

# MIAO XIAOCHUN: GYRO DANCE

繆晓春《陀螺舞》



ELI KLEIN GALLERY

# MIAO XIAOCHUN



Miao Xiaochun was born in Wuxi, Jiangsu Province, China in 1964. He graduated from CAFA, Beijing, China in 1989 and from Kunsthochschule Kassel, Germany in 1999. In the 1990s, Xiaochun began his experimenting with the relationships between art and advancing technology, but it was not until 2005 that Xiaochun began creating his large-scale digitized works.

As the one of the foremost representatives of Chinese new media art, his extensive body of works parallel each other through the theme of technology as a representation of the present, and classical artwork as the past. His use of contemporary photography is based on the “multiple view points” perspective to pioneer connections between history and the modern world. He successfully uses 3D technology to create upon a 2D image a virtual 3D scene, to transform a still canvas into moving images, concurrently changing the traditional way of viewing paintings and giving a completely new interpretation and significance to a masterpiece of art, especially with the striking use of his idiosyncratic imagination about history and the future. His works add an important example to contemporary negotiations with art history.

# A SELF PREFACE ABOUT GYRO DANCE - MIAO XIAOCHUN

## 1: Software

The widespread use of software not only fundamentally changes the work and lifestyle of human beings, but also the way art is created, which is also an area that my artistic practices mainly focus on. Gyro Dance is a 3D computer animation; the character “I” in the animation generated by 3D scanning, through the employment of the software’s function of deformation, becomes a recognizable and conspicuous digitized image of a human figure, and through the use of open-source online, command (motion capture) is made to have the figure to complete a series of movements that are common in real life, and, yet through the multi-processing of the software, becomes uncanny and absurd, which is like using the value and standard of other species to measure that of humankind, which, from Neolithic to AI era, we have seemed and will always seem incredible, uncanny and absurd at the same time.

## 2: Futurism

On June 6th, 2018, on the train from Wuxi to Nanjing, the Futurist movement that took place 100 years ago was suddenly recalled in my mind, thus I began searching the “Manifesto of Futurism” and Futurist works online; and I found it intriguing, as associating with my currently finished work Gyro Dance and comparing it with the Futurist works of the past. Before, I used my work “No beginning, No ending” to respond intentionally to Cubism, yet my use of Gyro Dance today as a response to Futurism is however a coincidence.

In 1909, several young people around the age of 30 wrote “The Manifesto of Futurism”, full of passion and idealistic belief, and tried to achieve their artistic goals through practices of creating sculptures and paintings; while, might due to the fact that the artistic medium and methods of that time were limited, at them time film technology was just invented, the Futurist movement unfortunately did not last very long, leaving only a few important works in history; however, the failure of this movement, however, has left many possibilities for our future artists to continue to explore through their artistic practices.

They will come against us from afar, leaping on the light cadence of their first poems, clutching

the air with their predatory fingers and sniffing at the gates of the academies the good scent of our decaying spirits, already promised to the catacombs of the libraries.

Therefore, I think I have to accept both the possibility and limitation existing in this day and age, avoiding being left behind but not being too progressive, and concentrating on completing tasks and things relevant at this time. It is possible that I might get irrational sometimes and come up with a passionate future blueprint, which yet will take many years to be achieved anyway. And, the future is always beyond our imagination; and probably, the time or the age I am at now is considered just pre-AI age!

The oldest among us are not yet thirty years old: we have therefore at least ten years to accomplish our task. When we are forty let younger and stronger men then we throw us in the waste paper basket like useless manuscripts!

### 3: Shape

The characters in Gyro Dance, through deforming process of 3D software, are the results of the effect of over-layered diamond shapes attributed to the lattice deforming process. Due to the fact of being processed through computer calculation, images always seem deformed and odd; even so, the 3D scanned result of the original features of my face remains clear and shows similarity with the deformation in Expressionist art. The content of a scanned image, like that of photography or of Realist art, is closer to reality. The experiment of deformation approach began in 2009, just like what the Expressionist did in history, yet the only difference is that my practices are the results of computer calculation, computer calculated Expressionist.

Today, deforming approaches, though limited to software's capability, have been able to create styles that are completely different from what our human brain and hands can create, among which some of them reveals similarities with and make me recall the artistic practices of some African sculptures and Cubist art.

Few thousand years ago, at an incredible moment when people of prehistoric time used charcoals to paint images of human beings and animals, based on their visual memory and through conceptual process on the walls of caves, they created a painting method, completely original and unique, that one cannot find any previous sources to made reference to; thus, people of later times could learn and imitate from those original and unique source created by their ancestors, creating new methods of styles, from Realism, Expressionism to Abstractionism. But,

what's embarrassing is that almost every methods and styles in history has been practiced, as a painter, one can hardly avoid influences of these existing artistic methods and styles. Eventually, the development of computer software has provided us, who have long being troubled with finding new or appropriate approaches of shaping, probably a new method and an opportunity.

#### 4: Movements

All the movements in Gyro Dance, yet through certain readjustment and other processes, are from the downloadable sources of motion capture materials available online. The readjustment process includes first deformation, deforming each movement into numeric and consecutive moments, and presenting them respectively, which would indicate a sculptural sensation, and second acceleration, accelerating each movement that are normal and ordinal in a general sense, creating a sense of abnormality and insanity.

Before the invention of sequence photography, the painting and the sculpture were unable to create precise and accurate depictions of movements, especially fast movements. The most famous example is the photographic captures that deconstruct the movements of a running horse, which proved that all previous depictions of running horses by painters and sculptures had been completely wrong. While, I do not know if the aesthetic sensation of melancholy in ancient Greek sculptures has anything to do with accurate depiction of movements.

Futurist painters in history have painted consecutive movements of a moving subject on canvas, famous examples of such practices includes *Dynamism of a Dog on a Leash* and *Girl Running on a Balcony*, however paintings of this type are not common, I personally believe that painting such subject is exhausting. However, thanks to technology of 3D motion capture, which can accurately capture rapidly moving subject, I am therefore able to bring out all different movements available in my source and capture them using the motion capture technology.

#### 5: Rhythm

The soundtrack created is the 3rd movement of Beethoven's 5th piano concerto composed in 1811. The music masterpiece from 200 years ago yet displays Futurist and even contemporary qualities, its rhythm is fast, strong and powerful, even listening to it in 2018, I feel thrilled and overwhelmed.

