

# LIU SHIYUAN ONE ROOM

October 28 - December 17

palace enterprise

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There is a real fetish in culture for what is lost in translation. That enigmatic extra-verbal something, which belongs to some but not to all. In Sophia Coppola's movie *Scarlett Johansson* stares at kids in a Tokyo gaming arcade, mesmerised by their movements, their inner worlds – how beautiful it is to be a stranger there.

The slippages produced by translation – between languages, cultures, generations, media – are valuable because they are full of potential (potentially better than anything you ever had). But also because they testify to the individuality of people, the special properties of a given era, or the texture of a material. To read a novel in its original language, to see a painting in real life, to *meet the artist!* There's always an experience that is closer, more authentic, more rich, and it is precisely the fact that it is withheld from us that keeps us hooked. If nothing was lost in the translation, transition, transmission of a cultural artefact would we stop wanting it?

This is what Shiyuan Liu's work is about: not what is lost, but what survives; the rare items that travel more or less unscathed; the images and stories that do not deteriorate. These, in a way, are the cockroaches of culture that will thrive in any climate, crawl out from under a rock after the end of the world. They are difficult to love because their durability makes them seem ordinary. Shiyuan sets out to restore their value.

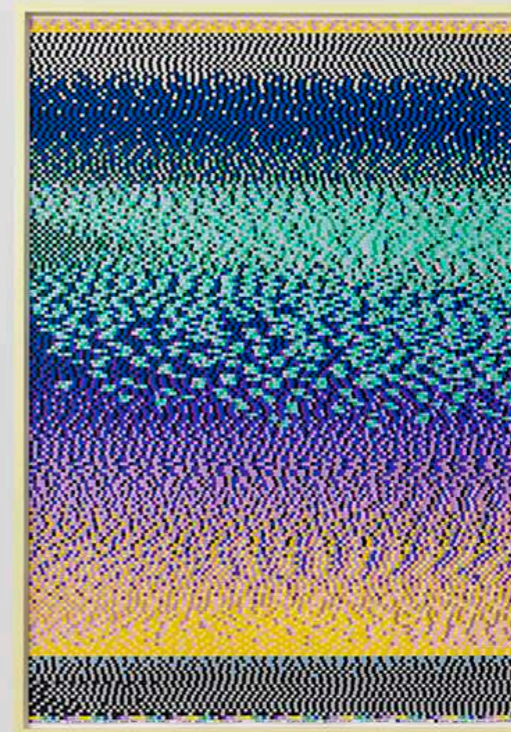
Hans Christian Andersen, the nation's favourite freak, is one of said cockroaches. Extraordinary, really, that such a profoundly strange person could become so ubiquitous. Or perhaps this is, in fact, the reason: the more weird a person is, the more must be translated in order for them to communicate at all. In the case of H.C., we might say that the original is in translation, and so there is not much more that can be lost. He is already speaking in euphemisms, at a remove. His *The Little Match Girl* will tell anyone in the world about the tragedy of poverty and the glowing innocence of children, the natural artistry of outsiders, and what is required of their imagination to keep them warm, if only for a moment.

It is ironic that a story about the power of imagination should end up among the poorest of images, as we see in Shiyuan's film. Here, the destitution of the little girl is matched by that of the image-world which frames her story: stock photographs of snowy landscapes, banal translations of words like 'child', 'cold', 'fire'. You could call it a kind of radical pictorial realism; the antidote to H.C.'s, let's face it, somewhat manipulative sentimentality. There is a great honesty here as to what it means to survive in the world as an image, or a story – and what is a person other than an image, a story? Honest question. Another way to ask it would be: what is the price of being everyone at once, and what is the reward?

Shiyuan has sacrificed the allure of the slippage, and put everything into the foreground. What she has won is a way out of the trap of authenticity, the limitations of individuality, and the pressure put upon artists (as well as, increasingly, everyone else) to constantly deliver themselves. Perhaps what is beautiful about *Lost in Translation* is not the titular lostness, but just as in Shiyuan's work what is right there: one room, someone else, you.

