



Qin Yufen - Press Folder

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"Qin Yufen – Sound Installations"
at the Baukunst Galerie,
1 July to 3 September 2004

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opening hours:
Tue-Fri 10 a.m.-6.30 p.m.
Sat 11 a.m.-6 p.m.
and by appointment



BIOGRAPHY

- 1954 born in Qingdao, Shandong (CHN)
- 1980-85 inofficial exhibitions in Beijing (CHN)
- 1986-87 works at the „Künstlerhaus Bethanien“ in Berlin
- 1988 scholarship of the Berlin artist program of the DAAD
- 1997 scholarship of the “Senatsverwaltung für Kultur“, Berlin
- 1999 scholarship of the “Künstlerhaus Schloß Wiepersdorf“, Wiepersdorf (D)

Qin Yufen lives and works in Berlin and Beijing.

SOLO-EXIBITIONS (SELECTION)

- 2005 “Nomads“, Art Project in Beijing Shi Du (CHN)
“Qin Yufen. Live. Hier und Dort“, kunst galerie fürth, Fürth (D)
- 2004 “Qin Yufen. Klanginstallationen“, Baukunst Galerie, Cologne
- 2003 “China Fieber“, Singuhr-Hörgalerie in der Parochial-Kirche, Berlin
“Garten mit Aussicht“, Kunstverein Marburg (D)
- 2002 “Treibende Heimat“, Kunstmuseum Heidenheim (D)
“Zeit für Dialoge“, Kunsthalle Bremen (D)
“Volksbühne“, Kunstverein Kapelle Weitendorf (D)
“Visio II“, Hamburger Bahnhof, Museum für Kunst der Gegenwart, Berlin
- 2001 “Qin Yufen. Fatamorgana“, Kunstverein Solothurn (CH)
“Qin Yufen. Du bist nicht fremd - du bist fremd“, Kunstverein Göttingen (D)
- 2000 “Qin Yufen. Klanginstallationen“, Baukunst Galerie, Cologne
“Nicht er, nicht sie“, Fine Art Rafael Vostell, Berlin
- 1999 KunstRaum München, Munich
“Chinesischer Traum. Montag ~ Sonntag“, Kunstverein Wolfsburg (D)
“Du Guo. Zeit vergeht“, Kunstverein Ulm (D)
“Farbe der Luft“, Galerie Leonhard-Rüthmüller, Basel (CH)
“Schweigender Wind“, Galerie Paul Hafner, St. Gallen (CH)
“Chinesischer Sommer“, Künstlerhaus Schloß Wiepersdorf (D)
- 1998 “Xing Yin (Walking Sound)“, Stadtgalerie Saarbrücken (D)
“Yin Song (Lesung)“, Ruine der Charité, Berlin; Stedelijk Museum, Amsterdam (NL)
- 1997 “Wu Yan de Feng (Schweigender Wind)“, Fine Art Rafael Vostell, Berlin
- 1996 “Qing zhou (Schwebende Boote)“, Interventionen 5, Sprengelmuseum, Hannover (D)
“Yun li (In Wolken treibend)“, Offenes Kulturhaus Linz (A)
“Pipa xing“, Georg-Kolbe-Museum, Berlin



- 1994 "Feng He (Windlotos)", Projekt im Sommerpalast, Beijing (CHN)
1993 "Fächer", Projekt in Wan Zhuang (CHN)
1990 China Galerie, Berlin
1986 "Qin Yufen. Malereien 1984-1986", Kunstverein Heidelberg (D)

GROUP-EXHIBITIONS (SELECTION)

