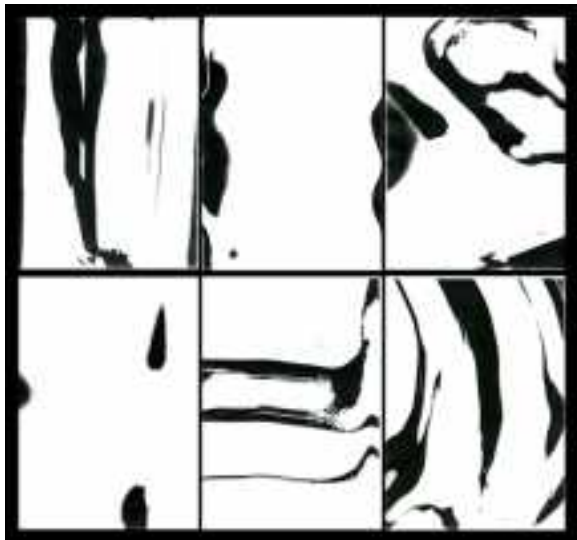


XUE MU

DRAWING	-----	P.	1	-	12
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INSTALLTION	-----	P.	25	-	45
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A.C.N._OLD TILES, THE DAVIDS, BLACK BATH. 2014

This photographic installation amplifies the detailed daily life observations. It suspends the common logics to visually associating the nonsensical experiences with esoteric imagery. The hypothesis is when attaining inspirations in insignificant things is viable, it broadens the perceptual dimension upon the physical world. Consequently, it forms a new value horizon.



Installation view



M#3 as object



M#3 as photography

M#. 2013

Michel Foucault uses the idea of a mirror as a metaphor to explain the duality and contradictions, the reality and the unreality of utopian projects. A mirror is a metaphor for utopia because the image that you see in it does not exist. However, it is also a heterotopia because the mirror is a real object that shapes the way you relate to your image. In M#, mirrors are used as material and metaphor to explore the aesthetic and perceptual potentials.



A CHILDISH NOTHINGNESS V.S BOYS BLOW UPS. 2012

A Childish Nothingness verses BOYS BLOW UPS is a series of small studio objects blown up as significant works of art.

This assemble was not meant to be the model for large sculptures - they were spontaneously made or collected, meant to remain small fragile and unsustainable. The quality of this objects I consider product of a roominess world that I mentally inhabit, which is rather a world of possibilities than one of decisions. Frequently I am asked if I consider them art. Apparently, they are problematic to fit the artistic standard. Within this perspective, the art world seems to be subjected to masculine criteria: it needs to be big. Big enough for the market even big enough to think about.

I disagree with such criteria and found ten male artists from different disciplines to be the legitimized instruments and invited each of them to choose one small object out of ten. He would blow up that piece in his own way of working, and to his own volume. To literally blow up was the only dogma. Both the small objects and their BLOW UPS are on display in the same space.



SEPHERE. 2012

Assemblage on a collection of balls, from games and decorations: Ping-pong, Pétanqu, Marble, Hand-exercise balls, Christmas decoration etc.



CROSS. 2011

Cross is the most symbolic structure in the western culture, these crosses were made from use and abandoned objects.



