**Xue Mu**

**Biography**

Xue Mu is a visual artist lives and works in Berlin and Amsterdam. Mu is an alumnus at de Rijksakademie van Beeldende Kunsten (scholarship 2011 and 2012), Dutch Art Institute (MFA 2006, and has been awarded by AFK Project Fonds (2012-2014), Prof. Augustus Allebé Fonds / Willem F.C. Uriôtfonds Fellowship (2012), and Prins Bernhard Cultuurfonds, Peter Paul Peterich Fonds (2011). Mu has executed several commissioned public art projects in the Netherlands through open competitions. Although her public art projects possess the characteristics of ephemerality and inadvertency, it however, calling out the collective sensibility on the daily life as well as the abandoned memory. Examples are A Floating Highway (2009) IAMA1, and the permanent mural installation Panorama (2012) at Friesland Province House in the city of Leeuwarden. Mu is tutor at The Royal Academy of Art Den Haag (KABK) since 2018.

Xue Mu’s solo exhibitions and projects include Liquid Truth (2017), A Childish Nothingness (2014), Ice Age (2013) at Yeo Workshop, Singapore; A Childish Nothingness & Black Diamonds (2012) at Gallerie Gabriel Rolt, Amsterdam, the Netherland, Portrait 2. IJbert Verweij (2013) at Stedelijk Museum Amsterdam, the Netherlands. Group exhibitions include Undercurrents (2018) at Pearl Lam Galleries Shanghai China; Pieces (2017) at Vanguard gallery, Shanghai China; The People’s Cinema (2016) at Kunstverein Salzburg Austria; KKA exhibition (2016) at Austrian Federal Chancellery, Vienna Austria; When Elephants Come Matching In (2014), De Appel Art Centre, Amsterdam the Netherlands; Portrait 1. Paolo Yao, Mondos (2013) at International de Stilte Dance Festival, Breda, the Netherlands; Local Future (2013) He Xiangning Art Museum, Shenzhen, China. Her works participate in numerous art fairs such as Art Busan (2018), ART021 (2017, 2018), Art Hong Kong (2017), Asia Now (2016), Paris France, Photo Shanghai (2015) Shanghai China, Art Paris (2015) Paris France, and Art Stage Singapore (2013, 2015, 2017) with Yeo Workshop; Art Rotterdam (2010, 2012, 2014) and Art Brussels (2013) among many others.

**Artist Statement**

As a Chinese female artist who moved to the West, I oppose the self-positioning to be part of the oppressed, the marginalized, of the precariat class, although per definition, my circumstances fit in all the categorizations. In my search for identity, I want to actualize Who I Genuinely Am by rejecting the interrogation of Who Am I Not by left behind the previous developed cultural-political skeleton bred in the '80-'90s China. I experienced China's economic transformation in my early upbringing, sustaining its patriarchal perseverance and witnessing its ideological strifes. Living and shifting between Amsterdam, Berlin, and Nanjing, my home city. These distinctive socio-political contexts offered me multiple identities and let me enter a 'meta-identity model,' in which social-political engagement is replaced by value-engagement. As far as I understand Contemporary Art, it is limited in its capacity to enclose the social-political human condition, while it most often offers self-indulgent refits into negotiable morality. However, in my opinion, Contemporary Art is, in fact, capable of providing an unlimitedly human value once it connects with the visible and invisible forms of existence - not only the collective consciousness but also the collective unconsciousness. Visual Art has always produced Visual Knowledge throughout human histories based on such quests.

Most of my works take a rakish start and go through the haphazardness of materials and contents normally not preconceived. I need a period of reflection and experimentation, and after that, a subject matter condenses and leads to realization. This method allows me to develop long-term projects, converting content from unconsciousness into consciousness; it also transforms the seemingly erratic material into an aesthetic that I consider to be a work of Art.

Three examples of my long-term projects:

- A Childish Nothingness.

In A Childish Nothingness, I investigate and search for the value of existential experiences. Despite my opposition to the global dominance of the market economy and its socio-political impacts, I am intrigued by the randomness of found objects and the ephemeral, abstract subjects. I let myself be surrounded by many 'nothings' and discover wonderments - the valuable moments - among the overlooked parts of mundane life. Based on that, I would develop or built site-specific installations, public interventions, object assemblage, and photography. There are varieties of works under the umbrella of A Childish Nothingness (ACN).

- Drawing series: Black Diamond

Drawing is a form of learning.

Charcoal and diamond are two substances that acquire opposite exchange values due to the difference in their structural properties and their appearance, yet both consist of Carbon as their fundamental ingredient.

Drawing to me is an indispensable practice for continuous self-construction. I titled this drawing series 'Black Diamond' as a metaphor for crystallization while digesting thoughts and doubts that reflect value-related subjects. I use charcoal to carry out the complex abstract connections while scrutinizing my apprehensions and views when debating with friends, listening to online lectures, and specific music genres from all times and across cultures.

- The Portrait Projects.

The Portrait Projects investigates the process of individuation (referrers to Simondon). Each of the portraits started with my study of the protagonist's charismatic free dance movement. I see dance as a powerful form of self-expression, self-reflection, also as a method of self-evolution.

