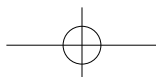
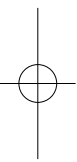
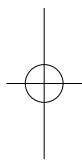
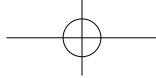


ONCE CONTEMPORARY 曾经·当代





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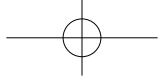
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Foreword

Calvin Hui

Dear friends and art lovers,

Welcome to "Once Contemporary". This exhibition is a gathering of some of my admired artist friends and newest discoveries in an eclectic combination of styles and techniques.

My new company 3812 Contemporary Art Projects is proud to bring to Hong Kong artists who originally hail from cities and countries across the region: Beijing, Shanghai, Chengdu, Hangzhou, Kuala Lumpur, Los Angeles, Seoul and Indonesia. We have always believed that art is the truest and clearest form of international communication, utilizing a universal language of thoughts and ideas. We seek artists that are not defined to any particular group. Our aim is to share a stage with Asian artists who vary in their cultures and differ in their interpretations, faced with the problems their own societies create, but who are united in their vision. The artists 3812 Contemporary Art Projects collects or works with were born someplace, but their common home is the world of art.

For this debut exhibition marking the launch of 3812 Contemporary Art Projects, we are excited to present a group of Asian contemporary artists at FINE ART ASIA 2010, the Hong Kong International Art and Antiques Fair.

I am so excited to introduce some of my admired artists to you. Chen Qiulin is one of the most established female artists in China who has gained a growing international reputation over the past eight years. This is the first time her stunningly beautiful waste paper sculptures have been shown in Hong Kong. The works were shown in New York and Chengdu last year, and now in Once Contemporary, we are proud to present the museum grade pieces entitled "Sitting Series", "Girl Scratching the Wall" and "Reclining Woman".

Xiao Kegang is a finalist in the upcoming Sovereign Asian Art Prize 2010. I collected his colossal fish painting which has been well received by friends and art circle people who have come to visit me and seen my collection. The artist generously gave me the last few fish



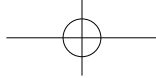
(Left to right) Shi Jindian, Chen Qiulin, Calvin Hui, He Gong, Liu Jie in Chengdu

paintings of his collection to show in Hong Kong for the first time. This year, Xiao has already moved on to pursue a new series of paintings and I am sure the results will be worth waiting for.

Zhou Yilun is one of the emerging young artists of China. He was recently one of the few young emerging artists selected to participate in Art Gwangju in September 2010. His works are collected by some major collectors from Switzerland, Belgium, Germany, the UK, Hong Kong, Taiwan and Mainland China. Starting in 2011, the artist and I will collaborate and present his solo shows in Hong Kong and overseas with his brand new exciting works. I just visited him in his Hangzhou studio, and I was truly impressed by his new work. Lots of sketches and strange materials invented by him were scattered around his studio. I strongly feel the power of his new works will take the artist to new heights, in terms of both artistic exploration and market value.

I owe special thanks to established artists He Gong (China) and Chong Siew Ying (Malaysia) who present their latest works during their hectic schedule. These two artists have been exhibiting in different countries and built up a strong base of art followers. I am also proud to exhibit one of the most important works by R.E. Hartanto, the most promising emerging Indonesian artist of today, No. 1 of his signature series "Post North Korea Nuclear Test".

The Ink Fountain Installation in front of Pace Wildenstein, 798, Beijing in 2008 by the artist Ren Zitian was a provocative art display that caught my attention. I am convinced by his contemporary ink wash drawing as well as



other experimental mixed media works that stylishly combine Chinese culture and modern issues into a new way of interpretation. Most of the works from his 2009 exhibition have been collected by important private and institutional collectors including HSBC China. Thanks to Martin Kemble, I have a chance to select some reserved works of the artist including a set of three "Not So Foolish Perseverance I" for this show.

My selection includes some highly collectible pieces by two South Korean artists living in the USA, Eung-ho Park and Joon-sung Bae, as well as two Beijing-based Chinese artists Wang Yiqiong and Huang Hancheng whose works reflect the high standard and quality of Asian contemporary art nowadays.

Friends and the media always ask me if I see art collecting as an investment. My answer would be yes eventually but not instantly. In my articles published in the Hong Kong Economic Journal, I repeatedly stressed the importance of pursuing art collecting with a rationale that one would apply to any investment, that long-term planning is better than short-term opportunity. Of course, the first criterion must be a love for the piece itself; you must have passion and love for what you collect, as every art consultant will tell you. In addition, it is essential to study, research, see and read more, follow galleries of good reputation or respected professionals that fit your taste and objectives.

3812 Contemporary Art Projects is preparing to astound the market with more and more exhilarating art projects in the months ahead while foreseeing my admired artists grow in terms of both their artistic presentation and market value.

I would like to thank Andy Hei and Susanna Lo, Directors of FINE ART ASIA 2010, sincerely for their trust; FINE ART ASIA 2010 colleagues, especially Esther Wong and Hilary Binks, for their full support; and my team Carole Chau and Alex Fung for helping to get this project off the ground.

Calvin Hui
Founder and Artistic Director
3812 Contemporary Art Projects

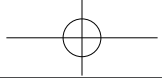
19-09-2010
Hangzhou



*Jar with
Horizontal
Color Bars by
Farhad Moshiri*
Acrylic & Mixed
Media On Canvas
200 x 150cm
2005

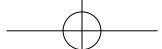


Relief III (Diptych 2010)
by Aya Ben Ron
Mixed Media on Layered
Wood, 2010, Edition 1/3
1): 167.35 x 135.32 x 7.5cm
2): 167.35 x 221.2 x 7.5cm



Message from Mr. Andy Hei

Founder & Director of FINE ART ASIA 2010



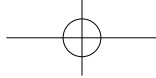
Earlier this year, FINE ART ASIA 2010 commissioned Calvin Hui, a knowledgeable art enthusiast based in Hong Kong, to curate an inspiring exhibition for the fair. The result is "Once Contemporary", a group exhibition of Contemporary Asian artists, and a related art lecture in our Academic Programme.

Thanks to his multiple roles as a contemporary art collector, art critic, curator, and PR consultant, Calvin has succeeded in gathering together talented contemporary Asian artists from all over the region, as well as from the USA. He travels widely to visit artists, galleries, exhibitions and art fairs, and has found innovative work worthy of international attention.

Since its foundation in 2006, FINE ART ASIA has been a keen supporter of contemporary Asian art, with the support of some of most influential art galleries in Hong Kong as well as leading galleries from overseas. "Once Contemporary" is another promising milestone in this development and an example of our commitment to promote remarkable works by talented emerging young Asian artists.

With this exhibition, we hope to create a cultural dialogue which will benefit artists, collectors and the audience. I would like to thank all the artists who have contributed to this exhibition and Calvin Hui for his fresh perspective and wide-ranging view of the contemporary Asian art scene. I wish "Once Contemporary" every success.

Andy Hei
Founder and Director
FINE ART ASIA 2010



Special Project: Past, Present, Future

featuring sculptures of Chen Qiulin 陈秋林
and a series of stone ware of Sung Dynasty (960-1279)



A

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Stone wares of Sung Dynasty(960-1279)

Calvin Hui

1. *Floating No.1*
Waste Paper
172 x 89 x 60cm
2009
2. *Floating No.2*
Waste Paper
185 x 65 x 55cm
2009
3. *Floating No.3*
Waste Paper
145 x 85 x 52cm
2009
4. *Floating No.4*
Waste Paper
176 x 104 x 55cm
2009
5. *Floating No.5*
Waste Paper
175 x 106 x 52cm
2009
6. *Floating No.6*
Waste Paper
140 x 110 x 54cm
2009
7. *Floating No.7*
Waste Paper
185 x 65 x 55cm
2009
8. *Floating No.8*
Waste Paper
140 x 75 x 100cm
2009
9. *Floating No.9*
Waste Paper
176 x 60 x 55cm
2009

"Past, Present, Future is a special installation showcasing paper sculptures by Chen Qiulin (b. 1975), a well-known Chinese contemporary artist, alongside a collection of rare antique stone wares dating from the Sung Dynasty (960 – 1279).

Paper and stone are indispensable materials representing time and history. From the earliest times, the natural material of stone gave us roads and buildings; while paper, one of the great inventions of ancient China, gave us the opportunity to communicate and express ourselves in a new way. The encounter of the two materials thus symbolizes the collision of China's modernization and her traditional culture.

Chen Qiulin was inspired to select waste paper as a material by seeing the textbooks of students found after the tragic earthquake of May 2008 in her native Sichuan province. She saw in these mundane objects a poignant reminder of young people struck down in their prime. Paper is light, but in this context it has an unbearable lightness. In these sculptures, Chen evokes the multiple and complicated relationships between the dead students, as well as the past and present of herself as an artist.

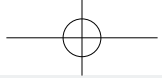
When one looks at Chen Qiulin's androgynous paper sculptures, whether they are sitting, reclining or floating, time seems to stand still. All the viewer knows is that, at first sight, these figures in their various postures seem to express a feeling of deep sadness and despair. However, when one learns of their inspiration and origin, they take on a monumental status: in one sense they are a memorial to a tragically lost generation of Sichuan.

Feelings of loss and regret are frequently evoked by Chen Qiulin's work. They are all the stronger because they are based on first-hand experience. She witnessed first-hand the devastation of the earthquake site, ruined and abandoned. Chen grew up in Wanzhou City, which was partially submerged by the Three Gorges Dam on the Yangtze River. Many of her previous video, installation and performance works have captured the confusion brought about by the fast pace of change, as well as nostalgia for how life used to be.

Chen Qiulin's paper sculptures, gradually drying, convey the reality of human ageing and decay. They are a memory from a personal experience, and in a wider sense, signify the changes that suddenly alter our society and our life. These works are Chen's visions which allow her to cope with such crises in a critical way. More importantly, her artistic language expresses a kind of poetic humanity that is contemporary yet instantly historical.



Stone wares of Sung Dynasty (960-1279)

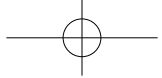


Sitting No.1, 2, 3

Waste Paper
2008-2009

Edition 3/3

1) 85 x 96 x 69cm
2) 90 x 53 x 43cm
3) 91 x 63 x 57cm



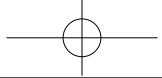
*Girl Scratching
the Wall*

Waste Paper
180 x 74 x 82cm
2009
Edition 3/3

Reclining Woman

Waste Paper
68 x 74 x 91cm
2008-2009
Edition 3/3



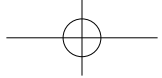


Every major art movement in history was once, in its time, contemporary. Once Contemporary features selected Asian contemporary artists whose work reflects their head-on interaction with their own world, as well as social and political issues which they confront in their lives. Included are emerging artists in today's contemporary art scene as well as established artists living in China, Indonesia, Malaysia and the USA.

Contemporary artists confront our vision to interpret what we see, often challenging the status quo and our own interaction with society. Using a wide range of media and artistic styles, contemporary artists push the boundaries of the era in which they live.

"[These art pieces] reflect the standard of Asian contemporary art nowadays," Calvin Hui, Founder and Artistic Director of 3812 Contemporary Art Projects asserts, "these artists have all acquired different perspectives from their past histories, while presenting to us their personal experiences, their concerns, observations and exploration of what happens in their society. They then explore, interchange and create their unique artistic languages for 'telling' what the essence of contemporary art should show. "

The visually striking works in this exhibition succeed in interpreting the essence of the artists' experience, expressing their personal views either directly or indirectly. Sometimes the subject matter is provocative and controversial, reflecting the views and circumstances of each artist. The exhibition invites audiences to explore the individuality and background of these artists through the vibrancy of their work.



Zhou Yilun 周轶伦

Calvin Hui

Zhou Yilun received his art education in Hangzhou where as a young boy he was taught and practiced everyday traditional Chinese drawings, Gongbi and even calligraphies which established in him a solid foundation of painting techniques and skills.

Born in 1983 Zhou is part of the avant garde young generation of China. With extraordinary tattoos everywhere on his body to his wearing of trend setting fashions to his passion for reassembling his own cars to make them art too, he has abandoned restraint with his bold embrace of life.

Challenged by the most primitive and true instinct of human desire and passion Zhou's powerful paintings demonstrate the command of the creator and the destructor existing together in his works, all avidly displayed with a willful attitude.

It is not difficult to find the influence of Pop Art in Zhou's works as he stylishly uses the characteristics of diverse materials combined with his artistic sensitivity to take care of various daily life objects with an inappropriate expression giving the audience an abnormal interpretation of them.

Zhou recognizes the desire which exists inside of him and he reflects the existence of this desire in his works. Zhou's anguish about social development of human society and for other animal communities is filled with paradox as is the development of mankind, which shares this paradox.

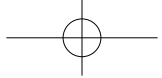
Each work of Zhou Yilun works reflects his inner world; his dynamic and carefree personality challenging his traditional Chinese techniques with his passion for western pop culture. Zhou's works are always provocative and the visual impact derived from them has audiences excited.

Zhou's works have evolved from oil on canvas to a mixed-media composition featuring plywood, acrylic paints, oil, varnish, burnt items and even toys and accessories which he has collected during his travels. Using tactile materials as he expresses his interpretation; man to woman, man to man, woman to animals, animals to animals... inviting audience to travel with his surreal worlds and read his mind in their own ways.



