

PearlLam Galleries

Art Stage Jakarta 2016

Sheraton Grand Jakarta Gandaria City

Stand D18

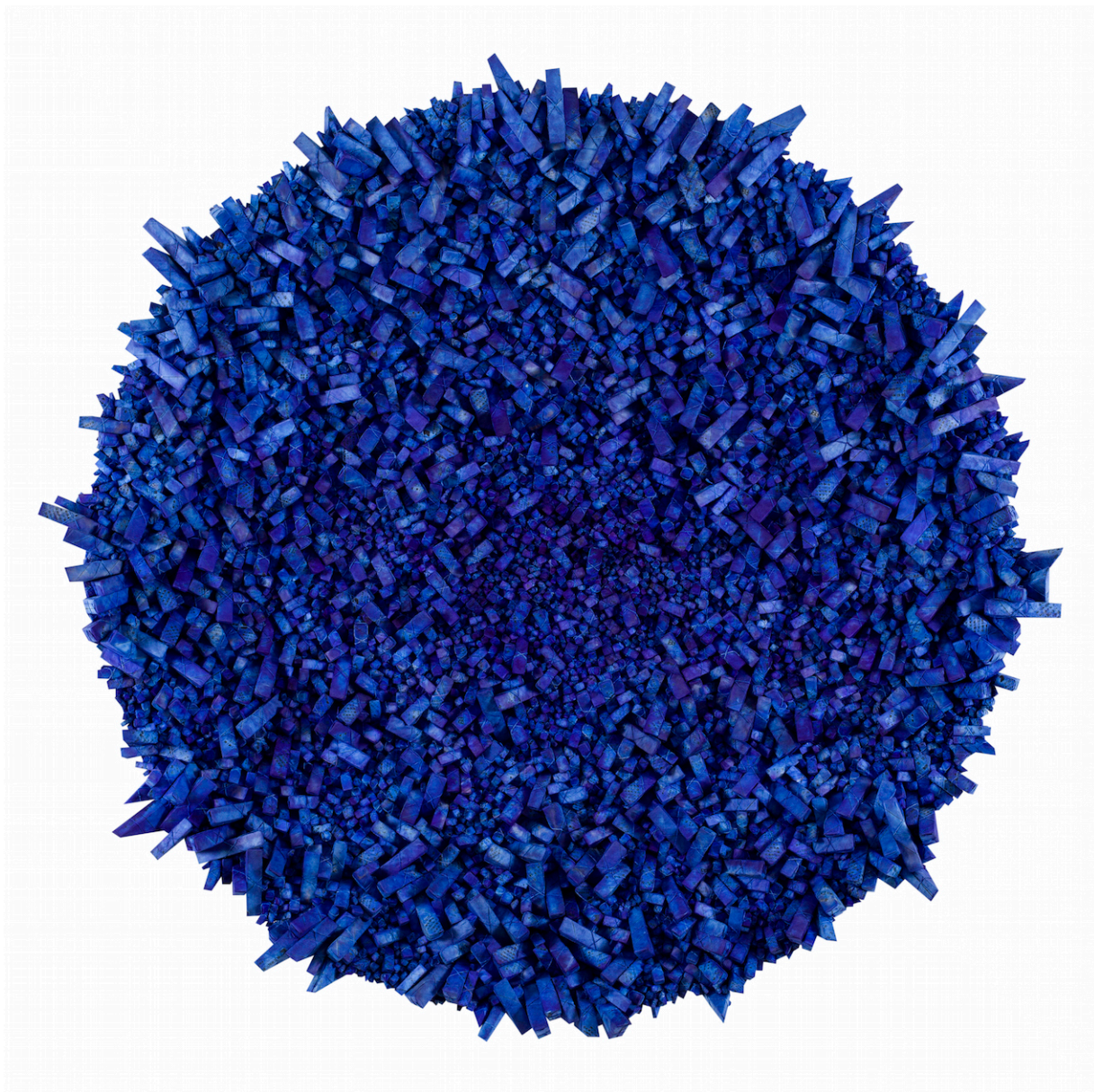
CHUN KWANG YOUNG

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, Chun's 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.

Chun has exhibited extensively around the world, with recent solo exhibitions in Singapore, Germany, the UK, and the USA. Major group exhibitions include 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; and the Holland Paper Biennial (2006), CODA Museum, Apeldoorn, the Netherlands.

