

ELI KLEIN

奕来画廊

BECOMING

Experimental Video Works

October 26 - December 23

大都会的社交网络死了 社会
As friends were created only by the Net, she can't see

“Becoming - Experimental Videos Works”

By Zhang Fang

Since 1996 my first encounter with contemporary Chinese art world in Beijing, twenty-three years have passed. From visiting aspiring painters’ “appalling” art works in their apartments and village houses in mid 1990s, to the amazing massive installations of internationally celebrated artists in both public and private museums in China in late 2010s, I have been encouraged by the tremendous growth of artists’ careers and public acceptance towards ever-provocative challenging flow of creativity. After more than three decades of hard work, many Chinese artists have carved out a turf of ingenuity in working out their own power of tackling issues about social transformation, cultural mishaps, political strife as well as personal struggle. Like artists whose profession is enriched by outside forces and inner motivation, I have been fulfilled by playing multi-roles, an artist’s assistant/wife, an adjunct lecturer on contemporary art, an art-events organizer and curator besides being a daughter and a mother. All my life has been centered around art and life. I have a great deal in common, sharing empathy with many women artists in China. I admire HER persistence and perseverance. I feel compelled, personally empowered, to present a very personal HER perspectives. Through powerful visual languages/messages, these artists inspire us to uncover the artistic agency and subjectivity of womanhood.

We all are on the journey of Becoming.

Becoming is a predestined and progressive process during one’s life journey perplexed by physical growth from birth, maturity to death and psychological struggle such as self-doubt, social unrest, political restrictions, cultural barriers... The process of “becoming” identifies the progress of coming to terms with this outside world and inner self at last, enjoying this imperfect world as it is and aspiring to become a perfect super-persona. “Becoming” is a journey to discover “Ben Zun” (the Enlightened), to achieve the state of manhood (inclusive of womanhood), meaning a state of happiness, tranquility and satisfaction with a “surreal” power beyond this mundane

world. This ascent to becoming is elaborated by the experimental video works of Cui Xiuwen, Guo Zhen, He Chengyao, Hu Haibo, Hu Jiayi, Liu Qianyi, Wen Hui, and Xie Sichong created from 2000 up to the present.

The footnote embedded into this exhibition is that viewers involve their acute senses and sensibilities into understanding and re-live the artists' lives during the tumultuous times of instability, insecurity and inconsequentiality. From their perspectives, viewers can discover the representation and fruition of achieving “Ben Zun”, an enlightened Karma embodied in motivations to seek for identity, individuality, freedom, independence, recognition, trust, and appreciation.

Liu Qianyi was born in the 1980's, raised and educated in China up to college, moves to Japan because of infatuation with Japanese higher education and culture. The Piping of Heaven (2012), her first endeavor into making an animation, depicts various conflicts in the inner world of a Chinese “outcast”. Some of the conflicts are self-imagined, and some come from imminent reality. The visual aesthetic produced between body and perception is emphasized by the surreal image of a nude girl pounding her own heart. To express her heartfelt wishes, Liu finds the biggest trumpet in the world—The I Ching Plate, symbolizing the constraints of destiny over all beings, and breaks the plate to attain a state of broader freedom. The heart beating along with the serene music brings body and awareness into cohesion. The puritanical black and white rendition intensifies the myth of oracles for human destiny and invites viewers to understand the “crucified” odyssey to discover self-worth for a young lady. The visual impact and audio melody reach a sublime perfection —Tian Lai.

On the New Year's Eve, February 18, 2015, Hu Jiayi went out to her birthplace Tulufan Grape Valley, Xingjiang Autonomous Region, carrying a gun to safeguard the night against the upcoming New Year. According to the old fable, evil spirits try to approach each family for harm and damage. The video records the close-up followings of her footsteps from 8 p.m. to 8 a.m. The very dark colour of black night represents a loss of touch with time, space and humankind. In Ice Skate (2014), a young woman keeps on skating on a piece of glass-mirror sized as one-meter square, located at the heart of a construction site, with repetitive earth-pounding noise. The gentle movement is threatened by the glass mirror's potential collision with the noise from heavy construction facilities nearby. After slipping off, she strikes back laboriously. The work is charged with tension between

brown earth, white outfit and transparent air, between female delicacy, celestial serenity and earthen roughness, and between gentle motion, female fragility and clumsy movement. “What I find I am contesting against is nothing beyond me, but me and myself”. This state of individual confrontation with the outside world resonates in our lived experiences when humanity is submerged by the over-flooded industrialization epoch and deafening sound of material wealth.

Hu Haibo has been teaching painting fundamentals for some years. She spends spare time painting super-realistic oil works. After thinking seriously about her personal artistic explorations, she went back to school and studied at the Central Academy of Fine Arts for two-year master program. Moving away from very traditional painting techniques, she starts to delve into her own vocabulary, using Chinese herbal medicine to talk about her family lineage and contemporary urban influence. Her family tradition of providing therapies with herbal medicine to the sick inspires her to make an amazing video piece of a Chinese traditional ink-wash painting out of the drippings from varieties of herbs. The installation of old-time childhood pictures from juxtaposing variations of herbs into picturesque compositions is so mesmerizing. However, her life was dramatically altered because of a car accident on her way to Tibet in 2017. Luckily, this trauma opens up a channel to make *Round the Clock (Waltz)* (2017): A car is driven on the highway, passing continuous tunnels. Theatrical performances are staged live. The scenarios with actors repeated represent a sense of dislocation of time and space and illustrate illusions with reality. Hu experienced the blink of death. At that moment, she said she reflected upon every bit of her own life fleeting by, like episodes from a horror movie. The inescapable fear of death suffocated her. “It seems to me that my life has been spent in an infinite loop of tunnels, like a shuttle in inertia to absorb the past happenings. There is no end to the cycle of day and night.” The artist asks what life and being alive really mean, and wonders if this cycle of rebirth will bring more joy or further pain. Are the scenarios represented in the video illusions or destinies? I am in between day and night, seeking for an exit in the endless loop.

Born in Heilongjiang province, Cui Xiuwen had been immersed into the light-hearted natural and heavy industrial landscapes, which served as her inspirations for seeking tranquility in her later works after 2000s. Her distinctive works involving paintings, photographs and installations are not much seen compared to her most engaging and empowering video works. The most celebrated video work, *Lady's* (2000), won both acclaim and

controversy. In this classical video piece, viewers were “lured” by the night-club girls erotic performances, including interaction with invisible men on the phone, between themselves, with family members and children. Naked acts include counting money, cursing men, cheating children and families, and flirting with clients... This work captures the critical moment at the turn of the last century when China experienced drastic transformations in the course of complete acceptance towards many previously-opposed notions, such as making quick money, “trading” body and soul and reviving pornography. *Drifting Lantern* (2005), contrasting direly with *Lady’s*, illuminates a young girl holding a red lantern, walking on a rugged road, seeking for an ideal peace at night. Cui’s pursuit for tranquility, simplicity and perfection is amplified by the Buddha chanting music which consolidates her perseverance in looking for something invisible but impeccable. In Cui’s photo series “Three Realms”, “Angels”, she used a number of teenage girls to highlight frustration, betrayal and desperation for acknowledging individuality and agency.

Performance becomes an empowering weapon for He Chengyao. Her unique personal family history, mother persecuted and perpetuated as a lunatic, has been a “stigma” for her teen years. In 2000s, through performances including opening up her own torso, naked, walking on the Great Wall, and taking a family photo with holding her mother and backed up by her son, she recovers confidence through solidarity and audacity. *Broadcast Exercise* (2004) documents the artist’s constrained and contorted body gestures during working out the Chinese broadcast exercise, which has been a collective and compulsory performance for decades inside public schools and working units. There has been over six versions of body movements since 1970s which include warm-up, neck, limbs, waist, legs, and etc. Wrapped up with two-colored duct tapes, the artist tries to create body motions inside a small private space. In the course of this deformed body activities, the artist has to reach out and finds balance when limbs create frictions with the constrained tapes. She sends out a clear declaration of freedom: domination comes from habituated political orders and enslaved educational framework which can be collapsed by collective rebellion and individual stamina.

Similarly, Xie Sichong’s family history also bears certain historical significance to her own life. Inspired by the traumatized history of her grandfather sent down for exile during the political movements because of a drawing about a donkey, the artist starts to uncover the reason and rationale in her video piece *Do Donkeys Know Poli-*

tics (2017). Not narrated explicitly by the revered senior artist, Xie must recreate that “condemned” illustration through conversations with her grandmother a couple of times and reconnect with her family history through pictorials. This repetitive practice of re-corrected drawings illustrates the artist’s pursuit to discover the real reason behind the scene and reveal the impact of this experience on her grandmother and herself. Slipping into her grandfather’s hands, Xie builds up a reconciliation with the family past through her own presence and intervention. Her most recent piece, *Lake Lonely* (2019), films the protagonist’s endless journey of being alone riding on a bike attached with a parachute from day to night across a panoramic landscape of forest, pathway, garden, lake and etc. Exhausted, she looks for a locale to put her soul in peace. However, her effort brings back only darkness and silence. These deep personal “diaries” freeze vividly her perception into history and individual, convoluted between betrayal and beguile.

In *New Moon: Cleansing the Women* (2018), Guo Zhen introduces a figure in her silhouette showering behind opaque glass. The water splashes over her body and runs down the drain. The water is like a heavy rainstorm that she seeks but cannot escape, alternating from clear water to water with blood, apparently something related to her monthly cycle, a symbol of the impact from the Moon. She is freshened by the clean water and fresh air, but the bloodied water and the monthly reoccurrence captures the futility and frustration of women’s cycle of life. No matter how often she returns to the cleansing ritual and no matter how many times the moon is given a fresh start, she is hopelessly unclean. Guo is a feminist. She tries to use her art to empower women themselves. She says, “woman is the source of bringing new life for the world but she is made to feel ashamed of her cycle returns. All her life, she must sacrifice her own life and her free will for the sake of others.” At the end of the video, the female conundrum returns and repeats until her life is finished. She condemns the notion that women are born to be sacrificed, but “saved” by her old age, which makes her useless and discarded at the brink of death. She asks viewers to reconsider, “are women eternally imprisoned in a monthly cycle of biology and an endless loop of failure?” By fighting against this doomed failure, she reaffirms the power of identifying oneself with a super-persona omnipotent to deal with complaints and concessions.

Wen Hui is a renowned dancer and choreographer for the last forty years. Her previous experiences in the visual art world inspire her to make documentaries films about her encounters with her own family members. The

two films, *Listen to My Third Grandma's Stories* (2011) and *Dance with Third Grandma* (2015), complement with each other in great harmony. The first one is an interview between the artist and her third grandma who was married into her family when she was very young and had all her lives experienced decades of turbulence in social, cultural and political movements. The second video is created after Wen wants to bring her first film onto the stage. She revisited her third Grandma and finish *Dance with Third Grandma* (2015) in which she enacts an impromptu dance duet with the witty old lady. Simple but strong movements are concurrent with repeated dialogues like “Do you see me?” In this piece, Wen tries to analyze the rationale of “forgetting” and “being forgotten” and inquire about “Why do we forget?”, “Why is it forgotten?” and “Why do people dance?” and etc. These two works focus on women’s lives, generation by generation, in the huge backdrop of social mishaps and inform us of the significance of narration and hence memory recording.

