

VIS-À-VIS



V I S - À - V I S

The term “autographic mark” entered our aesthetic lexicon following the conclusion of the Second World War when Abstract Expressionism dominated the Western art historical canon. At that time, abstract painting was characterized by gestural applications of paint whose appearance of spontaneity and all-over composition formed an artist’s visual signature. Curator Kelly Baum recently described autographic marks as “gestures that indexed the artist’s distinct will, personality, and psychological state.” These autographic marks embodied a postwar exuberance, a new beginning for a global world order following the atrocities of the recent past. Over 70 years later, gestural abstraction has evolved in many directions. Some of these trajectories mine charged social realities, while other avenues serve as material reflections on a world ever more cynical, skeptical, dislocated, disenfranchised and yearning for authenticity, connectivity and truth free from alternative facts. Vis-à-vis examines six currents of gestural mark making that question the function of gestural abstraction in our current cultural climate.

Vis-à-Vis, a dual-space group exhibition at both the Pedder Building and H Queen’s galleries in Hong Kong, asks viewers to consider the agency of gestural abstraction through the semiotics of sculpture. Ron Gorchov, Michael Staniak, Zhu Jinshi, Bram Bogart, Frank Stella and Su Xiaobai create works that evade binaries of genre; they are decidedly not-painting, not-sculpture and not-architecture. Their artworks favor alloy and hybridity, often marshalling the sculptural qualities of paint to further the possibilities of painterly mark making. These cross-generational artists relentlessly experiment and question the limits of painting whilst respecting its physical characteristics as an object on the wall. The shift from painting to sculpture simultaneously take on the identity of a three-dimensional object or vice versa, questioning our assumptions of making such a distinction.

Ron Gorchov’s simultaneously concave and convex, shield-like canvases encourage viewers to contemplate their immanent contradictions: their structure, composition, and markings occur as both otherworldly and familiar. Gorchov’s work seamlessly glides through two- and three-dimensions, profoundly articulating meditative calm and unsettling uncertainty: paint appears to run off the surface of the canvas while kidney-like forms seem to bleed down the picture plane. Shapes are drawn, then drawn again. Marks feel impermanent. Diaphanous layers of paint dispersions glide over the painting’s surface as if emblematising time slipping away. Linen edges are left unpainted and raw. Staples are visible and unselfconscious. Gorchov is undoing our expectations of what painting could and should be. The artist’s sculptural “stacks” are equally replete complete with flaws and unevenness, letting gravity do the lion’s

share of the work. In these works, individually shaped paintings are stacked vertically and held together by an architecturally rigorous wood and metal armature. Recalling Donald Judd’s eponymous sculptures, Gorchov’s stacks undermine the rigid tenets of Minimalism, favouring humanist impulses over finish fetish experiences. Titled after stars in the universe, Gorchov’s stacked works remind beholders of their own mortality.

In many ways, Su Xiaobai’s work serves as an analogue and as a counterpoint to Gorchov’s. With training at both the Central Academy of Fine Arts in Beijing and Kunstakademie Düsseldorf, Su fuses the visual language of Abstract Expressionism with techniques intrinsic to Chinese craftsmanship. His gently curved paintings are an exploration into the cosmic and the meditative; they serve as portals into a complex subjectivity. With almost an uncanny elimination of the artist’s hand, Su’s paintings are masterfully handmade. A convex ground of wood and linen support innumerable veils of oil paint, and lacquer guides the viewer into a sublime unconscious where pigments and skeins of resin form a ground for contemplation.

Michael Staniak’s paintings intentionally complicate the legibility between the digital and the handmade. Although all of the artist’s compositions are made entirely by hand, Staniak marshals synthetic colours to evoke digital platforms. Fluorescent, neon, and highly saturated pigments are airbrushed onto a sculpturally engaged ground to confuse expectations of flatness and create innovative trompe l’oeil effects. Staniak’s practice updates and casts doubt on the traditional and altruistic role of colour field painting in the present day. For example, Staniak’s Internet Blueprint series razes our ability to discern between actual ripples in the composition or merely a mirage of three-dimensionality. In this body of work, Staniak’s implementation of “Facebook blue” simultaneously recalls a blank screen awaiting content and serves as a portal to the sublime.

Frank Stella famously described sculpture as “just a painting cut out and stood up somewhere.” The artist’s assemblages, constructed from various industrial materials, including stainless steel tubing, nylon RPT, and aluminum, resonate as fragments of modern life arranged with architectural precision. Often overlaid with oil and spray paint, Stella’s sculptures reveal themselves as nuanced positions on line, colour, form, and even modernity. His three-dimensional constructions present formal paradoxes: curved lines are formed from rigid metal and seemingly stoic aluminium is often adorned with pastel colours, dayglo, and flesh tones. The artist’s use of industrial paint and construction materials, in dialogue

with thoughtful and sympathetic compositions, allude to an attempt to critique connectivity in an otherwise synthetic and jaded world.

Zhu Jinshi (b. 1954) sculpts with paint. His signature visual vocabulary, informed by living in both Berlin and Beijing, takes many forms, often combining textual language with mounds of paint whose collision with the picture plane generate a terrain evocative of jagged landscape. In these works, viewers are afforded an omniscient vantage point as if “reading” the picture plane from above. Working in diverse palettes—sometimes monochromatic, sometimes carnivalesque—Zhu’s abstract paintings disarm the viewer through their intuitive yet calculated composition paired with irreverent tactility. Notorious for applying paint with shovels, his picture planes are organic ecosystems. Pigment and binder will inevitably separate, leaving oil residue to pool on an otherwise pristine white ground. Over time, crisp black calligraphic text becomes disambiguated. Zhu’s work, rebellious by nature, abandons notions of collectivity in favour of vanguard originality.

Bram Bogart’s aesthetic marries colour with the abject. In Bogart’s hands, paint is marshalled as if it were clay: moulded, formed, squashed, and slammed. Bogart’s paintings belie traditional impasto, creating globular terrains of texture, form, and colour. As a Dutch artist living in Germany at the close of the Second World War, “abstraction” was a means of reconciling mass destruction and death tolls. The vibrancy of Bogart’s monochromatic compositions is often at variance with its haphazard almost violent application of paint. Eén Kleur (2005) appears as if a rectangular form forcibly engaged the painting’s surface, causing crimson paint to ooze to the periphery. In Rode Rouge (2008), it appears as if multiple square and rectangular objects were used to create a picture plane built on indentions, allowing happenstance to guide and shape the dynamics of the painting. The monochromatic white composition of Sunday Morning (2007) foregrounds sporadic lunar-like globs that allude to an imagined experience of waking up on the moon. Bogart’s unsettling works are unsettled by application and colour. Through his innovative amalgamation of pigment, binder, mortar, and other additives, Bogart redirected the formal and elegant palette of De Stijl into a tumultuous field of rubble and remnants.

Taken as a whole, Vis-à-vis offers a complex examination of the world through the lens of gestural abstraction. In each of the included artist’s practices, autographic mark making serves to present various aesthetic subjectivities that are decidedly present and persuasively anxious—visual language that pens profound reflection and indexes artistic innovation.



Cover: FRANK STELLA b. 1936, **Giyon V (e)** (detail), 2002, Sand cast aluminium, 231.1 x 142.2 x 50.8 cm (91 x 56 x 20 in.)
This page: BRAM BOGART (1921–2012), **Gris et Bleu** (detail), 1954, Mixed media, 94.6 x 109.2 cm (37 1/4 x 43 in.)

PEDDER BUILDING

R O N G O R C H O V

Born in Chicago in 1930, Ron Gorchov is an American artist known for his curved surface artworks. The artist helped spearhead the shaped canvas movement with his bowed wooden frames stretched with linen or canvas, bridging sculpture and abstract painting through his unique artistic creations.

Gorchov created his first shaped canvas work in Mark Rothko's studio. His oil-on-linen paintings pair one or two biomorphic coloured shapes against differently coloured backgrounds. The patterns of the paintings resemble living organisms, telling the story of the beginning of a certain formative state. These questions of form and existence materialize into works of art through the use of bold brushstrokes, providing chromatic contrasts.

The artist then hangs the work on a shaped canvas stretcher that is at once concave and convex, similar to shields or saddles. The saddle-like canvas replaces the traditional rectangular base, utilizing the curved shape's ability to catch the viewers' attention faster than a rectangle.

While the paintings themselves play with symmetry and asymmetry, the warped edges of Gorchov's canvases create new dimensions and depth, disorienting the perception of the audience.

Gorchov's distinctive and assertive saddle-like stretchers were created in the late 1960s as an alternative to the pervasive Greenbergian formalism of the time, evidenced in the dominance of minimalist sculpture. He belongs to a generation of artists in New York in the 1960s and 70s that includes Frank Stella, Richard Tuttle, Blinky Palermo, and Ellsworth Kelly, who pushed painting to its extreme. Gorchov is unique in his ability to unite form and content while preserving their tensions.

Following a first solo show at New York's Tibor de Nagy Gallery in 1960, Gorchov has since exhibited at renowned museums and galleries around the world, including The Museum of Modern Art, Whitney Museum of American Art, PS1, Queens Museum of Art, New Museum of Contemporary Art, and Centro Atlántico de Arte Moderno, among other institutions. Gorchov's recent solo exhibitions include *Ron Gorchov* (2017) at Cheim & Read, New York City, USA; *Serapis* (2014) at the Contemporary Art Museum St. Louis, Missouri, USA; and *Monsieur X* (2013) at Vito Schnabel, New York City, USA.



RON GORCHOV b. 1930, **Idomene**, 2018, Oil on linen, 145 x 101.5 x 24 cm (57 1/8 x 40 x 9 1/2 in.)

RON GORCHOV b. 1930, **Amythaon**, 2018, Oil on linen, 144 x 101.5 x 24 cm (56 3/4 x 40 x 9 1/2 in.)





RON GORCHOV b. 1930, **Albireo**, 2018, Oil on linen, 195.6 x 91.5 x 23 cm (77 x 36 x 9 in.)

M I C H A E L S T A N I A K

Australian artist Michael Staniak was born in 1982 in Melbourne, Australia. His work explores a brand-new genre in painting that is strongly influenced by present-day technologies, such as touch pads, smart phones, personal computers, tablets, as well as the Internet. Staniak currently lives and works in Melbourne, Australia.

Inspired by digital media, Staniak's work concentrates on the changing images in the fast-paced digital culture. His process-oriented works oscillate between flat digital imagery and texturized analogue painting. The aesthetics is soft and delicate, but it nevertheless stimulates the viewer's eye because of the variety of subtle changes in acrylic colours and textures. In one way or another, Staniak's works are informed by the myriad of online activities, culture, and aesthetics, and they explore the versatile effects of technology upon contemporary image production and consumption.

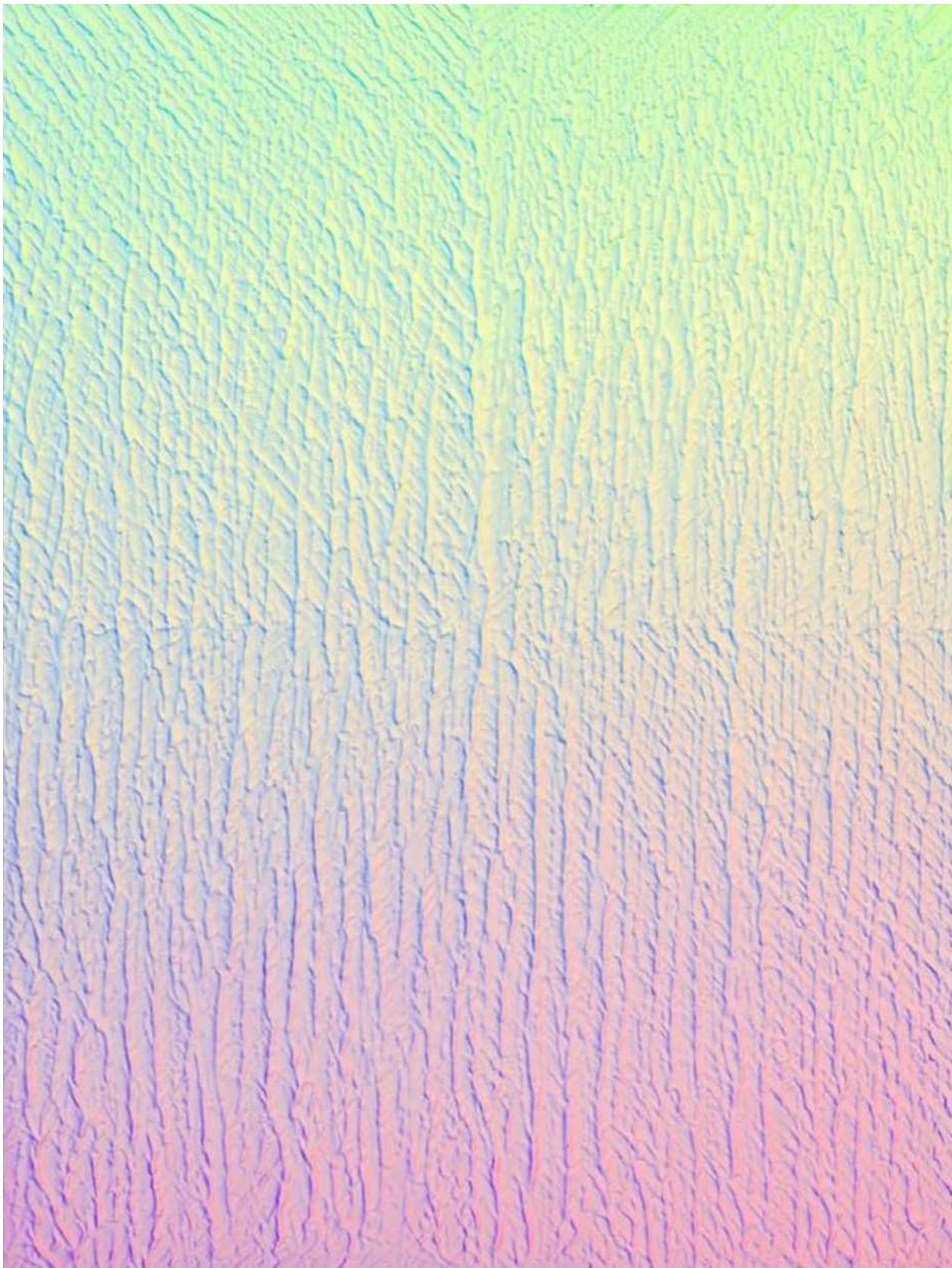
While the artist's paintings and sculptures are mostly created by hand, they often resemble digital prints that refer to and operate at the intersection of online and offline formats. In an environment

where computer-generated imagery and electronic transmissions have become the visual vernacular and way of seeing, Staniak and his generation of artists are using, commenting on, imitating, and finding inspiration for their pictorial worlds in digital technologies. Staniak creates some of his paintings using digital processes, where he establishes a dialogue between analogue acrylic works and digital modes of production.

