

For your pleasure



Cai Guo-Qiang
MATRIX 204



Chiho Aoshima
MATRIX 205



Angela Bulloch
MATRIX 206

April 23 – August 3, 2003

***University of California
Berkeley Art Museum***

MACRO
MATRIX

"The pleasure of life is according to the man that lives it, and not according to the work or the place."—Ralph Waldo Emerson¹

MACROMATRIX: *For your pleasure* is an exploration of a particular phenomenon in contemporary international art: artists making works that give something back to the viewer. This spirit of generosity is an approach to conceptual art that has emerged since the turn of the millennium. While every work of art contains the possibility of providing the viewer a transcendent experience, the works by Chiho Aoshima, Angela Bulloch, and Cai Guo-Qiang on view in **MATRIX** foreground experience. These three installations utilize nontraditional forms and cutting-edge technology to offer values long sought and found in art: glimpses of beauty and moments of pleasure.

Beauty and pleasure, experiences that had always been synonymous with art, were suppressed when Minimalism, an anti-emotional movement, took hold in the 1970s. That beauty has reemerged in art was confirmed by the 1999–2000 **Regarding Beauty** exhibition at the Hirshhorn Museum. And, as the visitor to ***For your pleasure*** will encounter, sensual pleasure is back as well.



Chiho Aoshima MATRIX 205



Chiho Aoshima

“Pleasure is continually disappointed, reduced, deflated, in favor of strong, noble values: Truth, Death, Progress, Struggle, Joy, etc. Its victorious rival is Desire: we are always being told about Desire, never about Pleasure.”—Roland Barthes²

Tokyo-based Chiho Aoshima uses a giant printer to create large-scale digital works featuring a unique world of big-eyed girls, hybridized nature, and candy-colored environments. The highly stylized female figures that populate Aoshima’s animated landscapes sometimes encounter gory circumstances and other times enjoy pure bliss.

Aoshima is associated with the “superflat” movement, a term coined by contemporary Japanese artist Takahashi Murakami to describe the simplified and emphatically two-dimensional forms that have become the staple of a hip new visual language employed by young Japanese artists. Aoshima is a member of Murakami’s Tokyo-based Hiropon Factory, where distinctions between fine art and commercial art are blurred. Making a direct reference to Andy Warhol in nomenclature, Murakami also has taken base and overexposed forms of popular culture—animated and still cartoon characters and styles—as his subject. Additionally, he has embraced *otaku* culture—the Japanese version of computer geeks who retreat into the fantasy realm of cartoons for entertainment and even sexual fulfillment.³ At this early point in Aoshima’s career, it is impossible to analyze her work without a discussion of the work of Murakami. However, while she utilizes similar sources, Aoshima’s personal style combines state-of-the-art computer-animated illustration, Japanese manga (comics) and anime (animation), and the formal conventions of premodern Japanese prints in a way that is highly individualistic and identifiable.

Using digital illustration programs, Aoshima draws exclusively with computer tools; there is no loss of clarity in the production of her giant digital prints.⁴ She has a keen eye for detail and in her images misses nothing. A slick mastery of technology camouflages and seemingly G-rates Aoshima’s tantalizing subject matter: forlorn girls, bare bottoms, and seductive couplings. This, along with her astonishing, highly fabricated palette, is a successful means by which to trick the viewer into looking.

PREVIOUS: *A Contented Skull*, 2003 [detail]; digital print; dimensions variable; courtesy of Blum & Poe, Los Angeles and Chiho Aoshima/Kaikai Kiki, Tokyo.

ABOVE: *The Red-Eyed Tribe*, 2000 [detail]; digital print; 19 5/8 x 13 3/4”; courtesy of Blum & Poe, Los Angeles and Chiho Aoshima/Kaikai Kiki, Tokyo.



The spaces she creates have a disorienting, fantasy feel; up and down cannot be distinguished and locations—orbital, sub-aquatic, or purely fabricated—are difficult to determine.

A Contented Skull (2003), the work commissioned by the MATRIX Program, is set against a lush night sky. An iconic blossoming cherry tree “snowing” petals sprouts from several orifices of a large white skull. The spiny limbs of an octopus emerge below the teeth. The back of the head rests on a gray-skinned, blue-eyed girl whose long black locks of hair are seductively intertwined with the branches and roots of another cherry tree. Mermaid girls with spermatozoa tails swirl around a tomb-laden graveyard while a young girl in a short dress and white boots strolls among them.