The eight artists in this exhibition create compelling art works that viewers can see the imprint of their life traces and explore how cultural shifts, economic prosperity/slowdown and social movements disparage people of different ages, genders and social statuses, request affection to tender past bitter histories, and attain comprehension of dilemmas and conflicts between nation and individuals, between equality and prosperity, between periphery and center, between ideology and reality... The visual bang these art works embody depicts an individual’s journey full of erosions, threats, betrayals, disguise, misunderstandings and other alterations. Transmitting this momentum of empathy, these works will motivate further dialogues and stimulate proactive actions from here on, from each of us, onwards the cultivation of becoming.

October 26, 2019, in Ann Arbor, MI.

自我本尊 - 实验影像作品展

文/张芳

1996年，我在北京第一次接触到中国当代艺术，距今已经二十三年。从20世纪90年代中探访画家村和艺术家公寓，观看他们雄心勃勃、令人“大开眼界”的作品开始到2010年之后，中国公共及私立博物馆中饱览享誉全球的艺术家的令人叹为观止的作品，我一直因国内艺术家事业的蓬勃发展，以及公众对于他们不断创新、极具挑战的创作潮流的认可，而倍受鼓舞。经过三十多年努力，许多中国艺术家通过社会转型、文化浩劫、政治纠纷、个人抗争等议题，凭借自身力量占据一席之地。他们在外在压力和内在动力的推动下，不断提高自身的职业才能。像他们一样，我也在通过不同的角色丰富自我：除了作为女儿和母亲之外，我还是艺术家的助手和妻子，当代艺术课程的大学讲师，艺术活动的组织者和展览策划人。我的生命始终围绕着艺术和生活。我与中国众多女性艺术家志同道合，心有灵犀，钦佩“她”的毅力和恒心，深受她们的感染。她们给予我力量去呈现一个极为个人化的、女性的“她”的视角，通过强有力的视觉语言和信息，引发我们发掘女性气质的艺术魅力和主体性。

我们每个人都在成为自我的路上。

成为自我是命中注定却又不断提升的旅程，无论是从出生，成熟到死亡这一生理生长的过程，还是自我挣扎、社会动荡、政治限制、文化壁垒等心理斗争，都困扰着我们……“成为”的过程意味着外部世界和内在自我在进步中达成和解，拥抱不完美的世界的本来面貌，且仍不失实现完美的超人之心。“成为自我”是一段探索“本尊”（开悟者）的成人(包括成为女人)旅程，意味着通过某种超越尘世的超现实力量，达到一种幸福、和平、满足的状态。自2000年至今，这种成为自我的上升过程在崔岫闻、郭桢、何成瑶、胡海博、胡佳艺、刘茜懿、文慧和谢思冲的实验影像作品中都得到了丰富的表达。

在这个动荡不安、充满矛盾喧嚣和一切结果都未知的时代，本次展览意在使观众把敏锐的感受力融入于对艺术家生活的理解和再体验之中。站在她们的视角上，观众得以接触到有关“本尊”的表述和实现本尊的结果。作为开悟的因缘，“本尊”意味着追求认同、个性、自由、独立、认可、信任和欣赏的动

机。

刘茜懿出生于20世纪80年代，大学前一直在中国接受教育，此后出于对日本高等教育和日本文化的兴趣而移居日本。《天籁籁》（2012年）是她首次创作的动画作品。她描绘了中国社会“反叛者”内在世界的各种冲突。一些冲突是自我想象的，而某些冲突来自迫在眉睫的现实。心脏剧烈跳动的裸体少女这一超现实形象加强了身体和感知之间的视觉美学。为了表达她的衷心祝愿，艺术家利用世界上最大的号角“易经盘”，象征命运对众生的制约，随后将它打破，以实现更为广阔的自由。心脏的跳动声与宁静的配乐结合，如同身心的融汇；连通人类命运的神秘甲骨，由纯粹的黑白演绎而凸显。由此，《天籁籁》邀请观众走近一位少女探索自我价值的“受难”之旅。而天籁则代表了视觉和听觉的最高境界的完美结合。

2015年2月18日除夕，胡佳艺持枪守夜在新疆吐鲁番葡萄谷，这也是她自己的出生地。根据中国古代传说，恶灵会在当晚降临，前来破坏家家户户。从晚上8点到早上8点，视频一直跟随着她的足迹。晦暗的夜色代表一种与时空和人间的失联状态。在《冰刀》（2014年）这件作品中，一名年轻女性不断在一块玻璃镜上滑冰，该玻璃镜放置于一处建筑工地的中心，面积为一米见方，四周不断有建筑工地的噪音传来。这些足以将玻璃镜震碎的噪音为艺术家柔缓的行动平添了一丝威胁。她在滑倒后不断爬起，一直费力地滑行。画面中充满了张力，体现在褐色的土地与白色的衣服及透明的空气之间，在女性的细腻，天空的宁静和大地的粗糙之间，以及在行动的轻柔，女性的脆弱和表演的笨拙之间。“我发现我要抗衡的不是什么超越我的东西，而是我和我自己。”当人类生活被工业化进程的时代浪潮席卷，被物质财富所带来的震耳欲聋的声音淹没时，这种与外界对抗的状态不断地与我们的生活经历引起共鸣。

胡海博多年来一直在美术院校教授绘画基础知识，利用业余时间创作超现实油画作品。在认真考虑了个人的艺术追求后，她重返学校，在中央美术学院完成了两年的硕士课程。在中国传统绘画技法的基础上转型，她开始探索属于自我的创作语言，试图以中药为媒介讨论家族血缘和当代城市化进程的影响。她祖上从事中医，中药疗法给她带来了灵感，为此她创作了用中草药药液滴构成中国传统水墨画的影像作品，并将草药组成独立药方，拼成自己童年老照片的装置作品，画面的疏离感令人着迷。然而在2017年去西藏途中经历的一场车祸给她的生活带来了巨大的转变。好在这次创伤经历为她打开了创作《日

夜-华尔兹》（2017年）的通道：一辆汽车在高速公路上行驶，不断经过隧道和戏剧表演的现场。演员在隧道内外间断出场象征着时间和空间的错位，描绘出各种现实中的幻想和荒诞景象。她说道在她所经历的濒死瞬间里，就像恐怖电影中的情节一样，对不可避免的死亡的恐惧使她窒息。“在我看来，我的一生都在无尽的隧道中循环度过，像是被穿梭的惯性吸住一样。在隧道中时间变得不那么确切，日常生活中的纷繁画面以奇特的方式隐现，日夜在进出隧道中轮回，没有尽头。”艺术家探索生命和活着的真正含义，自问这种循环的轮回带给我的是快乐还是痛苦？路途中遇到的景象是幻象还是命中注定？我在日夜相续，无有止息中寻求解脱的出口。

崔岫闻出生于黑龙江省，童年一直浸润在轻盈的自然风景和重工业景观相互映衬的环境中，这亦是她在2000年后晚期作品中试图寻求心灵的宁静的灵感来源。相比于她的绘画、摄影和装置，她的影像作品更为多见，也是她最引人入胜、最具影响力的创作媒介。她最著名的录像作品《洗手间》（2000年）毁誉参半，颇具争议。在这部经典的作品中，夜店女孩们带有色情意味的行为“引诱”着观众，包括和电话里不在场的男人通话、和彼此互动、以及和家人及孩子交流。她们数钱、诅咒男人、欺骗孩子和家人、与客户调情…表现得赤裸而露骨。《洗手间》捕捉了世纪之交的中国在特殊时刻经历的急剧转变：许多曾经遭到强烈反对的观念被全然接受，例如赚快钱，“出卖”身体和灵魂，以及情色产业的抬头等。《漂灯》（2005年）则与《洗手间》产生了强烈的对比：一个拿着红色灯笼的少女在崎岖不平的道路上行走，在夜间寻求理想的安宁。佛陀诵经的梵音声衬托出崔岫闻朴素而完美的追求，使她更为坚定地寻求着无形却无瑕的事物。在崔岫闻的摄影作品《三界》和《天使》中，她借用多个十几岁的少女的形象，凸显挫折、背叛和绝望的情感，进而肯定她们的个性和人格。

行为表演是何成瑶的有力武器。她的母亲遭受迫害，精神失常，这一不寻常的家庭背景一直是她青少年时期的“耻辱”。2000年左右，她在长城上一场即兴的行为表演：敞开心胸、裸露上身走在长城上，以及后期和家人的合影中（她裸身搂着裸身的母亲，身后站着略显羞涩的儿子）找回来了自信和勇气。《广播操》（2004）记录了艺术家在完成地第六套广播体操时时身体拘束扭曲的状态。广播操是建国几十年来，在公立学校和单位内部推广的强制性集体活动。自20世纪70年代以来，总共颁布了六套身体运动，包括热身、颈部、四肢、腰部、腿部运动等。艺术家用两种颜色的胶带把自己包裹起来，在狭小的私人空间中舒展身体。当她的四肢与束缚的胶带产生摩擦时，她必须伸出双手保持平衡。通过扭曲变形的身体活动，她明确地表达了自由的宣言：统治来自于人们习以为常的政治秩序和奴役人心的教条

框架，而集体对抗与个人坚持有可能使这种统治分崩离析。

同样，谢思冲的家族史也对她的生活具有重要的历史意义。触动于外祖父在政治动荡时期因画了一头驴而被下放的创伤记忆，艺术家在她的影像作品《驴知否》（2017年）中试图揭示个中原因和内在逻辑。影片并非是由这位受人尊敬的老艺术家来叙述的，而是通过谢思冲与外祖母的多次谈话沟通，反复创作并修正那副曾受到谴责的绘画实现的，进而以图像的角度将她的家族史连结起来。反复修正的绘画过程暗示着谢思冲对于挖掘幕后真相的执着追求，折射出这次经历对她的外祖母和艺术家本人的影响。以假借外祖父之手绘画的方式，谢思冲通过她的介入与家族的去建立和解。她最近的作品《孤湖》（2019年）拍摄了一段穿越昼夜的无尽旅程。主人公骑着单车，后面拖着一个白色的降落伞，独自一人骑行穿过一片森林，看到景象的丰富变化：林中小径、花园湖泊等。虽然精疲力竭，她始终追寻着安放灵魂的居所。然而，她所有的努力只是徒劳地把她带回黑暗和空寂。这些深切的个人“日记”生动地将她的感知凝结于历史与个体之间、背叛和欺骗相互缠绕，难以厘清。

