

Access Through a Detour

19th January to 11th March 2018

aaajiao, Wong Ping, Liu Yefu, Liu Yin, Nabuqi, Song Ta,
Wang Shang, Cici Wu, Lantian Xie, Yan Jun, and Yu Ji

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‘Access Through a Detour’ is a group show organized by Magician Space. The exhibition explores the discrepancy of what is seen and unseen to the viewer, looking at how artists move beyond the definable boundary of things.

To go somewhere via a detour is not the same as losing attentiveness. It is about taking into account something not immediately visible, when there is a certain pleasure in becoming unmoored with a sense that an image can never quite fully capture something in its entirety. In this context, how does distancing help us to produce an effect within this situation? Here, we look at how strategy, allusion, and creating somatic experiences can offer alternatives to discover - and help better articulate - people and objects. Many of the works choose a way to filter or locate a particular signal from a noise of information in order to clarify our way of experiencing a phenomenon.

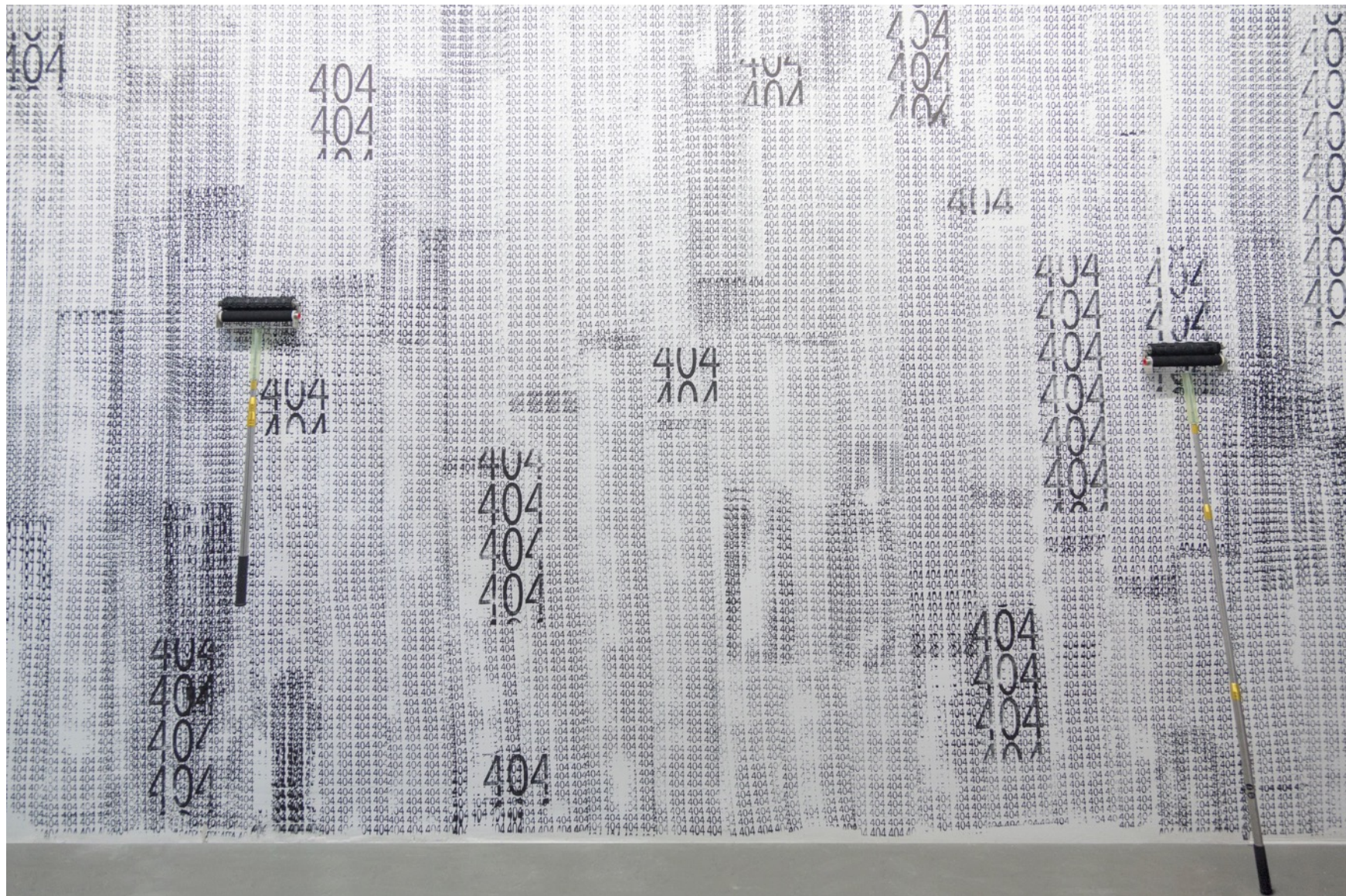
The filmmaker Krzysztof Kieślowski once described the role of a filmmaker as akin to participating in a ski slalom: the skill is to weave between obstacles laid out in advance of the oncoming artist – who moves around to both obscure and resist - looking to find a path in order to arrive back to the audience. He was talking about barriers of Polish filmmakers as a game against constraints. Is there something we can gain by using an indirect approach to engage the world? What if we imagine these poles to be dispersed further away? In other words, is there anything else a detour might grant us access to?

