



Performance
Photography
Installation
Video
Mixed Media

About GAO Ling

Gao Ling, born in 1980, used to live in London, currently lives in Shanghai & Hai Nan as an artist.

Walking between performance, photography, installation, and social platform activities, Gao Ling's works often have a sense of gameplay and humor, exploring various issues such as femininity, the environment, and humanity, and evolving with the needs of The Times and individuals. Gao Ling's works have been collected by many international art galleries and institutions.

Her artworks have been featured in a number of exhibitions including in e-flux project: New York PAWN SHOP, Get It Louder, PUBLIC Research (PROGRAM space, Berlin), travel exhibition WOMEN (Chinese Culture Center Of San Francisco), the 1st Biennale of UK Chinese Artists 2013 (Asia House, London), Finalist of Hong Kong WMA Masters (Hong Kong WYNG Foundation), The Contesting Body (Ray Art Center, Shanghai), + FOLLOW (Shanghai MOCA), One If by Land (PowerLong Museum) etc.

In 2008 founded arts group LING & COMMA together with artist Elaine W. Ho, whose primary interest investigates women's identity, body-politics, space and interaction with the everyday. Representative works include the widely published "NvQuan".

During GAO's residency in Berlin PROGRAM, GAO Ling created the experiential art project "Let Out A Yawn", exploring the conductive nature of the yawn action. Participants sat in an empty space, sitting, doing nothing until tired, yawning and one to one. The behavioral experience of "meditation" records people's emotions in the process.

In 2013, GAO launched The Big Mist project in London. The form of The Big Mist project is open and experiential. It gives the camera to everyone. The work presented by The Big Mist is not extreme or radical. It explores the different aspects of haze and humanity.

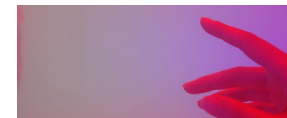
About GAO Ling

"Curve Restaurant", launched in 2017, GAO Ling invites people to participate in an event based between scene and imagination. "Poetry Island" street sour, sweet, bitter, hot and juice corresponding to the poets' taste of life. The EAT wallpaper is a picture wall about eating that Gao Ling collected on her Wechat circle. It opens a contemporary daily ecological picture about "eating". The green curtain is the standard configuration of the arc restaurant, a fictional material form at any time.

Since 2014, artist Gao Ling has spent a considerable part of her time living under the Himalayas, conducting a series of trainings such as yoga and silence. Thus began the Mandala series. The "Mandala-Pink Flori" series and the "Mandala-Yingluo" series are all from Gao Ling's long-term accumulation of photographic materials, including: flowers between forests and flowerbeds, pearls for decoration, starlight in the sky and others.

"Hey!TTTTTouch Me" was write by critic Alpesh Kantilal Patel and published in "YISHU" magazine. In 2013, Dr. Monica Merlin from the Asia Pacific Research Center of Tate Modern Museum in London interviewed 16 contemporary Chinese female artists including Gao Ling on: WOMEN ARTIST IN CONTEMPORARY CHINA issue. The interview was published on the official website of Tate Modern Museum (UK) . The work is also included in Monica Merlin's new book: Visual Activism in the 21st Century: Art, Protest and Resistance in an Uncertain World. In 2017, "Brand New Art from China - A Generation on the rise", written by New York art critic Barbara Pollack on contemporary Chinese artists, included artists such as Gao Ling.

The project HOME—RedOrangeGreenBluePurple, which started in 2019, it is a hexahedral space of various repeated digital patterns & elements.



关于高灵

高灵，艺术家，出生于1980年，曾旅居伦敦，目前居住于上海&海南。

游走于行为创作，摄影，装置，社交平台活动之间，高灵的作品往往具有一种游戏性和幽默感，探索女性、环境以及人性等各种议题，并且随着时代和个人的需求而演变。高灵的作品曾多次为艺术机构和私人收藏。

作品曾经参加纽约E-Flux < PAWNSHOP >、全球华人艺术展<大声展>、米兰设计周外围展、旧金山中华文化中心 < 我们WOMEN > 主题展、入围香港WMA大师摄影奖、英国首届华人艺术双年展、瑞象馆 < 夺目的看板 >、shanghai MOCA + 关注，宝龙美术馆<以梦为陆>等国际国内展览。

代表作品：LING&COMMA < 女泉 Nv Quan >、< 胸器 Hey! TTTTouch Me! >、< 大雾 The Big Mist >、< 弧形餐厅 The Curve Restaurant >、<曼达拉 Mandala>。

2008年高灵和艺术家何颖雅成立LING&COMMA，致力于探索女性，身体，空间和日常的互动关系，是一个发掘新功能新兴趣的艺术小组。代表作品《女泉》。



在柏林PROGRAM艺术空间驻留期间，高灵创作了互动体验式的艺术项目《哈欠》，探索哈欠这一动作的传导特质。参与者们坐在一个空荡荡的空间里，坐着，什么也不做，一直到疲倦，困，打哈欠，一个传给一个。近乎禅坐的行为体验，记录了人们在此过程中的各种情绪：困惑，紧张，放松，不解，笑，认真，疲倦。

2013年在伦敦发起《大雾》项目，从微薄、Facebook、豆瓣、微信等网络媒体征集行为照片，作品形式从照片，网络截屏，绘画，到Gif动态图，再延伸到“大雾有机面罩”公园系列。《大雾》项目的形式，是开放和体验式的，它把镜头交给大家，《大雾》呈现的作品不是极端的或是激进的，它探讨了雾霾和人性的不同面向。

2017年高灵发起的《弧形餐厅》以一种基于现场和想象之间的游戏规则，邀请人们参与其中。《诗歌岛》街头酸甜苦辣五味汁对应诗人们的五味陈杂。《吃吃吃》墙纸是高灵搜集于朋友圈的关于吃的图片，它展开了一副当代日常关于“吃”的生态画卷。绿幕是弧形餐厅的标准配置，一种随时剪辑切换的虚构素材形态。

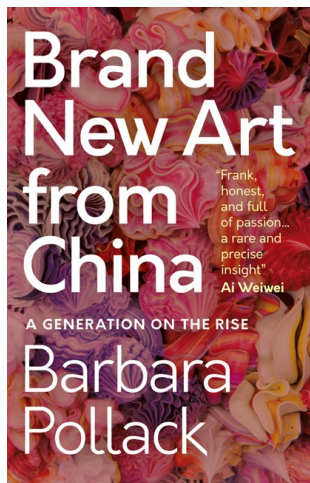
关于高灵

自2014年起，艺术家高灵花费了相当的一部分时间居住于印度的喜马拉雅山下，进行瑜伽和止语等一系列训练。从而开始了《曼达拉》系列。《曼达拉—粉甜》、《曼达拉—瓔珞》系列皆来自高灵长期累积的摄影素材包括：山林和花圃之间的花朵、装饰之用的珍珠、漫天星光及其它。