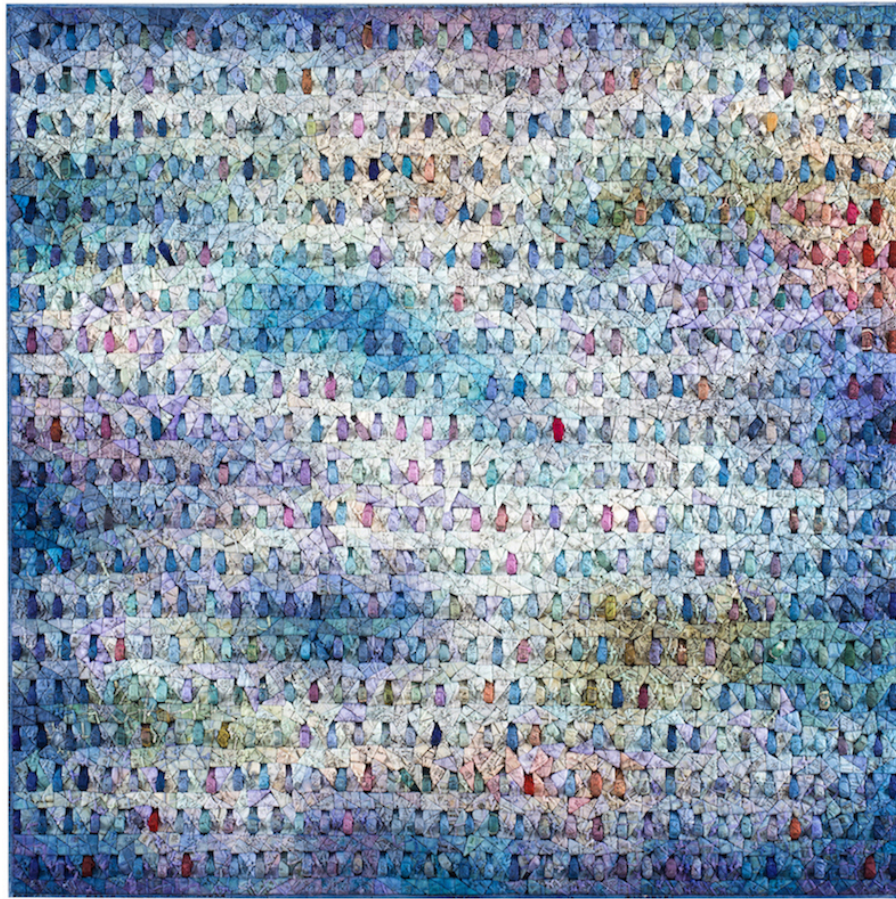
Chun Kwang Young's works have been acquired by and are included in esteemed public collections such as the Rockefeller Foundation in New York, the Victoria and Albert Museum in London, the Woodrow Wilson International Center in Washington, D.C., the United Nations headquarters in New York, among others. Named the Artist of the Year by the National Museum of Contemporary Art, Seoul, in 2001, Chun has also received many other accolades recognising the unique beauty of his works. Most recently, he was awarded 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-SE052 (Star 5)*, 2015, Mixed media with Korean mulberry paper, 204 x 204 x 40 cm (80 3/4 x 80 3/4 x 15 3/4 in.)



CHUN KWANG YOUNG b. 1944, *Aggregation 13-OC044*, 2013, Mixed media with Korean mulberry paper, 185 x 155 cm (72 7/8 x 61 in.)



CHUN KWANG YOUNG b. 1944, *Aggregation 15-FE010 (Dream 3)*, 2015, Mixed media with Korean mulberry paper, 101 x 101 cm (39 3/4 x 39 3/4 in.)

JENNY HOLZER

For more than 35 years, Jenny Holzer (b. 1950, Gallipolis, Ohio, USA) has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including 7 World Trade Center, the Reichstag, the Venice Biennale, the Guggenheim Museums in New York and Bilbao, and the Whitney Museum of American Art.

Her medium, whether formulated as a T-shirt, as a plaque, or as an LED sign, is writing, and the public dimension is integral to the delivery of her work. Starting in the 1970s with the New York City posters, and up to her recent light projections on landscape and architecture, her practice has rivalled ignorance and violence with humour, kindness, and moral courage.

In 1972, Holzer graduated with a BFA from Ohio University, Athens. She completed her MFA in 1977 through the Rhode Island School of Design. In 1977, she moved to New York to participate in the Whitney Museum's Independent Study Program, where she began her first series of public art texts. Holzer received the Leone d'Oro at the Venice Biennale in 1990 and the Crystal Award from the World Economic Forum in 1996. She holds honorary doctoral degrees from Ohio University, Williams College, the Rhode Island School of Design, The New School, and Smith College. She received the Barnard Medal of Distinction in 2011. Holzer lives and works in New York.

Recent solo exhibitions include *Jenny Holzer: War Paintings* (2015), Museo Correr, Venice, Italy; and *Softer Targets* (2015), Hauser & Wirth, Somerset, UK. Holzer also exhibited at the 56th Venice Biennale (2015), *All the World's Futures*.

Selected collections include Guggenheim Bilbao, Spain; Guggenheim Museum, New York, USA; Museum of Modern Art, New York, USA; Whitney Museum of American Art, New York, USA; Museum of Fine Arts, Boston, USA; and Tate Collection, London, UK.



JENNY HOLZER b. 1950, *Pearl's Truisms & Survival*, 2013, 23.6 x 173 x 6.1 cm each (9 1/4 x 68 1/8 x 2 1/2 in. each)

LEE SEA HYUN

Lee Sea Hyun (b. 1967, Geoje Island, South Korea) obtained his BFA and MFA from Hongik University, Seoul, and an MFA from Chelsea College of Art and Design, London, UK. He currently lives and works in Seoul, South Korea.

Lee Sea Hyun is best known for his *Between Red* series of oil landscape paintings executed in red on a white background, often portraying a melancholic dystopia within a seemingly peaceful paradise. Laboriously rendered in exquisite detail and rich tonality, Lee's paintings longingly recall the scenes from his childhood on Geoje Island, off of Korea's southern coast, where the vistas of beaches, mountains, natural harbours and far-off temples have been slowly altered by urban development. Lee's fragmented landscapes weave together historical references, trauma, and the conflicts present within a rapidly modernised South Korea. These can be found in examples such as the reference to a famous statue at the War Memorial in Seoul depicting two long-lost brothers embracing on the battlefield, a symbol of the Korean War, as well as in the skull motifs inserted into his landscapes, an ominous association with death and darkness.

