

PearlLam Galleries

WEST BUND ART & DESIGN 2017

West Bund Art Center, No.2555 Longteng Avenue
Shanghai, China

Stand A3

LEONARDO DREW

Leonardo Drew was born in 1961 in Tallahassee, Florida, and he grew up in Bridgeport, Connecticut. Drew seemed bound to work as a professional artist from a young age; his works were exhibited publicly for the first time when he was only 13 years old. By the age of 15, DC and Marvel Comics had courted him to work as an illustrator. However, Drew would apply his talents to a very different artistic path; the abstract works of Jackson Pollock and Piet Mondrian greatly inspired him. Drew went on to attend the Parsons School of Design in New York and earned his Bachelor of Fine Arts from Cooper Union in 1985.

Drew's works are always sculptural, although he tends to avoid making freestanding pieces. Instead, he will often mount objects onto panels or directly to the wall, which can be seen as a nod to his beginnings as a painter and draftsman. His seminal work *Number 8* features rope, animal hide, raccoon skull, and even a dead bird that all hang together, all painted black, creating a deep, dark, and brooding sculptural take on Pollock's all-over drip painting.

Rooted in historical evidence, Leonardo Drew's abstract sculptural compositions are emotionally charged reflections on the cyclical nature of existence—from the eroded fibres of human industry and the urban tide of development to the awareness that we are a part of the fabric of a larger universe. His works reflect the universality of existence and the interconnectivity of all beings to one another. They illustrate these relationships through a combination of the visceral qualities of the materials with the abstract sculptural forms the pieces make up. These cosmological frameworks are meant to mirror the organic reality of existence and reveal the resonance of life and humanity.

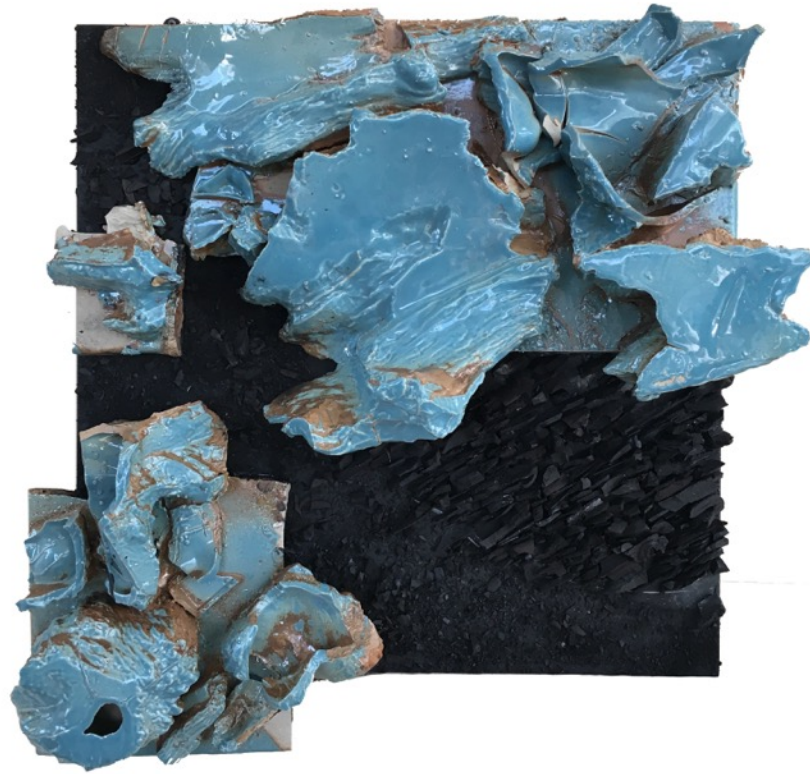
Leonardo Drew's work has been exhibited across the United States and internationally. Major solo exhibitions include CAM Raleigh, Raleigh, NC, USA (2017); *Leonardo Drew: Eleven Etchings*, Crown Point Press, San Francisco, USA (2016); Vigo Gallery, London, UK (2015); Anthony Meier Fine Arts, San Francisco, USA (2014); *Selected Works*, SCAD Museum of Art at the Savannah College of Art and Design, Savannah, Georgia, USA (2013); *Existed: Leonardo Drew*, Blaffer Gallery, Art Museum of the University of Houston, Houston, USA (2009); Palazzo Delle Papesse, Centro Arte Contemporanea, Siena, Italy (2006); Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., USA (2000); The Bronx Museum of the Arts, New York, USA (2000); and the Museum of Contemporary Art, San Diego, California, USA (1995).

Major group exhibitions include *Between I & Thou*, Hudson Valley Center for Contemporary Art, New York, USA (2017); *Structures of Recollection*, Pearl Lam Galleries, Hong Kong, China (2016); *Unsuspected Possibilities*, SITE Santa Fe, New Mexico, USA (2015); *Summer Group Show*, Galerie Forsblom, Helsinki, Finland (2014); *Material World*, Denver Art Museum, Denver, Colorado, USA (2013); Museum of Art and Design, New York, USA (2012); *From Then to Now: Masterworks of Contemporary African American Art*, Museum of Contemporary Art Cleveland, Ohio, USA (2010); *Lost and Found: Selections from the MCA Collection*, Museum of Contemporary Art (MCA), Chicago, USA (2010); and *Black Alphabet: Contexts of Contemporary African American Art*, Zacheta National Gallery of Art, Warsaw, Poland (2006).

