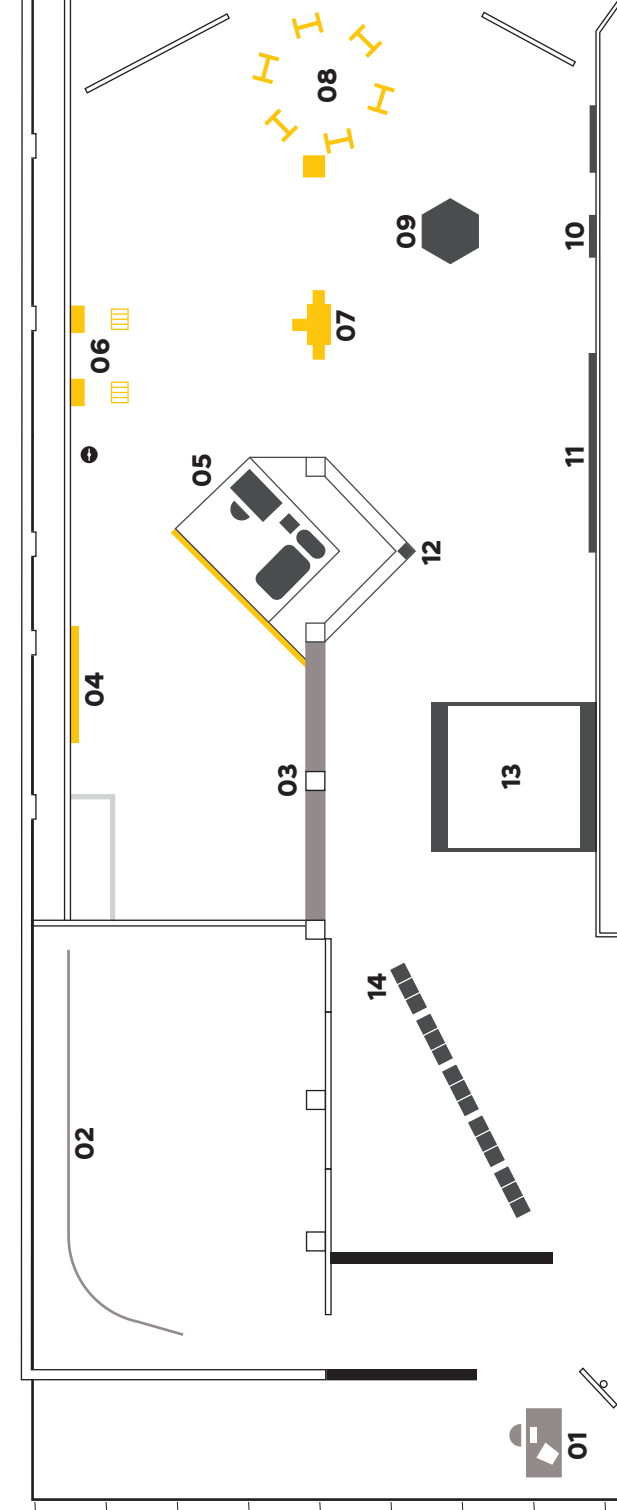


Play societies: wolves, lynx and ants

“Play societies: wolves, lynx and ants” is a narrative exhibition project with three allegories: “Steppenwolf on the info superhighway”, “The lynx refuge island” and “The ants arcade”. Using these three animals as prototypes of human society in different stages of development in media technology, it reveals the contradiction between network society and individual situations. The exhibition would like to explore what is true “social intelligence” and whether there is a “pan-intelligence” that combines human intelligence, animal intelligence and artificial intelligence.

By using “play” as an action and medium, the first and second part of the exhibition traces the myths of technology since the era of Info Superhighway. Then it examines the impact of information technology on the relationship between network society and individuals in the era of Social Media. In the last part of exhibition, the artist will reflect on the play scene—by revising the game rules, using alternative and sharing technologies, intervening everyday life and working spaces with group consciousness and collaboration, which in turn set off the conversation intended by this exhibition.



Artists

01. Pengun Zhou is a software engineer, researcher and influencer of retrocomputing and related cultural phenomena. He is the webmaster of the “Computer Museum on the Web” (dnbw.com). Through writing, translation, and online content creation, he hopes to promote the connection between the Chinese tech culture community and the world, and to complete the “forgotten history of computer development” in the Chinese community, while also providing meaningful inspiration to enthusiasts in the “post-PC era”.

