

The background of the entire image is a dense, intricate maze. The maze is composed of thick, solid lines in two colors: a vibrant orange and a deep red. The lines are arranged in a complex, non-repeating pattern of squares and rectangles, creating a labyrinthine structure that fills the entire frame. The orange lines form the primary paths, while the red lines create the walls and dead ends of the maze. The overall effect is a visually busy and textured background.

KEN LUM



KEN LUM



KEN LUM

Born Vancouver, Canada 1956

Investigating the tensions between personal experience and external classification, Ken Lum creates complex bodies of work that include colorful geometrical charts, fabricated obituaries, strip mall signs and bronze busts of people who have faced tragic endings. The artist explores issues of identity, immigration, language, and spatial politics through a wide range of media including painting, sculpture, performance, video, and photography. Using mass-produced consumer materials, Lum fuses art and popular culture, questioning the systems that order our understanding of the everyday world.

As thought-provoking as it is entertaining, Lum's artistic practice often raises questions that are left unanswered, prompting viewers to decipher potential solutions to universal concerns. Works can be playful and witty while at other times, somber and jarringly unrefined.

An innovator of post-conceptual art, Lum is recognized as part of the Vancouver School of conceptual photography, alongside luminary artists such as Jeff Wall, Rodney Graham and Ian Wallace. His work has been widely exhibited since the 1970's. Currently, he resides in Philadelphia where he is the Chair of Fine Arts at the University of Pennsylvania's School of Design.

EDUCATION

- 1985 MFA, Department of Fine Arts, University of British Columbia, Vancouver, Canada
- 1982 Graduate studies, Department of Art Education, New York University, New York, NY
- 1980 BSc, Department of Biological Sciences, Simon Fraser University, Burnaby, Canada

SELECTED SOLO EXHIBITIONS

- 2018 Royale Projects, *Necrology*, Los Angeles, CA
CCA Wattis Institute for Contemporary Arts, *What's old is old for a dog*, San Francisco, CA
- 2017 Art Gallery of Mississauga, *A Matter of Life and Death*, Ontario, Canada
- 2016 L.A. Galerie (Lothar Albrecht), *Ken Lum works and videos*, Frankfurt, Germany
- 2015 Vienna Kunsthalle Karlsplatz Public Space, Vienna, Austria
Royale Projects, *Ken Lum is an Artist: Work From the Last 30 Years*, Los Angeles, CA
- 2013 Galerie Marc Jancou, New York, NY
- 2012 L.A. Galerie Lothar Albrecht, Frankfurt, Germany
- 2011 Vancouver Art Gallery, Vancouver, Canada
- 2008 Galeria Lluçia Homs, Barcelona, Spain
- 2007 Centro de Arte Contemporáneo De Huarte, Navarro, Spain

SELECTED GROUP EXHIBITIONS

- 2018 Swiss Institute Contemporary Art, *READYMADES BELONG TO EVERYONE*, New York, NY
The Hirshhorn Museum, *Brand New: Art and Commodity in the 1980s*, Washington, DC
- 2016 Audain Art Museum, *Masterworks from the Audain Art Museum*, Whistler, Canada
- 2015 Misa Shin Gallery, *The Road Not Taken: Ai Weiwei, Ken Lum, Ozawa Tsuyoshi, Tomatsu Shomei*, Tokyo, Japan
- 2014 The Whitney Museum of American Art, Whitney Biennial, New York, NY
- 2011 1A Space, *One Suitcase Per Person: David Diaó, Ken Lum, Hiram To*, Hong Kong
- 2002 *Documenta 11*, Kassel, Germany
- 2001 49th Biennale di Venezia, *Plateau of Humankind*, Venice, Italy



Installation view, Galerie Nelson-Freeman, Paris, France.



PATH CHART SERIES

"To me, the Real can be understood in different ways. The first would be in terms of the relationship between art and non-art. Art having something to do with artifice and contrivance and the historical conventions and all those terms that make art 'art'. And then on the other side of that would be the question of: When is art not art while still having the effect within art? The second issue would be the Real in the Lacanian sense. The Real that exists outside what we can express in terms of language, I'm interested in that limit: When does art become non-art? And then there is the historical question of the relationship between art and life; that is a dialect that has been in play for many decades. The Real for me comes into play because I am not satisfied with much art. I don't think art the way it is conventionalized within the art system deals enough with all kinds of experiences."

