

**LIU SHIYUAN**

**SELECTED**

**ARTWORK**

**2009 - 2018**

## Personal Information

Shiyuan Liu

1985 Born in Beijing, China. Currently lives and works in Beijing China and Copenhagen Denmark.

## Educational Background

2010 - 2012 The School of Visual Art, MFA in Photography, Video and Related Media. New York, US.

2005 - 2009 Central Academy of Fine Arts, BFA in New Media Art. Beijing, China.

2001 - 2005 High School of Central Academy of Fine Arts. Beijing, China.

## Solo Exhibitions

2018 Isolated Above, Connected Down, Tanya Bonakdar Gallery. New York, USA.

2015 As Simple As Clay, YUZ Museum, Shanghai, China.

2015 From "Happiness" To "Whatever", Leo Xu Projects, Shanghai, China.

2015 Lost In Export, White Space Beijing, Beijing, China.

2014 Present Future section at Artissima. Oval, Lingotto in Turin, Italy.

2014 My Paper Knife, Local Futures, Alter-Circuit, Asian Contemporary Arts Consortium and Et al. gallery, San Francisco, US.

2014 Beyond The Pale, Andersen's Contemporary. Copenhagen, Denmark.

2013 The Edge of Vision, or the Edge of the Earth. White Space Beijing gallery, Beijing, China.

## Selected Group Exhibitions

2018 Love: Intimate, Today Art Museum, Beijing, China.

2018 Aquatopia, Centre for Chinese Contemporary Art (CFCCA), Manchester, UK.

2018 Front international - Cleveland Triennial for Contemporary Art: An American City, Cleveland, USA. Executive director: Fred Bidwell. Artist Director: Michelle Grabner.

2018 Art Patrons, Qiao Space & Tank Shanghai, Shanghai, China.

2018 Welcome To The Jungle, Kunsthalle Dusseldorf, Dusseldorf, Germany. Curated by Jasmina Merz and Anna Lena Seiser.

2018 A Dialogue on Female Chinese Contemporary Artists, CAFA Art Museum & Centre for Chinese Contemporary Art & Plus Tate, Home, Manchester, England.

Curated by Fan Dian & Wang Chunchen & Zoe Dunbar.

2017 News At Last, Adersen's Contemporary, Copenhagen, Denmark.

2017 A Separation, Gallery Yang, Beijing, China. Curated by: Zhu Zhu.

2017 Cold Night, UCCA Beijing, Beijing, China. Curated by: Boliang Shen & Zhanglun Dai.

2017 A New Ballardian Vision, Metro Pictures Gallery, New York, US. Curated by: Leo Xu.

2017 Visual Questions, Guangdong Museum Of Art, Guangzhou, China. Curated by: Liu Gang.

2017 China Youth Experimental Art Exhibition, Shandong-Taiwan Convention and Exhibition Center, Shandong, China.

2017.COM.CN, curated by Klaus Biesenbach and Peter Eleey, K11 Art Foundation & MOMA PS1, Hong Kong, China.

2017 Please fasten your seat belt as we are experiencing some turbulence, David Kordansky Gallery and Leo Xu Projects, Shanghai, China.

2016 New Order: Altermondialisme, Just Space & UCCA, Sanya, China.

2016 Yinchuan Biennale 2016 - For an Image, Faster Than Light, Out There, Museum of Contemporary Art Yinchuan, China.

2016 SHE - International Woman Artists Exhibition, Long museum, Shanghai, China.

2016 The King And The Mockingbird, Copenhagen, Denmark. Curated by: Pierre Alexandre Mateos & Charles Teyssou.

2016 The Exhibition of Annual of Contemporary Art of China, Beijing Minsheng Art Museum, Beijing, China.

2016 TUTORIALS – Moving images and instructions for use from China, Pino Pascali Foundation Museum, Polignano, Italy. Curated by Mariagrazia Costantino.

2016 (film screening), ArtBasel Hong Kong- Film, Hong Kong. Curated by Li Zhenhua.

2016 The Mud of Compound Experience, Mother's Tankstation & Leo Xu Projects, Hong Kong.

2016 Bentu-Chinese artists in a time of turbulence and transformation, Foundation Louis Vitton, Paris, France.

Curated by: Suzanne Page, Laurence Bosse & Philip Tinari with Claire Staebler.

2016 Unlimited Space: The Re-imagination of Everyday Life, Star Projects, Hong Kong. Curated by Leo Li Chen, Qu Chang, Wenqi Zeng.

2015 青年的尺度, Sanya, China. Curated by Sun Dongdong.

2015 (film screening), ArtBasel Miami - Film, New World Center, Miami, USA. Curated by David Gryn.

2015 Unordinary Space, AURORA MUSEUM, Shanghai, China.

2015 Here Out There, HELSINKI FESTIVAL, Helsinki, Finland.

2015 Moving in time B3+BEIJING Moving image exhibition, CAFA Art museum, Beijing, China.

2015 CAFAM Future , CAFA Art museum, Beijing, China.

2015 Second Thought , Flower Gallery, New York, US.

2014 MEMO II, White Space Beijing, Beijing, China.

2014 A Screening with Christopher Phillips, Asia Art Archive in America, New York, US.

2014 Now You See, Whitebox Art Center, New York, US.

2013 Difference Engine, Magician Space, Beijing, China.

2013 Local Futures, He Xiangning Art Museum, Shenzhen, China.

2013 Finishing School, at Dimensions Variable, Miami, US.

2013 Alternatives to Ritual - case of OCAT, OCT-Contemporary Art Terminal, Shenzhen, China.

2012 The 7th Shenzheng Sculpture Biennale, OCT-Contemporary Art Terminal, Shenzhen, China.

2011 Stillspotting, Guggenheim, New York, US.

2011 Capture, New York, US.

2011 Weekender, Cats Kill Gallery, New York, US.

2011 In Love We Trust, Micheal Mut Gallery, New York, US.

2010 Paratissima, Italy.

2010 Incommunicable, Platform China, Beijing, China.

2010 Break On Through To The Other Side, Berlin, Germany.

2008 We Are Together, BeiJing, China.

2008 eARTS ( ShangHai Electric Art Festival), ShangHai, China.

2007 eARTS ( ShangHai Electric Art Festival), ShangHai, China.

## Artist Talks

2018 School Of Visual Arts ( SVA ) - MFA Photo, New York, USA.

2017 UCCA, Beijing, China.

2017 CAFA ( Central Academy of Fine Arts ), Beijing, China.

2017 .COM.CN, artist talk with Klaus Biesenbach and Peter Eleey, K11 Art Foundation & MOMA PS1, Hong Kong, China.

2017 .Change for the better? Internationalization and the Chinese Art World' , FRIEZE talk with Lu Jie and Lu Mingjun, Goethe-Institut China, Beijing, China.

2014 Local Futures, Alter-Circuit, Asian Contemporary Arts Consortium and Et al. gallery, San Francisco, US.

2012 Copenhagen University, Art History Department, Copenhagen, Denmark.

2012 Guang Zhou Academy of Fine Arts. Guang Zhou, China.

2012 OCT Art and Design Gallery. Shen Zhen, China.



## Isolated Above, Connected Down

February 2018

Single channel color video / 21 minutes; 55 seconds / 2K / surround sound

Director: Liu Shiyuan / DOP: Liu Shiyuan & Balthazar Hertel / Editor: Liu Shiyuan & Anders Pedersen / Grading: Liu Shiyuan & Anders V. Christensen / Mix: Kristian Mondrup / Composer: Kristian Mondrup / Script: Kristian Mondrup / Mix: Kristian Mondrup / Costume and Make-up: Anna Holmgren / Gaffer: Michael Kreutzmann / Boom: Asbjorn Deraud / Producer: Liu Shiyuan & Alexander Nielsen / Father: Anders Mossling / Mother: Lisa Carlehed

