

Biography

Ni Haifeng

1964 born in Zhoushan, P. R. China, presently lives in Amsterdam, the Netherlands; works in Amsterdam and Beijing.
1986 Graduated from Zhejiang Academy of Fine Arts (now China Academy of Fine Arts)

Selected solo exhibitions

2007 *The Return of the Shreds* (in collaboration with Kitty Zijlmans), Stedelijk Museum De Lakenhal in Scheltema Leiden, Leiden / 2006 *Kunst als gift Project*, Amsterdam Fonds voor de Kunst/Municipality of Amsterdam, Amsterdam / *Of the Departure and the Arrival*, KunstRAI, Amsterdam (with Gallery Lumen Travo), Amsterdam / 2005 *New Works*, Gallery Lumen Travo, Amsterdam / *Of the Departure and the Arrival*, Het Museum Prinsenhof, Gemeente Delft, Delft / 2004 *Ni Haifeng-Xeno-Writings*, Museum het Domein, Sittard / 2003 *Multiple lies*, GEM, museum of contemporary art, the Hague / 2002 *Airbag-Ni Haifeng Solo Exhibition*, Pond Paulus, Schiedam / 2001 *No-man's-land*, Lumen Travo, Amsterdam / 1999 *Sociosphere II*, Stadhouderskade 112, Amsterdam / 1997 *Anonymous*, Gallery Gaby Kraushaar, Dusseldorf / 1996 *Secrets*, Gate Foundation, Amsterdam / 1995 *From Human to Humbug*, Centrum Beeldende Kunst, Leiden

Selected group exhibitions

2007 *Wherever We Go*, San Francisco Art Institute, San Francisco / *Thermocline – New Asian Waves*, ZKM Center for Art and Media, Karlsruhe / *Forms of Exchange*, Museum het Domein, Sittard / *Forged Realities*, Universal Studios, Beijing / *Drawing topologies*, Stedelijk Museum Amsterdam, Amsterdam / *An Impossible Mix*, De 11 Lijnen, Oudenburg / *Energy*, Today Art Museum, Beijing / *Spicy Dutch*, Stedelijk Museum IJsselstein, IJsselstein / 2006 *Wherever We Go*, Spazio Oberdan, Milan / *VideoZone: The 3rd International Video Art Biennale in Israel*, Centre for Contemporary Art, Tel Aviv / *Co-ops*, BAK, Utrecht / *Nederland 1*, MuseumGouda, Gouda / *Jianghu*, Jack Tilton Gallery, New York / *Roam Is My Home*, CM Studio, Centraal Museum Utrecht, Utrecht / 2005 *Beyond - 2nd Guangzhou Triennial*, Guangdong Art Museum, Guangzhou / *Respect - Poldermodellen - Een tentoonstelling van hedendaagse kunst uit Nederland in Marokko*, Musée Dar Si Saïd, Marrakech, Mondriaan Foundation, Amsterdam / *Out of Sight*, De Appel, Amsterdam / *Nouvelle Biennale de Chateauroux 2005*, Les Musees Ville de Chateauroux, Chateauroux / *Plato and His Seven Spirits*, OCT Contemporary Art Terminal of He Xiangning Art Museum, Beijing / *ADAM*, Smart Project Space, Amsterdam / *H x B x D*, Gemeente Museum Den Haag, the Hague / 2004 *Techniques of the Visible - Shanghai Biennale*, Shanghai Art Museum, Shanghai / *Salon de Los Inmigrantes*, De Oude Kerk, Amsterdam / *Migrating Identity – Transmission/ Reconstruction*, Arti et Amicitiae, Amsterdam / *A l'Ouest du Sud de l'Est / A l'Est du Sud de l'Ouest*, Villa Arson, Nice, Centre Régional d'Art Contemporain, Sète / 2003 *In and Out – Dutch Contemporary Art 2003*, National Museum of Contemporary Art, Seoul / 2002 *Synthetic Reality*, East