2019年居家开始的项目《HOME——赤橙黄绿青蓝紫》，是各种重复的数字图案&元素堆砌的六面体空间。

由评论家Alpesh Kantilal Patel撰写的关于《胸器》的文章，发表于中国当代艺术杂志《典藏国际》。2013年，伦敦泰特现代美术馆亚太研究中心Dr.Monica Merlin就《当代中国女性艺术家》议题专程拜访包括高灵在内的16位中国当代女性艺术家。专访内容刊登在英国泰特现代美术馆官网。该作品还收录在Dr.Monica Merlin的新书《21世纪的视觉行动主义：不确定世界中的艺术、抗议和抵抗》中。2017年，纽约艺术评论家芭芭拉·波拉克（Barbara Pollack）撰写的关于当代中国艺术家的《标注全新中国艺术——崛起的一代》，含括了高灵等这一代的艺术家。

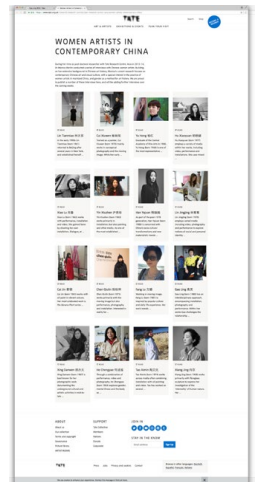


A unique and visionary generation of young Chinese artists are coming to prominence in the art world - just as China cements its place as the second largest art market on the planet. Building on the new frontiers opened up by the Chinese artists of the late 1980s and 1990s, artists such as Ai Wei Wei who came to the West and became household names, this new generation are provocative, exciting and bold. But what does it mean to be a Chinese artist today? And how can we better understand their work?

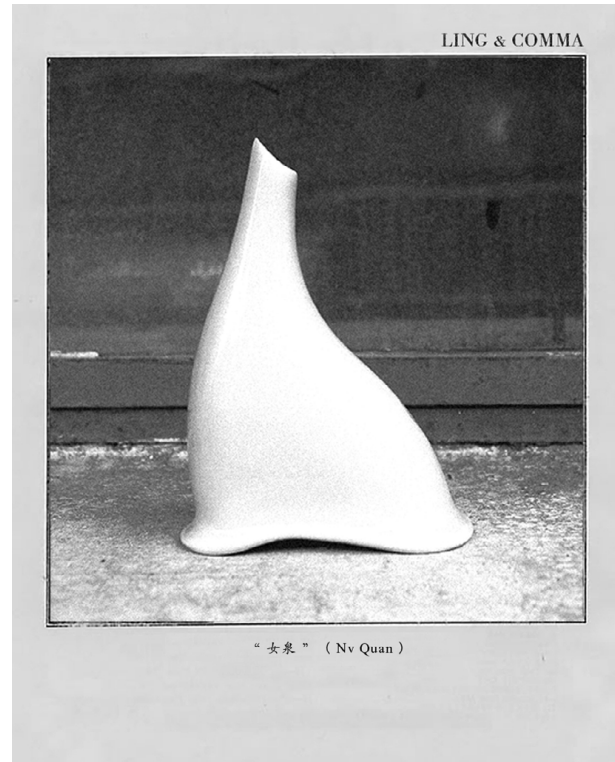
Here, renowned critic Barbara Pollack presents the first book to tell the story of how these Chinese millennials, fast becoming global art superstars, negotiate their cultural heritage, and what this means for China's impact on the future of global culture. Many young Chinese artists have declared they are "not Chinese, but global" - this book investigates just what that means for China, the art market, and the world.

Brand new Art from China is the first collection to showcase the dynamic new art coming from Chinese artists, and features full-colour photos and video stills throughout - with many works being published in book-form for the first time.

Featuring an in-depth interview with Zhang Xiaogang, probably the most well-known artist in China itself, whose sombre portraits of Chinese families during the Cultural Revolution sell for as much as \$12 million at auction, alongside unparalleled access to the tastemakers of today's art scene, Brand New Art from China is the essential guide to Chinese contemporary art today - its vision, values and aesthetics.



女泉 Nv Quan



2007 - 2012

Device Size: 105 x 145 x 44 mm
Material: Long Quan Ceramics

女泉 Nv Quan



About LING & COMMA

In 2008, together with artist Elaine W. Ho, Gao founded the arts group LING & COMMA.

LING & COMMA Play and research notions of femininity via the interaction with object-based work under various derivatives of public space: nurturing discussion, interventions in the urban environment and public toilets. Gao Ling's prominent works include the widely exhibited and published Nv Quan.



About NvQuan

Nv Quan is not about convenience. Everything has been done before us, everything as measure of progress, like yeah, it's taken a long time to come to now. Nv Quan is no Duchampian overturn, no Lady Gaga feeding frenzy, nor even a "real free true lady artist" as worthy of the great Baroness Elsa von Freytag-Loringhoven. No, Nv Quan is just a delicate, hand-held little thing. We're lovely in tiles, we're lovely in the great outdoors, we're taking a piss.



NvQuan Performance: Summer Palace



NvQuan Performance: Beijing Hutong



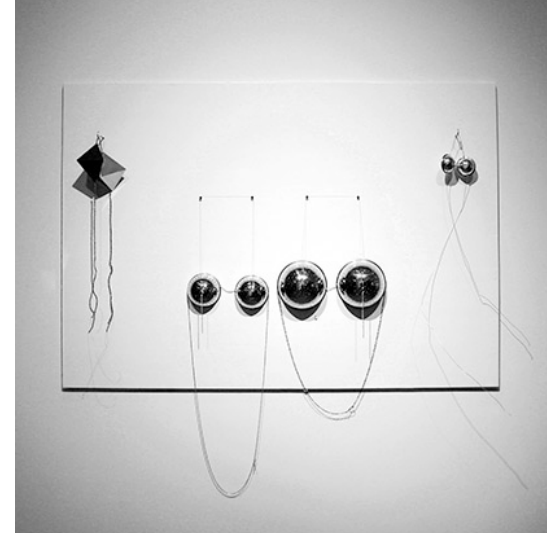
女泉 Nv Quan



NvQuan Installation Performance : WOMEN 2011

胸器 Hey! TTTTouch Me!

胸器 Hey! TTTTouch Me!



2010 - 2015

胸器 Hey! TTTTouch Me!



December, 2010

胸器 Hey! TTTTouch Me!



December, 2010

A series of metal bras made from kitchen supplies such as stew container, tea pot, cake modes on 2010. Gao Ling brought them to the public space such as subway, elevator, bus. To avoid awkwardness and sexual harass occuring in narrow spaces.

胸器 Hey! TTTTouch Me!

胸器 Hey! TTTTouch Me!

It's A Dress, Not A Yes

June, 2012

GAO Ling collaborated with the NGO Shanghai Nvai to launch the performance / protest Occupy Shanghai Subway.

@上海地铁二运 **V**: 乘坐地铁，穿成这样，不被骚扰，才怪。地铁狼较多，打不胜打，人狼大战，姑娘，请自重啊！



2012-6-20 21:43 来自新浪微博

转发(13731) | 评论(6994)

A post from Shanghai subway line 2 on weibo, 20 June, 2012

胸器 Hey! TTTTouch Me!



24 June, 2012

Using Gao's art piece Hey! TTTTouch Me! in the performance / protest provoked a national discussion, and was featured in international media such as the BBC and the Economist.

胸器 Hey! TTTTouch Me!