ABOVE: *Mushroom Room*, 2001 [detail]; digital print; 32 1/2” x 25 5/8”; courtesy of Blum & Poe, Los Angeles and Chiho Aoshima/Kaikai Kiki, Tokyo.

BELOW: *Japanese Apricot 2*, 2000 [detail]; digital print; 38 3/4” x 27 1/4”; courtesy of Blum & Poe, Los Angeles and Chiho Aoshima/Kaikai Kiki, Tokyo.



The Red-Eyed Tribe (2000) features a group of young women in a narrative that takes them from the sea to the heavens. In this mural-scale digital print, Aoshima mixes biblical imagery, in the form of a serpent and an apple, with traditional Japanese symbols—cherry blossoms, bamboo—in a freewheeling conflation of spirituality and science fiction.⁵ The young women's big crimson eyes are aglow, but whether this is desire, destructiveness, or the result of amateur snapshots taken with a flash, we do not know.⁶ In superflat art, large round eyes have become signifiers not only of Western influence but also of innocence, childhood, and the unthreatening cuteness of *kawaii* that is now internationally ubiquitous through Pokémon and Hello Kitty.⁷ Aoshima's brave new world of cyber sprites turns coy giggles into ecstatic screams and soft edges into sinuous lines. Her product is seduction, but on the level of form, not content. The fantasies these works incarnate are more aesthetic than sexual.⁸

In *Mushroom Room* (2001), a nude girl lies on a bed and stares at the ceiling as an abundance of polka-dotted fungus sprouts around her. Whether poisonous or hallucinatory, their upright forms are distinctly phallic.⁹ The scene is a dripping violet and purple annulus. *Paradise* (1999) depicts seven frolicking nymphets lolling away on a fecund island in an aqua sea. Napping under trees, petting a fawn, dipping toes in water, cuddling with each other, they appear to live lives of absolute contentment.¹⁰

Critic David Pagel writes of Aoshima's work, "Utterly artificial and stunningly seductive, her exquisitely rendered cartoons give vivid form to the topsy-turvy world in which we live, where repressed fantasies do a lot more damage than those that see the light of day."¹¹ Writer Zoey Mondt comments further, "Aoshima's fantasies transcend oppressive earthly conventions such as perspective and gravity."¹² Are these girls in charge of their own pleasure or are they victims of some male fantasy of masochism? The ambiguity of meaning in Aoshima's works allows voyeuristic entry into her spectacular imagery, dreamy scenes of sensuality and desire.



Angela Bulloch MATRIX 206





Angela Bulloch

“The pleasure which we most rarely experience gives us greatest delight.”
—Epictetus¹³

Angela Bulloch, a Canadian artist educated in London and based in Berlin, relies on visitor interaction with her work to provide an additional layer of meaning. Her practice examines, often with an acute sense of humor, the systems that construct and regulate our social and cultural behaviors. Her earliest works are participatory environments that include light and/or sound that react to the viewer. In one such environment, the room lights respond to human presence. When a viewer reaches the end of the primary space and opens the door to the bathroom, all the lights dim, except for the one in the toilet, which becomes exceptionally bright. Here Bulloch literally casts light on a private act routinely performed in an essentially public place.

Machines, as extensions of the human body and translators of meaning, frequently factor in Bulloch's work. In *Betaville* (1994) she creates an x/y drawing system for plotting horizontal red lines that are drawn when activated by viewers sitting on a bench. Often the viewers do not know that they are affecting the drawing. Her latest series, which she calls pixel works, is created in collaboration with an electrical engineer based on a module Bulloch designed. These sculptures consist of luminous cubes with an electronic unit that controls color alternation and sequence. When static, the visual effect resembles Minimalist sculpture—perfect cubes housed together in Finnish birch wood and faced with two panes of glass. Each cube is a modular unit connected to the others by a program that facilitates systematic correlation of pixel to frame. Inside each is a RGB (red, green, blue) lighting system. Images, such as the final sunset sequence of *Zabriskie Point* or Keanu Reeve's body morphing/bullet dodging sequence in *Matrix*, are distorted and filtered into another language, that of pixels, until they are several times removed from the original source. By reducing information to its essential form, Bulloch posits how the abstract is still recognizable. What is the minimum amount of information needed?

