

PRESS RELEASE

TROUBLE DIARIES: A POLITICAL STATEMENT

PRESENTED BY:

Big House, Contemporary Art Center

&

The School of Art and Design, Wuhan Textile University

Curatorial Bureau

CURATORS:

Dermis P. León (Curatorial Bureau)

Co-curator: Fan Liu

ON VIEW:

(November 30-December 30, 2017)

VERNISSAGE:

November 29, 2017, 19 Hr

Address: Big House Contemporary Art Center

76 Linjiang Avenue, Wuchang District, Wuhan, China

ARTISTS:

Marisa Caichiolo (Argentina-USA)

Marina Gržinić & Aina Šmid (Slovenia)

Mathilde ter Heijne (France)

Fan Liu (China)

Li Zi (栗子) (China)

Lin Xin (林欣) (China)

Tanja Ostojić (Serbia-Germany)

Tea Mäkipää (Finland)

Pamela Martínez Rod (Chile-Spain)

Sandra Ramos (Cuba)

Elizabeth Ross (Mexico)

Iris Schieferstein (Germany)

Andrea Sunder-Plassmann (Germany)

Tan Tan (炭叹) (China)

Sandra Vásquez de la Horra (Chile)

Wang Yaming (王娅茗) (China)

Wu Jing (吴静) (China)

Yi Meng (乙蒙) (China)

Trouble Diaries: a political statement is a series of exhibition exploring the unique positions and approaches of women artists from around the world. This traveling exhibition aims to examine new conceptual positions in female aesthetics after post-feminism theory through a selection of videos, film, photography, installation, sculpture, painting and drawings.

In this sense, the series will bring together memorabilia of woman artists from diverse backgrounds and experiences who intend to re-write their personal history, bringing into the public sphere their most inner concerns. Therefore, it sheds light on individual actions that build a collective experience from a female perspective.

The series of “Trouble Diaries” brings into account another perspective in the way in which artists employ strategies of performance while also appropriating traditional genres, to reveal how the female body becomes a political subject when exposed as a critical weapon. The core concept for these artists, whose work centers on the body, can be traced to Judith Butler who declared that gender is a cultural construct. Your body does not belong to oneself, but is subject to public scrutiny, and your personal diary becomes part of a public agenda.

The consciousness of the modern female identity is an intrinsic discourse about gender in society and culture. These issues are central in the drawings of **Sandra Vásquez de la Horra** and the chinese watercolor paintings on silk of **Fan Liu** who appropriates tradition to reveal a painful reality that surpasses the beauty of depicting nature. On the other hand, the videos of **Andrea Sunder-Plassmann** analyzes and uses media to point out the cultural and social construction of gender while **Tea Mäkipää** confronts us with the gender identification and race. **Marisa Caichiolo** uses female models with oriental features in their performances to show the exploitation of cheap labor in the East while **Elizabeth Ross** examines the cultural and economic conditions of displaced women. The exposure is key in the work of **Tanja Ostojić** who includes herself as a character in performances; using diverse media thereby examine social configurations and relations of power. **Mathilde ter Heijne** confronts socio-political gender issues and intersectional feminism through performance, using alter-egos and dummies of herself. **Sandra Ramos** also uses her alter-ego to comment on the conditions of living and being part of the history and politics of an island.

Iris Schieferstein exposes the female body and parts of stuffed animals in a controversial and unconventional manner, while **Pamela Martinez Rod** combines characters and animals collected from old abandoned family albums that show different times and contexts in order to create “scenographies” where we recognize domestic archetypes. **Marina Gržinić & Aina Šmid**, one of the most known female video couple from the East, has been creating a new visual concept about the female body, sexuality, and politics after post-Socialism.

In the 21st century, the social roles of Chinese women who have been living in China's urban and new rural areas and who were born in the 1990s and in the 1940s were to be altered consciously or unconsciously, which lead to the change and alienation of spirit and appearance. **Wang Yaming** exhibits them in the form of video recording and digital imaging of new media. Reality and fiction, creation of ritual and time-space transformation are the core subjects of **Tan Tan's** works, meanwhile site-specific performance and hybrid moving images mixed with documentary and fiction become the special forms. However, in **Lin Xin's** work, the fragments and traces of virtual works can be extended to reality, materialization, so that they exist according to the way we are accustomed to them.

While **Yi Meng** transformed her personal experience into an emotional and graphic effect in her paintings, the paintings of **Li Zi** are mainly based on easel on canvas in the past few decades, and expanded to several fields such as installation and video in recent years. Finally, **Wu Jing's** artworks develop around the inward world、 spiritual world、 living environment, in a variety of forms.

PUBLIC ENGAGEMENT

Nov. 27, 30;

Dec. 1

Alongside with the exhibition, the curator and invited artists will present a talk and workshop at the School of Art and Design Wuhan Textile University. An open discussion about the issues presented here will be also part of the program in the academic milieu with a series of performances, integrating different formats of participation from both artists and audience.

PUBLICATION

A3, 24P

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