BEYOND THE MOUNTAIN

Contemporary Chinese Artists on the Classical Forms

July 22, 2022 - Ongoing

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S.A.M
SEATTLE ASIAN ART MUSEUM
SEATTLE ASIAN ART MUSEUM PRESENTS IMMERSIVE EXHIBITION OF CONTEMPORARY CHINESE ART

Beyond the Mountain features works by six artists including video, multimedia installation, painting, and photography

SEATTLE – The Seattle Asian Art Museum presents Beyond the Mountain: Contemporary Chinese Artists on the Classical Forms (July 22, 2022–June 30, 2023), the second special exhibition there since the 2020 debut of the reimagined and reinstalled museum. Beyond the Mountain features work by six contemporary Chinese artists that takes as inspiration the classical mediums and subjects of Chinese art—ink on paper, archaeological artifacts, and landscape painting—to tackle urgent and complex present-day issues. Creating in a range of media, including video, multimedia installation, painting, and photography, these artists address ideas including globalization, migration, and the impact of human life on the natural world.

Beyond the Mountain is curated by Foong Ping, Foster Foundation Curator of Chinese Art. The artists on view are Chen Shaoxiong, Ai Weiwei, Zhang Huan, Yang Yongliang, Lam Tung Pang, and Tai Xiangzhou; Yang Yongliang and Lam Tung Pang are new to Seattle audiences. Each of the five artists’ work engages with traditions from the Chinese cultural imagination to explore concerns relevant around the world, such as street protests, rapid urbanization, and pandemic lockdowns. On view for a year, it will include a six-month rotation for light-sensitive works.

“Beyond the Mountain is a feast for the senses, with video, sound, images, and kinetic installation creating a dynamic experience,” says Foong. “I hope visitors discover the eloquent voices of these artists—as I did when putting this exhibition together—in reflecting on many of the urgent questions we’re all facing together.”
Foong developed the exhibition partly in collaboration with students at the University of Washington during her 2020 spring seminar, “Exhibiting Chinese Art,” held on Zoom due to the pandemic. Wanting to make the online class fun and engaging, Foong divided the students into teams, assigning each team three seemingly unrelated artworks as guides for developing cohesive and imaginative curatorial frameworks. “Beyond the Mountain wouldn’t be what it is without their insights,” says Foong. “I wanted to challenge my students and they really impressed me. While the exhibition had been in the works for a very long time, I was excited to include a few of their ideas into the show.”

EXPLORING THE EXHIBITION

**ink/protest**

Ink and brush are key to the classical Chinese art forms of calligraphy and painting. *Ink Media #4 (2011-2013)* by Chen Shaoxiong (Chinese, 1962–2016) observes the deeply connected global language of today’s street protests by reconceptualizing the raw emotions of images captured from internet media as 10 ink paintings (five in each rotation).

An accompanying video montage animates the power of collective action; its soundtrack features Jasiri X’s “Occupy (We the 99)” and a Taiwanese version of “Do You Hear the People Sing” from the 1980 musical Les Misérables, today a protest anthem sung in many languages.

**artifact/culture**

The provocation in Ai Weiwei’s *Colored Vases (2010)* lies in the brightly colored, dripping industrial paint that he gleefully applies to clay pots of unknown origin; are they in fact from China’s Han dynasty? Defacing artifacts that are usually venerated as part of the Chinese nation’s history and culture, Ai (Chinese, b. 1957) questions those very values.

**proverb/nature**

In the photograph *To Add One Meter to an Anonymous Mountain (1995)*, the naked bodies of Zhang Huan (Chinese, b. 1965) and his artist friends are stacked on the top of Mount Miaofengshan, becoming momentarily taller than the peak. By performing an old Chinese saying, “Beyond the mountain, there are higher mountains yet,” they expose the human hubris of challenging the natural world.

**landscape/cityscape**

Yang Yongliang (Chinese, b. 1980) fools our eyes to comment on the human and environmental costs of uncontrolled urbanization. *The Departure (2019; 8:30 minutes)* and *The Return (2019; 6:30 minutes)* are projected onto screens over ten feet tall, making monumental the classical form of ink paintings. As you watch, you see what looks like intricate ink paintings are in fact eerie
digital and analog landscapes, stitched together from thousands of photographs and videos of Asia’s megacities.

