

STEPPING OUT!



40 Jahre Years
Museum der Moderne
Salzburg

FEMALE IDENTITIES
IN
CHINESE
CONTEMPORARY ART
4/5 –
6/25/2023

SHORT GUIDE

STEPPING OUT!
FEMALE IDENTITIES
IN CHINESE
CONTEMPORARY ART

Since China's economic opening in the late 1980s and its growing influence in a globalized society, Chinese contemporary art has attracted great interest in the Western world. Chinese women artists are underrepresented in this context. Stepping Out! Female Identities in Chinese Contemporary Art is the first exhibition in 25 years to provide a comprehensive overview of contemporary artistic production by women from mainland China. The representative selection of 26 female artists includes pioneers as well as young positions that are hardly known. More than one hundred works from the fields of painting, sculpture, photography, film, performance, and installation are presented on two exhibition levels.

Since the late 1980s, Chinese women artists have been stepping out of the shadows of their male colleagues, who dominate Chinese contemporary art, with an open and sometimes provocative attitude. They demand equal rights, question traditional roles and forms of representation, and break taboos in order to bring current social issues confidently into the public eye. In the field of tension between powerful tradition, party-political ideology, and economic upheaval, they investigate individual and social fears, contradictions, and hopes often reveal them unsparingly.

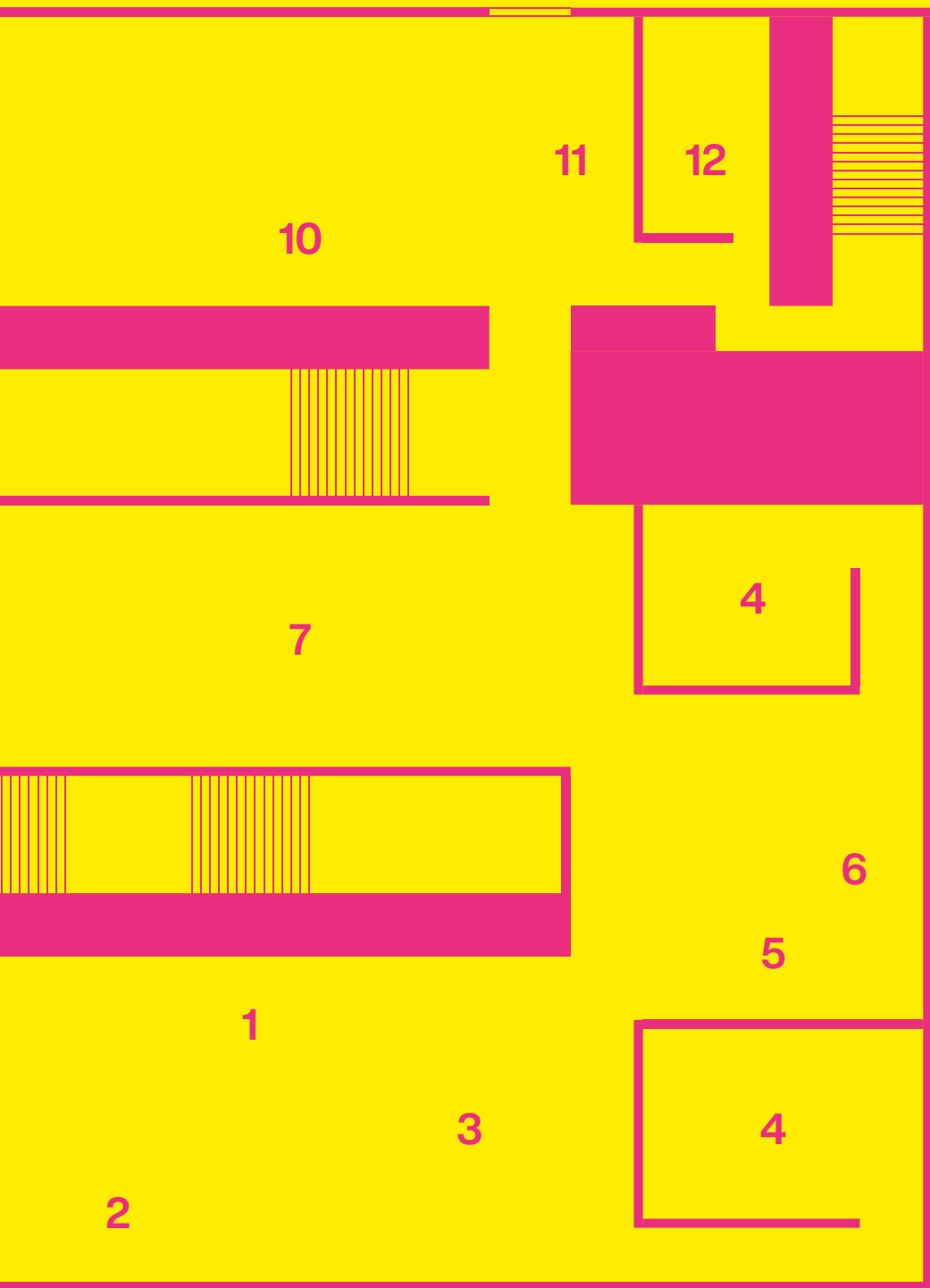
The aim of the exhibition and publication project is to correct the glaring imbalance in the visibility of female artists from China and to point to the enormous diversity and relevance of their artistic work. In addition to the four-member Norwegian-Austrian-Chinese curatorial team, four experts from an international advisory board formed the scientific basis of the project. Our exhibition is informed by current research findings, but at the same time it sees itself in many respects as a project of discovery in a field that is still difficult to grasp. With this ambitious undertaking, at a time when, after four decades of increasing openness and cautious liberalization, there are growing signs that China is on its way to a totalitarian dystopia, we want to offer the country's women artists a stage to make their diverse voices heard and increase their visibility. Particularly in a climate of uncertainty, their works are indispensable for self-knowledge and at the same time indicators of the rebellion and the endangerment of the individual.

With works by:

Bu Hua, Cao Fei, Cao Yu, Chen Qiulin, Chen Zhe, Cui Xiuwen, Fan Xi, Geng Xue, He Chengyao, Hu Jinping, Liang Xiu, Lin Tianmiao, Liu Xi, Li Xinmo, Luo Yang, Ma Qiusha, Peng Wei, Sun Shaokun, Tao Aimin, Tong Wenmin, Wen Hui, Xiang Jing, Xiao Lu, Xing Danwen, Yin Xiuzhen, Yu Hong

Level 3





The exhibition begins on level 3 of the museum, where the first twelve artists are presented; some of their works address shared concerns. Core questions that emerge include: What does an individual woman's (and artist's) journey through life look like in light of China's social and political transformation? How can sometimes painful childhood memories and the wounds borne by mothers and grandmothers become sources of strength? How do lives unfold between individualism and conformity, and which role does solidarity play in them? What does it mean for a woman—and especially a woman artist—to break free of constraining social demands? And finally, how can women tell stories of women in new ways?

BU HUA
1973 Beijing, CN

Bu Hua majored in painting and switched to making animated film in the early 2000s. She is considered an early representative and pioneer of so-called flash animation. One of her first animated works, *Cat*, was released online in 2002 and went viral before digital platforms like YouTube even existed. In terms of subject, Bu deals with the development of urban Chinese society, the destruction of Chinese cultural heritage, and the tense relations between China and the West. Her complex artistic oeuvre, which is influenced by the traditional woodcut, reflects, as she states, the reality of modern China, in particular the coalescence of West and East.

Central in her works is a figure wearing the iconic uniform of the Young Pioneers of China, which is based on Bu as a girl and which the artist refers to as an idealized version of herself. In them, from the perspective of this alter ego, she explores the contradictory social landscape of her country, which in her films often appears dystopian and uncanny and is populated by strange figures. The figure is both a reference to Bu's memories of the China of her childhood as well as a reflection of the emotional and social impact of a society in constant flux. As the protagonist in her own works, she presents herself as a narrator and observer in the world she has created.