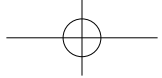
Take It Easy When It Comes (PART)
Oil, Varnish, Mixed Media on Canvas

320 x 180cm (diptych)
2010



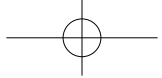
Never Had Never
Oil, Charcoal, Varnish on Canvas
150 x 180cm
2009





Had Before

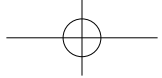
Oil, Charcoal, Varnish on Canvas
200 x 180cm
2010



Take It Easy When It Comes

Oil, Varnish, Mixed Media on Canvas
320 x 180cm (diptych)
2010





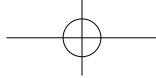
Full Blossom

Oil on Canvas
280 x 192cm
2008

Kiss Me

Oil, Spray on Canvas
180 x 160cm
2008





Xiao Kegang 肖克刚

Finalist of Sovereign Asian Art Prize 2010
入围2010 Sovereign杰出亚洲艺术奖

In the artistic creations of Xiao Kegang, the body plays a central role. It is the basis and starting point for their highly introspective and personal, material and spiritual artistic creations. At the same time, they reintegrate the result of their artistic creations in their own bodies, in order to continuously enrich and reopen their own lives.

The body in the Fish series is not only a fundamental token of the existence and development of our social culture, but has also become 'the window' (form of expression) to our soul, thoughts, mind and mental disposition.

Fish is a natural symbol. Just as all objects symbolize the body, so does the body function as a symbol for all objects. This reflects the anthropological 'theory of the two bodies', namely 'the self' and 'society'. The body in Fish series conveys a meaningful system produced by the tense relationship of the body between 'the self' and 'society'. It is a series that expresses a hidden passionate behaviour. At the same time it reveals a conceptual expressionism that is an unconscious decomposition of the popular strata of society.

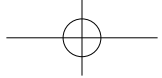
Behind the paintings of Xiao Kegang ever changing manifestations of life lie hidden. Seen from this angle, the Fish in their paintings is a very particular sign and symbol with a contemporary social and cultural meaning. At a dinner Xiao observed with a sense of sadness the hollowness of China's new moneyed elite; their disregard for their culture which has defined China for a thousand years replaced with a meaningless desire simply to be seen as rich. Striking him most were the steamed fish ordered vociferously then attacked upon the plate, the grace and elegance of this beautiful animal lost in the barbarity of an eating frenzy, its carcass left as a reminder of the decay Xiao sees in China's moneyed classes.

Every part and whole of these bodies forms at the same time a symbol of the reality, the past and the future as well as a possible meaningful symbol revealed and hidden by reality. From this we can understand that the artist Xiao Kegang adheres to the principle "Art serves as a mirror in which we see our own spiritual difficulties reflected" How smooth and profound our inertia of existence!



Fish No. 3, 2007

Oil on Canvas 150 x 200cm 2007

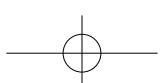
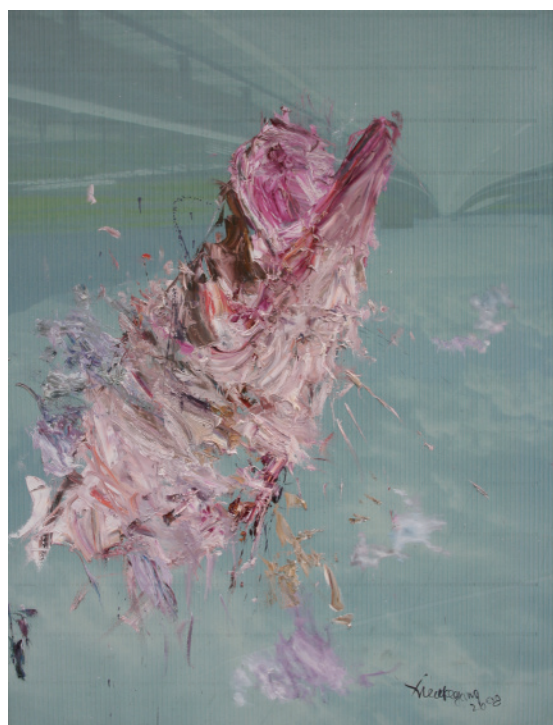


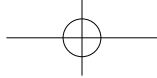
Fish No. 1. 2008

Oil on Canvas 300 x 200cm 2008

Fish No. 3. 2008

Oil on Canvas 200 x 150cm 2008





He Gong 何工

Gao Minglu

He Gong is a master of forging concepts, images and texture into one visual whole. The three come together so smoothly that wording, imaging and stroke movements all unite in some sort of self-expressing lines. However sensitive and expressive these lines are, they do not exist for sentimental flattering, but merely to carve deeper and heavier. Not the carving of realistic body, it carves further beyond words or images. This hidden meaning is not painted by careless simple lines, instead they are heavily piled-up lines with layers. They remind me of Jimo technique of water-ink painting of Gong Xian, the intellectual painter of Qing dynasty, and also oil painting texture of Kiefer. Jimo and texture both exceed limits of physical and visual world to be the records of singing soul.

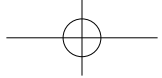
Being part of the nation's destiny, He Gong was able to feel deeply the nation and its people's fluctuating emotions, and witness all the changing drama staged on this land. He Gong's paintings were all about grand topics. We found in them religion, globalization, confrontation between material and spirit, and cultural conflicts. I saw responsibility and loneliness from He Gong's paintings. Painting is his homeland, his Eden. His spirit roams in it, contemplates in it, and yells and screams from it. His strokes criticized sinful human nature, called for democracy and freedom. Standing in front his painting I can feel every vibration coming from his inside.



Stowaway No.1
Oil on Wood
60 x 90cm
2010

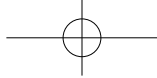
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Stowaway No.2
Oil on Canvas
130 x 90 cm
2010





Ren Zhitian 任芷田

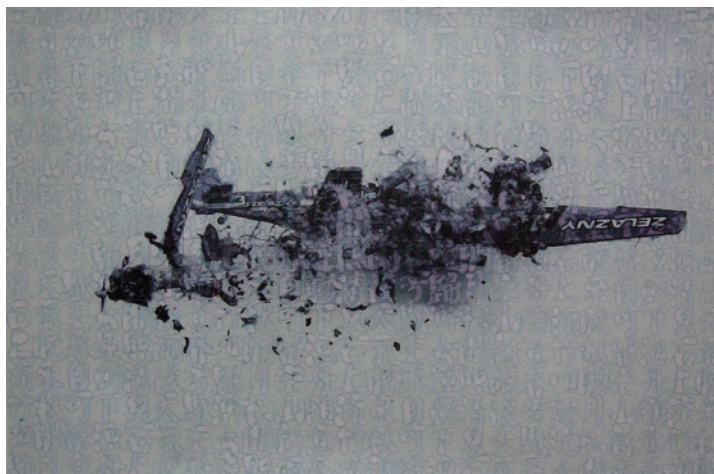
Stacey Duff

At an opening recently in Beijing, a photographer friend of mine said he was quitting photography. I started to fade when he announced this because I had heard that line before. 'Why?' I asked. 'Because,' he said, 'there are too many images in the world already.' I had heard that line too.

But later it struck me how many Chinese artists – not just photographers but painters as well – were saying the same thing. Another recurring phrase on everyone's lips is 'I just want to hang out' - 我只想呆着. At first I took this expression to mean they want to quit art, that they are tired of it. Either this or they are adopting an attitude; they are just trying to adopt a position of coolness. But later I realized that artists, more than everybody else, can be secretly traumatized by seeing loads of images on a daily basis.

Artists need time to respond, to find a way to subvert the massive onslaught of images that bombard us every day: whether we're on the subway (where ads wash over us at lightning speed) or at home where we surf the most powerful – and you might say, promiscuous – generator of images on the planet. The Internet.

Ren Zhitian's works are an example of how a Chinese contemporary artist is at once reflecting and resisting this onslaught even as he brings to his viewers a marriage of polar opposites: violence and calm; ancient tools and new technology;



Silent Hill After Fresh Rain

Ink Wash
119 x 179cm
2008

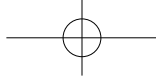
classic Chinese philosophy and contemporary political issues, images and words. This list of dichotomies is by no means exhaustive. But these opposites create a sense of tension in what he does.

First, for many of Ren's painterly mixed-media works, the artist first selects images he downloads from the Internet and then uses an ink jet printing process to print them onto rice paper. He then adds a personalized calligraphic layer in traditional Chinese ink wash then coats the printed image with a protective chemical.

Ren Zhitian is up to speed with many of his contemporaries in that most of the images he selects are

geopolitical (unlike the 80s and 90s when political images used by Chinese artists tended toward the domestic rather than global). The images at play in Ren Zhitian's current exhibition include world maps; maps of war-torn countries like Iraq and Sudan; immediately recognizable architectural landmarks, like the Pentagon; military hardware such as aircraft carriers and bombers; and national symbols, particularly the American flag.

To label Ren's work apolitical would be both wrong and inaccurate or, as the Chinese say, it would be like pointing at a deer and calling it a horse (指鹿为马). But to fully absorb the complexity of the work, one has to accept that the political is only one part of the balance.



The other part of the balance, the artist's calligraphy, is Ren's personal signature. It is also a way for the artist to sift external, political images through an internal, apolitical filter. This calligraphic filter is specific to China's Confucian philosophy, intimate with Buddhist spirituality and on occasion, it sublimates the chaos of modern warfare by placing it within the order of ancient Chinese strategy, namely Sun Tze. The texts that Ren uses to write over the images include The Analects, Tibetan Sutras and The Art of War.

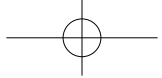
Second, Ren's internal response to the universal onslaught of external images comes by way of sculptural installation. These process-oriented works are a direct response to the result-driven nature of the image. The artist practices – 'composes' would be the wrong verb – hundreds of pages of calligraphy on rice paper until he finally forms a calligraphic book. Each page is laid over the previous page so that all pages, except for the very top leaves, are hidden and thus rendered illegible.

This emphasis on process over result is in effect Ren Zhitian's personalized method of 'hanging out' while making a work of art. This approach is essential to any artist who wants to stay in touch with his own conviction. You don't always have to reflect the world as it is. The best art is not result-oriented but grows out of a process by which the artist stays alive, day by day, page by page, stroke by stroke.

You can't ignore the physical reality of the world – politics included – but that doesn't mean you have to sacrifice the signature of the self. The words you have inside – as Ren Zhitian clearly understands – have a way of coming out and changing the face of every image that comes your way.



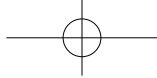
*Not So Foolish
Perseverance I*
Ink Wash
119 x 179cm
2009



Not So Foolish Perseverance II
Ink Wash
119 x 179cm
2009



Not So Foolish Perseverance III
Ink Wash
119 x 179cm
2009



Ivan Lam

Ivan Lam

My art's no longer bounded by the shackles of consumer culture.

It is never about the process of painting but the thought behind the paint.

The idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea is the machine that makes art.

I am using any medium I see fit to convey my concept/idea.

The concept and Idea are different. The former implies a general direction while the latter are components. Ideas implement the concept.

Since no form is intrinsically superior to another, the artist may use any form, form expression of words, (written or spoken) to physical reality, equally.

The knowledge of post-modernism has "transformed the entire technique of my arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in my very notion of art."

The work I do reflect my surroundings and the state of thinking that I am in.

The artist's job is to be a witness to his time in history.

The question of meaning in my work is futile for my art encompasses everything and nothing at the same time.

When I am aware of constructing my own meaning, the absence of any external grounding for that meaning means I have nothing to lean on.

Then realizing the subjectivity of meaning does not by itself resolve the matter, for it becomes a stage that must be endured in order to realize something else.

I no longer seek truths in my works but only constant negotiations of boundaries between art and life.

What, then, is truth? A mobile army of metaphors, metonyms, and anthropomorphisms — in short, a sum of human relations which have been enhanced, transposed, and embellished poetically and rhetorically, and which after long use seem firm, canonical, and obligatory to a people: truths are illusions about which one has forgotten that this is what they are.

My work is not about the struggle to conflate everyday life and art.

Painting relates to both art and life. Neither can be made. I try to act in the gap between the two.

My work is to not to seek answer but to rather ask questions.

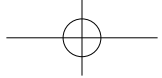
I am for an art that grows up not knowing it is art at all, an art given the chance of having a starting point of zero.

By stating what is it not I am affirming what is it about my work.

In this age of uncertainty we have lost the privilege of having only one world of view. Now, every image, idea and truth (may it be ancient or modern) encompasses its opposite within itself.

It is through this dichotomy my work still exists

All real living is meeting. I start with myself in order to forget myself and immerse myself if the world; I understand myself in order not to be preoccupied with myself.



