

# ELI KLEIN GALLERY

January 18 - March 18, 2020

**Dai Furen** 戴馥任 **Future Host** 未来主人 **Gong Jian** 龚剑  
**He Yunchang** 何云昌 **Li Ming** 李明 **Liu Qinmin** 刘沁敏  
**Shen Xin** 沈莘 **Shi Jiayun** 石佳韵 **Tang Dixin** 唐狄鑫  
**Wang Sishun** 王思顺 **Xiao Kegang** 肖克刚  
**Yang Zhichao** 杨志超 **Zhuang Hui** 庄辉

## Force Majeure

Curated by Lu Mingjun

# Force Majeure by Lu Mingjun

In 2010, artist Tang Dixin executed his railway-lying performance “Force Majeure” at a metro station in Shanghai. When the train nearly arrived at the station, resolutely, he jumped off from the platform, then lay on the track. At that moment, probably except himself, one could ever feel or imagine how his body endured a passing train along with overwhelming waves, speeds, and loud noises from the brakes, which means an undoubtedly “force majeure” (Superior force in French) for anyone. As God’s power, an irresistible force concerns us more with how a vulnerable individual responds to it: In addition to calculating precisely with rationality, could one spill it over into some initial impulse or passion, or some intellect or freedom that maintains room for maneuvers?

“Force majeure” is a familiar term, commonly used in contracts and clauses. It means any objective circumstance which is unforeseeable, unavoidable, and external that makes execution impossible. We could even understand force majeure as a legitimate, justifiable power or violence. As officially defined, “force majeure” events consist of natural disasters such as earthquakes, hurricanes, floods, and snowstorms; governmental orders or regulations, including requisition and expropriation, and unforeseeable exceptional social incidents, like riot and strike. However, besides nature and politics, “force majeure” could apply to a wide range of fields and contexts, and has pervaded every aspect of an individual’s life, in terms of identity, gender, body, mentality, religion, capital, .etc. In a variety of circumstances of “force majeure,” artists adopt different attitudes, strategies, and methods.

In Zhuang Hui and Li Ming’s performance, not natural disasters but nature that is “force majeure.” In He Yunchang and Dai Furen’s practice, the institution operates like “force majeure.” In Wang Sishun’s adventurous journey and Yang Zhichao’s grass-growing performance, the artists challenge the endurance of body and mentality rather than the feeling of uncertain and unknown. For Gong Jian, Xiao Kegang, Shi Jiayun, painting constructs “force majeure.” Though having different perspectives and means, they all see body perception as the beginning of painting as well as a weapon to challenge the juggernaut. Differently, for Future Host, Shen Xin, Liu Qinmin, and other young artists who mainly reside abroad, their identity, gender, religion have become “force majeure,” later turned out to themes of their art practices.

Artists often act and practice in a relatively absurd way, while their seemingly ridiculous provocations may reveal the power dialectics between the subject of an irresistible force and human agency. With cases of “force majeure” converged from reality and history, this show comprehensively demonstrates human fragility and anxiety, wisdom and courage, and limited freedom and ease in the face of inexorable forces.

Two years ago, I curated the small-size group show titled “Visibility of Power” in Shanghai, 2017. The exhibition attempts to search for a “line of perception” that

**goes deep into, then open the object-logos mechanism of human perception and imagination. For artists, the “line of perception” could be a line, a grid, a crystal complex, or an event. Particular analogous to “force majeure,” “visibility” is another keyword with common usage in descriptions and discourses of contemporary topics on politics, society, culture, and ideology. It is a diagnosis of individual mind and consciousness, as well as a force to smash social-political power structures. Inheriting the spirit of “Visibility of Power,” “Forces Majeure” aims to reexamine, then open a new dimension of perceptions and more life potentials, with hopes to penetrate a range of body-space syntax and nature-politics poetics.**

2010年，艺术家唐狄鑫在上海某地铁站实施了卧轨行为《不可抗力》。在列车即将进站之时，他毅然从站台跳了下去，平躺在轨道上。可能除了他自己之外，谁也无法体会和想象，列车经过的一刹那，其身体是如何经受那扑面而来的风浪、速度和刹车的巨响的。毫无疑问，对于任何人而言，这就是“不可抗力”，是上帝的权力。当然，我们更加关心的是，脆弱的个体是如何应对这一不可抗力的：除了理性的精确计算，从中能否溢出某种原始的冲动和激情，某种可以回旋的智性和自由。

