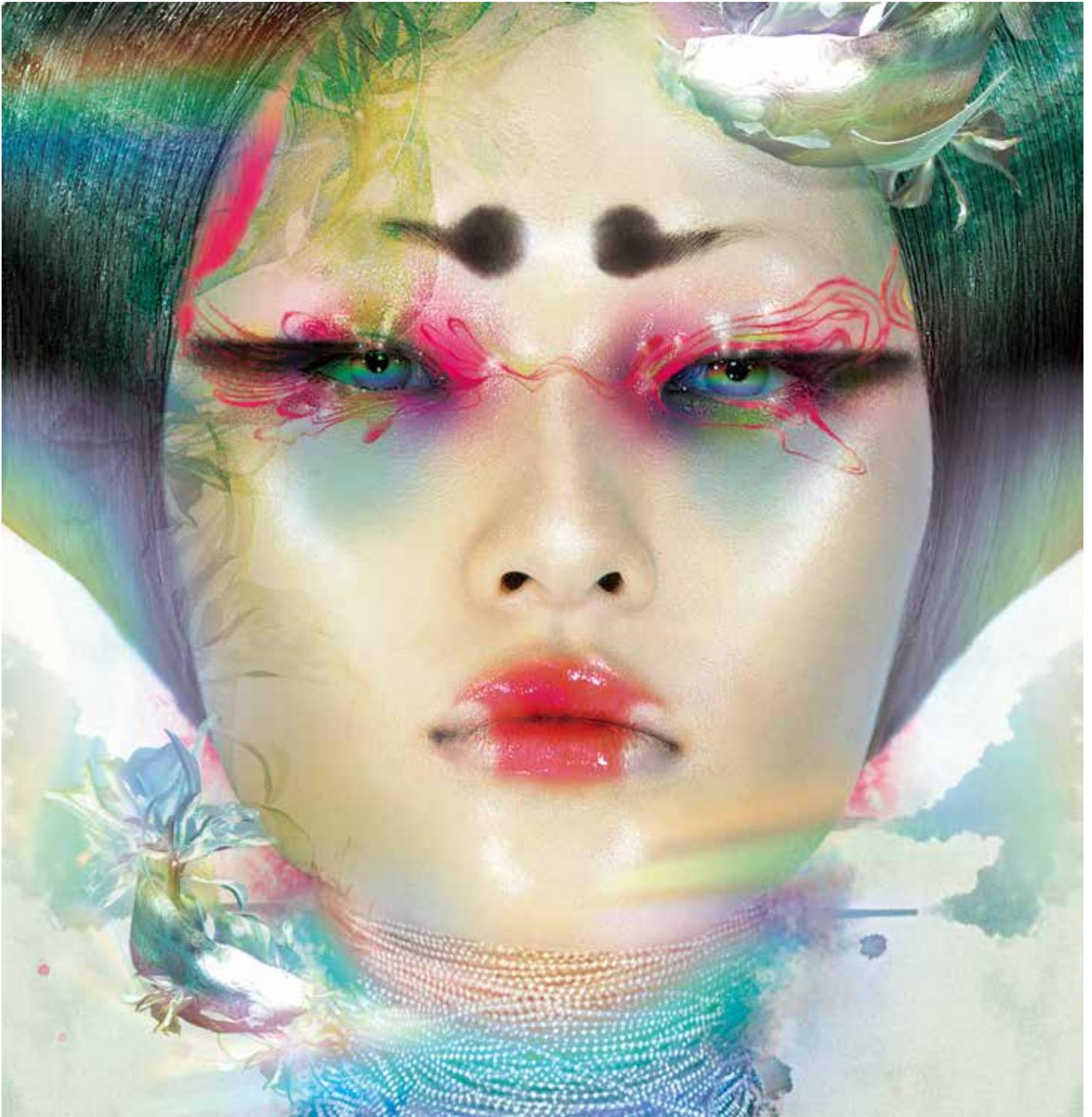


Wōmen (我们)

Contemporary Chinese Art

Arthur Greenberg Undergraduate Curatorial Fellowship

January 25 – April 21, 2013





Chen Ke (b. 1978)
With You, I'll Never Feel Lonely–Mirror, 2007
 C-print, 11 13/16 x 11 13/16" (30 x 30 cm)
 Courtesy of Star Gallery, Beijing

Chen Ke (b. 1978)
With You, I'll Never Feel Lonely–Table Lamp, 2007
 C-print, 11 13/16 x 11 13/16" (30 x 30 cm)
 Courtesy of Star Gallery, Beijing

Chen Ke (b. 1978)
With You, I'll Never Feel Lonely–Tin Bird, 2007
 C-print, 11 13/16 x 11 13/16" (30 x 30 cm)
 Courtesy of Star Gallery, Beijing

