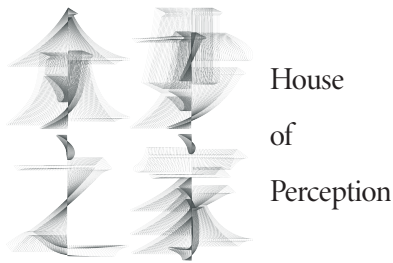


House of Perception

3/27, 2021 - 5/29, 2021

1. 周思维 Zhou Siwei
收藏家 (40岁), 2021
Collector (40 Years Old)
布面油画
Oil on canvas
200 x 150 cm
2. 段建宇 Duan Jianyu
藏在柜子里躲避家务的女人, 2021
Women Hiding in the Wardrobe to Avoid Chores
油画、丙烯、油性笔、铅笔
Oil, acrylic, pencil and water colour pen on canvas
200 x 140 cm
3. 王晓曲 Wang Xiaoqu
乐园, 2021
Wonderland
布面油画
Oil on canvas
180 x 180 cm
4. Fredrik Værsløv
Fenstermalerei #2 (Window Painting #2), 2019
布面丙烯、喷漆、木框
Spray paint, acrylic paint and turpentine on cotton canvas, mounted in wooden frames
244 x 81 x 5 cm
5. 周思维 Zhou Siwei
倒影人 (40岁), 2020
Reflection (40 Years Old)
布面油画
Oil on canvas
80 x 70 cm
6. 谢南星 Xie Nanxing
X的肖像, 2018
Portrait of X
布面油画
Oil on canvas
190 x 150 cm
7. Fredrik Værsløv
Fenstermalerei #1 (Window Painting #1), 2019
布面丙烯、喷漆、木框
Spray paint, acrylic paint and turpentine on cotton canvas, mounted in wooden frames
244 x 162 x 5 cm
8. Sanya Kantarovsky
Heart, 2021
布面油画与水彩
Watercolor and oil on linen
80 x 60 cm
9. Enzo Cucchi
Untitled, 2018
布面油画、陶瓷
Oil and ceramic on canvas
40 x 38 x 10 cm
10. Enzo Cucchi
2R, 2016
木板与布面油彩
Oil on wood and canvas (diptych)
15 x 20 cm; 15 x 20 x 7 cm
11. Enzo Cucchi
Guarda, 2019
布面油画
Oil on canvas
30 x 35 cm
12. Enzo Cucchi
Untitled, 2019
板上油画、陶瓷框
Oil on wood framed in a ceramic structure (diptych)
50 x 29 x 5 cm
13. 王晓曲 Wang Xiaoqu
温馨, 2021
Cozy
布面油画
Oil on canvas
50 x 60 cm
14. Allison Katz
The Dining Room at Monkton (Mae West Lips), 2021
丝网上油彩
Oil on silkscreen
160 x 145 cm
15. Allison Katz
Cabbage (and Philip) No. 25, 2020
布面油画
Oil on canvas
44 x 36 cm

ANTENNA SPACE

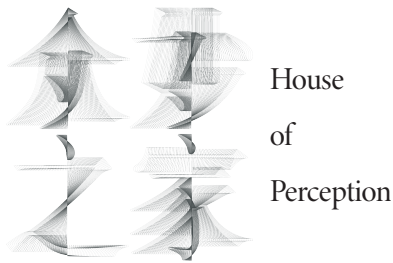


Antenna Space is delighted to present the group exhibition “House of Perception,” curated by Fiona He, showing works of eight renowned international and Chinese artists including, Enzo Cucchi, Allison Katz, Sanya Kantarovsky, Fredrik Værsløv, Duan Jianyu, Xie Nanxing, Wang Xiaoqu and Zhou Siwei.