Fish

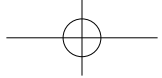
Mixed media (Paper on Board, Ink
Jet Print, Perspex, Model Kit)
125 x 83 x 8cm
2010

Prawn

Mixed media (Paper on Board, Ink
Jet Print, Perspex, Model Kit)
125 x 83 x 8cm
2010

Crab

Mixed media (Paper on Board, Ink
Jet Print, Perspex, Model Kit)
125 x 83 x 8cm
2010



Ahmad Zakii Anwar

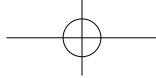
Born in 1955, Ahmad Zakii Anwar graduated as a graphic art major from the School of Art and Design, MARA Institute of Technology Malaysia in 1977. Initiated right after into the world of commercial advertising and graphic art, he worked as a freelance illustrator and designer in Kuala Lumpur and Singapore for over a decade. He then gave up his career to become a full-time artist at the age of 36.

The dramatic contrasting effect of light and shadow are of pivotal importance to Ahmad Zakii Anwar. The artist uses the light to direct the vision of his audience, accentuating certain areas of the composition and hiding others. It is this sensitivity towards the effect of light that renders the artist's otherwise plainly realistic subjects an aura that is almost religious. "Zakii continues his attention to the subtleties of line, colour, texture and form reminiscent of classical European till life. 'It [photo-realism] is the sort of style that has emerged in my work', say Anwar. 'It is something which comes naturally

for me. I like to see things as they are. But within my painting there is enigma, mystery. I like being a realist, but, at the same time, hiding things. You show and you hide at the same time. I am setting up a scene by hinting, but not really letting people know what is happening. Things are there but they are about to change... The still life scene becomes the human figure later." (Ian Findlay cited in *Waiting in Shadows in Aasian Aart News*, Vol. II Number 6, Nov/ Dec 2001, p. 44)]"



Charcoals Series
2002-2010

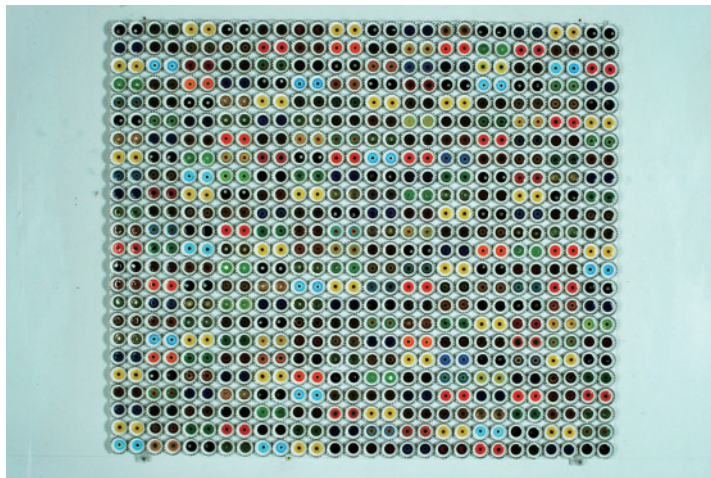
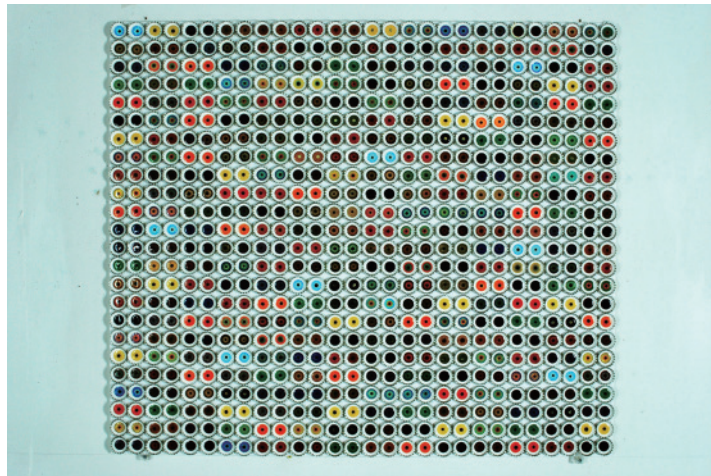


Eung-Ho Park

Eung-Ho Park is one of those artists whose work implants itself into your subconsciousness and quietly remains there. Years later, quite surprisingly, you'll realize that you will never forget it. It seems simple enough at first, slightly altered everyday objects arranged en masse in installations that read like humorous visual puns. But being a dedicated student of the human condition and born anthropologist, Eung-Ho instinctively taps into something deeper, perhaps even threatening, with each of his choices of materials (most often referencing a human body part).

As he explained, "The human body and its disparate parts are the basis for my art." The pieces here are "I Am Looking At You No.1" and "I Am Looking At You No. 2", 2007, bottle caps, epoxy resin, 78 x 89 x 2.5cm each.

Eung-Ho once said when he first moved to New York, that's all he would see in crowds of people...all their eyes, staring back at him, sizing him up, perhaps judging him. To Eung-Ho this sea of eyes was threatening and that as an Asian he feels a degree of racial discrimination.

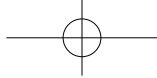


I am Looking at You No. 1

Bottle Caps Epoxy Resin
78 x 89 x 2.5cm
2007

I am Looking at You No. 2

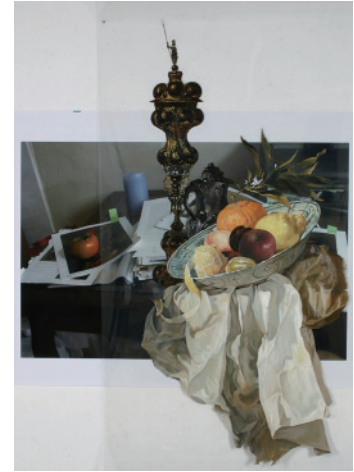
Bottle Caps Epoxy Resin
78 x 89 x 2.5cm
2007



Joon-Sung Bae

Joon-Sung Bae paints museum scenes, including the exhibited masterworks as well as the visitors. Deeper investigation into his work discovers unexpected territories. Suddenly, a portrait of a 17th century lady becomes a beautiful Korean woman of the present. Sometimes the viewer even has the possibility of unclothing the figures in well-known classics to unveil a nude Asian body underneath. This unexpectedness and unfamiliarity confuses our sight and changes the context of the painting. Joon-Sung Bae works in different media like oils and vinyls on canvas, photography and making use of the optical illusion of the lenticular.

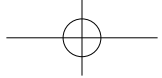
In Once Contemporary, Joon-Sung Bae exhibits his earlier works that depict layered, figurative still imagery. This series includes photographic images with a painting overlay on acetate. This series involves a painting overlay on Plexiglas, which lifts to reveal a photographic image. The layering technique invites a voyeuristic involvement of the viewer, who is encouraged to lift the overlay to reveal a nude figure underneath the otherwise largely transparent surface.



Still Life
Lenticular
75 x 97cm
Edition 3/7



Still Life
Lenticular
75 x 97cm
Edition 4/7



Ristyo Eko Hartanto

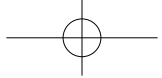
R.E. Hartanto

An intelligence rumor has spread during 2005 and early of 2006 that the Democratic People's Republic of Korea (North Korea) was about to conduct a nuclear test. Despite international skepticism, North Korea announced its intention to conduct the test six days prior. On October 9, the government of the People's Republic of China was given a 20-minute advance warning that the test was about to occur. China made an emergency alert to Washington D.C. through the United States' Embassy in Beijing and President George Bush was told by the National Security Advisor shortly after 10 p.m. that a nuclear test was imminent.

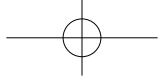
A small earthquake of 3.5 to 4.2 Richter scale was detected by various seismic control post around the world on a remote location on the mountainous area in North Hamgyong province of North Korea. Several hours later, the Korean Central News Agency issued the following statements: "The field of scientific research in the DPRK successfully conducted an underground nuclear test under secure conditions on October 9, Juche 95 (2006), at a stirring time when all the people of the country are making a great leap forward in building of a great, prosperous, powerful socialist nation..."

International reactions to the test were nearly unanimous in their condemnation and denunciation of the test. President Bush in his statement condemned it as 'a provocative act and USA will reserve all options to defend itself against aggression'. Former UK Prime Minister, Tony Blair, called it 'a completely irresponsible and highly provocative act, which would raise tensions in an already tense region'. Within the same day, the Japanese Cabinet passed a resolution banning almost all trade with North Korea. Military activities raised along the borders between North and South Korea as reported by US military station. The United Nation Security Council unanimously approved limited military and economic sanctions against North Korea. Stock exchanges in Japan and Taiwan were closed for a market holiday on the day of the test. Asian stock markets have traded lower and the Dow Jones fell down on the next day's opening though rebounded a day later.

I passionately followed the news day by day after the event and was amazed by the political turmoil caused by a single blast of an underground nuclear test on a remote place. The political statements, scientific analysis, military movements, economic impact, and continuous elite meetings occurred were so overwhelming, to some extent I found it was funny, as if it was a circus show. Yet the particular event also reminds me that fear, anger, and hatred is a language beyond border of any nation. The whole thing has been dwelling on my mind up until a year later when I had the opportunity to develop this issue into a series of painting showing figures of various identities. We are but a human being in the face of tragedy despite our race, ethnicity, religion, and nationality. Perhaps it is our only true identity. My works in this series aim to reflect that idea.



*Post North
Korea Nuclear
Test No. 1
Oil On Canvas
150 x 200cm
2007*



Chong Siew Ying

Chong Siew Ying

My work combines the three-dimensional monumentality and mark-making of Western traditions with a lyrical play of space, depth and line that draws directly from classical Chinese painting. The specific subjects I depict – from limestone formation and French roosters to old Chinese men thinking about youth, or the politics of mangosteen /durian dating rituals – all remind us of gentler times, the remnants of which are rapidly disappearing; the urban aspects are threatened by renewal while the rural surroundings – the ponds, the rubber plantations, the lalang-covered hills, are deprived of their function by development.

In my latest work I paint faces or bodies that have the singularity of being “beautiful”. This beauty is somewhat forced, because it seems to me that beauty in contemporary art has almost become taboo, and the perception that I have of classical Chinese painting that attracts me, is very close to that form of beauty and harmony.

I will admit that my reference to traditional Chinese paintings is not an “innocent” one – it’s not just a matter of aesthetics, it is a way for me to dig into my cultural roots and to keep connected with them.

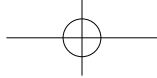
Flowers and plants are a passion for me. At first I merely wanted to paint them, it was a desire that had been brewing in my head for years. When I began to introduce these motifs in my paintings I realized that it was not by accident. Human being has always used flowers

as symbols. The flower in itself already contains a whole world of perceptions and feelings. Each choice of flower is intimately involved in the creation of the ambience of each painting. What’s more, plant elements introduce a freedom of form, which makes the composition very interesting. Blending people and flowers together gives me the opportunity to evoke a more restrained, and more fragile, range of moods. The title of my coming exhibition of new paintings, *Idylle* is the French word for a short poem often telling a gentle love story, in a pastoral setting.



Idylle 4

Oil on Linen 180 x 180 cm
2009



Huang Hancheng 黄汉成

Feng Boyi

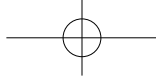
Huang Hancheng is an artist with a sense of reality. Firstly, the themes of his works are based on the experiences in the cities where he lives at the time. Of course, he focuses mostly on youths, as if he was shooting random street scenes and portraits like a photographer. His works reflect the speed and rhythm of an "on the move" rushed society.

Secondly, he uses a realistic method of painting whilst also differing from the traditional realism. He uses realistic descriptions to reflect upon our living environments and existence, even inclines toward naturalism, instead of following the typical characteristics of realism of selecting, abstracting and summarising real life materials.