@头条新闻 **【地铁呼吁女性着装自重引抗议:我可以骚你不能扰】**上海地铁二运官方微博呼吁着装暴露女性自重, 防止性骚扰, 此举引发部分网民抗议。昨日, 两名年轻女子在上海地铁二号线手持彩板, 上书“我可以骚, 你不能扰”、“要清凉不要色狼”, 以此向上海地铁二运抗议。配图来自@想起的花开 <http://t.cn/zW2j31E>



2012-6-25 09:31 来自新浪微博

转发(3704) | 评论(3033)

水来鱼 **【上海地铁请女性自重遭抗议: 我可以骚你不能扰】**20日, 上海地铁一官方微博发布一张女乘客裙装薄透的图片, 并称“乘坐地铁穿成这样, 不被骚扰才怪”引发网友争议。昨天上午, 两名年轻女子在上海地铁二号线, 蒙着面, 手持彩板, 上书“我可以骚, 你不能扰”, 以此表达抗议。 <http://t.cn/zW2TURQ>




2012-8-15 17:00 来自新浪微博

转发 | 收藏 | 评论(12)

Women Protest Dress Suggestions from Shanghai Metro Firm

June 25, 2012 By Zhu Wenling Editor: Sarah Wang Cheng Tang Sun A A

Several women in Shanghai protested a statement from the municipal subway authority that "lewdly clad women about harassment" by holding protest reading "I can be sexy, but you can't harass me" on Shanghai Metro Line 2 on Sunday. "It was a fight against the company's statement on its micro blog. We believe women have the freedom to choose what to wear, and how people dress should never be an excuse for sexual harassment," said a woman who joined the protest and only wanted to be identified as Xiang.



A woman holds a sign reading "I can be sexy, but you can't harass me" on Shanghai Metro Line 2 on Sunday. [China Daily]

They covered their heads and faces with black cloth, leaving only their eyes visible, and walked into metro compartments and on platforms on Sunday. She said many passengers nodded and smiled at them. The No 2 subway operating company in Shanghai updated its micro blog on June 20 with a picture of a woman wearing a semi-transparent dress standing on the metro platform. "It would be a miracle if you dress like this in the subway without being harassed. Girls, please be self-dignified to avoid provoking," it wrote on the micro blog along with the picture. Many people said it is rare to see women dressing so scantily in public, and women should not be blamed in this situation. "Can it be reasonable that I'm doomed to be robbed if I drive a BMW car? That's the same," said Zhu Xueyi, a professional psychological counsellor, who also works on gender studies. The words seem to be a reminder for women, she said, but they are actually gender discrimination. "With this attitude, how could the metro operator cope with a sexual harassment case in which a woman was a 'victim'?" asked Zhu. Some supporters of the metro company said the statement is a reminder of goodwill. "But the tone is far from being courteous," said Xiong Jing, a senior officer from Media Monitor for Women Network, a Beijing-based non-governmental organization committed to properly reflecting women's needs and concerns. "It's improper for the company, as a manager and maintainer of order in the subway, to criticize its women passengers, who are actually victims, on its official micro blog. We hope it can offer an explanation." More women said molesters wouldn't be eliminated even if they put on heavy clothes. "I was once sexually harassed on a bus in winter when I was in high school and I was wearing a school uniform. It was nothing to do with what a woman wears, which I think most people will agree with," said Tian Wu, a 26-year-old white-collar worker in Shanghai. Some women said sexual harassment should include all the behaviors that make someone uncomfortable, rather than only those with substantive evidence. "I feel very awkward when some men look me up and down when I take the subway. I don't wear any improper clothes, and it's fairly rude and makes me angry," said a Shanghai resident nicknamed Wang. "Women are taught to be self-respectful since childhood, but some men show bad manners in respecting women and themselves," she said. However, some men said they also feel perplexed by the way some women dress on the subway. "It's embarrassing if a scantily clad young woman happens to stand in front of me. Sometimes I can only bend my head or raise out my mobile phone to surf on the internet," said 28-year-old Shen Yun, a civil servant in Shanghai. (Source: China Daily)

胸器 Hey! TTTTouch Me!



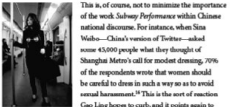
Shanghai Institute (SI),
Gao Ling, artist of Shanghai
Metro, Shanghai Metro, 2012,
performance, video, 10 min,
audio and the Chinese Culture
Center of San Francisco.



Shanghai Signatures

Kristeva's aforementioned article appeared a little over two months after France banned the wearing of full-face veils in public.⁴⁴ *Subway Performance* (2012)—a collaboration between emerging Shanghai-based artist Gao Ling and the NGO Shanghai Next, a lesbian advocacy group—productively connects feminism in China with the politics of the veil, and is exemplary of the manner in which Abby Chan's exhibition incorporates transnational feminist discourse. *Subway Performance* is in large part a comment on the response of Shanghai's Metro to the sharp rise in sexual harassment of women on its trains. The Metro asked women to "please be self-disciplined to avoid provocations."⁴⁵ That is, one might say that instead of seeking redress through asking male perpetrators to change their ways, women were asked to literally re-dress. In a protest against the response that effectively shifted blame from men to women, Gao Ling and other women rode the subway wearing clothing that resembled covered burkas and full-face veils—once like those that France has banned—while holding signs that read "It's a dress, not a veil" and "Wear to stand, not a dress." The work moves beyond the confines of the national and signals complex, transnational connections between the politics of the dress of women and tradition across vastly different cultures: China, France, and implicitly even other Islamic countries.

Gao Ling, *Hey! TTTTouch Me!*
(2010), performance, video
of the artist and the Chinese
Culture Center of San Francisco.



This is, of course, not to minimize the importance of the work *Subway Performance* within Chinese national discourse. For instance, when Sina Weibo—China's version of Twitter—asked some 45,000 people what they thought of Shanghai Metro's call for modest dressing, 70% of the respondents wrote that women should be careful to dress in such a way as to avoid sexual harassment.⁴⁶ This is the sort of reaction Gao Ling hopes to curb, and it points again to the complexity of feminism in the current moment in China. Rather than replacing the national with the transnational, I argue that *Subway Performance* indelibly links them together. The women in *Subway Performance* also wore tea-strewn as hair. In the exhibition, the installation *Hey! TTTTouch Me!* (2010) by Gao Ling includes tea-strewn lying up as if on a kitchen rack, the sexualization of a domestic item confound—and thereby disrupts—the construction of woman as either housewife or whore.

WU LI HU 2 49



15 Sep, 2012

WOMEN 2012, Chinese Culture Center of San Francisco

我们 2012，旧金山中华文化中心

胸器 Hey! TTTTouch Me!



和上海女爱合作地铁行为



Sep,2012. Gao Ling been Invited to the travel exhibition WOMEN 2012 by Chinese Culture Center Of San Francisco

大雾 The Big Mist

2013 - Present, Ongoing

Photograph, Video, Installation, Sound, Internet (Facebook, Weibo, Douban, Wechat)

The Big Mist project was launched in January 2013 at which time Beijing was shrouded in smog and Asia was in turn adversely affected by China's worsening urban air pollution. The Big Mist seeks to create a global archive of 'selfies' that playfully engages our contemporary attitude to air pollution.

