

# LOUIS SOULARD

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## PROFESSIONAL EXPERIENCE

- March 2017 - present*     **Gallery Manager at Jason Jacques Gallery** – New York, NY  
*Previously served as Gallery Associate, September 2016–March 2017, and Intern, March–September 2016*
- oversee the organization of exhibitions and international art fairs, which involves:
    - o communication with clients and gallery artists;
    - o supervision of sales, payments, consignments, and loans;
    - o coordination of shipping solutions (domestic and international);
    - o supervision and production of online and print content for temporary exhibitions (press releases, scholarly descriptions of artworks and artists for exhibitions, gallery books and pamphlets), requiring extensive scholarly research
    - o curator of “Das Werk,” the Summer 2017 exhibition featuring Gustav Klimt collotypes and masterpieces of early 20<sup>th</sup> century Austro-Hungarian art ceramics
  - manage and revise the permanent collection database and inventory.
  - production of condition reports and appraisals.
  - light art handling and art installation in the exhibition space.
  - have personally sold a large number of works of art, including pieces by Gustav Klimt, Rick Owens, Pierre-Adrien Dalpayrat, Gareth Mason, and Katsuyo Aoki, totalling revenues of nearly 100,000 USD.
- Sept. 2016 – present*     **Contributor at ArtAsiaPacific Magazine** – Hong Kong
- write reviews of contemporary Asian art exhibitions taking place in New York, published both in print and online
- June 2016 – March 2017*     **Curatorial Intern at the Asia Society Museum** – New York, NY
- oversaw the production of educational material (audio guides, education guides, and a “Family Guide”) for three major temporary exhibitions
  - conceived and helped in organizing 5 special programs (guest lectures, a symposium, and an opening reception) in conjunction with current exhibitions
  - conducted scholarly research in preparation for temporary exhibitions
  - assisted the registrar in supervising the loan of 50+ artworks from overseas for the “Zao Wou-ki” retrospective exhibition
  - re-organized the museum’s art collection’s database.
  - contributor for Asia Blog, the Asia Society’s online news platform
- Feb. 2016 – June 2016*     **Curatorial Intern at the Noguchi Museum** – New York, NY
- oversaw the creation of an extensive and comparative scholarly bibliography on artists Isamu Noguchi and Saburo Hasegawa in preparation for a 2017 exhibition
  - assisted the curators in gathering archival material and resources in preparation for the exhibition
- Sept. 2015 – Dec. 2015*     **Assistant Curator**, “Entangled Frontiers” exhibition, **Bard Graduate Center Galleries** – New York, NY
- conducted exhaustive scholarly research on the 30 rare Oceanic pieces included in the exhibition
  - wrote wall labels and parts of the exhibition catalogue
  - assisted the curator in the creation of digital content for the exhibition
- Sept. 2015 – Dec. 2015*     **Teaching Assistant and Guest Lecturer at New York University** as part of the course “East Asian Art I” (instructor: Dr. Michele Matteini) – New York, NY
- graded student papers and evaluated student performances; held one-on-one advising meetings with students; helped Prof. Matteini in the preparation of bi-weekly lectures.
  - gave an hour-long guest lecture on December 10, 2015, titled: “A Maritime Silk Road: New Trading Patterns between China and the Middle East in the 9th Century”
- Dec. 2013 – Feb. 2014*     **Intern** in the Department of Modern and Contemporary Asian Art, **Christie’s Hong Kong** - Hong Kong
- conducted data analyses of previous auctions and popularity ratings of artists for upcoming auctions
  - assisted in the preparation and review of department catalogues and publications
  - reorganized the department’s art collection database

- May 2013 – July 2013*     **Intern at Art+Shanghai Gallery** – Shanghai, China
- working closely with the gallery directors, I oversaw the creation of comprehensive artwork and contact inventories; coordinated the sale and shipping of artworks to clients; and wrote research reports on contemporary artists based in Shanghai and the Chinese art market.
- Sept. 2013 – May 2013*     **Chief Editor, Features**, at **Le Délit** – Montreal, Canada
- oversaw the production and editing process of Le Délit’s two-page Features section, published monthly by McGill University; collaborated with writers and pitched ideas; wrote, edited and proofread articles.