In *The Doors of Perception* Aldous Huxley accounts the wonders laid out before his eyes after took $\frac{1}{4}$ gram of mescaline – the psychoactive part of the San Pedro cactus also known as, peyote, opened the gates of a new world before him. Surprisingly, from the start, Huxley realized that this experience was not about himself or his modest personal history but were instead insights into the universe around him. In his own words, “the mind is primarily concerned, not with measures and locations, but with being and meaning.... Along with such indifference to space, there is an even completer indifference to time.”[1] These experiences allowed Huxley to coin the notion of the “mind at large,” sharing transtemporal and trans-local capacities with what many artists refer to as the “mind’s eye.” This nebulous notion often acts as the artists’ guiding force in organically synthesizing and transmitting the images of their consciousness. Likewise, it equally urges the viewer to discover one's own mind through shared experiences and a receptive perspective.

“House of Perception” is a group exhibition inspired by Huxley’s quest to explore human consciousness. Presenting a selection of artworks from eight thriving artists – working in China and internationally – whose practices connect loosely on a two-dimensional plane. Ranging from one of the seminal figures of Italian Neo-expressionism to some of the most sought-after Chinese artists, their disparate practices are prisms of artistic pathos that unveil evolving concerns in politics, technology, the artistic medium, and the very zeitgeist of our time. In conceiving a framework that could accommodate such a roster of artists while bearing in mind Isabelle Graw’s notion of painting as the meta-medium, the exhibition adopts the notion of “house.” Each artist becomes a member of such a household.

While the presentation of these works acknowledges in one way or another our post-medium and post-internet conditions, it also questions to what extent artistic production is informed by established historical trends and isms. Particularly, with this international roster of artists, and their works refer-



encing moments across history and cultures more than their own, the exhibition aims to open up channels for accessing a work of art. If we are to conceive an artist's practice through the direct influence of teachers, educational background and cultural contexts, then the notion of "house" hopes to expand the scope that informs an artist's becoming. This is likely to complicate the act of viewing and the extraction of meaning from relying on a specific set of historical and cultural references, especially in today's digital age where all is accessible at an instant.

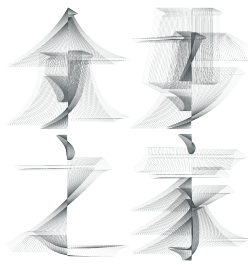
One can take an art history approach, investigating the practices that generate networks and genealogies. However, the viewer is equally encouraged to adopt a self-centered approach, akin to Huxley before he undertook his psychedelic experiment. Huxley observes that our "sensations, feelings, insights, fancies – all these are private and, except through symbols and at second hand, incommunicable. We can pool information about experience, but never the experiences themselves." [2]

The exhibition is setup to intentionally render the context of a "house." As some of the pictorial content suggests, its structure aims to resonate with Huxley's experience in heightening one's senses while approximating a place of "comfort" denoted by malaise. The "amenities" of the house, the personalities who live here, their social relationships, and their connection to a spiritual realm emanate complexities, paradox, and allegories beyond the conventional painting categories of portraiture, landscape, or still-life. In doing so, the setup and the works on view aim for active viewing and the discovery of meaning.

To the viewers of this exhibition, the moment you step into the "house of perception," you will become our guest. We invite you to take the time to visit, to get to know each work as you would a person. Consider the works on view as "evidence" in a live investigation. Ask questions, eavesdrop on the conversations among them. Before you quickly assign any work to an artistic style, genre, ism or one of the great historical art masters, we encourage you to dig into your own experience, imagination and memories to create a "personalized" forensic report about the connections, personalities, and values of each individual artist and of this "household."

1 Aldous Huxley, *The Doors of Perception*, Penguin Random House, 2004, p.9.

2 Ibid, p.4.



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Enzo Cucchi

Enzo Cucchi (b. 1949, Ancona, Italy) currently lives and works in Italy. He is one of the artists who involved in the Transavanguardia movement, and also the central person of the 1980s Italian Neo-Expressionism. Cucchi's large-scale oil paintings are characterized by their images which are simply or even primitively depicted, and they are often rendered in vivid, dramatic colors. Cucchi's compositions are infused with violence. His confidence in gesture and colors resulted in the tableaux immediacy and drama in his works.

