

PearlLam Galleries

Pearl Lam Galleries unveils
major new ink painting series by contemporary master
Qiu Zhenzhong inspired by Matisse and illustrations
from 'Romance of the West Chamber'

FROM ROMANCE OF THE WEST CHAMBER TO MATISSE —INK PAINTINGS BY QIU ZHENZHONG



Qiu Zhenzhong (b. 1947), *Romance of the West Chamber First Series No. 1: Yingying and Hongniang* (2008), ink on xuan paper, 147 x 97 cm

Qiu Zhenzhong (b. 1947), *Matisse First Series No. 1: Female Nude in Studio* (2012), ink on xuan paper, 124 x 164 cm

Exhibition Dates

2 November–6 December, 2012

Monday-Saturday, 10am–7pm

Press preview on **Thursday, 1 November, 2012, 3–5pm**

Pearl Lam Galleries, 601–605, 6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong

HONG KONG - Opening **Friday, 2 November 2012**, Pearl Lam Galleries will present ***From Romance of the West Chamber to Matisse***: a major ink brush painting series developed over the past ten years by contemporary Chinese master ink artist **Qiu Zhenzhong**. In this body of work, Qiu Zhenzhong looks to figuration, inspired by and transforming the lines of Chinese woodblock prints illustrating the *Romance of the West Chamber* and the celebrated works of Matisse. Qiu Zhenzhong is at the forefront of a generation of ink brush artists who are reacting to and embracing 5000 years of Chinese culture and the influence of the West. Through the practice of *Linmo* he has created something new, exploring and reinventing traditions from the East and West. (**Press preview: Thursday, 1 November 2012, 3–5pm**)

Qiu Zhenzhong's inspiration for this series began after living in Paris for two months in early 2003. Qiu Zhenzhong said, "Every evening after dinner I would go for a stroll and could not resist ending up at the Pompidou Centre and browsing the exhibition rooms for a couple of hours. Because of my fondness for the artist and also because of my relaxed state of mind, I paid most attention to Matisse."

Upon Qiu Zhenzhong's return to China from Paris, he began exploring classic Chinese manuscripts and their potential for transformation into contemporary ink brush paintings. Illustrations inspired by the Ming-dynasty Chinese woodblock printing masterpiece, based on the Yuan dynasty *Romance of the West Chamber* drama, forms a major group of works in this exhibition.

Qiu Zhenzhong said, "Using the language of ink painting, distilling, manipulating, making the abstract and conceptual, I have attempted to explore the actual possibilities of ink painting."

Pearl Lam, founder of Pearl Lam Galleries said, "Ink brush is a hugely important genre, deeply ingrained in Chinese culture and practised by the Chinese literati since ancient times. The literati approach is that art is culture and art is not for commerce but for self-cultivation. The culture of the Chinese literati is absolutely central to our appreciation of art. In previous exhibitions, we have explored ink brush where the treatment can be considered as 'Chinese Abstract'. Through these exquisite works by Qiu Zhenzhong we intend to show a different strand of the genre, exploring different perspectives and approaches across artistic scenes: East and West and cross-cultural dialogue between China and the rest of the world."

About Qiu Zhenzhong

Qiu Zhenzhong was born in Nanchang, China in 1947. He graduated from the China Academy of Fine Arts in 1981. He now lives and works in Beijing and holds a teaching position at Central Academy of Fine Arts (CAFA). He is the Director of the Center for Comparative Studies of Calligraphy and Painting, CAFA, Dean of the School of Calligraphy at Shaoxing Liberal Arts College, member of the academic committee of the National Art Museum of China and Associate Director of the Academic Committee of the China Association of Calligraphers. He was also a consultant on Chinese calligraphy and painting for the 2008 Beijing Olympic Games Opening Ceremony. Qiu's solo exhibitions include *A Possible World—Qiu Zhenzhong Calligraphy Works* (2010) at Jiangxi Normal University Museum in Nanchang, China; *Qiu Zhenzhong* (2001) at Yantai Painting Institute in Shandong, China; *Qiu Zhengzhong: From Calligraphy to Modern Art* (1997) at the Nara Cultural Center in Japan; and *Qiu Zhenzhong* (1996) at Galerie Saint-Leger in Geneva, Switzerland. He has also exhibited widely in museums and galleries in Hong Kong, Singapore, Brussels, Barcelona, Madrid, Sydney, Berlin and Tokyo. His works are also found in worldwide collections, including Chongqing Museum (China), E.H. Gombrich (UK), Boehringer Ingelheim (Germany) and Hiroki Matumoto (Japan).