Michael Staniak is the founder and director of Paradise Hills Gallery, which is an artist-run project in Melbourne, Australia. His international solo exhibitions include *From Memory* at Steve Turner Contemporary (2017, Los Angeles, USA); *Permanent Display* at Annarumma Gallery (2015, Naples, Italy); as well as *Internet Blueprints* at Art Brussels (2014, Brussels, Belgium). In addition to these important shows, his work has been included in numerous group exhibitions, such as *The Future of Memory* at Kunsthalle Wien (2015, Vienna, Austria), and the Moving Museum's Istanbul project (2014, Istanbul).

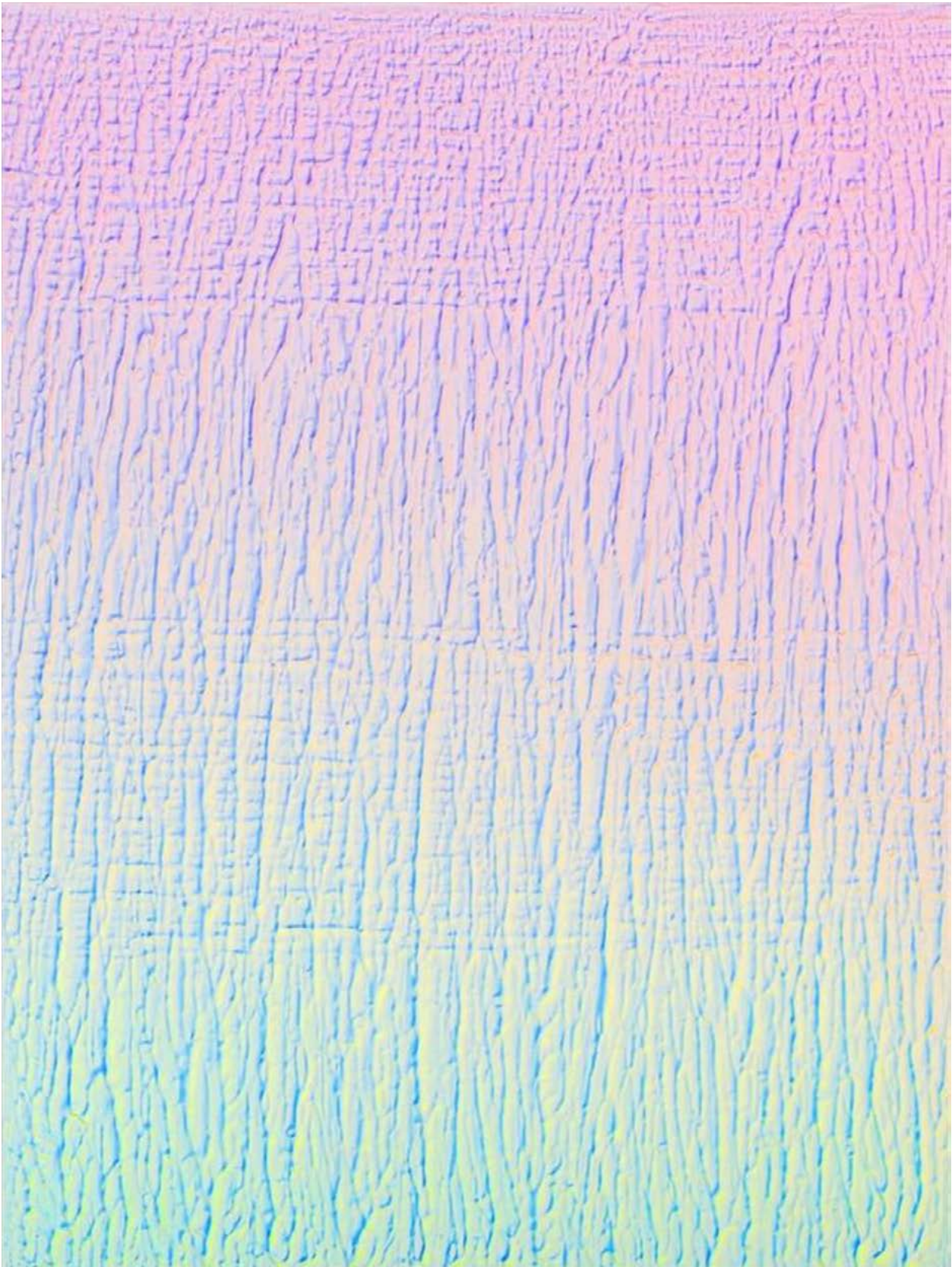
MICHAEL STANIAK b. 1982, **IMG_387 (Pattern Recognition)**, 2018, Casting compound and acylic on board, steel frame, 161.2 x 121.2 cm (63 1/2 x 47 3/4 in.)

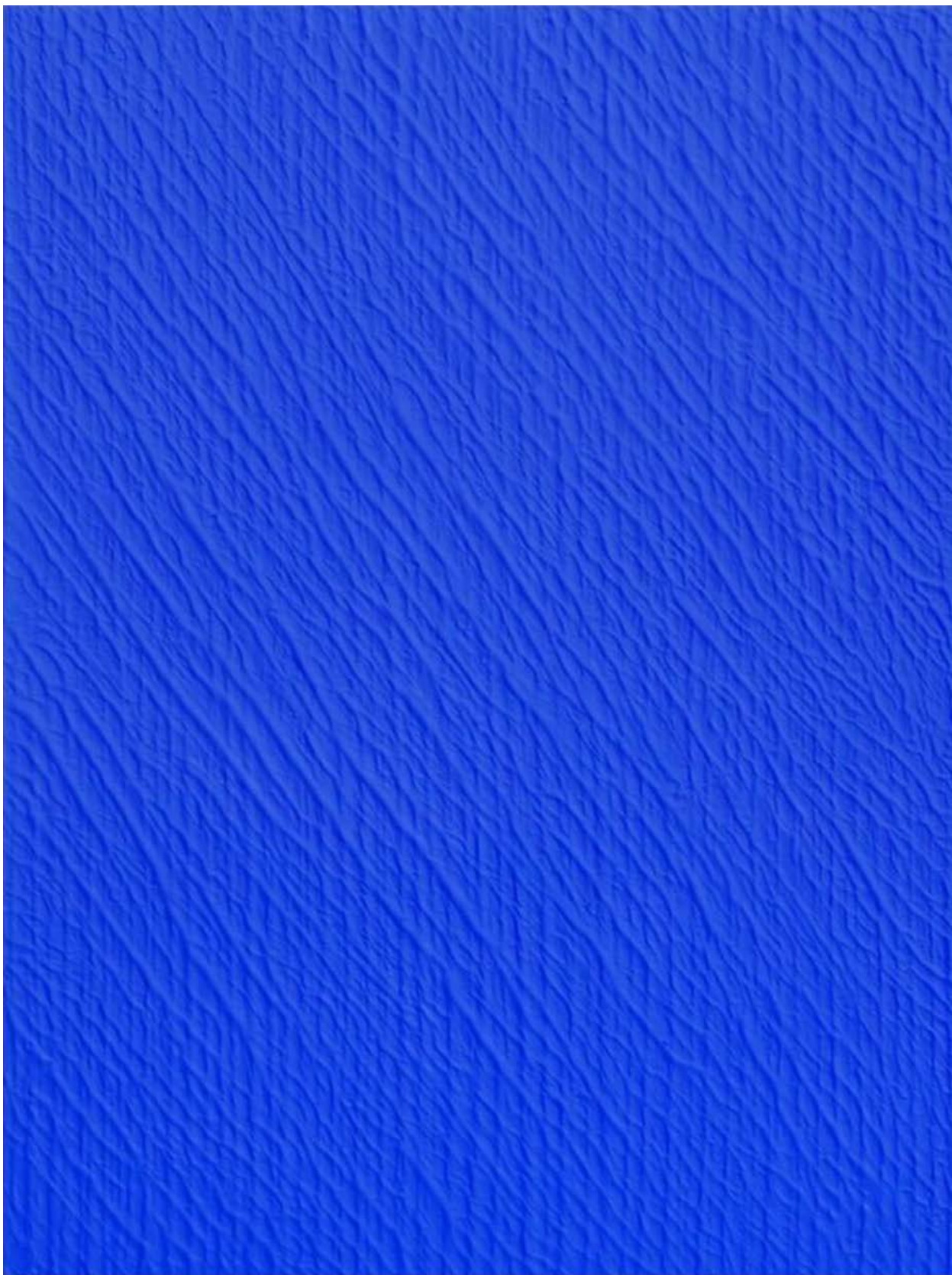




MICHAEL STANIAK b. 1982, **IMG_389 (Pattern Recognition)**, 2018, Casting compound and acrylic on board, steel frame, 161.2 x 121.2 cm (63 1/2 x 47 3/4 in.)

MICHAEL STANIAK b. 1982, **IMG_388 (Pattern Recognition)**, 2018, Casting compound and acylic on board, steel frame, 161.2 x 121.2 cm (63 1/2 x 47 3/4 in.)

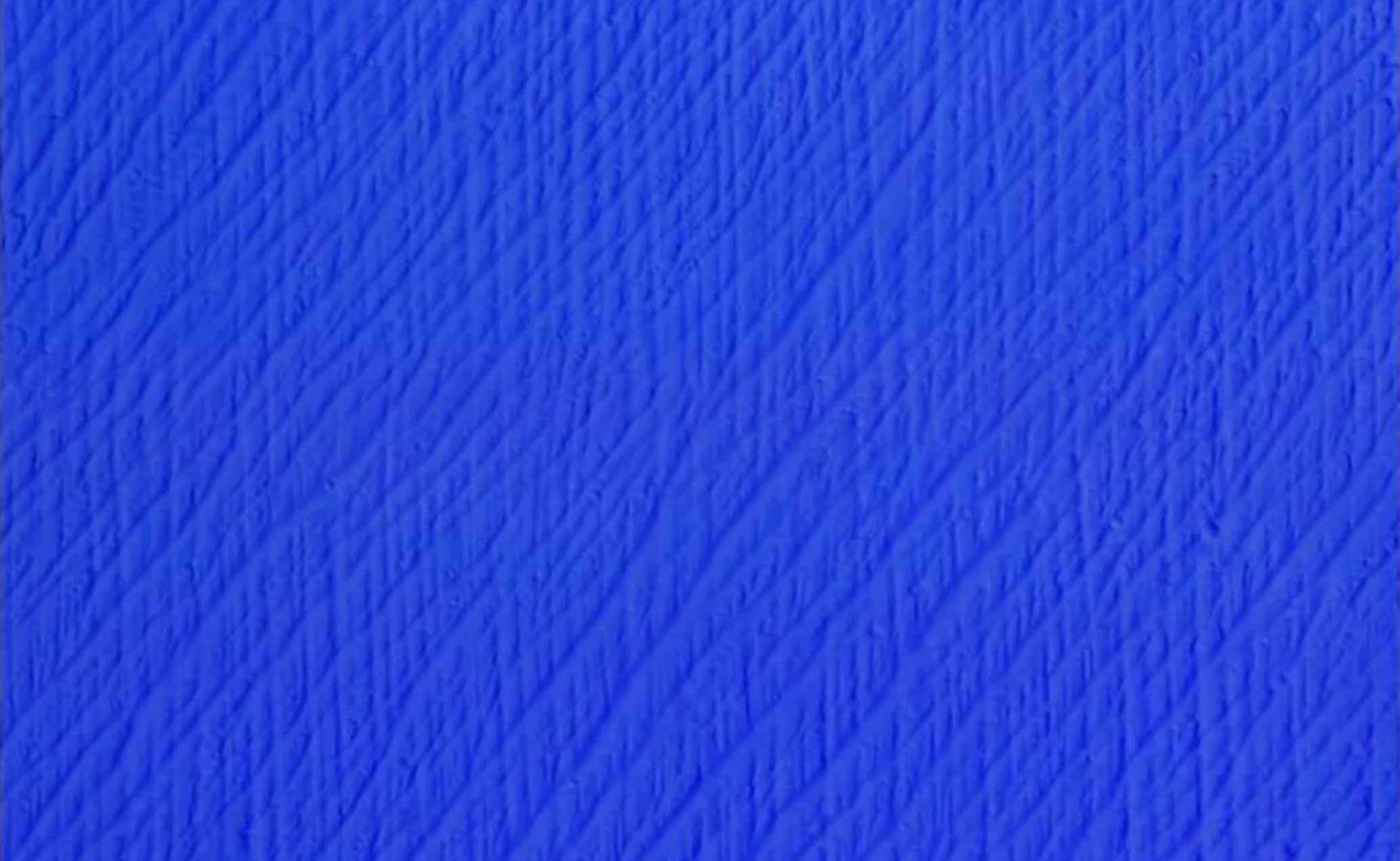




MICHAEL STANIAK b. 1982, **IMG_358 (Pattern Recognition)**, 2018, Casting compound and acylic on board, steel frame, 161.2 x 121.2 cm (63 1/2 x 47 3/4 in.)

