

PearlLam
Galleries

**Art Basel Miami Beach 2024
Galleries Sector
Booth D21**

SU XIAOBAI

SU XIAOBAI

Su Xiaobai is a Chinese born German artist; he is one of China's most distinctive painters. He was born in 1949 in Wuhan, Hubei province, China. In 1965, he joined the School of Arts and Crafts in Wuhan, and from 1985 to 1987, he studied oil painting at the Central Academy of Fine Arts in Beijing. In 1987, he moved to Germany to pursue his postgraduate studies at the Kunstakademie Düsseldorf (Düsseldorf State Arts Academy), returning to China in 2003. He currently lives and works between Shanghai and Düsseldorf.

Before moving to Germany in 1987, Su's work inclined towards social realism. However, first-hand experience of avant-garde Western art radically affected his outlook. During the 1990s, his work became progressively less figurative, and following his return to China in 2003, it has increasingly focused on the essential characteristics of colour, shape, and surface. Having eliminated recognisable subject matter and imagery, Su's arresting and compelling art engages both with the language of Western abstract art and also with the traditions of Chinese philosophy including the Buddhist Sutra: "Everything is nothing, nothing is everything".

Su Xiaobai has developed a sensuous yet rigorous art that defies classification, and yet whose own chosen medium, lacquer, is steeped in Chinese history. Su's works are both hedonistic and mystical, defiantly sculptural while exquisitely painted. Ranging from shell-like finishes to sensuous, curved profiles and abraded textures, they exist entirely on their own terms, possessing their own history, character, and independent existence. Rather than depict other objects, his art engages with the idea of being itself. At its centre, Su's work uses the visual language and context of art to embody issues that are both philosophical and, at an everyday human level, universal.

Solo exhibitions include *Su Xiaobai: Blue* (2022–23), Tina Keng Gallery, Taipei, Taiwan; *To Gallivant: The Paintings of Su Xiaobai* (2021), Tina Keng Gallery, Taipei, Taiwan; *Beneath a descending moon, breathing* (2019–20), Tina Keng Gallery, Taipei, Taiwan; *And There's Nothing I Can Do* (2018), Hyogo Prefectural Museum of Art, Kobe, Japan; *Luminescence* (2016), Pearl Lam Galleries, Singapore; and *Su Xiaobai* (2014), Almine Rech Gallery, Paris, France. Group exhibitions include *Accidents [Part I]* (2020), Pearl Lam Galleries, Hong Kong, China; *Abstract by Nature* (2019), Sean Kelly Gallery, New York, USA; *The World Is Yours, as Well as Ours* (2016), White Cube, Mason's Yard, London, UK; *Jing Shen: The Act of Painting in Contemporary China* (2015), PAC Milan Museum of Contemporary Art, Italy; *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *Where Does It All Begin? Contemporary Abstract Art in Asia and the West* (2014), Pearl Lam Galleries, Singapore; *Chinese Contemporary Abstract: 1980s until Present: MINDMAP* (2012), Pearl Lam Galleries, Hong Kong, China; and *Yi Pai: Thirty Years of Chinese Abstraction* (2008), Beijing, China and Madrid, Spain.

PearlLam
Galleries



SU XIAOBAI b. 1949, China (based in China and Germany)
Small Tile 1, 2005
Oil, lacquer, linen and wood
27 x 24 x 3.5 cm ; 10 5/8 x 9 3/8 x 1 3/8 in.

PearlLam
Galleries



SU XIAOBAI b. 1949, China (based in China and Germany)
Small Tile 2, 2005
Oil, lacquer, linen and wood
27 x 25 x 3.5 cm ; 10 5/8 x 9 3/4 x 1 3/8 in.

PearlLam
Galleries



SU XIAOBAI b. 1949, China (based in China and Germany)
Small Tile 3, 2005
Oil, lacquer, linen and wood
27 x 25 x 3.5 cm ; 10 5/8 x 9 3/4 x 1 3/8 in.

PearlLam
Galleries



SU XIAOBAI b. 1949, China
Intactness d, 2012
Oil, lacquer, linen, and wood
68 x 60 x 7 cm ; 26 3/4 x 23 5/8 x 2 3/4 in.

PearlLam
Galleries



SU XIAOBAI b. 1949, China (based in China and Germany)

Light Blue 1, 2019

Oil, lacquer, linen and wood

112 x 107 x 12 cm; 44 1/8 x 42 1/8 x 4 3/4 in.

PearlLam
Galleries



SU XIAOBAI b. 1949, China (based in China and Germany)

Light Blue 2, 2019

Oil, lacquer, linen and wood

112 x 107 x 12 cm; 44 1/8 x 42 1/8 x 4 3/4 in.

PearlLam
Galleries



SU XIAOBAI b. 1949, China (based in China and Germany)

Elegant, 2017

Oil, lacquer, linen and wood

178 x 170 x 17 cm; 70 1/8 x 66 7/8 x 6 3/4 in.

ZHU JINSHI

ZHU JINSHI

Zhu Jinshi, born in 1954, is a Chinese-born German artist. He is a pioneer of Chinese abstract art and installation art. He began to create abstract paintings in the early 1980s and moved to Berlin in 1986. Since then, he has been experimenting with performance, installation, and conceptual art. In 1994, Zhu returned to China, dividing his time between Berlin and Beijing until 2010. At present, he lives and works in Beijing, China and Germany.

Looking back at Zhu Jinshi's art practice over the past forty years, abstract painting and conceptual installation are two practices that parallel each other while sometimes being confrontational. Zhu started his career with abstract painting, but while his installation practice stands alone from his painting practice, it has also inspired new forms of painting. Only when the two are viewed together can the striking aesthetic value of Zhu's works be fully appreciated and understood.

Zhu Jinshi's paintings were first influenced by China's post-Cultural Revolution reawakening to the 20th Century modernist movement. Three of his works were exhibited in China's first avant-garde exhibition, the *Stars Group Exhibition*, in 1979. As one of the first Chinese artists to create abstract art, Zhu initially experimented with random brushstrokes and limited colour to create abstract paintings. He gradually developed his unique "thick painting" (impasto) style that he still uses today, which is usually applied in abstract compositions with heavy colour and thick paint.

In contrast to the Western mainstream post-1990s compositionist, neo-geometric abstract painting, he compared the differences between art techniques and philosophies at a macro level during his roundtrips between Beijing and Berlin over the past twenty years. Although the strong styles of Gerhard Richter, Julian Schnabel, Per Kirkeby, and Kazuo Shiraga in the 1980s impressed him, when he returned to painting after 2000, Zhu identified more with the direction of newer artists such as Albert Oehlen and Cecily Brown, focusing on his own experience and disregarding the idea of traditional abstraction.

Art critic and professor Gao Minglu says, "Unlike the formal rhythm of modern abstraction, which relies mainly on the charm of self-expressive brushstrokes, the expressive power of Zhu Jinshi's 'thick paintings' comes more from the stubbornness and fluidity of the objects (paint) themselves." He uses strong and tense techniques, employing palettes, wall trowels, wooden shovels, and fifteen-centimetre brushes to apply heavy colours of paint onto the canvas. The shaping of two-dimensional space and the spirituality emphasised in the history of abstract painting are not his interests; instead, his works are sculptural and three-dimensional with the effect of his materials. The gaps, fractures, white space, thickness, and paint form a self-contained visual system. This sense of monumental objects makes Zhu's paintings not only an art of space, but also an art of concept.

In contrast to his prior painting practices, Zhu's exploration of conceptual art, performance, and

installation began in the late 1980s when he moved to Germany. He took the initiative to use his formalist experience to focus also on social issues. In 1988, Zhu developed the “FANG ZHEN” art project, in which he set up a cubic metre of linen in Berlin, Germany, and a cubic metre of rice paper in Beijing, connecting two cities and cultures through four sections in this project: display, visiting, participation, and barriers. In 1989, he created the work *Exile*, a homemade raft with many bottles of Chinese export soy sauce tied to it, depicting the pursuit of his cultural identity. The relative lack of public exhibition space in China in the 1990s prompted a group of artists who had emigrated overseas to open up their private apartments as experimental exhibition spaces. Zhu’s residence in Ganjiakou, Beijing became an active gathering place for artists at the time.

What has made Zhu Jinshi internationally known is his surprising use of materials such as rice paper and bamboo in his installations. In works such as *Impermanence* (1996), *Boat* (2012–2015), and *Tao of Xuan Paper* (1997), the physical qualities and cultural attributes of paper itself are dissolved; instead, the soft papers are given an architectural volume, lightly stacked to become complex and tough. In the open space, the art shifts from private to public, and the works extend together with the space to become a special structural landscape. Zhu Jinshi’s large-scale rice paper installation *Rice Paper Pagoda* (2024) was exhibited at the 60th Venice International Art Biennale’s China Pavilion exhibition project, Atlas: Harmony in Diversity, from April to November 2024.

As one of the earliest practitioners of abstract and installation art in China, Zhu Jinshi’s creations have shown great vitality and extensibility, and this quality continues to exist in his current creations. His works are not limited by artistic mediums or times, but rather transcend geography and differences in Eastern and Western identity, taking a macro perspective and sketching a personal history of artistic evolution in the context of contemporary global culture.

Zhu’s solo exhibitions include *The Wind of Xishan* (2024), One Art Museum, Beijing, China; *Painting Sociology* (2023), Tang Contemporary Art, Beijing, China; *Next Week to Milan* (2022), Pearl Lam Galleries, Shanghai, China; *Li Bai’s Snow* (2020), Tang Contemporary Art, Hong Kong, China; *Wood · Character* (2020), Fusion Art Center, Beijing, China; *Ganjiakou 303* (2018), Pearl Lam Galleries, Shanghai, China; *Presence of Whiteness* (2017), Pearl Lam Galleries, Singapore; *Detached from Colour* (2016), Pearl Lam Galleries, Hong Kong, China; *Zhu Jinshi* (2016), Yuan Art Museum, Beijing, China; *Zhu Jinshi* (2016), Blum & Poe, New York, USA; *Performance in Paint: Zhu Jinshi* (2015–16), Inside-Out Art Museum, Beijing, China; and *Zhu Jinshi: Boat, a Yi Pai installation* (2015), organised by Pearl Lam Galleries at Exchange Square, Hong Kong, China. Group shows include *Etched in Time: The Experience and Transformation of Contemporary Art Collection in China* (2024), ENNOVA Art Museum, Langfang China; *The Evanescent* (2024), Pearl Lam Galleries, Hong Kong China; *The Shape of Time* (2023), Pearl Lam Galleries, Shanghai, China; *The Sea of Time* (2023), Gravity Art Museum, Beijing, China; *View the Landscape on the Bridge* (2022), exhibition of works by Chinese artists in Germany, Beijing, Shanghai, Qingdao, China; *Re-destination* (2021), Yuan Art Museum - Wuqing, Tianjin, China; *Uncommon Language* (2020–21), Vancouver Art Gallery, Vancouver, Canada; *Trilogy of Contemporary Art in China: The Scar* (2020), Busan Museum of Art, Busan, South Korea; *Inaugural exhibition* (2019), Rubell Museum, Miami, USA; *The Allure of Matter: Material Art from China* (2019–20), LACMA, Los Angeles, USA; *A Fairy Tale of Red Times: Works from the White Rabbit Collection* (2019), National Museum of Victoria, Melbourne, Australia; *28 Chinese* (2015), San Antonio Museum of Art, San Antonio, USA and Asian Art Museum, San Francisco, USA; *Perfection by Chance—A Yi*

Pai Series Exhibition (2015), Pearl Lam Galleries, Hong Kong, China; *Thick Paint: Jean Fautrier, Franz West, Zhu Jinshi* (2014), Luxembourg & Dayan Gallery, New York, USA; *28 Chinese* (2013–14), The Rubell Family Collection, Miami, USA; *Orient/Ation, 4th International Istanbul Biennial in Turkey* (1995), Istanbul, Turkey; and the *1st Xing Xing (Stars Group) Exhibition* (1979), Gallery in Beihai Park, Beijing, China. Zhu Jinshi's works have been collected internationally by notable public and private collections.

PearlLam
Galleries



ZHU JINSHI b. 1954, China
Sleeping with Hill to the North, 2017
Oil on canvas
180 x 160 cm; 70 7/8 x 63 in.

PearlLam
Galleries



ZHU JINSHI b. 1954, China
The Era of Drifting Away, 2022

Oil on canvas

Diptych

Each: 200 x 200 cm ; 78 3/4 x 78 3/4 in.

Overall: 200 x 400 cm ; 78 3/4 x 157 1/2 in.

PearlLam Galleries



ZHU JINSHI b. 1954, China

This Triptych is as Gorgeous as the Autumn in Scented Room, 2023

Oil on canvas

Triptych

Each: 180 x 160 cm ; 70 7/8 x 63 in.

Overall Size: 180 x 480 cm ; 70 7/8 x 189 in.

PearlLam
Galleries



ZHU JINSHI b. 1954, China
Tang Dynastyists, 2024
Acrylic on canvas
200 x 200 cm; 78 3/4 x 78 3/4 in.

PearlLam
Galleries



ZHU JINSHI b. 1954, China

The Charm of the Tang Dynasty is not that of Tang Bohu, 2024

Acrylic on canvas

200 x 200 cm ; 78 3/4 x 78 3/4 in.

PearlLam
Galleries



ZHU JINSHI b. 1954, China
Light Amber Mist, 2024
Acrylic on canvas
80 x 100 cm ; 31 1/2 x 39 3/8 in.

ZHU PEIHONG

ZHU PEIHONG

Zhu Peihong was born in Shanghai in 1987 and graduated from the Printmaking Department of the Central Academy of Fine Arts in 2014 with a master's degree.

Zhu is a representative and prominent abstract artist in the contemporary Chinese art scene. His major series include *My Space*, *Growing*, and *Crystal*. The artist stands out in the art world with his unique artistic language and aesthetics. In recent years, Zhu has expanded the language of abstract painting by utilising virtual reality technology, pioneering the concept of "pictorial sculpture". He began the *My Space* series in 2010, which focuses on the dots, lines, and colour patches that flash in the picture in the process of creation as well as the traces left on the picture due to their convergence and dissolution. In this creative process, the strokes overlap and cover each other, and the paint slowly drips and spreads, solidifies and stops, repeatedly until these fragmented traces, reaching an internal order, organically connect with each other and construct the conscious cyberspace perceived by the artist's mind.

Zhu's works have been exhibited in important art museums and institutions, including China Art Museum, Shanghai, China; Today Art Museum, Beijing, China; Beijing Minsheng Art Museum, China; Central Academy of Fine Arts Museum, Beijing, China; White Rabbit Gallery, Sydney, Australia; Sydney College of the Arts SCA Galleries, Australia; Kommunale Galerie, Berlin, Germany; and La Maison de la Culture à Diekirch, Diekirch, Luxembourg. His works have been collected by both private collectors and public institutions including White Rabbit Gallery, Sydney, Australia; Central Academy of Fine Arts Museum, Beijing, China; and Today Art Museum, Beijing, China.

ZHU PEIHONG ART STUDIO

Zhu Peihong Art Studio is an interdisciplinary art studio founded by Zhu Peihong and Zhao Yilin Lilyo. Zhu is an abstract artist, while Zhao is an architect. Their work centres on the theme of light and space, reflecting on the infinite energy of the cosmos and creating art with an Eastern spirit through abstract forms. *Space O* is a key work; the series *Space O 2021-2023* was shortlisted for the Tomorrow Sculpture Award in 2024 and invited to be part of the National Art Fund Project "Shanqian Baiye Land Art Exhibition" in 2023. It won Best Work in the Deep Sea Cultural Communication category at the inaugural China Deep Sea Innovation Design Exhibition in 2022. The studio's installations have been showcased at notable art institutions such as the N Pavilion of the West Bund Art Centre, Shanghai; Qintai Art Museum, Wuhan; China Art Museum, Shanghai; Nantong Art Museum, Nantong; and Ceramic Art Avenue Art Gallery, Jingdezhen.

PearlLam
Galleries



ZHU PEIHONG b. 1987, China
Crystal 394, 2024
Acrylic on canvas
100 x 100 cm ; 39 3/8 x 39 3/8 in.

PearlLam
Galleries



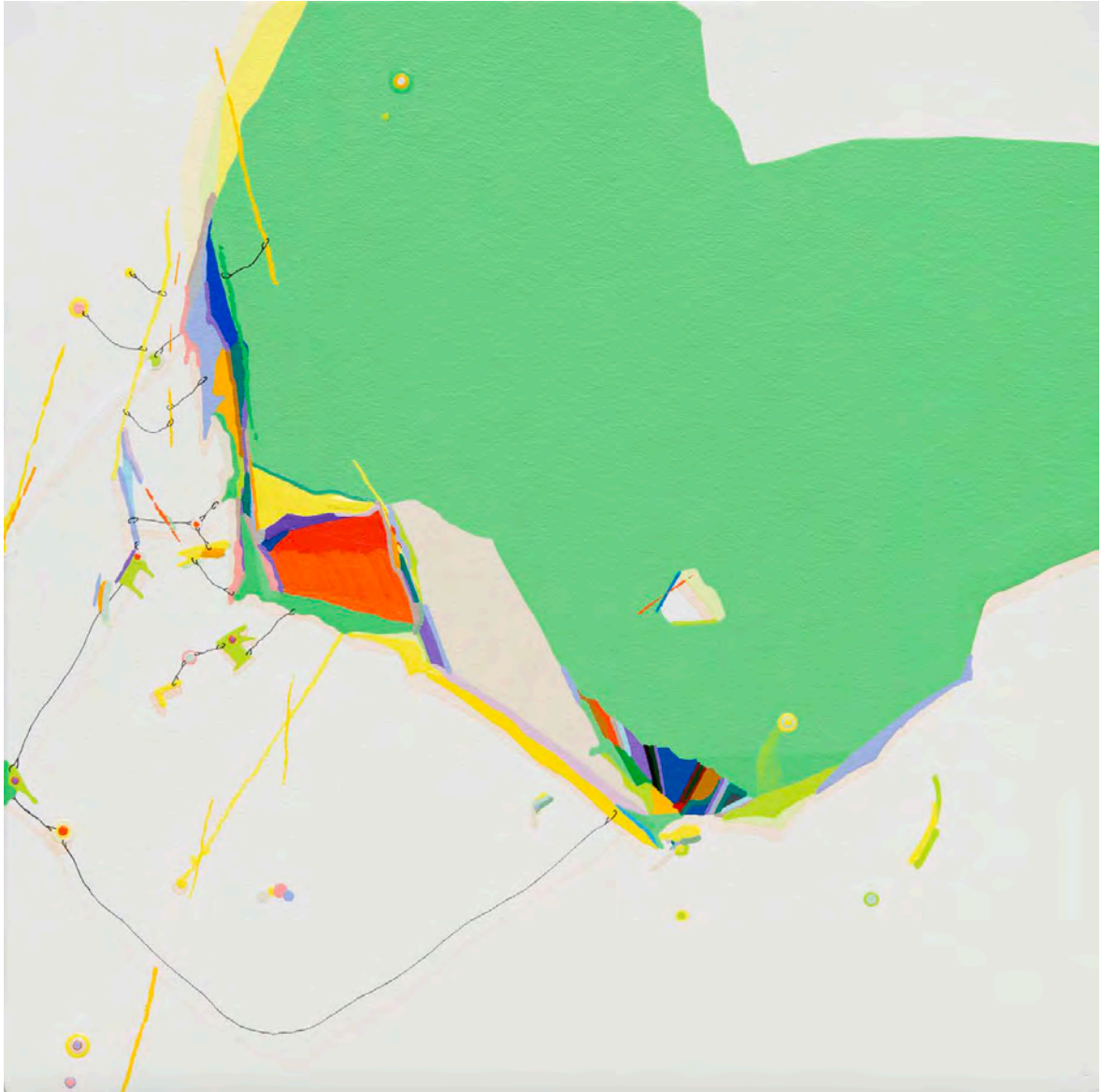
ZHU PEIHONG b. 1987, China
Crystal 1107-1136, 2024
Acrylic on canvas
Diptych
Each: 160 x 160 cm ; 63 x 63 in.
Overall: 160 x 320 cm ; 63 x 126 in.

PearlLam
Galleries



ZHU PEIHONG b. 1987, China
My Space 2020-16, 2020
Acrylic on canvas
40 × 40 cm ; 15 3/4 x 15 3/4 in.

PearlLam
Galleries



ZHU PEIHONG b. 1987, China
My Space 2020-18, 2020
Acrylic on canvas
40 × 40 cm ; 15 3/4 x 15 3/4 in.

PearlLam
Galleries



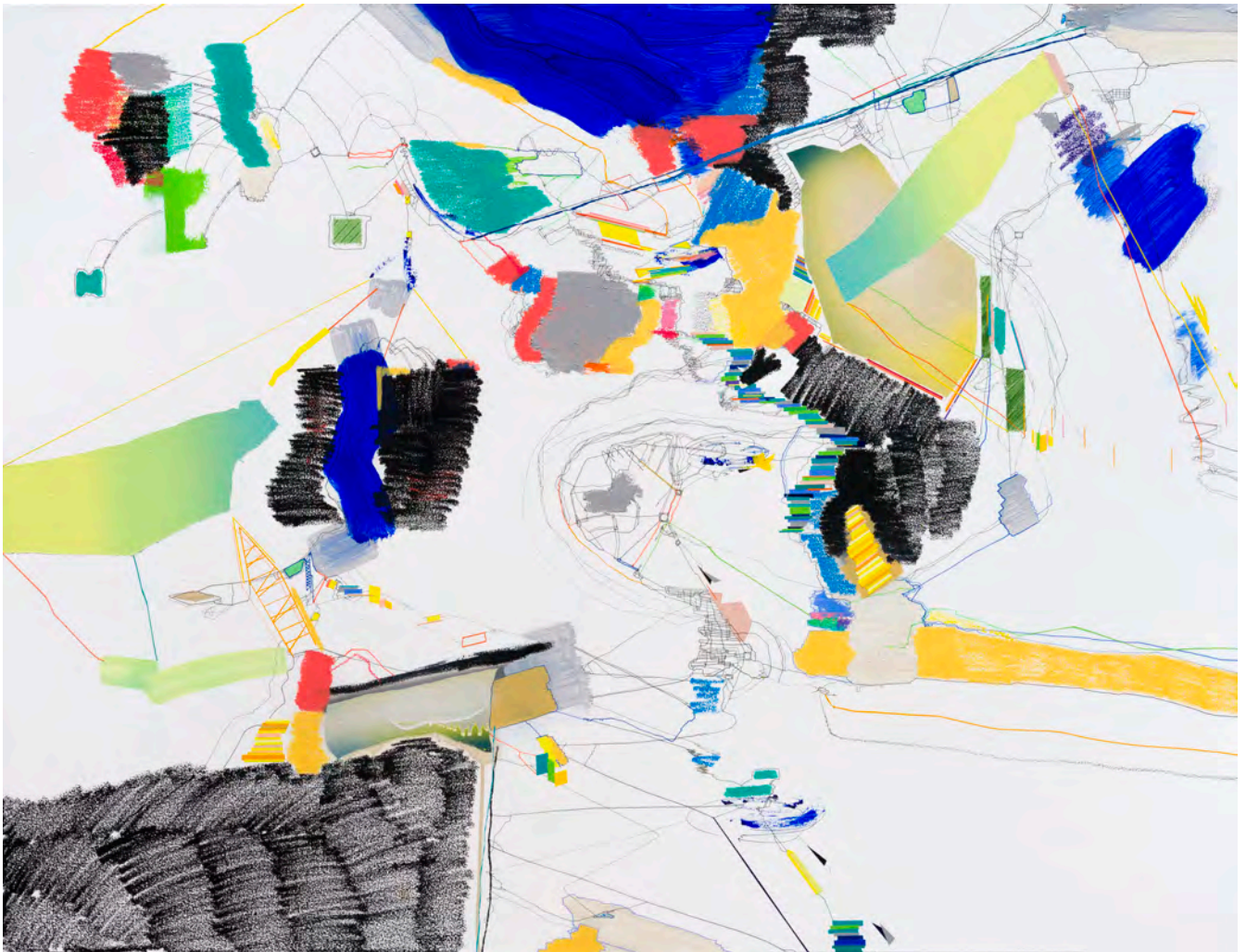
ZHU PEIHONG b. 1987, China
My Space 2024-9, 2024
Acrylic on canvas
40 × 40 cm ; 15 3/4 x 15 3/4 in.

PearlLam
Galleries



ZHU PEIHONG b. 1987, China
Growing 1180, 2024
Acrylic on canvas
160 x 160 cm ; 63 x 63 in.

PearlLam
Galleries



ZHU PEIHONG b. 1987, China
Growing 591, 2023
Acrylic on canvas
100 x 130 cm ; 39 3/8 x 51 1/8 in.

PearlLam
Galleries



ZHU PEIHONG b. 1987, China

Growing 1515, 2024

Acrylic on canvas

200 x 200 cm ; 78 3/4 x 78 3/4 in.

ETSU EGAMI

ETSU EGAMI

Born in 1994 in Chiba, Tokyo, Japan, Etsu Egami is representative of the third generation of postwar artists in Japan. She is active internationally, mainly in the United States, China, and Europe. Egami currently lives in Tokyo, Japan and Beijing, China.

The artist studied abroad at the Central Academy of Fine Arts (CAFA) in Beijing, where she graduated with a BFA in oil painting in 2016 and MFA in 2019. In between her degree studies at CAFA, she studied media art at The Karlsruhe University of Arts and Design. Egami went on to pursue a PhD at CAFA and hold a position as a postdoctoral researcher at the Wu Guanzhong Art Research Center at Tsinghua University in Beijing.

Growing up in the United States and Europe, Egami experienced various communication barriers and felt that languages could “only be sensed, not explained”, which led to her interest in language and communication. The artist’s works comprise of various media forms, such as voice, video, and drawings, through which she strives to question human instincts and the authenticity of communication. Julie Champion, Associate Curator at Centre Pompidou, says about Egami, “And what is beautiful in her works is that she sees all these specificities as a source, not only of misunderstanding but also of creation and richness in people’s relationships.” Of her colourful works, Egami says, “Rainbow, a symbol of dream and hope, contains every single purified shade that shines beautifully. The language of rainbow strongly resonates with my present state of mind. Therefore, the rainbow has become my symbolic language of communication, which has gradually shown in my paintings.”

The artist’s recent major solo exhibitions and programs include *Rainbow* (2024), The Mythenstein Project, Zurich, Switzerland; *Etsu Egami: Lifelines* (2024), GINZA SIX, Tokyo, Japan; *The Philosophers: Etsu Egami x JY* (2023), Whitestone Gallery, Hong Kong, China; *Incessant is the change of water where the stream glides on calmly: the spray appears over a cataract, yet vanishes without a moment’s delay* (2023), Whitestone Gallery, Singapore; *Oriental Mystery* (2023), HOW Art Museum, Shanghai, China; *Etsu Egami: Obsession and Question, New Horizon of Modern Painting* (2022), Wood One Museum of Art, Hiroshima, Japan; *RAINBOW* (2022), Tang Contemporary, Seoul, South Korea; *Venus Code* (2022), A2Z, Paris, France; *Facebook* (2021), Chambers Fine Art, New York, USA; and *Entrance Gallery Vol. 1: Etsu Egami* (2020), Chiba City Museum of Art, Chiba, Japan. Major group exhibitions include *Contact Zone* (2024), Tang Contemporary Art, Beijing, China; *Fukuzawa Re:Birth* (2024), Tomioka City Museum of Art, Gunma, Japan; *Miss Dior—Stories of a Miss* (2024), Roppongi Museum, Tokyo, Japan; *1st AIR Exhibition* (2023), the Museum of Modern Art, Gunma, Japan; *China-Japan-Korea Art Academies Paintings and Works on Paper Invitational Exhibition* (2023), Art Museum of Luxun Academy of Fine Arts, Shenyang, China; *Power of Painting* (2023), Central Academy of Fine Arts Museum—Lang Fang, Beijing, China; *Various Lives—Life and Death, Joy and Sorrow* (2022), Karuizawa New Art Museum, Karuizawa, Japan; and *Low Fever* (2021), Tang Contemporary, Hong Kong, China.

Egami's works have been collected by various museums and art institutions internationally, including the Central Academy of Fine Arts Museum, Beijing, China; DaMei Museum, Beijing, China; DIOR, Paris, France; GMO Collection, Cebu, The Philippines; He Art Museum, Beijing, China; Wood One Museum of Art, Hiroshima, Japan; Karuizawa New Art Museum, Japan; Kawamura Yoshihisa Collection, Tokyo, Japan; Garage Museum of Art, Moscow, Russia; and MIRO Museum, Barcelona, Spain.

PearlLam
Galleries



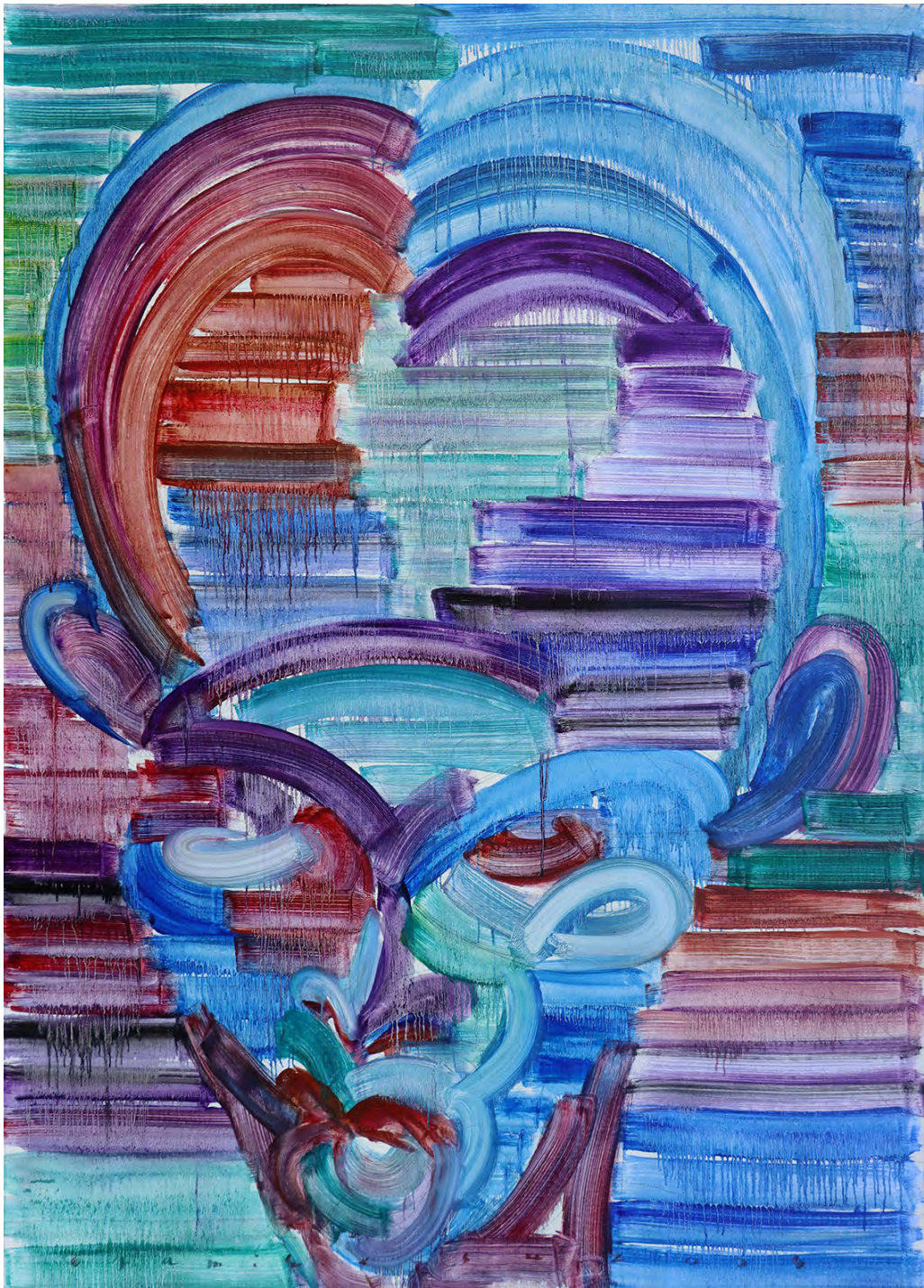
ETSU EGAMI b. 1994, Japan

Rainbow, 2024

Oil on canvas

88 x 59.5 cm ; 34 5/8 x 23 3/8 in.

