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Meditations in an emergency

Collected poems from one of the most influential voices of the twentieth century. Frank O'Hara was one of the great poets of the twentieth century and, along with such widely acclaimed writers as Denise Levertov, Allen Ginsberg, Robert Creeley and Gary Snyder, a crucial contributor to what Donald Allen cited as new American poetry, which, on its own, has become the dominant force in the American poetic tradition. Frank O'Hara was born in Baltimore in 1926 and grew up in New England; Since 1951, he has lived and worked in New York, both for Art News and for the Museum of Modern Art, where he was an associate curator. O'Hara's untimely death in 1966 at the age of forty was, according to poet John Ashbery, the greatest secret loss of American poetry since John Wilwright was killed. This collection is a reissue of what was first published by Grove Press in 1957, and it beautifully demonstrates the impeccable rhythm underlying O'Hara's belief that writing poems is really live, you just go for a nerve. For crazy episode see Meditation in Emergencies (Mad Men). Meditations in the emergency first edition ofAuthorFrank O'Hara.LanguageEnglishPublisherGrove PressPublication date1957[1]ISBN978-0-8021-3452-3 Emergency Meditation is a book of poetry by the American poet Frank O'Hara, first published by Grove Press in 1957. Its name of the poem was first printed in November 1954 in the issue of Poetry: Journal of Poems. The book's title comes from a prose work by the English poet John Donna Devotions on Emergent Occasions, stemming from a joke between O'Hara and other members of the renowned New York School of Poets. Critics noted the impact of Impressionism and abstract expressionism in the collection, with most poems detailing the theme of identity and daily life in New York. The book is dedicated to the artist Jane Freilicher. [1] Poems to Harbormaster's poem: An intolerable note on my door... Film industry in crisis poem: At night the Chinese jump Blocks Les Etiquette jaunes Aus einem April River Poem: There I could never be a birthday boy Rachmaninov The Grace Hunter, After partying at looking at La Grande Jatte, Char cried Anew Romanze, or musical students Three Pennies opera Terrestrial Cuckoo Jane Wake Up Mexican Guitar Chez Jane Two variations of Ode to Invincibility poem in January meditation in an emergency for James Dean Sleeping on the wing of radio About seeing Larry Rivers Washington crossing Delaware at the Museum of Modern Art for Janice and Kenneth in Mayakovsky's War on Popular Culture Recalls, and references to it, seen several times in season 2 of AMA TV drama Mad Men: In Season 2, episode 1, For Those Thinking Young, the book is read by an unknown character in a bar, followed by the protagonist, Don Draper. On the episode is reciting an excerpt from the fourth chapter of the poem Mayakovsky (alluding to Vladimir Mayakovsky, a prominent poet and playwright of the Russian futuristic movement). [4] In Season 2, episode 12, The Mountain King, Draper, while visiting California on business, visits Anna Draper and finds a book he sent on her bookshelf. In Season 2, episode 13, Emergency Meditation, which is set at the time of the Cuban missile crisis, the very title of the episode is drawn from O'Hare's book. In addition, in Sally Rooney's book Normal People and her 2020 BBC tv adaptation of BBC Three-Hulu, Connell gives this poetic collection to Marianne on her birthday. References to "a b O'Hara, Frank (1967). Meditation in an emergency. Guy Press. In the 1930s, the 1990s and 1990s Cite has an empty unknown parameter: |coauthors= (reference) "Poetry Foundation. Frank O'Hara: Meditations in Emergencies at Poetry: A Magazine of Verse, originally printed in November 1954. Retrieved June 6, 2013. In 1990- 1990s episode guide: Mad Men - Season 2, Episode 1: For Those Thinking Young. Retrieved June 2013 2013- 06-06. This poetry-related article is a disambiguation page. You can help Wikipedia by expanding it.vte Received with can I become profligate as if I'm blonde? Or religious, as if I'm French? Every time my heart is broken, it makes me feel more adventurous (and as the same names keep repeating on this change list!), but on one of these days there will be nothing to take risks with. Why should I share it? Why don't you get rid of someone else for a change? I'm the least difficult of men. All I want is boundless love. Even the trees understand me! Good heavens, I'm lying beneath them, right? I'm just like a bunch of leaves. However, I have never littered myself with either the praise of pastoral life or the nostalgia for the innocent past of perverted acts in pastures. No, you never need to leave a New York city restriction to get all the greens that one wants---I can---I even enjoy the blade of grass unless I know there's a subway conveniently, or a record store or some other sign that people don't quite regret life. It is more important to assert the least sincere; clouds get enough attention as it is, and even they continue to pass. Do they know what they lack? No, no, no, no, no, my eyes are unflattering blue as heaven, and change all the time; they are indiscriminible, but fleeting, quite specific and unloyent, so no one trusts me. I always repent. Or again on something after he gave it to me. It makes me restless and it makes me miserable, I can't keep them in place. If only I had gray, gray, black, brown, yellow eyes; I would stay home and do something. That's not what I'm interested in. On the contrary, I am bored, but it is my duty to be attentive, I need things as the sky must be above ground. And lately, so much has become their anxiety, I can spare myself a little sleep. Now there's only one man I love kissing when he's unimulated. Heterosexuality! You are inexorably approaching. (How best to reluctant her?) St. Serapion, I wrap upon the mantle of your whiteness, which is like midnight in Dostoyevsky. How am I supposed to become a legend, my dear ones? I've tried love, but it hides you in the bosom of another, and I always hang from it like lotus---extase always bursting forward! (but you can't be distracted by it) or, like hyacinth, keep the filth of life away, yes, there, even in the heart, where impurities are pumped and slandered and polluting and defining. I will be my own, although I can become a famously mysterious vacancy in this greenhouse department. Destroy yourself if you don't know! It's easy to be beautiful; it's hard to show up like that. I admire you, sweetheart, for the trap you set. It's like the last chapter nobody reads because the plot is over. Fanny Brown runs a scamper with a cornet horse: I love this little bminx, I hope she can be happy, tho' She's a little interested in me with this feat.