

BIOGRAPHY

**BEILI LIU**  
Born: Jilin, China, 1974  
The artist works and resides in Austin, Texas.

**EDUCATION**  
2003 M.F.A., Mixed Media, University of Michigan, Ann Arbor, Michigan.  
2001 B.A., Graphic Design, University of Tennessee, Knoxville, Tennessee.  
1994 Assoc. B.A., Chinese Literature and Communication, Shenzhen University, Guangdong, China.

**SELECTED SOLO EXHIBITIONS**  
2014 *Chine*. Art Museum of Southeast Texas. Beaumont, Texas.  
2014 *Yuan*. University of Hawaii. Honolulu, Hawaii.  
2013 *Process Drawings*. Courtyard Gallery, University of Texas at Austin. Austin, Texas.  
2013 *Amass*. University Gallery, Texas State University. San Marcos, Texas.  
2012 *Rise and Fall*. HUA Gallery. London, United Kingdom.  
2012 *Hamburg Art Week, Beili Liu: "Der rote Raum"*. Emporio Quarter. Hamburg, Germany.  
2012 *Between Wind and Water*. Vessel Gallery. Oakland, California.  
2011 *Installationen & Wandarbeiten*. Galerie an der Pinakothek der Moderne. Munich, Germany.  
2011 *Recall*. Ha Gamle Prestegard, Norwegian National Art and Culture Center. Norway.  
2011 *Drawn*. Robert Hillestad Textiles Gallery, University of Nebraska. Lincoln, Nebraska.  
2011 *The Mending Project*. Women and Their Work Gallery. Austin, Texas.  
2010 *Fray*. Asia Unlimited Gallery. Berlin, Germany.  
2010 *half empty. half full, Site-Specific Installations*. Nordisk Kunst Platform Gallery. Brusand, Norway.  
2010 *One, Another*. Buffalo Arts Studio. Buffalo, New York.

**SELECTED GROUP EXHIBITIONS**  
2013 *EROS, MINIArTEXTIL 2013*. 23rd International Exhibition of Contemporary Textile Art. Arte&Arte. Como, Italy. Curated by Luciano Caramè.  
2013 *POPIERUKAS 2013*. Kaunas Photography Gallery. Kaunas, Lithuania.  
2013 *Artifact*. Tiny Park Gallery. Austin, Texas.  
2012 *POST LINEAR*. Shawn Camp, Beili Liu, and Sandra Pratt. Gallery Shoal Creek. Austin, Texas.

2012 *High Fiber: Women to Watch*. National Museum of Women in the Arts. Washington, D.C.  
2012 *From Lausanne To Beijing*. 7th International Fiber Art Biennale. Nantong, China.  
2012 *Contemplative Ink*. Asian Art Piers. New York City, New York.

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Artist Beili Liu during installation, photo credit: John Carrithers

BEILI LIU  
CHINE

Art Museum of Southeast Texas  
May 24 - August 31, 2014



Art Museum of Southeast Texas  
500 Main Street  
Beaumont, Texas 77701  
(409) 832-3432 • [www.amset.org](http://www.amset.org)







*Chine*, 2014, steel (laser cut), stainless steel cable, hardware, photo courtesy of the artist

## BEILI LIU: CHINE

May 24 - August 31, 2014

At first glance, the hundreds of suspended pieces of black steel that compose Beili Liu's site-specific installation *Chine* may appear entangled and chaotic. The repetitive, tapered strokes come to fine thin points that erratically cross, overlap, dip, and arc. The nearly five hundred saber-like pieces of raw steel, each four feet in length, dangle from ceiling to floor to create a three-dimensional drawing. They fill the center of the gallery space with a pathway along the perimeter of the space for viewers.

As one spends more time circling *Chine*, order and structure emerges. The calligraphic marks hang in a rectangular grid of staggered rows. Each row consists of equally spaced vertical cables. The steel components are threaded through these cables and balanced perpendicularly at regular intervals from ceiling to floor. When viewed from a distance, *Chine* separates into distinct horizontal layers with equidistant gaps. The rectangular mass as a



detail, photo credit: Lisa Richardson

whole delineates the basic architectural features of the gallery -- its height, length, and width. The configuration and spacing allows the installation to change from different vantage points. From one angle, the layers separate to present a moment of suspended animation. From another, they entangle and overlap, filled with potential energy as each curved piece of steel slowly rotates on its axis.

Liu compares the experience of *Chine* to that of walking through a forest. Like dense tree branches that are intertwined, everything can be traced back to an underlying structure. Yet the complexity and power of the experience lies in how ordered accumulation and repetition yields chance and a seemingly endless variation.

