

ULLENS CENTER FOR CONTEMPORARY ART 尤伦斯当代艺术中心

Curated by Zhan Wang Tang Yuhan: *Interior Divination*

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On-going for almost three years now, the 'Curated by ...' series of exhibitions is one of the longest-running at the Ullens Center for Contemporary Art. As well as seeking to provide an opportunity for audiences to enjoy diverse and experimental projects, the programme showcases new talent and supports the creative work of emerging artists. For this upcoming show, UCCA has invited noted sculptor and installation artist Zhan Wang to present the latest in our series of 'Curated by ...' exhibitions.

The fertile soil of Chinese traditional culture has been the genesis of a new form of art; the mystery and abstruseness of *fengshui* is presented through the sculptural installations of Tang Yuhan. Her work allows contemporary art to become a truly integrated part of a Chinese home and gets close to our lived experience. The exhibition, entitled *Interior Divination*, presents a series of 'fengshui sculpture' works by young artist Tang Yuhan, with a theme of bringing good health and blessings to her family.

Tang holds that interior decoration can work as a type of prognostication and divination, revealing the traditional essence of the Chinese family. Tang Yuhan is simultaneously an artist, an interior designer and a fortune teller. She has used a *fengshui* compass and the hexagrams and commentaries of the *Classic of Change* (the *I Ching*) in a painstaking reproduction of her parent's home. Jérôme Sans, director of UCCA, has said, "As we enter the 'reception room' and 'bedroom' we see objects of every conceivable kind: rugs, a sofa, lamps, sculptures, a clock that runs backwards, and a gold-inlaid ceramic 'water-wall'. All of these placings and arrangements are aimed

at achieving the greatest possibly harmony, balance and well-being for the members of the family. The videos and projections show dreams and prayers and the effort the artist has put into creating this space. In her first exhibition Tang Yuhan creatively combines art, furnishings and divination and the traditional and contemporary, displaying respect and good wishes for the harmony and balance in the modern Chinese family.”

Curator Zhan Wang is of the view that *fengshui* sculpture was extant even in ancient times as something situated between functional and non-functional art. “I say functional as it was made with a view to having a *fengshui* effect, and non-functional because what functionality such sculptures had was of the spirit and not something that could be seen or felt with the physical senses. It lay in the indeterminate region between functional and non-functional art. Tang Yuhan has sought to create a type of *fengshui* sculpture that contemporary people can continue to use. By constantly asking questions of members of her family, she has a profounder understanding than previously of what her parents’ truly want. Tang hopes that art can truly ‘serve the people’ but that service will quite clearly not take place on a physical level.”

Tang Yuhan was born to a family that nursed the highest hopes for her. She has studied painting since an early age; it was when making her graduation piece that she came up this theme for her work. Her wish is that more people can become integrally involved in art rather than looking on with interest from the outside. Art is not something for special social groups only, beyond the understanding of ordinary people and far removed from everyday lives; Tang intends to work to make sure this is the case, “What has happened to the culture of *fengshui* in China is that people today are continuing to employ its theories, but there has been no development in the sculptural works made for use in *fengshui* several thousand years ago. They have instead become handicraft items today. No-one treats this mystic and abstruse culture as if it were art, nor do they think works of art can have any great connection with *fengshui*. I however hope I can use this experiment to engender and derive works of art from out of the culture of *fengshui* that are suited to the aesthetic demands of contemporary society, and so use new kinds of possibilities to present the relationship between people, culture and art, while at the same time bring new possibilities to art itself.”

“The people of society today are a new humanity that has undergone a baptism into science; will they be able to truly accept *fengshui* sculpture

in their very heart of hearts? Today when we are seeing a constant parade of conceptual art come before us, will the relationship between *fengshui* and art perhaps be able to open up a window onto something new for us? For the answer to these questions, we will have to see what it is that Tang Yuhan brings before us.” Zhan Wang is looking forward to seeing these answers and the creative work of this young artist, as are we all.

The ‘Curated by ...’ series of exhibition is open to the public at no charge thanks to the generous sponsorship of Bloomberg.

Related Events at UCCA

Artist's Talk: Fengshui Sculpture

Guests: Tang Yuhan, Zhan Wang

Date: December 24 (SAT) 14:00-15:30

Venue: UCCA La Suite

Language: In Chinese only

Children/Youth Program: Migrant School Students' Art Program, Rainbow Journey 13: Happiness

Date: Dec. 7 / 13:30-16:00

Venue: UCCA Loft

Guests: Tang Yuhan

Language: In Chinese Only

About Tang Yuhan

Born in Changsha in Hunan in 1985, Tang Yuhan holds a Bachelor of Fine Arts (2008) and a Masters of Fine Arts (2011) from the Central Academy of Fine Arts in Beijing. Her previous group shows include *Pureness-Project Infrasound Round 1* at the Pure Space, 798 Art Zone, Beijing (2010); *Chinese Image* at Qu Jiang Xi'an International Contemporary Art Season, Xi'an (2009); *Xicheng Graduate Sculpture Exhibition*, He Xiangning Museum, Shenzhen (2009); and *Fairy Tale, Today of The Light of Academies* in Xi'an and at the Central Academy of Fine Arts, Beijing (2008). Tang Yuhan currently lives and works in Beijing.

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About the 'Curated by ...' series

Launched in July 2007 by UCCA director Jérôme Sans, the 'Curated by ...' series aims to discover and promote creative work by newly emerging artistic talent in China. By inviting established artists to recommend and curate exhibitions of work by younger peers, the series hopes to establish links between generations of artists, art institutions and the public at large. Since the very first exhibition in the series, the project has been well received and praised. By having actual artists – people genuinely engaged in artistic creation and practise – serve as curators, rather than the more traditional curator coming from a theoretical and predetermined standpoint, the series has been able to present more varied and experimental work and has allowed a greater number of new artists to enter the public realm. There have been twelve exhibitions in the series to date, with the average age of artists involved thirty and the youngest of exhibitors a second-year student at the Central Academy of Fine Arts. Beginning in 2011, Bloomberg has sponsored this series of exhibitions, allowing UCCA to make them open to the public free of charge.

About UCCA

The Ullens Center for Contemporary Art (UCCA) is a non-profit, comprehensive art center founded by collectors Guy and Myriam Ullens in November 2007. UCCA presents exhibitions of established and emerging artists and develops a trusted platform to share knowledge through education and research.