Recent solo exhibitions: *Enzo Cucchi*, Balice Hertling, Paris (2020); *Enzo Cucchi*, Gian Ferrari Hall, Maxxi Museum, Rome (2019); *Enzo Cucchi*, Madragoa, Lisbon (2019); *Mostra scomparsa*, The National Exemplar Gallery, New York (2017); *Enzo Cucchi: 50 anni di grafica d'Artista*, Spazio Officina, Max Museo, Chiasso, Switzerland (2017); *Enzo Cucchi*, French Academy in Rome, Villa Medici, Italy (2016); *Enzo Cucchi, 10 disegni*, Galleria Scaramuzza, Lecce, Italy (2016); *Enzo Cucchi*, Castle of Vigoleno, Oratory of Madonna delle Grazie, Italy (2016), among others.

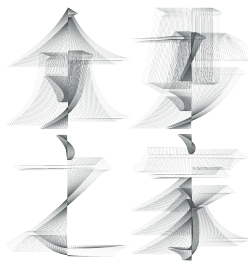
Selected group exhibitions: *On the Spiritual Matter of Art*, MAXXI, Rome (2019); *Classic Reloaded. Mediterranean*, Audi Foundation, Beirut, Lebanon (2018); *Classic Reloaded. Mediterranean*, Audi Foundation, Beirut, Lebanon (2017); *Creatures great and small*, Tobias Mueller Modern Art, Zurich (2017); *Animalia*, Galleria Pio Monti, Rome (2017); *Entro Dipinta Gabbia*, Casa Masaccio, San Giovanni Valdarno, Italy (2017); *Costellazione/Constellation 1*, The National Exemplar (Gianni Politi studio), Rome (2017); *On the road*, Galleria Pio Monti, Rome, Italy (2017); *Enzo Cucchi, Dan Colen, Tano Festa*, The National Exemplar Gallery, New York (2016); *Enzo Cucchi and Michele De Lucchi, Arch and Art*, Triennale di Milano, Milan (2016); *Visioni Animali*, Sculture D'Arte Contemporanea, State Tactile Museum Omero, Ancona (2016), among others.

Sanya Kantarovsky

Sanya Kantarovsky (b. 1982, Moscow, Russia) currently lives and works in New York. He received an MFA from University of California, Los Angeles, in 2011, and a BFA with a focus on painting from Rhode Island School of Design in 2004. Kantarovsky's works often cross a variety of mediums. His creative approach is multifaceted. The works thrust private space – no matter physical or psychological – into public view. The figures in Kantarovsky's paintings are gawked at, exposed, poked, or spooned medicine, evoking the feeling of an uneasy inner monologue. They interact with one another, as well as the edges of the canvas itself, testing the confines of their given bodies and their given frame.

Recent solo exhibitions include: *Sanya Kantarovsky*, Taka Ishii Gallery, Tokyo, Japan (2020); *Sanya Kantarovsky: On Them*, Luhring Augustine, New York (2019); *Sanya Kantarovsky: Disease of the Eyes*, Kunsthalle Basel, Basel, Switzerland (2018); *Sanya Kantarovsky: Letdown*, Fondazione Sandretto Re Rebaudengo, Turin, Italy (2017); *Feral Neighbours*, Stuart Shave/Modern Art, London (2016); *In the Gutter*, Tanya Leighton, Berlin (2016), among others.

