

Chen Qiulin, *River,River, 2005*

Duration:16'00"

Chen Qiulin, born in Sichuan Province, is one of the many artists who create art works about the Three Gorges Relocation. Her hometown, Wan County, is one of the cities that has been relocated due to the Three Gorges Dam. She records and resembles the images of the Three Gorges Dam demolitions, using her female perspective and nostalgia. The shooting along Wan County, Yunyang, Fengjie, Wushan and Dakang Town shows the status quo of the lives of relocated residents, the damages to Three Gorges's culture relics and people's feelings towards their lost homeland. *River, River* in 2005 continues to show concerns to the realities of the Three Gorges, making the discussion on the images of Three Gorges issue a continuous process. The dramatic contrast and a sense of conflict between the environment and and people in her works creates a sense of tragic consciousness, which becomes the special trademark of Chen Qiulin's works.

Qiu Zhijie, *Asian Times, 2004-2006*

Duration:50'20"

Asian Parallel Times is one of the projects in *Asian Culture Investigation--Edges of the Earth: From the China Sea to the Mediterranean*, hosted by China Academy of Art in 2003. This Project conducted field investigations in several Asian cities, including Kyoto, Hangzhou, Bangkok, Tehran, and Istanbul, etc. Qiu Zhijie was invited to participate in the project and film an documentary. Then he went deep into India and other places to film and finally finished this detailed video project. Filmed for almost a year, the video includes cultural and geographic landscapes, people's lifestyle, the production mechanism of ethnic art and modern art. The film also assembles the special sense of time in each city's lifestyle and art forms.

Gao Shiqiang, *Total Eclipse*, 2010

Duration:45'42"

On July, 22nd 2009, China witnessed a total eclipse which only happens once a several million years. At the same time, the financial crisis burst in New York. This crisis is more like an opportunity than a financial disaster, because the daily order is tumbled.

The video is film in an newly built and then quickly abandoned factory, influenced by the financial crisis. There is a giant clue which the actual time gradually transform to abstract time. With the timeline extending, several normal scene fell into a weightless, floating and magic space. Every scene is ended with a strong lighting, hitting everything into a white blindness. In this film, Gao further explore the poetic way to express image, refining to the deliberation in each shot. Through the upgraded camera, Gao created the stillness of time. And the set in the studio builds a magic image of space.

Miao Xiaochun, *Restart*, 2008-2010

Duration:14'22"

Miao Xiaochun completed *Restart* between 2008 and 2010. His works used many new working methods with decisive significance. *Restart* involves several themes, including the conflicts in the history of civilization development, the human desire expressed by modern technology, cultural and cross-cultural memory in response to our roles in today's situation. All these themes are compiled into a new media which adopts a brand new style to make us feel conflict, temptation and commotion while experiencing a three dimension space, mixed with a variety of living forms in animation.

Yang Zhenzhong, *I Will Die, 2000-2005*

Duration:21'41"

In 2000, Yang Zhenzhong became famous for his half an hour long video *I Will Die* which recorded the split moment of different people's reaction when they speak "I will die" to the camera. This work continued from 2000 to 2005, and now there are 10 versions in 10 languages, including Chinese, French, Dutch, Korean, German, Japanese, English, Spanish, Mexican, Arabic, and Italian etc. It caused great attention at 2007 Venice Biennale. *I Will Die* expresses a disturbing and serious issue, reminding the audience to confront death in life.

Damian Ortega, *Emplacements*

Duration:20'00"

Mexican artist Damian Ortega's *Emplacement* shows a young man putting a bunch of common wooden and iron sticks on the sidewalk of a bridge, the green field, demolished ruins, and piled telegraph poles. At the moment of spread, the objects creates some random but beautiful image. Its concept, similar to Adel Abdessemed's *Helicopter*, represents the image of unconscious language controlled by people's psychological sense of life.

Zhou Xiaohu, *Concentration Training Camp, 2007-2008*

Duration:4'40"

The video filmed the employee training set of Amway China. Zhou Xiaohu hired professional acrobats, performing in a handstand the whole time. During post-production, the images were put upside down, therefore the audience would see a "normal" image with the actor's twisted face and hair weightlessly up in the air. This image hints an abnormal nature under the normal surface. Zhou's work is deeply allegorical referring to many phenomena nowadays, such as national mentality, capital invasion, and people's discipline. The most outstanding part of the video is the acrobat actors, and the upside down of the image pushes this absurd to extreme.

Chen Juli, *Passenger Dreamer, 2010*

Duration:12'25"

The video tells a story about a passenger on a train. He accidentally finds a suitcase with his childhood dream and a familiar postcard. At the same time, the passenger starts a magic journey. When you look at the scenery on a bridge, people who look at the scenery on a building are looking at you. While the bright moon decorates your window, you are the ornament of other people's dream. The imaginary world of one's childhood is a magic journey. People long for the fascination of a journey, encountering mysterious views. Year after year, people find themselves in each scenery and engrave themselves into the scenery in every window.

Hu Xiaoyuan, *No Reason Why*, 2010

Duration:23'00"

Hu Xiaoyuan creates a visual illusion, as a person, wrapped in white heavy fabric, looking like a worm wiggling on a table or in a box. It is only a visual illusion that can be neglected and last less than a minute, but the actor performs in an excruciating process with all the efforts. This might also be a pointless failure. Through this work, the artist hopes to escape from behavioral meanings, come out of the cocoon and create a new "self, or stay quiet and remain the status quo.

Cui Xiuwen, *Drifting Lantern*, 2005

Duration:16'12"

Drifting Lantern discusses people's fate. A girl constantly walks around a red wall at night with a lantern in her hand. She just walks without beginning or end. Where are we from? And where are we going? The work, from a personal standpoint, discusses psychological and spiritual attribution. Mr. Fan Di'an and Liu Chunfeng comment, "Cui Xiuwen is a female artist who stays committed to expressing female theme and has switched from drawing to video art early on. In order to let people face female's psychological world and their reality in our male dominant world, Cui explores and expands her life trajectory with a unique female perspective. A series of personal experience cause Cui Xiuwen to use art as a tool for analyzing and discussing female's mentality in modern society, especially in our cultural contexts.

Kan Xuan, *Garbage*, 2011

Duration:11'00"

Kan Xuan created *Garbage* soon after her graduating from China Academy of Art and coming to work in Beijing. During this time, Kan Xuan worked in the company and shot many rather personal and short works with company's camera in her dorm off work. The images are cramped, filled with hands, garbage, and whispering sound. Therefore, the unimportant and even senseless behavior gives the audience an important audio and visual experience, like whispering a secret that only you and I know. In this work, we can see some relatively consistent personal traits, such as short length, the importance of expression action in film language, and the subjective creation and control of personal space.

Jiang Zhi, *Our Love*, 2005

Duration:78'00"

Jiang Zhi's *Our Love* is China's first film about the "sex minority". In a half documentary and half drama way, *Our Love* presents the happy, bitter and frustrated living condition of sex minority as a natural being in "magical" Shenzhen. The biggest advantage of the film is that it opens a rear window, an back garden for the self-claiming civilization, the normal leaders in power, and the obsessive peepers. It removes most of the stereotype of sex minority's demonized image. I believe that after watching the film, even the audience who "silently approve" of sex minority would reflect on the challenges from genetics, including the so-called "Overall Personality Pathology", "Mental Illness" and a clinical term-- "Transsexual Patient".