

PearlLam Galleries

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Stand A7

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, Chun's 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.

Chun has been exhibited extensively around the world, with recent solo exhibitions in Singapore, Germany, UK, and USA. Major group exhibitions include 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; and Holland Paper Biennial (2006), CODA Museum, Apeldoorn, the Netherlands.

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, among others. Named the Artist of the Year by the National Museum of Contemporary Art, Seoul, in 2001, Chun has also received many other accolades recognising the unique beauty of his works. Most recently, he was awarded 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 14-JA002*, 2014, Mixed media with Korean mulberry paper, 187 x 162 cm (73 5/8 x 63 3/4 in.)



CHUN KWANG YOUNG b. 1944, **Aggregation 13-DE053**, 2013, Mixed media with Korean mulberry paper, 150 x 150 cm (59 x 59 in.)



CHUN KWANG YOUNG b. 1944, **Aggregation 11-SE067**, 2011, Mixed media with Korean mulberry paper, 151 x 151 cm (59 x 59 in.)

DALE FRANK

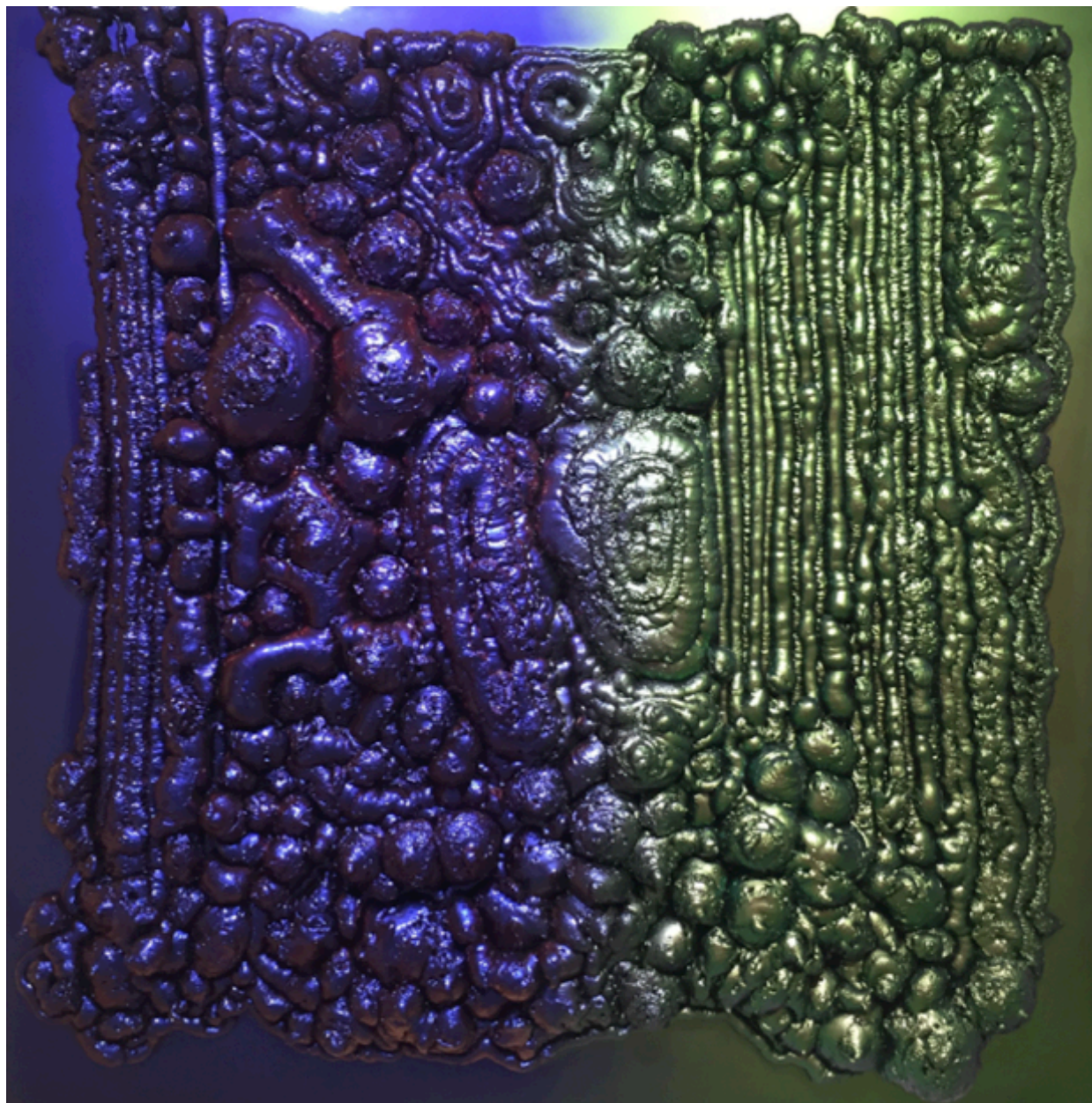
Born in 1959 in Singleton, New South Wales, Australian artist Dale Frank sees himself both as an artist and an alchemist, challenging the concept of painting by embracing the full physically transformative process of his chosen medium.

Using universal codes such as colour and form, he engages with the audience on a subconscious level. He transports this non-verbal communication to a parallel dimension, as if his paintings are a kind of wormhole to another universe. Strongly influenced by cosmology, Frank's paintings can be deciphered as dreamscapes that speak of the enormity of the universe.

Lately, Frank has been painting on a UV-protected woven Chinese fibreglass "canvas". He has also introduced new elements such as mirrors, making his art interactive and relational.

Solo exhibitions include *Sabco Peroxide* (2016) and *Toby Jugs* (2014), Roslyn and Oxley9 Gallery, Sydney, Australia; *The Silence Rode a Donkey into Town* (2012), Gallery Reis, Singapore; Anna Schwartz Gallery at The Armory Show (2012), New York City, USA; *Dale Frank Solo Exhibition* (2012), Art Statements Gallery, Hong Kong; and *Ecstasy: 20 Years of Painting* (2000), the Museum of Contemporary Art of Sydney, Australia. Group exhibitions include *Lurid Beauty* (2015), National Gallery of Victoria, Melbourne, Australia; the Adelaide Art Biennial (2014); the 55th Venice Biennale (2013); *Les arts de l'effervescence, Champagne!* (2013), Musée des Beaux Arts de Reims, Reims, France; *Inner Worlds: Portraits and Psychology* (2011), National Portrait Gallery, Canberra; and the 17th Biennale of Sydney: *The Beauty of Distance, Songs of Survival in a Precarious Age* (2010), Sydney, Australia.

Public collections include the Art Gallery of New South Wales, Sydney; the Art Gallery of South Australia, Adelaide; the Art Gallery of Western Australia, Perth; Museum of Contemporary Art, Sydney; the Museum of Fine Arts, Boston; Musée de Ville de Liège, Belgium; Guggenheim Museum, New York; and Zurich Kunsthhaus, Switzerland.