影像《朔月亮》（2018年），郭桢引入的人物形象是一个在不透光的玻璃后沐浴的身影。水花溅到她身上而后顺流进入下水道。这些水宛如一场暴雨，想寻求却无法逃离。清澈的水逐渐带血，显然是与女性的月事相关，是一种代表月球作用的符号。洁净的水和新鲜的空气使她重获生机，可血水和月经体现了女性生命周期所带来的挫败和无望。无论她多频繁地施行净化仪式，无论新月能带来多少次重生，她都会是不洁的。作为一名女权主义的坚持拥护者，郭桢试图用自己的艺术赋予女性权力。她表示：“女人是为世界带来新生命的源泉，有人却使她们因月经而感到羞耻。她的一生都必须为了他人而牺牲自己的生活 and 自由。”在影片的最后，女性的困境反复出现，直到生命结束。艺术家谴责这样的观念，即女人生来就是奉献者，但只有在年老时才能“得救”。这种观念使得她在弥留之际变得无用而被抛弃。艺术家要求观众重新思考：“女人是否被永恒地囚禁在月经这种生理规律和无休止的失败循环中？”通过与这种命定的失败斗争，郭桢以无所不能的“超人”形象重申个人的权力以面对怨言与妥协。

文慧是近四十年来知名的舞蹈家和编舞家。在视觉艺术领域积累的经验启发她拍摄了两部有关自己与家人相逢的纪录片，分别是《听三奶奶讲故事》（2011年）和《与三奶奶跳舞》（2015年），这两部影像作品相辅相成，第一部是艺术家和三奶奶之间的一次亲密接触和采访。三奶奶出身不好（地主家庭），在她很小的时候嫁入她的家庭，一生经历了数十年社会，文化和政治运动带来的动荡岁月。第二段视

频是在艺术家要将她的第一部作品带到舞台上有感而创作的。她再次回归故里，探望三奶奶，完成了《与三奶奶跳舞》（2015年），和这位机敏的老太太一起即兴表演了双人舞，动作简单而强烈的舞蹈动作，伴随着诸如“您看到我了吗？”之类的对话反复出现。在这部作品中，艺术家试图分析“遗忘”和“被遗忘”的缘由，并询问“我们为什么会忘记？”、“为什么事情会被忘记？”以及“人们为什么跳舞？”等。在不幸的过往社会的大背景下，这两部作品着眼于世世代代的女性生活，进而向我们告知叙事以及记录记忆的重要意义。

通过观看展览中八位艺术家引人入胜的作品，观众得以接触到她们的生活痕迹，进而了解文化转型、经济衰荣以及社会运动时期打乱了不同年龄，性别和社会地位的人们们的生活状态，寻求对过往历史隐痛的关爱，以期达成对民族与个人、平等与繁荣、外围与中心、意识形态与社会现实之间的困境和冲突的理解。这些饱含视觉冲击力的艺术作品描绘着充满侵蚀、威胁、背叛、伪装、误解等过程中完成的个人征程，传递着共情的动力，进而激发我们展开进一步的对话和行动，让我们从现在开始，从每个人开始，在成为自我本尊的过程中继续向前。

2019年10月26日，于密西根安娜堡。

Cui

Xiuwen (1967 - 2018)

Ladies' Room, 2000

6'

Drifting Lantern, 2005

23' 23"

Cui Xiuwen (1967-2018) was born in Harbin, China. She holds an MFA from the Oil Painting Department of the Central Academy of Fine Arts (1996) and a BA from Northeast Normal University (1990). As a multimedia artist investigating the realms of human sexuality and spirituality, Cui's experimentations with photography, video, and painting are considerations of the self and soul as simultaneously subject and object. An important creative figure in China's contemporary landscape, Cui's contribution to the arts is recognized in her participation as the first Chinese artist to be invited to exhibit at Tate Britain, in 2004.

Cui Xiuwen's earlier works lay the foundation for these current subject matters. In her widely exhibited video work *Ladies Room* (2000), Cui hid an inconspicuous spy camera inside the ladies' bathroom of a popular Beijing karaoke club, recording unfiltered conversations and candid moments of local call girls. In her series of photographs titled *Existential Emptiness* (2009), a schoolgirl and her life-sized doll companion located in sparse, snowy landscapes, tackle themes of adolescence, identity, and mortality.

Constantly challenging herself, Cui's most recent body of work utilizes oil on canvas as the primary medium, departing from her expert use of video and photography. These formalist new works convey Cui's now matured understanding of the world through a meditative style of geometric abstraction. In conjunction with her 2015 solo show at the gallery, Cui Xiuwen hosted a performance, *Awakening of the Flesh*, where the artist and visitors meditated together in total silence. The piece was an experimental production of new social bonds and strove to erode the distinction between institutional and social space.









Education

1996 MFA Oil Painting Department, Central Academy of Fine Arts, Beijing, China

1990 BA Fine Arts Department, Northeast Normal University, Changchun, China

Solo Exhibitions

2016

“Light,” Arthur M. Sackler Museum of Art and Archaeology at Peking University, Beijing, China

2015

“Awakening of the Flesh,” Klein Sun Gallery, New York, NY, USA

2014

“Reincarnation,” Shanghai Gallery of Art, Shanghai, China

“The Love of Soul,” Today Art Museum, Beijing, China

2013

“IU: You & Me,” Australia China Art Foundation Project Space, Melbourne, Australia; Suzhou Art Museum, Suzhou, China

2011

“Discourse on Inner Humanity,” Chongqing Tank Loft, Chongqing, China

“Existential Emptiness,” Eli Klein Fine Art, New York, NY, USA

“Cui Xiuwen,” Blindspot Gallery, Hong Kong

2010

“The Domain of God,” Today Art Museum, Beijing, China

“Existential Emptiness,” Tina Keng Gallery, Taipei, Taiwan

“Cui Xiuwen,” Dix9 Gallery, Paris, France

2007

“Quarter – Cui Xiuwen,” Florence Museum, Florence, Italy

“Angel,” Marella Gallery, Milan, Italy

2006

“Cui Xiuwen,” DF2 Gallery, Los Angeles, CA, USA

“Cui Xiuwen,” Marella Gallery, Beijing, China

2005

“Cui Xiuwen,” Marella Gallery, Beijing, China

2004

“Cui Xiuwen – Kan Xuan,” Museum of Contemporary Art, Bordeaux, France

Selected Group Exhibitions

2019

“Art Purposes: Object Lessons for the Liberal Arts,” Bowdoin College Museum of Art, Brunswick, ME, USA

2018

“Intersection: International Art and Culture,” Arthur M. Sackler Museum of Art and Archaeology at Peking University, Beijing, China

“40 Years of Chinese Contemporary Photography,” OCAT Shenzhen, Shenzhen, China

2017

“South of the Mountains’ 11 Contemporary Chinese Artists,” Museo dell’Opera di Santa Maria del Fiore, Florence, Italy

“Flow, Arte Contemporanea Italiana e Cinese in Dialogo,” Basilica Palladiana, Venice, Italy

“Chinese Contemporary Photography Exhibition: Mirror, Earth, Adam,” The Geological Museum, Ramat HaSharon, Israel

“Yell Space Programme Exhibition – Partial Archive,” Yell Space, Shanghai, China

“The 2nd Session of Changjiang International Photography & Video Biennale,” Chongqing Changjiang Museum of Contemporary Art, Chongqing, China

“Asia Contemporary Art Exhibition 2017, The Femininity of Asian Women Artists,” Jeonbuk Museum of Art, Jeollabuk-do, South Korea

“40 Years of Chinese Contemporary Photography (1976 - 2017),” Three Shadows Photography Art Center, Beijing, China

“In the Mood for Love – An Exhibition Featuring Chinese and Canadian Female Artists,” Poly Culture Art Center, Vancouver, Canada

2016

“Contemporary – Talented Express,” Art100 Gallery, Hong Kong

“Half the Sky: Conversations with Women Artists in China,” Red Gate Gallery, Beijing, China

“The Exhibition of Annual of Contemporary Art of China 2014,” Beijing Minsheng Art Museum, Beijing, China

“Beyond the Mirror Phase,” Times Art Museum, Beijing, China

“SHE: International Women Artists Exhibition,” Long Museum, Shanghai, China

2015

“A Touch of Classics: 100 Chinese Contemporary Works – Charles Jing Collection of Original Photo Prints,” China Millennium Monument Art Museum, Beijing

“Plan To Enter the Neighborhood,” Chengdu Jinjiang Museum, Chengdu, China

“Breaking the Image: Skin Tones,” Beijing Sishang Art Museum, Beijing, China

“Abstract and Concept,” Binfen Contemporary Art Museum, Beijing, China

“2nd Three Shadows Experimental Image Open Exhibition,” Three Shadows Photography Art Centre, Beijing, China

2014

“The Third Criticism: Art Language,” Today Art Museum, Beijing, China

“Inspired by the Opera: Contemporary Chinese Photography and Video,” Smart Museum of Art, the University of Chicago, Chicago, IL, USA

“First Experimental Image Open Exhibition,” Three Shadows Photography Art Centre, Beijing, China

“Onde É A China,” Museo du Oriente, Lisbon, Portugal; Beijing World Art Museum, Beijing, China

“Art, Ecology, Observation,” Today Art Museum, Beijing, China

“Re-Modernization,” Hubei Art Museum, Wuhan, China

“Specials – Female Artist Salon,” Manet Art Collection, Beijing, China

“An Exhibition on Contemporary Digital Art in China,” Today Art Museum, Beijing, China

“Digital Triangle: Media Art Today in Korea – China – Japan,” Alternative Space LOOP, Seoul, South Korea

“Chinese Art in Brazil,” Parque Ibirapuera, San Paolo, Brazil

“Long Scroll: Allegorization of the World,” San Yuan Contemporary Art Center, Tianjin, China

“The 12th National Experimental Art Exhibition,” Today Art Museum, Beijing, China

2013

“Passage to History: 20 Years of La Biennale di Venezia and Chinese Contemporary Art,” Arsenale di Venezia, Venice, Italy; Chengdu MoCA, Chengdu, China

“De Beers Jewellery: Moments in Light,” Sinan Mansion, Shanghai, China

“U.F.O. A Project of Global Communication,” FI Fang Lijun Art Space, Hong Kong

“Women: Chinese Contemporary Art,” Mildred Lane Kemper Art Museum, Washington University in St. Louis, St. Louis, MO, USA

“A Woman’s View: New Chinese Art,” South and East University Galleries, William Paterson University, Wayne, NJ, USA

“Chinese-Chinese American Contemporary Female Artists Living in the Material World,” Center Art Gallery at Kaplan Hall, SUNY Orange, Newburgh, NY, USA

“Hot Pot: A Taste of Contemporary Chinese Art,” Brattleboro Museum & Art Center, Brattleboro, VT, USA

“Portrait of the Times – 30 Years of Contemporary Chinese Art,” Power Station of Art, Shanghai, China

“Spectacle Reconstruction – Chinese Contemporary Art,” MODEM, Debrecen, Hungary

“The Evolution,” Avant-Garde Contemporary Art Center, Nanjing, China

“Leader of the Contemporary,” Today Art Museum, Beijing, China

“Landscape,” Fifth international Biennial of Photography: Fotografica Bogota, Bogota, Colombia