It is quite difficult as trying to putting music and images into editing software and to find the rhythm pertaining to the music melody. While, after several times of adjustment, unexpectedly I was able to find the rhythm!

Every time after watching a movie, I felt a sense of loss, thinking of the logic presented in the film, which is confusing and do not stand up under close scrutiny; however, music is different, especially for my favorite pieces, they are logically resonant and flawless, and one will never get tired of listening to them, and will learn a new lesson from every time of listening. Therefore, selecting an appropriate music for a moving picture is really important, which can help to stay away from clumsy lots and unreasoning narrative.

## 6: Implication

After completing this work, I couldn't come up with a good title for a long time when I all of a sudden came up with the image of a Gyro – only through rapid and constant spinning, the gyro would remain standing. It is just like us, who have been occupied with busy but meaningfulness matter or tasks. In addition, through post-production, every movement of characters is accelerated dramatically, as if being whipped continuously, and along with background music playing, these movements seem showing some inexplicable dancing qualities and delivering a sense of unexplainable pleasure, and all of these is attributed to being accelerated.

Futurist poetry, a process of piling up words, is similar to some extent with my practices, which is to pile up actions, and what is the meaning of doing so? There is no meaning, if the Futurist can do it, why can't I?

With different transportations, I am able to transport easily from place to place on this planet: from the East to the West, from the West to the East. Therefore, the "Gyro Dance" video work was also interspersed with various scenes from all over the world. I am becoming increasingly unaware of the purpose of our life, inside a circle of everyday life routine, like a fly or a bee, or let it rather be a gyro.

# 关于《陀螺舞》的自述

## 关于《陀螺舞》的自述

### 1 软件

软件的广泛使用不仅从根本上改变了人类的工作和生活方式，也正在改变艺术创作的方式，也是我主要尝试的领域。“陀螺舞”是一个三维电脑动画，其中的“我”由三维扫描而成，并且通过软件的变形功能将他变化成一个既可辨识又略显突兀的数字人物形象，运用网络上的开放素材（动作捕捉）指令他完成一系列的动作，这些日常生活中的常见动作在通过层层叠加的软件处理之后，变得如同外星生物一般的怪异荒诞和不可思议，好比用另外一个物种反观人类的价值取向与行为准则，从原古石器到人工智能，我们曾经正在和将会继续不可思议，同时又荒诞不经。

### 2 未来主义

在2018年6月6日从南京到无锡的高铁上，我突然想起了100多年前的未来主义，便立刻上网搜索了《未来主义宣言》和未来主义风格的作品，联系到最近做完的这件《陀螺舞》的作品，两相对照，饶有趣味。之前用《无始无终》回应立体主义是有意而为，现在用《陀螺舞》响应未来主义则完全是误打误撞。

1909年，几个三十岁不到的毛头小伙写了一篇激情四射的《未来主义宣言》，并用绘画和雕塑实践着他们的艺术理想，但也许是因为当时的艺术媒介并不能充分实现他们追求的速度之美，电影也刚刚发明不久，这个运动没有延续很长时间，也没有留下太多的作品。给后来的我们和未来的艺术家留下了巨大的可以继续工作的空间。

“我们的继承人将反对我们，他们将唱着自己的节奏迅急的歌曲，踏着舞步，伸开鹰爪般的手指，从屎方走来，从四面八方走来，他们将在科学院的大门上像狗一样灵敏地嗅出我们腐烂的思想已经从图书馆的地下室里散发出臭气。”（摘自《未来主义宣言》）

所以，我想我要坦然接受这个时代提供给我的可能同时也是局限。滞后不得，超前不得。安心做好在这个时间段在这个环节上需要做好的事情。我也许也会脑子一热，提出关于未

来的激情设想，但也许也要到若干年之后才能真正实现。而且未来会完全超出我的想象，我大概只是处在前人工智能时代吧？！

“我们当中最年长者30岁，因此我们至少还有十年时间来完成我们的事业。当我们40岁时，比我们更加有为、更加身手矫健的青年人将把我们像废纸一样扔进纸篓里。——我们甘愿这样”（摘自《未来主义宣言》）

只不过扔我们的可能不是身手矫健的青年人，而是无所不能的人工智能。

### 3 造型

《陀螺舞》中的人物形象经过了三维软件的变形处理，就是晶格点变形产生的菱形叠加效果。因为是由软件整体计算处理的，因而即使是变得极其怪异，却依旧能保持当初我被三维扫描仪扫描下来的面部特征。直接扫描的形象比较接近现实，如照片，如写实主义。2009年之后尝试了变形，象历史上表现主义所做的那样，但这是电脑软件计算出来的表现主义。

虽然现在软件的变形功能还比较有限，但这些有限的变形功能已经呈现出与人脑人手截然不同的风格。甚至有时会让我联想到某些非洲雕刻和立体主义作品中类似的造型方式。

若干万年之前，史前人类在洞穴里第一次绘制人和动物的形象时，那真是神奇的一刻，把看到的，记得的，想到的用木炭勾勒到墙上去，是要用某种方法的，而这种方法完全是自创的，没什么可借屎的。之后的人类可以不断的模仿学习，从写实的到表现的到抽象的，等等等等，千变万化。尴尬的是，似乎每一种方式都有人玩过，一下笔，无数种风格和流派就会涌现出来，令人莫衷一是，无所适从。终于，现在又有了电脑和软件的方式，我的判断是：当我想不出来该用何种方式造型时，电脑和软件的造型方式也不失为一种选择。

### 4 动作

《陀螺舞》中所有的动作都是用的网络上可以下载的开放的动作捕捉素材，但做了必要的处理，一是进行了分解，每一动作都分解成了无数个连续的瞬间，将它们连缀在一起，便有了某种雕塑感。二是把运动速度大大加快，把动作由平淡无奇变得似乎神经紊乱一样。

在连续摄影发明之前，绘画和雕塑是不太能准确捕捉和表现动作的，尤其是速度快一点的动作。最著名的例子是马奔跑的动作被拍摄下来分解之后，对比之前所有画家画的马，基本上四条腿的奔跑方式全都是错误的。我不知道类似于古希腊雕塑中静穆的伟大这样一种美学趣味是否与无法准确捕捉动作有关。



