

Press Release

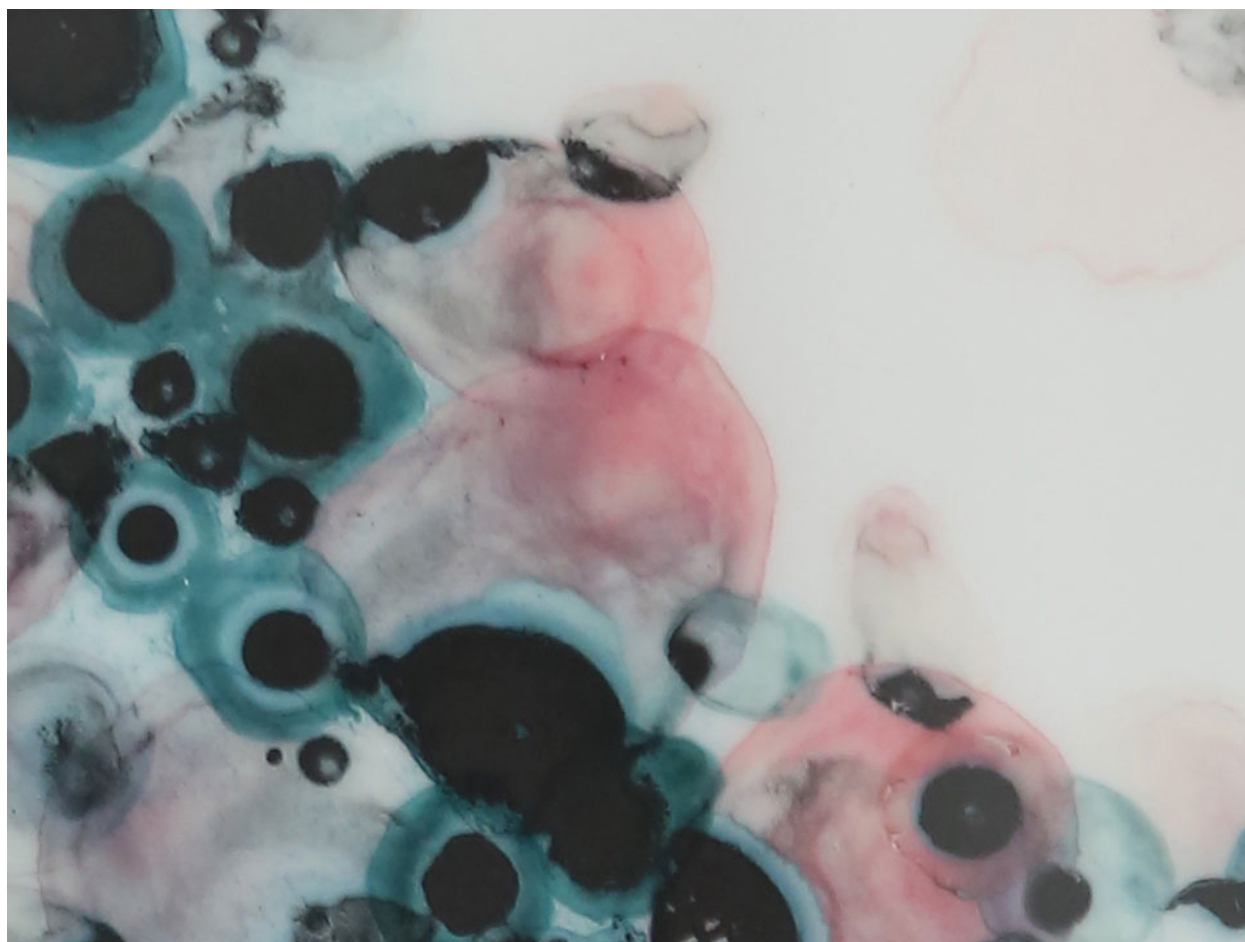
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FOR IMMEDIATE RELEASE

**Yang Xin: Microcosm**

On view: May 11 – July 18, 2017

<http://www.wmingart.com/exhibitions/yang-xin-microcosm>



Yang Xin (B. 1987)  
Detail, *Game No. 3*, 2016  
Mixed media (color on transparent glass)  
8 x 8 inches (20 x 20 cm)

*Noumenon is the invisible principle; phenomenon is everything perceivable. The form and the function have the same origin; thus, there is no gap between the apparent and the implicit. – Cheng Yi (1033—1107), Yi Zhuan*

W. Ming Art is pleased to present Yang Xin's solo exhibition *Microcosm*. The exhibition is on view from May 11th to July 18th, 2017.