The art project took the form of an open call, through social media, for creative photographic submissions responding to the theme of environmental air pollution in Asia. Sites such as Facebook, Weibo and Douban were used. Several dozen submissions from around the world, from Beijing to Hong Kong, Kathmandu to Berlin, London to Madrid, were received. An aim of The Big Mist is for participants to use performance and humour in the photographic form as a challenge to over-industrialisation and the pollution it brings. It also acts as a collective silent cry.

The art project is ongoing and more photos will continue to be added.



LONDON / Jemery Lee / March, 2013

大雾 The Big Mist



TEXAS / Elaine W. Ho / March, 2013

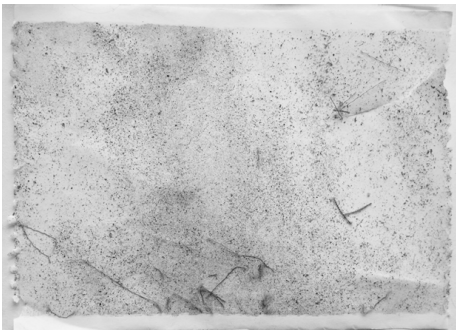


BEIJING / Cici Wang, Lulu Li, Vivian Song / March, 2014

大雾 The Big Mist

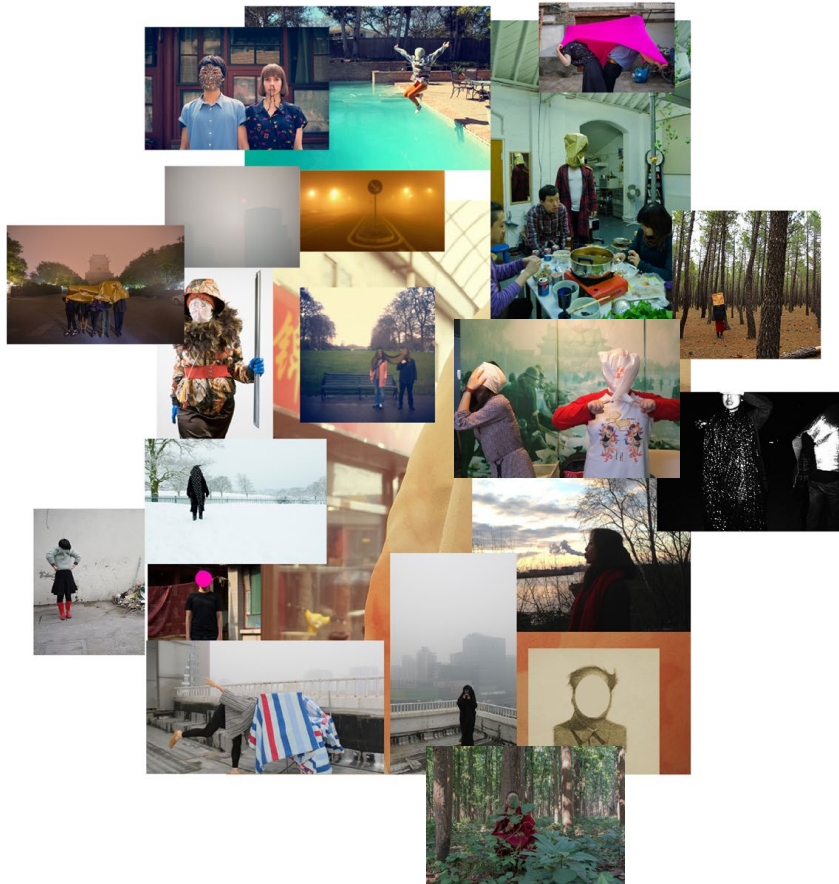
Pepper
Pepper
Fluff
Fluff
Plastic
Plastic

As they tear
Passing through every hutong



BEIJING / Zoro FEIGL + GAO Ling / Dec, 2013

大雾 The Big Mist



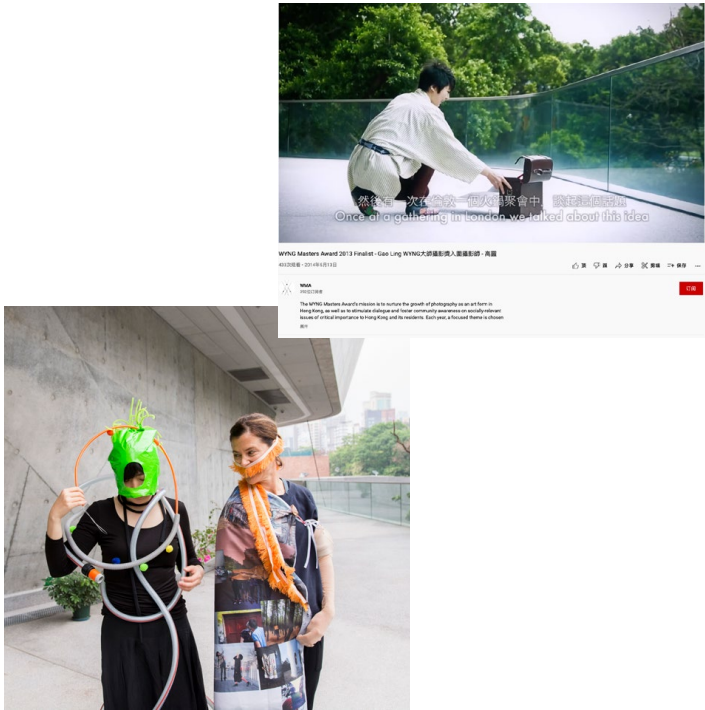
The Big Mist received 282 performance photos from more than 100 participants of 11 countries, from Facebook, Weibo, Douban, Wechat

大雾 The Big Mist



The Big Mist Suitcase Installation, Art paper, Sound Device
Size: 14.5 cm wide x 25 cm high x 33.5 cm long

大雾 The Big Mist



The Big Mist, performance, WYNG's Air Exhibition, The Hong Kong POLYTECHNIC University, 2015

大雾，行为，WYNG 空气展，香港理工大学 2015

大雾 The Big Mist



The Big Mist, installation View, WYNG's Air Exhibition at The Hong Kong POLYTECHNIC University, 2015

大雾，装置+图片，WYNG 空气展，香港理工大学 2015


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INFINITE CYCLE

Join the global creative conversation on Climate Change

41ROSS SEPTEMBER 11 - OCTOBER 21

Partners:




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INFINITE CYCLE

DATES: SEPTEMBER 11 - OCTOBER 21
OPEN HOURS: THURSDAY - SUNDAY, 11AM - 4PM
OPENING RECEPTION: SEPTEMBER 11, 6-8PM
ARTISTS TALK: SEPTEMBER 12, 7-8PM

LOCATION: 41 ROSS, SAN FRANCISCO

[RSVP](#)
[中文](#)

In partnership with **Bamboo Curtain Studio of Taiwan** and **WMA of Hong Kong**, *Infinite Cycle* convenes diverse artistic voices to address how social-minded arts organizations -- and artists as individuals situated within specific geological contexts -- leverage civic awareness of environmental issues through art. The group exhibition explores how art practice and institutional model can be incorporated into the cycle of environmental sustainability, and what that translates back to inform and influence the community at large. As an affiliated event of the **Global Climate Action Summit**, the exhibition is an invitation to join the global creative conversations around the urgency of taking action and demanding change, calling attention to decision-making processes that are dominated by mainstream authorities.