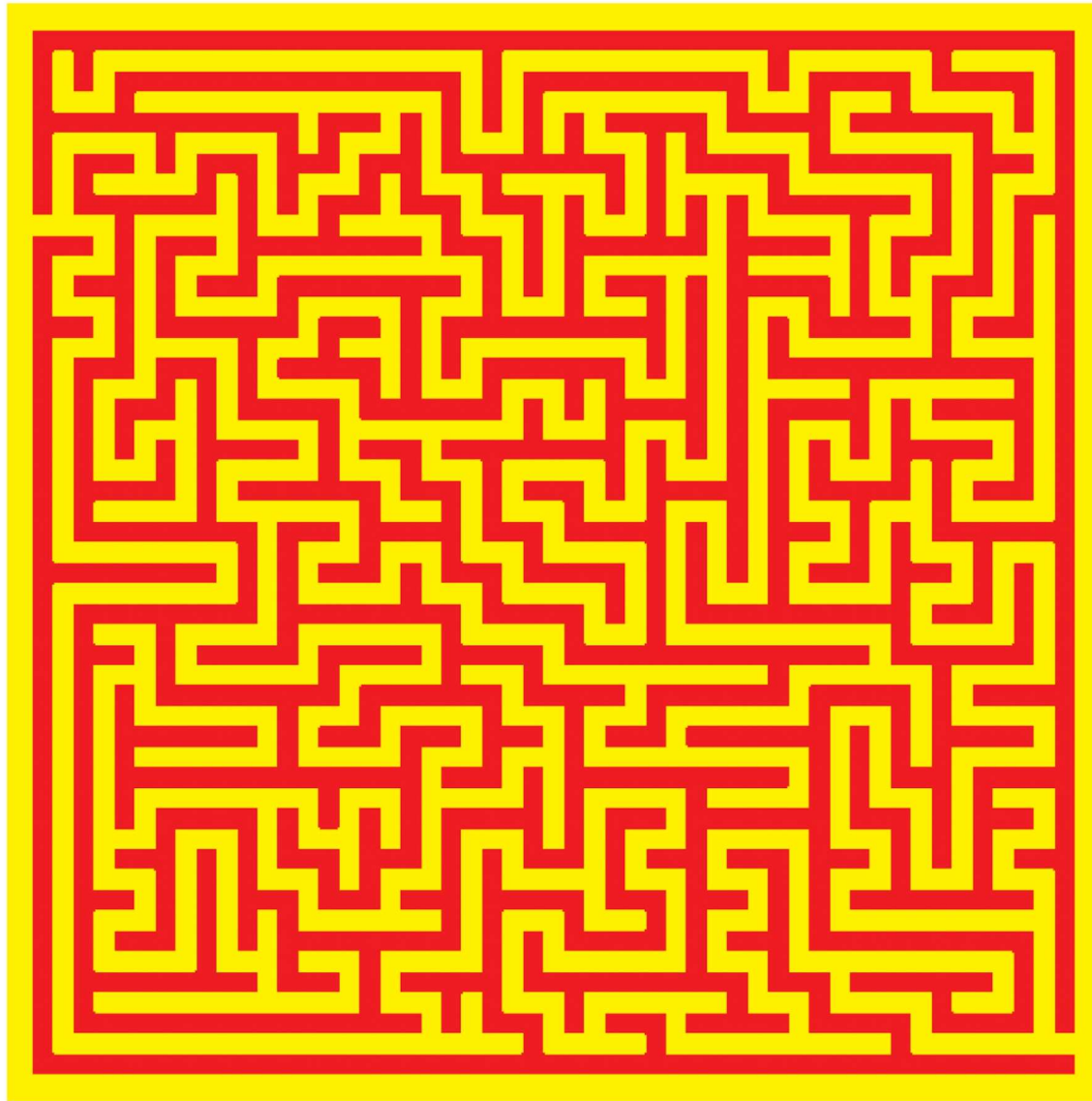
-Ken Lum



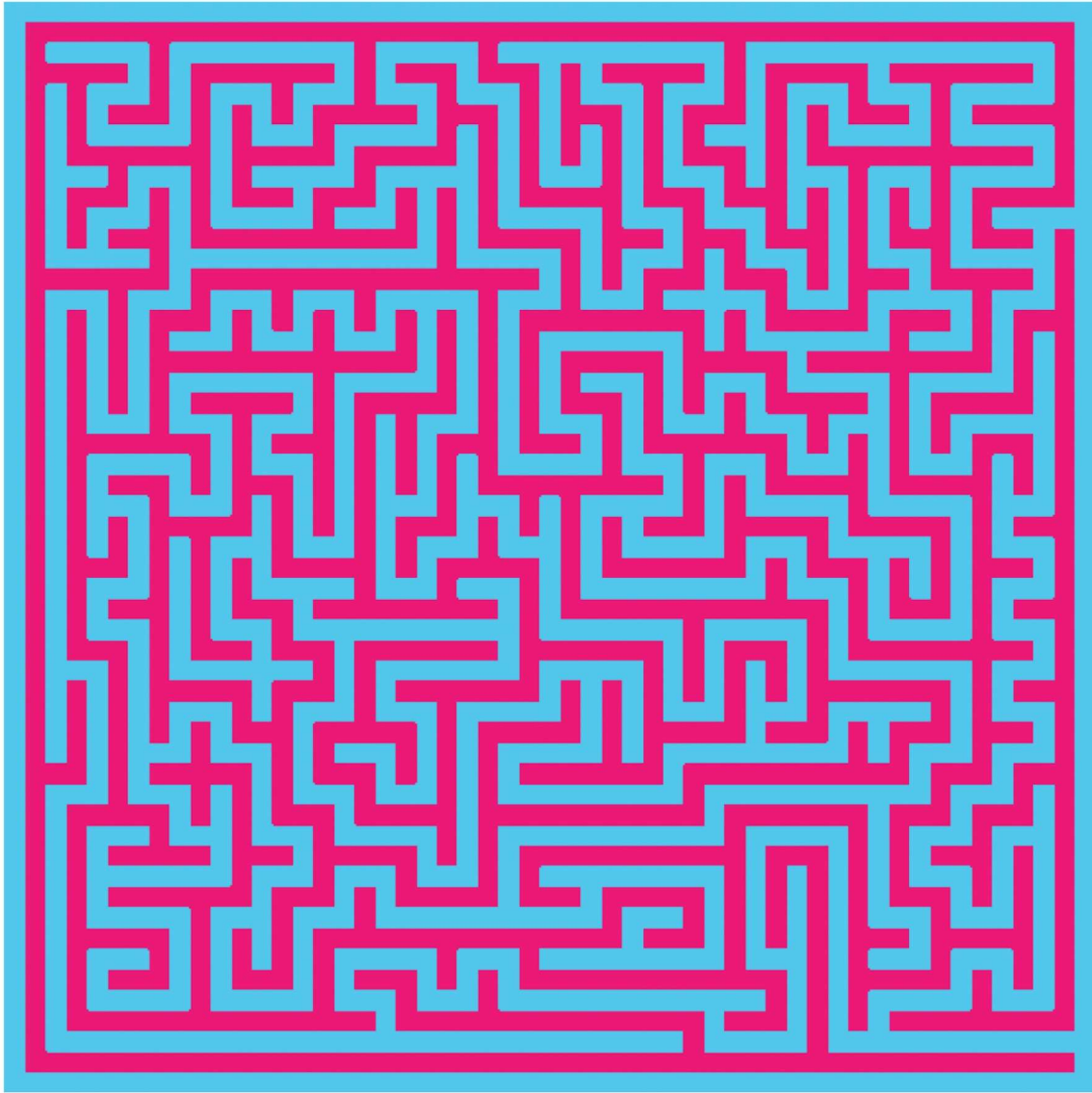
Pie Chart (Children And Well Being), 2012
inkjet print on Arches paper
48 x 48 in (121.9 x 121.9 cm)



From Anger to Forgiveness, 2012
aluminum, Plexiglas, and inkjet paper
22 x 154 in (55.9 x 391.2 cm)



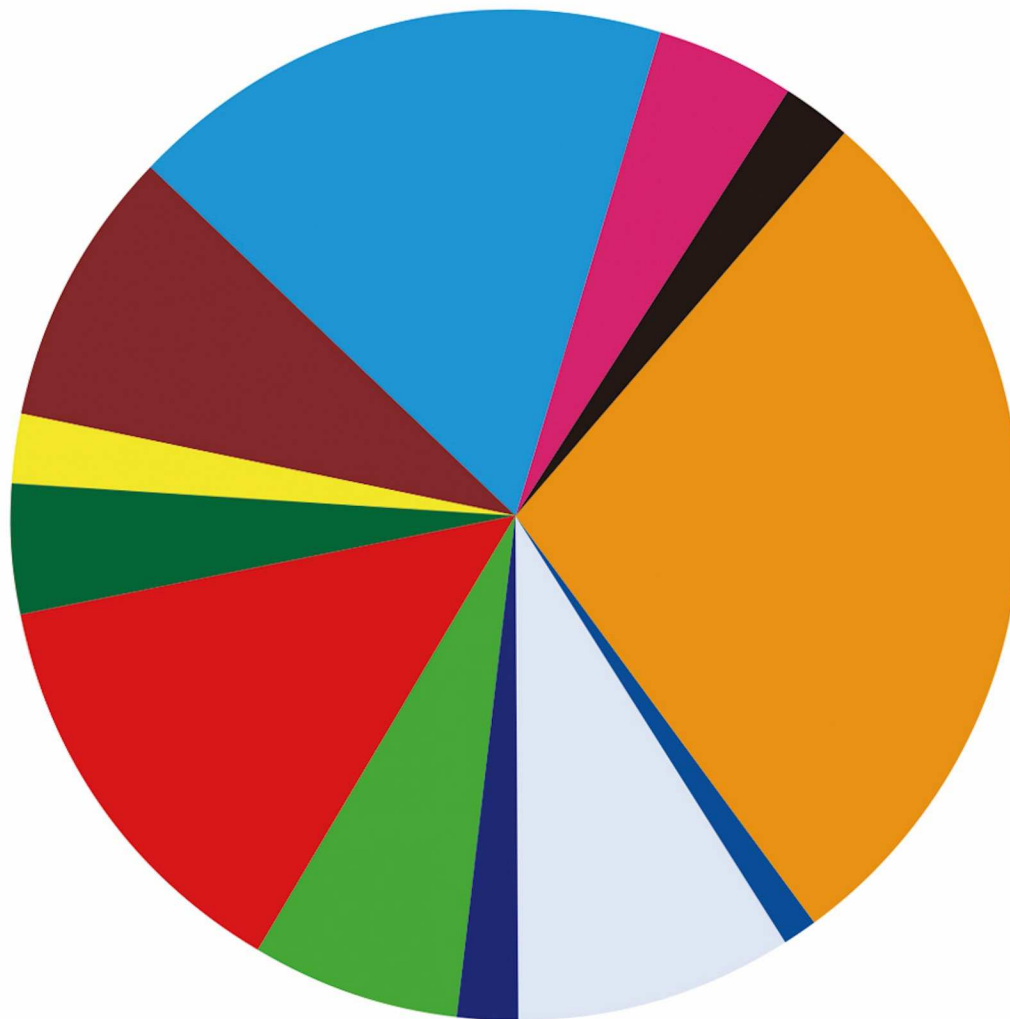
The Path from Hope to Despair, 2012
painted aluminum, Plexiglas, and inkjet print
72 x 72 in (183 x 183 cm)

