

PearlLam Galleries

Taipei Dangdai 2019

Nangang Exhibition Centre, Hall 1, M Area, Level 4, Taipei City

Galleries Sector Stand C11

BRAM BOGART

Dutch artist Bram Bogart (1921–2012) was born in Delft, the Netherlands. Raised by a family that did not welcome his ambition to become an artist, Bogart was sent to a technical school to be trained as a painter or a decorator at the age of 12. His experiences with mixing paint would later become the foundation of his artistic career.

Bogart started working as a commercial artist for an advertising agency in Rotterdam in 1937, and he left to launch his career as an artist in 1939. He spent the last few years of the Second World War in hiding, largely to avoid forced enrollment in the German army. Despite the hard times, Bogart managed to produce a series of low-key Dutch landscape paintings.

After the liberation in the 1940s, Bogart settled in Paris and began to develop his first rough-textured, wall-like landscapes. He joined the ranks of artists of the Art Informel, a term encompassing different forms of abstraction and other art movements of the time. He experimented with cubism and figurative drawing, depicting flowers, still lifes, and self-portraits. He began to concentrate on working with thick layers of boldly applied and colourful paint in the 1950s, developing an expressionist style, which slowly evolved into abstraction over time. His artwork was shown for the first time as part of an Arts Council touring exhibition in 1957. In the following year, Bogart held his first solo exhibition at the Gimpel Fils Gallery in London, receiving positive reviews from critics who described his work as both sensuous and with the quality of rock faces.

Bogart then moved to Belgium, where he took citizenship in 1969. The style of his paintings developed into thick built-up layers of pigment mixed with water, varnish, and powdered chalk, resembling building blocks of colours. The pigment and cement mixture he layered on the canvas was so thick that he had to arrange for metal stretchers to bear the weight of his work. Although Bogart had used the same technique since the early 1960s, he was always able to renew his painting, evoking new associations, themes, and subjects, despite their non-referential and non-representational nature. The artist is considered one of the most important post-war “materie” painters.

Bogart's artworks entered collections all over Europe and were exhibited in galleries internationally, including the Pompidou Centre (1991) and the Louvre (1966) in Paris, France; the Guggenheim (1964) in New York City, USA; and Musée Boijmans-van Beuningen (1959) in Rotterdam, the Netherlands. Bogart passed away at the age of 90 in 2012. A retrospective of his work was exhibited at the Cobra Museum in Amsterdam in 2013.



BRAM BOGART (1921–2012), **Een Kleur**, 2005, Mixed media on board, 81.9 x 97.2 cm (32 1/4 x 38 1/4 in.)

Courtesy of the artist and Pearl Lam Galleries

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, his 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. The result is a strikingly textured low-relief wall work, both visually and materially. Chun also works with monumental sculptural pieces that feature sensuous surfaces rippling with texture, either suspended from the ceiling or rising from the ground.

Chun's works have been exhibited extensively around the world; most recently, he held solo exhibitions at the Sundaram Tagore Gallery, New York City, USA (2018) and Boghossian Foundation in Brussels, Belgium (2017). Group exhibitions include *Paper in Profile: Mixografia and Taller de Gráfica Mexicana* (2016), Mixografia, Athens, Greece; 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; Holland Paper Biennial (2006), CODA Museum, Apeldoorn, the Netherlands; *Yokohama Contemporary Artists Exhibition* (1986), the Museum of Yokohama, Yokohama, Japan; and *The Shin Sang Group Show* (1966–67), National Museum of Modern Art, Seoul, Korea.

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, the National Museum of Contemporary Art in Seoul, the Philadelphia Society Building, Seoul Museum of Art, the National Gallery of Australia at Canberra, Museum Kunstwerk in Germany, and the Busan Art Museum, among others. Named the Artist of the Year by the National Museum of Contemporary Art, Gwacheon (Seoul) in 2001, Chun has also received many other accolades, including 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 17-DE108**, 2017, Mixed media with Korean mulberry paper, 147 x 184 cm (57 7/8 x 72 1/2 in.)

Courtesy of the artist and Pearl Lam Galleries



CHUN KWANG YOUNG b. 1944, **AU00-166**, 2000, Mixed media with Korean mulberry paper, 180 x 153 cm (70 7/8 x 60 1/4 in.)

Courtesy of the artist and Pearl Lam Galleries



CHUN KWANG YOUNG b. 1944, **Aggregation 11-FE008**, 2011, Mixed media with Korean mulberry paper, 163 x 131 cm (64 1/8 x 51 5/8 in.)

Courtesy of the artist and Pearl Lam Galleries



CHUN KWANG YOUNG b. 1944, **Aggregation 15-OC063**, 2015, Mixed media with Korean mulberry paper, 163 x 131 cm (64 1/8 x 51 5/8 in.)