- 2007 "Energy. The First Todays Documents", Beijing Today Art Museum, Beijing
"A Vista of Perspectives", 6. Shenzhen Contemporary Sculpture Exhibition, OCT Contemporary Art Terminal, He Xiangning Art Museum, Shenzhen (CHN)
- 2006 "Inspektion- Heiner Mueller-Workshop", apartments at the Erich-Kurz Strasse, Berlin
"Zones of Contact", 15th Biennale of Sydney
"HyperDesign", 6th Shanghai Biennale
„China Now. Kunst in Zeiten des Umbruchs“, Sammlung Essl, Klosterneuburg (A)
"Art, Life & Confusion", 47th October Salon, Belgrad
"Take Me with You", Loewe-Foundation, Madrid
Mori Museum Tokyo, Japan
- 2005 "Beauty Berlin: Beijing", Alexander Ochs Galleries, Berlin
"About Beauty", Haus der Kulturen der Welt, Berlin
"1/2 Space 8 Chinese Woment Artist", Planning Exhibition Gallery, Chongqing (CHN)
"Temporary Import", Sonderausstellung, ART FORUM BERLIN, Berlin
"Century and Paradise", Chengdu Biennale 2005, New International Exhibition and Convention Center, Chengdu (CHN)
- 2004 "Privatgrün 2004, Kunst im privaten Raum, 55 Interventionen", Fuhrwerkswaage Kunstraum e.V., Cologne
- 2003 "Die Seidenstraße", IFA Galerie Stuttgart (D); IFA Galerie Bonn
"Chinese Maximalism", UB Art Gallery, Buffalo, NY
"Left hand / Right hand – China / German Contemporary Art", Beijing 798 Art Space, Beijing
- 2002 "Verborgene Gärten", Internationales Kunstprojekt zur Landesgartenschau Wismar (D)
"Fluxus und die Folgen", Kunstsommer Wiesbaden (D)
"Vision II", Hamburger Bahnhof, Museum für Gegenwartskunst, Berlin
- 2001 "Visual Sound", Mattress Factory, Museum for Contemporary Art, Pittsburgh (USA)
"Secret Gardens", Lanaken en Cultureel Centrum, Bergen (B)
"Lievi Gravita", Monastero Delle Lucrezie Todi (I)
"Asiart", Biennale d'Arte Contemporanea, Genua (I)
- 2000 "Heimat Kunst", Haus der Kulturen der Welt, Berlin
"Continental Shift", Ludwig Forum für Internationale Kunst, Aachen (D)
"Time - Timeless", Egon Schiele Art Zentrum, Krumau (CS)
"Resonacias", Museo Municipal, Malaga (E)



- 1999 "Strange Home", Historisches Museum und Kestner Museum, Hannover
"AnKlang", Schloßfestspiele, Residenzschloß, Ludwigsburg (D)
"Schweigender Wind", Künstlerhaus Schloß Wiepersdorf (D)
"Heaven", Kunsthalle Düsseldorf
"El espacio del sonido", Koldo Mitxelena, San Sebastian (E)
"Zeitwenden", Kunstmuseum Bonn
- 1998 "Echolot oder 9 Fragen an die Peripherie", Museum Fridericianum, Kassel (D)
"Die Hälfte des Himmels", Frauenmuseum, Bonn
"Resonance", Art Beatus Gallery, Vancouver
- 1997 "UND Klang-Kunst-Festival", Galerie Bellevue, Wiesbaden (D)
"Leiblicher Logos", Centrum Sztuki, Warschau (PL); Ludwig Museum Budapest; De Markten, Brussels; Tel Aviv Museum, Tel Aviv (ISR)
"In Medias Res", Istanbul
- 1996 "Leiblicher Logos" (Continuation), Nationalgalerie, Oslo
Hasselblatt Center Art Museum, Göteborg (S)
Castello di Rivoli, Turin (I)
"Um Fontana", Schirn Kunsthalle, Frankfurt a.M.
"Di dao (Insel der Flöten), sonambiente", Akademie der Künste, Berlin
"Das Szenische Auge", Haus der Kulturen der Welt, Berlin
- 1995 "Leiblicher Logos", Staatsgalerie, Stuttgart; Altes Museum, Berlin
Sara Hilden Art Museum, Tampere (FIN)
"Gute Worte", Ruine der Künste, Berlin
"6. Triennale Kleinplastik, Europa-Ostasien", Süddeutsche Landesbank, Stuttgart (D)
"ORIENT/ATION", 4th Biennale Istanbul
- 1994 "Flexible. Pan-European Art (Fortsetzung)", Nederlands Textielmuseum, Tilburg (NL); Quarry Bank Styal, Wilmslow (GB); Muzeum Architektury, Wroclaw (PL)
"Partie 2", Kunsthof Drewen, Brandenburg
"Pfungstschema", Schloß Plüschow, Mecklenburg-Vorpommern (D)
- 1993 "Qing Yi", Haus der Kulturen der Welt, Berlin
"Chinesische Kunst 1993", Stadtgalerie Aschaffenburg (D)
"Nacht Bogen", Oderbergstraße 2, Berlin
"My home is your home", Artists Museum, Łódz (PL)
"Flexible. Pan-European Art", Oberfrankenhalle, Bayreuth (D)
- 1992 "Modern Chinese Art", Galerie Z, New York
"Konzept", Museum für chinesische Kunst der Gegenwart, Artists Museum, Łódz (PL)
- 1991 "Chinesische Kunst der Gegenwart", China Galerie, Berlin
"Kunst gegen Gewalt", Stiftung Starke, Berlin
"The Routes of European Culture", Nationalgalerie Bratislava (SLO); Académie Royale des Beaux Arts, Brussels; Kunstwerke, Berlin
"Lichtfluß", Ruine der Künste, Berlin
"Chinesische Kunst im Exil", Kunststation Kleinsassen
"Frei-Luft I-II", Rhumerweg, Berlin
- 1990 "Das Wort – Freiheit", Kulturzentrum Rotterdam (NL)