Chen Ke (b. 1978)
With You, I'll Never Feel Lonely–Toy Piano, 2007
 C-print, 11 13/16 x 11 13/16" (30 x 30 cm)
 Courtesy of Star Gallery, Beijing

Chen Ke (b. 1978)
With You, I'll Never Feel Lonely–Clock One, 2007
 C-print, 11 13/16 x 11 13/16" (30 x 30 cm)
 Courtesy of Star Gallery, Beijing

Chen Ke (b. 1978)
With You, I'll Never Feel Lonely–Television, 2007
 C-print, 11 13/16 x 11 13/16" (30 x 30 cm)
 Courtesy of Star Gallery, Beijing



Hung Liu (b. 1948)
Bonsai, 1992
 Photolithograph from two plates on Rives BFK paper, 22 1/2 x 30"
 (57.2 x 76.2 cm)
 Mildred Lane Kemper Art Museum, Washington University in St. Louis
 Gift of Island Press (formerly the Washington University School of Art
 Collaborative Print Workshop), 1993

Hung Liu (b. 1948)
Trademark, 1992
 Photolithograph with collage on Rives BFK paper, 22 1/2 x 33"
 (57.2 x 83.8 cm)
 Mildred Lane Kemper Art Museum, Washington University in St. Louis
 Gift of Island Press (formerly the Washington University School of Art
 Collaborative Print Workshop), 1993

Acknowledgments

Wǒmen (我们): Contemporary Chinese Art is an impressively focused multimedia exhibition that explores how an emerging generation of female artists from China artistically mediates cultural and sociopolitical conditions of life in the rapidly globalized context of contemporary China. Taking as their point of departure artworks by Hung Liu (born 1948), a Chinese-American artist who came to prominence after emigrating from China to the United States in the mid-1980s, *Wǒmen (我们)* concentrates on China since it emerged from the social, political, and economic disarray of the Cultural Revolution (1966–1976) as one of the most radically transformed countries in today's world. While the artworks by Hung Liu, from the collection of the Kemper Art Museum, attempt to recover the erased history of China (a result of the Cultural Revolution) and dwell on such issues as Westernization and feminist identity politics, more recent artworks by a generation of female artists born in the 1960s and 1970s, which comprise the majority of work in this exhibition, demonstrate an investment in the effects of a homogenized, capitalized, and globalized China. With topics including the impact of global mobility (Yin Xiuzhen) and standardized urban housing (Xing Danwen), the performative online construction of a virtual city (Cao Fei), loneliness and identity struggles stemming from China's one-child policy (Chen Ke and Cui Xiuwen), and the radical merging of high and low art through forms of digital photography (Chen Man), the artworks in this exhibition share an aesthetic of artificiality and fictionality, all of which variously respond to a country that in a very short period of time completely reinvented itself.

Wǒmen (我们): Contemporary Chinese Art is the inaugural exhibition of the Arthur Greenberg Curatorial Fellowship, an initiative made possible through the generosity of James Cohan and named in memory of Arthur Greenberg, both of whom are alumni of Washington University. As undergraduate students, these two art history majors curated an exhibition in what was then the Washington University Gallery of Art—an experience that launched both of them into a career-long engagement with the visual arts. The Fellowship is jointly sponsored by the Mildred Lane Kemper Art Museum in the Sam Fox School of Design & Visual Arts and the Department of Art History & Archaeology in Arts & Sciences. It is a competitive program that offers outstanding undergraduate students in art history the opportunity to curate an exhibition in the Museum's Teaching Gallery.

We congratulate the winning student curatorial team, Samantha Allen, Elizabeth Korb, and Danielle Wu, for their ambitious proposal and successful exhibition that foregrounds the significance of contemporary Chinese art. We are very grateful to Kristina Kleutghen, assistant professor, Department of Art History & Archaeology, and Meredith Malone, associate curator, Kemper Art Museum, for their time, expertise, and continuous efforts to advise the student curators from the inception to the realization of *Wǒmen (我们)*. Moreover, our thanks go to the national and international lenders for their generosity in lending their artworks and in trusting and supporting our first-time curators. In addition, we would like to thank Rachel Keith, chief registrar, Jane Neidhardt, managing editor of publications, and Allison Taylor, manager of education programs, for their professionalism, openness, and investment in guiding the students toward the successful implementation of their first exhibition. Last but not least we would like to extend our gratitude to Carmon Colangelo, dean of the Sam Fox School of Design & the Visual Arts, and Gary Wihl, former dean of the faculty of Arts & Sciences, for their support of this inaugural exhibition of the Arthur Greenberg Curatorial Fellowship.