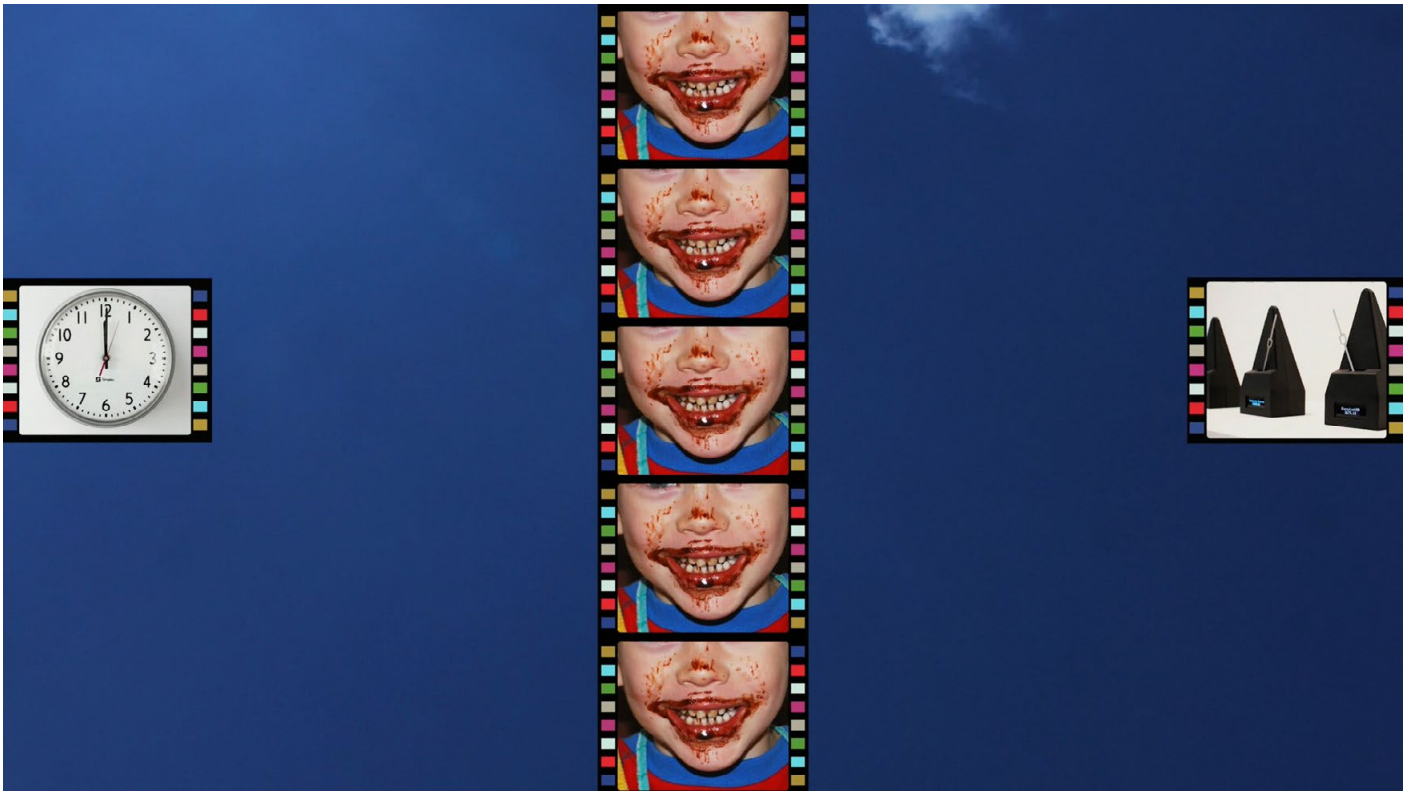
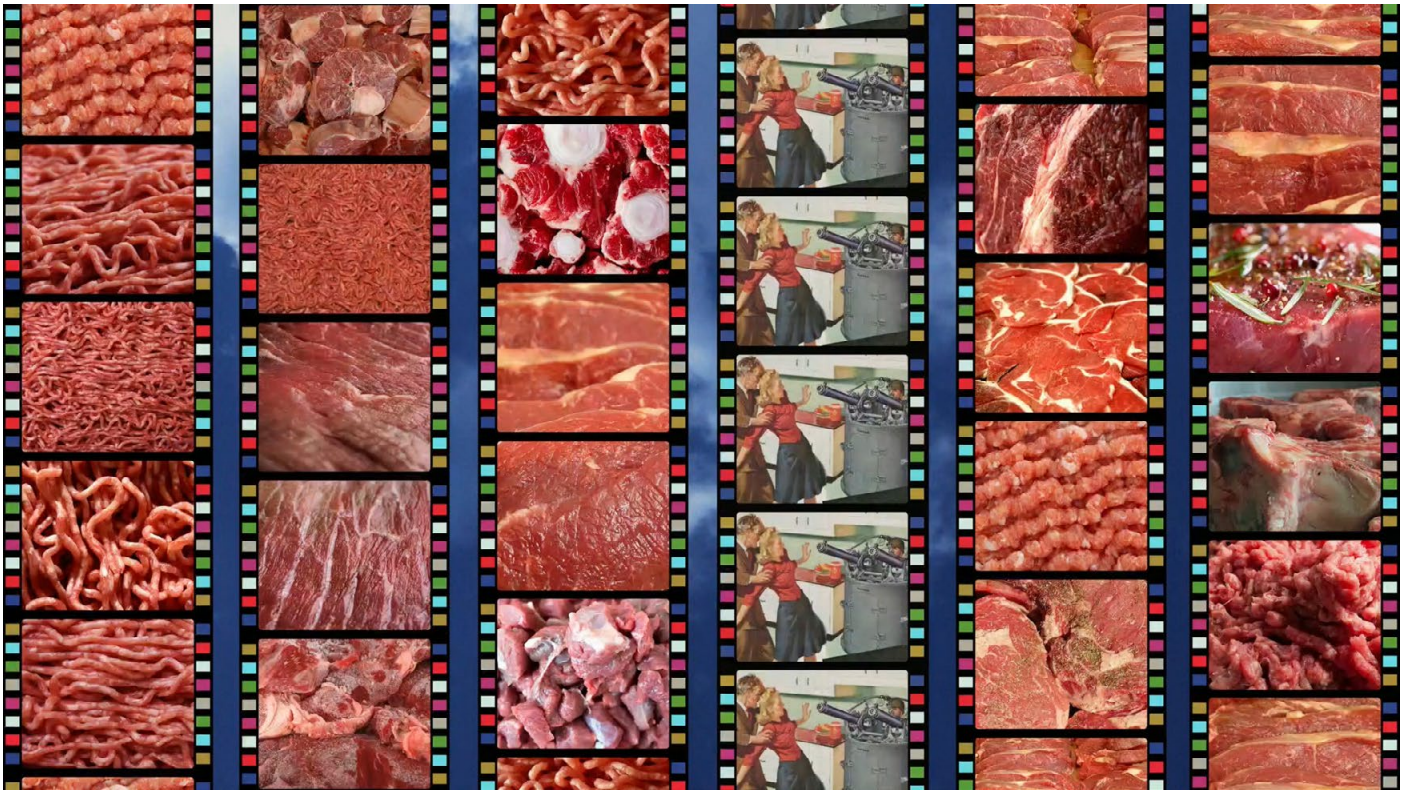
## [Isolated Above, Connected Down]

The video work “Isolated Above, Connected Down” begins with a series of cloud scenes, which were shot with the camera pointing directly from the ground up toward the sky. Mimicking a relaxing mind fading into vague memories and blissful visions, sweet, pristine views of nature begin to appear: bright blossoms and lush plants, busy bees, creeks glistening under the summer sun, a tranquil pond rippling gently as gold fish glide past lily pads and lotus flowers. As the mind enters into a train of increasingly coherent thought, the video transitions into strips of rolling images, speeding up as the thought process escalates. Among the shuffling pictures are found images from the 1960s and 70s that reinforce conventional male and female roles, foreshadowing the main scene to follow. A tense, substantial conversation takes place at a dinner table between a couple. The mother’s role is intuitive, emotional and anxious, exhausted from putting her young child to sleep. The father’s role is rational, logical and calm, eager to discuss political and metaphysical topics during dinner. The two characters’ different personalities and dispositions cause a succession of miscommunicated and misconceived ideas as the dialogue unfolds, revolving around foreign cultures, commercial production, allegory, religion and so on. Meanwhile, embedded in the dialogue are about 20 important contemporary art exhibition titles, aesthetic philosophical quotes, as well as titles of books on economic theory. These otherwise ‘highly important and charged’ titles and quotes in their respective fields are used here in an insignificant, if not pointless and petty, quarrel between two people whose perspectives already misalign, showing how seemingly fixed meaning and value can fluctuate in altered contexts.

The work’s many layers of discursive play culminate in its symbolic ending, where a prolonged closeup shot of a bee—a longstanding allegorical creature whose diligence enables perfect collective productivity akin to the Capitalist ideal—reveals its hairy and spiky anatomical features, eating from one flower after another until it dies from gluttony. We don’t know if a bee could really die from overeating, yet the overfed bee here is a fictional fragment and its greedy nature a deliberate attribution by the artist, just as the hardworking bee and its diligent nature may well be an intentional design to set a certain model for the human society.

Vimeo link: <https://vimeo.com/256644618>

password: liushiyuan



谁的幸福生活是用  
别人痛苦换来的？

Who would build his/her happiness on someone else's grief?

该打

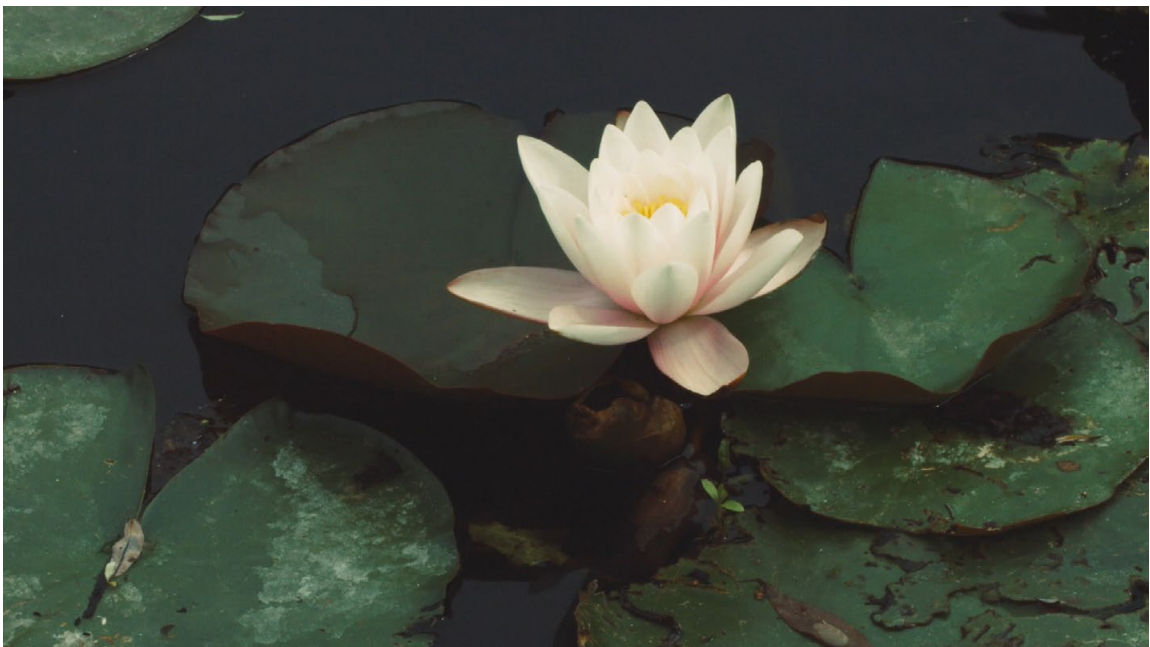
Deserves a beating.

若在同一时间每人  
都打自己一下

If we all hit ourselves at the same moment,

空中是否有回声？

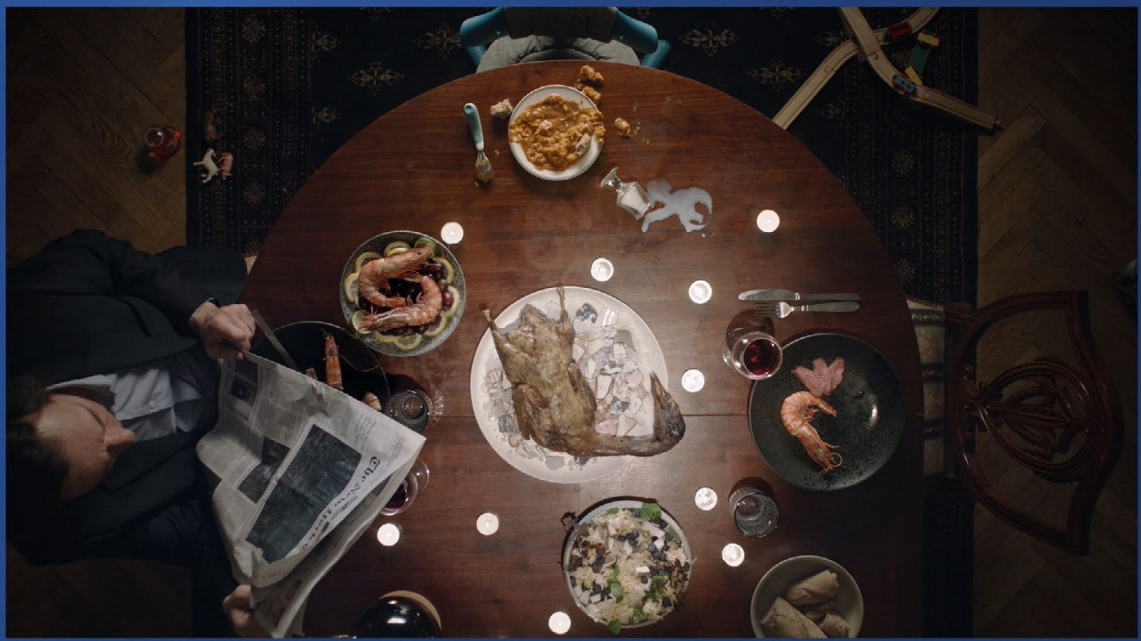
Will we hear echoes in the air?