2012

“Omen: New Chinese Art,” Shanghai Art Museum, Shanghai, China

“RESTART, Spiritual Realm, Disillusion,” Eli Klein Fine Art, New York, NY, USA

“Phoenix Symphony: Female Contemporary Arts,” Tree Art Museum, Beijing, China

“Conceptual Renewal,” Si Shang Art Museum, Beijing, China

“Looking Awry,” Iberia Center for Contemporary Art, Beijing, China

“Dust from the Heart: Five Female Artists and their Journeys,” Pearl Lam Galleries, Hong Kong

“Magnanimity,” White Box Museum, Beijing, China

“Coming Back,” Shang Hu Flowing Art Museum, Beijing, China

“TransMedia Art & Fashion,” Shanghai Sculpture Space, Shanghai, China

“Fashionable Climax,” Enjoy Museum, Beijing, China

2011

“An Ode to Discernment,” Eli Klein Fine Art, New York, NY, USA

“Window in the Wall,” Pearl Lam Fine Art, Shanghai, China

“Half the Sky: Women in the New Art of China,” Leonard Pearlstein Gallery, Drexel University, Philadelphia, PA, USA

“Scenes from Within: Contemporary Art from China,” Blackbridge Hall Gallery, Georgia College, Milledgeville, GA, USA

“Twenty Years of China’s Visual Arts,” Minsheng Art Museum, Shanghai, China

“Changing Vistas: Creative Duration,” Chengdu Biennale, Chengdu, China

“Video Series: Video Art from the New China,” The Paul J. Getty Museum, Los Angeles, CA, USA

2010

“Trans-Realism,” Christie’s Rockefeller Center, New York, NY, USA

“What is Art,” Times Art Museum, Beijing, China

“Reshaping History - Chinese Art from 2000 to 2009,” China National Convention Center, Beijing, China

“See From the Movie: The Mark of Contemporary Modern Art and its Construction,” OCT Contemporary Art Center, Shenzhen, China

2009

“China: The Contemporary Rebirth,” Palazzo Reale, Milan, Italy

“The Home Court,” White Box Museum of Art, Beijing, China

“Translucence – Female Contemporary Art from China,” La Centrale Électrique, Brussels, Belgium

“Collision – Experimental Cases of Contemporary Chinese Art,” CAFA Art Museum, Beijing, China

“The Fourth Chengdu Biennale,” Chengdu Contemporary Art Museum, Chengdu, China

“Talk Statement,” National Taiwan Museum on Fine Arts, Taipei, Taiwan; National Museum of China, Beijing, China

“I Have a Dream: An International Tribute to Dr. Martin Luther King, Jr.,” Carriage House Center for the Arts, Norwalk, CT, USA

“Enantiomorphous: Art of Female,” White Box Museum of Art, Beijing, China

2008

“Transgressive Body / Reincarnated Flesh,” Tape Club, Berlin, Germany

“Ongoing. Women,” Mozen Art Museum, Beijing, China

“Our Future: Guy & Myriam Ullens Collection,” UCCA, Beijing, China

“China Gold Exhibit,” Maillol Museum, Paris, France

“55 Days in Valencia – Chinese Art Meeting,” Instituto Valencià d’Art Moderno, Valencia, Spain

“Free Zone,” BSI Art Collection, Lugano, Switzerland

“Say Cheese – About Smiling in Photography,” ArtChina Gallery, Hamburg, Germany

“Deep Breath – 19 Samples of Chinese Contemporary Female Artists,” Creek Art Center, Shanghai, China

2007

“China is Close,” Naples Arts Building, Naples, Italy

“China – Facing Reality,” MUMOK Museum Moderner Kunst, Vienna, Austria

“China New Media Arts Exhibition,” Bundesministerin für Unterricht, Kunst und Kultur, Vienna, Austria

“Today’s Documents,” Today Art Museum, Beijing, China

“Floating – New Generation of Art in China,” National Museum of Contemporary Art, Gwacheon, South Korea

“The Third Chengdu Biennale: Reboot,” Chengdu Contemporary Art Museum, Chengdu, China

“Thermocline of Art,” Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany

“Engagements and Estrangements: Video Art from China,” Chinese Contemporary Xchange Art Projects, Toronto, Canada

“Artist in the Wonderland,” The Baltic Sea Cultural Centre, Gdansk, Poland

“The Screen-Eye or the New Image – 100 Videos to Rethink the World,” Casino Museum, Luxembourg, Belgium

“Historias Interrumpidas,” Video Art Exhibition, Valencia, Spain

“Zoom on China,” Vanvitelliano, Brescia, Italy

2006

“Woman in a Society of Double-Sexuality,” Bangkok, Thailand

“2006 IDAA International Digital Art Award,” QUT Art Museum, Brisbane, Australia
Seoul International Photography Festival, Ancient Seoul Station, Seoul, South Korea
“Between the Observer and the Observed,” Lian Zhou International Photography Festival, Guangdong, China
“Plato and His Seven Spirits,” OCAT Contemporary Art Terminal, Shenzhen, China
International Photography Festival, Moscow, Russia
“The Thirteen: Chinese Video Now,” MoMA PS1, New York, NY, USA
“Post Nora Contemporary Art Exhibition,” Today Art Museum, Beijing, China
“5x7,” The First Ping Yao Photo Biennial, Shanxi, China

2005

“Video Times. 1965-2005. The New Media Collection of the Centre Pompidou,” CaixaForum, Barcelona, Spain; Taipei Fine Arts Museum, Taipei, Taiwan; Miami Art Central, Miami, FL; Australian Centre for the Moving Image, Melbourne, Australia; Museum of Contemporary Art, Sydney, Australia
“ElectroScape International New Media Art Exhibition,” Zhengda Art Museum, Shanghai, China
“Contour, 2nd Biennale for Video Art,” Oude Stadsfeestzaal, Mechelen, Belgium
“Always to the Front – China Contemporary Art,” Guandu Art Museum, Taipei, Taiwan
“Produce Clouds with One Turn of the Hand and Rain with Another,” TS1 Contemporary Art Center, Beijing, China
“Dual Vision,” Lian Zhou International Photography Festival, Guangdong, China
“Art: What Was Make-Believe Has Become True,” OCAT Contemporary Art Terminal, Shenzhen, China
“Archaeology of the Future – The Second Triennial of Chinese Art,” Nanjing Museum, Nanjing, China

2004

“Between Past and Future: New Photography and Video from China,” International Center of Photography, New York, NY, USA; Asia Society, New York, NY, USA; Smart Museum of Art, University of Chicago, Chicago, IL, USA; Museum of Contemporary Art, Chicago, IL, USA; Victoria & Albert Museum, London, UK; Seattle Art Museum, Seattle, WA, USA; Haus der Kulturen der Welt, Berlin, Germany; Santa Barbara Museum of Art, Santa Barbara, CA, USA; The Nasher Museum of Art at Duke University, Durham, NC, USA
“Untitled: Julia Loktev, Julika, Cui Xiuwen,” Tate Modern, London, UK
“Out the Window – Spaces of Distraction,” The Japan Foundation Forum, Tokyo, Japan
“Spellbound Aura – The New Vision of Chinese Photography,” MoCA Taipei, Taipei, Taiwan
“China, the Body Everywhere?,” Musee d’Art Contemporain, Marseilles, France
The 11th Nippon International Performance Art Festival, Tokyo, Japan
“Video Generation,” Maison Européenne de la Photographie, Paris, France

2003

“New Zone Chinese Art,” Zacheta National Art Gallery, Warsaw, Poland
“City_net Asia 2003,” Seoul Museum, Seoul, South Korea
“Alors, la Chine?,” Centre Pompidou, Paris, France
“Everyday - Contemporary art from Japan, China, Korea and Thailand,” Kunstforeningen, Copenhagen, Denmark
“Chinese Art Today: First Prague Biennial,” The Center, Prague, Czech Republic

The First Israel International Photography Biennale, Tel Aviv, Israel

2002

The First Guangzhou Triennial, Guangzhou, China

“Under_Construction,” The Japan Foundation Asia Center, Tokyo, Japan

“C’est Pas Du Cinéma,” Le Fresnoy – Studio National des Arts Contemporains, Paris, France

“The 2nd Women’s Art Festival,” Seoul Women’s Community Center, Seoul, South Korea

“Ctrl-Z,” Contemporary Art Exhibition, TaiKang Up Space, Beijing, China

“Run Jump Crawl Walk,” The High Seas Art Center, Beijing, China

2001

“Dialogue – Others,” Bari City Museum, Bari, Italy

“Beijing with Contradiction,” Oulun Taidemuseo, Oulu City, Finland; Suomen Valokuvataiteen, Helsinki, Finland

“Up - Rice,” Museum of Site Most, Hong Kong; House for the Arts, Singapore; The National Art Gallery, Kuala Lumpur, Malaysia

“Constructed Reality,” Pao Galleries, Hong Kong Arts Center, Hong Kong

“China - Germany New Media Art Week,” Zang Ku New Media Art Center, Beijing, China

2000

“Australia New Media Exhibition,” Australia New Media Art Department, North Hobart, Australia

1999

“Difference of Surprise,” Ryder Art Center, Beijing, China

1998

“Gender Platform,” TEDA Art Museum, Tianjin, China

1997

“Contemporary Chinese Oil Painting,” Shanghai Art Museum, Shanghai, China

Awards

2010

Most Influential Artist of the Year, Award of Art China

Young Artist Award, Chinese Art Critic Annual

2008

The Global Chinese Female Artist Biennale Award, Wu Zuoren International Fine Arts Foundation

The Outstanding Female Artist Biennale Award, Shu-Fang-Hsiao Art Foundation

Selected Public Collections

AW Asia Foundation, New York, NY, USA

Bowdoin College Museum of Art, Brunswick, ME, USA

BSI Art Foundation, Lugano, Switzerland

Centre Pompidou, Paris, France

The Israel Museum, Jerusalem, Israel

Tate Modern, London, UK

M+ Museum, Uli Sigg Collection, Hong Kong

Museo de Arte Contemporáneo de Buenos Aires, Buenos Aires, Argentina

National Museum of China, Beijing, China

Ullens Center for Contemporary Art

Guo Zhen

New Moon: Cleansing the Women, 2018

7' 59"

Guo Zhen was born in 1955, in Rizhao, China. In 1982, She received her MFA from the Chinese Painting Department at the China Academy of Art, Hangzhou, China. In 1976, Guo received a BFA from the Fine Arts Department at Shandong Art School, Jinan, China. Guo was among the first group of art students from the Chinese mainland to emerge in the wake of the Cultural Revolution. She taught at the Academy before emigrating to the United States where today she has her art studio in New York. The bold, experimental edge to her work is largely born out of influences from Western popular culture and Postmodern art, while at the same time, the uniquely Chinese use of materials and meticulous craft reaches back to traditional, pre-revolutionary Chinese culture. Guo's art was nurtured in the crucible of China's Cultural Revolution, and after eleven years of repression, she was one of a few whose talent burst out, creating an art distinctly Chinese while absorbing influences and experimentations from the West. Guo's art comprises her romantic vision of the world, but it is a world where love is beset by anxiety and doubt. Love is her root emotion, more real to her than flesh and blood, but no matter how strong her feelings are, there is little to give her comfort and security. Women, especially, are beset by uncertainty, fear, and violence. Our lives, even if long, lead us to old age disease and death. So, too, love is impermanent and can change or vanish in a moment. Zhen Guo expresses the intersection of powerful, life-yielding love and the ambiguity and terror that are in the background of our lives even in the best of times.



nt to wash away, don't know when to have it



While in the shower, I followed my father's lead and followed my father's lead.