PearlLam
Galleries



ETSU EGAMI b. 1994, Japan
Rainbow, 2024
Oil on canvas
197 x 141 cm ; 77 1/2 x 55 1/2 in.

DAMIAN ELWES

DAMIAN ELWES

Born in 1960 in the UK, British/American artist Damian Elwes lives and works in Santa Monica, California. He has had over twenty solo exhibitions, and his artworks are highly sought after by collectors and foundations worldwide.

Elwes's paintings of artists' studios, both living and departed, transport us into the worlds of artistic geniuses and capture the sublimity of creative experience. He chooses moments in time when an artist is at their most inventive, and then he examines what was going on in their studios. Extensive research such as piecing together past images, hearing stories, and visiting the spaces themselves leads to images that are as fascinating as they are uplifting.

His father and grandfather were both portrait painters, and he was always struck by the simultaneous display of chaos and creativity within their studios. Instead of going to art school, Elwes went to Paris and spent two years drawing and painting the studios of every artist he could find in the 1980s. As a young painter, Elwes was lucky enough to get to know artists like Basquiat, Warhol, Haring and Hockney and to talk with them about their processes. It was Keith Haring who encouraged Elwes to become a painter after a chance encounter. Recreating their studios is a way of continuing to make new discoveries about their work. Elwes pays homage to their creativity while sharing his own.

Elwes's recent solo exhibitions include *Studio Visit* (2024), Unit London, London, UK; *The Room Where It Happened* (2020), Unit London, London, UK; *Artist Studios: From Klimt to Kusama* (2019), Modernism Inc., San Francisco, USA; and *Secrets of the Studio, From Monet to Ai Wei Wei* (2018), Musée en Herbe, Paris, France. Group exhibitions include *Reinterpretation* (2023), Sejung Gallery, Seoul, South Korea; *Unit London takeover* (2022), Nassima Landau Foundation, Tel Aviv-Yafo, Israel; *Art and Hope* (2021), USC Fisher Museum, Los Angeles, USA; *In the Studio, Creation at Work* (2019), Musée Eugène-Delacroix, Paris, France; and *Independent Vision* (2018), Arkansas Arts Center, Little Rock, USA.

PearlLam Galleries



DAMIAN ELWES b. 1960, UK
Cartagena, 2014
Acrylic on canvas
158 x 158 cm ; 62 1/8 x 62 1/8 in.

VIEWING ROOM

MICHAL KORMAN

MICHAL KORMAN

Michal Korman (b. 1987) began his art education at the age of five when the Slovak academic painter Jozef Jelenak (working in the tradition of expressionism) admitted him to his courses for children at the school of art in Korman's hometown, Partizanske. These classes formed his artistic foundations over a period of three years.

In 2005, Korman manifested his specific style: a combination of graphic-like oil painting branded with his signature as a logotype.

In 2006, he mastered the four-year curriculum at the school of art in only two years and graduated with a diploma. Since then, he has continued to develop his personal style of traditional oil painting using figurative motifs and graphic design. This led to his first solo exhibition outside Slovakia in Brussels in 2009. In Belgium that year, he was also recognised as one of the Committee of Regions Forum's 100 Young European Creative People of Exceptional Talent with the selection organised by Europe's Creative Cities and Regions on the occasion of the European Year of Creativity and Innovation.

In 2016, Korman began working with his signature themes inspired by Marcel Proust: the plants, flowers, books and objects he collects, marking the passing of time, and his travels.

Throughout the years, Korman spent considerable time in Japan and studied Japanese woodblock prints; his works are heavily influenced by Japanese aesthetics including Rimpa School and Ukiyo-e. In 2020, he had a solo exhibition at Setouchi City Museum of Art, Okayama, Japan.

The artist currently lives and works in Paris.

PearlLam Galleries



MICHAL KORMAN b. 1987, Slovakia (based in France)

An American in Paris, 2024

Oil on canvas

120 x 120 cm ; 47 1/4 x 47 1/4 in.

PearlLam Galleries



MICHAL KORMAN b. 1987, Slovakia (based in France)

In a Mediterranean Garden, 2024

Oil on canvas

120 x 120 cm ; 47 1/4 x 47 1/4 in.

MR DOODLE

MR DOODLE

Mr Doodle began consuming the Earth's surface with doodles when he was born in 1994. He started out by covering his parents' furniture with doodles and eventually his whole bedroom until he realised his home wasn't a big enough canvas and he began doodling on the walls of local fast-food restaurants and schools. During his career, Mr Doodle has constructed a whole new visual phenomenon: his DoodleLand, where he manifests his vision of the world, producing dense clusters of characters, objects and patterns that grow and multiply relentlessly.

Mr Doodle began to garner recognition in the art world in 2015 and has since seen a meteoric rise in interest in his work. He stands at the forefront of a new art wave, taking the online art community by storm with a mass social media following. Truly a millennial artist, his works provoke discourse on what we consider fine art today.

Mr Doodle's works transcend beyond the canvas, invading furniture, rooms, clothing, cars, buildings and more. Like other artists of his generation, he also explored a number of collaborations with iconic brands, including Fendi, Puma, Samsung, Disney, Pac-Man, Redbull and MTV. But where Mr Doodle separates himself is in his sense of purpose: a deep and obsessive compulsion to expand and share his vision of DoodleLand. As a form of release or meditation, his process is fluid, therapeutic, uncalculated, and without hesitation, as if channelling directly from his world into ours with great stamina. He ultimately seeks to spread a sense of wonder, mayhem, and hope whilst seeking a greater understanding of his place in the universe.

"My intention has always been to create a universal doodle language that can relate to and attract people from all over the world." —Mr Doodle

Recent solo exhibitions include *Mr Doodle! Museum Mayhem* (2024), The Holburne Museum, Bath, UK; *Mr Doodle in Space* (2023), Pearl Lam Galleries, Hong Kong, China with part 2 of the exhibition at 6/F, K11 MUSEA Art & Cultural Centre; *Disney Doodles* (2023), Artelli, Macau, China; *Mr Doodle in Love* (2023), chi K11 Art Space, Wuhan, China; *Abstract Doodlism* (2022), Sea World Culture and Arts Center, Shenzhen, China; *Doodle Transformation* (2022), Pearl Lam Galleries, Shanghai, China; *Mr Doodle in Love* (2022), chi K11 Art Museum, Shanghai, China; *Doodle Kyoto* (2019), Shimadai Gallery, Kyoto, Japan; *Doodle Tokyo* (2019), Daikanyama Hillside Forum, Tokyo, Japan; and *Doodle World* (2018), ARA Art Center, Seoul, South Korea.

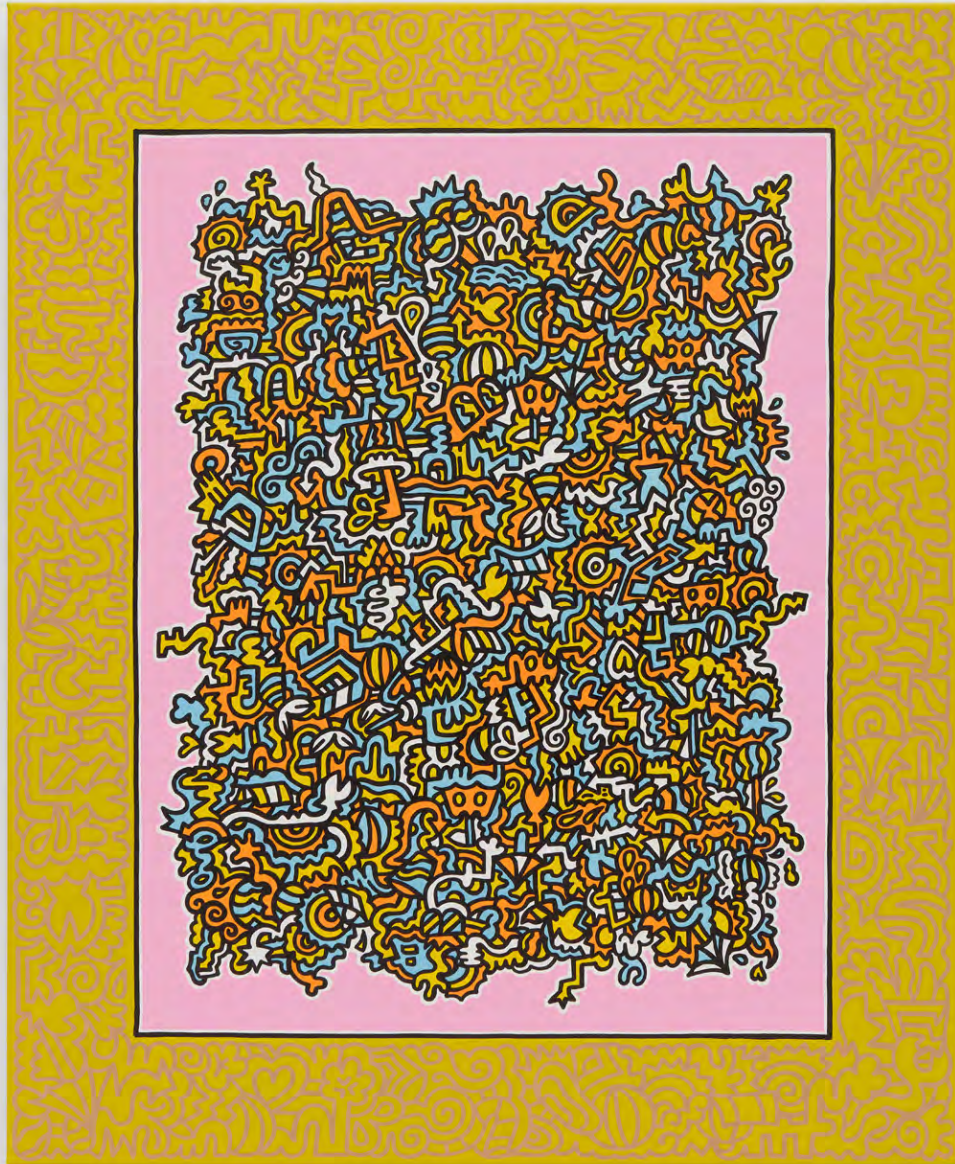
In November 2023, Mr Doodle held several live doodling performances in Hong Kong, including *Live Doodling Performance*, M+ Museum, Hong Kong, China; *Live Doodling Performance*, K11 MUSEA, Hong Kong, China; and *Live Artwork Creation at MTR Hong Kong Station*, MTR Corporation Limited, Hong Kong, China.

PearlLam Galleries



MR DOODLE b. 1994, UK
Sproodle, 2024
Acrylic on canvas
110 x 90 cm ; 43 1/4 x 35 3/8 in.

PearlLam Galleries



MR DOODLE b. 1994, UK
Smoodle, 2024
Acrylic on canvas
110 x 90 cm ; 43 1/4 x 35 3/8 in.

PearlLam Galleries



MR DOODLE b. 1994, UK
The Doodle Family, 2024
Acrylic on canvas
150 x 150 cm ; 59 x 59 in.

PearlLam Galleries



MR DOODLE b. 1994, UK
The Inclined Doodler, 2024
Acrylic on canvas
65 x 50 cm ; 25 5/8 x 19 5/8 in.

PearlLam
Galleries



MR DOODLE b. 1994, UK
Museum Mayhem, 2024
Acrylic on canvas
150 x 150 cm ; 59 x 59 in.

YAN LEI

YAN LEI

Yan Lei (b. 1965, Hebei, China) graduated from the Zhejiang Academy of Fine Arts (now known as the China Academy of Art) in Hangzhou in 1991. Yan is a singular and unconventional figure in the Chinese contemporary art world. Adopting an independent and distant attitude, he explores and unveils different issues, such as power relationships, competition or the closeness of values and prices that exist in the art system through various media including painting, sculpture, installation, video, and performance. His works often incorporate multiple and contradictory values. This ambiguousness shows, on the one hand, the artist's alertness to and reflection on the various problems in art making today and, on the other hand, the solitude that he feels from being part of the system and his complex feelings confronted with vulgar reality.

Yan Lei has participated in a number of international shows including Ural Industrial Biennial of Contemporary Art, Russia (2015); *documenta*, Kassel, Germany (2007, 2012) ; Shanghai Biennale, China (2002, 2008) ; Istanbul Biennale, Turkey (2007) ;Guangzhou Triennale, China (2005) ; Venice Biennale, Italy (2003) ; Shenzhen International Public Art Exhibition, China (2003) ; São Paulo Biennale, Brazil (2002) ; Gwangju Biennale, South Korea (2002) ; and Chengdu Biennale, China (2001).

Solo museum exhibitions include, *The Face-Slap Theory*, ARTiX, Tokyo, Japan (2024) ; *Camera Falls Down Karesansui*, Boxes Art Museum, Guangdong, China (2022) ; *Réverie* at Red Brick Art Museum, Beijing, China (2015) ; and *Sparkling* at Aspen Art Museum Art Basel Miami beach cabinet (2008). Followed by group exhibitions such as *Twenty Years of Iteration*, Duolun Museum of Modern Art, Shanghai, China (2024); *Topologies of the Real: Techne Shenzhen*, Shenzhen Museum of Contemporary Art and Urban Planning, Shenzhen, China (2023); *Post Nature: Dear Nature* at Ulsan Museum of Art, South Korea (2022); Linz Ars Electronica Festival, Austria (2019); MOMA San Francisco, USA (2018); *Datumsoria: The Return of the Real* at ZKM Museum, Germany (2018); *Art and China after 1989: Theater of the World* at Guggenheim museum in New York, USA and Bilbao, Spain (2017-2018); and 15th Anniversary Exhibition of the "Chinese Contemporary Art Awards" (2014).

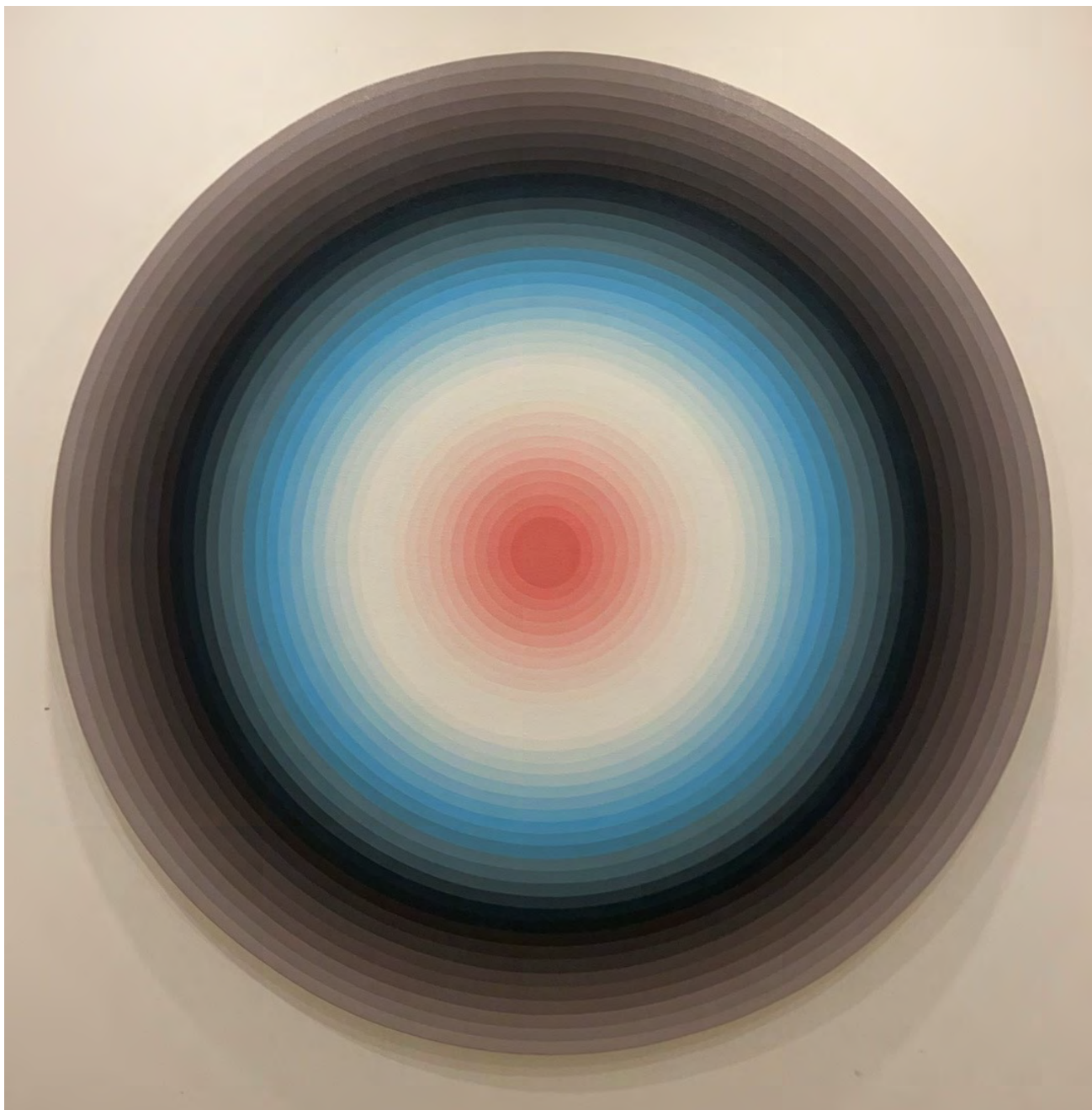
His works have been collected widely by museums and private institutions including Hong Kong Museum of Art, Hong Kong, China; M+ Museum, Hong Kong, China; the Pompidou Centre, Paris, France; Villa Arson, Nice, France; Dairy Art Centre, London, UK; Red Mansion Foundation, London, UK; Cantor Arts Center, Stanford University, USA; Arken Museum, Copenhagen, Denmark; EMMA - Espoo Museum of Modern Art Collection, Espoo, Finland; Uli Sigg Foundation; UCCA Center for Contemporary Art, Switzerland; The Guy & Myriam Ullens Foundation Collection, Geneva, Switzerland; Gertz Museum, Austria; Long Museum, Shanghai, China; Pingshan Art Museum, Shenzhen, China; Ulsan Art Museum, South Korea and White Rabbit Foundation, Australia.

PearlLam Galleries



YAN LEI b. 1965, China
Limited Art Project, 2011-2012
Oil on canvas, wood, car spray paint
112 x 160 cm ; 44 1/8 x 63 in.

PearlLam
Galleries



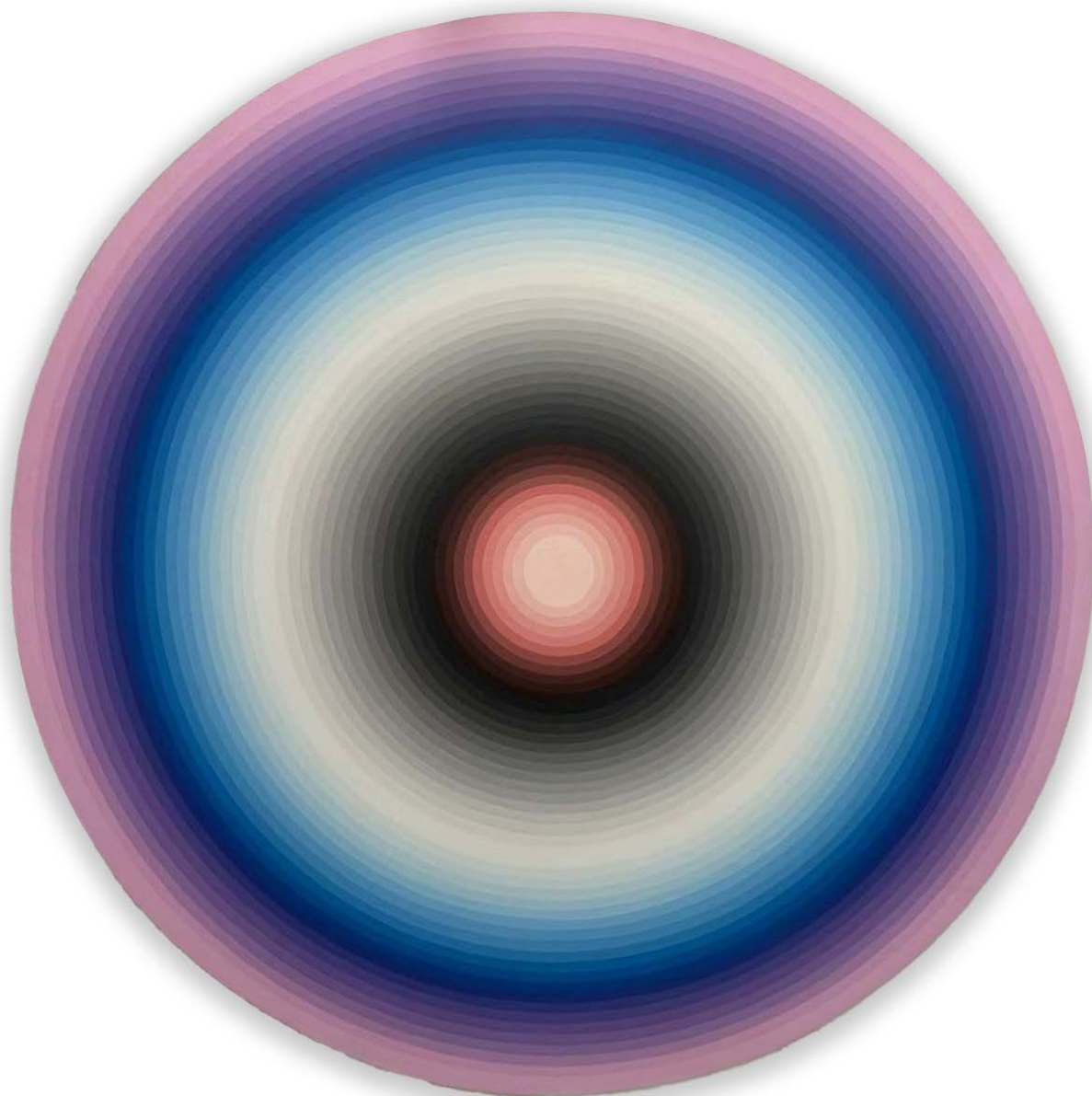
YAN LEI b.1965, China
Colour Wheel, 2022
Acrylic on canvas
Diameter: 150 cm ; 59 in.

PearlLam
Galleries



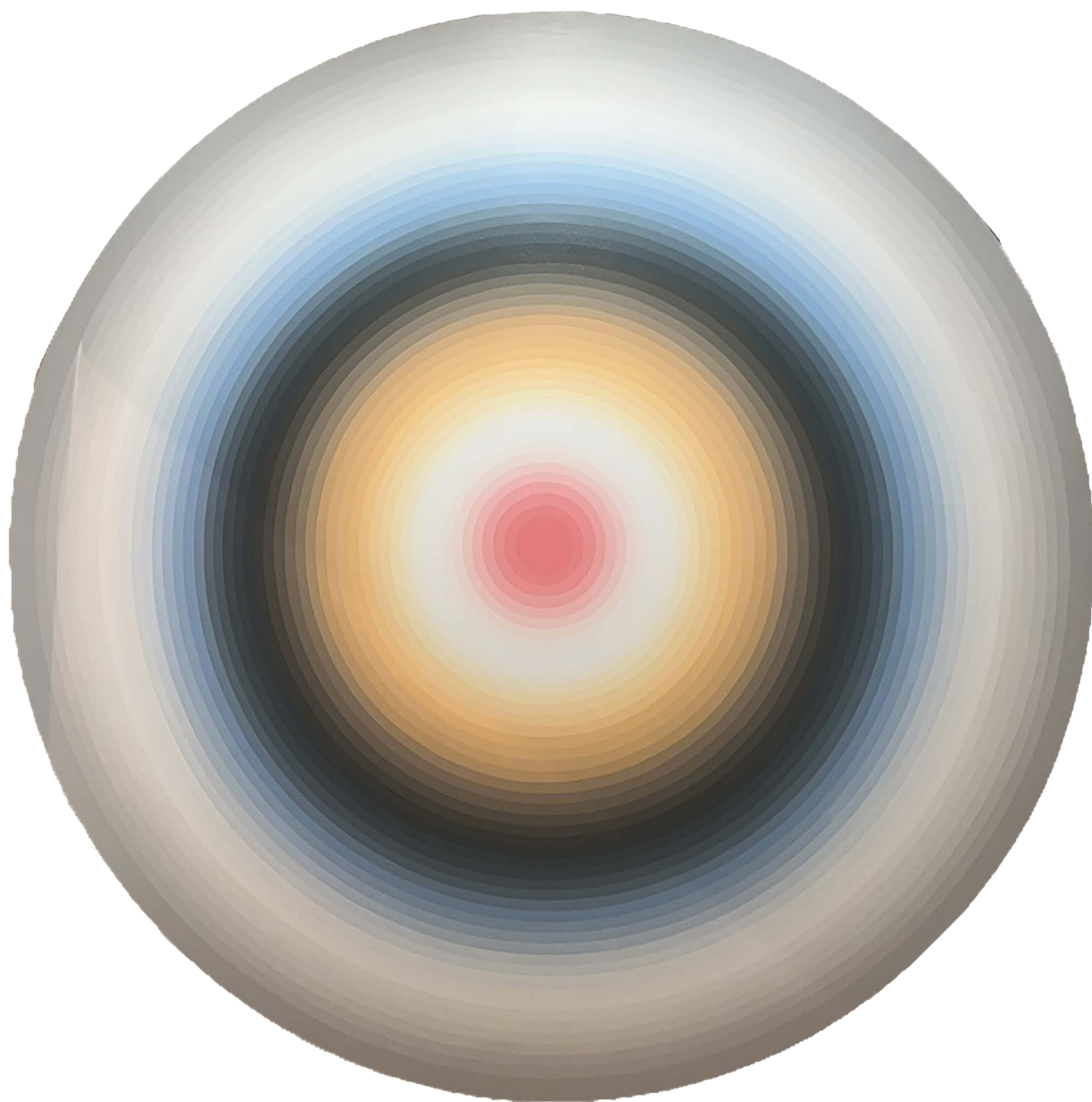
YAN LEI b.1965, China
Colour Wheel, 2022
Acrylic on canvas
Diameter: 150 cm ; 59 in.

PearlLam
Galleries



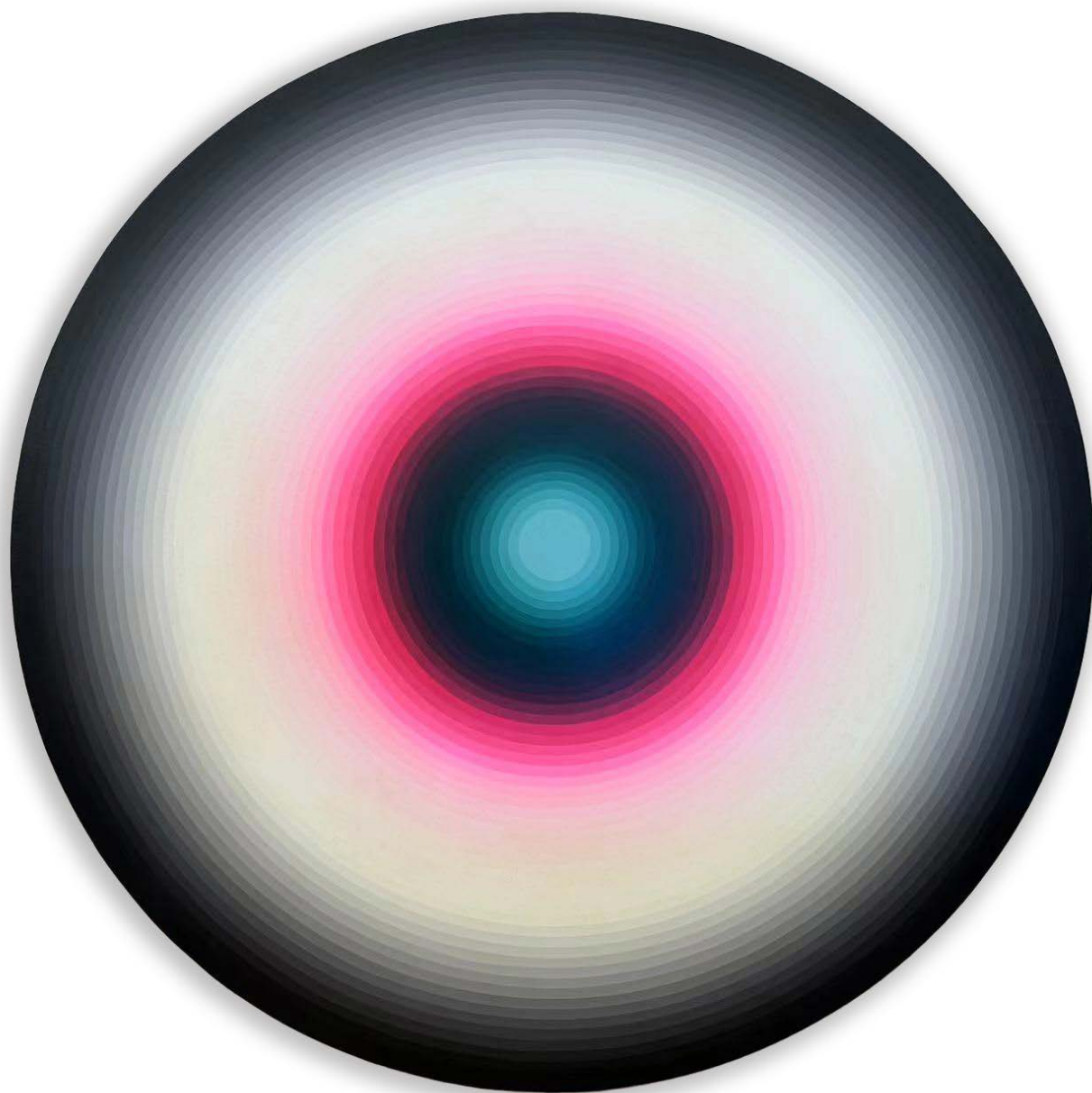
YAN LEI b.1965, China
Colour Wheel, 2015
Acrylic on canvas
Diameter: 180 cm ; 70 7/8 in.