MICHAEL STANIAK b. 1982, **IMG_350 (Pattern Recognition)**, 2018, Casting compound and acylic on board, steel frame, 161.2 x 121.2 cm (63 1/2 x 47 3/4 in.)





MICHAEL STANIAK b. 1982. **IMG_350 (Pattern Recognition)** (detail), 2018



MICHAEL STANIAK b. 1982, **OBJ_043**, 2015-18, Acrylic on bronze, 80 x 60 x 50 cm (31 1/2 x 23 5/8 x 19 5/8 in.)

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, teapots, bamboo, bicycles, light bulbs, paint, 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 303* (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 City, USA; *Performance in Paint: Zhu Jinshi* (2015–16), Inside-Out Art Museum, Beijing, China; *Zhu Jinshi: Boat*, a Yi Pai installation (2015), organized 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 City, 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, **Presence of Whiteness 5–1985 Sunshine**, 1985, Oil on canvas, 120 x 90 cm (47 1/4 x 35 3/8 in.)





ZHU JINSHI b. 1954, **Presence of Whiteness 3**, 2006–09, Oil paint, paintbrushes, Dimensions variable



ZHU JINSHI b. 1954, *Presence of Whiteness 3* (detail), 2006–09



ZHU JINSHI b. 1954, *Presence of Whiteness 3* (detail), 2006–09



ZHU JINSHI b. 1954, *Presence of Whiteness 3* (detail), 2006–09

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



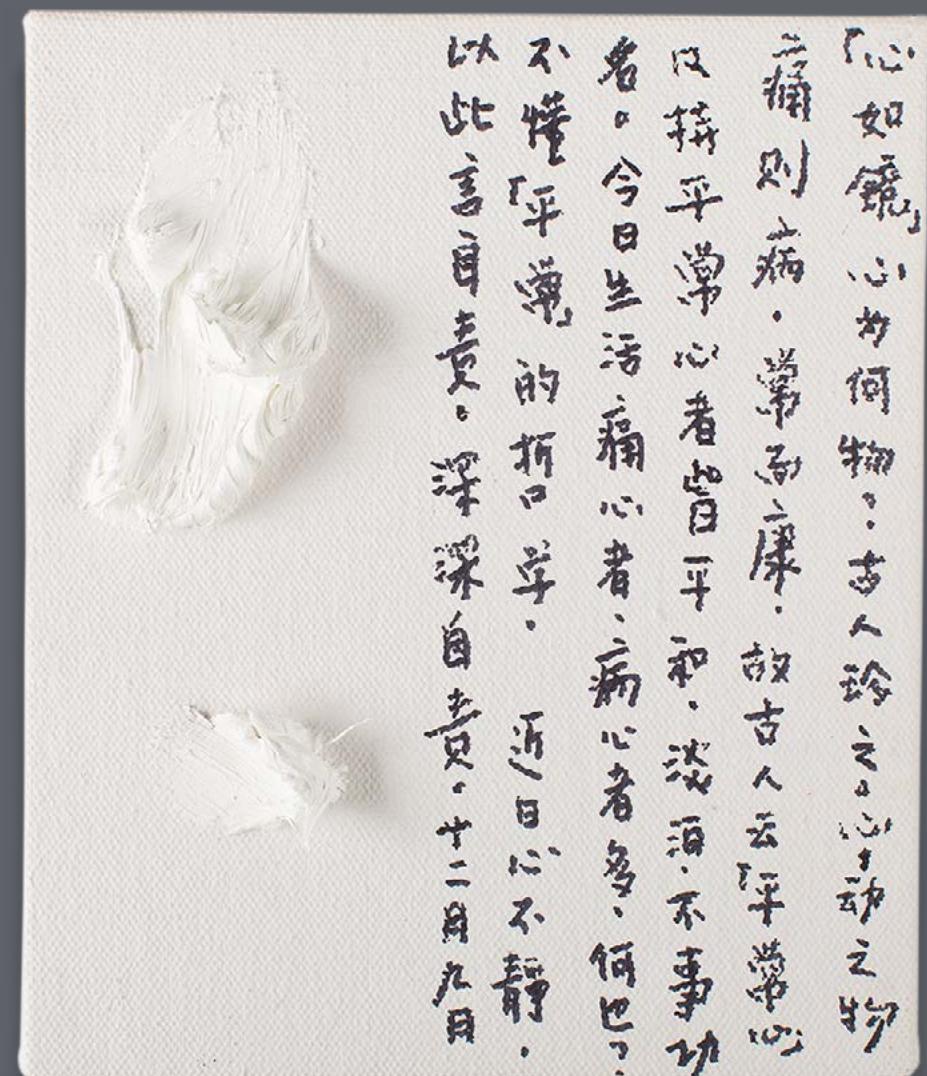


ZHU JINSHI b. 1954, **Wounded Buddha Hand**, 2013, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)



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.)

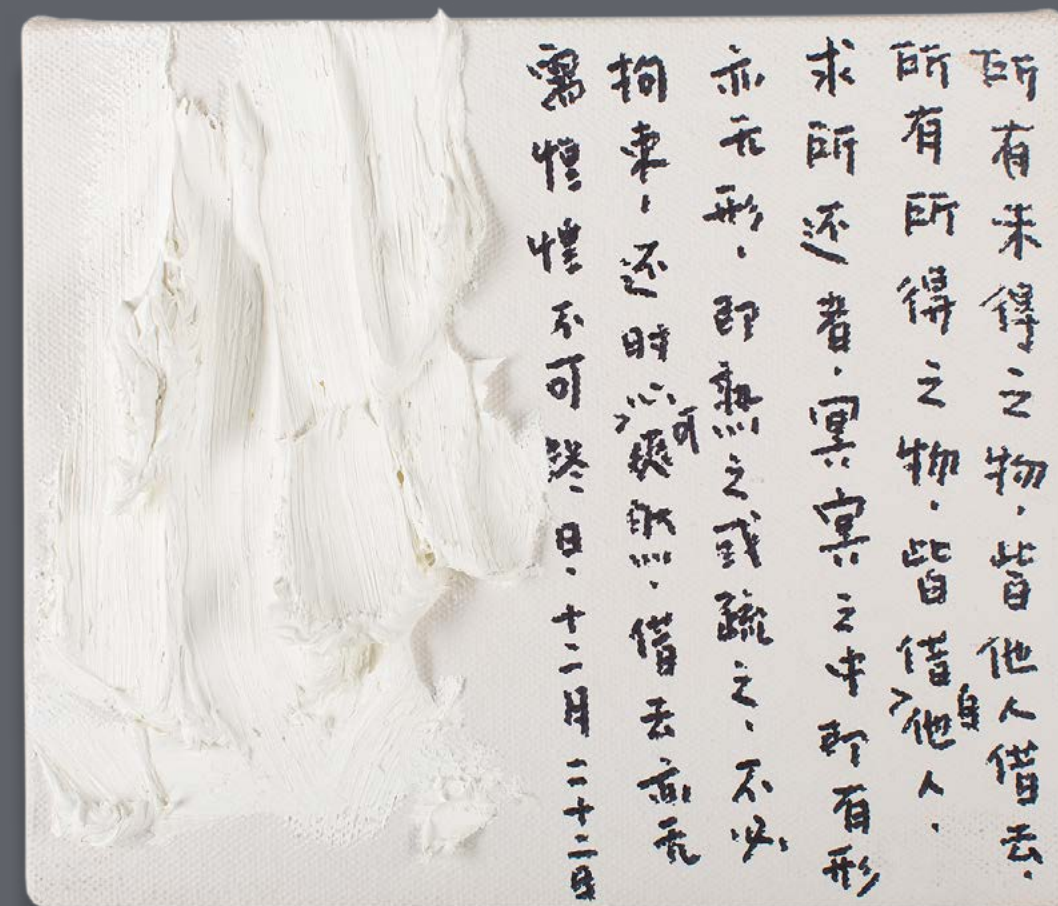




心如鏡。心為何物？古人珍之。心動之物
痛則病。常而康。故古人云「平常心
以持平常心者皆平和。淡而。不事功
者。今日生活痛心者。病心者多。何也？
不懂「平常」的折口字。近日心不靜。
以此言自責。深深自責。十二月九日

ZHU JINSHI b. 1954, *Brushstroke Diary No. 1*, 2015, Oil on canvas, 30 x 25 cm (11 3/4 x 9 7/8 in.)

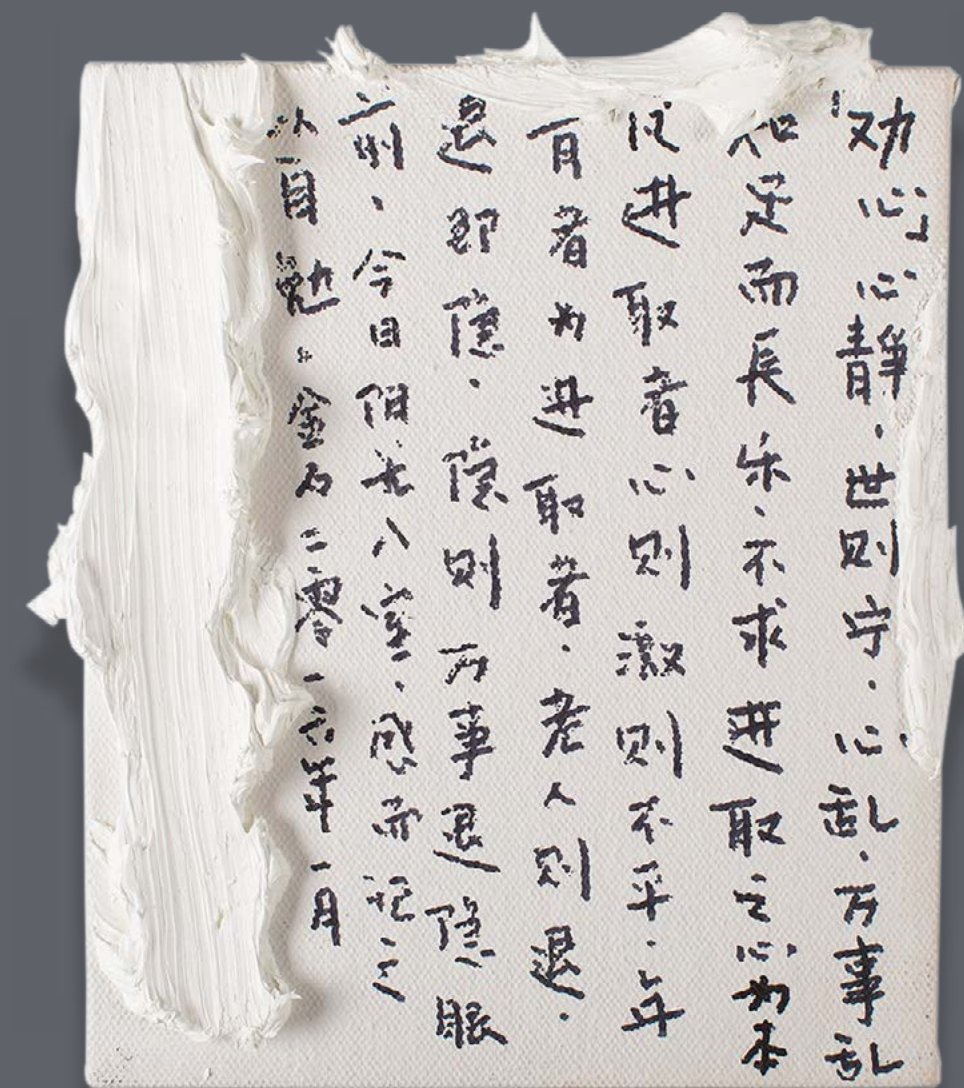
ZHU JINSHI b. 1954, *Brushstroke Diary No. 2*, 2015, Oil on canvas, 25 x 30 cm (9 7/8 x 11 3/4 in.)



攻城易、守城难、攻城一时
之勇、守城谋略之道、日日
需思、攻城之道乱成什么样
都无所谓、守城之道要天天
清静、艺术之道若攻城守城
即需一时之勇、也需日日计

庚十二月二十三日

ZHU JINSHI b. 1954, *Brushstroke Diary No. 3*, 2015, Oil on canvas, 25 x 30 cm (9 7/8 x 11 3/4 in.)



ZHU JINSHI b. 1954, *Brushstroke Diary No. 4*, 2015, Oil on canvas, 30 x 25 cm (11 3/4 x 9 7/8 in.)

H Q U E E N ' S

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.)



BRAM BOGART (1921–2012). **Een Kleur** (detail), 2005

BRAM BOGART (1921–2012), **Rode Rouge**, 2008, Mixed media on board, 168 x 140 cm (66 1/8 x 55 1/8 in.)





BRAM BOGART (1921–2012), **Sunday Morning**, 2007, Mixed media, 139.7 x 137.2 cm (55 x 54 in.)

BRAM BOGART (1921–2012), **Hoef**, 1964, Mixed media on wood, 54.6 x 54.6 cm (21 1/2 x 21 1/2 in.)





BRAM BOGART (1921–2012), **Gris et Bleu**, 1954, Mixed media, 94.6 x 109.2 cm (37 1/4 x 43 in.)



BRAM BOGART (1921–2012), **Rosaire**, 1994, Mixed media on wood, 52.1 x 57.8 cm (20 1/2 x 22 3/4 in.)