Lantian Xie (b.1988, China) is an artist from Dubai who makes images, objects, stories, and situations. Xie holds an MFA from the School of the Art Institute of Chicago and is editor-at-large at Dubai-based publishing practice *THE STATE*. He is a recipient of the Sheikha Manal Young Artist Award of the United Arab Emirates and recently exhibited in the UAE Pavilion at the 57th Venice Biennale.

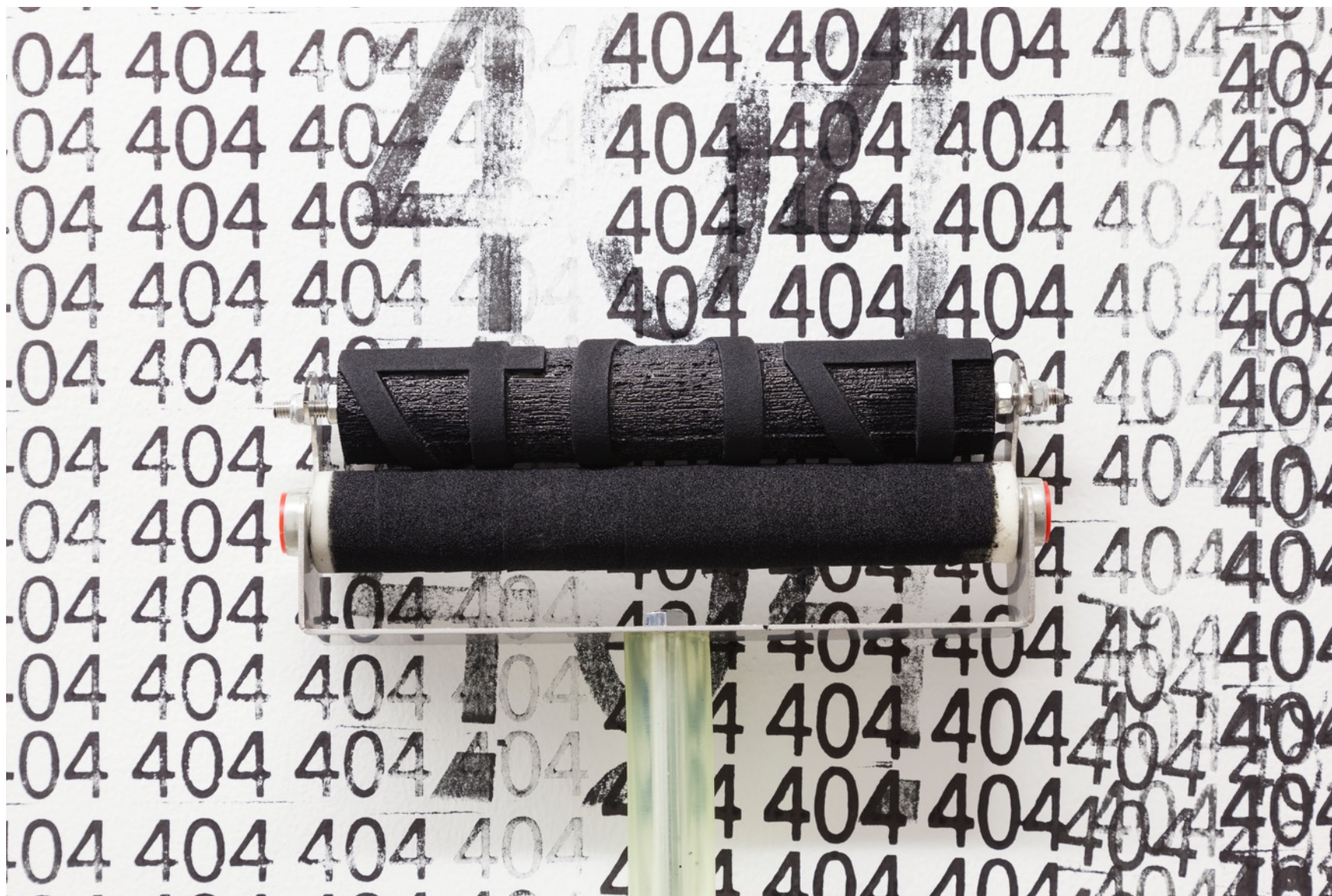


Lantian Xie, *Home-delivery Motorcycle Parked Outside*, 2014, found objects, dimensions

aaajiao (b.1984, Xi'an) lives and works in Shanghai and Berlin. Active as a new media artist, blogger, activist and programmer, aaajiao is the virtual online persona of artist Xu Wenkai. Aaajiao's works explore new systems of thought, emerging controversies and phenomenon surrounding the Internet – with many specific projects focus on data processing, the blogsphere/wemedia, and the filtration of information. His work has solo exhibitions organized at OCAT Xi'an, Xi'an (2016), Centre for Chinese Contemporary art, Manchester (2016), chi K11 museum, Shanghai (2013). Major group exhibitions including Institute of Contemporary Art Boston, Boston (2018); Haus der elektronischen Kunste, Basel (2017); Jewish Museum, New York (2016); Yuz Museum, Shanghai (2016); and chi K11 museum, Shanghai (2016).



aaajiao, 404404404, 2017, ink, sponge roller, dimensions variable



aaajiao, 404404404, 2017, detail

Liu Yefu (b.1986, Beijing) currently lives and works in Beijing. Behavioral traits, visual trends, body gestures, phrases or the intonation of foreign voices fall under his analysis as he explores the migration of language and emergence of new images produced through the unexpected encounters between East and West. Solo exhibition: Magician Space, Beijing (2016); Major group exhibitions include UCCA, Beijing



MAGICIAN SPACE
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Liu Yefu
Random Target, Oct 2 2017 Beijing Subway
2017
inkjet print
146.7 x 110 cm

Wang Shang (b.1984, Beijing) currently lives and works in Beijing. Wang Shang is an artist and certified gemologist, whose work examines the convergence of art, geology, and natural history. He graduated from Goldsmiths College and the Royal College of Art. Upon graduation, he founded his own brand, the eponymous S.H.A.N.G. This has allowed Wang Shang work between these two fields in order to explore their possibilities and differences. Major exhibitions include: Rubell Family Collection, Miami (2017); Art Basel in Basel, Basel (2017); OCAT Shenzhen, Shenzhen (2014); UCCA, Beijing (2011).