—Poor stupid Chekin! or F-B: as we used to call her.—I would like her to have a good whip and 10,000 pounds. - Mrs. Thrale. I choose a piece of shawl and my dirtiest tans. I will return, I will reappeal, defeated, from the valley; You don't want me to go where you're going, so I'm going where you don't want me to. There will be no mail at the bottom. Turning, spitting into the lock and the handle rotates. Meditation in An Emergency is the first exhibition to open in 2020 in Beijing, bringing together 26 Chinese and international artists contemplating the role of art during the crisis. From May 21 to August 30, 2020, the UCCA Center for Contemporary Art presents a group exhibition Meditations in an Emergency. The exhibition appears in the wake of the pandemic that created the first truly global moment of the twenty-first century. As it marks the resumption of UCCA after the longest closure in its history, since late January the exhibition sees art as a source of solacing, reflection and solidarity. Structured in five sections focused on everyday life, body and biopolitics, human/animal dicotomy, migration and borders, and the information landscape - the exhibition includes works by 26 artists. They will connect with the currents that led to our present circumstances, and what futures we can find afterwards. The exhibition takes its name from Frank O'Hara's poetry anthology better known in his short life as a curator at New York's Museum of Modern Art. As O'Hara wrote in one of the included poems: In times of crisis, we must all decide time and time again whom we love. Participating artists include Lawrence Abu Hamdan (bur. 1985, Amman), Muskki Chiching (1985, Taipei), Forensic Architecture (est. 2010, London), Han bing (1986, Shandong Province), Christopher K. 1974, Hong Kong), Joyce Ho (1983, Taipei), Hsu Chia-Wei (1983), Hsu Chia-Wei (1983), Hsu Chia-Wei (1983), Hsu Chia-Wei (1983) Taichung), Hu Ruiung (1990, Lupanshui, China), Pierre Huyge (b. 1962, Paris), Jiang Zhuyun (1994, Hangzhou), Oliver Laric — 1981, Innsbruck, Austria), Ymiko Li (1993, Shanghai), Li Liao (1982, Honghu , China), Lu Lei (1972, Jiangsu Province), Shana Moulton (1976, 1976, 1976, U.S.), This Anson (1972, Sichuan Province), Mika Rottenberg (1976, Buenos Aires), Angela Su (b. Hong Kong), Wolfgang Tillmans (1968, Remscheid, Germany), and Xin Tong (1988, Lushan, China), Wang Bing (1967, Xi'an) , Yang Fudong (b. 1971, Beijing), Zhang Hui (b. 1967, Heilongjiang Province), Zhang Palei (b. 1957, Hangzhou), Robert Zhao Renhui (v. 1983, Singapore) and Payne Zhu (b. 1990, Shanghai). Emergency meditation is curated by UCCA's exhibition team: Guo Si, Luann Shikuan, Ara Qiu, Lin Luki, Duffy Doo and Neil Zhang.Like art institutions around the world, in an unpredictable year, UCCA learned to prioritize adaptability and flexibility in light of changing conditions. Previously planned exhibitions for spring and summer, unfortunately, were rescheduled for a later year or further in the future. Emergency meditation marks an adjustment to new realities, bringing together in a world demarcated by new logistical constraints. Despite these parameters, the exhibition also offers UCCA the opportunity to think nimbus, allowing our curatorial team to focus again on the regional context and pressing artistic currents. He is eating new artists with more established figures from China and abroad, and deals with pressing problems that used to lure beneath the surface. The works mostly preceded January 2020, but took on new meaning in this changed world. The first section of Fragile Weekdays examines the practice of everyday life. It includes paintings by Zhang of masked nurses and the eccentric Shana Moulton, an isolated pseudo-sitcom Whispering Pines ». Both dates by 2018, but will be instantly recognizable to anyone who has recently found themselves glued to news updates or practicing social distancing. In the next chapter Vital signs gestures to a potential new biopolitics that may arise from now on, but Van Bing's delicate documentary portrait of disease and aging in Mrs Fang (2017) and Lee Liao's research of modern beauty standards and gym organs speak already well cemented. Beyond Animality will come together from vivid reminders of the connection and subtle boundaries between man and animal, with Oliver Laric's shape-altering animation and Robert Zhao Renhoe's research on environmental destruction questioning long-standing ideas of human exceptionalism. As borders have closed to an extent not seen in decades, Other movements concern how global flows of people and goods have become immediately taken for granted and challenged, through works such as Mick Rottenberg's surreal parable of international capitalism, NoNoseKnows (option 50 Kilos) (2015), and the installation of Christopher K. Ho CX 888 (2018), which rests the diaspora Off-focus final chapter features works including blurred pairs of Nietzsche and Ian Fuduna photographic prints, and Wolfgang Tillman's musings on time and history through an environment of collected news data, cutting through the media to ponder the ultimate availability of cold hard facts. By rediscovered Meditation in An Emergency, UCCA prides itself on serving our community as we best know how, as well as the contrite and deeply valued sacrifices that have been made by many around the world. Special measures to ensure the safety of all guests of the museum will go into place throughout the exhibition period, and free admission will be provided to medical professionals. We hope that the audience can find comfort and joy in the familiar experience of visiting the museum, as well as reflecting on the experiences we have all shared, the exciting complexity of our planet and the shared challenges faced by all mankind. Sponsorship and support of UCCA Strategic Partner Dulux provides environmentally friendly wall painting solutions. Genelec provides exclusive audio support. UCCA thanks members of the Foundation's Board, International Stake and young partners, as well as annual strategic partners