02. Zhang Wenxin was born in 1989 and graduated from the California College of the Arts in 2013, with a master’s degree in fine arts. She currently works and lives in Hangzhou. She has held solo exhibitions at the Guangdong Museum of Art, Beijing Talking Space, Wuhan Surplus Space, and San Francisco ATA Gallery, and has participated extensively in domestic and international exhibition projects. She has also been nominated for the Three Shadows Photography Award and the Leica Oskar Barnack Award. Zhang was a receiver of the Magnum Foundation Atlantic Philanthropies Grant in 2016, and she was selected as Photographer’s 2016 New Talent.

03. Lao Jiahui graduated from the Jitumai Department of the Central Academy of Fine Arts, and completed the National Art Fund “Game Art and Design Training” of the Central Academy of Fine Arts, and now lives in Beijing and Guangzhou. He became a 2.5D porter of 3D games and painting art in order to create more art exhibitions. His works include: “The Abyss”, “A Man Temple of Lao Jiahui”, “Parent a Virtual Museum”, “The Pure of the Player- Lao Jiahui”.

04. Tang Chao (b.1990, Hunan, China) currently lives and works in Shanghai. He graduated from the School of Inter-Media Art at the China Academy of Art. The voice of Tang Chao’s works is like a suggestion on lightness in literature. For instance, he refines a whole script into one sentence: “Modernism is a paradigm of being in a self-fulfilling, and recently, several delightful dots covered a series of weak voices.” When you focus on the tone and rhythm of the sentences, and express it through a camera, you then get the shaking focus, light and the scenes, the words are not the most important content; they are sometimes softly whispered, stuttered,

or even topsy-turvy. Of course, he occasionally uses pictures, performances, installations or dramas for expression, sometimes even types a few letters on the keyboard. Tang Chao is good at pressing space in specific place, pressing and holding for a few seconds would be fine as well. He always tries to release some illocutionary meaning in every blank space with a straightforward manner. Tang Chao’s exhibitions was held in Vanguard Gallery (Shanghai), Time Museum (Guangzhou), Goethe Institut China (Beijing), Beijing Commune, etc. He was nominated for the Huayu Youth Award, Sanya and for Jimel Arles Discovery Award, Xiamen.

05. Zhao Bang (b.1989, Luoyang) currently lives and works in Beijing. Zhao Bang’s works, with humorous, lovely and enlightening ways, re-conceive and imagine the relationship between everyday things, art system and the current interfacial digital life. The artist invites the audience to challenge human logic and human common sense with new meanings and interpretations. His works often use “low-tech” witty language as a bridge of understanding to provide an experience of internal logic that might be absurd.

06. Angela Washko is an artist who creates new forums for discussions about feminism in spaces that are frequently hostile toward it. Washko’s practice spans interventions in mainstream media, performance art, digital works, video and video games. In 2012, Angela Washko founded *The Council on Gender Sensitivity and Behavioral Awareness in World of Warcraft*, an intervention inside the popular multiplayer online role-playing game. Washko’s recent project, *The Game: The Game*, is a video game in which professional pick-up artists attempt to seduce the player using their coercive persuasive techniques sourced from their instructional books and video materials. She is currently working on a documentary film about RuPaul’s Drag Race, in collaboration with artist Yoko Kashi Davis. Washko’s recent recipient of the Creative Capital Award, the Impact Award at Indicaade, a Fulbright Fellowship, Performance Grant, and a Frank Ratchye Fund for Art at the Frontier Grant. Washko’s piece has been highlighted in *The New Yorker*, *Price Magazine*, *Time Magazine*, *The Guardian*, *Artforum*, *The Los Angeles Times*, *Art in America*, *The New York Times*, and more. Her projects have been presented internationally at venues including Museum of the Moving Image (New York), Los Angeles Museum of Contemporary Art, Milan Design Triennale, Kiasma Museum of Contemporary Art (Helsinki), Shenzhen Independent Animation Biennial and the Rotterdam International Film Festival. Angela Washko is an Associate Professor of Art at Carnegie Mellon University.

07. Nicky Case is an independent game developer who creates interactive games and simulations. Games including “Parable of the Polygons” (2014), “The Sims” (2014), “We Become What We Behold” (2016), “Building Better Elections” (2016), and “LOOPY” (2017).

08. Yoo Qingmei (b.1982, Zhejiang, China) currently lives and works in Zhejiang and in Paris. She achieved DNSEP with honors from Villa Arson, Nice, France in 2013, and was awarded the winner of Prix spécial du jury at the 59th Salon de Montrouge in 2014, the Prize “Young Chinese Artist of the Year” in 2017 and the Prix Jeune Création de Paris in 2018. Yoo Qingmei’s practice traverses the boundary between performance and site, frequently enacting interventions in public spaces to perturb the parameters of their reality and surroundings. Her art is deep rooted in a critical reflection into the formulation of political and social questions, exploring how symbolic gestures gain or lose power through forms of appropriation and displacement. Here, humor plays an important role in her work, using the poetics of absurdity of a particular issue, offering different methods of resistance, her theatrical interventions find their form in an area overlapping burlesque traditions of satire and parody, which combine with framing devices influenced by theater sets and costume, pedagogical lectures, the dialectical relationship between image and text, choreography inspired by modern dance.

