

A A A A A
| |
i i
e e e e e
b b b b b
a a a a a
t t t t t
i i
o o o o o
n n n n n
? ? ? ? ?

Alienation?

Nov 14, 2020 - Feb 18, 2021

ELI 奕来
画廊
KLEIN

冯 良 鸿	李 山	李 消 非	沈 忱	沈 玮	吴 玉 仁	武 子 杨	赵 嘉 玮
Feng LiangHong	Li Shan	Li Xiaofei	Shen Chen	Shen Wei	Wu Yuren	Wu Ziyang	Zhao Jiawei

CONTENTS

Alienation ?

A Group Exhibition of 8 Chinese Contemporary Artists Residing in New York

Eli Klein Gallery is proud to present "Alienation?" - a group exhibition of 8 Chinese contemporary artists currently residing in New York, and features 16 works completed in a multitude of mediums including painting, video, photography, and sculpture. Whereas direct references to social phenomena tend to rise and fade quickly, it is the ideas and rules we extrapolate and derive from these events that actually guide mankind towards the future. "Alienation?" invites its audience to inquire beneath what lies on the surface, whether it's a pandemic or social justice movements, to investigate the relationship between individuals and what they have created.

Regardless of its controversial reputation in the West, Karl Marx's theory is, for some, considered to be more relevant than ever. Marx first defined the term "alienation" in 1844, pointing out that the working class will first be alienated from what they produce, then the capitalists, and then the society in general. If we look at the process of labor-alienation from the standpoint of an artist who has constructed a product that has become a valued work of art, does the process of alienation still persist?

Do Chinese artists living in America experience a higher degree of alienation? Or maybe the exercise of applying art as a product is flawed at the very beginning?

With his long term project "Assembly Line," Li Xiaofei has been on the very frontier as he has filmed over 280 factories all over the world. His milestone video work "I Am the People_2" is an amalgamation of all parts that he has tirelessly gathered over the past 10 years. Different from Li Xiaofei's calm and observing perspective, the other video work in the exhibition, "Where Did Macy Go?" finished during the lock-down by the animation artist Wu Ziyang, offers an abundance of information, reminiscent of the digital-dominated world in which we are living today. The conflict between our eagerness to stay connected and our reluctance to be controlled by information-providers portrays the modern-day paradox faced by each individual.

The two photographers in the exhibition, Shen Wei and Zhao Jiawei, each incorporated himself as part of the object, albeit in an unconventional self-portraiture way. In Shen's "Self-portrait

(Burn),” the part of his body which had indeed been burnt from an automobile accident distances itself from Shen’s body to uphold the qualities of an object (the fruits). Zhao Jiawei masterfully creates a hypothetical “third space” in between the viewer and the work by literally reaching into his photos with his arms in one instance and with himself (masked) in another.

The uniqueness in Shen Chen’s painting stems from repetition of a single gesture of brush rolling, which he has engaged in tens of thousands of times. Shen Chen and his paintings melt into a whole, his works injected with his very soul. He once claimed sarcastically, “I’m a boring man doing a boring job day in and day out.” On the other hand, Feng Lianghong, who moved to New York in the 90s, doesn’t hide the influence of western masters such as Cy Twombly and Brice Marden on his own work. He unleashes his ultimate individuality through abstract paintings following the formalities that had been created by preceding masters.

Wu Yuren appropriated two blocks of granite from the pavement on Wall Street and turned them into liquid dispensers, but only ones that cannot be pressed and won’t dispense, thus raising the question: maybe the process of alienation between producers and products are bilateral? Or referencing Martin Heidegger, when the thing is deprived of its functional essence, or the “thingness,” how is it perceived?

Li Shan is regarded as one of the most important artists in the domain of BioArt. His two “Bio Inquiry” works were executed as if he were a painter living in our organs and vessels when he painted “en plein air” on a cell level. However, these insights never solely belong to the biology world -- the microcosm -- they are, by all means, manifestations of human society -- the macrocosm.

冯良鸿

Feng Lianghong

About

Born 1962 in Shanghai, Feng Lianghong graduated from Shanghai Arts & Crafts College in 1983 and received his M.F.A. from Academy of Arts & Design (Tsinghua University in Beijing) in 1989. Feng uses plain and conventional materials to create eclectic artworks. He deliberates and chooses between the process of impromptu and rationality as well as coincidence and inevitability. He poetically expresses his feelings and reflections on culture, tradition, and living states.

His work has been the subject of solo exhibitions worldwide, including *Feng Lianghong - No Constant Shapes does Water Retain*, Art Space of Confucius Institute, Nuremberg, Germany (2019); *Feng Lianghong - Loose Abstraction*, Yuan Art Museum, Beijing (2018); *Feng Lianghong - Impromptu & Repeating*, Museum Angerlehner, Austria (2016); *Feng Lianghong - Form & Posture*, 1618 Gallery, Shenzhen, China (2016); *Feng Lianghong*, The Massachusetts Museum of Contemporary Art, North Adams, Massachusetts (2014); *Abstract Paintings by Feng Lianghong*, Inside-Out Art Museum, Beijing (2013); *Feng Lianghong*, Cynthia-Reeves, Walpole, New Hampshire (2012); *It is not the Eternal*

TAO: Abstract Paintings of Feng Lianghong, White Box Museum of Art, Beijing (2011); *Colours & Brush Stroke*, Matthias Kuper Gallery, Beijing (2011); *Feng Lianghong*, Cynthia-Reeves, New York (2009); *Feng Lianghong*, TRA Gallery, Beijing (2007); *Beyond Calligraphy and Graffiti*, Gallery 456, New York (1997).

Feng Lianghong's work has been featured in renowned institutions worldwide including the 56th and 57th *Venice Biennale*, Venice, Italy (2015, 2017); *Poly Eight Artists Invitation Exhibition*, Poly Art Museum, Beijing (2019); *Cross-strait Contemporary Abstract Art Exchange Exhibition*, National Dr. Sun Yat-sen Memorial Hall, Yun-Fei-Fan Museum, Tainan, Taiwan (2019); *Chinese Spirit: The 4th Chinese Oil Painting Exhibition Section III Abstract - Non-figurative Oil Painting Exhibition of Chinese Contemporary*, Today Art Museum, Beijing (2017); *Avant-garde-Shanghai 30 Years' Documenta of Shanghai Contemporary Art (1979-2010)*, Mingyuan Art Museum, Shanghai (2017); *Alchemica Dissent: Silkworms, Mushrooms and Random Brush Strokes*, Times Art Museum, Beijing (2016); *Since Abstract - The Research Exhibition of*

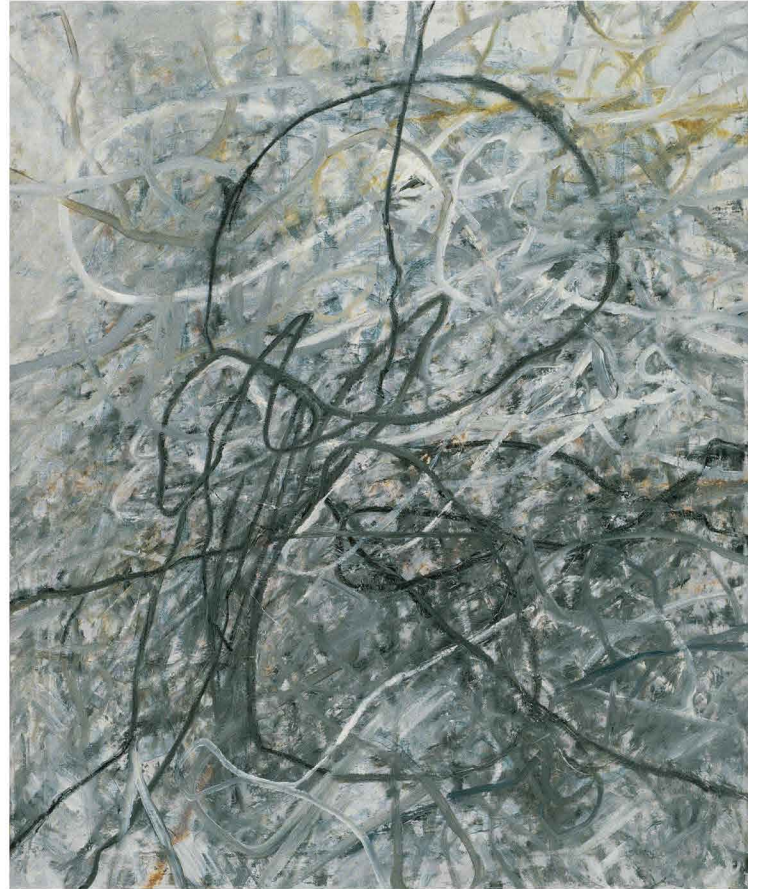
Abstract Art in China, Shanghai Minsheng Art Museum, Shanghai (2016); *Beyond Form: An Exhibition of Abstract Art in China*, Inside-Out Art Museum, Beijing (2016); *The Research Exhibition of Abstract Art in China*, Today Art Museum, Beijing (2016); *Beyond Form: An Exhibition of Abstract Art in China*, Epoch Art Museum, Wenzhou, China (2015); *Chinese National Grand Theatre Collection*, Chinese National Theatre Gallery, Beijing (2015); *Draw - Mapping Madness*, Inside-Out Art Museum, Beijing (2014); *Tsinghua Art Group*, National Theatre Gallery, Beijing (2014); *Inside Out 2012*, Inside-Out Art Museum, Beijing (2012); *Reshaping History: China Art from 2000 to 2009*, China National Convention Center, Beijing (2010); *From New York to Beijing - Chen Danqing, Ma Kelu, Feng Lianghong*, Today Art Museum, Beijing (2008); *Global Roots: Chinese Artists in New York*, Purdue University, Indiana (1998); *China Avant-garde*, National Gallery, Beijing (1989); *Exhibition of Six People's Modern Paintings*, Fudan University, Shanghai (1985).

