

Xin Wang is a New York-based art historian and Curatorial Director at Pace Gallery. She has held curatorial and educational positions at the Metropolitan Museum of Art and The Whitney Museum of American Art, before completing Her PhD dissertation on Soviet Hauntology at the Institute of Fine Arts, New York University. Publications such as “Asian Futurism and the Non-Other” have been widely circulated, translated and taught in university curriculums, and she received the Warhol Foundation’s Arts Writers Grant in 2021. She served as the curator of the 4th art and technology themed biennial program—titled “To Your Eternity”—at Beijing’s Today Art Museum in fall 2023. Recent publications include “Machine Envy” in the book *Machine Decision is Not Final: China and the History and Future of Artificial Intelligence* (Urbanomic and NYU Shanghai), and “Dance as Socialist World-Building” in *Afterall Journal* (issue 57).

CURATORIAL (selected):

**House of Flying Boobs**, New York, November 12 & 16, 2015 at Nuyorican Poets Café and Bowery Poetry Club

*Curator*

- A performance art cabaret interweaving four distinct acts that straddle several visual and performing arts genres. Operating at the conceptual chasm that still exists between the increasingly “professionalized” performance art practice and the constantly reinvented disciplines of opera, dance, comedy and theatre, **House of Flying Boobs** brings together young artists from diverse cultural and professional backgrounds who calibrate disciplinary-specific practices for a radical expansion in the expressive and critical bandwidth of performance art, engaging the audience through provocation as well as pleasure.
- This conceptual cabaret burrows into a bewildering range of topics: the force of capitalism in Europe’s financial and humanitarian crisis; the sexual and political agency of women from the age of myth and biblical tales to Surrealism and the Cultural Revolution; the fabrication of discourse in the artist interview format. Featuring Nadim Abbas, Orit Ben-Shitrit (video artist/choreographer), Rainer Ganahl, Mary Notari (activist/stage actress), Tuo Wang, Zhang Hongtu, Mo Zhou (theatre/opera director), among other musicians, designers, composers, and performers.

**THE BANK SHOW: Vive le Capital** and **THE BANK SHOW: Hito Steyerl, Shanghai**, March 29-May 28/July 16-August 30, 2015

*Curator*

- A research-based exhibition that examines creative practices as embedded and operative in a capital-calibrated world; accompanied by a curatorial essay that contextualizes the subject in current events and earlier avant-garde movements.

- Featuring 23 international artists including Hito Steyerl, Chen Shaoxiong, Cai Guoqiang, Dieter Meier, Aernout Mik, Badlands Unlimited, O Zhang, Xu Zhen, and Raqs Media Collective at a meaningfully site-specific venue—the former Bank Union Building in Shanghai’s historic Bund District.
- Edited and published a collection of Steyerl’s most influential essays, collaboratively translated into Chinese for the first time.

**Lu Yang: Arcade**, New York City, October 25-November 23, 2014

*Curator*

- The first New York solo exhibition of the Shanghai-based artist Lu Yang (b. 1984), presenting some of her key projects since 2011 and new works commissioned for the exhibition that feature fantastical, often morbid visions of death, sexuality (a-sexuality), illness, and neurological constructs of both real life-forms and religious icons.
- An experimental retrospective that captures Lu Yang’s interest in games and virtual realms as sites for manipulative, provocative, and critical possibilities, the show transforms the storefront of Wallplay into of a vintage arcade featuring interactive games, videos installations, and a shop of bizarre objects.
- Accompanied by a screening program, **Lu Yang Selected Videos**, at Ventana224, a commissioned performance and presentation at the Asian Contemporary Art Week 2014’s Field Meeting, held at Asia Society, and an artist talk at Residency Unlimited.

**Asian Contemporary Art Week 2014**, New York City, October 22-November 2, 2014

*Associate Curator*

- Co-curated with director Leeza Ahmady the Week’s signature program: FIELD MEETING, two-day forum featuring presentations, discussions, and performance-lectures where over 40 artists and professionals shared current projects and initiatives, addressing issues pertinent to both contemporary culture in general and creative practices in Asia.
- Highlights include panels reexamining the discourse of new media and post-internet art through the context of Asia, radical imagination of the future in sci-fi inspired art practices, history and institution building in Asia, and subculture cross-pollination.
- Coordinated with New York and Asia-based institutions in developing special programs and events.

**The Metropolitan Museum of Art, New York City, 2010—2016**

*Research Assistant for Special Exhibitions*

- Ink Art: Past as Present in Contemporary China, December 11, 2013-April 6, 2014
- Conducted a two-year research on over 50 artists as well as the historical and theoretical framework of their practices; built related research archive and library collection; proposed artists for the exhibition based on research and studio visits.
- Drafted and edited catalogue essays; compiled artist biography, selected bibliography, and index.
- Liaised with artists, lenders, and Museum staff on the installation, educational programs, symposium, and special events.
- Provided scholarly interpretation of select works for the audio guide, labels, text panels, gallery talks, and lectures.
- Provided curatorial support for various educational programs at the Museum.
- Spearheaded in creating and curating the Met's official Weibo account, attracting 20,000 to 150,000 visits daily and effectively promoting Asian Art exhibitions, educational and special events, as well as research resources to the Chinese speaking demographic worldwide.

BILINGUAL PUBLICATIONS (selected):

“Siah Armajani: Monument Valley.” *Siah Armajani*. Hong Kong: Rossi & Rossi, 2017. pp. 3-9.