09. Moleindustria [self industry/soft factory] is a project of reappropriation of video games, a call for the radicalization of popular culture, an independent game developer. Since 2003 it produced artisanal remedies to the ills of the mainstream entertainment in the form of free, short-form, online games. Moleindustria’s titles range from satirical business simulations (MacDonald’s Video game, Oligarchy) to meditations on labor and alienation (Every day the same dream, Unmarried), from playable theories (To Build a Better Mouserpod, A Short history of the Gaze) to tactical responses to current affairs (Phone Story, The Best Amendment, Moleindustria obtained extensive media coverage and critical acclaim while hopping between digital art, academia, game design, media activism and internet folk art. Paolo Pedercini is a game developer, curator and educator. He teaches digital media production and experimental game design at the School of Art at Carnegie Mellon University. Since 2003 he works under the project name “Moleindustria” producing provocative games addressing issues of social and environmental justice, religion, and labor and sexuality. Paolo is the director of LIKELIKE, a neo-arcade devoted to

independent games and playful art in Pittsburgh, PA.

10. Pled la biche is an art group that brings together people from cinema, art and architecture. It works on the relationship between intervention in space and audiovisual production. This research focus places the collective in the continuity of contemporary reflections which try to build new links between the media and the physical territory.

11. Loopnatie is an art game collective whose members include Hoyoun Cho, Youngju Kim, and Ganggil Yi. They explore video games as an artistic medium by experimenting with game mechanics, storytelling, and artificial intelligence. The team has collaborated on various game projects since 2018. Hoyoun Cho & Youngju Kim are game designers and an artist duo based in Seoul/Cologne. Their practice exists across video games, interactive storytelling, utilizing social media. Ganggil Yi is an audiovisual artist making mixed-media performances that engage with the electronic circuits and computer programming on top of sound work.

12. Chen Xin is a program and media artist who graduated from the School of Intermedia Arts, and now lives and works in Hangzhou. His works focus on emergent effects, human-machine fusion, metafiction, and recursiveness under group behavior. Mediums of creation include video, installation, sound and computer graphics. Huang Yuwen, born in 1997 in Maoming, Guangdong Province, received her B.A. from the Open School of Department of School of Intermedia Arts of the China Academy of Art (2015–2018), and is now studying at the Art Institute of Chicago for a Master of Arts and Technology. Her works are mainly created with the combination of virtual reality, the combination of role, the combination of traditional Chinese culture and philosophy and new media art as the main research direction.

13. Baojiang Chen (b.1989) is an artist who works at the intersection of art and technology. He graduated from Columbia University with a master’s degree. Chen’s artistic practice originates from his thinking that technology is more than a way means of making art creation, yet becoming a collaborator of the artist. He often lacks the default application, to further fulfill his artistic goal. He also writes about “technology as Auditor. By synthesizing our collective experience with the desire to answer the ontological and ethical question of technology, he examines the boundary between us, machine, and beyond, in-between perceptual and embodied space. His research has been

explored in various contexts, including art, design, and technology. He is currently working on a project titled “The Game: The Game”, which explores the relationship between digital art, academia, game design, media activism and internet folk art.

14. Zheng Da was born in Enshi, Hubei in 1979, and studied in Hubei Institute of Fine Arts from 1999 to 2003. Zheng is a media artist and founder of Low Tech Art Lab. His artistic work focuses on inter-media interactive art and reflects the exploration and practice at the intersection of reality and the virtual world, including game art, interactive art, mechanical devices, theater media, etc. The Low Tech Art Lab, established by him focuses on contemporary media cultures and interdisciplinary integration, and art experiments based on electronic virtual environments. Currently he lives and works in Wuhan and Seattle. He is also an associate professor of Academic of Fine Arts in Central China Normal University, Director of DMA major, and academic visiting scholar of The University of British Columbia (UBC) and, CPI researcher in Seoul, South Korea 2012 CPI (Visiting Artist-“The Unlettered artwork-“The Unlettered” of light interactive art prize won in London and Art Awards of the “The 2017 Lumen Prize” in the “The Third Session: Wang Shikuo Award” in 2018.

Chapter 01

Steppenwolf

on the Info

superhighway

In 1995, Bill Gates stood on a road leading straight to the horizon with his hands in his pockets, as he smiled sideways at photographer Annie Leibovitz’s camera lens. Surrounded there was not another soul or any vehicle to be seen, not even the slightest trace of tire marks on the road. Only a Steppenwolf who travels miles alone could reach this barren desert.