Modern Art Center, Beijing / *Mirage*, Suzhou Art Museum, Suzhou / 2001 *Unpacking Europe*, Museum Boijmans Van Beuningen, Rotterdam / 1999 *Food for Thought*, Mu Art, Arctic Foundation, Eindhoven / *Waterverf?*, De Zaaier, Amsterdam / 1998 *Kijk op de Wijk*, Stichting Kade Aterliers, Utrecht / *Democracy*, Gate Foundation, Amsterdam / *Lengte, Breedte en Diepte*, De Gele Rijder, Arnhem / 1995 *Configura II*, Gallery am Fischmarkt, Erfurt / 6. *Triennale Kleinplastik Europa- Oostasiën*, Sudwest LB Forum, Stuttgart, Museum Moderne Kunst, Stiftung Ludwig, Wien / *Balanceakte*, Ifa Gallery, Stuttgart, Ifa Gallery, Bonn / 1993 *China's New Art Post '89*, Hong Kong Arts Center, Hong Kong / *China Avantgarde*, Haus der Kulturen der Welt, Berlin, Kunsthal, Rotterdam, The Museum of Modern Art, Oxford, Kunsthallen Brandts Kleadefabrik, Odense, Roemermuseum, Hildesheim / 1992 *Begegnung mit den Anderen*, K 18, Kassel / *New Art from China*, Art Gallery of New South Wales, Sydney, Queensland Art Gallery, Queensland, City of Ballaarat Fine Art Gallery, Ballaarat, Canberra School of Art Gallery, Canberra / 1991 *Garage Show*, Shanghai Educational Forum, Shanghai

Selected bibliography

Marianne Brouwer, 'A Zero Degree of Writing and Other Subversive Moments', *Avant-Garde Today*, 14 (2007) 4, Shanghai (Shanghai People's Publisher), pp. 247-261.
Ni Haifeng, Kitty Zijlmans (eds.), *Forms of Exchange*, Sittard (Museum het Domein) 2007.
Roel Arkesteijn, 'Disruption of an Overly Defined World', in: Cat. Huo Hanru, Gabi Scardi (eds.), *Wherever We Go*, Milan (5 Continents Editions Srl) 2006, pp. 218-227.
Ni Haifeng, 'Of the Departure and the Arrival', in: Waling Boers (ed.), *Touching the Stones*, Cologne (Verlag der Buchhandlung Walther König) 2006, pp. 130-133
Ni Haifeng, Kitty Zijlmans (eds.), *Gift*, Amsterdam 2006.
Roel Arkesteijn, 'Disruption of an Overly Defined World', in: Cat. Roel Arkesteijn (ed.), *Respect*, Amsterdam (Mondriaan Foundation) 2006, pp. 58-65.
Ni Haifeng (ed.), *Ni Haifeng. Of the Departure and the Arrival*, Amsterdam (Lumen Travo) 2005.
Cat. Ni Haifeng. *Xeno-Writings*, Sittard (Museum het Domein) 2004.
Cat. Ni Haifeng, Zhu Jia (eds.), *Synthetic Reality*, Hong Kong (Timezone 8) 2004.
Roel Arkesteijn, Ni Haifeng (eds.), *Ni Haifeng. No-Man's-Land*, the Hague (GEM), Amsterdam (Artimo) 2003.
Marianne Brouwer, 'De nul-graad van het schrijven en andere subversieve momenten', in: Tessa Boerman, Patricia Pisters, Joes Segal (eds.), *Beeldrisen*, Amsterdam (de balie), 2003, pp. 10-26.
Janet Koplos, 'Ni Haifeng at Lumen Travo Gallery', *Art in America* 90 (2002) 3, p. 139.
Sebastian Lopez, 'Ni Haifeng. Laws of inscription', in: Salah Hassan, Iftikhar Dadi (eds.), *Unpacking Europe. Towards a Critical Reading*, Rotterdam (Museum Boijmans Van Beuningen / NAI Publisher) 2001, pp. 332-337.
Cat. *Ni Haifeng – Anonymus*, Dusseldorf (gallery Gaby Kraushaar) 1997.
Cat. *Ni Haifeng*, Bunnik 1996

