



**ACAF**

# **FIELD MEETING 2014**

*Asia Society*

# FIELD Take 1: MEETING

## *Critical of the Future*

Asia Contemporary Art Week 2014  
Signature Program  
Hosted by Asia Society

Co-Curated by Leeza Ahmady and Xin Wang  
A two-day forum conceived as a studio visit on a communal scale, with over 35 creatives presenting lecture-performances, talks, and discussions.

October 26 & 27, 2014



Top: Sun Xun, *Magician Party and Dead Crow*, 2013. Installation, courtesy of Edouard Malingue Gallery.

Bottom: Aki Sasamoto, *Sunny in the Furnace*, 2014. Mixed media performance stills. Photo by Julieta Cervantes.

## FIELD MEETING Take 1 Curatorial Statement

Inspired by and born of the intense field work carried out by all practitioners of art, **FIELD MEETING** foregrounds the immediacy of these dynamic exchanges by bringing together over 40 artists, curators, scholars, and institutional leaders whose works variously relate to and problematize the cultural, political, and geographical parameters of contemporary Asia.

As a curated platform, **FIELD MEETING** capitalizes on this fall's citywide museum and gallery exhibitions shedding light on various aspects of contemporary Asian art through highlighting individual and regional practices; simultaneously, the intensive two-day forum facilitates another kind of exchange beyond established institutional representation and discourse to expose the field's creative practices in a more timely and less mediated fashion. Through lectures, performances, discussions, and most crucially, the presence of the art practitioners both on stage and in the audience, **FIELD MEETING** presents contemporary art from Asia in its present tense and as a working process that dynamically interacts with creative energies worldwide while challenging its own boundaries.

**FIELD MEETING** recognizes that a critical inquiry into the conditions of making and thinking about art in Asia has profound implications in rethinking global contemporaneity. The application of the term "postmodernism" presumes a homogenous modernity, a narrative that still perpetuates in the power structure of today's art world, for instance, in the relentless generational thinking that ignores local genealogies and modes of pedagogy; mirroring the well-worn yet unresolved East-West dichotomy are still finer hierarchies, misunderstandings, and post-colonialism within the Asian continent. These pressing problems have inspired artists to respond in ever more thought-provoking ways, which have become more nimble and effective than entrenched academic debates.

Expanding its scope to involve regions routinely disassociated from the cultural and geopolitical notions of Asia, which typically skew toward centers in East and Southeast Asia, **FIELD MEETING** features artists such as **Lamia Joreige**, **Manal Al Dowayan**, and **Jeanno Gaussi** who investigate the intricate, sometimes hidden layers of daily life in Beirut, Saudi Arabia, and Kabul, where the sense of place is infinitely bound to memory, psyche, and even trauma.

Often active in more than one ZIP code as a result of forced or willing displacement, artists have exploited their increasingly peripatetic trajectories to confront prevailing cross-cultural narratives, as **Alfredo and Isabel Aquilizan's** *Project Another Country* would testify. Treating the passport as a provocative medium, Melbourne-based Indonesian artist **Tintin Wulia** explores the ideological mechanism of passport, border control, and nation-building policies that constantly entangle with identity.

Taiwanese-American artist **Beatrice Glow** excavates nostalgia for an elusive past, spending two years in Peru's largest Latin-Asian population to trace the etymology of "chino"—a racial slur in Spanish that could also refer to fifty cents or marijuana—by retracing migratory landmarks embedded within collective memory. In her curatorial journal *Lovely Daze*, which launches at **FIELD MEETING**, Taiwanese artist **Charwei Tsai** creates an editorial residency that dispatches collaborating artists and curators to unfamiliar environments.

Whereas **Alexis Destoop** examines archetypes of "precarious" contemporary landscapes, juxtaposing the real and fictitious, the hyper-urban and post-colonial desert, **Patty Chang** focuses on the elusive Wandering Lake in Xinjiang, China, to continue her exploration of cultural imaginaries, using water as a medium of politics and poetics. Acting as conceptual cartographers, the Hong Kong-based, France-Morocco duo **Map Office** charts the activities of contemporary Asian artists through the research-based projects *Atlas of Asia Art Archive* and *Performing the Archipelago*, making visible conditions of isolation and connectedness—an objective shared by many recent research and curatorial efforts, including that of **FIELD MEETING**.

