

PearlLam  
Galleries

Art Busan 2016

BEXCO Exhibition Center

Stand F4

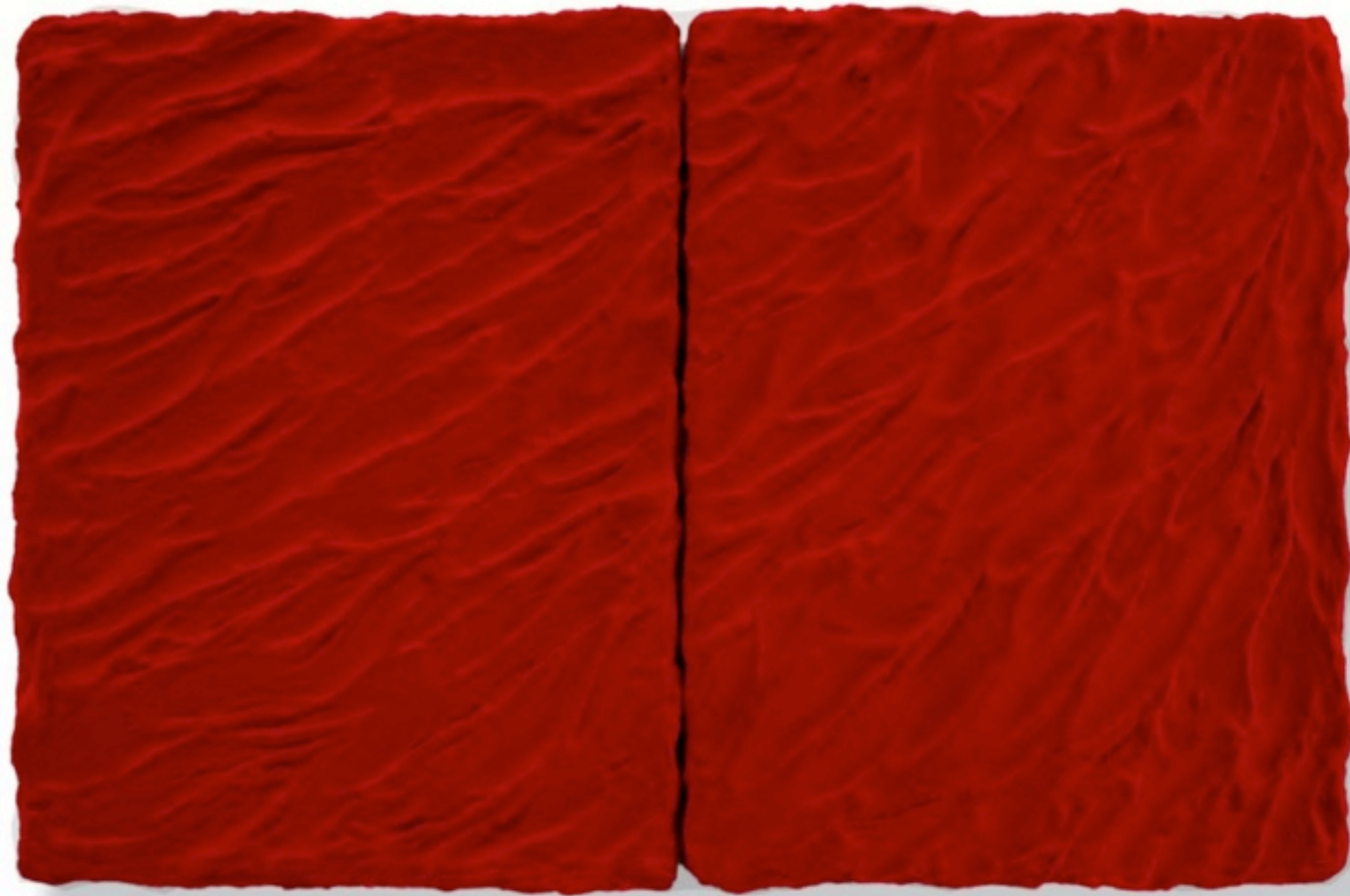
# PINO PINELLI

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, Roma | Palazzo dei Normanni, Palermo | Teatro V. Emanuele, Messina | Columbus Citizen Foundation, New York, USA.



