



# Confucius Institute Blog

Confucius Institute – research news and events

9TH NOVEMBER 2023 ARTICLES, CHINESE PHILOSOPHY, NEWS AND EVENTS

## Great Sounds Seek Silence: Sonic and Visual Art Exhibition





《大音希聲, 大象无形》 – ‘Great sounds seeks silence, Great form appears shapeless’ – Chinese Philosopher, Laozi

Goldsmiths Confucius Institute in collaboration with the Asia Centre presents an eye-opening look at explorations of Chinese philosophy through sonic, visual and performance art.

The exhibition presents works from local and international artists from Asia, Europe and the local London community for an interactive exhibition curated by traditional Chinese instrumentalist, Julia Dèng Hànzú,

Drawing inspiration from ancient Chinese philosophy and Taoism, the Great Sounds Seek Silence exhibition will reflect on the influence of silence and the faintest sounds on sound itself and how the visual is influenced by all that is non-visual or invisible.

This intriguing exhibition is a multi-sensual, stimulating and thought-provoking experience that aims to unfold an immersive journey that celebrates a rich tapestry of Chinese culture.

We invite attendees to immerse themselves in audio-visual art, soundscapes, explorative sculptures, light installations, performance art and mixed interactive installations relating to Chinese culture and philosophy in an experience that will transcend the senses and push the boundaries of human conceptions of sound, silence, shape and form.

The opening reception will include performances and light refreshments. Performances will also take place on Saturday and Sunday afternoons and all other evenings.

24th November 4pm – 8pm Exhibition Opening Reception

25th November – 30th November – Exhibition Open Daily 12pm – 7.00pm.

25th November 2pm – 5.30pm – Scheduled live performances

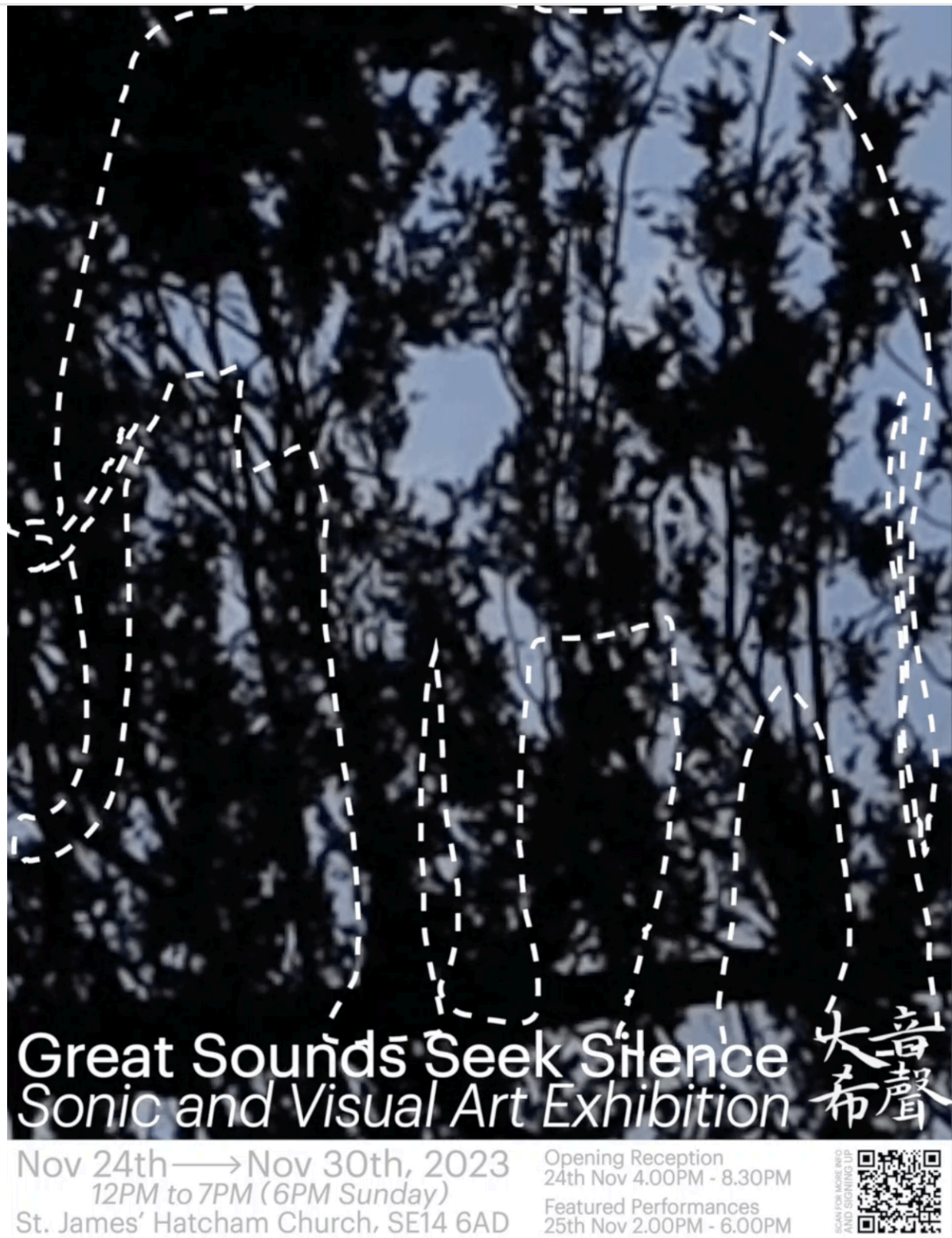
26th November 2pm – 5pm – Fortune Bistro Immersive Theatre (tickets required)

28th November 5pm – 7pm – Chinese painting workshop with Shuyi Liu – drop-in

28th November – 4pm Reshaping Noise – Deep Sleeping Practice with Yutian Hu (Drop-in)

30th November – 6pm Paramita – Buddhist inspired Chinese dance





## Philosophical Origins

### 第四十一章, 道德经, 老子

上士闻道，勤而行之；中士闻道，若存若亡；下士闻道，大笑之。不笑不足以为道。故建言有之：明道若昧，道若若退，夷道若类，上德若谷，大白若辱，广德若不足，建德若偷，质真若渝。大方无隅，大器晚



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## Chapter 41, Tao Te Ching, Dao Zi

When the man of highest capacities hears Tao  
He does his best to put it into practice.  
When the man of middling capacity hears Tao  
He is in two minds about it.  
When the man of low capacity hears Tao  
He laughs loudly at it.  
If he did not laugh, it would not be worth the name of Tao.  
Therefore the proverb has it:  
'The way(Tao) out into the light often looks dark,  
The way that goes ahead often looks as if it went back.'  
The way that is least hilly often looks as if it went up and down,  
The 'power' that is rally loftiest looks like an abyss,  
What is sheerest white looks blurred.  
The 'power' that is most sufficing looks inadequate,  
The 'power' that stands firmest looks flimsy.  
What is in its natural, pure state looks faded;  
The largest square has no corners,  
The greatest vessel takes the longest to finish,(Metaphorical meaning. 'The greatest capacities develop latest'.)  
Great sounds have the faintest('most rarified.') notes,  
Great form is without shape.  
For Tao is hidden and nameless.  
Yet Tao is hidden and nameless.  
Yet Tao alone supports all things and brings them to fulfillment.

## Performance Schedule

### 25th November – Performance Schedule

#### 2.00pm Fermeta, sonic art performance – Shumeng Li

Contact microphones will be used capture the sound of a ceramic vinyl turning in an infinite circle as the audience listens to the silent sound of the Earth.

#### 2.30pm 《没有杀戮》Méiyǒu shālù – Dr. Anna Troisi and Rongrong Gao



### **2.40pm Music in its statical state, scores – Qingxi (Bianco) Li and Zhuyang Liu**

Following notations, in this piece the artists will transfer Tao Te Ching into ‘written music’, and perform an improvisational set through Chinese instruments and vocal techniques.

