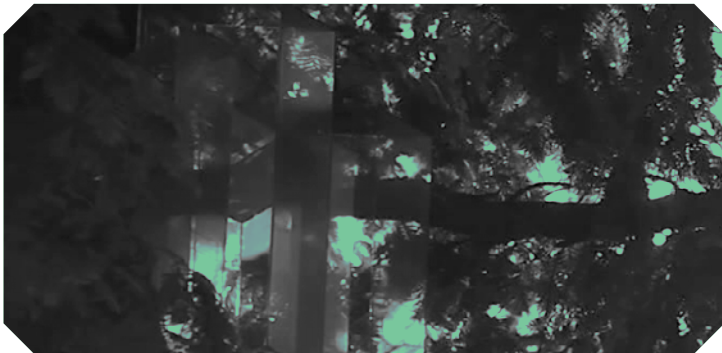




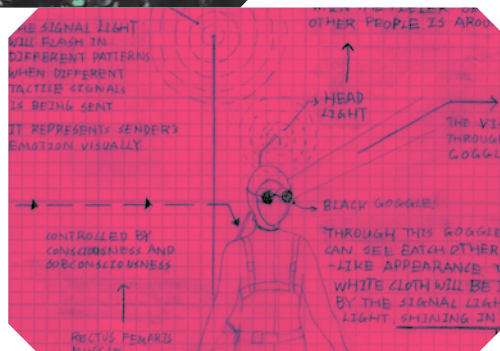
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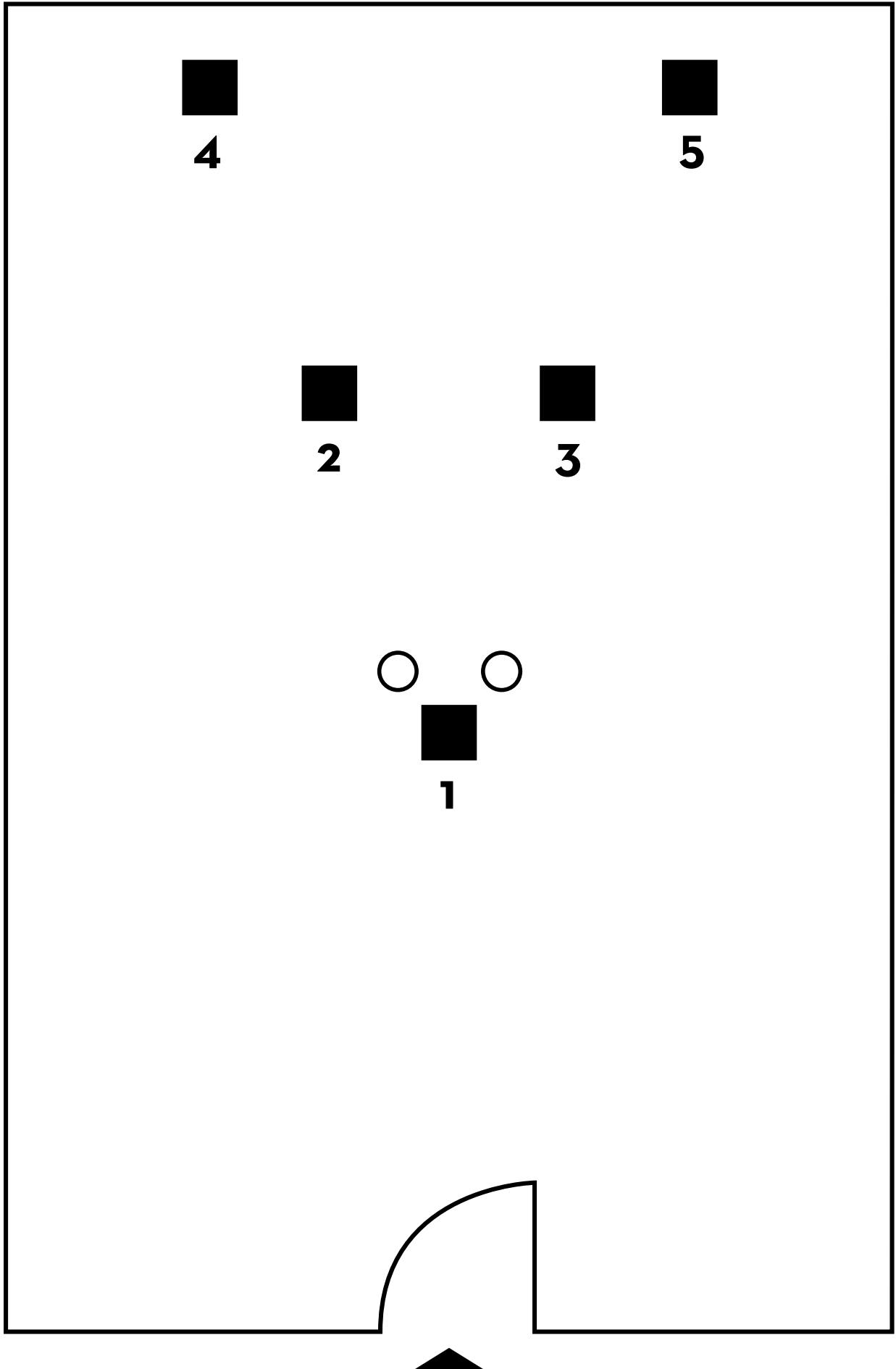
  
