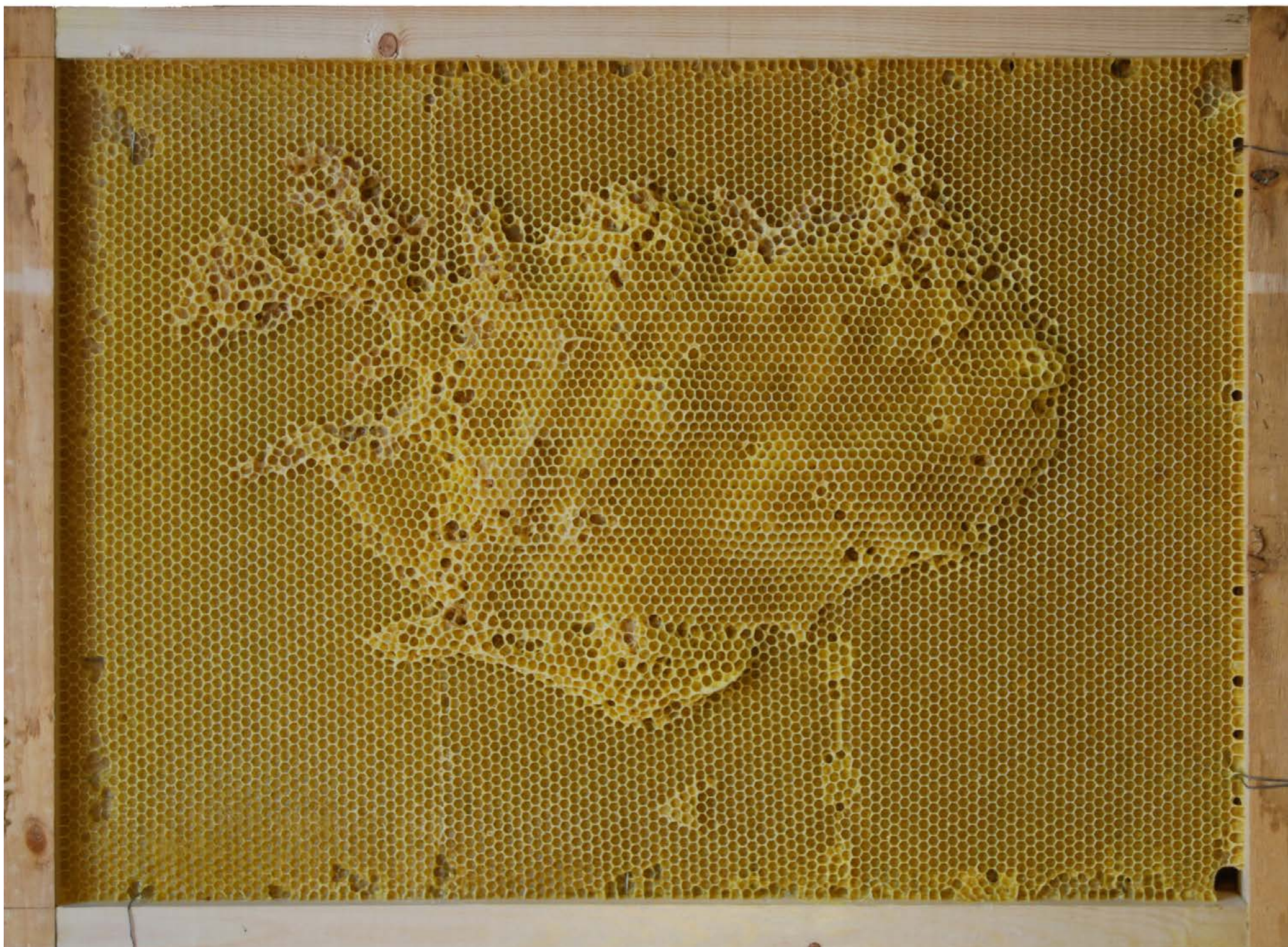
REN RI b. 1984, **Yuansu Series I, Geometric Series #05—Canada**, 2008–09, Natural beeswax, wood, wire, 73 x 57 x 5 cm (30 x 24 x 2 in.)



