



ACAF

Asia Contemporary Art Week

Year-Round Programs, 2015

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Walid Raad, *Hostage: The Bachar tapes* (English version), 2001, Video (color, sound), 16:17 min. The Museum of Modern Art, New York, Gift of the Jerome Foundation in honor of its founder, Jerome Hill

Year Round Program ACAW 2015 | Venice, New York and Seattle

In 2015, we responded to a collective desire for ACAW to expand its network by curating diverse programs throughout the year. This initiative included collaborations with international partners and highlighted Asia's burgeoning art scenes in New York, Seattle, and Venice.

A notable event in Venice was the full-day **FIELD MEETING** forum entitled: *An Afterthought* held during the Venice Biennale. In Seattle, we presented **THINKING CURRENTS**, an exhibition featuring leading Asia-based contemporary artists' video and film works sponsored by Paul Allen of Microsoft. This exhibition reflected Seattle's geo-economic position as a significant hub for transnational connectivity in the Pacific Northwest and various regions of the Global South. Additionally, ACAW organized a signature performance exhibition by Lee Mongwei at The Metropolitan Museum of Art and presented the third iteration of the **FIELD MEETING** art forum—a two-day event of lecture performances and performances entitled *Thinking Performance*—at The Metropolitan Museum of Art and Hunter College Art Galleries in the fall. Our ACAW Consortium Partners across New York museums and galleries, integral to our success, played a crucial role in introducing diverse Asian artists to New York's art scene through these collaborative public programs.

This Booklet attempts to archive the numerous programs in various interconnected sections according to the dates presented. Please carefully review the ACAW Full Program Overview text and Schedule at A Glance section, indicating the programs unfolding across the four seasons of 2015.

Leeza Ahmady

Director and Curator
Asia Contemporary Art Week

ACAW 2015 Asia Contemporary Art Consortium (ACAC) Members:

Asia Contemporary Art Consortium (ACAC) is a group of visionary individuals from leading galleries and museums, coming together with a mission to heightening awareness and visibility of contemporary art practices from Asia within the United States, Asia, and beyond through their support and collaboration with Asia Contemporary Art Week (ACAW) platform.

Leeza Ahmady, ACAW Director (Independent Curator)
Ian Alteveer, Metropolitan Museum of Art
Arani & Shumita Bose, +91 Foundation
Roberto Ceresia, Aike-Dellarco Gallery (Shanghai)
Beth Citron, Rubin Museum of Art
Jane DeBevoise, Asia Art Archive in America
Agnes Hsu, China Institute
Chi-Wen Huang, Chi-Wen Gallery (Taipei)
Hitomi Iwasaki, Queens Museum
Rasika Kajaria, Exhibit320 (New Delhi)
Jeff Lee, Ryan Lee Gallery
Jay Levenson, The Museum of Modern Art
David Libertson, Ronin Gallery
Jane Lombard, Lombard Freid
Edouard Malingue, Edouard Malingue Gallery (Hong Kong)
Christophe Mao, Chambers Fine Art
Alexandra Munroe & Christina Yang, Solomon R. Guggenheim Museum
Tyler Rollins, Tyler Rollins Fine Art
Jung Lee Sanders, Art Projects International
Jack Shainman, Jack Shainman Gallery
Atif Sheikh & Aisha Khan, Twelve Gates Arts
Sundaram Tagore, Sundaram Tagore Gallery
Miwako Tezuka, Japan Society
Jade Yesim Turanli, Pi Artworks (Istanbul & London)
Fu Xiaodong, Space Station (Beijing)
Craig Yee & Britta Erickson, Ink Studio (Beijing)
Michelle Yun, Asia Society and Museum
Moiz Zilberman, Galeri Zilberman (Istanbul)

FRI MAY 8

ACAW Signature Forum

p. 8 **FIELD MEETING TAKE 2:**
Venice Biennale
 1-5pm Navy Officer's
 Club Arsenal

SAT AUG 1

ACAW Signature Exhibition

p. 16 **THINKING CURRENTS**
Seattle Art Fair
 3:30-5pm Keynote Discussion

SUN OCT 25

Prelude to ACAW 2015

p. 74 **Twelve Gates Arts** Philadelphi
 5pm Festival
 Perform(art)ive

WED OCT 28

ACAW 2015 Opening Celebration

p. 76 **Total Arts at Courtyard**
 7:30-9:30pm ACAW 2015
 Kickoff Event

p. 78 **Aicon Gallery**

6-8pm Opening Reception
Out of Place: Recent Works by
Salman Toor

p. 80 **Art Projects International**

6-8pm Reception with Artists
Deceptively Simple: Pouran Jinchi, Il
Lee, Richard Tsao

THU OCT 29

p. 82 **MoMA | Museum of Modern Art**

Exhibition Viewing &
 Lecture Performance
Walid Raad

p. 84 **Jane Lombard Gallery**

Exhibition Viewing
Squeak Carnwath

p. 86 **Chambers Fine Art**

6-8pm Opening Reception
GAMA: Idylls of the Kings

p. 88 **Tyler Rollins Fine Art**

6-8pm Opening Reception
Sopheap Pich

p. 90 **Shirin Gallery**

6-8pm Opening Reception
Bits and Pieces: Shaqayeq Arabi and
Fereydoun Ave

p. 92 **Doosan Gallery**

4-8pm Open Studio
 6-8pm Closing Reception
Na Kim Solo Exhibition

p. 94 **Ryan Lee Gallery**

6-8pm Opening Reception
Kakyong Lee Sandy Skoglund & Alexander
Ugay: Earth & Shape

p. 96 **Sundaram Tagore Gallery**

6-8pm Opening Reception
REV | ACTION: Contemporary Art from
Southeast Asia

FRI OCT 30

ACAW Signature Exhibition

p. 120 **Sonic Blossom**
 10am-9pm Public Opening
The Metropolitan Museum of Art

p. 98 **Asia Society**

8-9:30pm Performance
Grace Nono and Ensemble

p. 100 **Owen James Gallery**

6-8pm Opening Reception
Dex Fernandez

p. 102 **Japan Society**

11:30am-1pm Art Talk and
 Bento Lunch

FRI OCT 31

ACAW Signature Forum

p. 136 **FIELD MEETING TAKE 3**
 Day 1 | 10am-6pm
The Metropolitan Museum of Art

SUN NOV 1

ACAW Signature Forum

p. 137 **FIELD MEETING TAKE 3**
 Day 2 | 10am-5pm
Hunter College Art Galleries

MON NOV 2

ACAW Signature Forum

p. 137 **FIELD MEETING TAKE 3**
 6:30-8:30pm Panel Discussion
Performa Hub

TUE NOV 3

ACAW Signature Program

p. 104 **Artnet + Honolulu Biennial +**
ACAW
 6-8:30pm Panel & Reception
From the Pineapple to the Big Apple:
Maikai Tubbs in Conversation with
Christiane Paul

THU NOV 5

p. 106 **Ronin Gallery**

6-8pm Opening Reception
Against Gravity: Cyoko Tamai

ACAW Signature Program

p. 108 **ACAW at 599 West**
 6-8pm Screening / Conversation
An Evening with Jawshing Arthur Liou

FRI NOV 6

ACAW Signature Program

p. 110 **Rubin Museum of Art**
 7:30-8:30pm Artists on Art: Beth Citron
 + Amanullah Mojadidi
 9:30-10:30pm In Conversation: Gary
 Indiana + Tracey Emin

ACAW Signature Program

p. 112 **SCREEN + ACAW at SVA-CP Projects**
Space
 7pm Live Performance
 8pm Conversation
I'm Making a Boy Band (IMMABB): Bora Kim,
Karin Kuroda, Samantha Y. Shao and EXP

SAT NOV 7

ACAW Signature Program

p. 114 **Brooklyn Museum in Collaboration**
with Ink Studio
 7-9:30pm Performance & Artist Talk
 Wang Dongling

p. 116 **Bliss on Bliss Art Projects**

1-5pm Opening Reception
Promdi Archipelago, Storm Children

SUN NOV 8

p. 118 **Queens Museum**

4-5pm Performance & Artist Talk
 Casey Tang

p. 119 **456 Gallery (SCREEN + ACAW)**

6pm / 7pm Artist Talk & Conversation
Song Ta - So, You're a Big Deal?

FIELD MEETING

An Afterthought in Venice (May 8, 2015)

**FIELD Take 2:
MEETING**
An Afterthought in Venice

Asia Contemporary Art Week
Signature Program
Hosted by My Art Guides at Arsenale
Navy Officer's Club, Venice, Italy

Curated by Leeza Ahmady and Ambika Trasi
An energizing & intimate afternoon with performances,
talks, and discussions by a roster of renowned artists,
curators, and art professionals.

FIELD MEETING Take 2: An Afterthought in Venice:

Asia Contemporary Art Week's **FIELD MEETING** serves as a dynamic, performative platform where the creative process takes center stage, fostering intimate, first-hand encounters between artists, curators, and audiences. The energizing afternoon of *FIELD MEETING Take 2: An Afterthought in Venice*, held within the welcoming, historic setting of the Arsenale Navy Officer's Club on May 8, 2015, exemplifies this spirit of exchange. It featured a rich program of live performances, talks, and discussions that blurred the lines between presentation and dialogue, inviting participants into a shared space of reflection and discovery. Sparked by the success and momentum of its inaugural iteration in New York in 2014, **FIELD MEETING** has grown into an ongoing curatorial initiative that emphasizes process over product, collaboration over competition, and conceptual exploration over finished outcomes. This format challenges conventional models of exhibition-making by highlighting the intangible, fluid, and often unseen elements of creative practice.

At its core, **FIELD MEETING** reimagines the art forum as a site of generative thought, where the boundaries between creator and audience dissolve, cultivating a community of mutual inspiration. It champions the unfinished, the emergent, and the collaborative, foregrounding the intellectual labor and evolving dialogues that shape contemporary art across diverse contexts.

Presented Artists and Arts Professionals:

Alexis Destoop (Sydney & Brussels)
Barbara London (New York)
Beatrice Glow (New York)
Burçak Bingöl (Istanbul)
Craig Yee (Beijing & Seattle)
Georgia Kotretsos (Athens)
Haig Aivazian (Beirut)
Heri Dono (Yogyakarta & Berlin)
MAP Office- Laurent Gutierrez & Valérie Portefaix (Hong Kong)
Naeem Mohaiemen (New York)
Reena Saini Kallat (Mumbai)
Xin Wang (New York)
Zheng Chongbin (San Francisco)



FIELD MEETING Take 2: *An Afterthought* in Navy Officer's Club, Arsenale, Castello, Venice



FIELD MEETING Take 2: *An Afterthought* in Navy Officer's Club, Arsenale, Castello, Venice

THINKING CURRENTS

July 30 - August 2, 2015

THINKING CURRENTS

Asia Contemporary Art Week
Signature Exhibition
Hosted by Inaugural Seattle Art Fair

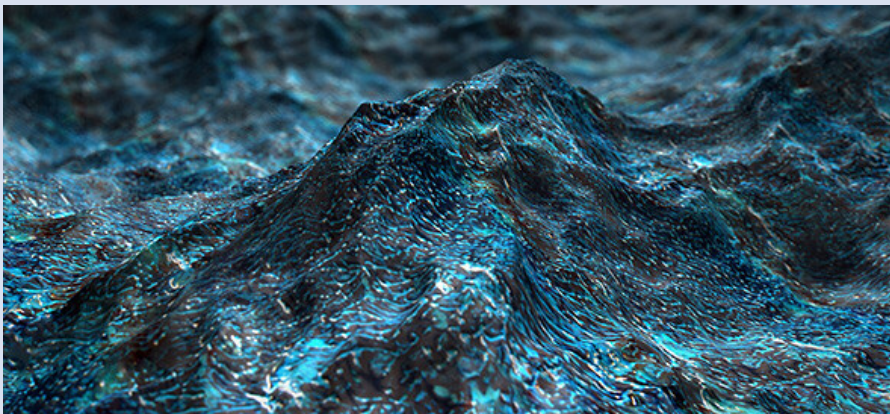
Curated by Leeza Ahmady

A groundbreaking exhibition of video, film, & sound by 30 artists based in The Pacific Northwest of the US, The Pacific Rim, and other regions of the global south.

THINKING CURRENTS at The Inaugural Seattle Art Fair foregrounds the immediacy of experimentation with moving image, particularly video and film, by some of today's most compelling contemporary artists, whose practices also variously relate-to and problematize the cultural, political, and geographical parameters of The Pacific Rim.

The exhibition activates Seattle's geo-economic position in the Pacific Northwest, United States as a significant new arena for transnational connectivity with creative communities based around the rim of the Pacific Ocean, and other regions of the Global South. **THINKING CURRENTS** consciously underscores individual art practices while examining common denominators, collective manifestations, themes, and occurrences to stage the intensity of the wide range of interlacing inquires launched by artists in recent years. Beyond broad exploration of aesthetics and formal representations, works considering bodies of water, migration, environmental conditions, identity, nation-building, conflict, technology and stagnation within the various liquid and land territories of East and Southeast Asia are especially explored.

THINKING CURRENTS refrains from engaging in overarching statements in an effort to yield fresh and nuanced contextual stratum. It raises numerous questions in search of unexpected connections, undercurrents and reflections to facilitate visibility for a great knowledge base of historical and contemporary insight. Ultimately, through critical inquiry into the making and thinking about art within the specificities of The Pacific Rim, which includes three of the world's major continents: Asia, Australia & America (North and South), **THINKING CURRENTS** seeks to contribute to a rethinking of global contemporaneity.



Jawshing Arthur Liou, *Crossing*, 2009, single-channel video, color, sound, 5 min, courtesy of Chi-Wen Gallery

THINKING CURRENTS Presented Artists, Organizers, & Institutional Support

Commissioned by: **Paul Allen**, Seattle Art Fair founder and co-founder of Microsoft
Curated by: **Leeza Ahmady** with **Ambika Trasi** ACAW Manager + Curatorial Assistant
Produced by: **Art Market Productions** Installation design by: **Bauer Audio Inc.**

Presented Artists Supported by: Aike-Dellarco Gallery | Asia Art + Chi-Wen Gallery | Edouard Malingue Gallery | FuturePerfect | Hanart TZ Gallery | Lisson Gallery | MABSOCIETY | Mizuma Art Gallery | Osage Gallery | SA SA BASSAC | Tina Keng Gallery (TKG +) | Transfer Gallery | Tyler Rollins Fine Art.

Alexander Ugay (Almaty)
Alexis Destoop (Sydney & Brussels)
Araya Rasdjarmrearnsook (Chiang Mai)
Burçak Bingöl (Istanbul)
Charles Lim (Singapore)
Charwei Tsai (Ho Chi Minh City, Paris & Taipei)
Ho Tzu-Nyen (Singapore)
Jamie Zigelbaum (New York)
Jawshing Arthur Liou (Indiana)
Jun Nguyen-Hatsushiba (Ho Chi Minh City)
Kato Sawako (Tokyo)
Khvay Samnang (Phnom Penh)
Lee Kit (Hong Kong & Taipei)
MAP Office– Laurent Guttierrez & Valerie Portefaix (Hong Kong)
Monira Al Qadiri (Kuwait City & Tokyo)
Patrick Todd (New York)
Patty Chang (Boston)
Paul Allen (Seattle)
Polit-Sheer-Form Office– Hong Hao, Xiao Yu, Song Dong, Liu Jianhua, Leng Lin (Beijing)
Qui Shiming (Beijing)
Sun Xun (Beijing)
Tiffany Chung (Ho Chi Minh City)
Tintin Wulia (Brisbane & Jakarta)
Tracey Moffatt (New York & Brisbane)
Wael Shawky (Alexandria)

THINKING CURRENTS Full Listing of Artworks

July 30 - August 2, 2015

3:30-5:00pm Keynote Discussion

THINKING CURRENTS: *Liquid Territories & the Flux of Myths, Dreams and Reality*

THINKING CURRENTS Curator and Asia Contemporary Art Week Director **Leeza Ahmady** in conversation with Hong Kong-based artists and architects **Map Office: Laurent Gutierrez** and **Valérie Portefaix**.

A keynote discussion on the role of the Pacific Ocean, historically and today; mapping a set of interlacing inquiries by contemporary artists around pressing environmental and geo-economical concerns within and around the Pacific Rim territories (Cambodia, Vietnam, Taiwan, China, Japan, Korea, Thailand, Indonesia, Philippines, Australia etc.) in connection to the Pacific Northwest and the world at large.



THINKING CURRENTS: *Liquid Territories & the Flux of Myths, Dreams and Reality*, Keynote Discussion

Burçak BINGÖL (Istanbul)

Self-conscious, 2015, single-channel video, color, sound, 43”.

With her subtle yet destructive act, the artist interrogates notions of belonging, culture, history, and tradition, also read as homage to ceramics— a treasured Asian-continental artistic practice and symbol of wealth, widely spread through Western imperialism.

Burçak Bingöl's works reflect her dense cultural heritage and her continued fascination with patterns. Her ambitious, labor-intensive ornamentation and ceramic works both question and expand the Western canon, inviting viewers to reconsider divides between art vs. craft and high vs. low. She creates organic, psychological landscapes hovering between abstraction and representation, seduction and repulsion, mysticism and consumption, that both embrace and disregard Eastern and Western traditions. She has solo projects at Art Basel Hong Kong and Volta, New York including participation in numerous group exhibitions and her works are in private and public collections in the US, Europe and the Middle East.



Burçak Bingöl, *Self Conscious*, 2015, video-still

Patty Chang (Boston)

Invocation for a Wandering Lake Part 1, 2014, single-channel video, color, sound, 12'47".

Using water as a medium of politics and poetics, the artist gently bathes the corpse of a beached sperm whale, and an abandoned ship, in an act of ablution and mourning; a meditation on the detrimental environmental effects and traumatic legacies of colonialism, capitalism, and globalization. Filmed on location at Wandering Lake Xinjiang, China, sea coast of Newfoundland, Canada, Aral Sea Muynak, Uzbekistan.

Patty Chang explores narrative, empathy, the unknown and the document in her performances recorded as short films. She often plays a central role in her work, which is notorious for testing the acceptable boundaries of taste and endurance. She has been widely exhibited through group and solo shows in major international cities. She is a 2014 recipient of the Guggenheim Fellowship and recently exhibited her video installation, *Flotsam Jetsam* (2007), a collaboration with David Kelley, at the Museum of Modern Art in New York. She has also appeared in group shows and performances at Hammer Museum, Los Angeles, the International Center of Photography, New York, and the Solomon R. Guggenheim Museum, New York.



Patty Chang, *Invocation of a Wandering Lake*, 2014. video still.

Tiffany Chung (Ho Chi Minh City)

The great simplicity thousands of years before and after, 2012, split-screen video, color, sound, 9 min.

Two post-apocalyptic scenes imagine an allegorical fantasy, where languages (Japanese and English) are mutated and Western Enlightenment's faith in progress, science and rational thought has come to an end. Inspired by theories on nomadism and science fiction, **Chung's** vision is hopeful. Like Noah's Ark, destruction leads to creation and the possibility of a better future.

Tiffany Chung is one of Vietnam's most active artists, noted for her cartographic drawings, sculptures, and videos that explore spatial and sociopolitical transformations interwoven with lingering historical trauma. Her research on the decline of cities due to human destruction, deindustrialization, and demographic changes investigates the complexity of urban progress and population-aging. Blurring the distinction between art, anthropology and sociology, her recent works imagine the end of the human race and examine the aftermath of modernization. Her work is held in the public art collections of San Francisco Museum of Modern Art, Fukuoka Asian Art Museum, in Japan, Queensland Art Gallery, Brisbane, and the Sharjah Art Foundation. She is currently featured at the 2015 Venice Biennale, in the exhibition *All the World's Futures*.



Tiffany Chung, *Thousands of years 2*, 2012. split-screen video, color, sound.

Alexis Destoop (Sydney & Brussels)

Invocation, 2015, single-channel video, color, sound, 4'.

A cyclical animation that combines photographic footage from two vastly different regions: the Arctic Ocean and the South China Sea. Man-made machinery, invoking present-day idols, subtly emerge from an enchanted Turner-esque seascape of fleeting horizons. An investigation into the cartography of globalization— and the myths, realities, and dreams associated with our planet's primordial yet last frontier: the ocean.

Alexis Destoop forms an ongoing investigation into the workings of the image. His multilayered constructions in photography, installation and film examine the component elements of storytelling, the experience of time and the processes of identification and memory. Appropriating visual archetypes and genre conventions, his work questions, reconfigures and short-circuits the acquired meanings associated with them. His practice originates from photography and is influenced by his experience in the performing arts as well as his studies in philosophy. In recent years, landscape has become the primary subject matter of his work. Alexis' short films have been screened in group exhibitions and film festivals worldwide such as 18th Biennale of Sydney, Ghent International Film Festival, Musee des Beaux-Arts, Lille, and The Onion Cellar, Hanoi.