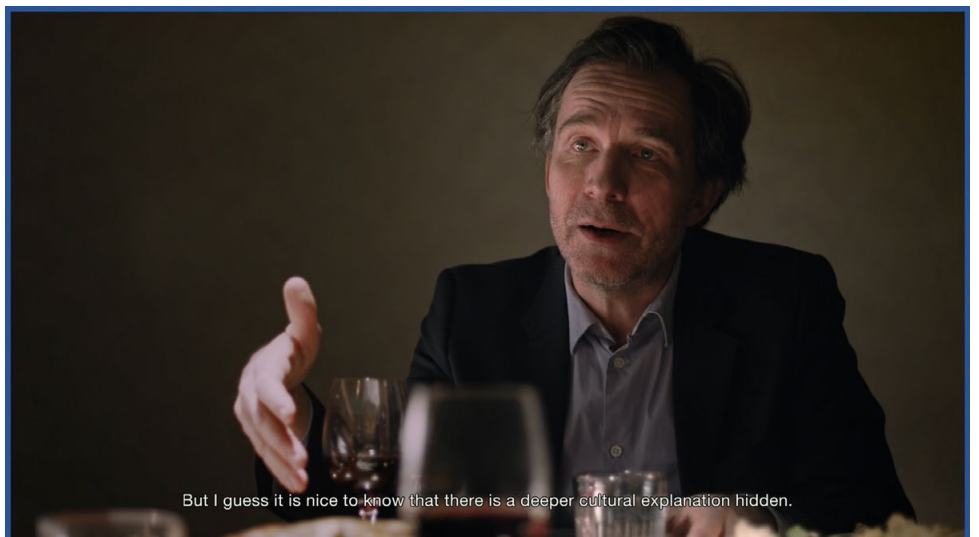
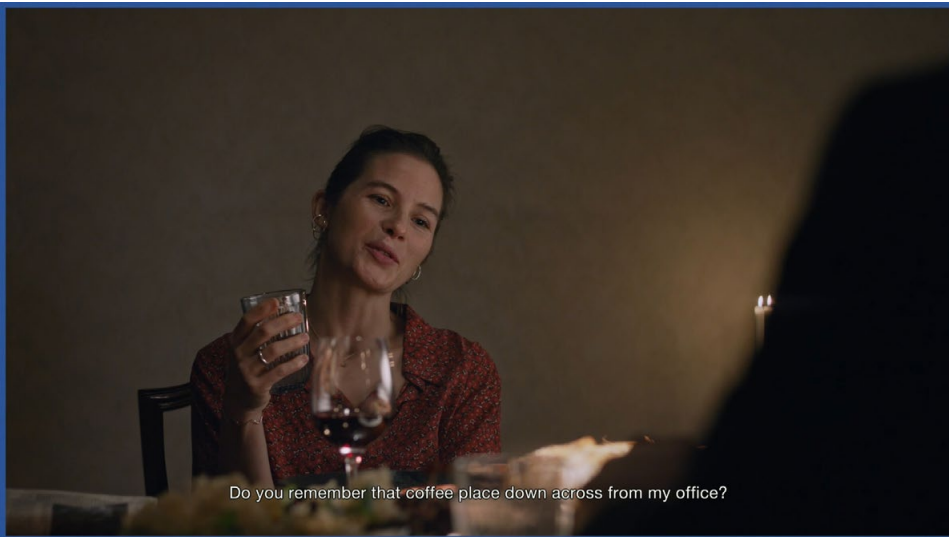


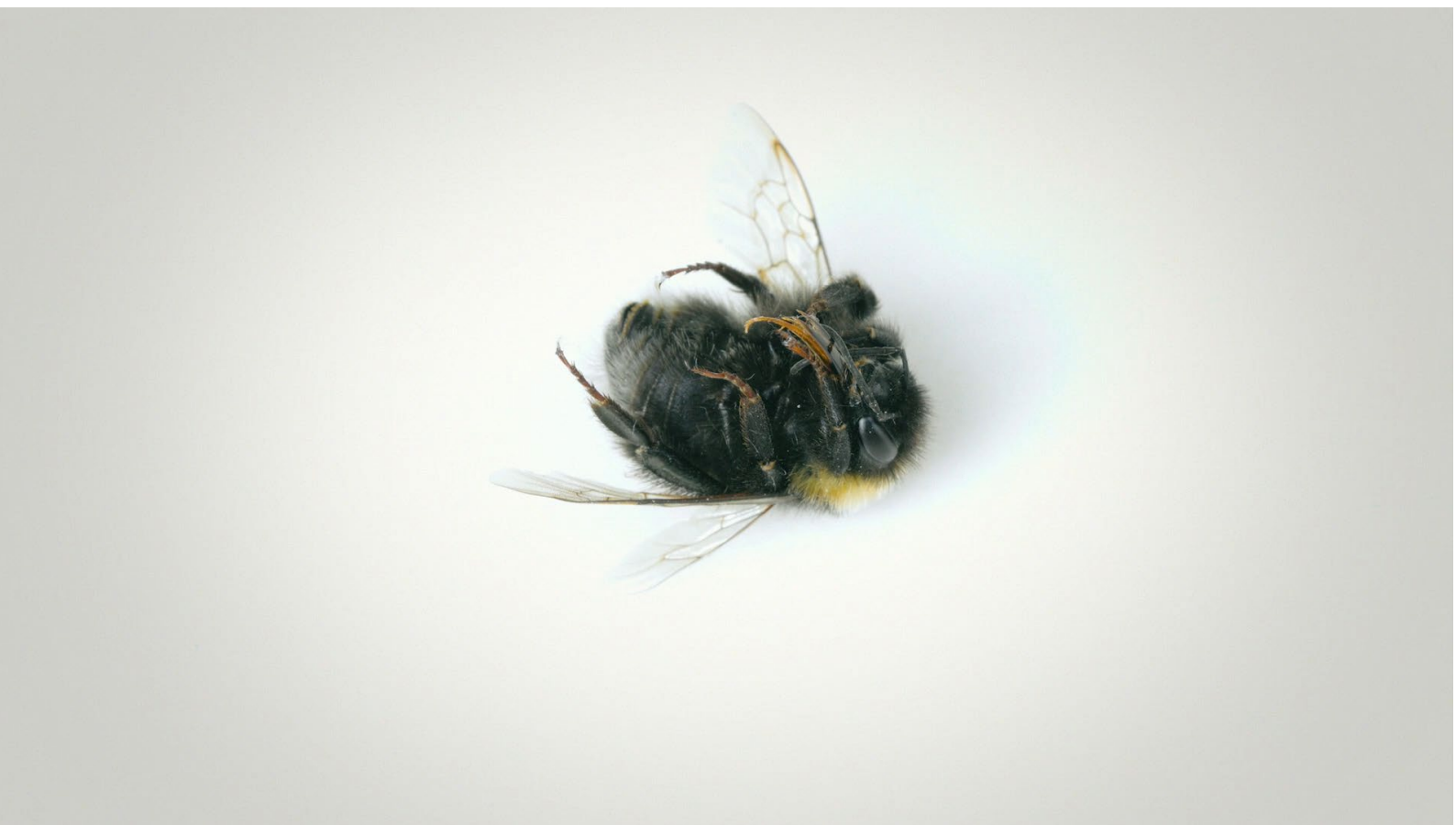


But I felt kind of bad that I killed it.