From there Bill was pointing out the direction for *The Road Ahead*. In the next year, this Info Highway crossed the Pacific Ocean and took on the name *Yinhaiwei time and space* (close to Info Highway in Chinese pronunciation). This first Chinese Internet service provider set up a gigantic billboard at the crossroads of Beijing Zhongguancun, posing the question to every passerby: How far away are the Chinese from the Information Superhighway? The answer given was 1500 meters north. This was also the year when the Beijing City Expressway first opened to traffic. Packs of Steppenwolves were howling on this road of no-return: *The Internationale unites the human race*. *The Internet has been achieved already*.

We begin our trip from the turn of the 21st century. Do you still remember the play world seen from the windows of the car speeding down the information highway? This road that was supposed to bring everything together, but why we found ourselves no more connected than Steppenwolves in the time of Hermann Hesse? At what points did we, time and time again, miss the exit?



Zhang Wenxin, *Info Highway 2020*, 2020, 8K animation with sound, Dimension variable. Copyright: Artist.

02

Info Highway 2020

Founded in 1995, “Ying Hai Wei” was the first internet company in China and assumed the role of China’s internet pioneer. Ying Hai Wei is a transiteration of “information highway”, and “Ying Hai” is also an ancient Chinese mythological ocean that surrounds the earth. In the early days of the internet, this strange and intangible thing inspired limitless dreams, in which the transmission of information crossed national borders and people exchanged ideas in utopian online communities. The internet was regarded as a great invention with an internationalist vision that was not yet tightly bound to capitalist markets.

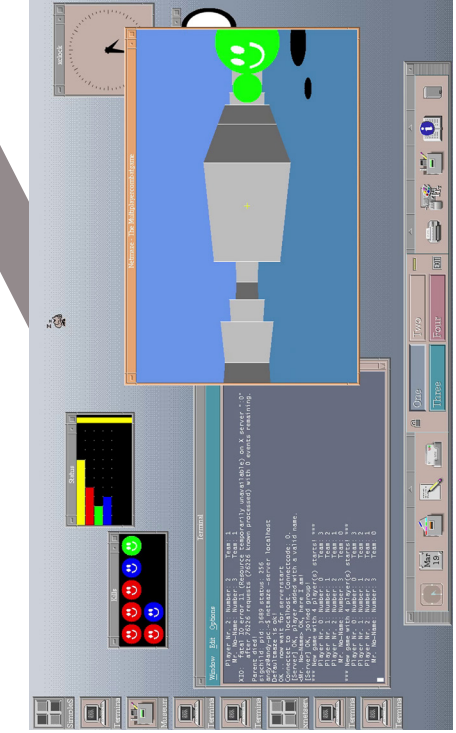
“Info Highway 2020” is a meditative journey back to the early internet — starting from the illuminated smart city, following the temporal and spatial veins of the information highway through the dark tunnels to the depths of the desolate internet relics, lies the womb that nurtures technological idealism.

Chapter 02

The lynx refuge island

Our traveling continues, and here we are twenty years later, apparently some towns appeared on the barren desert on both sides of the highway. The traveller sharing the same car told me that should be the islands of Lynx.

These animals are the most solitary roamers in Nature. In the mating season, they can travel over a million square kilometres of hunting area just to find their mate. The social connection between lynxes is limited to the formation of the smallest size and shortest duration (a couple of months of courtship, mating and lactation) of the direct family. Consequently, most of their lives are spent looking for a spouse and are quite boring.

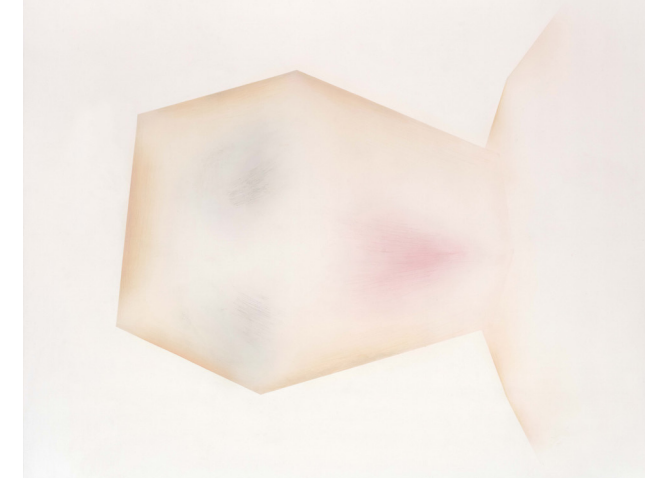


Zhou Pengun, *1997: Common Desktop Exploration*, 2020, PC running linux, Single-channel video, Dimension variable. Copyright: Artist.