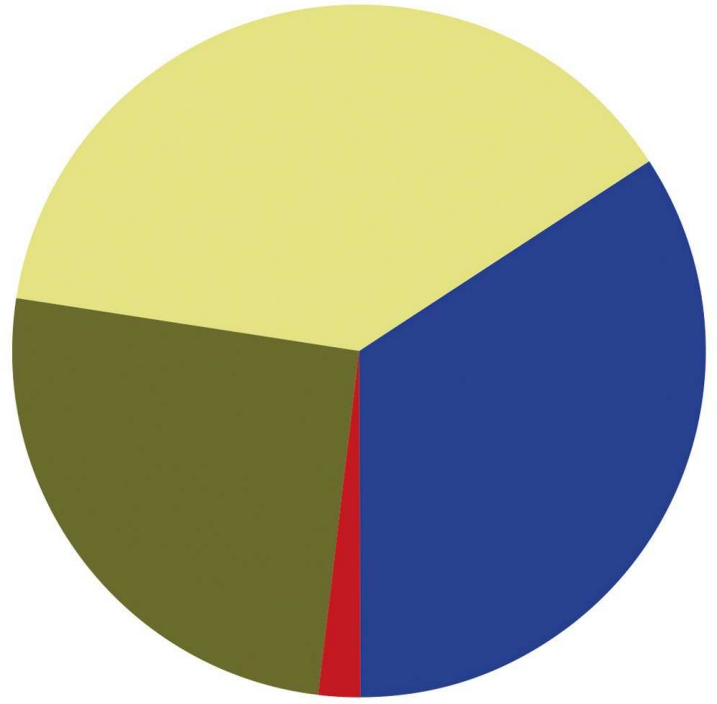


The Path from Sanity to Madness, 2012
painted aluminum, Plexiglas, and inkjet print
72 x 72 in (183 x 183 cm)



From Infancy to Adulthood, 2012
Plexiglas, aluminum, and inkjet print
65 x 94 in (165.1 x 238.8 cm)

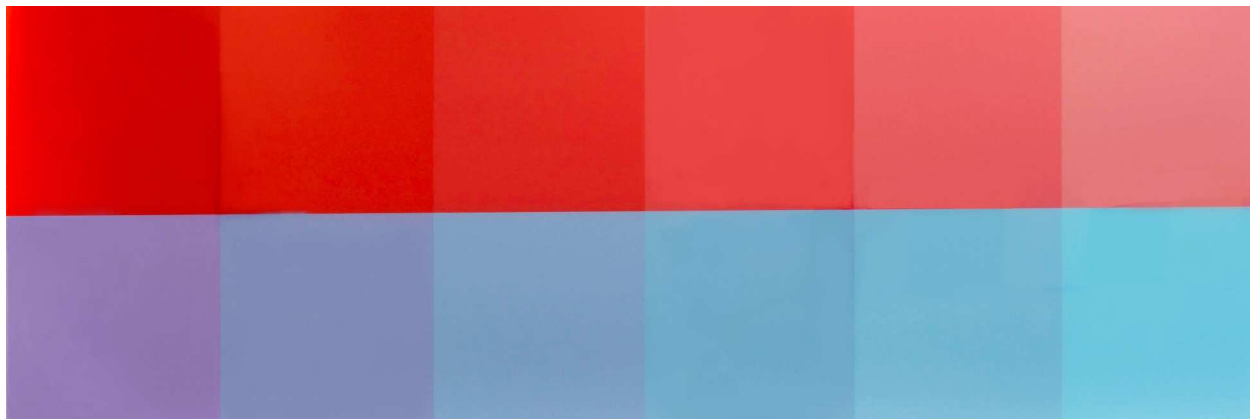




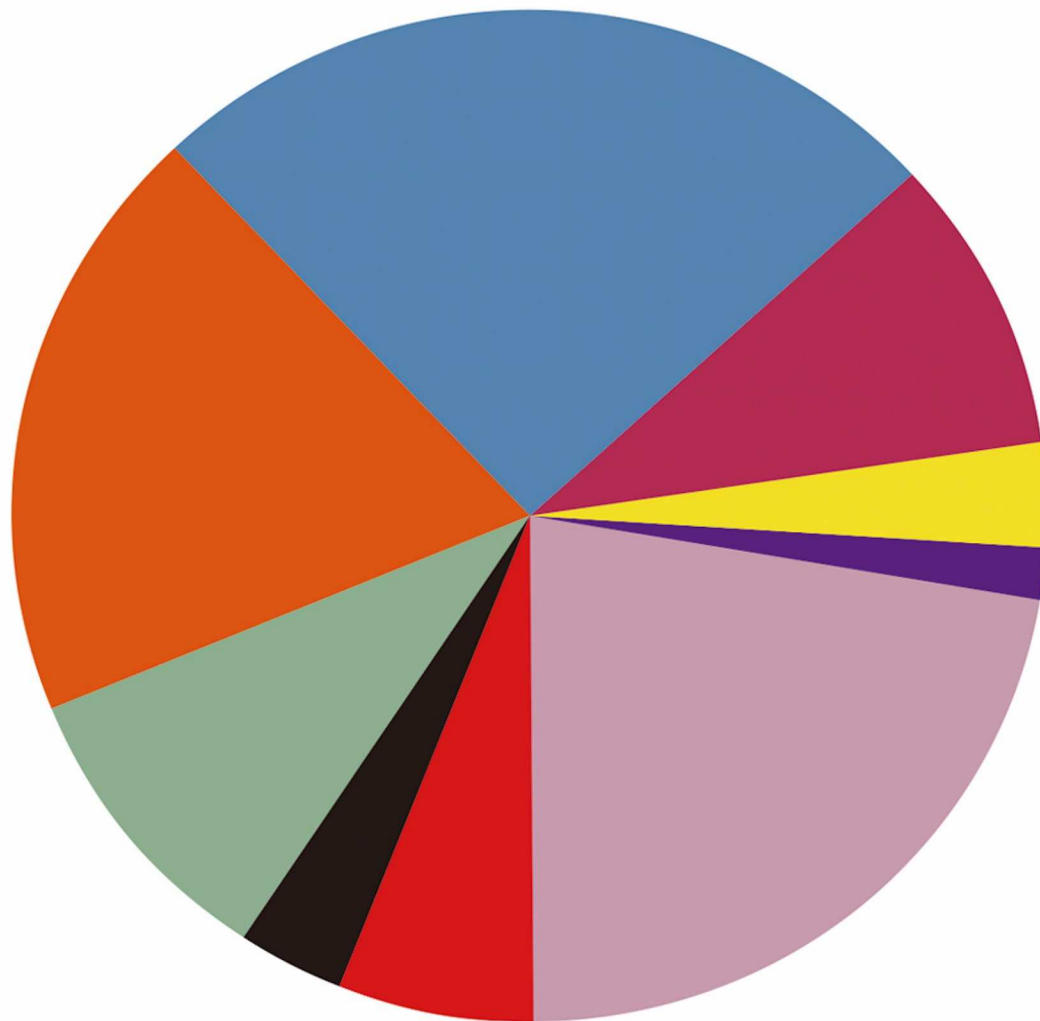
Left: *Pie Chart (Food Consumption and the Environment)*, 2012
inkjet print on Arches paper
48 x 48 in (121.9 x 121.9 cm)
Right: *Pie Chart (Gender and Desire)*, 2012
inkjet print on Arches paper
48 x 48 in (121.9 x 121.9 cm)



From Monday to Friday, 2012
aluminum, Plexiglas, and inkjet paper
20 x 100 in (50.8 x 254 cm)



The Twelve Steps to Recovery from Alcoholism, 2012
aluminum, Plexiglas, and inkjet print
40 x 120 in (101.6 x 304.8 cm)



Pie Chart (Social Media and Income), 2012
inkjet print on Arches paper
48 x 48 in (121.9 x 121.9 cm)

A RECOUNTING OF
THE EVENTS AND EXPERIENCES
in the life of...