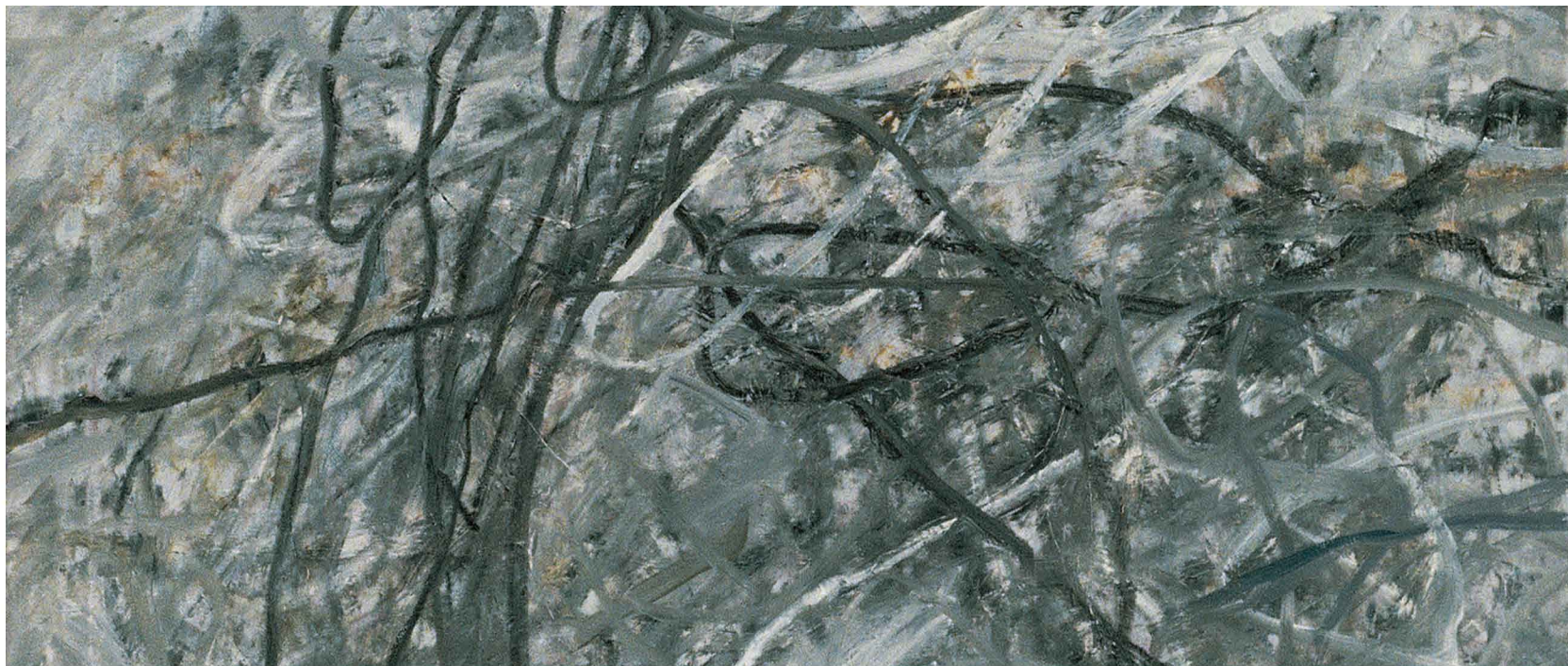
Feng Lianghong lives and works in Beijing and New York.

Untitled No. 92-2, 1992

Oil on canvas

30 x 25 inches (76 x 64 cm)





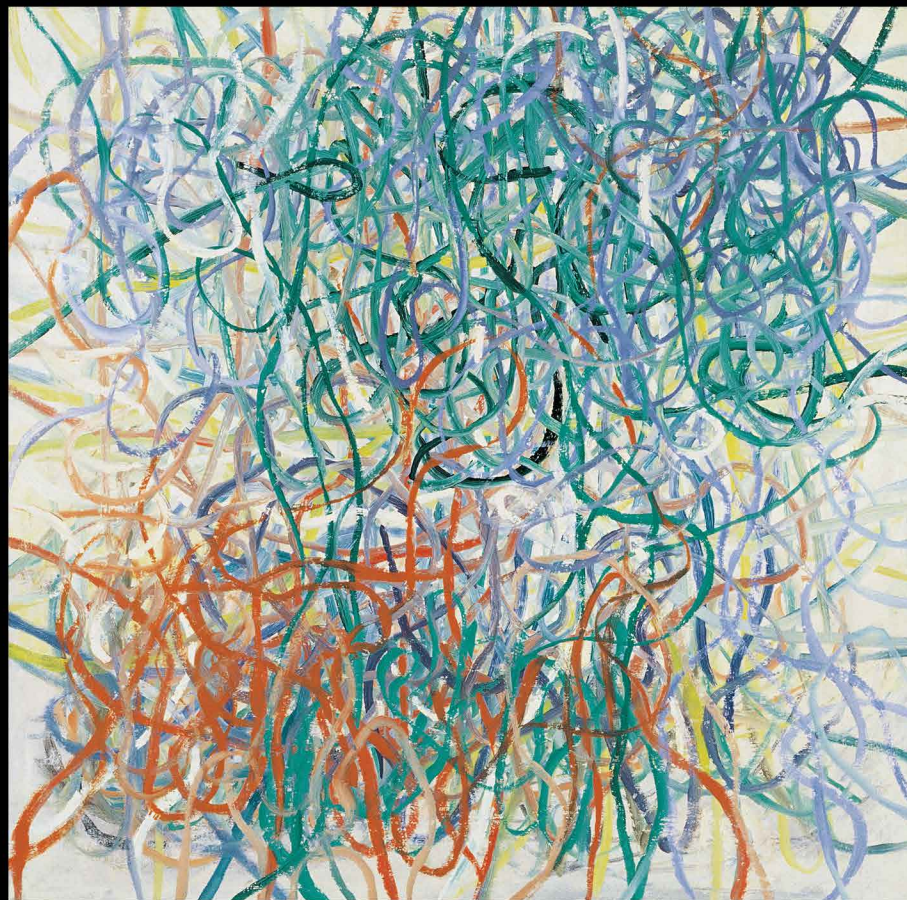
Untitled No. 92-2, 1992

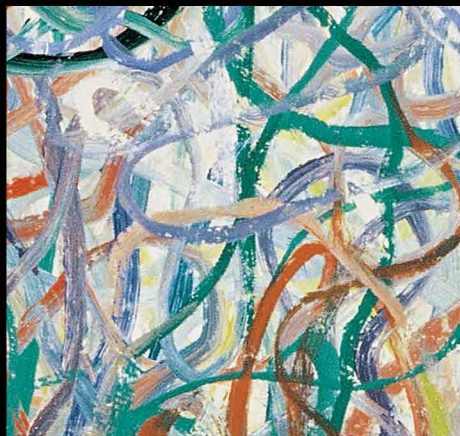
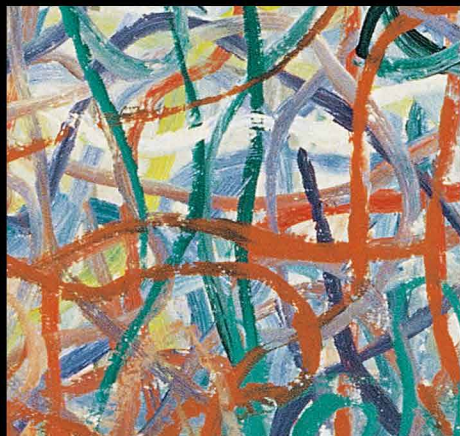
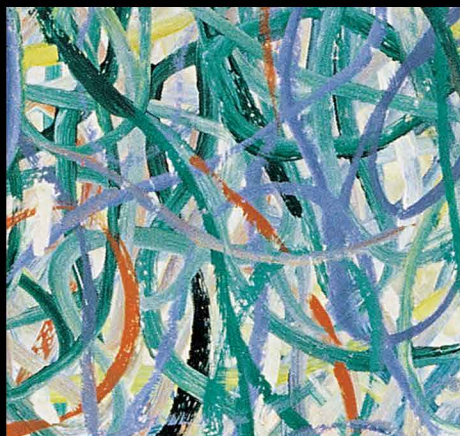
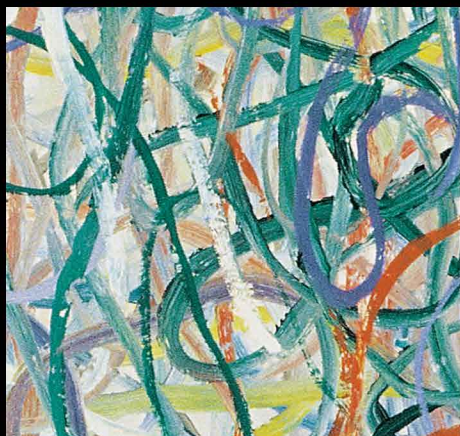
Detail

Red and Green No. 92-5, 1992

Oil on canvas

32 x 32 inches (81 x 81 cm)





Red and Green No. 92-5, 1992

Details

李山

Li Shan

About

Born in 1942 in Lanxi, China, Li Shan graduated from the Shanghai Theater Academy in 1968. Li Shan has been engaged with contemporary art since the late 1960s and was one of the active participants in the '85 New Wave Art Movement. In the 1990s, Li was one of the crucial artists in developing Political Pop art. By juxtaposing Revolutionary propaganda imagery with symbols of globalization in the style of American Pop, the artists respond to the rapid economic development in China in a humorous yet ironic way. Li's *Rouge* series, in which he appropriates the iconic imagery of Mao Zedong, are of the most important Political Pop artworks. 1993 marked a turning point of Li's career when he started to explore life science through art. As a pioneer in BioArt, in addition to painting, Li has expanded disciplines to photography, film, installation, and cultivating living organisms with gene modification technology.

Li Shan's work has been showcased in solo exhibitions such as *Li Shan: Decoding*, ShanghART Gallery, Shanghai (2019); *PSA Collection Series - Li Shan*, Power Station of Art, Shanghai (2017); *Extension Expansion*, Museum of Contemporary Arts Loewen, Singapore (2014); *Reading Li Shan*, Museum of Contemporary Art, Taipei (2012); *The Pumpkin Project*, Li Shan & Zhang Pingjie

Bio-Art Exhibition, ShanghART Gallery Main Space, Shanghai (2007); *Reading of Li Shan*, ShanghART Gallery H-Space, Shanghai (2007); *Reading: Photoworks 2003-2005*, ShanghART Gallery H-Space, Shanghai (2005); *Li Shan - Small New Works*, ShanghART Gallery Fuxing Park, Shanghai (2004); *Reading: The New Works by Li Shan*, ShanghART Gallery Fuxing Park, Shanghai (2002); *Li Shan: Thou Are Not the Fish*, The Room with a View Gallery, Shanghai (2001); *Li Shan - Building the Rouge Empire: Paintings from 1976-1992*, Hong Kong Arts Centre, Hong Kong (1994); and *Li Shan Solo Exhibition*, Shanghai Theater Academy, Shanghai (1990).

