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ZHU JIA

THE FACE OF FACEBOOK

OCT. 23 - DEC. 09. 2013

ShanghART
香格里拉画廊

朱 加
ZHU JIA

The Face of Facebook, 2011/ 2012

Zero, 2012

Never Take Off, 2002

Did They Have Sexual Relation? 1995

Forever, 1994

Zhu Jia (born in 1963, Beijing) belongs to the small group of pioneering conceptual artists who got active in China of the early 1990s. Since then he has established an outstanding personal language to confront, testify and also intervene in the constantly agitating and mutating reality. Zhu Jia's lean practice and no-nonsense thinking has gained him a lot of respect in the art world.

Zhu Jia is conceptually probing unique visual and mental experiences. *The Face of Facebook* (2011/ 2012) is the main focus of Zhu Jia's first solo exhibition in South-East Asia.

It consists of 67 portraits of Mark Zuckerberg - mostly small format traditional oil paintings and drawings - based on a photo of the founder of Facebook. But *The Face of Facebook* is not a traditional artwork, it is a work put together by contributions from Zhu Jia's personal network of friends, among them no lack of powerful names in the contemporary art scene in China. Liu Wei, Liu Xiaodong, Shi Yong, Sun Xun, Wang Guangyi, Yan Peiming, Yang Fudong, Wang Yousheng, Yue Minjun, Zhang Peili, Zhang Xiaogang etc., contributed, anonymously, to Zhu Jia's *The Face of Facebook*. All the works are not signed leaving the identification of the creator of the individual work to the guessing public.

Zuckerberg "internet kingdom" established a new way to be in touch with people. It changed - and is changing - our lifestyle. It brings out also the contradictions in political and economic interests. Even the absence of Facebook in China arouses a lot of topics and imagination, the notion of "face" in China, of "guanxi" etc. *The Face of Facebook* is not a question of painting per se, but it delves into the

question of power, politics and market." Thus, this project is a seemingly replacement of his Facebook account in China, yet it goes further and deeper.

Besides *The Face of Facebook*, four other works, *Zero*, *Never Take Off*, *Did They Have Sexual Relation?*, *Forever* are part of Zhu Jia's first solo exhibition in Singapore.

Repetition and uncertainty is a constant theme in Zhu Jia's works. Repetition of endless movements provokes a state of "stagnation", which expands the point in between of state A and B into eternity. Such transformation usually exceeds conventional "visual experience" and ordinary "psychological experience", Zhu Jia uses quasi-motionless images to focus on details of human figures, everyday objects and banal landscapes and expose their "objective" state of existence.

Zhu Jia's works have been exhibited in major museums around the world including MoMA, NY; Centre Pompidou, Paris; Seoul Art Museum, Korea; Museum Boijmans Van Beuningen, The Netherlands; Palais de Tokyo, Paris; Yerba Buena Center for the Arts, San Francisco; Dr. Earl Lu Gallery, Singapore; Hamburger Bahnhof, Berlin; Castello di Rivoli, Italy; Fukuoka Asian Art Museum, Japan; The Photographer's Gallery, London. And in major contemporary art museums in China including Minsheng Art Museum, Shanghai; Guangdong Times Museum, Guangzhou; Today Art Museum, Beijing; National Art Museum, Beijing; Shanghai Art Museum, Shanghai etc. This exhibition provides an engaging look at Zhu Jia's major works over the past two decades.

The Face of Facebook, 2011 / 2012

This classic side angle portrait was an illustration Zhu Jia found on the September 20, 2010 issue of the New Yorker in a text titled, "The Face of Facebook", about the founder of the global networking website Facebook, Mark Zuckerberg.

The Face of Facebook could be interpreted as via the face of Facebook. There are two layers of meanings: one is about borrowing the image of Mark Zuckerberg, the public figure, as a way of saying something; the other is about the images that were created through invitations extended to other artists and friends. Individual expectations and personal experiences constitute the potency of the work, and also bring into the potency of a social question.

