

yawen fu

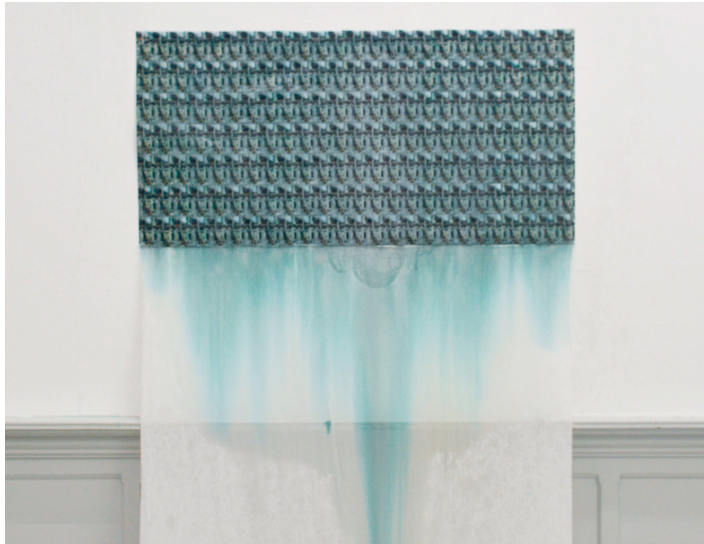
portfolio 2024

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sorrow has no country

0:22:38

intallation, video

ready-made flag pole, hanger, flag holder, water bucket, dyed bed sheet, ink, rope

pictura dordrecht

2024

sorrow has no country is a personal reflection and response to the Israel Hamas war started in Oct 2023 and still ongoing during the exhibition of this work (Jan 2024).

This project started by a phone-shot video spread on Twitter. This 1:30 minutes video depicts a man contemplating in the ruins, putting focus on a seemly silent individual in the background of the violence and ruins, he was not doing anything but simply sit there. I can feel the waves inside him. So I want to visualize this silent but intense emotions from a suffering individual in the war and question about individual destiny hidden behind a bigger narrative.

I return this video into images, print them in the size of my phone screen, put them together in the shape of a flag. Then I shot those images with a water gun. The blue ink from the print dissolve in the water and fall on the white fabric underneath. It dye the fabric into very subtle blue. I then make a flag out of it and collect the blue water.

The process is showing by a video played inside the wall by a projection on the wall inside. Audience can watch the video when they crouched down to the hole or stand very far from it.





ready-made washing machine(repeating automatically a 3minprogram), fabric, soil, moss, feather from a died

pigeon, plaster, electronic servors

gerrit rietveld academie, amsterdam, NL

2023



I had a Dream in Red presents a fake dreaming scene where the two main elements: crocodiles and washing machine encountered and be in tension. As a maker I always have a fear of a violence which will destroy my creation and my thoughts through a normalized and standardized process. Within this installation, the washing machine which keeps running by itself is a metaphor for the powerful, destructive forces that maintain their "cleanliness" of a system. This cleanliness represents a standard norm. Anything that does not conform to this standard is eliminated. I modified a real machine which keeps running forever. It's also an element to imply the violence beneath an ordinary life. The crocodile is the counterforce I imagined, which then began to overlap in my mind with the memory of a dusty plush crocodile from my childhood room. Drawn by the smell of blood, crocodiles came out from the soft exterior one after another. After a long absence, submerge themselves in water. They silently observe the spinning of the machine, faint vibrations from underwater reaches their skin.



a moving image generator
video installation (1'03"00)
tracing paper, projector
gerrit rietveld academie, amsterdam, NL
2022

When clothing is placed in the drum of a washing machine, they seem to enter a realm where their existence is no longer definitively confirmed. The operation of a functional machine often comes with byproducts.

In this project, I imagine the washing machine as an image generator machine, specifically designed to produce abstract, variably paced turning images and accompanying sounds.

under the mirror of contemporary art scene
4 hours performance
stedelijk museum, amsterdam, NL
2022

Under the mirror of contemporary art scene is an intervention happening adapted from the painting of Narcissus by Poussin. I fall asleep for 4 hours on the warm carpet floor at Stedelijk museum, Amsterdam.

