

Jes Fan (b. Scarborough, Canada) lives and works in Hong Kong and Brooklyn, USA. Fan originally trained in glass making, but has expanded his practice to encompass diverse mediums and approaches. From videos to sculptures, his trans-disciplinary practice speculates on the intersection of biology and identity in relation to the materiality of the gendered and racialised body. Fan is the recipient of various fellowships and residencies, including Creative Capital Wild Futures Grant (2024), Pollock-Krasner Foundation Grant (2022), Joan Mitchell Fellowship (2017), as well as the Jerome Hill Artist Fellowship (2019-2020).

Recent exhibitions include Hessel Museum of Art; Bard College, K11 Foundation, Hong Kong (2024); Gió Marconi Gallery, Milan, Ballroom Marfa, Texas, KADIST, San Francisco, Institute of Contemporary Art, Philadelphia, (2023); Tai Kwun Contemporary, Hong Kong, MIT List Visual Arts Center, UCCA Dune (2022); Kunsthall Trondheim (2021); X Museum (2020); Rockbund Art Museum, China (2019); Hayward Gallery, UK (2019); Empty Gallery, Hong Kong (2018); and Museum of Arts and Design, USA (2017). Fan has also participated in numerous artist residencies with institutions including the Bemis Center for Contemporary Arts, Recess Art, Smack Mellon and Pioneer Works. He also participated in the Whitney Biennial; Greater Toronto Art: Triennial (2024), Venice Biennale (2022), New Museum Triennial (2021), Liverpool Biennale (2021), Sydney Biennale (2020), Socrates Annual (2019). In 2023, he presented a second solo show with Empty Gallery, *Sites of Wounding: Chapter 1*. He recently presented *Sites of Wounding: Chapter 2* at M+ Museum, Hong Kong as a 2023 Sigg Prize finalist.

Jes Fan

Born 1990, Scarborough, Canada

Lives and works in New York and Hong Kong

Education

2014 Rhode Island School of Design, BFA in Glass, Providence, RI, USA

Solo Exhibitions

- 2023 *Sites of Wounding: Chapter 2*, Sigg Prize finalist exhibition, M+ Museum, Hong Kong
Sites of Wounding: Chapter 1, Empty Gallery, Hong Kong
- 2018 *Mother is a Woman*, Empty Gallery, Hong Kong
- 2017 *No Clearance in Niche*, Museum of Arts and Design, New York, NY
Disposed to Add, Vox Populi, Philadelphia, PA
- 2016 *Ot(her)*, Sarah Doyle Gallery, Brown University, Providence, RI

Selected Group Exhibitions

- 2024 *Weight of Mind*, Hessel Museum of Art, Bard College, New York
Boundless Reverie: Chinese Savoir-Faire and Contemporary Art, K11 Art Foundation, Hong Kong
- 2023 *Motherboy*, curated by Stella Bottai and Gray Wielebinski, Gió Marconi Gallery
de montañas submarinas el fuego hace islas [from the underwater mountains fire makes islands], KADIST, San Francisco
Perhaps the Truth, Ballroom Marfa, TX
Moveables, Institute of Contemporary Art, Philadelphia, PA
X PINK 101, X Museum, Beijing
More Than Human, organized by DOSSIER, Blanc Art Space, Beijing
Industrial Rhapsody, Alexander Tutsek-Stiftung, Munich, Germany
- 2022 *Multispecies Clouds*, Macalline Art Center, Beijing
Myth Makers : Spectrosynthesis III, Tai Kwun Contemporary, Hong Kong
Symbionts: Contemporary Artists and the Biosphere, MIT Visual Arts Center, Cambridge
Liquid Ground, UCCA Dune, Beijing
from the underwater mountains fire makes islands, Pivô, Brazil
Transactions with Eternity, Kraupa-Tuskany Zeidler, Berlin
The odds are good, the goods are odd, Lisson Gallery, New York, NY
Retrograde, Galerie du Monde, Hong Kong
Breaking Water, Contemporary Arts Center, Cincinnati, OH
A Través, James Cohan Gallery, New York, NY

