

All Trace Is Gone, No Clamour for A Kiss  
(2021-22) (制作中)  
Close, Closer (2020-21) / 《亲近更近》  
Wuhan Punk (2020) / 《武汉朋克》  
1815 (2019-20)  
Counterfictions (2018-19) / 《边境怪谈》  
Border Walks (2019) / 《边境行走》  
Ghost Towers (2017-18) / 《鬼塔》  
City of Objects (2016-17) / 《物件城市》  
Binary Opposition (2014) / 《二元对立》  
Boundless City (2010) / 《无域之城》

CHRIS ZHONGTIAN YUAN  
袁中天

chris.zhongtian.yuan@gmail.com  
[chriszhongtianyuan.com](http://chriszhongtianyuan.com)  
cell: +44 07572 036835 (UK)  
wechat: chrisyuan072

Guided by an immersive period of research and performative component, Chris Zhongtian Yuan's recent work recomposes sound, archival images, and narratives to build new collective myths. These include: a mutated species born out of the messy web of ecology, human construction, and migration; a musical medium's supernatural channelling of colonial narratives; the search for memory and resistance encompassing a disappeared Wuhan punk musician. Through sensorial and emotive ways of making and knowing, Yuan's practices aim to re-imagine, challenge, and thus dismantle the established classifications of identity, linear time as well as power structures.

Yuan graduated from the Architectural Association and the University of Minnesota. Forthcoming exhibitions include: Follow the Feelings, Times Museum, Guangzhou (2022); V.O Curations, London (Solo, 2022). Recent works have shown at: Power Station of Art (2021); Somerset House, London(2021); ArtReview, London (2021); OCAT Institute, Beijing (2020); Hubei Museum of Art, Wuhan (2020); K11, Wuhan (2020); Venice Architectural Biennale Greek Pavilion (2018) among others. They are the recipient of the 2021 FLAMIN Fellowship with Film London, K11 Wuhan Art 11 Prize, Huayu Youth Award Finalist, OCAT Institute Curatorial Award, 2020 Aesthetica Art Prize. They have lectured extensively at the Courtauld Institute of Art, Architectural Association, OCAT Institute among others. They were recently the visiting artist and lecturer at Savannah College of Art and Design (SCAD).

在沉浸式研究和表演的引导下,袁中天的近期作品通过具体地点重塑声音,档案图像和叙事来建构新的集体神话和寓言。其中包括:由生态学、人类建设和移民的交织中产生的物种变异;音乐灵媒对殖民叙事超自然地重构;以及由一位消失的朋克音乐青年所触发的,对记忆和抵抗的搜寻。通过诉诸感官与情绪的研究与剪辑,袁中天的作品试图重新想象,挑战和建构既有的身份等级,线性叙事和权力结构。

袁中天毕业于伦敦建筑联盟学院(AA)和美国明尼苏达大学。即将到来的展览包括:广东时代美术馆(2022);伦敦V.O Curations(个展,2022)。近期展览包括:上海当代艺术博物馆(2021);伦敦Somerset House(2021);伦敦ArtReview(2021);北京OCAT研究中心(2020);湖北美术馆(2020);武汉K11(2020);威尼斯建筑双年展希腊馆(2018)。他们曾获得2021年伦敦电影机构(Film London) FLAMIN奖,武汉K11新锐创作奖,华宇青年奖入围,和2020年OCAT研究中心研究型策展项目奖, Aesthetica艺术奖的获得者。袁中天目前是美国萨凡纳艺术与设计学院(SCAD)的访问艺术家讲师。

All Trace Is Gone, No Clamour for A Kiss (2021-22) / 《孤魂情岛》  
trailer: <https://vimeo.com/540718019>  
password: motherisgone

Close, Closer (2020-21) / 《亲近更近》  
excerpt: <https://vimeo.com/540718019>  
preview: <https://vimeo.com/540281450>  
password: xiaofang

Wuhan Punk (2020) / 《武汉朋克》  
excerpt: <https://vimeo.com/473343213>  
preview: <https://vimeo.com/463933941>  
password: mai

1815 (2019-20)  
excerpt: <https://vimeo.com/404570507>  
preview: <https://vimeo.com/413481154>  
password: raffles

Counterfictions (2018-19) / 《边境怪谈》  
excerpt: <https://vimeo.com/473369209>  
preview: <https://vimeo.com/398825402>  
password: trumpain

Ghost Towers (2017-18) / 《鬼塔》  
excerpt: <https://vimeo.com/496985022>  
preview: <https://vimeo.com/291657227>  
password: miraj

# All Trace Is Gone, No Clamour for A Kiss

2021 - 2022 (制作中)

