

艾未未 AI WEIWEI

[b.1957 Chinese]

Sunflower Seeds 2010

Porcelain

White Rabbit Collection, Sydney

A global phenomenon in his own right, Ai Weiwei (b.1957, Beijing) is best-known for blending contemporary art, political activism and social commentary. He uses his practice to speak directly to issues surrounding human rights, freedom of expression, political agendas of the Chinese government and the possibilities of a free society. Ai provides the world with a view into parts of China's contemporary culture, while navigating ongoing government surveillance and various attempts to silence his voice. He has been banned from social media, had his studio spaces demolished (in both Shanghai and Beijing), and been detained, imprisoned and exiled at certain points of his life.

In the late 1970s and early 1980s, Ai was operating within the unofficial avant-garde group, The Stars – a group which many see as having paved the way for the development of contemporary Chinese art. One of the central focuses of The Stars was re-establishing a place for self-expression within China's art scene, rather than closely aligning art production with governmental aims. This is a theme that has operated both within the collective framework of The Stars, and has been a driving force throughout Ai's individual practice over the last four decades.

In 2010, Ai covered the floor of the Turbine Hall in the Tate Modern, London, with millions of porcelain sunflower seeds. Each seed in this monumental installation, titled *Sunflower Seeds*, was handmade and painted by artisans from Jingdezhen, a city in China that has produced porcelain for over 1000 years – one of China's major exports. A smaller version of this work, of the same name, was purchased by the White Rabbit Collection and consists of over half a tonne of seeds.

This work, in true Ai Weiwei style, is layered with various readings, from China's international exports and mass-manufacturing; to the power of a collective force; labour; traditional practices; and the hand-made. The sunflower was also an important symbol for loyalty in communist China, as each sunflower (the people) always turns towards the sun (Mao Zedong, Communist Party Chairman).

陈海燕 CHEN HAIYAN

[b.1955 Chinese]

Dream 28-1-2003 2004

Dream 22-3-2004 2004

Dream 30-3-2004 2004

Ink and acrylic on plywood
White Rabbit Collection, Sydney

Graduating from Zhejiang Academy of Fine Arts (now China Academy of Art) in 1984, Chen Haiyan (b.1955, Fushun, Liaoning) was part of a group of emergent artists that, from the mid-1980s, placed an emphasis on new and experimental art forms. Now known as the Chinese avant-garde, these artists were focused on exploring new media, expressing new ideas and re-considering what it meant to make art within a new and shifting political context. Rather than commenting on large and immediate 'issues', such as politics or the status of China's contemporary society, Chen has used her practice to explore dreams, the unconscious mind and personal narratives.

In the 1980s Chen began documenting her dreams, through both image and word, in a diary that was kept next to her bed. These records were then translated into woodblock prints and paintings, with the date of each dream acting as the work's title. A teacher within the Printmaking Department of China Academy of Art since the 1980s, Chen has become best known for this ongoing dream series; works that take inspiration from Chinese mystical and artistic traditions, German expressionist art and Western philosophy. Since 1999, Chen has been painting on and carving into large sheets of plywood, as seen in this suite of three works from the White Rabbit Collection. Chen extracts a private and fleeting experience, where elements from her daily life (people, animals, places, memories) are blended with those generated by the unconscious mind, turning it into something fixed and publicly accessible.

何翔宇 HE XIANGYU

[b.1986 Chinese]

Tank Project 2011-2013

Italian leather

White Rabbit Collection, Sydney

He Xiangyu (b.1986, Liaoning Province) lives and works between Beijing and Berlin. Since graduating from Shenyang Normal University in 2008, He has established a contemporary art practice focused around a series of large-scale conceptual enquiries. The first of these, the *Cola Project* (2009-10), employed a team of workers to transform 127 tonnes of the iconic soft drink into solid residue. This black, tarry substance then became the material for multiple works, including sculpture and 'ink' painting, and established He as one of the most ambitious figures of the most recent generation of contemporary Chinese artists.

The ideas of consumption, labour and capitalism signalled in *Cola Project* are extended upon in *Tank Project* (2011-13), another of He's monumental undertakings. In this work, a prototype of a T34 military tank is recreated out of luxury Italian leather; He employing a factory of leather-workers for almost two years to painstakingly hand-make the complex sculpture. This soft, collapsed symbol of military power has been described as highlighting 'the ambiguous relationship between China's recent political history and the growing materialism and hunger for luxury of its consumerist society.'¹ While the politics of He's projects may seem inescapable, the artist maintains a neutral stance, leaving his works to stand as a reflection of the complexities of post-1980s China.

