

Z H U   J I N S H I

Detached from Colour

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# Zhu Jinshi’s Detachments

John Rajchman

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

How then should we think about this path or way in Zhu’s work? What does the “attachment to colour”, subsequently abandoned, and the related use of black and white, tell us about it? For some time, the great categories and geographies surrounding the idea and practice of abstract painting that emerged in Europe in the late 19th century have been upset and the rules of the game reopened. Today, in the 21st century, abstraction seems a new idea, its geographies less centred, its possibilities more open, yet to come. In the process, we have gained a much more complicated picture of the encounters of East and West earlier on, already in the abstraction in

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Europe and America. Indeed, rather than settled territories, enclosed on themselves, given once and for all, East and West now seem to be complexes of inherited material practices that must be constantly recast or redrawn, often in a clash or an encounter with one another—in Xu Bing’s striking phrase, “revitalized” in new ways, for new audiences. Thus, when we now look back at post-war New York and Paris, in which much of the critical discussion of abstraction was centred, we find many departures from the dominant modernist narrative. In New York, for example, in the work of Robert Motherwell (whose black and white *Elegies* Zhu’s early Berlin paintings evoke), we find a remarkable turn to the smaller scale of his striking calligraphic works, deliberately cast against the orientalisising tendencies found later in Brice Marden’s moving calligraphic lines. Black, ink, and paper would all play an important role in this work, as, in a remarkable manner, in post-war Paris with that of Henri Michaux. Following his early trip to Asia, working at once in poetry and drawing, in a zone in between the great figurative/abstract divide, Michaux’s unclassifiable practice would be closely associated with discussions of Chinese painting at the time, notably, François Cheng’s great study of classical Chinese painting, that culminates in the way Shitao had broken away from the codifications of painting in the Ming dynasty, in the process recovering a new Daoist sense of vital qi in the act of painting, associated with the great ideas of “empty and full” spaces—and times.<sup>1</sup>

If, with this in mind, we then turn to the emergence of contemporary Chinese art after Mao, we find the question of abstraction, the role of black and white—of ink and paint, paper and canvas—is similarly complicated. As Wu Hung has argued, not only did the new turn to abstraction serve to upset the *guohua/xihua* division instituted in modern China, but the turn to the materials and questions of black and

white would also assume different forms and come from different regions. Thus, while Zhu “freed paper from brush”, Yang Jiechang had “freed ink from image”, as seen in his *Layers of Ink*, first shown in a landmark show in Paris in 1989.<sup>2</sup> No doubt, further paths and related “detachments” might be discerned within a larger story of the rise of contemporary art in China—with Qiu Zhijie, for example, or more recently, with Wu Jian’an. Zhu’s late “detachment from colour” might then be seen along these lines: how, along with many in his generation, he worked in untutored ways outside the Academy, without prior training or rules, and how following the new opening after the death of Mao, he would take part in the Stars exhibition; how, he then moved to Berlin for 20 years, where he encountered not simply modernist abstract work (of the sort he had dreamt earlier in Beijing), but also a contemporary art that had long broken away from such modernism (installation, performance, video), bringing with it new ideas and possibilities of art, articulated in one way by Joseph Beuys. Then, returning to China, working with dealers or collectors in Florida and Hong Kong, he entered into a “splendid” time, working with striking, thick colours, before the current detachment from them, dramatised in this show and with these new works.

Within this long and more complex history of East and West, *lu bai* (whiteness) would often play a key role for questions of “spatialisation” in or of painting, whether figurative or abstract. We find it, for example, in the notions of “empty and full” that François Cheng worked out the intellectual and artistic climate of post-war France, and then later by François Jullien, in a 2003 book entitled *The Great Image Has No Form* in which questions of ink and brush, line and colour, form part of a larger sense in which classical Chinese, in contrast to modern European, painting didn’t aspire to “reproduce forms” in a manner that Panofsky would try to codify in his iconography, but rather were seen to form part of a process of “forming itself”, black becoming something “alive”, spreading out, and giving vital if indeterminate form.<sup>3</sup> In both these cases, black and white are credited with a vital “spatialising” role very different from the notion of “flatness”, and the picture of “emptying” out figurative or narrative content, dear to Clement Greenberg, to which, in the post-war period, the Korean monochrome painters offered one Eastern modification or retort.

Looked at from this angle, Zhu’s splendid time of “thick colours” already contained a germ of his later “detachment” from them. For the whole idea and practice of “thickness” in his work was already directed against the sort of flatness once thought to be the very crux of minimalist reduction and, thus, to an idea of “white” or “blank” that goes back to Mallarmé’s idea of the blank canvas, the white page. Philosophically, Gilles Deleuze is perhaps the one to have gone furthest in rejecting this Mallarmean idea of whiteness, exposing it as a piece of transposed Christian theology—a “European malady” he called it at one point. He said, on the contrary, that the canvas is *never* empty or blank; instead, it is always filled with vital potentials that emerge as cliché

and habit that are eventually cleared away. Conversely, if in Daoism or Chan Buddhism, whiteness was already seen as part of a vital distribution of empty and full spaces, it was because they were not at all monotheistic, and so were much freer to explore an immanence, independently of a transcendent Christian God, creating the world out of nothing. Whiteness in this sense is at bottom not something “un-representable”, but rather a sort of immanent force or power that works in other ways than with the Western obsession with presenting objects to subjects. That is why, rather than being “without image”, empty and full, black and white, were part of a sort of “great image” that makes room for vital formless powers, immanent in the world or the landscape in which one finds oneself. It is striking that, in advancing such views, Deleuze developed a notion of “thickness” (*épaisseur*) in abstract (as well as figurative) painting, based in relations between materials and sensations, and their ways of dealing with surface and depth, which, he thought, helps explain why it was so misleading to ever identify abstraction with “flatness”.<sup>4</sup> For in the end, the act of painting is always a vital bodily activity, working with unformed potentials in materials, a way of “thinking with sensations”, of which each artist must find his own path, his singular mode of thinking, following the encounters and circumstances that necessitate it and the strange unsettled places to which they lead him (or her). That is why there is always a potential for an abstraction that is not paradigmatic or symbolic, reducible to a code, but rather immanent, formless, uncoded, yet to be invented—as already may be found in classical Chinese painting and, in particular, the time following the collapse of the Ming dynasty when Shitao, taking up the philosophy of Laozi anew, would ask what this means for a process or practice that modifies and revitalises what has gone before.

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

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<sup>1</sup> François Cheng, *Empty and Full: The Language of Chinese Painting*, Random House, 1994.

<sup>2</sup> Wu Hung, “Negotiating with Tradition in Contemporary Chinese Art: Three Strategies” [http://www.mplusmatters.hk/inkart/paper\\_topic10.php?l=en](http://www.mplusmatters.hk/inkart/paper_topic10.php?l=en)

<sup>3</sup> François Jullien, *The Great Image Has No Form, or the Non-Object Through Painting*, University of Chicago, 2009.

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





**Reality Through Material**, 2015, Oil on canvas, Triptych: 180 x 160 cm x 3 (70 7/8 x 63 in. x 3), Overall: 180 x 480 cm (70 7/8 x 189 in.)





Detail of Reality Through Material



**On the Peak, Under My Feet**, 2015  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)





**Leafless Grand Lotus, 2015**  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)



**Black Tile Temple**, 2015  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)







**Ink Lotus in the Autumn Rain, 2015**  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)





**Black Horn**, 2015  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)



**Guanghua Temple, 2015**  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)







Detail of Guanghua Temple

**Birds Flying Back to the Mountains, 2015**

Oil on canvas

180 x 160 cm (70 7/8 x 63 in.)