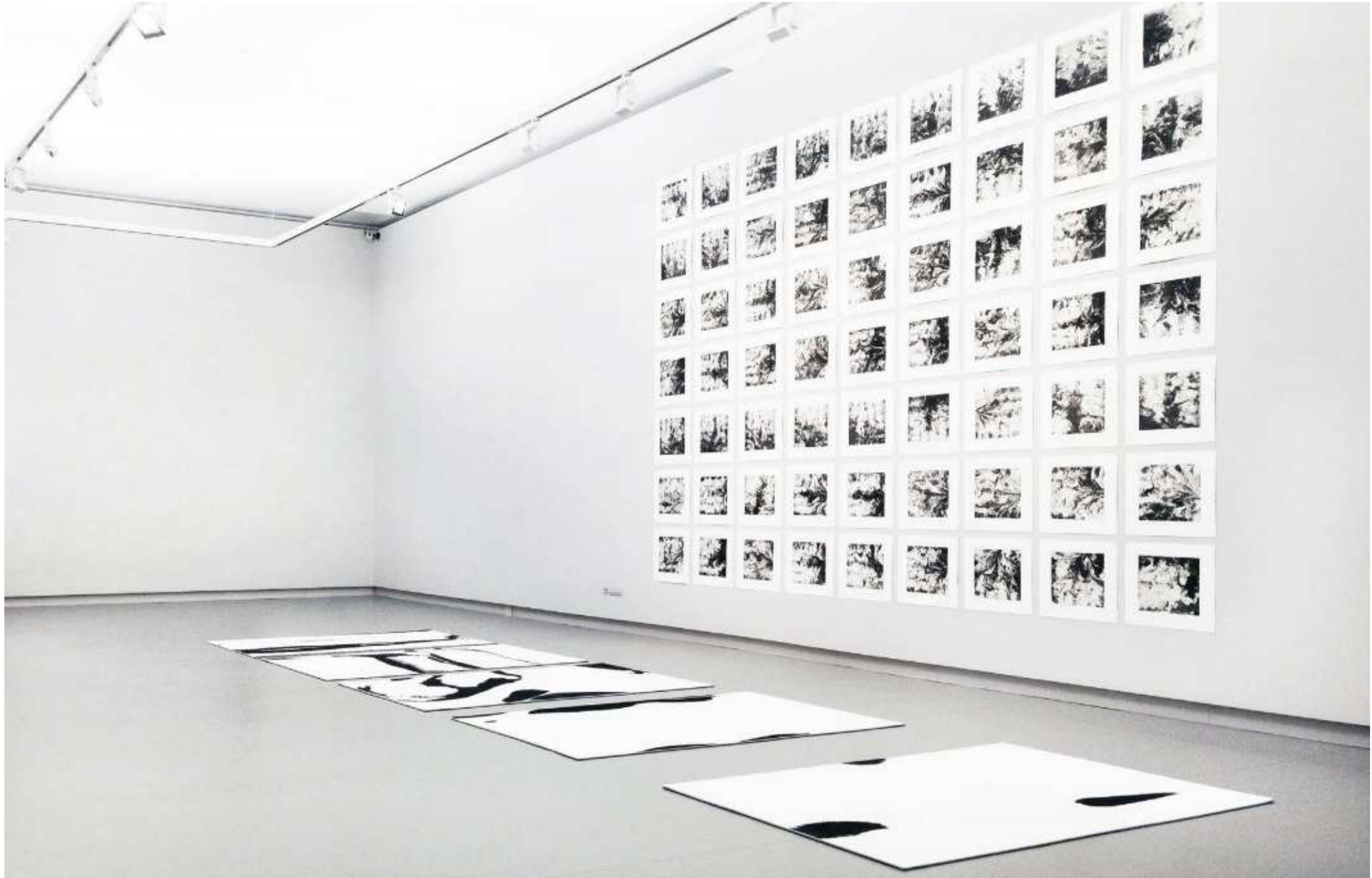
CONTEMPLATION.
2008

Contemplation is a site-specific installation commissioned by KAAP, STORM Utrecht. This project located in a white room at Fort Ruigenhoek, a 19c monument. The fort was opened to the public on every weekend days during 11.May to 22.June 2008.



MONOLOGUE.
2007

This installation was built in an unrenovated dark and dusty space inside the flourishing Beiting shopping mall at Guang Zhou. Using the lights and textile which are the standard products from the local industry, this glass cube rerepresented a 'shop-window' with vibrant visual attraction that is strongly contradicting from the rawness of the space. To look at from closeup, the reflection will absorb the observer to a world of endless illusion.





The Davids #5.