Elizabeth C. Childs, PhD
 Etta and Mark Steinberg Professor of Art History
 Chair, Department of Art History & Archaeology
 Arts & Sciences

Sabine Eckmann, PhD
 William T. Kemper Director and Chief Curator
 Mildred Lane Kemper Art Museum
 Sam Fox School of Design & Visual Arts

Cui Xiuwen (b. 1970)
Angel No. 11, 2006
 C-print, 47 x 39 3/8" (119.4 x 100 cm)
 Courtesy of Eli Klein Fine Art, New York
 © Cui Xiuwen



Wǒmen (我们): Contemporary Chinese Art

I did not come into art with a feminist agenda, and I am not interested in gender-based determinism, but rather in a personal set of feelings and judgments.

—Yin Xiuzhen¹

Concurrent with China's incredibly fast-paced economic transformation and its rise as a prominent global power, contemporary Chinese art has developed an increasing international presence since its emergence in the midst of the Reform Era (1978–present). This exhibition is comprised of works by contemporary Chinese women artists, created during this ongoing period of modernization, that variously reflect the disparities between the reality and illusions of modern life. The showcased artists have established themselves not necessarily as feminist or female artists, but rather as individual artists who happen to be women; among their critiques of modernization and the price of progress lays a rejection of gender categorization as inherently limiting. The exhibition's title encapsulates this approach: the word *Wǒmen* (我们) can be read as "women" in English, but it literally translates more broadly to "us" in Chinese. While several of the works engage with gender politics as an extension of personal experience, the featured artworks shed light on issues that affect not only individuals but also the Chinese population as a whole: the formation of Chinese identity in a globalized society, rapid urbanization, and the incursion of sociocultural reforms into the fabric of everyday life.

Central to nearly any process of modernization and intrinsically evident in the chosen artists' work is the advancement of technology. Hung Liu (b. 1948), the only artist of an earlier generation represented in the exhibition, appropriates older technological forms into a contemporary context. For *Trademark* (1992), Liu assimilated an early photograph of Chinese prostitutes that was originally produced for a stereoscope, a viewing device developed to create the illusion of three-dimensional images. Liu preserved the rounded corners of the original format to emphasize its historical function, ultimately underscoring photography's ability to turn its subjects into objects of voyeuristic pleasure. In *Bonsai* (1992), Liu further emphasizes this objectification by appropriating a photograph of a woman exposing her crippled, unwrapped bound feet, an image that was repeatedly reproduced at the turn of the century in dictionaries and encyclopedias²; footbinding, often seen as an exotic and horrific symbol of male oppression over women, continues to define the degree of backwardness in the eras in which it was implemented. Her use of cultural images that identify a disjuncture between modernity and perceived notions of an "uncivilized" past does not end with the victimizing tale of female subjugation; Liu balances the image of the woman in *Bonsai* with a reproduction of a woodblock print diagramming a man's internal organs. The diagram—rendered obsolete by both its printed medium and by modern medical advancements—depicts the Daoist belief that harnessing the flow of a man's qi, or energy, could cure illnesses. This work thus reveals the ways in which gender-based cultural identities were rendered as inaccurate or grotesque in the course of modernization and increasing contact with the Western world. The critical characterization of past generations as "feudal" in China is connected to Liu's experiences growing up during the Cultural Revolution (1966–1976) under the leadership of Mao Zedong (1893–1976), a time in which men and women alike were obliged to discard the "four olds" (*sijiu*)—old customs, old culture, old habits, and old ideas—and adopt, among other conventions, a uniform Socialist Realist artistic style as a part of an ambitious agenda to create a modern socialist nation.³

Notes

1. Yin Xiuzhen, interview with Jérôme Sans, *China Talks: Interviews with 32 Contemporary Artists*, ed. Chen Yun and Michelle Woo, trans. Chen Yun and Phillip Tinari (Hong Kong: Timezone 8, 2009), 166.

2. See, for example, T. Athol Joyce and N. W. Thomas, eds., *Women of All Nations: A Record of Their Characteristics, Habits, Manners, Customs, and Influence* (London and New York: Cassell, 1908), 532.

3. See Mao Zedong's seminal statement on the role of art in revolution, known as the "Yan'an Talks," in Bonnie S. McDougall, *Mao Zedong's "Talks at the Yan'an Conference on Literature and Art": A Translation of the 1943 Text with Commentary* (Ann Arbor: Center for Chinese Studies, University of Michigan, 1980).

