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MOMENTUM

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The global platform for time-based art

A Solo Exhibition by
Zhou Xiaohu

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Curated by David Elliott

At MOMENTUM
13 Sept – 1 Nov 2015

Colophon

Published on the occasion of the exhibition
'Scheisse', a solo exhibition by Zhou Xiaohu
13 September 13 – 1 November 2015
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Presents

SCHIESSSE

A Solo Exhibition
by Zhou Xiaohu

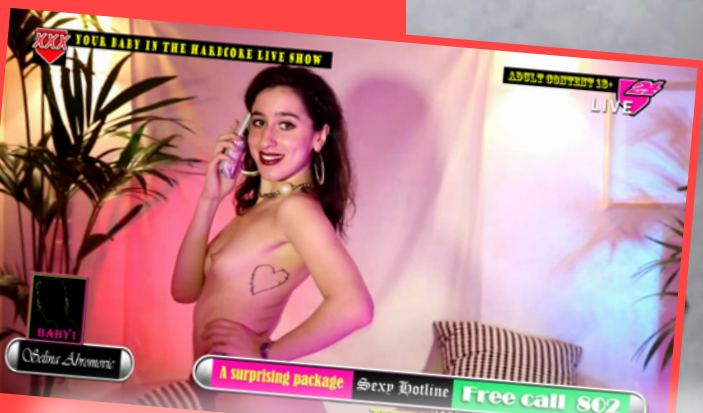
Curated by David Elliott

13 September – 1 November 2015
At MOMENTUM
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Scheisse: an Introduction

David Elliott

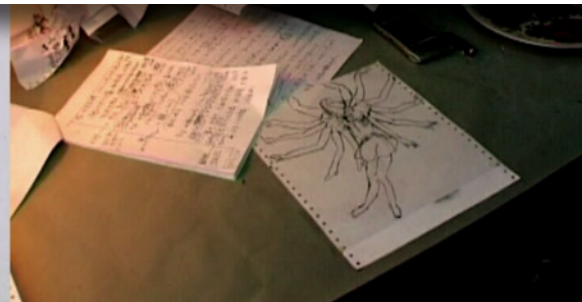
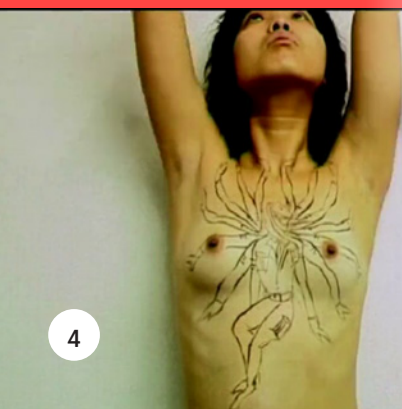


Scheiße · 夏色, German slang for faeces and a popular expletive, the artist's choice for the exhibition's title, is intended to reflect not upon his view of art but on the conditions in which all work is made, including art. This idea is clearly expressed in *Das Kapital No. 1 – Questionnaire Show*, (2015), a new site-specific performance and installation Zhou Xiaohu has made for this exhibition that has developed out of concerns that have run as decisive elements throughout his previous work.

Here, Zhou invokes sleazy peep shows and the sultry, inviting glances of Amsterdam "window girls" as ready-mades for a performance. A scantily clad exotic dancer reclines in a glass booth, telephone in hand; how she speaks and the style of her presentation mimics the live phone-ins on the adult channels of German TV. But on entering this exhibition visitors are presented with a choice: either they stand and watch or, if they pick up the handset, they are thrust into a scripted exchange of a completely unexpected order.

Instead of revolving around titillation, or the recital of a price-list of future delights, the exchange consists of an ideological 'discussion' about a new economic system. This is driven by a complex set of questions developed by the artist that question the economic and social status and role of the performer in the context of wider questions about the Chinese and world economies.

The visitor may either respond or remain silent. The exchange evolves into a kind of questionnaire, bound by common causes and emotions related to global questions that affect us all — about power, economy, statehood, aspiration, communication, interpretation and misunderstanding.



Accompanying this new work in the exhibition are two of Zhou's early animated videos that reflect on the body — physical, gendered and political — in radically different ways: *The Goopy Gentleman* (2002) and *Conspiracy* (2004), show the artist making violent drawings on his own skin of the transforming bodies of others. These are accompanied by *Secret* (2012), an animated video projection on two painted panels.

During the exhibition, viewing access to an archive of Zhou Xiaohu's videos and performances will also be made available through Video Bureau at MOMENTUM. In parallel with the opening of *Scheisse* at MOMENTUM, Video Bureau inducts Zhou Xiaohu into their archive.



Zhou Xiaohu is a member of the Chinese generation that experienced in childhood the hysterical, random cruelties of the Cultural Revolution, as well as the wild elation of the country 'opening itself to the world' throughout the 1980s. Like many others, he has greeted the booms and busts of both ideology and economics since that time with a mixture of incredulity and scepticism. Conflicting ideas: power and weakness, love and harshness, beauty and ugliness, naivety and cynicism, oppression and freedom, run as leitmotifs throughout his films, animations, installations and performances. Yet he has always been careful to expose these by casting a humane but provocative perspective on the different processes, forms, and media he feels are appropriate for his subject.

Zhou's whole body of work may be seen as part of a longstanding Chinese artistic tradition in which the inner reflections of an individual collide with the wider political contexts within which they find themselves. Yet it may also be placed within a more recent current of scepticism that focuses on the discrepancies between dominant ideology and economic policy. This he treats in a range of different media, using surreal, absurdist narratives and situations that may be understood as both parodies and allegories of what he sees before him.

一切经济最后都归结为时间经济



A SURPRISING PACKAGE!

If shit cost money, the poor would have meters on their arseholes!
Attributed to K. Marx

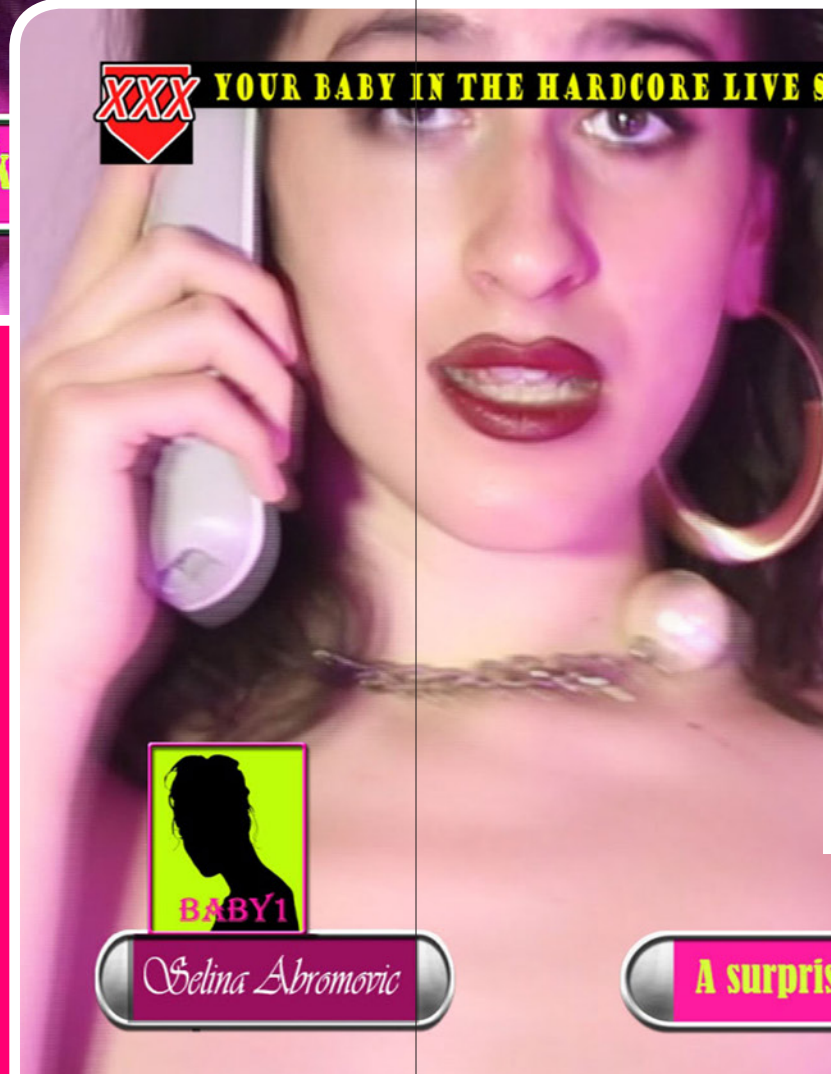
A conversation between David Elliott and Zhou Xiaohu about Art, Sex and Karl Marx

David Elliott



The 'surprising package' in question here is Selina Abromovic (aka 'Baby No 1') on the 'Sexy Hotline' that, using the template of late-night sex advertisements on German TV, Zhou Xiaohu has created to sketch out her impressive physical allure. But this description may also be extended to the strange collisions of media, styles, and meanings that recur throughout the whole of this Chinese artist's work and which endow it with its unique impact. In this multifarious package, different representations about gender and the power of sex are woven together with surrealist élan in between equally strange propositions about society and the way power is structured within it.