PREVIOUS: *Disco Floor Bootleg: 16*, 2002; sixteen DMX Pixel Modules, wooden base, DMX controller with program, synchronized sound box with bootleg soundtrack, sound equipment and various cables; 79 15/16 x 79 15/16 x approx. 28 5/16 in.; courtesy of 1301PE, Los Angeles, and Schipper & Krome, Berlin, Germany.

ABOVE: *micro world*, 2002; installation view, 1301PE Gallery, Los Angeles; photo courtesy of Fredrik Nilsen.



She selected *Zabriskie Point* because, as she says, for her it stands at the threshold between Minimalism and 1960s psychedelia, order, and chaos. Bulloch has long explored the places where systems of control exist. In her Rules series, begun in 1992, she asks, What effect do rules have on our lives and how do we deal with them? These works are lists of rules that pertain to a particular place, practice, or principle. She takes the rules from one system or condition and transforms them by placing them in another. For example, rules for go-go dancers taken from a club called the Baby Doll Saloon were posted at California College of Arts and Crafts in San Francisco. Ultimately her interest is in the idea that people may say “maybe” or even “no” to what is being demanded of them regardless of the specifics of what is demanded.



The interaction required by technology can be seen as yet another system of rules. Interactivity has become a late-twentieth century buzzword that is often misused. Bulloch's works examine how one makes an act, not necessarily a choice, almost by default, sometimes even without awareness. Thus her works reveal that most actions are interpassive rather than interactive.

It is in the possibility of sparking consciousness that surprise and pleasure can come into play.

Disco Floor Bootleg: 16, Bulloch's contribution to *MATRIX*, is the first work in the

ABOVE: *Headless with Legs + Tripping*, 2000; installation view, 1301PE, Los Angeles; photo courtesy of Fredrik Nilsen.

INSET: *Betaville*, 1994; installation view, “The Cauldron,” Henry Moore Institute, Leeds, 1996; photo courtesy of Fredrik Nilsen.



pixel series to synchronize color with sound. A four-by-four-foot square grid of lights, its soundtrack is the popular disco band Chic's 1970s hit "These Are Such Good Times." Here a bootleg version thumps out its catchy beat while the animated sculpture pulsates intricate tonal patterns. The sculpture simultaneously evokes disco dance floors of the seventies and provides an ironic commentary on Minimal Art. Its success resides in Bulloch's effectively combining these elements into a form that delights the eyes and infectiously encourages an almost involuntary, visceral response—dance. Technically, *Disco Floor, Bootleg: 16* exists without any contribution from the viewer, but the surprise encounter with the sculpture in the lobby of the Berkeley Art Museum is sure to encourage participation and consequent delight.

Happy Sack (with notebooks), 1995; canvas, polystyrene, elastic, notebooks; 84 in. diameter; courtesy of 1301PE, Los Angeles and Schipper & Krome, Berlin, Germany.



Cai Guo-Qiang MATRIX 204



Cai Guo-Qiang

“...pleasure lies in pursuit, not in the attainment. It is because of this that society is never satisfied, and, however wearied, is always on the race-track, straining every nerve to reach the goal.”—Anna C. Brackett¹⁴

In a variety of aesthetic manifestations, an interest in honoring, entertaining, and pleasing his audience is at the center of Chinese-born, New York-based Cai Guo-Qiang's work. After an initial series of paintings using gunpowder, from the late 1980s on, he turned to large outdoor projects. In 1993 he “extended” the Great Wall of China by 10,000 meters through an immense explosion of fire and smoke. In a complex installation at the Queens Museum of Art in 1997, Cai offered the museum audience a Jacuzzi infused with essential oils in which to soak and titled it *Cultural Melting Bath*; in Shanghai he conceived an immense firework display for the world's economic leaders at the APEC conference; and at the 2000 Whitney Biennial he offered his in-home services as a Feng Shui consultant. Other works have included indoor kite flying, tea ceremonies, and Chinese medicine. Placement of such works in a museum context adds meaning and a certain irony with current museological rethinking of the role of such institutions as providers of culture within a competitive leisure dollar marketplace.

Many of Cai's works express a sly sense of humor. During the 2000 Sydney Biennale, he brought a horse and a nude female rider into a room of The Art Gallery of New South Wales dedicated to historical genre painting. He then worked directly from these life models to create a painting. The visitor to the museum for that opening week of the show had the opportunity to observe the process. The outrageousness of bringing a live horse into the museum was of course a large part of the appeal to the artist.