关于“不可抗力”，我们其实并不陌生。它常常出现在契约、合同条款中，泛指一切不能预见、不可避免，且无法克服的客观因素。甚至可以理解为，它是一种合法的、正当的权力或暴力。在官方的定义中，“不可抗力”包括自然灾害（如地震、台风、洪水、雪灾）、政府或法律行为（如征收、征用）及社会异常偶发事件（如罢工、骚乱），但实际上，它涉及更广的范围和领域，且已渗透到每一个生活的角落。除了自然、政治以外，它还包括身份、性别、身体、精神、信仰以及资本，等等。当然，不同的艺术家，所遭遇或映照的“不可抗力”并不一样。而在不同的“不可抗力”面前，他们的态度以及所采用的策略和方式也是迥然有别。

在庄辉、李明的行为中，并非自然灾害，而是自然本身就是一种“不可抗力”。而在何云昌和戴馥任的实践中，作为“不可抗力”的则是制度。王思顺的冒险之旅和杨志超的种草行为，挑战的与其说是某种未知感和不确定性，不如说是自我身体和智识的承受力。那么在龚剑、肖克刚、石佳韵这里，绘画本身便构成了一种“不可抗力”，尽管他们所选择的视角和路径完全不同，但他们都将身体感知作为绘画的起点或抵御不可抗力的武器。不同的是，对于常年旅居海外的未来主人、沈莘、刘沁敏等几位年轻艺术家而言，与之切身相关的身份、性别、信仰便构成了一种“不可抗力”，也成了他们艺术实践的主题。

艺术家们的实践和行为都多少带着某种荒诞的色彩，但或许正是这种荒诞之举及其挑衅性，揭示了不可抗力本身作为主体的一面，及其与人之间能动的权力辩证关系。展览不仅汇聚了种种现实和历史的“不可抗力”，也尽显人们在种种“不可抗力”面前的脆弱和不安，智慧和勇气，以及有限的自由和从容。

两年前，我曾策划过一个题为“力的能见度”（上海，2017）的小群展，展览试图找到一条可以纵深的“感知线”，切入并打开意识和想象的物—理机制。在艺术家这里，它可能是一条线，亦或是一张网，一个结晶体，还有可能是一个事件。并非巧合的是，和“不可抗力”一样，“能见度”本身也是频频出现在有关当代政治、社会、文化和意识形态描述和争论中的关键词之一，它既是一种个人意识和精神的症状，也是冲决社会政治权力结构的一种力量。延续了“力的能见度”，“不可抗力”希望透过种种不同的身体—空间句法和自然—政治诗学，意在重探和打开一种新的感知维度和生命的潜能。

# Dai Furen

## FEDERAL CENSUS

### HEALTH

1790		1830	
1800		1840	
1810		1850	PLACE OF BIRTH.
1820		1860	PLACE OF BIRTH.
1830		1870	PLACE OF BIRTH. PARENTAGE - FATHER
1840	DEAF AND DUMB, BLIND, AND INSANE WHITE PERSONS, INCLUDED IN THE FOREGOING.	1880	PLACE OF BIRTH (COUNTRY MOTHER), NAME OF OR THE COUNTRY,
1850	DEAF AND DUMB, BLIND, AND INSANE COLORED PERSONS INCLUDED IN THE FOREGOING.	1890	PLACE OF BIRTH. FATHER MOTHER. ABLE TO DIALECT SPOKEN.
1860	WHETHER DEAF AND DUMB, BLIND, INSANE, IDIOTIC, PAUPER OR CONVICT.	1900	PLACE OF BIRTH THIS PERSON. PLACE OF BIRTH OF MOTHER.
1870	WHETHER DEAF AND DUMB, BLIND, INSANE, IDIOTIC, PAUPER OR CONVICT.	1910	PLACE OF BIRTH (COUNTRY MOTHER), NAME OF OR THE COUNTRY,
1880	DEAF AND DUMB, BLIND, INSANE, IDIOTIC, PAUPER, OR CONVICT.	1920	PLACE OF BIRTH / LANGUAGE
1890	IS THE PERSON SICK OR TEMPORARILY DISABLED, UNABLE TO BE UNABLE TO ATTEND ORDINARY BUSINESS OR DUTIES? IF SO, WHAT IS THE SICKNESS OR DISABILITY? BLIND, DUMB, IDIOTIC, INSANE, DUMB, IDIOTIC, INSANE, MAIMED, CRIPPLED, BEWIDDED, OR OTHERWISE OTHERWISE DISABLED.	1930	PLACE OF BIRTH / LANGUAGE
1890	WHETHER SUFFERING FROM ACUTE OR CHRONIC DISEASE, WITH NAME OF DISEASE AND LENGTH OF TIME AFFLICTED, WHETHER DEFECTIVE IN MIND, SIGHT, HEARING, OR SPEECH, OR WHETHER CRIPPLED, MAIMED, OR DEFORMED, WITH NAME OF DEFECT.	1940	WHAT COUNTRY WAS BORN IN? FATHER AND MOTHER BORN IN?
1900		1950	WHERE WAS THIS PERSON BORN? HIS HOME BEFORE HE CAME TO THIS COUNTRY?
1910	BLIND, DEAF AND DUMB.	1960	WHERE WAS THIS PERSON BORN? HIS HOME BEFORE HE CAME TO THIS COUNTRY?
1920		1970	WHERE WAS THIS PERSON BORN? CUBAN/ CENTRAL OR SOUTH AMERICAN MOTHER BORN IN? WHAT COUNTRY?
1930		1980	IN WHAT FOREIGN COUNTRY WAS THIS PERSON PERSON SPEAK A FOREIGN LANGUAGE? IS THIS LANGUAGE THE MOTHER TONGUE?
1940		1990	WHAT IS THIS PERSON'S RACE? PERSON SPEAK A FOREIGN LANGUAGE? COUNTRY WAS THIS PERSON BORN IN?
1950		2000	IS THIS PERSON SPANISH OR ETHNIC ORIGIN? OR ETHNIC ORIGIN? WHERE WAS THIS PERSON BORN? AT HOME? WHERE WAS THIS PERSON BORN?
1960		2010	IS THIS PERSON SPANISH OR ETHNIC ORIGIN? OR ETHNIC ORIGIN? WHERE WAS THIS PERSON BORN? AT HOME? WHERE WAS THIS PERSON BORN?