PINO PINELLI b. 1938, *Pittura R*, 2007, Mixed media, 82 x 52 cm x 2 elements (32 1/4 x 20 1/2 in. x 2 elements)



PINO PINELLI b. 1938, *Pittura GR*, 1993, Mixed media, 33.5 x 40.5 cm x 2 elements (13 1/4 x 16 in. x 2 elements)



PINO PINELLI b. 1938, *Pittura GR*, 1996, Mixed media, 22 x 54 cm x 6 elements (8 5/8 x 21 1/4 in. x 6 elements)



PINO PINELLI b. 1938, **Pittura BL**, 2011, Mixed media, 8 x 25 x 6 cm x 3 elements (3 1/8 x 9 7/8 x 2 3/8 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.

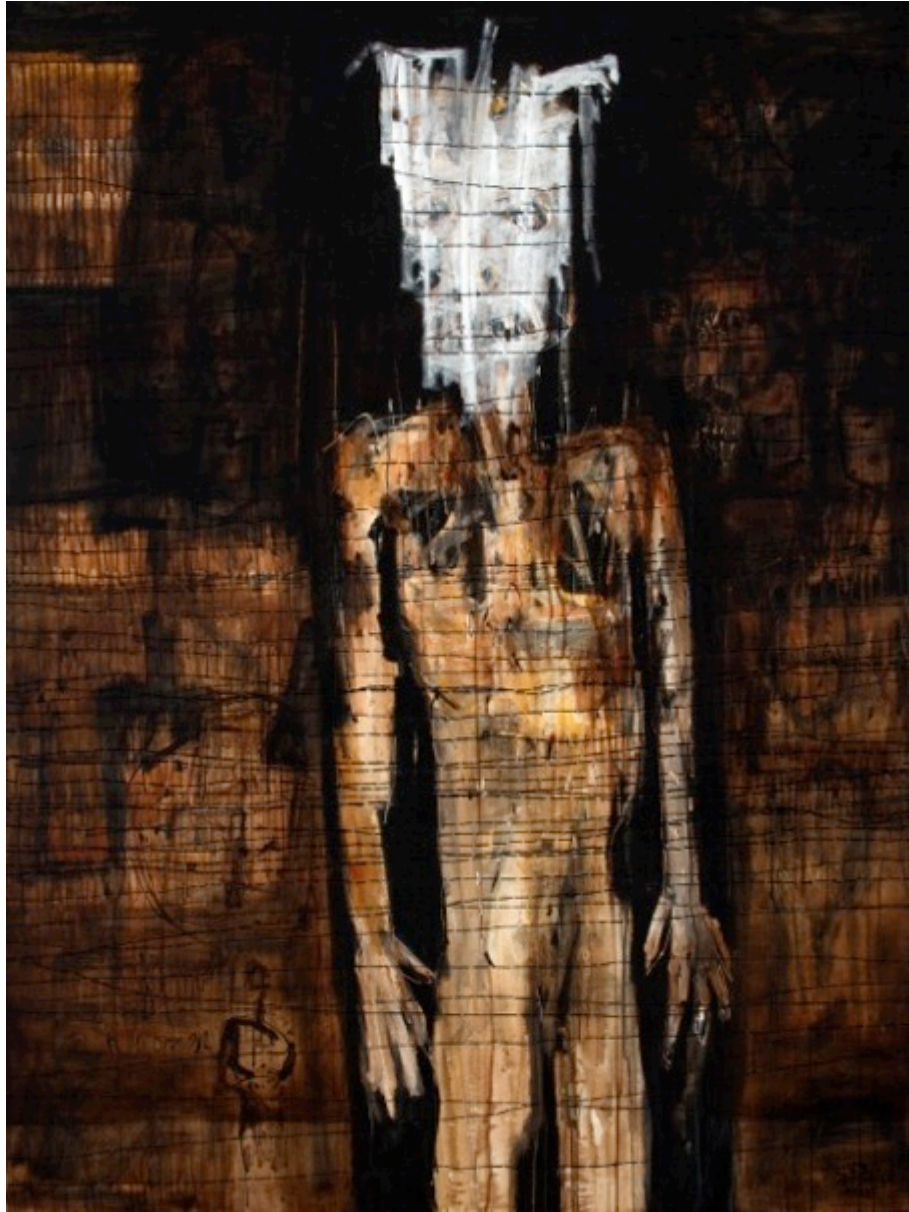
The artist utilises a distinctive collage and weathering technique on fabric, which is either applied on canvas or installed in the form of a tapestry. The bare threads and weave of cloth are revealed for his viewers' scrutiny. The broken cloth acts as a metaphor for the distress of man's action upon 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, *Impian Yang Terwujud (Dream Came True)*, 2008  
Textile, paper magazine, acrylic, pencil, and thread on canvas, 200 x 150cm (78 3/4 x 59 in.)