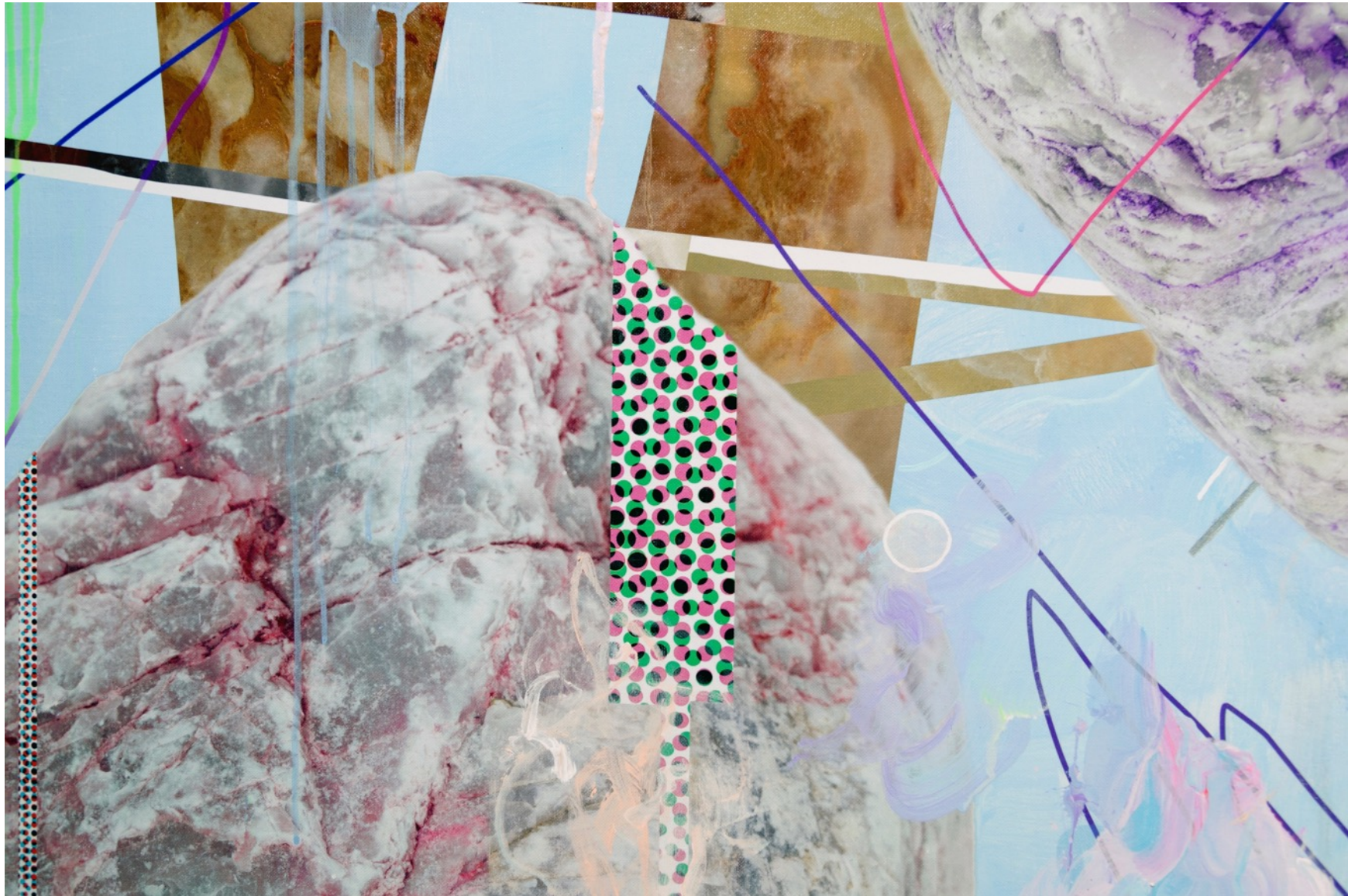
Wang Shang, *Rock Jue*, 2017, acrylic on canvas, screenprint, 200 x 180 cm