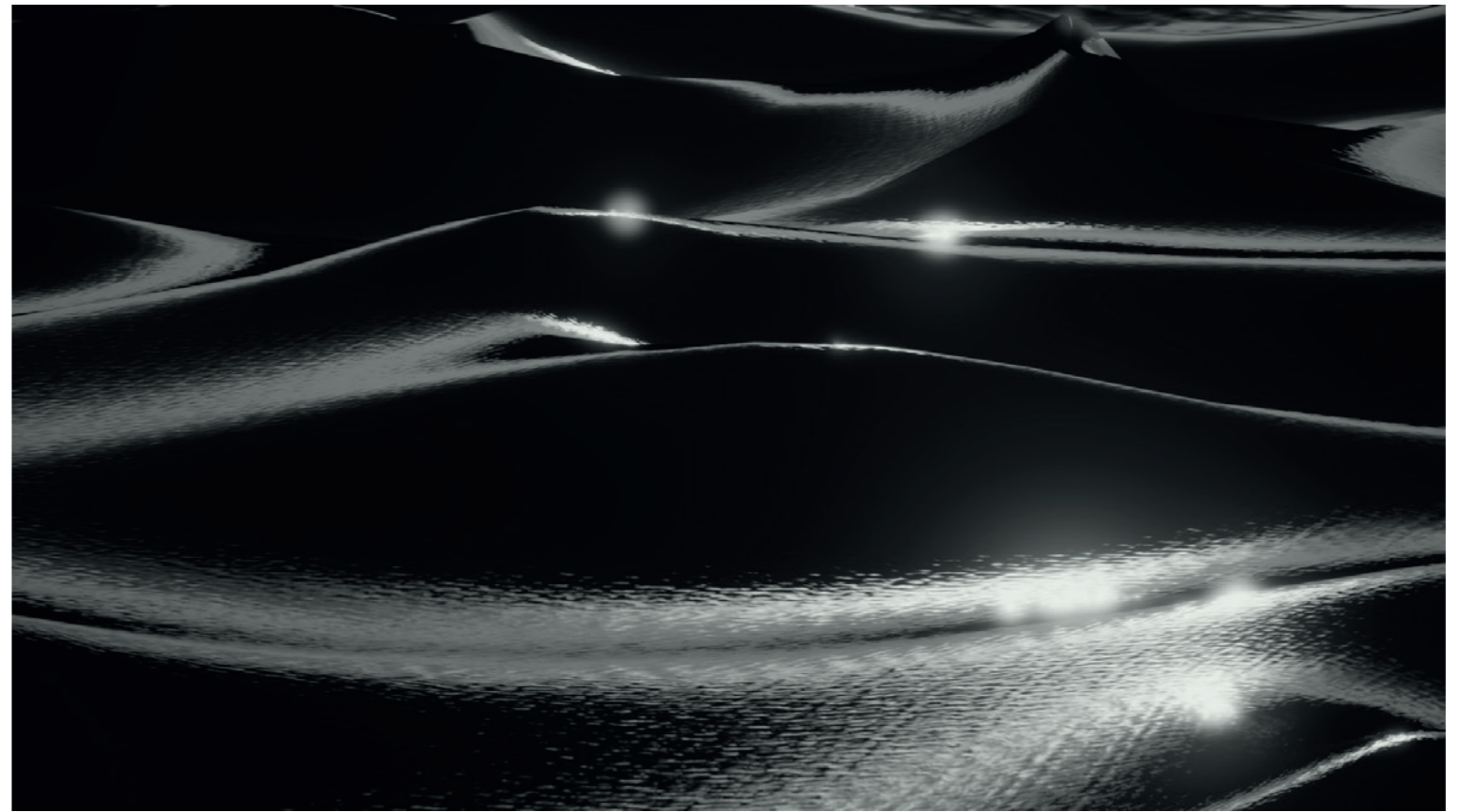
single channel HD video

单频影像 20'

Commissioned by FLAMIN, Supported by V.O Curations, Film & Video Umbrella, Film London and not/nowhere, funding by Arts Council England

在一片不起眼的森林里，两个即将转世的流亡者正亲密地进行一场对话，它们有关家族传奇，群体历史，爱情故事和民间的传说。随着言语和歌曲之间的界限变得模糊，这部电影开始揭示他们之间的亲密和冲突是如何由一种神秘的力量创造、调解的。

In a nondescript forest, two exiled individuals are about to reincarnate into the next life while striking up an intimate conversation on family legends, collective histories, love tales and folklore. As the line between speech and song blurs, the film starts to reveal that intimacies and conflicts amongst them are created and mediated by a mysterious power.



预告: <https://vimeo.com/661026018>

密码: motherisgone



## Close, Closer 亲近更近

2020 - 2021

single channel HD video (colour, sound)

单频影像(彩色, 有声)

10'

Commissioned by OCAT Institute Beijing

由北京OCAT研究中心支持

《亲近更近》取材于艺术家的母亲王清丽于1993年去泸沽湖的探险经历。同样作为一名艺术家, 王于泸沽湖旅行的次年创作了四张名为《母亲湖组画》的作品, 这些作品在之后的销售过程中遗失, 了无踪迹。以自己 and 母亲之间的亲密对话为结构, 艺术家在《亲近更近》中编织了有关亲密性、定居殖民主义、母系制度、旅游业和艺术市场的重叠叙事。在这部影像作品中, 艺术家本人及他母亲的绘画、档案照片、西方历史画、一些诗句、摩梭族原住民的音乐和举办仪式时的环境音被剪辑或拼贴在一起。通过这种方式, 艺术家得以重新想象母亲已经消失的原作, 并试图还原或重构她1993年到达泸沽湖时所感受到的情境。

Drawing from the artist's mother Wang Qingli's 1993 expedition to Lugu Lake in Yunnan, China, *Close, Closer* overlays original drawings, archival images, historical paintings, texts and sounds to reimagine Wang's *Lugu Lake Paintings* (1994) that were later sold and unable to be found. Structured as an intimate conversation between the artist and their mother, the film weaves together narratives around intimacy, settler colonialism, matriarchy, tourism and the art market. As the video tries to turn Wang's paintings from low-res JPEGs to livingness, the audiences will experience an uneasy interrogation of the complex notion of motherhood and motherland, both personal and collective.

全片: <https://vimeo.com/540281450>

密码: xiaofang





OCAT Institute installation view  
北京OCAT研究中心现场



OCAI Institute installation view  
北京OCAI研究中心现场



Power Station of Art installation view  
上海当代艺术博物馆现场





Power Station of Art installation view  
上海当代艺术博物馆现场

# Wuhan Punk 武汉朋克

2020

single channel HD video (colour, sound)

单频影像(彩色, 有声)

12' 01''

Commissioned by Film and Video Umbrella

由Film and Video Umbrella委托制片

创作于2020年伦敦新冠疫情封城的初期,《武汉朋克》围绕消失的乐队前主唱,用武汉话重述了一段不为人知的音乐历史。在这个有关洪水和朋克的故事中,艺术家通过游戏引擎(Unreal Engine)生成动画、档案影像和无人机镜头重新渲染了一个神话般的城市。过去与现在交织的时空里,武汉的城市工业与声音景观平行地构建了一座记忆宫殿。当艺术家试图在狭窄的空间里记录当下,过往却一直像鬼魂般徘徊着。似乎,无可避免地,个人记忆都将变成集体回忆;集体创伤终会瓦解成为个人的怀旧。

Around the beginning of quarantine in London last year, Yuan started editing *Wuhan Punk*, which retells an obscure music history and the former member of Wuhan Punk group Si Dou Le who disappeared from their memory. A mythified industrial city was outlined in the video with mixes of animation from Unreal Engine (a rendering software commonly used in CGI games) and drone footage, overlaid with the storytelling of flooding and punk bands. The parallel between industrial cityscape and sonic landscape constitutes a memory palace for Wuhan. As the artist tries to archive the immediate present in their confined spaces, the past keeps haunting them like ghosts. It seems, unavoidably, individual memory will become collective reminiscence; collective trauma will disintegrate into personal nostalgia.

全片: <https://vimeo.com/463933941>

密码: mai





OCAT Institute installation view  
北京OCAT研究中心现场

1815

2019 – 2020

single channel HD video (colour, sound)

单频影像(彩色, 有声)

8' 35''

