

PearlLam Galleries

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Stand 442

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 the 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 recognizing 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 15–MY027 (Star 4)*, 2015, Mixed media with Korean mulberry paper, ø200 cm (ø78 3/4 in.)



CHUN KWANG YOUNG b. 1944, **Aggregation 13-DE061**, 2013, Mixed media with Korean mulberry paper, 163 x 131 cm (64 1/8 x 51 5/8 in.)



CHUN KWANG YOUNG b. 1944, **Aggregation 15–NV074**, 2015, Mixed media with Korean mulberry paper, 180 x 155 cm (70 7/8 x 61 in.)

REVITAL COHEN & TUUR VAN BALEN

Revital Cohen (b. 1981, Jerusalem, Israel) and Tuur Van Balen (b. 1981, Leuven, Belgium) are London-based conceptual artists working with materials and systems of industrial production. They work with objects, installation, and film to explore processes of production as cultural, ethical, and political practices.

Cohen and Van Balen both graduated from the Royal College of Art in London in 2008. They have recently exhibited at Thyssen-Bornemisza Art Contemporary in Vienna, Fotomuseum Winterthur in Switzerland, the Yerba Buena Center for the Arts in San Francisco, the Ernst Schering Foundation and Haus der Kulturen der Welt in Berlin, and the Museum of Contemporary Art Tokyo, among other institutions.

They have given public talks at the ICA and Tate Britain in London, TENT Rotterdam, Tsinghua University in Beijing, Skiff Goma in the DRC, Centro Nacional de las Artes in Mexico City, and the Tel Aviv Museum of Art.

Their work is part of the permanent collections of the MoMA, New York and the M+ Museum in Hong Kong.



REVITAL COHEN & TUUR VAN BALEN b. 1981, *Customers Are Real People and Real Feeling*, 2014, Aluminum and electronics, 87 x 173 x 15 cm (34 1/4 x 68 1/8 x 5 7/8 in.)

LEONARDO DREW

Leonardo Drew was born in 1961 in Tallahassee, Florida and grew up in Bridgeport, Connecticut. Drew 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 13 years old. By the age of 15, DC and Marvel Comics courted him to work as an illustrator. However, Drew would apply his talents to a very different artistic path; the abstract works of Jackson Pollock and Piet Mondrian greatly inspired him. Drew went on to attend the Parsons School of Design in New York and earned his Bachelor of Fine Arts 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. 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.

Rooted in historical evidence, Leonardo Drew's abstract sculptural compositions are emotionally charged reflections on the cyclical nature of existence—from the eroded fibers of human industry and the urban tide of development to the awareness that we are a part of the fabric of a larger universe. His works reflect the universality of existence and the interconnectivity of all beings to one another. They illustrate these relationships through a combination of the visceral qualities of the materials with the abstract sculptural forms the pieces make up. These cosmological frameworks are meant to mirror the organic reality of existence and reveal the resonance of life and humanity.

Leonardo Drew's work has been exhibited across the United States and internationally. Major solo exhibitions include Sikkema Jenkins & Co., New York, USA (2016); Vigo Gallery, London, UK (2015); Anthony Meier Fine Arts, San Francisco, USA (2014); *Selected Works*, SCAD Museum of Art at the Savannah College of Art and Design, Savannah, Georgia, USA (2013); *Existed: Leonardo Drew*, Blaffer Gallery, Art Museum of the University of Houston, Houston, USA (2009); Palazzo Delle Papesse, Centro Arte Contemporanea, Siena, Italy (2006); Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., USA (2000); The Bronx Museum of the Arts, New York, USA (2000); and the Museum of Contemporary Art, San Diego, California, USA (1995).

Group exhibitions include *Structures of Recollection*, Pearl Lam Galleries, Hong Kong, China (2016); *Unsuspected Possibilities*, SITE Santa Fe, New Mexico, USA (2015); *Summer Group Show*, Galerie Forsblom, Helsinki, Finland (2014); *Material World*, Denver Art Museum, Denver, Colorado, 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, Ohio, 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; and the Princeton University Art Museum, Princeton, New Jersey, USA.



LEONARDO DREW b. 1961, **Number 17F**, 2015, Wood and paint, 254 x 17 x 12 cm (100 x 6 3/4 x 4 3/4 in.)



LEONARDO DREW b. 1961, **Number 22C**, 2015, Wood and paint, 121 x 183 x 61 cm (47 3/4 x 72 x 24 in.)