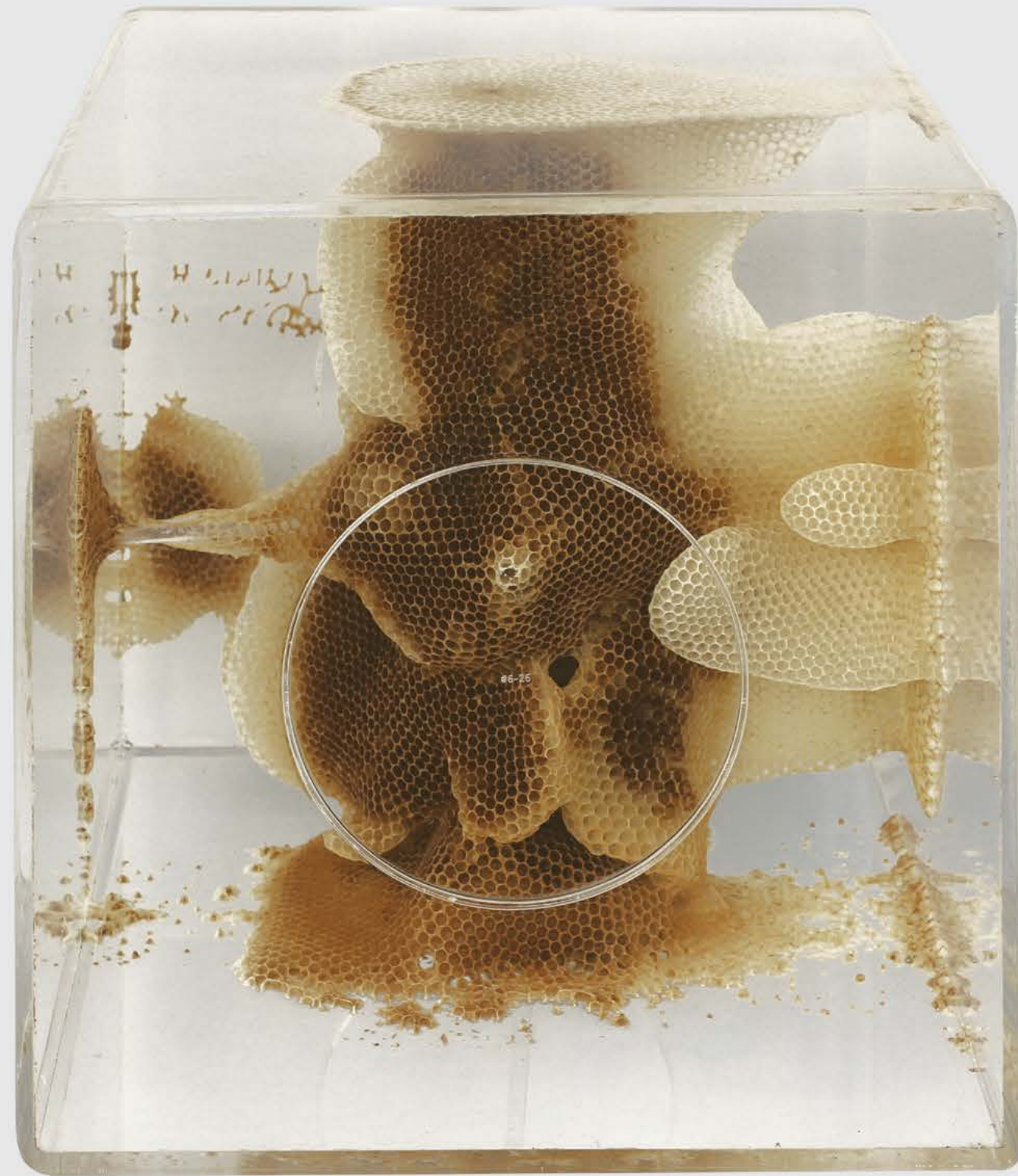
REN RI b. 1984, **Yuansu Series I, Geometric Series #06—Germany**, 2008–09, Natural beeswax, wood, wire, 73 x 57 x 5 cm (30 x 24 x 2 in.)