Infinite Cycle exhibition: Bamboo Curtain Studio x WMA Foundation x CCC
The exhibition is the event of Global Climate Action Summit



The Big Mist, 2018, Infinite Cycle exhibition at Chinese Culture Center of San Francisco.

哈% ^ ~欠 Let Out A Yawn

哈% ^ ~欠 Let Out A Yawn

2008 - 2012



Yawning is a daily repeated action characterised by first strongly opening the mouth, then a long extended inhalation, followed by a shorter lowering of the head exhalation. But the most mysterious aspect of the yawn's fascination is its contagiousness.

From December, 2008, I invited all interested participants to come together for a yawn or two on Shanghai, Berlin, Florence, Beijing, Hangzhou. Also made some group yawning documentary. The project was documented via video, photography, illustration etc.

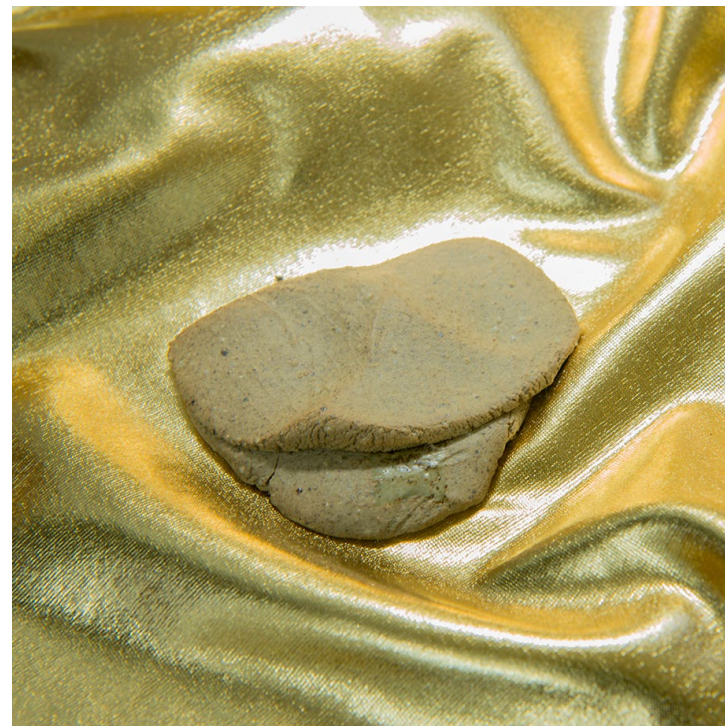


Let Out A Yawn / PROGRAM / Performance Video / Berlin

嫉妒 Jealousy

嫉妒 Jealousy

2015 - Present, Work in Progress

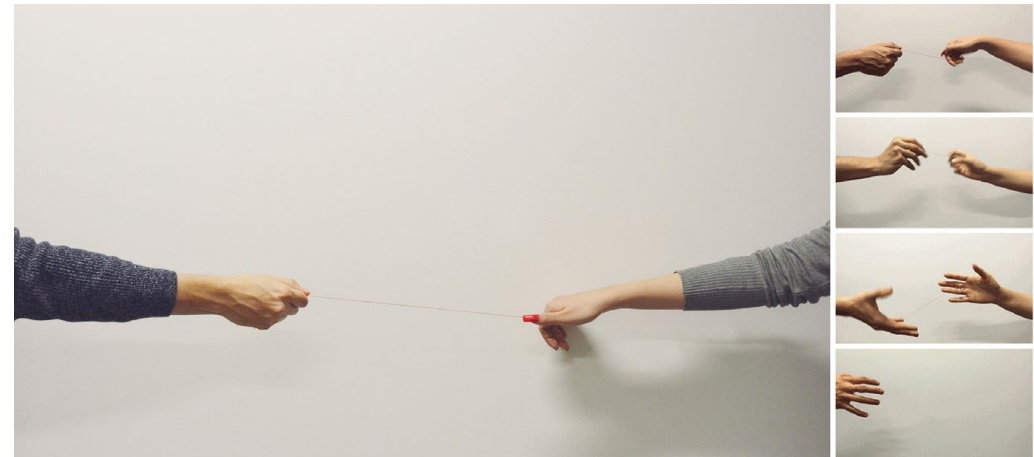


A ceremony to say good-bye with " Jealousy "

Performance: put " Jealousy " into the ceramic clay, burn with other ceramics clay after more than 10 hours into kiln.

