

3812

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3812 | 當代藝術項目
CONTEMPORARY
ART PROJECTS

Do You Believe? 你相信嗎？

Curator: Calvin Hui

Jason Brooks | Julian Lee 李志超 | Li Wei 黎薇 | Xiang Yang 向陽

26 November 2011 - 31 January 2012

Do You Believe?

Contemporary Artist Group Exhibition

Curator: Calvin Hui

你相信嗎？
當代藝術家聯展

策展：許劍龍

Li Wei
Hero-ICU
Painted Fiber Glass
2010-2011
Real Human Size
Edition of 3



Xiang Yang
Here and There
Silk-Screen, Stainless Steel, Thread, C-print
Dimension Variable
2006-2011



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Foreword

Do You Believe?

What are beliefs? The simple definition is that ‘a belief is an assumed truth’ therefore everything, even this statement, is a belief. We create beliefs to anchor our understanding; once we have formed a belief, there is little chance this belief will ever be altered; yet how do we know that something is always true? Just because in our experience it has always been true, it doesn't necessarily follow that it will continue to be true; belief can be changed. Belief is entangled within language; if there is a word for something we believe it exists; this is one reason why people from different countries have difficulty understanding one another, as the beliefs they hold are built into the language and the culture.

Li Wei, born in Beijing in 1981 presents startling reality to his works; using scenes that bring emotions of grief and loss that we all share, the familiar beat of a heart in the chest of a loved one replaced with the silence of death; Li Wei challenges the viewers ability to accept the belief of events in their own life; harrowing yet inspiring as he challenges the mortality of life and the importance of love.

Xiang Yang's three dimensional works question our understanding of empty space; taking a single thread on a journey that is seemingly so but actually not; Xiang's sculpture reflect his refined style of naturalism and precision whilst challenging the belief of the viewer; do the fine lines of thread blur the reality of the image as it inverts as the viewer circles the work; this shifting perspective engages the onlooker as it questions the relationship literally hanging by a thread.

Jason Brooks born 1968 in Rotherham, England captures imagery that defies the eyes; using faces that are familiar yet strikingly unfamiliar at the same time; his painstaking details challenging the very personality of the work itself; his forensic detail to show the flaws and marks of faces we associate with perfection question

our belief; observed from afar the images are sharply defined, but close-up they are made up of abstract forms blurring the line between perceived perfection and imperfect reality.

Hong Kong artist Julian Lee's provocative photography appears straightforward yet at the same time darkly mysterious and moving; images of a wounded soul reflect the melancholic existence of the viewer's imagination tempting their lust and questioning the belief of their passion.

The participating artists in ‘Do You Believe?’ understand the belief of their own language and culture as embodied in their unique art pieces; true to their own traditions yet challenging the observer that beliefs are merely what they assume to be true and to confront them; *belief can be changed*.

Calvin Hui
Founder & Artistic Director
3812 Contemporary Art Projects

Jason Brooks

"Jason Brooks' works represent a reality that seems to be bound into the necessary and often fetishist absurdities of existence. Hyperrealism for its own sake is tedious, even unnecessary, except as a display of technique: when, as here, it is combined with a thoughtful discourse on layers of reality, it becomes a thing of value and even moral resolution."

— Norman Rosenthal

“These are not paintings of people, but portraits of photographs. Brooks pins down the image, like a Nabokovian lepidopterist, fixing the fleeting image of his subject in a thin translucent veil of black, funerary pigment....He performs a painstaking pictorial autopsy upon the body of the photograph, unpacking its coded information into a fragmentary plasma of graphic ciphers. These pixilic quanta of raw data, constituting a Frankinstinean corps of disconnected syntagma, await the electric spark of the viewer's gaze in order to be reanimated.”

— Richard Dyer



JANE, A set of four portraits, 130 x 160cm each, Acrylic on paper, 2011



Dark Submission
Acrylic on Canvas
114.5 x 157cm
2011



Deep Stroke
Acrylic on Canvas
114.5 x 157cm
2011



Angel of the Apocalypse
Acrylic on Paper
165 x 125cm
2004

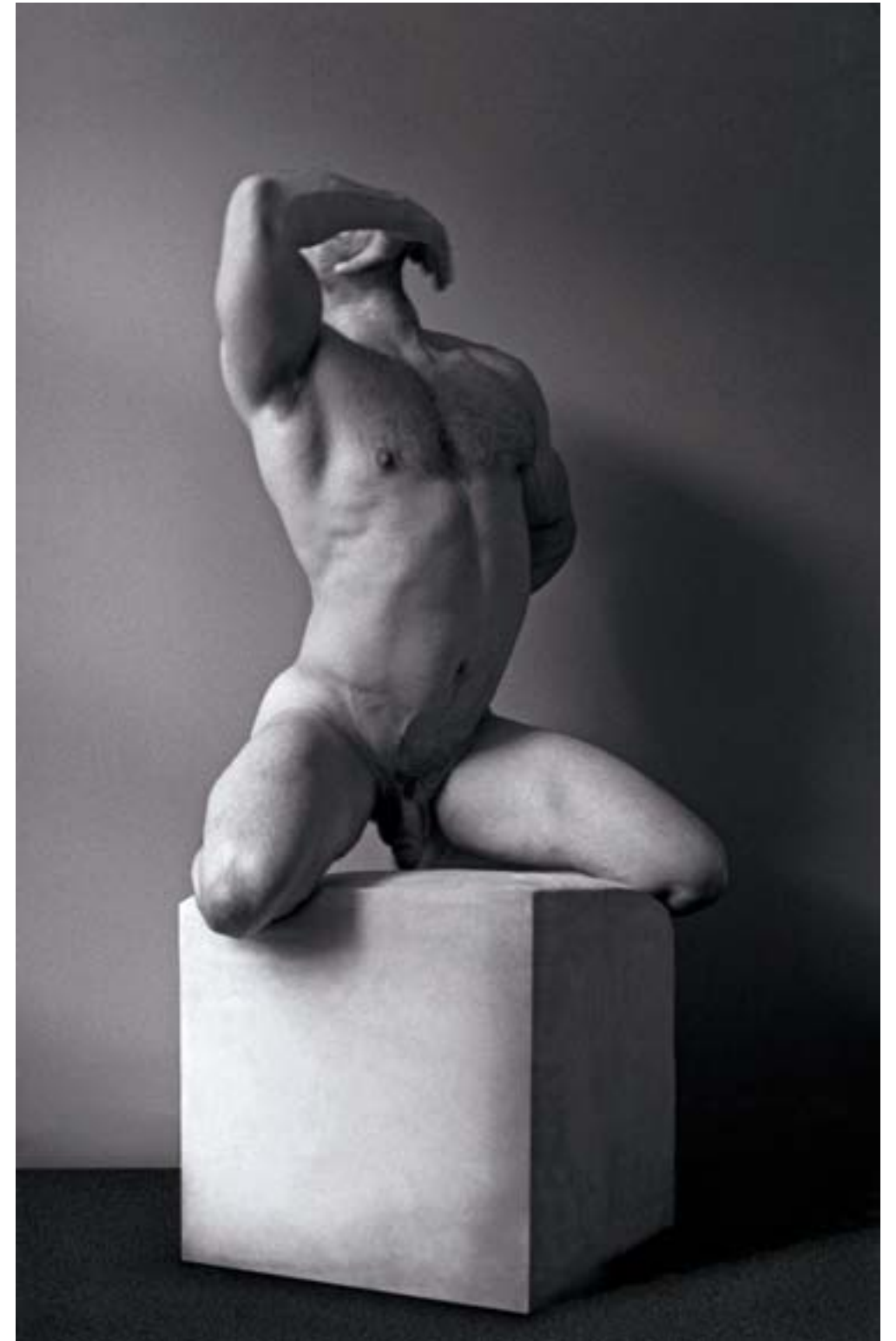
Julian Lee



ALTAR PIECE
Triptych
78.7 x 121.9cm
Digital Print
2010
Edition of 5

Torso: Suspending the Body Machine

Julian Lee has considered the male figure in much of his work as an artist, educator and primarily as a photographer across his almost twenty years career. His frequent return to the simplicity and formality of the male nude could be seen to override the complexity of his treatment of the subject. In fact it is both consequential in the overall development of his photographic and cinematic practice and in his relationships with classic, modernist photographic imagery, the tradition of the nude in art history and the male body in popular culture, This text considers the ways in which his consistent interest in the subject transcends simple art historical references referencing, positioning and a personal relationship to the male body as an object of desire and a means of exploring the technologies of the body as it is represented through lens-based media.