01

1997: Common Desktop Exploration

For digital media researchers, the dominant platforms we are using today are not the only options, but a combination of technical elements formed by various historical factors. What would our digital life look like if the Unix workstations running Common Desktop Environment from 1990s had become mainstream and Gopher instead of WWW had become the most popular way to browse the internet? This workstation from “nostalgic geek” demonstrates what is happening in the world of retro computing communities, media archivists and archaeologists: code porting and emulators are reviving vanished platforms, making them accessible to more people, and transforming technical solutions into unique cultural symbols.



Lao Jiahui, *Cloud Painting – Portrait Study*, 2018—2020, Drawing on paper, Wallpaper, Dimension variable. Copyright: Artist.

03

Cloud Painting – Portrait Study

“Cloud painting” is a new style initiated by artist Lao Jiahui after traveling through the three-dimensional game world and returning to the art of drawing. In this exhibition, for the first time, the artist will collate the portraits he has accumulated over the years, and exhibit his previously unseen artistic archive. “Portrait Study” is also a study of humans. The artist seeks to break the shackles of a clearly defined physical world and recreate the world of imagination.



Tang Chao, *Refuge Island*, 2015, Single-channel video, Color, Sound, Dimension variable. Copyright: Artist.

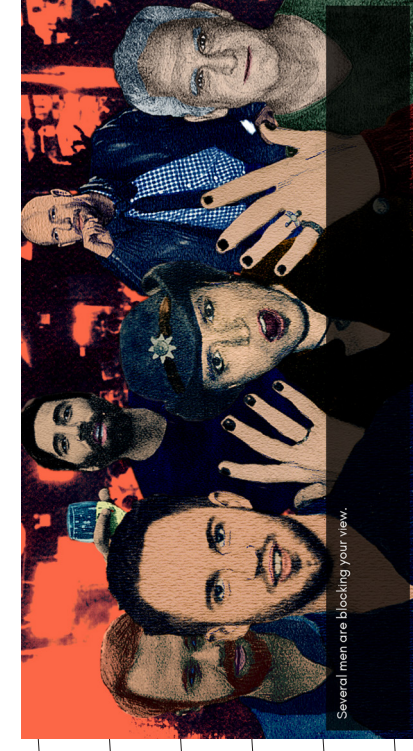
04

Refuge Island

Machine testing unsupervised by humans, the experience of foraging and scouting the trail at night, vertigo in the game... like being on a modern island, a dialectical relationship between security and captivity.

Sometimes, I picked up a lynx passenger on the road, but they are not the small and agile hunter in my memory. The lynx in the smartphone era has become the most boring individual animal. Some of their organs regress as they barely go out, mutations gradually occur and the body is eventually reduced to a single index finger—looping the cycles of swiping and tapping on the illuminated mobile phone screen. They conquer everything behind the screen with tags. All desires are reduced to symbols and signs, game rules in place of intuition, data replaces the individual, and the algorithm eliminates chance.

Children's playground become ruins, and the virtual kingdom has swallowed up the real city, and we finally become the thing we behold.



Angela Washko, *The Game: The Game*, 2019. Video game, Mixed media installation, Dimension variable. Copyright: Artist.

06 The Game: The Game

The Game: The Game is a feminist video game by Angela Washko. The project presents an exploration of consent and the politics, tactics and practices of the male pick-up artist and seduction communities. Through the format of a dating simulator, players experience the practices of several infamous seduction coaches (aka pick-up artists). In the game, these pick-up gurus attempt to seduce the player using their signature techniques taken directly from their instruction and videos materials. By pitting players against six prominent seduction coaches who are vying for their attention at a bar, the game provides them with the opportunity to explore the complexity of the construction of social behaviors around dating as well as the experience of being a femme-presenting individual navigating this complicated and often dangerous terrain. It is accompanied by a musical score thoughtfully composed by Xu Xiu. In this exhibition it will be installed with a custom wallpaper designed by the artist.

Chapter 3

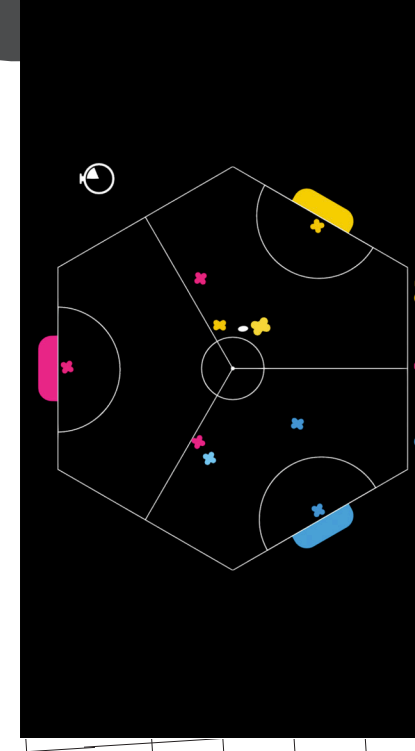
The ants arcade

A strange turning point appears in front of us on the highway, we got off the car and approached it. Like Gulliver who accidentally fell into the Kingdom of Liliput, we arrived at the game palace of the ant colony.