YASIR KHORSHED

with
THE MEANS BY WHICH HE ACQUIRED HIS
 Courage and Wisdom,
whose influence in the field
Of garment factory reform was felt
 HERE AND ABROAD.

The iniquity of sweatshop conditions!
A chronicle of a good person's untiring fight to win
Garment workers rights
in sanitary working conditions, maternity and paid leave.

A RAISE
IN THE MINIMUM WAGE,
And a stop to the beating and sexual harassment of exploited laborers
including children for whom
he fought hard for their protection

UNTIL THE LAST DAY OF HIS LIFE
at the age of thirty four,
DYING FROM CANCER DUE TO BENZENE EXPOSURE.

THE CRUSADER,
One Woman's Saga;
 A STORY ABOUT THE TRIALS AND TRIBULATIONS OF BERYL,
Mother and unassuming Housewife,
 LIVING IN THE SUBURBS,
 HERSELF BORN THE HAPPIEST CHILD,
Who led a Crusade for change after her Son
Was Killed
 IN A TERRIBLE ACCIDENT BY A TRUCK,
 And was mistreated Badly by insurance executives, government
 Officials and Others of unscrupulous Mind

WHOM SHE HAD DEEPLY TRUSTED,
ONLY TO FIGHT FOR THE WAY
THAT TRUCK WHEELS WERE DESIGNED,
 SUCH THAT THEY MAINTAINED THEIR STRUCTURAL INTEGRITY
Rather than to Explode;
 HOW SHE MADE THE TRUCKBORN ROADS SAFER FOR COBLESS OTHERS,
For which she won
Many accolades and much Gratitude,
 UPON WHOM SHE RETURNED TO HER LOVE OF GARDENING,
 BRIDGE PLAYING, AND BIRD WATCHING.

And Finally passed
Away from the Ravages of Parkinson's disease.

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ENTED BY PARTICULAR DESIRE
For the benefit of all
D ARE EASILY TOUCHED
y the Sincerest allurements
COULD TEMPT THE HUMAN HEART—
A STORY OF LOVE
Such as Thrived within
RT JASWINDER RAJPUT, nineteen
For HARDEEP SINGH.
R DREAM OF LEAVING FARIDKOT
o be with HARDEEP
AND BECOMING A BEAUTICIAN
her than to Wed her mother's cousin
whom her family owed money.
entire life's record including her Kidnapping, torture and death by
OLATION IN AN HONOUR KILLING
CARRIED OUT
ather BISHAN PAL, and brother, RAVI
TH EVENTS AND REMARKS
ay not be Deemed uninteresting to
The public at large.

NECROLOGY SERIES

"I wanted this older form of written language, not to call it up nostalgically, but to comment about what's lost when language changes in terms of how we imagine. When you read this, your imagining of Yasir Khorshed in this form takes a very different form than if I was just to state it in the most perfunctory terms. That's been lost. I wouldn't call it a degradation of a language. But a certain reduction means we lose certain types of experiences. It's through language that we constitute ourselves."

-Ken Lum

**THE CRUSADER,
One Woman's Saga;**

A STORY ABOUT THE TRIALS AND TRIBULATIONS OF BERYL,

Mother and unassuming Housewife,
LIVING IN THE SUBURBS,
HERSELF BORN THE HAPPIEST CHILD,
**Who led a Crusade for change after her Son
Was Killed**

IN A TERRIBLE ACCIDENT BY A TRUCK,

And was mistreated Badly by insurance executives, government
Officials and Others of unscrupulous Mind

**WHOM SHE HAD DEEPLY TRUSTED,
ONLY TO FIGHT FOR THE WAY
THAT TRUCK WHEELS WERE DESIGNED,**

SUCH THAT THEY MAINTAINED THEIR STRUCTURAL INTEGRITY

Rather than to Explode;

HOW SHE MADE THE TREACHEROUS ROADS SAFER FOR COUNTLESS OTHERS.

**For which she won
Many accolades and much Gratitude,**

UPON WHICH SHE RETURNED TO HER LOVE OF GARDENING,
BRIDGE PLAYING, AND BIRD WATCHING,

**And Finally passed
Away from the Ravages of Parkinson's disease.**

AN AMPLE AND EXCELLENT NARRATIVE OF

Damian Preveau

THE YOUNGEST OF ELEVEN

thus abandoned by his parents,

A child living in the streets in the most wretched circumstances.

in the sorest pain, in the vilest situation

AND BELONGING TO THE CRUDEST VIEW OF LIFE

To the most animal knowledge of humanity.

HE LEARNED NEITHER TO READ NOR WRITE

Yet rose to become the most powerful Gangster

IN ALL OF CITÉ SOLEIL .

KNOWN FOR HIS ASTOUNDING BRUTALITY

To those who challenged him and to those he claimed affection.

HE WAS DECLARED DEAD THREE TIMES:

the First when a child

Struck by a stray bullet;

The Second when a young man

IN

a terrible gang beating

And the Third

as a Crime Lord when a member of his own

BETRAYED HIM MIGHTILY BY SLASHING HIM

with a machete

while he slept.

A RECOUNTING OF

THE EVENTS AND EXPERIENCES

in the life of...

YASIR KHORSHED

with

THE MEANS BY WHICH HE ACQUIRED HIS

Courage and Wisdom,

whose influence in the field

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HERE AND ABROAD.

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Garment workers rights

to sanitary working conditions, maternity and paid leave,

A RAISE

IN THE MINIMUM WAGE,

And a stop to the beating and sexual harassment of exploited laborers

including children for whom

he fought hard for their protection

UNTIL THE LAST DAY OF HIS LIFE

at the age of thirty four,

DYING FROM CANCER DUE TO BENZENE EXPOSURE.

LIFE AS A KEYPUNCH OPERATOR

OR THE

EXCITING ESCAPADES

Of Charlotte Wilson Turner,

The seventh of 10 children of George and Harriet

Wilson

Who, upon graduating from Camden High School became a first rate

CLERK-TYPIST for the VETERANS ADMINISTRATION;

Comprising anecdotes of Willie Turner,

the police officer husband to whom she was married 62 years, with her death falling

exactly the one-year anniversary of her husband's death.

Giving a full account of all their

Larks, Sprees, Hows, Rambles,

And other frolics, including saving up and going on a Caribbean cruise;

BEING a FAITHFUL PORTRAITURE of

Her joy in her daughters, Josephine and Lucy,

AND HER LOVE OF SEWING;

With particular observations of

Her attending the Camden School of Office Training

To further herself as a keypunch operator until her health failed

Forcing retirement but remaining active as an usher in the Antioch Camden Baptist Church.

dier, born in Gascony,
away suddenly on
2001 at the age of 58
s survived by his
ald and dog Brownie.
driver for Sunshine
) Charter Ltd. Mr.
remembered for his
era music, animals, his
r. A memorial service
in Sechelt.

DE SOYSA — Indrani, born in Ile de la Reunion, France, beloved wife of late Chandra, loving mother of Ranjit (Winnipeg, Canada), Channa and Keerthi (Australia), Nalin (France) and Rathna (Singapore), expired November 5, 2001.

Mrs. De Soysa arrived in Toronto, Canada in 1972, moving to Vancouver in 1977. Mrs. De Soysa was a homemaker. In her later years, she became an independent scholar studying and writing about tropical plants and gardens. She requested no funeral service but that her ashes be returned and scattered in Reunion.