Alexis Destoop, *Invocation*, 2015, single-channel video, color, sound.

Jun Nguyen-Hatsushiba (Ho Chi Minh City)

Memorial Project Nha Trang, Vietnam: Towards the Complex—For the Courageous, the Curious, and the Cowards, 2001, single-channel video, color, sound, 13'. (upper)

A woeful, beautiful poem memorializing survival in post-war Vietnam conveyed through an underwater performance by local fishermen propelling cyclos (or cycle-rickshaws) across the rock-strewn and sandy ocean floor. After the war, countless citizens fled by sea; for many who remained, pedaling cyclos became their primary means of livelihood, yet these vehicles, now deemed old-fashioned, have become a burden on the country's image in its ongoing effort to modernize.

The Ground, the Root, and the Air: The Passing of the Bodhi Tree, 2004-2007, single-channel video, color, sound, 14'30". (lower)

Influenced by the international markets of neighboring countries, China and Thailand, the quiet Buddhist society of Laos struggles to maintain itself in the midst of the ever-flowing Mekong River. Ambition for individual success continues to surge while traditional values and heritage wane. The stadium, lanterns, river, and Bodhi Tree symbolize the anxieties and hopes of this rapidly evolving society.

Jun Nguyen-Hatsushiba's works are often generated from multiple landscapes of thought, combining unlikely, sometimes surprising points-of-view into existing local histories and conflicts. His works are seen as culminations of memorial projects. Having worked for almost 20 years as an artist, he has exhibited in numerous international triennials and biennales including Venice, Istanbul, Sydney, Shanghai, and Guangzhou. His works can be found in public collections at Solomon R. Guggenheim Museum, New York, Mori Art Museum, Tokyo, as well as many other museums, foundations, and private collections.



Jun Nguyen-Hatsushiba, *Towards the Complex—For the Courageous, the Curious, and the Cowards*, 2001. single-channel video, color, sound, 13'.



Jun Nguyen-Hatsushiba, *The Ground, the Root, and the Air: The Passing of the Bodhi Tree*, 2004-2007. single-channel video, color, sound, 14'30".

Ho Tzu-Nyen (Singapore)

The Cloud of Unknowing, 2011, single-channel video, color, sound, 28'.

Explores the aesthetic history and role of cloud imagery in art through eight compartmentalized vignettes, titled after a fourteenth century mystical treatise on faith, in which the cloud represents a simultaneous internal struggle and reconciliation with "the unknown" or the divine. Set in a deserted, low-income public housing block in Singapore, each subject encounters a sudden shift, transformation or illumination, which he or she must comprehend through sensory response and emotion, rather than logic and rational thought.

Ho Tzu Nyen works primarily in film, video, and performance, and more recently, environmental multimedia installations. He appropriates the structures of epic myths, invoking their grandeur while revealing them to be not merely stories, but discursive tools. He is particularly interested in exploring false accounts of histories that are invented by contemporary figures to serve their needs—a subject especially salient in the context of Singapore, where he lives and works. Ho represented Singapore at the 54th Venice Biennale (2011) and has participated in major international film festivals including the Cannes Film Festival, and Sundance Film Festival; He has been part of numerous solo and group exhibitions including Queensland Art Gallery, Brisbane; Tate, London; Witte de With, Rotterdam and Times Museum, Guangzhou, China.



Ho Tzu-Nyen, *The Cloud of Unknowing*, 2011. single-channel video, color, sound, 28.

Khvay Samnang (Phnom Penh)

Untitled, 2011, single-channel video, color, sound, 4'22".

Once vital to urban hydraulic systems and vibrant residential areas, Phnom Penh's lakes are now privatized by the Cambodian government, filled with sand, and turned into contested eviction sites. In rebellious response and to create awareness, the artist stood in these lakes at different stages of their "development," to pour buckets of sand over his head. His poignant gesture serves as a document for posterity of this complex environmental, infrastructural, and humanitarian concern.

Khvay Samnang's multidisciplinary practice spans performance, photography, video, installation and sculpture. Prompted by instinct and hearsay, direct experience and media sources, Khvay follows stories he believes require intervention. With symbolic and intentionally futile gestures, he offers new interpretations of history and contentious current affairs that resist the polarizing language known to media and legal reports. Khvay is currently a resident at Bethanien Künstlerhaus, Berlin. In 2015, he was nominated for the AIMIA AGO Photography Prize, Canada; the Sovereign Asian Art Prize, Hong Kong; and Prudential Eye Awards Best Emerging Artist in Asia Using Photography, Singapore.



Khvay Samnang, *Untitled*, 2011. single-channel video, color, sound, 4'22".

Lee Kit (Hong Kong & Taipei)

There's a cup on the pillow, 2014, white towel; single-channel video, color, silent, 3'23"

Portraying everyday objects through his usual language of visual poetry, **Lee Kit** offers a model of resistance and constraint. The video-installation courts both intimacy and detachment, suggesting that artistic practice and life often merge in unexpected and transformative ways.

Lee Kit focuses with quiet intensity on the conditions of being human in his installations, audio and video recordings, and mixed-media works. In his own words, he is interested in "human experience and emotions, be it private, public, personal or collective." He is best known for the hand-painted cloths he has been produced for over a decade, presented both as utilitarian objects bearing traces of their use, and as fine art. Kit's recent major exhibitions include the 2012 New Museum Triennial, *No Soul for Sale* at Tate Modern, and represented Hong Kong at the 55th Venice Biennale.



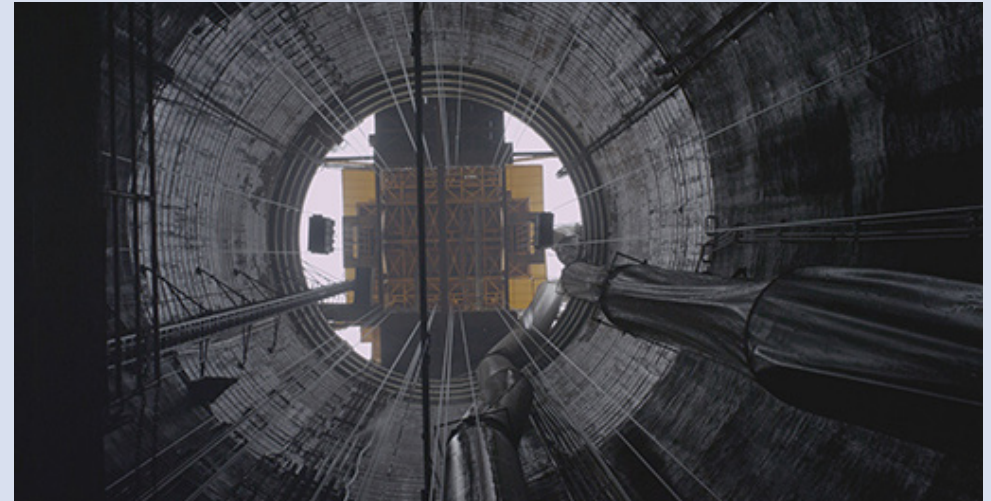
Lee Kit, *There's a cup on the pillow, 2014, white towel, single-channel video, color, silent, 3'23"*

Charles Lim (Singapore)

SEA STATE 6: Phase 1, 2015, single-channel video, color, sound, 7'13"

A society created by maritime trade, colonial and modern, Singapore stands at the intersection of pressing global debates around resource use, environmental change and territorial sovereignty. This dramatized cinematographic video, commissioned for the Singapore Pavilion at the 2015 Venice Biennale, documents the newly unveiled *Jurong Rock Caverns*, a gargantuan facility for hydrocarbon storage. Built by a state-owned corporation, these extraordinary geo-engineered underground spaces will soon be filled with oil and never seen like this again.

A former professional and Olympic sailor, **Charles Lim's** practice stems from an intimate, bodily engagement with the natural world, informed by field research, experimentation, performance, drawing, photography and video. His works explore the political, biophysical and psychic contours of Singapore and make visible a dynamic coastal ecology, revealing how the infrastructures of global capitalism do not replace the maritime environment, but inhabit and transform it. Lim co-founded the net-art collective tsunamii.net, which exhibited at dOCUMENTA11. His moving image works have been screened at the International Film Festival Rotterdam, the Tribeca Film Festival and the Edinburgh Film Festival. Limvi 2011 short film *All The Lines Flow Out* premiered at the 68th Venice Film Festival, winning a Special Mention, the first award won there by a Singaporean production. He is currently representing Singapore at the 56th Venice Biennale (2015).



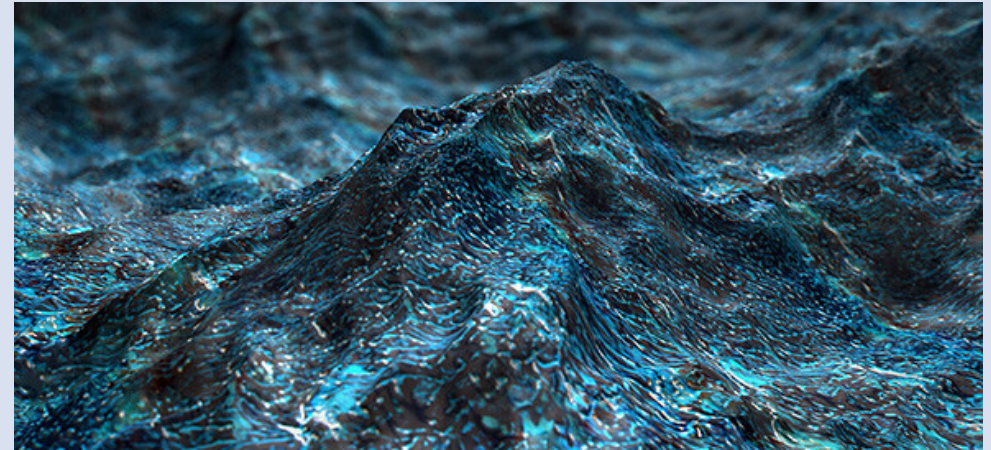
Charles Lim, *SEA STATE 6: Phase 1, 2015, single-channel video, color, sound, 7'13"*.

Jawshing Arthur Liou (Indiana & Taipei)

Crossing, 2009, single-channel video, color, sound, 5'

This immersive and textured landscape of turbulent waves in a storm meditates on the loss of the artist's beloved daughter. Rendered through 3D modeling techniques to simulate realistic ocean movements, the process combines formal oil painting and animation to render what **Liou** refers to as "mindscapes," or reservoirs of emotion.

Jawshing Arthur Liou's video installations depict spaces that offer spiritual reflection and sanctuary, but are often not probable in reality. Working with both lens-based representation and digital post-production, he aims to transform recognizable imagery into realms of otherworldly experience and evoke the transitory nature of time and space. Liou is currently the Associate Professor and Area Head of digital art at Indiana University, Bloomington. His videos and prints are featured in exhibitions and collections worldwide including, the Tokyo Metropolitan Museum of Photography, Museum of Contemporary Photography in Chicago, Taipei Fine Arts Museum, and Seoul Museum of Art.



Jawshing Arthur Liou, *Crossing*, 2009. single-channel video, color, sound, 5.

Tracey Moffatt (New York & Brisbane)

LOVE, 2003, single-channel video, color, sound, 21'.

A wealth of clips from Hollywood classics are merged to depict the stereotypical, hyperbolic trajectory of (heterosexual) love. From the subtleties of first desires to climactic scenes of impassioned dialogues, betrayal, revenge and violence repeatedly played out over the history of film, **Moffatt** unites the graphic punch and suggestiveness of these stories to create a narrative of her own for the sake of parody, entertainment, and critique.

Tracey Moffatt is a filmmaker, video artist, and photographer whose stylistic experiments draw upon both popular culture and her own background, examining subjects such as Aboriginal subjugation, maternal domination, gender stereotypes, and class division. Moffatt's work is essentially theatrical—part of her intention is to dismantle the conventions of storytelling by using artifice alone to tell her tales. Paradoxically, the power of her work derives from the persuasions of myth. One of Australia's most successful artists both nationally and internationally, Moffatt has had numerous solo exhibitions in Europe, the United States and Australia. Her films and videos have been screened at the Cannes Film Festival, the Dia Centre for the Arts in New York and the National Centre for Photography in Paris; her work is held in the collections of the Tate, London, Museum of Contemporary Art, Los Angeles, and the National Gallery of Australia.



Tracey Moffatt, *Love*, 2003. single-channel video, color, sound, 21.

Qiu Shiming (Beijing)

Fragments of Autumn, 2007-2008, 3-channel video, black and white, sound, 10:26 min.

Made in response to the famous handscroll of Yuan-dynasty master artist Huang Gongwang, **Qiu** filmed a particular landscape along the Fuchun River over the course of an entire year, a site known for its dramatic scenery among poets, writers and painters throughout China's history. The subtle and masterful editing of the looped footage renders a contemporary visual poem, full of movement and transition.

Inspired by the mastery of Chinese aesthetic traditions, Qiu Shiming's video and photographic works are created in response to the country's centuries-old poems and scrolls about the landscape. Through his methodical, introspective style, his works act as modern day scrolls, reflecting on the beauty, brutality and ephemerality of existence. Shiming's videos have been exhibited at group exhibitions and fairs including Art Basel Hong Kong, Abu Dhabi Art, and The Third Guangzhou Triennial at the Guangdong Museum.



Qiu Shiming, *Fragments of Autumn*, 2007-2008. 3-channel video, black and white, sound, 10:26 min.

Araya Rasdjarmrearnsook (Chiang Mai)

Death Seminar B, 2005, single-channel video, color, sound, 18'.

The artist is engaged in a Q&A session with lifeless bodies obtained from a morgue. Universally, death is hidden behind elaborate rituals, while science and medicine pursue its delay. Here the artist asks us to both expand our imagination and confront preconceived notions. Her delicate, sincere, and humorous interactions draw from Buddhist principals to propose value in continued closeness between the living and the dead.

Working with psychologically rich materials, **Rasdjarmrearnsook** considers a wide range of subjects that have existed in marginal spaces, including women, the deceased, the insane, and animals. She creates complex narratives that confront societal structures of power and pedagogy and her use of provocative imagery challenge viewers' moral senses and tolerance. Concerned with systems of language and communication, Rasdjarmrearnsook makes earnest attempts to converse with subjects who don't speak in languages comprehended by, or even acknowledged by, mainstream society. Rasdjarmrearnsook's works have been regularly featured in major international exhibitions; she represented Thailand at the Venice Biennale in 2005, was part of DOCUMENTA(13) in Kassel, and in 2015 was presented in her first retrospective in the United States at the Sculpture Center in New York.



Araya Rasdjarmrearnsook, *Death Seminar B*, 2005, single-channel video, color, sound, 18.

Wael Shawky (Alexandria)

Dictums: Manquia I, 2014, single-channel video, color, sound, 11'10".

Historically, camels contributed to worldwide trade-economy, until land routes were abandoned for oceanic transportation, through The Pacific Rim. These rare and coveted dark breeds of camel, however, are perhaps en route to one of the prestigious camel parades or beauty pageants held in the Gulf region. Shot on location near Abu Dhabi, **Shawky's** serene and majestic video charts patterns of physical, economic and intellectual migration.

Wael Shawky uses a range of media to produce work that explores issues of history, religion, culture and the effects of globalization on society today. In his photographs, installations, videos and performances, he mines traditions of entertainment and performance through multilayered historical reconstructions that force viewers to navigate the territory of truth, myth and stereotype. Shawky's solo exhibitions include MoMA PS1, New York, Serpentine Galleries, London, Hammer Museum, Los Angeles, and KW Institute for Contemporary Art, Berlin.



Wael Shawky, *Dictums: Manquia I*, 2014. single-channel video, color, sound, 11'10".

Sun Xun (Beijing)

What Happened in the Year of the Dragon, 2015, single-channel video, color, sound, 10 min.

This animation recounts key events that occurred during the year of the dragon, one of the most important years in the Chinese calendar. Emblematic of **Sun Xun's** oeuvre, the film acts as a theatre of memory, replete with shuttering sequences and jarring juxtapositions of surrealistic and recognizable images, which collectively serve to scrape the uncontested surface of politicized truth.

Sun Xun fuses the line between art and animation to create captivating videos that investigate recent and past histories and intransigent conflicts and tensions. A former professor and graduate from the China Academy of Arts, Sun Xun founding his own Animation Studio, π in 2006. His practice involves creating images using various materials such as colored powder, woodcuts and traditional ink, and collating these to produce a film, which is often presented in an immersive setting. Sun Xun has held multiple solo exhibitions around the world, most notably at The Drawing Center, New York; the Kunsthhaus Baselland, Basel and most recently at the Metropolitan Museum of Art in New York.



Sun Xun, *What Happened in the Year of the Dragon*, 2015. single-channel video, color, sound, 10 min.

Charwei Tsai (Ho Chi Minh City / Paris / Taipei)

Tofu Mantra, 2005, single-channel video, color, sound, 2'
(upper)

Charwei Tsai utilizes ink and a variety of media in her politically engaged, performative practice. In *Tofu Mantra* a Buddhist scripture about the nature of impermanence is written onto a block of tofu, which transforms through various stages of decay, expressing the ephemerality of nature and thought.

Ah, 2011, single-channel video, color, with sound by
Zai Tang, 5'. (lower)

The chanting of *Ah*, a sacred sound embraced in many religions of the world, is written in ink on water to celebrate the spiritual diversity of Singapore. Conceived for the occasion of the Tapestry of Sacred Music Festival.

Highly personal yet universal concerns spur Tsai's multi-medium practice. Geographical, social, and spiritual motifs inform her body of work, which encourages viewer participation outside the confines of complacent contemplation. Preoccupied with the human-nature relationship, Tsai meditates on the complexities among cultural beliefs, spirituality, and transience. Tsai's works have been shown in solo and group exhibitions in major cities worldwide, as well biennials including Singapore Biennale, 6th Asia Pacific Triennial, Sharjah Biennale and Dojima River Biennales. Her works are also in public and private collections internationally.



Charwei Tsai, *Tofu Mantra*, 2005, single-channel video, color, sound, 2.



Charwei Tsai, *Ah*, 2011, single-channel video, color, with sound by Zai Tang, 5.

Alexander Ugay (Almaty)

Earth & Shape, 2013-2014, single-channel video, color, sound, 16'47"

A video-collage combining disparate architectural landscapes from different cities (Astana, Karaganda, Almaty, Tashkent, St Petersburg, Seoul, Istanbul, Sophia) onto a single plane, disregarding notions of east-west and north-south to relate to a more-personal mental geography that resists shape. Giant, phantomlike figures appear, eerily resembling monuments of the past: ziggurats, towers, pyramids, and antique temples, to warn of history's tendency to repeat.

Alexander Ugay is of a generation of artists who prefers to work with new technology to frame personal living experiences and memories. His primary area of interest is the development of history and its relationship to our current conditions; as well as the idea that provisional life can be cross-referenced internationally. Aside from certain specificities, the artist believes that the fundamentals of a simple provincial life are similar in all parts of the world. In this sense, his works seem to express an ironic globalism, as he strives to represent the 'everywhere-ness' of the world's small towns. Alexander Ugay has participated in many biennials and group exhibitions including Sharjah Biennial 10, the Central Asia Pavilion at the 52nd Venice Biennale, the 9th International Istanbul Biennial, and *Younger than Jesus* at the New Museum, New York.



Alexander Ugay, *Earth & Shape*, 2013-2014. single-channel video, color, sound, 16'47".

Tintin Wulia (Melbourne)

Fallen, 2011, single-channel video, color, sound, 18:43 min.

Examines the skepticism and unsteady faith that nation-states have in their citizens, and their constant dependence on documentation in order to trust people. Documentation is crucial to history, however. It asserts the realness of events in the past. *Fallen* is a part of the artist's body of works on border and chance. Neither documentation nor documentary, the work is based on a somewhat-real event, dramatized with repeated sequences and sentimental music. "The impossibility of tracing a sequence of events is the impossibility of tracing what is real."

Tintin Wulia received training as a composer and architect before earning her PhD in Art. Her work investigates the flux of geopolitical border, made and unmade by people. Her interactive and participatory performance methodology usually takes form in games, engaging people in sociopolitical relationship models to foster critical dialogues. Tintin's works are thus often process-based, taking place across mediums. She has exhibited in major international exhibitions and biennales worldwide such as Moscow Biennale, Asia Pacific Triennale, Sharjah Biennale and Jogja Biennale. Her work is part of public and private collections worldwide.