飛鳥相与还



**Big Stele Without Stones, 2015**  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)





**Kindred Spirit**, 2015  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)





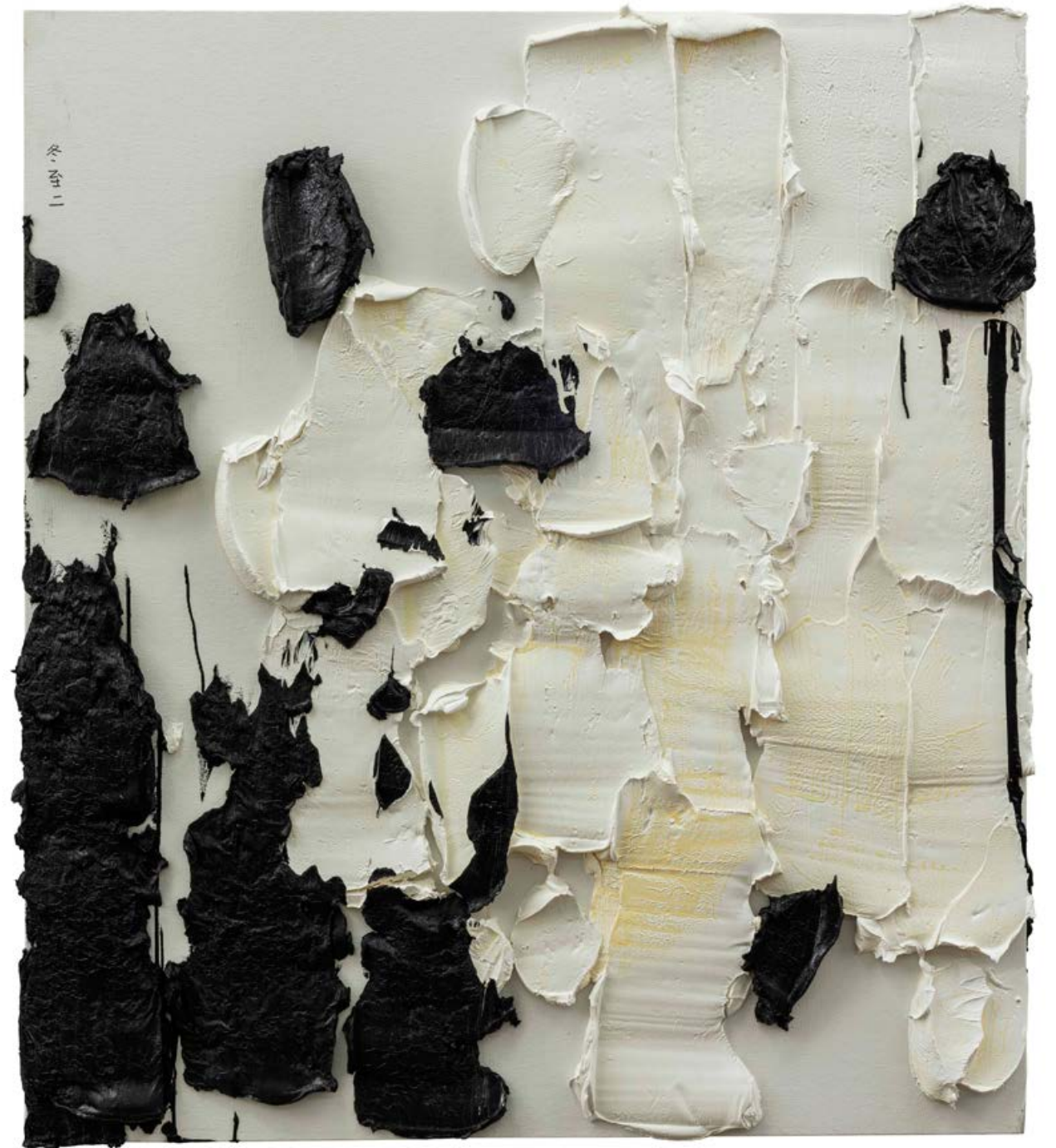
Detail of Kindred Spirit



**Winter Solstice**, 2015  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)



**Winter Solstice 2**, 2015  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)







Detail of *Winter Solstice 2*



**Left Book**, 2016  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)









**Walls of Clouds**, 2015  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)





**Low-key Avant-garde**, 2010  
Oil on canvas  
160 x 180 cm (63 x 70 7/8 in.)



# Beyond Splendour

Sydney Picasso

*“It isn’t that I don’t like colour, it’s because that which is most ordinary and common always possesses a higher status after a time of splendidness. If whiteness is important, it’s not because I do it well, instead it is a teaching from Laozi that we should know by heart.”* <sup>12</sup>

In his own words, Zhu Jinshi has most aptly described his perspective: looking back from now to his early expressions in 1983, he is able to contemplate and analyse the different stages, spring boards, and pure *passages a vide*. Plunged into an alternate culture from the late 1980s in Germany, he situates from this vantage point not only his evolution as an artist, deftly dislocating painting from sculpture, but designates the links between the different “players” on his stage. His self-expressed position from beyond:

“In the 1980s, I believed that only by giving up painting could I have access to the nature of art. As a result, I took interest in other forms of art and started to create installation artworks. However, since the year 2000, another sharp change in my view of art drove me to attempt to decode the riddle of the modern Western art master Marcel Duchamp.” <sup>3</sup>

## Sydney Picasso

Sydney Picasso has been Adjunct Curator and Director of the Musée d'Art et Histoire de Meudon, France, and has served on the Acquisitions Committee of the Centre Georges Pompidou. She was also a Board Member of the Société des Amis du Musée d'Art Moderne, Paris, France. Picasso created the Société du Jeu de Paume and was its President from 1998 to 2004. She received the honour of Chevalier des Arts et Lettres from the French Ministry of Culture. She is co-author with Claude Baudet, of *Lost Cities of the Maya* (Paris Gallimard 1986), and *Picasso, Comme si j'étais une signature* (Paris Hachette 1996), as well as many essays and texts on contemporary and modern art. Picasso is a trustee of the China Art Foundation, a UK organisation dedicated to building bridges between Asia and the global art world.

Ostensibly, his large sculptures of pressed paper, symbols of Chinese founding “arts” with their compression taking on a secondary meaning, seem to have no direct link to his paintings. However, from his own conceptual point of view, it is the nature of the relationship between the two. Not merely a progression from cause to effect, it is more a proposition where A moves to B, but the space between A and B takes on an equivalence in the equation. Thus, A becomes (A+B) whereby the + is an equal entity to A and B, and “=” should also have an equal status. <sup>4</sup>

This type of proposition has been at the forefront of certain contemporary philosophers from Graham Harman to Quentin Meillassoux, whereby links, their connections, and scansions have the same value as the elements forming them. In this context, view, process, matter, composition, and physical situation all stand as equal aspects of the effect of a painting. And the viewer becomes part and parcel of an experience where he integrates the shared experience of “*shi'ih*” in Eastern thought or “pneuma” in the Western canon. In a certain sense, the “unpacking” or deconstruction of an artwork not only becomes a process of revelation, but allows the spectator to enter into a painting, if only in a flash of vision, and share the wholeness of the experience.



For a nanosecond, the artist and the viewer are united in the Dao of art and share the thrill of beatitude as one. In a utopian world where all things are equal and resonant, painting, calligraphy, and sculpture would be a choreography that not only imitates life in the Western sense, but also integrates the “whole” system where Chinese aesthetics constitute a moving part of the whole, which is and remains eternal China. Scholarship in Chinese art theory has focused on the relationships between the role of the artist in society as well as techniques of practice and specifically drawing a thread from Song and Northern Song in the writings of Su Shi (1037–1101) toward Tung Chi’Ch’ang (1555–1636). Artists, poets, calligraphers, poets, and teachers, often forming coteries where the works were created in drinking parties, debated the role and the position of the painter and his relationship to the poet or calligrapher. In a society where power was consecrated by the ability to perform one or many of these artistic practices, the role of scholar-official, as opposed to artisan, evolved over the years. Years later, Gao Minglu describes the atmosphere of “apartment art” he sees as originating in the 1970s, but forming a survival method for the avant-garde artists who had survived exile and politics:

“In the context of Chinese contemporary art, apartment art is one of the most important ways in which avant-garde artists have committed themselves to the creation of critical and radical contemporary artworks throughout the last three decades.” <sup>5</sup>

Later on, he continues, “Its political and public implications were carried by its ‘totality’, its space of daily life and neighbourhood surroundings, the artists’ (many times a couple’s) personal daily life, represented by a number of personal items.” <sup>6</sup>

As Zhu Jinshi has described his own relationship to his art: “This is a very important point because it broke the boundary between painting and installation...whereas I naturally combined painting with installation, which is a concept worth discussing by art critics.” <sup>7</sup>

This totality, this immersion into life and space rejoins the practices of the artist’s group of the 1985 movement, which held the exhibition *Luoyang Modern Art Field* as described by Gao Minglu where he distinguishes Western land art from *Yishuchang*, or the art field. Gao states more importantly that *Yishuchang* basically is a term similar to Dao, or principle, which is anywhere and nowhere.” <sup>8</sup>

Entering the hermetic and complete world of Chinese aesthetics, it would be interesting to see if one can find a common ground where the former can debate

the latter. François Jullien, a Western thinker, has attempted to decode some of the terrain in question. He describes China as a closed system that is as impenetrable to the outsider as it is totally all-encompassing to the actor in the system. In the case of Zhu, having been totally immersed in the system and historically ejected, what better vantage position than to examine the “within” from “without”?

As Gao Minglu has stated, “Space is a kind of relationship, always moving and metamorphosing. It is a kind of yi pai spatial theory.”<sup>9</sup> He aptly describes Zhu’s perspective as “other”. In Zhu’s own words: “In the 1980s, I believed that only by giving up painting could I have access to the nature of art.”<sup>10</sup> And more importantly, Zhu has expressed himself describing his “walk through the desert” in Germany, however totally immersed in the thought of Michel Foucault and Gao Minglu.