Courtesy of the artist and Pearl Lam Galleries

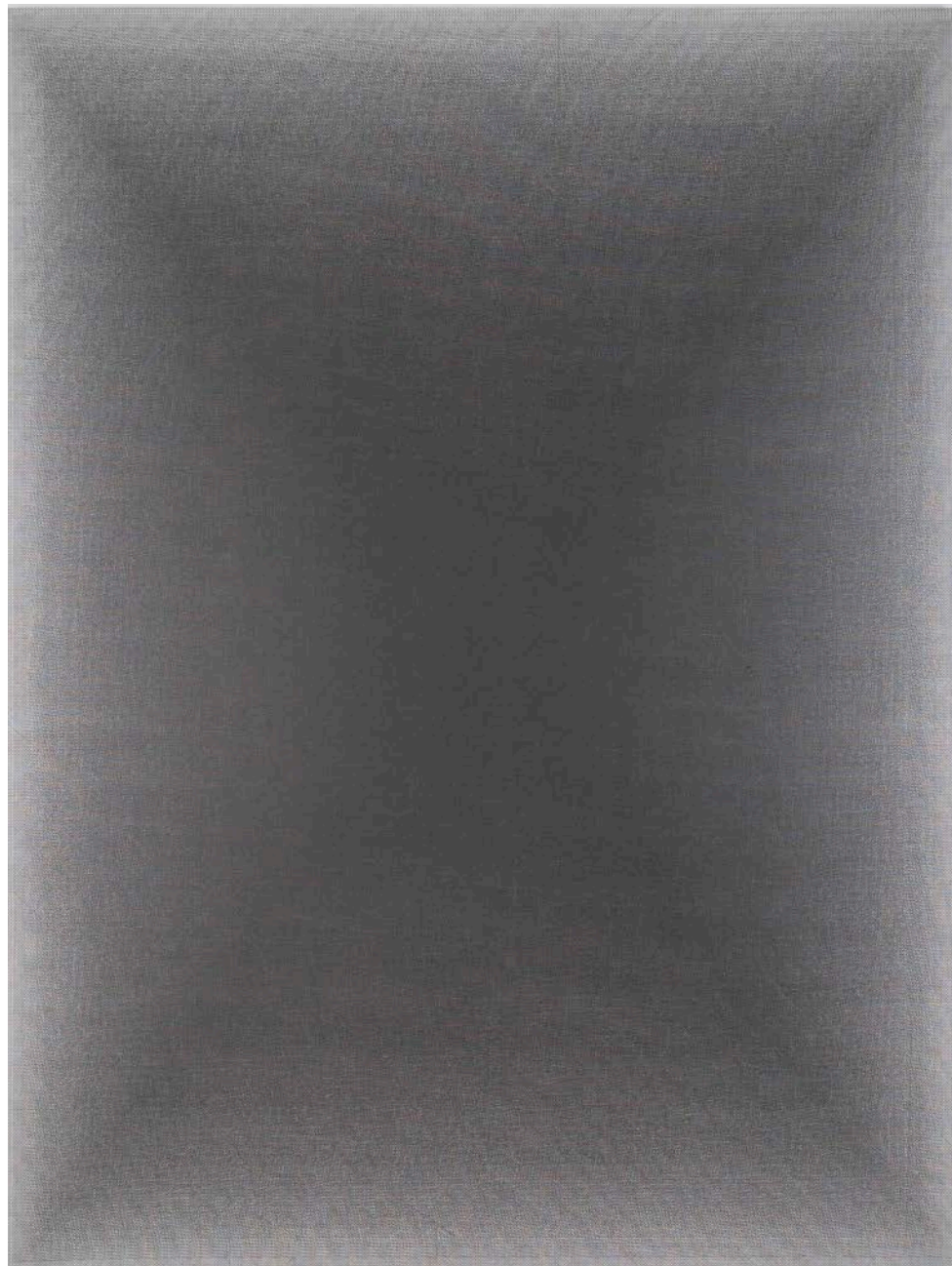
LIU WENTAO

Liu Wentao was born in 1973 in Qingdao, Shandong province, China. In 1993, he enrolled at the Central Academy of Fine Arts in Beijing, China, where he majored in intaglio printmaking. After graduating in 1997, Liu worked for Foundation Pillar | Joan Miro in Mallorca, Spain and the University of Massachusetts, USA in 2000 and 2004, respectively. Liu also graduated with an MFA from the Department of Fine Arts, University of Massachusetts in 2005. He worked for the School of Urban Design in the Central Academy of Fine Arts since 2006. Liu currently lives and works in Beijing.

Liu Wentao has established a distinguished artistic practice in pencil drawings, having used pencil as his principle tool for over a decade. The metallic reflection of pencil and graphite fascinates the artist. Liu's pencil works are composed of meticulously drawn straight lines on flat canvases, constructing spaces conceived by the distortion from the two-dimensional to the three-dimensional.

The artist also found inspiration from Minimalism during his studies in the US, as there are associations between Western Minimalism and Eastern Zen philosophy, with its focus on being mindfully present in everyday life. Liu considers his daily practice of drawing as a meditative process of inner self-emptying. He is also intrigued with the uncertainty of space. Unlike depth in traditional Western painting, which is based on models of perspective drawing, the perspective in traditional Eastern landscape painting is often more mysterious and unknown. Rather than focusing only on physical space and depth, Liu considers his work as an investigation of depth within a state of mind.

Liu Wentao has held various solo exhibitions such as at Pearl Lam Galleries HK H Queen's, Hong Kong (2018); White Space Beijing, China (2018); ZAN Art Museum, Qingdao, China (2015); White Space Beijing, China (2014 and 2008); Shanghai Art Museum, Shanghai, China (2012); The German Embassy in China, Beijing, China (2009); Yun Gallery, Beijing, China (2007); and QW Gallery, New York City, USA (2001). His group shows include *Message from the Ruin* (2016), A+ Contemporary, Taipei, Taiwan; *The world is yours, as well as ours* (2016), White Cube, London, UK; *Art Project 24: Naissance* (2015), Today Art Museum, Beijing, China; *The 2nd Chinese Young Artists Selected Printmaking Exhibition* (2013), Qingdao, Shanghai, Shenzhen, Beijing, China; New York City, USA; *Das Ich Im Anderen* (2011), Mercator Foundation, Essen, Germany; *Chen Guangwu | Fang Lijun | Liu Wentao* (2008), Asian Art Museum, Berlin, Germany; *Qing Dao International Printmaking Exhibition* (2000), Qingdao Art Museum, Qingdao, China; and *New Art from China* (1997), Flanders Contemporary Art, Minneapolis, USA.



LIU WENTAO b. 1975, **Untitled**, 2012, Pencil on canvas, 200 x 150 cm (78 3/4 x 59 in.)