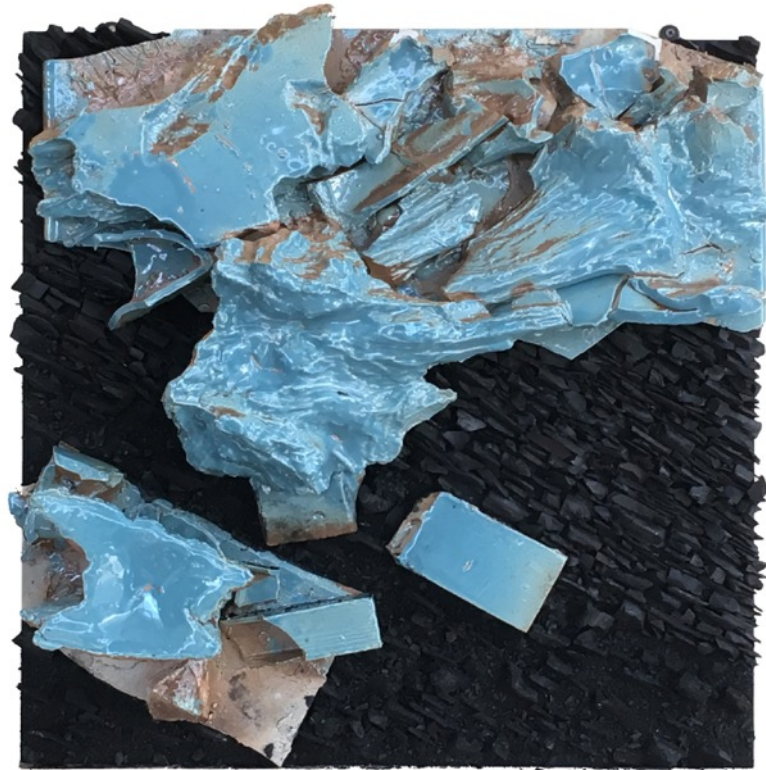
Leonardo Drew's works are also held internationally in public and private collections, such as with the Metropolitan Museum of Art, New York, USA; the Museum of Contemporary Art, Los Angeles, USA; and the Princeton University Art Museum, Princeton, New Jersey, USA.



LEONARDO DREW b. 1961, *Number*, 2017, Porcelain, charcoal, wood, 122 x 122 cm (48 x 48 in.)



LEONARDO DREW b. 1961, **Number**, 2017, Porcelain, charcoal, wood, 61 x 61 cm (24 x 24 in.)



LEONARDO DREW b. 1961, **Number**, 2017, Porcelain, charcoal, wood, 61 x 61 cm (24 x 24 in.)

HUANG YUANQING

Huang Yuanqing was born in 1963 in Shanghai. He graduated from Shanghai Normal University of Fine Arts in 1989. Currently, he lives and works in Shanghai.

Huang Yuanqing integrates Eastern and Western techniques and approaches to abstract painting. Skilled as a calligrapher, Huang's paintings take a contemporary literati position, working from the traditional concept that painting and calligraphy stem from the same source. Guided by lines, profuse layers of colour, and textures, Huang's intuitive language emerges slowly, appearing flexible yet precise, guided by a rhythmic intelligence that leads each resulting work. Contrary to the principles of calligraphy, however, Huang's paintings are created over a period of time, sometimes taking months or even years, suspending his process and output, and thus allowing time to play a critical and essential role in the completion of a finished work.

His recent solo exhibitions include *Huang Yuanqing* (2016), Gallery Albrecht, Berlin, Germany; *Ink* (2016) Aroundspace, Shanghai, China; *No Border* (2014), Red Town Art Centre, Shanghai, China; and *Huang Yuanqing* (2013), Sanjyo Gion Gallery, Kyoto, Japan. He has also been featured in group exhibitions such as *Envision* (2016), AroundSpace Gallery, Shanghai, China; *Utopia* (2013), Mingyuan Art Centre, Shanghai, China; and *Paintings* (2013), James Cohan Gallery, Shanghai, China.



HUANG YUANQING b. 1963, *Untitled 2016-10*, 2016, Acrylic on canvas, 160 x 200 cm (63 x 78 3/4 in.)

DAVID LACHAPELLE

David LaChapelle was born in Connecticut and attended high school at North Carolina School of the Arts. He embarked on a career in photography and by the late 1980s began showing his work in New York City galleries. LaChapelle's work caught the eye of Andy Warhol, who offered him his first job as a photographer at *Interview Magazine*, in which his photographs of celebrities garnered positive attention. Before long, LaChapelle was shooting for a variety of top editorial publications and creating some of the most memorable advertising campaigns of his generation.

Having been established as a fixture in contemporary photography, LaChapelle branched out to direct commercials, music videos, and theatrical stage productions, including Elton John's *Red Piano* live show.

In 2004, an underground movement of young dancers in South Central Los Angeles compelled LaChapelle to create the short documentary entitled "Krumped". He developed the short into the feature film *RIZE*, which officially opened the 2005 Tribeca Film Festival, followed by a critically acclaimed global theatrical release.

In 2006, LaChapelle returned to his roots in fine art photography. He began to present his work in solo exhibitions at spaces including Lever House, New York; Museo de Arte Contemporáneo de Puerto Rico; Hangaram Design Museum, Seoul; Fotografiska Museet, Stockholm; and Tel Aviv Museum of Art, among others.

LaChapelle's other exhibitions of note include those at the National Portrait Gallery, Washington, D.C.; Los Angeles County Museum of Art; National Museum, Krakow; Kestnervesellschaft, Hanover, Germany; Lu.C.C.A. Center of Contemporary Art Museum, Italy; Museum of Contemporary Canadian Art, Toronto; KunstHausWien, Vienna; Museo de Arte Contemporáneo de Lima, Peru; Palazzo delle Esposizioni, Rome; Museo de Arte Contemporáneo, Santiago, Chile; Barbican Centre, London; Palazzo Reale, Milan; Museo del Antiguo Colegio de San Ildefonso, Mexico City; Musée de la Monnaie de Paris; National Portrait Gallery, London; and Museum of Contemporary Art, Taipei, Taiwan.

Most recently, LaChapelle's solo exhibitions have been held at the DSC Gallery, Prague; Usina del Arte, Buenos Aires; Ara Modern Art, Seoul, Korea; Instituto Cultural Cabanas, Guadalajara, Mexico; and Casa dei Tre Oci, Venice, Italy. Upcoming exhibitions for 2017 include the Ballarat International Foto Biennale in Ballarat, Australia and a show at Beaux-Arts Mons, Belgium.

In the fall of 2017, LaChapelle will release *Lost & Found* and *Good News* from TASCHEN publishers. The release of these two books complete his five-book anthology, which began with *LaChapelle Land* (1996) and continued with *Hotel LaChapelle* (1999) and *Heaven to Hell* (2006).

Over the course of his 30-year career, LaChapelle has been honoured with numerous photography awards and a doctorate from the University of North Carolina School of the Arts.



DAVID LACHAPELLE b. 1963, *After the Deluge: Statue*, 2007, Chromogenic print, 246 x 183 cm (96 7/8 x 72 in.)