Education

1982

MFA Chinese Painting Department, China Academy of Art, Hangzhou, China

1976

BFA Fine Arts Department, Shandong Art School, Jinan, China

Solo Exhibitions

2018

“A Denied Existence,” Chinese American Arts Council, Gallery 456, New York, NY, USA

2017

“A Woman Abreast,” Zhen Guo Solo show, Amerasia Art Gallery, New York, NY, USA

2015

“Guo Zhen Contemporary Feminist Charity Art Show,” Rizhao, China

“Guo Zhen Contemporary Feminist Charity Art Show,” Yitai Art Space, Hohhot City, China

2014

“Soul Ink”, Taihe Art Gallery, Beijing, China

2012

“My Heart Is Red,” Connecticut College, New London, CT, USA

Selected Group Exhibitions

2019

“US-China College Art Summit,” Penn State University, State College, PA, USA

“Antidote,” Mykonos Biennale, Mykonos, Greece

“Warp and Woof,” Gold Coast Art Center, Great Neck, NY, USA

“Crashing the Party,” Plaxall Gallery, Long Island City, NY, USA

“Welcome to the Multiverse,” Plaxall Gallery, LIC-A Long Island City, NY, USA

“Cruzando el Puente,” Mexico Contemporary Art Exhibition, Museo de la Cancillería, Mexico City, Mexico

“Export 2019,” Mid-Hudson Center for Contemporary Art, Poughkeepsie, NY, USA

“Women’s Art and Nesting Program,” ZERO Art Center, Beijing, China

“Nothing Without Intention,” School of Visual Arts, New York, NY, USA

“Cross Cultural Practices,” New York Technology College, Brooklyn, NY, USA

“Chinese Landscape Rethought,” Lyman-Alman Museum, New London, CT, USA

“Chinese Artists in America,” Gold Coast Art Center, Great Neck, NY, USA

“Through Her Eye,” Mana Contemporary, Chicago, IL, USA

2018

“Map and Territory” Jili University, Beijing, China

“Through Her Eye,” Mana Contemporary, Chicago, IL, USA

“Please Touch: Body Boundaries,” Mana Contemporary Art, Jersey City, NJ, USA

“Punching Bags” and “Mother,” International Feminist Art Exhibition, Mexi Emporium Exhibition Space, Changsha, China

BIJIE Dictionary International Invitational Exhibition Shanghai Meibo Art Museum, Shanghai, China

2017

“Abstract Art Exhibition of China: Chinese Art Seventh Anniversary,” Suzhou Kenda Art Museum, Suzhou, China

“Color Field (1) – Female Artist International Exhibition,” Wenlin Art Museum, Kunming, China

“Color Field (2) – Female Artist International Exhibition,” Dounan Art Museum, Kunming, China

“Art Affects the Future,” Changsha Meixi Art Museum, Changsha, China

“Realistic and Abstract,” Xicheng Time International Art Museum, Jinan, China

“Third Annual Asian Art Exhibit: Asian Women Artists,” Jeonbuk Museum of Art, Jeonbuk, South Korea

“My Feminine Art and Experience,” Lecture at Tianjin Academy of Fine Arts, Tianjin, China

“Spring Awakening -2017 Chinese Female Artist Exhibition,” Hebei Art Museum,

Shijiazhuang, China

“American Chinese Art Association Annual Show,” Los Angeles, CA, USA

2016

“Muted View,” Jiaxing Contemporary Art Museum, Jiaxing, China

“New York Asian Art Exhibition,” Amerasia Art Gallery, New York, NY, USA

2015

“Lotus Pond,” Jiaxing Contemporary Art Museum, Jiaxing, China

“Art Biennial of Contemporary Women,” Hebei Normal University Museum, Shijiazhuang City, China

“The Temperature” Shenzhen Art Museum, Shenzhen, China

“Artists United Against Breast Cancer” North Shore Art Guild, Port Jefferson, NY, USA

“Art of the Five,” The Interchurch Center, New York, NY, USA

“Eye and Heart,” Shenzhen Art Gallery, Shenzhen, China

2014

“A Fragment in the Course of Time,” Shanghai Himalaya Museum, Shanghai, China

“Lotus Pond,” Jiaxing Contemporary Art Museum, Jiaxing, China

2013

“Reality and Metaphor,” Nina Torres Fine Art, Miami Beach, FL, USA; Six Summit Gallery, Ivoryton, CT, USA

“30 Rooms Exhibition,” Six Summit Gallery, New York, NY, USA

2012

“Prototypes of Ink,” Sanchuan Art Museum, Nanjing, China

“American Artists Professional League 84th Grand National Exhibition”, New York, NY, USA

2010

“Art Asia 2010,” Miami, FL, USA

2007

“Uptown Art Stroll,” Cornerstone Center, New York, NY, USA

2005

“New Chinese Occidentalism,” Ethan Cohen Fine Arts, New York, NY, USA

“Uptown Art Stroll,” Cornerstone Center, New York, NY, USA
2003

“Uptown Art Stroll,” Cornerstone Center, New York, NY, USA

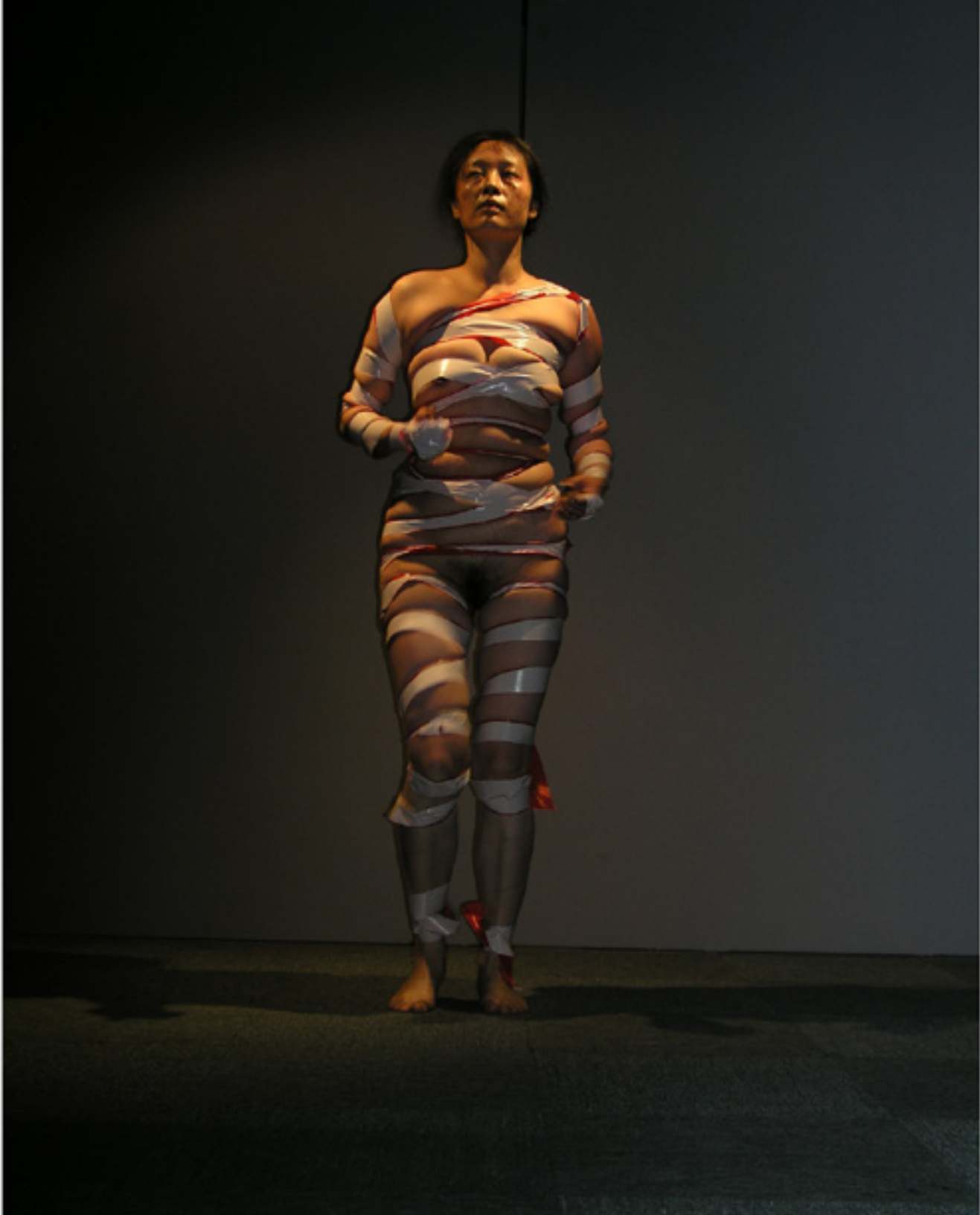
He Chengyao

[Broadcast Exercise, 2004](#)

[4' 14"](#)

He Chengyao (1964) was born in Sichuan, China. She holds a BA from the Teaching Department, Sichuan Fine Arts Institute, Chongqing (1989). In 2001, she graduated from the Central Academy of Fine Arts from the Oil Painting Department. Although He Chengyao initially specialized in oil painting, she now mainly focuses on time-based art. Through a combination of performance, video, and photography, He Chengyao explores topics on family history, mental illness, nudity as well as mother-daughter relationship.

He Chengyao's work embraces an intensively powerful form of self-expression and a critical opinion on social conventions. In her earliest performance, "Opening the Great Wall," (2001) He Chengyao spontaneously strips then strides topless along China's Great Wall. For years afterward, He Chengyao tenaciously challenges against social norms from a personal perspective. In "99 Needles," (2002) she densely jabs acupuncture needles in the body, silently questioning the unreasonably painful procedure of cure. During the process, she attempts to inherit her mother's traumatic experiences, suggesting how society condescends to unmarried pregnant women and justify punishments. In another performance art piece, "Public Broadcast Exercises," (2004) He Chengyao wrapped herself in tape and danced to music for collective calisthenic. The music usually takes place at schools and some workplaces during mandatory exercises, suggesting a form of social discipline. To resist, He Chengyao slowly loosens and breaks the bonds in a claim of liberation.



