



View of the exhibition Jin Meyerson "No Rest for the Wicked", Galerie Perrotin, Hong Kong.

**JIN MEYERSON "No Rest for the Wicked"**  
**Galerie Perrotin, Hong Kong / 26 February - 30 March 2013**

We spend just above 30% of our lives in bed. Our global average lifespans are 67.2 years, meaning we spend about 20.16 years in our beds. If NYC is the city that never sleeps, than HK is the city that never rests... I moved to HK from Seoul, Korea just under a year ago and it has been a shock to my internal metabolism. Here in the twisting canyons of steel and glass and the relentless din of its congested Market alleys, I have drawn my inspiration and at times perspiration for my recent exhibition at Galerie Perrotin HK.

I should tell you that I was born in Incheon city Korea, raised in Minnesota USA, spent over 12 years of my life in NYC and 4 years in Paris. So as a result, I travel a lot. Unlike my transition From NYC to Paris which seemed a de-aceleration, my recent move had the absolutely opposite effect. Here everyone is busy all the time, perhaps it is the famous Chinese work ethic, or the fact that Hong Kong is the only truly global cosmopolitan city in asia. Clearly it re-defines the term "hustle and bustle" for the 21st century. Upon moving here I found that a couple things happened to me and most importantly my work.

The first is I started looking at and taking my own pictures, I have always used a cultural perspective of being a kind of accidental tourist when it comes to making art. My subject matter has purposely and definitively never been about me. Maybe my early adoption to america, where I was swallowed up by middle american culture as a 4 year old and was always an outsider inside of something that was truly foreign to me, has never really let go. I just know I have always been more fascinated with the outside world and the swirling maelstrom of culture than my own private and simple internal conversations. However, as I started making the show last year in my usual way things slowly began to change...

My daily routine has always been pretty much the same, get up, get ready for the day with coffee and breakfast and then head to the studio. I have always been a bit of an insomniac, sometimes it's jet lag, sometimes extremely vivid dreams, a lot of times I just can't shut off my headful of thoughts the night before. As I mentioned before I had recently moved from Seoul, which is a great city to paint in. It is quite special in that it is a large city but is still relatively calm, it has big american-style streets and every building seems to have its own space. In terms of the scale of its urban planning Hong Kong is infinitely more dense, with impossibly small sidewalks and far more European in layout. Coming from Seoul my immediate reaction was one of excitement and awe.

**JIN MEYERSON "No Rest for the Wicked"**  
**貝浩登(香港) / 2013年1月18日至3月2日**

人類有三成以上時間用於床上。目前，全球人均壽命是67.2歲，亦即我們一生約有20.16年在床上度過。如果說紐約是個不眠城市，那麼香港便是不休之城.....我從首爾來港短短不足一年，身心已受到不少震撼。置身於蜿蜒的玻璃幕牆深谷，或Market那擠迫喧鬧的窄巷，我獲得靈感（有時亦要付出汗水），創作了近日在貝浩登（香港）展出的作品。

我生於韓國仁川市，在美國明尼蘇達州長大，在紐約和巴黎分別住了12年和4年，旅遊經驗豐富。從紐約到巴黎，可算是生活減速，但今次來到香港，情況卻完全相反。香港人整天忙個不停，或許這正是中國人著名的工作特色，又或者因為香港是亞洲唯一真正國際城市吧。無論如何，這裏的生活為21世紀「繁忙」一詞重新定義。來到香港後，我發覺自己—尤其是我的創作—在幾方面有所改變。

首先，我開始看自己的相片，又會自己拍照。以往，我喜歡以文化角度創作藝術，把自己視作一偶然旅客，刻意不在作品中加入自己。我4歲便被人收養，在美國中產環境成長，周圍都是陌生事物，自己總感到是局外人，影響至今或未完全磨滅。一直以來，我深被外面世界和它紛亂的文化所吸引，較少與自我作簡單對話。不過，從上年開始，當我以慣常方式籌備這次展覽，情況卻慢慢轉變.....