Li Shan's work has been featured in renowned institutions worldwide including *A Little Chance Encounter*, Long Museum, Shanghai (2020); *The Shapes of Immortality: Discourse Beyond Antiquity and Art II*, Hangzhou Arts & Crafts Museum, Hangzhou, China (2020); *Future and the Arts: AI, Robotics, Cities, Life - How Humanity Will Live Tomorrow*, Mori Art Museum, Tokyo (2019); *The Return of Guests*, Power Station of Art, Shanghai (2019); *Then*, White Rabbit Gallery, Chippendale, Australia (2019); *From 1978 to 2018: Art History Shaped by 40 Artists*, Shanghai Powerlong Museum, Shanghai (2018); *After Nature*, Ullens

Center for Contemporary Art Dune, Qinhuangdao, China (2018); *Supernatural*, White Rabbit Gallery, Sydney, Australia (2018); *Art and China after 1989: Theater of the World*, Solomon R. Guggenheim Museum, New York (2017); *The Bond of Arts: Duolun International Contemporary Art Exhibition*, Shanghai Duolun Museum of Modern Art, Shanghai (2017); *Tracing The Past and Shaping The Future - Powerlong Museum Grand Opening*, Shanghai Powerlong Museum, Shanghai (2017); *Chinese Whispers: Recent Art from the Sigg & M+ Sigg Collections*, Kunstmuseum Bern, Bern, Switzerland (2016); *M+ Sigg Collection: Four Decades of Chinese Contemporary Art*, M+ Museum, Hong Kong (2016); *New Capital - Huang Yu Collection Exhibition*, Museum of Contemporary Art Chengdu, Chengdu, China (2016); *20*, Fosun Foundation, Shanghai (2016); *Nonfigurative*, Shanghai 21st Century Minsheng Art Museum, Shanghai (2015); *Re-View: Opening Exhibition of Long Museum West Bund*, Long Museum, Shanghai (2014); *Portrait of the Times: 30 Years of Chinese Contemporary Art*, Power Station of Art, Shanghai (2013); *The Early Abstract Art in Shanghai: A Retrospective of Art History*, Shanghai Baoshan International Folk Arts Exposition, Shanghai (2013); *Four Quarters - 3553: Exhibition Cycle of Chinese Contemporary Artists*, HOW Art Museum, Wenzhou (2013); *Made in Popland*, National Museum of Contemporary Art, Seoul (2010); *Thirty Years of Chinese Contemporary Art*, Minsheng Art Museum, Shanghai (2010); *Collision:*

Experimental Cases of Contemporary Chinese Art, Art Museum of Central Academy of Fine Art, Beijing (2009); *Five Years of Duolun: Chinese Contemporary Art Retrospective Exhibition*, Duolun Museum of Modern Art, Shanghai (2009); *In the 1980s: Wen Pulin Archive of Chinese Avant-Garde Art Exhibition*, Duolun Museum of Modern Art, Shanghai (2009); *Yi Pai: Century Thinking: A Contemporary Art Exhibition*, Today Art Museum, Beijing (2009); *Chinese Contemporary Sotsart*, Tretyakov Gallery, Moscow, Russia (2007); *85' New Wave: The Birth of Chinese Contemporary Art*, Ullens Center for Contemporary Art, Beijing (2007); *Strategy on Paper: Works on Paper Invitational Exhibition*, Sifang Art Museum, Nanjing, China (2007); *Art in Motion*, Museum of Contemporary Art, Shanghai (2006); *Fiction@Love - Forever Young Land*, Museum of Contemporary Art, Shanghai (2006); *The Wall: Reshaping Contemporary Chinese Art*, Millennium Art Museum, Beijing; Albright-Knox Art Gallery and University at Buffalo Anderson Gallery, Buffalo, New York (2005); *Mahjong: Contemporary Chinese Art from the Sigg Collection*, Kunstmuseum Bern, Bern, Switzerland (2005); *Dajia - Studying on Design from Contemporary Art*, The Museum of Fudan University, Shanghai (2003); *Subversion and Poetry: Contemporary Chinese Art*, Culturgest Concert Hall, Lisbon, Portugal (2003); *The 1st Guangzhou Triennial - Reinterpretation: A Decade of Experimental Chinese Art (1990-2000)*, Guangdong Museum of Art, Guangzhou, China (2002);

Shanghai Star, Perth Institute of Contemporary Art, Perth, Australia (2002); *Futuro: Chinese Contemporary Art*, Contemporary Art Centre, Macau (2001); *Difference Apperceive*, Liu Haisu Art Museum, Shanghai (2000); *New Acquisitions 1996-1997*, The Allen Memorial Art Museum at Oberlin College, Oberlin, Ohio (1998); *Inside/Out: New Chinese Art*, P.S. 1 Contemporary Art Center, New York [itinerary: Asia Society Galleries, New York; San Francisco Museum of Modern Art, San Francisco, California; Museo de Arte Contemporaneo, Monterrey, Mexico; Hong Kong Museum of Art, Hong Kong; Asian Art Museum of San Francisco, San Francisco, California; Tacoma Art Museum, Tacoma, Washington; Henry Art Gallery, Seattle, Washington] (1998); *Faces and Bodies of the Middle Kingdom: Chinese Art of the 1990s*, Galerie Rudolfinum, Prague, Czech; Otso Gallery, Espoo, Finland (1997); *Chinese New Art 1989-93*, Vancouver Art Museum, Vancouver (1995); *Central Countries: Chinese Avant-Garde Art*, Santa Monica Art Centre, Barcelona, Spain (1995); *The 22nd International Biennial of São Paulo*, São Paulo, Brazil (1994); *China Avant-Garde*, Haus der Kulturen der Welt, Berlin [itinerary: Kunsthal Rotterdam, Rotterdam, Netherlands; Museum of Modern Art, Oxford, United Kingdom; Kunsthallen Brandts Klædefabrik, Odense, Denmark] (1993); *Mao Goes Pop: China Post '89*, Museum of Contemporary Art, Sydney; Victoria National Gallery, Melbourne, Australia (1993); *The 45th Venice Biennale - Cardinal Points of the*

Arts, Venice, Italy (1993); *China's New Art: Post-1989*, Hong Kong Arts Centre, Hong Kong (1993); *Encountering the Others - Projektgruppe Stoffwechsel Documenta Kassel*, Kassel, Germany (1992); *China/Avant-Garde Art Exhibition*, National Art Museum of China, Beijing (1989); *The 2nd Concave-Convex Installation Exhibition: The Last Supper*, Shanghai Art Museum, Shanghai (1988); *Inauguration Exhibition of the Shanghai Art Museum*, Shanghai Art Museum, Shanghai (1986); *The 1st Shanghai Concave-Convex Exhibition*, Xuhui Cultural Centre, Shanghai (1986); *Art and Experiment of 83 (Stage'83: Paintings Experiments)*, Fudan University, Shanghai (1983); and *Painting the Chinese Dream: Chinese Art 30 Years after the Revolution*, Smith College, Northampton, Massachusetts; City Hall, Boston; Brooklyn Museum, New York (1982).

Li Shan's works have been collected both by institutions and private collections, including San Francisco Museum of Modern Art, Yuz Foundation, Uli Sigg Collection, White Rabbit Gallery, Fukuoka Asian Art Museum, M+ Collection, Power Station of Art, Long Museum, Shenzhen Art Museum, and the Museum of Heilongjiang Province.

Li Shan lives and works in New York.



Bio Inquiry 1, 2020

Watercolor on cardboard
16 1/2 x 26 3/4 inches (42 x 68 cm)



Bio Inquiry 1, 2020

Detail

Bio Inquiry 2, 2020

Watercolor on cardboard

16 1/8 x 26 3/8 inches (41 x 67 cm)





Bio Inquiry 2, 2020

Details

李消非

Li Xiaofei

About

Born in 1973 in Hunan province, China, Li Xiaofei graduated from the Guangzhou Academy of Fine Arts in 1998. In 2007, Li founded Fei Contemporary Art Center in Shanghai and currently serves as Art Director. In 2010, Li initiated the Assembly Line Project - a practice that is intertwined with the social progress and social transformations of our time. Li has travelled around the world, investigating and taking footage of over 280 different factories to date. His work challenges the inherent sense of perception and production contained in more traditional narrative modes of expression, replacing these with his own visual language of continuous and repeating images. His works seek to explore the relationship between industrial production and social development. His work has been the subject of solo exhibitions worldwide, including *Li Xiaofei: Assembly Line*, Kunstraum München, Munich (2020); *Li Xiaofei: I am the People (In Chongqing)*, Organhaus, Chongqing, China (2019); *Li Xiaofei: Ponytails*, Times Museum, Guangzhou, China (2018); *Seven Necessities - An Assembly Line Project by Li Xiaofei*, OCT Contemporary Art Terminal Xi'an, Xi'an, China (2017); *Outside the Outer Ring Road - Li Xiaofei Solo Exhibition*, XinQiao Art Museum,

Shanghai (2017); *Crabs and Chocolate*, OV Gallery, Shanghai (2014); *Assembly Line - A Packet of Salt*, Toi Poneke Center and WARE, Wellington, New Zealand (2013); *Assembly Line - Entrance*, Starkwhite Gallery, Auckland, New Zealand (2013); *Assembly Line*, Super Tokonoma, Kassel, Germany (2012); *Assembly Line*, Ictus Gallery, San Francisco (2012); and *Assembly Line*, OV Gallery, Shanghai (2012).