Tintin Wulia, *Fallen*, 2011. single-channel video, color, sound, 18:43 min.

Jamie Zigelbaum (New York)

Sequence in Parallel, 2015. LCD Displays, Raspberry Pis, Software, Cables, Hardware, 32 x 68 x 20 in. (upper)

We watch films over time, from start to finish, but that is not how we remember them. Details fade, leaving us with an impression of the film-object itself. *Sequence in Parallel* is one complete film split-up into 20 segments that play simultaneously on a loop, allowing viewers to glimpse the entire film object as a whole, essentially exploring memory as collage.

Pixel, 2013. Interactive Light Sculpture (Glass, Corian, LEDs, Electronics, Software), 100 x 100 x 8 cm. (lower)

Pixel is an interactive light installation activated by human touch. Ubiquitous and invisible, pixels have increasingly become part of our everyday lives. Tiny, formless objects acting as ambassadors to the digital world, representing carefully-choreographed fluctuations: pulses of current that result in changes of color which in aggregate form graphics and with time produce the illusion of motion.

Jamie Zigelbaum is an artist, designer, engineer, and the director of Midnight Commercial, a creative studio working across disciplines. His work is informed by a background in film, neuroscience, and human-computer interaction. Referring to himself as a science fiction cyberwarlock, Jamie's work deals with evolving notions of self and representation in our digital world. His works implore us to question what communication really is at its core. Jamie holds a Masters in Media Arts and Science from the MIT Media Lab. In 2010, he received the Designer of the Future award from Design Miami/ Basel. His work has recently been featured at Moving Image Art Fair, PULSE New York, and Art Silicon Valley, San Francisco.



Jamie Zigelbaum, *Sequence in Parallel*, 2015. LCD Displays, Raspberry Pis, Software, Cables, Hardware



Jamie Zigelbaum, *Pixel*, 2013. Interactive Light Sculpture, Glass, Corian, LEDs, Electronics, Software

Polit-Sheer-Form Office – artist collective: Hong Hao, Xiao Yu, Song Dong, Liu Jianhua, Leng Lin (Beijing)

Do the Same Good Deed, 2014, single-channel video, color, sound, 8'.

A public performance in Guangzhou, China in 2014, which examined notions of individualism and collectivism, concerned with the idea of 'we' in a 'me' world. The piece presents a new Socialist order for the 21st century, within a society that has moved away from its traditional, collective ideals. A humorous edge underlies all works by the group—their name, "**Polit-Sheer-Form Office**" is translated literally as the "office of pure political form," meant to sound like an absurd governmental bureau.

Polit-Sheer-Form Office (PSFO) is an art collective founded in 2005 for the abstract purpose of purifying politics, culture, the economy, and everyday life for 21st century mankind. PSFO seeks to revive a collective way of life associated with their youth, without nostalgia for the politics of the era. The group's boundary-blurring projects involve talking, traveling, eating, reading, and playing together to resist current ideologies of consumerism and establish a contemporary form of Socialism based on the possibilities of shared experience. PSFO has held public performances in Guangzhou, China and in Times Square in New York City. They have been featured in group exhibitions at Art Space in Sydney and Documenta 12 in Kassel; in 2014 the group had a major solo exhibition at Queens Museum in New York.



Polit-Sheer-Form Office, *Do the Same Good Deed*, 2014, single-channel video, color, sound, 8.

**MAP Office – Laurent Guttierrez, Valerie Portefaix
(Hong Kong)**

Moving Lemuria from the Indian to the Pacific Ocean, 2015, Installation (seashells from Sanibel Island, plastic particles, drawings).

Lemuria (Mu), variously located in the Indian and Pacific Oceans—a hypothetical lost continent, with its long-debated myths, legends, and histories, is re-envisioned as the *Great Pacific Garbage Patch*, first identified in the 1990s. Made of floating debris, it is the world's biggest landfill, moving slowly, clockwise, along with a spiral of currents. *Mu* is therefore a continent in-flux, manifesting the Anthropocene era in the form of a giant plastic garbage vortex in the North Pacific region, just above Hawaii and facing Seattle. ("The beginning of humanity's destructive impact on Earth's ecosystems).

Island is Land, single-channel video, color, silent, 30". loop (right)

An island is never about the production nor the origin of things, but rather about the possibilities of reproduction or second-origin. The sailor who first spots an island after a tragic journey will be shouting "land!" and not "island!" The video explores islands as anomalies through semiotic ambiguity; as land that is both opposed-to and reliant-on water for its existence.

MAP Office is a multidisciplinary platform devised by **Laurent Gutierrez and Valérie Portefaix**. This duo of artists/architects has been based in Hong Kong since 1996, working on physical and imaginary territories, using varied means of expression including drawing, photography, video, installations, performance, and literary and theoretical texts. Their entire project forms a critique of spatio-temporal anomalies and documents how human beings subvert and appropriate space. Their work has been exhibited in major international art, design, and architecture events at venues including Shanghai Gallery of Art, Witte de With, Rotterdam, the Museum of Modern Art, New York. MAP Office was the recipient of the 2013 edition of the Sovereign Asian Art Prize.



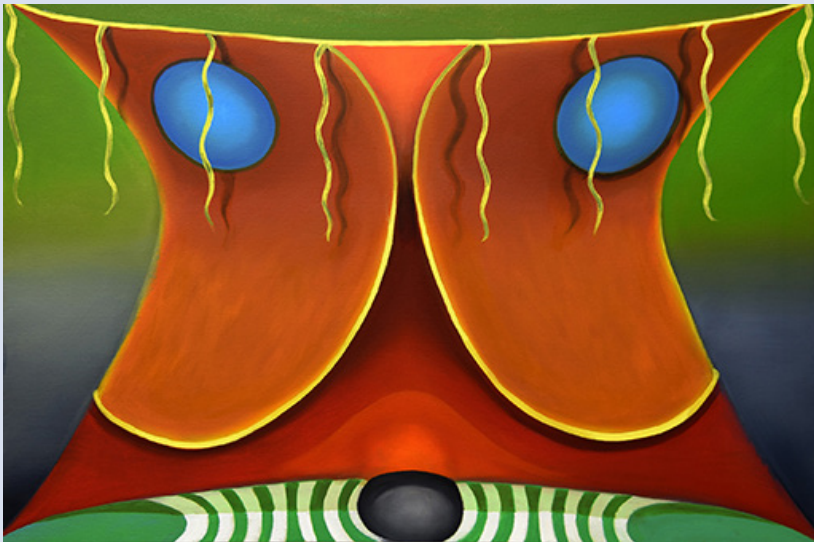
MAP Office, *Island is Land*, single-channel video, color, silent, 30". loop

Patrick Todd (New York)

Micro-intergalactic communication, a compilation of sound works, 1 hour 15 min.

Patrick Todd creates computer-generated noise that mimics human emotional experience. His sound compositions are algorithmically triggered and manipulated live, pushing the boundaries of virtual synth music by recombining waveforms into novel textures. Blending ambient atmospheres with dynamic sonic events, Todd's work emphasizes the unique textures of granular synthesis, shaping noise into immersive, structured soundscapes. A New York-based sound artist for over a decade, his notable collaborations include "FLOW" with **Jeremy Slater**, a project delving into the raw, noisier dimensions of sound. Todd harnesses the transformative power of sound to shift perception and expand auditory landscapes.

Work Titles: *Gaining Power 7'47"*. *Dreamtime 3'43"*. *Laser Drop 3'52"*. *Cyberspace 20'33"*. *Earthquake and Tsunami 4'38"*. *Cave 5'00"*. *Self Reflex 2'34"*. *Several Furry Little Creatures Debating in a Cave 26'58"*.



Patrick Todd, *Micro-intergalactic communication, a compilation of sound works*, Video 1 hour 15 min.

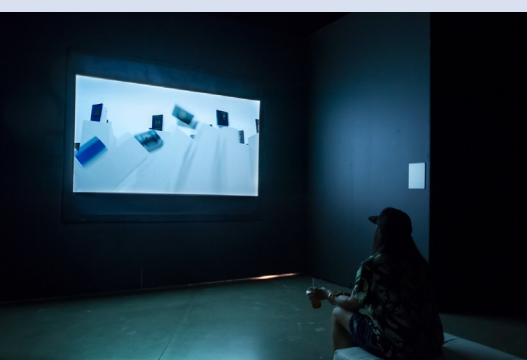
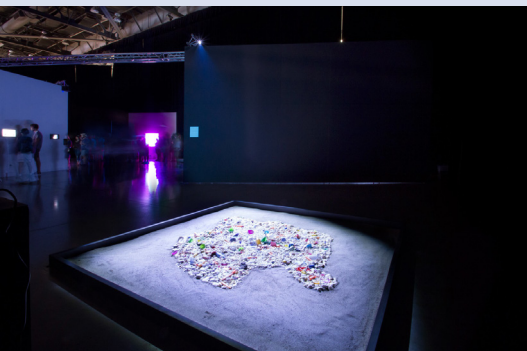
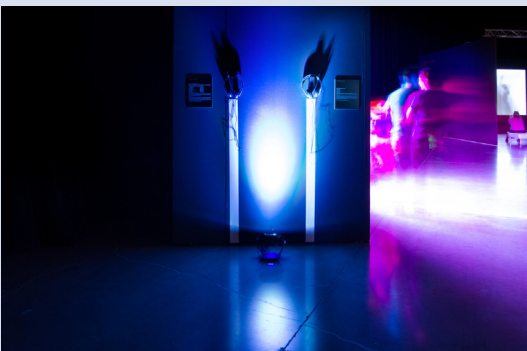
Kato Sawako (Tokyo)

IS.LAND, sound work, 6 min.

A delicate soundscape using field recordings of sounds in Yakushima, an island in the south part of Japan covered in dense forest with nearly 2,000-year-old cryptomeria trees. Kato Sawako is a sound-sculptor and time-based artist, who understands the value of dynamics and the power of silence. She processes subtle fragments floating in space and in everyday life into vivid sound pieces that are filled with digital yet organic textures. Her unique sonic world has been referred to as "post-romantic sound". Sawako has released several albums and has performed internationally as an audio and/or visual artist at venues such as MoMA PS1, New York, The Armory Show, Hammer Museum, Los Angeles, and at numerous festivals.



Kato Sawako, *IS.LAND, sound work, 6 min.*



Asia Contemporary Art Week

October 28 - November 8, 2015

Asia Contemporary Art Week

October 28 - November 8, 2015
Across New York City Boroughs

A citywide platform that brings together leading New York & Asia-based art institutions to present cutting-edge exhibitions, innovative projects and provocative dialogues on current topics.

Full Program Overview

ACAW 2015 | New York

Asia Contemporary Art Week (ACAW) returns this fall for its 10th edition (October 28 - November 8, 2015) with citywide opening receptions, performances, screenings and festivities in collaboration with over 40 New York and Asia based art institutions, spotlighting over 150 artists from across all regions of Asia. This year, ACAW will place a special emphasis on performance with two signature programs: **Lee Mingwei's *Sonic Blossom*** at The Metropolitan Museum of Art, October 30 - November 8, and **FIELD MEETING Take 3: *Thinking Performance***, October 31 & November 1.

In collaboration with **The Metropolitan Museum of Art**, ACAW presents **LeeMingwei's *Sonic Blossom***, opening Friday, October 30 through November 8. *Sonic Blossom* is a participatory installation exploring trust, intimacy and self-awareness. Taking place within The Met's Levine Court and Sackler Galleries over the course of ten days, museumgoers will be randomly chosen and presented with one-on-one personalized performances of Schubert's *Lieder*.

In addition to *Sonic Blossom*, ACAW presents **FIELD MEETING Take 3: *Thinking Performance***, an exclusive two-day art forum for artists and arts professionals focusing on creative process, conceptual exchange, experimentation and collaboration. Conceived and curated by **Leeza Ahmady**, Independent Curator and Director of ACAW, **FIELD MEETING: *Thinking Performance*** foregrounds the multiplicity and critical role of performance work coming out of the context of Asia with performances, talks and discussions by over 30 compelling creative minds—renowned and up-and-coming artists, writers, curators, and arts practitioners. By spotlighting individual practices and dynamic relationships with historical discourses and social and political conditions, **FIELD MEETING: *Thinking Performance*** invites broader, more nuanced interpretations of performance work and fresh understandings of performativity in artistic production. **Keynote presenters** include: New York Times art critic **Holland Cotter**, Director and Curator of the Witte de With Center for Contemporary Art in Rotterdam, **Defne Ayas**, and Singapore-based artist **Ming Wong**.

CITYWIDE EXHIBITIONS & PROGRAMS AT CONSORTIUM MEMBER & PARTICIPATING INSTITUTIONS, OCTOBER 28-NOVEMBER 8

Asia Contemporary Art Week is a pioneer and leader in serving the growing interest in artistic practice and cultural production from Asia. Each edition of ACAW provides a concentrated and critical examination of Asia's increasingly expanding contemporary art phenomenon, which is now more than thirty years in the making; our goal is to consider the current work of US-based and Asia-based artists and create direct access to art works and artists themselves through signature programs. The week highlights exhibitions from New York museums, galleries and other arts institutions, all of which are members of the ACAW Consortium.



Maikai Tubbs, *Stepping Stones*, 2015. Sculptural installation. Plastic shopping bags, cardboard, cigarette butts, food wrappers, plastic containers, junk mail, paper towels, posters, parking tickets, ocean plastic, glue.

Exhibitions will feature established artists such as **Walid Raad, Shazia Sikander, Wang Dongling, Pouran Jinchi** and **Sopheap Pich** as well as emerging artists from Central and Southeast Asia. ACAW will also serve as the platform for the inauguration of the new Honolulu Biennial's NYC membership program. Capitalizing on the synergy of these coordinated events and visits, ACAW will continue to create opportunities to challenge preconceptions and broaden awareness.

As a prelude to ACAW, Twelve Gates Arts in Philadelphia organizes a performance art festival on October 25, highlighting a roster of artists that include Shazia Sikander among others.

On Wednesday October 28, Asia Contemporary Art Week 2015 kicks off with a party hosted by **Dariush Zandi & Shaqayeq Arabi**, owners of the Dubai gallery Total Arts at Courtyard. (by invitation only); alongside opening receptions at two Downtown galleries, featuring recent works by Pakistani artist **Salman Toor** at Aicon Gallery and renowned artists **Pouran Jinchi, Il Lee, and Richard Tsao** at Art Projects International.

Thursday October 29, is ACAW's Chelsea Galleries Night with numerous opening receptions in the neighborhood from 6 - 8 PM for artists including: Berlin-based Mongolian artist **GAMA** at Chambers Fine Art; open studios for Korean artists **Jungki Beak, Na Kim, and Hyein Lee** at Doosan Gallery & Studios; Brooklyn-based artist **Kakyong Lee** alongside a screening of Kazakh artist **Alexander Ugay's** latest video-collage, *Earth & Shape* at Ryan Lee Gallery; an exhibition for Iranian artists **Shaqayeq Arabi** and **Fereydoun Ave** at Shirin Gallery NY; a major group exhibition featuring nine of **Southeast Asia's most groundbreaking artists** at Sundaram Tagore Gallery; and the debut of celebrated Cambodian artist **Sopheap Pich's** new Wall Structures at Tyler Rollins Fine Art.

Friday October 30—in addition to the public opening of **Lee Mingwei's** *Sonic Blossom* at The Metropolitan Museum of Art from 11 AM - 9 PM, other programs include Japan Society's **curator's talk and lunch**, in conjunction with their exhibition *For a New World to Come*; and the opening reception of Philippines-based graffiti artist **Dex Fernandez's** exhibition in Brooklyn at Owen James Gallery.

Saturday October 31 & Sunday November 1 are full throttle **FIELD MEETING Take 3: Thinking Performance** forum days. Day 1: 10 AM – 6 PM, hosted at The Metropolitan Museum of Art's Bonnie J. Sacerdote Lecture Hall and Day 2: 10 AM - 5 PM, at Hunter College Art Galleries, Downtown- 205 Hudson Street. Space is limited and registration for arts professionals and critics is required.

Monday November 2 is a special evening extension of FIELD MEETING: *Thinking Performance* that will be hosted at Performa Hub, moderated by Performa Curator-at-Large and FIELD MEETING keynote speaker **Defne Ayas**.

Tuesday November 3, ACAW launches **Honolulu Biennial's** NYC Membership program with a conversation between artist **Maika'i Tubbs** and **Christiane Paul**, hosted at Artnet.



Salman Toor, *Ancestral Ghost at Rooftop Gathering*. 2015. Oil on canvas.

On the evening of Thursday November 5, the acclaimed Taipei and Indiana based artist **Jawshing Arthur Liou** speaks with ACAW Director **Leeza Ahmady** at 599 West about his extraordinary videos and films, in the context of *THINKING CURRENTS* exhibition at the inaugural Seattle Art Fair this past July. Opening across town is **Cyoko Tamai's** exhibition of her ethereal ink works at Ronin Gallery.

On Friday November 6, ACAW collaborates with SCREEN, a young art organization, to bring artists **Bora Kim, Karin Kuroda, Samantha Shao's** project *I'm Making a Boy Band (IMMABB)* to SVA's CP Projects Space for a live-performance by EXP and a conversation with the artists about cultural exports. At the Rubin Museum of Art, artist and FIELD MEETING: *Thinking Performance* speaker **Amanullah Mojadidi** will discuss his work in the context of the museum's current exhibition, *Becoming Another: The Power of Masks*.

On Saturday November 7, Beijing-based artist **Wang Dongling** executes his hallmark "chaotic calligraphy," a performance at the Brooklyn Museum. Meanwhile in Queens, a group exhibition in celebration of Filipino American Heritage Month opens with diasporic artists based in Paris, Brisbane and New York curated by internationally renowned artists **Alfredo & Isabel Aquilizan** at Bliss on Bliss Art Projects.

Sunday November 8 is the last day of **Lee Mingwei's** *Sonic Blossom* at the Met, and two final ACAW programs mark the culmination of ACAW 2015— in Queens, artist **Casey Tang** gives a talk and Q&A on his latest film, with a live performance by the film's composer, **Fernando Perez**. Co-organized with SCREEN at 456 Gallery in downtown Soho, **Song Ta** will give an artist talk on the performance of identity.

Leeza Ahmady,
Director and Curator
Asia Contemporary Art Week

Select Artists & Professionals at ACAW 2015 Curated Signature Programs

Boy Band IMMABB– Bora Kim, Karin Kuroda, Samantha Y. Shao, EXP (New York)
Brittan Erickson (Los Angeles)
Christiane Paul (New York)
Dariush Zandi (Dubai)
Lee Mingwei (Paris & New York)
Malka'i Tubbs (New York)
Shaqayeq Arabi (Tehran & New York)
Susan L. Bennington (New York)
Wang Dongling (Beijing)

ACAW 2015 Media Partners



ArtAsiaPacific is essential reading for collectors, gallerists, artists, and enthusiasts concerned with the latest trends and developments in contemporary art by Asian artists at home and abroad.



Asia Society is the leading educational organization dedicated to promoting mutual understanding and strengthening partnerships among peoples, leaders, and institutions of Asia and the United States in a global context. Across the fields of arts, business, culture, education, and policy, the Society provides insight, generates ideas, and promotes collaboration to address present challenges and create a shared future.



LEAP is the bilingual art magazine of contemporary China. Published six times a year in Chinese and English, it presents a winning mix of contemporary art coverage and cultural commentary from the cutting edge of the Chinese art scene. Part specialist journal, part handbook of transnational style, it is the voice of the new Chinese art scene.



artnet is the premier Internet resource for buying, selling, and researching fine art, decorative art, and design. Founded in 1989, artnet took its services online in 1995. artnet offers an overview of art for sale in international galleries and auction houses and aids clients in making informed acquisitions by providing information about artists, their galleries, the value of their works, the history of their prices, exhibitions, reviews and daily news.