未来主义画家把前后连续的动作画在了同一个画面上，比较著名的有卡拉的《拴着皮带散步的狗》《在阳台上奔跑的女孩》等，但这样的绘画作品并不多见，我私下里认为可能是这样画好象也挺累的。

但现在的三维动态捕捉技术能够很好的对动作进行捕捉和分析。于是我就索性一次用个够，把动作库所有能用的动作都用了进去。

## 5 节奏

配乐是贝多芬作于1811年的第五钢琴协奏曲的第三乐章。贝多芬200年前的音乐是如此的富有现代风格和未来气息。其节奏之快，之刚健有力，即便是我在2018年听来都血脉贲张！

刚刚开始把音乐和图像放在编辑软件里后，我要按照音乐旋律找节奏，不太容易的。但慢慢的就调整好了，居然基本上都能合上拍，也是我始料未及的！

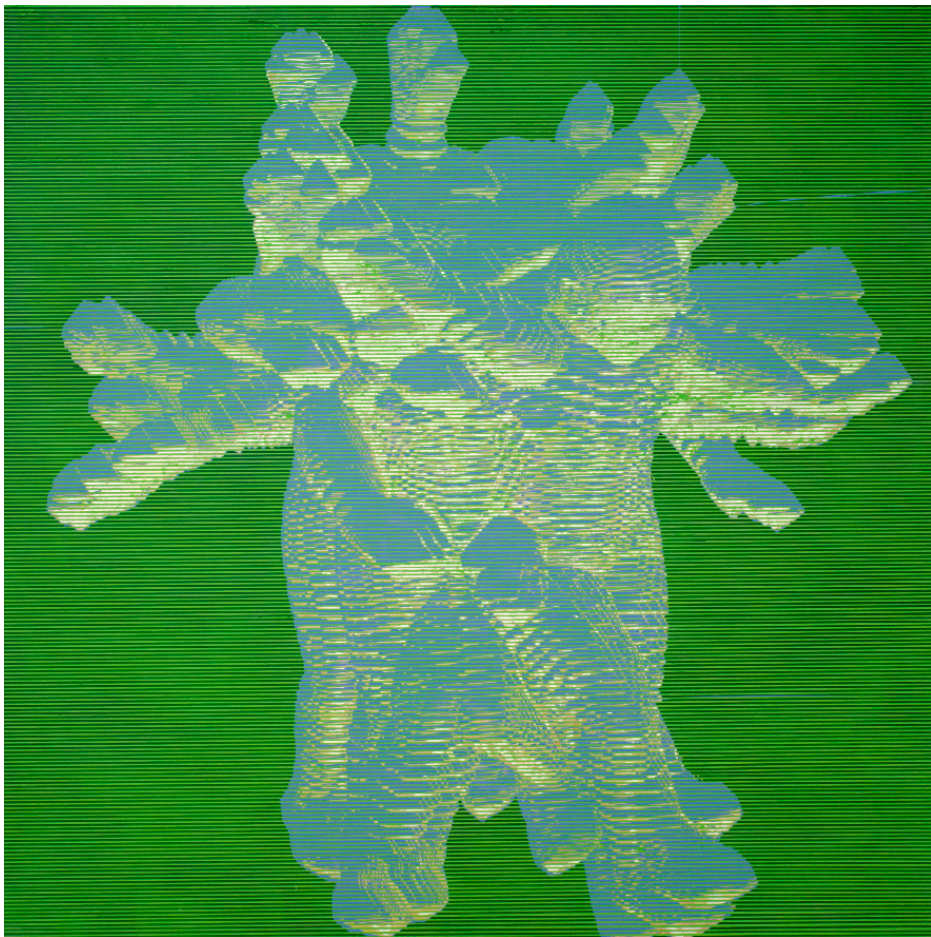
每次我看完电影，都有一种失落感，觉得电影里呈现出来的逻辑，非常胡编乱造，经不起仔细推敲。但是音乐不一样，尤其是那些我极为钟爱的曲目，我觉的它的逻辑就是正确无误，完美无瑕的，可以百听不厌，而且越听越正确。所以选择一段合适的音乐来适配这些运动的影像就成了一件非常重要的事情，它厮闹颤离了絮絮叨叨的情节和叙事。

## 6 寓意

做完这件作品后我完全不知道应该起一个什么标题，只是在最后最后才想到了飞转的陀螺。只有飞速旋转，它才能屹立不倒，这多像终日忙碌没事找事的我们。另外，在后期制作时，几乎每个动作却被大大加速过，就像被鞭子不停抽打着，加速过的动作配上音乐又有了一些莫名其妙的舞蹈的感觉，甚至有某种说不清道不明的快感，只是因为速度。这与未来主义诗歌又有几分相似之处，他们只是把单词堆砌在一起，我只是把动作堆砌在一起，这样做有意义吗？没什么意义，反正他们可以做，我也可以做！

借由各种交通工具，我快速的在这个星球上来回奔波，从东到西，从西到东，所以《陀螺舞》中也穿插了世界各地的各种场景，都是一闪而过。我越来越不完全清楚我生活的意义，吃喝拉撒，颠来倒去，象苍蝇？象蜜蜂？还是象陀螺吧？

MIAO XIAOCHUN



*Gyro Dance No. 1, 2019*  
Acrylic on linen  
39 3/8 x 39 3/8 inches (100 x 100 cm)



Gyro Dance No. 2, 2019  
Acrylic on linen  
39 3/8 x 39 3/8 inches (100 x 100 cm)



*Gyro Dance No. 3, 2019*  
Acrylic on linen  
39 3/8 x 39 3/8 inches (100 x 100 cm)



*Gyro Dance No. 4, 2019*  
Acrylic on linen  
39 3/8 x 39 3/8 inches (100 x 100 cm)



*Gyro Dance No. 5, 2019*  
Acrylic on linen  
59 x 78 3/4 inches (150 x 200 cm)



*Ah, time!*, 2019  
3D print photopolymer resin  
16 1/2 x 6 3/4 x 5 1/2 inches (42 x 17 x 17 cm)



