

# PearlLam Galleries

Shanghai

## NEXT WEEK TO MILAN: ZHU JINSHI Solo Exhibition

Opening reception    Saturday, 30 July, 3–6pm  
Exhibition dates    30 July–20 September, 2022    Monday–Sunday, 10:30am–7pm  
Venue    Pearl Lam Galleries, 203, 2/F, 117 Xianggang Road, Shanghai, China 200002

Shanghai—Pearl Lam Galleries is pleased to present the solo exhibition of Zhu Jinshi *Next Week to Milan*, which shows new works by the artist from the end of 2019 to the present, including thick acrylic paintings and small oil paintings. The artist, who has been living in his studio for a long time and barely goes out, often titles his works with fictional names and illogical images from his mind. *Next Week to Milan*, which is also the name of a painting in the show, starts a new journey of a mind traveller of art, inviting audiences to a space of floating paintings.

The new medium and working methods introduced by the artist in two new series in this exhibition both challenge his past painting practices and usher in a new approach to painting as a spatial construction. Zhu Jinshi uses undiluted acrylic paint in his new acrylic works. The fluid nature of the medium requires a very different response from the artist as opposed to oil paint. With overpainting of highly saturated colours onto the canvas, shell-like textures are gradually formed, achieving a well-controlled and balanced state between fluidity and solidity. The colour structure in *I Don't See Colourful Clouds Covering the Moon* is multi-directional, extending outwards from all edges of the canvas. The placement of paint in blocks and a varied bright colour palette suggest a sense of unreal and horizontal movement, similar to the motion of clouds in nature, while a few vertical strokes and traces retain a subtle stillness, bringing a downward momentum to the image. In the other acrylic works in the exhibition, the multi-directional movement of the brushstrokes creates a disorientation, a method of working that not only challenges the process of painting, but also completely changes the perspective of viewing the painting.

During the past two years, while Zhu Jinshi has been working with this new medium and working method, he would choose to face a random direction of the canvas and change the directions irregularly at his will. He saw each change of direction as a new beginning, with the relationship between top and bottom (front and back) and left and right constantly interrupted and reset, breaking the inertia of the painting process. There is no presupposed specific viewing angle, and the overall composition allows the eyeline to naturally extend and spread beyond the canvas and what has been painted.

For Zhu, the sense of real space may only be a narrow view of the human experience, and the invisible multidimensional world is the only clue to understanding the reality of the universe. The imagery of multidimensional space is undoubtedly influenced by the artist's reading on astrophysics in his early years, where string theory postulates that the smallest unit of matter is reduced to a "string", which vibrates as if it were a musical note, and it is the different combinations of strings that build multiple dimensions of space. If thick painting is one of the ways to imagine multidimensional space, the flowing

colour blocks and spatial expansion of acrylic painting is a further abstract interpretation of this multi-dimensionality.

Zhu Jinshi's palette-like landscape paintings are composed of groups of small oil paintings created during the epidemic. Similar to how he approaches his acrylic paintings, the artist places each group of four panels on two or four movable worktables to begin work simultaneously, with the 3–5 cm wide broad brush first mixing the colours on dozens of palettes. The mixing takes place on the same few movable worktables, so that the artist can start working from any direction at any time. The height of the table allows him to move the brush in a similar way to ink painting and calligraphy, while the paint at the tip of the brush creates a spatial structure of intertwined colours as the three-dimensional brushwork is propelled forward, with the echoes of colour on the different panels creating a singular leap.

If the flowing blocks of colour of a regular size acrylic painting and the three-dimensional brushstrokes of a small oil painting can be imagined as strings of colour, as two different frequencies of spatial expansion and movement, the large multiples of acrylics in the final room of the exhibition attempt to present a freer and more spectacular multidimensional vision. In this work, a paint squeegee fixed to the end of a long pole travels across the surface of the canvas, leaving rut-like traces wherever it goes, while the superimposed texture created by smearing and swiping creates a majestic piece of music. The unknown dimension in space seems to play with the sound of strings, echoing beyond the boundaries of our vision and perception, hard to trace but transforming infinitely.

