As products of the One Child Policy—being the first generation to grow up in a household in which one child is the norm for their parents’ and grandparents’ generations—their individuality is much more pronounced naturally. But in some ways, this state of uniqueness is also considered a burden that is difficult to overcome in the new market economy which privileges basic tools such as housing, education, and health care. These young artists are grappling with the contradictions in this situation and attempting to develop identities that can come to terms with the challenges involved. As Jin Sha’s video shadow play, directly comment on this situation. Other works such as Jin Sha’s Xi Mo Man is a reflection of the severe generation gap between parent and child, as if their father gave up in two different countries due to the impact of transformational growth in China in recent years.

But, by and large, these artists move beyond the corruption of the more critical situation, and remain optimistic about the extent to which Chinese identity still bears meaning in an age of globalization. As opposed to their predecessors who often defined themselves in the context of East-West dichotomies, these artists still maintain their identities in a stream of influences as diverse as Japanese anime, Western Surrealism and colonial heritages—be it the projections of images onto this element, or the shadows cast by images on these fictional artworks. With a variety of elements, Jin Shan often plays the bad boy with works that tweak viewers’ expectations. For viewers who have come to anticipate a certain look or style to Chinese contemporary art, these artists do so, complicating the notion of Chinese identity. Knowing full well that they may confuse western viewers who have come to anticipate a certain look or style to Chinese contemporary art, these artists do so, complicating the notion of Chinese identity. Knowing full well that they may confuse western viewers who have come to anticipate a certain look or style to Chinese contemporary art, these artists do so, complicating the notion of Chinese identity. Knowing full well that they may confuse western viewers who have come to anticipate a certain look or style to Chinese contemporary art, these artists do so, complicating the notion of Chinese identity. Knowing full well that they may confuse western viewers who have come to anticipate a certain look or style to Chinese contemporary art, these artists do so, complicating the notion of Chinese identity. 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ACKNOWLEDGMENTS

This exhibition is sponsored by Wesleyan's Ezra and Cecile Zilkha Gallery. For this exhibition, Yan Xing will develop a unique intervention, working closely with students in Chinese urban centers.

Shi Zhiying
b. 1978, Hubei Province; lives and works in Beijing
Heavily influenced by Buddhism, Anselm Kiefer and traditional Chinese ink painting, Shi Zhiying is best known for her monochromatic, meditative canvases. Often inspired by scenes encoded in ancient artifacts found in Chinese art museums, she renders these subjects in almost three-dimensional detail. For Shang Jiang (2015, Stone Iron Messalina) (2015), she depicts a 150 lb. menstruating woman that lived in China in 1965.

Sun Xun
b. 1986, Chongqing; lives and works in Beijing
Often inspired by stele and reliefs of ancient artifacts known for their monochromatic, meditative canvases. Sun Xun's 2015 exhibition at the Sean Kelly Gallery titled The Time Vivarium. Inspired by a trip to New York's American Museum of Natural History, Sun went about creating his own encyclopedic view of the world. The three paintings in this exhibition comes from 2015-2016. In 2016 exhibition at the Sean Kelly gallery titled The Time Vivarium.

Liu Chuang
b. 1979, Shanghai; lives and works in Beijing
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Pixy Yijun Liao
b. 1979, Shanghai; lives and works in Brooklyn, New York
Pixy Liao has garnered awards and accolades for Experimental Relationship, an ongoing photography series begun in 2007. Collaborating with her Japanese boyfriend, Liao takes a series of photographs that explore alternative heterosexual relationships, often reworking the power dynamics between a man and a woman to humorous effect. Working in New York, her photographs contradict a recent trend in China in which traditional gender roles are being reinforced due to familial pressure to marry and have a child by the age of 30 or else face being considered a “leftover woman,” the term applied to educated single women living in Chinese urban centers.

SN Zhaing
b. 1979, Shanghai; lives and works in Shanghai
SN Zhaing is a rising star in China, Lu Yang is an experimental animation and digital artist who designs installations and video projects. In 2016, she created UterusMan, inspired by Japanese trans gender artist in Tokyo, UterusMan is both a 3-D animation and a fully operational video game that visitors are encouraged to play. This fictional character plays with the sexual and gender roles by equipping a male character with female reproductive organs capable of magical power that must be used as weapons in order to win the game. Though Lu Yang’s most women artists in China, she would not call herself a feminist, she is nonetheless creating works that challenge traditional roles ascribed to Chinese women.

Ma Qiusha
b. 1982, Beijing; lives and works in Beijing
Ma Qiusha makes videos that evoke a violent, visceral aesthetic. Her account echoes the experience of many Chinese women in the 1980s, a unique intervention, working closely with students in Chin.

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Yan Xing has been greatly influenced by relational art history. For this exhibition, Yan Xing will develop a unique intervention, working closely with students in Chinese urban centers.

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