



MAGAZZINO

Yan Xing

Selected works 2011-2017



Yan Xing

Cadavre exquis

2019

Installation view at UCCA Dune Art Museum, Qinhuaogdao, China, 2019

ironi alef high school



Yan Xing

As the Soldiers Went Home, the Gallery Caught Fire

2019

Exhibition view at Dvir Gallery



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Yan Xing

Treatise On Ancient Design

2018

Installation view at Magazzino, Rome



Yan Xing

Floor: Travertine marble, Verde Alpi marble
Wall and door frames: Travertine marble
2018

Overall dimensions: 1010 x 595 x 90 cm



Yan Xing

Treatise On Ancient Design

2018

Installation view at Magazzino, Rome

Treatise On Ancient Design

2018

Vintage Venini glass and brass lamp (1930s), aluminum, LED lights

130 x 21 cm



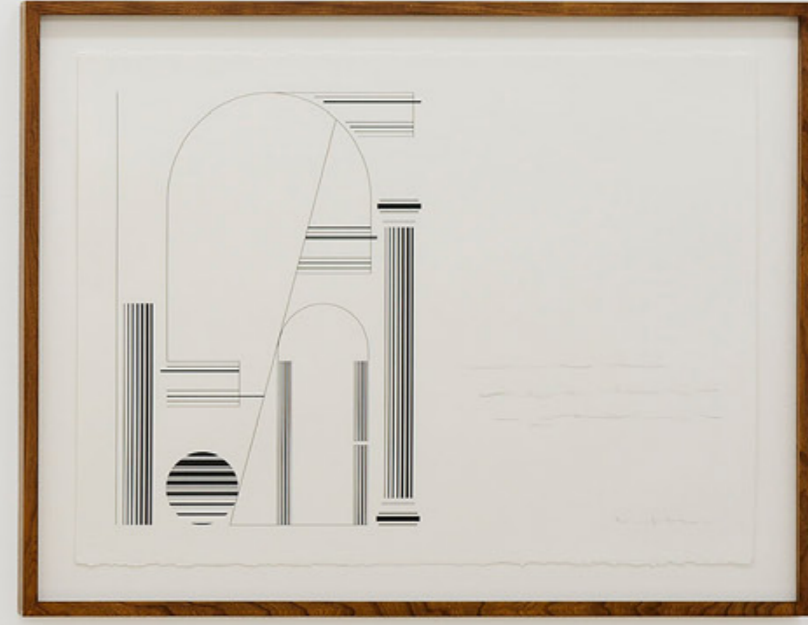
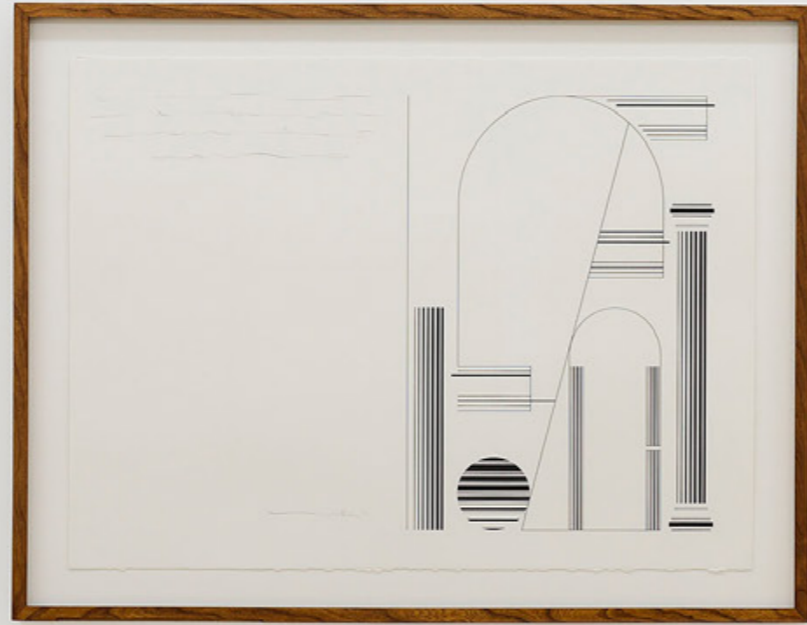
Treatise On Ancient Design

