



MADE IN ASIA

OPERA GALLERY



# M A D E I N A S I A

14-27 March 2018

OPERA GALLERY

## P R E F A C E

*"We want to see the newest things. That is because we want to see the future, even if only momentarily. It is the moment in which, even if we don't completely understand what we have glimpsed, we are nonetheless touched by it."*

*Takashi Murakami*

*Made in Asia*, is a curated collection of works dedicated entirely to, or inspired by Asia. We are excited to be holding this exhibition in co-ordination with Asia Week, March 14-27.

Carrying forward our mission to promote and advance Asian art in New York City, *Made in Asia* will add to the important and exciting cross-cultural dialogue between East and West.

*Made in Asia* features many high-profile artists and works including exciting pieces by Japanese 'Pop' artists Takashi Murakami and Yoshitomo Nara alongside Chinese socio-political painters Yue Minjun, Wang Guangyi and Zhang Xiaogang, a "video robot" sculpture by Korean Paik Nam June will rub shoulders with Andy Warhol's notorious Chairman 'Mao' and delicate, expressive works by Yan Pei Ming and Zhang Huan will contrast with the heavy yet intricate sculptures of Seo Young-Deok. The exhibition will also showcase a number of sublime, saturated, mixed media artworks by Zhuang Hong Yi, his abstracted sculptural paintings, incorporating oriental rice paper, offer visitors an immersive experience, a moment of transcendental calm within the eclectic energy of this frenetic city.

*Made in Asia* is an exhibition that embodies the spirit of Opera Gallery, our determination to bridge cultural and aesthetic gaps through accessibility and excellence for the benefit of new and established art collectors. We are delighted to be able to bring these works together in celebration.

Amos Frajnd | Director of Opera Gallery New York

Gilles Dyan | Chairman and Founder of Opera Gallery Group

CHINA



## Yue Minjun (b. 1962)

In his oil paintings, Yue Minjun often inserts himself in iconic moments in art history, painting exaggerated self-portrait figures in candy colors. The figures bear wide smiles with gaping mouths as they enact poses from the works of Caravaggio and other artists from the Western canon. Transforming himself into an icon, the artist has said, “it was not meant as a self-portrait in its traditional sense, but something more like a movie star acting in different roles.” *Surrealism* was an early influence on Yue, who shot to the top of an explosive Chinese contemporary scene as a member of the *Cynical Realist* movement, his serious political criticism and social commentary hidden behind the mask of his smiling faces. In another series, Yue turned his practice on its head, recreating famous Western and Chinese socialist paintings as empty settings with their subjects removed.

### *The Resurrection, 2010*

Oil on canvas . 153.5 x 130 in | 390 x 330 cm

Provenance  
Pace Gallery, Beijing  
Private collection, Geneva





*Everywhere, 2002*

Oil on canvas . 41.3 x 54.7 in | 105 x 139 cm

Provenance  
Private collection, Asia



## Zhang Xiaogang (b. 1958)

Zhang Xiaogang is a Chinese artist, he was born in Kunming, China in 1958. He is currently based in Beijing. Relying on memory to recreate a highly personal version of his country's history, Zhang Xiaogang makes art that is as much about himself as it is about China's past. The grim imaginary families in his *Bloodlines: The Big Family* paintings of the 1990s and his 2005–06 series of grisaille portraits in oil reveal countless narratives about the aspirations and failures of the Cultural Revolution as well as Zhang's own emotions. Like the blank visages of the individuals in these paintings, Zhang's brass and concrete sculptures of figures, as well as implements used for recording history (such as fountain pens, notebooks, and light bulbs, all 2009), appear compressed and distorted by memory, age, and some unknown force.



*Red Baby, 2009*

Oil on canvas . 78.7 x 102.4 in | 200 x 260 cm

## Wang Guangyi (b. 1957)

Wang Guangyi is a Chinese artist. He was born in Heilongjiang, China in 1957 and is currently based in Beijing. Wang Guangyi repurposes historical Chinese propaganda images into paintings that poke fun at the intersection of China's communist history and the rise of Western influence. Associated with *Political Pop*, Wang is best known for his *Great Criticism* series (1998), which includes works like *Great Criticism - Louis Vuitton* and *Great Criticism - Coca-Cola*, where he juxtaposes red and yellow Mao-era posters with branded symbols, invented serial numbers, and Wang's own captions ("No!"). An early affiliate of China's *85 New Wave Movement*, Wang helped usher in the era of contemporary Chinese art and was among the first Chinese artists to co-opt Mao Zedong iconography in his practice.



*Great Criticism: Coca-Cola, 2005*

Oil on canvas . 59.1 x 47.2 in | 150 x 120 cm



## Zhang Huan (b. 1965)

Zhang Huan is a Chinese artist born in Anyang province, China in 1965. He is currently based in Shanghai. One of China's best-known performance and conceptual artists, Zhang Huan's more recent work has consisted of sculptures and paintings that reference the history of his native China, from significant political, intellectual and religious figures to anonymous portraits and landscape scenes. For his two- and three-dimensional works, Zhang frequently uses both common objects and unusual organic materials, including feathers, cowhides, and for his 2005 sculpture *Donkey*, a taxidermy donkey. Particularly evocative is Zhang's use of incense ash, a material that epitomizes both detritus and religious ritual, with which he paints and sculpts works that are as olfactory as they are visual.

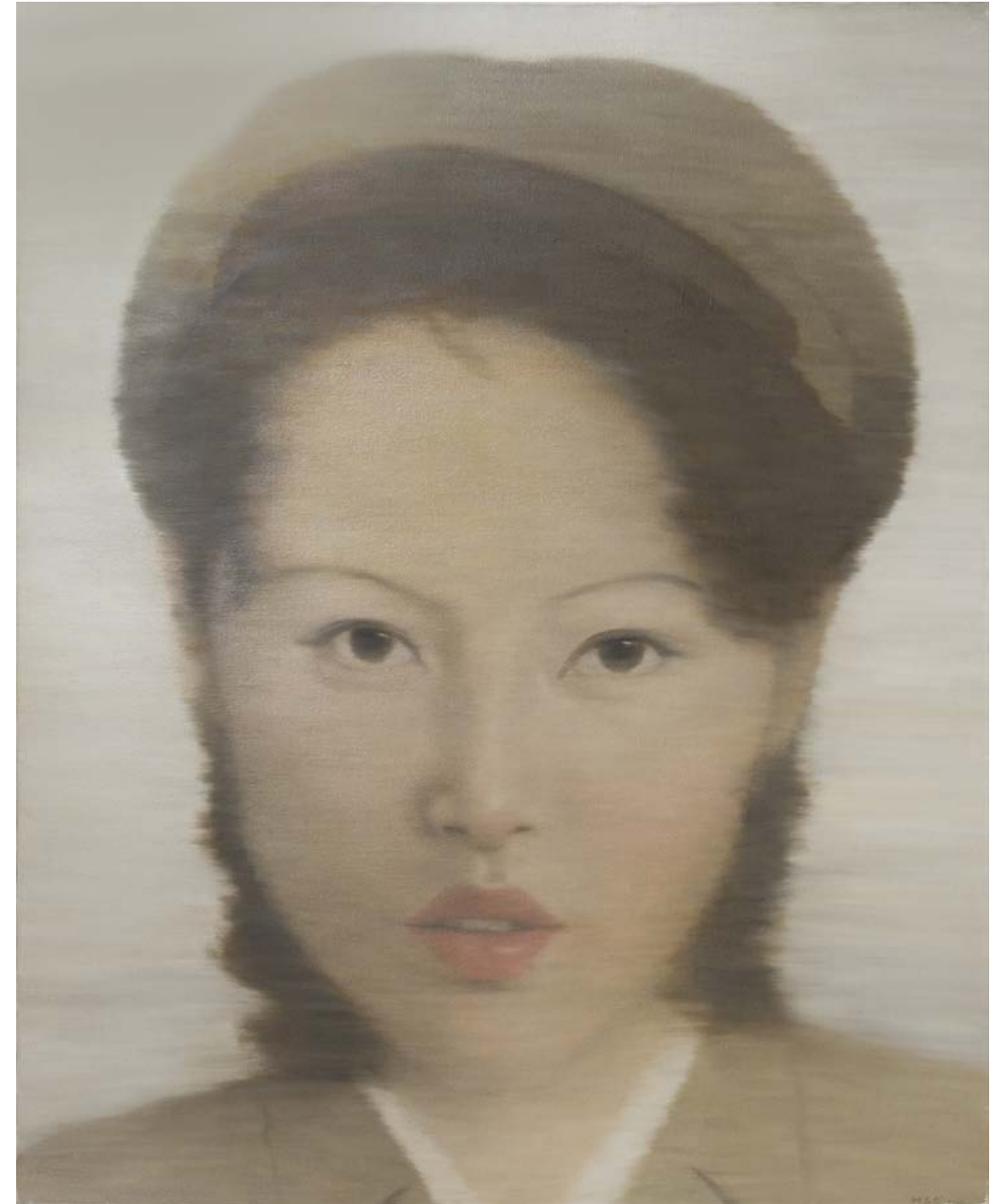
*Li Qing, 2007*

Incense ashes and adhesive on canvas . 59.1 x 39.4 in | 150 x 100 cm



## Qi Zhilong (b. 1962)

Qi Zhilong, one of the leading figures of Gaudy Art in China, was born in Hohhot, Inner Mongolia, China. In 1992, four years after he graduated from the Central Academy of Fine Arts, Qi moved into the Summer Palace Artist Village in Beijing, where Political Pop and Cynical Realism just started gaining popularity. With the intention to revolt against the Political Pop movement, Qi started his consumer icons series, using oil and paint to commercialize the idealistic icons created by Political Pop, as well as the icons that it was trying to confront.