ACAW 2015 Participating Museums, Galleries & Institutions

Asia Society Museum
 Asia Art Archive in America
 China Institute
 Japan Society
 The Metropolitan Museum of Art
 MoMA Museum of Modern Art
 Queens Museum
 Rubin Museum of Art
 Solomon R. Guggenheim Museum
 +91 Foundation
 Twelve Gates Arts
 Aicon Gallery
 Art Projects International
 Chambers Fine Art
 Doosan Gallery
 Jane Lombard Gallery
 Ronin Gallery
 Sundaram Tagore Gallery
 Tyler Rollins Fine Art
 Aike-Dellarco Gallery (Shanghai)
 Alserkal Avenue (Dubai)
 Chi-Wen Gallery (Taipei)
 Edouard Malingue Gallery (Hong Kong)

Exhibit320 (New Delhi)
 Galeri Zilberman (Istanbul)
 Ink Studio (Beijing)
 Space Station (Beijing)
 Total Arts at Courtyard (Dubai)
 Art Institute of Chicago
 Bliss on Bliss Art Projects
 Brooklyn Museum
 Frye Art Museum
 Galerie Urs Meile (Beijing-Lucerne)
 Honolulu Biennial
 Hunter College Art Galleries
 Kadist Art Foundation (Paris)
 Owen James Gallery
 Performa
 Pi Artworks (Istanbul & London)
 Ryan Lee Gallery
 SCREEN
 Shirin Gallery (Tehran)
 Slovenian Embassy
 SVA MA Curatorial Practice
 Taipei Cultural Center
 599 West

ACAW 2015 Team & Collaborators:

Leeza Ahmady, Director & Curator
 Ambika Trasi, Managing Director & Curatorial Assistant
 Michelle Loh, PR & Communications
 Andree Yeh, Curatorial Intern
 Cathy Fan, Curatorial Intern
 Jiaxyu Xie, PR & Marketing Intern

Participating Artists at ACAW 2015 Consortium Partner Institutions

Albert Yonathan Setyawan (Bandung)
 Alexander Ugay (Kazakhstan)
 Amanullah Mojadidi (Jacksonville)
 Aung Ko (Yangon & Htone Bo)
 Casey Tang (New York)
 Cyoko Tamai (Tokyo & Kochi)
 Daidō Moriyama (Tokyo)
 Dex Fernandez (Manila & Caloocan)
 Fereydoun Ave (Paris & Tehran)
 Fernando Perez (New York)
 GAMA (Berling & Baotuo)
 Gary Indiana (New York)
 Grace Nono (Quezon City & Agusan)
 Hitomi Iwasaki (New York)
 Hyein Lee (Toronto)
 Il Lee (New York & Seoul)
 Jawshing Arthur Liou (Bloomington)
 Jirō Takamatsu (1936-1998)
 Jungki Beak (Seoul)
 Kakyoun Lee (New York)
 Kim Hak (Battambang City)
 Leang Seckon (Phnom Penh)
 Mit Jai Inn (Chiang Mai)
 Miyako Ishiuchi (Tokyo & Yokohama)

Monica J. Bose (Washington D.C.)
 Montri Toemsombat (Chaiyaphum)
 Muhammad U. Yusuf (Yogyakarta)
 Na Kim (Seoul & Gwangju)
 Nge Lay (Yangon)
 Norberto Roldan (Manila)
 Poursan Jinchí (New York)
 Qasim Riza Shaheen (Manchester)
 Richard Tsao (New York & Bangkok)
 Salman Toor (New York & Lahore)
 Sandy Skoglund (New Jersey)
 Shahzia Sikander (New York)
 Shaqayeq Arabi (Dubai)
 Shōmei Tomatsu (Okinawa)
 Song Ta (Guangzhou)
 Sopheap Pich (Phnom Penh)
 Squeak Carnwath (Oakland)
 Sumit Baudh (Los Angeles)
 Tracey Emin (New York)
 Tran Luong (Hanoi)
 Walid Raad (New York & Chbanieh)
 Wang Dongling (Hangzhou)
 Yasufumi Nakamori (Houston)

ACAW Full Listing of Exhibitions & Programs

October 28 - November 8, 2015



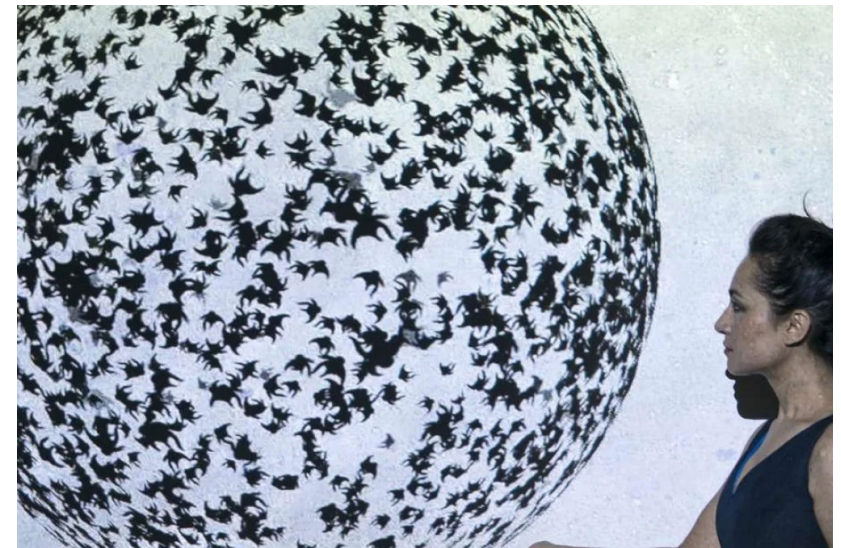
TWELVE GATES ARTS

5:00pm Prelude to ACAW 2015

Perform(art)ive

A new performance art festival in the city of Philadelphia featuring a dynamic ensemble of artists whose work illuminate the South Asian-diasporic experience as well as the medium of performance art itself. Artists: **Shazia Sikander, Monica Jahan Bose, Sumit Baudh, Qasim Riza Shaheen** & more.

Twelve Gates Arts
51 N 2nd St
Philadelphia, PA 19104



Shazia Sikander, artist with her work *Parallax*, 2013. Multichannel video animation with original score.

SUN. OCT 25

TOTAL ARTS AT COURTYARD

7:30-9:30pm ACAW 2015 Kickoff Event

ACAW 2015 Kickoff Event

A celebration amidst an exquisite collection of art and objects in honor of ACAW FIELD MEETING speakers, consortium members, and participants. Generously sponsored by art collectors and directors of Dubai-based gallery Total Arts at Courtyard, **Dariush Zandi & Shaqayeq Arabi. (By invitation only)**



Fereydoun Ave. *Untitled*, 2015. Paper, paint, and varnish

AICON GALLERY

6-8pm Opening Reception

Out of Place: Recent Works by Salman Toor

Brooklyn-based Pakistani artist **Toor**, creates complex figurative paintings that deal with issues of identity delineated with Sufi poetry and Persio-Arabic alphabet. The dribbling gibberish texts within the paintings often act as psychological spaces or sites for fantasy, memory and deconstruction.

Aicon Gallery

35 Great Jones St (Lafayette & Bowery St.)
New York, NY 10012



Salman Toor, *Ancestral Ghost at Rooftop Gathering*, 2015. Oil on canvas.

ART PROJECTS INTERNATIONAL

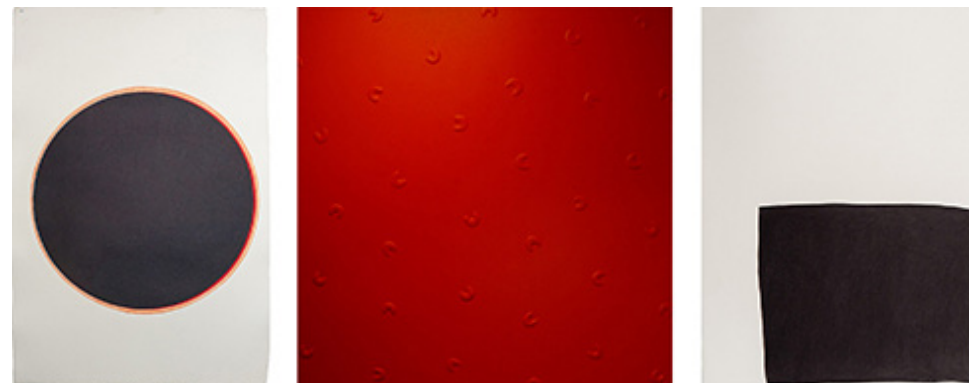
6-8pm Reception with Artists

Deceptively Simple: Pouran Jinchi, Il Lee, Richard Tsao

Rarely seen reductive works by three renowned artists portray focused experiments with forms, symbols, and color, while simultaneously revealing elemental concerns manifested in their broader explorations of abstraction and artistic identity.

Art Projects International

434 Greenwich Street, Ground Floor (Laight & Vestry St.)
New York, NY 10013



Richard Tsao, *Round 46*. Pouran Jinchi, *Saaken*. Il Lee, *Untitled 2496*. Courtesy of the artists and Art Projects International, New York.

MOMA | MUSEUM OF MODERN ART

Exhibition Viewing & Lecture Performance

Walid Raad

Born in Lebanon and based in New York, this leading contemporary artist's first major American survey includes 25 years of photography, video & sculpture; **Raad** emphasizes the importance of performance, narrative, and storytelling in his oeuvre and dedicates himself to exploring the role of memory and narrative within discourses of conflict and the construction of histories of art in the Arab world. Scheduled lecture-performances, multiple times a week for the duration of the exhibition.

Visit: [moma.org](https://www.moma.org) for schedule and ticket reservation details.

MoMA | Museum of Modern Art
11 W 53rd St
New York, NY 10019



Walid Raad. Hostage, *The Bachar tapes* (English version). 2001. Video (color, sound), 16:17 min. The Museum of Modern Art, New York. Gift of the Jerome Foundation in honor of its founder, Jerome Hill

JANE LOMBARD GALLERY

Exhibition Viewing

Squeak Carnwath

Featuring works from the past 20 years, the artist's signature style incorporates meticulously applied layers of oil paint with text, patterns, and images to create complex works that reveal her personal contemplations.

Jane Lombard Gallery
518 West 19th Street
New York, NY 10011



Squeak Carnwath. *Something*, 2008. Oil and alkyd on canvas over panel. 90 x 80 in

CHAMBERS FINE ART

6-8pm Opening Reception

GAMA: Idylls of the Kings

The Berlin based Mongolia artist **GAMA** has a strong attachment to a broad cross-section of Western Old Master and Nineteenth century painting. The second solo exhibition within a year, the artist offers refreshing insights into the world of the imagination that his previously unfettered way of life offered in abundance.

Chambers Fine Art
522 W 19th St
New York, NY 10011



GAMA, *Fremdeheimat (Home Away From Home)*, 2008. Oil on canvas

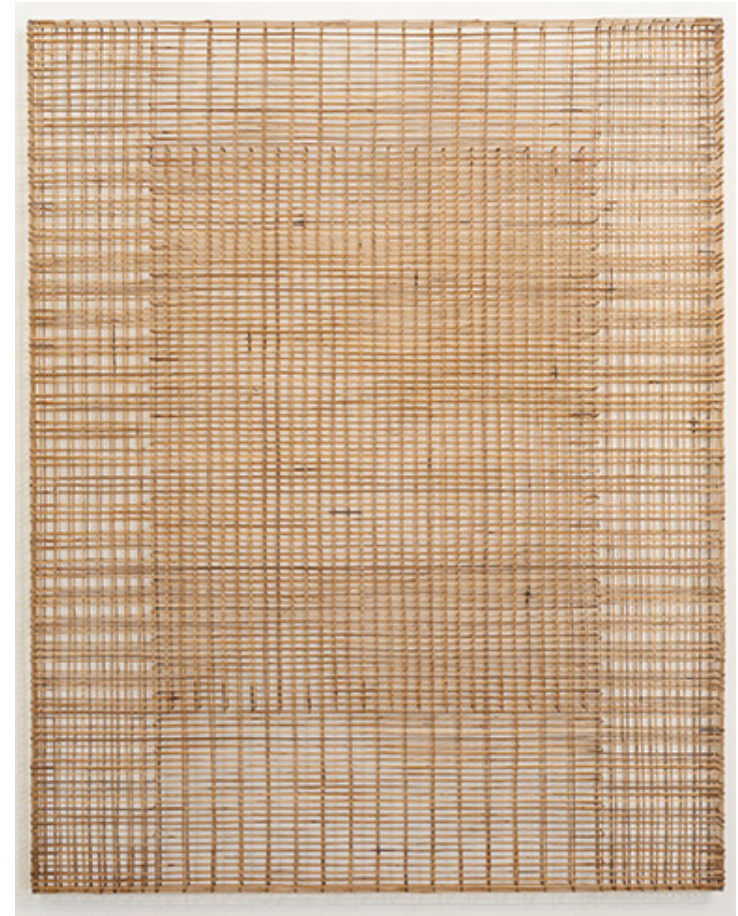
TYLER ROLLINS FINE ART

6-8pm Opening Reception

Sopheap Pich

The Cambodia-based artist **Sopheap Pich** will debut his new series of *Wall Structures*, scaffolding-like grid forms that explore the rhythms of line and void, as well as works incorporating carved stone elements. These works reflect artist's increasing interest in abstraction and conceptualization.

Tyler Rollins Fine Art
29 W 20th St
New York, NY 10011



Sopheap Pich. *Polaroid*, 2015, Bamboo, rattan, metal wire, courtesy of the artist and Tyler Rollins Fine Art.

SHIRIN GALLERY

6–8pm Opening Reception

Bits and Pieces: Shaqayeq Arabi and Fereydoun Ave

This two-person exhibition explores notions of transformation, intuition and the intersection of the urban and the natural. Both conceptual and beautiful, the work of these multidisciplinary artists engages with ideas of changing landscapes, often characterized sculpturally, graphically, or through forms of abstraction.

Shirin Gallery
511 W 25th St
New York, NY 10001



Untitled, 2015. Paper, paint, and varnish. Dimensions varied.

DOOSAN GALLERY

4-8pm Open Studio

6-8pm Closing Reception

Na Kim Solo Exhibition

An opportunity to interact with three Korean based artists who will open their studios to New York visitors. At the gallery, artist **Na Kim** challenges her abilities as a designer by collecting and documenting accidental relationships, memories, and the order of everyday visual language.

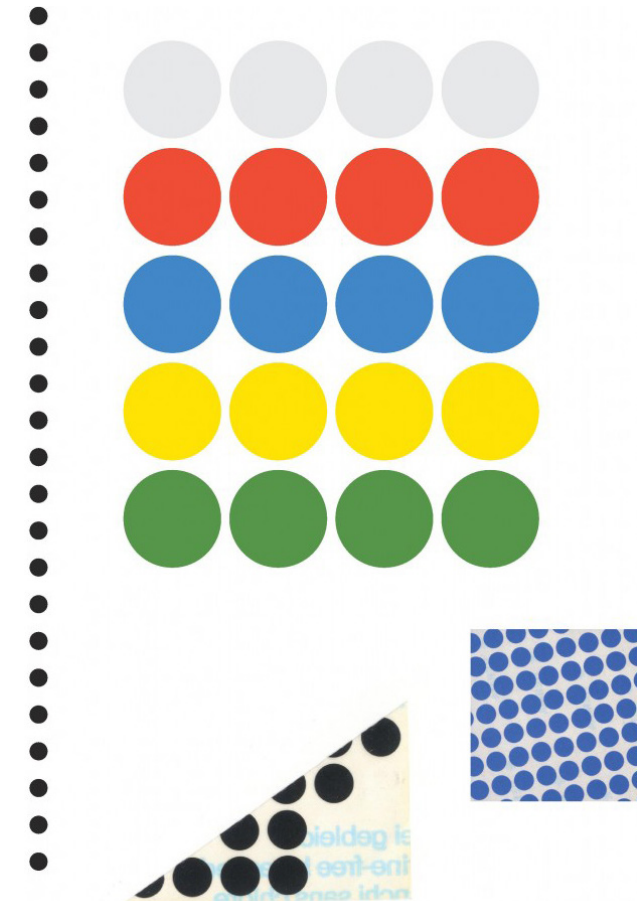
Doosan Gallery

533 W 25th St

New York, NY 10001

Open Studio at 522, W 25th Street, #705, 707, 708

THU, OCT 29



[18]

Images from *exerted page* of SET, 2015, a pre-publication for the exhibition with the same title.

RYAN LEE GALLERY

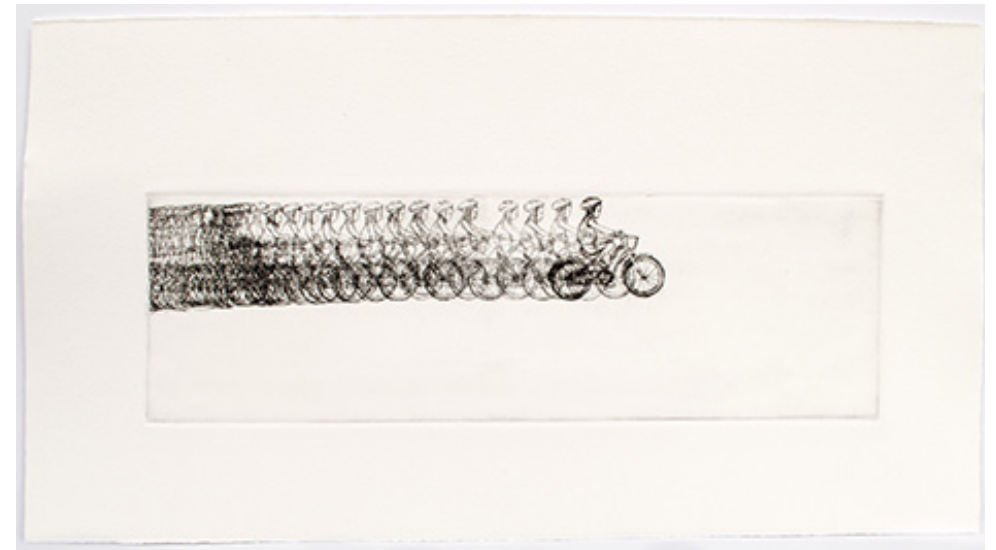
6-8pm Opening Reception

Kakyoung Lee Sandy Skoglund & Alexander Ugay: Earth & Shape

Selections of new video animations by the Brooklyn-based Korean artist **Kakyoung Lee**, built off of meticulous drypoints that explore movement and action of daily life as an artist, mother, and wife. Also on view is **Alexander Ugay's** *Earth & Shape*, a video-collage in which disparate architectural landscapes from different cities converge onto a single plane, disregarding notions of east-west and north-south, to relate to a more-personal mental geography that resists shape.

Ryan Lee Gallery

515 W 26th St
New York, NY 10001



Kakyoung Lee, *Hana's Ride*, 2014. A suite of 16 prints with video. Drypoint on Hahnemuhle copperplate bright white paper. Edition of 8, image courtesy of the artist and RYAN LEE, New York.

SUNDARAM TAGORE GALLERY

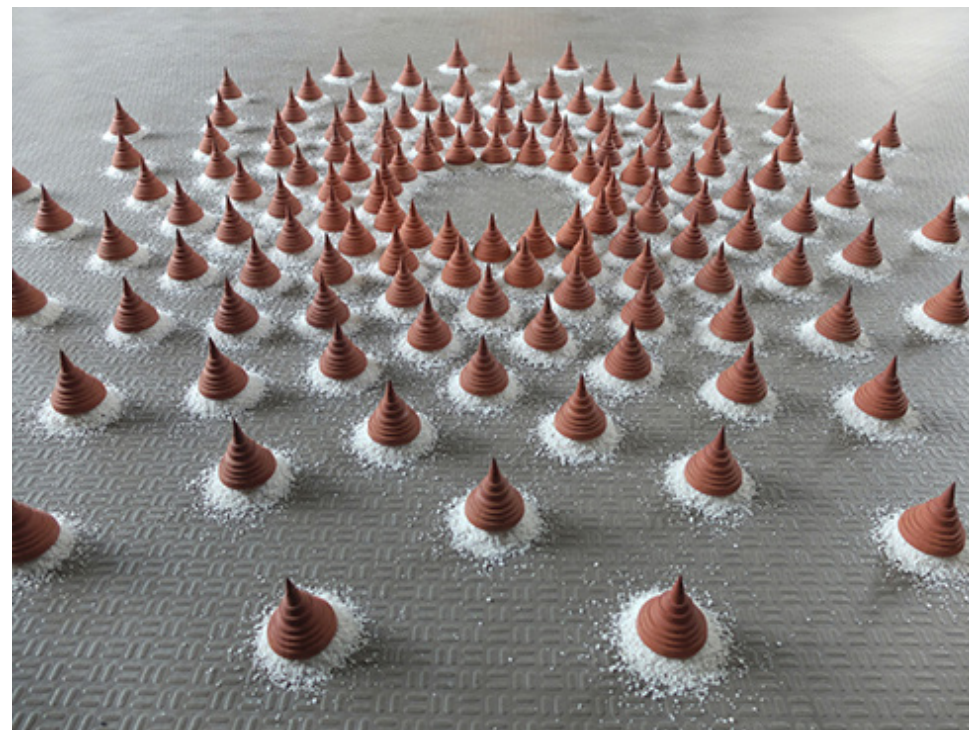
6–8pm Opening Reception

REV | ACTION: Contemporary Art from Southeast Asia

This exhibition brings together work by nine of the region's most groundbreaking artists. They use photography, video, painting, installation and textiles to articulate their experiences navigating the complex social and political climates of their communities.