# FEDERAL CENSUS NATIVITY AND MOTHER TONGUE

1790

1800

1810

1820

1830

1840

1850 PLACE OF BIRTH. NAMING THE STATE, TERRITORY, OR COUNTRY

1860 PLACE OF BIRTH NAMING THE STATE, TERRITORY, OR COUNTRY

1870 PLACE OF BIRTH. NAMING THE STATE, TERRITORY, OR COUNTRY  
PARENTAGE - FATHER FOREIGN BORN / MOTHER FOREIGN BORN

1880 PLACE OF BIRTH (OF THIS PERSON / OF THE FATHER / OF THE  
MOTHER), NAMING STATE OR TERRITORY OF UNITED STATES,  
OR THE COUNTRY, IF OF FOREIGN BIRTH.

1890 PLACE OF BIRTH. PLACE OF BIRTH OF FATHER / MOTHER. ABLE TO SPEAK ENGLISH. IF NOT,  
DIALECT SPOKEN.

1900 PLACE OF BIRTH OF THIS PERSON. PLACE OF BIRTH OF MOTHER OF THIS PERSON. PLACE OF BIRTH OF FATHER OF THIS PERSON.

1910 PLACE OF BIRTH OF THIS PERSON. PLACE OF BIRTH OF FATHER OF THIS PERSON. PLACE OF BIRTH OF MOTHER OF THIS PERSON.

1920 PLACE OF BIRTH / MOTHER TONGUE (PERSON, FATHER, MOTHER).

1930 PLACE OF BIRTH OF THIS PERSON, FATHER, MOTHER). LANGUAGE SPOKEN IN HIS HOME BEFORE HE CAME TO THE UNITED STATES.

1940 WHAT COUNTRY WAS BORN IN? WHAT LANGUAGE, WAS SPOKEN IN THIS PERSON'S HOME WHEN HE WAS A CHILD?

1950 WHERE WAS THIS PERSON BORN? IS THIS PERSON'S ORIGIN OR DESCENT - MEXICAN/ PUERTO RICAN CUBAN/ CENTRAL OR SOUTH AMERICAN/ OTHER SPANISH? WHAT COUNTRY WAS HIS FATHER/ MOTHER BORN IN? WHAT LANGUAGE, WAS SPOKEN IN THIS PERSON'S HOME WHEN HE WAS A CHILD?

1960 WHERE WAS THIS PERSON BORN? DOES THIS PERSON SPEAK A LANGUAGE OTHER THAN ENGLISH AT HOME? WHAT IS THIS LANGUAGE? WHAT IS THIS PERSON'S ANCESTRY?

1970 WHERE WAS THIS PERSON BORN? DOES THIS PERSON SPEAK A LANGUAGE OTHER THAN ENGLISH AT HOME? IN WHAT COUNTRY WAS THIS PERSON BORN?