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## EDUCATION

- 2014-2016*     **The Institute of Fine Arts at New York University (NYU)** - New York, U.S.A.  
**Master of Arts (MA)** – History of Art  
*Areas of Specialization:* Global Art History; 17<sup>th</sup> – 18<sup>th</sup> century European Art and Architecture; Cross-cultural travel imagery; East Asian Art; post-1989 Chinese Art
- 2011-2014*     **McGill University** - Montreal, Canada  
**Bachelor of Arts (BA)** - Major in Art History, Minor in Communication Studies and Film  
Two-Semester Study Away Program at **The University of Western Australia** (July 2013 - June 2014) - Perth, Australia

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## SELECT PUBLICATIONS

- Soulard, Louis. “Tales of Our Time,” *ArtAsiaPacific Magazine* 102 (Mar/Apr 2017), 96.
- Soulard, Louis. “Delicate Cycle: Aki Sasamoto;” *ArtAsiaPacific*, December 15, 2016, <http://artasiapacific.com/Magazine/WebExclusives/DelicateCycle>
- Soulard, Louis. “Self-Created Universe: Ling Ban and Ye Funa,” *ArtAsiaPacific*, February 20, 2016, <http://artasiapacific.com/Magazine/WebExclusives/SelfCreatedUniverse>
- Soulard, Louis. “École de Carriès,” in *Jason Jacques Gallery, Frieze Art Fair 2017* (Jason Jacques Gallery Press, 2017), 8-12.
- Soulard, Louis. “How Artists and Museums Can Embrace Globalism,” *Asia Blog*, September 14, 2016, <http://asiasociety.org/blog/asia/how-artists-and-museums-can-embrace-globalism>

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## LANGUAGE PROFICIENCY

- *English*: Native
- *French*: Native
- *German*: Intermediate
- *Chinese (Mandarin)*: Novice

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## ADVANCED DIGITAL SKILLS IN:

Microsoft Office (Word, Excel, PowerPoint);  
InDesign, Photoshop;  
The Museum System, Gallery Manager;  
Major Social Media

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## NON-PROFESSIONAL INTERESTS AND VOLUNTEERING WORK

- *Volunteer at Asia Society* - special events, guest lectures, and exhibition openings (June 2016-present)
- *Volunteer at the Institute of Fine Arts at NYU* - special talks, symposia, and guest lectures (2014-2016)
- *Volunteer with Habitat for Humanity, China* – helped organizing student trips in rural China aiming to build new infrastructure (2010)
- *Member of the Gotham Knights Rugby team* (Summer 2017-present)
- *Member of the Asia Society Softball League* (Summer 2017-present) - weekly practice and games with leagues affiliated with other museums and non-profit organizations based in NYC.
- *Winner, First prize in photography, McGill University’s Photography Club*, 2012; exhibition of a photographic project on Chinese urbanization in Shanghai at the Fridge Door Gallery in Montreal, 2012.

**ArtAsiaPacific** Magazine Multimedia News Blog Countries About Shop

From Issue 102

[EDITOR'S LETTER](#) Rebels with Causes

[REPORTS](#) Lantian Xie on Deepak Unnikrishnan

[REPORTS](#) Expanding the Vision for Arts Patronage

[ESSAYS](#) F for Forensics

[PROFILES](#) Clinton Ng

[FEATURES](#) Lala Rukh

[REVIEWS](#) Tatsuo Miyajima

[REVIEWS](#) Tales of Our Time

[FINE PRINT](#) A Framework for Connectors in the Art World

Table of Contents

Web Exclusives

Archive

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## TALES OF OUR TIME

REVIEWS BY LOUIS SOULARD FROM MAR/APR 2017

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**SUN XUN**, *Mythological Time* (detail), 2016. Stills from two-channel color HD animated video with sound: 12 min 44 sec. Copyright the artist. Courtesy Solomon R. Guggenheim Museum, New York.

Lu Xun (1881–1936) was not the first writer to pen tales in vernacular Chinese, but he spurred the literary form in ways that were unseen before his time. Under his pen (or brush), nothing was sacrosanct, and nobody was untouchable. A group exhibition at the Solomon R. Guggenheim Museum, “Tales of Our Time,” took its title from Lu’s last collection of short stories, *Old Tales Retold* (1936), in which the celebrated author riffed off eight folk myths to critique early 20th-century Chinese society. The show introduced new commissions by seven artists and artist groups from mainland China, Hong Kong and Taiwan. With an accompanying catalog that emulated Lu’s prose style, curators Xiaoyu Weng and Hou Hanru paid literary tribute to the father of modern Chinese literature—and made a notable attempt to reposition Chinese narratives and culture in the Western art world.