The landscape of infrastructure-building in Asia is equally marked by vibrant changes and erratic progress that often seem impenetrable. **FIELD MEETING** offers instead a few glimpses into the deluge of such activities that range from building institutions to archive and research-based endeavors. **Jane Debevoise**, author of *Between State and Market: Chinese Contemporary Art in the Post-Mao Era* (2014) and Chair of the Board of Directors of Asia Art Archive in Hong Kong and New York, will moderate a conversation between **Farah Wardani**, Yogyakarta-based art historian and director of the Indonesian Visual Art Archive (IVAA), and **Kko-Kka Lee**, curator and project manager at Korean Artist Project, an online platform that connects artists with publications and institutions. The discussion will juxtapose and examine how efforts that can be loosely defined as "infrastructure-building" in different regions of Asia meaningfully impact local art scenes.



Reena Kallat, *Saline Notations*, 2014 digital prints on Hahnemuhle Photorag archival paper

Mumbai-based **Reena Kallat** will discuss interlacing facets of mnemonic mechanisms that give meaning to experiences, while artist **Jitish Kallat** will articulate his vision for curating the highly anticipated 2nd Kochi Biennial in India this December. **Umer Butt**, founder and director of Dubai-based gallery GREY NOISE, examines Minimalism as a potent, challenging, and locally-specific genre in the context of contemporary Pakistan whereas Beijing-based **Li Shurui** discusses her approach to abstraction as anything but about pure, optical forms, but is rather heavily mediated by the surrounding political climate, pollution, and dynamics within the local art community in Heiqiao.

Keenly aware of the oscillating frameworks within which their practices are often subjected, many invited speakers question and ground art historical narratives in local genealogies and the vernacular. **Ava Ansari**, who splits her time between New York and Tehran, and **Bavand Behpoor**, who divides his between Shiraz, Munich, and London, present pedagogical performances that dig into the multifaceted life and practice of two seminal Iranian artists –**Ardeshir Mohassess** and **Bahman Mohassess**, respectively—as the basis for discussing multiple modernities.

**Shilpa Gupta** investigates the filters consciously and unconsciously deployed when we perceive and construct images, information, and identity. Artists **Burcak Bingol**, **Zheng Chongbin**, and curator **Craig Yee** offer new material and theoretical frameworks to think about the effectiveness of anachronistic mediums—such as ceramics and ink—in contemporary art-making.

Geopolitics and local political situations often manifest in the practice of artists and curators as critique and/or intervention. New York-based Turkish curator **Ceren Erdem** reflects on her own engagement with memory shifts in different projects, striving to reveal alternative vocabularies on the streets, in nature, in technology, etc. **Polit-Sheer-Form Office**, the ever elusive China-based art collective founded in 2005 by artists **Hong Hao**, **Xiao Yu**, **Song Dong**, **Liu Jianha**, and curator/critic **Leng Lin**, presents an interactive project commissioned specifically for FIELD MEETING where the notion of the “collective form,” a concept derived from the prevailing ideology during Mao’s era, will be explored and experienced en masse.

Athens-based **Georgia Kotretsos** presents the project of an emerging Greek artist who provocatively manipulates her civil rights in the form of repeated marriage to bring foreign artists to Athens, recruiting intellectual engagement through this alternative “residency program” in a state plagued by financial crises. Taipei-based **Yu Cheng-Ta** probes the micro-politics of the art world by staging a playful “living theatre,” where fictional roles are played by actual art professionals; the characters often overlap with each participant’s real-life identity, creating scenarios of unease commonly encountered by today’s young artists.

Acting as myth makers to reflect upon broader human conditions, Beijing-based artist **Sun Xun** ponders how an artist might make use of the Cultural Revolution as material but not be confined to a narrowly defined political narrative, while Yogyakarta-based **Heri Dono**’s multimedia practice, which notably includes *wayang kulit*, or shadow puppet theater, draws upon mythologies of the Ramayana and Mahabharata as well as folkloric traditions to create works of social critique. New York-based Japanese artist **Aki Sasamoto** and Tokyo-based **Masanori Handa** adopt drastically different paths to illuminate hidden wonders of the world.



