

# PearlLam Galleries

ART COLOGNE 2019

Koelnmesse Hall 11.2, Messeplatz 1, 50679, Cologne, Germany  
Stand C-008

## ALDO CRISTOFARO

Aldo Cristofaro was born in Scordia, Italy (Sicily) in 1970 and graduated with a Master of Fine Arts from the Universität der Künste Berlin. He was notably taught by several teachers such as Rebecca Horn, Günther Förg, Sean Scully, and Nikolaus Lang.

Cristofaro tends to create abstract, graphic patterns overlapping with grid structures and colour fields, broken apart by figurative elements and the structural division in the foreground and background. In 2009 and 2010, he depicted a number of landscapes displaying an alteration of abstract and figurative shapes. His personal and typical language reveals a combination of rectangular fields and outlined shapes.

The artist's paintings show a compact agglomeration of all elements featuring a playful combination of vertical, horizontal, and oblong brushstrokes. Another ironic variation is that his abstract and more figurative works are united by his very own grammar, depicting his inner image-inventions. His grammar may be compared to the notation in musical compositions. He has ambitious desires to train his vision still more intensively. Therefore, on his numerous travels, he collects combinations of colours in order to mix them later on the canvas—"like a DJ," he has explained. Just like how an architect comes up with his best inventions when he has to adjust to the circumstances, Cristofaro manages to take painting to a new apotheosis. With his technique, the artist accomplishes the extraordinary: entangled shapes interlock to form a transfixed dynamism that starts to move within the spectator's vision until it seems to explode or implode. The graphic outlines start a vivid dance that presents a playful combination of colours and silhouettes that encircle the colour white.

Cristofaro's works have been widely exhibited locally and internationally. Notable solo shows include *Tramp and His Magic Monkey* (2015), Joerg Heitsch Gallery, Munich, Germany; *Das Bier Die Ballnacht Und Der Morgen Danach* (2013), Ricarda Fox Galerie, Mülheim an der Ruhr, Germany; *Collateral* (2012), Arch402 Gallery, London, UK; *Space Hunter* (2011), Joerg Heitsch Gallery, Munich, Germany; *Zirkus Royale* (2010), Arch402 Gallery, London, UK; and *Titellos* (2009), Bernhard Knaus Gallery, Frankfurt, Germany.

Major group exhibitions include *25 Years* (2019), Galerie Ricarda Fox, Mülheim, Germany; *BAU\_ARBEITEN II* (2016), Berlin, Germany; *BAU\_ARBEITEN* (2014), Berlin, Germany; *Ohne Titel* (2014), Naimah Schütter Gallery, Berlin, Germany; *Drive the Change* (2014), 100plus, Zurich, Switzerland; *20 Years* (2013), Galerie Ricarda Fox, Mülheim, Germany; *Hinterland* (2012), Arch402 Gallery, London, UK; *Parcours 11* (2011), White Square Gallery, Berlin, Germany; *Shadows of the Bright* (2011), Berlin Art Projects, Berlin, Germany; *Preview* (2008), Jarmuscheck + Partner, Berlin, Germany; and *Private View* (2008), Annette von Spesshardt, Zurich, Switzerland.