情绪 Emotions

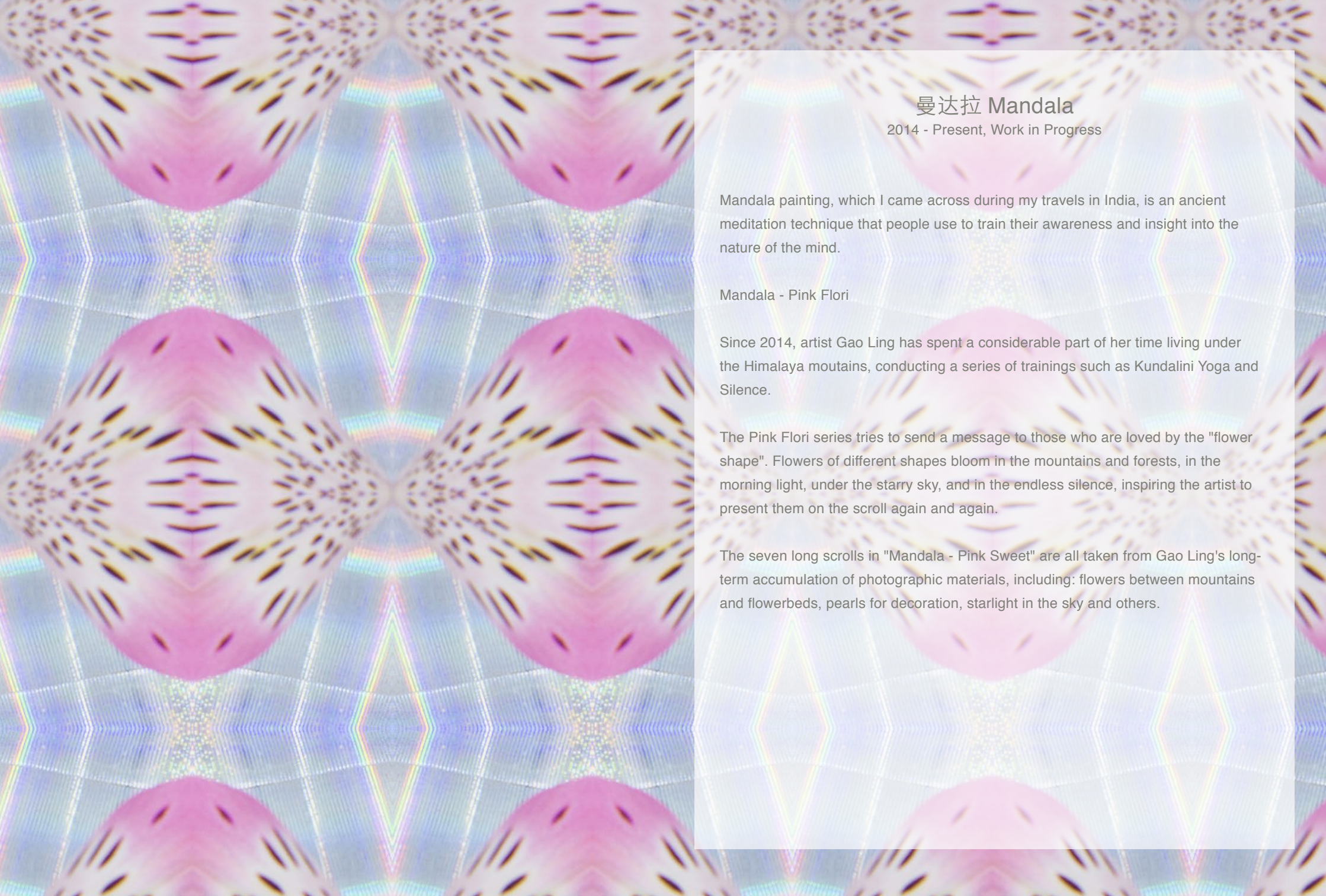
2015 - Present, Work in Progress



GAO Ling X Ye Funa Nail Project

GIF on Wechat

Key words: Temptation, Joyous, Proud, Anxious, Nervous, Excited



曼达拉 Mandala

2014 - Present, Work in Progress

Mandala painting, which I came across during my travels in India, is an ancient meditation technique that people use to train their awareness and insight into the nature of the mind.

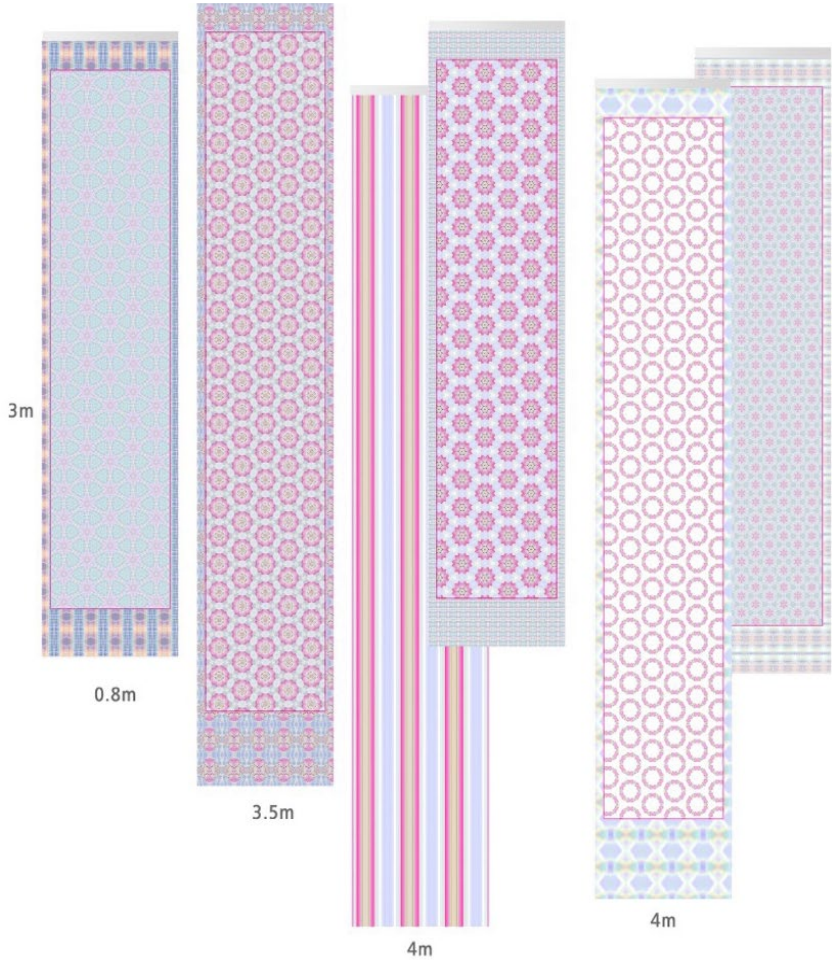
Mandala - Pink Flori

Since 2014, artist Gao Ling has spent a considerable part of her time living under the Himalaya mountains, conducting a series of trainings such as Kundalini Yoga and Silence.

The Pink Flori series tries to send a message to those who are loved by the "flower shape". Flowers of different shapes bloom in the mountains and forests, in the morning light, under the starry sky, and in the endless silence, inspiring the artist to present them on the scroll again and again.

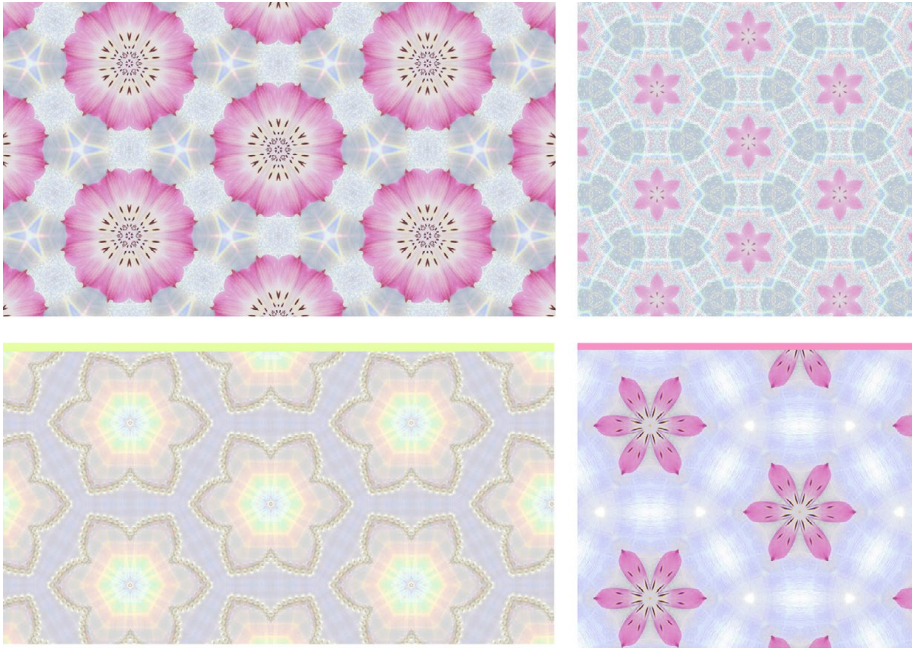
The seven long scrolls in "Mandala - Pink Sweet" are all taken from Gao Ling's long-term accumulation of photographic materials, including: flowers between mountains and flowerbeds, pearls for decoration, starlight in the sky and others.