Carlos Fuentes once said that when one is in exile, one lives in one’s language. This state could be enlarged exponentially for Zhu Jinshi, as the Chinese “literati” practice includes calligraphy, poetry, painting, and sculpture as a closed system that obeys its own rules and is unique in its impenetrable nature. Living outside reaffirms one’s presence as having been inside. Conceptually, Zhu has stated the following about his retreat from painting: “I started painting as a gesture of anti-painting.” <sup>11</sup>

As one can never fully “leave” China, the artist lives on in his art—painting sculpture and in the completeness as described by the “meditative presence” or *yi pai* as defined by Gao Minglu:

Furthermore, the space of Chinese abstract art goes far beyond its physical presence. It consists of both interior and exterior space. One cannot truly understand the “space” inside the artwork without a thorough comprehension of the conceptual space of the artist in the relation between the interior and the external world. <sup>12</sup>

Zhu’s particular situation in the “limbo” of exteriority to his culture provided him with the structure wherein he observed and assessed his position. Being “out” reinforces the “in”, and having the “inside” within oneself reconfirms the total existence of the artist, whether he practices or not. It is this quotidian practice referred to in the late eleventh century and practiced by scholar-officials such as Su Shi, who said, “Everyday words, the language of the street—all can be used in poetry. The only thing that is required is skill in using them.”<sup>13</sup> Art historian Susan Bush writes, “And no doubt Su’s sketches of twisted trees and strange rocks had

some of the astringency appreciated in the poems of Mei and Huang.”<sup>14</sup>

It is into this breach created by distance and perspective that Zhu once again embraces painting. He himself stated that he tired of the headaches he suffered from reading, so he took up painting again as a sort of exercise, a respiration, an everyday practice. And into the blank space created by his absence, a presence was born, embodied, and imbued with the sum total of his existential essence. Concerning main issues in painting, Zhu has said,

They lie in everyday practice. One’s painting skills will never make any progress without accretion and accumulation over years, and nobody can rest easy on their laurels simply because they have invented a newfangled patent in painting. Painting is neither a form of conceptual art, identifying the object of art through reading, ideological analysis and social observation, nor a variety of installation art, broadening and evolving through the search for innovative materials.<sup>15</sup>

During Zhu’s long sojourn in Germany, his readings reinforced his own understanding of his status as an artist, his place in history, and how as a dual outsider/insider he was able to uphold Gao Minglu’s concept of *yi pai*. Gao writes:

*Yi pai* theory demonstrates a worldview continuous from the ancient period, which valued synthesis rather than fragmentation. From a methodological perspective, *yi pai* favours *yizai yanwai*, or “the truth being always beyond language”, rather than a dogmatic or logical reflection of truth or reality.<sup>16</sup>

Gao goes on to note the following:

Traditionally, Chinese aesthetics has high expectations of images or *xiang*, because *xiang*, which is an empirical category, is neither a subject nor an object. Instead it includes observers, the thing being observed, and the moment and contextual process of observation. The level of complexity inherent to the process of *xiang* is of an entirely different order from mimesis in the West.

One observes that there was never any confusion in Zhu’s mind of his singular vantage point and where his practice stood, whether installation, reading, or re-embracing painting. He speaks of his first black and white painting in 1983 and his Berlin “black and white” series in 1990 in the context of his statement that the painting seamlessly adopted both installation and concept.<sup>17</sup> Effectively, in the

sense that object and subject are one, the white blank canvas, the white paint, and its situation on a white wall all resonate and rejoin his thought that painting is a process of accumulation, neither a concept nor an installation, but something that lives in its own medium. The white/black dichotomy as expressed in Zhu’s words: “White installation represents the East, and black painting represents the West.”<sup>18</sup>

In respect for Zhu’s stated disposition we observe a dramatic installation in a stage setting that represents the studio, its practice, and a plot line that serves to beam in the audience. In viewing these works, one cannot dismiss their “presence”. Where matter transcends space, the observer cannot ignore the absolute existence of these works, beyond any comprehension, message, or taste.

Zhu’s discussion of “bi” or “avoidance of colour serves as a sustained iteration of Chinese aesthetic theory. To avoid merely enhances the positive power of colour, and there is no real proof that “black” and “white”, or as Zhu states “white-ness”, are not colours in the habitual understanding of colour in nature.

In reviewing early Song views on representation, one is impressed by the lack of any real discussion of colour, except as it concerns the acuity of vision or the artist’s relationship to the objects he paints. Tsung Ping (375–430) proposes, “Now as for the aim of visual response and mental accord, if formal resemblance is rendered skilfully, then eyes will respond completely and mind be wholly attuned.”<sup>19</sup>

Gao Minglu discusses colour in a chapter regarding the colour red (*hong*) and empty (*kui kong*). He states that chi, the Chinese character for red, cannot be dissociated from its symbolic meaning in the historical context of Red China, Red Guard, and the paradox of its “meaninglessness”.<sup>20</sup>

The founding theme of this exhibition and its works based on “bi” or “avoidance”, shirking or deviating from colour would seem to affirm the presence of colour as a powerful element in the process of painting. Colour lurks in the shadows as an enormous presence that affirms the existence of two polar opposites, black and white, as described by Zhu. In the act of painting, which we have now come to understand in this context, where painting, speaking, cooking and place all exist in a single continuum, the incitement to “avoid” takes on a powerful meaning. It is not as if one has set up a road block or a detour in the permanent cycle of life: it seems as if the existence of colour, both in nature to be observed by the artist and its subsequent commitment to canvas, informs the viewer of the artist’s particular view of composition in the larger scheme of how art, or specifically painting,



operates in society. Whereby white is echoed not only on the blank canvas, the empty gallery space, the absence of gesture, the pure expression of possibility, and Dao (in this sense, the Way), black seems to take on an incursive presence—

the “arrow in the heart” of traditional calligraphy, a formal gesture which integrates the total space that englobes man, his surroundings, and his choices. Also, although Chinese art today is not merely calligraphy, graphics, or meaning, its potential presence is always lurking in the totality of what art encompasses. In the same way as Zhu would embrace the frame, the surface, and the place in the performance space, which is the total experience, black serves as a reminder of what is not “embraced”—what is accepted as a meaningful presence that serves not only to enforce the potency of white, but which gives a breathing space in the viewer’s total immersion into the artist’s practice. Zhu’s description of his own integration of installation into painting—his linkage of sculpture and painting, his absolute commitment to the “entireness” of the whole process, where the artist and the viewer and the space become one—creates a perfect model that is all-encompassing and as impenetrable as Chinese culture has been and will continue to be. This whole simulates the force of Dao, the integrity of life and art, and traces the path to illumination. In this unique display of virtuosity, inclusion, and substance, we are also enticed into the voyage, magnetised by the rays, included in the whole.

From early Song times, the concept of chi’yun, or “breath” (inspiration) or “pneuma”, was an integral part of not only the observation and portrayal of nature, but it also installed a certain relationship whereby the artist and the viewer were united in their common appreciation of nature and its own representation. As the scroll or painting functioned as a memory, or a reinforcement of an emotion, this emotion or reflection resounded from the painter to the viewer. And the existence of nature (certainly in historic times), the observation of the seasons, and the general movement of the earth through the skies instilled a sense of awe in both the artist and viewer. This shared wonder is sustained throughout artistic practice, persisting throughout the rupture of modernity and the particularities of geography. Gao Minglu made a comparison of apartment art in China and the situation in Russia, where the '90s artists were confined to their own living spaces (for different reasons). This box, which became the White Cube in the West, was a precursor of the general tendency to show art in a configuration of white walls. Zhu Jinshi has been able to break into the mould of Western artists such as Richard Serra, who has shown us the “weight” of space, and Joseph Beuys, who introduced

the vegetal (tree planting ceremonies) and animal (presence of a live horse, or “wolf”) in his performances. There is a contingency of expression and a shared congruity. In today’s art world it would seem as if “anything goes”; however, few of these incursions into the “everything” are sustained; most are fleeting thoughts, whereas the weight of practice and history in Zhu’s work give every aspect and particle a gravitational force. And this force is here to stay.

As the literary scholar Yen Yü wrote, “Like an echo in the void, and colour in a form, and an image in a mirror, the words come to an end, but the meaning is inexhaustible.”<sup>21</sup>

<sup>1</sup> Zhu Jinshi, P.C., October 2016.

<sup>2</sup> “Though nothing can bring back the hour

<sup>3</sup> Of splendour in the grass, glory in the flower, We will grieve not; rather find  
Strength in what remains behind” (William Wordsworth)

<sup>4</sup> Zhu Jinshi interview with Walter Smerling, “To Stop or Surpass”, 5 October, 2015, revised on 2 February, 2016.

<sup>5</sup> This sense of constant equation was expressed by Su Shih: “In the roots and stems, joints and leaves, in what is sharp and pointed or veined or striated, there are innumerable changes and transformations never once repeated: yet each part fits in its place and is in harmony with divine creation and accords with man’s conceptions”.

In Su Shih, *Collected Prose*: IX. 54-9a-b, cited in Susan Bush, *The Chinese Literati on Painting: Su Shih (1037–1101) to Tung Ch’i-ch’ang*, Hong Kong, Hong Kong University Press, 2011 (first edition published by Harvard-Yenching Institute 1971).

<sup>6</sup> Gao Minglu. *Total Modernity and the Chinese Avant-Garde*, Boston, MIT Press, 2011, p. 270.

<sup>7</sup> Ibid.

<sup>8</sup> Zhu Jinshi, P.C., 2016.

<sup>9</sup> Gao Minglu, op. cit., p. 125.

<sup>10</sup> Gao Minglu, op. cit., p. 354.

<sup>11</sup> Zhu Jinshi interview with Walter Smerling, op. cit.

<sup>12</sup> Zhu Jinshi interview with Melissa Chiu, 2015, Beijing, China.

<sup>13</sup> Gao Minglu, op. cit., p. 358.

<sup>14</sup> Susan Bush, *The Chinese Literati on Painting: Su Shih (1037–1101) to Tung Ch’i-ch’ang*, Hong Kong, Hong Kong University Press, 2011 (first edition published by Harvard-Yenching Institute 1971).

<sup>15</sup> Ibid., p. 7.

<sup>16</sup> Zhu Jinshi interview with Yu Haiyuan, “When we seek the essence of painting we are seeking ourselves”, KUART, September–October 2015.

<sup>17</sup> Gao Minglu, op. cit., p. 356.

<sup>18</sup> Zhu Jinshi, P.C., October 2016.

<sup>19</sup> Ibid.