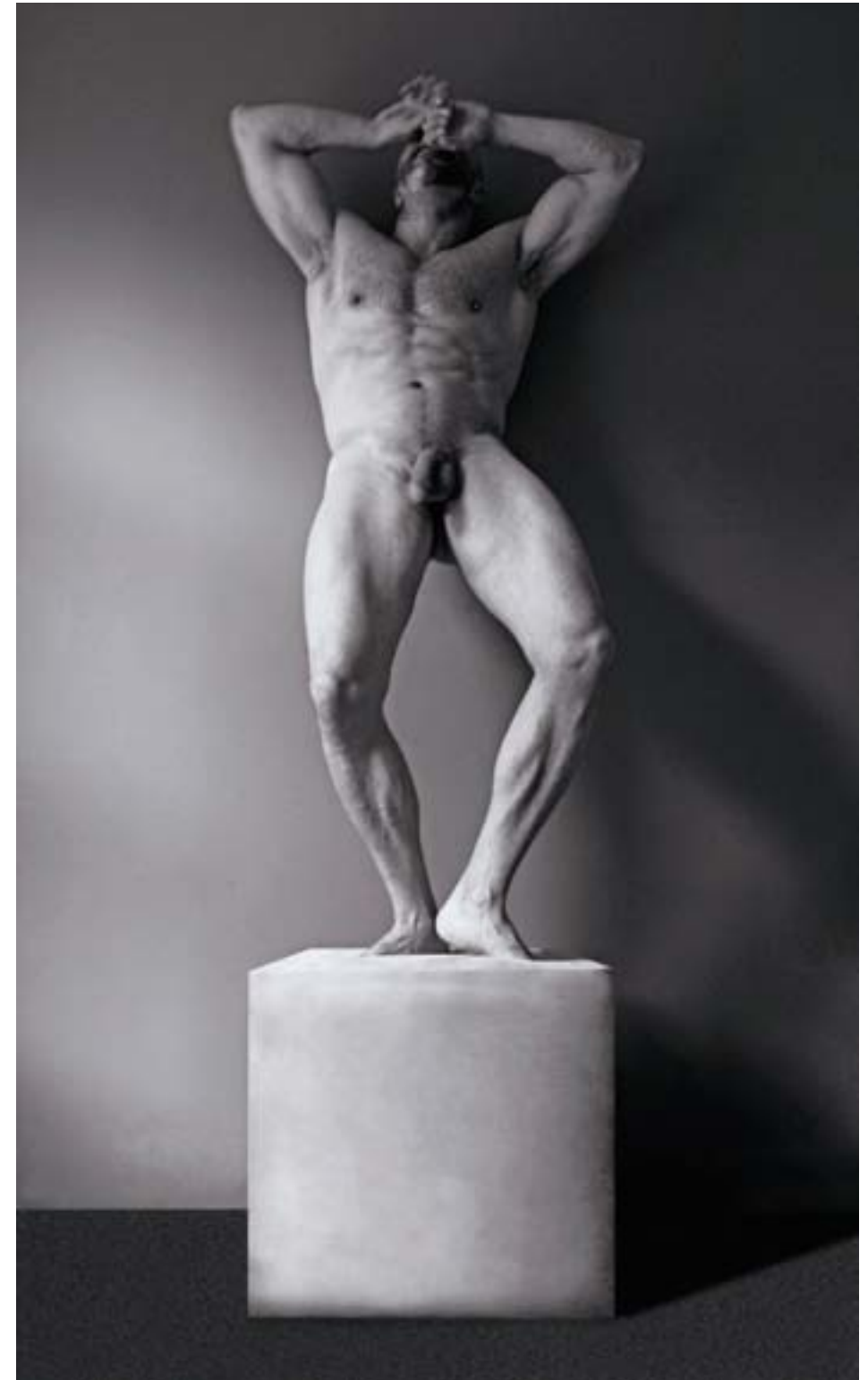


ALTAR PIECE, Triptych- Left, 78.7 x 121.9cm, Digital Print, 2010, Edition of 5

In Lee's reclining nudes there is no ownership, only the remnants of an unknown connection with paid model, former lover, friend? Leaving this relationship between the photographer and models unknown, un-symbolized, creates another level of meaning. We might find this in early and later 20th century photography like Bruce Weber, George Platt Lynes or Minor White. With Weber the traditional model/photographer relationship stands, with White it is far more vague. It is this tension between the ways in which the images is made and the subject/object relationship that remains unanswered and shifts the work from a formal exercise to the one that crosses genres.

"We must rethink nudity....To rethink the nude would therefore mean, on one hand, to conceive of nudity as a historical, cultural, Occidental concept, and on the other hand, to transfer it from the Tableau of bodies to an order of erotic practices."

Is there a subtext, intentional or not in this work? Of course. The fascination with the male body for Lee is certainly beyond the simple erotic. It is also not exhaustive to position it as "art-historical" contemporary art, though it is filled with the commensurate references. No, instead the images must be taken in sum, with all the aspects, coming in a larger set of processes that create the work and its various denotations/connotations.



ALTAR PIECE, Triptych- Center, 78.7 x 132cm, Digital Print, 2010, Edition of 5



ALTAR PIECE, Triptych-Right, 78.7 x 121.9cm, Digital Print, 2010, Edition of 5

Christine Poggi suggests this is in fact a staple of early modernism found in the work of Picasso, Matisse, Duchamp and more. These bodies of the first avant-garde are no longer found laboring over the sumptuousness of impressionism but are instead emphasizing the fact that “the body’s fluctuating tactile presence is linked to that of the material substratum of the canvas,” a technical, corporeal linkage not devoid of eroticism but perhaps somewhat indifferent to it.

And these hard-edged bodies are also full of surface, echoing Freud’s notion that the body’s surface is both a cognitive and physical entity tied to internal drives and external stimuli, sexualized in the most technical, cultural way. Smoothness of skin, powerfulness in their naked elegance, Lee’s bodies from these series exemplified in the triptych *Homage to Olympics*, are at once wholly classical reaching back to Grecian urns, yet utterly contemporary in their posture and pathos.

Text from the Book "Suspending Torso: The Body Machine" published by Asia One Books 2010

Painful Portraits

The New Contemporaries

Text | Julian Lee

THE NEW CONTEMPORARIES, the most prestigious graduate artist's showcase in Britain, was my first public show; its success transformed me from an unknown overseas student to an artist with real potential. I exhibited a series of Painful Portraits, a project created originally for my Master's Degree programme at the Royal College of Art. I remember I was exhibiting opposite to the now oh so famous Damien Hirst's adorable piece, the medicine cabinet called The Holiday. Painful Portraits led me through big and small exhibitions in London and Europe at the end of the Eighties, which I call The Best Time of My Life. It was the right time, right place (by which I mean London), where all glitters and creativity abound. This was also where I was hurt so much by my first impossible love and had to align all my creativity against all taboos---the reward is ART.