Bu's artistic practice of the independent animated film reflects a little regarded dimension of the contemporary Chinese art scene. At the same time, a subversive meaning is added to the animated film, as its content is itself multilayered and allows diverse interpretations and possibilities for examining China's sociocultural transformations. C. P.

● **Savage Growth, 2008**
Flash animation (color, sound)
3:52 min.

Courtesy of Bu Hua

● **LV Forest, 2010**
Flash animation (color, sound)
5:03 min.

Courtesy of Bu Hua

● **The Light of Love, 2019**

Digital print on canvas
14.5 × 2.45 m

Courtesy of Bu Hua

YU HONG
1966 Xi'an, CN—Beijing, CN

The painter Yu Hong has been continuously working on her long-term biographical project *Witness to Growth* (1999–ongoing) for more than twenty years, for which she selects a photograph of herself (or a detail from one) from each year since her birth in 1966, which she then, in her at once realistic and expressive style, transfers to canvases measuring one square meter. Each one of these apparently randomly selected painted snapshots in time from her private life is then combined with a media photograph from the same year. Finally, the two documents from one year are joined to produce a diptych. After the birth of her daughter in 1994, she expanded the project by a further painting per year after a picture with her daughter, with the result that from then on she has been producing one triptych annually.

By means of the close connection between the biographical images on the one hand and the documents of official Chinese or international news coverage on the other, Yu creates a dissonance between personal and historical time, as Franz Kafka makes strikingly palpable, for example, in his diary entry from August 2, 1914: “Germany has declared war on Russia. Swimming in the afternoon.” At the same time, the great extent to which the political public is an inseparable part of family life also becomes clear when, for instance, a monumental portrait of Mao appears above her daughter’s baby carriage.

The artist is a careful observer and narrator of the drastic changes in her country over the last decades, who unites personal life and political realities to create impressive visual narratives on an existential level.

Yu Hong is one of the first female Chinese artists to have gained international attention in the early 1990s. N. O.

○ From the series “*Witness to Growth*,” 1999–ongoing

● China Pictorial, p. 55, No. 11, August 18, 1966, On the tower of Tian'anmen Gate Chairman Mao reviews the rank and file of the Great Cultural Revolution for the first time / 1966 Yu Hong, six months old, in Xi'an, 1999

Oil on canvas

Newspaper: 70 × 100 cm / painting: 100 × 100 cm

Courtesy of Yu Hong Studio

● China Pictorial, Cover, No. 11, 1976, Chairman Mao passed away / 1976 Yu Hong, ten years old, on the playground of Beijing University of Aeronautics and Astronautics, **2000**

Acrylic on canvas

Newspaper: 100 × 71 cm / painting: 100 × 100 cm

Courtesy of Yu Hong Studio

● China Pictorial, p. 29, No. 8, 1989, People waiting to get their train tickets / 1989 Yu Hong, twenty-three years old, on Wu Si Street, **2001**

Acrylic on canvas

Newspaper: 58 × 100 cm / painting: 100 × 100 cm

Courtesy of Yu Hong Studio

● China Pictorial, p. 2, No. 6, 1996, Villas in Beijing suburb / 1996 Yu Hong, thirty years old, in the studio at the Academy / 1996 Liu Wa, two years old, taking a nap at home, **2001**

Acrylic on canvas

Newspaper: 66 × 100 cm / painting: 100 × 100 cm / painting: 100 × 100 cm

Courtesy of Yu Hong Studio

● Beijing Star, Real Estate Weekly Section Daily, September 1, 2005, p. 41, Queues Overnight for Purchase of Affordable Housing / 2005 Yu Hong, thirty-nine years old, the whole family on a rooftop in Fengjie, where Liu Xiaodong is painting Hot Bed No.1 / 2005 Liu Wa, eleven years old, at the gym, **2006**

Acrylic on canvas

Newspaper: 100 × 92 cm / painting: 100 × 100 cm / painting: 100 × 100 cm

Courtesy of Yu Hong Studio

● China Weekly, Cover, February 10, 2020, Covid: We'll have to pay a high price / 2020 Yu Hong, fifty-four years old, in New York's Time Square / 2020 Liu Wa, twenty-six years old, in New York's East Village, **2021**

Acrylic on canvas

Newspaper: 100 × 92 cm / painting: 100 × 100 cm / painting: 100 × 100 cm

Lin Tianmiao
1961 Taiyuan, CN—Beijing, CN

Lin Tianmiao first gained international attention at the 5th Istanbul Biennial in 1997 with her installative work *The Proliferation of Thread Winding* (1995). Her artistic practice comprises the use of textile materials and the technique of winding thread completely around ordinary household objects. Although she is occasionally described as one of the few feminist artists in China, she vehemently rejects this label. Yet she is aware of and describes how women are restricted in their strength and development by the corset of traditional Chinese values. Her artistic strategy consists in strongly situating herself in childhood memories of her mother, who spun yarn and sewed. For her works, she derives the principle of transformation, from which, as she says, she wants to bring to light “the being of the opposites and changing of each other,” from her recollections of this artisan and down-to-earth activity. In doing so, the material transformation represents the cycle of becoming, metamorphosis, and passing, and through the combination of everyday objects evokes the aspects of birth, sexuality, motherhood, and death. At the same time, Lin’s personal perspective as a woman and mother plays an essential role.

Another, at first glance unremarkable group of works from recent years consists of purely textile pieces with more or less flattering names for women in English and Chinese; they demonstrate that Lin’s interest in processes of transformation also makes reference to language and to how female identities are constructed. C. P.

● **Day Dreamer, 2000**

White cotton thread, white fabric, digital photograph

380 × 200 × 120 cm

Courtesy of Lin Tianmiao

● **F+You Bush Pig, 2017**

Black velvet, wool yarn, silk thread, cotton thread

102.7 × 102.7 × 12 cm

Courtesy of Lin Tianmiao

● **F+You Dama, 2017**

Black velvet, wool yarn, silk thread, cotton thread

102.7 × 102.7 × 12 cm

Courtesy of Lin Tianmiao

● **F+You Leftover Women, 2017**

Black velvet, wool yarn, silk thread, cotton thread

102.7 × 102.7 × 12 cm

Courtesy of Lin Tianmiao

● **F+You Otaku Girl, 2017**

Black velvet, wool yarn, silk thread, cotton thread

102.7 × 102.7 × 12 cm

Courtesy of Lin Tianmiao

Cao Fei
1978 Guangzhou, CN—Beijing, CN

Although Cao Fei is one of the most innovative and highly recognized contemporary Chinese female artists, her works have previously rarely been shown in China. In her extensive filmic and multimedia oeuvre, she deals with popular culture as an inviting means of escaping the reality of a society that has made a rapid social and cultural transition since the Cultural Revolution.

The surrealistic-seeming video *COSplayers* was produced in 2004. It accompanies a group of adolescent cosplayers in Cao's hometown of Guangzhou and, according to her, of which she was a member. The work documents how young people slip into the roles of their Japanese manga heroes and, by assuming the part of the fictional characters, acquire an identity and security in everyday life.

In the video *Whose Utopia* (2006), after interviewing workers of both sexes in a Chinese lightbulb factory as to their origin, motivation, and visions for the future, Cao has them perform their fantasy roles next to the regimented production lines and in barren warehouses. Her idea behind it was to demonstrate appreciation for the workers, who are predominantly migrants and have lost rights and power due to them not being in their homeland.

In another long-term project, Cao explored the virtual world of the online game *Second Life* as a reaction to the challenging conditions of the urban reality of Beijing. She processed the experiences and impressions—encounters, conversations, even friendships with other users—of her digital avatar China Tracy to produce the melancholy, poetic video *i.MIRROR* (2007). Slipping into roles, assuming roles, alter egos, and avatars are recurring elements in Cao's oeuvre. As she says, it is “perhaps no longer important to draw the line between the virtual and the real, as the border between the two has been blurred. In the virtual land, we are not what we originally are, and yet we remain unchanged.”