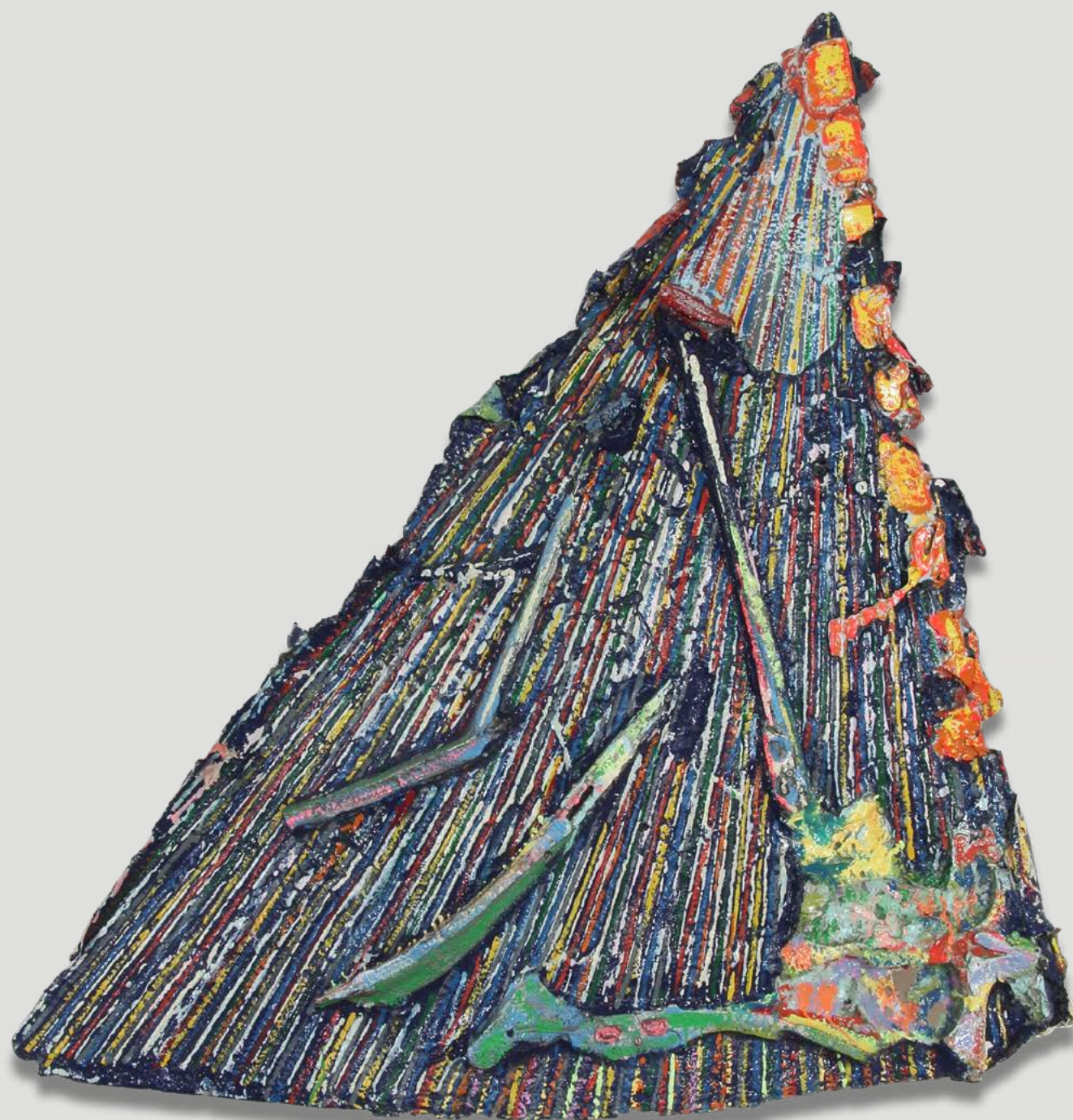
FRANK STELLA

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 City, USA.



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.)



FRANK STELLA b. 1936, *Hacilar Level Ic* (detail), 2001



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



FRANK STELLA b. 1936, **Plombiers-les-Bains**, from **Spa Sculptures**, 1999, Cast and fabricated stainless steel, 36.8 x 35.6 x 30.5 cm (14 1/2 x 14 x 12 in.)

FRANK STELLA b. 1936, **K.109**, 2006, Stainless steel tubing, nylon RPT and spray paint, 52.1 x 39.4 x 25.4 cm (20 1/2 x 15 1/2 x 10 in.)





FRANK STELLA b. 1936, **K.37**, 2006, Stainless steel tubing, nylon RPT and oil paint, 48.3 x 25.4 x 38.1 cm (19 x 10 x 15 in.)



FRANK STELLA b. 1936, K.37 (detail), 2006

S U X I A O B A I

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 *Su Xiaobai 2012–2014* (2016), Tina Keng Gallery, Taipei, Taiwan; *Su Xiaobai: Painting and Being* (2014), Pearl Lam Galleries, Hong Kong, China; *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, **Concave No. 1**, 2012, Oil, lacquer on linen and wood, 160 x 160 x 18 cm (63 x 63 x 7 1/8 in.)





SU XIAOBAI b. 1949, **Tolerance and Sincerity No. 1**, 2015, Oil, lacquer on linen and wood, 154 x 147 x 15 cm (60 5/8 x 57 7/8 x 5 7/8 in.)





SU XIAOBAI b. 1949, **Plenitude No. 1**, 2015, Oil, lacquer on linen and wood, 154 x 147 x 15 cm (60 5/8 x 57 7/8 x 5 7/8 in.)



SU XIAOBAI b. 1949, **Kuanhong – Dark Blue**, 2015–16, Oil, lacquer on linen and wood, 173 x 165 x 15 cm (68 1/8 x 65 x 5 7/8 in.)

SU XIAOBAI b. 1949, **Wagong 21**, 2011, Oil, lacquer on linen and wood, 68 x 61 cm (26 3/4 x 24 in.)



RON GORCHOV

1930 Born in Chicago, USA
1947–48 University of Mississippi, Oxford, Mississippi, USA
1948–50 Roosevelt College & Art Institute, Chicago, USA
1950–51 University of Illinois, Urbana, USA
Present Lives and works in New York, USA

Selected Solo Exhibitions

2018 *Ron Gorchov*, Galerie Max Hetzler, Berlin, Germany
2017 *Ron Gorchov*, Maruani Mercier, Knokke, Belgium
Ron Gorchov, Cheim & Read, New York, USA
2016 *Ron Gorchov: Works from the 1970s*, Vito Schnabel Projects, New York, USA
Ron Gorchov: Stacks, ADAA: The Art Show, New York, USA
Concord, Vito Schnabel Gallery, St. Moritz, Switzerland
Ron Gorchov, Sotheby’s S|2, London, UK
Ron Gorchov—Recent Works, Thomas Brambilla, Bergamo, Italy
2014 *Serapis*, Contemporary Art Museum St. Louis, St. Louis, Missouri, USA
Entrance, Cheim & Read at Unlimited, Art Basel, Basel, Switzerland
2013 *Ron Gorchov*, 39 Great Jones, New York, USA
Ron Gorchov, Lesley Heller Workspace, New York, USA
Ron Gorchov, Monsieur X, Vito Schnabel, New York, USA
Ron Gorchov, Galerie Forsblom, Helsinki, Finland
2012 *Ron Gorchov*, Cheim and Read, New York, USA
Ron Gorchov: Recent Paintings, Galerie Richard, Paris, France
2011 *Ron Gorchov*, Donde Se Oculta el Alma (Where The Soul Hides), Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria, Spain
2010 *Ron Gorchov: Recent Watercolors*, George Lawson Gallery, San Francisco, USA
2009 *NY Masters: Ron Gorchov*, Alain Kirili, Judy Pfaff, Alexander Ross, Frank Stella, Galerie Richard, Paris, France
2008 *Ron Gorchov: Recent Paintings*, Nicholas Robinson Gallery, New York, USA
2006 *Double Trouble*, MoMA PS1, Long Island City, New York, USA
2005 *Ron Gorchov*, Vito Schnabel, New York, USA
1994 *Ron Gorchov*, Susanne Hilberry Gallery, Ferndale, Michigan, USA
1993 *Ron Gorchov*, Locks Gallery, Philadelphia, USA
1992 *Ron Gorchov*, Jack Tilton Gallery, New York, USA
1990 *Ron Gorchov*, Jack Tilton Gallery, New York, USA
1985 *Ron Gorchov*, Susanne Hilberry Gallery, Ferndale, Michigan, USA
1984 *Ron Gorchov*, Susanne Hilberry Gallery, Ferndale, Michigan, USA
1983 *Ron Gorchov*, Marlborough Gallery, New York, USA
1981 *Ron Gorchov*, Montana State University Fine Art Gallery, Bozeman, USA
1980 *Ron Gorchov*, Gallery AK, Frankfurt, Germany
Ron Gorchov, Hamilton Gallery, New York, USA

1979 *Ron Gorchov*, Barbara Gladstone Gallery, New York, USA
Ron Gorchov, Hamilton Gallery, New York, USA
Ron Gorchov, Young Hoffman Gallery, Chicago, USA
Entrance, MoMA PS1, Long Island City, New York, USA
1978 *Ron Gorchov*, Galerie M, Bochum, Germany
Matrix Program, University Art Museum, Berkeley, USA
Ron Gorchov, Susanne Hilberry Gallery, Ferndale, Michigan, USA
1977 *Ron Gorchov*, Texas Gallery, Houston, USA
1976 *Rooms*, MoMA PS1, Long Island City, New York, USA
Ron Gorchov, Fischbach Gallery, New York, USA
1975 *Ron Gorchov*, Everson Museum of Art, Syracuse, USA
1972 *Ron Gorchov: Recent Paintings*, Tibor de Nagy Gallery, New York, USA
1966 *Ron Gorchov*, Tibor de Nagy Gallery, New York, USA
1963 *Ron Gorchov*, Tibor de Nagy Gallery, New York, USA
1960 *Ron Gorchov*, Tibor de Nagy Gallery, New York, USA

Selected Group Exhibitions

2017 *The Horizontal*, Cheim & Read, New York, USA
What’s Up New York, LVH Art, New York, USA
2016 *out/er.space: Apprehension of Nothingness*, Chowaiki & Co., New York, USA
A Selection of Works from the 1980s, Vito Schnabel Gallery, St. Moritz, Switzerland
FORTY, MoMA PS1, Long Island City, USA
Shapeshifters, Luhring Augustine, New York, USA
À quoi tient la beauté des étreintes (What is the beauty of hugs), FRAC Auvergne, Clermont-Ferrand, France
Painting into Three Dimensions: Linda Besemer, Bram Bogart, Sven-Ole Frahm, Ron Gorchov, Norio Imai, Takesada Matsutani, David Ryan, Galerie Richard, New York, USA
Albert Baronian, Rue de la Concorde, Brussels, Belgium
Foundation for Art and Preservation in Embassies Exhibition, Ronald Reagan Presidential Library and Museum, Simi Valley, California, USA
2015–16 *Thirty-Nine Years*, Susanne Hilberry Gallery, Detroit, USA
Works on Paper, Philip Slein Gallery, St. Louis, Missouri, USA
2015 *Intimacy in Discourse: Unreasonable Sized Paintings*, SVA Chelsea Gallery, New York, USA
First Show / Last Show, curated by Vito Schnabel, Germania Bank Building, New York, USA
Der Beste Anfang (The Best Start), Thomas Brambilla, Bergamo, Italy
Community of Influence, curated by Chuck Webster, Spencer Brownstone Gallery, New York, USA
2014–15 *Mourning and Melancholy*, Galleria Ostrakon, Milan, Italy
2014 *The Shaped Canvas, Revisited*, Luxembourg & Dayan, New York, USA
Green Circle, Black Diamond, Ratio 3, San Francisco, USA
All the Best Artists Are My Friends (Part I), curated by Ray Smith, Mana Contemporary, Jersey City, USA
Mana Monumental, curated by Eugene Lemay, Mana Miami, Miami, USA
Fourth-floor Painting and Sculpture Galleries, Museum of Modern Art, New York, USA

MICHAEL STANIAK

1982	Born in Melbourne, Australia
2003	BA, Mass Communication (Digital Media), Middle Tennessee State University, USA
2009	BFA, Victorian College of the Arts University of Melbourne, Australia
2011	MFA, Victorian College of the Arts University of Melbourne, Australia
Present	Lives and works in Melbourne, Australia
Selected Solo Exhibitions	
2018	<i>True Nature</i> , Achenbach Hagemier, Dusseldorf, Germany
	<i>Fictions #2</i> , Eduardo Secci Contemporary, Florence, Italy
2017	<i>From Memory</i> , Steve Turner Contemporary, Los Angeles, USA
	<i>GUIDANCE</i> , Station Gallery, Melbourne, Australia
2016	<i>Anytime Anywhere</i> , Steve Turner Contemporary, Los Angeles, USA
2015	<i>NEW SURFACES</i> , NKN Gallery, Melbourne
	<i>Solid State</i> , Steve Turner Contemporary, Los Angeles, USA
	<i>_IMG</i> , Contemporary Art Museum, St. Louis, USA
	<i>Permanent Display</i> , Annarumma Gallery, Naples, Italy
2014	<i>Data Loss</i> , NKN Gallery, Melbourne, Australia
	<i>Slow Pictures</i> , Arterreal Gallery, Sydney, Australia
	<i>Internet Blueprints</i> , Art Brussels (represented by Steve Turner Contemporary), Brussels, Belgium
	<i>Image DNA</i> , Steve Turner Contemporary, Los Angeles, USA
2013	<i>Standard Output</i> , Blockprojects Gallery, Melbourne, Australia
	<i>Instapoint</i> , Paradise Hills Gallery, Melbourne, Australia
2012	<i>Square of Heroes</i> , Arterreal Gallery, Sydney, Australia