In the aftermath of the world financial crisis of 2008, the theories and ideas of Karl Marx have been under re-evaluation in the West and these have undoubtedly influenced Zhou's approach, although his perspective on them is that of a citizen of a country outside this framework, ostensibly still governed by Marxist ethics and ideology. This short conversation between the artist and a curator unpacks how Zhou has built up the images, symbols and relationships in his new work *Das Kapital No. 1 – Questionnaire Show* (2015), an interactive installation presented for the first time in MOMENTUM, as well as in three previous related videos.



Selina Abromovic

Ms. Abromovic will be making ten live appearances at MOMENTUM during this exhibition as the protagonist in your new work *Das Kapital No. 1 – Questionnaire Show*, and in between them, following the style of her imaginary on-line presence, her 'performances' will be projected as a projection. However, she will not be working for you in her usual capacity as a stripper but engaging those visitors who wish to speak with her on a hotline of your devising that veers ironically between sex and general questions of perception about economics, migration, aspiration, communication — and misunderstanding — that she articulates through the form of a questionnaire that you have written.

Provocatively, you seem to be addressing a number of taboos in this work. You introduce the sex industry as a symbolic element into a discussion about the remit and function of contemporary art. And then you frame contemporary art in relation to a discussion about power and the world as it surfaces in understandings (and misunderstandings) about international politics. And then you place this work within a larger exhibition that is baldly and simply called *Scheisse—Shit*.

So, it seems to me that in the form of a parody of a questionnaire, or a Talk Show, you have brought these disparate elements together to address questions of value in art, the market and the world, and have added to this an ironical view of democracy (in that MOMENTUM does not charge an entrance fee and, in theory, any adult can participate), to achieve an impact that is intentionally banal. Any sense of gravitas has to be derived from an apprehension of the bizarre nature of the *theatrical* framework you have created in this work and the questions that hold it together.

Do you regard the changing interactive 'tableau' of *Das Kapital No. 1* as a symbolic portrait of the mechanisms of contemporary capitalism? And what relationship do you see it as having with the ideas and predictions of Karl Marx's *Das Kapital* that was first published in the 1860s?

A surprising package Sexy Hotline **Free call 802**

Zhou Xiaohu

What I know about *Das Kapital* is no more than the dry explanation my teacher gave me when I was at school. As a result, I just started out from the headings that I set out in my questionnaire, the answers to which do compose a kind of portrait. In choosing this title for the exhibition, *Scheisse-夏色*, I was thinking about the 'shock of ideological antiquity' which is based on *News from Ideological Antiquity*, the subtitle of German film director Alexander Kluge's 2008 documentary *Marx/Eisenstein/Das Kapital* which has been widely shown and discussed in China. In this film the slogan 'Let's fight for an inch of silk stocking' for me has a contemporary relevance in that it brings together sex, consumerism and ideology. Starting out from Sergei Eisenstein's abortive project in 1927 to make a film based on Marx's *Das Kapital*, Kluge talks about the 'capitalism embedded in our heart', but I actually feel that we have entered a period in which capitalism is embedded in our flesh. We all exist as players in the everyday *commedia dell'arte* of *Das Kapital*.

I like Kluge's Eisensteinian way of putting his film together which also reminds me of powerpoint presentations or network links in which each word entry can be clicked, opened, further discussed, and then reassembled in a form of montage. I have always used different readymade 'non-art' objects in my works and in doing this I try my best to create unexpected elisions and connections between them in order to find new frameworks for seeing things, and then I add my own wild poetic ideas to this mix. I view art as a kind of scalpel, and it is my job to decide how to cut the different paradoxes of daily life into pieces by using parallel simultaneities of different time frames and zones. I describe what I do in this way as 'spatial montage'.



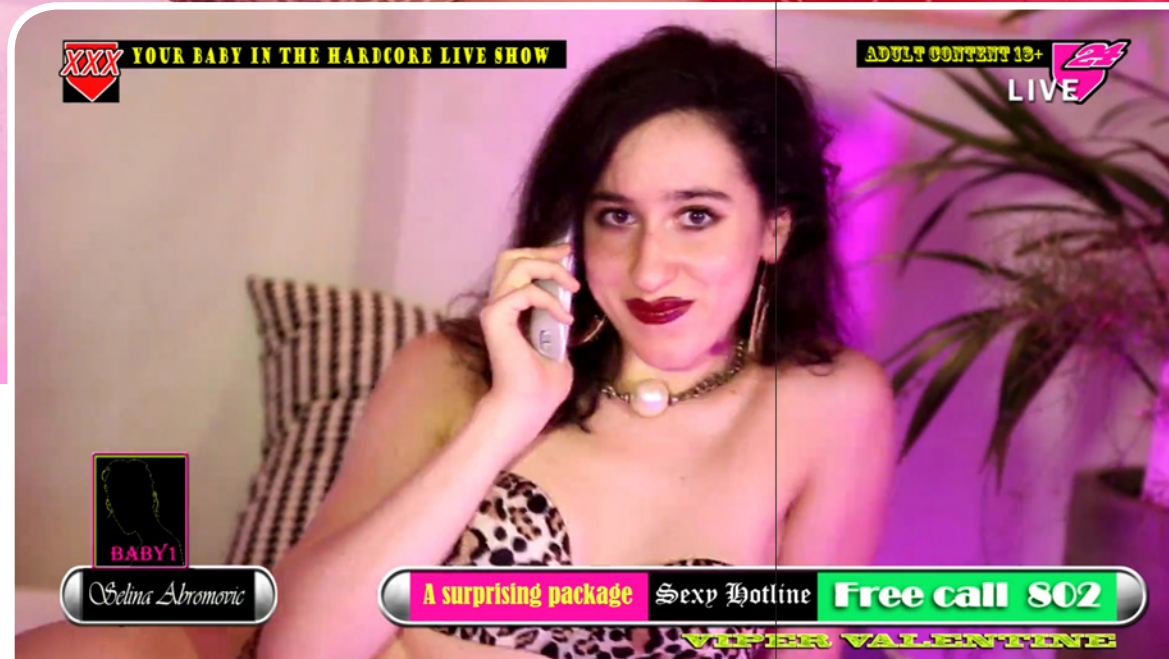
DE

Ms. Abromovic's presence here then may be understood on both symbolical and actual levels. Initially, she represents both consumption and desire as her costumes are close to those advertised on the 'website' you have made for her but, evidently, she is also being employed to carry out specific tasks by asking the different questions you have made up for her. Did you discuss with her the ideas behind the work and her role in it beforehand or is she more like a marionette in this *commedia*? Does she have any freedom in how she carries out her work?

ZXH

Yes, I have described to her what I want to achieve and what I would like her to do. And, of course I pay her for her work, but she doesn't regard this performance in the same way as her regular work which is maybe more automatic. It's important for me that she is an active participant and is interested in the questions I have raised. Basically she makes her living as a stripper and she has said to me on several occasions that she likes this different kind of performance. I have discussed my questions with her and modified some of them and, like me, she is also wants to know about the range of responses people will give to them. In the interactive 'sub-cultural game' of *Das Kapital*, she plays a role that is as important as my own role and that of the viewers — we are all involved in it together.

