



Curated by

Gao Minglu

Works by

Qin Yufen

Su Xiaobai

Su Xinping

Tan Ping

Yang Zhilin

Zhu Jinshi

# PERFECTION BY CHANCE

A Yi Pai Series Exhibition



TAN PING b. 1960, **Untitled** (detail), 2014, Acrylic on canvas, 120 x 150 cm (47 1/5 x 59 1/10 in.)

'Yi Pai' attempts to rediscover the perception of wisdom and association of poetry in contemporary art and shorten the discrepancy between concepts and graphics, abstractness and reality, political discourse and aesthetic perception, and eliminate the "premodern, modern, postmodern, and contemporary" historical narration on the lineal basis of time. One of the tasks for contemporary art is to unearth and convert traditional non-Western resources and enrich its own wisdom so as to enjoy a greater compatibility and freedom.

—Gao Minglu, Curator



QIN YUFEN b. 1954  
**Ink Colour 1** (detail), 1988  
Ink and colour on Xuan paper  
70 x 70 cm (28 x 28 in.)

# Perfection by Chance—A Yi Pai Series Exhibition

Gao Minglu

In the theories of ancient Chinese art and literature, poetry, calligraphy, and painting are regarded as the Three Perfections (*san jue*). Although each “perfection” has its individual virtues, between the three of them are cross-fertilisations that establish relationships of a symbiotic spirituality, or as the Chinese saying goes, “Part of me is in you, and part of you in me.” Thus, art is a creation that incorporates meditation, the concept of words, and visual form. Concept, subjective in character, and visual form are not supposed to go to extremes, whereas meditation is necessary for maintaining an equilibrium between words and imagery. In this light, we can find the justification for *xieyi* (“to portray only the meaning”) in both painting and calligraphy in traditional China. But *xieyi* is often misread as a certain rhapsodic style, like *kuangcao* (“wildly cursive script”) and *pomo* (“splashing of ink”) painting. Rather, the core of *xieyi* includes *wangwo* (“the forgetting of oneself”) and *wangyan* (“the forgetting of one’s words”), both of which are fundamental approaches to meditation. The meditation of the artist differs from that of the thinker or the clergyman, since the former has to be in sync with the process of a certain materialisation. The making, the medium and material, and the meditation marked with *wangwo* and *wangyan* all merge to create an artistic state in which the imagery of objects acquires the natural anima.

For this, a telling example may be found in *A Portrait of Six Persimmons (liushitu)* by Mu Xi of the Song Dynasty. We cannot interpret the image of the six persimmons exclusively from a human perspective. To

fully understand the painting, we also need to adopt the point of view of the persimmons, which are neither conceptual nor mere shapes but are the artist’s restoration of the anima from the real persimmons. One will fail to restore the anima if one simply imposes a general definition or imitates any individual form. Rather, one will not grasp the anima until one manages to keep one’s thoughts dynamically vacant (*kong*) and silent (*jing*) by means of meditation.

This explains why traditional Chinese poetry, painting, and calligraphy intend to save the meaning from words, or keep the meaning out of words. They aim at doing away with the reliance on some presupposed conventions in order to attain a higher state of art. In this sense, the *xieyi* of traditional Chinese painting is all about *wangwo* and *wangyan*; that is, respectively, to forget the normative narrations of the tenets in one’s memory and to forget any rules and regulations of form. For instance, conventions and confines like so-called abstraction, conception, and realism will be demolished. Only without any presupposition or preset form can the artist create a surprising new state of art. Such a state can help to deliver the artist from the paranoia shown either in excessive verbal narration or in excessive imagery representation in contemporary art.

It is obvious that *wangyan* is related to *kong* (“vacant”) and *xu* (“void”), two concepts in traditional Chinese philosophy. In art creation, one ought to be guided by *kong* and *xu* in dealing with medium and material,

with craft and technique, with the objects to represent, and with the physical Nature. However, *kong* does not refer to nothing at all; it stands for a stance with which to establish a dialogue with the artwork or with the *wu* (“object”) in it. In other words, we cannot think of the images (e.g. mountain, river, rock, person) and materials (e.g. colour, canvas, ready-made article) of art as a mere instrumental language for the expression of our conceptions. On the contrary, we should forsake or partly forsake the ill-grounded intention to control the object (*kongwu*) and, as artists, “nullify the absence” of any idea of functionality, or practical idea that carries either a social or a formal function. It is only this way that we can reach the genuine state of free will: from the state of “forgetting both the object and me” (*wuwoliangwang*) to that of “enlivening both the object and me” (*wuwoxiangsheng*).

I will now use *wangyan* to describe the six exhibiting artists’ thoughts on their art and states of their creation as a whole. Meanwhile, I have also noticed that these artists are highly concerned about *wu*, using images of trees and rocks, or materials like lacquer, Xuan paper, and charcoal. But they neither express their own conception through the objects nor represent the objects themselves. Actually, they “exchange one object for another” (*yiwuyiwu*), leaving the object to show its own anima. By “exchange”, they do have a change: they do not force it to happen but let the object to undergo the change on its own. This is the artist’s state of *wangyan*.

Zhu Jinshi, for example, has been creating works on Xuan paper. He lays the hand-rubbed sheets together or several thousand sheets into a stack, posing a challenge to the geometric concept of modernists like Donald Judd. Their geometric concept is static, closed, and unary. But the Xuan paper cube by Zhu is a humanised structure, as every new sheet laid means a new temporal and spatial change made to the cube. The cube is not only an object that carries a certain concept, like the cubes of modernism, but is also an animated object that embodies repeated labour and a dialogue between the artist as a human being and the object as a thing. It shows a subdued beauty that is like a tranquil mountain valley (*xuhuaruogu*), not a formal beauty that is readily visible in a physical dimension. Indeed, Zhu's Thick Painting (*houhua*) also displays the intrinsic charm of the medium. The multi-coloured mixture of thick oil paint is somewhat like the strokes left by the brush pen of Chinese painting. The difference lies in the fact that ink penetrates the paper to the other side through the brush pen, whereas in Zhu's Thick Painting, strokes of oil paint are gathered. Both display the power of the strokes and, secondarily, the images that the strokes suggest.

For many years, Qin Yufen has been fond of working on bamboo, fans, and paper sheets. Her works can hardly be classified as installations because she sets the objects in a very natural way and exposes their beauty to the fullest. Without attempting to impose any meaning on them, she highlights the symbiotic relationship between them and human beings. The current exhibition includes some of her latest coloured ink paintings. Qin has repeatedly applied ink and paint

on Xuan paper in order to make unexpected marks like those found on the walls of the ancient Dunhuang Caves. Belonging to nature as well as the shape of the object, the marks' beauty comes from the integration of history, time, and culture.

By contrast, of all the artists, Su Xiaobai is probably the most addicted to his medium. He transforms the centuries-old use of lacquer for use in contemporary art. Instead of using lacquer to convey decorative beauty or abstract meaning, Su wants to discover and present the quality of lacquer itself. In the repeated cycles of painting, polishing, observing, and distinguishing, lacquer eventually appears like fine jade. The contemporariness of Su's works is unveiled by the fact that Su has divested lacquer of its pronounced symbolism in ancient art, structuralism in modern art, and semiotics in postmodern art. His works are the silent lacquer itself, a concrete object that can be looked at, thought of, and touched, and that has the characteristics of fine jade. This, of course, is the result of Su's daily observation, polishing, and appreciation of lacquer for over twenty years. Su obtains the beauty of lacquer with his silence and hard work. This is a religious practice of *wuwoxiangsheng* ("enlivening both the object and me"). The way Su works on art is somewhat like the gradual enlightenment of the northern school of Zen Buddhism.

The painting's theme and function do not particularly matter. What counts is the painting process. This is the philosophy of amateurs. Like the ancient Chinese literati artists Su Shi, Qian Xuan, and Zhao Mengfu, they are more men of letters than painters.

For them, painting is an approach to self-cultivation. In terms of the cultural milieu, contemporary artists drastically differ from their ancient counterparts. But, although the heavy conceptual load and market pressure have spawned more and more professional artists, a few artists still choose to stay away from the "profession", and long for the self-cultivation of literati.

As artists, Tan Ping, Su Xinping, and Yang Zhilin made their debut in the 1980s. All of them are professors and served as deans or vice-deans of art colleges. They are occupied with both creation and administration, but their recent artworks carry "amateurish" features. They paint simple things from nature like trees and rocks. Like ancient literati, they attach their emotions to the objects of their painting. Artistically, they represent not only the objects but also their feelings. The stroke of their pen is the running of their thought. So we see in Su's "trees" a character, or a current of air (*qi*), which is about to expand, twist, and sink into silence. This is neither the formal effect that Su intends to make nor the impression of trees that Su wants to create, but the image that naturally flows from Su's mind. Having a full schedule, Su paints in his highly fragmented leisure hours. But as soon as he faces the painting, his mind is freed from the yoke of secular concerns and transcends to a pure realm. An interminable current of *qi* links the strokes scattered among the time fragments to form a whole world, a world of natural completion.

Yang Zhilin's "rocks" are similar to Su's "trees". The images of the rocks are the images of his mind, but the rocks are more of a nature of script, partly

because Yang employs the traditional medium of ink, Xuan paper, and brush pens. His rocks can hardly find a prototype in reality, but are more like those recorded in *The Manual of the Mustard Seed Garden (jieziyuanhuapu)*, in which the rocks are set on pages. Yang says that he has “spit” out these rocks, “blocks” (*kuaili*) in his own terminology, one by one. To paint, according to Su Shi of the Song Dynasty, is to spit out the blocks in one’s chest. The “spitting” is an empirical description that is visually straightforward, ideationally associative, and even behaviourally participatory. These rocks are individuals, set randomly and unrelated, with no centre, no boundary, and no background, but rich in character.

Tan Ping follows his emotions and feelings when painting, so the images in his paintings are a pure externalisation of sentiments, like musical rhythm. This seems to be an application of Clement Greenberg’s concept of modern painting, but Tan’s painting is more like calligraphy: while writing, he reads the lines left by his pen. Namely, he is not outputting his own sentiments through the lines, but is restoring his own sentiments from the vestiges left by the lines. So he has to do it as slowly as possible, like Master Hongyi who spent six minutes writing one character. Attention is to be focused exclusively on the interaction between the pen, ink, and Xuan paper. No thought of other things is allowed. Like chanting the sutra, it is the meditative process that matters. If this is done swiftly, the painter may go to extremes: he may instantly project his own emotions onto the surface of the painting and meanwhile force himself to preset a final form. Tan endeavours to keep his

charcoal lines running through the paper freely and independently. Their strength, speed, and intensity are all determined by the free flow of the lines themselves. Of course, the artist eventually controls the flow. But, as Tan has observed, the artist must try his best to “nullify his own absence” when painting.

After all, the artists included in the current exhibition have all purposely integrated the Oriental tradition of meditation into their creation of contemporary art.

In the previous five decades, contemporary art has carried with it so many conceptions and verbal narrations that it has almost been reduced to a puppet of cultural and political linguistics. On the other hand, some contemporary theories partially emphasise graphic power (i.e. the semantic function of graphics), giving rise to the dilemma that contemporary art wavers between the two extremes of words and graphics. The initial purpose of art is to present the wisdom in human nature, but now it gets eroded. Wisdom is not always utilitarian, either in a political or economic manner. As a pure state, it is more than narrations can express or images can imitate. *Yi Pai* attempts to rediscover this perception of wisdom and association of poetry in contemporary art and shorten the discrepancy between concepts and graphics, abstractness and reality, political discourse and aesthetic perception, and eliminate the “premodern, modern, postmodern, and contemporary” historical narration on the lineal basis of time. One of the tasks for contemporary art is to unearth and convert traditional non-Western resources and enrich its own wisdom so as to enjoy a greater compatibility and freedom.

