

# A SPRING OF MAGICAL THINKING 奇想之春

2022 2.26 3.25

开幕 OPENING | Feb. 26th. 2022 Saturday

## 艺术家

陈可 段诗雨 黄冰洁  
蒋子祺 刘符洁 梁姝妮  
林山 彭可 张雪瑞  
周力 朱荧荧

## ARTIST

Chen Ke. Duan Shiyu. Huang Bingjie.  
Jiang Ziqi. Liu Fujie. Liang Shuni.  
Lin Shan. Peng Ke. Zhang Xuerui.  
Zhou Li. Zhu Yingying

策展人：贺潇

Curated by: Fiona He

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北  
HUNSAND SPACE  
BEIJING  
拾 萬 空 间

萬

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Hunsand Space is pleased to present "A Spring of Magical Thinking," a group exhibition featuring eleven female artists working in their respective mediums. Curated by Fiona He, the show features recent artworks by Chen Ke, Duan Shiyu, Huang Bingjie, Liang Shuni, Liu Fujie, Lin Shan, Jiang Ziqi, Peng Ke, Zhang Xuerui, Zhou Li, and Zhu Yingying.

Inspired by Joan Didion's adventurous spirit in the face of devastating life events, her diachronic approach to storytelling, and her ability to collapse subjective interpretations onto objective realities to discover meaning, the exhibition "A Spring of Magical Thinking" aims to relay Didion's style. The exhibition presents ways of addressing the experiences of loss and grief in their practice. By no means does the exhibition suggest that the eleven invited artists share, nor their artworks drew from, experiences similar to that of the writer.

"The Year of Magical Thinking" is a memoir by American fiction writer and essayist Joan Didion, in which the author responded to the death of her husband and the severe illness of their only daughter. Didion's account of such a devastating period of her life was anything but depressing. In her seemingly forward timeline, Didion interjected her memories of the past with deadpan statements of the facts of loss repetitively. Her subjective responses of the present rivet her narrative with compelling thoughts as she takes readers into the whirlwind of memories, meandering to-and-fro through the overlapping time and space between the present and the past. When the past has become a memory, the author's reflections not only hope for the continuation of the past but also search for an exit in the present. Didion's way of writing this memoir resonates with what Norman Mailer commented on her journalism as "enormously personalized journalism in which the character of the narrator was one of the elements in the way the reader would finally assess the experience."

In the present condition, issues as overarching as rapid urban development, global warming, the sudden onset of a global pandemic, or as personal as social injustice, gender, and ethnic inequalities, personal loss, every one of us experiences loss and grief, so much so that they have become invisible or we may have consciously or subconsciously normalized them. How does one derive and reconstruct meanings given these circumstances become the driving force for many artists' practices? Moreover, as our perceptual system dulls from technological advancements, and as multiple realities stack up together, disconnected or dislocated - physically or virtually, and as political ideologies encroach upon our sense of self, how can we find an outlet in the normalcy of transformation and restore our sense of existence?

The term "magical thinking" is neutral and does not simply refer to wild imaginations but instead gives a sense of "hope" to the hopelessness of the unfulfilled. Anthropological concepts often define it as pre-logic and generally refer to the irrational attribution of certain phenomena in folk beliefs or primitive cults. For example, two unrelated events may be considered causally related simply because they follow each other in time. "Whimsy" can even be understood as a symptom of confused thinking, often confusing private emotions with general reality, a mental activity that at the same time is often an essential combination of perceptual discovery and rational thought that drives artistic creation.

"We tell ourselves stories in order to live." Joan Didion turned what was meant as an indictment into a personal credo. For the artists, "because there are things that cannot be spoken, that's what art is for." The eleven artists invited to this exhibition are all women who, on the one hand, respond to American art historian Linda Nochlin's 1971 essay, "Why have there been no great women artists?" that shook the art world half a century ago. "The force behind the recent upsurge of feminist activity..." as Nochlin observed in her opening paragraph, "has been chiefly emotional - personal, psychological, and subjective - centers... on the present and its immediate needs..." Quoting such a seminal text half a century is ironic given the series of unimaginable social events unfolding at this moment and more urgent. On the other hand, the exhibition attempts to amplify the perceptual elements of the artworks, which undermines the bias mentioned above, and to discover how personal feelings and emotions in any dimension may reveal our compounded realities and ways in which individual artists generate meaning from them. Furthermore, what would we discover in these nested fragments of the times that we can uncover in these works of art yielded from the delicate, trivial, and subjective feelings of their creators' respective life paths?

In this brief spring season, when chills continue to linger, the presentation of works by eleven female artists in "A Spring of Magical Thinking" wishes to find resonance with the audience as we confront, coexist, and escape from the common fate.

-Fiona He

## Ke Chen

Born in Tongjiang, Sichuan in 1978, Chen Ke currently lives and works in Beijing. In 2005, she graduated from the Oil Painting Department of Sichuan Fine Arts Institute with a master's degree. The reference and cognition of self and the identity of female artists has always been the main line of Chen Ke's thinking. From the images of virtual little girls, to historical public figures, to the group portraits of women ' s movement in the past, these objects she used carried her inner changes and growth. These colored black-and-white photos are the works of Chen Ke during her college years, which was the starting point for her to create self-consciousness and future paintings. The directness of symbols, the intensity of colors, the warmth of old times, and the sense of theater where light and shadow were intertwined had already sprouted in her photography at that time. The restlessness of the girl' s instinctive desire, her desire and fear of the outside world, everything had just begun.

KE CHEN

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**Fire No. 1**

Hand-colored Photography  
20'

Photography : 2001-2002

Hand-coloring : 2008

ed.8+2AP



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### Mask

Hand-colored Photography

20'

Photography : 2001-2002

Hand-coloring : 2008

ed.8+2AP

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### Girl and Bug

Hand-colored Photography

20'

Photography : 2001-2002

Hand-coloring : 2008

ed.8+2AP

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Exhibition View

## Shiyu Duan

In the observation and study of life forms, Duan Shiyu regards the characteristic of continuous consumption of vitality in various ways as one of the sources of artistic practice at this stage. The essence of this consumption is to synchronously generate another form. Usually, the residue of eraser in wiping will be removed as waste, while this part was retained in the pencil painting series of "Remaining Image", which was like a frozen moment of the process of disappearing. The worn-off parts of the lines and the eraser residues sprouted a new visual language, coexisting in the image. When Duan Shiyu laid herself in the shallows, she could only control the timing of breath-holding by recognizing the sound of the waves to prevent choking. It is not easy to capture obvious movements on her limbs when watching the video "Hold the Breath". This intention to minimize the intervention of the self to the subjective world was more inclined to communication rather than confrontation, which is a kind of perceptual response.