The normal recording of daily life, people's emotions, clothes and behaviours give us the impression of being amongst his subjects. In the past two years, Huang created the People and Business series. Chinese artists choose to return to the direct artistic language, more deeply revealing certain characteristics of life with simplicity rather than exaggeration. Therefore, the new series puts more attention on the charm of realistic artistic language and visual tension, resulting in more masterly and lively, vivid images. He detaches from the previously stiff, dull faces to using more "broken" brushstrokes



People & Business 2005.10.1 (6)
Oil On Canvas 180 x 144cm 2006

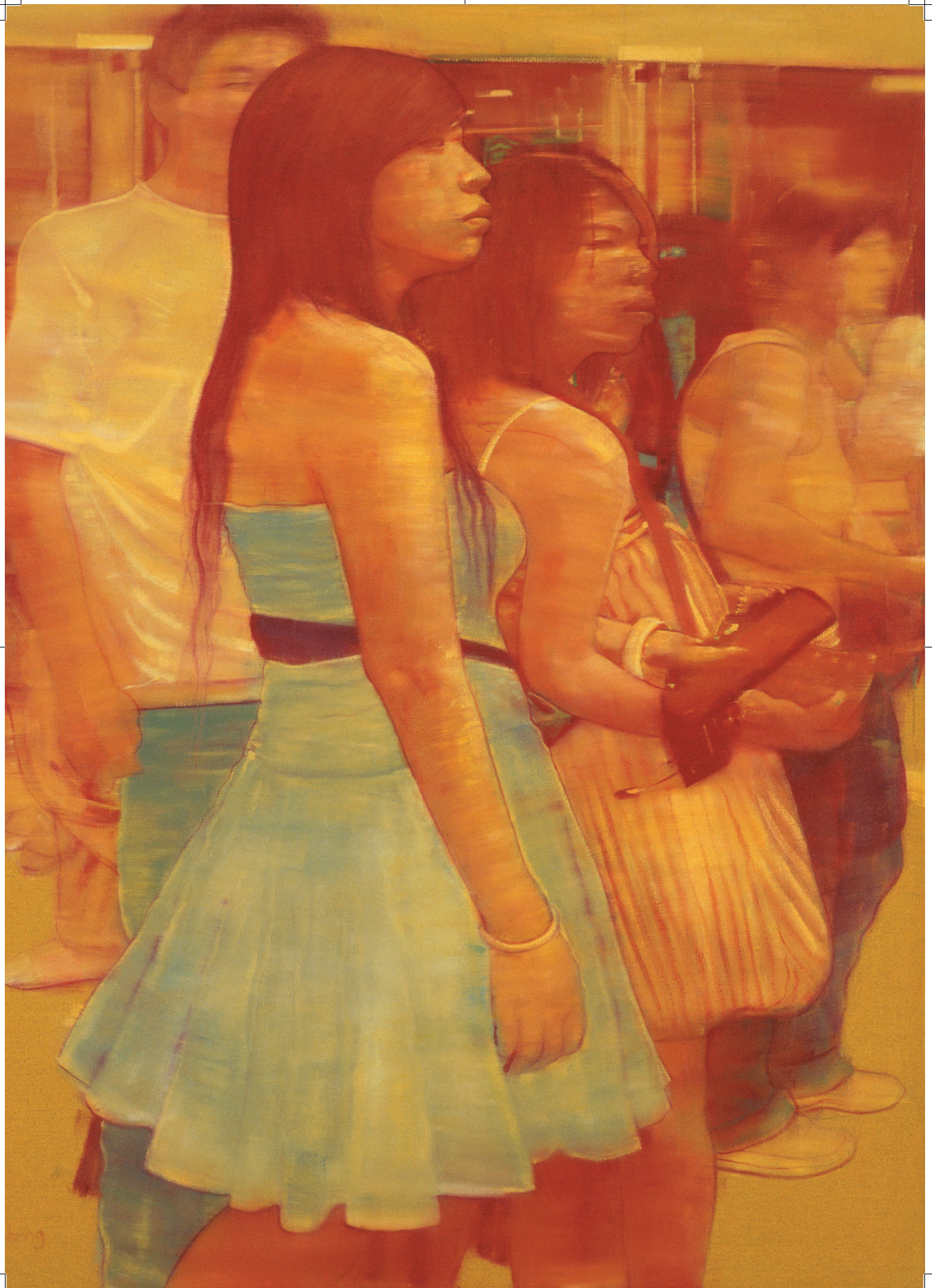


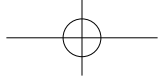
In these works, they are the same street scenes and walking or standing people, but from the people's expressions reflecting the changes in current living environments, behaviours, and especially the challenges faced by the youth, we can see that "they" have transformed from being dragged along by history and simply described as being subjected to the pains and struggles under a controlled "environment", to having their own choices to face the fast changing and unstable reality.

From the people portrayed by Huang, we can observe the changes in art images through time, and we can also see the influences and limitations of particular eras on artists. Perhaps these are the direct power of his images. His exploration and experimentation with language retains his usual portrayal of the state of contemporary people, but also emphasises the details of the works and their mysteriousness, and also realises his implications of real inside reality and forms outside formations. Huang's works provide many angles to rediscover and understand other possibilities of the painting language as well as completely find his new judgment, understanding and explanation of painting art.

People & Business 07 5 19 (105)
Oil On Canvas 180 x 150cm 2008







Wang Yiqiong

Li Xianting

Wang Yiqiong's Chinese Lover series use women and flowers to create metaphorical imagery; this is the first level of factors that go into his language, and the first thing that one sees when looking at the picture. The content behind the picture is the sentiment of that particular period.

For this, Wang Yiqiong has found a very creative technique for this batch of works – the “oil painting / printmaking technique”. This is the second level of factors that go into his language. The oil paintings that result from the “oil painting / printmaking technique” are permeated with the printmaking techniques Wang has learned over the decades, and they also make use of the colours, brushstrokes and richness of oil painting, which he applies in recreating an already completed print. The resulting image has the purity and strength of sharp edges and colour blocks from printmaking as well as the richness of oil painting. Especially worth noting is the artist's handling of the boundaries between each form, a process that deals with the contradictions and entanglements between the characteristics of oil painting and printmaking; this also shows us his psychological process of unexplainable excitement and its suppression.



Chinese Lover No.21

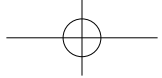
Oil on Canvas
280 x 175 cm
2010

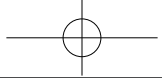
Chinese Lover No.5

Oil on Canvas
296 x 210cm

A

/ ONCE CONTEMPORARY





3812

The Vallée Blanche - The White Valley is for many skiers the ultimate skiing journey.

To ski here in the shadow of Mont Blanc is like stepping into a beautiful painting where your ski turns in the snow are like leaving your mark as a painter leaves his brush stroke upon a canvas. This was no exception to a regular skier like Calvin Hui whose first descent of Vallée Blanche captured his heart.

On an annual skiing holiday in 2010, Calvin reached the starting point of the route at 3812 meters. While enjoying the amazing scenery, he discovered a new horizon and a new perspective and this was when he decided he would do something new. '3812' was born of this moment and - to celebrate his new discovery.

Calvin is an active contemporary art collector and promoter, who realized that he can best express his enthusiasm through art by founding 3812 Contemporary Art Projects. He hopes to set a cutting edge position for Asian contemporary art in the local and regional markets.

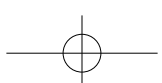
3812 Contemporary Art Projects endeavors to build a bridge for artists, galleries and collectors who share our vision. Through exhibitions and art projects in various cities across Asia and internationally we bring exposure for our artists to the international art world.

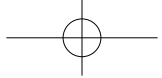
3812 is a place to fulfill our commitments to contemporary art, for the artists, their representing galleries and collectors. By helping our artists to reach a broader regional and international audience we offer an exemplary range of exceptional artists whose artwork is an integral part for building a contemporary Asian art portfolio.

Our mission is to find and actively promote artists who have the potential to develop in the long term, without being carried away by market trends. 3812 serves as a platform for collectors to appreciate as well as inspire artists, galleries and collectors to think about the outlook and development of contemporary art, particularly in Asia.



The Vallée Blanche- where 3812 was born





Biography

Chen Qiulin

1975 Born in Hubei Province, China
2000 Graduated from the Sichuan Fine Arts Institute,
Department of Printmaking
Currently lives and works in Chengdu and Beijing,
China

Solo Exhibitions

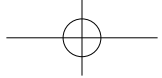
- 2009 Chen Qiulin, Hammer Museum, Los Angeles, USA
Chen Qiulin, Max Protetch Gallery, New York, USA
- 2007 Chen Qiulin: Recent Work, University Art Museum,
University at Albany, New York, USA
The Garden, Max Protetch Gallery, New York, USA
- 2006 Migration, Long March Space, Beijing, China
2005 Big Factory, 1918 Art Space, Shanghai, China
2004 The Tofu of February 14th, Blue House Art Centre,
Chengdu, China
- 2002 Internet Affairs, 31 Bookstore, Chengdu, China

Selected Group Exhibitions

- 2010 ONCE CONTEMPORARY Asian Artists Group
Exhibition, FINE ART ASIA 2010, Hong Kong
The Land Between Us, The Whitworth Art Gallery, The
University of Manchester, Manchester, UK
RESHAPPING HISTORY Chinart from 2000 to 2009,
China National Convention Center, Beijing, China
The 4th Beijing International Art Biennale, National Fine
Arts Museum of China, Beijing, China
Across the Horizon, the Exhibition of Chinese
Contemporary Art, The Chilean National Museum of
Fine Arts, Santiago, Chile
- 2009 The 6th Asia Pacific Triennial of Contemporary Art
(ATP6), Queensland Art Gallery of Modern Art,
Brisbane, Australia
ANCIENT PATHS, MODERN VOICES: Video work by
Gao Shiqiang and Chen Qiulin, Orange
County Museum of Art, Los Angeles, USA
INDEPENDENT PROJECT: Chen Qiulin Installation
Work-Boat, Chengdu Arts Home, Chengdu, China
Obstruction, A Thousand Plateaus Art Space, Chengdu,
China
A Certain Kind of Post-modernism, A Thousand
Plateaus Art Space, Chengdu, China
UP CLOSE, FAR AWAY: Junge Chinesische Kunst,
Heidelberger Kunstverein, Heidelberg, Germany
FLOWER POWER, Villa Giulia, Verbania, Italy
YIPAI, Today art museum, Beijing, China
- 2008 DISPLACEMENT: The Three Gorges Dam and
Contemporary Chinese Art, Smart Museum
of Art, University of Chicago, Chicago, USA
DWELLING PLACE: 2008 Taiwan International Video
Art Exhibition, Hong-Gah Museum, Taiwan
CREATIVE EMERGENCIES: Waste, Water and Energy
in International Contemporary Art, MAR Ravenna

Museum of Art, Ravenna, Italy
The 7th Gwangju Biennale, Gwangju, Korea
Art Trash, INART Space, Tainan, Taiwan
TWO CHINAS: Chen Qiulin and Yun-Fei Ji, Worcester
Art Museum, Worcester, Massachusetts, USA
China Power Station Part III, MUDAM Musée d'Art
Moderne Grand-Duc Jean, Luxembourg, The Grand
Duchy of Luxembourg
LOOK AT ME! The Performative Impulse in Recent
Chinese Photography, Williams Center Art Gallery,
Easton, Pennsylvania, USA
ZHU' YI! China Actual Photography, Palau de la
Virreina, Barcelona, Spain
Saving Lives with Art, A Thousand Plateaus Art Space,
Chengdu, China
Building Code Violations II, Long March Space, Beijing,
China

- 2007 PRISMA: Aspekte Zeitgenössischer Chinesischer
Medienkunst, Kunstraum Palais Porcia, Vienna, Austria
ECHOES: Chengdu New Visual Art Documentary
Exhibition 1989-2007, A Thousand Plateaus Art Space,
Chengdu, China
China Power Station Part II, Astrup Fearnley Museum
of Modern Art, Oslo, Norway
RED HOT - Asian Art Today from the Chaney Family
Collection, MFAH The Museum of Fine Arts, Houston,
USA
ZHŪ YI! Chinese Contemporary Photography, Artium:
Basque Centre-Museum of Contemporary Art, Vitoria-
Gasteiz, Spain
STARTING FROM THE SOUTHWEST: Exhibition of
Contemporary Art in Southwest China 1985-2007,
Guangdong Museum, Guangzhou, China
THE FOUR DIRECTIONS OF SPEAKING AND
HEARING: Guizhou Biennial, Guiyang Museum,
Guiyang, China
- 2006 THIS IS NOT FOR YOU: Sculptural Discourses,
T-BA21 Collection, T-BA21, Thyssen-Bornemisza Art
Contemporary, Vienna, Austria
RUINS: New Video and Photography of China, INOVA
at UWM Peck School of the Arts,
Milwaukee, Wisconsin, USA
GREAT PERFORMANCES: Contemporary Chinese
Photography, Max Protetch Gallery, New York, USA
ALLLOOKSAME? Art from China, Japan and Korea,
Fondazione Sandretto Re Rebaudengo, Turin, Italy
Internal Injuries 2, Marella Gallery, Milan, Italy
The Tenth Anniversary Exhibition of the Chinese
Contemporary Art Gallery, Chinese Contemporary Art
Gallery, Beijing, China
Women in a Society of Double Sexuality, Tang Gallery,
Bangkok, Thailand
- 2005 THE WALL: Reshaping Contemporary Chinese Art,
China Millennium Monument Art Museum, Beijing,
China
THE WALL: Reshaping Contemporary Chinese Art,
Albright-Knox Art Gallery / The University at Buffalo Art
Galleries, Buffalo, New York
MONTPELLIER / CHINE: 1 First International Biennale
of Chinese Contemporary Art in Montpellier, Montpellier,
France
LOFT OF LANGUAGE: Eight Female Artists in China,



Three Quarters Gallery, Beijing, China
ON GOING: Contemporary Art Exhibition, Shenzhen Sculpture Institute, Shenzhen, China
Blue House Artists Contemporary Art Exhibition, Chinese Contemporary Art Gallery, Beijing, China
AFTER 1970: Chinese Contemporary Art Exhibition, Shanghai, China
Internal Injuries, Marella Gallery, Beijing, China
CHINESE CHARACTERS ART EXHIBITION: 20 Years of Modern Chinese Calligraphy, China Millennium Monument Art Museum, Beijing, China
The Sixth Open International Performance Art Festival, Chengdu, China
Pingyao International Photography Festival, Pingyao, China
INWARD GAZES: Chinese Performance Art Documentary Exhibition, Macao Art Museum, Macau
Art Basel Miami, Miami, Florida, USA
CHINA-WOCHEN: Junge Chinesische Kunst, Neue Galerie Landshut, Landshut, Germany