我每天的活動大致相同：起床，飲咖啡、吃早餐，然後回到創作室。我間中會失眠，有時是時差問題，有時是因夢境無法熟睡，更多時候是思慮過多。如前所講，我最近離開了首爾，一個理想的繪畫城市。它頗為特別：大而不失寧靜，既有美式大街，每座建築亦各有空間。論城市規劃，香港無疑稠密得多，行人路狹小得無法想像，城市佈局也遠較首爾歐化。來到香港，我的即時反應是興奮中帶點畏懼。必須承認，當初想嚐盡一切、做到最多的心態，或許解釋了為何我會經常留連於蘭桂坊，直到天亮才自聲光交錯中蹣跚返回創作室。其實，不知不覺間，我已開始感到需要一點私人空間，特別在繪畫方面。

我說會到過不少地方，亦即是說，我曾住過不少酒店。最初我不習慣住酒店—躺在不屬於自己的床上，實在難以入睡。（朋友說這是陌生枕頭的緣故，所以每次出門必帶備私家枕。）我不知道這方法會否奏效，但不久前已習慣在陌生房間睡覺，並開始把睡過的床拍下來編成照片日誌。

其中香港四季酒店那張床尤其令我不能忘懷。不知是因為晨早時間恰當，或是光線緣故，總之那影像不斷在我腦海徘徊，最終轉移到畫布上。（無法入



"SOMETIMES A SINGLE JOURNEY CAN CHANGE THE COURSE OF A LIFE", 2013

Oil on canvas  
65,5 x 91 cm / 25 3/4 x 35 3/4 inches

All images Courtesy Galerie Perrotin, Hong Kong & Paris

Admittedly my initial reaction to try and do as much as I could may have led to one too many nights on Lan Kwai Fong and to one too many stumbling mornings trying to navigate my way to the studio amidst all the media, and relentless visual and auditory cacophony that is HK, but before I knew it I really started needing my own private space even and especially on the canvases.

So to go back to the beginning, I travel a lot. One of the inevitable things about traveling is I stay in a lot of hotels. At first this really made me uncomfortable, it never is my own bed, and sleep always seems to come really hard to me. (I have a friend who explains this phenomena thru the lack of familiarity and intimacy with a foreign pillow, as a result she travels with her own.) I am not sure this would solve my personal predicament, and sometime back I started enjoying my overnight affairs with strange new beds and rooms. Eventually I even started making a sort of photo journal of all the beds I was staying in.

One in particular kept coming back to me. It was of a bed at the four seasons here in HK. Maybe it was the right time of the morning or the local quality of light, regardless it started manifesting itself in my mind over and over again and eventually found its way onto a small canvas. (I have a small confession to make when I am unable to sleep I generally resort to one of two options the first is to get up and work or I call up a friend and go out, both eventually lead to exhaustion and the safe sanctuary of my bed)

I believe that young artists should try everything and anything, maximise before finding and working our way into the fundamentals. As a result I have always attained to impossibly ambitious large scale paintings with little or no breathing room to visually rest. I have never made shows in a thematic way, I much prefer to make shows like good albums, with one or two clear initial ideas and then the pieces kind of follow and in a way make themselves. Honestly I never like to go into anything with a lot of pre-planning. It cuts away from my feeling of getting to true discovery.

I had initially thought I would call my show "endless sleep" after the famous Hank Williams song, but as one of my dealer's pointed out, a show based on a song about suicide would not be the most palatable title. More importantly, as I thought about it, that name just did not do justice to what I really was thinking about and feeling. I have always had an insecurity about making art that is overly simple in the same way that I have always been reluctant to make things directly about my personal experiences. I have just never thought these things were that important or interesting. So what changed? The transition, the move to HK, the desire for something different? Most of all what I really needed was to create some calm, a bit of sanctuary in a city full of noise. A personal space, of beds and moments of rest. But as we all know no silence is absolute, and there really is No Rest for the Wicked...