NI ZHIQI

Ni Zhiqi (b. 1957, Shanghai, China) graduated from the Shanghai Light Industry College (now known as the Shanghai Institute of Technology) in 1981. In the 1980s, he came to prominence with his early expressions and explorations in surrealism as an up-and-coming young artist during the '85 New Wave Movement. In the 1990s, the artist furthered his studies at the Royal Academy of Fine Arts in Belgium, where he was awarded the first-class prize in the exhibition by Karel Veslat. He currently lives and works in Shanghai.

When the artist first went abroad, he was shocked by Joseph Beuys' "everyone is an artist" concept and the aggressive contemporary artistic environment at the time that challenged Western traditional techniques. This inspired him to experiment with artistic techniques that were extremely different from those that were predominant in China. He used anything he could find—such as containers, eggshells, chairs, etc.—as materials in his series of installation works called *Mona Lisa's Rebirth* (1993), which centred around the Oriental concept of the cycle of life and renewal. When he returned to China in 1995, he began his lifelong artistic pursuit of achieving a misty and hazy atmosphere in his paintings. The streetscapes in his *Scenery* series (1999–2011) along with elements in his *Portrait*, *Windows*, and *Chairs* series (2011) seem to be concealed in half-transparent sunlight or mysteriously hidden behind frosted glass. Ni considers his works to be a special type of abstract painting that focuses on the simplification and extraction of a concrete and particular object. Even an enormous representational system can be simplified and portrayed as a close-up of one of its parts under his expression, retaining an emotional or tactile feeling or fragments of memories.

In Ni's *Alhambra* series (2017), which combines both collage and paint, the artist has chosen to cover the canvas with a specific handmade paper produced by ancient and secretive Chinese papermaking techniques. The works focus on the Alhambra's tile patterns and evoke a feeling of infiniteness while recalling memories of the red palace built by the Moors in Spain in the Middle Ages. With the help of Chinese traditional techniques, his gentleness and warmth are slowly revealed. The core concept hidden in the faded colour and rough edges of his works is a philosophical outlook on time and memories from an Asian perspective.

In 2004, Ni was the only Chinese artist who was invited to participate in the President's Charity Art Exhibition in Singapore, where his paintings were produced into limited edition stamps. Exhibitions include *Under the City, Above the Sea: New Images of Eight Artists* (2015), Da Hu Art Center, Shanghai, China; *President's Charity Art Exhibition* (2014), The Arts House (formerly Old Parliament House), Singapore; *The Third China Oil Painting Exhibition* (2003), National Art Museum of China, Beijing, China; *International Contemporary Art Invitational Exhibition* (2002), Pinakothek der Moderne, Munich, Germany; Exhibition by Karel Veslat (First-class prize, 1994), Antwerp, Belgium; *Ni Zhi Qi: Paintings (SCHILDEREN)* (1994), National Higher Institution of Fine Arts, Antwerp, Belgium; *The First China Oil Painting Exhibition* (1987), Shanghai Exhibition Center, Shanghai, China; Itinerant art exhibition in Osaka and Kobe (1986), University Gallery, Osaka, Japan; and *Progressing Chinese Youth Art Exhibition* (Third-class prize, 1985), Shanghai Art Museum, Shanghai, China.



NI ZHIQI b. 1957, *Alhambra – No. 10*, 2017, Mixed media on canvas (handmade paper and acrylic), 145 x 106 cm (57 1/8 x 41 3/4 in.)

KOUR POUR

Kour Pour (b. Exeter, England, 1987) graduated with a BFA from Otis College of Art and Design, Los Angeles, USA in 2010. Pour's practice explores the various aspects of identity formation, the social and cultural constructions of the West and the East, and the way in which these constructions have defined our thinking. He currently lives in Los Angeles, USA.

Inspired by an early education in textiles from his Iranian-born father, who owned a carpet shop in the UK during the late 1980s, Pour's early series of carpet paintings, which take months to prepare, are based on designs the artist has researched from exhibitions and auction catalogues. Each design is highly labour-intensive and incorporates a range of techniques, including scrupulous hand painting, silkscreen printing, and applying paint layers with a broomstick, sanding down, and repainting. The pieces are informed by an interest in carpets and their role in the world as an object of craft—people weaving in a community, the history, the patterns, the figures, as well as their status as collectable commodities.

Pour's newest series of work addresses Japonisme, the fascination by Western artists with Japanese art and aesthetics. In his series *Tectonic* paintings, the artist uses the Japanese Ukiyo-e printing process to produce richly layered and coloured abstract paintings. Originally used to make easily reproducible art for the masses, many elements such as pictorial cropping, clean contours, and compositional characteristics have become incorporated into Western art since the Impressionists. The paintings, which at first appear to reference the Western abstract tradition, are actually a translation of earthquake and volcano maps produced by the Japanese Geological Survey and refer to the shifting and overlapping of aesthetic terms with this physical metaphor of transformation.

Among others, Pour's solo exhibitions include *Onnagata* (2016), Feuer/Mesler, New York, USA; *Samsara* (2015), Depart Foundation, Los Angeles, USA; and *Ozymandias* (2014), Ellis King, Dublin, Ireland. The artist's group shows include *Earthquakes and The Mid-Winter Burning Sun* (2017), Ever Gold Projects, San Francisco, California, USA; *Labyrinth(s)* (2016), Pearl Lam Galleries, Hong Kong, China; *Painting Show – Part One* (2015), Galerie Rüdiger Schöttle, Munich, Germany; *From Above* (2015), Di Donna, New York, USA; and *The Go Between* (2014), Museo di Capodimonte, Naples, Italy.



KOUR POUR b. 1987, *Thank you, Enjoy!*, 2017, Acrylic on canvas over panel, 165.1 x 134.6 cm (65 x 53 in.)

QIN YUFEN

Qin Yufen, born in 1954 in Shandong province in China, is becoming an increasingly important and recognized ink brush and installation artist of the immediate post-Cultural Revolution period. She is part of the generation directly influenced by Western abstract painting first-hand.

She began to create abstract art in the late 1970s, and in the mid-1980s was part of a small group of artists who were allowed to leave China post-Cultural Revolution. She moved to Germany, where she was predominantly engaged in the creation of installation and land art. Her works often integrate visuals, audio, and symbols of Chinese traditions, as well as modern elements. Qin's concepts are implied in the poetic atmosphere, as she uses her unique feminine way of expressing the individual aesthetics of self-examination and contemplation.

