UCCA Edge · 抖音艺术

The Pieces I Am

Released September 30, 2022

UCCA and Douyin Art present a group exhibition bringing together 27 Chinese and foreign artists and groups, featuring artworks in a wide range of audiovisual mediums including digital video, electronic games, interactive installations, and more. The exhibition collects slices of mediated, fragmented contemporary life, unfolding into an expansive reading of humanity's digital existence.

SHANGHAI, China — From September 30, 2022, to January 8, 2023, UCCA and Douyin Art present the group exhibition "The Pieces I Am," focused on humanity's existence in the digital age. The exhibition features 27 artists and groups from China and abroad who use and/or explore technology in their works. The Chinese exhibition title takes its inspiration from the idiom 吉光片羽 (jíguāngpiànyǔ), which metaphorically refers to fragments of treasured ancient relics, and changes the first character to the homophonous 集 (jí) to alter the meaning to suggest a collection of precious, beautiful, and enlightening "pieces" drifting down from the digital world. "The Pieces I Am" offers a possible starting point for understanding our digitized reality, interpreting and disenchanting the contemporary digital age through a wide range of art that traverses between digital and real, authentic and virtual, natural and technological, and logical and emotional. In doing so, it seeks to offer us new ways of recognizing the self, the world, and the relationship between the two in our fragmented contemporary context. "The Pieces I Am" is curated by UCCA Lab Curators Liya Han and Yoojin Tang together with special guest curator Iris Long, designed by Shen Ruofan, and organized by the UCCA Lab team.

Exhibition co-organizer Douyin Art has specially developed an online exhibition space as well as interactive viewing experiences for the offline exhibition. Douyin Art also hosted a special opening livestream including the premiere of an eponymous exhibition concept film starring art ambassadors selected by UCCA. Please find more information on the opening and film below.

Participating artists include Pascale Birchler (b. 1982, Einsiedeln), Ian Cheng (b. 1984, Los Angeles), Chun Shao (b. 1987, Hangzhou), Guo Cheng (b. 1988, Beijing), Ann Veronica Janssens (b. 1956, Folkestone), Lawrence Lek (b. 1982, Frankfurt

上海市静安区西藏北路 88 号
盈凯文创广场 2 层 UCCA Edge 邮编 200085

UCCA Edge, 2F, No. 88 Xizang Bei Lu,
Jing'an District, Shanghai, China 200085

+86 21 6628 6861

ucca.org.cn

am Main), Lin Ke (b. 1984, Zhejiang province), Liu Di (b. 1985, Shaanxi province), Jiayu Liu (b. 1990, Liaoning province), Rafael Lozano-Hemmer (b. 1967, Mexico City), David OReilly (b. 1985, Kilkenny), panGenerator (formed 2010), Pete Jiadong Qiang (b. 1991, Shaanxi province), Shinseungback Kimyonghun (formed 2012), Shi Zheng (b. 1990, Jiangsu province), Yehwan Song (b. 1995, Seoul), Studio Above&Below (formed 2018), Sun Yitian (b. 1991, Wenzhou), Tang Chao (b. 1990, Hunan province), Coralie Vogelaar (b. 1981, Delft), Wu Ziyang (b. 1990, Xuzhou), Xin Yunpeng (b. 1983, Beijing), Ye Xuan (b. 1989, Hunan province), Yin Yi (b. 1978, Shanghai), Young-Hae Chang Heavy Industries (formed 1999), Wenxin Zhang (b. 1989, Hefei), Payne Zhu (b. 1990, Shanghai).

"The Pieces I Am" posits that we live in an interconnected archipelago, a dense microsystem of websites, social media platforms, simulated environments, intelligent devices, and other contemporary technologies. These interdependent technological islands together constitute our information age, reshaping social models and living conditions. In the view of sociologist Manuel Castells, information technology is the core driver of production and development in the information age, pursuing the accumulation of knowledge and increasingly complex methods of processing information. Within this paradigm, signals become products, and knowledge is fodder for computing. Even the self has been incorporated into this model: anonymous algorithms and automated programs have transformed dynamic, heterogeneous individual experience into data, replacing the human figure as the primary vehicle of communication and indicator of the self's existence. Technology can seemingly recognize, understand, and even predict the individual more accurately than people can. At the same time, humans are increasingly unable to grasp these complex flows of technology.

How might the individual respond to, interpret, and reimagine the profound interplay between technology and life? "The Pieces I Am" adopts fiction as its curatorial methodology, unfolding through the structure of a science fiction trilogy. Within the space of UCCA Edge, the work of the 27 artists and groups is dispersed within narrative environments titled "Liquid Life," "City of Mist," and "The Lunar Sea." These three interlinked sections lead viewers on a journey of exploration through the world woven together by digital media and technology in general, in which fact and fiction intersect. The exhibition begins with an artwork

by Liu Di located in the public area on the museum's second floor, which continues his explorations of the limits of the universe, time, and cognition. Thereafter visitors enter "Liquid Life," which takes fluidity as its central thread, connecting the works of seven artists and groups reflecting on and reimagining individual digital life into the form of an aquatic voyage. From the collapsing ice shelf featured in Shi Zheng's work, to the endless sea journey constructed by Ye Xuan, Wu Ziyang's digital animation film examining network construction through the frame of Manila's Pasig River, and the mysterious pond-like assemblage that Shao Chun has made from electronic fabrics and everyday objects, liquid imagery repeatedly appears as a metaphorical representation of digital existence. Artist group Shinseungback Kimyonghun's unique approach towards machine vision technology, Young-Hae Chang Heavy Industries' integration of text and music, and the flow of language pouring out of Yin Yi's sound installation not only reveal the impact of digital technology on individual identity, behavior, and perception, but at the same time, through the reflexivity and creativity of their underlying concepts, stimulate our awareness of how digital processes and objects are shaping social structures and relations.