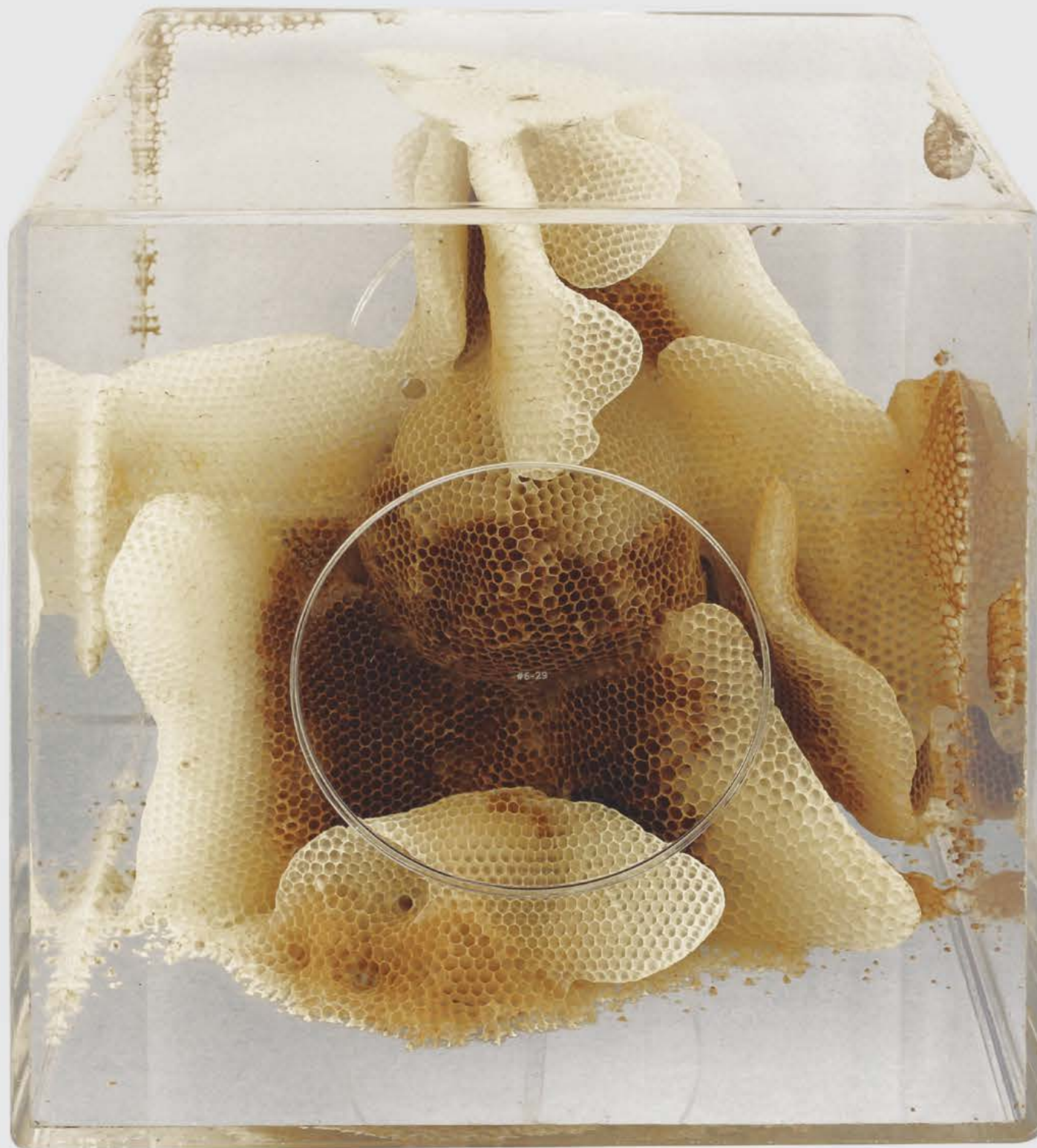
REN RI b. 1984, **Yuansu Series I, Geometric Series #07—Italy**, 2008–09, Natural beeswax, wood, wire, 73 x 57 x 5 cm (30 x 24 x 2 in.)



REN RI b. 1984, **Yuansu Series I, Geometric Series #12—Iceland**, 2009–10, Natural beeswax, wood, wire, 73 x 57 x 5 cm (30 x 24 x 2 in.)



