

PearlLam Galleries

TEFAF Maastricht 2017

MECC Maastricht, Forum 100, 6229 GV

Maastricht, The Netherlands

Stand 533

ROBERT MOTHERWELL

Robert Motherwell (24 January, 1915–16 July, 1991) was a Stanford University, Harvard, and Columbia University educated American painter, printmaker, accomplished writer, editor, and eloquent speaker. Through his teaching, lectures, and publications, he became an unofficial spokesman and interpreter for the Abstract Expressionist movement, championing fellow artists and providing a critical link between European artists and his American contemporaries through his wide array of intellectual interests. Several key themes define Motherwell's work: the dialogue between repression and rebellion, between European modernism and a new American vision, and between formal and emotional approaches to art making.

Selected solo exhibitions include *Robert Motherwell: Lyric Suite*, Metropolitan Museum, New York, USA (2015); Art Gallery of Ontario, Canada (2011); Walker Art Center, Minneapolis, Minnesota, USA (1985); Albright-Knox Art Gallery, Buffalo, New York, USA (1983, travelled); The Solomon R. Guggenheim Museum, New York, USA (1983), Fundación Juan March, Madrid, Spain (1980); Royal Academy of Art, London, UK (1978); Musée d'art moderne de la ville de Paris, France (1977); Städtisches Kunsthalle, Düsseldorf, Germany (1976); Museo de Arte Moderna, Mexico City, Mexico (1975); Princeton University Art Museum, New Jersey, USA (1973); The Museum of Modern Art, New York, USA (1965); and Peggy Guggenheim's Art of this Century Gallery, New York, USA (1944).



ROBERT MOTHERWELL b. 1915–d. 1991, **Untitled** [Also known as {Untitled (In Brown with Gauloises and the Figure 4)}], 1972, Acrylic and pasted papers on canvas board, 61 x 25.4 cm (24 x 10 in.)

Provenance: The Dedalus Foundation, New York, 1991; Judge Jonathan T. Colby, Miami, 2007; Private collection, London



ROBERT MOTHERWELL b. 1915–d. 1991, **Black Open** [Also known as {**Untitled (Open)**}], 1973, Acrylic on canvas, 182.9 x 91.4 cm (72 x 36 in.)
Provenance: The Dedalus Foundation, New York, 1991; Bernard Jacobson Gallery, London, 2009



ROBERT MOTHERWELL b. 1915–d. 1991, **Shem the Penman #19**, 1983, Acrylic and charcoal on canvas, 25.4 x 35.6 cm (10 x 14 in.)
Provenance: The Dedalus Foundation, New York, 1991; Private Collection, 2005; Bernard Jacobson Gallery, London, 2012

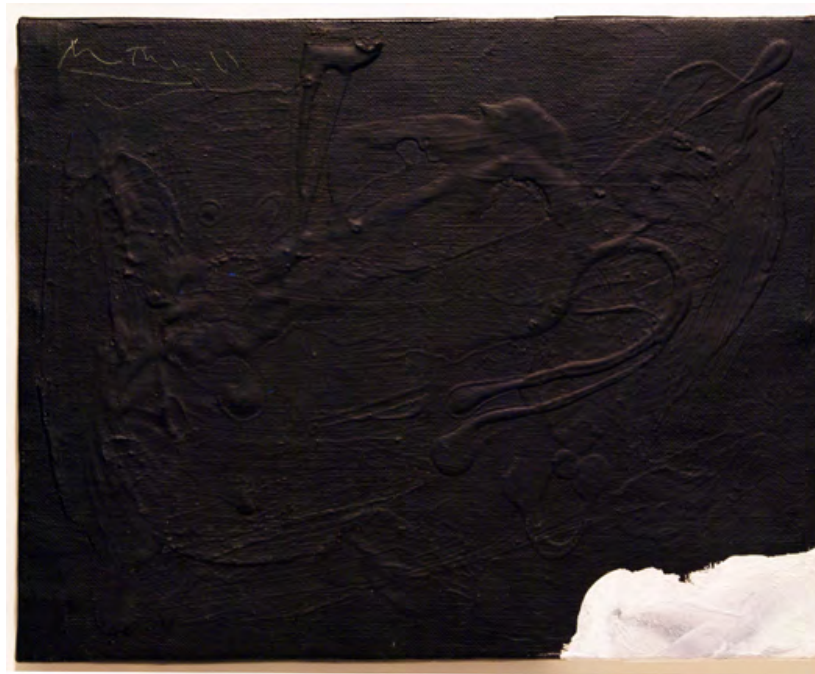


ROBERT MOTHERWELL b. 1915–d. 1991, **Untitled**, 1979, Oil on graphite on paper, 30.5 x 43.2 cm (12 x 17 in.)
Provenance: The Dedalus Foundation, New York, 1991; John Daly, Dublin; Private Collection, Ireland; Bernard Jacobson Gallery, London



ROBERT MOTHERWELL b. 1915–d. 1991, **Gesture Series (A)**, 1969, Watercolour on paper, 77.7 x 57 cm (30 1/2 x 22 1/2 in.)