Having had to hide and suppress so much of their artistic expression while in China, exposure to Western art was a huge revelation for this group of artists, particularly the discovery and freedom of Western abstract painting that they had only known from images from Western literature smuggled into China. Qin's encounter with the West was seismic to her art; she recognized synergies with ancient Chinese abstract ink painting, which had been long established and little known in the West. Alongside her installation and land art, Qin has been producing dynamic coloured ink paintings which are influenced by both Western abstract art and traditional Chinese ink painting techniques, while still depicting Oriental aesthetics of tranquility and ethereality embodied in Zen meditation.

After two decades, Qin Yufen and her artist husband Zhu Jinshi returned permanently to China. Until recently, they remained a private generation of artists who have followed the Chinese literati tradition and, marked by the forces of the Cultural Revolution, have always painted for themselves and their tight elite circle. This has now opened up, as artists of their generation are being rediscovered for the importance they bear in modern Chinese art history.

Qin Yufen has held solo exhibitions in Beijing, Tokyo, and Berlin, among other international cities. She has participated in several group exhibitions, including *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *Art Space Germany* (2014), Goethe-Institut China, CAFAM, Beijing, China; Wu Ming, *Form is Formless—Chinese Abstract Art* (2011), Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China; *The First Today's Documents 2007—Energy: Spirit, Body, Material* (2007), Today Art Museum, Beijing, China; *The Wall: Reshaping Contemporary Chinese Art* (2005), New York; *Left Hand, Right Hand: A Sino-German Exhibition of Contemporary Art* (2003), Beijing, China.

Qin Yufen's work is found in numerous public collections internationally, including Deutsche Bank (Germany), Washington World Bank (USA), Hamburger Bahnhof-Museum (Germany), IFA Art Foundation, and Montblanc Art Collection (Germany), amongst others.



QIN YUFEN b. 1954, *Ink Colour 1*, 1988, Colourful ink on Xuan paper, 70 x 70 cm (27 1/2 x 27 1/2 in.)



QIN YUFEN b. 1954, *Ink Colour 4*, 1988. Colourful ink on Xuan paper, 70 x 70 cm (27 1/2 x 27 1/2 in.)

QIU DESHU

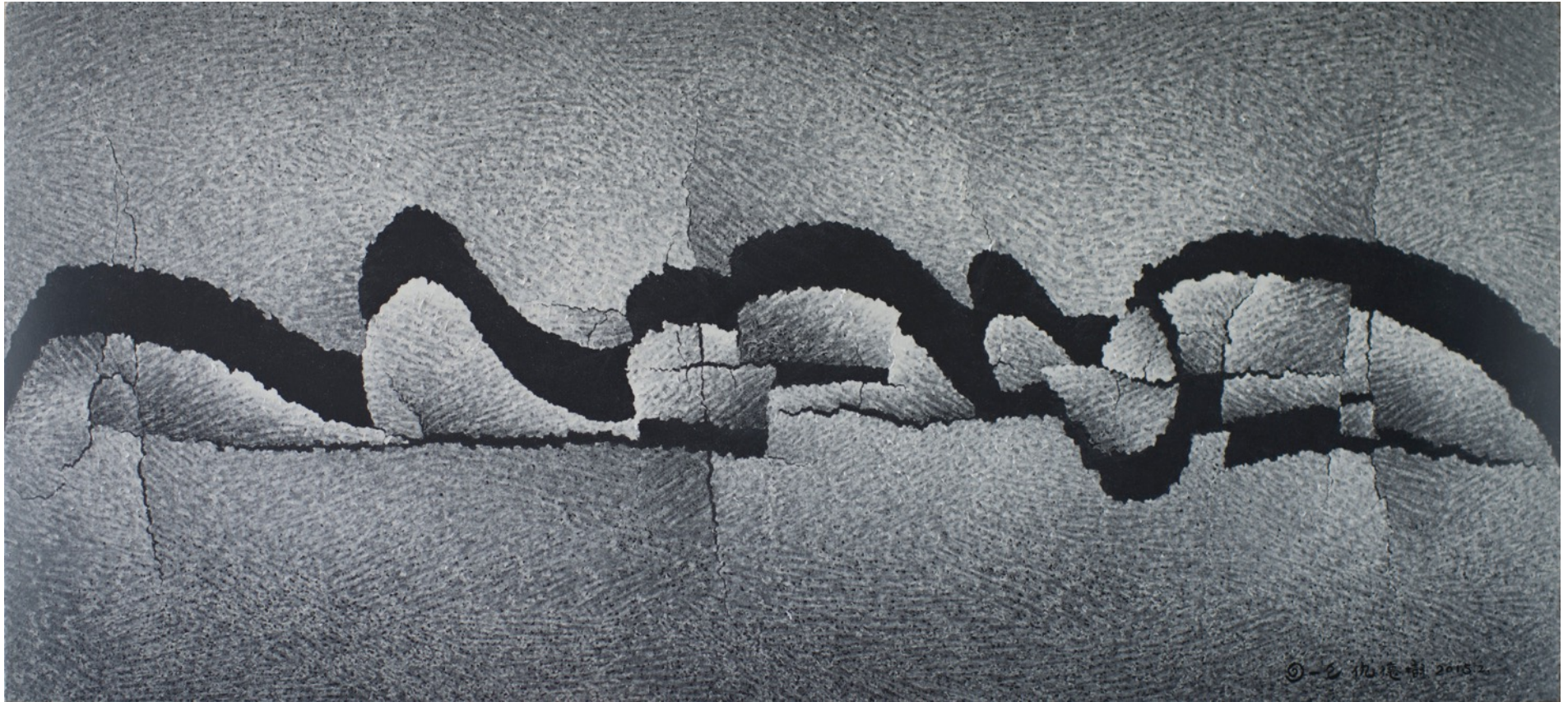
Qiu Deshu (b. 1948, Shanghai) received an early education in traditional Chinese painting, seal carving, and scroll mounting. His engagement with experimental ink painting began in the late 1970s. In 1979, Qiu co-founded the Grass Painting Society (*Cao Cao Hua She*), one of China's first experimental art societies in the post-Mao era. The Society was a group of twelve artists who advocated independence of spirit, technique, and style in painting. In his works of this period, the influence of concepts drawn from Western modern art is evident, but Qiu's choice of materials remained rooted in traditional Chinese art. He is one of China's earliest professional artists in the 1980s. The artist currently lives and works in Shanghai, China.