*I want to attack you, cut off your wings, 2019*

3D print photopolymer resin

12 1/2 x 10 x 16 inches (32 x 25 x 41 cm)

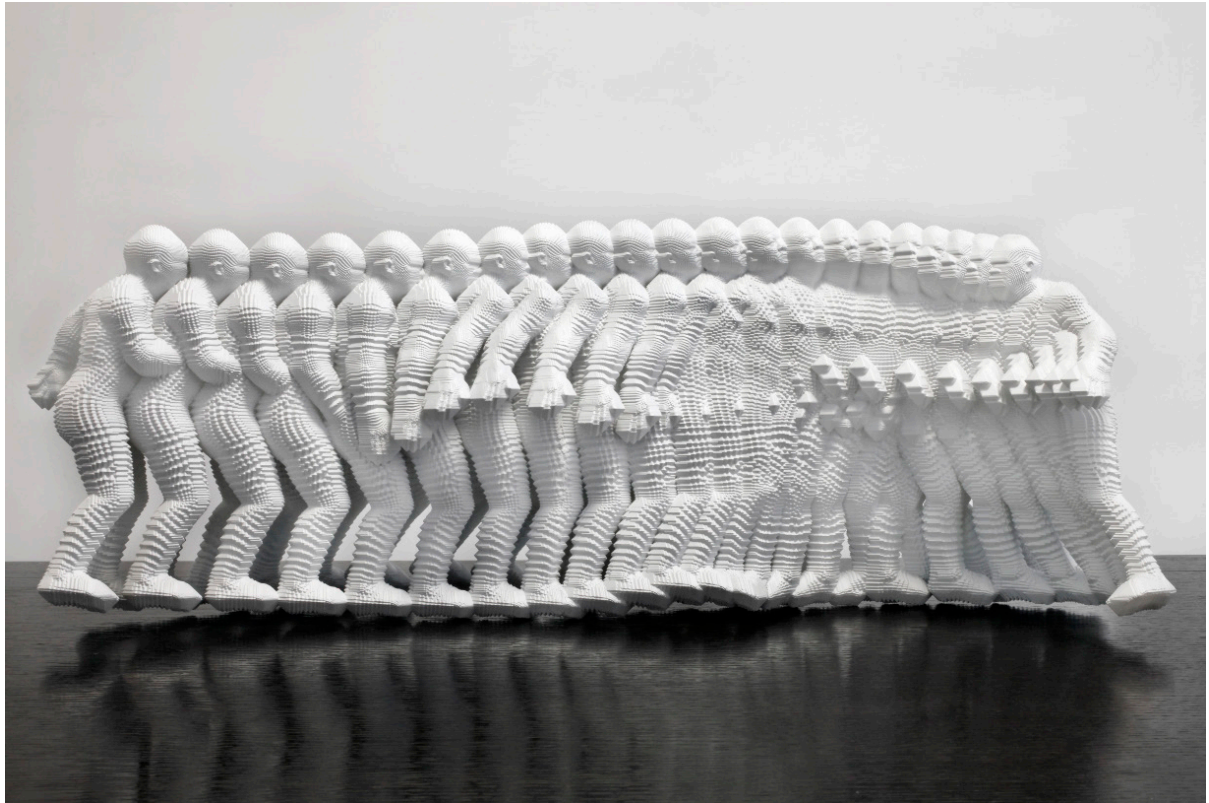




*Extrude milk equal to a quarter hour, 2019*  
3D print photopolymer resin  
14 1/4 x 13 3/4 x 17 inches (36 x 35 x 43 cm)



*All kilometers are not generally long, 2019*  
3D print photopolymer resin  
13 3/4 x 26 x 10 1/4 inches (35 x 66 x 26 cm)



*Crossing this vast earth at the moment of ten seconds, 2019*

3D print photopolymer resin

11 1/2 x 32 x 5 1/2 inches (29 x 81 x 14 cm)

MIAO XIAOCHUN



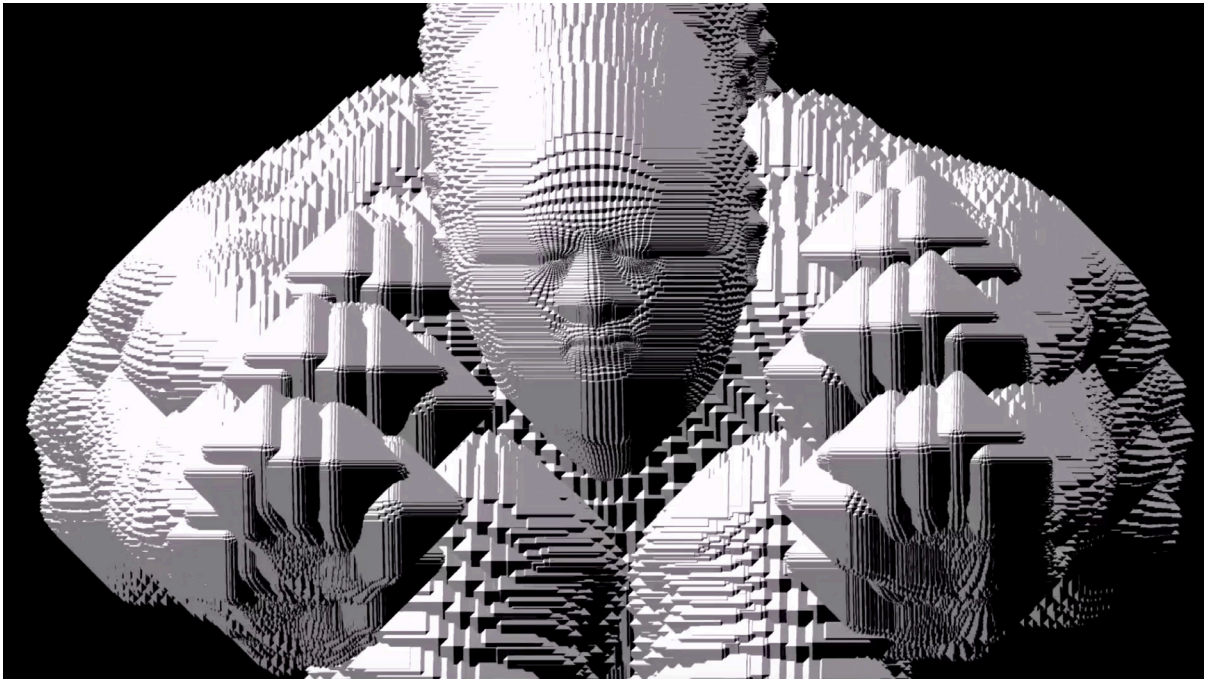
*Make an hour with a week of life, 2019*  
3D print photopolymer resin  
11 3/4 x 5 1/2 x 17 1/2 inches (30 x 14 x 44 cm)