As visitors to any large-scale international group exhibition have experienced, trying to see everything can result in a rather punishing schedule. Consequently, encountering *Fireworks from Heaven* was particularly welcome when it was originally presented at the 2001 Yokohama Triennale. Using huge mosquito nets hung from the

PREVIOUS: *Fireworks from Heaven*, 2001; electric massage chairs, neon lights; dimensions variable; collection of the artist; installation view, Yokohama 2001, *International Triennale of Contemporary Art*, Yokohama, Japan; photo courtesy of Shigro Anzai.

ABOVE: *APEC Cityscape Fireworks*, 2001; fireworks; 20 minutes; installation view, Asia Pacific Economic Cooperation, Shanghai, China; photo courtesy of Cai Studio.



ceiling with graceful, scalloped edges, the artist created an intimate space within the large convention hall. Inside, he suspended six immense electronic fireworks that trickle light and explode into vibrant colors. He provided nine Japanese massage chairs with hand-held controls placed in a large circle from which to watch these choreographed explosions. The effect was profound: an astoundingly beautiful work of art, coupled with peaceful relaxation for everyone who took a chair. His MATRIX installation is a reconfiguration of *Fireworks from Heaven*. Here strands of light cascade from BAM's atrium skylight and become enormous illuminated orbs seemingly compressed between the gallery floor and ceiling. Visitors may sit in these high-tech chairs to be massaged. The work offers an evolved rethinking of the nineteenth-century concept of art for art's sake.

In an as yet unpublished paper titled “Time and Beauty,” performance artist and musician Laurie Anderson synthesizes the historical evolution of the Parthenon. She notes that the art adorning the Acropolis had become too distracting and consequently “faith had won out over beauty.”¹⁵ The mystical cults abandoned the structure for the nearby woods, groves, and caves. Here we can see the genesis of



an argument that underscores much of Modernist thought—that somehow beauty (and pleasure) is bad or must be apologized for or is just simply not enough. Later in her essay she observes, “Do you find that as soon as you pay attention to something it becomes beautiful? Is it the act of paying attention that is the beautiful

thing?”¹⁶ In response, one could say that it is the *ability* of art to transform, to cause one to look at something that we never noticed before, rethink what we thought we knew—about beauty, about memory, about life, self, mind, existence, pleasure—that is the beautiful thing. Maybe the act of paying attention is not when it becomes beautiful, but when it becomes art.

As curator Amada Cruz has written, Cai's art presents itself as having the

ABOVE: *Transient Rainbow*, 2002; fireworks; 15 seconds; commissioned by The Museum of Modern Art, New York; installation view, East River, New York; photo courtesy of Hiro Ithara.

INSET: *The Project to Extend the Great Wall of China by 10,000 Meters: Project for Extraterrestrials No. 10*, 1993; 600 kilograms of gunpowder, 2 fuses—10,000 meters each; 15 minutes; installation view, Jiayuguan City, China; photo courtesy of Cai Studio.



capacity for spiritual and physical renewal.¹⁷ Cai has asked, “Could art created by an artist be a special medicine for modern society and contemporary art? Purify a mind and spirit, bathe a soul, and develop life and the light of wisdom that exists as potential in all life. When a life gets closer to the truth of the universe, it approaches true freedom. Can art do that?”¹⁸

By offering tactilely, visually, and aurally pleasing opportunities for the viewer, **MACROMATRIX: For your pleasure** embraces new technologies in celebration of associating art with heightened awareness and fun. At a time of immense global uncertainty, the exhibition poses the question whether seeking pleasure in art becomes frivolous—or essential.

Heidi Zuckerman Jacobson
Phyllis Wattis MATRIX Curator

¹ Ralph Waldo Emerson, “The Conduct of Life: Fate.” *Ralph Waldo Emerson: Essays and Lectures*, ed. Joel Porte. New York: Library of America, 1983.

² Roland Barthes, “Oppositions.” In *The Pleasure of the Text*, trans. Richard Miller. New York: Noonday Press, 1980.

³ Michael Darling, “Plumbing the Depths of Superflatness,” *Art Journal*, Fall 2001, 77.

⁴ *Ibid.*, 86.

⁵ Jacqueline Cooper, “Superflat,” *New Art Examiner*, September–October 2001, 64.