By Kristian Vistrup Madsen

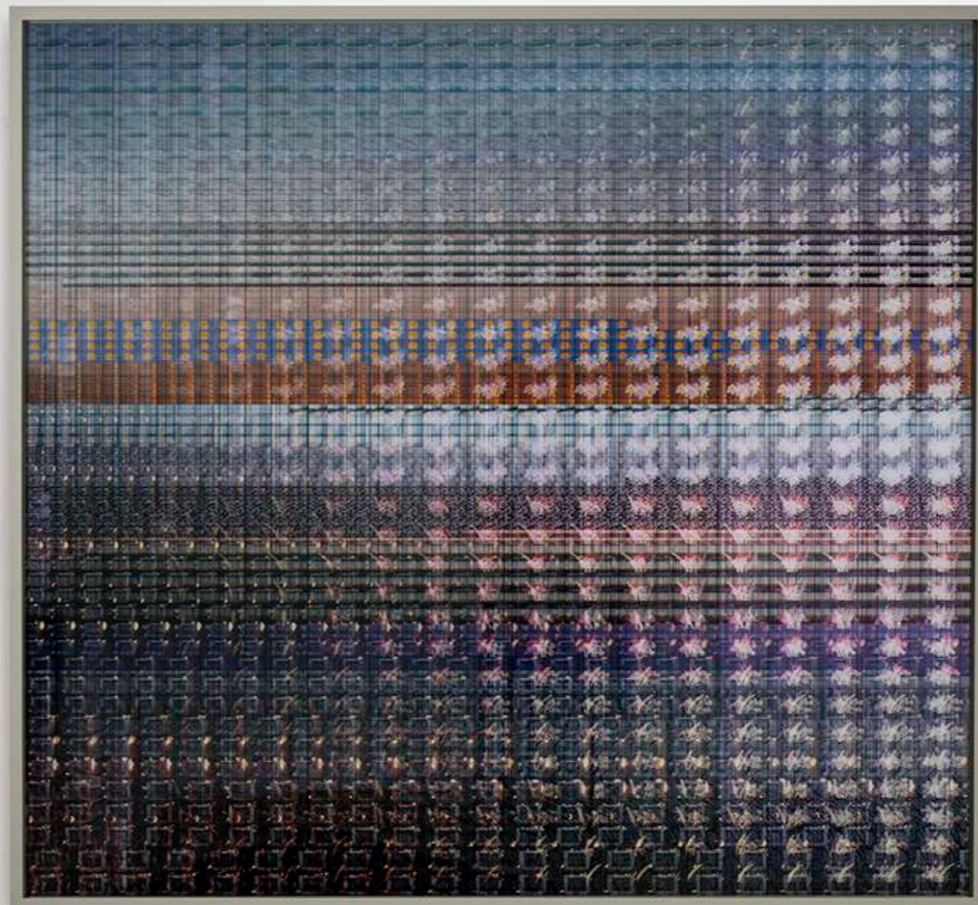




Liu Shiyuan  
One Room

Installation view





Liu Shiyuan  
One Room

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Liu Shiyuan  
One Room

Installation view

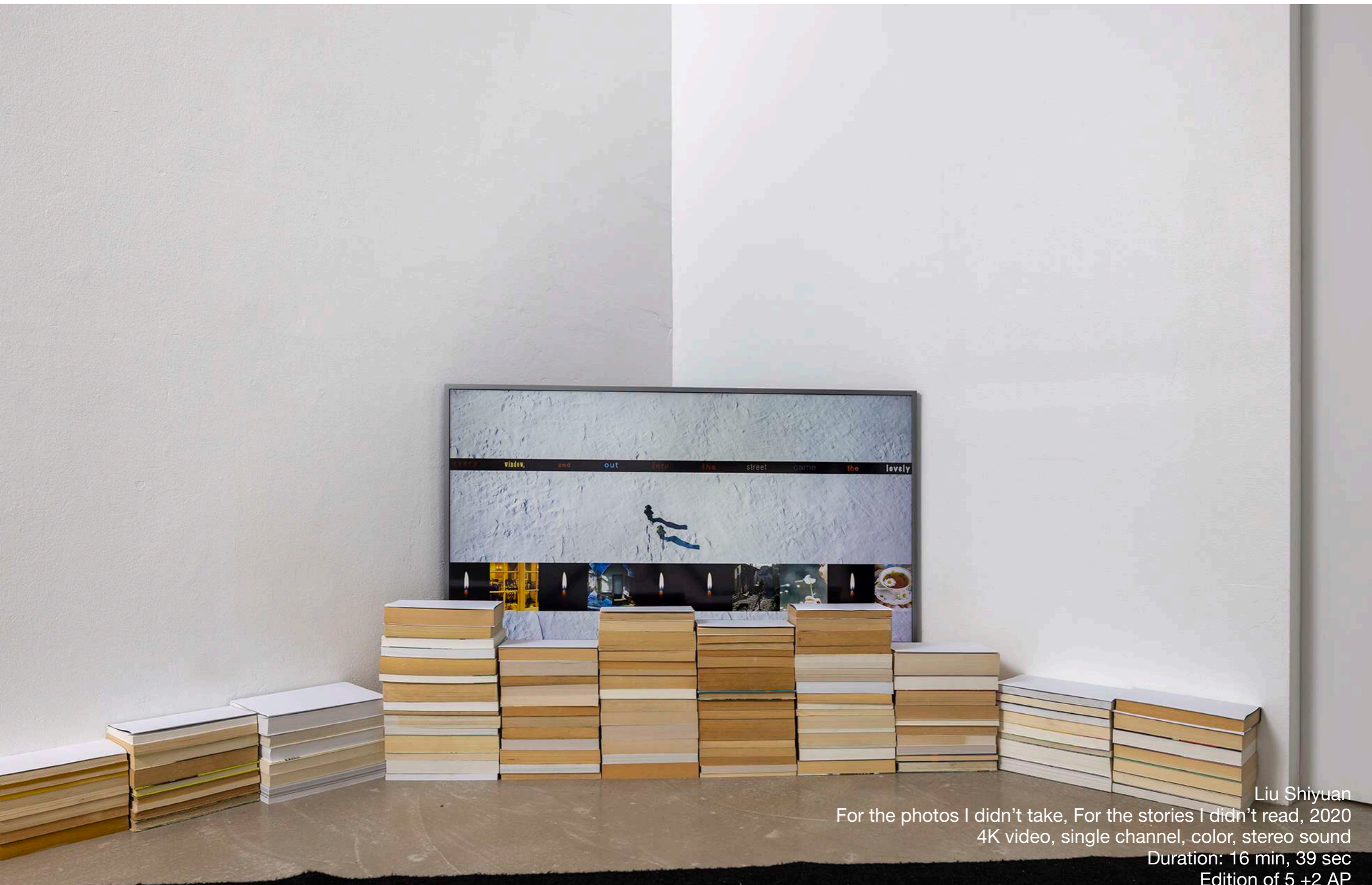




want to keep her Grannie there. And the matches flared







Liu Shiyuan  
For the photos I didn't take, For the stories I didn't read, 2020  
4K video, single channel, color, stereo sound  
Duration: 16 min, 39 sec  
Edition of 5 +2 AP





own. So there was the little girl walking along in



Liu Shiyuan  
For the photos I didn't take, For the stories I didn't read, 2020  
4K video, single channel, color, stereo sound  
Duration: 16 min, 39 sec  
Edition of 5 +2 AP





stove vanished. There she sat with a little stub of



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For the photos I didn't take, For the stories I didn't read, 2020  
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Duration: 16 min, 39 sec  
Edition of 5 +2 AP





with a glittering white cloth and with delicate china; and



Liu Shiyuan

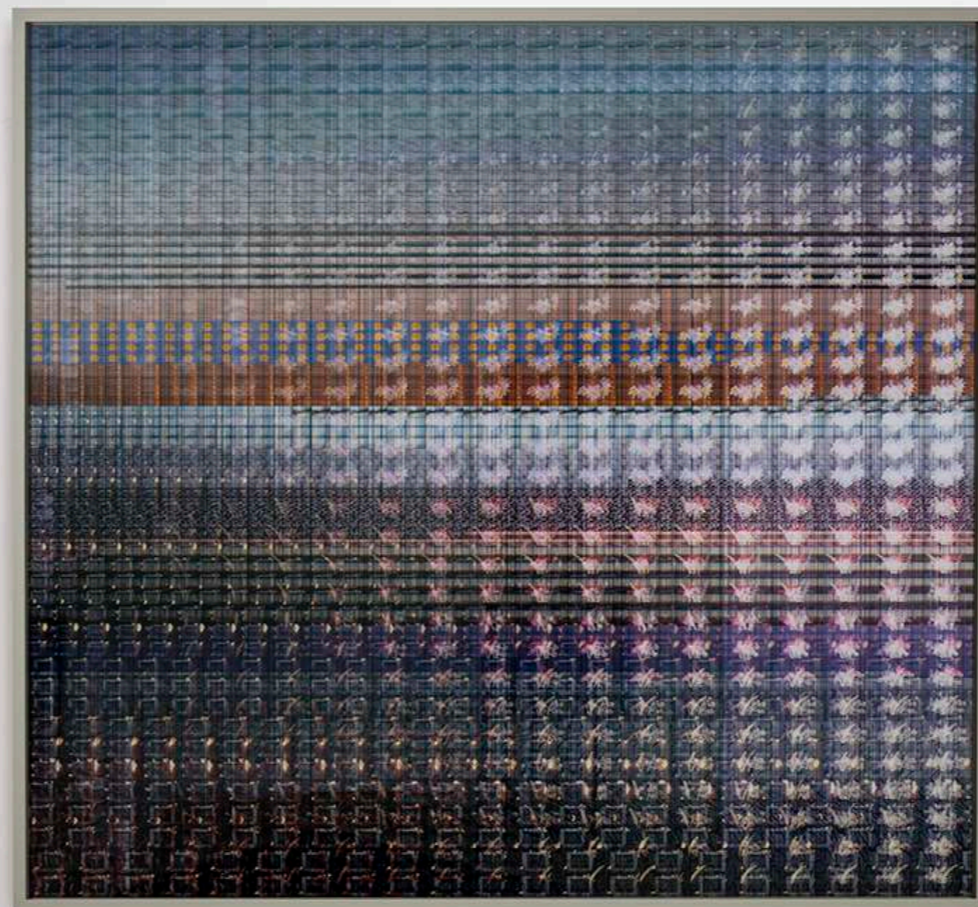
For the photos I didn't take, For the stories I didn't read, 2020