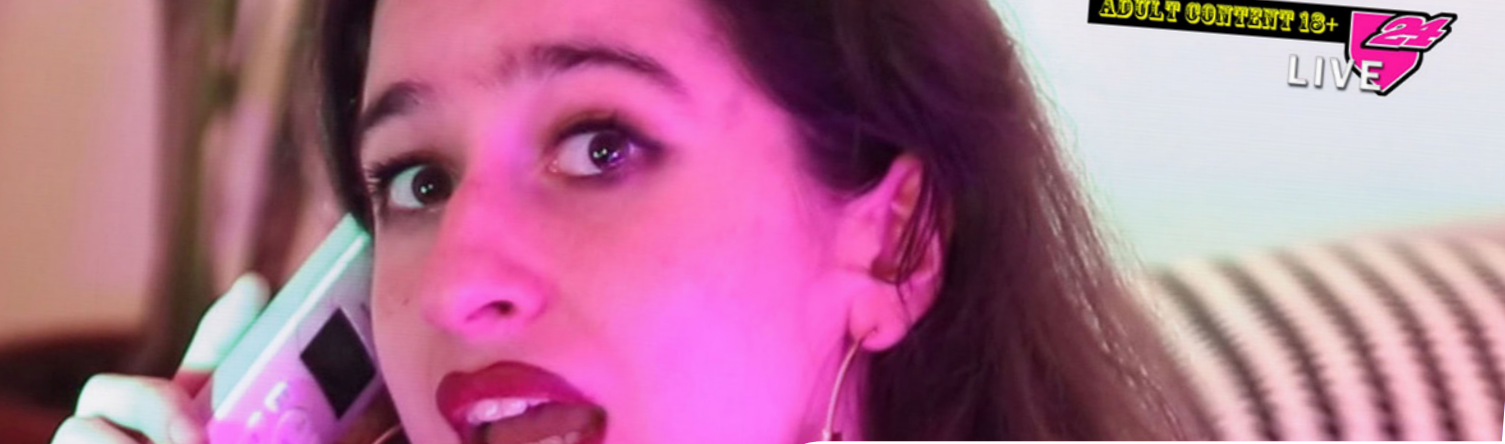
I am not at all interested in 'exposing' here the situation of sex workers from Eastern Europe. Clearly, Ms. Abromovic sees herself as a worker making a living from the value of her own body (testifying the value of her labour by arousing people's desire through dancing), this is the ready-made aspect of her performance with which I work. But, in my attempt to crash together the different energies of sex and ideology, the usual format of her performance has been short circuited by transplanting an economic-ideological questionnaire into it. The questions devised for this are just small stones lobbed into a larger mix that make all kinds of different ripples. Like self-generated chemical reactions they will reveal people's ingrained attitudes and I hope they will generate new perspectives that question the present and future of the everyday theatre of the hyper-capitalism within which we live.



Selina Abromovic

A surprising package Sexy Hotline Free call 802

VIPER VALENTINE

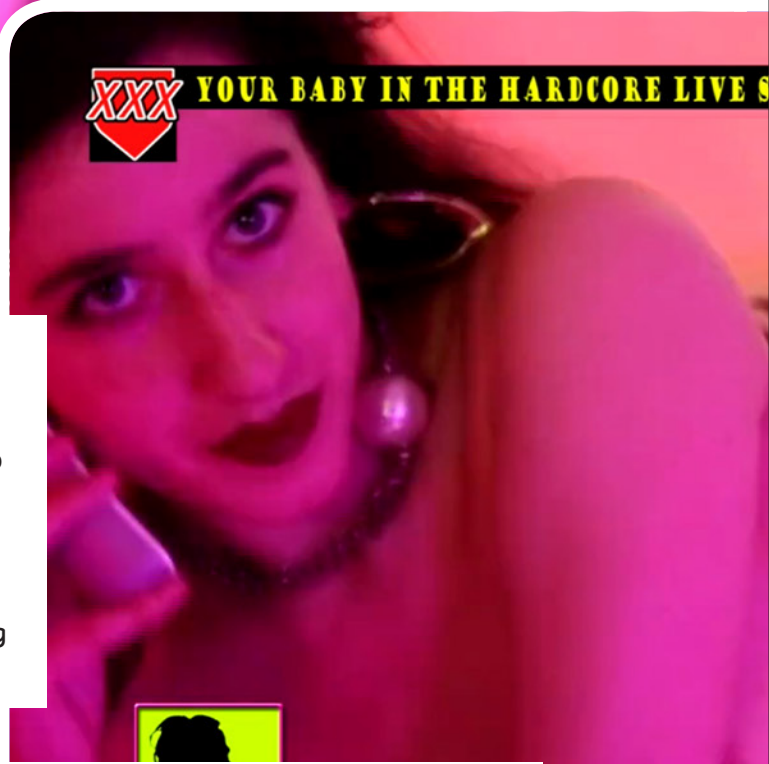


BABY1
Selina Abramovic

A surprising package

Marx wrote *Das Kapital* in German, the title of the exhibition is a German expletive, you have chosen as its protagonist a young woman who is working in Germany, the model that you have used for the video presentation in which she appears is a pastiche of late-night, sex phone-in advertisements on German TV, and you have just completed a DAAD residency in Berlin. Do you see this work as having any specific relevance to Germany or do you see it more as having more of a 'universal' reference?

DE



XXX YOUR BABY IN THE HARDCORE LIVE SHOW

BABY1

A surprising package **Sexy Hotline** **Free call 802**
VIPER VALENTINE

Living between two different social and cultural backgrounds opens up many possibilities for nuance as well as for misunderstanding, particularly when both Germany and China have so deeply suffered (in different ways) from the insanity of utopian ideologies. Wherever I am I work with what I find around me but, moving between these two particular 'worlds,' I try to find some kind of general expression in which I can create unconventional forms of surprise either through contrived events or through poetic means that share a similar emotional impact. As well as the 'ready-mades' you have just listed, undoubtedly Bertolt Brecht's theatrical articulation of *Verfremdungseffekt* has been an influence here as has been the Russian Formalist writers' idea of *ostranenie* or estrangement.

ZXH

We are not able to avoid the chaotic effects of globalization in which the beating of a butterfly's wings in one part of the world is amplified in the daily realities of such 'migrant birds' as myself. The rapid speed and extension of media, communications and scientific knowledge have brought us to a point at which an isolated problem in a particular place may quickly become a common global disaster.

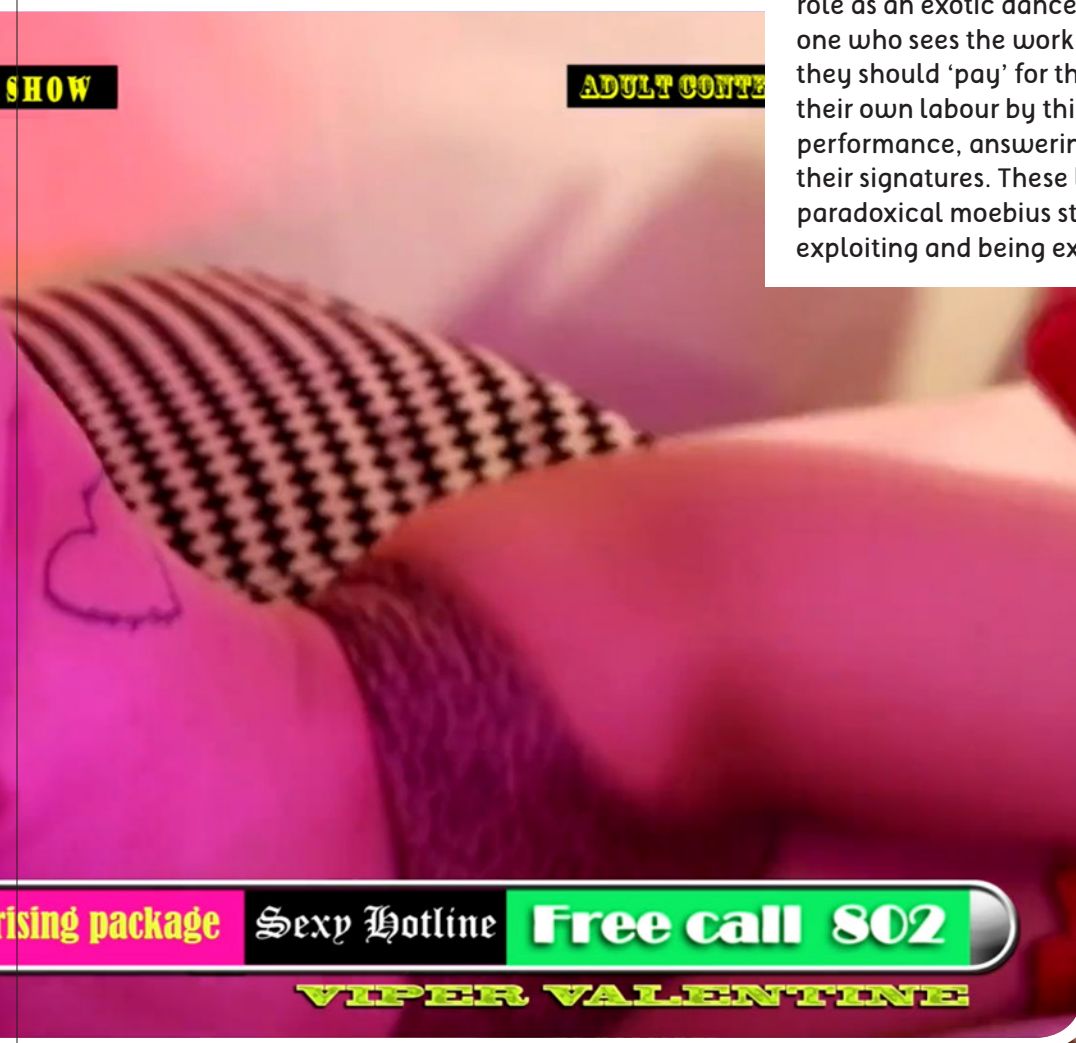
As you mentioned in the Introduction to this publication, the title of the exhibition 'is intended to reflect not upon [my] view of art but on the conditions in which all work is made, including art'. I believe this voices both an objection to and a negation of the present conspiracy between art and global capital. How ironic it is that the phonetic translation of *Scheisse* into Chinese is "夏色" which means the colour of summer!