DALE FRANK b. 1959, *If you're an artist you should never think of what you should do*, 2015
Specified Harlequin paint on pressurised construction foam on Perspex, 200 x 200 cm (78 3/4 x 78 3/4 in.)

JOSE PATRICIO

José Patrício was born in 1960 in Recife, Brazil. He graduated from the Federal University of Pernambuco in 1982. Currently, the artist lives and works in Recife, Brazil.

José Patrício works with everyday readymade objects to create patterns and images, either in an orderly or fairly free manner, but always resulting in both enigmatic and familiar-looking creations. Patrício began to use domino pieces in his works in 1999, and ever since, they have become a key element in several works. Patrício's installation *Ars combinatoria* (2005) consisted of dominoes that formed a seemingly endless variety of square patterns in vibrant shades of emerald and ocher on the floor of a French abbey. When audiences viewed the installation from afar, the pattern assumed an almost painterly, tonal, overall appearance, which contrasted with the graphism of each individual domino piece. According to the critic Moacir dos Anjos, "the works express the artist's desire to reconcile the rigour of repetitive and regular form with the randomness that, to a large degree, governs the world."

Patrício is also influenced by the geometric and concrete art movements in Brazil (heralded by Almir Mavignier). By employing various materials, such as darts, buttons, and nails, the artist abandons the original usage of these materials and reassembles them in a new form that results in unexpected formal compositions. As said by the critic and curator Paulo Sérgio Duarte, Patrício's accumulation procedure places us "on a different level than the issues set forth by the progress of science and technique in artwork.... As the terrain of combinatorial mathematics is incorporated as a starting point, we are faced with the combination of series, endless in their possibilities. The problem is no longer the reproduction of the same; it is now about producing endless others from the same."

Selected solo exhibitions include *Avulsos* (2015), Galeria Nara Roesler, Rio de Janeiro, Brazil; *Afinidades Cromáticas* (Chromatic Affinities) (2014), Galeria Nara Roesler, São Paulo, Brazil; *José Patrício: Os amigos da gravura* (Friends of Printmaking project) (2013), Museu da Chácara do Céu, Rio de Janeiro, Brazil; Silvane Abbey, Aix en Provence, France (2005); Paço das Artes (Palace of Arts), São Paulo, Brazil (2002); Paço Imperial (Imperial Palace), Rio de Janeiro, Brazil (2001); and Museu de Arte Moderna **Aloísio** Magalhães - Mamam, Recife, Brazil (2000).

Selected group shows include *Encruzilhada* (Crossroad) (2015), EAV Parque Lage, São Paulo, Brazil; *Asas e Raízes* (Wings and Roots) (2015), Caixa Cultural, Rio de Janeiro, Brazil; *Triangulações* (Triangulations) (2013), Museu Nacional do Conjunto Cultural da República, Brasília, Brazil; *Ars Combinatória* (Combinatorial Art), site-specific installation for Art HK Projects, curated by Yuko Hasegawa, Hong Kong International Art Fair 2012, Hong Kong, China; *Art in Brazil (1950–2011)* (2011), Palais des Beaux Arts, Brussels, Belgium; and *LO[S] CINÉTICO[S]* [The Kinetic(s)] (2007), Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; as well as numerous other exhibitions since 1982.

Patrício's works are in collections such as the Cartier Foundation Collection, Paris, France; Museu de Arte Moderna Aloísio Magalhães, Recife, Brazil; Museu de Arte Contemporânea de Pernambuco, Olinda, Brazil; National Museum of Fine Arts, Rio de Janeiro, Brazil; Museu de Arte de Brasília, Brasília, Brazil; and the Gilberto Chateaubriand Collection/Museum of Modern Art, Rio de Janeiro, Brazil, among others.



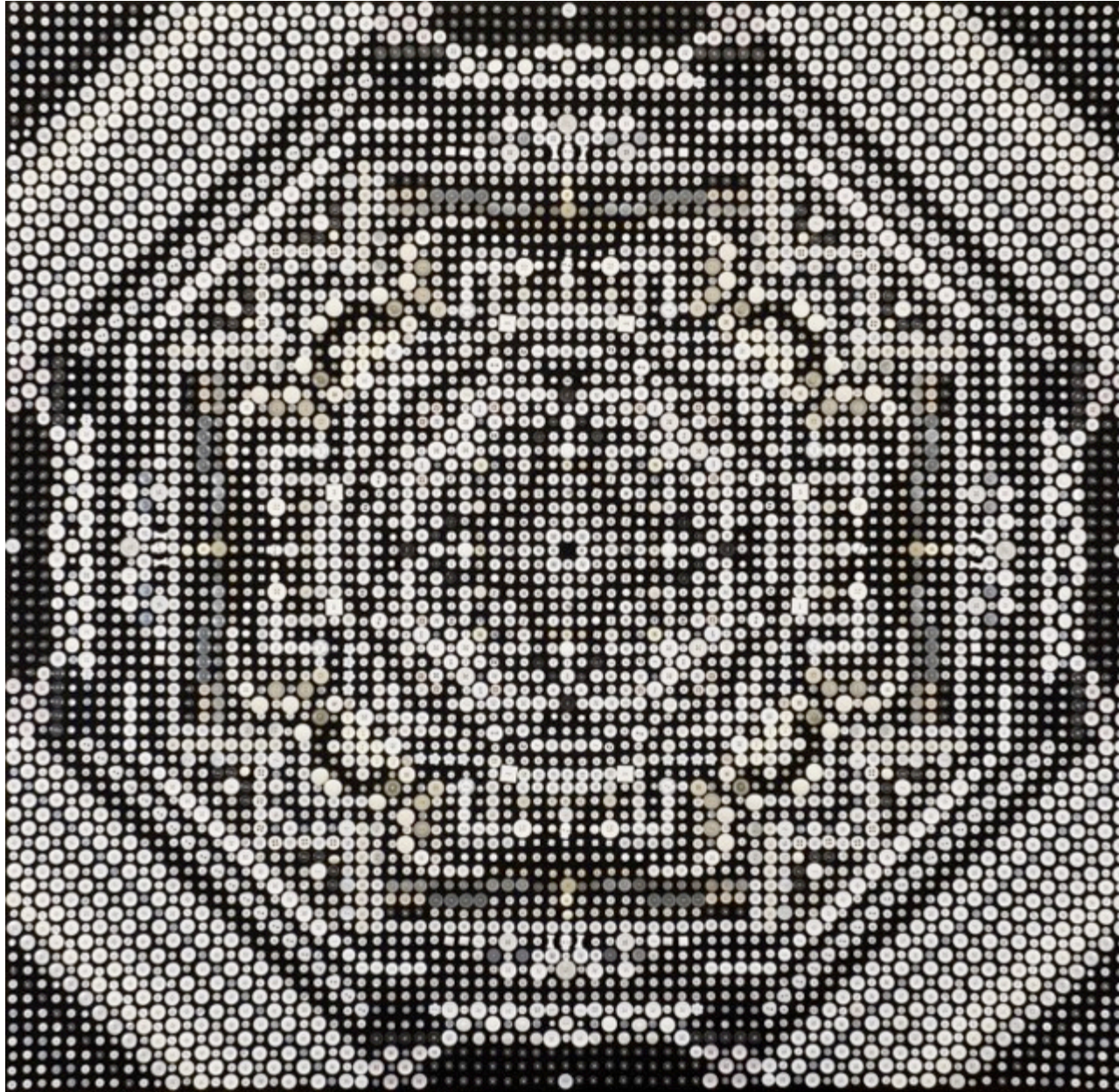
JOSÉ PATRICIO b. 1960, **Dominos—White series II**, 2012–15, Synthetic enamel and automotive paint on resin domino pieces on wood, 32 x 33 cm (12 5/8 x 13 in.), Edition of 3



