

# PearlLam Galleries

## Frieze Masters 2019

Regent's Park, Gloucester Green, London, NW1 4HG

Galleries Sector Stand F14

# PANG TAO

Born in 1934 in Shanghai, Pang Tao began to study painting with her artist parents during her childhood. While her surname from her father is “Pang” (庞), her given name, “Tao” (涛), is a rare Chinese character that incorporates the part that means “earth” from her mother’s given name.

The artist’s father, Pang Xunqin, was an important founder of the artistic system in the new China. He had been exposed to Western modernism abroad and consequently initiated the Storm Society (Jue Lan She), a modern art group, with fellow artists in 1931. Pang Tao’s mother, Qiu Ti, returned to Shanghai in 1930 after studying oil painting in Tokyo, and she won an award in an exhibition organized by the Storm Society before joining the group.

Her parents’ breadth of experience and her early start made her a special case. As her career began before 1949, her modernism differed from that referred to in the New Wave Movement. Her early works are a continuation and hybridization of true Western and Chinese modernist principles.



PANG TAO b. 1934, *Outside the Window*, 1947, Watercolour on paper, 27 x 31 cm (10 5/8 x 12 1/4 in.)

Courtesy of the artist and Pearl Lam Galleries

From the 1950's through the end of the Cultural Revolution, Pang Tao was limited by the socialist principles that governed the nation. She taught and was educated at the Central Academy of Fine Arts. During the period up until the death of Mao Zedong, Pang Tao hardly produced any works apart from a handful of studies.

At the end of the Cultural Revolution, many artists, with this new found freedom, struggled to break free from the realist style of the last decades. Pang herself grappled with this, and many of her works in the years following the end of the revolution still appeared realistic in style, despite their thematic change.

## SOCIALIST CHINA AND THE CULTURAL REVOLUTION





PANG TAO b. 1934, **Plowing**, 1975, Gouache on paper, 27 x 38.5 cm (10 5/8 x 15 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries





PANG TAO b. 1934, *Chairman Mao's Former Residence During, Jinggangshan Period, 1977*, Gouache on paper, 27 x 38.5 cm (10 5/8 x 15 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries





PANG TAO b. 1934, **Weaving the Fishnet**, 1979, Gouache on paper, 53.5 x 61.5 cm (21 x 24 1/4 in.)

Courtesy of the artist and Pearl Lam Galleries



PANG TAO b. 1934, *The Ruins of the Ancient City, Xinjiang*, 1982, Gouache on paper, 50 x 51 cm (19 5/8 x 20 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries





PANG TAO b. 1934, *Just Borrowed Catalogue*, 1979, Oil on cardboard, 61 x 54 cm (24 x 21 1/4 in.)

Courtesy of the artist and Pearl Lam Galleries



PANG TAO b. 1934, **Prayer**, 1982, Oil on paperboard, 78 x 52 cm (30 3/4 x 20 1/2 in.)

Courtesy of the artist and Pearl Lam Galleries





PANG TAO b. 1934, **Breaking Waves**, 1979, Oil on paperboard, 53 x 75 cm (20 7/8 x 29 1/2 in.)