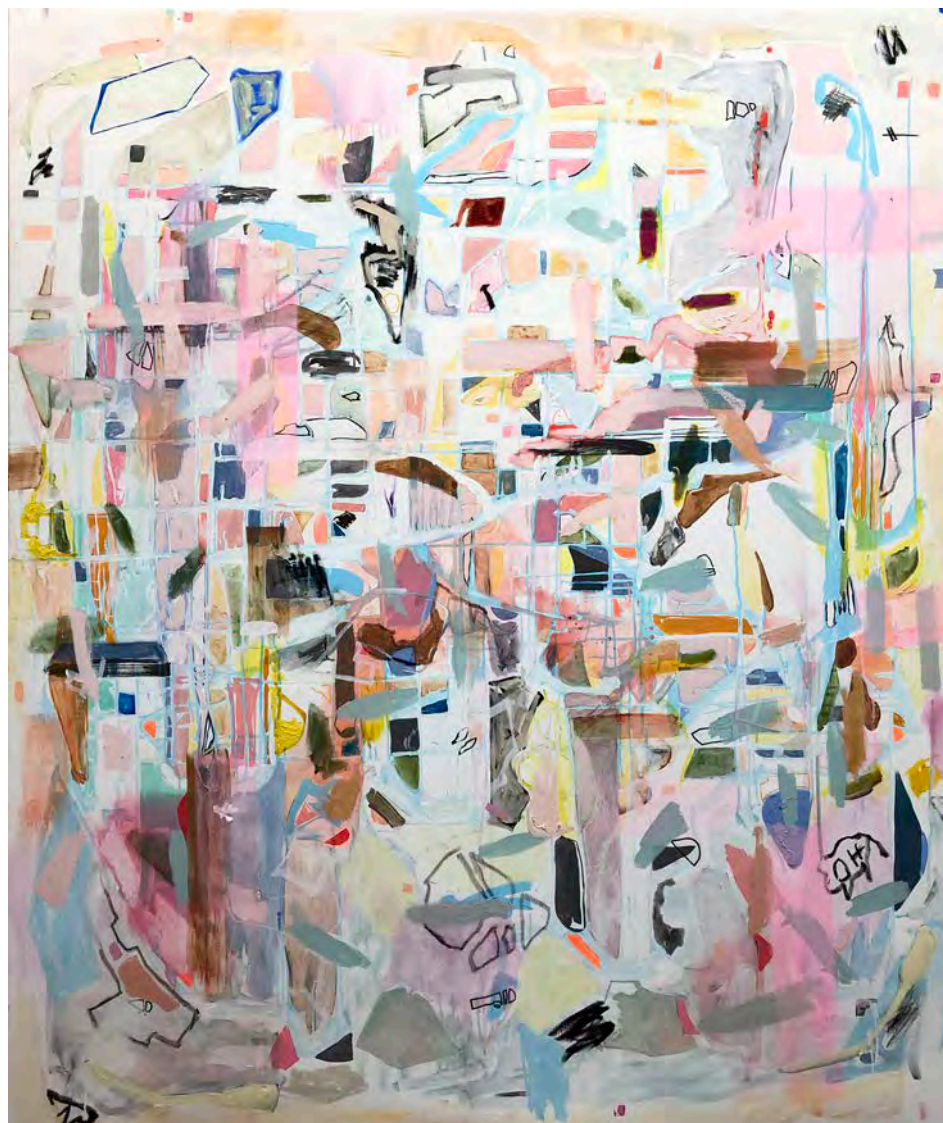


ALDO CRISTOFARO b. 1970, **Blame It on the Boogie**, 2019, Oil and acrylic on canvas, 180 x 290 cm (70 7/8 x 114 1/8 in.)  
Courtesy of the artist and Pearl Lam Galleries





ALDO CRISTOFARO b. 1970, *Sternenstaub, Jan's Traum und der Ewige Heiße Reifen*, 2019, Oil and acrylic on canvas, 195 x 165 cm (76 3/4 x 65 in.)  
Courtesy of the artist and Pearl Lam Galleries



ALDO CRISTOFARO b. 1970, *Morgenkonzert für Zwei Taube Scherenschleifer*, 2019, Oil and acrylic on canvas, 195 x 165 cm (76 3/4 x 65 in.)  
Courtesy of the artist and Pearl Lam Galleries





ALDO CRISTOFARO b. 1970, *Rodolfo und Sein Bockiger Esel*, 2019, Oil, acrylic, and vinyl on canvas, 110 x 90 cm (43 1/4 x 35 3/8 in.)  
Courtesy of the artist and Pearl Lam Galleries



ALDO CRISTOFARO b. 1970, *Brunhilde und der Monolog in der Bar "Zum Elch"*, 2017, Oil, acrylic, and vinyl on canvas, 110 x 90 cm (43 1/4 x 35 3/8 in.)  
Courtesy of the artist and Pearl Lam Galleries

# CHUN KWANG YOUNG

Seoul-based artist Chun Kwang Young (b. 1944, Hongcheon County, Korea) received his BFA from Hongik University in Korea and MFA from the Philadelphia College of Art, USA. Known for his sculptural assemblages—both freestanding pieces and wall-hung low reliefs—Chun composes his forms from a myriad of small shapes wrapped in Korean mulberry paper. With a trompe l’oeil quality, his sculptures create the illusion of depth and coalescence and, ultimately, represent the harmony and conflict in the unity of many.

Inspired by childhood memories of clusters of medicine packages, wrapped in mulberry paper and hung from the ceiling at the clinic, Chun Kwang Young began using this material in his works, deeply imbuing them with distinctly Korean connotations and sensibilities. His well-known sculptural *Aggregations* feature hand-cut triangles of polystyrene, individually wrapped in delicate mulberry paper pages torn from old books. The result is a strikingly textured low-relief wall work, both visually and materially. Chun also works with monumental sculptural pieces that feature sensuous surfaces rippling with texture, either suspended from the ceiling or rising from the ground.

Chun’s works have been exhibited extensively around the world; most recently, he held solo exhibitions at the Sundaram Tagore Gallery, New York City, USA (2018) and Boghossian Foundation in Brussels, Belgium (2017). Group exhibitions include *Paper in Profile: Mixografia and Taller de Gráfica Mexicana* (2016), *Mixografia*, Athens, Greece; the Venice Biennale (2015), Palazzo Grimani Art Museum, Venice, Italy; *Odd Volumes: Book Art from the Allan Chasanoff Collection* (2014), Yale University Art Gallery, Connecticut, USA; Holland Paper Biennial (2006), CODA Museum, Apeldoorn, the Netherlands; Yokohama Contemporary Artists Exhibition (1986), the Museum of Yokohama, Yokohama, Japan; and The Shin Sang Group Show (1966–67), National Museum of Modern Art, Seoul, Korea.

Chun Kwang Young’s works have been acquired by and are included in esteemed public collections such as the Rockefeller Foundation in New York, the Victoria and Albert Museum in London, the Woodrow Wilson International Center in Washington, D.C., the United Nations headquarters in New York, the National Museum of Contemporary Art in Seoul, the Philadelphia Society Building, Seoul Museum of Art, the National Gallery of Australia at Canberra, Museum Kunstwerk in Germany, and the Busan Art Museum, among others. Named the Artist of the Year by the National Museum of Contemporary Art, Gwacheon (Seoul) in 2001, Chun has also received many other accolades, including the Presidential Prize in the 41st Korean Culture and Art Prize by the Ministry of Culture, Sports and Tourism in Korea in 2009.