Qiu is a gifted painter and calligrapher. His work transcends medium and subject to become modern iterations that both honour his cultural heritage and simultaneously reject it. In the 1980s, Qiu devised his signature technique of combining ink, pigment, and paper, then tearing and reforming the pieces, a method that reflects his worldview and life experience for which he has coined the term "fissuring". He situates the breakthrough moment in 1982, when one day he glanced down and at once became fully aware of cracks in the cement ground and how they are an apt metaphor for his beliefs and personal experiences. This sparked the idea for a new method of creative expression, which he has continued to develop and deepen over the past three decades.

Qiu's "fissuring" technique encompasses tearing Xuan paper, reconfiguring the pieces, and mounting them to form images, creating lines, or "fissures", that travel across the painting's expanse in a natural, free-flowing manner. The application of colour onto a painting is here subverted as well. Qiu rubs and carves the delicate rice paper, much like in creating a bas-relief, and builds this on top of a coloured base layer, such that the colours show through the layers and combine with the "fissures" to endow his works with a sense of dynamic rhythm and spatial complexity.

Qiu's unique approach to materials and process reimagine the traditional idea that ink is the essence of Chinese painting by foregrounding Xuan paper and its previously untapped potentials as an artistic medium, making inventive use of its hue, delicacy, pliability, and water permeability. While his work is indebted to the Chinese landscape tradition, Qiu transforms the language of landscape into a contemporary idiom of creative expression. His use of ink, colour, and paper in a collage-like process similar to techniques used in scroll-mounting subverts the way brush and ink once defined the forms of Chinese landscape art.

Qiu's works have been widely exhibited in Mainland China, Hong Kong, and Taiwan, as well as in the UK, USA, Germany, and Australia. His works have been collected by the National Art Museum of China in Beijing, the Shanghai Art Museum, the Asian Art Museum of San Francisco, the Museum of Fine Arts in Boston, Oxford University in the UK, Taichung Art Museum in Taiwan, the Asian Art Museum in South Korea, Hamburg Rathaus in Germany, and other private collections.



QIU DESHU b. 1948, *Fissuring Landscape*, 2015, Acrylic on Xuan paper and canvas, 90 x 200 cm (35 3/8 x 78 3/4 in.)

SU DONGPING

Su Dongping was born in 1958 in Shenyang, Liaoning province. He taught painting and art history for over 20 years after graduating from the department of oil painting at Lu Xun Academy of Fine Arts. His revolt against the traditional education model has led to his deviation as an abstract artist.

Su Dongping's father, a devotee of calligraphy, is Su's mentor and has had a great impact on his artistic practice. Through his father, Su learned the concept of "bu miao", which means not to follow rules docilely when writing calligraphy, but to let the spirit and thought flow on paper spontaneously and decisively. Su Dongping's artistic language is based on the principles of calligraphy. He employs the measure and spirituality of calligraphy in his abstract painting. It is casual fortuity and instantaneity that contribute to the ideal state of "bu miao", which according to the artist is the highest realm of painting.

The restraints from traditional education, family, and his social environment awakened Su Dongping's inner impulses and aspirations, which had been repressed for a long time. Su layers his works with thick paint day after day, impregnating them with strong emotional and visual tension while infusing them with his life experience, which reflects his self-sentiments at that very moment. The insight is beyond there and then, beyond the relativity of time, between instantaneity and eternalness, and beyond spatial relativity. His works are cathartic, having escaped from the constraint of time and space, and enter into a state of purity.



SU DONGPING b. 1958, **2016No. 21**, 2016, Oil and mixed media on canvas, 58 x 42 x 25 cm (22 7/8 x 16 1/2 x 9 7/8 in.)



SU DONGPING b. 1958, **2016No. 22**, 2016, Oil and mixed media on canvas, 58 x 42 x 22 cm (22 7/8 x 16 1/2 x 8 5/8 in.)

SU XIAOBAI

Su Xiaobai, one of China's most distinctive painters, 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 recognizable 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: Painting and Being* (2014), Pearl Lam Galleries, Hong Kong, China; *Su Xiaobai 2012–2014* (2014), Tina Keng Gallery, Taipei, Taiwan; *Grand Immensity: The Art of Su Xiaobai* (2013), National Taiwan Museum of Fine Arts, Taichung, Taiwan; *Su Xiaobai* (2013), Pearl Lam Galleries, Hong Kong, China; *The Dynasty of Colours* (2009), Langen Art Gallery, Neuss, Germany; *Kao Gong Ji—Su Xiaobai Solo Exhibition* (2008), Today Art Museum, Beijing, China; and *Great Form Is Shapeless, Su Xiaobai Solo Exhibition* (2007), Shanghai Art Museum, Shanghai, China. Group exhibitions include *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.



SU XIAOBAI b. 1949, **Corner**, 2016, Oil and lacquer on linen and wood, 127 x 120 x 15 cm (50 x 47 1/4 x 5 7/8 in.)



SU XIAOBAI b. 1949, *Haze*, 2017, Oil and lacquer on linen and wood, 157 x 146 x 16 cm (61 3/4 x 57 1/2 x 6 1/4 in.)