PearlLam
Galleries



YAN LEI b.1965, China
Colour Wheel, 2022
Acrylic on canvas
Diameter: 200 cm ; 78 3/4 in.

PearlLam
Galleries



YAN LEI b. 1965, China
Colour Wheel, 2022
Acrylic on canvas
Diameter: 220 cm ; 86 5/8 in.

PearlLam
Galleries

Art Basel Miami Beach 2024

Meridians

Pathway by ZHU Jinshi

**朱金石 (b. 1954 China, lives
and works in Germany)**

***Pathway (2024)* by ZHU JINSHI**

Jinshi's *Pathway* is a large-scale installation consisting of three intersecting semi-circular Xuan paper on steel frame structures that form a giant matrix that one can walk through. The work serves to comment on the current fractured state of the world, with its disjointed nature, while highlighting the entanglement between tradition, nature, and reality through its poetic use of rice paper, cotton thread, and fine bamboo. Eastern philosophy highlights the importance of unity, as symbolized by a full circle, in keeping peace and order in the world. As the saying goes, "Without rules, there can be no square or circle, and without benevolence, the world cannot be governed peacefully." The full circle has long been missing in today's world, with social order being repeatedly disrupted and conflicts gradually expanding from regional issues to global crises. Viewers are invited to contemplate their own feelings while walking through an un-unified pathway.



ZHU JINSHI b. 1954, China, *Rice Paper Pagoda*, 2024
60th Venice International Art Biennale's China Pavilion exhibition project,
Atlas: Harmony in Diversity, Venice, Italy



Installation of *Pathway* at the Artist's Beijing Studio, 2024



Installation of *Pathway* at the Artist's Beijing Studio, 2024



Installation of *Pathway* at the Artist's Beijing Studio, 2024

PearlLam Galleries

Art Basel Miami 2024 - Project Information

Title of Work

Pathway

Size

Height 5 meters x Width 13.5 meters x Depth 6 meters

Year created

2024

Project summary

Pearl Lam Galleries, ("PLG") focuses on cross-cultural abstraction, and has been showcasing artists from diverse backgrounds and generations for the past 20 years. PLG proposes a large-scale architectural structure constructed mainly from thousands of sheets of traditional Chinese rice paper, continuing the series artist ZHU Jinshi currently has on exhibit, as "Rice Paper Pagoda" (2024) at the China's National Pavilion at the 60th Venice Biennale.

Project description

Zhu Jinshi (b. 1954, Beijing, China. Lives and works in Germany.) is a pioneer of Chinese abstract art and installation art. Through abstraction, his work is rooted in metaphor. Experience—fleeting and internalized—is embodied in the inert substance to which it is committed and in which it finds an imaginative and deeply expressive equivalent.

Zhu's exploration of conceptual art, performance, and installation began in the late 1980's when he moved to Germany. His installation does not stand apart from his painting practice. Only when the two are considered together can his unique aesthetic perspective be revealed more fully. As one of the earliest practitioners of abstraction and installation art in China, Zhu's oeuvre has demonstrated great vitality that continues to exist today. His paintings will be on view in our booth at the Gallery's Sector at Art Basel Miami 2024.

Zhu's unique use of Xuan (rice) paper and bamboo for his installations such as "Impermanence" (1996), "Boat" (2012, 2013 & 2015), and "Tao of Xuan Paper" (1997) is meant to negotiate with - and navigate - shifting geography and cultural differences from a global perspective. Zhu's most recent installation "Rice Paper Pagoda" (2024) is currently on view at China's National Pavilion at the 60th Venice Biennale. Venice's "Rice Paper Pagoda" (2024) is inspired by the former residence of Du Fu, China's most beloved Tang Dynasty poet, and his famous line 'If I could have a mansion with a thousand, ten thousand rooms...'. In the poem, the poet's thatched roof cottage is described as destroyed repeatedly by natural disasters, alluding to the poet's personal difficulties during war-time.

For Art Basel Miami's Meridians Sector, Zhu presents a tunnel-like structure that can be entered, titled "Pathway". Within the work, three semicircular rice paper installations, each with a size of 6-meters length, 2-meters width, and 3.5-meters diameter are assembled with a circular steel frame structure in core. Intersecting with each other, these giant installations form a matrix of rice paper that one can pass through. The opening for this architectural intervention is designed to be approximately one meter wide, allowing only one person to pass through at a time.

Here, the steel frame structure functions beyond a mere physical support. Together with other elements such as rice paper, cotton threads, and fine bamboo, this structure manifests the entanglements between traditional and modernity, natural and artificial, and real and surreal. While this cold, rigid structure signifies elements of a patriarchal and traditional system, the creases in the rice paper imbue a sense of warmth, and the hanging threads add a poetic touch to the complex. The structure resembles the bridges that play an important role in shaping the cityscapes of Miami and many other metropolitan areas. Through borrowing these symbols of civilization, this intervention aims to engage in a dialogue with Western modernist architecture and the Chinese literati tradition, and hence to address cultural dissonance under the current global order. The rice paper used has numerous creases on its surface to evoke the ever-changing social conditions.

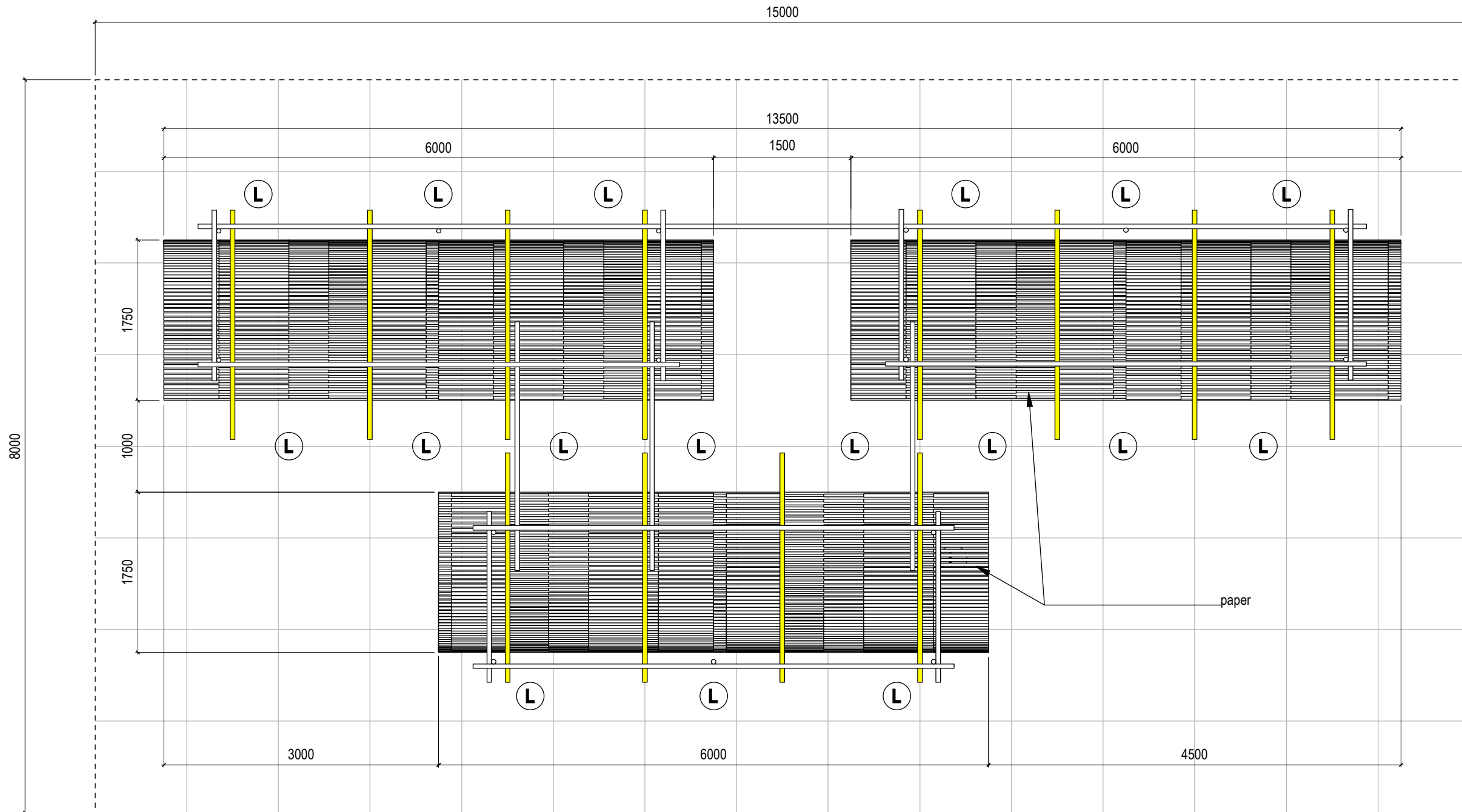
In "Pathway" (2024), Zhu's intention is to "extend every moment toward infinity." Zhu aims to render the concept of time subjectively, metaphorically, and culturally into something physical. Zhu describes the function of the installation: "Whereas time only moves forward, my work can be passed through in any direction. In "Pathway", there is no rusted steel as seen in the works of Richard Serra (1938–2024, USA); but instead, the use of Xuan paper expresses its tactile strength and longevity, as something whose physical qualities can be engaged with and passed through, as metaphor for passing through from the living to the afterlife." Zhu says.

"Pathway" is inspired by the Eastern philosophy of circular structure of politics, "Without the compass and square rule, one cannot form squares and circles, without benevolent governance, one cannot bring peace to the world." The Chinese sociologist Mencius pointed out the importance of unity represented by the circle two thousand years ago. If the circle is divided in half, the world is difficult to unite. However, today's global society is in the midst of such crisis. The circle has long been missing, the social order has been disrupted repeatedly, and conflicts between countries are gradually expanding from local regions to global crises. The semicircular monumental rice paper tunnel-like structure alludes to the recurring nature of conflict and peace throughout world history. The viewers are being put into an uncertain situation in order to reflect on individual responses to the unknown and our desire for collective harmony.

Layout Photos and Sketches



Installation of *Pathway* at the Artist's Beijing Studio, 2024



REVISIONS

DMY	:	:	:
DMY	:	:	:
DMY	:	:	:
DMY	:	:	:
DMY	:	:	:
DMY	:	:	:
DMY	:	:	:
DMY	:	:	:
DMY	:	:	:
DMY	:	:	:
DMY	:	:	:
DMY	:	:	:
DMY	:	:	:
DMY	:	:	:
DMY	:	:	:
DMY	:	:	:
DMY	:	:	:

DRAWING STATUS

- FOR REFERENCE ONLY
- FOR DESIGN MEETING ONLY
- FOR BUSINESS PROMOTION ONLY
- FOR MAE ESTIMATION
- FOR FURNITURE ESTIMATION
- FOR FITTING WORK ESTIMATION
- APPROVED DWG BY DESIGNER
- APPROVED DWG BY ENGINEER
- APPROVED DWG BY PROJECT MANAGER
- APPROVED DWG BY CLIENT
- AS BUILT DWG

PROJECT TITLE

Art Basel
Miami
2024

DRAWING TITLE

Meridians
booth M8
PearlLam Galleries
layout plan

DRAWN BY

DATE/DMY 30-Sep-2024

CHECKED BY IN CHARGE DESIGNER

DATE/DMY

APPROVED BY PROJECT MANAGER

DATE/DMY

APPROVED BY CLIENT

DATE/DMY

PRINTED DATE

SCALE

1 : 50

DRAWING NUMBER

ABMAM24-Mer-P-01

Legend:

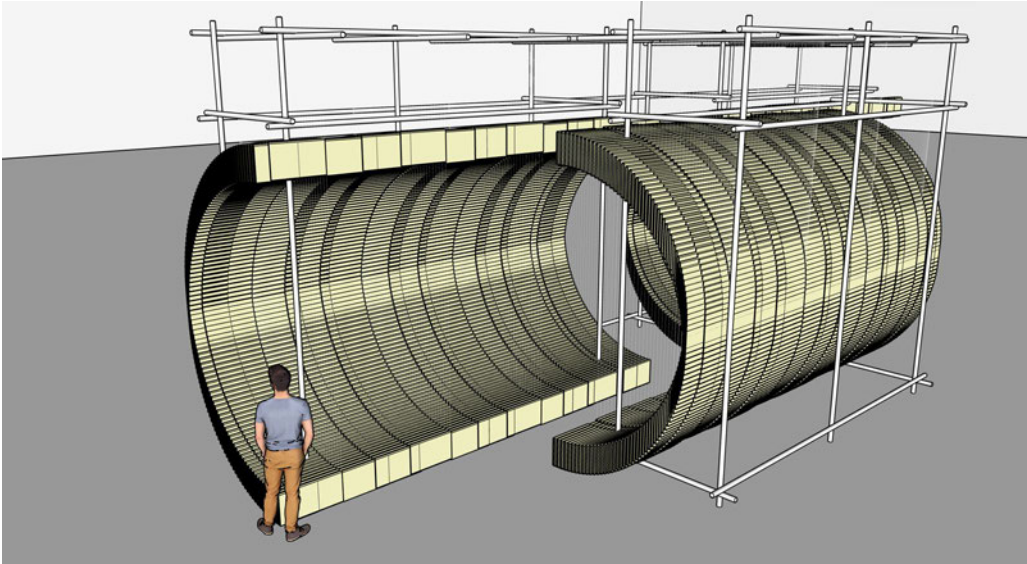
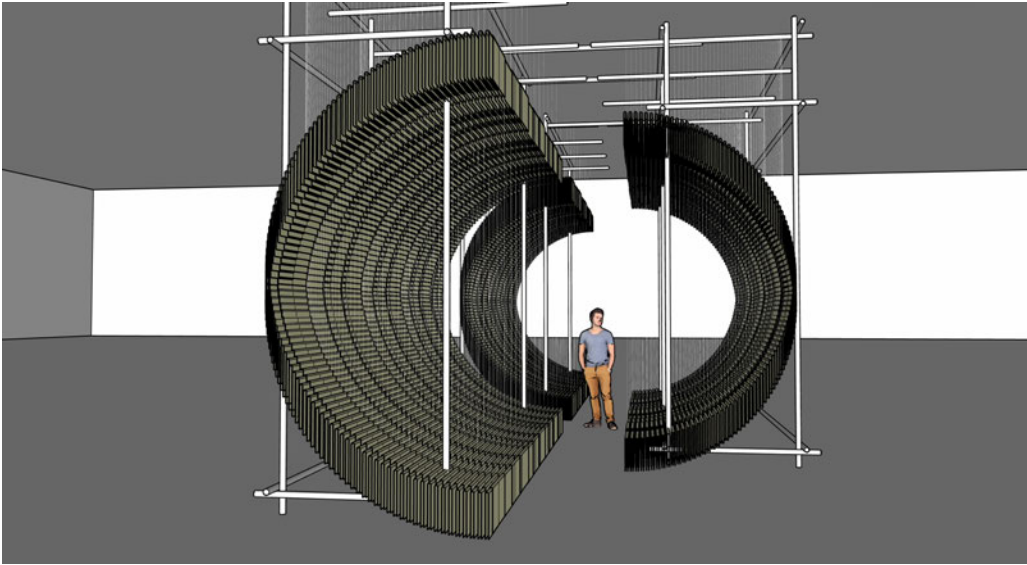
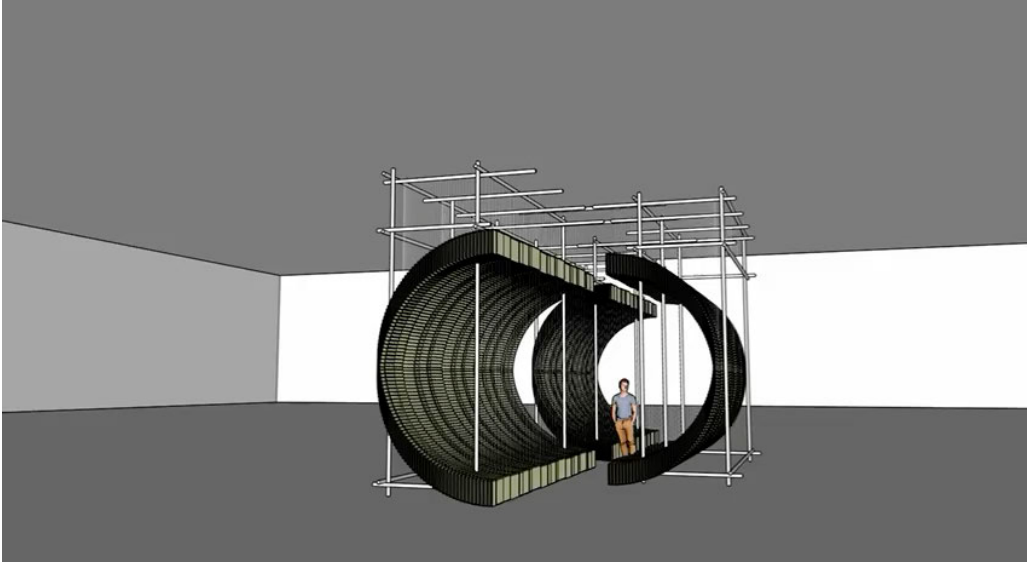
Symbol	Description	total Qty.
(L)	Light 48W 4500k	20pcs

remark:
1. Wall in white color. 2. Floor is concrete flooring.

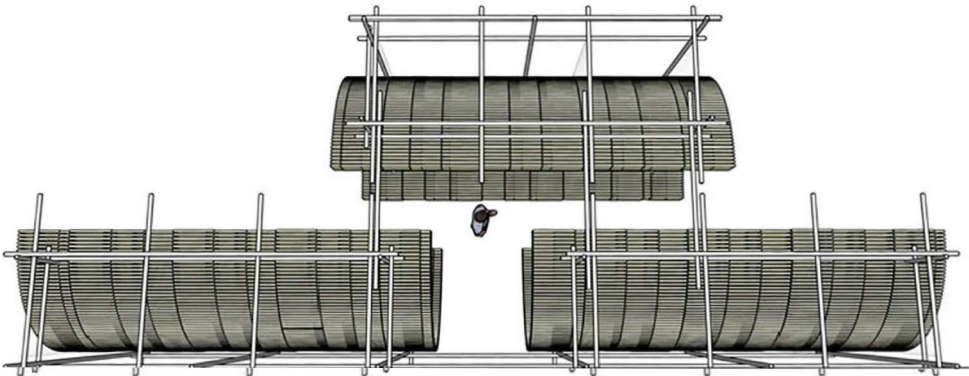
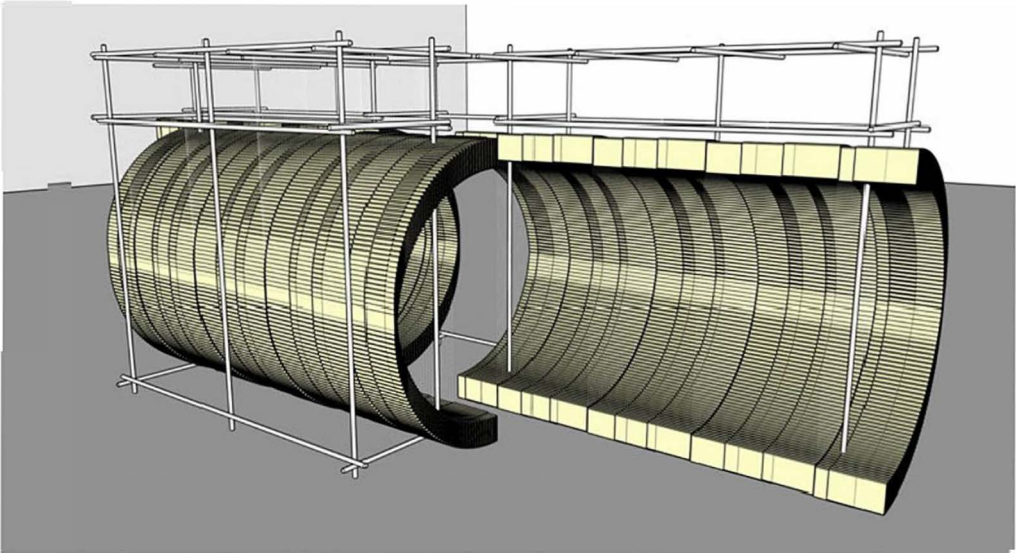
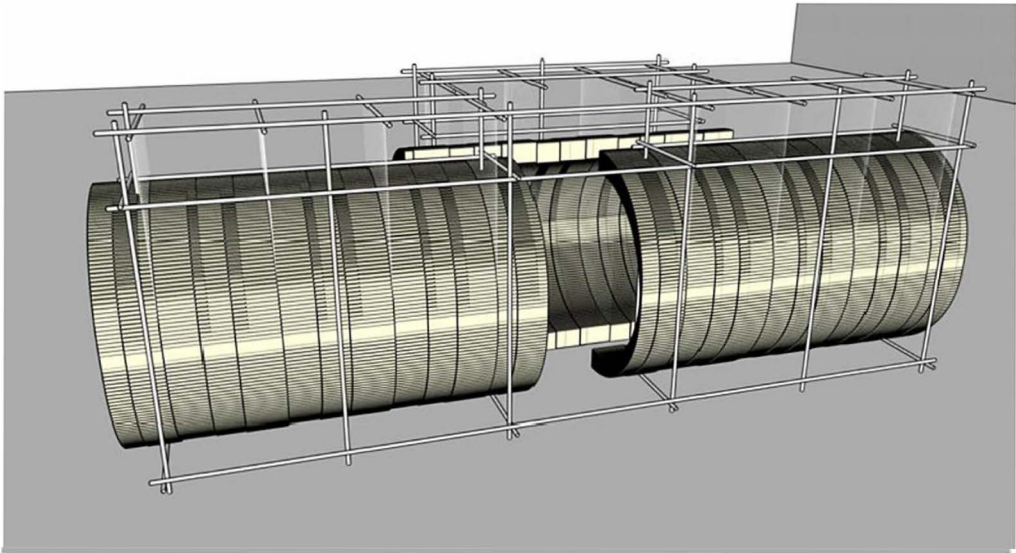
Project Art Basel Miami 2024
Meridians booth M8
PearlLam Galleries
layout plan
scale 1:50
area 1291sqf
30-Sep-2024

PearlLam Galleries

To watch 3D mock-up video, please click [HERE](#)



PearlLam Galleries



ZHU JINSHI

Zhu Jinshi, born in 1954, is a Chinese-born German artist. He is a pioneer of Chinese abstract art and installation art. He began to create abstract paintings in the early 1980s and moved to Berlin in 1986. Since then, he has been experimenting with performance, installation, and conceptual art. In 1994, Zhu returned to China, dividing his time between Berlin and Beijing until 2010. At present, he lives and works in Beijing, China and Germany.

Looking back at Zhu Jinshi's art practice over the past forty years, abstract painting and conceptual installation are two practices that parallel each other while sometimes being confrontational. Zhu started his career with abstract painting, but while his installation practice stands alone from his painting practice, it has also inspired new forms of painting. Only when the two are viewed together can the striking aesthetic value of Zhu's works be fully appreciated and understood.

Zhu Jinshi's paintings were first influenced by China's post-Cultural Revolution reawakening to the 20th Century modernist movement. Three of his works were exhibited in China's first avant-garde exhibition, the *Stars Group Exhibition*, in 1979. As one of the first Chinese artists to create abstract art, Zhu initially experimented with random brushstrokes and limited colour to create abstract paintings. He gradually developed his unique "thick painting" (impasto) style that he still uses today, which is usually applied in abstract compositions with heavy colour and thick paint.

In contrast to the Western mainstream post-1990s compositionist, neo-geometric abstract painting, he compared the differences between art techniques and philosophies at a macro level during his roundtrips between Beijing and Berlin over the past twenty years. Although the strong styles of Gerhard Richter, Julian Schnabel, Per Kirkeby, and Kazuo Shiraga in the 1980s impressed him, when he returned to painting after 2000, Zhu identified more with the direction of newer artists such as Albert Oehlen and Cecily Brown, focusing on his own experience and disregarding the idea of traditional abstraction.

Art critic and professor Gao Minglu says, "Unlike the formal rhythm of modern abstraction, which relies mainly on the charm of self-expressive brushstrokes, the expressive power of Zhu Jinshi's 'thick paintings' comes more from the stubbornness and fluidity of the objects (paint) themselves." He uses strong and tense techniques, employing palettes, wall trowels, wooden shovels, and fifteen-centimetre brushes to apply heavy colours of paint onto the canvas. The shaping of two-dimensional space and the spirituality emphasised in the history of abstract painting are not his interests; instead, his works are sculptural and three-dimensional with the effect of his materials. The gaps, fractures, white space, thickness, and paint form a self-contained visual system. This sense of monumental objects makes Zhu's paintings not only an art of space, but also an art of concept.

In contrast to his prior painting practices, Zhu's exploration of conceptual art, performance, and

installation began in the late 1980s when he moved to Germany. He took the initiative to use his formalist experience to focus also on social issues. In 1988, Zhu developed the “FANG ZHEN” art project, in which he set up a cubic metre of linen in Berlin, Germany, and a cubic metre of rice paper in Beijing, connecting two cities and cultures through four sections in this project: display, visiting, participation, and barriers. In 1989, he created the work *Exile*, a homemade raft with many bottles of Chinese export soy sauce tied to it, depicting the pursuit of his cultural identity. The relative lack of public exhibition space in China in the 1990s prompted a group of artists who had emigrated overseas to open up their private apartments as experimental exhibition spaces. Zhu’s residence in Ganjiakou, Beijing became an active gathering place for artists at the time.

What has made Zhu Jinshi internationally known is his surprising use of materials such as rice paper and bamboo in his installations. In works such as *Impermanence* (1996), *Boat* (2012–2015), and *Tao of Xuan Paper* (1997), the physical qualities and cultural attributes of paper itself are dissolved; instead, the soft papers are given an architectural volume, lightly stacked to become complex and tough. In the open space, the art shifts from private to public, and the works extend together with the space to become a special structural landscape. Zhu Jinshi’s large-scale rice paper installation *Rice Paper Pagoda* (2024) was exhibited at the 60th Venice International Art Biennale’s China Pavilion exhibition project, Atlas: Harmony in Diversity, from April to November 2024.

As one of the earliest practitioners of abstract and installation art in China, Zhu Jinshi’s creations have shown great vitality and extensibility, and this quality continues to exist in his current creations. His works are not limited by artistic mediums or times, but rather transcend geography and differences in Eastern and Western identity, taking a macro perspective and sketching a personal history of artistic evolution in the context of contemporary global culture.

Zhu’s solo exhibitions include *The Wind of Xishan* (2024), One Art Museum, Beijing, China; *Painting Sociology* (2023), Tang Contemporary Art, Beijing, China; *Next Week to Milan* (2022), Pearl Lam Galleries, Shanghai, China; *Li Bai’s Snow* (2020), Tang Contemporary Art, Hong Kong, China; *Wood · Character* (2020), Fusion Art Center, Beijing, China; *Ganjiakou 303* (2018), Pearl Lam Galleries, Shanghai, China; *Presence of Whiteness* (2017), Pearl Lam Galleries, Singapore; *Detached from Colour* (2016), Pearl Lam Galleries, Hong Kong, China; *Zhu Jinshi* (2016), Yuan Art Museum, Beijing, China; *Zhu Jinshi* (2016), Blum & Poe, New York, USA; *Performance in Paint: Zhu Jinshi* (2015–16), Inside-Out Art Museum, Beijing, China; and *Zhu Jinshi: Boat, a Yi Pai installation* (2015), organised by Pearl Lam Galleries at Exchange Square, Hong Kong, China. Group shows include *Etched in Time: The Experience and Transformation of Contemporary Art Collection in China* (2024), ENNOVA Art Museum, Langfang China; *The Evanescent* (2024), Pearl Lam Galleries, Hong Kong China; *The Shape of Time* (2023), Pearl Lam Galleries, Shanghai, China; *The Sea of Time* (2023), Gravity Art Museum, Beijing, China; *View the Landscape on the Bridge* (2022), exhibition of works by Chinese artists in Germany, Beijing, Shanghai, Qingdao, China; *Re-destination* (2021), Yuan Art Museum - Wuqing, Tianjin, China; *Uncommon Language* (2020–21), Vancouver Art Gallery, Vancouver, Canada; *Trilogy of Contemporary Art in China: The Scar* (2020), Busan Museum of Art, Busan, South Korea; *Inaugural exhibition* (2019), Rubell Museum, Miami, USA; *The Allure of Matter: Material Art from China* (2019–20), LACMA, Los Angeles, USA; *A Fairy Tale of Red Times: Works from the White Rabbit Collection* (2019), National Museum of Victoria, Melbourne, Australia; *28 Chinese* (2015), San Antonio Museum of Art, San Antonio, USA and Asian Art Museum, San Francisco, USA; *Perfection by Chance—A Yi*

Pai Series Exhibition (2015), Pearl Lam Galleries, Hong Kong, China; *Thick Paint: Jean Fautrier, Franz West, Zhu Jinshi* (2014), Luxembourg & Dayan Gallery, New York, USA; *28 Chinese* (2013–14), The Rubell Family Collection, Miami, USA; *Orient/Ation, 4th International Istanbul Biennial in Turkey* (1995), Istanbul, Turkey; and the *1st Xing Xing (Stars Group) Exhibition* (1979), Gallery in Beihai Park, Beijing, China. Zhu Jinshi's works have been collected internationally by notable public and private collections.

ZHU JINSHI 'BOAT' (2013)

Philip Dodd

Excerpt from exhibition catalogue *Boat by Zhu Jinshi* (2012), published by Pearl Lam Galleries, Hong Kong

"Painting is not a natural activity, not like spitting", said the British artist Frank Auerbach. Looking at art is not something natural, either. It is difficult to engage fully with the seventeenth-century French painter Nicolas Poussin without knowledge of Greek and Roman mythology and the grammar of seventeenth-century French court painting. In equal measure, if for different reasons, it is difficult to engage fully with the art—both painting and installation—of the important Chinese contemporary artist Zhu Jinshi without a sense of the art and cultural resources in which his art is marinated.

Zhu Jinshi is a profoundly 'rooted' and equally 'routed' artist, to use a homonym. He is clearly rooted in the culture of China: consider in "《船》 Boat" his use of Xuan paper with all its rich connotations in Chinese culture; or his naming of one of his early abstract painting White Calligraphy, which some lazy critics might otherwise read as an example of a Chinese artist using the language of Western abstract art. But Zhu Jinshi is equally a 'routed' artist, one whose resources are wider than China's. Look at the way that in an apparently Chinese marinated installation such as "The Tao of Xuan Paper" (1997), installation at Vancouver Art Gallery, Zhu Jinshi takes the grammar of Western minimalism and plays with it.