*Chinese Girl, 2002*

Oil on canvas . 63.8 x 51.2 in | 162 x 130 cm

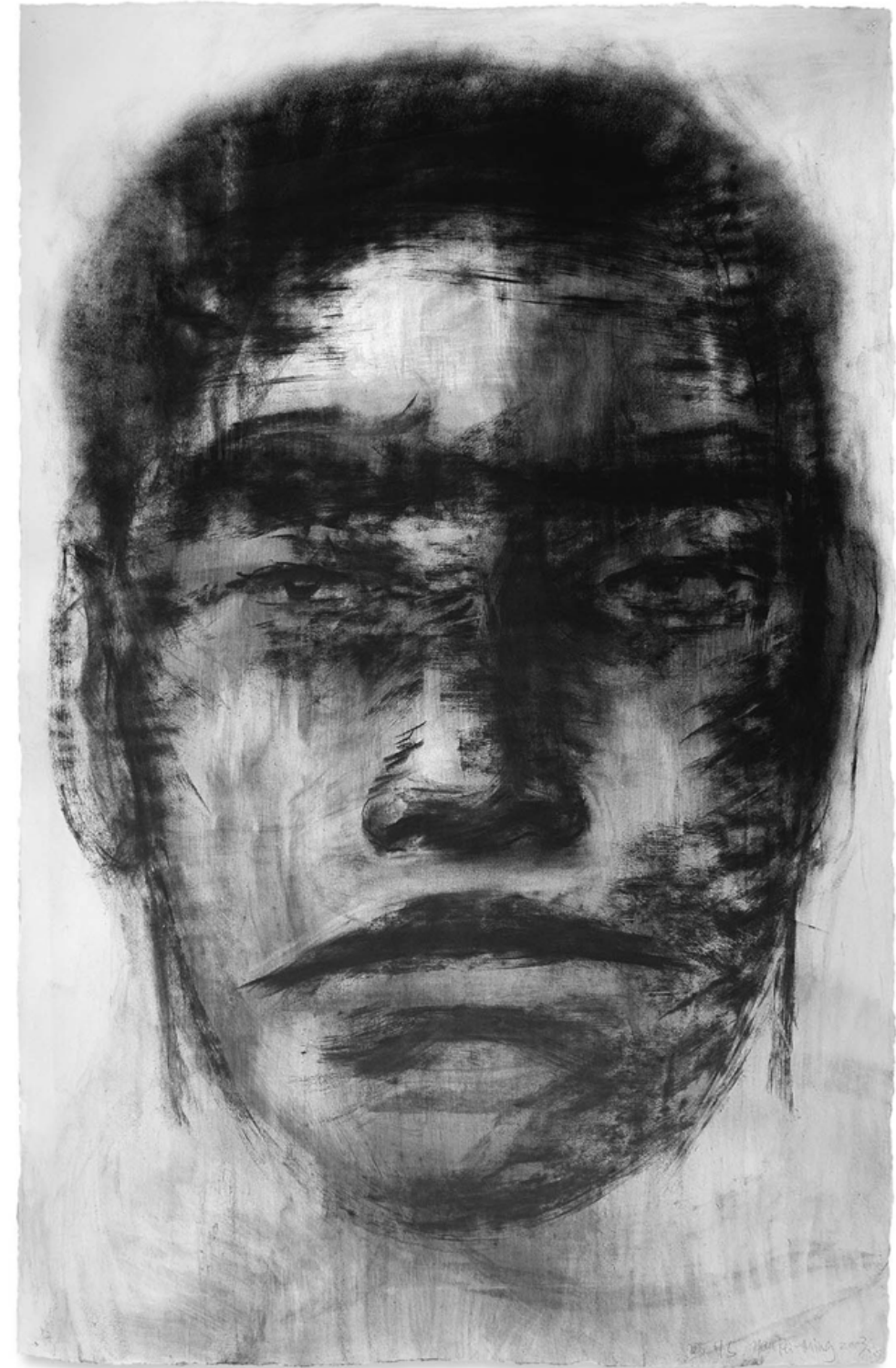


## Yan Pei Ming (b. 1960)

Yan Pei Ming is a Chinese artist. He was born in Shanghai, China in 1960. Fusing the Western tradition of portrait painting with China's cultural history, Yan Pei Ming creates large-scale works depicting real and imaginary people. Yan's portraits, typically mono- or bi-chromatic, often verge on abstraction, with broad, patterned brushstrokes and drips of paint. He is perhaps best known for his monumental self-portraits, including *Double (Selfportrait at the Morgue)* (2006), a watercolor of the artist as a dead man, as well as his eight-foot-tall portraits of Mao Zedong, Bruce Lee and his father.

*Tête no. 5, 2003*

Charcoal on paper . 78.7 x 49.2 in | 200 x 125 cm





## Li Shan (b. 1942)

Li Shan is a painter and prominent figure in the *Political Pop* movement that developed in China in the 1990s. He is best known for his portraits of Mao Zedong set against a background of blue, pink, or green color and often accompanied by a lotus flower. Born in Heilongjiang province, Li studied oil painting at the Shanghai Drama Institute before establishing his place on the Shanghai art scene. Beginning in the late 1970s, Li rejected Socialist Realism, a style popular among his contemporaries, and distinguished his own work as self-expressive and politically critical. His most famous series of paintings, entitled Rouge and started in the late 1980s, depicts stylized figures, abstract flowers, and portraits of Mao reminiscent of Andy Warhol's screenprints of the same subject.



*Untitled, 2006*

Acrylic and collage on canvas . 21.3 x 17.7 in | 54 x 45 cm

## Li Tianbing (b. 1974)

Li Tianbing is a Chinese artist born in Guilin, China in 1974. When he was 12 years old, he sold a cow and used the proceeds to purchase his first camera, with which he has been traversing the mountains in Fujian province ever since, taking portraits of the people who live in the impoverished, rural villages. Entirely self-taught, he uses black-and-white film, sometimes adding touches of color by hand. Rather than naming the individuals in his portraits, Li labels each one “Comrade”, adhering to the Communist form of address. Through his decades of work, he has amassed a straightforward, subtle, and sensitive visual record of multiple generations of people, who have lived through momentous transitions in China’s history, including independence from colonial rule, the Cultural Revolution, and rapid modernization.



*Moi et mon frère avec Deng Xiaoping, 2011*

Oil on canvas . 63 x 80.7 in | 160 x 205 cm



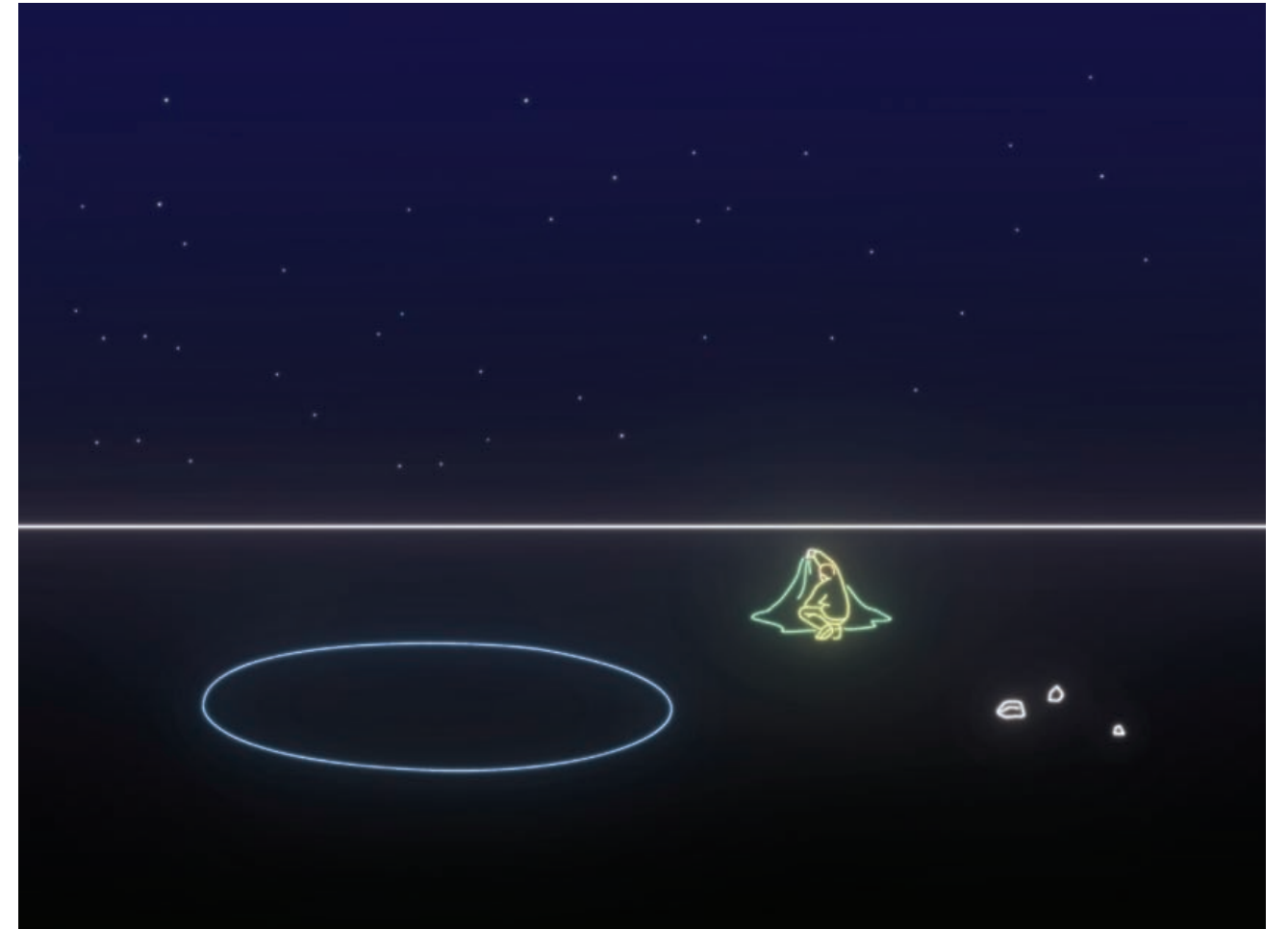
*Sitting before the Propaganda, 2011*

Oil on canvas . 96.1 x 70.9 in | 180 x 244 cm



## Kong Lingnan (b. 1983)

Kong Lingnan is a Chinese artist born in 1983. She is known for her beautiful scenes constructed from glowing neon lines. Born in Jilin province, the artist graduated from the Central Academy of Fine Arts, and is currently based in Beijing.



*Odyssey 5, 2013*

Oil on canvas . 35.4 x 47.2 in | 90 x 120 cm



*Odyssey 23, 2013*

Oil on canvas . 35.4 x 47.2 in | 90 x 120 cm

## Liu Dao

Island6, or Liu Dao, is a Shanghai-based electronic and interactive art group where artists and technologists actively engage with culture, addressing the issues and concerns of our time. The group challenges convention, encourages collaboration and celebrates the most cutting edge technology available. While exploring the cultural potential in the convergence of art, technology and science, and the collective's discoveries are applied toward the benefit of the artist community. Interaction is generated in the environment but also within the art pieces. The use of technology such as sensors, motion-tracking devices, GPRS modem controlled videos, sonar rangefinders or \"Arduino\" microcontrollers are utilized to create interactive pieces that challenge current digital interfaces and interactivity solutions and develop new forms of expression through new media technologies. Liu Dao produces interactive installations, electronic art, performance and multimedia shows in Shanghai.