Participating artists: Kim Hak, Leang Seckon, Mit Jai Inn, Montri Toemsombat, Norberto Roldan, Nge Lay, Aung Ko, Albert Yonathan Setyawan, Muhammad "Ucup" Yusuf, and Tran Luong

Sundaram Tagore Gallery
547 W 27th St
New York, NY 10001



Albert Yonathan Setyawan, *Mandala Study #5*, 2015, terracotta and white marble sand installation, photo courtesy of Sundaram Tagore Gallery

ASIA SOCIETY

8-9:30pm Performance

Grace Nono and Ensemble

A special concert in conjunction with the exhibition *Philippine Gold: Treasures of Forgotten Kingdoms* by one of the most renowned female vocalists in the Philippines, striving to champion traditional Filipino music & its presentation for a new generation.

Asia Society

725 Park Ave
New York, NY 10021



Six-petaled ornament. Eastern Visayas. Ca. 10th–13th century. Gold. Ayala Museum, 76.4325. Photography by Neal Oshima; Image courtesy of Ayala Museum.

OWEN JAMES GALLERY

6-8pm Opening Reception

Dex Fernandez

The Philippine-based graffiti artist **Dex Fernandez** combines the frenzied energy and speedy overall designs of his street murals and characters with digital photography to produce eccentrically decorated mixed media images and installations.

Owen James Gallery

61 Greenpoint Ave #315
Brooklyn, NY 11222

FRI. OCT 30



Dex Fernandez, *Untitled (1)*, 2013. Acrylic, ink and embroidery on digital photograph

JAPAN SOCIETY

11:30am-1:00pm Art Talk and Bento Lunch

For a New World

In conjunction with *For a New World*, Curator **Yasufumi Nakamori** leads a special gallery conversation and tour of this exhibition featuring works by such luminaries as **Miyako Ishiuchi**, **Daidō Moriyama**, **Jirō Takamatsu**, and **Shōmei Tomatsu**. \$30 non-members/\$25 members.

Japan Society

333 East 47th Street
New York, NY 10017



Jirō Takamatsu, *Photograph of Photograph (No. D-2401)* (detail), 1972. Gelatin silver print, The Museum of Fine Arts, Houston, Museum, Courtesy of Yumiko Chiba Associates.

ARTNET + HONOLULU BIENNIAL + ACAW

6-8:30pm Panel & Reception

From the Pineapple to the Big Apple: Maika'i Tubbs in Conversation with Christiane Paul

From the Pineapple to the Big Apple Honolulu Biennial launches its NYC Membership program, introducing the biennial's inaugural plans, and an intriguing conversation between Native Hawaiian artist **Maika'i Tubbs** and **Christiane Paul**, Adjunct Curator of New Media Arts at the Whitney Museum of American Art; to highlight Tubbs's multidimensional sculptures and immersive environments and his interest in repurposing materials as commentary on pressing ecological and socio-cultural issues.

233 Broadway (Park Pl & Barclay St.)
New York, NY 10279



Maika'i Tubbs, *Comforts of Home*, 2015. Sculpture cardboard

RONIN GALLERY

6-8pm Opening Reception

Against Gravity: Cyoko Tamai

The exhibition *Against Gravity* presents the newest work of **Cyoko Tamai**. As she combines unique techniques, a musical sensibility, and traditional Japanese materials, Tamai captures life in fleeting minutia.

Ronin Gallery

425 Madison Ave,
New York, NY 10017



Cyoko Tamai, *Untitled 1*, 2015, colored pencil and ink on Japanese paper, courtesy of Ronin Gallery and Cyoko Tamai.

ACAW AT 599 WEST

6-8pm Screening | Conversation

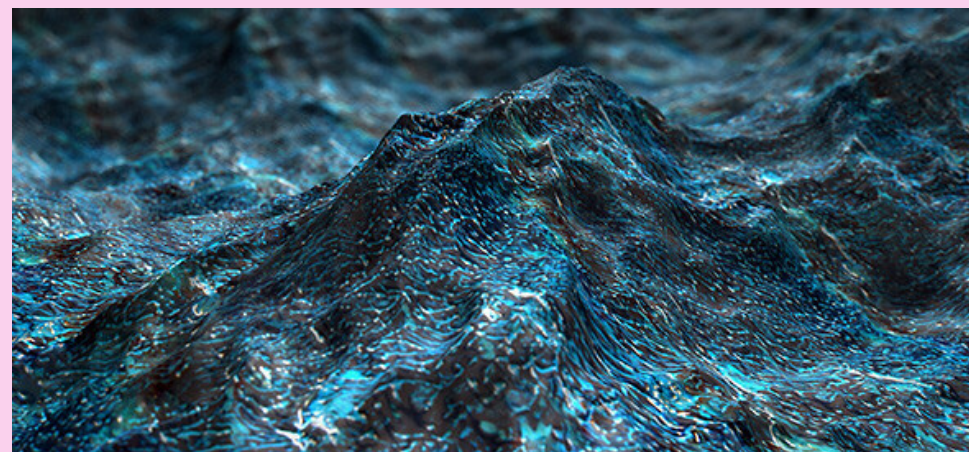
An Evening with Jawshing Arthur Liou

The acclaimed Taipei and Indiana based artist will speak to ACAW Director **Leeza Ahmady** about his extraordinary videos and films, which he calls *Mindscapes*, rendered in 3D using recognizable imagery to create otherworldly spiritual sanctuaries. In the context of THINKING CURRENTS, Ahmady's latest exhibition at the inaugural Seattle Art Fair (July 2015) with over 25 moving-image works by artists based in the Pacific Rim, including **Liou's** video, *Crossing*.

Hosted by Gilmore's Sound Advice at 599 West, a company specializing in design, installation, and integration of audio-visual systems, smart home automation, and related technologies.

599 West

599 11th Avenue, 5th Floor (45th & 44th St.)
New York, NY 10036



Jawshing Arthur Liou (Indiana & Taipei), *Crossing*, 2009. Single-channel video, color, sound, 5'

RUBIN MUSEUM OF ART

7:30-8:30pm Artists on Art: Beth Citron + Amanullah Mojadidi

9:30-10:30pm In Conversation: Gary Indiana + Tracey Emin

Becoming Another: The Power of Masks

In conversation with Curator **Beth Citron**, known for his public art projects which explore Afghan politics and other cross-cultural identities, artist **Amanullah Mojadidi** will discuss his work in the context of the current exhibition on view at the Rubin Museum, *Becoming Another: The Power of Masks*. Complimentary Friday night museum admission.

KARMA

Writer **Gary Indiana** and artist **Tracey Emin** will talk on stage as part of the Rubin's **KARMA** series this fall. (Special ticket required)

Rubin Museum of Art
150 W 17th St
New York, NY 10011



Aman Mojadidi, *Afghan by Blood, Redneck by the Grace of God; The Rebel Fell*; 2011. Photograph.

SCREEN + ACAW + SVA-MA CURATORIAL STUDIES

7pm Live Performance

8pm Conversation

I'm Making a Boy Band (IMMABB): Bora Kim, Karin Kuroda, Samantha Y. Shao and EXP

This reverse-engineered K-Pop phenomenon will perform original singles followed by a conversation about cultural exports. A part of a series by SCREEN & ACAW, *What Kind of Technology is Culture?*, which presents a technical perspective on the performance of identity.

SVA – CP Projects Space

132 W 21st St., 10th Floor (7th & 6th Ave.)
New York, NY 10011



FRI. NOV 6

INK STUDIO + ACAW AT BROOKLYN MUSEUM

7-9:30pm Performance & Artist Talk

Wang Dongling

China's most renowned performance calligrapher, **Wang Dongling**, will present a live rendition of the "Heart Sutra" one of Buddhism's most profound and revered texts, in his groundbreaking "chaos script" style. Known for his dynamic fusion of tradition and innovation, Wang's performance offers an immersive experience of the spiritual power of calligraphy. Followed by an insightful talk with the artist. Co-organized by **Craig Yee** and **Brittan Erickson** of INK Studio Beijing and **Susan L. Beningson**, Assistant Curator of Asian Art at the Brooklyn Museum as a signature program of ACAW 2015.

Brooklyn Museum

200 Eastern Pkwy,
Brooklyn, NY 11238



Images from Wang Dongling, *Heart Sutra*, 2015. Live performance at the Brooklyn Museum of Art as a signature program of Asia Contemporary Art Week 2015 in collaboration with Ink Studio Beijing.

SAT. NOV 7



BLISS ON BLISS ART PROJECTS

1-5pm Opening Reception

Promdi Archipelago, Storm Children

Curated by **Alfredo & Isabel Aquilizan**. In celebration of Filipino American Heritage month, *Promdi Archipelago* is a group exhibition of diasporic artists' works based in Paris, Brisbane and New York; reflecting experiences of migration and relocation. In conjunction with a screening of the documentary film: *Storm Children* by **Lav Diaz**, a moving reflection on climate change and human resilience.

Bliss on Bliss Art Projects

4149 45th St. Ground Fl.
Sunnyside, NY 11104

SAT. NOV 7



Jeho Bitancor, *Almost Wearable Trash*. Mixed Medium.
Variable. 2014

QUEENS MUSEUM

4-5pm Performance & Artist Talk

Casey Tang

A dynamic multi-media presentation by the artist about his research into the historical and international spread of industrial capitalism, a conceptual basis for his latest filmic work *Untitled (Rivers)* (2015). With a live performance of the film's score by composer **Fernando Perez**, followed by a QA session between **Tang** and Queens Museum Director of Exhibitions and Curator, **Hitomi Iwasaki**.

Queens Museum

Flushing Meadows Corona Park
Perimeter Rd
Queens, NY 11368



Still from Casey Tang, *Untitled (Rivers)*, 2015, single channel video, 8' 12", looped.

SUN. NOV 8

456 GALLERY (SCREEN + ACAW)

6pm / 7pm Artist Talk & Conversation

Song Ta - So, You're a Big Deal?

Song's work perverts administrative tactics like beauty contests, population censuses, or school tests—always twisting the official line but not overstepping it. A part of a series by *SCREEN & ACAW* *What Kind of Technology is Culture*, which presents a technical perspective on the performance of identity.

456 Gallery

456 Broadway, 3rd Floor (Grand & Howard St.)
New York, NY 10013



Song Ta, *Who Is The Loveliest Guy?* 2014. Three Channel Video Installation, 3'46."

SUN. NOV 8

Sonic Blossom

October 30 - November 8, 2015

Lee Mingwei: Sonic Blossom Thinking Performance

Asia Contemporary Art Week
Signature Exhibition

Hosted by The Metropolitan Museum of Art

Organized by Leeza Ahmady and Limor Tomer
An intimate stage with personalized performances of
Schubert Lieder by professional New York vocalists.

A Curatorial Contemplation on *Lee Mingwei's Sonic Blossom* Metropolitan Museum of Art | ACAW 2015 Signature Program

In 2015, Asia Contemporary Art Week (ACAW) foregrounded performance as one of the most widely embraced mediums by artists across Asia, deeply embedded within the region's vast and diverse cultural histories. Performance has long been integral to artistic genres in Asia—spanning street performances, theater, dance, spiritual rituals, and healing practices. However, over the last 25 years, museums and galleries have increasingly institutionalized and compartmentalized performance art.

This year's ACAW signature programs sought to rethink performance beyond its contemporary art categorization. Performance, detached from the word "art," has existed since humans first painted caves and sang songs. Contemporary labels such as "performance art" are semantic frameworks institutions use, but the creative act transcends such boundaries. Performance, fundamentally, is an act of seduction—a process of being drawn to creative insight, undergoing doubts and questions, and finding the courage to act. It is a risky exchange with another, full of chemistry and magnetism, never entirely predictable in its impact.

A centerpiece of ACAW 2015 was *Lee Mingwei: Sonic Blossom*, co-presented with The Metropolitan Museum of Art from October 30 through November 8. The performance exhibition transformed **The Met's Blanche and A. L. Levine Court and Arthur M. Sackler Gallery** into intimate stages for personalized renditions of Schubert Lieder, sung by professional New York opera vocalists. Mingwei's concept for *Sonic Blossom* was born from his personal connection to **Franz Schubert's** music, which he experienced as a contemplative sanctuary. His desire was to share that transformative intimacy.

Throughout the exhibition, singers, adorned in custom-designed cloaks, gently moved among visitors, approaching individuals to ask: "May I give you the gift of song?" Those who accepted were seated in a specially designed chair for a private performance. This act of offering and receiving embodies Mingwei's signature approach to performance, rooted in the spirit of giving. His work, influenced by both Taoist and Sufi sensibilities, reflects a non-invasive yet intimate dynamic of connection—a meditative exchange that allows energy to flow, akin to the gentle touch of an acupuncture needle.



Sonic Blossom - Lee Mingwei, 2015. Performance exhibition as part of ACAW 2015 Signature Curated Program at the Metropolitan Museum of Art.

My first encounter with Mingwei's work was at the Lombard Freid Gallery during his presentation of *The Mending Project* (2009). I felt immediately moved by his reflections on childhood experiences and cultural observations that permeate his practice. I watched him mend my favorite embroidered shirt from Central Asia as we spoke. His deliberate, intuitive process mirrored the profound attention to detail and generosity that defines his art. During a subsequent studio visit in 2013, Mingwei introduced me to *Sonic Blossom*, which had premiered in a museum in Korea and also at the Museum of Fine Arts in Boston. I immediately recognized its profound resonance with the core ideas of performance ACAW 2015 sought to explore. The act of a singer offering a Schubert Lieder to an individual within a museum—a space typically dedicated to silent observation—embodied the intimate, unpredictable, and magnetic exchange central to performance as an act of giving. It felt like a perfect intervention for The Met, creating a living dialogue between classical heritage and contemporary practice, where human connection in and of itself became the medium of art.

Sonic Blossom at The Met took nearly two years of planning, fundraising, and collaboration to realize. We are deeply grateful to the Taipei Cultural Center for their generous support. The exhibition, which opened on October 30, beautifully embodied the spirit of ACAW 2015's exploration of performance, bridging the classical and contemporary, the intimate and the universal.

Leeza Ahmady

Director & Curator, Asia Contemporary Art Week



Sonic Blossom - Lee Mingwei, 2015. Performance exhibition as part of ACAW 2015 Signature Curated Program at the Metropolitan Museum of Art.

Sonic Blossom is made possible through the support of the **Manhattan School of Music** and by the generous sponsorship of the **Ministry of Culture, Taiwan (R.O.C.)**, and **Taipei Cultural Center of TECO** in New York.

Organized by ACAW Director Leeza Ahmady. Special Thanks to Limor Tomer at Met Live Arts, Ambika Trasi, ACAW Managing Director Michelle Loh, ACAW 2015 Strategic Development Advisor and Lee Mingwei Studio Team.

FIELD MEETING 2015

October 31 - November 1

**FIELD Take 3:
MEETING**
Thinking Performance

Asia Contemporary Art Week
Signature Program

Hosted by The Metropolitan Museum of Art,
Hunter College Art Galleries, &
Performa Hub

Curated by Leeza Ahmady

Specially conceived lecture-performances, talks and
discussions by over 30 compelling figures.

FIELD MEETING Take 3 Curatorial Statement

When one arrives at an insight, whereby the next natural step is to risk jumping into the mysterious void of the unknown in order to manifest that into a language, visual or otherwise; that manifestation, the act of giving form or communication to creative insight, which inherently involves engaging or seducing others, is performance.

FIELD MEETING: *Thinking Performance*, the signature program of Asia Contemporary Art Week 2015, stages specially conceived lecture-performances, talks and discussions by over 30 compelling figures, to foreground the diversity and critical role of performance work in the context of Asia. While emulating the experience of a studio visit on a communal scale, the forum spotlights a wide range of practices beyond visual art in an effort to liberate performance from contemporary art world-institutionalized prescriptions. *Thinking Performance* invites broader, more nuanced interpretations and fresh understandings of performativity as an inherent part of all forms of artistic expression and production.

Known for his scrutiny of the still inadequate institutional representation of contemporary art from Asia in the United States, *New York Times* critic **Holland Cotter** delivers the first keynote lecture at this year's FIELD MEETING. Witte de With Director **Defne Ayas** (Rotterdam + Istanbul) expands on Cotter's inquiries, evaluating the extent to which performance has been a vital trigger for the current cultural ecology across Asia and how this factor has allowed for liberation from examining art in Asia solely through the lens of European Modernism. Contributing to the conversation of the need to break away from traditional institutional approaches, **Jo-Anne Birnie Danzker**, Director of the Frye Art Museum in Seattle redefines "the exhibition" as a living organism in constant transformation, turning the museum into both a platform and project to embrace all disciplines.

Often, performance is a means to a process rather than an objective end. It is a method of delivery, a tactful language—the quintessence of all creative practitioners' and their inner workings—painters, writers, architects, comedians, poets, and so on. Performance is at times subliminal. A subconscious attitude poised to seduce. At its best, it provokes consciousness. Threading on such notions, novelist and professor **Anthony Lee** (New York) in his lecture *Going the Distance: Fiction Writing as Performance*, examines the mysterious and meaningful exchange that occurs between author and reader in American



literature and how the roots of this may derive from a two-thousand-year-old Indian poem, *The Bhagavad Gita*.

Renowned New Delhi-based artist **Shuddha Sengupta** of Raqs Media Collective tells a story about the imperatives of storytelling and the constant state of inquiry that binds much of Raqs' practice in a never-ending conversation. **Aman Mojadidi** (Paris + Kabul) uses visual imagery, ethnography, and spoken-word to tell a story about migration, statelessness, and the hope for a renewed humanity. Beijing-based artist and curator **Liu Ding** conceives a performance composed of his poems—a plethora of conflicting emotions reflecting the political vernacular embedded within the consciousness of China's population today.

Lecture-performance inspires the format and the curatorial objectives of FIELD MEETING. Heavily practiced by well-known Lebanese artists **Rabih Mroue** and **Walid Raad**, it has become increasingly prevalent across Asia. Several of the artists examine the medium's limitless potential for form and function. Academic structures are integrated with performance, relying on the presence of both artist and audience and the immediacy of their exchange. Yielding a play with notions of acceptance, believability and credibility that stretches boundaries of formal and conceptual terms of making and reading art.

San Francisco and Tehran based artist and curator, **Arash Favez's** lecture-performance interlaces official documents, news reports, and personal materials to explore the displacement of a bicameral mind in-between various locations.

Referencing art-historical figures and events, **Yan Xing** (Los Angeles + Beijing) narrates a high-camp, melodramatic yet sincere argument to irrefutably validate the work of a non-existent artist. Using delicate sensory prompts, Dubai-based artist **Lantian Xie** guides us through airport terminals, the high seas, hotel resorts and heritage sites, to question preconceived ideas of sounds and body types attached to certain places and expectations of how they ought to perform.

Keynote artist **Ming Wong** (Berlin + Singapore) imagines the plot for a Chinese science fiction opera - a fantastic voyage to uncover diverse expressions of China's past and future, underscored by the nation's radical approach to both tradition and redesigning the future.

Brussels and Ljubljana-based **Ištvan Išt Huzjan's** multi-layered lecture-performance stems from his research on Korean Land Art in Changdong, Seoul and his travel-performance from Korea to Ljubljana, Slovenia over water and land using only public transport. Exploring performance as a mode for exercising agency, several artists navigate the conflictive yet symbiotic relationship between freedom and restraint, autonomy and discipline.

Sislej Xhafa (New York + Kosovo) depicts himself as a quiet and obedient youth in his talk entitled *Mother*, to confront rules of conduct and control mechanisms, subjects generally challenged by his conceptually vigorous works across a variety of mediums.

Christopher K. Ho (New York + Providence) examines the process by which artists are made and culture is packaged- using instructional diagrams on "tiger" parenthood and life planning in an Asian/American context. **Tang Dixin's** (Shanghai) performance, *Mr. Hungry* uses physical divergence between the act of 'walking' and 'climbing' in a social environment as an imaginative interval to defy social norms; his actions suggest retreat to a subdued expression of disobedience. Through her performance *99 Commandments*, **Nezaket Ekic** (Berlin + Stuttgart) invokes her own cathartic ritual to break from the ever-gripping shackles of all the world's religious commandments.