### **3.15pm Metamorphosis – Dove Che**

Metamorphosis is a dance short-film inspired by the traditional Chinese allusion “Zhuang Zhou’s Dream of Butterflies”. The director creates a lucid dreaming space to explore dreams, subconsciousness and fluid gender awareness.

### **3.30pm Text Me – Chen Wang**

An interactive live performance that blurs the boundaries between composer, performer, and audience, creating a dynamic and evolving piece that is co-created by audience and performer in real-time.

### **4.00pm Listening to scents- Dr. Yiwei Chen and Qianxi Zhang**

The ancient Chinese believed that scents could be listened to, suggesting people breakthrough rationalism and logicism to connect five senses, feeling inner peace and the rhythm of the universe. Its philosophical foundation comes from Taoist and Buddhist beliefs.

### **5.00pm SubPhonics**

SubPhonics is a London based experimental music and sound art collective focused around improvisation and novel approaches to group sound making. Blending together the varied influences of their members they use improvisation as a method of exploring widely varying subjects.

## **26th November**

**Fortune Bistro Immersive Theatre** – Goldsmiths Confucius Institute for Dance and Performance Artists and 325% Shabi

## **28th November**

5.00pm – 7.00pm Chinese Painting Workshop – Shuyi Li



## 30th November

### 6.00pm Paramita

The word paramita means ‘perfection’ or ‘completeness’. The Mahayana Buddhist texts contain many references to six paramitas (or perfections) of the character and understanding.

The place of freedom from earthly troubles and attainment of righteousness is a ‘paramita’ of Buddhism. Everyone is searching for a way to reach nirvana, and this path accumulates what we have been practicing.

Perhaps it is a search of one’s own, perhaps there are ties along the way, from simple to complex, from isolated to involved, the connection between all things is hidden and untold.

Choreographer: Yining Chen

Performers: Yining Chen, Hui Jing, Qinghe Yi

## Exhibiting Artists

Please note that the exhibiting artists’ names are alphabetized by surname.  
Please scroll down for more information regarding each exhibiting artist.

Hànzú (Julia) Dèng – Artist and Curator

Zoe Armit

Yiming Chen and Yicen Liu

Dr. Yiwei Chen and Man Luo

Miao Ding

Ziyi Gan

Yancheng Guo

Yuhui Huang

Jiewei Huang

Ziyue Huang

Jihua Jia

Yiguo Jia



Miaqing (MIAKEHUA) LIU

Vero Liu

Xizan Liu

Wei Lin, Dingye Zhang and Tianyuan Zhang

Mengyan Luo

Yangzi Qiu

Yanbing Tian

Dr. Anna Troisi

Chao Wang

Hanbing Wang

Shikun Wang

Yufeng Wu

Zhen Wu

Meng Xie/AOI

Qing (Serene) Yang

Hristo Yordanov

Zheng Yuan

Lihua Zhang and Zhongdao Zhou

Qiuxia Zhang

## Performance Artists

Please note that the performing artists' names are alphabetized by surname. Please scroll down for information regarding performance and exhibiting artists.

Dove Che

Yining Chen

Dr. Yiwei Chen and Qianxi Zhang

Rongrong Gao and Dr. Anna Troisi

Yutian Hu

Zitong Huang and Tianyuan Zhang

Jing Hui

Shumeng Li

Wen Li

Qingxi (Bianco) Li and Zhihuiyang Liu

Qinghe Yi



CHEN wang

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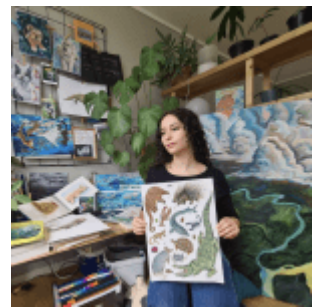
## *Artist and Artwork Information*

Please note that the exhibiting artists' names are alphabetized by surname.  
Please scroll down for more information regarding each artist.

### Zoe Armit

Instagram: @artfulandcrafty; Web: [zoearmit.com](http://zoearmit.com);

Zoë Armit is a 25 year old artist and activist currently based in the UK and Norway. Her work explores the delicate balance between humans and animals to raise awareness of environmental issues, forcing audiences to confront the inescapable interconnectedness and reliance we have with others. Her current work aims to address the juxtaposition of human and animal agency, vulnerability and responsibility, challenging the boundaries of her painting style.



Zoë's work also extends to animation, delivered through digital collage and hand-painted frames. With a BA in Animation, her work encourages viewers to bond with and care for our natural world.

*Untitled*, pencil on paper, 21cm x 29.7cm (2017)

This sketch was made while considering the effect of visible emotion on the faces of others, and how that can effect the viewer/witness. The piece is an experiment, removing the presence of the head and face in order to emphasise/recognise the overwhelming feelings of the person portrayed in other parts of the body. The subject of the sketch is stripped of their identity, physical form, ability to cry out or the anguish on their face seen, and yet the onlooker can still feel the sense of hopelessness and wretched sorrow experienced.

*Suspended Balance*, acrylic paint on paper, 29.7cm x 42cm (2022)

The title is a play on words. The animals Zoë chooses to depict are animals particularly often exploited within the UK and Europe– geese for feathers, mink for fur, rats for science, rabbits for food and foxes for fun. The composition and subject matter was created in order to make the viewer question their relationship to these animals, while simultaneously distancing the animals from their oppressors (us).





*Dance.*

Thus, great form appears shapeless: as humans, we do not recognise great forms that surround us because we are too busy exploiting them for their surface value.

## Dove Che

Instagram: @chechezaizheli

Dove Che is a Director and performance maker. He is currently studying (MA Performance: Screen) at Central Saint Martins. His works are mainly linked to dance, performance art and fashion.

*Matamorphosis*, moving image (2022)

Metamorphosis is a dance short film inspired by the traditional Chinese allusion “Zhuang Zhou’s Dream of Butterflies”. The director creates a lucid dreamingspace to explore dreams and subconsciousness and fluid gender awareness.

## Yiwei Chen and Man Luo



Instagram: @sevenscents.stu

Yiwei Chen is a lecturer and master’s supervisor at South China Agricultural University (SCAU) and an academic visitor at University College London (UCL) with a focus on smellscape and Chinese traditional olfactory aesthetics and incense culture.

Man Luo is a lecturer at Zhejiang University of Science & Technology (ZUST) with a focus on soundscape, Chinese traditional auditory aesthetics and music culture.



Qianxi Zhang is a lecturer at NingboTech University and a visiting researcher at University College London (UCL) with a focus on healing environment and playscape.

《听香》 *Listening to scents*, Digital mixed media and Live performance (Seal incense creation combined with alms bowl and music demo.), (2023)



to. The concept of listening to scents suggests that breakthrough rational and logical thought, connect the five senses to feel inner peace (jìng, 静) and the rhythm of the empty universe. Its philosophical foundation comes from Taoist and Buddhist beliefs of primal chaos (hùn dùn 混沌) and perfect wisdom (yuán tōng 圆通) .

## Yiming Cheng and Yicen Liu

Yicen Liu is a PhD Student from London College of Communication (UAL) and Yiming Cheng is a Designer Maker pursuing an MA degree from Camberwell College of Art (UAL)

This project aims to depict a world immersed in an illusion where human beings harbour intense material desires, believing themselves to be rulers of their own world. They continually seek external gratification, oblivious to the fact that they are sinking deeper into the abyss of their desires.

The proposed solution lies in embracing one's strengths and acknowledging one's weaknesses, when individuals halt their search for external security and cease their relentless material pursuits, a subtle shift from the external world to one's inner self initiates a positive transformation.

*Is the most potent sound one that reverberates powerfully, or  
are the silent voices of the human subconscious more  
impactful?*

The subconscious yearning for control and materialism reflects inner voids and insecurities.