⁶ Christopher Knight, “Flat-Out Profound,” *Los Angeles Times*, January 16, 2001, F7.

⁷ Darling, 80.

⁸ Susan Kandel, “Chiho Aoshima: Oops, I Dropped My Dumplings,” *Arttext*, May–July 2001, 41.

⁹ David Pagel, “Trouble Creeps into Paradise,” *Los Angeles Times*, February 15, 2002, F32.

¹⁰ *Ibid.*

¹¹ *Ibid.*

¹² Zoey Mondt, “Chiho Aoshima,” *Frieze*, May 2002, 100.

¹³ Epictetus, “Fragments.” In *The Discourses of Epictetus*, ed. Robin Hard with introduction and notes by Christopher Gill. London: Everyman/Dent, 1995.

¹⁴ Brackett, Anna C. *The Technique of Rest*. New York: Harper, 1892.

¹⁵ Laurie Anderson, “Time and Beauty,” prepared for the *Awake: Art, Buddhism, and Dimensions of Consciousness* consortium, February 2003, 1.

¹⁶ *Ibid.*, 7.

¹⁷ Amada Cruz, *Performance Anxiety*. Chicago: The Museum of Contemporary Art, 1997, 14.

¹⁸ Cai Guo-Qiang in *Cai Guo-Qiang, Lóng Mài-The Dragon Meridian*. Tokyo: P3 art and environment, 1993.

Cultural Melting Bath, 1997; eighteen Taihu rocks, one hot tub with hydrotherapy jets, bath water infused with herbs, banyan tree root, transparent fabric, live birds; 24' x 67' x 81' x 83'; collection of Fonds National d'art contemporain and Musée d'art Contemporain, Lyon, France; installation view, Queens Museum of Art, New York, 1997; photo courtesy of Hiro Ihara.

Chiho Aoshima

Chiho Aoshima was born in Tokyo, Japan, in 1974. She received a Bachelor of Arts degree in Economics from Hosei University. She lives and works in Tokyo, Japan.

Solo Exhibitions

2003

Chiho Aoshima, Galerie Emmanuel Perrotin, Paris, France

2002

Chiho Aoshima, Blum & Poe, Santa Monica, CA

Selected Group Exhibitions

2003

For the Record: Drawing Contemporary Life, Vancouver Art Gallery, Vancouver, Canada

SAM Collects: Contemporary Art Project, Seattle Art Museum, Seattle, WA

Chiho Aoshima, Shirin Neshat, Shazia Shikander, The Glass Curtain Gallery, Columbia College, Chicago, IL

2002

Liverpool Biennial 2002, Tate Liverpool, Liverpool, U.K.

Coloriage, Fondation Cartier pour l'art contemporain, Paris, France

2001

Hiropon Show, Museum of Contemporary Art Tokyo, Tokyo, Japan

Superflat, Museum of Contemporary Art, Los Angeles, CA; Walker Art Center, Minneapolis, MN;

Henry Art Gallery, Seattle, WA

2000

Superflat, Parco Gallery, Tokyo, Japan; Parco Gallery, Nagoya, Japan

1999

Tokyo Girls Bravo, Nadiff, Tokyo, Japan; George's, Los Angeles, CA

Hiropon 32–80, Nadiff, Tokyo, Japan

Selected Bibliography

Abbe, Mary. “Japanese Youth Culture Explodes in Walker Art Center Show.” *Star Tribune*, July 20, 2001, F2.

“Aoshima Chiho.” *Bijutsu Techo*, February 2002, 28–29.

Cooper, Jacqueline. “Superflat.” *New Art Examiner*, September–October 2001, 58–65.

Darling, Michael. “Plumbing the Depths of Superflatness.” *Art Journal*, Spring 2001, 76–89.

Frank, Peter. “Cultural Flatland.” *Art on Paper*, March–April 2001, 22.

Fujitsu, Ryota. “Superflat: Battle of America.” *Bijutsu Techo*, April 2001, 179–190.

Harvey, Doug. “Superflat” at Museum of Contemporary Art.” *Artissues*, March–April 2001, 53.

Hiro, Rika. “World Report—Los Angeles.” *Bijutsu Techo*, May 2002, 182–183.

Iannaccone, Carmine. “Superflat.” *Frieze*, June–August 2001, 114.