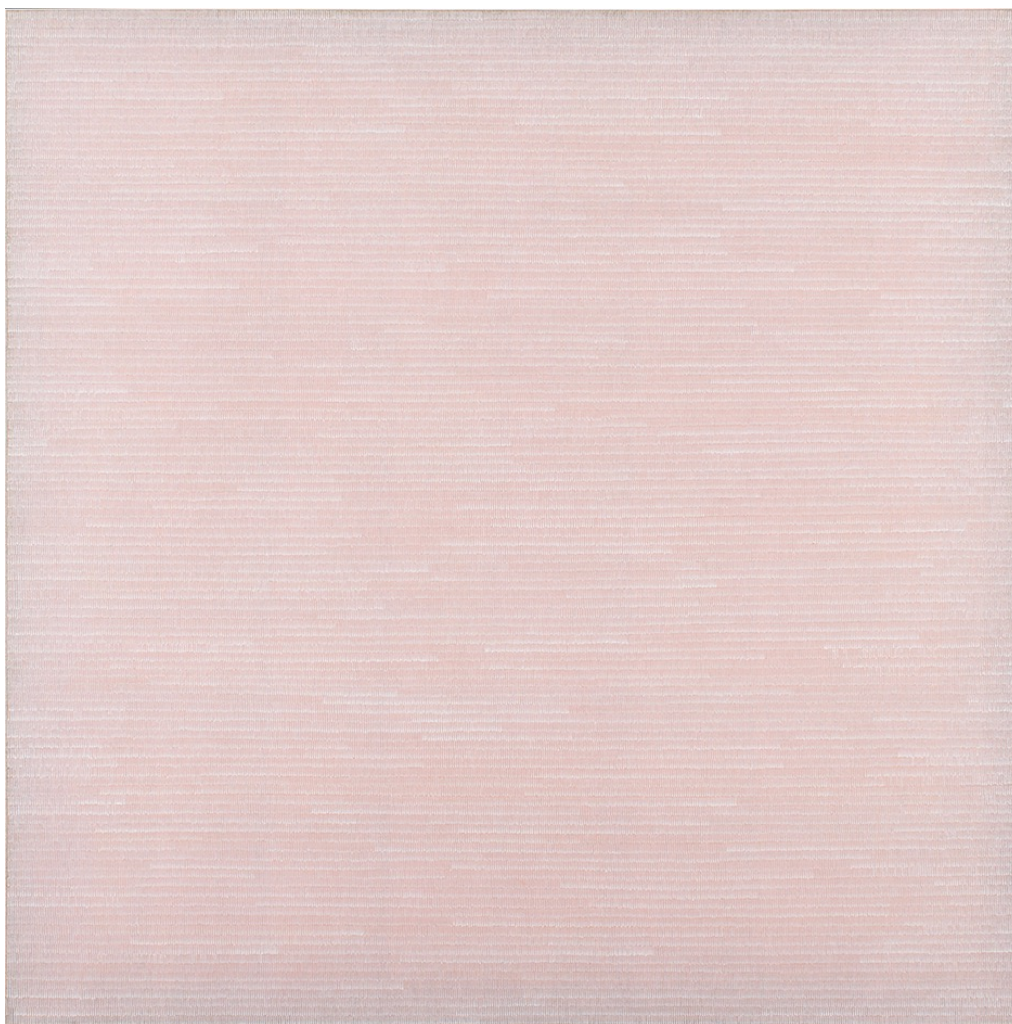
SU XIAOBAI b. 1949, *Wave*, 2017, Oil and lacquer on linen and wood, 170 x 158 x 18 cm (66 7/8 x 62 1/4 x 7 1/8 in.)

ZHOU YANGMING

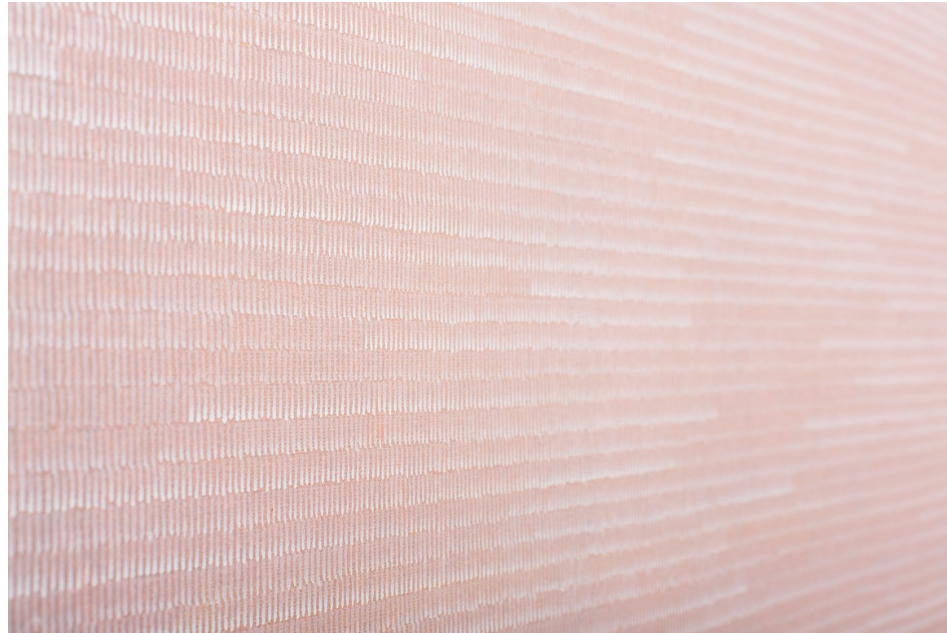
Born in 1971 in Taizhou, China, Zhou Yangming lived and worked in Beijing for over 20 years before moving to Shanghai, where he currently lives and works. In 1996, he joined Xu Beihong's studio to improve his artistic practice. Later, Zhou moved to Songzhuang artist village. The artist's works revolve around lines and space; for over 10 years, Zhou has continued to paint short lines regularly and repeatedly every day. Every subtle short line shows the intersection of fluctuant and serene emotion. The artist feels the passage of time by breathing. This process is not rooted in the arts or connected to any goals, but is fused with everyday life. Painting is a transformative activity that documents his meditations and practices.

Zhou's works are in keeping with the following concept from the *Dao De Ching*: "The Way bears sensation, Sensation bears memory, Sensation and memory bear abstraction, and abstraction bears all the world." Zhou creates an infinite space by painting lines. He tries to use series of paintings to illustrate his concept of space instead of presenting it in every individual work. Space will never be limited; it is born out of a relationship between movement and transformation. Zhou's paintings do not possess a narrative logic. There is no reconstructed circumstance or conversation. Lines within his paintings become lifelike and conversational. From the consciousness of writing and the bottom of his heart, the artist ultimately creates a peaceful and quiet atmosphere in his works while emphasizing repetition, continuity, mental clarity through simplicity, and self-cultivation through the concept of a spiritual infinity.

