

PearlLam Galleries

Hong Kong

ART BASEL Online Viewing Rooms – OVR:20c

VIP Preview	28 October, 7pm HKT – 30 Oct, 7pm HKT
Public Hours	30 October, 7pm HKT – 1 November 7am HKT
Online Access	artbasel.com/viewing-rooms and the Art Basel App

Hong Kong — Pearl Lam Galleries is delighted to announce our participation in Art Basel Online Viewing Rooms — OVR:20c, the latest iteration of Art Basel's Online Viewing Rooms, dedicated to works from the 20th century. Our Viewing room will feature artist Pang Tao, showcasing a well-curated mix of artworks that illuminate the artist's lifelong belief that modernism is a universal language not bound by cultural differences or political ideology. Pang lived in Paris for a year in 1984 and was among the first group of artists, like Zou Wou-Ki, who were sent to Europe to study art abroad in Paris. *Untitled* (1987) is a painting experimented with mixed media that altered the viewer's perception of light and colour.

Pang's most notable series, *Revelation of Bronze*, begun in the mid-1980s and continued well into the new millennium, appropriates the motif of bronze ware from traditional Chinese culture. The series serves as a significant point of departure when Pang consciously moved away from realism towards full abstraction. In this seminal series, Pang flattens the imagery of bronzeware from the Shang dynasty in a meticulous manner and develops the composition through a formal exploration that undermines mere decoration. Also on view is a series of bronze paintings realized from 1986 to 1999 that illustrates her preoccupation, with deconstructing, reconstituting and reanimating the once ornamental symbol of a vessel that embodies Chinese civilization into a liberal form imbued with patches of different colours and delineated with fine lines to give the representation of a monolithic artefact an illusionary solidity.

Pang states, "I chose the subject matter of bronzeware from the late Shang dynasty because they are culturally distinct... My wish has been to renew and re-enact the vigorous imagination of my ancestors by freely applying vivid colours to these patterns. I hope in doing so that these works will be set apart from their ancient predecessors and their counterparts in the West."

About the Artist

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 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. At the age of four, while in Kunming, Pang won third prize in the National Children's Painting Competition in 1938. In 1948 and 1949, her parents held exhibitions for her and her younger brother in Guangzhou and Shanghai, respectively.

Upon her graduation from the Central Academy of Fine Arts (CAFA) in 1955, Pang Tao was offered a teaching position in the printmaking department. During this early period, she created a range of bright grey paintings with realist features. In 1980, Pang Tao started to experiment with sand as a medium for oil paintings. Her en plein air paintings produced during her excursion to Guilin with her husband Lin Gang in 1981 demonstrate a remarkable shift in her style. 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.

With regard to her own artistic practice, Pang Tao began to create a series of paintings featuring bronze ware in the 1980s. The following decade saw Pang Tao use bronze as her subject matter. She applied a series of techniques including colouration, generalization, and the flattening of shapes. Such experiments persisted into the mid and late 1990s. 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.

About Pearl Lam Galleries

Pearl Lam Galleries is a driving force within Asia's contemporary art scene. Founded in 2005, the Galleries plays a vital role in stimulating international dialogue and cross-cultural exchange between the East and West.

Following a rigorous programme, Pearl Lam Galleries presents museum-quality exhibitions that re-evaluate and challenge perceptions of cultural practice in Asia. With a thoughtfully balanced roster of Chinese and international artists, the Galleries is strategic in its curation, positioning itself as an educator.

The Galleries maintains a flagship space in the historic Pedder Building in Hong Kong, whilst the Shanghai gallery is situated in the heart of the Bund district. With a team of international staff, Pearl Lam Galleries' reach is global, having presentations at major international art fairs including The Armory Show, Art Cologne, Art Basel Hong Kong, Frieze Masters, and West Bund Art and Design.

Press Enquiries

Crystal Tang / Pearl Lam Galleries

crystal@pearllamgalleries.com / +852 2522 1428