



Reminder: Version Update Available

Chen Wei, Ho Rui An, Hugo Servanin, Li Tao, Wan Chaoqian, Xie Qi,
Trevor Yeung, Yu Bogong, Zhuang Hui



Two warnings on the tech companies' pages:

1. Note that after a software update is installed, it cannot be downgraded to the previous version.
2. You can't stop updates entirely.

A tendency for continuous upgrading: The anxiety felt between the risks of updating and the end of support is not far from the mental illness caused by geopolitics; however, writing the current globalization model as a simple 'Do Not Disconnect' seems to convey the dilemma more intuitively than complex theories.

If we consider this culturally neutral technological governance as a pharmakon, it might temporarily block the identity anxiety under globalization and reveal another form of domination. For example, considering from the perspective of Updatism: why did the European mosaic architectural finishes introduced to Shanghai in the 19th century become ruins in the urban renewal of the 21st century? Its conclusion is likely - there is no absolute Western center, only the difference between the success and failure of updates.

In this update-centric world, we can simplify the question. Is globalization a form of anti-life? After all, if current sustainable development solutions cannot resolve global psychological anxiety, what are these solutions trying to save - life or globalization itself?

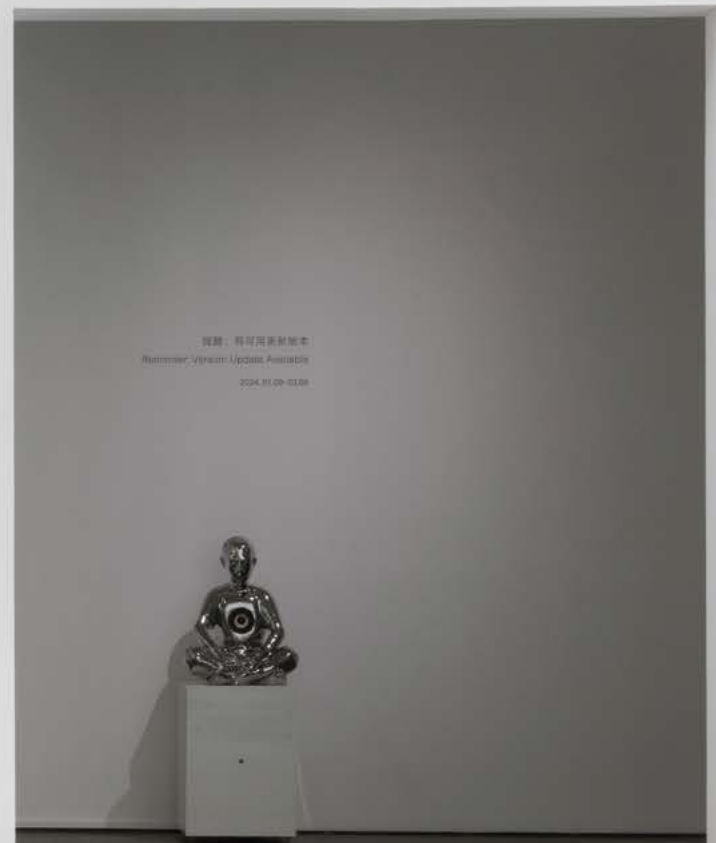
The globalization machine always abstracts things and sends them afar, creating smooth networks and gaps around the world; but life seems inclined to pause and readjust itself with the surroundings. This indicates that life has its own method of self-updating and can always re-establish a connection with the world. Amidst these divergent logics of updating lies a potential contradiction that resonates with individuals in this era.

MAGICIAN SPACE

魔金石空间



Exhibition view



祝融：可可西里新加本
Huanmiao, Yunnan, Yunnan, Yunnan
2024.01.09-03.09

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Yu Bogong

Yu Bogong
Heart Moves Before Body
2008
Installation
Stainless steel, loudspeaker, sound player
60 x 48 x 35cm



Yu Bogong (b.1970, Inner Mongolia, China) works in Inner Mongolia, Beijing, Fuzhou, and Shaoguan Danxia Mountain. In the middle 1990s, he was one of the artists in the Avant-garde art movement in Yuanmingyuan artist village in Beijing. Yu Bogong's artistic practices involve multiple forms, such as sculpture, installation, and drawing. In recent years, he focuses on projects of social engagement. Mobile Academy, Mobile Camp, Discovery- Library, are the three projects initiated from nature as the maternal perspective, focusing on a series of on-site educational practice.

Major solo exhibitions include: Fruit Cell, Magician Space, Beijing (2019); Aoluguya, Magician Space, Beijing (2013); Landing, Store & Space, Guangzhou (2013); At This Present Moment, White Space Beijing, Beijing (2011); Cross the Riverbed, Magician Space, Beijing (2009); Heart Moves Before Body, Magician Space, Beijing (2008).

Selected group exhibitions and programs: The New Masses, Art Museum of Nanjing University of the Arts, Nanjing (2018); Social Theatre: Participation and Sharing – the 5th Chongqing Biennale for Young Artists, Sichuan Fine Art Institute Art Museum, Chongqing (2017); Encounters – Art Sanya 2013, Sanya (2013); Das Ich Im Anderen, Mercator Foundation, Essen, DE (2011); Asian Landmark: Toyota Art Project, Iberia Center for Contemporary Art, Beijing (2010). Selected programs: Mobile Academy, Xilamuren Grassland/Beijing (2018/2019); Mobile Arrow, Xilamuren Grassland/Danxia Mountain/Fuzhou/ (2017/2018); Mobile Camp, Urban-passing Spiritual Nomad, Fuzhou/Beijing/ Inner Mongolia (2017); YUBOGONG VODKA Art Project (2014/2016).



MAGICIAN SPACE

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Li Tao

Li Tao
Leftover, dazzling, suspended-004
2023
Iron, fireproof cloth, PVC
140 x 104 x 19cm





MAGICIAN SPACE

魔金石空间

Li Tao
Leftover, dazzling, suspended-006
2023
Iron, fireproof cloth, PVC
248 x 50 x 18cm





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Li Tao (b. 1971, China) is a Beijing-based artist known for his use of diverse industrial materials as agents of intervention. His repurposing of materials challenges viewers to consider new perspectives and provides a critical lens through which to explore contemporary social, economic, and political systems. Through site-specific installations and sculptures, Li reflects the cultural and political context of the local area, prompting viewers to rethink their assumptions about the world around them.