In the animal world, ants are the polar opposite of loner species such as wolves and lynxes. These tiny creatures always appear in plural form. They are born with the ability to use games to explore the rules of the world: by establishing a loose interface between individuals, they not only archive the transmission of messages but also promote the learning from each other, therefore strengthening their colony.

Like ants, or most animals, beyond playing to nurture the next generation, we also need to maintain the desire to communicate with other individuals through play for enjoyment. But only through the real communication, and a play behavior with a potential for subversion, can we develop new social structures and different possibilities in social relationships. These ants-actors introduce an unquantifiable quality, making the 'game of life' no longer just competitive and aggressive, but full of more pure liquidity and contingency.

Re-invention of collective play is what enables us to reinvent our common language.



09 Three Sided Football Arcade

Molleindustria, *Three Sided Football Arcade*, 2019. Video game, Dimension variable. Copyright: Artist.

Three Sided Football Arcade is the first videogame adaptation of the namesake sport. The original 3 Sided Football was conceived by Danish Situationsr Asger Jorn in 1964. The soccer variant was meant to explain the concept of Triolectics, a general model of interpretation that could take into account fluid alliances, betrayals and collaborations beyond rigid binary conflicts. The sport was rediscovered and occasionally put into practice by artists and neo-situationists in the '90s. Today there are a few clubs and tournaments dedicated to 3SF.



Loonplaine (Hoyoun Cho + Youngju Kim + Gangli Yi), *Hidden Protocol*, 2019. Video game, Dimension variable. Copyright: Artist.

11 Hidden Protocol

Hidden Protocol is an interactive simulation and multiplayer game depicting the intersecting viewpoints in the world of AI agents. As Marvin Minsky said, intelligence does not depend on a single principle or mechanism, but may stem from the interactions among multiple actors. In the world of *Hidden Protocol*, interactions in which agents exchange viewpoints serve as a reward from machine learning. When an agent spots another agent, it receives a positive reward; when it is spotted by others, it receives a negative reward.

Consequently, the agents try to look at others while avoiding being looked at. The agents may show movements such as fleeing from or pursuing other agents according to their own judgment, but we cannot predict every result of the interactions that occur in real-time. The viewpoints of each agent looking at the others are shown in the small split screens; through these split screens which appear and disappear, the world manifests itself in various perspectives. The audience makes changes to the world using their own smartphone as a controller. In this world, humans and machines build their unique relationships that are revealed as traces on the ground.



14 Physiological Reaction III

Zheng Da, *Physiological Reaction III*, 2018. Dataalization sound installation, Dimension variable, Single size: 50x50x50cm (single box). Copyright: Artist.

Real-time wind data and machine algorithms resonate in each "cavity"; A conversation between the nature of telepresence and the machine of phantom memories. This device consists of black paper boxes, each of which becomes a "cavity". The fan in the "cavity" is the source of sound, and the other layer behind the fan makes the sound resonate. The wind of each fan bounces back into the space through the back of the cavity and reaches the participants' eardrum. Each cavity sings randomly, either high or low, strong or weak. The operation of the fan comes from two forces, one is the real-time wind data, and the other is the force generated by the machine's own algorithm. Human beings struggle to recognize information in a space surrounded by alien creatures, and can only passively rely on their hearing. Feet on the black sand, as if being warned in this familiar with strange environment was warned. Oh, this is the machine's space.

Hyundai Blue Prize

The Hyundai Blue Prize prioritizes creativity and sustainability over experience level when evaluating applicants. Each year, emerging Chinese curators submit exhibition proposals based on a theme that reflects Hyundai's long-term vision. Up to six shortlisted curators will be offered a 'One-on-One Mentorship' from junior and senior jury members, who help applicants to prepare their final proposals, make connections within the art world, and explore their full potential.