Wang Shang, *Access Through A Detour*, 2018, exhibition view



Wang Shang, *Rock Ming*, 2017, acrylic on canvas, screenprint, 180 x 160 cm



Wang Shang, *Rock Ming*, 2017, detail



Access Through a Detour, 2018, exhibition view

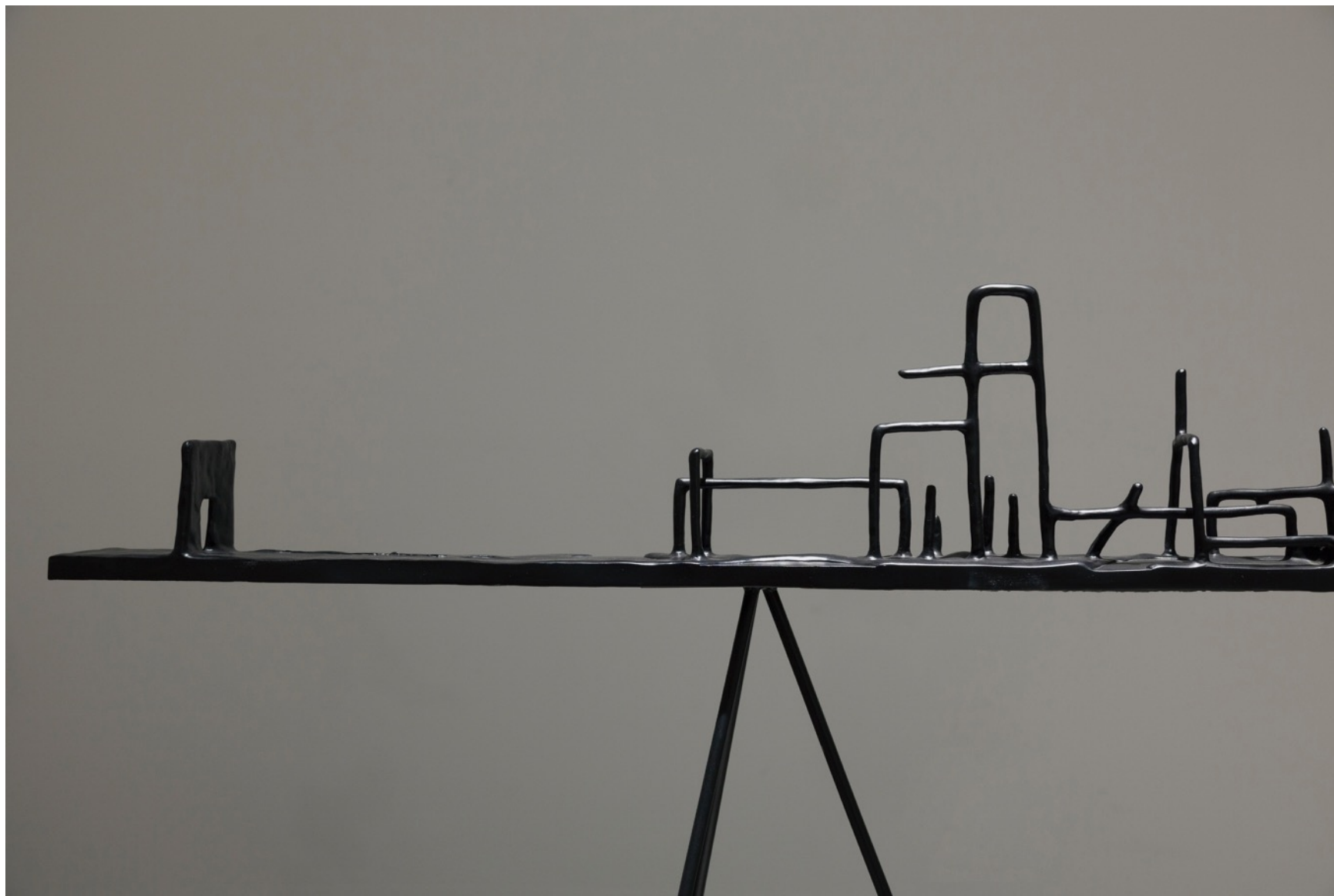
Nabuqi (b.1984, Inner Mongolia) graduated from Central Academy of Fine Arts in 2013, and currently lives and works in Beijing. Nabuqi works with sculptural forms in bronze and steel whose scale are often exaggerated or miniaturized in relation to the human body. The objects are perceived in an un-fixed state of movement between object and the transformation of its surroundings – a reciprocal process whereby human perception and the form of an object co-constitute one another. Previous exhibitions include: Sadie Coles, London (2017); UCCA, Beijing (2017); 11th Shanghai Biennale, Shanghai (2017); and Gwangju Biennale, Gwangju (2016).