1. Decrop, Jean-Marc and Jerome Sans. *CHINA: The New Generation*. Skira (Italy: 2014). p11.

黄岩 HUANG YAN

[b.1966 Chinese]

Brother and Sister 2 2006

Brother and Sister 1 2006

Chromogenic colour prints

White Rabbit Collection, Sydney

Huang Yan (b.1966, Jilin), a leading figure in China's recent art history and contemporary of Ai Weiwei and Xu Bing, is based in Beijing with his wife and fellow artist, Zhang Tiemei (b.1968, Jilin). In 1994 Huang began a series of works called *Chinese Landscapes – Tattoo*, where landscapes were painted directly onto the human body (torso, face, arms, back) and then photographed. It was an important series, which continued until 1999, cementing Huang's ongoing use of skin as canvas and providing a framework to blend traditional and contemporary elements.

Huang's 'tattoo' photographs speak directly to traditional *shan-shui* painting. Regarded as the highest form of traditional Chinese painting, *shan-shui* rose to prominence in the 10th and 11th centuries and focused on the artist's subjective views of nature, rather than realistic representations. Huang draws on this tradition, often inspired by the mountains in his hometown of Jilin, but merges it with the physicality of the human form.

Huang often positions his own body in front of the camera, but also commissions other sitters, as can be seen in this pair of *Brother and Sister* portraits, both produced in 2006. While Huang conceptualises each portrait and takes the photographs, which then become the final works, it is Zhang Tiemei that paints the landscapes onto the bodies. While adding a contemporary lens to traditional landscape painting, the use of the human body is both powerful and controversial – speaking to issues of self-representation, the taboo nature of the naked body in Chinese culture, and the emergence and use of the body in contemporary Chinese art from the 1990s onwards.

马文 JENNIFER WEN MA

[b.1973 Chinese]

Brain Storm 2009

Video animation

White Rabbit Collection, Sydney

Jennifer Wen Ma (b.1973, Beijing) lives and works between Beijing and New York. After moving to the United States in 1986, Ma completed a MFA at the Pratt Institute, New York in 1999. Trained as an oil painter, her practice is diverse and spans a wide range of media, including site-specific installation, drawing, video, design and performance. By blending a range of cultural influences, drawn from both East and West, Ma's work speaks to the two countries that she considers home.

Brain Storm (2009) is part of a series of ink-wash painting videos that Ma started producing in 2006, inspired by a period of research into Chinese ink painting, following a six month visit to China in 1994. *Brain Storm* speaks to the traditions of *shui-mo* (water and ink) and landscape painting, using tonality, density and motion to take viewers on a journey. But rather than a journey through mountains and seasons, Ma depicts a man and horse on a spiritual journey, moving through various emotional states. Created by laboriously dropping ink onto wet glass, and using brushes, water, air and rags to move and control the ink, *Brain Storm* took over 12 months to complete.

When speaking about her ink video works, Ma said "In 2007, I began to film my process of ink painting to capture the evolution of each composition. All the images in the videos were hand-drawn – none were digitally generated... I found that the video format is a well-suited medium to enhance and develop the time component in traditional Chinese landscape painting, where the viewer travels through changing terrain and seasons as the scroll is unfurled."¹

1. In *Jennifer Wen Ma*, foreword by Thomas Krens. Text by Jennifer Wen Ma and David Elliott. Published by Charta, Milano, 2012. p98.

金江波 JIN JIANGBO

[b.1972 Chinese]

Freezer Passage from the Entrance from the
'Freezing Works, Patea: The Taranaki Scene' series 2009

Light jet archival print on Fuji paper scanned from large format
(10 x 4 inch) colour transparency film

Collection Govett-Brewster Art Gallery. Acquired with support from
the Lysaght-Watt Trust through the Govett-Brewster Foundation

Of the 16 artists featured in *New Networks*, Jin Jiangbo (b.1972, Zhejiang Province) has developed close links with New Zealand since his 2009 residency at the Govett-Brewster Art Gallery, New Plymouth. An artist specialising in digital video and new media, Jin featured as the first artist in the *China in Four Seasons* exhibition series held at the Govett-Brewster. In subsequent years he has established strong connections within the New Zealand contemporary art community, with his work represented in collections including the Govett-Brewster and Auckland Art Gallery Toi o Tāmaki.