**landscape/escape**

*The Great Escape* (2020) is a kinetic installation conceived during lockdown at the pandemic’s onset by Lam Tung Pang (Hong Kong, b. 1978). A six-sided lantern painted with landscape imagery and video projections surrounds a scale-model home that evokes a mountain retreat. Visitors can circulate around the installation and peek inside at its inner workings. With this work, the artist meditates on notions of escape and escapism—from Chinese traditions of retreat into transcendent nature to the escapades of magician Harry Houdini.

**HOURS & TICKETS**

**Museum Hours**
- Friday–Sunday 10 am–5 pm
- Thursday–Sunday 10 am–5 pm (July 7-August 25 only)
- Holiday hours on the website

**Ticket Prices**
- Adult: $14.99 advance / $17.99 day of
- Senior (65+), Military (with ID): $12.99 advance / $15.99 day of
- Student (with ID), Teen (15-18): $9.99 advance / $12.99 day of
- Children (14 and under): FREE
- SAM members: FREE

**Special Prices**
- Free Last Fridays: Free to all

Details are subject to change. For the most up-to-date information on planning a visit, go to [seattleartmuseum.org](http://seattleartmuseum.org).


**ABOUT SEATTLE ART MUSEUM**

As the leading visual art institution in the Pacific Northwest, SAM draws on its global collections, powerful exhibitions, and dynamic programs to provide unique educational resources benefiting the Seattle region, the Pacific Northwest, and beyond. SAM was founded in 1933 with a focus on Asian art. By the late 1980s the museum had outgrown its original home, and in 1991 a new 155,000-square-foot downtown building, designed by Venturi, Scott Brown & Associates, opened to the public. The 1933 building was renovated and rededicated as the Asian Art Museum in 1994, and it reopened on February 8,
2020, following an extensive renovation and expansion. SAM’s desire to further serve its community was realized in 2007 with the opening of two stunning new facilities: the nine-acre Olympic Sculpture Park (designed by Weiss/Manfredi Architects)—a “museum without walls,” free and open to all—and the Allied Works Architecture designed 118,000-square-foot expansion of its main, downtown location, including 232,000 square feet of additional space built for future expansion. The Olympic Sculpture Park and SAM’s downtown expansion celebrated their tenth anniversary in 2017.

From a strong foundation of Asian art to noteworthy collections of African and Oceanic art, Northwest Coast Native American art, European and American art, and modern and contemporary art, the strength of SAM’s collection of approximately 25,000 objects lies in its diversity of media, cultures, and time periods.
**SELECTED IMAGES**

**IMAGE**

**CAPTION**

*To Add One Meter to an Anonymous Mountain*, 1995, Zhang Huan, chromogenic print on Fuji archival paper, 50 7/8 x 71 in. Gift of the Contemporary Art Project, Seattle, 2002.23 © Zhang Huan


*Colored Vases*, 2010, Ai Weiwei, ceramic with industrial paint, dimensions variable (approx. 17 x 22 in. each). Robert M. Shields Fund for Asian Ceramics, 2013.33. © Ai Weiwei
The Departure, 2019, Yang Yongliang, Chinese, born 1980, single-channel 4K video (black and white, sound), 8:30 minutes, dimensions variable. Courtesy of Yang Studio of Yang Yongliang, T2019.30

Installation view of Beyond the Mountain at Seattle Art Asian Museum, 2022, photo: Chloe Collyer
Beyond the Mountain: Contemporary Chinese Artists on the Classical Forms

In Chinese art, the past is often a source of inspiration, but it sometimes also provides a means for expressing resistance to status quos. Works by the contemporary artists exhibited here draw from the deep well of China’s cultural imagination to embody unique responses to present-day issues important to us all. Each artist aims to honor, imitate, expand, or refute quintessential forms, such as ink on paper, archaeological artifacts, and classical landscape painting. Reanimating China’s material, visual, and linguistic legacies, they contemplate the social costs of modernity, globalization, and migration from one place and culture to another, as well as the challenge that humans create for the natural world.

An exhibition developed in collaboration with the students of “Exhibiting Chinese Art,” Spring 2020 Zoom seminar, University of Washington.

**TEXT PANEL**

**ink/protest**
Ink and brush are key to the classical Chinese art forms of calligraphy and painting. Chen Shaoxiong’s *Ink Media #4* observes the deeply connected, global language of today’s street protests by reconceptualizing the raw emotions of images captured from internet media as ink paintings.

**artifact/culture**
The provocation in Ai Weiwei’s *Colored Vases* lies in the brightly colored, dripping industrial paint that he applies to the clay pots. Defacing artifacts that are usually venerated as part of the Chinese nation’s history and culture, he questions those very values.