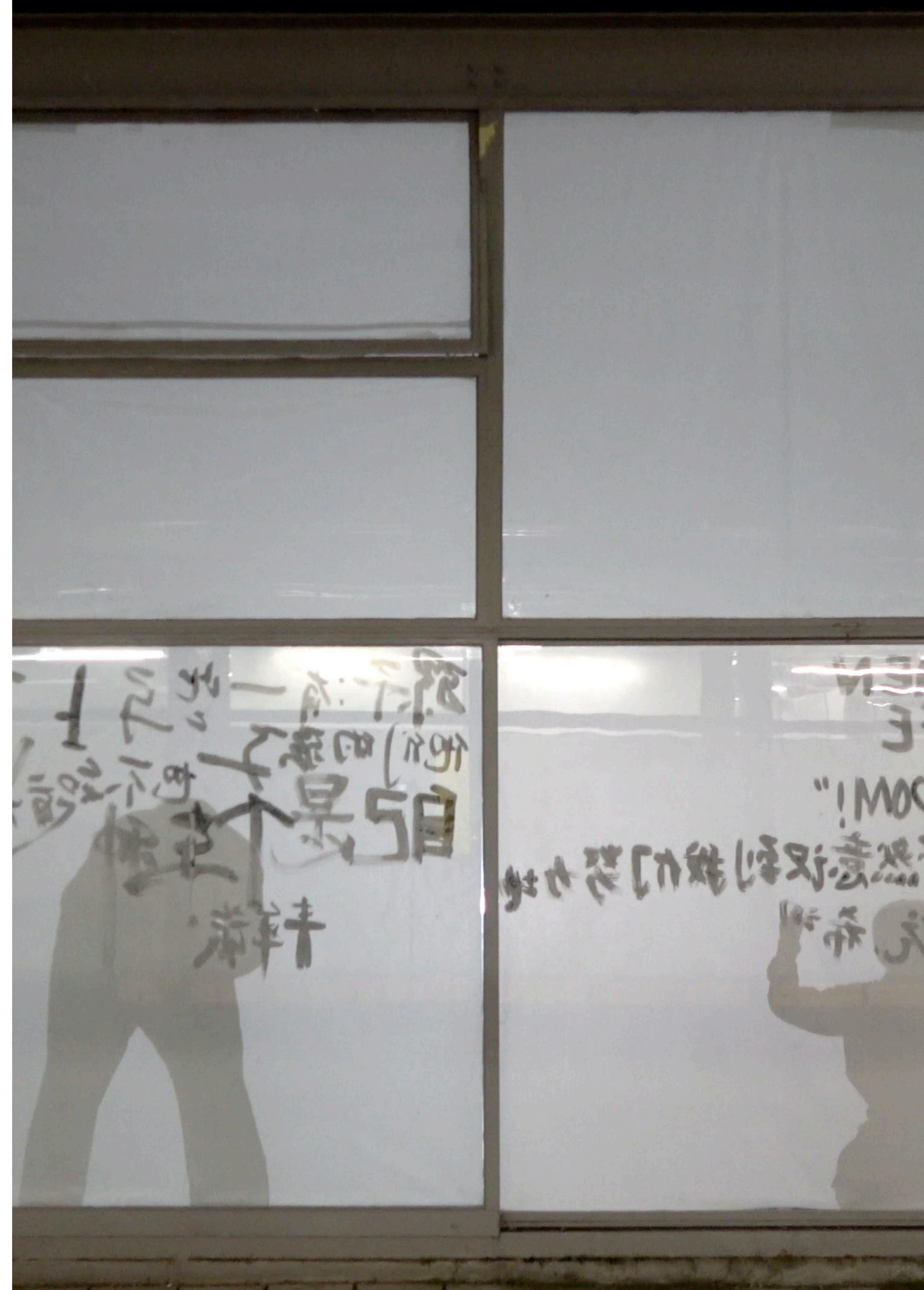
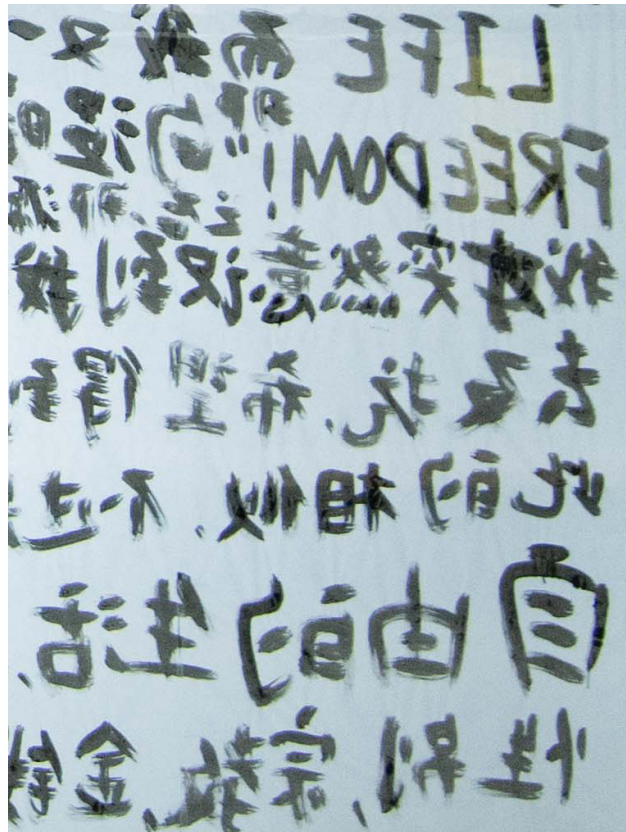
I use sleep as a resistance towards the isolated, privileged art scene where all the attention is a self-indulgent gaze like Narcissus putting on himself. The pijama with arch implies my identity as a homeless stranger to this scene.