Kitty Zijlmans

Kitty Zijlmans (1955) studied art history at the University of Leiden, the Netherlands, and was awarded her PhD in 1989 for a theoretical thesis about art history and systems theory (Kunst / Geschiedenis / Kunstgeschiedenis. Methode en praktijk van een kunsthistorische aanpak op systeemtheoretische basis, Leiden 1990). In 2000, she was appointed Professor of Contemporary Art History and Theory at the University of Leiden. From 2003-2006 she was member of the Steering Committee of the ESF (European Science Foundation) Network 'Discourses of the Visible: National and International Perspectives'. She is chair of the Steering Committee of the Research Program 'Transformations in Art and Culture' [TKC], funded by the NWO, the Dutch National Organization for Scientific Research. In the Spring Semester of 2005, she was visiting professor at the University of California at Berkeley. Since January 2006, she is member of the Dutch Council for Culture [the advisory board on cultural affairs for the Dutch government], and since March 2006 adviser for the NIAS, Netherlands Institute for Advanced Study in the Humanities and Social Sciences.

Her main interest is in the fields of contemporary art, art theory, and methodology. She is also especially interested in the position and contribution of women in art and culture, as well as in ongoing intercultural processes and globalization of the (art) world. This is in line with the aspiration of the Department of Art History at the University of Leiden to develop the curriculum into an art history in a global perspective.

Selected publications

World Art Studies: Exploring Concepts and Approaches, eds. Kitty Zijlmans and Wilfried van Damme, Amsterdam: Valiz 2008 (ca. 450 pp.; forthcoming)
CO-OPs. Interterritoriale verkenningen in kunst en wetenschap / Exploring new territories in art and science. Work in progress, eds. Kitty Zijlmans, Rob Zwijnenberg, Krien Clevis, Amsterdam: Buitenkant 2007
Forms of Exchange, eds. Kitty Zijlmans, Ni Haifeng, Sittard: Museum het Domein, 2007.
'Preface', in Francis Halsall, *Systems of Art (Art, Art History and Systems-Theory)*. Oxford: Peter Lang 2007 (forthcoming)
'Chronic. Handmade Nightmares in Red, Yellow and Blue', in: *Chronic. Handmade Nightmares in Red, Yellow and Blue: Dylan Graham, Fendry Ekel, Folkert de Jong*. Ed. Astrid Holold, Amsterdam: Black Cat Publishing 2007: 24-25
'Documentary Evidence and/in Artistic Practices', in: *Right About Now. Art and Theory Since the 1990s*, (Eds.) Mischa Rakier, Margriet Schravemaker, Amsterdam: Amsterdam University Press 2007, pp. 100-108
'An Intercultural Perspective in Art History: Beyond Othering and Appropriation', in: James Elkins (ed.), *Is Art History Global?*. New York/London: Routledge 2007: 289-298
'Gott Mit uns', in: *Gott Mit Uns. Folkert de Jong*, (ed.) Astrid Honold, Amsterdam: Black Cat 2007: 23-41
Site-Seeing. Places in Culture, Time and Space, Leiden:

CNWS Publications 2006 (editor, introduction and contribution; 150 pp.)
'Kunstgeschiedenis en het discours over mondialisering', in: *Marokko: Kunst en Design 2005*, catalogue Rotterdam Wereldmuseum 2005, Text in Dutch and Arabic: 21-25 en 80-78.
'Pushing Back Frontiers: Towards a History of Art in a Global Perspective', in: *International Journal of Anthropology*, Vol. 18, No. 4 (2003): 201-210.
'East West Home's Best. Cultural Identity in the Present Nomadic Age / East West Home's Best' / 'Masalah Identitas Budaya dalam Era Nomad, Kini', in: Ang, T., Ekel, F., Jaarsma, M. & Jungerman, R. (Ed.), *GRID, a collaborative project between the artists Tiong Ang, Fendry Ekel, Mella Jaarsma, Remy Jungerman*. Yogyakarta: Cemeti Art House, 2003: 81-88.
'One Image is not like Another. Art History and Current Visual Culture'. In: Gierstberg, F. & Oosterbaan, W. (Eds.), *The Image Society. Essays on Visual Culture*, Rotterdam: NAI Uitgevers / Nederlands Foto Instituut 2002: 68-77