On the floor above, eight artists construct a complex "City of Mist." This chaotic mist is like a mirror image of reality, reflecting the contemporary life that humans and digital objects collectively inhabit. Guided by the star that Ann Veronica Janssens forms out of fog, the city's inhabitants may practice divination at Guo Cheng's *Abstract Oracle Miner*, immerse themselves in an infinite scroll of information in Tang Chao's newly commissioned video work, or use Sun Yitian's binoculars to reverse the direction of our "gaze" towards electronic landscapes. Viewers may wander through the otherworldly space Pascale Bircheler has constructed for sleepwalkers, observe Lin Ke's painting of the sky that draws the virtual into reality, or receive the seemingly non-existent "gift" at the center of Xin Yunpeng's piece. Here, the organic and inorganic meet, and Ian Cheng's intelligent virtual creature "BOB" goes through cycles of life and death. These artists act as our guides through the "City of Mist," leading us to new perspectives on the digital "neighbors" who are dispersed throughout our lives. In these moments of encounter, a turning point is coming.

The remaining eleven artists and groups wander along the borders between the digital and physical worlds, expanding the museum's fourth floor into "The Lunar

Sea." Pete Jiadong Qiang's *HyperBody Dungeon: UCCA Edge* transforms the outdoor terrace into a video game enviroment, while Jiayu Liu transports the lake and sky of Switzerland's Vallée de Joux into the exhibition space, and Payne Zhu "reverse renders" information he has collected from Douyin and other social media platforms into a cascading waterfall of data. In this fertile, boundless sea, Rafael Lozano-Hemmer's *Bilateral Time-Slicer* presents audiences with their segmented digital doubles. At the same time as the 3D-modeled inorganic protagonist of Wenxin Zhang's video ventures through an artificial, phantom world, artist group panGenerator bring the progress bar and the experience of scrolling down a screen into physical space. Coralie Vogelaar uses computer algorithms to perceive human emotions, Studio Above&Below posit interaction between audiences and their artwork as a kind of human-computer interface, and Yehwan Song humorously interprets the tension between commonality and difference in the Internet age. After passing through Lawrence Lek's simulated *Nepenthe Valley* or jumping into David OReilly's game *Everything*, were you can become a plant spore, an island, or even the Milky Way, it may feel as if the infinite objects onscreen are slipping into real life. Through speculation and imagination, the artists in this final section trace out the separation and convergence of self and digital self, transforming the interface between the virtual and the real into a multidirectional hub, jointly weaving together ways of seeing and living that belong to the digital age.

UCCA Director and CEO Philip Tinari comments, "UCCA is proud to partner with Douyin Art to present an exhibition that explores our relationship to the vast and fragmented information landscape that we now inhabit, and how we as individuals construct identities and narratives from these pieces. Bringing together Chinese and international artists who have reflected on these themes, the three curators take us on a poetic and powerful journey of discovery. We are especially excited about how the offline environment of the exhibition will manifest in the online world, particularly of Douyin, as we search for new possibilities for art in a digital age."

Chen Xinran, head of Douyin Art, has noted, "For Douyin, our original intention is quite simple: that is, to provide a site for art institutions and artists to share art, allowing audiences to heighten their understanding of art and participate in it. I hope that everyone can join us to build an online art ecology, helping

contemporary art break out of its own networks, and ensure that is not something just for the few."

Opening Livestream and Exhibition Concept Film Premiere
On September 29, 2022, the opening for the "The Pieces I Am " was livestreamed on UCCA's official Douyin account. Viewers watched *Rock & Roast* comedian Norah Yang in dialogue with the curators offline while also digitally exploring the exhibition. *The Pieces I Am*, the exhibition concept film featuring artistic performers selected by UCCA including Wu Yanshu, Ju Xiaowen, Wu Muye, Xiexin Dance Theatre, and Re-TROS, also premiered during the livestream. The film was co-produced by Douyin Art and UCCA Lab.

Search "Online Art Exhibition" on Douyin, or follow UCCA's official Douyin account, to learn more about the livestream and exhibition.

Public Programs
During the exhibition period of "The Pieces I Am," UCCA Edge will present a vibrant lineup of programs, including guided tours from the exhibition curators, talks and discussions related to the exhibition theme, performance lectures inviting audience particpation, experience sharing sessions and workshops, and the "Art in an Hour" livestream series. At the same time, UCCA Edge shall continue our curated programming on urban life and architectural culture. For the most up-to-date information on events, please refer to announcements on UCCA's official website and UCCA Edge's official accounts on WeChat and other social media platforms.