*Some hours go to sleep, 2019*  
3D print photopolymer resin  
12 x 6 x 4 inches (31 x 15 x 10 cm)



*Some hours are lightning fast, 2019*  
3D print photopolymer resin  
14 1/4 x 13 3/4 x 13 3/4 inches (36 x 35 x 35 cm)



Still from *Gyro Dance*, 2017

3D computer animation

10 minutes 30 seconds



Still from *Gyro Dance*, 2017

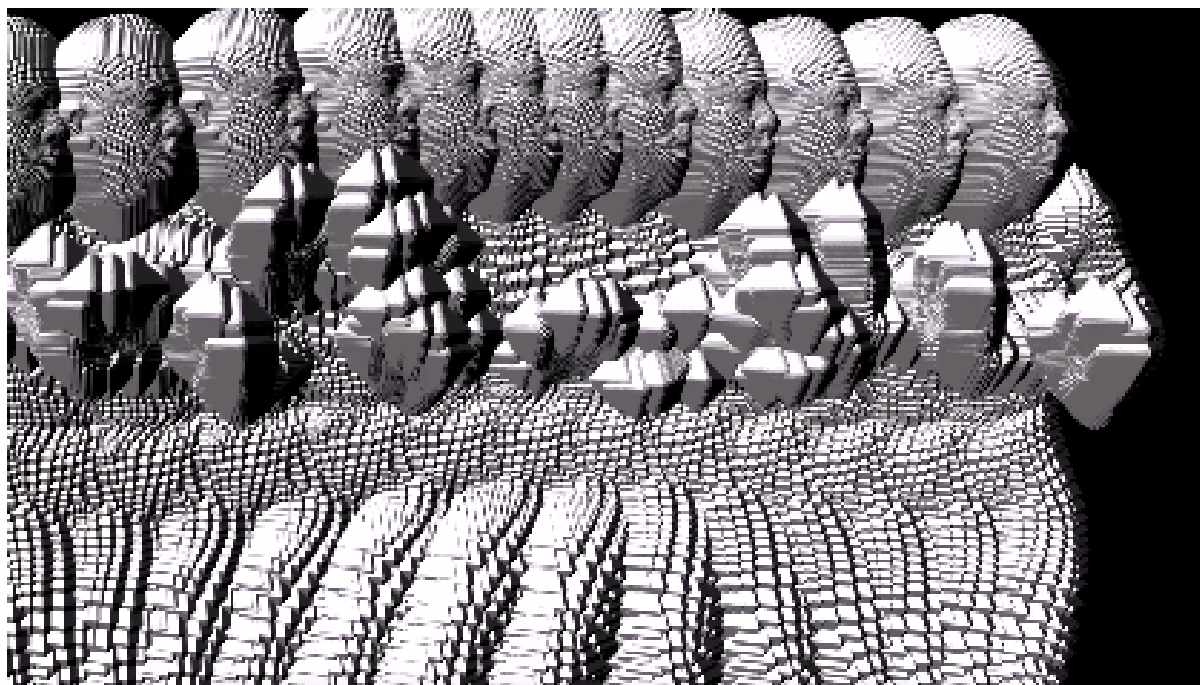
3D computer animation

10 minutes 30 seconds





Still from *Gyro Dance*, 2017  
3D computer animation  
10 minutes 30 seconds



Still from *Gyro Dance*, 2017  
3D computer animation  
10 minutes 30 seconds

# Curriculum Vitae

## Education

- 1999 MA Kunsthochschule Kassel, Kassel, Germany  
1989 MA Central Academy of Fine Arts, Beijing, China

## Solo Exhibitions

- 2019 “Miao Xiaochun: Gyro Dance,” Eli Klein Gallery, New York, NY; “01 Variable Cycle: Miao Xiaochun 2006-2018,” OCT Art & Design Gallery, Shenzhen, China
- 2016 “Echo,” Galerie Paris-Beijing, Paris, France; “Metamorphosis,” Klein Sun Gallery, New York, NY
- 2015 “Miao Xiaochun: Save As,” White Box Art Center, Beijing, China; “Miao Xiaochun 2015,” Art Museum of Nanjing University of the Arts, Nanjing, China; “Grammer – Miao Xiaochun,” Arario Gallery, Shanghai, China
- 2014 “Microcosms,” Es Baluard Museu d’Art Modern i Contemporani de Palma, Palma, Spain
- 2011 “Out of Body,” White Box Museum of Art, Beijing, China; “Miao Xiaochun – Microcosm,” Galeria Arsenal, Bialystok, Poland
- 2012 “The real in the Virtual,” The Denno Museum Center, MI, USA
- 2010 “Macromania,” Ludwig Museum, Koblenz, Germany; “Microcosm,” Arario Gallery, New York, NY; “New Works - Miao Xiaochun,” Arario Gallery, Seoul, Korea; “Beijing Index,” Alexander Ochs Galleries, Berlin, Germany
- 2009 “Microcosm,” Arario Gallery, Beijing, China; “Microcosm,” Walsh Gallery, Chicago, IL
- 2008 “Microcosm,” Osage Gallery, Singapore; Osage Gallery, Hong Kong; “Microcosm,” Alexander Ochs Galleries, Berlin, Germany; “Index,” White Space Beijing, Beijing, China; “Heaven and Earth: Miao Xiaochun’s Virtual World,” Lin & Keng Gallery, Taipei, Taiwan; “The Last Judgment in Cyberspace,” Museum of Contemporary Religious Art, St. Louis, MO
- 2007 “H2O,” Alexander Ochs Galleries, Berlin, Germany; “H2O – A Study of Art History,” White Space Beijing, Beijing, China; “H2O – A Study of Art History,” Osage Contemporary Art Space, Hong Kong; Walsh Gallery, Chicago, IL; “The Last Judgment in Cyberspace,” Contemporary Art Centre of South Australia, Adelaide, Australia
- 2006 “A Birdview,” Zhu Qizhan Art Museum, Shanghai, China; “Image + Imagination,” Osage Gallery, Hong Kong;