Courtesy of the artist and Pearl Lam Galleries

ROBERT MOTHERWELL

Robert Motherwell was born on January 24, 1915, in Aberdeen, Washington. At age 11, he was awarded a fellowship to the Otis Art Institute in Los Angeles. In 1932, he studied painting briefly at the California School of Fine Arts in San Francisco before attaining a BA from Stanford University in 1937. Later, he enrolled for graduate work in the Department of Philosophy at Harvard University. After travelling to Europe for a year for study, his debut solo show was presented at the Raymond Duncan Gallery in Paris in 1939.

In 1940, Motherwell entered Columbia University to study art history with Meyer Schapiro, who encouraged him to become a painter. He travelled to Mexico with Roberto Matta for six months, and upon returning to New York, his circle came to include William Baziotes, Willem de Kooning, Hans Hofmann, and Jackson Pollock. In 1942, Motherwell was included in the exhibition *First Papers of Surrealism* at the Whitelaw Reid Mansion, New York. Later, he became editor of the *Documents of Modern Art* series of books, and has since been a frequent contributor to literature on Modern art until his death in 1991.

Robert Motherwell was a major figure in the birth and development of Abstract Expressionism and the youngest member of the New York School. His esteemed intellect, humanist approach to art, affinity for literature, and passion for writing not only cradled his gorgeous, expressive paintings—frequently featuring bold black shapes against fields of colour—but also undergirded him to be one of the leading writers, theorists, advocates, and spokesmen of the art movement. He believed that ideas and emotions were best communicated through the bold forms and gestural lines of abstract art. His pictorial language took the form of drawings, collages, prints, and paintings ranging from intimate studies to monumental works on canvas, featuring simple shapes, bold colour contrasts, and a dynamic balance between restrained and boldly gestural brushstrokes. They reflect not only a dialogue with art history, philosophy, and contemporary art, but also a sincere and considered engagement with autobiographical content, contemporary events, and the essential human conditions of life, death, oppression, and revolution.

During his long career as a painter and lecturer, Robert Motherwell received wide acclaim for his sophisticated and expressive works. Numerous solo and posthumous exhibitions were held locally and worldwide dedicated to showcasing his ideas on abstract art, including *Robert Motherwell: Prints*, Marlborough, New York, NY, USA (2018); *Robert Motherwell (Aberdeen/USA 1915–1991 Provincetown)*, Galerie Boisserée, Cologne, Germany (2017); *Robert Motherwell: Abstract Expressionism*, Bernard Jacobson Gallery, London, UK (2016); *Motherwell: Lyric Suite*, The Metropolitan Museum of Art, New York, NY, USA (2015); *Robert Motherwell: Early Collages*, Solomon R. Guggenheim Museum, New York City, NY, USA (2013); *Robert Motherwell: A la pintura*, Paul J. Getty Museum, Los Angeles, CA, USA (2003); *The Painter and the Printer: Robert Motherwell's Graphics*, Museum of Modern Art, New York City, NY, USA (1980); *Robert Motherwell*, Museum des 20. Jahrhunderts, Vienna, Austria (1976); *Robert Motherwell*, The Metropolitan Museum of Art, New York, NY, USA (1972); and Peggy Guggenheim's *Art of This Century* Gallery, New York, NY, USA (1944).

Major group exhibitions include *Von der Fläche zum Raum*, Museum Liaunig, Neuhaus, Austria (2013); *Abstract Expressionism*, National Gallery of Australia, Canberra, Australia (2012); *American Printmaking since 1960*, Museum of Modern Art Dubrovnik, Dubrovnik, Croatia (2009); *Ways of Looking*, Museum of Modern Art, New York City, NY, USA (1971); *The New American Painting*, Tate Britain, London, UK (1959); Stedelijk Museum, Amsterdam, the Netherlands (1958); and *Fourteen Americans*, Museum of Modern Art, New York City, NY, USA (1946).

His work can be found in the collections of major art institutions, including the Tate Gallery, London, UK; Peggy Guggenheim Collection, Venice, Italy; the Guggenheim, Metropolitan Museum of Art, and Museum of Modern Art, New York, NY, USA; Paul J Getty Museum, Los Angeles, CA, USA; and the Art Gallery of Ontario, Toronto, Canada.



ROBERT MOTHERWELL (1915–1991), *Study in Watercolour No. 6 (In Green and Blue)*, 1968, Acrylic, watercolour, and graphite on paper, 77.5 x 55.9 cm (30 1/2 x 22 in.)

Provenance: Dedalus Foundation, 1991; Private collection, 2008

Courtesy of Pearl Lam Galleries © Dedalus Foundation, Inc/VAGA, New York and DACS, London 2019

