

Hao Ni

365 days/artists;

Hao Ni – Providence, Rhode Island, May, 2014



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Briefly describe the work you do.



lethal cards, 2013, PVC cards, wood, plexiglass, dremel and other mixed media

Like a poltergeist that is only active in the absence of humans, my work is an on-going search of for the manifestation of aesthetic experience through acts of transgression. Ranging from sculpture to installation and painting to sound performance, I seek to uncover the subtle beauty of coincidence and anomaly, as well as to challenge pre-conceived notions of the everyday experience. My work is always in flux and subject to change, which allows me to create and experiment by constantly translating and imposing existing logic from one system to another. Drawing inspiration from a wide range of sources as diverse as pet psychology, modern interior design, nocturnal insects, bank robberies and Chinese ghost stories, I am constantly pairing moments in the broader culture to create new scenarios and situations that suggest alternate perspectives of the many social rituals that we participate in.

Tell us a little about your background and how that influences you as an artist.

When I was young, my mother always kept me engaged in different kinds of artistic activities. In high school I almost failed my chemistry class.

The concept of the “artist studio” has a broad range of meanings, especially in contemporary practice. The idea of the artist toiling away alone in a room may not necessarily reflect what many artists do from day to day anymore. Describe your studio practice and how it differs from (or is the same as) traditional notions of “being in the studio.”

I am constantly observing and absorbing interesting things around me. Whether it's from surfing the internet or visiting the local pet shop. Almost simultaneously, I started to think illogically, to make strange connections and scenarios that don't necessarily make sense initially. I edit these strange thoughts, saving the essences from the thinking session, and let them marinate for a few days. I then try to make sense of new ideas by researching and learning from them, before translating them into actual work. Having a studio is very important to me because I am an impulsive buyer, and it really helps to have a space to store all the crap i buy from amazon. In addition, studio is almost the only place where we can hide our bad art from the precious eyes of our viewers.



Residue, 2013, enamel paint and aluminum on cast plastic, fluorescent light and light box, 2ft x 4ft each

