

**Solo Presentation**  
of  
**XU Longsen**  
at  
**Art Basel Miami Beach**  
with  
***Moon Jar* by Young Sook PARK**

**Booth No.** N7, HANART TZ GALLERY  
**Venue** 1901 Convention Center Drive  
Miami Beach, USA  
**Date** December 5-9, 2018

**In spring 2018, the Art Institute of Chicago presented XU Longsen's solo exhibition "Light of Heaven", marking their first exhibition of contemporary ink art.**

At Art Basel Miami Beach 2018, Hanart TZ Gallery is pleased to present a collection of works by **XU Longsen** (徐龍森 b. 1956, Shanghai, China) that further explore the artist's key contribution to the evolution of landscape art. XU's own concept of 'monumentality,' which is deeply immersed in China's painting tradition, at the same time he brings to it a sense of grandeur and time immemorial. His monumental installations have been exhibited to great acclaim at the **Palace of Justice in Belgium (2009)**, **Museum of Roman Civilization in Italy (2011)**, **Nelson-Atkins Museum of Art in USA (2013)**, and the **Manarat Al Saadiyat in UAE (2015)**.

Hanart TZ Gallery is also proud to feature a majestic "Moon Jar" by celebrated ceramic master **Young Sook PARK** (朴英淑 b. 1947, Kyongju, Korea).

PARK's versatility and precision reflect long-lost artistic traditions infused with a contemporary aesthetic, evidence of her unyielding efforts to challenge the technical boundaries governing both clay and glaze. Her work is in the permanent collection of **Asian Art Museum of San Francisco**, **Philadelphia Museum of Art**, **Harvard Museum of Art**, **Seattle Art Museum**, **Victoria and Albert Museum**, and **British Museum of Art**, etc.



# XU Longsen 徐龍森

1956 Born in Shanghai, China  
1976 Graduated from the Shanghai Arts and Crafts College, Shanghai, China  
Currently lives in Beijing, China

## Selected Solo Exhibitions

2018 *Xu Longsen: Light of Heaven*, The Art Institute of Chicago, USA  
*Xu Longsen: Mountains in the Clouds*, Hanart TZ Gallery, Hong Kong

2017 *Shanshui Totem - Xu Longsen's Solo Exhibition*, Harper's Bazaar 150th Anniversary Exhibition, Beijing, Chengdu, Shanghai, China

2016 *Wind on the Mountain*, Hanart TZ Gallery, Hong Kong

2015 *The Invincible Mountains and The Dynamic Forest*, Manarat Al Saadiyat, Abu Dhabi, UAE  
*Beholding the Mountain with Awe No.1*, Encounters, Art Basel Hong Kong  
*XU Longsen*, Hanart TZ Gallery, Hong Kong

2014 *Jade Stone from Kunlun: Chinese Shanshui Painting Exhibition by Xu Longsen*, Museum of Contemporary Art, China Academy of Art, Hangzhou, China

2013 *Landscape Painting Exhibition by Xu Longsen·Nanjing*, Art Museum of Nanjing University of the Arts, Nanjing, China  
*Journey through Mountains & Rivers: Chinese Landscapes Ancient & Modern*, The Nelson-Atkins Museum of Art, Kansas City, MO, USA

2011 *Shanshui Totem - Xu Longsen Shanshui Art Exhibition*, The Brunei Gallery, University of London, UK  
*Xu Longsen, On Top of Two Empires*, Museum of Roman Civilization, Rome, Italy

2010 *Rouge - Xu Longsen Landscape Painting Exhibition*, Picasso Studio, Paris, France

2009 *Xu Longsen, On Top of A Thousand Mountains*, Palace of Justice, Brussels, Belgium



Xu Longsen's art underscores the continued relevance of *shanshui* (Chinese ink landscape) painting in the contemporary world, and the monumentality and layered delicacy of his vistas offer a new realm of encounter for a contemporary audience.

Xu Longsen's landscapes challenge the monumentality of modern architecture with their imposing presences. His monumental installations, recently shown at the Museum of Roman Civilization in Italy (2011) and the Palace of Justice in Belgium (2009), astonished viewers with their breathtaking effects that seem to challenge the edifices of architecture with natural peaks that burst through the confines of manmade space. The sublimity hinted at by Chinese classical landscapes here manifests itself in physical presence.

Xu's art is both a radical departure from, and an homage to, the past. His position within the lineage of this important tradition was recognized in the invitation by the Nelson-Atkins Museum of Art in 2013 when he was invited to exhibit his immense horizontal landscape together with the museum's famous collection of masterwork paintings from the 10<sup>th</sup> to 18<sup>th</sup> century.

In Spring 2018, the prestigious Art Institute of Chicago presented Xu Longsen's solo exhibition *Light of Heaven* (February through June 2018), marking the first time the Art Institute has presented an exhibition of contemporary ink painting. Xu's massive installation consists of a set of pillars molded from felt and painted with layers of ink wash, along with a number of breathtaking landscape paintings—all inspired by the mythological Mount Kunlun, home to many Chinese gods and goddesses. With this site-specific installation, Xu again creates an impressive dialogue with the architecture of the site of display, evoking a sense of aesthetic and physical fusion.