Conclusion: I firmly believe in Visual Art as a primary measure to free one's deeply rooted cultural conventions. A heartfelt artistic experience can break free one's contrived value perceptions unavoidably required by specific social-political circumstances. Practicing Visual Art is not only about the method of creation and revelation; it is also a technique for emancipation. Visual Art produces visual knowledge. It is an intellectual exercise for a person to be mentally sustainable and flourishing.

**CV**

**Education / Residency**

2021 The Embassy, Vienna, Austria.

2017 - 2018 The Loft, Collection Servais, Brussels, BE.

2016 KKA Austrian Federal Chancellery, Vienna, AT.

2011 - 2012 Rijksakademie van Beeldende Kunsten, Dutch ministry of Education Culture and Science, Amsterdam, NL

2006 - 2009 VAV, Gerrit Rietveld Academie, Amsterdam, NL. (BFA)

2004 - 2006 Art and Media, Dutch Art Institute/ArtEZ, Enschede, NL. (MFA)

1998 - 2002 Visual Communication, Nanjing University of the Arts, Nanjing, CN. (BFA)

**Fellowship /Awards**

2012 Project Fonds, AFK, NL.

2012 Prof. Augustus Allebé Fonds / Willem F.C. Uriôtfonds Fellowship, NL.

2011 Prins Bernhard Cultuurfonds, Peter Paul Peterich Fonds, NL.

2009 Berlagefonds, Gerrit Rietveld Academie, NL.

**Solo Exhibitions**

2019 *The Everlasting Flatland and I Hope It to be Wrong,* Kunstfabrik HB55, Berlin, DE.

2017 *Liquid Truth,* Yeo Workshop, Singapore, SG.

2014 *A Childish Nothingness*, Yeo Workshop, Singapore, SG.

2013 *Ice Age*, Yeo Workshop, Art Stage Singapore, SG.

2012 *A Childish Nothingness & Black Diamonds*, Gallerie Gabriel Rolt, Amsterdam, NL.

**Group Exhivitions**

2019 *Due North,* by Othergrounds, Kunstfabrik HB55, Berlin, DE.

2019 *Scripts, Traces and The Unpredictable.* Pearl Lam Galleries, Shanghai, CN.

2018 *Undercurrents*, Pearl Lam Galleries, Shanghai, CN.

2017 *Apertures*, YeoWorkshop, Singapore, SG.

2017 *Pieces*, Vanguard Gallery, Shanghai. CN.

2017 *I Ikigai*, Juliette Jongma, Amsterdam. NL.

2017 *Mirror Tower*, Screening and Q&A, IFP, Beijing, CN.

2016 *IN.NO.SENSE*. (as artist curator) The One Minutes Series, The 3rd Shenzhen Independent Animation Biennale, Shenzhen, CN.

2016 *Mirror Tower*, LOST&FOUND, Theatrum Anatomicum Amsterdam, NL.

2016 *The People’s Cinema*, Kunstverein Salzburg, Salzburg, AT.

2016 *KKA final exhibition*, Austrian Federal Chancellery, Vienna, AT.

2015 *IN.NO.SENSE*, The Apprentice Master Project, KunstpodiumT, Tilburg, NL.

2014 *When Elephants Come Marching In*, de Appel Arts Centre, Amsterdam, NL.

2014 *On Stage*. KARST, Plymouth, UK. 2014 *Théâtre de L’absurde*, Gallerie Gabriel Rolt, Amsterdam, NL.

2013 *Portrait 2, IJbert Werweij*, Public Program Stedelijk Museum Amsterdam, NL.

2013 *Drawing, Expression and Limit,* AMNUA, Nanjing, CN.

2013 *Local Futures*, He Xiangning Art Museum, ShenZhen, CN.

2013 *Portrait 1. Paolo Yao*, International Stilte Festival, Breda, NL.

2012 RijksOPEN. Rijksakademie van Beeldende Kunsten, Amsterdam, NL.

2012 *The Research and Destroy Department of Black Mountain College,* W139, Amsterdam, NL

2011 *RijksOPEN*. Rijksakademie van Beeldende Kunsten, Amsterdam, NL.

2009 *IAMA1*, Kunstlab, Deventer, NL.

2009 *Final Exam,* Gerrit Riteveld Academie, Amsterdam, NL.

2009 *Ruhezeit Abgelaufen*, Kunstfort Vijfhuizen, Vijfhuizen NL.

2008 *KAAP*, Fort Ruigenhoek, Utrecht, NL.

**Art Fairs**

2019 *Art 021*, Shanghai, CN. Presented by Vanguard Gallery.

2018 *Art Busan*, Busan KR. Presented by YeoWorkshop.

2017 *Art 021*, Shanghai, CN. Presented by Vanguard Gallery.

2017 *Human Forest* (as artist-curator), Art Central Hong Kong, CN. Presented by YeoWorkshop.

2017 *Art Stage Singapore*, Singapore. Presented by YeoWorkshop.

2016 *Asia Now*, Paris Asian Art Fair, Paris, FR. Presented by YeoWorkshop.