*'Monks are known to spend months creating intricate  
mandalas, only to destroy them in an instant. In a way, this  
experience mirrors the human journey. Furling by insecurity  
about their destiny and fear of an unpredictable future, people*



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## *abundance of power.*

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This project employs a mixed media approach, combining digital sculpture and gesture interaction to explore the question, 'Is the tangible real?'. Specifically, the artists aimed to represent the aspirations of individuals in different eras via utilizing three key historical epochs, drawing inspiration from the visual elements of Mandala.

*The Mandala process is one of journeying inward to one's centre, or source, and becoming one with it – Tucci, G., (2001)*

Thus, a mandala design is a symbol of that extraordinary and powerful journey. The narrative revolves around individuals struggling with reincarnation, unable to escape from karma.

The first Mandala model represents the primitive era when humans revered and believed in nature, seeing themselves as low on the food chain.

The second Mandala model depicts a period of economic prosperity when people believed their social status was changing. During this time, their reverence shifted from nature and the Divine to a belief that they were the masters.

The third Mandala model symbolizes a futuristic era in which people believe they have control over the world but are, in reality, controlled by the matrix of information technology. This layer is constructed using hardware, digital code, mechanical dials, and moving hands to represent human enslavement to digital products.

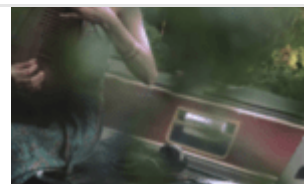
With the co-creation method, viewers can actively participate in the project using gestures in above three model. They can control the model's trajectory and rotation speed by simply using their hands.

Hànzú (Julia) Dèng

Instagram: @starsineye; Web: [dhzjulia.com](http://dhzjulia.com) Bandcamp: [rainrainrainbow.bandcamp.com](http://rainrainrainbow.bandcamp.com) Soundcloud: [soundcloud.com/rainrainrainbowwww](http://soundcloud.com/rainrainrainbowwww)



Design and Economics, who works in a post-disciplinary approach. Her works, featuring frequent use of traditional Chinese instruments, including but not limited to the form of music/sound compositions, performances, installations, moving/static images and texts, while nature and emotions are recurring themes.



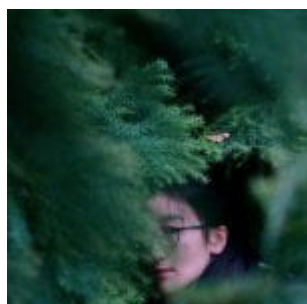
《风的呢喃》 *Murmur Wind*, installation video, 1'57, 2020

View *Murmur Wind* online [here](#).

The work gives anthropomorphic characteristics to natural elements such as lakes, winds, and trees, taking the metaphor of performances by musicians and emotional expression resonated within listeners, trying to present a poetic dialogue in nature.

This project uses the traditional Chinese instrument Qin as the medium and draws a lot of references from the ancient philosophy of Taoism, the aesthetic value of which lies in the beauty of “the harmony between man and nature”, it captures the invisible respiration of nature and make it sensible. While the highly developed human civilization is running towards the future, it has long been unable to care about the joys and sorrows of the surrounding environment, leaving only the wind and tree to cherish each other on their own.

## Miao Ding 丁淼



Instagram: @imastupidkitty; Vimeo: [vimeo.com/606309978](https://vimeo.com/606309978)

Miao Ding, born in 2000, is a photographic devotee in \*disinterested pleasure\*. She currently serves as an International Chinese Language Education volunteer at the Sci-Tech Confucius Institute at University of Huddersfield in the UK, and is pursuing a master's degree in English Translation & Interpreting at the School of Foreign Languages at ECUST (East China University of Science and Technology).

Her distinctive background stems from her pursuit of a Bachelor's degree in Industrial Design within the School of Art Design and Media at ECUST. Miao's artistic practice has always revolved around one central theme, which is her life's trajectory.

From the smallest personal events to the broader cultural context, she believes that art ultimately involves a negotiation and struggle between the uniqueness of the individual and the universality of the world.





When she was a child attending Chinese language classes, Ding Miao's teacher introduced a novel concept called “通感” (synesthesia), which reflects how perceptions could transition from one sense to another. In this project, she uses her audio-visual artistic practice to evoke similar subtle sensations, creating a resonance between the non-visual world of silent sounds and the tangible realm of visual experiences.

The inspiration for this project stems from photographer Gao Lei's advocacy for Chinese people to discover photographic composition techniques within Chinese 2-D character culture. He believes that the ability to transform the concrete into the abstract and abstract symbols is an inherent talent among Chinese people, though it may lie dormant at times. By employing artistic techniques that transform oracle bone script images, this project aims to express a vision of cultural revitalization within our nation. It seeks to uncover the richness of traditional Chinese culture and employ modern photographic methods to capture the wisdom accumulated over countless years through still imagery. In doing so, it explores the representation of personal artistic concepts through visual forms.

Simultaneously, it utilizes visual means to resolve various positions and contradictions concerning cultural boundaries and ownership, constructing cultural unity in the visual culture realm. This approach aims to foster a global and post-cultural aesthetic interest.

## Ziyi Gan

### *Borderless*, Audio-Visual Media (2021)

When I was conceptualizing and creating this work, I was constantly pondering the concept of community, especially how to transcend man-made divisions and judgments.

The place where I live provided a vivid illustration, as only a single road separates two entirely different communities. Initially, my perception and views of the older community were confined by my previous experiences and knowledge. However, with deeper engagement, I realized the importance of refraining from viewing and assessing them through a limited lens.

This phrase emphasizes the existence and truth in the intangible. My work similarly tries to convey that the real essence of things often lies beneath the surface, and man-made divisions and labels only serve to limit our understanding of them.

In delving into the relationship between silence and sound, form and formlessness, my work attempts to blur these boundaries, guiding the audience into an immersive experience that transcends traditional judgments.



Instagram: @sen.kwok/

Sen Kwok (b.1997) is an artist from southern China. He has a Masters Degree in Contemporary Art Practice from the Royal College of Art. Recently his work and performances have been active in the Tate Modern and numerous London area galleries. His works address themes related to social behavior, the body, gender behavior, psychoanalysis, solipsism, and how the liveness and mechanisms of performance reflect the structural nature of these relationships and systems in practice.



Sen's works embraces the influence of Eastern philosophical texts, and a poetic surrealist language often appears in the works.

*The Distance Between Me and Me*, Installation / Burlap, wool felt, acrylic paint, pendulum, electronics (2023)

This work responds to the worldview of Chinese philosophy with the concept of time. It uses a non-linear time structure to present the Emptiness of Chinese philosophy as a potential space.

Eternity in an hour. In Chinese culture and philosophy, time is often viewed as a cyclical and continuous concept, and the non-linear nature of time corresponds to the Zhouyi concept of the cycle of time and eternity. This narrative allows the artist to present psychology, fear, death, and love in a most direct way.

Without intervention, everything happens in nature. In this work, the “cycle of burning fireworks” transcends the flatness of shape and form to suggest a space of multiple meanings. The continuous sound of seconds from the opposing pendulum clocks, in the “dynamic silence” of the work, suggests that everything in the world is composed of interacting yin and yang forces, and that this interaction is continuous, as stated in the Chinese philosophy of yin and yang. This unidirectional, linear process of time, cycle and repetition emphasizes nothingness, emptiness or existence beyond the tangible world.

## Yuhui Huang

Yuhui is a current MA Design student at Goldsmiths, University of London.

Yuhui is an avid practitioner of contemporary art.

《成百次的投掷》 *Hundreds of Throws*, Audio-Visual Media (2023)



allowing the representation to break free from its essence and become itself.

With the sole purpose of repeating the position where the last stone hit the water's surface, the artist engaged in the act of throwing stones into the water hundreds of times, all while documenting it from a fixed point.

This kind of repetition is undoubtedly a failure. The ripples created by the falling stones on the water's surface quickly disappear, much like memories. I must believe in them and use them as a target for the next stone. The excessive fixation on absolute repetition is powerless in this moment. If the static point can serve as the unchanging perspective throughout the entire process, then it has already deprived itself of its effectiveness from the very beginning of this pure repetitive act, as no two stones will land in the same place.