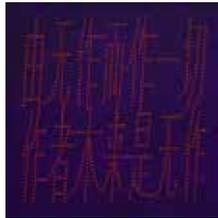
To re-enact this side portrait of Zuckerberg was Zhu Jia's initial inspiration. The artist has invited over 50 friends from different professions to contribute. Among them are acclaimed contemporary Chinese artists and personages from different professions. They contributed a portrait in their own artistic style, or in completely novel representations. Without any signatures on these artworks, it will be difficult to identify the creator of the artwork. Much like the status updates and photo albums posted by Facebook users, the real and the fake are often intertwined. Zhu Jia's choice of Zuckerberg's portrait was a coincidence, or largely affected by the aesthetics of the photograph itself, or perhaps even the ubiquitous social network of Facebook? Its inherent ambivalence and its tumultuous fate in China have been dramatic. By appropriating the irony of "The Face of Facebook", Zhu Jia weaved a complex network of visual art, by which to initiate an unspeakably ambiguity in a struggle of power.

*** Zhu Jia has invited:**

Bai Yinan (白轶男)
Bi Jianfeng (毕建锋)
Cao Yuxi (曹玉西)
Chen Shaoxiong (陈劭雄)
Chen Tong (陈侗)
Dongfang Yue (东方月)
Duan Yanling (段妍玲)
Gao Feng (高峰)
Li Zhaojun (李兆君)
Lin Yilin (林一林)
Liu Qing (刘青)
Liu Wei (刘伟)
Liu Xiaodong (刘小东)
Liu Ye (刘野)
Lu Yi (陆屹)
Ni Haifeng (倪海峰)
Rong Kang (戎康)
Shi Miaomiao (石苗苗)
Shi Yong (施勇)
Sun Xun (孙逊)
Wang Di (王迪)
Wang Guangyi (王广义)
Wang Ruoxi (王若羲)
Wang Youshen (王友身)
Xie Dongming (谢东明)
Xie Nanxing (谢南星)
Xu Jia (徐佳)

Xu Tan (徐坦)
Yan Peiming (严培明)
Yang Fengyu (杨丰羽)
Yang Fudong (杨福东)
Yang Qian (杨千)
Yang Shaobin (杨少斌)
Yang Yongsheng (杨永生)
Ye Le (叶乐)
Yin Qi (尹齐)
Yin Xiaozhou (尹筱周)
Yue Minjun (岳敏君)
Zeng Hao (曾浩)
Zhan Wang (展望)
Zhan Ying (詹滢)
Zhang Fan (张帆)
Zhang Peili (张培力)
Zhang Xiaogang (张晓刚)
Zhao Gang (赵刚)
Zheng Guogu (郑国谷)
Zheng Lin (郑林)
Zhou Qing'an (周庆安)
Zhu Shuangqing (朱双庆)
Zhu Ziqian (朱紫芊)
Zhuang Hui & Dan'er (庄辉 & 旦儿) etc.,

