

**Pontone**

GALLERY

**Pontone Gallery**

43 Cadogan Gardens,  
London, SW3 2TB, UK  
Tel: +44 (0)20 7730 8777  
Mob: +44 (0)7957 346729  
US Cell: +1 (917) 862 4057  
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**art  
miami**

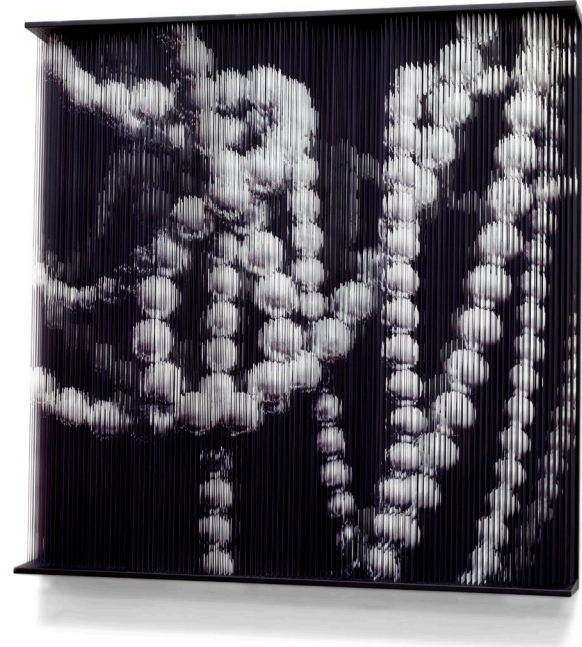
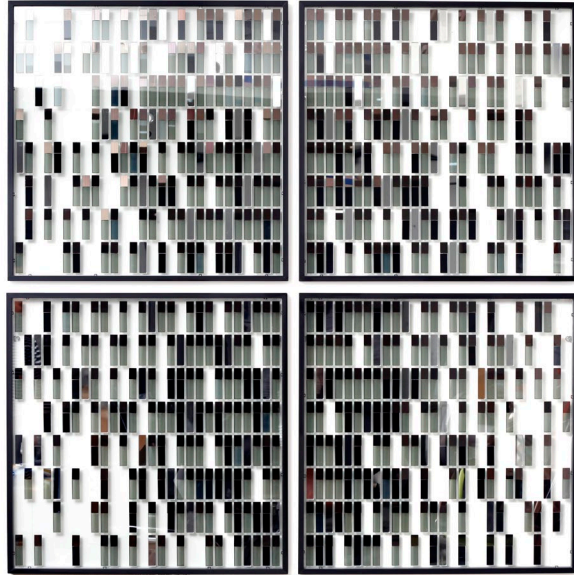
DECEMBER 5-10 | 2017  
VIP PREVIEW DECEMBER 5

BOOTH  
A431

**CONTEXT**  
art miami

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C213



## HONG SUNGCHUL

(above left)

**Perceptual mirror 0711**

LCD solar units  
73 x 73 x 3 cm (x4)  
2017

(above right)

**Strings 0473**

Mixed Media  
120 x 120 x 15 cm (47 x 47 x 6 in)  
2016

**Born in 1969 in South Korea, Hong Sungchul completed an M.F.A and B.F.A in sculpture at Hongik University in Seoul before finishing another M.F.A in Integrated Media at California Institute of the Arts in the US. Since graduating he has exhibited many times in the Far East, the USA and Europe and his work features in several international collections.**

The work takes the form of sculptural constructions, mostly wall based reliefs, (although some pieces are free-standing). Sequences of elastic cords are printed with photographic images and stretched over canvasses or within steel frames. These images, from a distance, look entire. However, on closer inspection, they become increasingly fragmented and fugitive, as the viewer becomes more and more aware of their mode of fabrication. A tension arises out of this rupture of the perception of pictorial flatness.

The images are of arms and hands grasping, holding and intertwining, sometimes manipulating a string of beads or a wad of paper. There is an emphasis on intimacy in their depiction of mutual touch and interrelation. The nature of the construction disrupts this and makes reference to the artist's wish to 'reanimate communication'; the disruption makes us take notice.

In his latest 'Perceptual Mirror' piece, made from gridded arrangements of identical solar lcd units that produce patterns of random, flickering, pixellation, he asserts this sense of impermanence and constant flux. A potential feeling of anxiety and alienation is offset by the fascinating aesthetic qualities of its painterly form.

