

PearlLam Galleries

West Bund Art & Design 2019

West Bund Art Center, No. 2555 Longteng Avenue, Shanghai, China

Stand A103

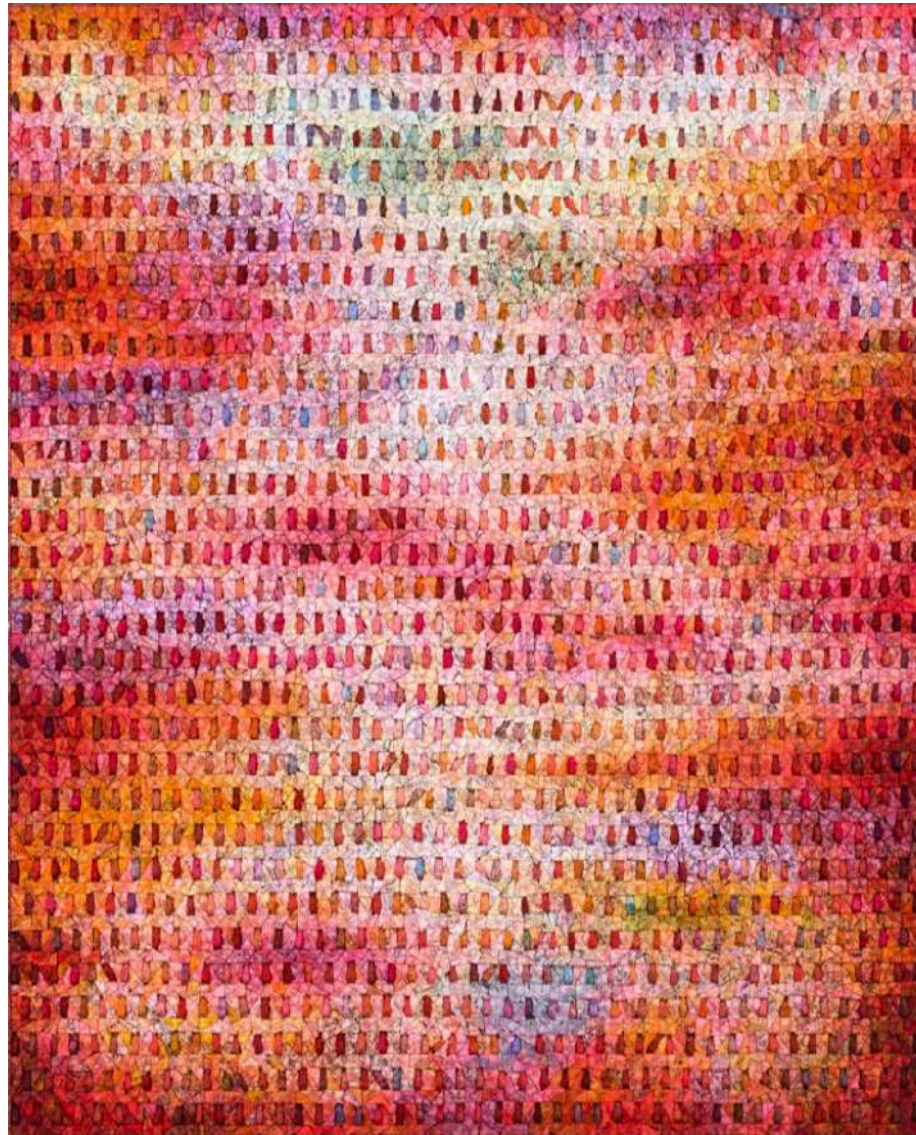
CHUN KWANG YOUNG

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 creates monumental sculptural pieces that feature sensuous surfaces rippling with texture, either suspended from the ceiling or rising from the ground.

The artist's works have been exhibited extensively around the world; recently he held solo exhibitions at Beck & Eggeling, Dusseldorf, Germany (2019); Brooklyn Museum, New York, USA (2018–19); 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), Georgia Museum of Art, Athens, GA, USA; 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 15-JA001 (Dream 1)*, 2015, Mixed media with Korean mulberry paper, 161 x 131 cm (63 3/8 x 51 5/8 in.)

Courtesy of the artist and Pearl Lam Galleries



CHUN KWANG YOUNG b. 1944, **Aggregation 17-DE108**, 2017, Mixed media with Korean mulberry paper, 147x 184 cm (57 7/8 x 72 1/2 in.)

Courtesy of the artist and Pearl Lam Galleries



CHUN KWANG YOUNG b. 1944, **Aggregation 18-AU049**, 2018, Mixed media with Korean mulberry paper, 148 x 210 cm (58 1/4 x 82 5/8 in.)