Provenance: The Dedalus Foundation, New York, 1991; Private collection, London



ROBERT MOTHERWELL b. 1915–d. 1991, *Iberia No. 30* [also known as {Iberia}], 1964/1967–69, Acrylic on canvas board, 20.3 x 25.4 cm (8 x 10 in.)

Provenance: The Dedalus Foundation, New York, 1991; Private collection, London

FRANK STELLA

Frank Stella is an American painter and printmaker most recognised for his minimalist, abstract works. Born in Massachusetts in 1936, Stella studied history at Princeton University before moving to New York City and becoming increasingly influenced by the work of Jackson Pollock and Franz Kline, and later by the flatter surfaces of Barnett Newman. His notorious striped canvases were first explored in the ***Black Paintings*** of the late 1950s, which were included in the show ***16 Americans*** at MOMA in 1959. From there, Stella continued his explorations into geometric abstraction, and he began to introduce colour into his work. Stella's printmaking developed alongside his painting and often explored similar themes. In the 1980s/1990s, Stella moved towards increasingly sculptural painting/constructions, and the 1990s saw his involvement in a number of public art and architecture projects.

His work has been exhibited worldwide and is included in the collections of major art institutions including the Guggenheim Museum and MOMA, New York, USA; the Kunstmuseum Basel, Basel, Switzerland; MOCA, Los Angeles, USA; National Gallery of Art, Washington, D.C., USA; San Francisco Museum of Modern Art, San Francisco, USA; the Stedelijk Museum, Amsterdam, The Netherlands; and Tate Modern, London, UK. Selected solo exhibitions include *Frank Stella: A Retrospective*, de Young Museum, San Francisco, USA (2016); Whitney Museum of American Art, New York, USA (2015); Royal Academy, London, England (2015); Kunstmuseum Basel, Switzerland (2015); Marianne Boesky Gallery, New York, USA (2014); Kunstmuseum Wolfsburg, Germany (2012); Neue Nationalgalerie, Berlin, Germany (2011); Metropolitan Museum of Art, New York, USA (2007); San Francisco Museum of Modern Art, San Francisco, USA (2004); The Nagoya City Art Museum of Art, Nagoya, Japan (2003); Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain (1995); Kawamura Memorial Museum of Art, Sakura, Japan (1990); Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France (1988); Museum of Modern Art, New York, USA (1987); The Jewish Museum, New York, USA (1983); Phillips Collection, Washington, D.C., USA (1973); Museum of Modern Art, New York, USA (1970); and The Solomon R. Guggenheim Museum, New York, USA (1964).



FRANK STELLA b. 1936, Komar, 1998, Mixed media on cast aluminium, 90 x 134 x 90 cm (35 3/8 x 52 3/4 x 35 3/8 in.)
Provenance: From the artist's studio; Bernard Jacobson Gallery, London



FRANK STELLA b. 1936, **K.37**, 2006, Stainless steel tubing, nylon RPT and oil paint, 48.3 x 25.4 x 40.6 cm (19 x 10 x 16 in.)
Provenance: From the artist's studio; Bernard Jacobson Gallery, London



FRANK STELLA b. 1936, **Tell Shimshara**, 2002, Sand cast aluminium, 137.2 x 152.4 x 58.4 cm (54 x 60 x 23 in.)
Provenance: From the artist's studio; ; Bernard Jacobson Gallery, London



FRANK STELLA b. 1936, *Hacilar Level Ic*, 2001, Epoxy and spray paint on cast aluminium, 142.2 x 142.2 x 33 cm (56 x 56 x 13 in.)
Provenance: From the artist's studio; Bernard Jacobson Gallery, London