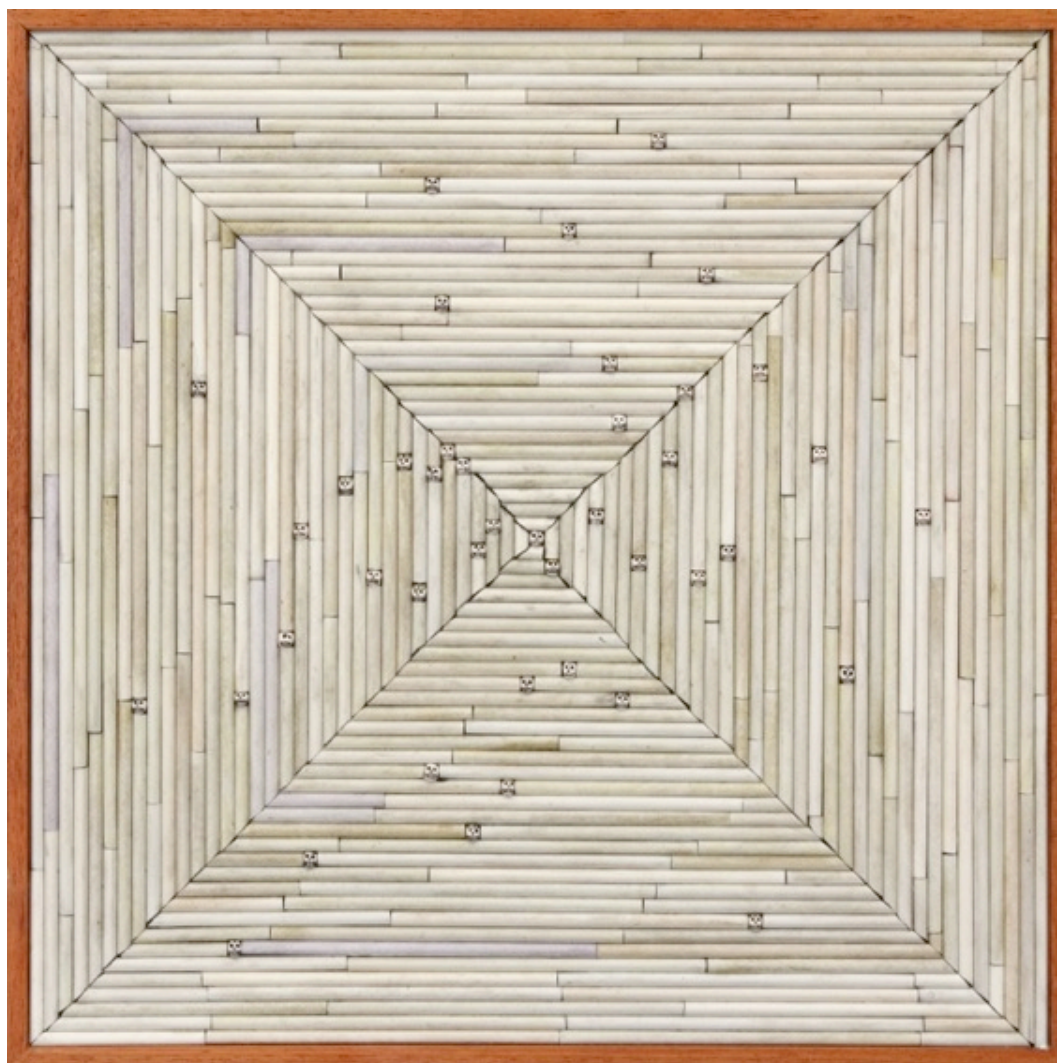
JOSE PATRICIO b. 1960, **Dominos—White series III**, 2012–15, Synthetic enamel and automotive paint on resin domino pieces on wood, 32 x 32 cm (12 5/8 x 12 5/8 in.), Edition of 3



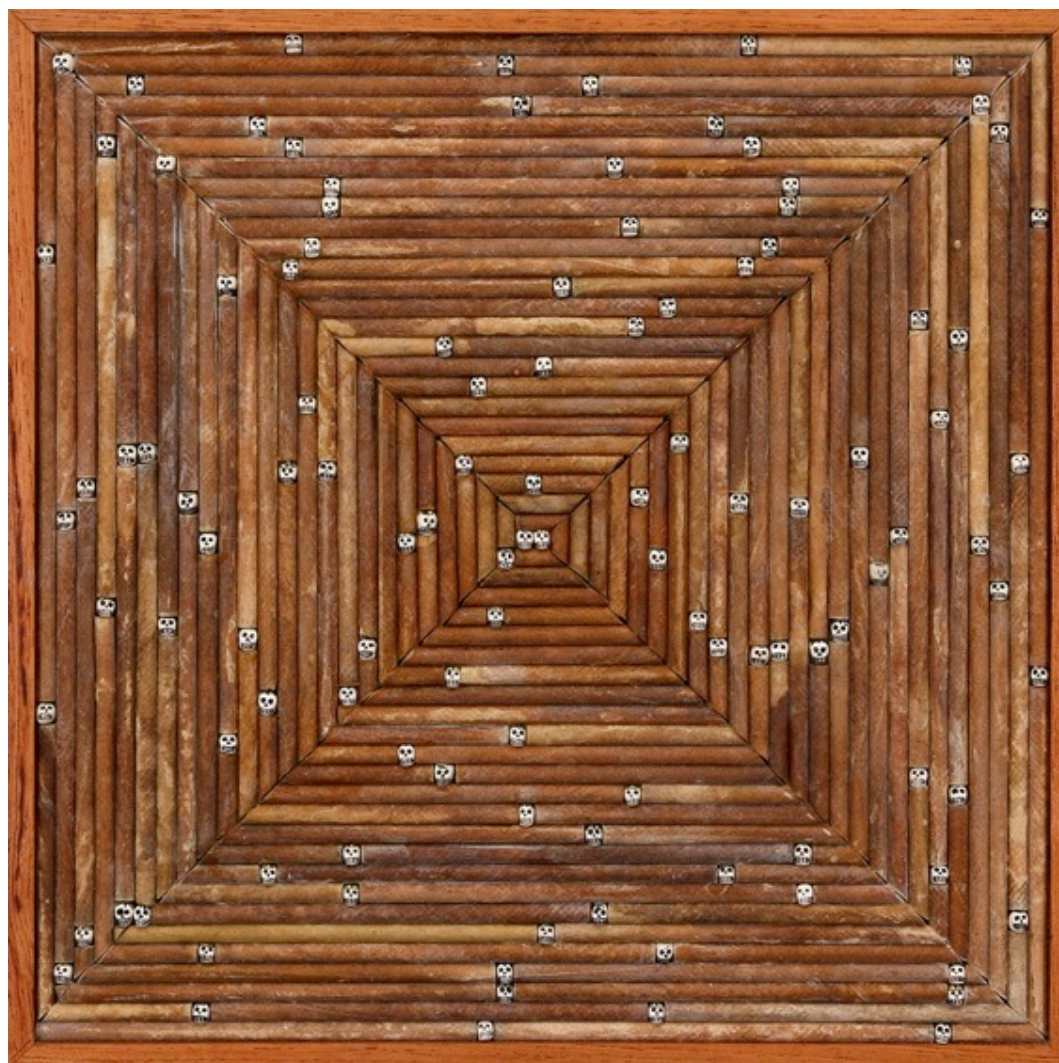
JOSE PATRICIO b. 1960, **Dominos—White series VII**, 2012–15, Synthetic enamel and automotive paint on resin domino pieces on wood, 32 x 32 cm (12 5/8 x 12 5/8 in.), Edition of 3