2018

Custom cherry wood and Verde Alpi marble frames,
plotter print and graphite on Arches cotton paper,
encarving on wall

Three elements, each 69 x 89 cm





Yan Xing

Treatise On Ancient Design

2018

Installation view at Magazzino, Rome



Yan Xing

A Dangerous Afternoon

2017

Installation view at Kunsthalle Basel, Switzerland

The installation acts as a fictive exhibition by a fictive curator whose fantasy life is the libidinal undercurrent to the project. The installation's various components, including a film, photographs, performance, and other elements will conspire to convey the backstory of the fictive curator without necessarily explaining it explicitly. This project is informed by a mix of art historical research, autobiographical narratives, aesthetic critique, and sheer confabulation. Fact and speculation, the public and private spheres, the art object and display structures touch and blur in a project that choreographs "history" and the viewer equally.





Yan Xing

A Dangerous Afternoon

2017

Installation view at Kunsthalle Basel, Switzerland



Yan Xing

Across the River and into the Trees

2016

Performance view at Tenuta dello Scompiglio, Capannori, Italy

Across the River and into the Trees

2016

Performance view, Tenuta dello Scompiglio,
Capannori, Italy

The artist led seven art students from Florence to spend a week at a villa in the mountains to the south of Lucca. In the midst of a communal life of drinking and having fun all day long, they created a story.





Yan Xing

Across the River and into the Trees

2016

Performance view at Tenuta dello Scompiglio, Capannori, Italy



Yan Xing

Tales from a Small New England Town

2016

Performance view at Olin Memorial Library, Wesleyan University, Middletown, CT, USA



Yan Xing

Performance of a Massacre

2016

Performance view at Stedelijk Museum Amsterdam, Amsterdam, Netherlands

Caucasus Bureau

2015

Space design, ready-mades, found prints, found photographs, found objects, mixed media

Dimensions variable

The artist has compiled various materials to present a research institute from the Soviet era, the "Caucasus Bureau", a secret organization founded after the 1936 dissolution of the Transcaucasian Socialist Federative Soviet Republic. The organization's initial mandate from the Soviet authorities was to study the politics, culture, and history of the Caucasus region. It played an important role as a political tool in Soviet rule. Upon the dissolution of the Soviet Union, the organization quickly disappeared, but it was never deliberately dissolved, destroyed, or evacuated, and the staff did not try to escape... no one knows where they went.





Yan Xing

Caucasus Bureau

2015

Space design, ready-mades, found prints, found photographs, found objects, mixed media
Dimensions variable

MAGAZZINO

Yan Xing

Thief

2015

Copper

42 x 29.7 x 2 cm

Generated with the ST FangSong Chinese typeface
built into computers.





Yan Xing

Thief

2015

HD video (color, silent) 16'19"

Yan Xing

The Story of Shame

2015

Show walls, photographs, installation (cobblestones, embroidered socks, embroidered silk handkerchieves, shoe)

Dimensions variable



A series of photographs about shame (disgrace, humiliation, embarrassment, cowardice, and shyness) that are obstructed so accurately that they reveal implicit (inept) anti-expressive tendencies. If art were a machine, then those hidden (downward) tragic features would be this machine's lubricant.



Yan Xing

The Story of Shame

2015

Show walls, photographs, installation (cobble, embroidered socks, embroidered silk handkerchieves, shoe)

Tendon

2015

Copper poles, 3 units, length 200 cm, diameter 1 cm each; embroidered silk handkerchief, 40 x 40 cm

A series of photographs about shame (disgrace, humiliation, embarrassment, cowardice, and shyness) that are obstructed so accurately that they reveal implicit (inept) anti-expressive tendencies. If art were a machine, then those hidden (downward) tragic features would be this machine's lubricant.w



Yan Xing

Lenin in 1918

2013

Installation, sculptures, photographs, paintings

580 × 700 × 526 cm



Through an intensive study of art history, the artist has formulated a creative narrative with its own logic. The artist draws on his own original abstraction of art history in combination with a mastery of reconstruction, rearrangement and reshaping, to create an obscure period of history that in fact never really existed. Art history is always partly abstracted, reconstructed and regenerated under the artist's "unique system of integration", which updates our definition of art and our power to distinguish between artists.

