

“Ode to the Unexpected”

Artist	Maggie Menghan Chen, Chen Ruofan, Chen Ying, Fu Site, Huang Long, Li Kejin, Qian Qian, Shang Liang, Shao Fengtian, Shi Yi, Tian Yi, Wang Ye
Opening	16:00 – 19:00, Jan 12, 2024
Exhibition Period	Jan 12 – Mar 2, 2024
Venue	MadeIn Gallery, No.1, -1F Sunken Garden, Lane 9 Qufu Road, Jing'an District, Shanghai

MadeIn Gallery is pleased to present the group exhibition “Ode to the Unexpected” on January 12, 2024, featuring twelve artists working in installation, sculpture, painting, video, and handicraft. It aims to investigate how a younger generation responds to their lived experiences laden with contingency and heterogeneity, and to kindle a reimagination of the contemporaneity inherent of art ecology and social reality alike.

The exhibition points to the self-questioning and self-criticizing impulse of the art institution, from which stems the shared spiritual cause of participating artists. While embracing chance, contingency, heterogeneity, and uncontrollability as inevitable components of our artistic and social existence, we wish to conceive some contemporary poeticism or sublimity therefrom, composing an “ode” to contemporary experiences. Yet meanwhile, the “ode” is fraught with things unexpected, or rather, that itself is unexpected – in other words, the birth of art or sublimity in general is equally a contingency and resists any thorough institutionalization or rationalization.

Not surprisingly – but not without surprises, the works on view will strike variations and polyphonies out of the heterogeneous tunes of story-telling, which encompass the body and non-human, the everyday and the transcendent, the hands-on and the digital, nature and virtualization, etc. With its youthful and diverse tones, “Ode to the Unexpected” may well be the prelude to yet more unexpected destructions and reconstructions.

About Maggie Menghan Chen

Maggie Menghan Chen (b. 1998, Beijing, lives and works in London) explores the growth and metamorphosis of life in her sculpture works. Sampling from flora and fauna, Chen creates surreal hybrids signifying transmutations of life energy, reflecting the sublime. Recreating upon nature, she hopes to capture the underlying wisdom of the earth, unconcerned of the rational human mind. Chen also sees her work as metaphors for the human psyche. The ferocity of beasts and delicacy of flowers represent the struggle between aggression and sensitivity in the mind.

Her recent solo exhibitions and projects include: "Unearthed", Danuser & Ramírez, London, 2022; "Metaforce Against Cowardice", Plate Space, Beijing, 2019; Group exhibitions include: "Second River", Five Years, London, 2023; "First Edition", Collective Ending, London, 2023; "Moonlit Beings", Soka Art, Beijing, 2023; "Forgetmenots", the Split Gallery, London, 2023; "LUCKY NUMBER 8", The Bomb Factory Art Foundation, London, 2023; "Outlanders: Dreams of A New Moon", Christie's, London, 2023; "THE BODY OF NON-BODY", BROWNIE Project, Shanghai, 2022; "Volatile Milieu: Collective Healing", Crypt Gallery, London, 2022; "Back to Life", St. Saviour's Church, London, 2022; "Traces", group show, Cook House, London, 2021; "Spoiler (Purpose)", PADA Studios, Lisbon, 2021; "When Mythology Jumps into Economy: a Big Splash of Ecology", postpost, Beijing, 2020.

About Chen Ruofan

Chen Ruofan (b. 1996, Hubei, China, living and working in Shanghai) graduated from Royal College of Art with an MFA and School of Visual Arts with and BFA Honours. Her recent works focus on the change and flow of human emotions in the current technological age. Fascinated by subtle, elusive feelings and ephemera, Chen captures the most delicate emotions and traces sophisticated details in memory through various mediums, from traditional paintings to new media forms, where the combination of nature and technology resonates.