Yan Xing, *Kill the TV-Set*, 2012. Two channel video installation, courtesy of the artist

Artist **Bingyi** (Beijing) perceives living as performing with unseen forces, and discusses this in the context of her large land-art performance project *Epoché* (2014). **Jeff Cylkowski** (New York) considers his artistic beginnings in graffiti art and break dancing, and how these genres continue to inform his painting practice today, in terms of both technical process, and philosophical investigations.

Zeynep Kayan (Ankara) examines the act of photographing and re-photographing— a technique that defines her work— as a process that gives way to infinite possibilities; a continuous transformation and discovery. In (re)creating "new" from "old," she questions notions of authenticity and time. **Vibha Galhotra's** (New Delhi) visual journey of the Yamuna River in Delhi invokes its mythological significance, mourning the river's current polluted state through photo/video documentation - a call for action on ecological catastrophe.

Qasim Riza Shaheen's (Manchester + Lahore) *Undeliverable Mail*, is an intimate letter in the form of an audio recording, that contemplates a variety of subjects, such as gender and narcissism, particularly and atypically through the poetics of Sufism. **Fu Xiaodong**, director at Space Station introduces the young Beijing-based collective **Double Fly Art Center** and their performance, involving an arrangement of choreographed, spontaneous gestures. **Nora Taylor**, Professor at the Art Institute of Chicago touches on contentious issues of authorship in performance documentation, presenting Ray Langenbach's performance art archives and its significance in Singapore's art history.

Two esteemed art publications are also spotlighted through special sessions at FIELD MEETING this year. The poignancies of individual and personal histories, the subtleties of reciprocal exchange, and how these are incorporated by celebrated artist **Lee Mingwei**, (Paris + Taipei) in recent and past projects, is shared through his conversation with ArtAsiaPacific (AAP) editor-at-large **H.G. Masters** (Istanbul). LEAP deputy editor **Robin Peckham** (Hong Kong) spearheads a discussion with artists **Nadim Abbas** (Hong Kong) and **Korakrit Arunanondchai** (New York + Bangkok), to investigate the invisible elements that allow object-art, such as sculpture and installation, to radiate performance, and how artists may encode "live-ness" and performativity into their object-based work.



Qasim Riza Shaheen, courtesy of the artist

FIELD MEETING Take 3: *Thinking Performance* thrives on unexpected connections in a variety of relevant subjects with a focus on creative process, conceptual exchange, experimentation and collaboration. By considering individual practices and dynamic relationships with historical discourses and social and political conditions, it acknowledges achievements within the field, while advocating approaches that critically unearth the recent past and thoroughly envision the future.

Leeza Ahmady & Ambika Trasi

ACAW Director & Curator and ACAW Curatorial Assistant

FIELD MEETING

Presented Artists & Arts Professionals

Aman Mojadidi (Paris & Kabul)
 Anthony Lee (New York)
 Arash Fayezi (Tehran)
 Bingyi (Beijing)
 Christopher Ho (New York)
 Defne Ayas (Rotterdam & Istanbul)
 Diane Lewis (New York)
 Double Fly Art Center (Beijing)
 Fu Xiaodong (Beijing)
 H.G. Masters (Istanbul)
 Holland Cotter (New York)
 Iftikhar Dadi (Ithaca)
 Istvan Ist Huzjan (Brussel & Ljubljana)
 Jeff Cylkowski (New York)
 Jo-Anne Birnie Danzker (Seattle)
 Korakrit Arunanondchai (New York)
 Lantian Xie (Dubai)
 Lee Mingwei (Paris & New York)

Leeza Ahmady (New York)
 Liu Ding (Beijing)
 Ming Wong (Berlin & Singapore)
 Nadim Abbas (Hong Kong)
 Natasha Ginwala (Berlin)
 Nezaket Ekici (Berlin & Stuttgart)
 Nora Taylor (Chicago)
 Qasim Riza Shaheen (Manchester)
 Robin Peckham (Hong Kong)
 Shuddha Sengupta (New Delhi)
 Sislej Khafa (New York)
 Tang Dixin (Shanghai)
 Vibha Galhotra (New Delhi)
 Xiaoyu Weng (New York)
 Yan Xing (Beijing & Los Angeles)
 Yasmin Jahan Nupur (Dhaka)
 Zeynep Kayan (Ankara)



Korakrit Arunanondchai, *Letters to Chantri #1: The lady at the door/The gift the keeps on giving (feat. Boychild)*, 2014. Installation view, The Mistake Room, LA. Photo credit: Josh White/JW Picture, Courtesy of the artist.

FIELD MEETING Schedule at A Glance

SAT OCT 31 (9:45AM-5:50PM)

Hosted at The Metropolitan Museum of Art

9:45am	Check-in / 10:05 Doors Open
10:15am	Opening Thoughts: Leeza Ahmady
10:30am	Anthony Lee
10:45am	Ming Wong
11:10am	Holland Cotter
11:30am	Defne Ayas
11:50am	Istvan Ist Huzjan
12:10pm	Discussion
12:45pm	Lunch Break
1:45pm	Bingyi
2:00pm	Sislej Xhafa
2:15pm	Yan Xing
2:30pm	Jeff Cylkowski
2:45pm	Nezaket Ekici
3:00pm	Discussion
3:30pm	Break
3:45pm	Shuddha Sengupta
4:00pm	Arash Fayez
4:15pm	Aman Mojadidi
4:30pm	Lantian Xie
4:45pm	Tang Dixin
5:00pm	Jo-Anne Birnie Danzker
5:15pm	Discussion
5:50pm	Final Thoughts: Diane Lewis

SUN NOV 1 (10:15AM-4:45PM)

Hosted at Hunter College Art Galleries

10:15am	Check-in / 10:35 Doors Open
10:45am	Opening Thoughts: Leeza Ahmady
11:00am	Lee Mingwei in conversation with H.G. Masters
11:45am	Nora Taylor
12:00pm	Qasim Riza Shaheen
12:15pm	Zeynep Kayan
12:30pm	Vibha Galhotra
12:45pm	Christopher Ho
1:00pm	Discussion (Led by Arash Fayez + Leeza Ahmady)
1:30pm	Lunch Break
2:30pm	Double Fly Art Center & Fu Xiaodong
2:45pm	Liu Ding
3:00pm	Tang Dixin
3:15pm	Discussion (Led by Xiaoyu Weng + Yan Xing)
3:45pm	Break
4:00pm	Robin Peckam with Nadim Abbas & Korakrit Arunanondchai
4:45pm	Closing Thoughts: Iftikhar Dadi

MON NOV 2 (6:30-8:30PM)

Hosted at Performa Hub

An Extension of FIELD MEETING: *Thinking Performance*

6:30-8:30pm	Panel Discussion
6:30-8:30pm	Natasha Ginwala

LEEZA AHMADY (NEW YORK)

10:15 am Opening Remarks Day 1

In her opening remarks, Asia Contemporary Art Week director **Leeza Ahmady** shared her passion and curatorial vision for *FIELD MEETING Take 3: Thinking Performance*, describing it as “an exhibition of people, their ideas, processes, and insights in the form of an energetic exchange that will shift, transform, and translate into what is being talked about, thought about, researched, and made in the future.” For centuries, performance has been vast, diverse, and integral to Asia’s artistic traditions—encompassing street performances, theater, dance, spiritual rituals, and healing practices. Yet, in the past 25 years, museums and galleries have increasingly institutionalized and compartmentalized performance art. The question arises: as performance is continuously categorized, how can it remain open to reinvention? This year’s *FIELD MEETING* rethinks performance. At its core, it is not only a creative act but also an act of seduction, beginning with an artist’s captivation by a fleeting idea, followed by questioning, doubt, and the courage to act. Performance is a magnetic, unpredictable, and risky exchange that extends beyond the self, landing in the unknown.


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Born and raised in Afghanistan, **Leeza Ahmady** is a New York based independent curator noted for her foundational research concerning art practices in Central Asia. Since 2005, she has directed the educational and curatorial platform Asia Contemporary Art Week (ACAW), which partners with leading institutions in New York and Asia to present significant artists, curators and practitioners in special exhibitions, performances and forums in the United States, Asia and beyond. Ahmady was an agent for dOCUMENTA(13) exhibitions in Kassel, Germany and Kabul, Afghanistan (2010-2013). She has presented exhibitions and programs at numerous local and international venues including: The Metropolitan Museum of Art, Asia Society, Solomon R. Guggenheim Museum, MoMA (Museum of Modern Art), Independent Curators International, Queens Museum, Herbert F. Johnson Museum of Art, Cornell University, Istanbul Biennial, and Mathaf: Arab Museum of Modern Art, among many others.

ANTHONY LEE (NEW YORK)

10:30am Lecture-Performance

Going the Distance: Fiction Writing as Performance

In *Going the Distance: Fiction Writing as Performance*, novelist and professor **Anthony Lee** discussed the mysterious and meaningful exchange in American literature in particular and how the roots of that literature's best known works can be found in great part in the anonymously authored, two-thousand-year-old Indian poem *The Bhagavad-Gita*. This work of spiritual awakening tells the story of a young warrior prince being educated on the battlefield by a god who explains how in looking into the self, if we can actually find our true self, we will see all selves at once, and all things, but that such a complete revelation of truth is in fact too much for any mortal mind to witness. The prince, in the end, will have to take the god's word for it; the god's description of that totality — his words — will have to suffice. In *Going the Distance*, Anthony Lee investigates how this totality is now also forever encountered in the words describing Melville's *white whale*, Dickinson's *slanted truth*, and Hawthorne's *letter A*, for example, and in the words of all writers since who take up the challenge to glimpse that totality anew and to share it, as best they possibly can.



[Click to Watch Video](#)



Unknown, rishna, (on Bird-God, Garuda) fights Indra (on elephant), Harivamsa manuscript, c1590.



Anthony Lee is the author of the novels *Martin Quinn* and *There in the Darkness*; he holds a Ph.D. from The State University of New York at Binghamton. Lee teaches literature and creative writing at the College of Mount Saint Vincent.

MING WONG (BERLIN, SINGAPORE)

10:45am Lecture-Performance
Blast off into the Sinosphere

Ming Wong imagined the plot for a Chinese science fiction opera and took his audience on a fantastic voyage to uncover diverse expressions of China's past and future, underscored by the nation's radical approach to both tradition and to redesigning the future.



Ming Wong, *Ascent to the Heavenly Palace_IV*, 2015. Photographic series.



Ming Wong is known for his ambitious performance and video works that engage with the history of world cinema and popular forms of entertainment. His practice considers the means through which subjectivity and geographic location are constructed by motion pictures. His work has been exhibited internationally, including solo shows at the Ullens Center for Contemporary Art, Beijing; Vitamin Creative Space, Guangzhou; the Frye Art Museum, Seattle; Redcat, Los Angeles; the Museum of Moving Image, Queens, New York, as part of Performa 11; and the Singapore Art Museum. His 2009 exhibition at the Singaporean Pavilion for the 53rd Venice Biennale won a Special Jury Mention award.

Ming Wong's participation in FIELD MEETING is supported by **The Art Institute of Chicago & Asia Art Archive HK**.

HOLLAND COTTER (NEW YORK)

11:10am Keynote Address

No More Triumphs

Known for his scrutiny of the still-inadequate institutional representation and critical-press coverage of contemporary art from Asia in the United States, New York Times critic **Holland Cotter** delivered the first keynote lecture at FIELD MEETING this year.



Ay-O, *Pastoral (Den'en)*, 1956, oil on panel. Museum of Contemporary Art Tokyo, part of the exhibition, *Tokyo 1955-1970: A New Avant-Garde*, at the Museum of Modern Art, 2013

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A New York Times staff art critic since 1998, **Holland Cotter** won the Pulitzer Prize for Criticism in 2009 for his coverage of contemporary art in China. Cotter is one of the foremost writers on the critical coverage of contemporary art from Asia in America.

DEFNE AYAS (ROTTERDAM, NEW YORK)

11:30am Keynote Address

Director and curator-at-large **Defne Ayas** evaluated the extent to which performance has been a vital trigger for the current cultural ecology across Asia and how this factor has allowed for liberation from examining art in Asia solely through the lens of European Modernism.



Alexandre Singh, *The Humans*, 2013. World Premiere at Witte de With Center for Contemporary Art

Defne Ayas is the Director and Curator of the Witte de With Center for Contemporary Art in Rotterdam. In 2015, she curated the Pavillion of Turkey in the 56th International Art Exhibition, la Biennale di Venezia, and co-curated the 6th Moscow Biennale. In September 2012, Ayas co-curated the 11th Baltic Triennale (with Benjamin Cook, LUX, in collaboration with artists Ieva Misevičiūtė and Michael Portnoy) to great acclaim, as well as the Istanbul and Bandung city pavilions as part of the Intercity Project of the 9th Shanghai Biennale. She co-founded Arthub Asia in 2007– an Asia-wide active research and production initiative– (co-) producing a number of projects including *Double Infinity* (with Van Abbemuseum 2010), *Final Cut* (with the Shanghai Cultural Development Foundation, 2009), *RMB City opera* by Cao Fei (with Artissima, 2009), and *The Making of the New Silk Roads* symposium (2009 and remains a Director of Arthub Asia today. Since 2005, Ayas has been a curator of Performa, where she remains a curator-at-large. She managed the biennial's collaborative programming and curated projects such as *Broken English* by Julieta Aranda & Carlos Motta (2011) and *THE FIRST/LAST NEWSPAPER* by Dexter Sinister (2009) and *Performa Institute* (2011), and introduced first-time collaborations with Storefront for Art and Architecture, Common Room, Van Alen, Canadian Centre for Architecture (CCA) and Public School (for Architecture).

IŠTVAN IŠT HUZJAN (BELGIUM, LJUBLJANA)

11:50am Lecture-Performance

OD TU DO TU (From Here To There)

Brussels and Ljubljana-based **Ištvan Išt Huzjan** presented a multi-layered lecture-performance stemming from his research on Korean Land Art in Changdong, Seoul and his travel-performance from Korea to Ljubljana, Slovenia over water and land using only public transport.



[Click to Watch Video](#)



Ištvan Išt Huzjan, *OHO and the Korean Avant-Garde Association*, 2014.
Published by MER. Paper Kunsthalle

Ištvan Išt Huzjan's works are extraordinarily original in form, constantly flirting with the sphere of the ephemeral and thus interrogating the mechanisms and representational sphere of contemporary visual art. His work attempts to recognize his own childhood in search of the 'unconscious', a state of being that is one of the most crucial engines driving his artistic practice. Since 2013, he has run an exhibition space in Brussels called Coffre Fort together with Gregoire Motte and Thibaut Espiau; collectively they are known as the Artists Club.

Huzjan has participated in several residencies, including *Rijksakademie van beeldende kunsten* in Amsterdam, National Art Studio in Changdong in Seoul, and the Apartment of the Ministry of Culture of Slovenia in New York. In 2010 he co-founded the artist collective Project Goleb in Amsterdam. He was twice nominated for the OHO Award in Slovenia in 2011 and 2014 and in 2013 was awarded the Fernand Baudin Prijs in Belgium. Recent solo exhibitions include *Lesorez / Woodcut* at Galerija Gregor Podnar, Ljubljana; *You & Me, We & You* at Ricou Gallery, Brussels; and *From Here To There* at ŠKUC Gallery, Ljubljana. His recent group exhibitions include the *31. Biennial of Graphic Arts – Over You / You* at MGLC, Ljubljana and *South by Southeast* at Osage Gallery, Hong Kong.

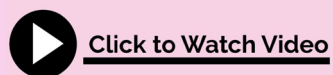
Ištvan Išt Huzjan's participation in FIELD MEETING is supported by the **Embassy of the Republic of Slovenia**.

BINGYI (BEIJING)

1:45pm Lecture-Performance

Epoché

Artist **Bingyi** perceives living as performing with unseen forces, and discussed this in the context of her large land-art performance project *Epoché* (2014).



Bingyi working on *Wanwu: Matamorphosis Longhu Mountain*, 2013. Guixi, Jiangxi.



Bingyi combines her interests in ecology, science, philosophy, history, and aesthetics into a multi-faceted artistic practice that encompasses land and environmental art, site-specific architectural installation, musical and literary composition, ink painting, and performance art. Born in Beijing, Bingyi pursued university-level studies in biomedical and electronic engineering in the United States. She graduated from Yale University with a Ph.D. in Art History and Archeology in 2005. She has exhibited internationally at Museo de Arte Contemporaneo de Alicante, Alicante, Spain; the 7th Gwangju Biennale, Korea; and the Smart Museum of Art, University of Chicago.

Bingyi's participation in FIELD MEETING is supported by **Ink Studio**.

SISLEJ XHAFA (NEW YORK)

2:00pm Performance

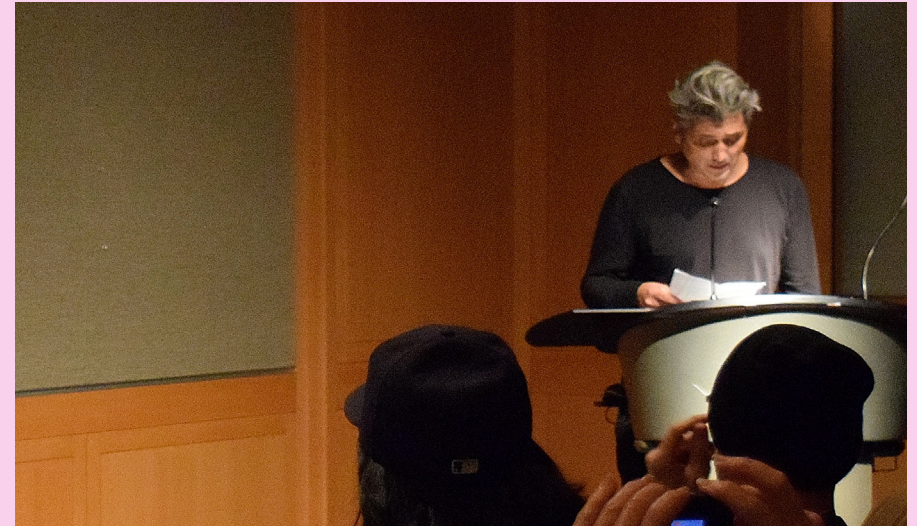
Mother

Sislej Xhafa depicted himself as a quiet and obedient youth in his talk entitled *Mother* to confront rules of conduct and control mechanisms, subjects generally challenged by his conceptually vigorous works across a variety of mediums.



Sislej Xhafa, *Mother*, 2015. Photograph courtesy of the artist.

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Sislej Xhafa is known for works that could be described as 'actions' or conceptual strategies, which challenge cultural stereotypes, preconceived prejudices and institutional structures. Often exploring the modes through which contemporary society functions, he investigates social, economic and political realities to ultimately critique consumerism and its driving mechanisms. Xhafa's recent exhibitions include *I forgot that I started (harrova që fillova)*, curated by Ema Andrea and Klod Dedja, MAM Foundation, Tirana, AL (2014); *Asymmetric Désir*, Blain|Southern, London (2014); and *Borderline: Collection Exhibition II*, 21st Century Museum of Contemporary Art Kanazawa, Kanazawa, Japan (2013). He has exhibited widely, including *Vice Versa* at the Italian Pavilion of the 55th Venice Biennale; *Time Present, Time Past*, Istanbul Museum Of Modern Art, Istanbul; and *Borderline: Collection Exhibition II*, 21st Century Museum of Contemporary Art Kanazawa, Kanazawa, Japan (2013); Havana Biennial; *Transmission Interrupted*, Modern Art, Oxford; Tate Modern, London; Stedelijk Museum, Amsterdam; Palais de Tokyo, Paris (2003); *Pause*, Gwangju Biennial, Gwangju (2002); *Egofugal*, Istanbul Biennial, Istanbul; *Casino*, S.M.A.K., Gent; *Uniform*, PS1, New York (2001); Manifesta III, Ljubljana, Slovenia; and the Venice Biennale (1997,1999 & 2005).

YAN XING (BEIJING, LOS ANGELES)

2:15pm Lecture-Performance

The History of Reception

Referencing art-historical figures and events, **Yan Xing** narrated a high-camp, melodramatic yet sincere argument to irrefutably validate the work of a non-existent artist.



[Click to Watch Video](#)



Yan Xing, *Kill the TV-Set*, 2012. Two channel video installation, courtesy of the artist



Yan Xing is an artist known for his intricately staged, multi-layered projects comprising media such as performance, video, photography, and installation. Using a performative strategy and an autobiographical narrative, his works play on registers of high-camp, melodrama and sincerity. Xing won the Best Young Artist Award of Chinese Contemporary Art Award (CCAA) in 2012. He has also exhibited his works extensively at institutions such as Galerie Urs Meile, Beijing-Lucerne; National Gallery of Indonesia, Jakarta; and the Contemporary Arts Museum, Houston.