'Tao' emerges in the oscillation of local static grid.

## Jiewei Huang

Instagram: @jiewei\_joeyyyy

Jiewei is a Chinese artist currently pursuing studies in Goldsmiths Theatre and Performance department. She possesses a strong passion for engaging in sociocultural activities. She is a life experienter, traveler, and pacifist.

*Long Black*, Audio-Visual Media (2023)

The crema was cascading and twirling like celestial bodies in the vast expanse of the sky as the scorching water descended. We discovered that the cosmos existed devoid of any discernible signal, perpetually enveloped in profound silence.

## Ziyue Huang



Instagram: @huangziyueart

Ziyue is an artist whose practice traverses the intricate landscapes of identity, trauma, and the digital realm. Their artistic journey embarks on a dual exploration—delving inward into the intricacies of personal experience and outward to unravel the complexities of our digital society.



This is a sound work made during the artist's original solo exhibition, an event that made a lot of children shout "I want my mom".

Four microphones were placed in a hidden position at the exhibition site. The work is played at a volume that is clear enough for a normal person to hear.

The artist asked a lot of people in the exhibition about the sound. Interestingly, the men said they had not heard the sound. The women said that they heard it and that it made them very upset. In our lives, we often hear children crying and laughing and shouting the words "I want my mommy".

Many people grow up saying "I want my mommy" while crying. Shouting out for mom seemed like an instinct. This is a 'huge voice' that can be heard everywhere in life. But it is often selectively inaudible.

## Yiguo Jia

Instagram: @yigo.guorrr; Web: [yigojia.cargo.site/](http://yigojia.cargo.site/)

Yigo (b.1999) lives and works in Beijing and London, A multidisciplinary artist, creating in writing, sculpture, performance, and moving images.



*'I adore the colour of milk,  
yet find no love for its taste.  
I'm drawn to dizziness, but  
shun the piercing light.*

*Observing crowds brings me*

*delight, but unbridled proximity, fright.*

*I savour delicate words, but find language amiss.*

*In the park, I stroll and find solace, but in two, I recoil.*

*At times, I find words to be sufficiently good, Yet oftentimes,  
they fall short, misunderstood.*





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*perhaps, you already find me*

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All Yigo's work explores traumatic memories and transient moments in life. Yigo tries to portray human vulnerability, and examine identity and intimacy. They are always about 'love', 'loss', 'death' and "memories". She works in multiple media and weaves narratives of her private experience and that of others through a combination of performance, writing, moving image, installation and photography.

By capturing subtle fragments, the intimate and the public, reality and fiction, boundaries between art and life are blurred. The emotional and psychological space of the individual as the main subject of her artwork and through it she invites the audience to contemplate grief, loss and memory.

Yigo's work involves the processing of intimate material, encompassing personal memories, trauma and marginal psychological spaces. They are visceral and always begin with writing. It is done in unconsciousness, daze and wanderings, in which time and memory are chronic, detached and fermenting. Her work is at the boundary between fiction and literature. Through the appropriation and collage of documents and individual memories, she recreates fictional narratives.

*The Lost City*, 3.8m x 1m, digital fabric print, (Yiguo Jia) 2023

*'Lose the whole world, get lost in it, and find your soul...'*

To lose yourself: a voluptuous surrender, lost to the world, utterly immersed in what is present so that its surroundings fade away. To be lost is to be fully present, and to be fully present is to be capable of being in uncertainty and mystery. This is an allegory of loss and desire. By combining narratives of different media, the artist tries to weave a sweet, melancholic and lost city...

For more details and images, please visit [this page](#).

Qingxi (Bianco) Li and Zhuyang Liu

Instagram: @bilanco; Instagram: @zhuyangleiu



work involves improvisation, the mimicking of instrumental sounds, researching vocal experimentation, texts and stage-based performance.

As a singer, tutored by Annie Chen, Bianco was regularly invited to perform at various venues and jazz festivals across China and in 2022 she Bianco formed her own jazz quintet, which has been invited to perform at various jazz scenes across the London. In that same year she became acquainted with Hibiki Ichikawa (Tsugaru Shamisen player) and Akari Mochizuki (Enka singer) and by their introduction Bianco became a learner of Japanese Tsugaru Minyo singing, tutored by Natsume Eiko.

In 2022, Bianco formed the experimental collective 'Lao San Yang' with two Chinese artists Zhuyang Liu and Corey Lyu, performing fusions of world music, Chinese opera, poetries, spoken words, synthesizer, sound art and improvisation at venues across London.

*Music in its statical state, scores, live performance (2023)*

The visual aspect of scores and charts defers to the function of hearing, which is not received outside-in but generated in viewer's head.

## *The Tao produced One, One produced Two, Two produced Three, Three produced All things.*

Following notations, in this piece I will transfer Tao Te Ching into 'written music', and perform an improvisational set through Chinese instruments and vocal techniques.

Shumeng Li



Instagram: @jesuiswanaisa; Soundcloud: [soundcloud.com/wanaisa](https://soundcloud.com/wanaisa)

Due to the cross-cultural experience, she questions the concept of 'standard', and the way people perceive it. She uses sound as a material at the center of her artistic research, as a personal way to approach the world, by exploring its periphery and its depth. Through this process, new realities are revealed. She is also interested in the notion of 'composition'. In this case, she constructs her sound work in a deconstructive way, by experimenting with field recording, vocal and instrumental improvisation and creative writing to question ways of listening. Her work takes



*Fermata*, video installation; 6'07" (2023)

The ceramic vinyls are continuously turning around, from the beginning to the end, and from the end to the beginning, a hand is constantly touching the moving ceramic vinyl while sound follows its movements. *Fermata* proposes a micro vision to immerse ourselves into the depth of ceramic's sound, with a circular and infinite duration.

*Mondes* (Worlds in English), multi-channel sound performance ; 26'16" (2023)

Inspired by 5 elements (Wuxing) in Chinese philosophy, especially the idea of constant movement and cyclical change, the music is like a flux which circulates in the space, which was composed by instrumental improvisation with creative gestures. Shumeng composed sound for each element: metal, wood, water, fire, earth, then she imitated the movement of 5 elements (Wuxing) by creating a slowly constant sound movement in a multichannel installation system.

## Zuojie (Oli) Li

Instagram: @hiiamoliver; Web: [zuojie-li-olisworks.com](http://zuojie-li-olisworks.com)

Zuojie Li just finished an MA in Fine Art drawing course from Camberwell College of Arts. Zuojie Li is a creator of a distinctive blend of dark humour and delicate childhood experiences, he is a three-year-old child living in the art world.



The artist's body of work spans diverse media, encompassing drawings, sculptures, and installations, all of which delve deeply into intricate themes. A central idea revolves around the delicate equilibrium between inner and outer worlds. The art explores the human pursuit of happiness, delving into profound examinations of hedonism, cultural identity, and an unwavering love for nature.

*Vortex Dream*, 2023, digital drawing, laser cutter, 2x1.6m

*Vortex Dream* delves into the underlying causes behind the decline in the natural fertility rate within the Confucian cultural circle, examining six distinct factors: the emergence of homosexuality, the influence of national policies, advancements in women's rights, parental impact on children, economic pressures, and the persistence of patriarchal society. The central figure's imagery draws inspiration from the artist's previous picture book series, *Evil in Nature*.

Notably, the direction of the character's feet echoes the Buddhist swastika, symbolizing good fortune, while the positioning of the character's hands alludes to the Nazi symbol, juxtaposing positivity and



The presence of the black swan signifies an impending black swan event, signifying the impending occurrence of unfavourable circumstances. Similarly, in Chinese culture, crows are associated with death and the advent of misfortune. *Vortex Dream* is a contemplative reflection on contemporary society, evoking a profound sense of involuntary lamentation.