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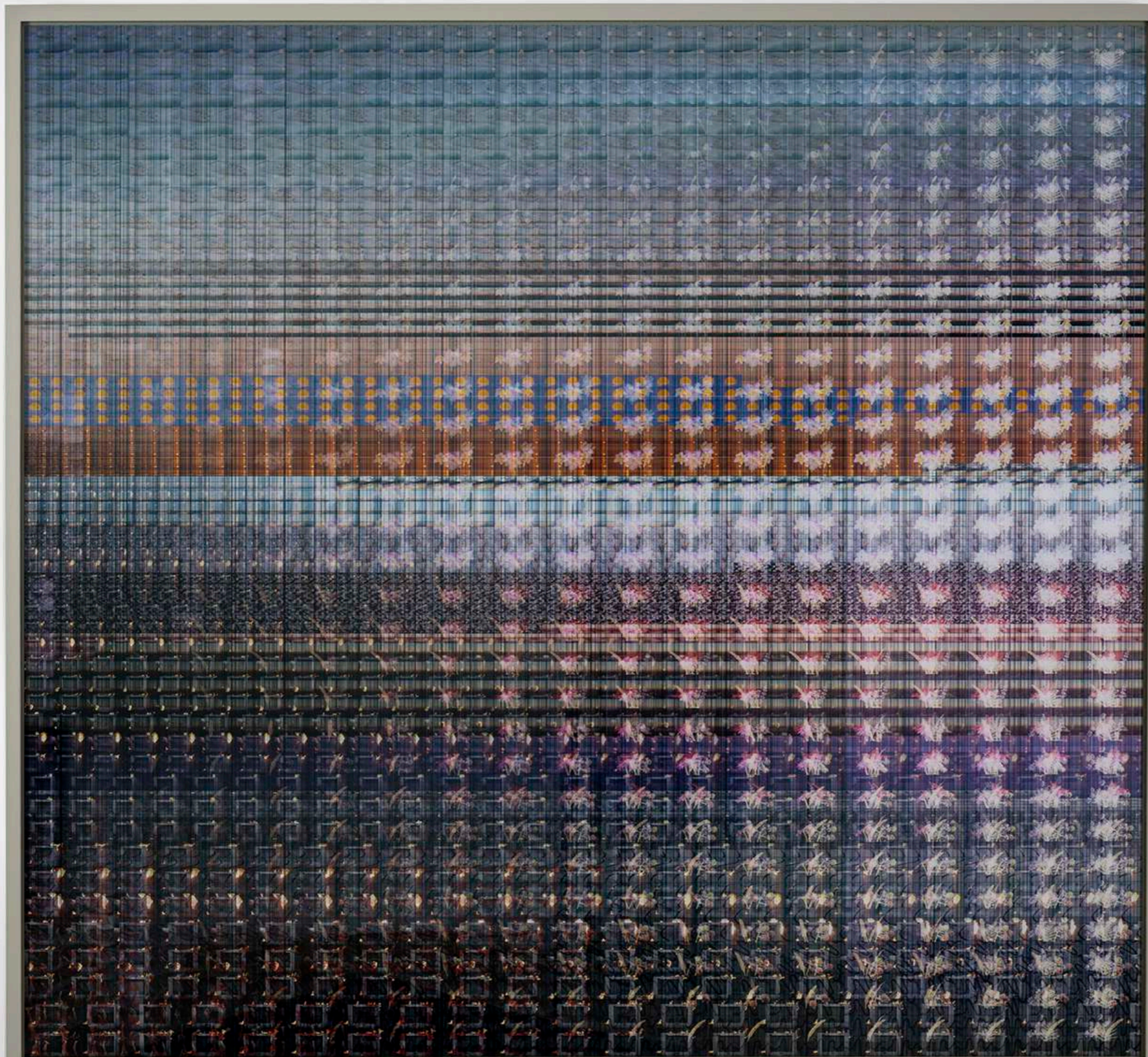
Edition of 5 +2 AP