SUKI SEOKYEONG KANG

Suki Seokyeong Kang was born in 1977 in Seoul, Korea. Kang earned her BFA and MFA in Oriental Painting at Ewha Woman's University in Seoul, Korea, followed by an MA in Painting at Royal College of Art in London, United Kingdom. Kang currently lives and works in Seoul, Korea.

In her art, Kang materializes the spirit of her subjects in a contemporary context. She adopts a unique vocabulary of linear and nonlinear tectonics, delicately layering color, texture, and found objects to construct whimsical yet poetic outputs primarily in the form of painting, sculpture, and video. For instance, in Kang's paintings, variations of colors and patterns find resolution within the two-dimensional plane. In this way, the interplay between material and form, and text and space materialize a sense of balance amidst chaos and tension, ultimately conveying the harmony that endures within the incongruity of human emotions and life.

Kang's works visualize the subtle process in which texts—segmented verses in a poem or ideographs—come together, functioning as a medium that links the iterative transformation of paradoxes. This network of uncertainty is a fragment of an axis that has guided the history of civilization or an intricate web of structures that preserves a greater narrative. The spatial-temporal balance of restraint and spontaneity, void and abundance, and allegorical figurations and their vestiges is her attempt at reconciling dissonance and paradoxes into an integrated, visual whole. This synthesis, along with the ceaselessly recurring and proliferating forms and the imperfect union of these forms, may betray the dissonance of human existence.

Kang's work was recently on show at Villa Vassiliev in Paris as part of the group show *Groupe Mobile*. In 2015, she held a site-specific solo exhibition, titled *Foot and Moon*, at Audio Visual Pavilion in Seoul, Korea. Kang was selected as part of Bloomberg New Contemporaries (London, UK) in 2012 and was a finalist for the 13th Songun Art Award (Korea) in 2013.



SUKI SEOKYEONG KANG b. 1977, **Poking Square #02**, 2012–16, Assembled units: painted steel, winding thread, 193 x 59.5 x 66 cm (76 x 23 3/8 x 26 in.)



SUKI SEOKYEONG KANG b. 1977, **Circle Stairs-4 #02**, 2013–16, Assembled units: painted steel, winding thread, and wood wheels, 166 x 61.5 x 74 cm (65 3/8 x 24 1/4 x 29 1/8 in.)



SUKI SEOKYEONG KANG b. 1977, **Circle Stairs-1 #02**, 2013–16, Assembled units: painted steel, winding thread, and wood wheels, 156.5 x 32 x 27 cm (61 5/8 x 12 5/8 x 10 5/8 in.)



SUKI SEOKYEONG KANG b. 1977, *Mora 55 x 40—Untitled #02-1, #02-2*, 2015
Gouache and acrylic on mulberry paper mounted on canvas, wood frames, 55 x 40 x 4 cm x 2 (21 5/8 x 15 3/4 x 1 5/8 in. x 2)



SUKI SEOKYEONG KANG b. 1977, *Black Under Colored Moon*, 2015, Full high-definition color video with sound, Duration: 26 min, Edition of 5 + 1 AP

ANTONY MICALLEF

Antony Micallef was born in Swindon, England in 1975 and graduated in Fine Arts from the University of Plymouth. The austere landscape painter John Virtue, a former assistant of Frank Auerbach, notably taught him during his years at university. While his mentor's influence is present, more specifically in his earlier monochrome works such as *Kiss at Tower Bridge*, Micallef has since embraced color, which often belies the unsettling nature of his imagery.

Described as a modern Expressionist and widely recognized as one of the finest painters in contemporary art today, Micallef roots his work in social commentary and self-examination. Known for his visually charged figure paintings, Micallef's new series of works in his recent exhibition *Raw Intent* are a complete departure from his earlier artworks. He builds up a relief-like surface with heavy paint to depict a figurative mass in front of a muted background. By using an impasto technique, the material is pushed to its extreme and blurs our reading of painting and sculpture. Through the use of tools such as scrapers and palette knives, Micallef literally twists the paint to further distort the depicted figure in the hope of realizing an embodiment that will "breathe" on its own.