- 2004 PICTURE TALKING: Experimental Video Art Exhibition, Kunming, China
UNINTERRUPTED-04: Chinese Construction Site Exhibition, Chongqing, China
CELEBRATING WOMEN: Inaugural Exhibition of IMOW, San Francisco, USA
Nation Complex Contemporary Art Exhibition, Duolun Museum, Shanghai, China
Ten Gross Brick Contemporary Art Exhibition, Blue Dreamland Gallery, Chengdu, China
- 2003 EXPERIENCES OF OLD LIBERATED AREAS: Contemporary Art Exhibition, Zhu De Memorial Museum, Yilong, China
Listening to Women Telling Men's Stories, Chongqing, China
PHILOSOPHY OF WHITE AND BLACK: Modern Art Exhibition, Chengdu Stadium, Chengdu, China
China-Japan Performance Art Festival, Chengdu Academy of Fine Arts, Chengdu, China
135M 135M: Contemporary Art Exhibition, Sichuan Art Museum, Chengdu, China
PLURAL VIEWPOINTS: Contemporary Art Exhibition, Art Scene Gallery, Shanghai, China
- 2002 EXISTENCE-SUBLIMATION: Contemporary Art Exhibition, Atelier of He Duoling, Chengdu, China
HARVEST: Chinese Contemporary Art Exhibition, National Agricultural Exhibition Centre, Beijing, China
- 2001 PARABOLA: Contemporary Art Exhibition, Antelope Gallery, Chengdu, China

Awards

- 2008 First Asian World Women Forum Rising Talents Programme Nominee
- 2006 Awarded the ACC (Asian Cultural Council) Starr Foundation Fellowship
- 2005 Emerging Artist Prize at Montpellier / Chine:1, The First International Biennale of Chinese Contemporary Art in Montpellier

Collections

Astrup Fearnley Museum, Norway
Denver Art Museum, USA
Logan Collection, USA
T-BA21, Thyssen-Bornemisza Art Contemporary, Austria
Hammer Museum, USA
Queensland Art Gallery/Gallery of Modern Art, Australia

Zhou Yilun

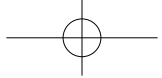
- 1983 Born in Hangzhou, China
2006 Graduated from Oil Painting Department, Hangzhou China Art Academy, China

Solo Exhibitions

- 2009 You Came Too Late!, Platform China, Beijing, China
2008 Enjoy It?, Platform China, Beijing, China
Solo Exhibition, Art Statements, Hong Kong
Just Joking, Andrew James Art, Shanghai, China
- 2007 Beauty, Weapon & Beast, Andrew James Art, Shanghai, China
- 2006 Dao art space, Beijing

Selected Group Exhibitions

- 2010 ONCE CONTEMPORARY, Asian Artists Group Exhibition, FINE ART ASIA 2010, Hong Kong
Haven't You Heard?, Contemporary by Angela Li, Hong Kong
- 2009 Generation Hangzhou 2.0, F2 Gallery, Beijing, China
- 2008 This is Asia?, Andrew James Art, Shanghai, China
Anything is possible, CCRN, Luxembourg
Self-Experience - Young Artists Group Show, Platform China, Beijing, China
- 2007 Your View, My Story, Ministry of Art, Berlin, Germany
Sweet and Sour Generation, Kunstverein Mmuseum, Germany
Quietly Collecting, Andrew James Art, Shanghai, China
- 2006 Fresh Eye The 3rd nationwide Chinese art academies =oil painting department excellent graduate show, Hexiangning Art Museum, Shenzhen, China



Xiao Kegang

- 1968 Born in Sichuan, China
1991 Graduated from the Fine Arts department,
Southwestern Normal University
Currently lives and works in Chengdu, China

Group Exhibitions

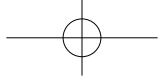
- 2010 ONCE CONTEMPORARY, Asian Artists Group
Exhibition, FINE ART ASIA 2010, Hong Kong
- 2009 Impression of China, 2009 China's integrity Boutique
Gallery Touring Exhibition, Library of China, Hangzhou,
Zhejiang, China and Shinjuku NS Building in Tokyo,
Japan
Qinyang Gong to Huan Huaxi, First Show of The Arts
House, Chengdu, China
Songzhuang Art Festival - Community Arts Exhibition,
Songzhuang Art Museum Beijing China
Polar Tension - Beijing, Chengdu, Shanghai and three
of Contemporary Art Exhibition, Chengdu Museum of
Contemporary Art, Luodai town granary in China
Reflective - New Art in depth, China Hangzhou West
Lake Art Gallery, Hangzhou, China
- 2008 Chance Encounter, Marseille Contemporary Art
Exhibition, Art Museum, Sichuan University, Chengdu,
China
Corresponding Nanjing & Chengdu 2008 Qinghe
Contemporary Art Exchange Exhibition,
Nanjing, Chengdu, China
Art Charity China 2008 China Contemporary Art
International Tour Exhibition, Shanghai, China; Hong
Kong; Japan
Origin, 3AW Gallery, Paris, France
A White Horse is not a Horse: Contemporary People's
Exhibition, Feima Gallery, Chengdu, China
Record of Two Cities: Chengdu & Qingdao
Contemporary Art Dialogue, Tian Yuan Art Museum,
Qingdao, China
Four Years Blue House: Saving Lives with Art, A
Thousand Plateaus Art Space / K Gallery, Chengdu,
China
Good Morning: 2008 New Contemporary Art 20
Persons Exhibition, TS1, Beijing, China
- 2007 Bursting Charm, Jasmine Fine Arts, Singapore
Poetics and Works, Fei Gallery, Guangzhou, China
Still Sensations, A Thousand Plateaus Art Space,
Chengdu, China
Chinese Contemporary Art Exhibition, Yang, Israel
The Third Anniversary Blue House Workshop
Exhibition, Blue House, Chengdu, China
- 2006 New Power Beijing Exhibition, TS1, Beijing, China
New Power Chinese Contemporary Art Biennale,
Yuangong Art Museum, Shanghai, China
- 1991 Chongqing Youth Exhibition, Chongqing, China

He Gong

- 1955 Born in Chongqing, China
1982 BFA, Major in Painting and Drawing, Southwest China
Normal University, Chongqing, China
1985 MFA, Major in Painting and Drawing, Sichuan Institute
of Fine Arts, Sichuan, China
1986 Overseas student, Friends University, Wichita, Kansas,
USA
1991 Visiting Scholar, Visual Art Department, York University,
Canada
Currently lives and works in Chengdu, China

Selected Local Exhibitions

- 2010 Exiled in Heaven-solo exhibition, Shanghai, China
Art Highland 2010, Chengdu, China
Greenberg in China-Contemporary Art Invitation Show,
Shenzhen, China
- 2009 The Reflection-New Art Invitation Show, Hangzhou,
China
Chinese Art Critics Annual Conference Nomination
Show, Beijing, China
Always Expression, Chengdu, China
Meeting A Friend Again In The Fallen Petal Season,
Beijing, China
- 2008 Multi-truths, He Duoling, He Gong & Shi Jindian,
Chengdu, China
Beijing 798 Art Festival Show, Beijing, China
Painting and Sculpture in the Age of High-tech,
Chengdu, China
Meet By Accident-China France Art Show, Chengdu,
China
- 2007 The revelation of Christmas, Blue Dreamland Gallery,
Chengdu, China
Give you a little black to see see, Rhythm Art Salon,
Shanghai, China
Post Contemporary Chinese Art, Hong Kong
- 2006 Crossing Cultural Boundary, National Gallery of China,
Beijing, China
50 Chinese Figurative Oil Painters Show, Liu Hai Su Art
Gallery, Shanghai, China
- 2005 Jiang Gallery, Beijing, China
- 2004 Solo Show, International Art Plaza, Beijing, China
- 2000 At the Gate of Century, Contemporary Chinese Art
1979-1999, Chengdu, China
- 1998 Asia-Pacific Contemporary Art Invitation Show, Fuzhou,
China
- 1996 Solo Installation Show, Southwest China Normal
University, Chongqing, China
- 1996 Documentary Exhibition of Chinese Contemporary Art,
East China Normal University, Shanghai, China
- 1991 Documentary Exhibition of Chinese Contemporary Art,
Beijing, China
- 1989 7th Chinese National Fine Art Show, National Gallery of
Art, Beijing, China



Trap Designed For the Archaeology of Future Time-He Gong, Li Ning Installation Show, Chongqing, China

- 1985 Chinese Young Artists Exhibition, National Gallery of Art, Beijing, China

Selected International Exhibitions

- 2001 Tradition and Transnationalism Three Contemporary Chinese Artists Show, University of Tennessee Knoxville, Tennessee, USA
- 2000, 2002, 2003 Faculty Exhibition, Arrowmont School of Fine Arts and Crafts Gatlinburg, Tennessee, USA
- 1997 Tracing Culture Exhibition- He Gong, Gu Xiong, and J.J. Lee, Vancouver City Hall, B.C. Canada
The Point Slide Show of New Art, s'Hurtogenbosch, The Netherlands.
New Art form China, York University, Toronto, Canada
- 1996 Group show MacDowell Colony, Paterborough, New Hampshire, USA
- 1995 The Thick Growth of Grass Solo Installation Show, European Ceramic Work Center, The Netherlands.
Outdoor Snow-Two Week Outdoor Group Installation Show, Antwerp, Belgium
- 1992 Resistant Art China, Saw Gallery, Ottawa, Canada
It is not the Mayflower Solo Installation Show, A Space Art Center, Toronto, Canada.
- 1991 The Ark Project-Solo Installation Show, Banff, Canada

Ren Zhitian

- 1968 Born in Hubei, China
1989 Graduated from Wuhan University, Hubei, China
Currently lives and works in Beijing, China

Solo Exhibitions

- 2008 Script & View, ART LABOR Gallery, Shanghai, China
2007 Solo Show at 798xyz Gallery, Beijing, China
1998 Ren Zhitian Painting Solo Exhibition, Beijing Artist Club, China

Selected Group Exhibitions

- 2010 ONCE CONTEMPORARY Asian Artists Group Exhibition, FINE ART ASIA 2010, Hong Kong
- 2008 Group Show, XiangShang Art Space, Beijing, China
798 Art District Arts Festival with LOFT, Outdoor Installation participant, Beijing, China
Chinese Annual Inkwash Group Show, HTSD Art Zone District, Beijing, China
Material Links, Greek/Chinese Group Show, MOCA Museum, Shanghai, China
Seoul Calligraphy Biennale, Seoul, Korea

Group Show, Golden Lotus Contemporary Art Center, Beijing, China

- 2007 Seoul Calligraphy Biennale, Wubo Art Center, Seoul, Korea
Song Zhuang Resident Artists Joint Exhibition, Beijing Songzhuang Art Museum Moved in 798 Art Center, China
- 1997 New Orient Art Lounge Four Persons Joint Exhibition, Beijing, China
- 1996 Curator and Painter: New Orient Art Open Exhibition, Beijing, China

Ivan Lam

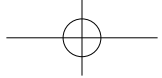
- 1975 Born in Malaysia
1994 Lim Kok Wing Institute of Technology, Graphic Design Certificate
1998 Maine College of Art, Bachelor of Fine Arts, Painting (Full Honours)
2007 University of East London, UK, MA in International Contemporary Art and Design Practice

Solo Exhibitions

- 2009 Panorama, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2007 Ivan Lam; After all these years...Wei-Ling Gallery, Kuala Lumpur, Malaysia
- 2004 Plosive, Taksu, Singapore
Plosive, Taksu, Kuala Lumpur, Malaysia
- 2002 911, Taksu, Kuala Lumpur, Malaysia
1998 Ins and Outs, Crank, Portland, Maine, USA
MECA Senior Thesis Show, Institute of Contemporary Art, Portland Maine, USA
Exit Removals, Artworks Gallery, Portland Maine, USA

Selected Group Exhibitions

- 2010 ONCE CONTEMPORARY Asian Artists Group Exhibition, FINE ART ASIA 2010, Hong Kong
- 2008 18@8 Vice and Virtue, Wei-Ling Gallery, Kuala Lumpur, Malaysia
Christie's SEA Art Auction, Hong Kong
CIGE (China International Gallery Exposition) China World Trade Center, Beijing, China
Force of Nature, Pace, Petaling Jaya, Malaysia
- 2007 Filtered, Wei-Ling Gallery, Kuala Lumpur, Malaysia
The Force of Nature, Darling Muse Gallery, Kuala Lumpur, Malaysia
- 2006 Larasati Art Auction, Singapore
18@8, KUALA LUMPUR-KARACHI, AMIN GULGEE GALLERY, KARACHI, PAKISTAN (in collaboration with Wei-Ling Gallery)