HYUNDAI MOTORSTUDIO BEIJING

Venue
Hyundai Motorstudio Beijing
E-01 Road, 798 Art Zone, No. 4 Juxiangqiao Road,
Chaoyang District, 100015 Beijing, P.R.China

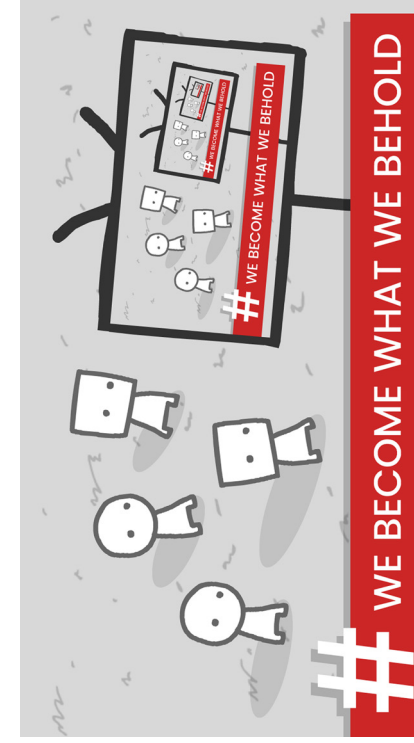
Play societies, lynx and ants
2020.6.16. — 8.16.

HYUNDAI MOTORSTUDIO BEIJING

05 I Only Need You in the Night

Zhao Bang, *I Only Need You in the Night*, 2015-2020. Artist's book, Single-channel video, Digital print, Ready-made installation, Dimension variable. Copyright: Artist.

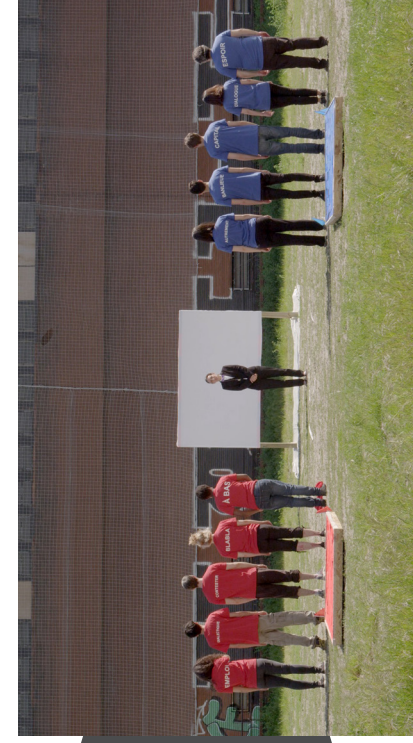
The artist registered a female name ID on the social network Douban and created a virtual female character with a full spectrum of personality. He posted in the "flirt with me" groups under a thread called "I only need you in the night" and chatted with everybody for three nights. Then he made the screenshots of the post into a book and the private messages he received into a video.



07 We Became What We Behold

Nicky Case, *We Became What We Behold*, 2018. Video game, Dimension variable. Copyright: Artist.

A game about how we shape tools, but shaped by tools; how images create an endless vicious circle in social media networks.

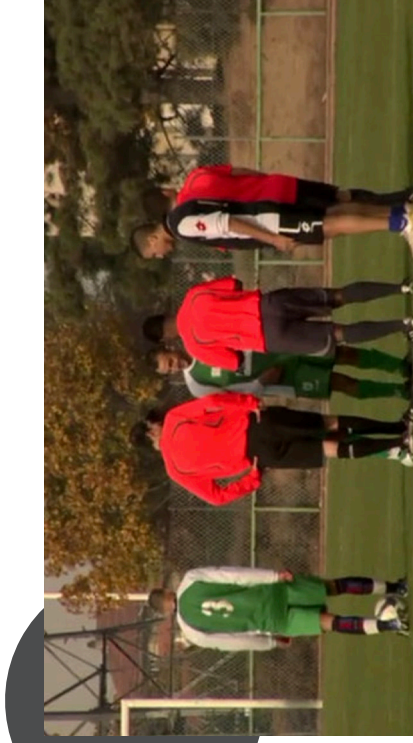


Support: Liusa Wang

YAO Qingmei, *The Tetrachromatic Dream of the Dichromats*, 2018. Video installation, Dimension variable. Copyright: Artist.

08 The Tetrachromatic Dream of the Dichromats

Can a tetrachromatic creature imagine the world of dichromats? This video installation consists of three interconnected video works playing with games and intervention, language and body, reality and imagination, metaphorically expressing the artist's doubts about the dangling dilemmas of the contemporary political landscape. "Dichromatic Flag" is a satirical reference to the May Storm and the conventions of democratic campaigns rules that weigh lighty. The artist recalls the notion of "the canvassing arena" in the Action Painting movement, shifting the act of "throwing pavements" as a symbol of resistance in demonstrations to the context of a binary game. The "canvas as banner" that resulted from this competition game became the set for the stage magic show in the video «Chameleon», where the magician-politician, who is a master of changing faces, made purely physical limitations of many political speeches. «Lexical Symphony» in the passage plays a list of words from the political arena. The installation consists of six video portraits that resemble campaign posters. Several "actor-candidates" hysterically recite their chosen words—gradually depleting and hollowing out the meaning of the words in a process of sound, rhythm and emotional manipulation.