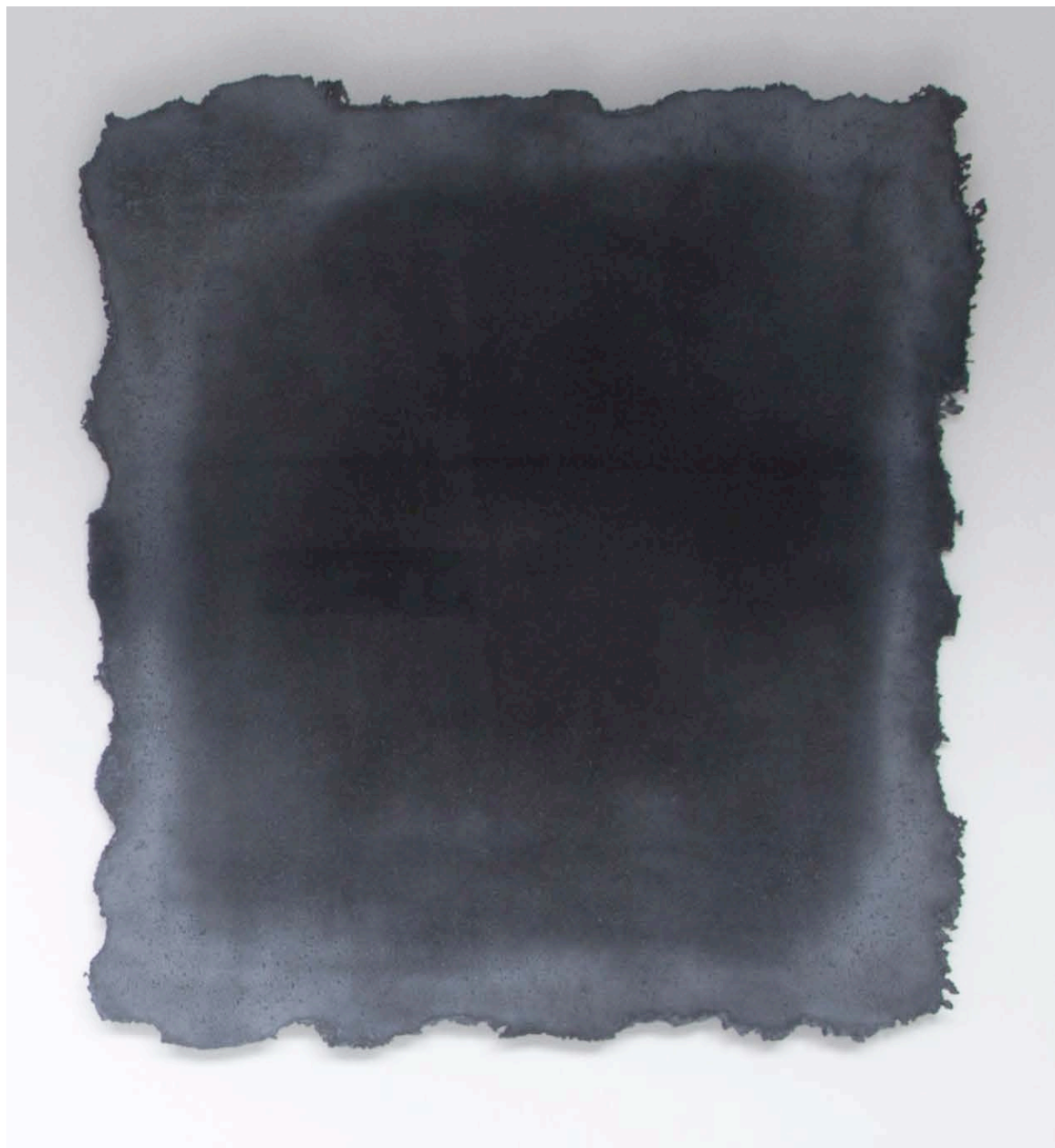
ARCANGELO SASSOLINO

Arcangelo Sassolino was born in Vicenza, Italy in 1967, where he lives and works. Sassolino's sculptures and installations explore mechanical behaviours, materials, and physical properties of force. By applying these properties to the natural world and behaviours, the artist examines the friction between industrial progress and environmental concerns.

Sassolino's works are carefully planned and researched, resulting in constructions of a high degree of physicality and forces applied by or on an object, as he pushes materials past their physical limitations. The tension, the expectation, and the awareness of risk—along with the powerful aesthetics of the works—play key roles in the experience of the spectators.

Arcangelo Sassolino has had solo exhibitions at Contemporary Art Museum, St. Louis (2016); the Frankfurter Kunstverein, Frankfurt (2016); Palais de Tokyo, Paris (2008); and MACRO Museum, Rome (2011), among others. He also presented an environmental project at Z33 Center for Contemporary Art, Hasselt (2010) and in the context of Art and The City, Zurich (2012).

His works have been shown in public institutions such as the Grand Palais, Paris, France; Broad Art Museum, East Lansing, USA; Palazzo Ducale, Venice, Italy; Fundación Pablo Atchugarry, Punta del Este, Uruguay; Le 104, Paris, France; MART Museum, Rovereto, Italy; Guggenheim Collection, Venice, Italy; FRAC Museum Regional, Reims, France; Autocenter and MICA MOCA, Berlin, Germany; Tinguely Museum, Basel, Switzerland; CCC Strozzi, Florence, Italy; Fondazione Bevilacqua La Masa, Venice, Italy; Kunsthalle Göppingen, Göppingen, Germany; ZKM, Karlsruhe, Germany; and Fondazione Arnaldo Pomodoro, Milan, Italy.



ARCANGELO SASSOLINO b. 1967, **Untitled**, 2018, Concrete and steel, 154 x 140 x 22 cm (60 5/8 x 55 1/8 x 8 5/8 in.)

Courtesy of the artist and Pearl Lam Galleries



ARCANGELO SASSOLINO b. 1967, **Untitled**, 2018, Concrete and steel, 157 x 151 x 23 cm (61 3/4 x 59 1/2 x 9 in.)

Courtesy of the artist and Pearl Lam Galleries



ARCANGELO SASSOLINO b. 1967, **Marcus**, 2018, Pirelli tires and steel I-beam, 112 x 107 x 77 cm (44 1/8 x 42 1/8 x 30 1/4 in.)

Courtesy of the artist and Pearl Lam Galleries

FRANK STELLA

Frank Stella was born in Malden, Massachusetts in 1936. He is recognized as a key figure in American modernism and is well known for his minimalist and abstract works. Throughout his career, which thus far spans over six decades, Stella has relentlessly experimented in different forms of art, including paintings, reliefs, sculptures, and architecture. He studied history at Princeton University and moved to New York, where he was inspired by Jackson Pollock and Franz Kline.