*Speak on about the Spokes, 2015*

LED display, acrylic painting, paper collage . 35.4 x 35.4 x 2 in | 90 x 90 x 5 cm



## Zhuang Hong Yi (b. 1962)

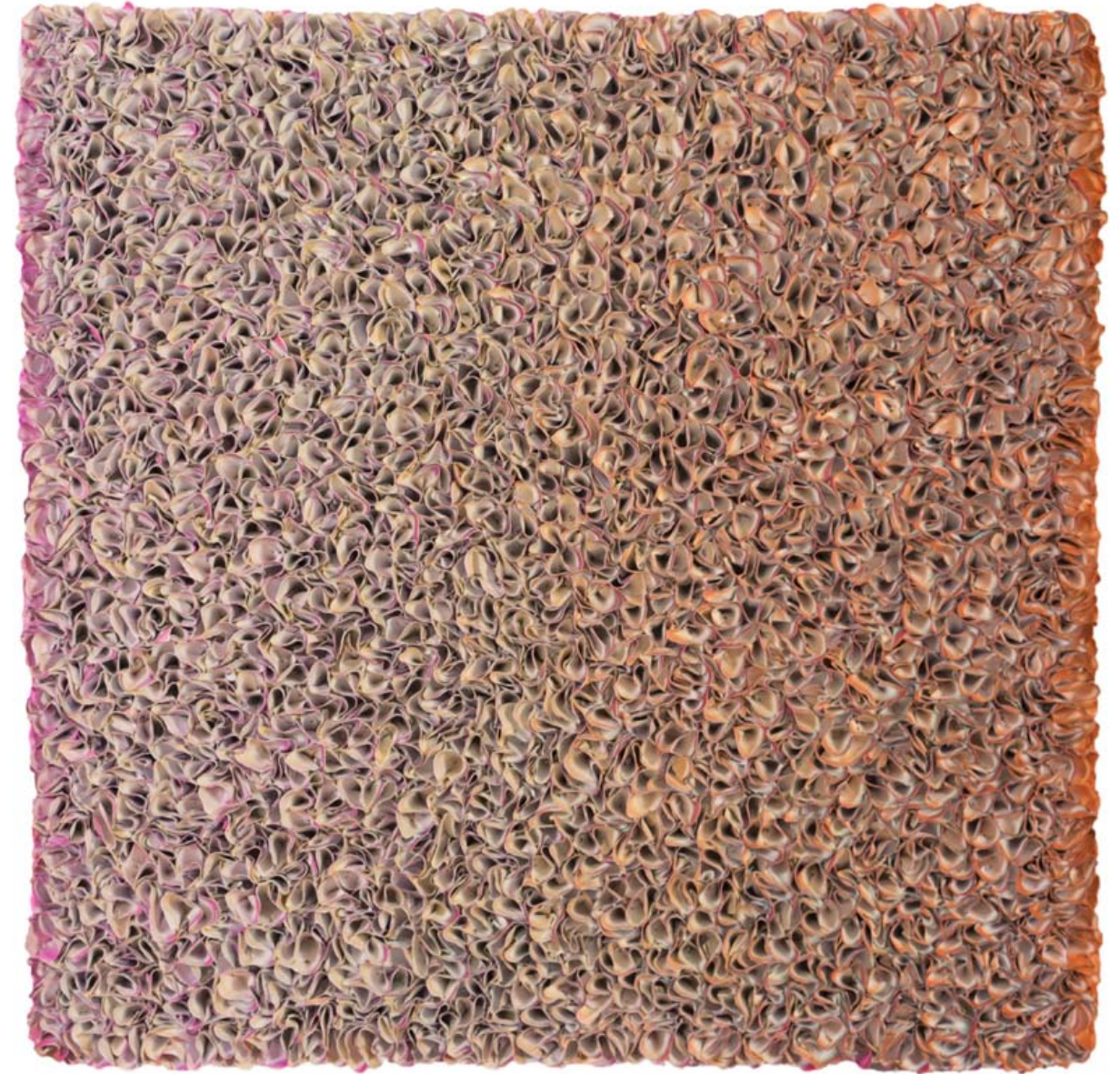
Zhuang Hong Yi is a Chinese artist. He was born in Sichuan, China, in 1962. Zhuang now travels constantly between East and West, working alternately between his studio in Rotterdam, The Netherlands and his Beijing studio. As such, his work references Western artistic movements, specifically Impressionism combined with Eastern inspired techniques incorporating the use of rice paper. Known for his “color-changing” sculptural paintings, Zhuang Hong Yi has mastered a three-dimensional technique, which draws inspiration from the life affirming glory of nature, specifically the dynamic saturated colors reminiscent of the ubiquitous tulip fields of Holland. Zhuang has achieved international acclaim for his bold idiosyncratic paintings which have featured in over 30 solo exhibitions and important group shows in major venues worldwide including the Found Museum in Beijing, China, the Groninger Museum in The Netherlands and in Venice, Italy in conjunction with the 55<sup>th</sup> Venice Biennale of 2013.



Left view detail



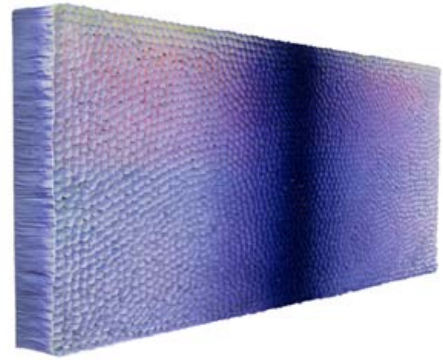
Right view detail



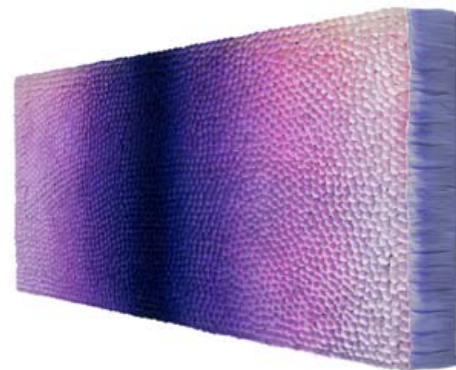
*17-I-035, 2017*

Collage of rice paper, acrylic, ink and varnish on canvas . 35.4 x 35.4 in | 90 x 90 cm