Aranya, Bloomberg, Barco, Clivet, BenQ and Active House for their support. About artistsLavens Abu HamdanLavens Abu Hamdan (1985, Amman) — Private Ear, now living in Dubai. His interest in sound and his intersection with politics comes from his background as a touring musician and facilitator of DIY music. The artist's audio evidence was used as evidence at the British Asylum and Immigration Tribunal, as well as as advocacy for organisations such as Amnesty International and Defence for Children International, along with the work of his fellow researchers from Forensic Architecture. Abu Hamdan completed his doctorate in 2017 at Goldsmiths, University of London, and is currently a fellow at the Grey Center for the Arts and Investigation at the University of Chicago. Abu Hamdan exhibited his work at the 58th Venice Biennale (2019), 11th Gwangju (2016), as well as the 13th and 14th Sharjah Biennial (2016, 2018). Vite de Z Center for Contemporary Art, Rotterdam; Tanks at Tate Modern, London; Chisenhail Gallery, London; Hammer Museum, Los Angeles; Porticus, Frankfurt, Car Show, London; and Casco, Utrecht. His work is part of collections in MoMA, New York; Solomon R. Guggenheim Museum, New York; Wan Abbenmuseum, Eindhoven; Pompidou Center, Paris; and Tate Modern, London. Abu Hamdan's work was awarded the 2019 Edvard Munch Art Award, the 2016 Nam June Paik Award for new media, and in 2017 his film Rubber Covered Steel won the Tiger Short Film award at the Rotterdam International Film Festival. Musquiqui ChihyingMusquiqui Chihying (1985, Taipei) is a film-maker and visual artist who lives and works in Taipei and Berlin. He graduated from Taipei National University of the Arts in 2008 and the Berlin University of the Arts in 2015. His work is in a wide range of media, including sound, image and installation. His work explores the ideas of the human condition and environmental systems in the era of global capitalism, often exploring the subjectivity of modern social culture in the Global South. Solo exhibitions include The Chinese Museum F (In extenso, Clermont-Ferrand, France, 2019); The Power of My Smile (Kuanda Fine Arts Museum, Taipei, 2019); New Directions: Muskki Chiching (UCCA Beijing, 2018); Resistance Is Useless (CAAC/Gallery 456, New York, 2017); and Modern Life Is Boring (NON Berlin Asia Platform for Contemporary Art, Berlin, 2016). Chihing's works were also presented in China-Africa: Crossing the World Color Line (Centre Pompidou, Paris, 2020); Expanded 68th Berlin Forum (Akademie der Künste, Berlin, 2018); 10th Taipei Biennale (Taipei Museum of Fine Arts, Taipei, 2016); 10th Shanghai Biennale (2014); and Place the image/place in the image (Fur Photography Museum, Berlin, 2014). Forensic ArchitectureForensic Architecture (FA, est. 2010, London) is a research agency based at Goldsmiths University London. They conduct expanded spatial and media investigations into human rights abuses, with and on behalf of communities affected by political violence, human rights organizations, international prosecutors, environmental justice groups and media organizations. Forensic Architecture investigates state and corporate violence, human rights abuses and environmental destruction around the world. Their work often includes open source research, building digital and physical models, 3D animations, virtual reality environments and mapping platforms. In these environments, they find and analyze photos, videos, audio files and testimonies to reconstruct and analyze violent events. Forensic Architecture also uses digital models that create as a to interview survivors of violence, find new ways to access and learn memories of trauma. Han Binghan Bing (1986, Shandong Province) graduated from the Chinese Central Academy of Fine Arts and parsons School of Design from a new school, and currently lives and works in Los Angeles. In his painting practice, Han Bing adopts collage and spray paint approaches to cause ambiguous and complex emotional reactions. Its painting practice has two continuous motives: retraining of finished objects and the concept of spatial relationships. Recent solo exhibitions include: Labilé Baund at its best (Antenna Space, Shanghai, 2020). The area will be -----How not later than (Night Gallery, Los Angeles, 2018); Neighborhood institutions (Antenna Space, Shanghai, 2017); Facades and waves (Night Gallery, Los Angeles, 2016); and Best Worst Option (Antenna Space/D-Space, Beijing, 2015). Among her recent group exhibitions: They Rise When Vernal Breeze Blows (Make Room, Los Angeles, 2019); Crossing (Gallery Exit, Hong Kong, 2018); 4th exhibition of ART-SANYA Huayu Award (Sanya, China, 2015); and Han Bing and Luca Raiski: Frame (Fou Gallery, New York, 2014). Christopher K. Hochristofer K. Ho (1974, Hong Kong) is a speculative artist based in New York, Hong Kong, and Tetouride, Colorado. He earned a bachelor's degree and a bachelor's degree from Cornell University and his MPHil from Columbia University. His practice covers creation, organization, writing and teaching. It is known for materially refined objects that draw equally from the material studied about, and lived encounters with, power and otherness in an unevenly de-colonialized, increasingly networked world. Recent solo shows include Embassý S ites (Tomorrow Maybe, Hong Kong, 2019); Dear John (Brooklyn Academy of Music, 2019); and Aloha World on Don Ho Terrace (Bronx Museum, 2018). His multi-component projects were exhibited at the Asian Society of Hong Kong, the Guangdong Times Museum (Guangzhou), the Queens Museum, the Cranbrook Art Museum (Bloomfield Hills, Michigan), The Para-Site (Hong Kong), MASS MoCA (North Adams, Massachusetts), Storm King (Mountaintop, New York) and the Incheon Biennale and the Pusan AI. He is currently working on a project of the Helsinki International Artists Program in Finland, which will be part of the first major art exchange between Hong Kong and Helsinki. His work was featured in publications including the New York Times, Artforum, Art in America, Modern Painters, LEAP, Hyperallergic, BOMB, ArtAsia Pacific, Ocula, Yishu, Ran Dian, and ArtReview.Joyce HoJoyce Ho (1983, Taipei) earned Ma's degree in studio art from the University of Iowa. She is an interdisciplinary artist, focusing specifically on painting, sculpture and theater. Ho also worked as a screenwriter theatre director since 2010. It works on a variety of environments, from painting