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**PAND MONIUM**  
 MEDIA ART FROM SHANGHAI  
 MICRO-EXHIBITIONS

**Micro-Exhibition #3**  
**Performance Focus**  
 2 May - 1 June 2014





# 1 Christian Graupner with Mieko Suzuki + Ming Poon

MNM from H.RP [Humatic Re-Performing] series

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  6. *Rural Spider-man*, 2009, 1' 27"
  7. *Who Cares about the Future*, 2009, 3' 48"

# ABOUT THE CURATORS

## ART YAN

Art Yan, (b. 1981, Shanghai) is the Executive Director of Chornus Art Center (CAC), Shanghai since December, 2013. After graduating from East China University of Science & Technology, with a Master's Degree in Art Design in 2006, Yan entered the field of contemporary art and media arts, worked for different types of art institutions, including: Museum of Contemporary Art Shanghai, Assistant of Chief Educator, 2006~2007; Shanghai eARTS Festival, In-house Curator & Producer, 2007~2010; Videotage (Hong Kong), General Manager, 2011~2012. In 2010, with Li Zhenhua, a Switzerland-based media artist, curator and researcher, they co-founded RYE Consulting Shanghai, a supporting platform for media arts related creative projects. Since 2008, the main curatorial projects Yan has made, include: "Horizon - Interactive Media Installation Outdoor Exhibition", Shanghai eARTS Festival, 2008; *Fantastic Illusions - Media Art Exhibition of Chinese and Belgian Artists*, MoCA Shanghai, Art Centre BUDA Kortrijk, Broelmuseum Kortrijk, Belgium, 2009~2010; *Augmented Senses - A China-France Media Art Project*, OCT Suhe Creek Gallery, Shanghai, OCT Art & Design Gallery, Shenzhen, 2011. Yan also has invited to be jury member of the international media art awards, which include *UPDATE III, New Media Art Award*, Belgium, 2009.

## RACHEL RITS-VOLLOCH

Rachel Rits-Volloch is a graduate of Harvard University with a degree in Literature and holds a PhD from the University of Cambridge in Film Studies. She wrote her dissertation on visceral spectatorship in contemporary cinema, focusing on the biological basis of embodiment. Having lectured in film studies and visual culture, her focus moved to contemporary art after she undertook a residency at A.R.T Tokyo. She founded MOMENTUM in 2010 in Sydney and it rapidly evolved into a global platform for time-based art, with a gallery in Berlin, a residency in Jerusalem, and a commitment to supporting international artists working in time-based media. In addition, Rits-Volloch acts as an independent art advisor connecting artists and clients internationally. She is currently based in Berlin, having previously lived and worked in the US, the UK, Amsterdam, Tokyo, Istanbul, and Sydney.

