



CREATING FOR THE FUTURE

THINKING ABOUT
THE UNTHINKABLE

Creating for the Future Thinking About the Unthinkable

Curated by
Cao Dan & Li Zhenhua

At MOMENTUM Gallery
15 February – 19 April 2015


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Revolution often comes quietly, but it's not because nobody is paying attention. Instead, it's because we as people naturally accept a certain reality, one that accepts the creation of change.

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Opposite: Liao Wenfeng, *Sesame Ring* (Cat. 16)

Introduction

Originally existing as an exhibition in print and online curated by Cao Dan and Li Zhenhua for LEAP - the art magazine for contemporary China, MOMENTUM now brings 'Creating the Future: Thinking about the Unthinkable' to Berlin in real time and three-dimensional space, to literally LEAP off the page, off the screen, and into our gallery space.

After an enduring focus on so-called 'Net Art' since the mid-90s, which saw artists challenging the necessity or relevance of physical exhibition spaces, in recent years the term 'post-internet art' has come to dominate art discourse. Widely misunderstood, this term does not imply that we have in any way moved beyond net-based technologies – the main ground for the strong resistance to this term. Like 'post-modernism', and with a similarly counterintuitive and misleading choice of terminology, the 'post' in 'post-internet art' refers to a revisiting or reworking of the methods derived from internet art, rather than a break from it.

Whereas Net Art dealt directly with new digital strategies and mainly existed on the web itself, post-internet art applies these methods into a much wider range of fields, often to create physical objects in the real world.

This exhibition can be positioned as a curatorial exploration of this tendency or need to create crossovers between the on and the offline. Integrating the printed and digital versions of the exhibition within the now physicalized exhibition itself, it presents one and the same selection of works in the three main forms by which the public comes into contact with art today; a *mise en abyme* of exhibition-media with a gallery show of a virtual exhibition. Within the curators' aim to create "a microcosm of the relationship between art and media", at MOMENTUM the exhibition allows for an in-depth consideration of how pre-internet, net, and post-internet media may affect this relationship. It is a threefold exhibition – a series of *déjà vu*'s in the real, the reproduced and the virtual.

— Isabel de Sena

A Letter to the Future: an Exhibition Online and On Paper

“Thinking About the Unthinkable,” comes from a work of the same name published in the 1960s by preeminent American futurist and Hudson Institute founder Herman Kahn. Kahn’s text analyzes and imagines the possible aftermath of nuclear war, directly dealing with various specific crises and circumstances with which mankind might be faced, all while maintaining a typically optimistic futurist faith in the possibility of this future human society to find a path to survival. Over fifty years later, we are in the midst of Kahn’s “future”: on one hand, improvements in democracy and science have brought mankind unparalleled safety and well-being, with continued progress in our control of the outside world giving a sense of exponentially increasing prosperity; on the other hand, the dangers of nuclear war, limited resources, climate change, pollution, and health epidemics are omnipresent, with anxiety about the future affecting our conceptions of identity, faith, and ethics, as well as other more subtle and intrinsic notions. How should we think about the future? Can the immediate or distant future really be thought of? Can our thinking affect the future? ... Questions like these laid the basis for the subject of this exhibition, “Creating for the Future: Thinking about the Unthinkable”.

This exhibition has specifically enlisted renowned curator, Li Zhenhua to help LEAP and LEAP LABS to organize both the online and print exhibitions. The theme of this year’s exhibition is “Creating for the Future: Thinking about the Unthinkable.” For this year’s special edition, we have invited 25 young artists to use their own idea of an “image” to create a “Letter for the Future.” These images may end up being a composition of frames of memories made in order to connect to an unknown world; they may implore conceptual methods to create a realistic narrative; they might even delve into the realm of the not yet existent in order to explore the boundaries of reality and imagination... The lives and creations made by artists of this new generation are intertwined with the multitude of images that barrage them daily from all corners of the earth. It is both the most natural and most comfortable way through which these artists can express themselves.

— Cao Dan

Creating for the Future

From print media to the content and development of apps, art has been pushed forward by the transmission of information, and while small, this event exists as a microcosm of the relationship between art and the media. Perhaps not even McLuhan or Neil Postman could predict our current reality: today’s media now extends beyond what is real and has delved into a manifestation of self-obsession. But, then again, maybe this is a reality they predicted at one time. If we are to say that the transmission of information is what brought about the current state of the world — and with it modern civilization — then isn’t it too hollow to say that the only thing the so-called second and third revolutions brought about is the vague concept of the “information age”?

Revolution often comes quietly, but it’s not because nobody is paying attention. Instead, it’s because we as people naturally accept a certain reality, one that accepts the creation of change. The information age began similarly without a sound. Just like the upgrade from a 286 to 386 computer, the pursuit of increased efficiency has caused us to crave new technology.

Besides adapting to the times around it, art creates its own spirit within an era. At the same time, art — as a force that existed before this time, and which will continue to exist after — brings with it both skepticism towards the present and worries about the future. This self-conflicting reality is one which artists have been unable to untangle, even as art begins to blur the boundaries between it and other disciplines — boundaries that it gets close to, but never crosses.

All the artists invited to “Creating for the Future” exist within this specific reality and are trying to find a way to respond to its current situation, or the situation of the future it will create.

Artists and their works are diverse in the way in which they are able to give us opportunities to think at exactly the right moment. To make us think: how will the future unfold? At the same time, art can also remove itself from these constructs, as if it were passing through the universe overcoming any sense of time or space. Art transforms media into becoming a reflection or observation. Through changing existing relationships and fostering new ones, art can create new connections that push our imaginations forward with an inertia that only comes when one has expectations for the future. When that scale tips, it's like starting a landslide.

I once planned a "future media" issue for Vision Magazine, in which I hoped to discuss the role of print media. With this current project, however, I hope to be able to derive more specific creative methods from the artists themselves, and look to better understand how to best link print media and multi-media software. Inevitably, artists must be the ones to complete this practice. However, Cheng Ran's scripts, Hu Weiyi's imprints, Xu Wenkai's fictitious landscapes, and Quynh Dong's poetry and spaces did not respond to the essence of "Thinking the Unthinkable." Instead, they focus specifically on working towards a future that is on the verge of occurring. These artists get very close to approaching reality through directly linking the future to the present and therefore bring the subjects of their work into every aspect of their lives. That is not the point of this project. Unfortunately, herein lies the paradox of "Thinking the Unthinkable": in order to ascertain the future, perhaps hope must come in the form of an escape from reality. The protagonists of most stories do not make it to the future. When their moment comes to approach it, they look back to the earliest ancestors of humanity or moments from times past, yet towards the future their thoughts are nothing more than emptiness.

— Li Zhenhua

A **rtists and their works are diverse in the way in which they are able to give us opportunities to think at exactly the right moment. To make us think: how will the future unfold?**

#Last Night I Dreamed of 9mouth#

Photography, dimension variable, 2014



I don't know when it started, but there are always people on microblogs sending me private messages saying that they dreamt of me. There's more and more of them, and their dreams are many and varied (of course, erotic dreams are more common). So I started the topic #Last Night I Dreamed of 9mouth#, recording the respondents' dreams and collecting more and more of them. I'm the type of person who dreams every time I sleep, and I began to look for connections between these dreams. So I combined my dreams and theirs, creating a response to their dreams of me.