<sup>20</sup> In Tsung Ping, *Hua shuan-shi hsü*, cited by Susan Bush, op. cit., p. 13.

<sup>21</sup> Gao Minglu, op. cit., p. 224.

Yen Yü, *Ts’ang-lang shih-hua (Chin-tai- pi-shu V) 4a*, cited by Susan Bush, op. cit., p. 44.

**White Object 1**, 2015  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)

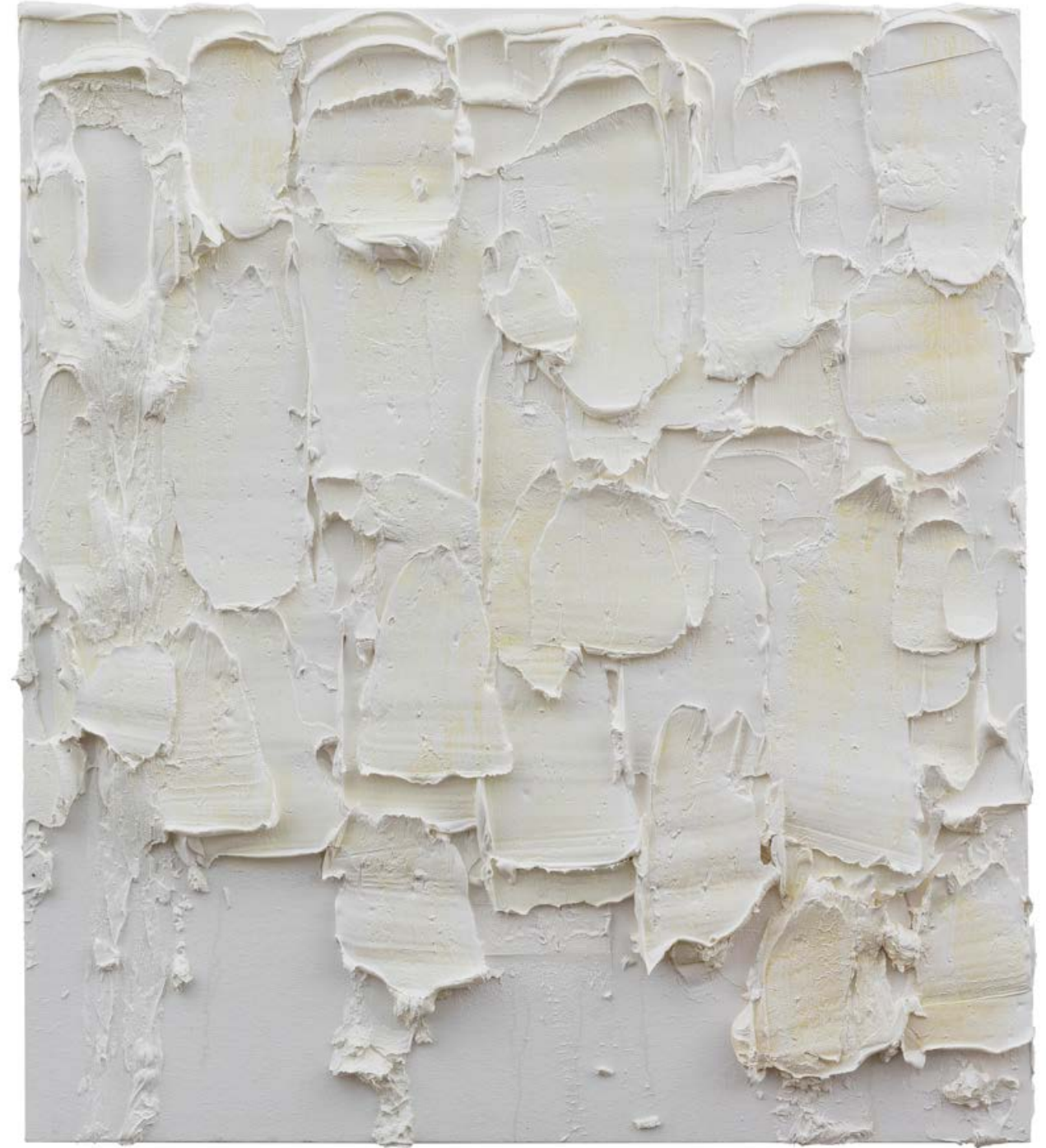






Detail of **White Object 1**

**Colour Is Whiteness 3**, 2015  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)





**Empty Object 2, 2015**

Oil on canvas

180 x 160 cm (70 7/8 x 63 in.)