- Au Naturel, Darling Muse Gallery, Kuala Lumpur, Malaysia
3 Young Contemporaries (1997-2006), Valentine Willie Art Gallery, Kuala Lumpur, Malaysia
Nasi Campur 2006, Taksu, Kuala Lumpur, Malaysia
- 2005 18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia
Identifying Landscape, Darling Muse Gallery, Kuala Lumpur, Malaysia
- 2004 Philip Morris Asean Art Awards 2004, National Art Gallery, Bangkok, Thailand
10th Anniversary, Taksu, Kuala Lumpur, Malaysia
Footsteps, National Art Gallery, Kuala Lumpur, Malaysia
ArtFair Singapore, Singapore
- 2003 Taksu Singapore Opening, Singapore
Taksu Jakarta Opening, Jakarta, Indonesia
- 2002 ArtFair Singapore, Singapore
- 2000 <1000, Valentine Willie Art Gallery, Kuala Lumpur, Malaysia
Transformations, Sculpture Square, Singapore
Untitled, Galeri Shah Alam, Selangor, Malaysia
Arus: Flow (Australia-Malaysia Electronic Art, Joint Show), National Art Gallery, Kuala Lumpur, Malaysia
- 1999 Philip Morris 99, National Art Gallery, Kuala Lumpur, Malaysia
Aku: 99 Portret Diri, Galeri Petronas, Kuala Lumpur, Malaysia
- 1998 Sequence 11, Timed Based Art, Imaging Center, Portland, Maine, USA
- 1997 Maine Art Auction, Selected for Live Auction, Portland, Maine, USA
Artworks, Portland, Maine, USA

Awards

- 2006 Group Exhibit, Sovereign Art Prize (Top 10 Finalists), Hong Kong
- 2003 Group Exhibit (Grand Prize Winner), Philip Morris 2003, National Art Gallery, Kuala Lumpur, Malaysia
- 2001 Group Exhibit (Honourable Mention), Phillip Morris 2001, National Art Gallery, Kuala Lumpur, Malaysia
- 1999 One person Exhibit, Bright Sight Night Lights, Galeriwan, Kuala Lumpur, Malaysia
- 1996 Merit Scholarship Exhibit, 1st Place, MECA, Portland, Maine, USA

Selected Collections

National Art Gallery, Malaysia
Merrill Lynch, Maine, USA
Crank Design Consultant, Maine, USA
The Aliya & Farouk Khan Collection, Malaysia
Galeri Petronas, Malaysia
HSBC, Malaysia

Ahmad Zakii Anwar

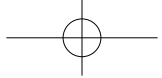
- 1955 Born in Malaysia
1977 Graduated from School of Art and Design, MARA Institute of Technology Malaysia
Currently lives and works in Johor Bahru, Malaysia

Solo Exhibitions

- 2009 Being, NUS Museum, National University of Singapore
- 2008 DISCLOSURE, A mid-career survey, Petronas Gallery, Kuala Lumpur, Malaysia
Drawings, Sketches & Studies, Richard Koh Fine Art, Kuala Lumpur, Malaysia
Gimme Shelter, Rogue Art, Kuala Lumpur, Malaysia
- 2007 Ahmad Zakii Anwar : Paintings, Drawings & Prints, 1991-2007, Singapore Tyle Print Institute, Singapore
Kota Sunyi: Solo Exhibition by Ahmad Zakii Anwar, CP Foundation, CP ArtSpace, Jakarta, Indonesia
- 2006 Subliminal, The Drawing Room, Manila, Philippines and Numthong Gallery, Bangkok, Thailand
- 2005 Primordial Dream, Singapore Tyler Print Institute, Singapore
- Icons, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2004 Borobudur, Amanjiwo, Jogjakarta, Indonesia
Arangbali, Taksu Jakarta, Indonesia
- 2003 Interpreter of Desires, Taksu Kuala Lumpur, Malaysia
- 2001 Shadowland, Plum Blossoms, Hong Kong
- 2000 Stills, Taksu Kuala Lumpur, Malaysia
- 1999 Presence, Barbara Greene Fine Art, New York, USA
- 1998 Distant Gamelan, Art Focus, Singapore
- 1997 One Man Show, Valentine Willie Fine Art Kuala Lumpur, Malaysia

Selected Group Exhibitions

- 2010 ONCE CONTEMPORARY Asian Artists Group Exhibition, FINE ART ASIA 2010, Hong Kong
- 2009 Work, 19 Jalan Berangan, Kuala Lumpur, Malaysia
Humanities, Andrewshire Gallery, Los Angeles, California, USA
Bitumania, Pace gallery, Kuala Lumpur, Malaysia
- 2008 South East Asian Contemporary, Richard Koh Fine Art, Kuala Lumpur, Malaysia
The Scale of Black, Valentine Willie Fine Art, Singapore
One Night Only, Gallery at the Back of the House, Johor Bahru, Malaysia
Heroic Prima donnas, Pace Gallery, Kuala Lumpur, Malaysia
- 2007 50th International E.V B.K, Prum, Germany
Force of Nature, Darling Muse, Kuala Lumpur, Malaysia
- 2006 Feed Me, Rimbun Dahan, Selangor, Malaysia
Signed and Dated - Our 10th Anniversary, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
ArtSingapore, Suntec City, Singapore
- 2005 You Are Here, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
ArtSingapore, Suntec City, Singapore
Interface, Taksu Singapore
Spirit of Wood and other Treasures, Taksu Kuala Lumpur, Malaysia
New Works, Taksu Singapore
- 2004 Portraits, Valentine Willie Fine Art, Kuala Lumpur, Malaysia



- 2003 Games People Play, Rimbun Dahan, Selangor, Malaysia
Grand Opening, Taksu Jakarta, Indonesia
Exhibition 2003, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2002 Kembali ke Bali, Valentine Willie Fine Art, Bali, Indonesia
Contra / Indications, Taksu Kuala Lumpur, Malaysia
Touch, Rimbun Dahan, Selangor, Malaysia
- 2001 Exhibit X, Taksu Kuala Lumpur, Malaysia
Flashpoint, Rimbun Dahan, Selangor, Malaysia
Malaysia Still Lives, Valentine Willie Fine Art, Bali, Indonesia
Exhibition 2001, Taksu Kuala Lumpur, Malaysia
Singapore Art Fair, Suntec City, Singapore
- 2000 Headlights, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Arang, Taksu Kuala Lumpur, Malaysia
Exhibition 2000, Taksu Kuala Lumpur, Malaysia
- 1999 Aku 99, Petronas Gallery, Suria KLCC, Kuala Lumpur, Malaysia
14th International Asian Art Exhibition, Museum of Asian Art, Fukuoka, Japan
Perception & Perspective: A Malaysian Eyeview, Hotbath Gallery, Bath & Pittville Gallery, Cheltenham, UK
Three Person Show, Taksu Kuala Lumpur, Malaysia
- 1998 Malaysian Expressions, Panorama Gallery, Beijing, China
Culture Colour Connection, Fremantle Arts Center Perth, Australia
No Retreat, Oberoi Gallery, Bali, Indonesia
Just Drawings, Artcase Galleries, Kuala Lumpur, Malaysia
Commonwealth Games Exhibition, Taksu Kuala Lumpur, Malaysia
Culture Colour Connection, Artcase Galleries, Kuala Lumpur, Malaysia
Keeping Pace, Artcase Galleries, Kuala Lumpur, Malaysia
Eights Artists, GalerCitra, Kuala Lumpur, Malaysia
Menjelang Syawal, Maybank Gallery, Kuala Lumpur, Malaysia
- 1997 Dance, Rhythm & Motion, Maybank Gallery, Kuala Lumpur, Malaysia
Figuratif, Andi's Gallery, Jakarta, Indonesia
Malaysian Drawings, National Art Gallery, Kuala Lumpur, Malaysia
Art for Nature, NN Gallery, Kuala Lumpur, Malaysia
Movement, Artcase Galleries, Kuala Lumpur, Malaysia
Tresors, Singapore International Convention & Exhibition Centre, Singapore
Pekan Seni Ipoh, City Hall, Ipoh, Perak, Malaysia
12th International Asian Art Exhibition, Centro de Actividades Turisticas, Macau
Maya, City Hall, Kuala Lumpur, Malaysia
- 1996 Men on Women, MIM, Kuala Lumpur, Malaysia
Karyawan Seni Johor, Hyatt Regency, Johor Bahru and Artfolio Kuala Lumpur, Malaysia
Open Show, Galeri Shah Alam, Shah Alam, Selangor, Malaysia
- 1995 Culture Colour Connection, Takashimaya Gallery, Singapore
Recent Works - A two person show with Oh Chai Hoo, The John Erdos Gallery, Singapore
Pursuing a Dream - The Collection of Rahime Harun,

- Petronas Gallery, Kuala Lumpur, Malaysia
Dimension 95, Petronas Gallery, Kuala Lumpur
- 1993 Titian 111, Hanoi School of Fine Art, Vietnam
The Vietnam Experience, Maybank Gallery, Kuala Lumpur, Malaysia
Imbauan Ledang, Maybank Gallery, Kuala Lumpur, Malaysia
Exposure, Quo Quo, Hong Kong
Dimension 93, Petronas Gallery, Kuala Lumpur, Malaysia
- 1992 Islam Contemporary Works of Art, Holiday Inn, Singapore
- 1979 Salon Malaysia, National Art Gallery, Kuala Lumpur, Malaysia
- 1976 National Drawing Exhibition, National Art Gallery, Kuala Lumpur, Malaysia
- 1975 Young Contemporaries, National Art Gallery, Kuala Lumpur, Malaysia

Eung-Ho Park

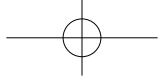
- 1957 Born in Woonchun, South Korea
1980 Graduated from Portland State University,
-82 Oregon, USA
1984 BFA, Pratt Institute, New York, USA
Currently lives and works in New York, USA

Solo Exhibitions

- 2008 Y Gallery, Queens, New York, USA
- 2007 ADA Gallery, Richmond, Virginia, USA
Y Gallery, Queens, New York, USA
- 2006 Eung Ho Park, Sabina Lee Gallery, Los Angeles, California, USA
- 2002 Bowling Ball Curtain, Dartmouth College, Hanover, New Hampshire, USA

Selected Group Exhibitions

- 2010 ONCE CONTEMPORARY Asian Artists Group Exhibition, FINE ART ASIA 2010, Hong Kong
- 2008 Defrost Galerie, Cent Paris, France
Distant Shores, The McIninch Art Gallery, Southern New Hampshire University, New Hampshire, USA
The Artist Archive, Chelsea Art Museum, New York, USA
Exhibition, Lecture, Workshop, Queens Museum of Art, New York, USA
Mold, Suzan Batu, curator and Bill Dougherty, Grand Bazaar Istanbul, Turkey, travel to Belgium
Your Documents Please, curator Daniel Georges, The Museum of Arts & Crafts, Itami, Japan
- 2007 Merging Influence, Montserrat College of Art, Beverly,



- Massachusetts, USA
Optical Allusion, Charlotte and Philip Hanes Art Gallery,
Wake Forest University, Winston-Salem, North
Carolina, USA
Mold, Suzan Batu, curator and Bill Dougherty, Grand
Bazaar, Istanbul, Turkey
Project Diversity, Jamaica Art Center, Jamaica, New
York, USA
Flipppo Gallery, Randolph Macon College, Ashland,
Virginia, USA
- 2006 3 by 3, Maxwell Davidson Gallery, New York City, New
York, USA
Eye Wash at Superior Trading, Williamsburg, Brooklyn,
New York, USA
Eung Ho Park, DM Contemporary, Mill Neck, New York,
USA
- 2005 Gifts, Queens Museum of Art, Queens, New York, USA
Percent for Art Exhibition, Center for Architecture, New
York City, New York, USA
Queens Museum Gala Auction, Queens, New York,
USA
Within Limits, Sabina Lee Gallery, Los Angeles,
California, USA
Six Artists, Long Island University, Brooklyn, New York,
USA
Extraordinary, DM Contemporary, Mill Neck, New York,
USA
- 2004 Queens International, Queens Museum of Art, Queens,
New York, USA
Tailspinning Selections Fall 2004, The Drawing Center,
New York City, New York, USA
Working in Brooklyn, Brooklyn Museum of Art, Brooklyn,
New York, USA
Reduce/Reuse/Reexamine, Wave Hill, Bronx, New
York, USA
- 2003 Contemporary Korean Art, Gallery International,
Barbara Han, curator, Baltimore, Maryland, USA
Mind's Eye, Solway Jones, Mary Lynn McCorkle,
curator, Los Angeles, California, USA
Thinking In Lines, University of Florida, John L. Moore
& Ron Janowich, curators, Gainesville, Florida, USA
- 2002 Subbasement, Front Room Gallery, Brooklyn, New
York, USA
Reactions, Exit Art/The First World, New York City, New
York, USA
- 2001 Cross-Pollination, Los Angeles Arboretum, Sue Joyce &
Mery Lynn McCorkle, curators, California, USA
Contemporary Narrative, Skidmore College, Saratoga
Springs, New York, USA
Emerald City, Islip Art Museum, Carolanna Parlota,
curator, West Islip, New York, USA
Lost and Found, The Rotunda Gallery, Mihee Anh,
curator, Brooklyn, New York, USA
- 2000 Transformations, Omni Center, Uniondale, New York,
USA
NEO, Exit/The First World, New York City, New York,
USA
The May Show, Sculpture Center, New York City, New
York, USA

Grants & Fellowships

- 2007 Queens Council on the Arts
2006, 2003, 2002
Acadia Summer Arts Program (ASAP) Bar Harbor,
Maine, USA
2001 GMDC Artist's Grant
2001 Saint Michael's College Artist-in-Residence, Colchester,
Vermont, USA

Visiting Artist

- 2008 Southern New Hampshire University, Manchester, New
Hampshire, USA
2007 Montserrat College of Art, Beverly, Massachusetts, USA
2006, 2005, 2004
Queens Museum of Art, Queens, New York, USA
2005 Wave Hill, Bronx, New York, USA
2002 Skidmore College, Saratoga Springs, New York, USA