Kandel, Susan. “Chiho Aoshima: Oops, I Dropped My Dumplings.” *Arttext*, May–July 2001, 40–45.

Kasahara, Chiaki. “Superflat: Going to America.” *Kokoku Hihyo*, March 2001, 117–124.

Knight, Christopher. “Flat-Out Profound.” *Los Angeles Times*, January 16, 2001, F1, F7.

Mondt, Zoey. “Chiho Aoshima: Blum & Poe, Los Angeles.” *Frieze*, May 2002, 100.

Murakami, Takashi. “A Theory of Super Flat Japanese Art.” In *Super Flat*, Tokyo: Madra Publishing and Takashi Murakami, 8–25, 117.

Nakamura, Eric. “The Year Otaku Broke.” *Arttext*, May–July 2001, 36–39.

Pagel, David. “Trouble Creeps into Paradise.” *Los Angeles Times*, February 15, 2002, F32.

Stevens, Lennox. “Superfreaky!: Superflat.” *Entertainment Today*, March 23–29, 2001, 6.

Swartley, Ariel. “For the Pop Culturati, Patterns.” *The New York Times*, April 22, 2001, 37, 41.

Wong, Martin. “Superflat.” *artbyte*, May–June 2001, 59–63.

Angela Bulloch

Angela Bulloch was born in Ontario, Canada, in 1966. In 1988, she earned a Bachelor of Arts degree in Fine Arts from Goldsmiths College, University of London. She lives and works in London and Berlin.

Selected Solo Exhibitions

2002

Angela Bulloch, Institute of Visual Culture, Cambridge, U.K.
Angela Bulloch, 1301PE, Los Angeles, CA

2001

Angela Bulloch, Magnani, London, U.K.
Angela Bulloch, Kunsthauus Glarus, Glarus, Switzerland

2000

Prototypes, Hauser & Wirth & Presenhuber, Zurich, Switzerland
BLOW UP T.V., Schipper & Krome, Berlin, Germany
From the Eiffel Tower to the Riesenrad, Galerie Kerstin Engholm, Vienna, Austria
Angela Bulloch, 1301PE, Los Angeles, CA

1999

Angela Bulloch, *Sylvie Fleury*, Mehdi Chouakri, Berlin, Germany

1998

Codes, Schipper & Krome, Berlin, Germany
Superstructure, Museum für Gegenwartskunst Zurich, Zurich, Switzerland
Sounds Off, Robert Prime Gallery, London, U.K.

1997

Vehicles, Le Consortium, Centre d'art contemporain, Dijon, France
Soundbank, Kunstverein Ludwigsburg, Ludwigsburg, Germany

Selected Group Exhibitions

2002

To Whom It May Concern, California College of Arts and Crafts Wattis Institute, San Francisco, CA
Frequenzen (Hz), *Audiovisuelle Räume*, Schirn Kunsthalle, Frankfurt, Germany
Hell, Neugerriemschneider, Berlin, Germany
Claude MonetEbis zum digetalen Impressionismus, Fondation Beyeler, Basel, Switzerland
Remix, Tate Liverpool, Liverpool, U.K.
Angela Bulloch, Whitechapel Gallery, London, U.K.
Presumed Innocent, CAPC, Bordeaux, France

2001

L'Esprit de famille, MAMCO, Geneva, Switzerland
Connivence, *Biennale de Lyon*, Lyon, France
Arbeit Essen Angst, Kokerei Zollverein, Essen, Germany
Timewave Zero/The Politics of Ecstasy, Grazer Kunstverein, Graz, Austria
art>music, Museum of Contemporary Art, Sydney, Australia

2000

Against Design, ICA, University of Pennsylvania, Philadelphia, PA
Sonic Boom—The Art of Sound, Hayward Gallery, London, U.K.
Dire Aids, *Arte nell'epoca dell'Aids*, Palazzo della Promotrice delle Belle Arti, Turin, Italy
M[odel] 4, BüroFriedrich, Berlin, Germany
media art 2000—escape, *media_city* Seoul 2000, Seoul Metropolitan Museum, Seoul, Korea
Ein/räumen, *Arbeiten im Museum*, Hamburger Kunsthalle, Hamburg, Germany

1999

Video Store II, Espace des Arts, Chalon-sur-Saône, Lausanne, Switzerland
Sweetie: Female Identity in British Video, The British School at Rome, Rome, Italy
At Home with Art, Tate Gallery, London, U.K.
Power, Galerie für Zeitgenössische Kunst, Leipzig, Germany
Here to Stay, *Arts Council Collection purchases from the 1990s*, The Potteries Museum & Art Gallery, Stoke on Trent, U.K.
Tendenzen der 80er und 90er Jahre, Museum für Neue Kunst ZKM, Karlsruhe, Germany

1997

Rooms with a View: Environments for Video, Guggenheim Museum SoHo, New York, NY
The Turner Prize 1997, Tate Gallery, London, U.K.