1980 IS THIS PERSON SPANISH/ HISPANIC/ LATINO? WHAT IS THIS PERSON'S ANCESTRY OR ETHNIC ORIGIN? DOES THIS PERSON SPEAK A LANGUAGE OTHER THAN ENGLISH AT HOME? WHERE WAS THIS PERSON BORN?

1990 IS THIS PERSON OF HISPANIC, LATINO, OR SPANISH ORIGIN?

2000 IS THIS PERSON OF HISPANIC, LATINO, OR SPANISH ORIGIN?

2010 IS THIS PERSON OF HISPANIC, LATINO, OR SPANISH ORIGIN?

2010 IS THIS PERSON OF HISPANIC, LATINO, OR SPANISH ORIGIN?

WHERE WAS THIS PERSON BORN?  
WHAT LANGUAGE WAS SPOKEN IN HIS HOME BEFORE HE CAME TO THE UNITED STATES?  
WHAT COUNTRY WAS HIS FATHER/ MOTHER BORN IN?

PLACE OF BIRTH OF THIS PERSON.  
PLACE OF BIRTH OF FATHER OF THIS PERSON.  
PLACE OF BIRTH OF MOTHER OF THIS PERSON.

# FEDERAL CENSUS NATIVITY AND MOTHER TONGUE

1790  
1800  
1810  
1820  
1830  
1840

## FEDERAL CENSUS HEALTH

1790  
1800  
1810  
1820  
1830

1840 DEAF AND DUMB, BLIND, AND INSANE WHITE PERSONS, INCLUDED IN THE FOREGOING.

DEAF AND DUMB, BLIND, AND INSANE COLOR PERSONS, INCLUDED IN THE FOREGOING.

1850 WHETHER DEAF AND DUMB, BLIND, INSANE, IDIOTIC, PAUPER, OR CONVICT.

1860 WHETHER DEAF AND DUMB, BLIND, INSANE, IDIOTIC, PAUPER, OR CONVICT.

1870 DEAF AND DUMB, BLIND, INSANE, IDIOTIC, PAUPER, OR CONVICT.

1880 IS THE PERSON SICK OR TEMPORARILY DISABLED, UNABLE TO ATTEND ORDINARY BUSINESS OR OUTDOOR WORK? WHAT IS THE DISEASE OR DISABILITY? BLIND, DUMB, IDIOTIC, INSANE, MAIMED, CRIPPLED, BEDRIDDEN, OTHERWISE DISABLED.

1890 WHETHER SUFFERING FROM ACUTE OR CHRONIC DEAFNESS, WITH NAME OF DISEASE AND LENGTH OF TIME AFFLICTED? WHETHER DEFECTIVE IN MIND, SIGHT, HEARING, OR SPEECH, OR WHETHER CRIPPLED, MAIMED, OR DEFORMED, WITH NAME OF DEFECT.

1900

1910

1920

1930

1940

1950

1960

1970

1980

1990

2000

2010

1850 PLACE OF BIRTH. NAMING THE STATE, TERRITORY, OR COUNTRY

1860 PLACE OF BIRTH NAMING THE STATE, TERRITORY, OR COUNTRY

1870 PLACE OF BIRTH. NAMING THE STATE, TERRITORY, OR COUNTRY PARENTAGE - FATHER FOREIGN BORN / MOTHER FOREIGN BORN

1880 PLACE OF BIRTH (OF THIS PERSON / OF THE FATHER / OF THE MOTHER), NAMING STATE OR TERRITORY OF UNITED STATES, OR THE COUNTRY, IF OF FOREIGN BIRTH.

1890 PLACE OF BIRTH. PLACE OF BIRTH OF FATHER. PLACE OF BIRTH OF MOTHER. ABLE TO SPEAK ENGLISH. IF NOT, DIALECT SPOKEN.

1900 PLACE OF BIRTH OF THIS PERSON. PLACE OF BIRTH OF MOTHER OF THIS PERSON.

1910 PLACE OF BIRTH OF THIS PERSON. PLACE OF BIRTH OF MOTHER OF THIS PERSON. PLACE OF BIRTH OF MOTHER OF MOTHER OF THIS PERSON.

1920 PLACE OF BIRTH / MOTHER TONGUE (PERSON, FATHER, MOTHER). LANGUAGE SPOKEN IN HIS HOME BEFORE HE CAME TO THE UNITED STATES? WHAT COUNTRY WAS HIS FATHER / MOTHER BORN IN?