- 2021 *Sex Ecologies*, Kunsthall Trondheim, Norway
CAMP FIRES THE BODY AS QUEER STAGE, Last Tango, Zurich
Body Electric, curated by Pavel Pyš, Museum of Art and Design at Miami Dade College, Miami, FL
- 2019 *Slow Hand Movements * Gentle Whispers * Water * Salt * Tingles **, curated by Frederick Cruz Nowell for Passing Fancy, Boers-li Gallery, New York, NY
Forget Sorrow Grass: An Archaeology of Feminine Time, curated by Jianru Wu and Sirui Zhang, Times Museum, Guangzhou
Spectrosynthesis II, Bangkok Center for Contemporary Art, Bangkok, Thailand
The Socrates Annual 2019, Socrates Sculpture Park, New York, NY
CAMP FIRES THE BODY AS A QUEER STAGE, curated by Kerry Doran, Violeta Mansilla and Simon Wursten Marín, UV Estudios, Argentina
Kiss My Genders, curated by Vincent Honore, Hayward Gallery, London
An Opera for Animals, curated by Billy Tang, Hsieh Feng-Rong, Cosmin Costinas and Claire Shea, Rockbund Art Museum, Shanghai, and Para Site, Hong Kong
In my Room, curated by Alvin Li, Antenna Space, Shanghai
no body to talk to, curated by Kaitlyn Mar, Invisible Exports, New York, NY
SportCult, curated by Jose Friere, Team Gallery, New York, NY
- 2018 *Paradox: Haptic Body in the Age of AI*, curated by Elizabeth Chodos, Miller ICA, Carnegie Mellon University, Pittsburgh, PA
Raw Design, curated by Glenn Adamson, San Francisco Museum of Craft and Design, CA
- 2017 *Uproot*, curated by Gabriel de Guzman, Smack Mellon, New York, NY
Glass Ceiling, curated by Osman Can Yerebakan, UrbanGlass, New York, NY
In Search of Miss Ruthless, curated by Hera Chan and David Borgonjon, Para Site, Hong Kong
From Dada to Ta-Da, curated by Max Wolf, Fisher Parrish Gallery, New York, NY
Stranger Things, curated by Doreen Garner, Outpost Artist Resource, New York, NY
- 2016 *Whereabouts*, curated by Hyperopia Projects, Glazenhuis Museum, Belgium
- 2014 *Material Location*, curated by Susie Silbert, UrbanGlass, New York, NY

Biennials and Triennials

- 2024 Greater Toronto Art 2024, curated by Kate Wong, Ebony L. Haynes, and Toleen Touq
Whitney Biennial 2024: *Even Better Than the Real Thing*, curated by Chrissie Iles and Meg Onli, with Min Sun Jeon and Beatriz Cifuentes
Biennale Arte 2022: The Milk Of Dreams, The 59th International Art Exhibition of La Biennale di Venezia, curated by Cecilia Alemani, Venice
- 2022
- 2021 *Soft Water Hard Stone*, The Fifth New Museum Triennial, New Museum, New