REN RI b. 1984, **Yuansu Series II, 6-26**, 2014–15, Acrylic box, natural beeswax, 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



REN RI b. 1984, **Yuansu Series II, 6-29**, 2014–15, Acrylic box, natural beeswax, 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



REN RI b. 1984, **Yuansu Series II, 6-39**, 2014–15, Acrylic box, natural beeswax, 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



REN RI b. 1984, **Yuansu Series II, 6-40**, 2014–15, Acrylic box, natural beeswax, 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)

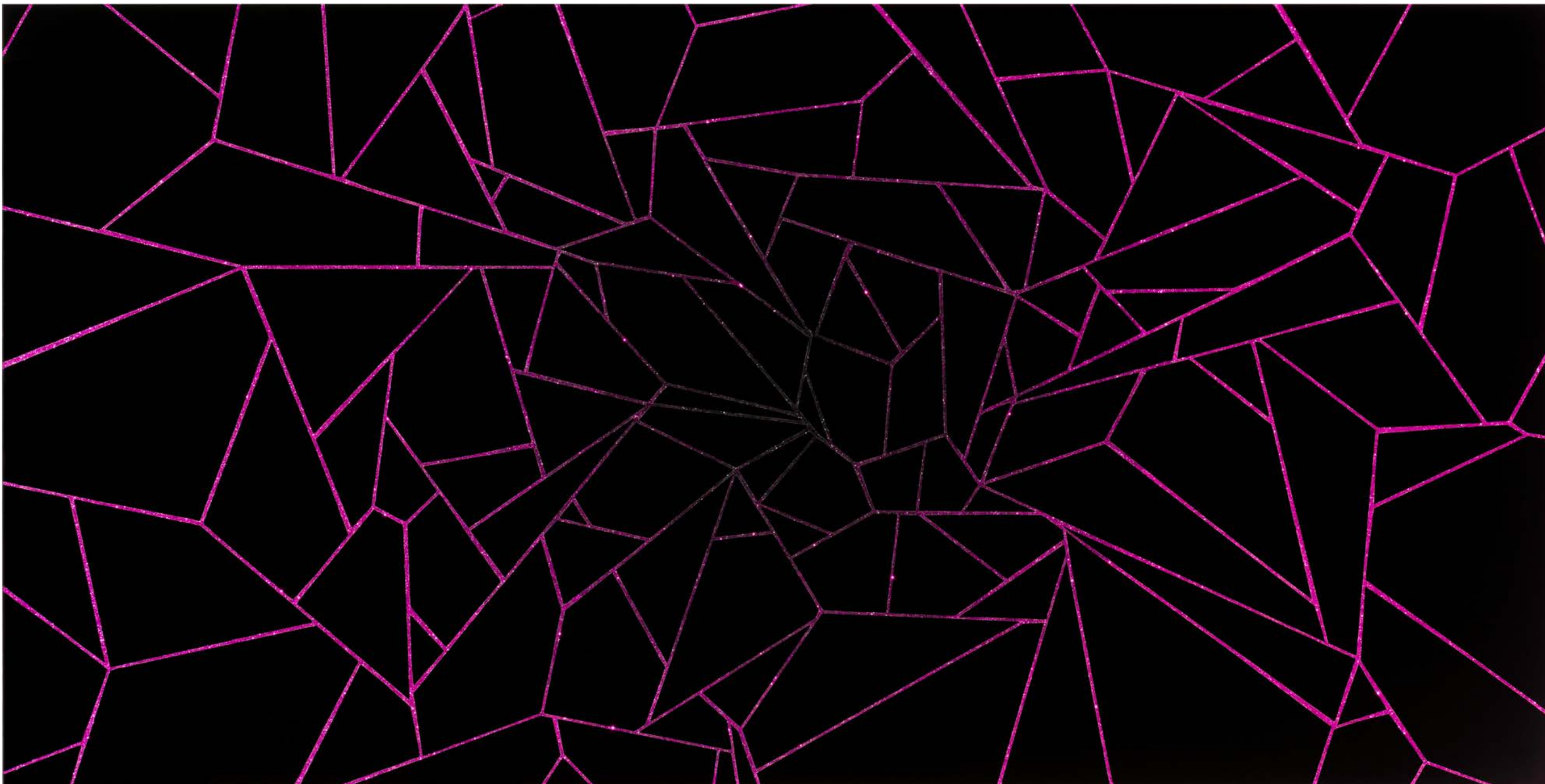
CARLOS ROLÓN/DZINE

Carlos Rolón aka Dzine was born in 1970 in Chicago, Illinois. He attended Columbia College Chicago with a concentration in painting and drawing and has participated in residencies at the Nairobi National Museum, Kenya and Instituto Buena Vista, Curacao Centre For Contemporary Art. In 2011, Rolón served as Kraus Visiting Professor of Art at Carnegie Mellon University in Pittsburgh. Currently the artist lives and works in Chicago, Illinois.

