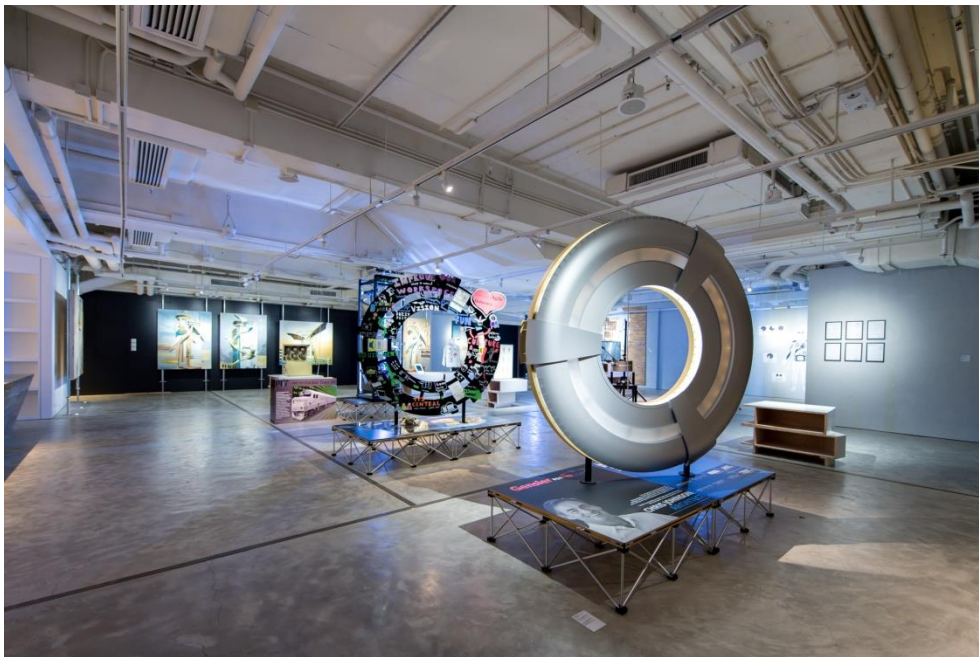


Press Release

For Immediate Release

***The K11 Art Foundation and Serpentine Galleries jointly present the group exhibition HACK SPACE***

**From 9 November to 8 December 2016 in Shanghai chi K11 art museum**



Serpentine Galleries and the K11 Art Foundation are pleased to continue their collaboration, which begun with the presentation of the group exhibition HACK SPACE in Hong Kong (22 March – 24 April 2016), by presenting a new edition of the HACK SPACE exhibition at the chi K11 art museum in Shanghai.

HACK SPACE is a group exhibition with artists including aaajiao, Cao Fei, Cui Jie, Guo Xi, Hu Qingtai, Firenze Lai, Li Liao, Liang Shuo, Simon Denny, Toa Hui, Xu Qu and Zhai Liang. HACK SPACE is a collective revisiting of themes raised in Simon Denny's exhibition Products for Organising at the Serpentine Galleries (25 November 2015 – 14 February 2016). The artists were carefully selected for the exhibition following joint studio visits by the KAF team together with Serpentine Artistic Director Hans Ulrich Obrist and artist Simon Denny.

The exhibition takes at its core the theme of hacking space – the idea that place, territory and infrastructure can be radically adapted in unorthodox ways to solve problems. HACK SPACE sits adjacent to the phenomenon of Shan Zhai(山寨), a widespread term in China often associated with Chinese “silicon valley of hardware” city Shenzhen. Originally used to refer to a bandit stronghold outside government control, it has today become shorthand for fake or pirated products, from mobile phones to digital cameras, among many other products. From New Year galas to medicine and movies, Chinese consumers encounter Shan Zhai in almost every aspect of their daily lives. The Shan Zhai phenomenon is no longer only restricted to low-cost fake products, it has become associated with how a certain type of Chinese company achieves success without following conventional wisdom and develops competitive advantage through innovative hacks.

Redefining notions of innovation, one of the leading values of today’s world, through an unconventional organisational, social and spatial arrangement, the hacker-like Shanzhai principle is an underlying link between the exhibited works in HACK SPACE. Drawing themes from Simon Denny’s exhibition at the Serpentine Galleries, which compared hacking culture and innovation in different contexts, the exhibition brings together practices that question, cheat, flip, redefine and short-cut notions of space, buildings and creative practices.

