**Invited artists biographies**

**Cao Shu (Shandong Province, 1987)**

Cao Shu’s work focuses primarily on narrative-based 3D digital moving images, video games and site-specific installations. His works are grounded in local practice, intricately weaving the complex production mechanisms and mythical metaphors behind computer graphics technology with historical archives and social issues. His recent works explore the collective unconscious which he brings into his family history within a condition described as “Trapped in local dispersion,” which reflects upon the hauntology of collectivism in 20th-century China. His most recent works have been exhibited at institutions such as Kunsthaus Baselland, the Macao Museum of Art, White Rabbit Gallery Sydney, the Matadero Madrid Contemporary Art Center, M+ Museum Hongkong, the Power Station of Art Shanghai (PSA), the Asia Society Hong Kong Center, OCAT Shanghai and the Sleep Center in New York. He has participated in residencies at Atelier Mondial in Basel (2017), Koganecho Bazaar in Yokohama (2019), and Muffatwerk in Munich (2023).

**Chen Liang (Baoji, Shaanxi Province, 1987)**

As a child, Chen Liang studied calligraphy and the painting of deities at a local temple. He earned a Ph.D. from the School of Calligraphy at the CAA. Since becoming a professional artist in 2012, his work and research have been based on field studies of local knowledge, ancient rituals, the origins of writing, and the traditions of human script. He consistently strives to unearth hidden and forgotten histories and explore the universality of writing. Inspired by folk rituals and mysticism, Chen often contemplates how to reconstruct fragmented and mixed folk ideas through writing. This approach has led him to work across various mediums, including iconography, document collection, publishing, fieldwork, documentary filmmaking, writing, poetry, theatre, calligraphy, and painting, all of which contribute to his complex poetic vision.

**Cheng Ran (Inner Mongolia, 1981)**

From 2013 to 2014, he completed a residency at the Rijksakademie in the Netherlands, and in 2017, founded the artists space Martin Goya Business. As a representative of China’s new generation of video and cross-media artists, Cheng Ran explores various artistic forms, including film, poetry, theatre, novels, and installations. In his work, he reconfigures these elements into his unique artistic language, a reflection on the inner state of the younger generation, shaped by the forces of political and cultural globalization. Rather than focusing on issues of identity, the artist seeks to uncover new values within multiculturalism.

As a result, his work reflects his deep engagement with themes such as boundaries, differences, and even opposition and cultural marginalization. He has won several emerging artist awards and has held solo exhibitions at international institutions such as the New Museum, TANK Shanghai, UCCA Center for Contemporary Art, and the Tel Aviv Museum of Art.

**Dai Chenlian (Shaoxing, Zhejiang Province, 1982)**

With his work, Dai Chenlian wishes to record all his mistakes and the way they repeat, using various overlapping languages. His practice relies on the essential elements of theatre art — story, action, sound, lighting, construction, and gesture — and breaks them into the smallest possible units in order to reveal the condition, process, and movement of thought as directly as possible. Since 2007, he has initiated several projects that he have developed over the years: the Museum-Theatre Project, the Family-Theatre Project, the Painting-Theatre Project, and the Theatre-Theatre Project. This approach marks his attempt to break away from the boundaries of disciplines and research within the field of contemporary art. The stories he tells come from the accounts of ordinary people whom he meets to create his own narrative and imagination of the world. The artist won the Best Work Award at the Tokyo Art Festival in 2019 and was nominated for the Huayu Youth Award in 2016.

**Feng Bingyi (Ningbo, Zhejiang Province, 1991)**

Feng Bingyi combines cinematography and narratives which she presents in space to explore the full potential of the moving image. She has proved her talent in constructing a personal worldview based on the combination of logic and drama, in which narratives hidden behind her works reveal themselves. Following this approach, the narratives are not intended to present any concepts, but rather have been restored to the instinctive power of reflecting upon the passage of time. The “stories” for the artist thus represent both the flow of time and what time tells. In this paradigm, she turns installation, photography, and other media into part of her new image, which is to be seen as the conceptual heart of her work beyond the traditional scope of visual form. In this way, the artist seeks a new way into the contemporary deconstructed world we live in.

**Kang Kaiwen (Quanzhou, Fujian Province, 1997).**

Kang Kaiwen is a video artist and an experimental filmmaker, currently living and studying in Berlin.