Commissioned by K11 Wuhan

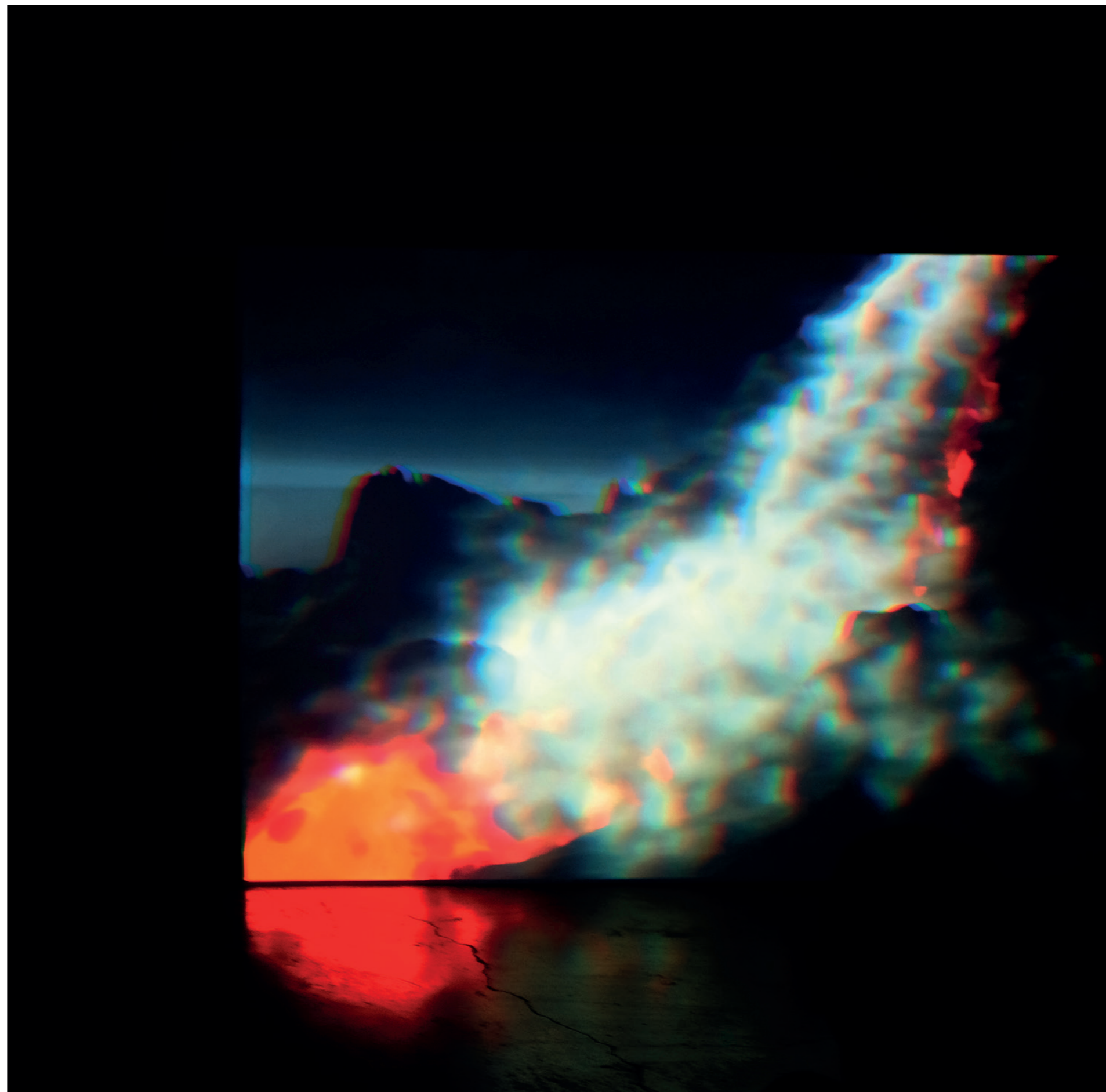
由武汉K11支持

即使在我们精疲力竭地与生态危机的叙述作斗争的当下,许多神话仍然存在于我们的世界中。1815年,印度尼西亚坦博拉火山的喷发改变了当地和全球的历史,而在时任英国殖民官僚斯坦福·莱佛士(Sir Stamford Raffles)撰写的原始记录中,却充满了伪科学的叙述和轶事。将罗斯玛丽·布朗(Rosemary Brown)作为音乐灵媒,这部作品尝试重新想象火山喷发的情境与后果。伴随着布朗有关她与贝多芬合作的讲述,观众将跟随影像前往数个场景:基于斯坦福·莱佛士的官方记录,使用CGI技术重构的坦博拉火山喷发时的景象;旅滇美国传教士的诗句,和战争,饥荒和鸦片的图像交织在一起;乌云密布的夏日,小说家玛丽·雪莱(Mary Shelley)溺于日内瓦湖中;最后,在火山喷发造成的黑暗中,布朗滔滔不绝地,催眠般讲述着贝多芬的生命与音乐。

Even as we exhaust ourselves battling the narratives of the current ecological crisis, many myths live on in our world. Indonesian volcano Tambora's eruption in 1815 changed both local and global history. At the core of its original account written by colonial officer Stamford Raffles, lies a pseudo-scientific narrative mixed with anecdotes. The video reconstructs the eruption and its aftermath through the musical medium Rosemary Brown. As Brown describes her collaboration with Beethoven, the film travels to various places: CGI reconstructing Tambora Eruption based on Sir Stamford Raffles's official account; a Yunnan-based American missionary's poem accompanied by images of war, famine and opium; Mary Shelley drowning in Lake Geneva during the gloomy summer; and finally, a hypnotic session of Brown channelling Beethoven's life and music in the volcanic darkness.

全片: <https://vimeo.com/413481154>

密码: raffles



K11 Wuhan installation view  
武汉K11现场



K11 Wuhan installation view  
武汉K11现场



K11 Wuhan installation view  
武汉K11现场



Sanya Huayu Art Center installation view  
三亚华宇艺术中心现场



He is a very quick worker, he works far more quickly than any of the other composers  
他工作很有效率，而且他比其他的作曲家都快很多



# Counterfictions 边境怪谈

2018 – 2019

single channel HD video (colour, sound)

单频影像(彩色, 有声)

10' 40''

Commissioned by Architectural Association

由伦敦建筑联盟学院支持

以美国总统特朗普的边界墙提案为出发点,《边境怪谈》试图想象当世界偏向民粹主义和保守主义时会发生什么。利用声音与建筑,艺术家重构了另一种现实——特朗普边界墙建造后的生态崩溃,在其中,昏暗,荒芜的地理景观与多层次的声音相互融合。《边境怪谈》同时引用了来自科学家和记者的报道和统计数据、虚构文学以及特朗普的发言。最终,当一名生物学家沿着美墨边境追踪一个基因突变的物种时,这件作品达到了其叙事高潮。

*Counterfictions* uses Donald Trump as a starting point, as he builds a fictional wall in the public imagination. The film questions what happens when the world leans towards populism and conservatism. The project utilises sound and architecture to construct alternative realities of ecological collapse after the construction of Trump's border wall proposal. Layers of sound are combined with shadowy shots of arid landscapes. Facts and statistics from scientists and journalists, fictional literature, and Trump's quotes are referenced. The piece reaches a crescendo as a biologist tracks a genetically mutated species along the US-Mexico border.