C. P.

● *Whose Utopia*, 2006

Video (color, sound)

20:20 min.

Courtesy of the artist, Vitamin Creative Space, and Sprüth Magers

● *i.Mirror*, 2007

Video (color, sound)

28 min.

Courtesy of the artist, Vitamin Creative Space, and Sprüth Magers

Cui Xiuwen
1967 Harbin, CN—2018 Beijing, CN

Cui Xiuwen was often received as a feminist artist both in the Western as well as the Chinese art world; she distanced herself from this label, however. The reason for this classification was Cui's video *Lady's Room* (2000), which caused a considerable sensation immediately after its release. The video presents a compilation of covertly filmed scenes of call girls from the women's restroom of a night club in Beijing who are casually freshening up, counting money, and talking about their clients, as they believe they are not being observed and are only among themselves. The unvarnished disclosure of female behavior in private space contradicted the image of the virtuous and modest woman in China and shocked the Chinese public to such an extent that Cui saw herself faced with a legal battle and a ferocious public debate.

The actual starting point for Cui's artistic practice was her interest in the sexual awakening of young girls and the circumstances associated with it in the People's Republic of China. An early photographic cycle begun in 2003 and bearing the title of "Sanjie" presents the repetition of the identical motif of a girl wearing the uniform of the Young Pioneers of China with the characteristic red neckerchief and standing in front of the backdrop of the Forbidden City or Tiananmen Square. The nine-year-old model, who resembles the artist as a girl, functions as her alter ego. She seems lost and at the mercy of the sites of power. Her body often exhibits bruises and scrapes. The series "Angel," begun in 2004, broadens the subject and shows a pregnant teenager in what are sometimes somnambulist, frightened, or calm poses—a self-reference as a single mother and the resulting social consequences. Using these images, Cui deals with the room for maneuver of the human individual within the collective in general, and in particular with the developmental potential of female identity, which is diametrically opposed to Mao's gender equality. C. P.

● *Lady's Room*, 2000

Video (color, sound)

6:25 min.

Yuz Museum Collection, Shanghai

● *Angel No. 5*, 2006

Digital print on photographic paper

100 × 150 cm

Edition 6/8

Courtesy of Tina Keng Gallery and the artist

He Chengyao
1964 Sichuan, CN—Beijing, CN

He Chengyao is one of the pioneers of female performance art in China. Beginning in the early 2000s, despite threatening censorship and punishment, her will to express herself unexpectedly broke fresh ground in radical performances and has influenced younger female artists to this day.

The child of an unmarried young woman from impoverished rural conditions, as an adolescent He witnessed the social ostracism of her mother and her gradual lapse into mental confusion, which, by her own admission, often filled her with shame. In her artistic activity, He uses her body to trace the wounds of the past, whereby she often addresses the relationship between mother and daughter. She sees her performative art, in which nudity is a recurring element, as a powerful personal cure with a direct cathartic effect.

He achieved prominence in 2001 when she, with a great deal of media attention, walked topless on the Great Wall of China and had to face criticism for being immoral and sensationalist. Her bare upper body on the emblem of Chinese power was a denouncement of the repressive patriarchy on behalf of her mother. At the same time, in doing so she challenged the male-dominated Chinese performance art scene. He says about her art that she has the feeling that she is doing it for her mother and grandmother, who speak through her body; and she has to speak for them, as they cannot speak for themselves. Like many female Chinese artists, He does not refer to herself as a feminist, but instead demands the same fundamental rights for all people in China. C. P.

- Testimony, 2001–02
3 chromogenic prints
Each 118.9 × 74.4 cm
Courtesy of He Chengyao
- Public Broadcast Exercises, 2004
Video (color, sound)
4:12 min.
Courtesy of He Chengyao

Tao Aimin
1974 Hunan Province, CN—Beijing, CN

Tao Aimin's working process occasionally resembles that of an ethnologist. She places what she has found and rediscovered in a new context, and in doing so links history and the future.

For her expansive installation *The Women's River* from 2005, she collected hundreds of old wooden washboards at the periphery of Beijing, where farming villages have to yield to gigantic satellite towns at breathtaking speed, which have lost their use in apartments with washing machines. She conducted interviews with the women who once used them, took pictures of them, and portrayed them on the reverse side of the boards. The artist connects the individual washboards with their distinctive detailing and traces of use with strings to produce long, parallel sequences that are finally mounted freely in space by transparent strings to resemble a wave, producing a wide river consisting of washboards that transport and transform the individual histories of their onetime owners. The former everyday objects become metaphors for the rapid shift of economic vitality in China, but at the same time also represent a powerful indication of the tedious daily manual labor of washing clothes, which since time immemorial has been performed by the women and children of the family, not only in China.

At first sight, Tao Aimin's *The Women's River* is a poetic work which resonates the longing for an increasingly disappearing traditional rural way of life in China. At the same time, however, it also raises the question concerning the role attributed to women and their status in today's society. What course will the powerful river of Chinese women, with its countless individuals, take in the future? N. O.

Wen Hui
1960 Yunnan, CN—Beijing, CN

When the dancer and choreographer Wen Hui heard about a previously unknown aunt of her father's, she spontaneously traveled to her village in order to meet her "third grandmother." Wen's video *Dance with Third Grandmother* originated during their subsequent visits in 2015. The content is delivered quickly: Wen combines calm close-ups of the face of the 84-year-old Su Meiling with everyday situations, as well as simple sequences of the two women dancing together. The choreography, performed as in slow motion sometimes sitting on stools, uses the natural body language of two people who are getting to know and trust one another. The dialogue is essentially comprised of a frequently recurring mutual question-and-answer game consisting of the phrases "Where are you?" / "Here" and "Can you see me?" / "Yes," which humorously accompanies the choreography.

The artist is not concerned with documenting the austere country life her distant relative leads, but rather with creating timeless images full of intimacy, respect, and trust. With her video, Wen very casually allows sociocritical insights that express the division, longing, and alienation between rural areas and the metropolis, old and young, farmer and artist, and not least a monument to profound humanity and female strength beyond all borders. Beyond that, their dance in the diffuse autumn light of the modest yard raises the question of continuities and ruptures in female biographies in China since the founding of the People's Republic in 1949.

Wen Hui is a pioneer of contemporary dance in China. She founded Living Dance Studio in 1994, which is to this day China's leading dance company, and with which she develops her unique vocabulary for the stage and for video. N. O.

In her youth, Peng Wei learned traditional ink painting. Besides painting, her artistic spectrum also comprises sculptural and installative works. Due to their classic appearance, they could at first glance be taken for modern interpretations of traditional Chinese art. The actual central, because subversive, element in Peng's body of work first reveals itself on closer inspection in the artist's critical examination of the traditional image of the female as handed down by ancient Chinese narratives. The expansive installation *Old Tales Retold* (2019), for example, which consists of a monumental, fifty-meter-long width of paper with depictions of women done in brush painting, takes up Liu Xiang's *Paragons of Feminine Virtue* (ca. 18 BCE), a collection of the biographies of more than a hundred women from the period of the Han dynasty who are divided into seven prototypes. It deals with the portrayal of exemplary women and can be understood as a moral guideline for correct female conduct. By disconnecting them from the literary original and simply and powerfully transferring them to paper with ink, Peng removes these women from the context and hence from the 2,000-year-old categorization and lends them, as part of the expansive installation, a larger-than-life presence as individuals. A kind of continuous and respectful epoch-spanning dialogue with women of the past and their liberation from the imposed exemplariness is the golden thread that runs through Peng's oeuvre. She deconstructs the traditional narrative of the female and writes a modern interpretation of it. C. P.

