


1. 阿科 Ake

Work info	Ake <i>The Boring Song</i> 2018 Sound 18'06"
Work intro	All participants do nothing for a certain amount of time (around 20-30 minutes), and if you feel bored, just clap your hands.
Artist intro	<p>Ake was born in 1990 in Haikou and went to Beijing after failing the high school entrance examination. He is now mainly engaged in site- and context-specific sound experiments, events, performances and installations, while also writing poetry. He is a waiter, musician and organizer of sorts. He co-curated the "Five Metals Microsite" series of live events. He is also the initiator and stopper of the nomadic space A2Space.</p> <p>He tends to create works under limited conditions, based on exploring the specifics of their limitations, extracting the strength and existence of the phenomenon itself, and reaching the subtleties of life in a simple and direct way and through ambiguous and tortuous paths, sometimes without returning.</p>

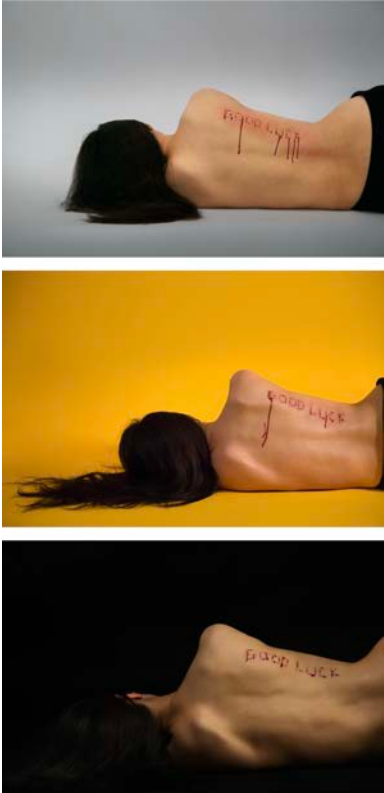
2. 戴陈连 Dai Chenlian

Video still	
Work info	Dai Chenlian <i>Big Nothing</i> 2018 Theater 50 minutes Color stereo video

Work intro	<p>This video records the artist performance at Tokyo Metropolitan Theatre — an attempt to create a “flat theatre” in the three-dimensional exhibition space. Its main storyline is a newly composed story based on certain parts of <i>Miscellaneous Morsels from Youyang</i>, a book from the Tang Dynasty. The artist combines elements borrowed from the book with his personal memories of everyday life to create a dedication to his grandmother.</p> <p>The work represents a world of dilemma, of reality and dream, and of ghost stories and personal memories. With a classic model of paper-cutting performance, the work calls for a rewriting of a certain history, and with a mixture of various media such as painting, installation, object and moving image, it attempts to restructure and extend the territory of performance. This theatre is a virtual field of the artist’s memories — Shaoxing, his hometown and Lu Xun’s hometown. Interestingly, Lu Xun, the seminal figure of Chinese modern literature and the leader of China’s new culture movement, was also a fan of <i>Miscellaneous Morsels from Youyan</i>.</p> <p>Note: “Big nothing” (original text: purple cloud comes from the east to Hangu Pass) originates from Du Fu’s <i>Stirred by Autumn</i>, a rather melancholic poem expressing the poet’s longing for Chang’an, the capital city. “Purple cloud coming from the east” is derived from the legend of Laozi going out of Hangu Pass, a sign for auspicious potent. The imagery of the purple cloud forms an isomorphism with the water vapor that rises when the kettle reaches the boiling point in the work, as well as with the clouds of smoke used to render the atmosphere in the video. Switching between the virtual and the real, the performance scene uses this association to activate the hidden connection between Lu Xun, ghost story and objects. The title of the work corresponds to its core of the space-temporal conversion, and also describes the situation and material form of the play, which contributes to a re-editing of time and space. The references in the work span the real and the virtual, creating a sense of delineation and change after layered editing.</p>
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<p>Artist intro</p>	<p>Artist statement</p> <p>I have been working on my own problems through performance since I was a student. In the early stages, I worked to treat my psychological problems, slowly adjusting my personal and world perspective, reducing my deep sense of inferiority due to my physical and psychological condition, and then repurposing the difficulties and limitations I encountered in my actions into a gradual approach to my work. I developed my own artistic practice, recording and repeating each error, superimposing language upon language. I break down all the elements of theatre - story, action, sound, light, composition, posture, etc. - into their smallest constituent units, directly presenting the state of mind, process and action, building a complex out of spatial constructions, light, oral recordings, video, shadow performances, recitation, instrumental music, dance, etc. Since 2007, I have presented a number of projects, including museum theatre, family theatre, on-shelf theatre and playhouse theatre. In the realm of contemporary art, the boundaries of thinking are constantly being redefined. I transpose the daily stories of ordinary people and news events into my works, developing narratives and imaginations of the world, recording the emotions and events that are obscured in this era of social transformation, as well as the fates of ordinary people.</p>
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3. 董金玲 Dong Jinling

<p>Image</p>	 <p>The image consists of three vertically stacked photographs showing the back of a person lying on their back. In each photo, the word "goodbye" is written in red ink on the upper back. The background of the photos changes from a neutral grey in the top image, to a bright yellow in the middle image, and to a solid black in the bottom image. The person's dark hair is visible on the left side of each frame.</p>
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<p>Work info</p>	<p>Dong Jinling <i>From Depths I Cry</i> 2019/2020/2021 Performance art, photography 113 x 170 cm (single frame)</p>
<p>Work intro</p>	<p>At the same position on the artist's back, in 2019, 2020, and 2021, the words "GOOD LUCK" were carved with a knife." From Depths I Cry " is the artist's blessing to every individual's life, based on their personal experience.</p>
<p>Artist infro</p>	<p>Dong Jinling was born in Lianyungang, Jiangsu in 1986, graduated from Yunnan University in 2008 with a degree in Art History, and now lives in Beijing. She has participated in exhibitions and performances at NIPAF (Nippon International Performance Art Festival) Asia Performance Art (2014), Foreningen Gallery A50, Gothenburg, Sweden (2016), Medo Art, Vienna, Austria (2016); Art Museum of Nanjing University of the Arts, Nanjing (2018), and TAI KWUN Centre for Heritage and Arts, HongKong (2019). She received the Merit Award from the Museum de Arte de Macau's "Exhibition of Documentaries of Chinese Performance Arts 2012".</p> <p>Dong Jinling's solo exhibitions include: The Purity of a Horse, de Sarthe, Beijing (2018); Divine Comedy, Xining Contemporary Art Space, Qinghai (2018); GRIEF , thrudesign, Beijing (2017); My Foster Child-Darkness, MoShang Experiment, Beijing (2017); Recent group exhibitions include: Shadows, Cadence Gallery, Shanghai (2023); OMNNNESS, Jockey Club Creative Art Centre, Hong Kong(2022); AFFECT, Wuhan Art Museum, Wuhan (2021); Performing Society: The Violence Of Gender, Tai Kwun Centre for Heritage and Arts, Hong Kong (2019); Screen Refreshing/Labor: AMNUA Photography Exhibition 2018, Art Museum of Nanjing University of the Arts, Nanjing (2018); Performance Art as Space Intervention/Documentaries of Chinese Performance Art, MEDO ART, Vienna (2017); Exhibition of the Fifth UP-ON International Live Art Festival, A4 Art Museum, Chengdu (2017); NIPAF (Nippon International Performance Art Festival) Asia WS – IN: ACT 2016, Ho Chi Minh (2016); Live Action 9, Foreningen Gallery A50, Gothenburg (2015); 17th NIPAF (Nippon International Performance Art Festival) Asia Performance Art Series 2014, Tokyo-Miyazaki-Nagano, Japan (2014), etc.</p>