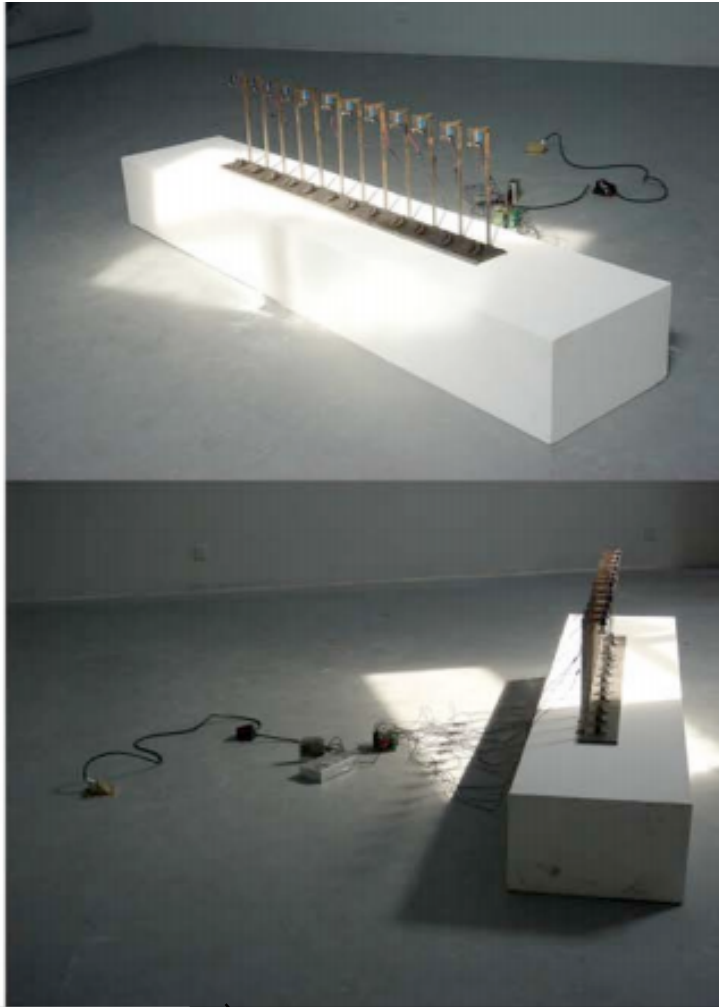
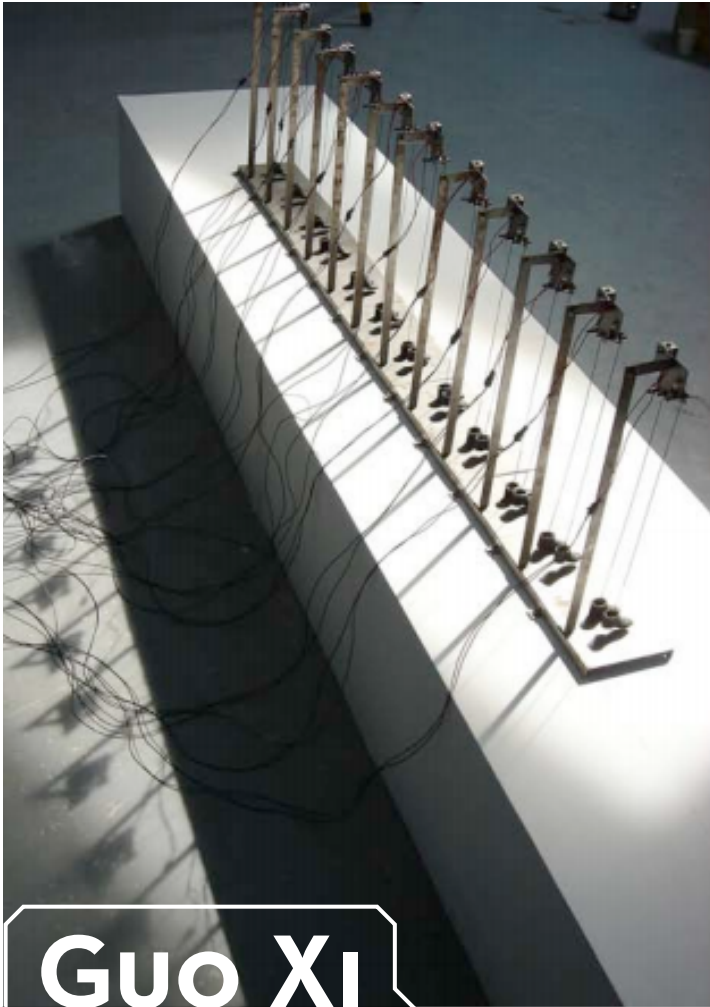


## CHRISTIAN GRAUPNER / MIEKO SUZUKI / MING POON

**MNM from H.RP [Humatic Re-Performing] Series**

*MNM* - by Berlin-based director, media artist and producer, **Christian Graupner** - portrays the Hiroshima born sound artist **Mieko Suzuki** and the Singaporean dancer **Ming Poon** in their sound- and body performances and generates an ongoing media concert that constantly creates new video and sound clusters. The headstrong canonical composition of vocal and percussion loops depicts the topic of total (body) control in golden times of casino-capitalism and its meltdown.