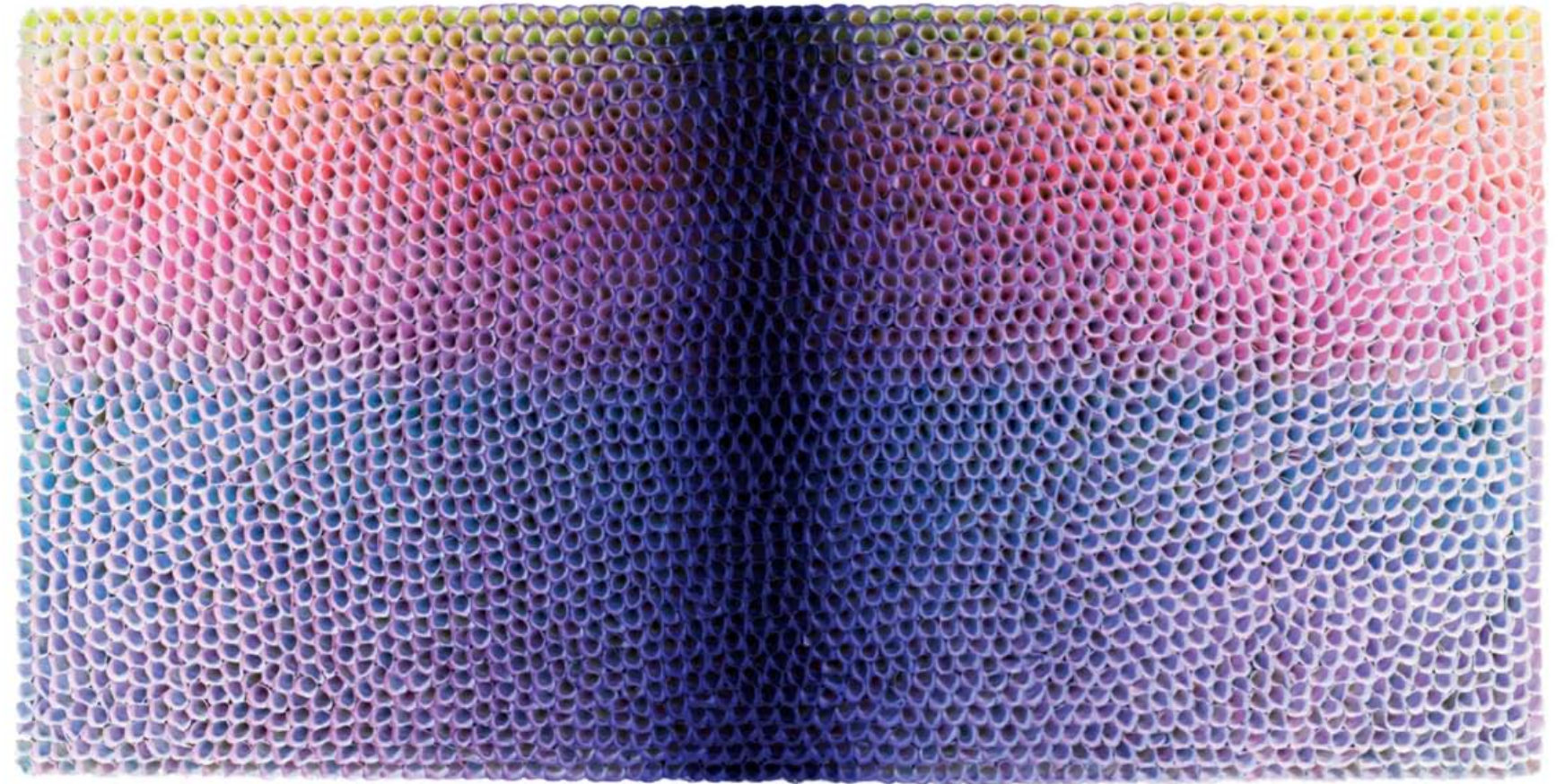




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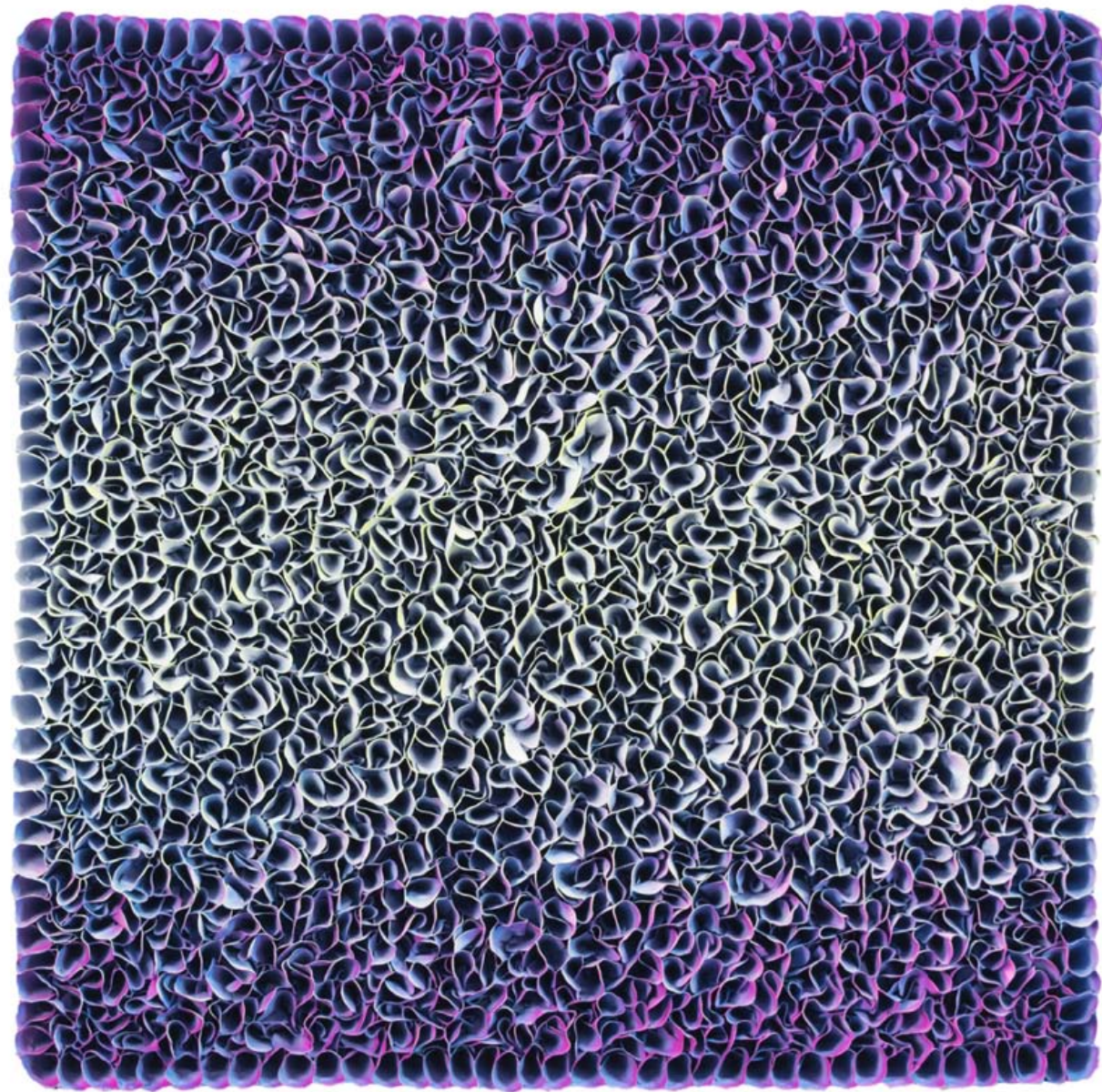
Right view detail



*17-III-009, 2017*

Collage of rice paper, acrylic, ink and varnish on canvas . 39.4 x 78.7 in | 100 x 200 cm





*17-V-010, 2017*

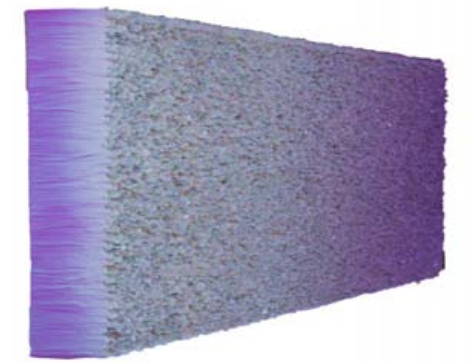
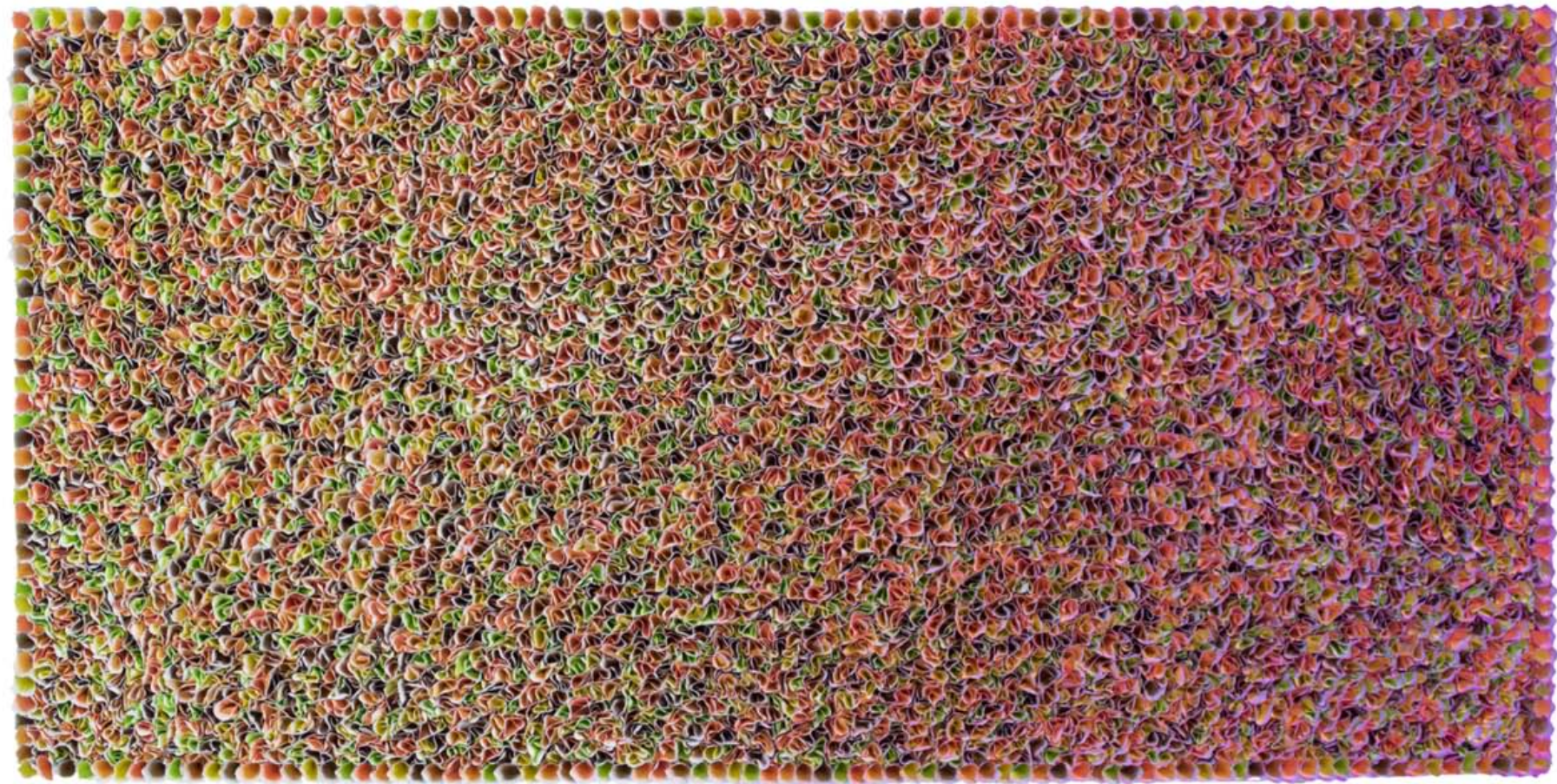
Collage of rice paper, acrylic, ink and varnish on canvas . 35.4 x 35.4 in | 90 x 90 cm



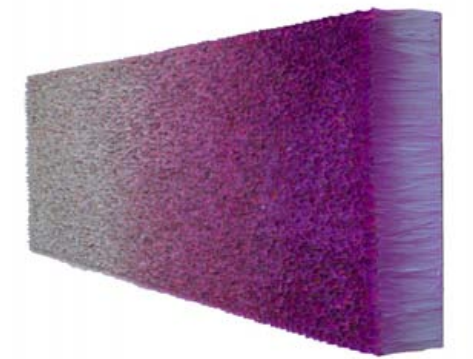
*17-V-011, 2017*

Collage of rice paper, acrylic, ink and varnish on canvas . 35.4 x 35.4 in | 90 x 90 cm





