

When the Rapeseed Flowers Are in Full Bloom: A Solo Exhibition by Jin Junjie

Exhibition dates 8 March–12 April, 2025 (Viewing by appointment only)
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Venue 70 Square Metres, G/F, 41 Hengshan Road, Shanghai, China

SHANGHAI—70 Square Metres is delighted to present *When the Rapeseed Flowers Are in Full Bloom*, a solo exhibition by Jin Junjie. Through his distinctive “scrape painting” technique, Jin breaks away from the constraints of figurative representation and expresses his inner thoughts and feelings with a rapturous and intuitive approach. In traditional Chinese painting, *xieyi* is an important form of expression that emphasises the artist’s personal subjective emotions and intellectual realm that are conveyed through minimal brushstrokes and colours. Much of the essence of traditional Chinese art lies in *yi*, the “meaning” or “spirit”, rather than *xiang*, the “representation” or “form” found in Western art. It advocates going beyond the simple mimicry of objects, focusing instead on the expression of the inner spirit. This offers a significant perspective for us to understand and analyse the works of contemporary artist Jin Junjie.

Jin Junjie’s works are not mere imitation of objects but are created through a subjective understanding of reality and spiritual sublimation. As a result, his works possess a unique spiritual depth. In his works, figurative forms exist in a subtle way—we can sense a connection with nature, society, and history. The association formed by this indirect representation is constructed through the skilful arrangement of abstract elements using colours, lines, and forms. Here, the artist transforms figurative forms into images that transcend reality, retaining certain figurative features that are well integrated with his inner spiritual world. On the other hand, his non-figurative works deviate from the visual forms of our real-world objects, and through the layering of colours and refined effects, he creates an abstract world filled with visual depth at different levels and a sense of time.

In his latest series, Jin explores the interplay of carving and painting in his works. He believes that the craftsmanship of carving and the artistic essence of painting are complementary. The series integrates a large number of painterly elements, as seen in *When the Rapeseed Flowers Are in Full Bloom*, *Sunlight Through the Window*, and *A Village in the Distance*. These works capture, respectively, scenes the artist encountered while travelling, the shaft of sunlight pouring through the window in his studio, and the village where he spent his childhood rendered from a bird’s-eye view that resembles the shape of a map. While depicting real-life moments, these images also reveal the artist’s creative process: any event or experience may inspire his work, as his process is shaped by spontaneity.

The carving series evolves from Jin’s *Starry Sky* series, in which he builds up layers of acrylic paint until a desired thickness is reached before he carves into it. This method emphasises the removal of figuration and focuses on capturing and expressing the emotions and thoughts of a particular moment, such as imagery evoked by a poem the artist has read, the memories of living by the sea, a quiet corner in nature, or a raindrop rolling down a car window. In laying down the colours, Jin also incorporates his personal interpretations. For instance, the linear figures in *Women Sunbathing on the Beach* were inspired by Picasso’s sketches, while *Reclining Man* explores the simplification of form into a clean, linear shape.

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Besides expanding on his approach to carving, Jin Junjie also experiments with diverse materials, including Xuan paper, acrylics, marker pens, and traditional Chinese pigments. In *Villa* and *Stars Never Ask the Sky for Deep Blue*, he repeatedly revises the surfaces, sometimes concealing the original forms, transforming the work into an “unfinished/ongoing” piece. For him, this process is one of uncertainty and a continuous exploration, allowing the images to emerge naturally at a certain moment.

About Jin Junjie

Born in 1989 in Hunan, Jin Junjie graduated with a BA in Lacquer Art from Tianjin Academy of Fine Arts in 2012. His work explores abstract perceptions presented within different environmental perspectives. Blurring the forms of objective imagery, Jin transforms everyday moments into an abstract game. In constructing this “game”, he layers colour upon colour, mapping his impressions of surrounding objects and landscapes. Through a sculptural approach, he then peels away these layers of enigmatic hues, merging external imagery with an inner spiritual world. His practice thrives on the tension between control and unpredictability, allowing colour and form to coexist harmoniously.

Jin’s works have been exhibited in important art museums and institutions, including at Xi’an Art Museum, Xi’an, China; Tianjin Academy of Fine Arts Art Museum, Tianjin, China; China Academy of Art Museum, Hangzhou, China; Shenzhen Art Museum, Shenzhen, China; Futian Art Museum, Shenzhen, China; Today Art Museum, Beijing, China; Shandong Art Museum, Jinan, China; Powerlong Art Museum, Shanghai, China; Tree Art Museum, Beijing, China; Yuan Art Museum, Beijing, China; and Yuan Art Museum, Chongqing, China.

Jin’s works have been collected by both private collectors and public institutions including Tianjin Academy of Fine Arts, Tianjin, China; Xi’an Art Museum, Xi’an, China; Yuan Art Museum, Chongqing, China; Powerlong Art Museum, Shanghai, China; Cowin Capital; LVMH; and Shenzhen Metro Group.


About 70 Square Metres


70 Square Metres is a new gallery space in Shanghai by gallerist Pearl Lam that houses artist residency programmes and provides an opportunity for emerging non-residency artists to exhibit their work. Located in the historic former French Concession, the new space represents Lam’s ongoing dedication to nurturing creativity and promoting underrepresented voices while fostering cross-cultural dialogue and understanding. The residency programme underscores the gallerist’s ongoing commitment to strengthening connections between the East and West, as well as other areas of the world such as Africa. Lam believes that art transcends borders with its power to communicate with people of all cultures and nations.


Pearl Lam, Founder of 70 Square Metres, says, “By welcoming artists from various countries, disciplines, and stages in their careers, we create a vibrant environment where ideas and different perspectives flourish. This initiative not only enriches our community but also contributes to the broader cultural landscape. We provide residents with the time, space, and resources they need to dive deeply into their work, explore new mediums, and create innovative and expressive works.”


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