York Art Gallery installation view  
英国约克美术馆现场

全片: <https://vimeo.com/398825402>

密码: trumpain

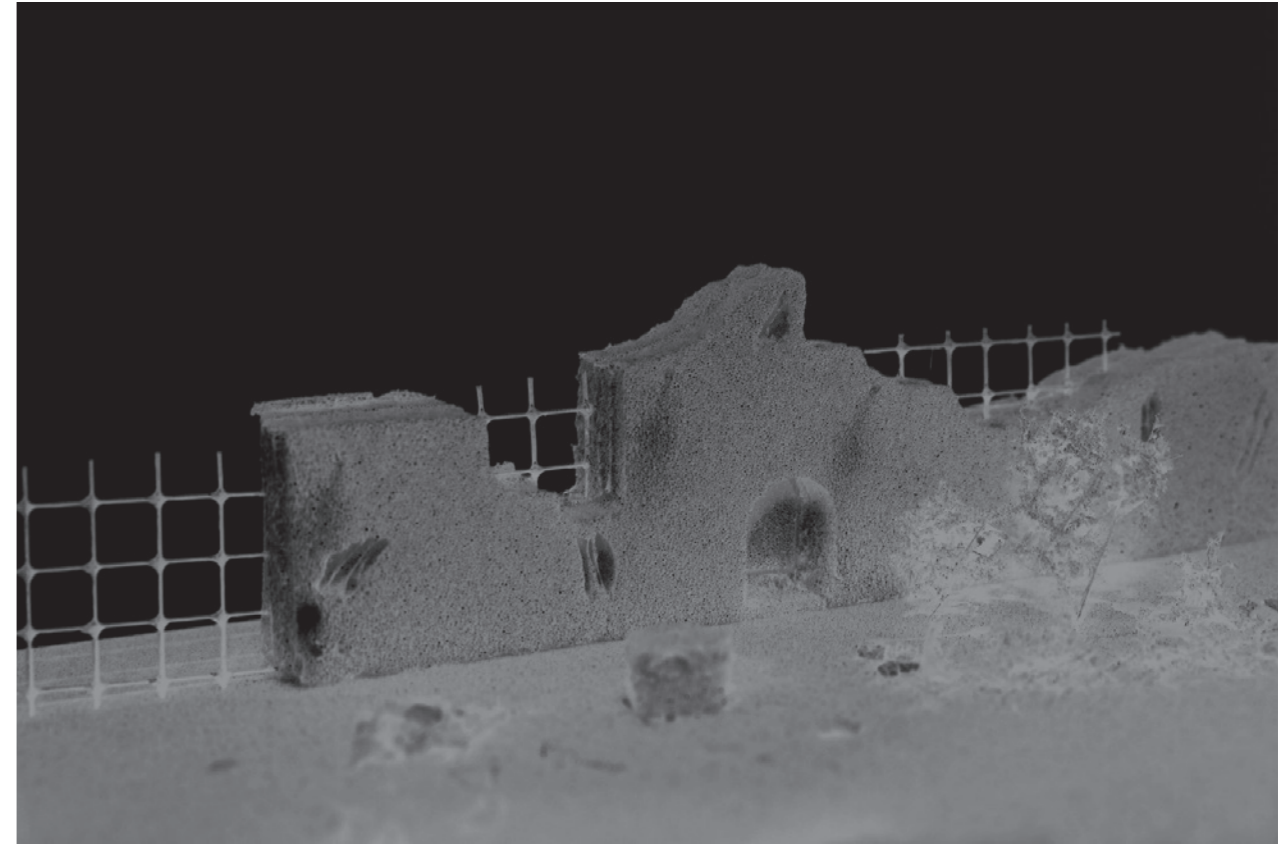
The monster  
runs  
along the wall

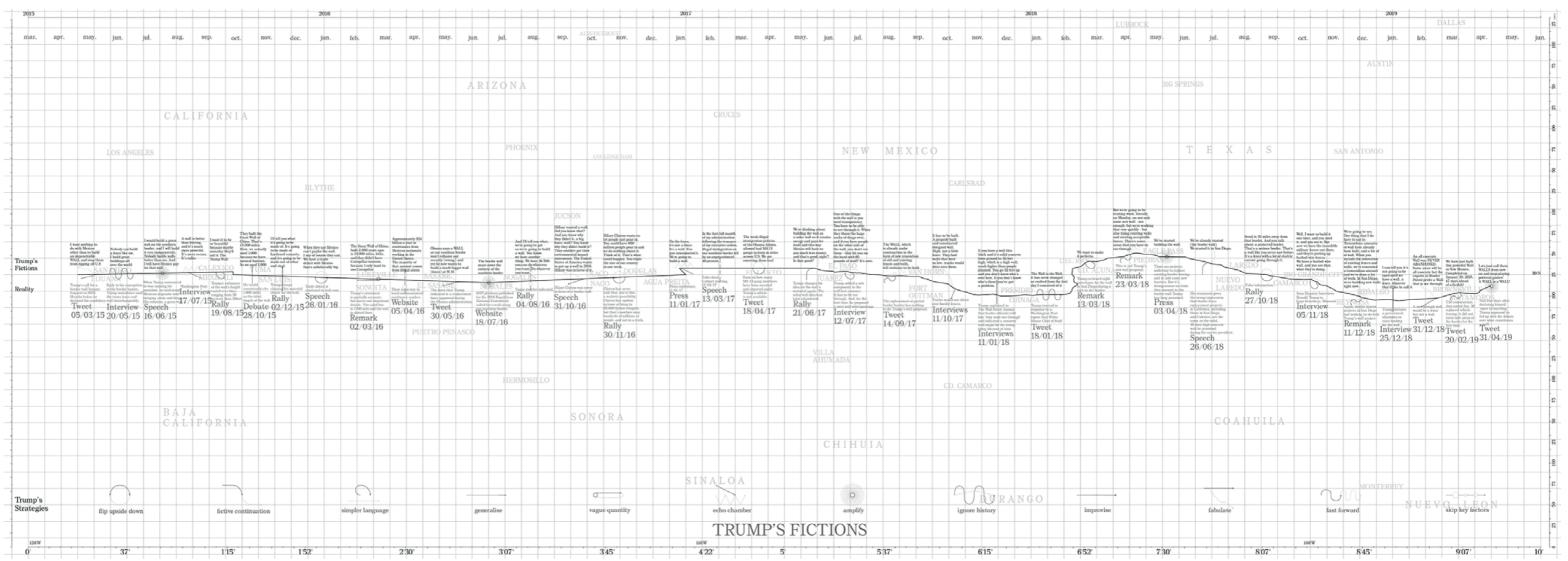
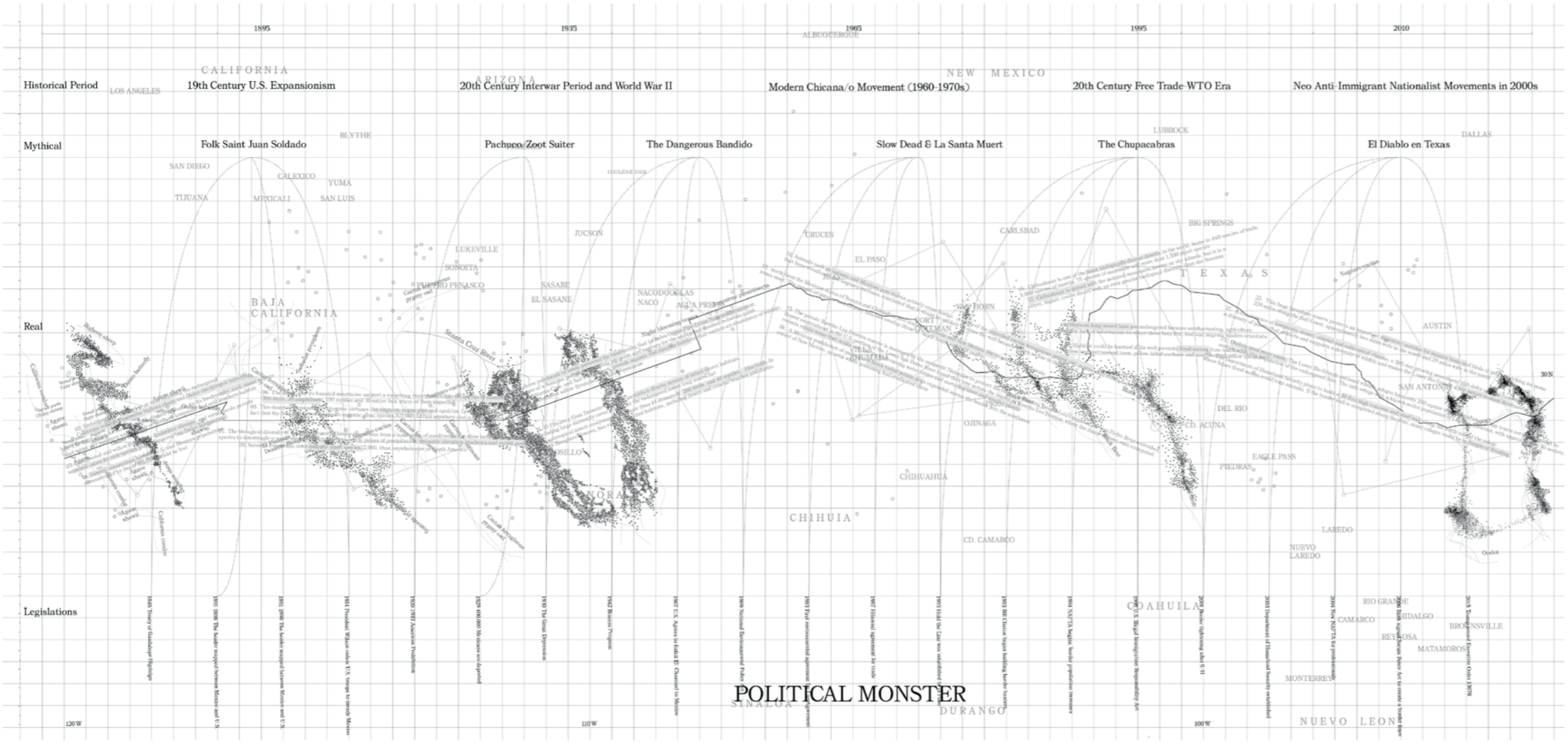