Her creative approach is based primarily on theoretical research and on the social context, experimenting both with moving images which she studies as such, and reactivating its classical models and formats. Her research is moving in the direction of a possible “ecological” existence of the moving image, to explore new relationships between humans and the world in view of the technological increase in entropy in the Anthropocene.

**Liu Wei (Beijing, 1972)**

Liu Wei creates works in many different media, such as painting, video, installation and sculpture, gradually developing a unique artistic approach that led him to become a particularly compelling voice of his generation. His work and his research matured during a vital stage of China’s development, reflecting the typical changes, especially in the urban and cultural landscapes, that transformed the country in the new century. Liu’s works are inspired by post-Duchampism and engage with the legacy of modernism, presenting a varied and complex artistic language that condenses within it the visual and intellectual chaos caused by the social and political transformations of recent years. He has held many solo exhibitions in institutions such as the Long Museum (West Bund), Moca Cleveland & CMA Cleveland, the Ullens Center for Contemporary Art in Beijing, and the White Cube in London.

**Liu Yi (Ningbo, Zhejiang Province, 1990)**

Liu Yi utilizes various mediums such as animation, multimedia, and space installation that reflect her daily experiences and explore the potential of her works. Through her eclectic creations, audiences can delve into a distinct parallel world. Her video works and installations have been exhibited in renowned museums and institutions worldwide.   
In 2024, her work won the Best Animation Work Award in the Explore Section of the 26th Shanghai International Film Festival. In 2017, her work *A Crow Has Been Calling for a Whole Day* was selected for the Holland Animation Film Festival (HAFF) and later received the Special Recommendation Award at the Hua International Short Film Festival. In 2018, she was invited to participate in the SeMa Nanji Residency Project at the Seoul Museum of Art, and the following year, she was invited to The Royal Abbey of Fontevraud as artist in residence.

**Qiu Zhijie (Zhangzhu, Fujiam Province, 1969)**

Qiu Zhijiehas always been committed to promoting a concept of “Total Art” based on cultural research, and moving from this concept has developed a practice that integrates observation with artistic creation, curation and writing, seeking a connection between art and life and between art and society. His experimentation ranges from ink painting to photography to installations, video and performance.

Since 2003 he has been actively engaged in the field of contemporary art education and has recently been involved in the construction of an experimental art education system, dedicated in particular to the social and technological arts. He is the president of the Tianjin Academy of Art and a professor at the Central Academy of Fine Arts. As a writer he has published dozens of books, as an artist he has been featured in many exhibitions in China and abroad. He curated the Shanghai Biennale in 2012 and the Chinese Pavilion at the Biennale Arte 2017.

**Gao Shiqiang + Shanshui Creating Collective (Weifang, Shandong Province, 1971/Hangzhou, since 2017)**

Since the mid-1990s, Gao Shiqiang has based his artistic practice on studying the landscape in sculpture, installations and experimental research on the image. In his work as an artist and teacher he gradually came to focus on the moving image. The Shanshui Movement arose under his guidance between 2017 and 2018, developing as a video action in the landscape that lasted around ten years. The project includes artistic practices such as walking, creating and thinking among the mountains and rivers. In parallel, the collective creation of videos dedicated to the landscape, which has been ongoing for several years, is accompanied by dialogues, discussions and exhibitions that take place in the urban landscape. The movement is based on a theoretical exploration of the traditional Chinese painting style called Shanshui, which understands collective creation as a method to conduct artistic and spiritual-searching practices that underlie this style.

**Shi Bing, Lin Yi (Liaoning/Chaozhou, Guangdong Province 1989)**

Shi Bing’s works focus on the imbalance between the lives of individuals and reality, explore the ontological attributes of contemporary human beings, at a time in history that seems inapt, and think about how to truly be the “man of one’s own present”. Lin Yi’s creations revolve around the imaginative universe of daily life, underscoring the repetitive nature of work. In her works she focuses on the identity of woman and her status as a worker in the reality of everyday life, including all the social problems linked to them. As a couple of artists, they work together retrieving materials directly from situations in their life, exploring and emphasising certain aspects such as the body, everyday occurrences, the shadows and everything they find in their days. Their art succeeds in revealing delicate and sensitive arguments within the great historical narratives and in social contexts, to become a light and hidden metaphor of the dilemma of existing.