Zhu Jinshi is very much not an 'either/or' but a 'not only but also' artist. Undoubtedly, this has something to do with his own history: He was born in 1954 and was an important member of the Stars Group—he showed in the seminal Beijing Stars Group exhibition of 1979—but later settled in Germany in 1986, where he encountered the work of artists such as Joseph Beuys. Like so many of the interesting Chinese artists of his generation, he found himself wrestling with two traditions, although this is not something limited to artists from the 'East'. (Where would the work of the US abstract expressionist Robert Motherwell be without the artist's engagement with Chinese calligraphy?).

The work that Zhu Jinshi showed in public after his encounter with Western art in Germany was in some ways different from his early work. His chosen language became that of installation, although it now appears as if he never abandoned painting; rather it became for a time a 'private' matter, something he made but did not exhibit.

But Zhu Jinshi's "routedness" is more than an issue of biography, of his moving between 'East' and 'West'. For a time, Zhu Jinshi taught in the Architecture Department at Berlin Technical University and his movement between the disciplines of art and architecture seems manifest not only in his installation work—there is no fixed position from which to view "《船》 Boat"—but also in his abstract paintings which yearn towards three dimensionality.

But his “routedness” can also be seen in the piece “《船》 Boat” (2013), whose title has resonances for Western and Chinese cultures. For a Westerner, a boat has many connotations, from Homer’s “The Odyssey” to “Nostromo” (in Ridley Scott’s film “Alien” (1979) where the spaceship is named in honour of the novel of Joseph Conrad). Boats in Western culture always conjure up space and time.

In Chinese, 《船》 the character for a boat, generates resonances unavailable in English. The character combines the meaning of vessel, person or mouth and the number 8, conjuring up the Ark with its eight participants. There is also the matter of the material which Zhu Jinshi chooses to use. In “《船》 Boat” (2013) , there is no rusted steel as there might be in a work by Richard Serra; rather, the work is made with traditional Chinese materials such as Xuan paper, not as something to be worked on as it was by classical Chinese artists but as a material itself, with all its resonances of tensile strength and resistance to corrosion or mould. Paper, burnt, is also something that is used in ceremonies in China to honour the dead, as they pass from living to the afterlife—something that a Chinese viewer or someone with a knowledge of Chinese culture could not fail to remember when faced with “《船》 Boat” (2013).

In my conversation with Zhu Jinshi, over the phone between London and Shanghai, he spoke eloquently of how far the interpenetration of Western and Chinese culture had developed and how complex and multifaceted it is. He also said how much “《船》 Boat” (2013) was involved with the issue of time—both subjective time as well as time in a cultural sense (where, he said, the longevity of Chinese culture gives time a different impression from that in a culture such as Britain’s).

Zhu Jinshi mentioned to me that “《船》 Boat” (2013) was made in two parts and that he could imagine one part exhibited in Beijing and another in New York. As he did so, I could not help but be reminded of the great myth of Plato’s “Symposium” (c. 385-370 BC), where the human, once whole, now broken in two, pursues their other half to make themselves whole again.

Whether my thought was pertinent or not, it is a testament to the quality of Zhu Jinshi’s work that it has the capacity to tease us out of all thought, including those complex and interpenetrating categories of ‘West’ and ‘East’.

Philip Dodd is the chairman of Made In China (UK) Ltd. a London-based creative industries company that fosters cultural exchange between China and the rest of the world. and an award-winning BBC broadcaster and editor As the Director of London's Institute of Contemporary Arts (ICA) from 1997-2004, he staged major exhibitions and cultural events in Beijing and Shanghai. including hosting “Revolutionary Capitals, Beijing and London” at the ICA in 1999. He has also curated exhibitions and projects for the Moscow Biennale. Hayward Gallery London. and Sotheby’ s New York. Dodd has published widely on art. film and literature.

ZHU JINSHI'S DETACHMENTS

John Rajchman

Excerpt from exhibition catalogue *"Detached From Color: Zhu Jinshi"* (2017), published by Pearl Lam Galleries, Hong Kong

"Detached from Colour" (2017) dramatises a moment in the work of Zhu Jinshi, when, after "a time of splendidness", (when he painted in thick colours, pushing out from the canvas with a sort of performative force), he turned to a new secret activity, deliberately kept from the media, in which, working with white and with black, and rediscovering the teachings of Laozi, he sought something ordinary, common. This late "detachment from colour" is now seen to form part of a larger journey, a singular voyage, starting with his early black and white paintings (1983–90), made following his move to Berlin; then, in a more global context, a moment when he made striking installations with (white) xuan paper, thus turning to "Eastern" materials after the "Western" cast of the early black paintings; and, finally, with his late turn to the ordinary and the teachings of Laozi, a moment in which he came to a new sense of whiteness, more thick than flat, in contrast to the post-war abstraction in Korea and Japan, which, he argues, still remained hostage to the Western modernist story of a reductivist turn to the minimalism of the white canvas. It is the very idea of abstraction and its relation with Eastern sensibilities or Chinese spirituality that must be rethought or recast accordingly.

How then should we think about this path or way in Zhu's work? What does the "attachment to colour", subsequently abandoned, and the related use of black and white, tell us about it? For some time, the great categories and geographies surrounding the idea and practice of abstract painting that emerged in Europe in the late 19th century have been upset and the rules of the game reopened. Today, in the 21st century, abstraction seems a new idea, its geographies less centred, its possibilities more open, yet to come. In the process, we have gained a much more complicated picture of the encounters of East and West earlier on, already in the abstraction in Europe and America. Indeed, rather than settled territories, enclosed on themselves, given once and for all, East and West now seem to be complexes of inherited material practices that must be constantly recast or redrawn, often in a clash or an encounter with one another—in Xu Bing's striking phrase, "revitalized" in new ways, for new audiences. Thus, when we now look back at post-war New York and Paris, in which much of the critical discussion of abstraction was centred, we find many departures from the dominant modernist narrative. In New York, for example, in the work of Robert Motherwell, (whose black and white "Elegy" paintings Zhu's early Berlin paintings evoke), we find a remarkable turn to the smaller scale of his striking calligraphic works, deliberately cast against the orientalising tendencies found later in Brice Marden's moving calligraphic lines. Black, ink, and paper would all play an important role in this work, as, in a remarkable manner, in post-war Paris with that of Henri Michaux. Following his early trip to Asia, working at once in poetry and drawing, in a zone in between the great figurative/abstract divide, Michaux's unclassifiable practice would be closely associated with discussions of Chinese painting at the time, notably, François Cheng's great study of classical Chinese

painting, that culminates in the way Shitao had broken away from the codifications of painting in the Ming dynasty, in the process, recovering a new Daoist sense of vital “qi” in the act of painting, associated with the great ideas of “empty and full” spaces—and times.¹

If, with this in mind, we then turn to the emergence of contemporary Chinese art after Mao, we find the question of abstraction, the role of black and white—of ink and paint, paper and canvas—is similarly complicated. As Wu Hung has argued, not only did the new turn to abstraction serve to upset the “guohua/xihua” (Chinese painting/Western painting) division instituted in modern China, but the turn to the materials and questions of black and white would also assume different forms and come from different regions. Thus, while Zhu “freed paper from brush”, Yang Jiechang had “freed ink from image”, as seen in his “Layers of Ink”, first shown in a landmark show in Paris in 1989². No doubt, further paths and related “detachments” might be discerned within a larger story of the rise of contemporary art in China—with Qiu Zhijie, for example, or more recently, with Wu Jian’an. Zhu’s late “detachment from colour” might then be seen along these lines: How, along with many in his generation, he worked in untutored ways outside the Academy, without prior training or rules, and how following the new opening after the death of Mao, he would take part in the Stars exhibition; how, he then moved to Berlin for 20 years, where he encountered not simply modernist abstract work (of the sort he had dreamt earlier in Beijing), but also a contemporary art that had long broken away from such modernism (installation, performance, video), bringing with it new ideas and possibilities of art, articulated in one way by Joseph Beuys. Then, returning to China, working with dealers or collectors in Florida and Hong Kong, he entered into a “splendid” time, working with striking, thick colours, before the current detachment from them, dramatised in this show and with these new works.

Within this long and more complex history of East and West, “liu bai” (retaining white space) would often play a key role for questions of “spatialisation” in or of painting, whether figurative or abstract. We find it, for example, in the notions of “empty and full” that François Cheng worked out the intellectual and artistic climate of post-war France, and then later by François Jullien, in a 2003 book entitled “The Great Image Has No Form” in which questions of ink and brush, line and colour, form part of a larger sense in which classical Chinese, in contrast to modern European, painting didn’t aspire to “reproduce forms” in a manner that Panofsky would try to codify in his iconography, but rather were seen to form part of a process of “forming itself”, black becoming something “alive”, spreading out, and giving vital if indeterminate form³. In both these cases, black and white are credited with a vital “spatialising” role very different from the notion of “flatness”, and the picture of “emptying” out figurative or narrative content, dear to Clement Greenberg, to which, in the post-war period, the Korean monochrome painters offered one Eastern modification or retort.

Looked at from this angle, Zhu’s splendid time of “thick colours” already contained a germ of his later “detachment” from them. For the whole idea and practice of “thickness” in his work was already directed against the sort of flatness once thought to be the very crux of minimalist reduction and, thus, to an idea of “white” or “blank” that goes back to Mallarmé’s idea of the blank canvas, the white page. Philosophically, Gilles Deleuze is perhaps the one to have gone furthest in rejecting this Mallarméan idea of whiteness, exposing it as a piece of transposed

¹ François Cheng, “Empty and Full: The Language of Chinese Painting”, Random House, 1994.

² Wu Hung, “Negotiating with Tradition in Contemporary Chinese Art: Three Strategies”
https://webmedia.mplus.org.hk/documents/Past_Event_Ink_Art_Negotiating_with_Tradition_in_Contemporary_Chinese_Art_WuHung_en.pdf

³ François Jullien, “The Great Image Has No Form, or the Non-Object Through Painting”, University of Chicago, 2009.

Christian theology—a “European malady” he called it at one point. He said, on the contrary, that the canvas is never empty or blank; instead, it is always filled with vital potentials that emerge as cliché and habit that are eventually cleared away. Conversely, if in Daoism or Chan Buddhism, whiteness was already seen as part of a vital distribution of empty and full spaces, it was because they were not at all monotheistic, and so were much freer to explore an immanence, independently of a transcendent Christian God, creating the world out of nothing. Whiteness in this sense is at bottom not something “un-representable”, but rather a sort of immanent force or power that works in other ways than with the Western obsession with presenting objects to subjects. That is why, rather than being “without image”, empty and full, black and white, were part of a sort of “great image” that makes room for vital formless powers, immanent in the world or the landscape in which one finds oneself. It is striking that, in advancing such views, Deleuze developed a notion of “thickness” (épaisseur) in abstract (as well as figurative) painting, based in relations between materials and sensations, and their ways of dealing with surface and depth, which, he thought, helps explain why it was so misleading to ever identify abstraction with “flatness”⁴. For in the end, the act of painting is always a vital bodily activity, working with unformed potentials in materials, a way of “thinking with sensations”, of which each artist must find his own path, his singular mode of thinking, following the encounters and circumstances that necessitate it and the strange unsettled places to which they lead him (or her). That is why there is always a potential for an abstraction that is not paradigmatic or symbolic, reducible to a code, but rather immanent, formless, uncoded, yet to be invented—as already may be found in classical Chinese painting and, in particular, the time following the collapse of the Ming dynasty, when Shitao, taking up the philosophy of Laozi anew, would ask what this means for a process or practice that modifies and revitalises what has gone before.

Perhaps then the particular way an artist works with materials, finding his own path in and through them, is always a vital matter, part of a larger unfolding of one’s work, the voyage on which it takes one, the peculiar itinerary it traces. Zhu’s late “detachment”, his turn from an earlier exuberant moment, when he worked with thick colours in their relations to surface and depth, to a more secret, quiet space, in which whiteness would shine forth in a less spectacular, more common way, might be seen in this light. As with the late paintings of Shitao, there comes a time, often tinged with melancholy, when one asks oneself how one’s work will live on, when one is no longer able to continue it oneself, as though one were entering a long night of the great white snows of immanence, preparing for what is yet to come.

John Rajchman is a philosopher and professor of Art History at Columbia University. He has taught in Paris and is an expert on post-war French philosophy and culture. His books and writings on art, architecture, and contemporary philosophy have been translated into many languages. He has also written catalogue essays for museums and galleries, including Richard Serra’s retrospective at the Museum of Modern Art in New York, Mira Schendel’s retrospective at Tate Modern in London, and Xu Bing’s retrospective at the Taipei Museum of Fine Arts in Taiwan. Rajchman was a founding editor of the journal “Semiotexte”, a member of the editorial board of “October” in the 1980s, and an intellectual advisor for ANY, a 10 yearlong architectural symposium, which met in different global cities in the 1990s. Currently, he is Contributing Editor at Artforum, New York. For the past six years, Rajchman has directed a graduate seminar at Columbia on Contemporary Art in China.

⁴ Gilles Deleuze and Félix Guattari, *What Is Philosophy?*, Columbia University Press, 1994.

Contesting Global/Local: Chinese Experimental Art in the 1990s

Wu Hung

Orientalism Magazine, Hong Kong (Vol. 33, No. 9, pp. 62-67; Nov 2002)

Works by Chinese experimental artists invariably feature in the important international exhibitions of today. Often combining technical sophistication with fierce psychological intensity, they attract the attention of curators, art critics, collectors and common audiences worldwide. After its emergence in the late 1970s, Chinese experimental art developed into an avant garde movement in the 1980s, finally becoming an important component of international contemporary art in the 1990s. The decade from 1990 to 2000 therefore represents a crucial stage in the course of its development.

'Reinterpretation: A Decade of Experimental Chinese Art (1990-2000)', the First Guangzhou Triennial, organized by the Guangdong Art Museum, thus provides a comprehensive survey and attempts a systematic explanation of the field during this period (see Wu Hung, ed., "*Reinterpretation: A Decade of Experimental Chinese Art (1990 - 2000)*" (English Version); ISBN/ISSN 1588860361. Guangdong Museum of Art, 2002). The three main themes of the exhibition, 'Memory and Reality', 'Self and Environment' and 'Global and Local' encompass most experimental works from that decade. This essay discusses the 'Global and Local' theme through selected examples.

The dialogue between global and local was one of the most powerful driving forces for the development of Chinese experimental art in the 1990s. It stimulated experimental artists to explore their self-identity, expand their visual vocabulary, make Chinese concepts and forms part of global contemporary art, and recontextualize international art trends amid domestic concerns. While many scholars have discussed globalization in terms of its political, socio economic and intellectual contexts, this essay focuses instead on the impact of global/local communication on the content and form of artistic expression.

The globalization of Chinese art did not start in the 1990s, of course. But for a long time, it was equated with the Westernization of Chinese art. From the early twentieth century onwards, many Chinese artists abandoned the traditional brush. Some travelled abroad to study Western oil painting and sculpture, but those who remained home also had ample opportunity to learn foreign forms and techniques. The establishment of the People's Republic of China did not stop this process, but restricted the model of academic learning to social realist art of the Soviet Union. For more than three decades this particular 'Western' style dominated contemporary Chinese art, but it became history after experimental art grew into a national movement through the '85 Art New Wave (85 Meishu Xinchao). Participants in this movement embraced all schools of modern Western art that developed outside the canon of realism (for example, Surrealism, Dadaism, Abstract Expressionism, Conceptual art, body art, and Pop Art). More importantly, they began to bridge the gap between Eastern and Western art, which had existed as a fundamental conceptual framework in which artists and art historians envisioned modern Chinese art. Although the dominant influence of the '85 Art New Wave came from the West, it gave experimental Chinese

artists the freedom to discover their own potential. Some of the best-known works from this period, such as Xu Bing's "*Book From the Sky*" (1988) and Wenda Gu (b. 1955) pseudo-calligraphy series, (also called "Pseudo Character" series) employ traditional Chinese idioms but reject their conventional meaning. No one disagrees that these are among the most original works of global contemporary art of the 1980s, even though they were made in China by artists who had never been abroad (several years after creating these works, the two artists emigrated to the West).

The identity of Chinese experimental art has long been a contested issue. It is routinely caricatured by official Chinese critics as a local imitation of 'decadent Western contemporary art'. Within the pro-experimental art camp, some critics have divided artists into two groups, based on where they live. Taking a nationalist stand, they have coined the nickname 'banana people' (people who have yellow skin but are 'white' inside) for those artists who have emigrated to the West and gained fame there. Many Western critics tend to emphasize the relevance of Chinese experimental art to China's internal politics. Even though the art itself has transcended the East-West or global-local dichotomy, such views continue to inform discourse on the subject in different ways. Some critics have tried to link it to transnational phenomena such as the Chinese diaspora, but in so doing have often treated this art merely as a social movement.

There is no question that Chinese experimental art is related to all of these - post-Cold War politics, global commercialization and diaspora - but the kind of reinterpretation pursued here is, first of all, an art-historical one. To return to the '85 Art New Wave, this domestic movement makes it clear that from the beginning, Chinese experimental art was a branch of global contemporary art, an identity determined not by where artists lived but by the concept and forms of their work- and their intended audience. On the other hand, this movement also makes it clear that being global does not exclude experimental Chinese artists from remaining local; the question is how they can internalize two geo-cultural identities productively. The historical significance of the '85 Art New Wave lies not only in its bridging of East and West, but in its initiation of numerous experiments that highlighted individual voices in global/local communication as a whole. 1990s Chinese experimental art developed against this background.

Four important developments in the 1990s brought the global/local dialogue in Chinese experimental art to new levels: first, experimental Chinese artist became regular participants in international exhibitions, and many exhibitions of Chinese experimental art were organized abroad; second, promoted by commercial galleries inside and outside China., this art became a global commodity; third, a considerable number of experimental Chinese artists, emigrated to other countries, while 'domestic' artists frequently travelled to foreign exhibitions and created works around the world; and fourth, in the late 1990s, some official Chinese museums began to develop exhibition projects, that framed Chinese experimental art as part of global contemporary art.

With these changes, the global/local relationship became a constant stimulus, resulting in works that reflected differing ideas, and approaches. Critics have often attributed such differences to an artist's place of residence, arguing that overseas artists and those who remained in China do not have the same self-identities and points of view. But the real situation is more complex. During the 1990s, so-called 'local' artists spent increasing amounts of time abroad and dealt directly with foreign institutions, curators and audiences, while 'overseas' artists made frequent trips back home to create and exhibit their works. It is more plausible to assume that both groups of artists developed global/local dialogues based on specific situations, and not on the official place of residence written in their passport. Instead of taking global and local as two external frames of classification, we should consider them as internal experiences and perspectives. The key to understanding these artists and their works is to discover how such experiences and perspectives were negotiated through specific art forms invented at a specific time and place.

For the First Guangzhou Triennial (2002), for example, Wang Gongxin recreated his 1995 video installation "*Brooklyn's Sky*" (1995). Wang went to America in 1987 as a visiting artist at the State University of New York in Cortland and Albany, and afterwards took up residence in Brooklyn. From

the early 1990s, he and his wife, the artist Lin Tianmiao, embarked on a nomadic lifestyle, travelling between Beijing, New York and other international cities year-round, hoping to create art that would convey their experience. "*Brooklyn's Sky*", which resulted from this desire, was inspired by an American folk belief that if a person dug a deep enough hole, he would emerge on the other side of the world in China. However, since Wang Gongxin is Chinese, he started his fantastic journey from Beijing by digging a well in his tiny apartment. At the bottom of the well he installed a small video monitor. As if looking through a transparent window, the visitor could see on the screen a piece of sky - the sky above Wang's Brooklyn home.

Personal experience also propelled Zhu Jinshi (b. 1954) to create "*Impermanence*" in 1996. The material for this striking installation included 50,000 sheets of xuan paper, a standard medium for traditional Chinese painting and calligraphy. Without leaving a single stroke on the sheets, however, Zhu wrinkled and stacked them into a spectacular fortress-like structure, with a narrow passageway to the interior. The intricate construction struck the spectators as being both massive and fragile. When the exhibition ended, Zhu splattered ink on the sheets and burned them outside the exhibition hall. It is significant that the artist, who had emigrated to Germany in the early 1990s, created this work twice in 1996 as two different parts of a single project. He first installed the paper-fortress in Beijing's Contemporary Art Gallery and later repeated it in Berlin's Georg Kolbe Museum. The idea seems obvious: since the installation itself derives many elements from traditional Chinese art and philosophy, by creating it both inside and outside China, the artist acquires an independent, transnational identity without losing sight of his own cultural heritage.

Cai Guoqiang (b. 1957) is another artist who has made the global/local dialogue a central theme of his art. His well known contribution to the 1995 XLVI Venice Biennale, "*Bringing to Venice What Marco Polo Forgot*" featured his arrival with bags of Chinese medicine in a sailboat at a theatrical setting, the Palazzo Giustinian Lolin, a seventeenth century merchant's home. The supposed starting point of his symbolic journey was Quanzhou, Cai's hometown in southeast China's Fujian Province, and coincidentally, the port from which Marco Polo left China for Venice 700 years ago. Through this project, Cai Guoqiang makes a powerful statement that he, an artist from China, is reversing the direction of the East-West traffic; what he brings to the West with him are not just goods and stories, but an Eastern view of the cosmos' that has escaped the attention of Western travellers (Dana Friis-Hansen, 'Towards a New Methodology in Art', in Friis-Hansen et al., *Cai Guo-qiang*, London, 2002, p. 80). One should not take this as a nationalist, anti-Western approach, because Cai has staged similar performances to 'bring things to' his native country. The ambitious "*Extend the Great Wall of China by 10,000 Meters: Project for Extraterrestrial No. 10* (no. 00) (1993-1994) is one such example. When Cai returned to China from Japan in 1993, he travelled along the Great Wall to its Western limit. There, assisted by local people, he laid down a 10-kilometre-long fuse in the Gobi desert. Its simultaneous explosion created the spectacle of a 'wall of fire', as if the Great Wall had suddenly come to life and grown to an unprecedented length.

Besides performance-oriented projects imbued with the artists' transnational experiences, many works in 1990s Chinese experimental art conduct global/local dialogues by juxtaposing visual signifiers - art motifs and media, objects in daily life or written languages - from heterogeneous sources. Zhang Jianjun (b. 1955) and Hu Youben (b. 1961) both use traditional Chinese ink to make 'anti-traditional' installations. Zhang Jianjun, who resides in New York, created "*Fog Inside*" in 1992 in Warsaw. The work is minimalist in spirit: a large, flattened cylinder filled with ink-infused water. Although the form of the installation recalls a steel sculpture, the ink water inside it generates a sense of impermanence that is reinforced by steam that slowly rises from the surface of the liquid and dissipates. The subtle movement of steam has a meditative quality, reflecting an organic and wholesome understanding of the cosmos that the artist finds in Chinese philosophy. Thousands of miles away in China's Hebei province, Hu Youben fashioned huge installations that reveal nothing but layered black paint on a wrinkled surface, negating not only painted images but also the concept of painting.

Scholar's rocks and Ming-style furniture, two conventional symbols of traditional Chinese culture, are given new meaning in Zhou Chunya's (b. 1955) and Ai Weiwei's (b. 1957) works. In a series of paintings, Zhou, a German-trained artist, depicts scholar's rocks as living things in various stages of transformation. The animated quality of these images, enhanced by sculpted surfaces and fluid brushwork, owes its inspiration both to German Expressionism and to the traditional Chinese *xieyi* ('inscribing the mind') style. Ai Weiwei, on the other hand, deconstructs Ming-style furniture with techniques derived from traditional Chinese carpentry. He takes tables, chairs and stools apart and reassembles them into dysfunctional, postmodern sculptures. Wang Luyan (b. 1956) has also found an iconic object for deconstruction, albeit from more recent Chinese history – the bicycle. Although China is still 'the country of bicycles' to outsiders, contemporary Chinese increasingly associate this vehicle with the Mao era, when it provided millions of Chinese with a basic means of transportation. This is perhaps why Wang Luyan often paints his remodelled bicycles red. But he does more to the bicycle than merely painting it: with two small wheels added to the rear axle, the vehicle becomes a work of conceptual art, moving backward when pedalled forward.

The Chinese written language offers experimental artists a special signifier for their cultural origin. Xu Bing and Wenda Gu have both continued their language-based experimentation since emigrating to America in the early 1990s. Xu Bing's latest project, "*Square Word Calligraphy*" (1994-96), involves the creation of a unique writing system that renders English in Chinese writing: by using Chinese components of Chinese characters for English letters, he is able to transform an English word into what looks like a Chinese character. While his 'square words' can be considered a perfect fusion of Eastern and Western culture, Xu Bing's ultimate goal is to create a device that can be of real service to people; he hopes that the system will allow people to learn from one another while maintaining their own cultural heritage. Thus, classrooms are set up at his exhibitions, complete with writing tables and tools, in which English speakers can practise Chinese calligraphy in English, and Chinese speakers can learn English by practising Chinese calligraphy. By employing language-based signs, Wenda Gu executed many monumental projects in the 1990s in pursuit of a universal symbolic system. His "United Nations" (1999-2000), a series of spectacular installations made of human hair, represents the different peoples, nations and countries of the world. The global/local dialectic remains the central concept of these works, but the artist posits himself as a universal spokesman for all cultures.

As demonstrated by these examples, many experimental Chinese artists are idealistic in attempting to mediate global/local perspectives and experiences; the assumption is that globalization, if freed from imperialistic and nationalist ambitions, can assimilate local creativities in a dynamic and productive way. This optimistic attitude, however, disappears in works that take international power struggles as their subject, and problematize globalization in this particular context. "*World Maps*", a series of silkscreen prints created by Hong Hao (b. 1965) from 1992 to 1996, is one such work. The artist has cleverly created an optical illusion where each map has the appearance of the open leaves of a traditional Chinese thread-bound book. Each fictional map reflects a pessimistic vision of the world. 'The Division of Nuclear Arms Map' shows missiles stationed in every corner of the world, including Antarctica, which has been divided into segregated political territories. 'The New World Order Map' changes the locations and shapes of different countries. 'The New Geological World Map' switches sea and land. 'The New Topographical World Map' alters the size of each country according to its military and economic might. 'The Latest Practical World Map' renames cities with trendy expressions in popular culture and tosses economic charts around the earth. Fantastic and absurd, these pictures depict a world governed by violence and greed, a frightening image of the globe that the artist finds himself unable to escape from.

If Hong Hao's pictures are satirical, Xu Jiang's (b. 1955) images are tragic. His "*Chess Match of the Century*" (1996) depicts destroyed cities, broken monuments and crumbling architectural spaces – products of civilization that humanity itself has turned into ruins. Floating over these scenes are the disembodied hands of two chess players. Cast in relief, the hands symbolize competing historical forces behind the destruction of civilization. Starting from the late 1980s, Xu began to use the game of Chinese chess to signify both tension and method. Chess is motivated by the desire for control; behind a subtle, prolonged negotiation, there is a hunger for power and a determination to kill. A chess

match is both spatial and temporal; consisting of numerous movements on a geometric map, it is never static. Chess is highly rational yet passionate: while following a set of rules, a player must manipulate them in order to win. For Xu Jiang, these are implications that make chess an ideal metaphor for politics as well as art.

On a more general level, the forms that these works take – installation, performance and mixed media – are a concrete expression of the global/local dialogue. Although these forms can be explained through the growing influence of Western contemporary art in China, a more essential reason for their popularity must still be found in the fundamental purpose of the art itself, which is to forge an independent field of production, exhibition and criticism outside official art. Through embracing contemporary art media that still remain 'unorthodox' in China, experimental artists can effectively establish an alternative position for themselves. Such a break from the establishment is sometimes related to an artist's political ideology. But it can also be a relatively independent artistic decision, as experimental artists routinely find the new art media both liberating and challenging, encouraging self-expression by any means at their disposal. In different ways, experimental Chinese artists utilize the 'global' forms of international contemporary art to express local and personal experiences.

Wu Hung is Harrie A. Vanderstappen Distinguished Service Professor of Chinese Art and Consulting Curator of the Smart Museum of Art at the University of Chicago, and the chief curator of 'Reinterpretation: A Decade of Experimental Chinese Art (1990-2000)'. The First Guangzhou Triennial.