Though I have never learnt so much about myself, I confronted everything with courage and daring. I felt so much pain and ecstasy in the process. I asked my photographic subjects to undress, and then yell and scream in front of my camera in complete abandon. These are the origins of the Painful Portraits. Also with the Painful Portraits as my calling card, I found entry into the European artists' exchange program called PEPINIERES pour Jeunes Artistes. I spent some time in Frankfurt, Germany in 1991 and made a video poem to externalize an excess of feelings; this work of confession was titled "Les Voyages, L'extase, La Blessure" ("The Voyages, The Ecstasy, The Wounds").

The same set of Painful Portraits became part of my graduation exhibition and marked the emergence of my first photographic style. These are pictures of the painful faces of men, cries, and yawns when time slows down, reflecting a wounded soul and a melancholic existence. The camera in my hand pictures my mind when I do not see but feel the helpless situation of a solitary transience. When tears are choked and scars are blurred in a decisive stroke, it becomes clear I have found an individual style that guided me throughout my artistic and

commercial career. When in later years I settled down as an artist in Europe after so much pain and effort, the pain subsided and the solitude reigned. The photographs became less gruesome in facial expression and mellowed to a melancholic solitude that seems to reflect the eclipse of my heart.

There is another group of photographs, monochrome and more modest in scale, by JULIAN LEE, a student at the Royal College of Art. An apparent straightforward, yet at the same time mysterious and moving image.

— THE INDEPENDENT
Monday 18 December 1989

JULIAN LEE's photography stands out.

— FINANCIAL TIMES
Tuesday 19 December 1989



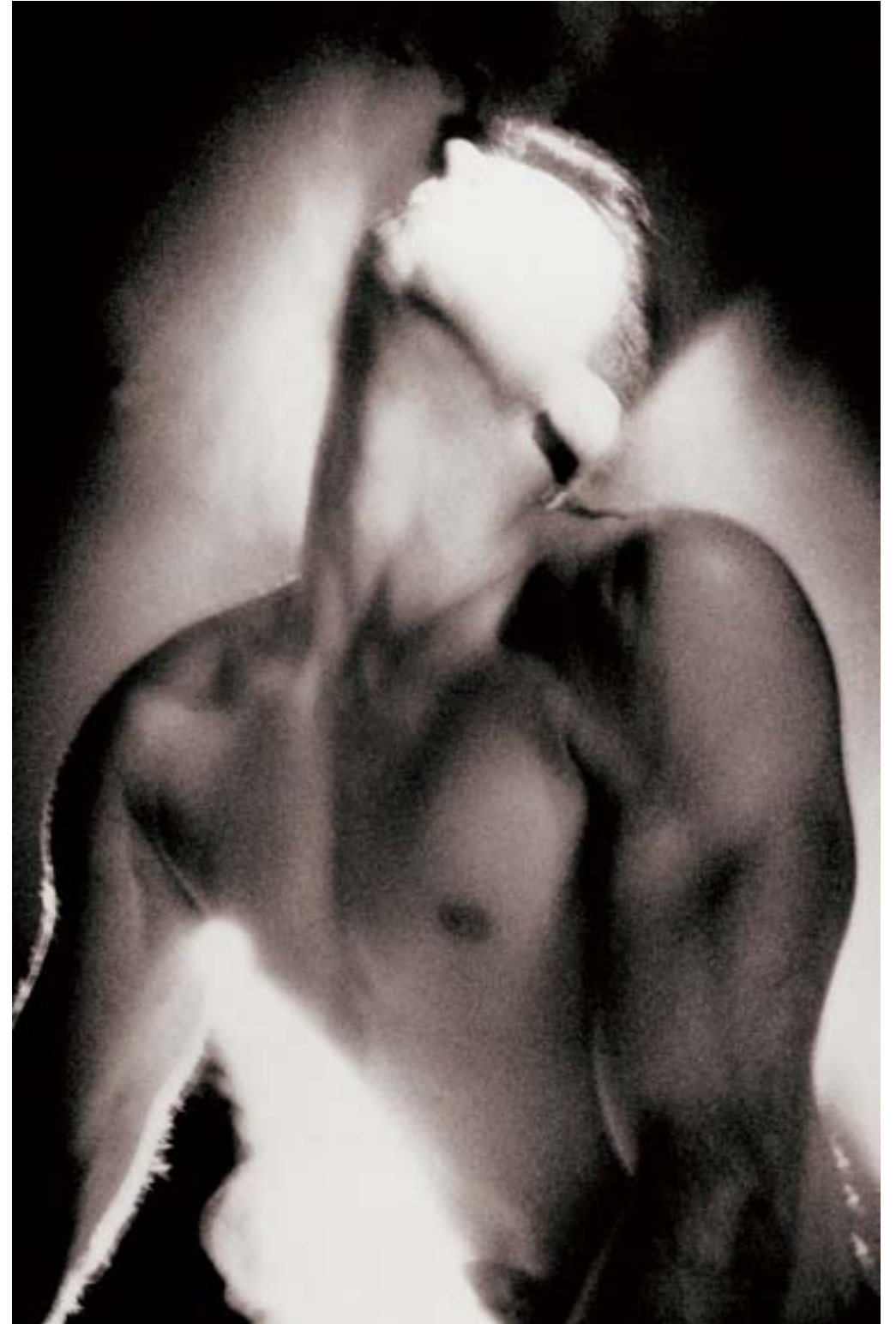
FERNANDO
25.4 x 35.5cm
Digital Print
AP, 1990
Edition of 5



SCREAM
25.4 x 35.5cm
Digital Print
AP, 1990
Edition of 5



CRUCIFIX, 28 x 38cm, Digital Print, AP, 1990, Edition of 5



YAFU, 28 x 35.5cm, Digital Print, AP, 1990, Edition of 5



OLIVIER
28 x 30.5cm
Digital Print
AP, 1990
Edition of 5



ALEXANDER
30.5 x 33cm
Digital Print
AP, 1990
Edition of 5



INSPIRED BY ROBERT MAPPLETHROPE
25.4 X 39.4m
Digital Print
AP, 1990
Edition of 5



ALAIN
22.9 x 33cm
Digital Print
AP, 1990
Edition of 5



THE MAGICIAN
61 x 40.6cm
Digital Print
AP, 1990
Edition of 5



ALAN
34.3 x 34.3cm
Digital Print
AP, 1990
Edition of 5

Li Wei



Hero-ICU
Painted Fiber Glass
2010-2011
Real Human Size
Edition of 3

Li Wei — Heroes

Text | Pan Guangyi

Constructive Memory, Deconstructive Elements

I first saw Li Wei's work at CIGE 2009. Chained in the cage, the vivid simulation dogs of human body's size were ready to charge out and bite people if close attention was not paid to them. What a fearsome sight. From then on, Li Wei's works have been long associated with "vividness and ferocity," an image hard to shed. We could always see his efforts to construct his own art lexicon by deconstructing the limit of "sculpture" creation in his previous works in various ways. These works are not only sculptures, thus the way to interpret them is divorced from that of interpreting the sculptures of traditional sense; they should be watched as an installation or from other perspectives. Li belongs to the post-1980's generation; however, his works are embedded with a huge memory, which is not only the reflection of the accumulation of his personal experience, but also people's collective memory. According to Li Wei, as the exhibition theme, "Heroes" has little connection with the literal meaning of "heroes". However, it's obvious that the artist has a strict locking on the subjects of social and historical significance, makes an accurate choice of material to present his ideas, and pays special attention to details like one having obsessive-compulsive disorder. These are Li's breakthrough points of art practice and a start to a whole new art creation path.

