



GUANYU XU 徐冠宇
CATALOGUE 作品目录



高台当代艺术中心
GAOTAI GALLERY



A B O U T N Y U X U 徐冠宇

徐冠宇1993年生于中国北京，现居芝加哥。他目前于伊利诺伊大学厄巴纳-香槟分校担任讲师。徐冠宇曾获得包括2020耶尔国际时尚及摄影节大奖、2020影像上海曝光奖、2019费城摄影中心年度比赛冠军和2019柯达胶片奖在内的多个奖项。徐冠宇的作品曾于纽约光圈社、纽约国际摄影中心、芝加哥当代美术馆、新奥尔良美术馆、休斯顿美术馆、温特图尔摄影博物馆、卫斯理大学等多个机构展出。

徐冠宇以他的创作实践审视摄影机制的权力生产，探问个人自由同政治和社会的关系，他的作品是对作为社会意识形态载体的西方视觉文化和内化在个人成长经验之中传统家庭环境的复杂回应。徐冠宇的创作常在不同媒介之间来回迁移，摄影、新媒体和装置都是他所涉猎的领域，这也同艺术家作为酷儿的身份意识和往来于中美两国的流动性经验密不可分。

徐冠宇的摄影体现了对他复杂的个人历史和身份的探索，他在中国出生并长大，2014年移居美国。作品弥合了个人和政治之间的鸿沟，结合了他对美国的交叉体验与他对中国的保守家族体验，突出了两国之间的差异和联系。

Guanyu Xu (b.1993 Beijing) is an artist currently based in Chicago. He was the recipient of the Fred Endsley Memorial Fellowship (2015) and the James Weinstein Memorial Fellowship (2018). He is the winner of the Lenscratch Student Prize (2019), the Foam Talent Award (2019), Lensculture Emerging Talent Award (2019), Kodak Film Photo Award (2019), and he is a Runner-up of the Aperture Foundation Portfolio Prize (2019).

His works have been exhibited and screened internationally including the Aperture Foundation, New York; ICP Museum, New York; Athens Photo Festival, Greece; Format Photo Festival, UK; Fotomuseum Winterthur, Switzerland; Mint Museum, Charlotte; 36th Kasseler Dokfest, Germany, and others. His work can be found in public collections including The Art Institute of Chicago and the Museum of Fine Arts, Houston. His works have been featured in numerous publications including The New York Times, ArtAsiaPacific, The New Yorker, W Magazine, Aint-Bad Magazine, Harper's Magazine, Musée Magazine, Der Greif, and China Photographic Publishing House.

Guanyu Xu's photographic interventions offer an exploration of his complex personal history and identity; born and raised in China, Xu moved to the US in 2014. His work bridges the gap between the personal and political, highlighting the disparities and connections between the two nations, in which his intersectional experience of the US meets his conservative familial experience of China.

R e s i d e n t A l i e n s

外 籍 人 口 2 0 2 1

对于许多移民来说，家永远不可能是隐秘的、安全的。在我正在进行的项目《外籍人口》中，我找到了在美国持有不同类型身份签证的参与者。在他们的允许下，为他们的房间和私人物品拍照，然后将这些图像同我所拍摄对象的个人照片档案一起印刷出来，再将它们以临时装置的形式安装回取景拍摄的空间内，并将这一临时空间记录为照片。

我与参与者的这一互动表演行为不仅仅是一场针对他们复杂身份和背景故事的实践，更是一段对权力和刻板印象进行的探讨。我作为一个“异国人”，进入这些“异国人”的“领地”，并将他们暂时的生存状态转化为艺术装置，和他们所生活的建筑空间一同保存成为照片的形式。这个项目通过将移民在家中最私密、最细致入微的生活时刻和在美国这个大环境中的生存状态进行比对，通过空间和时间的融合引导观赏者跳出固定视角，走进一个更加具有流动性的环境里。这些作品主导着观赏者的凝视角度、激发观赏者想象力和关怀，无视严格而又刻板的定义。

《外籍人口》的创作灵感来源于我自己和朋友遭遇过的类似经历，恐惧使我们受到精神层面上的控制，被要求缴纳与本国公民相同数量税目的外籍人口需要努力同化自身从而融入大环境中，同时他们也不能将家视作为避风港，我们不是公民，我们的家只能被称为临时的居所，从某种层面上来说，在系统的压迫下，呆在家里更像是一种软禁：我们要么走出房门，走进大环境中争取被同化，要么只能呆在家里对移民政策和外交关系的转变提心吊胆着。对于许多移民来说，家永远不可能是隐秘的和安全的。这种永久存在的矛盾和暂时存在的充满不定性、时刻会产生变化的生活状态就是我想拍摄这些人们呆在家中的景象的原因。在特朗普不停变换的移民政策下，许多人的生活一直处于一种不确定的状态。国家权力机构的组成导致国家永远在将移民群体归类为潜在的犯罪主体。疫情的产生和蔓延让我所拍摄对象的这种生存处境变得更加严苛。

《外籍人口》这组作品通过和这些移民群体进行的合作和对话，呈现了移民在美国复杂的生存情况。我想通过这组作品提问：在这个相互联系的世界中，我们如何重新定义公民身份的合法性和独立个体的合法性？

R e s i d e n t A l i e n s

外 籍 人 口

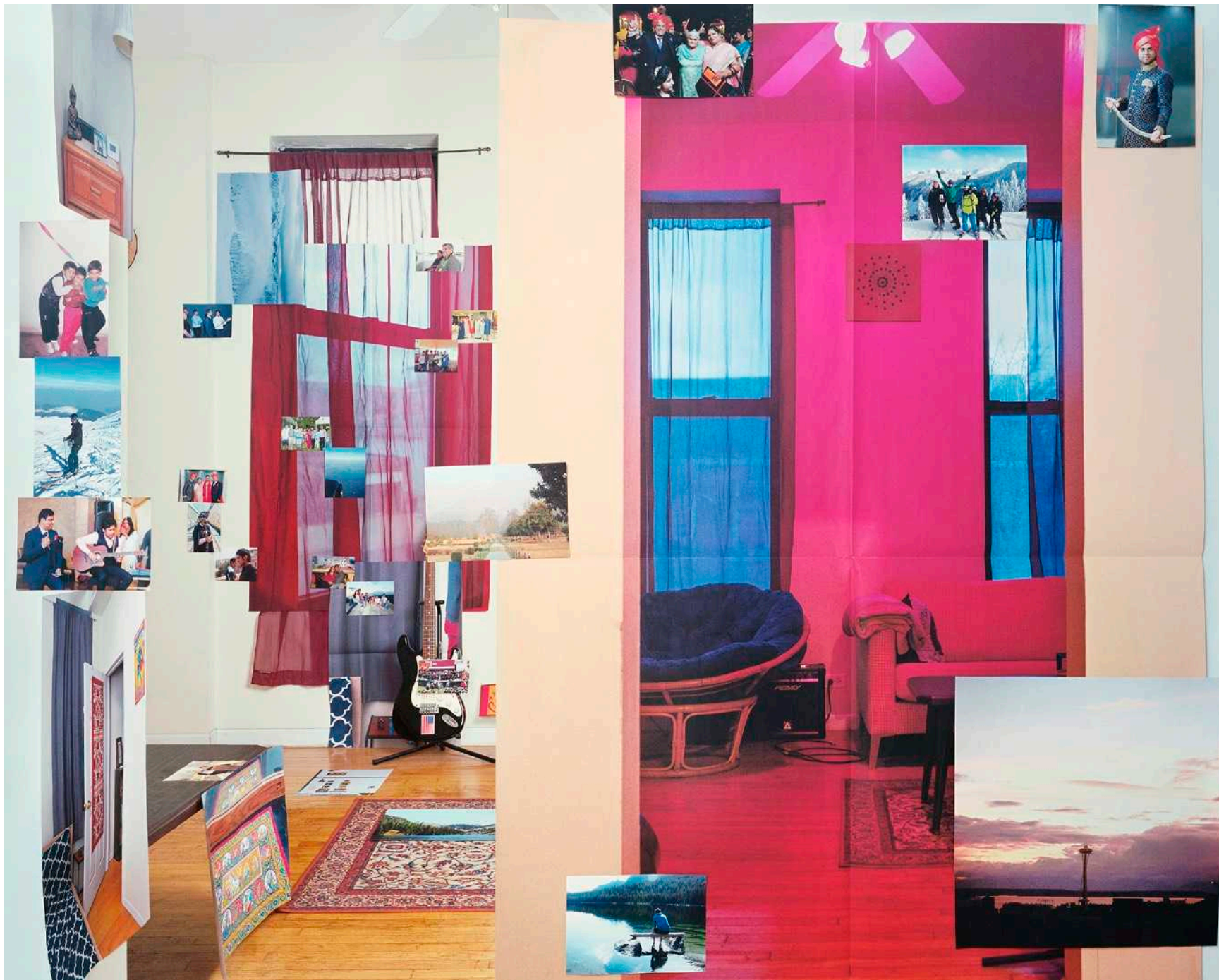
2 0 2 1

For many immigrants, the home could never be private and secure. In my ongoing project "Resident Aliens," I find participants who hold different visa statuses in the United States. Upon invitation, I photograph their homes and personal belongings, and then print these images out in addition to my subjects' personal photo archives. These prints are installed back into their space as temporary installations and additionally documented as photographs.