His recent solo exhibitions include London Allotments, Tabula Rasa Gallery (solo, London, 2023); A Week, Tabula Rasa off-site project (Singapore, 2023); ARTsg 2023, Tabula Rasa Gallery (dual solo, Singapore, 2023); Pengzhou Bubble, AYE Gallery (Beijing, 2020); Universe · Secondary, Tabula Rasa Gallery and KWM artcenter (Beijing, 2019). He has participated in group exhibitions at various venues, including Shenzhen OCAT Museum, Beijing Times Art Museum, Chengdu Biennale, Art Basel Hong Kong, Art 021 Art Fair and West Bund Art Fair in Shanghai.

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Exhibition view

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Chen Wei





Chen Wei

Block

2021

Archival inkjet print

150 x 187.5 cm





Chen Wei
Tennis Lesson
2021
Archival inkjet print
150 x 187.5 cm



Chen Wei (b.1980, Zhejiang) currently lives and works in Beijing. Initially a sound and performance artist, Chen Wei's interest developed into photo, video and installation art. Staged mise-en-scène and scenario re-enacting are often seen in Chen Wei's photography. In recent years, he has been working on the combination of stage setting and multi-media installation as an on-site extension in his work.

Solo exhibitions include: Make Me Illusory, West Bund Museum, Shanghai (2021); Good Night, HOW Art Museum, Shanghai (2021); Goodbye, ShanghART, Shanghai (2019); Drifting Along, Büro Basel, Basel, Switzerland (2019); Falling Light, Galerie Rüdiger Schöttle, Munich, Germany (2018); Witness, Chen Wei etc., Pilar Corrias, London, U.K. (2018); The Club, Centre for Contemporary Photography, Melbourne, Australia (2017); In The Waves, chi K11 Art Museum, Shanghai (2015).

Group exhibitions include: A Blueprint for Ruins, White Rabbit Gallery, Sydney, Australia (2023); Crossing the River by Feeling the Collectors, David Chau's Collection, iag, Shanghai, China (2023); Bordercrossing: Possibilities and Interactions, YUZ Museum, Shanghai, China (2023); The second Edition "Golden Panda Photography Art Award" award-winning works exhibition, Chengdu Contemporary Image Museum, Chengdu, Sichuan, China (2022); ON | OFF 2021, Carousel of Progress, He Art Museum, Foshan, Guangdong, China (2022); On Sabbatical, West Bund Museum, Shanghai, China (2020); Phantom Plane, Cyberpunk in the Year of the Future, Tai Kwun Contemporary, Hong Kong (2019); The Racing Will Continue, The Dancing Will Stay, Times Museum, Guangzhou, China (2019); Dance with It, Taikang Space, Beijing, China (2018); Gwangju Biennale 2018: Imagined Borders, Gwangju, South Korea (2018); Brilliant City, David Zwirner, Hong Kong, China (2018); Paradoxa, Art From Present China, Casa Cavazzini, Museum of Modern and Contemporary Art, Udine, Italy (2017); China: Grain to Pixel, Monash Gallery of Art, Melbourne, Australia (2016); China 8, The Work in Progress: Photography from China, Museum Folkwang, Essen, Germany (2015); Performance and Imaginations: Photography from China 1911-2014, Museum Stavanger, Stavanger, Norway (2014); My Generation: Young Chinese Artists, Tampa Museum of Art, Tampa, US (2014) etc.

Chen Wei was awarded the Asia Pacific Photography Prize in 2011, and was a nominee of the Prudential Eye Awards for Contemporary Asian Art in 2015, he was awarded the Golden Panda Photography Art Award in 2023.



Exhibition view

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Zhuang Hui



Zhuang Hui
Untitled
2010
Foam, acrylic paint

From left to right:
124 x 102.5 x 100cm
123 x 100 x 100cm
102.5 x 200 x 51.5cm





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魔金石空间





Zhuang Hui was born in 1963 in Yumen Town, Gansu Province, China. He left his hometown to study in Luoyang City at the age of thirteen and started to study painting by himself. In 1979, after graduating from high school, he became a worker at the state-run Luoyang No.1 Tractor Factory. In 1996, he moved to Beijing and became an artist.

Zhuang Hui's artistic creation originates from emphasizing and reflecting on themes such as bodily experience and personal consciousness in the soil of real existence and cultural status quo. In his artistic creations process, he is adept at flexibly applying a multiple media and trying to push the boundaries of artistic expression.

During his engaged and fruitful artistic career, Zhuang Hui participated in a number of exhibitions including: Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2022, Washington, D.C. United States); Galleria Continua (2021, Beijing); Les flots écoulés ne reviennent pas à la source taking place at Jumièges Abbey, Seine-Maritime, France from (2000, France); 2019 Wuzhen Contemporary Art Exhibition (2019, Wuzhen); UCCA Dune, Aranya Gold Coast (2018, Beidaihe); Galleria Continua (2017, Beijing); Shanghai 21st Century Minsheng Art Museum (2016, Shanghai); Photography Museum, Amsterdam (2015); Folkwang Museum, Bonn (2014); 9th Shanghai Biennale, Power Station of Art, Shanghai (2012); Salt Lake Art Center, Salt Lake City (2009); The Groninger Museum, Groningen (2008); Tate Modern, Liverpool (2007); Galleria Continua, San Gimignano (2006); Haus der Kulturen der Welt, Berlin (2005); Kunstmuseum Bern, Bern (2005); Musée d'art contemporain de Lyon, Lyon (2004); Centre Pompidou, Paris (2003); Deichtorhallen Hamburg, Hamburg (2002); Beyeler Art Museum, Basel (2001); Biennale de Lyon, Lyon, FR (2000); The 1st Fukuoka Art Triennale, Fukuoka Asian Art Triennale, Fukuoka, JP (1999); LCA Contemporary Art Research Center, London (1999); Ghent Art Center, Ghent (1999). He also participated in the 48th International Art Exhibition Venice Biennale, Venice (1999); Visual Art Festival, Kunstverein and Kunsthaus, Hamburg, De (1996).