In his early 20s, Stella gained immediate recognition with his black striped paintings (later called Black Paintings) which served as a significant catalyst for minimalism in the 1960s. At a later period, he expanded his monochrome palette to bright colours and extended paintings into the third dimension by incorporating non-painterly elements and protruding materials onto the canvas. Yet in Stella's eyes, these highly sculptural works are still paintings, as he asserts, "A sculpture is just a painting cut out and stood up somewhere." With his growing interest in three-dimensionality and dynamic textures, Stella continued to create large-scale freestanding sculptures made in bronze and steel; he ultimately expanded his works to encompass architectural structures.

In 1970, Stella had his first retrospective at MoMA; his second retrospective came 17 years after. The artist has held numerous solo exhibitions in major museums around the world, including Kunstmuseum, Basel, Switzerland; Whitney Museum of American Art, New York City, USA; Stedelijk Museum, Amsterdam, the Netherlands; Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France; Museum für Moderne Kunst, Frankfurt, Germany; Metropolitan Museum of Art, New York City, USA; Kunstmuseum Wolfsburg, Wolfsburg Germany; and Museum für Gegenwartskunst, Basel, Switzerland. His works are in major public collections, such as Brooklyn Museum, New York, USA; Solomon R. Guggenheim Museum, New York City, USA; The Hara Museum of Contemporary Art, Tokyo, Japan; The Metropolitan Museum of Art, New York City, USA; Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France; Tate Modern, London, UK; Wallraf-Richartz Museum, Cologne, Germany; and Whitney Museum of American Art, New York, NY, USA.



FRANK STELLA b. 1936, **Giyan V (e)**, 2002, Sand cast aluminium, 231.1 x 142.2 x 50.8 cm (91 x 56 x 20 in.)

Courtesy of the artist and Pearl Lam Galleries



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.)

Courtesy of the artist and Pearl Lam Galleries

PASCALE MARTHINE TAYOU

Self-taught artist Pascale Marthine Tayou was born in 1967 in Cameroon. He was raised to become a lawyer; however, he believed law was too “perfect”. Thus, he began his artistic career in the early 1990s. He currently lives and works in Yaoundé, Cameroon, and in Ghent, Belgium.

Like his nomadic lifestyle, Tayou does not confine his art to specific mediums, including and not limited to sculpture, drawing, photography, and installation. His work deals with a variety of themes and draws inspiration from all over the world as well as from his own local traditions. He explores contemporary ideas of person and national identity, post-colonialism, multiculturalism, and Africa’s relationship with the rest of the globe. Tayou uses different materials, including recycled materials, as seen in *Plastic Bags* (2010), to create his pieces. This is due to his idea of connecting with the contemporary world and emphasis on “revelations”. Epiphanies may occur during his process of creation, thus perfecting his originally “imperfect” work. Although his work is not interactive, Tayou hopes that his audiences may also experience their own epiphanies when viewing his creations. He won the 2011 ARKEN Prize, which was awarded by the Annie & Otto Johs. Detlefs’ Philanthropic Foundation at Copenhagen, recognizing him as one of the leading contemporary artists of Africa.

The artist’s recent solo exhibitions include *Nylonkong Dreams* (2018), Pearl Lam Galleries, Hong Kong, China; *Voodoo Child* (2017), Galleria Continua, Les Moulins, France; *Beautiful* (2017), Bass Museum, Miami, USA; *Sunrise Surprise* (2016), Les ateliers PM Tayou & Co, Ghent, Belgium; *Boomerang* (2015), BOZAR, Brussels, Belgium; *World Share: Installations by Pascale Marthine Tayou* (2014), UCLA Fowler Museum, Los Angeles, USA; *Secret Garden* (2012), MACRO, Rome, Italy; *Plastic Bags* (2012), Gare Saint Lazare, Paris, France; and *Traffic Jam* (2010), Gare Saint Sauveur, Lille3000, Lille, France. He has also participated in group exhibitions such as *Sanguine* (2018), MUHKA, Antwerp, Belgium; *METROPOLIS, AFRIQUES CAPITALES* (2017), Grande Halle de la Villette, Paris, France; *I Travelled the World and the Seven Seas* (2017), Royal Athenaeum Antwerp, Antwerp, Belgium; *Earth & Ever After* (2016), 21-39 Jeddah Arts, Jeddah, Saudi Arabia; and *Heaven, Hell, Purgatory—the Divine Comedy from the Perspective of Contemporary African Artists* (2015), National Museum of African Art, Washington, D.C., USA.



PASCALE MARTHINE TAYOU b. 1966, **Chalk Ä**, 2015, Chalk, wood, 170 x 220 x 7 cm (66 7/8 x 86 5/8 x 2 3/4 in.)

Courtesy of the artist and Pearl Lam Galleries



PASCALE MARTHINE TAYOU b. 1966, **Fresque de craies**, 2016, Chalk, charcoal, wood, mixed media, 55 x 122 x 3 cm (21 5/8 x 48 x 1 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries

ZHOU YANGMING

Born in 1971 in Taizhou, China, Zhou Yangming has been living and working in Beijing for over 20 years. In 1996, he joined Xu Beihong's studio to improve his artistic practice. Later, Zhou moved to Songzhuang artist village. Currently, he lives and works in Shanghai. The artist's works revolve around lines and space; for over 10 years, Zhou has continued to paint short lines regularly and repeatedly every day. Every subtle short line shows the intersection of fluctuant and serene emotion. The artist feels the passage of time by breathing. This process is not rooted in the arts or connected to any goals, but is fused with everyday life. Painting is a transformative activity that documents his meditations and practices.

Zhou's works are in keeping with the following concept from the Dao De Ching, "Dao begets One, One begets Two, Two begets Three, Three begets all things." Zhou creates an infinite space by painting lines. He tries to use series of paintings to illustrate his concept of space instead of presenting it in every individual work. Space will never be limited; it is born out of a relationship between movement and transformation. Zhou's paintings do not possess a narrative logic. There is no reconstructed circumstance or conversation. Lines within his paintings become lifelike and conversational. From the consciousness of writing and the bottom of his heart, the artist ultimately creates a peaceful and quiet atmosphere in his works while emphasizing repetition, continuity, mental clarity through simplicity, and self-cultivation through the concept of a spiritual infinity.