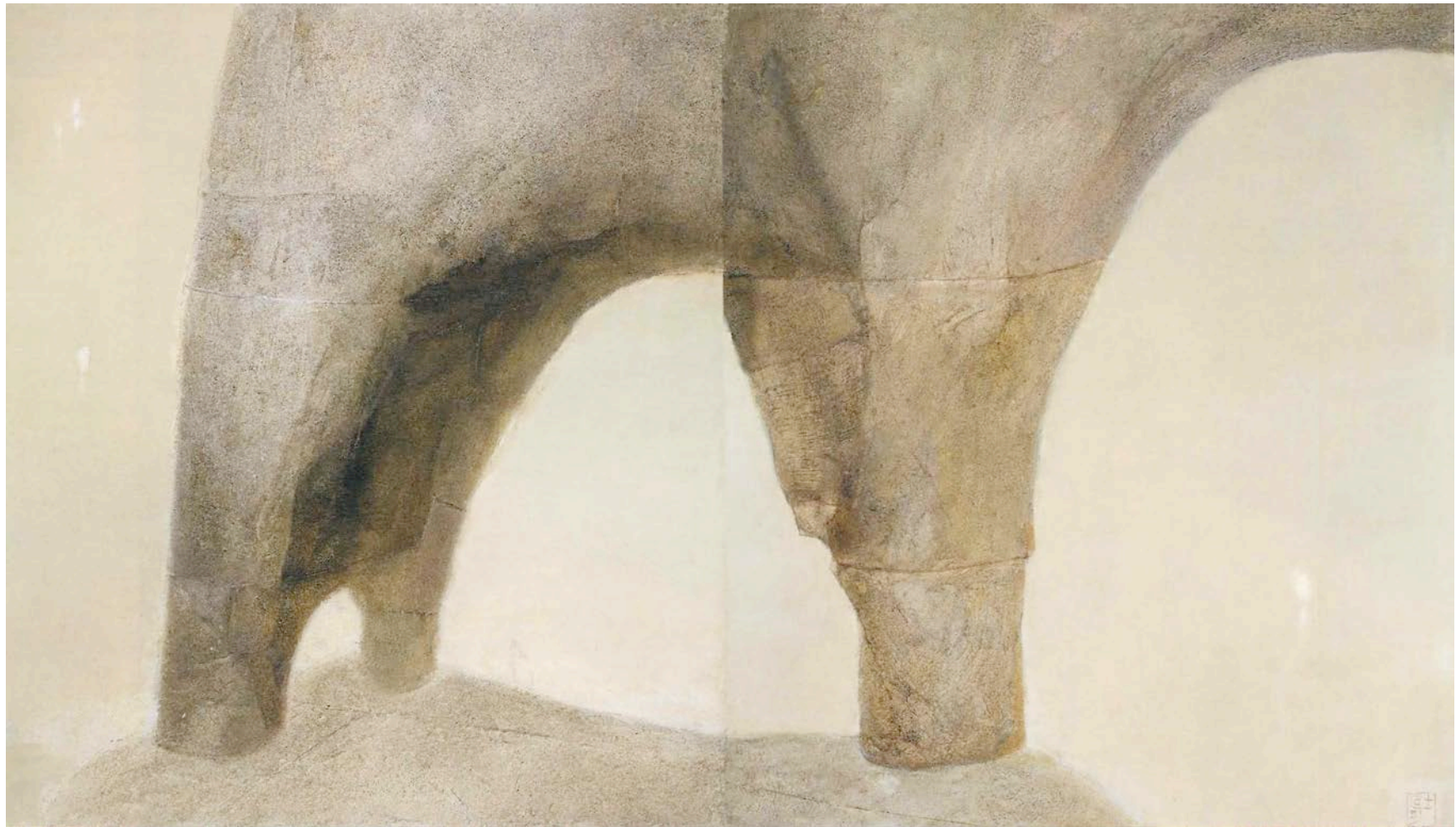
Courtesy of the artist and Pearl Lam Galleries



## END OF THE CULTURAL REVOLUTION

Eventually Pang managed to return to free creation and began to experiment and shift with various mediums and styles. In 1980, Pang Tao started to experiment with sand as a medium for oil paintings. In 1981, she produced plein air paintings during her excursion to Guilin with Lin Gang.

Pang Tao lived in Paris for a year in 1984. She was among the first group of artists that the government sent to Europe to study art. The year in Paris inspired Pang Tao to produce and publish *Research on Painting Materials*, her book designed for teaching.



PANG TAO b. 1934, **Travels in Lijiang I**, 1981, Oil on canvas, 68 x 120 cm (26 3/4 x 47 1/4 in.)

Courtesy of the artist and Pearl Lam Galleries





PANG TAO b. 1934, **Untitled**, 1987, Mixed media on canvas, 80 x 70 cm (31 1/2 x 27 1/2 in.)

Courtesy of the artist and Pearl Lam Galleries





PANG TAO b. 1934, **White Humour**, 1987, Oil on canvas, 179 x 149 cm (70 1/2 x 58 5/8 in.)  
Courtesy of the artist and Pearl Lam Galleries