Fiction and Reality: Antinomies

"Fiction" and "reality" are two words within the art category which contemporary artists have always been trying to represent again and again by means of photos, videos, paintings, installations and other media. Through his body sculptures, Li communicates to the audience the dual meaning transcending the antinomies of fiction and reality: the fictitious reality which appears what it really is not. This precisely reflects the panorama of the current society—an illusion without any truth, while any illusion could be fabricated into a truth. Anyway, who can tell reality from illusion? How many readings do you have to complete and how

good judgments do you have to possess before you can interpret and analyze the reality and illusion of the world your eyes see? Another question: does it really matter much for us that the world is a reality or an illusion? Or perhaps the "ego" reflected in our hearts is the most real world. However, one thing is for sure, that there is no absolute reality or illusion in the world.

Non Narrative Surreal World

Each "person" among the lines of bodies before us has a realistic face just like real people, with detailed personal characteristics all over the body—even the figure and the face are telling significant stories. Just like you and me, "they" are independent living beings, but the fact that they are living beings in a vacuum state gives rise to a strong visual impact. Li Wei is presenting a surreal space and existence in a non narrative time axis, where these "people" are standing on the stage of "realistic narration" and "surreal world", breathing the same air with us in the same space with the same desire and dignity. As manifested in Kant's four Antinomies: every composite substance in the world is made up of simple parts, and nothing anywhere exists save the simple or what is composed of the simple; No composite thing in the world is made up of simple parts, and there nowhere exists in the world anything simple. This is the bottom line of an artist as a calm spectator, who observes from the perspective of "the others."

Collective Memory

Simulation sculptures are artificially shaped, with rigid body languages, from which we can see that the artist is not trying to express the vivid and lively expressions of "human beings," but the nonhuman states of being. This kind of "personification" is so astonishing, even cruel, touching people's heart deeply. The scenes before us, including the neat, colorful and uniform costumes, the rigid movements as being stopped in an image, the dull look in their eyes, the patients in ICU and the repeat of the sound of machines, as well as the broken arms and legs, are challenging the audience's visual aesthetic experience all the time. They face the true life directly where life and death, reality and virtual reality, and splendor and cruelty coexist. Maybe we, who are always comforted by the fact that we are leading a real life, will feel being gripped by a chill at the thought that we are placed in a hypnotized simulation world? Maybe there is no difference between us and these sculptures of human body's size: we share the same memory of history, of individual, and of the society. Is this the characteristic of the big time? Or the zeitgeist has disappeared in the river of history mercilessly? The personified sculptures find their existence sacred and humble, which exactly reflects our existence, telling you this is the world

for human beings in the 21st century, the collective consciousness surpassing every individual consciousness, and the predominant zeitgeist of the 21st century, i.e. the zeitgeist we are facing now.

Heroes of Zeitgeist

It's our ceaseless pursuit to create myths and heroes along with the progress of human civilization, to make an ideal kingdom. We will find we have created an international economic model if we look at the globalizing 21st century closely. Our life is being duplicated; people are hustling for a living. Constantly driven by the material desire coming with the massive consumption information, people's life really resembles the micro society among those sculptures, whose reflex acts are unavoidably insane, or even paralyzed. The history has never changed; people are just being selective about what to remember. These sculptures are just like us, whose collective memory of collective consciousness is composed of obscure fragments that are being duplicated continually, whose eyes may be out of focus or go dumb, but are "watching" the flow of history. Still, we cannot detach ourselves from the natural law.

In such an unprecedented great age, now it is impossible for us to draw experience from history books on how to keep a balance between staying with ourselves and going together with the surrounding environment. The living state of human beings has reached a transition point, but we are not aware of this. Heroes of Zeitgeist are brought up by the acquisitive values, which is eager for a real "hero" created by fictitious imagination. Since merciless time has carried the past heroes away, the crisis of happiness lies in the fact that the inertia continually pushes us to make new heroes and myths in our hearts, genuine or fake. Li Wei's Heroes manifests appropriately people's anticipation for heroes. However, human's coexistence with life and death, reality and virtual reality, splendor and cruelty, and greatness and smallness underlines even more the antonymous meaning lied in the word, hero. Li Wei takes a direct, bloody approach to create his special art lexicon for "Heroes." What we have seen with our eyes reflect again the great zeitgeist which waits for the myth of "hero" to rule us.



Hero-ICU 2
Painted Fiber Glass
2010-2011
Real Human Size
Edition of 3



Hero-ICU
Painted Fiber Glass
2010-2011
Real Human Size
Edition of 3



Hero-ICU 1
Painted Fiber Glass
2010-2011
Real Human Size
Edition of 3



Hero-ICU 3
Painted Fiber Glass
2010-2011
Real Human Size
Edition of 3



Hero-ICU 4
Painted Fiber Glass
2010-2011
Real Human Size
Edition of 3

Fate Being Pushed

Text | You Yang

Li Wei is an active young artist rising in recent years. I first saw his works in his 2009's exhibition *The Hollow Men*. When doing this series, he invited lots of friends to be his models. What he was trying to do was not using sculptures to copy the bodies of his friends. You can feel the horror and blankness in every bust, secretly hiding in their collectivized countenances, and it's doubtful that such countenances reflect the real situation of those models. Although obvious differences could be found among every model in terms of their appearances, when looking at these works, people will easily forget these differences under the influences of the identical strong inner feelings expressed by their collectivized countenances, which is the result of Li Wei's assimilative depicting. Eyes are one of the most important organs to create countenances. In Li Wei's works, eyes of busts are bigger than those in reality, with which the audience will be readily led into a confrontation. However, there is a lack of communication between the busts and the audience, since those busts are not really looking at the audience—actually you can hardly find where their attention is. Then where is the terrified feeling reflected in the busts' dumb eyes and nervous neck muscles coming from? Actually the driving force of this kind of feeling comes out in people's everyday life; it always emerges when your values have to compromise with other values in order to achieve something. People cannot easily feel it because they have got accustomed to it—it is happening all the time, making our senses numb and generating antibodies in our bodies. *The Hollow Men* makes me feel this young artist is obsessed with the details of works and the description of people's uneasiness under the semblance of life. Besides the countenances, Li Wei also reproduces the scars, hairs, even pores in the models' bodies. In a certain sense, his faithfulness to the details in real life reveals perfectly the inner worlds lying in the countenances of the characters.



Auditory Hallucination I
Painted Fiber Glass
82 x 56 x 93cm
2008
Edition of 5



Symptom
Painted Fiber Glass
72 x 41 x 91cm
2009
Edition of 5



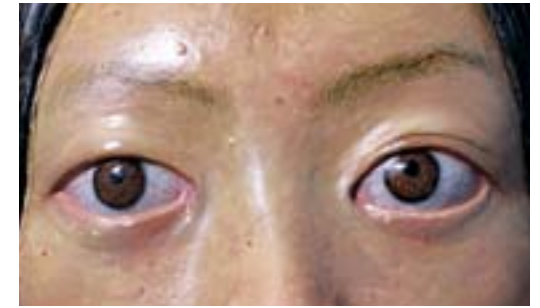
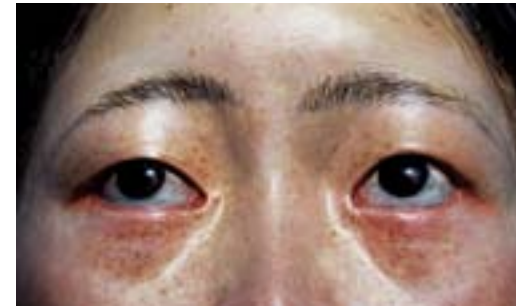
Witness of the Descending of the Witch
Painted Fiber Glass
76 x 51 x 95cm
2009
Edition of 5



The Betrayed Dignity
Painted Fiber Glass
69 x 56 x 92cm
2009
Edition of 5



The Shame of Growth
Painted Fiber Glass
69 x 38 x 92cm
2009
Edition of 5



Auditory Hallucination I (Part)
Witness of the Descending of the Witch (Part)
The Shame of Growth (Part)

The Shame of Growth (Part)
Symptom (Part)
The Betrayed Dignity (Part)

Xiang Yang



Here and There
Silk-Screen, Stainless Steel, Thread, C-print
Dimension Variable
2006-2011

Here and There

Text | Xiang Yang

This work is formed by a whole side of wall and embroidered columns which grow out of the wall surface. An image on the wall is threaded with silk, extending and forming a column with a same image. The silk threads straightly connect corresponding points on both images. In this design, a flat surface is stretched into a three-dimensional sculpture as the threads traverse the empty space. The space acts on a body and enables the body's metamorphosis. The idea is from a Chinese philosophy, "the body is to hold; its space is to use". Because of the abstract potential of empty space, we are able to infinitely experience. Therefore, I choose a design which contains Eastern culture to deliver my thought.