In Hong Sungchul's subtle and artful constructions we are introduced to questions about how we live in the virtual, and sometimes disconnected, world. His pieces aim to reclaim a sense of intimacy, engagement and understanding. Fast moving and blurry perceptions are slowed down and examined; the rich quality and beauty of the simple and everyday are revealed.

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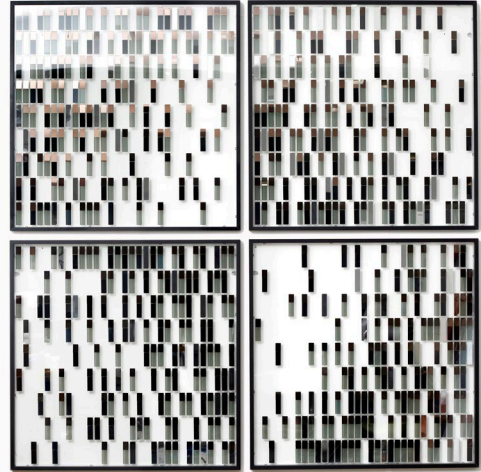
**String Hands 0635**

Mixed Media | 85 x 140 x 13 cm (33.5 x 55 x 5 in) | 2016

(above right)

**Perceptual Mirror 0743**

LCD solar units | 84 x 84 x 3 cm (x4) | 2017



**HONG SUNGCHUL**

Born in 1969 in South Korea.

**Education**

- 2001 M.F.A. Integrated Media, California Institute of the Arts, CA, USA
- 1994 B.F. A. Sculpture, Hong-ik University, Seoul, South Korea

**Selected Solo Exhibitions**

- 2017 Solid but Fluid, Pontone Gallery, London, UK
- 2012 Solid but Fluid, HADA | Vyner Street, London, UK
- 2011 Solid but Fluid, Gallery IHN, Seoul, South Korea
- 2010 Les mains déFILent Les yeux FILent, Galerie Orem, Paris, France
- Solid but Fluid, YHD Projects, Seoul, South Korea
- 2008 Anxiety and dynamics of incompleteness, Kring, Seoul, South Korea
- 2007 Perceptual Mirror, Gallery IHN, Seoul, South Korea
- Young\_eun Artist Relay, Youngeun Museum of Contemporary Art, Kwangju, South Korea
- 2002 RGB show\_Green, Kumho Museum of Art, Seoul, South Korea
- 2001 String Tongue, CalArts, Los Angeles, USA
- 2000 White Cube, CalArts, Los Angeles, USA

**Selected Group Exhibitions**

- 2017 Looking Glass, Cornell Art Museum, Delray Beach, USA
- Art Palm Springs, Palm Springs Convention Center, USA
- Affirmation & Interrogation, 021 Gallery, Deagu, South Korea
- Journey to DA VINCI, Art Center of Hamyang County, Hamyang, South Korea
- 2016 TAKSU in Art Stage Singapore 2016, Singapore
- Rarity Summer Contemporary, Rarity Gallery, Greece
- Flat-Form Subject & Object, Comix Home Base, Hong Kong
- SALON 2016, Anthony Brunelli Fine Arts, Binghamton, USA
- 2015 The Figure in Art, Exhibit A, NY, USA
- Material Witnesses, Taksu Galleries, Singapore
- From Moment to Moment, Jeju Museum of Art, Jeju, South Korea
- Portrait Gallery, Kallenbach Gallery, Amsterdam, The Netherlands
- Alma Mater, Gana Art, Seoul, South Korea
- 2014 FEEL LIFE Summer Art Festival 2014, Waterfall Mansion Gallery, NYC, USA
- Eye Zone, Saatchi Gallery, London, UK
- Re-presenting Representation VIII, Arnot Art Museum, New York, USA
- 2013 Hong Sungchul & Park Seungmo, HADA contemporary, London, UK
- Life Style 2013, Waterfall Gallery, NYC, USA
- New Waves Korea, Taksu Gallery, Singapore
- 2012 Korean Eye 2012, Saatchi Gallery, London, UK
- Out of Frame, Interalia, Seoul, South Korea
- Temporal Being & On Manner of Forming, Edwin's Gallery, Jakarta, Indonesia

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## HWANG SEONTAE

(above left)

### **The Sunshine Room**

Tempered Glass, Sandblast and LED Backlit  
112 x 152 x 4 cm (44 x 60 x 1.5 in)  
2016

(above right)

### **The Sunshine Room (2)**

Tempered Glass, Sandblast and LED Backlit  
102 x 80 x 4 cm (40 x 31.5 x 1.5 in)  
2016

Hwang Seontae was born in South Korea in 1972. He studied fine art at Kyunghee University in South Korea and went on to train in Sculpture at Burg Giebichenstein University of Art and Design Halle in Germany, where he completed his postgraduate study, specialising in Glass Art. He has exhibited in South Korea, the USA and Europe, showing numerous times in the UK, where he is exclusively represented by The Pontone Gallery.