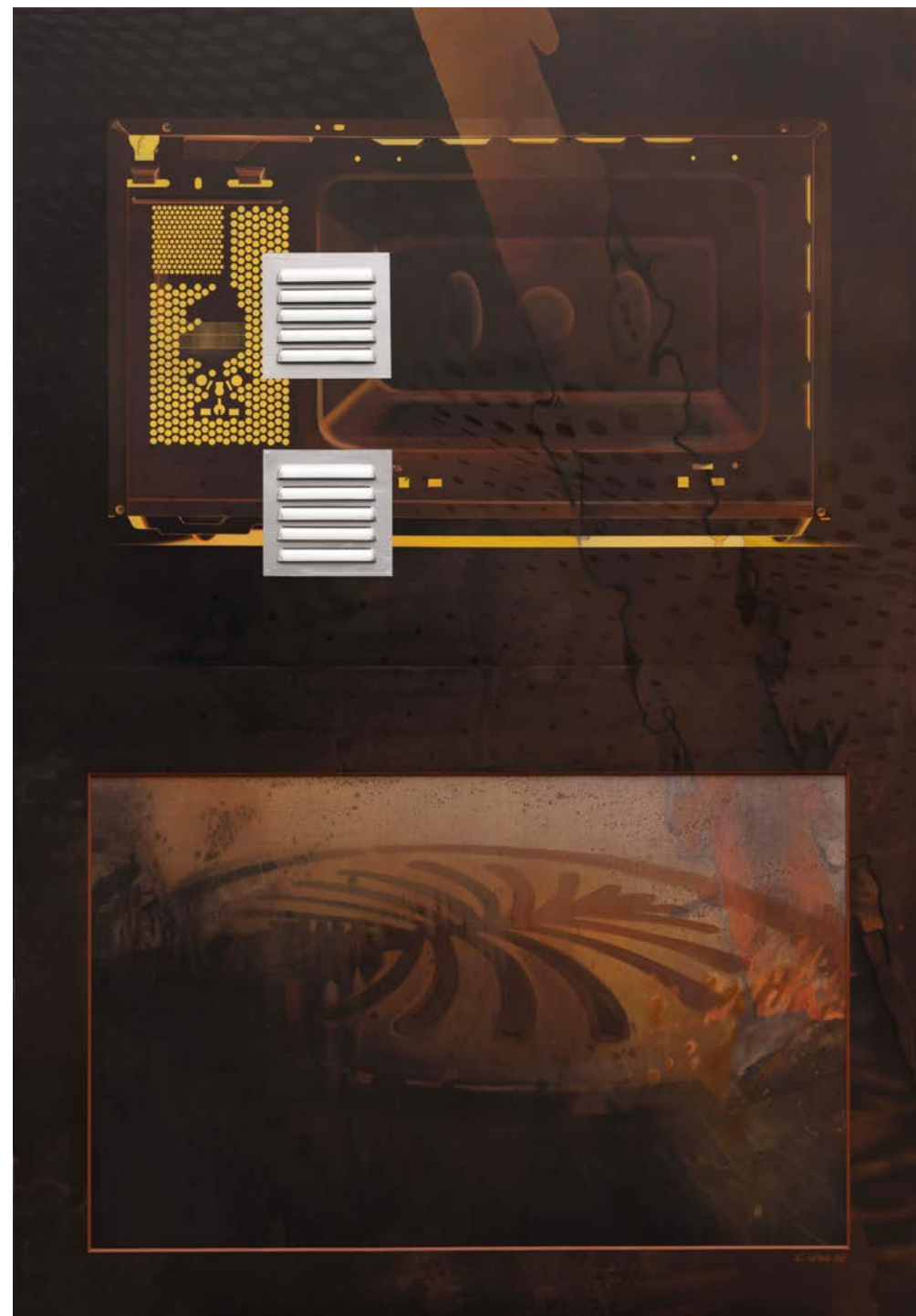
MAGICIAN SPACE

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Wan Chaoqian

MAGICIAN SPACE 魔金石空间

Wan Chaoqian
MW O #07
2023
Oil, acrylic, spray paint, varnish and 3D printed resin on wooden
panel and linen
200 x 140 cm





Wan Chaoqian
Big Time Sensuality #02b
2023
Oil and sand on linen
250 x 220 cm





Wan Chaoqian (b.1995, Hebei) graduated from The High School Affiliated to CAFA in 2013, Graduated from The Glasgow School of Art in 2017. Now lives and works in Beijing.

Through the collection and re-creation of fragmentary images from the internet, visual culture and everyday life, Wan's pictorial approach echoes art history to create a pictorial landscape of absurdity and paradox. Abstract and figurative, random and established, creation and destruction, empathy and indifference, wit and seriousness collide in his works, exploring the overwhelmingly enjoyable and wearisome mechanisms of control and existence in contemporary society in a richly layered way.

Solo exhibition: As You Like It, BROWNIE Project, Shanghai (2022). Group exhibitions include: DRUG - Local Weather, Hunsand Space, Beijing (2022); Spicy Gluten and Youth Power, Epoch Art Museum, Zhejiang (2022); Gra@age, WK Gallery, Beijing (2019); Cai'Ju, Fake Project, Xi'an (2019); MEI Exhibilon, Shanghai Himalayas Museum, Shanghai (2018); Glasgow School of Art Degree Show, The TonKne Building, Glasgow (2017); Art<100, King St Studios, Lancaster (2017); Serving Suggeslon, The Glue Factory, Glasgow (2016); 2 Years Licked, The Grace and Clarke Fyfe Gallery, Glasgow (2015).