and video to editing. By integrating deconstruction of movements and fragmentation of daily rituals with rich and illusory light and shadow, the artist demonstrates the intimate and isolating tension between people and reality. Her unique work simultaneously fascinates her viewers by keeping them in a state of confrontation, doing a quotidian action depicted inside as an instant ritual. Ho exhibited internationally, with recent shows including NO ON: Joyce Ho Solo Exhibition (TKG+, Taipei, 2019); 9th Asia Pacific Triennial Center for Contemporary Art (Queensland Art Gallery and Gallery of Modern Art, Brisbane, Australia, 2018); Inhabit the World: Busan Biennale (Busan Museum of Art, Korea, 2014); and Everyday Life: Asian Art Biennale (National Taiwan Museum of Fine Arts, Taichung, 2013). She lives and works in Taipei.Hsu Chia-WeiHsu Chia-Wei (1983, Taichung) graduated from Le Fresnoy-Studio national des arts contemporains, France in 2016, and currently lives and works in Taipei. He regards the process of producing images as a real action in the practice of art, developing alternative relationships between people, material and place. Recent solo exhibitions include presentations at MoNTUE, Taipei (2019); Mori Museum of Art, Tokyo (2019); Institute for Industrial Studies of Taiwan Governor-General (Liang Gallery, Taipei, 2019); and Huai Mo Village (Hong Gah Museum, Taipei, 2016), which was awarded the annual Grand Prix of the 15th Taishin Art Prize. Recent group exhibitions include The Story of Hidden Stories (Eye Filmmuseum, Amsterdam, 2019); Biennale in Shanghai, Gwangju, Busan and Sydney (all 2018); 2 or 3 tigers (Haus der Kulturen der Welt, Berlin, Germany, 2017); Taipei Biennale (2016); Hugo Boss Asia Art 2013 (Rokbunn Museum of Art, Shanghai, 2013); This Is Not a Taiwanese Pavilion at the 55th Venice Biennale (2013); and Faux Amis/An Ephemeral Video Library (Jeu de Paume, Paris, 2010). He and a group of other artists also run an art space in Taipei, the Open Contemporary Art Center, an organization with functions of curation, creation, storytelling, interdisciplinary exchange and education that seeks to seek every opportunity to create communication in contemporary art. He also cuded the Taiwan International Exhibition of Video Art (Hong Gah Museum, Taipei, 2018); ThaiTai: Measure of Understanding (Bangkok Center for Arts and Culture, Bangkok, Thailand, 2012); and singing was overseen by the 7th Asian Art Biennale (National Taiwan Museum of Fine Arts, Taichung, 2019) with Ho Ji Nyen.Hu RuiHu Rui (1990, Lupanshui, China) conducts the MFA in media art from the University of California at Los Angeles, BFA in a film from New York University, and studied literature in Xiamen He currently lives and works between Los Angeles and Guangzhou. In his work, Huw Rui frames the modern human experience as one living between the mythological past and the technological future. The results are put on the form of video, graphic and installation works, which were exhibited and requested internationally. His work was shown at venues and events including LOOP Barcelona Video Art Festival, Spain (2019); Photofairs of Shanghai (2019); 45th International Film Festival in Rotterdam (2016); 22nd International Electronic Arts Symposia, Hong Kong (2016); Glascasten Marl Sculptures, Germany (2016); Athens Digital Art Festival (2016); and VIVO Media Arts Centre, Vancouver (2015). Pierre Huig Pierre Huyge (1962, Paris) lives and works in New York. His works often present themselves as positioned networks, continuity between a wide range of intelligent life forms (biological, technological) and matter that study, modify and evolve. They are immersive, contingent and ever-changing environments. They are monuments of opportunity, exceeding fiction, uncertain and indifferent to categories and witnesses. For several years, his work explored alternatives to the human perspective, in the manner of Dossid (Documenta 13, 2012) and Untitled (Human Mask) (2014). Huyge has been honored internationally with solo exhibitions at venues including the Los Angeles County Museum of Art; Tate Modern, London; Solomon R. Guggenheim Museum, New York; and Centre Georges Pompidou, Paris. He also featured in major international group shows including Documenta, the Sydney Biennale, the Whitney Biennale and the Venice Biennale, where he represented France in 2001. In 2017, Guig took part in the Skulptur Projekte Münster Decagonal Public Art Exhibition with the highly respected speculative after Allife Ahead ecosystem. He received a number of awards, including the Nasher Sculpture Award (2017), Kurt Schwitters Award (2015), Rosvita Haftmann Award (2013), Smithsonian Museum Contemporary Artist Award (2010); Ugo Bos Guggenheim Museum Award (2002); Special prize from the jury of the Venice Biennale (2001); and DAAD in Berlin (1999-2000). Guig was artistic director of the 2019 Okayama Art Summit.Jiang ZhuyunJiang Zhuyun (b. Hangzhou, 1984) graduated from the Chinese Academy of Arts with a bachelor's degree in new media arts and a master's degree from the School of Media Arts (SIMA) at the same institution. As an artist, Jiang's work takes several forms, such as installation, animation, drawing, experimental music, sound art and audiovisual works. He teaches artistic programming and basic theory of sound technologies at the Chinese Academy of Arts SIMA. Recent solo exhibitions include Sublog (Hunsand Space, Beijing, 2019); If the end precedes the beginning (Burs-Leue Gallery, Beijing, 2018); Talk to the Wind (Hunsand Space, Beijing, 2016); and Letters (EarPort, Duisburg, 2015). Selected group exhibitions include 8102 On Reality (OCAT, Shanghai, 2019); 6th Guangzhou Triennial (2018); Capture AI! (PPPP, Beijing, 2018); and The Concept of Visual Poetry (Pale Bellevue, Cassel, 2018). In 2017, Jiang was a finalist for the 5th Huayu.Oliver LaricOliver Laric Youth Award (1981, Innsbruck, Austria) as an internet artist. He graduated from the University of Applied Arts in 2007 and now lives and works in Berlin. Larica's web art practice or pure art is characterized by manipulation and rethinking of existing cultural images. His work errs the boundaries between authentic and inauspical, original and his subsequent reflections and reconfigurations. It works in a syming space where concepts of authorship, truth, presence, original and copies will prove obsolete or at least

