

Pan Daijing: *Sudden Places*

January 16–July 6, 2025

Walker Art Center

Introduction

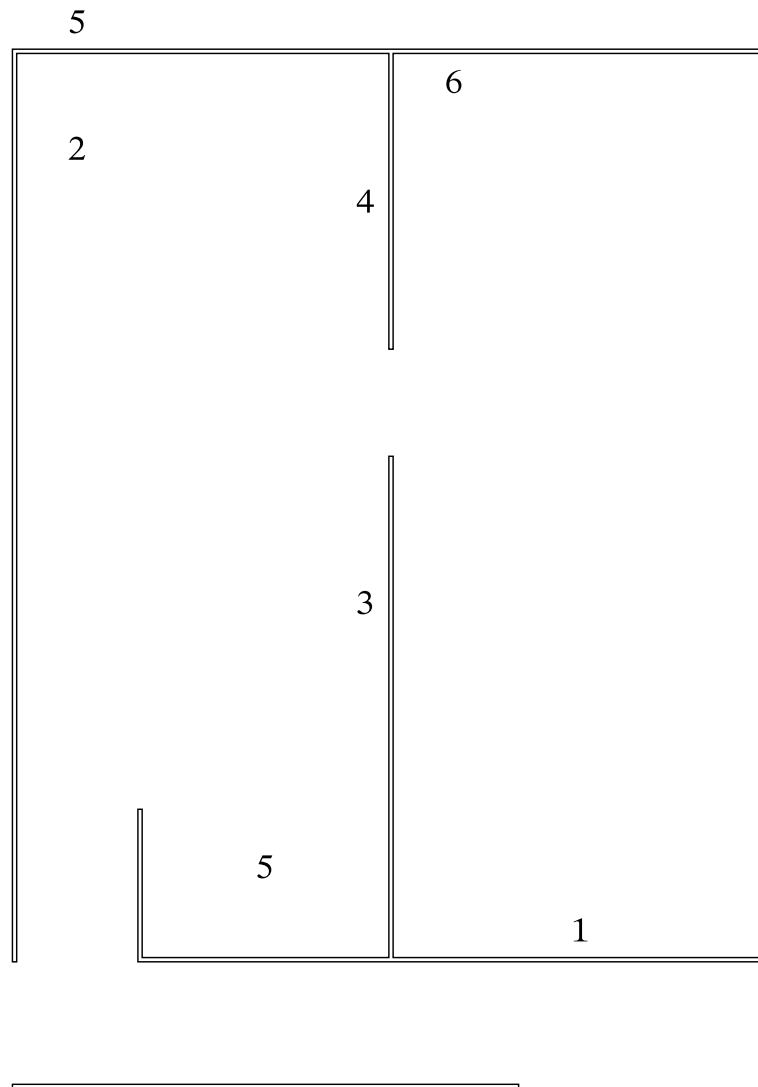
In a wide-ranging practice that spans music, visual art, and performance, Pan Daijing focuses on the fleeting experience of liveness. Training attention on profound and intimate details—the rhythm of fingers brushing over skin, the sound of our footsteps on tar paper—the artist frames a time and space of constant transformation. “When the moment is over, we can’t re-create an experience,” says Daijing. “What happened to us stays unique to each of us. And that is, I think, the most romantic way for people to come together.”

Sudden Places is anchored by six works in painting, sculpture, photography, sound, and moving image. Blurring the boundaries between individual pieces and their surroundings, these artworks are installed in a dark, immersive landscape alongside other works intentionally left unidentified. Psychologically charged and full of poetry and visual rhyming, the gallery becomes an artwork in its own right, a space of light and sound.

Pan Daijing: *Sudden Places* is made possible with generous support from Shane Akeroyd and Lewis Baskerville.

Exhibition Map

This map highlights the six works that anchor *Sudden Places*. Artist Pan Daijing conceived of the exhibition as a site-specific installation, in which the artworks interact with the light, sound, and space around them. Casual and subtle yet exactly precise, Daijing's material choices—some of which verge on the imperceptible—transform the gallery into a total environment.



All works by Pan Daijing
(China, b. 1991).
Photography is permitted.

Sensory note: The exhibition space is dark. It features a textured floor that produces sound and may have an aroma. Artworks on view contain flickering effects and sounds that change in volume, pitch, and tone.

Artworks in the Exhibition

All works courtesy the artist.

1 *The Hour Between Dog and Wolf* 2021–2024

HD video (color, sound), 23:30 min.

For Daijing, each performance or exhibition is a vehicle for both presenting existing works and generating new artworks. Conceived and scripted as a short film, *The Hour Between Dog and Wolf* was created over four years. It draws on footage directed and partially shot by Daijing of a cast of performers and actors, including the artist herself, in various indoor and outdoor locations in Hong Kong and across Europe. Throughout the film, we see brief vignettes of people in close interactions. At times, they appear embracing together in a moment of intimacy and dependence. At other times, we see them alone, suggesting solitude and estrangement.

Access [mobile captions](#) for this artwork.

2 *Scale Figures* 2023/2025

five of 13 suspended brass elements, inkjet prints on leather,
metal braces, digital prints, multichannel sound

Scale Figures is a study in contrasts: materiality and immateriality, hard and soft, presence and dispersal. As a whole, the work can be understood as a composition in three parts. Within the space, we hear the voices of two classically trained opera singers—a countertenor and a mezzo soprano—oscillating in a kind of call and response pattern. These fleeting sounds come into dialogue with the suspended sculpture. At once heavy and slight, the strands play on the relationship between a part and the whole, a dancer and a group. The work's third part consists of inkjet prints on leather, which have been fastened with metal braces to the building's infrastructure in undisclosed locations across the Walker campus.

3 *Cream Cut 1* 2024–2025

chalk, acrylic on canvas

4 *Cream Cut 2* 2024–2025

chalk, acrylic on canvas

Recessed within the central wall are two large-scale paintings created during the artist's 2024 exhibition *Mute* at Haus der Kunst, Munich. Originally, the works formed parts of sculptures. During brief intervals of daily durational performances, the performers marked painted canvases with chalk following a method that draws on automatic writing. Over the course of the exhibition, these discreet actions resulted in dense, abstract accumulations that speak to a psychological space inhabited by Daijing's performers.

5 *Untitled* 2025

mixed media including architectural and lighting interventions,
digital video (color, no sound), digital prints

6 *Faint* 2023–2024

four-channel digital video (color, no sound), various durations

Created on a handheld camcorder during the development of the performance work, each of the four channels in this piece is a duet between Daijing's camera and her performers. Through the choreography of camera and subjects, *Faint* explores the tension between control and uncertainty. The artist uses video as a way to understand the physical and emotional dynamic of works in progress, and often deploys the results as material in moving image works.