

About the Artist

Guo Cheng (b.1988) is an artist currently lives and works in Shanghai. His practice mainly focuses on exploring the interrelation between mainstream/emerging technologies and individuals under the context of culture and social life. In recent years, his practice has dealt with themes such as the Anthropocene and Second Nature, digitalized interobjectivity, and infrastructures and ideologies behind. Guo Cheng's works often use humorous yet calm plastic language, linking grand issues with seemingly arbitrary objects, and providing critical perspectives for discussion and imagination.

His recent solo exhibitions include: *Almost Unmeant*, Magician Space, Beijing, China (2020); *Down to Earth*, Canton Gallery, Guangzhou, China (2019). Major group exhibitions include: *BOOMERANG—OCAT Biennale 2021*, OCAT Shenzhen, Shenzhen, China (2021); *Spinning East Asia Series I: A Compass in Hand*, Centre for Heritage, Arts and Textile, Hong Kong, China (2021); *Machine Learning Human Dreams*, Deutsches Hygiene-Museum, Dresden, Germany (2021); *Disenchantment, Exploded View, Glider vs. Airplane*, G Museum, Nanjing (2021); *We=Link: Sideways*, A Chronus Art Center (CAC), Shanghai (2020); *How Do We Begin?*, X Museum, Beijing, China (2020); *The Eternal Network* (exhibition of Transmediale 2020), HKW, Berlin, Germany (2020); *The Process of Art: TOOLS AT WORK*, Power Station of Art, Shanghai, China (2019); *Notes from Pallet Town*, UCCA Dune, Qinhuangdao, China (2019); *Deja vu*, Today Art Museum, Beijing, China (2019); *Open Codes. Connected Bots*, Chronus Art Center, Shanghai, China (2019); *Free Panorama*, Pingshan Culture Center, Shenzhen, China (2019); *Tracing the Mushroom at the End of the World*, Taikang Space, Beijing, China (2019); *Shanghai Beat*, Contemporary Art Museum, Kumamoto, Japan (2018); *Machines Are Not Alone: A Mechanic Trilogy*, Chronus Art Center, Shanghai (2018); *Life Time*, Mu Art Space,

Eindhoven (2017); *The Ecstasy of Time*, He Xiangning Art Museum, Shenzhen (2017) etc..

He obtained 2020-2021 Porsche “Young Chinese Artist of the Year” (Shanghai, 2021); Ars Electronica Honorary Mentions (Linz, 2020); CAC://DKU Research & Creation Fellowship (Shanghai, 2020); STARTS Prize Nomination (Linz, 2020); the Digital Earth fellowship (2018-2019); the Special Jury Prize of Huayu Youth Award (Sanya, 2018); the Bio-Art & Design Award, The Hague (2017).

Liu Guangli (b.1990) was born in Lengshuijiang, he currently lives and works in Paris. Graduated from Le Fresnoy - Studio national des arts contemporains in 2020. Passionate about image-making, he has developed an art practice around painting, video art, 3D animation, and virtual reality. His works attempt to question how the digital medium fits into contemporary storytelling and the reconstruction of our collective memory. He won the prize Golden Nica in the Computer Animation categorie at Ars Electronica (2021), Golden Key for best short film at Kassel Dokfest (2021).

Liu is recipient of numerous film festival, include: Taiwan International Documentary Festival, Taipei (2022); Digital Art Festival, Videoformes, Clermont-Ferrand, France (2022); Ann Arbor Film Festival, Ann Arbor, America (2022); Cinéma du réel, Paris, France (2022); Internationale Kurzfilmtage Oberhausen, Oberhausen, Germany (2022); One Song Is Very Much Like Another, And The Boat Is Always From Afar, Guangdong Times Museum, Guangzhou, China (2022); HiShorts! Film Festival, Xiamen, China (2021); Collective exhibition, Memento, Zeto Art, Paris, France (2021); Festival International de Videoarte, Buenos Aires, Argentina, First Prize (2021); Beijing International Short Film Festival, Beijing, China, Special mention (2021); Chicago Underground Film Festival, Chicago, America, Honorable mention (2021).

Xin Liu (b. 1991) is an artist and engineer. In her practice, Xin creates experiences/experiments to take measurements in our personal, social and technological spaces in a post-metaphysical world: between gravity and homeland, sorrow and the composition of tear, gene sequencing and astrology. She examines the discourse-power nexus as an active practitioner, an experimenter and a performer. Her recent research and interest center around the verticality of space, extraterrestrial explorations and cosmic metabolism.

Xin is the Arts Curator in the Space Exploration Initiative in MIT Media Lab, a member of the inaugural ONX studio program founded by New Museum and Onassis NY and Silver Arts Project in the World Trade Center. She is also an artist-in-residence in SETI Institute. She is recipient of numerous awards and residencies, including Porches Chinese Young Artist of the Year 2021, 30 under 30 Asia, X Museum Triennial Award, the Van Lier Fellowship from Museum of Arts and Design, Sundance New Frontier Story Lab, inaugural Europe ARTificial Intelligence Lab residency with Ars Electronica, SXSW Interactive Innovation Award, Core 77 Interaction Design Award, Fast Company Innovation by Design Award, Huayu Youth Award Finalist and Creative Capital On Our Radar. She has been commissioned by institutions including M+ Museum (Hong Kong), Ars Electronica (Austria), Rhizome (USA), Media Art Xploration Festival (USA), Onassis Foundation (US & Europe) and Abandon Normal Devices Festival (UK). She has joined several residency programs including Queens Museum Artist Studio program, New INC, Watermill Center and Pioneer Works. She is an advisor for LACMA Art+Tech Lab and a faculty member at The Terraforming, a new research program at Strelka Institute in 2020-2021.