## Almost Like Rebar

February 2018

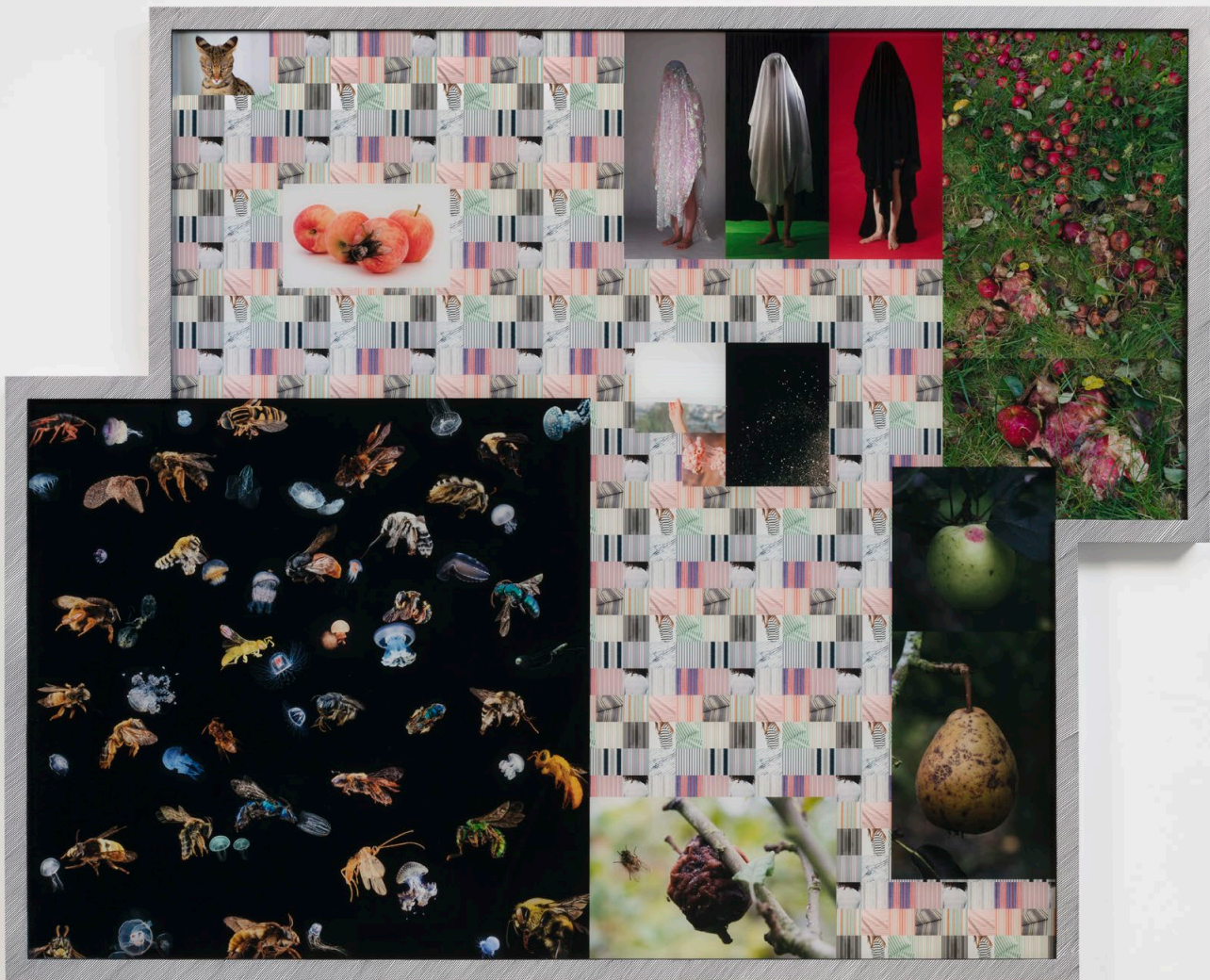
C-prints in artist frame / C-printed photos / sandwich mounting / handdrawn on white painted wooden frames



## [Almost Like Rebar Series]

For these large photography works below, each intricate composition results from a flow-of-consciousness journey, led by minute intuitive emotional responses, as well as logical and contemplative associations. Unlike collages where different pieces of imagery are placed next to or on top of one another, Liu thinks of each photography work as one singular totality. Although the various elements in a composition are either found on the internet, digitally photographed, shot with 35 mm film, or computer-rendered, Liu aligns the pixels of each fragment which yield, by definition, one continuous image.

The artist works on several pieces simultaneously, and starts by perusing a copyright-free sharing website where professional photographers upload failed images and videos from commercial shoots. She notes that this initial phase feels a bit like being on dating websites and browsing through one profile picture after another, until encountering an image that she instantly feels chemistry with, from which point an array of visual elements are conjured and added like puzzle pieces, until forming a whole composition. Embedded in these photography works are a number of intimate associations with her personal experience: motherhood, marriage, the daydreaming young girl within, and the subtle sense of alienation when living abroad. In making *Almost Like Rebar No. 3*, for instance, she came across a short video of an arguing couple that triggered her empathy. She then laid out the video frame by frame, just as she did with the eagle video in *Almost Like Rebar No. 2* and the video of a girl in a grass field in *Almost Like Rebar No.4*, which enables the viewer to scrutinize every transitory moment otherwise unnoticed in a continuous motion picture. In fact, she regards all the visual elements in a composition as actors in a choreographed play. The lighter-toned parts would be the brightly lit sections on stage, and the darker parts the dimmer areas in the *mise en scene*. Seen in this way, each work's seemingly eclectic surface is a vivid performance, while the narrative differs depending on how each viewer responds and associates.



**Almost Like Rebar - No.1**

2018

c-print in artist frame

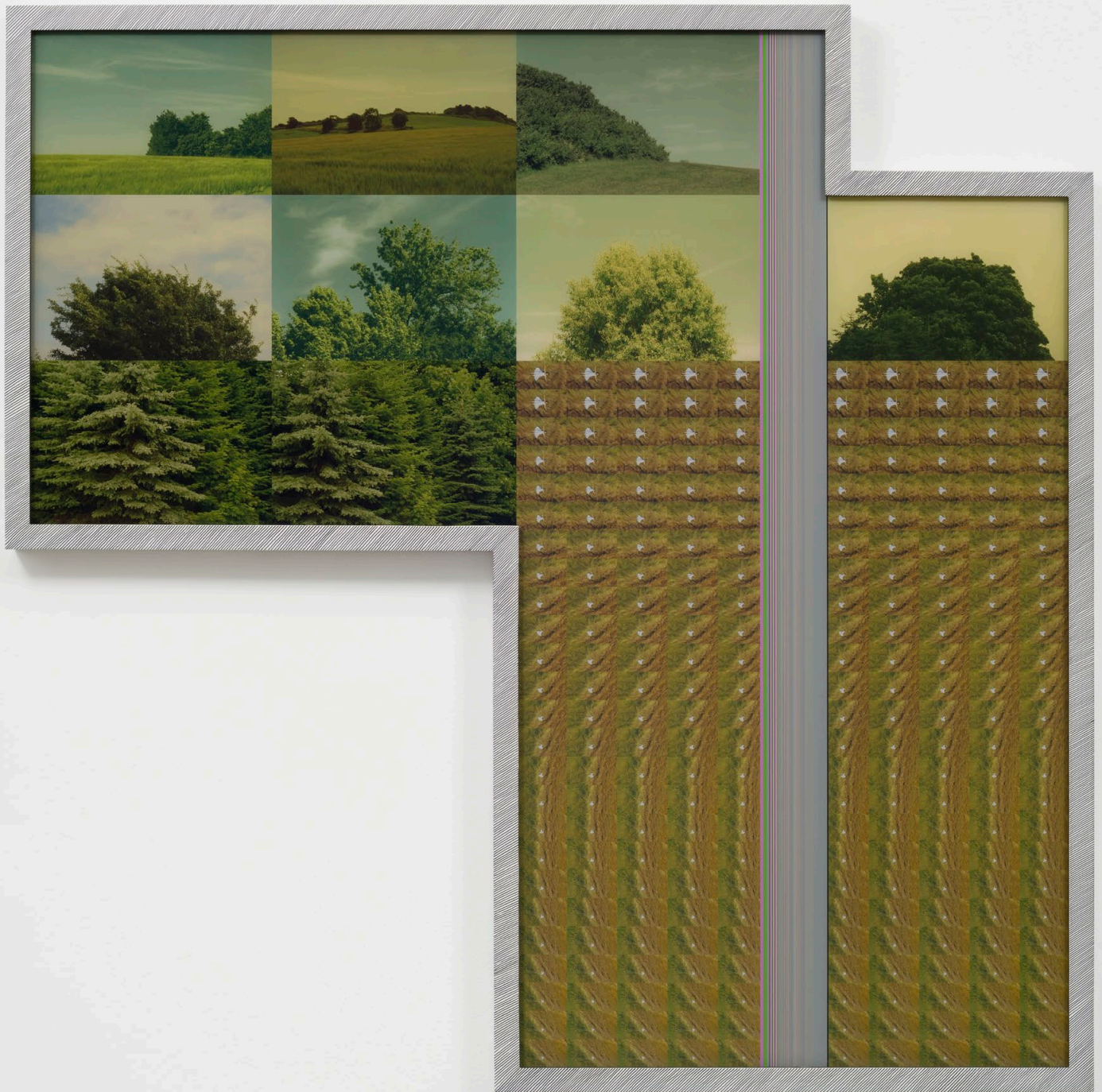
129 x 159 x 5 cm



**Almost Like Rebar - No.3**

2018  
c-print in artist frame  
127 x 159.5 x 5 cm





**Almost Like Rebar - No.4**

2018  
c-print in artist frame  
128 x 128 x 5 cm



Almost Like Rebar - No.5

2018  
c-print in artist frame  
184 x 106 x 5 cm



Almost Like Rebar - No.2

2018  
c-print in artist frame  
187 x 128.5 x 5 cm



**Almost Like Rebar - No.6**

2018

c-print in artist frame

88 x 176 x 5.1 cm

# Fuck it, I Love You.

2018

custom-printed felt tiles, found furniture and lamps, fresh coffee, cups and coffee scent Dimensions variable





### [Fuck it, I Love You.]

Fuck it, I Love You. is a multi-skin-toned felt carpet installation that invites the viewer to slow down, wander and reflect. The work presents an instance where context and disposition could drastically alter how a given subject—in this case skin tones—is perceived and experienced. The walls and floor of the project room are completely covered with soft felt carpet squares in different shades of skin tone, and on each square there are texts in hues similar to that of the background. While skin tones as colors give off a calm and safe impression, in reality, they seem to have been measures by which people divide and separate from one another, resulting in anxiety and alienation. Placing varying shades of skin tone side by side, on which texts in animated fonts describe scenes from a wide range of unknown protagonists' lives, Liu hopes to create a space for interconnectivity between seemingly disparate sociocultural collectives. She believes while people may be different as individuals, the notion of 'group differences' is merely a false and fabricated instrument. Selected from hundreds of narrative descriptions the artist wrote with friends, each text sounds as if it were an excerpt from a much longer story—a figment in a person's life. Entering into this comforting and inviting environment, where there are a few pieces of second-hand furniture and a lovely coffee aroma, the viewer feels as if they had stumbled upon someone's home. Reading one description after another in the surrounding, the room gradually comes to life, as if lit with countless little projections of mini-films, bringing before the viewer's eye the 'lives of others.' Fuck It, I Love You. constitutes a space where empathy and sentiments are evoked, where we take a moment to fathom a universal connection across all borders and divides.



### [Music Forbidden]

Stretching a sheet of manmade animal fur fabric onto a wooden frame, *Music Forbidden* highlights 'artificial manipulation' in both material and discursive production as a general direction society has taken through the past century. As the viewer's eye moves across the work's surface, a juxtaposition emerges between the seemingly soft, natural animal fur and the machine's wavy weaving pattern exposed by the blue paint patches. Most eye-catching are the two pieces of 'paper' at the center. Same as the small fired-clay fragments tied with delicate golden strings that scatter around the composition, the true nature of the 'paper' here is actually also fired clay, surprising the wandering eye as the viewer observes closer. The artist borrowed a text that was written on July 18th, 1969. It would have been president Nixon's condolence speech to the potential widows of Apollo Project's three astronauts if they didn't return from the moon. For the artist, the sincere, touching and poetic tone of the speech exemplifies discursive manipulation, whereas the content—passionately advocating for technological advances as the future path of civilization—can be read as a kind of genesis to the our current world, which may well have been the result of an endeavor led merely by seductive discursive persuasion.