Selected Group Exhibitions	
2018	<i>Station Sydney</i> , Station Gallery, Sydney, Australia
	<i>Breakfast at Tiffany's</i> , Collector's Depot, Portschach im Worthersee, Austria
	<i>Looking For U</i> , Unit London, London, UK
	<i>Strenuous</i> , Castor Gallery, New York, USA
	<i>Double Vision</i> , Steve Turner Contemporary, Los Angeles, USA
2017	<i>Homeostase</i> , Centro Cultural Sao Paulo, Sao Paulo, Brazil
	<i>Nothing You Have to Understand</i> , Galerie Mikael Andersen, Copenhagen, Denmark
	<i>Summer Sun</i> , The Journal Gallery, Brooklyn, USA
	<i>Evolutionary Urge: 24h Sculpture</i> , NAVEL, Los Angeles, USA
	<i>Extracting / Abstracting</i> , Steve Turner Contemporary, Los Angeles, USA
2016	<i>Antiques Roadshow</i> , Gertrude Contemporary, Melbourne, Australia
	<i>Face to Face</i> , Palazzo Fruscione Salerno, Salerno, Italy
2015	<i>I Was Once Lonelyness</i> , Blain Southern, Berlin, Germany
	<i>Extraction</i> , Steve Turner Contemporary, Los Angeles, USA
	<i>Hunted Projects: Works on Paper</i> , Gastatelier Leo XIII, Tilburg, the Netherlands
	<i>The Future of Memory</i> , Kunsthalle Wien, Vienna, Austria
	<i>Space Program</i> , Steve Turner Contemporary, Los Angeles, USA
	<i>Post Analog Painting</i> , The Hole, New York, USA
2014	<i>Refraction: The Image of Sense</i> , Blain Southern, London, UK
	The Moving Museum, Istanbul, Turkey
	<i>Blue Times</i> , Kunsthalle Wien, Vienna, Austria
	<i>Go With The Flow</i> , The Hole, New York, USA

ZHU JINSHI

1954	Born in Beijing, China	2016	<i>Abstract and Beyond—The Research Exhibition of Abstract Art in China</i> , Minsheng Art Museum, Shanghai, China
Present	Lives and works in Beijing, China		<i>Early Works</i> , Yuan Art Museum, Beijing, China
	Selected Solo Exhibitions		<i>Black</i> , Blum & Poe, Los Angeles, USA
			<i>Chinese Abstract Art: A Survey Exhibition</i> , Today Museum, Beijing, China
2018	<i>Ganjiakou 303</i> , Pearl Lam Galleries, Shanghai, China	2015	<i>Beyond Form—An Exhibition of Abstract Art in China</i> , Wenzhou, China
2017	<i>Presence of Whiteness</i> , Pearl Lam Galleries, Singapore		<i>Perfection by Chance—A Yi Pai Series Exhibition</i> , Pearl Lam Galleries, Hong Kong, China
2016	<i>Detached from Colour</i> , Pearl Lam Galleries, Hong Kong, China	2014	<i>Words Tend to Be Inadequate</i> , Pearl Lam Galleries, Shanghai, China
	<i>Zhu Jinshi</i> , Yuan Art Museum, Beijing, China		<i>Where does it all begin? Contemporary Abstract Art in Asia and the West</i> , Pearl Lam Galleries, Singapore
	<i>Zhu Jinshi</i> , Blum & Poe, New York, New York, USA		<i>Thick Paint: Jean Fautrier, Franz West, Zhu Jinshi</i> , Luxembourg & Dayan Gallery, New York, USA
2015	<i>Performance in Paint: Zhu Jinshi</i> , Inside-Out Art Museum, Beijing, China	2013	<i>28 Chinese</i> , Rubell Family Collection, Miami, USA
	<i>Zhu Jinshi Special Project: Boat</i> , Pearl Lam Galleries at Exchange Square, Hong Kong, China	2012	<i>Chinese Contemporary Abstract, 1980s Until Present: MINDMAP</i> , Pearl Lam Galleries, Hong Kong, China
2014	<i>Zhu Jinshi: Simplicity</i> , Pearl Lam Galleries, Singapore		<i>Mind Space: Maximalism in Contrasts</i> , Hillwood Art Museum, Long Island University, New York;
2013	<i>Zhu Jinshi: The Reality of Paint</i> , Pearl Lam Galleries, Hong Kong, China		DePauw University, Greencastle, Indiana, USA
2012	<i>Zhu Jinshi: Boat</i> , Pearl Lam Galleries Special Project Space, Shanghai, China		<i>Alone Together</i> , Rubell Family Collection, Miami, USA
	<i>Zhu Jinshi</i> , Blum & Poe, Los Angeles, USA	2011	<i>Wu Ming, Form is Formless: Chinese Contemporary Abstract Art</i> , Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China
2010	<i>New Abstract</i> , 604J Gallery/604H Gallery, Busan, South Korea		<i>Mind Space: Maximalism in Contrasts</i> , University Art Gallery, University of Pittsburgh, USA
2009	<i>Social Chromatology</i> , JoyArt, Beijing, China	2010	<i>Mind Space: Maximalism in Contrasts</i> , Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China
2008	<i>Power and Territory</i> , Arario Gallery, Beijing, China		<i>Negotiations: The Second Today's Documents</i> , Today Art Museum, Beijing, China
2007	<i>Four Tables</i> , Courtyard Gallery, Beijing, China	2009	<i>Yi Pai—Century Thinking</i> , Today Art Museum, Beijing, China
2006	<i>Plane Pattern</i> , Tongzhou Private Art Center, Beijing, China	2008	<i>Yi Pai: Thirty Years of Chinese "Abstraction"</i> , La Caixa Forum, Palma, Barcelona, Madrid, Spain
2002	<i>On the Road</i> , Prague City Museum, Prague, Czech Republic		<i>Apartment Art in China: 1970s–1990s: The Ecology of Post-Cultural Revolution Frontier Art</i> , Shuimu Contemporary Art Space, Beijing, China
1999	<i>Empty Time</i> , Vostell Gallery, Berlin, Germany		<i>Poetic Realism: A Reinterpretation of Jiangnan—Contemporary Art from South China</i> , CEART - Centro de Arte Tomás y Valiente, Fuenlabrada, Spain
	<i>Diary in Bamboo Forest</i> , Weitendorf Chapel Art Association, Weitendorf, Germany		The 3rd Nanjing Triennale, Jiangsu, China
1998	<i>Empty Space</i> , Saarbrücken City Gallery, Saarbrücken, Germany	2007	<i>What is Mono-ha?</i> , Tokyo Gallery + BTAP, Beijing, China
	<i>Return to Source</i> , Ulm Art Association, Ulm, Germany		<i>The First Today's Documents 2007—ENERGY: SPIRIT-BODY-MATERIAL</i> , Today Art Museum, Beijing, China
1997	<i>Tao of Rice Paper</i> , Vancouver Art Gallery, Vancouver, Canada		<i>Abstract and Narratability</i> , Y.Q.K., Deshan Art Space, Beijing, China
1996	<i>Impermanence</i> , Capital Normal University Art Museum, Beijing, China		<i>The 6th Shenzhen Contemporary Sculpture Exhibition—A Vista of Perspective</i> , OCT Contemporary Art Terminal, Shenzhen, China
	<i>Mianbi (In Front of the Wall)</i> , Georg Kolbe Museum, Berlin, Germany	2006	<i>The 5th Shanghai Biennale: Hyper Design</i> , Shanghai Art Museum, Shanghai, China
1995	<i>Moment</i> , Ruine der Künste (The Arts' Ruin), Berlin, Germany		
1990	<i>Fang</i> , DAAD gallery, Berlin, Germany		
	Selected Group Exhibitions		

2005

CHINA NOW, *Art in times of change*, Essl Museum, Vienna, Austria
Poetic Realism: A Reinterpretation of Jiangnan, RCM Art Museum, Nanjing, China
Chengdu Biennial—Century and Paradise, Chengdu, China
About Beauty, House of World Cultures, Berlin, Germany

2004

The 3rd Triennial of contemporary art—Time Zones, Upper Swabia, Monastery of Weingarten, Weigarten, Germany
China Moon, artist-in-residence international summer program, the Byrd Hoffman Water Mill Foundation, New York, USA

2003

Left Hand, Right Hand—China/Germany Contemporary Art Exhibition, 798 Art Space, Beijing, China
Chinese Maximalism, UB Art Gallery of the University at Buffalo, New York, USA; Chinese Century Temple Art Museum, Beijing, China

2002

The 1st Guangzhou Triennial Exhibition, Guangzhou, China

2001

Paper, Alexander Ochs Galleries, Berlin, Germany

2000

Hometown Art, Palace of World Culture, Berlin, Germany
On the Way, Bethanien Art Center, Berlin, Germany
Time-Timeless, Egon Schiele Art Center, Krumlov, Czech Republic

1999

The Same Voice, Ludwigsburg Palace Festival, Germany

1998

Resonance, Art Beatus Gallery, Vancouver, Canada
Light and Paper, Leopold Hoesch Museum, Durèn, Germany

1997

Immutability and Fashion: Chinese Contemporary Art in the Midst of Changing Surroundings, Kirin Art Space Harajuku, Tokyo Japan

1996

Displacement, Wispa Gallery, GdaDsk, Poland
96 International Com-Art Show in Suwon: China, Korea and Japan, Suwon City, South Korea

1995

4th International Istanbul Biennial—Orient/Ation, Istanbul, Turkey
Sharp Eye, Art and exhibition hall, Bonn, Federal Republic of Germany
Open Your Mouth, Close your Eyes, Beijing and Berlin Communication Exhibition, Capital Normal University Art Museum, Beijing, China

1993

Chinese Avant-Garde Art, Palace of World Culture, Berlin, Germany
Chinese Art, Aschaffenburg City Gallery, Aschaffenburg, Germany

1992

Chinese Contemporary Art, Z Gallery, New York, USA

1991

Stream of Light, The Arts' Ruin, Berlin, Germany

1990

Freedom, Rotterdam Cultural Centre, Rotterdam, Netherlands

1988

New Space, Art Forum, Thomas Gallery, Munich, Germany

1987

Two Artists from Beijing, Bethanien Art Center, Berlin, Germany

1986

Ink, Nuremberg Artists House, Nuremberg, Germany
Beijing/New York: Avant-Garde Chinese Art Touring Exhibition, City Gallery, New York; Vassar College Art Gallery, Poughkeepsie, New York, USA

1985

Tuhua Exhibition, Chaoyang Theater, Beijing, China (Banned)

1983–85

Underground Exhibitions, Private Space, Beijing, China

1980

The 2nd Xing Xing (Stars Group) Exhibition, National Art Museum of China, Beijing, China

1979

The 1st Xing Xing (Stars Group) Exhibition, Gallery in Beihai Park, Beijing, China

Selected Collections

Allison and Warren Kander, USA
Asian Art Museum of San Francisco, USA
Basma Al Sulaiman Museum of Contemporary Art, Saudi Arabia
Brooklyn Museum, USA
Busan Museum of Art, South Korea
Dean Valentine Collection, USA
Delphine Arnault, France
Deutsche Bank, Germany
East West Bank, USA
Fubon Art Foundation, Taipei
Inside-Out Art Museum, China
Maosoleum, Private Collection of Dr. Woffles Wu, Singapore
Marciano Collection, USA
Mario Testino, UK
Minsheng Museum, China
M+ Museum for Visual Culture, Hong Kong, China
National Museum of Contemporary Art, South Korea
Picasso Foundation, Spain
Rubell Family Collection, USA
The Guangdong Museum of Art, China
The Schaufler Collection, Sindelfingen, Germany
Today Art Museum, China
Vancouver Art Gallery, Canada
White Rabbit Collection, Australia

BRAM BOGART

1921	Born in Delft, the Netherlands		
1937	Starts working as commercial artist at a Rotterdam advertising agency		
1939	Bogart begins his career as a painter, showing his first works at Bennewitz; World War II commences	1998	<i>CIAP</i> , Hasselt, Belgium
1944	Goes into hiding in Delft, but continues to paint		<i>A Retrospective Exhibition</i> , Museum of Tours, Tours, France
1961	Starts painting in his new workshop in Brussels		Galerie Remy Bucciali, Colmar, France
1965	Awarded the 1963–4 Belgian Critics Prize in Charleroi		Galerie Mário Sequeria, Braga, Portugal
1969	Acquires Belgian citizenship		Enrico Navarra Gallery, Paris, France
	Awarded the Europa Prize for painting in Ostende		Galerie San Carlo, Milan, Italy
1987	Wins the Jules Raeymaker Prize for colour, awarded by the Royal Academy of Belgium	1997	<i>Arman meets Bogart</i> , Reflex Modern Art Gallery, Amsterdam, the Netherlands
2012	Dies at the age of 90, on 2 May, 2012 in Kortenberg, Belgium		Art Gallery Banchi Nuovi, Rome, Italy
			Galerie Venice Design, Venice, Italy
		1996	<i>A Retrospective Exhibition</i> , Cotton Gallery, Barcelona, Spain
			<i>Rétrospective</i> , Cotthem Gallery, Barcelona, Spain
			Museu Pinacoteca do Estado, São Paulo, Brazil
			Avanti Galleries, New York City, USA
		1995	<i>Bram Bogart Retrospective: Paris, Brussels, Ohain, Kortenberg</i> , PMMK, Museum voor Kunst, Ostend, Belgium
		1994	Avanti Galleries, New York City, USA
		1993	Reflex Modern Art Gallery, Amsterdam, the Netherlands
			Galerie Protée, Toulouse and Paris, France
		1992	<i>Peintures et gouaches</i> , Galerie Protée, Toulouse, France
			<i>Gouaches</i> , Galerie Cogeieme, Confrontation, Casino, Knokke-le-Zoute, Belgium
			<i>Aquagravures</i> , Galerie Janine Dessers, Hasselt, Belgium
			<i>A Retrospective Exhibition, 1939–1992</i> , Centre culturel Le Botanique, Brussels, Belgium
		1991	Interior Art Gallery, Adornes Hallen, Bruges, Belgium
			<i>Opere dal 1955 al 1991</i> , Galleria San Carlo, Milan, Italy
			Galerie Protée, Paris, France
			<i>Œuvres récentes</i> , Galerie Protée, Paris, France
		1990	André Emmerich Gallery, New York City, USA
			<i>Estampes en relief</i> , Galerie Art du XX siècle, Brussels, Belgium
			<i>Works on paper 1953–1981</i> , Galerie Magnus Fine Arts, Ghent, Belgium
			<i>Rugs</i> , Sophie Van Morekerke and Axel Verhoustraeten Galleries, Brussels, Belgium
			The Mayor Gallery, London, UK
			Praxis Galerie de Arte, Santiago, Chile
			Galerie Pascal Retelet, Charleroi, France
			<i>Gouaches</i> , Galerie Willy Schoots, Eindhoven, the Netherlands
		1989	<i>A Retrospective Exhibition, 1952–1989</i> , Galerie Protée, Paris, France
		1988	<i>A Retrospective Exhibition</i> , The Mayor Gallery, London, UK
			Galere Willy d'Huysser, Knokke-le-Soute, Belgium
		1987	Galerie Baumgarten, Freiburg, Germany
			Galeria Singulier-Pluriel, B. Hamburski, Brussels, Belgium
		1986	Galerie Marianne Hennemann, Bonn, Germany
			International Art Gallery, Lasne, Belgium
		1985	Fondation Veranneman, Kruishoutem, Belgium
		1984	Museum Boymans-van Beuningen, Rotterdam, the Netherlands
			Museum van Hedendaagse, Ghent, Belgium
			Galerij Schalien Hoeve, Puurs, Belgium
			Stedijk Museum Prinsenhof Delft, Delft, the Netherlands
		1983	Galerie L'Atoriale, Casino, Knokke-le-Zoute, Belgium
			Red and Blue Gallery, Maastricht, the Netherlands
			Salle Koninklijke, Dekenij St. Pietersstation, Ghent, Belgium
			Building des Assurances Générales, Ghent, Belgium
			International Art Gallery, Lasne, Belgium
			Galerie Fabien de Cugnac, Brussels, Belgium
			Galerie Collection d'Art, Amsterdam, the Netherlands
		1981	Galerie Hennemann, Bonn, Germany
			Fondation Veranneman, Casino de Knokke-Zoute, Belgium