Interested in economic systems and cycles of production, distribution, growth and collapse, Jin's time in Taranaki was used to expand upon a series of photographic works that operated both as an archaeological and an economic investigation.¹ In Taranaki he encountered parallels between China and the local communities, and set out to explore traces of the economic history of this region, and particularly its relationship to international economies. His resulting works documented the disused freezing works in the coastal community of Patea; powerful images of a once-thriving industrial site that had fallen into disrepair in the decades since changes in international trading relationships in the 1970s had eroded its economic viability. Taken in the months prior to the ultimate demolition of the freezing works in 2009, these photographs capture a key story in the social and economic history of Patea, while drawing parallels to issues faced by communities worldwide.

1. From Govett-Brewster Art Gallery exhibition statement, 2009.

林天苗 LIN TIANMIAO

[b.1961 Chinese]

Focus 1 2007

Focus 2 2007

Lithographs on handmade paper with mixed media
White Rabbit Collection, Sydney

Lin Tianmiao (b.1961, Taiyuan) is an important figure among the contemporary artists who rose in prominence in China in the 1990s, and one of the leading female artists of her generation. Now based in Beijing, Lin originally studied art in the 1980s and began exhibiting experimental installations in the mid-1990s. International attention soon followed, with Lin exhibiting in several exhibitions in America in 1995 and establishing a significant reputation outside China. In 2004 her work was exhibited in New Zealand in *Concrete Horizons* at the Adam Art Gallery, and her work is represented in multiple collections in Australia, and throughout the world.

Lin often incorporates thread and textile techniques and processes in her work. Her breakthrough installations involved elements of binding domestic objects in delicate white thread, or rolling, coiling and braiding large volumes of this commonplace sewing material. This use of materials related to female labour and craft raises ideas of gender roles, and has led to the discussion of Lin's practice within a feminist context. She has discussed some of the complexities of this ascription, considering the feminist discourse as one that has emerged in different ways in China and the West.

The works on display here, *Focus 1* and *Focus 2*, are lithographic prints featuring enlarged portraits of Lin's son and husband, the contemporary artist Wang Gongxin. Both reflect Lin's strong interest in textiles, with one over-worked with coils resembling white cotton, and the second pierced with holes referencing a Japanese lace-making technique.

刘窗 LIU CHUANG

[b.1978 Chinese]

Love Story 2014

Found books, coloured stones and hand drawings

White Rabbit Collection, Sydney

Liu Chuang (b.1978, Hubei), who currently resides in Beijing, graduated from the Hubei Institute of Fine Arts in 2001. A self-described 'art interventionist', his conceptual practice questions the structures of everyday life and the realities that face contemporary China. Often quiet, subtle and a little absurd, Liu's works have explored notions of consensus and individualism, human impulse, privacy and plagiarism (*shanzhai*), language and the effects of translation, value systems, economic structures, and the daily reality for migrant workers in China.

Love Story presents a series of pulp-fiction novels that were once rented or owned by factory workers (mostly female) in the industrial city of Dongguan, Guangdong Province, and eventually discovered by Liu in failing bookstores. These romance novels, which originated in Hong Kong and Taiwan, were imported to China and rose to popularity following the economic reform in the late 1980s. Within these books, Liu discovered a series of texts and doodles hand-written in the margins by their anonymous readers. These were then organised by Liu into six main categories:

1. Draft for a letter
2. Personal diary
3. Contemporary poems
4. Home address and contact information
5. Daily memos
6. Doodles

English translations of these entries have then been transcribed onto the gallery wall in a range of coloured markers. These colours directly correspond to the rocks that sit on specific pages – highlighting the position of the original text within the books. By divulging these personal notes, thoughts, reminders and impulsive doodles, *Love Story* presents, through Liu's lens, a contemporary portrait of working-class China.

刘建华 LIU JIANHUA

[b.1962 Chinese]

Container Series 2009

Porcelain with celadon and red glaze; 37 pieces

Collection: Art Gallery of New South Wales - Gift of the artist and Beijing Commune with financial assistance from the Peter John McBurney Fund 2010

Liu Jianhua (b.1962, Ji'an Jiangxi Province) is an internationally-renowned contemporary artist specialising in large-scale ceramic installation. Raised in Jingdezhen, a city famous for its porcelain production, Liu learned ceramic techniques from a young age. In 1989 he graduated from the Jingdezhen Ceramics Institute. His work reflects the intersection between traditional materials, forms and processes, and his concerns as a contemporary artist.