Courtesy of the artist and Pearl Lam Galleries

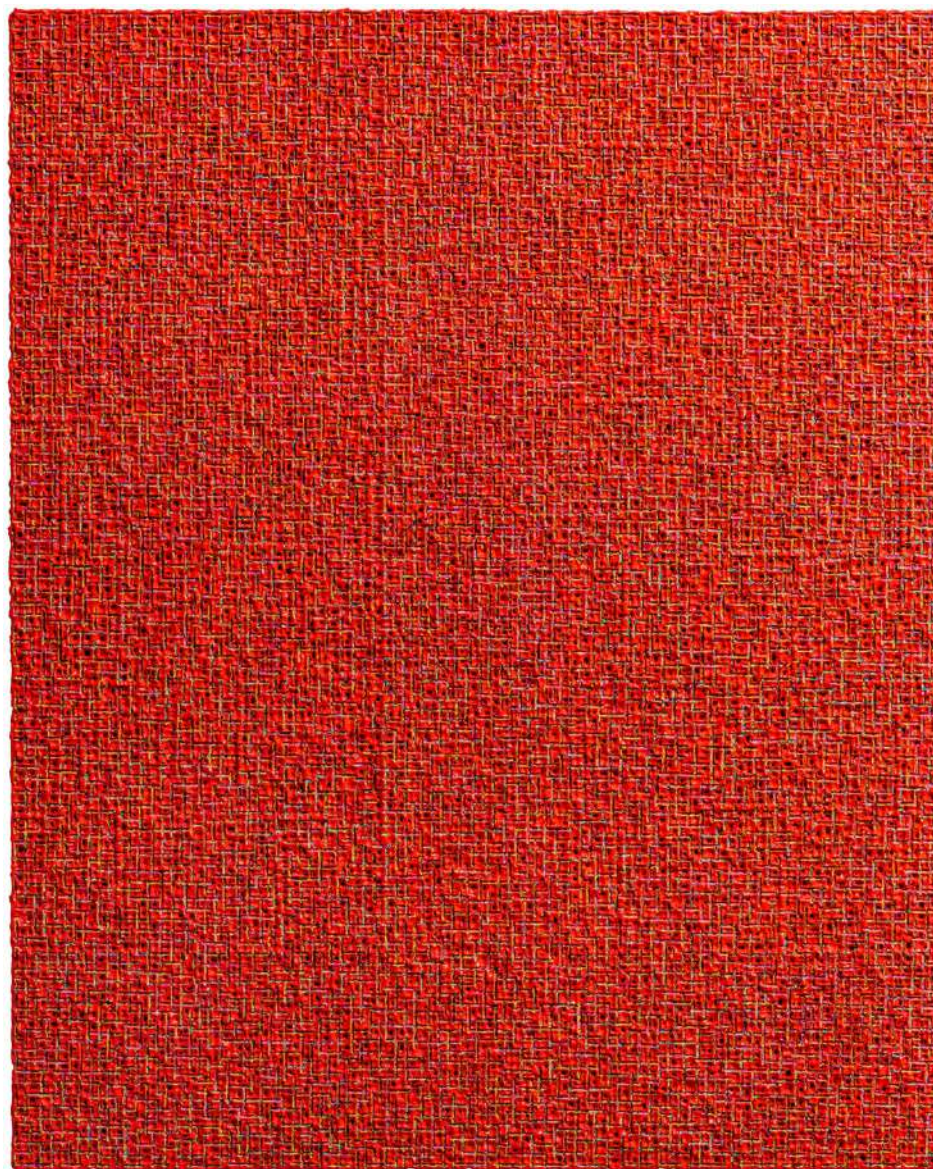
KIM TAE-HO

Kim Tae-Ho was born in 1948 in Busan, Korea. He graduated from the College of Fine Arts at Hongik University in Seoul, where he majored in painting, in 1972, and he received his MFA from the Graduate School of Education at Hongik University in 1984. Currently, Kim lives and works in Paju-si, Gyeonggi-do, Korea.

Kim Tae-Ho has been at the forefront of Korean monochrome art since the 1970s and is highly celebrated for having expanded the possibilities of the art form. His bold experimentation across media—sometimes incorporating traditional handmade hanji paper within his heavily textured, monochromatic works—has strongly allied his practice with the legacy of his fellow Dansaekhwa painters. Kim's paintings retain the unique characteristics of their vivid palette; they are a product of the artist's meticulous working method to accrue a dense sediment of colour within the picture plane itself.

Kim's early series of work *Form*, which he began to create in 1977, featured an abstract figurative subject buried within geometric and illusionary forms. The series took inspiration from building shutters that stood strong as a symbol for resistance. Moving into the 1990s, the artist shifted his focus to spatial structure through his *Internal Rhythm* series. The series is characterized by a meticulous, labour-intensive process where the artist creates a grid made up of interwoven lines by layering over 20 heavy brushstrokes onto a canvas according to his own set rhythm. He deconstructs the mass of paint that has built up to reveal the colours beneath each layer with each cell within the grid possessing its own unique properties. His paintings can be viewed up close and from afar, revealing something different depending on the perspective.

Kim Tae-Ho's works have been collected by The British Museum, London, UK; the National Museum of Contemporary Art and Seoul Museum of Art, Seoul, Korea; Busan Municipal Museum of Art, Busan, Korea; Daejeon Municipal Museum of Art, Daejeon, Korea; Shimonoseki Museum, Shimonoseki, Japan; and the Museum of Guangzhou Academy of Fine Arts, Guangzhou, China, among others.



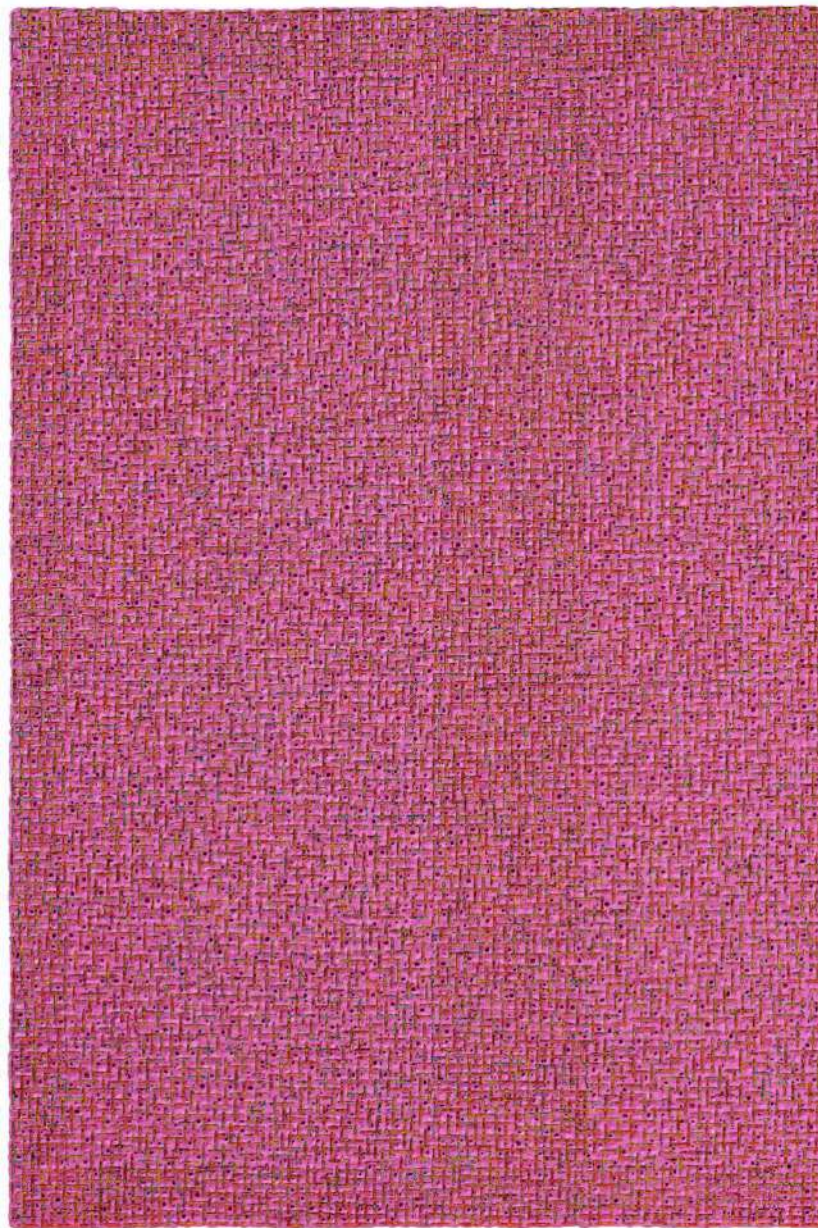
KIM TAE-HO b. 1948, **Internal Rhythm 2018-49**, 2018, Acrylic on canvas, 163 x 131 cm (64 1/8 x 51 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries



KIM TAE-HO b. 1948, **Internal Rhythm** 2019-20, 2019, Acrylic on canvas, 163.7x 131.5 cm (64 1/2 x 51 3/4 in.)

Courtesy of the artist and Pearl Lam Galleries



KIM TAE-HO b. 1948, **Internal Rhythm 2019-36**, 2019, Acrylic on canvas, 195.5 x 131.7 cm (77 x 51 7/8 in.)

Courtesy of the artist and Pearl Lam Galleries

HOON KWAK

Born in 1941 in Daegu, Korea, Hoon Kwak pursued his education in fine arts in the USA, receiving his MA and MFA from California State University, Long Beach in 1980 and 1982, respectively. His work was included in the inaugural Korean Pavilion at the Venice Biennale of Art in 1995. The artist currently lives and works in Los Angeles and Seoul.

Kwak's work represents the profound spiritual world of Buddhism and Eastern philosophy, expressed through a range of Korean materials. With an indeterminate composition and vigorous brushstrokes, his artworks deeply resonate with audiences. Inspired by the vivid hue of blood, a colour the artist deems as the first-ever shade of colour in the history of humanity, Kwak's paintings often feature the deep reddish-brown pigment of iron oxide. To him, the shade of burnt sienna echoes with the primal force of our primitive days, when our ancestors created cave paintings with easily accessible materials such as charcoal, soil, and pigments made with minerals and animal fat. By using ritualistic elements, the artist recreates a connection with this primal materiality.

Kwak also draws inspiration from the ancient earthenware of his hometown; such abstract renditions occur not only in his paintings but also in his installations. As opposed to his paintings, Kwak's installation works have only been produced during a brief period of time and are low in number. Buddhist thoughts and Oriental philosophy are also at the core of these pieces, eloquently representing his disposition, in that his experimental spirit is infused with an abstract way of expression.

Hoon Kwak's work can be found in numerous public and private collections, including the Arkansas Museum of Art, Arkansas, USA; National Museum of Contemporary Art, Seoul, Korea; and the Philadelphia Art Museum, Philadelphia, USA. He has held solo exhibitions in galleries across the globe, including shows at Phosphorus & Carbon Gallery, Daegu, Korea (2017); Gallery Shilla, Daegu, Korea (2016); C.J. Gallery, San Diego, USA (2009); National Art Museum of China, Beijing, China (2005); and the Hyundai Art Center Gallery, Ulsan, Korea (2002).



HOON KWAK b. 1941, **Halaayt**, 2019, Acrylic on canvas, 228 x 182 cm (89 3/4 x 71 5/8 in.)

Courtesy of the artist and Pearl Lam Galleries



HOON KWAK b. 1941, **Halaayt**, 2018, Acrylic on canvas, 228 x 182 cm (89 3/4 x 71 5/8 in.)

Courtesy of the artist and Pearl Lam Galleries



HOON KWAK b. 1941, **Halaayt**, 2019, Acrylic on canvas, 162.2 x 130.3 cm (63 7/8 x 51 1/4 in.)

Courtesy of the artist and Pearl Lam Galleries

LEE UFAN

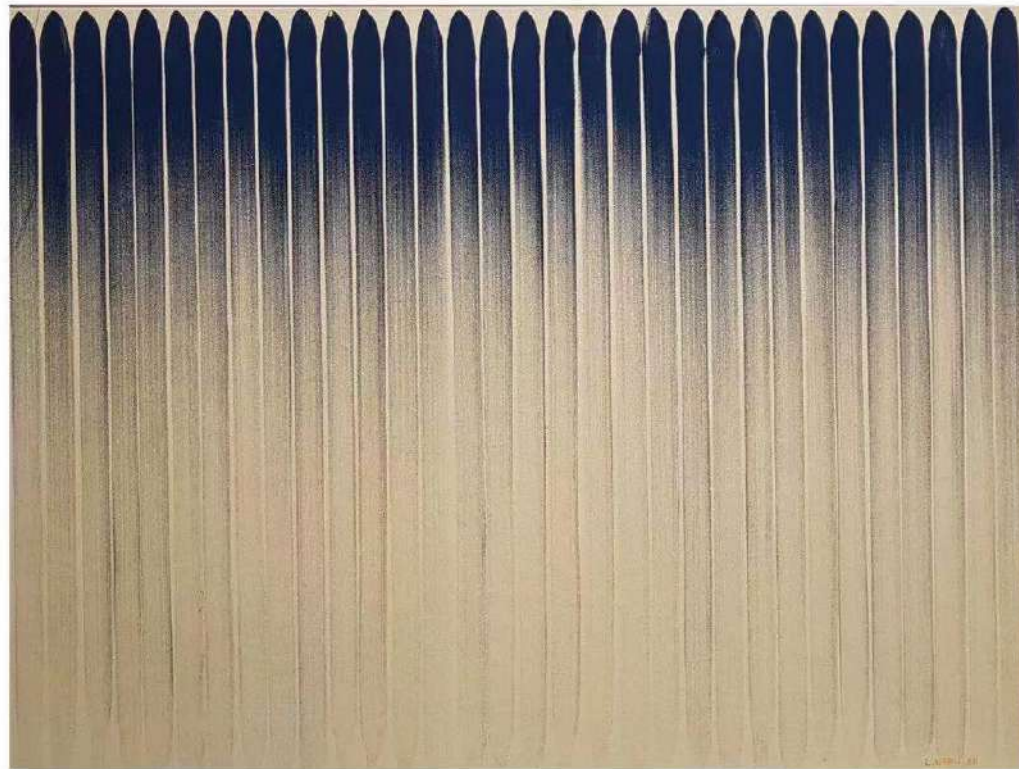
Lee Ufan was born in 1936 in a rural village in Korea under Japanese colonial rule. His early years were marked by a strict Confucian upbringing where he was tutored in East Asian brushwork. The disciplined, repetitive act of drawing points and lines—the foundation of the Chinese classical arts—would be particularly influential on his art practice later in life. In 1956, Lee attended Seoul National University College of Fine Arts; in 1958, he transferred to Tokyo's Nihon University to study philosophy and aesthetics.