irrelevant. This process is closely related to his intuitive, idiosyncratic scholarship brand, which he presents through an ongoing series of fugue-like expolitical videos and further develops through his admonishing object works, videos and sculptures, all of which are tightly conceptually charruti and often use reconditioning, technologically sophisticated manufacturing techniques. Straddling the liminal spaces between past and present, authentic and inautinent, original and its subsequent reflections and reconfigurations, Larica's work destroys categories and erases boundaries in a way that calls into question their very existence. In 2006, Laric co-founded vwork.com along with a group of friends, like an art blog acting as an exhibition space and, occasionally, a curated platform that organized events in brick-and-mortar venues. The last solo exhibitions were held in Pedro Tserou, Lisbon (2019); St. Louis Museum of Art, St. Louis, Missouri (2019); Tanya Leighton, Berlin (2018); Metro Pictures, New York (2018); and Museum of Modern Art, Cleveland (2016). Recently, group exhibitions include A Performing Society: The Violence of Gender (Tai Kwun Contemporary, Hong Kong, 2019); Busan (2018); Anarcheology (Pompidou Center, Paris, 2017); and Art Post-Internet (UCCA Center for Contemporary Art, 2014). Amiko LeAmico Lee (1993, Shanghai) is a visual artist who works with photography and text. His work adopts an allatory approach to nuances in the cultural system, as well as the effectiveness of language and representation, through rein-enactment, exchange and improper redevelopment. He has a BFA at the School of the Art Institute of Chicago and MFA at Rutgers University. His work was shown at the Flat Earth Film Festival, Iceland (2019); Anthology Film Archive, New York (2019); Stationary, Chicago (2019); Abrons Arts Centre, New (2018); Belfast Photo Festival, Belfast, Northern Ireland (2017); Leroy Neiman Gallery, Columbia University, New York (2014); and the Ulster Museum, Republic of Ireland (2014). Lee received scholarships and residencies from institutions including the Philadelphia Center for Photo Arts; Association of Triangle Arts; Stuttgart; and Portrait of the Royal Ulster Academy Prize.Lu LeiLu Lei (1972, Jiangsu Province) graduated from the sculpture department of the Chinese Academy of Arts in 1998, and currently lives and works in Beijing. A leading Chinese installation artist, Lu Lei's works demonstrate the sensitivity and precise control of materials and their texture. His works create vividly shaped images, often radiating classical mysticism and allegorical inner qualities. Social symbols, personal memories and sensitive intuition of material attributes are combined to form a closed system that has its own secret order. Solo exhibitions include Wandering Giant (ShanghART, Shanghai, 2019); Lou Ley: Echo (ShanghART Beijing, 2015); Lu Lei: Floating Biography of Ice (Other Gallery, Beijing, 2011); and Present: Lu Lei Solo Exhibition (Hanart TZ Gallery, Hong Kong, 2008). His works have also been featured in group exhibitions including Heteroglossia (HOW Art Museum, Shanghai, 2018); Forty Years of Sculpture - First Term (Shenzhen Museum of Contemporary Art and Urban Planning, 2017); Post-Sense Sensibility: Awe and Will (Beijing Minsheng Art Museum, 2016); Li Pinghu, Li Ran, Lu Lei: Semi-Automatic Mode (ShanghART Beijing, 2014); Jungle II (China Platform, Beijing, 2013); Evidence (Newage Art Gallery, Beijing, 2012); Board (ShanghART H Space, Shanghai, 2009); and Amateur World (China platform, Beijing, 2007) as well as the 6th Shanghai Biennale: Hyper Design (2006). Li LiaoLi Liao (1982, Honghu, China) earned a BFA degree in oil painting from the Hubei Institute of Fine Arts in 2005. He currently lives and works in Shenzhen. By creating semi-invented autobiographical works based on everyday life, Li Liao presents a series of real-life situations mixed with artistic action. Through his often allegorical and self-deplastic strategy of action, Lee Liao creates or uses situations to reveal his concern for the real problems that society plaques, applies communal participation to practice what he preaches under specific circumstances and in microlevel social systems. In the process, he also observes and questions the mechanisms for evaluating the production of families, society and the arts, trying to provide a set of playful strategies to combat stress, thus rethinking the nature of the experience. Recent solo exhibitions include Being a Better Man (White Space Beijing, 2019) and Vacuum Art (White Space Beijing, 2016). Recent group exhibitions include (Für Moderne Kunst Museum, Frankfurt, 2019); Street: where the world is made (Mo.Co.Panacée, Montpellier, 2019); Utopia for sale? (National Museum of Art of the XXI century, Rome, Italy, 2018-2019); The D-Tale: Video Art from the Pearl River Delta (Times Art Center Berlin, Berlin, 2018); Performing Dramas (Centre National d'art et de Culture Georges Pompidou, Paris, 2017; Chi K11 Art Museum, Shanghai, China, 2017); Dragon Liver Phoenix Brain (OCAT Shanghai, 2016); What about Art.? Contemporary Art from China (Gallery of Museums of Qatar Al Riwaq, Qatar, 2016); The habits and customs of _____ are so different from ours that we visit them with the same sentiments that we attend exhibitions (Kadist Art Foundation Paris, Paris, 2016); 3rd Ural Industrial Biennale of Contemporary Art (Yekaterinburg, Russia, 2015); and Volumetric Audience (New Museum, New York, 2015). Shana MoultonShana Moulton (1976, of Okhurst, California) graduated from the University of California, Berkeley in 1999 and Carnegie Mellon University in 2004. In 2004 she studied at the Skoweggan School of Painting and Sculpture, and from 2004 to 2006 studied at De Ateliers, Amsterdam. Moulton has hosted more than 40 personal exhibitions in museums and galleries around the world, including: Palai de Tokyo, Paris (2016); Kunsthaus Glarus, Glarus, Switzerland (2016); MOCA Cleveland (2016); Yerba Buena Center for the Arts, San Francisco (2015); and 1646, Dan Haag (2014). Recent group exhibitions include Production of Futures: An Exhibition of Post-Cyber Feminisms (Migros Museum, Zurich, 2019); 6th Athens Biennale (2018); Dreamers Wake Up, (White Cube, London, 2017); Health as a metaphor(Museo de Arte de Zapopan, Zapopan, Mexico, 2017); and Folk Cinema (Salzburger Kunstverein, Austria, 2016). 