ZHU JINSHI

1954 Born in Beijing, China
1986-2010 Moved to Berlin, worked between Germany and China
Present Lives and works in Beijing, China

Selected Solo Exhibitions

2024 *The Wind of Xishan*, One Art Museum, Beijing, China
2023 *Painting Sociology*, Tang Contemporary Art, Beijing, China
2022 *The Rainbow Series*, Yuan Art Museum, Beijing, China
Five Works, Yan Art Space, Beijing, China
Next Week to Milan, Pearl Lam Galleries, Shanghai, China
Accidental Aesthetics, Tang Contemporary Art, Seoul, South Korea
2020 *Li Bai's Snow*, Tang Contemporary Art, Hong Kong, China
Wood · Character, Fusion Art Center (now Nanchizi Museum), Beijing, China
2018 *Ganjiakou 303*, Pearl Lam Galleries, Shanghai, China
The Ship of Time, Tang Contemporary Art, Beijing, China
Rejecting River Currents, Tang Contemporary Art, Beijing, China
2017 *Presence of Whiteness*, Pearl Lam Galleries, Singapore
2016 *Detached from Colour*, Pearl Lam Galleries, Hong Kong, China
Zhu Jinshi, Yuan Art Museum, Beijing, China
Zhu Jinshi, Blum & Poe, New York, USA
2015 *Performance in Paint: Zhu Jinshi*, Inside-Out Art Museum, Beijing, China
Zhu Jinshi Special Project: Boat, Pearl Lam Galleries at Exchange Square, Hong Kong, China
2014 *Zhu Jinshi: Simplicity*, Pearl Lam Galleries, Singapore
2013 *Zhu Jinshi: The Reality of Paint*, Pearl Lam Galleries, Hong Kong, China
2012 *Zhu Jinshi: Boat*, Pearl Lam Galleries Special Project Space, Shanghai, China
Zhu Jinshi, Blum & Poe, Los Angeles, USA
2010 *New Abstract*, 604J Gallery/604H Gallery, Busan, South Korea
2009 *Social Chromatology*, JoyArt, Beijing, China
2008 *Power and Territory*, Arario Gallery, Beijing, China
2007 *Four Tables*, Courtyard Gallery, Beijing, China
2006 *Plane Pattern*, Tongzhou Private Art Center, Beijing, China
2002 *On the Road*, Prague City Museum, Prague, Czech Republic
1999 *Empty Time*, Vostell Gallery, Berlin, Germany
Diary in Bamboo Forest, Weitendorf Chapel Art Association, Weitendorf, Germany
1998 *Empty Space*, Saarbrücken City Gallery, Saarbrücken, Germany
Return to Source, Ulm Art Association, Ulm, Germany
1997 *Tao of Rice Paper*, Vancouver Art Gallery, Vancouver, Canada
1996 *Impermanence*, Capital Normal University Art Museum, Beijing, China
Mianbi (In Front of the Wall), Georg Kolbe Museum, Berlin, Germany
1995 *Moment*, Ruine der Künste (The Arts' Ruin), Berlin, Germany
1990 *Fang*, DAAD gallery, Berlin, Germany

Selected Group Exhibitions

- 2024** *Etched in Time: The Experience and Transformation of Contemporary Art Collection in China*, ENNOVA Art Museum, Langfang China
Rice Paper Pagoda, The 60th Venice International Art Biennale's China Pavilion exhibition project—*Atlas: Harmony in Diversity*, Arsenale, Venice, Italy
The Evanescent, Pearl Lam Galleries, Hong Kong, China
- 2023** *Du Fu Tower*, Chengdu Biennale— *Time Gravity*, Chengdu Art Museum, Chengdu, China
The Shape of Time, Pearl Lam Galleries, Shanghai, China
Yi Yu, Yan Art - Beijing, Beijing, China
Seek, Yan Art - Beijing, Beijing, China
The Sea of Time, Gravity Art Museum, Beijing, China
Symphony of All the Changes, Guangdong Museum of Art, Guangzhou, China
- 2022** *View the Landscape on the Bridge, exhibition of works by Chinese artists in Germany*, Beijing, Shanghai, Qingdao, China
The Story of Painting, One Art Museum, Beijing, China
Farewell 2022, Yan Art - Beijing, Beijing, China
Marginalism, Yan Art - Beijing, Beijing, China
- 2021** *Mountains Carrying Suns*, Blum & Poe, Tokyo, Japan
Re-destination, Yuan Art Museum - Wuqing, Tianjin, China
Carry-On, Yuan Art Museum, Beijing, China
Rubell Family Art Museum Collection Exhibition, Rubell Museum, Miami, USA
- 2020** *Uncommon Language*, Vancouver Art Gallery, Vancouver, Canada
Trilogy of Contemporary Art in China: The Scar, Busan Museum of Art, Busan, South Korea
Ways of Working, One Art Museum, Beijing, China
The Allure of Matter: Material Art from China, Smart Museum of Art and Wrightwood 659, Chicago, USA
And Now, White Rabbit Gallery, Sydney, Australia
- 2019** Inaugural exhibition, presenting an unparalleled journey through contemporary art of the past 50 years, Rubell Museum, Miami, USA
Painting and Existence, White Stone Gallery, Taipei
A Fairy Tale in Red Times: Works from the White Rabbit Collection, The National Gallery of Victoria, Melbourne, Australia
Spirit of Ink Art: New Creation from Traditional Thoughts and Wisdom, Jining Art Museum, Shandong, China
The Allure of Matter: Material Art from China, LACMA, Los Angeles, USA
What You See Is What You See, Pearl Lam Galleries, Singapore
Painting and Existence, Tang Contemporary Art, Hong Kong, China
- 2018** *Vis- -Vis*, Pearl Lam Galleries, Hong Kong, China
Supernatural, White Rabbit Gallery, Sydney, Australia
Undercurrents, Pearl Lam Galleries, Shanghai, China
- 2016** *Abstract and Beyond—The Research Exhibition of Abstract Art in China*, Minsheng Art Museum, Shanghai, China
Early Works, Yuan Art Museum, Beijing, China
Black, Blum & Poe, New York, USA
Beyond Form—An Exhibition of Abstract Art in China, Inside-Out Art Museum, Beijing, China
The Research Exhibition of Abstract Art in China, Today Art Museum, Beijing, China
- 2015** *Beyond Form—An Exhibition of Abstract Art in China*, Epoch Art Museum, Wenzhou, China
28 Chinese, San Antonio Museum of Art, San Antonio, USA
28 Chinese, Asian Art Museum, San Francisco, USA
Perfection by Chance—A Yi Pai Series Exhibition, Pearl Lam Galleries, Hong Kong, China
- 2014** *Words Tend to Be Inadequate*, Pearl Lam Galleries, Shanghai, China
Where does it all begin? Contemporary Abstract Art in Asia and the West, Pearl Lam Galleries, Singapore
Thick Paint: Jean Fautrier, Franz West, Zhu Jinshi, Luxembourg & Dayan Gallery, New York, USA
- 2013** *28 Chinese*, Rubell Family Collection, Miami, USA
- 2012** *Chinese Contemporary Abstract, 1980s Until Present: MINDMAP*, Pearl Lam Galleries, Hong Kong, China
Black, Blum & Poe, Los Angeles, USA
Mind Space: Maximalism in Contrasts, Hillwood Art Museum, Long Island University, New York;

- DePauw University, Greencastle, Indiana, USA
Alone Together, Rubell Family Collection, Miami, USA
- 2011 *Wu Ming, Form Is Formless: Chinese Contemporary Abstract Art*, Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China
Mind Space: Maximalism in Contrasts, University Art Gallery, University of Pittsburgh, USA
- 2010 *Mind Space: Maximalism in Contrasts*, Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China
Negotiations: The Second Today's Documents, Today Art Museum, Beijing, China
- 2009 *Yi Pai—Century Thinking*, Today Art Museum, Beijing, China
- 2008 *Yi Pai: Thirty Years of Chinese "Abstraction"*, La Caixa Forum, Palma, Barcelona, Madrid, Spain
Apartment Art in China: 1970s–1990s: The Ecology of Post-Cultural Revolution Frontier Art, Shuimu Contemporary Art Space, Beijing, China
Poetic Realism: A Reinterpretation of Jiangnan—Contemporary Art from South China, CEART - Centro de Arte Tomás y Valiente, Fuenlabrada, Spain
The 3rd Nanjing Triennale, Jiangsu, China
- 2007 *What Is Mono-ha?*, Tokyo Gallery + BTAP, Beijing, China
The First Today's Documents 2007—ENERGY: SPIRIT-BODY-MATERIAL, Today Art Museum, Beijing, China
Abstract and Narratability, Y.Q.K., Deshan Art Space, Beijing, China
The 6th Shenzhen Contemporary Sculpture Exhibition—*A Vista of Perspective*, OCT Contemporary Art Terminal, Shenzhen, China
- 2006 The 5th Shanghai Biennale: *Hyper Design*, Shanghai Art Museum, Shanghai, China
CHINA NOW: Art in Times of Change, Essl Museum, Vienna, Austria
Poetic Realism: A Reinterpretation of Jiangnan, RCM Art Museum, Nanjing, China
- 2005 Chengdu Biennial—*Century and Paradise*, Chengdu, China
About Beauty, House of World Cultures, Berlin, Germany
- 2004 The 3rd Triennial of Contemporary Art—*Time Zones*, Upper Swabia, Monastery of Weingarten, Weingarten, Germany
China Moon, artist-in-residence international summer program, the Byrd Hoffman Water Mill Foundation, New York, USA
- 2003 *Left Hand, Right Hand—China/Germany Contemporary Art Exhibition*, 798 Art Space, Beijing, China
Chinese Maximalism, UB Art Gallery of the University at Buffalo, New York, USA; Chinese Century Temple Art Museum, Beijing, China
- 2002 The 1st Guangzhou Triennial Exhibition, Guangzhou, China
- 2001 *Paper*, Alexander Ochs Galleries, Berlin, Germany
- 2000 *Hometown Art*, Palace of World Culture, Berlin, Germany
On the Way, Bethanien Art Center, Berlin, Germany
Time-Timeless, Egon Schiele Art Center, Krumlov, Czech Republic
- 1999 *The Same Voice*, Ludwigsburg Palace Festival, Germany
- 1998 *Resonance*, Art Beatus Gallery, Vancouver, Canada
Light and Paper, Leopold Hoesch Museum, Dürren, Germany
- 1997 *Immutability and Fashion: Chinese Contemporary Art in the Midst of Changing Surroundings*, Kirin Art Space Harajuku, Tokyo Japan
- 1996 *Displacement*, Wispa Gallery, Gdańsk, Poland
96 International Com-Art Show in Suwon: China, Korea and Japan, Suwon City, South Korea
- 1995 4th International Istanbul Biennial—*Orient/Ation*, Istanbul, Turkey
Sharp Eye, Art and exhibition hall, Bonn, Federal Republic of Germany
Open Your Mouth, Close your Eyes, Beijing and Berlin Communication Exhibition, Capital Normal University Art Museum, Beijing, China
- 1993 *Chinese Avant-Garde Art*, Palace of World Culture, Berlin, Germany
Chinese Art, Aschaffenburg City Gallery, Aschaffenburg, Germany
Chinese Contemporary Art, Z Gallery, New York, USA
- 1992 *Stream of Light*, The Arts' Ruin, Berlin, Germany
- 1991 *Freedom*, Rotterdam Cultural Centre, Rotterdam, the Netherlands
- 1988 *New Space, Art Forum*, Thomas Gallery, Munich, Germany
- 1987 *Two Artists from Beijing*, Bethanien Art Center, Berlin, Germany
Ink, Nuremberg Artists House, Nuremberg, Germany
- 1986 *Beijing/New York: Avant-Garde Chinese Art Touring Exhibition*, City Gallery, New York; Vassar College Art Gallery, Poughkeepsie, New York, USA
- 1985 *Tuhua Exhibition*, Chaoyang Theater, Beijing, China (banned)
- 1983–85 Underground Exhibitions, Private Space, Beijing, China

- 1980** The 2nd Xing Xing (Stars Group) Exhibition, National Art Museum of China, Beijing, China
1979 The 1st Xing Xing (Stars Group) Exhibition, Gallery in Beihai Park, Beijing, China

Selected Collections

Asian Art Museum of San Francisco, USA
Basma Al Sulaiman Museum of Contemporary Art, Saudi Arabia
Brooklyn Museum, USA
Busan Museum of Art, South Korea
Chang Foundation, Taipei, Taiwan
Deutsche Bank, Germany
East West Bank, USA
Fubon Art Foundation, Taipei, Taiwan
Inside-Out Art Museum, Beijing, China
Los Angeles County Museum of Art, Los Angeles, USA
Maosoleum, Private Collection of Dr. Woffles Wu, Singapore
Mario Testino, UK
Marciano Collection, USA
Minsheng Museum, China
M+ Museum for Visual Culture, Hong Kong, China
National Museum of Contemporary Art, South Korea
Picasso Foundation, Spain
Rubell Family Collection, USA
Saarbruecken City Gallery, Germany
Smart Museum of Art, Chicago, USA
Song Museum, Beijing, China
The Guangdong Museum of Art, Guangzhou, China
The National Gallery of Victoria, Melbourne, Australia
The National Museum of Norway, Norway
The Schaufler Collection, Sindelfingen, Germany
Today Art Museum, Beijing, China
Vancouver Art Gallery, Canada
Wall Museum, Beijing, China
White Rabbit Collection, Australia
Yuan Art Museum, Beijing, China

Xuan Paper Installation

PearlLam Galleries



ZHU JINSHI b. 1954, China
Rice Paper Pagoda, 2024
Xuan paper, bamboo,
Cotton thread, steel frame, LED light strips
(H)8500 x (dia.) 350 cm

60th Venice International Art Biennale's China Pavilion exhibition project, Atlas: Harmony in Diversity, Venice, Italy

PearlLam Galleries



ZHU JINSHI b. 1954, China

South- North, 2020

Xuan paper, cotton thread, bamboo, and stones

(L) 2400 x (H) 450 x (dia.) 350cm

Busan Museum of Art, Busan, South Korea.

PearlLam Galleries



ZHU JINSHI b. 1954, China

Wave of Materials, 2020

Xuan paper, cotton thread, bamboo, and stones

Size variable

Smart Museum of Art, Chicago, USA

PearlLam Galleries



ZHU JINSHI b. 1954, China

Wave of Materials, 2019

Xuan paper, cotton thread, bamboo, and stones
(L) 1800 x (H) 600 x (dia.) 350 cm

Los Angeles County Museum of Art, USA

PearlLam Galleries



ZHU JINSHI b. 1954, China

BOAT, 2015

Xuan paper, bamboo, cotton thread, aluminium truss

(L) 1800 x (H) 700 cm

Pearl Lam Galleries and LANDMARK Hong Kong, at Exchange Square Main Lobby,
Connaught Place, Central, Hong Kong

PearlLam Galleries



ZHU JINSHI b.1954, China
BOAT, 2013
Xuan paper, bamboo, cotton thread, stone
(L) 1200 × (H) 4200 × (dia.) 350 cm

Art 13 London, UK

PearlLam Galleries



ZHU JINSHI b.1954, China

BOAT, 2013

Xuan paper, bamboo, cotton thread, stone
(L) 1500 × (H) 4200 × (dia.) 350 cm

Rubell Museum, Miami, USA

PRESS ARTICLES



NEWS APR 08, 2024

LATEST

New Meets Old at the China Pavilion for the 60th Venice Biennale

NEWS JUL 10, 2024
Statue Beheaded at University of Houston



Installation view of ZHU JINSHI's *Du Fu Tower*, 2023, xuan paper, bamboo, cotton thread, steel frame, LED light strips, 8.5 x 3.5 m at the Chengdu Biennale 2023. Courtesy of the artist and Chengdu Biennale.

NEWS JUL 09, 2024
Mega Gallery To Shutter Hong Kong Space

NEWS JUL 05, 2024
Weekly News Roundup: July 5, 2024

The China Pavilion at the 60th Venice Biennale announced its theme as “Atlas: Harmony in Diversity.” The exhibition will feature historical paintings as well as artworks by seven contemporary artists. The exhibition is co-curated by artist-curator Wang Xiaosong, a professor at the Zhejiang University, and Jiang Jun, curatorial member at the 7th Chengdu Biennale and the Guangzhou Triennial 2023.

NEWS JUL 05, 2024
Bangkok Art Biennale 2024 Reveals Artist Lineup

The exhibition is divided into two sections. The first, titled “Collect,” presents digital documentation of 100 ancient Chinese paintings that are currently held overseas, taken from a 19-year-long research project conducted by the Zhejiang University and the Zhejiang Provincial Administration of Cultural Heritage that has catalogued more than 12,400 early cultural treasures.

The second section, “Translate,” elaborates on the idea of dissemination and the inheritance of the ancient pictorial tradition. Curators will showcase seven series of artworks responding to the ancient paintings in the previous section, each created by a contemporary artist, including interdisciplinary artist Che Jianquan, sculptor Jiao Xingtao, and Wang Shaoqiang, director of

Guangdong Museum of Art. Zhu Jinshi will contribute his architectural column of rice paper *Du Fu Tower* (2023), named after a Tang Dynasty poet and created for the Chengdu Biennale in 2023.

As in the previous edition, the Pavilion theme was inspired by a Chinese character. This year alludes to the character *ji*, which bears meanings such as the verbs “to collect” or “to converge,” and the nouns “atlas” or “integration.” Suggested by the curators, the concept of collecting and compiling art or cultural heritage into documentation is connected to an “exhibition” as it “naturally implies a purpose to exhibit, disseminate, and spread.”

NEWS JUL 04, 2024

Documenta 16
Appoints New
Finding Committee

The 60th Venice Biennale opens to the public on April 20 and runs through November 24, 2024.

Arphy Li is an editorial intern at ArtAsiaPacific.

[Subscribe to ArtAsiaPacific’s free weekly newsletter with all the latest news, reviews, and perspectives, directly to your inbox each Monday.](#)



TINA KIM GALLERY



KUKJE GALLERY



© 2024 ArtAsiaPacific

ArtAsiaPacific
GPO Box 10084
Hong Kong

info@aapmag.com

[Instagram](#)
[Facebook](#)
[Twitter](#)

[About Us](#)
[Advertise](#)
[Jobs and Internships](#)

[Legal](#)
[Privacy](#)

Home (//www.chinadaily.com.cn) / Culture (//www.chinadaily.com.cn/culture) / Heritage

A legacy that endures

By XING WEN and ZHU LIXIN in Xuancheng, Anhui | CHINA DAILY | Updated: 2023-09-26 07:59

(https://www.facebook.com/sharer.php?title=A legacy that
ures&u=https://www.chinadaily.com.cn/a/202309/26/WS65121ef7a310d2dce4bb7c3b.html)
(https://twitter.com/share?text=A legacy that
ures&url=https://www.chinadaily.com.cn/a/202309/26/WS65121ef7a310d2dce4bb7c3b.html)
(http://www.linkedin.com/shareArticle?mini=true&title=A legacy that
ures&url=https://www.chinadaily.com.cn/a/202309/26/WS65121ef7a310d2dce4bb7c3b.html)



A paper installation created by Zhu Jinshi. CHINA DAILY

The age-old craft continues to be faithfully practiced by a dedicated group of craftspeople in Jingxian county, Xuancheng, Anhui province. The enduring tradition has not only made the county one of the country's leading hubs for handmade paper, it has also breathed new life into its culture and tourism sectors.

Nestled at the base of emerald hills in Jingxian is a striking white structure, its main body built from steel to resemble a stack of gracefully arranged paper.

Most Popular

Restoring a colorful tradition to dye for (https://www.chinadaily.com.cn/a/202407/13,

A fresh way to handle dance (http://www.chinadaily.com.cn/a/202407/15/)

Yueju Opera talent hopes for broader audience (https://www.chinadaily.com.cn/a/202407/11,

Portrait of a philosopher (https://www.chinadaily.com.cn/a/202407/13,

Library run by retiree brings Chinese culture to Barcelona (http://www.chinadaily.com.cn/a/202407/15/)

Editor's Picks

Magical melodies: When ancient music meets modern pop (//www.chinadaily.com.cn/a/202407/11/WS668f961

Museum strikes ancient notes with replicas (//www.chinadaily.com.cn/a/202407/12/WS669059-

Photo Gallery



(//www.chinadaily.com.cn/a/202407/11/WS668f8e5

Chinese art show in the UK sees reviving cultural traditions

(//www.chinadaily.com.cn/a/202407/11/WS668f8e5

This is the Xuan Paper Museum. It is dedicated to the history and craft of Xuan paper production and also hosts exhibitions of masterpieces of traditional calligraphy and painting.

The museum, which opened to the public in 2016, is part of the Xuan Paper Cultural Park, where people can visit workshops to experience the traditional way Xuan paper is made. During the recent summer vacation, many primary and middle school students went to visit.

One of them was Hu Yuguo, a primary school pupil from Ma'anshan, Anhui province, who followed the papermaking masters as they dipped a bamboo screen in a pool of pulp, and then got hands-on experience by lifting a sheet of paper from the pool.

The sheet was then sent to be sun-dried and cut before being packed in an elegant box, which Hu took home as a memento. "It's truly magical to watch the tough bark of the sandalwood tree and rice straw undergo various processes to ultimately become Xuan paper. I'm going to keep the paper I made safely," says Hu.

Yao Yunkui works in one of the workshops, where he plays a crucial role in the process of drying.

The 32-year-old takes the wet paper sheets, which are lifted from the pulp pool, and carefully places them on a drying wall — a vital heating apparatus used during the sunning phase of production.

He then uses a brush to smooth out the paper's surface. During this process, the paper sheets adhere to the wall and dry gradually to become finished Xuan paper.

<< (http://www.chinadaily.com.cn/a/202309/26/WS65121ef7a310d2dce4bb7c3b_1.html)	
Previous (http://www.chinadaily.com.cn/a/202309/26/WS65121ef7a310d2dce4bb7c3b_1.html)	
1 (http://www.chinadaily.com.cn/a/202309/26/WS65121ef7a310d2dce4bb7c3b_1.html)	2
3 (http://www.chinadaily.com.cn/a/202309/26/WS65121ef7a310d2dce4bb7c3b_3.html)	
4 (http://www.chinadaily.com.cn/a/202309/26/WS65121ef7a310d2dce4bb7c3b_4.html)	
5 (http://www.chinadaily.com.cn/a/202309/26/WS65121ef7a310d2dce4bb7c3b_5.html)	
Next (http://www.chinadaily.com.cn/a/202309/26/WS65121ef7a310d2dce4bb7c3b_3.html)	
>> (http://www.chinadaily.com.cn/a/202309/26/WS65121ef7a310d2dce4bb7c3b_5.html)	

Photo



Chinese art show in UK sees reviving cultural traditions (<http://www.chinadaily.com.cn/a/20240714/WS66818c63a31095261490491b86481147da3109526>)

Wildlife film highlights AI use in industry (<http://www.chinadaily.com.cn/a/20240714/WS66818c63a31095261490491b86481147da3109526>)

Citywide celebration of culture in industry (<http://www.chinadaily.com.cn/a/20240714/WS66818c63a31095261490491b86481147da3109526>)



Citywide celebration of culture in industry (<http://www.chinadaily.com.cn/a/20240714/WS66818c63a31095261490491b86481147da3109526>)

Citywide celebration of culture in industry (<http://www.chinadaily.com.cn/a/20240714/WS66818c63a31095261490491b86481147da3109526>)

Citywide celebration of culture in industry (<http://www.chinadaily.com.cn/a/20240714/WS66818c63a31095261490491b86481147da3109526>)

Video (<http://www.chinadaily.com.cn/culture/video>)



(<http://www.chinadaily.com.cn/a/20240715/WS66948ac>)

The keys to success beckon for future stars (<http://www.chinadaily.com.cn/a/20240715/WS66948ac>)



When ancient music meets modern pop (http://www.chinadaily.com.cn/a/20230926/WS65121ef7a310d2dce4bb7c3b_1.html)

maritime trade: Changsha ware in the Tang Dynasty (http://www.chinadaily.com.cn/a/20230926/WS65121ef7a310d2dce4bb7c3b_1.html)

Special Coverage

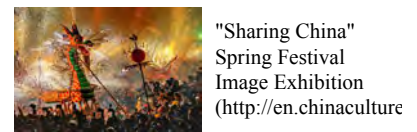


The Great Wall (<http://www.chinadaily.com.cn/a/20240607/WS66481147da3109526>)

Cultural Journey (<http://www.chinadaily.com.cn/a/20240607/WS66481147da3109526>)

Chinaculture.org (<http://en.chinaculture.org>)

Advertisement



"Sharing China" Spring Festival Image Exhibition (http://en.chinaculture.org/special_reports/2024/spring_festival_image_exhibition)

Exotic Qing court painting: Western brushstrokes depicting Eastern charm (<http://en.chinaculture.org/a/20240112/WS65a0e9c>)

Art

12,000 Sheets of Wrinkled Rice Paper Drape Around a Monumental Installation by Zhu Jinshi

OCTOBER 15, 2021

GRACE EB



“Boat” (2015), Xuan (rice) paper, bamboo, cotton threads, 18 x 7 meters. All images courtesy of the artist and Pearl Lam Galleries, shared with permission

More than 12,000 sheets of delicate Xuan paper form the ruffled exterior of Zhu Jinshi’s suspended “Boat” sculpture. The renowned artist, who’s currently living and working in his hometown of Beijing, is widely regarded for pioneering Chinese abstract art, and this monumental installation from 2015 is a reflection of his conceptual, meditative practice.

Spanning 18 meters long and seven meters wide, “Boat” is comprised of wrinkled paper layers draped around bamboo frame. Countless thin cotton threads hold the individual components in place and intersect the curved, tunnel-like form with straight lines that extend vertically to the ceiling. Bisected with a central space for viewers to pass through, the metaphorical work considers the passage of time and space and is an extension of Zhu’s 2007 installation “Wave of Materials” (shown below), which features a single, halved form anchored to the gallery floor with stones.

The artist is exhibiting at West Bund Art and Design 2021 next month and is opening a solo in Shanghai at the end of the year. Until then, explore an archive of his works at Pearl Lam Galleries and on Artsy.



“Boat” (2015), Xuan (rice) paper, bamboo, cotton threads, 18 x 7 meters



Detail of “Boat” (2015), Xuan (rice) paper, bamboo, cotton threads, 18 x 7 meters



Detail of “Boat” (2015), Xuan (rice) paper, bamboo, cotton threads, 18 x 7 meters



“Wave of Materials” (2007), Xuan paper, cotton thread, bamboo, and stones



“Wave of Materials” (2007), Xuan paper, cotton thread, bamboo, and stones

Do stories and artists like this matter to you? Become a [Colossal Member](#) today and support independent arts publishing for as little as \$5 per month. You’ll connect with a community of like-minded readers who are passionate about contemporary art, read articles and newsletters ad-free, sustain our interview series, get discounts and early access to our limited-edition print releases, and much more. [Join now!](#)

Also on Colossal

Related posts on Colossal about [bamboo](#) [installation](#) [paper](#) [sculpture](#)

Shop Original Fine Art on Art & Object Marketplace

close X



North Fork, Ed: 213/300

Helen Rundell

Price: \$1,087.5 [SHOP NOW](#)



The City Hall, Milwaukee, Wis.

Price: \$942.5 [SHOP NOW](#)



Two Women

Lue Isaac

Price: \$272 [SHOP NOW](#)



Art Deco

Jean Fabrielle Dominique

Price: \$400 [SHOP NOW](#)



Lunch Time

Seth Winegar

Price: \$800 [SHOP NOW](#)

RECENT NEWS

[Reconstructing The Ancient World Through Video Games and 3D Technology \(/news/reconstructing-ancient-world-through-video-games-and-3d-technology\)](#)

[D'Lan Contemporary: Experiencing Aboriginal Art in New York \(/news/dlan-contemporary-experiencing-aboriginal-art-new-york\)](#)

[Ahead of Her Time: Gretchen Bender's Take On Media Critique \(/news/ahead-her-time-gretchen-benders-take-media-critique\)](#)

[10 Must-Sees At Crystal Bridges Museum of American Art \(/slideshows/10-must-sees-crystal-bridges-museum-american-art\)](#)

[Hugh Steers' Paintings Captured Bleakness and Hope \(/news/hugh-steers-paintings-captured-bleakness-and-hope\)](#)

MONTHLY ARCHIVE

[July 2024 \(/news/archive/202407\) \(9\)](#)

[June 2024 \(/news/archive/202406\) \(18\)](#)

[May 2024 \(/news/archive/202405\) \(20\)](#)

[April 2024 \(/news/archive/202404\) \(21\)](#)

[March 2024 \(/news/archive/202403\) \(21\)](#)

[February 2024 \(/news/archive/202402\) \(21\)](#)

[MUSEUM \(/MUSEUM-NEWS\) | JULY 3, 2019 | CATERINA BELLINETTI \(/AUTHORS/CATERINA-BELLINETTI\)](#)

How Chinese Contemporary Artists Use Materials with Meaning

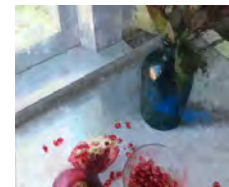


© GU WENDA, PHOTO © MUSEUM ASSOCIATES/ LACMA

Installation photograph, featuring a detail of Gu Wenda's *United Nations: American Code* (2018-2019), in the exhibition *The Allure of Matter: Material Art from China*, at the Los Angeles County Museum of

Art & Object Marketplace

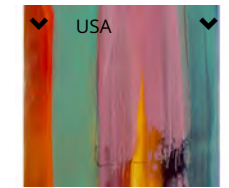
A CURATED ART MARKETPLACE [SEE MORE](#)



Soliloquy

Mia Bergeron

Price: \$2,125



Meditations 4

Lisa Pressman

Price: \$1,050



Karaköy

Keith Prue

Price: \$245



Walton Ford At Gagosian galle

Walton Ford

Price: \$1,200

January 2024
(/news/archive/202401) (22)

December 2023
(/news/archive/202312) (18)

November 2023
(/news/archive/202311) (19)

October 2023
(/news/archive/202310) (24)

1 (?page=0)

→ (?page=1)

Art, June 2, 2019 - January 5, 2020.

You'll find works from some of the most influential contemporary Chinese artists, such as Ai Weiwei, Cai Guo-Qiang, Xu Bing, and Yin Xiuzhen at the Los Angeles County Museum of Art (LACMA) this summer. Although well-known in China, most of these artists are still little-known in the United States. Thanks to curators Wu Hung, Orianna Cacchione, Stephen Little and Susanna Ferrell, this is the first exhibition of this size and scope to document Chinese contemporary art on American soil. The 35 pieces in *The Allure of Matter: Material Art from China*—paintings, sculptures, installations and performances—are themed around the concept of "material art." The term underlines the importance of matter as a medium through which artists can express their political, social, and aesthetic views. All the materials that were used to create the pieces in this exhibition—from cigarettes and human hair, to ashes and fabrics—were chosen by the artists based on their personal value and relevance in the Chinese cultural and historical environment.



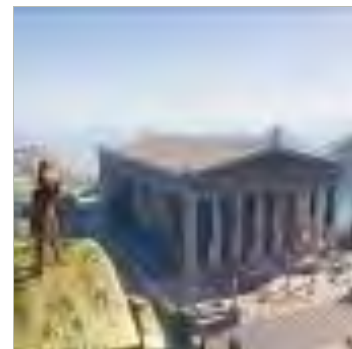
© XU BING, PHOTO © MUSEUM ASSOCIATES/ LACMA

Installation photograph, featuring Xu Bing's *First Class* (2011), in the exhibition *The Allure of Matter: Material Art from China*, at the Los Angeles County Museum of Art, June 2, 2019 - January 5, 2020.

For the *Tobacco Project* (2011) series, Xu Bing (b. 1955) uses cigarettes that are glued together to create a tiger skin-like rug that occupies the entire room. Cigarettes are a huge part of the daily lives of Chinese people and of Xu's life. While on residency at Duke University in 2000, Xu became interested in the history of the Duke family, who became wealthy in the 19th century by entering the tobacco industry and manufacturing cigarettes that were then exported all around the world. With a series of art pieces made of tobacco leaves, cigarette packaging and advertising, and cigarettes themselves, Xu Bing wanted to reflect on the economic and social impact that tobacco and its derivatives had in the lives of Chinese people.

Yin Xiuxhen (b. 1963) repurposed another common material for *Transformation* (2007) by collecting old tiles from Beijing's traditional courtyard houses, the siheyuan. On top of each tile, she positioned a black-and-white photograph of the location where she had collected the tiles. The aim of Yin's artwork is to raise awareness of the destruction and displacement that Beijing's construction policies have brought to the city. Because of the government's projects to destroy the old Beijing's neighborhood buildings in order to replace them with modern constructions, many residents of the siheyuan have been displaced. Yin's art can be seen as a testament to the traditional way of life of the Beijingers and as an attempt to use discarded, yet sentimentally and culturally powerful materials, to transform them into art.

MOST READ



(/news/reconstructing-ancient-world-through-video-games-and-3d-technology)

Reconstructing The Ancient World Through Video Games and 3D Technology
(/news/reconstructing-ancient-world-through-video-games-and-3d-technology)



(/news/twice-stolen-titian-expected-break-personal-sale-record-july)

A Twice-Stolen Titian Expected To Break Personal Sale Record In July
(/news/twice-stolen-titian-expected-break-personal-sale-record-july)



(/news/merging-tech-and-art-laisun-keane-gallery)

Merging Tech and Art in the LaiSun Keane Gallery
(/news/merging-tech-and-art-laisun-keane-gallery)

Gallery 1261: Blending Tradition and Innovation in Denver's Art Scene

Art & Object Marketplace

A CURATED ART MARKETPLACE [SEE MORE](#)



SHOP ART NOW!