CHUN KWANG YOUNG b. 1944, **Aggregation 15-NV069**, 2015, Mixed media with Korean mulberry paper, 151 x 151 cm (59 1/2 x 59 1/2 in.)  
Courtesy of the artist and Pearl Lam Galleries





CHUN KWANG YOUNG b. 1944, **Aggregation 13-DE053**, 2013, Mixed media with Korean mulberry paper, 150 x 150 cm (59 x 59 in.)  
Courtesy of the artist and Pearl Lam Galleries





CHUN KWANG YOUNG b. 1944, **Aggregation 14-JA002**, 2014, Mixed media with Korean mulberry paper, 187 x 162 cm (73 5/8 x 63 3/4 in.)  
Courtesy of the artist and Pearl Lam Galleries



# KIM TSCHANG-YEUL

Kim Tschang-Yeul (b. 1929, Maengsan, Korea), a prolific Korean artist well known for his “water drop” paintings, has been one of the most influential figures in modern art history. After graduating from the College of Fine Arts at Seoul National University in 1950, Kim led the Korean Art Informel movement with Park Seo-Bo and Chung Chang-Sup in the 1950s and 60s, which later greatly inspired many avant-garde artists of the next generation to reject conservative values imposed by institutions. Shortly after his participation in the Paris Biennale in 1961 and the São Paulo Biennale in 1965, Kim studied at the Art Students League of New York from 1966 to 1968 and moved to Paris in 1969, where he began his *Recurrence* series in the early 70s, depicting opaque liquid. The liquid form gradually transformed into his distinctive trademark style of spherical transparent “water drops” after the mid-70s, which has been Kim’s focus for over four decades.

Kim’s “water drop” paintings speak a language that amalgamates the discourses around photorealism and abstract expressionism, situating themselves in an ambiguous space between reality and the abstract. According to Kim, he does not interpret his subject as realistic depictions of actual water drops, but “idealistic” ones. Kim also remarked that the continued act of painting water drops helps him erase painful and traumatic memories of the tragedy of the Korean War (1950–53), which he witnessed and experienced first-hand. In a way, the incessant act of painting water drops served as a therapeutic tool for him, and it draws a closer relation to surrealism and spirituality than the Western philosophical perceptions of “reality”.

Kim’s works have been showcased in numerous local and international exhibitions and events. He has presented his works in France, Korea, Taiwan, the United States, Belgium, China, Japan, Germany, Brazil, Switzerland, Canada, Singapore, and other nations. His notable solo exhibitions include ones at Pearl Lam Galleries, Hong Kong, China (2017); Metaphysical Art Gallery, Taipei, Taiwan (2017); Galerie Baudoin Lebon, Paris, France (2016); Gwangju Museum of Art, Gwangju, Korea (2014); National Taiwan Museum of Fine Arts, Taichung, Taiwan (2012); Busan Museum of Art, Busan, Korea (2009); National Art Museum of China, Beijing, China (2006); Galerie Nationale du Jeu de Paume, Paris, France (2004); Draguignan Museum, Drauignan, France (1997); Sonje Museum of Contemporary Art, Seoul, Korea (1994); and the National Museum of Contemporary Art, Gwacheon, Korea (1993). In 1996, he was awarded the Commandeur medal, the highest honour of the Ordre des Arts et des Lettres bestowed by the Embassy of France in Seoul. In 2016, the Kim Tschang-Yeul Museum of Art opened in Jeju island, Korea to honour the artist.



KIM TSCHANG-YEUL, b. 1929, **Waterdrops**, 2009, Oil on wood, 160 x 195 cm (63 x 76 3/4 in.)  
Courtesy of the artist and Pearl Lam Galleries

# PETER PERI

Peter Peri was born in 1971 in London, UK. He graduated from the MA Fine Art program at Chelsea College of Art and Design, London in 2003. He currently lives and works in London, UK.

Peri's primary media are drawing, sculpture and painting: three distinct bodies of work that are developed independently by the artist to create a complex set of interrelations. All works are specifically invested in the tension between line and volume, figuration and abstraction, and in the question of tradition and influence in Modernism.

His drawings are built-up through the accumulation of tiny hair-like pencil lines that lend an obsessive, congested quality to his strict forms and figures. Peri's works on paper depict a range of subject matter, including Roman Catholic reliquaries, abstract portraits and geometric shapes, which coalesce into ambiguous architectural structures and volumes through an uncanny play of light and shadow redolent of Metaphysical painting.

The sculptures are engineered replicas in darkened steel of ephemeral assemblages of household boxes scaled up in size to create monumental and confrontational cuboid figures. The rolls of masking tape used to construct the original assemblages often functioning as absurd hollow 'heads'.

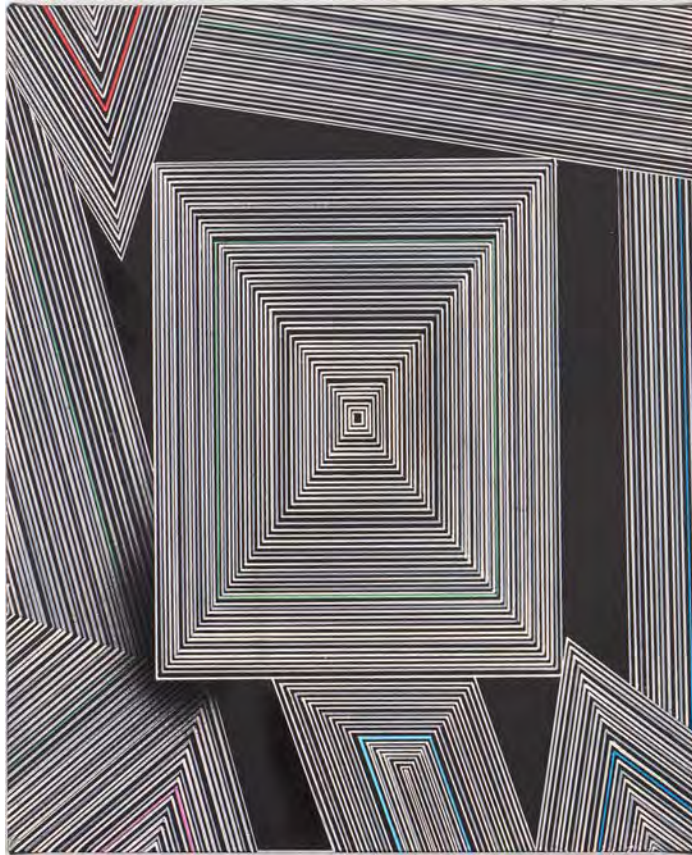
Peri's striated monochrome paintings are characterized by their hard-edged diagonal networks of fine silver and pastel-coloured marker pen lines against blackened and gnarled spray-painted backgrounds. These paintings appear to trace an occult tinged geometric language—a Morse code of shifting lines and shapes—that might be used to describe the world in more elemental terms.