His work takes the form of the 'light box', constructed from layers of printed and etched glass, depicting coolly delineated, contemporary interiors. The box has a self-contained light source which articulates the imagined scene. Sunlight enters through windows, casting pools and patterns of illumination and projecting shadowed forms across the silent spaces. In this mostly monochromatic world, there are hints of subtle colour in the exterior glimpses of landscape and foliage. The sun's rays energise and bring life to the scene. Rooms are deserted but not abandoned; they are furnished and maintained. There is a sense of recent departure and/or imminent return.

If these images express absence, they are also about the expectation of presence. There is a palpable sense of anticipation. They hint at the delayed pleasure of inhabiting such a calm, controlled space and a desire for the ordered, familiar simplicity of domestic structure. This atmosphere of expectation is also theatrical; something may be about to happen. The dramatic space is clearly defined and the props are in place. This may be an interval before action continues.

Whatever our conjecture about these pieces, their overriding sense is of pause, stillness and suspension. They articulate a space for contemplation. The artist has made a stage-set for the action of the sun, its rays lighting the gloom of the man made interior, bringing a moment of clarity and awareness.

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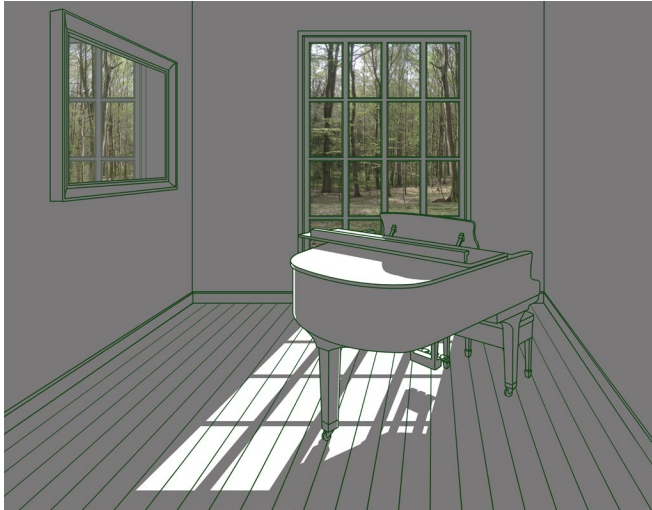
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**The Space with Sunshine – A Piano Room** | Tempered Glass, Sandblast and LED Backlit | 80 x 100 x 4 cm (31.5 x 39 x 1.5 in) | 2016



**The Space with Sunshine** | Tempered Glass, Sandblast and LED Backlit | 80 x 100 x 4 cm (31.5 x 39 x 1.5 in) | 2016

## HWANG SEONTAE

Born in 1972 in South Korea.

### Education

- 2006 Aufbaustudium in Glass Art, Burg Giebichenstein University of Art and Design Halle
- 2004 Diploma in Glass Art and Skulptur, Burg Giebichenstein University of Art and Design Halle
- 1997 BFA in Fine Arts Education, College of Fine Arts, Kyunghee University

### Selected Solo Exhibitions

- 2016 Between Light and Space, Pontone Gallery, London, UK
- 2015 Hwang Seontae, Gallery Jeon, Daegu, Korea  
The light, which has become the image, 63 Art Museum, Seoul, Korea
- 2014 Sunlight, Shine Artists Gallery, London, UK
- 2013 Transparent, Pyo Gallery, Seoul, Korea
- 2011 Familiar Unfamiliar, Gallery Lee & Bae, Busan, Korea  
Line and Light – The Shadow of the Essence & The Trap of the Sense, Dr Park Gallery, Yangpyeong, Korea  
The Sunny Room, White8 Gallery, Villach, Austria
- 2010 Frozen Story, Dr Park Gallery, Yangpyeong, Korea  
Frozen History, White8 Gallery, Vienna, Austria
- 2009 Hwang Seontae, Dr Park Gallery, Yangpyeong, Korea  
Things Seeing, Shinsegae Gallery, Kwangju, Korea
- 2008 Fragile eternity, Gallery66, Eckernförde, Germany
- 2007 Glass books, white8 Gallery, Villach, Austria