To: H. R. Haldeman  
From: Bill Safire July 15, 1969

**IN EVENT OF MOON DISASTER**

Fate has ordained that those who went to the moon to explore in peace will stay on the moon to rest in peace.

These brave men, know that there is no honor for mankind in their sacrifice. Their two most noble goals, the search for truth and understanding, they will be mourned by their families and friends, they will be mourned by their nation, they will be mourned by the people of the world; they will be mourned by a Mother Earth that dared send two of her sons into the unknown. In their exploration, they stirred the people of the world to feel lessens in their sacrifice, they bind more tightly the brotherhood of man.

In ancient days, men looked at stars and saw their heroes in the constellations. In modern times, we do much the same, but our heroes are epic men of flesh and blood. Others will follow, and surely find their way home. Man's search will not be denied. But these men were the first, and they will remain the foremost in our hearts.

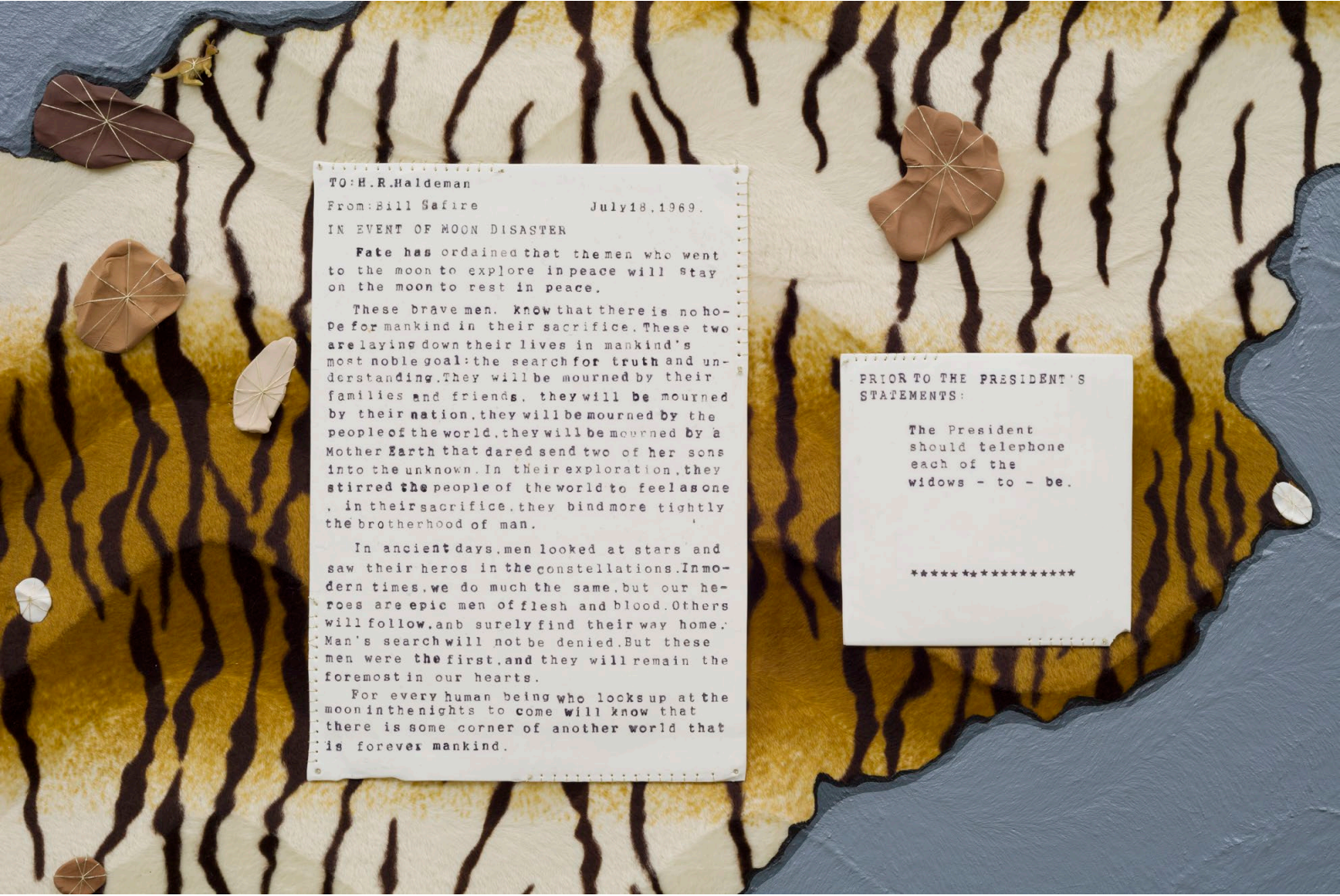
For every human being who looks up at the moon in the nights to come will know that there is some corner of another world that is forever mankind.

**PRIOR TO THE PRESIDENT'S STATEMENTS**

The President should telephone each of the widows - to - be.

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TO: H.R. Haldeman  
From: Bill Safire July 18, 1969.  
IN EVENT OF MOON DISASTER

Fate has ordained that the men who went to the moon to explore in peace will stay on the moon to rest in peace.

These brave men, know that there is no hope for mankind in their sacrifice. These two are laying down their lives in mankind's most noble goal: the search for truth and understanding. They will be mourned by their families and friends. They will be mourned by their nation. They will be mourned by the people of the world. They will be mourned by a Mother Earth that dared send two of her sons into the unknown. In their exploration, they stirred the people of the world to feel as one. In their sacrifice, they bind more tightly the brotherhood of man.

In ancient days, men looked at stars and saw their heroes in the constellations. In modern times, we do much the same, but our heroes are epic men of flesh and blood. Others will follow, and surely find their way home. Man's search will not be denied. But these men were the first, and they will remain the foremost in our hearts.

For every human being who looks up at the moon in the nights to come will know that there is some corner of another world that is forever mankind.

PRIOR TO THE PRESIDENT'S STATEMENTS:

The President should telephone each of the widows - to - be.

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**Music Forbidden**

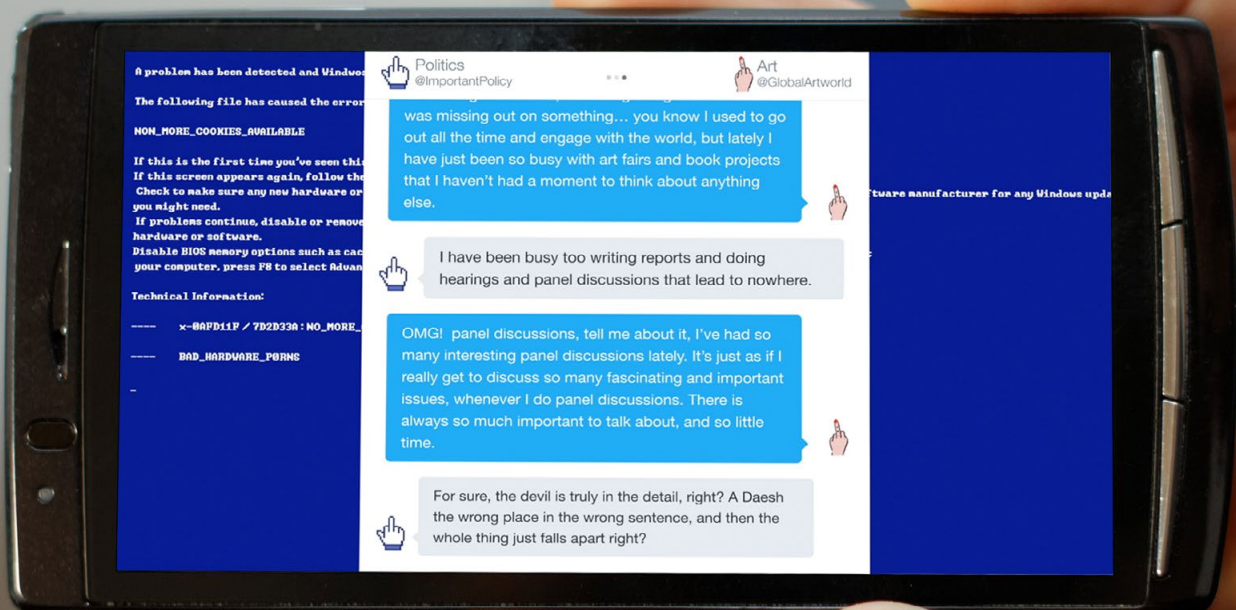
2018

Synthetic tiger-patterned fabric / fired clay / acrylic paint / found rubber animals / metallic thread / 139.7 x 110.5 x 3.8 cm.

## Best Friends Forever

2017 / in collaboration with Kristian Mondrup Nielsen.

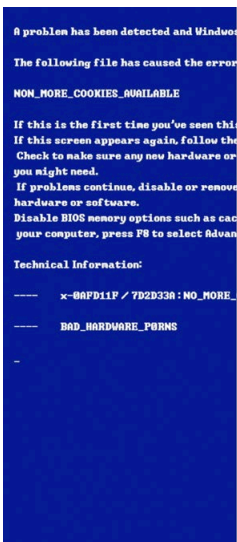
Medium: single channel video / 1080HD / sound / color / 6'35''



Best Friends Forever is a collaboration between the artist and her husband. In this work, the artist simulates a relationship between art and politics through satirical lenses. The artist and her husband registered two Twitter accounts—“Art (@GlobalArtworld)” and “Politics (@ImportantPolicy)” —respectively, to play these roles and initiate an improvised online conversation that is both private and public. The conversation covers issues and topics relating today’s political reality as well as the art market.

Vimeo link: <https://vimeo.com/203020518>

Vimeo lin Password: shiyuanliu29@gmail.com



Politics @ImportantPolicy

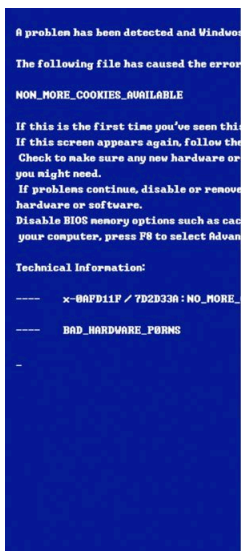
Art @GlobalArtworld

was missing out on something... you know I used to go out all the time and engage with the world, but lately I have just been so busy with art fairs and book projects that I haven't had a moment to think about anything else.