Peter Peri's recent exhibitions include *Unacting* (2016), Almine Rech Gallery Savile Row, London, UK; *The Reign of Quantity* (2014), Pearl Lam Galleries, Singapore; *Last Family* (2013), Almine Rech Gallery, Brussels, Belgium; *ART NOW* (2007), Tate Britain, London, UK; *Country 10* (2006), Kunsthalle Basel, Switzerland; *Classified: Contemporary British Art from the Tate Collection* (2009), Tate Britain, London, UK; and *How to Improve the World, 60 Years of British Art - Arts Council Collection* (2006), Hayward Gallery, London, UK. His works are also in the permanent collections of Tate Modern, Saatchi Gallery, Victoria & Albert Museum, Arts Council of Great Britain Collection; and UBS Funds, Kunsthalle Basel, Switzerland.

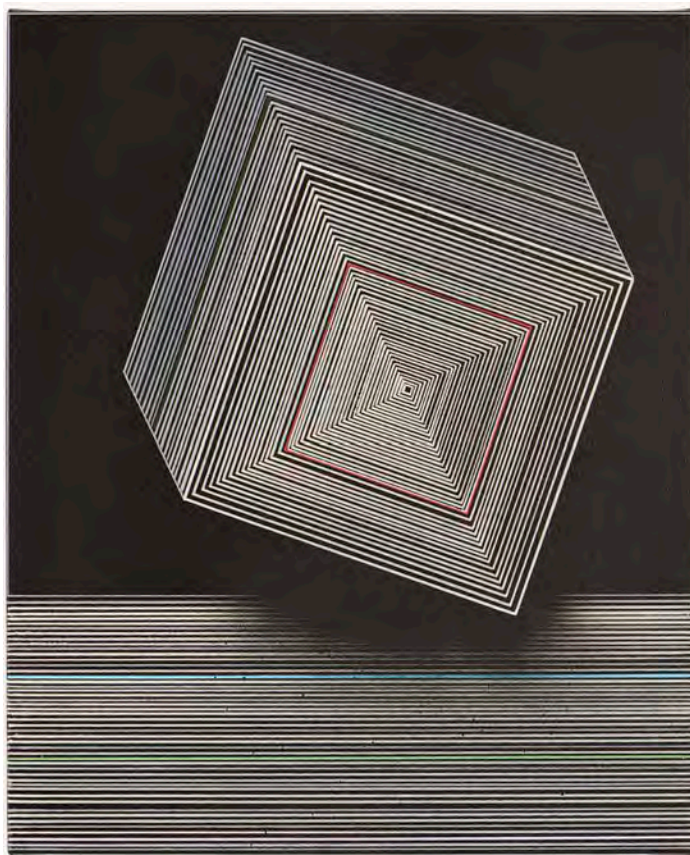




PETER PERI b. 1971, **Quarters**, 2018, Paint, marker, and spray paint on canvas, 55 x 45 cm (21 5/8 x 17 3/4 in.)  
Courtesy of the artist and Pearl Lam Galleries

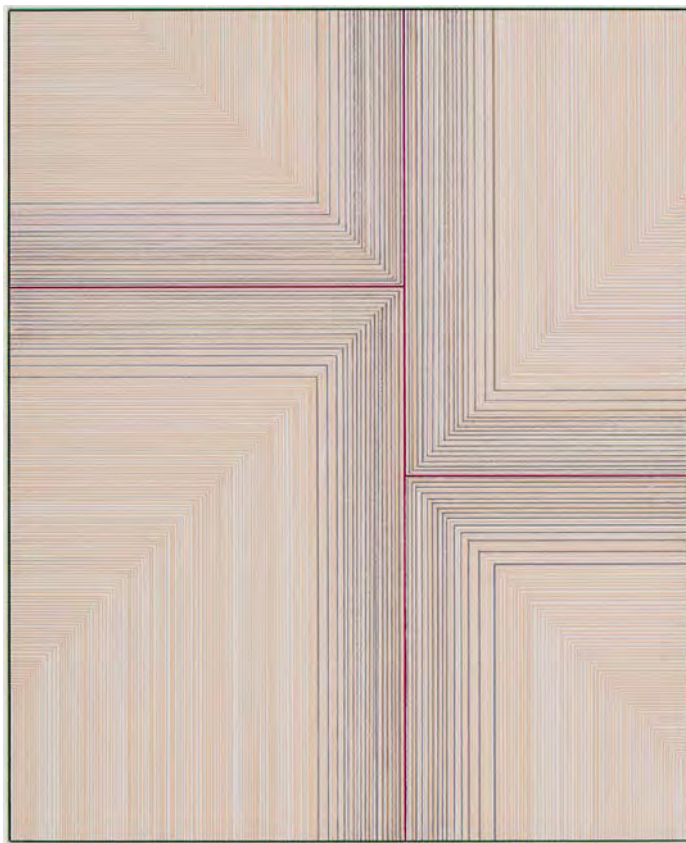


PETER PERI b. 1971, **The Primitive**, 2018, Paint, marker, and spray paint on canvas, 55 x 45 cm (21 5/8 x 17 3/4 in.)  
Courtesy of the artist and Pearl Lam Galleries