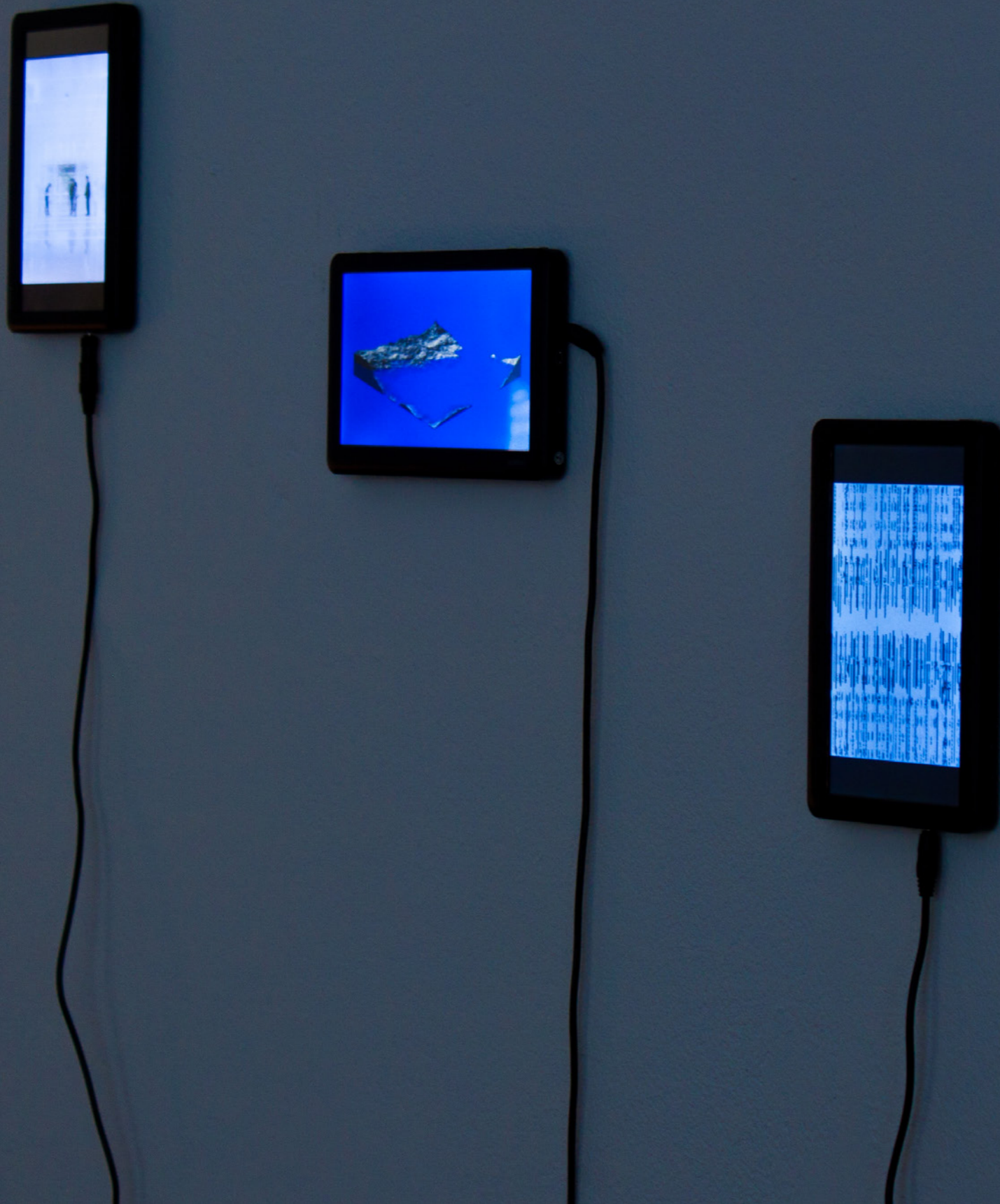
9mouth, born 1988 in Jingzhou, China, is a photographer who now lives in Beijing. Taking photography as an expressive method and an artistic language, he documents the awakening self-awareness of contemporary females, as well as engages with the current reality. 9mouth has obtained the Outstanding Photographer Award at The 5th China Jinan International Photography Biennial and has been selected to be on as one of the Post-85s Elite List which is held by the renowned City Pictorial magazine. At the same time, he has self-published "Youth", "After", "Emma" and "F Love." His work in Today Art Museum, Three Shadows Photography Art Center, Aura Gallery, Msbad Space, and many other places. Moreover, 9mouth is also works as a free-lancer writer and model who has worked closely with many clients such as Fujifilm, Lane Crawford, MaxMara, I.T, Lomography and other brands.

9mouth

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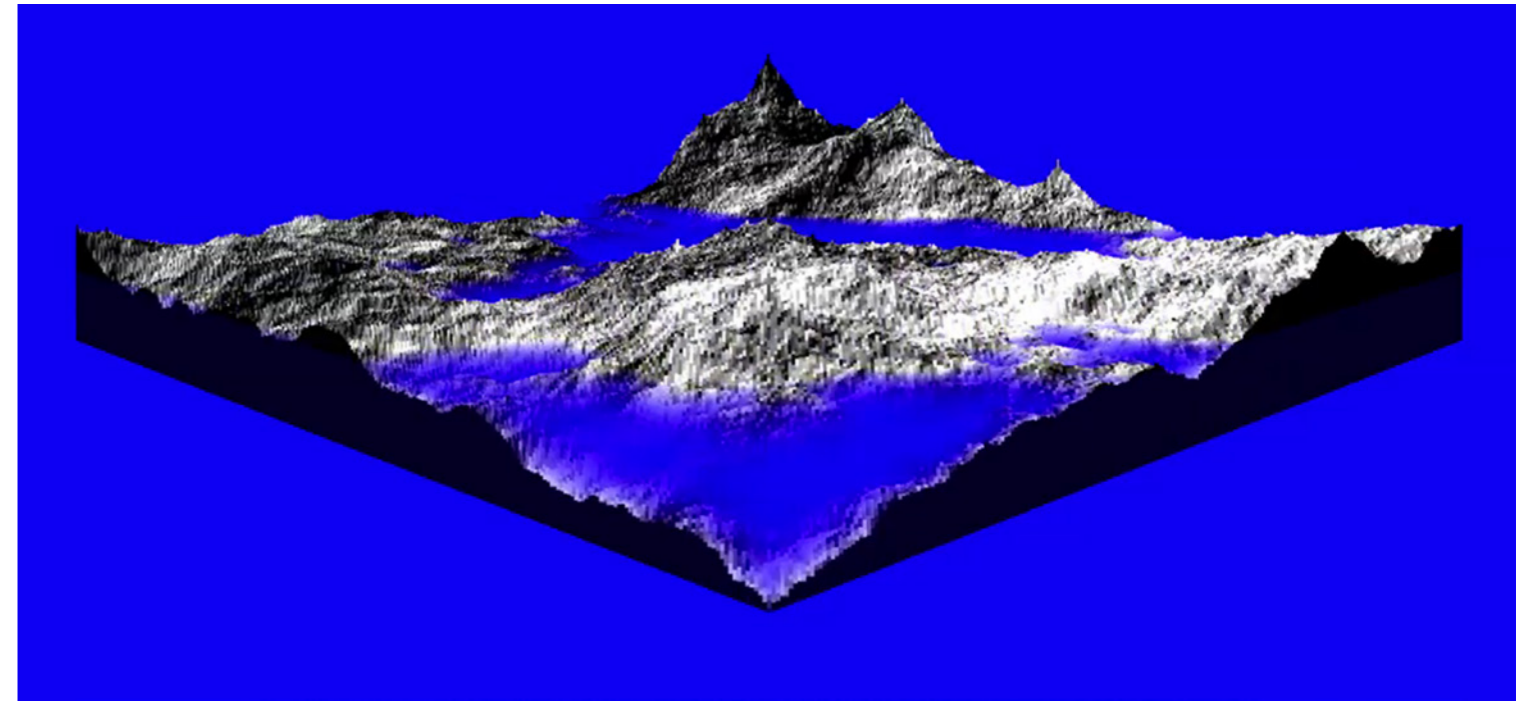


Limited Landscape, Unlimited

Video, 8'27", 2014

aaajiao (Xu Wenkai) (b. 1984, Xi'an) is one of China's foremost media artists, bloggers and free culture developers. Having studied physics and computers, Xu Wenkai is self-taught as an artist and new media entrepreneur. In his works he focuses on the use of data and its various forms of display. In 2003 he established the sound art website cornersound.com and in 2006 he founded the Chinese take on the blog *We Make Money Not Art: We Need Money Not Art*. He is devoted to Processing, an open-source visual programming software, Dorkbot, a non-profit initiative for creative minds and Eventstructure, an interdisciplinary center for art, media, technology and academic research based in Shanghai and founded by Xu. In his works, Aaajiao focuses on the use of data and its various forms of display and on the processes of transforming content from reality to data and back again. His most significant contribution to the field of new media in China is a social one, as he acts as a vector for the interpretation and communication of international and local trends in the artistic use of software. Recent exhibitions include his solo-show titled 'The Screen generation', at C Space (2013) and chi K11 Art Space in Shanghai and at 9m2 Museum in Beijing (2014) and group-exhibitions *PANDAMONIUM - Media Art From Shanghai* (Momentum, Berlin, Germany, 2014) and *TRANSCIENCE - INTRACTABLE OBJECTS* at Taikang Space in Beijing (2014).