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Ho Rui An



Ho Rui An
Shell Revolution
2018
HD video
1' 10"



Shell Revolution
Still image

Video link:
<https://vimeo.com/901381517>
Password: magicianspace798



Ho Rui An
24 Cinematic Points of View of a Factory Gate in China
2023
4K video
24' 45"





Still image

<https://vimeo.com/901387295>

Password: magicianspace798

Ho Rui An (b.1990, Singapore) is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. Across the mediums of lecture, essay and film, his research examines systems of governance in a global age. He has presented projects at the Bangkok Art Biennale; Asian Art Biennial; Gwangju Biennale; Jakarta Biennale; Sharjah Biennial; Kochi-Muziris Biennale; Haus der Kulturen der Welt, Berlin; Kunsthalle Wien; Singapore Art Museum; Van Abbemuseum, Eindhoven; and Yamaguchi Center for Arts and Media, Japan. In 2019, he was awarded the International Film Critics' (FIPRESCI) Prize at the International Short Film Festival Oberhausen, Germany. In 2018, he was a fellow of the DAAD Artists-in-Berlin Program.

Solo exhibitions include: The Economy Enters the People, Bangkok CityCity Gallery, Thailand (2022); The Ends of a Long Boom, Kunsthalle Wien, Austria (2021); Look East Gone West, A+ Works of Art, Kuala Lumpur, Malaysia (2020); Sun, Sweat, Skirt, Fan, Centre A, Vancouver, Canada (2018).

Group exhibitions include: Living a Performance Artist's Life, MadeIn Art Museum, Shanghai, China (2023); Illiberal Lives, Ludwig Forum, Aachen, Germany (2023); Ceremony (Burial of an Undead World), Haus der Kulturen der Welt, Berlin, Germany (2022); Liquid Ground, UCCA Center for Contemporary Art Dune, Baidaihe, China (2022); Lonely Vectors, Singapore Art Museum (2022); Spinning East Asia Series II: A Net (Dis)entangled, Centre for Heritage, Arts & Textile, Hong Kong (2022); System Down? State of Affairs, Klemms, Berlin, Germany (2021); Liquid Ground, Para Site, Hong Kong (2021); Diagonal, Magician Space, Beijing, China (2020); As the West Slept, Silver Art Projects, New York, USA (2019); Deep Sounding – History As Multiple Narratives, daadgalerie, Berlin, Germany (2019); The Breathing of Maps, Yamaguchi Center for Arts and Media, Japan (2018); Building Code Violations III – Special Economic Zone, Long March Space, Beijing, China (2018); This Site is Under Revolution, Moscow Museum of Modern Art, Russia (2018); SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, The National Art Center, Tokyo, and Mori Art Museum, Japan (2017).

Public Collections: Centre national des arts plastiques, France; Kadist, France and USA; Singapore Art Museum.