Video installations were aplenty. Sun Xun’s *Mythological Time* (all works 2016) takes the viewer on a journey through his hometown of Fuxin in northern China, a coal-mining center that faces depletion of its economic lifeblood. In Sun’s animation, fantastical creatures are encased in crystal—a placeholder for processed coal chunks that still contain fossils even when they are about to be burned for winter warmth—linking his city’s current decline with its eventual dystopian, postindustrial landscape. Elsewhere in the museum, Zhou Tao took the viewer south with *Land of the Throat*, to the Pearl River Delta. The artist shows us the site of a major tragedy in Shenzhen, a metropolis that is still ballooning in every direction. In the video, we visit an industrial zone where a landslide was caused by the over-dumping of construction waste. To Zhou, science fiction has caught up with reality—the land has tolerated humanity’s recklessness long enough, and is reasserting itself in monumental moves, leaving us with a melancholic, quiet aftermath teeming with life as greenery takes over again.

Sun Yuan and Peng Yu’s monumental installation, *Can’t Help Myself*, is an industrial robot arm attached with a broad brush. It constantly reaches out, each time in a different direction, to stop a blood-like liquid from running off, dragging it back but barely containing the crimson puddle. Visitors are compelled to halt and watch as the robot performs its absurd, surreal dance. The artist duo’s installation is apparently a metaphor for “contemporary issues surrounding migration and sovereignty,” but it was unsuccessful in linking up with the other works in the exhibition.

“Tales of Our Time” fell into a common trap found in major art institutions in the West. It failed to shed a definition based on geography, and hence was loaded with preconceptions—misconceptions and fetishizations, even. The show’s roster was diverse, designed to tender seven facets of Greater China, but remained entangled in the repetitive paradigm of emphasizing sociopolitical conditions that motivate Chinese artists, who thus were saddled with the burden of proving themselves to be not only conscious of, but also vocal about, the societal sicknesses in their homeland.

Most of the artworks in “Tales of Our Time” spoke to concerns or controversies torn from news headlines, and certainly did retell those tales. But Lu Xun once described his own writing as “slick,” in the sense that he never took anything too seriously, and oozed tart sarcasm over his targets. At the Guggenheim, that slickness was missing.

Among a scattered ensemble that clamored for attention, however, was one exception. The Yangjiang Group’s quiet, participatory installation stood out in that it bore no relation to contemporary social ills. *Unwritten Rules Cannot Be Broken* included tea sets, tables and chairs, as well as a pastiche Chinese garden set up on a terrace overlooking Central Park. Visitors were encouraged to stop for a cup of tea, relax and converse with other participants. Is the title a reference to the unwritten power of traditions and verbal communication? In any case, the heavy, critical themes found elsewhere in the exhibition were absent, and it was a welcome respite from what was otherwise a glossary of tectonic shifts in a globalized China.

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[FIVE PLUS ONE](#) Song Dong

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[COUNTRIES](#) Korea, North

[COUNTRIES](#) Laos

[COUNTRIES](#) Nepal

[COUNTRIES](#) Syria

[COUNTRIES](#) Turkmenistan

[REFLECTIONS](#) Patrick Sun

[BOOKS](#) Between the Lines

Table of Contents

Web Exclusives

Archive

Subscribe



YE FUNA, *Odalisque Funa*, 2015, C-print on acrylic sheet, 55 × 87 cm. Copyright the artist. Courtesy the artist and Klein Sun Gallery, New York.



YE FUNA, *The Supper of Goddess*, 2015, C-print, 51.7 × 150 cm. Copyright the artist. Courtesy the artist and Klein Sun Gallery, New York.