As an international artist, I experience the feeling of moving from "here" to "there". I am a participant of Eastern culture and also an observer of Western culture, but I become a participant again for a new culture where the Eastern and Western cultures merge and reform. Inevitably, I start to contemplate the culture and system that stems from these two places. I bring them together to observe, compare and comprehend.

This work also experiences moving from "here" to "there". The image "here" merges with the image "there" through the empty space. This process starts from "here", the origin, traverses space - becoming abstract - and finally forms an image that replicates the original. However, the image formed through this mergence is not a reflection of the origin. The original image changes and undergoes a metamorphosis through its movement in the space, and becomes a new and real image. It is experiencing the impermanence.



XIANG YANG



On Page 59: Here and There (Part)

Here and There
Silk-Screen, Stainless Steel, Thread, C-print
Dimension Variable
2006-2011

Can We Talk?

Text | Xiang Yang

In the current society, while each one of us is giving our utmost to proclaim own principle and belief, yet the relationships between nations and religions are becoming more intensified. Each one of the nations sticks to its own view; and the entire world therefore cannot extricate itself from conflicts and hatred. Overwhelmed and perplexed by such a situation, I wonder what went wrong with such civilized minds, advanced systems and sincere goals. What is the ultimate fact hiding behind all these disagreements and incoherency? In this work, I chose to present John Pope II and Bin Laden because they are the representatives of the conflicts from two antagonistic nations. Both of them speak for the core value of the two different cultures—including religion, politics, social values, etc. In a certain perspective, the two leaders have been seen as the confronting point of this century's conflict. While I was making this piece, I have been constantly facing the two portraits and each of their facial expressions, facing their “greatest goals” claimed by themselves, and facing the already-disappeared head of the “evil” world and the religion leader from the “liberal” world. Yet, within this strong contrast, I found they have a thing called “egoism” in common. In my memory, nations of the world are always in opposing positions; and human beings have spent a great amount of time and expenses on destructions. Examples of this conflict can be seen in the relationship of communist countries such as China and The Soviet Union with the United States, between Islamic countries and Western “civilized” countries.

Through this piece, I wish to examine these existing problems in a direct, unbiased point of view. In real world, we are expecting a peaceful conversation happening between the conflicts, a conversation with an attitude beyond bias and egoism. In this piece, within the special space, two focuses of the opposing values are now connected with each other, and becoming one.



Can We Talk?
Silk-Screen, Stainless Steel, Thread
56 x 46 x 196.5cm
2009

Xiang Yang: The Right Side to Face

Text | Tang Keyang

When I first made the connection between Xiang Yang's Floating Objects series and a unique kind of "architecture" I couldn't help thinking of the well-known concept behind Deleuze's "Body without Organs or BwO." The concept of "depth" in later 20th century architecture was replaced with a continuous "skin", while these works' "skin" was however replaced with "depth": there is no such thing as "appearance", the images of those politicians at odds with each other in ideology are not any surface of some solid material but simply a transparent layer, plain and clear but weighing nothing, and could barely function as a medium for the images. These newspaper images are poorly printed in low quality, and yet the main purpose is not to define their meanings but to confine possible interpretations. The contours of the images defined by very fine stitch-works reveal the binary conceptual world of the artist, and at the same time enable them to dispel their origins. Even though the entire work is translucent, what is revealed is definitely not an enlightened "reality," but only has depth in the context of recent developments. It penetrates over and over again in extreme oscillation, but does not have possibility to remain.



Viewing from this "side", you already cannot see or cannot quite perceive the importance of "meaning". The whole experience of an viewer facing the installation is that the pure concept of form that generates "forward" in expressing movement, and if we were to use a word to describe what Xiang Yang frequently does, it would be "transcend".

Floating Object

Text | Xiang Yang

This work represents a space extended from flat shapes (thus embodying the spirit of wind). It connotes the Buddhist concept of “Samara,” a continuum of ever transmigrating and transfiguration being. It suggests, by employing the different language of a moving object in space, the idea of working in the empty space and resting on the solid surface. It reflects that “motion” and “stillness,” in a certain sense, could only be felt objectively and relatively. It reveals the simple physics that when the threads enter into a new space from another, they encounter new tensions of push and pull, and hence are forced to react.

A thread, when moving from the surface into an empty space, can change its character entirely. On the surface of the bowl, it is part of flat embroidery. But as it traverses the inner space of the bowl, it becomes part of a three-dimensional sculpture. By the same token, provided that appropriate conditions exist, an object can be totally transformed in a different space. But the object often revert to its beginning state upon being returned to its original space, just as the thread becomes once again part of a two-dimensional embroidery once it reaches the other side of the bowl.

One phrase in Chinese saying “seemingly so but actually not” comes to mind. The ancient Chinese philosopher Zhuang Zi (Chuang Tzu) once dreamed of being a butterfly, or whether he was now a butterfly, dreaming of being a man. In the world of dream which is illusive, he was the butterfly. But in his own world which is existent, he was still Zhuang Zi. The extent and the illusive, in my view, are but two sides of one realm. Similar to the “Yin and Yang” dualistic philosophy of China, the combination of Yin and Yang forms the nature.

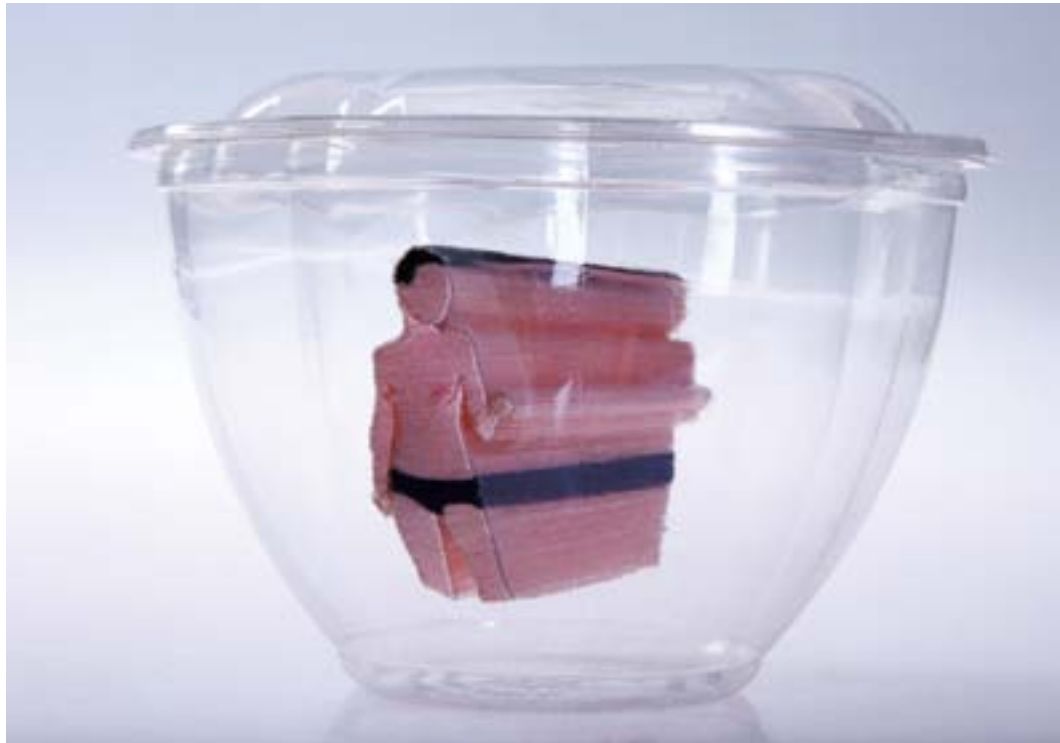
When I cast my eyes on the surface, while moving the needle in my hand through the depth of another space, I anxiously await a transformation. The feeling is akin to what I had experienced as a child while watching the wondrous metamorphosis