**to contribute artworks based on
Mark Zuckerberg's portrait on
New Yorker (Sep. 20, 2010 issue)
to this project.**



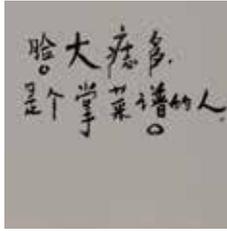


多借别人的
毛病上大学
五个





Anonymous
Oil pastel on paper
39x39cm



Anonymous
Oil on canvas
50x50cm



Anonymous
Ink & color on paper
32x32cm



Anonymous
Ink & color on paper
50x50cm



Anonymous
Pencil on paper
50x50cm



Anonymous
Canvas, paper, ink
50x50cm



Anonymous
Ink & color on paper
26.5x19cm



Anonymous
Oil on canvas
50x50cm



Anonymous
Ink & color on paper
50x50cm



Anonymous
Ink & color on paper
51.5x48.5cm



Anonymous
Oil on canvas
30x30cm



Anonymous
Oil on canvas
30x30cm



Anonymous
Ink on paper
26.5x37.5cm



Anonymous
Oil on canvas
50x50cm



Anonymous
Oil on canvas
50x50cm



Anonymous
Oil on canvas
50x50cm



Anonymous
Pencil on paper
50x51cm



Anonymous
C-print
51x62cm



Anonymous
C-print
51x62cm



Anonymous
C-print
21x29.7cmx2pcs



Anonymous
Charcoal on paper
50x50cm



Anonymous
Oil on canvas
50x50cm



Anonymous
Oil on canvas
50x50cm



Anonymous
Oil on canvas
50x50cm



Anonymous
Oil on canvas
50x50cm



Anonymous
Oil on canvas
45x70cm



Anonymous
Pencil on paper
39.5x39.5cm



Anonymous
Charcoal on paper
50x50cm



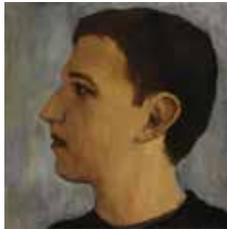
Anonymous
Charcoal on paper
52.5x52.5cm



Anonymous
Acrylic on canvas
30x30cm



Anonymous
Acrylic on canvas
30x30cm



Anonymous
Oil on canvas
30x30cm



Anonymous
Oil on canvas
50x50cm



Anonymous
Mixed media on canvas
50x50cm



Anonymous
Pencil on paper
51.5x51.5cm



Anonymous
Acrylic on canvas
50x50cm



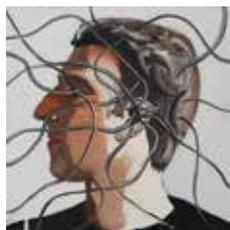
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C-print
50x50cm



Anonymous
Pencil on paper
30x30cm



Anonymous
Oil on canvas
30x30cm



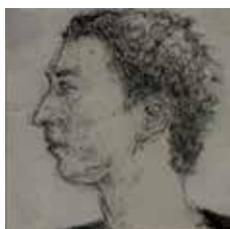
Anonymous
Oil on canvas
50x50cm



Anonymous
Oil on canvas
30x30cm



Anonymous
Oil on canvas
30x30cm



Anonymous
Acrylic on canvas
50x50cm



Anonymous
Acrylic on canvas
50x50cm



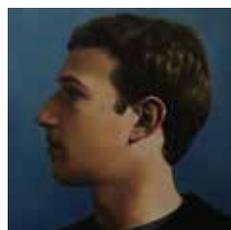
Anonymous
Oil on canvas
50x50cm



Anonymous
Oil pastel on paper
29x37.5cm



Anonymous
Mixed media
34x31cm



Anonymous
Oil on canvas
100x100 cm



Anonymous
Ink on paper
69x59cm



Anonymous
Ink on paper
70x60cm



Anonymous
C-print
29x22cm



Anonymous
C-print
29.5x30cm



Anonymous
C-print
22x17cm



Anonymous
C-print
30x30cm



Anonymous
C-print
49.5x49.5cm



Anonymous
C-print
30x30cm



Anonymous
Oil on canvas
30x30cm



Anonymous
C-print
29x40cm



Anonymous
Pencil on paper
44.5x38.5



Anonymous
Installation
16.5x16.5x16.5cm



Anonymous
Single channel video
49 secs



Anonymous
C-print
49x49cm



Anonymous
Acrylic on canvas
60x60cm



Anonymous
Mixed media on canvas
50x50cm



Anonymous
Mixed media on canvas
50x50cm



Anonymous
Ink pen on paper
28x21.5cm



Anonymous
Drawing on paper by using
carbon paper
50x50cm

The Face of Facebook, 2011/ 2012

67 works, Variable sizes (mostly 30x30cm to 50x50cm), Variable media

Zero, 2012

Based on a casual tone, the video shows a group of fragmented images with no plot. The actress in different-era attires shuttled in different atmospheres, reflecting a sense of uncertainty. These images are called "described memories" by the artist. In a standard shape pattern, the conceptual images combined with practical reality, thus remolding something anew.

The artist attempts to explore the distance between outside "artificial images" and conventional "visual experience". Lens moved slowly so that the viewer has enough time to gaze details of images, carefully selected everyday objects and fictional landscape, retaining a sensibility. In the conversation "Do I resemble her?", here "her", at one hand, refers to a narrator of the past, at another those that are narrated by the narrator. Described "images" are mixed with imagination of "description" from today's point of view, juxtaposed with today's "scene" in the same time and same space in a surreal and irrational manner. Subjective perspective adrift, "soul" that run through the work, and the complexity and multiplicity in between gradually emerged.



Zero, 2012
15 mins, Single channel video, Edition of 3



Zero, 2012
120×150cm, Colour inkjet, Edition of 5



Zero, 2012
120×150cm, Colour inkjet, Edition of 5

Never Take Off, 2002

Never Take Off records a Boeing 747 aeroplane taxiing on the runway. Both passengers and onlookers wait for it to take off. The aeroplane moves endlessly along the runway. ZHU Jia uses a metaphor by using airplane taxiing and never taking off, which is that people living in the city all have one or many airplanes never taking off whilst waiting.