JOSE PATRICIO b. 1960, *White Mandala (Mandala Branca)*, 2015, Buttons on canvas stretched on wood, 150.5 x 154 cm (59 1/4 x 60 5/8 in.)



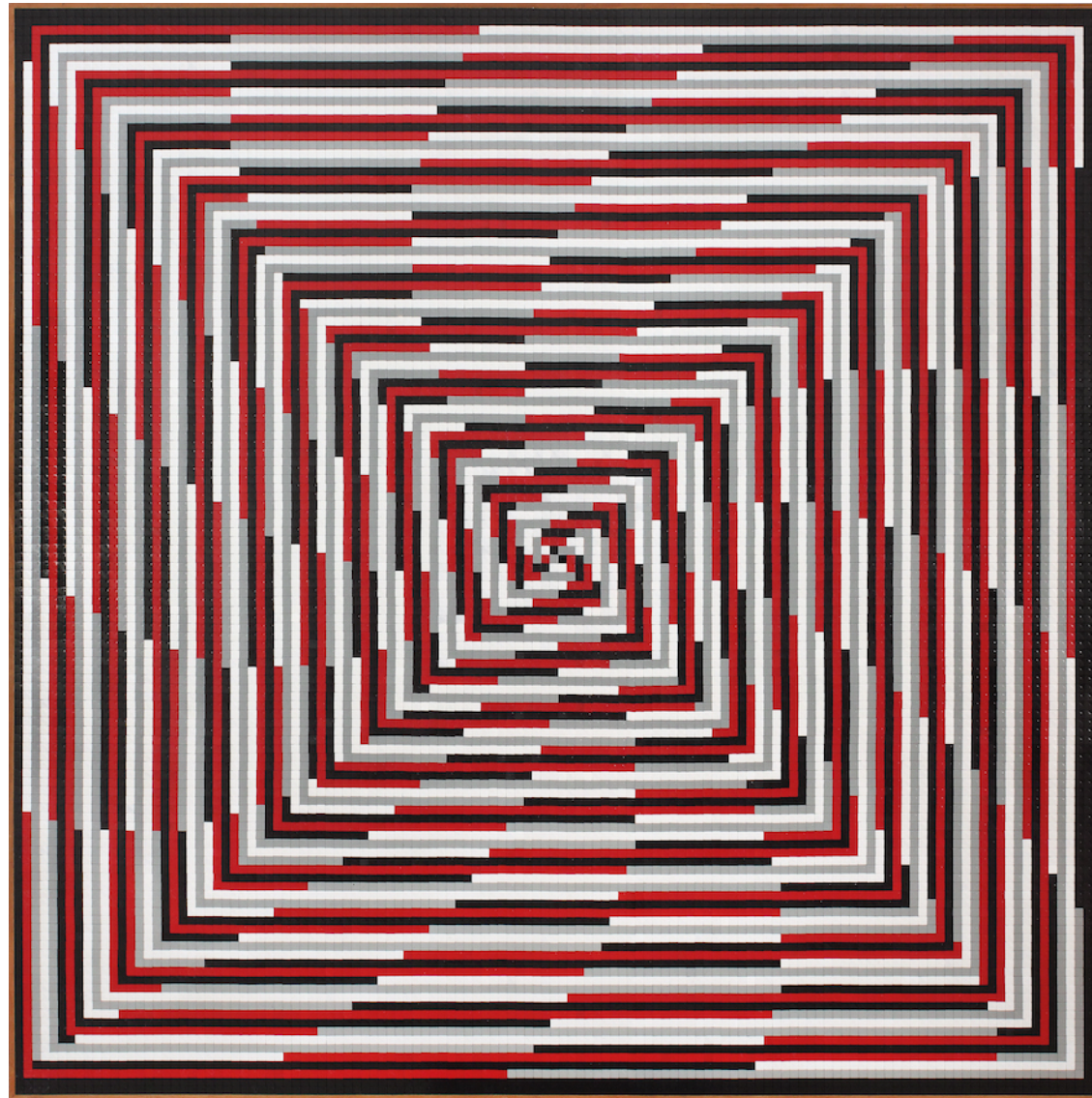
JOSE PATRICIO b. 1960, **Vanitas—notations in a random field** (*Vanitas—notacoes em campo aleatorio*), 2015
Ceramic and paper pencil on wood, 52 x 52 cm (20 1/2 x 20 1/2 in.)



JOSE PATRICIO b. 1960, *Vanitas—rhythmic notations in a random field* (*Vanitas—notações ritmadas em campo aleatório*), 2015
Ceramic and paper pencil on wood, 42 x 42 cm (16 1/2 x 16 1/2 in.)



JOSE PATRICIO b. 1960, *Decreasing Progressive Accumulation (Acumulação Progressiva Decrescente)*, 2014
Plastic puzzle pieces on wood, 179.5 x 179.5 cm (70 5/8 x 70 5/8 in.), Edition of 3



JOSE PATRICIO b. 1960, *Increasing Progressive Accumulation (Acumulação Progressiva Crescente)*, 2014
Plastic puzzle pieces on wood, 179.5 x 179.5 cm (70 5/8 x 70 5/8 in.), Edition of 3