*Microcosm* highlights twenty mixed media installations portraying the basic structural and functional unit of all known living organisms, the cell. Utilizing laboratory equipment and mineral pigments, artist Yang Xin reconstructs images of the cell in such a realistic manner that their true functionality confronts the viewer to consider life as a series of intelligible mechanism on the molecular level. In her recent works, Yang represents the process of scientific experiment, and creates an aesthetic space with lab tools.

Yang builds her studio after the model of a biology laboratory, where she utilizes tools including needles, tubes, petri dishes and stirrers to paint. To reconstruct the biological process of cell reproduction with technical precision, Yang researches extensively on the evolvement of the organism. Besides accuracy, Yang also holds the element of chance at the center of her practice. Mineral pigments, applied with control, once laid on the transparent slide, start to condense and penetrate each other without apparent logic. Through the visualization of the reproduction and division of cells, the viewer may start to contemplate on the fundamental yet invisible mechanism that governs the body and the mind.

Based on the concept of biopsy, works from Yang's *Originals* series (2016) deconstruct and record the structural characteristics of cells. Before conducting rigorous coloring tests on coverslips, the artist studies mineral, chemical and biological pigments, and the effects of their reactions on coloration. During the experiment, she tightly controls the temperature, humidity, duration and quantity, in order to observe how every drop of pigments collide, react and grow differently under different circumstances. In a similar way, *Reproduction* series (2016) documents and collects specifically the duplication of cells. The final selection of colored coverslips represents the combination of scientific observation and artistic expression.

*Game* series (2016) represents the contest between life and chance. The artist recreates the norm of life: while healthy organisms live in peace, disease inflicts unidentifiable pain on different parts of the body. Yang notes that, immune system fights against bacteria and virus reflexively. When the system loses its balance, various symptoms may develop, and trigger the reorganization of organisms. To reduce the chance of pathological changes, people propose to lead a modest lifestyle, moderating carefully both the physical and mental states.

# W.MING 蓮藝

*Test Tube* series (2016) results from the artist's observation on discoloration appearing on used tubes. Yang notices that the dried up surface of the test tube displays a variety of textures, marking the passage of time. In an innovative way, Yang presents a sea of microorganism that cannot be perceived by the naked eye.



Installation view, *Micro: A Form of Life*, SPACE STATION, Beijing, 2016  
Courtesy SPACE STATION

## Yang Xin

Yang Xin (b. 1987) was born in Hunan province, China. She graduated from the printmaking department of Central Academy of Fine Arts with a bachelor's degree in 2012. She has been exhibited in Seoul Museum of Art and Gymnasium, Seoul (2016), Istanbul Art Fair, Istanbul (2015); Today Art Museum, Beijing (2012); University Buffalo Art Museum, Buffalo (2011), among others. Most recently, she had a solo exhibition at SPACE STATION, Beijing (2016).

Yang Xin has always been interested in observing different life forms, and is curious about their microstructures and inner characteristics. In 2011, she started looking closely at cells, and took up paint brushes and paper in attempt to create portraits of the organism. At the beginning, she had difficulties transferring the liveliness and energy of the cell onto the chosen media, paper-- paper absorbs water, and its existing pattern interferes in representing the delicate form of the cell. Yang experimented with test tubes, needles, beakers, bottles and straws as her painting tools. Subsequently, she replaced paint brushes with needles, and paper with coverslips. During her creative process, she minimized the influence of her will, and tried letting gravity and surface tension of the liquid form "natural" patterns on the transparent glass. When commenting on Yang's works, Yu Li, professor of Life Sciences at Tsinghua University, says they're the outcomes of "series of reactions between artist will and laws of physics. That's why every work is a unique rendition of her concept."

## W.Ming Art

W. Ming Art is a private art advisory and consulting company founded in 2010 by Xiaoming Zhang. W. Ming represents artists for exhibitions and sales, and provides private sales and art advisory services for private and institutional clients globally. W. Ming has professional team members in Europe, America, and Asia; the company specializes in modern and contemporary art, especially in the field of Asian modern and contemporary works. W. Ming has two office spaces, one in Beijing and the other in New York.

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