



imPOSSIBLE?

Video works of Chinese contemporary artists

Based on the show *imPOSSIBLE!*, which was shown in 2009 in San Francisco, curated by Michael Zheng in collaboration with San Francisco Arts Commission Gallery and MISSION17. Now re-curated (partly with current works) by Nicole Loeser (WHITECONCEPTS) and Irina Ilieva (aquabitArt) in Berlin.

ARTISTS:

Lu Chunsheng (Shanghai), Xing Danwen (Beijing), Yingmei Duan (Braunschweig & London), Ni Haifeng (Amsterdam), Shi Yong (Shanghai), Yang Zhenzhong (Shanghai), Michael Zheng (San Francisco & Beijing)

November 02 – November 17, 2012

Opening: Friday, November 2, 2012, 6pm

In the context of the project "Chinese Fall" for the Chinese Culture Year in Germany

VENUE: Cultural Center Kühlhaus Berlin - Seven Floors of Art

In cooperation with aquabitArt Gallery and WHITECONCEPTS

ADDRESS: Luckenwalder Str. 3, 10963 Berlin

Phone: 030/21005605, www.kuehlhaus-berlin.de

Open: Friday, 02.11. – Sunday, 04.11.2012, 6 – 12 pm; Thursday 08.11. - Saturday: 10.11.2012, 6 – 12 pm;

Thursday, 15.11. - Saturday, 17.11.2012, 6 – 12 pm ; Tickets at the door: 18 € / 12 €

PRESS CONTACT:

Nicole Loeser, press@whiteconcepts.de, Cell: +49 177-7878578, www.whiteconcepts.de

Irina Ilieva, mail@aquabit.com, Cell: +49 174-8363493, www.art.aquabit.com

PRESS TEXT:

What is the state of Video Art in China today? And how do artists reflect their artistry in the present? Where is the art drifting toward? And by what standards do we evaluate art?

Based on two shows entitled "*imPOSSIBLE!*", that were shown 2009 already at the San Francisco Arts Commission Gallery and MISSION 17, the new show was re-curated by the curatorial team of Nicole Loeser and Irina Ilieva. In the context of the project "Chinese Fall" at the Kühlhaus the curators picked up these questions for their exhibition.

The artists in *imPOSSIBLE?* engage strategies that include using humor that is slightly dark and often times ironic creating absurd or impossible scenarios, and confront highly exaggerated aesthetic and conceptual sensibilities. In a situation where radical change becomes an everyday experience, the artists found that by engaging these strategies they were able to create works that reconcile the past with the present and highlight the pace of contemporary life in China. At that time, the artists used especially absurd statements questioning the art-making process and the shows were highly recognized.

Will their works have after three years a similar effect? What was then considered impossibility through the rapid changes in living conditions, through technology and global trade which now seems normal? From the improbability has it become a reality?