Hold the Breath

Video

6' 53"

5+2AP

2021



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Exhibition View

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## Tower

Pencil、Paper、Eraser Leftovers

65 x 76 cm

2021



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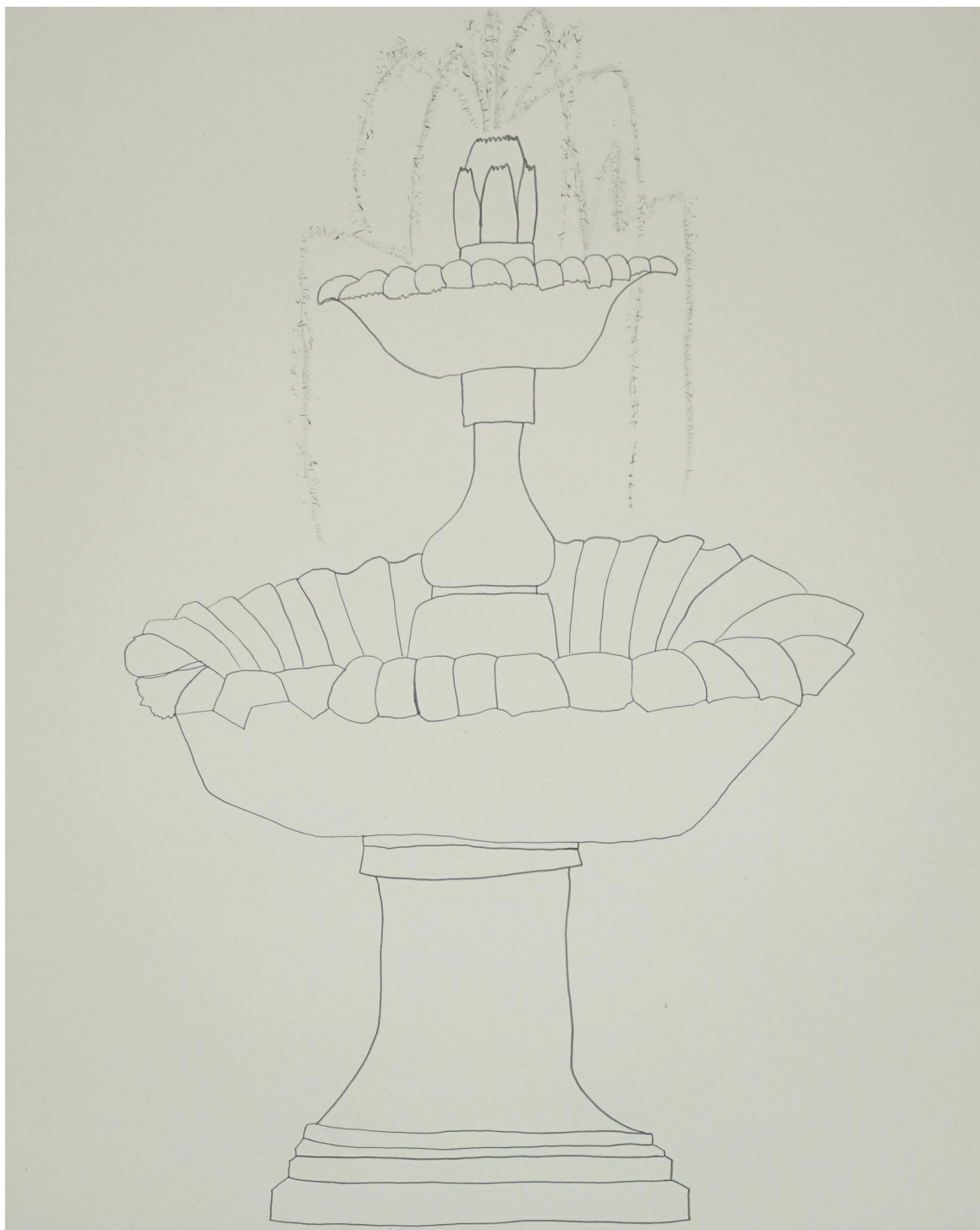