Limitless Landscape comes at the end of the *Object* series. The landscape on the screen rises and falls in and out of a blue screen, allowing the colour blue to represent both the sea level and its theoretical implication of immateriality.





Dancing Queen

Digital video, full HD, 4' 13", 2014

Stefan Baltensperger (b. 1976) grew up in Zurich, Switzerland. David Siepert (b. 1983) grew up in the Black Forrest in Germany and later moved to Switzerland. Both Stefan and David attended the Basel School of Fine Arts, and hold a master degree from Zurich University of the Arts. They began collaborating in 2007 while still being undergraduate students and work from their Zurich studio ever since. Baltensperger + Siepert's artistic practice reflects critically upon social, cultural, and political issues. By immersing themselves in diverse systems, they aim to expose and manipulate them. Since 2010 the focus of their work has been on political matters and on developing an understanding of postcolonial structures.

The title of Stefan and David's latest work comes from ABBA's 70s disco classic of the same name, which also plays in the background of the recording. In a scene in the video, electronic toy soldiers crawl forwards. Occasionally, a soldier will halt, pretending to fire a gun before carrying onward. In "Dancing Queen", Stefan and David have opened for the audience a seemingly simple but greatly profound horizon, questioning the everyday practice of violent military force.

Stefan Baltensperger & David Siepert



A Terrible Beauty

Video, 7', 2014

Now and in time to be,
Wherever green is worn,
Are changed, changed utterly:
A terrible beauty is born.

— Yeats

Chen Xiao was born in Shanghai in 1984 and currently lives and works in Shanghai. The artist got his bachelor degree in Fine Art College of Shanghai University in Sculpture and got his master degree in Ecole supérieure des arts décoratifs de Strasbourg. The artist's work based on daily life, personal experience and also discuss about time and physical space. The artist constructs a situation with video, installation and performance to express a personal experience of rambling by the 'Limit'.



Chen Xiao

Clitche

Video, 6' 49", 2014

Yesterday, they sprayed pesticide in an elevator. Because the day before, this elevator was filled with hundreds of insects. Three days ago, they cleaned the kitchen, and the trash piled up in the kitchen spawned these several hundred insects. So today, I feel dizzy. They don't know that this orchid-fragranced pesticide has the same killing effect on androids. They have unwittingly become android hunters. They don't know. Android hunters always sing this song to me. My speech has become cliché. Analysis is self-negation. They don't know. Youth has no particular reference; this is a fuzzy concept, usually explained on some sort of pretext. If you don't want to interpret it, "every individual can experience varying periods of stupidity" is probably nearest.

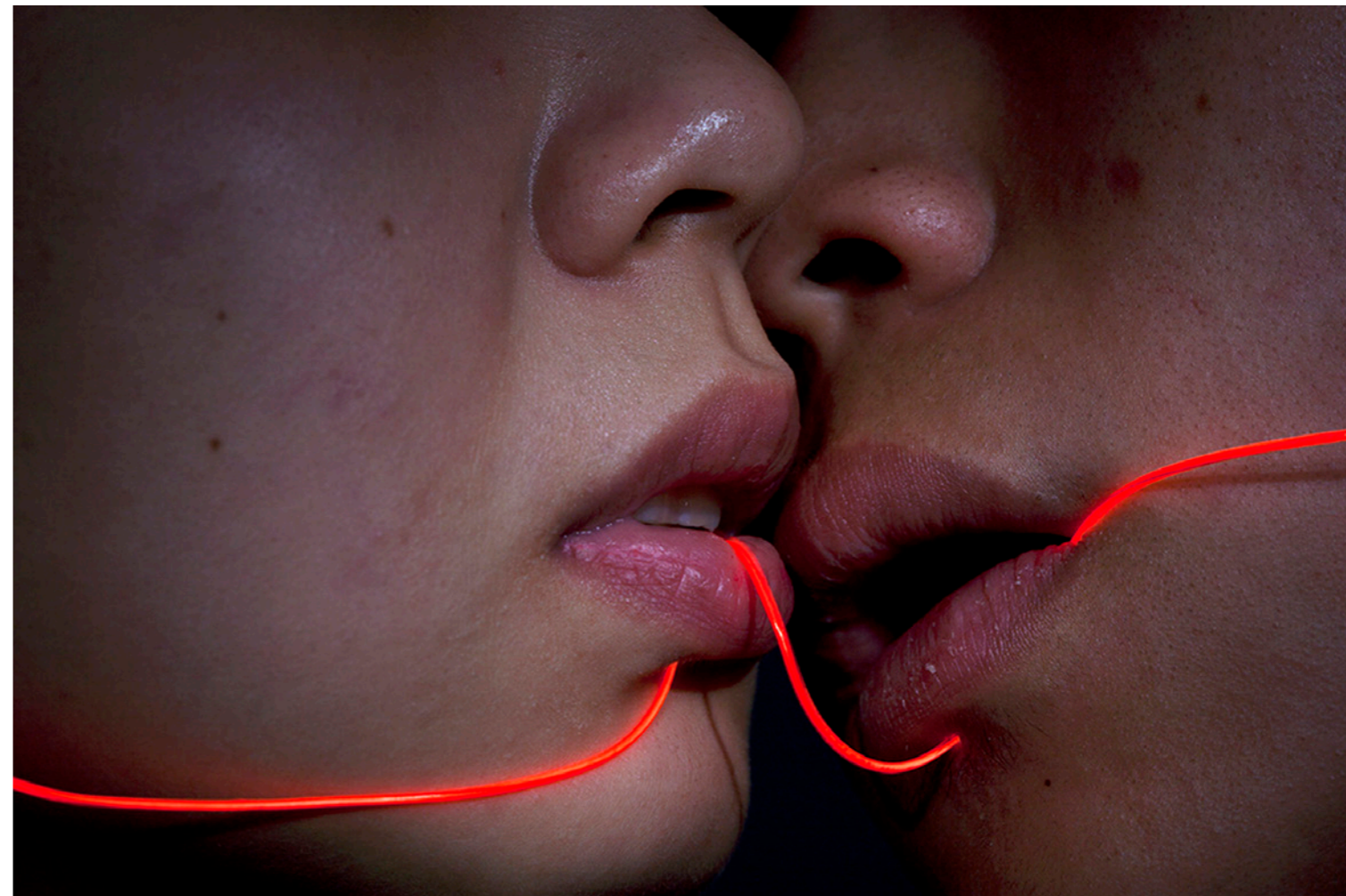


Feng Bingyi (b. 1991, Ningbo) is a young emerging talent in the Chinese art scene. Having studied under Yang Fudong at the China Academy of Art, she follows in his footsteps with her focus on cinematic traditions, while employing a poetic language. Distancing herself from the chains of external reality, she looks for inspiration within her internal impressions, which she expresses in the forms of installations, photography, documentary and animation. After receiving both the Outstanding Graduation Work Award and the China Academy of Art Scholarship from the China Academy of Fine Arts in Hangzhou in 2013, Feng continued her studies at the Chelsea College of Art and Design, University of the Arts in London in 2014. Though she has been exhibited in China alongside well-established contemporary artists, she has never before been shown in Berlin.

Feng Bingyi



LOVER



Flirt

Photography, dimensions variable, 2014

"I Silently Wait For The Light To Pass Through Me" breaks the emerging style of the flattening of film. Spontaneous rays of light link people or objects together, forming shadows. Here the light becomes the source of an intrinsic connection, or a deeply-held fate, creating mutual connections between illuminated objects and people, reorganizing the possibilities between images, and creating narrative connections in the space.

Hu Weiyi (b. 1990, Shanghai) is the son of Hu Jieming and now continuing his studies as a graduate student of Zhang Peili at the Media Department of the China Academy of Art, after having graduated from the Department of Public Art at the China Academy of Art in 2012. Hu is a multimedia artist and curator, whose work combines video, installation, sculpture, action, and sound. In 2012 he curated a young artists exhibition titled *The Bad Land*, in which the occupation of a public crossroad in Shanghai functioned to address the limits between art and life, public and private. Recent exhibitions include *The Overlapping Reflection* at the 2nd Zhujiajiao Contemporary Art Exhibition in Shanghai and *The Summer Session* at V2 in Rotterdam, both in 2013. His work has been shown for the first time during *PANDAMONIUM, Media Art from Shanghai*, organized by MOMENTUM in May 2014.