# Young Sook PARK 朴英淑

1947 Born in Kyoungju, Korea  
1979 Founded the Park Young Sook Ceramic Studio in Kyunggi-do, Korea

## **Selected Exhibitions**

2016 *Lunar Attraction*, The Peabody Essex Museum , Salem, USA  
2015 *Dual natures in ceramics*, SFO museum, San Francisco, USA  
2012 *All our relations*, the 18<sup>th</sup> Biennale of Sydney, Australia  
2009 *Harubom*, Park NY Gallery, New York, USA  
Young Sook Park: *Pure White, Clear Blue, Luminous Red*, Ippodo Gallery, New York, USA  
2008 *Young Sook Park's White Porcelain "Moon Jar" and Lee Ufan's Dishes*, The Musee Tomo, Tokyo, Japan  
*Inspired Simplicity: Contemporary Art from Korea*, Seattle Art Museum, Seattle, USA  
2007 *The Korean Moon Jar*, British Museum, London, UK  
2006 *Young Sook Park's White Porcelain Moon Jar*, Gallery Hyundai, Seoul, Korea  
*Moon Jar*, Arthur M. Sackler Museum, Harvard University, USA

## **Selected Public Collections**

Asian Art Museum of San Francisco, USA  
Arthur M. Sackler Museum, Harvard University, USA  
British Museum, London, UK  
Korean National Folklore Museum, Seoul, Korea  
Musée Royal de Mariemont, Morlanwelz, Belgum  
Philadelphia Museum of Art, Philadelphia, USA  
Canadian Government House, Ottawa, Canada  
Korean Consulate, New York, USA  
Seattle Art Museum, Seattle, USA  
Victoria and Albert Museum, London, UK.



Evoking a celestial body, Park Young Sook's "Moon Jar" is the realization of the artist's dedicated study honoring the tradition of Korean ceramics. The origin of the moon jar dates to late-seventeenth to mid-eighteenth century Korea, when the elegant, large vessels were used for storing rice or alcohol, and occasionally for the display of flowers. The court and nobility of the Joseon Dynasty celebrated the moon jar for its pure-white glazed surface and seeming simplicity of form, which they considered to be an expression of Korean neo-Confucian ideals. The difficult medium and the technically demanding scale of the moon jar attest to the profound level of skill achieved by Joseon craftsmen. The generous, spherical shape of the vessel is formed of two parts, joined together at their largest circumference, creating a unique contour around the luminous form.

Through devoted experimentation, Park employs traditional methods together with her own techniques to create a modern evocation of the moon jar. Demonstrating her patience and mastery of the form and material, she sought to increase the height of her vessels while reducing the thickness of their walls when compared to historical examples. Having grown up in Gyeongju, once the capital of the ancient Silla Dynasty, Park spent her childhood among the eighth-century Bulguska Buddhist temple, surrounded by historical art and artifacts. Exploring the surrounding history, she began collecting antiquities from a young age, later attributing her skill for ratio and proportion in her ceramics to this distinctive environment. In reviving the once lost methods of the Joseon potters, Park combines color, form, and proportion so as not to distract from the viewer's gaze, embracing the vessel's pleasing "full moon" shape.

# Hanart TZ Gallery

Hanart TZ Gallery has been a pioneer in exploring the Chinese cultural map for over 30 years, and has represented and worked with numerous artists now internationally prominent. The Gallery opened in November in 1983 with the mission of introducing new Chinese contemporary art both to Asia region and internationally. The Gallery soon became a magnet for both established and emerging artists of greater China art world from Mainland China, Taiwan and Hong Kong as well as the international diaspora. As such the Gallery has served as a significant link with the international art world; its role in landmark exhibitions, such as *The Stars 10 Years* (1989) and *China's New Art Post-1989* (1993, toured until 1998), and *Power of the Word* (1999, toured until 2002) are iconic.

Other significant shows that Hanart TZ Gallery has organized include: international exhibitions of monumental sculptures by the celebrated Taiwanese sculptor Ju Ming at South Bank Centre in London (1991), Place Vendome in Paris (1997-1998) and Brandenburg Gate in Berlin (2003); *A Strange Heaven*, Photography from China, Taiwan and Hong Kong (Europe tour, 2003); Liu Guosong (Liu Kuo-sung) at Palace Museum, Beijing (2007); Zhang Xiaogang, Fang Lijun, Feng Mengbo at Galerie Rudolfinum, Prague (2008).

It is our belief that publication and intellectual discourse are critical to encouraging creativity and spreading information, and over the years the Gallery has worked with many writers and curators, and has produced over a hundred catalogues. In 2015, Hanart TZ Gallery published a major book, *3 Parallel Artworlds: 100 Art Things from Chinese Modern History*, featuring texts by fourteen international scholars and interpretations of one hundred Chinese artworks from the past century. In recent years the Gallery has extended its focus to building links and exchanges with artists and scholars of the Pan-Asia region.

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