## Tower

Pencil、Paper、Eraser Leftovers

62 x 76 cm

2021



## Fountain

Pencil、Paper、Eraser Leftovers

70 x 82 cm

2021

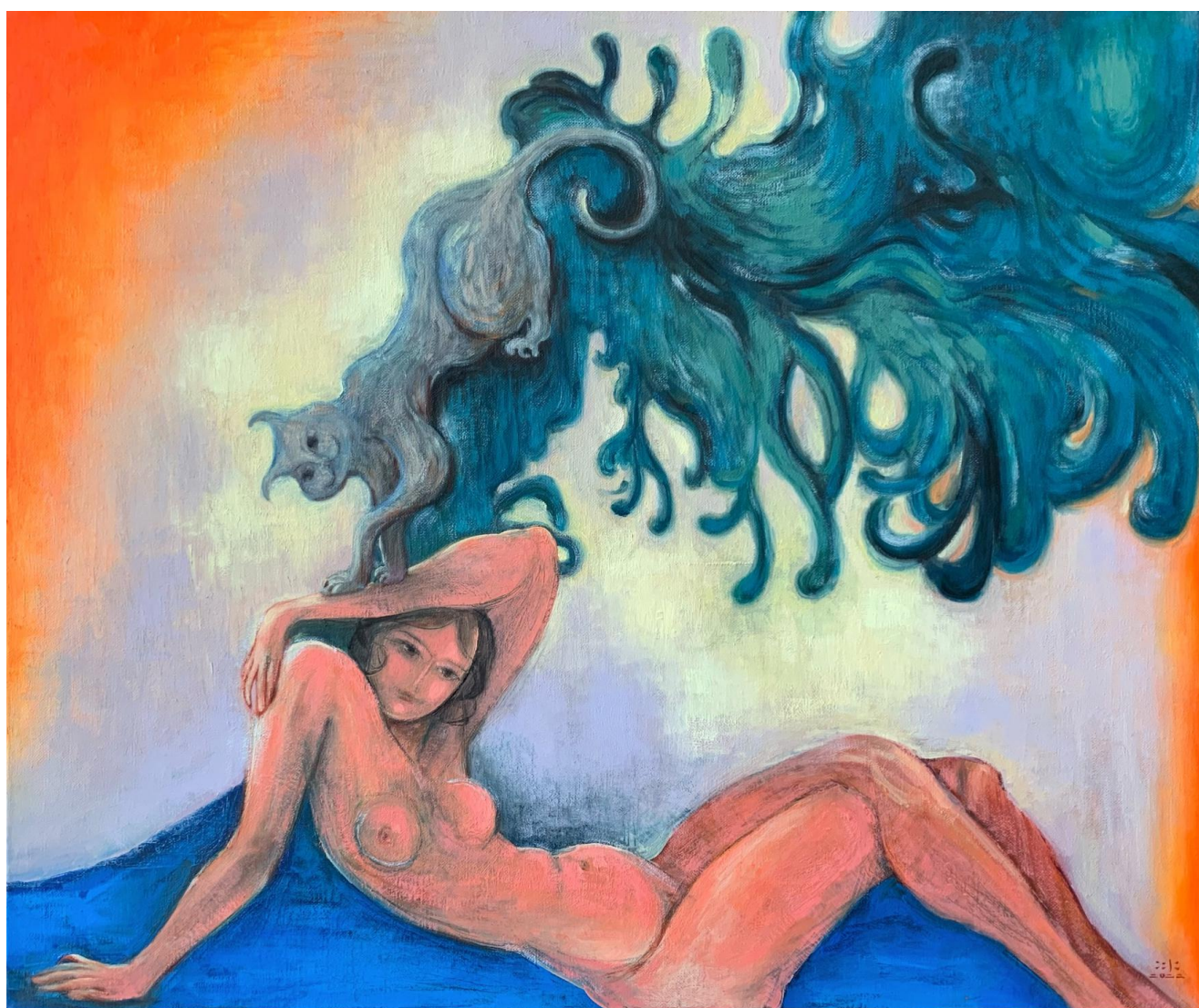
## Bingjie Huang

Born in Xiangtan, Hunan in 1994, Huang Bingjie now lives and works in Guangzhou, Guangdong. She graduated from the Oil Painting Department of Hubei Institute of Fine Arts in 2016. Huang Bingjie is used to recording her life, dreams and inspirations in the form of words or sketches to germinate imagination seeds. she will choose to extract seedlings when she is happy and calm, and sprinkle them affectionately in the Garden of Eden she paints. Innocence and romance make people and things in her paintings seem to have no definiteness or shape, just like at the beginning of heaven and earth. They can also be transformed into each other, like impromptu dance steps that move at will. Nude girls often appear in her paintings, which are closer to nature and primitive. The shape in the focus of painting “Flower Pistil” was originally from bronze ware, here it became the heart of a dancing girl. The interaction between the cat walking on the bent tree and the lazy woman's body stretched the tension of the work “The Game” . The existence of artwork “A Mountain by the Heart” was to touch the heart. Deep thoughts would guide people with what they saw and what they heard to the people they missed.