GATOT PUJIARTO b. 1970, *Menusia Suci (Holy Man)*, 2015  
Acrylic, textiles, and thread on canvas, 200 x 150 cm (78 3/4 x 59 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 the 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 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 recently been taking part in important international shows around the world, including *Ren Ri: Kaiserring Award for Young Artists 2015*, Mönchehaus Museum Goslar, Germany; *Ren Ri: Yuansu Projects* (2015), Pearl Lam Galleries Hong Kong SOHO inaugural exhibition, Hong Kong; *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.



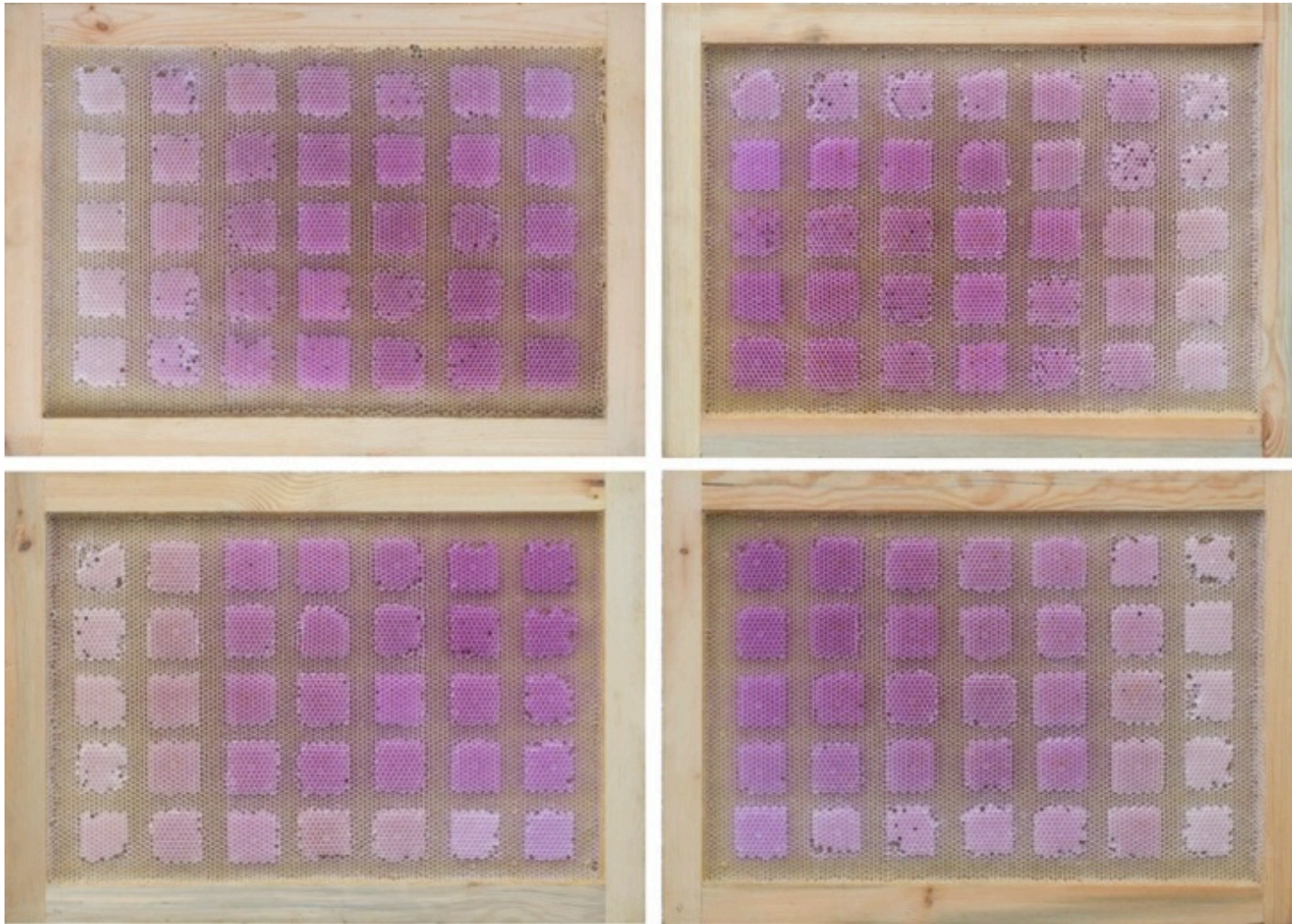
REN RI b. 1984, Yuansu Series II #6-27, 2014–15. Acrylic box, natural beeswax, 40 x 40 x 40 cm (15 3/4 x 15 3/4 x 15 3/4 in.)



