



# Artist of choice from Alien Nations 2020 Exhibition-Liu Bolin

JEAN MORALES

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ART 321 - BARRY UNIVERSITY

PROFESSOR DOMINGUEZ

# Liu Bolin: About the Artist

- Liu was born January 7<sup>th</sup> 1973 in China
- He is a contemporary concealment artist
- He earned his Bachelor of Fine Arts from the Shandong College of Arts in 1995 and his Master of Fine Arts from the Central Academy of Fine Arts in Beijing in 2001
- Known as "the invisible man"



# Liu Bolin: Artworks

- Hiding in the City was the title of his most famous work which he is parlaying to expand his footprint around the world.



Hiding in the City No. 92—Temple of Heaven, 2010 Liu Bolin, courtesy of the artist and Eli Klein Fine Art



Hiding in the City No. 91—Great Wall, 2010 Liu Bolin, courtesy of the artist and Eli Klein Fine Art



Hiding in the City No. 19—Sculptures on the Left of Chairman Mao, 2006 Liu Bolin, courtesy of the artist and Eli Klein Fine Art

Can you locate Liu?

# Liu Bolin: Artworks

- He has piggybacked his success in China and is traveling around the world. Here he is in New York... if you can find him.



# Liu's Motive

- Liu was moved to create his "Hiding in the City" series after the destruction of the Beijing artists' village Suo Jia Cun in November 2005.
- At the time of the destruction, Liu had been working in Suo Jia Cun, previously given the title of Asia's largest congregation of artists.
- Prompted by his emotional response to the demolition of this site, Liu decided to use his art as a means of silent protest, calling attention to the lack of protection Chinese artists had received from their own government.
- Through the use of his own body in his practice of painting himself into various settings in Beijing, Liu created a space for Chinese artists, preserving their social status and highlighting their often troubled relationship with their physical surroundings.

# Liu's Motive

- In his work, Liu has always given special attention to the various social problems that accompany China's rapid economic development, making social politics the crux of his pictorial commentaries.
- In "Hiding in the City", Liu made one of his particular focuses slogans as an educational tool used within Communist societies, pointing out that many people would become used to the slogans over time and cease to pay conscious attention to the messages' effects on the public's thinking. By painting his body into some such slogans, Liu forces the viewer to acknowledge the messages and, in the process, to reconsider the circumstances of one's own life

# More of Liu's Art



# Quote by Liu

“With this, I am questioning the relationship between Chinese politics and the role of the individual in society... I have chosen for my body to be covered and erased; that’s not the relationship between me and the wall, but the relationship between me as an individual and those slogans which are used to fool the public.”