Education

2001

Oil Painting Department, Central Academy of Fine Arts, Beijing, China

1989

BA Teaching Department, Sichuan Fine Arts Institute, Chongqing, China

Solo Exhibitions

2015

“Round and Round,” Artaste, Beijing, China

2011

“Rose: He Chengyao Performance Art Exhibition,” Shanghai Suzhouhe Art Center, Shanghai, China

2007

“Pain in Soul: Performance Art and Video Works by He Chengyao,” Shanghai Zendai Museum of Modern Art, Shanghai, China

“The Extension of Limbs,” Juhua Gallery, Shanghai, China

2005

“Private View,” Shanghai Duolun Museum of Modern Art, Shanghai, China

2004

“He Chengyao Performance Photo Exhibition,” Soobin Art Gallery, Singapore, Singapore

2003

“Performance Art He Chengyao,” One World Art Center, Beijing, China

2000

“He Chengyao Oil Painting,” Qin Hao Gallery, Beijing, China

Selected Group Exhibitions

2019

“11/944 from the Collection of Galeria Labirynt,” Galeria Labirynt, Lublin, Poland

2018

“Art Action Documentation 1998–2018,” Le Lieu Art Center, Quebec, Canada

2018 PHOTOFAIRS | Shanghai, Shanghai Exhibition Center, Shanghai, China

2017

“Li Xiang Ji Mie,” Performance Art Documentation, Xiangxishi Center for Contemporary Art, Xi’an, China

“Of Other Spaces: Where Does Gesture Become Event?,” Cooper Gallery, University of Dundee, Dundee, UK

2016

“European Union Art Show II,” Delegation of the European Union to China, Beijing, China

“Half the Sky: Conversations with Women Artists in China,” Red Gate Gallery, Beijing, China

“Artificial Garden,” Today Art Museum, Beijing, China

“Beyond the Action,” Kylin Contemporary Center of Art, Beijing, China
The First International Exhibition of Contemporary Art of E’mei, E’mei Contemporary Art
Museum, E’meishan City, China

2015

The Exhibition of Annual of Contemporary Art, Beijing Minsheng Art Museum, Beijing, China
“Dunhuang: Song of living beings,” Shanghai Himalayas Museum, Shanghai, China
Art of Encountering-issue VI, Vienna and Linz, Austria; Basel, Switzerland; Burgbrohl, Cologne and Bonn, Germany; Liège, Belgium
“ARTRESS,” Research House For Asian Art, Chicago, IL, USA
“Post-Calligraphy in Chinese Contemporary Art,” Kunstranm Villa Friede, Bonn, Germany
“Naturally Women,” Spazio Italia, Beijing, China
The First International Exhibition of Contemporary Art of E’mei, E’mei Contemporary Art
Museum, E’meishan City, China

2014

“Meta:Chongqing Live 2014,” Xu Space, Chongqing, China
FIAC 2014, Grand Palais, Paris, France
“Fusion Convergence,” T Museum, Hangzhou, China
“Private-Kitchens: Women Artists Exhibition,” Manet Art Museum, Beijing, China
“China Arte Brasil,” Oca - Parque Ibirapuera, São Paulo, Brazil
“She. Herself. Nude.,” Paula Modersohn-Becker Museum, Bremen, Germany

2013

“New Bottles with Old Wine,” Jincal Gallery, Hangzhou, China
“She. Herself. Nude.,” Paula Modersohn-Becker Museum, Bremen, Germany
The 2013 International ZAZ Festival for performance art, Tel Aviv and Haifa, Israel
“Mapping Gender: Bodies and Sexualities in Contemporary Art Across the Global South,”
School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India
“WOMEN,” Miami Beach Urban Studios, Miami, FL, USA
“Voice of the Unseen: Chinese Independent Art Post-1979 Today,” La Biennale di Venezia, Venice, Italy

2012

“Conceptual Renewal: Short History of Chinese Contemporary Photographical Art,”
Sishang Art Museum, Beijing, China
2nd UP-ON International Live Art Festival, Chengdu, China
“WOMEN,” Chinese Culture Foundation of San Francisco, San Francisco, CA, USA
“Dust from the Heart: Five Female Artists and their Journeys,” Pearl Lam Galleries, Hong Kong
“Art of Change: New Directions from China,” Hayward Gallery, Southbank Centre, London, UK
“Homeward bound I go,” Shanghu Mobile Museum, Beijing, China
“In and out of Heaven,” Performance Action, Hangzhou, China
“WOMEN,” EMG ART, Shanghai, China

2011

“WOMEN,” EMG ART, Shanghai, China

“He Chengyao & Elzbieta Jablonska: Trying to talk with each other,” Galeria Labirynt, Lublin, Poland

The European Performance Art Festival EPAF 2011, Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland

International Performance Association Summer Workshop 2011, Flutgraben e.V., Berlin, Germany

Frau Freitag-1, Platform for Performance Art, State Academy of Fine Arts Karlsruhe, Karlsruhe, Germany

“Live Action Gothenburg 2011,” Museum of World Culture, Gothenburg, Sweden

Performance Art Links, Fylkingen Blend, Stockholm, Sweden

Live Action+ Lidkoping Workshop, Lidkoping, Sweden

Infra’ action Paris, International Performance Art Festival, Swedish institute, France

“The Document Exhibition of Chinese Performance Art, 1985–2010,” Songzhuang Art Centre, Beijing, China

2010

“Guangzhou Live 2010,” 53 museum, Guangzhou, China

The 5th Biennial of performance art, Rouyn-Noranda, Canada

The 16th International Art Performance, Le Lieu, Quebec, Canada

“After Three Come All Things,” Shanghai Zendai Museum of Modern Art, Shanghai, China

“Reshaping History: Chinart from 2000 to 2009,” China National Convention Center, Beijing, China

“0&1, Cyberspace and the Myth of Gender,” 501 Contemporary Art Centre, Chongqing, China

“Negotiable Values,” Contemporary Art Center for Chinese Art, Manchester, UK; 501 Contemporary Art Centre, Chongqing, China

The Armory Show, Alice Chilton Gallery, NY, USA

2009

Miami Art Basel, Alice Chilton Gallery, FL, USA

“Women, Chinese, Performers,” City of Women, Ljubljana, Slovenia; La Bellone, Brussels, Belgium

The 2nd Biennale of Contemporary Art, Thessaloniki, Greece

“Beijing’s Warm Winter,” Artside Gallery, Beijing, China

“Action – Camera: Beijing Performance Photography,” Morris and Helen Belkin Art Gallery, Vancouver, Canada

“The Yi School: Thirty years of Chinese Abstract Art,” La Caixa Forum Museum, Madrid, Spain

2008

“Transgressive Body / Reincarnated Flesh,” Tape Club, Berlin, Germany

“Ongoing. Women,” Mozen Art Museum, Beijing, China

“Our Future: Guy & Myriam Ullens Collection,” UCCA, Beijing, China

“China Gold Exhibit,” Maillol Museum, Paris, France

“The Yi School: Thirty years of Chinese Abstract Art,” La Caixa Forum Museum, Madrid, Spain

2007

“Out of the Box,” Elga Wimmer PCC, New York, NY, USA

“Vital07,” International Chinese Live Art Festival, Center for Chinese Contemporary Art, Manchester, UK

“Rejected Collection,” Ke Centre the Contemporary Arts, Shanghai, China

“Chinese Live Art Photography,” Ying Gallery, Beijing, China
“Chain,” Center for Chinese Contemporary Art, Manchester, UK
“Global Feminisms,” Brooklyn Museum, New York, NY, USA
“Starting from the Southwest – Exhibition of Contemporary Art in Southwest China
1985–2007,” Guangdong Museum, Guangzhou, China

2006

“Performance Art Documentations from China,” Titanik Gallery, Turku, Finland
“International Exhibitionist,” Curzon Soho Cinema, London, UK
“Cruel/Loving Bodies,” Hong Kong Arts Centre, Hong Kong
“Vital06,” International Chinese Live Art Festival, Centre for Chinese Contemporary Art, Manchester, UK

2005

“Loft of Language,” Three Quarters Art Gallery, Beijing, China
“The Magic Lantern,” Galway Arts Center, Galway, Ireland
“Changing Faces,” Panel Discussion and Exhibition of Asian-Pacific Women Artists, Taipei Artist Village, Taipei, Taiwan
“Transborder Language,” Beijing Tokyo Art Projects, Beijing, China
“The Wall,” Millennium Art Museum, Beijing, China; University of Buffalo Art Galleries, New York, NY, USA
“Making Relationships,” Taipei Art Museum, Taipei, Taiwan; Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
“Tour,” China Live, Chinese Arts Centre & Greenroom, Manchester, UK; Chapter
Arts Centre, Cardiff, UK; Warwick Arts Centre, Coventry, UK; Baltic Arts Centre, Gateshead, UK; Bluecoat Arts Centre, Liverpool, UK; Colchester
Arts Centre, Colchester, UK; Arnolfini, Bristol, UK; Victoria and Albert Museum, London, UK
2004 “Asian Women’s Art,” Tokyo Joshibi University’s Art Museum, Tokyo, Japan
“Spellbound Auro: The New Vision of Chinese Photography”, Taipei Modern Art Museum, Taipei, Taiwan
“Cruel/Loving Bodies,” Duolun Museum of Modern Art, Shanghai, China; 798 Space, Beijing, China
2nd “Da Dao” Live Art Festival, Jianwai SOHO, Beijing, China
14th Rencontre Internationale Art Performance Quebec, Le Lieu Centre Art, Quebec, Canada; Clark Gallery, Montreal, Canada
798 Photographic Memory Exhibition, 798 Art Zone, Beijing, China
“Future of Imagination 2,” International Performance Art Event, Singapore

2003

“Listen to Men’s Story From Women,” 798 Art Zone, Beijing, China
1st Live Art Festival, 798 Art Factory, Beijing, China
“Blue Sky Has No Border,” 798 Art Factory, Beijing, China
5th International Performance Art Festival, Bangkok and Chiangmai, Thailand

2002

“The Limits of Bodies,” Shangrila Culture and Art Center, Beijing, China
The 7th NIPAF Asia Performance Art Series, Tokyo, Japan
The 2nd Pingyao International Photography Festival, Pingyao, China
“Culture Meets Culture,” Busan Biennale 2002, Busan, Korea

“DREAM02,” OXO Gallery, London, UK; Barge House, London, UK

2001

“Dialogue–Puzzle,” China Contemporary Art Exhibition, Padua Youth Museum, Padua, Italy

1994

The First Shenzhen Chinese Contemporary Painting Exhibition and Auction, Shenzhen, China

Selected Public Collections

Brooklyn Museum of Art, New York, NY, USA

He Chengyao currently lives and works in Beijing.

Hu Haibo

[Round the Clock \(Waltz\), 2017](#)

[3' 45''](#)

Hu Haibo was born in Liaoning in 1986. She received an MFA from the School of Experiment Art of the Central Academy of Fine Arts in 2018. Hu's artistic practice embraces a wide range of mediums, including sculptural installation, photography, video, and other time-based media forms. By exploring phenomenological journeys, Hu adopts a unique philosophy of life cycle in her contemplative works of art.