Aki Sasamoto, *Sunny in the Furnace*, Performance. Originally performed at The Kitchen, New York City, Photo: Julieta Cervantes. Courtesy of the artist

Subculture, as well as its myriad trajectories in contemporary Asia, is an often neglected area of investigation perhaps due to its volatility and magnitude; a closer look at its mark on individual practices and collective memory allows more porous and nuanced frameworks than the broad strokes of "culture." New York-based Thai artist **Korakrit Arunanondchai** has uniquely blended critique of modernism, millennial youth culture, tourism, and contemporary Thai life in his performances. In her latest videos, **Cao Fei** turns her recent fascination with the zombie genre to consider crises in her immediate surroundings: suffocating pollution, apathy, and other apocalyptic disasters. Shanghai-based artist **Lu Yang** will present a special performance developed from her latest work *Cancer Baby* (2014); deeply immersed in the subcultures of anime, video games, and sci-fi, Lu Yang taps into the enormous influence of Japanese cultural imports on her generation to imagine virtual realms as sites of criticality and provocation. Kansas-based curator **Kris Ercums** will discuss the propositions in an upcoming exhibition at the Spencer Museum of Art that examines creative practices rooted in speculations about the future in contemporary Asia.

Lastly, FIELD MEETING is honored to present two **Keynote features**. Beirut-based artist **Haig Aivazian** stages a lecture performance *To Neither Confirm Nor Deny that the Matter Neither Reflected Nor Absorbed Light*, a multipart project that looks at the multiple narratives that emerged from the visualizations of the so-called Dominique Strauss-Kahn Affair. Centered around an assault in a Sofitel suite in Manhattan, where the only witness is also the survivor of the attack, the work seeks to ultimately present a framework through which an immaterial globalized financial economy and corporeal violence become inextricably linked. **Tom Finkelpearl**, former president and executive director at the Queens Museum turned new commissioner of cultural affairs in New York, has long played the diverse roles of curator, community leader, museum director, and table tennis diplomat. His keynote address will revolve around topics pertinent to contemporary practices both in Asia and beyond: the practical dimensions of social activism through art, community outreach that navigates the complex urban texture and identity politics of New York, and the ways in which art can still be a viable path for social change.

The FIELD MEETING thrives on the possibilities of unexpected undercurrents, connections, and reflections on a variety of relevant subjects. Over the past few years more artists in and from Asia have established presence on the rosters of blue-chip galleries and international biennials, while research and academic inquiries within Asia have also expanded considerably. FIELD MEETING acknowledges the field's achievements and challenges; it advocates nuanced approaches to unearth our recent past and, more urgently, to critically and radically envision the future.

\*During the program breaks there will be select screenings from *Project 35 Volume 2*, a major traveling exhibition organized by **Independent Curators International (ICI)** that invited 35 curators to each select one video work by an artist they consider important today.

#### **Leeza Ahmady & Xin Wang**

Director & Curator, Asia Contemporary Art Week  
Independent Curator & Writer



## FIELD MEETING

### Presented Artists & Professionals

Aki Sasamoto (New York)  
 Alexis Destoop (Sydney & Brussels)  
 Alfredo & Isabel Aquilizan (Brisbane)  
 Ava Ansari (Tehran & New York)  
 Beatrice Glow (New York)  
 Burcak Bingol (Istanbul)  
 Bavand Behpoor (Shiraz, London & Munich)  
 Cao Fei (Beijing)  
 Ceren Erdem (New York)  
 Charwei Tsai (Ho Chi Minh City, Paris & Taipei)  
 Craig Yee (Seattle & Beijing)  
 Farah Wardani (Yogyakarta)  
 Georgia Kotretsos (Athens)  
 Haig Aivazian (Beirut)  
 Heri Dono (Yogyakarta & Berlin)  
 Iftikahar Dadi (New York)  
 Jeanno Gaussi (Berlin & Kabul)  
 Jitish Kallat (Mumbai)  
 Kko-Kka Lee (Seoul)