- 1988 "Kunstgepäck", Bündner Kunstmuseum, Chur; China Galerie, Berlin
"Begegnungen", Kunstverein Bad Säckingen (D)
1987 "Neuer Raum", A11 Forum, Galerie Thomas, Munich
"Zwei Künstler aus Peking", Künstlerhaus Bethanien, Berlin

BIBLIOGRAPHY (SELECTION)

- 2004 **Firmenich** Andrea (Ed.), *Natur-Schöpfung, Architektur und Kunst im Herbert-Quandt-Haus*, Cat.: Altana Kulturforum/ Bad Homburg v. d. Höhe, 2004.
- 2001 *Qin Yufen*, Cat.: Kunstverein Göttingen, Kunstmuseum Heidenheim, Kunstverein Solothurn, Tübingen, Berlin 2001.
- 2000 *Zeitwenden. Ausblick*, Cat.: Kunstmuseum Bonn, Bonn 2000.
Heimat Kunst, Cat.: Haus der Kulturen der Welt, Berlin 2000.
Continental Shift, Cat.: Ludwig Forum für Internationale Kunst, Aachen 2000.
Qin Yufen. Klanginstallationen, Cat.: Baukunst Galerie, Cologne 2000.
- 1999 *El espacio del sonido. El tiempo de la mirada*, Cat.: Koldo Mitxelena Kulturunea Donostia, San Sebastian 1999.
Qin Yufen. Chinesischer Traum - Montag ~ Sonntag, Cat.: Junge Kunst e.V., Wolfsburg 1999.
Qin Yufen: Du Guo. Zeit vergeht, Cat.: Kunstverein Ulm, Ulm 1999.
- 1998 *Qin Yufen. Xing Yin/ Walking Sound*, Cat.: Stadtgalerie Saarbrücken, Saarbrücken 1998.
Echolot oder 9 Fragen an die Peripherie, Cat.: Museum Fridericianum, Kassel 1998.
- 1997 *UND Klang-Kunst-Festival 1997*, Cat.: Bellevue-Saal, Wiesbaden 1997.
In Medias Res – Fotografie und andere Medienkunst aus Berlin, Cat.: Berliner Kulturveranstaltungs-GmbH und Goethe-Institut Istanbul, Berlin 1997.
- 1996 *Qing Zhou (Schwebende Boote)*, Interventionen 5, Cat.: Sprengelmuseum Hannover, Hannover 1996.
Yun Li (In Wolken treibend), Cat.: Offenes Kulturhaus Linz, Linz 1996.
Pipa Xing, Cat.: Georg-Kolbe-Museum, Berlin 1996.
Klangkunst. sonambiente festival für hören und sehen, Cat.: Akademie der Künste Berlin, Berlin 1996.
Das szenische Auge. Bildende Kunst und Theater, Cat.: Institut für Auslandsbeziehungen, Berlin 1996.
Um Fontana, Cat.: Schirn Kunsthalle, Frankfurt a.M 1996.