### Selected Group Exhibitions

- 2016 Optical Guidance, Krimson Gallery, Seoul, Korea  
Invite to Coffee Room, Kangneung Museum of Art, Kangneung, Korea
- 2015 Shine Artists in NY, Shine Artists Gallery, New York, USA  
Masters of Light, Shine Artists & Albemarle Gallery, London, UK  
When Every Day Reveals Itself from Out of the Blue, Gallery White Block, Paju, Korea  
A Special Exhibition for 'Armory Week', Shine Artists Gallery, New York, USA  
Preview, Shine Artists Gallery, London, UK
- 2014 物質 (muljil | Substance) Magic, Ilwoo Space, Seoul, Korea  
Space: Life & Routine, Choi Junga Gallery, Seoul, Korea  
春夜喜雨 (Chunha Huii | Delighting in Rain on a Spring Night), Gallery Art & Summer, Busan, Korea
- 2013 Dual Exhibition – Seontae Hwang, Junho Song, Pyo Gallery, Seoul, Korea  
Portraits on the Road to..., White8 Gallery, Vienna, Austria  
Korean Collective, Shine Artists & Albemarle Gallery, London, UK
- 2012 Love is 37.5°, Gana Art Gallery, Seoul, Korea  
Reality Equals Dream, Ion Art Gallery, Singapore  
A Magic Moment, Leonhard Ruethmueller Gallery, Basel, Switzerland  
Life in the Realm of Fantasy, Vit Gallery, Seoul, Korea
- 2011 Korean Collective Basel 2011, Art Centre Halle33, Basel, Switzerland  
Art in Life, Life in Art, Sculpture Square, Singapore

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## JEFF ROBB

(above left)

### **Unnatural Causes 20**

Lenticular Photograph

Edition of 9 + 2 AP: 100 x 100 cm (39 x 39 in)

Unique: 149 x 149 cm (58.5 x 58.5 in)

2014

(above right)

### **Two Hands #2 (iii)**

Lenticular Photograph

Edition of 12 + 2 AP: 78 x 59 cm (31 x 23 in)

Unique: 162 x 120 cm (67 x 47 in)

2017

Since graduating with Distinction from the Royal College of Art in 1992 with a Masters degree in Fine Art Holography, Robb has continually made art, ceaselessly experimenting with three-dimensional imaging. Shortly after graduating, he was invited to submit a landscape work in to the V&A museum's permanent collection, the first ever hologram artwork to be accessioned by the museum. Robb's work now features in museums and private collections around the world.

Robb is currently best known for his lenticular photographic work focusing on the female nude and abstract forms in space, which he makes in series. The artist has recently begun to produce bronze sculptures working with the female nude, a subject familiar to him, using cutting edge modelling technology combined with historic casting techniques. This radical development is typical of Robb's open experimental approach in making art, using any combination of tools and technology available to him.

In parallel to developing lines of enquiry around the nude and abstraction in his lenticular work, Robb is beginning to work on projects which investigate how we experience sound, and large-scale kinetic installations for public spaces, museums and galleries. For many, these new directions will at first seem uncharacteristic. Those who are familiar with Robb's approach and what drives him as an artist will understand the significance of each project for him in testing possibilities with the lenticular medium, and creating new immersive experiences using three-dimensional imaging and cutting edge technology. This kind of experimental lenticular installation work is completely uncharted territory for artists.

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**JEFF ROBB**

Born in 1965 in Derbyshire, UK

**Education**

- 1992–93 Royal College of Art: Darwin Scholarship
- 1990–92 Royal College of Art: Master of Fine Art Holography with distinction
- 1984–87 University of Leeds: BSc (Hons)