MIAO XIAOCHUN

“Viewpoint - The Last Judgment in Cyberspace,” White Space Beijing, Beijing, China; “Urban Landscape,” John Hope Franklin Centre Gallery of Duke University, Durham, NC; “The Last Judgment in Cyberspace,” Walsh Gallery, Chicago, IL; “The Last Judgment in Cyberspace”, Alexander Ochs Galleries, Berlin, Germany

- 2004 “Phantasmagoria,” Walsh Gallery, Chicago, IL
- 2002 “Verweilen,” Galerie Urs Meile, Lucerne, Switzerland
- 2001 “From East to West and Back to East,” CAFA Art Museum, Beijing, China
- 1999 “Kulturbegegnungen,” Galerie Stellwerk, Kassel, Germany
- 1994 “Miao Xiaochun,” Beijing Art Museum and Shanghai Art Museum, Shanghai, China
- 1992 “Miao Xiaochun,” National Museum of Chinese History, Beijing, China
- 1991 “Miao Xiaochun: Recent Works,” Beijing Art Museum, Beijing, China
- 1988 “Miao Xiaochun’s Paintings,” CAFA Art Museum, Beijing, China

Selected Group Exhibitions

- 2019 “New Art History 2000 – 2018 Chinese Contemporary Art,” MOCA Yinchuan, Yinchuan, China; “Traces,” Nolan Park, Governors Island, New York, NY; “Golden Panda Photography Awards Exhibition,” Chengdu Contemporary Image Museum, Chengdu, China
- 2018 “Life and Dreams: Contemporary Chinese photography and Media Art,” The Walther Collection, Neu-Ulm, Germany; “Ambush on All Sides An Alternative Intervention in Social Vision,” Sichuan Fine Arts Institute, Sichuan, China; “Open Source Shenzhen Biennale 2018,” Luohu Museum of Art, Shenzhen, China; “Screen Refreshing / Labor AMNUA Photography Exhibition 2018,” Art Museum of Nanjing Museum of Art, Nanjing, China; “Hybridizations: the ghost of painting,” Whitebox Art Center, Beijing, China; “40 Years of Chinese Contemporary Photography,” OCAT Shenzhen, China
- 2017 “Image of the Mind: Contemporary Chinese Art,” Metropolitan Pavilion, New York, NY; “Heaven Beyond the Sea,” Museum of Contemporary Art, Sanya, China; “Film Fra Kina,” Western Norway University of Applied Sciences, Bergen, Norway; “Mutual Supplementary and Wedge,” Shanghai Liu Haisu art Museum, Shanghai, China; Ludwig Museum, Koblenz, Germany; “Luther und Avant - Garde,” Wittenberg Old Prison, Germany; “Chine, art en Mouvement,” Musée du Film d’Animation, Château d’Annecy, France; “Beyond the Sea: International Contemporary Art Exhibition,” E Contemporary Art Museum, Shenzhen, China; “40 Years of Chinese Contemporary Photography (1976 - 2017),” Three Shadows Photography Art Center, Beijing, China; B3 Biennial of the Moving Image, Frankfurt, Germany
- 2016 “Chinascape: From Rural to Urban,” Spazioborgogno Artecontemporanea, Milan, Italy; “The 3rd

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Shenzhen Independent Animation Biennale,” OCT LOFT, Shenzhen, China; “Spanning Time: Revisiting the Aesthetics of the Northern Song Dynasty through Contemporary Chinese Photography,” CAFA Art Museum, Beijing, China; “The Exhibition of Annual of Contemporary Art of China 2015,” Beijing Minsheng Art Museum, China; “The Shadow Never Lies,” Shanghai 21st Century Minsheng Art Museum, Shanghai, China; “Stories of the Life – Chinese Contemporary Art Exhibition,” China Cultural Centre, Sydney, Australia; “Utopias and Heterotopias - The First Wuzhen International Contemporary Art Exhibition,” The North Silk Factory and the West Scenic District, Wuzhen, China; “JIKJI, The Golden Seed,” Cheongju Arts Center, South Korea; “ART IS DIGITAL, DIGITAL IS ART,” Museo Vostell Malpartida, Cáceres, Spain; The 3rd Shenzhen Independent Animation Biennale, C2 Space, OCT-LOFT, Nanshan District, Shenzhen, China; “Image of the Mind: Contemporary Chinese Art,” Metropolitan Pavilion, New York, NY; “Heaven Beyond the Sea,” Museum of Contemporary Art, Sanya, China

2015 “Beyond the Earth – The First Xi’an Contemporary Photography Exhibition,” Xi’an Art Museum, Xi’an, Shaanxi Province, China; “A New Dynasty – Created in China,” ARoS Aarhus Art Museum, Aarhus, Denmark; “Chinese Photography: Twentieth Century and Beyond,” Three Shadows Photography Art Centre, Beijing, China “Plan to Enter the Neighborhood,” Chengdu International Cultural Art Center, Chengdu, China; “Getting Close to Art,” Chengdu Dujiangyan City Cultural Center, China; “Essential Matters,” Borusan Contemporary, Istanbul, Turkey; “Sudden Change of Idea,” United Art Museum, Wuhan, China; “China 8: Contemporary Art from China on the Rhine and Ruhr,” Kunstmuseum Gelsenkirchen, Gelsenkirchen, Germany; NRW Forum, Dusseldorf, Germany; “La Chine Ardente: Monumental Contemporary Sculptures,” Anciens Abattoirs, Mons, Belgium; Changjiang International Photography & Video Biennale, Chongqing Changjiang Museum of Contemporary Art, China; “Screen Play: Life in an Animated World,” Albright-Knox Art Gallery, Buffalo, NY; 2nd Three Shadows Experimental Image Open Exhibition, Three Shadows Photography Art Centre, Beijing, China; “We are Together – 2015 Chengdu Public Art Season,” Chengdu Central Square, China; “The Exhibition of Annual of Contemporary Art of China 2014,” Beijing Minsheng Art Museum, China