DE

Capital seeks to extract value from both labour and consumption. Do you think that the voyeuristic element that you have engineered in this work serves as a paradigm for all consumption?

ZXH

When I took on the symbolic role of the initiator of this 'paradigm for consumption', this was based on the exploitation of the surplus value of Ms. Abramovic's role as an exotic dancer. However, I think that every one who sees the work is also an exploiter and that they should 'pay' for their visual consumption with their own labour by thinking critically about the performance, answering the questionnaire and leaving their signatures. These labour relations form a strange, paradoxical moebius strip in which all parties are both exploiting and being exploited by each other.



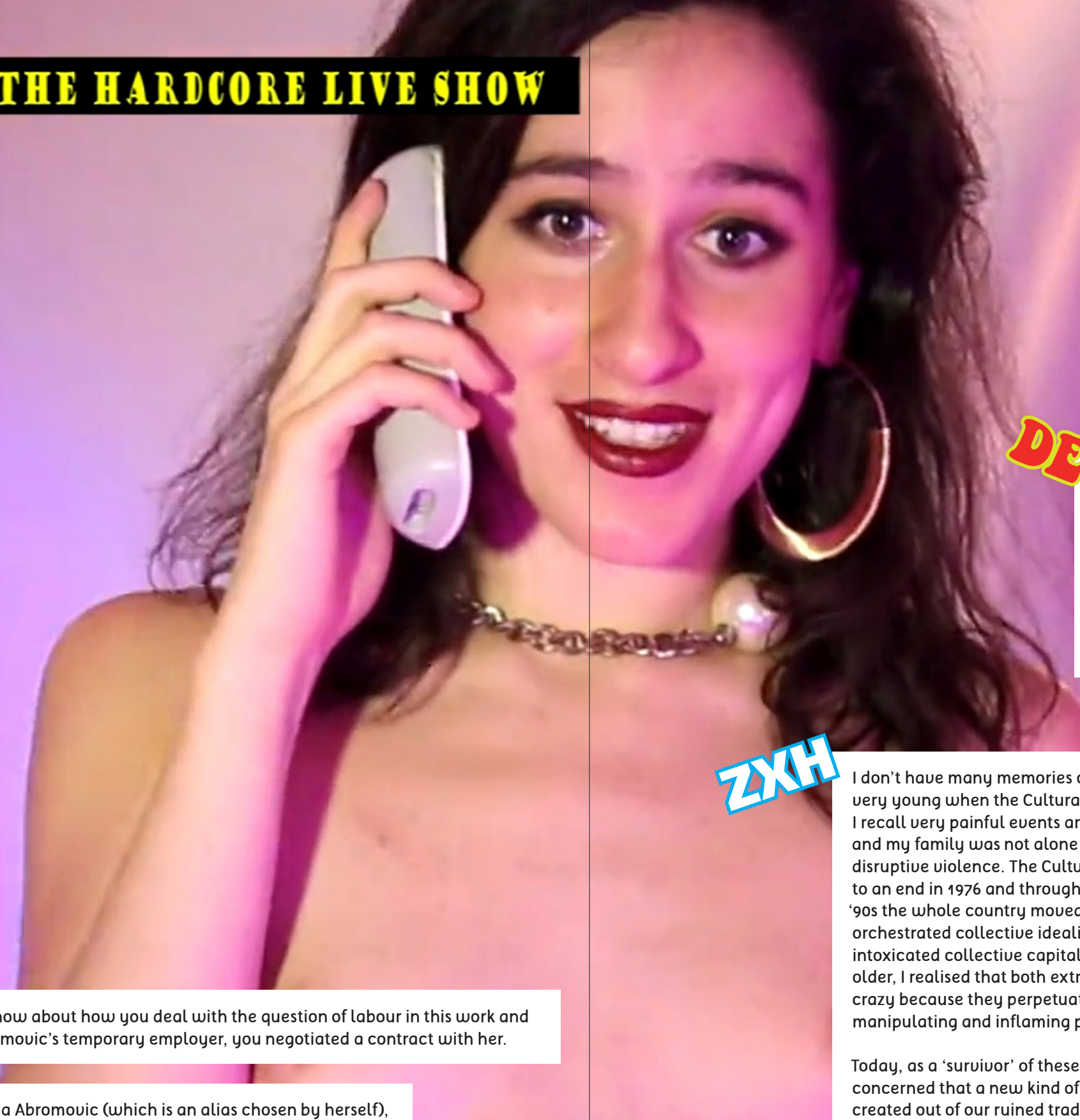
ADULT CONTENT 18+ LIVE

ADULT CONTENT 18+ LIVE



XXX YOUR BABY IN THE HARDCORE LIVE SHOW

Hotline Free call 802



DE

You were born in the city of Changzhou in Jiangsu Province in 1960, so you were six years old when the Chinese Cultural Revolution began. It was a time of great social and political turmoil with the mobilisation of mass demonstrations and the persecution of intellectuals, 'rightists' and 'counter-revolutionaries'. What are your memories of this time? Did this experience feed into the attitudes towards the masses and power that surface in so much of your work?

ZXH

I don't have many memories of this time as I was very young when the Cultural Revolution started but I recall very painful events around my grandfather and my family was not alone in experiencing disruptive violence. The Cultural Revolution came to an end in 1976 and throughout the 1980s and '90s the whole country moved from a system of orchestrated collective idealism towards an equally intoxicated collective capitalist 'realism'. As I got older, I realised that both extremes were equally crazy because they perpetuate themselves by manipulating and inflaming people's passions.

Today, as a 'survivor' of these times, I am concerned that a new kind of enlightenment is created out of our ruined traditional culture and that what has endured from the past is shared.

My video installations *Parasitism* (2001), *Concentration Training Camp* (2007–2008) and *Crazy English Camp* (2010) are all concerned with the dynamics and aesthetics of mass collective involvement from a number of radical perspectives.

DE

I would like to know about how you deal with the question of labour in this work and how, as Ms. Abromovic's temporary employer, you negotiated a contract with her.

ZXH

Before I negotiated with Selina Abromovic (which is an alias chosen by herself), I had previously gone to other nightclubs to invite other dancers to work with me. Unexpectedly, they were all interested in working in an art space and were not in any sense worried or shameful about their work. Their anxiety came from how to deal with their bosses and, when it came to this part, they all hesitated. I then made contact with Ms Abromovic and offered her an employment contract with a set fee. I have no idea about what 'the market price' would be for her work as a dancer, but she agreed to my offer and we went ahead.