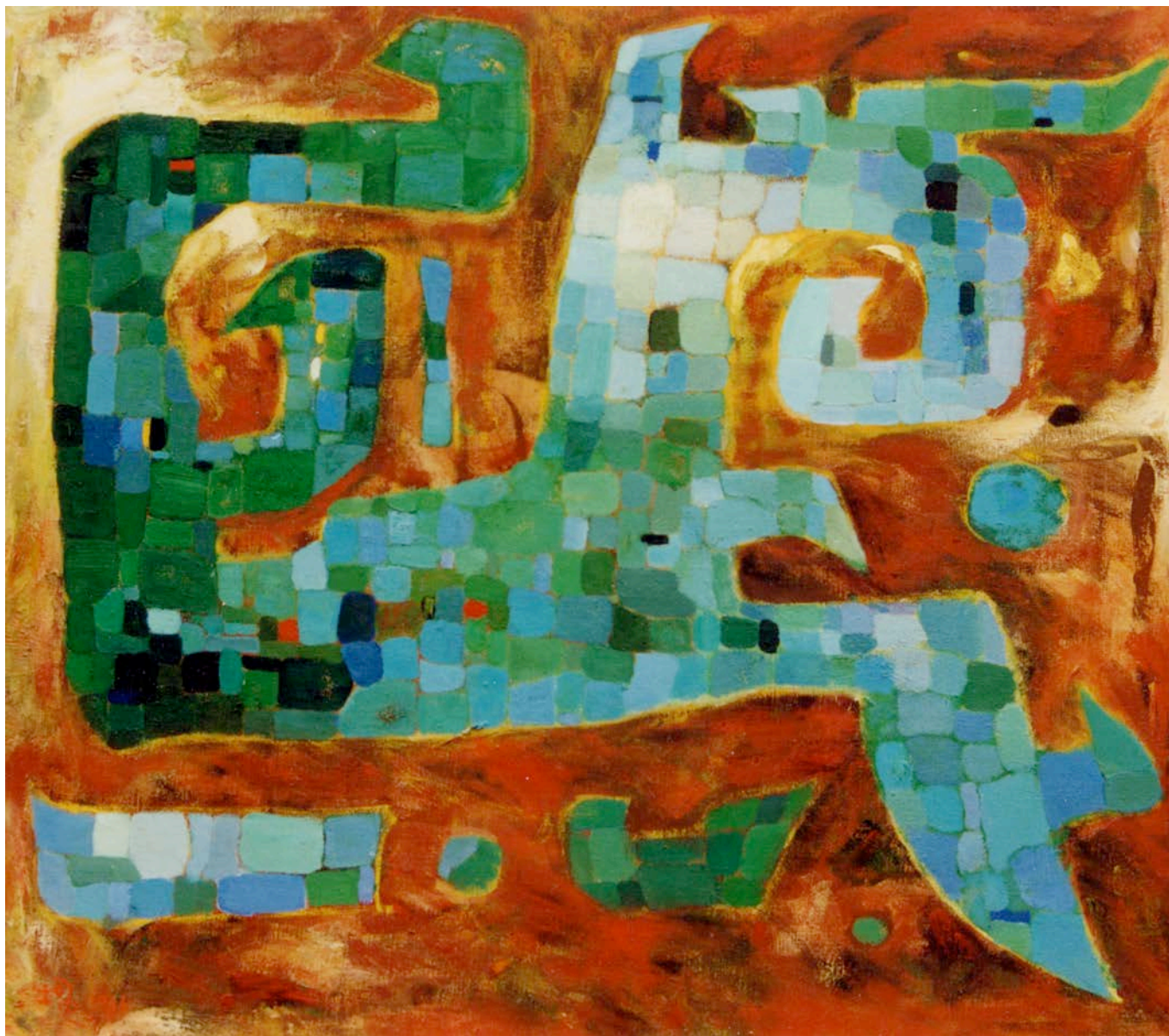
PANG TAO b. 1934, **Hazy Impression**, 1984, Oil on canvas, 90 x 80 cm (35 3/8 x 31 1/2 in.)

Courtesy of the artist and Pearl Lam Galleries

From 1985, Pang Tao sought a symbol of Chinese culture as a vessel to create a new series of paintings. The following decade saw Pang Tao use bronze as her subject matter, inspired by her father's interest. She applied a series of techniques including colouration, generalization, and the flattening of shapes to deconstruct the Chinese motif, redefining Chinese culture through her work. Such experiments persisted into the mid and late 1990s.

## BRONZE SERIES





PANG TAO b. 1934, *Revelation of Bronze – Green Mosaic*, 1986, Oil on canvas, 87.5 x 97.5 cm (34 1/2 x 38 3/8 in.)

Courtesy of the artist and Pearl Lam Galleries



PANG TAO b. 1934, **Revelation of Bronze – Blue**, 1989, Acrylic on canvas, 88.5 x 91.5 cm (

Courtesy of the artist and Pearl Lam Galleries





PANG TAO b. 1934, **Revelation of Bronze – Pink**, 1989, Acrylic on canvas, 101.5 x 101.5 cm (40 x 40 in.)