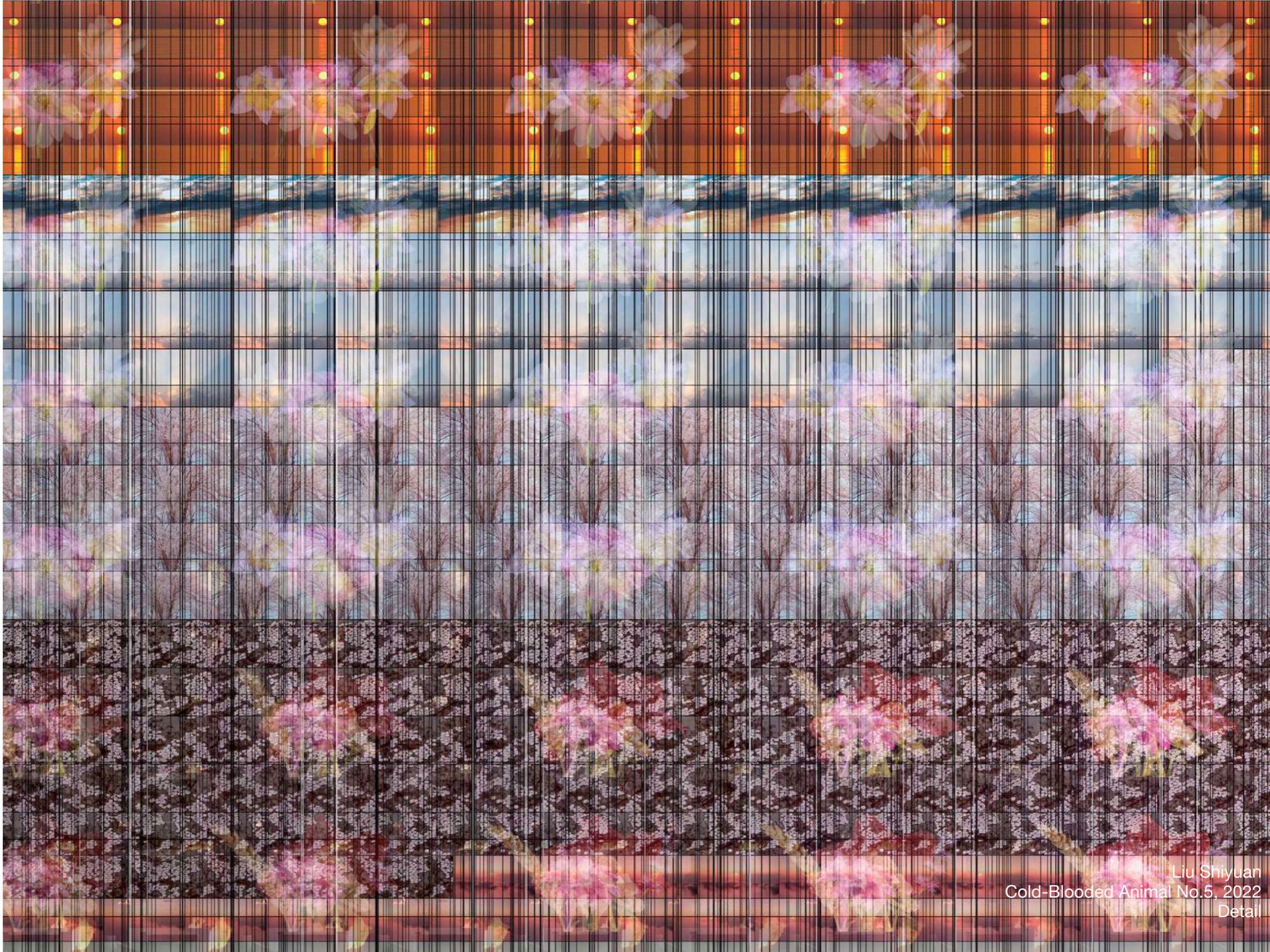


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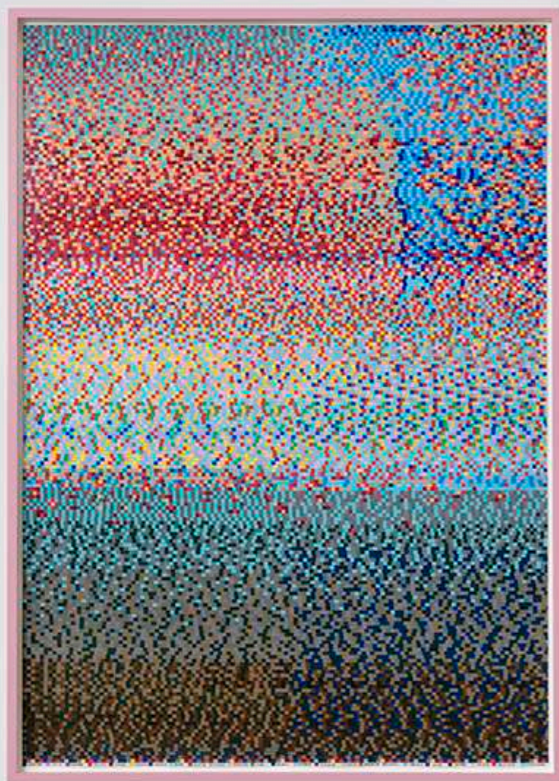
Liu Shiyuan  
Cold-Blooded Animal No.5, 2022  
C print paper mounted with optical  
adhesive and mounted on  
5 mm optical acrylic  
put together with 3 mm dibond plate  
134.9 x 124.8 cm  
53 1/8 x 49 1/8 inches (unframed)  
137.5 cm x 127.5 (framed)  
Edition of 5 + 1AP





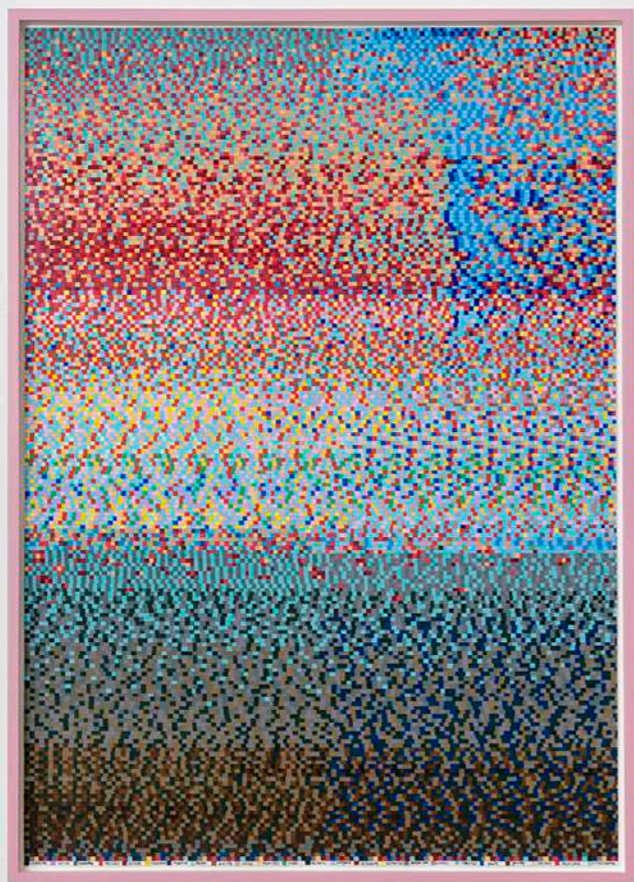
Liu Shiyuan  
Cold-Blooded Animal No.5, 2022  
Detail