© ZHU JINSHI, COURTESY OF ZHU JINSHI AND PEARL LAM GALLERIES, PHOTO © MUSEUM ASSOCIATES/LACMA

Installation photograph, Zhu Jinshi, *Wave of Materials*, 2007/2019, Los Angeles County Museum of Art.

These two works exemplify how matter can be part of the message while simultaneously being at the core of artistic creation. Rooting themselves in Chinese history, culture, and materiality, these artists re-invented and re-interpreted what material art can be. *The Allure of Matter* forces viewers to reflect on the significance of matter and materiality in their daily lives as well as in the development and creation of new art forms.

The Allure of Matter: Material Art from China will be at LACMA in Los Angeles until January 5th, 2020. It will then travel to the SMART Museum in Chicago, the Seattle Art Museum, and the Peabody Essex Museum.

[FIND OUT MORE \(HTTPS://WWW.LACMA.ORG/ART/EXHIBITION/ALLURE-MATTER-MATERIAL-ART-CHINA\)](https://www.lacma.org/art/exhibition/allure-matter-material-art-china)

ABOUT THE AUTHOR

Read more stories from *Caterina Bellinetti*

[\(/AUTHORS/CATERINA-BELLINETTI\)](/AUTHORS/CATERINA-BELLINETTI)

Dr. Caterina Bellinetti is an art historian specialised in photography and Chinese visual propaganda and culture.

TAGS

[LACMA \(/tags/lacma\)](/tags/lacma)

[Chinese Art \(/tags/chinese-art\)](/tags/chinese-art)

[contemporary art \(/tags/contemporary-art\)](/tags/contemporary-art)

[Ai Weiwei \(/tags/ai-weiwei\)](/tags/ai-weiwei)



[\(/news/gallery-1261-blending-tradition-and-innovation-denvers-art-scene\)](/news/gallery-1261-blending-tradition-and-innovation-denvers-art-scene)

[\(/news/gallery-1261-blending-tradition-and-innovation-denvers-art-scene\)](/news/gallery-1261-blending-tradition-and-innovation-denvers-art-scene)



[\(/news/simone-leighs-monuments-subjectivity\)](/news/simone-leighs-monuments-subjectivity)

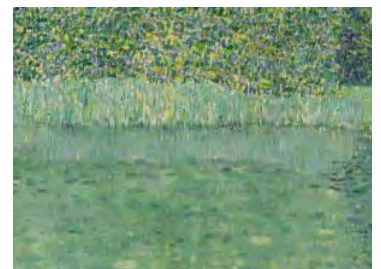
[Simone Leigh's Monuments on Subjectivity \(/news/simone-leighs-monuments-subjectivity\)](/news/simone-leighs-monuments-subjectivity)

Click here and subscribe to our weekly E-Letter. **It's free!**



<https://www.artandobject.com/subscribe>

FEATURES



[\(/articles/lush-solace-gustav-klimts-landscapes\)](/articles/lush-solace-gustav-klimts-landscapes)

[The Lush Solace of Gustav Klimt's Landscapes \(/articles/lush-solace-gustav-klimts-landscapes\)](/articles/lush-solace-gustav-klimts-landscapes)



When you purchase through links on our site, we may earn an affiliate commission. [Here's how it works.](#)

ART ► GALLERIES

NEWS

Gallerist Pearl Lam docks Zhu Jinshi's 'Boat' at Art13 London



Sign up to our newsletter



Zhu Jinshi's 'Boat', a 12m-long cylinder of rice paper and bamboo, came to London for Art13, the city's newest art fair

(Image credit: Press)

BY ELLEN HIMELFARB

LAST UPDATED OCTOBER 25, 2022

An ambitious paper and bamboo installation by Chinese artist Zhu Jinshi was the centerpiece of [Art13 London](#), a new international art fair that launched last week with a similarly impressive scope.

'Boat' is the masterwork of Zhu Jinshi, one of two contemporary Chinese artists brought to London by the Hong Kong- and Shanghai-based gallery [Pearl Lam](#) (the other is Su Xiaobai, a disciple of the late Joseph Beuys). The 12m-long cylindrical

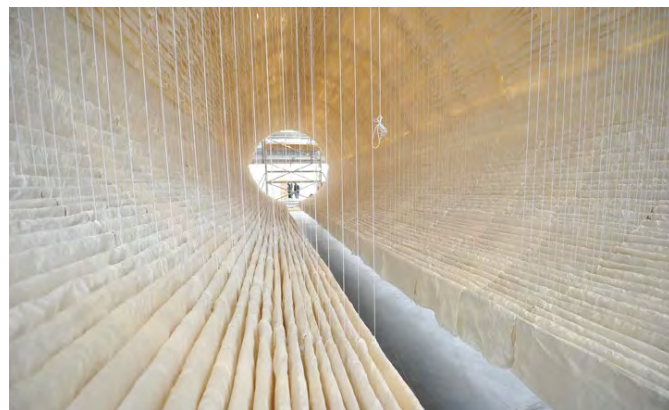
vessel was docked at the heart of Olympia's Grand Hall and echoed the space's heroic arched-glass ceiling.

Pearl Lam made, perhaps, the biggest splash at Art13, the largest art fair to launch in London in more than a decade and a spin-off of Art HK, the fair that helped shape Hong Kong into a world-class contemporary-art hub. Unlike Frieze, that other ambitious London art fair, Art13 had a decidedly international presence, with about half its content coming from non-Western artists and a significant delegation from Asia.

This, according to Lam, stems from an effort to demystify Asian cultures and philosophies for the Western consumer.

'To understand us, you really need to know about our roots, our art, how we behave. Everything is rooted in 5,000 years of culture,' said Lam. 'A fair for me is not just about buying art but understanding other cultures.'

'Boat' was assembled over three days by an army of workers imported from Hong Kong. It constitutes 8,000 sheets of rice



paper, a medium with cultural and historical resonance in China. The delicate layering of the paper, supported by 800 slender shafts of bamboo, belies the sheer size and visual impact of the work.

The piece can be seen as a metaphorical arrival of Chinese culture to the world stage and the implications of its arrival for East and West. This cultural conversation is a recurring theme of Lam's artists, even those she brings back from the West to her galleries at home in China. 'Our gallery has always been about cross-cultural exchange,' she says. 'It's about cross discipline. It has always been that way.'

It was assembled over three days by a team of 20 workers, some imported from Hong Kong. The texture of the paper muffled the sounds within the fair, creating a quite, contemplative cocoon for visitors

(Image credit: Press)

Light shows and pink feathers: how Art Basel 2015 took over Hong Kong



When you purchase through links on our site, we may earn an affiliate commission. [Here's how it works.](#)



Art Basel Hong Kong 2015 took over shopping centres across the city, with installations such as Zhu Jishi's 'Boat'.

(Image credit: Pearl Lam Gallery)

BY CATHERINE SHAW LAST UPDATED OCTOBER 31, 2022 IN [FEATURES](#)

Art Basel swept into Hong Kong this week sparking a creativity frenzy that spread well beyond the 233 galleries showing in the city's monolithic convention centre as everyone from up-and-coming young local designers to international galleries and fashion designers jumped on for the ride.

The winners were the public, who were treated to a series of world-class public installations in shopping centres across the

city including Zhu Jinshi's 'Boat', an intricate 15x3.5x4.2 metre immersive installation crafted from 10,000 sheets of Xuan paper, presented in Exchange Square. At Central's Landmark mall, local art collector and architect William Lim's suspended plexiglass dome displayed nine important artworks valued at over US\$ 19 million including a mesmerising portrait by Chinese artist Zeng Fanzhi, while a set of telescopes enabling closer inspection of the works reflected on how contemporary art is viewed.

Across the harbour, the Peninsula Hotel turned tradition on its head with British sculptor Richard Wilson's full-sized replica of a vintage twin-axel Harrington Legionnaire coach teetering rather alarmingly on the edge of the hotel's 7th floor terrace. The installation, titled 'Hang On A Minute Lads...I've Got A Great Idea', replicated the final scene of the iconic film, *The Italian Job*.

Nearby, the city's tallest building, the International Commerce Centre, exhibited Chinese multimedia artist Cao Fei's 'Same Old, Brand New' light show. Drawing inspiration from 1980s video games, images

from Pac-Man and Tetris were projected onto the skyscraper's futuristic façade. A smartphone app allowed viewers to hear music while watching.

The city's growing number of art galleries also upped their game with a stellar showing of works from French graffiti artist and photographer JR who exhibited several ethereal new pieces titled 'Ghosts of Ellis Island' at [Galerie Perrotin](#), to [Duddell's](#) 'ICA Off-Site: Hong Kongese' that reflected on the pace of urbanisation with a range of works including Shinro Ohtake's intricate 'Time Memory' collage, Zeng Hong's 'Balcony', and a miniature replica of Millie's Centre Neon Sign courtesy of the M+ visual arts museum.

Meanwhile, in the rapidly gentrifying Sheung Wan district, [Pearl Lam's](#) newest gallery dedicated to emerging artists unveiled an intriguing collection of architectural beeswax installations by the young Beijing artist, Ren Ri. The beekeeper-artist 'collaborates' with bees, manipulating the formation of honeycombs to create organic sculptures and intricate maps of the world.

On the opposite side of Hong Kong island, one of Hong Kong's strongest alternative art institutions Para Site opened a larger new space in Quarry Bay with 'One Hundred Years of Shame – Songs of Resistance and Scenarios for Chinese Nations'. Works include Huang Xiaopeng's 'When Harry Met Sally' light box artwork and Firenze Lai's hauntingly beautiful 'Human Chain' painting.

One of the strongest showings in town, however, was at the Tod Williams and Billie Tsien-designed Asia Society in Admiralty, where Japanese artist Yoshitomo Nara's 'Life is Only One' retrospective of paintings, sketches, photographs and installations offered a fascinating glimpse into the notoriously shy artist's world.

A new satellite event - Art Central - also appeared on the scene this year, targeting a younger crowd with works like Stella Zhang's all-white hand-sewn space installation for Galerie du Monde and Chinese ink painter Lan Zhenghui's monumental paintings. The 10,000 square meter harbourfront tent designed by London-based architecture firm Stiff & Trevillion-designed was also home to local

architect Joyce Wang's ultra contemporary take on the traditional crystal chandelier for Swarovski.

Back at Art Basel, now under the direction of Adeline Ooi, visitors found the usual list of big-hitting names such as Anish Kapoor and Grayson Perry, whose 'Comfort Blanket' tapestry generated considerable interest on opening night. David Zwirner Gallery, which presented a polychromed wood sculpture of Buster Keaton by Jeff Koons, and several enigmatic paintings by surrealist-realist painter Neo Rauch, also reported very strong sales.

This year, the Fair's expanded Encounters Sector benefitted significantly from curation by Melbourne art expert Alexie Glass-Kantor who introduced 20 large-scale installations from 14 countries. The most noteworthy was Hong Kong-based artist Joao Vasco Paiva's 'Mausoleum', a 5.6-metre tall installation of ubiquitous marketplace Styrofoam boxes cast in stone resin.

On the VIP Lounge front, Art Basel lead partner UBS went beyond providing a comfortable refuge, exhibiting an eclectic

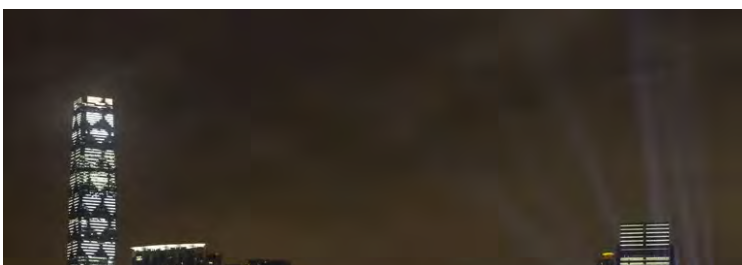
mix of works by Haegue Yang and Wilson Shieh alongside David Hockney, Andy Warhol and Gilbert and George, reinforcing the strong Japanese and Korean presence this year.

Sculptural highlights included young Korean artist Myeongbeom Kim's striking deer and Paolo Pivi's shocking pink-feathered polar bear. The ultimate crowd-pleaser, however, proved to be Japanese artist Shintaro Miyake who, perched on a Sori Yanagi-designed Elephant Stool, treated visitors to a live wall drawing performance.



Crafted from 10,000 sheets of Xuan paper, it was presented as an immersive installation in Exchange Square.

(Image credit: Pearl Lam Gallery)





Artist ZHU JINSHI at his home within the Tiantongyuan complex in northern Beijing. Photo by Michael Young for *ArtAsiaPacific*.



ZHU JINSHI's four-meter-long maquette of *Boat*, a work he began in 2012, which is in his Songzhuang storage facility in Beijing. Photo by Michael Young for *ArtAsiaPacific*.

MAR 10 2015

CHINA HONG KONG

ZHU JINSHI'S "BOAT" INSTALLATION FLOATS TO HONG KONG

BY MICHAEL YOUNG

We sit in Zhu Jinshi's modest and nondescript rental apartment on the eighth floor of Tiantongyuan, an estate of identical apartment blocks on the far fringes of northern Beijing. There are dozens of such blocks in the area, and it is easy to lose oneself among their uniformity. Built in 1990, the complex is typical of the numerous satellite estates that have sprung up around Beijing in recent years; each interconnecting road, communal garden and block is confusingly identical. Zhu has lived here for two years, and one senses that he eschews company, though he is generous with his time.

The apartment is not small. There are several rooms and a long walk-through lounge that ends at one side with a glass-enclosed balcony, which glows gold in the late afternoon light. Zhu rents two separate apartments on this estate; both serve as studios, though he lives in one of them. The apartments are not cheap, yet the space is generous by local standards. "Usually units [in Beijing] are only half this size," Zhu told *ArtAsiaPacific*.

Although Zhu has established a formidable international reputation as an abstract artist, over the years he has also created several installations using *xuan* (rice) paper. The latest version of one his grandest works, entitled *Boat* (2012–), will be on show at the Rotunda in central Hong Kong to coincide with Art Basel Hong Kong. This newest edition of *Boat* is over 18 meters long, 7 meters high and is composed of over 10,000 sheets of crumpled *xuan* paper, draped over bamboo poles that form a tunnel through which visitors can walk amidst a soft enveloping light.

Back at his apartment, Zhu sits formally and patrician-like on an oversized sofa, which is covered by a dust cloth that squirms under his weight. Given that his gallerist, Pearl Lam, is able to sell everything that he paints, up to 20 works a year, he remains reluctant to travel and hasn't left China for five years. At 61 years of age he is not feeble, but recent back problems have caused

him to retreat almost monk-like into the confines of his studio space, where his work has diminished in size, but has lost none of its vigor.



Canvases thickly layered with paint by ZHU JINSHI. Photo by Michael Young for *ArtAsiaPacific*.

In comparison to some of the monumental canvases that he has previously made, Zhu's current paintings are modest in size, and their scale is determined simply by what can be brought through the apartment front door. His works are made in a square format, about 1.8 meters wide, but he also retains the option of creating multi-panel works. Even though he is plagued with back problems, he still leads a demanding work schedule, painting everyday from early afternoon until late into the night.

In Zhu's apartment, numerous primed canvases lean against the walls of one room, while in another, dozens of additional paintings are stacked flat in drying racks. These canvases are encrusted with thick, spontaneously applied oil paint, for which he is known. Layer upon layer of impasto have been applied with spatulas and wok utensils.

Immediately before our meeting I had called Zhu's storage facility at the Songzhuang artist community in Beijing. It is a vast warehouse packed with dozens of his paintings in which thick glutinous swags of oil paint cling to the canvas surfaces. Some of the canvases—many of which date from the 1970s—have buckled under kilos of applied paint, while others stand fast. The space is "my museum," says Zhu. "Most of the paintings I want to donate to a museum," he added.

At the storage facility, there are several fragments of previous installations as well, including two Yongjiu bicycles from his 2008 work *The Bicyclist*, whose wheels are wrapped in bamboo slats, standing beside a mound of rock hard discarded oil paint.

Meanwhile, encased in a skeletal armature is a four-meter-long maquette of *Boat*, which was first shown in Beijing and Shanghai in 2012 and has since traveled to London and America. The Rubell Family Collection based in Miami acquired an edition of *Boat*. Pearl Lam says that the work is, "characteristic of the artist's practice, which deconstructs Western theories of art and visual language by rooting them to Chinese traditions and philosophy."

Zhu has long held a Western sensibility toward his materials, as a result of having spent ten years living and working in Berlin from 1986. He is fascinated with the surface texture of thick paint, with its unpredictable, sculptural qualities, which he applies with the deft assurance of a classical Chinese ink painter. "It is not so much the work that is beautiful, but [it is] the paint which is beautiful," he said. Sadly, Zhu will not make it to Hong Kong for the unveiling of his most recent iteration of *Boat*, preferring instead to remain immersed in the anonymity of his Tiantongyuan aerie.



ZHU JINSHI, *The Bicyclist*, 2008, bamboo, YongJiu brand bicycles, dimensions variable. Photo by Michael Young for *ArtAsiaPacific*.

Boat will be shown at the Rotunda, Exchange Square, Central, Hong Kong, from March 9–31, 2015.

Tools

| [More](#)

Related

[WEB REVIEW](#) Chinese Contemporary Abstract, 1980s Until Present: Mindmap

[HONG KONG](#) [CHINA](#) JUN 2012

© 2020 ArtAsiaPacific

[Credits](#)

[Log In](#)

ArtAsiaPacific

GPO Box 10084

Hong Kong

info@aapmag.com

EXHIBITION REVIEWS

SHANGHAI MIND SPACE CONTRASTS

Surprisingly, the first sensory impression offered by this four-person show was olfactory. The source was Zhu Jinshi's *Immersion* (2008), a roughly 3¼-foot-high stack of rice paper steeping in a vat, where black ink seeped up slowly, sheet by sheet, during the course of the exhibition.

"Mind Space: Maximalism in Contrasts" incorporated many traditional Chinese materials, concepts and processes,

Zhu Jinshi, *Work of Clever Ability*, 2010, ink on rice paper, approx. 4 ¼ by 2 ½ by 65" tall, in "Mind Space" at Contrasts.



but no traditional Chinese art per se. The show's curator, Gao Minglu, has long advocated what might be called modernist abstraction with Chinese characteristics. Invoking Buddhist meditation practices and the adage *yan bu jin yi* (language cannot capture meaning), he favors work that involves a wordless, physically repetitive dialogue between maker and material, elevating the creative process over the finished artwork and individual esthetic experience over stylistic modes.

In "Mind Space," Zhu used paper for several other pieces, including *Pagoda* (2005-10), in which the material had been pulped and pinched into blobby little Buddhas, then heaped into a ceremonial mound. Meandering through the gallery basement was his *Work of Clever Ability* (2010), an undulating 4¼-foot-high wall of stacked, rolled-up white papers that had been partly dipped in black ink. On the surrounding walls hung Lei Hong's geometric works, some featuring black and white paint brushstrokes on tan canvases, others delicate ink lines and washes on white paper. In their subdued semicalligraphic vitality, these efforts remain more solidly rooted in Chinese tradition than do Lei's impassive sculptures such as *Void* (2006), a suspended 1¼-foot-long iron rod.

Zhang Yu makes his monochromes by repeatedly daubing his inked fingertips onto long paper scrolls or large swatches of cloth, shown dramatically scrolled out or draped about the gallery's first floor, sometimes reflected in mirrors set into the high ceilings. A side room displayed a

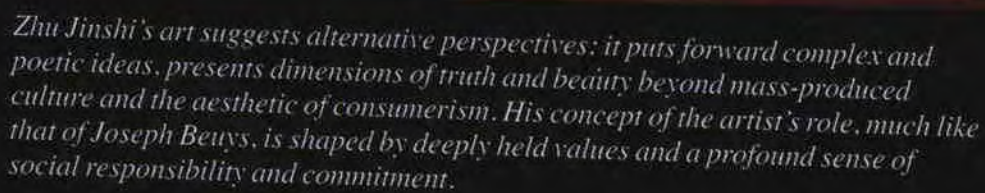
luminescent jade skeleton created by He Xiangyu, the show's youngest artist (24; the others range from 38 to 56). Flanking it, in dingy museum cases, were works from his "Coca-Cola Project" (2009), including the crystallized by-product left from distilling a huge quantity of soda into a roughly 4-foot-high industrial-waste version of a Chinese scholar's rock. Nearby were drawings and calligraphy done with ink made from diluted chunks of the gunk. He Xiangyu's work may best encapsulate Gao's notion of "maximalism" as a complex riposte to banal forms of realism, Eastern artistic convention and mass-cultural kitsch.

—Lisa Movius

FEATURE

Zhu Jinshi

朱金石



Zhu Jinshi's art suggests alternative perspectives: it puts forward complex and poetic ideas, presents dimensions of truth and beauty beyond mass-produced culture and the aesthetic of consumerism. His concept of the artist's role, much like that of Joseph Beuys, is shaped by deeply held values and a profound sense of social responsibility and commitment.



Previous Pages: Photo by Boggi Kim, 2010, Beijing

Above: *On the Way* (part), 2000, installation with bamboo and bicycles, dimensions variable, installed at Haus der Kulturen der Welt, Berlin.

Left: *Vagrants*, 1999, installation with bamboo and Yongjiu brand bicycles, installed at Ludwigsburger Royal Palace.

Right: *On the Way*, 2000, installation with bamboo and bicycles, dimensions variable, installed at Haus der Kulturen der Welt, Berlin.

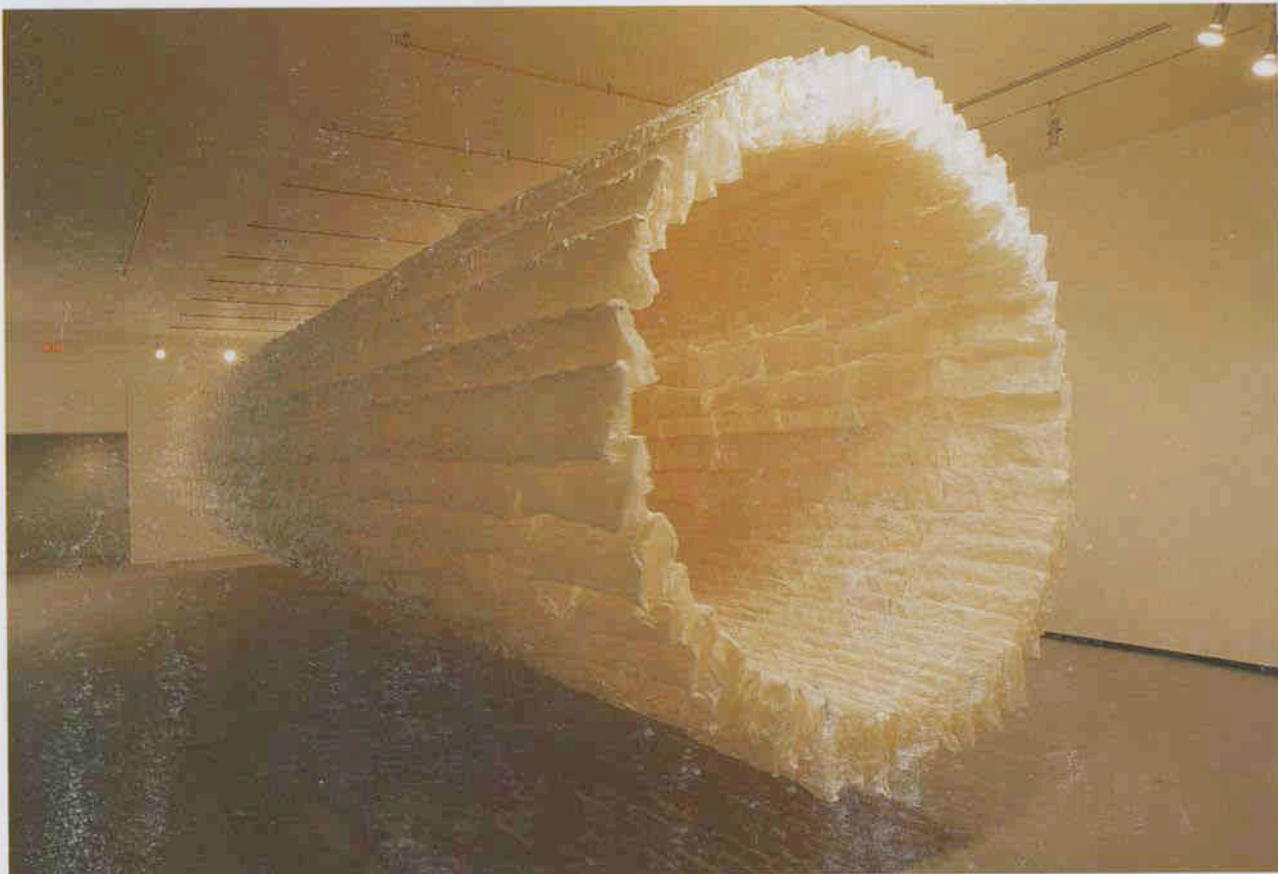
Next Pages Left: *Made in China*, 1998, installation with lead barrels, dimensions variable, installed at Stadtgalerie Saarbrücken, Germany.

Right: *Water of Houhai*, 1995, installation with bamboo baskets and water.





I believe that the differentiation between abstract art and realist art does not make sense nowadays. As I understand it, it is the way to categorize that is different. I am more intrigued in the exploration of one type of artistic language over an extended period of time, so that it could acquire the power to permeate public space. – Zhu Jinshi



Left: *Decompression*, 1998, installation with bamboo and rice paper, dimensions variable, installed at Ulm Art Association, Germany.

Right Above: *The Tao of Rice Paper*, 1997, rice paper installation, 1300(l) x 300(dia)cm, installed at Vancouver Museum, Canada.

Below: *Wave of Materials*, 2007, installation with rice paper, bamboo, cotton thread, weight, 1200 x 350 x 700cm, installed at Tokyo Art Project, Beijing.



Previous pages: *Power and Jiangshan*, 2008, performance installation (performed at Arario Beijing on March 8th, 2008).

Left: *Color Revolution*, 2008, mixed media, 900×300×300cm, installed at Iberia Center for Contemporary Art, Beijing.
Right: *Raise Seventeen Bridge*, 2007, oil on canvas, 200×250cm.

Next Pages Left: *Don't be Intimidated by the Joy*, 2007, oil on canvas, 220×300cm.
Right: *Red World Outdoor*, 2007, oil on canvas, 300×220cm (detail).