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## The Game

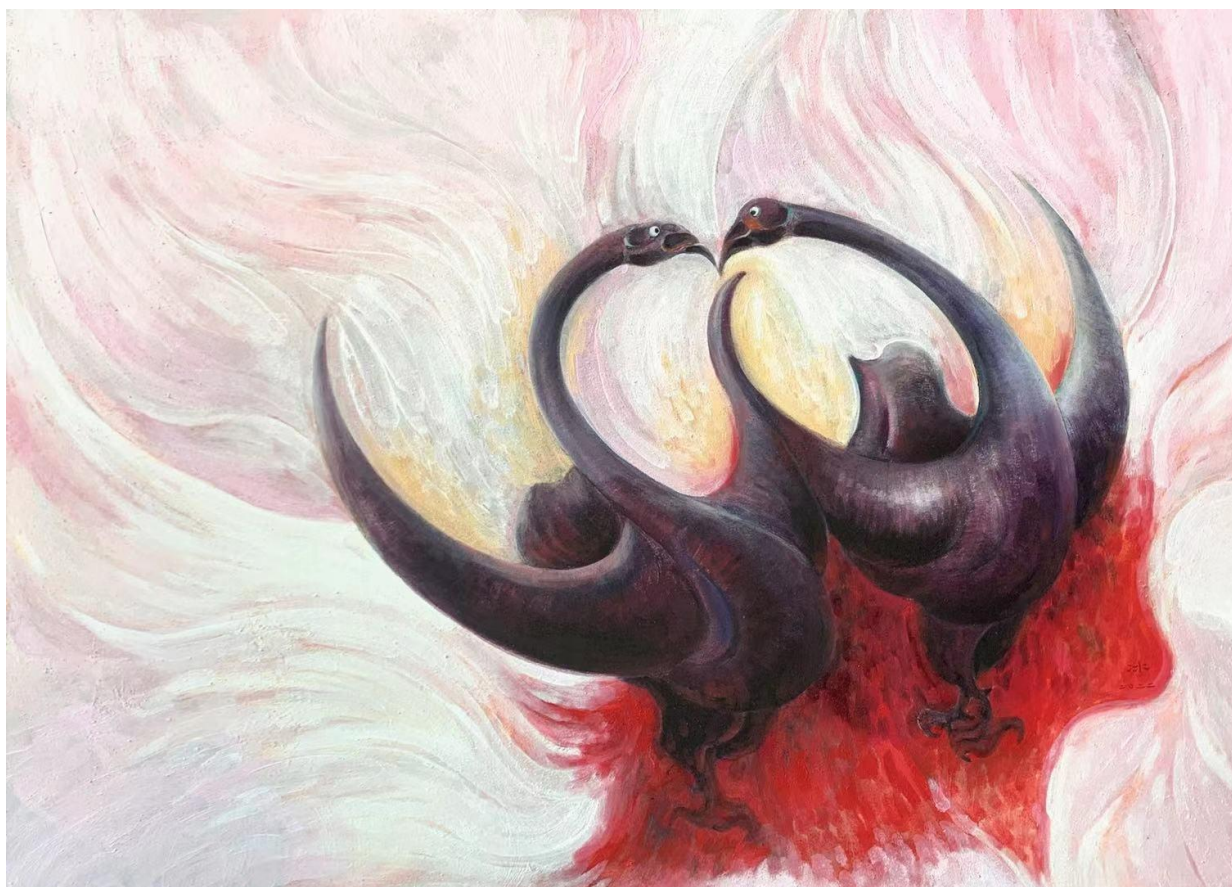
Oil on Canvas

50x60cm

2022

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**Flower Pistil**

Oil on Canvas

42x58.5cm

2022



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## A Mountain by the Heart

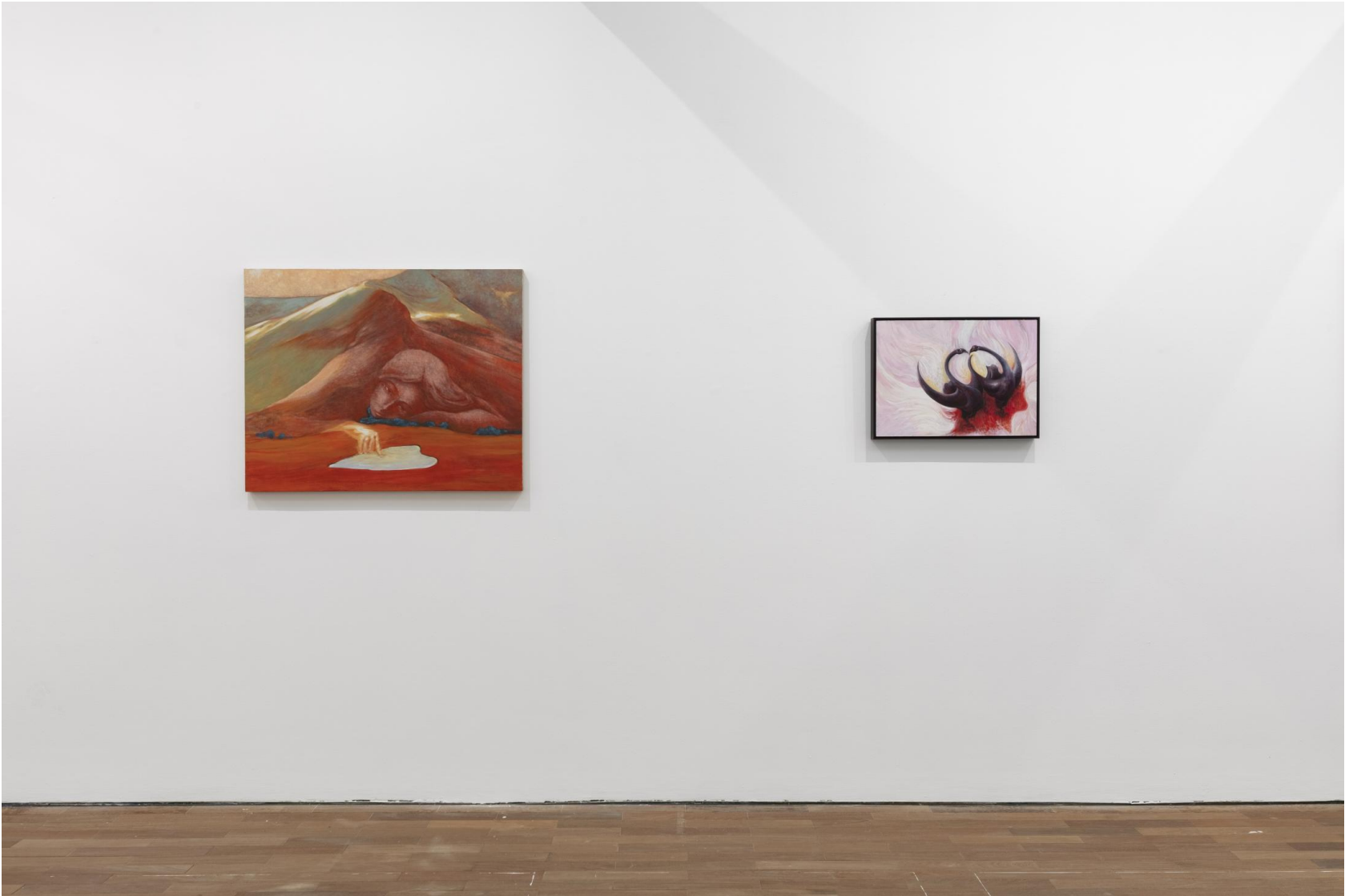
Oil on Canvas

100x80cm

2022

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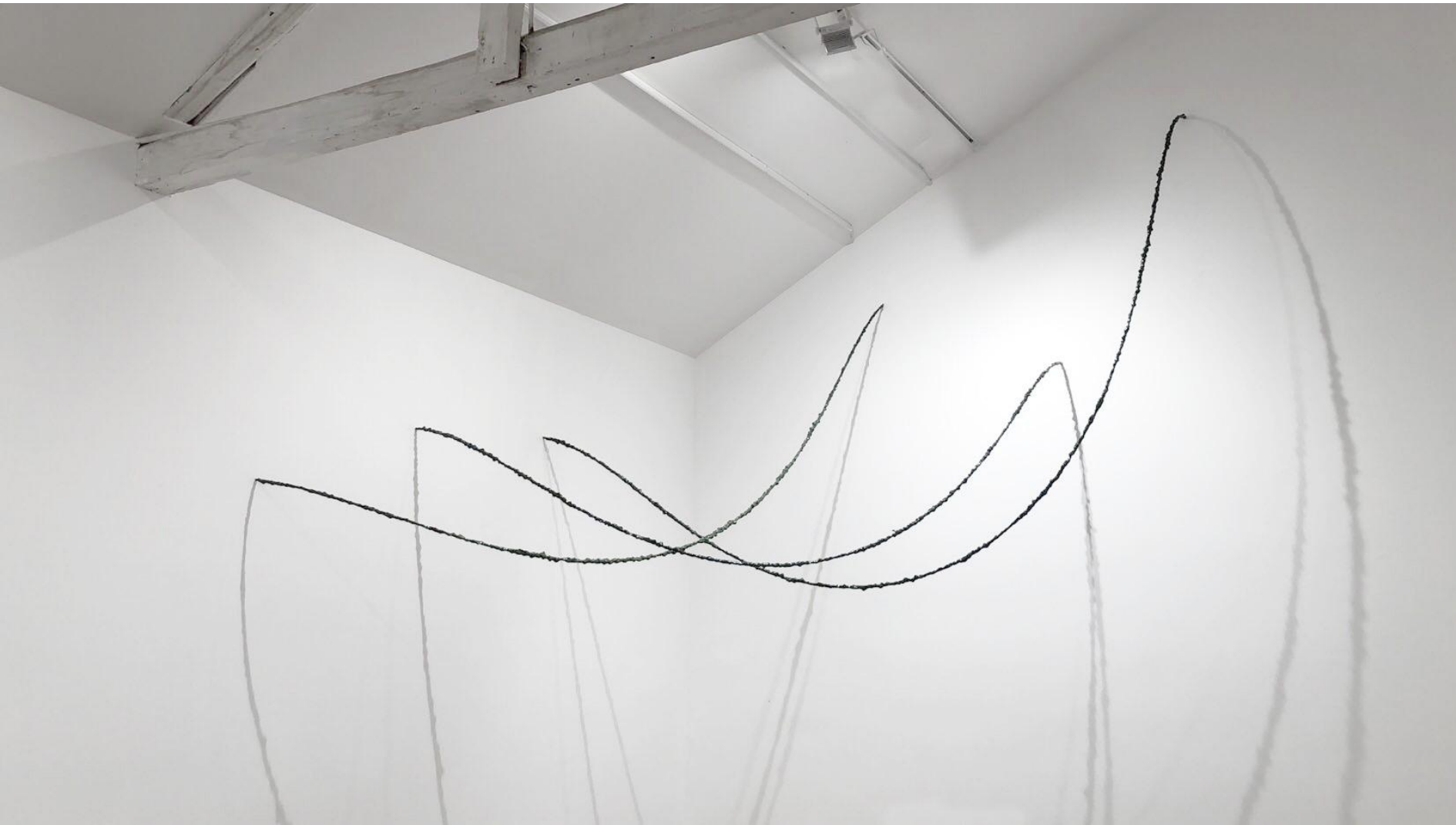