Selected group exhibitions include: *100 Drawings from Now*, Drawing Center, New York (2020); *BED AND CLOCK, MOON AND BEACH: Edvard Munch*, Galerie Max Hetzler, Berlin (2020); *(Nothing But) Flowers*, Karma, New York (2020); *Radical Figures: Painting in the New Millennium*, Whitechapel Gallery, London (2020); *This Corrosion*, Modern Art, London (2020); *10 Year Anniversary Show*, Altman Siegel, San Francisco (2019); *Drawing Biennial 2019*, Drawing Room, London (2019); *ICA Collection: Entangled in the Everyday*, Institute of Contemporary Art/ Boston (2018); *Nightfall*, Mendes Wood DM, Brussels (2018); *Give Up the Ghost*, 13th Baltic Triennial, Contemporary Art Centre, Vilnius, Lithuania (2018); *La Vie simple – Simplement*



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la vie / Songs of Alienation, Fondation Vincent van Gogh Arles, Arles, France (2017); *An Uncanny Likeness*, Simon Lee Gallery, New York (2017); *The Arcades: Contemporary Art and Walter Benjamin*, Jewish Museum, New York (2017); *Menagerie: Animals on View*, Albright-Knox Art Gallery, New York (2017); *Social Surfaces*, Artists Space, New York (2017); *Thinking Out Loud: Notes for an Evolving Collection*, The Warehouse, Dallas (2017), among others.

Allison Katz

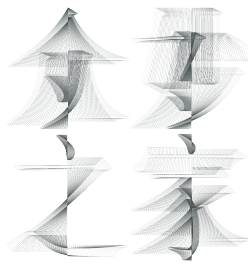
Allison Katz (b. 1980 Montreal, Canada) currently lives and works in London. She studied fine arts at Concordia University in Montreal and received her MFA from Columbia University in New York. Allison Katz's work engages with the complex and at times contradictory nature of contemporary artistic production, embracing the ambiguity of communication with a playful and inquiring touch that expands the conventional notion of an artist's "signature style." Katz's work operates in a poetic space between mirror and mask, between revealing and concealing what is presented, calling attention to the multiple layers of consciousness that reside in a painting's surface and subject. In May 2021, Nottingham Contemporary will present new work by the artist in her first solo museum exhibition in the UK. In 2022, the exhibition will travel to Camden Art Center. Her monograph was published in 2020 via JRPI Editions.

Recent solo exhibitions include: Camden Art Center, London (forthcoming 2022); *Allison Katz: Artery*, Nottingham Contemporary, Nottingham (forthcoming 2021); *Monograph & Graphics*, Gio Marconi, Milan (2020); *Traforati* 2019, Torre Bonomo, Spoleto, Italy (2019); *Diary w/o Dates*, Oakville Galleries, Oakville, Canada, MIT List Center for the Arts, Cambridge (2018); *fig-futures 1/16*, Grundy Art Gallery, Blackpool, UK (2018); *Muse with a Short Fuse*, Antenna Space, Shanghai (2018); *Period*, Gio Marconi, Milan (2018); *Poster*, Billedrommet, Tønsberg, Norway (2017); *AKA*, Gio Marconi, Milan (2016); *We boil at different degrees*, The Approach, London (2016), among others.

Selected group exhibitions include: *The Imaginary Sea*, Fondation Carmignac, France (forthcoming); *Palama*, MANIFESTA 13, Marseille, France (2020); *This Corrosion*, Modern Art, London (2020); *Slow Painting*, organized by Hayward Touring, presented at Leeds Art Gallery and The Levinsky Gallery and among others (2019-2020); *Artists I Steal From*, Galerie Thaddaeus Ropac, London (2019); *MASKULINITATEN*, Bonner Kunstverein, Germany (2019); *One if By Land*, Powerlong Museum, Shanghai (2019); *City Prince/sess*, Palais de Tokyo, Paris (2019); *Paint, also known as Blood: Women, Affect and Desire in Contemporary Painting*, Museum of Modern Art in Warsaw, Poland (2019); *The Lulennial II: A Low-Hanging Fruit*, Mexico City, Mexico (2018); *Nightfall*, Mendes Wood, Brussels (2018); *Nothing Will Be As Before*, Tanya Leighton, Berlin (2018); *The Rest*, Lisson Gallery, New York (2018); *Splendor Solis*, The Approach, London (2018); *All Day Breakfast*, Reading International at Munchees, Reading, UK (2017); *I go, you go, good to go*, Unclebrother, Hancock, New York (2017); *Sputterances*, Metro Pictures, New York (2017); *Teenscape*, Schloss, Oslo, Norway (2017); *That Continuous Thing: Artists and the Ceramics Studio, 1920–Today*, Tate St. Ives, St. Ives, UK (2017), among others.