## GAO MINGLU

Gao Minglu is a distinguished scholar of Chinese contemporary art and, notably, the curator of *China/Avant-Garde*, National Art Museum of China, Beijing (1989), the first contemporary Chinese art exhibition to be mounted in China. He brought the first landmark exhibition of Chinese contemporary art to the USA with *Inside Out: New Chinese Art*, which was first shown at the Asia Society Galleries and MoMA PS1 in New York (1998). Gao served as editor of China’s leading art magazine, *Meishu*, in the 1980s, and received his Ph.D. from Harvard University. Currently, he is a research professor in the Department of the History of Art and Architecture at the University of Pittsburgh.

His major publications include *History of Contemporary Chinese Art 1985–1986* (Shanghai: Shanghai People’s Press, 1990), *Inside Out: New Chinese Art* (Berkeley: University of California Press, 1998), *A Century’s Utopia: Chinese Avant-Garde Art* (Taiwan: Artists Publishing House, 2000), *Chinese Maximalism* (Chongqing: Chongqing People’s Press, 2003), *The Wall: Reshaping Contemporary Chinese Art* (New York and Beijing: The Albright Knox Art Gallery and China Millennium Museum, 2005), *The No Name: A History of A Self-Exiled Avant-Garde* (Beijing: Guangxi Normal University Press, 2007), *Yi Pai: A Synthetic Theory Against Representation* (Beijing: Guangxi Normal University Press, 2009), and *Total Modernity and the Avant-Garde in Twentieth Century Chinese Art* (Cambridge MA: MIT Press, 2011). He has organised several major exhibitions, including *China/Avant-Garde* (1989), *Inside Out: New Chinese Art* (1998), China sections in *Point of Origin: Global Conceptual Art 1950s–1980s* (1999), *Harvest: Contemporary Art Exhibition* (2002), *Chinese Maximalism* (2003), *The Wall: Reshaping Contemporary Chinese Art* (2005), Retrospective Exhibition of the No Name Group (2006), *Yi Pai: Thirty Years of Chinese Abstraction* (2007–2008), *Yi Pai—Century Thinking* (2009), *Mind Space: Maximalism in Contrasts* (2010), *Window in the Wall: India and China—Imaginary Conversations* (2011), *Chinese Contemporary Abstract, 1980s Until Present: MINDMAP* (2012), and this show, *Perfection by Chance—A Yi Pai Series Exhibition* (2015).





SU XIAOBAL b. 1949, **Peace** (detail) 2014, Oil, lacquer, linen, wood, 172 x 148 cm (67 7/10 x 58 3/10 in.)

# SU XIAOBAI

Su Xiaobai, one of China's most distinctive painters, was born in 1949 in Wuhan, Hubei Province, China. He graduated from the Wuhan School of Art and Design in 1969, and later joined the Oil Painting postgraduate studio at the Central Academy of Fine Arts in 1986. He was awarded an Arts and Culture Scholarship from Germany in 1987, which allowed him to pursue his postgraduate studies at the Düsseldorf State Arts Academy, from which he graduated in 1990. Su has been living in Germany and concentrating on his art since 1992. He returned to China in 2003, and currently lives and works between Shanghai, China and Düsseldorf, Germany.

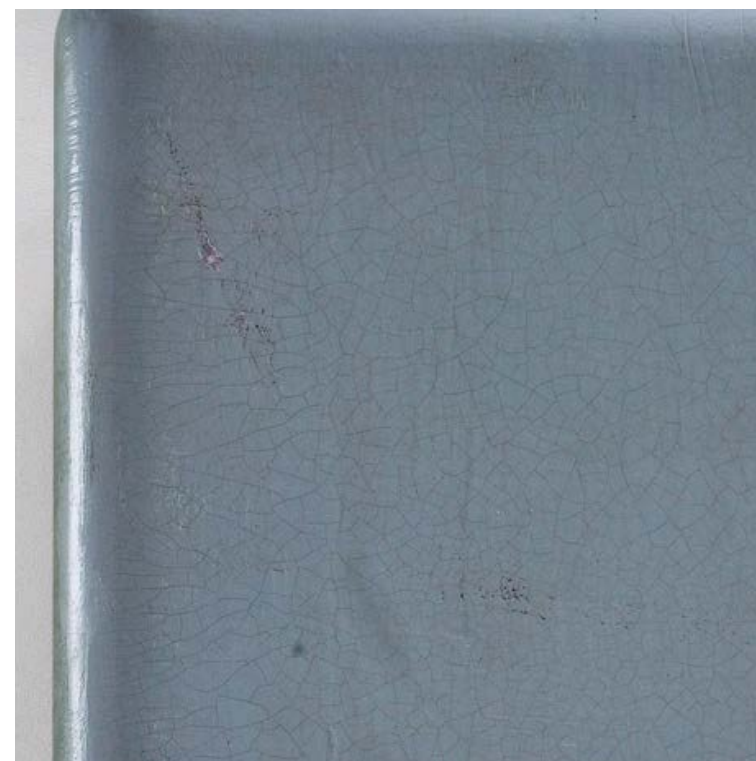
Before moving to Germany in 1987, Su's work inclined towards social realism; however, firsthand experience of avant-garde Western art radically affected his outlook. During the 1990s, his work became progressively less figurative, and following his return to China in 2003, it has increasingly focused 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, which 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; *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; *Great Form is Shapeless, Su Xiaobai Solo Exhibition* (2007), Shanghai Art Museum, Shanghai, China. Group exhibitions include *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.

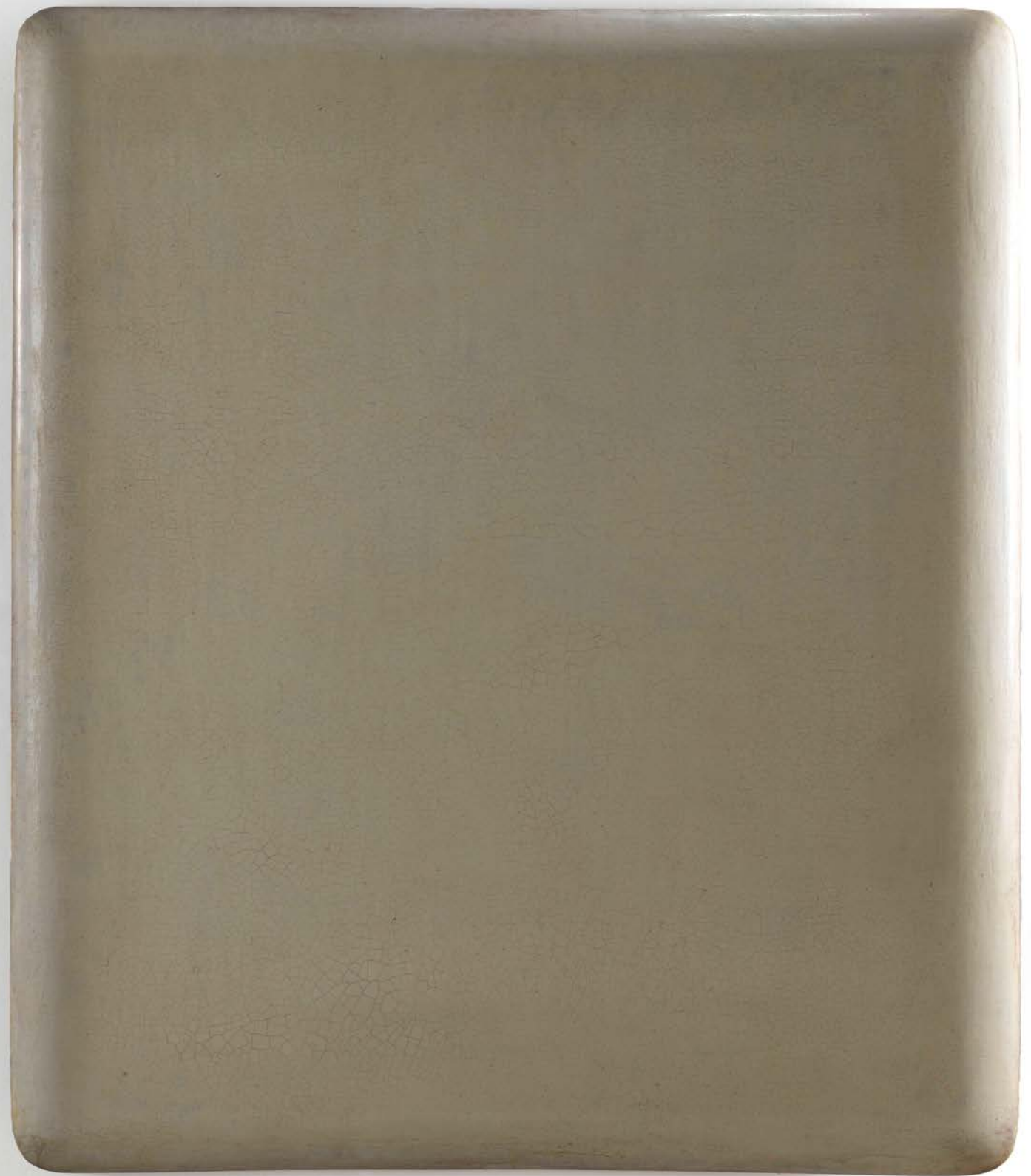


SU XIAOBAI b. 1949  
**Peace 2014**  
Oil, lacquer, linen, wood  
172 x 148 cm (67 7/10 x 58 3/10 in.)



SU XIAOBAI b. 1949  
**Peace** (detail), 2014  
Oil, lacquer, linen, wood  
172 x 148 cm (67 7/10 x 58 3/10 in.)

SU XIAOBAI b. 1949  
**Clarity**, 2014  
Oil, lacquer, linen, wood  
172 x 150 cm (67 7/10 x 59 1/10 in.)





SU XIAOBAI b. 1949  
**Clarity** (detail), 2014  
Oil, lacquer, linen, wood  
172 x 150 cm (67 7/10 x 59 1/10 in.)



ZHU JINSHI b.1954, **Folded Moonlight** (detail), 2014, Oil on canvas, 180 x 160 cm x 3 (70 9/10 x 63 in. x 3)

折月的月光

# ZHU JINSHI

Born in Beijing, China in 1954, Zhu Jinshi moved to Germany in the mid-1980s, and at present lives and works in Beijing, China. Zhu began painting abstract works in the late 1970s, and participated in the Stars group exhibition, the first avant-garde art exhibition held after the Cultural Revolution. The core of Zhu's artistic practice is most fittingly characterised by traditional Chinese aesthetics, which emphasises the harmony between human beings and the natural world.

Part of the legendary generation of artists who left China in the 1980s, Zhu Jinshi was clearly marked by his move to another country and culture. It was in Germany that Zhu Jinshi first encountered the work of Joseph Beuys, Carl Andre and Arte Povera amongst others; conceptual and performance work seemed much more central in Germany than did abstract painting. For a short time he stopped painting all together and began to make installations and performances. Yet what he was doing was using contemporary Western art languages to find the contemporary possibilities in the cultural resources and materials of China. Since his return to painting in the 21st century, Zhu has built a prolific body of work in the medium with sensuous, impassioned oil paintings that achieve a weighty, physical quality in their built-up surfaces, inseparable from their significance as expressive statement.