My performative actions with participants are not only an integral social practice in representing their complex identities and histories, but it's also a negotiation of power and assumed stereotypes. As a "foreigner," entering their "territory," I transform their temporary states of being into installations and preserve the constructions as photographs. The project presents immigrants' intimately nuanced experiences within their homes and in the US at large. These convergences of spaces and times invite the viewer to enter into spaces of fluidity rather than fixed perspectives. They mobilize the viewer's gaze, imagination, and care, defying strict definitions.

It is from my own experience and the accumulation of similar stories from my friends that drove me to start "Resident Aliens". The creation and the use of fear psychologically control us. A resident alien, who is required to pay the same tax as a citizen, may not only need to struggle for assimilation in the public space but also cannot see the home as a safe haven. We are not citizens, and our homes are temporary. Under the systematic oppression, to a certain degree, staying at home could be a house arrest: we either leave to struggle for assimilation or stay in worrying about the shift of immigration policy and foreign relations. For many immigrants, the home could never be private and secure. This perpetually contradictory and temporary state is why I want to photograph people in their homes. Under Trump's shifting immigration policies, many people were in a constant state of uncertainty. These constructions of state power perpetually classify immigrants as potential subjects of criminality. The pandemic even adds more difficulties to many people I photographed.

Through collaboration and conversation, "Resident Aliens" presents the complicated conditions immigrants experience in the U.S. I want to ask: In this interconnected world, how do we redefine citizenship and the legality of a person?



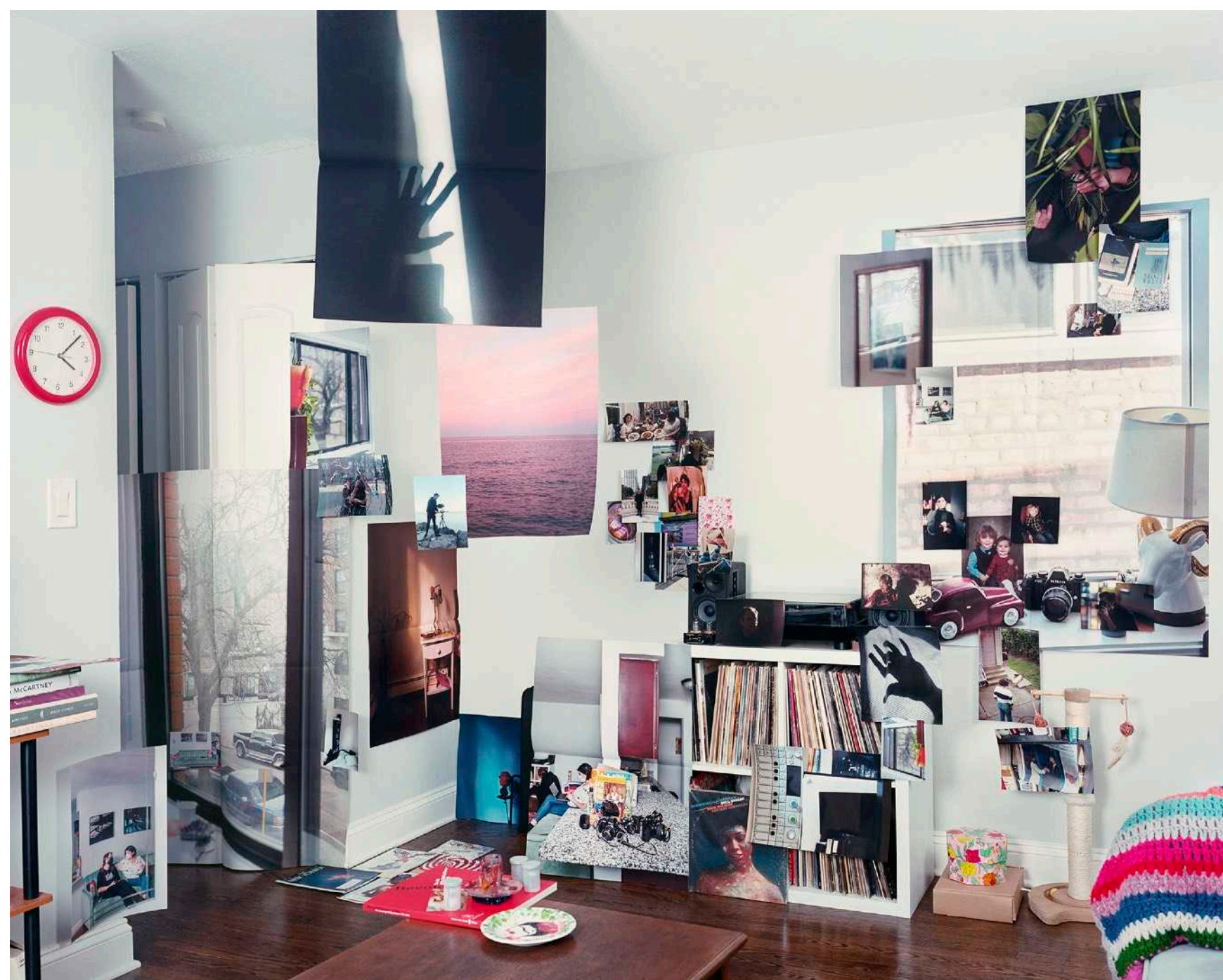
Guanyu Xu-Resident Aliens
 AK-08102008-050320212021
 2021 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs



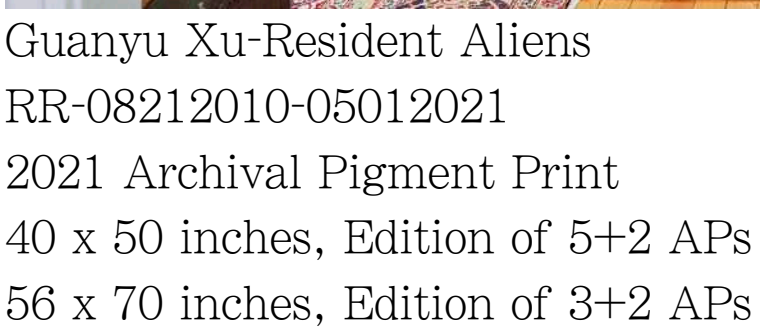
Guanyu Xu-Resident Aliens
 JZ-08132017-10032020
 2021 Archival Pigment Print
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 56 x 70 inches, Edition of 3+2 APs