**Recent Selected Shows/Fairs**

- 2017 Ventures in Light, Pontone Gallery, London, UK
- 2016 Solo Show 'Nightfall', Pontone Gallery, London, UK
- 2015 CONTEXT Art Miami, Miami, USA
  - Art Taipei, Taipei City, Taiwan
  - Art Silicon Valley/San Francisco, San Mateo, USA
  - Art Southampton, New York, USA
  - 345 Broome Street, New York, USA
  - Art Busan, Busan, South Korea
  - Art 15, London, UK
  - Solo Show 'Liminal States', Pontone Gallery, London, UK
  - Art Central, Hong Kong
  - 2 Rivington, Armory week, New York, USA
  - Art Wynwood, Miami, USA
  - Group Show, Pontone Gallery, London, UK
  - Art Palm Beach, West Palm Beach, USA
  - London Art Fair, London, UK
  - Artist-IQ Amsterdam – 500 Years of Art, Beurs van Berlage, Amsterdam, The Netherlands
- 2014 CONTEXT, Miami, USA
  - Art Taipei, Taipei City, Taiwan
  - Art Silicon Valley, San Mateo, USA
  - KIAF 2014, Seoul, South Korea
  - Solo Show 'Three Acts', Van Loon en Simons, Vught, The Netherlands
  - Solo Show 'Capturing the Invisible', McLaren Beverly Hills with Mauger Modern Art, USA
- 2013 Solo Show Installation, London Newcastle Project Space – Three Acts of Will installation, London, UK
- 2012 Solo Show, Mauger Modern Art, Barcelona, Spain
  - Solo Show, Thought Experiments, New York, USA
  - Solo Show, India Art Fair, New Delhi, India

**Selected Collections**

- The Museum of Fine Arts, Houston
- Her Royal Highness Princess Firyal of Jordan
- Victoria and Albert Museum, London, UK
- Getty Museum, Los Angeles
- SAM Museum, Osaka, Japan
- Washington Museum of the Third Dimension, USA



**Nightfall 14** | Lenticular Photograph  
Edition of 9 + 2 AP: 116 x 86 cm (46 x 34 in)  
Unique 183 x 122cm (72 x 48 in) | 2016



**Mirror Series: Equivalent** | Lenticular Photograph  
Edition of 9 + 2 AP: 116 x 86 cm (46 x 34 in)  
Unique: 152 x 114 cm (60 x 45 in) | 2017

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**MARI KIM**

(above left)

**Don't Grow Up It's A Trap**

Genuine Bronze Leaf Plated on  
Ultra Chrome Ink Printed Paper  
95 x 115 cm (37.5 x 45 in)  
2016

(above right)

**Astronaut in Solar System Portrait**

Genuine Bronze Leaf Plated on  
Ultra Chrome Ink Printed Paper  
104 x 110 cm (41 x 43.5 in)  
2016

**Mari Kim is a Korean artist who uses the language of Manga, Disney and Pop-Art to make her glossily realised paintings. Her images derive from a rich mixture of Western and Eastern cultural references. She produces pieces which explicitly reflect a pop sensibility and aesthetic back at her audience.**

She trained as an animator in Australia before moving back to Korea and embarking on a successful career as a video director. This is where she developed her signature 'Eyedoll' characters. These distinctive images became the protagonists of her painting project.

The 'Big Eye Doll' archetype embodies a wide gallery of female subjects. These range from teenage girls to a variety of well-known characters, both real and fictional, including The Queen, Margaret Thatcher, Angelina Jolie, Snow White and Cat Woman. These are depicted in a richly coloured, decorative, graphic manner. Sometimes the background is covered in text, rendered in the highly stylised forms of graffiti.

These lush and jewelled images, the graphic handling emphasising their flatness, have the lustre of 'bright and shiny' consumables lined up in a department store display case for our delectation. They speak of acquisitive desire and instant gratification. Their formula of production and the uniform treatment of the subjects, irrespective of their actuality, makes for a message of 'the same, but different', like the ranges of mobile phones or watches we see in the store. The pictures are a lure for a hungry eye.

Contrastingly, the artist has spoken about a sense of threat in her work, saying that she is interested in expressing the 'twisted innocence' of 'evil kids in mass media'. On closer inspection, these images of women and girls carry some more sinister freight after all. The fact that this is concealed in such an attractive package makes it all the more startling.

If this is an artist for whom the surface is all, she has some interesting things to say about what that surface reveals to us.