Exhibition View

## Ziqi Jiang

Born in Shenzhen, Guangdong in 1994, Jiang Ziqi now lives and works in Hangzhou. She graduated from Zurich University of the Arts in 2019 with a master's degree. Curiosity led Jiang Ziqi to attach her tentacles to an interdisciplinary web of knowledge. When she began to be vigilant about getting along with the world from an anthropocentric perspective, the relationship between man and nature became her recent focus. Human beings domesticated natural objects into crops, but meanwhile imitated their functions for artificial objects. If natural objects consciously begin to imitate human beings, in what form will they appear? Jiang Ziqi initiated the thinking of reverse bionics, borrowing foreign objects from suspected climbing plants generated by artificial objects. They seemed to carry a certain touch of human flesh, beginning to penetrate into the physical space temporarily occupied by human beings.





**Hypergenesis**

Glass Fiber Rod、Resin、Silica Gel

Variable Size

2022



Hypergenesis (part)

Glass Fiber Rod、Resin、Silica Gel

Variable Size

2022

## Fujie Liu

Born in Hebei in 1983, Liu Fujie now lives and works in Beijing. She graduated from the Sculpture Department of the Central Academy of Fine Arts in 2013. If you try to describe the state of feeling, it has immediacy, fluidity, and can also touch the heart. Liu Fujie uses visual language to present her feelings with such characteristics, experiencing the sensation between herself and the materials as well as the sense of extension of space in her artistic practice. The first version of “Wanderer’ s gaze” was created during her residency in Paris. She tried to empty herself and feel the city by wandering aimlessly. The real and the unreal were like the world outside the mirror and the world inside the mirror. Sometimes they were difficult to distinguish. "The moment you pass through the mirror, you can feel the real existence of yourself." Along with this sensation, she chose materials with reflective surfaces to build a mirror-like relationship field with the images of the city landscape she went to, inviting the visitors to feel her instant touch.