You remind yourself that the sighting of the monster happened 20 years ago



but it has never yet seized an opportunity for murder





## Counterfictions 边境怪谈

2019

performance in London Zoo, Granary Square, Richmark park

表演, 伦敦动物园, Granary广场, Richmark公园

Commissioned by Architectural Association

由伦敦建筑联盟学院支持

通过一系列的声音行走和故事讲述, 艺术家的表演试图将参与者‘传送’至美国-墨西哥边境。在这一跨越伦敦的行为表演中,《边境怪谈》相关的写作和声音片段受到了检视与评鉴。

A series of sound walks and storytelling sessions transposed participants to the U.S.-Mexico Border. In these series of performative events across London, writing and sound segments of *Counterfictions* were tested.



London Zoo performative event  
伦敦动物园表演现场

# Ghost Tower 鬼塔

2017 - 2018

single channel HD video (colour, sound)

单频影像(彩色, 有声)

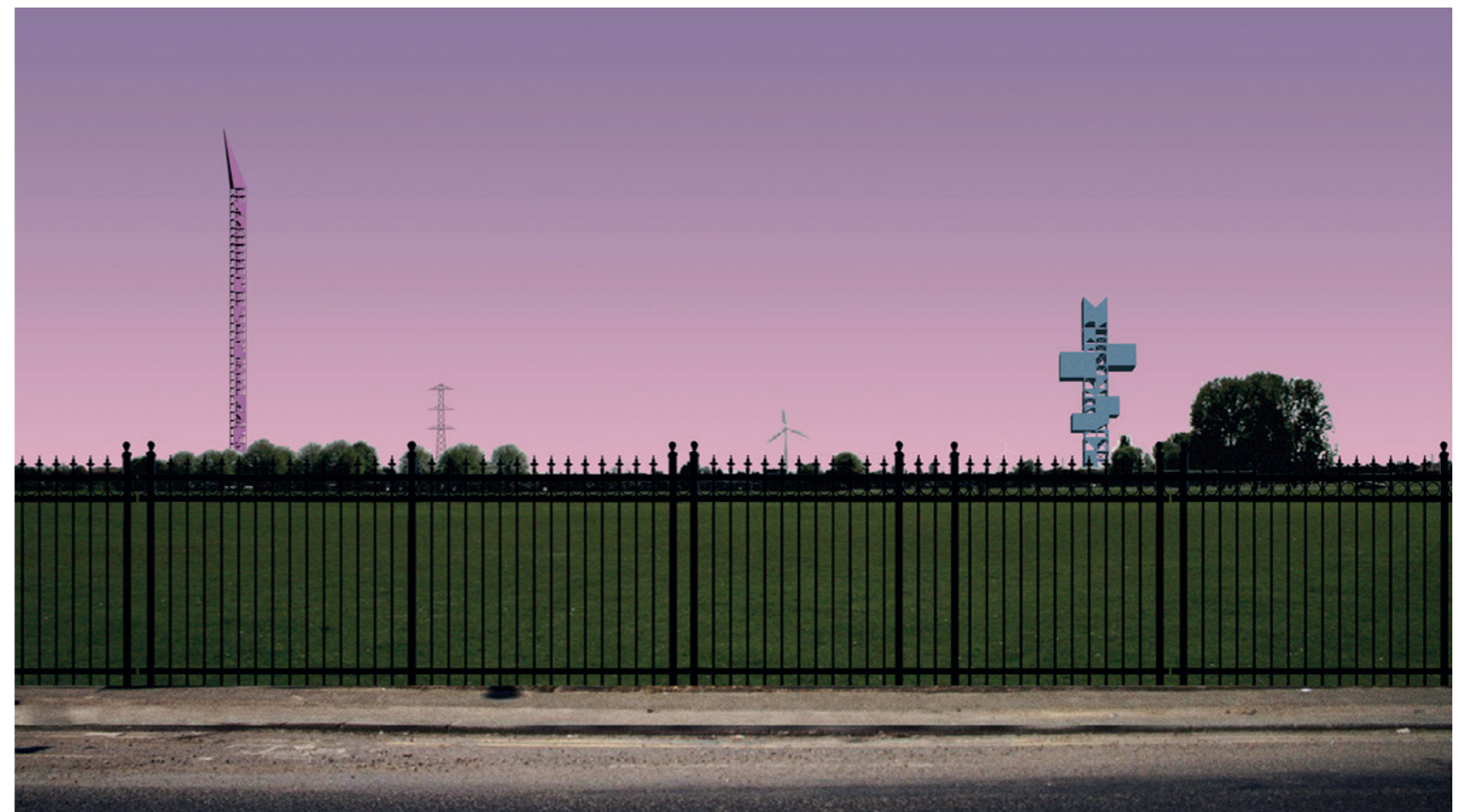
8' 25''