## Xiaozhuan Linghu

Instagram: @xiaozhuan.linghu; Web: [xiaozhuanlinghu.bandcamp.com/](http://xiaozhuanlinghu.bandcamp.com/)

Xiaozhuan Linghu is a Chinese musician and multi-media artist currently based in the UK.

Possibly due to the experience of her constantly migrating childhood and her intersection with multiple disciplines and cultures in her adult life, she often uses her personal experiences and emotions as cues to create artwork that blends conflict-ridden materials.



Though her creative philosophies are often plain and straightforward, viewers can usually implicitly feel a complex and contradictory emotion in her works, which seems to be the same feeling that life brings to human beings – but just so you know, she still loves life!

### *The Hundred Family Names*, Audio-Visual Media (2023)

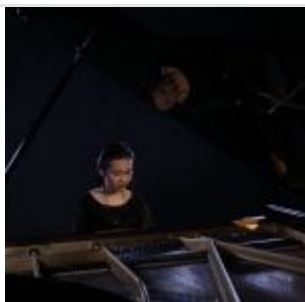
The unfamiliar environment and language barrier of a foreign country put the artist in a struggle and dilemma of cognitive differences and interpersonal relationships at the crossroads of two cultures, Chinese and English.

From birth to death, human beings explore outwards moment by moment, establishing connections with the outside world and recognising themselves from this process – a natural process but also extremely essential. When one opens ones mouth and pronounces a name, a whole new relationship is forged as a result – after having had this reflection, the use of family names was taken out of my everyday human behaviour and extended to building connections and even exploring life as an essential element.

This work was created in an attempt to sort out and express the process of interaction between me and the world in the deepest – and most primitive – language of my consciousness.

The artist has divided this work into six parts, arranging them in the order of the human life process, and making them flow continuously by incorporating the concept of Taoist life reincarnation.





Instagram: @kenna\_6\_

刘穆清 Muqing Liu is currently a BMus Music student at Goldsmiths, University of London. Having grown up in international schools in Shanghai, her cross-cultural background enabled her to develop intriguing outlooks on the world. With strong interests in Chinese language and literature, she attempts to fuse these into her music making. Muqing explores arts across a range of disciplines through creative research.

听潮 *Listen to the Tide*, soundscape composition, 4'22" (2023)

This soundscape is inspired by the symbolism of 'water' in Tao Te Ching where water has the great power to flow into everything but with ease and grace. Muqing investigates the movement of the water through this soundscape recording of the river flowing and by the perception of related sounds.

The recording was made along the Thames Foreshore at Greenwich near Cutty Sark, where two specific sites were chosen to record the movement of tides via various sounds of ebbs and flows particularly. Muqing also uses music improvisation with minimalist compositional techniques to demonstrate both her own interpretation of the continuous and steady flows of the tide movements and the actual sounds of the water recorded.

## Vero Liu

Instagram: @vero\_liuyang

Vero Liu is a designer, researcher, editor and writer. Her design practice examines critical gender theory. She is exploring reconfigures relationships between theory and practice. Design as the vehicle for her to explore the narrative of identity, body and power in timely cultural context. She is specialising in Chinese culture, critical gender theory and media. In addition to design and academic work, she works as staff writer, editor and translator specialising in design, fashion and art for multi-international magazines, online media and publications.



*If you love me*, object/ installation (2019)

This artwork is a research-based project on reproductive coercion. Reproductive coercion is not a new phenomenon, but it has recently been recognised as prevalent among women of reproductive age as a distinct type of domestic abuse in 2010. This phenomenon caused serious damage for women during the covid period. It still hasn't been widely aware in Chinese culture context. There is a big group of



coercion without awareness. These scenes include stopping woman from using contraception, making efforts to sabotage her use of contraception, such as poking holes on condom and so on.

To educate people understanding reproductive coercion is an essential and very urgent issue in contemporary Chinese context. This work also raises the question about if more choices of contraceptive productions mean more liberating for men, or for women? Who is taking the real power of reproduction? If media could in fact be a more subtle form to influence the phenomenon of reproduction coercion?

In long history, locket is the vessel for saving and protecting woman's most cherished and valued item. This locket work works as a symbolic object to create an intimate narrative, make a silent protest and responded to this specific social and cultural issue. There is an engraved sentence on the locket: if you love me. Although this work doesn't make sound, the audiences can feel the power, and heard the shouting and questioning from women who's suffering such domestic abuse embedded in this still installation.

## Xizan Liu

Instagram: [@xizanliu](#) Web: [soundcloud.com/xizanliu](https://soundcloud.com/xizanliu)

Xizan Liu is a sound designer and ambient music composer who draws inspiration from the natural world through deep listening and various field recording techniques. He integrates field recordings, found objects, and technologies to create immersive sonic landscapes that evoke emotional responses from listeners. Currently, Xizan is pursuing an MA degree in electroacoustic composition at the NOVARS Research Centre to further explore the vast potential of sounds through sound art and experimental music.

《西岩寺》 *Xiyan Temple*, Ambient, Soundscape, 4'19" (2022)

Xiyan Temple is situated in a Hakka village where the composer was born. He recorded various sounds during one of his mother's prayer trips, including environmental soundscape, Kau Chim, prayers, monks' chants, etc. Over the past 13 years, his mother has been going there for charity and to pray for families. The composer sought to blend modular synthesisers with field recordings to compose an ambient music piece that captures the pure kindness demonstrated by his mother's perseverance over these 13 years.

While these sounds may be familiar to some people, they are to some extent disregarded or silenced like other familiar things in daily lives. Sometimes, unconditional love between people is concealed within these familiar sounds and objects.



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Instagram: weilin8553 Web: [w-e-i-l-i-n.com/](http://w-e-i-l-i-n.com/)

Wei Lin, a Chinese interactive visual artist now based in London, seamlessly blends product design, ceramic art, and digital interactive technology in his creative pursuits. An award-winning installation designer, he's earned prestigious accolades like the Lumen Prize and Muse Creative Awards with a gold distinction, along with two silver A'Design Awards. Fueled by the convergence of art, science, and business in our advancing technological world, Wei Lin draws profound inspiration from nature.

Deeply connected to its serenity and grandeur, Wei Lin innovates at the intersection of technology and nature, creating immersive experiences that connect individuals with the natural world.

Instagram: aiden502.zhang Web: [dingyezhang.com/](http://dingyezhang.com/)

Dingye Zhang is a London-based technical artist born in China, specializing in VR/AR creative art development, with a focus on engine development, visual effects, and digital interactive arts. Renowned for constructing immersive digital worlds, he is driven by a passion for continuous technological breakthroughs.

Through innovative technology, Dingye aims to provide richer experiences, elevating individuals' perception and interaction with the digital landscape.

Instagram: tianyuan\_zhang\_ Web: [tianyuanzhang-tina-arts.com/](http://tianyuanzhang-tina-arts.com/)

Tianyuan Zhang is a London-based, Chinese-born artist, programmer, and Ph.D. student at Goldsmiths University. She specializes in the interaction area of arts, touch, body movement, and XR, skillfully merging virtual reality technology with e-textiles. Her work goes beyond traditional boundaries, creating immersive experiences that redefine the interplay between art and technology, showcasing a unique synergy in interactive storytelling.

Web: [infojoehunt.wixsite.com/joehunt](http://infojoehunt.wixsite.com/joehunt)

Joe Hunt is a composer and music producer based in Manchester, studying composition at the Royal Northern College of Music. With a particular interest in creating a sense of immersion with his music, Joe writes for many media including film, video game and the concert hall, as well as purely acousmatic music for headphones and speakers.

His neoclassical compositions draw from many sources, including spectralism, musique concrete instrumentale, ambient and electronic music. His digital skills as a producer are reflected in his electronic compositions, film scores, alternative rock albums and the library of collaborative beats he co-writes and produces.



Susannah Roman is a London born, Manchester based cellist. As a soloist she is interested in 17th and 20th century music and enjoys exploring fusion genres. She is interested in interdisciplinary arts and enjoys collaboration as a way of expanding creativity and exploring new ideas.