1980	International Art Gallery, Lasne, Belgium Galerie Nouvelle Images, The Hague, the Netherlands Galerie Tambaran, Deventer, the Netherlands	1965	Galerie Bleue, Stockholm, Sweden Galerie Internationale d'Art Contemporain, Paris, France Galerie Ad Libitum, Antwerp, Belgium Galerie Bernard, Soleure, Switzerland Östersunds Museum, Östersunds Sweden Galerie Carrefour, Brussels, Belgium
1979	Galerie L'Aturiale, Liège, Belgium	1964	Palais des Beaux-Arts, Brussels, Belgium Galerie Nova Spectra, The Hague, the Netherlands
1978	Galerie Switzerland de Paris, Paris, France Galerie Alexandra Monett, Brussels, Belgium Galerie Vecu, Antwerp, Belgium	1963	Galerie Friedrich-Dahlem, Munich, Germany Gummesons Konstgalleri, Stockholm, Sweden Lorensbergs Konstsalong, Göteborg, Sweden Galerie Aujourd'hui, Brussels, Belgium Galerie Beaux-Arts, Biel, Switzerland Royal Museums of Fine Arts of Belgium, Brussels, Belgium
1977	Galerie Collection d'Art, Amsterdam, the Netherlands International Art Gallery, Lasne, Belgium Galerie Orez Mobiel, The Hague, the Netherlands Forum Kunst, Rottweil, Germany Galerie Hennemann, Bonn Germany Galerie Georg Nothelfer, Berlin, Germany Galerie Dobbelhoef, Kessel, Belgium	1962	Galerie Le Zodiaque, Brussels, Belgium Sundsvalls Museum, Sundsvall, Sweden
1976	Fondation Veranneman, Kruishoutem, Belgium	1961	Galerie L'Attico, Rome, Italy
1975	Galerie Collection d'Art, Amsterdam, the Netherlands Galerie 92, Ostersund-Fröson, Sweden	1960	Galerie Apollinaire, Milan, Italy Galerie Helios Art, Brussels, Belgium Galerie Bernard, Grenchen, Switzerland Tooth Gallery, London, UK Salon des Réalités Nouvelles, Modern Art Museum, Paris, France
1974	Galerie Salone Annunciata, Milan, Italy Galerie Lens Fine Art, Antwerp, Belgium Triennale, Beurshallen, Bruges, Belgium	1959	Galerie 22, Düsseldorf, Germany Rotterdam Kunstkring-Museum, Rotterdam, the Netherlands Musée Boijmans-van Beuningen, Rotterdam,the Netherlands Palais de Beaux-Arts, Brussels, Belgium Galerie L'Attico, Rome, Italy
1973	Palais des Beaux-Arts, Brussels, Belgium De Warande (Cercle d'Art), Turnhout, Belgium Galerie Laurent, Geneva, Switzerland	1958	Gimpel Fils Gallery, London
1972	Galerie Plus-Kern, Ghent, Belgium Galerie Kontakt, Antwerp, Belgium Galerie Collection d'Art, Amsterdam, the Netherlands Badischer Kunstverein, Karlsruhe, Germany Studio La Mano, Antwerp, Belgium	1956	Galerie Carabin, Brussels, Belgium
1971	Galerie Bernard, Soleure, Switzerland Belgisches Haus, Cologne, Germany Galerie Collection d'Art, Amsterdam, the Netherlands Galerie Kuhn, Aachen, Germany Galerie Pro Arte, Morges, Switzerland Galerie Flat 5, Bruges, Belgium Galerie Annemarie Verna, Zurich, Switzerland	1955	Galerie Bignou, Paris, France Galerie C.C.C., Schiedam, the Netherlands Galerie Creuze, Paris, France Galerie Franc, Frankfurt, Germany Galerie Bennewitz, The Hague, the Netherlands Galerie Creuze, Paris, France
1970	Galerie Senior, Rome, Italy Galerie Etalo, Ardooie, Belgium Galerit Center, Antwerp, Belgium	1954	Galerie De Eend, Amsterdam, the Netherlands Galerie Bennewitz, The Hague, the Netherlands
1969	Galerie Larsson, Gävle, Sweden Stedelijk Museum de Lakenhal, Leiden, the Netherlands Galerie Bleue, Stockholm, Sweden Galerie Orez, The Hague, the Netherlands De Moriaan, 's-Hertogenbosch, the Netherlands Galerie Eklund, Umea, Sweden	1953	Museum Lambert van Meerten, Delft, the Netherlands
1968	Länsmuseet, Jönköping, Sweden APIAW (Cercle d'art), Liège, Belgium Galerie Westing, Odense, Denmark	1951	Galerie Bennewitz, The Hague, the Netherlands
1967	Konsthalle, Göteborg, Sweden Galerie Contrast, Ghent, Belgium Stedelijk Museum, Schiedam, the Netherlands Galerie Veranneman, Brussels, Belgium Konsthall, Lunc, Sweden	1950	Galerie Martin Cruson, Cannes, France
1966	Gävle Museum, Gävle, Sweden Musée des Beaux-Arts, Verviers, Belgium Galerie Westing, Odense, Denmark	1943	Galerie Bennewitz, The Hague, the Netherlands
		Selected Group Exhibitions	
		2018	Bernard Jacobson Gallery, London, UK
		2016	Bernard Jacobson Gallery, London, UK <i>Abstracting from Nature</i> , Connaught Brown, London, UK <i>Painting into Three Dimensions</i> : Linda Besemer, Bram Bogart, Sven-Ole Frahm, Ron Gorchov, Norio Imai, Takesada Matsutani, David Ryan, Galerie Richard, New York City, USA <i>Landscapes of Belgium</i> , Musée d'Ixelles, Brussels, Belgium
		2015	Bernard Jacobson Gallery London, UK
		2011	Bernard Jacobson Gallery, London, UK
		2009	Musée du Luxembourg, Paris, France
		2004	National Art History Museum, Luxembourg
		2003	Kunstmuseum, Brussels, Belgium
		2002	

	Fries Museum, Leeuwarden, the Netherlands	1965	Palais des Beaux-Arts, Charleroi et St-Pieters Abdik, Ghent, Belgium
	Winterthur, Switzerland		Musée Rath, Geneva, Switzerland
2001	Deutsches Meers Museum, Stralsund-Ausstellung, Germany		Royal Museums of Fine Arts of Belgium, Brussels, Belgium
	Museum van Bommel Van Dam, Venio, the Netherlands		Finch College Museum of Art, New York City, USA
	National Gallery, Bangkok, Thailand		Stamford Museum, Connecticut, USA
1994	Musée d'Art Moderne, Ostende, Belgium	1964	The Solomon R. Guggenheim Museum, New York City, USA
1993	Municipal Museum, Cognac, France	1963	Royal Museums of Fine Arts of Belgium, Brussels, Belgium
	Noordbrabants Museum, s'Hertogenbosch, the Netherlands		Stedelijk Museum, Amsterdam, the Netherlands
	Musée Municipal, Cognac, France	1962	Museum Boymans-van Beuningen, Rotterdam, the Netherlands
1991	Palais des Beaux-Arts, Brussels, Belgium	1961	Museo Civico, Turin, Italy
	Stedelijk Museum, Amsterdam, the Netherlands		Musée de Liège, Belgium
	Centre d'art Georges Pompidou, Paris, France	1960	Musée des Arts Décoratifs, Paris, France
1989	Musée d'Art Moderne, Ghent, Belgium		Stedelijk Museum, Amsterdam, the Netherlands
1988	Yurakucho Art Forum, Tokyo, Japan		Musée d'Arte Moderne, Paris, France
1984	Stedelijk Museum de Lakenhal, Leiden, the Netherlands		Musée d'Arte Moderne, Vienna, Austria
	Musée des Beaux-Arts, Louvain-la-Neuve, Belgium	1959	Palais des Beaux-Arts, Charleroi, Belgium
1983	The Hague Museum, The Hague, the Netherlands	1958	Städtisches Museum, Leverkusen, Germany
1982	Palais des Beaux-Arts, Brussels, Belgium		Stedelijk Museum, Amsterdam, the Netherlands
	Musée des Beaux-Arts, Le Havre, France		Drentsmuseum, Enschede, the Netherlands
1981	Museum Boymans-van Beuningen, Rotterdam, the Netherlands	1957	Musée et Prinsenhof, Delft, the Netherlands
	Provincial Museum voor Moderne Kunst, Musée de Lakenhal, Leiden, theNetherlands	1956	Stedelijk Museum, Amsterdam, the Netherlands
	Musée d'Ypres, Ypres, Belgium		Suermonat Museum, Aachen, Germany
	Royal Museums of Fine Arts of Belgium, Brussels, Belgium	1955	Musée Prinsenhof, Delft, the Netherlands
1980	National Gallery of Ireland, Dublin, Ireland		
	Ghent Museum of Contemporary Art, Ghent, Belgium		Selected Collections
	Stedelijk Museum, Lokeren, Belgium		Calderara Foundation Collection, Milan, Italy
1978	Fondation Veranneman, Kruishoutem, Belgium		Centraal Museum Database, Utrecht, the Netherlands
1976	Museum van Hedendaagse Kunst, Ghent, Belgium		Göteborgs Konsthall, Gothenburg, Sweden
1975	Palais des Beaux-Arts, Charleroi; St-Pieters-Andij, Ghent, Belgium		Groeninge Museum, Bruges, Belgium
	Musée de Neuchâtel, Neuchâtel, Switzerland		Helmond Museum, Helmond, the Netherlands
	Musée d'Ixelles, Brussels, Belgium		Kunstmuseum Winterthur, Winterthur, Switzerland
1974	Kunsthistorische Instituut, Amsterdam, the Netherlands		Moderna Museet, Stockholm, Sweden
	Musée de Reims, Reims, France		Mu.ZEE, Ostend, Belgium
1973	Palais des Beaux-Arts, Brussels, Belgium		MUDAM Luxembourg, Luxembourg
	Casino, Knokke-le-Zoute, Belgium		Municipal Museum, The Hague, the Netherlands
	Museum van Bommel-van Dam, Venlo, Belgium		Musée des Beaux-Arts de Liège, Liège, Belgium
1972	Musée Cantini, Marseille, France		Musée des Beaux-Arts de Mons, Mons, Belgium
	Palais des Beaux-Arts, Brussels, Belgium		Museum Boijmans Van Beuningen, Rotterdam, the Netherlands
	Museum Boymans-van Beuningen, Rotterdam, the Netherlands		Museum De Lakenhal, Leiden, the Netherlands
	Kunsthistorische Instituut, Amsterdam, the Netherlands		Museum of Contemporary Art Australia, Sydney, Australia
1971	Malmö Museum, Kalmar Konstmuseum, Sweden		Museum of Modern and Contemporary Art (MAMAC), Nice, France
	Museo de Arte Moderno, Mexico City, Mexico		Museum van Bommel van Dam, Venlo, the Netherlands
1970	Musée des Beaux-Arts, Mons, Belgium		Museum Voorlinden, Wassenaar, the Netherlands
1969	Städtische Kunstgalerie, Bochum, Germany		Nederlandse Staats Collective
	Centraal Museum, Utrecht, the Netherlands		Prinsenhof Museum, Delft, the Netherlands
1968	Musée des Beaux-Arts, Antwerp, Belgium		Public Art Museum NGV, Melbourne, Australia
	Musée des Beaux-Arts, Mons, Belgium		Royal Museum of Fine Arts Antwerp, Antwerp, Belgium
	Palais des Beaux-Arts, Brussels, Belgium		Royal Museums of Fine Arts of Belgium Catalogue, Brussels, Belgium
	Musée de Lakenhal, Leiden, the Netherlands		S.M.A.K., Ghent, Belgium
1967	Palais des Beaux-Arts, Brussels, Belgium		State Museums of Florence, Italy
	Stedelijk Museum, Amsterdam, the Netherlands		Stedelijk Museum Schiedam, the Netherlands
	Palais des Beaux-Arts, Charleroi, Belgium		Sundsvalls Museum, Sundsvall, Sweden
1966	Palais des Beaux-Arts, Charleroi, Belgium		TATE Modern, London, UK
	Louvre, Paris, France		The Museum of Ixelles, Brussels. Belgium
	Kunsthalle, Berne, Switzerland		

