

PearlLam Galleries

Shanghai

Univocal Crystallization

Featuring works by Chen Zijing, He Yan, Jia Xinru, Ren Minjie, Xi Guanlei, Yin Shiyan, Zhang Chi, Zhou Hao, and Zhu Xiaohe

Exhibition Dates 29 September–30 October, 2018 Monday–Sunday, 10:30am–7pm
Venue Pearl Lam Galleries, 181 Middle Jiangxi Road, G/F, Shanghai, China 200002

Shanghai—Pearl Lam Galleries is please to present *Univocal Crystallization*, an experimental exhibition of Univocity Art, which introduces the concept of Univocity Art through works by He Yan (b. 1981) and Zhu Xiaohe (b. 1956), as well as a group of young artists (b. 1994–1997) from the Univocity Art Studio and Research Center at Sichuan Academy of Fine Arts: Chen Zijing, Jia Xinru, Ren Minjie, Xi Guanlei, Yin Shiyan, Zhang Chi, and Zhou Hao.

The concept of Univocity Art was developed by Zhu Xiaohe, who was inspired by art critic Gao Minglu's theory on Chinese contemporary art. As a methodology, Zhu emphasizes the artist's working process as a flowing operation full of obscurity, rigidity, and complexity. While it is a self-sufficient principle, Univocity Art also encompasses a variety of existing practices and resources that have been rearranged and redistributed as equal to each other in the logic of sense. Univocity in artistic practices allows the emergence of new visions that have yet to be recognized, while stripping away any intention or meaning attached to an artwork; it is neither expressive nor representational, but is a process of actualizing the potentiality of negation, leaving behind the artwork as a temporary crystallization of the process—the ruins and remnants of the operation.

Chen Zijing's animation has flowing and unusual characteristics. She treats elements like colour, image, action, scene, symbols, and plot as independent rhythms generated from the void and connects them to become a dense, unusual sound. The sound consists of a scene or the "phantom of life", where perception and experience constantly escape and vary, or bravely venture beyond the expected.

He Yan's creations redefine the relationship between handcraftsmanship and contemporary art practice. She transfers traditional craftsman techniques into a personalized methodology based on the hybridity of microcosmic perception. During the process of repeated and delicate lacquering, polishing, and filling, she intentionally destroys the perception of materials, techniques, and shape, and she avoids trying to create meaning.

Jia Xinru has been exploring stacking materials on top of one another. She tries to maintain an artistic practice that does not depend on form or human behaviour; her work is not about shape, traces, or even materials. To some degree, however, her creations are the sum of all these things. She always immerses herself in her creation process, making her works an extension of her own body.

Ren Minjie likens her way of creation to “a tree that can graft onto the smallest branches” as she plants, takes care of, and prunes the tree. She uses a variety of materials like iron wire, thread, and plants to create unexpected objects that resemble ambiguous figures. The traces, memories, and feelings from all corners of life constantly change from their original position during the artist’s process and grow into new spatial forms in a complex way.

Xi Guanlei uses interrupted continuity to foster creation. He thinks every work is based on a special continuous feeling, and he sees interruption or a “slip” as an effective way of starting a new continuous moment. He discovers different layers of time in his paintings through how he visually interprets the plane, space, and objects as if they were in a state of war, while resisting direct and simple representation and categorization.

Yin Shiyan combines human and animal figures with images of vegetation to discover an unpredictable and flowing state of life. His works pay particular attention to details and are the result of overlapping and blurring the feelings brought up by artificial traces and living organisms. At the same time, he recognizes, anatomizes, decomposes, and replaces the original delicate figures to shape them into something that is the “survivor of a disaster”.

Zhang Chi handles daily electronic material in a manual way, paying attention to how the materials feel and function during his creative process. He delves into the details of the visual structure of his works to transform his methods and reveal the potential strength of the materials, casting away how they are normally used in everyday life. Zhang’s work is the result of exploring new techniques and behaviours.

Zhou Hao’s photography manipulates outsourced images to construct new images and push boundaries. He considers specific manipulation techniques as an instructive perspective towards looking at possible landscapes. The composition and production of his images open up generative routes that go beyond the preconceived.

About Pearl Lam Galleries

Founded by Pearl Lam, Pearl Lam Galleries is a driving force within Asia’s contemporary art scene. With over 20 years of experience exhibiting Asian and Western art and design, it is one of the leading and most established contemporary art galleries to be launched out of China.

Playing a vital role in stimulating international dialogue on Chinese and Asian contemporary art, the Galleries is dedicated to championing artists who re-evaluate and challenge perceptions of cultural practice from the region. The Galleries in Hong Kong, Shanghai, and Singapore collaborate with renowned curators, each presenting distinct programming from major solo exhibitions, special projects and installations to conceptually rigorous group shows. Based on the philosophy of Chinese literati where art forms have no hierarchy, Pearl Lam Galleries is dedicated to breaking down boundaries between different disciplines, with a unique gallery model committed to encouraging cross-cultural exchange.

Further building on the Galleries’ commitment, Pearl Lam Galleries opened its latest gallery at H Queen’s, Hong Kong’s latest art hub, in March 2018. The four gallery spaces of Pearl Lam Galleries in Hong Kong, Shanghai, and Singapore represent an increasingly influential roster of contemporary artists. Chinese artists Su Xiaobai and Zhu Jinshi, who synthesize Chinese sensibilities with an international visual language, are presented internationally with work now included in major private and public collections worldwide. The Galleries has also introduced leading international artists, such as Leonardo Drew, Jenny Holzer, Carlos Rolón/Dzine, and Yinka Shonibare MBE, to markets in the region, providing opportunities for new audiences in Asia to encounter their work. Pearl Lam Galleries encourages international artists to create new work which engages specifically with the region, collaborating to produce thought-provoking, culturally relevant work.

Press Enquiries

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