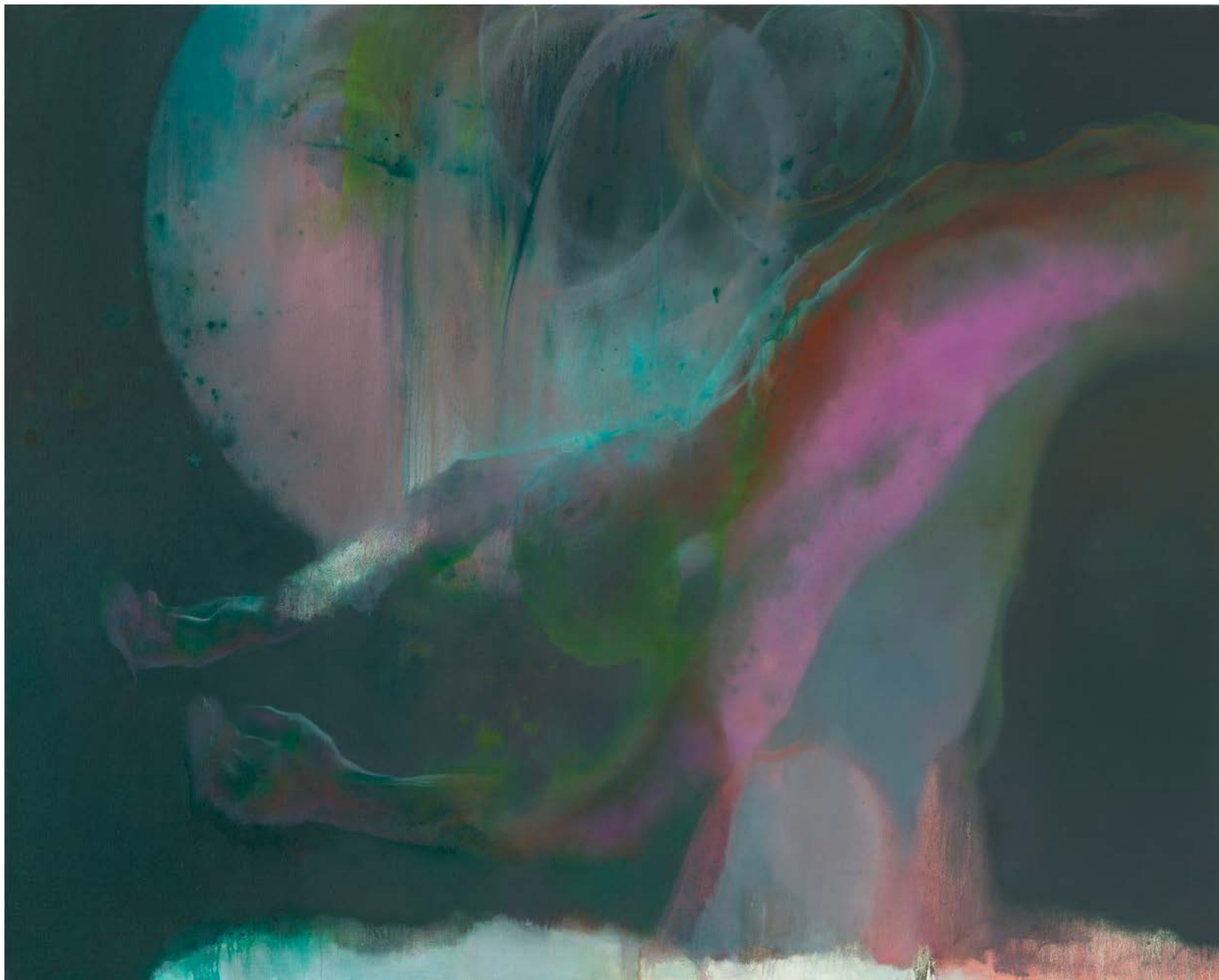
Exhibition view



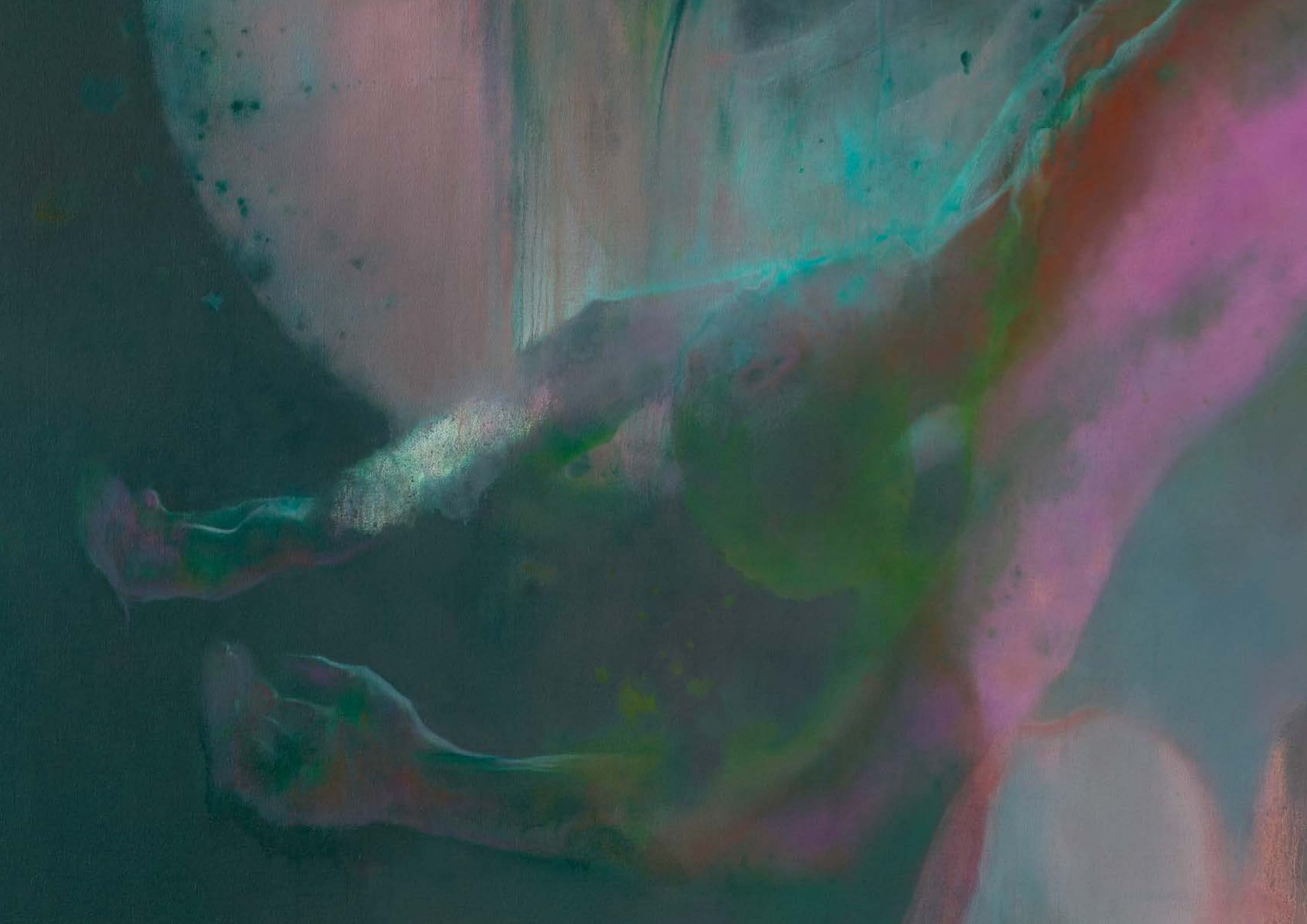
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Xie Qi



Xie Qi
Wrinkles from summer
2021
Oil on canvas
200 x 250 cm



Xie Qi
Peach
2015
Oil on canvas
70 x 70 cm





MAGICIAN SPACE

魔金石空间

Xie Qi
Nose lip and wallet
2017
Oil on canvas
120 x 120 cm





Xie Qi (b. 1974, Chongqing) currently lives and works in Beijing. The body and portraits have long been important motifs in XIE Qi's painting, appearing throughout her various creative periods. Drawing on a sweeping imagination and rich perceptions, Xie Qi bestows on these shifting figures the warmth of emotion, the tension of desire, and tones of gloom. She sources her subjects of depiction from friends, everyday objects (portrait-bearing banknotes, plants resembling human organs), candid photographs and classic themes, capturing and depicting them in an approach akin to "psychological profiling"—the artist refines the components of the image through observation and perception, adding or removing details, destroying and reconstituting whole forms, restoring the figure to magnify parts and moments filled with dramatic tension. Xie Qi's depiction takes place between recollection and creation. The concealed brushstrokes, blurred boundaries and phantom colors of the pictures often radiate with a mysterious air from a past time.

Solo exhibition includes: "Shame of Intimacy", Perrotin Hong Kong, Hong Kong, China (2023); "Persian Girl", Nan Shan Foundation, Xi'an, China (2023); "Disorder of Yeast", Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland (2021); "The Summer Heat Has Been Gone for Years", Galerie Urs Meile, Beijing-Lucerne, Beijing, China (2021); "Silent Theater", Dual exhibition, HdM Gallery, Beijing, China (2021); "Clavicle", BANK Gallery, Shanghai, China (2019); "The Unbearable Weight Of Things", Pekin Fine Arts, Hong Kong, China (2016); "Displacement", Dawan Art, Paris, France (2016); "Xie Qi: New Works", Pekin Fine Arts, Beijing, China (2014); "Vesus", Li Space, Beijing, China (2011); "The Colorful Frozen Suckers", Vigolo Vattaro, Italy (2010); "After Midday", China Art Seasons Gallery, Beijing, China (2005); "The playground", Art Scene China Gallery, Hong Kong, China (2001).