- 1995 *Leiblicher Logos – 14 Künstlerinnen aus Deutschland*, Cat.: Institut für Auslandsbeziehungen, Stuttgart 1995.
Orient/Ation, 4th International Istanbul Biennial, Cat.: Istanbul Foundation for Culture and Arts, Istanbul 1995.
- 1995 *6. Triennale Kleinplastik 1995, Europa-Ostasien*, Cat.: Süddeutsche Landesbank, Stuttgart 1995.
- 1994 *Pfingstschema*, Cat.: Schloß Plüschow, Mecklenburg-Vorpommern, 1994.
Partie 2, Cat.: Kunsthof Drewen, Brandenburg 1994.
- 1992 *The Routes of European Culture*, Cat.: Wydawnictwo Hotel Sztuki, Warschau 1992.
- 1986 *Qin Yufen. Malereien 1984-1986*, Cat.: Heidelberger Kunstverein, Heidelberg 1986.



PRESS RELEASE: Qin Yufen – Sound Installations

1 July - 3 September 2004

The Baukunst Galerie opens on Wednesday, the 30st of June 2004, the previously second solo-exhibition of the Chinese artist Qin Yufen. Angelika Stepken, director of the Badischer Kunstverein in Karlsruhe will give a short introduction in her oeuvre. In the indoor- and outdoor-exhibition-space of the gallery expansive sound installations will be shown which were especially created for the exhibition. Furthermore smaller sound objects and works on paper will be exhibited.

Qin Yufen was born in Qingdao in China in 1954. In 1988 she emigrated from Beijing to Germany by the support of an scholarship of the DAAD and settled down in Berlin, where she basically lives and works today. Yufen incorporates her point of view of a Chinese immigrant in a Western world in her artistic work. Foreignness is her original topic. Thus this strangeness is not slanted toward her perception of the culture of her new home. Since the beginning of the 80s she has also derived from the traditional Chinese art. She went through an exciting artistic development from Chinese calligraphy to the utterly unknown Western genre of installation. Once she discovered that genre for her art, she has not changed this medium anymore. In her installations Yufen succeeds to join influences of the traditional Chinese culture with Western means of expressions in a unique artistic way.

Qin Yufen was already represented in several museum-exhibitions, e.g. "Zeitwenden" at the Kunstmuseum Bonn in 1999 or "Heimat Kunst" at the Haus der Kulturen der Welt in Berlin in 2000. Solo-Exhibitions were organised for example by the Kunstverein Solothurn (2001), the Kunstverein Göttingen (2001), the Kunstmuseum Heidenheim (2002), the Kunsthalle Bremen (2002) and lastly the Kunstverein Marburg (2003). In 2002 the Hamburger Bahnhof, a Museum for Contemporary Art in Berlin presented a large room installation of the artist.

Since 1990 the sound is a central component of the installations of Qin Yufen. The material for the acoustic elements of her works is derived from the music of the traditional Beijing-Opera or noises recorded on the streets of Beijing or Berlin. Due this basis the artist forms complex abstract compositions, which are composed by an electronic processing of the raw material in a recording studio. These acoustic compositions synchronically sound from little loud speakers at the objects. Since the sounds are silent and not space filling, they are bond to the object. They increase the poetic and immaterial dimension of the installation.

Yufen reports on everyday life in different roles, cultures and environments. Her installations are complex; they consist of variable arrangements of objects: "Everday Life or Scenery" is the title of one of her works. On a table some paint and painting utensils are placed. Aside there is a clothing rack, where painted sheets of paper are hung up. Between the sheets little speakers with long cables are installed, which accompany the installation with little sounds. The artist joins familiar elements as removable clothing racks with foreign elements as sounds of Chinese music. During her first time in Germany the clothing racks appeared to her as strange objects with very special aesthetics which are unfolded by their estrangement in her installations. The artist often combines this profane instrument with traditional material and objects from her country, amongst others with rice paper, silken cloth and bamboo. Here she uses painted sheets of paper, products of traditional art. Qin Yufen reflects on herself as a Chinese woman and artist and on the environment, she lives in. She initiates the exchange about different cultures and the global culture as a whole. Yufen places emphasis on the fragile, immaterial and incomprehensible. She embeds her artistic arguments in constellations of poetic beauty and provides the spectator with indications of current and prevailing subjects. The artist "wants to create an atmosphere in which the spectator transcends the everyday life" (Qin Yufen).

Qin Yufen's interest in the formal characteristics of objects and her precise use of them in installations or as a sound objects brakes with the apparent authenticity and allows a clear reception of the visual and acoustic constituents without preconception. Qin Yufen's works refer to the foreign within the familiar and bring forth the reflection on the contradiction and at the same time unbreakable interrelation of the unknown and the known, of modernity and tradition.