Lee has exhibited extensively worldwide, including the solo exhibitions *Red-Silly Dream* (2015), Mimesis Art Museum, Paju City, South Korea; *Plastic Garden* (2012), Hakojae Gallery, Seoul, South Korea; *Between Red* (2011), Nicholas Robinson Gallery, New York, USA; and *Between Red* (2007), Miki Wick Kim Contemporary Art, Zurich, Switzerland. His works can be found in prestigious collections which include Uli Sigg Collection, Lucerne, Switzerland and Hong Kong, China; Burger Collection, Zurich, Switzerland and Hong Kong, China; and the Seoul Museum of Art, Seoul, South Korea. Lee lives and works in Seoul, South Korea.



LEE SEA HYUN b. 1967, **Between Red-015MAY02**, 2015, Oil on linen, 100 x 100 cm (39 3/8 x 39 3/8 in.)

ANTONY MICALLEF

Antony Micallef was born in Swindon, England in 1975 and graduated in Fine Arts from the University of Plymouth. The austere landscape painter John Virtue, a former assistant of Frank Auerbach, notably taught him during his years at university. While his mentor's influence is present, more specifically in his earlier monochrome works such as *Kiss at Tower Bridge*, Micallef has since embraced colour, which often belies the unsettling nature of his imagery.

Described as a modern Expressionist and widely recognised as one of the finest painters in contemporary art today, Micallef roots his work in social commentary and self-examination. Known for his visually charged figure paintings, Micallef's new series of works in his latest exhibition, *Raw Intent*, are a complete departure from his earlier artworks. He builds up a relief-like surface with heavy paint to depict a figurative mass in front of a muted background. By using an impasto technique, the material is pushed to its extreme and blurs our reading of painting and sculpture. Through the use of tools such as scrapers and palette knives, Micallef literally twists the paint to further distort the depicted figure in the hope of realising an embodiment that will "breathe" on its own.

His major solo exhibitions include *Raw Intent* (2016), Pearl Lam Galleries, Hong Kong; *Self* (2015), Lazarides Rathbone, London, UK; *Impure Idols* (2007), Lazarides, Hollywood, California, USA; *Antony Micallef* (2006), Eyestorm, Milan, Italy; and a show at the National Academy of Fine Arts, Sofia, Bulgaria (2005).

Micallef also has work in collections all over the world and has exhibited in group shows at institutions such as the Goss-Michael Foundation at Dallas Contemporary, Dallas, Texas, USA (2014); National Museum Warsaw, Poland (2013); ICA London (2012), Tate Britain (2010), Royal Academy, London (2008), and the National Portrait Gallery, London (2000). He took second prize in the BP Portrait Award competition in 2000.



ANTONY MICALLEF b. 1975, *Raw Intent No. 13*, 2016, Oil on French linen, 130 x 110 cm (51 1/8 x 43 3/8 in.)



ANTONY MICALLEF b. 1975, *Raw Intent No. 14*, 2016, Oil on French linen, 130 x 110 cm (51 1/8 x 43 3/8 in.)

PINO PINELLI

Pino Pinelli was born in 1938 in Catania, Italy. Pinelli's works explore the essence of painting itself through the innovative use of materials and formal experiments, creating mixed-media geometric forms, which mimic either outlines or geometric trails. Pinelli was one of the leading artists of Analytical Painting, defined by art critic Filiberto Menna and characterised by the artists' interest in the material components of the painting and the relationship between the painting and the artist.