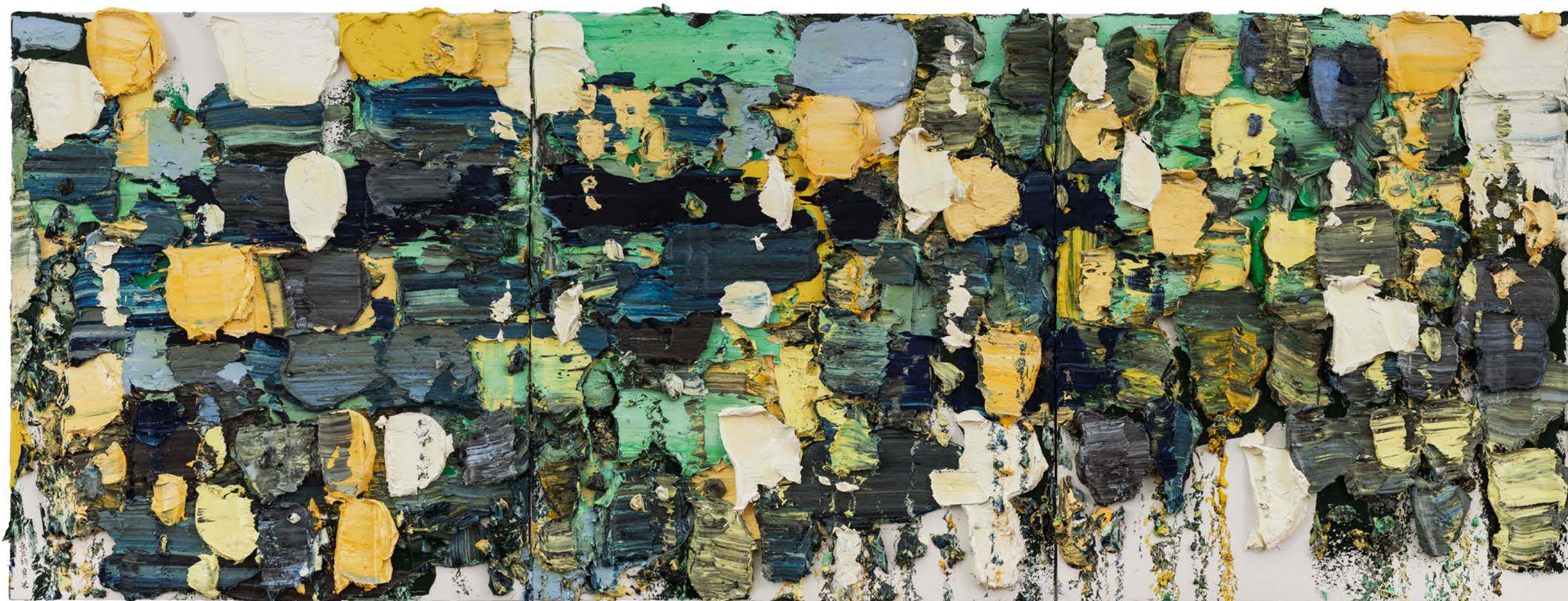
Rather than a logical analysis, summarisation or expression of individual emotions, the artist characterises his paintings as "mind images" produced by the complete comprehension of a given phenomenon. He believes that his perception and understanding of the world can be fittingly expressed only through sustained contact and dialogue with materials; it is through this process that these materials act as vehicles for his inner spirituality.

Zhu's selected exhibitions include *Zhu Jinshi: Boat*, an Yi Pai installation (2015), organised by Pearl Lam Galleries and Hongkong Land at Exchange Square, Hong Kong, China; *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *Zhu Jinshi: Simplicity* (2014), Pearl Lam Galleries, Singapore; *Thick Paint: Jean Fautrier, Franz West, Zhu Jinshi* (2014), Luxembourg & Dayan Gallery, New York, USA; *Zhu Jinshi: The Reality of Paint* (2013), Pearl Lam Galleries, Hong Kong; *Zhu Jinshi* (2012), Blum & Poe, Los Angeles, USA; *28 Chinese* (2013–14), The Rubell Family Collection, Miami, USA; *Power and Territory* (2008), Arario Gallery, Beijing, China; *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. His works have been collected internationally by notable public and private collections.



ZHU JINSHI b.1954  
**A Cubic Metre of Xuan Paper**, 1988  
Xuan paper installation  
100 x 100 x 100 cm  
(39 2/5 x 39 2/5 x 39 2/5 in.)





ZHU JINSHI b.1954, **Folded Moonlight**, 2014, Oil on canvas, 180 x 160 cm x 3 (70 9/10 x 63 in. x 3)



ZHU JINSHI b.1954  
**Form of the Matter 1**, 2012  
Oil on canvas  
160 x 140 cm (63 x 55 1/10 in.)

ZHU JINSHI b.1954  
**Legend of White Snake**, 2011  
Oil on canvas  
60 x 50 cm (23 3/5 x 19 7/10 in.)





SU XINPING b. 1960, **Eight Things No. 12** (detail), 2014, Oil on canvas, 300 x 200 cm (118 1/10 x 78 7/10 in.)

# SU XINPING

Su Xinping was born in Jining City, Inner Mongolia, China in 1960, which inspired some of his earliest lithographic works of nostalgic and quiet scenes of the vast grasslands and local people. Growing up in a period when art was still commissioned as propaganda, Su wanted to keep a distance from politicised art, directing his attention to themes about life and time.

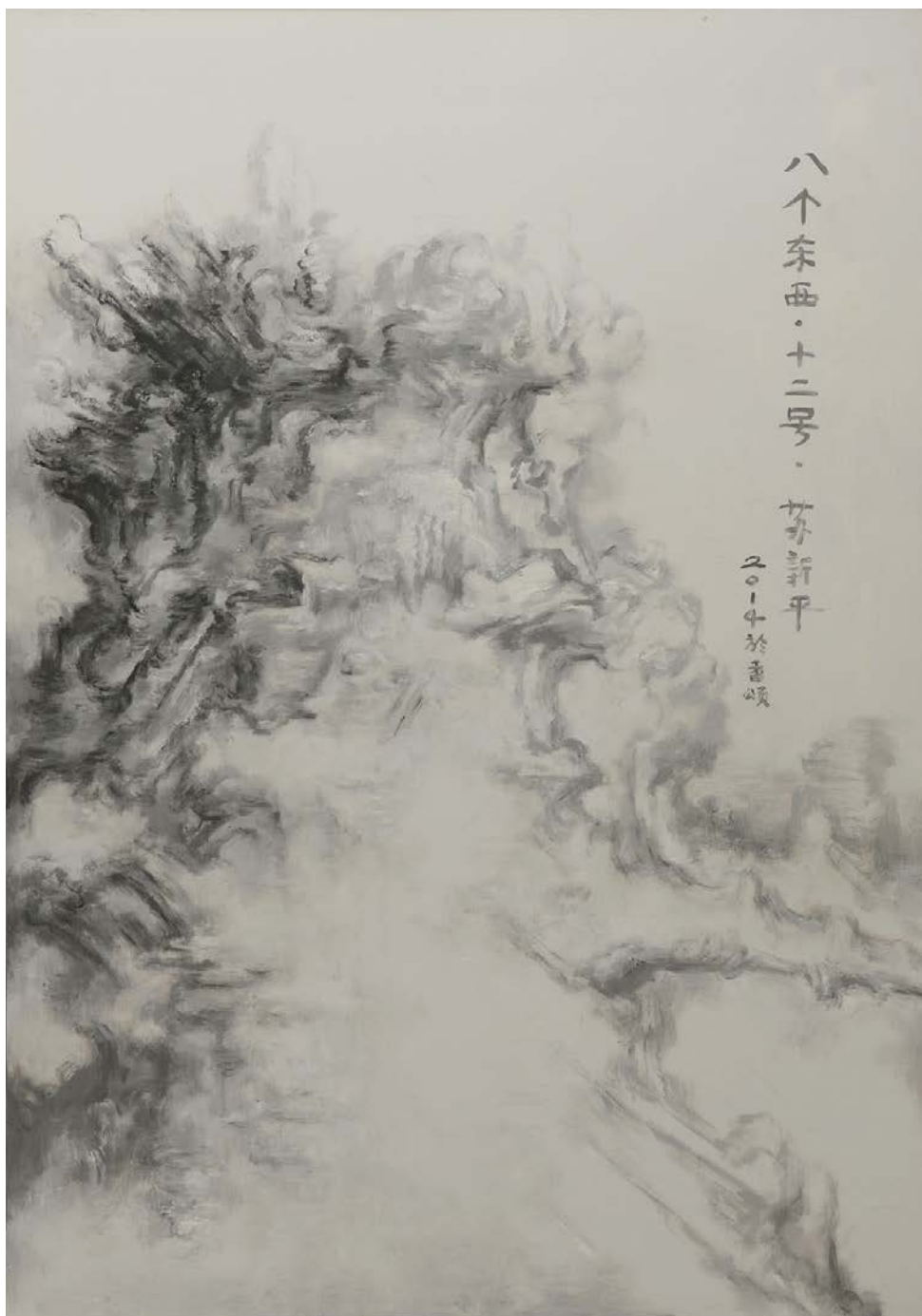
Throughout the two years he spent in the army (1977–79), Su continued to paint. In 1979, he was accepted into the Tianjin Academy of Fine Arts, where he majored in painting and printmaking. Following the completion of his master's degree in printmaking at Central Academy of Fine Arts in Beijing in 1989, Su began to produce intimate black-and-white depictions of the social transformations that occurred during the decade of Open Policy promoted by Deng Xiaoping. His works expressed a deep concern for the issues surrounding isolation and lack of communication among the people at this time.

Su has exhibited worldwide in shows like *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *Su Xinping: From Surrealism to Automaticism* (2014), The Art Museum of Luxun Academy of Fine Arts, Shenyang, China; *Su Xinping: From Surrealism to Automaticism* (2014), Ovation Art Space, Beijing, China; *Spiritual as Mountains* (2014), Pearl Lam Galleries, Hong Kong, China; *A Practitioner is Limitless—Works on Paper by Su Xinping* (2013), Nan Fung International Convention & Exhibition Center & HuaYi Gallery, Guangzhou, China; *Walking Swiftly—Su Xinping Solo Exhibition* (2013), Meilun Art Gallery, Changsha, China; *Pending—Su Xinping Solo Exhibition* (2013), Today Art Museum, Beijing, China; and *In Time—2012 Chinese Oil Painting Biennale* (2012), National Art Museum of China, Beijing, China.

His works have been collected by the Art Gallery of New South Wales, Australia; National Gallery of Australia; National Gallery of Victoria, Australia; The British Museum, London, UK; Pacific Asia Museum, USA; Portland Art Museum, USA; San Francisco Museum of Modern Art, USA; Singapore Art Museum; Shanghai Art Museum; Ludwig Museum, Germany, among others.



SU XINPING b. 1960  
**Eight Things No. 3**, 2014  
Oil on canvas  
300 x 200 cm (118 1/10 x 78 7/10 in.)



SU XINPING b. 1960  
**Eight Things No. 12**, 2014  
Oil on canvas  
300 x 200 cm (118 1/10 x 78 7/10 in.)