**proverb/nature**
Stacked on the top of Mount Miaofengshan, the naked bodies of Zhang Huan and his artist friends became momentarily taller than the peak. By performing an old Chinese saying, “Beyond the mountain, there are higher mountains yet,” they expose the human hubris of challenging the natural world.

**landscape/cityscape**
Yang Yongliang fools our eyes to comment on the human and environmental costs of uncontrolled urbanization: what first appear as ink paintings are in fact digital and analog landscapes stitched together from thousands of photographs and videos of Asia’s megacities.

**landscape/escape**
In a kinetic installation conceived during lockdown at the pandemic’s onset, Lam Tung Pang meditates on notions of escape and escapism—from Chinese traditions of retreat into transcendent nature to the escapades of magician Harry Houdini.
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landscape/icon
Hewing closely to canonical ink landscape paintings from a millennium ago, Tai Xiangzhou’s spectacular brushwork lays bare the essence of this monumental tradition for our modern gaze.
Ink Media #4, 2011–2013
Ink on paper
Chen Shaoxiong
Asian Art Acquisition Fund, 2014.33.1-5
*5 paintings in each rotation.

The artist uses traditional tools of Chinese art—black ink on paper—to depict photographs of mass demonstrations sourced from internet media. Some of the uprisings against political and financial abuses of power represented here include Egyptian protesters at Tahrir Square, Cairo, demanding an end to the Mubarak regime and emergency law in 2011; Occupy Wall Street of 2011 in New York City; and the 2012 demonstration for universal suffrage in Hong Kong. Chen’s brush makes them visually uniform and monochrome to emphasize these struggles as part of a global, collective memory. Inserting one picture of a playful water-pistol fight during a Toronto gay pride parade, he also illustrates how easily we can misinterpret decontextualized images.

Chen Shaoxiong was an experimental artist who addressed the major challenges faced by society as a result of urbanization and globalization. Working in installation, photographic montage, video, and collective performance, he was a founder of the Big Tail Elephant Group, an influential artist collective of the 1980s in Guangzhou (southern China).
Scarf, goggles, gas mask, boots, rope, headphones, camera, spray can, megaphone: these are items demonstrators might bring to a street protest. The artist illustrates images of mass demonstrations in ink paintings and animates the paintings as a video montage. This emphasizes both the risks to protestors and the power of collective action, whether it be in antiwar or prodemocracy movements; in Arabic-, English-, or Spanish-speaking countries; or in peaceful protest or violent clashes.

A rousing soundtrack includes samples from Jasiri X’s “Occupy (We the 99)” and a Taiwanese version of “Do You Hear the People Sing” from the 1980 musical Les Misérables, today a protest anthem sung in many languages.

Colored Vases, 2010
Ceramic with industrial paint
Ai Weiwei
Chinese, born 1957
Purchased with funds from the Estate of Robert M. Shields, 2013.33

Chinese archaeological artifacts are often venerated as a bridge connecting the nation’s history and culture from the earliest times to the present. Destroying such symbols amounts to a desecration, but Ai Weiwei has done so repeatedly, with glee, by coating earthen pots with brightly colored, dripping industrial paint. It is unclear whether these pots are in fact from China’s Han dynasty. According to Ai, their original surfaces, now obscured, are much like history, which is “no longer visible but is still there.”

Ai’s iconoclasm asks us to confront the values that we hold to be true in our conversations with the past. The artist has also cut up Ming dynasty furniture, reforming them as sculptures;
painted Coca-Cola logos on other “ancient” vases; and dropped vases to record their destruction. Is this loss or transformation? Is he defacing or exalting the art?

See before-and-after photos from a video of Ai Weiwei dipping vases at visitsam.org/explore.

To Add One Meter to an Anonymous Mountain, 1995
Chromogenic print on Fuji archival paper
Zhang Huan
Chinese, born 1965
Gift of the Contemporary Art Project, Seattle, 2002.23

Chinese language and culture abounds with proverbs—for example, the cheer for repetitive labor, “As long as you persist, you can file a metal pole into a needle.” Here, several naked bodies lie flat in a pyramid against a misty background of jade-colored mountains. This work documents a 1995 performance referencing the Chinese adage, “Beyond the mountain, there are higher mountains yet,” commonly uttered as a reminder to have humility because there is always someone more talented than you.

Zhang Huan’s piece is a self-acknowledged act of hubris in challenging Mount Miaofeng’s height. He measured one of the mountain’s peaks at 86.393 meters, and he and his friends added exactly one meter in height with their stacked bodies. Zhang acknowledged the effort as temporary and utterly futile—not a single person noticed what they were doing (even though
the performance has since become an iconic moment in Chinese art through this photograph). Zhang exposes the banal vanity of human action in the natural world: any achievement of greatness through unwavering persistence is merely momentary.