Zhou Yangming has held various solo exhibitions as well as participated in group exhibitions in China, Europe, and the USA. Important solo exhibitions include *Zhou Yangming Recent Works* (2012), Galerie Frank Schlag & Cie., Essen, Germany and *Meticulous Transcendence* (2005), Onemoon Art, Beijing, China. Selected group exhibitions include *The Plane of Rewriting* (2017), Pearl Lam Galleries, Shanghai, China; *Emptiness in Time* (2016), BA Art Space, Shanghai, China; *Simple Is Good* (2015), Red Gate Gallery, Beijing, China; *Virtual Transcend Power—Six Chinese Abstract Artists* (2014), Museum für Aktuelle Kunst – Sammlung Hurrle, Germany; *Immaculate* (2014), Da Xiang Art Space, Taichung, Taiwan; *China – Germany: Abstract Painting Today* (2012), WILO Germany, Dortmund, Germany; *Yi Pai—Century Thinking* (2009), Today Art Museum, Beijing, China; *Yi Pai: 30 Years of Chinese "Abstraction"* (2008), CaixaForum, Palma/Barcelona/Madrid, Spain; and *Prayer Beads and Brush Strokes* (2003), Beijing Tokyo Art Projects, Beijing, China.



ZHOU YANGMING b. 1971, **20170116**, 2017, Acrylic on canvas, 100 x 100 cm (39 3/8 x 39 3/8 in.)



ZHOU YANGMING b. 1971, **20170116** (detail), 2017, Acrylic on canvas, 100 x 100 cm (39 3/8 x 39 3/8 in.)



ZHOU YANGMING b. 1971, 20170413, 2017, Acrylic on canvas, 100 x 100 cm (39 3/8 x 39 3/8 in.)

ZHU JINSHI

Zhu Jinshi, born in 1954, 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.

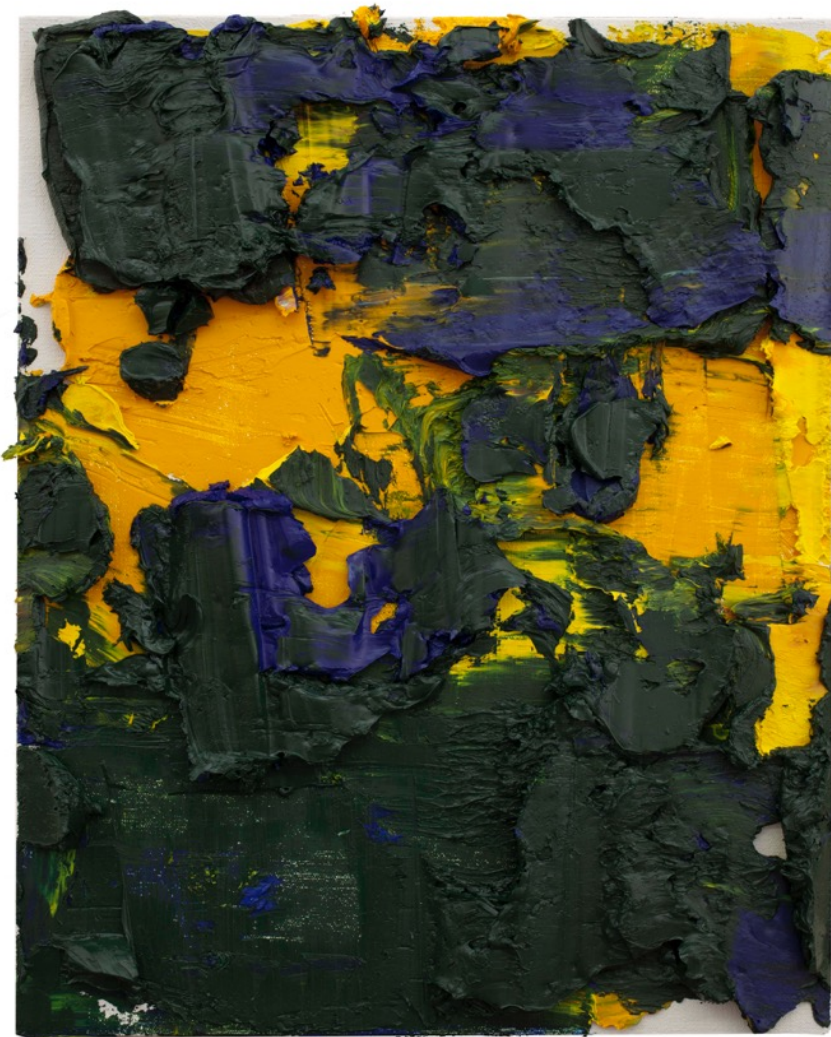
Zhu Jinshi's artworks place emphasis on fluidity, where various creative processes interweave with different styles. His striking installation artworks are simple and unaffected; the materials he chooses are mostly from daily life and working environments: linen, rice paper, wood, iron plates, soy sauce, tea pots, bamboo, bicycles, light bulbs, paint, etc. However, he never imposes the concept of the readymade on these objects; rather, through linking these artworks to a specific time and space, he bestows on them a spontaneous and original beauty.

After 40 years of unwavering efforts, Zhu Jinshi's abstract art has taken the form of his unique style of "Thick Painting". These images break the constraints of the flat canvas and undermine the traditional visual experience through the use of three dimensions. His painting style is highly distinctive, using a visual language of accumulation, layering, stirring, overturning, and moulding to create stunning visual effects. His abstract paintings have absorbed traditions from both Western and Eastern culture, breathing a contemporary spirit into his paintings.

Zhu's solo exhibitions include *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, New York, USA; *Performance in Paint: Zhu Jinshi* (2015–16), Inside-Out Art Museum, Beijing, China; *Zhu Jinshi: Boat, a Yi Pai installation* (2015), organised by Pearl Lam Galleries and Hongkong Land at Exchange Square, Hong Kong, China; *Zhu Jinshi: Simplicity* (2014), Pearl Lam Galleries, Singapore; *Zhu Jinshi: The Reality of Paint* (2013), Pearl Lam Galleries, Hong Kong; and *Zhu Jinshi* (2012), Blum & Poe, Los Angeles, USA. Group shows include *Black* (2016), Blum & Poe, Los Angeles, California, 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; *Fang* (1990), DAAD gallery, Berlin, Germany; 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.