2014 “The Best of Times, The Worst of Times Revisited,” Chronus Art Center, Shanghai, China; “An Exhibition on Contemporary Digital Art in China,” Today Art Museum, Beijing, China; “Encountering: New Art on the Silk Road,” Xinjiang Biennale, Urumqi, China; “The Garden of Earthly Delights,” Instituto Cervantes, Beijing, China; “Future Returns: Contemporary Art from China,” Eli and Edythe Broad Art Museum, Michigan State University, East Lansing, MI; “Echo: Study on Presentation of Multidimensional Tradition in Chinese Contemporary Art,” United Art Museum, Wuhan, China; “Seeing the Unseen: Photography and Video Art in China Now,” The Ringling Museum of Art, Sarasota, FL; The Section of Experimental Art at the 12th National Art Exhibition, Today Art Museum, Beijing, China; “Metamorphosis of the Virtual 5+5,” K11 art museum, Shanghai, China; “Performance and Imagination: Chinese Photography 1911 – 2014,” Stavanger Art Museum, Norway; “Chinese Contemporary Photography 2009 – 2014,”

Minsheng Art Museum, Shanghai, China; “The Real in theVirtual,” The Dennos Museum Center, MI, USA

- 2013 “All the Way from From Kassel - Zhangzhou Public Art Exhibition,” Bihu Ecological Park, Zhangzhou, Fujian Province, China; “@What - New Contemporary ART from China,” ARTMIA Foundation, Beijing, China; “55th International Art Exhibition - La Biennale di Venezia, The Encyclopedic Palace,” Pavilion at Arsenale, Venice, Italy; “Move on Asia: Video Art in Asia 2002 to 2012,” Zentrum für Kunst und Medientechnologie, Media Museum, Karlsruhe, Germany; “Nothing to Declare? – World Maps of Art Since 1989,” Akademie Der Künste, Berlin, Germany; “@What - New Contemporary Art from China,” Arko Art Center, Seoul, South Korea; “Portrait of the Times – 30 Years of Chinese Contemporary Art,” Power Station of Art, Shanghai, China; “The Best of Times, The Worst of Times Revisited: Selected Video Works from the 1st Kiev Biennale,” Momentum, Berlin, Germany; “Spectacle Reconstruction – Contemporary Chinese Art,” MODEM, Debrecen, Hungary
- 2012 “On Water: Waves, Dragons, and Boats,” Princeton University Art Museum, NJ; “Mountains and Waters: Chinese Animation Since the 1930’s,” The 7th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Queensland, Australia; “Go Figure: Contemporary Chinese Portraiture,” National Portrait Gallery, Parkes, Australia; “The Unseen: The 4th Guangzhou Triennial,” Guangdong Museum of Art, China; “Transformation: A View on Chinese Contemporary Art,” Istanbul Modern, Turkey; “ARSENALE 2012,” The First Kiev International Biennale of Contemporary Art, Ukraine “RESTART: Spiritual; Realm, Disillusion,” Eli Klein Fine Art, New York, NY; 1st Xinjiang International Contemporary Art Biennale, Xinjiang International Exposition Centre, China
- 2011 “The Global Contemporary. Art Worlds after 1989,” ZKM | Museum of Contemporary Art, Karlsruhe, Germany; “Future Pass - from Asia to the World,” The 54th Biennale of Venice, Italy; “New Horizon – Contemporary Chinese Art,” The National Museum of Australia, Canberra, Australia; The 4th Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China; “Moving Image in China,” Minsheng Art Museum, Shanghai, China; “Verso Est. Chinese Architectural Landscape,” MAXXI, Rome, Italy; “Representation of Realistic Art—The 5th Chengdu Biennale 2011,” Chengdu Contemporary Art Museum, China; “Dual senses and Dynamic views - Contemporary Art Exhibition across the Taiwan Straits of 2011,” NAMOC, Beijing; Taiwan Museum of Fine Arts (TMOA), Taichung, Taiwan; “A Decade of Rabbit,” White Rabbit Gallery, Sydney, Australia; “Magic Spaces,” Today Art Museum, Beijing, China
- 2010 “A Fresh Look at Chinese Landscapes,” Galerie Moderne Chinesische Malerei des Museums für Asiatische Kunst, Berlin, Germany; “Negotiations -The Second Today’s Documents 2010,” Today Art Museum, Beijing, China; “Mediators,” The National Museum in Warsaw, Warsaw, Poland; “RESHAPING HISTORY – Chinart from 2000-2009,” National Conference Center, Beijing, China; The 7th Shenzhen International Ink Art Painting Biennale, Shenzhen Fine Art Institute, Shenzhen, China; “A Decade Long Exposure,” CAFA Art Museum, Beijing, China; “China Design Now,” Portland Museum of Art, ME; “Speed

and Chaos: Into the Future of Asian Art,” Bryce Wolkowitz Gallery, New York, NY; “State of the Dao – Chinese Contemporary Art,” Lehman College Art Gallery, New York, NY; “DIGIFESTA – Speed of Earth ‘2010 km/second, see,’” Gwangju Museum of Art, South Korea