First staged in K11 Art Foundation’s pop-up venue in Hong Kong, a space that continues to shape the cultural scene and urban landscape around Hong Kong, HACK SPACE formed an alternative hacker narrative, weaving moments from the history of western hacker activity with artworks that rethink space through unconventional methodologies of making and thinking. Both exhibitions in Hong Kong and Shanghai, present works by eleven artists entering into dialogue with the work of Simon Denny, who designed the layout of the exhibition as a ‘skyline’ of sculptures, installations and video works. Many of the works sat on pedestals that Denny had refashioned from a display occupying the room before HACK SPACE. A physical open-sourcing turned sculptural framework, these ‘distributed’ pedestals suggest the alternative networks redefining innovation in Hong Kong, Shenzhen and beyond. On the occasion of the Shanghai edition of the exhibition, new works by Zhai Liang and Xu Qu’s, notably the latter’s most recent work *I Ching* (2016) will be presented.

KAF and the Serpentine Galleries share the mission of supporting outstanding contemporary artists and bringing their work to a world stage; shown in Shanghai, HACK SPACE extends understanding of cutting-edge Chinese and international artists among a broader public in Greater China.

Adrian Cheng, Founder of K11 Art Foundation and K11, said:

“We are delighted to bring the work of these extraordinary artists to a new public in Shanghai in continuation of this important collaboration. This exhibition forms part of KAF’s overarching goal to incubate the careers of outstanding artists and to deepen understanding of the exceptional contemporary art scene in China through fostering cross-cultural dialogues. It demonstrates the concept of hacking space, or, how problems can be resolved by employing unconventional measures to adapt places, territories or infrastructures. As such, brand new contents and definitions emerge through unconventional organisational, social and spatial arrangements.”

Hans Ulrich Obrist and Amira Gad, Artistic Director and Curator, Serpentine Galleries, said:

“The Serpentine Galleries is delighted to continue its collaboration with the K11 Art Foundation. The HACK SPACE exhibition was first presented in Hong Kong, which was the Serpentine’s first exhibition in Hong Kong as well as Hans Ulrich Obrist’s first curated show in Hong Kong. For this exhibition, Simon Denny has taken up the role of an artist as well as a curatorial one in closely engaging with the conversations between Hans Ulrich Obrist and Amira Gad in developing the concept of the exhibition. It was clear to us from the beginning that it would be important to contextualise Denny’s Serpentine’s exhibition 'Products for Organising' to the local scene and this is the methodology we have adopted in both Hong Kong and Shanghai.”

**More Information:**

*Guan Xiao*: HACK SPACE, chi K11 art museum, 9 November – 8 December 2016

[k11artfoundation.org](http://k11artfoundation.org)

**Opening Reception:** 8 November 2016, from 5pm

**Exhibition Period:** 9 November – 8 December 2016

**Opening Hours:** Monday-Sunday 10:00 – 20:00, last admission at 19:00

**Curators:** Hans Ulrich Obrist and Amira Gad

**Venue:** chi K11 art museum

**Address:** 300 Huaihai Road Central, near South Huangpi Road, Huangpu District, Shanghai



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**For press information contact:**

**K11 Shanghai**

Jessica Ye

Tel: +86 021-23103023

E-mail: jessicaye@k11concepts.com

Doreen Lu

Tel: +86 021-23103014

E-mail: doreenlu@k11concepts.com

**RAX Marketing Services Co. Ltd. (Shanghai)**

Trista Chen

Tel: +86 021-61202579

E-mail: trista.chen@zenithicom.com

**About the K11 Art Foundation**

Founded by Adrian Cheng in 2010, the K11 Art Foundation (KAF) is a registered not-for-profit organisation that supports the development of Chinese contemporary art from Greater China by providing a creative platform that nurtures artistic talents and brings them to the international stage. The Foundation also serves as an incubator for young Chinese curators.