Left view detail

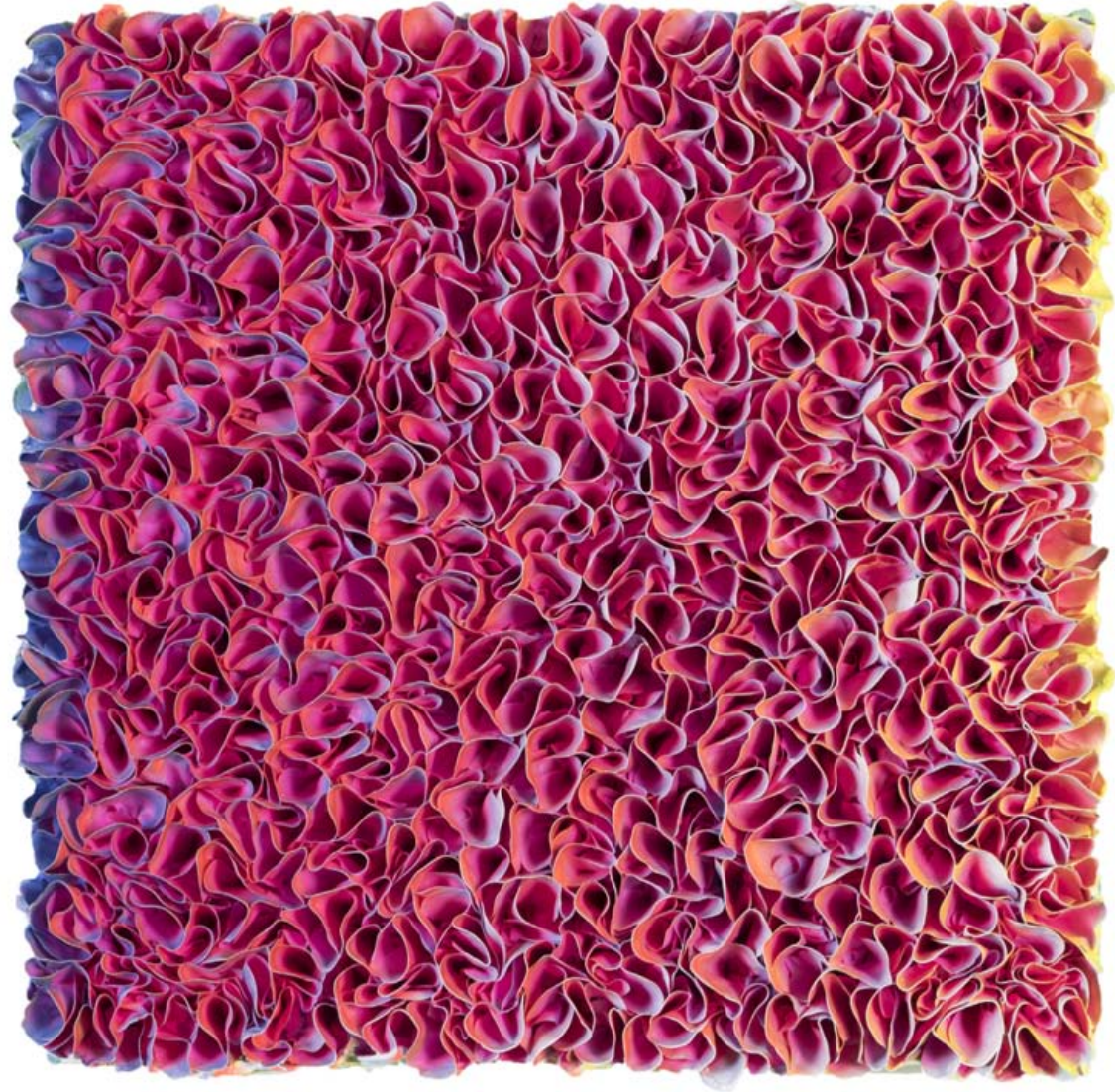


Right view detail

*17-V-016, 2017*

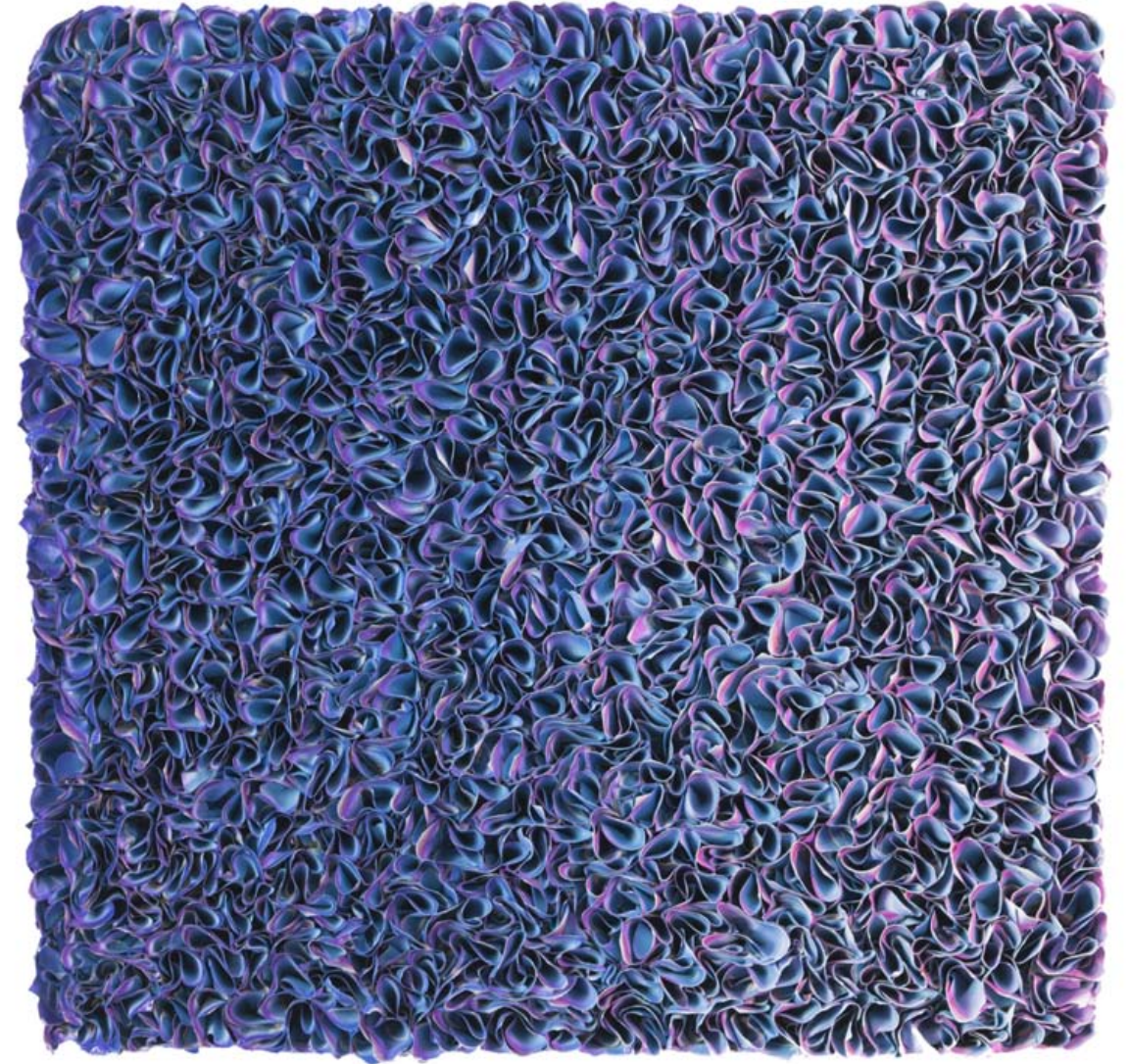
Collage of rice paper, acrylic, ink and varnish on canvas . 39.4 x 78.7 in | 100 x 200 cm





*17-I-027, 2017*

Collage of rice paper, acrylic, ink and varnish on canvas . 19.7 x 19.7 in | 50 x 50 cm



*17-V-006, 2017*

Collage of rice paper, acrylic, ink and varnish on canvas . 19.7 x 19.7 in | 50 x 50 cm



JAPAN



## Takashi Murakami (b. 1962)

One of the most acclaimed artists to emerge from post-war Asia, Takashi Murakami, “the Warhol of Japan”, is known for his contemporary *Pop* synthesis of fine art and popular culture, particularly his use of a boldly graphic, colorful anime and manga cartoon style. Murakami became famous in the 1990s for his *Superflat* theory and for organizing the paradigmatic exhibition of that title, which linked the origins of contemporary Japanese visual culture to historical Japanese art. His output includes paintings, sculptures, drawings, animations and collaborations with brands such as Louis Vuitton. “Japanese people accept that art and commerce will be blended; and in fact, they are surprised by the rigid and pretentious Western hierarchy of ‘high art’”, Murakami says. “In the West, it certainly is dangerous to blend the two because people will throw all sorts of stones. But that’s okay, I’m ready with my hard hat.”

*Born to Kill!* – M. Matsubara, 1997

Acrylic on canvas on board . 25.6 x 19.7 in | 65 x 50 cm

Provenance  
Pinksummer gallery, Genoa  
Private collection

Exhibited  
Genoa, Pinksummer and Newsantandrea, *Murakami and Manetas*, 19 February - March 2000



## Yoshitomo Nara (b. 1959)

Born in 1959 in Hirosaki, Yoshitomo Nara graduated from the Aichi Prefectural University of Fine Arts and Music and from the Kunstakademie in Düsseldorf, Germany. Nara's upbringing in post-World War II Japan profoundly affected his art. Yoshitomo Nara belongs to the Postmodern Superflat movement of Japanese art founded by Takashi Murakami. Like Murakami, the artist uses Japanese manga and cartoons in a way which may remind us of American Pop artists such as Roy Lichtenstein and his use of comic book drawings and techniques. The superficially childish preoccupations depicted in Nara's oeuvre are sometimes interpreted as a fear of adulthood. Since 1984, Nara has participated in nearly 40 solo exhibitions around the world.

### *Submarines in Girl, 1992*

Acrylic on canvas . 39.4 x 59.1 in | 100 x 150 cm

#### Provenance

Private collection, Japan

#### Literature

Bijutsu Shuppan Sha, *Yoshitomo Nara: The Complete Works, Vol. 1: Paintings, Sculptures, Editions, Photographs 1984-2010*, Tokyo, Japan, 2011, ill. p. 82

#### Certificate

Rabbit Hills Co., Ltd, Nara Yoshimoto Studio, has confirmed the authenticity of this work





*Right and Left, 1990*

Acrylic on canvas . 8.7 x 8.7 in | 22.1 x 22.1 cm

Provenance  
Private collection, Asia

Literature  
*Yoshitomo Nara, The Complete Works, 1984 - 2010: Volume 1, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 69*



KOREA

## Paik Nam June (1932-2006)

Paik Nam June was born in 1932 in Korea. He is widely recognized as the "Father of Video Art". Paik started to travel and work internationally after fleeing his home during the Korean War (1950-53). Paik developed a specialism in music and sound composition following his early education at the University of Tokyo, the University of Munich, and the Conservatory of Music in Freiburg, Germany. His friendship with the two revolutionary composers of the period, Karlheinz Stockhausen and John Cage in Germany was a vital connection in the foundation of Paik's life as an artist. Cage introduced him to the art of Marcel Duchamp, who was a significant influence. This new way of seeing brought him closer to the Fluxus movement, an international post-war group of artists, who were inspired by early Dada. In his early works Paik created artworks utilizing audiotape and performance connected together with interludes of piano, classical music, screaming and sound effects, in an attempt to question and dismantle traditional and established musical instrumentation and compositional practices. In the quickly developing world of digital media, the artist successfully adapted his skills, incorporating technological progression in his creative methods. He revolutionized the use of television sets, to create his most well-known art works. The television was used in performances and placed into installations. Paik also made chairs from piles of televisions and many versions of television robots. He combined fast-paced video clips often dramatically colorized, in high-energy montages programmed over several television monitors. Paik was a pioneer, combining straight and manipulated segments of broadcast programmes along with artist-produced videos, organized by a complex visual and aural matrix. Paik Nam June's oeuvre consistently and constantly challenged the adoption of new technology. In 1974 Paik created the term 'electronic superhighway' to describe the exponential growth of new forms of communication, which he hoped would help to tear down the boundaries between people. Looking at his words and his works through a contemporary lens, we can appreciate him as a prophetic and visionary genius working ahead of his time.