Support and Sponsorship
UCCA thanks the Shanghai Jingan District Administration of Culture and Tourism for special support. Exclusive wall solutions support is provided by Dulux. UCCA also thanks the members of UCCA Foundation Council, International Circle, and Young Associates, as well as Lead Partner Aranya, Lead Art Book Partner DIOR, Presenting Partners Bloomberg, Voyage Group, and Yinyi Biotech, and Supporting Partners Active House, Barco, BenQ, Clivet, Dulux, and Genelec.

About UCCA Lab

UCCA Lab is an interdisciplinary platform under UCCA Group for new kinds of art-adjacent collaboration. Formed with UCCA Center for Contemporary Art at its core, UCCA Group works to bring China into global dialogue through contemporary art. UCCA Lab has worked with local governments and cultural departments throughout China, prominent brands across a variety of industries, and artists and creators across cultures to create bespoke art and cultural events, exhibitions, projects, and campaigns. Its activities have become a defining feature of UCCA's cultural presence.

UCCA Lab has opened two physical locations to date. In Beijing's 798 Art District, UCCA Lab occupies 537 square meters of space on the first floor of UCCA Center for Contemporary Art. In Shanghai, Voyage UCCA Lab, launched and operated in collaboration with Voyage Group, is housed on the first floor of Golden Eagle International Shopping Center, with a total area of 1,000 square meters. UCCA Lab seeks to share the joys of contemporary art and culture with an ever-larger audience, continually exploring urban space, interacting with local contexts, and expanding the potential forms that art projects may take. www.ucca.org.cn/lab/

About UCCA Edge

Opened in May 2021, UCCA Edge occupies 5,500 square meters over three levels of the new EDGE tower in Shanghai's Jing'an District. Designed by New York- based architects SO – IL, the museum includes 1700 square meters of gallery space as well as a wraparound outdoor terrace and public spaces including a lobby and auditorium. As an integral part of the UCCA constellation, UCCA Edge mounts exhibitions of leading Chinese and international artists, some developed exclusively for the Shanghai audience, some touring from other UCCA locations. In 2021, UCCA Edge featured an opening show reflecting on the globalization of the Chinese art world through the prism of Shanghai, curated by UCCA Director Philip Tinari, a solo show of new paintings and archival materials by renowned artist Liu Xiaodong, and an Andy Warhol retrospective presented in collaboration with The Andy Warhol Museum, Pittsburgh. It also hosts a bistrot, NEW WAVE by DA VITTORIO, developed by the Michelin-starred team of DA VITTORIO SHANGHAI, and an outpost of UCCA Store. Situated just north of People's Square and Suzhou Creek, and directly above the Qufu Lu station of the Shanghai Metro in a bustling revitalized neighborhood, UCCA Edge will

quickly become an essential destination and an integral part of Shanghai's vibrant cultural fabric.

www.ucca.org.cn/en

About the Artists

Pascale Birchler

Pascale Birchler (b. 1982, Einsiedeln, lives and works in Zürich) studied in Hamburg and then at the HKB in Bern between 2004 and 2008, graduating with a Masters from the latter in 2018. She has had solo shows at the Haus Konstuctiv and Helmhaus museums in Zürich. Major awards include a nomination for the Swiss Art Award in 2020 (later cancelled due to Covid-19), and a twelve-month residency at the International Studio & Curatorial Program (ISCP) New York, awarded by the ISCP jury for the 2022/2023 artist program.

Ian Cheng

Since 2012, Ian Cheng (b. 1984, Los Angeles, currently lives and works in New York) has created a series of simulations that explore the capacity of agents to respond to constantly changing environments. The series reached its acme with the "Emissaries" trilogy. He has recently been developing "BOB (Bag of Beliefs)," an AI creature whose personality, body, and life story evolve continuously across exhibitions, something Cheng calls "art with a nervous system." Cheng has exhibited at a whole host of institutions including MoMA PS1 (New York); Serpentine Galleries (London); The Shed (New York); the LUMA Foundation (Zürich); Carnegie Museum of Art (Pittsburgh); Fondazione Sandretto Re Rebaudengo (Turin); and Julia Stoschek Collection (Berlin); and taken part in group presentations at the Venice Biennale; MoMA (New York); Moderna Museet (Stockholm); Whitney Museum of American Art (New York); Hirshhorn Museum (Washington DC); Tate Modern (London); Louisiana Museum of Modern Art (Humlebaek); and Fondation Louis Vuitton (Paris).

Chun Shao

Chun Shao (b. 1987, Hangzhou) is a multimedia artist whose research interests encompass the fields of installation, e-textiles, design fiction, and post-Internet art. She studied Fine Arts at the China Academy of Art, graduating in 2010, and graduated from the Performance department at the School of the Art Institute of Chicago in 2013. From 2014 to 2018, Chun Shao taught at University of

上海市静安区西藏北路 88 号
盈凯文创广场 2 层 UCCA Edge 邮编 200085

UCCA Edge, 2F, No. 88 Xizang Bei Lu,
Jing'an District, Shanghai, China 200085

+86 21 6628 6861

ucca.org.cn

Washington's Center for Digital Arts and Experimental Media (DXARTS) while pursuing her PhD in Philosophy. After graduating in 2019, she received support from FeralAIR and Schmiede to undertake artist residencies in Austria. Her recent research is devoted to combining traditional craftsmanship with electronic programming and explores the relationship between the poeticization of bodily touch and the aesthetics of interaction. From this she derives reflections on contemporary digital life. In 2022, Chun Shao presented her first solo exhibition, "Riddle Bodies" at Macalline Art Center: The Cloister Project (Shanghai).