In the past several years, Rolón has been recognised for his elaborately crafted paintings, ornate sculptures and works that come out of Kustom Kulture. His studio practice investigates pop culture, craft, ritual, beauty, spirituality, and identity and its relationship to art history, subculture, appropriation and the institution. The work often addresses his own biography in relationship to his Puerto Rican heritage and American upbringing. The carefully crafted, hybrid works are playfully situated between the contradictory worlds of conspicuous consumption and urban artifact. The work is at once melancholic, excessive and exuberant, poised somewhere between celebration and regret. Rolón illuminates how the masculine can become delicate and how the baroque can be minimal.

The artist has had solo exhibitions at The Dallas Contemporary, Dallas; Bass Museum of Art, Miami; Baltic Centre for Contemporary Art, Gateshead, UK; Museo de Arte de Puerto Rico, San Juan, Puerto Rico; and CAM Contemporary Art Museum, St. Louis. His work has also been exhibited in group shows at The Museum of Contemporary Art, Chicago; Marta Herford Museum, Herford, Germany; Museum Het Domein, Sittard, The Netherlands; Museum of Contemporary Art, San Diego; Museo del Barrio, New York; and Centro Atlantico de Arte Moderno (CAAM), Canary Islands. In 2007 Rolón represented Ukraine in the 52nd Venice Biennale. He is a recipient of the Joan Mitchell Foundation award for Painting and Sculpture.

Rolón's work is included in the following public collections: Bass Museum of Art, Miami; Brooklyn Museum, New York; City of Chicago Public Art Collection; Museo del Barrio, New York; Museo de Arte de Puerto Rico, San Juan, Puerto Rico; Museum Het Domein, Sittard, The Netherlands; Museum of Contemporary Art, San Diego; Nerman Museum of Contemporary Art, Kansas City; and Pinchuk Art Centre, Kiev, Ukraine, among others.



CARLOS ROLÓN/DZINE b. 1970, **Untitled (Black Ice)**, 2014, Mirror and crystalline on aluminium panel, 101.6 x 203.2 cm (40 x 80 in.)

SU DONG PING

Su Dong Ping was born in 1958 in Shenyang, Liaoning province. He taught painting and art history for over 20 years after graduating from the department of oil painting at Luxun Academy of Fine Arts. His revolt against the traditional education model has lead to his deviation as an abstract artist.

Su Dong Ping's father, a devotee of calligraphy, is Su Dong Ping's mentor who has had great impact on his artistic practice. Through his father, Su Dong Ping learned the concept of '*bu miao*', which means not to follow rules docilely when writing calligraphy, but to let the spirit and thought flow on paper spontaneously and decisively. Su Dong Ping's artistic language is based on the principles of calligraphy. He employs the measure and spirituality of calligraphy in his abstract painting. It is casual fortuity and instantaneity that contribute to the ideal state of '*bu miao*', which according to the artist is the highest realm of painting.

The restraints from traditional education, family and his social environment awakened Su Dong Ping's inner impulses and aspirations, which had been repressed for a long time. Su Dong Ping layers his works with thick paint day after day, impregnating them with strong emotional and visual tension while infusing them with his life experience, which reflects his self-sentiments at that very moment. The insight is beyond there and then, beyond the relativity of time, between instantaneity and eternalness, and beyond spatial relativity. His works are cathartic, having escaped from the constraint of time and space, and enter into a state of purity.

Recent major solo exhibitions include *Landscapes of the Heart—The Abstract Art of Su Dong Ping* (2015) at Pearl Lam Galleries in Shanghai and *Instant Measure: Paintings by Su Dong Ping* (2014) at the Inside-Out Art Museum in Beijing.



SU DONG PING b. 1958, **2015No.5**, 2015, Oil paint and mixed media on canvas, 180 x 155 x 17 cm (70 9/10 x 61 x 6 7/10 in.)



SU DONG PING b. 1958, **2015No.6**, 2015, Oil paint and mixed media on canvas, 180 x 150 x 17 cm (70 9/10 x 59 1/10 x 6 7/10 in.)



SU DONG PING b. 1958, **2015No.7**, 2015, Oil paint and mixed media on canvas, 180 x 150 x 17 cm (70 9/10 x 59 1/10 x 6 7/10 in.)