2016 *Art Stage Jakarta*, YeoWorkshop. Jakarta, ID. Presented by YeoWorkshop.

2015 *Photo Shanghai*, Shanghai, CN. Presented by YeoWorkshop.

2015 *Art Paris*, Paris, FR. Presented by YeoWorkshop.

2014 *Art Rotterdam*, Rotterdam, NL. Presented by Gallery Gabriel Rolt.

2013 *The Armory Show,* NY, US. Presented by Gallerie Gabriel Rolt.

2013 *Art Brussels*, BE.  Presented by Gallerie Gabriel Rolt.

2012 *Art Rotterdam*, Rotterdam, NL. Presented by Gallerie Gabriel Rolt.

2012 *Art Stage Singapore*, Singapore, SG. Presented by Gallerie 8.

2011 *Art Amsterdam*, Amsterdam, NL. Presented by Galerie Gabriel Rolt.

2010 *Art Rotterdam*, Rotterdam, NL. Presented by Gallery Gabriel Rolt.

2010 *Art Amsterdam*, Amsterdam, NL. Presented by Gallery Gabriel Rolt.

**Commission**

2016 *Liquid Truth\_The Papers*, Public intervention, FLUC+FLUC, Vienna, AT.

2013 *Golden Hours*, Sketchopdracht art in public space, Buishuis Tramplein, Purmerend, NL.

2012 *Strange Light*, commission Station Houten Castellum, Houten, NL.

2012 *Black Diamond\_Panorama*, permanent mural installation,

Friesland Province House, Leeuwarden, NL.

2010 *Mr. Ray*, Breukelen Station Sketchopdracht, Breukelen, NL.

2009 *A Floating Highway*, IAMA1, NL.

2008 *Contemplation*, site-specific installation, KAAP, Utrecht, NL.

2006 *Celebration,* commission art in public space, Twente University, Enschede, NL.

**Other Activity**

2019 Guest tutor at KABK, Royal Academy of Fine Arts, Den Haag, NL.

2018 Guest tutor at KABK, Royal Academy of Fine Arts, Den Haag, NL.

2016 Artist-curator for The One Minutes Series, Various locations.

2016 Guest lecturer at PCAP, Akademie der bildenden Künste, Vienna, AT.

2016 Guest lecturer at Saxion Academy of Pedagogy and Education, Enschede, NL.

2015 CHINA HERE\_Confrontations. AAA Festival, ConcertGebouw and Stedelijk Museum

Amsterdam, NL

2015 Guest tutor at ArtEZ, fine art Arnhem, NL

2014 Guest tutor at Dutch Art Institute/ ArtEZ MFA program, Arnhem, NL

2013 Guest tutor at Dutch Art Institute/ ArtEZ MFA program, Arnhem, NL

2010 Member of the jury at HAFF Holland Animation Film Festival, Utrecht, NL

**Catalogue / Publication**

2017 Time Based Non-Places, The 3rd Shenzhen Independent Animation Biennale.

2016 Mirror Tower \_1. AD

2015 IN.NO.SENSE #0

2014 A Childish Nothingness / XUE MU

2013 Local Future

2013 Drawing, Expression and Limit

2012 RijksOPEN 2012

2012 Het Huis

2011 RijksOPEN 2011

2010 Sluipweg

2010 Heart Beat Iran

2009 Here as the center of the world

2009 A1/ IAMA1

2008 KAAP

2007 Celebration

**Article / Press**

2019 Review: Art Asia Pacific: Scripts Traces And The Unpredictable. By Andrew Stooke.

2018 Review: Art Collection: Part In The Noon Light, Part In The Moonlight. By Shu Tong.

2017 Review: Melting Art History, A Review of Xue Mu’s ‘Liquid Truths’ at YeoWorkshop

Singapore. Medium.com, Author: Dave Willis, date: 09/03/2017.

2017 Review: Liquid Truths, Art Rader, Author: Bruce Quek, date: 07/02/2017.

2017 Review: Carcasses and ‘Liquid Truths’, CNN Art, date: 18/01/2017.

2015 Review: Xue Mu “A Childish Nothingness”, Modern Painter. Author: Darryl Jingwen Wee 25/03/2015

2014 Article: Zonder Compositie, AMC magazine. Author: Tinike Reijders

2013 Article: Art in Red Light 9, headline photo: A C N vs. Boys Blow Ups, Het Parool.

2012 Review: Rijsakademie Open 2012: Xue Mu. TubeLight,  Author: Jesse van Winden

2011 Review: Zwierige en nerveuze houtskoolgolfjes. Het Parool, Author: Jan Pieter Ekker

2011 Review: A Childish Nothingness & Black Diamonds. Mister Motley, Author: Thijs Titts

2009 TV Broadcast: A Floating Highway, De Stentor, Nieuws Deventer

2009 TV Broadcast: A Floating Highway, RTV Oost (Radio & TV station Provincie Overijssel)

2009 TV Broadcast: A Floating Highway, NOS Journaal (Dutch national TV 8:00h news)

2008 Review: “Cultuur, maarmet mate, en dan vooral voor de kinderen”, NRC.