Lee rose to prominence in the late 1960s as the founder and major proponent of the avant-garde Mono-ha (School of Things), a Japanese art movement that grew out of the anti-authoritarian and anti-colonialist tumult of the post-war period. It emphasized the use of raw physical materials left to scatter, lean, drop, or break according to their situation. Applying structuralism, phenomenology, and Asian metaphysics in dialogue with international Post-Minimalist practices, Arte Povera, Nouveau Réalisme, and Land art, Lee developed a radical artistic language revolving around the notion of encounter—seeing the bare existence of what is actually before us and focusing on “the world as it is”.

In the early 1970s, Lee received significant attention at Tokyo's leading galleries and museums and began exhibiting in West Germany and France, including at the 1971 Paris Youth Biennale, which introduced Mono-ha to Europe and led him to establish a studio in Paris that year. In the wake of Abstract Expressionism in the United States and Art Informel in Europe, Lee developed the iconic *From Point* and *From Line* series (1972–84). Here, Lee employed a monochrome palette and iterative brushstrokes moving horizontally or vertically across the canvas to chart the passage of lived time. This body of work garnered critical acclaim in Asia and became especially influential in his home country of Korea, where he became a seminal figure in the Dansaekhwa (monochrome painting) school. His current practice encompasses sculpture, installation, ceramics, painting, and works on paper.

Lee has been the subject of major exhibitions at the National Museum of Contemporary Art, Seoul (1994); the Galerie Nationale du Jeu de Paume, Paris (1997); Kunstmuseum Bonn (2001); the Samsung Museum of Modern Art, Seoul (2003); the Musée d'art moderne de Saint-Étienne Métropole (2005); the Yokohama Museum of Art (2005); the 52nd Venice Biennale (2007); and the Royal Museums of Fine Arts of Belgium, Brussels (2009). In 2011, Lee's work was featured at two venues at the 54th Venice Biennale. Lee has matched his artistic output with a prodigious body of critical writings and is the author of 17 books, including the English-language anthology *The Art of Encounter* (2007). He was awarded the UNESCO Prize in 2000 and the Praemium Imperiale (Japan) for painting in 2001. In 2010, the Lee Ufan Museum, dedicated to the artist's oeuvre, opened on the Japanese island of Naoshima. His first major North American retrospective, *Lee Ufan: Marking Infinity*, was held at the Solomon R. Guggenheim Museum, New York in 2011.

Lee Ufan's works have been collected by public and private collections, such as the Centre Pompidou, Paris, France; Brooklyn Museum, New York, USA; Kunsthaus Zürich, Zurich, Switzerland; the Tate, London, UK; and the Solomon R. Guggenheim Museum, New York, USA.



LEE UFAN b. 1936, **From Line**, 1980, Oil and pigment on canvas, 72.7 x 90.9 cm (28 5/8 x 35 3/4 in.)

YOSHITOMO NARA

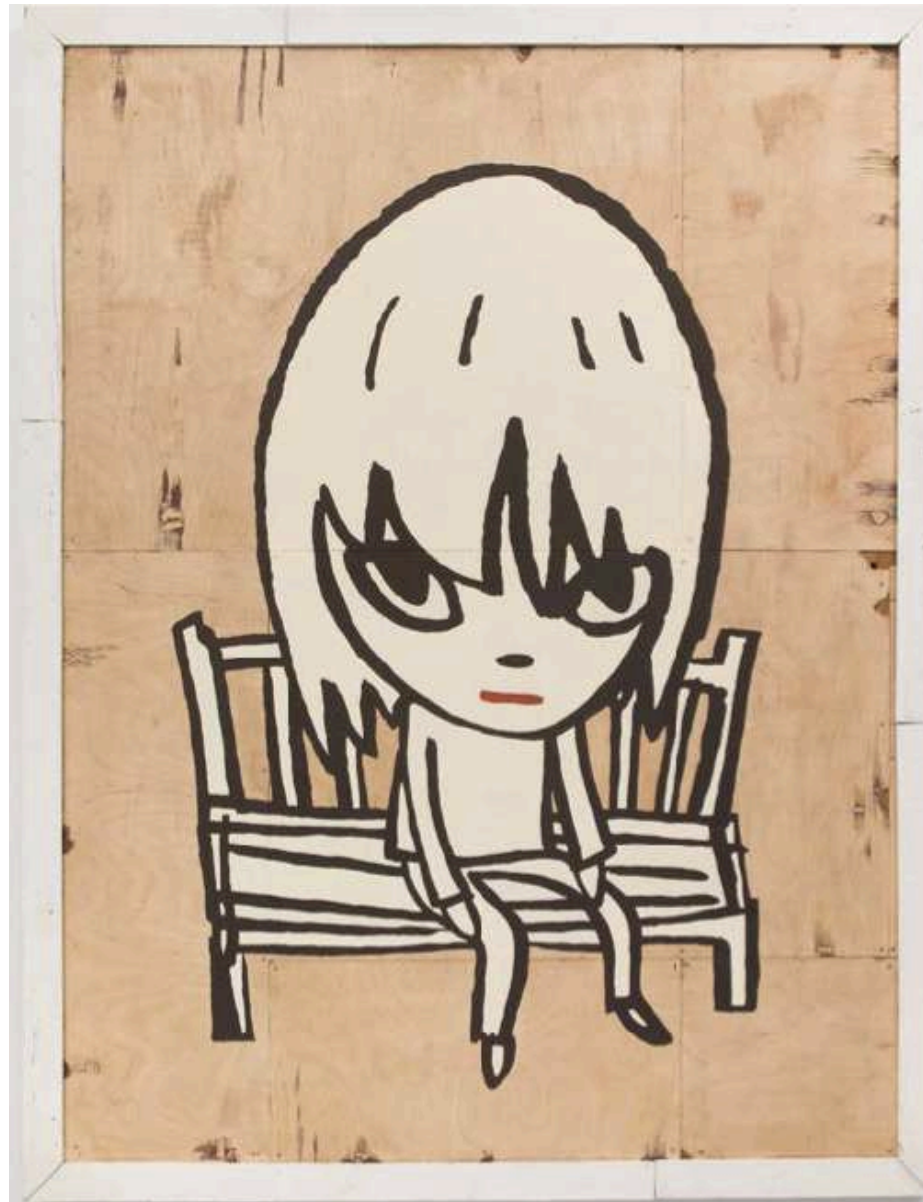
Yoshitomo Nara was born in 1959 in Hirosaki, Japan. He graduated from Aichi University of the Arts with a master's degree in 1987 and further studied at the Kunstakademie Düsseldorf from 1988 to 1993. The next year, he settled in Cologne. After 12 years in Germany, Nara returned to Japan to pursue his artistic career in 2000. Nara works across numerous mediums, including painting, drawing, photography, ceramic and bronze sculpture, and installation.