However, when Deng Xiaoping (1904–1997) came to power as China’s new leader in 1978, his policies relaxed the restrictions on artistic styles and production that had been tightly centralized under the Chinese Communist Party. Deng’s introduction of “reforms and opening up” (*gaige kaifang*)—the Reform Era—in-corporated capitalist characteristics into the stagnant socialist economy, dramatically increasing China’s exposure to Western markets and cultural trends. Under this new economic approach, a revitalized Chinese art market quickly flourished. Since then, contemporary Chinese art in particular has become the fastest growing segment of the international art market, with the economic boom and media sensation encouraging both foreign and domestic buyers to invest and collect.⁴ What was once a system limited to state-funded museums, academies, and journals has expanded to include commercial institutions, such as international auction houses, and public museums in China, accommodating contemporary art as a lucrative and legitimate category.

4. See Ling-Yun Tang, “Mao, Money, and Censorship: After the ‘Domestic Turn’ in Beijing’s Art World,” *Yishu Journal of Contemporary Chinese Art* 5, no. 4 (2006): 57.

5. See Xiao Lu, *Dialogue*, trans. Archibald McKenzie (Hong Kong: Hong Kong University Press, 2010). For an overview of the historical significance of *Dialogue* and the China Avant-garde exhibition, see the foreword by Gao Minglu.

6. For more on apartment art and other trends in contemporary art in China, see Gao Minglu, ed., *The Wall: Reshaping Contemporary Chinese Art* (Buffalo, NY: Albright Knox Art Gallery, 2005).

7. According to the artist, the donated material “is not simply cloth, but a ‘second skin’.... It has been worn, it has stories, it carries traces of the times and symbols of one or another culture, even as it shows a globalized uniformity.” Yin Xiuzhen, interview with Jérôme Sans, *China Talks*, 165.

In February 1989, Beijing’s National Art Gallery showcased the *China / Avant-garde* exhibition, the first state-sponsored exhibition of contemporary Chinese art, which featured many previously little-known experimental artworks. Among them was an installation, *Dialogue* (1989), by Xiao Lu, arguably the first contemporary Chinese woman to receive national and international attention. *Dialogue* consisted of a male and a female mannequin in two separate phone booths. Placed between them was a red phone on a table, its receiver dangling off its hook, evoking frustrated communication between the sexes. In front of a live audience on the exhibition’s opening day, the artist fired two bullets into the mirror installed on the wall behind the phone. This shocking performance led to immediate government intervention and termination of the entire exhibition shortly thereafter. While this action was interpreted as political, Xiao remained silent about her intentions until 2010, when she published an autobiographical account of the incident, revealing the murky relationship between the personal and the political that characterizes her work.⁵

Fearing arrest and confiscation of their works after the increasing government attention to civil security following *China / Avant-garde* and the pro-democracy demonstrations at Tiananmen Square only months later, some artists practiced performance art, which would leave little physical evidence, while others retreated into their homes to hold risky private exhibitions, a phenomenon known as apartment art.⁶ Yin Xiuzhen (b. 1963) remained an apartment artist until her first travels abroad in the late 1990s, which imbued her practice with a more global perspective on urbanization. In her series *Portable Cities* (2001–present), Yin stitches together cityscapes inside suitcases using fabric and clothing donated by people from the cities represented in the series, emphasizing the unique and human aspects of each location.⁷ In *Hangzhou* (2011), the famous and scenic West Lake, ancient pagodas, and modern architecture unique to this Chinese city are cohesively unified under blanketing aquatic hues of jade and cyan, as if to emphasize the city’s rich cultural history as the luxurious capital of the Southern Song Dynasty (1127–1279) and express desire for a modernity that is considerate of both nature and cultural heritage. By handcrafting her cityscapes from previously worn clothing, she renders them irreproducible, fragile, and precious, thereby countering the gradual commodification and homogenization of cities across the world. The work negotiates the city’s past and present, suggesting hope for a future in which cities will be defined by their people and their history, rather than their skyline.

Xing Danwen (b. 1967) also explores the issues emerging from rapid urbanization in China, focusing on the implications of modern architecture on social relationships. In the past few decades, many urban Chinese citizens have witnessed the demolition of their traditional homes, which housed their families for generations, in order to make way for the Western-style high-rises that characterize the new modern architecture. These high-rises are part of a sudden boom in real estate, driven by an expanding middle class and a staggering 450 million rural citizens who have migrated to cities since the onset of Deng’s market reforms in response to an increasing demand for urban factory workers.⁸ Xing Danwen’s *Urban Fiction* series (2004–present) questions the idealized vision marketed by real-estate companies, exposing just one of the ironic paradoxes of urban life in China: although individuals live in close proximity in densely packed apartments, they are more alienated from each other than ever before. Xing photographs three-dimensional maquettes, miniatures of actual real-estate development plans in Beijing, and digitally inserts human figures, some of

which are the artist herself, reenacting dramas of daily life. Pristine residential villas and modern high-rise apartment buildings appear against backdrops of blurred landscapes, creating alluring images that mimic advertisements used to sell customers their dream homes. However, the figures inserted into the high-rise buildings appear isolated and oblivious to one another. By contrasting a utopian vision of modern life—embodied by the idealized backdrops and modern architecture—with images of seclusion and artifice, the work offers a perspective on the fiction and reality of urban life in China.