The protagonists' performances are directly connected to the form and materiality of a triptych frame and a huge hacked Maneki-Neko derived figure which underlines the sculptural character of *MNM*. Visitors are invited to co-compose and influence the flow of the so-called Humatic Re-Performance by feeding and operating the triple channel installation like a gambling-machine or to control *MNM* like a musical instrument.



## GUO XI

*I Would Like to Satisfy Your Foot Mania in Such a Way, Even, 2010*

*Home of Others, 2011*

*Eve R Evolution, 2011*

**Guo Xi** (b. in 1988, Yan City, China). At the age of fifteen, he entered the China Academy of Art Collegiate High School to study traditional painting. In 2006, Guo Xi got accepted into the China Academy of Art's New Media Art Department. After he graduated in 2010, Guo spent two years at the Rijksakademie of the Netherlands as a resident artist. From 2009 and onward, Guo began to work independently. His work is not confined to any particular medium. Guo's creative method includes many forms, such as installation, painting, performance, sculpture, etc., all of which are possible means of creating. He believes that artists should not commit themselves to just one way of creating. Instead, they should be more concerned about what to be said from within; then, they should find the most appropriate and precise method to present their

ideas. Guo pays great attention to the interaction between his work and the audience. He considers art an intermediary that transfers ideas and information to the viewer. To a certain extent, once the idea has been accurately accepted by the viewers, the purpose of the art work is fulfilled, and its visual form is simply the residue of the transferred information. The topics Guo is concerned with are usually very personal, and he tries to interpret the world from different perspectives. In these different interpretations, he searches for the firm points that support this world, and these points require countless people's faith to maintain them. Through his work, Guo intends to untie, even damage, some of these once unshakable beliefs, in order for the viewers to feel a hint of absurdity and anxiety in their daily lives.



# JIANG ZHUYUN

*Soundinstallation Works, 2005-2007*

**Jiang Zhuyun** was born in Hangzhou, Zhejiang in 1984. He graduated from the New Media Art Department of the China Academy of Art in 2007. He is currently continuing his graduate studies at the same department. His works can be found in a number of exhibitions held in major cities in China, including *Little Movement* at (OCAT Shenzhen 2011) and *Fuzzy Parameters* at (Shanghai Taopu M50 2011). In 2008, he also showed at the *Sound is true II* exhibition held

at UC Berkeley, US. In addition, he won the second TASML/DSML Artist Residence Award in 2011 with *Pendular Project* and the Second Prize of the Pierre Huber New Media Art Creation Award in 2007 with *Soundrug Chest*. Apart from artistic creation, Jiang is also a sound artist and has held a number of performances in Shanghai, Hangzhou and Beijing. In the meantime, he is actively engaged in curating exhibitions, projects and scholarly work.



## WANG XIN

***Communication Experiment n.1, 2010***

***Communication Experiment n.2 (prototype version), 2011***

***We Sit and We Talk, 2008***

**Wang Xin** (b 1983, Yichang) is an artist, curator, and writer based in Shanghai. She studied Multimedia Arts at the China Academy of Fine Arts, Interrelated Media at the Massachusetts College of Art and Design, and participated in the New York Studio Residency Program in 2011. She works in a variety of media ranging from video games to performance. Drawing from

a feeling of displacement and a precarious balancing act between the extremes of comfort and agitation, visibility and invisibility, her work frequently requires the viewer to act. Currently her work reflects on and examines the Cold War and its continuing repercussions.





## WU JUEHUI

**Offline Eye, 2014**

**USB Organs, 2010**

**Wu Juehui** (b. 1980), he is a media artist who focuses on cross-border-amalgamation concerning interactive art, bio-art and media theater to show the plurality of art creation. Wu's saying that "Art is the antimatter of science and technology" shows his perspective on the relation between art and science. Since 2009, Wu has been trying to intrude and reproduce the sense organs via popular technology in *Organ Project*. In 2014, Wu starts using several media to simulate the deviations

during the procedure of creating, resulting in a series of creatures of meaninglessness, namely the *Mistake Creature*. Wu has participated in several national and international art exhibitions and festivals, such as *Eye-beam 2014 Annual Showcase*, *ZERO1 Biennial*, *Creators Project* (2012), *Translife - International Triennial of New Media Art*, *SHIFT-Electronic Arts Festival* and *Synthetic Times: Media Art China* (2008).