Commissioned by Architectural Association

由伦敦建筑联盟学院支持

主管Dagenham重建项目议员正遭受着由当下和过去事件导致的忧郁症, 而他们的噩梦正在《鬼塔》中上演。作为伦敦东部郊区Dagenham曾经的地标建筑的转世, 这些高层建筑的龙骨, 空旷的凉亭指涉着新自由主义过剩的欲望——一种虚假进步的美好框架。

The video shows the nightmare of Dagenham regeneration councilor, who is suffering from melancholia caused by both current and past events. Ghost towers are reincarnations of past and present archetypes of the borough. They are skeletal highrises, empty follies and leftovers of neoliberal desires – dream structures of false progress.



全片: <https://vimeo.com/291657227>

密码: miraj

# City of Objects 物件城市

2016 - 2017

collage, blueprint, model, performance

拼接图, 建筑图纸, 模型, 表演

Commissioned by Architectural Association; supported by the Greek Pavilion at the Venice Biennale

由建筑联盟学院, 威尼斯双年展希腊馆支持

在雅典市‘后文献展’(post-Documenta)的社会语境里, 一家私人资助的艺术机构创办了一个每周7天24小时开放的美术学院。这座学院既拥抱已有的街头生活, 又催化着城市中持续的危机。通过在城市中策划一系列建筑化的物件, 这所新机构希望能将精英与低阶文化、艺术与生活、学术与日常结合在一起。

In the post-Documenta context of Athens, a private-funded art institution proposes an open-gated, 24/7 curriculum in order to both embrace the existing street life and bring the catalyst to ongoing crises in the city. Through curating a series of programmed architectural objects in the city, the new institution hopes to bring high and low, art and life, academia and everyday life together.



Venice Architecture Biennale performance/exhibit view  
威尼斯建筑双年展表演和展览现场



# Binary Opposition 二元对立

2014

collage, blueprint, model

拼接图, 建筑图纸, 模型

Commissioned by K11 Wuhan; supported by Rice University Scholarship, and University of Minnesota Teaching Assistantship

由武汉K11, 赖斯大学奖学金, 明尼苏达大学助教奖支持

通过重构西方建筑史上推崇的经典历史、建筑和人物,《二元对立》以一系列拼贴和文本探索了原创与现成品、建筑与图像、文本与空间的模糊界限。

Through reconstructing canonized histories, buildings and figures circulating in Western architectural history, a series of collages and texts explore the uncertain boundaries between original and found, architecture and image, text and space.



K11 Wuhan installation view  
武汉K11现场

# Boundless City 无域之城

2010

single channel HD video (colour, sound)

单频影像(黑白, 有声)

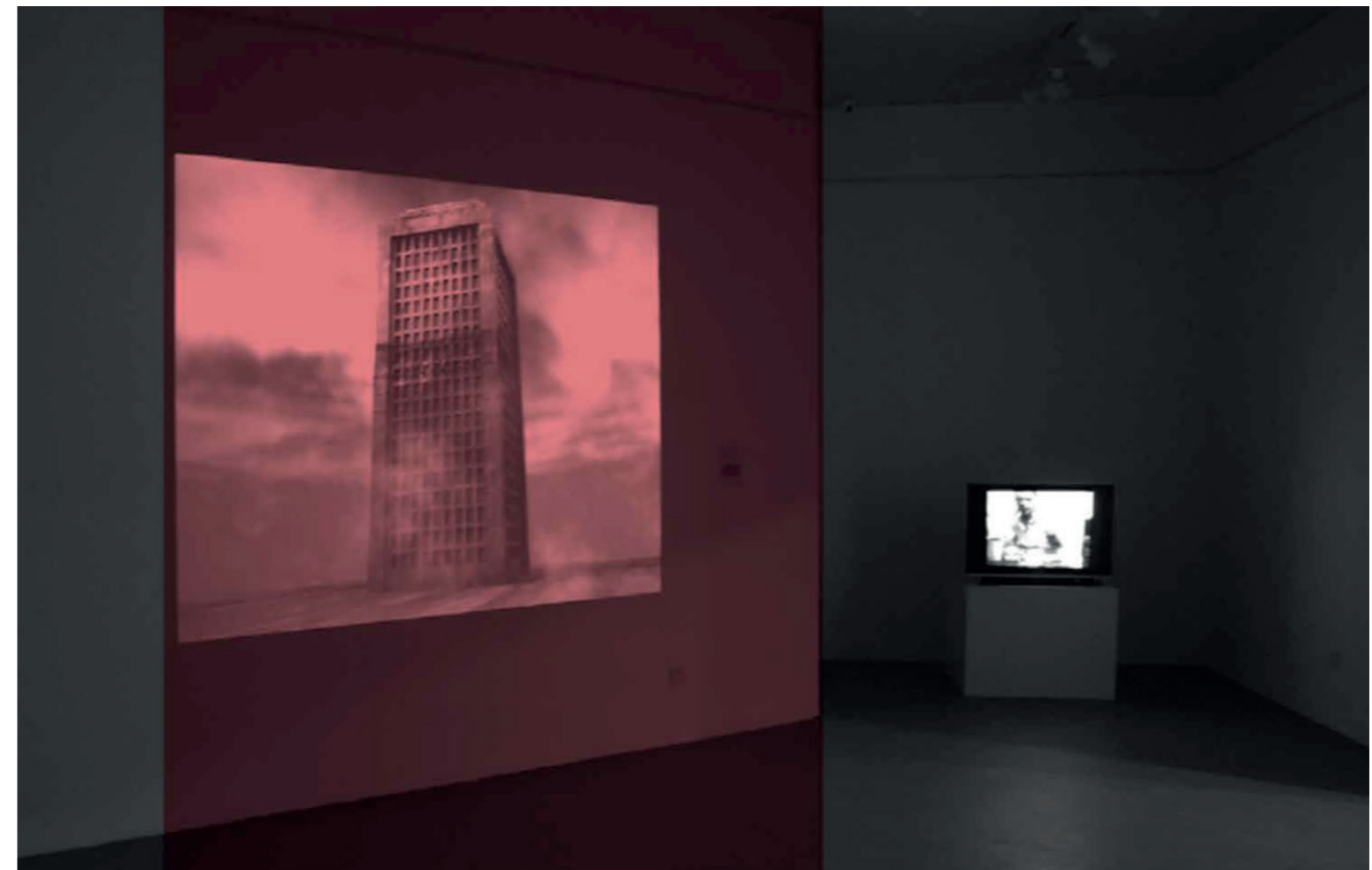
8' 35''

Commissioned by K11 Wuhan; supported by Metropolitan Design Centre Travel Fellowship, and University of Minnesota UROP Grant

由武汉K11, 城市设计中心旅行奖金, 明尼苏达大学本科研究奖金支持

影像装置《无域之城》主要由一部纪录片组成, 艺术家记录了一个正面临着变化的, 位于东湖边的武汉青年自治中心。

This video installation consists of a documentary film on a Wuhan-based Youth Autonomous Centre living on a natural reservoir that is facing changes.