of a silkworm into a moth. To my amazement, the little worm could fly! The thrill and the wonderment kept me awake all that night. From then on, there was an addition in my school bag, a little box containing the flying “silkworm babies,” accompanying me to school everyday.

As the threads move from the surface of the bowl into the inner space, the two-dimensional alignments changed into a three-dimensional one, taking on an architectural form. The transformation within the bowl is not unlike raw materials being processed into a tasty concoction. With the whimsical note of artist-as-gourmet-chef in mind, I present you my offering.



XIANG YANG



Floating Object
Plastic Container, Thread
17.8 x 17.8 x 12.7cm
2008-2011

Floating Object
Plastic Container, Thread
17.8 x 17.8 x 12.7cm
2008-2011

Floating Object
Plastic Container, Thread
17.8 x 17.8 x 12.7cm
2008-2011

Floating Object
Plastic Container, Thread
17.8 x 17.8 x 12.7cm
2008-2011

Floating Object
Plastic Container, Thread
17.8 x 17.8 x 12.7cm
2008-2011

Floating Object
Plastic Container, Thread
17.8 x 17.8 x 12.7cm
2008-2011



Biographies

Jason Brooks

Born in 1968, Rotherham, UK

Education

1991-1992	MA Fine Art, Chelsea College of Art & Design, London
1988-1991	BA Fine Art, Cheltenham & Gloucester College of Art & Design, Cheltenham, UK
1987-1988	Goldsmiths College, London

Judging

2007	Jerwood Painting Prize, Jerwood Charitable Foundation, London, UK
2006	BP Portrait Award, National Portrait Gallery, London
	John Moores Painting Prize, Walker Art Gallery Liverpool, UK
	Jerwood Drawing Prize, Jerwood Charitable Foundation, London, UK

Awards/Residencies

1999	The NatWest Art Prize, UK (winner)
1997	John Moores Painting Prize, UK (co-prize winner)
1994	British Telecom, London, UK (residency)
1990	British School, Rome, Italy (residency)

Solo Exhibitions

2008	National Portrait Gallery, London, UK
2006	Stellan Holm Gallery, New York, USA
2005	Auto, Max Wigram Gallery, London, UK (cat.)
2002	Archimede Staffolini Gallery, Nicosia, Cyprus
2001	Harewood House, Harewood, Leeds, UK (cat)
2000	Entwistle, London, UK
1998	Entwistle, London, UK

Selected Group Exhibitions

2011	Do You Believe?, 3812 Contemporary Art Projects, Hong Kong
2010	The Bhopal Project (Anish Kapoor, Anthony Gormley, Tracey Emin, Jason Brooks, Marc Quinn, Matt Colishaw), Phillips de Pury, London, UK
	The Tattoo Show, The Center, New York, USA
	Hyping the Real, Gallery Stephane Simoens, Knokke, Belgium
	Straw Dogs: Dinos & Jake Chapman and Jason Brooks, Spring Projects, London, UK
2009	Capturing Claudia: portraits by the Chapmans Brothers, Keith Tyson, Marc Quinn, Jason Brooks and Gillian Wearing. Colnaghi Gallery, London, UK
	40 Artists, 80 Drawings, The Drawing Gallery, Powys, UK
2008	Unforgiven, Stellan Holm Gallery, New York, USA
	Formula One Project, Renault/ING, Monaco & London
	Fresh Eyes, ING, ING Headquarters, London, UK
	George Stubbs, Leeds City Art Gallery, Leeds, UK (cat)
2007	Timer, Triennale Bovisa, Milan, Italy
2006	Heads, Flowers East, London, UK
	Harewood House, Harewood, Leeds, UK
	Museum of Art, Donna Regina, Naples, Italy
	Darkness Visible, Ferens Art Gallery, Hull & Southampton City Art Gallery, UK
	Drawing Breath, The Gallery at Wimbledon College of Art, London, UK
2005	Appearance, Whitewall Waterfront, Leeds, UK (cat.)
	ID: Recent Purchases on the Theme of Identity Made through the Contemporary Art Society's Special Collection Scheme, Ferens Art Gallery, Hull, UK
2004	John Moores 23, Walker Art Gallery, Liverpool, UK (cat.)
	Blow Up!, St Paul's Gallery, Birmingham, UK (cat.)
2003	Yes! I am a long way from home, The Nunnery, London and UK tour (cat.)
2002	Babel 2002, National Museum of Contemporary Art, Seoul, Korea (cat.)
2001	I am a Camera, The Saatchi Gallery, London, UK (cat.)
2000	Psycho Some, Lombard Fried, New York, USA
	No FuN Without U: The Art of Factual Nonsense, Jeremy Cooper, London, UK (cat.)
1999	Painting Lab, Entwistle, London, UK (cat.)
	The NatWest Art Prize 1999, Lothbury Gallery, London, UK (cat.)
	The Flower Show, Harewood House, Harewood, Leeds, UK
	Rome Scholars, Pittville Gallery, Cheltenham, UK
	John Moores 21, Walker Art Gallery, Liverpool, UK (cat.)
	Fresh Paint, Scottish Gallery of Modern Art, Glasgow, UK
	National Dependency, Jerwood Gallery, London, UK
1998	The Whitechapel Open, Whitechapel Art Gallery, London, UK

	New Neurotic Realism, The Saatchi Gallery, London, UK (cat.)
	Postcards on Photography, Cambridge Darkroom, Cambridge and UK tour (cat.)
	Near, Sharjah Art Museum, Sharjah, United Arab Emirates (cat.)
1997	Likeness: Representing Sexualities, Manchester City Art Gallery, Manchester, UK
	John Moores 20, Walker Art Gallery, Liverpool, UK (cat.)
1996	Trojan, Paton Gallery, London, UK (cat.)
	Tutti-Frutti, Scarborough Art Gallery, Scarborough, UK
1995	Fellows' Show, Pittville Gallery, Cheltenham, UK
1994	Pet Show, 63 Union Street, London, UK
	Masks, Soho Gallery, London, UK
	BT Commission, Waterloo Station, London, UK
1993	To Boldly Go..., Cubitt Gallery, London, UK
	BT New Contemporaries, Serpentine Gallery, London and UK tour (cat.)
1992	Abstractions from the Domestic Suburb Scene (SIN), Benjamin Rhodes Gallery, London, UK