Her recent solo exhibitions and projects include: "Time moves with merciful slowness", Gallery Func, Shanghai, 2023; "White Peach", Powerlong Art Center, Xiamen, 2020; "Property of Neutral", Paper Gallery, Manchester, 2020; Group exhibitions include: aranya plein air, Chengde, 2023; "Non-Proxy Lyric" at East Gallery, Nanjing, 2023; "8 Chinese artist during Frieze" at Gallery Rosenfeld, London, 2022; "Romantic Street Dance" at Gene Gallery, Shanghai, 2022; "PROXY", Cromwell Place, London, 2021; "Media Art; reinterpreted time", Sattchi Gallery, London, 2021; "Low Fever", Tang Contemporary Art, Hong Kong, 2021; "Carry-On", Yuan Art Museum, Beijing, 2021; "Phase Transition", West Bund Art Center, Shanghai, 2020. She was awarded as "ranran" Young Artist Prize by UCCA x XINTIANDI, Shanghai, China (2023) and Honor award of Galerie

Biesenbach “ART MATTERS 2”, Cologne, Germany (2020), shortlisted by Royal Academy Summer exhibition, London, UK (2023), New Contemporaries, London, UK (2022), nominated for International Sculpture Center Outstanding Student Achievement in “Contemporary Sculpture Award”, New York, USA (2019).

About Chen Ying

Chen Ying (b.1982, Qiqihar, Heilongjiang Province, China) graduated from the Central Academy of Drama in 2010 with a degree in Scenography, and currently lives and works in Shanghai. Beneath an abstract picture with a straightforward composition and bright palette, Chen incorporates forces of creation, destruction, and transformation into interconnected tableaux to confront classic painting techniques and cognition, thus bringing out the timeliness and playfulness in his works. In his recent practice, Chen draws references from philosophy, social media, and cultural anthropology to question the misuse of digital technology and the proliferation of digital images today. He is nevertheless more concerned with the psychological force and confrontational tension therein, which can be congealed in his painting as an alarm of the homogenization in the technological paradigm, rather than any direct criticism.

His recent exhibitions include: “The Power of Painting”, Ennova Art Museum, Langfang, 2023; “Constellation”, Being Art Museum, Shanghai, 2023; “CHEN YING”, solo exhibition, MadeIn Gallery, Shanghai, 2022; “El Lissitzky’s Rooms”, Surplus Space, Wuhan, 2020; “The Image Is Not at Ease”, MadeIn Gallery, Shanghai, 2020; “Chen Ying: Solo Exhibition”, KWM Art Center, Beijing, 2019; “Extreme Mix”, Guangzhou Airport Biennale, Guangzhou, China, 2019; “Chen Ying: Traceable”, MadeIn Gallery x Carlos/Ishikawa @CONDO, Shanghai, 2018; “Chen Ying: Reality & Regeneration”, MadeIn Gallery, Shanghai, 2017; “Form Consumption over Substance Reflection”, MadeIn Gallery, Shanghai, 2017.

About Fu Site

Fu Site (b.1984, Liaoning, China) graduated from Tsinghua University (2006), École des Beaux-Arts in Versailles (2011), and École Supérieure d’Art du Nord-Pas-de-Calais (2014). Fu’s recent practice attempts to broaden the inclusiveness of the pictorial language and explores the relationship between virtual images, associations, emotions, consciousness, and visual experience. By depicting fragmented visual elements and mixing or juxtaposing them on canvas, he projects tranquility and chaos at the same time.

His recent solo exhibitions include: “FU SITE”, MadeIn Gallery, Shanghai, 2023; “Jeux de Créatures”, PARIS-B, Paris, France, 2022; “Fictions in fragment”, Kylin Gallery, Los Angeles, U.S.A, 2021; “Disrupted Narrative”, Galerie Paris-B, Paris, France, 2017; “Politicians”, Galerie Paris-B, Paris, France, 2014; “FU

SITE”, Point Rouge, Paris, France, 2014. Recent group exhibitions include: “We Borrow Dreams from Others, Like Debt”, MadeIn Art Museum, Shanghai, 2022; “Voltage III”, Nassima Landau, Tel Aviv, Israel, 2022; “What you’ve missed”, Galerie Paris-B, Paris, France, 2020; “De l’Est à Paris”, Liu Haisu Museum, Shanghai, China, 2017; “Qing Jin Ji Hua”, Zhengguan Art Museum, Beijing, China, 2017; “Inner fiction”, Galati Museum, Galati, Romania, 2015; “Don’t Look Back – Painting China Now”, Galerie Paris-B, Brussels, Belgium, 2014.