FORGET – Thérèse Gabriele
April 2, 1927, in Caen, France
away peacefully after a short
stay on October 5, 2001. Preceded
by her father Dominique Forget
brother Arnaud Forget. She is
remembered by her many friends
generously gave of herself to
with great love and passion.
and commitment to God will
great legacy to those who follow
footsteps. In lieu of flowers, donations
may be made in Thérèse's memory to
the Cardio-Vascular Foundation,
British Columbia.

FOUR FRENCH DEATHS IN WESTERN CANADA

The work consists of a collection of enlarged death notices printed onto the gallery walls describing the lives of people born in France who died in western Canada. The obituaries are in English and do not immediately announce themselves as connected by anything but their genre; each maintains a fidelity to the charge-by-the-word brevity of the form, the banal descriptions of a life expressed in a hundred words or less. The discomfort for the reader arrives in the same way it would if he or she were to read the obituaries in a newspaper, where the eye scans involuntarily for familiar names and cannot help imagine how her or his own life would read: which relationships warrant mention? Which accomplishments best represent a life lived? To whom would the task of composing the notice fall, and could that person be trusted to get things right? Is it possible to get things right?

-Jamie Hilder
Art Critic, Artist

FORGET — Thérèse Gabrielle, born April 2, 1927, in Caen, France. Passed away peacefully after a short hospital stay on October 5, 2001. Predeceased by her father Dominique Forget and brother Arnaud Forget. She is lovingly remembered by her many friends. She generously gave of herself to so many with great love and passion. Her love and commitment to God will leave a great legacy to those who follow her footsteps. In lieu of flowers, donations may be made in Thérèse's memory to the Cardio-Vascular Foundation of British Columbia.

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Mrs. De Soysa arrived in Toronto, Canada in 1972, moving to Vancouver in 1977. Mrs. De Soysa was a homemaker. In her later years, she became an independent scholar studying and writing about tropical plants and gardens. She requested no funeral service but that her ashes be returned and scattered in Reunion.

PERUSSE — Didier, born in Gascony, France, passed away suddenly on December 15, 2001 at the age of 58. Mr. Perusse is survived by his companion, Donald and dog Brownie. He was a bus driver for Sunshine Coast (Sechelt) Charter Ltd. Mr. Perusse will be remembered for his great love of Opera music, animals, his sense of humour. A memorial service will be held later in Sechelt.

CALABRESE — Sergio (Serge), age 94, deceased July 12, 2001. Born in Torino, Italy, Mr. Calabrese moved to France in 1930. He fought for the allies during the Second World War, suffering a serious leg injury. Mr. Calabrese was predeceased by his wife Sophie in 1956. He had no children. He moved to Canada in 1958 and worked as a handyman. He enjoyed fishing, gardening and outdoor life. Mr. Calabrese requested no service and that his ashes be scattered in his garden near Ruby Lake.

"Sergio, you are now at peace with God."

RESTAURANT

APU TH

C a f e
Phan Thiết

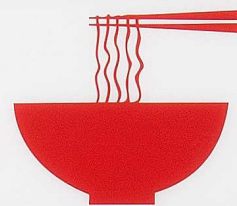


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STRIP MALL SERIES

"Lum reconfigures the attractive beacons of reflective color blocks as slats in the signs, replicating real-world function and returning the acrylic to its natural habitat. He then deftly mimics the riot of competing fonts, amateur logos, randomly juxtaposed businesses, blank spaces, anachronistic phrasing, and wild hybrids of word and alphabet. Then he goes further, encoding events in the Vietnam War into fictional names and numbers. The address 8669 Midway Avenue refers to the failed June 8, 1969 presidential negotiation on Midway Island; Phan Thi Kim Phuc Pharmacy names the napalm-stricken girl in Nick Ut's photograph. Even without this insight, there is power in the strangely familiar mix of confusion and clarity in these ubiquitous palimpsests of a polyglot society. With it, they expose the capacity of mundanities to reflect deeper meanings in superficial forms."

-Shana Nys Dambrot
Art Critic, Curator, Author



117 Dwight Eisenhower Blvd, 2009
Plexiglass, enamel paint, powder-coated aluminum
97 x 82 x 2 in (246.4 x 208.3 x 5.1 cm)



Plaza 88, 2009
Plexiglas, enamel paint, powder-coated aluminum
102 x 64 x 2 in (2591 x 162.6 x 5.1 cm)

8669
MIDWAY AVENUE
**MIDWAY
SHOPPING PLAZA**

Lucky
Nùng & Tày
餐廳 **VEGETARIAN
RESTAURANT**

PHAN THI ALWAYS
KIM PHUC OPEN
APOTHECARY

 **C a f e**
Phan Thiết

 **phở 59**

Đà Lạt Day Spa
水疗中心

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VÕ NGUYỄN GIÁP
TRƯỜNG • CHINH

Thích Quảng Đức

Cafe **Vang Pao**

Massage
Ấp Bắc

Club Cherry

HUẾ PHẬT ĐÀN

Bảo Đại Esthetics

Ngô Đình Diệm
DOLLAR PLUS

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Mậu Thân

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Tai Chi Yang Fashion
太極楊時尚

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và Triền vọng*

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Installation view, Royale Projects, Los Angeles, CA.

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Installation view, CCA Wattis Institute for Contemporary Arts, San Francisco, CA