Hu Weiyi

Shanghai SOHO Fuxing Plaza

Video installation, 38' 11" (on loop), 2014

In the past few years, the aesthetic of the white box has gradually entered everyday spaces in China; new train stations, art galleries, subway stations, and shopping malls, all representing sterile, neutral, holy, pure experiences of space, indicating absolute modernity. At the same time, the white cubes of art spaces and of commercial spaces have blended together, forming a stereotyped and repetitive homogeneity. This work is a critique of these homogenous aesthetics.

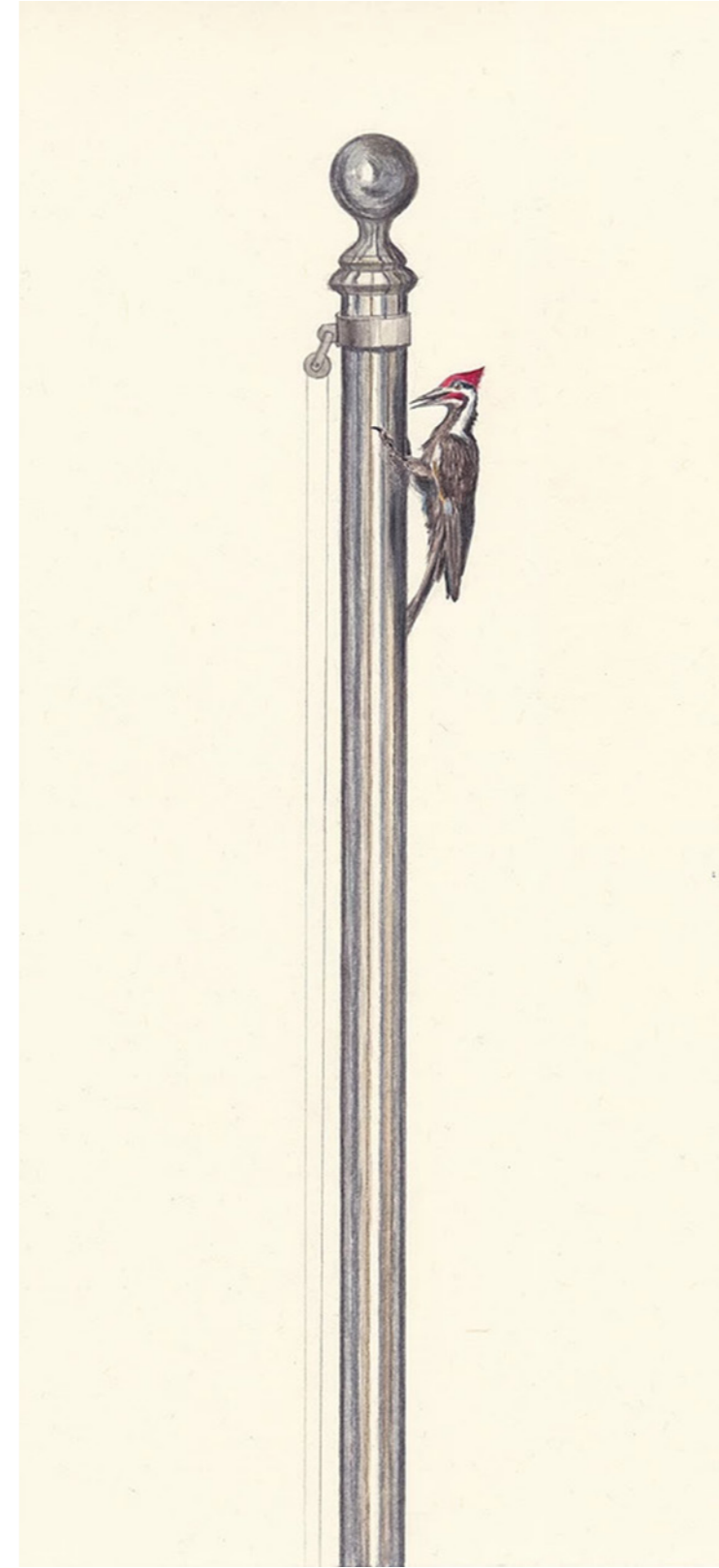


Jun Jiang was born in Shanghai in 1982, graduated from Prof. Aernout Mik's class at Kunstakademie Münster in 2013, received title Meisterschüler of Aernout Mik. Jiang currently lives and works in Beijing and Hangzhou.

Jiang Jun

The Struggle of a Woodpecker

Animation, 39', 2013



Liao Wenfeng was born in Jiangxi Province (P.R.China) in 1984. In 2006 he graduated from the Total Art Studio of China Academy of Art in Hangzhou. He lived in Shanghai from 2006 to 2012. Since 2012 he lives in Berlin.

Liao Wenfeng

Before Burning

Water color and indian ink on MDF, 24 × 32 cm, 2014

Before, There was Something Called Future

Watercolor and pencil on paper, 25.5 × 25.5 cm, 2014

Big Dipper Beyond an Office Chair

Water color and indian ink on MDF, 24 × 32 cm, 2014

Flying Coffee Pot

Water color and indian ink on MDF, 24 × 30 cm, 2014

How to Make an Egg Round

Video, 48", 2014

Leader

Water color and indian ink on MDF, 32 × 24 cm, 2014

Look

Water color and indian ink on MDF, 40 × 30 cm, 2014

Sesame Ring

Video, 1' 41", 2014

Sink Too Much

Water color and indian ink on MDF, 32 × 24 cm, 2014

So Lucky, So Boring

Water color and indian ink on MDF, 24 × 32 cm, 2014

The Beginning of the Cosmos is So Lala

Video, 1' 30", 2014

Wirewalking Teeth

Water color and indian ink on MDF, 32 × 24 cm, 2014

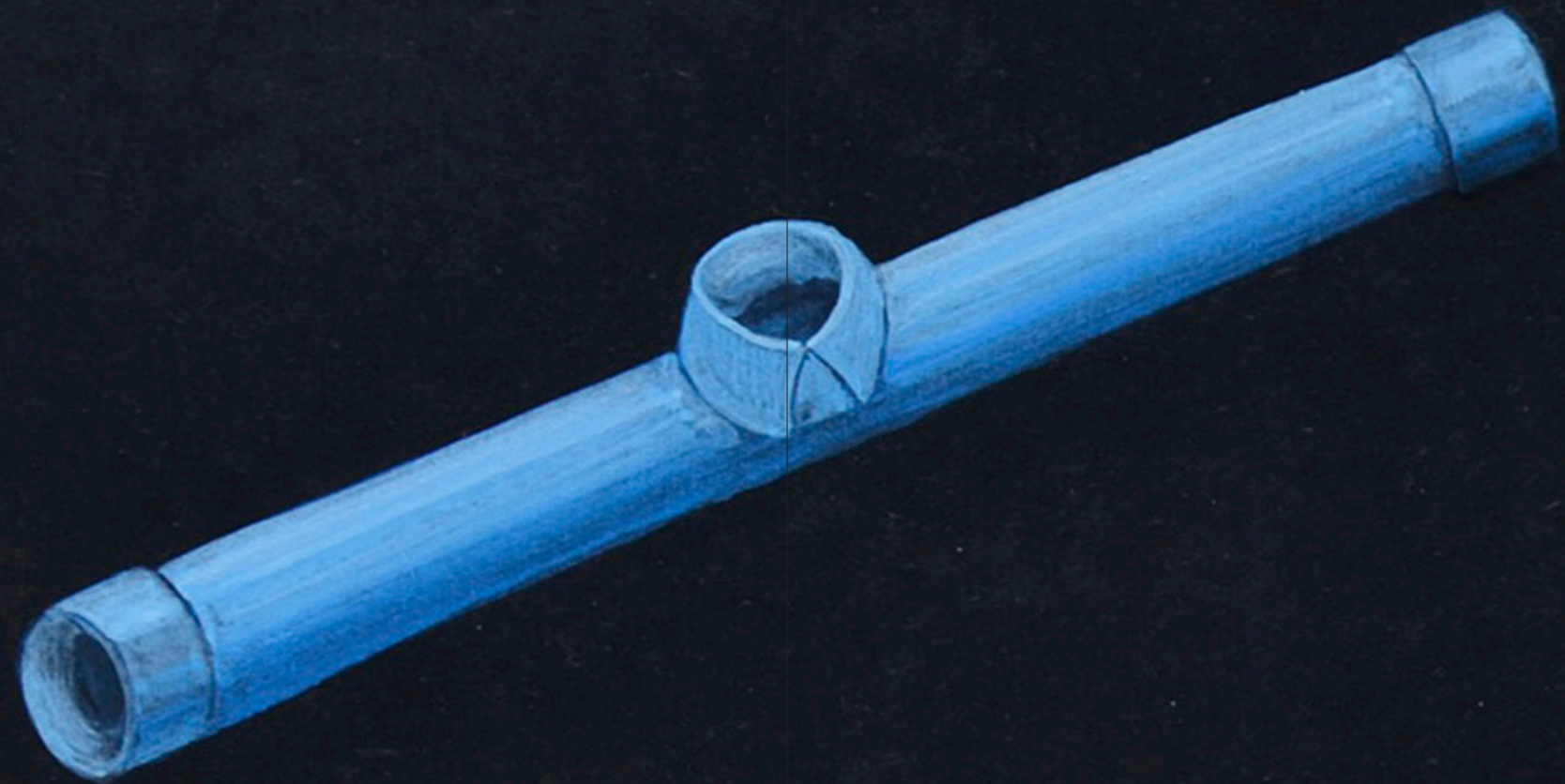
I Silently Wait for the Light to Pass Through Me breaks the emerging style of the flattening of film. Spontaneous rays of light link people or objects together, forming shadows. Here the light becomes the source of an intrinsic connection, or a deeply-held fate, creating mutual connections between illuminated objects and people, reorganizing the possibilities between images, and creating narrative connections in the space.