Never Take Off, 2002
5 mins, Single channel video, Black & white, Sound, Edition of 5

Did They Have Sexual Relation? 1995

"Did They Have Sexual Relation?" is a series of black and white snap shots. And the shooting process resembles a street performance. He asked an assistant to hold a panel with the abovementioned sentence in front of arbitrarily chosen couples on the street and took photos. Then, they appear to be a kind of evidence of crime investigation. He uses the powerful function of photography as a way to impose "truth" on casually grasped fragments of reality to tackle a highly sensitive issue of sexuality in a society without much space for individual freedom and intimacy. In this context, the sentence attached to their images seems to be a kind of affirmation, or even accusation, rather than a question in spite of the question mark at the end. However, the connections between the people arbitrarily related together as couples are so uncertain and unreliable that they become quasi comic. However, this is a purported imitation of the methods frequently resorted to by the authority to impose its version of reality, or the official truth, in both everyday life and political and cultural discourses. This is a kind of prejudging affirmation or accusation that one has hardly the right to argue against. By appropriating this strategy, Zhu Jia once again puts scepticism of the imposed truth at the very centre of the public gaze.

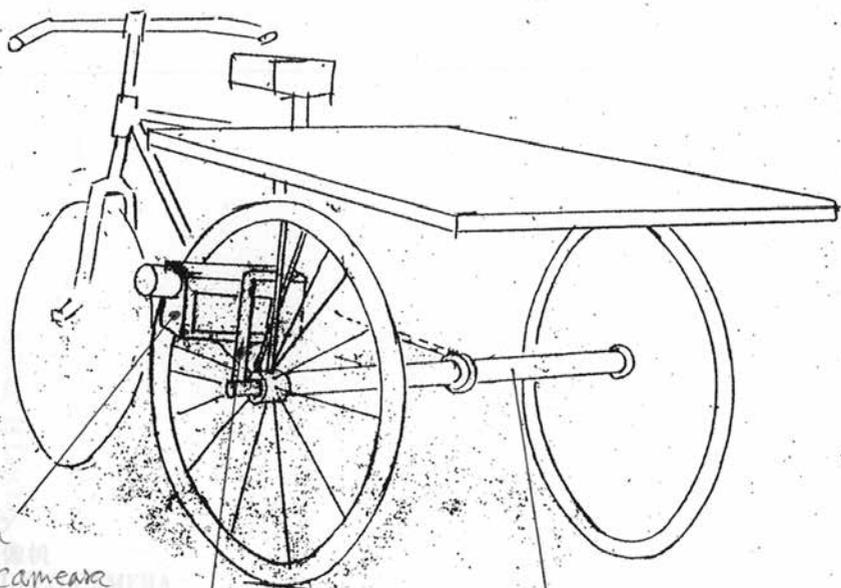


Did They Have Sexual Relation?, 1995
64x42.5cm, 8 pcs, Epson UltraGiclee print, Edition of 8

Forever, 1994

Forever is a masterwork by ZHU Jia, in which an old-fashioned tricycle was readapted into the installation with a small video camera fixed on its left wheel. As the vehicle moved forwards, urban landscape in Beijing was thus captured. Accompanied by a noisy snore, the rhythm of rotation was controlled mainly by traffic on the roads, leaving the viewers dragged into a giant vortex of dizziness.

Completed in 1994, *Forever* enjoys an international reputation as an experimental video work in early history of Chinese contemporary art and has been exhibited several times in important venues including New York MoMA (Museum of Modern Art), etc. The artist in this piece concentrates on "the relationship between images and psychological and visual experiences". Attaching the camera to the wheel is in fact an action which gets rid of grasp of human eyes and hands and reminds spectators of existence of the camera, as well as viewing as behaviour itself. Reeling and bizarre, these images outline a unique visual experience of cities in existence. Simultaneously, the background sound conveys a message which is paradoxical and unexpected: forever revolving and forever monotony are woven peacefully into a same fabric where unusual experience is reconstructed after disturbance of audiovisual perception.



摄像机
Video camera

摄像机固定架
stand for video camera

三轮车
Tricycle



Forever, 1994

Video Installation, Tricycle and Video camera sets, Television, DVD
Installation size: 288 x 92 x 105 cm, Single channel video, 27 mins 16 secs



Forever, 1994

27 mins 16 secs, Single channel video, Edition of 3

Interview

Q1: As an early practitioner of Chinese contemporary arts, what's your first memory of Chinese contemporary arts in its initial stage?