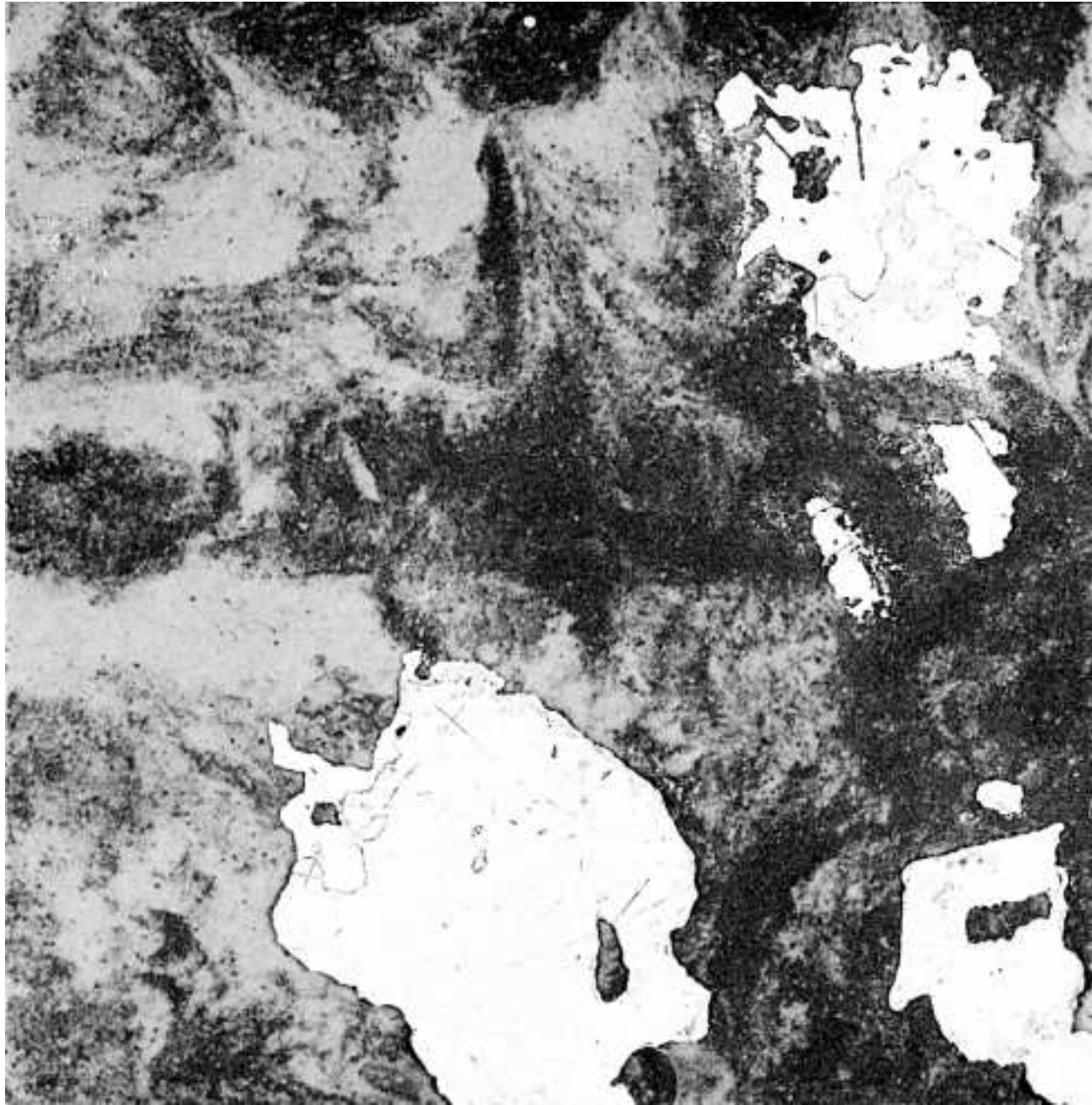


The Davids # 6.





Old Tiles (photo etching). installation view at de Appel Arts Centre, 2014, Amsterdam.



Old Tile no.R1-1, the first of the 63 Old Tiles, this image may show the profiles of a boy, a girl and a white clown. However one may see a different image.



Details of Old Tiles, de Appel Arts Centre 2014, Amsterdam



Black Bath_Big Dipper, de Appel Arts Centre 2014, Amsterdam.



Installation view de Appel Arts Centre 2014, Amsterdam



M#, installation view, Art Brussels 2013.



M#_2 and M#_3, the objects and the photographs





M#_1, reflection in studio surrounding.