“Wind Rising from the Tips of Green Duckweeds: A Conversation with Qiu Anxiong.” *Temporal Turn: Art and Speculation in Contemporary Asia*. Kansas: Spencer Museum of Art. pp. 155-161.

“Why Not Ask Again—11th Shanghai Biennale.” *Art Agenda*. November 15, 2016. <http://www.art-agenda.com/reviews/%E2%80%9Cwhy-not-ask-again%E2%80%9D-11th-shanghai-biennale/>

“Cao Fei: Urban Legend.” *Kaleidoscope Asia*. Spring (2016). pp.125-132. <http://kaleidoscope.media/cao-fei-essay>

Tang Dixin: A Hunger Artist.” *Flash Art*. March/April (2016). pp. 90-93. <http://www.flashartonline.com/article/tang-dixin/>

“Book Review: Between State and Market—Contemporary Chinese Art in the Post-Mao Era by Jane DeBevoise.” *Artforum*. December 9, 2015. <http://artforum.com.cn/column/8842>

“William Kentridge: A Reckoning.” *Leap*. July/August (2015). pp.162-169.

“Lu Yang: Anatomy of the Idols.” *Other Future: China Pavilion at the 56<sup>th</sup> Venice Biennial*. Beijing: Beijing Contemporary Art Foundation, 2015. pp. 82-85.

“Notes on Vectors.” *The Thousand Crags and Torrents*. Curatorial essay for Lui Chun Kwong special exhibition at Chi Art Space, Hong Kong. Hong Kong: New World Development Co. Ltd., AIKE DELLARCO, artshare.com, 2015. pp. 1-4.

“Art Material.” *The Bank Show: Vive le Capital*. Curatorial essay for the special exhibition. Shanghai: MABSOCIETY, 2015. pp. 3-10.

“Troll Painter.” *Satisfaction Guaranteed* 48-67. Catalogue essay for Liao Guohe retrospective at the Sifang Art Museum, Nanjing.

Nanjing: Sifang Art Museum, 2014. pp. 48-67.

“Translating Feminism at the Museum of Modern Art.” *Artforum*. December 3, 2014. <http://artforum.com.cn/slant/7247>

“Uterus Man, Pelvis Chariot, and the Irreverent Video Games of Lu Yang” *Hyperallergic*. November 21, 2014. <http://hyperallergic.com/164210/uterus-man-pelvis-chariot-and-the-irreverent-video-games-of-lu-yang/>.

“On Camille Henrot’s Grosse Fatigue” *Artforum*. June 2, 2014. <http://artforum.com.cn/slant/6683>.

“Cross-Departmental Dialogue: The Rock and the Revolution.” *Now at the Met*. April 4, 2014. <http://www.metmuseum.org/about-the-museum/now-at-the-met/2014/the-rock-and-the-revolution>.

“Romantic Fallacies—Interview with Luc Tuymans.” *Glass Magazine*. Summer (2013).

“Seeing and Disbelieving: Exploring Chen Shaoxiong’s Ink Animation Videos.” *Modern Art Asia: Papers on Modern and Contemporary*

*Asian Art*. London: Enzo Arts and Publishing, 2012. Pp. 213-224.

## EDITORIAL:

**(A)Futurism**, web-based, 2016-present

*Founder and Editor*

A discursive archive of images, texts, and other speculative discourse of Asian Futurisms. <http://afuturism.tumblr.com/>

**Kaleidoscope**, Milan, 2016-present

*Associate Editor*

Contributing content to the publication's international and Asia-specific editions.

**The Metropolitan Museum of Art**, New York, 2013-2015

*Editor*

Conducted and edited interviews with 12 contemporary artists regarding individual practices and specific works highlighted in the Met Museum's special exhibitions, now published on MetMedia: <http://www.metmuseum.org/metmedia>

LECTURES (selected)

Presented on a variety of topics at Columbia University, Residency Unlimited, The Museum of Modern Art, Asia Society, Independent Curators International, Get It Louder Biennial (Beijing and Shanghai), Zhejiang Art Museum, Chi Art Space (Hong Kong), among others.

**Curators in Conversation**, Museum of Chinese in America

*Guest Speaker*

Interviewed by Herb Tam, Curator and Director of Exhibitions at MOCA, for a program series that engages Chinese American curators, artists and cultural producers across generations and geographies in critical conversations to deeply investigate the aesthetic concerns, subject matter, and experiences within the Chinese and Asian American cultural community.

**Magiciens de la Terre: Looking Back 25 years**, New York City, March 11, 2014

*Organizer*

Special presentation and informal discussion with curators of the landmark exhibition 'Magiciens de la Terre', held at the Centre Pompidou and Grande Halle de la Villette in Paris in 1989. Co-organized with Columbia University and Asia Art Archive in America. Speakers: Jean- Hubert Martin, Fei Dawei, Jane DeBevoise, John Rajchman.

Recording: [http://artforum.com/video/id=45894&mode=large&page\\_id=0](http://artforum.com/video/id=45894&mode=large&page_id=0)

**Project 35 Volume 2**, Independent Curators International, New York, October 23, 2014

*Panelist*

Discussed a selection of videos from the *Project 35 Volume 2*, a traveling exhibition drawing on ICI's international network of curators to nominate video art works by emerging artists worldwide. Presented in conjunction with the ACAW New York 2014.

**MoMA Documentary Fortnight 2015**, The Museum of Modern Art, New York City, Feb 26, 2015

*Guest Speaker*

Invited to discuss Cao Fei's *Haze and Fog* (2013), both its creative process and social context, at the MoMA's 14th annual showcase of recent documentary film that examines the relationship between contemporary art and nonfiction practices.