rising package

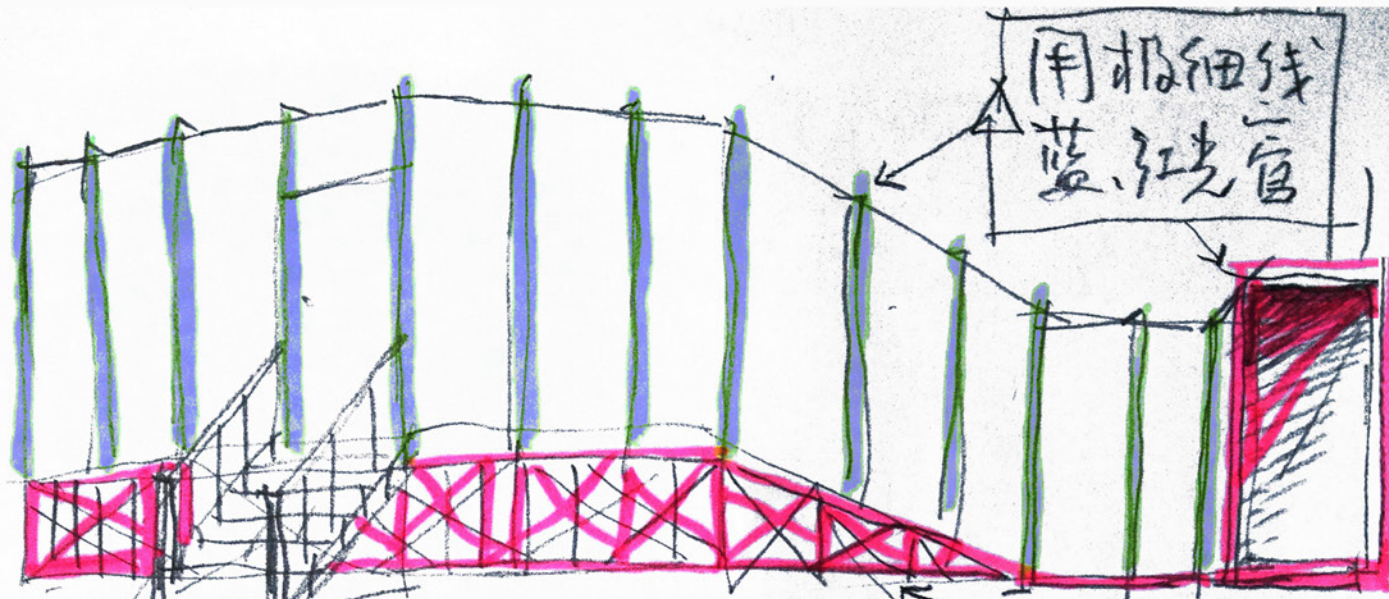
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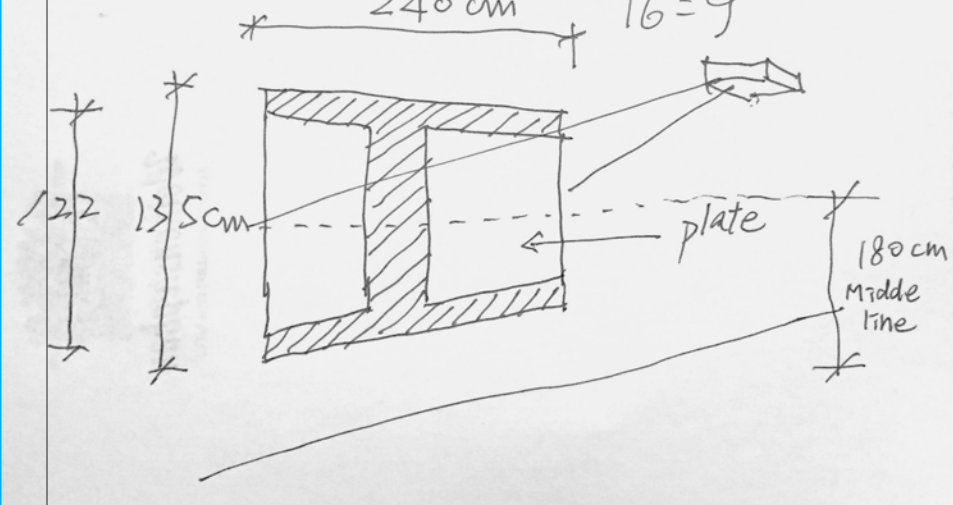
Selina



