

# Longing alive and well

Presented by Suzanne Tremblay & the Gershwin Hotel  
Organized by Jay Lu

Part I: Paintings, photographs and installations, curated by Michelle Loh  
Part II: Videos, curated by Katy Martin and Denis Zhu

*The world has become increasingly connected and interdependent, yet globalization may engender discomfort, frustration and feelings of dislocation. These sensations can launch an exploration for comfort and familiarity, a kind of creative longing which provides the context for this show.*

Part I of *Longing alive and well* features paintings, photographs and installation art by six Chinese-born and first generation artists who live and work in New York and Shanghai. Part II features the videos of five Chinese artists who live and work in Shanghai.

## Part I: Paintings, photographs and installations, Opening on Friday, April 9<sup>th</sup>.



**Zhenhua He** was born in Guangzhou, China in 1979. He was trained in traditional Chinese painting at Guangzhou Academy of Fine to Arts, and got his MFA from Fine Arts College of Shanghai University. His works focus on traditional Chinese painting technique with modern touch. Since 2000, his works have been selected to many important exhibitions, and collected by major art institutions in China.



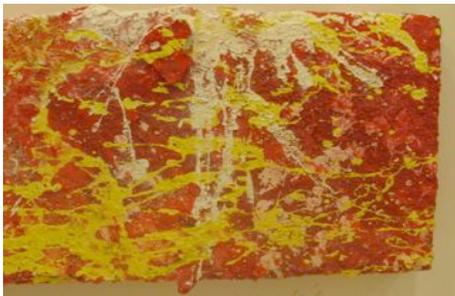
**Lin Yan** is the third generation of Chinese female artists in her family to go abroad to study. After she graduated from of the Central Academy of Fine Arts in Beijing, she came to this country continue her study and now lives in New York. She has had many exhibitions in New York and China. She reconstructs images and surfaces with traditional materials: Chinese paper, ink, wax, and wood. Lin Yan says, "The works appear to be paintings, but they are not painted; they are sculpted, created of the mold and then cast."



**Bing Lee** was born in China, grew up in Hong Kong and now lives in New York. Since 1983, he has been drawing daily as a pictographic journal to relay his personal myths and social concerns. In 2005, Bing Lee created series of ceramic sculptures based on these drawings in Shiwan Guangdong, where is the site of the Ming Dynasty “Dragon Kiln” built in 1506; it is the only one well preserved and still operates in China. Bing Lee’s site-specific public art includes the Canal Street subway station in New York City and the Kowloon Tong Train Station in Hong Kong.



**Shen Wei** was born and raised in Shanghai, he is a fine art photographer currently based in New York City. His work has been exhibited nationally and internationally, with venues including Lincoln Center’s Avery Fisher Hall, the Australian Center for Photography, and the Saatchi Gallery for the Zoo Art Fair. His “Almost Naked” series of portraits was inspired by his upbringing in conservative China, and by his desire to understand human connections, emotion, desire, and instinct.



**Richard Tsao** was born to Chinese parents in Thailand. He moved to New York in the early 1970s and has been exhibiting in the U.S., Europe, and Asia for over 20 years. Tsao makes paintings that require months, sometimes years, of layering pigment on canvas so that the pigment outstrips its support but appears to pick up light from deep within. His “pots” are made of layered pigment, requiring three to four years to achieve a natural coherence. They are like sunken galleons at the bottom of the sea.

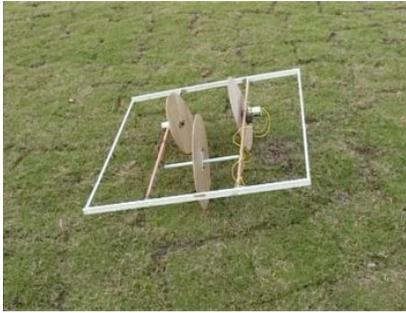


**YoYo Xiao** was trained in Chinese brush painting and calligraphy. After moving to New York, he started experimenting with digital media. He works with a single digital photograph, which he subjects to repeated distortions to yield a contorted image. His work is currently on view at the Museum of the Chinese in the Americas on Centre Street.

(continued)

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### Part II: Video programs, Screening and Q&A on Saturday, April 10<sup>th</sup>.



**Lu Chunsheng** (b. 1968) brings a quirky sense of the surreal in “A Square Which is Loaded with Nuclear Power is Coming to America”, 2007, 3 minutes. His films and photos have been featured at PS1/MOMA, the Nelson-Atkins Museum (St. Louis), Red Mansion Gallery (London), SHANGart Gallery (Shanghai) and the Sao Paulo Biennale. “I think that in this world there should be some extremely mysterious things. I am interested in the mysterious, not the strange.” – Lu Chunsheng



**Zhou Hongxiang** (b. 1969) has created a surprising and humorous interactive gallery installation, “Chinese Portraiture,” 2006, 13 minutes. His work has been shown at the Shanghai Duolun Museum of Art, Para/Site (Hong Kong), the Montclair Art Museum (NJ), and in many leading international film festivals, where he has won top awards. Zhou Hongxiang is credited with making the very first experimental film in China.



**Song Tao** (b. 1979) represents the mundane pastimes of young Chinese in “4.7 Gigabites, Part 3 - Four Country,” 7 minutes. His work in general focuses on the attitudes of his very urban generation. Song Tao’s art has been exhibited at MoCA Shanghai, SHANGart Gallery (Shanghai), the Kunsthalle Bern (Switzerland) and the National Museum of Contemporary Art (Oslo). He is also part of Birdhead, a prolific artists’ collaborative.



**Cao Kai** (b. 1969) channels European modernist film in "Channel China I and II," 9 minutes. Cao Kai is co-founder and key organizer of the China Independent Film Festival in Nanjing. He is also editor in chief of all CIFF publications, and has written about (and helped shape!) the history of independent film in China.



**Qiu Anxiong** (b. 1972) offers a meditation on Chinese history in "Ming Guo," 15 minutes. Ming Guo means Republic of China (1911-1949) which was a period of intense colonization. According to The New York Times, in 2008, Qiu Anxiong's work was the sensation of the Basel Art Fair. Other exhibitions include the Shanghai Biennale (2006), the Sydney Biennale (2008), the Guangzhou Biennale (2008), and most recently a solo exhibition at the Arken Museum, Copenhagen, Denmark. He is currently artist-in-residence at the Spencer Museum of Art in Lawrence, Kansas.