KAF has embarked on many international collaborations, including with the Fundació Gala-Salvador Dalí in Spain, Serpentine Galleries, Institute of Contemporary Arts (ICA) in London, Centre Pompidou, Palais de Tokyo and Musée Marmottan Monet in Paris, and the Metropolitan Museum of Art and The Armory Show in New York, showcasing Chinese talents and the voice of the young generation.

With eleven studios for its Artist-in-Residence programmes in the K11 art village in Wuhan, KAF serves as the unique incubating springboard for young and emerging contemporary Chinese artists to create new and meaningful works. Beyond traditional art spaces, K11 art village serves as an innovative exchange platform between local and international artists.

Through research, initiatives and partnerships, KAF offers the Chinese public a diverse range of programmes and exhibitions fostering the appreciation of arts and culture.

[www.k11artfoundation.org](http://www.k11artfoundation.org)

**About Simon Denny's exhibition** Products for Organising was first presented at the Serpentine Sackler Gallery in London (25 November 2015 – 14 February 2016). An extended version of the exhibition, titled Business Insider, travelled to WIELS Contemporary Art Centre in Brussels (20 May – 14 August 2016). A new iteration of the exhibition was conceived in collaboration with the K11 Art Foundation and turned into the group exhibition HACK SPACE presented at K11 Art Foundation's pop-up venue in Hong Kong (22 March – 24 April 2016), which is traveling to the chi K11 Museum in Shanghai (8 November – 8 December 2016). The tour of the exhibition Products for Organising will end at the Contemporary Art Center (CAC) Las Vegas (16 December 2016 – 12 February 2017). For more information, please contact [press@serpentinegalleries.org](mailto:press@serpentinegalleries.org).

**About Simon Denny** (b. 1982 in Auckland, New Zealand) is an artist working with installation, sculpture and video. He studied at the Elam School of Fine Arts at the University of Auckland, New Zealand and at the Städelschule, Frankfurt. Selected solo exhibitions include MoMA PS1, New York (2015); Portikus, Frankfurt (2014); MuMOK, Vienna (2013); Kunstverein Munich, Munich (2013); and Aspen Art Museum, Aspen (2012). In 2012, Denny was awarded the Art Basel Statements BaloiseKunst-Preis. Selected group shows include Lyon Biennale 2015; After Babel, Moderna Museet, Stockholm (2015); Europe, Europe, Astrup Fearnley Museet, Oslo (2014); Art Post-Internet, Ullens Center for Contemporary Art, Beijing (2014); Speculations on Anonymous Materials, Fridericianum, Kassel (2013); Image into Sculpture, Centre Pompidou, Paris (2013); and Remote Control, ICA, London (2012). Denny represented New Zealand at the 56th Venice Biennale 2015 and was included in the central curated exhibition in 2013. He was included in the Lyon Biennale (2015), Montreal Biennale (2014), as well as the Sydney Biennale and the Brussels Biennale (both in 2008).

**About aaajiao 徐文愷** (b. 1984 in Xi'an, China) grew up in Xi'an, the ancient capital of the Qin and Han Dynasty known for the Terracotta Army. aaajiao's year of birth, 1984, coincides with George Orwell's dystopian masterpiece known for its vivid SciTech-driven imagination, an inspiration for his works. Many of aaajiao's works tap into the most current trends of thoughts around the Internet sphere, with a focus on the emerging controversies and phenomenon related to data processing, blogosphere/wemedia and filtered information. Recent exhibitions include Global Control And Censorship — ZKM | Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe (2015); The 2nd "CAFAM Future" Exhibition: Observer-Creator • The Reality Representation of Chinese Young Art, CAFA Art Museum (2015); Cosmos - Limited and Limitless, Existence and Co-existence Shanghai, 21st Century Minsheng Art Museum, Shanghai (2014); Thingworld — International Triennial of New Media Art Beijing, The National Art Museum of China (2014); The West Bund Architecture and Contemporary Art Biennale, Shanghai (2013); "One World" Exposition— Chinese Art in the Age of the New Media, Videotage, Hong Kong (2011), TransLife: Media Art China 2011 — International Triennial of New Media Art, The National Art Museum of China, Beijing (2011); Transmediale, Berlin (2010). aaajiao is the winner of the Art Sanya Awards Jury Prize 2014; a nominee for the OCAT — Pierre Huber Art Prize, and most recently, for the Young Artist of the Year of 9th Award of Art China.