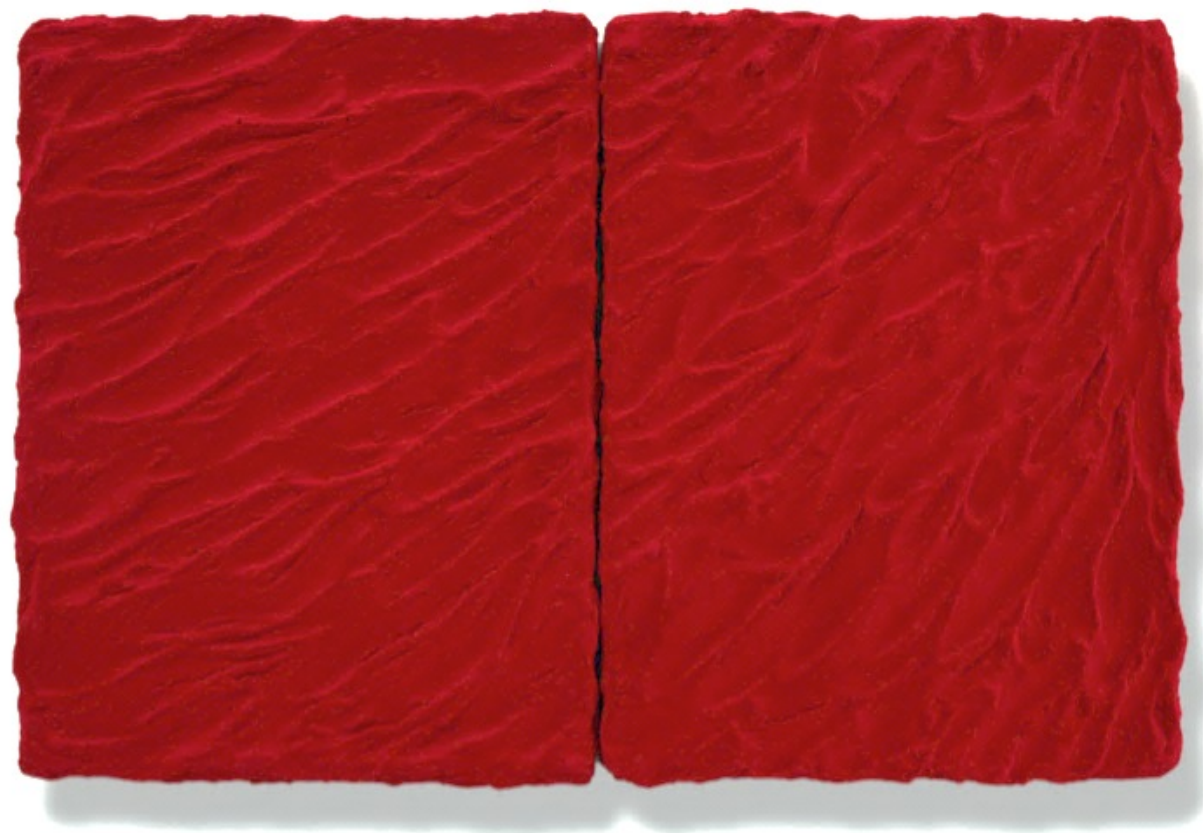
Having studied art in Catania, Pinelli moved to Milan in 1963 where he became attracted to the artistic debates of influential artists such as Lucio Fontana, Piero Manzoni, and Enrico Castellani, as well as other artists from the Zero group. In the early 1970s, Pinelli began paring down his works, developing a series of monochrome paintings. From 1973, his works are titled simply *Pittura* (Painting), followed by the first letter of their colour (R for red). Pinelli's *Topologies* and *Monochromes* series focus on the painted surface and experiment with the juxtaposition and combination of smaller paintings on a large canvas. Later, in his *Disseminations* series from 1976, the wall itself became part of the work, thus breaking down the relationship between the painting and its surroundings. In the same years, Pinelli stopped using canvas, instead opting for materials such as flannel, giving his work a tactile component.

Without any fundamental attachment to the space in which they reside, Pinelli's paintings cannot be comfortably categorised, thus allowing them to grow without the boundaries of a canvas into often expansive, modular, and dynamic forms. By moving the painting away from the canvas, Pinelli challenged the traditional conception of painting and enriched the constantly evolving dialogue between art and life.

Pino Pinelli has been exhibited internationally in solo exhibitions, including *Trademark* (2016), Fabbriche Chiaramontane, Agrigento, Italy; *Pittura* (2015), Pearl Lam Galleries SOHO, Hong Kong, China; *Antologia Rossa* (2015), Galleria Dep Art, Milano; *Paint* (2012), Lucca Center of Contemporary Art, Lucca, Italy; and *Pino Pinelli* (2001), APC Galerie, Cologne, Germany. Selected group exhibitions include *TMH Winter Group Show* (2016), The Merchant House, Amsterdam, the Netherlands; *A New Visual Language* (2014), De Buck Gallery, New York; *Images of Light*, Villa Clerici, Milan (2012); *Analytical Painting: 4 Main Players from Italy*, Forumkunst, Rottweil, Germany (2011); and *La Sicilia é un arcipelago - I Contemporanei dell'Arte* (Sicily is an archipelago—Contemporary Art) (1998), Acquario Romano, Roma | Palazzo dei Normanni, Palermo | Teatro V. Emanuele, Messina | Columbus Citizen Foundation, New York, USA. Selected public collections include MART Museum of Modern and Contemporary Art in Trento and Rovereto, Italy; Museo del '900, Milan, Italy; Museo MADRE, Naples, Italy; Zappettini Foundation in Chiavari, Italy; Dresner Bank in Frankfurt, Germany; and Kreissparkasse in Rottweil, Germany.



PINO PINELLI b. 1938, **Pittura GR**, 1993, Mixed media, 35 x 40.5 cm x 2 (13 3/4 x 16 in. x 2)



PINO PINELLI b. 1938, **Pittura R**, 2007, Mixed media, 82 x 52 cm x 2 (32 1/4 x 20 1/2 in. x 2)