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## Wanderer' s Gaze

Mixed Materials

Variable Size

2019

Ed.3+2AP



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**Object 's Dream**

Bronze Coloring

55x60x20cm

2021

Ed.3+2AP

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**Ball No.5**

Gypsum、Iron Wire、Iron Mesh、Water-based Paint、Cotton Thread、Gauze

35x52x20cm

2017

Sole Edition



**Portrait NO.4**

Iron Plate、Steel Bar

80x25x20cm

2017

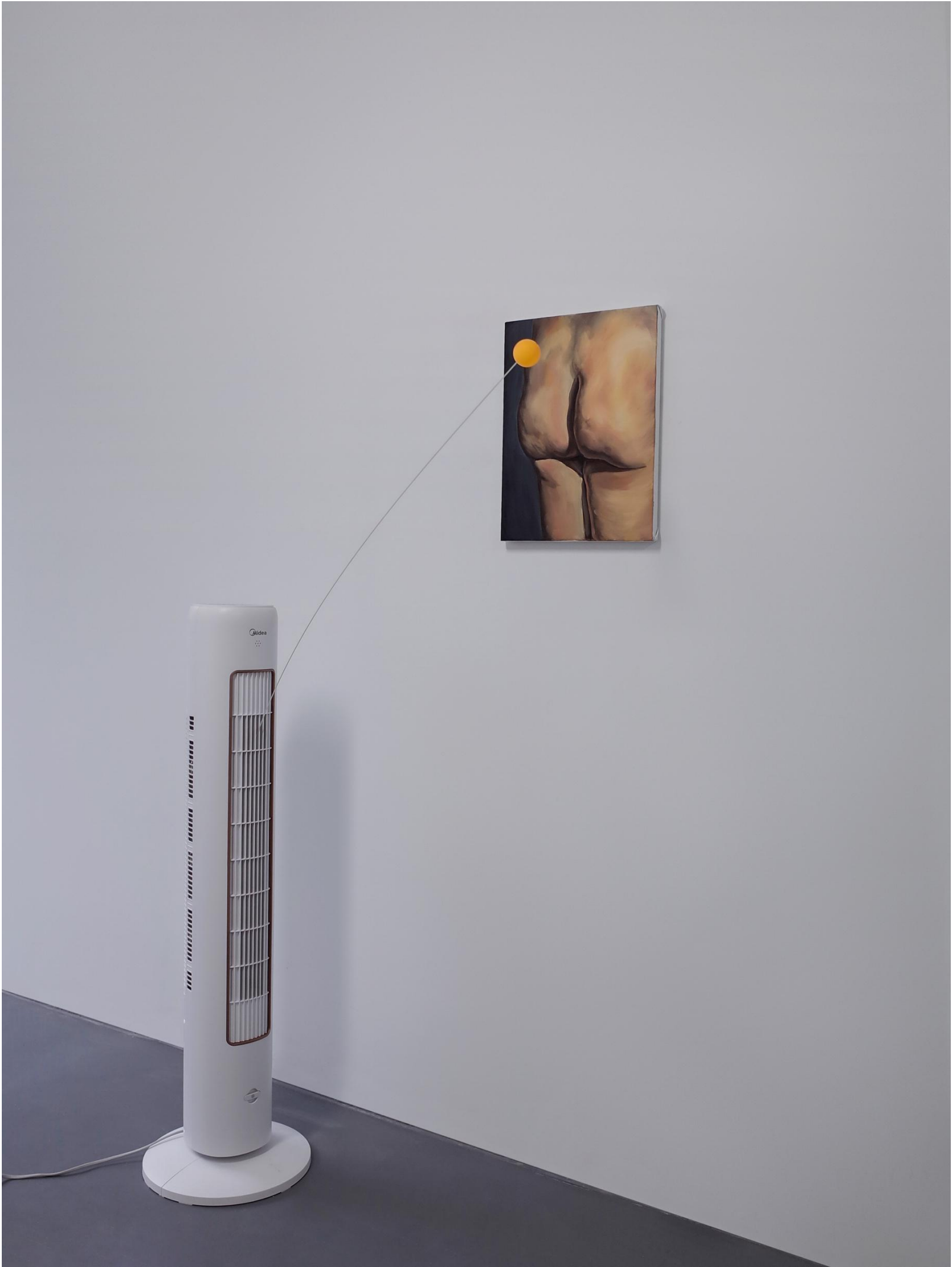
Ed.3+2AP



## Shuni Liang

Born in Guiyang, Guizhou in 1989, Liang Shuni now lives and works in Guangzhou, Guangdong. In 2010, she graduated from Wenhua College of Yunnan Art University, majoring in fashion design. When consciousness is awakened, we begin to truly perceive the existence of the body as a container. Human embryos develop primordial gonads at 5-6 weeks, which can lead to either male or female. In terms of self-identification and body cognition, Liang Shuni constantly tried to get out of the inhibitions of layers of cultural stereotypes, using blurred boundaries to dissolve the fossilized thinking. The sense of shots and scenes in the painting, as well as the sense of montage in the installation, seem to have seen a magical realism movie with a sense of black humor. In the “The Midas Touch” , a "program brain" was placed on the unconscious body with the creator’ s lazily pointing. “Half Length Sculpture of the Gardener” appeared as a witch who could not distinguish her age.

Did she control the rhythm of the ping-pong ball in “Loose Cornfield After Fire” to wake up somebody by lightly touching the body? In the end, the human being who was unwilling to be controlled in” Cartographer Series-Burning” was reborn by burning the materialized body, leaving the body to reach the further extension.



**Loose Cornfield After Fire**

Oil on Canvas、Tower Fan、Ping-pong Ball

Dimensions of the Painting : 30×40 cm

2021





### Half Length Sculpture of the Gardener

Resin、Wig、Tobacco、Clay、Flowers、Specimen

Phone Holder : 75 x 75 x 175 cm

2021



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### The Midas Touch

Acrylic and Oil on Canvas、Pencil

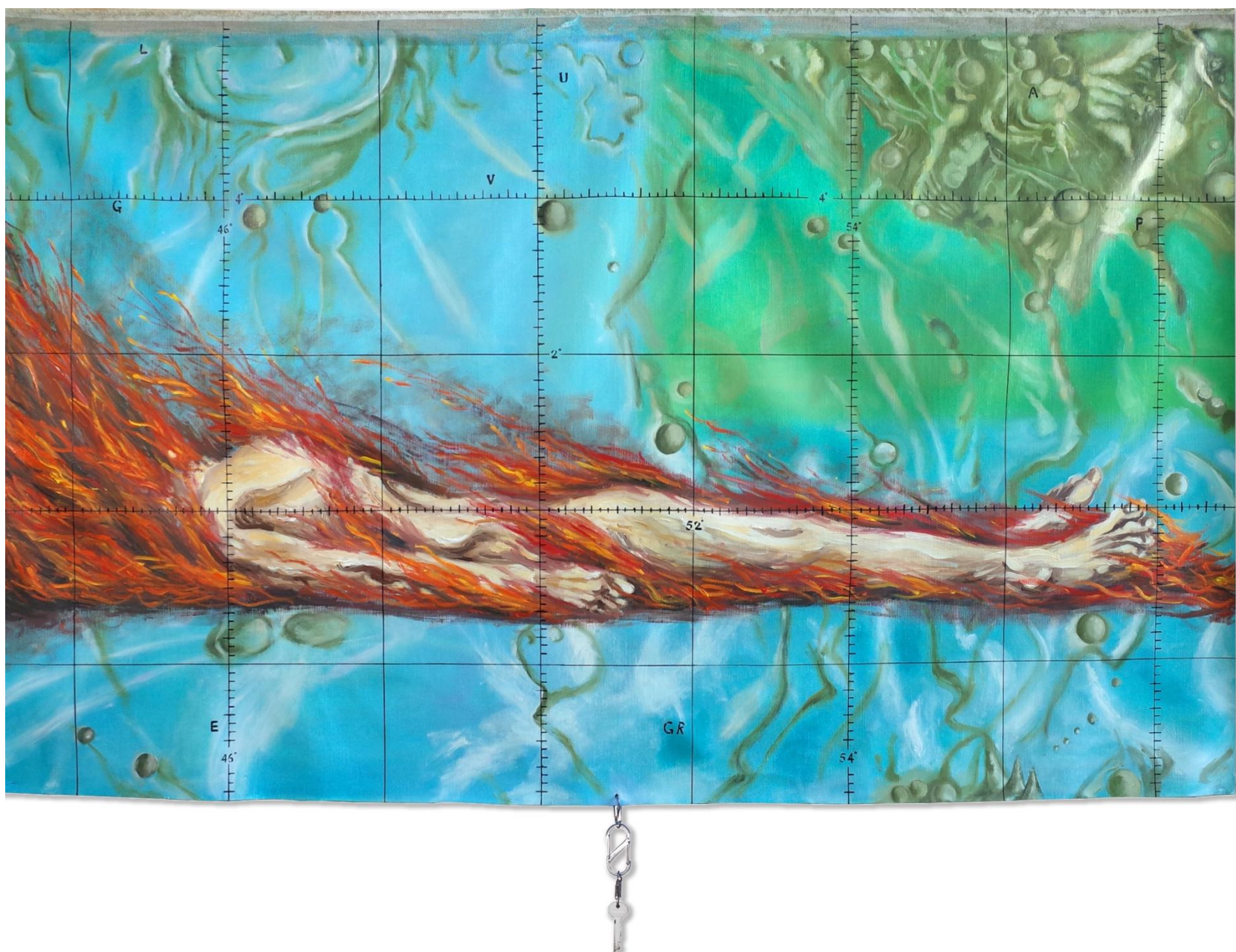
100 x 130 cm

2019



LIANG SHUNI 梁姝妮

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### Cartographer Series- Burning

Oil on Canvas 、Markers、Key、Carabiner

90 x 150 cm

2020

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Exhibition View



## Shan Lin

Born in Shenzhen, Guangdong in 1988, Lin Shan now lives and works in Shenzhen. She graduated from the Mural Department of China Academy of Art in 2012 with a bachelor's degree. She got her master's degree from the Oil Painting Department of Accademia di Belle Arti di Venezia in Italy in 2015. Lin Shan's paintings depict the plants in her everyday life in an anthropomorphic way to express lust and the delicate relationship between people. The playful and lively shapes lead the viewer into a fantasy world with the relaxation and lightness she created. Most of the plants she painted were kept in captivity. She tried to replant the green belt plants or potted plants in the foreground of the picture into the wild in the background. However, this longing for wildness was finally fettered by the disciplines deposited in consciousness and body for many years.