Liao Wenfeng

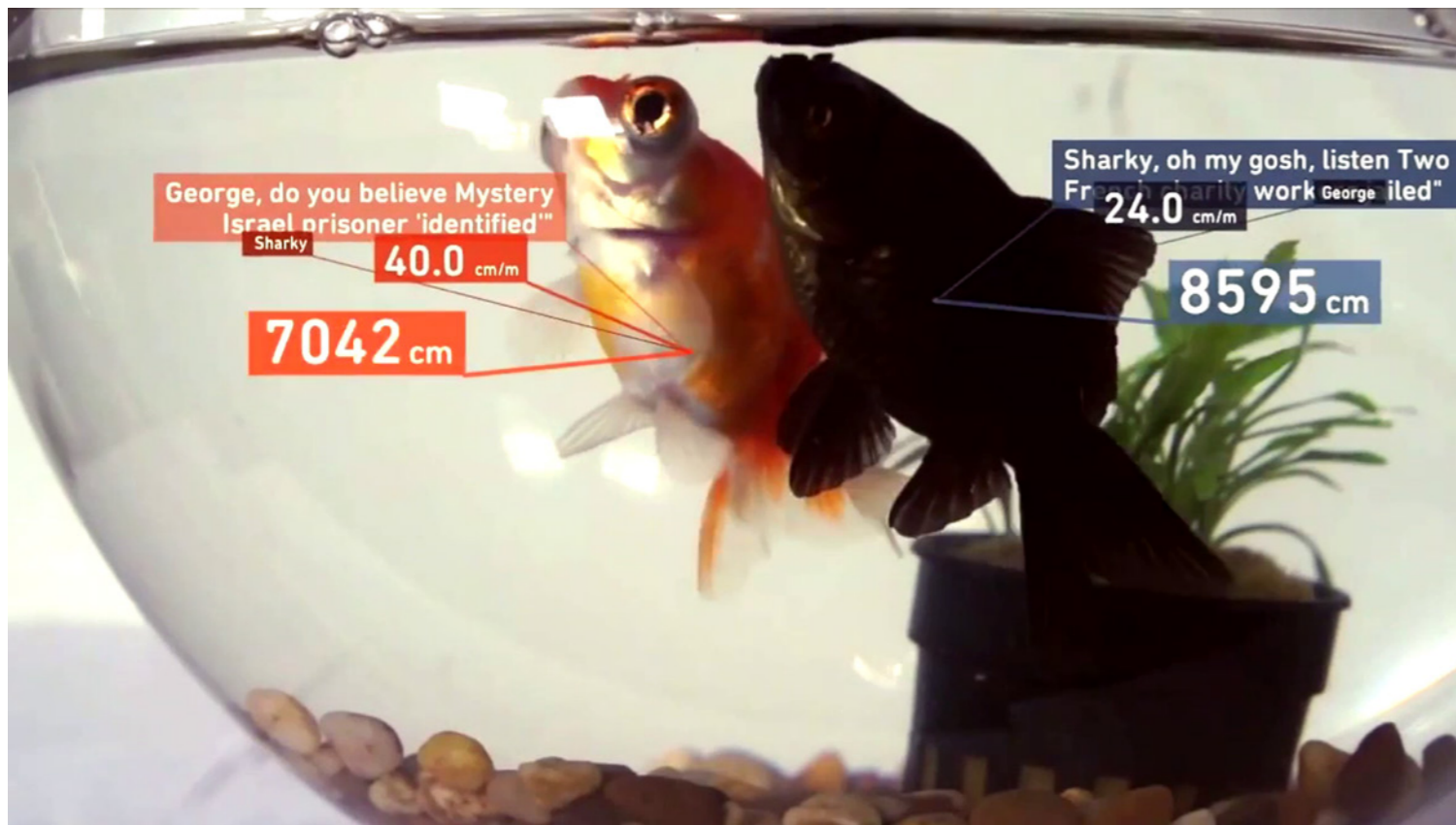
Above: Liao Wenfeng, *Before, There was Something Called Future* (Cat. 10)

Opposite: Liao Wenfeng, *Leader* (Cat. 14)





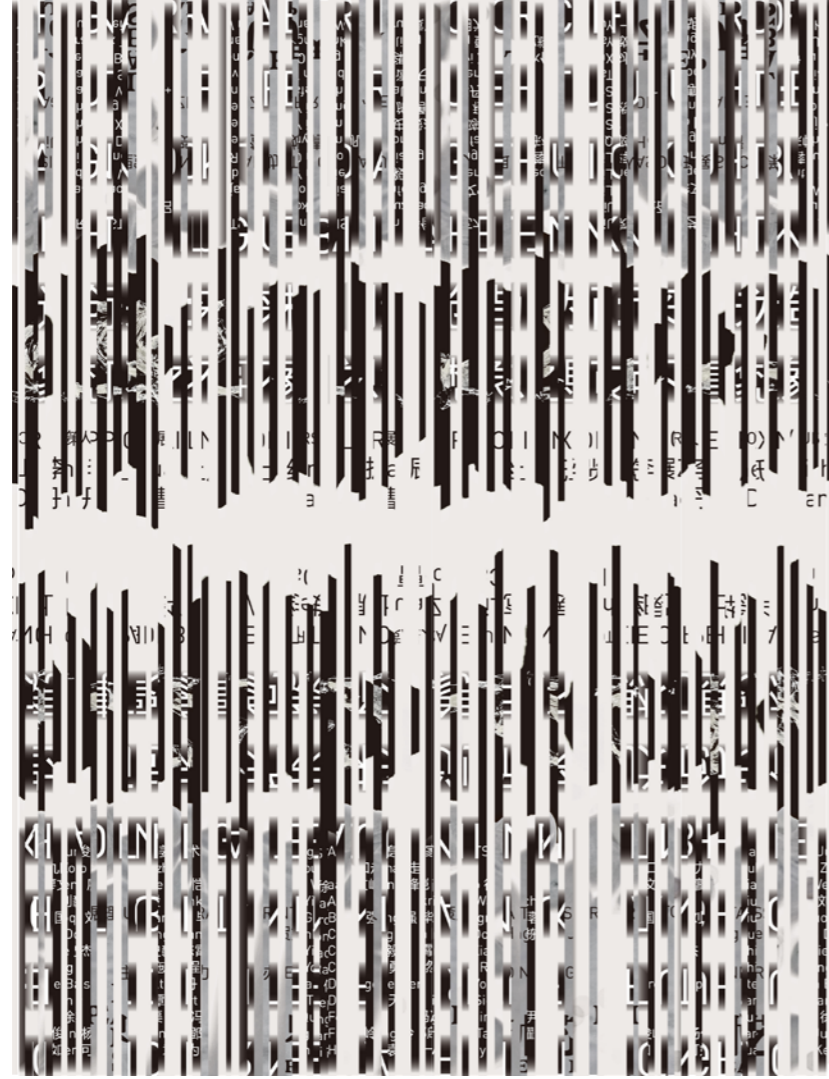
Surveillance is a impromptu performance, co-operated with Sharky(red) and George(black). During the performance, Sharky & George are being tracked by a real-time analysis system indicating both their moving speed and distance covered by their movements. In the performance, Sharky & George are "talking" to each other on the latest news from online news service in real time. The news is up-dated in 10-second intervals. The real-time analysis system keeps track of Sharky & George's movements, and project the processed information back onto them in real time



