

PARADISE BITCH

WHITE RABBIT GALLERY 31 SEPTEMBER 2015 TO 31 JANUARY 2016





In June 1989, Zhang Dalí took part in the pro-democracy rallies in Tiananmen Square and witnessed their brutal suppression. *Square* is his response to the 25th anniversary of a massacre whose commemoration is still banned in China.

The white, life-sized statues were moulded—wrinkles, creases and all—from ten migrant workers, representatives of the countless rural villagers who defy internal travel restrictions to seek work on construction sites in Beijing. The birds are pure fantasy: pigeons have been almost eliminated from the city centre by decades of extermination campaigns. To authorities, the workers and birds are equally undesirable. Yet their common status as outcasts does not seem to make them allies. The stoic workers, apparently sunk in their own thoughts and pain, barely acknowledge the birds, which alight on them as if they were indeed statues.

Whiteness, for the artist, denotes not just the shadow world of the despoiled but the spiritual world where true hope lies. The workers' physical connection to the birds suggests a symbolic one as well—a chance at "freedom, dreams, hope". The birds (also depicted in flight in a blue-and-white cyanotype), represent for Zhang Dalí "the souls of the people sacrificed"—not just the protesters of 1989 but the despised workers of 2014, all of whom have helped build today's China.

Zhang Dalí b.1963

Square, 2014 (revisit), resin, 10 pcs, various dimensions

Square, 2014, oil paint on cyanotype, 145 x 225 cm

GROUND FLOOR

XU ZHEN (Produced by Madeln Company)
Eternity, 2010–2014
glass, fibre-reinforced concrete, artificial stone, steel, mineral pigments, dimensions variable

FIRST FLOOR

CHANG LI-REN (TAIWAN)

Classic Skin Flicks No. 9, Madame Butterfly, 2012

framed digital animation, 38 x 35 cm, 40 s

Classic Skin Flicks No. 12, Mingqiao Movie, 2012

framed digital animation, 88 x 59 cm, 41 s

CHEN WEI

Drunken Dance Hall, 2015

wood, steel, luminescent paint, broken glass, lights, acrylic, mirrors, dimensions variable

CHU SHU-HSIEN (TAIWAN)

Bruce Lee—NO Face 3, 2010

Bruce Lee—NO Face 4, 2010

lens/lens photographs, 90 x 120 cm

Bruce Lee, 2010
animated 3D video, 3 min 33 sec

CHEN TIANZHUO

Paradise Bitch, 2014

2-channel HD video, 4 in 50 s

WANG PO-YU (TAIWAN)

Unreal Ink, 2014

multimedia installation, dimensions variable

SECOND FLOOR

BU HUIA

Cat, 2002

Youth Does Harm to Your Health, 2007

Last Phases of the Future, 2007

Savage Growth, 2008

Anxiety, 2009

LV Forest, 2010

Flash digital animations, various durations

GAO RONG

Some Days Later, 2015

cloth, thread, latex foam, steel, 115 x 53 x 50 cm

GUO TIANYI

What to See, 2012

animation, 5 m 32 s

What to See series (Forest, Fog, Rain, Ice), 2012

print on paper, 100 x 80 cm

HONG HAO

My Things—Tian A, 2006

digital print of scanned images, 120 x 198 cm

My Things—Bookkeeping of 2006 A, 2006

digital print of scanned images, 120 x 204 cm

HUANG BO-HAO (TAIWAN)

Alchemy, 2014

cinnabar on torii/ko paper, 153 x 213 cm

Ultramarine, 2014

acrylic, tape-based on torii/ko paper, 153 x 213 cm

LI HUI

Cage, 2006–2014

green rod/foam bases, rig machines, dimensions variable

LIN CHUAN-CHU (TAIWAN)

Lunchbox, 2002

ink on 100 g/400 g, 267 x 190 cm

MIA LIU (TAIWAN)

Guggen' Dizzy, 2009–2011

blank tickets to Guggenheim Museum New York, masking tape, motors, plywood, 3 pcs, 175 cm diameter x 30 cm

SHAO YINONG AND MUCHEN

Fairy Tales in Red Times series (Red, Blue, Pink, Yellow, Cyan, Black), 2004

hand-dyed colour photographs, 180 x 120 cm

ZHANG DALI

Square, 2014

resin, 10 pcs, various dimensions

Square, 2014

oil paint on cyanotype, 145 x 225 cm

THIRD FLOOR

SHI YONG

A Bunch of Happy Fantasies, 2008

neon lights, acrylic stands, dimensions variable

Open Wednesday–Sunday, 10 AM–5 PM
Free guided tours at 11 AM and 2 PM

White Rabbit Gallery 30 Belfour Street Chippendale NSW 2008
www.whiterabbitcollection.org tel +61 2 9399 2867

Exhibition installation by Art Services NSW