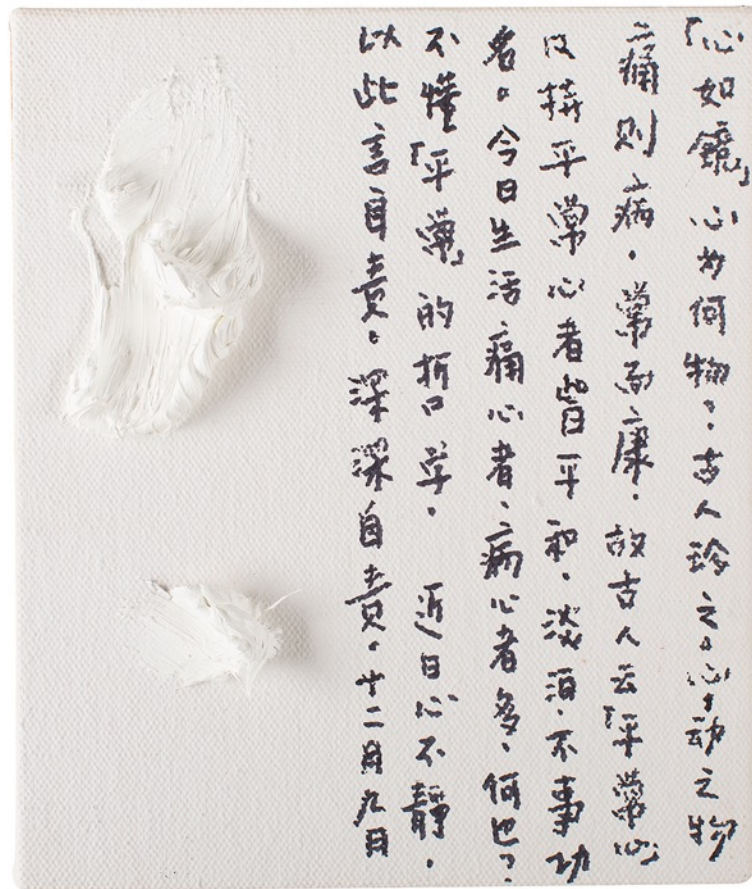
ZHU JINSHI b. 1954, *Sleeping with Hill to the North*, 2017, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)



ZHU JINSHI b. 1954, *Traveller*, 2012, Oil on canvas, 100 x 80 cm (39 3/8 x 31 1/2 in.)

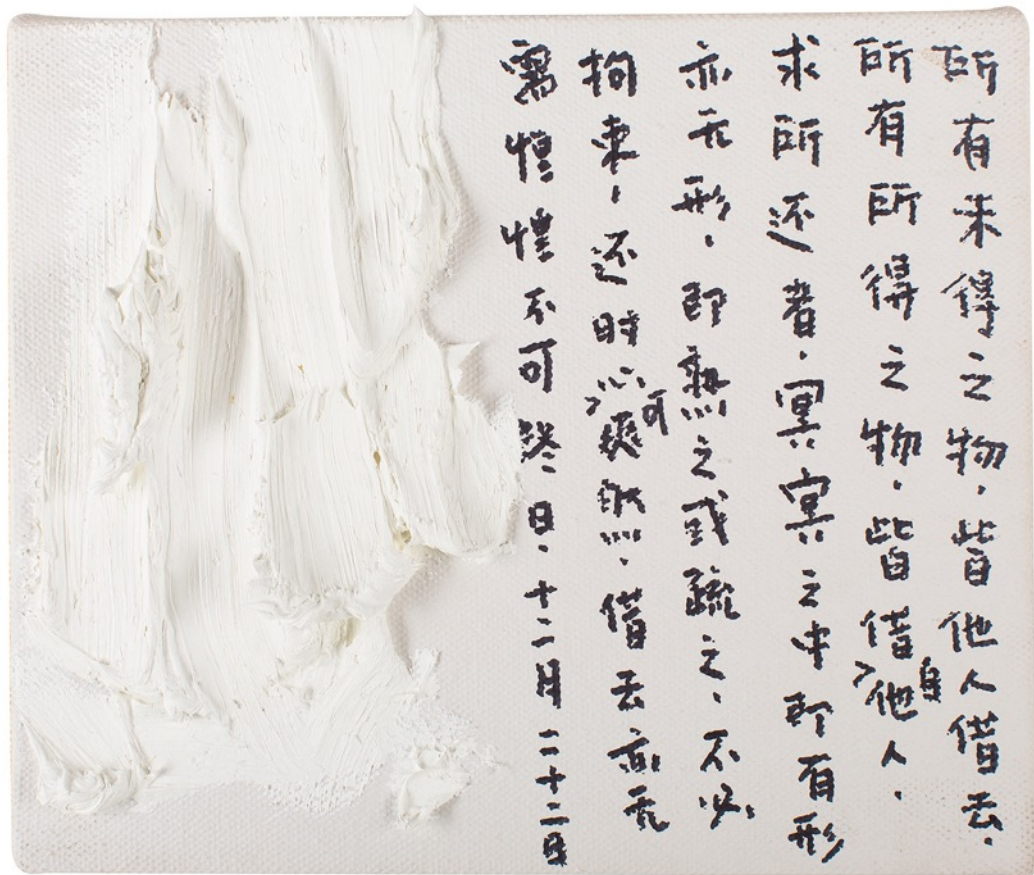


ZHU JINSHI b. 1954, *Landscape Legal Case*, 1995. Installation: folding desk, bamboo wok brushes, flour, water, 90 x 90 x 90 cm (35 3/8 x 35 3/8 x 35 3/8 in.)



心如鏡。心為何物。古人珍之。心動之物
痛則病。常而康。故古人云「平常心
反持平常心者皆平和。淡而。不事功
者。今日生活痛心者。病心者多。何也。
不懂「平常」的折口字。近日心不靜。
以此言自責。深深自責。十二月九日

ZHU JINSHI b. 1954. Brushstroke Diary No. 1, 2015. Oil on canvas, 30 x 25 cm (11 3/4 x 9 7/8 in.)



ZHU JINSHI b. 1954, Brushstroke Diary No. 2, 2015, Oil on canvas, 25 x 30 cm (9 7/8 x 11 3/4 in.)

攻城易，守城难。攻城一时
之勇，守城谋略之道。日日
需息，攻城于道，乱成什么样
都无所谓。守城于道，要天天
清和。艺术之道，若攻城守城
即需一时之勇，也需日日功
朱十二月二十三日

ZHU JINSHI b. 1954, Brushstroke Diary No. 3, 2015, Oil on canvas, 25 x 30 cm (9 7/8 x 11 3/4 in.)

劝心心静。世则守。心乱。万事乱。
知足而长乐。不求进取之心为本。
以进取者心则激。则不平。年
有者。为进取者。老人则退。
退即隐。隐则万事退。隐服
前。今日阳光入室。感而记之。
以自勉。金石三零。一六甲一月。

Pearl Lam Galleries

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