PETER PERI b. 1971, **The Primitive 2**, 2018, Paint, marker, and spray paint on canvas, 55 x 45 cm (21 5/8 x 17 3/4 in.)  
Courtesy of the artist and Pearl Lam Galleries





PETER PERLE b. 1971, **Chainless**, 2018, Paint, marker, and spray paint on canvas, 55 x 45 cm (21 5/8 x 17 3/4 in.)  
Courtesy of the artist and Pearl Lam Galleries

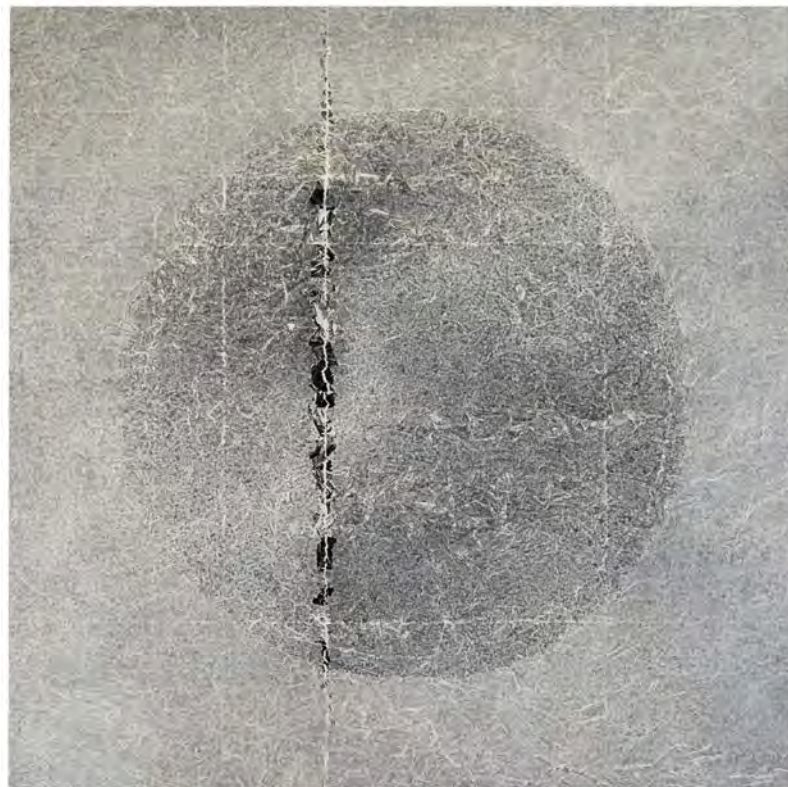
## QIU DESHU

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 rending 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 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. The artist's recent solo exhibitions include *Qiu Deshu* (2017) at Pearl Lam Galleries, Shanghai, China; *Liebian/Fissure: The Art of Qiu Deshu* (2015) at NanHai Art, Millbrae, CA, USA; as well as *Night and Day: The Art of Qiu Deshu—1979 and After* (2015) at Pearl Lam Galleries, Hong Kong, China.



QIU DESHU b. 1948, **Fissuring**, 2015, Acrylic on Xuan paper and canvas, 122 x 122 cm (48 x 48 in.)  
Courtesy of the artist and Pearl Lam Galleries