Korakrit Arunanondchai (New York & Bangkok)  
 Kris Ercums (Kansas)  
 Lamia Joreige (Beirut)  
 Li Shurui (Beijing)  
 Lu Yang (Shanghai)  
 Manal al Dowayan (Dhahran & Dubai)  
 Map Office (Hong Kong)  
 Patty Chang (Boston)  
 Polit-Sheer-Form Office (Beijing)  
 Reena Kallat (Mumbai)  
 Shilpa Gupta (Mumbai)  
 Stephen Stapleton (London)  
 Sun Xun (Beijing)  
 Tintin Wulia (Melbourne)  
 Tom Finkelppearl (New York)  
 Umer Butt (Dubai)  
 Yu Cheng Ta (Taipei)  
 Zheng Chongbin (San Francisco)

### ACAW 2014 Team & Collaborators:

Leeza Ahmady, Director & Curator  
 Ambika Trasi, Curatorial Assistant  
 Hanchi Wang, Program Coordinator  
 Xin Wang, FIELD MEETING Co-curator

## FIELD MEETING PRELUDE RECEPTION

### ASIA ART ARCHIVE IN AMERICA

FRI. OCT 24

**7-10pm Welcome Reception**

A celebration honoring ACAW FIELD MEETING speakers, presenting artists, ACAW consortium members and participants. (By invitation only)



Heri Dono, *The Angels fallen from the Sky*, 2004. Fiberglass, acrylic, electronic devices, mechanical system, metal, cable, light. Size: 95 x 118 X 20 cm each (approx.), 10 pieces.

## FIELD MEETING Schedule at A Glance

### SUN OCT 26 (10:30AM-7PM)

10:30am	Opening Remarks: <a href="#">Leeza Ahmady</a>
10:40am	Keynote Address: <a href="#">Tom Finkelpearl</a>
11:00am	<a href="#">Lamia Joreige</a>
11:15am	<a href="#">Alexis Destoop</a>
11:30am	<a href="#">Yu Cheng-Ta</a>
11:45am	<a href="#">Heri Dono</a>
12:00pm	<a href="#">Discussion</a>
12:30pm	Lunch (ICI Project 35 Screening at 1:00pm)
1:30pm	<a href="#">Haig Aivazian</a>
2:30pm	<a href="#">Ava Ansari</a>
2:45pm	<a href="#">Alfredo &amp; Isabel Aquilizan</a>
3:00pm	<a href="#">Georgia Kotretsos</a>
3:15pm	<a href="#">Jitish Kallat (in conversation with Leeza Ahmady)</a>
3:45pm	<a href="#">Discussion</a>
4:00pm	Break (3D Screening of Sun Xun, <i>Magician Party and Dead Crow</i> , 2013, 9 min; NYC premiere)
4:15pm	<a href="#">Sun Xun</a>
4:30pm	<a href="#">Jeanno Gaussi</a>
4:45pm	<a href="#">Aki Sasamoto</a>
5:00pm	<a href="#">Korakrit Arunanondchai</a>
5:20pm	<a href="#">Reena Kallat</a>
5:35pm	<a href="#">Lu Yang (intro by Xin Wang)</a>
5:50pm	<a href="#">Discussion</a>
6:20pm	Break (ICI Project 35 Screening)
6:30pm	<a href="#">Polit Sheer-Form Office</a> (Hong Hao, Xiao Yu, Song Dong, Liu Jianhua, Leng Lin), with Mathieu Borysevic
7:00pm	Conclusion

### MON OCT 27 (10:30AM-7PM)

10:30am	Opening Remarks: <a href="#">Leeza Ahmady and Xin Wang</a>
10:40am	<a href="#">MAP Office</a> (Laurent Guttierrez, Valerie Portefaix)
11:00am	<a href="#">Patty Chang</a>
11:15am	<a href="#">Beatrice Glow</a>
11:30am	<a href="#">Tintin Wulia</a>
11:45am	<a href="#">Manal Al Dowayan</a>
12:00pm	<a href="#">Discussion</a>
12:30pm	Lunch (ICI Project 35 Screening at 1:00pm)
1:45pm	<a href="#">Ceren Erdem</a>
2:00pm	<a href="#">Shilpa Gupta</a>
2:15pm	<a href="#">Cao Fei</a> (in conversation with Xin Wang)
2:30pm	<a href="#">Kris Ercums</a>
2:45pm	<a href="#">Discussion</a>
3:15pm	Break (ICI Project 35 Screening)
3:30pm	<a href="#">Burçak Bingöl</a>
3:45pm	<a href="#">Li Shurui</a>
4:00pm	<a href="#">Umer Butt</a>
4:15pm	<a href="#">Craig Yee</a>
4:30pm	<a href="#">Zheng Chongbin</a>
4:45pm	<a href="#">Discussion</a>
5:15pm	Break (ICI Project 35 Screening)
5:30pm	<a href="#">Charwei Tsai</a>
5:50pm	<a href="#">Jane Debevoise</a> in conversation with Kko-kka Lee, Farah Wardani, Stephen Stapleton
6:40pm	Closing Remarks: <a href="#">Iftikhar Dadi</a>
7:00pm	Conclusion