The Departure, 2019
Single-channel 4K video (black and white, sound), 8:30 minutes
Yang Yongliang
Chinese, born 1980
Courtesy of Yang Studio of Yang Yongliang, T2019.30

In this video work, Yang Yongliang seeks both the idiom and affect of Song dynasty monumental ink paintings of the 11th century: waterfalls cascade in dense forests and deep valleys, and ethereal mists envelope grandiose mountain peaks. The aesthetic expressions of old master paintings require close, patient attention to their rich detail, as they mimic traveling at a slow
pace to places where the body cannot follow. The purpose of Song painting was twofold: rejuvenation—to relieve stress by countering the chaos of daily life with uplifting, virtual experiences of nature—and contemplation of human (in)significance in the face of nature’s inexorable forces. Layering hundreds of photos and videos into a sweeping landscape, Yang’s artificial world suggests similar experiences as those offered by classical Chinese painting.

The Return, 2019
Single-channel 4K video (black and white, sound), 6:30 minutes
Yang Yongliang
Chinese, born 1980
Courtesy of Yang Studio of Yang Yongliang, T2019.29

Yang Yongliang stitches together thousands of his photographs and videos in a composite digital-analog landscape made from the elements of megacities. “Mountains” are built of steel skyscrapers. “Trees” are electrical pylons, telephone poles, construction cranes, and the
scaffolding of buildings in progress—familiar sights of Seattle’s own skyline. Yang’s undisturbed landscapes are thus orchestrated guises commenting on the global project of rapid, uncontrolled urbanization and its impacts on the natural world and human society. He meditates on classical Chinese painting to reinvent it for our present realities.

**The Great Escape, 2020**  
Site-specific installation with kinetic video projection, ink and pencil on paper, scale models, fabric, wooden structure, acrylic and UV-print on plywood  
**Lam Tung Pang**  
Hong Kong, born 1971  
Courtesy of Lam Tung Pang Studio, T2021.73.4

When the pandemic broke out, Lam Tung Pang, like many of us, spent most of his time trapped at home. Here, surrounded by plywood landscape imagery and video projected on the walls of a six-sided “lantern,” a scale-model home suggests a mountain retreat. This work evokes both cultural and personal notions of escape: Chinese eremitic traditions of retreat into transcendent nature, the escapism of adults reading children’s books, Lam himself fidgeting as a child in movie theaters wanting to get outside. Lam made these connections as he learned about Harry Houdini, master of daring escapes, from writings by avant-garde Japanese poet and filmmaker Shūji Terayama (1935–1983) on magic and illusion.

This kinetic installation relays constantly shifting perspectives. The viewer can choose multiple vantage points, including places where light escapes from the lantern and makes our own shadow a part of the scene. Lam says this work allows one “to express dissatisfaction with some existing constraint. It helps you make a space to express that feeling in your own fashion, and to break through.”
When the Time Comes, 2013
Newspaper, plastic toys and paper bag on wooden panel
Lam Tung Pang
Chinese, born 1971
Courtesy of Lam Tung Pang Studio, T2021.73.1

Someone, a day-521, 2018
Charcoal and ink on plywood, TV screen with looping video
Lam Tung Pang
Chinese, born 1971
Courtesy of Lam Tung Pang Studio, T2021.73.2

Echo, 2022
Concrete, metal, drawing on plywood
Lam Tung Pang
Chinese, born 1971
Courtesy of Lam Tung Pang Studio, T2021.73.3
Ink Media #4, 2011–2013
Ink on paper

Chen Shaoxiong
Asian Art Acquisition Fund, 2014.33.6–10

The artist uses traditional tools of Chinese art—black ink on paper—to depict photographs of mass demonstrations from internet media sources. Many images document actual uprisings in different parts of the world against political and financial abuses of power, including Egyptian protesters at Tahrir Square, Cairo, demanding an end to the Mubarak regime and emergency law in 2011; Occupy Wall Street of 2011 in New York City; and the 2012 demonstration for universal suffrage in Hong Kong. Chen’s brush makes them visually uniform and monochrome to emphasize the struggles as part of a global, collective memory. Inserting a picture of a water-pistol fight during a Toronto gay pride parade, he also shows how easily we can misinterpret decontextualized images.