Alongside rapid Westernization of architecture came a sudden influx of foreign commodities, from fast-food industries such as McDonald’s and KFC, to name brand designers such as Lancôme Paris and Louis Vuitton. Cosmetics and other goods previously deemed as vain in China under Mao have resurfaced again as highly desirable, with the added influence of Western culture and philosophies. For example, the ancient Chinese ideal of flawless fair skin, hailed for centuries as a sign of refinement that distinguished members of the aristocracy from peasant laborers, has flourished under an increasingly free-market system that encourages individualist thinking and material-based consumption.⁹ Consequently, the growth rate of China’s make-up industry has skyrocketed to become larger than that of any other country in Asia, with skin-lightening creams, bleaches, and unnaturally pale foundations making up over thirty percent of the skincare market.¹⁰ Chen Man’s (b. 1980) *Golden Fish Goblin* (2004), a photograph produced as part of a series of front covers for Shanghai’s *Vision* magazine, draws on Qing dynasty (1644–1911) traditions as well as contemporary Western concepts of beauty. Using Photoshop as a method of creating an identity unlimited by the bounds of believability, Chen digitally manipulated the original image—of the Chinese model Wang Xiao—beyond recognition, recoloring her flesh into a cold, grayish-white sheen that extends onto the lips, and reshaping her eyebrows into bold geometric shapes that draw a direct reference to the thickly applied face paint of Chinese opera singers. In this way Chen’s image does not necessarily allude to white skin as a class distinction or natural genetic occurrence, but rather as a method of constructing a distinctly Chinese identity in a globalized culture. Radiant goldfish and luminescent pearls adorn the woman, recalling the ideal of reflectivity associated with white skin. This also creates an eerie mix of human and oceanic creature, alluding to Chinese myths that warn about purely aestheticized femmes fatales who offer the seductive qualities of another world.¹¹ The work thus straddles boundaries between high art and commercial aesthetics even while drawing attention to beauty as a highly subjective cultural construct.

Accelerated technological development, along with economic prosperity, has generated a youth culture characterized by a dependency on electronic media, with the Internet facilitating the creation of new user identities and global social interactions. The online role-playing game Second Life is an example of such a platform, where users are invited to invent new identities and populate cities unbound by real-world concerns of space or gravity. Cao Fei’s (b. 1978) *Birth of RMB City* (2009) is a digital video documenting the construction of RMB CITY, an expansive two-year interactive design project that she created using Second Life. Cao’s satirical take on China’s fast-paced urban and economic growth approaches parody, as seen in her decision to name the virtual city after the Chinese currency renminbi (abbreviated RMB).¹² Skyscrapers are constructed within seconds, while Chinese monuments are launched into the sky along with blimplike pandas and giant bicycle wheels, highlighting cultural stereotypes by mixing familiar imagery in unexpected and disorienting ways. RMB CITY presents a surrealistic mosaic of architecture and iconography from all over China, consolidating iconic buildings such as Shanghai’s Oriental Pearl Tower, Beijing’s Bird’s Nest Stadium, and Hong Kong’s financial district into one location. The viewer experiences each angle of the cityscape through the eyes of Cao’s virtual gaming avatar, China Tracy, which complicates the viewer’s subjective experience through the use of first-person perspective and reinforces the cultural collisions permeating this constructed society.

Another aspect of the Reform Era with far-reaching social implications is the one-child policy, which remains a highly controversial and particularly sensitive topic in international discussion. Arguably the world’s strictest birth-control law, the policy was originally implemented to alleviate social and economic problems caused by China’s overpopulation and to enhance the quality of its citizens by making more resources available per person. However, the policy has had devastating effects, exacerbating the historical Chinese

8. For more on the sociopolitical context of Chinese art since the death of Mao in 1976, see Michel Nuridsany, *China Art Now*, trans. Susan Pickford (Paris: Flammarion, 2004).

9. This is discussed by Angela Ka Ying Mak in “Advertising Whiteness: An Assessment of Skin Color Preferences among Urban Chinese,” *Visual Communication Quarterly* 14, no. 3 (2007): 144–57.

10. See Zhang Xi, “A Lighter Shade of Pale,” *China Daily*, September 23, 2011. The US online edition is available at http://usa.chinadaily.com.cn/weekly/2011-09/23/content_13775846.htm.

11. For more on this mythic tradition, see Judith T. Zeitlin, *The Phantom Heroine: Ghosts and Gender in Seventeenth-century Chinese Literature* (Honolulu: University of Hawaii Press, 2007); see also www.ebrary.com.