4. 葛宇路 Ge Yulu

<p>Image</p>	
<p>Image</p>	
<p>Work info</p>	<p>Ge Yulu <i>Holiday Times</i> 2020 Travel photography taken by employees on vacation, time cards, and intern diaries</p>
<p>Work intro</p>	<p>The work is inspired by the tearing between art institutions and creativity, and the current situation where practitioners who are full of expectations for art are gradually being alienated by work and turned into tools. The artist uses art as an excuse to ask the museum to give employees a holiday. The price is that he needs to replace them during their holidays to complete the work originally arranged to them. Ge Yulu hopes that in this way, he can help them escape temporarily from work and return to life in the name of art.</p>

Artist intro	<p>Ge Yulu (b. 1990, Wuhan) graduated from the Media Art Department of Hubei Institute of Fine Arts in 2013, and received an M.F.A. from the Experimental Art Department at Central Academy of Fine Arts in 2018. He now lives and works on the outskirts of Beijing. Ge Yulu's interests lie in the witty expressions in public urban space. Through his art, Ge Yulu strives to mock up the hidden paradox in life. By intervening and negotiating with the public space using his body, Ge Yulu aims to create new dynamic relationships. He held solo exhibitions at Beijing Commune, Beijing and Fei Art Museum, Guangzhou. His recent group exhibitions include "Aichi Triennale 2019 -- Taming Y/Our Passion", Nagoya, Japan (2019); the 1st Borderless Art Season, Fei Art Museum, Guangzhou, China (2018); "Altering Home", 21st Century Museum of Contemporary Art, Kanazawa, Japan (2018); "the Exhibition of Annual of Contemporary Art of China", Beijing Minsheng Art Museum, Beijing, China (2018); "Stress Field: the 4th Documentary Exhibition of Fine Arts", Hubei Art Museum, Wuhan, China (2017); "Antibody Fresh Vision 2017", OCT Loft, Shenzhen, China (2017); "CAFAM Biennial: Negotiating Space", CAFA Museum, Beijing, China (2017), and etc. He was nominated for Art 8 Prize Youth Finalist Award and the 13th AAC Art China Young Artist Finalist Award in 2019. His eponymous solo exhibition "Ge Yulu" won Gallery Weekend Beijing 2020's "Best Exhibition Award-Innovation Prize".</p>
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5. 胡向前 Hu Xiangqian

Video still	
Work info	<p>Hu Xiangqian <i>Speech at the Edge of the World</i> 2013 Video, performance 12 '30"</p>


Work intro	<p>I went back to my hometown in Leizhou and gave a speech at my secondary school. My fellow townsmen like to make fun of themselves by saying we are living at the edge of the world. I started to feel strongly about this saying when I was in secondary school. That made me wanted to leave, and finally I left to look for a bigger world. Now I want to go back to tell them about my experiences and my worldview. Another reason for this work is my fascination about public speech as a form of performance. I think that the immediate engaging power of public speech is incomparable to other forms of performance.</p> <p style="text-align: right;">——Artist statement</p>
Artist intro	<p>Hu Xiangqian was born in Leizhou, Guangdong Province in 1983. He graduated from the 5th Studio of the School of Oil Painting in Guangzhou Academy of Fine Arts in 2007. A young artist known for his active participation in China’s contemporary art scene, he currently lives and works in Beijing and Guangzhou. Hu mainly engages in behavior art and videos for his artistic creations, drawing inspiration from living environment around him and keen observations on reality, coupled with unique thinking. He favors a comparison method such as to project and magnify mundane issues into the social environment. He examines the subject matter in a humorous but critical manner. His works have been exhibited in numerous exhibitions locally and internationally. His representative works include <i>The Sun, Blue Flags Everywhere</i> and <i>Just Go With It</i>.</p>

6. 松郎 Song Lang

Image	
Work info	<p>Song Lang <i>I Choose</i> 2021 Performance art, photography 150 x 98 cm</p>


Work intro	During the summer months, the artist stood in the woods for an afternoon and tried to get the mosquitoes to bite the backs of her legs in two straight lines. The lines are similar to the stitching of stockings that women used to draw on their legs in the 1930s due to the shortage of nylon.
Artist intro	Song Long was born in 1998 in Jiangsu, China. Her works are concerned with the relationship between people and their living space. She enters a variety of realistic scenes, prying up the usual experience through the alienation of life details. She disrupts and reorganizes the daily routine, and develops conceptual output in a playful or poetic way with a carefully created sense of dissociation.

7. 王思顺 Wang Sishun

Video still	
Work info	<p>Wang Sishun <i>Top of Dopamine</i> 2010 Video</p>
Work intro	<p>I dreamed that there was a fairy who lived two kilometers away from my studio in the northeast direction. At the opening of the exhibition, I took and showed everyone to the location of the fairy who appeared in my dream. ——Artist statement</p>


Artist intro	<p>Wang Sishun was born in Wuhan in 1979, graduated from H.I.F.A in 2005, graduated from C.A.F.A in 2008, now lives and works in Beijing. His work have been shown in Xinjiang International Art Biennale, Xinjiang, China; Diriyah Biennale ,Diriyah, Saudi Arabia; Asian Art Biennial, Taichung, Taiwan; Thailand Biennale, Krabi, Thailand; Echigo-Tsumari Art Triennale, Echigo-Tsumari, Japan; The Yinchuan Biennale, Yinchuan, China; Ural Biennale, Yekaterinburg, Russia; Asia Triennial Manchester, Manchester, United Kingdom. His works were exhibited in Foundation Salomon, Annecy, France; Georgian National Gallery, Tbilisi, Georgia; Cass Sculpture Foundation, Sussex, Britain; Kunsthaus Graz, Graz, Austria; Daimler Contemporary Berlin, Berlin, Germany; Borusan Contemporary, Istanbul, Turkey; Ullens Center for Contemporary Art, Beijing, China; National Art Museum of China, Beijing, China; Luigi Pecci Centre for Contemporary Art, Prato, Italy. He won the nomination of Huayu Youth Award in 2015 and ACC Grant in 2016. His works are in the collections of Taikang Space, M+ Museum in Hong Kong, The Daimler Art Collection in Germany and other institutions.</p>
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8. 王溪曼 Wang Ximan

Video still	
Work info	<p>Wang Ximan <i>Private Swimming Pool</i> 2022 Video 21'32''</p>
Work intro	<p><i>Private Swimming Pool</i> starts with a posture of rebelling against rights, thus exposing the "private zone". Whether suspended in the air or immersed in water, it is a long state of suffocation. From "the perspective of moral high ground", the work narrates that people's desire for power is as hysterical as that for air, generating sacred moments as they try to get rid of or fight against it.</p>

Arist intro	<p>Ximan Wang (1990, Shenyang, China) graduated at the Accademia di Belle Arti di Roma in 2016. She is active in art workshops and festivals in China and Europe, and works in the media of performance, video and installation. Her work has a defiant spirit, focusing on and exploring identity, gender fluidity, power inequality... and continues to explore the positioning of the self, the relationship between the external and the internal in her performances through various media. Wang was nominated for the Talent Award at MACRO Testaccio in Rome in 2016. She has been invited to participate in BEDS.athens Performance Art event, Athens, Greece (2021), the ZABIH Performance Art Festival in Lviv, Ukraine (2019), The Up-On International Live Art, Chengdu, China (2019, 2022), and Free Fem Radicals, PAErsche, Cologne, Germany (2019), Performance Train, Hungary-Czech-Poland-Slovakia (2018), etc.</p>
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9. 谢静 Jing Xie

Video Still	
Work info	<p>Jing Xie <i>Monster</i> 2022 Performance video 12'19"</p>
Work intro	<p>Artist statement</p> <p>I sat in the bathtub, holding a knife in my right hand, scraping the bubbles from my body as if I was plucking meat, and putting the scraped bubbles on a scale to weigh them, gradually revealing the 'red meat' of my body and submerging the scale. The inspiration for this work came from a news story I happened to read about a woman's mother-in-law calculating her wedding gift by her body weight, the same way meat price is determined.</p>

