

Molar, 2016

Glass, Tyvek, Plexiglass,
Chinese ink
W x H x D cm

Available for sale



the main gallery of Cass Sculpture Foundation
that merges mythological, spiritual and
artistic notions of paradise. Jennifer Wen Ma
sought to bring the landscape indoors by creating

a work that alludes to both natural and artificial
scenery. In this setting, a seemingly capsized tree
appears to pierce through the ceiling to give birth
to an enchanting landscape below. The tree is
made of black Tyvek, a lightweight construction
material, which gently shrouds a cluster of clear
glass teardrop forms. Together, these unlikely
materials produce an evocative landscape. Ma is
concerned with the notion of paradise as an on-
going investigation of mythical gardens from the
Hanging Garden of Ancient Babylon to the Garden
of Eden. In the Old Iranian context, *paridayda*,
was associated with 'walled enclosures' including
gardens and menageries. In this work, a walled
enclosure is reproduced using shards of mirrored
Plexiglas, reminiscent of ice, to surround a dark
landscape. Visitors are invited to enter the work
to explore and experience the landscape. Inside
they find a sleek, dark surface ruptured by pools
of Chinese ink. Chinese ink is characteristic of
classical Chinese landscape painting and Ma's
practice is committed to exploring it within a
contemporary framework. Within the pools of ink
sit glowing golden-coloured glass orbs that
appear as the fallen nectar of the capsized tree
above and allude to the restorative capacity of
nature.





Jennifer Wen Ma's works comprise various media, such as installation, video, drawing, performance, public art and fashion design. She has also developed large-scale events and performances, some of which include a project for the Opening Ceremony at the Beijing Olympics and a new Opera entitled *Paradise Interrupted* with Huang Ruo. Ma has worked with Chinese ink since 2008 in unconventional formats, most commonly in installation. Often, Ma works with live plants, which she paints using Chinese ink to create three-dimensional landscape paintings. She employs Chinese ink due to its rich historical significance and symbolic meaning as well as for its non-toxic qualities that allow the plants to survive. Many of her works take landscape or nature as their subject matter and often encourage viewer involvement. Her approach to nature frequently has a romantic sensibility creating works that result in imaginative installations.

Click [here](#) to see an interview with Jennifer Wen Ma during the install of her work *Molar*, produced and filmed by Studio International.

where she received her Master of Fine Art degree in 1999 from Pratt Institute, New York. She works and lives between New York and Beijing.

Notable exhibitions include; *Paradise interrupted, Opera* commissioned by Spoleto USA Festival & Lincoln Centre Festival, Metropolitan Museum of Art (2015); *Unscrolled*, Vancouver Art Gallery; *Nonuments*, 5x5 Project, Washington D.C. (2014); *Forty Four Sunsets in a Day*, Hanart Square, HK; *Performa 13*, NYC; (2013); *Hanging Garden in Ink*, UCCA, Beijing (2012); Artistic Director for *The Republic of China Centennial Grand Countdown* in Taipei; *Lingua Franca*, St. Moritz Art Masters, Switzerland; *Inked*, Eslite Gallery, Taipei (2011); *The Biennale of Sydney* (2010); *Tide-Inked Spring*, Art Space NIJI, Kyoto; *Echigo-Tsumari Triennial*, Niigata; *Brain Storm*, The Phillips Collection, Washington, D.C.; *Everything is Museum*, Guggenheim, Bilbao (2009); Solomon R. Guggenheim Museum, NYC; The National Art Museum of China, Beijing (2008). Permanent public installations include works for the city of Colle di Val d'Elsa, the Digital Beijing Building and Nature and Man in Rhapsody of Light at The National Aquatic Centre, Beijing. In 2008, Ma was one of the seven members on the core creative team for the opening and closing ceremonies of the Beijing Olympics, and the chief designer for visual and special effects. She won an Emmy for the US broadcast of the ceremony.

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