I have been busy too writing reports and doing hearings and panel discussions that lead to nowhere.

OMG! panel discussions, tell me about it, I've had so many interesting panel discussions lately. It's just as if I really get to discuss so many fascinating and important issues, whenever I do panel discussions. There is always so much important to talk about, and so little time.

For sure, the devil is truly in the detail, right? A Daesh the wrong place in the wrong sentence, and then the whole thing just falls apart right?



Politics @ImportantPolicy

Art @GlobalArtworld

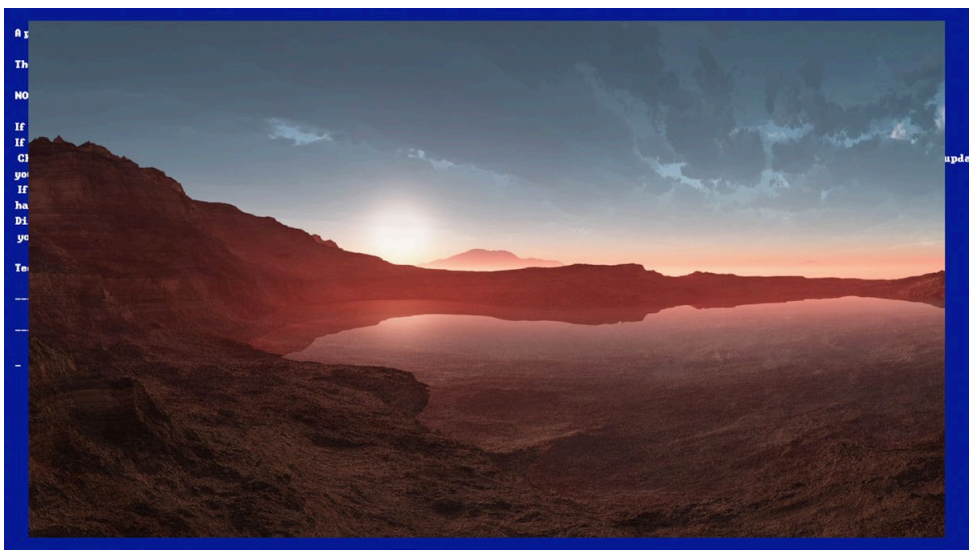
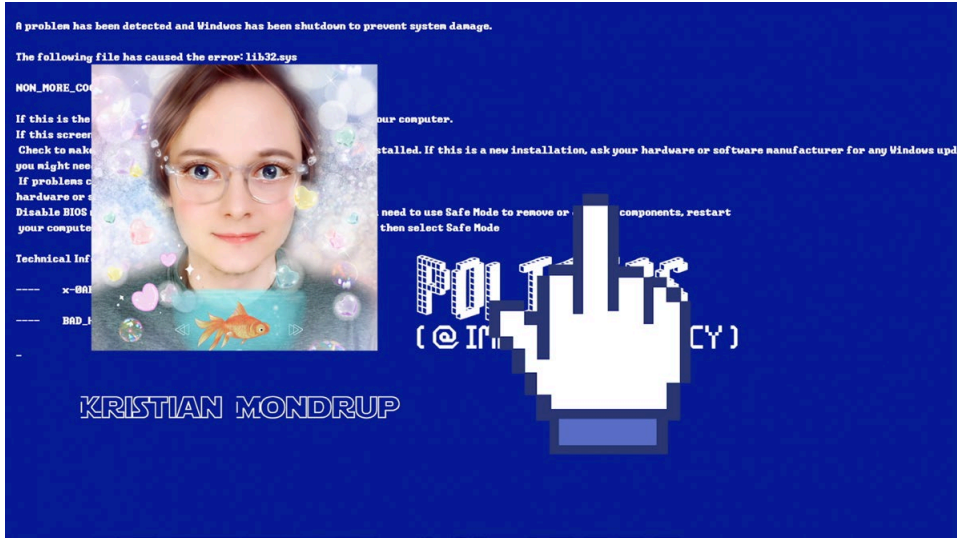
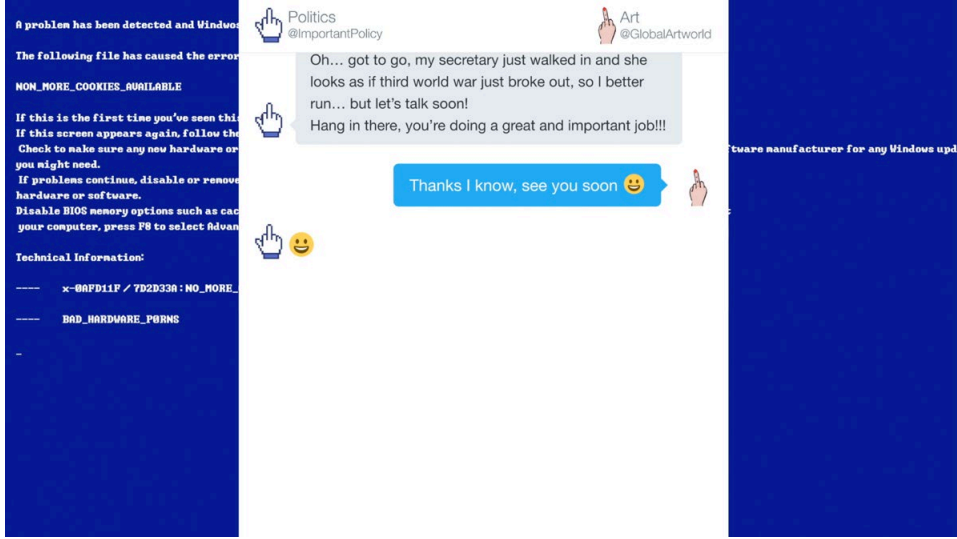
I'm doing a benefit tomorrow at the Four Seasons, you should come by and have a drink, there will be a public showing of rare modern masters, and a benefit auction for the poor.

That sounds fantastic, can I bring my wife, she loves modern art?

Of course you can, however it is really a public outreach thing to make awareness of global poverty. The seats at the dinner is 10.000\$ and there will be a lot of celebrities and media, so dress to kill. Maurizio Cattelan is doing a popup shop with Nazi Memorabilia and Ai Weiwei has promised to lie in the entry for the whole night, reenacting that important photo he did on the beach in Greece last year, and later in the evening there so it will really be a fascinating evening... and very controversial

Uh,.... you know what, I'm just looking through my calendar now, and it seems as if my wife arranged a private dinner at home with some friends, so I guess I have to catch you next time. I am really sorry!!!







# It Is Nice To See You

2017

Installation / sewing and mixed media on polyester / 150 x 150 cm.



Inspired by dictionaries and Wikipedia, 'It's nice to see you' speaks to situations the artist finds herself in when people discuss political topics: Wikipedia entries often trigger misreadings and misinterpretations because of their partial nature. Concerned with encompassing the full complexity intrinsic 'things,' Liu tries to avoid gestures that define or interpret. Rather, the text that accompanies the objects laid out on the cloth in this work only describes things in a poetic, emotional and experiential language. While the presentation resembles the form of dictionaries or encyclopedia, the content juxtaposes the poetic with the scientific, offering the reader a freedom of interpretation. Further, the text is embroidered and treated as part of the textile. The artist's attention to and reflection on transient matters demonstrate a certain form of nostalgia prevailing especially in our present information age where our knowledge of the world and of each other shuffles constantly on a scale between truthful and fabricated.



### SUNSET

A final breath of orange light,  
Inhaling moments of dying day,  
Exhaling blooms of fright,  
Dewy eyes watch us leave  
a final-page-cowboy



### CELERY

Carminative = fart medicine = Lat. Carminat-, healed by incantation.  
Windless peak - Quiet meditation - Chewing,  
And as her shadow grows long in the valley below,  
Hungry crows march single-file up the slope,  
Air,  
too thin for wings,  
Too thin for flight.



### CIGARETTE

Tell me says he,  
puts it out on the cat,  
Who howls and scampers,  
Angry pink leopard,  
Have yuo tried the Ferris wheel?  
Shake my head and vacuum the air,  
Puff puff pale clouds, is it cold in here?  
Once you get to the top it's nothing but disappointment.



### MATCH

Curious is looms above,  
And starts its roaring descent,  
Going under along the blackened stem,  
Maybe its similar to dying,  
Oh  
Oh wow,  
Oh wow,  
It is.



### GLASS OF COLD WATER

From the silky comforts of the abyss,  
I make haste,  
rush coolly for a glimpse of air,  
only to despair/disappear  
stay too long and perish.



### EGG

- Scramble
- Boil
- Cook
- Poach
- Devil
- Bake
- Fry
- Omelette



### LEAF

- 1 is the crippled and derelict,
- 2 feels abandoned and forgotten,
- 3 has dreams of ambition,
- 4 gets all the attention.

Sprouting from the shoulder  
Of tepid meadows all over  
Rarefied fours of clover  
Seek not up high but down lower



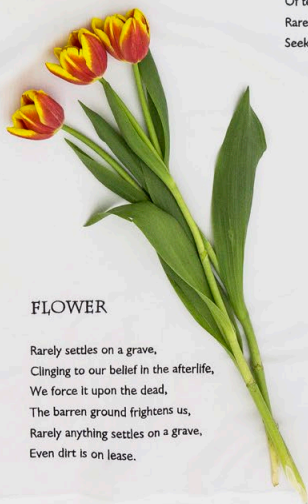
### BREAD

Timed Based Painting



### SPARKLER

Twist and turns in silver burns,  
Convicts escaping the hiss,  
Sparking riot and cackle and laugh,  
Two albino gorillas on the edge of a volcano,  
Beat machine-gun rhythms rat-tat-tat,  
And disappear.



### FLOWER

Rarely settles on a grave,  
Clinging to our belief in the afterlife,  
We force it upon the dead,  
The barren ground frightens us,  
Rarely anything settles on a grave,  
Even dirt is on lease.



### GLASS OF MILK

Great tsunami licks the edge, perfect pale flagellant fluidity. Indifferent to critique in  
turbulent times, Eyes of wet  
anticipation,  
You realise its only glue and hairspray, right?



### TEA-BAG

Warm and fragrant it.....plop  
Wets the leaves and flowers.....dip  
Catches a breath of air.....dip  
Hold for as long as you can.....dunk  
Though it is destined to.....drown



### MUSHROOM

Floor of the Forest,  
Heaves and sighs and claws and rakes,  
Shades of deep calm,  
Shapes of antique form,  
Crease a view across and along,  
Runs away and hides,  
Whispers of LOVE, now she says go away go away.