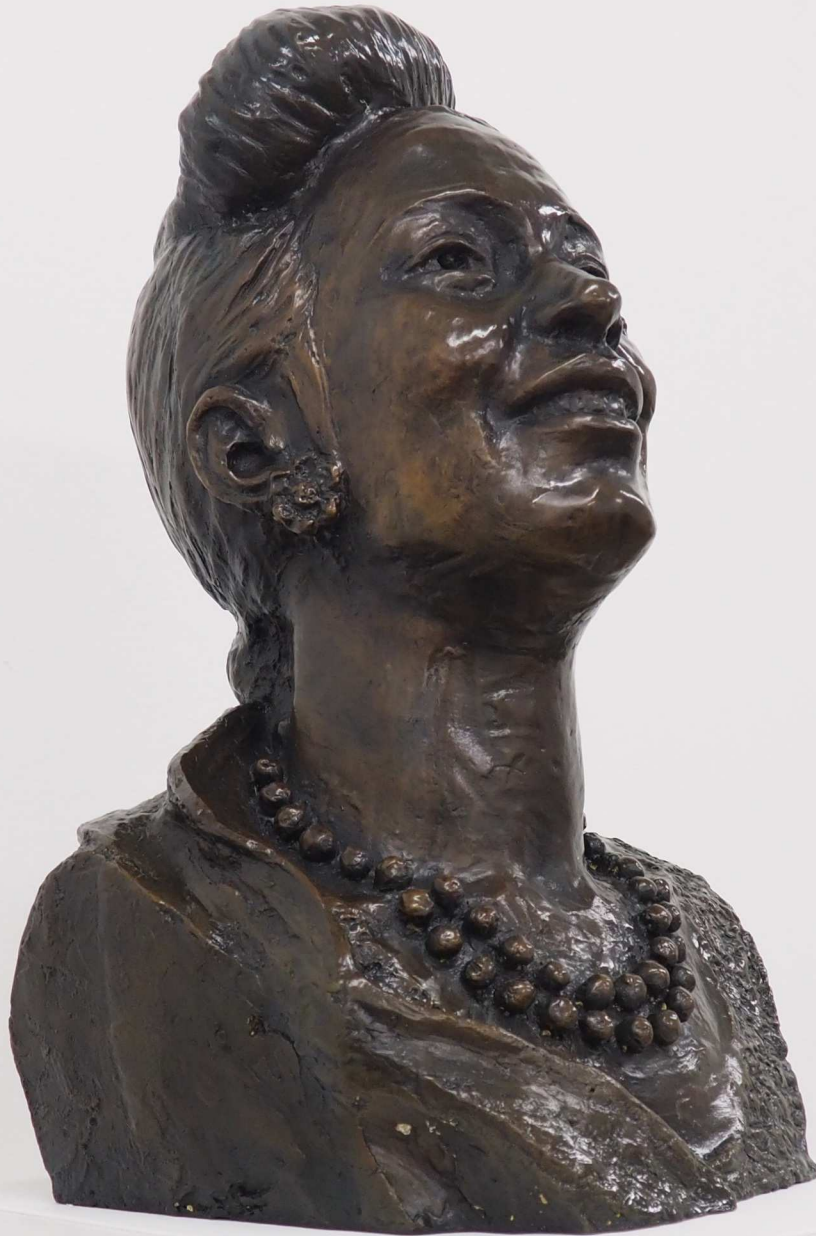
TRAGIC PHILADELPHIANS

"A space that inhabits both your shame and your relief is not one of reconciliation. It is, somehow, one that is equal parts affirmation and contradiction, real and imagined. It is how you can be alienated by labour while gathering self-worth from your competence. Or being embarrassed in private about being proud in public. Within this space, it is possible to be a person that offers empathy while being subsumed with incredulity, or to believe in a system that nurtures us, while losing faith in the very system that holds it together. You can be imbued with dignity but die anyway. Here, you can make a perfect home in which no one is permitted inside, or entice the wayward by declaring your family broken. You can be the lone child survivor of a police bombing—a *goddamn miracle*—only to be bested by a hot tub on a cruise ship."

-Kim Nguyen
Curator



Birdie Africa, 2015
bronze
15 x 9 x 10 in (38.1 x 22.9 x 25.4 cm)



Billie Holiday, 2015
bronze
18 1/2 x 12 x 11 in (47 x 30.5 x 27.9 cm)



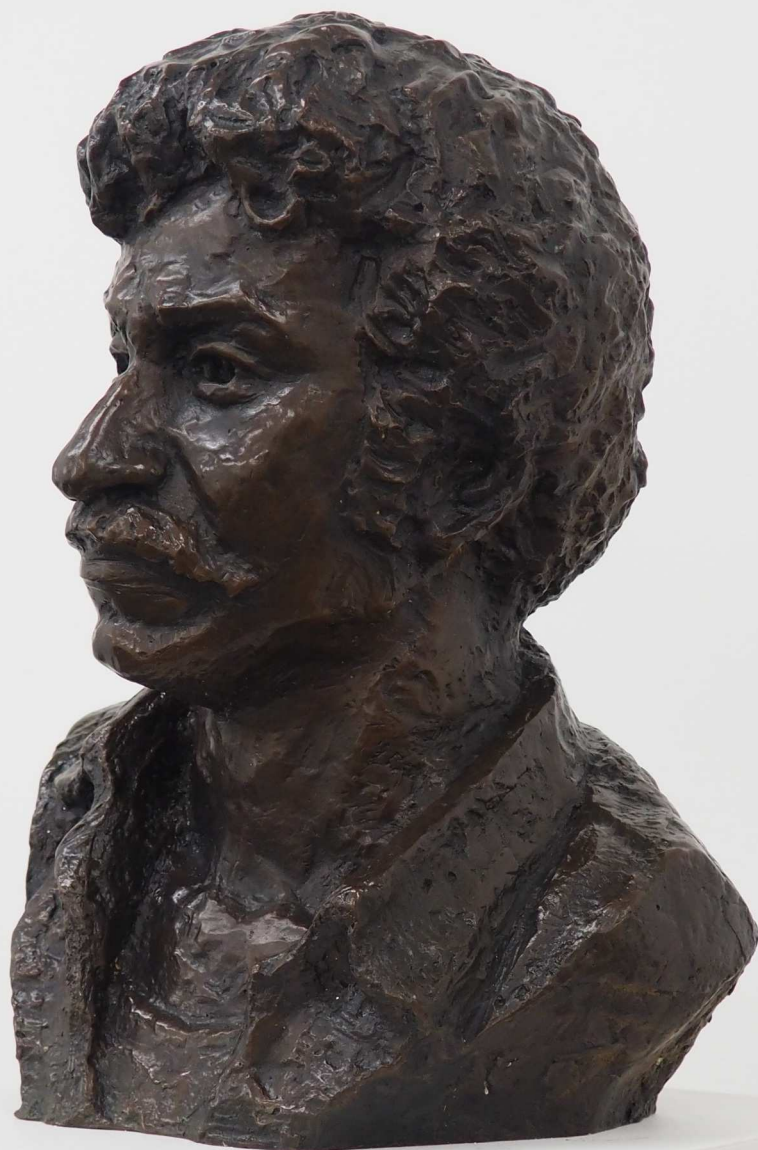
Tyrone Everett, 2015
bronze
16 x 14 x 11 in (40.6 x 35.6 x 27.9 cm)



Joey Stefano, 2015
bronze
14 x 8 1/2 x 9 in (35.6 x 21.6 x 22.9 cm)



Kathy Chang(e) 2015
bronze
16 x 11 x 11 in (40.6 x 27.9 x 27.9 cm)



Jim Croce, 2015
bronze
17 x 13 x 11 in (43.2 x 33 x 27.9 cm)



Untitled Language Painting (Kudifly), 1987
enamel paint on plywood
83 3/4 x 72 1/8 in (212.6 x 183.2 cm)



LANGUAGE PAINTINGS

"Lum's art investigates the constitution of identity in the face of the relentless forces of acculturation as played out in everyday lived experience... His fascination with the signs and symbols of the modern urban landscape has taken the form of performance, sculpture, paintings, photography and installation, often blurring the boundary between high art and popular aesthetics. Subverting the visual tropes of mass media - signs, billboards and logos - Lum reveals the tensions and contradictions that characterize life in an increasingly globalized world."

-Kathleen S. Bartels
Director, Vancouver Art Gallery

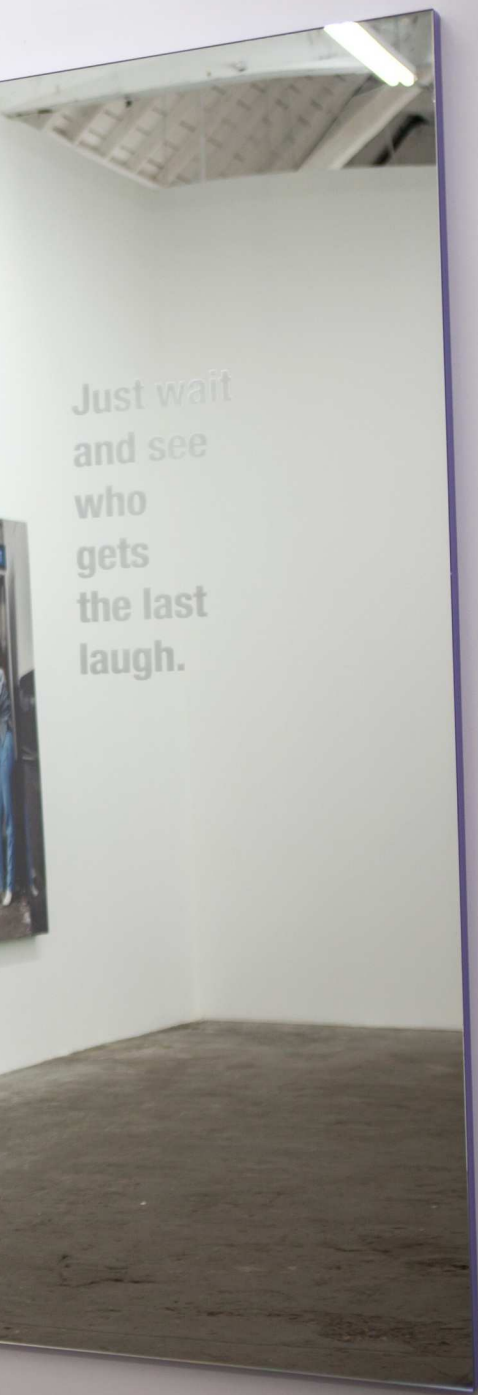


Untitled Language Painting (3 Tiananmen Dissidents), 1990
enamel paint on plywood
48 x 72 in (121.9 x 182.9 cm)



Untitled Language Painting (Sauq!), 1987
enamel paint on plywood
72 x 96 in (183 x 244 cm)





MIRROR WORKS

"Our culture that has moved towards a fetish of the everyday, a fetish of drawing attention to yourself as an individual. It's a trend towards an ultra narcissism, and the emphasis on the individual comes at the exclusion of being able to formulate a critique on a societal level, because it's only about the individual, and that's a problem."