Fredrik Værsløv

Fredrik Værsløv (b. 1979, Moss, Norway) currently lives and works in Norway. Værsløv's practice demonstrates an insistent focus on the painting process that demonstrates the possibilities and relevance of the medium today. His works stem from the meeting between architecture and painting, and take form as painted renderings of motifs from the artist's daily life. He treats his paintings as objects, often created through more



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or less laborious, serial, or deterministic processes where time itself, as well as various external factors, become active co-creators in the making of his work.

Recent solo exhibitions include: Fonds regional d'art contemporain Bretagne, Rennes, France (forthcoming); *World Paintings*, Gió Marconi Gallery, Milan, Italy (2020); Städtische Galerie Delmenhorst, Delmenhorst, Germany (2019); Kunstnerforbundet, Oslo, Norway (2019); Giuliani Foundation, Rome, Italy (2018); *Fredrik Værsløv*, Astrup Fearnley Museet, Oslo, Norway (2018); *Fredrik Værsløv*, Bonner Kunstverein, Bonn, Germany (2018); *Fredrik Værsløv*, Kunst Halle Sankt Gallen, Switzerland (2017); *Merman*, Andrew Kreps Gallery, New York (2017); *Fredrik Værsløv*, Gio' Marconi, Milan, Italy (2016); Kunsthall Aarhus, Aarhus, Denmark (2016); *Fredrik Værsløv: All Around Amateur*, Le Consortium, Dijon, France (2016); Le Bergen Kunsthall, Bergen, Norway (2016), among others.

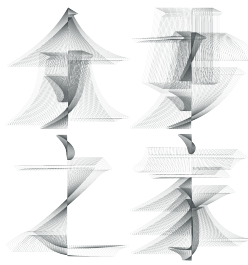
Selected group exhibitions include: *How It's Made*, Carl Kostyál Gallery, London (2017); *Working/Not Working*, CANADA 331, New York (2017); National Art School Gallery, Sydney (2017); *The Promise*, Index– The Swedish Contemporary Art Foundation, Stockholm (2017); *How It's Made*, curated by Matt Williams, Carl Kostyál, Stockholm (2017); *He is left handed and walks with a cane*, Galleri Riis, Stockholm (2016); *CHER(E)S AMI(E)S (DEAR FRIENDS)*, Centre Pompidou, Paris (2016); *NN-A NN-A NN-A*, Astrup Fearnley Museet, Oslo (2015), among others.

Duan Jianyu

Duan Jianyu (b. 1970, Zhengzhou, Henan) graduated from the oil painting department at the Guangzhou Academy of Fine Art in 1995. She was awarded The Winner of the Best Artist of Chinese Contemporary Art Awards (CCAA) 2010. She currently teaches at the South China Normal University of the Arts in Guangzhou. Duan Jianyu's works recall a boundary that is mentally non-tangible in our daily lives, yet they precisely recall the feeling of living in contemporary China under globalization. Duan Jianyu strives for the most generic subjects matter and she delves into banal expression and style, and very much about life in the present tense. Her painting grows from its proto-concept and outline of different modes of living into a painted reality. Continuously impacted, resisted, altered and formed by the pictures that emerge from different influences, situations and awarenesses, this reality has the same complexity as the material reality before us. Duan Jianyu wanders the boundaries between abstraction and figuration, so-called narrative follows the logic of painting itself, and unknown experiences open up.