**About Cao Fei 曹斐** (b. 1978 in Guangzhou, China) mixes social commentary, popular aesthetics, references to Surrealism, and documentary conventions in her films and installations. Her works reflect on the rapid and chaotic changes that are occurring in Chinese society today. She has participated in a number of international biennales including Shanghai Biennale, Moscow Biennale, Taipei Biennale, The 15th & 17th Biennale of Sydney, Istanbul Biennale, Yokohama Triennale, and The 50th, 52nd & 56th Venice Biennales. She also presented her projects at MoMA PS1, New York; BMW Art Car #18; the Serpentine Gallery, London; Tate Modern, London; the New Museum, New York; Guggenheim Museum, New York; MoMA, New York; Fondation Louis Vuitton, Paris; Palais de Tokyo, Paris; and Centre Pompidou, Paris. She was a nominee for the Future Generation Art Prize 2010 and the finalist of Hugo Boss Prize 2010. In 2006 she was named Best Young Artist Award by Chinese Contemporary Art Award (CCAA).

**About Cui Jie 崔洁** (b. 1983 in Shanghai, China) lives and works in Beijing. Her painting practice incorporates an expressionist take on contemporary China and the country's urbanism and personal aesthetics. Inspired by Orson Welles' multi-perspective, she applies various layers of images – some realistic, some imaginary – on her canvases. Each layer is meticulously executed to represent the transformation of China's urban-scape. Painted with calculated and deadpan brushwork and a warm and affective palette, Cui's landscapes and interiors make comparative studies of cities as

distinctive models or laboratories of China's open-and-reform attitude. Cui Jie graduated from China Academy of Art. Her works have been included in exhibitions, including MY GENERATION: YOUNG CHINESE ARTISTS, Tampa Museum of Art, Museum of Fine Arts, St. Petersburg; Oklahoma City Museum of Art, U.S.A (both 2014); 1st CAFA FUTURE: Sub-Phenomena (curated by Xu Bing and Alexandra Munroe), CAFA Art Museum, Central Academy of Fine Arts, Beijing (2012); Face, Minsheng Art Museum, Shanghai (2012); [4th Prague Biennial], Czech Republic (2009), Poetic Realism: An Reinterretation of Jiangnan – Contemporary Art From South China, Centro de Arte Tomás y Valiente, Madrid (2008); Notes of Conception, Iberia Center for Contemporary Art, Beijing (2008).

**About Guo Xi 郭熙** (b. 1988 in Yan Cheng, Jiangsu Province, China) graduated from the New Media Art Department at China Academy of Art in 2010 and then joined a two-year programme at the Rijksakademie in the Netherlands as an artist-in-residence. Xi later graduated from New York University with an MA in Studio Art in 2015. He is interested in the ways in which people perceive and interpret their world – specifically, the tough-to-crack nut that grows out of the convergence of such ideologies. By means of a dramatised sense of humour, he attempts to soften, or even break open this nutshell, in such a way that a trace of absurdity and uneasiness can be introduced.

**About Hu Qingtai 胡慶泰** (b. 1985 in Heilongjiang Province, China) is currently based in Beijing, China. He received his BA from the New Media Department at China Hubei Academy of Fine Arts in 2008. He works with a range of media, including performance, video, sculpture and painting. In his work, Hu focuses on the relationships between human beings and objects, as well as the relationship between humans. His practice emphasises a notion of creativity that often clouds people's understanding of artists and artworks. His works have appeared in a number of exhibitions, including Copyleft: China Appropriation Art, Power Station of Art, Shanghai (2015); Inside Out, the K11 art village, Wuhan (2015); Polyphony II, the Art Museum of Nanjing University of the Arts, Nanjing (2014); The Sociology of Oneself, Eslite Gallery, Taipei (2014); The 8 of Paths at Uferhallen, Berlin (2014), among others.

**About Firenze Lai 黎清妍** (b. 1984, Hong Kong) lives and works in Hong Kong. She graduated from Hong Kong Art School. In her paintings, Lai is interested in how the mind and the body can be adapted in different situations, whether consciously or unconsciously. Her practice embodies such situations, the relationship between individuals. Solo exhibitions include Turbulence at Mirrored Gardens, Guangzhou; 2015 Triennial: Surround Audience, New Museum, New York (both 2015); Social Factory, 10th Shanghai Biennale, Shanghai (2014), among others.