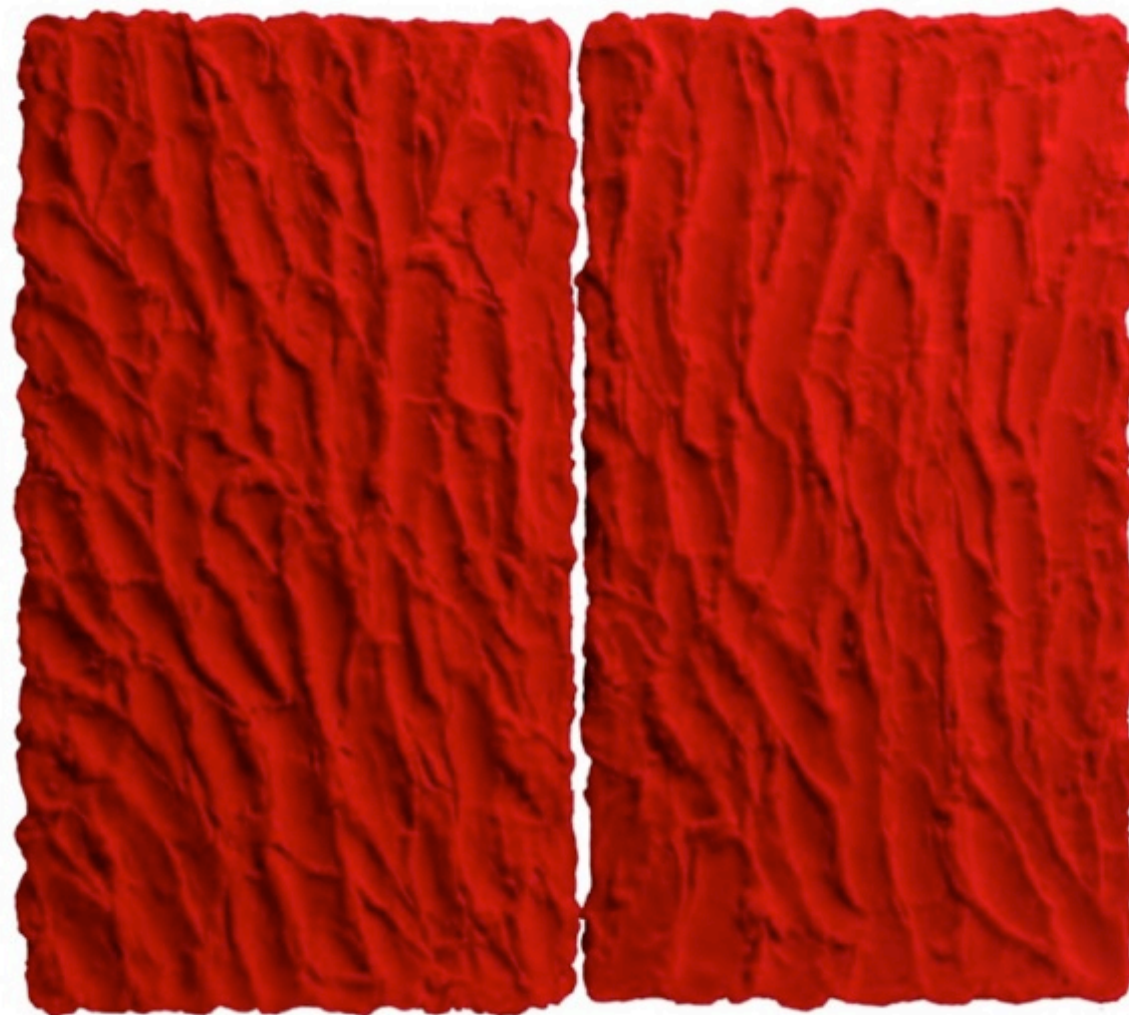
PINO PINELLI

Pino Pinelli was born in 1938 in Catania, Italy. He is a member of the Analytic Painting Movement. After studying art in Catania, Pinelli moved to Milan in 1963 where he became attracted to the artistic debates of influential artists such as Lucio Fontana, Piero Manzoni, and Enrico Castellani. The rich culture of the sixties influenced Pinelli's style and experimentation with painting. His first solo exhibition was at Galleria Bergamini after taking part in the San Fedele Prize.

His focus moved away from the traditions of painting and instead towards innovation and the essence of painting itself. At the start of the seventies, through a process of subtraction to monochrome painting, Pinelli created his *Topologies* and *Monochromes* series by focusing on the painted surface and the vibrations of painting. After experimenting with juxtaposing and scattering smaller paintings on a large canvas, Pinelli broke the concept of the framework by abandoning the canvas altogether, with the wall then becoming part of the work. This progression made him one of the leading artists of Analytical Painting, a trend defined by art critic Filiberto Menna.

The paintings physically grow without the boundaries of a canvas and are distinctly expansive, modular, and light in their naked presence on the wall. Without any fundamental attachment to the space in which they reside, they cannot be comfortably categorised, yet still create a minimalist statement. By moving the painting away from the canvas, Pinelli has created a different conception of painting, which, itself, is constantly evolving and does not stop interacting with the ever-changing world.

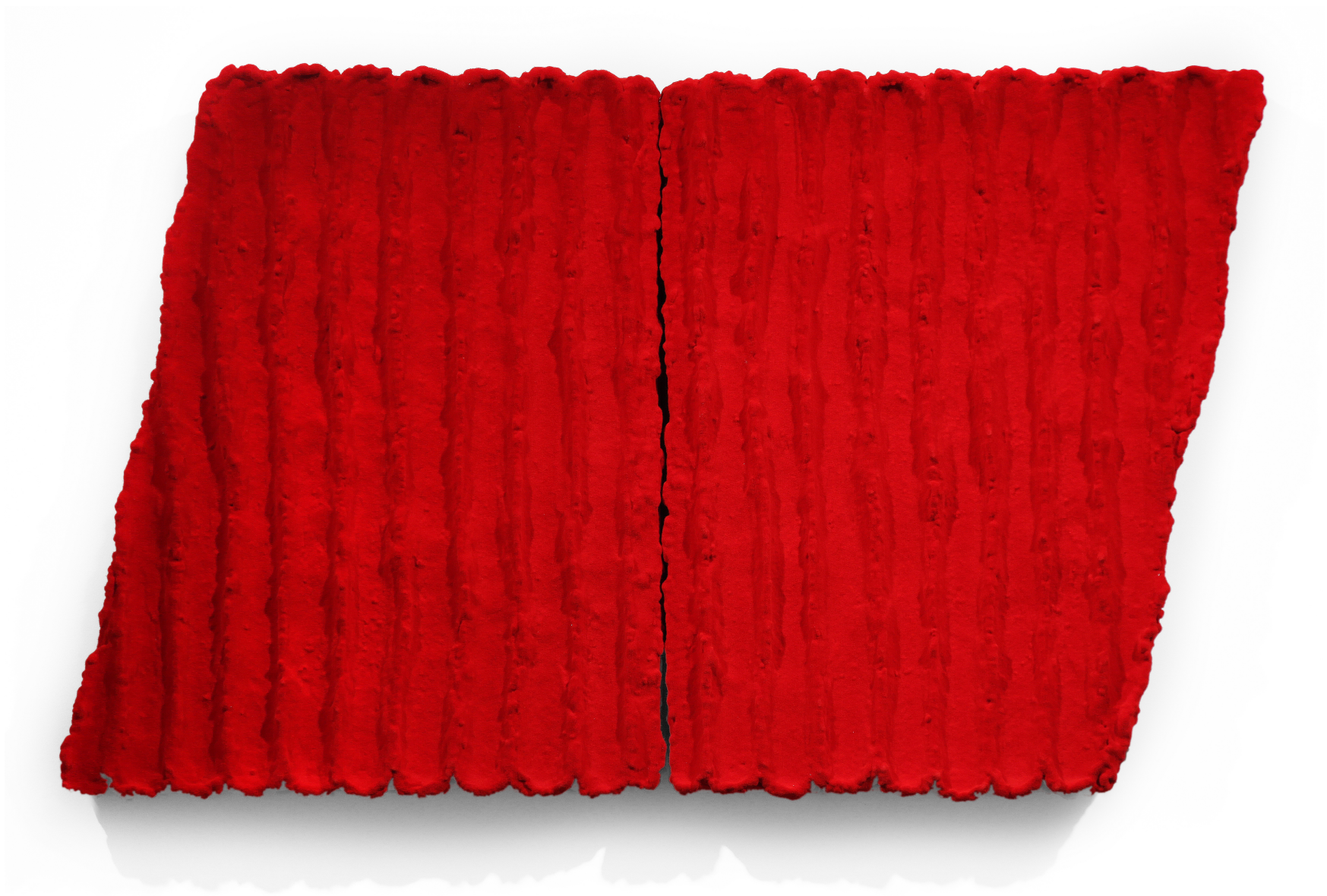
Pinelli has exhibited not only in Italy but also internationally. Selected solo exhibitions include *Pittura* (2015), Pearl Lam Galleries, Hong Kong SOHO; *Antologia Rossa* (2015), Galleria Dep Art, Milano; *Paint* (2012), Lucca Center of Contemporary Art, Lucca, Italy; and *Pino Pinelli* (2001), APC Galerie, Cologne, Germany. Selected group exhibitions include *Pittura Analitica. Leri e oggi. (Analytical Painting. Yesterday and today.)* (2015–16), Primae Noctis Art Gallery, Lugano, Switzerland; *A New Visual Language* (2014), De Buck Gallery, New York; *Images of Light* (2012), Villa Clerici, Milan; *Analytical Painting: 4 Main Players from Italy* (2011), Forumkunst, Rottweil, Germany; and *La Sicilia é un arcipelago - I Contemporanei dell'Arte* (Sicily is an archipelago—Contemporary Art), Acquario Romano, Rome | Palazzo dei Normanni, Palermo | Teatro V. Emanuele, Messina | Columbus Citizen Foundation, New York, USA.