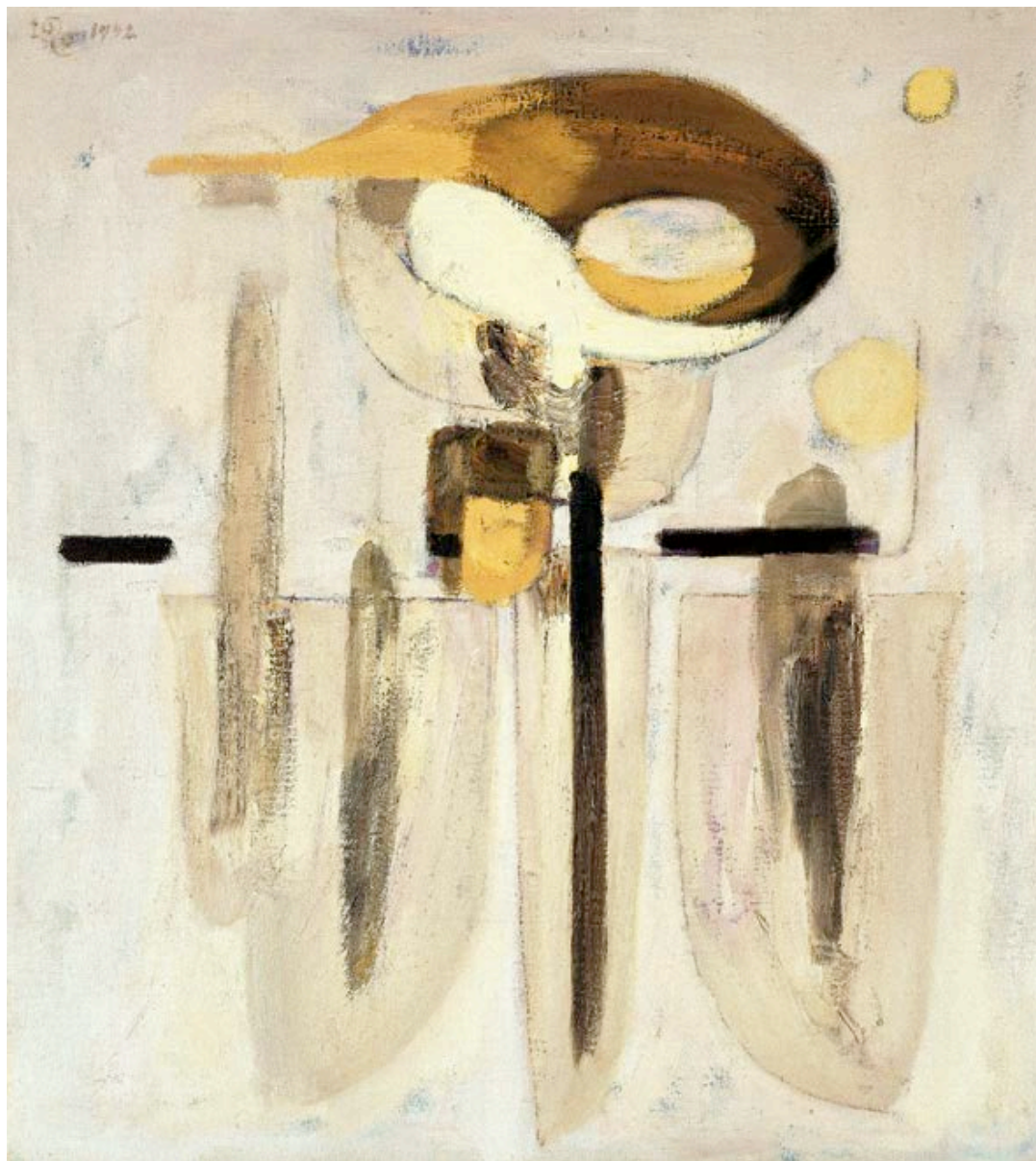
Courtesy of the artist and Pearl Lam Galleries





PANG TAO b. 1934, **Revelation of Bronze B-21**, 1990, Oil on canvas, 180 x 150 cm

Courtesy of the artist and Pearl Lam Galleries



PANG TAO b. 1934, **Revelation of Bronze C-32**, 1992, Oil on canvas, 90 x 80 cm

Courtesy of the artist and Pearl Lam Galleries





PANG TAO b. 1934, **Revelation of Bronze C-38**, 1992, Oil on canvas, 90 x 80 cm

Courtesy of the artist and Pearl Lam Galleries





PANG TAO b. 1934, **Revelation of Bronze C-42**, 1999, Oil on canvas, 80 x 80 cm

Courtesy of the artist and Pearl Lam Galleries

Pang Tao retired from the Central Academy of Fine Arts in 1989. She then visited the United States and stayed for a year. On returning to China, she produced a series of collages, which was a continuation of her previous experiments on combining different media. Since 2000, Pang Tao's abstract art has paid closer attention to social reality and has displayed deeper reflections on humanity.

## BRONZE SERIES





PANG TAO b. 1934, **Unstoppable Light**, 2004, Oil on canvas, 80 x 80 cm

Courtesy of the artist and Pearl Lam Galleries

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