

De Ying Curatorial Fellowship 2024-2025 Three New Fellows Announced

De Ying Foundation is delighted to announce the successful applicants for its second fellowship programme, which commences in early May this year.

The 2024-2025 De Ying Curatorial Fellowship invited applicants to submit a proposal for an exhibition or curatorial project that they would like to realise and would not otherwise be in a position to develop fully. Following an intense first-round selection process, and second-round in-person interviews, three successful candidates were chosen. They are (in alphabetical order) : **Nie Xiaoyi; Sam Shiyi Qian; Wang Huan.**

With her proposal, **Nie Xiaoyi** takes her cue from the compound phrase “*cedong*”, which she sees as “signifying planning, mobilisation and instigation”, as well as “the intersection between curatorial practices in the West and China, emphasising a connection with reality and a conscious approach to methodologies.” Invoking this term, Xiaoyi aspires “to move beyond visual representation, to involve practitioners in diverse fields such as writing, research, community-building and performance, to make a project in which conversations that lead to change can truly happen.” Her project thus endeavours to establish a “theoretical framework for *cedong*, facilitating an understanding of curatorial practices involving collective actions, collaboration and ethics.”

Sam Shiyi Qian will focus on expanding an interdisciplinary project centered on the Yangtze River Delta water system where Shanghai is located. “Since 2020, institutional resources have become increasingly limited. As I became more aware of the need to exercise initiative, I began to participate in alternative avenues of artistic and knowledge production, including field research, writing, editing, and independent research projects. In 2022, I began thinking about a series research project. The start-up process was both longer and more complex than I had foreseen. I experienced a lot of uncertainty; “the Yangtze River Delta water system” sounds to be a seemingly boundless project. Having time to research will open up the necessary space for identifying the route forward.”

Wang Huan intends to focus on “a cross-cultural research project which seeks to make visible artistic phenomena among indigenous cultures and those outside of conventional mainstream arenas.” Using contemporary folk art images and practices as field research samples, his project explores the origin and motivation of humankind’s age-old creative impulse, as well as the sense of spirituality-infused undercurrent of contemporary folklore.

In the words of the interview committee:

“**Nie Xiaoyi**’s proposal represents the thinking of a younger generation towards the role and effectiveness of curating; a new attitude towards curating that, through research and reflection, throws up important questions concerning the field’s current status quo.”

“As a curator who has grown her practice with Shanghai’s robust art scene, **Sam Shiyi Qian**’s proposal offers a channel for embodied knowledge of the city and her environment.”

“In his chosen field of research, **Wang Huan**’s contribution to the topic represents a local consciousness that is outside the discourse that has emerged in step with globalization. His interest in visual forms of spirituality that lie outside the familiar arena for art in China, highlight the tensions that exist within and outside the art system.”

De Ying Curatorial Fellowship is conceived to present the selected fellows with an opportunity to think deeply and critically about the prevailing field of the contemporary arts, with a view to what they can contribute to its future, and to fostering a broader and more inclusive contemporary narrative within a local and international context. The 18-month Shanghai-based programme presents a unique opportunity to a small group of fellows to focus on curatorial research as a locus for developing their personal practice.

The response to this year's call for applications resulted in a large number of mature, well-articulated proposals covering a diverse range of topics. The quality of the proposals demonstrates the commitment of this current generation to enriching the general understanding and knowledge of culture in China today, relevant to how it has unfolded in the last several decades.

As with the first group of fellows, candidates for the 2024-2025 fellowship were selected for the relevance of their proposal to the field and as a key moment in their career, but also because together, their interests contrast and yet complement each other. An important aspect of what this fellowship offers is collaboration and community, building a network for a mutually beneficial future. As three individuals who can work well together to support and learn from each other, De Ying is delighted support **Nie Xiaoyi**, **Sam Shiyi Qian**, and **Wang Huan** as fellows in pursuit of their goals.

About the 2024-2025 DYCF Fellows:

Nie Xiaoyi is a graduate of the curatorial department of London's Royal College of Art. She has previously contributed to curatorial projects in Gasworks, London, and Jimei Arles Photography Festival, as well as initiated her own experiments and collaboration with artists. Her recent role as a Senior Editor at *ArtReview* China edition and *LEAP* has provided her with first-hand experience of working in the local and international art scenes.

Sam Shiyi Qian is a relatively young curator, entering the field in 2020, as an extension of her role at Shanghai's Ming Contemporary Art Museum, which she joined in 2018. Sam comes to the field through a personal passion for art as a means of exploring histories, geographies, and social communities. Her writings on art have been widely published, including *ArtForum*. She is author and editor of several publications including *McaM 2015-2021*, Ming Contemporary Art Museum's fifth anniversary compendium, 2022. Her recent curatorial work includes "Postscript of Silence" (co-curated with Iris Long Xingru) at McaM, Shanghai.

Wang Huan is a Beijing-based writer, critic and curator. He is the co-founder and chief editor of the online culture journal *GENERAL*. He was previously winner of the fifth International Award for Art Criticism (IAAC), 2018. He is the author of the newly released monograph on Guo Fengyi titled *Cosmic Meridians*, pub. Jiazazhi, March 2024.

His recent curatorial work includes: "Guo Fengyi: Cosmic Meridians", Long March Space, Beijing, 2022; "The International Fallacy", (co-curated with Iris Long Xingru/Shen Chen), PSA, Shanghai, 2021; "Sunset on a Dead End: The Notorious and Their Inexplicable Modes of Existence", (co-curated with Shen Chen) PSA, Shanghai, 2019; "The Story of Finding Differences: Human Trace, Intercity, and Transformation of the World", OCAT Beijing, 2019; and, "We Will Come and Go, in the Forest", Inside-Out Art Museum, Beijing, 2019.