REN RI b. 1984, Yuansu Series II #6-93, 2016, Acrylic box, natural beeswax, 40 x 40 x 40 cm (15 3/4 x 15 3/4 x 15 3/4 in.)



REN RI b. 1984, Yuansu Series II #6-47, #6-16, #6-15, #6-22, 2013–14/2014–15, Acrylic box, natural beeswax, 160 x 40 x 40 cm (63 x 15 3/4 x 15 3/4 in.)



REN RI b. 1984, **Beecolour Series I-P+60E18N**, 2016

Natural beeswax, natural colour, wood, wire, 69 x 50 x 5 cm (x 4), 138 x 100 x 5 cm (overall) [27 1/8 x 19 5/8 x 2 in. (x 4), 54 1/4 x 39 3/8 x 2 in. (overall)]

# 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, **Plenitude No. 1**, 2015, Oil and lacquer on linen and wood, 154 x 147 x 15 cm (60 5/8 x 57 7/8 x 5 7/8 in.)





SU XIAOBAI b. 1949, **Square—Green**, 2012, Oil and lacquer on linen and wood, 130 x 120 cm (51 1/8 x 47 1/4 in.)



SU XIAOBAI b. 1949, *Intactness 12*, 2012, Oil and lacquer on linen and wood, 68 x 60 x 7 cm (26 3/4 x 23 5/8 x 2 3/4 in.)

# YANG YONGLIANG

Born in 1980 in Shanghai, Yang Yongliang graduated from the Shanghai Institute of Design (part of the China Academy of Art) in 1999, majoring in visual communication and design. He now works and lives in Shanghai.

The artist is best known for the intricate landscapes he creates by integrating layers upon layers of urban and natural images together. Drawing from his formal education in the art of traditional Chinese *shan shui* (山水) painting, Yang's work exudes a strong sense of traditional aesthetics, although he continually engages with the modern through his choice of media and content. Poetic and quaint as they appear from a distance, his landscapes unfold themselves as a fable of the development of modern civilisation upon closer views. A sense of psychological turmoil and uneasiness that is characteristic of the modern era can be perceived from the abandoned power tower, the man-made paradise, and the vast but internally empty cities.

Yang has held solo exhibitions in galleries and institutions all over the world, including China, Australia, France, Italy, the Netherlands, and the USA to name a few. Major group exhibitions include *2050. A Brief History of the Future* (2015), The Louvre, Paris, France; the 5th Fukuoka Asian Art Triennale (2014), Fukuoka, Japan; *Ink Art: Past as Present in Contemporary China* (2013), the Metropolitan Museum of Art, New York, New York, USA; the 5th Moscow Biennale of Contemporary Art (2013), Moscow, Russia; and *The Creator's Project: Beijing 2012*, Ullens Center for Contemporary Art, Beijing, China.

Yang Yongliang's works have been acquired by and are included in the collections of esteemed public institutions, such as the British Museum in London, National Gallery of Victoria in Australia, and the Nevada Art Museum in the USA. His works are also in the private collections of Deutsch Bank, The Saatchi Gallery, and the M+ Sigg Collection, amongst others. Most recently, he was one of twelve photographers shortlisted for The Sixth Prix Pictet (2015), one of the world's leading prizes in photography and sustainability.



YANG YONGLIANG b. 1980, *Mountains of Crowds*, 2016, HD video, 07'58", Edition of 7



YANG YONGLIANG b. 1980, *Vanishing Landscape—Shanshui #3*, 2016, Mixed media on canvas, 200 x 200 cm (78 3/4 x 78 3/4 in.)