用极细线
蓝、红、光管

线光管 用于门套与底脚

“夏色”舞台装置

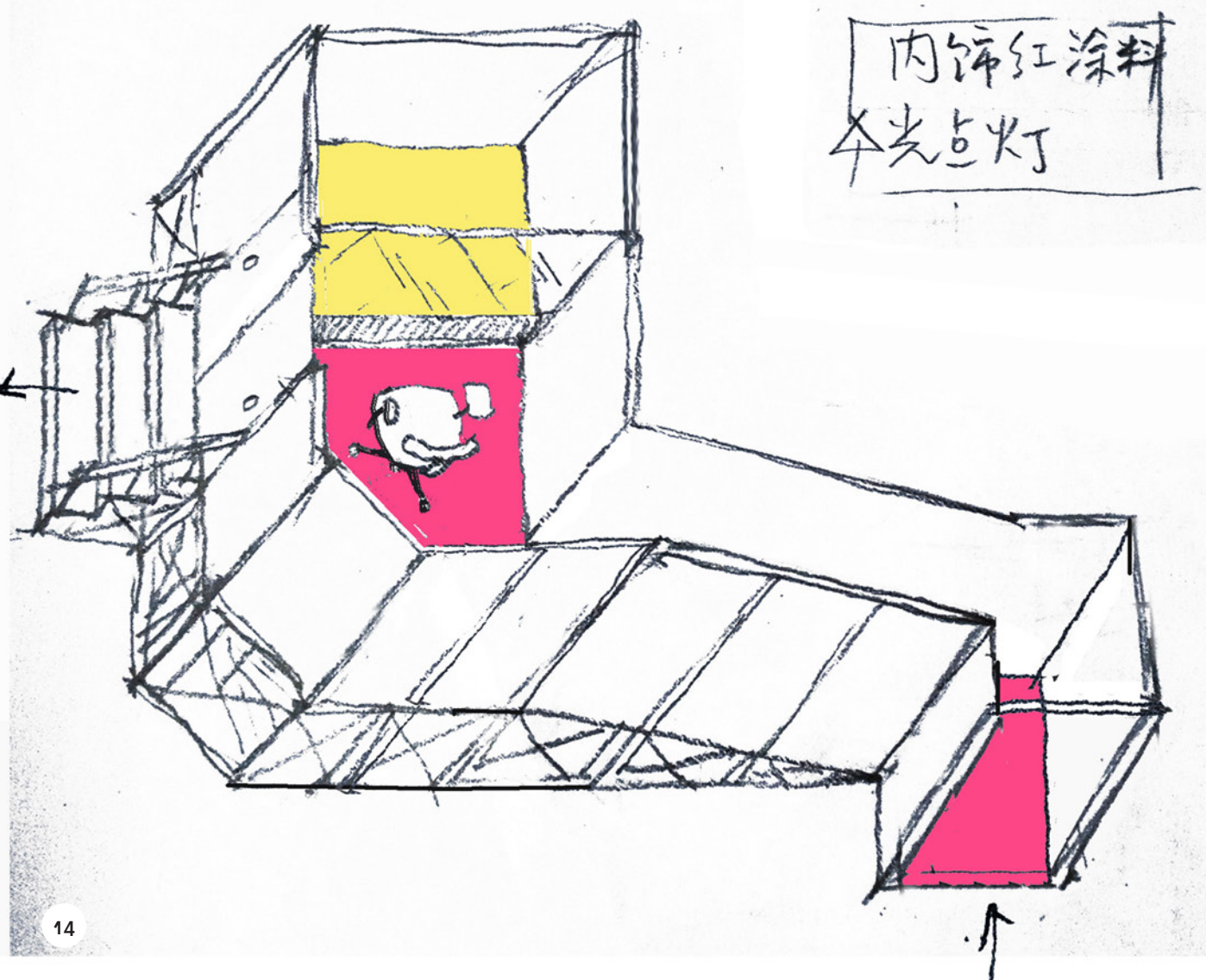


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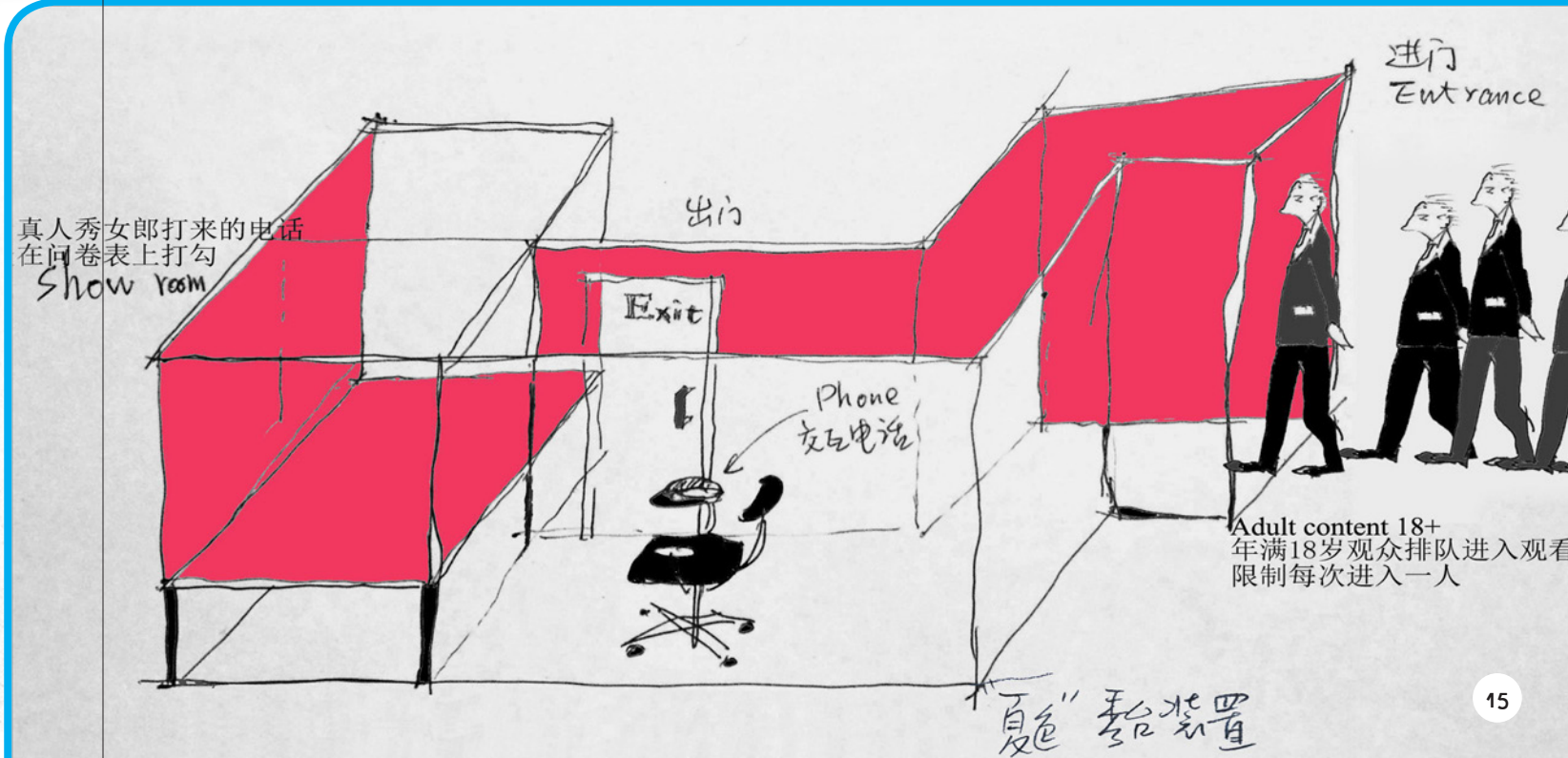
Marx is regarded differently in China from how he is in the West but the perception of his work worldwide has been far from uniform and he has been adopted as both prophet and pariah by many different political tendencies. Yet, ever since October 1917, it seems that Marx has been hijacked by politics and, as a result, many people have blamed him for actions for which his ideas had no responsibility. At the beginning of the 1990s that marked the end of the Soviet Union and the former Eastern bloc, there was much triumphalism (and propaganda) in the West about the victory of free market economics accompanied by the proclamation of the end of history (Francis Fukuyama) and even that of ideology itself! The wave of neo-Liberalism that led to this limited and short-lived 'utopia' had begun at the beginning of the 1980s under the stewardship of Margaret Thatcher in the UK and Ronald Reagan in the US and had then spread worldwide to become a kind of universal economic orthodoxy. Do you think that the dramatic economic development of China over the past twenty years has been a part of this or a reaction to it?

ZXH

I think of neo-Liberalism as another new form of religion with its own form of collective madness. This joined up with China's urgent need to improve its economic condition that has resulted in a surrealistic paradise of overproduction that consumes almost every resource! As neo-Liberalism has become a widely adopted economic ideology, it has engendered a sense of global conspiracy that erodes local reliance and self-confidence as well as any long term, non-profit orientated forms of thinking. As a result, the healthy development of society has suffered.



内饰红涂料
全光点灯



真人秀女郎打来的电话
在问卷表上打勾
Show Yeasm

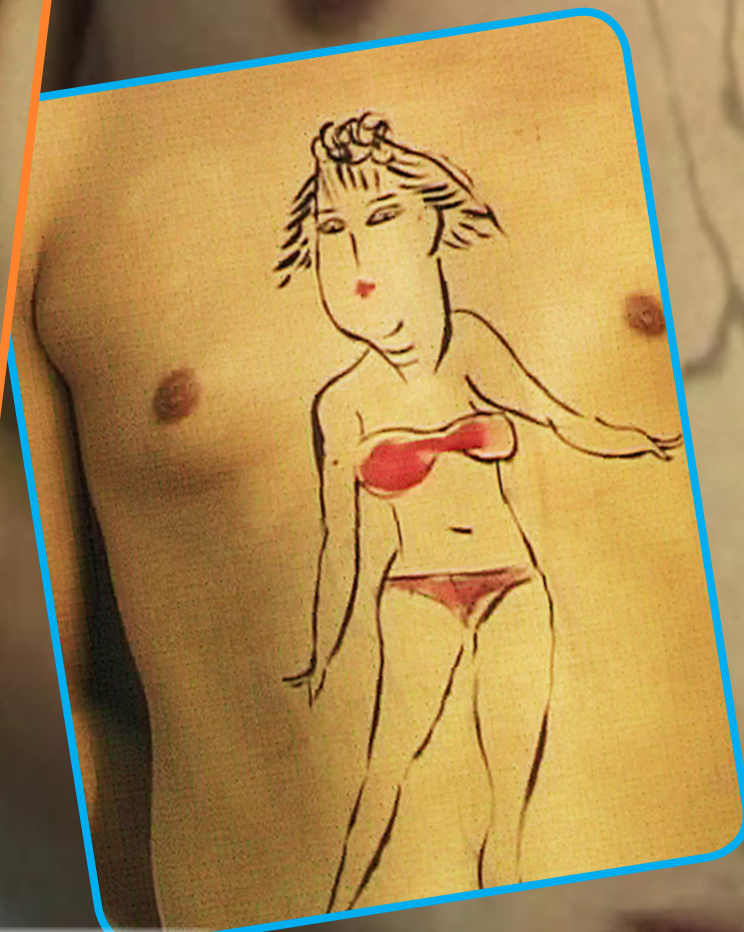
Adult content 18+
年满18岁观众排队进入观看
限制每次进入一人

A blinkered, sense of entitlement by the powerful minority has been one of the products of the neo-Liberal 'revolution'. This suffered a temporary check in 2008 with the world financial crisis yet, although the system was shaken, the unregulated infrastructure that caused it has not been held to account. Very few symbolical heads have fallen and economic policy in the West is still governed by what seems to be essentially a kleptocracy. Is this failure to distribute wealth more widely a version of events you can recognise from your experience both inside and outside China?

DE

Global capital, in collaboration with power, is the main problem. It creates an oppressive landscape in which debt is burdened on ordinary people and artists take shelter in formalism.

ZXH

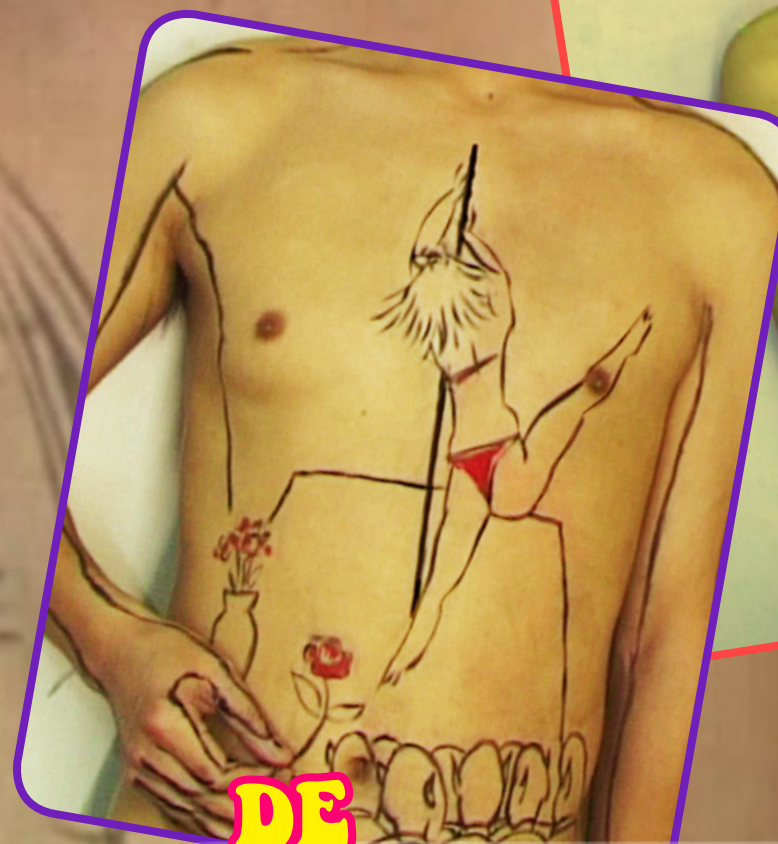


What made you decide you wanted to become an artist?