His major solo exhibitions include *Raw Intent* (2016), Pearl Lam Galleries, Hong Kong China; *Self* (2015), Lazarides Rathbone, London, UK; *Impure Idols* (2007), Lazarides, Hollywood, California, USA; *Antony Micallef* (2006), Eyestorm, Milan, Italy; and a show at the National Academy of Fine Arts, Sofia, Bulgaria (2005).

Micallef also has work in collections all over the world and has exhibited in group shows at institutions such as the Goss-Michael Foundation at Dallas Contemporary, Dallas, Texas, USA (2014); National Museum Warsaw, Poland (2013); ICA London (2012), Tate Britain (2010), Royal Academy, London (2008), and the National Portrait Gallery, London (2000). He took second prize in the BP Portrait Award competition in 2000.



ANTONY MICALLEF b. 1975, **Raw Intent No. 4**, 2016, Oil on French linen, 132 x 112 cm (52 x 44 1/8 in.)



ANTONY MICALLEF b. 1975, **Self-Portrait 5**, 2016, Oil on canvas, 40.5 x 40 cm (16 x 15 3/4 in.)



ANTONY MICALLEF b. 1975, **Self-Portrait 7**, 2016, Oil on canvas, 30 x 30 cm (11 3/4 x 11 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 rigor 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; Silvacane Abbey, Aix en Provence, France (2005); Paço das Artes (Palace of Arts), São Paulo, Brazil (2002); Paço Imperial (Imperial Palace), Rio de Janeiro, Brazil; and Galeria Metropolitana Aloísio Magalhães, Recife, Brazil.

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.



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



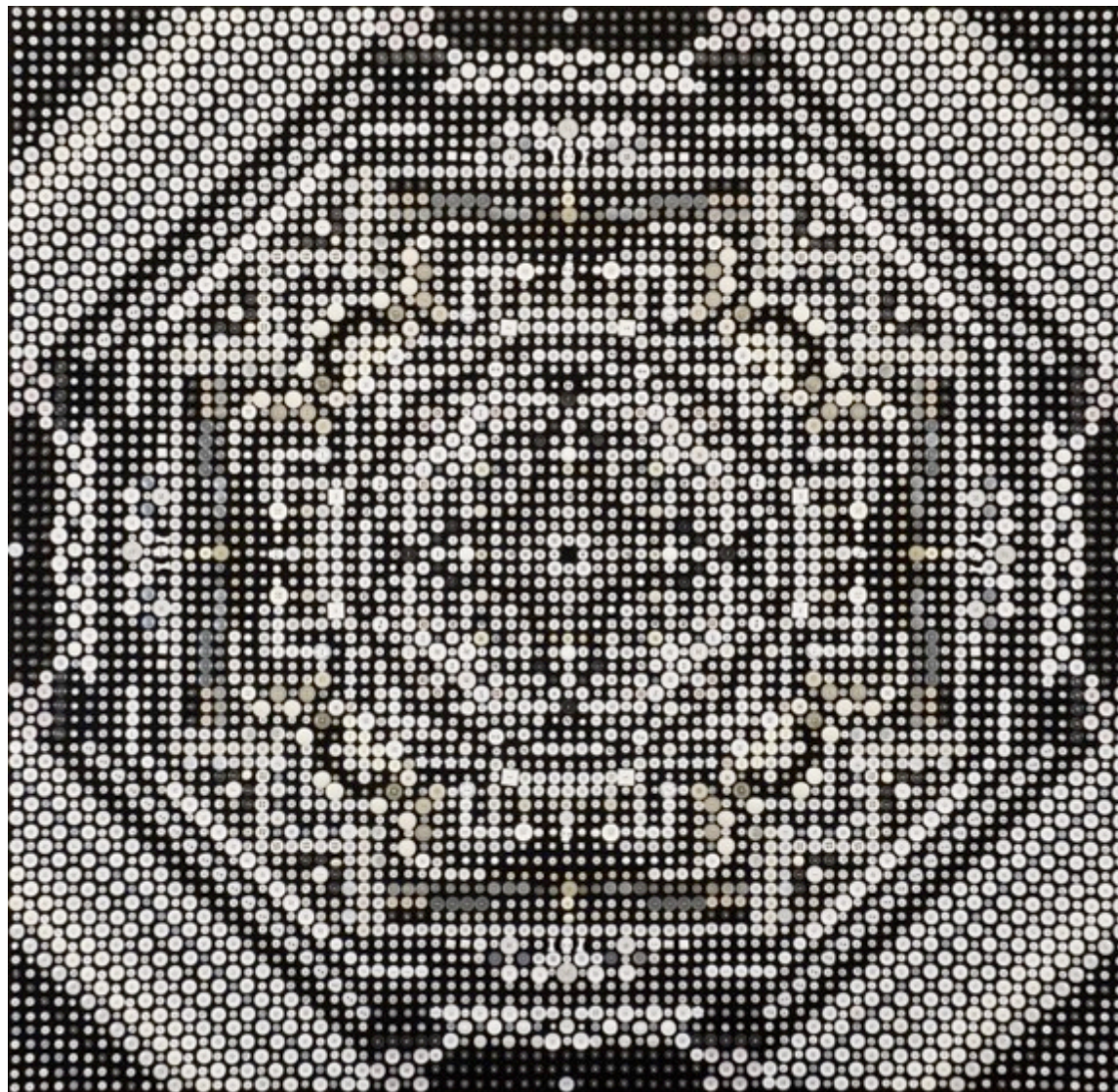
JOSE PATRICIO b. 1960, **Dominos—White series II**, 2012–15
Synthetic enamel and automotive paint on resin domino pieces on wood, 32 x 33 cm (12 5/8 x 13 in.)