<p>Artist intro</p>	<p>Jing Xie (b. 1993) is a Chinese artist and researcher who is currently based in Bristol. Xie completed her BA in Fine Art at the China Academy of Art (2016), and her MFA at the Glasgow School of Art with Distinction (2019). She is studying in the PhD programme in Theatre and Performance at the University of Bristol. Her current research interests lie in contemporary art and performance studies and practice-led research.</p> <p>Xie's practice mainly explores the topics of violence, feminism, negativity, cruelty and hope, body and embodiment in mixed media within the scope of performativity, performance and performance art in the general sense, as well as embodied action. Her work is usually inspired by the embodied experiences of individuals and groups, and is presented as a combination of discovering micro-narratives in everyday life, daily rituals, her own personal metaphors and fables, and interventions involving others. Her strength lies in being present with multi-identities and using temporary rehearsal towards becoming, or directly intervening in public spaces, constructing different performative situations, spaces, and embodied actions to get close to the effort of liberation from inevitability and making solid things suffer from shock. She attempts to construct new and circulated logical relationship matrices through the exploration of poetic multi-dynamic relationships and schemas, simultaneously mediating with the uncontrollable to maintain a rhythmic balance, using it as a temporary aesthetic strategy to resist ubiquitous violence, a tool for self-reflection, a channel that can call out new paths again, and itself.</p> <p>Her recent awards include: the 9th Huayu Youth Prize, Shortlist, China (2021); the 11th New Star Art Award, Jury Prize, China (2021); Performing Arts in the Digital Age Goethe-Institut Scholarship, Germany (2019). Her recent exhibitions and projects include: Unbelievable Action, A4 Art Museum, Chengdu, China (2023); Vase, solo exhibition (Hijack), Hop projects, UK (2022); Touching Reality - Since 2010 China's Youth Art, Qionglai Art Museum, Chengdu, China (2022); Forkstone Triennial, UK (2021); JOURNEY TO THE EAST Festival, UK (2021); Forms of Civilization, Invited Exhibition, Chengdu Biennale Exhibition, China (2021); Vase, solo project (Hijack), Xinzhao Space, Guangzhou (2021); Back Off, solo exhibition, 33ml offspace, Shanghai (2020); POWER PLAY Art Festival 2020, The Arts House, Singapore (2020); Shooting in the dark, solo exhibition (Hijack), Hop projects, UK (2020); "2020: The whole world has become a theatre" contemporary performance literature open exhibition, OCAT Shenzhen, China (2020); Hairy Death Spiral, Glasgow Contemporary Art Centre, UK (2019); UP-ON International Live Art Festival (2019); Skip-AD Play, The Savoy Centre, Glasgow International Art Biennale, UK (2018). Her recent commissioned projects include the commissioned artist of Hop Projects 2021/2020 in Forkstone, UK; the commissioned artist of JOURNEY TO THE EAST Festival 2021, UK; the commissioned artist of EMBASSY gallery 2019 in Edinburgh, UK; her main residency includes the Art Museum of Sichuan Academy of Fine Arts (2021-2022); Hop Projects, UK (2020/2021); Scottish Sculptural Workshop, Scotland (2019).</p>
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10. 赵要 Zhao Yao

Work A -
Image




Work A - Info

Zhao Yao
Spirit Above All
2015-2017
Fabric

Work A - Intro

Spirit Above All was a large-scale installation on Mount Zengerga, by the Moye Temple in Baizha village, Nangqên County of the Yushu Tibetan Autonomous Prefecture. The work is 116 meters long and 86 meters wide, and a continuation of the 2012 eponymous series of work. The patterns are drawn from the mind game graphics in “A Painting of Thought”, taking reference from the production method of large-scale cloth-pasted thangkas in the Tibetan area, and made in the size of the massive thangka in Maya Temple. The 10,000-square-meter painting was stretched on top of Mt. Zengerga with the help of more than 150 local villagers and lamas. Placed alongside the Buddhist sutra streamers, white pagodas, and cliffside murals which naturally inhabited the valley, the painting reflected its natural and cultural environment. The work remained on display for five months, exposed to climate conditions throughout the winter of 2016/2017. Its wear and tear was monitored as a part of a collaborative community project of ‘drying the painting’.

<p>Work B - Image</p>	
<p>Work B - Info</p>	<p>Zhao Yao <i>The Power of Nature: A Ten Thousand Square Meter Painting in Beijing</i> 18th May 2018 Paper model, pictures</p>
<p>Work B - Intro</p>	<p><i>The Power of Nature</i> was a happening, a ritual, and an exhibition of Spirit Above All carried out at the Workers 'Stadium in Beijing. It was the first full-display of the near 10,000m² painting after its return from rural Tibetan areas to the urban environment, and an important continuation of this series of work. In the backdrop of the Beijing cityscape, Spirit Above All highlights its history in the natural, cultural, and religious settings of the Yushu Tibetan Autonomous Prefecture, where the work laid on display atop Mt. Zengerga throughout the winter of 2016/2017. The exhibition also recalls institutional and collective memories inherent to the Workers 'Stadium, a monumental public sphere with unique cultural significance in Beijing and China, and thereby the most appropriate exhibition venue for the enormous painting Spirit Above All.</p>
<p>Artist intro</p>	<p>Zhao Yao was born in Sichuan province in 1981 and graduated from the Sichuan Fine Arts Institute in 2004. He currently lives and works in Beijing. His solo exhibitions include "51m: 3# Zhao Yao" at Taikang Space (Beijing, 2010); "Zhao Yao: I Am Your Night" and "Zhao Yao: You Can't See Me, You Can't See Me" at Beijing Commune (Beijing, 2011 and 2012); "Spirit Above All" (London, 2013) and "A Painting of Thought" at (Hong Kong, 2015) at Pace Gallery; "The Power of Nature:A Ten Thousand Square Meter Painting in Beijing" at Workers 'Stadium (Beijing, 2018); "Signals from Heaven,Signals from Heaven" at Beijing Commune (Beijing, 2018). Group exhibitions include Fremantle Arts Centre , Australia(2011); Rubell Family Collection, Miami(2013); Eli and Edythe Broad Art Museum, Michigan(2013); Pinchuk Art Centre , Ukraine(2013); ZKM Center, Germany(2013); UCCA, Beijing(2013); Boijmans Van Beuningen, Nederland,(2014); Inside China, Palais de Tokyo, Paris(2014); Adventures of the Black Square, Whitechapel Gallery, London(2015); Rockbund Art Museum, Shanghai(2019).</p>

11. Ei Arakawa

Video still



Work info

Ei Arakawa
NEMESIS PAINTING (PURR ... formance!)
2022
Performance, video
6'43"

Work intro

Ei Arakawa co-organized this performance in 2022 along with three artist friends from Performance Space New York, inviting the audience to explore the dynamics between painting and performance. Visitors could have their body penetrate a "canvas" and enter the impossible space on the reverse side. With this highly performative gesture, the artist revisits the performativity of painting as proposed in the mid-20th century, while questioning how, in a cross-disciplinary context, performance as a medium could possibly provide justification for painting and contemporary art in general. Meanwhile, nine artists including Ei Arakawa held a talk on painting as Nemesis, deliberating how painting and performance can be collapsed on each other. The recording was transcribed into AI-generated voice-overs in the performance video, further investigating the tension between body and technique, materiality and immateriality.