Container Series (2009) is loaned from the collection of the Art Gallery of New South Wales, and was first exhibited in Australia in 2010 as part of the 17th Biennale of Sydney. The installation deftly unites the historic and contemporary; combining references to traditional ritual vessels such as 'gu' (a wine vessel) alongside contemporary forms. The glaze combination also connects to Chinese ceramic traditions, with Liu using a translucent celadon in reference to Song Dynasty (960-1279) greenware, together with an illusively liquid langyao hong, or oxblood, glaze.

Appearing to brim with a liquid resembling blood, the vessels in *Container Series* carry associations with death or an implied violence or injury. It is a connection that the artist accepts, but leaves as an open-ended reference, rather than offering any direct narrative. Another reading of Liu's practice, connected to his use of porcelain, draws parallels between the precariousness and fragility of this material, the social, political and economic realities of modern China, and the global rise of contemporary Chinese art.¹

1. Tan, Eugene. 'Transformation of the Everyday'. Catalogue essay in *Liu Jianhua: Regular/Fragile, Arario Beijing* [Beijing: 2008]. Text accessed at http://www.liujianhua.net/entext_details.aspx?id=8 8 November 2018.

宋东 SONG DONG

[b.1966 Chinese]

A Pot of Boiling Water 1995, 2010 [reprint]

Black and white photographs

Auckland Art Gallery Toi o Tāmaki, purchased 2009

Song Dong (b.1966, Beijing) originally studied painting in Beijing in the late-1980s. He established himself in the city's avant-garde art community in the early 1990s with a practice focused around performance and installation. In these years, which followed the events of 4 June 1989 at Tiananmen Square, the creation and exhibition of contemporary art in China faced a period of closer control and scrutiny from official circles. One response to this environment was the staging of art works and performances of an ephemeral, transient or clandestine nature.¹

A Pot of Boiling Water (1995) records Song using steaming water to 'draw' a line along a pavement, a fleeting gesture that endures only through photographic record. This work, alongside other performances by Song – recording him jumping, breathing or eating for example – reflect the artist's interest in humanist values. Other sculptural works examine relationships to place, and the cycles of renewal and displacement that have characterised his life in modern Beijing.

In 2010 Song, along with his wife and fellow artist Yin Xiuzhen, spent time on residency in New Plymouth. His work is represented in the collection of both the Govett-Brewster Art Gallery and Auckland Art Gallery Toi o Tāmaki, as well as major museums throughout the world.

1. Gladstone, Paul. *Contemporary Chinese Art – A Critical History*. Reaktion Books Ltd (London: 2014), pp172-74.

王功新 WANG GONGXIN

[b.1960 Chinese]

Dinner Table 2006

Video projection on tabletop

White Rabbit Collection, Sydney

A pioneering artist within China's video art movement, Wang Gongxin (b.1960, Beijing) completed a Bachelor of Arts at Capital Normal University in 1982. Majoring in oil painting, and known for his social-realist style, Wang was part of the first generation of art students operating in a post-Cultural Revolution climate. Having taught at Capital Normal University for five years following graduation, Wang was offered a Visiting Scholarship Programme at State University in New York in 1988. The time spent in New York provided Wang with the space and opportunity to evaluate his own practice, to start exploring the potential of other mediums beyond paint, and to see different forms of contemporary art. During this time, with his wife and fellow artist Lin Tianmiao, Wang saw a range of video and multimedia works by artists such as Bill Viola, Nam June Paik and Bruce Nauman.

It was in 1993 that Wang started producing video works, followed by the establishment of an open studio in his Beijing-based home in 1994 – a space that functioned as both studio and gallery, allowing for the display of what was China's first site-specific video installations.¹ For Wang, video offered certain freedoms and expanded possibilities, within a three-dimensional space, that painting did not offer. Wang's practice, as with many of this first generation of contemporary Chinese artists, explores pertinent social and political issues, history and traditional practice. *Dinner Table* (2006) is a work imbued with Wang's subtle humour, presenting a Chinese banquet, projected onto a sloped white table, falling upwards before smashing into pieces.

1.<https://www.ngv.vic.gov.au/exhibition/wang-gongxin/> (accessed 06/11/2018).