Pied la biche, *Triolectique*, 2010. Single-channel video, Dimension variable. Copyright: Artist.

10 Triolectique

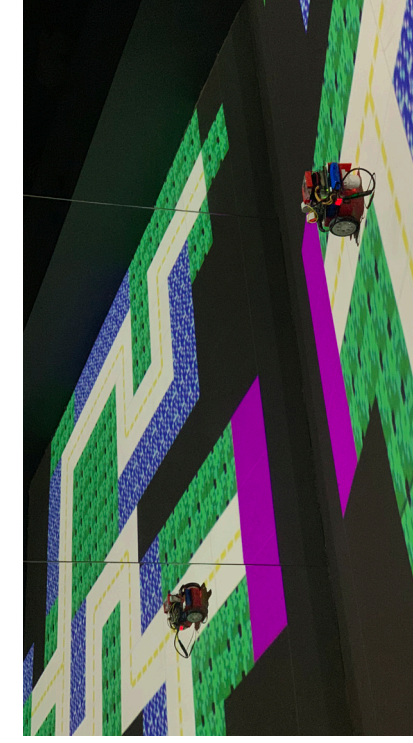
This is a "tutorial" video about the rules of the three-sided football. This project shows how to turn football players into full-time producers of a work of art. In October 2009, at the Veduta project of the Lyon Biennale of Contemporary Art, the art group Pied la biche organized a trilateral football match and put the ideas of Asger Jorn into practice at Venissieux (near Lyon, France).



CHEN Xia-Huang Yuwen, *Emergence*, 2019. Somatosensory interaction device, Dimension variable. Copyright: Artist.

12 Emergence

The work constructs a real time virtual space visible to the naked eyes, as a emergent place for the swarm effect, through unpredictable generations of contingency and under the tide of artificial intelligence to map the future: an undecipherable order, and then conceives a discrete but controllable future social power structure, where dull particles appear like smoke and sand, deform, fade, cycle back and forth without reason.



CHEN Baoyang, *Congrat, But I Was His Next Door*, 2019. AI, Jetbot, Projection, Dimension variable. Copyright: Artist.

13 Congrat, But I Was His Next Door

The car trained by the neural network can move efficiently in the maze. Like Mario, his common goal is to go forward, forward, and forward. The projector casts a new labyrinth each time the car reaches the other end of the maze, and the car hits the road again and again. Yes, there will always be a princess in the next castle. We are grateful that AI can help solve the problem, but we should not forget the source of the problem. The spectators watched the car running in the maze, and none of them asked why. The trolley is trained to move through the maze generated by the program. The car solves only a non-existent problem raised by another program, creating a seemingly busy but empty loop.

Presentation of Curators

Chen Min is a multi-player. After living and pursuing studies in France for 10 years, she returned to China and now lives in Hangzhou. She is currently pursuing a doctoral degree at the Institute of Contemporary Art and Social Thought at the China Academy of Art. Chen Min's current research interests lie in the issue of play & art and realism, focus on the narrative formula of the history of individual life that has been projected onto natural history. Chen Min is one of winner of Hyundai Blue Prize 2019. She also participated curating for Inter-World-View 2019, Zhijiang International Youth Art Festival 2019 in Hangzhou, and Je vous salue, Hyponos—Un voyage en Poésie-performance vers la nuit at McaM. She published in New Arts and China photography, etc. As an artist, her work was recently exhibited at China Port Museum, OCAT Institute, CACP/Villa Perchon (FR), Jimei XARies, Lianzhou Foto Festival.

Zhang Yehong was born in Guangzhou, Guangdong in 1993. He has graduated from China Academy of Art in 2015 and currently lives and works in Guangzhou. Zhang is an artist, a curator and the founder of the art brand "United Grocery". Zhang won the 2019 Hyundai Blue Prize's Creativity Prize and was shortlisted for the 2017 PSA Young Curator Award of The Museum of Contemporary Art in Shanghai. Zhang's works enjoy such a wide exhibition as in the 7th Jinan International Photography Biennial, AMNUA International Exhibition of Photography and the 3rd CAFAM Biennale, which have been covered by numerous domestic media.

Hyundai Motorstudio

Hyundai Motorstudios are brand experience spaces that reflect the company's artistic spirit and experimental approach to art, design and technology. This is where "motor", a word used in the automobile industry, and "studio", a word used to describe a space for contemplation and creation, meet in a manner accessible to the public.

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2019 Hyundai Blue Prize Award Exhibition