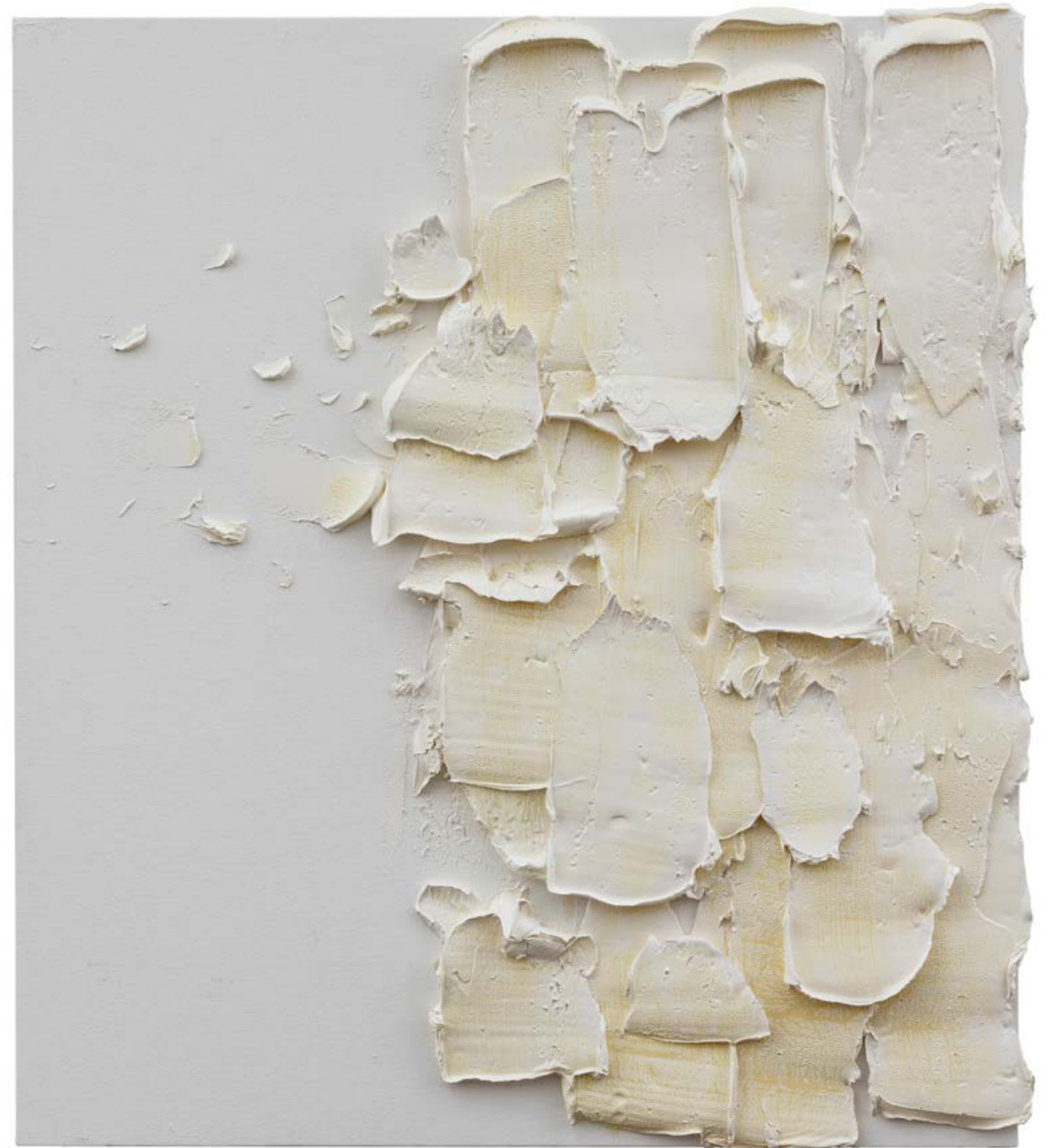




Detail of **Empty Object 2**



**White Object 3**, 2015  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)







Detail of **White Object 3**



**The Sage Leaves Himself Out, but Lives On, 2016**

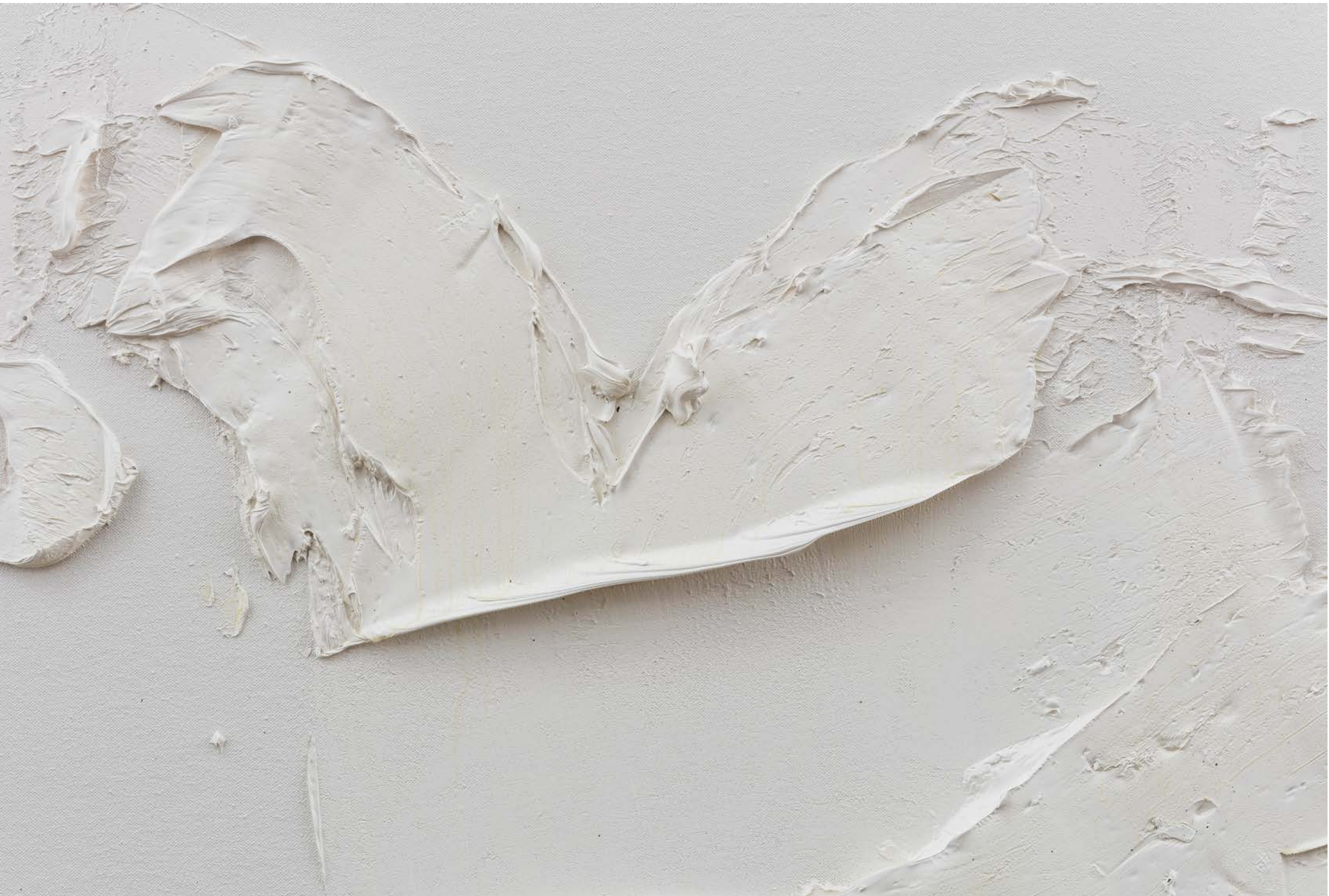
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)



**White Horse**, 2016  
Oil on canvas  
180 x 160 cm (70 7/8 x 63 in.)







Detail of **White Horse**



## Zhu Jinshi: The Traces of Time

Sunhee Kim

Zhu Jinshi first began his career as a professional artist by participating in an exhibition as part of the group *Xing Xing* (Stars) in 1979. *Xing Xing* was a seminal artist group pursuing experimental, avant-garde art that was active during the period when Chinese contemporary art was beginning to emerge. At the time, Zhu participated in the exhibition with an oil painting entitled *Umbrella*. What is notable about the work, which is not necessarily an experimental attempt but rather a reflection of expressionist tendency, is that it demonstrates Zhu's strong capabilities as an artist. In particular, I believe that this work, a rare figurative painting of his early period, takes on significant meaning in understanding the artist's oeuvre as it is a turning point in which all of his subsequent works are abstract paintings. *Umbrella* features a long umbrella placed vertically against a wall with water under the ferrule. What is interesting is the design in the water, which is rendered dynamically like a moving sole. The work demonstrates the artist's exceptional skills and techniques by arranging lacquered furniture and green-coloured curtains with yellow floral patterns and therefore creating a delicate contrast with the black tones of the umbrella, the main feature of the painting. Moreover, the work, which has been executed in a simple manner with thick brushstrokes, presents both a sense of solemnity and warmth to viewers, reflecting a duality of hinting at the significance of both the past and future.

### Sunhee Kim

Sunhee Kim is the former director at the Daegu Art Museum in South Korea. Kim had previously served at Zendai Himalayas Center as an art director and spent five years as a Senior Curator of the Mori Art Museum in Tokyo, a museum dedicated to featuring cutting-edge visual arts, architecture, and design in a global perspective. Prior to this, KIM was a chief curator for both of Gwangju City Art Museum, showcasing the work of both classic and contemporary Korean artists, and Gwangju Biennale, Korea, Asia's first and most prestigious contemporary art biennale which was founded in 1995. For the past decade, she has focused on the exhibition of East Asian contemporary art.

To be more specific, this period was three years after the end of China's Cultural Revolution. At the time, there was no direct oppression as what had existed during the period of the revolution, yet government surveillance and intervention persisted. Moreover, this period suffered from many social and economic hardships. International exchange and the exchange of information through materials and references on art began to take place yet remained limited. In addition, oil paint was extremely costly, making it difficult to use and, therefore, becoming an artist mostly meant having to lead a poor and weary life. Under such circumstances, Zhu Jinshi, who had been a factory worker with no art education, pioneered his own way as an artist and entered the realm of abstract art, which was rare for Chinese artists, and continued to pursue his own unique world of art.

In the early 80s, Zhu dedicated himself to creating abstract paintings, utilising bold, free-flow lines and colours and having the same, continual title of "Brushstrokes". The artist claims to have been influenced by Kandinsky; he is also fond of works by Picabia, de Kooning, and Cy Twombly. Perhaps this is why his abstract expression is mainly characterised by a dynamic use of the brush. For sure, Zhu sought to retain his own unique style, yet he also sought to discover spiritual value while creating works presenting strong impressions, even with the use of pure formative elements including



lines and planes. His black painting series created from the mid-80s to the 90s strips all subsidiary components of painting, leaving only the key elements of line and the colour black. The works in this series focus on achieving an organic convergence between these key elements and space, thus creating dynamic vitality. The bold movements of the brush that had stroked the canvas are directly reflected on the canvas. The thick lines that had been painted with the brush have become planes, and the colourants are not attached to the surface but rather remain as rough *matière* and sculptural elements. Such paintings of Zhu Jinshi intensely captivate viewers. What we seek to note from his works is the convergence between Chinese and Western elements and between abstraction and conceptuality.

Although Zhu's early works make use of oil paint, a representative material of painting of the West, most employ the form and technique of calligraphy, a traditional art of China. The extremely vigorous

brushstrokes and composition of the canvas allow viewers to realise that the artist is emphasising the spiritual world. From the beginning, Zhu had a disposition of creating art based on calligraphy, and such spirit rooted in traditional art forms the backbone of his oeuvre. Zhu, from an early age, learned

calligraphy at both home and school, grew up exploring the calligraphic works of great masters, and, moreover, continued to foster relationships with local calligraphers even in the *hutongs* or old alleys of Beijing, where he began to achieve his dream as an artist, and was thus influenced by their teachings. Therefore, it came naturally for Zhu to make the contemporary reinterpretation of calligraphy a priority in his artistic pursuit. In his paintings from the 90s, Zhu revives the calligraphic tradition, in particular the technique based on the Oneness of Brushstroke theory, by using Western materials. This theory is a technique of expressing the essence of a fully-developed world of art by utilising a thick brush, pausing breath, then making a single, mighty stroke against the canvas. This particular technique can only be executed through masterly skill and artistic spirit acquired from years of calligraphy training and, therefore, occupies an interesting and advanced level in the realm of calligraphic art.

After the 90s, Zhu Jinshi further developed his distinctive work method—characterised by an even more radical demonstration of physical elements through thick layers

of paint. This was an important period in which Zhu solidified his world of art and artistic techniques. The motivation behind such change seems to have been the various cultural shocks that he experienced from the Western world of art since he relocated to Germany in 1986. He developed a unique style of his own that involved applying massive amounts of oil paint on the canvas by using brushes or palette knives. Moreover, what is notable about his works in the 2000s is that they feature a wider range of colours. For Zhu, the 1990s was an era of achromatic colours in which works of this period mainly featured black and white; however, with the turn of the new millennium, his works came to feature a mixture of diverse colours as Zhu used primary colours such as green, blue, red, and yellow, and these colours would further give the impression of being mixed together on the surface of the canvas. The paint that Zhu cakes across the canvases with his brushstrokes become both colours and lines. The lines are mostly rendered vertically or horizontally, creating a somewhat grid-like pattern, yet the texture and volume built up on the surface through the movement of thick lines firmly supports the canvas. This period is characterised by cementing even greater amounts of oil paint on the surface, therefore giving an extremely organic and primitive impression. Such groundbreaking abstract paintings of Zhu Jinshi revert to spatial, textual, and physical characteristics, spontaneously endowing physical and spiritual interaction. They are action-oriented paintings that seem disconnected from traditional Chinese arts. However, when taking a closer look, the paintings, despite their Western methods of expression, allow viewers to experience traces of tradition. The paintings are embodiments of the sensibilities of traditional calligraphy and painting, and their genetic features have not changed dramatically. In his paintings, Zhu embeds the inerasable memories and deep spirituality of contemporary Asians. The traces of intuition and sensitivities and, moreover, the interesting points of intersection between the East and West embodied in his world of art stimulate artistic dialogue and discourse, and they have solidified his artistic position in the global art scene.