Li Xiaofei's work has been featured in renowned institutions worldwide including *The 66th Oberhausen International Short Film Festival*, Oberhausen, Germany (2020); *Precipitation*, Chinese Contemporary Art Museum, Chongqing, China (2020); *Post-human consciousness*, KADIST, San Francisco and A4 Art Museum, Chengdu, China (2020); *The Shanghai International Photography Festival*, Shanghai (2020); *The KINO DER KUNST-festival*, Munich, Germany (2020); the 4th, 6th, and 7th *Bi-City Biennale of Urbanism/Architecture*, Hong Kong and Shenzhen, China (2013, 2017 and 2019); *Suture - the 4th Today Documenta*, Today Art Museum, Beijing (2019); *Present Tense: Task of Remembrance*, Chinese Cultural Center, San Francisco (2019); *The D-Tale*, Video Art from the

Pearl River Delta, Times Art Center, Berlin (2019); *Tell Me a Story*, Fondazione Sandretto Re Rebaudengo, Turin, Italy (2018); *The 34th Hamburg International Short Film Festival*, Hamburg, Germany (2018); *Detour in Time*, Times Museum, Guangzhou, China (2017); *Precariat's Meeting*, Ming Contemporary Art Museum, Shanghai (2018); *FUNDAMENTAL - the 5th Mediations Biennale*, Poznan, Poland (2016); *Sexing the City*, Museum Volkenkunde, Leiden, Netherlands (2016); *Tell Me a Story: Locality and Narrative*, Rockbund Art Museum, Shanghai (2016); *The City in the Blue Daylight*, DAK/ART Biennale, Dakar, Senegal (2016); *Between Knowing and Unknowing: Research in-and-through art*, Times Museum, Guangzhou, China (2015); *The 5th Nakanojo Biennale*, Nakanojo, Japan (2015); *The System of Objects*, Shanghai Minsheng Art Museum, Shanghai (2015); *Labor Representation*, Albright-Knox Art Gallery, Buffalo, NY (2015); *Social Factory - the 10th Shanghai Biennale*, Power Station of Art, Shanghai (2014); *The 1st Xinjiang International Arts Biennale*, International Exhibition Center, Urumqi, China (2014); *The 8th Berlin Biennale for Contemporary Art*, Berlin (2014); *the 55th Venice Biennale*, Venice, Italy (2013); *Individual Growth Momentum of Contemporary Art*, Tianjin Art Museum, Tianjin, China (2013); *Transmedia Art and Fashion Exhibition*, Palais de Tokyo, Paris (2013); *Rotating Shanghai III - the 22nd Photobiennale Thessaloniki*, Thessaloniki, Greece (2012); *Melancholy in Progress - the 3rd Taiwan International Video Art Exhibition*, Hong-Gah Museum, Taipei

(2012); *Descriptive Acts*, San Francisco Museum of Modern Art, San Francisco (2012); *Go*, OCT Contemporary Art Terminal Shenzhen, Shenzhen, China (2010); *MMAC Multimedia Art Festival*, Fukushima Prefectural Museum of Art, Fukushima, Japan (2005); *VIPER International Film, Video, New Media Arts Festival*, Basel, Switzerland (2004); and *City Net Asia*, Seoul Museum of Art, Seoul (2003).

Li Xiaofei's works have been collected both by institutions and private collectors, including the Kadist Art Foundation, Fortress Contemporary Art Foundation, and White Rabbit Gallery, among others.

Li has been the recipient of multiple grants and awards, including the New York Asian Cultural Council Grant, the Swedish Arts Grants Committee's International Programme for Visual Artists, the Asia New Zealand Foundation, the International Federation of Film Critics' FIPRESCI Award and an honorable mention by the International Jury at the 66th Oberhausen International Short Film Festival.

Li Xiaofei lives and works in New York.

我是一群人
I Am the People
2

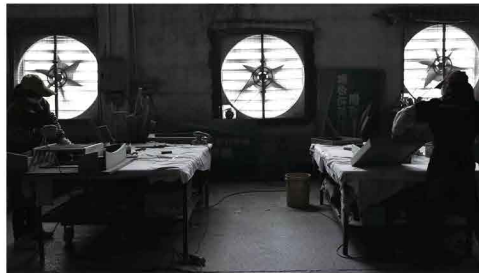
I Am the People_2, 2020

Single channel color video with sound

23 min 45 sec

I Am the People_2, 2020

Stills





I Am the People_2, 2020

Still



I Am the People_2, 2020

Still



I Am the People_2, 2020

Still



My Locker-01, 2020

Archival pigment print
61 x 37 inches (155 x 95 cm)

My Locker-01, 2020

Detail





My Locker-01, 2020

Details

沈忱

Shen Chen

About

Born in 1955 in Shanghai, China, Shen Chen is one of China's pioneers of Chinese abstract painting and experimental ink painting. Shen attended the Shanghai Art College and earned his Bachelor of Arts in 1978. Graduated from Shanghai Academy of Theatre in 1982 with his second Bachelor of Fine Arts, he moved to Beijing and started the exploration of Abstract Ink Art . In 1988, Shen continued his studies at Boston University when he was on a fellowship as an artist in residence, and graduated with a Master of Fine Arts in 1990. Shen is best known for his iconic abstract paintings - the overlaying brushstroke series. These works blend the traditional Chinese ink brush painting technique and the aesthetics of minimalism in Western art, underlining his painting principle of reflecting the complexity in a simple approach. The subtle ombre layers are composed of a number of rigorously calibrated vertical strokes. By repeating the identical brushstrokes, the artist aims to express a "full-bodied" artwork with the least complicated visual language, which echoes "the power of inner spirit is actually hidden behind the simplified visual expression" in meditation context. "Through the very intimate process of 'stroke-laying', the artist thereby enters a void and dismisses all thinking. The strokes as artworks are but the remainder of the process and the trace of time and spirit," Shen once explained of layer relationships.

Shen Chen's recent solo exhibitions include: *Alienation?*, Eli Klein Gallery, New York (2020); *Shen Chen*, Matthew Liu Fine Arts, Shanghai (2020); *Shen Chen III* -

Untitled, the Works since 2000s, Ginkgo Space, Beijing (2020); *Shen Chen II - Diary*, Experimental Acrylic Paintings from 1990s, Ginkgo Space, Beijing (2019); *Shen Chen*, Cynthia Reeves Contemporary Art, and Hong Kong Arts Centre, Hong Kong (2018); *Shen Chen*, Matthew Liu Fine Arts, and West Bund Art, Shanghai (2018); *Shen Chen*, Fu Qiumeng Fine Art, New York (2018); *Shen Chen*, Matthew Liu Fine Arts, Shanghai (2018); *Shen Chen*, Gallery Gowolhun, Seoul; *Shen Chen I - Calligraphy*, Abstract Ink Paintings from 1980's, Ginkgo Space, Beijing (2018); *Shen Chen*, NanHai Art Gallery, San Francisco, California (2017); *Shen Chen*, Ginkgo Space, Beijing (2017); *Shen Chen*, Canvas International Art, Amsterdam, Netherlands (2016); *Shen Chen*, Cynthia Reeves Gallery, New Hampshire, New England (2016); *Shen Chen*, Canvas International Art, Amsterdam, Netherlands; Art Basel, Basel (2015); *Shen Chen*, Cynthia Reeves Gallery, North Adams, Massachusetts (2014); *Shen Chen - paintings*, Galerie Frank Schlag, Essen, Germany (2014); *Shen Chen, The Solo Project*, Cynthia Reeves Gallery, North Adams, Massachusetts; Art Basel, Basel (2013); *Between the Lines - Paintings by Shen Chen*, Canvas International Art, Amsterdam, Netherlands (2013); *Shen Chen*, Cynthia Reeves Contemporary Art, North Adams, Massachusetts (2012); *Shen Chen*, Galerie Frank Schlag, Essen, Germany (2012); *Shen Chen - Paintings*, Elisabeth de Brabant Art Center, Shanghai (2011); *Shen Chen - Selected Works from SanShang Contemporary Art Museum*, Elisabeth de Brabant Art Center, Shanghai (2011); *Paintings by Shen Chen*,

Shanghai University Art Center, Shanghai (2010); *Shen Chen*, SanShang Contemporary Art Museum, Hangzhou, China (2010); *Shen Chen*, Cynthia Reeves Contemporary Art, New York (2009); *Shen Chen*, Today Art Museum, Beijing (2008); *Void but Complete Pictures - Recent Works by Shen Chen*, Nantong Art Museum, Nantong, China (2008); *Shen Chen - Recent Works*, SanShang Museum of Contemporary Art, Beijing (2008); *Shen Chen - Recent Paintings*, Gallery 456, New York (2006); *Shen Chen*, Ink Paintings, Gallery White Art, Tokyo (1994); *Ink of China - Paintings by Shen Chen*, Mentor Gallery, Virginia (1991); *Shen Chen - Paintings*, China National Museum of Art, Beijing (1988); *Abstract Ink Paintings by Shen Chen*, Beijing Gallery, Beijing (1987); *Ink Paintings by Shen Chen*, Ancient Observatory Gallery, Beijing (1986); *A Collection of Ink Paintings by Shen Chen*, Roma Academy of Fine Art, Rome, Italy (1985); and *Fresh Experience - Abstract Ink Paintings by Shen Chen*, China Journalist Society, Beijing (1984).

Shen Chen's works have been featured in renowned institutions worldwide including *And Now - The Second Decade of the White Rabbit Collection*, White Rabbit Museum, Sydney, Australia (2020); *International Contemporary Ink Art Biennale*, Zhangjiagang Art Museum, Suzhou, China (2019); *Cross Culture Practice: Recent works by Chinese Artists in New York*, The City University of New York, New York (2019); *In Ink - Current trends of Ink Art*, NanHai Arts Center, San Francisco, California (2019); *Avant-Garde Shanghai: 30 Years History of Contemporary Art 1979 - 2010*, Mingyuan Museum, Shanghai (2018); *Tableau-Sway-Religion / Art between Worship, Prohibition and Destruction*, Bochum Museum, Bochum, Germany (2018); *Blurred Boundaries*, Art Gallery at New York School of Interior Design, New York (2018); *Contemporary Art 2019 Annual*