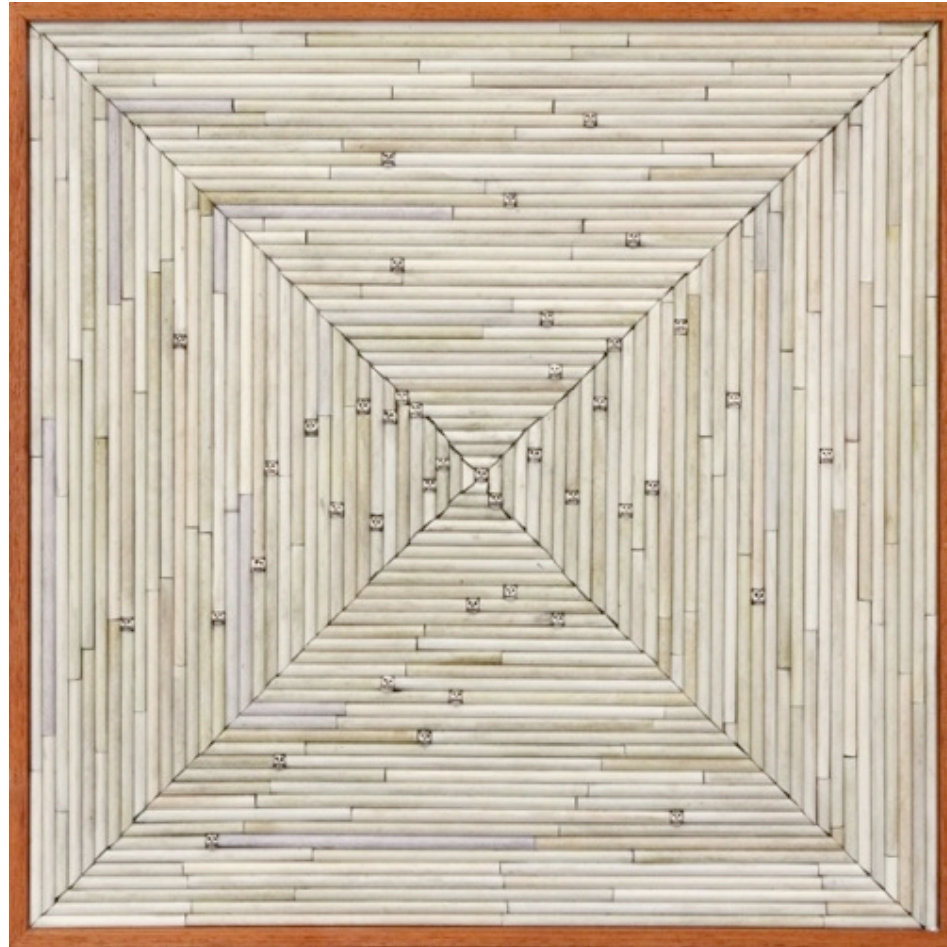
JOSE PATRICIO b. 1960, **Dominos—White series III**, 2012–15
Synthetic enamel and automotive paint on resin domino pieces on wood, 32 x 32 cm (12 5/8 x 13 in.)



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 13 in.)