Public Collection

Capital group, Los Angeles, California, USA
Queens Museum, Queens, New York, USA
Smithsonian Institute, Washington, D.C., USA
Saint Michael's College, Colchester, Vermont, USA

Commission

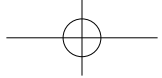
- 2001-2003 Percent for Art, P.S. 270 Laurelton, Queens, New York,
USA Judging Panels
2008 Scholastic National Awards/Drawing
2007, 2005 New York City Percent for Art

Joon-Sung Bae

- 1967 Born in Gwangju, South Korea
1990 B.F.A. College of Fine Arts, Seoul National University,
Seoul, South Korea
2000 M.F.A. Graduate School of Seoul National University,
Seoul, South Korea

Solo Exhibitions

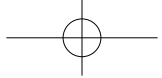
- 2007 The Museum, Gallery HYUNDAI, Seoul, South Korea
The Costume of Painter, Sabina lee gallery, Los
Angeles, California, USA
2006 The Costume of Painter, Gallery Touchart, Heyri Art
Valley, Gyeonggi-do, South Korea
The Costume of Painter, Canvas International Art
Gallery, Amsterdam, The Netherlands
The Costume of Painter, Avenuel Department Store,
Seoul, South Korea
2004 The Costume of Painter, Paik Haeyoung Gallery, Seoul,
South Korea



- 2003 The Costume of Painter-travel with C.Lacroix, Daelim Museum, Seoul, South Korea
- 2002 The Costume of Painter, Museum of Beaux-Arts in Tours, France
- 2000 Naming, Gallery Ihn, Seoul, South Korea
- 1997 Naming, Sal Gallery, Seoul, South Korea
- 1996 Impression of Books and Paintings, Kumho Museum of Art, Seoul, South Korea

Selected Group Exhibitions

- 2010 ONCE CONTEMPORARY Asian Artists Group Exhibition, FINE ART ASIA 2010, Hong Kong
- 2007 Wonder Land, National Art Museum of China, Beijing, China
The Edge of Sensation, Simon Gallery, Seoul, South Korea
SH Contemporary, Shanghai, China
Art Amsterdam, Gallery Skape, Amsterdam, The Netherlands
From Korea, Gallery LM, Seoul, South Korea
ARCO 07, Madrid, Spain
- 2006 Photo Show 1010 06, Gana Art Center, Seoul, South Korea
Paris Show 2006, Paris, France
Art37 Basel, Basel, Switzerland
Now Korea, Canvas International Art Gallery, Amsterdam, The Netherlands
May Show, Skape Gallery, Seoul, South Korea
Beijing Art Fair, Beijing, China
- 2005 3rd Frieze Art Fair, Legent's Park, London, UK
Summer Show, PKM Gallery, Seoul, South Korea
Art36 Basel, Basel, Switzerland
3 Days & 7 Artists, Skape Gallery, Seoul, South Korea
15th Anniversary Special Exhibition 86, Kumho Museum of Art, Seoul, South Korea
Arco Art Fair, PKM Gallery, Madrid, Spain
The Costume of Painter, Window Gallery-Gallery Hyundai, Seoul, South Korea
- 2004 2nd Frieze Art Fair, Legent's Park, London, UK
Skape, Skape Gallery, Seoul, South Korea
Extensions, John Chelsea Art Center, New York, USA
Art35 Basel, Basel, Switzerland
1st Beijing Art Fair, Beijing, China
The Armory Show 2004, Pier92, New York, USA
Atelier Report, Savina Museum, Seoul, South Korea
- 2003 Tradition & Innovation II, Gallery Hyundai, Seoul, South Korea
Moving Still Life, Do Art Gallery, Seoul, South Korea
Crossing 2003: Korea/ Hawaii, the Contemporary Museum, Hawaii
Hiddinging/ Revealing, Kwangju Civic Museum, Kwangju, South Korea
Art34 Basel, Basel, Switzerland
New Acquisitions 2002, National Museum of Contemporary Art, Kwachon, South Korea
- 2002 Kang Honggu Bae Joonsung Show, Artinus Gallery, Seoul, South Korea
Boiling Point, Sinsa-dong House, Seoul, South Korea
Korea Contemporary Art, Korea Embassy, Brussels, Belgium
- Art33 Basel, Basel, Switzerland
Korea Contemporary Art-Tradition & Innovation II, Museum zollverein halle 6, Essen, Germany, UN Office, Geneva
Photobiennale 2002, Moscow, Russia
Les Metamorphoses du Modele, Dalim Museum, Seoul, South Korea
Living Furniture, Anyang Art Hall, Kyungki-Do, South Korea
Beyond Image-Four Gracious Plants, Garam Gallery, Seoul, South Korea
- 2001 Model & Mode, Moscow Museum of Art, Moscow, Russia
Representation of Representation, Sungkok Museum of Art, Seoul, South Korea
The Eye of Korean Contemporary Art, Sungkok Museum of Art, Seoul, South Korea
Come Together, Art Space of Kongdu, Seoul, South Korea
The Costume of Painter, Window Gallery-Gallery Hyundai, Seoul, South Korea
- 2000 Western Painting History, Kongpyung Art Center, Seoul, South Korea
Kim Hakryang, Bae Joonsung show, Dam Gallery, Seoul, South Korea
History of Kangkyung, Hanlim Museum, Daejeon, South Korea
Arles Photo Festival, Arles Museum, France
The Exhibition of Good for Brain, Gallery Savina, Seoul, South Korea
Sil, sil, sil... exhibition, Sagan Gallery, Seoul, South Korea
Sun Rise from Eastern Side, Hanlim Museum, Daejeon, South Korea
Korean Figure and Landscape, Korean Cultural Center, Paris, France
- 1999 Im Jahre des Tigers' in Korea, National Museum of Contemporary Art, Kwachon, South Korea
Peindre la Peinture, Hanlim Museum of Art, Daejeon, South Korea
Art & Artwear, National Museum of Contemporary Art, Kwachen, South Korea
Art Festival in May, Chosun Gallery, Seoul, South Korea
One by One Show, Sungkok Museum of Art, Seoul, South Korea
The 14th Logos & Pathos, Kwanhoon Gallery, Seoul, South Korea
Daejeon Photo Festival, Daejeon Civic Museum, Daejeon, South Korea
Seoul Photo Festival, Seoul Civic Museum, Seoul, South Korea
Korean Contemporary Art-'90s, Elenkim Murphy Gallery, Seoul, South Korea
Kumho Museum of Art 10th Inaugural Exhibition, Kumho Gallery, Seoul, South Korea
- 1998 In The Year of Tiger, Ludwig Form, Achen, Germany
Kiss Exhibition, Gallery Savina, Seoul, South Korea
Looking at Men & Women Adversely, Sungkok Museum of Art, Seoul, South Korea
Intro- Exhibition, Sai Gallery, Seoul, South Korea
Kongsan Art Festival, Kongsan Gallery, Seoul, South Korea
Face of a Turning Point, the Korean Culture & Arts Foundation, Seoul, South Korea



- Kangwha Art Studio Open Studio, Kangwha Art Studio, Kangwha, South Korea
The 13th Logos & Pathos, Kwanhoon Gallery, Seoul, South Korea
The Frame is Better than the Painting, Kumho Museum of Art, Seoul, South Korea
- 1997 Arts & Hand in Modern Society, Sinsegae Gallery, Kwangju, South Korea
Young Artists Show, Civic Museum of Art, Seoul, South Korea
The 12th Logos & Pathos, Kwanhoon Gallery, Seoul, South Korea
2nd Kwangju Biennale, Civic Museum, Kwangju, South Korea
I & am, Eunpyung Art Hall, Seoul, South Korea
- 1996 Cinderella Report Exhibition, Dukwon Gallery, Seoul, South Korea
Inter-net Exhibition-gig, represented by Gana Art, Seoul, South Korea
T.V exhibition, Kongpyung Art Center, Seoul, South Korea
The 11th Logos & Pathos, Kwanhoon Gallery, Seoul, South Korea
Instal-scape Exhibition, Taegu Art Center, Taegu, South Korea
Seoul in Media, 1988-2002, Civic Museum of Art, Seoul, South Korea
- 1995 International Copy Art Biennale, Gallery Artbeam, Seoul, South Korea
Cliché image and archaeology, Songsan Gallery, Chungju, South Korea
Cinema in gallery, Noksaek Gallery, Seoul, South Korea
Dmz exhibition, Dukwon Museum of Art, Seoul, South Korea
- 1994 Painting is poetry, poetry is painting-Bae Joonseong, Han Soojung two artists show, Noksaek Gallery, Seoul, South Korea
Hidden in space, Noksaek Gallery, Seoul, South Korea
9th Logos & Pathos, Kwanhoon Gallery, Seoul, South Korea
Artists and environment, Dukwon Museum of Art, Seoul, South Korea
Kim Dongyoo, Bae Joonseong, Han Soojung, Heo Kuyoung how, Gaain Gallery, Seoul, South Korea
- 1993 Sensibility & beauty consciousness of new age, Kumho Gallery, Seoul, South Korea
'Three artists'- Kim Dongyoo, Bae Joonseong, Heo Kuyoung, the 3rd Gallery, Seoul, South Korea
Kumho Museum of Art Inaugural Exhibition- sign, language, book, art, Kumho Gallery, Seoul, South Korea
8th Logos & Pathos, Kwanhoon Gallery, Seoul, South Korea
Exposition / out-position exhibition, Hong-in Gallery, Daejeon, South Korea

Award

- 2000 Young artist Prix, Ministry of Culture and Tourism, South Korea
1995 Grand Prix, Chung Kyungja Art Culture Foundation, South Korea

Ristyo Eko Hartanto

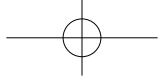
- 1973 Born in Bandung, Indonesia
1998 Fine Art Department, Faculty of Fine Art & Design, Bandung Institute of Technology (ITB), Bandung, Indonesia
2002 Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands
Currently lives and works in Bandung, Indonesia

Solo Exhibitions

- 2004 7 Bandung Artists Drawing Exhibition, Common Room, Bandung, Indonesia
2000 Unseen Wounds, Koong Gallery, Jakarta, Indonesia

Selected Group Exhibitions

- 2010 ONCE CONTEMPORARY Asian Artists Group Exhibition, FINE ART ASIA 2010, Hong Kong
- 2009 Jakarta Biennale XIII, Fluid Zone, National Gallery, Jakarta, Indonesia
Reborn, H2 Art Gallery, Semarang, Indonesia
Beyond Globalization, Beyond Art Space, Beijing, China
South East Blooming, Marella Gallery, Milan, Italy
- 2008 Us and Them, Art Basel Miami Beach 2008, Miami, USA
Refresh: New Strategies in Indonesian Contemporary Art, Valentine Willie Fine Arts, Singapore
Kompas Daily's Short Story Illustrations, Orasis Gallery, Surabaya, Indonesia
A Decade of Dedication: 10 Years Revisited, Selasar Sunaryo Art Space, Bandung, Indonesia
Ganti Oli, Contemporary Paintings from Indonesia, Valentine Willie Gallery, Singapore
Manifesto, National Gallery, Jakarta, Indonesia
Bandung Invasion, Gallery Canna, Jakarta, Indonesia
The Slice of Indonesian Contemporary Art, Soka Gallery, Beijing, China
Survey, Edwin's Gallery, Jakarta, Indonesia
The Past –The forgotten Time, Singapore National Art Museum, Singapore
- 2007 Celebrate Fire Boar, CSIS Building Jakarta & Griya Santrian Bali, Indonesia
Reading Images, Puri Gallery, Surabaya, Indonesia
22nd Asian Intl. Exhibition, Selasar Sunaryo, Bandung, Indonesia
Bandung Petition # 2, Langgeng Gallery, Magelang, Indonesia



- City Sign Festival, Cipta II Gallery, Jakarta, Indonesia
Amor Fati, Selasar Sunaryo Art Space, Bandung, Indonesia
- 2006 Fringes, Toimoi, Jakarta, Indonesia
Kompas Daily's Short Illustrations, Darga Gallery, Bali, Indonesia
Yogyakarta, Surabaya, Bali, Bandung, Indonesia
The Past –The forgotten Time # 3, Cemeti Art House, Yogyakarta, Indonesia
Future Sonic 2006, Manchester, UK, in part of online project by Bandung Center for New Media Arts
Hetero Utopia: Mapping the Urban Terrain, Platform 2: Soemardja Gallery, Bandung, Indonesia
- 2005 Urban Cartography vol.1: Bandung Creative Communities, CP Biennale 2005, Jakarta, Indonesia
- 2004 Should I stay or should I go? De Schone Kunsten Gallery, Haarlem, The Netherlands

Chong Siew Ying

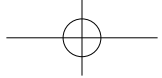
- 1969 Born in Kuala Lumpur, Malaysia
1988–1990 P.J.College of Art & Design, Malaysia
1991–1994 L'Ecole Des Beaux-Arts, Versailles, France
1994–1996 L'Atelier 63 (Etching School) Paris, France
1996–1997 Part-time teacher at L'Atelier 63, Paris, France
Currently lives and works in Kuala Lumpur and Paris