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**Bees and Orchids**

Oil on Aluminum

80x60cm

2022

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**The Fairy Calla Lilies**

Oil on Aluminum

80x60cm

2021



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Exhibition View

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Dancing with The Wind

Oil on Aluminum

40x30cm

2021



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**Dancing in the Wind**

Oil on Aluminum

40x30cm

2021



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## The Moon Lifter

Oil on Aluminum

40x30cm

2021

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The Lover No.1

Oil on Aluminum

40x30cm

2021

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Exhibition View



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Warm up ! Let 's Sing !

Oil on Canvas

90x120cm

2022

## Ke Peng

Peng Ke was born in Changsha, Hunan in 1992, she now lives and works between Los Angeles and Shanghai. She graduated from Rhode Island School of Design in 2015. Peng Ke takes quotidian photos in habitual urban life to awaken new sensory experience, attending to engender the relationship between universality and individuality, reminding us of our symbiotic relationship with the city. “Heart Again Becomes Private” refers to the tin-came glass technique. Echoing the recurring net motif throughout Peng Ke’s practice, the metal structure joining the glass pieces functions as a physical obstacle. While objects in the constructed landscape reveal the mimetic representation of reality, Peng’s work highlights their thingness by suspending them from original contexts, designating her subjects as the manifestations of their participation in the urban system.



### Heart Again Becomes Private

Archival Inkjet Print, Tin, Glass, Walnut Frame

112 x 84.5 cm

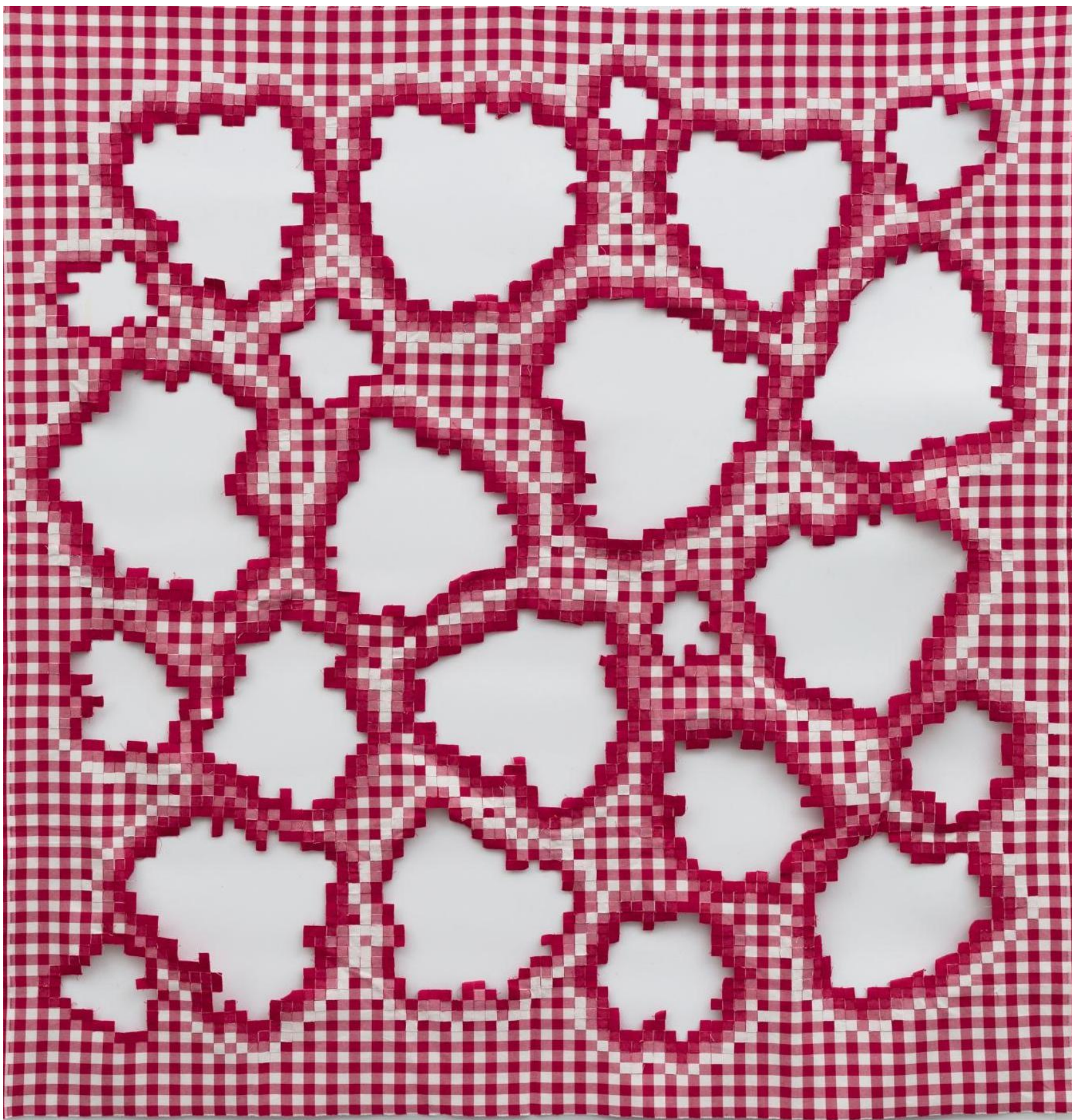
2021

ed.3+1AP



## Xuerui Zhang

Born in Shanxi in 1979, Zhang Xuerui now lives and works in Beijing. She graduated from Central Academy of Fine Arts in 2004. Painting and installation are Zhang Xuerui's main creative mediums. “Square” as her creative construction element has been mentioned many times, while the "heart" shape element was first introduced in 2012 when she cut out a heart-shape pattern on the clothes of her acquaintance, telling a true story. She deliberately weakened the initial experience of emotional expression, allowing it to withdraw from the habitual meaning and become broad and free. Just as she thought about her family's everyday routines when she was working on art, she hoped that she would be relaxed and comfortable in a state of "ordinary mind". However, how can the movement of the heart be easily controlled? We can still feel its trembling, breaking and rebuilding in the two works in 2021 and 2022.