Forthcoming shows

2012	Galerie Rudolfinum, Prague
	Marlborough Contemporary, London, UK

Collections

ABN AMBRO, London, UK
 The Berardo Collection, Museum of Modern Art, Sintra, Portugal
 Brandes Family Collection, Tel Aviv, Israel
 British Telecom, London, UK
 Cheltenham and Gloucester Building Society, Cheltenham, UK
 Cohen Collection, Cheshire, UK
 Coopers & Lybrand, London, UK
 Dakis Joannou/Deste Foundation Collection, Athens, Greece
 Harewood House, Harewood, Leeds, UK
 James Moores Collection, Liverpool, UK
 National Portrait Gallery, London
 Neuberger Berman, New York, USA
 The Saatchi Gallery, London, UK
 The Speyer Collection, New York, USA
 Unilever, London, UK
 Walker Art Gallery, Liverpool, London
 William Morris Agency, Los Angeles, USA

Commissions

2008	National Portrait Gallery, Sir Paul Nurse
2008	ING

Publications

2011	Do You Believe?, 3812 Contemporary Art Projects, Hong Kong
2008	George Stubbs, Leeds City Art Gallery
2007	Timer, Triennale Bovisa, Milan, Italy
2006	The Portrait Now, Sandy Nairne & Sarah Howgate, National Portrait Publications, London
2005	Auto, Norman Rosenthal, Max Wigram Gallery, London, UK
	Appearance, Whitewall Waterfront, Leeds, UK
2004	John Moores 23, Walker Art Gallery, Liverpool, UK
	Blow Up!, St Paul's Gallery, Birmingham, UK
2003	Yes! I am a long way from home, The Nunnery, London, UK
2002	Babel 2002, National Museum of Contemporary Art, Seoul, Korea
2001	I Am A Camera, The Saatchi Gallery, London, UK
	Jason Brooks, Mark Gisborne, Harewood House, Leeds, UK
2000	No FuN Without U: The Art of Factual Nonsense [sic], Jeremy Cooper (Ed.), Ellipsis, London, UK
	Portraits of Artists, Nicholas Sinclair (Ed.), Lund Humphries Publishers, Aldershot, UK
1999	Painting Lab, Entwistle, London, UK
	The NatWest Art Prize 1999, Lothbury Gallery, London, UK
	John Moores 21, Walker Art Gallery, Liverpool, UK
1998	New Neurotic Realism, The Saatchi Gallery, London, UK
	Postcards on Photography, Cambridge Darkroom, UK
	Near, Sharjah Art Museum, Sharjah, United Arab Emirates
1997	John Moores 20, Walker Art Gallery, Liverpool, UK
1996	Trojan, Paton Gallery, London, UK
1993	BT New Contemporaries, Serpentine Gallery, London

Julian Lee

M.F.A, Royal College of Art, London, Great Britain
Associate Professor, School of Creative Media, City University of Hong Kong
Currently lives and works in Hong Kong

Background

Julian Lee spearheads the mixed approach of film, video and photography. He graduated from Royal College of Art in London for a Master degree in photography and was elected a ‘British New Contemporaries’, to show alongside Damien Hirst in the Institute of Contemporary Arts, London in 1991, with his “Painful Portrait” series exhibited here. After graduation, he won the Eurocreation Program Award, which gave him an artist- in-residence to work on video art in Neu Medium Institute, Germany in 1991. His video art travelled to Viper, Lucerne, Rottendam Film Festival, London Film Festival, Videonale, Bonn Germany etc and paved way for his transformation to be a film director back in Hong Kong in 1999. He is renowned for his two feature films “Night Corridor” 妖夜迴廊 (2003) and The Accident 心猿意馬 (1999) with international festival credits. “Night Corridor” won major nominations in Golden Horse Film Award in 2003. His recent solo exhibitions include “Flying Trapeze (2001) in Goethe Institute Hong Kong, “Landscape in the Mist” 霧中風景, an interactive digital painting exhibition, Le French May Hong Kong (2005), “The Origin of Truth”, a solo photographic exhibition, Indexg Gallery in Toronto (2010), and “Suspending Torso”, an interactive photographic digital screen exhibition, Hong Kong Photo Festival (2010)

Exhibitions

- 2011

Do You Believe?, 3812 Contemporary Art Projects, Hong Kong
- 2010

Suspending Torso, an interactive photographic panel exhibition
Hong Kong Photo Festival 2010 at City University Art Gallery
The Origin of Truth, a solo photographic exhibition, Indexg Gallery, Toronto
- 2009

Starr Foundation Fellowship, Asian Cultural Council
- 2007

Body Aesthetic, Jazz Gallery, Taipei
Pure, a photographic album, Page One, Hong Kong
Program of Le French May Festival
- 2005

Body Aesthetic under the British Influence – the Hong Kong Trio Sichuan
Fine Art Institute, Chong Qing Art Museum, China
Inspired by Jean Cocteau, an exhibition of Hong Kong Contemporary artists as Curator and Photographic Artist

- 2003

Landscape in the Mist, a digital art painting using interactive photo elements, Hong Kong Fringe Club, Le French May Festival
RELIVING NIGHTMARE, a stereoscopic 3D digital recreation on the painting of Fuseli, presented in the international design conference, Digit
- 2002-03

Consultant, Film and Media Arts Section of Hong Kong Arts Development Council
- 2001

Flying Trapeze, Goethe Institute, Hong Kong
I Generations independent experimental and alternative creations, Hong Kong Film Archive
- 1999

Exposure, Broadway Cinematheque, Hong Kong
- 1996

Shaken Not Stirred, Young Photographic Art From Europe, touring Belgium (Mons), Paris, Berlin, Luxembourg, Turin, Chalon sur Soane, France
- 1994

Video From Europe, Geothe Institute, Paris
Cinema Jove, Valencia, Spain
Hong Kong Independent Video Festival, First Prize, Music Video Award
- 1993

Kunsthaus, Zurich
El Dorado Video Project, Antwerp
- 1992

Entre Les Autres, (photography), Exhibition d'art Contemporain, Lisbon, Portugal
BP Film Expo, London
Rotterdam Film & Video Festival
Videonale, Bonn, Germany
Viper, Luzern, Switzerland
Electronic Media Arts Festival, NSW, Australia
- 1991

Pepinieres European Young Artist Award
Entres Les Autres, (photography)
Exhibition d'Art Contemporain, Strasbourg, France
London Film Festival, British New Video
- 1990

BP New Contemporaries, Best British Art Graduate Award
Institute of Contemporary Art, London
Award Exhibition, Photographers' Gallery, London
Foundation Cartier Exhibition, Tom Gower Award
Institute of Contemporary Art, London
CULT, One Man Show, Fusion Gallery, London
Benson & Hedges Gold Award Exhibition, Mall Gallery, London
Salon De La Photographie De La Recherche Et D'Avant-Garde, Royan, France
Portfolio Gallery, London

Awards

- 1991

Pepinieres European Young Artist Award
- 1990

BP New Contemporaries, Best British Art Graduate Award
Foundation Cartier Exhibition, Tome Gower Award,

Institute of Contemporary Art, London
Kodak Triple Exposure Award

Projects Completed and in Progress

2010	Suspending Torso Interactive Multi Panel Photographic Exhibition for Hong Kong Photo Festival 2010
2008	Daguerreotype as a re-invented viewing experience on digital photo frame
2004-05	Expanded Photography in The Digital Interactivity. An interactive digital painting exhibition on LCD canvas – Landscape in the Mist
2002-03	Reliving 'Nightmare', The Digital Reconstruction of the Painting of Fuseli
2001	Poetry in Motion, A Photographic Exhibition on Trapeze Performance as a Tribute to Time-reconstruction Photography in 1890 by Etienne-Jules Marey

Film & Video

2010	Stoma
2009	Stoma
2006	Papa Is A Rolling Stone
2003	Night Corridor
1999	The Accident
1996	Happy Together
1994	Nightfire
1990	Les Voyages, L'extase, La Blessure
1990	Nos.Fer.A.Tu
1988	Chaos by Design
1986	Walk Besides Me