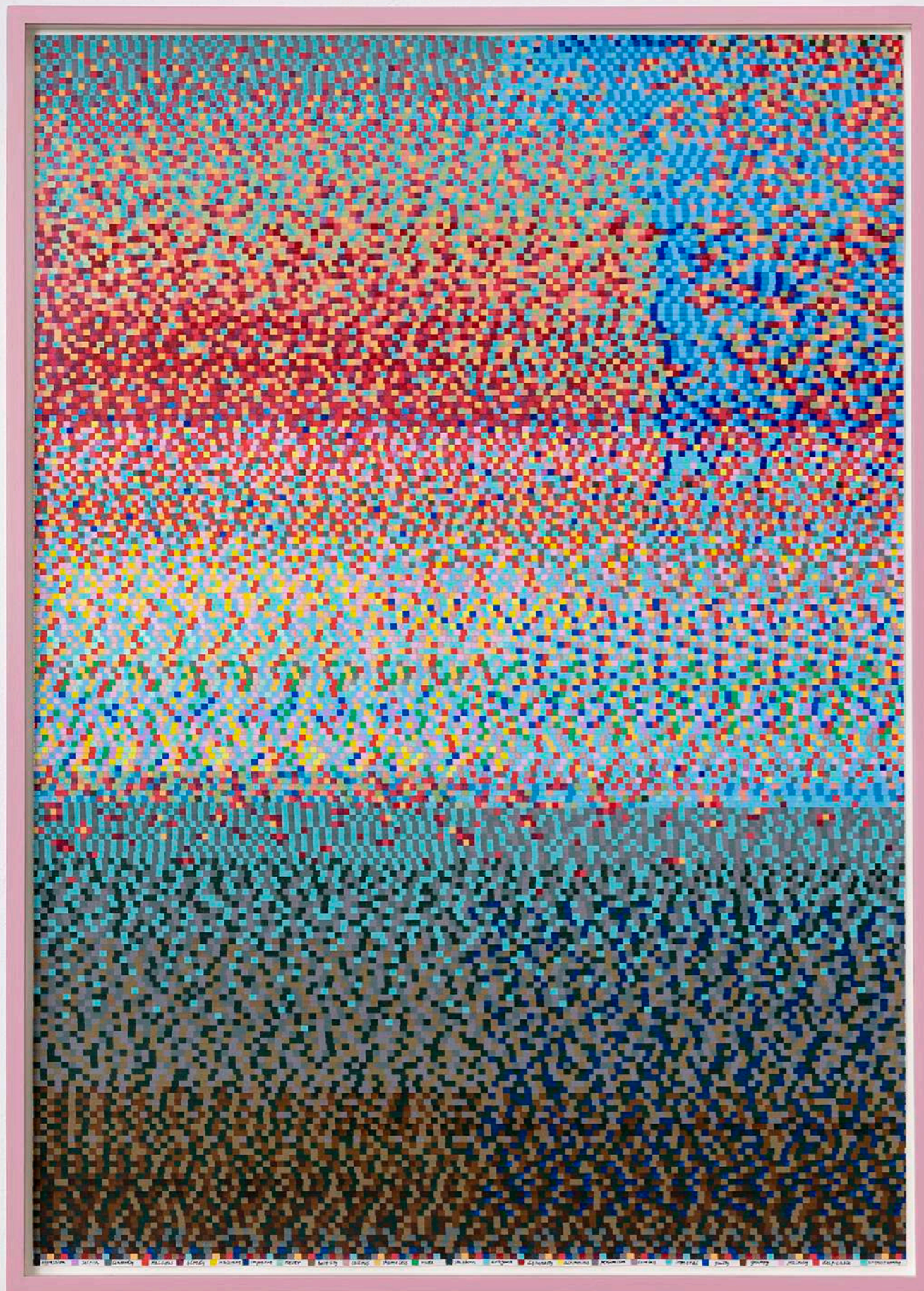
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Liu Shiyuan  
Punished You And Me No.15, 2022  
Acrylic marker on watercolor paper, UV spray  
100 x 70 cm | 39 3/8 x 27 1/2 inches (unframed)  
103,5 x 73,5 cm (framed)