Recent solo exhibitions include: *Automatic Writing - Automatic Understanding*, Pond Society, Shanghai (2020); Duan Jianyu Solo Exhibition, Art Basel Basel 2019, Basel (2019); *Sharp, Sharp, Smart*, Mirrored Gardens, Guangzhou (2016); *"A Potent Force: Duan Jianyu and Hu Xiaoyuan"*, Rockbund Art Museum, Shanghai (2013).

Selected group exhibitions include: *One Hand Clapping*, Solomon R. Guggenheim Museum, New York, U.S.A (2018); *APT8, Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery & Gallery of Modern Art, Brisbane (2015); *15 Years Chinese Contemporary Art Award (CCAA)*, Power Station of Art, Shanghai (2014); *Farewell to Post-colonialism - The Third Guangzhou Triennial*, Guangdong Museum of Art, Guangzhou (2008); *China Welcomes You...Desires, Struggles, New Identities*, Kunsthau Graz, Graz (2007); *2nd Guangzhou Triennial*, Guangdong Museum of Art, Guangzhou (2005); *Z.O.U. - Zone of Urgency*, 50th International Art Exhibition, La Biennale di Venezia, Venice (2003); *P_A_U_S_E, the 4th Gwangju Biennial*, Gwangju (2002).



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Wang Xiaoqu

Wang Xiaoqu (b. 1987, Guilin, Guangxi) graduated from the Oil Painting Department of Sichuan Fine Arts Institute with MA in 2014. She currently lives and works in Beijing, China. Wang records a chronicle of daily events and images on the canvases by using humorous narratives and exaggerated effects. Her paintings are influenced by the aesthetics of comics, however the pictorial senses of material and authenticity are enhanced through the techniques of brushstroke and chiaroscuro, making the pictures linger between the fiction and the simulation.

Recent solo exhibitions include: *Open Stone Gate*, AIKE, Shanghai (2021); *Condo Shanghai Personal Project*, AIKE, Shanghai (2018); *The 11th China International Gallery Exposition Artists Nominate Artists Exhibition*, Beijing (2015).

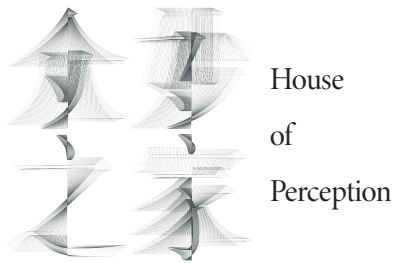
Selected group exhibitions include: *Shadow Lover*, OCAT, Xi'an (2021); *Golden Flow*, CHAO Art Center, Beijing, China, 2020; *Loading*, Garry Culture Center, Art Power 100, Beijing, China, 2020; *How Do We Begin?*, X Museum, Beijing (2020); *Summer Fling*, Hive Center for Contemporary Art, Beijing (2019); *Scaffolds of Meaning*, Mine Project, Hong Kong (2019); *Guangzhou Airport Biennale*, Guangzhou (2019); *Land of the Lustrous*, UCCA Dune, Qinhuangdao (2019); *Condo Shanghai*, AIKE, Shanghai (2018); *Spiral Stairs*, AIKE, Shanghai (2018); *The Latch*, C-Space + Local, Beijing (2017); *Atmosphere*, Inside-Out Art Museum, Beijing (2015); *Winter Group Show*, AIKE, Shanghai (2014); *UP-YOUTH China Young Artists Exhibition*, Time Art Museum, Beijing (2014).

Xie Nanxing

Xie Nanxing (b. 1970, Chongqing) currently lives and works in Beijing and Chengdu. As a revolutionary and experimental painter, Xie Nanxing always challenges tradition and the seemingly established rules of art education. He is interested in psychology and also approaches his practice with a psychologist's line of questioning, inquiring into what is behind the surface.

Recent solo exhibitions include: *Xie Nanxing: A Roll of the Dice*, Galerie Urs Meile, Beijing (2020); *Xie Nanxing: A Gift Like Kung Pao Chicken*, Thomas Dane Gallery, London (2019); *Spices*, Ullens Center for Contemporary Art, Beijing (2018); *untitled: 3 ×*, Galerie Urs Meile, Beijing (2015), among others.