王庆松 WANG QINGSONG

[b.1966 Chinese]

Night revels of Lao Li 2000

Type C photograph on paper

The James C. Sourris AM Collection. Purchased 2002 with funds from James C. Sourris through the Queensland Art Gallery Foundation Collection: Queensland Art Gallery

At almost ten metres in length, Wang Qingsong's *Night revels of Lao Li* marked his rise to stardom in 2000.¹ Wang (b.1966, Daqing, Heilongjiang Province), who trained in oil painting, graduated from the Sichuan Academy of Fine Arts in 1993. At this time, genres such as photography, performance, installation and moving image were not included within the curriculum of China's art academies, as they were considered experimental forms of art making. While Wang is known for producing large-scale staged photographs, painting traditions and histories are an ever-present part of his practice.

Wang's works are centred around the restaging or reinterpreting of well-known classical paintings drawn from Western and Chinese art history, which are then 'modernised' with elements drawn from contemporary Chinese culture. Through appropriation, a concept which rose to popularity in Chinese art from the early 1990s, Wang has been able to focus on and interpret various treatments of the human figure through time.

Night revels of Lao Li references Gu Hongzhong's painting *Night Revels of Han Xizai* (10th century) which depicts over forty figures across five scenes, each speaking to the social activities that occurred during an evening feast and, more broadly, to the life of Han Xizai.² By blending these references with his own theatrics, production design, models/actors and visual effects, Wang aimed to present a contemporary portrait of sorts – one that speaks to China in the 21st century.

1. Wu Hung. *Contemporary Chinese Art*, Thames & Hudson (London: 2014), p406.

2. A prominent official during the Southern Tang Dynasty (937-975).

徐冰 XU BING

[b.1955 Chinese]

In the shadow of the straw bale 1987

Seedling field 1988

Woodcuts

Collection: Art Gallery of New South Wales. Purchased 1990

With a practice that spans more than four decades, Xu Bing (b.1955, Chongqing) is a preeminent figure of the Chinese avant-garde and China's contemporary art scene globally. In 1975 at the age of 20 Mao Zedong's 'Re-Education Through Labor' system, a punishment and detention programme, saw Xu relocated to the countryside on the outskirts Beijing. Returning to Beijing in 1977, Xu studied printmaking at the Central Academy of Fine Arts, completing his Bachelor of Arts and his Masters in Fine Arts by 1987.

Known for his grand large-scale installations, masterful woodblock printing techniques and his exploration of language, Xu's work has examined the relationship between East and West, the role language plays in society, and what it means culturally and socially to live in post-Cultural Revolution China. Now living and working across Beijing and New York, it was in 1990 that Xu moved to the United States – a decision influenced by China's artistic limitations and political pressures.

Seedling field and *In the shadow of the straw bale* are part of a larger series titled *Series of Repetitions* consisting of 10 woodblock prints made between 1987-88. Together the series speaks directly to Xu's time living in rural China in the 1970s. Exploring motifs such as haystacks, tadpoles, fields and crops, Xu used these works to highlight the labour and processes involved in woodblock carving while also honing his craft. While these prints are part of a lesser-known series within his oeuvre, they represent a key moment in Xu's practice – one that allowed him to master the woodblock printing process and mark a direct shift towards a more conceptual framework.

徐震 XU ZHEN

[b.1977 Chinese]

ShanghART Supermarket (Australia) 2007-2008

Mixed media installation (cash register, counter, shelves, refrigerator and multiple consumer product packages), ed. of 7
Purchased 2008. Queensland Art Gallery Foundation Collection:
Queensland Art Gallery

Commissioned for the collection of Queensland Art Gallery, *ShanghART Supermarket (Australia)* reflects the characteristically provocative approach of conceptual artist Xu Zhen (b.1977, Shanghai). The installation, intended to have one edition for each continent on the globe, recreates a modern Chinese supermarket – its carefully organised shelves stacked with authentic, yet entirely empty, grocery items.

ShanghART Supermarket has been described as a statement on the art world and its market forces; relating to ideas of desire, consumer demand and value, and more specifically ‘hinting at the inflated market prices and voracious demand for contemporary Chinese art’.¹ First shown at Art Basel Miami Beach, a major international art fair, the work originally invited visitors to purchase individual ‘products’, leaving the supermarket shelves gradually diminished and finally empty. The artist’s keen sense of irony is evident, trading empty packages within one of the bastions of the international art economy.

Emerging as a radical figure in Chinese contemporary art in the 1990s, Xu took an interest in exploring non-conventional exhibition sites, as well as issues surrounding the value and commodification of art. In 1990 Xu was part of a group of artists/curators who mounted *Art for Sale*, described as ‘one of the most innovative experimental art shows in China at the end of the twentieth century’.² Featuring a commercial ‘supermarket’ and an adjacent ‘installation’ space, artists were invited to make works for display in both. This intersection between commercial culture and contemporary art is one that anticipates Xu’s interests in *ShanghART Supermarket*, and is reinforced in the formation of his conceptual art corporation *MadeIn Company* in 2009.