12. As Eleanor Heartney notes in her discussion of this work, “RMB is the abbreviated term for Chinese currency, making the title mean, roughly, Money Town.” Heartney, “Like Life,” *Art in America* (May 2008): 165.

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2003 Curatorial Fellow

2004 Curatorial Fellow

preference for boys over girls, a practice rooted in Confucian requirements for sons to carry on the family line in a patrilineal system. Increased abandonment of newborn daughters and female infanticide have generated severely skewed sex ratios as high as 132:100 and intensified the inequality between sexes.¹³ Cui Xiuwen (b. 1970) refers to the physical and emotional experiences of both daughters and expectant mothers in her *Angel* series (2006–8). In *Angel No. 11* (2006), digitally superimposed clones of the same pregnant teenager roam inside Tiananmen, the Gate of Heavenly Peace. Their placement in the context of monumental architecture conveys the pressures resulting from the government’s close surveillance of reproduction, while Mao’s mausoleum looming in the background suggests that a masculine authoritative presence continues to be omnipresent even when not physically visible. Most of the subjects’ eyes are closed, making it seem as if they are trying to avoid the gaze of governmental surveillance or are rendered blind, as if the government’s firm control over their actions narrows their options in decision-making. The multiple replications of the pregnant girl parody the goal of the one-child policy to improve the quality of Chinese citizens through social engineering with an emphasis on uniformity. Furthermore, the discrepancy between their white, modified school uniforms identifying them as schoolgirls expected to be chaste and the fact that they are pregnant recalls the contemporary difficulty of living up to social expectations in a country that largely lacks sex education for its youth despite its strict regulation of reproduction.

The situation of an entire generation of single children brings an additional set of concerns. A common family system in China consists of four grandparents and two parents focusing all their attention and wealth on one child; this new type of parenting has created a generation stereotyped as self-entitled, materialistic, and narcissistic, known colloquially as “Little Emperors and Little Empresses.” As an only child herself, Chen Ke’s (b. 1978) work focuses not on the privileges but on the challenges that permeate a sibling-less childhood, such as loneliness and monotony. In her series *With You, I’ll Never Feel Lonely* (2007), Chen photographs objects reminiscent of those found in her childhood bedroom, hand-painting each with a colorful smear that depicts swirling, elusive landscapes that evoke portals into another world. According to Chen, this alternate dream world is populated by young cartoonish girls who manifest her desire for the twin sister that she could never have as a result of the one-child policy.¹⁴ Chen’s painted realms are simultaneously playful and melancholic, depicting the imagined everyday activities that she and her sister would share while underscoring the absence that motivates her to invent an idyllic past. The gesture of the girl in *With You, I’ll Never Feel Lonely*—*Mirror* (2007) poignantly captures this feeling of absence: her forehead rests against that of her own reflection, an embodiment of the yearning for a reality just out of reach. The shape of the mirror is reminiscent of an inverted peach, suggesting ironically that the traditional Chinese symbol for immortality is useless here where there was never a life to begin with.

As China overturns the order of world powers, Chinese women artists and their deliberate social commentary have recently begun to gain worldwide institutional recognition. Attention in both China and abroad, however, has tended to focus on feminist trends in their work, often seen as symbols of the nation’s modernization and progress.¹⁵ However, many Chinese women artists avoid identification of their work as feminist, finding the term artistically limiting and unintentionally politically charged. Cui Xiuwen voices this mindset as she asserts, “The goal of art is to realize our own individuality, which is beyond gender.”¹⁶ By commenting on issues commonly encountered by both genders worldwide as well as revealing contradictions between the ideals and reality of modern life in China, the artworks in *Wǒmen* (我们) expose gender as a social construct while pointing to the blurring of national divisions in an increasingly homogenized, globalized world. As such, these artists speak not only as Chinese citizens, Chinese women, or even women in general, but also for today’s global population.

Samantha Allen, BA 2014
Elizabeth Korb, BFA 2014
Danielle Wu, BA 2014
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Meredith Malone, PhD
 Curatorial Advisor

Kristina Kleutghen, PhD
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13. For China’s 2010 census data, see Carl Haub, “China Releases First 2010 Census Results,” Population Reference Bureau, May 12, 2011. <http://www.prb.org/Articles/2011/china-census-results.aspx>.