1930 PLACE OF BIRTH OF THIS PERSON. PLACE OF BIRTH OF FATHER OF THIS PERSON. PLACE OF BIRTH OF MOTHER OF THIS PERSON.

1940 WHERE WAS THIS PERSON BORN? IS THIS PERSON'S ORIGIN OR DESCENT - MEXICAN/ PUERTO RICAN/ CUBAN/ CENTRAL OR SOUTH AMERICAN/ OTHER SPANISH? WHAT COUNTRY WAS HIS FATHER/ MOTHER BORN IN? WHAT LANGUAGE WAS SPOKEN IN THIS PERSON'S HOME WHEN HE WAS A CHILD?

1950 IN WHAT FOREIGN COUNTRY WAS THIS PERSON BORN? DOES THIS PERSON SPEAK A LANGUAGE OTHER THAN ENGLISH AT HOME? WHAT IS THIS LANGUAGE? WHAT IS THIS PERSON'S ANCESTRY?

1960 WHAT IS THIS PERSON'S ANCESTRY OR ETHNIC ORIGIN? DOES THIS PERSON SPEAK A LANGUAGE OTHER THAN ENGLISH AT HOME? IN WHAT COUNTRY WAS THIS PERSON BORN?

1970 IS THIS PERSON SPANISH/ HISPANIC/ LATINO? WHAT IS THIS PERSON'S ANCESTRY OR ETHNIC ORIGIN? DOES THIS PERSON SPEAK A LANGUAGE OTHER THAN ENGLISH AT HOME? WHERE WAS THIS PERSON BORN?

1980 IS THIS PERSON OF HISPANIC, LATINO, OR SPANISH ORIGIN?

1990

2000

2010

WHERE WAS THIS PERSON BORN?  
WHAT LANGUAGE WAS SPOKEN IN HIS HOME BEFORE HE CAME TO THE UNITED STATES?  
WHAT COUNTRY WAS HIS FATHER / MOTHER BORN IN?

PLACE OF BIRTH OF THIS PERSON.  
PLACE OF BIRTH OF FATHER OF THIS PERSON.  
PLACE OF BIRTH OF MOTHER OF THIS PERSON.