Zhou Yangming has held various solo exhibitions as well as participated in group exhibitions in China, Europe, and the USA. Important solo exhibitions include *Zhou Yangming Recent Works* (2012), Galerie Frank Schlag & Cie., Essen, Germany and *Meticulous Transcendence* (2005), Onemoon Art, Beijing, China. Selected group exhibitions include *The Plane of Rewriting* (2017), Pearl Lam Galleries, Shanghai, China; *Emptiness in Time* (2016), BA Art Space, Shanghai, China; *Simple Is Good* (2015), Red Gate Gallery, Beijing, China; *Virtual Transcend Power—Six Chinese Abstract Artists* (2014), Museum für Aktuelle Kunst – Sammlung Hurre, Germany; *Immaculate* (2014), Da Xiang Art Space, Taichung, Taiwan; *China – Germany: Abstract Painting Today* (2012), WILLO Germany, Dortmund, Germany; *Yi Pai—Century Thinking* (2009), Today Art Museum, Beijing, China; *Yi Pai: 30 Years of Chinese "Abstraction"* (2008), CaixaForum, Palma/Barcelona/Madrid, Spain; and *Prayer Beads and Brush Strokes* (2003), Beijing Tokyo Art Projects, Beijing, China.



ZHOU YANGMING b. 1971, **20160423**, 2016, Acrylic on canvas, 181 x 228 cm (71 1/4 x 89 3/4 in.)

Courtesy of the artist and Pearl Lam Galleries



ZHOU YANGMING b. 1971, **20180820**, 2018, Acrylic on canvas, 100 x 100 cm (39 3/8 x 39 3/8 in.)

Courtesy of the artist and Pearl Lam Galleries



ZHOU YANGMING b. 1971, **20180829**, 2018, Acrylic on canvas, 100 x 100 cm (39 3/8 x 39 3/8 in.)

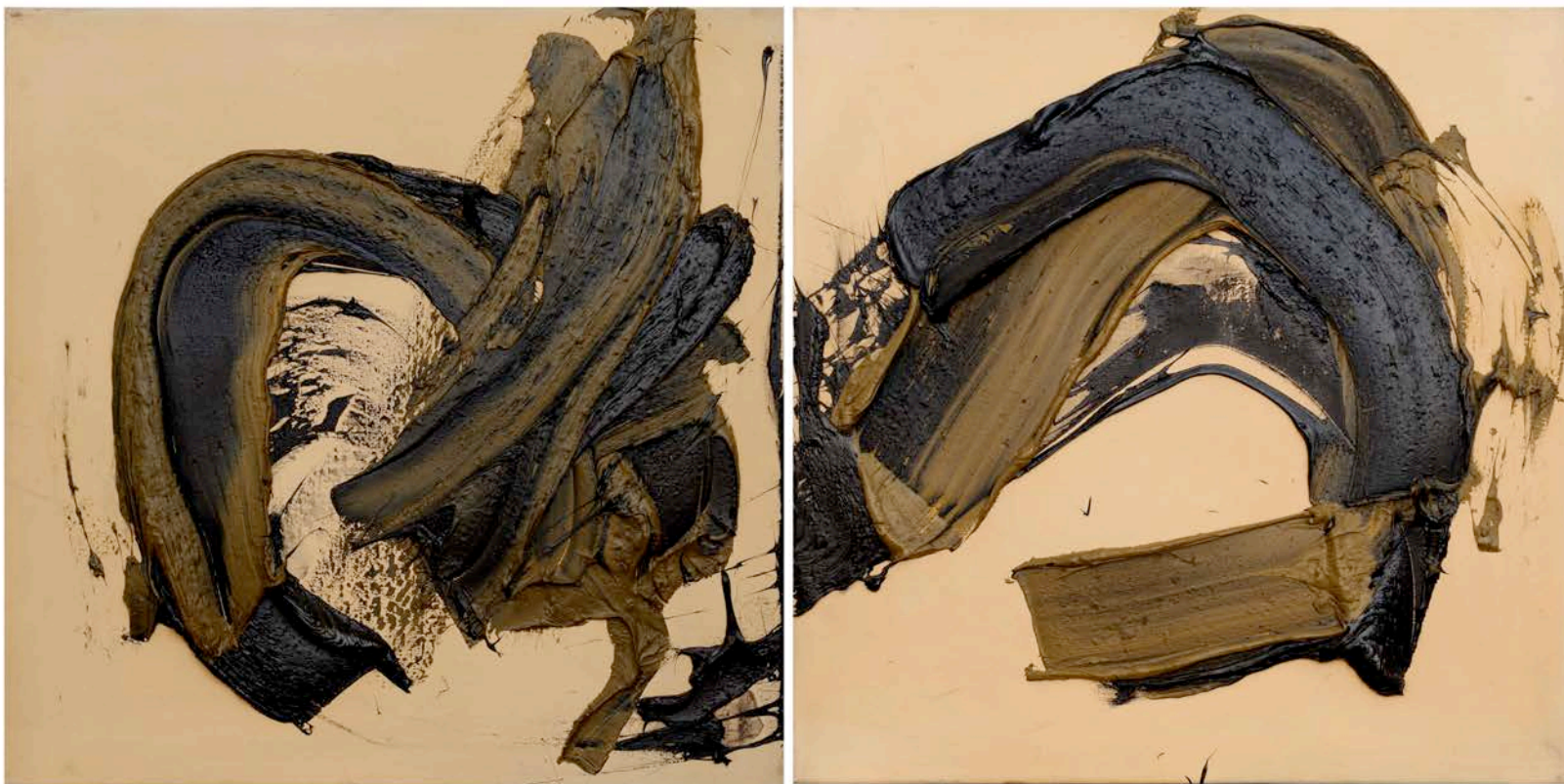
Courtesy of the artist and Pearl Lam Galleries

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 Jinshi's artworks place emphasis on fluidity, where various creative processes interweave with different styles. His striking installation artworks 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, paints, etc. However, he never imposes the concept of the readymade on these objects; rather, through linking these artworks to a specific time and space, he bestows on them a spontaneous and original beauty.