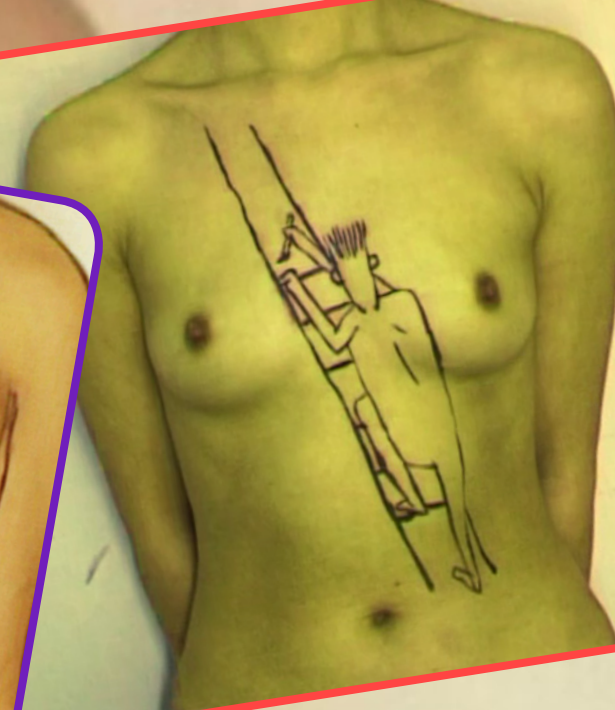
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ZXH

I am a restless person and want to live a surprising life.



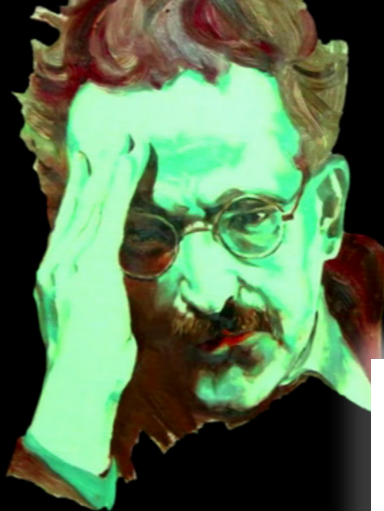
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The two early works in this exhibition, *The Goopy Gentleman* (2002) and *Conspiracy* (2004) evince a clear psychological and physical concern with both the power of the collective and that of the individual by making a distinction between the body as material on one hand, and as image on the other. In both works you have set up a dialectic between ideas of oppression and desire (sadism/masochism), and of expectation and desire (aspiration/consumption) by using the device of animating drawn, cartoon-like figures on both your own body and on the bodies of others. Images of sexuality, violence and revolution clash on this fleshy 'canvas'. These ideas are often associated, in different ways, with the concept of 'liberation' but, by presenting them in stories or parables, you seem to be issuing warnings about falsity and the calculated, or unwitting, manipulation of one body by many others. This seems to me a rather more interesting, and true to experience, approach than the usual political dichotomy made between and the collective and the individual body...

ZXH

Well, thank you for that exposition! When I made these works a lot of what I was doing was on an unconscious level, using different elements randomly. I made paintings on bodies, wiped them away, and shot images repeatedly. Zuo Xiaozuzhou, one of the pioneers of Chinese rock music, let me use his song *Art Chicken* in *Goopy Gentleman* and I am convinced that it was made specifically for this work. Furthermore, I think men get to know and build themselves up by 'using' women and that this is the reason that 'possession' of them becomes a battlefield for power. While many men adore female bodies in a conventional way or regard them as objects of desire, I prefer to concentrate on their political attributes in order to express more complex poetic feelings.



In *Secret* (2012) the double-channel projection on a painted diptych in the exhibition, you juxtapose conflicting aphorisms about economy, society and art played in a loop with portraits of leading male world figures only to 'assassinate' both their words and images with a single gun shot. These 'revolutionary' thinkers — Karl Marx, Bertolt Brecht, Slavoj Žižek, Mao Zedong, Andy Warhol, Michel Foucault and Walter Benjamin — are however 'completed' by the image of one woman, Sora Aoi, a Japanese porn star, to create a framework that in its levelling violence is, to say the least, sardonic.

DE

The words chosen for Marx 'All economy is finally reducible to the economy of time' are, like those of the other speakers, brought to a halt by the words of Ms. Aoi: 'I took off all my clothes lying in front of the camera in order to survive. While you stand dressed in front of the camera, but only for desire and deception'. Her challenging, authoritative words and naked, crouched presence cement a clear relation between this work and *Das Kapital* No. 1 and, as in this, once the sequence has ended it is repeated, seemingly endlessly.

Viewing these works one after the other, I sense that while, for you, desire may be the fabric of life, unfortunately, it is deception, both historic and current, that is the thread that stitches this garment together. In your work this way of joining things up constitutes the greatest insult for the simple reason that it veils the human value of labour as well as the value of humanity itself.

我脱光衣服躺在镜头前是为了生存,而你衣冠楚楚的站在镜头前,却只是为了私欲和欺骗



Don't start from the good old things but the bad new ones



ZXH

I would not disagree with this. You talk about my scepticism in the context of the 'value of humanity' and I see these 'opposites' as different sides of the same coin in that both can only be defined through a questioning that is actually an embodiment of conscience which enables us to face life in an honest way. By mixing up different media, genres and contexts in my work, I want to motivate people to question and understand what such concepts mean. I intend that the frameworks and structures that to a large extent characterize and 'control' my work will, in fact, create something that is both boundless and beyond any control.

没有一声巨响,世界是不会理你的

END



Questionnaire Content Performer's Script

Hey hottie (or sexy)! Welcome to the paradise of love. Nice to meet you! My name is Kate. We are going to have questionnaire time! Please pick up your pen and questionnaire. It's very simple, you just need to listen to my question and then you tick the box.

1. I am going to tell you a joke, and you should better laugh! In my hometown, there is a type of man who is so stupid that when he wants to masturbate, he digs a hole in the ground, sticks his penis into it and just lies there. Do you know why? Because he's waiting for an earthquake. Hahaha... it's funny, right? My question is: Do you think people who behave like this will become the gravediggers of Capitalism? Please tick the box. Thank you!

2. Have you ticked the form? Thank you! My next question is coming! Listen: Many friends on social networks praise our job. They say we have reduced the differences between rich and poor in a commodity-economy-based society and accelerated the demise of capitalism. Do you think our profession would be also beneficial in China? Please tick the box.

3. Have you selected? Thank you! I would like to ask: Do we belong to the working class? Please tick the box.

4. Listen to me:
a) Do you think China is ahead of its time? Please tick the box.
b) Is China a living laboratory of Das Kapital? Please tick the box.
c) Is there anything new worth sharing from China? Please tick the box.

5. I would like to ask:
a) Do Chinese relations of production and productive forces develop harmoniously?
b) Can our labour become the lubricating liquid in order to accelerate a harmonious society? Please tick the box.

6. I would like to ask: Are the current high levels of air pollution in China recreating the conditions of the early British Industrial Revolution? How can we make love in this air!

7. Someone said: If you really hate a person, you can wish upon them: "May you live in interesting times!" Is China currently in interesting times?

8. I would like to ask: Can China be considered as a surrealistic, overproducing, dominant country?

9. Please tell me: Is it inevitable that Communism will spread all over the world? I am looking forward to it! Let's have a carnival and welcome the future festival! See you next time!

Questionnaire Form

Selina would like to know your answers to the following questions. Please fill out this form before you leave the exhibition.