PINO PINELLI b. 1938, **Pittura R**, 2008, Mixed media, 63 x 56 cm (24 3/4 x 22 in.)



PINO PINELLI b. 1938, **Pittura 86**, 1986, Mixed media, 21 x 21 cm x 3 elements (8 1/4 x 8 1/4 in. x 3 elements)



PINO PINELLI b. 1938, *Pittura R*, 2006, Mixed media, 44 x 84 cm x 2 elements, (17 3/8 x 33 1/8 in. x 2 elements)



PINO PINELLI b. 1938, **Pittura BL**, 1994, Mixed media, 37 x 37 cm x 3 elements (14 5/8 x 14 5/8 in. x 3 elements)

GATOT PUJIARTO

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

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. His works amuse and provoke audiences to reinterpret daily stories as a new reality, to enjoy them through evoking new emotions. The visual sensation in his works is combined with the unique textures that are created by pasting, patching, layering, tearing, binding, and by making fabric patterns.

The artist utilises a distinctive collage and weathering technique on fabric, which is either applied on canvas or installed in the form of a tapestry. The bare threads and weave of cloth are revealed for his viewers' scrutiny. The broken cloth acts as a metaphor for the distress of man's action upon nature: negative, confused, and counterproductive to the overarching aim of world harmony. Bare tendrils accumulate to form the skeletal structure of the original cloth, reminding us through nostalgia of what it was originally.

Pujiarto has been widely exhibited throughout Indonesia and internationally. Recent exhibitions include *Gatot Pujiarto: Stitching Stories* (2016), Pearl Lam Galleries, Hong Kong SOHO; *Gatot Pujiarto: Masquerade of Life* (2015), Pearl Lam Galleries, Singapore; *Shout—Indonesian Contemporary Art* (2014), Museo d'Arte Contemporanea Roma (MACRO), Rome, Italy; *Indonesian Contemporary Fiber Art* (2012), ArtOne New Museum, Jakarta, Indonesia; and *Jatim Art Now* (2012), National Gallery of Indonesia, Jakarta, Indonesia.



GATOT PUJIARTO b. 1970, *West Track (Jalur Barat)*, 2012, Canvas, cloth, thread, 150 x 200 cm (59 x 78 3/4 in.)



GATOT PUJIARTO b. 1970, **Lust (Hasrat)**, 2014, Canvas, cloth, paper collage, acrylic, 200 x 150 cm (78 3/4 x 59 in.)