曼达拉 Mandala

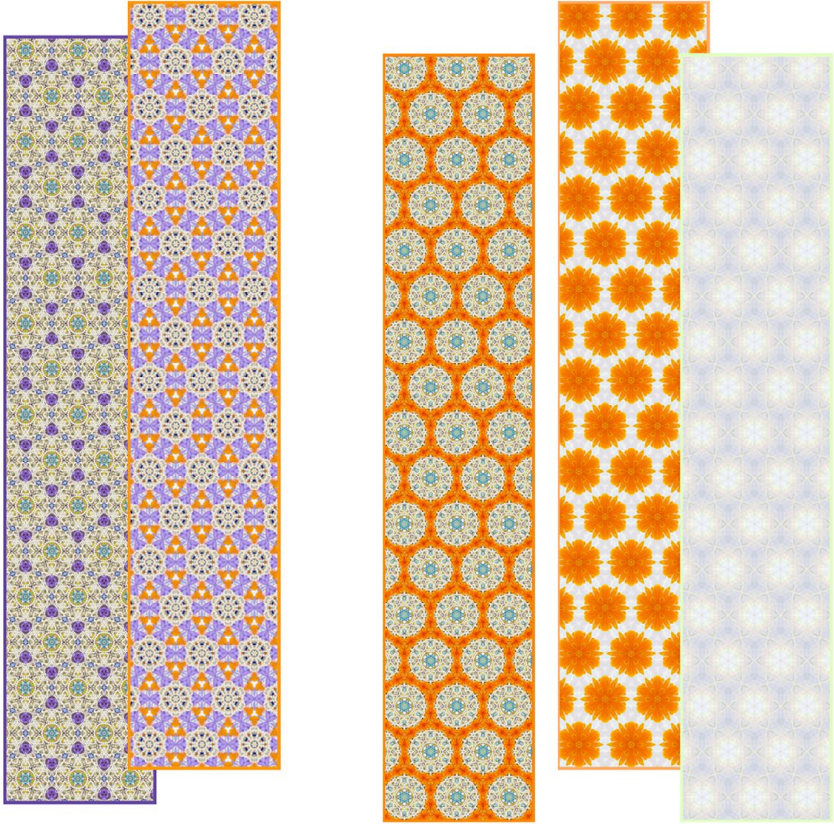


Mandala - Pink Flori

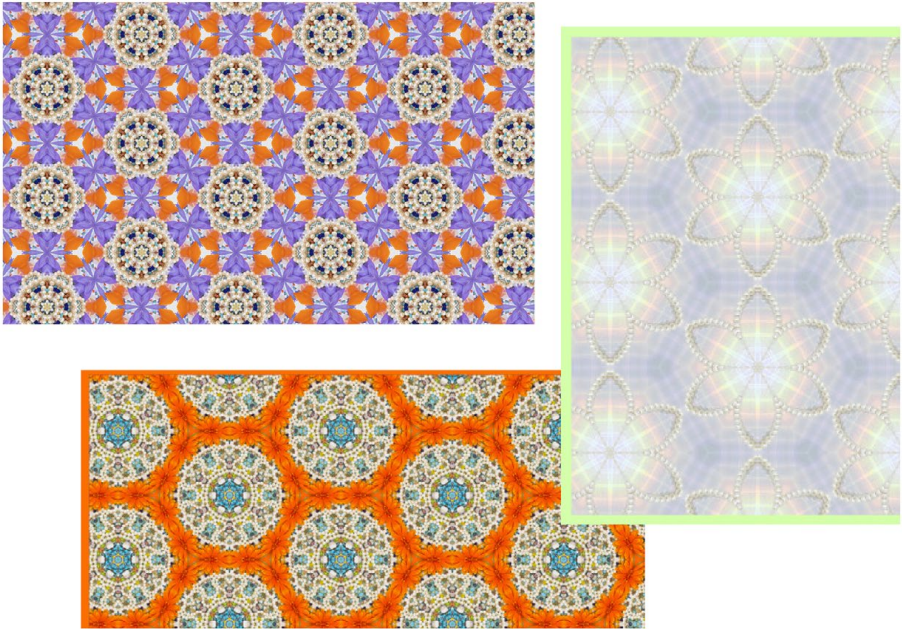
曼达拉 Mandala



Mandala - Pink Flori



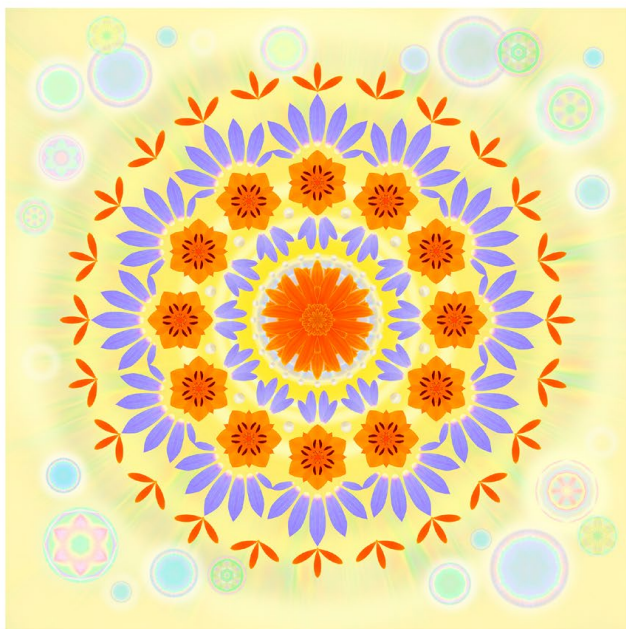
Mandala - Pearls



Mandala - Pearls



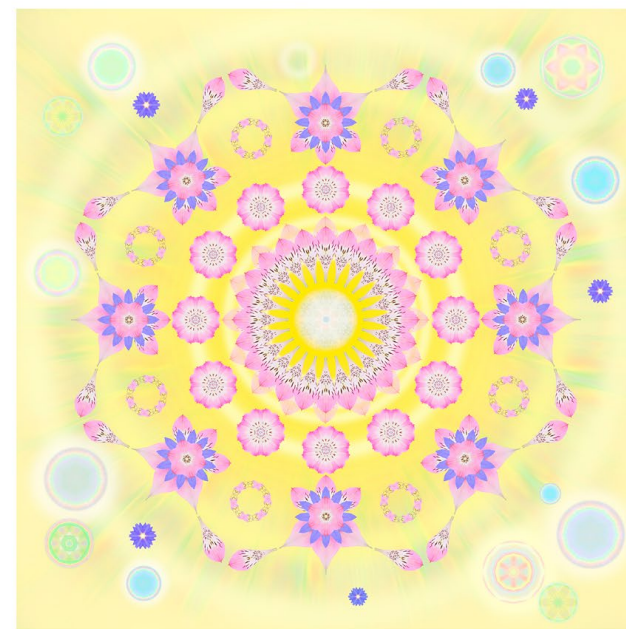
original photo
30x30cm



Artwork name: Mandala Cycle 001
size: 70 x 70 cm
year: 2018

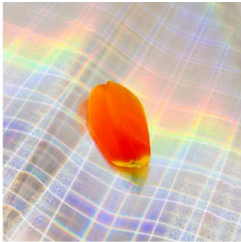
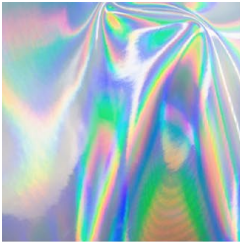


original photo
30x30cm



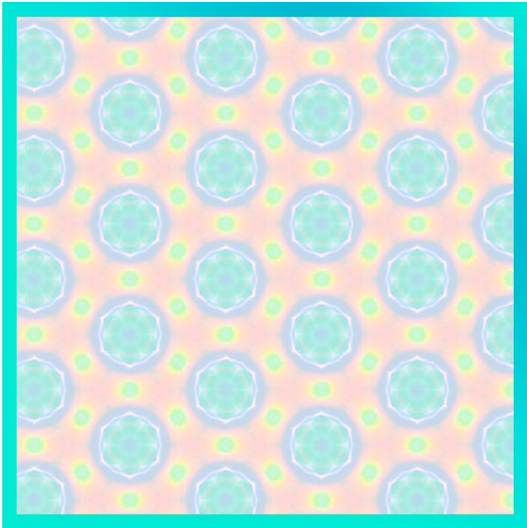
Artwork name: Mandala Cycle 002
size: 70 x 70 cm
year: 2018