## 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.

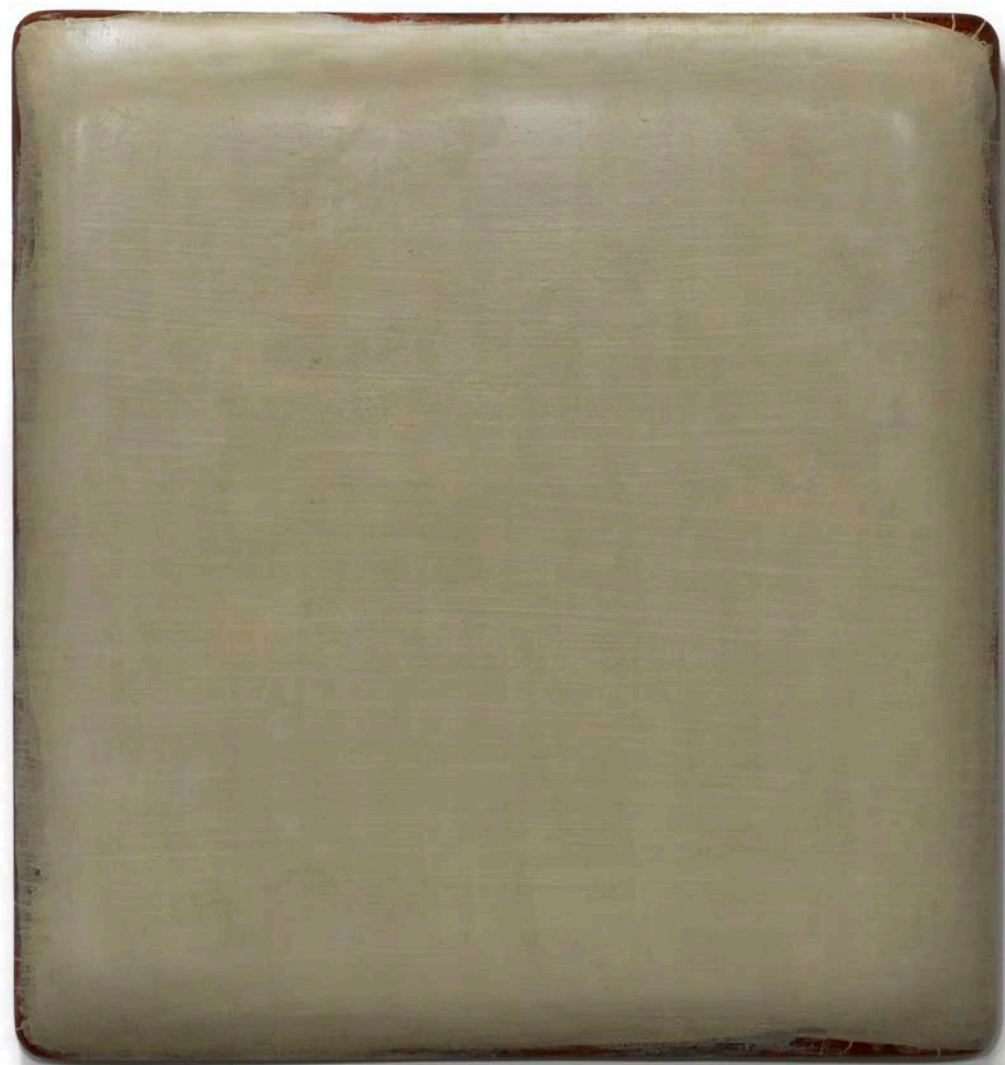
Before moving to Germany in 1987, Su's work inclined towards social realism. However, first-hand experience of avant-garde Western art radically affected his outlook. During the 1990s, his work became progressively less figurative, and following his return to China in 2003, it has increasingly focused 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 *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 *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.



SU XIAOBAI b. 1949, **Plump**, 2016, Oil and lacquer on linen and wood, 165 x 160 x 16 cm (65 x 63 x 6 1/4 in.)  
Courtesy of the artist and Pearl Lam Galleries



SU XIAOBAI b. 1949, *Kuanhou—White*, 2012, Oil and lacquer on linen and wood, 182 x 171 cm (71 5/8 x 67 3/8 in.)  
Courtesy of the artist and Pearl Lam Galleries





SU XIAOBAI b. 1949, **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.)  
Courtesy of the artist and Pearl Lam Galleries

## ZHOU YANGMING

Born in 1971 in Taizhou, China, Zhou Yangming has always preferred to live a secluded life. He previously lived and worked in Beijing's Yuan Ming Yuan village; Dong village; China's largest art district, Song Zhuang artist village; and Shanghai. He currently lives in a suburb of Zhejiang province. Zhou studied at various art colleges, including the China Academy of Art, Academy of Arts and Design of Tsinghua University, and Xu Beihong's studio at the Central Academy of Fine Arts in Beijing. Since he followed his own rules and exhibited great independence in thought and action, he was often criticized by his professors. Yet, Zhou firmly believes that art starts with the expression of sensation and ends with the depth of discipline and self-cultivation. Thus, to him, art is the process of achieving the concept of spiritual infinity.

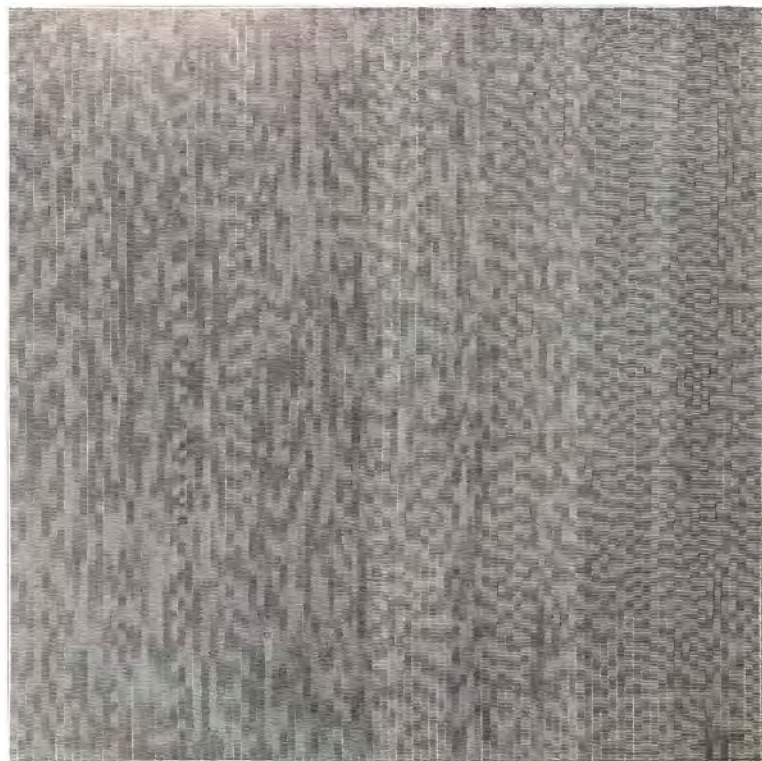
Li Xianting, also known as the godfather of Chinese contemporary art, referenced the following from the *Dao De Jing* in reference to Zhou: "The Way bears sensation, Sensation bears memory, Sensation and memory bear abstraction, and abstraction bears all the world." He included Zhou's work in a group show that he curated called *Prayer Beads and Brush Strokes*. This coincided with the Buddhist practice "Five Tone Dharma" that Zhou encountered in 2009, which involved drawing a one centimetre long line diagonally in a pre-set rectangular square while chanting "Namo Amitabha" and repeating the process five times with five lines drawn before drawing another five lines diagonally in the opposite direction and then repeating the drawing continuously. Zhou abandoned the post-impressionist and abstract expressionist techniques that he adopted in his early practice and has since been using the method of painting short lines for nearly nine years. As Feng Zikai, a master Chinese painter, said, "The highest art is the practice of religion." As an artist, Zhou utilizes his own creative techniques to approach Buddhism and interprets the general psychology of people in the context of contemporary China.