-Ken Lum



I must be losing my mind, 2003
two etched mirrors mounted on painted aluminum frames, Diptych
74 x 30 x 1 3/4 in (187.7 x 78.6 x 6 cm) each



What the hell did you do that for?, 2003
two etched mirrors mounted on painted aluminum frames,
73 7/8 x 31 x 1 3/4 in (187.7 x 78.6 x 4.6 cm) each



Partially Buried Sofa, 1984
mixed media
dimensions vary



FURNITURE SERIES

"If we therefore take Lum's aggressive yet subtle sculptural blockades into the domains of the urban environment, spaces where forms of exclusion and boundary lines are constantly drawn according to social, political and economic rationals, one observes how, by the simple arrangement of furniture, a shape can be formed, and an outline of spacial attributes that is either self-enclosed and defensive or perhaps a transitory, anomalous sphere of temporary occupation is defined."

-Okwui Enwezor
Curator, Writer, Scholar



Installation view, CCA Wattis Institute for Contemporary Art, San Francisco, CA.



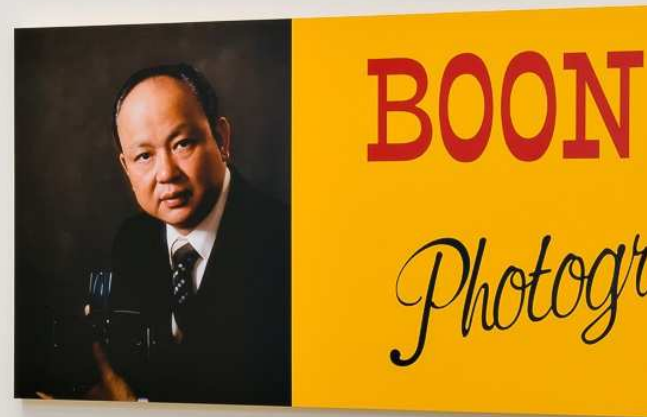
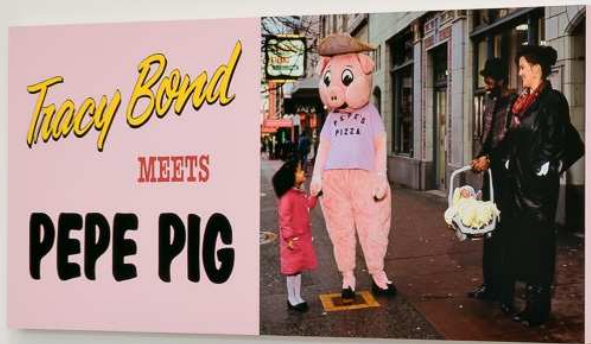
Installation view, Hirshhorn Museum and Sculpture Garden, Washington, DC.

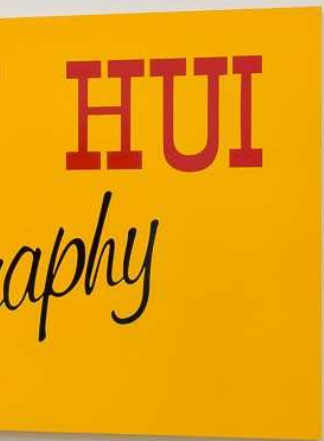


Untitled Furniture Sculpture, 1986
mixed media
dimensions vary



Installation view, Swiss Institute Contemporary Art, New York, NY.





PORTRAIT-LOGO SERIES

"Lum wants to intervene aggressively in the public and social spaces where he exhibits. Much of his art practice explores the anxiety, confusion, and contradictions that arise when people of disparate backgrounds meet. If Canada's New-World population of immigrants provides much of the content of his work, it is because he is interested in the interfaces (margins, borders, junctions, crosswords) where languages and cultures collide."

-Kitty Scott
Curator



Pamela
Gloggins
is
CANDI SWEET

Tracy Bond

MEETS

PEPE PIG



Tracy Bond Meets Pepe Pig, 1990/2018
UV print and enamel on aluminum
47 5/8 x 110 1/4 in (121 x 280 cm)



BOON HUI

Photography



**NATIVIDAD
CASTILLO
WANTS
RESPECT!**



You Don't Love Me, 1994
chromogenic print, aluminum enamel, Sintra
72 x 96 in (182.9 x 243.8 cm)

You don't love me!
You've never loved me!
When have you loved me?
When have you given a shit about me?!

ve me

r

you ever

you ever

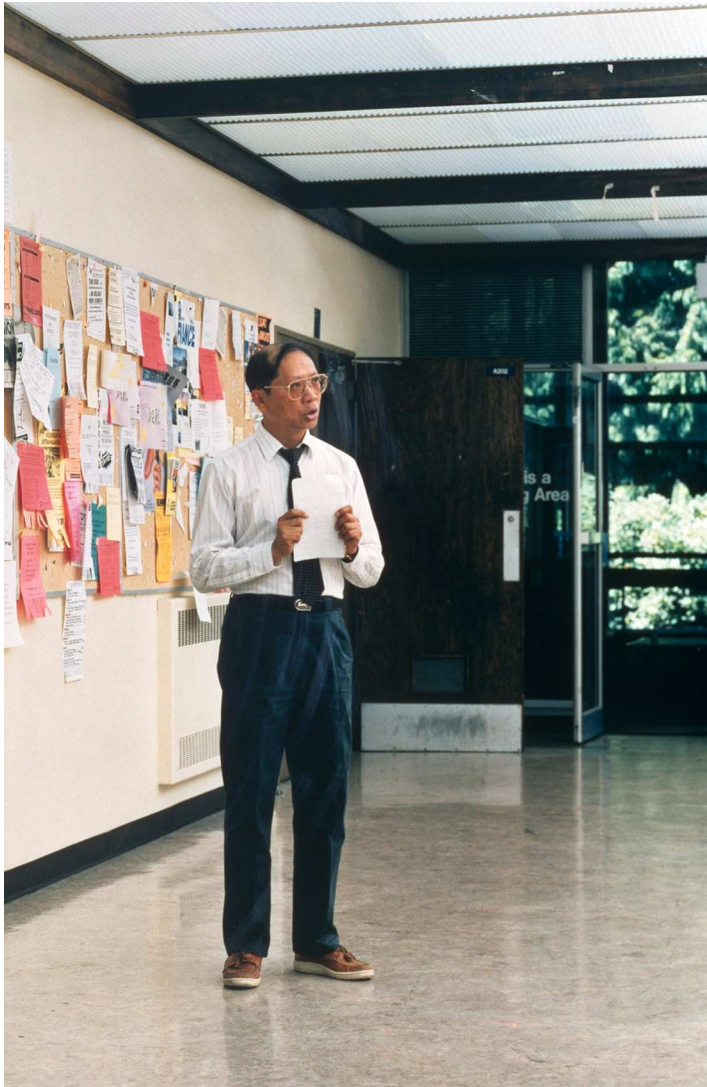
PORTRAIT-REPEATED TEXT SERIES

"Generally speaking, when art starts shrinking down into the art system it becomes less interesting. That's why I've always been interested in the signifiers of the street and the relationship of real lives to the form of art. It's art but I want people to think: this is plausible; this could be a real thing. I can identify with the young woman in *You Don't Love Me (1994)*. It strikes a set of emotions in me as a viewer... I remember being lost to language."