Guo Cheng

Guo Cheng (b. 1988, Beijing, lives and works in Shanghai) received his Bachelor's degree from Tongji University (2010) and his Master's degree from the Royal College of Art (2012). His practice looks at the influence of existing and new technologies on various aspects of society and culture, and the relationship between individuals and wider social life in this context. Guo's works often take the form of sculptures or installations, making connections between big issues and seemingly random everyday objects, often by employing the language of humor to provide a critical perspective for imagination and debate. Recent solo exhibitions include "Almost Unmeant" (Magician Space, Beijing, 2020) and ""Down to Earth", Canton Gallery, Guangzhou (2019). Group exhibitions include "How Do We Begin?" (X Museum, Beijing, 2020) and "The Eternal Network" (Haus der Kulturen der Welt, Berlin, 2020).

Ann Veronica Janssens

Ann Veronica Janssens (b. 1956, Folkestone) is a British-born, Kinshasa-raised artist now living in Brussels, Belgium. She began making art in the late 1970s. Ever since then she has developed experimental work that emphasizes live installations and intangible materials such as light, sound, or artificial fog. The observer is confronted with the perception of the "elusive" and a fleeting experience in which it crosses the threshold of clear and controlled vision. They may experience the loss of control, instability, or fragility, whether visual, physical, temporal or psychological. From   2000 to the present,   she   has created representative works such as *Light Games* and *Blue, Red, and Yellow*. In 2009, she initiated the still-ongoing interdisciplinary project "Brain Space Lab" together with Nathalie Ergino at the Institute of Contemporary Art of Villeurbanne. Over

the years, Janssens has collaborated several times with choreographers such as Pierre Droulers and Anne Teresa De Keersmaeker.

Lawrence Lek

Lawrence Lek (b. 1982, Frankfurt am Main, lives and works in London) is an artist, filmmaker, and musician. A graduate of Cambridge University, he also studied at the Architectural Association, London, and The Cooper Union, New York, and holds a PhD from the Royal College of Art. Lek works with video game engines, simulation, and architecture; he explores world-building—the crafting of holistic fictional worlds—as a form of collage, incorporating elements from both material and virtual sources to develop narratives of alternate histories and possible futures. His worlds often feature the stories of wanderers, aliens, and ghosts, and examine themes of memory and identity, utopia and ruin, control and agency. Solo exhibitions include "Ghostwriter" (CCA Prague, 2019); "Farsight Freeport" (HEK, Basel, 2019); "Nøtel" (UKR, Essen, 2019); "AIDOL" (Sadie Coles HQ, London, 2019); and "2065" (K11, Hong Kong, 2018). In 2021, he received the LACMA Art + Technology Lab Grant and the 4th VH Award Grand Prix.

Lin Ke

Lin Ke (b. 1984, Zhejiang province, lives and works in Shanghai) graduated from the New Media Department of China Academy of Art in 2008. Since 2010, Lin Ke has turned his attention to the behavioral science of the computer age by making himself his own guinea pig. Converting his laptop into a studio, Lin extracts material from computer software and the Internet as the fodder and form of his art. The mundane act of exploring the vicissitudes of the World Wide Web and various applications becomes the catalyst for art-making and self-portraiture. He records operational behavior and conceptual images by using screenshots and screen recording software. His work takes the form of installation, image, sound, text, video and computer painting. In his work, Lin Ke uses computer software in unconventional ways, finding new functions outside of its intended usage, liberating language from its basic communicative role and propelling it to the status of poetry. If poetry expresses the pleasure of language, then Lin Ke's work presents the software user's pleasure when faced with its visual interface. Lin Ke was awarded the OCAT-Pierre Huber Prize in 2014 and the 9th AAC Art China Young Artist of the Year Award in 2015. His works have been exhibited at OCAT Contemporary Art Center (Shanghai); ZKM (Karlsruhe, Germany); Museum Folkwang (Essen, Germany); Museum of Contemporary Art Tokyo;

Minsheng Art Museum (Beijing and Shenzhen); The Power Station of Art (Shanghai); He Xiangning Art Museum (Shenzhen); Museum of Contemporary Art Cleveland; Centre for Contemporary Chinese Art (Manchester); and Ikon Gallery (Birmingham, UK); among other institutions. His work is also widely collected, and is held by institutions including the Power Station of Art; White Rabbit Gallery (Sydney); Museum of Contemporary Art (Los Angeles); Fondation Guy & Miriam Ullens; Kadist; M+ (Hong Kong); New Century Art Foundation (Beijing); Zhejiang Art Museum (Hangzhou); and the chi k11 art museum (Shanghai).

