



KUNSTPAVILLON
15.06.2022 – 23.07.2022

THE DUST

Tianzhuo Chen

Curator: Petra Poelzl



TIROLER **KÜNSTLER*INNENSCHAFT**
TYROLEAN **ARTISTS' ASSOCIATION**
KUNSTPAVILLON

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Once upon a time, I, Zhuangzi, dreamt I was a butterfly, fluttering hither 3
and thither, a veritable butterfly, enjoying itself to the full of its bent, and
not knowing it was Zhuangzi. Suddenly I awoke, and came to myself, the
veritable Zhuangzi. Now I do not know whether it was then I dreamt I
was a butterfly, or whether I am now a butterfly dreaming I am a man.
Between the butterfly and me there must be a difference. This is an
instance of transformation.

Zhuangzi (philosopher and poet, 4th century BC)¹

¹Wu, Kuang-Ming: *The Butterfly as Companion: Meditations on the First Three Chapters of the Chuang Tzu*,
State University of New York Press (1990)

4 **TIANZHUO CHEN** is one of the most exciting and provocative representatives of the young art scene in China. He switches deftly between dance, performance, music, visual art, the internet, club and pop culture. His enigmatically immersive and performative installations question belief systems in the post-internet era; they are animated by creatures that seem to be constantly transforming, in a state of in-between. Chen's artistic practice aims to generate states rather than narratives. **The Dust** creates an experiential space meandering through the Kunstpavillon: droning soundscapes, flaming imagery, terrestrial materials and a giant heart from which a smiling worm appears. Campy bricolage permeated by fragmented symbolisms, located between spiritual and virtual reality, hallucinating intoxication: this is a disturbing kaleidoscope of digital image floods, consumerism and transcendence.

The concept of *hyperculturality*, coined by Byung-Chul Han, seems a coherent term in the context of Chen's artistic working method. Han describes a hypertextually composed world consisting of numerous windows (in the sense of selectable possibilities), in which none of the windows opens up an absolute horizon.

What the cultural scientist calls *windowing* means gliding from one window to another, from one possibility to the next. This overlapping and interpenetration of cultural spaces also results in changes to religion and art.

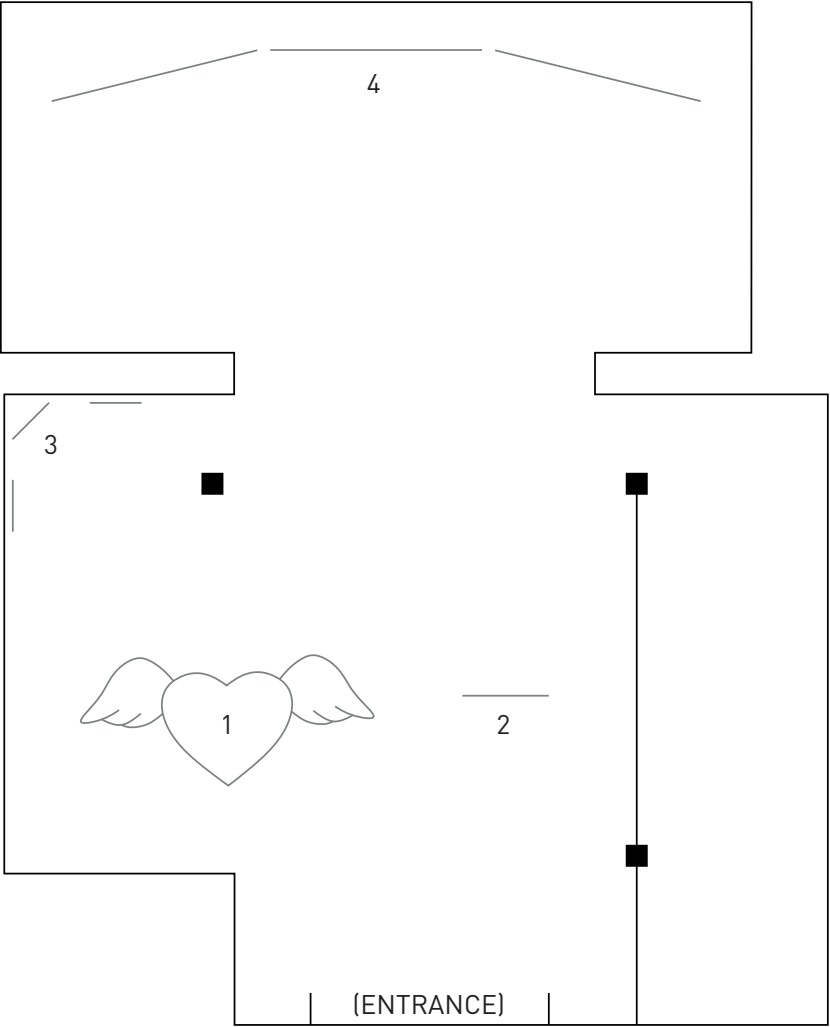
The horizon disintegrates, and this results in a hypercultural juxtaposition of different belief systems from which a new religion can emerge, and from which art draws its colours and forms. This kind of patchwork offers the starting point for the artistic practice of Tianzhuo Chen, who is undoubtedly a child of the internet. He associates freely between the browser tabs of his brain, embracing the act of *windowing* and using the online material as glue to assemble his contemporary deities and relics. 5