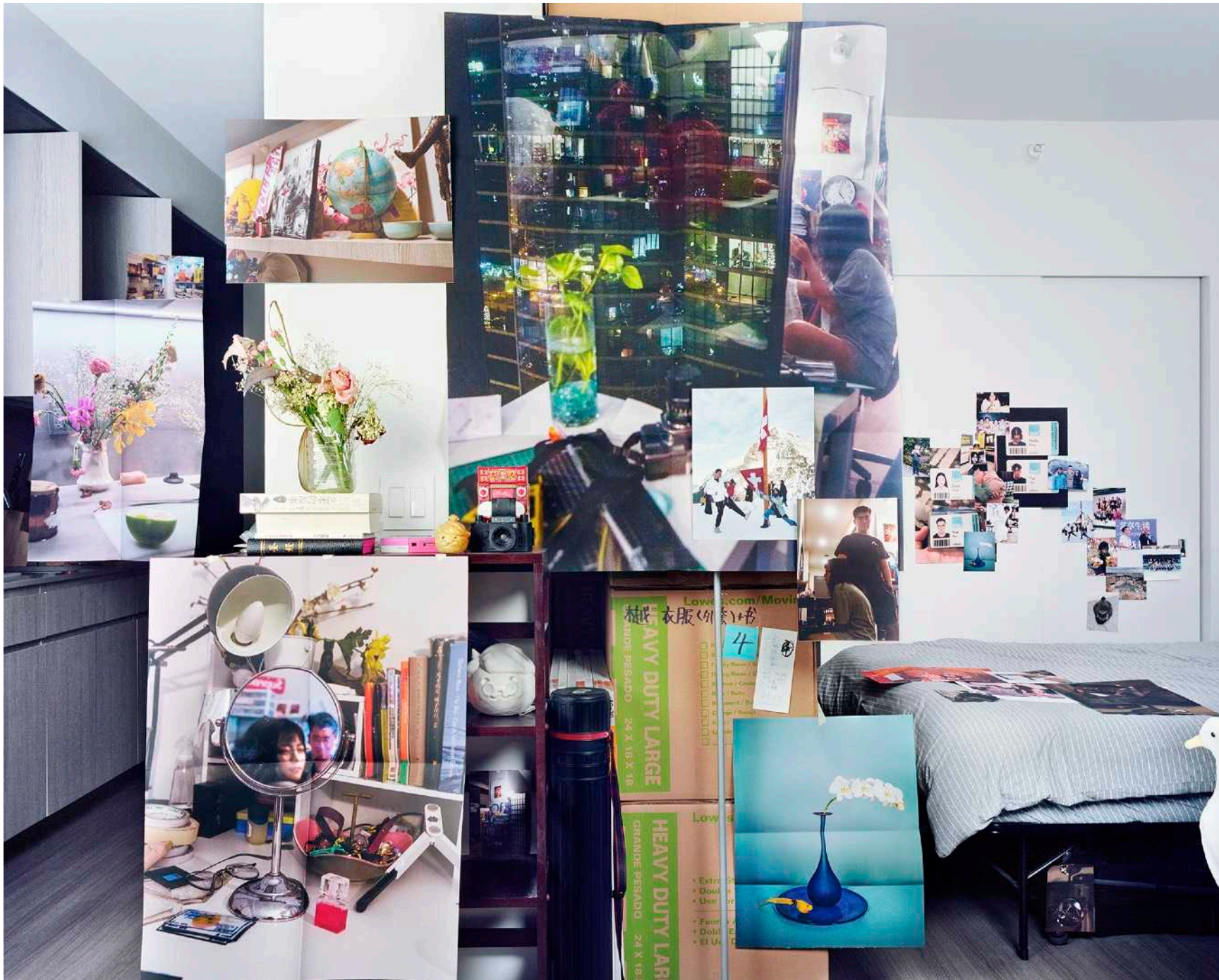


Guanyu Xu-Resident Aliens
 LL-09292014-01042020
 2021 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs



Guanyu Xu-Resident Aliens
 LP-08292016-04112021
 2021 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs





Guanyu Xu-Resident Aliens
 YY-08082013-07062020&WF-08162016-07062020
 2021 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs



Guanyu Xu-Resident Aliens
 JY-01202013-07252021
 2021 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs

P R I C I N G 价 格

40 x 50 inches \$6,500
Edition of 5 + 2 APs

56 x 70 inches \$9,500
Edition of 3 + 2 APs

102 x 127cm RMB 42000(不含装裱)
版数:5 + 2 APs

142x 178cm RMB 61200 (不含装裱)
版数:3 + 2 APs

装裱:根据需求定制

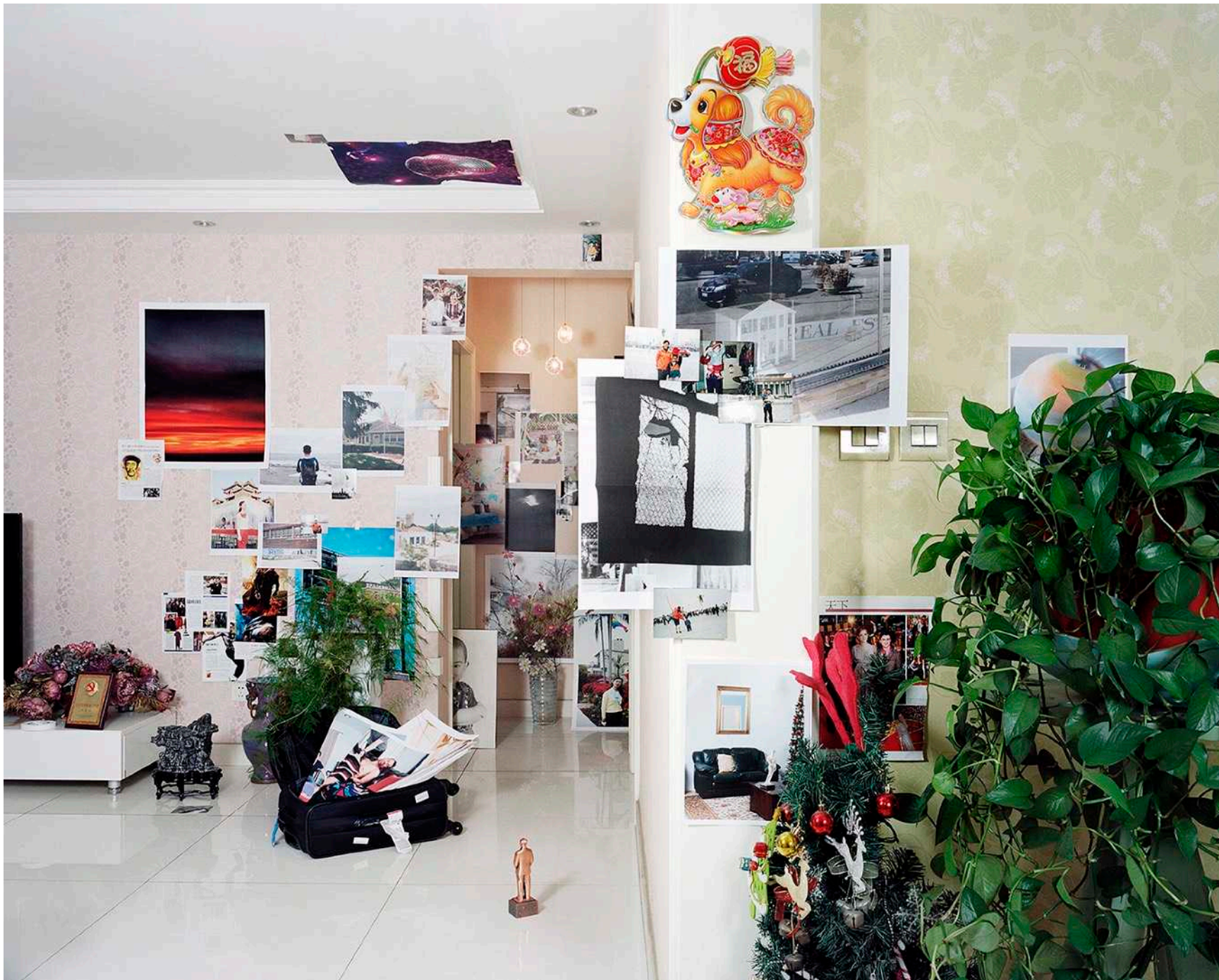
Temporarily Censored Home

暂时存在的家

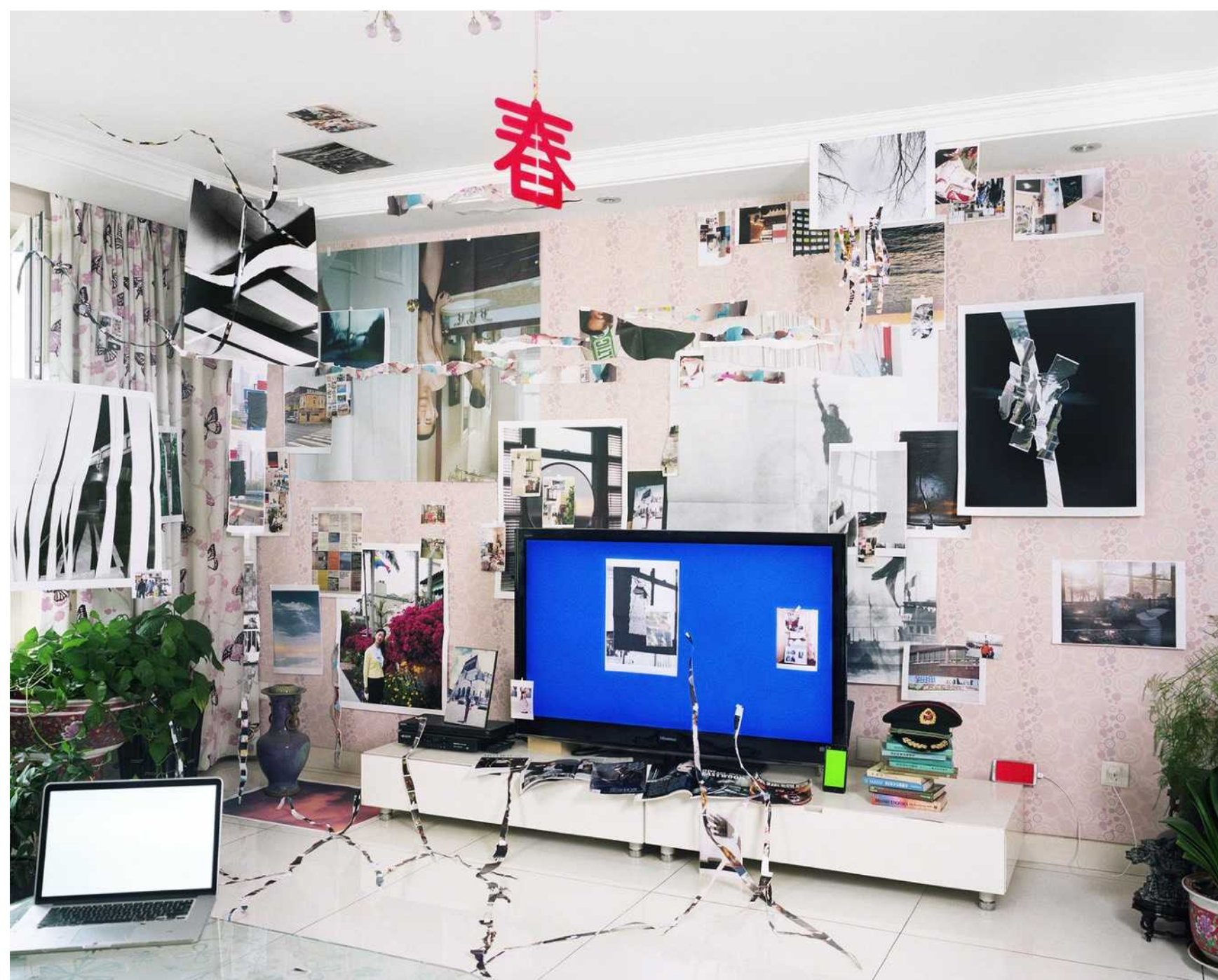
2018-2019

《暂时存在的家》(2018-2019)作品中，徐冠宇在他父母北京的家中巧妙地创作了错综复杂的分层摄影装置，打破了这个异性恋空间的常态。通过插入大量制作和收集的照片，包括家庭相册、广告和他青少年时期收集的社论图片，以及他自己和其他男同性恋的画像。徐冠宇把他的家重新定义为一个自由和反叛的自由空间。在一些房间里，大小不一的照片覆盖了每一寸可见的空间，而在另一些房间里，超大号的照片被挂在家具上或天花板上。门廊和窗户被照片所取代，创造出令人眼花缭乱的视角，让观者好奇什么是真实的，什么不是。这些并置瓦解了空间和时间，指向了个人自由与全球政治治理之间的关系，同时试图消解对立的边界。

In Temporarily Censored Home (2018-2019), Xu covertly created intricately layered photographic installations in his parents' home in Beijing, queering the normativity of this heterosexual space. By inserting a vast array of both made and collected photographs, including images from family albums, adverts and editorials he collected as a teen, and portraits of himself and other gay men, Xu reclaims his home as a queer space of freedom and rebellion. In some rooms, photographs of varying sizes cover every visible inch, while in others oversized prints are draped over pieces of furniture or hanging from the ceiling. Doorways and windows are replaced with photographs to create dizzying perspectives in which the viewer is led to wonder what is real and what is not. These juxtapositions collapse space and time, pointing to the relationship between individual freedom and global political governance while aiming to dissolve the borders of opposition. Through these installations, he claims the conservative home where he came of age as a queer space of freedom and temporary protest.



Guanyu Xu, Rooms of Convergence
 2018-2019 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs



Guanyu Xu, The Living Room
 2018-2019 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs



Guanyu Xu, Reanimated Bedroom
 2018-2019 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs



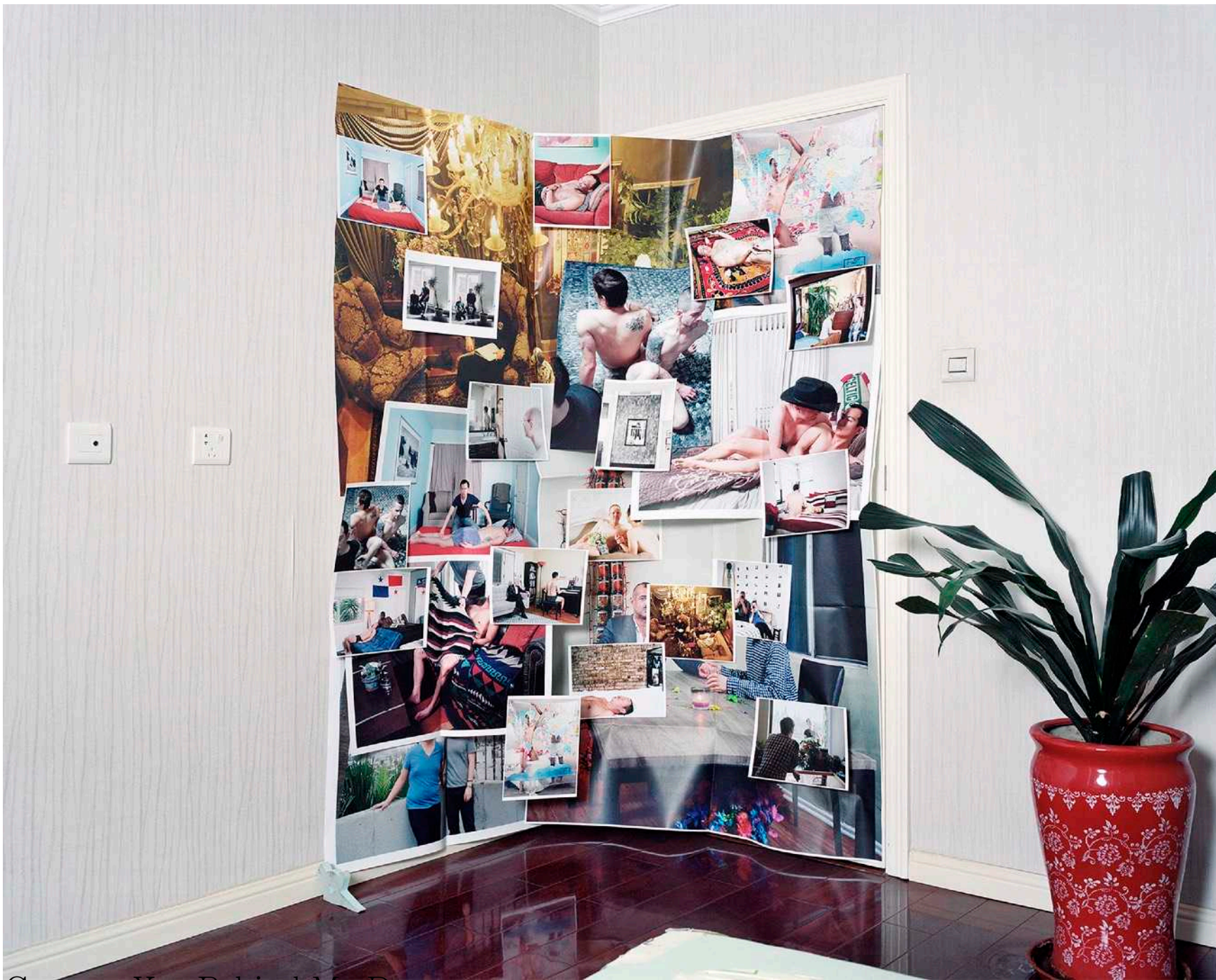
Guanyu Xu, Parents' Bedroom
 2018-2019 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs



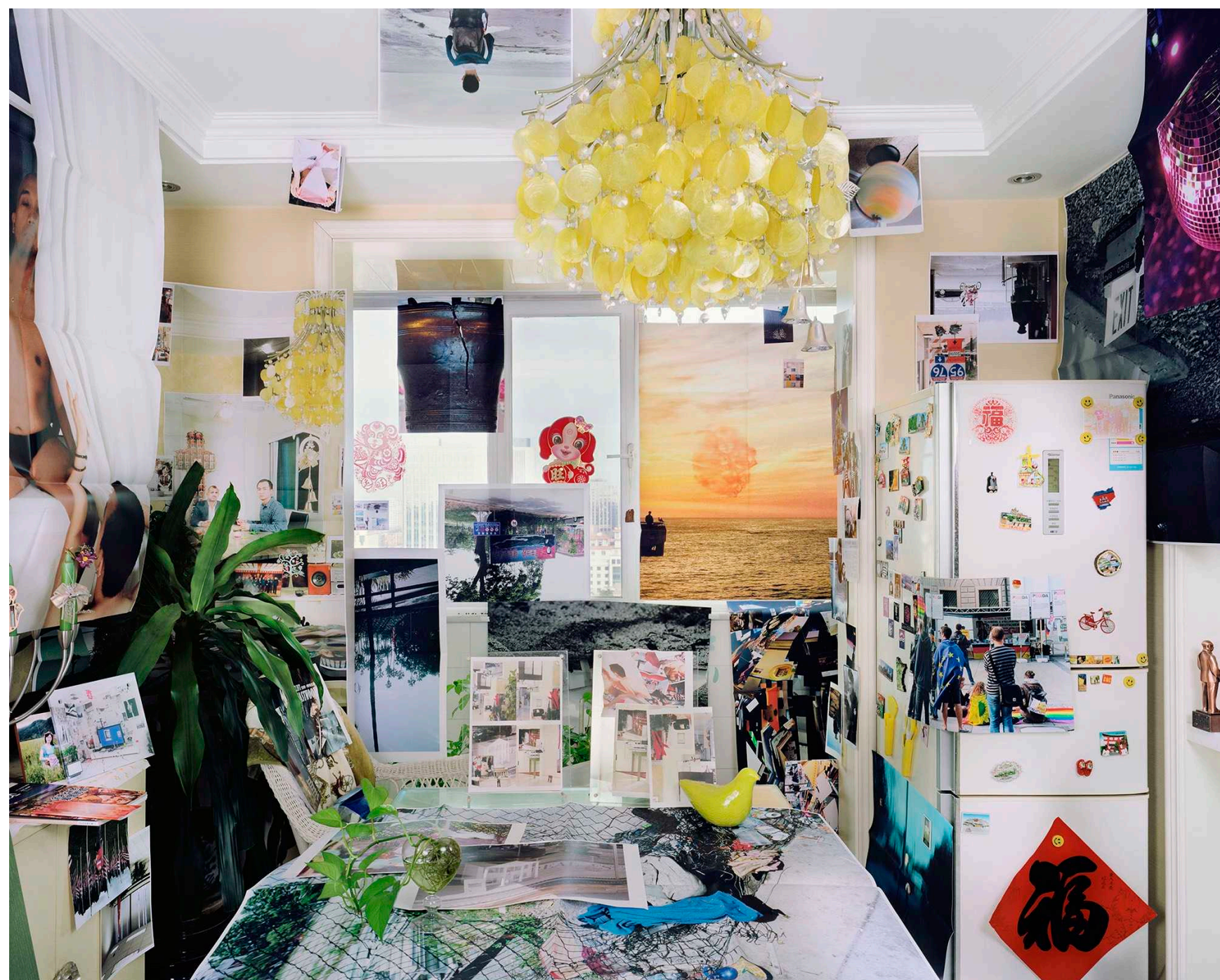
Guanyu Xu, The Dining Room
 2018-2019 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs



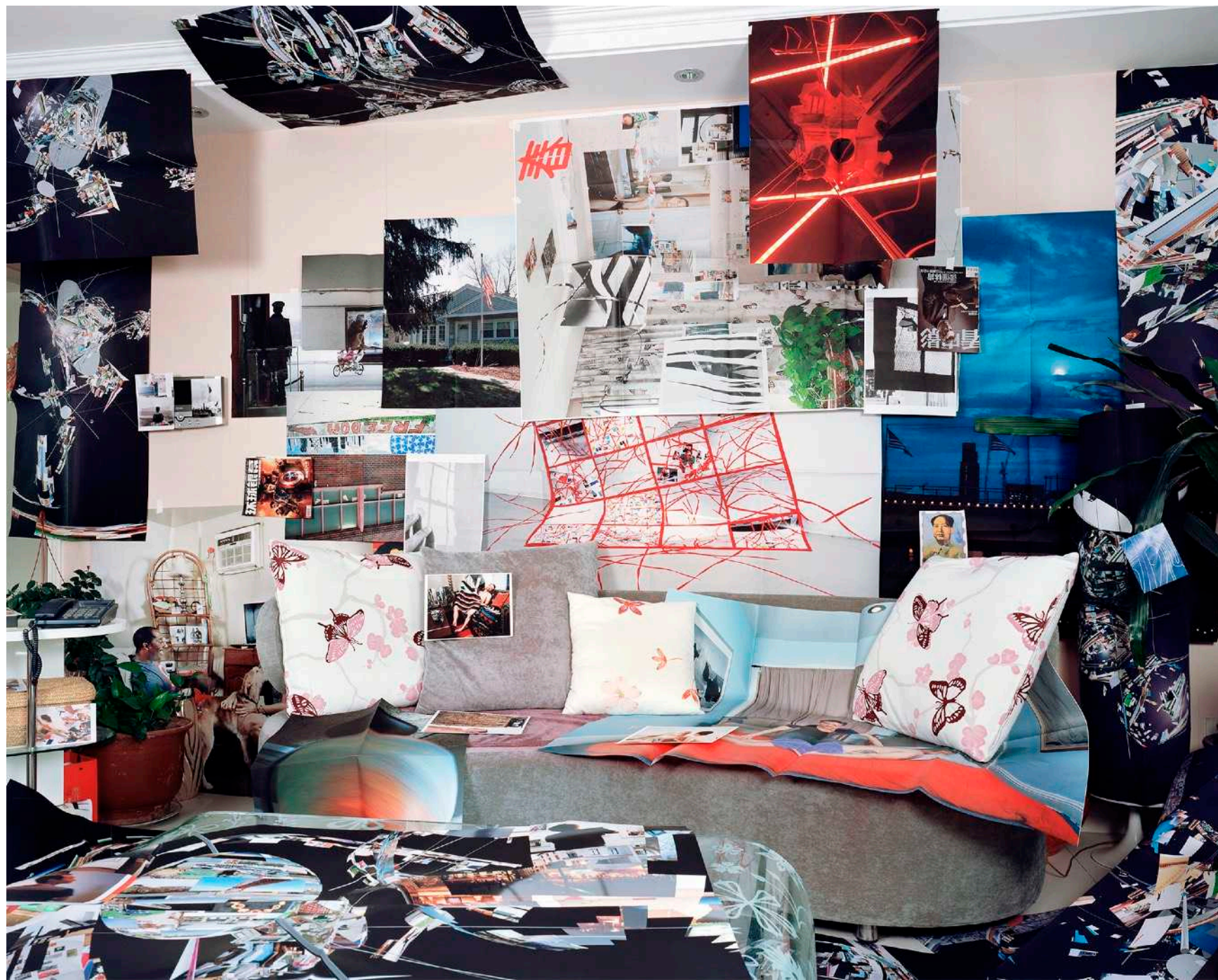
Guanyu Xu, Inside of My Drawer
 2018-2019 Archival Pigment Print
 24 x 30, Edition of 5+2 APs



Guanyu Xu, Behind My Door
2018-2019 Archival Pigment Print
24 x 30, Edition of 5+2 APs



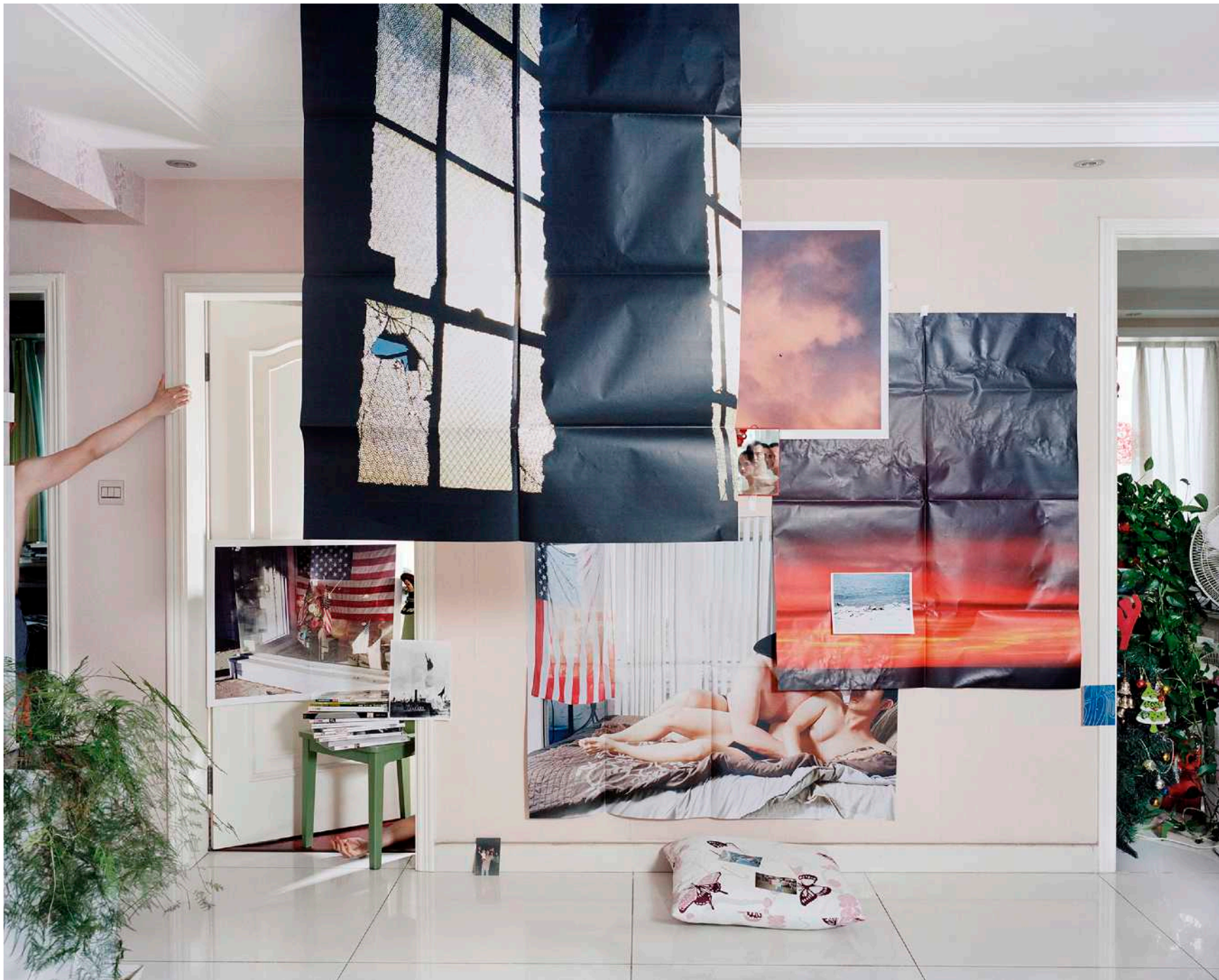
Guanyu Xu, Facing North, Looking West
2018-2019 Archival Pigment Print
40 x 50 inches, Edition of 5+2 APs
56 x 70 inches, Edition of 3+2 APs