SU XINPING b. 1960  
**Eight Things No. 10**, 2014  
Oil on canvas  
300 x 200 cm (118 1/10 x 78 7/10 in.)





TAN PING, b. 1960, **Sketch** (detail), 2014, Charcoal on paper, 78.7 x 109.2 cm (31 x 43 in.)

# TAN PING

Tan Ping was born in 1960 in Chengde, Hebei Province, China. As the Vice President of the Chinese National Academy of Arts, Tan Ping is one of the most influential contemporary artists in China. In 1984, he graduated from the Printmaking Department of the Central Academy of Fine Arts (CAFA), Beijing. From 1984 to 1989, he acted as a lecturer in the Printmaking Department at the CAFA. In 1989, he won the West German Cultural Exchange Scholarship (DAAD) and obtained his Master of Arts from the Free Art Department at Kunst der Hochschule (Berlin Art University). From 2002 to 2003, Tan Ping was the President of the School of Design at the CAFA. From 2003 to 2014, he acted as the Vice President of the CAFA.

As one of the most influential contemporary artists in China, Tan Ping has been using various media, including painting, printmaking, multimedia and design, in his art practice over the past 40 years. His art integrates different aspects of Chinese and Western cultures, bridging philosophy, history, and reality. The renowned Italian art critic and curator Achille Bonito Oliva commented: "Tan Ping has passed through many stages of contemporary art research. His production is profuse and unconstrained; the points he reaches are never beautifully frozen results, rather an unceasing process of overcoming each artwork for the next."

Selected solo exhibitions include *Chi Chu: Follow My Line—Tan Ping Solo Exhibition* (2014), PIFO New Art Studios, Beijing, China; *Murmurs—Tan Ping Solo Exhibition* (2013), Meilidao International Art Institution, Beijing, China; *A Line—Tan Ping Solo Exhibition* (2012), National Art Museum of China, Beijing, China; *Tan Ping Print New Works Exhibition* (2011), Yun Gallery, Beijing, China; *Tan Ping Print Works Exhibition* (2011), German Embassy, Beijing, China; *Tan Ping at 50* (2010), Red Gate Gallery, Beijing, China; *A Metaphor of the Painful—Tan Ping Works Exhibition* (2008), Today Art Museum, Beijing, China; *Tan Ping Art* (2008), Shenzhen Art Museum, Shenzhen, China; *Tan Ping Art* (2007), Studio Rouge Gallery, Shanghai, China.

Selected group exhibitions include *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *vibrARTion Switzerland 2014—Forms of the Formless: Exhibition of Chinese Abstract Art* (2014), Art-st-urban, Lucerne, Switzerland; *The Unseen—Guangzhou Triennial* (2012), Guangdong Art Museum, Guangzhou, China; *Tao of Nature—Chinese Abstract Art Exhibition* (2011), MoCA Shanghai, China; *The Will of China—Chinese Art Invitational Exhibition* (2011), MoCA Beijing, China; and *The Great Celestial Abstraction—Chinese Art in the 21st Century* (2010), National Art Museum, Beijing, China.

TAN PING b. 1960  
**Sketch**, 2014  
Charcoal on paper  
78.7 x 109.2 cm (31 x 43 in.)



TAN PING b. 1960  
**Sketch**, 2014  
Charcoal on paper  
78.7 x 109.2 cm (31 x 43 in.)





TAN PING b. 1960

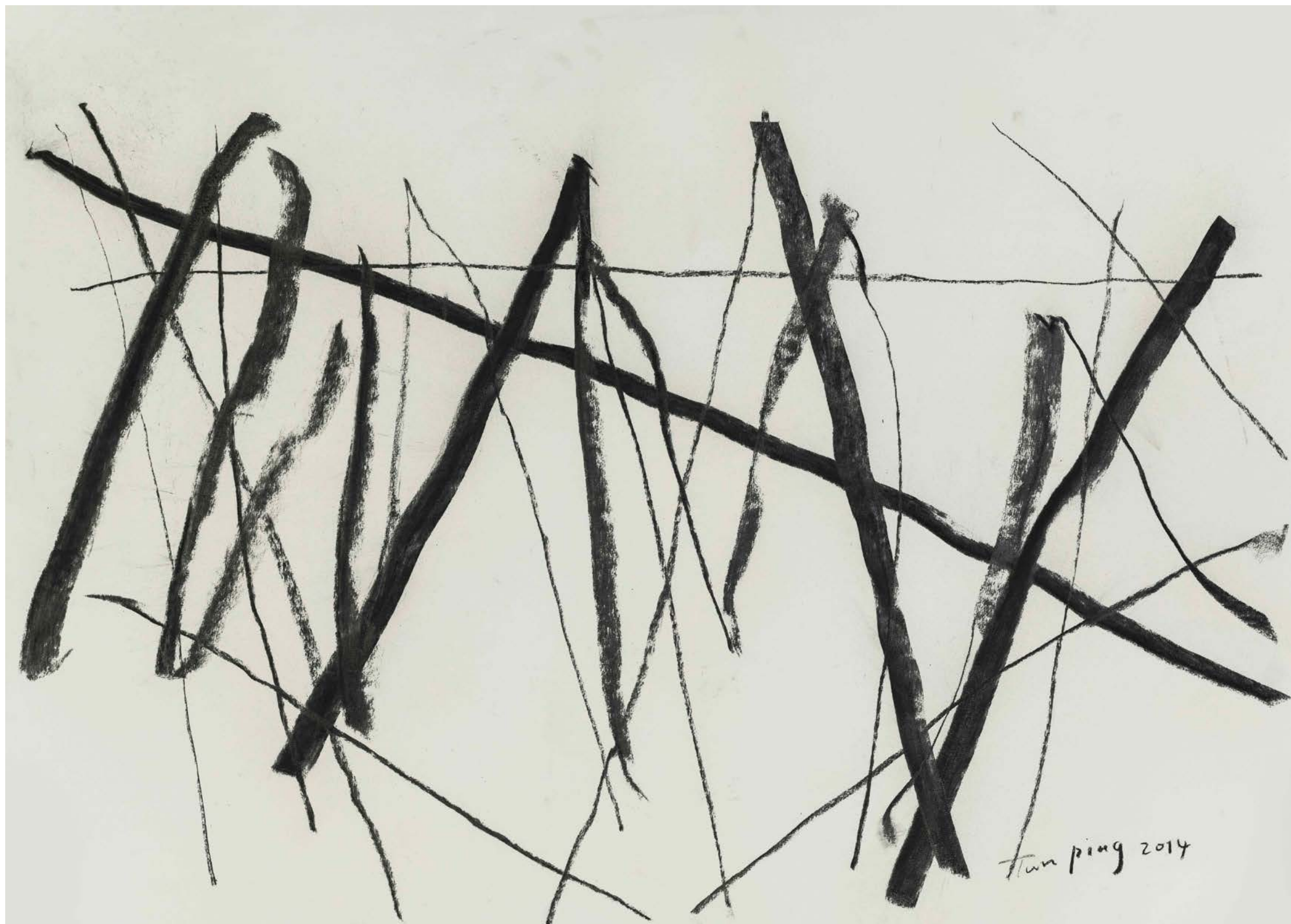
**Untitled**, 2014

Acrylic on canvas

120 x 150 cm (47 1/5 x 59 1/10 in.)



TAN PING b. 1960  
**Sketch**, 2014  
Charcoal on paper  
78.7 x 109.2 cm (31 x 43 in.)



TAN PING b. 1960  
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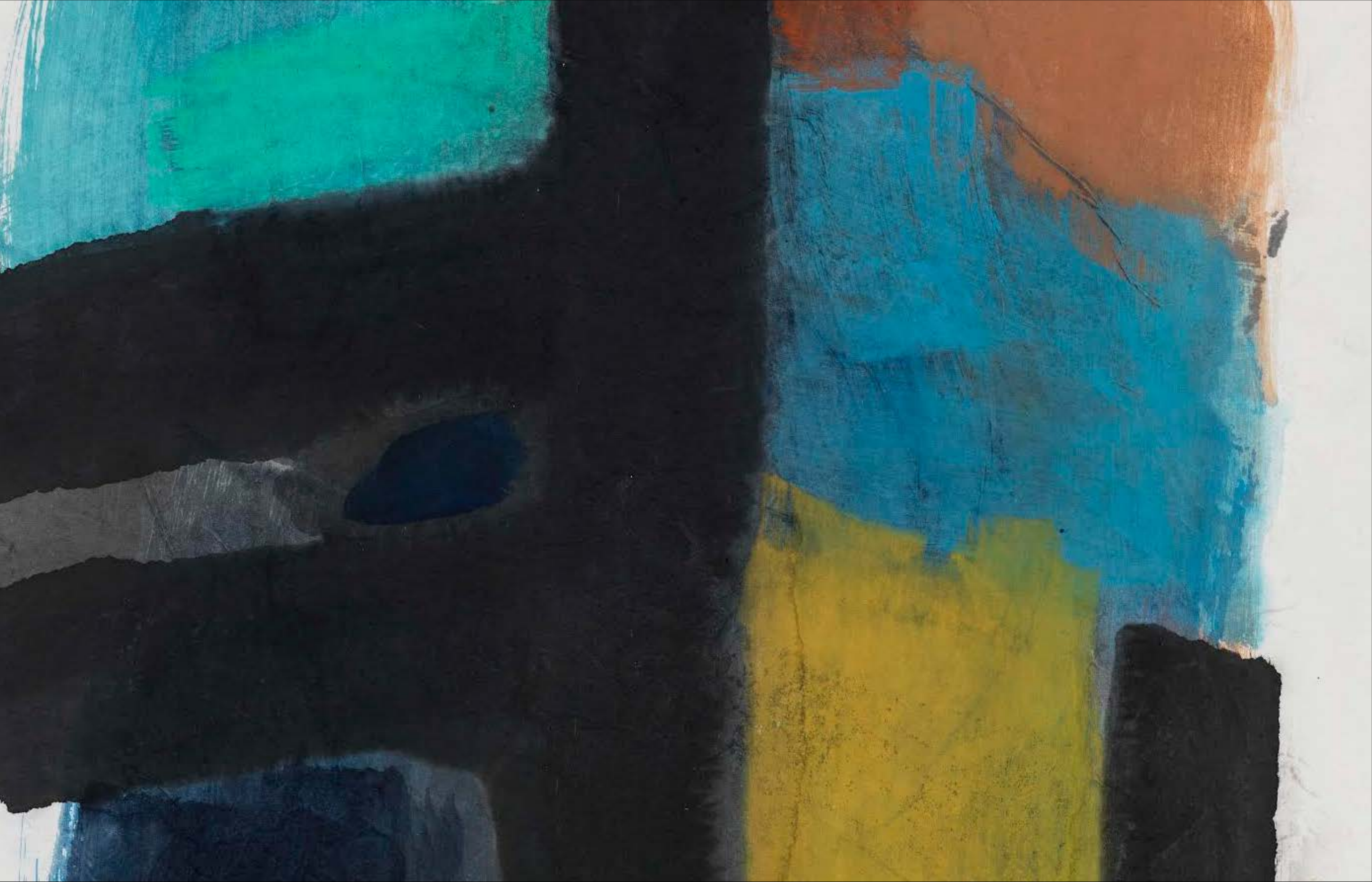


TAN PING b. 1960  
**Sketch**, 2014  
Charcoal on paper  
78.7 x 109.2 cm (31 x 43 in.)