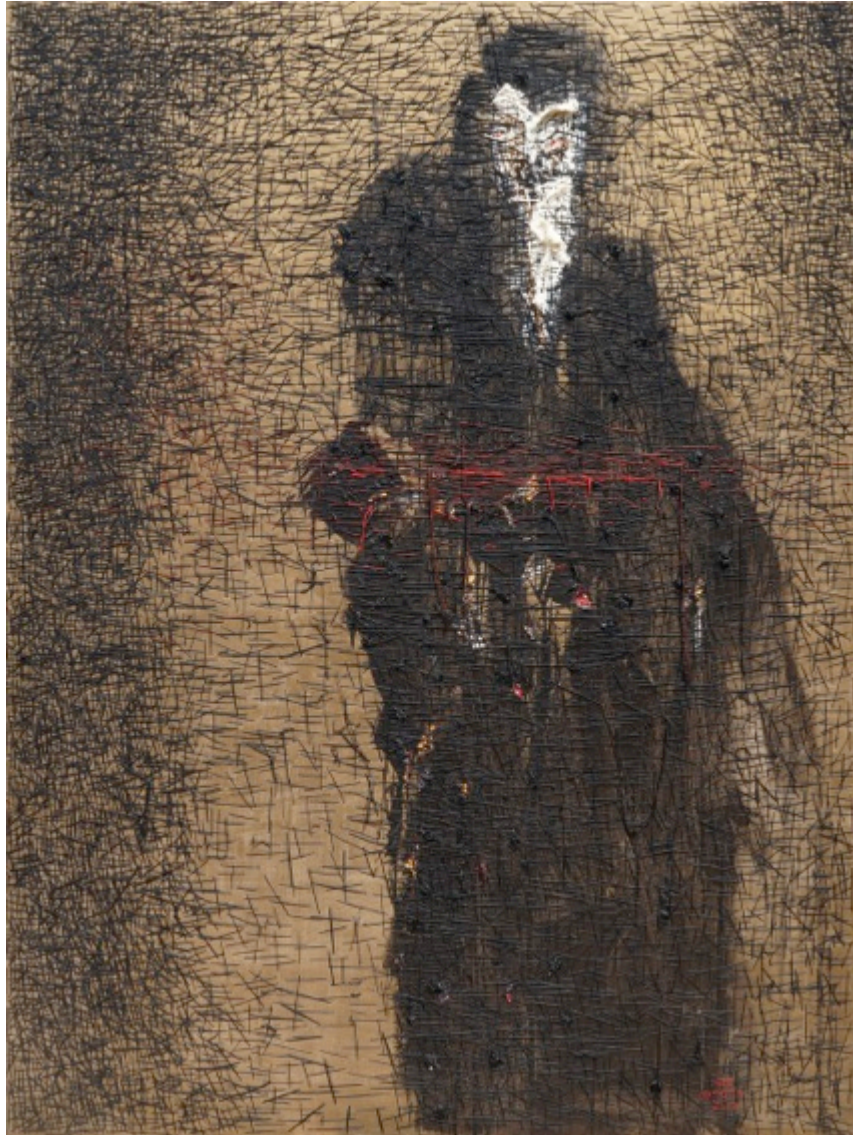
GATOT PUJIARTO

Gatot Pujiarto was born in 1970 in Malang, East Java, Indonesia. He graduated from the Department of Fine Art and Design at IKIP Malang in 1995. Currently, the artist lives and works in Malang.

Pujiarto's works explore abnormalities, weirdness, and tragedy. Inspired by uncommon events or occurrences in everyday life, including stories heard from friends, TV shows, and the news. His works amuse and provoke audiences to reinterpret daily stories as a new reality, to enjoy them through evoking new emotions. The visual sensation in his works is combined with the unique textures that are created by pasting, patching, layering, tearing, binding, and by making fabric patterns.

The artist utilises a distinctive collage and weathering technique on fabric, which is either applied on canvas or installed in the form of a tapestry. The bare threads and weave of cloth are revealed for his viewers' scrutiny. The broken cloth acts as a metaphor for the distress of man's action upon nature: negative, confused, and counterproductive to the overarching aim of world harmony. Bare tendrils accumulate to form the skeletal structure of the original cloth, reminding us through nostalgia of what it was originally.

Pujiarto has been widely exhibited throughout Indonesia and internationally. Recent exhibitions include *Gatot Pujiarto: Stitching Stories* (2016), Pearl Lam Galleries, Hong Kong SOHO; *Gatot Pujiarto: Masquerade of Life* (2015), Pearl Lam Galleries, Singapore; *Shout—Indonesian Contemporary Art* (2014), Museo d'Arte Contemporanea Roma (MACRO), Rome, Italy; *Indonesian Contemporary Fiber Art* (2012), ArtOne New Museum, Jakarta, Indonesia; and *Jatim Art Now* (2012), National Gallery of Indonesia, Jakarta, Indonesia.



GATOT PUJIARTO b. 1970, *Topeng Malam (Night Mask)*, 2016, Acrylic, textile, and thread on canvas, 200 x 150 cm (78 3/4 x 59 in.)



GATOT PUJIARTO b. 1970, **Mencair (Melting)**, 2016, Acrylic, textile, and thread on canvas, 200 x 150 cm (78 3/4 x 59 in.)



GATOT PUJIARTO b. 1970, *Crazy Night*, 2016, Acrylic, textile, and thread on canvas, 220 x 310 cm (86 5/8 x 122 in.)

YINKA SHONIBARE MBE

Yinka Shonibare, MBE (RA) was born in 1962 in London. He moved to Lagos, Nigeria at the age of three and returned to London to study Fine Art first at Central Saint Martins College and then at Goldsmiths College, where he received his MFA.

Shonibare's work explores issues of race and class through the media of painting, sculpture, photography, and film. Having described himself as a post-colonial hybrid, Shonibare questions the meaning of cultural and national definitions. His trademark material is the brightly coloured African fabric he buys at Brixton market. The fabric was inspired by Indonesian design, mass-produced by the Dutch and eventually sold to the colonies in West Africa. In the 1960s the material became a new sign of African identity and independence.