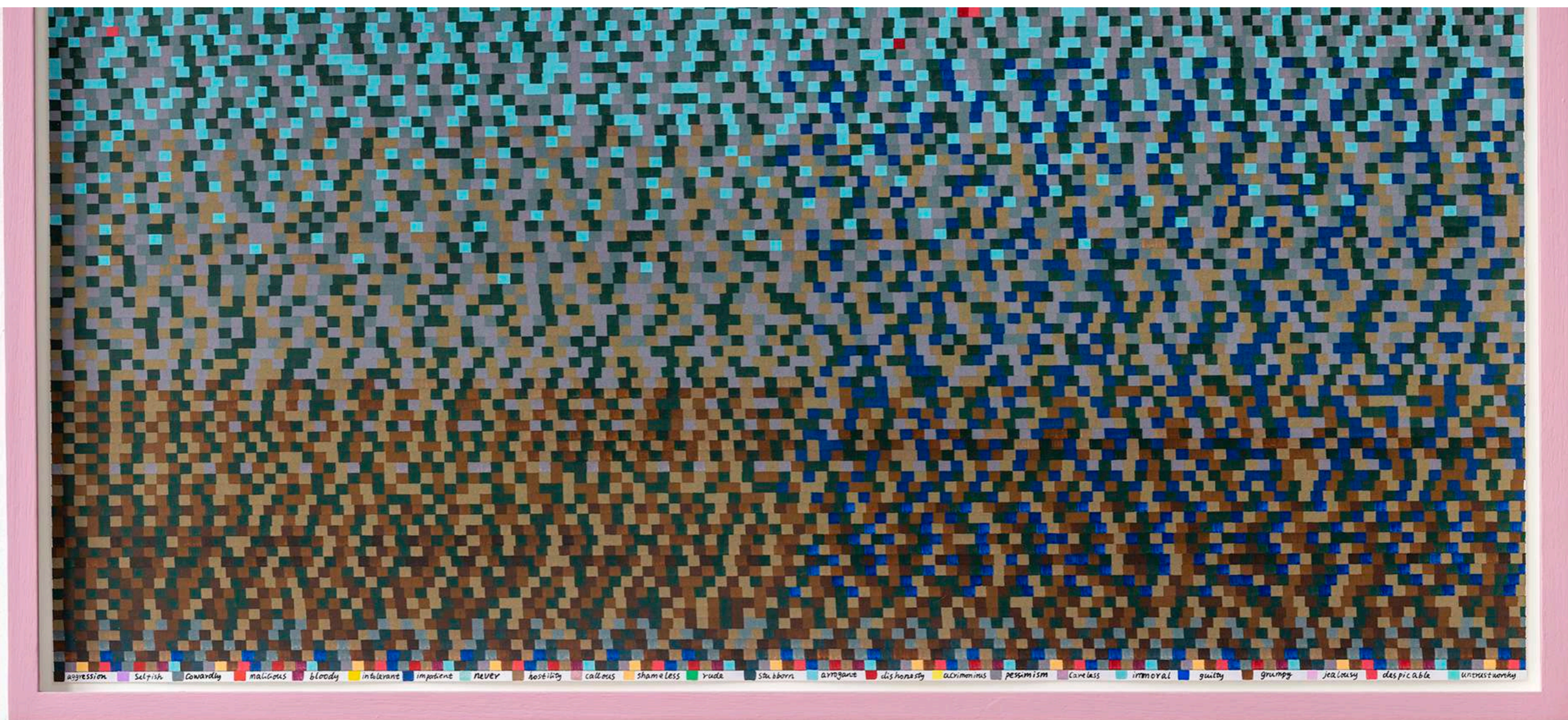


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Punished You And Me No.15, 2022  
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100 x 70 cm | 39 3/8 x 27 1/2 inches (unframed)  
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Liu Shiyuan  
Punished You And Me No.15, 2022  
detail



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Liu Shiyuan  
Punished You And Me No.16, 2022  
Acrylic marker on watercolor paper, UV spray  
100 x 70 cm | 39 3/8 x 27 1/2 inches (unframed)  
103,5 x 73,5 cm (framed)

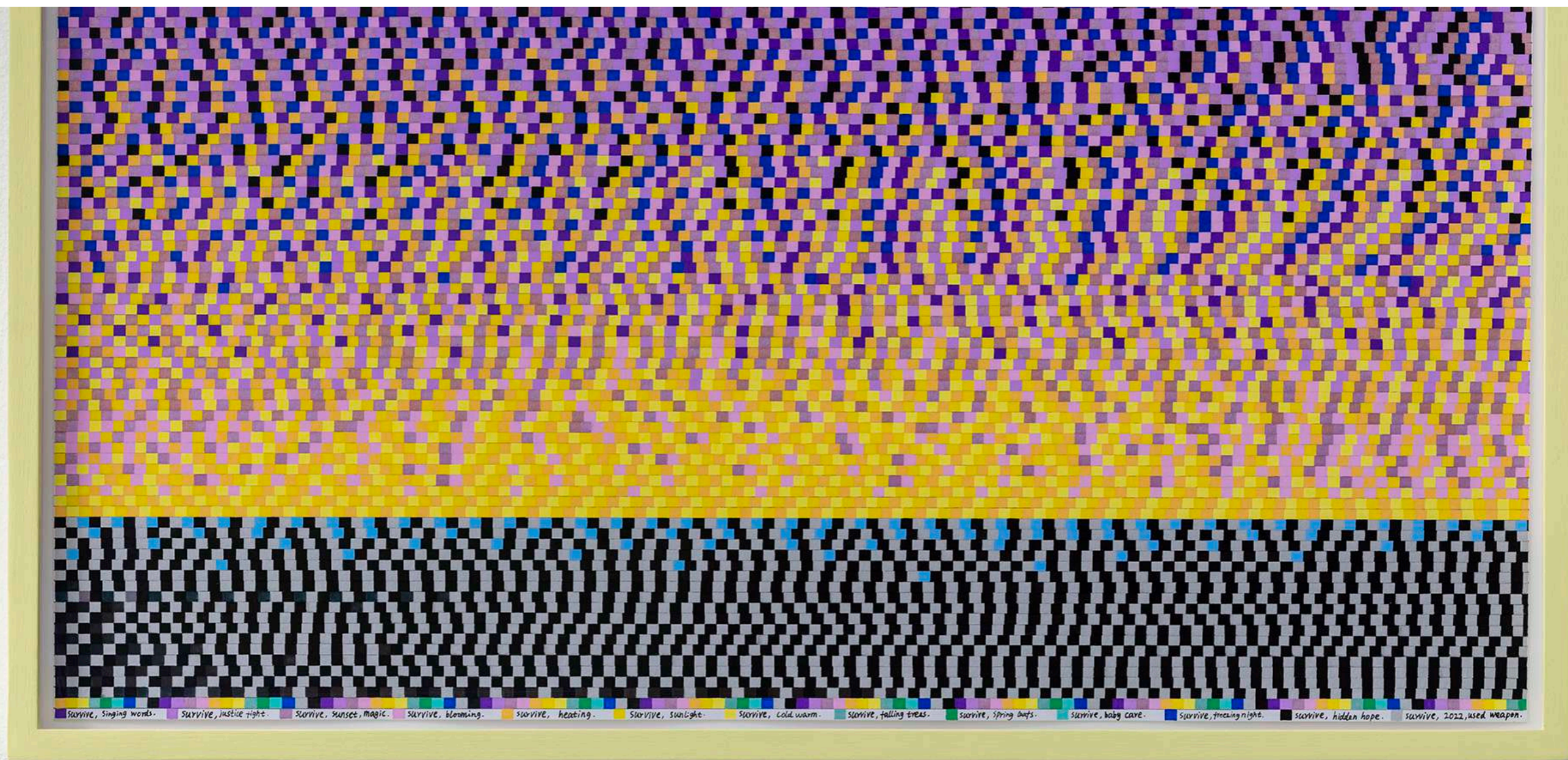


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Liu Shiyuan  
Punished You And Me No.16, 2022  
Acrylic marker on watercolor paper, UV spray  
100 x 70 cm | 39 3/8 x 27 1/2 inches (unframed)  
103,5 x 73,5 cm (framed)