No special memories. I would say I am among the group of relatively independent artists, there's not much involvement in the art scene at the time, and little contact with the outside world, I have participated very few exhibitions inside China. I remember once being asked in an interview: As a Chinese artist, why not doing exhibition in China, yet the exhibitions are mostly outside? I find it difficult to answer this question. My first collaboration with other artists is in 1996, I participated "Image/Phenomena, 96'Video Art Exhibition" organized by Wu Meichun and Qiu Zhijie in gallery of China Academy of Fine Arts in Hangzhou, which is the first large-scale exhibition of video art, exhibiting works from Zhang Peili, Qian Weikang, Li Yongbin, Geng Jianyi etc. A fundamental factor is that it is relatively simple at that time, there is no concept of art market. In such circumstances, we rely on our instinct to do something, like we are comrades, who find a common interest, at most, it can not be categorized as faith.

In addition, "Another Long March: Chinese Conceptual Art in the 1990s" in 1997 in Breda, Netherlands also impressed me a lot. This exhibition was discussed a lot then, even now, more than a decade has passed, we are still talking about it.

This exhibition covers works from Zhou Tiehai, Zhang Peili, Geng Jianyi, Gu Dexin, and Big Tale Elephant Group from Guangzhou etc. We are in a situation similar to a real long march. Unfamiliar with the exotic language and food, we came abroad, we, collectively, lived together, ate and drank together, helped each other out in exhibition setup, a feeling of Yan'An. Even looking back at it today, this is a group show of highest quality, it is serious, and stirs much discussion.

Q2. What is the first piece of art work that serves as your debut in Chinese contemporary art field? How and where the work is realized?

I think specific question needs specific answer. It could be the video work "Forever". This piece is first exhibited in Canada, "Uncertain Pleasure—Special Topic Exhibition", organized by Hou Hanru. And then showed in Hangzhou "Image/Phenomena" in 1996, then "Another Long March" in 1997 is also this piece.

Q3. What's your major in the Central Academy of Fine Arts? In the early 1990s, why you chose camera as your main creation medium?

I studied oil painting in Central Academy of Fine Arts, in fact, it's really very accidental (to choose camera). Because at that time I was very young, and yearned for freshness. During my stay in college, I have already been using camera. Information was of limited access, the only available one would be two Taiwanese magazines "The Lion Art Monthly" and "Artist", which I dabbled in. Then I took the camera to try something, which seemed interesting. It's very accidental how I started.

It was in my friend's wedding ceremony, I was assigned a camera to shoot their wedding video. The machine is installed inside a kind of videotape, very fashionable at the time. It went well for a while in the beginning, yet I forgot to turn it off as I was so busy, that is, the camera is on when it should be off. I only realized my fault when I came back, but I found that some images are quite interesting, it seems to be associated with some of my consciousness, but now in any case it cannot be expressed clearly, exactly how to be aware of such association.

Q4. Your first video works such as "Forever"(1994) and "Did They Have Sexual Relation?"(1995), mainly explore what kind of perspective through the lens, and what do you want to reveal to the viewers?

These are not my first works. The first work is called "Wardrobe". As well as another that called "Conversation". Both are done in 1992. In addition, "Forever" is different from "Did They Have Sexual Relation?", one is video, the other is a photograph. The two differ in form, and express two levels of meaning.

"Forever" is the result of my wrong understanding of a movie jargon, "subjective shot". My understanding is: "it is not seeing per se, but how to see." In other words, you can preset a model, but you have no way to predict all the results.

In "Did They Have Sexual Relation? ", I found that lens is not the lens itself, it's your mind; it's not your view, but a subjective imagination in your mind. However, I think the lens itself is strong and aggressive. It comes with the kind of non-negotiable usurpations. Therefore, I would like to express

the other side of the camera language. Here you will feel one kind of unstable factor, which may bring out of social political issues. There are a lot of things, you have no way to discuss them openly at that time, I would describe this feeling as "a soft knife."

My works never involve plot, I used to display the language of the image in my own logic, in fact, they just provide you another way of viewing.

Q5. As one of the first group of Chinese contemporary video art, do you still remember Chinese contemporary art in its infancy stage and the following development? As a major participant, how your works are influenced, and how they influence others?