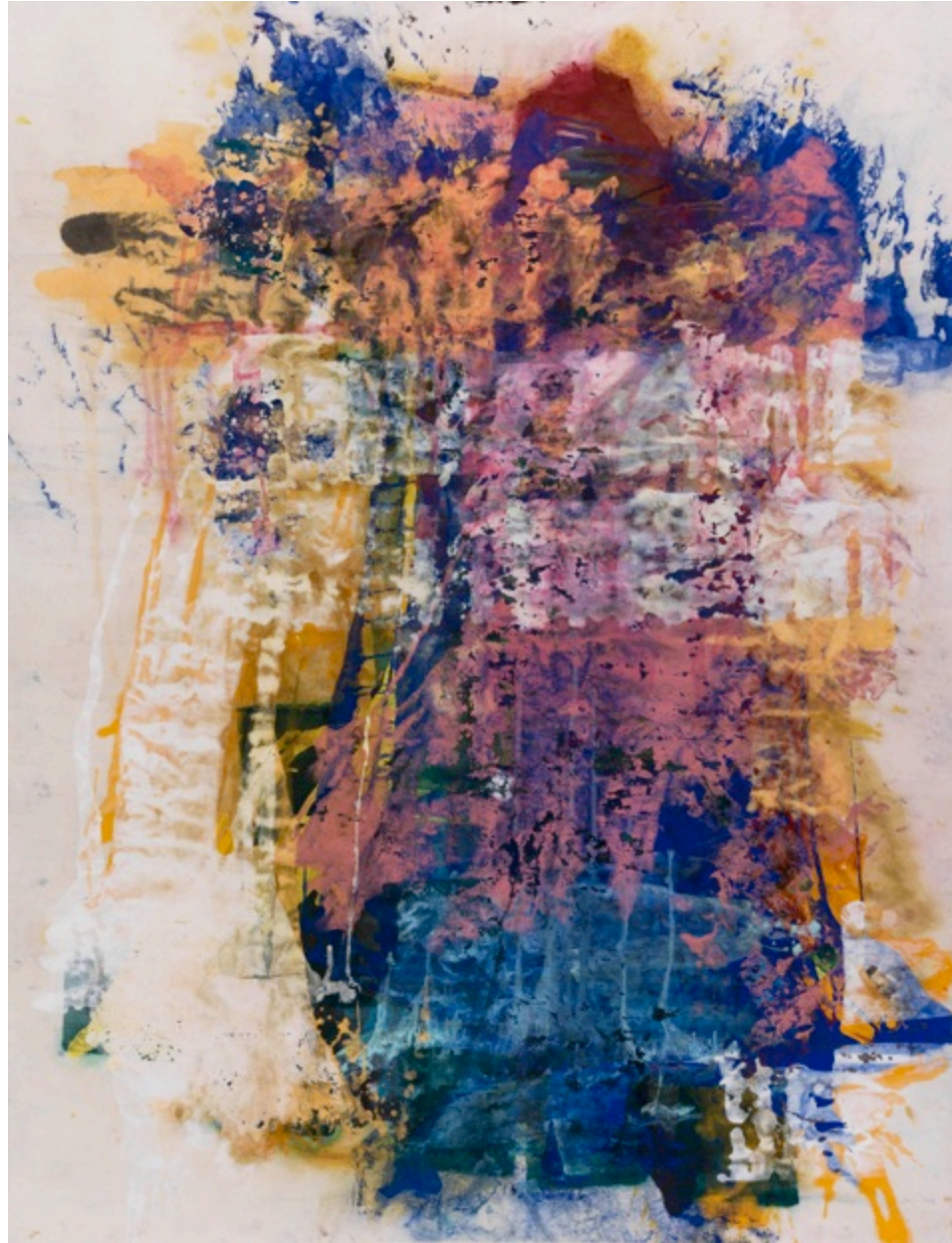
QIN YUFEN

Multi-disciplinary artist Qin Yufen was born in 1954 in Shandong Province, China. In the mid-1980s, she moved to Germany where she was influenced by Western painting. She began to create abstract art in the late 1970s, using both Western and traditional Chinese ink painting techniques while still depicting Oriental aesthetics of tranquility and ethereality embodied by Zen meditation.

One of the few artists permitted to leave China in the aftermath of the Cultural Revolution, Qin's oeuvre carries a distinct influence from her years living in Germany, where she still spends part of her time today. Inspired by ancient Chinese poetry, her paintings are often a harmonious layering of Xuan paper, or rice paper, with coloured inks and rubbings of traditional Chinese medicine. The herbs impart a unique rendering of marks and textures on the fragile rice paper, bringing together Qin's influences of Chinese culture and attributes.

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; *Wu Ming, Form is Formless: Chinese Contemporary Abstract Art* (2011), Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China; *The First Today's Documents 2007—Energy: Spirit, Body, Material* (2007), Beijing Today Art Museum, Beijing, China; *The Wall: Reshaping Contemporary Chinese Art* (2005), New York, USA; and *Left Hand, Right Hand: A Sino-German Exhibition of Contemporary Art* (2003), Beijing, China.

Qin's artwork is found in numerous public collections internationally, such as Deutsche Bank (Germany), Washington World Bank (USA), Hamburger Bahnhof-Museum für Gegenwart, IFA Art Foundation, and Montblanc Art Collection (all three in Germany), and others.



QIN YUFEN b. 1954, *Diffuse-2*, 2014, Mineral pigment and ink on Xuan paper, 250 x 194 cm (98 3/8 x 76 3/8 in.)

QIU DESHU

Qiu Deshu was born in Shanghai in 1948. He received an early education in traditional Chinese painting, seal carving, and scroll mounting. His engagement with experimental ink painting began in the late 1970s. 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 simultaneously honour his cultural heritage while rejecting 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, reconfiguring 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 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**, 2016, Acrylic on Xuan paper and canvas, 180 x 180 cm (70 7/8 x 70 7/8 in.)



QIU DESHU b. 1948, **Fissuring**, 2015, Acrylic on Xuan paper and canvas, 270 x 520 cm (106 1/4 x 204 3/4 in.)



QIU DESHU b. 1948, **Fissuring**, 2015, Acrylic on Xuan paper and canvas, 122 x 122 cm (48 1/8 x 48 1/8 in.)



QIU DESHU b. 1948, **Fissuring**, 2015, Acrylic on Xuan paper and canvas, 122 x 122 cm (48 1/8 x 48 1/8 in.)

BEN QUILTY

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

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, utilising 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.

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. Quilty won the Doug Moran Portrait Prize in 2009 for his painting of Jimmy Barnes, *Jimmy Barnes—There but for the Grace of God Go I, No. 2* (2009). 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 *Ben Quilty: Straight White Male* (2015), Pearl Lam Galleries, Hong Kong, China; *Ben Quilty: Alien* (2014), Galerie Allen, Paris, France; *Ben Quilty* (2014), Saatchi Gallery, London, UK; *Drawing: Ben Quilty Solo Exhibition* (2014), Tolarno Galleries, Melbourne, Australia; *The Fiji Wedding: Ben Quilty Solo Exhibition* (2013), Tolarno Galleries, Melbourne, Australia; and *My Brothers and Other Paintings: Ben Quilty Solo Exhibition* (2012), Jan Murphy Gallery, Adelaide, Australia.

His major solo exhibitions include *Young and Free?* (2004), Jan Murphy Gallery, Sydney, Australia; *Smashed* (2008), GRANTPIRRIE, Sydney, Australia; and *Critical Impact* (2009), GRANTPIRRIE, Melbourne, Australia.



BEN QUILTY b. 1973, **Augustin**, 2015, Oil on polyester, 190 x 140 cm (74 3/4 x 55 1/8 in.)



BEN QUILTY b. 1973, *Corridor*, 2016, Oil on polyester, 200 x 170 x 45 cm (78 3/4 x 66 7/8 x 17 3/4 in.)

SU DONG PING

Su Dong Ping was born in 1958 in Shenyang, Liaoning province, China. 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 led to his deviation as an abstract artist.

Su Dong Ping's father, a devotee of calligraphy, is his mentor who has had great impact on his artistic practice. Through his father, Su 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'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 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, **2016No.4**, 2016, Oil and mixed media on canvas, 200 x 170 x 45 cm (78 3/4 x 66 7/8 x 17 3/4 in.)



SU DONG PING b. 1958, **2016No.6**, 2016, Oil and mixed media on canvas, 210 x 165 x 40 cm (82 5/8 x 65 x 15 3/4 in.)

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 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 that 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; and *Great Form is Shapeless, Su Xiaobai Solo Exhibition* (2007), Shanghai Art Museum, Shanghai, China. Group exhibitions include *Jing Shen: The Act of Painting in Contemporary China* (2015), PAC Milan Museum of Contemporary Art, Italy; *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *Where Does It All Begin? Contemporary Abstract Art in Asia and the West* (2014), Pearl Lam Galleries, Singapore; *Chinese Contemporary Abstract: 1980s until Present: MINDMAP* (2012), Pearl Lam Galleries, Hong Kong, China; and *Yi Pai: Thirty Years of Chinese Abstraction* (2008), Beijing, China and Madrid, Spain.



SU XIAOBAI b. 1949, **OT**, 2015–16, Oil and lacquer on linen and wood, 173 x 165 x 16 cm (68 1/8 x 65 x 6 1/4 in.)