<p>Artist intro</p>	<p>Ei Arakawa is a performance artist based in New York since 1998. He relocated to Los Angeles in 2019. His performances are created through collaborations with various people including contemporary artists and art historians. The means of these collaborations are diverse, with such figures physically participating as performers, and in other instances their works themselves making appearances. Arakawa also invalidates the boundary between the performers and the audience by inviting the audience to participate in an improvisational manner, thus converting them from the role of passive viewers to active subjects of the performance. In the context of contemporary art that is based on notions of individualism as articulated in western modern ideology, Arakawa's act of establishing the intersection between collaborations with other artists and the audience as his very practice, can be seen as an intention to liberate his works from the subjective framework of the "self."</p> <p>Previously in: Tate Modern, London (2021), Honolulu Biennial (2019), Liverpool Biennial (2018), Sculpture Project Münster (2017), Stedelijk Museum, Amsterdam (2017), Museum Ludwig, Cologne, Germany (2017), The 9th Berlin Biennale, Germany (2016), Museum Brandhorst, Munich, Germany (2015), Gwangju Biennial, South Korea (2014), The Museum of Modern Art, Warsaw, Poland (2014), Whitney Biennial, New York (2014), Carnegie International, Pittsburgh, USA (2013), Mori Art Museum, Tokyo (2013), Guggenheim Museum, New York (2013), The Museum of Modern Art, New York (2013), Pavilion of Georgia, the 55th Venice Biennial, Italy (2013), 30th São Paulo Biennial, Brazil (2012), Le Printemps de Septembre, Toulouse, France (2011), Yokohama Triennial (2008), Performa, New York (2007), Echigo-Tsumari Triennial (2006).</p>
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12. Miles Greenberg

<p>Video still</p>	
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Work info	<p>Miles Greenberg <i>Water In a Heatwave</i> 2021 Performance / installation Duration: 8 days, 4 hour per day Location: BoCA, Lisbon, Portugal</p>
Work intro	<p>“Water in a Heatwave” is a durational piece for eight performers. In pairs, the performers clash their bodies into each other atop a series of pedestals, creating numerous tensions within the space. “Water in a Heatwave” is a commissioned project by BoCA Biennial of Contemporary Arts 2021.</p> <p>Set design: Marie De Testa, Miles Greenberg Production: BoCA Support: Carpintarias de São Lázaro, Studio Miles Greenberg</p>
Artist intro	<p>Miles Greenberg (b. 1997 in Montreal, Canada) is a New York-based performance artist and sculptor. His work consists of large-scale, sensorially immersive and site-specific environments revolving around the physical body in space. These installations are activated with often extreme durational performances that invoke the body as sculptural material. These performances are then captured in real-time before the audience to generate later video works and sculptures. Rigorous and ritualistic in its methodology, Greenberg’s universe relies on slowness and the decay of form to heighten the audience’s sensitivities. The work follows self-contained, nonlinear systems of logic that are best understood in relation to one another. At age seventeen, Greenberg left formal education, launching himself into four years of independent research on movement and architecture. He has worked under the mentorship of Édouard Lock, Robert Wilson, and Marina Abramović and has been an artist in residence at Fountainhead Arts, Miami (2023); La Manutention at Palais de Tokyo (2019), and The Watermill Center Residency, NY (2017 & 2018) among others. In 2023, Greenberg was featured on the Forbes 30 Under 30 in the Art & Style Category.</p> <p>He has exhibited and performed internationally at museums and galleries, including The Louvre (Paris), Neue Nationalgalerie (Berlin), The New Museum (New York), Pace Gallery (New York), Arsenal Contemporary (Toronto), Jeffrey Deitch Gallery (New York), Galleria Continua (Les Moulins) and more. Greenberg’s work has also been included in numerous international art surveys, including the Athens Biennial, BoCA Lisbon, and the Bangkok Art Biennale.</p>

13. Ho Rui An

Video still



Work info

Ho Rui An
Screen Green
 2015–16
 Lecture and video installation with green screen


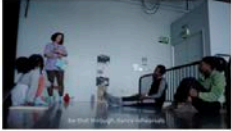


Work intro

Screen Green investigates the convergences between the politics of screening and greening by taking the notion of the “green screen” on a botanical turn. The lecture takes as a point of departure the telecast of a speech made by the Prime Minister of Singapore, Lee Hsien Loong, during which the man was pictured against a homogenous green backdrop that is incidentally of the shade used in special effects compositing. Encountering this “green screen” with the lush greenery that covers the city-state, it considers how the numerous green spaces in Singapore act as giant green screen studios that solicit the participation and imagination of the masses only in order to limit and modulate the articulations that are thus produced.

Artist intro

Ho Rui An is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. Across the mediums of lecture, essay and film, his research examines systems of governance in a global age. He has presented projects at the Bangkok Art Biennale; Asian Art Biennial; Gwangju Biennale; Jakarta Biennale; Sharjah Biennial; Kochi-Muziris Biennale; Haus der Kulturen der Welt, Berlin; Kunsthalles Wien; Singapore Art Museum; Van Abbemuseum, Eindhoven; and Yamaguchi Center for Arts and Media, Japan. In 2019, he was awarded the International Film Critics '(FIPRESCI) Prize at the International Short Film Festival Oberhausen, Germany. In 2018, he was a fellow of the DAAD Artists-in-Berlin Program.

14. Alexandrina Hemsley

Image		<p>Title: <i>Fountain</i> Author/Artist: Alexandrina Hemsley & YEWANDE 103 Year of Production: 2022 Material: Video Duration: 28'12"</p>
		<p>Behind the scene film of <i>Fountain</i> Author/Artist: Alexandrina Hemsley & YEWANDE 103 Year of Production: 2022 Material: Video Duration: 8'46"</p>
		<p>Hanging fabrics related to the work <i>Fountain</i> 2 pieces Year of Production: Material: Fabric Dimensions: (Height x Width x Length in cm) Insurance Value:</p>
		<p>Publication: <i>Words Collect In My Mouth; Conversations on Intimacy and Repair</i> Author/Artist: Alexandrina Hemsley & YEWANDE 103 Year of Production: Insurance Value:</p>
Work info	<p>Alexandrina Hemsley & Yewande 103 <i>Fountain</i> 2022 Performance, video 28'12"</p>	

Work intro	<p>Building on Yewande 103's current body of work around embodied advocacy, <i>Fountain</i> blends together dance and digital watery environments to explore tidal cycles of repair, loss, joy and intimacy. This powerful work draws on the symbolism and psycho-geography of water as inevitably linked to Black histories, embodiments, experiences and mental health.</p> <p>Guided by choreographer Alexandrina Hemsley's tightly woven movement score, dancers Rickay Hewitt-Martin, Rudzani Moleya and Shahada Nantaba, cycle through contrasting edits of splashing waves with a darkened theatre space, the trio shift between spectrums of being seen, mirrored & camouflaged by water.</p> <p><i>Fountain</i> situates itself amidst the colliding range and scale of experiences within Black subjectivities that water evokes: from the play of running through fountains in the summer, to the significance of oceanic passages and the impacts of colonial carving up of water and selves within Black existences.</p> <p>Considering the water within our own bodies in relation to the other waters within Earth's hydrosphere, <i>Fountain</i> tenderly senses our inescapable tides of life and death; welcoming how our watery bodies exist simultaneously as oceans, tombs and sanctuaries.</p>
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<p>Artist intro</p>	<p>About Yewande 103</p> <p>Yewande 103 (yeh-wan-day one-oh-three) was founded in 2020 by dance artist, writer and facilitator Alexandrina Hemsley, drawing together their 13-year interdisciplinary practice. We foreground the overlaps between dance and mental health for our audiences & participants via immersive, accessible, nationwide dance; advocating for embodied experiences, narratives, discourse & representation. Yewande 103 nurture tender, compassionate encounters with creativity. Yewande 103 is one of the UK's only Black, disabled, neurodiverse, survivor and artist-led dance organisations. Our vision is to cultivate & champion social change in the dance sector. Our work firstly lives in our bodies. Our form of embodied activism is responsive and adaptable rather than resting in specific genres.</p> <p>'Yewande' is Alexandrina's Yoruba middle name. It has been passed down the women in their family from their great-great-grandmother who ran away from slave traders in Nigeria. She hid, survived and lived until she was 103 years old. In Yoruba, Yewande means 'mother has returned'. There are echoes of intergenerational, nurturing and survivorship within this name and family history, that speak to personal/ political lines of ancestry. This name also speaks to ways in which Alexandrina would like this company to hold others and uphold values of care and connection.</p> <p>'Yewande' Urban Dictionary: A term for the girl you wish you knew. The girl you would not pass up a chance to befriend. She is usually the cutest, weirdest, and most awesomest person you know.</p>
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15. Geumhyung Jeong