Jin Meyerson, Hong Kong, January 23, 2013

睡時，我通常會起床工作，或打電話約朋友外出，直到最後筋疲力盡，回到床上去。)

我認為年青藝術家應多嘗試，盡量擴闊自己，不應過早回歸基本；因此，我喜歡創作巨幅，大得令人透不過氣來。我從未辦過主題展，反而喜歡照相簿式的展覽，由一兩個清晰意念主導，讓作品自然產生、出現。坦白說，我做事不喜歡太多計劃，這只會阻礙我探究真實。

我原本想把此次展覽定名為《endless sleep》，名稱來自漢克·威廉斯 (Hank Williams) 一首為人熟悉的歌曲，但一位合作畫商嫌歌詞提到自殺，不太合適。想深一層，這名稱也未能反映我的真正感受和想法。我曾經對創作過分簡單的藝術品有所保留，正如我不願意把個人經驗直接放入作品裏—這類作品根本是可有可無，缺乏趣味。那麼，究竟甚麼改變了我呢？是因為來到香港？想有點變化？更重要的，是我要在這煩囂都市闖出一點平靜，一片安息之所，一角私人空間，裏面有床，讓人得以休息片刻。不過，你我都知，世上沒有絕對寧靜，真是No Rest for the Wicked.....



"Untitled (Four Seasons)", 2013

Oil on canvas  
50 x 33 x 3,8cm / 19 3/4 x 13 x 1 inches

**Born in 1972, Incheon City, South Korea, Jin Meyerson lives and works in Hong Kong.**

- 2010** "Carpal Fatigue", Galerie Emmanuel Perrotin, Paris, France  
**2009** "Forecast", Arario Gallery, Seoul, Korea ; Arario Gallery, Cheonan, Korea  
**2008** "There is no way out. But always a way through", Galerie Nordine Zidoun, Luxembourg  
**2007** "Progress is no longer a Guarantee", Galerie Michael Janssen, Berlin, Allemagne  
**2006** "Accidental Tourist", Galerie Emmanuel Perrotin, Paris, France ; "High Cholesterol Moment", Zach Feuer Gallery (LFL), New York, USA  
**2004** "More than you want, less than you need", Solo exhibition, LFL Gallery, New York, USA ; "Social Distortion" Galerie Emmanuel Perrotin, Paris, France

#### **GROUP EXHIBITIONS**

- 2012** "Hue And Cry", S/2 Sotheby's, New York, USA ; "Making Waves", International contemporary art from the Saatchi Gallery, London, UK  
**2011** "Global New Art" at Sompo Museum, Tokyo, Japan ; "Collector's Stage", Asian Contemporary Art From Private Collection, Singapore  
"So Contemporary Art Exhibition", at Lasalle College of the Arts, Singapore  
**2010** "Hope ", At Dinar for the Pinault Foundation, France ; The Busan Biennale, Korea ; "Nyc collects", at the Neuberger museum, New York, USA  
**2008** "The New Authentics: Artists of the Post-Jewish Generation", Spertus Institute of Jewish Studies, Chicago, USA  
**2007** Vanhaerents Art Collection, Vanhaerents Art Fundation ; "Salon Nouveau", Engholm Engelhorn Galerie, Vienna, Austria  
"More is More - Maximalist Painting", Museum of Fine Arts, Florida State University, Tallahassee, USA  
**2006** "The Triumph of Painting", The Saatchi Gallery, London, Great-Britain  
**2004** "Surface Tension", Chelsea Art Museum, New York, USA  
**2003** "Pantone", curated by David Hunt, Massimo Audiello Gallery, New York, USA ; "Tenth Anniversary", Frederieke Taylor Gallery, New York, USA ;  
"The Burnt Orange Heresy", Space 10, Brooklyn, USA  
**2002** "Mint", Brooklyn Front Gallery, Brooklyn, USA ; "Thru the Game", Frederieke Taylor Gallery, New York, USA  
**1999** "Scratch and Sniff", New School Academy of Fine Art, Grand Rapids, USA  
**1998** "Recent Work", Solo exhibition, University City Arts League, Philadelphia, USA  
**1997** "MFA Thesis Exhibition", Museum of American Art, Philadelphia, USA  
**1996** "FloridaLandscapeSeries", Solo exhibition, ABFAB Gallery, Philadelphia, USA



**"SLEEP WALKER (self portrait)" 2013**

Oil on canvas  
60,5 x 46 cm / 23 3/4 x 18 inches

#### **Gallery information:**

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#### **Editor's notes:**

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login: press / password: galerieperrotin

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#### **Media Preview Invitation:**

A media preview and talk with the artists will be taking place on Tuesday 26 February from 3:30 pm.  
Opening cocktail on Tuesday 26 February from 6:30pm to 8:30pm.  
Please see attached for further information.

For more information and press enquiries please contact:

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