Publications

Photo Collections

2008	Photographic Portfolio: Zingaro Mersmerism, a photo portfolio, City Magazine Feb Issue
2007	Book: PURE, Obsessive Art Photography (1988-2001) by Julian Lee
2005	Photographic Portfolio: Landscape in the Mist (Iceland Travelogue), City Magazine May Issue
2003	Photographic Portfolio: Mongolian Young Wrestler (Photo Documentary), City Magazine Nov Issue
2001	PURE, Obsessive Art Photography (1988-2001) by Julian Lee

Novel Titles

2007	Dark Secret
2005	S-Express
2003	Night Corridor a film novel
2000	Incendio
1999	The Accident
1998	Night Corridor
1997	Killing Me Softly
1996	Waiting For The Hurricane
1990	Live And Let Live
1989	Love And Death Under Tower Effiel

Prose Collections

2009	Adventure Into New York
2001	The Map Of Burning Desire
1996	The Dark Side Of The Heart
1988	Night Dreaming New York
1988	Private Life In Paris
1987	Dark Adolescence
1986	Growing Up Ridiculously
1986	The Male Collection

Li Wei

1981 Born in Beijing, China
2007 Bachelor of Fine Arts, The Third Studio of The Sculpture Department, China
Central Academy of Fine Arts
Currently lives and works in Beijing, China

Solo Exhibitions

2011 ‘Hero’, Today Art Museum, Beijing, China
2009 ‘The Hollow Men’, Hanmo Art Gallery, Beijing, China

Group Exhibitions

2011 Do You Believe?, 3812 Contemporary Art Projects, Hong Kong
Games, White Box Museum of Art, Beijing, China
The 4th 54 International Young Art Festivals 2011, 1919 Creativity Industry
Park, Beijing, China
The Absence, Linda Gallery, Beijing, China
2010 It’s Not Sculpture, Linda Gallery, Beijing, China
Another world another boundary Tang Contemporary Art, Bangkok, Thailand
Trap, Tang Contemporary Art, CIGE, Beijing, China
En, En...En?, Fat Art, Beijing, China
"Youth at Upstairs" Nomination Exhibition by Young Critics, Beijing, China
Summer 2010 "I'm...", Beijing Center for the Arts, Beijing, China
Location: Dragon Fountain Bathhouse Beijing, China
Get it louder, Sanlitun SOHO, Beijing, China
2009 Summer 2009 in the Making, Beijing Center for the Arts, Beijing, China
Chinese Pose, The First China Sculpture Exhibition, Shangshang Art
Museum, Beijing, China
Chinese International Sculpture Almanac Exhibition, Beijing International
Sculpture Art Zone Exhibition Hall, Beijing, China
2006 Don’t Worry! Don’t Worry!, Performance Art Show, 798 Art Center,
Beijing, China

Awards

2011 Focus On Talents Award Ceremony and Finalists Exhibition, Today Art
Museum, Beijing, China

2007 Graduate work was rewarded the Distinguish Prize at 2007’s National
Graduate Students Elite Work Show, Beijing, China
2004 Second Prize of CAFA Elite Show of the Students, Beijing, China

Art Projects

Unpeaceful Christmas Eve--“A Block Of Cake” Copy Café / The Whisky More,
Beijing, China

Crossovers

2011 Create & Inspire Cooperate Partners: Lane Crawford, Bazaar Art
2011 BQ Auto Art Exhibition Trophy Design

Xiang Yang

1991 B.A. Mural Paintings, Central Academy of Design and Fine Arts of China,
1994 M.F.A, Graduate School of China Art Academy, Beijing, 1994
Currently lives and works in Long Island, New York, U.S.A

Solo Exhibitions

2011 We Will Be Your Mirror, YinTai Center, Beijing
2010 Related Rations, SZ Art Center, Beijing
2008 You Can't Sit Down, Vox Populi Gallery, Philadelphia, PA
Xiang Yang's Solo Exhibition, Snyderman-Works Gallery, Philadelphia, PA
Seemingly So, But Actually Not, Repetti Gallery, Long Island City, NY
2007 The Shadow of the Empire, Vox Populi, Philadelphia, PA
2006 Beyond the Duplicated Voice, Painted Bride Art Center, Philadelphia, PA
Buddha Says, Vox Populi Gallery, Philadelphia, PA
2005 Triple Trouble, Vox Populi Gallery, Philadelphia, PA
2002 Peng's Gallery, Philadelphia, PA
1999 Salon des Amis Gallery, Malvern, PA

Selected Group Exhibitions

2011 Do You Believe?, 3812 Contemporary Art Projects, Hong Kong
New Horizon-Contemporary Chinese Art,
National Museum of Australia, Canberra
2010 "Harmony" Tower, Future Pavilion, EXPO 2010, Shanghai
2009 Old Media, Old News, Luminary Art Center, Saint Louis, MO
2008 The Craft of Politics, Montpelier Art Center, Laurel, MD
6th International Fiber Biennial, Snyderman-Works Gallery,
Philadelphia, PA
Familiar Faces, Anderson Gallery, Virginia Commonwealth University, VA
2007 SCOPE 2007 Miami, DEAN Project booth, Miami, FL
Pricked: Extreme Embroidery, Museum of Art and Design, NY
Assumed Identity, Anderson Gallery, College of New Jersey, NJ
Contexture: Fabric, Fashion and Fantasy, Space 301, Mobile, AL
Collective Observations, Chesapeake Gallery, Harford Community
College, Baltimore, MD
SOFA 2007, Snyderman-Works Gallery booth, New York and Chicago
21st International Juried Show, Visual Arts Center of New Jersey,

Summit, NJ
2006 Outside Inside, Philadelphia Art Alliance. Philadelphia, PA
DCAC, District of Columbia Arts Center, Vox Populi Gallery booth,
Washington DC
Stray Show Chicago, Vox Populi Gallery booth, Chicago, IL
Pageant Soloviev, Philadelphia, PA
2004 Great (re)Masters, Spector Gallery, Philadelphia, PA
2001 National Juried Competition, Phoenix Gallery. New York, NY,
Art Center of Northern New Jersey 9th National Juried Show, NJ
Nudes and Erotica, Salon des Amis Gallery, Malvern, PA

Art Activities

2001 Museum Invasion Project II, P.S.1, New York City
Museum Invasion Project I, Philadelphia Museum of Art
1995 Designed and constructed the city sculpture "Peace", Beijing
1994 Art director and editor of the book "Potala Palace of Tibet". Beijing, China
Illustrator of Chinese Art Encyclopedia, Beijing, China
1992 Designer and painter of mural painting "Thousands of Miles of Landscape"
for VIP room of Beijing International Airport, Beijing, China

Bibliography

2008 Sunday Arts: Museum of Art and Design—Extreme Embroidery, Thirteen/
WNET, April 6
Edward Sozanski, "Art: Stretching 'Fiber' to the Max",
Philadelphia Inquire, March 16
Contemporary Textiles: The Fabric of Fine Art, Black Dog Publishing,
London UK
Jacqueline Ruyak, "Transformacia Priestoru" Remeslo Umenie Dizajn,
Slovak, January
2007 Karen Rosenberg, "Needling More Than the Feminist Consciousness",
New York Times, December 28
"Choice Awards 2007", Citypaper, Philadelphia
Jacqueline Ruyak, "Xiang Yang: Changing Spaces",
Fiber Arts Magazine, Nov/Dec
Artist Interview: 14th SOFA 2007 Official Website
2006 Roberta Fallon, "Art with a Global Sauce", Philadelphia Weekly,
November 15
2005 Roberta Fallon, "Triple Trouble", Philadelphia Weekly, August 12
2001 Warner David, "So Sew Us", CityPaper, May 17
1999 Donohoe Victoria, "A Fragile Drawing Style",
The Philadelphia Inquirer, June 6

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