Exhibition, Da Hu Art Space, Shanghai (2018); *Open Books*, Charles E. Shain Library, Connecticut College, New London, Connecticut (2017); *Abstract Art in Dialogue*, Art Gallery New York School of Interior Design, New York (2017); *Research exhibition on Contemporary Chinese Line-School*, Epoch Art Museum, Wenzhou, China (2016); *An Exhibition in Celebration of 70th Anniversary of Shanghai Academy of Theater*, Long Museum, Shanghai (2015); *The Supremacy of Invisible - Chinese Abstract painting*, Museum Hurre, Durbach, Germany (2014); *Another Utopia - Shanghai Abstract Art*, Ming Yuan Museum, Shanghai (2014); *A Fragment in the Course of Time - Landscape of Chinese Ink Art in 1980s*, Himalaya Museum of Art, Shanghai (2014); *Chinese Abstract (Slow) Art*, Kunsthalle Recklinghausen, Recklinghausen, Germany (2012); *Change*, Yuan Art Museum, Beijing (2012); *China / Germany: Abstract Painting Today - part 1*, Wilo-Art Foundation, Dortmund, Germany (2012); *China / Germany: Abstract Painting Today - part 2*, Wilo-Art Foundation, Beijing (2012); *Buddha's Trace - Contemporary Art from Asia*, Bochum Museum, Bochum, Germany (2011); *Chinese Abstract (Slow) Art*, Singer Museum, Laren, Netherlands (2011); *Breathing*, Sylvia Wald Art Foundation, New York (2011); *Assimilating Antiquity*, Yuan Art Museum, Beijing (2010); *Here and Now*, Museum of Chinese in America, New York (2010); *Contemporary Ink Painting*, Duolun Museum of Modern Art, Shanghai (2009); *The Power of Contemporary Chinese Abstraction*, Macao Museum of Art, Macao (2009); *Return to the modern*, Xi Hu Museum of Art, Hangzhou, China (2009); *Turn to Abstract - A Retrospective of Shanghai Experimental Art 1976 - 1985*, Zhendai Museum of Modern Art, Shanghai (2008); *Qi Yun - An International Traveling Exhibition of Chinese Abstraction*, He Xiangning Museum, Shenzhen, China [Itinerary: OCT Contemporary Art Terminal,

Shenzhen, China; Art Now Gallery, Beijing; Hanart TZ Gallery, and Artist Commune, Hong Kong; China Square Gallery, New York] (2008-2007); *Asian Contemporary Art*, China Square Gallery, and SanShang Contemporary Art Museum, New York (2007); *Queens International*, Queens Museum of Art, New York (2006); *International Modern Ink Painting*, Asian Cultural Center, New York (2006); *Simplicity*, Crystal Art Foundation, New York (2005); *Pacific Artists in New York*, New World Arts Center, New York (1995); *41' Salon Jeune Peinture 1990*, Grand Palais, Paris (1990); *Beijing - New York, Contemporary Chinese & American Art I*, Snug Harbor Cultural Center, New York (1988); *Grand Exhibition - Youth Artists*, China National Museum of Art, Beijing (1986); *Annual Exhibition - Oil Paintings*, Shanghai Museum of Art, Shanghai (1982); *Art of Youth Artists*, Youth Palace, Shanghai (1981); *New Paintings*, Ningbo Museum of Art, Ningbo, China (1981); *Watercolor and Gouache Paintings*, Circuit Exhibition in Six Provinces, Shanghai Museum of Art, Shanghai [Itinerary: Nanjing art Museum, Nanjing; Guangzhou Museum of Art, Guangzhou, China] (1980); *Annual Shanghai Art Exhibition*, Shanghai Art Museum, Shanghai (1979); *SAnnual Shanghai Art Exhibition*, Shanghai Art Museum, Shanghai (1978); and *Wild Rose - An Exhibition of Experimental Art*, Shanghai Academy of Theater, Shanghai (1978).

Shen Chen's works have been collected both by institutions and private collections, including ME collection, White Rabbit Museum, SAGACITY Art Foundation, 33 Art Foundation, Collection of Reydan Weiss, Akzo Nobel Art Foundation, Duke Energy Corporation, Collection of Fu Ruide, DBS Bank, Stibbe Collection, Johnson and Johnson Foundation, Shanghai University, SanShang

Museum of Contemporary Art, Today Art Museum, Nantong Art Museum, J&J Art Foundation, and the Ningbo Museum of Art.

Shen Chen lives and works in New York.

Untitled No. 91212-18, 2018

Acrylic on Canvas

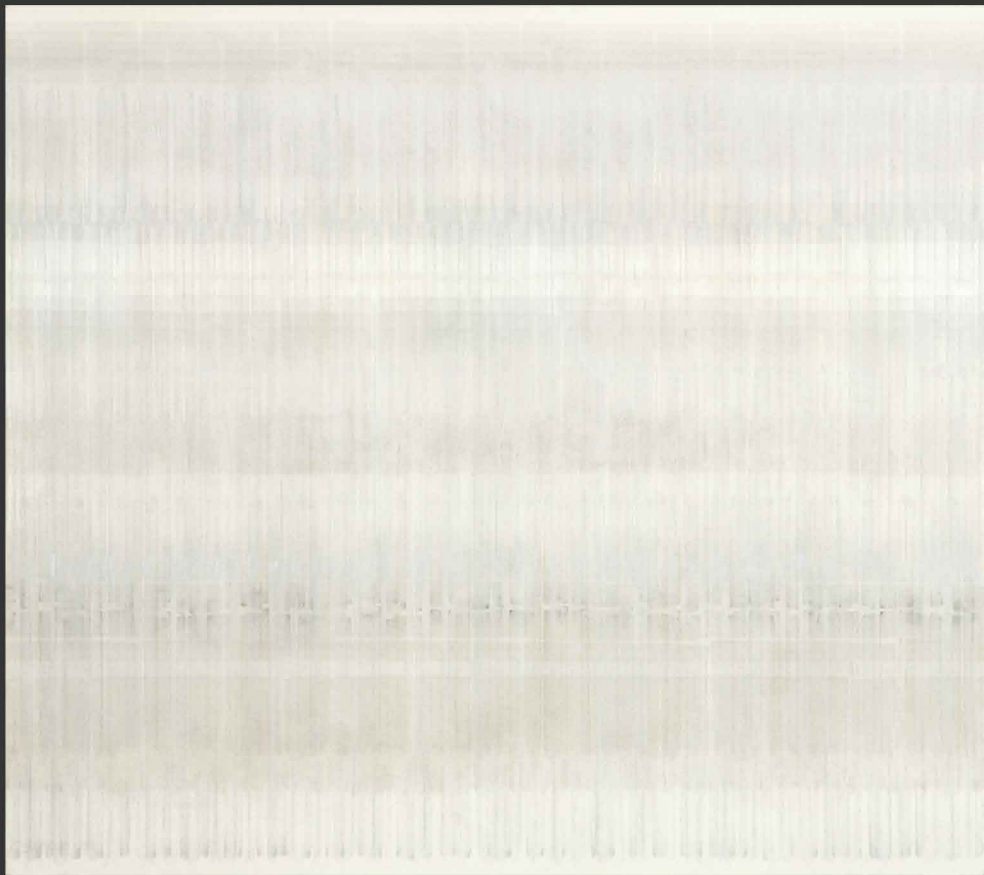
40 x 32 inches (102 x 82 cm)



Untitled No. 41140-20, 2020

Acrylic on Canvas

48 x 54 inches (122 x 138 cm)



沈玮

Shen Wei

About

Born in 1977 in Shanghai, China, Shen Wei currently lives and works in New York. Graduated from Minneapolis College of Art and Design, Shen received a B.F.A. degree in Photography in 2003. In 2006, Shen received his M.F.A. degree in Photography, Video and Related Media from the School of Visual Arts in New York. Shen is known for his intimate portraits of others and himself, as well as his poetic landscapes and still-life photography. His works also span video and mixed-media art. Shen's practice is based primarily within the exploration of individuals in space, delivering an instinctive reaction to the context or object that he interacts with. Through Shen's inclusive lens, some of the artists' most integral works are thought-evoking to the audience, thus elevating the interactive inquiry to another dimension.

Shen presented solo exhibitions at *Shen Wei: Blossoms*, Xie Zilong Photography Museum, Changsha, China (2018); *Shen Wei: Between Blossoms*, Signum Foundation, Lodz, Poland (2017); *Shen Wei: I Miss You Already*, Light Work, Syracuse, New York (2012); *Shen Wei: Chinese Sentiment*, The Art Institute of Boston, Boston, Massachusetts (2011); *Shen Wei: Almost Naked*, Chinese

American Arts Council, New York (2011); *Shen Wei: Concubines of New York*, Chinese American Arts Council, New York (2008); *Shen Wei: Almost Naked*, Elkins Gallery Temple University, Philadelphia, Pennsylvania (2006); and *Shen Wei: Concubines of NY*, Chinese American Arts Council, New York (2004).

Selected group exhibitions include *Art in Louisiana - Views into the Collection*, LSU Museum of Art, Baton Rouge, Louisiana (2020); *Go Down Moses*, Museum of Contemporary Photography, Chicago, Illinois (2019); *Moonlight - 50 Years of Photographing the Moon*, Hasselblad Foundation, Göteborg, Sweden (2019); *West East*, Museo Fotografia Contemporanea, Milan (2019); *From The Margins*, Corcoran School of the Arts & Design, Washington, D.C. (2019); *Beijing Photo Biennial*, the Art Museum of China Central Academy of Fine Arts, Beijing (2018); *Inside Outside: Outside Inside*, Harn Museum of Art, Gainesville, Florida (2018); *Divina Comedia*, Museo Universitario del Chopo, Mexico City, Mexico (2018); *Occupancies*, Boston University Art Galleries, Boston, Massachusetts (2017); *Closing the Distance*, Bundoora Homestead Art Center, Melbourne, Australia (2017); *Snacks*, Power Station of Art, Shanghai (2016); *Exposure: Naked before*

the lens, The Ringling Museum of Art, Sarasota, Florida (2016); *Body and Desire*, ArtexArte Fundación Alfonso y Luz Castillo, Buenos Aires, Argentina (2016); *Arts & Foods. Rituals since 1851*, La Triennale di Milano, Milan (2015); *Still*, Langenzersdorf Museum, Langenzersdorf, Austria (2015); *Five Decades of Photography at MFA*, Museum of Fine Arts, St. Petersburg, Florida (2015); *Still*, Galerie Foto-Forum, Bolzano, Italy (2015); *Still*, Niederösterreich Gesellschaft für Kunst und Kultur, St. Pölten, Austria (2015); *Still*, Museum Orth, Orth, Austria (2015); *Still*, Haus der Kunst, Baden, Austria (2015); *Exploring Art Patronage*, Soo Visual Arts Center, Minneapolis, Minnesota (2015); *Reminder Function*, CCI Fabrica, Moscow, Russia (2015); *Private Eye*, North Carolina Museum of Art, Raleigh, North Carolina (2014); *Visible Soul*, VanDernoot Gallery Lesley University, Cambridge, Minnesota (2014); *Visible Soul*, VanDernoot Gallery Lesley University, Cambridge, Minnesota (2014); *Recent Acquisitions: Prints, Drawings, & Photographs*, Museum of Fine Arts, St. Petersburg, Florida (2013); *Making Pictures of People*, The Nelson-Atkins Museum of Art, Kansas City, Missouri (2013); *Local Future*, He Xiangning Art Museum, Shenzhen, China (2013); *Between Image and Personality*, Moscow Museum of Modern Art, Moscow, Russia (2013); *Austrian Contemporary Art made in China*, Ningbo Museum of Art, Ningbo, China (2013); *Stories in the Social Landscape*, International Center of Photography, New York (2013); *Men Working: The Collection of Allen Thomas*,