Selected group exhibitions include: *SNAPSHOT*, Galerie Urs Meile, Beijing (2021); *Minestrone*, Galerie Urs Meile, Ardez, Switzerland (2021); *Shifting*, Pop-up Art Parcours, Galerie Urs Meile, Ardez, Switzerland (2020); *2020 - Song Art Museum Invitation Exhibition*, Song Art Museum, Beijing (2020); *Being of Evils*, Hive Center for Contemporary Art, Beijing (2020); *Psychic Wounds: On Art & Trauma*, The Warehouse, Dallas (2020); *Sleeping with a Vengeance, Dreaming of a Life*, Württembergischer Kunstverein Stuttgart, Stuttgart, Germany (2019); *Chinese Whispers - Recent Art from the Sigg Collection*, MAK Museum für Angewandte Kunst, Vienna (2019); *PARADOXA*, Museo d'Arte Moderna e Contemporanea - Casa Cavazzini, Udine, Italy (2017); *Permanent Abstraction: Epiphanies of a Modern Form in Escaped Totalities*, Red Brick Art Museum, Beijing (2016); *The 3rd Nanjing International Art Festival – "HISTORICODE: Scarcity & Supply"*, Baijia Lake Museum, Nanjing (2016); *SLIPPAGES*, Pearl Lam Galleries, Shanghai (2016); *Each to His Own: Li Wendong, Wei Xingye Collection Exhibition*, OCAT Xi'an, Xi'an (2016); *Wet Dreams*, Salt Projects, Beijing (2016); *New Capital Huang Yu Collection Exhibition (2007-2016)*, Museum of Contemporary Art Chengdu, Chengdu (2016); *DISSENSUS AGITATION – The Painting to Language*, Today Art Museum, Beijing (2016), among others.



Zhou Siwei

Zhou Siwei (b. 1981, Chongqing, China) currently lives and works in Shanghai, China. Zhou Siwei is a graduate of Sichuan Fine Arts Institute, Chongqing, China. He focuses on the interrelation between people's understanding of culture and the effect of culture on people. In his work, several visual and cultural inertias are intertwined to develop new intentions and suggestions, and familiarity and strangeness emerge at the same time, only to leave the possibility of arbitrary interpretation.

Recent solo exhibitions include: *New Phone for Every Week*, Antenna Space, Shanghai (2020); *The Last Bridge*, Kraupa-Tuskany Zeidler, Berlin (2019); *Beautify Home*, Antenna Space, Shanghai (2017); *Schematic*, Urs Meile, Lucerne (2015); *A Round Studio*, Aike-Dellarco, Shanghai (2014); *Twilight*, 82 Republic, Hongkong (2007).

Selected group exhibitions include: *Normal Days*, Antenna Space x POP-UP Gallery, OōEli, Hangzhou (2020); *Those who see and know all, are all and can do all*, 798 Art Center, Beijing (2020); *Emerald City*, K11 Art Foundation, Hong Kong (2018); *Simultaneous Eidos*, Guangzhou Image Triennial 2017, Guangzhou (2017); Huayu Youth Award, Sanya (2016); *Ministry of Truth: The Factitious and its Realm*, Boers-Li Gallery, Beijing (2014); *MEMO I*, White Space, Beijing (2013); *Studio*, M50 Art Space, Shanghai (2013); *Cohere & Unroll*, Space Station, Beijing (2012); *Sichuan Hot!*, Ray Hughest Gallery, Sydney (2009); *Anything is Possible*, Centre Culturel de Rencontre Abbaye de Neumünster (CCRN), Luxembourg (2008); *The 3rd Guiyang Biennial*, Guiyang Art Museum, Guizhou (2007); *Archeology of the Future*, The Second Triennial Of Chinese Art, Nanjing Museum, Nanjing (2005); *Backpacker*, Artist Commune, Hong Kong (2004).