**About Li Liao 李燎** (b. 1982, Hubei, China) lives and works in Shenzhen, China. He graduated from the Fine Arts Department at Hubei Institute of Fine Arts, Hubei, China, with a BA in 2005. In his multi-media installations and performances, Li aims to expose the social complexities of simple environments that appear mechanical and mundane by raising questions about expectations and reality. Li has participated in the 2015 Triennial: Surround Audience, New Museum, New York (2015); Hugo Boss Asia Art. Rockbund Art Museum, Shanghai (2013); ON/OFF, UllensCenter for Contemporary Art, Beijing (2012); and rites, thoughts, notes, sparks, swings, strikes. A Hong Kong spring, Para Site, Hong Kong (2012).

**About Liang Shuo 梁碩** (b. 1976 Tianjin, China), graduated from the Central Academy of Fine Arts in 2000, majoring in sculpture making. Between 2002 and 2007, he taught Sculpture at Tsinghua University – Academy of Arts and Design. In 2005 and 2006, he was artist-in-residence at the Royal Academy of Art, the Netherlands. In 2009, he furthered his studies at the Central Academy of Fine Arts. He currently lives and works in Beijing. He has participated in the 9th Shanghai Biennale Reactivation (2012), the 3rd Shanghai Biennale (2000) and Busan Biennale (2004). His recent works have been exhibited at National Museum of China, Beijing; Today Art Museum, Power Station of Art, Shanghai; Guangdong Times Museum, Guangdong; National Museum of Contemporary Art, Seoul; National Museum of Singapore; Yerba Buena Center for the Arts, San Francisco; Groningen Museum, Groningen; Museum Het Domein, Sittard; Museum Beeldenaan zee, The Hague; The Gerrit Rietveld Academie; KAdE Art Centre, Amersfoort; Espai d'Art Contemporani de. Castello, Castello, Spain; Kunstneres Hus Art Museum, Oslo; and Museo Pietro Canonica, Rome.

**About Tao Hui 陶輝** (b. 1987, Chongqing, China) lives and works in Beijing. He holds a Baccalaureate in Painting from the Sichuan Fine Arts Institute, Chongqing (2010). Tao works with graphic arts, painting, video, objects and installation, making use of technological procedures and elements from Chinese tradition, mostly harking back to his childhood in inland China, in order to question notions of globalisation, virtual relationships and hegemonic thinking. The coexistence of different time periods and cultures, urban settings and rural living – typical of the Chinese context, where tradition and progress expire and reinvent themselves – is a staple of his work. He has been featured in exhibitions such as OÙ vas-tu, Espace des Arts Sans Frontières, Paris (2014); Positive Space, Times Museum, Guangzhou, China (2014), Leap Video Project, Hong Kong, China (2013); The Worst Show, Gland, Beijing, China (2012); WuSi Youth Art Festivals, Beijing, China (2011).

**About Xu Qu 徐渠** (b. 1978, Nanjing, China) lives and works in Beijing. Qu graduated with a Bachelor Degree in Fine Arts from Nanjing Art Institute in 2002, and continued his study at the



Braunschweig University of Art, Germany, under Prof. John Armleder and Brigit Hein. In 2008, he was awarded the title of Meisterschüler, and returned to Beijing as an installation artist with a range of concerns. His work has been exhibited extensively in China, Australia, Germany and Switzerland.

**About Zhai Liang** 翟良 (b. 1983, Houma, Shanxi Province, China) received his BFA in Oil Painting at Sichuan Academy of Fine Arts, Chongqing in 2006 and his MFA at the Central Academy of Fine Arts, Beijing in 2009. Recent exhibitions include Zhai Liang: Catalogue – Babel Library, White Space, Beijing (2013); Zhai Liang: The Garden of Forking Paths, 1000 Plateaus Space, Chengdu (2011 and 2013); and The Diary of Travelers at Hive Center for Contemporary Art, Beijing (2014). His works have been included in the public collections of the Long Museum, Shanghai; and He Xiangning Art Museum, Shenzhen.