## SELF-CREATED UNIVERSE LIANG BAN AND YE FUNA

LOUIS SOULARD  
KLEIN SUN GALLERY

[CHINA](#) [USA](#)

Upon entering Klein Sun Gallery, located in the trendy neighborhood of Chelsea, the photograph of a Chinese woman holding a set of cards, placed on the floor and visible from the street, piqued my interest. The image, titled *Odalisque Funa* (2015), was particularly captivating because it incorporates distinct references to George de La Tour's *The Cheat with the Ace of Diamonds* (circa 1635–38) and Jean Auguste Dominique Ingres's *Grande Odalisque* (1814). The photographer behind—and subject of—this piece was Ye Funa, who along with fellow Chinese artist Liang Ban was featured in the exhibition “Self-Created Universe.”

The largest space facing the street was devoted to Ye's “Goddess” series (2015), in which references to masterpieces from art history coexist with contemporary, colorful settings. The series only features female figures, portrayed by the artist herself, and includes photographs and single-channel videos that invite the viewer to reflect on conceptualizations of women's roles in history today. In *The Supper of Goddess* (2015), the artist reimagines herself in an all-women's version of Leonardo Da Vinci's *Last Supper* (1495–98), in which historical female figures are gathered around a fictive, goddess-like character, who is depicted in two other works on display—in *Cicicolia Ye* (2015), for instance. This highly sexualized and idealized figure, who wears white lingerie, high heels and a platinum blonde wig, recalls Jeff Koons's “Made in Heaven” series (1989–91), in which Koons and his then partner Ilona Staller, also known as La Cicciolina, posed together erotically in various kitschy décors. The absence of a male figure in *Cicicolia Ye* challenges the interpretation that this body of work promotes female objectification. In the single-channel video, *Lady Lilith* (2013), Ye's provocative character looks back at the viewer mischievously, in defiance. The exuberance of her costume and the overly sexual elements that surround her—waterfalls, pink flowers and a sex toy—make a mockery of traditional conventions of femininity.



Installation view of the exhibition "Self-Created Universe" at Klein Sun Gallery, New York, 2017. Courtesy Klein Sun Gallery.

Beili Wang, who curated the exhibition, explained in an email interview that "the look and costumes actually derive from the so-called 'cosplay' culture and say something about our contemporary culture of 'self-idolization.'" Cosplay, a popular practice that emerged in Japan that involves dressing up as characters from manga and anime, is intrinsically linked to the exhibition's central theme of "self-creation." Wang explained that the term refers to our individual efforts to form and create an identity for ourselves. Through carefully constructed costumes and mise-en-scènes, Ye Funa introduced in this series imaginary and hybrid characters that display conflicted and conflicting identities, which simultaneously bear familiar and uncanny qualities. While they transcend history and embody power in challenging conventions of femininity, Ye's characters in the "Goddess" series also touch upon the difficulties of finding oneself in an age when art, fashion and new media participate in our process of self-definition.



LIANG BAN, *Short Trip to the Moon*, 2015, still from single-channel digital video: 17 sec. Copyright the artist. Courtesy the artist and Klein Sun Gallery, New York.

A similar theme is also at the forefront of Liang Ban's work, presented in a secluded section of the gallery space. Two single-channel videos from a series of 12 closely relate to this idea of self-creation. In *Short Trip to the Moon* (2015), the artist is seen getting hit by lightning while taking a selfie; in *Holy Friday* (2016), his phone breaks and the face of Jesus appears on the shattered screen. The videos look as if they were shot with smartphones and portray a sense of spontaneity that makes them appear unintentional and fresh. These works humorously address not only our bond to smartphones and their intrinsic roles in creating life narratives and individual identities, but also the lengths many go to in order to influence others' perceptions of ourselves.

Two other works by Liang Ban, taking the form of three-dimensional relief maps covered with fluorescent spray paint, were also on display. As visually engaging as they were, these artworks diverged from clearly delineated themes seen elsewhere and broke the exhibition's overall sense of coherence. Despite this minor curatorial inconsistency, "Self-Created Universe" was a humorous exhibition that cleverly poked fun at our own attitudes toward the new tools and media that we use to define ourselves.



LIANG BAN, *Holy Friday*, 2016, still from single-channel digital video: 18 sec. Copyright the artist. Courtesy the artist and Klein Sun Gallery, New York.

*Liang Ban and Ye Funa's "Self-Created Universe" is on view at [Klein Sun Gallery](#), New York, until February 25, 2017.*

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