

“Bare Minimum”

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| Artist | Zheng Yuan |
| Opening | 16:00 – 19:00, Mar 16, 2024 |
| Exhibition Period | Mar 16 – May 2, 2024 |
| Venue | MadeIn Gallery, No.1, -1F Sunken Garden, Lane 9 Qufu Road, Jing'an District, Shanghai |

MadeIn Gallery is pleased to present Zheng Yuan's solo exhibition “Bare Minimum” on March 16, 2024. This is the artist's second solo exhibition with MadeIn Gallery, following “Forward, Backward” in 2020. Featuring five newly created video and sound installations, it demonstrates Zheng's diversified practice as he carries forward the exploration of visual language. The exhibition will extend his previous investigation of history, memory, and image production mechanisms, while showcasing the dispatch and reorganization of realistic elements in his latest projects.

Physical experiences over the past three years have contained the “bare minimum” of movement, communication, mourning, and, not least, dignity, hope, among much more. “Bare Minimum” does not come with a prescribed noun, nor does it detect the limits of the development of things or the scope of action. Instead, it connotes a pray for returning. A motive for his artistic creation, “Bare Minimum” originates from Zheng's intent to give active feedback to passive limitations as well as his efforts to construct a time-space of rehabilitation.

In *Bare Minimum (A Walk)* (2023-present), the artist follows nine people respectively as they walk at nightfall, forging ahead with the guidance of memory or meaning. The camera trails closely, anonymity and reticence both immersed within a single movement and perspective. The distance betrays a willingness to approach, be it in following or accompanying. The four-channel video installation *Bare Minimum (By Memory)* (2024) hints at a reboot, where the re-mastering of skills reveals a recovery of memory, and also enables a re-operation of certain modes of interaction. As they listen, read, play music or games, multiple characters appear back and forth between adjacent screens and engage in the simplest forms of collaboration or confrontation. Here, sound brings movements into a shared space. In the single-channel video *Ruby* (2024), a diary of the deceased occupies the center of the frame, whose text is occasionally illuminated by fireworks in between prolonged moments of darkness and silence; even in the most intimate narrative, memory desires to “be seen”, but that desire has to be illuminated through a medium. The two-channel video and sound installation *A Humble Life (Two People)* is a discovery and reproduction of the medium, in which sound attenuation conveys expressions of loss. The concreteness of objects and the abstraction of sound form a contrast and hew out a tunnel in time. *Hepingli Playthrough* (2021-2023), a single-channel video also

on view, is created intermittently over the past three years and resonates with the evolution of real time. Borrowing the save and load system in classic games, the work constructs a narrative space capable of being replayed. It draws on fiction to parody the irreversibility of history while offering opportunities for active choices.

Works in the exhibition benefit from the generous support of the Huayu Youth Award and the New Century Art Foundation.

About Zheng Yuan

Zheng Yuan was born in 1988 in Lanzhou and currently lives and works in Beijing. He received his master's degree from School of the Art Institute of Chicago in 2015. Working primarily in time-based media, Zheng often operates at the intersection of fiction, documentary, and investigative research. His work focuses on the relationships between identity and value systems within different historical, social, and political conditions.

His recent solo exhibitions/projects include "Forward, Backward", MadelIn Gallery, Shanghai, 2020; "Up in the Air", Taikang Space, Beijing, 2017; "An Open Studio" Practice, New York, 2016. Selected group exhibitions include: e-flux Film Award presents: Special Screenings, New York, 2024; "Film", Art Basel Hong Kong, Hong Kong Arts Center, Hong Kong, 2023; "The Future is Here, Are You Coming?", Center for East Asian Studies, University of Chicago, Chicago, 2022; E-flux Screening Room, New York, 2022; "Between Sci-fi and Illusory", MAXXI Museum, Rome, 2022; "Future Tense: Microcinema event", Warhol Museum, Pittsburgh, 2022; "Double Vision", Tai Kwun, Hong Kong, 2022; "Action as Gesture I", Art Museum of Nanjing University of the Arts, Nanjing, China, 2022; "Feeling the Stones", Diriyah Biennale, Saudi Arabia, 2021; "A Show about Nothing", BY ART MATTERS Museum, Hangzhou, China, 2021; "A Long Hello - Huayu Youth Award Exhibition", UCCA, Beijing, 2020; "everything you've ever wanted is on the other side of the planet", Angewandte Innovation Lab, Vienna, Austria, 2020; "An Impulse to Turn", Beijing Inside-out Art Museum, Beijing, 2020; "UN/ CONVENTIONAL: OCAT x KADIST Emerging Media Artist Exhibition", OCAT Shanghai, Shanghai, 2020; "Cosmopolis #1.5: Enlarged Intelligence", Chengdu, 2018; "OFFLINE BROWSER", The 6th Taiwan International Video Art Exhibition, Hong-gah Museum, Taipei, 2018; "New Metallurgists", Julia Stoschek Collection, Düsseldorf, 2018; "Long March Project - Building Code Violations III Special Economic Zone", Long March Space, Beijing, 2018.

His works are also screened at film festivals and online platforms, including Daata Fair, 2021; Visions du Réel, 2021; Arkipel Festival, 2021; "Crashing into the Future", e-flux Artist Cinemas, online, 2021; "Hasty Falling Time", 5th floor, Centre d'Art Contemporain Genève, online, 2020; "Out of Blueprints", Serpentine Galleries x NOWNESS, online, 2020; International Short Film Festival Oberhausen, 2019; Kasseler Dokfest, 2019; 25 FPS Festival, 2019; Ann Arbor Film Festival, 2017.

He has won funding from the "Art Production and Exhibition Support Program" in 2022-23 of New Century Art Foundation and was awarded the Jury Award at the 8th Huayu Youth Award 2020.