1972, Sichuan Province) graduated from the Sichuan Academy of Fine Arts in 1994 and Kunstochule of Kassel Univerisity in 2003. His practice covers a variety of environments, including animation, painting, video and installation. His main works include New Classics of Mountains and Seas, Minguo Landscape and Looking to Amnesia. This one is the founder of the Museum of the Unknown, a platform that actively promotes interdisciplinary dialogue and environmental construction of contemporary art. His main solo exhibitions include the Mirage mountains and seas (Fosun Foundation, Shanghai, 2017); This Anxious, a new classic of mountains and seas II (Arken Museum of Modern Art, Copenhagen, 2013); Nostalgia (Gallery 4A, Sydney, 2009); and Exhibition Cy anxious (Tokyo Museum of Modern Art, Japan, 2009). His works also appeared in Ink Art, past as a modern China (Metropolitan Museum of Art, New York, 2013); 29th Biennale of Sao Paulo (2010); 6th Asia Pacific Triennial Art (2009); and the 16th Sydney Biennale (2008). This one is currently taught at east China Normal University.Mika RottenbergMica Rottenberg (1976, Buenos Aires) lives and works in Brooklyn. Recent solo exhibitions include the Spengel Hanover Museum (2020); Museum of Modern Art chicago (2019); New Museum, New York (2019); Museo d'Arte Moderna di Bologna (2019); Goldsmiths Centre for Contemporary Art, London (2018); Kunsthaus Bregenz, Austria (2018); Bass Museum of Art, Miami (2017); Tokyo Palace, Paris (2016); Rose Museum of Art, Brandeis University, Waltham, Ma (2014); Israel Museum, Jerusalem (2013); and Magasin 3, Stockholm (2013). Rottenberg was included in the 16th Venice Architecture Biennale (2018), Projekte Munster Sculptures (2017), the 56th Venice Biennale (2015) and the Taipei Biennale (2014). She was awarded the 2019 Kurt Schwitters Award and the Smithsonian American James Dick Art Museum Contemporary Artist Award.Angela SuAngela Su (b. Hong Kong) earned a degree in biochemistrage in Canada before pursuing visual art. Su puts the human body at the core of her practice, whether her own or others, real or imagined, historical or speculative. Her research projects include drawing, video, performances, installations and book projects that focus on the relationships between our postmanistic state of being and scientific technology. In 2019, Su received an order from the Wellcome Trust to present a commission project of the exhibition Contagious Cities: Far, Too Close in Thy Kwun, Hong Kong. Participated in group exhibitions held around the world at venues including the Academy of Fine Arts of Vienna, Austria (2017); CAFA Art Museum, Beijing (2016); Seoul National Museum of Modern and Contemporary Art (2015); Saatchi Gallery, London (2012); and He Syrin Art Museum, Shenzhen (2009). Participated in the 2nd Shenzhen Biennale of Architecture and Urbanism (2014) and the 17th Sydney Biennale, Australia (2010). In 2013, she published a novel by the artist Bertie, and in 2017 a sci-fi anthology called Dark Fluid, in which she uses fiction as a method of social criticism. Su currently lives and works in Hong Kong.Wolfgang TillmansWolfgang Tillmans (1968, Remscheid, Germany) lives and works in Berlin and London. From 1990 to 1992 he studied at Bournemouth's Poole College of Art and Design in Bournemouth, England. In 2000, Tillmans was the first photographer and the first Non-Briton artist to receive the Turner Prize. In 2009, he received kulturpreis der Deutschen Gesellschaft für Photographie and was elected as guardian of the artist on the Tate board of directors. Since 2012 he has been a member of the Academy of der Quenste, Berlin, and was appointed a member of the Royal Academy of Arts london in 2013. Tillmans was the recipient of Hasselblad in 2015 The International Prize in Photography and in January 2018 was awarded the Kaiserring (or Imperial Ring) award of the city of Goslar in Germany. The artist's work is conducted in museum collections around the world, including the Art Institute of Chicago; Pompidou Center, Paris; Hammer Museum, Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, DC; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; Moderna Museum, Stockholm; Museum of Modern Art Chicago; Ludwig Museum, Cologne; Museum of Modern Art, New York; National Museum of Art, Osaka; Solomon R. Guggenheim Museum, New York; Steedlake Museum, Amsterdam; Tate, London; and Walker Art Center, Minneapolis, Minnesota. Yi Xin TongYi Xin Tong (1988, Lushan, China) earned a BFA degree from Simon Fraser University in Vancouver in 2012 and the Foreign Ministry of New York University in 2014. He now lives and works in New York. Tong uses sculpture, installation, web projects, video and sound to create poetic and seemingly innocent work that hints at contradictions in life and expresses dissent. His experience of living on the outskirts of New York led him to a long-term multimedia fishing project that challenges the city's iconic image as the pinnacle of human civilization. Recent solo exhibitions include Attraction Show - Origin Ripples (Snarte Space, Nanchang, China, 2019); Going outside (presentation of the duet with Cunlin He, NanHai Art, Millbrae, California, 2019); Fishing Trip of New York (Nars Foundation, New York, 2017); Alien (Avangard Gallery, Shanghai, 2017); and Thin Air, Bright Light (Katzman Contemporary, Toronto, 2015). His works were presented in group exhibitions including BRIC Biennial III (Brooklyn, USA, 2019); Catastrophe of additional epic proportions (Chi K11 Art Museum, Shanghai, 2019); and everything happens after sunset... (MOCA Shanghai, 2017). Tong is a recipient of the Joan Mitchell Foundation's Grant for the Arts and Scholarships Foundation (1967, Xi'an) studied photography at the Lu Hsung Academy of Fine Arts and Cinematography at the Beijing Film Academy. He began his career as an independent director in 1999. Officially released in 2003, his Tie Xi Qu: West of the Tracks - a huge documentary with a lengthy time of more than 9 hours - quickly gained international acclaim. In addition to his feature-length documentaries Three Sisters and Til Madness Do Us Part, he also released video installations (including Crude Oil), feature films (such as Brutality Factory and The Ditch), as well as photographs. Known by critics and recognized as one of the most important Chinese artists, documentary filmmakers and film-makers of his day, Wang Bing was honored with retrospectives at leading museums including the Pompidou Centre in Paris (2014) and Royale de Belgique in Brussels (2014). In 2016, the CCA Wattis Institute in San Francisco hosted a solo exhibition, Van Bing: Three Portraits. In 2017, Van Bing was awarded the EYE Art and Film Prize 2017 in the Netherlands and participated in Documenta 14 in Athens, Greece and Kassel, Germany. Van Bing's films were exhibited and collected by international institutions, including Museo Nacional Centro de Arte Reina Sofía, Madrid; Pompidou Center, Paris; M+, Hong Kong; National Museum of Modern Art, Athens; and the Center for National Arts Plastid, Paris. His documentaries have been released in theaters around the world, as well as selected for major international film festivals including the Cannes Film Festival; Venice International Film Festival; Berlin International Film Festival; and the Rotterdam International Film Festival. Several of his films were recognized as international awards, including the Golden Leopard award at the 70th Locarno Film Festival; award for best film in the film Orizzonti at the 69th Venice International Film Festival for three sisters (2012); La Résidence Award, Cinéfondation of the Cannes Film Festival (2004); and the French National Order of Merit (Légion d'honneur) (2006). Yang Fudong Yang Fudong (1971, Beijing) graduated from the Department of Oil Painting, the Chinese Academy of Arts in Hangzhou, and also courvely lives and works in Shanghai. He is one of the most influential Chinese artists working today. Ian began creating video work in the late 1990s. His works form a unique visual interpretation through numerous cultural perspectives, intertuted with the experience of space and time expressed through photography, film and installation. They are characterized by several perspectives, studying structures and forms of identity in myths, personal memories and life experiences. Yang has held solo exhibitions at a number of international institutions and galleries, including Dawn Breaking (Long Museum, West Bund, Shanghai, 2018); Moving Mountains (Shanghai Center for Photography, 2016); (Yuz Museum, Shanghai, 2015); Jan Fudun: Alienated Paradise, Works of 1993-2013 (Kunsthalle Zurich, Switzerland, 2013); Quote out of context: Personal exhibition by Yang Fudong (OCT Contemporary Art Terminal, Shanghai, 2012); Half of August: Personal Exhibition by Ian Fudun (Parasol Unit Foundation for Contemporary Art, London, 2011); Yang Fudun: Seven intellectuals in bamboo forest and other his stories (National Museum of Modern Art, Athens, 2010); Dawn fog, separation faith: Personal exhibition by Yang Fudong (Zenday Museum of Modern Art, Shanghai, 2009); Yang Fudong: General's Smile (Hara Museum, Tokyo, 2008); Ian Fudun: Don't worry, it'll be better... (Kunsthalle Vin, 2005); Ian Fudun (Castello di Museo d'Arte Contemporanea, Rivoli, Italy, 2005); and Five Films (Renaissance Society, Chicago, 2004). Yang Fudun participated in group shows at suzhou museum (2019); Solomon R. Guggenheim Museum, New York (2017); Louis Vuitton Foundation, Paris (2016); Metropolitan Museum of Art, New York (2013); Tate Liverpool (2007); Tate Modern, London (2004); and Pompidou Centre, Paris (2003). His work also entered the Lyon Biennale (2013); Sharjah Biennale 11 (2013); 17th Sydney Biennale (2010); 52th Venice Biennale (2007); 5th AsiaPacific Triennial, Brisbane, Australia (2006); FACT Liverpool Biennale (2004); 50th Venice Biennale (2003); Documenta 11, Cassel (2002); 4th Shanghai Biennale (2002); Istanbul Biennale (2001). Zhang HuaiChang Huai (1967, Heilongjiang Province) graduated from the Central Academy of Drama in 1991. He was a key member of post-Sense Sensibility Group in the late 1990s and early 2000s, and founder of Odd Phenomena Group in 2004. Recent solo exhibitions include Zhang Huai 2018 (Long March Space, Beijing, 2018); Zhang (Long March Space, Beijing, 2016); Plaza (Long March Space, Beijing, 2014); Unfounded (Long March Space, Beijing, 2012); 21st floor and a half (Long March Space, 2009); and Ready, anytime (Long March Space, 2008). His works of art were also presented in group exhibitions Collection (Chi K11 Art Space, Shenyang, 2018); Post-Sense Sensibility: Awe and Will (Beijing Ming Museum of Modern Art, 2016); and Stereozone (Redstory Museum of Contemporary Art, Guangzhou, 2015), as well as in the 11th Sharjah Biennale (2013) and the 8th Shanghai Biennale (2010). Zhang PellyChang Paley (1957, Zhejiang Province) is considered a key artist in the development of Chinese contemporary art and a critical figure in video games around the world. Zhang received the MFA from zhejiang Academy of Fine Arts (now the Chinese Academy of Arts) in 1984. From 1985 to 1986 he participated in the exhibition 85 New Space and was associated with the artist of the collective Betting Society. In 2003, Zhang founded a new media department at the Chinese Academy of Arts, where he currently works as a professor. Zhang is also executive director of oct contemporary art terminal, Shanghai. His main works include The Rest series, X?, 30x30, Water: Standard Version from the Chai Dictionary, Hygiene Document No3, Last Words, Gust of Wind and Collision of Harmonies, among others. The 30x30 (1988) is widely celebrated as China's first contemporary video artwork. Zhang participated in the Venice Biennale in 1993, 1999 and 2003. His work was collected by prominent institutions around the world, MoMA, New York; Tate Modern, London, Solomon R. Guggenheim Museum, New York; Guggenheim Abu Dhabi Museum; Centre Georges Pompidou, Paris; Art Institute of Chicago; Asian Society of New York; Singapore Art Museum; Art Gallery of Queensland, Brisbane; M+, Hong Kong, Fukuoka Museum of Asian Art; Center for National Arts Plastid, Paris; Minsheng Art Museum, Shanghai; Daimler Art Collection; Collection DSL, Paris; K11 Foundation, Hong Kong; and Sifang Art Museum, Nanjing. He was named Artist of the Year at the 9th AAC (China Art Awards) Award 2015 and presented with the Lifetime Achievement Award for the 2010 Chinese Contemporary Art Prize (CCAA). Robert Zhao RenhayRobert Zhao Renhai (1983, Singapore) works mainly with photography, but often takes a multidisciplinary approach, presenting images alongside documents and objects in the form of text and media analysis, video and photo projects. His artistic practice explores a person's relationship with nature, using compelling narratives to raise doubts in the audience about the notion of truth and its