About Huang Long

Huang Long (b. 1994, Beijing) currently lives and works in London. He graduated from Central Saints Martin with a master’s degree. Huang’s practice presents a poetic self-filling process of transitioning words to images under Preconsciousness. He seeks to achieve an unstable balance between image and text, spatiality and temporality, expressing the simultaneity of two opposing concepts.

His recent exhibitions include: Winter exhibition, EDA space, Shenzhen, 2023; End of residency show, Art Gazette, London, 2022; Tendency in Painting, artist member online summer exhibition, London Painting Club, Online, 2022; Sunny Art Prize 2022, Sunny Art Centre, London, 2022; modern archetypes, Galeria Azur, Madrid, 2021; away with word, CSM MAFA students showcase, Candid art trust, London, 2021; Prologue, MAFA 2021 CSM graduate showcase, M50 Art Zone, Shanghai, 2021; gowithYamo Virtual II, gowithYamo, Online, 2021; i promise you..., CSM MA Interim exhibition, Apiary studio, London, 2020. Huang was shortlisted for Signature Art Prize and Sunny Art Prize in 2022.

About Li Kejin

Li Kejin (b.1990, Nanjing, China) graduated from the Department of Oil Painting of China Academy of Art with a master’s degree in 2017 and finished his exchange program at Cité Internationale des Arts in Paris in 2015. He currently lives and works in Hangzhou. From holster play to monstrous rampage, Li divides figures with coarse lines full of emotion, using conflicting palettes and strange images to construct ineffable yet highly infectious effects. Rather than indulging in the psychedelic vortex of the electronic world, the artist embarks on a search for the unknown, exploring the primordial desolation hidden in the post-artificial image.

His solo exhibitions include: “Atman”, ARR Gallery, Hangzhou, 2023; The Dawn, OUTSIDER Gallery, Zhengzhou, 2023; Group exhibitions include: “Fractal Resonance 16 Memetic Archetypes”, Epoch Museum x REVAN, Shanghai, 2023; Slam NO Dunk, Y Space, Shanghai, 2023; “K”, Martin Goya Business, Hangzhou, 2022; “Shiny Object”, Shunluck Space, Guangzhou, 2022; “Mirror, Magic Mirror Tell Me”, TOKU

Gallery, Nanjing, 2022; “Landing and Landing”, HENGYI Space, Hangzhou, 2020; “Harmony Generates Vitality”, Jinan International Biennale Young Curator Project, Jinan Museum of Art, Jinan, 2020; Elite Young Artists Program, Jining Museum of Art, Jining, 2019; Excellent Graduation Work Exhibition (Bronze Award), Art Museum of China Academy, Hangzhou, 2017; INTER-YOUTH Youth Painting Exhibition, Art Museum of China Academy, Hangzhou, 2016.

About Qian Qian

Qian Qian (b. 1990, Ganzhou, Jiangxi, China) graduated from Goldsmiths' College of University of London with a master's degree. She currently lives in London. Qian explores human spirituality and transcendence in the man-made technosphere and the wider natural world. Through paintings and interactive installations, she develops a narrative and aesthetic framework combining the two seemingly distinct spheres of mythology and science. Her practice delves into themes of quantum consciousness, interconnectedness, oneness, transhumanism and cultural hybridity, bridging the understanding of ancient belief systems and modern science.

Her recent solo exhibitions include: “In Her Landscape”, Lychee One, London, 2023; “Metempsychosis”, Richard Saltoun Gallery, London, 2023; Group exhibitions include: “Come Closer”, Indigo+Madder, London, 2023; X Museum Triennial, X Museum, Beijing, 2023; Mother Art Prize, Zabłudowicz Collection, London, 2023; “Syncopes”, Mimosa House, London, 2020; “Embryos”, West Norwood Project Space, London, 2019; “FBA Futures”, Mall Galleries, London, 2019; Goldsmiths MFA Graduation Show, London, 2018; “Lodger”, Westminster Library, London, 2017; “...And To Dust All Return”, Unna Way, Huddersfield, 2016. She was awarded as Mother Art Prize Online Award in 2023, DYCP Round 15 by Arts Council England in 2019, and shortlisted for FBA Futures in 2019.