Liu Di
Liu Di (b. 1985, Shaanxi province) is a graduate of the Central Academy of Fine Arts. As a new media visual artist and director, his work crosses the boundaries between photography, video and digital art. His art demonstrates a long-term concern with the conflict between human society and the natural world. In addition to bringing a powerful visual impact, his practice always carries with it reflection on the present state of the world. In 2010 he was awarded the Lacoste Elysée Prize for his series "Animal Regulation." His work is held in the collections of the Musée de l'Elysée (Lausanne); Central Academy of Fine Arts Art Museum (Beijing); and White Rabbit Gallery (Sydney). Liu was invited to join the creative team behind the opening ceremony of the 2022 Beijing Winter Olympics as a video director, participating in the creation of the section of the opening that accompanied the arrival of the Chinese President. Solo exhibitions include "A Stubbornly Persistent Illusion" (Migrant Bird Space, Berlin, 2021) and "Break With Convention" (Pékin Fine Arts, Hong Kong, 2017). Group exhibitions include the Chengdu Biennale (2021); "The Photography Is Not What's Important: Photographs from the Central Academy of Fine Arts" (Central Academy of Fine Arts Art Museum, 2021); and "My Generation: Young Chinese Artists" (Tampa Museum of Art, 2014).

Jiayu Lu
Jiayu Liu (b. 1990, Liaoning province, lives and works in Beijing and London) graduated from the Royal College of Art in 2014 and established her own studio that same year, with a view to conducting creative experimentation and research in new media art. The innate reflexivity of nature has spurred Liu's ongoing attempts to explore the multi-variant connections between humanity and nature, investigate the various perspectives from which people view nature. She probes

into the way in which data sources become the essential components of nodes on the "Internet of Things" and how they interpenetrate, encounter, repel, permeate, and fuse with each other in different sites. In a context of constantly updating technology, Liu positions her installations as input and output terminals through which to explore virtual realms and the real world. Through spatial collage and displacement she provokes a behavioral response and emotional resonance in the audience. Liu has been shortlisted for both the Aesthetica Art Prize and Lumen Prize, as well as selected as one of Forbes China's 30 Under 30 in 2020 and one of LOHAS' Green Women Power 100. Her installations and films have appeared at the V&A (London), Watersman Art Centre (London), Helen Hamlyn Centre (London), York Art Gallery, He Xiangning Art Museum (Shenzhen), and K11 (Hong Kong), and she has taken part in the Venice Biennale, London Art Week, Guangzhou Triennial, Chengdu Biennale, Kinetica Art Fair (London), London Design Festival, and London Fashion Week.

Rafael Lozano-Hemmer

Rafael Lozano-Hemmer (b. 1967, Mexico City) is a media artist working at the intersection of architecture and performance art. In 1989 he received a BSc in Physical Chemistry from Concordia University in Montréal. He creates platforms for public participation using technologies such as robotic lights, digital fountains, computerized surveillance, media walls, and telematic networks. He was the first artist to represent Mexico at the Venice Biennale with an exhibition at Palazzo Van Axel in 2007. Recent shows include a major show at the Hirshhorn Museum in Washington DC, the inaugural show at the AmorePacific Museum in Seoul, and a mid-career retrospective co-produced by the Musée d'Art Contemporain de Montréal and SFMOMA. Collections holding his work include MoMA and the Guggenheim in New York, the Tate in London, SFMOMA, Singapore Art Museum, and many more. Lozano-Hemmer has received two BAFTA British Academy Awards for Interactive Awards in London, a Golden Nica at the Prix Ars Electronica in Linz, the Trophée des Lumières in Lyon, an International Bauhaus Award in Dessau, the title of Compagnon des Arts et des Lettres du Québec in Québec, and the Governor General's Award in Ottawa.

David OReilly

David OReilly (b. 1985, Kilkenny) is a multidisciplinary artist who lives and works in Los Angeles. Starting his career as an independent animator, he created numerous award winning short films such as *Please Say Something* and T*he*

External World. He has written for TV shows such as *Adventure Time* and *South Park* and created fictional video games for Spike Jonze's Academy Award winning film *Her*. He is the creator of the iconic game *Mountain* and the universe simulation game *Everything*, narrated by Alan Watts. His augmented reality effects have been viewed over a billion times across social media.

panGenerator

panGenerator (formed 2010) is a new media art and design collective founded by Piotr Barszczewski, Krzysztof Cybulski, Krzysztof Goliński, and Jakub Koźniewski. panGenerator creates unique projects exploring new means of creative expression and interacting with an audience. Their work is characterized by the blending of ephemeral digital realms with the physical world, mixing bytes and atoms to create audience-engaging, dynamic, and tangible experiences, as opposed to the often static, hermetic, and unapproachable conventions prevalent in traditional mainstream "modern art" practice. panGenerator blur the common divisions between art, design, and engineering, creating large scale interactive installations, both on commission for cultural institutions and commercial brands, and also as purely experimental musical interfaces or speculative and critical pieces of art. The group's works have appeared at numerous galleries, festivals and exhibitions worldwide, including Ars Electronica (Linz); ZKM (Karlsruhe, Germany); Dutch Design Week (Eindhoven); Milan Design Week; Athens Digital Art Festival; Live Performers Meeting (Amsterdam); Lodz Design; Pause Fest Melbourne; and many more. Notable among various awards the group has received are a Prix Ars Honorary Mention at Ars Electronica; the Lumen Prize shortlist; a Cannes Golden Lion; and a "Polityka Passport" award in the Digital Culture category.