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

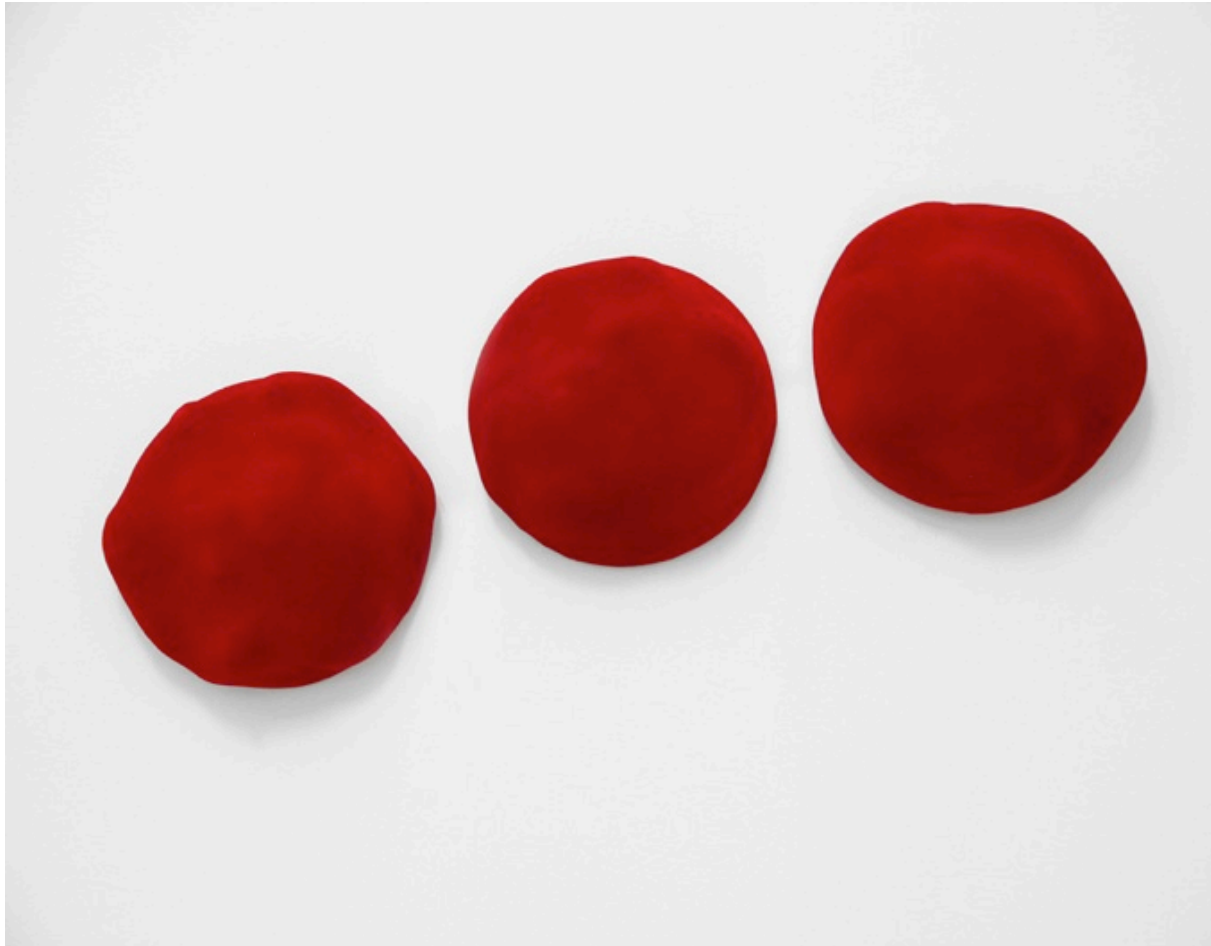
PINO PINELLI

Pino Pinelli was born in 1938 in Catania, Italy. Pinelli's works explore the essence of painting itself through the innovative use of materials and formal experiments, creating mixed-media geometric forms, which mimic either outlines or geometric trails. Pinelli was one of the leading artists of Analytical Painting, defined by art critic Filiberto Menna and characterized by the artists' interest in the material components of the painting and the relationship between the painting and the artist.