14. See Christoph Noe and Cordelia Steiner, eds., *Chen Ke*, trans. Deborah Anne Bowen (Heidelberg: Kehrer, 2009), 91.

15. See, for example, the exhibition *Bound / Unbound: Lin Tianmiao* (September 7, 2012–January 27, 2013, Asia Society, New York); the conference *New Geographies of Feminist Art: China, Asia, and the World* (November 15–17, 2012, Henry Art Gallery, Seattle); and such commentary as Allison Arieff, “Cultural Collisions: Identity and History in the Work of Hung Liu,” in *Reclaiming Female Agency: Feminist Art History after Postmodernism*, ed. Norma Broude and Mary D. Garrard (Berkeley: University of California Press, 2005), 435–46; and Didi Kirsten Tatlow, “In Art, a Strong Voice for Chinese Women,” *New York Times*, March 7, 2012. <http://www.nytimes.com/2012/03/08/world/asia/08iht-letter08.html>.

16. Cui Xiuwen, interview with Sophia Powers, *ArtSlant*, January 2010. <http://www.artslant.com/cn/artists/rack-room/13129>.

Artist Biographies

Cao Fei was born in 1978 in Guangzhou, Guangdong Province, the daughter of Cao Chong’en, a government-endorsed sculptor. She graduated from the Guangzhou Academy of Fine Arts in 2001. Based in Beijing, Cao produces video installations and new media works which explore perception and reality in a range of places, including the virtual world of Second Life.

Chen Ke was born in 1978 in Tongjiang, Sichuan Province, and graduated from the Sichuan Fine Arts Institute in 2005. She currently lives in Beijing, working primarily in mixed-media installations, painting, and sculpture. In March 2012, Chen published an illustrated autobiography, *With You, I’ll Never Feel Lonely*, drawing on two eponymous solo exhibitions of her work in 2007 and 2012.

Chen Man was born in 1980 in Beijing where she currently resides. After graduating from the Central Academy of Fine Arts in 2006, she made her debut in fashion photography with a series of innovative covers for *Vision*, a leading Chinese arts and design monthly. Chen’s work provocatively straddles the art world and commercial photography, both of which inform her particular aesthetic.

Cui Xiuwen was born in 1970 in Harbin, Heilongjiang Province. She graduated from the Fine Arts Department of the Northeast Normal University in 1990 and received her MFA from the Central Academy of Fine Arts in Beijing in 1996. Cui’s most famous work, *Ladies Room* (2000), a highly controversial video made by hiding a camcorder inside the women’s restroom of an exclusive Beijing hotel, provoked the first lawsuit in Chinese contemporary art following its screening at the 2002 Guangzhou Triennial. She currently resides in Beijing and works in painting, video, and photography.

Hung Liu was born in 1948 in Changchun and grew up in Beijing. During the Cultural Revolution she was assigned to be reeducated as a rural laborer, but she continued to sketch and take photographs in secret. With a degree in mural painting from the Beijing Central Academy of Fine Arts, where she also served as professor, Liu immigrated to the United States in 1984. She received an MFA from the University of California, San Diego, and is now a tenured professor at Mills College in Oakland.

Xing Danwen was born in 1967 in Xi’an, Shaanxi Province. She earned her BFA from the Central Academy of Fine Arts in Beijing in 1992 and her MFA from the School of Visual Arts in New York in 2001. One of the first Chinese female photographers to gain international recognition, her work touches upon issues such as sociocultural dislocation and the separation between desire and reality in urban life. She currently lives in Beijing, working in photography, video, and mixed-media installations.

Yin Xiuzhen was born in 1963 in Beijing. She graduated from the Capital Normal University in 1989 with a degree in oil painting. She first established her artistic career as an apartment artist and later began working in large-scale mixed-media installations that convey aspects of individual experiences in urban life as they relate to global changes. Acknowledged to be one of China’s most prolific women artists, Yin continues to live and work in Beijing.

Support for the exhibition is generously provided by the Arthur Greenberg Exhibition Program Fund; the College of Arts & Sciences; the Sam Fox School of Design & Visual Arts; and members of the Mildred Lane Kemper Art Museum.

The artworks illustrated comprise the exhibition on view at the Mildred Lane Kemper Art Museum from January 25 to April 21, 2013.

Front cover

Chen Man (b. 1980)
Golden Fish Goblin, 2004
Transparency on Plexiglas light box,
33 7/8 x 34 13/16" (86 x 88.4 cm)
Courtesy of Zadok Gallery, Miami
© Chen Man

Back cover

Yin Xiuzhen (b. 1963)
Portable City—Hangzhou, 2011
Suitcase, clothes, magnifying glass, map,
and sound element, 11 x 59 13/16 x 34 5/8"
(27.9 x 151.9 x 87.9 cm)
Courtesy of Pace Beijing
© Yin Xiuzhen

RELATED EVENTS

Opening Celebration
Friday, January 25, 2013
Member Preview, 6–7 pm
Public Reception, 7–9 pm