SU XIAOBAI

- 1949** Born in Wuhan, Hubei Province, China
1965–69 Graduated from Arts and Crafts School in Wuhan, China
1972–84 Wuhan Painting Hall, Wuhan Artists Association, Wuhan, China
1984–85 Oil Painting Studio, Hubei Academy of Fine Arts, Wuhan, China
1985–87 Oil Painting Seminar, Central Academy of Fine Arts, Beijing, China
1987–90 Postgraduate, Düsseldorf Art Academy, Düsseldorf, Germany
1990–92 Master Class, Düsseldorf Art Academy, Düsseldorf, Germany
1992–2003 Worked in Düsseldorf, Germany
Present Lives and works in Shanghai, China and Düsseldorf, Germany

Selected Solo Exhibitions

- 2022–23** *Su Xiaobai: Blue*, Tina Keng Gallery, Taipei, Taiwan
2021 *To Gallivant: The Paintings of Su Xiaobai*, Tina Keng Gallery, Taipei, Taiwan
2019–20 *Beneath a descending moon, breathing*, Tina Keng Gallery, Taipei, Taiwan
2018 *And There's Nothing I Can Do*, Hyogo Prefectural Museum of Art, Kobe, Japan
2016 *Luminescence*, Pearl Lam Galleries, Singapore
Su Xiaobai 2014–2016, Tina Keng Gallery, Taipei, Taiwan
2014 *Su Xiaobai: Painting and Being*, Pearl Lam Galleries, Hong Kong, China
Three Hundred Leafs, Su Xiaobai's installation, The Peninsula Hong Kong, Hong Kong, China
Su Xiaobai, Almine Rech Gallery, Paris, France
2013 *Grand Immensity, The Art of Su Xiaobai*, National Taiwan Museum of Fine Arts, Taichung, Taiwan
Su Xiaobai, Pearl Lam Galleries, Hong Kong, China
2012 *Su Xiaobai 2010–2012*, Tina Keng Gallery, Taipei, Taiwan
2011 *Su Xiaobai*, Author Gallery, Shanghai, China
Su Xiaobai, Eastation Gallery, Beijing, China
2010 *Black on Red: The Artworks of Xiaobai Su*, Tina Keng Gallery, Taipei, Taiwan
The Dynasty of Colours—Xiaobai Su Solo Exhibition, Langen Foundation, Neuss, Germany
2009 *The Dynasty of Colours—Xiaobai Su Solo Exhibition*, State Second Television ZDF, Mainz, Germany
2008–09 *Kao Gong Ji—Su Xiaobai Solo Exhibition*, Today Art Museum, Beijing, China
2008 *Clarify My Mind to View the World—Xiaobai Su Solo Exhibition*, Lin & Keng Gallery, Taipei, Taiwan; Beijing, China
2007 *Intangible Greats—New Paintings of Su Xiaobai*, Shanghai Art Museum, Shanghai, China
Bon Voyage, Xiaobai Su Art Exhibition, Kammer Gallery, Hamburg, Germany
2006 *Xiaobai Su Painting Exhibition*, Galerie Schmallfuss, Marburg, Germany
Lacquer: Xiaobai Su's New Epoch, Galerie Beethovenstrasse, Düsseldorf, Germany
2005 Galerie Albrecht, Munich, Germany
2004 Galerie Schmallfuss, Marburg, Germany
2003 *The Pillar of China: Xiaobai Su's New Works*, Galerie Beethovenstrasse, Düsseldorf, Germany
2002 *Xiaobai Su Painting Exhibition*, Mainz Parliament Building, Mainz, Germany
2001 Museum at Beda House, Bitburg, Germany
2000 *Xiaobai Su Art Exhibition*, Baden Museum, Solingen, Germany
Xiaobai Su Art Exhibition, Galerie Noirhomme, Brussels, Belgium
Galerie Tedden, Düsseldorf, Germany
1999 *Xiaobai Su Art Exhibition*, Galerie Ambit, Barcelona, Spain
1998 *Xiaobai Su Art Exhibition: The Most of the Least*, Galerie Albrecht, Munich, Germany
1997 Galerie Tedden, Düsseldorf, Germany

- 1995** *Xiaobai Su Art Exhibition*, Galerie Tedden, Düsseldorf, Germany
1994 Galerie Heidenheim, Düsseldorf, Germany
1989 *The Door Wide Open: Recent Artworks of Xiaobai Su*, City Theatre of Duisburg, Germany
1988 *The World Through the Eyes of a Chinese Artist: Xiaobai Su Art Exhibition*, City Library, Düsseldorf, Germany

Selected Group Exhibitions

- 2023** *A Diary of States of Mind*, Pearl Lam Galleries, Hong Kong, China
2020 *Accidents [Part I]*, Pearl Lam Galleries, Hong Kong, China
2019 *Abstract by Nature*, Sean Kelly Gallery, New York, USA
2018 *Vis-à-Vis*, Pearl Lam Galleries HK H Queen's, Hong Kong, China
2016 *The World Is Yours, as Well as Ours*, White Cube, Mason's Yard, London, UK
Infinite Blue, Brooklyn Museum, Brooklyn, NY, USA
2015 *Jing Shen: The Act of Painting in Contemporary China*, PAC Milan Museum of Contemporary Art, Milan, Italy
Perfection by Chance—A Yi Pai Series Exhibition, Pearl Lam Galleries, Hong Kong, China
2014 *Where does it all begin? Contemporary Abstract Art in Asia and the West*, Pearl Lam Galleries, Singapore
2012 *Chinese Contemporary Abstract, 1980s until Present: MINDMAP*, Pearl Lam Galleries, Hong Kong, China
2011 *Opening Ceremony*, Tina Keng Gallery, Beijing, China
Retrospect and Prospect: Hubei Oil Painting Art Exhibition, Hubei Museum of Art, Wuhan, China
2009 *R/evolution*, Tina Keng Gallery, Taipei, Taiwan
2008 *An Old and a New Branch of Another Spring*, Lin & Keng Gallery, Taipei Museum Block B exhibition opening, Taipei, Taiwan
Yi Pai: Thirty Years of Chinese Abstraction, Wall Museum, Beijing, China; La Caixa Forum Barcelona and Madrid, Spain
Art Beijing, Art Expo Beijing, Beijing, China
Inside-Out, Yu Xin Art Museum, Singapore
2007 *Yi Pai: Thirty Years of Chinese Abstraction*, Wall Art Museum, Beijing, China
Abstract China, Lin & Keng Gallery, Beijing, China
Corresponding and Responding, United Exhibition of Chinese-American Artists, National Art Museum of China, Beijing, China
Red Mountains and Green Rivers: A Group Exhibition of Modern Chinese and German Artists' Paintings, Lübeck Museum of Fine Arts, Germany
2006 *Images of Wuyi: Chinese and German Artists Exhibition*, Shanghai Art Museum, Shanghai, China
This Shore and The Other Side, Group Exhibition of 11 Contemporary Artists from China and Germany, Three Free Art Space, Shanghai, China
2004 *Abstract Art Exhibition*, Shanghai Art Museum, Shanghai, China
2003 Beijing International Art Biennale, Beijing, China
2002 *Present Form of Art*, Congress Hall, Berlin, Germany
2001 *Eiffel Region Artists Exhibition including the Netherlands, Belgium, Luxembourg, Germany and France*, Luxembourg
2000 International Artists Workshop Exhibition, Museum at Beda House, Bitburg, Germany
Proximity between the East and West Group Exhibition, State Assembly Hall, Mainz, Germany
Chinese Painting Centennial Exhibition, Beijing, China
1998 International Artists Workshop Exhibition, Bremen, Germany
1993 State of North Rhine Artists Annual Exhibition, Düsseldorf, Germany
1992 Inter ART International Art Exhibition, Moscow, Russia
1986 Contemporary Oil Painting Exhibition, National Art Museum of China, Beijing, China
1984 The Sixth National Art Exhibition, National Art Museum of China, Beijing, China
1980 The Second Session of the National Youth Art Exhibition, National Art Museum of China, Beijing, China

Selected Collections

Art Gallery of New South Wales, Australia
Asian Art Museum of San Francisco, California, USA

Brooklyn Museum, New York, USA
EFG Bank, Singapore
Hubei Art Museum, Wuhan, China
Langen Foundation, Neuss, Germany
National Art Museum of China, Beijing, China
Ostasien Museum, Cologne, Germany
Pinakothek der Moderne, Munich, Germany
Shanghai Art Museum, Shanghai, China
State Second Television—ZDF, Mainz, Germany

ZHU JINSHI

1954 Born in Beijing, China
1986-2010 Moved to Berlin, worked between Germany and China
Present Lives and works in Beijing, China

Selected Solo Exhibitions

2024 *The Wind of Xishan*, One Art Museum, Beijing, China
2023 *Painting Sociology*, Tang Contemporary Art, Beijing, China
2022 *The Rainbow Series*, Yuan Art Museum, Beijing, China
Five Works, Yan Art Space, Beijing, China
Next Week to Milan, Pearl Lam Galleries, Shanghai, China
Accidental Aesthetics, Tang Contemporary Art, Seoul, South Korea
2020 *Li Bai's Snow*, Tang Contemporary Art, Hong Kong, China
Wood · Character, Fusion Art Center (now Nanchizi Museum), Beijing, China
2018 *Ganjiakou 303*, Pearl Lam Galleries, Shanghai, China
The Ship of Time, Tang Contemporary Art, Beijing, China
Rejecting River Currents, Tang Contemporary Art, Beijing, China
2017 *Presence of Whiteness*, Pearl Lam Galleries, Singapore
2016 *Detached from Colour*, Pearl Lam Galleries, Hong Kong, China
Zhu Jinshi, Yuan Art Museum, Beijing, China
Zhu Jinshi, Blum & Poe, New York, USA
2015 *Performance in Paint: Zhu Jinshi*, Inside-Out Art Museum, Beijing, China
Zhu Jinshi Special Project: Boat, Pearl Lam Galleries at Exchange Square, Hong Kong, China
2014 *Zhu Jinshi: Simplicity*, Pearl Lam Galleries, Singapore
2013 *Zhu Jinshi: The Reality of Paint*, Pearl Lam Galleries, Hong Kong, China
2012 *Zhu Jinshi: Boat*, Pearl Lam Galleries Special Project Space, Shanghai, China
Zhu Jinshi, Blum & Poe, Los Angeles, USA
2010 *New Abstract*, 604J Gallery/604H Gallery, Busan, South Korea
2009 *Social Chromatology*, JoyArt, Beijing, China
2008 *Power and Territory*, Arario Gallery, Beijing, China
2007 *Four Tables*, Courtyard Gallery, Beijing, China
2006 *Plane Pattern*, Tongzhou Private Art Center, Beijing, China
2002 *On the Road*, Prague City Museum, Prague, Czech Republic
1999 *Empty Time*, Vostell Gallery, Berlin, Germany
Diary in Bamboo Forest, Weitendorf Chapel Art Association, Weitendorf, Germany
1998 *Empty Space*, Saarbrücken City Gallery, Saarbrücken, Germany
Return to Source, Ulm Art Association, Ulm, Germany
1997 *Tao of Rice Paper*, Vancouver Art Gallery, Vancouver, Canada
1996 *Impermanence*, Capital Normal University Art Museum, Beijing, China
Mianbi (In Front of the Wall), Georg Kolbe Museum, Berlin, Germany
1995 *Moment*, Ruine der Künste (The Arts' Ruin), Berlin, Germany
1990 *Fang*, DAAD gallery, Berlin, Germany

Selected Group Exhibitions

- 2024** *Etched in Time: The Experience and Transformation of Contemporary Art Collection in China*, ENNOVA Art Museum, Langfang China
Rice Paper Pagoda, The 60th Venice International Art Biennale's China Pavilion exhibition project–*Atlas: Harmony in Diversity*, Arsenale, Venice, Italy
The Evanescent, Pearl Lam Galleries, Hong Kong, China
- 2023** *Du Fu Tower*, Chengdu Biennale– *Time Gravity*, Chengdu Art Museum, Chengdu, China
The Shape of Time, Pearl Lam Galleries, Shanghai, China
Yi Yu, Yan Art - Beijing, Beijing, China
Seek, Yan Art - Beijing, Beijing, China
The Sea of Time, Gravity Art Museum, Beijing, China
Symphony of All the Changes, Guangdong Museum of Art, Guangzhou, China
- 2022** *View the Landscape on the Bridge, exhibition of works by Chinese artists in Germany*, Beijing, Shanghai, Qingdao, China
The Story of Painting, One Art Museum, Beijing, China
Farewell 2022, Yan Art - Beijing, Beijing, China
Marginalism, Yan Art - Beijing, Beijing, China
- 2021** *Mountains Carrying Suns*, Blum & Poe, Tokyo, Japan
Re-destination, Yuan Art Museum - Wuqing, Tianjin, China
Carry-On, Yuan Art Museum, Beijing, China
 Rubell Family Art Museum Collection Exhibition, Rubell Museum, Miami, USA
- 2020** *Uncommon Language*, Vancouver Art Gallery, Vancouver, Canada
Trilogy of Contemporary Art in China: The Scar, Busan Museum of Art, Busan, South Korea
Ways of Working, One Art Museum, Beijing, China
The Allure of Matter: Material Art from China, Smart Museum of Art and Wrightwood 659, Chicago, USA
And Now, White Rabbit Gallery, Sydney, Australia
- 2019** Inaugural exhibition, presenting an unparalleled journey through contemporary art of the past 50 years, Rubell Museum, Miami, USA
Painting and Existence, White Stone Gallery, Taipei
A Fairy Tale in Red Times: Works from the White Rabbit Collection, The National Gallery of Victoria, Melbourne, Australia
Spirit of Ink Art: New Creation from Traditional Thoughts and Wisdom, Jining Art Museum, Shandong, China
The Allure of Matter: Material Art from China, LACMA, Los Angeles, USA
What You See Is What You See, Pearl Lam Galleries, Singapore
Painting and Existence, Tang Contemporary Art, Hong Kong, China
- 2018** *Vis-à-Vis*, Pearl Lam Galleries, Hong Kong, China
Supernatural, White Rabbit Gallery, Sydney, Australia
Undercurrents, Pearl Lam Galleries, Shanghai, China
- 2016** *Abstract and Beyond—The Research Exhibition of Abstract Art in China*, Minsheng Art Museum, Shanghai, China
Early Works, Yuan Art Museum, Beijing, China
Black, Blum & Poe, New York, USA
Beyond Form—An Exhibition of Abstract Art in China, Inside-Out Art Museum, Beijing, China
The Research Exhibition of Abstract Art in China, Today Art Museum, Beijing, China
- 2015** *Beyond Form—An Exhibition of Abstract Art in China*, Epoch Art Museum, Wenzhou, China
28 Chinese, San Antonio Museum of Art, San Antonio, USA
28 Chinese, Asian Art Museum, San Francisco, USA
Perfection by Chance—A Yi Pai Series Exhibition, Pearl Lam Galleries, Hong Kong, China
- 2014** *Words Tend to Be Inadequate*, Pearl Lam Galleries, Shanghai, China
Where does it all begin? Contemporary Abstract Art in Asia and the West, Pearl Lam Galleries, Singapore
Thick Paint: Jean Fautrier, Franz West, Zhu Jinshi, Luxembourg & Dayan Gallery, New York, USA
- 2013** *28 Chinese*, Rubell Family Collection, Miami, USA
- 2012** *Chinese Contemporary Abstract, 1980s Until Present: MINDMAP*, Pearl Lam Galleries, Hong Kong, China
Black, Blum & Poe, Los Angeles, USA
Mind Space: Maximalism in Contrasts, Hillwood Art Museum, Long Island University, New York; DePauw University, Greencastle, Indiana, USA
Alone Together, Rubell Family Collection, Miami, USA

- 2011** *Wu Ming, Form Is Formless: Chinese Contemporary Abstract Art*, Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China
Mind Space: Maximalism in Contrasts, University Art Gallery, University of Pittsburgh, USA
- 2010** *Mind Space: Maximalism in Contrasts*, Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China
Negotiations: The Second Today's Documents, Today Art Museum, Beijing, China
- 2009** *Yi Pai—Century Thinking*, Today Art Museum, Beijing, China
- 2008** *Yi Pai: Thirty Years of Chinese "Abstraction"*, La Caixa Forum, Palma, Barcelona, Madrid, Spain
Apartment Art in China: 1970s–1990s: The Ecology of Post-Cultural Revolution Frontier Art, Shuimu Contemporary Art Space, Beijing, China
Poetic Realism: A Reinterpretation of Jiangnan—Contemporary Art from South China, CEART - Centro de Arte Tomás y Valiente, Fuenlabrada, Spain
The 3rd Nanjing Triennale, Jiangsu, China
- 2007** *What Is Mono-ha?*, Tokyo Gallery + BTAP, Beijing, China
The First Today's Documents 2007—ENERGY: SPIRIT·BODY·MATERIAL, Today Art Museum, Beijing, China
Abstract and Narratability, Y.Q.K., Deshan Art Space, Beijing, China
The 6th Shenzhen Contemporary Sculpture Exhibition—*A Vista of Perspective*, OCT Contemporary Art Terminal, Shenzhen, China
- 2006** The 5th Shanghai Biennale: *Hyper Design*, Shanghai Art Museum, Shanghai, China
CHINA NOW: Art in Times of Change, Essl Museum, Vienna, Austria
Poetic Realism: A Reinterpretation of Jiangnan, RCM Art Museum, Nanjing, China
- 2005** Chengdu Biennial—*Century and Paradise*, Chengdu, China
About Beauty, House of World Cultures, Berlin, Germany
- 2004** The 3rd Triennial of Contemporary Art—*Time Zones*, Upper Swabia, Monastery of Weingarten, Weingarten, Germany
China Moon, artist-in-residence international summer program, the Byrd Hoffman Water Mill Foundation, New York, USA
- 2003** *Left Hand, Right Hand—China/Germany Contemporary Art Exhibition*, 798 Art Space, Beijing, China
Chinese Maximalism, UB Art Gallery of the University at Buffalo, New York, USA; Chinese Century Temple Art Museum, Beijing, China
- 2002** The 1st Guangzhou Triennial Exhibition, Guangzhou, China
- 2001** *Paper*, Alexander Ochs Galleries, Berlin, Germany
- 2000** *Hometown Art*, Palace of World Culture, Berlin, Germany
On the Way, Bethanien Art Center, Berlin, Germany
Time-Timeless, Egon Schiele Art Center, Krumlov, Czech Republic
- 1999** *The Same Voice*, Ludwigsburg Palace Festival, Germany
- 1998** *Resonance*, Art Beatus Gallery, Vancouver, Canada
Light and Paper, Leopold Hoesch Museum, Durën, Germany
- 1997** *Immutability and Fashion: Chinese Contemporary Art in the Midst of Changing Surroundings*, Kirin Art Space Harajuku, Tokyo Japan
- 1996** *Displacement*, Wispa Gallery, Gdańsk, Poland
96 International Com-Art Show in Suwon: China, Korea and Japan, Suwon City, South Korea
- 1995** 4th International Istanbul Biennial—*Orient/Ation*, Istanbul, Turkey
Sharp Eye, Art and exhibition hall, Bonn, Federal Republic of Germany
Open Your Mouth, Close your Eyes, Beijing and Berlin Communication Exhibition, Capital Normal University Art Museum, Beijing, China
- 1993** *Chinese Avant-Garde Art*, Palace of World Culture, Berlin, Germany
Chinese Art, Aschaffenburg City Gallery, Aschaffenburg, Germany
- 1992** *Chinese Contemporary Art*, Z Gallery, New York, USA
- 1991** *Stream of Light*, The Arts' Ruin, Berlin, Germany
- 1990** *Freedom*, Rotterdam Cultural Centre, Rotterdam, the Netherlands
- 1988** *New Space, Art Forum*, Thomas Gallery, Munich, Germany
- 1987** *Two Artists from Beijing*, Bethanien Art Center, Berlin, Germany
Ink, Nuremberg Artists House, Nuremberg, Germany
- 1986** *Beijing/New York: Avant-Garde Chinese Art Touring Exhibition*, City Gallery, New York; Vassar College Art Gallery, Poughkeepsie, New York, USA
- 1985** *Tuhua Exhibition*, Chaoyang Theater, Beijing, China (banned)
- 1983–85** Underground Exhibitions, Private Space, Beijing, China
- 1980** The 2nd Xing Xing (Stars Group) Exhibition, National Art Museum of China, Beijing, China
- 1979** The 1st Xing Xing (Stars Group) Exhibition, Gallery in Beihai Park, Beijing, China

Selected Collections

Asian Art Museum of San Francisco, USA
Basma Al Sulaiman Museum of Contemporary Art, Saudi Arabia
Brooklyn Museum, USA
Busan Museum of Art, South Korea
Chang Foundation, Taipei, Taiwan
Deutsche Bank, Germany
East West Bank, USA
Fubon Art Foundation, Taipei, Taiwan
Inside-Out Art Museum, Beijing, China
Los Angeles County Museum of Art, Los Angeles, USA
Maosoleum, Private Collection of Dr. Woffles Wu, Singapore
Mario Testino, UK
Marciano Collection, USA
Minsheng Museum, China
M+ Museum for Visual Culture, Hong Kong, China
National Museum of Contemporary Art, South Korea
Picasso Foundation, Spain
Rubell Family Collection, USA
Saarbruecken City Gallery, Germany
Smart Museum of Art, Chicago, USA
Song Museum, Beijing, China
The Guangdong Museum of Art, Guangzhou, China
The National Gallery of Victoria, Melbourne, Australia
The National Museum of Norway, Norway
The Schaufler Collection, Sindelfingen, Germany
Today Art Museum, Beijing, China
Vancouver Art Gallery, Canada
Wall Museum, Beijing, China
White Rabbit Collection, Australia
Yuan Art Museum, Beijing, China

ZHU PEIHONG

1987 Born in Shanghai, China
2010 BFA with Distinction, Central Academy of Fine Arts, Beijing, China
2014 MFA with Distinction, Central Academy of Fine Arts, Beijing, China
Present Lives and works in Shanghai, China

Selected Solo Exhibitions

2024 *Zhu Peihong: Evolution of Space*, Pearl Lam Galleries, Shanghai, China
2020 *Zhu Peihong: My Space 2020*, Harvey Galleries, Sydney, Australia
2019 *Space*, Eslite Spectrum, Shenzhen, China
2018 *Zhu Peihong: My Space*, Harvey Galleries, Sydney, Australia
2016 *From Formless to Form*, Twins Art, Shanghai, China
2015 *Traces Freely Traveling*, Mingtai Space, Beijing, China

Selected Group Exhibitions

2024 *Phantasmagoria: New Youth Multimedia Art Exhibition*, Jing'an Sculpture Park, Shanghai, China
Imprints of 100 Years: Peace Through Sport and Art, Pierre de Coubertin Stadium, Paris, France
The 11th Tomorrow Sculpture Award Exhibition, Art Museum of Sichuan Fine Arts Institute, Chongqing, China
Expressions Happiness: Chinese Experimental and Technological Art Invitational Exhibition, Nantong Art Museum, Nantong, China

2023 *The Shape of Time*, Pearl Lam Galleries, Shanghai, China
White Nights in front of Mountains, Baimao Village, Pingjiang County, Hunan Province, China
Long Live the Vigor: The Youth of Chinese Art After 1949, West Bund Art Centre, Shanghai, China

2022 Guanzhong Mangba Arts Festival, Cai Jia Po Village, Xi'an, China
Light/Reflect: The 19th Sea Horizon Painting and Sculpture Exhibition, China Art Museum, Shanghai
Communication Through Art: Wuhan Biennale 2022, Wuhan Art Museum (Qintai), Wuhan, China
Reclusive Means, Pearl Lam Galleries, Hong Kong, China
Mind Image, Pearl Lam Galleries, Shanghai, China
New Youth: The 4th Academic Experimental Art Documentary Exhibition, Ceramic Art Avenue Art Gallery, Jingdezhen, China

2021 *Welcome to the Other Side of the World*, Airwork Park (virtual world)
The 3rd Anren Biennale, Anren Ancient Town, Chengdu, China
Endorphins, Chijin, Cryptovoxels (virtual world)
Not Here, Not There, Chijin, Cryptovoxels (virtual world)
Click To Arrive, Chijin, Cryptovoxels (virtual world)
Floating Islands, Strawberry Music Festival, Beijing, China

2020 *63% Rhetoric: Case Study of a Chinese Contemporary Art Collection*, G Museum, Nanjing, China
Muse via Amusing, Tianqiao Performing Arts Center, Beijing, China
Roundabout, EGG Gallery, Beijing, China

2019 *The Logical Lines of Painting: Invitational Exhibition on the Making and Significance of Contemporary Painting*, Suzhou Jinji Lake Art Museum, Suzhou, China
Friends of Wooton, Wooton Gallery, Hunan, China
Pursuing the City Colors Lost, Shanghai World EXPO, Shanghai, China

2018 *Mei Exhibition*, Shanghai Himalayas Museum, Shanghai, China
Venice Triennale of Art 2018: *Freedom in the Art*, Palazzo Albrizzi-Capello, Venice, Italy
Urban Touch: Hong Kong – Macao Visual Art Biennale, Beijing Minsheng Art Museum, Layering

- Courtyard, Beijing, China
Art Nova 100, Guardian Art Center, Beijing, China
Urban Landscape, City Wonder Innovative Center, Shanghai, China
Chinese Spirit: The 4th Chinese Oil Painting Exhibition: Abstract—Non-figurative Oil Painting Exhibition of Chinese Contemporary Art, Wuhan Art Museum, Wuhan, China; Xi'an Art Museum, Xi'an, China
Ningbo Bazar, Reference Art System, Ningbo, China
Artistic Atmosphere—Advancement, Just Space, Sanya, China
The Storytellers, Delegation of Europe to China, Beijing, China
Chinese Spirit: The 4th Chinese Oil Painting Exhibition: Abstract—Non-figurative Oil Painting Exhibition of Chinese Contemporary Art, Shandong Art Museum, Jinan, China
Today Wall Power: The 3rd Edition of Wallpost Artist Exhibition, Today Art Museum, Beijing, China
Never Winter, EGG Gallery, Beijing, China
- 2017** *Rebuild & Transition: Chinese Contemporary Art Exhibition*, Art Museum of Sichuan Fine Arts Institute, Chongqing, China
Chinese Spirit: The 4th Chinese Oil Painting Exhibition: Abstract—Non-figurative Oil Painting Exhibition of Chinese Contemporary Art, Today Art Museum, Beijing, China
The Migration of Fission: 40x Junge Kunst aus China, Kommunale Galerie Berlin, Berlin, China
Communication Extended, Parkview Green Art Taipei, Taipei, Taiwan, China
Art Nova 100, Art Grand Summit, The Grand Summit, Beijing, China
Art Nova 100, Art Shang Ba, Shang Ba Culture Group, Beijing, China
Rebuild & Transition, Today Art Museum, Beijing, China
In the Name of Abstraction, Enjoy Museum of Art, Beijing, China
Role, X Gallery, Dalian, China
Abstract Contemporary Art Exhibition, Sichuan Province Art Museum, Chengdu, China
Centripetal Force, Sydney College of the Arts SCA Galleries, Sydney, Australia
XUN-XUN-Group Show III: Grasping Normality within Abnormality, Parkview Green Art Center, Beijing, China
- 2016** *The City Marked by Young Men*, Parkview Green Art 798, Beijing, China
Fun Cao Di, Parkview Green Art, Beijing, China
Beginning of the New Epoch: Chinese Emergent Artists, Epoch Art Museum, Wenzhou, China
O.C.D 2.0, EGG Gallery, Beijing, China
Exposition "FASCINATION CHINOISE" à Diekirch, Luxembourg, La Maison de la Culture à Diekirch, Luxembourg
____ *Makes Our Life So Beautiful*, X Gallery, Dalian, China
Art Nova 100, Beijing National Agriculture Exhibition Center, Beijing, China
Wuu Speech: Artists Living in Shanghai, China Art Museum, Shanghai, China
Mr. Jian and Ms. Ka: Series Exhibition Marking the 10th Anniversary of Songzhuang Art Center, Songzhuang Art Center, Beijing, China
XUN-XUN-Group Show II, From Perception to Involvement, Parkview Green Art, Beijing, China
Zao Hua Chinese Contemporary Art Exhibition, C's Gallery, Sydney, Australia
101 Days: Art Nova 100 DoBe WE, DoBe WE @ Donghua, Shanghai, China
Zao Hua: Chinese Contemporary Art Exhibition, 204 Art Space, Melbourne, Australia
Zao Hua: Chinese Contemporary Art Exhibition, Salmance Art Center, Hobart, Australia
- 2015** *Art Nova 100*, Beijing National Agriculture Exhibition Center, Beijing, China
Initial Issue, Continuity and Mission, Phoenix Art Palace, Beijing, China
The Civil Power, Beijing Minsheng Art Museum Opening Exhibition, Minsheng Art Museum, Beijing, China
Power of Youth: Recommendation Exhibition by Art Nova 100, Center of Contemporary Art Shangdong, Nanjing, China
- 2014** *The Expression of Format*, Phoenix Art Palace, Shanghai, China
Release, M-Space, Beijing, China
NETWORK 21c ART Festival 2014, Jeonju Art Museum, Jeonju, South Korea
Watchtower, CAFA Yanjiao Museum, Beijing, China
Endogenous Context Youth Art Invitational Exhibition, Xuyuan Museum, Beijing, China
Carving, Shang Ba Culture Group, Beijing Watchtower Youth Art, Beijing, China
Art Nova 100, Beijing National Agriculture Exhibition Center, Beijing, China
Midsummer, ARTMIA Four Seasons Gallery by ARTMIA Foundation, Beijing, China
Academic New Art Exhibition, Luohu Art Museum, Shenzhen, China
The Extension of 2014: An Experiment from CAFAM, CAFA Art Museum, Beijing, China
Postgraduates Graduation Exhibition, CAFA Art Museum, Beijing, China

- FRANCE-CHINA 1964–2014: A Time of Recognition and Friendship*, an invitational exhibition of works by Chinese artists, 17th district town hall, Paris, France
- National Art Exhibition Shanghai Station 2014*, China Art Museum, Shanghai, China
- 2013** *College Force: New Artworks Report 1st Round Exhibition*, Luohu Art Museum, Shenzhen, China
 NETWORK 21c ART Festival 2013, Jeonju Art Museum, Jeonju, South Korea
My Style, My Kind, UP SPACE Art Gallery, Beijing, China
CAFAM FUTURE: Sub-Phenomenon, CAFA Art Museum, Beijing, China
- 2012** *China Jinling Hundreds of Artists Group Exhibition*, Jiangsu Province Art Museum, Nanjing, China
 6th Tropical Lab International Artist Exhibition, LASALLE Collage of the Arts, Singapore
Two Generations: 20 Years Chinese Contemporary Art of Red Gate Exhibition Tour, Sydney Center Hall, Australia
A Thousand Miles: Outstanding student works collection exhibition of Central Academy of Fine Arts graduates, *Art @ Golden Square Art Gallery*, London, UK
- 2011** *20 Years: Two Generations of Artists at Red Gate*, Red Gate Art Gallery, Beijing, China
Intuition: Shanghai Small-Scale Oil Painting Exhibition, Rockbund Art Museum, Shanghai, China
Decade of the Rabbit, White Rabbit Gallery, Sydney, Australia
Cold-Blood Exhibition, Longyibang Art Gallery, Beijing, China
Imitation Towards Nature: Shanghai Sketching Artworks Exhibition, Huang Son Art Museum, Shanghai, China
Ten-Year Exhibition, The Department of Foundation of Central Academy of Fine Arts, CAFA Art Museum, Beijing, China
- 2010** *Printmaking Exhibition*, East China Normal University in Shanghai, Shanghai, China
A Journey of a Thousand Miles: Outstanding students' works collection exhibition of Central Academy of Fine Arts, CAFA, Beijing, China
 The 10th National Printmaking Creation and Education Annual Conference of Colleges and Universities Exhibition, Art Museum of Guangxi Arts Institute, Nanning, China
Seven Prisms of No. 4 Printmaking Studio, Today Art Museum, Beijing, China
- 2009** *The Age of Happiness*, GuanXiang Art Gallery, Taipei
- 2008** CAFA No. 4 Printmaking Studio Traditional Investigation Exhibition, CAFA, Beijing, China

Residencies

- 2015** Berlin Studio—Artist Residency Programme, Kids Globe Association, Berlin, Germany
- 2012** The 6th Tropical Lab, LASALLE College of the Arts, Singapore

Selected Awards and Recognition

- 2024** *Space O 2021-2023* selected as a Finalist for the 11th Tomorrow Sculpture Award, Chongqing, China
 Sino-French Artist Award, Paris, France
- 2023** *Space O* selected for the preliminary round of the 1st China Public Art Exhibition, Beijing, China
- 2022** Best work in category of Deep-Sea Cultural Communication Direction, The 1st China Deep Sea Innovation Design Exhibition, Beijing Contemporary Art Foundation, Beijing, China
- 2021** *Mix Space* selected for VRHAM! Virtual Reality & Arts Festival, Germany
- 2019** Finalist, The Signature Art Prize of ARTCLOUD China, Shenzhen, China
- 2017** Professional Nomination Award and the Most Popular Award, *In the Name of Abstraction, Kuart Ten Years Series Exhibition*, Beijing, China
 Nomination for Emerging Artist, N.A.I.C. PROJECT x ArtDepot invitational exhibition, Beijing, China
 Nomination Prize, The 2017 BOYA PRIZE, Beijing, China
- 2014** *My Space—Oasis* was selected for *Outstanding student works collection exhibition of CAFA graduates: The Extension of 2014: An Experiment*, Central Academy of Fine Arts, Beijing, China
- 2012** Selected for the 2012 Shanghai Watercolour and Pastel Colour Exhibition, Shanghai, China
 Selected for the *Source of Life—Shanghai Art Sketch Exhibition Commemorating the 70th Anniversary of Comrade Mao Zedong's Speech at the Yan'an Forum on Literature and Art*, Shanghai, China
- 2011** Selected for *Intuition—2011 Shanghai Small-Scale Oil Painting Exhibition*, Shanghai, China
- 2010** Selected for the 10th Annual Conference of Printmaking Teaching and Creation in National Colleges and Universities, Nanning, China

My Space awarded the Second Prize for Outstanding Student Works and selected for *A Thousand Miles: Outstanding student works collection exhibition* of CAFA graduates, Central Academy of Fine Arts, Beijing, China

Selected Collections

Central Academy of Fine Arts Museum, Beijing, China
Copelouzos Art Museum, Athens, Greece
Department of Foundation of Central Academy of Fine Arts, Beijing, China
Enjoy Art Museum, Beijing, China
Gesellschaft Für Deutsch-Chinesischen culturellen Austausch e.V, Berlin, Germany
HaHa Museum, Beijing, China
Jing Hope Holdings Pte. Ltd, Zhuzhou, China
Nanfang Media Group, Guangzhou, China
Printmaking Department of Central Academy of Fine Arts, Beijing, China
Senior High School of Fine Arts College Shanghai University, Shanghai, China
Today Art Museum Printmaking Center, Beijing, China
Twins Art, Shanghai, China
White Rabbit Museum, Sydney, Australia
Xuanru Art, Beijing & Hong Kong, China
Yi Art Institute, Hefei, China

