

PRESS RELEASE

## **"Easy Come Easy Go"**

**Cui Guangyu, Zheng Shixiu**

**Curator: Yao Jui-Chung**

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**Long March Independent Space, Beijing**

Since 2000, the development of performance art in Taiwan, aside from being driven by an annual performance art festival, is also driven by a different and new sub-current that uses video to conduct and elaborate upon performance. These artists are not merely interested in the active creative attitudes that performance art brings to the table, but are more interested in using personal experiences as a means to test all the possibilities of body and spirit.

From the basic appearance of these works, it has become apparent that a new generation of artist is forming. The social and historical introspection and criticism of the early 1990's has already turned into a focus on individual monologues and soliloquies. These works are not particularly interested in discussing any social problems - there is simply not much interest in the Utopian concept of art reforming society - rather it is the individual and the absurdity of existence which has been gaining much attention, as can be seen from the large amount of works which utilize popular media, internet, video games, and other new mediums and video.

However, in a consumerist age dominated by media, what is the essence of real life? Aside from retreating into personal space, some works also reveal an easy going play like attitude. These works are not particularly interested in site specific performance, but rather using the visual expression of video and space to display the possibilities of the combination between conceptualism and performance.

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Address: 798 Art District, 4 Jiuxianqiao Rd, Chaoyang District, Beijing

Mailing: Long March Space. Mailbox 8530, Beijing. P.R. China 100015

地址：北京市朝阳区酒仙桥路4号798艺术区 | 邮址：北京市8503信箱长征空间 邮编 100015

This type of creation is not about using video to "re-show" a certain performance, nor is it a public declaration. Rather, the works use the method of video to first record, edit, and cut the video in order to express a certain type of bodily state and context. This exhibition is a selection of works from two young artists, the simplicity of their creative attitudes seem a little without reason, their laughing in playing in a moment is perhaps a game, it is filled with doubt about the region of existence and the value of the individual. But concealed within the works helplessness and grieved portions is also an absurd use of the body, pointing to an even greater absurdity to which it corresponds.

If one were to say that helplessness is a sham within this period we call life, the fortunes of the younger generation have to do with how they can reach this region and express it. Like I once said, "The historical fate of man is filled with an incurable absurdity." It was before, it is now, and it will be so later, there is no way to escape this unnamable and indescribable state of absurdity.

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