FRANK STELLA

1936 Born to Frank and Constance Stella on 12 May in Malden, MA, USA
His father is a gynecologist and his mother attended art school

1950 Attends Philips Academy, Andover, MA, USA, where he studies with abstract painter Patrick Morgan
Here he meets Carl Andre and Hollis Frampton

1954 Attends Princeton University, Princeton, NJ, USA

1956 Studies painting with Stephen Greene, artist-in-residence at Princeton
Meets classmate Michael Fried

1958 Begins Black Paintings. Graduates Princeton with a BA (history major)
Moves to New York, NY, USA and leases a storefront
Sees Jasper Johns' Flag and Target paintings at the Leo Castelli Gallery, New York, NY, USA

1959 Continues Black Paintings
First professional exhibition, a group show at the Tibor de Nagy Gallery, New York, NY, USA
Dorothy Miller, curator of Museum of Modern Art (MoMA), New York, NY, USA visits Stella's studio with Leo Castelli
Miller is organising Sixteen Americans and returns for a second visit with Alfred Barr, the museum's director
Miller invites Stella to participate in the exhibition
Barr shows four Black Paintings
MoMA purchases The Marriage of Reason and Squalor

1960 Finishes Black Paintings
Begins Aluminium Paintings, which are then shown in his first one-man show at the Leo Castelli Gallery
Begins Copper Paintings
Applies for Fulbright Grant to study in Japan

1961 Begins Benjamin Moore series
Travels to Florida with Sidney Guberman
Fulbright Grant refused
Makes first trip to Europe
First European one-man show at the Galerie Lawrence, Paris, France
Marries Barbara Rose in London, UK

1962 Daughter Rachel is born
Begins Concentric Squares and Mitered Mazes series

1963 Artist-in-residence at Dartmouth College, Hanover, NH, USA; teaches advanced painting students
Begins Dartmouth Paintings
Travels in Iran with MoMA curator, Henry Geldzahler
On return to New York begins Purple series

1964 Begins Moroccan, Running V, and Notched V series
Included in Post Painterly Abstraction exhibition directed by Clement Greenberg at the Los Angeles County Museum of Art, Los Angeles, CA, USA
Included in American section of XXXII Venice Biennale, organised by Alan Solomon

1965 Completes Notched-V series
Included in Three Americans exhibition at Fogg Art Museum, Cambridge, MA, USA
Travels to Rio de Janeiro and Sao Paolo
First use of wide bands of colour in a single painting

1966 Son Michael is born
Performs in Robert Rauschenberg's Open Score

1967 Appointed artist-in-residence at the University of California at Irvine, Irvine, CA, USA, but does not teach due to refusal to sign California's loyalty oath
Makes first lithographs at Gemini G.E.L., Los Angeles, CA, USA
Teaches advanced students at Emma Lake Workshop of the University of Saskatchewan, Saskatoon, SK, Canada

1968 Receives Annual Creative Arts Award from Brandeis University, Waltham, MA, USA

1969 Teaches undergraduate painting at Brandeis University as the Saltzman Visiting Artist

1970 Retrospective exhibition organised by William S. Rubin opens at the Museum of Modern Art, New York, NY, USA

1974 Begins working at Swan Engraving Company, Bridgeport, CT, USA on the etching of metal reliefs
Begins work at Tyler Graphics Ltd., Bedford, New York, NY, USA
Receives Honorary Degree from Minneapolis College of Art and Design, Minneapolis, MN, USA
Daughter Laura is born to Shirley De Lemos Wyse
Petersburg Press installs lithography press on first floor of Stella's home

1976 Creates design for BMW race car, which is then painted in Munich, Germany, and driven at Le Mans later that year

1979 Receives Claude Moore Fuess Award for "distinguished contribution to public service" from Philips Academy, Andover, MA, USA
Creates design for BMW race car for Peter Gregg

1980 Survives auto crash with Peter Gregg on the way to Le Mans racetrack
Begins to work on first intaglio/relief prints at Tyler Graphics Ltd.

1981 Receives Honorary Fellowship from Bezalel Academy of Arts and Design, Jerusalem
Receives Medal for Painting and Sculpture from the Skowhegan School for Painting and Sculpture, Skowhegan, ME, USA

1982 Receives The Mayor of the City of New York's Award of Honor for Arts and Culture from Edward Koch
Son Peter is born
Begins a residency as Painting Fellow at American Academy, Rome, Italy
Named Charles Eliot Norton Professor of Poetry at Harvard University, Cambridge, MA, USA
Finishes residency at American Academy

1984 Receives honorary degree from Princeton University, Princeton, NJ, USA
Son Patrick is born

1985 Makes series of ceramic reliefs with ceramicist Frank Bosco
Receives honorary degree from Dartmouth College, Hanover, NH, USA
Receives Award of American Art from Pennsylvania Academy of Fine Arts, Philadelphia, PA, USA

1986 At Tyler Graphics Ltd., begins experimenting with three-dimensional dome shapes, made of paper pulp
Receives honorary degree from Brandeis University, Waltham, MA, USA

1987 Second retrospective opens at the MoMA, organised by William S. Rubin

1988 Creates first architectural piece; a proposal for footbridge over River Seine, Paris, France

1990 At Tyler Graphics Ltd., creates The Symphony, commissioned by US State Department's Art in Embassies Program

1991 Creates study and models for Kunsthalle and Garden Project, consisting of five buildings and an orangery, Dresden, Germany; commissioned by Rolf Hoffmann

1992 Designs exterior and interior decorative relief friezes and interior dome of Princess of Wales Theatre, Toronto, ON, Canada

1995 Teaches advanced studio class as Visiting Professor at Yale School of Architecture, New Haven, CT, USA

2001 Receives Gold Medal of the National Arts Club, New York, NY, USA

Present Lives and works in New York, USA

Selected Solo Exhibitions

2018 *Abstract Narration*, Galerie der Stadt Tuttlingen, Tuttlingen, Germany
Frank Stella Unbound: Literature and Printmaking, Princeton University Art Museum, Princeton, NJ, USA

2017 *Lines/Edges: Frank Stella on Paper*, Pizzuti Collection, Columbus, OH, USA
Experiment and Change, NSU Art Museum Fort Lauderdale, Fort Lauderdale, FL, USA
Frank Stella: Recent Work, Wetterling Gallery, Stockholm, Sweden
Marianne Boesky Gallery, New York, NY, USA
Frank Stella Prints: A Retrospective, Addison Gallery of American Art, Andover, MA, USA; Montgomery Museum of Fine Arts, Montgomery, AL, USA
Charles Riva Collection, Brussels, Belgium
Works from Three Decades, Galerie Han Strelow, Düsseldorf, Germany; Wetterling Gallery, Stockholm, Sweden

2016 Madison Museum of Contemporary Art, Madison, WI, USA
Kemper Museum of Contemporary Art, Kansas City, MO, USA

Exhibitions			Exhibitions		
Year	Location	Exhibition Title	Year	Location	Exhibition Title
2015	Palm Springs Art Museum, Palm Springs, CA, USA	The American Scene	1993	Waddington Galleries, London, UK	The American Scene
	de Young Museum, San Francisco, CA, USA			Knoedler & Company, New York, NY, USA	
	Modern Art Museum of Fort Worth, Fort Worth, TX, USA			American Fine Arts Co./Colin de Land Fine Art, New York, NY, USA	
	The Whitney Museum of American Art, New York, NY, USA			Galerie Kaj Forsblom, Zurich, Switzerland	
	Museum für Gegenwartskunst, Basel, Switzerland			65 Thompson Street, New York, NY, USA	
2014	Bernard Jacobson Gallery, London, UK	The American Scene	1992	Meredith Long & Co., Houston, TX, USA	The American Scene
	Marianne Boesky Gallery, New York, NY, USA			Kukje Gallery, Seoul, South Korea	
	Watterling Gallery, Stockholm, Sweden			Lesser Frisch Cabot, New York, NY, USA	
	Kunstmuseum Wolfsburg, Wolfsburg, Germany			Museum für Moderne Kunst, Frankfurt, Germany	
	L&M Arts, New York, NY, USA			Palazzo della Espozioni, Rome, Italy	
2013	Haunch of Venison, London, UK	The American Scene	1991	Stadtbaus Ulm Ulmer Museum, Ulm, Germany	The American Scene
	Paul Kasmin Gallery, New York, NY, USA			Bobbie Greenfield Gallery, Venice, CA, USA	
	Neue Nationalagerie, Berlin, Germany			Evelyn Amis Gallery, Boca Raton, FL, USA	
	The Phillips Collection, Washington, D.C., USA			Hirshhorn Museum and Sculpture Garden, Washington, D.C., USA	
	Hood Museum of Art - Dartmouth College, Hanover, NH, USA			Akira Ikeda Gallery, Tokyo, Japan	
2012	Grand Rapids Art Museum, Grand Rapids, MI, USA	The American Scene	1990	Tokyo American Center, Tokyo, Japan	The American Scene
	Paul Kasmin Gallery, New York, NY, USA			Fukuoka American Center, Fukuoka, Fukuoka Prefecture, Japan	
	Van de Weghe Fine Art, New York, NY, USA			Sapporo American Center, Sapporo, Japan	
	Jacobson Howard Gallery, New York, NY, USA			Jetty East, Nagoya, Japan	
	Paul Kasmin Gallery, New York, NY, USA			Kyoto International Community House, Kyoto, Japan	
2010	Metropolitan Museum of Art, New York, NY, USA	The American Scene	1989	Knoedler & Co., New York, NY, USA	The American Scene
	Galerie Haas & Fuchs, Berlin, Germany			Galerie Hans Strelow, Düsseldorf, Germany	
	Peter Freeman Inc., New York, NY, USA			Galerie Beyeler, Roy Lichtenstein, Basel, Switzerland	
	Gary Nader Fine Art, Miami, FL, USA			Kawamura Memorial Museum of Art, Sakura, Chiba Prefecture, Japan	
	Galerie Thomas, Munich, Germany			Kitakyushu Municipal Museum of Art, Kitakyushu, Fukuoka Prefecture, Japan	
2009	Jacobson Howard, New York, NY, USA	The American Scene	1988	Casino Knokke, Knokke-Heist, Belgium	The American Scene
	Gagosian Gallery Madison, New York, NY, USA			Knoedler/Kasmin, London, UK	
	Galerie Terminus, Munich, Germany			Galerie Daniel Templon, Paris, France	
	Museum of Modern Art, Ljubljana, Slovenia			Rubin Spangle Gallery, New York, NY, USA	
	Galerie Hans Strelow, Düsseldorf, Germany			Galerie Beaubourg, Paris, France	
2008	National Gallery of Art, Washington, D.C., USA	The American Scene	1987	Galerie Jamileh Weber, Zurich, Switzerland	The American Scene
	Richard Gray Gallery, Chicago, IL, USA			Knoedler/Kasmin, London, UK	
	Barbara Mathes Gallery, New York, NY, USA			Gagosian Gallery, New York, NY, USA	
	Museum of Contemporary Art, Miami, FL, USA			Galerie Kaj Forsblom, Helsinki, Finland	
	Sperone Westwater, New York, NY, USA			Heland Wetterling Gallery, Stockholm, Sweden	
2007	Kunsthaus, Cologne, Germany	The American Scene	1986	65 Thompson Street, New York, NY, USA	The American Scene
	Bernard Jacobson Gallery, London, UK			Akira Ikeda Gallery, Nagoya, Japan	
	Bernard Jacobson Gallery, London, UK			Frederick S. Wright Gallery, UCLA, Los Angeles, CA, USA	
	Knoedler & Company, New York, NY, USA			M. Knoedler & Co., New York, NY, USA	
	Gagosian Gallery, New York, NY, USA			The National Museum of Art, Osaka, Japan	
2006	Kagoshima City Museum of Art, Kagoshima, Kagoshima Prefecture, Japan	The American Scene	1985	LA Louver Gallery, Venice, CA, USA	The American Scene
	Tyler Graphics Ltd., New York, NY, USA			Akira Ikeda Gallery, Nagoya, Japan	
	Walker Art Center, Minneapolis, MN, USA			Staatsgalerie, Stuttgart, Germany	
	John Berggruen Gallery, San Francisco, CA, USA			Gagosian Gallery, New York, NY, USA	
	Leo Castelli, New York, NY, USA			Knoedler Gallery, London, UK	
2004	Archi Prefectural Museum of Art, Japan	The American Scene	1984	Museum of Modern Art, New York, NY, USA (retrospective)	The American Scene
	Haus der Kunst, Munich, Germany (retrospective)			Stedelijk Museum, Amsterdam, the Netherlands	
	Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain			Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France	
	Dijon, France			Walker Art Center, Minneapolis, MN, USA	
	Gagosian Gallery, Los Angeles, CA, USA			Contemporary Arts Museum, Houston, TX, USA	
2002	Gagosian Gallery, New York, NY, USA	The American Scene	1983	Los Angeles County Museum of Art, Los Angeles, CA, USA	The American Scene
	Knoedler & Company, New York, NY, USA			The Tel Aviv Museum, Tel Aviv, Israel	
	Leo Castelli, New York, NY, USA			Akira Ikeda Gallery, Tokyo, Japan	
	Kawamura Memorial Museum of Art, Sakura, Chiba Prefecture, Japan			Knoedler Gallery, New York, NY, USA	

2013

National Academy Museum, New York, NY, USA
de Young Museum, San Francisco, CA, USA
Gagosian Gallery, London, UK
Hauser & Wirth, London, UK
Hirshhorn Museum and Sculpture Garden, Washington, D.C., USA