As a pioneering figure in contemporary art, Nara is associated with an avant-garde art movement known as Superflat, a term coined by Takashi Murakami. Often categorized as a Japanese form of Pop Art, the group adopts sensational colours, patterns, and cartoon motifs with Japanese kawaii culture to examine the country's hyper-marketed and hyper-consumerist climate.

During his childhood, Nara spent much of his free time immersed in Japanese comic books, animation, and popular music, which have been cited as early influences on his works. After moving to Germany, he became fascinated with Neo-Expressionism and started synthesizing popular culture from Japanese and Western sources, including punk and rock music. After his return to Japan, Nara began painting his signature cartoonish series featuring portraits of children with specific facial features. These children appear innocent at first glance, yet a closer look reveals a range of complex emotions and attitudes such as rebelliousness and introspection. These children occasionally show their dark sides by holding objects like knives, flaming torches, or cigarettes.

The Great Sendai Earthquake and Tsunami in 2011 deeply affected Nara's worldview. He started to think about life more realistically, specifically the limits of life. The devastated scenery and its aftermath impacted the works he made thereafter.

Nara has held numerous solo exhibitions, including major retrospectives worldwide. His seminal solo exhibition was mounted at the Yokohama Museum of Art a year after Nara's return to Japan in 2000. The show also exhibited his extensive multidisciplinary approach to his art making. Nara's reputation outside of Asia was cemented by a major 2010 show at the Asia Society in New York. His works have been permanently collected by the MoMA in New York, the Art Institute of Chicago, the British Museum in London, the Museum of Contemporary Art in Tokyo, and the National Museum of Art in Osaka, Japan, among other institutions.



YOSHITOMO NARA b. 1959, **Broken Heart Bench (New Castle Version)**, 2008, Acrylic on wood, 233.7 x 179.1 x 10 cm (92 x 70 1/2 x 3 7/8 in.)

Provenance: Stephen Friedmann Gallery, London (sold 2008)

Exhibited: Newcastle, UK, Baltic Centre for Contemporary Art, *A-Z Project: Yoshitomo Nara + Graf*, June 12–October 26, 2008

Literature: Yoshitomo Nara, *Yoshitomo Nara: The Complete Works*, San Francisco, 2011, vol1, cat. no. B-2008-005, p.235, 393 (illustrated)

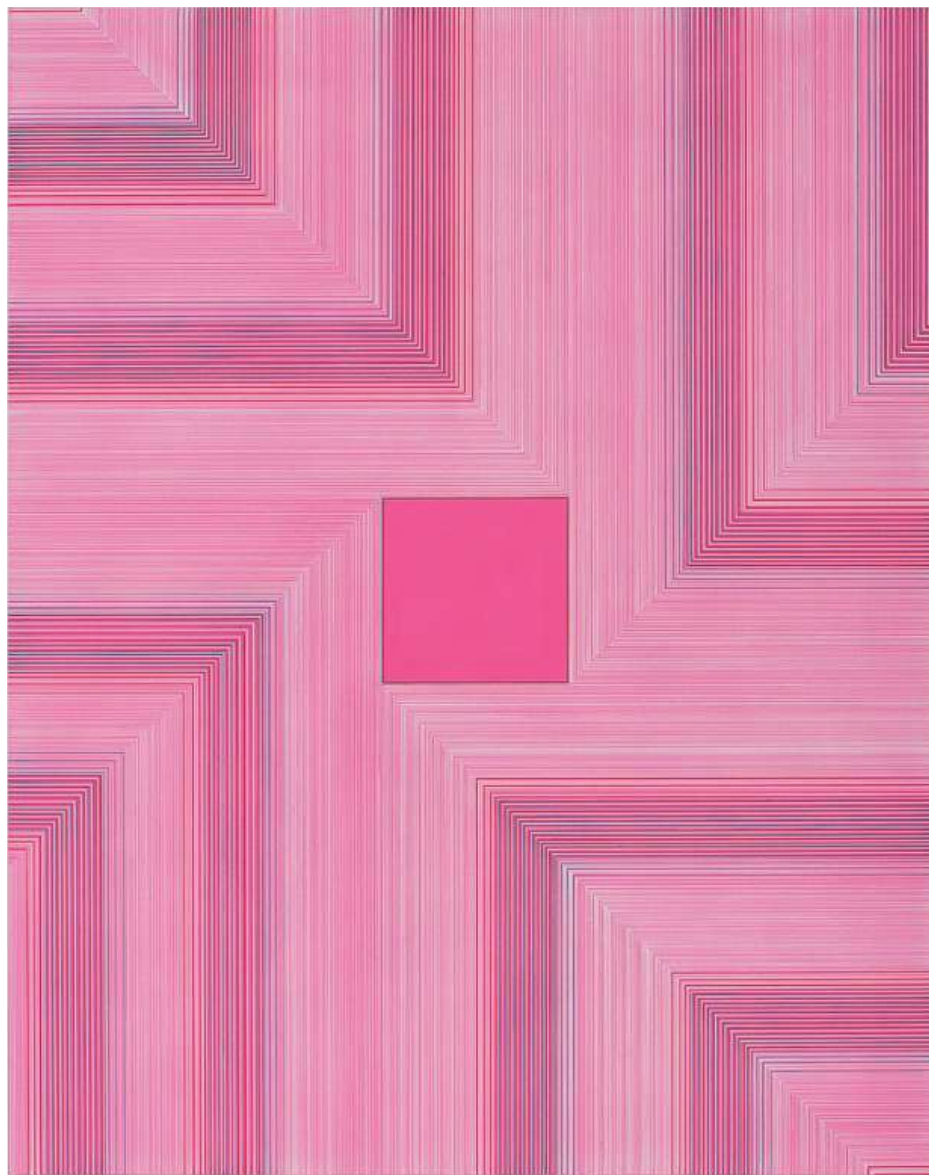
PETER PERI

Peter Peri was born in 1971 in London, UK. He graduated from the MA Fine Art program at Chelsea College of Art and Design, London in 2003. He currently lives and works in London, UK.