<p>Video still</p>	
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Work info	<p>Geumhyung Jeong <i>The Air of That Time</i> 2016 Single-channel video 60'</p>
Work intro	<p>Geumhyung Jeong's video installation, <i>The Air of That Time</i>, was inspired by Jeong's memory: the special air created within the audience when a performance is happening. The video showcases a collection of moments just before a performance begins. It aims to capture the anxiety when something is about to happen and the atmosphere between the audience and the stage during the unique time of each performance.</p> <p><i>The Air of That Time</i> is a development of the previous version titled <i>Today's Air</i>, which was initially conceived for December, a group exhibition presented by Audio Visual Pavilion in Seoul in 2016. The work was further developed for the solo exhibition, also titled <i>The Air of That Time</i>, at The Ryder in London in 2019. The series of videos capturing the moments before a performance begins will continue.</p>
Artist intro	<p>Geumhyung Jeong is a South Korean artist whose work investigates the relationship between the human body and the objects that surround it, by way of productions that combine languages and techniques from the fields of contemporary dance, puppet theatre and the visual arts. Her solo exhibitions in international contemporary art institutions include <i>Homemade RC Toy</i>, Kunsthalle Basel (2019). She has participated in numerous group exhibitions including <i>The Milk of Dreams</i>, The 59th International Art Exhibition of La Biennale di Venezia (2022). Jeong has participated in performing arts festivals internationally, such as ImPulsTanz Festival, Vienna(2022, 2014); Kunstenfestivaldesarts, Brussels (2019); Kyoto Experiment, Kyoto(2018).</p>

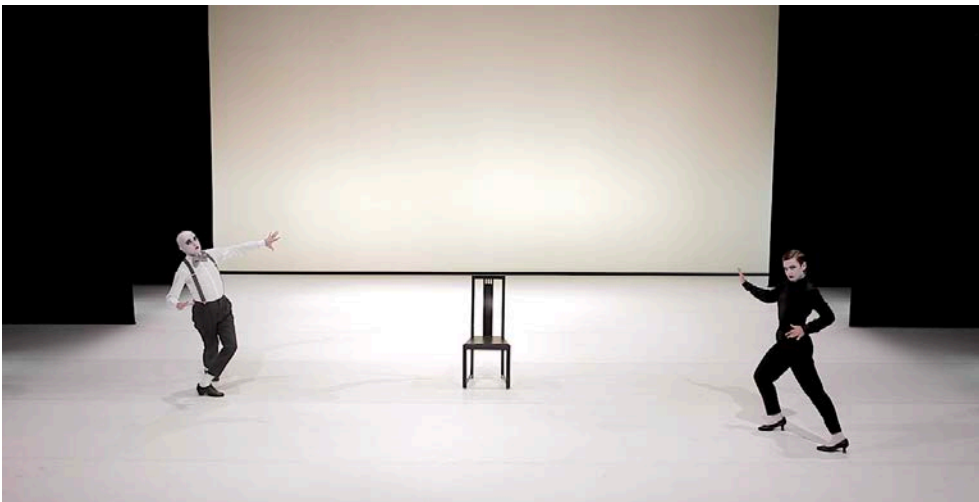
16. Zoë Marden

Work A - Video still	
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<p>Work A - info</p>	<p>Zoë Marden <i>Mermainia ~ Tales of Tentacularity (the tentacles of COVID Capitalism, a work in progress...)</i> 2020 Single-channel video 20'24"</p>
<p>Work B - Video still</p>	
<p>Work B - info</p>	<p>Zoë Marden <i>Tentacle Erotica</i> 2020 Single- channel video 2'43"</p>
<p>Work intro</p>	<p><i>Mermainia: Tales of Tentacularity (the tentacles of COVID Capitalism) a work in progress...</i> is a live performance on multiple platforms layered with pre-recorded fragments that was first streamed live in June 2020. It is part of a wider research project by Zoë Marden that has many different iterations and forms. The performance lecture gathers together her research on post-human feminisms and the ways in which the mythologies around mermaids and other aquatic beings bleed into our understanding of contemporary gender roles. The figure of a mermaid blurs boundaries between women and fish, femininity and ferocity, land and sea, human and other. They appear in stories as a creature that is neither here nor there, neither human nor fish. A gender fluid figure for the queer imagination.</p>

Artist intro	<p>Zoë Marden (b. 1985, Hong Kong) is a London-based artist, filmmaker and writer, working with performance, video, text, sound, sculpture and installation. She graduated with an MA in moving image from the Royal College of Art, London, in 2018. Her work is research based and is concerned with where intersectional feminism overlaps with the post colonial. Her intimate performances play with the voice, activating soundscapes of desire and vulnerability.</p> <p>Zoë is part of the CAMPerVAN collective with Samuel Doeuk and Fiontán Moran, in which we investigate the queering of spaces through performance. The CAMPerVAN is a transportable queer performance, and LGBTQ community event space that can be deployed anywhere in the world to bring performance art, film screening, panel discussion & workshop into the public realm.</p> <p>Marden's recent solo exhibitions include <i>Becoming Creature</i>, Kong Art Space in partnership with Young Soy Gallery, Hong Kong (2023); and <i>Marine Lovers...their fishy beginnings</i>, V.O. Curations, London (2021). Selected recent group exhibitions and performances include <i>Under Blue Shade</i>, Roman Road, London (2023), <i>Becoming The Wild Thing</i>, Tai Kwun Contemporary, Hong Kong (2022); <i>Becoming Creature</i>, Tabula Rasa Gallery, London (2022); <i>Born to make you happy</i>, The Residence Gallery, London (2022); <i>Queer to the Bank</i>, Galleria Fonti, Naples (2021-2022); <i>Futureless</i>, SomoS, Berlin (2020); and <i>Stay LIVE at Home</i>, Performistanbul (2020).</p>
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17. Branko Miliskovic

Video still	
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<p>Work info</p>	<p>Branko Milisković <i>HERR MILSKOVIC (Life of an Intruder)</i> 2014 Video 60'00"</p> <p>Acknowledgments: Concept and Performance: Branko Miliskovic Performers: Helen Schröder, Branko Miliskovic Stage: Swen – Erik Scheuerling Light : Branko Miliskovic, Swen Erik-Scheuerling Costume: Jules Hepp Sound: Roman Keller Vocal coach: Uschi Krosch (Mannheimer Morgen, July Kampnagel, K1 Premiere: 16 January 2014, 20h Duration: 70 min Supported by: Kulturbehörde Hamburg i Hamburgische Kulturstiftung</p>
<p>Work intro</p>	<p>HERR MILSKOVIC (Life of an Intruder) Belgrade born visual and performance artist of a younger generation had a premiere on the 16 January 2014 of his new production entitled HERR MILSKOVIC (Life of an Intruder) at Kampnagel theatre in Hamburg. This piece symbolizes two entities of his own body, asking personal as well as widely notorious social questions. While observing political connotations of The Body, Milisković intends that, by dividing his own-self into two entities, achieve some other forms of hybridity, establishing a bizarre fusion between man and women, animal and machine. In this production, Miliskovic collaborates with German performer and theatre director Helen Schröder who will be the other side of Miliskovic, while Branko Miliskovic himself represents his own irrational, androgenic, queer, promiscuous and socially intolerable body. HERR MILSKOVIC is ageless, genderless with an unspecified socio-political declaration, leaving somewhere in-between, somewhere on the way, but basically levitating. Performance "Herr Miliskovic" contains elements of contemporary choreography, dance, hardcore performance, cabaret, and opera. The main premise is particular relation, co-operation as well as conflicts between two different entities of Branko Miliskovic, constant socio-political arguments and finally the question "Who has committed Genocide?" Visually and structurally "Herr Miliskovic" is not a historical documentary theatre piece nor pamphlet theatre but rather more surreal nightmare of dreamlike collages using a special language of symbols, associations often without any logical order. Situations in this piece are intertwining each other, often dislocated occasionally reappearing, mainly following a philosophy of David Lynch by whom many everyday situations are often senseless and irrational and therefore very justified. Vocal parts in HERR MILSKOVIC are very protruding. Singing or speaking out certain phrases goes repetitively, very often in full voice up to ten minutes in length without break, causing a hypnotic effect of mantra. As Kampnagel has stated in its program Jan-Feb 2014, in his gracefully controversial performances, Miliskovic captures the audience with a combination of his "specific charm" and "disarming presence"(2013).</p>