Zhou Yangming has held various solo exhibitions as well as participated in group exhibitions in China, Europe, and the USA. Important solo exhibitions include *Continuum* (2019), Pearl Lam Galleries HK H Queen's, Hong Kong, China; *Begin Again* (2017), Pearl Lam Galleries, Hong Kong, China; *Zhou Yangming Recent Works* (2012), Galerie Frank Schlag & Cie., Essen, Germany; and *Meticulous Transcendence* (2005), Onemoon Art, Beijing, China. Selected group exhibitions include *Lingering Manifestations* (2018), Pearl Lam Galleries, Singapore; *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; *Chinese Abstract Slow Art* (2011), Singer Laren Art Museum, Laren, the Netherlands; *The Promise of the Invisible: Abstract Paintings from 15 Artists* (2010), National Art Museum of China, Beijing, China; *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, **2010315**, 2010, Acrylic on canvas, 190 x 130 cm (74 3/4 x 51 1/8 in.)  
Courtesy of the artist and Pearl Lam Galleries

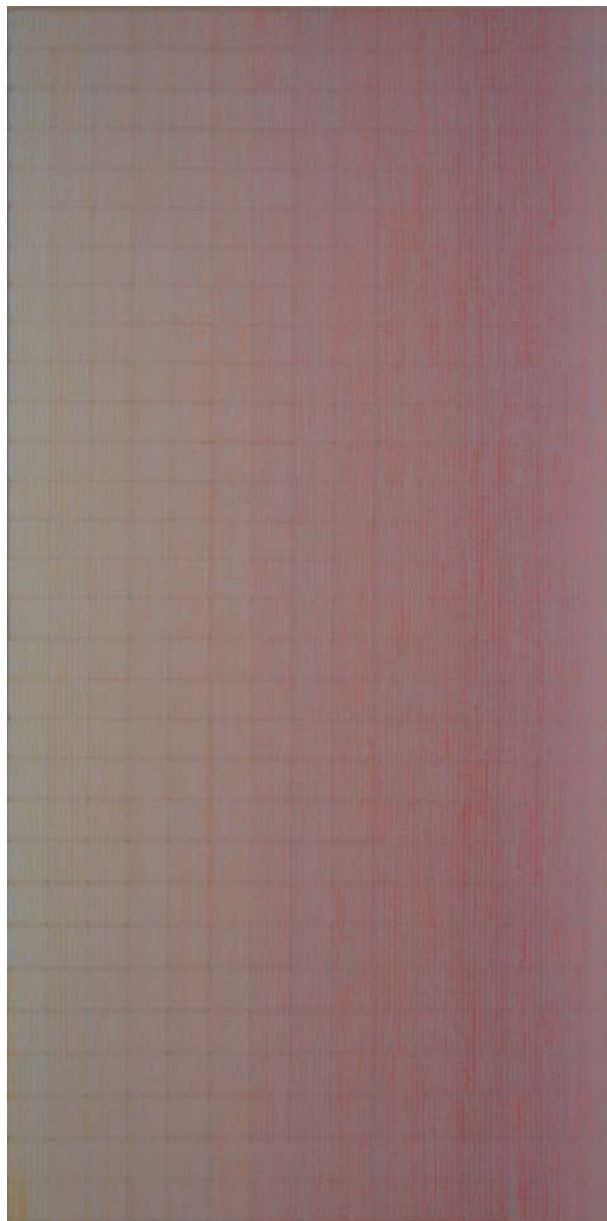




ZHOU YANGMING b. 1971, **20160122**, 2016, Marker and acrylic on canvas, 100 x 100 cm (39 3/8 x 39 3/8 in.)  
Courtesy of the artist and Pearl Lam Galleries