Zhu's solo exhibitions include *Ganjiakou* (2018), Pearl Lam Galleries, Shanghai, China; *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, USA; *Performance in Paint: Zhu Jinshi* (2015), Inside-Out Art Museum, Beijing, China; *Zhu Jinshi: Boat, a Yi Pai installation* (2015), organised by Pearl Lam Galleries 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, 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), The Rubell Family Collection, Miami, USA; *Orient/Ation, 4th International Istanbul Biennial in Turkey* (1995), Istanbul, Turkey; 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.



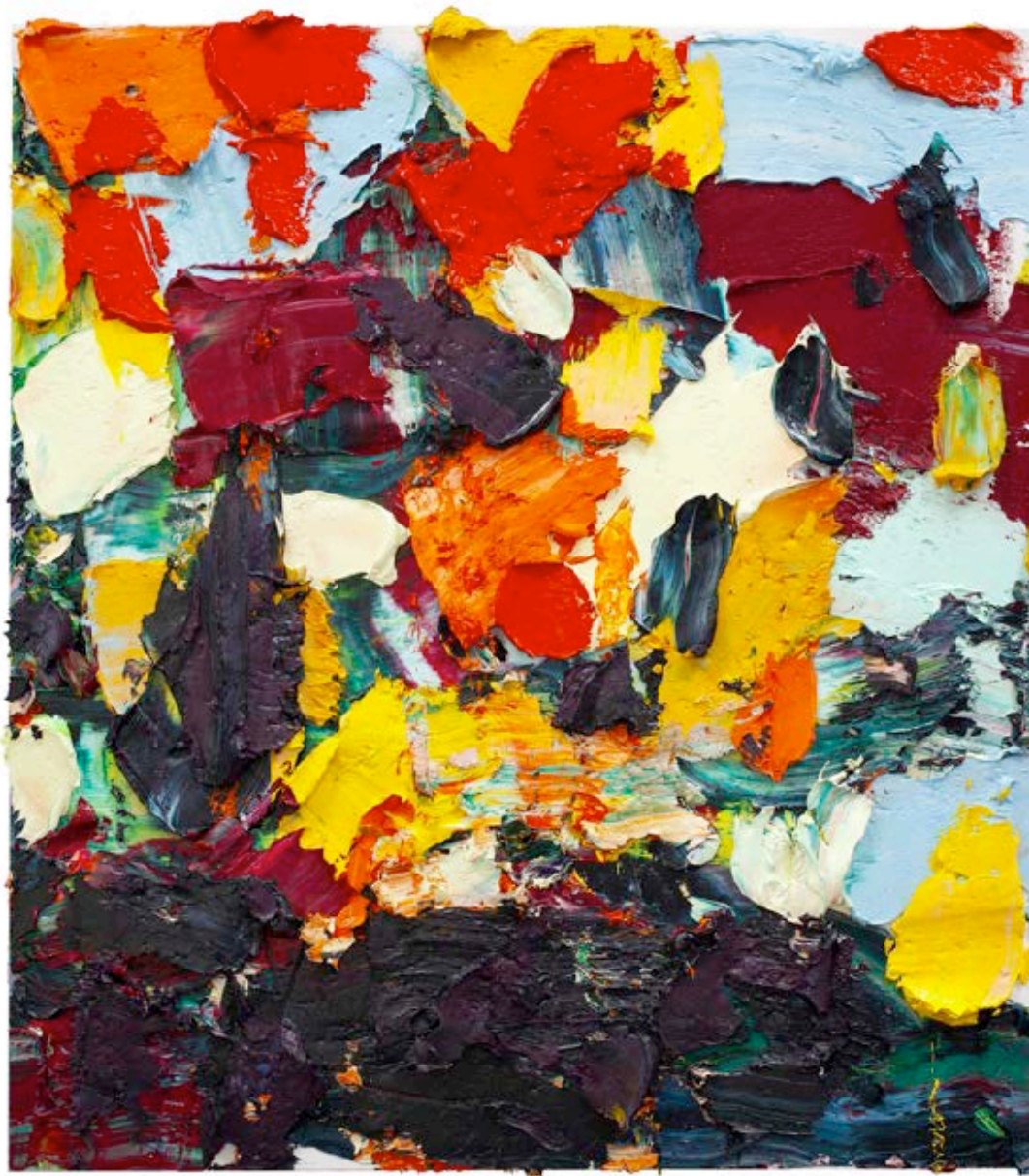
ZHU JINSHI b. 1954, *The Ring Stays Open*, 1990, Oil on canvas, 70 x 70 cm x 2 (27 1/2 x 27 1/2 in. x 2)

Courtesy of the artist and Pearl Lam Galleries



ZHU JINSHI b. 1954, **Left Book**, 2016, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)

Courtesy of the artist and Pearl Lam Galleries



ZHU JINSHI b. 1954, *Inverted Illusion*, 2012, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)

Courtesy of the artist and Pearl Lam Galleries



ZHU JINSHI b. 1954, **Grey in Berlin**, 1990, Oil on canvas, 70 x 70 cm (27 1/2 x 27 1/2 in.)

Courtesy of the artist and Pearl Lam Galleries



ZHU JINSHI b. 1954, **Pressure No. 2**, 2015, Painting object, 29 x 64 x 54 cm (11 3/8 x 25 1/4 x 21 1/4 in.)