SU XIAOBAI

Su Xiaobai, one of China's most distinctive painters, was born in 1949 in Wuhan, Hubei Province, China. He graduated from the Wuhan School of Art and Design in 1969, and later joined the Oil Painting postgraduate studio at the Central Academy of Fine Arts in 1986. He was awarded an Arts and Culture Scholarship from Germany in 1987, which allowed him to pursue his postgraduate studies at the Düsseldorf State Arts Academy, from which he graduated in 1990. Su has been living in Germany and concentrating on his art since 1992. He returned to China in 2003, and currently lives and works between Shanghai, China and Düsseldorf, Germany.

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 recognisable 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, which are both philosophical and, at an everyday human level, universal.

Solo exhibitions include *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; *Great Form is Shapeless, Su Xiaobai Solo Exhibition* (2007), Shanghai Art Museum, Shanghai, China. Group exhibitions include *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
Blossoming Purple, 2003
Oil and lacquer on linen and wooden plate
110 x 77 cm (43 3/10 x 30 3/10 in.)





SU XIAOBAI b. 1949
Intact Jade 2, 2012
Oil, lacquer, linen and wood
161 x 102 x 18 cm (63 2/5 x 40 1/5 x 7 1/10 in.)

SU XIAOBAI b. 1949

Intact Jade 1, 2012

Oil, lacquer, linen and wood

161 x 102 x 18 cm (63 2/5 x 40 1/5 x 7 1/10 in.)



SU XIAOBAI b. 1949
Intact Jade 3, 2012
Oil, lacquer, linen and wood
161 x 102 x 18 cm (63 2/5 x 40 1/5 x 7 1/10 in.)





SU XIAOBAI b. 1949, **Disintegrate 25, 40 & 51**, 2013, Oil, lacquer, linen and wood, 26 x 24.5 cm x 3 (10 1/5 x 9 3/5 in.) x 3

ZHU JINSHI

Born in Beijing, China in 1954, Zhu Jinshi moved to Germany in the mid-1980s, and at present lives and works in Beijing, China. Zhu began painting abstract works in the late 1970s, and participated in the Stars group exhibition, the first avant-garde art exhibition held after the Cultural Revolution. The core of Zhu's artistic practice is most fittingly characterised by traditional Chinese aesthetics, which emphasises the harmony between human beings and the natural world.

Part of the legendary generation of artists who left China in the 1980s, Zhu Jinshi was clearly marked by his move to another country and culture. It was in Germany that Zhu Jinshi first encountered the work of Joseph Beuys, Carl Andre and Arte Povera amongst others; conceptual and performance work seemed much more central in Germany than did abstract painting. For a short time he stopped painting all together and began to make installations and performances. Yet what he was doing was using contemporary Western art languages to find the contemporary possibilities in the cultural resources and materials of China. Since his return to painting in the 21st century, Zhu has built a prolific body of work in the medium with sensuous, impassioned oil paintings that achieve a weighty, physical quality in their built-up surfaces, inseparable from their significance as expressive statement.

Rather than a logical analysis, summarisation or expression of individual emotions, the artist characterises his paintings as “mind images” produced by the complete comprehension of a given phenomenon. He believes that his perception and understanding of the world can be fittingly expressed only through sustained contact and dialogue with materials; it is through this process that these materials act as vehicles for his inner spirituality.

Zhu's recent solo exhibitions include *Zhu Jinshi: Boat*, an Yi Pai installation (2015), organised 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 *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* (2013–14), The Rubell Family Collection, Miami, USA; *Power and Territory* (2008), Arario Gallery, Beijing, China; *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. His works have been collected internationally by notable public and private collections, including Asian Art Museum of San Francisco, USA; Brooklyn Museum, USA; Busan Museum of Art, Korea; Delphine Arnault, France; Deutsche Bank, Germany; Mario Testino, UK; The Rubell Family Collection, USA; Guangdong Museum of Art, China; Vancouver Art Gallery, Canada; and White Rabbit Collection, Australia.



ZHU JINSHI b. 1954
Master of the Washboard, 2013
Oil on canvas
160 x 140 cm (63 x 55 1/10 in.)

ZHU JINSHI b. 1954
Brilliant, 2013
Oil on canvas
180 x 160 cm (70 9/10 x 63 in.)





ZHU JINSHI b. 1954
Song of Lhasa 3, 2013
Oil on canvas
180 x 160 cm (70 9/10 x 63 in.)

Pearl Lam Galleries 藝術門

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