曼达拉 Mandala



Original photos

Size: 30 x 30 cm

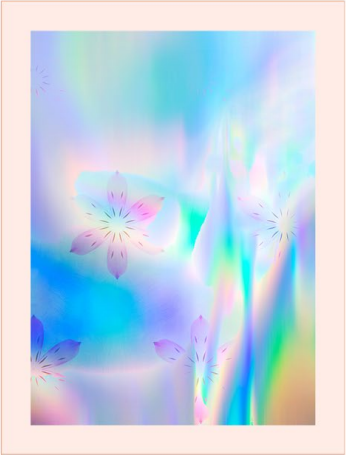


Mandala - green data
Year: 2018
Size: 1 x 1m (customization)

曼达拉 Mandala



A



B

作品 Title	曼达拉 - 虹 / Mandala - Rainbow
尺寸 Dimension	画芯 Artwork size : 57 x 80 cm / 画框 Frame size: 73 x 96 cm （6面亚克力盒 6 side acrylic box）
年份 Year	2019
介质 Medium	哈姆内特纯棉金属纸 Hahnemuhle Photo Rag® Metallic
版本 Edition	1 of 5



One if By Land, Shanghai POWERLONG
Museum

以梦为陆，宝龙美术馆



Mandala - Pink Flori, One if By Land group show, Shanghai POWERLONG Museum, 2018

曼达拉 - 粉甜系列，《以梦为陆》群展，宝龙美术馆，2018

The Curve Restaurant is like a game based on the scene and illusion. The experience brought by the restaurant is also pleasant, disturbing, mischievous, charming, dramatic or elusive. It is like an abstract dance, between the virtual and the real, inspiring The communication between people and people draws a beautiful arc.

The Curve Restaurant was launched in Shanghai in 2017 by artist Gao Ling. The restaurant invites people from different fields to join in each issue, such as artists, theatrical performers, musicians, etc., or cooperate with different institutions, using different artistic concepts each time, ensemble a table of strange and charming “dishes” .

Collabration artist

No.1 : artist Petra Johnson

No.2 : Yoga teacher Apsara, musician Zeng Xiaogang

No.3 : Poetry Island 诗歌岛

No.4: The Little Museum 小美术馆



Curve Restaurant No.1

城市空间艺术季 下午茶

弧形餐厅 x Petra Johnson

弧形餐厅 Curve Restaurant



弧形餐厅 Curve Restaurant



Curve Restaurant No.2

云南哈尼梯田下午茶

弧形餐厅 x 瑜伽师Apsara x 音乐人曾小刚

Curve Restaurant No.3

“大隐于诗”人生五味街头下午茶

诗歌岛 x 弧形餐厅 x 寄存处

弧形餐厅 Curve Restaurant



Curve Restaurant No.4

小美术馆
弧形餐厅 No.4

弧形餐厅 Curve Restaurant

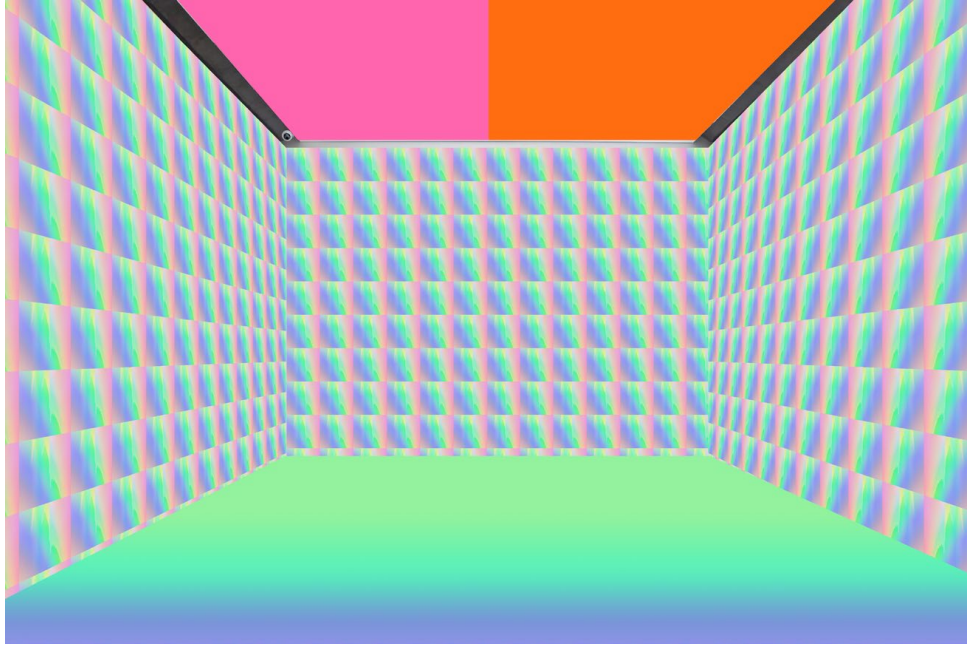


Flower fruit bonsai 002

Curve Restaurant No.4

小美术馆
弧形餐厅 No.4

家 HOME



HOME installation

家 HOME



HOME installation

Publication & Awards:

1.UK TATE MODERN MUSEUM Interview by Doctor Monica Merlin

<https://www.tate.org.uk/research/research-centres/tate-research-centre-asia/women-artists-contemporary-china/gao-ling>

2.New York curator Barbara Pollack: Brand New Art from China—A GENERATION ON THE RISE / Vasari Diary: Barbara Pollack’s ‘Brand New Art from China,’ Tony Oursler’s Macarons, and Martin Gayford’s ‘Modernists and Mavericks’ – ARTnews.com

3.Contemporary Chinese Art magazine <YISHU> : Alpesh Kantilal Patel
<WOMEN我们> Browse Articles | Yishu Online (yishu-online.com)

www.gaoling.info

4.WYNG Masters Award 2013 Finalist- Gao Ling

+86-13636661078

5.Infinite Cycle Opening Highlights

Email:gonggagongga21@gmail.com

Wechat: 13636661078

6.英国华人报纸：《英中时报》报道高灵参加英国首届华人双年展

7.旧金山华人报纸：《无限循环》展览+《大雾》作品

8.香港<明报>杂志：《大雾》作品

9.Cengage Learning : The Product

10.hoodline.com 《大雾》

11.worldjournal.com 关爱地球《无限循环》展览

12.Monica Merlin: <Visual Activism in the 21st Century: Art, Protest and Resistance in an Uncertain World> , published by Bloomsbury Visual Arts (the ‘Publishers’), an academic division of Bloomsbury Publishing PLC or its licensees throughout the world.

- 高 灵

- 06. 2022