Turchin Center for the Visual Arts, Boone, North Carolina (2013); *Face Value: Portraits from The Kinsey Institute*, The Kinsey Institute, Bloomington, Indiana (2013); *Size really Does Matter*, Los Angeles Municipal Art Gallery, Los Angeles, California (2013); *Refigured*, Sheppard Contemporary, University Of Nevada, Reno, Nevada (2013); *PMA Photography Portfolio 2012*, Philadelphia Museum of Art, Philadelphia, Pennsylvania (2012); *Anthology 2012*, Southeast Museum of Photography, Daytona Beach, Florida (2012); *Hong Kong and One World*, Liu Haisu Art Museum, Shanghai (2012); *Special Exhibition: Repositioned Personal*, Daegu Photo Biennale, Daegu, Korea (2012); *Moveable Feast*, Museum of the City of New York, New York (2011); *Highlights from the Asian Collection*, Harn Museum of Art, Gainesville, Florida (2011); *Through the Plain Camera*, Cantor Fitzgerald Gallery Haverford College, Haverford, Pennsylvania (2011); *I have also other favorites*, Stacion Center for Contemporary Art Prishtina, Prishtina, Kosova (2011); *100 Portraits*, Australia Center for Photography, Sydney, Australia (2011); *Faces of Life*, the Art Museum of China Central Academy of Fine Arts, Beijing (2010); *Nature & Nurture*, The Kinsey Institute, Bloomington, Indiana (2010); *100 Portraits*, Corcoran Gallery of Art, Washington, D.C. (2010); *From The Collection of Allen Thomas, Jr.*, Arts Council of Wilson, Wilson, North Carolina (2010); *Best of Show*, The University of Arts, Philadelphia, Pennsylvania (2008); *Hijacked*, Australian Centre for Photography, Sydney (2008); *Almost Naked*, Silver Eye

Center for Photography, Pittsburgh, Pennsylvania (2008); *The Washington Project for the Arts*, Katzen Art Center, Washington, D.C. (2008); *Hijacked*, Australian Centre for Photography, Sydney (2008); *Dare to Struggle, Dare to Win*, Deutsche Bank Gallery, New York (2008); *Almost Naked*, Shanghai International Photo Exhibition, SongJiang Art Museum, Shanghai (2008); *Annual Exhibition*, Griffin Museum of Photography, Winchester, Massachusetts (2007); *U Can't Touch Dis*, ZONE Chelsea Center for the Arts, New York (2007); *2006 CoCA Annual*, Center on Contemporary Art, Seattle, Washington (2006); *TPS15*, Dougherty Art Center, Austin, Texas (2006); *Obsession*, Lincoln Center Avery Fisher Hall, New York (2005); and *Mainlanded*, Lincoln Center Avery Fisher Hall, New York (2004);

The artist's work is also included in the permanent collection of the Museum of Modern Art (MoMA), the J. Paul Getty Museum, the Philadelphia Museum of Art, the Morgan Library and Museum, the Art Museum of China Central Academy of Fine Arts, the Carnegie Museum of Art, the Museum of Contemporary Photography, the John and Mable Ringling Museum of Art, North Carolina Museum of Art, He Xiangning Art Museum, Florida Museum of Photographic Arts, the Library of Congress, the Museum of Chinese in America, Griffin Museum of Photography, Harn Museum of Art, John & Geraldine Lilley Museum of Art, the Starr Foundation, Rockefeller Brothers Fund, Alexander Tutsek-Stiftung Fund, Sunpride Foundation, UBS, United Airlines, Target Corporation,

Agnes Gund Collection, John J. Studzinski Collection, Allen G. Thomas Jr. Collection, and Jonathan F. Fanton, among others.

Shen is a recipient of the Rockefeller Foundation Bellagio Center Arts Residency, Light Work Artist in Residency, Creative Artist Residency at Rockefeller Foundation Bellagio Center, the Asian Cultural Council Arts & Religion Fellowship, the New York Foundation for the Arts Fellowship, Photography Portfolio Competition Winner 2012, Lower Manhattan Cultural Council Arts Grant and the The Griffin Award.

Shen currently lives and works in New York City.

Tree, 2009

C-print

24 x 30 inches (61 x 76 cm)





Tree, 2009

Detail



Self-portrait (Burn), 2012

C-print

30 x 45 inches (76 x 114 cm)



Self-portrait (Burn), 2012

Detail

吴玉仁

Wu Yuren

About

Born in Changzhou, China in 1971, Wu Yuren graduated from the art department of Jiangsu Technology Normal Academy in 1994. As both a multimedia artist and activist, Wu has been consumed with the political values of his native land. In 2010, incensed by the unsanctioned decision to evict artists from Beijing's 798 studio district, he staged a public protest along with Ai Weiwei, which led to his consequent arrest and jail time for ten months. Drawing from that experience, Wu began to create his lightbox series, which chart the status of expression and censorship in modern China. His artistic practice has been documented by *The New Yorker*, the *New York Times* and *NPR*.

Wu's works have been featured in solo exhibitions such as *The Truth Is Concrete*, Museum of Contemporary Art of Rome, Rome (2018); *On Parole*, Klein Sun Gallery, New York (2015); *Cell 1, Room 2, Hostel Room*, Osage Gallery, Hong Kong (2012); *Some Years*, White Box

Museum of Art, Beijing (2010); *Wu Yuren: It's Coming!*, Tang Contemporary Art, Hong Kong (2010) and *Man-Made Environment*, The Little Gallery, University of Calgary, Calgary, Canada (2006).

Group exhibitions include *Alienation?*, Eli Klein Gallery, New York (2020); *Heaven in a Room: Wooden Ceilings in Renaissance Florence and Rome*, Uffizi Gallery, Rome (2019); *Present Tense 2019: Task of Remembrance*, Chinese Cultural Center (CCC) Visual Arts Center, San Francisco, CA (2019); *Weightier than Mount Tai, Lighter than a Feather: Human Rights Experience of Chinese Contemporary Art*, Bard Campus Center, Bard College, New York (2018); *Ideology: Next Generation Art Exhibition of China*, Next Generation Art Museum, Beijing (2017); *Not On Site: Absolute Threshold and a Type of Site-Specific Drift*, Art Museum of Nanjing University of the Arts, Nanjing, China (2015); *Unlived by What is Seen*, Galleria Continua, Pace Gallery, Tang

Contemporary Art, Beijing (2014); *The 2nd China-Italia Biennale*, 798 Art District, Beijing (2014); *Body Art: New Photography from China*, IDEA Space, Colorado College, Colorado Springs, CO (2009); *The Home Court: An Exhibition of Contemporary Chinese Art*, White Box Museum of Art, Beijing (2009); *7 Days*, University of Santo Tomas, Manila, Philippines (2008); *FotoFest 2008*, Houston, TX (2008); *Body in Chinese Performance Art*, Foothills Art Center, Denver, CO (2008); *Deep Pond and Float Chamber*, Qinghe Current Art Center, Nanjing, China (2008); *Video - Easy: Video Art from China & Australia*, Hart Centre, Beijing (2006); *Second Hand Reality*, Today Art Museum, Beijing (2003); *Dazzle - The 1st Guangzhou Triennial*, Guangzhou, China (2002); *The 2nd Pingyao International Photography Festival*, Pingyao, China (2002); *N-PLY Identity*, Military Museum, Nanjing, China (2002); *"Dialogue: The Other"* China Contemporary Art Itinerant Exhibition, Chiesa di Santa Teresa dei Maschi, Bari, Italy (2001); *Ordinary Folk*, Nanjing Normal University Art Gallery, Nanjing, China (1999); *An Unusual Way of Writing*, Nanjing Normal University Art Gallery, Nanjing, China (1999); and *Floating*, Nanjing Normal University Art Gallery, Nanjing, China (1998).

Wu's work is held in public collections worldwide such as White Rabbit Collection, White Box Museum of Art, Uli Sigg Collection, University of Saskatchewan, University of Calgary Nickle Gallery, and the Coca-Cola Company.

Wu Yuren currently lives and works in New York.

Heritage No. 3, 2020

Wall Street granite brick
8 1/4 x 4 x 4 inches (21 x 10 x 10 cm)



Heritage No. 3, 2020

Detail



Heritage No. 4, 2020

Wall Street granite brick

6 3/4 x 4 x 2 inches (17 x 10 x 5 cm)



Heritage No. 4, 2020

Detail



武子杨

Wu Ziyang

About

Wu Ziyang was born in 1990 in Xuzhou, China. After graduating from the Florence Academy of Fine Arts in Florence, Italy in 2014, he attended the Rhode Island School of Design, Providence, Rhode Island and received his Master of Fine Arts in 2016. Currently based in New York, Wu Ziyang teaches at the School of Visual Arts and is a member of the Experiment on Art and Technology Track at NEW INC, New Museum. Wu Ziyang's multimedia artworks are derived from a new power dynamic between the individual and the collective in the digital age, which Wu refers to as "post-Internet micro-alienation." With a reference to popular culture and contemporary technology, Wu's dazzling and carnivalesque 3D animations - a visualization of information overflow - critically examine such alienation of one's body and spirit.

Wu Ziyang's 3D animations and multimedia installations have been featured in solo exhibitions including *Wu Ziyang: A Woman with the Technology*, Annka Kultys Gallery, London (2020); *Wu Ziyang: Carnival 2020*, Unnamed Gallery, New

York (2018); *Wu Ziyang: Falling*, Extra Credit Gallery, Providence, Rhode Island (2016); and *Wu Ziyang: Ongoing*, CO2 Gallery, Florence, Italy.