## LEEZA AHMADY (NEW YORK)

### 10:30am Opening Remarks

An excerpt from **Leeza Ahmady's** introduction to FIELD MEETING and curatorial vision:

"Visiting an artist's studio is entering an energetic space, no matter what the physical setting, it is an intimate place that acts simultaneously as a creative incubator and exhibition space in its own right. For professionals such as curators working in the field, the studio visit represents a critical foundation for future collaborations with artists serving also as catalyst for an artwork crossing into public arena. The studio visit therefore is a quintessential means to encountering an artwork in its truest form— that is with the artist's own presence and voice to contextualize the work and give insight into his or her process and intent. The FIELD MEETING is therefore an active space for both the presenters and audiences to actively receive, reflect and engage with the talks, performances, and discussions that will be given over the course of the next two days."



[Click to Watch Video](#)



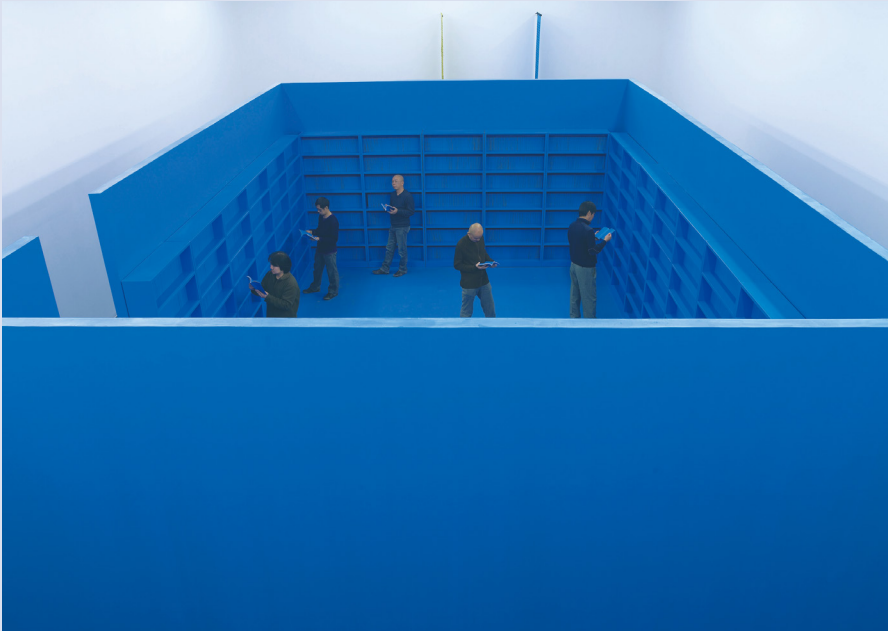
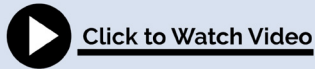
Born and raised in Afghanistan, **Leeza Ahmady** is a New York based independent curator noted for her foundational research concerning art practices in Central Asia. Since 2005, she has directed the educational and curatorial platform Asia Contemporary Art Week (ACAW), which partners with leading institutions 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.

## TOM FINKELPEARL (NEW YORK)

### 10:40am Keynote Address

*Asian-ness: Globalization Vs. Multiculturalism*

In the keynote address at the Asia Contemporary Art Week FIELD MEETING, New York City Department of Cultural Affairs Commissioner **Tom Finkelpearl** discusses the idea of "Asian-ness," globalization vs. multiculturalism, and other issues he addressed in his 12-year tenure as Executive Director at the Queens Museum of Art.