The work of I & C (Cedar and Iris) combines elements of computer science, visual art and storytelling, using real-world generated data to create multi-sensory experiences. They co-curated *Information in Style: information visualisation in the UK, art and design* exhibition at the CAFA Art Museum in 2013, and an archive data visualisation show about Chinese contemporary art, the CCAA WOW at Power Station of Art, Shanghai in 2014. They have also exhibited internationally at venues including Victoria and Albert Museum in London, UK, Waterman Art Centre in London, UK, OCT-LOFT Art Terminal, Shenzhen, China, and Audi City Beijing, China. Cedar has a MA degree from the Central Saint Martin Collage of Art and design, University of Arts London and a MFA from the Goldsmiths Collage, University of London. Iris has a master degree from the Royal College of Art.

**Iris Long
& Cedar Zhou**

The lives and creations made by artists of this new generation are intertwined with the multitude of images that barrage them daily from all corners of the earth.



I often have a kind of desire to blur writing and figures, to abstract it even to the point of erasure. Only after concealing something can you become interested in investigating the result of hiding it. Here, I longitudinally cut and reorganised this poster in the name of art. The information it contains has not disappeared, but it is hidden in an anonymous form in 113 re-cut and re-ordered strips: the future is so beautiful, and so abstract.

Shi Yong (b. 1963) works and lives in Shanghai, graduated from the Fine Art Department of the Shanghai Light Industry College in 1984. His major solo exhibitions include: *Think Carefully, Where Have You Been Yesterday?* (BizART, Shanghai, 2007) and *Realistic reality: Shi Yong Solo Show* (2577 Creative Garden, Shanghai, 2007). *The Heaven-The World, Solo Show by Shi Yong in 2 Parts* (ShanghART H-Space, Shanghai, 2004) and Pingyao International Photography Festival (PIP), Project by Shi Yong, Pingyao, Shanxi. His recent selected group exhibitions include: *V&P* (ShanghART Beijing, Beijing, 2014), *Study* (Jewelvary & Art Boutique, Shanghai, 2014), *Just As Money is the Paper* (The gallery is the room, Osage Shanghai, 2014), *Off Site Programme, Slient Film*, (Ikon Gallery, Fletchers Walk, central Birmingham, U.K, 2014).

Shi Yong

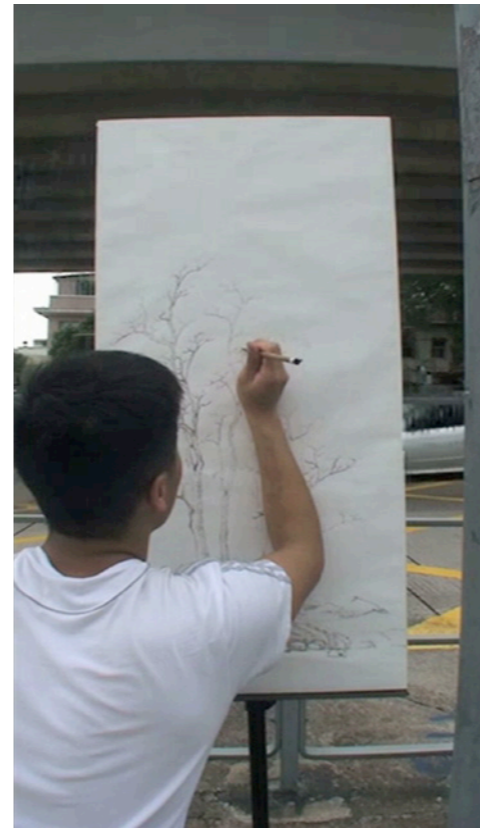
Experience with Chinese Landscape Painting

Ink on paper, HDV Color, 96.1 x 46.9 cm, 2010

Each epoch, each person's way of fulfilling the "Way" is different. For an artist in modern Hong Kong, the natural landscape has become a luxury good, and one must pay dearly in exchange for a small slice of mountain or seascape. Bringing a piece of paper and pen with him, he wanders around areas of everyday life drawing landscape paintings. This video recording engenders the tension between reality and the artist's state of mind — he strives desperately to find a piece of tranquil landscape in this bustling metropolis, forcing himself to find the true meaning of fulfilling the "Way", living in a dystopia of the heart.

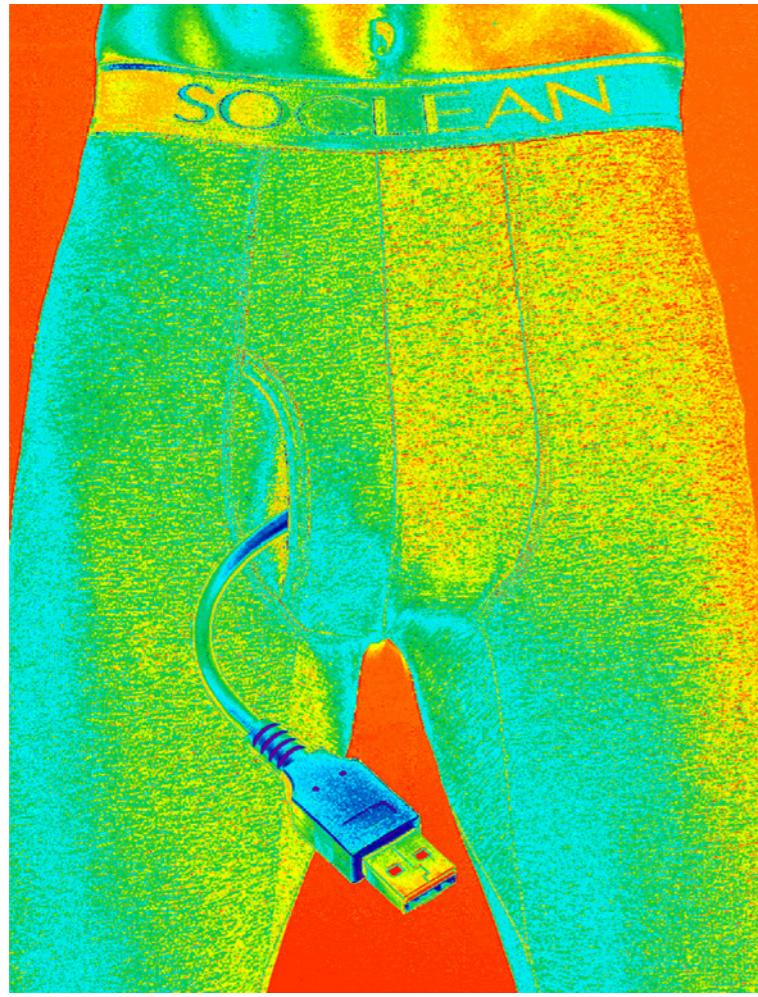
Tang Kai Yiu is a Hong Kong based artist whose artworks look into the performative elements of Chinese painting. As an emerging artist, Tang received his Bachelor of Visual Arts(Hons) from Hong Kong Baptist University in 2010. In 2012, he won Louis Mak Chinese Painting Award and got Grant Award from Muses Foundation for Culture and Education Limited. In university, his works are well-recognised and that he won Yau Sang Cheong Chinese painting Award of AVA in 2009 and an AVA Award in SOLOS Graduation Show 2010. His artworks have exhibited in art organizations and galleries in Germany, Hong Kong, ShenZhen and Taiwan.

Frank Tang



If I were USB

Digital image, 25.5 x 33.5 cm, 2014



If I were a flash drive, if the future still has flash drives.