# Future Host



**“Studies: A Power-Induced Lecture,” 2018. Single channel video with sound. 29 minutes 14 seconds**





**“Inside Out,” 2017. Single channel video with sound. 4 minutes 48 seconds**





**“Studies: A Meeting of Qi,” 2018. Single channel video with sound. 1 minute 46 seconds**

# Gong Jian



**“The Second Self - 1,” 2019. Mixed media on paper. 11 5/8 x 8 1/4 inches (29.5 x 21 cm)**



GJ

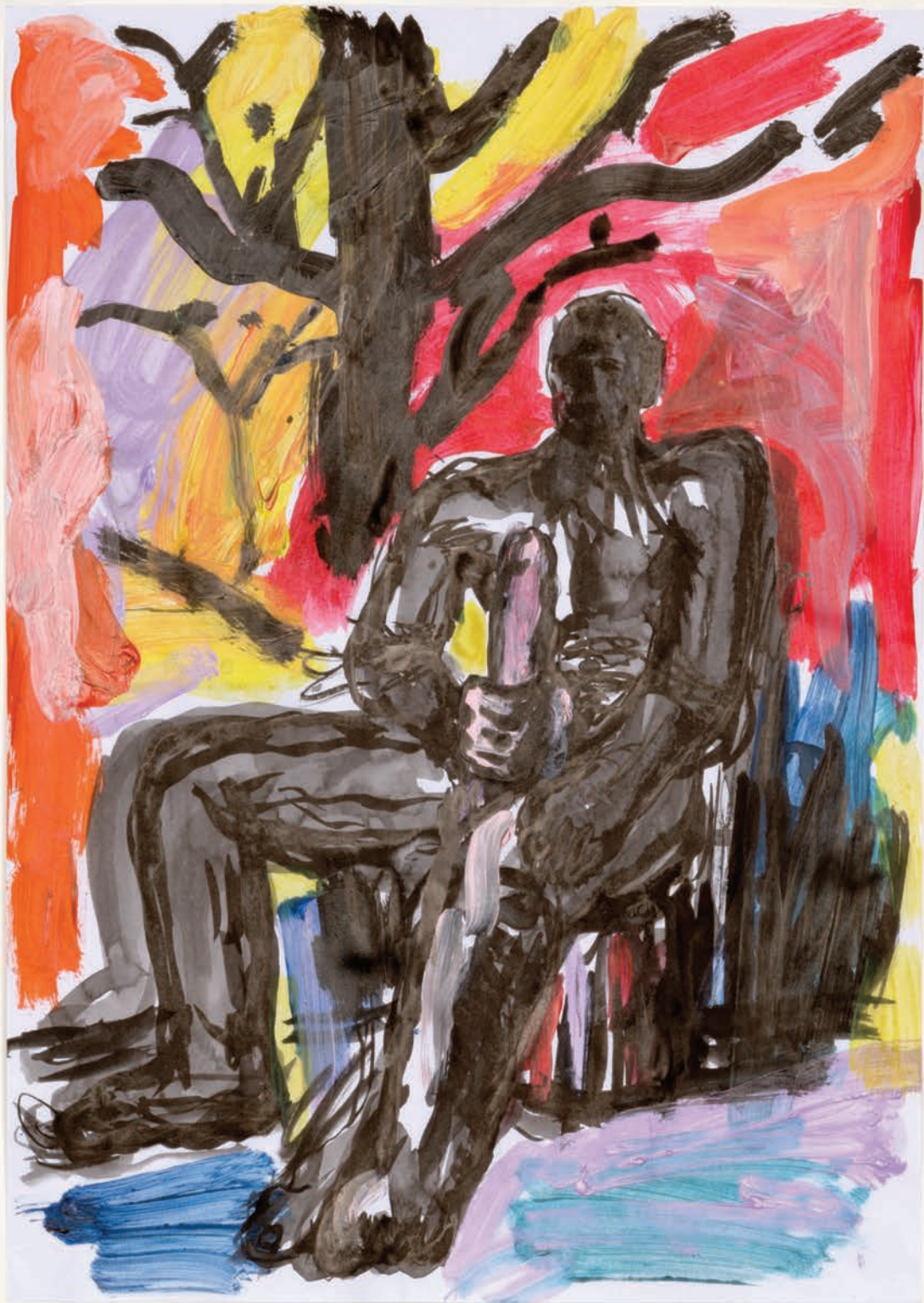
2019





G J

2019



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2019







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2019