Group exhibition includes: "The Pastisa Foreign Country", SGA Gallery, Shanghai, China (2023); "A Place for Concealment (2022)", Galerie Urs Meile, Beijing-Lucerne, Beijing, China (2022); "DISFRUTA", BANK x Objective, Shanghai, China (2021); "Clean", SPURS Gallery, Beijing, China (2020); "Casting Votes", CLC Gallery, Beijing, China (2020); "Sleeping with a Vengeance, Dreaming of a Life", Württembergischer Kunstverein Stuttgart, Germany (2019) & Institute for Provocation, Beijing, China (2018); "Extended Ground", Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland (2017); "A Separation", Gallery Yang, Beijing, China (2017); "The Latch", C-Space+Local, Beijing, China (2017); "Chinese Whispers", Kunst Museum Bern, Bern, Switzerland (2016).

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Exhibition view

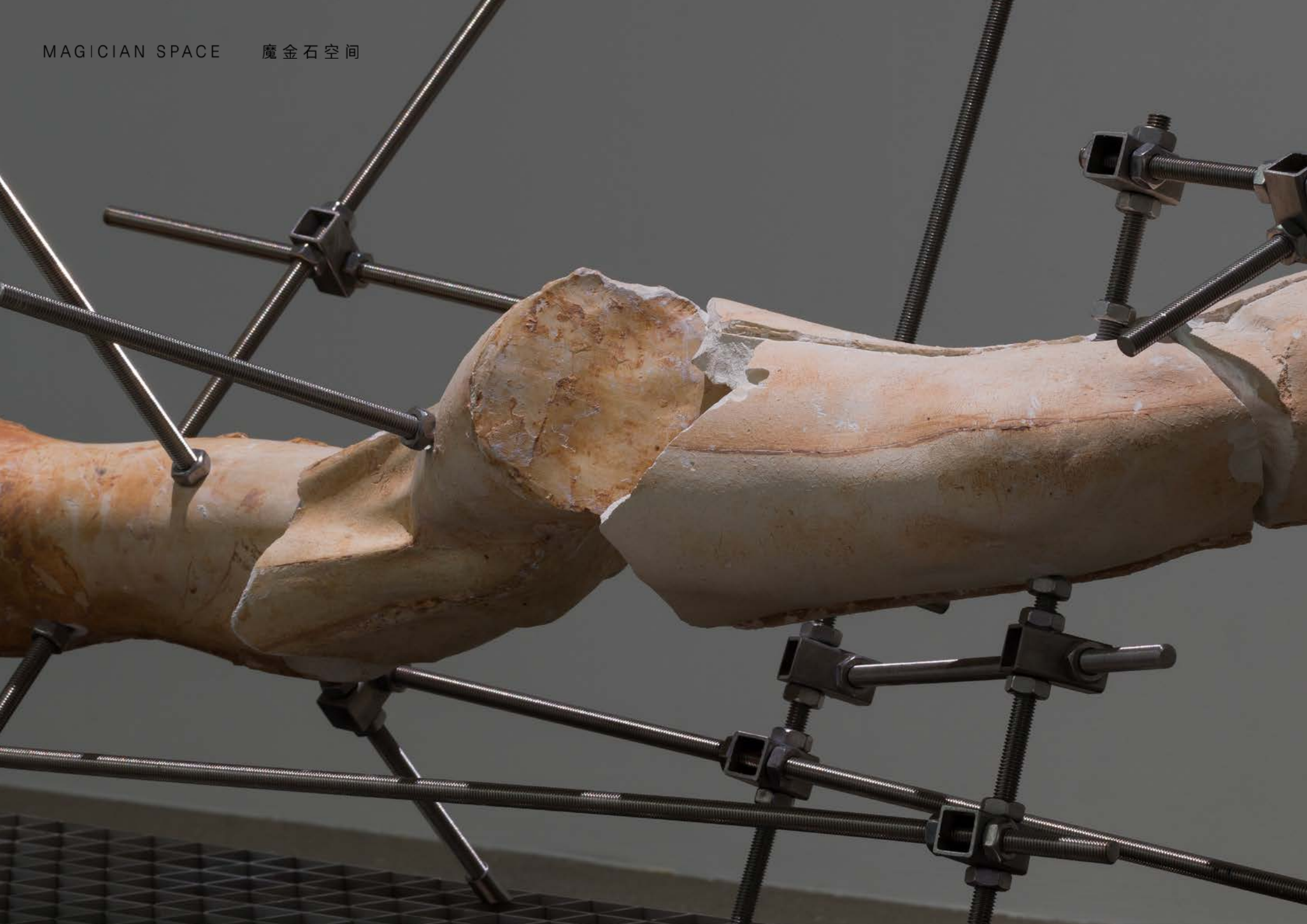
Hugo Servanin



Hugo Servanin
Giant 43
2023
Plaster, stainless steel
85 x 125 x 42cm

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Hugo Servanin

Object 17

2023

Steel, glass, lead, polymethyl methacrylate, silver print

120 x 80 x 4cm



Hugo Servanin (b. 1994, France) lives and works in Paris, FR. The work of Hugo Servanin revolves around the creation of sculptures that the artist calls Géants [Giants]: hybrid beings that are first moulded on human bodies and then assembled with an array of synthetic materials. Referencing the aesthetics of classical sculpture – busts or naked bodies displayed on plinths – Servanin's Géants express the visceral, fragile and ephemeral nature of human bodies. These characteristics are conveyed through the minute study of the bodies' armatures and an empirical approach of materials. Once his sculptures are shaped, Servanin composes immersive installations in which, using a wide range of advanced technologies and artificial intelligence, he recreates the conditions of organic life. Acting like a scientist in his laboratory, Servanin is constantly inventing new methods to animate his sculptures; for instance, by using humidification/evaporation procedures which progressively modify their shape and surface colour, heat monitoring incubators that crackle their epidermis, ventilators that make them breathe, or complex mechanical systems distributing their body fluids. By bridging traditions of 'good form' with cutting-edge technologies, Servanin composes alternative environments through which he critically analyses the success and failure of the cornucopian civilization we live in.