K11 Wuhan installation view  
武汉K11现场





# 袁中天

1988年生于武汉

现工作生活于伦敦

## 教育背景

2016-19, 建筑学研究生, 伦敦建筑联盟学院 (AA)

2014-15, 建筑学研究生课程, 美国赖斯大学建筑学院 (Rice University)

2009-11/13-14, 建筑学工学学士, 美国明尼苏达大学 (2011-13年在丹麦哥本哈哥BIG和JDS建筑事务所工作)

2007-09, 艺术史学士, 美国明尼苏达大学

2009, 哥本哈根大学DIS项目, 艺术及建筑交流项目

## 个人展览及项目

2022, *Haunted Island*, V.O Curations, 伦敦 (即将)

2021, 艺术爱好者电影俱乐部: 袁中天: 武汉朋克, ArtReview, 伦敦

2020, 武汉朋克, 电影视频伞 (Film and Video Umbrella), 伦敦 (线上放映)  
1815, 武汉 K11

2019, 边境行走, 伦敦动物园, 伦敦 (表演)

## 部分群展及放映

2022, 跟着感觉走, 时代美术馆, 广州 (即将)

天线空间, 上海 (即将)

今日美术馆, 北京 (即将)

2021, 亲近更近, 未有名目的言说, 上海当代艺术博物馆, 上海

1815, 完美之隙 — 第九届华宇青年奖入围展, 三亚

边境怪谈, Aesthetica电影节 (即将)

1815, 东湖生态雕塑双年展, 武汉 (即将)

Videoex实验电影节, 瑞士苏黎世

亲近更近, 一场探索离散分离而又亲密无间的展览, 北京OCAT研究中心

武汉朋克, Art 11新锐创作奖, 武汉K11

武汉朋克, 春天棕榈, 上海天线空间

武汉朋克, 极度高效, 特别健康, 伦敦Somerset House

边境怪谈, 伦敦设计双年展, 伦敦Somerset House

2020, 武汉朋克, 第五届美术文献三年展, 湖北美术馆

武汉朋克, 一场探索冷眼旁观又自得其乐的展览, 北京OCAT研究中心

边境怪谈, Aesthetica艺术奖, 英国约克美术馆

2019, 边境怪谈, 伦敦建筑联盟项目公示

2018, 物件之城, 意大利威尼斯双年展希腊馆

鬼楼, 伦敦建筑联盟项目公示

室内剧场, 伦敦大都会大学建筑学院 (London Met)

2017, 室内剧场, 意大利罗马Campo空间

物件之城, 伦敦建筑联盟项目公示

2015, 筒子楼, 美国休斯顿赖斯画廊  
2014, 二元对立, 武汉K11  
2010, 无域之城, 武汉K11  
美国城市设计中心(Metropolitan Design Center)年度研究汇报展

### 奖项及委托

2022, 英国国家艺术委员会项目奖金  
2021-2022, 伦敦艺术电影机构FLAMIN奖金  
2021, 第九届华宇青年奖入围  
武汉K11 Art 11新锐创作奖获奖  
2020, OCAT研究中心研究型展览奖(联合策展人)  
电影视频伞 (Film and Video Umbrella) 作品委托  
华人当代艺术机构电子作品委托入围  
Aesthetica艺术奖  
2014-15, 美国赖斯大学建筑学院全额奖学金  
2014, 美国明尼苏达大学建筑学院SALA奖  
2013, 69.70地块盐湖城国际城市设计大赛荣誉提名  
2010, 美国城市设计中心年度研究奖  
美国明尼苏达大学本科研究项目奖金  
2009, 美国明尼苏达大学GLBTA优秀奖  
美国明尼苏达大学留学中心奖学金  
2007-11, 美国明尼苏达大学全球优秀学者奖学金

### 演讲及教学

2022, 电影+建筑研究生课程, 建筑联盟学院, 伦敦 (即将)  
实践讲座, 中央圣马丁学院Central St. Martins, UAL (即将)  
2021, 金史密斯学院Goldsmiths, University of London宗教与艺术学术会议  
访问艺术家讲座, 萨凡纳艺术与设计学院 SCAD  
亲近更近, 公共项目对谈, 北京OCAT研究中心  
客座导师, 萨凡纳艺术与设计学院 SCAD  
Frank Davis纪念讲座系列, 伦敦大学考陶尔德艺术学院The Courtauld  
Institute of Art  
2020, 公共项目对谈, 北京OCAT研究中心  
艺术家讲座, 英国约克美术馆  
2018, 伦敦建筑联盟学院受邀评图  
意大利威尼斯双年展希腊馆讨论会  
2016, 公共演讲, 北京创意者  
2014, 美国明尼苏达大学建筑学院助教

2010, 文化景观, 美国城市设计中心年度研究奖讲座

### 策展项目

2020, “一场探索离散分离而又亲密无间的展览”, 北京OCAT研究中心 (联合策展人)  
2014, 艺术空间, 为美国明尼苏达大学研究生课程策划中国不同城市的艺术家工作室参观  
2009, 越南女性艺术展, 资深策展人Diane Mullin策展助理, 韦斯曼美术馆 (Weisman Art Museum)

### 部分文字和出版物

2022, 边境怪谈, 由书局Page Bureau出版 (即将)  
2021, 一声暮光乍泄, 《馋chán》杂志, Common Floating出版物  
艺术论坛Critics' Picks, 贺潇  
艺术界, 一场探索去中心化而又亲密无间的展览 | Maifen  
特拉维斯·杰普逊: 幽灵世界, 华宇奖写作计划, 贾芷涵翻译成中文  
2020, 武汉朋克, 低理论第二期: 身体  
混乱中的自循环, 公共项目对谈, 北京OCAT研究中心  
1815展览图册, 写作者: Yoojin Choi, 王辛, Doron von Beider & Maja Mazurkiewicz  
在真实与虚构之间, 与Manijeh Verghese对谈, Aesthetica杂志  
武汉朋克, Steven Bode, 电影视频伞委托文章  
失真, 龙星如, 电影视频伞委托文章  
武汉朋克, AArchitecture 40  
Future Now: Aesthetica Art Anthology  
2019, 鬼楼, AA项目公示出版物  
2018, 物件城市, AA招生图册  
2014, 关联未来展览图册, 武汉K11  
2010, 青年影像艺术见展览图册, 武汉K11