Pete Jiadong Qiang

Pete Jiadong Qiang (b. 1991, Shaanxi province) is currently studying for a doctorate in art and computer sciences at Goldsmith's College in London, having previously earned a RIBA Part 2 Masters' from the Architectural Association School of Architecture, also in London. Qiang's works are concerned with the entanglements and linkages between space in paintings, architecture, and computer games. His pieces have encompassed architectural drawings, paintings, the moving image, hyper-real imagery, virtual reality, and computer games. Qiang has developed his own independent methodology, working in the context of anime, manga, video games, web novels, and "fandom" more broadly.

上海市静安区西藏北路 88 号
盈凯文创广场 2 层 UCCA Edge 邮编 200085

UCCA Edge, 2F, No. 88 Xizang Bei Lu,
Jing'an District, Shanghai, China 200085

+86 21 6628 6861

ucca.org.cn

Moving in a constant "internal action" between physical and virtual spaces. Qiang's work is often cited as an example of architectural maximalism.

Shinseungback Kimyonghun
Shinseungback Kimyonghun (formed 2012) is a Seoul based artistic duo consisting of Shin Seung Back and Kim Yong Hun. Shin Seung Back studied Computer Science at Yonsei University and Kim Yong Hun completed a Bachelor of Visual Arts at the Sydney College of the Arts. They met at the Graduate School of Culture Technology at the Korea Advanced Institute of Science and Technology (KAIST), and after completing their Masters in Science and Engineering, they started working together as Shinseungback Kimyonghun. Their collaborative practice explores technology and humanity. Their work has been exhibited internationally at venues including including the Ars Electronica Center (Linz, Austria), ZKM (Karlsruhe, Germany), NTT InterCommunication Center (Tokyo), and National Museum of Modern and Contemporary Art, Korea (Seoul).

Shi Zheng
Shi Zheng (b. 1990, Jiangsu province, lives and works in Shanghai) obtained a B.A. from the School of Intermedia Art at the China Academy of Art in 2014 and an MFA from the School of the Art Institute of Chicago in 2019. Shi Zheng's artistic practice touches upon audiovisual installations, electronic music, and live performance, demonstrating his interest in simulation and "machine vision." By expanding the audiovisual experience of the audience, Shi Zheng's work embodies his reflections on the philosophy of technology, digital voyages, and "potential time." Beyond his personal practice, Shi Zheng also collaborates with outstanding artists in other fields: in 2013 he founded the artistic group RMBit together with Nenghuo, Wang Zhipeng, and Weng Wei, focused on the contemporary context of social media. Both Shi Zheng and Nenghuo are also members of audiovisual performance group OSC (Open Super Control). Shi Zheng's personal and collaborative works have been presented in a wide range of museums, art institutions, and media art festivals at home and abroad, including TANK Shanghai, MOCA Yinchuan, "Sound Art China" (Shanghai, 2013), FILE Electronic Language International Festival (Brazil), Ars Electronica (Linz, Austria), Institute of Contemporary Arts (London), Castello di Rivara, The Lumen Prize, Shanghai 21st Century Minsheng Art Museum, and OCT Contemporary Art Terminal Shenzhen.

Yehwan Song

Yehwan Song (b. 1995, Seoul) is an artist and designer. Her work questions standardized design and interface conventions that frame users' behavior and the templates that make users lose content awareness and become accustomed to oversimplification. Song constructs outside-the-frame devices and interfaces in order to challenge the notion of user-friendliness, pursuing diversity instead of consistency and respecting variety in the web environment above efficiency. Recent group exhibitions include the Istanbul Biennial (2022); "World on a Wire" (New Museum, New York and Hyundai Motorstudio, various locations, 2021); Seoul Biennale of Architecture and Urbanism (2021); Korean Pavilion, Venice Biennale (2020); Typojanchi Biennale (Seoul, 2019); and "Open Recent Graphic Design" (Seoul, 2018).

Studio Above&Below

Studio Above&Below (formed 2018) is a London based art and technology practice founded by Daria Jelonek and Perry-James Sugden after graduating from the Royal College of Art. Their work combines computational design, speculative storytelling, and digital art in order to draw together unseen connections between humans, machines and the environment, working towards better future interactions with our environment. Believing in research-based art, Studio Above&Below works with scientists, technologists, and communities to push the boundaries of digital media for future living. Over the last few years the duo has created ground breaking artworks using immersive technologies such as artificial reality and mixed reality with live data inputs in order to make the invisible visible and give our environment a voice to express itself. The duos' works have been exhibited at the Royal Academy (London); Tate Modern (London); V&A (London); HEK (Basel); Photophore at the Venice Biennale; Today Art Museum (Beijing); WRO Art Center Biennale (Wrocław); and Factory Berlin. They have won or been listed as finalists for awards and honors including S+T+ARTS; a Near Now Fellowship; a Collusion Immersive Art Commission; a Bloomberg Bursary; the WIRED Creative Hack Award; and the Battersea Sculpture Prize.