Having studied 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, as well as other artists from the Zero group. In the early 1970s, Pinelli began paring down his works, developing a series of monochrome paintings. From 1973, his works are titled simply *Pittura* (Painting), followed by the first letter of their color (R for red). Pinelli's *Topologies* and *Monochromes* series focus on the painted surface and experiment with the juxtaposition and combination of smaller paintings on a large canvas. Later, in his *Disseminations* series from 1976, the wall itself became part of the work, thus breaking down the relationship between the painting and its surroundings. In the same years, Pinelli stopped using canvas, instead opting for materials such as flannel, giving his work a tactile component.

Without any fundamental attachment to the space in which they reside, Pinelli's paintings cannot be comfortably categorized, thus allowing them to grow, without the boundaries of a canvas, into often expansive, modular and dynamic forms. By moving the painting away from the canvas, Pinelli challenged the traditional conception of painting and enriched the constantly evolving dialogue between art and life.

Pino Pinelli has been exhibited internationally in solo exhibitions, including *Pittura* (2015), Pearl Lam Galleries SOHO, Hong Kong, China; *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 *TMH Winter Group Show* (2016), The Merchant House, Amsterdam, the Netherlands; *A New Visual Language* (2014), De Buck Gallery, New York; *Images of Light*, Villa Clerici, Milan (2012); *Analytical Painting: 4 Main Players from Italy*, Forumkunst, Rottweil, Germany (2011); and *La Sicilia é un arcipelago - I Contemporanei dell'Arte* (Sicily is an archipelago—Contemporary Art) (1998), Acquario Romano, Roma | Palazzo dei Normanni, Palermo | Teatro V. Emanuele, Messina | Columbus Citizen Foundation, New York, USA. Selected public collections include MART Museum of Modern and Contemporary Art in Trento and Rovereto, Italy; Museo del '900, Milan, Italy; Museo MADRE, Naples, Italy; Zappettini Foundation in Chiavari, Italy; Dresner Bank in Frankfurt, Germany; and Kreissparkasse in Rottweil, Germany.



PINO PINELLI b. 1938, **Pittura 86**, 1986, Mixed media, 21 x 21 x 13 cm x 3 elements (8 1/4 x 8 1/4 x 5 1/8 in. x 3 elements)

QIAN JIAHUA

Born in 1987 in Shanghai, China, Qian Jiahua graduated with a BA from the China Academy of Art in 2011. She currently lives and works in Hangzhou, China.

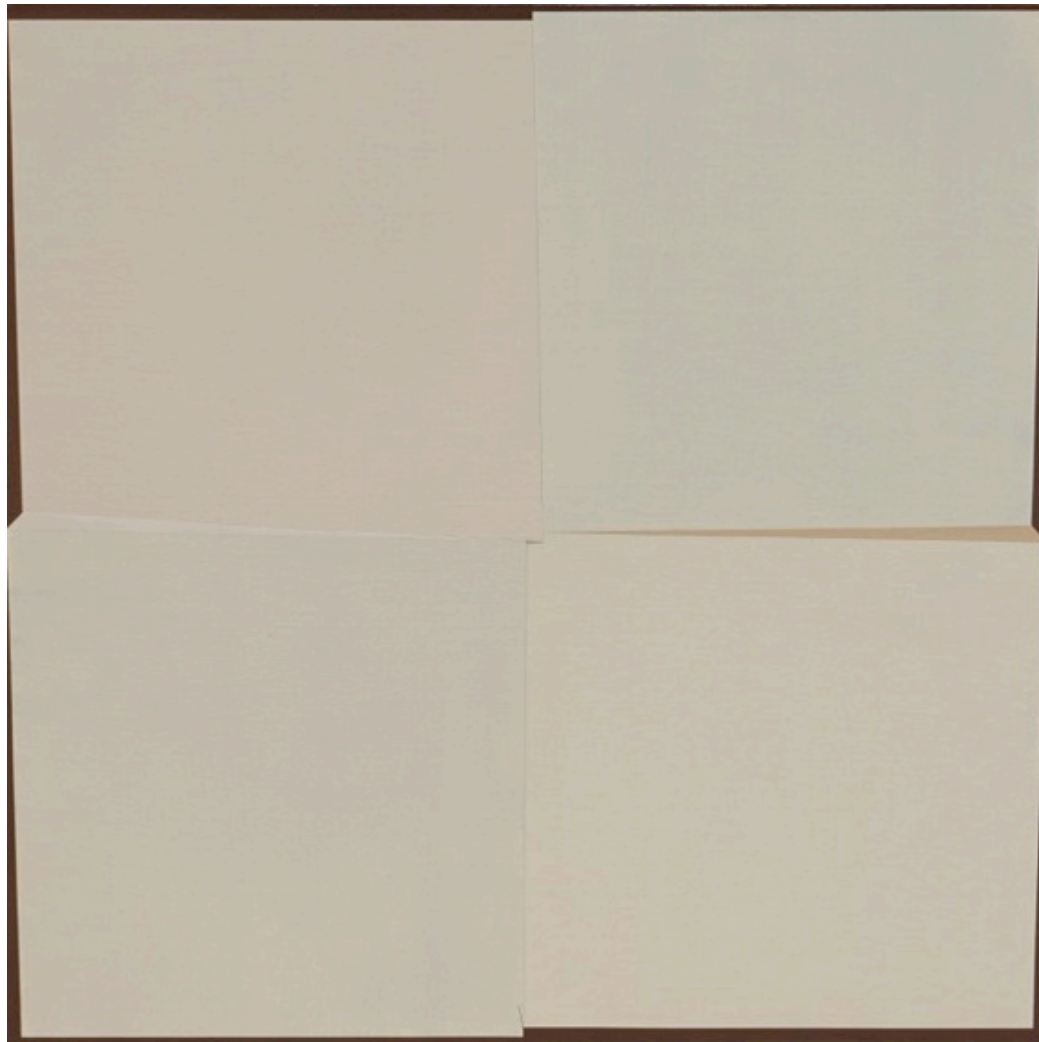
Visually provocative, her canvases, often properly seen as parts of painting-installations, are carefully layered with colors that come through only when physically regarded by the eye. Her paintings possess rigid accuracy but musical cadence. Populating her canvases with areas of color, subtly un-geometric shapes and conscientiously placed lines, Qian joins some of the most interesting artists today in questioning the category of abstraction.