Hu Haibo fuses the dimensions of time and space in her work, attempting to blur the boundary between illusion and reality. In "Round the Clock (Waltz)" (2017), she revisited the memory of high-speed passage within continuous tunnels, when she experienced a sense of timeless dislocation and illusion. Through video installations with radiating neon light halos, Hu creates an immersive meditative atmosphere, inviting the audience to question the transcendent meaning of human's destiny and lifespan.





Education

2018

MFA School of Experiment art, Central Academy of Fine Arts, Beijing, China

Solo Exhibition

2009

“Vatican,” Impression Gallery, Hangzhou, China

Selected Group Exhibitions

2019

“Impersonating Myself / Becoming Myself: Photographs and Videos by 20 Chinese and Israeli Women Artists,” ShanghaiTech University Library, Shanghai, China

2018

CAFA Graduate Students’ Graduation Artwork Exhibition, CAFA Art Museum, Beijing, China

2017

Second Chinese Women Artists Video Art Festival, Digital Culture Center, Mexico City, Mexico

“The 2nd Session of Changjiang International Photography & Video Biennale,” Chongqing Changjiang Museum of Contemporary Art, Chongqing, China

“Extensions: Zhang Guolong and his students,” Jun’an Experimental Art Educational Center, Beijing, China

2016

“Extensions: Zhang Guolong and his students,” Jun’an Experimental Art Educational Center, Beijing, China

2014

“Nanjing Youth Olympic Art Exhibition,” Nanjing International Expo Centre, Nanjing, China

2012

Los Angeles Art Show, Los Angeles Convention Center, Los Angeles, CA, USA

2007

Art Exhibition for Sino-Japanese Friendship, Tokyo, Japan

Shanghai Spring Salon, Shanghai Mart, Shanghai China

Hu Jiayi

[Ice Skate, 2014](#)

[6' 1"](#)

Hu Jiayi (1993) was born in Xinjiang, China. She holds an MFA from the New Media Art Department, Sichuan Fine Arts Institute (2015) and a BA from the same department (2011). By using photography, video, installation, performance and new media, Hu Jiayi, the multimedia artist, practices a wild exploration of the relationship between nature and life, and the concept of “in the now.”

In one of her most iconic performances, *Ice Skate* (2014), Hu exhausts herself by skating on a piece of armored glass in the middle of a muddy construction site. The repetition of falling down and getting back up shows a sense of entrenched determination and rhetorical isolation. Moreover, Hu’s performance presents a social commentary on the disappearing of the natural environment in reaction to modernization. Invited by the Eli and Edythe Broad Art Museum at Michigan State University in 2016, Hu performed *Suitcase* (2016), in which she showcased her intimate relationship with her grandfather, at the same time emphasized the feeling of displacement in the face of greater mobility due to China’s rapid development.





Education

2015

MFA New Media Art Department, Sichuan Fine Arts Institute, Chongqing, China

2011

BA New Media Art Department, Sichuan Fine Arts Institute, Chongqing, China

Solo Exhibitions

2017

“Who Is Right,” Museum of Contemporary Art Chengdu, Chengdu, China

2016

“Exhibiting,” 501-XU Space, Chongqing, China

Selected Group Exhibitions

2019

“It is Monday, December 31st. What a loss if there is no exhibition!” AuspiciousBaodi Space, Tianjin, China

2018

“It is Monday, December 31st. What a loss if there is no exhibition!” AuspiciousBaodi Space, Tianjin, China

2017

“Fire Within: A New Generation of Chinese Women Artists,” Eli and Edythe Broad Art Museum, Michigan State University, East Lansing, Michigan, United States

2016

“Fire Within: A New Generation of Chinese Women Artists,” Eli and Edythe Broad Art Museum, Michigan State University, East Lansing, Michigan, United States

“To+,” Chengdu Donghu New Year’s Art Fair of Youth Exhibition, Hong Museum in Chengdu, Chengdu, China

“Parabiosis,” International Contemporary Art Exhibition, Changjiang Contemporary Museum of Art, Chongqing, China

“Crossing Border| Border Crossing,” International Festival of Crossing Media, HongKong

2015

“TPA4,” Torino Performance Art Festival 2015, Turin, Italy

“Inward Gazes: Documentaries of Chinese Performance Art 2015,” Maco Museum of Art, Maco, China

Lishui Photo Festival 2015, Zhejiang, China

“Cutting Edge: New Art From The Sichuan Fine Arts Institute, New Media Department,” Pékin Fine Arts, Beijing, China

“Power of Education,” Shanghai Himalayas Museum, Shanghai, China

The First New Media Art Festival, Soul, Korea

The Third UP-ON International Live Art Festival, Chengdu, China

The First Edition of Changjiang International Photography & Video Biennale, Chongqing Changjiang Museum of Contemporary Art, Chongqing, China

“Urban Living Room,” The Tenth Shanghai Biennial, Shanghai, China

2014

“Meta 2014 Live,” 501-XU Space, Chongqing, China

“Double Vision,” He Xiang Ning Museum, Shenzhen, China

“Self-observation,” Guyu Action, Xian, China

“Physical Consciousness,” Bailuxi Live Art, Chengdu, China

“Ice Skate,” The Center of New Media Art Department, Sichuan Fine Arts Institute, Chongqing, China

“Too Close Too Far,” Site-specific Dance, Chongqing, China

“Xin Huo Live Art 3,” Sichuan Fine Arts Institute, Chongqing, China

“Empty Shadow: Zhang Xiaotao Solo Show”, Suzhou Jinji Lake Art Museum, Suzhou, China

2013

“Xin Huo Live Art 2,” Sichuan Fine Arts Institute, Chongqing, China

“Generating and Resonating,” Jialing River Art Gallery, Nanchong, China

“Generating and Resonating,” 501-XU Space, Chongqing, China

The Fourteenth Macao International Live Performance Art Show, Macao, China

“Blind Spot,” Sichuan Fine Arts Institute, Chongqing, China

The Fourteenth OPEN International Performance Art Festival, 789 Art Zone, Beijing, China

“Wrong Path,” 501-XU Space, Chongqing, China

“Xin Huo Live Art,” Sichuan Fine Arts Institute, Chongqing, China

“Cell Processing Factory,” Museum of Contemporary Art Chengdu, Chengdu, China

Awards

2015

Luo Zhongli Scholarship

Artist-in-Residency

2017

501 Artspace: Residency Exchange, Centre for Chinese Contemporary Art, Manchester, United Kingdom

2015

Shanghai Himalayas Museum International Artist-in-Residence Programme, Gwangju Museum of Art, Gwangju, Korea

Liu Qianyi

The Piping of Heaven, 2012

10' 42''

Liu Qianyi was born in Beijing in 1987. She holds a BA from Beijing Film Academy in Beijing, China, and both an MA and a Ph.D. from Waseda University in Tokyo, Japan. As a contemporary video artist and film director, Liu tries to understand the forces of nature in China at the same time examining the links between ancient Chinese civilization and its contemporary urban culture.

During her 3 months residency at the Réunion Island Biennale resident program in 2011, Liu started the journey of making the second episode of TIANLAILAI series animation, which was titled as DILAILAI. This series of animation was eventually exhibited in the Reunion Biennale exhibition. After finishing her residency, Liu embarked on a journey to Africa to take part in the Comoros Film Festival. The local culture and art scene have influenced Liu tremendously, which led her to begin constructing the idea of attributiveness and natural forces. These fascinations have later on developed into the roots of Liu's visual languages.





Education

2014

Ph.D. the Graduate School of Global Information and Telecommunication Studies, Waseda University, Tokyo, Japan

2012

MFA the Graduate School of Global Information and Telecommunication Studies, Waseda University, Tokyo, Japan

2010

BFA the Fine Arts Department, Beijing Film Academy, Beijing, China

Solo Exhibitions

2015

”Post Art Works Generation,” German East Asiatic Society (OAG), Tokyo, Japan

2013

“Echo-Echo,” Koganecho Art Center, Yokohama, Japan

Selected Group Exhibitions

2019

57th Ann Arbor Film Festival, Ann Arbor, MI, USA

Qingdao International Film festival, Qingdao, China

“She Story,” Woman Artist Group Show, Chengdu Contemporary Image Museum, Chengdu, China

The 10th Ink Art Biennale of Shenzhen, OCAT Art and Design Gallery, Shen Zhen, China

2016

“Neo Eden,” Chinese, Korea, Japan young artist group exhibition, Suzhou Jinji Lake Art Museum, Suzhou, China

“From Painting to Animation,” Suzhou Jinji Lake Art Museum, Suzhou, China

“Inside Burn,” Broad Art Museum, Michigan State University, Ann Arbor, MI, USA

2015

“Neo-perception,” Pealim Gallery, Shanghai, China

“Real Story,” Shijiezi Gallery, Tianshui, China

“2015 Art Nova 100,” Agriculture Exhibition Center, Beijing, China

“Shaping the Qualitative Phase of Contemporary Chinese Art,” Soap Factory Gallery, Minneapolis, MI, USA

“The Vision of Asia – the International Forum of Video Art,” Museum of Nanjing Art University, Nanjing, China

2014

“Up Youth - Chinese Young Artists Recommended Exhibition,” Times Art Museum, Beijing, China

“Private Cuisine - Beijing Manet Art Museum Female Artists Exhibition,” Manet Art Museum, Beijing, China

“Chinese Contemporary Digital Image Show,” Today Art Museum, Beijing, China

“Alter Space - Japan, China, South Korea Image Show,” Asahi art square, Tokyo, Japan

“Re-modernization,” 2014 Wuhan 3rd Documentary Exhibition of Fine Art, Hubei province Museum, Hubei, China

“Trance Art TOKYO – Kanda Living Park,” Kanda Park, Tokyo, Japan

2013

“Local Futures - Overseas Chinese Young Artists Exhibition,” He Xiangning Art Museum, Shenzhen, China

“The Garden of Forking Path,” OCT Contemporary Art Terminal, Shanghai, China “Animation is a Piece of Skin – Case Studies of 11 Artists,” Guangzhou Times Art Center, Guangzhou, China

“Self-discipline and Speculation,” the Third Beijing Film Academy International New Media Arts Triennial Exhibition, Beijing Film Academy, Beijing, China

Hong Kong International Film Festival, short movie competition selection, Hong Kong

Comores International Film Festival, Moroni, Comores

Anipact Korea 2013 Animation Film festival, Seoul, Korea

2012

“Get it louder,” Sanlitun Orange Space, Beijing MOMA, Beijing, China

GTS Contemporary Art Festival, Sumidagawa park, Tokyo, Japan

The First Shenzhen Independent Animation Biennale, Shenzhen, China

2011

Réunion Island Biennale 2011, Réunion Island, France

Holland Animation Film Festival, Amsterdam, Netherlands

“Cold memory,” Space Media Art Exhibition, 798 Tea Space, Beijing, China

“Art Nova 100,” Guardian Art Center, Beijing, China

Awards

2013

K11 Museum Youth Pioneer “artist of the year” award

2012

Waseda University Polytechnic Academy Award

2011

New Artist 100

2010

Best Animation and Painting, the Second Beijing Film Academy New Media Art Triennale

Selected Public Collections

Shijiezi Museum, Tianshui, China

Hubei Museum, Hubei, China

Hexiangning Museum, Shenzhen, China

Wen Hui

Dance with Third Grandma, 2015

15'

Wen Hui was born in Yunnan, China, in 1960. She attended the Choreography Department of Beijing Dance Academy from 1985 to 1989. Wen Hui is a pioneer of contemporary dance in China. In 1994, she founded Living Dance Studio and developed her unique vocabulary of movement and specific style of interdisciplinary dance.