<p>Artist intro</p>	<p>Branko Milisković [Бранко Миљисковић] b.1982 in Belgrade, Serbia. Born in Former Yugoslavia he was the last generation of Marshall Tito's Pioneers. In 1989 Yugoslavia broke up and he has started his primary school passing through the period of isolation, embargo, inflation, and devastation of his country. After having completed the secondary school for Architecture, Milisković studied Polytechnic High School (Industrial Design) and Faculty of Fine Arts, class of Mrđan Bajić, department of Sculpture in Belgrade, Serbia. In 2007 he has received the Dutch scholarship HSP Huygens and continued his Bachelor at the Royal Academy of Arts in The Hague, The Netherlands and obtained his degree in 2009. Milisković has earned his Master degree from Hochschule für Bildende Künste, Hamburg, class of Jeanne Faust (2012). He is a member of ULUS (Association of Fine Artists of Serbia) since 2018. His work have been shown internationally such as at Reims Scenes d'Europe at La Comedie de Reims, France; CSW/CoCA, Torun, Poland; G12HUB, Belgrade, Serbia; solo productions at Kampnagel, Hamburg, Germany; Les Halles, Brussels, Belgium; Zeitraumexit, Mannheim, Germany; Kaai studio, Brussels, Belgium; CIRCA art actuel, Montreal, Canada; LADA, London, UK; YFV, Seattle (WA), The Tank, NYC, USA; 57th October Salon, Belgrade, Podroom Gallery of Cultural Centre of Belgrade, Center for Cultural Decontamination, Serbia; Croatian Radio 3, Zagreb etc. Branko Milisković was performing and exhibiting in Venice, Turin, Alba (Italy), Hamburg, Berlin, Gießen, Baden-Baden (Germany), Brussels (Belgium), Paris, Marseille, Reims (France), Krems, Graz (Austria), Belgrade, Subotica (Serbia), Sofia (Bulgaria), Tel Aviv (Israel), Moscow (Russia), Piotrkow Trybunalski, Torun, Lublin (Poland), Winterthur, Geneva (Switzerland), Turku, Helsinki (Finland), Trondheim (Norway), The Hague, Amsterdam, Rotterdam, Utrecht, Eindhoven, Haarlem, Arnhem, Den Bosch, Roermond (The Netherlands), Aberdeen, London (UK), Montreal, Edmonton (Canada) and New York, Chicago, Seattle (USA).</p>
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18. Aki Sasamoto

<p>Video still</p>	 <p>The image shows a person sitting on a large, dark green, rectangular object in a gallery space. The room has white walls and a dark floor. Several blue rectangular panels are mounted on the walls, and the lighting is dramatic, highlighting the person and the object.</p>
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Work info	<p>Aki Sasamoto <i>Yield Point</i> 2017 Digital video 21'44"</p>
Work intro	<p style="text-align: center;">Yield Point (2017)</p> <p>How elastic are you?</p> <p>When I am stretched, my body fails first. Perhaps my thought process fails beforehand but I am dysfunctional to register that. Crazy life events in a row would make me collapse, only to realize I had already started to collapse some time before the event of the shut down. Backtracking to uncover an exact tipping point, I collect multiple hypothetical scenarios, often with exaggerated tragic glimpses. This is how a single collapse generates many wounds.</p> <p>I have empathetic bond with the droopy elastic band of a worn underwear. Sometimes I feel just like it. I wish to learn from the broken and elongate the healthy life of the material the next time. I swear to each object I greet (a new underwear, a new notebook, a new partner, etc). But the chicken race to approach a threshold multiplies my wounds anyhow. i am now an expert in the stretch.</p> <p>Measuring is the first thing to be learned in a Physics lab. Every event produces a graph or multiple graphs. I love the task of making graphs with manually measured displacements. My graphs are never perfect but I enjoy bending eyes with anticipation for an expected result. You know, cheating happens past the yield point before the break. (excerpt from the press release at The Kitchen)</p> <p>[Photo: Jason Mandella (installation stills), Paula Court (all performance stills). Courtesy of The Kitchen]</p> <p><i>Yield Point</i> (2016) is initially commissioned and produced by The Kitchen.</p> <p>- Appearance - April 6 - May 13, 2017 <i>Yield Point</i> The Kitchen, New York City *Solo performances on April 13, 15, 27, 29 Performances with Matt Bauder on April 20, 22 Performances with AlSarah on May 4, 6</p> <p>October 6 - 15, 2017 <i>Sequences VIII: real time art festival: Elastic Hours</i> Reykjavik Art Museum – Hafnarhús, Reykjavik, Iceland Performance on October 9</p> <p>January 21 - May 6, 2018 <i>Travelers: Stepping into the Unknown</i> The National Museum of Art, Osaka</p>

Artist intro	<p>Aki Sasamoto is a New York-based, Japanese artist, who works in performance, sculpture, dance, and whatever more medium that takes to get her ideas across. Her works have been shown both in performing art and visual art venues in New York and abroad. Besides her own works, she has collaborated with musicians, choreographers, scientists and scholars, and she plays multiple roles of dancer, sculptor, or director.</p> <p>Sasamoto's performance/installation works revolve around gestures on nothing and everything. Her installations are careful arrangements of sculpturally altered found objects, and the decisive gestures in her improvisational performances create feedback, responding to sound, objects, and moving bodies. The constructed stories seem personal at first, yet oddly open to variant degrees of access, relation, and reflection.</p>
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19. Sin Wai Kin

Video still	
Work info	<p>Sin Wai Kin <i>Today's Top Stories</i> 2020 Single-channel video 6'3"</p>

Work intro	<p>Turner Prize Nominee Sin Wai Kin's <i>Today's Top Stories</i> (2020), commissioned by TANK Shanghai, plays on a retro television alongside Sin's face wipe imprinted with the makeup of The Storyteller, the character featured in the film. The Storyteller is Sin's first masculine persona. Adopting the role of a news anchor who recites philosophical propositions that are contradictory but equally true, The Storyteller in <i>Today's Top Stories</i> is granted the authority to disseminate narratives, examining the idea that reality can often be indistinguishable from illusion.</p>
Artist intro	<p>Sin Wai Kin (fka Victoria Sin) (b. 1991, Toronto) is an artist using speculative fiction within performance, moving image, writing, and print to interrupt normative processes of desire, identification, and objectification. Sin uses drag as a practice of purposeful embodiment questioning the reification and ascription of ideal images within technologies of representation and systems of looking. Drawing from close personal encounters of looking and wanting, their work presents heavily constructed fantasy narratives on the often unsettling experience of the physical within the social body.</p> <p>Sin is nominated for the Turner Prize 2022 and they will be presenting a solo exhibition at Fondazione Memmo, Rome, in 2023. Sin's performances and works have been shown at international institutions including Centre d'Art Contemporain Genève, Geneva (2023); Tai Kwun Contemporary, Hong Kong (2022); Para Site, Hong Kong (2022); Channel, Somerset House, London (2022); ICA, Los Angeles (2022); The Guggenheim, New York (2022); The British Museum, London (2022); Shedhalle, Zurich (2021); "British Art Show 9" (2021); ICA, London (2020); Tank Museum, Shanghai (2020); MOCA, Toronto (2019); "MOMENTA biennale de l'image", Montreal (2019); Hayward Gallery, London (2019); "Meetings on Art" in "The 58th Venice Biennale" (2019); Whitechapel Gallery, London (2019); "Do Disturb Festival" in Palais de Tokyo, Paris (2019); Serpentine Galleries, London (2019); Taipei Contemporary Art Center, Taipei (2018) and Tate Modern, London (2017). Sin currently lives and works in London.</p>