Selected solo exhibitions include: Morphose, Magasins généraux, Pantin, FR (2023); Regime Selecting Devices (Environnement Foule#6), NiCOLETTi, London (2021), and CACOTOPIA 02, Annka Kultys Gallery, London, UK (2018).

Selected group exhibitions include: Dawa, 3537, Paris, FR (2023); malléable, aléatoire, Andréhn-Schiptjenko, Paris, FR (2023); Bureau d'investigation du sacré, Les Grandes-Serres de Pantin, Pantin, FR (2022); Deus ex Machina, Musée de Soissons, Soissons, FR (2021); Fautilune raison?, Les Grandes-Serres de Pantin, Pantin, FR (2021); Fin de production, Les Grandes-Serres de Pantin, Pantin, FR (2020); Faire corps, Galerie Paris-Beijing, Paris, FR (2021); Dix-septmurs & une fenêtre, curated by Côme Clérino, ON | OFF Gallery (2020); Spaced in Lost III, curated by Yvannoé Kruger, Boon, Paris, FR (2020); Form and Volume, Cristina Guerra Contemporary Art, Lisbon, PT (2019); Futures of Love, Magasins généraux, Pantin, FR (2019); Notte Bianca, Villa Médicis, Rome, IT (2019); Maison d'histoire(s)-(non)naturelle(s), NiCOLETTi, Paris, FR (2019); Artagon Live, Cité internationale des arts, Paris, FR (2019); Point contemporain, Villa Belleville, Paris, FR (2019); Le Hurlement du papillon, La Maison Moustache, Paris, FR (2018); Dictionary of Rhymes, mi* Galerie, Paris, FR (2018), and Loi Carrez, Appartement de Juliette Nier et Arslane Smirnov, Paris, FR (2018) and Loi Carrez, Juliette Nier and Arslane Smirnov's apartment, Paris, FR (2018). His work was presented at Liste Art Fair, Basel, CH (2023).

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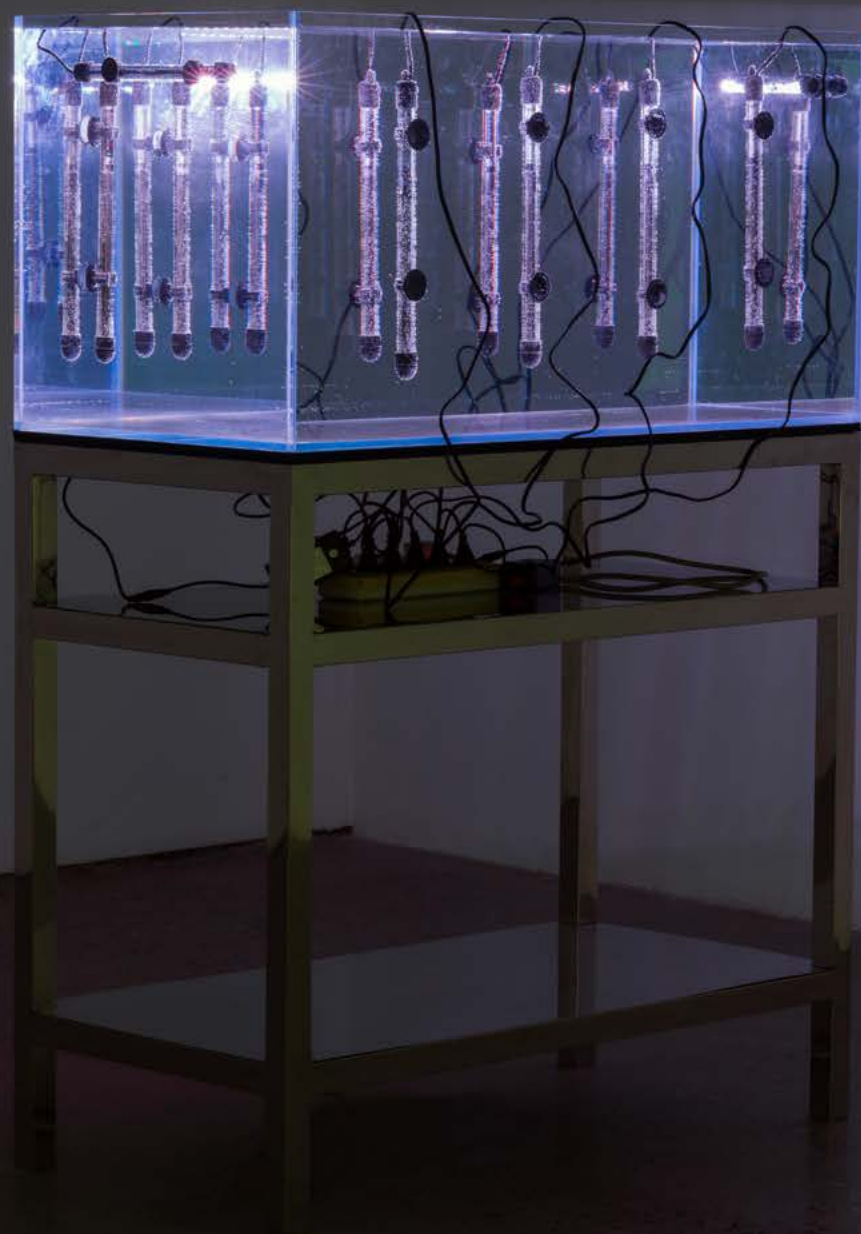