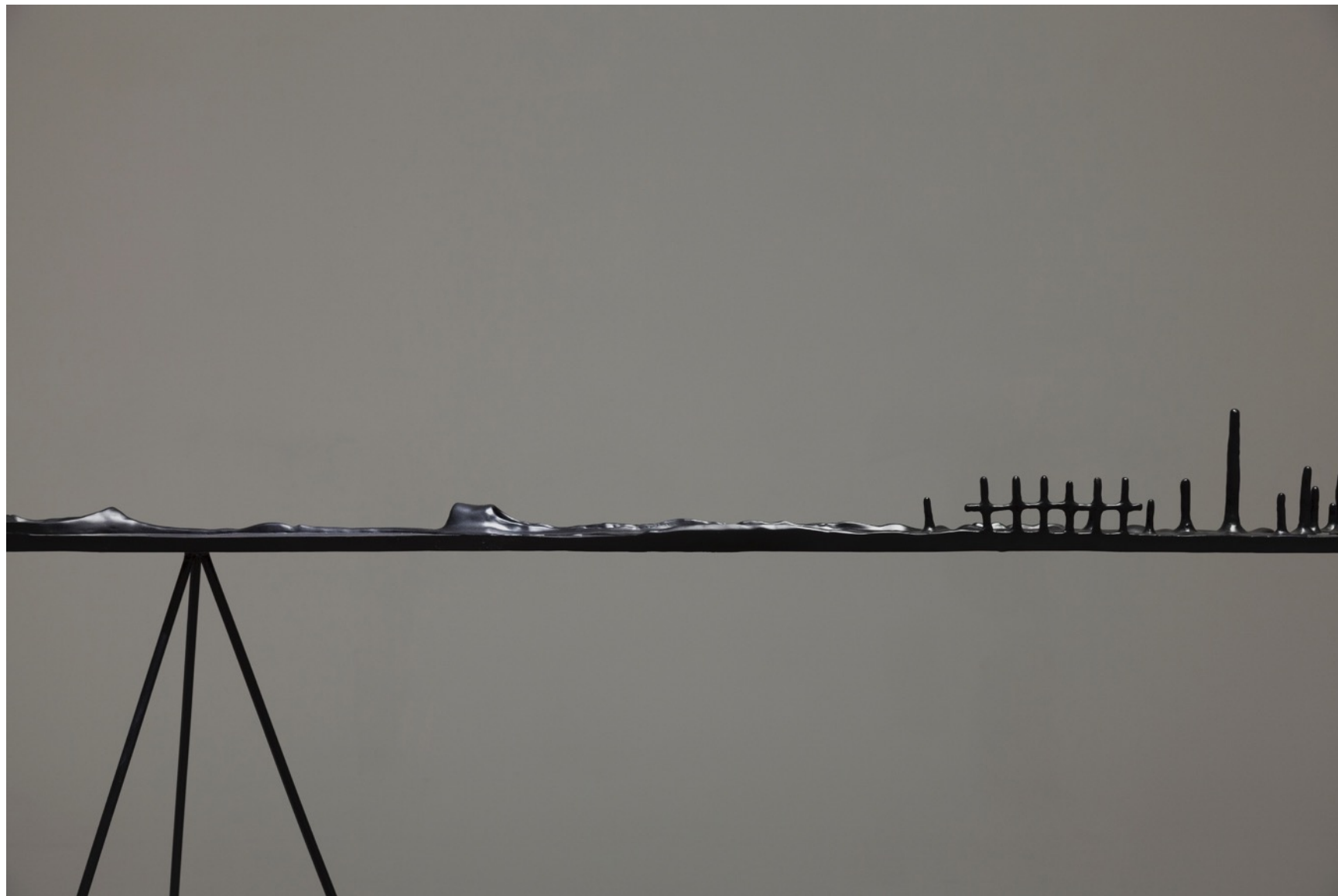
Nabuqi, *Access Through a Detour*, 2018, exhibition view



Nabuqi, *A View Beyond Space No.4*, 2015, stainless steel, varnish, 400 x 80 x 10 cm



Nabuqi, *A View Beyond Space No.4*, 2015, detail



Nabuqi, *A View Beyond Space No.4*, 2015, detail



Nabuqi, *A View Beyond Space No.15*, 2017, concrete, acrylic, 24 x 24 x 7 cm

Song Ta (b.1988, Leizhou) louche brand of conceptual art thrives on both the threshold of public tolerance and the emancipatory potential of a good absurd joke. He focuses on the enigmatic or eccentric hallmarks of a particular system, using his own unique form of humor and a series of caricatures to render visible clandestine forms of power and their endless network of bureaucracy. Previous exhibitions include: Times Museum, Guangzhou (2017); Sharjah Biennale, Sharjah (2016); Kunstmuseum Bern, Bern (2016); Para/Site, Hong Kong (2015); Taikang Space, Beijing (2015); and UCCA, Beijing (2013).