I redo this performance one year later in an abandoned shopping mall in the center of Munich during 2023 Munich Jewellery Week. This time, I couldn't fall asleep as last time. Instead, I pretend to sleep. The floor pass coldness and pain to me. That's the only thing I can think of during the performance.



behind all the words (collaboration with Yi Wang)
happening
India Ink, tracing paper, construction lights
pavillon, gerrit rietveld academie, amsterdam, NL
2022

We made the glass house at school into a light box
and give space to the manifestations, censored
words and songs. After filling up the whole space,
we tear them down and finish the whole project
by a performance. In the performance, I read the
broken words, Yi replied by music.





Will it ever be...
I love you...
The world is...
Yodas...
WOMEN...
FREEDOM...
LIFE...
I love you...
The world is...
Yodas...
WOMEN...
FREEDOM...
LIFE...



the mourning collective
experience

sound installation: 4 speakers play different sound of 30mins
het glazen huis, amsterdam, NL
2021

The mourning collective is a collaboration project with Fabian Reijnen, Jang Kapgen, Marta Paguliuca Pelacani, Sterre Pomper. During a year, we research on how to de-centralize human, seeing other livings in an equal position and express through a work. I made a sound part of this work on the floor. Those sound came from my imagination towards the hearing of a tree. How it sounds like to hear sounds from the different heights all at the same time? I collected sound from under soil, a dead tree root in amstelpark, a Christmas tree in the shopping mall and a tree in front of my apartment on 4th floor. We found branches in the park and form them into a dead tree covered by textile. When you kneel down next to this dead tree and put your ear close, you can hear what those other trees are hearing.



repeating non-sense maintains my life (all lies function)
performance (2days)
wooden blocks, coffee, eatable paper, grapes, microwave, clock
4bid gallery, Amsterdam, NL
2021

At the group exhibition "ALL THAT'S SOLID, A LIE", I experimented my performance idea during two days.

Day 1, It has 6 repetitive scenes improvised by performers. They formed a polyphony. Writing, reading, feeding, eating, adjusting the clock, watching the microwave, trying to fall asleep, playing the blocks, cleaning. It stopped as the last poem was eaten up.

Day 2, one performer enter randomly a time on microwave. Every time when the microwave made the bip sound, I stopped immediately and moved to a new scene.





normalized life, normalized resistance
original furnitures from a self-sufficient studio in a standard student housing, a broken ikea mug
solo exhibition at artist apartment, amsterdam, NL
2021

Normalized life, normalized resistance is an improvised exhibition during a move. Jacque Veltmanstraat is a self-efficient student housing that I moved in one year ago. It contains everything what a "normal" individual might need for living. Those objects are unsurprisingly grey and white in order to fit everyone.

After I moved all my stuffs away, the room returned to exactly what it was before. I start to question, is it just a room? does it represent something?





Rediscovery of Bee lobster
found objects on the beach, wax, sand,
2021.



rediscovery of the Beelobster
performance (15 mins)
wax, found objects on the beach, excavation tools
almere-poort beach, almere-poort, NL
2020

On 20th of May 2021, I presented my archeologic excavation results to 6 residents of Almere on the Almere-poort beach. During one month, I found 4 wax secretion in the same geological layer of some drinking caps made in the 30s of last century. Those objects prove the existance of beelobster (Homarus Antophilia) before Afsluitdijk was built in 1932. The beelobster is a special lobster which can excrete wax to communicate with each other. Because of that they are named beelobster. The last time they were founded by human being was 18th century.



Manin bed
102 x 38 x 54cm
installation
wood, fabric, mannequin
2020

What if human and its culture become a decorative pattern? I imagine a soft and fragile creature taking over human and fetishizing everything about human. After sixth extinction, all the conflicts fade away with human, together with weapons, sharp, hard tools and techniques to make them. There's only softness left. The soft living creatures live softly with their soft tools and soft bodies. They can't understand the usage of those sharp tools and solid material left by human. They sense a vague contradiction between human age and their time, and somehow become so obsessed with everything about the mysterious human.