Huang Zitong, an artist based in London and a celebrated Chinese dancer who currently holds a position at the Confucius Institute, Goldsmiths, University of London. Esteemed as an honorary primary school principal, she is also a passionate philanthropist dedicated to impoverished areas. Specializing in art education, Huang has been honored with multiple international dance and film awards, receiving accolades across various media. Her journey as an artist exemplifies a harmonious blend of talent, altruism, and dedication to education.

*Sensing Nature*, interactive augmented reality experience (2023)

Created by Tianyuan Zhang, Wei Lin, Dingye Zhang; Composer: Joe Hunt; Cello: Susannah Roman; Executive Producer: Zillah Watson & Katie Grayson. Supervised by Marco Gillies

Sensing Nature is designed to give the audience the feeling of awe that connecting with the natural world can bring. Touching and exploring the textiles and textures of the magic tree triggers a flow of layered interactions bringing together art and music to lift the spirits. Each individual's sensory experience will be unique.

*AR body music: Interactive guzheng performance*, live virtual reality performance art (2023)

AR body music is created to encourage everyone to play Chinese instrument- Guzheng 古筝 without training. It uses AR tech to track your hands, turning your body into a musical instrument. Move, and you make music, breaking cultural barriers. Explore this fusion of tradition and tech, where anyone can become a Guzheng player with simple body movements.

Created by Tianyuan Zhang, Performed by Zitong Huang,

Guzheng Composer: Hanzu Deng Special thanks: Supervised by Marco Gillies

## Mengyan Luo

Instagram: @luomengyan

Luo Mengyan is an artist and interior designer hailing from Fujian, China. Luo's projects are primarily based on her personal connections with the outside world, exploring the relationship between people and objects, space, and emotions. Mengyan is a student of Goldsmiths' Art department.





*‘In the beginning of all things, the Great Way is exceedingly simple, and it evolves into complexity.’ – Laozi, Tao Tè Ching*

*The Vessel*, wood, clinkstone, sand, boat nails, fishing line, 155 x 155cm. (2023)

Returning to the original and simplest path to nature, Mengyan aims to discover true simplicity and tranquility within the intricate relationships of all things.

## Dr. Anna Troisi

Dr. Troisi is a digital artist, programmer, performer, experimental electronic musician, composer, builder of instruments, and data fetishist.

Dr. Troisi has a background in computer science, music, computer music, neuroscience, and a PhD in nanotechnology. She is deputy chair of the UAL REKESC Research Ethics and Knowledge Exchange Sub-Committee and member of the CCI Research Committee and REF group.

Over the past fifteen years, she has developed a unique and multifaceted approach that marries fine art, music, electronics, and empirical datasets, culminating in what I have termed “sensing data.” This framework serves as the backdrop for her artistic endeavors, which strive to merge empirical data with creative expression in a manner that aligns with the principles of ‘Design for Change.’

### 《没有杀戮》 Méiyǒu shālù, acousmatic composition (2023)

At its core, this composition utilizes Chinese characters, specifically “without killing” [沒有殺戮], as a graphic score, merging the realms of visual art and sound in a profound and thought-provoking manner. This graphic score, instead of traditional musical notation, serves as a powerful representation of the message of pacifism and non-violence.

*Méiyǒu shālù* serves as a vehicle for conveying my pacifist message. It invites viewers and listeners to contemplate the profound impact of non-violence and the absence of conflict, suggesting that true power lies not in the noise of battle but in the serene stillness of peace.



shape, becomes an integral part of the sonic landscape she creates.

This choice of words as the graphic score is not coincidental but rather serves as a reflection of my unwavering commitment to pacifism. It embodies the artist's belief in the power of non-violence, as inspired by the teachings of great peacemakers throughout history. The composition itself is an acOusmatic journey that explores the delicate interplay between sound and silence, form and invisibility.

Her work seeks to challenge conventional perspectives, encouraging viewers and listeners to explore the intricate relationship between sound and silence, form and invisibility, and the enduring influence of Chinese culture on contemporary art and philosophy. This composition offers a unique and thought-provoking experience for all who encounter it.

## Yangzi Qiu



Web: [qiuyangzi.com](http://qiuyangzi.com); Instagram: @qiu\_yangzi

*Unborn*, Mixed media sculpture (2023)

*Unborn* is a mixed media sculpture integrated wet plate collodion photography with kinetic structure and olfactory sensitivities. It symbolises the cycle of birth and death, raises a thought of the meaning of life and the original quality of all things in nature. No matter how long or short the life is, live in the moment.

Further details [here](#).

*Cloud and Stone*, Pigment print in oriental paper, 20 x 25 cm, China (2015)

Cloud and Stone started in 2015 and has covered multiple cities in China, Japan, United Kingdom and North America. Cloud and stone represent the “Ying” and “Yang” elements in the world and show the balance of them. Cloud watches stone, stone watches cloud. Cloud is also stone, stone is also cloud. They are actually the same. They are both from one, It is just we have forgotten what it originally looked like and who we were in the beginning.

Further details [here](#).

*Flowing Reality*, Gelatin silver print, 90 x 70 cm, London (2019)

Moon in the water, Flower in the mirror. What is Reality? Whether what we think of reality is reality itself, or just a reflection of reality? For millions of years, the surface of the world has been largely



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cities and live in them as our reality. What will cities look like millions of years from now? What will be the reality that remains? Silently, perhaps the answer to reality is in the flow.

Further details [here](#).

### *Smile*, Mixed media sculpture (2023)

*Smile* is a lost wax bronze sculpture with raw tiger eye crystal. It raises a thought regarding suffering in life and how we get along well with it. Life has different types of suffering: birth, aging, sickness, death, being apart from loved ones, not getting what one wants, etc. We might be cracking inside and silently cry, asking why. But no matter how big the waves are, no matter how much that hurts, and no matter how many holes and wounds are left, we can still smile and move forward. Smile, what doesn't kill you makes you stronger.

Further details [here](#)

### *Rotation*, Gelatin silver print, 160 x 130 cm, Paris (2021)

*Rotation* series researches the relationship between humans and nature, also bringing a rethink of personal space and public space balance after urban development. It started since 2021 and cooperated with 20+ organizations in different countries and 80+ artworks been created which will be continued.

*Though we are separated in different places,  
The sky is connected,  
As if it is the path guide me towards you.  
Close your eyes and feel it, we are bound together.*

Further details [here](#).

### *Inside the Inside*, Mixed media sculpture (2023)

'Inside the Inside' is a mixed media sculpture recently created with 360 degree viewing experience combined with visual and olfactory sensitivities. It symbolises biological evolution and the cherished timeless love between partners in life.



*‘This preservation of favourable variations and the rejection of injurious variations, I call Natural Selection. It may be said that natural selection is daily and hourly scrutinizing, throughout the world, every variation, even the slightest; rejecting that which is bad, preserving and adding up all that is good; silently and insensibly working, whenever and wherever opportunity offers, at the improvement of each organic being in relation to its organic and inorganic conditions of life.’ – On the Origin of Species, Chapter IV – Charles Darwin.*

A curved tintype photograph made by the 19th century wet plate collodion technique on an aluminium sheet. Here is to add another layer to the sculpture, as if it is another window to go inside/ outside of the photo. The invisible and visible relationship in the evolutions lead to the development of the world and nature, silently and slowly, it changes.

Further details [here](#).

*Half the world away*, Cyanotype photography scroll (2023)

*Half the world away* 《咫尺天涯》 is a 0.97 \* 10 meters cyanotype camera-less photography scroll in lightweight oriental hand-made paper. Chance is the key concept through the process integrated with artistic control to bring the uniqueness and uncertainty of the artwork. When you are half the world away, our hearts are bound with each other as if you are in front of me; When you are by my side, but we don't communicate with each other then it is like half the world away, It all depends on our state of mind. — “Zuo Zhuan” 651 BC Cyanotype is a slow-reacting photography printing formulation sensitive to a limited ultraviolet and blue light spectrum announced in 1842.