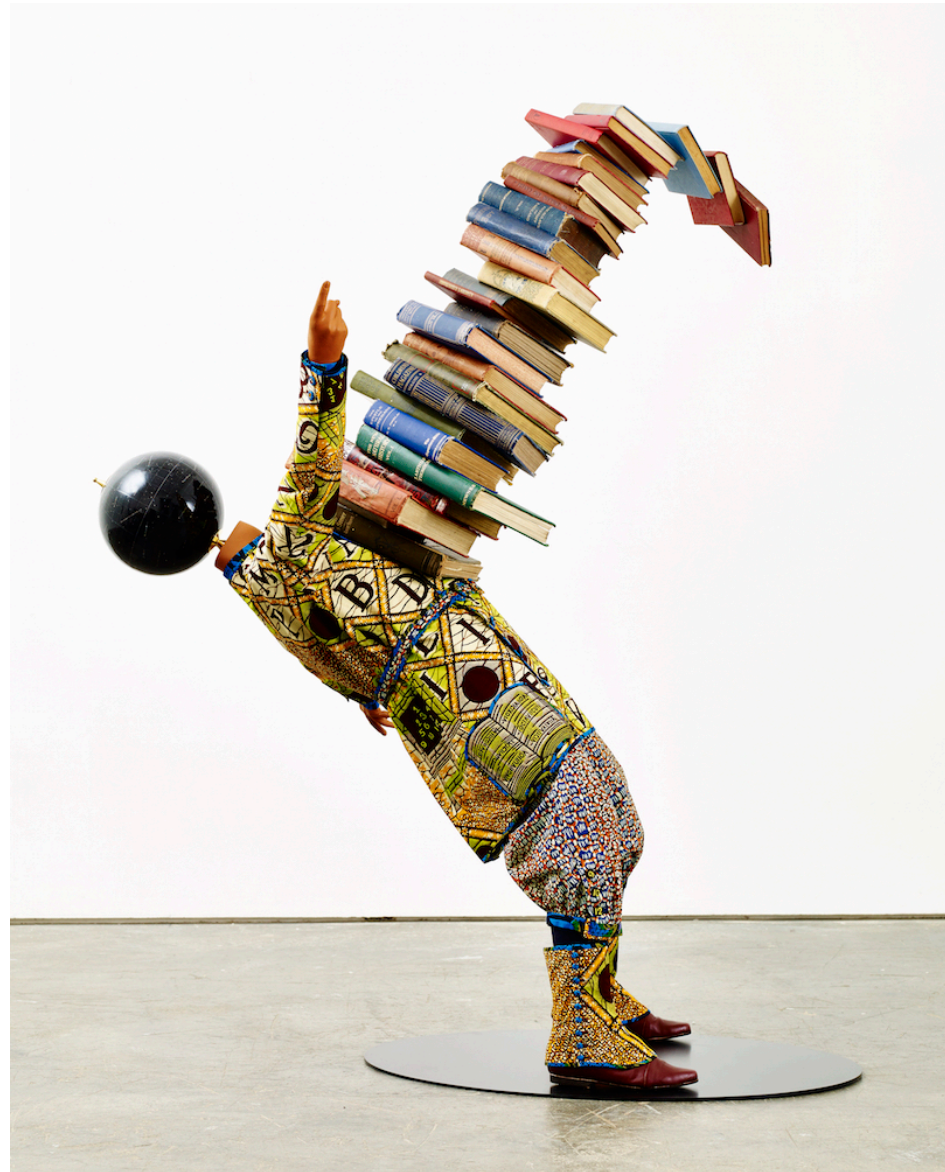
Shonibare was a Turner prize nominee in 2004 and was also awarded the decoration of Member of the Most Excellent Order of the British Empire or MBE. He has added this title to his professional name. He was notably commissioned by Okwui Enwezor at Documenta 10 in 2002 to create his most recognised work *Gallantry and Criminal Conversation* that launched him onto an international stage. He has exhibited at the Venice Biennale and internationally at leading museums worldwide. In September 2008, his major mid-career survey commenced at the MCA Sydney and then toured to the Brooklyn Museum, New York and the Museum of African Art at the Smithsonian Institution, Washington, D.C.

Shonibare's work *Nelson's Ship in a Bottle* was the 2010 Fourth Plinth Commission and was displayed in Trafalgar Square, London until January 2012. It was the first commission by a black British artist and was part of a national fundraising campaign organised by the Art Fund and the National Maritime Museum, who successfully acquired the sculpture permanently for display outside the museum's entrance in Greenwich Park, London.

In 2012, the Royal Opera House commissioned *Globe Head Ballerina* to be displayed on the exterior of the Royal Opera House, overlooking Russell Street in Covent Garden. The life-sized ballerina encased within a giant snow globe spins slowly as if caught mid-dance, appearing to encapsulate a moment of performance as if stolen from the stage of the Royal Opera House.

In 2013, a permanent public commission of *Wind Sculpture* was unveiled at Howick Place, London, England. *Wind Sculpture* was also shown as part of a solo exhibition at Royal Museums Greenwich in September 2013 and at Frieze Sculpture Park in October 2013. Recent solo exhibitions include *End of Empire* (2016), co-commission by 14-18 NOW and Turner Contemporary Margate, Kent, UK; *Childhood Memories* (2016), Pearl Lam Galleries, Singapore; *Wilderness into a Garden* (2015), Daegu Art Museum, Daegu, South Korea; *Yinka Shonibare* (2015), Morris-Jamel Mansion, New York, USA; *Egg Fight* (2014), Fondation Blachère, France; *Yinka Shonibare MBE: Magic Ladders* (2014), The Bares Foundation, Philadelphia, USA; and *Cannonball Paradise* (2014), Gerisch Stiftung Sculpture Park, Neumünster, Germany. Recent notable group shows include *In Search of Meaning: The Human Figure in Global Perspective* (2015), Museum de Fundatie, Zwolle, the Netherlands; *Staying Power: Photographs of Black British Experience 1950s-1990s* (2015), Victoria & Albert Museum, London, UK; and *The Divine Comedy: Heaven, Purgatory, and Hell Revisited by Contemporary African Artists* (2015), Frankfurt MMK, Frankfurt, Germany and later exhibited at Smithsonian National Museum of African Art, Washington, D.C., USA.