TAN PING b. 1960  
**Sketch**, 2014  
Charcoal on paper  
78.7 x 109.2 cm (31 x 43 in.)





QIN YUFEN b. 1954, **Ink Colour 4** (detail), 1988, Ink and colour on Xuan paper, 70 x 70 cm (28 x 28 in.)

# QIN YUFEN

Qin Yufen, born in 1954 in Shandong province in China, is becoming an increasingly important and recognised 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 recognised 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 that 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 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 their generation is being rediscovered for the importance it bears 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; and *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  
**Diffuse 1**, 2014  
Mineral pigment on Xuan paper  
250 x 194 cm (98 2/5 x 76 2/5 in.)





QIN YUFEN b. 1954  
**Ink Colour 4**, 1988  
Ink and colour on Xuan paper  
70 x 70 cm (28 x 28 in.)



QIN YUFEN b. 1954  
**Ink Colour 5**, 1988  
Ink and colour on Xuan paper  
70 x 70 cm (28 x 28 in.)



QIN YUFEN b. 1954, **Ink Colour 1**, 1988, Ink and colour on Xuan paper, 70 x 70 cm (28 x 28 in.)



QIN YUFEN b. 1954  
**Flight of Colours 9**, 2014  
Mineral pigment on Xuan paper  
250 x 194 cm (98 2/5 x 76 2/5 in.)



YANG ZHILIN b. 1956, *Story of Stone and Image-Fourteen Stones* (detail), 2014, Ink on Xuan paper, 245 x 123 cm (96 1/2 x 48 2/5 in.)

# YANG ZHILIN

Yang Zhilin was born in 1956 in Nanjing, Jiangsu province, China. He graduated from Nanjing University of the Arts in 1982. After graduation, Yang taught at Nanjing Normal University. In 1994, he acted as a professor at Nanjing University of the Arts. Yang won the Silver Prize at The 6th National Artworks Exhibition. He taught and worked at the European Ceramic Work Centre, Ministry of Culture, the Netherlands; the Art Creative Centre, Ministry of Culture, Austria; and the University of Dayton, USA. He is also a member of the China Artists Association.

As a pioneer of the 85 Movement, Yang was the main organiser and designer in the Jiangsu area. He is a theorist and artist who proposed the theory of “free design” and “free ink”. He conceived and created the logos and posters for many exhibitions including *No Turning Back—Chinese modern art exhibition* (1989), Beijing, China, and *Voice of the Unseen—Venice Biennale* (2013), Venice, Italy. After 1989, Yang began to develop the experimental ink and wash movement in order to improve abstraction in Chinese traditional ink painting. His ink series work plays a significant role in contemporary Chinese experimental ink art history. In recent years, his large size works emphasise trace, structure, and rhythm. Most importantly, these creations stir the heart of audiences.

Selected solo exhibitions include *The Other Side of Earth* (2014), Nanjing Jiu Meng Tang Art Museum, Nanjing, China, and *The Solo of Yang Zhilin* (1991), Duo Yun Xuan Art Gallery, Shanghai, China.

Selected group exhibitions include *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *New Water Ink Research Series: Ethereal Dimness* (2014), Avant-Garde Contemporary Art Center, Nanjing, China; China-Russia Artists Exhibition (2014), Russia; *Jiangnan Demeanour: Exhibition Exchange of Chinese Artists in Albania* (2014), National History Museum, Albania; *The Great Form Has No Shape: International Exhibition of Contemporary Chinese Abstract Art* (2014), Today Art Museum, Beijing, China; *Voice of the Unseen—Chinese Independent Art at the Venice Biennale* (2013), Venice, Italy; *Original Forms of Chinese Water Ink Painting* (2012), Nanjing Sanchuan Museum of Contemporary Art, Nanjing, China; *Yi Pai—Century Thinking* (2009), Today Art Museum, Beijing, China; *Yi Pai—Thirty Years of Chinese Abstraction* (2008), La Caixa Forum Madrid, Barcelona, Spain; *Journey to the West* (2007), Kunstraum Noe Niederosterreichische, Austria; *Chongqing Position: Chinese Contemporary Arts Exhibition* (2007), Chongqing China Three Gorges Museum, Chongqing, China; and *Triennial of Contemporary Art* (2006), Guan Shanyue Art Museum, Shenzhen, China.





YANG ZHILIN b. 1956  
**Scroll of Dreams**, 2008  
Ink and colour on Xuan paper  
28 x 600 cm (11 x 236 1/5 in.)



YANG ZHILIN b. 1956  
**Scroll of Dreams** (detail), 2008  
Ink and colour on Xuan paper  
28 x 600 cm (11 x 236 1/5 in.)

YANG ZHILIN b. 1956  
**Story of Stone and Image—Seven Stones**, 2014  
Ink on Xuan paper  
245 x 123 cm (96 1/2 x 48 2/5 in.)





YANG ZHILIN b. 1956  
**Story of Stone and Image—Fourteen Stones**, 2014  
Ink on Xuan paper  
245 x 123 cm (96 1/2 x 48 2/5 in.)

YANG ZHILIN b. 1956  
**Story of Stone and Image—Six Stones**, 2014  
Ink on Xuan paper  
245 x 123 cm (96 1/2 x 48 2/5 in.)





ZHU JINSHI b.1954, *Legend of White Snake* (detail), 2011, Oil on canvas, 60 x 50 cm (23 3/5 x 19 7/10 in.)

# 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 Paintings 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  
Present Lives and works in Shanghai, China and Düsseldorf, Germany

## Selected Solo Exhibitions

2014 *Su Xiaobai: Painting and Being*, Pearl Lam Galleries, Hong Kong, China  
*Three Hundred Leafs* installation, The Peninsula Hong Kong, Hong Kong, China  
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  
2008–9 *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 Schmalfuss, Marburg, Germany  
*Lacquer: Xiaobai Su's New Epoch*, Galerie Beethovenstrasse, Düsseldorf, Germany  
2005 Galerie Albrecht, Munich, Germany  
2004 Galerie Schmalfuss, 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  
*Xiaobai Su Art Exhibition*, Galerie Ambit, Barcelona, Spain  
1998 *Xiaobai Su Art Exhibition: The Most of the Least*, Galerie Albrecht, Munich, 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

2015 *Perfection by Chance—A Yi Pai Series Exhibition*, Pearl Lam Galleries, Hong Kong, China  
Pearl Lam Galleries at Art Basel Hong Kong, Hong Kong, China  
Pearl Lam Galleries at Art Stage Singapore, Marina Bay Sands, Singapore  
2014 Pearl Lam Galleries at ART MO International Art Fair, Macao, China  
Pearl Lam Galleries at Art International, Istanbul, Turkey  
Pearl Lam Galleries at Art Basel Hong Kong, Hong Kong, China  
Pearl Lam Galleries at Art14, London, UK  
Pearl Lam Galleries at Art Stage Singapore, Marina Bay Sands, Singapore  
*Where does it all begin? Contemporary Abstract Art in Asia and the West*, Pearl Lam Galleries, Singapore

2013 Pearl Lam Galleries at Art13, London, UK  
Pearl Lam Galleries at Art Stage Singapore, Marina Bay Sands, Singapore  
Pearl Lam Galleries at Art Basel Hong Kong, Hong Kong, China  
Almine Rech Gallery at Art Basel, Basel, Switzerland  
Tina Keng Gallery at Abu Dhabi Art 2013, Manarat Al Saadiyat, Saadiyat Cultural District, Abu Dhabi, UAE  
2012 *Chinese Contemporary Abstract, 1980s until Present: MINDMAP*, Pearl Lam Galleries, HK, China  
Pearl Lam Galleries at Art Stage Singapore, Marina Bay Sands, Singapore  
SH Contemporary, Shanghai Exhibition Center, Shanghai, China  
2011 *Opening Ceremony*, Tina Keng Gallery, Beijing, China  
*Retrospect and Prospect: Hubei Oil Painting Art Exhibition*, Hubei Museum of Art, Wuhan, China  
2010 ART Singapore 2010, Suntec, Singapore  
SH Contemporary, Shanghai Exhibition Center, Shanghai, China  
2009 *R/evolution*, Tina Keng Gallery, Taipei, Taiwan  
SH Contemporary, Shanghai Exhibition Center, Shanghai, China  
2008 *An Old and a New Branch of Another Spring*, Lin & Keng Gallery, Taipei Museum Block B exhibition opening, Taipei, Taiwan  
*Inside-Out*, Yu Xin Art Museum, Singapore  
*Yi Pai: Thirty Years of Chinese Abstraction*, Wall Museum, Beijing, China; La Caixa Forum Barcelona and Madrid, Spain  
Art Beijing, Beijing Art Exposition, Beijing, China  
2007 *Chinese Abstract Art 30 years*, 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  
Cologne International Art Fair, Cologne, Germany  
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  
International Artists Workshop Exhibition, Bremen, Germany  
1998 State of North Rhine Artists Annual Exhibition, Düsseldorf, Germany  
1993 *Inter ART International Art Exhibition*, Moscow, Russia  
1992 Contemporary Oil Painting Exhibition, National Art Museum of China, Beijing, China  
1986 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

Asian Art Museum of San Francisco  
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  
State Second Television—ZDF, Mainz, Germany  
Shanghai Art Museum, Shanghai, China  
The Presidential Residence, Taipei, Taiwan

# ZHU JINSHI

1954 Born in Beijing, China  
1988 Artists-in-Berlin Residency Program scholarship, German Academic Exchange Service  
1994 Architecture Department lectureship at Berlin Technical University, Germany  
1998 Artist residency at the Banff Centre, Canada  
Present Lives and works in Beijing, China

## Selected Solo Exhibitions

2015 *Zhu Jinshi: Boat*, an Yi Pai installation, organised by Pearl Lam Galleries and Hongkong Land 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  
Blum & Poe at ADAA: The Art Show 2013, New York, USA  
Zhu Jinshi Special Project "Boat", Pearl Lam Galleries at Art13 London, UK  
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, Korea  
2009 *Social Chromatology*, Joy Art, 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  
2004 *Tea House*, Ambulante Gallery, Passau, Germany  
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)*, Berlin Georg Kolbe Museum, Berlin, Germany  
1995 *Moment*, The Arts' Ruin, Berlin, Germany  
1990 *Fang*, DAAD gallery, Berlin, Germany

## Selected Group Exhibitions

2015 *Perfection by Chance—A Yi Pai Series Exhibition*, Pearl Lam Galleries, Hong Kong, China  
Pearl Lam Galleries at Art Basel Hong Kong, Hong Kong, China  
Pearl Lam Galleries at Art Stage Singapore, Marina Bay Sands, Singapore  
2014 Pearl Lam Galleries at ART MO International Art Fair, Macao, China  
*Art Space Germany*, Goethe-Institut China, CAFAM, Beijing, China  
*Words Tend to Be Inadequate*, Pearl Lam Galleries, Shanghai, China  
Pearl Lam Galleries at Art Taipei, Taipei, Taiwan  
Pearl Lam Galleries at ArtInternational, Istanbul, Turkey  
Pearl Lam Galleries at West Bund Art & Design, Shanghai, China  
Pearl Lam Galleries at Art Basel Hong Kong, Hong Kong, China  
Pearl Lam Galleries at Art14, London, UK  
Pearl Lam Galleries at Art Stage Singapore, Marina Bay Sands, Singapore  
*Where does it all begin? Contemporary Abstract Art in Asia and the West*, Pearl Lam Galleries, Singapore  
2013 *28 Chinese*, Rubell Family Collection, Miami, USA