Wu Ziyang's works have earned international recognition in China, North America, and Europe and showcased at group exhibitions internationally, including *A Ripple in the {Data} Flow*, School of Visual Arts Curatorial Practice, Online (2020); *WAVELENGTH: In Between*, Times Art Museum, Beijing (2020); *Where Are We Going?*, School of Visual Arts, New York (2019); *Video Open Call*, Institute of Contemporary Art, Philadelphia, Pennsylvania (2019); *Made in Illusion*, Times Art Museum, Beijing (2019); *Boundary of Time and Space*, Epoch Art Museum, Wenzhou, China (2019); *Undefined Future*, United Art Museum, Wuhan, China (2019); *Meeting the Future*, SxV Museum of Modern Art, Qingdao, China (2019); *WAVELENGTH: RESET*, Shanghai Powerlong Museum, Shanghai (2018); *Art(ists) on the Verge 9*, Rochester Art Center, Rochester, Minnesota (2018); *Dead Air*, Cohen Gallery at Brown University, Providence, Rhode Island

(2017); *Meme Town*, Walker Art Center, Minneapolis, Minnesota (2017); *Andy Warhol: Minnesota Goes Pop*, Rochester Art Center, Rochester, Minnesota (2017); *The Model of the World: Zhangzhou International Contemporary Art Exhibition*, Zhangzhou Museum, Zhangzhou, China (2017); *WAVELENGTH: Rhapsody in Lines*, Times Art Museum, Beijing (2017); *Amassing Force*, Today Art Museum, Beijing (2017); *Ancestors Are So Yesterday - 2016 MCAD Faculty Biennial Exhibition*, Minneapolis College of Art and Design, Minneapolis, Minnesota (2016); *Prisoner's Cinema*, Gelman Gallery at Rhode Island School of Design, Providence, Rhode Island (2016); *Circling Justice: The Art of Conflict Resolution*, Perpich Center for Arts Education, Golden Valley, Minnesota (2016); *Meredith Sands / Wu Ziyang*, Nancy Margolis Gallery, New York (2016); *Studio Languages*, Sol Koffler Gallery at Rhode Island School of Design, Providence, Rhode Island (2015); *The ROCI Road to Peace: Experiments in the Unfamiliar*, Academy Art Museum, Easton, Minnesota (2015); *Model 13 (Pegleg)*, Memorial Hall Painting Gallery at Rhode Island School of Design, Providence, Rhode Island (2014); *Pale Firework*, Gelman Gallery at Rhode Island School of Design, Providence, Rhode Island (2014); *UFO Hunters*, Sol Koffler Gallery at Rhode Island School of Design, Providence, Rhode Island (2014); *StART Point*, Florence Academy of Fine Arts, Florence, Italy (2013); and *Chinese Italian Young Artists Exhibition*, Medici Palace, Florence, Italy (2013).

Wu Ziyang's work has been collected by the Association of Chinese Artists in Italy, School of Art & Design at Alfred University, Rochester Art Center, Today Art Museum, Beijing, and Wang Shikuo Art Foundation.

Wu Ziyang is also the recipient of numerous fellowships and has participated in many residencies including the Residency Unlimited, Experiments in Art and Technology Track Member at NEW INC by New Museum, the MacDowell Colony Fellowship, Artist-in-Residence at the Institute for Electronic Arts at Alfred University, Art(ists) on the Verge Fellowship by Northern Lights.mn and Jerome Foundation, the AICAD Teaching Fellowship by Association of Independent Colleges of Art & Design and the Winner of The ROCI Road to Peace exhibition by Robert Rauschenberg Art Foundation and Artsy.

Wu Ziyang lives and works in New York.

