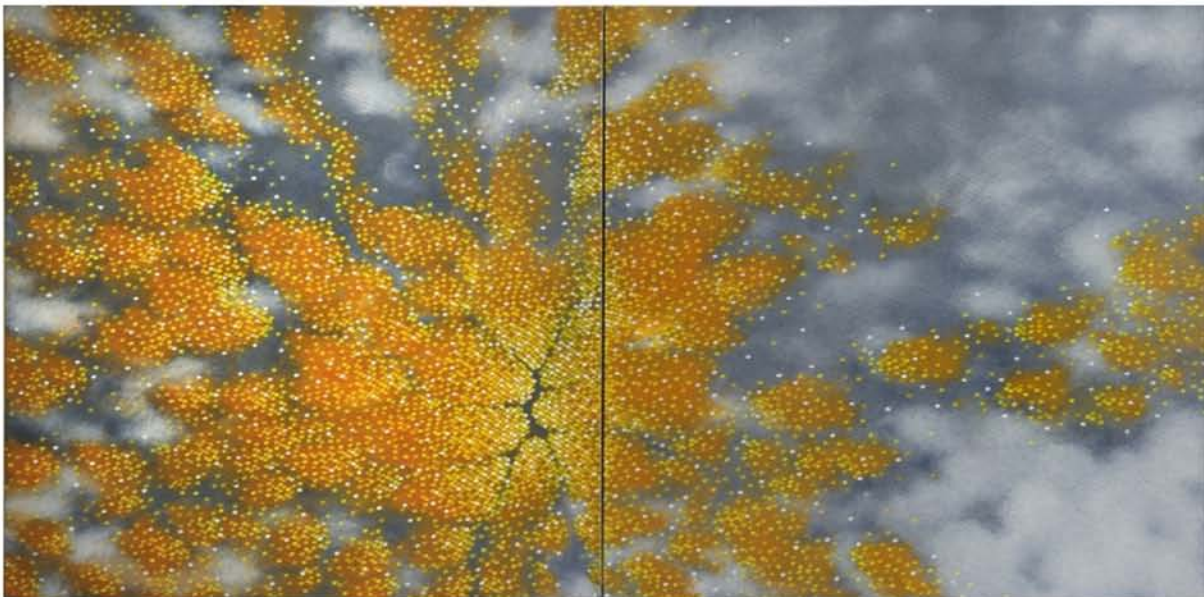


**SUNDARAM TAGORE HONG KONG PRESENTS  
*MARKED: CONTEMPORARY TAKES ON MARK-MAKING***

Exhibition dates: September 10 – October 11, 2014

Private preview: Wednesday, September 10, 6:30–8:30 pm

Contact us: 2581 9678/press@sundaramtagore.com



Hosook Kang, *Expansion 6*, 2014, acrylic on canvas, 48 x 96 inches/122 x 244 cm

**Hong Kong, July 22, 2014**—Sundaram Tagore Hong Kong is pleased to present *Marked: Contemporary Takes on Mark-Making*, an exhibition showcasing the work of three noted artists who bridge East and West.

Hosook Kang, Hassan Massoudy and Golnaz Fathi were each born in the East, but live and work in the West. Each also employs a distinctive mark-making technique, subtly merging the traditions and artistic mores of his or her culture of origin with contemporary Western visual language.

Combining bold action painting and steady mark-making, Korean-born New York painter **Hosook Kang** creates optical effects through a process of layering intricate dot patterns and gestural brushstrokes.

Kang's paintings depict nature as she sees it in her imagination. She starts with a background of abstract forms—her vision of the completed painting—then covers the canvas with a painted net of structured units that create a skin-like overlay. To bring her original vision back into focus, Kang fills each unit with colors that correspond to the background, adding a three-dimensional quality. Obsessively detailed and orderly, these works are simultaneously meditative and pulsing with energy.

Kang's works reference traditional Korean motifs, such as elements of nature, yet her focus on abstraction and the richness of color root her work firmly in the Western tradition.

Hosook Kang was raised in Daegu, Korea, and attended the Pratt Institute, Brooklyn. She has exhibited her work at Gallery Korea, Korean Cultural Service New York and Daegu Culture and Arts Center, Korea.

Classically trained calligrapher **Hassan Massoudy** inscribes oversized letters in vibrant color on paper to create sublime, visually compelling works that bring traditional Arabic script into a contemporary context.

Massoudy, who was raised in Iraq and is based in Paris, sources words from Eastern and Western authors, poets and philosophers. He selects a passage, which he writes at the bottom of a sheet of paper, then extracts a single word, enlarging it to monumental proportions over the entire surface of the paper.

In accordance with tradition, Massoudy makes his own tools and inks, but breaks from the Arabic custom of using black ink by incorporating a bold palette of blues, greens, yellows and reds. Although executed with the utmost control, his letters are gestural, fluid and charged with energy, as he skillfully transforms the written word into an emotionally evocative pictorial element.

Born in Najaf, Iraq, in 1944, Massoudy moved to Baghdad in 1961 to study classical calligraphy. He moved to France in 1969, continuing his education at the Ecole des Beaux-Arts in Paris. He has shown his work at The Kennedy Center, Washington, DC; the British Museum, London; Musée d'Avranches, France; Centre d'Art Contemporain, Abbaye de Trizay, France; and the Palais des Congrès, Grasse.

Iranian artist **Golnaz Fathi**, who divides her time between Tehran and Paris, works in fine pen, mostly on varnished raw, rectangular, polyptych canvases, in a limited palette of white, black, red and yellow. She layers the surface of the canvas with thousands of minute marks that echo the curvilinear forms of Persian calligraphic letters and words. These intricate lines coalesce into minimalist compositions that can be read in multiple ways—as landscapes, electronic transmissions or atmospheric phenomena. She refrains from titling her works, which allows the viewer free reign to assign his or her own interpretation.

The basis of Fathi's practice is *siah-mashq*, a traditional exercise in which the calligrapher writes large, cursive letters across the page in a dense, semi-abstract formation. The letters aren't meant to form words or convey meaning, but rather strengthen the skill of the scribe. Fathi reinterprets this technique, drawing inspiration from various Western and Eastern sources, including American Abstract Expressionism, as well as the work of Iranian and Middle Eastern modernists who pioneered the use of the written word as a pictorial element in the late 1950s and early 1960s. The strength of her work lies in the emotion suggested by the rhythmic gestures of her mark-making.

Born in Tehran in 1972, Fathi mastered classical calligraphy at Azad University and the Iranian Society of Calligraphy. Her work is in the collections of the British Museum, London; Brighton & Hove Museum, England; Carnegie Mellon University, Doha; the Islamic Arts Museum Malaysia, Kuala Lumpur; the Asian Civilisations Museum, Singapore; and The Farjam Collection. She has exhibited extensively around the world, including at the Tehran Museum of Contemporary Art and the Chelsea Art Museum, New York.

For more information, please email [press@sundaramtagore.com](mailto:press@sundaramtagore.com) or call +852 2581 9678.