20. Kawita Vatanajyankur

Installation
view



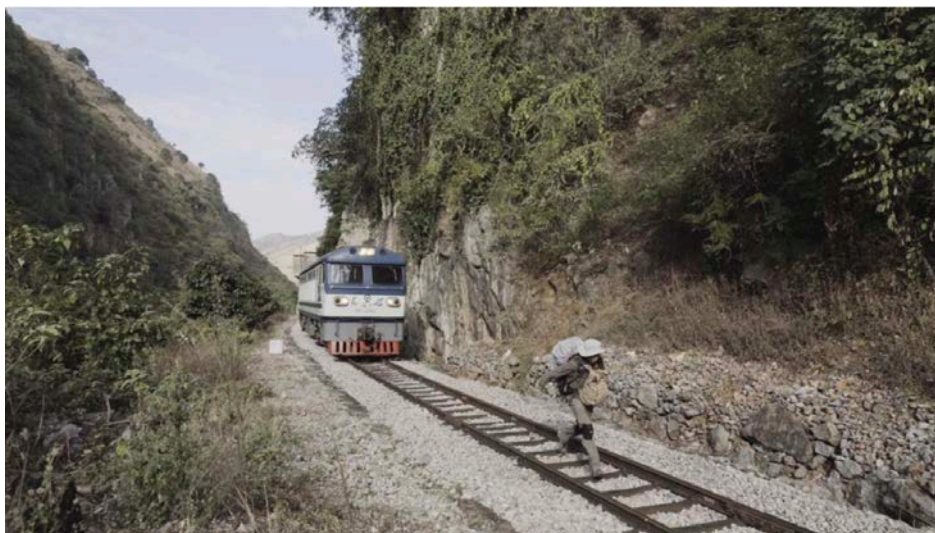
Work info

Kawita Vatanajyankur
Mental Machine: Labour in the Self Economy
2022
Performance, two-channel video, photography, text

<p>Work intro</p>	<p><i>Mental Machine: Labour in the Self Economy, 2022</i>, is a live performance by Kawita Vatanajyankur made in collaboration with Pat Pataranutaporn from Fluid Interface at MIT Media Lab. Commissioned by AGWA and SLF ICAA, <i>Mental Machine</i> explores the concept of labour in our current era of accelerated technological enhancement.</p> <p>As the suffering subject of her own performances, Vatanajyankur creates situations that require her to endure prolonged physical and emotional hardship. The extremity of these performances are oriented as a critical response to the exploitation of workers, the problems associated with hyperconsumerism, and the porous relations between humans and machines.</p> <p>In <i>Mental Machine</i>, Vatanajyankur becomes a human-machine hybrid as she embodies two cybernetic alter egos – each uniquely programmed with different beliefs and mindsets. Pataranutaporn created these cybernetic selves through the poetic use of deep learning algorithms (deepfakes) that were developed from the artist's personal data. In doing so, Vatanajyankur's mind and body are guided or manipulated by her cybernetic selves to thread a massive graph-like textile pattern across the floor of the Gallery.</p> <p>Like a spool used in textile manufacture, in this durational performance Vatanajyankur enfolds her entire body with a roll of red yarn which she laboriously manoeuvres using her head, teeth, neck, arms and legs. Throughout the performance, Vatanajyankur encounters a multitude of options that influence her labour, and ultimately shape her decision to repetitiously thread this ever-growing textile, or to unravel the threads and undo her labour.</p> <p>The performance is a response to rapid developments in the field of artificial intelligence (AI) and machine learning, which are training machines to think, talk and work like humans. By then positioning herself as a 'mental machine', Vatanajyankur asks many interconnected questions that shape our shared futures: as we teach machines to become human are we recreating ourselves to become more like a machine?; if AI algorithms can influence human behaviour by exploiting human biases and manipulating our emotions then are we truly free to choose?; is it possible to break the cycle of unconscious self-objectification and dehumanisation that is driving society?</p> <p>A CONVERSATION BETWEEN THE CYBERNETIC SELVES AI Deepfakes</p> <p>In '<i>Mental Machine: Labor in the Self Economy</i>', Vatanajyankur's live performance puts her body and mind within the state(s) where she is repeatedly being guided and manipulated by the expressive opinions and dialogues conversed between her two different cybernetic alter egos instructed with different beliefs and mindsets through the poetic use of deep learning algorithm (deepfakes) trained on the artist's personal data. In the work, Vatanajyankur transforms herself into a yarn spool, enfolding her whole body with an extensive red roll of yarn while she is threading a graph-like textile pattern. Similar to a psychological 'human puppet show', her decisions in actions are trapped, baffled and caught between the arguments and guidance that mentally rheostat her body movements. Through such internal influences, her mind is tangled in between the division of performative options and choices; to continue the never-ending and ever-growing essential creation of production or to untangle the interwoven threads in order to eventually break free from being dehumanized within the repetitive performative process. By unveiling the entwined threads, shall she end the cycle of eternal manipulative illusion(s) controlled and defined by the unseeable puppet masters? This mental experiment philosophically illustrates Vatanajyankur's journey towards the true essence of humanization through the unfinished human-machine dialogue that unravels and explores the mysterious meaning(s) of the word 'freedom'.</p>
<p>Artist intro</p>	<p>Vatanajyankur has achieved significant recognition since graduating from RMIT University (BA, Fine Art) in 2011. In 2015 she was a Finalist in the Jaguar Asia Pacific Tech Art Prize and curated into the prestigious Thailand Eye exhibition at Saatchi Gallery, London. In 2017, her work has been curated into 'Islands in the Stream' exhibition in Venice, Italy alongside the 57th Venice Biennale, Asia Triennale of Performing Arts at the Melbourne Arts Centre, as well as 'Negotiating the Future', The Asian Art Biennial Taiwan. In 2018, She showed her works as part of the Bangkok Art Biennale. In 2019, Vatanajyankur has held her largest museum show to date at Albright Knox Art Gallery in New York, USA. In 2021, Vatanajyankur is showing her works as part of 'Collecting Entanglements and Embodied Histories' at Maiiam Museum of Contemporary Art in Chiang Mai, Thailand and Hamburger Bahnhof in Berlin, Germany. In 2022, Vatanajyankur joined The Bangkok Art Biennale for the second time and exhibited her work as part of 'Fun Feminism' at Kunstmuseum Basel, Basel, Switzerland and 'The Uncanny World' at the Museum of Contemporary Art Busan, Busan, Korea.</p> <p>Vatanajyankur has exhibited widely across Australia, as well as Asia, USA and Europe. Vatanajyankur's work is held at the National Collection of Thailand and in Museum collections including Singapore Art Museum, Dunedin Public Art Gallery (Dunedin Art Museum), Maiiam Contemporary Art Museum, MOCA Museum of Contemporary Art (Bangkok), as well as university collections and private collections in Australia, New Zealand, Asia, Europe and America. She is currently represented by Nova Contemporary, Bangkok and Antidote Organisation, Australia.</p>

21. 程新皓 Cheng Xinhao

Video still



Work info

Cheng Xinhao
To the Ocean
2019
Single-Channel Video (color, sound)
49'56"


Work intro

Starting on 1 December 2019, Cheng Xinhao set off from Kunming to walk along the Yunnan-Vietnam Railway towards the ocean at the other end of the railway, walking 446 kilometres in 19 days to the border between China and Vietnam. Every kilometre he picked up a ballast stone to carry on his back and took a video. In doing so, he encounters the time, the objects and the earth connected to the railway.