About Linmo

Linmo refers to the historical practice that Qiu Zhenzhong is exploring and evolving through his series of new works. "*Linmo* refers to imitating or copying the works of well-known painters. It is very close to the principle that emphasises the importance of learning from the old masters. By repeatedly imitating the works of the old masters, the painter like an apprentice, acquires skills in the artistic use of brush, ink, strokes, lines, colours, shades, blanks, compositions and the like. Meanwhile, [the artist] has to observe and comprehend the artistic styles and significant forms from which he may discover fundamental frames of reference for his future development in painting." From Wang Keping, *The Platonic Mimesis and the Chinese Moxie*, *International Yearbook of Aesthetics*, Volume 14, 2010, p 214–233.

About Pearl Lam Galleries

Pearl Lam started exhibiting and promoting Chinese contemporary art and design in 1993 in Hong Kong. Currently, Pearl Lam Galleries consists of two spaces in Shanghai: a Fine Art Gallery and special project space; and the recently-launched gallery in Hong Kong. Pearl Lam Galleries will also open a new design gallery in Shanghai this autumn, and a major space at Gilman Barracks in Singapore in 2013.

Presenting an exhibition program of the highest quality, Pearl Lam Galleries has championed the promotion and re-evaluation of the philosophy, perceptions and aesthetics of Chinese art for almost 20 years. From an early stage, popular touring shows such as ***Awakening: La France Mandarine, the French influence on Chinese Art*** (2004–06) characterised the exhibition program with their intercultural dialogue and dynamic work by international artists from established and emerging markets. Exhibiting Chinese artists such as Lan Zhenghui, Li Tianbing, Wang Dongling, Zhang Huan, Zheng Chongbin, and Zhu Jinshi reinterpret traditions, fuse cross-cultural influences and examine China today. The exhibition program also presents major solo exhibitions of international artists stimulating cross-cultural dialogue and cultural exchange between China and the rest of the world.

Pearl Lam Galleries has tirelessly promoted design as an art form in China. Pearl Lam has funded an artist-in-residence program for artists and designers across the globe. Pearl Lam Design shows works by established and emerging international designers including André Dubreuil, Maarten Baas, Mattia Bonetti, and Studio Makkink & Bey. They are invited to push the boundaries of traditional Chinese art and craft techniques and create new works that reflect their experiences in China.

Pearl Lam Galleries Hong Kong

Pearl Lam Galleries, Asia's most dynamic art gallery dedicated to Chinese and international contemporary art and design, holds a 340sqm gallery located on the 6th floor of the historic Grade II listed Pedder Building, alongside Gagosian, Ben Brown and Hanart TZ, at the heart of Hong Kong's growing contemporary art scene.

The Hong Kong gallery programme features both fine art and design exhibitions to complement the existing programs of the Shanghai galleries. It will continue to support young emerging artists such as Tsang Kin-Wah. The gallery will also bring solo shows by major international artists and designers to Hong Kong including Jenny Holzer and Yinka Shonibare in 2013.

Pearl Lam Galleries in Hong Kong will further build the Galleries' long-standing ethos for presenting an exhibition program of the very highest quality, collaborating with emerging and established artists and renowned curators, and promoting cross-cultural and multidisciplinary art from both Asia and the West.

Press Enquiries

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