York, NY

The Stomach and the Port, Liverpool Biennale, United Kingdom

2020 *NIRIN*, Biennale of Sydney, Australia

Where do we begin?, X Museum Triennial, Beijing

Selected Collections

Kadist Art Foundation, Paris, France

Mount Holyoke College Art Museum, Massachusetts, USA

Sunpride Foundation, Hong Kong

X Museum, Beijing

Residencies

2019-2020 Smack Mellon, New York, NY

2019 Bemis Center of Contemporary Arts, Omaha, NE

2018 Recess Art, New York, NY

Alfred University, New York, NY

2017 Tyler School of Art, Philadelphia, PA

Spring Workshop, Hong Kong

Pioneer Works, New York, NY

Awards

2022 M+ Sigg Prize, Finalist

Pollock-Krasner Foundation Grant

2020 NYFA/NYSCA Artist Fellowship (Sculpture/Craft)

BMW Art Journey Award, Finalist

2019-2020 Jerome Hill Artist Fellowship, Jerome Foundation

2019 Devra Frelander Fellowship, Socrates Sculpture Park

2017 Joan Mitchell Painters and Sculptors Grant Recipient

Edward and Sally Van Lier Fellowship, Museum of Arts and Design

Emergency Grant, Foundation for Contemporary Arts

2016 Creative Glass Center of America Fellowship, Wheaton Arts

2014 Award of Excellence, Rhode Island School of Design, Glass Department

2013 John A. Chironna Fellowship, Rhode Island School of Design

Artist Talks

2022 UCLA Department of Art Lecture, Hammer Museum

2021 Visiting Artist, Columbia University

Visiting Artist, UCLA

Visiting Artist, University of Wisconsin Madison

- 2020 Visiting Artist, The New School
 Visiting Artist, Yale University, Art History Department
 Visiting Artist, Mead Museum at Amherst College
 Visiting Artist, RISD Glass
 Visiting Artist, ACE Open
 Visiting Artist, Parsons School of Design
- 2019 Visiting Artist, ICA Virginia
- 2018 Visiting Artist, Literature Department, University of California San Diego
- 2017 “Feminine Essence: Estrogenic Facial”, Spring Workshop, Hong Kong
 “Feminine Presence: Biology as Craft”, Museum of Arts and Design, New York
 Visiting Critic, Sculpture Department, Rhode Island School of Design
- 2016 Visiting Critic, Sculpture Department, Pratt Institute, New York
 Visiting Artist, Academy of Visual Arts, Baptist University, Hong Kong
- 2015 Visiting Critic, Glass Department, Rhode Island School of Design

Writing

Best! Letters from Asian Americans in the arts, edited by Christopher K. Ho and Daisy Nam, Paper Monument, 2021

Water-Tea-Pee-Mold-Web, Liverpool Biennial Reader, 2021

The Artist’s Artists: Lee Relvas, *Artforum*, December Issue, print, 2017

Selected Bibliography

2024

Emily Watlington, “A Whitney Biennial with No Heroes and No Villains”, *Art in America*, March 26

Jackson Arn, “The Whitney Biennial’s Taste for Flesh”, *New Yorker*, March 22

Sebastian Smee, “A superb Whitney Biennial, marred by flimsy politics”, *The Washington Post*, 16 March 2024

Jason Farago, Travis Diehl and Martha Schwendener, “Dozens of Artists, 3 Critics: Who’s Afraid of the Whitney Biennial 2024?”, *New York Times*, March 14

Alex Greenberger, “A Blazing, Brilliant Whitney Biennial Heralds a New Kind of Body Art”, *ARTnews*, March 13

Siddhartha Mitter, “Whitney Biennial Picks a ‘Dissonant Chorus’ of Artists to Probe Turbulent Times”, *New York Times*, January 25

Maxwell Rabb, “Creative Capital announces the recipients of the 2024 “Wild Futures” art awards”, *Artsy*, January 23

2023

Tiana Reid, “Jes Fan, Creator of Haunting Sculptures, Manipulates Materials on a Molecular Level”, *Cultured*, December 1, 2023

Cassie Packard, "The Art of Jes Fan", *Artforum*, September 2023

Wong Binghao, "Jes Fan's 'Sites of Wounding: Chapter 1'", *e-flux*, July 7
 Stephanie Bailey, "Of Oysters, Roaches, and New Pessimism in Hong Kong", *Art Papers*,
 June
 Ophelia Lai, "Flesh of My Flesh", *Spike Art Magazine*, Issue 75, April
 Mimi Wong, "Precious Wounds", *Art Asia Pacific*, Issue 132, March
 Cassie Packard, "Symbionts: Contemporary Artists and the Biosphere", *Artforum*,
 February

2022

Mimi Wong, "Nature and Nurture", *Art Asia Pacific*, Issue 131, Nov/Dec
 Ari Larissa Heinrich, *Ejecta*, *Cookie Jar* v.1, The Andy Warhol Foundation Writers Grant
 Noushin Afzali, "Form and Being Collude in 'Transactions with Eternity'", *Ocula*, August
 10
 Angelique Santos, "Retrograde: A Revival of Care", *ArtAsiaPacific*, August 3
 Drew Zeiba, "Can art and biology come together to break down social constructs?",
*Wallpaper**, July 19

Josie Thaddeus-Johns, "Not All Microbes", *Art in America*, 18 March

2021

Vivian Chui, "New Museum Triennial Takes a Subtle Tum", *Ocula*, November 17
 Ophelia Lai, "In Depth: Liverpool Biennial 2021", *ArtAsiaPacific*, Issue 124, July 1
 Andrew Hunt, "Across The Universe", *Artforum*, June 17
 Pavel S. Pyś, "Hot! Jes Fan", *CURA* issue 36, April 12
 Jes Fan with Deboleena Roy, "God Is the Microsphere, A conversation on the
 biochemistry of race and gender", *Art in America*, Mar/Apr
 X Zhu-Nowell, "A Conversation with Jes Fan, Jota Mombaça, Iki Yos Piña Narváez, and
 Tuesday Smillie", *Guggenheim*, 16-19 February