Shonibare's works are included in prominent collections internationally, including the Tate Collection, London; Victoria and Albert Museum, London; National Museum of African Art, Smithsonian Institute, Washington, D.C.; Museum of Modern Art, New York; National Gallery of Canada, Ottawa; Moderna Museet, Stockholm; and National Gallery of Modern Art in Rome, Rome.



YINKA SHONIBARE MBE b. 1962, **Boy Balancing Knowledge**, 2015

Fibreglass mannequin, Dutch wax printed cotton textile, books, globe, leather and steel baseplate, 156 x 94 x 120 cm (70 1/2 x 54 3/4 x 35 in.)

SU XIAOBAI

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

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

Su Xiaobai has developed a sensuous yet rigorous art that defies classification, and yet whose own chosen medium, lacquer, is steeped in Chinese history. Su's works are both hedonistic and mystical, defiantly sculptural while exquisitely painted. Ranging from shell-like finishes to sensuous, curved profiles, and abraded textures, they exist entirely on their own terms, possessing their own history, character, and independent existence. Rather than depict other objects, his art engages with the idea of being itself. At its centre, Su's work uses the visual language and context of art to embody issues that are both philosophical and, on 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; and *Great Form is Shapeless, Su Xiaobai Solo Exhibition* (2007), Shanghai Art Museum, Shanghai, China. 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, Kuanhong – **Dark Blue**, 2015–16, Oil and lacquer on linen and wood, 173 x 165 x 16 cm (68 1/8 x 65 x 6 1/4 in.)



SU XIAOBAI b. 1949, **Magnanimous-Blue**, 2016, Oil and lacquer on linen and wood, 173 x 165 x 15 cm (68 1/8 x 65 x 5 7/8 in.)

YANG YONGLIANG

Born in 1980 in Shanghai, Yang Yongliang graduated from the Shanghai Institute of Design (part of the China Academy of Art) in 1999, majoring in visual communication and design. He now works and lives in Shanghai.

The artist is best known for the intricate landscapes he creates by integrating layers upon layers of urban and natural images together. Drawing from his formal education in the art of traditional Chinese *shan shui* (山水) painting, Yang's work exudes a strong sense of traditional aesthetics, although he continually engages with the modern through his choice of media and content. Poetic and quaint as they appear from a distance, his landscapes unfold themselves as a fable of the development of modern civilisation upon closer views. A sense of psychological turmoil and uneasiness that is characteristic of the modern era can be perceived from the abandoned power tower, the man-made paradise, and the vast but internally empty cities.

Yang has held solo exhibitions in galleries and institutions all over the world, including China, Australia, France, Italy, the Netherlands, and the USA to name a few. Major group exhibitions include *2050. A Brief History of the Future* (2015), The Louvre, Paris, France; the 5th Fukuoka Asian Art Triennale (2014), Fukuoka, Japan; *Ink Art: Past as Present in Contemporary China* (2013), the Metropolitan Museum of Art, New York, New York, USA; the 5th Moscow Biennale of Contemporary Art (2013), Moscow, Russia; and *The Creator's Project: Beijing 2012*, Ullens Center for Contemporary Art, Beijing, China.

Yang Yongliang's works have been acquired by and are included in the collections of esteemed public institutions, such as the British Museum in London, the National Gallery of Victoria in Melbourne, Australia, and the Nevada Art Museum in the USA. His works are also in the private collections of Deutsch Bank, The Saatchi Gallery, and the M+ Sigg Collection, amongst others. Most recently, he was one of twelve photographers shortlisted for The Sixth Prix Pictet (2015), one of the world's leading prizes in photography and sustainability.



YANG YONGLIANG b. 1980, *Vanishing Landscape—Shanshui #2*, 2016, Mixed media on canvas, 200 x 200 cm (78 3/4 x 78 3/4 in.)