I chose blue and green colors in the final artwork as it is associated with the blue-green realms (qing lu 青綠) mode of Chinese landscape painting established in the Tang dynasty (618–907). Painted



world away. It symbolises biological evolution and the cherished timeless love between partners in life.

Further details [here](#).

## Yanbing Tian

Instagram: @Yanbingtian

Yanbing finished his BA and MA in CAFA and RCA's Printmaking department. He is currently undertaking PhD studies in the UAL LCC sound art department. His works often use personal experiences as the starting point to discuss philosophical thinking arising from different cultural backgrounds. Post-process images through sound is an important method in her work.



*Boundaries*, Audio-Visual Media (2021)

In this work, Yanbing invited 8 friends to “live” in these buildings. These buildings are the photos he took of the community where he lives in China during the epidemic. People live in boxes of concrete, isolated and connected to each other.

### *“Where are your boundaries?”*

The artist asked this unrestricted and borderless question to eight people with whom he had varying degrees of relationship and embedded their interview videos in different rooms. The intricate boundaries between people allow them to give feedback from multiple perspectives when facing the same problem.

*Porcelain Stone Porcelain*, Porcelain stone, digital print on chinese paper, plaster mould, variable size (2017)

Yanbing recorded the original shape of a Chinese stone with a plaster mould, then crushed the Chinese stone and turned it into porcelain clay. Eventually, he pressed it back to its original shape with the mould he had and fired it into a ceramic work at a high temperature.





undergone constant changes. Can this Chinese stone still be regarded as the original stone? This work investigates whether form or matter determines the identity of the object. If enlarging upon this idea, a human identity like this Chinese stone, is hard to define while experiencing eternal changes.

*Mechanical Calligraphy*, Semi treated rice paper, ink, acrylic, 34cm x 70 cm x 100cm (2020)

Yanbing used screen printing to print a red straight line on rice paper, and then tried to copy the straight line like a machine by using a writing brush. In Chinese calligraphy, there is a learning method called Miaohong. People practice by imitating and copying standardized samples.

*‘In the process of copying straight lines, I always need to struggle with the softness of the writing brush and control my body. With the repetition over and over again, I seem to have finally become a machine, almost to be captured by a kind of mysterious feeling. But the lines on the paper tell me that I have never drawn an absolutely straight line.’*

## Chao Wang

Youtube: @deebai8776/videos

Chao Wang, also known as Voed, is an artist, researcher, and educator. Currently a practice-based PhD candidate in contemporary art at Central Saint

Martins, UAL, London. Through photographic, digital, and peripatetic projects, his research investigates the mentality of contemporary urbanites in relation to optical technology, urban development, political visual language, and the cultural translation of space. Based in London, he won the 2019 John Ruskin Prize and became a companion of the Guild of St. George.

Chao established his personal studio in 2019 and continues to teach as a tutor in contemporary art. Recently in his doctoral research, he focuses on the three-dimensional scanners as a form of optical technology and the concept of flâneur which has been subject to an ethical turn, and questions the technological production and perceptive role that urban images play in urbanites' negotiation



SHENZHEN.

*9 Minutes 38 Seconds of Formless Walk*, digital video, 9 min 38 sec, 1080p (2023)

Amidst the ever-shifting, ephemeral, and fluid landscape of the metropolis, I find inspiration in Charles Baudelaire's response to the dynamism of his 19th-century Paris, adopting a flâneur's mindset to accentuate contemplation and subjectivity within my urban existence.



On August 10, 2023, I calculated the optimal exposure time surrounding my home for the film that I had. With a deliberate approach, I opened the camera's shutter for the duration of 9 minutes and 38 seconds while strolling around, and, at the same time, manually and constantly winding a roll of film until it was fully expended. The culmination was a singular image created from an entire roll of film, later transf

ormed into a 9 minutes 38 seconds video, capturing my meandering journey—neither entirely contrived nor objectively precise. This camera operation becomes, for me, an artful response, a counterpoint to the inherent logic of the camera itself and the established codes of the photography industry. Through this, I strive to uncover authenticity, channeling my discerning gaze in search of the ur-form of the city's image, one that resonates with the authenticity and subjectivity of my sweeping eyes.

## Chen Wang

*Text Me*, Live music performance (2023) performance

*Text Me* is an interactive live performance that blurs the boundaries between composer, performer, and the audience. In this innovative composition, the artist invites the audience to actively participate in shaping the sonic landscape using their text messages. This collaborative experience pushes the boundaries of traditional composition and performance, creating a dynamic and evolving piece that is co-created in real-time.

## Shikun Wang

web: [wangshikun.com](http://wangshikun.com); instagram: @shikunwang\_artist



of Fine Arts as an outstanding graduate in 2016. In 2023, he graduated from Goldsmiths University, University of London with MFA in Computational Art. His works have been recorded in many academic Chinese publications of note and exhibited in several art museums and institutions in China.

镜中垂钓 Angling in the mirror form,

*Angling in the Mirror*, this installation explores in depth the relationship between the self and the individual's heart, as well as the concept of self-fulfillment through meditation. The core structure of the device is a circle of continuous birth and death, which is constructed in the trajectory of formation and disappearance.

## Yufeng Wu

Instagram: [yufeng\\_www](#); web: [yufengwu.net](#)

Yufeng studied MFA Fine Art at Goldsmiths and his current research and practice focus on different materials and mediums, such as installation, moving images, and painting. His creation revolves around the memory scenes he grew up in, with Spaces such as toilets and houses becoming condensed storylines. He presents the creation in unique spaces and creates and establishes a new field system based on the research of the space (toilet, bathroom, bedroom, ecology system, etc).



He visualizes these familiar stories with his own experiences. He uses the commonality of myth and space, that is, they both have fictional commonalities that can be modified and edited by anyone, for artistic practice. Those landscapes describe the funny and unique balance between public and private in a practice of blurring boundaries about definition of queerness. His works often develop in two similar ways, one deriving from the study of particular fields as described above; On the other hand, he conducts queer research on myths in the Chinese context, including the vague neutral image of Nezha, Pangu's pursuit of fate, and Nvwa's creation of human beings. Because of this, concepts such as clay, vague human form, and cause and effect are often used in his creations.

*Causality*, metal frames, clay, hot melt, adhesive, nails, balloons, bandages, branches, nets, paper clips, spray-paints (2023)

*I believe in karma, blood and destiny,*



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*because of identification,  
and whether this is part of destiny.  
Nezha is a rare ambiguous gender presence in traditional  
Chinese mythology,  
incarnated from a ball of flesh, using lotus root as its body,  
and then returning the flesh to its parents by cutting its bones  
and removing flesh.*

Breath, Oil painting stick, Acrylic, clay on canvas (2023)

*That unspeakable moment was like walking underwater  
breathing in and out,  
Seeing a personal illusion created in the absence of gravity,  
floating around,  
clinging to my breath,  
Making me unable to say, as long as I was still walking,  
it didn't matter who I was.*

## Zhen Wu

Wu Zhen is a multimedia artist, projection designer, short film director, and illustrator. He has worked as a video director at different product launch events in China, such as with the Shanghai Acrobatic Troupe, the Research Institute of Jin Opera, etc. and was a multi-media designer for the Opening and Closing Ceremony Beijing 2022 Paralympic Games.





Professor at the Department of Art Design at Beijing Dance Academy in China.

### *The Song of GuQin, Chinese Ink (2023)*

This digital dance work combines classical Chinese dance with Chinese ink paintings to tell the story of a poet who loses his way and mistakenly enters the wonderland of fairyland. The author chooses some famous ancient Chinese paintings and lets the dancers jump into these paintings, where fairies fly in the sky and a young couple sits in the mountains and forests to play, interacting with the ink and water through the elements of Chinese dance movements such as water sleeves, sword dance and so on.