Solo Exhibitions

- 2010 IDYLLE (Part II), Galerie Deprez-Bellorget, Paris, France
- 2009 FRAME OF MIND, Ernst & Young Asian Art Outreach Exhibition, Singapore
- 2008 IDYLLE, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Byron Cohen Gallery for Contemporary Art, Kansas City, Kansas. USA
- 2006 CHONG SIEW YING, Galerie Deprez-Bellorget, Paris, France
MANY SPLENDOURED THINGS, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2004 MIRROR'S EDGE, The Substation Gallery, Singapore
- 2002 GOING AWAY COMING HOME, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2001 FREEMAN ASIAN ARTIST FELLOWSHIP EXHIBITION, Red Mile Gallery, Vermont Studio Center, Vermont, USA
- 1998 96/97, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 1997 Atelier D.Maraval; Bagnolet, France
Gallery Cafe Panique; Paris, France
- 1996 Maison TCH'A; Paris, France

Selected Group Exhibitions

- 2010 ONCE CONTEMPORARY Asian Artists Group Exhibition, FINE ART ASIA 2010, Hong Kong
- 2007 SCOPE MIAMI, International Contemporary Art Fair, Miami, USA
ARTS Singapore, The Contemporary Asian Art Fair, Singapore
JEJAK, Galeri Nasional Indonesia, Jakarta, Indonesia.
OO:15 SUPER STAR, in aid of World Wildlife Fund, Rimbun Dahan Gallery, Kuang, Malaysia
- 2006 CHONG SIEW YING & JOEL COULOIGNER, Maison des Chanoines, Landunvez, France
- 2005 YOU ARE HERE, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.
THE SOVEREIGN ASIAN ART PRIZE finalists exhibition, Hong Kong.
- 2004 FOOTSTEPS, National Art Gallery, Kuala Lumpur, Malaysia.
SEMANGAT : ARTISTS FOR THEATRE, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.
- 2003 URBAN ART2003, Melbourne connection Asia exhibition, Melbourne, Australia.
OF SHADOWS AND IMAGES, Kunst Museum, Malmo, Sweden; Mercat de les Flors, Barcelona, Spain; Circulo de Bellas Artes, Madrid, Spain
- 2002 THE YOUNG CONTEMPORARIES AWARD, National Art Gallery, Kuala Lumpur, Malaysia
LAUGHTER: Works by Chong Siew Ying and Noor Mahnum Mohd., iPreciation Gallery, Singapore
- 2001 SPRING DIALOGUE, Lorimer Station Studio, Brooklyn, New York, USA
HEADLIGHTS: Leading Contemporary Malaysian Artists, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
OIL AND INK: Chong Siew Ying and Frederique Boumeester, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2000 5th RIMBUN DAHAN ARTIST IN RESIDENCE EXHIBITION: Chong Siew Ying & Helen Crawford, Rimbun Dahan, Kuang, Malaysia
WATER FOR LIFE; in aid of World Wildlife Fund, Islamic Art Museum, Kuala Lumpur, Malaysia.
- 1999 THROUGH OUR EYES, Gallery Petronas, Kuala Lumpur, Malaysia
9th INTERNATIONAL BIENNALE OF PRINT AND DRAWING EXHIBITION, Taipei Fine Art Museum, Taiwan
FRANCASIA: Encounter of Asian Artists in Paris, Ariake Frontier Building, Tokyo, Japan
- 1997 4th TRIENNALE MONDIALE D'ESTAMPES CONTEMPORAIN; Chamalieres, France
EURO-ESTAMPE 97; Biennial Prints of Europe, Lorient, France
- 1996 TRACE 96; 5th Biennale International Contemporary Prints, Paris, France
SEN'ART 96, Savigny, France
- 1995 MINI PRINT INTERNATIONAL, Cadaques, Spain
- 1994 11th SALON DE VERNON; Museum of Vernon, Vernon, France



- 1993 BIENALLE DE MAASTRICHT, Maastricht, The Netherlands

Awards & Residencies

- 2002 Special Award, The Young Contemporaries Award, National Art Gallery, Kuala Lumpur, Malaysia
- 2001 Freeman Asian Artist Fellowship Award, Artist In Residence at The Vermont Studio Center, Vermont, USA
- 1999 The Rimbum Dahan Residency Programme, Artist In Residence at Rimbum Dahan, Kuang, Selangor, Malaysia

Huang Hancheng

- 1965 Born in Wuhan, China
- 1991 Graduated from Oil Painting Department, Hubei Institute of Fine Arts, China
- 1991 Taught at Oil Painting Department, Hubei Institute of Fine Arts, China
- 2007 Currently lives and works in Beijing, China

Solo Exhibitions

- 2008 The Chinese Way, Contemporary by Angela Li, Hong Kong
Works by Huang Hancheng, Hubei Institute of Fine Arts Museum, Wuhan, China
- 2006 Lost Identity, Vanessa Art House, Jakarta, Indonesia

Selected Group Exhibitions

- 2010 ONCE CONTEMPORARY, Asian Artists Group Exhibition, FINE ART ASIA 2010, Hong Kong
- 2008 City Syndrome, Shanghai Duolun Museum of Modern Art, Shanghai, China
- 2007 Beauty in Disguise, Jasmine Fine Arts, Singapore
Shanghai Spring Art Salon, Shanghai World Trade Center, Shanghai, China
Contemporary New Landmark, Shanghai 800 Art Museum, Shanghai, China
- 2006 China International Gallery Exposition, Beijing, China
Varied Images, Invitation Exhibition of China's Contemporary Paintings, Shanghai Art Museum, China
- 2005 The Second Chengdu Biennale, Chengdu, China
Summer Exhibition, Art Seasons Gallery, Beijing, China
ARTSingapore, Singapore
Winter Exhibition, Wuhan Fine Arts Literature Art Centre, Wuhan, China

- 2004 First Nominative Exhibition of Fine Arts Literature, Wuhan, China
- 2003 The 3rd China National Exhibition of Oil Paintings, China Art Museum, Beijing, China
- 1999 Representing the People, Tyne and Weir Museum, Newcastle; Midlands Arts Center, Birmingham; The Museum of Science and Industry, Manchester, UK
- 1997 Walking To a New Century - Young Chinese Oil Paintings Group Exhibition, China Art Museum, Beijing, China
- 1996 The First Exhibition of Chinese Oil Painting Society, China Art Museum, Beijing, China
- 1993 '93 Chinese Oil Painting Exhibition, China Art Museum, Beijing, China
- 1992 Oil Paintings from the 90's, Guangzhou Biannual, Guangzhou, China

Public Collections

- Allen Memorial Art Museum, Oberlin, Ohio, USA
AW Asia Foundation, New York, USA

Wang Yiqiong

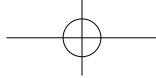
- 1961 Born in Jiangsu, China
- 1990 Graduated from Printmaking Department, Central Academy of Fine Art, Beijing, China
Currently lives and works in Beijing, China

Solo Exhibitions

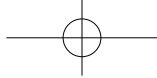
- 2009 Wang Yiqiong : I want to tell you she's my girlfriend, Contemporary by Angela Li, Hong Kong
- 2008 A Curse: Oil Painting x Lithograph, Contemporary by Angela Li, Hong Kong

Selected Group Exhibitions

- 2010 ONCE CONTEMPORARY, Asian Artists Group Exhibition, FINE ART ASIA 2010, Hong Kong
Fragments, Contemporary by Angela Li, Hong Kong
Passing By China: Contemporary Chinese Photography, Sanatorium, Istanbul, Turkey
- 2009 Passing By China: Contemporary Chinese Photography, Eli Klein Fine Art, New York, USA
Twinkle Twinkle Red Star, Contemporary by Angela Li, Hong Kong
- 2008 Heading North, Beijing, China
Changing Borders, 798 Space, Beijing, China
Chinese Gardens for Living: Illusion into Reality, Staatliche Kunstsammlungen Dresden, Dresden, Germany



- Spirit – Wang Yiqiong Exhibition, Oriental Vista Arts Collection, Shanghai, China
Yunnan International Print Biennial, Kunming, China
- 2007 Revolution, Chinasquare Gallery, New York, USA
Float – Chinese Art New Generation Show, National Museum of Modern, Seoul, South Korea
Transformation of the Dragon – Contemporary Photograph Show, New York, USA
Tranquil Garden – Wang Yiqiong Image Works Show, Beijing, China
Without You, Without Me – 2007 Spring Joint Exhibition, Beijing TS1 Contemporary Art Center, Beijing, China
Off The Track – Contemporary Fine Arts Show, Huan Tie Art Museum, Beijing, China
Boundless Reality – Contemporary Photograph Show, Beijing, China
Transformation of the Dragon – Contemporary Photograph Show, Beijing, China
- 2006 3rd Dashanzi International Art Festival 2006, Beijing, China
Canvas Size Determines Attitude, Beijing, China
Canvas Size Determines Attitude, Pingyao, China
International Photography Festival, Pingyao, China
Huan Tie First Front Art Spaces Opening Exhibition, Beijing, China
To Let – Exhibition, Beijing, China
New Occidentalism – Contemporary Art Show, Beijing, China
Eating – Contemporary Art Show, Beijing, China
Searching • Looking – Contemporary Art Show, Guan Yin Tang Art Gallery, Beijing, China
The First Sound–2006 Invitational Exhibition of Contemporary Art, Beijing, China
Secret Speed Increase – 2006 Fine Arts Show, Huan Tie Art Museum, Beijing, China
- 2005 Transparent Box - Infinite Extension of Finite Space – Exhibition of China's Contemporary Art, Jianwai SOHO, Beijing, China
Convergence at E116°/N40° - International Contemporary Art Exhibition, Beijing, China
Ten Thousand Years – Contemporary Art Exhibition, Houxiandai City, Beijing, China
Cloud, Rain – Contemporary Art Show, Beijing TS1 Contemporary Art Center, Beijing, China
Decoration - Production Relations – Contemporary Art Show, Beijing, China
Disease – Contemporary Art Show, Nanjing Art Museum, Jiangsu, China
- 2004 Awarded Copper Prize, 2004 The 10th National Art Exhibition, National Art Museum of China, Beijing, China
Sino-French Culture Year – Exhibition of China's Contemporary Graphic Arts, France / Belgium
- 2003 Awarded Taihe Classical Works Prize, 2003 Beijing Biennale Exhibition of International Graphic Arts, Yanhuang Art Museum, Beijing, China
Left Hand & Right Hand – Sino-German Exhibition of Contemporary Art, Beijing, China
The Unlike Sameness – Chinese Contemporary Art Show, Shanghai Duolun Museum of Modern Art, Shanghai, China
Traces of Feelings—Exhibition of Chinese Contemporary Graphic Arts, South Africa / Lesotho / Namibia
- Exhibition of Sino-Japan's International Graphic Arts, Japan
China Jiangsu Graphic Arts Exhibition, Canada
- 2002 Invitational Exhibition of Sino-Japan's Renowned Graphic Artists, Xian Art Museum, Xian, China
Invitational Exhibition of China's Graphic Arts, Shanghai, China
- 2000 Exhibition of China's Centenary Graphic Arts, Chongqing Art Museum, Chongqing, China
Qingdao Biennale of International Graphic Arts, Qingdao Art Museum, Qingdao, China
- 1999 Awarded Copper Prize, The 9th National Art Exhibition, National Art Museum of China, Beijing, China
Exhibition of China's Excellent Graphic Arts in the 1980s & 1990s, Qingdao Art Museum, China
- 1998 Awarded Copper Prize, The 14th National Exhibition of Graphic Arts, National Art Museum of China, Beijing, China
- 1997 Awarded Excellence Prize, The 6th National Exhibition of 3 Types of Graphic Arts, Guangdong Art Museum, Guangzhou, China
Exhibition of Contemporary Chinese Graphic Arts, USA
- 1996 Awarded Silver Prize, The 13th National Exhibition of Graphic Arts, Jiangsu Provincial Art Museum, Nanjing, China
South Korea's Invitational Exhibition of International Graphic Arts, South Korea
Exhibition of China's Jiangsu Graphic Arts, Canada
- 1994 The 8th National Art Exhibition, National Art Museum of China, Beijing, China
Awarded Work-collecting Prize, Exhibition of 1994's Works in Hong Xiang Art Centre, Singapore
- 1988 Awarded Creativity Prize, The 3rd National Exhibition of Youth Graphic Arts, Shanghai Art Museum, Shanghai, China
Awarded Best Works Prize, Exhibition of Young Graphic Artists' Works from Mainland China, Taiwan
Awarded Work-collecting Prize, The 11th Exhibition of International Graphic Arts, Italy
Exhibition of Contemporary Chinese Graphic Arts, Brazil
- 1987 Exhibition of Modern Graphic Artists' Works from Mainland China, Taiwan



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Chong Siew Ying

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Huang Hancheng

Ivan Lam

Jan Verhein

Joon Sung Bae

Ki Tsang

Liu Jie

Mark Peaker

Martin Kemble

Ren Zhitian

Ristyo Eko Hartanto

Sabina Lee

Shi Ying

Susanna Lo

Wang Yiqiong

Xenia Cheng

Xiao Kegang

Zhou Yilun

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