Peri's primary media are drawing, sculpture, and painting: three distinct bodies of work that are developed independently by the artist to create a complex set of interrelations. All works are specifically invested in the tension between line and volume, figuration and abstraction, and in the questioning of tradition and influence in Modernism.

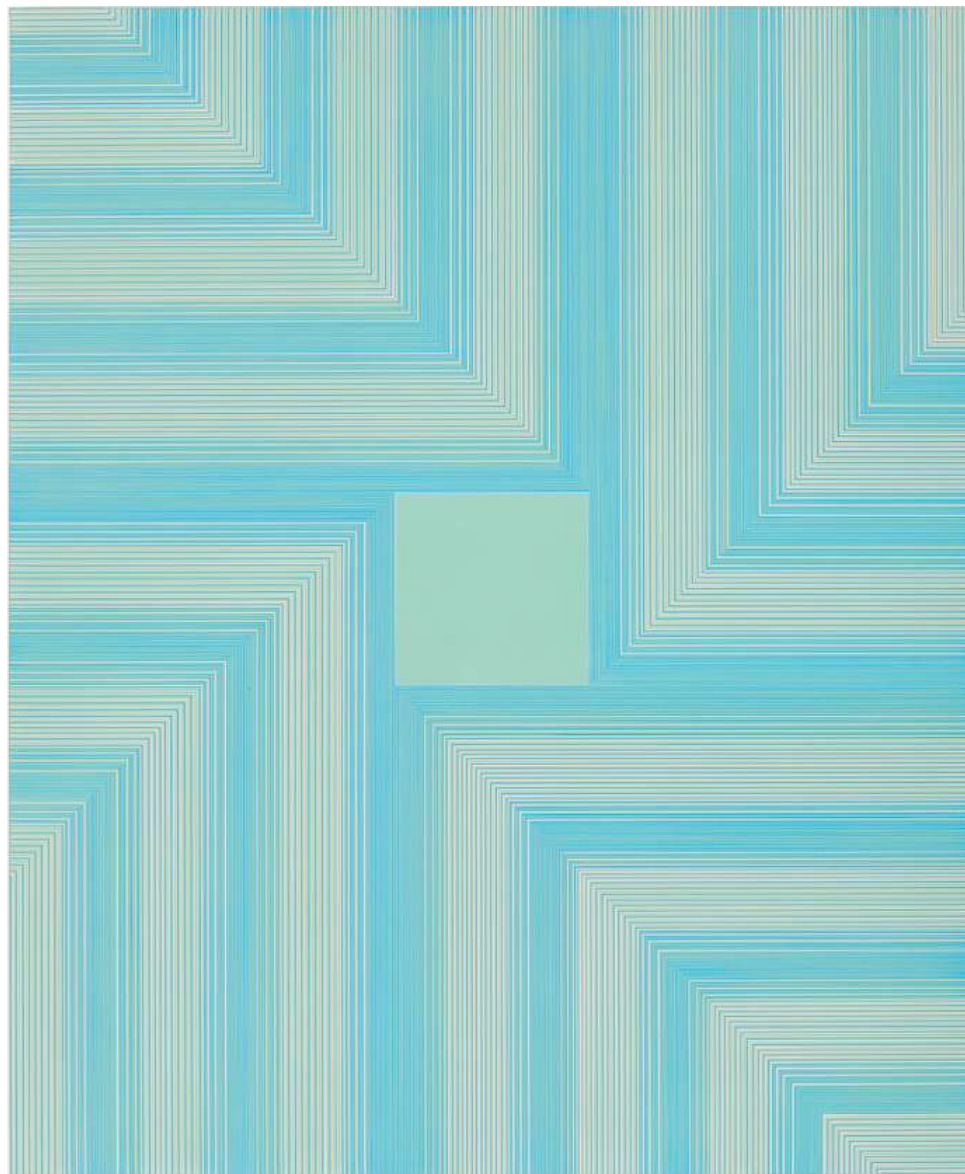
Peri's striated paintings are characterized by hard-edged networks of fine pastel-coloured marker pen lines against spray-painted backgrounds. These paintings appear to trace an occult tinged geometric language—a Morse code of shifting lines and shapes—that might be used to describe the world in more elemental terms.

The artist's selected solo exhibitions include *Quarters* (2019), Pearl Lam Galleries HK H Queen's, Hong Kong, China; *Unacting* (2016), Almine Rech Gallery Savile Row, London, UK; *The Reign of Quantity* (2014), Pearl Lam Galleries, Singapore; *Last Family* (2013), Almine Rech Gallery, Brussels, Belgium; *ART NOW* (2007), Tate Britain, London, UK; and *Country 10* (2006), Kunsthalle Basel, Switzerland. Selected group exhibitions include *Classified: Contemporary British Art from the Tate Collection* (2009), Tate Britain, London, UK and *How to Improve the World, 60 years of British Art - Arts Council Collection* (2006), Hayward Gallery, London, UK. His works are also in the permanent collections of Tate Modern, Saatchi Gallery, Victoria & Albert Museum, Arts Council of Great Britain Collection, UBS Funds and Kunsthalle Basel, Switzerland.