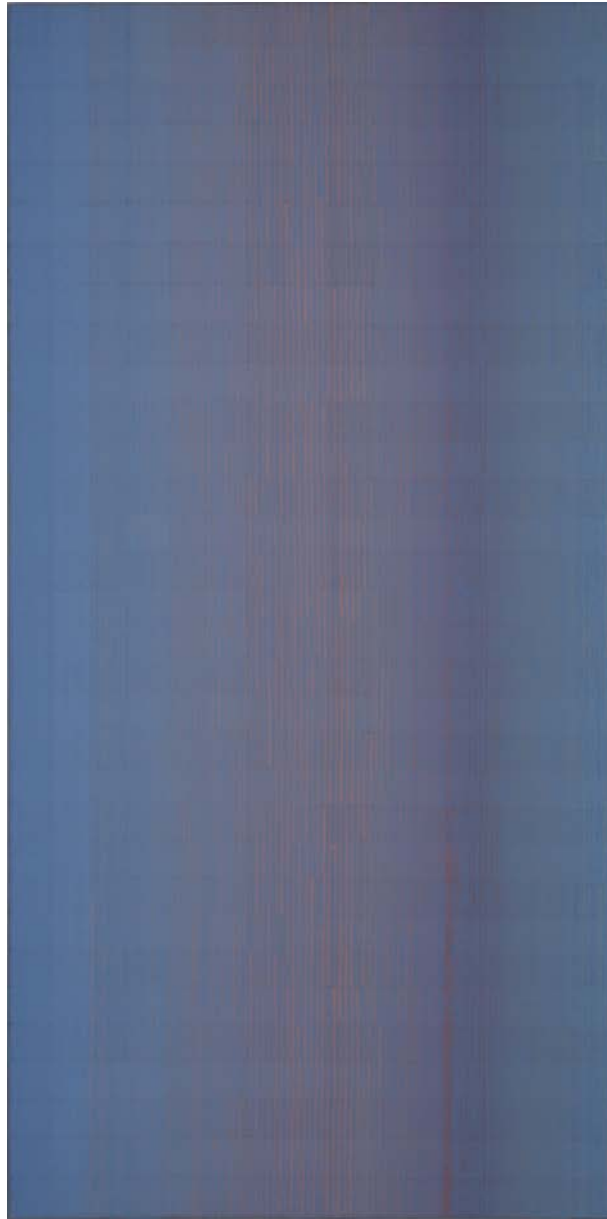


ZHOU YANGMING b. 1971, **20160922**, 2016, Marker and acrylic on canvas, 100 x 100 cm (39 3/8 x 39 3/8 in.)  
Courtesy of the artist and Pearl Lam Galleries

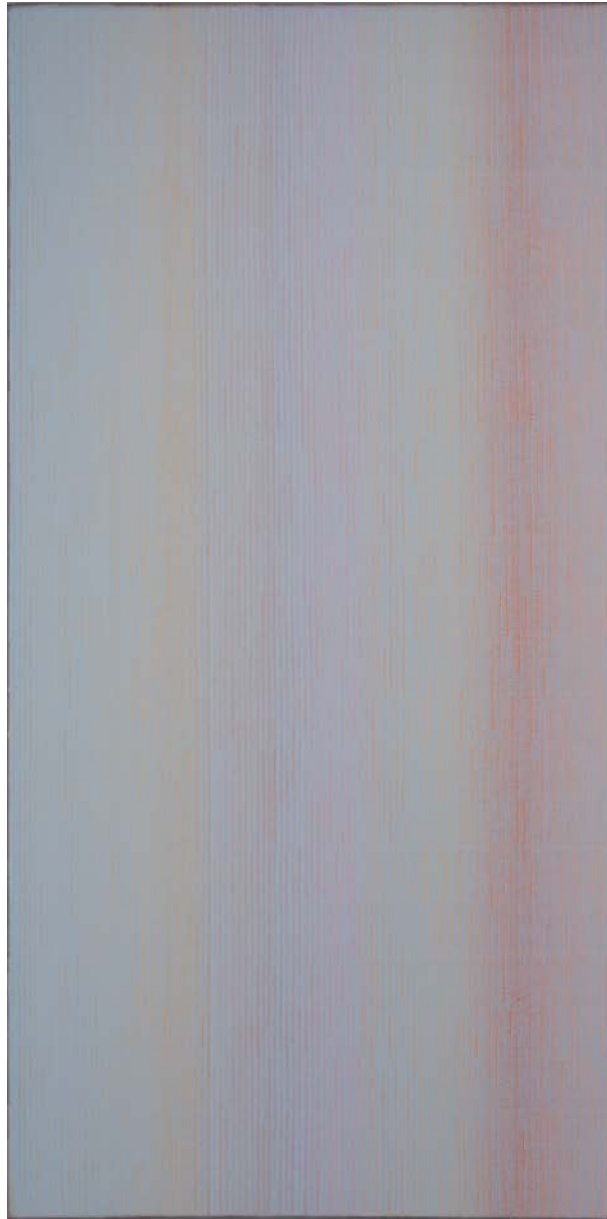


ZHOU YANGMING b. 1971, **20170623**, 2017, Acrylic on canvas, 195 x 97 cm (76 3/4 x 38 1/4 in.)  
Courtesy of the artist and Pearl Lam Galleries





ZHOU YANGMING b. 1971, **20170714**, 2017, Acrylic on canvas, 195 x 97 cm (76 3/4 x 38 1/4 in.)  
Courtesy of the artist and Pearl Lam Galleries



ZHOU YANGMING b. 1971, **20171002**, 2017, Acrylic on canvas, 195 x 97 cm (76 3/4 x 38 1/4 in.)  
Courtesy of the artist and Pearl Lam Galleries

# 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's solo exhibitions include *Ganjiakou 303* (2018), Pearl Lam Galleries, Shanghai, China; *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), Inside-Out Art Museum, Beijing, China; *Zhu Jinshi: Boat, a Yi Pai installation* (2015), organized by Pearl Lam Galleries 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 *Supernatural* (2018–19), White Rabbit Gallery, Sydney, Australia; *Black* (2016), Blum & Poe, Los Angeles, 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), 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 b. 1954, *Ink Lotus in the Autumn Rain*, 2015, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)  
Courtesy of the artist and Pearl Lam Galleries



ZHU JINSHI b. 1954, *Birds Flying Back to the Mountains*, 2015, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)  
Courtesy of the artist and Pearl Lam Galleries

**Pearl Lam Galleries**

Hong Kong Pedder Building  
Hong Kong H Queen's  
Shanghai  
Singapore

6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong, tel (852) 2522 1428  
9/F, H Queen's, 80 Queen's Road Central, Central, Hong Kong, tel (852) 2857 1328  
181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989  
14A Dempsey Road, Singapore 249669, tel (65) 6570 2284