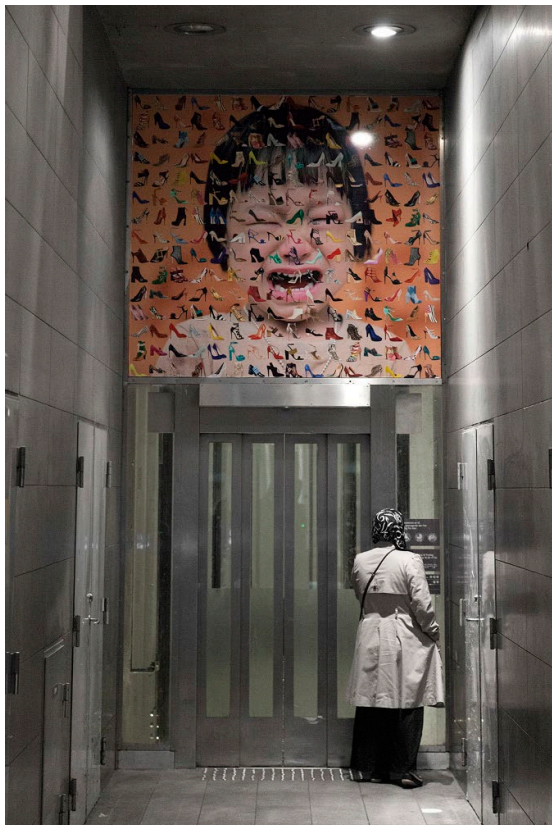
## Not Titled

2016

photography in light box / 200 x 180 cm.

Digital print / 200 x 180 cm.

The artist was invited to create for Copenhagen Norreport Metro Station a large-scale lightbox photography work. The artist directly adopts the visual language of ordinary commercial advertisements to speak of the indifference that marks the relationship between people. The work reveals the artist's reflections, at a time of European refugee crisis, upon the middle-class mainstream values, and hints at problems made possible by "ignore", "ignorant", and a stable state that is guaranteed by exactly "ignorance".







## From Happiness To Whatever

2015 / in collaboration with Kristian Mondrup Nielsen.

Sound Installation / printed carpet squares / 45 x 45 cm each / installation dimensions variable.

From Happiness To Whatever is a room and sound installation. The work covers a given space completely with small carpet squares. There are four speakers imbedded in the ceiling, alluding to a certain voice that “comes from above,” while mimicking spiritual-therapy-like broadcast programs. In a humorous and ironic fashion, the audio content repeatedly educates the visitor on the key to happiness, whereas this didactic broadcast and the softness and comfort of the quilted space directly contrast each other.



## This Way or That Way

May 2016

Installation

80 printed felt - carpets / 100 x 100 cm each / installation dimensions variable.

Room installation This Way or That Way consists of 80 hi-res printed carpets, on each of which is a slogan composed by the artist and her assistant, just as those seen in demonstrations. The work encourages the audience to walk in, and further develops the artist's reflections in From Happiness To Whatever. The artist deliberately creates an ambiguity, blurring the fixed nature of slogan banners with emotional and poetic languages, softening the seriousness inherent to political propogandas. The artist handles forms and colors of the texts according to popular aesthetics of the internet culture, and intentionally renders the appearance of the work light and weak. In this way, the artist reflects upon the influences popular culture in a globalized context and of the stubborn standards that neglect individual differences on perception. In an exhibition space, the work further tries the influence as such by including into itself the audiences' reactions (such as taking a selfie in it), allowing other discursive dimensions to emerge.



**Release us  
from the  
shackles of  
modern so-  
ciety!**

**Great poetry  
exposes the  
fragility of the  
barriers we build  
around our soul!**

*Overcoming daily challen-  
ges is no small task.  
Every challenge is a chal-  
lenge no less. When faced  
with a multitude of pro-  
blems, one must start in  
one end, checking the boxes  
as one goes!*

**Old roads are carved  
into landscapes like  
bones laid to rest in  
thick moss, new  
roads shine with the  
insincere glee of  
hollow souls!**

**The world is similar  
to a bowl of fruit, if  
it only contains  
apples and pears no  
one will find it  
interesting!**

**Inspiration  
exists but we  
must be pre-  
pared to grab  
it when it  
floats by!**

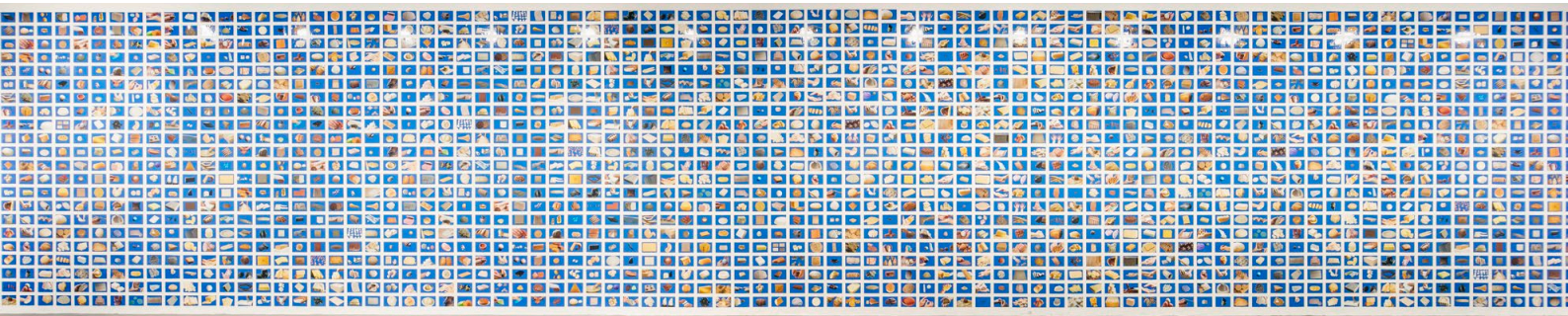


## As Simple As Clay

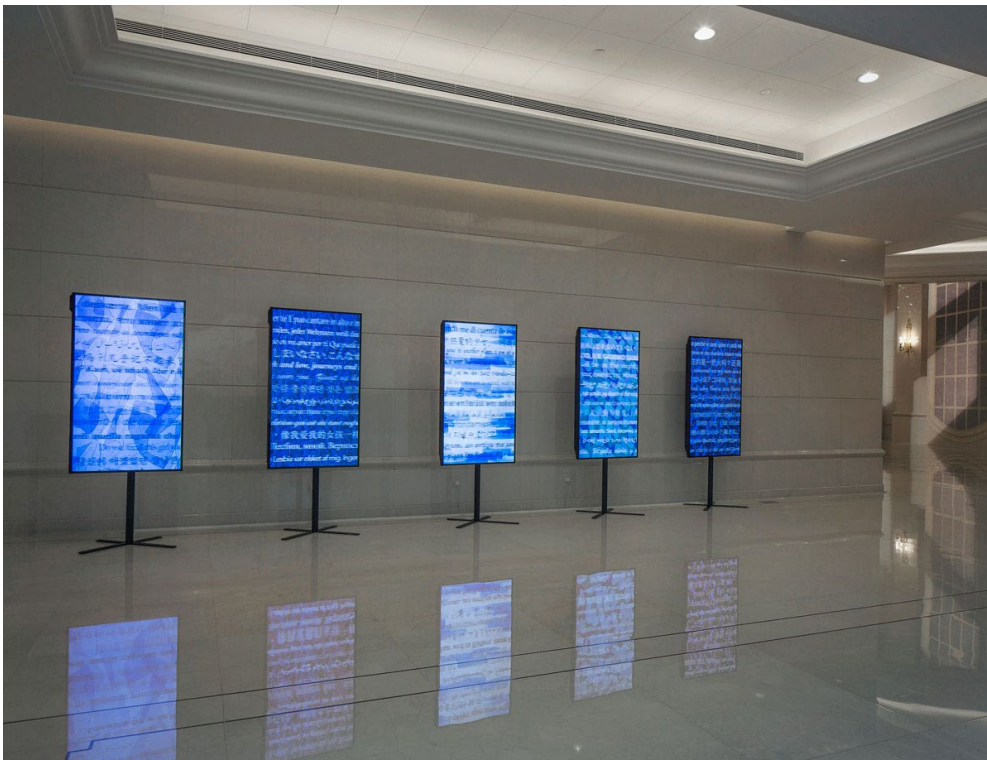
2013

Photography Installation / C-prints / demensions variable.

As Simple As Clay comes from the artist's understanding of the act of shaping. Along with the experience of learning a new language, the artist kneads clay into different shapes and examines the true property of this material from different perspectives. The artist then search online with the keyword "clay", and selects images of clay or mud and other related images from different cultures, and places them against an unified blue background. The images, now neutralized, form together a grid system in such the definitions and functions conveyed in original contexts are dissolved. In this work, by deliberately making unfamiliar the geographical origins and cultural contexts of the objects, the artist demonstrates how images - apparently could be easily subject to manipulations - function suggesting cultural borders, and encourages the audience to make associations based on his or her own experiences.







## Love Poem

2015

Video installation on five separate screens / HD 1728 x 1080 each.

The work is a modern love poem composed of languages from different ages and cultures. The artist researches and collects love poems written in numerous languages from all ages, translates these into English. She selects nine classic poems from these, mixes the lines and produces a tediously lengthy poem that is abstractly narrative in nature. This modern poem is then translated into thirteen languages, presented in the form of a video. The audience is encouraged to read the work in a cinematic setup. Revealed between the lines is the legitimate border of love defined by the differences between cultures, epochs and political systems. It is a Babel metaphor, testifying to the limit of translation, the inevitability of misinterpretation, the gap between human cultures that are impotent.