-Ken Lum



I'm So Sorry, 1994
chromogenic print, aluminum, enamel, Sintra
72 x 96 in (182.9 x 243.8 cm)



Hello
How are you?
I am fine
My name is Fung
Hello
How are you?
I am fine
My name is Fung

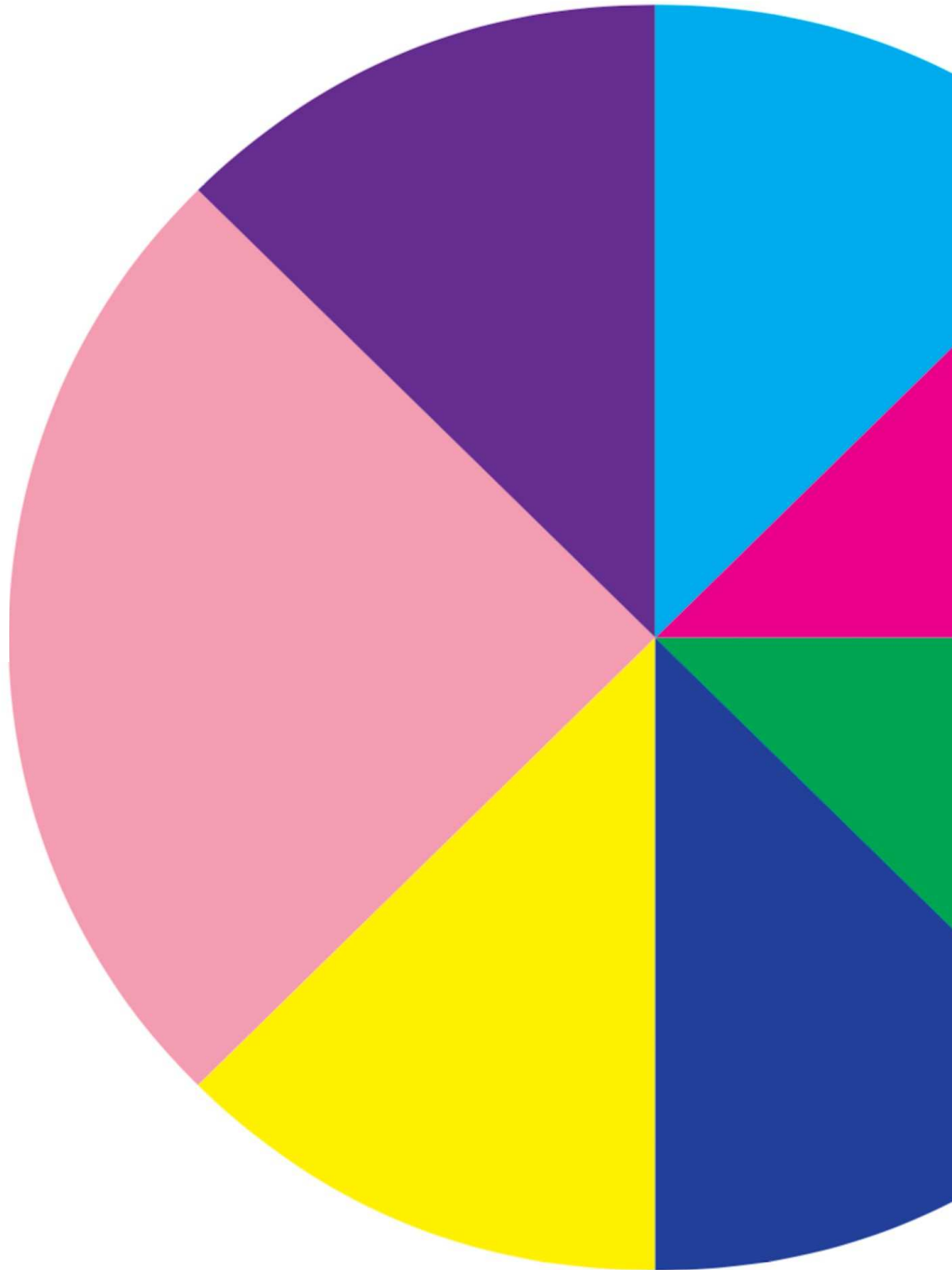
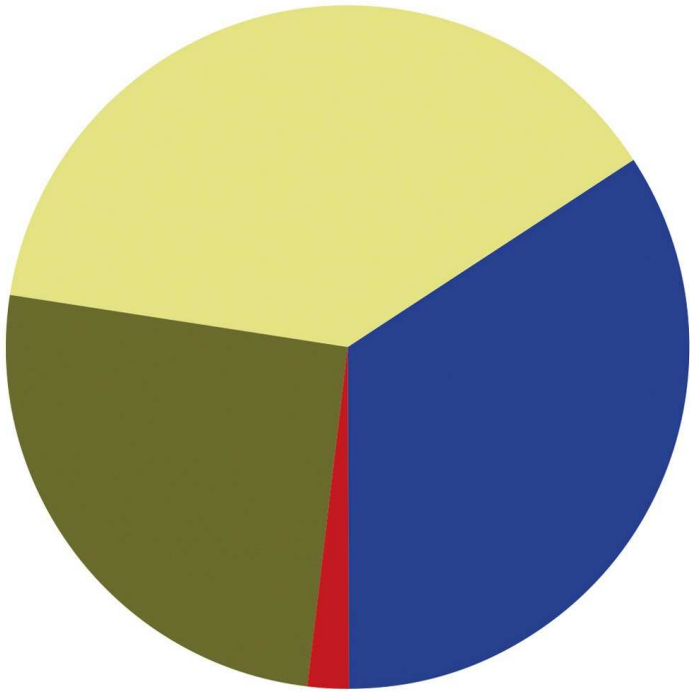


Onions, eggs, milk,
butter, newspaper.
Onions, eggs, milk,
butter, newspaper.
Onions, eggs, milk,
butter, newspaper.
Onions, eggs, milk,
butter, newspaper.

Onions Eggs Milk, 1994
chromogenic print, aluminum, enamel, Sintra
72 x 96 in (182.9 x 243.8 cm)



Je
Je suis
Je suis Française
Je suis Américaine
Je suis Anglaise
Je suis Canadienne
Je
Je suis





Royale Projects, established in 2008, focuses on the history and continuing advancement of abstraction in painting and sculpture, as well as on leading edge artists who find their roots in Conceptualism. Royale Projects maintains a rigorous schedule of solo and group exhibitions as well as site-responsive projects. The gallery debuted previously unseen works by Helen Pashgian, one of the innovators of the California Light & Space movement, and had the honor of presenting the last new works by Dennis Oppenheim. Royale Projects collaborated with Andrea Zittel's High Desert Test Sites to produce 'Trajectory Object c. 2000-2050' and the accompanying artist book by Karen Lofgren, as well as the career-defining project 'Lucid Stead' by Phillip K. Smith III, both in Joshua Tree, California. The downtown Los Angeles Arts District space opened with a survey exhibition of Ken Lum and was a participating gallery in The Getty's 'Pacific Standard Time: LA/LA', exhibiting new work by Rubén Ortiz Torres. Royale Projects recently began handling the estate of Clinton Hill (1922–2003), a lesser known member of the New York School. Contributing to the reappraisal of the artist as an important voice in American abstraction, the gallery debuted previously unseen works from the 1960s at The Frieze Art Fair in New York.

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Rosemary Heather: Author at Momus, editor-in-chief of the digital imprint Q&A

Kim Nguyen: Curator and Head of Programs at the CCA Wattis Institute, San Francisco, CA

Kitty Scott: The Carol and Morton Rapp Curator of Modern and Contemporary Art at the Art Gallery of Ontario, Canada