In 2010, Zhu returned to China and settled in Beijing, putting an end to the life of travelling back and forth between Beijing and Berlin over the past sixteen years since 1994. Upon settling down in Beijing, his artistic endeavours have become more active. He began to have more shows with the support of his enthusiastic patron, gallerist Pearl Lam, and this meant more of a global spotlight for his art. A number of exhibitions presenting his works, including his solo exhibitions held earlier this year at the Yuan Art

Museum in Beijing, Blum & Poe in both New York and Los Angeles, and the Inside-Out Art Museum in Beijing, and his great many shows at Pearl Lam Galleries, achieved enormous success. Other notable exhibitions are those showcasing his series of installation works. The installation works that Zhu created while residing in Berlin and those successively created afterwards help the understanding of his world of art. For Zhu, installation was a means for overcoming the limitations of painting and expressing his art in a new way. As much as Zhu passionately engaged in his installation works, the finished works are phenomenal.

The main material of the installations is Xuan paper, that is, rice paper. Rice paper is a material reflective of the Chinese style (in fact, Chinese rice paper spread to other nations including Korea and Japan, and it became a daily-used paper that was widely prevalent in Asia). Rice paper is traditional paper invented in ancient China that was used for laws, books, and art, and it can be assumed that Zhu Jinshi used rice paper as a symbolization of Chinese civilization, culture, and history.

The major installation works of Zhu Jinshi include *A Cubic Metre of Xuan Paper* (Berlin, 1988), *The Tao of Xuan Paper* (Vancouver, 1997), *Wave of Materials* (2006), and *Boat* (Hong Kong, 2015). The sculpture *Boat* was part of a project related to the exhibition of works launched by Pearl Lam in 2012 and later toured to Art13 London, an international art fair, and the Rubell Family Collection in Miami in 2013. Zhu Jinshi vertically installed a massive cylinder made of 50,000 sheets of rice paper for the exhibition in Vancouver in 1997, and this is recorded to have created a big sensation as the creation of the work had involved the efforts of many people. The elongated cylinder-shaped Boat, 18 metres long and 7 metres high and constructed with 10,000 sheets of rice paper, which was installed in Hong Kong, also left a strong impression on viewers. The rice paper sculptures of Zhu are different in size and form based on the installation venue, yet they share a basic similarity, that is, a final product that is created with heaps of rice paper and the time and effort invested to weave the papers together. Visitors are given the special opportunity to actually enter the installation. Zhu's installations are related to his statement that the installation work is "representative art of Yi Pai, where the artist's fascination with time is transformed into a physical manifestation". The works encourage discussions on nature and humanity and civilisation and history and, moreover, develop bonds of sympathy.

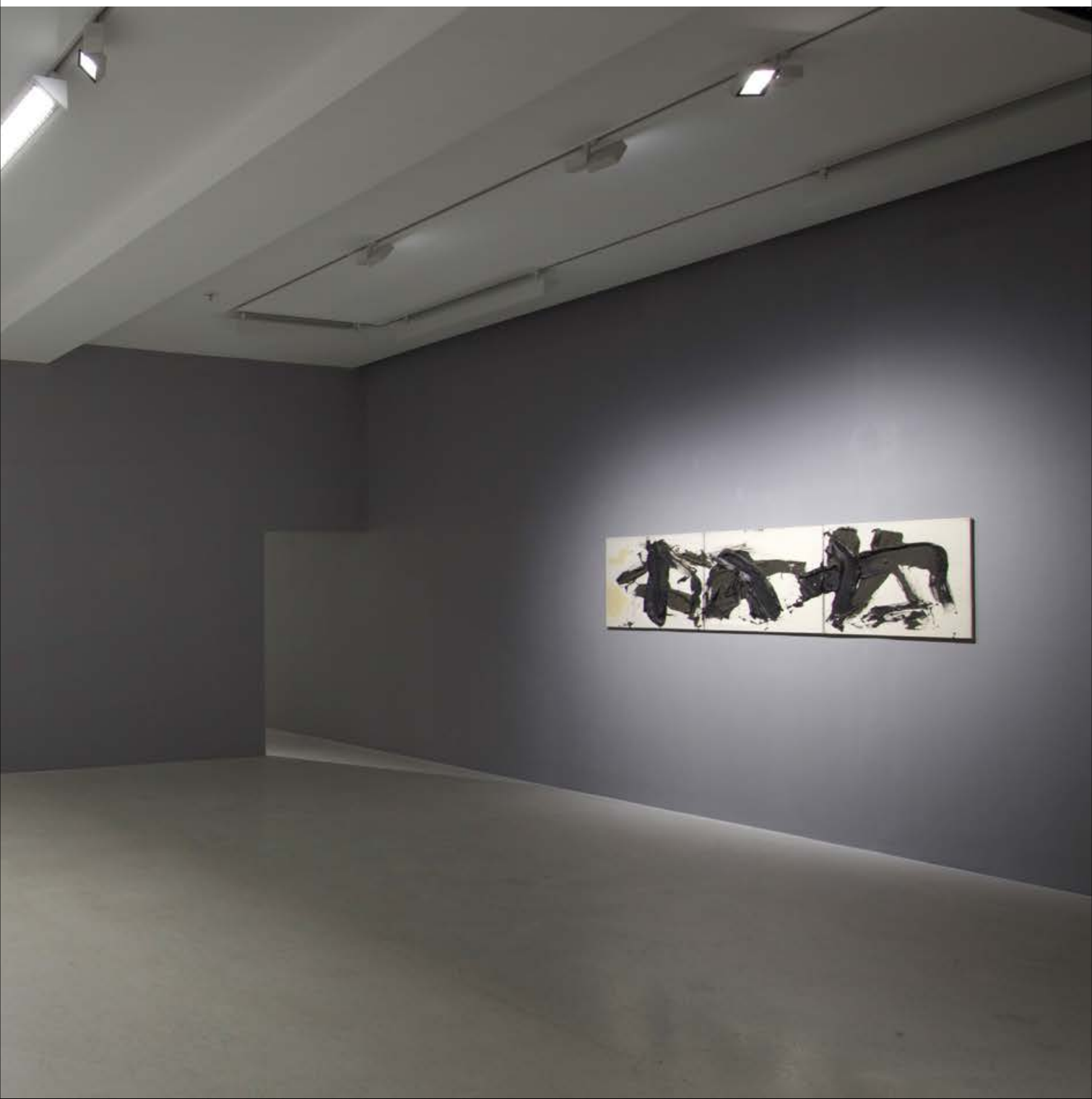
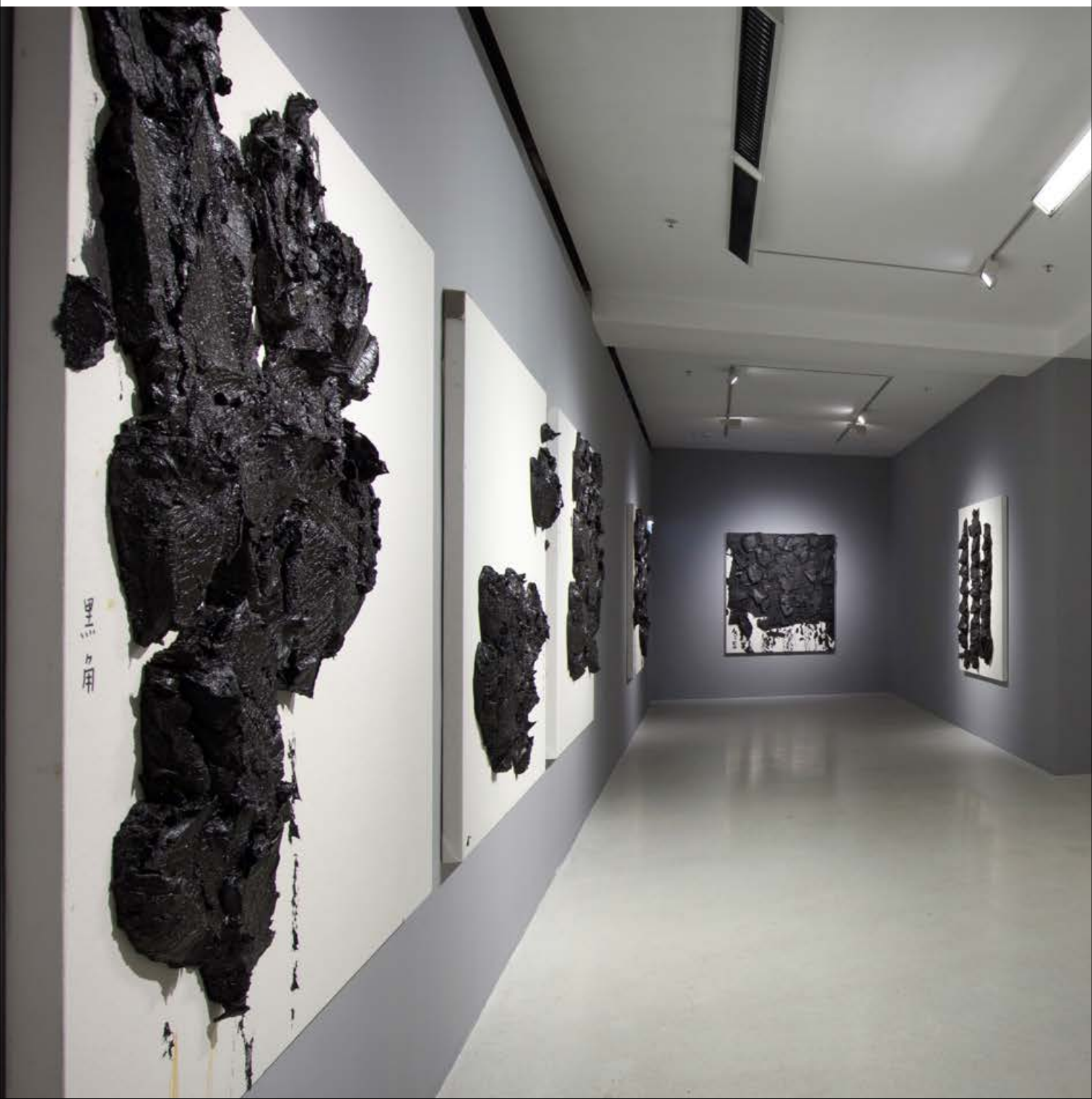
For this exhibition, *Detached from Colour*, Zhu Jinshi has enthusiastically created new black-and-white works. The exhibition will showcase the artist's black-and-white paintings from the 80s and 90s together with those created more recently, and it will be interesting to see the process of evolution and capacities demonstrated in the works. What makes this exhibition particularly significant is that the artist himself views it as an important artistic achievement. The exhibition also throws light on paintings that are all-black or all-white, as thick as a brick. In the 2000s, Zhu focused on the exploration of colours, and, recently, he has made a return to his black and white artworks, deconstructing colour and using solid colours, reflecting the artist's aim towards a more dispassionate yet rich inner world. The colours black and white are both the absence of colour and the fusion of all colours. Black and white are the simplest yet richest colours. The binary relationship of black-and-white is authoritative and ritualistic in character yet retains diverse symbolism representing the dramatic polarity between the two elements. The recent black-and-white paintings will evidence the artist's new exploration of materialistic and cognitive opportunities.