Song Ta, *The Fighting Boys*, 2016, single-channel video, 6 min 41 sec



Song Ta, *The Fighting Boys*, 2016, single-channel video, 6 min 41 sec



Song Ta, *The Fighting Boys*, 2016, single-channel video, 6 min 41 sec



Access Through a Detour, 2018, exhibition view

Cici Wu (b. 1989, Beijing) currently works and lives in New York. Cici conceives of sculptural ensembles whose anachronistic forms resist the rapid proliferation of technology and their covert role in conditioning behavior. She looks to heighten our engagement with culture to focus on more nuanced gestures and experiences, drawing on informal relationships to art making inspired by cinematic tropes. Her work seeks to avoid being political by reaching out for the universal.



Cici Wu, *Foreign Object #1 Fluffy Light* (Wang Xu)

2017, handmade opalescent glass, CDS photo-reflectors, orange + orange LED indicator, switch, chargeable battery, electronic board, memory card, floral foam, Sichuan peppers, mineral pigment, glue

15.24 x 13.97 x 10.16 cm



Cici Wu, *Foreign Object #1 Fluffy Light (Wang Xu)*, detail



Cici Wu, *Foreign Object #1 Fluffy Light (Wang Xu)*, detail



Cici Wu, *Foreign Object #1 Fluffy Light (Wang Xu)*, detail

Liu Yin (b.1984, Guangzhou) graduated from Guangzhou Academy of Fine Arts, and currently lives and works in Guangzhou. Liu Yin reinterprets a stream of images culled from news feeds, advertisements, as well as masterpieces from art history. They undergo a cartoon-effect as the images are painted again into another parallel reality re-imagined by the artist. She adds another layer to our way of seeing things, playing with our sense of knowing and feeling in this world. Major recent exhibitions include: BANK, Shanghai (2017); Arrow Factory, Beijing (2015); and M WOODS Museum, Beijing (2015).



Liu Yin, *Two Warriors*, 2015, pencil, watercolor, acrylic on canvas, 78.7 x 109.2 cm (x 2)



Access Through a Detour, 2018, exhibition view

Wong Ping (b. 1984, Hong Kong) discusses his observations of society using visual animations and auditory narrations that touch upon the abstract desires, pathos, and stories inspired by the urban conditions and sub-cultures existing in Hong Kong. He was awarded the Art Sanya Award in 2017 and his work has included in institutions including a solo exhibition at Things that can happen, Hong Kong (2015). Group exhibitions include Arts Center Melbourne, Melbourne (2017); Centre for Chinese Contemporary art, Manchester (2016); and M+ Museum, Hong Kong (2015).



Wong Ping, *Access Through a Detour*, 2018, exhibition view



Wong Ping, *An Emo Nose*, 2015, single channel video animation, 4 min 23 sec



Wong Ping, *Stop Peeping*, 2014, single channel video animation, 3 min 48 sec

Yan Jun (b.1973, Lanzhou) is an influential musician and poet in the field of improvised experimental music. His individual and collaborative performances span from an interest in feedback, field recording, voice, and amplifying body movement, silent intervals and the working with background sound in a direct unmediated manner. Other projects include using the homes of audiences as a venue for a tour of impromptu performances. Yan is member of FEN, Tea Rockers Quintet, and founder of the guerrilla label Sub Jam. His projects can be followed on yanjun.org.

Yu Ji (b.1985, Shanghai) produces a constellation of work that draws together sculpture, installation, video, and performance. Her practice involves a long-term sculptural concern with volume and temporality, an inquiry that has expanded to an array of influences spanning ecological questions of a landscape, fragments of figures from archaeological ruins, geological features, bodily intervention, and man-made construction materials. She is co-founder of the not-for-profit AM Art Space in Shanghai (2008). In 2017 she was nominated for the Hugo Boss Asia Art award and her work has been exhibited in exhibitions such as Sadie Coles, London (2017); 11th Gwangju Biennale, Gwangju (2016); and Palais de Tokyo, Paris (2014).