I guess a lot of people's fantasy was that it has become the artist's attitude by using non-traditional media at that time, like doing videos and making photos. It is plausible that I was doing the video, not the same with whoever doing painting, I am more advanced, more avant-garde. This is wrong, I dare not judge others, but for me: the use of other media caters for my need of expression, because such expression gives me a sense of inclusiveness. I clearly realized that this expression of non-objectivity is incisively and vividly consistent with my sub-consciousness. As for influences, for me, I have always read two books, one is Le Cobusier's "Towards A New Architecture" I bought in the 80s during my middle school period, and the other is Zhao Yuanren's "Linguistics Problems" that my friend sent to me. I think both books help me quite a lot in temperament and thinking methodology.

Q6. What is the first international exhibition that you participated? In your artistic career, which is the most iconic, transformational, or the most interesting exhibition? When and where this exhibition took place?

It's another big problem, I do not think there is particularly strong transformational exhibition. For me, "Another Long March" in 1997 probably is relatively more important. You may ask all other participating artists, they might well think this is the best. Such as the curators, the foundation, including the organization of the exhibition, including participants, and no other exhibition excels.

Q7. In addition to these video works, do you also use other media to make art?

There are photos, paintings, installations, many others.

Q8. What's the aesthetics that runs through your works, from the videos to "The Face of Facebook"?

I need some time, at least five more years to answer this question. Every artist is in pursuit of this thing, constantly reviewing oneself, but it's too difficult. I was thinking this issue a few days ago, and figured out that I need five more years to think about it. In fact, the essence of any artist is hardly alterable, an artist's whole life is like personally digging a ditch, which certainly connected from its start to its end.

Q9. From a viewer's perspective, we can tell that "The Face of Facebook" indicates multiple points. How did you conceive such vision? In your opinion, what are the interesting connections between Facebook and art?

I think there is something cannot be articulated by language, or at best not say, because the work itself is the irreplaceable language. At the same time, this also involves the issue of context. In addition, there are connections between the works, as well as reading contexts. Sometimes, external ways of expressions may change, but issues concerned are consistent with its internal conceptual logic.

Q10. Many people would jokingly ask a question: in the end, who is the creator of this work? Do you also hope that viewers will think about the relationship between works and artists through completion of such unique piece? Or how the artist could interpret and create work? What's your opinion on these two questions?

I'm sure I am the creator. This is a matter of common sense of art history, and "contemporary art" is an open concept. I think our concept of arts or art news has been at a relatively obscure state. I think the so-called "contemporary" here is not just a concept of time, the more significance is that it implies critical and subversive views. In addition, from a form perspective, it is more open, here, open does not mean inclusive, but more targeted and accurate. While domestic theoretical writing has just evaded the content in these levels, this may be our habit brought by our traditional mode of thinking.

Q11. Is there any special significance of having this exhibition in Singapore?

(Laughing) This question should answered by Lorenz Helbling.

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ZHU JIA

Biography

- 1963 Born in Beijing, lives and works in Beijing, China
- 1988 Graduated from the Oil Painting Department, Central Academy of Fine Arts, Beijing, China

Solo Exhibitions (Selected)

- 2013 Zhu Jia: The Face of Facebook, ShanghART Singapore, Singapore
Video Bureau Archive 17: Zhu Jia, Video Bureau, Guang Zhou, Beijing, China
- 2012 Zero - Zhu Jia Solo Exhibition, ShanghART Beijing, China
- 2011 The Face of Facebook, Zhu Jia Solo Exhibition, ShanghART Beijing, China
- 2008 We Are Perfect, Zhu Jia Solo Exhibition, ShanghART H-Space, Shanghai, China

Group Exhibitions (Selected)