Pearl Lam Galleries at Art Taipei, Taipei, Taiwan  
Pearl Lam Galleries at The 12th Korea International Art Fair, COEX, Seoul, Korea  
Blum and Poe at Frieze, London, UK  
Pearl Lam Galleries at Art13, London, UK  
Pearl Lam Galleries, Blum & Poe at Art Basel Hong Kong, Hong Kong, China  
Pearl Lam Galleries at Art Stage Singapore, Marina Bay Sands, Singapore  
2012 Pearl Lam Galleries at Art Stage Singapore, Marina Bay Sands, Singapore  
*Chinese Contemporary Abstract, 1980s Until Present: MINDMAP*, Pearl Lam Galleries, Hong Kong  
Pearl Lam Galleries, Blum & Poe at Art HK, Hong Kong, China  
*Mind Space: Maximalism in Contrasts*, Hillwood Art Museum, Long Island University, New York and DePauw University, Greencastle, Indiana, USA  
Blum & Poe at Art Basel, Switzerland  
Blum & Poe at Art Basel Miami Beach, USA  
*Alone Together*, Rubell Family Collection, Miami, USA  
2011 Pearl Lam Fine Art at Art HK, Hong Kong, China  
*Wu Ming, Form is Formless: Chinese Contemporary Abstract Art*, Contrasts Gallery (now Pearl Lam Fine Art), 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 Fine Art), Shanghai, China  
*Negotiations: The Second Today's Documents*, Today Art Museum, Beijing, China  
2009 *Yi Pai—Century Thinking*, Today Art Museum, Beijing, China  
*Tan Ping, Li Lei, Zhu Jinshi, Ma Shuqing and Ma Kelu paintings*, Shuimu Art Space, 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 Art Space, Beijing, China  
*Poetic Realism: A Reinterpretation of Jiangnan—Contemporary Art from South China*, CEART (Centro de Arte Tomás y Valiente), Fuenlabrada, Spain  
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  
*A Vista of Perspective*, 6th Shenzhen Contemporary Sculpture Exhibition, OCT Contemporary Art Terminal, Shenzhen, China  
2006 *Hyper Design*, 5th Shanghai Biennale, Shanghai, China  
*CHINA NOW: Art in Times of Change*, Essl Museum, Klosterneuburg, Austria  
*Poetic Realism: A Reinterpretation of Jiangnan*, RCM Art Museum, Nanjing, China  
2005 *Century and Paradise*, Chengdu Biennial, Chengdu, China  
*About Beauty*, House of World Cultures, Berlin, Germany  
2004 *Time Zones*, 3rd Triennial of Contemporary Art, Upper Swabia, Monastery of Weingarten, Weingarten, Germany  
*China Moon*, artists-in-residence, international summer program, 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 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, Gdansk, Poland  
 '96 International Com-Art Show in Suwon: China, Korea and Japan, Suwon City, Korea  
 1995 *Orient/Ation*, 4th International Istanbul Biennial, 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*, Ruins of Art, Berlin, Germany  
 1990 *Freedom*, Rotterdam Cultural Centre, 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 and 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 Permanent Collections**

Allison and Warren Kander, USA  
 Asian Art Museum of San Francisco, USA  
 Basma Al Sulaiman Museum of Contemporary Art, Saudi Arabia  
 Brooklyn Museum, USA  
 Busan Museum of Art, Korea  
 Dean Valentine Collection, USA  
 Delphine Arnault, France  
 Deutsche Bank, Germany  
 East West Bank, USA  
 Marciano Collection, USA  
 Mario Testino, UK  
 Maosoleum, Private Collection of Dr. Woffles Wu, Singapore  
 Minsheng Museum, China  
 National Museum of Contemporary Art, Korea  
 The Rubell Family Collection, USA  
 The Guangdong Museum of Art, China  
 The Schaufler Collection, Sindelfingen, Germany  
 Today Art Museum, China  
 Vancouver Art Gallery, Canada  
 White Rabbit Collection, Australia

# SU XINPING

1960 Born in Jining, Inner Mongolia, China  
1977–79 Army Service, China  
1983 Graduated from Painting Department at Tianjin Academy of Fine Arts, Tianjin, China  
Department of Fine Arts at Inner Mongolia Normal University, Hohhot, China  
1989 Master's degree in printmaking, Central Academy of Fine Arts (CAFA), Beijing, China  
1998 Freeman Fellowship and Residency, Vermont Studio Center, USA  
Present Vice President, Professor, Doctoral advisor of Central Academy of Fine Arts (CAFA), Beijing, China

## Selected Solo Exhibitions

2015 *Su Xinping: Along the Way*, Museum of Contemporary Art of CAA, Hangzhou, China  
2014 *Su Xinping: From Surrealism to Automaticism*, The Art Museum of Luxun Academy of Fine Arts, Shenyang, China  
*Su Xinping: From Surrealism to Automaticism*, Ovation Art Space, Beijing, China  
2013 *A Practitioner is Limitless—Works on Paper by Su Xinping*, Nan Fung International Convention & Exhibition Center & HuaYi Gallery, Guangzhou, China  
*Walking Swiftly—Su Xinping Solo Exhibition*, Meilun Art Gallery, Changsha, China  
*Pending—Su Xinping Solo Exhibition*, Today Art Museum, Beijing, China; the Art Museum of Nanjing University of the Arts, Nanjing, China  
2009 *Beijing Landscape*, US Asian Cultural Academy, Washington DC, USA  
2008 *Toasting—Works by Su Xinping (2005–2008)*, He Xiangning Art Museum, Shenzhen, China  
*Toasting*, Dolores De Sierra Gallery, Madrid, Spain  
*Toasting*, Xin Beijing Art Gallery, Beijing, China  
2007 *Landscapes*, Today Art Museum, Beijing, China  
2006 *Su Xinping*, Tyler Print Institute, Singapore  
*Exhibition of Recent Prints by Su Xinping*, Red Gate Gallery, Beijing, China  
2005 *Su Xinping*, Red Gate Gallery, Beijing, China  
*Su Xinping Portrait Works*, National Art Museum of China (NAMOC), Beijing, China  
*Su Xinping Works*, Flanders Contemporary Art Gallery, Minneapolis, USA  
*Su Xinping Works*, Asian Art Association, Denver, USA  
2001 Flanders Contemporary Art Gallery, Minneapolis, USA  
*Paintings by Su Xinping*, Ling Nan Museum, Guangzhou, China  
*Su Xinping*, Portland Art Gallery, Cleveland, USA  
2000 *Outer Appearance and Inner Mindscape*, SooBin Art Gallery, Singapore  
*Inner Spirit*, Red Gate Gallery, Beijing, China  
1999 *Untitled*, Dunedin Public Art Gallery, The Octagon, Dunedin, New Zealand  
*Lithographs*, Dunedin Community Art Gallery, Dunedin, New Zealand  
*Hope: Recent Paintings*, Flanders Contemporary Art Gallery, Minneapolis, USA  
*Su Xinping Works*, 3.14 Gallery, Oslo, Norway  
*Su Xinping Printing*, Wallace Arts Trust Art Museum, Auckland, New Zealand  
1998 *Comrade Series*, Red Gate Gallery, Beijing, China  
*Recent Lithographs Exhibition*, Workshop and Lecture, LASALLE-SIA College of the Arts, Singapore  
*Mongolia in Transition*, White Lotus Gallery, Eugene, Oregon, USA  
1997 *Sea of Desires*, Red Gate Gallery, Beijing, China  
*Su Xinping*, Contemporary Chinese Gallery, London, UK  
*Su Xinping*, Flanders Contemporary Art, Minneapolis, USA  
*Su Xinping*, Musée de Chamalières, Chamalières, France

1996 *A Decade of Printmaking*, Red Gate Gallery, Beijing, China  
1995 *Recent Lithographs*, Red Gate Gallery, Beijing, China  
LKF – the Gallery, Hong Kong, China  
Fire Station Gallery, Sydney, Australia  
Kiang Gallery, Atlanta, USA  
1994 Seton Hall University, New Jersey, USA  
*Su Xinping*, Yellow River Gallery, New York, USA  
1993 Fire Station Gallery, Sydney, Australia  
Kiang Gallery, Atlanta, USA  
*Su Xinping*, Red Gate Gallery, Beijing, China  
1992 *Su Xinping*, NAMOC, Beijing, China  
*Su Xinping*, Red Gate Gallery, Beijing, China  
1991 *Su Xinping Lithographs*, Shanghai Art Museum, Shanghai, China  
1990 *Su Xinping*, Gallery 13, Hong Kong, China

## Selected Group Exhibitions

2015 *Perfection by Chance—A Yi Pai Series Exhibition*, Pearl Lam Galleries, Hong Kong, China  
2014 *Spiritual as Mountains*, Pearl Lam Galleries, Hong Kong, China  
*The Invisible Hand: Curating as Gesture*, The 2nd CAFAM Biennale, The Art Museum of Central Academy of Fine Arts, Beijing, China  
*Chinese New Expressionism: Special Invitational Exhibition 1980–2014*, China Art Museum, Shanghai, China  
1960, Springs Center of Art, Beijing, China  
*Future Returns: Contemporary Art from China*, Eli and Edythe Broad Art Museum at Michigan State University, East Lansing, USA  
*Master Mould and Copy Room*, CAFA Art Museum, Beijing, China  
2013 *Vitality—Su Xinping, Li Jin, Song Yongping*, Tianjin Academy of Fine Arts Museum, Tianjin, China  
Art Sanya: 2013 International Contemporary Art—*Encounters*, Sanya, China  
*Portrait of the Times—30 Years of Chinese Contemporary Art*, Power Station of Art, Shanghai, China  
*The Interwoven*, Soka Art Center, Beijing, China  
*Comfortable and Natural: Nine-Person Exhibition of Contemporary Painting*, Mingyuan Art Center, Shanghai, China  
*Voice of the Unseen—Chinese Independent Art 1979–Today*, The Armory of Venice, Italy  
2012 *Not Just Paper: The 1st Sino-Japanese Paper Art Exhibition*, CAFAM, Beijing, China  
*In Time—2012 Chinese Oil Painting Biennale*, National Art Museum of China, Beijing, China  
*Openness and Integration—Contemporary Chinese Art Exhibition*, Museum of Fine Art, Budapest, Hungary  
*Slow Pace—A Kind of Contemporary Art*, Li-Space, Beijing, China  
*Art • Front—Contemporary Art Exhibition*, Songzhuang Art Museum, Beijing, China  
*Visionary: Contemporary Fine Art from China Central Academy of Fine Arts*, Wimbledon College of Art & Art@ GoldenSquare, London, UK  
*Duchamp's Inframince in Painting*, First Zhuangzi International Conference Parallel Exhibition, Beijing Yuan Art Museum, Beijing, China  
2011 *A New Horizon—Contemporary Chinese Art*, National Museum of Australia, Canberra, Australia  
*Window In the Wall: India and China—Imaginary Conversations*, Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China  
*The Force from Academy CAFA Contemporary Art Exhibition*, Wuhan Art Museum, Wuhan, China  
2010 The 14th Asian Art Biennale, Dhaka, Bangladesh  
*ZAOXING—Artwork from the Faculty of the Central Academy of Fine Arts*, CAFA Art Museum, Beijing, China

