***JEN LIU***

***ARTIST STATEMENT***

My practice primarily includes painting, video, and performances, in long term bodies of work that encompass many mediums.  These bodies of work all originate in a single question: how can we solve problems that seem to have no solution?  These problems are fundamentally social/cultural, but take on material forms, which on first glance may seem minor – such as inflating beef prices in China, or bureaucratic technologies to assuage the embarrassment of white-collar managers, in their attempt to manage their workers.    
  
I develop solutions to these problems, full of best-guess predictions and expected trends, bound together by globalist logic: efficiency, technological optimism, historical progressivism.  These solutions become labyrinthine in their attempt to solve what cannot be solved.  Meanwhile, I visualize these solutions in materials that suggest impermanence: thin gradients of paint on paper, 3D animation, digital choirs, genetically-altered cells that live for just a few days, corporate-speak - all the things that bravely attempt to exist despite their minor and lightweight natures.  In futile efforts to describe and visualize solutions, the work is also about unexpected moments of beauty, possibilities that rise out of great duress, and emotional understandings beyond the everyday narratives of our lives.

I embrace the concept of materialism, not just as an approach to analysis, but also by embedding analysis in exaggeratedly tangible forms: images, objects, props, and costumes that can accessed emotionally and through the senses. Gestures taken from industrial how-to’s are transformed into emotional choreographies, while scientific methods are paired with all-too familiar images from video gaming and art history. Paintings on paper are containers for all the leftovers from processes of research: making meaning out of information detritus, consequence out of orphaned data.

In my current multi-yearbody of work, *Pink Slime Caesar Shift*,I look at China’s beef shortage through speculative biotechnology, and the possibilities for social resistance through genetic biohacking. The hamburger patty is a banal and infinitely replicable symbol in which cultural memory, covert political resistance, cryptography, scientific reproduction, and the history of female programmers and languages converge. It is not just about China, or meat as a cultural symbol. This is about the social-productive possibilities of re-appropriating technologies, whether it is the technologies of genetic engineering, or the technologies of social narratives.