1. Abigail Fitzgibbons, *Artlines 1-2009*, pp36–37, as reproduced on the artist’s catalogue page on <https://www.qagoma.qld.gov.au/>

2. Wu Hung. *Contemporary Chinese Art*, Thames and Hudson (London: 2014) p269.

尹秀珍 YIN XIUZHEN

[b.1963 Chinese]

Model for Black Hole 2010

Aluminium / mild steel, galvanised rivets, poster
Collection Govett-Brewster Art Gallery

BRYAN JAMES

Photograph of Black Hole 2010

Ink jet print on archival paper
Govett-Brewster Research Collection

Like many of her contemporaries among China's artistic avant-garde, Yin Xiuzhen (b.1963, Beijing) stepped away from her training in oil painting after graduating from Beijing's Capital Normal University in 1989, instead establishing her reputation through installation and performance-based art works. As one of the leading female figures of her generation of Chinese artists, Yin developed a significant reputation through the 1990s, exhibiting both in China and internationally. Many of her works over this decade addressed ideas of urban destruction, rebuilding and displacement as her home-city of Beijing underwent a major process of urban renewal. Yin's practice also pays close attention to personal identity and experience, employing materials such as clothing and footwear in her sculptures and performances. Travel, portability and globalisation are also themes regularly explored in her work.

International interest in Yin's practice has been significant, and she has exhibited regularly throughout the world. In 2010 she participated in a residency at the Govett-Brewster Art Gallery, New Plymouth, along with her husband, contemporary artist Song Dong. Her large-scale sculpture *Black Hole*, represented here as a scale model and photographic documentation, was installed on the coastal walkway that wraps around the Taranaki coastline. Fabricated from disused shipping containers, Yin's choice of material speaks to the language of international shipping and exchange. The structure is deposited on the foreshore, a glowing piece of flotsam washed up on the currents of global trade.

杨福东 YANG FUDONG

[b.1971 Chinese]

The Coloured Sky: New Women II, 1 天色•新女性 II, 1
2014

The Coloured Sky: New Women II, 5 天色•新女性 II, 5
2014

Colour inkjet prints on paper

Auckland Art Gallery Toi o Tāmaki, gift of the Auckland
Contemporary Art Trust, 2015

Yang Fudong (b.1971, Beijing) studied painting in the early 1990s at the Academy of Fine Arts, Hangzhou, followed by additional training at the Beijing Film Academy in 1996. In the late 1990s he participated in key exhibitions of experimental and underground art in China, establishing himself as a leading figure in contemporary film and moving image art. Throughout the 2000s Yang gained international recognition, exhibiting at exhibitions including the Istanbul Biennale, Documenta, the Venice Biennale, The Asia Pacific Triennial, and the Biennale of Sydney. His films operate around abstracted, open-ended narratives that draw together elements of Chinese and Western cinema traditions, resulting in works that speak to China's recent past, present and the rapidly impending future.

In 2014, Australian and New Zealand audiences were offered an opportunity to experience a body of Yang's recent works in the survey exhibition *Yang Fudong: Filmscapes*, which was presented at the Australian Centre for the Moving Image and Auckland Art Gallery Toi o Tāmaki. As part of this project, the two institutions co-commissioned a 5-channel video *The Coloured Sky: New Women II*, with Auckland Art Gallery subsequently acquiring a series of accompanying photographic works that are exhibited here. *The Coloured Sky* presents a hyper-coloured, artificially staged beachscape that is inhabited by a group of young women. As the women pose and perform for the camera behind translucent coloured screens, their combination of self-consciousness and self-awareness challenges the viewer to examine the relationship between artist, subject and viewer. As the curator of *Filmscapes* writes of the work 'the politics of spectatorship, the constructedness of female sexuality, and the illusion of intimacy are obvious'.¹

1. Blair, Ulanda. *Yang Fudong: Filmscapes*, Australian Centre for the Moving Image / Auckland Art Gallery Toi o Tāmaki, 2014. p13.

杨福东 YANG FUDONG

[b.1971 Chinese]

The Coloured Sky: New Women II, 4 天色•新女性 II, 4
2014

Colour inkjet print on paper

Auckland Art Gallery Toi o Tāmaki, gift of the Auckland
Contemporary Art Trust, 2015