Where Did Macy Go?, 2020

Color digital animated video
with sound
8 min 57 sec





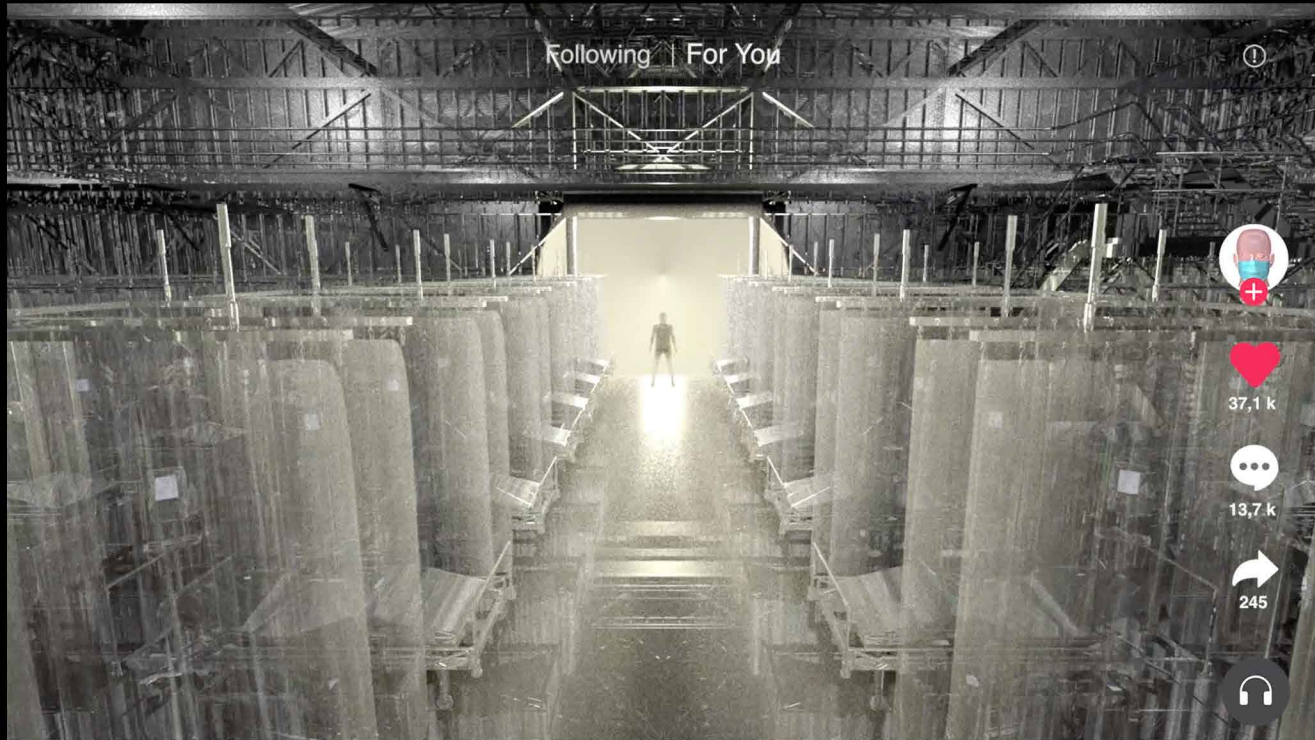
Where Did Macy Go?, 2020

Still



Where Did Macy Go?, 2020

Still



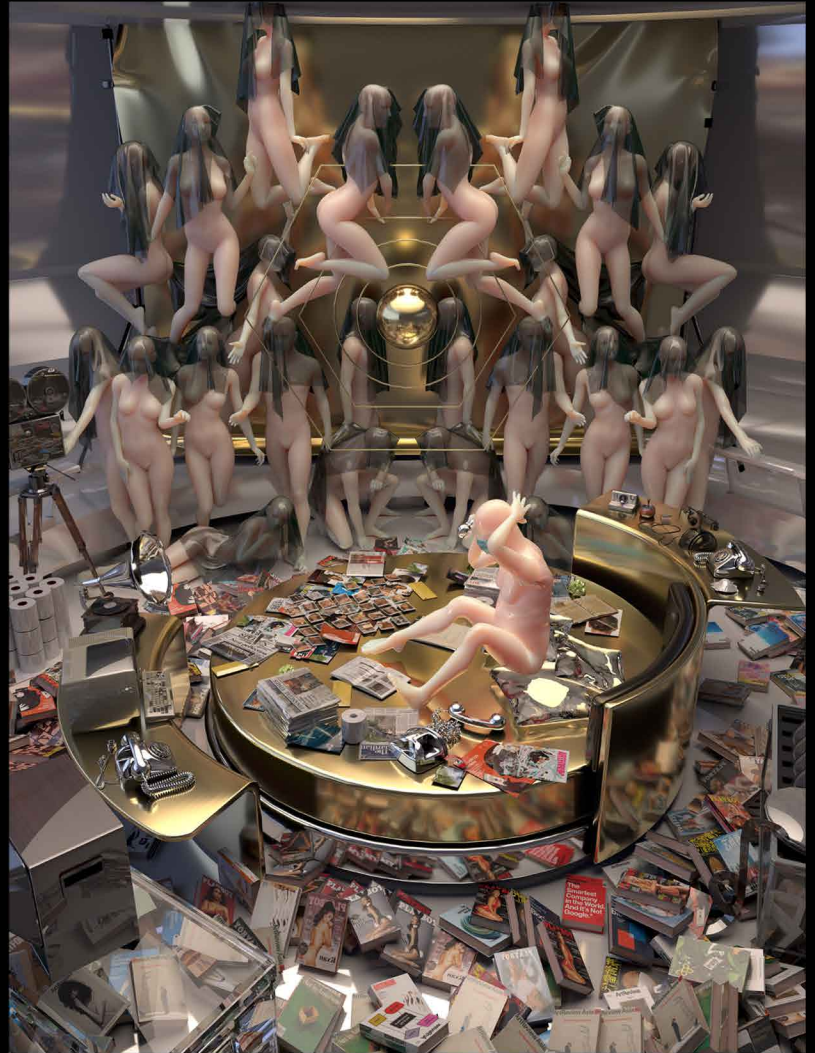
Where Did Macy Go?, 2020

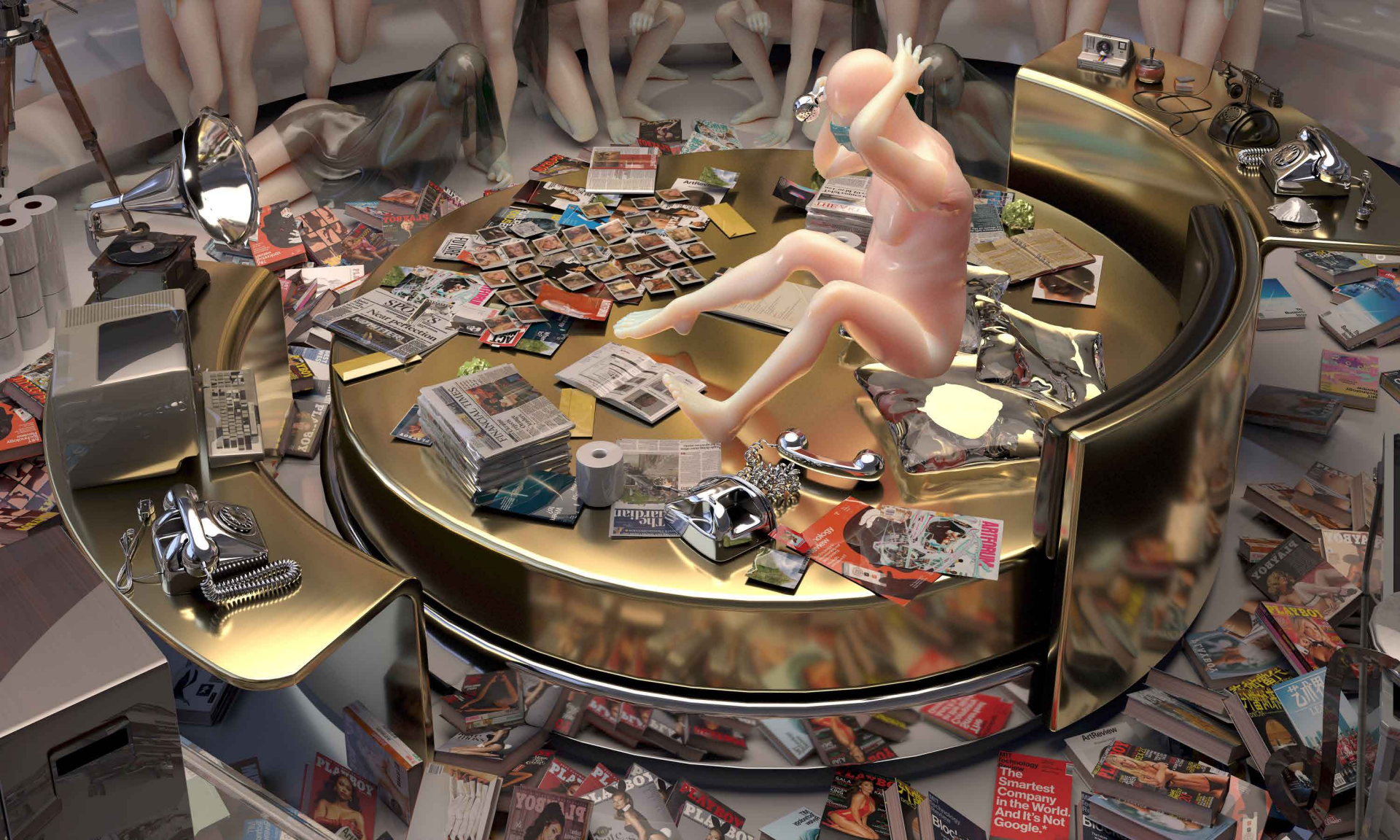
Still

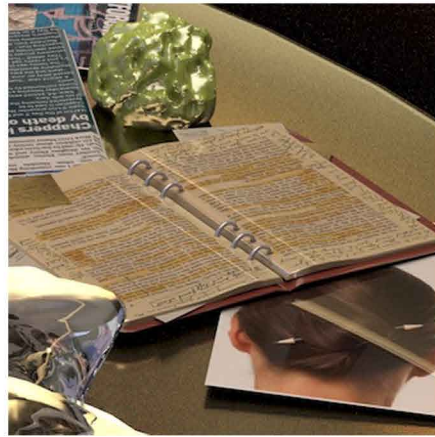
Where Did Macy Go? (Scene 6-2), 2020

Archival pigment print

40 x 30 inches (102 x 76 cm)

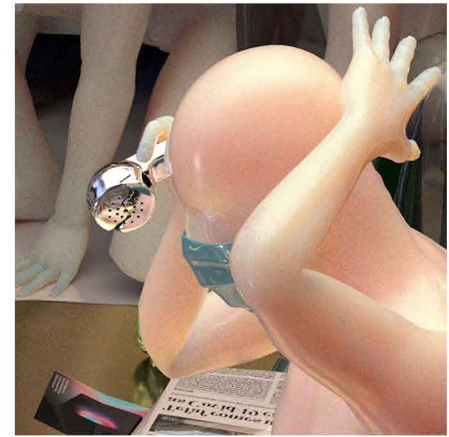






Where Did Macy Go? (Scene 6-2), 2020

Details



赵嘉玮

Zhao Jiawei

About

Born in 1989 in Cangzhou, China, Zhao Jiawei graduated from Southern Methodist University in Dallas, Texas with a Bachelor of Business Administration degree in 2014. In 2016, Zhao received the certificate in General Studies of Photography from the School of International Center of Photography in New York. In 2018, Zhao graduated with a M.F.A. in Photography from Pratt Institute in New York. Zhao currently lives and works in Brooklyn, New York as a photo-based artist. His photo-based practice stems from personal experience, which he has moved or transferred among many different types of places since his childhood. In other words, Zhao moved from a small town to Beijing, then he moved to Wisconsin, Texas, and finally New York in that order. Those sudden changes of places prompted him to create a balanced spatial relationship including both comfort and a sense of belonging in photographs.

Zhao's most recent solo exhibition was *Flat Gold*, Steuben Gallery, Brooklyn, New York; And His work has been featured in group shows

including *Alienation?*, Eli Klein Gallery, New York (2020); *New Photography II*, Academy Art Museum, Easton, Maryland (2020); *The 57th Annual Juried Exhibition*, Masur Museum of Art, Monroe, Louisiana (2020); *Artist Statement #5*, Czong Institute for Contemporary Art Museum, Gimpo, South Korea (2020); *Members Show*, The Center for Photography at Woodstock, Woodstock, New York (2020); *Artist Co-Op Exhibition*, Jamaica Center for Art and Learning, Jamaica, New York (2020); *The Other Art Fair (Online)*, New York (2020); *SPE Northeast Juried Exhibition*, Rhode Island School of Design Red Eye Gallery, Providence, Rhode Island (2019); *Annual Juried Exhibition*, South Arkansas Art Center, El Dorado, Arkansas (2019); *The 13th Annual Juried Exhibition*, GoggleWorks Center of the Arts, Reading, Pennsylvania (2019); *The 56th Annual Juried Exhibition*, Masur Museum of Art, Monroe, Louisiana (2019); *The Fall Salon at the Factory*, The Factory LIC, New York (2019); *Summer Salon Exhibition*, Van der Plas Gallery, New York (2019); *When Black Swallows Red*, La Mama La

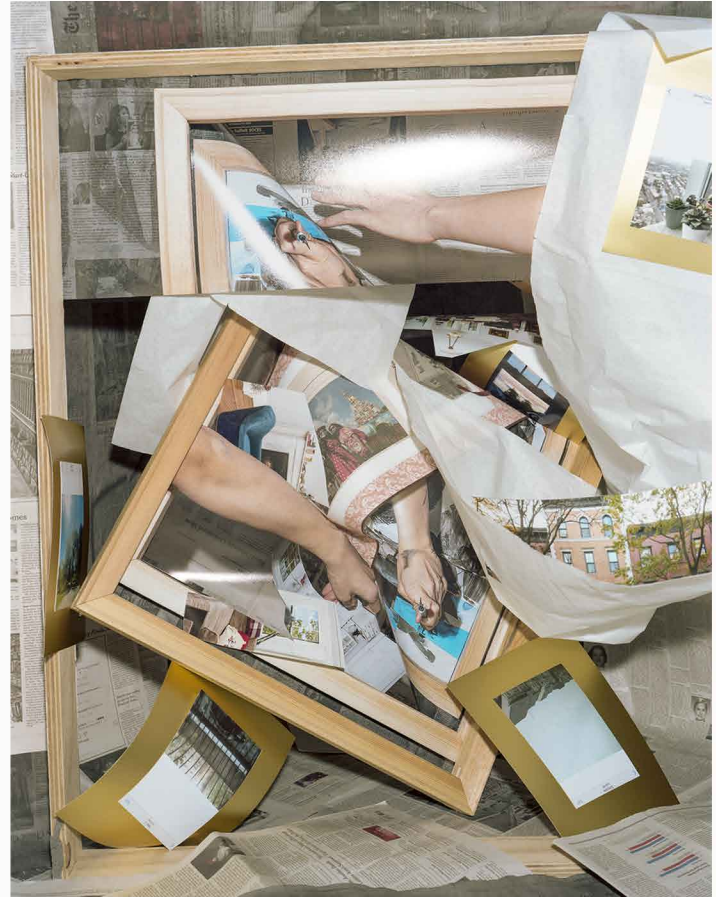
of Art, Monroe, Louisiana (2019); *The Fall Salon at the Factory*, The Factory LIC, New York (2019); *Summer Salon Exhibition*, Van der Plas Gallery, New York (2019); *When Black Swallows Red*, La Mama La Galleria, New York (2019); *Artist's Annual*, Kala Art Gallery, Berkeley, California (2019); *Giant Steps*, The Factory LIC, New York (2019); *Common Ground*, Pratt Institute of Art Steuben Gallery, New York (2018); *Common Place Art Exhibit*, Theresa Byrnes Gallery, New York (2017); *The Artist's Body*, Studio Duo, New York (2017).

Zhao Jiawei's work is in the collection of Kala Art Institute. Berkeley, California. He has been the recipient of grants and awards such as Pratt Institute Merit Scholarship Award and Woodstock AIR.

Zhao Jiawei lives and works in New York.

*We are Living in an Overwhelmed
American-Dominated Image World
With Our Self-Isolated Space in Year 2020, 2020*

Archival pigment print
45 x 36 inches (114 x 91 cm)





*We are Living in an Overwhelmed American-Dominated Image World
With Our Self-Isolated Space in Year 2020, 2020*

Detail



Looks Like a Balanced Space, 2020

Archival pigment print
36 x 45 inches (91 x 114 cm)



Looks Like a Balanced Space, 2020

Detail

Organizer: Phil Zheng Cai
Catalogue Design: Jane Zhang
All Artworks © the Artists
© 2020 Eli Klein Gallery

No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any other information storage and retrieval system, without written permission.

ELI 奕来
KLEIN 画廊