Experimenting with how spatial delineation and colors can affect perception, Qian Jiahua stacks, divides, and polishes, building layers upon layers to construct her paintings. Instead of sketching or designing, Qian Jiahua derives inspiration from experiences, memories, and desire. Examining her paintings, the viewer can trace the artist's extemporaneous process of the building of architectural forms.

Qian has received significant critical attention, having been included in curated exhibitions at Long Museum, Shanghai, China; Time Art Museum, Beijing, China; art-st-urban, Lucerne, Switzerland; among others.



QIAN JIAHUA b. 1987, **East West**, 2015, Acrylic on canvas, 120 x 120 cm (47 1/4 x 47 1/4 in.)



QIAN JIAHUA b. 1987, **South North**, 2015, Acrylic on canvas, 120 x 120 cm (47 1/4 x 47 1/4 in.)

QIU DESHU

Qiu Deshu (b. 1948, Shanghai) 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 the Grass Painting Society (*Cao Cao Hua She*), one of China's first experimental art societies in the post-Mao era. 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 Qiu's choice of materials remained rooted in traditional Chinese art. He was one of China's earliest professional artists in the 1980s. The artist currently lives and works in Shanghai, China.

Qiu is a gifted painter and calligrapher. His work transcends medium and subject to become modern iterations that both honor his cultural heritage and simultaneously reject it. In the 1980s, Qiu devised his signature technique of combining ink, pigment, and paper, then rending and reforming 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 three 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 color 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 colored base layer, such that the colors 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 reimagine 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. While 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, color, 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 in Beijing, the Shanghai Art Museum, the Asian Art Museum of San Francisco, the Museum of Fine Arts in Boston, Oxford University in the UK, Taichung Art Museum in Taiwan, the Asian Art Museum in South Korea, Hamburg Rathaus in 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.)

CARLOS ROLÓN/DZINE

Carlos Rolón aka Dzine was born in 1970 in Chicago, Illinois, USA. 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 Center for Contemporary Art. In 2011, Rolón took on a position as Kraus Visiting Professor of Art at Carnegie Mellon University, Pittsburg. Currently, the artist lives and works in Chicago, Illinois.

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

Rolón's work can be found in many public collections, including Bass Museum of Art, Miami, Florida, USA; Brooklyn Museum, New York, New York, USA; City of Chicago Public Art Collection, Illinois, USA; Museo del Barrio, New York, New York, USA; Museo de Arte de Puerto Rico, San Juan, Puerto Rico; Museum Het Domein, Sittard, the Netherlands; Museum of Contemporary Art, San Diego, California, USA; Nerman Museum of Contemporary Art, Overland Park, Kansas; and Pinchuk Art Centre, Kiev, Ukraine.