Liu Shiyuan  
Punished You And Me No.16, 2022  
detail



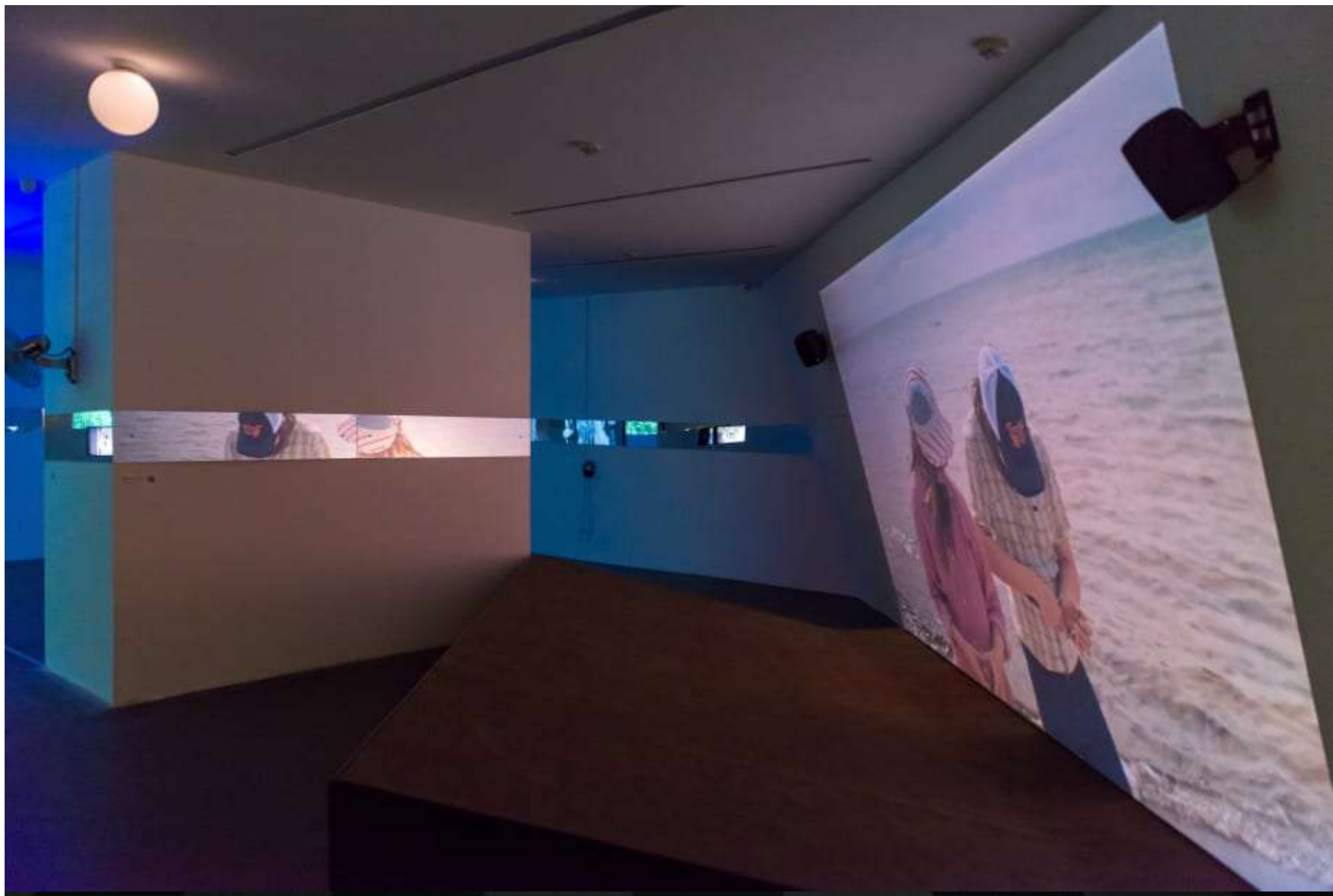
LIU SHIYUAN  
other exhibitions





Liu Shiyuan  
Isolated Above, Connected Down, 2018  
Installation view  
Tanya Bonakdar Gallery, New York





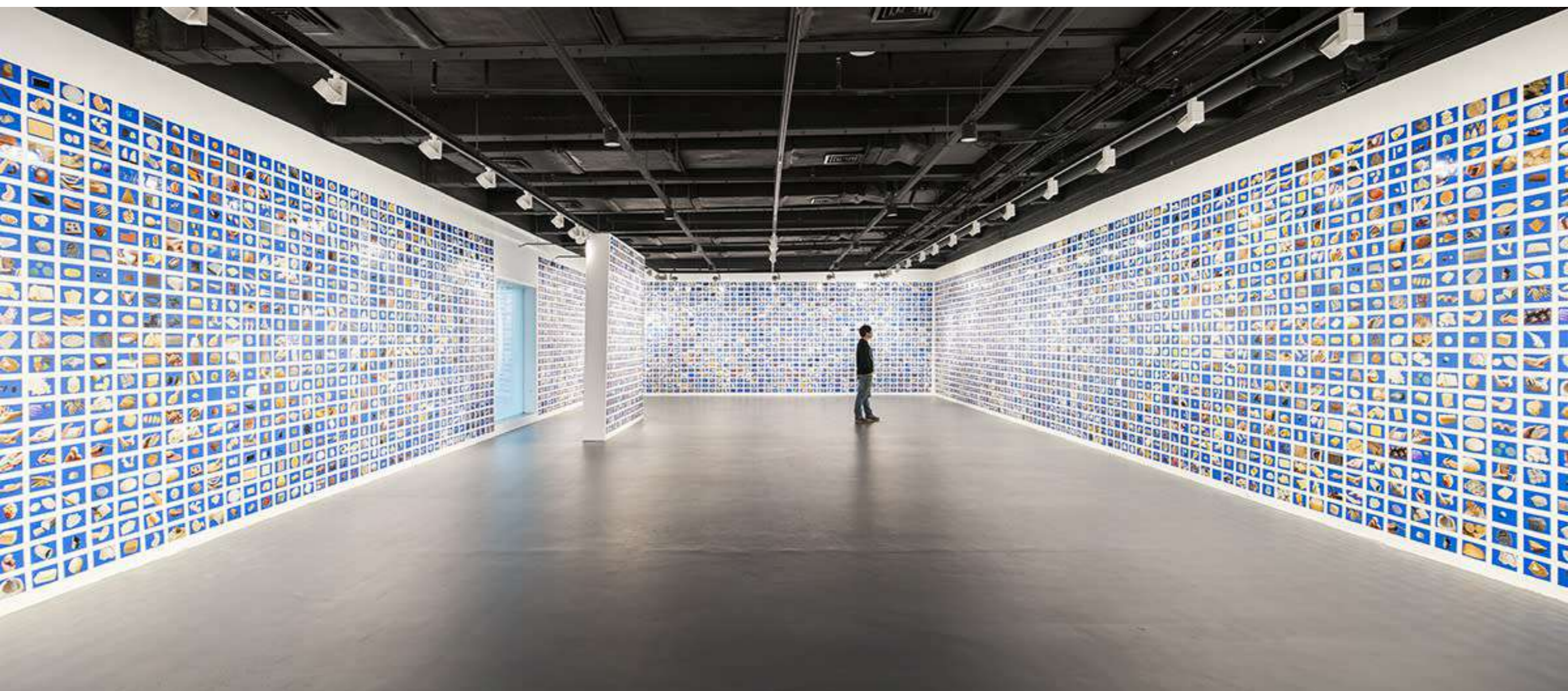
Liu Shiyuan  
Cold Night, 2017  
Installation view  
Ullens Center for Contemporary Art, Beijing





Liu Shiyuan  
Bentu: Chinese Artists in a Time of Turbulence and Transformation, 2016  
Installation view  
Fondation Louis Vuitton, Paris





Liu Shiyuan  
As Simple As Clay, 2016  
Installation view  
Yuz Museum, Shanghai



**LIU SHIYUAN**

Born 1985, Beijing  
Lives and works in Copenhagen

Liu Shiyuan grew up in China, studied in the USA and now lives and works in Denmark. Deriving from fluctuating components of rationality and mystery, reality, and fiction, her practice explores complex, trans-cultural phenomenon's. Thus, the idea of being an alien is a frequent theme in her works. With the use of both found and made material, she makes use of de- and re-contextualized fragments extracted from or imitations of the internet and everyday life. Despite her Chinese nationality, Liu's perspective is not defined or limited by any cultural subjectivity.