Sun Yitian

Sun Yitian (b. 1991, Wenzhou, lives and works in Beijing) holds both an undergraduate degree and a Masters' degree from the Oil Painting Department

of the Central Academy of Fine Arts in Beijing. Her practice spans painting, installation, performance, and fashion. Her practice employs material objects as metaphors of labor and production to reveal the inner mechanisms of our hyper-consumerist, patriarchal society. Her solo exhibitions include "Fly only when the shades of night gather" (BANK, Shanghai, 2021); "Whatchu Looking At?" (Mine Project, Hong Kong, 2020); and "a twinkle" (BANK, Shanghai, 2018).

Tang Chao

Tang Chao (b. 1990, Hunan province, lives and works in Shanghai) is a graduate of the School of Experimental Art at the Central Academy of Fine Arts in Beijing. The essence of Tang's work is a kind of thoughtful suggestion for the practice of writing, such as distilling a script down into a single sentence: "Trammelled on the island of modernity, a paradise of self-exile." Or, more recently, "Spots of carefree happiness covering up a string of weak cries." One might focus on the tone or rhythm of this line; one might convert it into the language of film, focusing on motion, light, and different shots of the same scene. The meaning of the words is not the most important thing; sometimes they might be spoken in a whisper, stammered, or entirely incoherent. Of course, the artist occasionally expresses himself through images, performance, installations, theater, or even just by tapping out a few letters on the keyboard. Tang is an expert at hitting the space bar at just the right moment; he might even hit it a few times...   ... and that would be good too. He is always looking to set free some small meaning that goes beyond language in the blank spaces of each mundane paragraph.

Coralie Vogelaar

Coralie Vogelaar (b. 1981, Delft) is an interdisciplinary artist who combines scientific disciplines such behavioral studies with the artistic imagination. Vogelaar investigates the relationship between human and machine by applying machine logic to the human body. Her works have taken the form of performances, video, and multimedia installations, created by working together with specialists from a range of disciplines including data analysis, choreography, and sound design. Her works have been shown at HEK (Basel); ZKM (Karlsruhe, Germany); Veem House for Performance (Amsterdam); Fotomuseum Winterthur; Kasseler Kunstverein (Kassel); Stedelijk Museum Amsterdam; Science Gallery Dublin; Noorderlicht Festival (Groningen); Museum für Gestaltung Zürich; MU Artspace (Eindhoven); FOMU (Antwerp); and Kunstfort bij Vijfhuizen (the Netherlands). Her performance *Emotions from an Algorithmic*

Point of View was featured in "The Most Iconic Works of 40 Years of V2_Lab for the Unstable Media," and in 2021 she was nominated for the Prix de Rome.

Ziyang Wu

Ziyang Wu (b. 1990, Xuzhou) is an artist based in Hangzhou and New York, currently teaching at the School of Design and Innovation at the China Academy of Art and the School of Visual Arts. He is a current member of NEW INC at the New Museum. Wu holds an MFA from the Rhode Island School of Design and a BFA from the Florence Academy of Fine Arts. His video, AR, AI simulation, and interactive video installation artworks have exhibited internationally at venues and events including the Institute of Contemporary Art (Philadelphia), Rhizome at the New Museum (New York), Walker Art Center (Minneapolis, Minnesota), Rochester Art Center (Rochester, Minnesota), SXSW (Austin, Texas), Art Dubai, Annka Kultys Gallery (London), Eigenheim Gallery (Berlin), Medici Palace (Florence), Milan Design Week, Today Art Museum (Beijing), Chengdu Biennale, Song Art Museum (Beijing), and Ming Contemporary Art Museum (Shanghai). His recent fellowships, awards, and residencies include the "Kai Wu" Interdisciplinary Studio residency, Media Art Lab, Guangdong Times Museum; AACYF Top 30 under 30; Residency Unlimited; MacDowell Fellowship; Artist-in-residence at the Institute for Electronic Arts (IEA) at Alfred University; and winner of the ROCI Road to Peace exhibition open call by the Robert Rauschenberg Art Foundation.

Xin Yunpeng

Xin Yunpeng (b. 1983, Beijing, lives and works in Beijing) is a graduate of the Central Academy of Fine Arts. His artwork ranges from video and performance to site-specific installations in mixed media. Through creating experiences that are both familiar and foreign within a confined space, Xin's work inventively anticipates and questions interpersonal differences in society. A central element in his art consists of implementing psychological metaphors, which blend together and become a set of collaborative entanglements expressing the dilemmas of living in a communal reality. Whether by adjusting the physical dimensions of a space, creating interactive installations, or appropriating found objects, Xin's art activates a form of thought that requires spectators to contemplate psychological strategies in terms of their environments. Recent solo exhibitions include "Friendship First, Competition Second" (C5CNM, Beijing, 2020); "Xin Yunpeng Solo Exhibition" at De Sarthe, Hong Kong, 2018; and "All men are created Equal" (Hunsand Space, Beijing, 2016). Group exhibitions

include "Wish in Beijing" (WishinArt, Beijing, 2022); "Oscillation – New Media Art Exhibition" (33 Contemporary Art Center, Guangzhou, 2018); "Without Leaving Any Traces" (Mocube, Beijing, 2017); and "ON | OFF: China's Young Artists in Concept and Practice" (UCCA Center for Contemporary Art, Beijing, 2013).