*Chine* began when Liu was invited to do an exhibition at the Art Museum of Southeast Texas, and she proposed removing a wall that had previously subdivided the gallery space. She wished to create an installation that would transform the entire space with a "central force." Just what this "force" might be began to

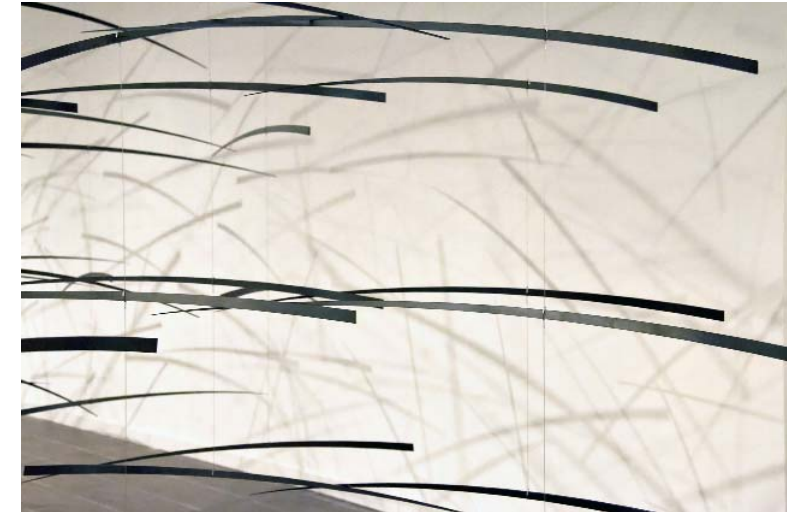


photo credit: Lisa Richardson

take shape when Liu serendipitously noticed a sliver of a wood shaving in her partner's carpentry studio. She was immediately attracted to the shaving's curvilinear bend and how one dull end tapered to a fine point. She hanged three of the shavings in her studio like a mobile and was excited by the chance relationships that occurred as they slowly spun. She translated the basic shape to metal by having the form laser cut out of raw steel. The black arc of the metal took on a beautiful simplicity that reminded Liu of the dashed, sloping line of the Chinese character for the number one. The tapered form also appealed to Liu for the menacing sword-like quality of the curve's point. Working with this basic element, she was then able to create small mock-ups in her studio and use three-dimensional computer drawings to plan the arrangement for the gallery space.

The title, *Chine*, refers to an animal's backbone and how it appears in different cuts of meat. It can also be used to describe a ravine formed in rock by running water. The term embodies an act of separation or a gap. The installation's structural matrix of loose "backbones" is evocative of vertebrae, independent yet contiguous and whole. The word also has an acoustical quality bringing to mind the more common word "chime." Fans installed in the space provide an air current, so that every now and then two pieces may strike one another to make a metallic sound. Like the individual sloping lines that narrow to nearly nothing, superfluous qualities have been stripped away to offer a contemplative moment. One can lose themselves in a meditative experience of the basic properties of line, balance, and movement.

Joshua Fischer  
Assistant Curator, Rice University Art Gallery

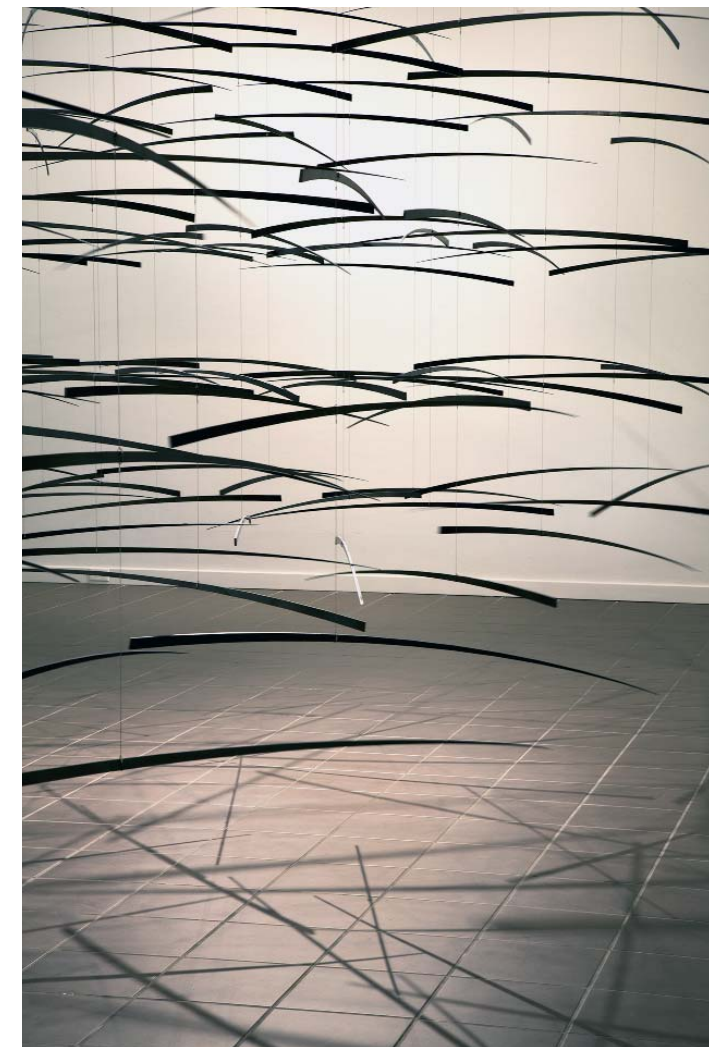


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