**EDUCATION**

2010-2012 The School of Visual Art, MFA in Photography, Video and Related Media. New York, US  
2005-2009 Central Academy of Fine Arts, BFA in New Media Art. Beijing, China  
2001-2005 High School of Central Academy of Fine Arts. Beijing, China

**UPCOMING**

2022 CAFA Art Museum, Beijing, China (group)

**SELECTED SOLO EXHIBITIONS**

2022 One Room, palace enterprise, Copenhagen, Denmark  
Suspended Frames, White Space Beijing, Beijing, China  
2020 For Jord, Tanya Bonakdar Gallery, Los Angeles, US  
Opaque Pollination, Frost Art Museum, Florida International University, Fort Lauderdale, FL, US  
2019 In Other Words, Please Be True, White Space Gallery, Beijing, China  
For the Photos I Did Not Take, commissioned by Kvadrat, Copenhagen, Denmark

2018 Isolated Above, Connected Down, Tanya Bonakdar Gallery, New York, US  
2015 As Simple As Clay, YUZ Museum, Shanghai, China  
From "Happiness" to "Whatever", Leo Xu Projects, Shanghai, China  
Lost in Export, White Space Beijing, Beijing, China  
2014 Present Future section at Artissima. Oval, Lingotto in Turin, Italy  
My Paper Knife, Local Futures, Alter-Circuit, Asian Contemporary Arts Consortium, San Francisco, US  
Beyond the Pale, Andersen's Contemporary, Copenhagen, Denmark  
2013 The Edge of Vision, or the Edge of the Earth, White Space Beijing Gallery, Beijing, China

**SELECTED GROUP EXHIBITIONS**

2022 Memory War, Vernacular Institute, Mexico City, Mexico  
Fellows, SnAP, Shanghai, China. Curated by Wang Yiquan  
Fruiting Bodies, Tanya Bonakdar Gallery, New York, US. Curated by Sam Rauch  
Mirror Image: A transformation of Chinese Identity, Asia Society Museum, New York, US. Curated by Barbara Pollack



- 2021 Valentino: Re-Signify Part Two Beijing, Beijing, China  
The Circular Impact: Video Art 21, OCAT Shanghai, China
- 2020 NGV Triennial, National Gallery of Victoria, Melbourne, Australia  
Duration: Chinese Art in Transformation, Beijing Minsheng Art Museum, Beijing, China, Curated by Dong Bingfeng, Lu Mingjun, Qin Siyuan, Wang Min  
AI: Love and Artificial Intelligence, Hyundai Motorstudio Beijing, Beijing, China  
Golden Flow, Chao Art Center, Beijing, China. Curated by Yang Zi  
The Return of the Real, Tanya Bonakdar Gallery, New York, US  
Etude, Aranya, Beijing, China. Curated by Shen Chen  
A Hypothetical Show For a Closed Museum, M Woods Museum Beijing, China. Curated by Victor Wang (online exhibition)
- 2019 NOWNESS Experiments: The Mesh (Nowness Experiments), K11 Art Foundation, Shanghai, China. Curated by Alvin Li  
Lunar, UCCA Beijing, Beijing, China. Collaboration with Bibi Zhou. Curated by You Yang  
Encounter, Shanghai Urban Space Art Season (SUSAS), Shanghai, China. Curated by Fram Kitagawa  
The Intertextuality of Art and Poetry, OCAT, Shenzhen, China. Curated by Zhu Zhu  
Cry Me a River – Floting Art 2019, Vejle Art Museum, Denmark. Curated by Mette Woller
- 2018 Replay, White Space Beijing, Beijing, China  
Love: Intimate, Today Art Museum, Beijing, China  
Aquatopia, Centre for Chinese Contemporary Art (CFCCA), Manchester, UK  
FRONT International: Cleveland Triennial for Contemporary Art: An American City, Cleveland, USA. Artistic director Michelle Grabner
- 2017 Art Patrons, Qiao Space & Tank Shanghai, Shanghai, China  
Welcome to the Jungle, Kunsthalle Düsseldorf, Düsseldorf, Germany  
A Dialogue on Female Chinese Contemporary Artists, CAFA Art Museum & Centre for Chinese Contemporary Art & Plus Tate, Home, Manchester, UK  
News At Last, Andersen's Contemporary, Copenhagen, Denmark  
Cold Night, UCCA Beijing, Beijing, China. Curated by Boliang Shen & Zhanglun Dai  
A New Ballardian Vision, Metro Pictures Gallery, New York, US  
Visual Questions, Guangdong Museum of Art, Guangzhou, China. Curated by Liu Gang  
China Youth Experimental Art Exhibition, Shandong-Taiwan Convention and Exhibition Center, Shandong, China  
COM.CN, K11 Art Foundation & MOMA PS1, Hong Kong, China. Curated by Klaus Biesenbach and Peter Eleey  
Please fasten your seat belt as we are experiencing some turbulence, David Kordansky Gallery and Leo Xu Projects, Shanghai, China
- 2016 New Order: Altermondialisme, Just Space & UCCA, Sanya, China  
Yinchuan Biennale 2016 - For an Image, Faster Than Light, Out There, Museum of Contemporary Art, Yinchuan, China  
SHE - International Woman Artists Exhibition, Long Museum, Shanghai, China  
The King and The Mockingbird, Copenhagen, Denmark. Curated by Pierre Alexandre Mateos & Charles Teyssou  
The Exhibition of Annual of Contemporary Art of China, Beijing Minsheng Art Museum, Beijing, China  
TUTORIALS – Moving images and instructions for use from China, Pino Pascali Foundation Museum, Polignano, Italy. Curated by Mariagrazia Costantino