### *Robot (Keystone Cop), 1993*

Video installation and mixed media construction . 35.8 x 16.9 x 14 in | 91 x 43 x 35.5 cm

#### Provenance

Holly Solomon Gallery, New York

Private collection

Sotheby's London, 15 October 2007, lot 185

Private collection





## Chae Sung-Pil (b. 1972)

Chae Sung-Pil was born in South Korea in 1972 and currently resides in Paris, France. Chae combines the philosophy and techniques of a traditional oriental aesthetic, together with a “quest for new ideas” expressed in Western art. Chae Sung-Pil is fast becoming one of South Korea’s most established and prominent artists. His ‘soil pigment’ palette, collected from various journeys around the world, is filtered, diluted with water and mixed with glue. He then creates abstracted textural surfaces on the canvas reminiscent of the skin of the earth itself. The earth pigments are specially prepared on mulberry paper and often mixed with Chinese ink and powdered silver and gold dust. The organic mixture is then applied onto the canvas with a large brush, which interacts with the ‘soil’ through slight tilts in the angle of the canvas. Chae Sung-Pil is a doctoral candidate for Plastic Arts at the Université Paris. He holds an MA and BA from Seoul National University and a second Masters from Université de Rennes. He has had solo exhibitions throughout France, South Korea and China and took part in the 2011 and 2014 London Art Fair and 2012 Art Basel.



*Rêve de la terre (Circulation - 1), 2010*

Soil, natural pigment and India ink on canvas . 54.3 x 54.3 in | 138 x 138 cm





*Histoire bleu (170511), 2017*

Natural pigments on canvas . 78.7 x 63 in | 200 x 160 cm

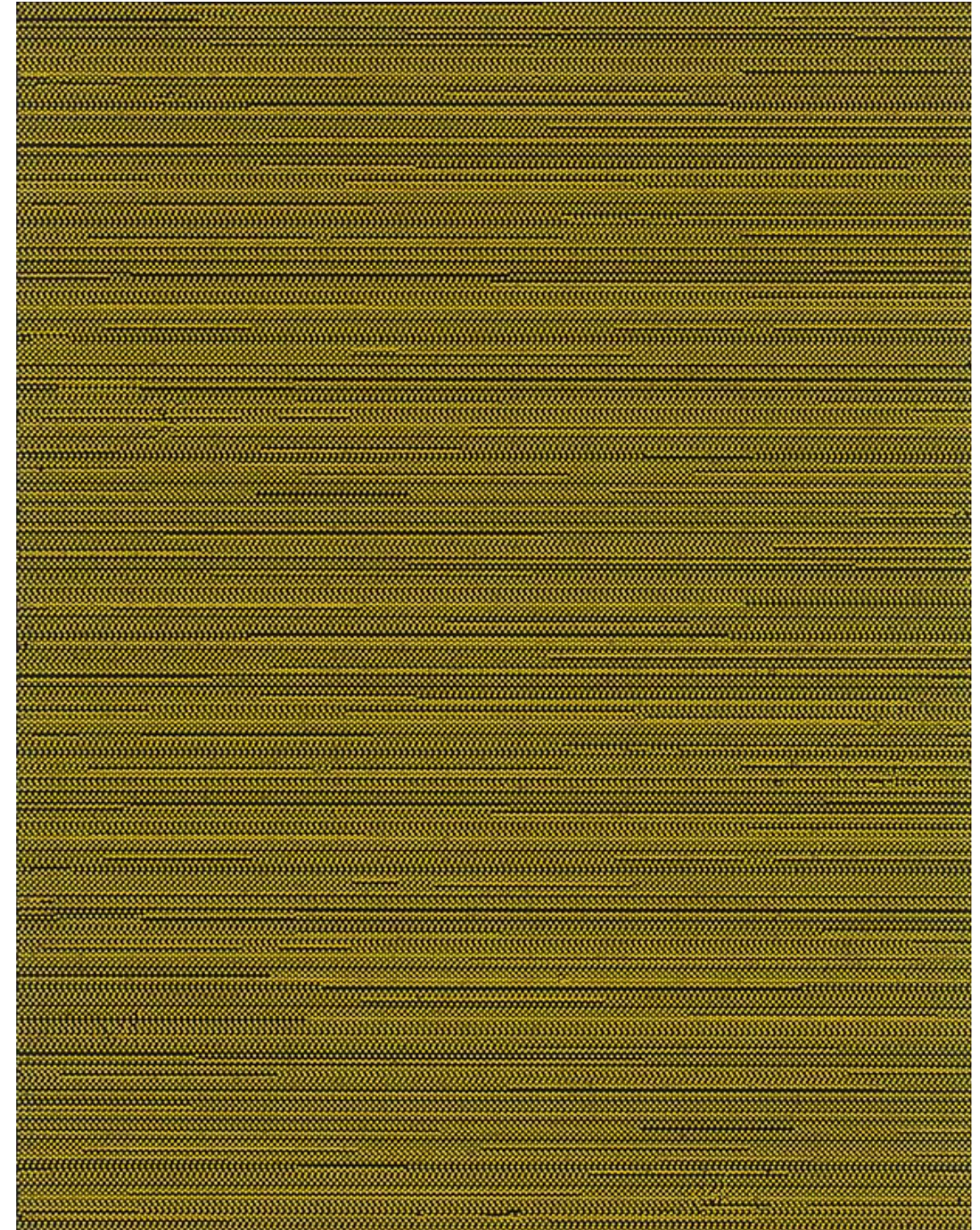


## Cheon Kwangyup (b. 1958)

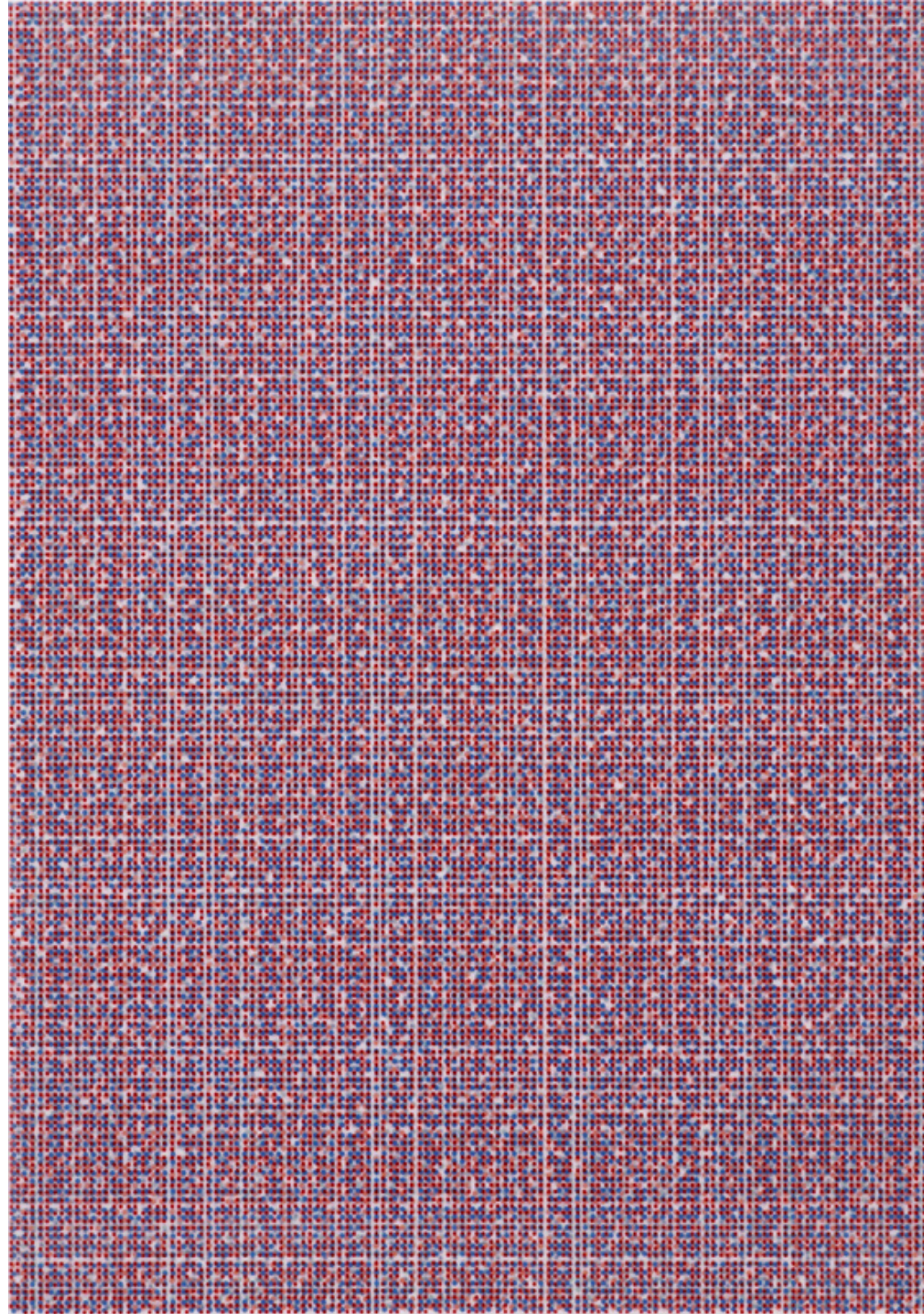
Cheon Kwangyup was born in 1958 in Hwasung, Korea. The works of Cheon Kwangyup explore the use of surface texture. He produces even-sized dots on canvas. The dots, sometimes uniform in shape, sometimes irregular, are painted onto the physical background of a flat canvas adding depth. The image is created through repetitive action. Oil paint is applied through a fixed sheet of perforated paper, which has been achieved through the use of computer-generated techniques. Cheon Kwangyup's paintings challenge and confound our perception, provoking visual and tactile sensation, making us aware of our perceptive limitations. From certain angles the imperceptibly protruding or inverted dots appear as an illusion. His surfaces, which go through repetitive layers of painting and sanding down with sand paper, obtain a unique 'mom-sung' (body quality), resulting in a perplexing visual after image.