I would like to mention that the oeuvre of Zhu Jinshi, encompassing his paintings and installations, contains meaningful "traces of time". This is because whether it be painting or installation, his works involve his special sensations toward material and space, and whether it be paint or rice paper, his works involve a great deal of time and effort to conquer the material. I would like to conclude this essay with the artist's explanation on the exhibition:

This is the real meaning of "detaching from colour", which is founded by traditional Chinese culture, starting from Tao Yuanming and continued now. This is a secret of happiness indulged exclusively by Eastern elites, like Su Shi in Hangzhou or Bruno who lives in London right now. My "whiteness" has nothing to do with clothing (it is said that Korean monochrome painting originated from white clothes). Wu Hing also associated the colour white with Lao[zi]'s philosophy: "Great integrity seems like disgrace... The great image has no form." It isn't that I don't like colour, it's because that which is most ordinary and common always possesses a higher status after a time of splendour. If whiteness is important, it's not because I do it well, instead it is a teaching from Laozi that we should know by heart.

—Zhu Jinshi





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**Origins of Emptiness**, 1976, Oil on cardboard, 27 x 41.8 cm (10 5/8 x 16 1/2 in.)



**White**, 1983, Oil on canvas, 58 x 44 cm (22 7/8 x 17 3/8 in.)



Untitled, 1983, Oil on canvas, 167 x 87 cm (65 3/4 x 34 1/4 in.)







**Black 85**, 1985, Oil on canvas, Triptych: 110 x 90 cm x 3 (43 1/4 x 35 3/8 in. x 3), Overall: 110 x 270 cm (43 1/4 x 106 1/4 in.)



Stone 86-2, 1986, Oil on canvas, 180 x 75 cm (70 7/8 x 29 1/2 in.)





**Exhibition of Scribbles**, 1985, Oil on canvas, 242 x 180 cm (95 1/4 x 70 7/8 in.)





**Black and White 2**, 1990, Oil on canvas, 65 x 65 cm (25 5/8 x 25 5/8 in.)





**Whirlwind**, 1990, Oil on canvas, 70 x 70 cm (27 1/2 x 27 1/2 in.)





**Black and White 1**, 1990, Oil on canvas, Diptych: 70 x 70 cm x 2 (27 1/2 x 27 1/2 in. x 2), Overall: 70 x 140 cm (27 1/2 x 55 1/8 in.)





**Jinshi 3**, 1990, Oil on canvas, Triptych: 65 x 65 cm x 3 (25 5/8 x 25 5/8 in. x 3), Overall: 65 x 195 cm (25 5/8 x 76 3/4 in.)





**Jinshi 4**, 1990, Oil on canvas, Triptych: 65 x 65 cm x 3 (25 5/8 x 25 5/8 in. x 3), Overall: 65 x 195 cm (25 5/8 x 76 3/4 in.)

**A Pile of Rice Paper**, 1994, Rice paper, Dimensions variable. Gan Jiakou, Beijing, China.







**Wuchang**, 1996, Rice paper, Song dynasty bowl, water, white gourd, Dimensions variable. Capital Normal University Museum, Beijing, China.



**The Tao of Rice Paper**, 1997, Rice paper, 18 x dia. 3 m (59 x dia. 9 7/8 ft.)  
Vancouver Art Gallery, Canada







**Soaking**, 2007, Rice paper, ink, stainless steel box, 170 x 100 x 80 cm (66 7/8 x 39 3/8 x 31 1/2 in.)  
Installation view, *Mind Space: Maximalism in Contrasts*, 2010, Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China



**Form of the Matter 1**, 2012, Oil on canvas, 160 x 140 cm (63 x 55 1/8 in.)



**Form of the Matter 2**, 2012, Oil on canvas, 160 x 140 cm (63 x 55 1/8 in.)





**Boat**, 2012, Xuan paper, bamboo, cotton thread, 6 x 15 x 3.5 m (19 5/8 x 49 1/4 x 11 1/2 ft.). Pearl Lam Galleries Special Project Space, Shanghai.



**Swimming 400 Meters**, 2014, Oil on canvas, Triptych: 180 x 160 cm x 3 (70 7/8 x 63 in. x 3), Overall: 180 x 480 cm (70 7/8 x 189 in.)





Front: **Work**, 2010, Ink, xuan paper, Dimensions variable Back: **Master of Walking**, 2013, Oil on canvas, Triptych: 180 x 160 cm x 3 (70 7/8 x 63 in. x 3), Overall: 180 x 480 cm (70 7/8 x 189 in.)  
Installation view, *Zhu Jinshi: Simplicity*, 2015, Pearl Lam Galleries, Singapore



**Door to the Form of the Matter**, 2012, Oil on canvas, Triptych: 160 x 140 cm x 3 (63 x 55 1/8 in. x 3), Overall: 160 x 420 cm (63 x 165 3/8 in.)





**Wall of Air**, 2015, Canvas, frames, oil paint, metal racks, 267 x 2027 x 85.5 cm (105 1/8 x 798 x 33 5/8 in.). Installation view, *Performance in Paint: Zhu Jinshi*, 2015–16, Inside-Out Art Museum, Beijing, China.



**Black Brooklyn**, 2014, Oil on canvas, Diptych: 180 x 160 cm x 2 (70 7/8 x 63 in. x 2), Overall: 180 x 320 cm (70 7/8 x 126 in.)





Left: **Bringing Food Upstairs with Both Hands**, 2014, Oil on canvas, 180 x 160 cm (70 7/8 x 63 in.) Right: **Untitled**, 1984, Cotton, oil paint, turpentine, 110 x 83 cm (43 1/4 x 32 5/8 in.).  
Installation view, *Zhu Jinshi*, 2016, Blum & Poe, New York, USA

**Nine Levels**, 2015, Oil paint, canvas, frame  
Nine parts: 20 x 60 x 50 cm (7 7/8 x 23 5/8 x 19 5/8 in.) each  
Installation view, *Zhu Jinshi*, 2016, Blum & Poe, New York, USA







**Wall of Air**, 2015, Canvas, frames, oil paint, metal racks, 267 x 2027 x 85.5 cm (105 1/8 x 798 x 33 5/8 in.). Installation view, *Black*, 2016, Blum & Poe, Los Angeles, USA



**Endless Universe**, 2014, Oil on canvas, Tetraptych: 180 x 160 cm x 4 (70 7/8 x 63 in. x 4). Installation view, *Zhu Jinshi*, 2016, Yuan Art Museum, Beijing, China.





Left: **Untitled**, 2016, Canvas, frames, wall paint, 500 x 690 cm (196 7/8 x 236 1/4 in.) Right: **Untitled**, 2016, 300 frames mounted with canvas, 17.1 x 1.6 x 1.8 m (56 1/8 x 5 1/4 x 5 7/8 ft. )  
Installation view, *Zhu Jinshi*, 2016, Yuan Art Museum, Beijing, China



**Untitled**, 2016, 300 frames mounted with canvas, 17.1 x 1.6 x 1.8 m (56 1/8 x 5 1/4 x 5 7/8 ft.). Installation view, *Zhu Jinshi*, 2016, Yuan Art Museum, Beijing, China.