Wu Juehui (b. 1980), is the cutting-edge artist of China's new media art, working with cross-border-amalgamation, concerning interactive art, bio-art, media theater to show the plurality of art creation. Wu's saying that "Art as the antimatter of science and technology." shows his perspective upon the relation between art and science. In recent years, he focuses on the "potential interface" between art and science, between body and media in collaboration with institutes such as Tsinghua University, Swiss Federal Institute of Technology, Hangzhou Dianzi University. Since 2009, Wu has been trying to intrude and reproduce the sense organs via popular technology in the *Organ Project*. In the same year, in collaboration with TASML, he started the long-term art project *Brain Station* based on BCI (Brain-Computer Interface) technology. Wu has participated in several national and international media art exhibitions and festivals, such as *ZERO1 Biennial*, *Translife - International Triennial of New Media Art*, *Synthetic Times - Media Art China 2008*, *Creators Project 2012*, *SHIFT - Electronic Arts Festival*. In 2010, Wu Juehui and Shao Ding founded the art group MeatMedia, focusing on the "Emotional Interface" in an attempt to find a balance between the "Dry media" and the "Wet media". Wu Juehui is also a co-founder of UFO Media Lab – the leading new media artist collective in China that focuses on the social application of new media art. In 2014, Wu starts using several media to simulate the deviations during the procedure of creating, resulting in a series of creatures of meaningless, namely the *Mistake Creature*.

Wu Juehui

Custom I

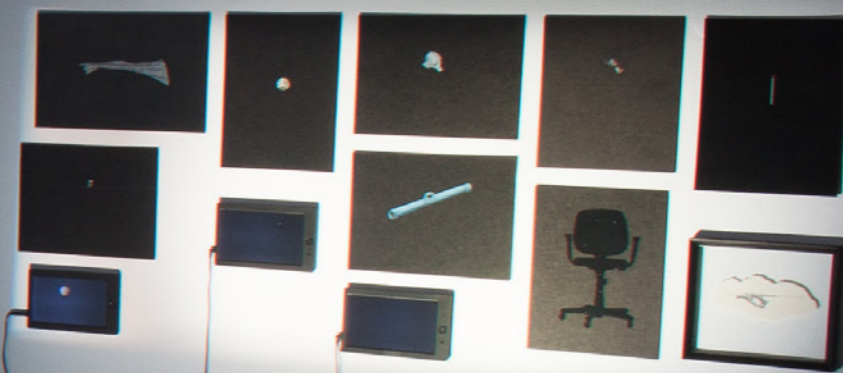
HD video, black and white, 4' 18", 2014

Custom I describes the process by which a tortoise, flipped onto its back by someone's foot, struggles to flip itself over. It investigates the subtle exchange between humans and animals.



Xu Qu (b. 1978, Jiangsu Province) graduated with MFA in Fine Arts and Film at Braunschweig University of Art, and currently lives and works in Beijing. From the "51 m2 #11" at Taikang Space to the project *Xi Sha*, *South China Sea Projekt #1* and the *Upstream*, Xu Qu's art practice has always been discussing the aesthetic considerations behind social connections through direct movements. However, although he adopts direct movements as before, he attempts to get rid of any unnecessary elements that distract the theme, using the minimalism to simplify the picture. The ultimate goal of the artist is to examine the ultimate target of anthropic aesthetics, and what kind of values and thoughts that the confrontation or mixture of different aesthetic experiences would bring us in different eras.

Xu Qu



Monoaware

Single screen video, 11', 2014

Yuan Keru was born in Hangzhou in 1990, she received her BAF from New Media Arts Department of China Academy of Art. She is currently lives and works in Beijing and Hangzhou. Recent selected exhibitions include: *Brewing*, Free Creation of *Installation: The Creativity of The Lingering Art* (Fine Arts Literature, 2014), *Sound of The Deity*, *A Salted Encounter* (Art Sanya, Sanya, Hainan, 2014).



Reflecting on humanity, one never ceases to ponder things that fly — it is a practice as old as religion. They are most profound and graceful things, always in a contradictory, intimate relationship. Like rock, sand, men, women, skin, kisses, soil, memory, bodies, and fading scars. Thus brightness, the seaside, releases the seahawk into the sunset and back.



T

he protagonists of most stories do not make it to the future. When their moment comes to approach it, they look back to the earliest ancestors of humanity or moments from times past, yet towards the future their thoughts are nothing more than emptiness.

Curators

Li Zhenhua has been active in the artistic field since 1996, his practice mainly concerning curation, art creation and project management. Since 2010 he has been the nominator for the Summer Academy at the Zentrum Paul Klee Bern (Switzerland), as well as for The Prix Pictet (Switzerland). He is a member of the international advisory board for the exhibition "Digital Revolution" to be held at the Barbican Centre in the UK in 2014. Li Zhenhua has edited several artists' publications, including "Yan Lei: What I Like to Do" (Documenta, 2012), "Hu Jieming: One Hundred Years in One Minute" (2010), "Feng Mengbo: Journey to the West" (2010), and "Yang Fudong: Dawn Mist, Separation Faith" (2009). A collection of his art reviews has been published under the title "Text" in 2013.

Cao Dan was born in Guangzhou in 1972. She studied in Guangzhou Academy of Fine Arts. As a painter, filmmaker and designer, she lived and worked in China and France since 1997. She is the executive publisher of LEAP, a contemporary art magazine (bilingual, internationally distributed) since July 2012.

Contributors

Dr. Rachel Rits-Volloch is a graduate of Harvard University with a degree in Literature and holds an M.Phil and 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. Rachel Rits-Volloch is currently based in Berlin, having previously lived and worked in the US, UK, Amsterdam, Tokyo, Istanbul, and Sydney. Rachel Rits-Volloch founded MOMENTUM in 2010 in Sydney, Australia, as a parallel event to the 17th Biennale of Sydney. Since that time, MOMENTUM has evolved into a non-profit global platform for time-based art, with headquarters in Berlin at the thriving art center, Kunstquartier Bethanien. Through a program of Exhibitions, Education, Public Video Art Initiatives, Residencies, and the Collection & Performance Archive, MOMENTUM is dedicated to providing a platform for exceptional artists working with time-based practices. MOMENTUM's mission is to continuously reassess the growing diversity and relevance of time-based practices, with an aim to support artists and artistic innovation in Berlin and worldwide.

Isabel de Sena is a freelance curator and writer based in Berlin. She received her Bachelor's degree in art history with honours from Leiden University (2013) and is currently completing her Research Master thesis at Leiden University, under the supervision of Prof. Dr. Caroline van Eck. De Sena is appointed writer and chief-editor of the Collection Catalogue for MOMENTUM, Berlin, as well as head curator and Coordinator of its Artist-in-Residence Programme. She is author and associate editor for several academic journals.



MOMENTUM is a non-profit global platform for time-based art, with headquarters in Berlin at the Bethanien Art Center. Through MOMENTUM's program of Exhibitions, Education, Public Video Art Initiatives, Residencies, and Collection, they are dedicated to providing a platform for exceptional international artists working with time-based practices. The term 'time-based' art means very different things today than when it was first coined over forty years ago. MOMENTUM's mission is to continuously reassess the growing diversity and relevance of time-based practices, always seeking innovative answers to the question, 'what is time-based art'? Positioned as a global platform with a vast international network, MOMENTUM serves as a bridge joining professional art communities, irrespective of institutional and national borders. The key ideas driving MOMENTUM are: Collaboration, Exchange, Education, Innovation, and Inspiration.



LEAP LABS are a laboratory, a generator, and a catalyst of artistic endeavor. LEAP LABS serve to contextualize the discourse of LEAP magazine, directly enabling its realization in the form of lectures, forums, workshops, film screenings, and even curatorial strategy, producing a series of experiential bodies open to external participation, communication, and evolution—a constructive interface between the art world and the outside.