After finishing the documentary film *Listening to Third Grandmother's Stories* in 2011, Wen was determined to transform the film onto the stage. In 2012, Wen went back to the village where her third grandma lived and rehearsed with her. In 2015, Wen created a short video work titled *Dance with Third Grandma* to analyze the rationale of “forgetting” and “being forgotten”, “Why do we forget?” and “Why is it forgotten?” She claims that to understand all these questions, she had to go back and seek the existence of her third grandmother. She is determined to use her grandmother's story and her destiny to reflect upon the dilemmas of our lives.





Education

1989

Beijing Dance Academy, Beijing, China

Solo Exhibitions

2019

“Yvonne Rainer and Wen Hui – Dance Only Exists When it is performed,” Inside-out Art Museum, Beijing, China

“Ordinary People,” Théâtre Benoît-XII, Avignon, France

2018

“Red,” Asia Society, New York, USA

“Listening to Grandmother’s Stories & Dance with Third Grandmother,” The State Theatre, Ann Arbor, MI, USA

“Red,” Southbank Centre, London, UK

2017

“Red,” Théâtre de la Ville, Paris, France

2015

“Red,” Contemporary Art Museum, Shanghai, China

2009

“Memory: Hunger,” Caochangdi workstation, Beijing, China

2002

“Report on the Body,” Beijing Qiseguang Children’s theatre, Beijing, China

2001

“Dance with Farm Workers,” East Modern Art Centre, Shandong, China

1999

“Report on Giving Birth,” Beijing People’s Arts Theatre, Beijing, China

Group Exhibitions

2016

“Red: Body and Memory,” Macau’s Bok Festival, Macau

2015

“Dance with Third Grandmother,” 56. Esposizione Internazionale d’Arte, Venice, Italy

2009

“The Folk Memory Project,” Caochangdi Workstation, Beijing, China

Xie

Sichong

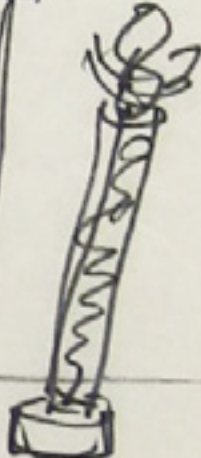
Do Donkeys Know Politics, 2017

3' 59"

Xie Sichong was born in 1991, in Xi'an, China. She holds a post-MFA from Fine Arts Department of Bath Spa University (2017), an MFA in Photography and Media / Integrated Media from California Institute of the Arts (2017), and a BFA from Xi'an Academy of Fine Arts (2012). Xie seeks to be a cultural organizer who utilizes body-based sculptural forms (masks/costumes/ objects) and transforms these discarded materials and spaces by implementing a sense of humor and absurdity.



南國甲國醫藥局藥房藥店



Education

2018

Full Fellowship at the Artist Residency, Skowhegan School of Painting & Sculpture, Skowhegan, ME, USA

2018

The Reef Fellowship Residency Program, The Reef Artist Residency, Los Angeles, CA, USA

2017

Post-MFA in Fine Arts, Bath Spa University, Bath, UK

2017

MFA in Photography and Media / Integrated Media, California Institute of the Arts, Valencia, CA, USA

2014

Mildred's Lane Fellowship Residency Program, Mildred's Lane Residency, Narrowsburg, NY, USA

BFA in illustration / Minor in Fine Arts, Columbus College of Arts & Design, Columbus, OH, USA

2013

New York Studio Residency Program (Exchange Program) School of Visual Arts, New York, NY, USA

2012

BFA Xi'An Academy of Fine Arts Xi'An, Shanxi, China

Artist Residence / Fellowships

2019

The Corporation of Yaddo Artist Residency, Saratoga Springs, NY, USA

The Studios at MASS MoCA Residency, North Adams, MA, USA

Dirt & Debt Residency at Residency Unlimited, New York, NY, USA

Salmon Creek Farm Artist Residency, Albion, CA, USA

Armory Center for the Arts Teaching Fellowship, Los Angeles, USA

2018

Skowhegan Summer Residency, Madison, ME, USA

The Reef Artist Residency, Los Angeles, CA, USA

2017 The Reef Artist Residency, Los Angeles, CA, USA

Hauser & Wirth Somerset Exchange Residency, Bath, UK

Watermill Center Summer Residency, Long Island, NY, USA

Venice Biennale CalArts "The Pavilions" Residency, Venice, Italy; Kas-

sel, Germany; Munster, Germany

2016

Watermill Center Summer Residency, Long Island, NY, USA

2015

Da Li International Photography and Film Festival Visiting Artist in Residence, Da Li, China

2014

Mildred's Lane Summer Fellowship Residency, HumanYingWork Styles Session Participant, Narrowsburg, NY, USA

2013

New York Studio Residency Program/AICAD, New York, NY, USA

Solo Exhibition

2019

"With The Notes Of Far-Away Song Floating From The Other Shore," Automata Arts Gallery, Los Angeles, CA, USA

2018

"When The Peaks Of Our Washing Sound Come Together, My Tree House Will Have A Roof (Durational Performance)," Hauser & Wirth Los Angeles Gallery, Los Angeles, CA, USA

"Washing Day: Losing and Re-Collecting Memories (Site-Specific Performance/Installation)," AR Projects, Los Angeles, CA, USA

2017

"Walking With The Disappeared (Durational Performance)," Hauser & Wirth Somerset Gallery, Bruton, UK

"We Know We Could Go To Jail," D300 Gallery, Valencia, CA, USA

"Do Donkeys Know Politics & A Story (Film Screening)," Bijou Theatre, Valencia, CA, USA

2016

"You Can't Take That Away From Me," L Shape Gallery, Valencia, CA, USA

2015

"Do Birds Know Politics," Beaton Gallery, Columbus, OH, USA

Selected Group Exhibition

2019

Limited Access 8 Festival, Tehran, Iran

The 57th Ann Arbor Film Festival, The Michigan Theatre, Ann Arbor, MI, USA

“4TH WALL: HER.E I SEE LOTUS,” Vox Populi Gallery, Philadelphia, PA, USA

“The Boat Has Sailed, Hasn’t It?,” Coaxial Art Foundation, Los Angeles, CA, USA

2018

“Mapping the City: A Vision of History and City,” OCAT Museum in Chengdu, Chengdu, China

“Noctem Diaboli,” The Living Gallery Outpost, New York, NY, USA

“Skowhegan Book Meet,” Skowhegan School of Painting & Sculptures NY Space, New York, NY, USA

“Mapping the City: A Vision of History and Xi’An,” OCAT Art Museum, Xi’An, China

“5-Nine Variations,” The Reef Artist Residency, Los Angeles, CA, USA

“The 2018 New Genre Arts Festival,” Living Arts of Tulsa Gallery, Tulsa, OK, USA

“The Gifts of the Spirits,” The Broad Museum (Ron Athey’s performance project), Los Angeles, CA, USA

2017

“See What You Mean,” Getty Museum (Harry Gamboa Jr.’s Performance Group “Slipping Into Something More”), Los Angeles, CA, USA

“Tracing Memory With The Disappeared,” Automata Arts Gallery (Two Artists Exhibition), Los Angeles, CA, USA

“Clothing Optional,” Night Gallery, Los Angeles, CA, USA

“Discovering Watermill Day,” The Watermill Center for Performance, Long Island, NY, USA

“Irrational Exhibits 10th Anniversary: Mapping the Divide,” Los Angeles Contemporary Exhibitions(LACE), Los Angeles, CA, USA

“The 2nd Changjiang Photo & Video Biennale Exhibition,” Changjiang Art Museum, Chongqing, China

“Sounds of Central Valley,” Bijou Theatre, Valencia, CA, USA

“Far Bazaar, Alternative Art Fair and Art Collective Festival,” Cerritos College Fine Arts Galleries, Norwalk, CA, USA

“GLAMFA Exhibition,” Cal State Long Beach Art Galleries, Long Beach, CA, USA

2016

“House of Madness,” The Watermill Center for Performance, Long Island, NY, USA

“Discovering Watermill Day,” The Watermill Center for Performance, Long Island, NY, USA

“Photo LA,” The Reef Art Galleries, Los Angeles, CA, USA

“The 3rd Photo Independent Art Fair,” Raleigh Studios Hollywood, Hollywood, CA, USA

“Always A Body,” Glass Box Gallery, Santa Barbara, CA, USA

“Ecologies,” Photo LA Art Fair, Los Angeles, CA, USA

“Nothing To See,” D300 Gallery, Valencia, CA, USA

2015

“HumanUfactory Workstyles,” Sullivan Gallery, Chicago, IL, USA

“Dancing Tables, Mildred’s Lane Gallery,” Narrowsburg, NY, USA

2014

“YOUNG HEARTS III,” Sean Christopher Gallery, Columbus, OH, USA

“En Masse, or sameness,” Skylab Gallery, Columbus, OH, USA

2013

“Curate NYC 2013,” Chashama Gallery, New York, NY, USA

“Contemporary Art Fair,” New York Convention Center, New York, NY, USA

“Dumbo Art Festival,” Dumbo Art District, New York, NY, USA

“Sweet Breads,” New York Studio Residency / AICAD, New York, NY, USA

“AOI Show,” Rivet Gallery, Columbus, OH, USA

“Rotating Exhibit,” Universal Green House Gallery, Columbus, OH, USA

“Columbus College of Art & Design Art Fair,” Columbus, OH, USA

“Diverse,” Beacon Gallery, Columbus, OH, USA

2012

“Mapping the City,” Beaton Gallery, Columbus, OH, USA

“I AM,” The Canzani Center Gallery, Columbus, OH, USA

2011

“The 100th Xi’An Academy of Fine Arts Annual Exhibition,” Xi’An Academy of Fine Arts, Xi’An, China

2009

“The 98th Xi’An Academy of Fine Arts Annual Exhibition,” Xi’An

Academy of Fine Arts, Xi'An, China

Awards

2016

2nd Place, Chiquita Canyon Awards, Received

2013

1st Place, AOI Illustration Contest & Exhibition

2012

Second Place, They Draw & Travel



Organizer: Eli Klein
Curator: Zhang Fang
Translation: Jiatan Xiao
Catalogue Design: Savannah Morris
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ELI 奕来
KLEIN 画廊

My friends were cursed away by me. What else can I do