*Omni no. 7, 2016*

Oil and mixed media on canvas . 46.1 x 35.8 in | 117 x 91 cm







*U.D-IV no. 5, 2013*

Acrylic, urethane and mixed media on aluminium panel . 39.4 x 27.6 in | 100 x 70 cm

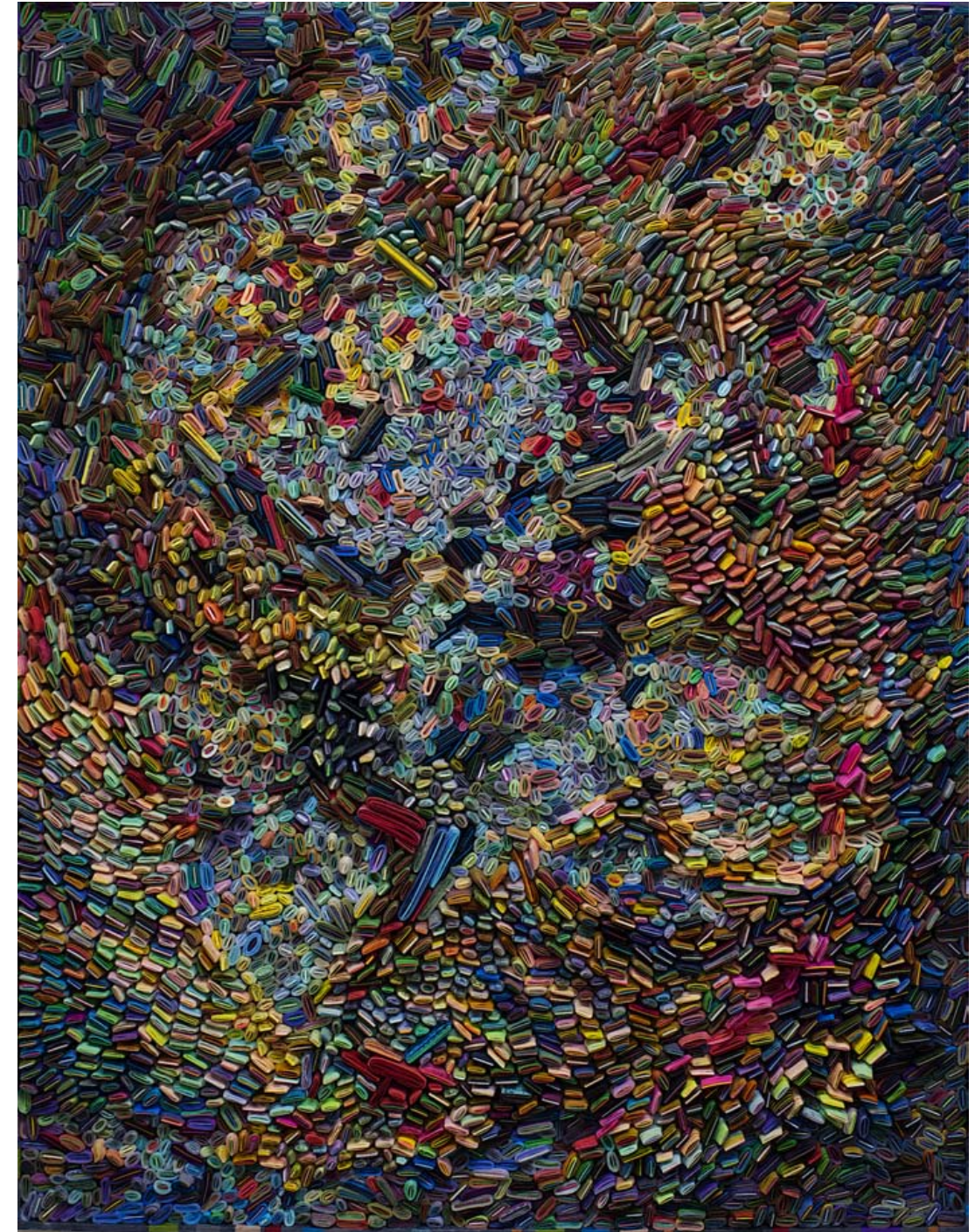


## Kim Ilhwa (b. 1967)

Born in Seoul in 1967, Kim Ilhwa received her Bachelor and Master of Arts in Oriental Painting from Hongik University, Seoul in 1991 and 1996. Using thousands of hand-dyed, cut and rolled pieces of Korean mulberry paper, Kim Ilhwa creates large-scale, textured works inspired by subtle changes in space and environment. They reflect her experience of the modern world. Her meticulous 'seed' paintings won her the 1996 Excellence Award in the 16<sup>th</sup> Grand Art Exhibition in Korea and the 1999 Grand Prize MANIF Seoul Award. Kim Ilhwa's works have featured in the Seongkok Art Museum in Seoul, the Guangzhou Opera House in China, and Art Karlsruhe in Germany, among numerous exhibitions in private galleries and institutions

*Seed\_Universe 37, 2016*

Hand dyed *Hanji* (Korean mulberry) paper . 46.9 x 36.6 x 4.7 in | 119 x 93 x 12 cm







*White Portrait 2, 2017*

Hand dyed *Hanji* (Korean mulberry) paper . 64.6 x 52 x 5.1 in | 164 x 132 x 13 cm



## Hwang Ran (b. 1960)

Hwang Ran is a Korean installation artist who studied at the School of Visual Arts in New York, USA, and attended the Graduate School of Fine Arts at Chung-Ang University in Seoul, Korea. She is best known for her mesmerising, large-scale wall installations constructed from thousands of meticulously placed buttons, beads, pins and threads on wooden panels. Hwang hammers thousands of man-made elements into a support with an almost Zen-like meditative process. Hwang's works suggest, metaphorically and paradoxically, the resilience and persistence of nature in the face of mass commercial production, ironically including materials such as those she uses in her works. Hwang Ran has held exhibitions notably in the USA at the International Museum of Art & Science in McAllen, Texas, as its first artist-in-residence, as well as at MASS MoCA in Massachusetts, the Queens Museum of Art in New York, the Hudson Valley Centre for the Arts in New York, the Chelsea Art Museum in New York and the Seoul Arts Centre in Korea. Her work is included in the permanent collections of the Brooklyn Museum, the Hammond Museum, the Hermès Singapore Collection, the North Salem Museum in New York and the Des Moines Art Centre in Iowa.



*Internal with Dream, 2014*

Paper buttons, beads, pins on Plexiglas . 74.8 x 47.2 in | 190 x 120 cm



## Lee Gil Rae (b. 1961)

Lee Gil Rae was born in Yeongam-gun, South Korea in 1961. He graduated with bachelor and masters degrees in fine art and sculpture from Kyunghee University in Seoul, Korea. For the past twenty years, Lee has followed nature as his muse, crafting intricate, organic, tree-form sculptures from steel and copper pipes, in response to continued deforestation, depletion of natural resources and environment crisis. Lee Gil Rae's trees are made with permanence in mind. They have become an artificial simulation of nature, urbanized and visionary, transforming the physical properties of plant life into modern, mechanical forms. Lee Gil Rae has participated in numerous exhibitions worldwide and features in numerous private and public collections.

*Pine Tree with Three Roots 2, 2016*

Copper welding . 83.5 x 41.7 x 27.5 in | 212 x 106 x 70 cm





*Landscape 3, 2015*

Copper welding . 63 x 27.6 x 15.7 in | 160 x 70 x 40 cm

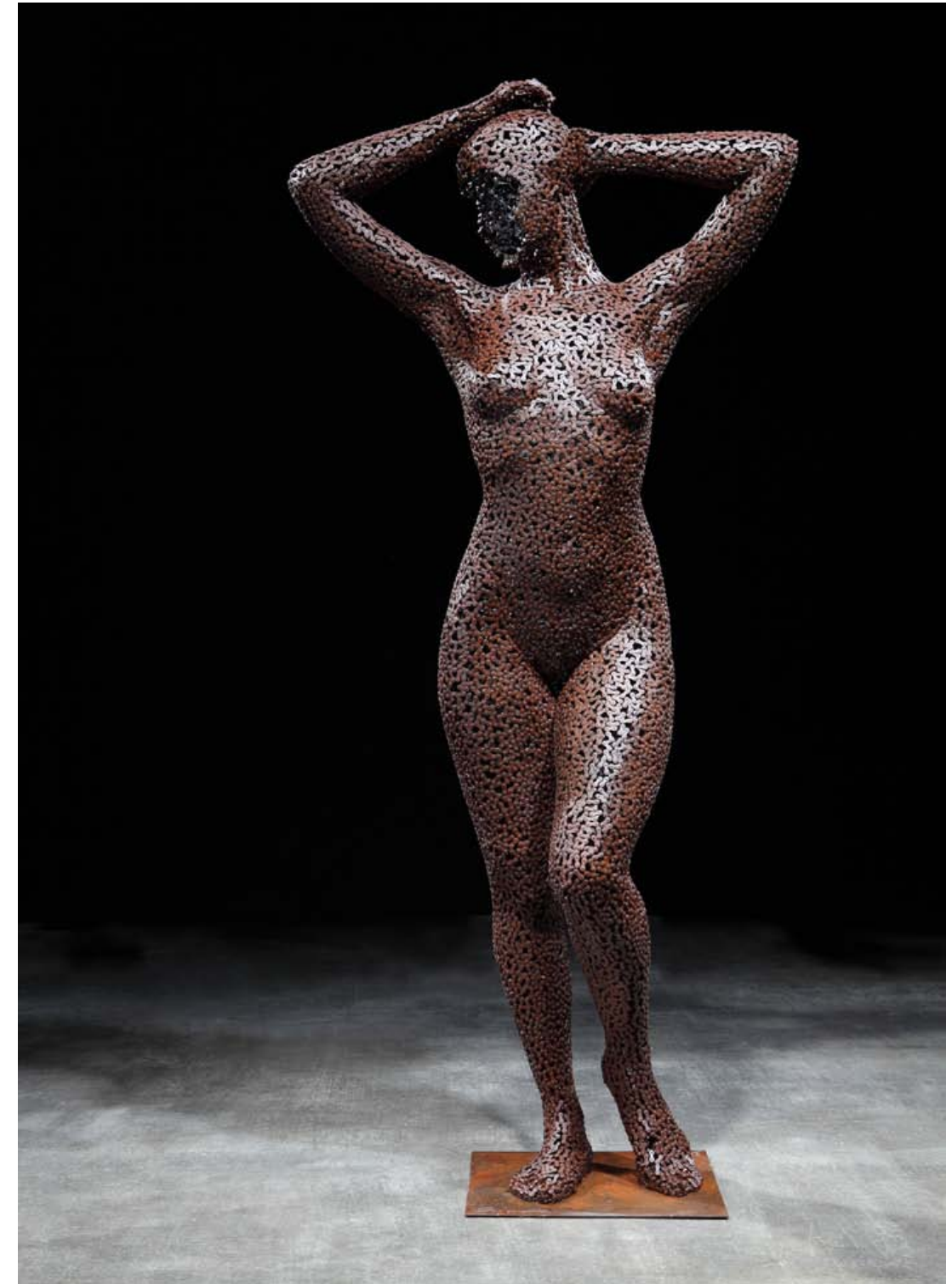


## Seo Young-Deok (b. 1983)

Born in 1983 in Korea, Seo Young-Deok graduated from the department of Environmental Sculpture at the University of Seoul in 2009 and gained prominence through his sculptural exploration of the human form through unconventional materials such as metal chain, a material that has been critical to the development of the modern world and Korea's manufacturing industry. Inspired by his own rural upbringing in contrast to his urban adult life, Seo Young-Deok's use of chain questions the industrialization of labor that has become synonymous with today's human condition. Each iron piece is welded together to become a part of the dynamic system of organic connectivity exhibited under human forms; while the material may be physically strong, its structural completeness is what exudes strength of the human spirit. By constantly weighting the dichotomy between 'complete' and 'incomplete' existence, Seo Young-Deok addresses the inevitable social inequalities of the industrial system.