Yan Xing

Lenin in 1918

2013

Ultra giclée

120 x 96 cm

50 x 40 cm





Yan Xing

The Aesthetics of Resistance

2015

Inkjet print -96 × 120 cm, 108 × 132 × 5 cm (framed)

Two videos, three photographs, several related masterpieces, and American art

2013

2-channel video installation, photographs, sculpture, installation

Dimensions variable

This work comprises a series of masterpieces extolling acts of violence and sex, capture and enslavement, modernity and classicism. They reveal the artist's innumerable trade-offs between material and concept, logic and expression, and mother tongue and race. The work also shares his artistic treatment or perhaps even questioning of the "Contemporary Art 'motif'" of the "United States" in the strictest sense.



Show walls, photographs, installation (cobbles, embroidered socks, embroidered silk handkerchieves, shoe)



Yan Xing

Two videos, three photographs, several related masterpieces, and American art

2013

2-channel video (1st channel, single channel digital video (b/w, silent, loop), 5'12"; 2nd channel, single channel digital video (b/w, silent, loop), 8'08"), camphor wood - 2 units, 20 x 56 x 59 cm each

Dirty Art

2013

Video installation (9-channel video, camphorwood),
camphorwood, sand

350 × 195 × 100 cm

This work draws inspiration from Edward Hopper's (1882–1967) iconic painting *Drug Store* (1927). The installation displays 9 monitors playing videos related to the Chinese expression for diarrhea—"xie", and embodies the artist's understanding of re-interpretation.





Yan Xing

Dirty Art

2013

9-channel digital video (b/w, silent, loop)
Lengths of the 9 channels vary from 3'52" to 8'06"

Yan Xing

The Sex Comedy

2013

Performance, installation, 2-channel video

Dimensions variable



Seven wooden dildos form the starting point of this work, modeled on prototypes based on excavated archaeological relics. Another fictional story is hidden within the text of the corresponding metal placard. A group of well-trained actors surround these "artifacts" in the art museum to begin their performance. "Art" is amplified when its "sexual" characteristics and metaphysical worldviews collide. As groups of people peep at and watch these exaggerated techniques, ingenious structures and witty lines, modernist features of an entirely different sort emerge.

Performance view at Pinchuk Art Centre, Kiev, Ukraine

The History of Reception

2012

Performance, VHS cassette, 17-inch monitor, Panasonic AG-6400 portable video cassette recorder, single channel video (b/w, silent), script papers, pen, cigarette butt, labels, table lamp, glass pane, work table, folding chair

Dimensions variable

The script that is performed in this work is based on an academic report written by the artist. The content involves the process of creating the value system of a non-existent artist. Demands for internal debate as to the authenticity of art lie at its core. You have no cause to refuse a "fake" when its argument is complete, justified, and even prepared to refute your own "lines", and when it runs even faster than the "reality" that you pursue in vain. This piece thus represents the artist combing "art history" with evil intent. It is not just a simple fabrication, however: it generates a rich, overlaid and plentiful artistic narrative through a "more open" method.





另一位艺术家留下的烟头
cigarette butt left by another artist

Yan Xing

The History of Reception

2012

9-channel digital video (b/w, silent, loop)
Lengths of the 9 channels vary from 3'52" to 8'06"

Yan Xing

Sexy

2011

Single channel digital video (color, silent, loop)

7'23"

The artist climbs along a precarious canyon, enduring freezing temperatures, a howling gale, and falling rocks. He repeatedly forces himself into an erotic state of mind, but each time he has to give up because of the constraints of the environment. In this brutal and primitive act, the artist himself is continually retrieving his body's interpretation of sexuality.



Yan Xing

Daddy Project

2011

Performance, video installation

Dimensions variable

Facing a wall, the artist gives an account of his absent "father". This one-hour performance is simultaneously recorded to video. The unusual story, which seems at once united with "reality" while divided from it at heart, co- exists with the audience, and everyone associated with the experience of "misdirected violence".



Performance view at Pékin Fine Arts, Beijing, China