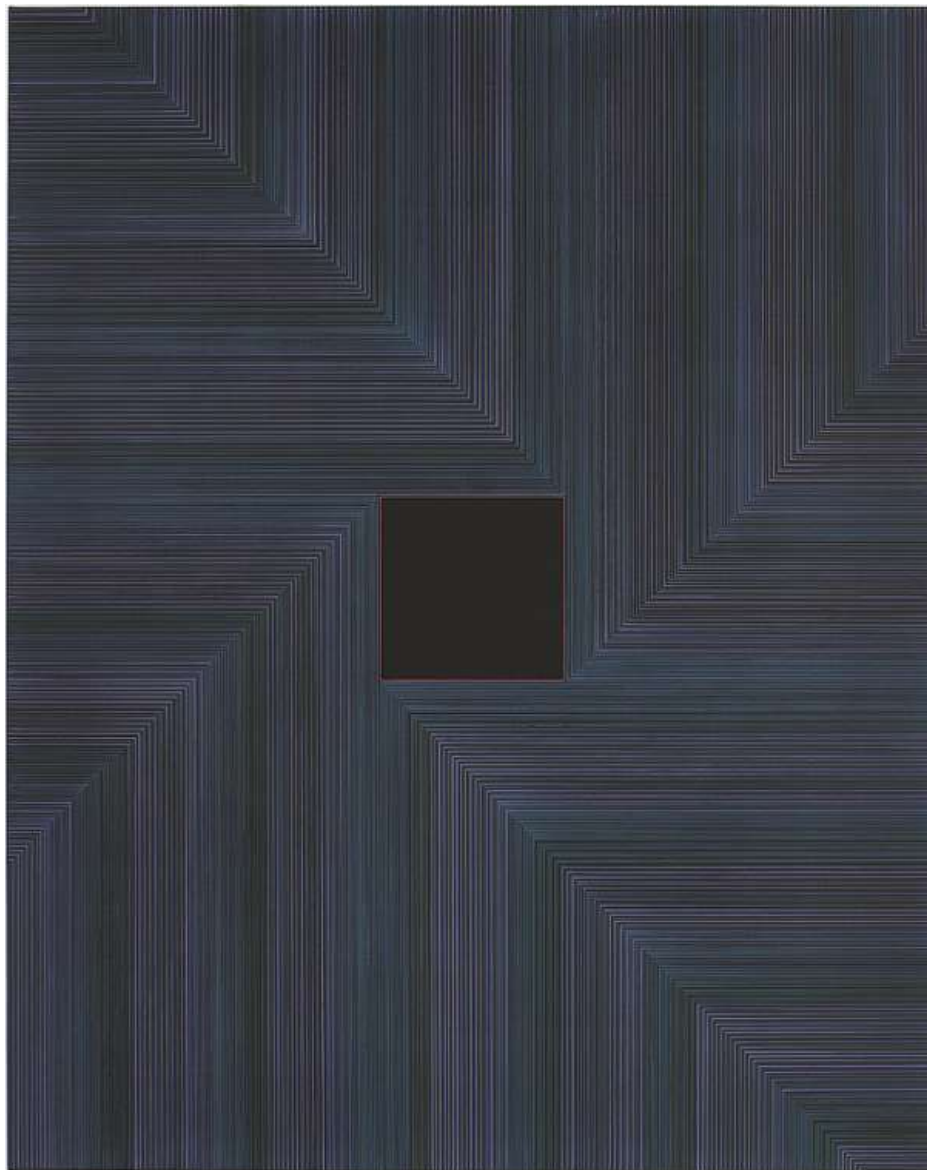
PETER PERI b. 1971, **House 12 (Pink)**, 2018, Paint, marker and spray paint on canvas, 175 x 140 cm (68 7/8 x 55 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries



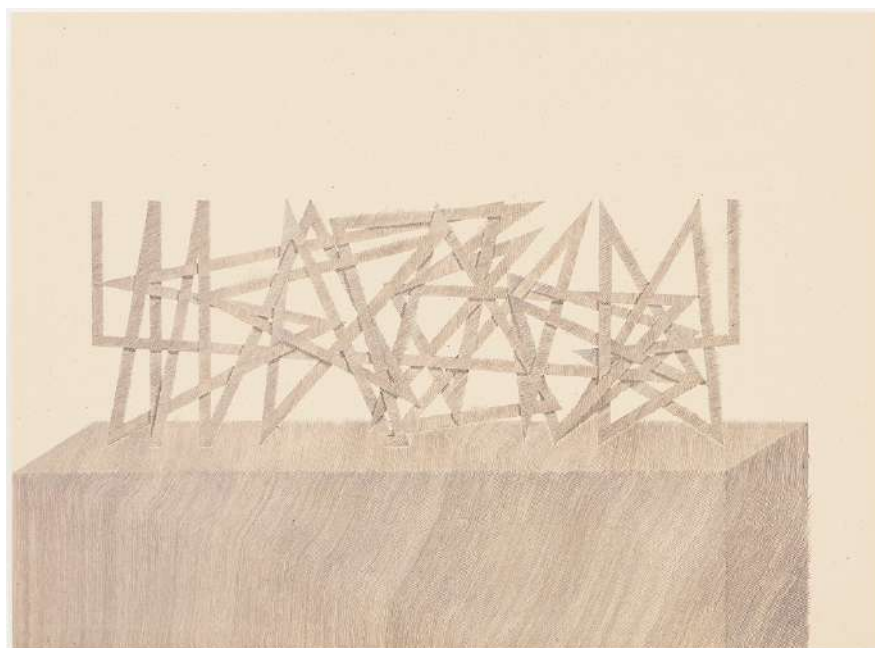
PETER PERI b. 1971, **House 6 (Phthalo)**, 2018, Paint, marker and spray paint on canvas, 175 x 140 cm (68 7/8 x 55 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries



PETER PERI b. 1971, **House 6 (Black)**, 2019, Paint, marker and spray paint on canvas, 175 x 140 cm (68 7/8 x 55 1/8 in.)

Courtesy of the artist and Pearl Lam Galleries



PETER PERI b. 1971, **Quartet**, 2017, Pencil on unbleached paper, 58 x 71 cm (22 7/8 x 28 in.), With frame: 69 x 91 cm (27 1/8 x 35 7/8 in.)