Zhu Jinshi Studio

ZHU JINSHI

1954	Born in Beijing, China		
Present	Lives and works in Beijing, China		
Selected Solo Exhibitions			
2016	Detached from Colour, Pearl Lam Galleries, Hong Kong, China Zhu Jinshi, Yuan Art Museum, Beijing, China Zhu Jinshi, Blum & Poe, New York, New York, USA		
2015	Performance in Paint: Zhu Jinshi, Inside-Out Art Museum, Beijing, China Zhu Jinshi Special Project: Boat, Pearl Lam Galleries at Exchange Square, Hong Kong, China		
2014	Zhu Jinshi: Simplicity, Pearl Lam Galleries, Singapore		
2013	Zhu Jinshi: The Reality of Paint, Pearl Lam Galleries, Hong Kong, China		
2012	Zhu Jinshi: Boat, Pearl Lam Galleries Special Project Space, Shanghai, China Zhu Jinshi, Blum & Poe, Los Angeles, USA		Chinese Abstract Art: A Survey Exhibition, Today Museum, Beijing, China
2010	New Abstract, 604J Gallery/604H Gallery, Busan, South Korea	2015	Beyond Form—An Exhibition of Abstract Art in China, Wenzhou, China
2009	Social Chromatology, JoyArt, Beijing, China		Perfection by Chance—A Yi Pai Series Exhibition, Pearl Lam Galleries, Hong Kong, China
2008	Power and Territory, Arario Gallery, Beijing, China	2014	Words Tend to Be Inadequate, Pearl Lam Galleries, Shanghai, China
2007	Four Tables, Courtyard Gallery, Beijing, China		Where does it all begin? Contemporary Abstract Art in Asia and the West, Pearl Lam Galleries, Singapore
2006	Plane Pattern, Tongzhou Private Art Center, Beijing, China	2013	Thick Paint: Jean Fautrier, Franz West, Zhu Jinshi, Luxembourg & Dayan Gallery, New York, USA
2002	On the Road, Prague City Museum, Prague, Czech Republic	2012	28 Chinese, Rubell Family Collection, Miami, USA
1999	Empty Time, Vostell Gallery, Berlin, Germany		Chinese Contemporary Abstract, 1980s Until Present: MINDMAP, Pearl Lam Galleries, Hong Kong, China
	Diary in Bamboo Forest, Weitendorf Chapel Art Association, Weitendorf, Germany		Mind Space: Maximalism in Contrasts, Hillwood Art Museum, Long Island University, New York;
1998	Empty Space, Saarbrücken City Gallery, Saarbrücken, Germany		DePauw University, Greencastle, Indiana, USA
	Return to Source, Ulm Art Association, Ulm, Germany		Alone Together, Rubell Family Collection, Miami, USA
1997	Tao of Rice Paper, Vancouver Art Gallery, Vancouver, Canada	2011	Wu Ming, Form is Formless: Chinese Contemporary Abstract Art, Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China
1996	Impermanence, Capital Normal University Art Museum, Beijing, China		Mind Space: Maximalism in Contrasts, University Art Gallery, University of Pittsburgh, USA
	Mianbi (In Front of the Wall), Georg Kolbe Museum, Berlin, Germany	2010	Mind Space: Maximalism in Contrasts, Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China
1995	Moment, Ruine der Künste (The Arts' Ruin), Berlin, Germany	2009	Negotiations: The Second Today's Documents, Today Art Museum, Beijing, China
1990	Fang, DAAD gallery, Berlin, Germany	2008	Yi Pai—Century Thinking, Today Art Museum, Beijing, China
Selected Group Exhibitions			
2016	Abstract and Beyond—The Research Exhibition of Abstract Art in China, Minsheng Art Museum, Shanghai, China		Yi Pai: Thirty Years of Chinese “Abstraction”, La Caixa Forum, Palma, Barcelona, Madrid, Spain
	Early Works, Yuan Art Museum, Beijing, China		Apartment Art in China: 1970s–1990s: The Ecology of Post-Cultural Revolution Frontier Art, Shuimu Contemporary Art Space, Beijing, China
	Black, Blum & Poe, Los Angeles, USA		Poetic Realism: A Reinterpretation of Jiangnan—Contemporary Art from South China, CEART-Centro de Arte Tomás y Valiente, Fuenlabrada, Spain
			The 3rd Nanjing Triennale, Jiangsu, China
		2007	What is Mono-ha?, Tokyo Gallery + BTAP, Beijing, China
			The First Today's Documents 2007—ENERGY: SPIRIT·BODY·MATERIAL, Today Art Museum, Beijing, China
			Abstract and Narratability, Y.Q.K., Deshan Art Space, Beijing, China
			The 6th Shenzhen Contemporary Sculpture Exhibition—A Vista of Perspective, OCT Contemporary Art Terminal, Shenzhen, China
		2006	The 5th Shanghai Biennale: Hyper Design, Shanghai Art Museum, Shanghai, China
			CHINA NOW, Art in times of change, Essl Museum, Vienna, Austria
			Poetic Realism: A Reinterpretation of Jiangnan, RCM Art Museum, Nanjing, China
		2005	Chengdu Biennial—Century and Paradise, Chengdu, China
			About Beauty, House of World Cultures, Berlin, Germany
		2004	The 3rd Triennial of contemporary art—Time Zones , Upper Swabia, Monastery of Weingarten, Weigarten, Germany
			China Moon, artist-in-residence international summer program, the Byrd Hoffman Water Mill Foundation, New York, USA



2003	<i>Left Hand, Right Hand—China/Germany Contemporary Art Exhibition</i> , 798 Art Space, Beijing, China <i>Chinese Maximalism</i> , UB Art Gallery of the University at Buffalo, New York, USA; Chinese Century Temple Art Museum, Beijing, China
2002	The 1st Guangzhou Triennial Exhibition, Guangzhou, China
2001	<i>Paper</i> , Alexander Ochs Galleries, Berlin, Germany
2000	<i>Hometown Art</i> , Palace of World Culture, Berlin, Germany <i>On the Way</i> , Bethanien Art Center, Berlin, Germany <i>Time-Timeless</i> , Egon Schiele Art Center, Krumlov, Czech Republic
1999	<i>The Same Voice</i> , Ludwigsburg Palace Festival, Germany
1998	<i>Resonance</i> , Art Beatus Gallery, Vancouver, Canada <i>Light and Paper</i> , Leopold Hoesch Museum, Dürën, Germany
1997	<i>Immutability and Fashion: Chinese Contemporary Art in the Midst of Changing Surroundings</i> , Kirin Art Space Harajuku, Tokyo, Japan
1996	<i>Displacement</i> , Wispa Gallery, Gdansk, Poland <i>'96 International Com-Art Show in Suwon: China, Korea and Japan</i> , Suwon City, South Korea
1995	4th International Istanbul Biennial— <i>Orient/Ation</i> , Istanbul, Turkey <i>Sharp Eye</i> , Art and exhibition Hall of the Federal Republic of Germany, Bonn, Germany <i>Open Your Mouth, Close your Eyes</i> , Beijing and Berlin Communication Exhibition, Capital Normal University Art Museum, Beijing, China
1993	<i>Chinese Avant-Garde Art</i> , Palace of World Culture, Berlin, Germany <i>Chinese Art</i> , Aschaffenburg City Gallery, Aschaffenburg, Germany
1992	<i>Chinese Contemporary Art</i> , Z Gallery, New York, USA
1991	<i>Stream of Light</i> , The Arts' Ruin, Berlin, Germany
1990	<i>Freedom</i> , Rotterdam Cultural Centre, Rotterdam, Netherlands
1988	<i>New Space, Art Forum</i> , Thomas Gallery, Munich, Germany
1987	<i>Two Artists from Beijing</i> , Bethanien Art Center, Berlin, Germany <i>Ink</i> , Nuremberg Artists House, Nuremberg, Germany
1986	<i>Beijing/New York: Avant-Garde Chinese Art Touring Exhibition</i> , City Gallery, New York; Vassar College Art Gallery, Poughkeepsie, New York, USA
1985	<i>Tuhua Exhibition</i> , Chaoyang Theater, Beijing, China (Banned)
1983–85	Underground Exhibitions, Private Space, Beijing, China
1980	<i>The 2nd Xing Xing (Stars Group) Exhibition</i> , National Art Museum of China, Beijing, China
1979	<i>The 1st Xing Xing (Stars Group) Exhibition</i> , Gallery in Beihai Park, Beijing, China

**Selected 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, South Korea  
Dean Valentine Collection, USA  
Delphine Arnault, France  
Deutsche Bank, Germany  
East West Bank, USA  
Maosoleum, Private Collection of Dr. Woffles Wu, Singapore  
Marciano Collection, USA  
Mario Testino, UK  
Minsheng Museum, China  
M+ Museum for Visual Culture, Hong Kong, China  
National Museum of Contemporary Art, South Korea  
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  
Inside-Out Art Musuem, Beijing, China

# PearlLam Galleries

## Pearl Lam Galleries 藝術門

Hong Kong 香港	601–605, 6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong, tel (852) 2522 1428 香港中環畢打街12號畢打行6樓601–605室
HK SOHO 香港蘇豪	G/F & 1/F, SOHO 189, 189 Queen's Road West, Sheung Wan, Hong Kong, tel (852) 2857 1328 香港上環皇后大道西189號西浦189地下及一樓
Shanghai 上海	181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989 中國上海市江西中路181號 郵編200002
Singapore 新加坡	9 Lock Road, #03-22, Gillman Barracks, Singapore 108937, tel (65) 6570 2284