2012

The Jewish Museum of New York, New York, NY, USA
The Molesworth Gallery, Dublin Collection, Dublin, Ireland
Akademie der Künste, Berlin, Germany
Leo Castelli Gallery, New York, NY, USA

2011

The Art Institute of Chicago, Chicago, IL, USA
Tate St. Ives, St. Ives, Cornwall, UK
The de Young Museum, San Francisco, CA, USA
Neue Nationalgalerie, Berlin, Germany

2010

San Francisco Museum of Modern Art, San Francisco, CA, USA
Paul Kasmin Gallery, New York, NY, USA
Ludwig Múzeum Budapest, Budapest, Hungary
Marianne Boesky Gallery, New York, NY, USA
Galerie Almine Rech, Paris, France

2009

Olyvia Fine Art Ltd, London, UK

2007

Museum of Contemporary Art San Diego, San Diego, CA, USA
Paul Kasmin Gallery, New York, NY, USA

2004

Museum of Contemporary Art, Los Angeles, CA, USA
Das MoMA, Berlin, Germany

2003

Van Gogh Museum, Amsterdam, the Netherlands

2000

Whitney Museum of Contemporary Art, New York, NY, USA

1999

Galerie Daniel Templon, Paris, France

1973

Whitney Museum of American Art, New York, NY, USA

1972

Philadelphia Museum of Art, Philadelphia, PA, USA

1971

Whitney Museum of American Art, New York, NY, USA

1969

Metropolitan Museum of Art, New York, NY, USA

1968

The Museum of Modern Art, New York, NY, USA

1967

US Pavilion at Expo 67, Montreal, Québec, Canada

1966

Corcoran Gallery of Art, Washington, D.C., USA

1965

Fogg Art Museum, Harvard University, Cambridge, MA, USA

1964

Los Angeles County Museum of Art, Los Angeles, CA, USA
XXXII Venice Biennale, Venice, Italy

1959

Tibor de Nagy Gallery, New York, NY, USA
The Museum of Modern Art, New York, NY, USA

Selected Collections

Addison Gallery of American Art, Phillips Academy, Andover, MA, USA
Albright-Knox Art Gallery, Buffalo, NY, USA
Art Gallery of New South Wales, Sydney, Australia
Art Gallery of Ontario, Toronto, ON, Canada
Art Institute of Chicago, IL, USA
Baltimore Museum, Baltimore, MD, USA
Brooklyn Museum, New York, NY, USA
Brown University, List Art Centre, Providence, RI, USA
Cleveland Art Museum, Cleveland, OH, USA
Contemporary Arts Museum, Houston, TX, USA
Corcoran Gallery of Art, Washington, D.C., USA
Dallas Museum of Art, Dallas, TX, USA
David Winton Bell Gallery, Denver Art museum, Denver, CO, USA

Detroit Institute of Arts, Detroit, MI, USA
Fine Arts Museums of San Francisco, CA, USA
Fogg Art Museum, Harvard University Art Museums, Cambridge, MA, USA
Folkwang Museum, Essen, Germany
Foundation for Art & Preservation in Embassies, Washington, D.C., USA
Solomon R. Guggenheim Museum, New York, NY, USA
The Hara Museum of Contemporary Art, Tokyo, Japan
High Museum of Art, Atlanta, GA, USA
Hirshhorn Museum and Sculpture Garden, Washington, D.C., USA
Indianapolis Museum of Art, Indianapolis, IN, USA
Institute of Contemporary Art, Philadelphia, PA, USA
The Joslyn Art Museum, Omaha, NE, USA
Kawamura Memorial Museum of Art, Sakura, Chiba Prefecture, Japan
Kemper Museum of Contemporary Art, Kansas City, MO, USA
Kitakyushu Municipal Museum, Kitakyushu, Fukuoka Prefecture, Japan
Kunstmuseum, Basel, Switzerland
Los Angeles County Museum, Los Angeles, CA, USA
Louisiana Museum, Humlebaek, Denmark
The Metropolitan Museum of Art, New York, NY, USA
Minneapolis Institute of Arts, Minneapolis, MN, USA
Modern Art Museum of Fort Worth, Fort Worth, TX, USA
Moderna Museet, Stockholm, Sweden
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
Museum Bochum, Bochum, Germany
Museum Boymans van Beuningen, Rotterdam, the Netherlands
Museum of Contemporary Art, Chicago, IL, USA
Museum of Contemporary Art, Jacksonville, FL, USA
Museum of Contemporary Art, Los Angeles, CA, USA
Museum of Fine Arts, Boston, MA, USA
The Museum of Fine Arts Houston, Houston, TX, USA
The Museum of Modern Art, New York, NY, USA
Nasher Sculpture Center, Dallas, TX, USA
National Gallery of Art, Washington, D.C., USA
Nationalgalerie, Berlin, Germany
National Gallery of Australia, Canberra, Australia
National Museum of American Art, Smithsonian Institution, Washington, D.C., USA
Nelson-Atkins Museum of Art, Kansas City, MO, USA
Philadelphia Art Museum, Philadelphia, PA, USA
The Phillips Collection, Washington, D.C., USA
Princeton University Art Museum, Princeton, NJ, USA
The Saint Louis Art Museum, St. Louis, MO, USA
San Francisco Museum of Modern Art, CA, USA
Seattle Art Museum, Seattle, WA, USA
Stedelijk Museum, Amsterdam, the Netherlands
Stedelijk Van Abbemuseum, Eindhoven, the Netherlands
Tate Modern, London, UK
University of Michigan Art Museum, East Lansing, MI, USA
Vancouver Art Gallery, Vancouver, BC, Canada
Virginia Museum of Fine Arts, Richmond, VA, USA
Wadsworth Atheneum Museum of Art, Hartford, CT, USA
Walker Art Center, Minneapolis, MN, USA
Wallraf-Richartz Museum, Cologne, Germany
Whitney Museum of American Art, New York, NY, USA
Yale University Art Gallery, New Haven, CT, USA

SU XIAOBAI

1949	Born in Wuhan, Hubei Province, China
1965–69	Graduated from Arts and Crafts School in Wuhan, China
1972–84	Wuhan Painting Hall, Wuhan Artists Association, Wuhan, China
1984–85	Oil Painting Studio, Hubei Academy of Fine Arts, Wuhan, China
1985–87	Oil Painting Seminar, Central Academy of Fine Arts, Beijing, China
1987–90	Postgraduate, Düsseldorf Art Academy, Düsseldorf, Germany
1990–92	Master Class, Düsseldorf Art Academy, Düsseldorf, Germany
Present	Lives and works in Shanghai, China and Düsseldorf, Germany
Selected Solo Exhibitions	
2018	Hyogo Prefectural Museum of Art, Kobe, Japan
2016	<i>Luminescence</i> , Pearl Lam Galleries, Singapore
	<i>Su Xiaobai 2012–2014</i> , Tina Keng Gallery, Taipei, Taiwan
2014	<i>Su Xiaobai: Painting and Being</i> , Pearl Lam Galleries, Hong Kong, China
	<i>Three Hundred Leafs</i> , Su Xiaobai's installation, The Peninsula Hong Kong, Hong Kong, China
2013	<i>Grand Immensity, The Art of Su Xiaobai</i> , National Taiwan Museum of Fine Arts, Taichung, Taiwan
	<i>Su Xiaobai</i> , Pearl Lam Galleries, Hong Kong, China
2012	<i>Su Xiaobai 2010–2012</i> , Tina Keng Gallery, Taipei, Taiwan
2011	<i>Su Xiaobai</i> , Author Gallery, Shanghai, China
	<i>Su Xiaobai</i> , Eastation Gallery, Beijing, China
2010	<i>Black on Red: The Artworks of Xiaobai Su</i> , Tina Keng Gallery, Taipei, Taiwan
	<i>The Dynasty of Colours - Xiaobai Su Solo Exhibition</i> , Langen Foundation, Neuss, Germany
2009	<i>The Dynasty of Colours - Xiaobai Su Solo Exhibition</i> , State Second Television ZDF, Mainz, Germany
2008–09	<i>Kao Gong Ji—Su Xiaobai Solo Exhibition</i> , Today Art Museum, Beijing, China
2008	<i>Clarify My Mind to View the World - Xiaobai Su Solo Exhibition</i> , Lin & Keng Gallery, Taipei, Taiwan;

2007	Beijing, China
	<i>Intangible Greats, - New Paintings of Su Xiaobai</i> , Shanghai Art Museum, Shanghai, China
	<i>Bon Voyage, Xiaobai Su Art Exhibition</i> , Kammer Gallery, Hamburg, Germany
2006	<i>Xiaobai Su Painting Exhibition</i> , Galerie Schmallfuss, Marburg, Germany
	<i>Lacquer: Xiaobai Su's New Epoch</i> , Galerie Beethovenstrasse, Düsseldorf, Germany
2005	Galerie Albrecht, Munich, Germany
2004	Galerie Schmallfuss, Marburg, Germany
2003	<i>The Pillar of China: Xiaobai Su's New Works</i> , Galerie Beethovenstrasse, Düsseldorf, Germany
2002	<i>Xiaobai Su Painting Exhibition</i> , Mainz Parliament Building, Mainz, Germany
2001	Museum at Beda House, Bitburg, Germany
2000	<i>Xiaobai Su Art Exhibition</i> , Baden Museum, Solingen, Germany
	<i>Xiaobai Su Art Exhibition</i> , Galerie Noirhomme, Brussels, Belgium
	Galerie Tedden, Düsseldorf, Germany
1999	<i>Xiaobai Su Art Exhibition</i> , Galerie Ambit, Barcelona, Spain
1998	<i>Xiaobai Su Art Exhibition: The Most of the Least</i> , Galerie Albrecht, Munich, Germany
1995	<i>Xiaobai Su Art Exhibition</i> , Galerie Tedden, Düsseldorf, Germany
1994	Galerie Heidenheim, Düsseldorf, Germany
1989	<i>The Door Wide Open: Recent Artworks of Xiaobai Su</i> , City Theatre of Duisburg, Germany
1988	<i>The World Through the Eyes of a Chinese Artist: Xiaobai Su Art Exhibition</i> , City Library, Düsseldorf, Germany
Selected Group Exhibitions	
2016	<i>The World is Yours, as Well as Ours</i> , White Cube, Mason's Yard, London, UK
2015	<i>Jing Shen: The Act of Painting in Contemporary China</i> , PAC Milan Museum, of Contemporary Art, Milan, Italy

2014 *Perfection by Chance – A Yi Pai Series Exhibition*, Pearl Lam Galleries, HK, China

2012 *Where does it all begin? Contemporary Abstract Art in Asia and the West*, Pearl Lam Galleries, Singapore

Chinese Contemporary Abstract, 1980s until Present: MINDMAP, Pearl Lam Galleries, HK, China

Pearl Lam Galleries at Art Stage Singapore, Marina Bay Sands, Singapore

2011 *Opening Ceremony*, Tina Keng Gallery, Beijing, China

Retrospect and Prospect: Hubei Oil Painting Art Exhibition, Hubei Museum of Art, Wuhan, China

2009 *R/evolution*, Tina Keng Gallery, Taipei, Taiwan

2008 *An Old and a New Branch of Another Spring*, Lin & Keng Gallery, Taipei Museum Block B exhibition

opening, Taipei, Taiwan

Inside-Out, Yu Xin Art Museum, Singapore

Yi Pai: Thirty Years of Chinese Abstraction, Wall Museum, Beijing, China; La Caixa Forum Barcelona and Madrid, Spain

2007 *Yi Pai: Thirty Years of Chinese Abstraction*, Wall Art Museum, Beijing, China

Abstract China, Lin & Keng Gallery, Beijing, China

Corresponding and Responding, United Exhibition of Chinese-American Artists, National Art Museum of China, Beijing, China

Red Mountains and Green Rivers: A Group Exhibition of Modern Chinese and German Artists’ Paintings, Lübeck Museum of Fine Arts, Germany

2006 *Images of Wuyi: Chinese and German Artists Exhibition*, Shanghai Art Museum, Shanghai, China

This Shore and The Other Side, Group Exhibition of 11 Contemporary Artists from China and Germany, Three Free Art Space, Shanghai, China

2004 *Abstract Art Exhibition*, Shanghai Art Museum, Shanghai, China

2003 Beijing International Art Biennale, Beijing, China

2002 *Present Form of Art*, Congress Hall, Berlin, Germany

2001 *Eiffel Region Artists Exhibition including the Netherlands*, Belgium, Luxembourg, Germany and France,

Luxembourg

2000 *International Artists Workshop Exhibition*, Museum at Beda House, Bitburg, Germany

Proximity between the East and West Group Exhibition, State Assembly Hall, Mainz, Germany

Chinese Painting Centennial Exhibition, Beijing, China

1998 *International Artists Workshop Exhibition*, Bremen, Germany

1993 *State of North Rhine Artists Annual Exhibition*, Düsseldorf, Germany

1992 *Inter ART International Art Exhibition*, Moscow, Russia

1986 *Contemporary Oil Painting Exhibition*, National Art Museum of China, Beijing, China

1984 *The Sixth National Art Exhibition*, National Art Museum of China, Beijing, China

1980 *The Second Session of the National Youth Art Exhibition*, National Art Museum of China, Beijing, China

Selected Collections

Asian Art Museum of San Francisco, California, USA

Art Gallery of New South Wales, Australia

Brooklyn Museum, New York, USA

EFG Bank, Singapore

Hubei Art Museum, Wuhan, China

Langen Foundation, Neuss, Germany

National Art Museum of China, Beijing, China

Ostasien Museum, Cologne, Germany

Pinakothek der Moderne, Munich, Germany

State Second Television—ZDF, Mainz, Germany

Shanghai Art Museum, Shanghai, China

The Presidential Residence, Taipei, Taiwan

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