About Shang Liang

Shang Liang (b.1981, Beijing, China) lives and works between Beijing and Shanghai. She graduated from the Oil Painting Department of the Central Academy of Fine Arts in 2004 and its Experimental Art Department in 2011. In recent years, notions of masculinity, heroism, power, and conquest, among others, have constituted the themes and major visual images in Shang's works. Through repeated and textural brushstrokes, she creates portraits that, unlike traditional ones, are based on specific characters as symbols revolving around these themes. The figures have evolved through various series of paintings and sculptures.

Recent solo exhibitions include: “New Man”, Cc Foundation & Art Centre, Shanghai, 2022; “Mortal at the

Helm”, MadeIn Gallery, Shanghai, China, 2021; “New Order”, MadeIn Gallery, Shanghai, China, 2019; Group exhibitions: “Myth Makers—Spectrosynthesis III”, Tai Kwun, Hong Kong, 2022-23; “Spring Rhapsody”, KWM Artcenter, Beijing, China, 2022; “Where Are We? Where Is the Future?”, CAFA Young Artists Residency Exhibition in Japan, CAFA Art Museum, Beijing, China, 2021; “You Yi”, Fengxian International Public Art Project, Shanghai, China, 2021; “The Logic of Painting”, Xinjiang Art Museum, Urumqi, China, 2021; “Shanghai Plaza”, Shanghai Plaza, Shanghai, China, 2020; “Advent: Inventing Landscape, Producing the Earth”, Qianshao Contemporary Art Center, Shanghai, China, 2019; Porsche “Young Chinese Artist of the Year” nominatees’ exhibition, Beijing Exhibition Hall, Beijing, China, 2019; “Meeting the Future – International Exhibition for Contemporary Art”, S x V Museum of Modern Art, Qingdao, China, 2019; “Extreme Mix” Guangzhou Airport Biennale, Guangzhou, China, 2019; “YOHOOD 2018 global trend of Carnival”, Shanghai World Expo exhibition hall, Shanghai, China, 2018; “PLAY”, MadeIn Gallery, Shanghai, China, 2018; “Form Consumption Over Substance”, MadeIn Gallery, Shanghai, China, 2017; “Brewer J.C. Jacobsen's Portrait Award-the 2015 Portrait Now!”, The Museum of National History, Copenhagen, Denmark, 2015; “One Of Few”, Xin Beijing Gallery, Beijing, China, 2016.

About Shao Fengtian

Shao Fengtian (b. 1994, Lianyungang, Jiangsu, China) currently lives and works in Nanjing. Shao seeks to activate his judgment on painting in the sparring with digital image software and artificial intelligence. Dominated by worn iron sheets, ragged clothes, exposed muscles and bones, his practice attempts to present a subjective post-future picture, which is a negative afterimage caused by human’s greed for resources.

Shao’s recent solo exhibitions and projects include: “Come across the Sea to @You”, Qianhuliu Artspace, Xi’an, 2021; “ALL GOOD”, PLATESPACE, Beijing, 2021; “The Absurdity in Life”, TOKU Gallery, Nanjing, 2019; “Six Pieces of Clothing”, PLATESPACE, Beijing, 2018; “Creating and Suffering”, ReMi Gallery, Ningbo, 2018; Group exhibitions include: iArt Youth Project, Essence Contemporary Art Museum, Chongqing, 2020; “Please jump down too”, KEYI Gallery, Hefei, 2020; “Stiff Neck”: Shao Fengtian & Fang Zheng Duo Exhibition, Chen Gallery, Beijing, 2019; inter-youth International Art Institute Youth Painting Exhibition, Art Institute of China Academy of Art, Hangzhou, 2018; Luo Zhongli Scholarship 2018 Award-winning Works Exhibition, Luo Zhongli Art Museum, Chongqing, 2018; “Orthodox Symbiosis”, Pingyao International Film Festival, Pingyao, 2018; Wanying Youth Art Discovery, Wanying Art Space, Shijiazhuang, 2018; John Moore Painting Awards, Minsheng Contemporary Art Museum, Shanghai, 2018, etc.