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**MARI KIM**

Born in South Korea

**Education**

2006 Master's Degree in Creative Media, RMIT, Melbourne, Australia

**Selected Solo Exhibitions**

- 2016 Days of Future Past, Pontone Gallery, London, UK  
Days of Future Past, LA Art show 2016, LA, USA  
SETI, Hak Go Jae Gallery, Seoul, South Korea
- 2015 Romance in the Age of Chaos, JR Gallery, Berlin, Germany  
Forgotten Promises, Hak Go Jae Gallery, Shanghai, China
- 2014 Synchronicity, Shine Artists Gallery, London, UK  
Famous Show in Berlin, JR Gallery, Berlin, Germany  
Famous Eyedoll, AP Contemporary Gallery, Hong Kong
- 2013 The Premiere U.S. solo exhibition of Korean artist Mari Kim, Art Aqua Art Miami, Miami, USA  
Famous Show in Hong Kong, LCX Harbour City, Hong Kong
- 2012 Famous Show in Dubai, Opera Gallery, Dubai, UAE  
Famous Show in Busan, Gana Art Gallery, Busan, South Korea
- 2011 Child Play, Television 12 Gallery, Seoul, South Korea
- 2009 Eyedoll Show, LVS Gallery, Seoul, South Korea
- 2008 Sugar Candy Show, Ssamzie Illu-pop Gallery, Seoul, South Korea

**Recent Selected Group Exhibitions**

- 2015 Autumn Contemporary Collection, Shine Artists, London, UK
- 2014 Phantasmagoria, INsa Art center, Seoul, South Korea
- 2013 K-Surrogates, Amalgamated Gallery, New York, USA  
Korean Collective, Shine Artists & Albemarle Gallery, London, UK  
Sub Express 2013, Culture Station, Seoul, South Korea  
Gana 30th Anniversary Celebration Exhibition, Gana Art, Seoul, South Korea
- 2012 Festival O! Gwangju International Media Art 2012, Gwangju, South Korea  
Cartoon World, Soma Museum of Art, Seoul, South Korea  
Dragon in your room, Atelier Aki, Seoul, South Korea

**Collections**

- Seoul Museum of Art
- Gyeongnam Art Museum
- Korea Advanced Institute of Science and Technology (KIST)



**Quiet Helmet Silver**

Silver Leaf Plated on Ultra Chrome Ink Printed Paper  
130 x 130 cm (51 x 51 in) | 2016



**Sailor Moon Bronze**

Genuine Bronze Leaf Plated on Ultra Chrome Ink Printed Paper  
100 x 82 cm (39 x 32 in) | 2016



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## MATTEO MASSAGRANDE

(above left)

### **Nuovo Mattino al Mare**

Oil and Mixed Media on Board  
50 x 50 cm (20 x 20 in)  
2017

(above right)

### **Gli Alberi di Hajós**

Oil and Mixed Media on Board  
70 x 80 cm (31.5 x 27.5 in)  
2017

**Born in 1959 in Padua, Italy, Matteo Massagrande is a painter steeped in the history and tradition of figurative representation.**

He has been exhibiting his work since 1973, and has shown extensively around the world, his paintings featuring in many public and private collections. This sequence of new paintings are shown exclusively in the UK at The Pontone Gallery.

He divides his time between Padua and Hajos, Hungary. The influence of both locations is fundamental to the content and spirit of his practice. This is his source material.

In their subject matter and method of execution the paintings evoke light, place and time. Most show architectural interiors with vistas through to exterior spaces, some focus on cryptically symbolic trees. He is particularly interested in revealing the light that articulates and discloses the subject. His technical accomplishment is evident in their subtle expression, where he deploys a masterful and meticulous command of colour and tonality.

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**MATTEO MASSAGRANDE**  
CONTINUED

(above left)

**Sera**

Oil and Mixed Media on Board  
30 x 30 cm (12 x 12 in)  
2017

(above right)

**La Porta Azzurra**

Oil and Mixed Media on Board  
40 x 40 cm (16 x 16 in)  
2017

The nature of his subject is intriguing and mysterious. He shows unoccupied, decayed, possibly abandoned, domestic interiors. These still and eloquent rooms are freighted with absence and melancholy. This is offset by the sophisticated handling of light and colour, which seduces the eye and lends a lighter atmosphere of interested enquiry. These rooms have intricate tiled floors, which flow from one space to the next, leading the eye to subsequent rooms and eventually to garden-like exteriors. What one begins to notice are deliberate variations in perspective, emphasised by the grids of tiling, which suggest that these paintings do not simply record a view, but are elaborate constructs. They are in fact composite images, collated to produce theatrical and compressed evocations of location and history.

A tension plays out in these outwardly calm and controlled images. The subject, a point in time and space, is elusive, constantly changing and sitting on the edge of perception. Massagrande's careful rendering of his systematic and forensic observations makes paintings of rich visual density, which effectively capture and pin down a significant moment within his rigorous method.