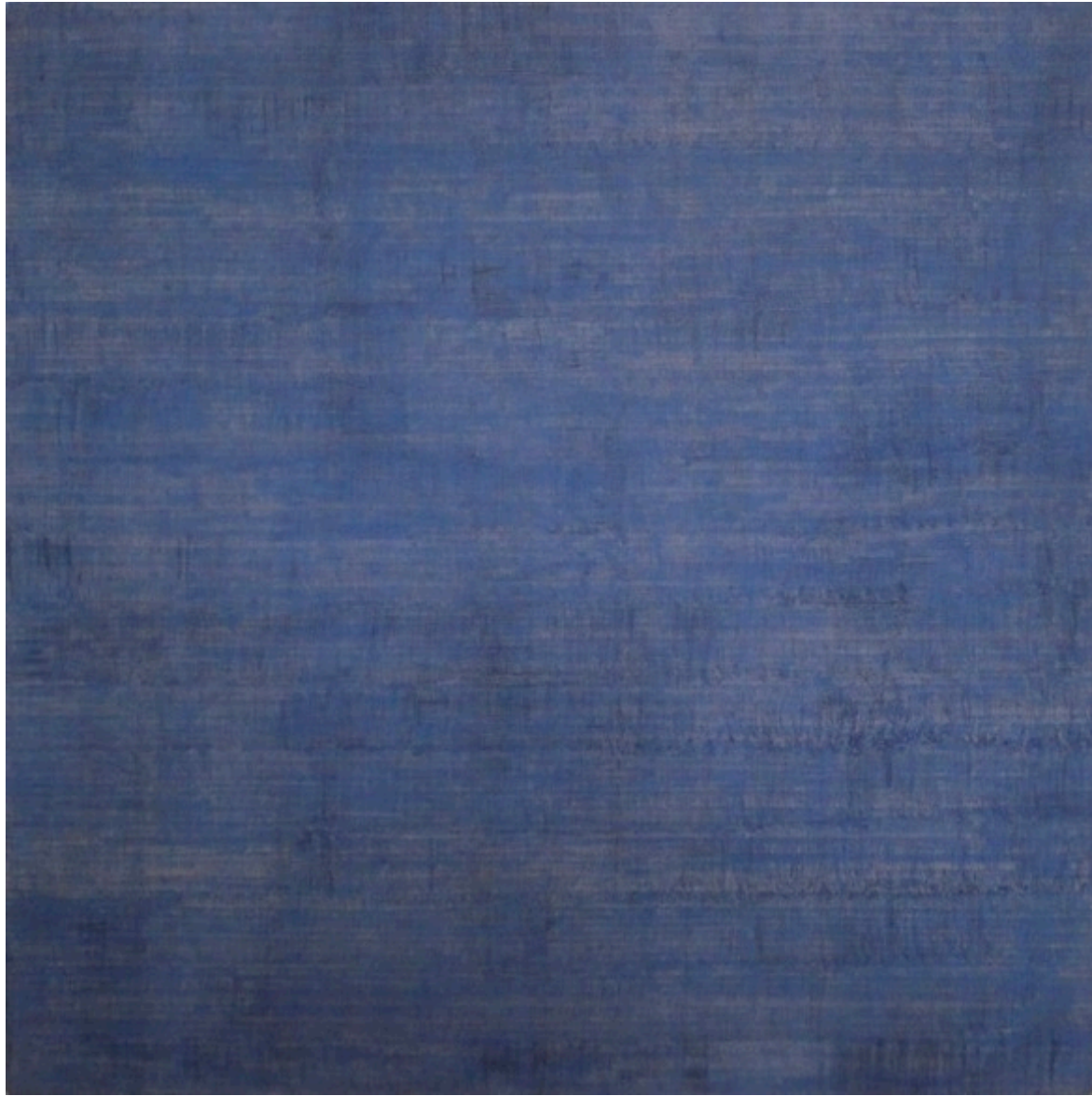
SU XIAOBAI b. 1949, **Magnanimous-Blue**, 2016, Oil and lacquer on linen and wood, 173 x 165 x 15 cm (68 1/8 x 65 x 5 7/8 in.)

ZHOU YANG MING

Born in 1971 in Taizhou, China, Zhou Yang Ming has been living and working in Beijing for over 20 years. Since childhood, Zhou has been interested in art and is now one of the most distinctive Chinese abstract artists in China. While studying in Beijing, in 1996 he joined Xu Beihong's studio to improve his artistic practice. Later, he moved to Songzhuang artist village, and recently organised several exhibitions dedicated to this place.

Zhou's works are all based on line and space, which ultimately reflect his thoughts and ideas at that specific moment. By drawing and painting line upon line, he creates a colourful surface which shows great training of both hand and mind.

Zhou Yang Ming has held various solo exhibitions as well as participated in group exhibitions in China, Europe, and USA. Important solo exhibitions include *Zhou Yangming Latest Artworks* (2012), Shikela Art Gallery, Essen, Germany; and *Labor Time—Zhou Yangming Personal Exhibition* (2005), Yi Yue Contemporary Art Gallery, Beijing, China. Zhou's group exhibitions include *Spotless* (2014), Daxiang Art Space, Taipei, Taiwan; *Virtual Transcend Power—Six Chinese Abstract Artists* (2014), Dobach Contemporary Art Museum, Germany; *China—Germany: Today Abstract Painting* (2012), WILO Germany, Dortmund, Germany; *Yi Pai—Thoughts of a Century* (2009), Today Art Museum, Beijing, China; *Yi Pai: 30 Years of Chinese "Abstract"* (2008), CaixaForum Culture Center, Parma/Barcelona/Madrid, Spain; and *Beads and Brush Strokes* (2003), Beijing Tokyo Art Projects, Beijing, China.



ZHOU YANG MING b. 1971, **20020907**, 2002, Acrylic on canvas, 105 x 105 cm (41 3/8 x 41 3/8 in.)



ZHOU YANG MING b. 1971, **20020410**, 2002, Acrylic on canvas, 105 x 105 cm (41 3/8 x 41 3/8 in.)

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 first encountered the work of Joseph Beuys, Carl Andre, and the Arte Povera movement; conceptual and performance work seemed much more central in Germany than did abstract painting. For a short time he stopped painting altogether 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* (2016), Yuan Art Museum, Beijing, China; *Zhu Jinshi* (2016), Blum & Poe, New York, New York, USA; *Performance in Paint: Zhu Jinshi* (2015–16), Inside-Out Art Museum, Beijing, China; *Zhu Jinshi: Boat*, a 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 the 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, Yellow Mountain Temple No. 2, 2015, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)



ZHU JINSHI b. 1954, *Spatula at Ganjiakou*, 2011, Oil on canvas, 50 x 60 cm (19 5/8 x 23 5/8 in.)

Special Project

CHUN KWANG YOUNG



CHUN KWANG YOUNG b. 1944, *Aggregation 06-JN028*, 2012, Mixed media with Korean mulberry paper, ø250 cm (ø98 3/8 in.)

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