**Xu Jiang (Fuxhou, Fujian Province, 1955)**

After studying in the Oil Painting Department of the China Academy of Art, Xu Jiang studied at the Hochschule fur Bildende Kunste in Hamburg. Many of his solo shows have centred on the image of a field of sunflowers which for the artist represents the idea of home. Placing himself in relation to the infinite dimensions of space and time through monumental compositions, Xu evokes a profoundly solemn sense of history that permeates his visual story with a poetic interest in history, nature, society and life. His research, which he expresses both in his writing and his painting, follows his creative career and his deep critique of modern consumerism. Xu has held exhibitions in many international institutions including Art Basel Hong Kong (2013), the National Art Museum of China, Beijing (2010), the 10th International Architecture Exhibition – La Biennale di Venezia (2006), the MAC Museo de Arte Contemporáneo in Santiago (2002), the Bethanien Art Center in Berlin (2001) and the Hamburg Kulturforum in Hamburg (1989).

**Yang Fudong (Beijing, 1971)**

Yang Fudong has developed an important body of work that ranges from film to installations to photography, and is considered one of the most significant artists in China. Yang began to create videos in the late 1990s, his research forms a unique cultural visual interpretation through multiple perspectives interlaced with experiences of space and time with photography, painting, film and installations. All his works are characterised by multiple perspectives that emphasise the structure and form of identities in myths, personal memories and life experiences. In 2013 the Kunsthalle in Zurich and the Berkeley Art Museum & Pacific Film Archive organised a retrospective of his work. The artist has also participated in the most important international festivals, including the Sharjah Biennial (2013), International Art Exhibitions - La Biennale di Venezia (2003 and 2007), The Asia Pacific Triennial of Contemporary Art (2006) and Documenta XI (2002).

**Ye Yufeng (Guangdong Province, 2001)**

Ye Yufeng began her career experimenting with various media and using domestic tools to create felt, transforming wool into felt objects in the same way that daily household chores are completed. She is currently exploring the potential connections between soft materials and ready-made objects. After completing her studies at the Free Art Studio of the School of Intermedia Art of the China Academy of Art, she is continuing her Media Art studies in Cologne. In all her work the artist places herself behind the scenes, seeking to abstract the traumatic part of events from the events themselves, describing them through the formal language of art.

**Yi Lian (Yichun, Jiangxi Province, 1987)**

Yi Lian has long been concerned with contemporary reality and his works have often been based on the individual experience of his real life. Through the visualisation of memory and other methodologies, the artist creates connections and relationships of understanding between his self and the other. His forms of creativity include video, installation, photography, painting, ceramics and other media. His works have been exhibited in various institutions including the S-AIR Art Residency, Hokkaido, Power Station of Art (PSA) in Shanghai, the Beijing Minsheng Art Museum, Skulpturen Museum Glaskasten Marl and the White Rabbit Gallery in Sydney. He participated in the Shanghai Biennale and the Oberhausen International Short Film Festival. He won the Jimei Arles Discovery Award in 2019 and the Sudanese Cultural Foundation 100 Artists Award in 2022.

**Ying Xinxun (Yongkang, Zheijiang Province, 1981)**

Starting from daily life, Ying Xinxun’s artistic creations concentrate on the *social texture* of materials and objects. Using materials as if they were creative methods, Ying studies objects in their process to express contemporary social phenomena. She has recently turned her attention to social relations, ideologies and people’s behaviour presenting them in her works as a social landscape, a packaging phenomenon and an analysis of how we are influenced by these changes. Exploring the contemporary age in the post-aesthetic world she works on the relationship between the media and society. Her formal language includes textile art and installations, but she also uses video, performance and painting. She has held one-woman shows and developed projects in various institutions. She was nominated for the Excellence Award of the Today Art Museum Martell Art Fund’s highest award for the future and for the Focus On Talents Project Award and WANG SHIKUO Nomination Award of the Beijing Today Art Museum.

**Yuan Keru (Hangzhou, 1990)**

Yuan Keru’s practice focuses on exploring the painterly quality and spatial and narrative rhythm of video, combining current events and emotions with history, mythology and dreams. She uses film narrative to present the hardships endured by individuals in different historic moments. In 2023 she won the Ranran Artist Award and has been nominated for various prizes including the JIMEI ARLES International Photo Festival Discovery Award (2022), the AAC Award of Art China (2018), the Huayu Youth Award of Art Sanya (2014). Her most recent works and new projects have been exhibited in various institutions including the Zhejiang Art Museum, the SPURS Gallery and the UCCA Center for Contemporary Art.