Yan Xing's participation in FIELD MEETING is supported by **Galerie Urs Meile** (Beijing-Lucerne)

JEFF CYLKOWSKI (NEW YORK)

2:30pm Lecture

In Search of the Miraculous

Painter **Jeff Cylkowski** reflected on his artistic beginnings in graffiti art and breakdancing, and how these genres continue to inform his painting practice today, in terms of both the technical process and philosophical investigations.


[Click to Watch Video](#)


Jeff Cylkowski, *Headspin*, 2010. Performance, courtesy of the artist.

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Jeff Cylkowski is interested in the psychology of perception, consciousness, and pop culture; he creates work that examines the possibilities and tradition of abstract painting. Cylkowski's work explores perception and sensation within contemporary culture as we shift into a digital age. Of Korean descent, born in Chicago, and adopted at birth to a Caucasian family from Minnesota, Jeff Cylkowski's fascination with perception and culture began at a very early age, as he attempted to make sense of the divergent appearance of his family. He completed his undergraduate studies in painting at the Pratt Institute in 2006. Since 2009, Cylkowski has been working with esteemed artist Jeff Koons, overseeing the painting and graphics production of the *Popeye* and *Hulk Elvis* series sculptures.

NEZAKET EKICI (BERLIN, STUTTGART)

2:45pm Performance

99 Commandments

In **Nezaket Ekici's** performance *99 Commandments*, the artist invented her own cathartic ritual to declare herself free from the controlling commandments of all the world's religions.



[Click to Watch Video](#)



Nezaket Ekici, *99 Commandments*, 2013. Performance Installation. Round table with white table cloth, 99 white plates, 99 brown beads, white dress, light.

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Nezaket Ekici, *99 Commandments*, 2015. Performance at FIELD MEETING Thinking Performance at the MET.

Nezaket Ekici's performance works invite viewers to focus on intense tasks that she endeavors to repeat until her goals are either achieved or until she reaches a level of total exhaustion. The end results yield a combination of humor as well as pain. Ekici received her diploma in Fine Arts and MFA-degree in Performance. She had a retrospective exhibition at Haus am Waldsee, Berlin this year. Her works include an exhibition in Cultuurcentrum, Bruges, Belgium; *Neighbours – Contemporary Narratives from Turkey and Beyond*, Istanbul Modern; and *Islamic Chapel*, Städtische' Galerie, Ostfildern, Germany. She has received three project grants from the Goethe Institute.

Nezaket Ekici's participation in FIELD MEETING is supported by **Pi Artworks** (Istanbul & London)

SHUDDHA SENGUPTA
(OF RAQS MEDIA COLLECTIVE, NEW DELHI)

3:45pm Lecture-Performance

A Never-Ending Conversation and Occasional Stories

Renowned New Delhi-based artist **Shuddha Sengupta** reflected on what performance means to him as a medium, both historically and currently- and the imperatives of 'kinetic contemplation' and speculative procedure that are followed by **Raqs Media Collective**.



Raqs Media Collective, *Its Possible because it is Possible*, 2015
Sculptural installation, Foundation Proa, Buenos Aires

As part of **Raqs Media Collective**, New Delhi-based artist **Shuddha Sengupta** enjoys playing a plurality of roles, appearing as artist, occasionally as curator, and sometimes as a philosophical agent/provocateur. Raqs produces a trajectory that is restless in terms of the forms and methods they deploy in their speculative procedures. Sengupta, in association with Raqs Media Collective, has held exhibitions in a numerous institutions globally, including Documenta 11 in Kassel (2002); *The Great Bare Mat* and *Constellation*, Isabella Stewart Gardner Museum, Boston (2012); *It's Possible Because It's Possible*, Centro de Arte dos de Mayos, Madrid (2014); and *Asamayavali/Untimely Calendar*, NGMA, New Delhi (2014-15), and *All The World's Futures*, Central Pavilion (Giardini) at the 56th Venice Biennale (2015).

ARASH FAYEZ (SAN FRANCISCO, TEHRAN)

4:00pm Lecture-Performance

I Could Smell Arak Lingered on my Breath When I Pulled the Trigger

Arash Fayez's lecture-performance examined three particular events concerning immigration and violence, interlacing them together using official documents, news reports, and personal materials to explore the displacement of a bicameral mind in-between various locations.



[Click to Watch Video](#)



Arash Fayez is an artist and curator with a passion for lecture-performance; his practice engages sociopolitical issues, interstitial space, location, language, identity and memories. He describes himself as a hybrid artist for whom photography is an intrinsic part of his creative process. Fayez has exhibited in a number of shows, including the First and Second Kaveh Golestan Photojournalism Competition in 2004 and 2005 in Tehran; a group exhibition in the Silk Road Gallery and Nufarul Photo Club, Romania, in 2005; and the First Biennale of Images of the World Photoquai held by the Musée du Quai Branly, Paris. Fayez is a member of the Iranshahr Photography Society. His works are exhibited in the collection of Houston's Museum of Fine Art.

Arash Fayez's participation in FIELD MEETING is supported by **Kadist Art Foundation** (San Francisco).

AMAN MOJADIDI (PARIS, KABUL)

4:15pm Lecture-Performance

The Uprooted & the Gift

Inspired by his recent project *Adrift* commissioned for the 12th Havana Biennale 2015, **Aman Mojadidi** used visual imagery, ethnography, and spoken-word to tell a story about migration, statelessness, and the hope for a renewed humanity.



Aman Mojadidi, *Adrift*, 2013, commissioned for the 12th Havana Biennale



Aman Mojadidi's work utilizes an experimental ethnographic approach, combining qualitative research, traditional storylines, and postmodern narrative strategies to approach themes such as belonging, identity politics, conflict, artifactual history, and migration; his pieces intentionally blur and merge the lines between fact and fiction, documentation and imagination. Born to Afghan parents in the Confederate South, the artist Aman Mojadidi has a degree in Cultural Anthropology. Mojadidi has exhibited internationally including the 12th Havana Biennale 2015, the 3rd Asia Triennial Manchester 2014, the 1st Kochi/Muziris Biennale 2012, dOCUMENTA (13) in 2012, and the Dhaka Art Summit in 2016, among others. His publications include *Home* and *What Can One Say About Living in Kabul?* in *One Story, Thirty Stories*.

LANTIAN XIE (DUBAI)

4:30pm Lecture-Performance

Turn the Cloud Weather into Sun and Fun

Using delicate sensory prompts, Dubai-based artist **Lantian Xie** guided us through airport terminals, the high seas, hotel resorts and heritage sites, to question preconceived ideas of sounds and body types attached to certain places and expectations of how they ought to perform.



Lantian Xie, *Mirinda*, 2015. Drawing on paper



Lantian Xie makes images about Dubai. He is particularly interested in hotel lobbies, cafeteria menus, and gulfs. Xie holds an MFA from the School of the Art Institute of Chicago. He co-hosts a weekly program on Dubai Eye 103.8FM, and is editor-at-large at THE STATE. Xie was formerly an artist-in-residence at the Delfina Foundation in London. Recent shows include *Hassan Matar*, Grey Noise, Dubai; *Accented*, Maraya Art Centre, Sharjah, UAE; and *Equations of Sight-Similarity*, On Stellar Rays, NYC.

Lantian Xie participation in FIELD MEETING is supported by **Alserkal Avenue** (Dubai).

TANG DIXIN (SHANGHAI)

4:45pm Performance

Mr. Hungry

In his performance *Mr. Hungry*, **Tang Dixin** used physical divergence between the act of 'walking' and 'climbing' among the audience as an imaginative interval to defy social norms; his actions suggested retreat to a subdued expression of disobedience. He demonstrated a similar performance of striking physical divergence with book throwing and balancing on day 2.



[Click to Watch Video](#)



Tang Dixin, *Mr. Hungry*. On-site performance at AIKE-DELLARCO, Shanghai, China, 2014.

Artist and curator **Tang Dixin**'s practices involve a spectrum of media, all of which contribute to emphasizing the site-specificity and eventuality of art. He graduated from Shanghai Normal University and now lives and works in Shanghai. His recent solo exhibitions include *Mr. Hungry*, Aike-Dellarco, Shanghai; and *Tang Dixin*, Ota Fine Arts, Tokyo. He also participated in group exhibitions including *Jing Shen – The Act of Painting in Contemporary China*, PAC Museum of Contemporary Art, Milan; and the 10th Gwangju Biennale, Korea (2014).

Tang Dixin participation in FIELD MEETING is supported by **Aike-Dellarco** (Shanghai).

JO-ANNE BIRNIE DANZKER (SEATTLE)

5:00pm Lecture

Genius / 21 Century / Seattle

Contributing to the conversation of the need to break away from traditional institutional approaches, **Jo-Anne Birnie Danzker**, Director of the Frye Art Museum in Seattle discussed her current exhibition, *Genius / 21 Century / Seattle*, which embraces the idea of a living exhibition in constant transformation that turns a museum into both platform and project to embrace all disciplines.



[Click to Watch Video](#)



Jo-Anne Birnie Danzker is the director of the Frye Art Museum in Seattle and former director of the Museum Villa Stuck in Munich, Germany, and the Vancouver Art Gallery in Canada. Birnie Danzker has authored numerous books on historical and contemporary art and is a regular contributor to *Yishu: Journal of Contemporary Chinese Art*. In 2004, she curated *Shanghai Modern: 1919 – 1945* with Ken Lum and Zheng Shengtian.

Jo-Anne Birnie Danzker's participation in FIELD MEETING is supported by **Frye Art Museum**.



Davida C. Ingram, still from *Avatar* as part of the exhibiton *Genius / 21 Century / Seattle*, 2015

DIANE LEWIS (NEW YORK)

5:50pm Lecture

Architecture/Performance: The City As Art/Work

Diane Lewis enlightened us to the genealogy of the term “performance” as it emerged in architectural terms during the European enlightenment era.



[Click to Watch Video](#)



Diane Lewis, *Inside-Out: Architecture New York City*. Book Publication.

SAT. OCT 31



Diane Lewis lives and works in Manhattan, where she was born. Recipient of the 1976 Rome Prize in Architecture, she has sustained and unfolded the spirit of her education, which provided a firsthand participation in the lively interaction of the architect / theorists and art world of Italy, Germany and New York during the 1970's at Cooper Union, and at the American Academy in Rome.

This formative period of innovation and radical resistance cast a tone for her commitment and ability to sustain parallel activities in architectural practice while developing a unique platform on studio teaching, and a commitment to critical writing on architecture. All projects demonstrate the integration of a unique approach to “the architecture of the city.” This urban quality is key to the built work, and the approach to the design studios she has simultaneously conducted. Her knowledge and integration of the impact of the innovations and responsibility of the auteur artist is evident in all these endeavors.

LEEZA AHMADY (NEW YORK)

10:45am Opening Remarks Day 2

During her opening remarks for Day 2 of *FIELD MEETING Take 3: Thinking Performance*, ACAW Director **Leeza Ahmady** articulated her curatorial vision, defining the forum as “an exhibition of people, their ideas, processes, and insights in the form of an energetic exchange that will shift, transform, and translate into what is being talked about, thought about, researched, and made in the future.” Performance has long been a vast and diverse aspect of Asia’s artistic heritage—spanning street performances, theater, dance, spiritual rituals, and healing practices. However, in the last 25 years, the landscape has changed, as museums and galleries have increasingly institutionalized and compartmentalized performance art. This raises an important question: as performance becomes categorized, how can it remain open to continuous reinvention? This year’s *FIELD MEETING* invites a reexamination of performance. At its essence, it serves not just as a creative act but also as an act of seduction, initiated by an artist’s fascination with a fleeting idea, followed by a journey through questioning, doubt, and ultimately, the courage to take action. Performance becomes a magnetic, unpredictable, and risky exchange that reaches beyond the self, landing in the realm of the unknown.


[Click to Watch Video](#)


Born and raised in Afghanistan, **Leeza Ahmady** is a New York based independent curator noted for her foundational research concerning art practices in Central Asia. Since 2005, she has directed the educational and curatorial platform Asia Contemporary Art Week (ACAW), which partners with leading institutions in New York and Asia to present significant artists, curators and practitioners in special exhibitions, performances and forums in the United States, Asia and beyond. Ahmady was an agent for dOCUMENTA(13) exhibitions in Kassel, Germany and Kabul, Afghanistan (2010-2013). She has presented exhibitions and programs at numerous local and international venues including: The Metropolitan Museum of Art, Asia Society, Solomon R. Guggenheim Museum, MoMA (Museum of Modern Art), Independent Curators International, Queens Museum, Herbert F. Johnson Museum of Art, Cornell University, Istanbul Biennial, and Mathaf: Arab Museum of Modern Art, among many others.

LEE MINGWEI & H.G. MASTERS (TAIPEI, PARIS, NEW YORK & HONG KONG)

11:00am In Conversation

Day 2 of FIELD MEETING began with **Lee Mingwei**'s humble revelations about some of his most accomplished projects over the past two decades focusing on the subtleties of reciprocal exchange. This heartwarming conversation between Lee Mingwei and **H.G. Masters**, editor-at-large of ArtAsiaPacific magazine, explored Lee's past and recent projects, including *Sonic Blossom* (2015), and his interest in individuals' stories and personal histories as well as the connections between the practice of performance art and interactive art.



SUN. NOV 1



Lee Mingwei creates participatory installations where strangers explore issues of trust, intimacy, self-awareness, and the nature of one-on-one events. His projects are often open-ended scenarios based on everyday interactions, where participants' involvement often changes form during the course of an exhibition. Lee received an MFA from Yale University in 1997 and has had solo exhibitions internationally, including the Whitney Museum of American Art, the Museum of Modern Art, Taipei Museum of Contemporary Art, Queensland Gallery of Modern Art, Isabella Stewart Gardner Museum, Fabric Workshop and Museum and Los Angeles County Museum of Art. He has also been featured in biennials in Venice, Lyon, Liverpool (2006, 2010), Taipei, Sydney, Whitney, and the Echigo-Tsumari Triennial. In 2014-2015 the Mori Art Museum in Tokyo presented the artist's first major retrospective: *Lee Mingwei and His Relations*.



Sonic Blossom-Lee Mingwei, 2015, Museum of Fine Arts, Boston

SUN. NOV 1



Mithu Sen, *I Cunt Imagine*, 2010. Graffiti mixed media on canvas. Image courtesy of ArtAsiaPacific. Image courtesy of ArtAsiaPacific.

HG Masters is a writer and editor with a focus on artists from across Asia. He is editor-at-large for ArtAsiaPacific (AAP) magazine. He worked previously as the managing editor, as well as editor of the 2010 ArtAsiaPacific Almanac, a compendium of sixty country-by-country reports reviewing Asian art during the year 2009.

NORA TAYLOR (CHICAGO)

11:45am Lecture

Singaporean Performance Art History As Seen Through Ray Langenbach's Performance Art Archive

Nora Taylor, Professor at the Art Institute of Chicago touched on contentious issues of authorship in performance documentation as she presented Ray Langenbach's performance art archives and its significance in Singapore's art history.



[Click to Watch Video](#)



Professor of South and Southeast Asian Art at the School of the Art Institute of Chicago, **Nora Taylor** is the author of *Painters in Hanoi: An Ethnography of Vietnamese Art* and editor of *Studies in Southeast Asian Art: Essays in Honor of Stanley O'Connor*, as well as articles on modern and contemporary Vietnamese Art.



Ray Langenbach's Performance Art Archive. Courtesy of Nora Taylor.

QASIM RIZA SHAHEEN (MANCHESTER)

12:00pm Performance

Undeliverable Mail

Qasim Riza Shaheen's *Undeliverable Mail*, an intimate letter in the form of an audio recording, contemplated a variety of subjects, such as gender and narcissism, particularly and atypically through the poetics of Sufism.



[Click to Watch Video](#)



Qasim Riza Shaheen, *It Smelled of You*, 2015. Performance. Image courtesy of the artist.



Qasim Riza Shaheen is a visual artist and writer who works across a variety of media, including participatory performance, installation, film, and photography. His work has been exhibited and programmed widely, including at Brighton International Festival; Victoria & Albert Museum, London; Twelve Gates Arts, Philadelphia.; and Alhamra National Gallery in Lahore, where he was invited as an international resident and subsequently as Associate Professor at the prestigious National College of Arts in Lahore and Islamabad.

Qasim Riza Shaheen's participation in FIELD MEETING is supported by **Twelve Gates Arts** (Philadelphia)

ZEYNEP KAYAN (ANKARA)

12:15pm Lecture-Performance

Untitled Original: to (Re)Create "New" from the "Old"

Zeynep Kayan examined the act of photographing and re-photographing— a technique that defines her work— as a process that gave way to infinite possibilities; a continuous transformation and discovery. In (re)creating "new" from "old," she questioned notions of authenticity and time.



[Click to Watch Video](#)



Zeynep Kayan, *to (Re)Create "New" from the "Old"*, 2015. Photograph from artist lecture performance.



Zeynep Kayan's photography explores the limitless possibilities of the medium. Through experimentation and chance, the artist articulates a personal vocabulary of mystical desire, existential angst and confluent counter-narratives. She graduated from the Department of Communication and Design at Bilkent University. Kayan opened her solo exhibition in February 2013 at Galeri Zilberman, where she also had a duo show in January 2015. She is one of the co-founders of the independent art space Torun in Ankara, Turkey. She has participated in many group exhibitions including *Uncanny Encounters* (Istanbul Modern), and *Offside Effect* (1st Tbilisi Triennial, Georgia National Museum).

Zeynep Kayan's participation in FIELD MEETING is supported by **Galeri Zilberman** (Istanbul).

VIBHA GALHOTRA (NEW DELHI)

12:30pm Lecture

Manthan

Vibha Galhotra took us on a visual journey of the Yamuna river in Delhi. By invoking its mythological significance, Vibha mourned the river's current polluted state through photo/video documentation, and called upon her audience to act on issues regarding ecological catastrophe.

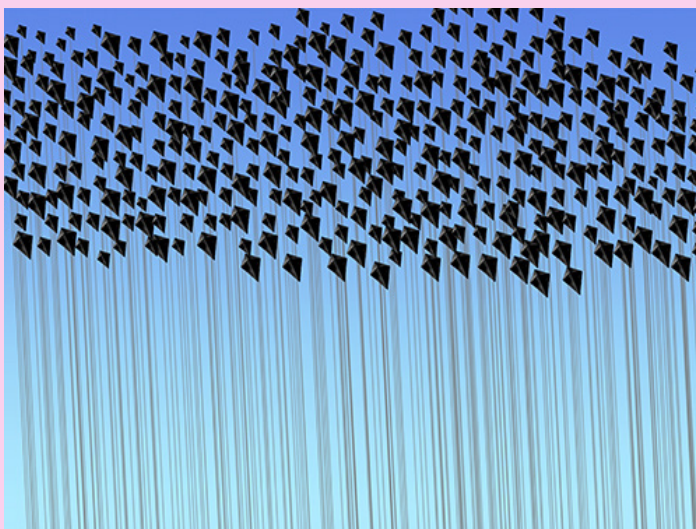


[Click to Watch Video](#)



Vibha Galhotra is a conceptual artist whose large-scale sculptures address the shifting topography of the world under the impact of globalization and growth. She sees herself as a part of the restructuring of culture, society and geography – both of New Delhi, and the world. She has shown extensively in India and internationally, including at the Colombo Art Biennale, Sri Lanka; San Jose Museum of Art, USA.; Museum of Contemporary Art Shanghai; Soros Center for Contemporary Art, Kazakhstan; Gut Gasteil, Austria; Europos Parkas, Lithuania; and Max Mueller Bhavan, India. Galhotra also participated in ICASTICA 2013 International Women's Art Biennial in Arezzo, Italy. She has been awarded the Inlaks Foundation Award, MHRD National Scholarship, Artist Under 30 Year Award, and Chandigarh State Lalit Kala Academy Award.

Vibha Galhotra's participation in FIELD MEETING is supported by **Exhibit320** (New Delhi).



Vibha Galhotra, *Black Cloud Project*, 2014. Site specific public installation at Bikaner, India.

