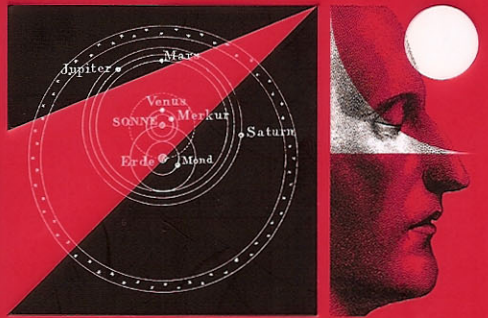
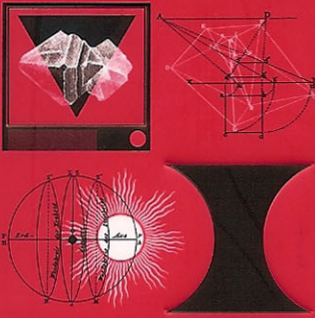
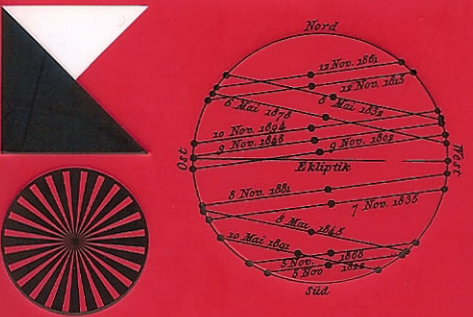




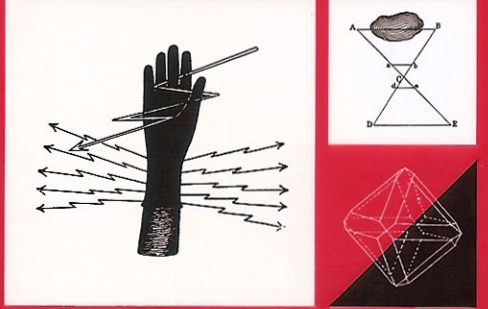
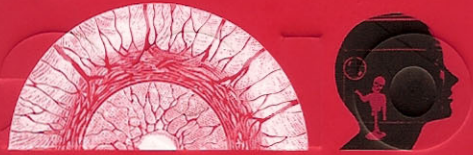
# 17TH BIENNALE OF SYDNEY



# THE BEAUTY OF DISTANCE



# SONGS OF SURVIVAL in a PRECARIOUS AGE



*New Adventures of Havoc in Heaven III* | 2010

smoke, projector and animation | dimensions variable | installation view at the  
Sydney Opera House, Sydney | Courtesy the artist | Photograph: Michael Corridore

working image for *Petrified Garden* | 2010

digital image | Courtesy the artist

BIOGRAPHY | PAGE 294



**JENNIFER WEN MA**

Born 1973 in Beijing, China

Lives and works in New York, USA

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The work of Jennifer Wen Ma takes a variety of forms, from video projections and sculptures, to drawings and interactive installations. She has produced a range of site-specific installation and video pieces in Asia and Europe, and in 2008 she was the youngest member of the seven-person planning group for the Opening Ceremony of the Beijing Olympics.

Ma often engages with ceremony and belief through the production of images and events related to ritual. In previous works she has undertaken a series of walks around New York City and Washington DC, clad in a dress with a long ceremonial train (*Cleansing Walk*, 2003–05); produced a musical installation to be played by the wind under the arches of a monastery bridge in Italy (*Aeolian Garden*, 2005); and made a video that mixes together the sound of Jewish, Islamic and Catholic prayers (*Alms*, 2006). These works all combine reflective and contemplative elements with contemporary contexts.

For the festivities around the 2008 Beijing Olympics, Ma produced a spectacular smoke projection of an animated image on to a cloud of smoke. This projection featured Sun Wukong, the Monkey King, a popular and irreverent figure in Chinese mythology. For the 17<sup>th</sup> Biennale of Sydney, the Monkey King will ride on a cloud high over the Sydney Opera House. Beamed on to a large smoke cloud, the projection of this image will take on a blue cast in the Sydney night sky. In the stories of the classical Chinese novel *Journey to the West*, differently coloured smokes appear to symbolise the sundry natures of demons and fairies; in this version, a trained performer collaborates with the artist to choreograph the movement of the smoke, enlivening the scene with graceful movements. In Ma's work, she creates cross-cultural hybrids through the various means of technology, symbolic use of colour and intervention into nature.

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**Selected Solo Exhibitions/Projects** 2009 'Brain Storm', The Phillips Collection, Transformer Gallery and Shigeko Bork Mu Project, Washington, USA □ 2009 'You Can't Always See Where You Are Going, But Can You See Where You've Been?', 4<sup>th</sup> Echigo-Tsumari Art Triennale, Niigata, Japan □ 2008 'The In-Between World-Daydream Nation', permanent public multimedia installation, Digital Beijing, Beijing, China □ 2005 'Aeolian Garden', Under Museum of Contemporary Art, Arte all'Arte IO, Colle di Val d'Elsa, Italy □ 2005 'Whiplash', Shigeko Bork Mu Project, Washington, USA ■ **Selected Group Exhibitions/Projects** 2009 'Everything is Museum', Guggenheim Bilbao, Bilbao, Spain (travelling exhibition) □ 2009 'Mythologies', Haunch of Venison, London, UK □ 2008 'Reminisce', Beijing Cultural Olympiad, Beijing Center for the Arts, Beijing, China □ 2007 'The Politics of Fear', Albion, London, UK □ 2006 'BELIEF', 1<sup>st</sup> Singapore Biennale, Singapore ■ **Selected Bibliography** Aric Chen, 'The Next Cultural Revolution', *Fast Company*, June 2007, pp. 65–75 □ Jessica Dawson, 'An intriguing idea that's only half thought-out,' *Washington Post*, 23 October 2009 □ Jennifer Wen Ma, Cai Guo-Qiang, Paolo Brogioni and Mario Cristiani, *Jennifer Wen Ma: Aeolian Garden*, Gli Ori, Prato, 2006 □ Sharmini Pereira, *Belief: Singapore Biennale 2006*, exhibition catalogue, National Arts Council, Singapore, 2006, pp. 36–37 □ Ben Tufnell, *Mythologies*, Haunch of Venison, London, 2009, pp. 123–25, 212 ■

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