● *Handbook for the Boudoir*, 2019

20 books, digital print

Dimensions variable

Courtesy of Peng Wei

● *Hi-Ne-Ni VI*, 2019

Ink on flax paper

65 × 33 × 30 cm

Courtesy of Peng Wei

● *Hi-Ne-Ni-Kuro2*, 2020

Ink on flax paper

64 × 35 × 30 cm

Courtesy of Peng Wei

● *Old Tales Retold*, 2021

Ink on paper

150 × 1,000 cm

Courtesy of Peng Wei

Ma Qiusha
1982 Beijing, CN

Ma Qiusha is interested in the sociocultural chasm between her generation and the preceding one that developed due to the social transformation that set in with the opening of China and the accompanying liberalization of the market in the 1980s. Traditional Chinese values, which are reflected in the expectations of families on their children, and the state-propagated communist ideology of the collective, contrast with the younger generation's concept of freedom and propensity to consume, which began with China's entrance into the capitalistic global economy. Ma examines the emotional state of a generation situated between these value systems.

Her artistic practice comprises video, photography, painting, and installation and is often biographical. One central motif is the difficult relationship with her mother, who, according to Ma, urged her to perform well from an early age. Ma processed this along with the painful emancipation from the enormous expectations of her parents that she succeed at any price in her video *From No.4 Pingyuanli to No.4 Tianqiaobeili* (2007), in which she directly addresses the camera and relates the burdens of her childhood and adolescence.

In her "Wonderland" series (2016–ongoing), Ma reflects on the change in the meaning of the color of women's stockings in China: in less than twenty years, black stockings, which were once considered disrespectful and indecent attire, have become fashionable. C. P.

● *From No.4 Pingyuanli to No.4 Tianqiaobeili*, 2007
Video (color, sound)
7:54 min.

Courtesy of Beijing Commune and Ma Qiusha

● *Wonderland-Lolita No. 2*, 2018
Cement, nylon stocking, plywood, resin, iron
122.5 × 82 cm

Courtesy of Beijing Commune and Ma Qiusha

● *Above the Seas of the Mundane Rise the White Clouds – Portrait of a Manchurian No. 4*, 2021
UV print on acrylic mirror sheet
60 × 100 × 7 cm

Courtesy of Beijing Commune and Ma Qiusha

● *Above the Seas of the Mundane Rise the White Clouds – Portrait of a Manchurian No. 6*, 2021
UV print on acrylic mirror sheet
60 × 100 × 7 cm

Courtesy of Beijing Commune and Ma Qiusha

Chen Qiulin
1975 Yichang City, CN—Chengdu, CN

Chen Qiulin works with video, photography, installation, and performance. Her works address the tension-filled relationship between the Chinese cultural legacy and the search for identity in the age of globalization, in light of the dramatic social and economic transformations in Chinese society. She examines and documents entanglements in tradition and the longing for individuality through the example of her home province of Sichuan.

This is exemplified by Chen's video *Farewell Poem* (2002), a melancholy homage to her hometown of Wanzhou, which is one of the three cities that had to yield to the Three Gorges Dam. The resulting destruction of the existing landscape and the impact on the population forced to resettle are the main subjects of this work, which is dealt with as an image and sound collage on two levels: on a documentary level, the video shows the dismantling work and the blasting of the city, while on a psychological level, it presents scenes from a traditional Chinese opera and of Chen at places from her child that are now gone, both of which tell a story of loss.

A further example is the video *Peach Blossom* (2008–09), which Chen created shortly after the devastating Wenchuan earthquake in 2008. The footage was recorded at the site of a factory that was destroyed by the natural disaster as well as from surrounding residential areas. Chen combines documentary material that shows the population performing clearing work or in front of their temporary tent accommodations with a fictional narrative about two couples to produce a dreamlike and at once brutally realistic collage. As Chen said herself, she had hoped that the video would make the public aware of the catastrophe and initiate aid for those in need. At the same time, the video ties into earlier works about a lifeworld in flux and people's relationships with one another. C. P.

● *Farewell Poem*, 2002

Video (color, sound)

9 min.

Courtesy of Chen Qiulin

● *Peach Blossom*, 2008–09

Video (color, sound)

16:30 min.