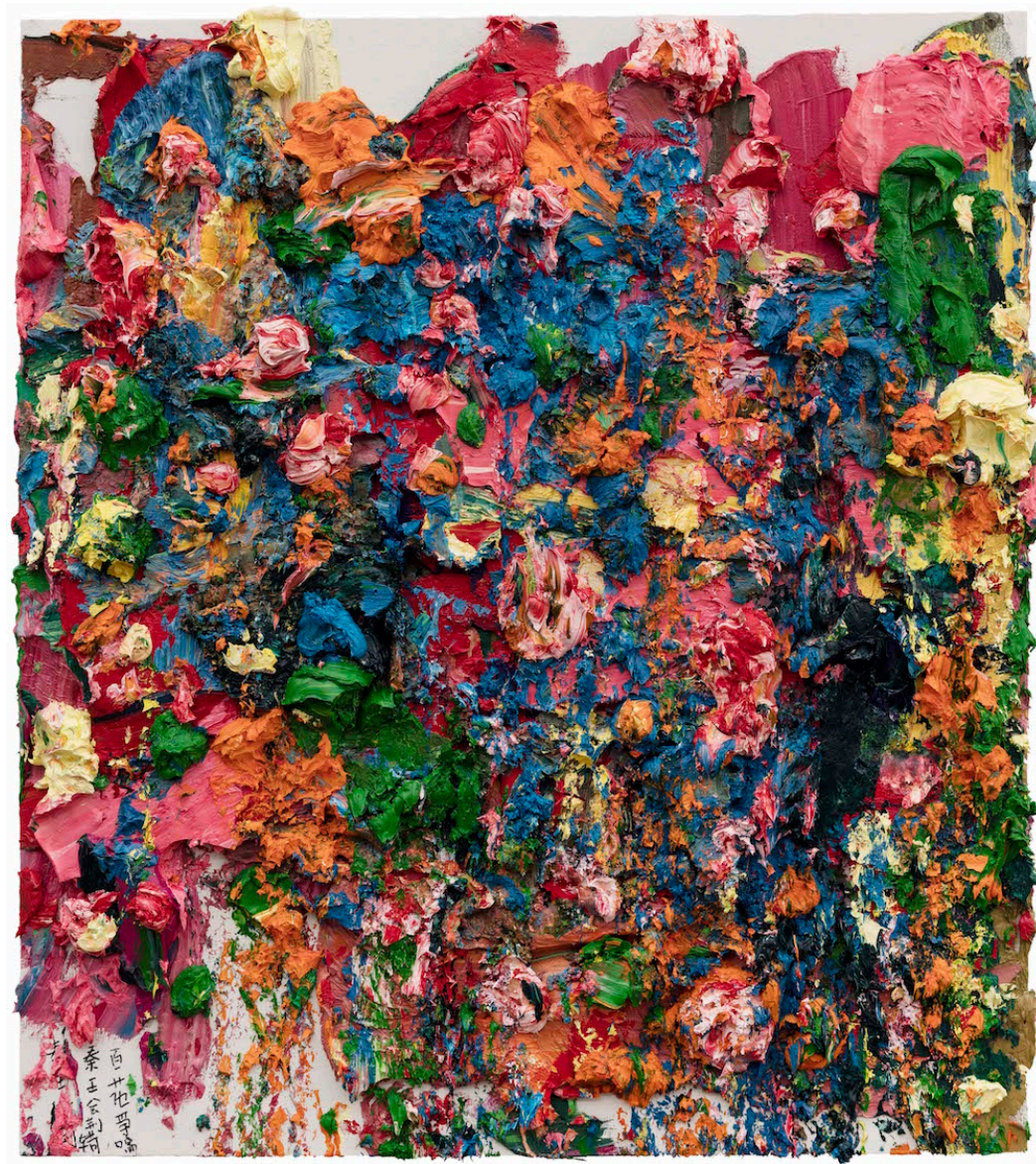
ZHU JINSHI

Born in Beijing, China in 1954, Zhu Jinshi is a pioneer of Chinese abstract art and installation art. Zhu began painting abstract works in the late 1970s and moved to Berlin in 1986, splitting his time between Berlin and Beijing since 1994 before settling in Beijing in 2010. 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.

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

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

Zhu's recent solo exhibitions include *Zhu Jinshi* (2016), Yuan Art Museum, Beijing, China; *Zhu Jinshi* (2016), Blum & Poe, New York, New York, USA; *Performance in Paint: Zhu Jinshi* (2015–16), Inside-Out Art Museum, Beijing, China; *Zhu Jinshi: Boat*, a Yi Pai installation (2015), organised by Pearl Lam Galleries and Hongkong Land at Exchange Square, Hong Kong, China; *Zhu Jinshi: Simplicity* (2014), Pearl Lam Galleries, Singapore; *Zhu Jinshi: The Reality of Paint* (2013), Pearl Lam Galleries, Hong Kong; and *Zhu Jinshi* (2012), Blum & Poe, Los Angeles, USA. Group shows include *Black* (2016), Blum & Poe, Los Angeles, California, USA; *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *Thick Paint: Jean Fautrier, Franz West, Zhu Jinshi* (2014), Luxembourg & Dayan Gallery, New York, USA; *28 Chinese* (2013–14), The Rubell Family Collection, Miami, USA; *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, including the Asian Art Museum of San Francisco, USA; Brooklyn Museum, USA; Busan Museum of Art, Korea; Delphine Arnault, France; Deutsche Bank, Germany; Mario Testino, UK; The Rubell Family Collection, USA; Guangdong Museum of Art, China; Vancouver Art Gallery, Canada; and White Rabbit Collection, Australia.



ZHU JINSHI b. 1954, *A Hundred Flowers Contended in Beauty*, 2015, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)



ZHU JINSHI b. 1954, **Dajue Temple 1**, 2013, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.)



ZHU JINSHI b. 1954, *Low-Key Avant-Garde*, 2010, Oil on canvas, 160 x 180 cm (63 x 70 7/8 in.)

Pearl Lam Galleries

Hong Kong 6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong, tel (852) 2522 1428

HK SOHO No. 1, G/F & 1/F, SOHO 189, 189 Queen's Road West, Sheung Wan, Hong Kong, tel (852) 2857 1328

Shanghai 181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989

Singapore 9 Lock Road, #03-22, Gillman Barracks, Singapore 108937, tel (65) 6570 2284