TIANZHUO CHEN studied art and design in London and currently lives and works in Beijing. The artist uses his extensive knowledge of religious symbolism, urban subculture, pop culture and dance to create atmospheric rituals within which the participants are intended to enter a transcendental state of madness. He is as welcome at London Fashion Week as he is at Berghain in Berlin. Recent solo exhibitions include *The Dust* (Dark Mofo, Hobart, Tasmania, 2021 / transmediale Berlin 2022), *The Shepherd* (Kyoto Experiment, Kyoto, Japan, 2022), *Trance* (M Woods Museum, Peking, 2019), *Ghost* (Kunsthalle Winterthur, Winterthur, 2017), *Ishvara* (Long March Space, Beijing, 2016) and *Tianzhuo Chen* (Palais de Tokyo, Paris, 2015). Recent theatre shows include *Trance* (Kampnagel Hamburg, Hamburg, 2022), *An Atypical Brain Damage* (steirischer herbst, Graz, 2018 and others) and *Ishvara* (Wiener Festwochen, Wien, 2017 and others). In 2023, *Trance* is going to be presented at Komische Oper Berlin.

<http://tianzhuochen.com>
Instagram: asian_dope_boys

ROOM PLAN

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- 1 **Wound of Spring** (2020)
Inflatable

- 2 **Trance Trailer - City edit** (2019)
Video, 00:02:51

- Trance Trailer - Gabber Modus Operandi edit** (2020)
Video, 00:05:02

- Trance - Behind The Scenes** (2019)
Video, 00:30:00

- 3 **Exo-Performance / Beio** (2019)
Tianzhuo Chen & Andrew Thomas Huang
Video, 00:05:43

- Dance Mania** (2021)
Music by City
Video, 00:30:30

- Exo-Performance / Baby Chinayu** (2019)
Tianzhuo Chen & Andrew Thomas Huang
Music by Meuko! Meuko!
Video, 00:05:43

- 4 **The Dust** (2021)
Three channel video installation
Video, 00:23:12

DANCING AT THE EDGE OF THE WORLD

Programm cycle Kunstpavillon & Neue Galerie Innsbruck 2021 & 2022

8 Curated by Petra Poelzl.

*My imagination makes me human and makes me a fool;
it gives me all the world and exiles me from it.* Ursula K. Le Guin

The program at the Kunstpavillon and Neue Galerie Innsbruck 2021/22 is entitled Dancing at the Edge of the World, alluding to the eponymous essay collection by Ursula K. Le Guin. In this, the science-fiction author outlines alternative social and societal realms of possibility that are not anchored in a colonial, patriarchal, and xenophobic narrative structure.

In a present shaped by a pandemic, virulent socio-political issues and the big question of how we live together seem to have fallen by the wayside. The nation state assumes the role of a crisis manager, while visions of a backward-looking future solidify and historical amnesia sweeps across broad sections of society. But surely, isn't this very moment one with the inherent potential to accentuate speculative utopias and counter-narratives, to renegotiate ways of living together and empathy in a local and global context? And to look for ways to integrate diversity on our planet into everyday considerations? How can our relationship with the environment be shaped responsibly?

What ways of living together have proved/or could prove to be beneficial?

And how can a conscious approach towards the past and its vivid heritage succeed?

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The beginning was marked by two exhibitions: **OPTIONS** (Riccardo Giacconi, Kunstpavillon) and **ARCHIVES OF RESISTANCE AND REPAIR** (Shiraz Bayjoo, Maeve Brennan & Onyeka Igwe curated by Lexington Davis and Julia DeFabo Neue Galerie Innsbruck).

The exhibition **The Dust** by Tianzhuo Chen can be seen in the Kunstpavillon during summer 2022. Other exhibitions from the cycle feature works by Enar de Dios Rodríguez, Hannelore Nenning and Elsa Salonen as well as a performance by Ursula Beiler.

Trance Trailer - City edit (2019)

Trance Trailer - Gabber Modus Operandi edit (2020)

Trance - Behind The Scenes (2019)

Director: Tianzhuo Chen

Dramaturgy: Petra Poelzl

Choreography: Ylva Falk

Performance & Music: Bidjé de Rosa, Ican Harem, Khng Khan, Lavinia Vago, Lisette Ros, Ndoho Ange, Omid Tabari, Siko Setyanto, Ylva Falk, City, Dis Fig, Felix-Florian Toedtloff, ¥ØU\$UK€ ¥UK1MAT\$U

Production Management: partner in crime

Costume: Windowsen, Yusuke Washimi

Light: Akihiko Tanida

Sound: Sho Moriyama

Studio Management and Assistance: Ren Xingxing, Xiao Xiayi

The Dust (2021)

Music: 33EMYBW

CGI: Cattin Tsai, Tianzhuo Chen

Editor & VFX: Ren Xingxing

Management: Guan Yun, Ren Xingxing

Camera: Yu Hao, Li Kaiqiang

Special thanks to Khanpo Dawaghatso, Master Sun, Sihun Monastery, Kharnang Monastery, The Sky Burial Platform of Redeng Temple

Commisson by Macalline Art Center

Curator: Petra Poelzl

Exhibition Technique: Paul Irmann, Lukas Klestil

Video Technique: Lukas Moritz Wegscheider

Text: Petra Poelzl

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Special thanks to Otto Wulz, Erich Hazibar - Hofgarten Innsbruck



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öffentlicher Dienst und Sport



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TYROLEAN ARTISTS' ASSOCIATION

Kunstpavillon: Mittwoch – Freitag 12.00 – 18.00 & Samstag 11.00 – 15.00

Neue Galerie: Mittwoch – Freitag 12.00 – 17.00 & Samstag 11.00 – 15.00

Künstlerhaus Büchsenhausen: Auf Anfrage

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