Courtesy of Chen Qiulin

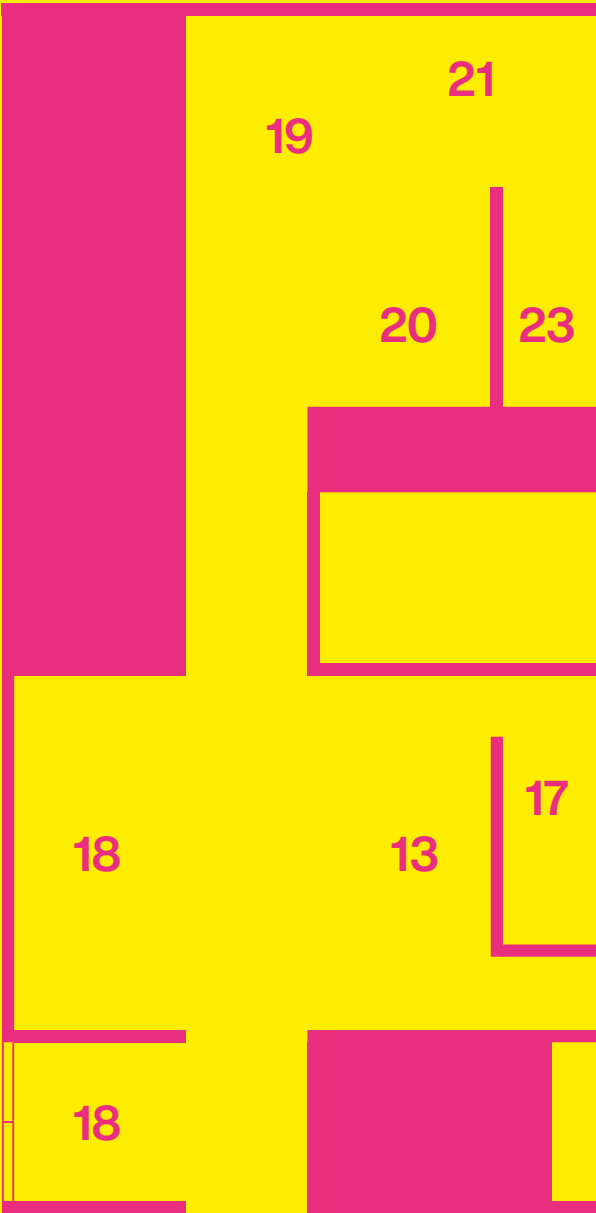
Geng Xue
1983 Baishan, CN—Beijing, CN

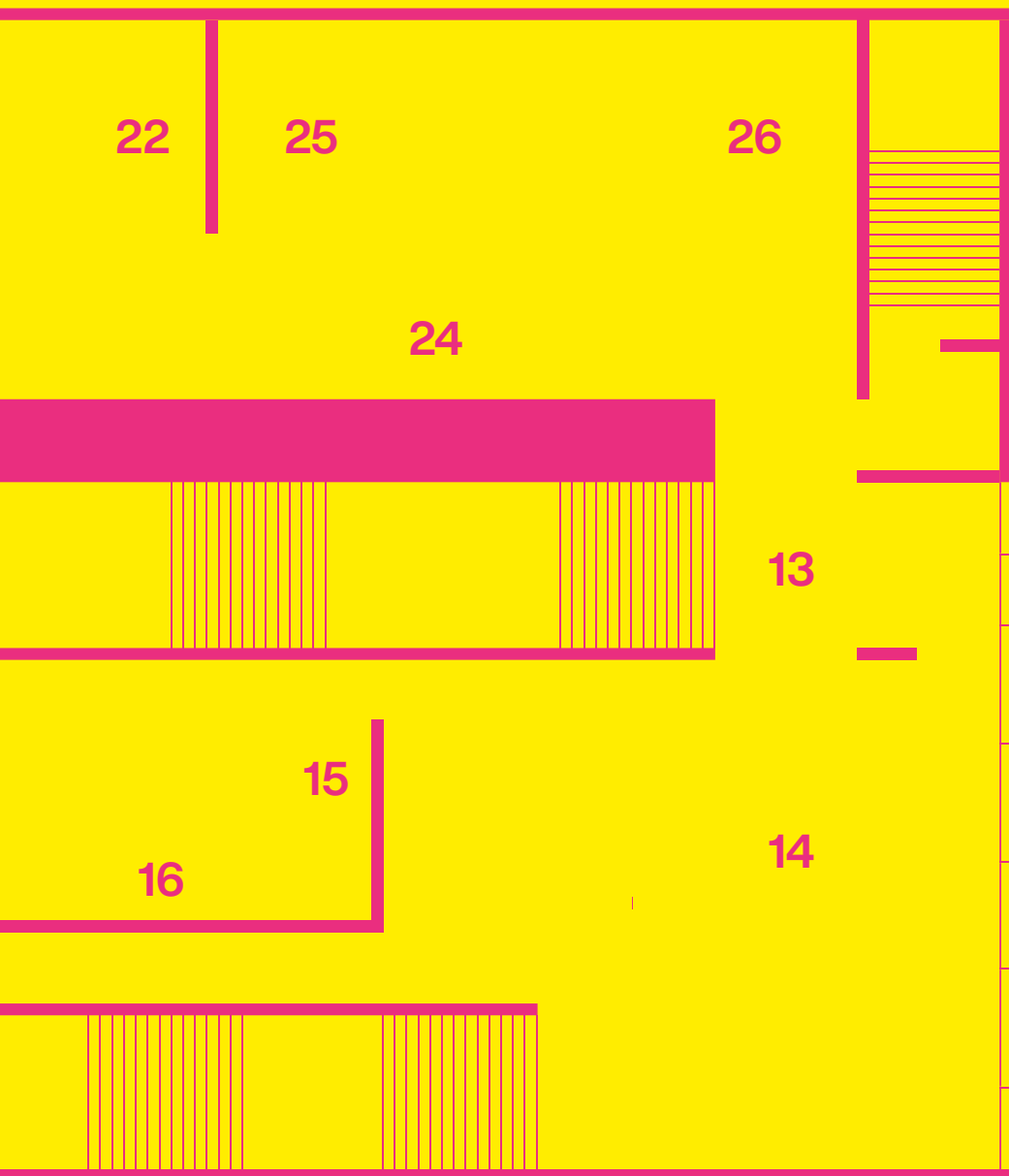
Like a number of female artists of her generation, Geng Xue deals with traditional Chinese art forms and aesthetic norms. Her connection of porcelain art with film is unique, and one where she is not concerned with romanticization, but with bursting and creatively uniting traditional and modern or Asian and Western categories normally separated from one another.

The classic ghost story “Mystery Island” from the collection of stories *Strange Tales from a Chinese Studio*, which was assembled by Pu Songling in around 1678, serves as the basis for *Mr. Sea* (2014), a film with self-made porcelain figures. In it, on a quest for freedom, the young prince and adventurer Chang is cast upon a remote island, where, after consuming an elixir, he becomes captivated by a beautiful woman enveloped in a red cloak. The tragic ending soon becomes apparent. After making love in a forest of trembling porcelain trees, the beautiful woman transforms into a deadly snake that puts him to an abrupt end, yet also poisons itself with the lethal concoction in its body.

In her allegory of a love doomed to failure, Geng combines the Confucian and Taoist moral of the original story with the narrative of the temptation of Odysseus to produce, as she says, an “ideal mix of beauty, eroticism, and violence.” With it, the artist wants to expose the sexual dynamics of power structures and demonstrate how the female gender is time and again forced into the role of the temptress in different cultures. The atmosphere of the film, which is as fantastic as it is threatening, invokes a magical world in which beauty can transform into horror. N. O.

Level 2





On this gallery level, the exhibition *Stepping Out!* turns the spotlight on the impulse that propels Chinese women's rebellion against the constraints of a society dominated by men. The works become more intimate and personal. Most of the youngest artists in the exhibition are found among the fourteen whose oeuvres are represented in this section. Some of their creations may accordingly be described as radical and oppositional: they broach or even depict subjects such as self-injury, rage and impuissance, female sexuality, motherhood, sexual orientation, and resistance to authority. These works, some of which are emotionally intense, offer the most immediate reflections of the reality of women's, and women artists', lives in China.

Xiang Jing
1968 Beijing, CN

Xiang Jing's mostly female sculptures stand out due their artisanal perfection, their realism, and the precisely rendered nuances of universal body language.

Because of their life-size—if not monumental—formats, the public inevitably begins to react to them or “reflect” themselves in them. Despite their hyperrealism, slight facial distortions or deformations as well as the frequent lack of hair cause a number of figures to seem artificial.

The works *Unit* (2011) and *Mortals—Endless Tower* (2011) throw light on issues that are closely linked with the role of women in modern China. In the case of *Unit*, it is not difficult to detect the reference to the so-called one-child policy, which between 1980 and 2015 generally prohibited families to have more than one child, which entailed a sharp increase in the number of male newborns. The artist sets the cliché of the male patriarch in the public eye and the childbearing woman in a fragile reeling motion that seizes the entire space.

In *Mortals—Endless Tower*, Xiang brings us face to face with ten life-size female artists who have been “stacked” one atop the other to form a tower. Yet the seemingly lighthearted way the girls smile blatantly contradicts their always identical posture with an extremely hyperextended spine. Should we enthusiastically applaud the spectacle or, in view of what seems to be their drilled bodies, turn away?

The artist is invariably concerned with visualizing inner sensitivities and emotional states in the field of tension between individuality and society. As the figures refuse to live up to established female roles and clichés, Xiang always refers to the discrimination and oppression of women as well. N. O.

● *Mortals – Endless Tower*, 2011

Fiberglass, painted

465 × 120 × 120 cm

Courtesy of Xiang Jing

● *Unit*, 2011

Fiberglass, painted

166 × 106 × 140 cm

Courtesy of Xiang Jing

Yin Xiuzhen
1963 Beijing, CN

The point of departure and basic material of Yin Xiuzhen's installations and sculptures are often pieces of clothing that the artist has occasionally worn herself. Put to new use, they begin to tell their own story.

The objects covered with colorful fabrics in her work *Weapon* (2003–07), suspended from the ceiling by invisible threads, are reminiscent of spindles and thus of handcrafts traditionally practiced by women. At the same time, they recall flying television towers, rockets, or arrows that—equipped with kitchen knives at their tips—seem to dart perilously fast through the space at eye level with the viewer. Yin combines traditional cultural techniques with threatening high-tech associations, and in doing so subtly refers to China's dramatic industrial and economic transition and at the same time latently poses the question of the role of women between tradition and modernity, or between passivity and the threat of traditional conventions.

For *Engine* (2008) the artist uses red fabrics that, like a tent, are spread over a construction consisting of bent poles. The resulting body has a tubular entrance, too small to slip in but big enough to look inside. At the same time, the seemingly pulsating organ with flexible skin comes across as familiar and mysteriously forbidding.

Yin Xiuzhen's works are sensuously charged universal metaphors rooted in everyday processes and objects. The presence of her often-expansive works playfully engage viewers in a dialogue, and by doing so the artist succeeds in elevating the individual and the personal to a societal and existential level.
N. O.

● *Weapon*, 2003–07

Used clothes, everyday objects

Dimensions variable, objects between 150 cm and 300 cm

Courtesy of Beijing Commune and Yin Xiuzhen

● *Engine*, 2008

Used clothes, stainless steel, steel

200 × 230 × 410 cm

Courtesy of Pace Gallery and Yin Xiuzhen

Sun Shaokun
1980 Baoding, CN—2016 Beijing, CN

In her videos, Sun Shaokun consistently succeeds in connecting nature and culture, tradition and individuality, and, not lastly, pain and poetry.