### 评审和驻留

2021, V.O Curations驻留项目  
Aesthetica艺术奖评委  
2017, 意大利罗马Campo空间

Chris Zhongtian Yuan  
Born 1988 in Wuhan  
Lives and works in London

#### Education

2016-19, AA Diploma/M.Arch, Architectural Association School of Architecture, London

2014-15, Master of Architecture courses, Rice University, Houston, TX

2009-11/13-14, Bachelor of Science in Architecture, University of Minnesota, Twin Cities

(two-year employment gap in Copenhagen, Denmark)

2007-09, BA Art History courses, University of Minnesota, Twin Cities

2009, Art & Architecture, Copenhagen University/DIS, Copenhagen

#### Solo Projects & Screenings

2022, *Haunted Island*, V.O Curations, London (forthcoming)

2021, Art Lovers Movie Club: Chris Zhongtian Yuan, 'Wuhan Punk', ArtReview (online screening)

2020, *Wuhan Punk*, Film & Video Umbrella, London (online screening)  
1815, K11, Wuhan

2019, *Border Walks*, London Zoo, London (performance)

#### Selected Group Exhibitions & Screenings

2022, *Follow the Feeling*, Times Museum, Guangzhou (forthcoming)

*tbd*, Antenna Space, Shanghai (forthcoming)

*tbd*, Today Art Museum, Beijing (forthcoming)

2021, *Close, Closer*, The Dwelling Place of the Other, Power Station of Art, Shanghai

1815, Huayu Youth Art Award Shortlist Exhibition

*Counterfictions*, Aesthetica Film Festival

1815, East Lake Sculpture Biennale, Wuhan

*Wuhan Punk*, Videoex, Zurich

*Close, Closer*, A Continuation of Decentralized Reality with Expanding Intimacy, OCAT Institute, Beijing

*Wuhan Punk*, K11 Art Prize, K11, Wuhan

*Wuhan Punk*, Spring Time, Palm Trees, Antenna Space, Shanghai

*Punk*, Hyper Functional, Ultra Healthy, Somerset House, London

*Counterfictions*, London Design Biennale, Somerset House, London

2020, *Wuhan Punk*, 5th Documentary Exhibition of Fine Art Triennale, Hubei Museum of Art, Wuhan

*Wuhan Punk*, Banal Objects, DIY Aesthetics, OCAT Institute, Beijing

*Counterfictions*, Aesthetica Art Prize, York Art Gallery, York

2019, *Counterfictions*, AA Project Review, London

2018, *City of Objects*, Venice Architecture Biennale Greek Pavilion

*Ghost Tower*, AA Project Review, London

*Domestic Theatre*, London Met Architecture School

2017, *Domestic Theatre*, Campo Space, Rome  
*City of Objects*, AA Project Review, London  
2015, *Shotgun*, Rice Gallery, Houston, TX  
2014, *Binary Opposition*, K11, Wuhan  
2010, *Boundless City*, K11, Wuhan  
Travel Fellowship, Metropolitan Design Centre, Minneapolis

#### Awards & Commissions

2022, Arts Council England National Project Grant  
2021-2022, Film London FLAMIN Fellowship  
2021, Huayu Youth Art Award Finalist  
K11 Art 11 Prize Winner  
2020, OCAT Institute Research-based Curatorial Project (co-curator)  
Film & Video Umbrella Commission  
CFCCA & CAN Digital Commission Finalist  
Aesthetica Art Prize Winner  
2014-2015, Rice University School of Architecture, Full Scholarship and Fellowship  
2014, University of Minnesota School of Architecture SALA prize  
2013, 69.70 International Urban Design Competition, Honourable Mention  
2010, Metropolitan Design Centre Travel Fellowship  
University of Minnesota UROP Research Grant  
2009, UMN GLBTA Excellence Award  
Learning Abroad Centre Diversity Scholarship  
2007-2011, University of Minnesota Global Excellence Scholarship

#### Teaching & Talks

2022, Artist talk, Architecture + Film Seminar, Architectural Association (forthcoming)  
Practice Lecture, Central St. Martins, London (forthcoming)  
2021, Goldsmith University Art & Religion Conference  
Artist talk & visiting artist mentor, Savannah College of Art and Design, Atlanta  
*Close, Closer*, Public Program Conversation, OCAT Institute  
Artist talk, Frank Davis Memorial Lecture Series, The Courtauld Institute of Art  
2020, *Year Zero*, Public Program Conversation, OCAT Institute  
Artist talk on *Counterfictions*, York Art Gallery  
2018, Invited Juror to AA Intermediate 15  
Venice Architecture Biennale Greek Pavilion Symposium  
2016, Public Talk, Beijing Creatives  
2014, Teaching Assistant, May-term course, University of Minnesota, Twin

#### Cities

2010, Lecture on Chinese Cultural Landscape, Metropolitan Design Centre

#### Curatorial Projects

2020, *Banal Objects, DIY Aesthetics*, OCAT Institute, Beijing (co-curator)  
2014, *ArtSpace China/NYC*, curated events and artist studio visits in New York City and various cities in China, with Andrea Johnson  
2009, *Changing Faces: Vietnamese Female Artists*, Curatorial assistant to Diane Mullin, Weisman Art Museum

#### Press & Publications

2022, *Counterfictions*, published by Page Bureau (forthcoming)  
2021, *A Heavy Choking, A Monster Roar, A Neglected Dawn*, *Chán Magazine*, Common Floating publications  
Ghost World by Travis Jeppesen for Huayu Youth Art Award, translated by Dot Zhihan Jia  
Artforum *Critics' Picks* by Fiona He  
LEAP, *A Continuation of Decentralized Reality with Expanding Intimacy* by Maifen  
Conversation with Sophie Xiaofei Guo, OCAT Institute  
2020, *Wuhan Punk*, low theory issue 2: body  
*Year Zero*, public program conversation, OCAT Institute  
*1815*, published by K11 Wuhan, texts by Yoojin Choi, Xin Wang, Doron von Beider & Maja Mazurkiewicz  
*Between Reality and Fiction*, in conversation with Manijeh Verghese, Aesthetica Magazine  
*Wuhan Punk*, Steven Bode, Film & Video Umbrella  
*Unreal*, Iris Long, Film & Video Umbrella  
*Wuhan Punk*, AArchitecture 40  
*Future Now: Aesthetica Art Anthology*  
2019, *Ghost Towers*, AA Project Review  
2018, *City of Objects*, AA Perspectus  
2014, *Binary Opposition, Connecting Future Catalogue*, K11 Wuhan  
2010, *Boundless City, Young Video Artist Group Catalogue*, K11 Wuhan

#### Residencies & Advisory

2021, V.O Curations Residency  
2021, Aesthetica Art Prize Jury  
2017, Campo Space, Rome