Guanyu Xu, Freedoms Are On The Margin
 2018-2019 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs



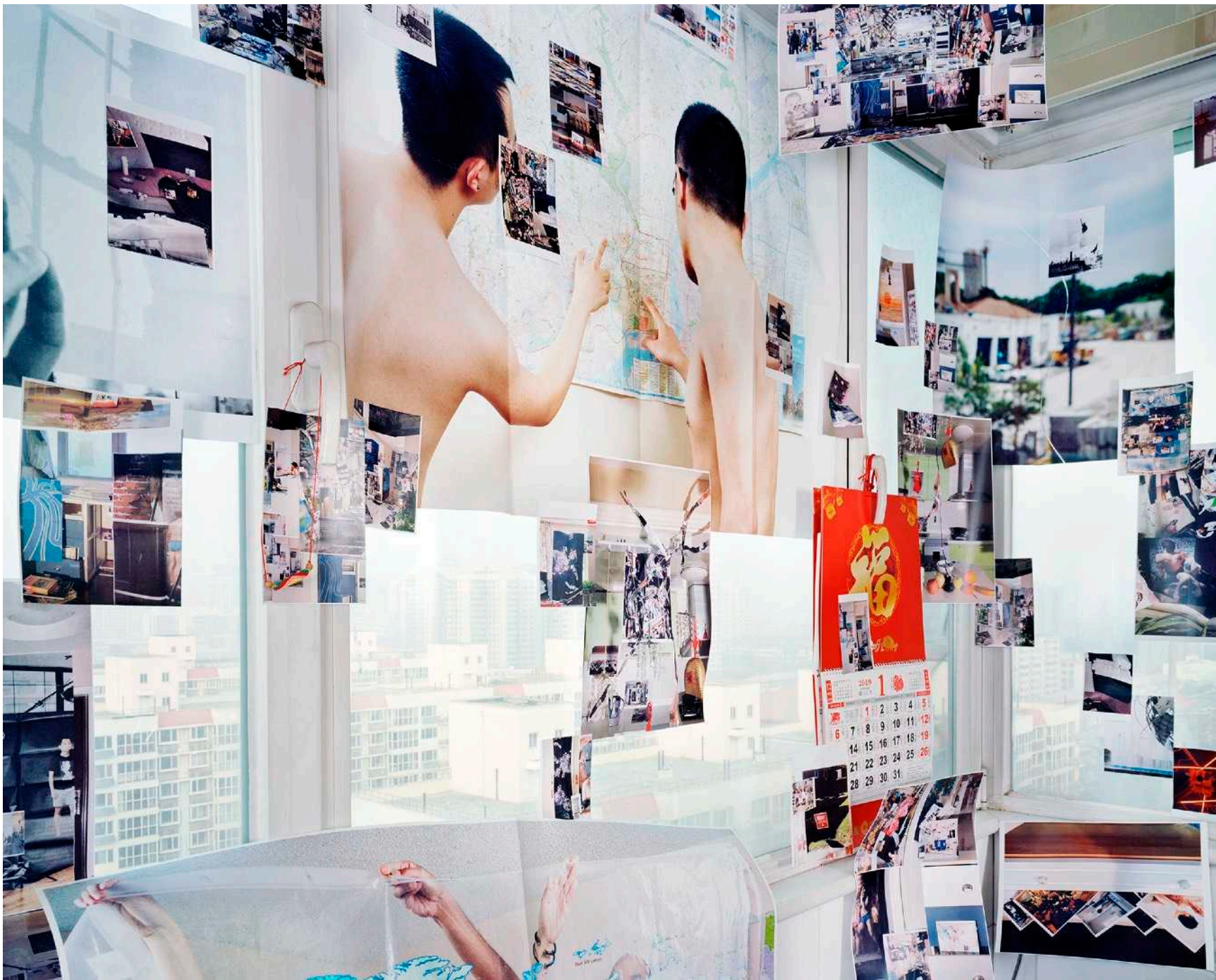
Guanyu Xu, Opened Closets
 2018-2019 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs



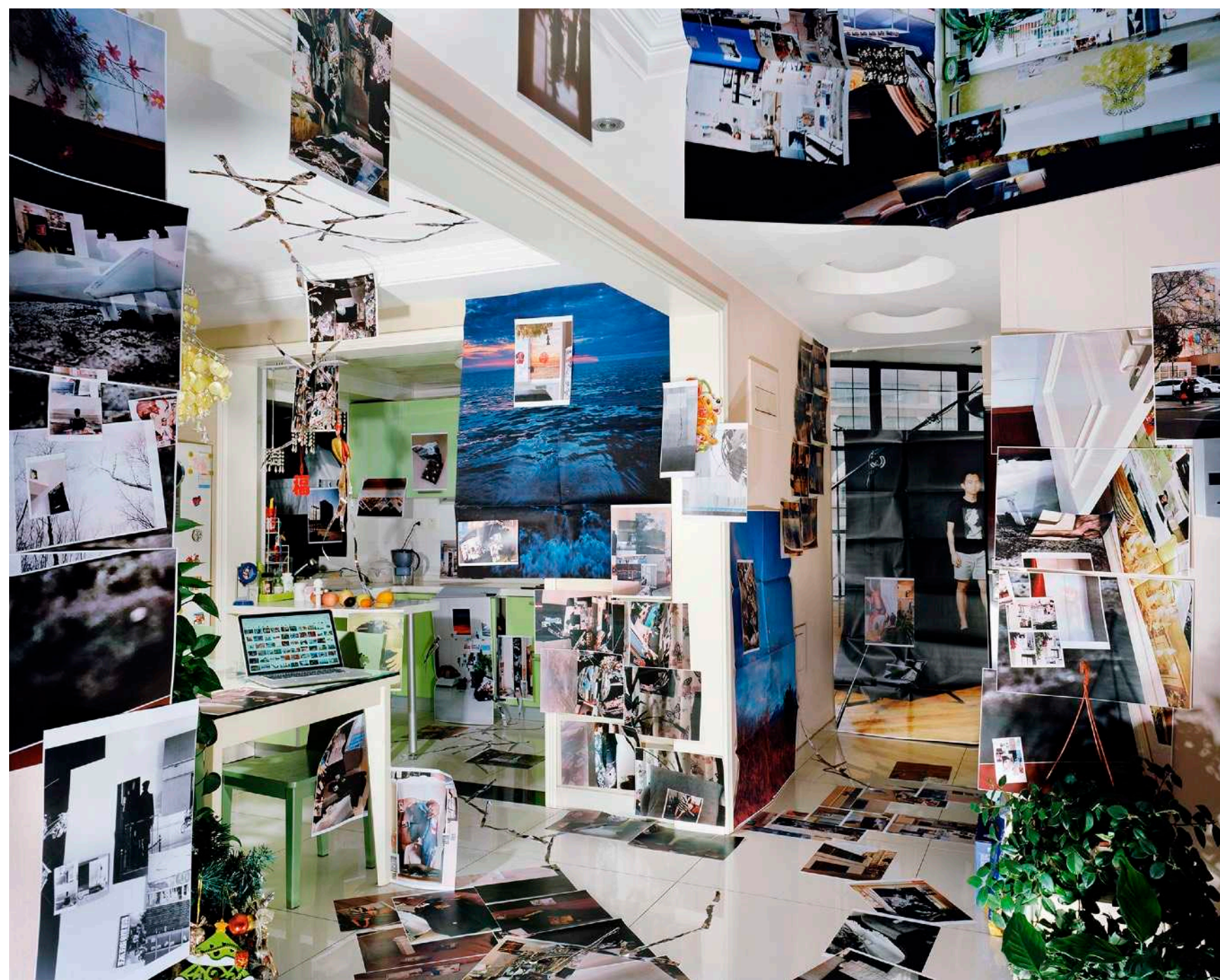
Guanyu Xu, Space of Mutation
 2018-2019 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs



Guanyu Xu, Space of Ruptures
 2018-2019 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs



Guanyu Xu, Windows of the Worlds
 2018-2019 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs



Guanyu Xu, Worlds Within Worlds
 2018-2019 Archival Pigment Print
 40 x 50 inches, Edition of 5+2 APs
 56 x 70 inches, Edition of 3+2 APs

P R I C I N G 价 格

24 x 40 inches \$3500

Edition of 5+2APs

(My Desktop & Inside of My Drawer)

40 x 50 inches \$6,500

Edition of 5 + 2 APs

56 x 70 inches \$9,500

Edition of 3 + 2 APs

61 x 76cm RMB 23000

版数：5+2 APs

(桌面&抽屉)

102 x 127cm RMB 42000

版数:5 + 2 APs

142x 178cm RMB 61200

版数:3 + 2 APs

H o m e b o u n d

回 家 路 上
2 0 2 1

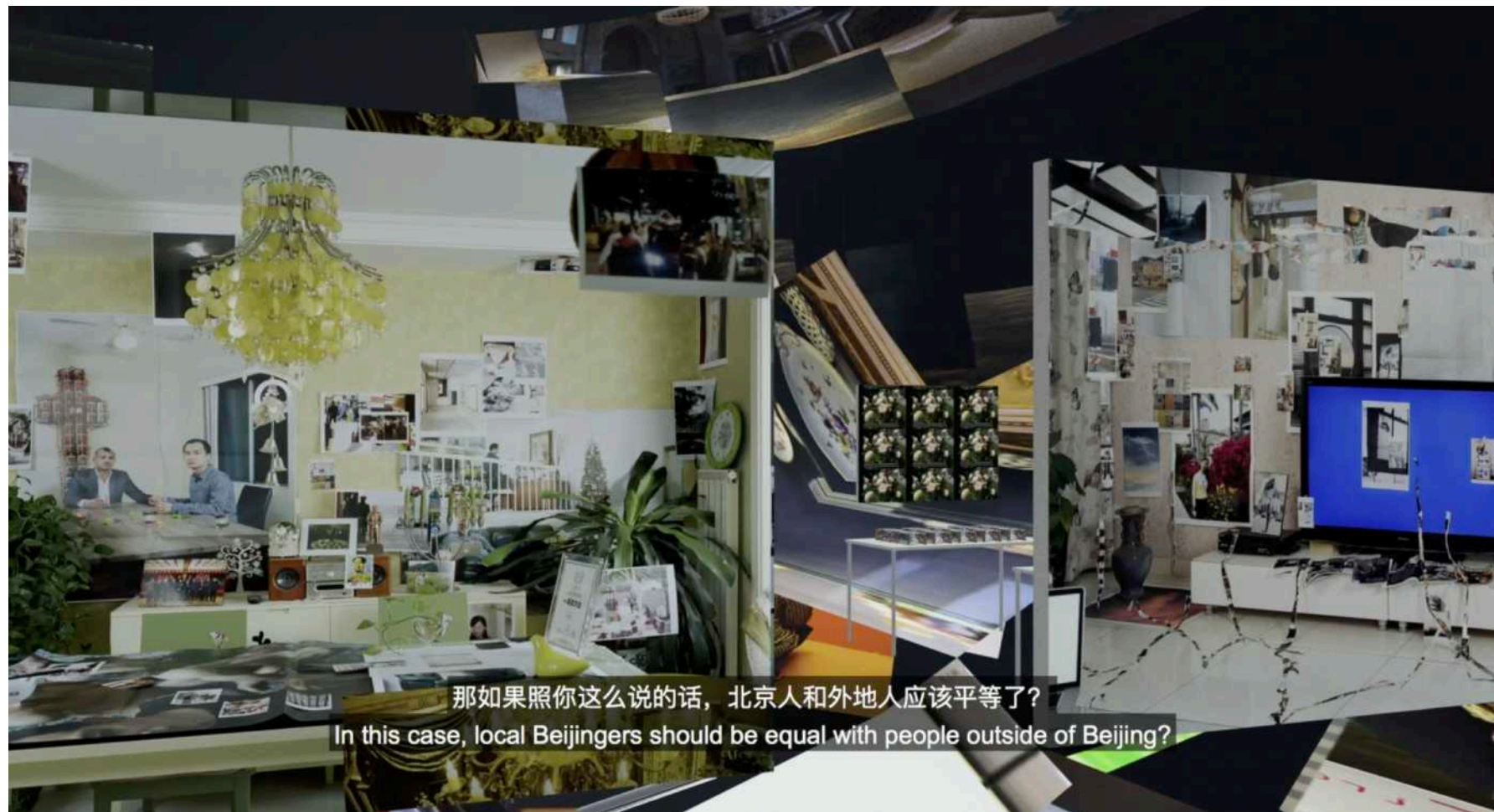
UV Printing on moving boxes,artist' s personal items
搬家纸箱外覆UV印刷 艺术家私人物品



C o m p l e x F o r m a t i o n

复杂构成

2 0 1 9



Guanyu Xu

Complex Formation, 2019

Video Color Sound ,21' 05' ,

徐冠宇

复杂构成，2019

影像艺术，21' 05' ,

A CHINESE PHOTOGRAPHER'S SECRET INSTALLATIONS INSIDE HIS PARENTS' HOME

By Eren Orbey August 3, 2019

“在回中国时，徐冠宇带着一个手提箱，里面装满了他的照片的数百份摄影作品。他将最具挑衅性的图像埋在纸板箱的底部。一天早晨，在父亲和母亲去工作后，他将家庭住宅变成了一个粗野的艺术品装置，巧妙地在墙壁和窗户上贴满了拼贴画。徐冠宇从自己的收藏中选出的作品与他从青少年时期收集的光鲜的广告和从家庭相册中获得的黑白快照相结合。他用“铁丝网将这些照片固定在窗帘杆的末端，衣柜的床头板.....他安装了桌子，将其他胶带固定在天花板上。“暂时存在的家”是这种工作的产物，这是一个摄影项目，掩盖了更为凄美的表演艺术：徐冠宇捕捉到每间经过重新布置的房间的图像后，必须在他的父母返回之前拆除这些装置。

徐冠宇的系列将童年时期的家园改造成一个复杂，叛逆，矛盾的奇怪空间。他的神秘展出隐含了自我指涉。在家庭餐厅里，徐将他的一些版画重新用作餐垫，并在背景中的花墙纸上摆放了另一张餐桌的宏伟照片。镜头显示他坐在一个老人旁边，他们的桌子上布满了彩虹的花瓣。在父母的房间里，父亲的军用手套手指从敞开的抽屉里伸出来，徐冠宇将床单上堆满了几乎真人大小的肖像，描绘了他的亲密相遇。该系列中最复杂的图像将熟悉的房间变成了跨文化的游乐场所，用奇怪视角的照片代替了门和窗户。就像莎拉·施（Sarah Sze）的错综复杂的装置一样，徐冠宇的画面也吸引着观众去思考哪些固定装置是场景中的固有元素，以及他如何定位的。在一张图像中，口袋大小的打印物覆盖了蓝色局的底部抽屉。直到您注意到徐冠宇的三脚架在旋钮中镜像后，场景才显得微不足道。

徐冠宇喜欢将自己的系列作品视为一种宣言，甚至是叛逆的行为，正如他所写的那样，试图“抚平父母的家庭的异质性”，并以此打破在回访期间让他窒息的家庭生活。然而，他的照片传达了对父母的强烈爱意，他分享了在加里（Gary）到美国的新生活。在他自己的照片中隐藏着他母亲拍摄的一些照片，其中包括徐冠宇毕业后的一次公路旅行。在阴沉的镜头中，他朝岸边走去，他的脸从镜框里藏了起来。当问到，他在网上分享他的作品是否会引起与改变父母的住所一样的快感。他说：“这是一个矛盾的心理过程。”他希望他的父母不会发现他的作品，但他也接受父母有一天会看到的结果。“我想冒险了。”他描述了在每种设置中安装最后一张照片时的满意程度，按下照片的角以使它们不会从墙上剥落。他的其中一张照片“Space of Mutation”，两张图像被艺术家肢解后再次叠加。第一个靠近门框，好像刚要稳定下来。第二个房间从隔壁的房间伸出来，柔弱而无精打采，好像是在费劲地将生命装载到一个无法容纳它的空间中。”

PHOTO BOOTH

A CHINESE PHOTOGRAPHER'S SECRET INSTALLATIONS INSIDE HIS PARENTS' HOME

By Eren Orbey August 3, 2019

“The photographer Guanyu Xu grew up in Beijing, the only child of traditionally minded parents. They raised Xu, who is twenty-six, in an apartment on the seventeenth floor of a military-housing complex; Xu’s father worked for the army. As a teen-ager, Xu recalls, he was forbidden from hanging posters on his bedroom walls. Instead, he accumulated a stash of film and fashion magazines. He relished the uninhibited richness of their imagery and the bloated romance of American movie stars: Gregory Peck, adjusting his tortoiseshell frames as Atticus Finch, in “To Kill a Mockingbird,” or Robert Downey, Jr., suiting up as the titular hero of “Iron Man.” In 2014, after two years of studying photography at the Beijing Film Academy, Xu transferred overseas, to the School of the Art Institute of Chicago. In the States, he took sculpture classes and roamed the Midwest, reconsidering his media obsessions from up close. One of his early projects skewered the Sino-American rivalry, imagining a future in which China and the United States have merged into a single nation. Another ongoing series includes nude portraits of men, most of them white, whom Xu scouted out on hookup apps. From a distance, his parents have supported his ambition, though Xu takes care to show them only his blandest work: snowy cityscapes, suburban still-lives. As far as he’s aware, neither of his parents knows that he’s gay.