ETSU EGAMI

- 1994** Born in Chiba, Tokyo, Japan
2016 BFA, Central Academy of Fine Arts, Beijing, China
2017 Studied media art at Karlsruhe University of Art and Design, Karlsruhe, Germany
2019 MFA, Central Academy of Fine Arts, Beijing, China
2022 PHD, Central Academy of Fine Arts, Beijing, China
2022 Postdoctoral researcher, Wu Guangzhong Art Research Center, Tsing Hua University, Beijing, China
Present Lives and works in Tokyo, Japan and Beijing, China

Selected Solo Exhibitions

- 2024** *RAINBOW*, The Mythenstein Project, Zurich, Switzerland
ETSU EGAMI: Lifelines, GINZA SIX, Tokyo, Japan
- 2023** *Philosophers, Etsu Egami x JY*, Whitestone Gallery H Queens, Hong Kong, China
Incessant is the change of water where the stream glides on calmly: the spray appears over a cataract, yet vanishes without a moment's delay, Whitestone Gallery, Singapore
Oriental Mystery, HOW Art Museum, Shanghai, China
Confrontation Between Instinct and Order: Romance of the Three Kingdoms Drawn by Egami Etsu, Kyoto Takashimaya Tsutaya Books, Kyoto, Japan
- 2022** *Etsu Egami: Obsession and Question, New Horizons of Modern Painting*, Wood One Museum, Hiroshima, Japan
Did You Get It?, Hara Museum ARC, Gunma, Japan
Etsu Egami: Rainbow, Tang Contemporary, Seoul, South Korea
Venus Code, A2Z Art Gallery, Paris, France
- 2021** *Etsu Egami: Ichigo Ichie*, Whitestone Gallery H Queen's, Hong Kong, China
Rainbow, Karuizawa New Art Museum, Karuizawa, Japan
Facebook, Chambers Fine Art, New York, USA
In a Moment of Misunderstanding, All the Masks Fall, Tang Contemporary, Beijing, China
Star Time, GINZA SIX, Tokyo, Japan
Social Distancing, A2Z Art Gallery, Paris, France
Rainbow, Whitestone Gallery, Taipei, Taiwan, China
- 2020** *Entrance Gallery Vol. 1 Egami Etsu*, Chiba City Museum of Art, Chiba, Japan
- 2019** *YOUR NAME?*, Whitestone Gallery Ginza, Tokyo, Japan
- 2018** *Dialogue Beyond 4000 Years*, Chiba Art Center, Japan; Playground London, London, UK
- 2016** *It Is Not a Mis-Hearing Game*, De Sarthe Gallery, Beijing, China
God's voice, human's words?, DEHAIRI projects, Tokyo, Japan
Mis-hearing x Truth, Horizon Art Space, Beijing, China

Selected Group Exhibitions

- 2024** *Contact Zone*, Tang Contemporary Art, Beijing, China
A2Z Family & Friends: 15th Birthday of the Gallery, Hong Kong, China
Against the Grain—Generation Z in Painting, Schloss Sacrow, Potsdam, Germany
Fukuzawa Re:Birth, Tomioka City Museum of Art, Gunma, Japan
To Dust You Shall Return, Comma Gallery, Sydney, Australia
Miss Dior—Stories of a Miss, Roppongi Museum, Tokyo, Japan
The Science of Freedom, Albertz Benda, New York, USA
Elevate the Object, Secci Gallery, Milan, Italy
- 2023** 1st Xin Jiang Art Biennale, Xinjiang Art Museum, Urumqi, China
1st Gunma Artist in Residence Project, Museum of Modern Art, Gunma, Japan

- China-Japan-Korea Art Academies Paintings and Works on Paper Invitational Exhibition*, Art Museum of Luxun Academy of Fine Art, Shenyang, China
Return Journey, Zhangjiagang Museum, Hebei, China
Rabbit Project, Phillips New York, New York, USA
 International Artist Exhibition, Song Art Museum, Beijing, China
We Love China: Grand Opening Exhibition, Whitestone Gallery, Beijing, China
Power of Painting, Central Academy of Fine Arts Museum—Lang Fang, Beijing, China
- 2022**
Dialogue—Chambers Fine Art in Locarno, Il Rivellino, Locarno, Switzerland
Various Lives—Life and Death, Joy and Sorrow, Karuizawa New Art Museum, Karuizawa, Japan
Broken Piñata, L21 Gallery, Barcelona, Spain
Post-Me Generation: How to Write about Young Artists, Tang Contemporary, Beijing, China
 Shin Gallery pop-up, Sun Potion Casita, Santa Barbara, California, USA
International Contemporary Art Exhibition, TNT Contemporary Center, Shenzhen, China
- 2021**
Collection Visit with Sam and Rachel Shikar, Solomon R. Guggenheim Museum, New York, USA
Low Fever, Tang Contemporary, Hong Kong, China
Where We Are, Field Art Center, CAFA International Residency Project of Young Artists, Beijing, China
 Beijing Jin Shangyi Art Foundation 2nd New Painting Artist Exhibition, The Chinese Academy of Oil Painting Museum, Beijing, China
- 2020**
 Opening Exhibition Museum Collection, T. Maison Art Museum, Okinawa, Japan
Voca 2020: New Perspective of Painting, Ueno-Royal Museum, Tokyo, Japan
 CAF Award 2020 Finalist, Contemporary Art Promotion Foundation, Tokyo, Japan
Little Fables, Whitestone Gallery, Hong Kong, China
Spring Session, Whitestone Gallery, Taipei, Taiwan, China
UNSCHEDULED, Taikwun Contemporary Museum, Hong Kong, China
 Para Site Art Gala, Para Site, Hong Kong, China
- 2019**
 Sovereign Asian Art Prize Finalist Exhibition, Tai Kwun Contemporary, H Queen's, Hong Kong, China
 CAFA Master's Graduate Exhibition, Central Academy of Fine Arts Museum, Beijing, China
Echo—7th Postgraduate Degree Exhibition at CAFA, Central Academy of Fine Arts, Beijing, China
Desert Garden, Ota Fine Arts, Shanghai, China
8 Artists, A2Z Gallery, Hong Kong, China
HOT WIND, PBS Art Center, Beijing, China
Meditation Station, XC.HuA Gallery, Beijing, China
Wanying Young Dreams 2019, Wanying Art Museum, Hebei, China
- 2018**
A City to Wear 2.0: Paintings Beyond "Painting", The Research House for Asian Art, Chicago, USA
 The 2nd Beijing Media Art Biennial, Central Academy of Fine Arts Museum, Beijing, China
Bio Art Archive Drawer: Absence of Authority, Zurich University of the Arts, Zurich, Switzerland
On Balance—6th Postgraduate Degree Exhibition at CAFA, Central Academy of Fine Arts, Beijing, China
- 2017**
Grounding, UCCA, Beijing, China
Legal Aliens, Yan Huang Art Museum, Beijing, China
- 2016**
 3rd CAFA Art Biennale: *Negotiating the Space*, Central Academy of Fine Arts Museum, Beijing, China
 STARS PROJECT, Tree Art Museum, Beijing, China; Tianjin Cultural Center, Tianjin, China; Japan-China Friendship Center Art Museum, Tokyo, Japan; Milal Museum of Art, Seoul, South Korea
Neither Here nor There, Yuan Art Museum, collaboration with Boston Museum of Fine Arts, Beijing, China
- 2015**
 The 3rd China International Forum for Art Installation, Today Art Museum, Beijing, China

Awards and Recognition

- 2024** Artist to Watch 2024, PRESTIGE HK, PRESTIGE Singapore
2023 Named one of 10 Ultra-Contemporary Artists of Asia and the Diaspora with Market Momentum, Artsy
 The Best Artist Prize, BBART, China
2022 Named one of 6 Incredible Women Shaking up the Art World in 2022, Net- -Porter, London, UK
 Chosen to participate in 1st Artist in Residence Art Project, Gunma Education and Culture Agency, Gunma, Japan
2021 Forbes Asia 30 UNDER 30, Forbes Magazine
 2nd Art Prize, selected for upcoming 2022 Cultural City of East Asia – Member City Youth Art Competition, Cultural Affairs of China and Korea, Japan
 Finalist of Beijing Jin Shangyi Art Foundation 2nd New Painting Artist Exhibition, Beijing Jin Shangyi

- Art Foundation, Beijing, China
 Named one of Most 10 In-demand Artists by Artsy
- 2020** Outstanding artist dispatch to New York and Los Angeles, Agency for Cultural Affairs, Government of Japan
 CAF AWARD 2020 Finalist, Contemporary Art Promotion Foundation, Tokyo, Japan
 Toyama Masamichi Collector Art Prize, 3331 Art Fair, Tokyo, Japan
- 2019** Sovereign Asian Art Award 2019, Sovereign Art Foundation, Hong Kong, China
 5th Bao Zhen Great Graduate Works Show, Central Academy of Fine Arts Museum, Beijing, China
 WAN YING YOUNG DREAMS 2019, Wan Ying Art Museum, Hebei, China
- 2018** 16th Chiba City Government Art and Culture New Star Prize, Chiba City Government, Chiba, Japan
- 2017** Excellent works awards, China National Foundation, China
- 2016** Yi Lian Great Graduation Works Award, Yilian, Beijing, China
 Winner of the 12th "Open Studio Day" Award, Central Academy of Fine Arts Museum, Beijing, China

Collections

Central Academy of Fine Arts Museum, Beijing, China
 DaMei Museum, China, Beijing, China
 DIOR, Paris, France
 Garage Museum of Art, Moscow, Russia
 GMO Collection, Cebu, The Philippines
 He Art Museum, Beijing, China
 Hiroshima Wood One Museum of Art, Hiroshima, Japan
 HUAWEI, China
 JINS Collection, Japan
 Joo Hoyoung Collection, South Korea
 Karuizawa New Art Museum, Japan
 Kawamura Yoshihisa Collection, Tokyo, Japan
 Kiri Capital, Singapore, London, Hong Kong, Shanghai
 Lee Byung-hun Collection, South Korea
 Longlati Foundation, Shanghai, China
 MIRO Museum, Barcelona, Spain
 Mitsubishi Estate Co., Ltd, Tokyo, Japan
 Nanjo Art Museum, Okinawa, Japan
 Suncheon Cultural Foundation, Suncheon, South Korea
 T.Maison Art Museum, Okinawa, Japan
 Toyama Masamichi Collection, Tokyo, Japan
 Tree Art Museum, Beijing, China
 Yi Lian Foundation South Korea, South Korea
 Yuan Art Museum, Beijing, China
 Yusaku Maezawa Collection, Japan

DAMIAN ELWES

- 1960** Born in London, UK
1983 B.A. Literature and Arts, Harvard University, Cambridge, USA
Present Lives and works in Santa Monica, California, USA

Selected Solo Exhibitions

- 2024** *Studio Visit*, Unit London, London, UK
2020 *The Room Where It Happened*, Unit London, London, UK
2019 *Artist Studios: From Klimt to Kusama*, Modernism Inc., San Francisco, USA
2018 *Secrets of the Studio, From Monet to Ai Wei Wei*, Musée en Herbe, Paris, France
2016 *Artist Studios from Giacometti to Kapoor*, Serena Morton, London, UK
Artist Studios from Picasso to Jeff Koons, Modernism Inc., San Francisco, USA
2008 *Creative Spaces: The Studios of Dali, Kahlo, Picasso, Matisse*, Lefevre Fine Art, London, UK
2007 *Artists' Studios*, Scream, London, UK
2006 *Picasso's Villa La Californie*, curated by Fred Hoffman, M&B Fine Arts, Los Angeles, USA
2004 *The Studios of Matisse, Picasso, Warhol, and Duchamp*, Francis Naumann, New York, USA
1999 *Amazon*, Robert Berman, Los Angeles, USA
1998 *Forest of Statues + Fallen Tree*, Richard Salmon Gallery, London, UK
1994 *Toros*, El Museo, Cali, Colombia
1992 *Byron Keats and Shelley in Italy*, Earl McGrath Gallery, Los Angeles, USA
1991 *Cartagena*, Caz Gallery, Los Angeles, USA

Selected Group Exhibitions

- 2023** *Reinterpretation*, Seojung Gallery, Seoul, South Korea
2022 *Unit London*, Nassima Landau Foundation, Tel Aviv-Yafo, Israel
2021 *Art and Hope*, USC Fisher Museum, Los Angeles, USA
2019 *In the Studio, Creation at Work*, Musée Eugène-Delacroix, Paris, France
2018 *Independent Vision*, Arkansas Arts Center, Little Rocks, USA
2015 *Staring Back on Picasso's Demoiselles d'Avignon*, Fleming Museum of Art, Burlington, USA
Spark, El Segundo Museum of Art, CA, USA
2010 *The Art of Knowledge*, Zimmer Museum of Art, Los Angeles, USA
2007 *The Demoiselles Revisited*, Francis Naumann, New York, USA
1986 *Salon des Independents*, Paris, France
1984 *Jean Michel Basquiat + Graffiti Art*, curated by Robert Fraser, Fruitmarket Gallery, Edinburgh, Scotland

Collections

- Delacroix Museum, Paris, France
Fubon Art Foundation, Taipei, Taiwan
Gregory Peck, Estate of Cecilia Peck+Daniel Voll, Los Angeles, USA
Harrow Art Museum, London, UK
Marciano Art Foundation, Los Angeles, USA
Rothschild Collection, Tring, UK

MICHAL KORMAN

1987 Born in Slovakia
Present Lives and works in Paris, France

Selected Solo Exhibitions

2023 *Paperwork Bloom*, Galerie Planete Rouge, Paris, France
Je Pense Aux Fleurs, VinFast Raspail, Paris, France
2022 *Is That All There Is*, Galerie Planete Rouge, Paris, France
Possibilites d'un Paysage, Philomuses, Paris, France
2020 *Korman*, House of Culture, Partizanske, Slovakia
The Inner Gardens, Setouchi City Museum of Art, Okayama, Japan
My Pots, Mitsu-Ba, Osaka, Japan
2019 *My Pots*, Galerie Daniel Hanemian, Paris, France
2015 *A Trip to Paradise*, Eraeliya Villa, Weligama, Sri Lanka
2014 *Korman 2010–2014*, Espace 93, Paris, France
2005 *Kracun*, Art Festival, Banovce Nad Bebravou, Slovakia

Selected Group Exhibitions

2024 *The Evanescent*, Pearl Lam Galleries, Hong Kong, China
2022 *Laisser une Trace* (Leave a Trace), Yves Brayer Museum, Les Baux-de-Provence, France
Contemplations, Musee Guimet – Auditorium and Museum, Paris, France
2021 *Ombres et Lumieres* (Shadows and Lights), Cour des Arts, Saint-Rémy-De-Provence, France
Reclining_Newds, LGBTQI+ Centre, Paris, France
2019 *SDJs X Art*, 5&33 Gallery, Amsterdam, the Netherlands
2014 *Unicos*, Glicerina, Rio de Janeiro, Brazil
2013 *融き放つ Vol. 2*, Central Gallery, Kurashiki, Japan
融き放つ (Melt Away), Central Gallery, Kurashiki, Japan
2012 *Il Filo della Fede ed i Fili dell'Arte* (The Thread of Faith and the Thread of Art), San Prisco Museum, Nocera Inferiore, Italy
2011 Pop-Up Show, Hotel Chelsea, New York City, USA
2010 *Couleurs et Matieres* (Colours and Materials), Galerie Art de Voir, Paris, France
Parcours d'art Contemporain du 19e (19th Century Contemporary Art Tour), L'imprimerie 168, Paris, France
2009 *Neighbours.Friends.Family*, Halles Saint-Gery, Brussels, Belgium
Paris Show, L'imprimerie 168, Paris, France
L'art au Coeur de l'Europe (Art in the Heart of Europe), Illzach, France
Scotti-Korman, Cobalt International Gallery, Brussels, Belgium

Awards

2009 Committee of the Regions Forum's 100 Young European Creative People of Exceptional Talent Awardee, Europe's Creative Cities and Regions on the Occasion of the European Year of Creativity and Innovation

MR DOODLE

1994 Born in Kent, UK
Present Lives and works in Kent, UK

Selected Solo Exhibitions

2024 *Mr Doodle! Museum Mayhem*, The Holburne Museum, Bath, UK
sketch and doodle, sketch, London, UK

2023 *Mr Doodle in Space*, Pearl Lam Galleries, Hong Kong, China
Mr Doodle in Space, K11 MUSEA, Hong Kong, China
Disney Doodles, Artelli, Macau, China
Mr Doodle in Love, chi K11 Art Space, Wuhan, China

2022 *Abstract Doodlism*, Sea World Culture and Arts Center, Shenzhen, China
Doodle Transformation, Pearl Lam Galleries, Shanghai, China
Mr Doodle in Love, chi K11 Art Museum, Shanghai, China

2019 *Doodle Kyoto*, Shimadai Gallery, Kyoto, Japan
Doodle Tokyo, Daikanyama Hillside Forum, Tokyo, Japan

2018 *Doodle World*, ARA Art Center, Seoul, South Korea

2016 *Attention Seeker*, Hoxton Gallery, London, UK

Selected Group Exhibitions

2024 *The Evanescent*, Pearl Lam Galleries, Hong Kong, China

2021 *The Ethereal Aether*, an exhibition of digital art with The State Hermitage Museum, Saint Petersburg, Russia

2018 *Sense of Space: A Sensory Experience of Mindful Art*, the Broadgate Exchange Square, London, UK
Dubai Canvas, Dubai, UAE

Selected Projects

2023 *Live Doodling Performance*, M+ Museum, Hong Kong, China
Live Doodling Performance, K11 MUSEA, Hong Kong, China
Live Artwork Creation at MTR Hong Kong Station, MTR Corporation Limited, Hong Kong, China
Mr Doodle x LA2, New York, USA
The Doodle Bull, Wings for Life Charity Auction, London, UK

2022 *Doodle House*, Kent, UK
A Doodle Decade, Show Off Gallery, Kent, UK
Doodle for Ukraine, Fundraising Charity Print
F51 Skatepark, Folkestone, UK

2020 *PUMA x Mr Doodle*
Fendi Capsule Collection
Samsung Olympics Showcase, Lausanne, Switzerland

2019 *Doodling for Adobe MAX*, Los Angeles, USA
Fendi Roma Takeover, Rome, Italy
Doodling for Samsung, Paris, France
Mr Doodle at Samsung, Tokyo, Japan
Doodling in Mexico, Mexico City, Mexico
Oor Wullie's BIG Bucket Trail, Dundee, Scotland
My Little Television, Seoul, South Korea

- 2018** *Korea Science Festival*, Gyeongbok Palace, Seoul, South Korea
Mr Doodle x Galaxy for Samsung, IFA, Berlin, Germany
Snowdogs Discover Ashford, Ashford, UK
Samsung Unpacked, New York, USA
- 2017** *DOO Something This Christmas*, Mira Place, Hong Kong
50-Hour Doodle Marathon, Carnaby Street, London, UK
Mr Doodle at Create Festival, Ashford, UK
The Henley Festival, Henley on Thames, UK
DoodleMania at the Exhibitionist, the Exhibitionist Hotel, London, UK
Mr Doodle at Old Street, London, UK
Doodle Takeover, Acrylicize, London, UK
Doodling with Wacom, Dusseldorf, Germany
- 2016** *48-Hour Doodle Marathon*, Moosey Art Gallery, Norwich, UK
- 2015** *Doodle Room*, Cass Art, Glasgow, UK

Collections

M+ Museum, Hong Kong, China
Whale Art Museum, Singapore

PearlLam Galleries

YAN LEI

- 1965** Born in Hebei province, China
1982 Graduated from Hebei School of Arts and Crafts, Hebei, China
1991 Graduated from Zhejiang Academy of Fine Arts, Hangzhou, China (now known as China Art Academy)
Present Lives and works in Beijing, China

Selected Solo Exhibitions

- 2024** *The Face-Slap Theory*, ARTiX, Tokyo, Japan
2022 *Camera Falls Down Karesansui*, Boxes Art Museum, Guangdong, China
2019 *Ecstasy + Dose*, Boers-Li Gallery, Beijing, China
2018 *Camera Falls Down Karesansui*, NPO S-AIR, Sapporo, Japan
2016 *Yan Lei*, Zoo Zone Art Forum, Rome, Italy
2015 *Réverie*, Red Brick Art Museum, Beijing, China
2014 *Bilder Die Nie Verschwinden*, Tang Contemporary, Beijing, China
2011 *Baroque*, Tang Contemporary, Beijing, China
2009 *Sparkling—Upgraded*, Ullens Center for Contemporary Art, Beijing, China
2008 *Sparkling*, Galerie Paul Frèches, Paris, France
Sparkling—Aspen, Aspen Art Museum, Aspen, CO, USA
Sparkling—Yan Lei Artworks, Xin Beijing Gallery, Beijing, China
2007 *Compro Oro (I Buy Gold)*, Edicola Notte, Rome, Italy
Yan Lei Solo Exhibition, Robert Miller Gallery, New York, USA
Dogzstar Project, Galleria Continua, San Gimignano, Italy
Support, Shanghai Gallery of Art, Shanghai, China
2006 *Super Light—Hong Kong*, Hong Kong Art Centre, Hong Kong, China
2005 *Super Light*, Galerie Urs Meile, Lucerne, Switzerland
2003 *Climbing Space*, Galerie Urs Meile, Lucerne, Switzerland
2002 Yan Lei Solo Exhibition, Galerie Loft, Paris, France
2001 *International Scenery*, China Art Archives & Warehouse, Beijing, China
1999 *At the Frontiers of Capitalism*, MOST, Hong Kong, China
1998 *Red Light District*, Oi! Art Space, Hong Kong, China
1995 *Invasion*, Beijing Junior Art Theatre, Beijing, China

Selected Group Exhibitions

- 2024** *Twenty Years of Iteration*, Duolun Museum of Modern Art, Shanghai, China
2023 *Topologies of the Real: Techne Shenzhen*, Shenzhen Museum of Contemporary Art and Urban Planning, Shenzhen, China
2022 Inaugural Exhibition, *Post Nature: Dear Nature*, Ulsan Art Museum, Ulsan, South Korea
2021 *The Infallible Interior: The Third Tour of the Exhibition "Note for Tomorrow"*, Sifang Art Museum, Nanjing, China
Border Crossings North and South, Korean art from the Sigg Collection, Kunstmuseum, Bern, Switzerland
2019 *Ars Electronica*, The Ars Electronica Festival, Linz, Austria
2018 *Datumsoria: Jon Kessler and YAN Lei*, Chronus Art Center, Shanghai, China
Datumsoria: The Return of the Real, ZKM (Center for Art and Media Karlsruhe), Karlsruhe, Germany
Art and China after 1989: Theater of the World, SFMOMA, San Francisco, USA

- 2017** *Art and China after 1989: Theater of the World*, Guggenheim Museum Bilbao, Bilbao, Spain
Art and China after 1989: Theater of the World, Solomon R. Guggenheim Museum, New York, USA
72 Artists and Their Tenants, CHAO Art Center, Beijing, China
- 2016** *Permanent Abstraction: Epiphanies of a Modern Form in Escaped Totalities*, Red Brick Art Museum, Beijing, China
Chinese Whispers, Recent art from the Sigg & M+ Sigg Collections, Kunstmuseum Bern and Zentrum Paul Klee, Bern, Switzerland
Nanjing International Art Exhibition, Nanjing, China
- 2015** The 5th Ural Industrial Biennial of Contemporary Art, Yekaterinburg, Russia
- 2014** *Re-View: Opening Exhibition of Long Museum West Bund*, Long Museum West Bund, Shanghai, China
15th Anniversary Exhibition of the "Chinese Contemporary Art Awards" (CCAA), Museum of Modern Art, Shanghai, China
Fusion Convergence, T-Museum, Hangzhou, China
12th National Art Exhibition: *The Section of Experimental Art*, Today Art Museum, Beijing, China
1199 People: Permanent Collection of Long Museum, Long Museum West Bund, Shanghai, China
- 2013** *Truth, Beauty, Freedom and Money*, K11 Art Center, Shanghai, China
- 2012** dOCUMENTA (13), Kassel, Germany
Time Traveler, Rockbund Art Museum, Shanghai, China
Gallery Hotel Art Project, Gallery Hotel, Beijing, China
Face, Minsheng Art Museum, Shanghai, China
- 2011** *Shanshui—Poetry Without Sound; Landscape in Chinese Contemporary Art*, Works from Sigg Collection, Kunstmuseum Luzern, Lucerne, Switzerland
The Global Contemporary Art Worlds After 1989, ZKM (Center for Art and Media Karlsruhe), Karlsruhe, Germany
Image History Existence—Taikang Life Art Collection 15th Anniversary Exhibition, National Art Museum of China, Beijing, China
- 2010** *Thirty Years of Chinese Contemporary Art*, Minsheng Art Museum, Shanghai, China
The Stranger, Platform China, Beijing, China
The State of Things—The Exchanging of Art Between China and Belgium, China National Gallery, Beijing, China
- 2009** *Glass Factory—Art in the New Financial Era*, Iberia Contemporary Art Center, Beijing, China
The State of Things—The Exchanging of Art between China and Belgium, BOZAR, Brussels, Belgium
Music to Eyes Art Show, Today Art Museum, Beijing, China
The New Attitude of Images, Tang Contemporary, Beijing, China
Our Future, The Guy & Myriam Ullens Foundation Collection, UCCA Beijing, China
Just Around the Corner, Arrow Factory, Beijing, China
- 2008** *Christian Dior & Chinese Artists*, Ullens Center for Contemporary Art, Beijing, China
Maglev Express/Live from Zhang Jiang, Special Project of Shanghai Biennale, Z-Art Center, Shanghai, China
Where Are We?, Opening Exhibition of Beijing Center for the Arts (BCA+), Beijing, China
Community of Tastes, Inaugural Exhibition of Iberia Center for Contemporary Art, Beijing, China
Beijing-Athens Contemporary Art from China, Technopolis, Athens, Greece
21st Century China Art between Identity and Transformation, Palazzo delle Esposizioni, Rome, Italy
China Gold, Musée Maillol, Paris, France
- 2007** *A Continuous Dialogue*, Galleria Continua, San Gimignano, Italy
Who Do You Think You Are?, MIART, Milan, Italy
documenta 12, Kassel, Germany
10th Istanbul Biennial: *Not Only Possible, But Also Necessary Optimism in the Age of Global War*, Istanbul, Turkey
Rejected Collection, Ke Center for Contemporary Arts, Shanghai, China
Mahjong—Chinese Contemporary Art from the Sigg Collection, Hamburg Kunsthall, Hamburg Germany
- 2006** *Art in Motion*, Museum of Contemporary Art, Shanghai, China
MoCA Envisage—Entry Gate: Chinese Aesthetics of Heterogeneity, Museum of Contemporary Art, Shanghai, China
A Continuous Dialogue, Galleria Continua, Beijing, China
One Work: Hong Hao and Yan Lei, Taikang Top Space, Beijing, China
On the Edge: Contemporary Chinese Artists Encounter the West, Davis Museum and Cultural Center, Wellesley College, Massachusetts, USA; Indianapolis Museum of Art, USA
China Now: Art in Times of Change, Essl Museum, Klosterneuburg, Austria
- 2005** The Second Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China

- Out of Sight*, De Appel, Amsterdam, the Netherlands
Mahjong—Chinese Contemporary Art from the Sigg Collection, Kunst Museum, Bern, Switzerland
China: As Seen by Contemporary Chinese Artists, Spazio Oberdan, Milan, Italy
On the Edge: Contemporary Chinese Artists Encounter the West, Cantor Arts Center, Stanford University, USA
- 2004** *A l'ouest du sud de l'est*, Villa Arson, Nice, France; Centre National d'Art Contemporain, Sète, France
Beyond Boundaries, Three on the Bund, Shanghai, China
Open Sky, Duolun Museum of Modern Art, Shanghai, China
- 2003** *Zones of Urgency*, 50th Biennale di Venezia, Venice, Italy
Alors la Chine, Centre Pompidou Paris, Paris, France
The Fifth System: Public Art in the Age of Post-Planning, 5th Shenzhen International Public Art Exhibition, Shenzhen, China
- 2002** *Out of Focus: A Dimension for Painting*, 25000 Cultural Transmission Center, Beijing, China
Urban Creation, 4th Shanghai Biennial, Shanghai Art Museum, Shanghai, China
Cicades, 25th Bienal de São Paulo, São Paulo, Brazil
Pause, The Fourth Gwangju Biennale, Gwangju, South Korea
- 2001** *Polypolis: Art from Asian Pacific Megacities*, Kunsthaus Hamburg, Hamburg, Germany
City Slang: The First Annual Exhibition of Contemporary Art from the Pearl River Delta, Artist Commune, Hong Kong, China
Chengdu Biennale, Chengdu Museum, Chengdu, China
- 2000** *Unusual & Usual Contemporary Art Exhibition*, Yuangong Modern Art Museum, Shanghai, China
The Contemporary Art Exhibition—China, Korea and Japan, Busan Korea University Museum of Art, Busan, South Korea
- 1999** *National Land Exhibition of Modern Artists*, Busan Korea University Museum of Art, Busan, South Korea
China Maze, Gallery OTSO, Espoo, Finland
- 1998** *Images Telling Stories (Beautiful Like Materialism)*, Shanghai University Art Museum, Shanghai, China
- 1997** *New Asia, New City, New Art 97*, China-Korea Contemporary Art Exhibition, Shanghai Contemporary Art Museum, Shanghai, China
- 1994** *Exhibition of Contemporary Photography from Mainland China, Hong Kong, and Taiwan*, Hong Kong Arts Centre, Hong Kong, China

Residency

- 2004** Villa Arson Artist Residency Programme, Nice, France

Awards

- 2023** Outstanding Artist Award, The Robb Report, USA
2016 Gold Award, Nanjing International Art Exhibition, China
2015 City Hero Prize, Time Out magazine, Beijing, China
2002 CCAA Chinese Contemporary Art Awards - Best Artist Award, China

Curatorship

- 2008** Down Town Production, Red Mansion Foundation, London, UK

Collections

- ARKEN Museum of Contemporary Art, Ishøj, Denmark
Baijia Lake Museum, Nanjing, China
Beijing Minsheng Art Museum, Beijing, China
Beiqiu Museum of Contemporary Art, Nanjing, China
Beijing Modern Sky Entertainment Co., Ltd, Beijing, China
Cantor Arts Center, Stanford University, Stanford, CA, USA

Centre Pompidou Paris, Paris, France
EMMA - Espoo Museum of Modern Art Collection, Espoo, Finland
The Guy & Myriam Ullens Foundation Collection, Geneva, Switzerland
Hong Kong Museum of Art, Hong Kong, China
Long Museum, Shanghai, China
M+ Sigg Collection, Hong Kong, China
Nanjo Art Museum, Okinawa, Japan
Start Museum, Shanghai, China
Taikang Art Collection, Beijing, China
The Red Mansion Foundation, London, UK
The Ulsan Art Museum Collection, Ulsan, Korea
UCCA Center for Contemporary Art, Beijing, China
Villa Arson, Nice, France
White Rabbit Collection, Chippendale NSW, Australia
White Box Museum of Art, Beijing, China