CARLOS ROLÓN/DZINE b. 1970, *Celestial V*, 2016, Repurposed shattered fire glass on aluminum panel, 152.4 x 152.4 cm (60 x 60 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 color, shape, and surface. Having eliminated recognizable subject matter and imagery, Su's arresting and compelling art engages both with the language of Western abstract art and also with the traditions of Chinese philosophy including the Buddhist Sutra: "Everything is nothing, nothing is everything."

Su Xiaobai has developed a sensuous yet rigorous art that defies classification, and yet whose own chosen medium, lacquer, is steeped in Chinese history. Su's works are both hedonistic and mystical, defiantly sculptural while exquisitely painted. Ranging from shell-like finishes to sensuous, curved profiles and abraded textures, they exist entirely on their own terms, possessing their own history, character, and independent existence. Rather than depict other objects, his art engages with the idea of being itself. At its center, 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; *Su Xiaobai 2012–2014* (2014), Tina Keng Gallery, Taipei, Taiwan; *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 Colors* (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, *Kuanhou—Joyful Red*, 2015, Oil and lacquer on linen and wood, 190 x 182 cm (74 3/4 x 71 5/8 in.)



SU XIAOBAL b. 1949, **Tile-1510**, 2015, Oil and lacquer on linen and wood, 78 x 70 x 9 cm (30 3/4 x 27 1/2 x 3 1/2 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 civilization 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

ZHOU YANGMING

Born in 1971 in Taizhou, China, Zhou Yangming 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 organized 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 colorful surface which shows great training of both the 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), WILLO 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 YANGMING b. 1971, **20160703**, 2016, Acrylic on canvas, 260 x 200 cm (102 3/8 x 78 3/4 in.)

ZHU JINSHI

Born in Beijing, China in 1954, Zhu Jinshi is a pioneer of Chinese abstract art and installation art. Zhu began painting abstract works in the late 1970s and moved to Berlin in 1986, splitting his time between Berlin and Beijing since 1994 before settling in Beijing in 2010. The core of Zhu's artistic practice is most fittingly characterized by traditional Chinese aesthetics, which emphasizes the harmony between human beings and the natural world.

Zhu Jinshi's art place emphasis on fluidity, where various creative processes interweave with different styles. His striking installation pieces are simple and unaffected. The materials he chooses are mostly from daily life and working environments: linen, rice paper, wood, iron plates, soy sauce, tea pots, bamboo, bicycles, light bulbs, paint, etc. However, he never imposes the concept of the readymade on these objects; rather, by linking these artworks to a specific time and space he bestows on them a spontaneous and original beauty.

After 40 years of unwavering efforts, Zhu's abstract art has taken the form of his unique style of "Thick Painting." These images break the constraints of the flat canvas and undermine the traditional visual experience through the use of three dimensions. His painting style is highly distinctive, using a visual language of accumulation, layering, stirring, overturning, and molding to create stunning visual effects. His abstract paintings have absorbed traditions from both Western and Eastern culture, breathing a contemporary spirit into his paintings.

Rather than a logical analysis, summarization, or expression of individual emotions, the artist characterizes 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.)

PearlLam Galleries

EXPO PROJECTS PROGRAM

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 recognizable 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, mesmerizing 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. These factors can produce unpredictable results, which are sometimes volatile yet other times wondrous. 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* (2015–16), a solo exhibition that accompanied winning the award, 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, #6-58, #6-71, #6-74, #6-81, #6-83, 2014–15, Acrylic box, natural beeswax, 120 x 120 x 40 cm (47 1/4 x 47 1/4 x 15 3/4 in.)



REN RI b. 1984, *Yuansu III +2*, 2015, Digital video, 4'56'', Edition of 3 + 1 AP

Pearl Lam Galleries

Hong Kong 6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong, tel (852) 2522 1428

HK SOHO No. 1, G/F & 1/F, SOHO 189, 189 Queen's Road West, Sheung Wan, Hong Kong, tel (852) 2857 1328

Shanghai 181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989

Singapore 9 Lock Road, #03-22, Gillman Barracks, Singapore 108937, tel (65) 6570 2284