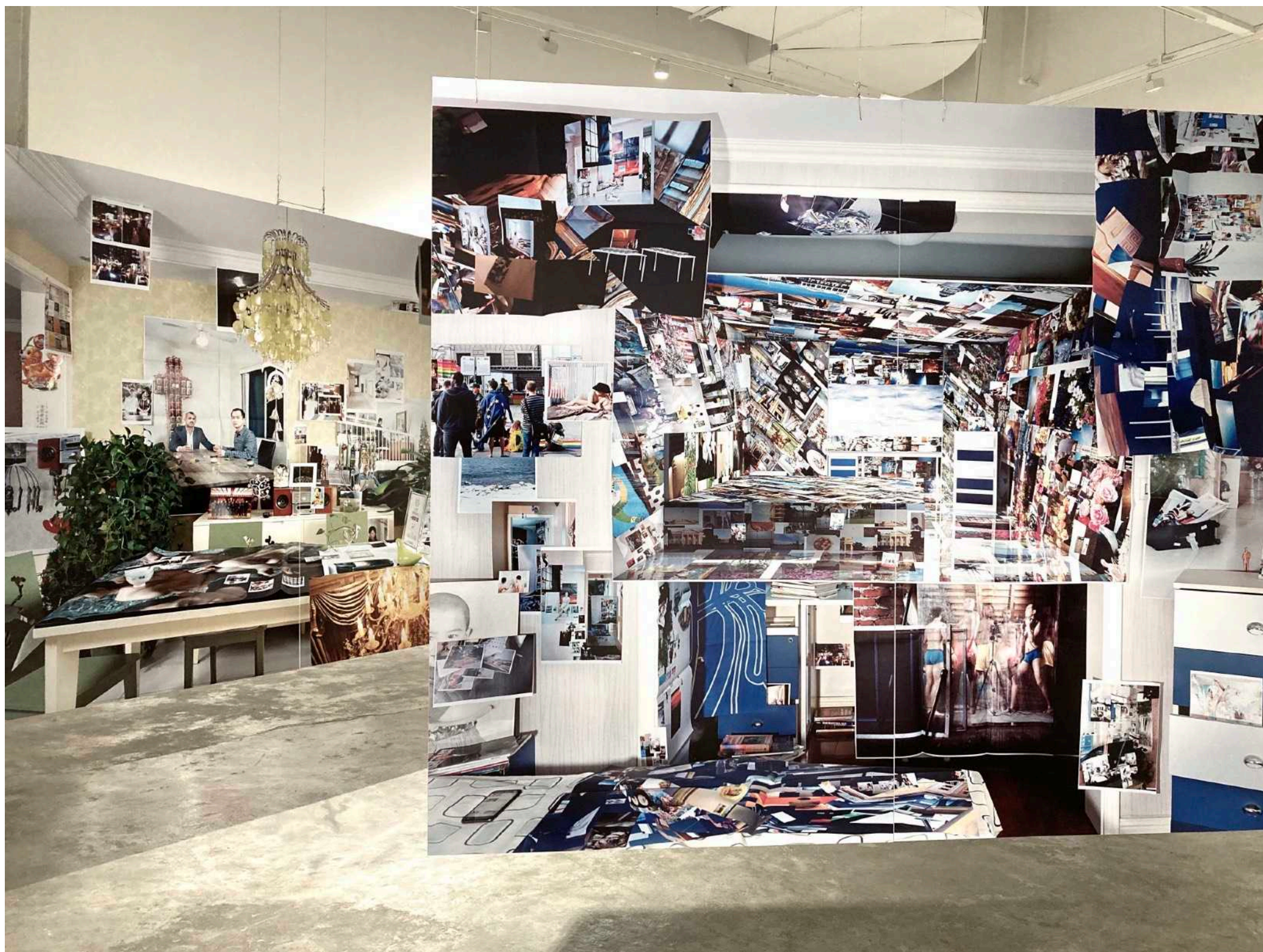
Last year, on a trip back to China, Xu brought a suitcase packed with hundreds of printouts of his photographs. He buried the most provocative images at the bottom of a cardboard box. One morning, after his mother and father had left for work, he transformed the family home into a brazen art installation, plastering the walls and windows with a rude collage. Selections from Xu’s own portfolio joined ragged advertisements from glossies that he had collected as a teen-ager and black-and-white snapshots from family albums. Xu used fishing wire to secure these photographs to the ends of curtain rods, the headboards of wardrobes, the ridged corners of crown molding. He mounted tables to tape others to the ceiling. “Temporarily Censored Home,” the product of this labor, is a photo project that masks a more poignant sort of performance art: once Xu had captured images of each reconfigured room, he had to dismantle the installations before his parents returned.....”

I n s t a l l a t i o n V i e w

展览现场



Guanyu Xu at GAOTAI Gallery





Between, Madison Museum of Contemporary Art, Madison, WI



New Orleans Museum of Art, New Photography, New Orleans, LA



Wesleyan University, Mansfield Freeman Center for East Asian Studies, Solo Exhibition, 2020

Gallery Contact 画廊联络
主理人：Musa 马星
15501010126 (Wechat/微信)
musa@gaotaigallery.com



高台当代艺术中心
GAOTAI GALLERY

A b o u t o u r G a l l e r y

关于高台当代艺术中心

高台当代艺术中心是中国新疆地区第一家国际艺术中心和当代画廊。作为一家社会企业，高台的成立愿景是以文化艺术实现跨区域和跨议题的对话，并推动新疆本土文化艺术事业的交流发展。

高台首个空间位于乌鲁木齐时代广场。2019年11月1日正式开幕，呈献青年摄影师马海伦以南疆三县城为主题拍摄的“故乡”系列作品；随后于12月1日呈献法国艺术家埃利斯·莫琳装置艺术展“废弃的景观”，展览回收使用了超过四万张废旧光碟，编织出一片奇幻的金属海洋。

高台的创始人马星出生成长在新疆，毕业于清华大学和中国人民大学，持有新闻学学士和国际事务管理硕士学位，是苏世民学者和亚洲协会青年访问学者，曾在北京，纽约，迪拜和日内瓦访学和从事非营利组织管理，政府咨询等工作。

在高台筹备过程中，2019年5月，于北京山水美术馆联合举行了有来自18个国家和地区艺术家，行业代表参与的“艺术与可持续发展”论坛；6月，在国际领先的艺术交易平台Artsy上线；9月，联合红石慈善基金会和腾讯公益举办了首个新疆原创设计市集，随后携五位艺术家亮相亚太地区最具影响力的「影像上海艺术博览会」；10月成立了以本土设计和文创为主要产品的高台艺术商店。2020年，高台将持续呈献6-8期一流当代艺术展览，并参与重要的国际艺术博览会。

目前，高台主要代理和关注中国新疆和丝绸之路沿线地区的当代艺术家，以及有关文明互动，可持续发展和性别有关议题的当代艺术创作。



高台当代艺术中心 GAOTAI GALLERY

Gaotai is the first international art center and contemporary art gallery in Xinjiang, China. As a social enterprise, Gaotai aims to promote cross-regional and cross-cultural dialogue between local and international artists through major exhibitions, public forum, and other social events.

Founded by Xing Musa Ma in 2019, who was born and grew up Xinjiang and has previously studied and worked in Beijing, Dubai, Geneva and NYC. As a member of Schwarzman Scholars, Musa hosts a master degree in global affairs from Tsinghua University.

GAOTAI currently represents artists from both China and regions along the ancient silk road, features works revolve around environmental, cultural, and gender concerns.

Major Events and Exhibitions of GAOTAI 2019 - 2020



Co-hosting The Art and Sustainability Forum in Beijing with participated artists from 18 countries 联合主办了有来自18个国际地区艺术家参与的“艺术与可持续发展论坛”



Participating Photofairs
Shanghai 2019



Elise Morin (France)
Waste Landscapes
12.01,2019 - 02.01,2020



Exhibitions



Online Event during the
Quarantine Time for more