Lecture
Melissa Chiu, museum director and senior vice president of global arts and cultural programs, Asia Society
Women Artists in China Today
Thursday, February 28, 2013
6 pm reception, Kemper Art Museum
6:30 pm lecture, Steinberg Auditorium

Gallery Talk
Samantha Allen, Elizabeth Korb, and Danielle Wu, Arthur Greenberg Curatorial Fellows
Wednesday, March 27, 2013, 5 pm

Panel
China's Women in Interdisciplinary Context: Literature, Anthropology, History, and Art History
Washington University faculty panelists include:
Beata Grant, professor of Chinese and religious studies
Zhao Ma, assistant professor of Chinese studies
Priscilla Song, postdoctoral fellow, assistant professor of anthropology
Kristina Kleutghen, assistant professor of art history; faculty advisor for *Wömen (我们)*: *Contemporary Chinese Art*
Thursday, April 18, 2013
6 pm reception, Kemper Art Museum
6:30 pm panel discussion, Steinberg Auditorium

GENERAL INFORMATION

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The Mildred Lane Kemper Art Museum offers many opportunities for free, individualized, docent-led tours and education programs. To schedule a tour for your group, organization, class, or friends and family, contact Allison Fricke at 314-935-5624 or allison.fricke@wustl.edu, or visit online at kemperartmuseum.wustl.edu/tours.

Hours
The Mildred Lane Kemper Art Museum is free and open to the public 11–6 every day except Tuesday; open 11–8 on Friday. Visitor parking is available adjacent to the building, and the Museum is easily accessible via MetroLink (one block south of the Skinker station).

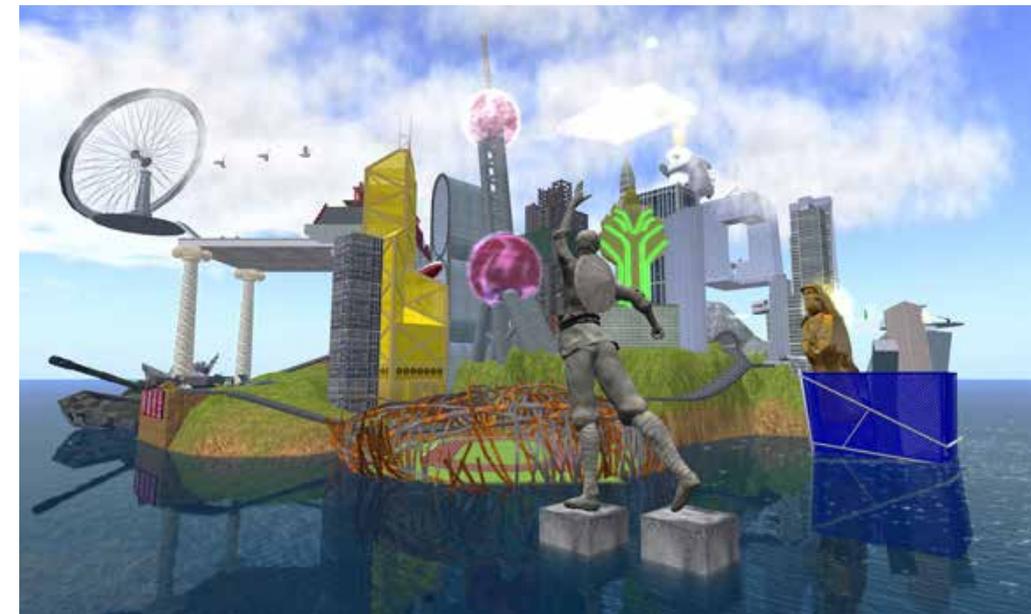
Contact
314-935-4523 | kemperartmuseum@wustl.edu
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Above left
Xing Danwen (b. 1967)
Urban Fiction, image 1, 2009
C-print, 31 7/16 x 43 1/8" (79.9 x 109.5 cm)
Courtesy of the artist and Haines Gallery, San Francisco

Above right
Xing Danwen (b. 1967)
Urban Fiction, image 23, 2005
C-print, 31 7/16 x 39 5/16" (79.9 x 99.9 cm)
Courtesy of the artist and Haines Gallery, San Francisco

Right
Xing Danwen (b. 1967)
Urban Fiction, image 19, 2008
C-print, 31 5/8 x 40 5/8" (80.3 x 103.2 cm)
Courtesy of the artist and Haines Gallery, San Francisco



Cao Fei (b. 1978)
Birth of RMB City, 2009
Single channel color video with sound, 10:30 min.
Courtesy of the artist, Lombard Freid Gallery, New York, and Vitamin Creative Space, Guangzhou

MILDRED LANE KEMPER ART MUSEUM

 Washington University in St. Louis
SAM FOX SCHOOL OF DESIGN & VISUAL ARTS