Selected Bibliography

Allen, Jennifer. "Angela Bulloch." *Artforum*, February 2001, 61.
Blase, Christoph. "Leuchte, Pixel, leuchte hell," *Frankfurter Allgemeine Zeitung*, November 1, 2000, BS4.
Bonik, Manuel. "Kunsthauptstadt Berlin." *GO*, December 1999, 60–68.
Bussel, David. "Angela Bulloch." *Frieze*, June–August 1997.
Ebeling, Knut. "Das Maß der Pixel." *Der Tagesspiegel*, November 4, 2000, 28.
Hauffen, Michael. "Angela Bulloch." *Kunstforum International*, July–September 1998, 420.
Hilary, Jay. "Are we having fun yet?" *Inquirer Magazine*, 11–15.
Jammers, Judith. "Pixel in der Dingwelt." *Berliner Zeitung*, October 23, 2000, 16.
Jones, Jonathan. "A Home of Your Own." *Frieze*, January–February 2000, 50–53.
Perreau, David. "Replay." *Omnibus*, July 1998, 13.
Prinzhorn, Martin. "The Simulation of Simulation [and vice versa]." *Parkett*, December 2002, 20–35.
Rebentisch, Juliane. "Angela Bulloch's Digital Reductions." *Parkett*, December 2002, 2035.
Reust, Hans Rudolf. "Angela Bulloch." *Artforum*, December 1998.
Röllin, Christian. "Art and Communication," *Winfo*, March 2000, 1720.
Shone, Richard. "Head Turners." *Artforum*, September 1997.
Sozanski, Edward J. "Along the Fuzzy Boundary Between Design and Art." *The Philadelphia Inquirer*, February 13, 2000, 11.
Sorbello, Marina. "Angela Bulloch." *tema celeste*, 2001, 102.
Troncy, Éric. "Que choisir?" *BeauxArts magazine*, December 1999, 102–105.
Tsingou, Emily. "Angela Bulloch." *Flash Art*, March–April 1997, 122.
Von Osten, Marion. "Es läuft alles nach Plan." *Texte zur Kunst*, September 2000, 189–196.
Wilson, Andrew. "Maybe." *Parkett*, December 2002, 36–49.
Winkelmann, Jan. "Angela Bulloch." *artist*, February 1998, 4–7.

Cai Guo-Qiang

Cai Guo-Qiang was born in 1957 in Quanzhou City, Fujian Province, China. He studied stage design at the Shanghai Drama Institute from 1981 to 1985. From 1986 to 1995, he lived and worked in Japan; since 1995 he has lived and worked in New York.

Selected Solo Exhibitions and Projects

2003

Ye Gong Hao Lang: Explosion Project for Tate Modern, Tate Modern, London, UK

2002

Cai Guo-Qiang: Ethereal Flowers, Galleria Civica di Arte Contemporanea Trento, Trento, Italy

Transient Rainbow, Museum of Modern Art, New York, NY

Cai Guo-Qiang's CHADD Pavilion—Homage to Tenshin Okakura, Hakone Open Air Museum, Hakone, Japan

Cai Guo-Qiang, Shanghai Art Museum, Shanghai, China

2001

An Arbitrary History, Musée d'Art Contemporain, Lyon, France

UMoCA, Arte all'Arte, Arte Continua, Colla di Val d'Elsa, Italy

Performing Chinese Ink Painting, Contemporary Art Gallery, Vancouver, Canada

2000

Project for Projects, Fondation Cartier pour l'art contemporain, Paris, France

1999

I Am the Y2K Bug, Kunsthalle Wien, Vienna, Austria

1998

No Construction, No Destruction: Bombing the Taiwan Museum of Art, Taiwan Museum of Art, Taichung, Taiwan

1997

Cultural Melting Bath: Projects for the 20th Century, Queens Museum of Art, New York, NY