- 2009 “BEIJING TIME,” Casa Asia, Madrid, Spain; “Guangzhou International Photo Biennial 2009,” Guangdong Museum of Art, Guangzhou, China; “Open Vision,” National Gallery in Prague, Czech Republic; “China Design Now,” Cincinnati Art Museum, OH; “Next Nature,” National Gallery of Indonesia, Jakarta, Indonesia; “VISTAS|Vision of U-City,” Incheon International Digital Art Festival, Songdo, South Korea; “NatureNation,” Museum on the Seam, Jerusalem, Israel; “Collision: Experimental Cases of Contemporary Chinese Art,” CAFA Art Museum, Beijing, China; “Re-Imagining Asia,” The New Art Gallery Walsall, UK; “Spectacle - To Each His Own,” MoCA Taipei, Taiwan
- 2008 “EXPENDITURE - As It Is Always And Already Excessive,” The Busan Biennale 2008, Busan MoMA, South Korea; “International Exhibition,” Roma International Contemporary and Modern Art Center, Roma, Italy; “China: Construction/Deconstruction – Contemporary Chinese Art,” MASP, São Paulo, Brazil; “Images in the Night,” Le Grand Palais, Paris, France; Mediations Biennial 2008, Poznan, Poland; “Up: Chinese Contemporary Art,” Singapore Art Museum, Singapore; “2D/3D: Negotiating Visual Languages,” PKM Gallery, Beijing, China; “Go China! New World Order: Contemporary Installation Art and Photography from China,” Groninger Museum, Groningen, The Netherlands; “Re-Imagining Asia,” Haus der Kulturen der Welt, Berlin, Germany; “China Design Now,” Victoria & Albert Museum, London, UK; “China Gold,” Musée Maillol, Paris, France; The 6th Shenzhen International Ink Art Painting Biennial, Shenzhen Fine Art Institute, China; “SYNTHETIC TIMES – Media Art China 2008,” National Art Museum of China, Beijing, China; “55 Days in Valencia. Chinese Art Meeting,” IVAM Centre Julio González, Valencia, Spain; “Facing the Reality: Chinese Contemporary Art,” National Art Museum of China, Beijing, China; “Zhù Yì! China Actual Photography,” Palau de La Virreina, Barcelona, Spain; “Apocalypse,” Zabłudowicz Collection, London, UK
- 2007 “China - Facing Reality,” MUMOK, Vienna, Austria; “China Now,” Cobra Museum, Amstelveen, The Netherlands; “Floating: New Generation of Art in China,” National Museum of Contemporary Art, Seoul, South Korea; “RED HOT – Asian Art Today from the Chaney Family Collection,” Museum of Fine Arts, Houston, TX; “Thermocline of Art: New Asian Waves,” Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany; “New Directions from China,” Art Basel, Switzerland; “The Constructed image: Photographic Culture,” Museum of Contemporary Canadian Art, Toronto, Canada; “Chinese Contemporary Photography and Video,” Gana Art Center, Seoul, South Korea; “Passion For Art,” The Essl Collection of Contemporary Art, Klosterneuburg, Austria; “Zhù Yì! Chinese Contemporary Photography,” Artium, Vitoria-Gasteiz, Spain; “Made in China,” Louisiana Museum of Modern Art, Humlebaek, Denmark; Israel Museum, Jerusalem, Israel; “Mahjong: Contemporary Chinese Art from the Sigg Collection,” Museum der Moderne Mönchsberg, Salzburg, Austria

- 2006 “Media City Seoul 2006,” The 4th International Media Art Biennial, Seoul, South Korea; “New Urban Reality: Chinese Contemporary Art,” Museum Boijmans Van Beuningen, Rotterdam, The Netherlands; “Between Past and Future,” Haus der Kulturen der Welt, Berlin, Germany; Santa Barbara Museum of Art, California; Nasher Museum of Art at Duke University, Durham, NC; “Susi: Opening up to China Art Today,” Metropolitan Museum, Manila, Philippines; “CHINA NOW,” The Essl Collection of Contemporary Art, Klosterneuburg, Austria; “Totalstadt. Beijing Case. High Speed Urbanisierung in China,” Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany; “Mahjong: Contemporary Chinese Art from the Sigg Collection,” Hamburger Kunsthalle, Germany; “Entry Gate: Chinese Aesthetics of Heterogeneity,” MoCA Shanghai, China
- 2005 “Scapes: The Century and Paradise,” 2nd Chengdu Biennial, China; “Between Past and Future: New Photography and Video from China,” Museum of Contemporary Art Seattle, WA; Victoria and Albert Museum, London, UK; “Re - Viewing the City: 2005 Guangzhou Photo Biennial,” Guangdong Museum of Art, Guangzhou, China; “Mahjong: Contemporary Chinese Art from the Sigg Collection,” Art Museum Bern, Switzerland; “Confluents II,” International Artists in Ludwig Museum Koblenz, Germany
- 2004 “Between Past and Future: New Photography and Video from China,” ICP and Asia Society, New York, NY; The David and Alfred Smart Museum of Art and Museum of Contemporary Art, Chicago, IL; “Le Printemps de Chine,” Centre Rhénan d’Art Contemporain, Altkirch, France; “Spellbound Aura: The New Vision of Chinese Photography,” MoCA Taipei, Taiwan; “Beyond Boundaries,” The Shanghai Gallery of Art, Shanghai, China
- 2003 “Me & More,” Museum of Art Lucerne, Lucerne, Switzerland; “Encounter,” Museum of CAFA, Beijing; Liu Haisu Museum, Shanghai, China; “Left hand, Right hand-A Sino-German Exhibition of Contemporary Art,” 98 Art Space, Beijing, China
- 2002 “Urban Creation,” Shanghai Biennial 2002, Shanghai Art Museum, Shanghai, China; “China – Tradition and Modernity,” Ludwig Museum, Oberhausen, Germany; “Under Construction: New Dimensions of Asian Art,” Tokyo Opera City Art Gallery; The Japan Foundation, Tokyo, Japan; “Golden Harvest – Chinese Contemporary Art,” Museum of Contemporary Art, Zagreb, Croatia
- 1991 “The First Annual Exhibition of Chinese Oil Paintings,” The National Museum of Chinese History, Beijing, China



Selected Public Collections

Art Gallery of Ontario, Toronto, Canada

ChinArt Collection, Monaco, Monaco; Zurich, Switzerland

Essl Art Museum / Essl Collection, Klosterneuburg, Austria

FNAC, Paris, France

Goetz Collection, Munich, Germany

Guangdong Museum of Art, Guangzhou, China

LEISTER Collection, Kaegiswil, Switzerland

M+ Museum, Hong Kong

The Museum of Fine Arts, Boston, MA

The Museum of Modern Art, New York, NY

Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria

The National Museum of Contemporary Art, Seoul, South Korea

The New Art Gallery, Walsall, UK

Princeton University Art Museum, Princeton, NJ

The Red Mansion Foundation, London, UK

Shanghai Art Museum, Shanghai, China

Shenzhen Museum of Art, Shenzhen, China

The Smart Museum of Art, Chicago, IL

White Rabbit Collection, Sydney, Australia

The Yuz Museum, Jakarta, Indonesia

Zabludowicz Collection, London, UK

Uli Sigg Collection, Mauensee, Switzerland

USC Pacific Asia Museum, Pasadena, CA

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KLEIN