About Shi Yi

Shi Yi (b.1993, Chaozhou, China) graduated from the Venice Academy of Fine Arts with a master's degree and from the Guangzhou Academy of Fine Arts with a bachelor's degree, and now lives and works in Guangzhou. Shi Yi's paintings focus on the untouchable, drawing inspiration from texts such as religious story, folklore, and wild history.

His recent exhibitions include: "Virtual Roaming", K11 Select, Tianjin, 2023; "New Stars", MOUart, Beijing, 2023; Untitled Source Youth Art Festival, Wind H Art Center, Beijing, 2023; "kezu art space first printmaking exhibition", kezu art space, Venice, 2020; "CLUB OF TWO MINDS", kezu art space, Venice, 2020; "Art Night", Venice Academy of Fine Arts, Venice, 2019.

About Tian Yi

Tian Yi (b.1992, Shanghai, China) obtained her bachelor's degree from the London College of Communication in 2018 and her MA degree from the Royal College of Art in 2020. She currently lives and works in Shanghai. Tian's works are closely centered on the thinking of ecology and its derivatives. In her practice, she uses organic media and biological ingredients to recreate phenomena in a way of embedding. Combined with increasingly sensitive information extraction, Tian tries to present an improvisation via capturing a symbiotic system in an intergrading zone.

Her recent solo exhibition: "Braiding Corridors", 2023, LINSEED, Shanghai. Her recent group exhibitions include: "Demonstration: The Art of Decision-Making Techniques", 2023, Fosun Foundation, Shanghai; "Unknown Pleasures", 2023, Soul Art Center, Beijing; "Perfect Partner in the Near Future", 2022, Yuelai Art Museum, Chongqing; "Born in 1992", 2022, Jiushi Art Museum, Shanghai; "USB Multi-Port Linking Exhibition", 2021, MadeIn Gallery, Qiao Space, Gallery Func, Shanghai; "Hereditary Territory", 2021, Powerlong Museum, Shanghai; "RICAM Forum Workshops", 2020, Centre Pompidou IRCAM, Paris; "Degree Show", 2018, London College of Communication, London; "Arts Work of the Future", Blavatnik Building, 2018, Tate Modern, London; "Science Museum Lates", 2018, Science Museum, London.

About Wang Ye

Wang Ye (b.1991, Changsha, China) graduated from the Sculpture Department of Yale University School of Art with a Masters of Fine Arts in 2017, from the Design Department of Central Academy of Fine Arts with a bachelor's degree in 2013. Wang Ye works in multi-media projects that combine video, sculpture, handi-craft, and installation. The artist learned traditional fishing net knitting from his hometown and is currently studying the Hunan Embroidery technique. He draws inspirations from folk art as cultural heritage often

reveals how aesthetic and value form and evolve.

His recent solo exhibitions include: “The Enchanting Whirl of Love”, Cloud Art Museum, Huizhou, 2023; “Home is Where the Haunt is”, X Museum Triennial 2023, X Museum, Beijing, 2023; “To Your Eternity” – the 4th “Future of Today” Biennial, Today Art Museum, Beijing, 2023; “YY OS Gold Canopy”, Yve YANG, New York, NY, 2022; “Everyday is a New Day”, POP-UP Gallery at OoEli, Hangzhou, 2021; “Fusion”, World Wide Fund for Nature, West Bund Art Center, Shanghai, 2019; Xian Chang, West Bund Art Center, Shanghai, 2019, Dream Video, West Bund Art Center, Shanghai, 2019; Dream Video 100, Dream Center West Bund, Shanghai, 2018; “Americans 2017” by 89 Plus, LUMA Westbau, Zurich, 2017.