2020

"Formidable Grace", *DAPPER DAN*, Issue 22, December
 Sophie X. Guo, "(Dis)Embodying the biomolecular sex: The lapse of identity in Jes Fan's
 hormone works (2017-2018)", *The Courtauld's Gender & Sexuality Research Group*, 3 Dec
 Aaina Bhargava, "From Tesla cars to Brazilian waxes, being smooth is everything in
 today's world – but why, artist wonders", *South China Morning Post*, 29 Aug
 Adriana Blidaru, "Jes Fan", *Living Content*, Issue 42, May 29
 Aaina Bhargava, "Emerging Chinese contemporary artists the focus of X Museum", *South
 China Morning Post*, May 30
 Soo-Min Shim, "Infection and intolerance: Xenophobic imaginings in the art of Jes Fan",
Art Monthly Australia, May 4
 Jia Li, "Jes Fan: Infectious Beauty", *Art21*, May 20
 Billy Tang, "Mother is a Woman", *Mousse Magazine*, April
 Cover and commissioned artist project, *Art Review Asia*, March
 Forbes Asia 30 under 30
 Jan Garden Castro, "States of Flux: A Conversation with Jes Fan", *Sculpture Magazine*,
 March/April
 Sarah Couper, "Jes Fan: art from the peripheries", *The Adelaide Review*, 12 March

Samwai Lam, “亞洲藝壇新星”, *MING'S Magazine*, Hong Kong, March

Glenn Adams, “Objects USA 2020”, The Monacelli Press

Rachel C. Lee, “A Lattice of Chemicalized Kinship”, *Catalyst Magazine*

2019

David Xu Borgonjon, “The Ancestral Turn”, *ArtAsiaPacific*, Issue 115, Sep/Oct

Travis Jeppesen, “Review: In My Room, Antenna Space”, *Artforum*, September

Mariano Lopez Seoane “«Camp Fires. The Body as Queer Stage» en UV Estudios, Buenos Aires, Argentina”, *Terremoto*, September

Samwai Lam, “變形記 范加”, *City Magazine*, August

Forget Sorrow Grass: An Archaeology of Feminine Time, Times Museum

Kiss My Genders, Hayward Gallery

Simon Wu, “Think Through Your Body”, *Art21*, June 26

Brian Redondo, “Jes Fan In Flux”, *Art21*, May

Colby Chamberlain, “Jes Fan”, *ArtForum*, January

2018

Lumi Tan, “Studio Visit with Artist Jes Fan”, *BOMB*, October

Ari Larissa Heinrich, “Applied Co-Enmeshment”, *Recess*, October

Glenn Adamson, “The Future Starts Here: Jes Fan”, *Craft Magazine*, 30 September

Alvin Li, “Views: Mother is a Woman”, *Spike Art Magazine*, Issue #56, June

Seetoh Ming, “Theory forgets that we all have membranes”, *LEAP Magazine*, June

Ysabelle Cheung, “New Currents”, *ArtAsiaPacific*, Issue 108, May

Enid Tsui, “Art Basel in Hong Kong: city’s small galleries shine through with memorable displays”, *South China Morning Post*, April 2

Hera Chan, “The Miracle of Creation: Jes Fan and the Craft of Engineering Kinship”, *Frieze*, online, March 30

Emily Colucci, “This Artist Is Using Cosmetics Made With Their Mother’s Urine to Rethink Gender”, *them*, March

Nick Yu, “Mother Is A Woman”, *ArtAsiaPacific*, May/June

Maya Harder Montoya, “Meet Five Amazing Artists Challenging Art-World Paradigms”, *Posture Magazine*, Issue #04, February 1

2017

Pioneer Works Press, *Intercourse Magazine*

Vincy Chan, “Patching queer art in Hong Kong with Jes Fan”, *Still/ Loud*, September 12

“From Dada to Ta-Da”, *Goings on About Town*, *The New Yorker*, August 21

Enid Tsui, “Hong Kong Art Show on Beauty Pageants”, *South China Morning Post*, July 26

Vanessa Thill, “Critics’ Pick: Stranger Things”, *Artforum*, July

Rain Embuscado, “Art that Evokes the Uncanny Body”, *Hyperallergic*, June 30

“Jes Fan. No Clearance in Niche”, *Wall Street Magazine*, April 28

Danielle Wu, “From a Testosterone Candle to Impossible Shoes”, *Hyperallergic*, Mar 30

Jan Garden Castro, “Jes Fan in their Studio: The Miracle of Gender”, *International Sculpture Center*, January 4

Andrew Salomone, “Artist Makes Testosterone Soap and Other Paradoxical Objects”, *Vice Media*, January 1

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