Exhibition view

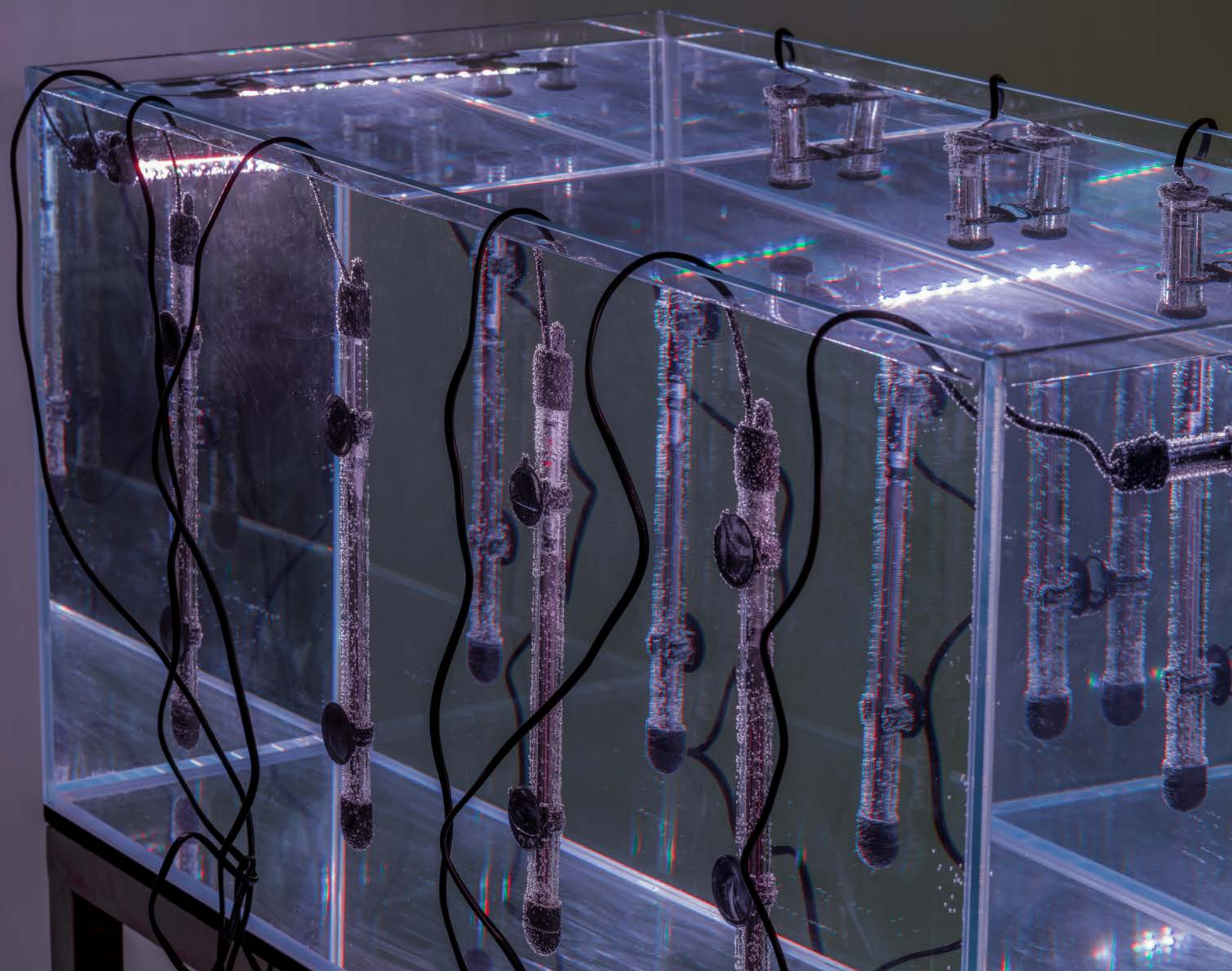
MAGICIAN SPACE

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Trevor Yeung



Trevor Yeung
Jacuzzi
2016
Fish tank, aquarium heater, LED light
141.5 x 100 x 50cm



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Exhibition view





Trevor Yeung
Fogged Mirror 02
2016
Acid etching on mirror
49.7 x 119.7cm

Trevor Yeung (b.1988, Dongguan, China) graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2010, currently lives and works in Hong Kong. The practice of Trevor Yeung consistently excavates the inner logics of closed systems and the way in which such systems contain and create emotional and behavioural conditions. In his mixedmedia works, carefully staged objects, animals, and plants function as aesthetic pretexts which delicately and ironically address notions of artificiality and the processes of human relations.

Major exhibitions include: Soft Ground, Gasworks, London, UK (2023); You Turn Your Back On Me, Galerie Allen, Paris, FR (2022); Not everything is about you, Blindspot Gallery, Hong Kong, CN (2022); There's something missing, Wontonmeen, Hong Kong, CN (2020); Trevor Yeung: Awkward Introduction, Kohta, Helsinki, FIN (2019); The Darkroom That is Not Dark, Magician Space, Beijing, CN (2016); The Sunset of Last Summer, Blindspot Gallery, HongKong, CN (2016); That Dog at That Party, Gallery EXIT, Hong Kong, CN (2014); Trevor Yeung's Encyclopedia, Observation Society, Guangzhou, CN (2013).

Yeung has participated in biennials and exhibitions including: Sigg Prize 2023, M+, Hong Kong, CN (2023); Multispecies Clouds, Macalline Art Center, Beijing, CN (2022); Myth Makers – Spectrosynthesis III, Tai Kwun Contemporary, Hong Kong, CN (2022); Death Ray on the Coral Island —— Science Fiction and Its Archaeology, Power Station of Art, Shanghai, China (2021); trust & confusion, Tai Kwun, Hong Kong, CN (2021); Noire Lumière, HOW Art Museum, Shanghai, CN (2020); la biennale de Lyon 2019, Lyon, FR (2019); After Nature, UCCA Dune, Beidaihe, CN (2018); Cruising Pavilion, 6th International Architecture Biennale, Venice, IT (2018); The 38th EVA International Biennale, Limerick, IE (2018); The 4th Dhaka Art Summit, Dhaka, BD (2018); The Other Face of the Moon, Asia Culture Center, Gwangju, KR (2017); Soil and Stones, Souls and Songs, Para Site, Hong Kong, CN (2017); Seal Pearl White Cloud, 4A Centre for Contemporary Asian Art, AU (2016); Adrift, OCAT Shenzhen, CN (2016); CHINA 8 – Paradigms of Art: Installation and Object Art, Osthaus Museum Hagen, DEU (2015); The 10th Shanghai Biennale, Shanghai, CN (2014).

His work is collected by Kadist Art Foundation and M+ Museum (Hong Kong).

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