GJ

2019



GJ

2019



GJ

2019

**“The Second Self - 2,” 2019. Mixed media on paper. 11 5/8 x 8 1/4 inches (29.5 x 21 cm)**





GJ

2019





EJ

2019



GJ

2019



GJ

2019





GJ

2019



GJ

2019



**“The Second Self - 3,” 2019. Mixed media on paper. 11 5/8 x 8 1/4 inches (29.5 x 21 cm)**



GJ

2019







GJ

2019



GJ

2019





GJ

2019



GJ

2019



GJ

2019



**“The Second Self - 4,” 2019. Mixed media on paper. 11 5/8 x 8 1/4 inches (29.5 x 21 cm)**







GJ

2019





GJ

2019



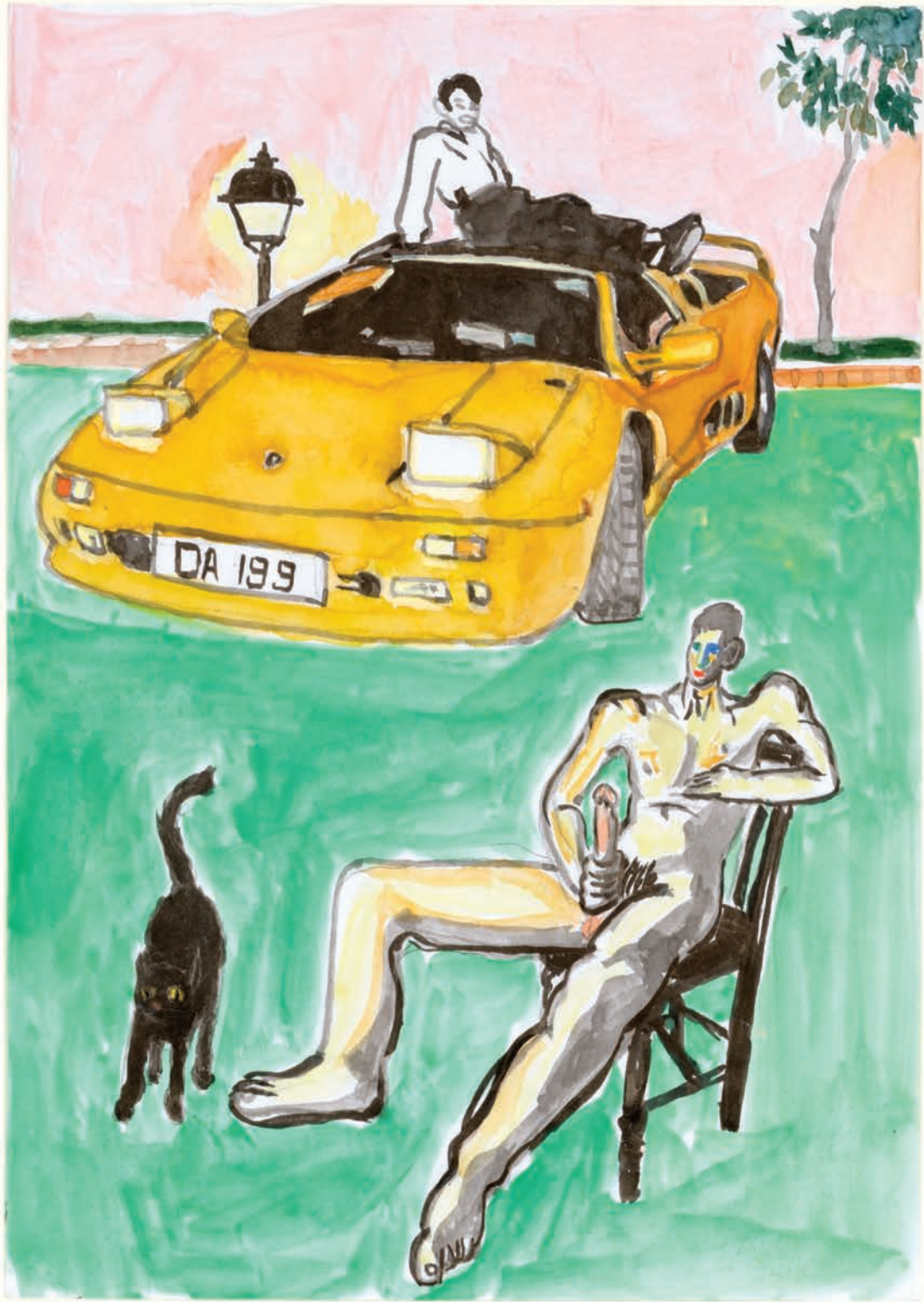
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2019