Courtesy of the artist and Pearl Lam Galleries

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Nangang Exhibition Centre, Hall 1, M Area, Level 4, Taipei City

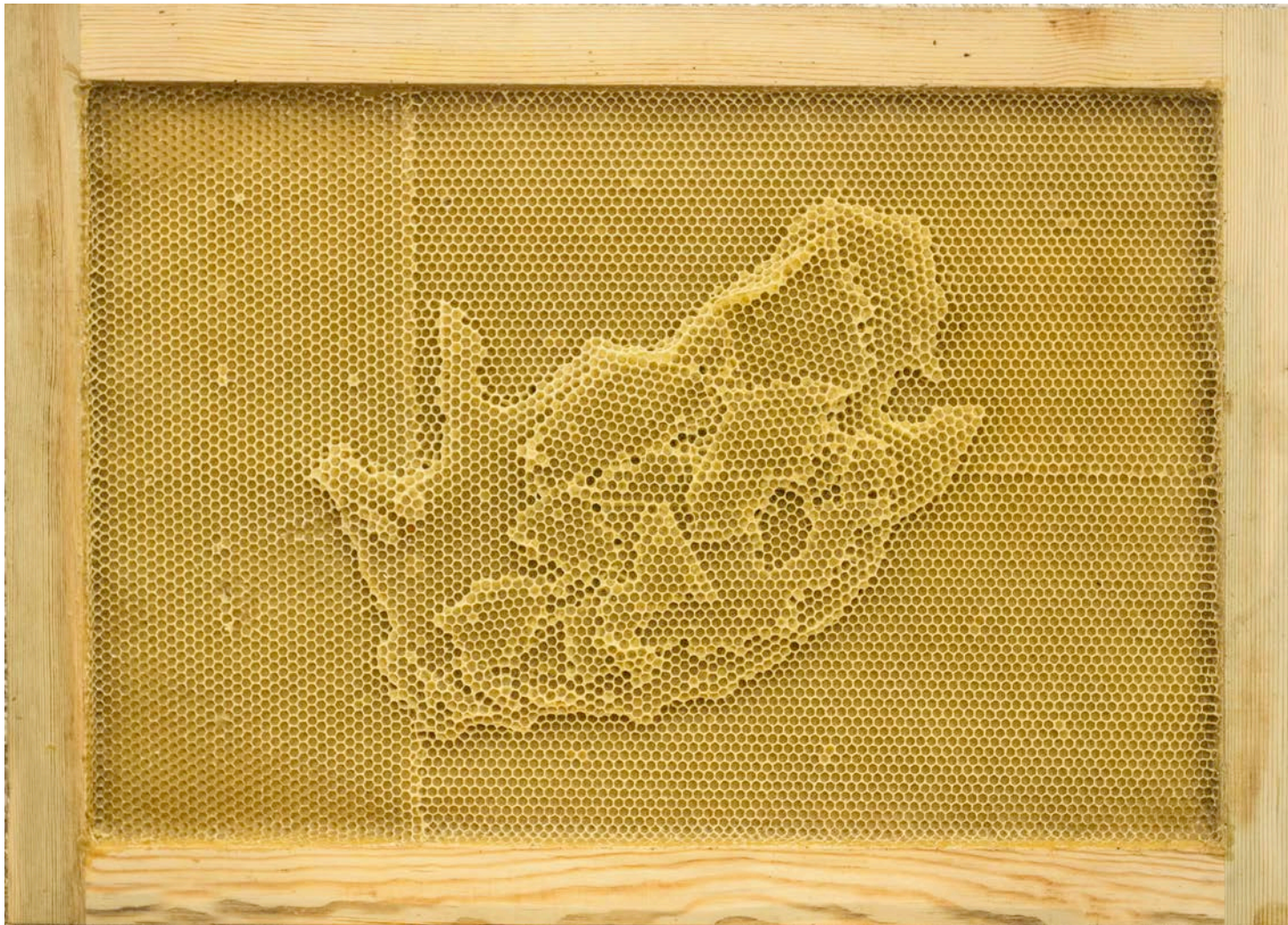
Salon Sector

REN RI

Ren Ri (b. 1984, Harbin, China) studied Fine Art at Tsinghua University before receiving his Masters at Saint-Petersburg Herzen State University in Russia. He also holds a PhD in Fine Art from Central Academy of Fine Arts, Beijing. Ren Ri has won and been nominated for many international art awards and contests.

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, and can result in unpredictable, sometimes volatile, but sometimes wondrous results. His first series is called Yuansu I: Geometric Series (2008) and incorporates a number of beeswax maps. In Yuansu II, he created a series of stunning geometrical sculptures, made using bee psychology. The queen was put in the middle of the box, while the other bees started building around her. Every seven days, a reference to the seven days of creation, Ren Ri randomly changed the position of the box by rolling a dice to create the shape of the sculpture. As for Yuansu III, it is a performance that shows the relationship between humans and bees. Ren Ri presented himself as a surface, pushing bees onto his face and experiencing a great number of stings.

This young artist has been taking part in important international shows in several countries, including *Power to the Bees* (2017), Hå gamle prestegard, Norway; *DESIGN BEHIND DESIGN* (2016), La Triennale di Milano, Milan, Italy; *Ren Ri: Goslarer Kaiserring–Stipendium 2015 (Kaisserling Award for Young Artists 2015)*, Mönchehaus Museum Goslar, Germany; *Ren Ri: Yuansu Projects* (2015), inaugural exhibition at Pearl Lam Galleries Hong Kong SOHO; *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 I, Geometric Series #39 South Africa, 2015, Natural beeswax, wood, wire, 50 x 69 x 5 cm (19 5/8 x 27 1/8 x 2 in.)

Courtesy of the artist and Pearl Lam Galleries

Pearl Lam Galleries 藝術門

Hong Kong 香港

HK H Queen's 香港 H Queen's

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