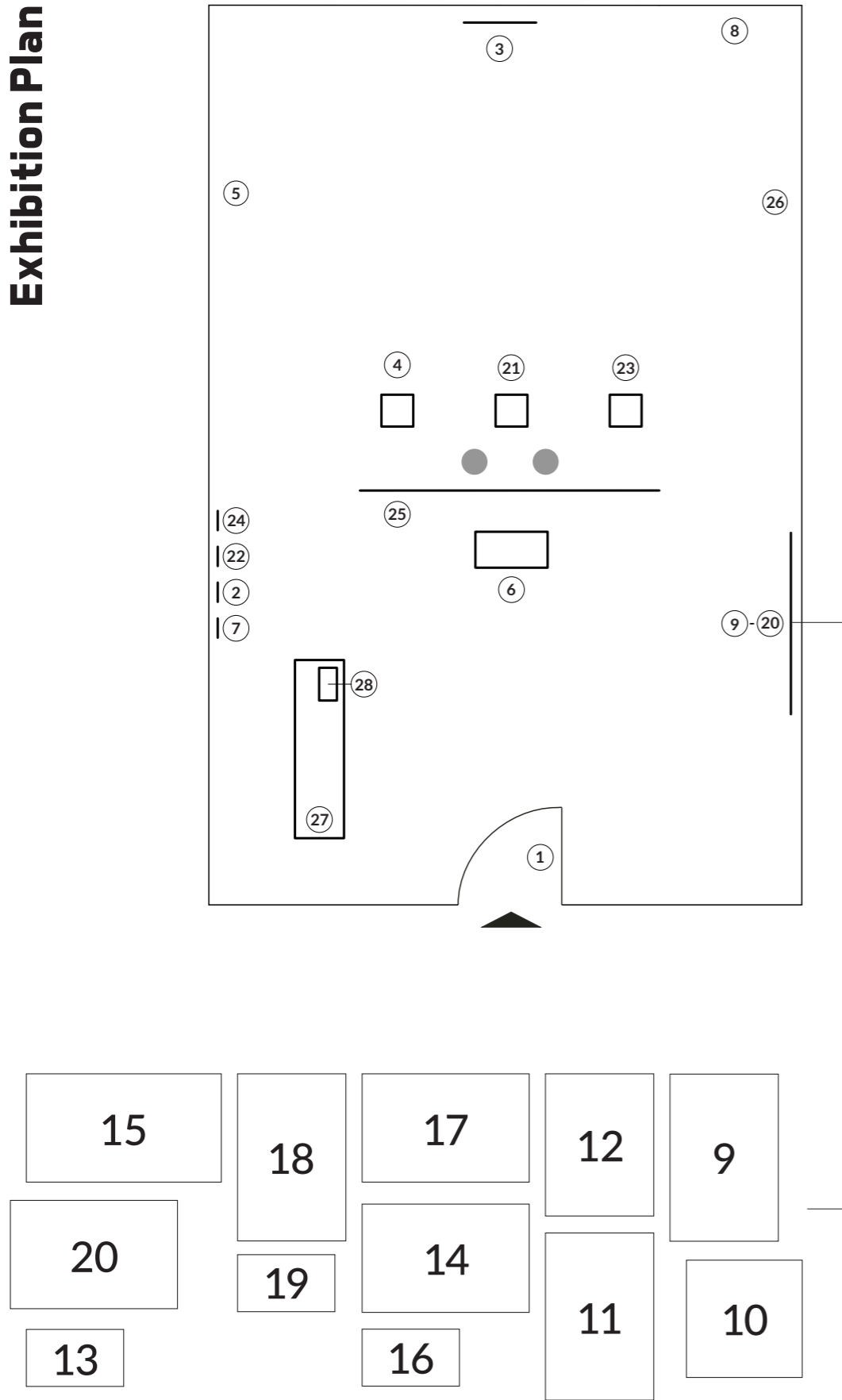
LEAP is the bilingual art magazine of contemporary China. Published six times a year in Chinese and English, it presents a winning mix of contemporary art coverage and cultural commentary from the cutting edge of the Chinese art scene. Its three sections, 艺 (Art), 界 (World), and 界 (World) (top, middle and bottom) are differently conceived. 艺 offers short takes on a wide range of subjects including architecture, exhibition design, and film, as well as a number of standing columns like "Conference Room," which illustrates a recent discussion or panel, "Shop Talk," which asks an artist very direct questions about the more concrete elements of their practice, "My Miles," which interviews an art-world character about their travels, and "Videos You Didn't Finish Watching," which attempts to represent a time-based work onto a two-page spread. 界 begins with a cover package of stories on a key topic (the first four issues have covered: the decade in review, spaces of production, the China-Africa connection, and China's new "Art Youth" generation) alongside artist profiles, cultural features, an artist portfolio, and a fashion shoot. 界, neutral and authoritative, contains reviews of recent exhibitions in and beyond China by noted critics. Edited in Beijing, printed in Guangzhou, and governmentally supported by the Anhui Federation of Literary and Arts Circles, LEAP is published by the Modern Media Group, China's leading producer of lifestyle and fashion magazines with titles including Modern Weekly, The Outlook Magazine, and Life. Part specialist journal, part handbook of transnational style, it is the voice of the new Chinese art scene.

List of Works

- 1 // 9mouth - #Last night I dreamed 9mouth#
Photography, dimension variable, 2014
 - 2 // aaajiao - Limited Landscape, Unlimited
Video, 8' 27", 2014
 - 3 // Stefan Baltensperger & David Siepert - Dancing Queen
Video, 4' 13", 2014
 - 4 // Chen Xiao - A Terrible Beauty
Video, 7', 2014
 - 5 // Feng Bingy - Clitche
Video, 6' 49", 2014
 - 6 // Hu Weiyi - Flirt
Photography, dimensions variable, 2014
 - 7 // Jiang Jun - Shanghai SOHO Fuxing Plaza
Video installation, 38' 11" (on loop), 2014
 - 8 // Liao Wenfeng - The Struggle of a Woodpecker
Animation, 39', 2013
- Liao Wenfeng - I Silently Wait for the Light to Pass Through Me
Multimedia Installation
- 9 // Before Burning
Water color and indian ink on MDF, 24 × 32 cm, 2014
 - 10 // Before, There was Something Called Future
Watercolor and pencil on paper, 25.5 × 25.5 cm, 2014
 - 11 // Big Dipper Beyond an Office Chair
Water color and indian ink on MDF, 24 × 32 cm, 2014
 - 12 // Flying Coffee Pot
Water color and indian ink on MDF, 24 × 30 cm, 2014
 - 13 // How to Make an Egg Round
Video, 48", 2014
 - 14 // Leader
Water color and indian ink on MDF, 32 × 24 cm, 2014

- 15 // Look
Water color and indian ink on MDF, 40 × 30 cm, 2014
 - 16 // Sesame Ring
Video, 1' 41", 2014
 - 17 // Sink Too Much
Water color and indian ink on MDF, 32 × 24 cm, 2014
 - 18 // So Lucky, so boring
Water color and indian ink on MDF, 24 × 32 cm, 2014
 - 19 // The Beginning of the Cosmos is So Lala
Video, 1' 30", 2014
 - 20 // Wirewalking Teeth
Water color and indian ink on MDF, 32 × 24 cm, 2014
- 21 // Iris Long & Cedar Zhou - Surveillance
Video Documentation, 1' 40", 2014
 - 22 // Shi Yong - How Future looks like?
Digital composite image, 25.5 × 35.5 cm, 2014
 - 23 // Frank Tang - Experience with Chinese Landscape Painting
Ink on paper, HDV Color, 96.1 × 46.9 cm, 2010
 - 24 // Wu Juehui - If I were USB
Digital image, 25.5 × 33.5 cm, 2014
 - 25 // Xu Qu - Custom I
Video (black and white), 4' 18", 2014
 - 26 // Yuan Keru - Monoaware
Video, 11', 2014
- Additional in the Exhibition
- 27 // Printed Exhibition
 - 28 // Online Exhibition (showed on laptop)

Exhibition Plan



Opposite: Liao Wenteng, *Flying Coffee Pot* (Cat. 12)



Published on the occasion of the exhibition

Creating for the Future: Thinking About the Unthinkable

At MOMENTUM Gallery
Mariannenplatz 2, 10997, Berlin, Germany

15 February – 19 April 2015

Originally existing as an exhibition in print and online,
Creating for the Future: Thinking About the Unthinkable
shows a selection of artworks on the occasion
of the 5th Birthday of LEAP Magazine.

Printed and Online Exhibition

Curators // Cao Dan & Li Zhenhua
Assistant Curator // He Jing
Exhibition Coordinator // Hong Yali
Graphic Design // Li Mei

Exhibition in Berlin

Organizer // MOMENTUM
Curators // Li Zhenhua & Rachel Rits-Volloch
Production & Graphic Design // Emilio Rapanà

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Marina Belikova // Gallery Assistant
Claudia Libutzki // Gallery Assistant

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MOMENTUM
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