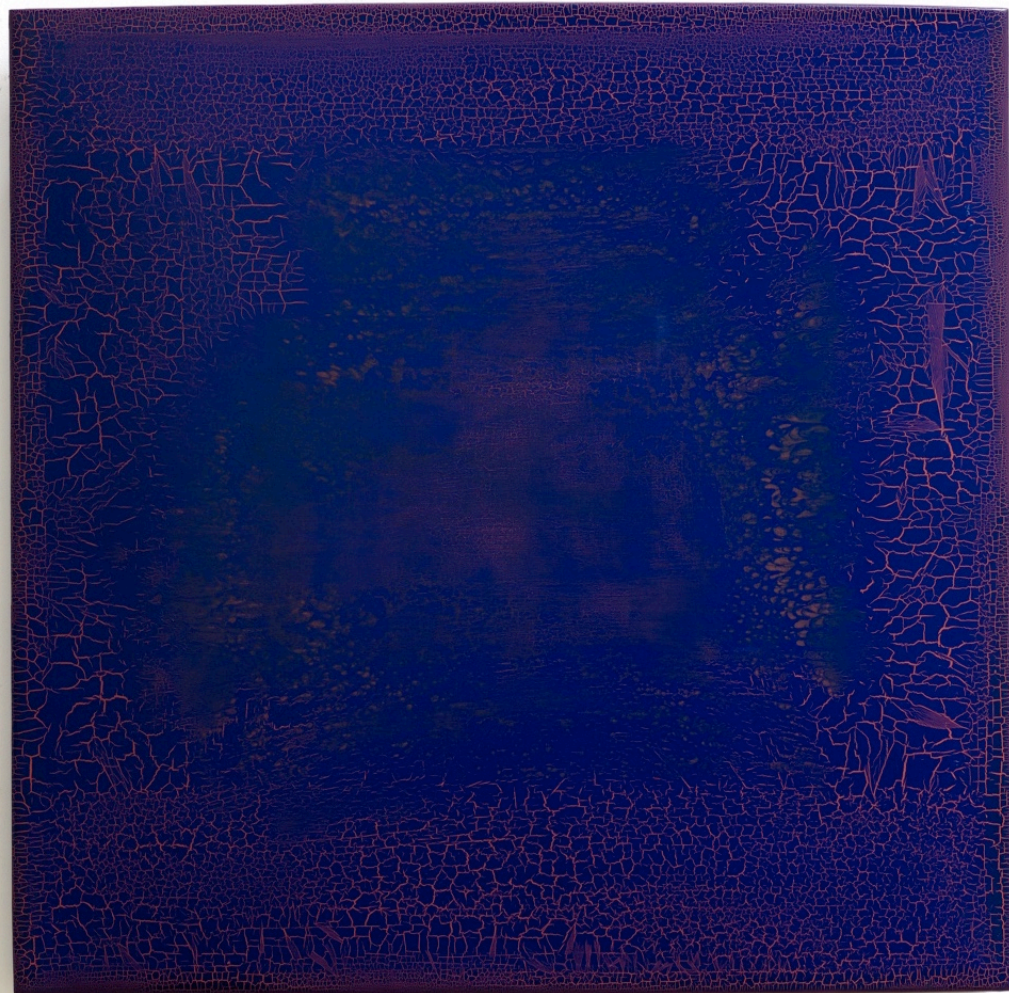
SU XIAOBAI

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 *Luminescence* (2016), Pearl Lam Galleries, Singapore; *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 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 *The world is yours, as well as ours* (2016), White Cube Mason's Yard, London, UK; *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, *Out of the Blue*, 2016, Oil, lacquer, linen, and wood, 154 x 156 x 11 cm (60 5/8 x 61 3/8 x 4 3/8 in.)
Provenance: From the artist's studio



SU XIAOBAI b. 1949, **Green Amber**, 2015, Oil, lacquer, linen, and wood, 128 x 120 x 16 cm (50 3/8 x 47 1/4 x 6 1/4 in.)

Provenance: From the artist's studio



SU XIAOBAI b. 1949, **Fresh 1**, 2016, Oil, lacquer, linen, and wood, 176 x 170 x 10 cm (69 1/4 x 66 7/8 x 3 7/8 in.)

Provenance: From the artist's studio



SU XIAOBAI b. 1949, **Fresh 2**, 2016, Oil, lacquer, linen, and wood, 176 x 170 x 10 cm (69 1/4 x 66 7/8 x 3 7/8 in.)
Provenance: From the artist's studio

ZHU JINSHI

Zhu Jinshi, born in 1954, is a pioneer of Chinese abstract art and installation art. He began to create abstract paintings in the early 1980s and moved to Berlin in 1986. Since then, he has been experimenting with performance, installation, and conceptual art. In 1994, Zhu returned to China, dividing his time between Berlin and Beijing until 2010. At present, he lives and works in Beijing.

Zhu's solo exhibitions include *Presence of Whiteness* (2017), Pearl Lam Galleries, Singapore; *Detached from Colour* (2016) Pearl Lam Galleries, Hong Kong, China; *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 *Black* (2016), Blum & Poe, Los Angeles, California, USA; *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; *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. Zhu Jinshi's works have been collected internationally by notable public and private collections.



ZHU JINSHI b. 1954, *Ink Lotus in the Autumn Rain*, 2015, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)
Provenance: From the artist's studio



ZHU JINSHI b. 1954, *Birds Flying Back to the Mountains*, 2016, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)
Provenance: From the artist's studio



ZHU JINSHI b. 1954, *Walls of Clouds*, 2015, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)
Provenance: From the artist's studio

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