In *Reeds as Frost* (2014), she alights from a sarcophagus and, wearing a phoenix crown from traditional Chinese opera, begins to hum a song from Kunqu Opera. After shedding the opera costume, she rolls herself in prickly burrs that stick to her white body stocking. Like an insect, she finally casts this covering as well.

At the beginning of the video *Symbiosis with Begonia* (2014), she lets down her hair and removes her clothing. With the ashes of a long cluster that she has mixed with her own saliva in an animal skull, she then draws a ramified tree on her body. She subsequently cuts one of her fingers and dabs numerous blossoms onto the branches of the tree with her blood.

Both films show nearly ritually performed metamorphoses. Whereas in the first video the artist undergoes a threefold process of liberation—from death (sarcophagus), culture (opera crown), and nature (burrs)—toward uncertain freedom, in the second she transforms from a modern human being into a symbiotic human-nature creature. However, here, too, there is no happy ending. In China, the begonia named in the title urges caution in the face of imminent harm.

If the images in the film *Circumcision* (2014), in which Sun sews her own genitals in order to protest the circumcision of girls, are difficult to bear, the poetic beauty of photographic work *NoLand II* (2010) is captivating. Yet misfortune is impending in this case as well. The Chinese characters for “forced eviction” that can be found on each of the grains of rice that cover the artist’s face allow two interpretations: on the one hand, censure and disciplinary measures by authorities—symbolized by an arc—and on the other, resistance by those being oppressed. N. O.

● *Reeds as Frost*, 2014

Video (color, sound)

17:40 min.

Courtesy of Sun Shaokun

● *Symbiosis with Begonia*, 2014

Video (color, sound)

7:53 min.

Courtesy of Sun Shaokun

○ From the series “Bow and Rebuke – No Land” (with Ruggero Rosfer)

● *No Land II*, 2010

Chromogenic print

150 × 120 cm

Courtesy of Sun Shaokun

Chen Zhe
1989 Beijing, CN

Chen Zhe became well-known through her photo series *The Bearable* (2007–10), which drastically documents the harm the artist inflicted on herself for six years as a girl and a young woman. The complexity of the subject—to which a taboo is generally attached, as it is associated with mental disorders—is reinforced by Chen’s statement that for her, the destructive behavior against her own body, which she began during her years at school, constituted a kind of spiritual cleansing and was even occasionally permeated by moments of euphoria. Taking pictures of her own bruised body was, as she says, “the perfect way to evacuate the unspeakable suffering in tangible form.”

In order to be able to better understand herself and her self-destructive behavior and further develop her photographic work, beginning in 2010 she sought contact in online forums with people that, like her, inflicted harm on themselves. She called them, as in the resulting series, “Bees” in reference to the paradox that bees sting for the purpose of saving their lives, which, however, they then lose. She supplemented the photographs with a collection of letters, diary entries, fragments of quotes, and drawings, and combined the two series in the artist’s book *Bees & The Bearable*, published in 2016. The documentation of her own suffering as well as stepping out of the isolation of self-harm through the decision to reach out to fellow sufferers allowed her to create a collective experience in the form of photographs and texts that took the sting out of the agonizing feeling of isolation. As she says, this had a healing effect on her in this difficult phase of her life. C. P.

○ From the series “*The Bearable*,” 2007–10
8 inkjet prints, text
Each 60 × 80 cm

- Body/Wound #001, 2007
- Body/Wound #005, 2007
- Body/Wound #011, 2008
- Body/Wound #013, 2008
- Body/Wound #014, 2008
- Body/Wound #018, 2008
- Body/Wound #045, 2009
- Birthday, 2010

Courtesy of Chen Zhe

Xiao Lu
1962 Hangzhou, CN—Beijing, CN

On February 5, 1989, during the opening of the exhibition *China/Avant-Garde* at the National Art Museum of China in Beijing, in a performative act the artist Xiao Lu fired two shots at her installation *Dialogue*. At first, Tang Song, an artist friend of Xiao who assisted her during the action, was mistakenly arrested as the shooter, and the exhibition was immediately closed. Xiao turned himself in to the police shortly afterward.

The incident aroused considerable attention, and both Song, who professed to be the co-author of the installation and performance, as well as other male members of the art scene took over the prerogative of interpretation for Xiao, who for the time being abstained from speaking up, probably for reasons of female decorum: the installation was meant to reflect the personal relationship between Xiao and Tang; the radical performance was a test to see how far contemporary art was accepted and understood in China. The incident was also interpreted in retrospect as a provocative political act and a harbinger of the Tiananmen Square massacre, which occurred just three months after the performance.

Xiao finally commented on it in 2004, on her own admission out of frustration over the fact that in China it was still common to let women do the work while men only talked about it. She had in fact fired the shots out of inner emotional distress associated with past sexual abuse, which is what the work was about. The shots were not aimed at the installation, but at her own mirror image, which was reflected in part of the work. It was not until the artist provided this explanation that it became understandable that Xiao's works—radical performances in which she has been going to the physical limits of self-harm since the late 1990s—are extremely personal acknowledgments of the profoundly painful lack of power and helplessness she feels as a woman in a society dominated by men. C. P.

● **Dialogue, 1989**

Video of the installation and performance, February 5, 1989, National Art Museum of China, Beijing
Video (color, sound)
2:05 min.

Courtesy of Xiao Lu

● **Polar, 2016**

Video of the performance, October 23, 2016, Danish Cultural Center, Beijing
Video (color, sound)
4:38 min.

Courtesy of Xiao Lu

● **Coil, 2018**

Video of the installation and performance, April 28, 2018, Skew House / Beijing Studio
Video (color, sound)
4:37 min.
Courtesy of Xiao Lu

Cao Yu
1988 Liaoning, CN—Beijing, CN

In the video *Fountain* (2015), it almost seems like a celebration of an exciting life itself when the artist Cao Yu, shortly after the birth of her daughter, effectively stages her breast milk before a dark background by shooting a thin spurt of it high into the air. The spurts of breast milk can be understood both as a manifestation of female strength as well as a condemnation of the flood of pornographic movies produced for the male market. In addition, she deliberately places her work as a female statement alongside Marcel Duchamp's key modernist work of the same name from 1917 and Bruce Nauman's *Self-Portrait as a Fountain* from 1970.

Cao also makes use of simple and convincing images or camera settings. In her video *I Have* (2017), directly turned toward the viewer she lists the characteristics and successes that she "has" as a woman and as an artist in a never-ending monologue. The longer one listens to her, the clearer the absurdity of the list of status symbols, works she has sold, invitations she has received, and times she has participated in biennials turns out to be—criticism of the alleged criteria that have a substantial influence on the fate of a female artist under the prevailing conditions of the art world and media. Training, number of collections, and, finally, how the artist looks—she can naturally also boast an "hourglass waist"—increase her value, like that of a share on the stock market.

Employing ever-new strategies, the artist sets her sights on social stereotypes in her films, sculptures, and assemblages. In doing so, she always refers to her current life situation and attacks obsolete male expectations on female roles with uncompromising openness, caustic humor, and biting criticism. N. O.

● *Fountain*, 2015

High-definition video (color, silent)

11:11 min.

Edition 10 + 2 AP

Courtesy of Galerie Urs Meile, Beijing-Lucerne, and Cao Yu

● *I Have*, 2017

High-definition video (color, sound)

4:22 min.

Edition 6 + 2 AP

Courtesy of Galerie Urs Meile, Beijing-Lucerne, and Cao Yu

Liu Xi

1986 Shangdong Province, CN—Shanghai CN; Jingdezhen, CN

Liu Xi has mastery over the traditional Chinese craft of creating sculptures out of porcelain or ceramic. To the same extent she demonstrates her utmost respect for the age-old technique, and with her work *Our God Is Great* (2018–21) she breaks an equally old taboo of Chinese art.