- 2012 7th Shenzhen Sculpture Biennale, Accidental Message: Art is Not a System, Not a World, OCAT, Shenzhen, China
Face, Minsheng Art Museum, Shanghai, China
- 2011 Moving Image In China : 1988-2011, Minsheng Art Museum, Shanghai, China
Out of the Box , The Threshold of Video Art in China (1984-1998), Guangdong Times Museum, Guangzhou, China
- 2010 Not Only Time, Zhang Peili and Zhu Jia, REDCAT (Roy and Edna Disney/Calarts Theater), Los Angeles, U.S.A.
Looking through Film: Traces of Cinema and Self-Constructs in Contemporary Art, OCT Contemporary Art Terminal Of He Xiangning Art Museum, Shenzhen, China
- 2009 Double Happiness, Leonhardi Kulturprojekte, Frankfurt, Germany
Another Scene, Artists' Projects, Concepts and Ideas, ShanghART H-Space, Shanghai, China
Impossible, 8 Chinese Artists Engage Absurdity, San Francisco Arts Commission Gallery & MISSION 17, San Francisco, U.S.A
- 2008 7th Shanghai Biennale, Trans Local Motion, Shanghai Art Museum, Shanghai, China
- 2007 10th International Istanbul Biennial, Not only Possible, But also Necessary - Optimism in the Age of Global War, Istanbul, Turkey
World Factory, Walter and McBean Galleries, San Francisco Art Institute, U.S.A.
- 2006 Nunca salgo sin mi cámara / Never Go Out Without My DVcam, Video en China, Museo Colecciones ICO, Madrid, Spain
Dual Realities, 4th Seoul International Media Art Biennale (Media_City Seoul), Seoul Museum of Art, Seoul, Korea
China Contemporary, Architecture, Art and Visual Culture, Netherlands Architecture Institute; Museum Boijmans Van Beuningen; Netherlands Fotomuseum, The Netherlands
- 2005 2nd Guangzhou Triennial, BEYOND: an extraordinary space of experimentation for modernization, Guangdong Museum of Art, Guangzhou, China
Zooming into Focus, Contemporary Chinese Photography and Video from

- the Haudenschild Collection, National Art Museum of China, Beijing, China
- Emergency Biennale in Chechnya, A Suitcase from Paris to Grozny, Palais de Tokyo, Paris, France
- 2004 Nuit Blanche, Dazibao d'images, Paris, France
- Beyond Boundaries, Shanghai Gallery of Art, Shanghai, China
- 2003 50th International Art Exhibition Venice Biennale, Dreams and Conflicts. The Dictatorship of the Viewer, Venice, Italy
- Time After Time, Yerba Buena Center for the Arts, San Francisco, U.S.A.
- Alors la Chine?, Centre Pompidou, Paris, France
- 2002 Synthetic Reality, Video & image works show of Chinese Artist, East Modern Art Center, Beijing, China
- Tempo, the Works Show of Contemporary Art in 20th, The Museum of Modern Art (MoMA), New York, U.S.A.
- Asianvibe, an Exhibition of Contemporary Art, Espai d'Art Contemporani de Castello (EACC), Castello, Spain
- Printemps de Septembre, Festival de Photographie & Arts Visuels, Toulouse, France
- 2001 Living in Time, 29 Contemporary Artists from China, National galerie im Hamburger Bahnhof Museum fuer Gegenwartskunst, Berlin, Germany
- Compound Eyes, Dr Earl Lu Gallery, Singapore
- Translated Acts, Performance and Body Art from East Asia 1990-2001, Haus der Kultren der Welt, Berlin, Germany; Queens Museum of Art, New York, U.S.A.
- 2000 PhotoEspana 2000—Festival International of Photograpy, Madrid, Spain
- Quotidiana, The Continuity of the Everyday in 20th Century Art, Castell di Rivoli-Museo d'Arte contemporanea, Torino, Italy
- 1999 Unveiled Reality, Contemporary photography of China, Art Beatus Gallery, Vancouver, Canada
- 3rd Art Life 21—SPIRAL TV, It's Tomorrow Now, Wacoal Art centre, Tokyo, Japan
- Cities on the Move 4, Louisiana Museum of Modern Art, Copenhagen, Denmark
- Cities on the Move 5, Hayward Gallery, London, U.K.
- 1998 Every Day, 11th Biennale of Sydney, Museum of Contemporary Art etc., Sydney, Australia
- 16th World Wide Video Festival, Amsterdam, Netherlands
- Asia City, The Photographers' Gallery and Asia House, London, U.K.
- 1997 Uncertain Pleasure — Special Topic Exhibition, Art Beatus Gallery, Vancouver, Canada
- Another Long March, Chinese Conceptual Art in the 1990', Chasse Kazerne, Fundament Foundation, Breda, The Netherlands
- Cities on the Move 3, PS1 Contemporary Art Center, New York, U.S.A.
- Cities on the Move 1, Exhibition of Asian Art, Secession, Vienna, Austria

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