		Yes	Maybe	No
1	There is an old joke from the Balkans about a man who was so stupid that when he wanted to masturbate, he dug a hole in the earth, thrust his penis into it, and waited for an earthquake. Do you think people who behave like this will become the gravediggers of Capitalism?			
2	Do you think that the work I am doing here would also be useful in China?			
3	Do you think that we belong to the working class?			
4	Do you think that:			
	a) China is ahead of its time?			
	b) China is a living laboratory of Das Kapital?			
5	c) There is anything new worth sharing from China?			
	Do you think that in China:			
	a) Labour and those who manage and plan production work together harmoniously?			
6	b) Labour is the necessary lubrication to accelerate a harmonious society?			
	Do you think that the current high levels of air pollution in China are recreating the conditions of the early British Industrial Revolution?			
7	Would you say that China is living in interesting times?			
8	Could China be considered as a surrealistic, overproducing, dominant country?			
9	Is it inevitable that Communism will spread all over the world?			

Signature _____ Date _____



Selina Abr...

package

call

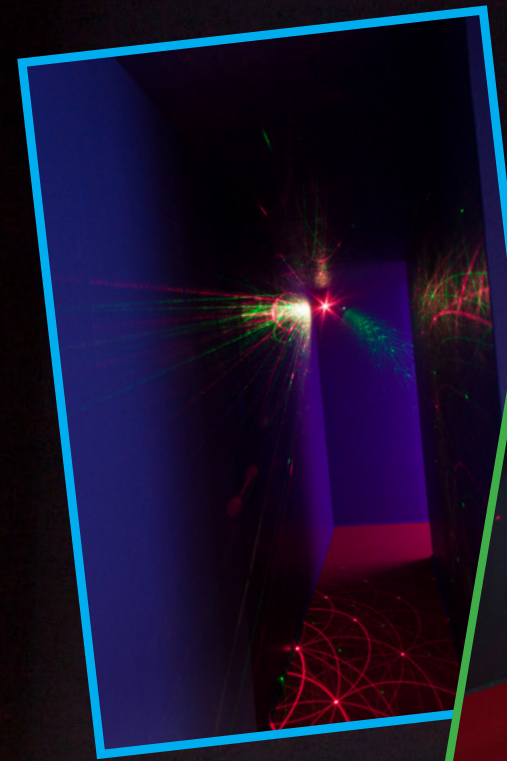
Installation Photos





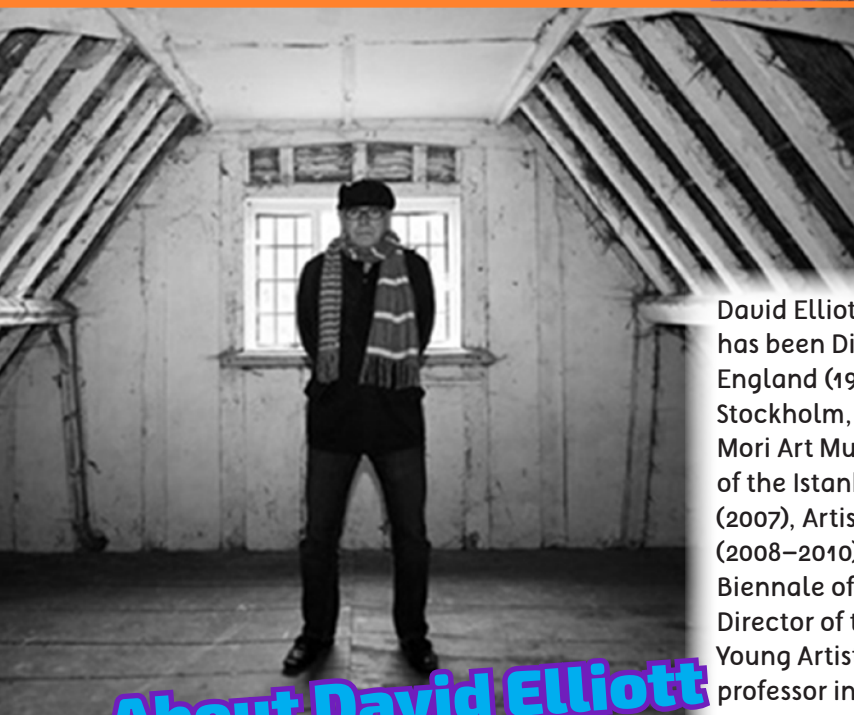
I took off all my clothes lying in front of the camera, in order to survive. While you stand, dressed, in front of the camera, but only for desire and deception





Zhou Xiaohu (b. 1960 Changzhou, lives and works in Shanghai) was one of the first contemporary artists in China to work experimentally with sculptural ideas of video and animation. These works often reflect upon power, the role of the media, and the identity of the artist. Equally important are his social interventions that treat contemporary social paradoxes as 'ready-mades' that allow him to formulate art and society assemblages, or what he calls "collaborative installations". His works have been exhibited at MoMA, New York, USA; Tate Liverpool, Liverpool, UK; Kunst Museum, Bern, Switzerland; Shanghai Art Museum, Shanghai, China; and the International Center of Photography, New York, USA and the Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria. Zhou has participated in such international art exhibitions as the Shanghai Biennale, Shanghai, China (2002); Seville International Art Biennale, Seville, Spain, (2004); China Now, The Museum of Modern Art, New York, USA (2004); Asia Pacific Triennial of Contemporary Art, Brisbane, Australia (2006); The Real Thing, Tate Liverpool, Liverpool, UK (2007); Not Soul For Sale, Tate Modern Turbine Hall, London, UK (2010); the 8th Gwangju Biennial, Gwangju Art Museum, Korea (2010); and Pandamonium: Media Art from Shanghai at MOMENTUM, Berlin (2014). He was awarded the CCAA Award in 2002 and 2006; and in 2014–2015 he is the recipient of the DAAD Artists-in-Berlin Program award to live and work in Berlin for one year.

About Zhou Xiaohu



About David Elliott

David Elliott is an English born curator and writer. He has been Director of the Museum of Modern Art in Oxford, England (1976–96), Director of Moderna Museet in Stockholm, Sweden (1996–2001), founding Director of the Mori Art Museum in Tokyo (2001–2006), the first Director of the Istanbul Museum of Modern Art [Istanbul Modern] (2007), Artistic Director of the 17th Biennale of Sydney (2008–2010), Artistic Director of the 1st Kiev International Biennale of Contemporary Art (2011–12), and Artistic Director of the 4th International Biennale of Work by Young Artists in Moscow (2014–2014). He is a visiting professor in curatorship at the Chinese University in Hong Kong and chairman of the board of Triangle Art Network/ Gasworks in London. In 2016 he will be Artistic Director of the biennial October Salon in Belgrade, Serbia.

Video Bureau is a non-profit organization that provides a platform for exhibiting, organizing and archiving video art. With spaces in both Beijing and Guangzhou, Video Bureau's mission is to collect and organize artworks by video artists into an archive that welcomes both research and public viewing. Every month, Video Bureau inducts a new artist's works into its collection and hosts related screenings and talks.

About Video Bureau



Video Bureau (Beijing)

MOMENTUM is a non-profit and non-commercial platform for time-based art, with headquarters in Berlin at the Bethanien Art Center, active worldwide since 2010. Through our program of Exhibitions, Education, Public Video Art Initiatives, Residencies, and the Collection and Performance Archive, we are 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, always seeking innovative answers to the question, 'What is time-based art?'. As the world speeds up, and time itself seems to flow faster, MOMENTUM seeks to explore how time-based art reflects the digitization of our societies and the resulting cultural change. By enabling Exhibition, Discussion, Research, Creation, Collection, and Exchange, MOMENTUM is a platform which challenges the notion of time-based art in the context of both historical and technological development. Positioned as both a local and global platform with a vast international network, MOMENTUM serves as a bridge joining professional art communities, irrespective of institutional and national borders. Supporting artists and artistic innovation, the key ideas driving MOMENTUM are: Collaboration, Exchange, Education, Innovation, and Inspiration. With a non-exclusive and non-elitist view, MOMENTUM believes ART IS FOR EVERYONE.

About MOMENTUM



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The White Rabbit Collection is one of the world's largest and most significant collections of contemporary Chinese art. Founded by Kerr and Judith Neilson, it focuses on works produced after 2000.

www.whiterabbitcollection.org



Acknowledgements

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Special thanks are also due to our media partners Randian and Berlin Art Link; Eidotech and IRRi Art for their technical assistance and installation; Artek for their furniture; the artist for their participation and generous help with installation.

randian 燃点

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The global platform for time-based art