She is concerned no more and no less than with the depiction of the female gender. The work consists of fifty-two different variations of the shape of the female vulva that, despite the abstraction, clearly and unfailingly indicate the respective part of a woman's anatomy. Covered with black ink after they after been burnt, the objects laid out evenly on the floor of the exhibition space are discernible as part of a whole.

Unlike in ancient Greek art, for example, in traditional Chinese art the portrayal of unclothed bodies does not really occur and is problematic even today. Thus, Liu's art harbors an explosive power that goes far beyond what at first glance is its playful, decorative character. The objects refer not only to the diversity of female individuality and sexuality, but also seem to expressly claim universal creation in their swarm-like arrangement and the reference suggested in the title.

The subject and form of *Our God Is Great* are reminiscent of Judy Chicago's *The Dinner Party* (1974–79), which played an extremely important role for Western feminist art in the 1970s.

As an avowed feminist, with her work Liu Xi demands the respect for and the equality of women, who are often overlooked, discriminated against, and oppressed in Confucianism, communism, in the one-child family, and to this day in many areas of Chinese society, including in the art scene. N. O.

Li Xinmo
1976 Yilan, CN—Beijing, CN

Li Xinmo's intimate performances impress viewers with both their relentless openness and their generally understandable symbolism. After all the members of the audience had to step over her body at the entrance to the venue of Relation Series No. 3 Bed (2014), she gradually pulls herself out of a recumbent position with a chain fastened to her ankles via a pulley attached to the ceiling of an auditorium from the period of the Cultural Revolution. In this way, the artist puts herself on display as an object that, like a beast for slaughter, hangs from the ceiling in the middle of banners with communist campaign slogans from the Cultural Revolution.

The complex performance Nowhere to Say Goodbye (2011) deals with loss and grief. To start with, Li, squatting on the floor, inscribes years that are meaningful for the history of communist China in red paint on a long width of paper. They begin with the founding of the People's Republic in 1949 and end with the massacre at Tiananmen Square in 1989. As her writing movements increase, she progressively imbues her white garment with the blood-red paint. There is a group of small mounds of earth at the foot of the width of paper that are reminiscent of graves, in which she subsequently digs with her bare hands in ever-greater desperation. Bit by bit, she pulls out parts of a photograph that gradually produce a portrait of her family in which the only face missing is her own.

In both performances, elements of the individual and social memory of the Maoist past blend to create images of great tragedy and urgency.

In her watercolor-like series Self-Portrait (2009–10) and Women (2010–11), painted using her own menstrual blood, Li translates the existentialist language of her performances into expressive depictions of internal states. N. O.

● Woman No. 20091021, 2009

Menstrual blood, ink on paper, transferred to digital print
150 × 100 cm

Courtesy of Li Xinmo

● Woman No. 20110415, 2011

Menstrual blood, ink on paper
150 × 100 cm

Courtesy of Li Xinmo

● Nowhere to Say Goodbye, 2011

Video (color, sound)

19:06 min.

Courtesy of Li Xinmo

● Relation Series No.3 Bed, 2014

Video (color, sound)

14:51 min.

Courtesy of Li Xinmo

Xing Danwen
1967 Xi'an, CN—Beijing, CN

Xing Danwen was one of the first female artists in China to employ photography as an artistic medium at a time when this was not yet acknowledged as one there. Originally trained in painting, in the early 1990s she began working as a freelance photojournalist for Western media. The direct examination of reality and the proximity to the motif had an enormous aesthetic influence on her subsequent artistic photographic work. In 1998, a scholarship from the Asian Cultural Council enabled her to study for two and a half years at the School of Visual Arts in New York, where she could extend her technical vocabulary to mixed media, video, and multimedia installations.

Xing is a precise observer of the social realities of life in China, which constitute the space of resonance and context for her works. Her focus lies primarily on the generation of those born in the 1960s, who grew up during the Cultural Revolution and, with the opening of China from the 1980s onward, experienced the radical transition of their country firsthand. With a critical and deliberately subjective eye, in her photography she conducts a dialogue with the social reality of modern Chinese society and its people, and in the process never takes the impersonal attitude of the photographer. What she depicts always involves questioning herself, in particular her own female identity. Xing's works are equally a mirror of the entire spectrum of China's societal changes and the expression of the artist's inner voice with her own view of the world, whereby the faces and the physical presence of those she depicts always represent the artist's inner questions as well. C. P.

Liang Xiu
1994 Shandong Province, CN

As she says herself, Liang Xiu had to have the painful experience of growing up under harsh conditions on the margins of society in a province far away from Chinese megacities. China's role as an economic power; its entrance into the capitalist global market, which is echoed in young people's propensity to consume and desire to be free; its concurrent deep rootedness in a millennia-old historico-cultural tradition and the associated rigid canon of values; and its commitment to Mao's ideology of the collective have all caused deep rifts to develop in the society of this huge and heterogeneous country and marginalized people like Liang.

Liang documents these rifts and marginalization in photographs that are at once poetic and raw and in which she, as a vulnerable and simultaneously nonconformist individual, is the protagonist, bringing home her generation's attitude toward life. Liang left school when she was twelve in order to work in a factory, and she acquired her photographic skills autodidactically. Because of this biographical background, she is particularly interested in social dislocations that become discernible as highly precarious in this gigantic resonance chamber of China's rigorously traditional sociocultural system: social and economic inequality, sexuality and sexual orientation, the role of women, and artistic identity. Hence, Liang's photographic oeuvre, which is still in a phase of development due to the artist's young age, already manifests as a powerful and resistant position that seems to go against the grain, so to speak. C. P.

○ From the series "Fire Like Me," 2016–17

9 giclée prints

● Kiss, 2016

40 × 26.6 cm

● Out of Phase, 2016

40 × 26.7 cm

● Gnaw, 2016

40 × 32.5 cm

● Diary of a Crazy Young Woman, 2017

40 × 28.5 cm

● Turn Over Dreams, 2017

40 × 26.7 cm

● Huo Dou, 2017

28.2 × 40 cm

● Living Like a Rotten Lotus, 2017

40 × 26.7 cm

● Anatta, 2017

40 × 26.7 cm

● Skeleton Women, 2017

40 × 40 cm

Courtesy of Liang Xiu

Tong Wenmin
1989 Chongqing, CN

Tong Wenmin is one of the most radical female performance artists of the younger generation in China. The only, and at once strikingly versatile, means of expression the artist uses is her own body, which she subjects to the powers of nature, pain, contortions, or manipulations in her filmed performances. At the same time, what is important is always her relationship with the respective surrounding—she appears in the middle of nature, on high rooftops, in the sea surf, as a foreign body in the middle of urban space, or even bound and lying on a pool table. In doing so, she is less concerned with presenting herself or her body as a victim or at the mercy of uncontrollable forces, but instead is always an active part that—often at the limits of what is possible—changes or influences an existing situation by employing her body. Hence, she demonstrates that she, despite any resistance, can ultimately control all the external circumstances, even when she occasionally literally walks a fine line. In this way, the artist explores situational states with great persistence, but also with humor and imagination, provoking experiences and instrumentalizing herself as a living sculpture.

One particularly striking example is her multipart video *Crawl* from 2019, in which she sets out on a never-ending and arduously slow trek through space and time as a human-tree sculpture, advancing in a bear-crawl position, step by step, with large branches attached to her arms and legs. In the process, she moves from Chinese satellite towns and deserted freeways at night to rooftops in Berlin or well-known squares in Venice. Tong Wenmin creates impressive images of human existence fettered to nature. N. O.

● *Crawl*, 2019

Three-channel video (color, sound)

22:48 min., 19:55 min., 25:02 min.

Courtesy of WHITE SPACE BEIJING and Tong Wenmin

● *Incomplete Body*, 2019

Two-channel video (color, sound)

10:55 min.