Xin graduated from MIT Media Lab with a master degree in Media Arts and Sciences after her M.F.A from Rhode Island School of Design and B.E from Tsinghua University in Beijing (Measurement, Control Technology, and Instrument).

Tarak works at the intersection of forms, objects and systems within art and architecture. His works traverse an ecological system of objects, a process of reading / extracting / re-creating everyday world. Decoding the formal composition of the most mundane of objects and categorising them into typologies, he translates the familiar forms into cross-media contemporary objects with direct emotional and intellectual effect. Simultaneously analytical and aesthetic, his works seek to deconstruct conventional ways of looking, reconstruct perception and transgress binaries of high art - low art, design - non design and banal - beauty.

Tarak studied and works in Berlin, Beijing, and Baroda. Trained as an architect and a Master of Arts from Staeldelehschule, Frankfurt, Tarak has 10+ years of professional experience with international practices, as well as his own design projects, publications and objects. His works investigate ontological questions of forms, objects, aesthetics and systems, often drawing from his formal experience in architecture.

Wu Chi-Yu (b. 1986) is an artist based in Taipei. His works has long been focusing on re-establishing the connections among humans, things, animals, and the ruined world left by technic capitalism. His practice revolves around the moving image, looking for contemporary narratives in lost memory through the reproducing of oral history and myths. He is also involved in different collaboration projects of installation, video installation, and performance.

His recent solo exhibitons include: Atlas of the closed worlds, The cube project space, Taipei (2021); 91 Square Meters of Time, TKG+ Project, Taipei (2017). Major group exhibitions include: One Song Is Very Much Like Another, And The Boat Is Always From Afar, Guangdong Times Museum, Guangdong (2021); From Object to Cosmos, Kaohsiung Museum of Fine Arts, Kaohsiung (2021); Liquid Love, Moca Taipei, Taipei (2020); Subzoology: 2020 Taiwan Biennial, Taiwan Museum of Fine Arts, Taichung (2020); The Oceans and the Interpreters, Hong-

gah Museum, Taipei (2020); Serious Games, HOW Art Museum(shanghai), Shanghai (2019); Letter. Callus. Post-war, Kuandu Museum of Fine Art & Galeri Lorong, Taipei & Yogyakarta (2019); Proregress: Art in an Age of Historical Ambivalence, 12th Shanghai Biennale, Power Station of Art, Shanghai(2018); Trans-Justice: Para-Colonial@Technology, Moca Taipei, Taipei(2018); Gestures and Archives of the Present, Genealogies of the Future: Taipei Biennial, Taipei Fine Arts Museum, Taipei(2016). His films have been screened at: Beijing International Short Film Festival, Beijing (2017); EXiS Festival, Seoul (2017); Arkipel Festival, Jakarta (2016). He also is a resident artist at Rijksakademie van beeldende kunsten, Amsterdam, Netherlands (2014-2015).

Zhi Wei (b. 1997) was born in Beijing, currently lives and works in Shanghai. They completed their BFA degree with a first-class honour from the Ruskin School of Art, University of Oxford, in 2019. Working with lived experience and detached references through digital imageries and unconventional materials, Zhi Wei explores the entangled interdependence among the image-making, the act of painting, and the surface, and toes the line between object and image, concealment and exposure, materiality and phantasy, through which the tension between superficiality and sincerity is interrogated on both formal and emotional levels.

Zhi Wei's practice features the use of paintings, sculptures, and installations. Fascinated by the serendipity of meanings fermented in the artist's careful assemblage of heterogeneous elements, they draw inspiration from fragments of mundanity, history, popular comedy, cartoons, and scientific trivia. Often starting with drawing and collaging on iPad, Zhi Wei invents forms based on personal sources, and stylises the choices of detached references, which are later superimposed to construct mediated digital imageries as blueprints. Unconventional surface materials, such as lace, tulle, plaid, and Perspex, are consistently featured in Zhi Wei's practice. Through a series of strategies, such as the layering of translucent tulle over the painted canvas, the diluted Chinese

Ink wash over the plaid fabric, and the colouring of exposed stretcher bars, Zhi Wei seeks new possibilities in painting production, where the role of traditional mark-making is called into questions. Stimulated by the readymade image quality and materiality of unconventional materials, the artist adjusts the digital blueprints throughout the painting process, where the relationship between the physical act of painting and the image-making process is contested. Enthralled by the aesthetics of cute and whimsicality, Zhi Wei personifies their subject matters through simple gestures like stitching buttons that represent eyes onto the painting surface. Persistently working on a scale slightly larger-than-life, Zhi Wei explores the possibility of conceiving painting as a “quasi-subject” that has a level of autonomy and agency. The studio thus becomes a place for the artist to “make” friends, where the solitude of long studio hours transforms into a bittersweet companionship.