This work includes traditional Chinese guqin music. According to Lao Tzu's philosophy, through the travelogues of ancient poets, visible and imagined invisible mysterious worlds are intertwined.

Meng Xie/AOI

Instagram: @aoi\_art2022

Independent artist, singer, telecommunication engineer, former science student, ACG lover. She loves to explore different genres and forms of art rather than stick to one. Keep calm and be curious.

### 万物生 *Every Living Thing*, Clay, Aluminum, Acrylic (2023)

In Taoism, everything is generated from the "one". I choose to express this big complex world of human and nature with simple meaningless white clay. As in ancient Chinese myth, the human is created by goddess Nüwa out of mud. Aluminum was used as the plants to create the sense of flowing and growth, the technique is inspired by Japanese flower arrangement Ikebana, which is also influenced by Chinese philosophy that to create a harmony of Tian, Di, Ren (sky, earth, human).

The work is colorless, just like every creature on earth when they born. but with the projection of color lights, it will become colorful, and by their shadow the meaningless fragments form a great image of everything and become meaningful. Great Sounds Seek Silence, and next phrase is Great image is formless, the macroscopic scenario of things always appears like nothing.

The work is colorless, just like every creature on earth when they born. but with the projection of color lights, it will become colorful, and by their shadow the meaningless fragments form a great image of everything and become meaningful. Great Sounds Seek Silence, and next phrase is Great image is formless, the macroscopic scenario of things always appears like nothing.

### Qing (Serene) Yang







Her creative journey delves into the juxtaposition of contemporary digital media with ancient natural philosophies, exalting beauty and intricacy. She employs a fusion of digital tools with by-frame hand-drawn animations, constructing abstract and surreal landscapes adorned with intricate patterns, vibrant hues, and fluid forms.

*Bamboo Basket Dips, Emptiness and Fulfillment*, animation (2023)

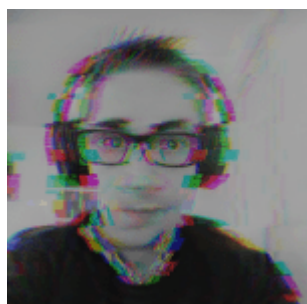
Endless attempts recur, often stumbling on the path of planned progress. Achievements, post the passage of time's ferment, seem incomplete, ultimately disrupting the preceding logical sequence. All the planning and plotting, time and again, have been akin to fetching water with a bamboo basket. Always, what I obtain deviates from my initial expectations.

*Trigger*, animation (2023)

Depressing the minuscule trigger unveils the gateway to myriad worlds. As in today's society, a single individual incident can set off a thousand layers of public opinion, where various groups add their own shades, and the echoes and waves never fade.

## Hristo Yordanov

Web: [cosmopolitdesign.com](http://cosmopolitdesign.com); Instagram: @cosmopolit



Hristo Yordanov, a London-based multidisciplinary digital artist and former Goldsmiths student, who creates diverse art forms, including installations, physical light objects, interactive pieces, moving images, multimedia projections, and performances. His work addresses contemporary themes, encouraging viewers to critically examine social, philosophical, and cultural issues. In the Great Sounds Seek Silence Exhibition, Hristo presents an installation projection exploring the relationship between Time and Cosmos as part of the Cosmic Time series. These works challenge the audience's perception of time and its temporal experiences.

These works delve into the concept of time as a silent, omnipresent force in the universe. The installation reimagines time as a dynamic, unconventional entity that exists beyond traditional clocks. Just as time and silence coexist and interact, Hristo's artwork portrays time as a fluid and distorted dimension, engaging with light and human presence.

This connection highlights Taoism's exploration of the interplay between contrasting elements – in this case, the intangible nature of time and the presence of viewers, all within the realm of light,



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*Cosmic Time: Object 1 (Time is... Time is not...)*, interactive light installation, Hristo Yordanov (2022)

This work is an art installation which incorporates projection and physical computing around the Time – Cosmos relationship. The programming code runs generative drawings as a projection over the object, which displays the chronological time and asks questions about what time is and, after a minute, reveals a new controversial answer. It is a looping, repetitive and linear representation of the time with a tweak of randomness.

When you try to discuss time in the context of the universe, you need the simple idea that you isolate part of the universe and call it your clock, and time evolution is only about the relationship between some parts of the universe and that thing you called your clock.

*Cosmic Time: Object 2 (Time is an illusion)*, interactive light installation, Hristo Yordanov (2022)

It is a cosmic game of light reflections, colours, and human presence, in which the object activates specific light-changing patterns depending on the viewer's distance from the art piece. There is no connection with the clocks as we know them.

The installation presents the present time as a temporal interactive experience that is distorted and warped. Do you agree that time is an illusion swirling in the infinite sky?

## Zheng Yuan

Instagram: @zhengyuan\_\_ Web: [2023.rca.ac.uk/students/zheng-yuan/](https://2023.rca.ac.uk/students/zheng-yuan/)

Chinese mixed-media artist Zheng Yuan delves into the delicate dance between organic and artificial realms, harnessing AI in his craft. Central to his oeuvre is portraying humans and plants in symbiotic harmony, challenging anthropocentric views and underscoring their mutual significance. Zheng's art beckons viewers to reconsider their bond with nature and reflect on their role in a post-human epoch.

Zheng's creations incite introspection and debate, urging a deeper appreciation of life's intricate web and the imperative of ecological harmony.

*Symbiotic body 1* Material: silk, ink, tree root, PLA, copper, jade, orchid, 70 x 45 x 25cm

*Symbiotic body 2* Material: silk, ink, roots, quartz powder, copper, jade, 60 x 60 x 25cm

*Symbiotic body 3* Material: silk, ink, tree root, PLA, copper, jade, orchid 40\*40\*38cm



CONTROL OVER NATURE.

Employing a hybrid approach, the sculptures intertwine orchids and potted plants, intricately incorporating the artist's own ears. This artistry of symbiotic fusion veils the human form, symbolizing the theme of decentralizing human existence. The subtle presence of ears within the sculptures acts as a concealed clue, subtly alluding to the enduring presence of humanity.

Integrating Chinese traditional craft, particularly the delicate artistry of velvet flower making, we witness the harmonious collaboration between humans and nature.

Qiuxia Zhang

Instagram: qiuxial95

Qiuxia Zhang is an artist who works across a variety of mediums, including painting. She explores the aesthetics of the relationship between colour blocks, lines and shapes, and uses blocks and strips to build up the inner logic of things, conveying the spirituality and reflection on oneself beyond the surface



*Andata*, Fabric, Wood, 150 X 28 cm (2023)

Andata means outward journey, and in music, it means going at an easy pace. This work wants to convey a quiet strength and a focus on inner feelings through the rhythmic relationship between quiet colors, soft lines, and harmonious shapes.

*Aqua*, Fabric, Wood, 24 X 31.5 cm (2023)

Aqua, which means a light blue-green colour, also means water. Water is a wonderful substance that has a high symbolic meaning in China; it is a symbol of balance. This work is about conveying a spiritual balance through silent shapes, colours, and lines that create a rhythmic rhythm. This work is about conveying a spiritual balance through the silent shapes, colours and lines that create a rhythm.

Zhongdao Zhou and Lihua Zhang

*The Autumn Moon over Cambridge*, Ink on paper and poem, 40cm x 60cm, Lihua Zhang and Pengcheng Zhou (2023)

## 《康桥秋月》—周鹏程



以/花/水/为/舞，/以/月/为/镜/照/天。

灵滋亲友爱，犀照地人天。

运命何修际，咨嗟感岁年。

### *The Autumn Moon over Cambridge*

*The red maples are dancing in the evening smoke, and the  
frosty moon is floating on the orchid boat.*

*A mesmerising dance in Cambridge, as ripples on the waters'  
mirror.*

*The spirit is nourished by the love of relatives and friends, and  
the rhinoceros shines upon the Earth, man and the heavens.  
How can one control destiny? I lament each passing year.*

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OF THE ARTIST.



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