Courtesy of WHITE SPACE BEIJING and Tong Wenmin

● *Island*, 2019

Five-channel video (color, sound)

5:15 min., 6:19 min., 6:58 min., 6:48 min., 6:21 min.

Courtesy of WHITE SPACE BEIJING and Tong Wenmin

● *Wave*, 2019

Video (color, sound)

19:46 min.

Courtesy of WHITE SPACE BEIJING and Tong Wenmin

Fan Xi
1984 Shandong, CN—Beijing, CN

In 2011, Fan Xi began working on her photo series “Upfront” with the aim of shooting portraits of fifty lesbian women. Quite unlike her complex close-ups, in this case the concept is simple. The artist approaches lesbians from her close or wider circle of acquaintances and asks them if they would like to participate in the project. If they say yes, she has them strip to the waist and takes a black-and-white photograph of them against the same gray background. The only slight variations are the way the women hold their arms and head. Measuring 150 centimeters in height, the three-quarter portraits are approximately life-size; hence visitors encounter them directly at eye level in the exhibition space. By dispensing with color, Fan draws attention to the women’s facial expressions; she furthermore combines them to create different groups.

The formal parallels to August Sander’s extensive project “People of the Twentieth Century” from the 1920s are conspicuous. For him, too, it was also a matter of creating a portrait that depicted people in a way that was “absolutely faithful to reality and in their entire psychology.”

As simple as the concept may be, it has been difficult for Fan, even after more than a decade, to reach her goal of fifty photographs of women who voluntarily allow themselves to be photographed as lesbians and agree to their pictures being exhibited publicly. Now as before—and today to an even greater degree—in China it requires enormous courage and harbors wide-ranging risks to show oneself as homosexual publicly, and beyond that to let oneself be photographed partially unclothed. Thus, the artist’s goal is a deliberately set hurdle that calls attention to the taboo of same-gendered sexual orientation in the country of China with its total population of 1.4 billion. N. O.

Luo Yang
1984 Liaoning, CN—Beijing, CN; Shanghai, CN

In her long-term project *Girls*, begun in 2017, Luo Yang deals with young women of her generation who set out on a quest for their own individuality and break customary expectations, sexual boundaries, and social taboos. Against the backdrop of the fact that unconventional lives are again increasingly being attacked in today's China, her images demand courage and strength not only on the part of the artist, but also of the women she photographs.

Initially limited to her circle of acquaintances, she gradually extended her radius. The artist takes us into confined apartments in anonymous satellite towns, to rooftops and balconies, or to city highways early in the morning. With a sure feeling for color tones and atmosphere, she deliberately dispenses with a fixed formal concept and generally lets the young women present themselves as they like.

The intense insights into the life of the photographed women are more than just intimate portraits. They express hopes and dreams as well as the crises of a generation of women that wants to do all it can to break with stereotypes. On the one hand, the women come across as self-confident and defiantly prepared to go their own way; on the other hand, they seem vulnerable, tired, and exhausted. Their gaze simultaneously reflects the urge for freedom and self-fulfillment as well as a hesitant pause. Eye contact—often turned back over the shoulder—turns viewers into familiar counterparts of the women being portrayed, who, however, always maintain a certain distance.

Luo Yang's *Girls* are women who are waiting and who are connected through their openly displayed vulnerability and dreamy melancholy. The images bear witness to the longing and search for freedom—and the price of autonomy often achieved with enormous sacrifices. N. O.

Hu Yinping
1983 Chengdu, CN—Beijing, CN

Colorful caps and imaginative beach fashion are the material results of a multistage project that the artist initiated as extra income for her mother, who lives far away from any big cities; over time, however, the project transformed into a complex, participatory art project that includes various social groups.

In 2015, the artist encouraged her mother to knit colorful caps for the market in the capital according to the specifications of an alleged friend named Xiao Fang. Hu Yinping, alias Xiao Fang, becomes an intermediary between the needs of the metropolis and the artisanal potential in the province. The caps become increasingly popular; they are advertised and enter the fashion media under the label Hu Xiaofang. At the same time, her mother learns how to surf the internet, use online banking, and to manage her own money. She develops a sense of self-worth, which is often lacking in women of her generation.

With growing success, her female neighbors are also recruited and became the creative designers of caps that were increasingly eye-catching and at the same time more and more in demand in distant Beijing. In a next step, the artist has the women, who have frequently never seen the ocean themselves, design and produce fancy bikini combinations for vacations high society takes to the beach—allegedly for a bikini championship organized by her alias. The bathing apparel creates a huge sensation and soon become collector's items.

An art initiative develops from the idea to supplement her mother's meager income that connects city and countryside, producer and market, as well as young and old, and throws light on issues surrounding the role of women in the production process. At the same time, economic and marketing processes are addressed and, finally, pose the question of art as a mere commodity. N. O.

○ From the series "Xiao Fang," 2015–ongoing

6 hand-knitted wool caps

● Octopus Cap, 2015

● Thief Hat, 2016

● Snow Scarf Hat, 2017

● Cauliflower Hat, 2017

● Chili Cap, 2016

● Braided Hat, 2016

Courtesy of Magician Space Gallery and Hu Yinping

○ From the series "Snowy White Dove," 2017–ongoing

6 hand-crocheted wool bikinis

Courtesy of Magician Space Gallery and Hu Yinping

**Short guide published in conjunction with the exhibition
Stepping Out!
Female Identities in Chinese Contemporary Art
April 1 – June 25, 2023**

In cooperation with

LILLEHAMMER
KUNSTMUSEUM

KUNSTFORENINGEN
GLSTRAND

Curatorial Team:

Nils Ohlsen (**Chief Curator, Lillehammer Kunstmuseum**),
Christina Penetsdorfer (**Co-curator, Museum der Moderne Salzburg**),
Anne Kielgast (**Curator, Kunstforeningen GL STRAND, Copenhagen**),
Feng Boyi (**Associate Curator, Beijing**),
Liu Xi (**Associate Curator, Shanghai**)

Advisory Board:

Luise Guest (**Sydney, Australia**), Monica Merlin (**Doha, Qatar**),
Shu-chin Tsui (**Brunswick, ME, US**), Sasha Su-Ling Welland (**Seattle, WA, US**)

Museum der Moderne Salzburg

Director: Harald Krejci

Curator: Christina Penetsdorfer

Registrar: Susanne Greimel

Conservation: Maria Emberger

Art Handling: hs art service austria

AV technics: Michael Krupica

Technics, Facilities and Exhibitions: Oliver Wacht (**Head**),

Patrick Ganser, Christian Hauer, Alija Salihovic

Museum Education: Mirabelle Spreckelsen (**Head**), Victoria Fahrengruber, Christine Fegerl, Elisabeth Ihrenberger, Magdalena Stieb, Cristina Struber

PR & Marketing: Martin Riegler (**Head**),

Christina Baumann-Canaval, Katharina Maximoff



40 Jahre Years
Museum der Moderne
Salzburg

Publication

Edited by Harald Krejci **and** Christina Penetsdorfer
for the

Museum der Moderne Salzburg

Mönchsberg 32

5020 Salzburg

Austria

T +43 662 84 22 20-0

info@mdmsalzburg.at

www.museumdermoderne.at

Texts by: Nils Ohlsen (N. O.), Christina Penetsdorfer (C. P.)

Graphic design and typesetting: Studio Victor Balko

Production: Museum der Moderne Salzburg

Print: Druckerei Roser, Hallwang

© 2023 **Museum der Moderne Salzburg**

**All rights, especially the right of any form of reproduction and distribution
as well as translation also of parts are reserved.**

Printed in Austria

© 2023 **Copyrights for the texts: the authors**



Klimaneutral

Druckprodukt

ClimatePartner.com/11616-2302-1004



Gedruckt nach der
Richtlinie „Druckerzeugnisse“
des Österreichischen Umweltzeichens,
Druckerei Roser Gesellschaft m.b.H.,
UW-Nr. 1037