# ZHOU YANG MING

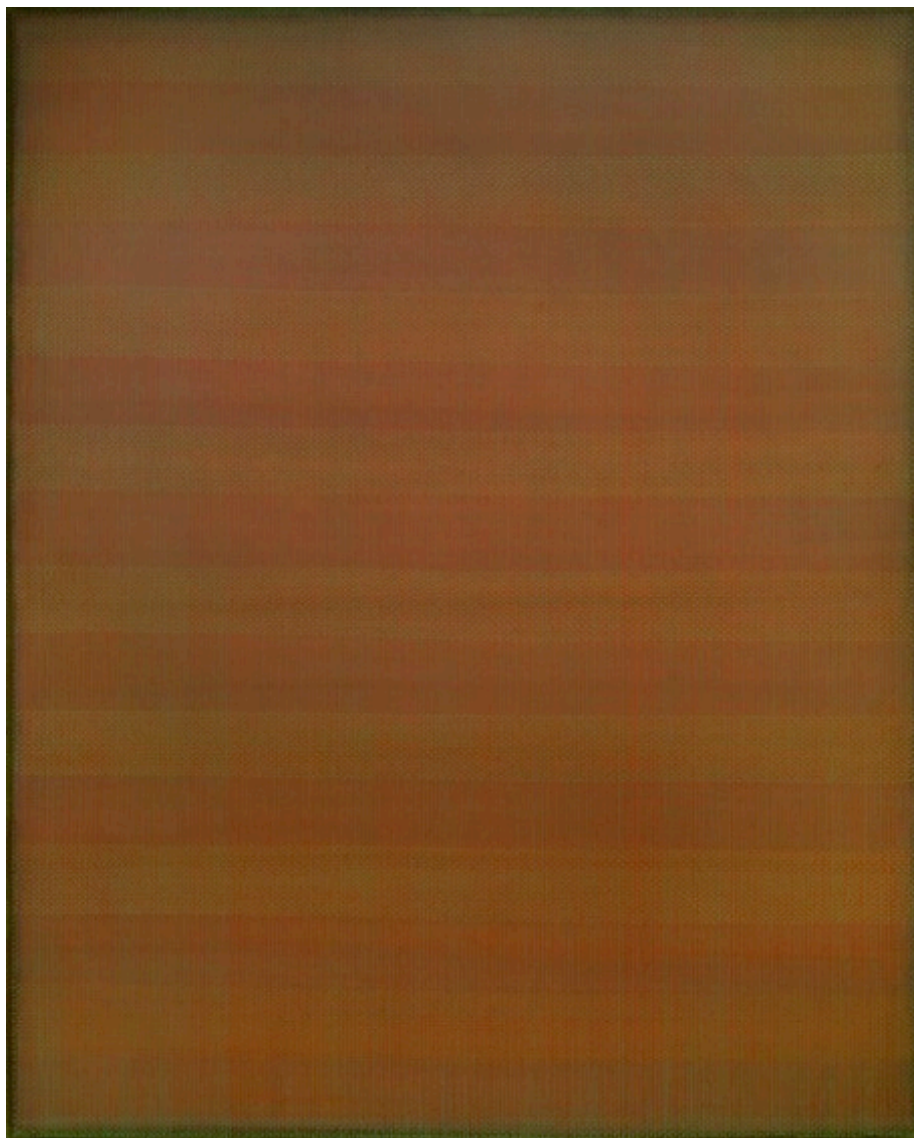
Born in 1971 in Taizhou, China, Zhou Yang Ming has been living and working in Beijing for over 20 years. Since childhood, Zhou has been interested in art and is now one of the most distinctive Chinese abstract artists in China. While studying in Beijing, in 1996 he joined Xu Beihong's studio to improve 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 the 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, **20091217**, 2009, Acrylic on canvas, 70 x 150 cm (27 1/2 x 59 in.)



ZHOU YANG MING b. 1971, 20150508, 2015, Acrylic on canvas, 162 x 130 cm (63 3/4 x 51 1/8 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, Venus Encroaching on the Sun, 2012, Oil on canvas, 100 x 80 cm (39 3/8 x 31 1/2 in.)



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

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