GJ

2019



GJ

2019







GJ

2019

# He Yunchang



**“One Meter of Democracy,” 2010. Color video with sound. 12 minutes 11 seconds**

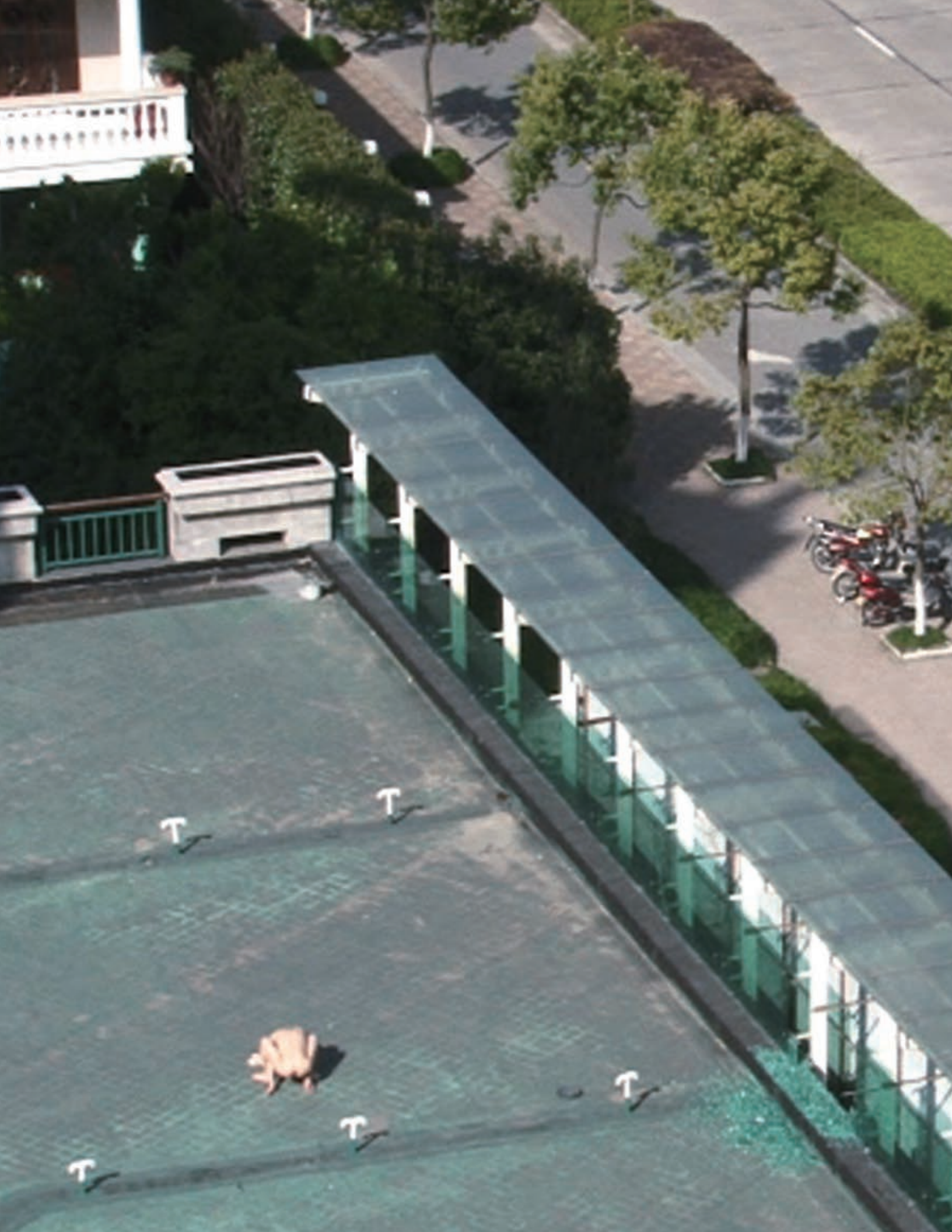




# Li Ming



**“LUOGE LUOGE LUOGE,” 2010. Single channel video with sound. 8 minutes 40 seconds**





**“A Succeeded Failure,” 2015. Single channel video with sound. 1 minute 3 seconds**





# Liu Qinmin



Liu Qinmin, "The Rite of Spring," 2019-2020. 8 channel color video with sound. 90 minutes

# Shen Xin



**“Strongholds,” 2016. Single channel video with sound. 71 minutes**



# Shi Jiayun

An abstract oil painting on canvas. The background is a textured, light teal color. Scattered across the canvas are several dark brown, gestural marks. These marks include thick, curved lines, some resembling a 'v' shape, and others that are more circular or oval in form. The brushwork is visible, giving the painting a sense of movement and spontaneity.

**“Oval #1,” 2018. Oil on canvas. 24 x 20 inches (61 x 50.8 cm)**



**“Dark Red #1,” 2018. Oil on canvas. 40 x 30 inches (101.6 x 76.2 cm)**



**"Oval #4," 2018. Oil on canvas. 40 x 30 inches (101.6 x 76.2 cm)**

# Tang Dixin



**"Leaves," 2015. Oil on canvas. 23 5/8 x 19 3/4 inches (60 x 50 cm)**



**“Shooting the Moon,” 2016. Archival inkjet print. 47 1/4 x 59 inches (120 x 150 cm)**







**“Shooting the Moon,” 2016. Single channel video, color, sound. 3 minutes 58 seconds**



# Wang Sishun

**“Apocalypse 17.3.12,” 2020. Acrylic on canvas. 39 3/8 x 33 inches (100 x 84 cm)**

# Xiao Kegang



**"Anonymous-1," 2019. Acrylic on canvas. 98 3/8 x 78 3/4 inches (250 x 200 cm)**



**“Anonymous-2,” 2019. Acrylic on canvas. 98 3/8 x 78 3/4 inches (250 x 200 cm)**

# Yang Zhichao



**“Planting Grass,” 2000. Single channel digital video. 5 minutes 17 seconds**



**"Planting Grass," 2000. Archival pigment print. 34 5/8 x 53 7/8 inches (88 x 137 cm)**





# Zhuang Hui



**“Everything - 090,” 2006. Archival pigment print. 31 1/2 x 47 1/4 inches (80 x 120 cm)**



**“Everything - 089,” 2006. Archival pigment print. 31 1/2 x 47 1/4 inches (80 x 120 cm)**





**“Everything - 088,” 2006. Archival pigment print. 31 1/2 x 47 1/4 inches (80 x 120 cm)**



**"Everything - 087," 2006. Archival pigment print. 31 1/2 x 47 1/4 inches (80 x 120 cm)**





**“Qilian Range - 15,” 2016. Color video with sound. 10 minutes 00 seconds**



**“Qilian Range - 04,” 2014. Color video, no sound. 10 minutes 23 seconds**



**Organizer: Eli Klein**

**Curator: Lu Mingjun**

**Catalogue Design: Savannah Morris**

**All Artworks © the Artists**

**Special Thanks: AIKE Gallery, Antenna Space, Galleria Continua,  
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画廊  
**KLEIN**