## About the Artist

Zhu Jinshi, born in 1954, is a pioneer of Chinese abstract art and installation art. He began to create abstract paintings in the early 1980s and moved to Berlin in 1986. Since then, he has been experimenting with performance, installation, and conceptual art. In 1994, Zhu returned to China, dividing his time between Berlin and Beijing until 2010. At present, he lives and works in Beijing.

Zhu's solo exhibitions include *Next Week to Milan* (2022), Pearl Lam Galleries, Shanghai, China; *Accidental Aesthetics* (2022), Tang Contemporary Art, Seoul, South Korea; *Li Bai's Snow* (2020), Tang Contemporary Art, Hong Kong, China; *Wood · Character* (2020), Fusion Art Center (now Nanchizi Museum), Beijing, China; *Ganjiakou 303* (2018), Pearl Lam Galleries, Shanghai, China; *Detached from Colour* (2016), Pearl Lam Galleries, Hong Kong, China; *Zhu Jinshi* (2015–16), Yuan Art Museum, Beijing, China; *Zhu Jinshi* (2016), Blum & Poe, New York, USA; *Performance in Paint: Zhu Jinshi* (2015), Inside-Out Art Museum, Beijing, China; *Zhu Jinshi: Boat, a Yi Pai installation* (2015), organized by Pearl Lam Galleries at Exchange Square, Hong Kong, China; *Zhu Jinshi: Simplicity* (2014), Pearl Lam Galleries, Singapore; *Zhu Jinshi: The Reality of Paint* (2013), Pearl Lam Galleries, Hong Kong; and *Zhu Jinshi* (2012), Blum & Poe, Los Angeles, USA. Group shows include *Uncommon Language* (2020–21), Vancouver Art Gallery, Vancouver, Canada; *Trilogy of Contemporary Art in China: The Scar* (2020), Busan Museum of Art, Busan, South Korea; Inaugural exhibition (2019), Rubell Museum, Miami, USA; *The Allure of Matter: Material Art from China* (2019–20), Los Angeles County Museum of Art, Los Angeles, USA; *A Fairy Tale of Red Times: Works from the White Rabbit Collection* (2019), National Museum of Victoria, Melbourne, Australia; *Black* (2016), Blum & Poe, Los Angeles, USA; *28 Chinese* (2015), San Antonio Museum of Art, San Antonio, USA and Asian Art Museum, San Francisco, USA; *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *Thick Paint: Jean Fautrier, Franz West, Zhu Jinshi* (2014), Luxembourg & Dayan Gallery, New York, USA; *28 Chinese* (2013), The Rubell Family Collection, Miami, USA; *Orient/Ation*, 4th International Istanbul Biennial in Turkey (1995), Istanbul, Turkey; and the 1st Xing Xing (Stars Group) Exhibition (1979), Gallery in Beihai Park, Beijing, China. Zhu Jinshi's works have been collected internationally by notable public and private collections.

## About Pearl Lam Galleries

Pearl Lam Galleries is a driving force within Asia's contemporary art scene. Founded in 2005, the gallery plays a

vital role in stimulating international dialogue and cross-cultural exchange between the East and West.

Following a rigorous programme, Pearl Lam Galleries presents museum-quality exhibitions that re-evaluate and challenge perceptions of cultural practice in Asia. With a thoughtfully balanced roster of Chinese and international artists, the gallery is strategic in its curation, positioning itself as an educator.

The gallery maintains a flagship space in the historic Pedder Building in Hong Kong, whilst the Shanghai gallery is situated in the heritage architecture in the Bund district. With a team of international staff, Pearl Lam Galleries' reach is global, having presentations at major international art fairs including The Armory Show, Art Cologne, Art Basel Hong Kong, Frieze Masters, and West Bund Art and Design.

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