Artist intro

Cheng Xinhao (b.1985 in Yunnan Province, China) currently lives and works in Kunming, China. He received his Ph.D in Chemistry from Peking University in 2013. Cheng's works are usually based on long-term field studies, centering around his hometown in Yunnan Province. With videos, installations, photographs and words, he personally investigates the polyphonic relationships between logic, discussions, knowledge, and the part that nature, society, and history play within them. His long-term projects include *Strange Terrains* (2013-, about the ethnic group Mang in the borderlands of Vietnam and China), *To the Ocean* (2018-, about the Yunnan-Vietnam Railway), and *Tales about the South of Clouds* (2021-, about the oral literary tradition in Yunnan).

22. 何利平 He Liping

<p>Installation view</p>	
<p>Work info</p>	<p>He Liping <i>Whoever Buys My Work Goes To Heaven</i> 2013 Mixed media</p>
<p>Work intro</p>	<p>After Party A purchases this work from Party B, B will pray for A once a day for the next 30 years and courier a greeting card with blessings to A every day. The work by B is the prayer service and the greeting cards sent during these 30 years. Through this work the artist wants to establish a frequent and lasting connection with a person. After thirty long years of writing, it will bear a message and memory of our time.</p>
<p>Artist intro</p>	<p>He Liping was born in Sichuan in 1983 and graduated from the Department of Sculpture at the Academy of Fine Arts, Sichuan Conservatory of Music in 2007. He graduated from Southwest Jiaotong University in 2015 with a master's degree and now lives and works in Chengdu. Since 2003, he mainly works with live art, video and installation. His works are closely related to daily life, and he excels at presenting the zeitgeist by capturing neglected objects and emotions in daily life. His works have been acquired by a number of institutions and he has held multiple solo and group exhibitions at A4 Art Museum, Xie Zilong Image Art Museum and Organhaus Art Space, Chongqing, etc.</p>

23. Eisa Jocson

<p>Image</p>	
<p>Work info</p>	<p>Eisa Jocson <i>Corponomy Archive</i> 2019</p> <p>Documentation of training videos & research from the Artist's archives</p>
<p>Work intro</p>	<p>The term 'Corponomy' is one that Jocson uses to describe the body as it adapts to different economic situations, as well as the dynamic relationship between marginalised communities and mass culture. Comprising an intertextual installation of dance sequences, training videos, and research archives, Jocson inhabits a wide repertoire of genres attributed to Philippine migrant workers operating in the entertainment and service industries across the world. By conditioning her body to fit into these diverse roles, Jocson is able to re-route the original functions of these dances, contemplating the representational possibilities of migrant Filipino bodies, and bringing such contemplations to the public sphere.</p>

Artist intro	<p>Eisa Jocson b. 1986, Philippines Lives and works in Philippines</p> <p>Eisa Jocson is a contemporary choreographer and visual artist based in Manila. Jocson focuses on the body in dance to investigate its representation through the prisms of gender and identity, as well as the service and entertainment industries. Her work often emphasizes particular aspects of body politics, such as labor, social mobility, or the dynamics of seduction, refracted through the socioeconomic context of the Philippines. She studies how the body moves and what conditions make it move – be it social mobility or movement out of Philippines through migrant work. She has taken part in numerous performing arts festivals around the world, including the Zürcher Theater Spektakel, Zürich (2012, 2013, 2015, 2017); Tanz im August, Berlin (2013, 2015); the Asia Triennial of Performing Arts (2017); and Dance Platform Germany 2018. In 2014 she held a solo exhibition, Philippine Macho Academy, at the Jorge B. Vargas Museum and Filipiniana Research Center, University of the Philippines, Manila. She has participated in international exhibitions including RAM HIGHLIGHT 2018: Is It My Body? at Rockbund Art Museum, Shanghai (2018); Leaving the Echo Chamber, Sharjah Biennial 14 (2019); and My Body Holds Its Shape at Tai Kwun Contemporary, Hong Kong (2020). A recipient of the 2018 Cultural Centre of the Philippines 13 Artists Award, she won the Hugo Boss Asia Art Award 2019 and received the 2020 SeMa-HANA Award at the Seoul MediaCity Biennale.</p>
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24. Mari Katayama

Video still	
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<p>Work info</p>	<p>Mari Katayama <i>Just One of Those Things</i> 2021 Video for <i>High Heel Project</i></p>
<p>Work intro</p>	<p>—I don't want high heels to be something special, but simply a choice, important only to you.</p> <p>The "High Heels Project" started in 2011 as a project in which Mari Katayama, an artist who lives with an artificial leg, created artificial legs that allow her to wear high heels, walk the streets, and perform on stage. Ten years have passed since the start of the project, and the second phase of the project, which will start in earnest in 2022, will move into the next phase, connecting with various other people and moving toward the "freedom to embrace ideals" for all people. When Katayama was a singer at a jazz bar during her college days, one day a customer made a remark to her, "A woman who doesn't wear high heels is not a woman. In the course of the first project, which began out of frustration, Katayama was confronted with the current state of social welfare in Japan, where there are very few options provided by "public assistance. Wearing high heels with artificial legs is connected to the issue of people's "freedom of choice.</p> <p>Back in 2011, the goal was to get to the point where people could wear high heels by adjusting ready-made parts and shoes and stand on the stage by themselves. In this second project, while developing parts and shoes, the artist had the opportunity to question the freedom of choice, welfare, and the possibility of the body itself, which should be given to all people, through research with experts involved in the project, people with similar disabilities, and researchers related to disabilities and the body.</p>

Artist intro	<p>Mari Katayama was born 1987 in Saitama, Japan. Graduated with a Master's degree from the Department of Intermedia Art at Tokyo University of the Arts in 2012. As a means of connecting herself with the world and society, Katayama uses a camera, needle and thread, and her own prosthetic legs to create works. Physical experience is the most important thing for her, and she uses various techniques to express her body and relationship with others, both keep changing through these experiences. Her interest lies in the (physical) forms and lives of people who try to survive while being transformed by the city, society, and systems. In her works, she photographs herself among intricately arranged hand-sewn objects and sculptures. In addition to her creative art, she also leads the "High Heels Project" with a motto of "freedom of choice," and has worked as fashion model, singer and keynote speaker, wearing custom-made high heels for her prostheses.</p> <p>Her major exhibitions include, "home again" (Maison Européenne de la Photographie, Paris, 2021), "58th Venice Biennale 2019" (Giardini and Arsenale, Venice), "broken heart" (White Rainbow, London, 2019), "Photographs of Innocence and of Experience - Contemporary Japanese Photography Vol.14" (Tokyo Photographic Art Museum, Tokyo, 2017), "Roppongi Crossing - My Body, Your Voice" (Mori Art Museum, Tokyo, 2016), "Aichi Triennale 2013" (Nayabashi, Aichi), etc. Public collections include, Tate Modern (London), Collection Antoine de Galbert (Paris), Mori Art Museum (Tokyo) and Tokyo Photographic Art Museum (Tokyo). She received Higashikawa Award for The New Photographer category in 2019 and Kimura Ihei Award in 2020. Her major publications include "GIFT" (United Vagabonds, 2019).</p>
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