Flying Dragon in the Heavens, Louisiana Museum of Modern Art, Humblebaek, Denmark

Selected Group Exhibitions and Projects

2002

Ce Qui Arrive, Fondation Cartier pour l'art contemporain, Paris, France

The First Guangzhou Triennial. Reinterpretation: A Decade of Experimental Chinese Art, Guangdong Museum of Art, Guangzhou, China

Third Biennale de Montréal-2002, Montréal, Canada

Red Continent, Gwangju Art Museum, Gwangju, Korea

2001

Form Follows Fiction, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy

MEGA-WAVE—Towards a New Synthesis, Yokohama 2001, International Triennale of Contemporary Art, Yokohama, Japan

Valencia de Bienale, Valencia, Spain

Project Refreshing, Venice Biennale, Venice, Italy

2000

Shanghai Spirit, Shanghai Biennale, Shanghai Museum of Art, Shanghai, China

Open Ends—MoMA 2000, Museum of Modern Art, New York, NY

media city seoul, Seoul Metropolitan Museum, Seoul, Korea

Sharing Exoticism, Fifth Lyon Biennale of Contemporary Art, Lyon, France

Biennale of Sydney 2000, Art Gallery of New South Wales, Sydney, Australia

Over the Edges, SMAK, Ghent, Belgium

2000 Biennial Exhibition, Whitney Museum of American Art, New York, NY

1999

Art-Worlds in Dialogue, Museum Ludwig, Cologne, Germany

Beyond The Future, The Third Asia-Pacific Triennial of Contemporary Art, Brisbane, Australia

Aperto over All, Forty-Ninth Venice Biennale, Venice, Italy

Hiriya in the Museum: Artists' and Architects' Proposals for Rehabilitation of the Site, Tel Aviv Museum of Art, Tel Aviv, Israel

International Currents in Contemporary Art, Guggenheim Museum Bilbao, Bilbao, Spain

Looking for a Place, The Third International Biennial, SITE Santa Fe, Santa Fe, NM

Cities on the Move, Louisiana Museum of Modern Art, Humblebaek, Denmark; Hayward Gallery, London, UK; Kiasma Museum of Contemporary Art, Helsinki, Finland

Inside Out: New Chinese Art, San Francisco Museum of Modern Art and Asian Art Museum of San Francisco, San Francisco, CA; MARCO, Monterrey, Mexico; Tacoma Art Museum and Henry Art Gallery, Seattle, WA

1998

Global Vision: New Art from the 90's Part II, Deste Foundation, Athens, Greece

Taipei Biennial "Site of Desire", Taipei Fine Arts Museum, Taipei, Taiwan

Wounds: Between Democracy and Redemption in Contemporary Art, Moderna Museet, Stockholm, Sweden

1997

Cities on the Move, Secession, Vienna, Austria; CAPC Musee d'Art Contemporain, Bordeaux, France

On Life, Beauty, Translation, and Other Difficulties, Fifth International Istanbul Biennale, Istanbul, Turkey

Future, Past, Present, Forty-Seventh Venice Biennale, Venice, Italy

Performance Anxiety, Museum of Contemporary Art, Chicago, IL; Museum of Contemporary Art, San Diego, CA; SITE Santa Fe, Santa Fe, NM

1996

The Hugo Boss Prize 1996, Guggenheim Museum Soho, New York, NY

Universalis, XXIII Bienal Internacional de São Paulo, São Paulo, Brazil

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Works in MACROMATRIX

Chiho Aoshima

A Contented Skull, 2003

Digital print

Dimensions variable

Courtesy of Blum & Poe, Los Angeles and Chiho Aoshima/Kaikai Kiki, Tokyo.

Angela Bulloch

Disco Floor Bootleg: 16, 2002

Sixteen DMX Pixel Modules, wooden base, DMX controller with program, synchronized sound box with bootleg soundtrack, sound equipment and various cables

Overall dimensions: 79 ¹⁵/₁₆ x 79 ¹⁵/₁₆ X approx. 28 ⁷/₁₆ in.

Each DMX pixel module: 20 x 20 x 20 in.

Courtesy of 1301PE, Los Angeles, and Schipper & Krome, Berlin, Germany

Cai Guo-Qiang

Fireworks from Heaven, 2001

Electric massage chairs, neon lights

Dimensions variable

Courtesy of the artist

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