

Opening: Thursday, 5 March 2020  
Exhibition from 6 March to 2 May 2020

The Heinzer Reszler Gallery is pleased to announce Mingjun Luo's first exhibition at its gallery. The exhibition *Under The Sky*, which occupies the ground floor of the gallery, consists of a new series of clouds. The basement will display older pieces with diverse techniques such as charcoal, pencil or watercolour.

"In this not only intercultural but also intermedia study, Mingjun Luo's clouds constitute a significant step, an astonishing zero degree of simplicity and evidence. These clouds are not a *tropme l'oeil*; they are not illusory, due to the persistent presence of the support – a raw, unprepared canvas; they contain no symbolic meanings, no references to the beyond, just the minimum amount of very diluted white paint; in short, a nothingness, just a paint effect, and I'd even say a paradoxical erasure of paint. [...] While they draw on certain aspects of classical Chinese painting, Mingjun Luo's clouds certainly do not fall within the traditional landscape tradition, one of the main motifs of which is a mountain shrouded in mist or clouds. "Since clouds don't have a fixed shape, from the Chinese point of view they are seen as a particularly powerful embodiment of the changes at work in the universe in perpetual motion, as the Chinese perceive it." <sup>1</sup> Each landscape is an emanation of this philosophy of relationships, the circulation between yin and yang. For traditional Chinese painters, the cloud cannot be considered by itself – but Mingjun Luo does precisely this by placing it in the centre of her compositions, without mountains that it can conceal and/or reveal. The cloud is, however, "posed" on the raw cotton, its random shape is inscribed in the fine orthogonal frame of the canvas, soaking this plant-based medium with pigments and oil, thus perfectly symbolising the dialectic of heaven and earth. The void is more than an unfinished area; it becomes a background offering availability. Just as the void can make a shape appear (or the opposite of a shape – an ephemeral cloud), the paper roll appearing in this void has the potential to carry text or images. "

Bernard Fibicher <sup>2</sup>

<sup>1</sup> Yolaine Escande, "Nuages, brumes et vapeurs : Le souffle cosmique dans la peinture et la philosophie"

<sup>3</sup> Mingjun Luo, "Ici et maintenant", Pully Museum of Art, Till Schaap Edition, 2016

Mingjun Luo was born in China in 1963. She has lived in Biel since 1987 and works in both China and Switzerland. From 1979 to 1983, she studied fine arts at Hunan Normal University and then became an assistant at the same faculty until 1987.

Her work has been shown in numerous institutions in Switzerland. Examples include *Poussière Rouge* at the Kunsthaus Centre d'art Pasquart in Bienne in 2008 and more recently her exhibition *Ici et maintenant* at the Art Museum of Pully in 2016 and her participation in the inaugural exhibition of the MCBA in Lausanne this winter, *Atlas – Cartographie du don*. Outside Switzerland, she has participated in numerous exhibitions in China, her country of origin, as well as in Hong Kong. Her work has also been shown in South Korea at the Busan Biennale.

Her paintings form part of the following collections (selection): Cantonal Museum of Fine Arts Lausanne, Pully Museum of Art, Cantonal Bank of Bern, Sturzenegger- Stiftung im Museum zu Allerheiligen Schaffhouse, Beijing He Jingyuan Art Center, China, White Rabbit Contemporary Art Collection, Australia, Kunsthaus Centre d'art Pasquart, Bienne, Die Mobiliar, Hoffmann La Roche, Swiss National Bank, Collection Uli Sigg.

Bibliography (selection) : *Ici et maintenant*, Pully Museum of Art and Till Schaap Edition. *Poussière Rouge*, 2008 published by the Kunsthaus Centre d'art Pasquart by Verlag für moderne Kunst, Nuremberg.