Chen Shaoxiong was an experimental artist who addressed challenges faced by society as a result of urbanization and globalization through mediums such as installation, photographic montage, and collective performance. He was a founder of the Big Tail Elephant Group, an influential artist collective of the 1980s in Guangzhou (southern China).

The following 2 works REPLACE Zhang Huan, To Add One Meter, 2002.23

My America, 1999
Chromogenic print photo still on Fuji archival paper
Zhang Huan
Chinese, born 1965
Gift of the Contemporary Art Project, Seattle, 2002.24

A member of a group of underground artists who introduced a new form of radical performance and conceptual art to China, Zhang Huan subjected his physical body to extreme experiences. Following violent confrontations with the Chinese authorities, he emigrated to the United States; he now resides in Beijing and New York. This photograph records a performance titled *Hard to Acclimatize*, enacted at the Seattle Asian Art Museum’s Garden Court with the help of volunteers one year after he arrived in the U.S.

Participants enter the scene while naked, all equally vulnerable in their nudity. Awash in Tibetan prayer chants and drum sounds, they prostrate themselves with rhythmic togetherness. Finally, all are assembled on the surrounding three-tier scaffolding and the artist alone climbs down a rope to sit at center in a child’s swimming pool. Everyone pelts him with pieces of bread. Zhang’s difficulties in adapting to life in America is expressed alongside newfound spiritual freedom. The dynamics of cultural friction are played out in this provocative piece where bodies form the language.

![Winter Mountain After Snow](image)

**Winter Mountain After Snow**, 2012  
Ink on paper  
**Tai Xiangzhou**  
Chinese, born 1968  
Gift of Mr. Shao F. and Mrs. Cheryl L. Wang, 2017.7

This spectacular mountainscape, cold and forbidding, was created with a highly disciplined brush and spare ink layered on the luscious, glowing paper surface. It hews closely to the grand tradition of Song dynasty monumental landscape painting. However, unlike the artist’s 11th- or 12th-century models, this work foregoes even the smallest indication of human activity: no temples or pavilions, no mountain paths, no fishermen or travelers. The picture focuses exclusively on rocks, waterfalls, and a silent atmosphere of obscuring mist.

Tai Xiangzhou’s inscription quotes from one of China’s oldest astronomical texts from the Eastern Han dynasty (25–220 CE), and his elegant script adds to the solemn, classical flavor. Because the picture and calligraphy are seen all at once, instead of through the slow unfurling of a scroll, the artist displays an ancient tradition within a decidedly analytical, contemporary framework.
<table>
<thead>
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<th>Title, Credit line, Date, Medium</th>
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<td>Photographs</td>
<td>Zhang Huan</td>
<td>To Add One Meter to an Anonymous Mountain, 1995</td>
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<td>Installations</td>
<td>Lam Tung Pang</td>
<td>When the Time Comes, 2013&lt;br&gt;Courtesy of Lam Tung Pang Studio&lt;br&gt;Newspaper, plastic toys and paper bag on wooden panel&lt;br&gt;3 15/16 × 6 × 6 1/16 in. (10 × 15.2 × 15.4 cm)</td>
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<td>Installations</td>
<td>Lam Tung Pang</td>
<td>Someone, a day-521, 2018&lt;br&gt;Courtesy of Lam Tung Pang Studio&lt;br&gt;Charcoal and ink on plywood, TV screen with looping video&lt;br&gt;40 3/4 × 36 1/4 in. (103.5 × 92 cm)</td>
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<td>13. T2021.73.3</td>
<td>Installations</td>
<td>Lam Tung Pang</td>
<td>Echo, 2022&lt;br&gt;Courtesy of Lam Tung Pang Studio&lt;br&gt;Concrete, metal, drawing on plywood&lt;br&gt;Mountain drawing: 14 3/8 × 17 5/16 × 1 15/16 in. (36.5 × 44 × 5 cm)&lt;br&gt;Concrete figure: 4 3/4 × 2 3/16 × 2 3/16 in., 4.6lb. (12 × 5.5 × 5.5 cm, 2.1kg)</td>
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<tr>
<td>14. T2021.73.4</td>
<td>Installations</td>
<td>Lam Tung Pang</td>
<td>The Great Escape, 2020&lt;br&gt;Courtesy of Lam Tung Pang Studio&lt;br&gt;Kinetic video projection, ink and pencil on paper, scale models, fabric, wooden structure, acrylic and UV-print on plywood&lt;br&gt;Overall: 95 3/8 × 146 5/8 × 127 15/16 in. (242.2 × 372.5 × 325 cm)</td>
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