Ye Xuan

Ye Xuan (b. 1989, Hunan province, lives and works in Toronto) makes mixed-media publications, installations and performances through a myriad of poetic technologies, often involving improvisation and computation. They work with more-than-human networks to experiment with meaning-becoming and world-building. The artist's work has been featured and exhibited internationally, including at the Museum of Canadian Contemporary Art (Toronto), Venice Architecture Biennale, MUTEK (Montréal), Centre de Design de l'UQAM à Montréal, Fonderie Darling (Montréal), Varley Art Gallery (Markham, Canada), Art Gallery of Ontario (Toronto), Inside-out Art Museum (Beijing), and the Goethe-Institut (Beijing and Montreal), as well as covered in publications including *ArtAsiaPacific* and *Kunstforum International*, among others. They are the recipient of a SSHRC scholarship and a finalist of 2018 EQ Bank Digital Artists Award. Their live performances and music releases have received critical accolades from Bandcamp, *Musicworks*, and *Exclaim!*.

Yin Yi

Yin Yi (b. 1978, Shanghai, lives and works in Shanghai) is a musician, artist, and curator. For Yin Yi, art is a means for self-healing and a touchstone for thought and action. Based on in-depth research and reflection on the topics of "sound" and "listening," Yin Yi's practice reaches into the realm of intermedia contemporary art, taking the form of sound, video, performance, and installation pieces. His artworks focus on issues related to perception, identity, the body, culture, and the nature of different mediums. He has proposed the notion of "auditory—sound space" and attempts to establish a working method around this concept, drawing his practice into multi-disciplinary collaborations. In 1998, Yin Yi formed the Dead Poets Society, a slowcore band in which he was lead singer and bassist. Yin Yi turned to digital music three years later and his musical creation began to cover a wider range of contexts, including live music performance and scores for contemporary dance and physical theater. Commissioned by individual artists and modern dance groups, Yin Yi's works can be frequently heard in the performances of Zuhe Niao (Shanghai),

上海市静安区西藏北路 88 号
盈凯文创广场 2 层 UCCA Edge 邮编 200085

UCCA Edge, 2F, No. 88 Xizang Bei Lu,
Jing'an District, Shanghai, China 200085

+86 21 6628 6861

ucca.org.cn

Tanzcompagnie Rubato (Berlin), and Guangdong Modern Dance Company. In recent years, Yin Yi has concentrated on laptop music performance, soundscape compositions based on field recordings, and explorations of music's function within social structures. Yin Yi has participated in major exhibitions including the Echigo-Tsumari Art Triennale (2018), Shanghai Biennale (2016), Shenzhen New Media Art Festival (2016), and "Sound Art China" (Shanghai, 2013).

Young-Hae Chang Heavy Industries

Young-Hae Chang Heavy Industries (formed 1999) is yhchang.com is Young-hae Chang and Marc Voge. Based in Seoul, YHCHI has made their signature style of writing texts and animating them to their own music in 26 languages, showing many of them in major art institutions. In 2012 they were the Rockefeller Foundation Bellagio Center Creative Arts Fellows. In 2018 M+ Hong Kong acquired an archive of all of their past and future work, YHCHANG.COM/AP2: THE COMPLETE WORKS. They gave the 2020 Renato Poggioli Lecture at Harvard University. In July 2021 a show of their work opened at Tate Modern, both on- and offline. M+ commissioned a major work from them, *CRUCIFIED TVS*, for its November 2021 inaugural museum opening. To accompany their December 2022 solo show at Neue Berliner Kunstverein (NBK) the institution will publish an extensive survey of their work.

Wenxin Zhang

Wenxin Zhang (b. 1989, Hefei, lives and works in Hangzhou) graduated from Jinan University with a degree in landscape design in 2010, and subsequently from the California College of the Arts in 2013. Zhang uses video, computer animation, photography, and installations in combination with comprehensive writing and music to construct experiences in perception that are guided by the processes used to make them, often also mapping out contemplations of time and transcendentalism drawing on everyday experiences and technical illustration. Solo exhibitions include "SubSurfaceSaṁsedaja" (Imagokinetics, Hangzhou, 2020) and "The Map of the Mapping" (Guangdong Museum of Art, Guangzhou, 2019). Group exhibitions Zhang has taken part in include "Intermingling Flux: Guangzhou Image Triennial" (Guangdong Museum of Art, 2021) and "Space Oddity" (UCCA Dune, Beidaihe, 2021).

Payne Zhu

Payne Zhu (b. 1990, Shanghai, lives and works in Shanghai) graduated from Shanghai University of International Business and Economics. He critically investigates the control systems that lead flows and deformations of finance, body, and image, and becomes an exile or a rule-breaker, revealing or creating conflicts that are often hidden behind these systems. Solo exhibitions include "MATCHPOOL" (OCAT Shanghai, 2022) and group exhibitions include "Future, Future – Young Artists' Experimental Film Project" (Centre for Experimental Film, Shanghai 2022); "Bare Screen" (Macalline Art Center online commissions program, 2021); and "Meditations in an Emergency" (UCCA Center for Contemporary Art, Beijing, 2020).