Yan Jun & Yu Ji, *Deep in the Cloud*, 2013, documentary, HD video, 15 min 13 sec



Yan Jun & Yu Ji, *Deep in the Cloud*, 2013, HD video, 15 min 13 sec



Yan Jun & Yu Ji, *Deep in the Cloud*, 2013, HD video, 15 min 13 sec



Yan Jun & Yu Ji, *Deep in the Cloud*, 2013, HD video, 15 min 13 sec

Selected Media Reports



State of the Arts: Group Show Explores the Idea of Detour at Magician Space

 GJ Cabrera |  Jan 23, 2018 2:30 pm | [Add a comment](#) | 321 reads

After four years hosting solo shows, Magician Space has decided to amass a crew for their latest exhibition *Access Through a Detour*, selecting a large and solid group (11 artists in total) of up-and-coming Chinese artists: Aajiao (an avatar of Xu Wenkai), Wong Ping, Liu Yefu, Liu Yin, Nabuqi, Song Ta, Wang Shang, Cici Wu, Lantian Xie, Yu Ji and Yan Jun.

What brings the show together is the desire to find new ways to engage the viewer through what the curator considers to be “a detour,” but don’t be misled, here the detour is part of the plan, and encompasses strategies, allusions or somatic experiences that better-complement the appreciation of the works.



The exhibition features 11 artists

The works shown at this exhibition find new ways to articulate messages, asking the viewer to think beyond what meets the eye. Arguably, such a statement could be widely applied to art making: referencing previous works or current events, and exploring and reinterpreting new and different mediums are prevalent techniques within contemporary art practice, however, that being acknowledged, this show truly resonates from the vigor each artist brings to their own experimentations with concept and media manipulation.

Yan Jun, Lanzhou-born but Beijing-based, is known as a leading light in Beijing’s sound art and experimental music world. His piece, “Deep in the Cloud”, is a video installation reproducing moments of his 2013 performance with Yu Ji at AM Art Space in Shanghai. A ruinous room is filled with debris, in which the shapes and the movement of the performers and audience created shadows in the dust that were bound to Yan Jun’s sound. The video installation allows a glimpse of this powerful moment when multiple-connections were established between artists, viewers, space, and the medium itself.



Yan Jun and Yu Ji, *Deep in the Cloud*, 2013, Documentary, HD video, 15 min 13 sec

Liu Yin’s drawings take inspiration from many sources: current news feeds, adverts, and artistic masterpieces themselves, which are then rendered through a shojo-manga filter. The work “Two Warriors” (2015) belongs to the latter category (borrowing heavily from Spanish artist Goya’s “La Maja” and “La Maja Desnuda”) and consists of two paintings depicting two soldiers in a garden lying next to each other: In one they’re wearing their official garments and in the other they’re naked. The pieces follow the aesthetic Liu Yin is known for: The soldiers are depicted as *kawaii* (cute) characters with big sparkly eyes, soft expressions, and a liberal dose of naiveté. The result is two ambiguous entities that in many ways defy their original source of inspiration.



Cici Wu, *Foreign Object #1 Fluffy light* (Wang Xu), 2017, mixed media

Another eye-catching installation is Cici Wu’s piece “Foreign Object #1 Fluffy light (Wang Xu)”. Wu is known for using electronics and machinery to create quirky mechanisms that elaborate on the intimate relationship we share with machines and technology. The device in the installation captures frames from scenes in films and projects them emitting LED light accordingly, creating a new narrative based on a subject that is hardly perceptible to the untrained eye.

Take your time to explore these and the other works at Magician Space over the next few weeks. *Access Through a Detour* is a free exhibition and will be on view until Mar 11.

Magician Space

Tue-Sun, 10am-6pm, 798 Dashanzi Art District, 2 Jiuxianqiao Lu, Chaoyang District (5840 5117)

大山子艺术区朝阳区朝阳区酒仙桥路2号大山子艺术区

Images courtesy of Magician Space

MAGICIAN SPACE
魔金石空间

+8610 5978 9635

magician.space

info@magician-space.com

Beijing 798 Zone D