CHRISTOPHER K HO (NEW YORK, PROVIDENCE)

12:45pm Lecture-Performance

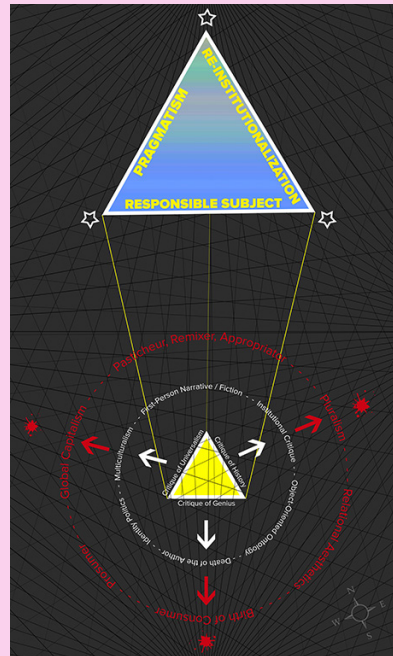
St. Joseph as Model

Christopher K. Ho examined the process by which artists are made and culture is packaged using instructional diagrams on “tiger” parenthood and life planning in an Asian/American context.



Hong Kong-born, New York-based **Christopher K. Ho** employs diverse formats to explore often-invisible social forces implicating contemporary art. His works are site-oriented and produced collaboratively. Ho calibrates fiction, fact, and figment into a precarious universe to examine the process by which artists are made and culture is packaged. He has had solo exhibitions at Winkleman Gallery, NYC (2010, 2008); FJORD, Philadelphia (2013); and Galeria EDS, Mexico City (2009). He participated in the Incheon Biennial (2009), the Chinese Biennial Beijing (2008), and the Busan Biennale (2008), and produced site-specific pieces for Storm King (2013) and the Cranbrook Art Museum (2011).

Christopher K Ho's participation in FIELD MEETING is supported by **SCREEN**.



Christopher K. Ho, *Three Critiques*, 30x50in, 2015. Courtesy of the artist.

DOUBLE FLY ART CENTER & CURATOR FU XIAODONG (SHANGHAI)

2:30pm Performance

Hundouluo

Fu Xiaodong, curator and founder of Space Station, and young Beijing based art collective **Double Fly Art Center** presented an interactive performance using an arrangement of choreographed and spontaneously executed gestures.



Double Fly Art Center, Untitled, 2014. Beijing, China.



Double Fly Art Center, Untitled, 2015. Live performance at FIELD MEETING Thinking Performance.

Double Fly Art Center is an art collective founded in 2008; their humorous, anarchic public actions, performances, and participatory events challenge the state of the art world and everyday life. Self-described as "China's most famous young artists group," they defy social norms with their brazen works, often suffused with sex and themes related to gender and body politics. Double Fly has received international recognition for their participation in the 2014 Armory Show in New York City. **Fu Xiaodong** is an independent curator and critic. She is the founder and art director of Space Station, an art center founded in 2009 to promote experimental art programs. Fu has organized several contemporary art exhibitions for art museums, art centers, and galleries in China.

Double Fly Art Center & Fu Xiaodong's participation in FIELD MEETING is supported by **Space Station** (Beijing).

LIU DING (BEIJING)

2:45pm Performance

Messages

Beijing-based artist and curator **Liu Ding** conceived a performance composed of his poems—a plethora of conflicting emotions reflecting the political vernacular embedded within the consciousness of China's population today. In his performance *Messages*, three actors attempt to read the same poem collectively in the dark, demonstrating striking physical divergence.



[Click to Watch Video](#)



Liu Ding, *Pine Trees on the Square*, 2015. Sketch for performance at FIELD MEETING Thinking Performance.

SUN. NOV 1



Liu Ding's artistic and curatorial practice treats objects, events, discourses of art history and the foundation of historicization both as materials and as the basis for critical reflection. Liu Ding undertook a joint residency at the Van Eyck Academy and the Bonnefanten Museum, where he also co-presented an exhibition titled *Reel: A Prelude*, this summer. He participated in this year's Istanbul Biennial and Asia Pacific Triennial. His work was included in the Shanghai Biennale, Prospect New Orleans, the Taipei Biennale, The 53rd Venice Biennale within the Chinese Pavilion, and others. He co-curates and co-publishes exhibitions and publications jointly with Carol Yinghua Lu, including *Little Movements: Self-practice in Contemporary Art* and *From the Issue of Art to the Issue of Position: Echoes of Socialist Realism*.

TANG DIXIN (SHANGHAI)

3:00pm Performance

Untitled

On Day 1, **Tang Dixin** used physical divergence between the act of 'walking' and 'climbing' among the audience as an imaginative interval to defy social norms; his actions suggested retreat to a subdued expression of disobedience. He demonstrated a similar performance of striking physical divergence with book throwing and balancing on day 2.


[Click to Watch Video](#)


Tang Dixin, *Mr. Hungry*. On-site performance at AIKE-DELLARCO, Shanghai, China, 2014

SUN. NOV 1



Tang Dixin, *Untitled*, 2015. Live performance at FIELD MEETING Thinking Performance.

Artist and curator **Tang Dixin**'s practices involve a spectrum of media, all of which contribute to emphasizing the site-specificity and eventuality of art. He graduated from Shanghai Normal University and now lives and works in Shanghai. His recent solo exhibitions include *Mr. Hungry*, Aike-Dellarco, Shanghai; and *Tang Dixin*, Ota Fine Arts, Tokyo. He also participated in group exhibitions including *Jing Shen – The Act of Painting in Contemporary China*, PAC Museum of Contemporary Art, Milan; and the 10th Gwangju Biennale, Korea (2014).

Tang Dixin's participation in FIELD MEETING is supported by **Aike-Dellarco** (Shanghai).

XIAOYU WENG (NEW YORK)

3:15pm Discussion Session

Led by curator **Xiaoyu Weng** and artist **Yan Xing**, this session contextualized the nuanced practices of China-based artists performing at *FIELD MEETING*: **Liu Ding**, **Tang Dixin**, and the **Double Fly Art Collective**.

Liu Ding interrogates narratives surrounding art history through his performances of poems that capture the conflicting emotions of contemporary China. Tang Dixin emphasizes site-specificity and the eventuality of art, using diverse media to challenge social norms. In his performances at *FIELD MEETING*, he contrasted 'walking' and 'climbing' among audience members, evoking an imaginative interval that suggested subdued disobedience. His Day 2 performances, which included book throwing and balancing, further illustrated physical divergence and provoked discussions on performance boundaries and audience roles. Founded in 2008, the Double Fly Art Collective is known for its humorous, anarchic public actions and participatory events that challenge the state of the art world and everyday life. Self-described as "China's most famous young artists group," they defy social norms with brazen works often infused with themes of sex, gender, and body politics.



[Click to Watch Video](#)



Xiaoyu Weng is the associate curator of Chinese art at The Solomon R. Guggenheim Museum. Previously, she was the founding director of the Kadist Art Foundation's Asia Programs, program director of Asian Contemporary Art Consortium, San Francisco and curator at the Wattis Institute for Contemporary Arts at the California College of the Arts (CCA).

ROBIN PECKHAM, NADIM ABBAS, KORAKRIT ARUNANONDCHAI

4:00pm In Conversation

Where Process Ends: Objects and their Performances

LEAP deputy editor **Robin Peckham** (Hong Kong) spearheaded a discussion with artists **Nadim Abbas** (Hong Kong) and **Korakrit Arunanondchai** (New York+Bangkok) to investigate the invisible elements that allow object-art, such as sculpture and installation, to radiate performance, and how artists encoded "live-ness" and performativity into their object-based work. The discussion also touched upon how the relationship between memory and documentation is changing in art media today.



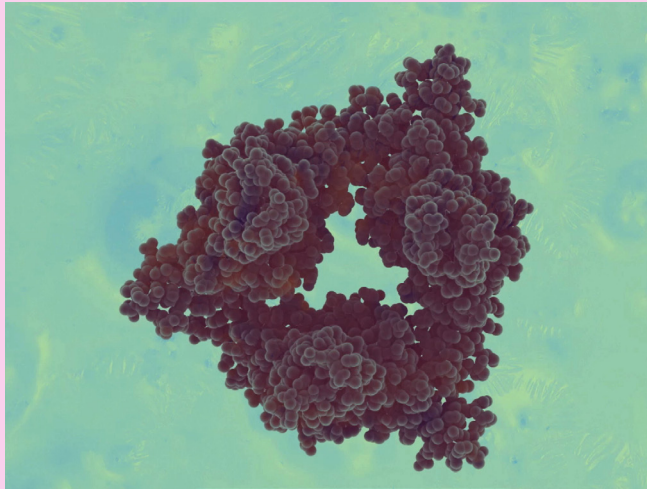
[Click to Watch Video](#)



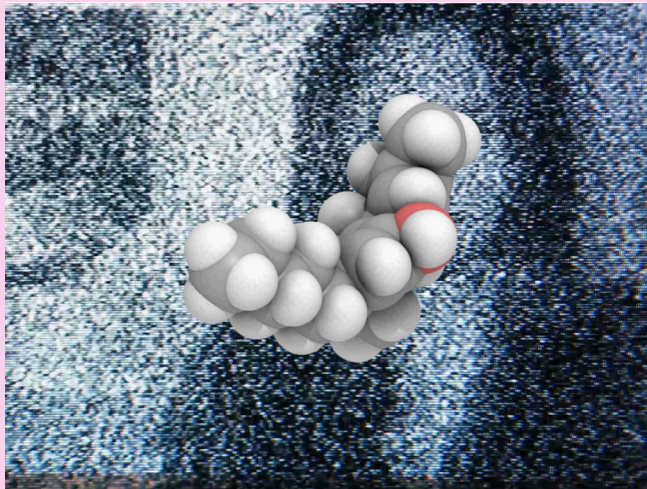
LEAP cover of 2015 July/August Issue. Image courtesy of LEAP.



Robin Peckham is a curator and editor living in Beijing. Currently editor-in-chief of LEAP, the international art magazine of contemporary China, he previously founded and operated the independent space Saamlung. He has organized exhibitions including *Our Real, Your Surreal* at K11; *Peril and Weirdness* at M Woods Museum; *Art Post-Internet* at the Ullens Center for Contemporary Art; *The Burning Edge* at City University of Hong Kong; and *The Border Show*. He has lectured at the University of Hong Kong, Christie's Art Forum, Asia Art Archive, and 4A Centre for Contemporary Asian Art. His writing is published regularly in Artforum, Yishu, and Broadsheet, as well as in books for the Minsheng Art Museum, Para Site Art Space, and Timezone8.



Nadim Abbas, *HBV_HIV_HP_V_HSV*, 2013. Video installation. Dimensions variable.



Nadim Abbas, *Tetracycline_ Tetrahydroanna binoL_ Tetrahydrogestri none_ Terasodium pyrophosphate*, 2013. Video Installation, dimensions variable.



Nadim Abbas, *Chamber 666 Coppola*, 2015. Mixed media as part of New Museum Triennial Surround Audience 25 exhibition.

Nadim Abbas is a visual artist from Hong Kong. His work explores technologies of perception, culminating in the construction of complex set pieces where objects exist in an ambiguous relationship with their own image, and bodies succumb to the seduction of space. Abbas was awarded with the Asian Cultural Council Altius Fellowship and the HK Arts Development Award (Young Artist / Visual Arts) in 2014. Recent exhibitions include the 2015 Triennial: *Surround Audience*, New Museum, NYC; *Unseen Existence*, HK Arts Centre, Hong Kong; and *Tetraphilia*, Third Floor Hermès, Singapore.



Korakrit Arunanondchai, *2012–2555*, 2014. Mixed Media Installation at MoMA PS1, Courtesy of the Artist



Nadeem Abass, *Apocalypse Postponed*, 2014, Art Bar commission by Art Basel Hong Kong



Korakrit Arunanondchai, *Letters to Chantri #1: The lady at the door/The gift she keeps on giving (feat. Boychild)*, 2014. Installation view, The Mistake Room, LA. Photo credit: Josh White/JW Picture, Courtesy of the artist.

Korakrit Arunanondchai engages a myriad of subjects such as history, authenticity, self-representation, and tourism through the lens of a cultural transplant. His work seeks to find a common ground in artistic experiences through a pastiche of styles and media. Arunanondchai earned his BFA from the Rhode Island School of Design in 2009 and his MFA from Columbia University in 2012. He has had several solo exhibitions at CLEARING Gallery in NYC and Brussels and has been featured in major group exhibitions at the Sculpture Center and the Fisher Landau Center. The artist made his museum solo debut at MoMA PS1, NYC, in 2013.

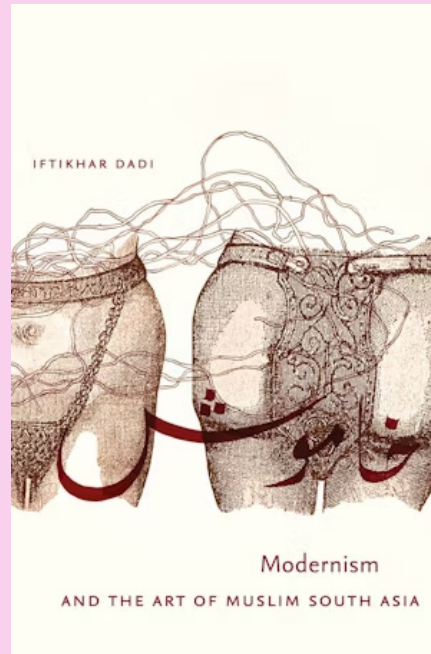
IFTIKHAR DADI (ITHACA)

4:45pm Closing Thoughts

In his closing remarks, **Iftikhar Dadi** discussed the term "performance" as it relates to the definitional terms "contemporary" and "Asia". Citing the various performances and lecture-performances that took place during both days of FIELD MEETING: *Thinking Performance*, he acknowledged that "performance" is a "catachresis, an imperfect placeholder for expressiveness and iterations of the self and society, not captured by other terms or other mediums".



[Click to Watch Video](#)



Iftikhar Dadi, *Modernism and the Art of Muslim South Asia*, 2012. Book Publication.



Iftikhar Dadi is Associate Professor at Cornell University in the Department of History of Art. He also served as Chair of the Department of Art (2010-14). Publications include the book *Modernism and the Art of Muslim South Asia* (University of North Carolina Press 2010), and essays that have appeared in numerous journals and edited volumes. Curated exhibitions include *Lines of Control* (with Hammad Nasar) on partitions and borders, at the Herbert F Johnson Museum of Art at Cornell, 2012 and Nasher Museum at Duke University, 2013.

As an artist he collaborates with Elizabeth Dadi, they have shown widely internationally. Exhibitions include the 24th São Paulo Biennial, Brazil; the Third Asia-Pacific Triennial, Australia; Walker Art Center, Minnesota; Centre Georges Pompidou, Paris; and Queens Museum of Art, New York. Work has been included in numerous publications and exhibition catalogs and reviewed in *Art Monthly*, *The Guardian* (UK) and *The New York Times*.

DISCUSSION SESSIONS AT FIELD MEETING | DAY 1

12:10pm Session 1

Leeza Ahmady, Anthony Lee, Ming Wong, Holland Cotter, Defne Ayas, and İstvan İst Huzjan

[Click to Watch Video](#)



SUN. OCT 26

3:00pm Session 2

Leeza Ahmady, Bingyi, Sislej Xhafa, Yan Xing, Jeff Cylkowski, and Nezaket Ekici

[Click to Watch Video](#)



5:15pm Session 3

Leeza Ahmady, Shuddha Sengupta, Arash Fayezi, Aman Mojadidi, Lantian Xie, Tang Dixin, and Jo-Anne Birnie Danzker

[Click to Watch Video](#)



DISCUSSION SESSIONS AT FIELD MEETING | DAY 2

1:00pm Session 1

Led by **Arash Fayez** and **Leeza Ahmady**: **Nora Taylor**, **Zeynep Kayan**, **Vibha Galhotra**, and **Christopher Ho**



MON. OCT 27

3:15pm Session 2

Led by **Xiaoyu Weng** and **Yan Xing**: **Tang Dixin**, **Liu Ding**, **Double Fly Art Center** & **Fu Xiaodong**



FIELD MEETING TAKE 3: *THINKING PERFORMANCE AT PERFORMA HUB*

6:30-8:30pm Panel Discussion
What is Lecture Performance?

ACAW collaborated with Performa 15 in celebration of the Biennial's 10th year of distinguished programming, for a special evening extension of FIELD MEETING: *Thinking Performance*, focused on lecture-performance as a medium. Introduced by Performa Curator-at-Large, **Defne Ayas** and led by ACAW Director **Leeza Ahmady**, the panel discussion included artists **Arash Fayeze, Yan Xing, Liu Ding, Ming Wong, Lantian Xie**, and curators **Natasha Ginwala** and **Xiaoyu Weng**.

Performa Hub
 47 Walker St.
 New York, NY 10013



The Seventh Shenzhen Sculpture Biennale – *Accidental Message: Art is not a System, not a World*, exhibition view, 2012, OCT Contemporary Art Terminal (OCAT), Shenzhen, China. Courtesy of the artist.





Select Publicity Materials & Press Coverage

[Photolog of "Thinking Currents Exhibition \(Seattle Art Fair 2015\)"](#)

[ACAW 2015 Press Release](#)

[ACAW 2015 E-Flux Announcement \(Live Link\)](#)

[ACAW 2015 E-Flux Announcement \(PDF\)](#)

[ACAW 2015 Save the Date Postcard](#)

[ACAW 2015 Summer Ad_AsiaArtPacific](#)

[ACAW 2015 Fall Ad_AsiaArtPacific](#)

[ACAW 2015 Fall Ad_AIA](#)

ACAW 2015 Press Coverage | Thinking Currents:

[Thinking Currents | The Stranger | Jen Graves | "The Seattle Art Fair Was So Successful, the City Literally Applauded"](#)

[Thinking Currents | The Stranger-SLOG | Jen Graves | "Inside Seattle Art Fair: 'Thinking Currents' Will Feature More Than 25 Artists from Across the Pacific Rim"](#)

[International Examiner | Eva Cohen
"Artists of the Pacific Rim highlighted at Seattle Art Fair"](#)

[The Seattle Times | Tricia Romano
"High art meets deep pockets at Seattle Art Fair"](#)

ACAW 2015 Press Coverage:

[New York Times | Anthony Tommasini | "The Best Classical Music of 2015"](#)

[ArtAsiaPacific | HG Masters | "ACAW FIELD MEETING: "TAKE 3--THINKING PERFORMANCE"](#)

[OCULA | Sophia McKinnon | "No More Triumphs: A Report on Asia Contemporary Art Week \(ACAW\) 2015"](#)

ACAW 2015 Press Coverage:

[New York Times | Holland Cotter and Roberta Smith | "Best in Art of 2015"](#)

[Art Radar | Christine Lee | "Thinking Performance at Asia Contemporary Art Week 2015, New York Interview with Leeza Ahmady"](#)

[Observer | Alana Martinez | "Singers to serenade Lucky Museum Visitors One-on-One at the Met"](#)

[ABC 7 News | Lauren Glassberg | "Performance Art Stirs Emotion at the Met"](#)

[SinoVision TV | "Sizzling Kickoff Party of Asia Contemporary Art Week 2015"](#)

[SinoVision TV | "Mysterious Gift at the Met"](#)

[New York Times | James R. Oestreich | "In Lee Mingwei's 'Sonic Blossom' at the Met, Schubert Is Intimate Installation Art"](#)

[ARTFORUM ACAW 2015 | "The Last Applause"](#)

[ARTFORUM_ACAW 2015 | "Deep Dive into Works by Tang Dixin"](#)

[SCREEN | ACAW 2015 | "Thinking about Performance"](#)

[SCREEN | _ACAW 2015 | "Christopher K Ho, Become the Institution!"](#)

[The Village Voice_ACAW 2015 | Silas Valentino | "The Met Wants to Serenade You"](#)

[My Guides-Editorial Team_ACAW 2015 | "ACAW In Review"](#)

[Ink Studio | ACAW 2015 | "The Heart Sutra in Chaos at the Brooklyn Museum"](#)

[SCREEN | ACAW 2015 | Yu-Chieh-Li | "Song Ta Thinks You're a Big Deal!"](#)

[The Village Voice | Sachyn Mital | "The Kominas Close Out ACAW Week 2015"](#)

[Leap WeChat | ACAW 2015 LEAP TALKS | "The Disappearance of Miming Art"](#)

[FIELD MEETING Take 3 | Day 1 - Opening Remarks | Leeza Ahmady | Youtube Video](#)

[FIELD MEETING 2015 Summation | Iftikhar Dadi | Youtube Video](#)



In 2019, **Asia Contemporary Art Week (ACAW)** updated its name to **Asia Contemporary Art Forum (ACAF)** to reflect nearly two decades of programmatic evolution and growth. In 2014, the “n” was dropped from “Asian” in the organization’s name to emphasize Asia as an expansive and inclusive artistic state of mind, transcending geographical and national boundaries.

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