Youtube link: <https://youtu.be/aZuECVDPHc0>





## Lost In Export

2015

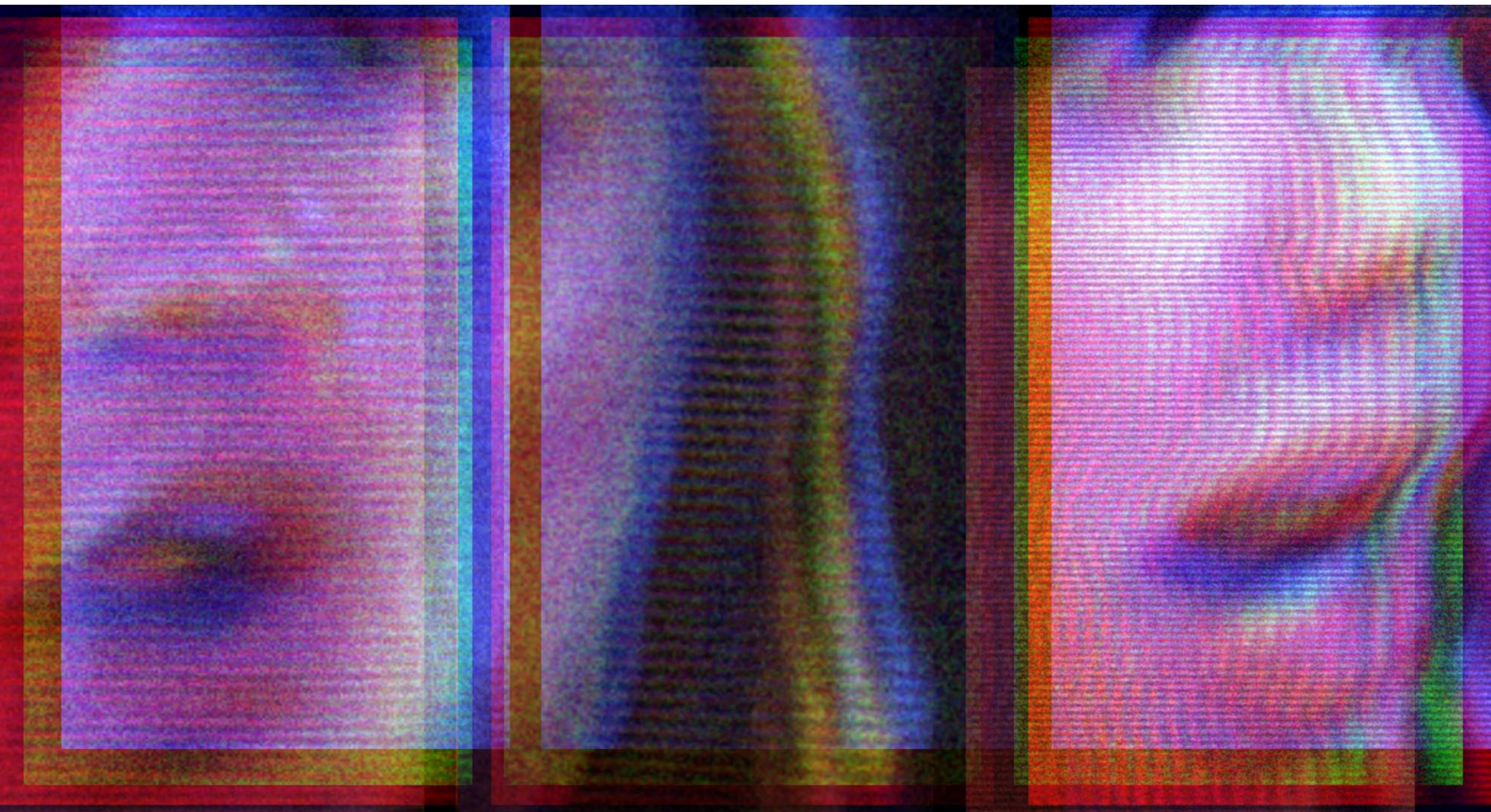
Single channel video / color / sound / 4k / 3996 x 2160 / 33'34" / Sound Composer: Kristian Mondrup Nielsen.

Lost in Export takes as its materials classic scenes from history of film and video art, and nurtures, via an idealistic presentation of affections and romances, a seemingly credible relationship between two groups of characters. The artist appropriates figures and characters that can emphasize the universality of plots, and creates a chain of texts that interact with one another by amassing intertextual dialogues, flashbacks and juxtapositions. The artist grants relevant references to natural scenes that play a significant role in the narratives, abstracting from it perceivable typical elements. Through composing narratives, the artist contemplates the emotions and experiences that are fictionalized in contemporary society. In this work, the artist continues her research-based practice, develops the discourse on the credibility of narratives initiated in *The Edge of Vision*, or *The Edge of the Earth*, and proposes a reconsideration of "classics" in art.

Youtube link: <https://youtu.be/vZl6ja1ZnxY>



《摄影改变一切》  
<Photography changes everything>







- 你知道时间的永恒性吧?  
- Do you realize that the eternity of space, right?







## The Edge of Vision, or the Edge of the Earth

2013

Single channel video / color / sound / 6mins / Music and Sound Production: Kristian Mondrup Nielsen.

The Edge of Vision, or the Edge of the Earth presents the artist's systematic study of the credibility of narratives. A series of manipulated natural landscaped images are delicately insinuated into the footages the artist has previously taken in the United States, Denmark, and China. These include documentations of performances related to Chinese funeral rituals, and other landscapes that are shot in a National Geographic style; the footages are shown along with a voiceover that resembles a BBC documentary narration. Purposely misleading in both visual and audio languages, the work aims at achieving a degree of narration that is clear but deceitful. A thorough exploration of the mechanism for documentary visual languages develops a discourse on the relationship between the work, the author and the audience as seen in her earlier work Hi~!.

Vimeo link: <https://vimeo.com/107678294>

Password: shiyuanliu29@gmail.com







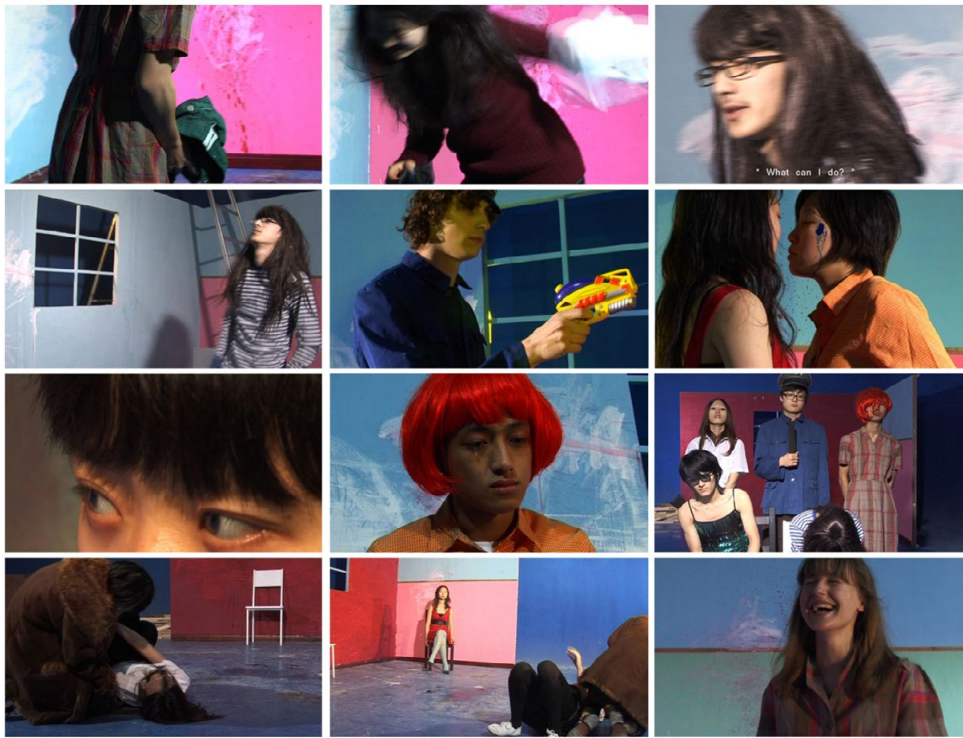
### A Conversation With Photography

2012

Photography Installation / Inkejet prints / tinted dark glass / hand glued digital printed flower photos on wooden frame / 90 x 70 cm x 3 panels / wallpaper dimensions variable.

A Conversation With Photography takes Kitsch images as its medium to inquire the canons of photographic presentation. The work consists of three framed black mirrors and a wall covered with decorative flower patterns. For the wall, the artist collects images via Google search engine with negative keywords such as “discusting flowers”, “vulgar flowers”, “rotten flowers”, et cetera, to mock stereotypical ideas of “beauty” on the internet. The framed black mirrors with frames deliberately blended in with the wall channel undeveloped films, inviting the audience to consider pre-existing principles of art in the transition between the two and the three dimensions. By repeatedly testing the audience’s anticipation of “truthfulness”, the work attempts to hint at this reality: films can via a commercial model influence our real emotions, change our needs in everyday life; in turn, human desires modify and future new commercial models, and this nightmare goes on.





## Evidence

2009

Medium: Single Channel Video / color / sound / 720 x 576 / 11`39”

Evidence is the artist's early exploration on identity. This work highlights an uncertainty that is about relationships between people, or rather life itself. The artist came up with an idea one day to hold a party with each of her friends brought apparels that resemble most of their characters. Then the group made two sets of numbers – one to stick on the clothes, while the other for the group members to pick randomly from. Each member picked one number and tried on the clothes accordingly. Then the artist wrote down actions and dialogues that resemble each identity, numbered them for a random selection. The one would have to act and talk according to the number he/she picked. Thus each member of the group, wearing others' clothes, talking in another one's way, behaving a third one, felt totally excited, weird, yet true.

Vimeo link: <https://vimeo.com/106228259>

Password: shiyuanliu29@gmail.com





**Wonderland**

2016

Photography / digital prints / 23 x 30 cm.



## **We Were Never Alone Never Bored**

2014

Inkjet prints / apple / pear / installed on wooden box.

We Were Never Alone Never Bored is the artist's first exploration of the relationship between the organic and the artificial. The color of two default iPhone gradation wallpapers is resembled in the background where two fresh fruits suggesting human contours are placed. Through mimicking certain color and shapes, the work makes a parody of gender-related stereotypes in the public's perception. The essential of identity issues is highlighted via a candid presentation of the organic's physicality and fragility against a preset artificial background.





## Hi~!

2011

Single channel video / 1 min / HD 1920 x 1080 / color / sound.

Hi~! is the artist's early exploration of narrative credibility. The artist uses a children's camera (that worths nine dollars) to shoot a crime-scene performance she arranged at her own place. She has an actor with a toy gun and a criminal costume waiting for her roommate to step out from the shower and records the embarrassing moment when the roommate meets the actor - when the real meets the performance. In post-production stage, the artist adds forcefully special effects and video languages such as zooming in or out, panning and slow motion et cetera, enhancing possible suspicions of the audience. In a candid, unpolished way, the artist reveals the inherent subjectivity in cinematic and theatrical languages.

Vimeo link: <https://vimeo.com/106229290>

Password: shiyuanliu29@gmail.com