2009 *The Force from Academy CAFA Contemporary Art Exhibition*, Guangzhou Times Museum, Guangzhou, China  
*Evidence*, AYE Gallery, Beijing, China  
*Yi Pai—Century Thinking*, Today Art Museum, Beijing, China  
*First Contemporary China Engraving Academic Exhibition*, Today Art Museum, Beijing, China  
 Chengdu Biennale, Chengdu, China

2008 *Trans Local Motion*, 7th Shanghai Biennale, Shanghai Art Museum, Shanghai, China

2006 *China Today Art Exhibition*, NAMOC, Beijing, China

2005 11th India International Triennial, New Delhi, India  
*Wall—Chinese Contemporary Art*, Beijing Millennium Art Museum; UB Anderson Gallery, Albright-Knox Art Gallery, New York, USA

2003 *New Generation and Post-Revolution*, China Blue Gallery, Beijing, China  
*An Opening Era—40th Anniversary of the Founding of NAMOC*, Beijing, China  
*Chinese Art Today*, China Millennium Monument Art Museum, Beijing, China  
 1st Beijing International Art Biennale, NAMOC, Beijing, China

2002 Guangzhou Chinese Artists Triennial, Guangzhou Art Museum, Guangzhou, China

2001 *China Art Now!*, Singapore Art Museum, Singapore  
*Clues to the Future—Red Gate Gallery's 10th Anniversary*, Beijing, China  
 1st Chengdu Biennale, Chengdu Contemporary Art Museum, Chengdu, China

2000 *Inside Out: New Chinese Art*, National Gallery of Australia, Canberra; Hong Kong Museum, Hong Kong, China

1999 *Urban Yearnings: Portraits of Contemporary China by Liu Qinghe, Su Xinping and Zhang Yajie*, Chinese Culture Center, San Francisco, USA  
*China*, Limn Gallery, San Francisco, USA  
*China*, Konrad Adenauer Foundation Center, Bonn, Germany  
*Tree of Life*, Qingping Gallery, Boston, USA

1998 *In & Out Contemporary Chinese Art from China and Australia*, Plimsoll Gallery, Tasmania School of Art, Australia  
*Eastern Approaches*, Brunel University, London, UK  
*Retake: A Selection Reviewing Red Gate Artists' Signature Works*, Curated by Carolyn Fitzpatrick, Red Gate Gallery, Beijing, China  
*Political Pop Art Works from China*, Max Protetch Gallery, New York, USA  
*1st Exhibition of Square Studio*, International Art Palace Gallery, Beijing, China; Shenzhen Art Museum, Shenzhen, China  
*Chinese in Verduno City*, Art Inside the Castle, Verduno, Italy  
*Chinese New Art*, Asian Association Museum, New York; PSI Museum, New York, USA

1997 *Three Printmakers from CAFA*, Red Gate Gallery, Beijing, China  
*World Prints Exhibition*, Portland Art Museum, Oregon, USA  
*In & Out—Contemporary Chinese Art of the Mainland & Diaspora*, LaSalle SIA College of the Arts, Singapore; RMIT Gallery, Melbourne, Australia; Sydney College of the Arts Gallery, Australia  
*Faces and Bodies of the Middle Kingdom—Chinese Art of the 90's*, Galerie Rudolfinum, Prague, Czech Republic; Gallery Otso, Espoo, Finland  
*New Art from China*, Flanders Gallery, San Francisco, USA; Marco Polo Gallery, USA  
 World Triennial of Prints, Paris, France  
 8th International Biennial Print & Drawing, Taipei Fine Arts Museum, Taipei, Taiwan

1996 *People's Progress—20th Century Chinese Woodcuts*, Art Gallery of New South Wales, Sydney, Australia  
*Contemporary Chinese Prints*, Portland Art Museum, Oregon, USA  
*Asia Print Art Festival*, Pusan Cultural Centre, South Korea

1995 *Chinese Avant-Garde*, Art Museum of Gothenburg, Sweden

1993 *Chinese Contemporary Art*, Meridian Gallery, Melbourne, Australia  
 6th International Biennial of Prints and Drawing in Taiwan, Taipei Fine Arts Museum, Taipei, Taiwan  
 Invitational Exhibition, UNESCO, International Art Palace, Beijing, China  
 Taiwan International Invitational Exhibition of Prints, Kanagawa, Japan

1992 *Modern Chinese Prints*, Rome, Italy

1991 Sapporo International Print Biennial Exhibition, Sapporo, Japan  
 Triennale Mondiale d' Estampes Petit Format, Chamalières, Auvergne, France  
 Osaka International Print Triennial, Osaka, Japan

1990 *New Works by New Chinese Artists*, NAMOC, Beijing, China  
 Prints from Four Asian Countries, Chiba Art Gallery, Japan

1989 *China Avant-Garde*, National Art Museum of China (NAMOC), Beijing, China  
*Modern Chinese Prints*, Shanghai Art Gallery, Shanghai, China

#### **Selected Public Collections**

Art Gallery of New South Wales, Australia  
 Ashmolean Museum, The University of Oxford, London, UK  
 Asia Pacific Museum, USA  
 CAFA Art Museum, Beijing, China  
 Fukuoka Art Museum, Japan  
 Gallery Otso, Finland  
 Guangdong Art Museum, Guangzhou, China  
 He Xiangning Art Museum, Shenzhen, China  
 Jiangsu Art Museum, Nanjing, China  
 Jundt Art Museum, USA  
 Ludwig Museum, Germany  
 National Art Museum of China, Beijing, China  
 National Gallery of Australia, Canberra, Australia  
 National Gallery of Victoria, Australia  
 Portland Art Museum, USA  
 Qingdao Art Museum, Qingdao, China  
 Red Mansion Foundation, UK  
 San Francisco Museum of Modern Art, USA  
 Seton Hall University, USA  
 Singapore Art Museum, Singapore  
 Shenzhen Art Museum, Shenzhen, China  
 Shanghai Art Museum, Shanghai, China  
 The British Museum, London, UK  
 The British Library, UK  
 The Museum of Singapore University, Singapore  
 Today Art Museum, Beijing, China  
 Yokohama Art Gallery, Japan

# TAN PING

1960 Born in Chengde, Hebei province, China  
1980–84 Graduated from the Printmaking Department, Central Academy of Fine Arts (CAFA), Beijing, China  
1984–89 Lecturer, Printmaking Department, CAFA, Beijing, China  
1989–94 Master of Arts and Degree of 'Meisterschule', Free Art Department, Berlin Art University, Berlin, Germany  
Artists-in-Berlin Residency Program scholarship, German Academic Exchange Service (DAAD), Germany  
2002–03 President and Professor, School of Design, CAFA, Beijing, China  
2003–14 Vice President and Professor, CAFA, Beijing, China  
2014 Vice President of Chinese National Academy of Arts, Beijing, China

## Selected Solo Exhibitions

2014 *Chi Chu: Follow My Line*—Tan Ping Solo Exhibition, PIFO New Art Studios, Beijing, China  
2013 *Murmurs*—Tan Ping Solo Exhibition, Meilidao International Art Institution, Beijing, China  
2012 *A Line*—Tan Ping Solo Exhibition, National Art Museum of China, Beijing, China  
2011 *Tan Ping Print New Works Exhibition*, Yun Gallery, Beijing, China  
*Tan Ping Print Works Exhibition*, German Embassy, Beijing, China  
2010 *Tan Ping at 50*, Red Gate Gallery, Beijing, China  
2009 *Tan Ping Print Works*, Yun Gallery, Beijing, China  
2008 *A Metaphor of the Painful*—Tan Ping Works Exhibition, Today Art Museum, Beijing, China  
*Tan Ping Art*, Shenzhen Art Museum, Shenzhen, China  
2007 *Tan Ping Art*, Studio Rouge Gallery, Shanghai, China  
2005 *Tan Ping Art*, National Art Museum of China, Beijing, China  
*Tan Ping Art*, Red Gate Gallery, Beijing, China  
2004 *New Woodcuts*, Alexander Ochs Gallery, Berlin, Germany  
2003 *New Woodcuts*, Red Gate Gallery, Beijing, China  
2000 *Black/White Time*, Red Gate Gallery, Beijing, China  
*New Etchings*, Asian Fine Arts Warehouse, Berlin, Germany  
1999 *Recent Etchings*, Red Gate Gallery, Beijing, China  
1995 *Introducing Tan Ping*, Red Gate Gallery, Beijing, China  
1994 Tan Ping Works Exhibition, Christof Weber Gallery, Berlin, Germany  
*Beijing-Berlin: Tan Ping Prints Exhibition*, Museum of Contemporary Art, Beijing, China  
1992 *Calling from the Distance: Tan Ping Works Exhibition*, Germering Gallery, Munich, Germany  
1991 *Tan Ping Prints Exhibition*, Moench Gallery, Berlin, Germany

## Selected Group Exhibitions

2015 *Perfection by Chance—A Yi Pai Series Exhibition*, Pearl Lam Galleries, Hong Kong, China

2014 vibrARTion Switzerland 2014, *Forms of the Formless: Exhibition of Chinese Abstract Art*, Art-st-urban, Lucerne, Switzerland  
*In the Absence of Avant-Garde Reading*, 798 Art Factory, Beijing, China  
2013 *ChiFra Art Exhibition*, Champs-Élysées, Paris, France  
2012 *The Unseen*—Guangzhou Triennial, Guangdong Art Museum, Guangzhou, China  
2011 *Tao of Nature*—Chinese Abstract Art Exhibition, MoCA Shanghai, Shanghai, China  
*The Will of China*—Chinese Art Invitational Exhibition, MoCA Beijing, Beijing, China  
2010 *The Great Celestial Abstraction: Chinese Art in the 21st Century*, National Art Museum of China, Beijing, China  
2008 *Grinding the Stone: China-Sweden Artists Joint Exhibition*, National Art Museum of China, Beijing, China  
*China-Sweden Artists Joint Exhibition*, Museum of Far Eastern Antiquities, Stockholm, Sweden  
*Yi Pai: Thirty Years of Chinese Abstraction*, Caixa Forum, Madrid, Spain  
*Dialogue: China-Germany Artists Dual Exhibition*, Alexander Ochs Gallery, Berlin, Germany  
2007 *Friends: China-Denmark Artists Joint Exhibition*, Susanne Ottesen Gallery, Copenhagen, Denmark  
*China-Germany Artists Joint Exhibition*, Schreier Von Metternich Gallery, Düsseldorf, Germany  
*The Works of Artists*, Marianne Newman Gallery, Melbourne, Australia  
2006 *Ruins: Tan Ping and Zhu Jinshi Works Exhibition*, Today Art Museum, Beijing, China  
2004 *Etchings*, White Space, Beijing, China  
2002 *Eight Chinese Artists' Printmaking*, Red Gate Gallery, Beijing, China  
2000 *Square Studio Works Exhibition*, Konrad Adenauer Foundation, Bonn, Germany  
1999 *Square Studio Works Exhibition*, Shanghai Art Museum, Shanghai, China  
1998 *Chinese Printmaking Exhibition*, International Art Palace, Beijing, China  
1995 *China-Australia Artists Joint Exhibition*, Meridian Gallery, Melbourne, Australia  
1988 *Chinese Artists Joint Exhibition*, European and Asian Culture and Art Centre, Paris, France