*Nirvana 290, 2016*

Iron chain, edition of 8 . 70.9 x 31.5 x 17 in | 180 x 80 x 43 cm





*Despair 205, 2016*

Stainless chain, edition of 8 . 35.4 x 27.6 x 27.6 in | 90 x 70 x 70 cm



## Son Bong-Chae (b. 1967)

Son Bong-Chae was born in 1967 in Korea, and studied Fine Art at Chosun University in Gwangju, Korea. He later received his Master of Fine Arts from the Pratt Institute in New York. Bong-Chae employs a layered painting process to create haunting multi-dimensional landscapes characterized by a poetic sense of history. The artist paints silhouetted trees with expressive limbs in oil, layering the images, often inside light boxes, so that each work contains five or six fields. Son Bong-Chae's choice of humble and ubiquitous subject gains an ethereal splendour through his unique treatment of it. He became interested in layering while traveling to his father's hometown in South Korea. He was struck by how the natural beauty of the landscape eclipsed the country's violent past in the Korean War. His work echoes this duality with its overlapping images of trees, where one layer of history is superimposed upon the next. Son Bong-Chae was honored as the Gwangju Artist of 2010. He has been featured in numerous international solo exhibitions, and has exhibited in an extensive list of biennales since 2006. His work is part of institutional collections including the National Museum of Contemporary Art in Korea, the Gwangju Biennale Foundation, and the Korean Cultural Center in Shanghai.

*Migrants, 2012*

Oil on polycarbonate, LED . 72.4 x 37 in | 184 x 94 cm





*Migrants, 2017*

Oil on polycarbonate, LED . 37 x 72.4 in | 94 x 184 cm



## Suh Jeong Min (b. 1962)

Suh Jeong Min is a Korean artist born in Seoul in 1962. He received his BFA in Painting from Chosun University and an MFA in Fine Arts from Kyeonggi University. Suh's sculptural works are created using *Hanji* paper derived from the inner bark of the mulberry tree, a resilient pulp that has for centuries been used by Korean craftsmen to create everything from decorative items to furniture. Employing a similar technique as the ancient masters, Suh's *Hanji* compositions dwell upon the duality of existence and the use of natural materials in contemporary culture. Suh's works have been exhibited at Palazzo Bembo during the Venice Biennale in 2013 and the KEPSCO Plaza Art Museum in Seoul as well as in numerous solo and group exhibitions internationally. He was the recipient of the Haengju Art Award in 2005 and 2011, and the Golden Award for Paper Art from the World Gallery of Drawing in 2013. His work forms part of the private collections of Hauser & Wirth Gallery and the Seoul Paper Museum, Korea.



*Absence of the Wordly Desire-14, 2017*

Mixed media on *Hanji* (Korean mulberry) paper . 35.4 x 59.1 in | 90 x 150 cm

## Yoo Bong Sang (b. 1960)

Yoo Bong Sang was born in Korea in 1960 where he still resides. He trained at the Seoul National University after which he spent a number of years living and working in France. Yoo's artworks combine the artist's vision, his own photography and a laborious process, which involves penetrating a support of plywood on welded aluminium with thousands and thousands of nails in order to create the pixels of an image. On average 300,000 pins are used to create these perplexing and beguiling images. Yoo Bong Sang was the recipient of the Pollock-Krasner Foundation Grant in 2001, and has been featured in numerous solo exhibitions in museums and galleries throughout Korea and Europe.



*P1212, 2009*

Nails and acrylic on wood panel . 27.6 x 78.7 in | 70 x 200 cm



INSPIRED BY ASIA

## Andy Warhol (1928-1987)

A leading figure in the American Pop Art movement, Andy Warhol is one of the most exalted artistic and public figures of the 20<sup>th</sup> century. He was born in Pittsburgh, Pennsylvania in 1928 and moved to New York in 1949 where he began working as a commercial artist making drawings for advertisements during the post-war consumer boom. His first solo exhibition at the Hugo Gallery, New York in 1952 was met with a mixture of acclaim and derision. Interested in popular culture and the mass-produced language of advertising, Warhol began integrating these elements into his work from the 1960s, producing during this time his iconic *Campbell's Soup Can* screen prints. In 1962 Warhol participated in the New Realists exhibition in New York, which was hailed as the first significant survey of Pop Art. Exploring the relationship between artistic expression, celebrity culture and mass media through television, magazines and advertisement that flourished in the 1960s, Warhol's multi-media works have become iconic representations of a major shift in American cultural and social mentalities. His blatant commerciality in his lifetime became a brilliant and revealing mirror of contemporary consumerism and the zeitgeist of American culture in the 1970s.

*Mao (Feldman & Schellman II.92), 1972*

Screenprint on Beckett High White paper

Edition of 250 signed in ball-point pen and numbered with a rubber stamp on verso

There are 50 AP signed and numbered in pencil on verso; some signed and numbered in ball-point pen

Printer: Styria Studio Inc., New York

Publisher: Castelli Graphics and Multiples Inc., New York

36 x 36 in | 91.5 x 91.5 cm

### Literature

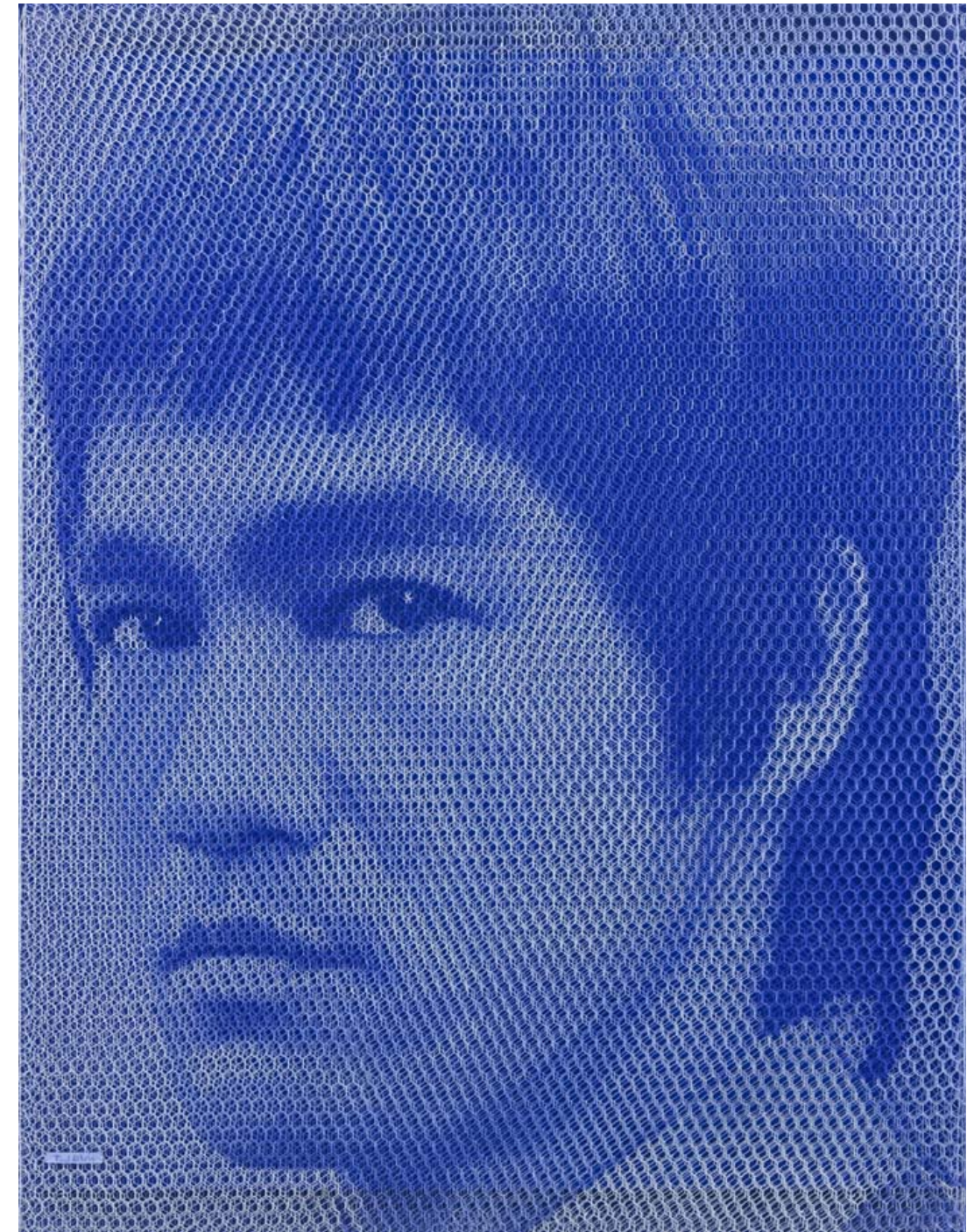
Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, fourth edition revised and expanded by Frayda Feldman and Claudia Defendi, Distributed Art Publishers Inc., New York, 2003, p.83, no.11.92





## Paul Alexis (b. 1947)

Paul Alexis is a French artist born in 1947. His work is comprised of a superimposition of multiple painted metal sheets atop a colored canvas. Greatly influenced by his travels through China, Alexis's art is infused with an abstract realism that forces the viewer into a double take. Lurking under the metal layers is a familiar image, unseen from up close, but as the viewer steps back a face, an object, an icon is revealed from the painterly shadows. Preferring to work in large formats, Alexis's works engulf the viewer in their purity of color and ghostly forms, the joy of recognition an integral part of the viewer's experience.



*Bruce, 2017*

Oil on wire netting on canvas . 55.1 x 45.3 in | 140 x 115 cm

Published by Opera Gallery to coincide with exhibition *Made in Asia, New York, 14-27 March, 2018*

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