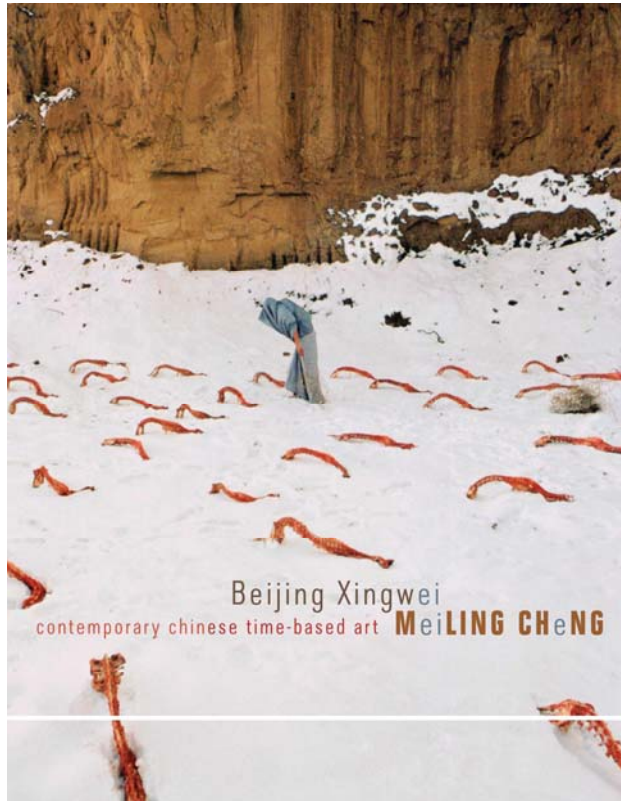


## Stories from *BX*:

Series No. 20140201—Exodus; Excess; Ethics; Economics

Meiling Cheng

For CAFA, March 2014



In this talk, Professor Meiling Cheng will share stories from her new book, *Beijing Xingwei: Contemporary Chinese Time-Based Art* (release date: 17 Feb., 2014). From cannibalism to light-calligraphy, from self-mutilation to animal sacrifice, from meat entwined with sex toys to a commodity-embedded ice wall, the idiosyncratic output of Chinese time-based art over the past thirty years has invigorated contemporary global art movements and conversation. In *Beijing Xingwei*, Meiling Cheng engages with such artworks created to mark China's rapid reintegration into the global communities and its concurrent transformations in the post-Deng era. The book offers the first in-depth and comprehensive study of the country's time-based art via two related experimental modes: *xingwei yishu* (performance/behavior art) and *xingwei-zhuangzhi yishu* (performative installation art). Enacting her role as a self-reflexive critical subject, Cheng chronicles her prolonged inquiry into a wide range of evanescent artworks selected from more than 40 Beijing-based artists. *Beijing Xingwei* suggests that the act of naming time-based art intensifies the author's temporal experiences and expressions, which in turn bring into relief the reader's own consciousness of time. At a moment when time is explicitly linked with speed and

profit, *Beijing Xingwei* explores multiple alternatives for how people with imagination can spend, recycle, and invent their own time. In her talk for CAFA, Cheng will discuss several decisive moments during her research process for *Beijing Xingwei*, retelling these stories through four topics: exodus; excess; ethics; economics.

**Meiling Cheng** is Associate Professor of Dramatic Arts/Critical Studies and English at USC School of Dramatic Arts. She is the author of *In Other Los Angeleses: Multicentric Performance Art* (2002) and *Beijing Xingwei: Contemporary Chinese Time-Based Art* (2014), which received the support of a 2006 Zumberge Individual Research Grant and a 2008 Guggenheim Fellowship. With Gabrielle Cody, Dr. Cheng is currently co-editing a critical anthology entitled, *Reading Contemporary Performance: Theatricality Across Genres*, which will be published by Routledge in 2015.