## Selected Public Collections

Artron Art Museum, Beijing, China  
Ludwig Museum, Aachen, Germany  
Long Museum, Shanghai, China  
Museum for Modern Visual arts, Kolding, Denmark  
National Art Museum of China, Beijing, China  
Portland Art Museum, Portland, USA  
Qingdao Art Museum, Qingdao, China  
Shanghai Art Museum, Shanghai, China  
Shenzhen Art Museum, Shenzhen, China  
Today Art Museum, Beijing, China

# QIN YUFEN

1954 Born in Qingdao, Shangdong, China  
1957 Moved to Beijing  
1986–87 Künstlerhaus Bethanien Berlin, Germany  
1988 Artists-in-Berlin Residency Program scholarship, German Academic Exchange Service (DAAD)  
1999 Künstlerhaus Schloß Wiepersdorf (Wiepersdorf Castle) scholarship, Wiepersdorf, Germany  
Present Lives and works in Berlin, Germany and Beijing, China

## Selected Solo Exhibitions

2012 *Beautiful Violence—Qin Yufen Solo Show*, PIN Gallery, Beijing, China  
2009 *Fictive Architecture*, Joy Art Space, Beijing, China  
2008 *Beijing 008—Qin Yufen Art Project*, Today Art Museum, Beijing, China  
2005 *Nomads*, Art Project in Beijing Shidu, China  
*Qin Yufen: Live. Hier und Dort* (Live. Here and There), Kunst Galerie Fürth, Fürth, Germany  
*Qin Yufen: Klanginstallationen* (Sound Installation), Baukunst Galerie, Cologne, Germany  
2004 *China Fieber* (China Fever): Singuhr-Hörgalerie, Parochial-Kirche, Berlin, Germany  
2003 *Zeit für Dialog* (Time for Dialogue), Kunsthalle Bremen, Germany  
*Floating Home*, Kunstmuseum Heidenheim, Germany  
2001 *Mirage*, Kunstverein Solothurn, Switzerland  
*You're not a Stranger, You're a Stranger*, Kunstverein Göttingen, Germany  
2000 *Qin Yufen—Klanginstallationen* (Sound Installations), Baukunst Galerie, Cologne, Germany  
1999 *Chinesischer Traum, Montag—Sonntag* (Chinese Dream: Monday—Sunday), Kunstverein Wolfsburg, Germany  
1998 *Xing Yin* (Walking Sound), Stadtgalerie Saarbrücken, Germany  
*Yin Song* (Lesung), Ruine der Charité, Berlin; Stedelijk Museum, Amsterdam, Netherlands  
1996 *Qing zhou* (Schwebende Boote) (Floating Boats), Sprengelmuseum, Hannover, Germany  
*Yun Li* (in Wolken treibend) (Drifting in Clouds), OK Centre for Contemporary Art, Linz, Austria  
1994 *Feng He*, Project in Summer Palace, Beijing, China

## Selected Group Exhibitions

2015 *Perfection by Chance—A Yi Pai Series Exhibition*, Pearl Lam Galleries, Hong Kong, China  
Pearl Lam Galleries at Art Basel Hong Kong, Hong Kong, China  
Pearl Lam Galleries at Art Stage Singapore, Marina Bay Sands, Singapore  
2014 Pearl Lam Galleries at ART MO International Art Fair, Macao  
*Art Space Germany*, Goethe-Institut China, CAFAM, Beijing, China  
*Words Tend to Be Inadequate*, Pearl Lam Galleries, Shanghai, China  
Pearl Lam Galleries at Art Taipei, Taipei, Taiwan  
Pearl Lam Galleries at ArtInternational, Istanbul, Turkey  
Pearl Lam Galleries at West Bund Art & Design, Shanghai, China  
*The Art of Line: Contemporary Chinese Ink and Brush*, Pearl Lam Galleries, Singapore  
Pearl Lam Galleries at Art Basel Hong Kong, Hong Kong, China  
2011 *Wu Ming, Form is Formless—Chinese Abstract Art*, Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China  
2010 Galerie Christian Hosp at ShContemporary, Shanghai Exhibition Center, Shanghai, China  
*Beijing Time*, Matadero Madrid, Spain  
*Asian Landmark*, Yibiliya Contemporary Art Center, Beijing, China  
2009 *Observation of Reality*, Joy Art Space, Beijing, China  
*Yi Pai—Century Thinking*, Today Art Museum, Beijing, China  
*Individualism*, Joy Art Space, Beijing, China

2008 *Chinese Gardens for Living*, Staatliche Kunstsammlungen Dresden, Dresden, Germany  
*West to The East: Aesthetic Context of Intellectuals*, SZ Art Center, Beijing, China  
*Reflective Asia—The 3rd Nanjing Triennial*, Nanjing Museum, Nanjing, China  
2007 *The First Today's Documents 2007—Energy: Spirit, Body, Material*, Today Art Museum, Beijing, China  
2006 *Inspektion—Heiner Mueller* (Workshop), Die Rolle der Geliebsten (The Roll of Geliebsten), Apartments in the Erich-Kurz Strasse, Berlin, Germany  
*Zones of Contact*, 15th Biennale of Sydney, Australia  
*Hyper-Design*, 6th Shanghai Biennale, China  
*China Now. Kunst in Zeiten des Umbruchs*, Sammlung Essl, Klosterneuburg, Austria  
The 47th October Salon, Oktobarski Salon (October Salon), Belgrade, Serbia  
*Anstoss Berlin-Kunst Macht Welt* (Berlin Impetus—Art-Making World), Haus Am Waldsee, Berlin, Germany  
2005 *Be Asia: The Place to Be?*, Alexander Ochs Galleries, Berlin, Germany  
*Body Temperature*, Kunsten Museum of Modern Art Aalborg, Denmark  
*Qin Yufen, Zhu Jinshi, Chi Peng and Rong Rong & Inri—Beauty Berlin: Beijing*, Alexander Ochs Galleries, Berlin, Germany  
*About Beauty*, Haus der Kulturen der Welt, Berlin, Germany  
*½ Space 8 Chinese Women Artists*, Planning Exhibition Gallery Chongqing, China  
2004 Privatgrün 2004, Kunst im Privaten Raum, 55 Interventionen (Art in Private Space, 55 Interventions), Fuhrwerkswaage Kunstraum e. V., Cologne, Germany  
2003 *Left Hand/Right Hand—China/German Contemporary Art*, Beijing 798 Art Space, China  
*Chinese Maximalism*, University at Buffalo Art Gallery, Buffalo, USA  
*Sommerausstellung* (Summer Exhibition), Galerie Vostell, Berlin, Germany  
2002 *Vision II*, Hamburger Bahnhof, Museum fuer Gegenwart, Berlin, Germany  
*Fluxus und die Folgen—Kunstsommer Wiesbaden* (Fluxus and the Consequences—Summer of Art in Wiesbaden), Germany  
*Verborgener Garten* (Hidden Garden), Wismar, Germany  
2001 ASIART, Biennale of Contemporary Art, Genoa, Italy  
*Slight Gravity*, Monastery of Lucretia Todi, Italy  
*Secret Gardens*, Lanaken en Cultureel Centrum, Bergen, Belgium  
*Visual Sound*, Mattress Factory, Museum for Contemporary Art, Pittsburgh, USA  
2000 *Resonancias* (Resonances), Museo Municipal, Malaga, Spain  
*Time-Timeless*, Egon Schiele Art Zentrum, Krumau, Czech Republic  
*Continental Shift*, Ludwig Forum for International Art, Aachen, Germany  
*Heimat Kunst (Folk Art)*, Haus der Kulturen der Welt (House of World Cultures), Berlin, Germany  
1999 *Qin Yufen-Du Guo: Zeit, Vergeht* (Time Goes By), Kunstverein Ulm, Germany  
1998 *Echolot oder 9 Fragen an die Peripherie* (Sonar or 9 Questions for the Periphery), Museum Fridericianum, Kassel, Germany  
*Die Hälfte des Himmels* (Half of the Sky), Frauenmuseum, Bonn, Germany  
*Resonance*, Art Beatus Gallery, Vancouver, Canada  
1995 *Leiblicher Logos* (Bodily Logos), Staatsgalerie Stuttgart, Germany; OrientATION, 5th Istanbul Biennial, Turkey

## Selected Public Collections

ALTANA Art Collection, Germany  
Deutsche Bank, Germany  
Hamburger Bahnhof-Museum für Gegenwart (Museum for Contemporary Art), Berlin, Germany  
IFA Art Foundation, Germany  
Montblanc Art Collection, Germany  
Washington World Bank, USA

# YANG ZHILIN

1956 Born in Nanjing, Jiangsu province, China  
1982 Graduated from Nanjing University of the Arts, Nanjing, China  
1985–94 Taught at Nanjing Normal University, Nanjing, China  
1994 Professor, Nanjing University of the Arts, Nanjing, China

## Selected Solo Exhibitions

2014 *The Other Side of Earth*, Nanjing Jiu Meng Tang Art Museum, Nanjing, China  
1991 *The Solo of Yang Zhilin*, Duo Yun Xuan Art Gallery, Shanghai, China

## Selected Group Exhibitions

2015 *Perfection by Chance—A Yi Pai Series Exhibition*, Pearl Lam Galleries, Hong Kong, China  
2014 *New Water Ink Research Series: Ethereal Dimness*, Avant-Garde Contemporary Art Center, Nanjing, China  
China-Russia Artists Exhibition, Russia  
*Jiangnan Demeanour: Exhibition Exchange of Chinese Artists in Albania*, National History Museum, Albania  
*The Great Form Has No Shape: International Exhibition of Contemporary Chinese Abstract Art*,  
Today Art Museum, Beijing, China  
2013 *Voice of the Unseen/Chinese Independent Art—Venice Biennale*, Venice, Italy  
2012 *Original Forms of Chinese Water Ink Painting*, Nanjing Sanchuan Museum of Contemporary Art, Nanjing, China  
2009 *Yi Pai—Century Thinking*, Today Art Museum, Beijing, China  
2008 *Yi Pai—Thirty Years of Chinese Abstraction*, La Caixa Forum Madrid, Barcelona, Spain  
2007 *Journey to The West*, Kunstraum Noe Niederosterreichische, Austria  
*Chongqing Position: Chinese Contemporary Arts Exhibition*, Chongqing China Three Gorges Museum,  
Chongqing, China  
2006 Triennial of Contemporary Art, Guan Shanyue Art Museum, Shenzhen, China  
2003 *From Contemporary Art to Contemporary Design Art Exhibition*, Fudan University Art Center, Shanghai, China  
2002 *Look! What Happened—The Exhibition of Modern Art*, Consulate General of Swiss Confederation in Shanghai, Shanghai, China  
1996 *The Plan of Red, White and Blue*, European Ceramic Work Centre, Den Bosch, the Netherlands  
1991 *China/Avant-Garde*, Pacific Asia Museum, Pasadena, California, USA  
1989 *China /Avant-Garde*, National Art Museum of China, Beijing, China  
1984 The 6th National Artworks Exhibition, National Art Museum of China, Beijing, China

## Selected Public Collections

Fund of the Netherlands, the Netherlands  
Guan Shanyue Art Museum, Shenzhen, China  
National Art Museum of China, Beijing, China  
Pacific Asia Museum, Pasadena, California, USA  
Shanghai Jinmao Tower, Shanghai, China  
University of Dayton, USA



TAN PING, b. 1960, **Sketch** (detail), 2014, Charcoal on paper, 78.7 x 109.2 cm (31 x 43 in.)

# PearlLam Galleries

Pearl Lam Galleries 藝術門

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