Courtesy of the artist and Pearl Lam Galleries

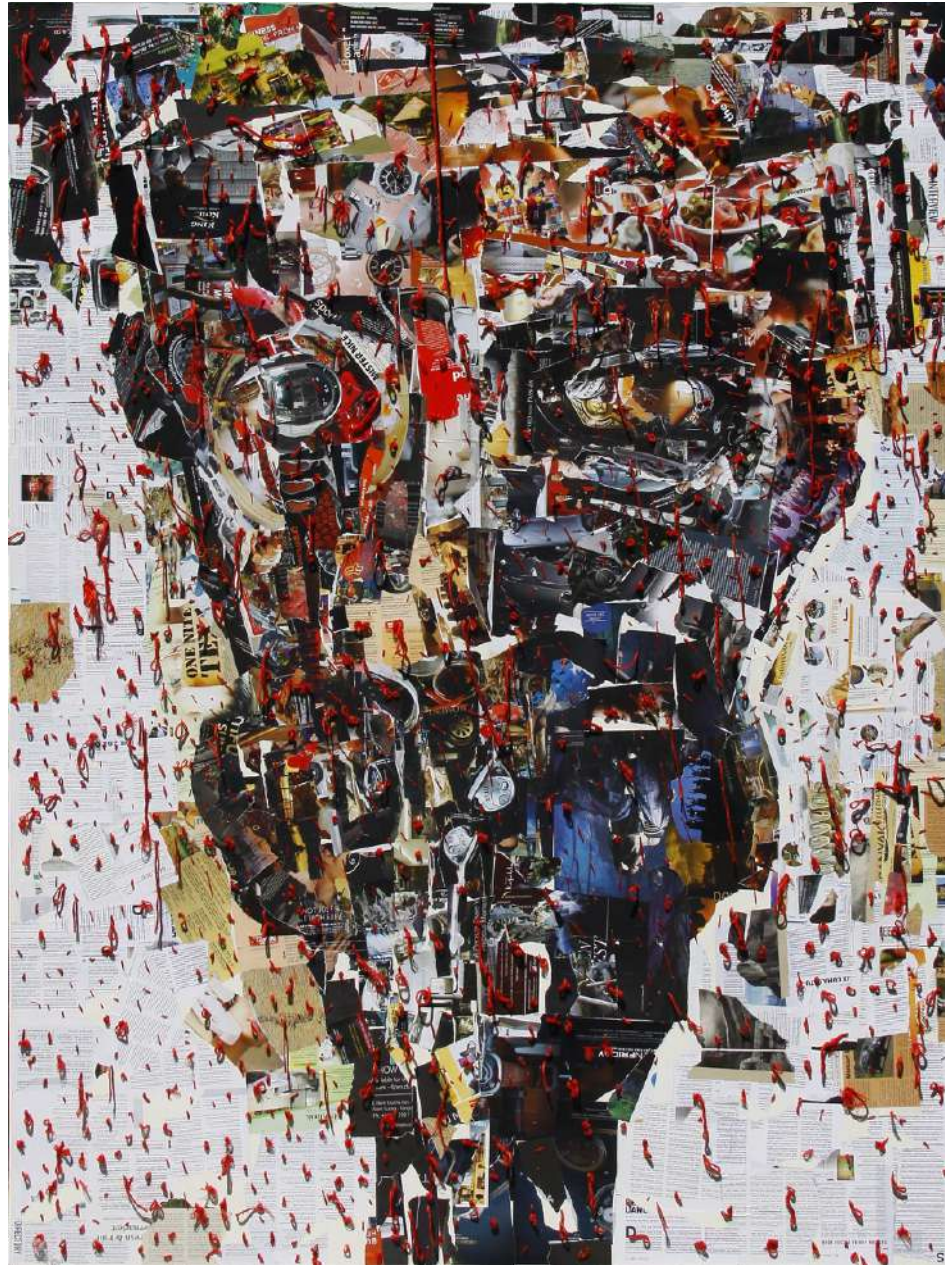
GATOT PUJIARTO

Gatot Pujiarto was born in 1970 in Malang, East Java, Indonesia. He graduated from the Department of Fine Art and Design at IKIP Malang in 1995. Currently, the artist lives and works in Malang.

Pujiarto's works explore abnormalities, weirdness, and tragedy, and they are inspired by uncommon events or occurrences in everyday life, including stories heard from friends, TV shows, and the news. His works amuse and provoke audiences to reinterpret daily stories as a new reality, to enjoy them through evoking new emotions. The visual sensation in his works is combined with the unique textures that are created by pasting, patching, layering, tearing, binding, and by making fabric patterns.

The artist utilizes a distinctive collage and weathering technique on fabric, which is either applied on canvas or installed in the form of a tapestry. The bare threads and weave of cloth are revealed for his viewers' scrutiny. The broken cloth acts as a metaphor for the distress of man's action upon nature: negative, confused, and counterproductive to the overarching aim of world harmony. Bare tendrils accumulate to form the skeletal structure of the original cloth, reminding us through nostalgia of what it was originally.

Pujiarto's work has been widely exhibited throughout Indonesia and internationally. Selected exhibitions include *Beyond Image and Dreams* (2019), Pearl Lam Galleries, Shanghai, China; *Stitching Stories* (2016), Pearl Lam Galleries, Hong Kong SOHO; *Masquerade of Life* (2015), Pearl Lam Galleries, Singapore; *Shout—Indonesian Contemporary Art* (2014), Museo d'Arte Contemporanea Roma, Rome, Italy; *Jatim Art Now* (2012), National Gallery of Indonesia, Jakarta, Indonesia; and *Indonesian Contemporary Fiber Art* (2012), ArtOne New Museum, Jakarta, Indonesia.



GATOT PUJIARTO b. 1970, **Machine Man**, 2019, Canvas, magazine, thread, 200 x 150 cm (78 3/4 x 59 in.)

Courtesy of the artist and Pearl Lam Galleries

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 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 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 *And There's Nothing I Can Do* (2018), Hyogo Prefectural Museum of Art, Kobe, Japan; *Luminescence* (2016), Pearl Lam Galleries, Singapore; and *Su Xiaobai* (2014), Almine Rech Gallery, Paris, France. 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, **Plenitude No. 1**, 2015, Oil, lacquer, linen and wood, 154 x 147 x 15 cm (60 5/8 x 57 7/8 x 5 7/8 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'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), organized 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 *The Allure of Matter: Material Art from China* (2019), Los Angeles County Museum of Art, Los Angeles, USA; *A Fairy Tale of Red Times: Works from the White Rabbit Collection* (2019), National Museum of Victoria, Melbourne, Australia; *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, *Weeping Willow—Ancient Songs*, 2017, 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, *Weeping Willow—Flying Catkins*, 2017, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)

Courtesy of the artist and Pearl Lam Galleries

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