image. Recent solo exhibitions include The Lines We Draw (Yalu River Art Museum, Dandong, China, 2019); Effect (Orange County Museum of Art, Los Angeles, 2019); Institute of Critical Zoologists: Final Report of the Christmas Island Expert Working Group (NTU Center for Contemporary Art, Singapore, 2018); Christmas Island, naturally (ShanghART M50, Shanghai, 2017); Christmas Island, naturally (ShanghART Singapore, 2017); and The Guide to Flora and Fauna of the World (Center for Contemporary Photography, Fitzroy, Australia, 2015). His works were presented in group exhibitions Observe, Experiment, Archive (Sunderland Museum and Winter Garden, Sunderland, UK, 2019); Hugo Boss Asia Art 2017 (Rokmund Museum of Art, Shanghai, 2017); Singapore, a very old tree (National Museum of Singapore, 2017); and APB Signature Art Prize (Singapore Art Museum, Singapore, 2014). His works were also presented in the 9th Asia-Pacific Triennial of Contemporary Art (Queensland Art Gallery, Gallery of Contemporary Art, Brisbane, Australia, 2018); 7th Moscow Biennale (2017); 20th Sydney Biennale (2016); and the 4th Singapore Biennale (2013). Payne ZhuPaine Zhu (1990, Shanghai) is a graduate of Shanghai University of International Business and Economics. He currently lives and works in Shanghai. His work takes exception to the usual social mechanisms, interaction with them and breaking their rules to identify problems that often lie neglected in the background. Participated in group exhibitions including Buddhist Youth: United Collective Indifference (Goethe-Institut China, Beijing, 2019); Serious Games (HOW ART MUSEUM, Shanghai, 2019); New metallurgists (collection of Julia Stoshek, 2018); Digital designs (Museum of Modern Art of the Galaxy, Chongqing, 2017); Meeting of Prekariat (Ming Museum of Modern Art, Shanghai, 2017); Chinafrika. Construction (Leipzig Museum of Modern Art, 2017); Best Version of You (Art Sonje Center, Seoul, 2017); Post-Sense Sensibility: Awe and Will (Minsheng Museum of Art, Beijing, 2016); and Why the play? (Ming Museum of Modern Art, 2016). His work was also shown as part of the 2019 Anren Biennale. On curators,Iguo Sigu Xi joined the UCCA Center for Contemporary Art in 2014 and is currently director of the exhibitions department. In 2014 she graduated from the Central Academy of Fine Arts of Beijing with a degree in Art Museum. Since the time of UCCA, Guo Xi has had extensive experience in curing exhibition, management and coordination. Curates exhibitions, including Notes from the city of Pallet (2019); New Directions: Musikki Chiching (2018); and New Directions: Nadim Abbas (2016), and co-published a diverse range of exhibitions, including Xu Bing: Thought and Method (2018); New Norm: China, Art and 2017 (2017); «Zeng Fanzhi: Parcours» (2016); (2016); Liu Wei: Colors (2015); and Flight-Sheer-Form: Fitness for All (2014). Luann Shexuan Shixuan joined the UCCA Center for Contemporary Art in 2017 and is currently a curator. She curated exhibitions including After Nature: UCCA Dune Opening Exhibition (2018), and participated in curatorial shows including Matthew Barney: Redoubt (2019); This Zhijie: Map of Mundy (2019); Sarah Morris: The Odyssey (2018); and Practice and Exchange: An Exhibition of Chinese Contemporary Art (2018). Luann studied at China's Renmin University and King's College in London, and previously worked in Chinese editions of the art newspaper and magazine T Magazine.Ara QiuAra Qiu graduated from the Communications University of China, the School of Television and Journalism in 2012, and earned a degree in Ma in Arts Policy from New York University, Tisha School of Art in 2015. She currently lives and works in Shanghai. In New York, Tsiu conducted an internship at MoMA and Asia Society, and in 2018 was a resident curator at Residency Unlimited. Before joining the UCCA Center for Contemporary Art in 2019, she was previously a curator at the Long Museum and Qiao Space in Shanghai. While at long museum, she served as project manager of James Turrell: Immersive Light (2017). As a new curator herself, this practice is closely related to the work of new artists and actively supports their development. In 2018, she co-supervised Lee Shuang's exhibition If Only a Cloud Knows at SLEEPCENTER (New York), and in 2020 supervised the group show Resistance to Sleepers on Dune, Beidaihe. Her writing was featured in publications including The Art Newspaper (Chinese edition), Art World, and Numéro Art China, among others. Lin Lucilyn Lin graduated from BA at the Department of Art Management at Xiamen University and currently lives and works in Beijing. Since 2018, he has worked in the exhibition department at the UCCA Center for Contemporary Art. He joined the AXIS Art Project in 2015, curating exhibitions including What if sunlight is also a stage set (Jimei x Aries International Photo Festival, Xiamen, 2018); Restaurant on the night of the universe (Hitel Space, Xiamen, 2018); Wugao Project (Three Shadow Photography Center, Xiamen, 2017); Amo meat processing plant (power plant, Shanghai, 2016); and Opportunity Island (No. 22 Shapoveya, Xiamen, 2015). Duffy Dudaffy Du was born in Wuhan and currently lives and works in Beijing. From 2015 to 2018, she worked at MADA s.p.a.m de Sarthe Gallery, Beijing. Since 2018, she has been working in the exhibition department at the UCCA Center for Contemporary Art. In 2019, its curatorship was presented in the Curatorial Project of a Curatorial Project based on research: shortlist by the OCAT Institute in Beijing. Du is interested in how the poetic flow of conscious texts and ethnographic images can be applied as methodologies in the narrative of contemporary art. It seeks to engage deeply with artists' personal narratives through a linear timeline. Neil Zhangli Zhang is an assistant curator at UCCA, joining the museum in 2020. He previously helped at UCCA exhibitions, including New Directions: Nadim Abbas (2016); (2016); and Korakrit Arunachai: 2558 (2015). Zhang previously attended RISD, Brown University and Columbia University. His research interests include analysis of Buddhism and related religions within postmodern frameworks, visual culture in upmodern East Asia and contemporary art. He translated academic works, including Columbia University professor Bernard Faure's Rhetoric of Immediacy: Chan/Zen's Cultural Criticism of Buddhism. Buddhism.

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