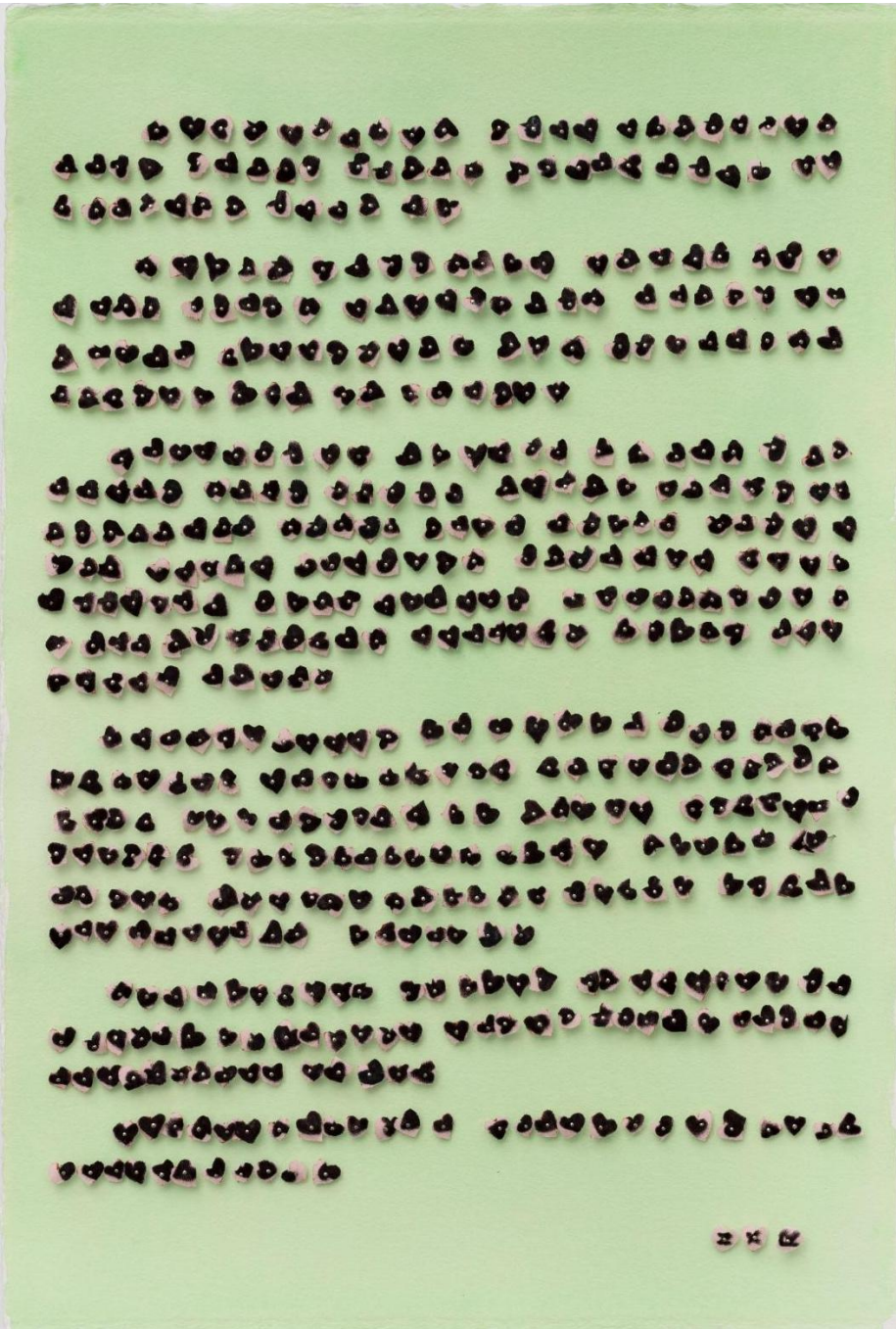
**The Fate of Empty Hearts**

Cloth、Cotton Thread

154×152cm

2021





Handwritten Ink Hearts

Handmade Paper、Black Ink Pen、Cloth、Pin

58×38cm

2021





Exhibition View

## Li Zhou

From 1995 to 2003, Zhou Li lived and worked in France. She currently lives and works in Shenzhen. Zhou Li graduated from Oil Painting Department of Guangzhou Academy of Fine Arts in 1991. In 2015 Zhou Li was appointed Director of the Institute of Abstraction and Contemporary Arts, at the Centre of Research on Artistic and Cultural Innovation and Development, Sun Yat-Sen University, Guangzhou, China. Since 2013 she has been a guest professor of Guangzhou Academy of Fine Arts. She was employed as the director of the art and culture innovation and development research center and the Institute of abstract and contemporary art of Sun Yat sen University in 2015. Since 2013, she has been employed as a visiting professor of Guangzhou Academy of fine arts. The exact geographical location of "The Peach Garden" cannot be verified. It points to a spiritual paradise that people need at the moment, which contains the unfulfilled vision of the real society: an ecology where people and people, people and all things live in harmony and love each other. The works of "The Peach Garden" series originated from the artist's experience and understanding of the cycle of life. Pink brought back memories, and it also symbolized the skin color of a newborn. Life and death are accompanied. When the passing happened, the color of love became a halo to soothe the pain. In this vision with "benevolence" as the core, pink is like the charm of nature and the strength and resilience from the human heart. In this illusory mood of painting, you can smell the fragrance of flowers, see distant mountains, listen to bird song, taste nectar, and feel the wonderful coexistence of the self and the world after the boundary is disappeared.



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## Garden No.2

Mixed Media on Aluminum Plate

30 × 30cm

2021



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**Garden No.4**

Mixed Media on Canvas

25 × 25.5cm

2021

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Exhibition View

## **Yingying Zhu**

Born in Xian in 1989, Zhu Yingying now lives and works in Beijing. She graduated from the Oil painting Department of Chongqing Sichuan Academy of Fine Arts in 2011. She got her master's degree from the Experimental Art Department of Beijing Central Academy of Fine Arts in 2014. Zhu Yingying collects old photographs from around the 1980s. The shooting of these photographs was not aesthetic oriented, but more for sampling photos from internal research, which were used for practical research in law, medicine, agriculture and so on. She needs a relatively objective reference to reconstruct her own private imagination. For her, the more realistic the object at the beginning of the painting, the stronger the contrast of the creative results generated after the extension of abstract thinking will be, borrowing the reality to draw imagination. Skin, plants, food... These old images were the entrances to the perceptual channel, thinking that they were back to the past, but in fact they were heading to the future, as if it were a reality.



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**Red's Thoughts**

Oil on Canvas

25x25cm

2021



ZHU YINGYING

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**Knot**

Oil on Canvas

105x125cm

2022



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**Apricot's Thoughts**

Oil on Canvas

40x40cm

2022



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Exhibition View

Hunsand Space | Beijing

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