## XU ZHE

*Waiting for a (Bird)summer, 2013*

*Wakeflow, 2012*

**Xu Zhe** (b. 1977) has been active as a multimedia artist and curator for over a decade now, since graduating from the Shanghai Art and Design Academy, a technical college, in 1996. A co-founder of the influential artist-run space BizArt Art Center in 1998, he has also organized seminal exhibitions including *Art for Sale* (1999), staged at a Shanghai shopping mall. As an artist Xu revels in tipping over the sacred cows of social convention. He has made installations of oversized tampons and vitrines - mocking British artist Damien Hirst - containing a life-scale model dinosaur split into two halves and suspended in formaldehyde. For the multimedia work *18 Days* (2006), Xu traveled to China's border territories and staged military invasions into neighboring countries using remote-controlled tanks, planes and boats, while in *An Animal* (2006), the artist filmed a panda-like creature undergoing assisted

ejaculation. Perhaps the artist's best-known work to date, the multimedia installation *8848-7.86* (2005) documents a fictional but almost credible expedition to chop off a man-sized chunk from the peak of Mount Everest, and comes complete with the result of the expedition displayed in an gigantic, refrigerated trophy case. In 2009, Xu announced that he would stop practicing as a solo artist and instead operate under the company name Madeln, working in collaboration with a staff of over 10 other artists, technicians and coordinators. This move has expanded the diversity of genres that Xu employs, and one of the company's first projects was to produce a series of works, ranging from paintings and sculptures to installations, purporting to have been made by contemporary Middle Eastern artists.



## ZHANG LEHUA

----- Engles

**A Speed-up Educational Program about Shout Painting, 2010**  
**Facebook Art Demonstration, 2012**

**Zhang Lehua** (b. 1985, Shanghai), graduated from the Huashan Art School in 2004, and later studied in the New Media Department of the China Academy of Art in Hangzhou, graduating in 2008. Zhang's practice has included video, installation, performance, photography and more recently, painting. He is also a member of Double Fly Art Center, a new media art collective established in 2008 and active in Shanghai, Hangzhou and Beijing. Through perverse imagery and irreverent humor, Zhang displays a moral ambivalence that is a product of his time, of a changing China that faces improving quality of life despite considerable societal repression. His paintings thus straddle the indefinable line between carefree immaturity and irreverent comedy; his humor has an adolescent, schlocky quality, yet his artworks are often provocative and deal with controversial, politically sensitive subjects. Social media and the Internet have led to a mess of information, where everyone can know everything and voice anything, valid or not. Zhang's *Teenager Dissemination*

series of poster and canvas paintings mocks this 'fake education', deriving its tone and visual aesthetics from educational material and old-fashioned propaganda posters, but drawing content from the cultural uneasiness of the contemporary era, covering topics from teenage sex to racial discrimination in China. Double entendres, plays on words and notions of translation are also major parts of his work. Zhang plays with irony and cultural misunderstandings, deliberately mistranslating and employing ambiguity in his language, often with comical results. These works seek to peel away surface meanings and explore how meaning is lost through the process of reading art. Drawing on comedy, satire and semiotics in his aesthetics, Zhang's work is an assemblage of his disordered thoughts, emphasizing a smirking sense of moronic satire. His major exhibitions to date include his solo show *Black-Bone Chicken* (2009) at C5 Art Center in Beijing and participation in the group show *Get it Louder* (2010) at the Dutch Culture Center in Shanghai.



## DOUBLE FLY ART CENTER

***Cheap Copy Jackson Pollock, 2009***

***Death in Barthel, 2011***

***Double Kick Ass, 2012***

***Double Fly Kill Art Hostage, 2012***

***Double Fly Save the World, 2012***

***Double Fly Trailer, 2009***

***Idiot White-collar Group, 2009***

***Rural Spider-man, 2009***

***The Hidden-role of the Games, 2009***

***Who Cares about the Future, 2009***

**Double Fly Art Center** is a 9-member art collective which was formed in 2008 after all its members graduated from the New Media Department of the China Academy of Art in Hangzhou, having studied under Zhang Peili. Working across media as diverse as performance, video games, music videos, painting, and video art, they remain irreverent and anarchic in their critique of social norms in China, as well as of the international art market. Double Fly Art Center mem-

bers now live predominantly in Hangzhou, Shanghai and Beijing and work collectively as well as individually. Recent exhibitions of their work include *SEE/SAW: COLLECTIVE PRACTICE IN CHINA NOW* (2012) and *ON / OFF: CHINA'S YOUNG ARTISTS IN CONCEPT AND PRACTICE* (2013) at Ullens Center for Contemporary Art in Beijing and a solo-show at the Vanguard Gallery in Shanghai (2012). Their work has never before been shown in Berlin.