Polit-Sheer-Form Office, *Library*, Installation, 2008. Courtesy of MABSOCIETY.



**Tom Finkelpearl** is the Commissioner of the New York City Department of Cultural Affairs. In this role he oversees city funding for nonprofit arts organizations across the five boroughs and directs the cultural policy for the City of New York. Prior to his appointment by Mayor Bill de Blasio, Commissioner Finkelpearl served as Executive Director of the Queens Museum for twelve years starting in 2002, overseeing an expansion that doubled the museum's size and positioning the organization as a vibrant center for social engagement in nearby communities. He also held positions at P.S.1 Contemporary Art Center, working on the organization's merger with the Museum of Modern Art, and served as Director of the Department of Cultural Affairs Percent for Art program. Based on his public art experience and additional research, he published a book, *Dialogues in Public Art* (MIT Press), in 2000. His second book, *What We Made: Conversations on Art and Social Cooperation* (Duke University Press, 2013) examines the activist, participatory, coauthored aesthetic experiences being created in contemporary art. He received a BA from Princeton University (1979) and an MFA from Hunter College (1983).

## LAMIA JOREIGE (BEIRUT)

### 11:00am Lecture-Performance

#### *Possibilities of Representation*

Lamia Joreige's presentation focused on a series of works that use archival documents and fictitious elements to reflect on the relationship between individual stories and collective history. Her work explores the possibilities of representation, particularly of the Lebanese wars and their aftermath, and Beirut, a city at the center of her imagery. Essentially her works also relate to time, the recordings of its trace, and its effects on people.



Lamia Joreige, *Object of War*, installation view, Beirut, 2013, courtesy of the artist and Taymour Grahne Gallery



Born in Lebanon in 1972, **Lamia Joreige** is a visual artist and filmmaker who lives and works in Beirut. She earned her BFA in Painting and Filmmaking from the Rhode Island School of Design, Providence, in 1995. She uses archival documents and elements of fiction to reflect on history and its possible narration, and the relation between individual stories and collective memory. Her practice is rooted in her country's experience and explores the possibilities of representation of the Lebanese wars and their aftermath, particularly in Beirut, a city at the center of her imagery. Lamia Joreige's work essentially centers on time: the recording of time, of its trace and its effects on us, underlining the process of memory and the impossibility of accessing a complete narrative. Joreige has written, directed, and produced work ranging from short videos to multimedia installations and documentaries while, her practice tends to incite viewers' active participation, adding another level of engagement to the layers of subjective histories typically addressed in her work.

Lamia Joreige's participation in FIELD MEETING was supported by **Taymour Grahne Gallery**

## ALEXIS DESTOOP (SYDNEY & BRUSSELS)

### 11:15am Lecture-Performance

#### *Four Directions of Heaven*

**Destoop** analyzed the making of his film project *Kairos*, a science fiction narrative in which time itself is a disappearing commodity against the backdrop of Australia's Arid Zone. The film initiated—and therefore became a chapter of—his current work: *Four Directions of Heaven*, a four-part exploration of extreme environments and their relationship to the more temperate environments within which cities have flourished, indeed swelled, to breaking points. Through residencies across various regions in the world, Alexis will continue exploring four archetypal yet “precarious” contemporary landscapes, which have undergone fundamental changes—geopolitically, economically, ecologically, and culturally—in recent history.



[Click to Watch Video](#)



Alexis Destoop, Still from *Four Directions of Heaven*. 4-channel video-installation, courtesy of the artist

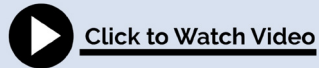


**Alexis Destoop** forms an ongoing investigation into the workings of the image. His multilayered constructions in photography, installation and film examine the component elements of storytelling, the experience of time and the processes of identification and memory. Appropriating visual archetypes 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. He often works collaboratively, involving writers, performers and musicians.

## YU CHENG-TA (TAIPEI)

**11:30am Lecture-Performance**  
*Practicing Live*

Taipei-based **Yu Cheng-Ta's** hilarious performance adapted a playful approach to language and his concept of "living theater." Yu walked around on stage addressing and interacting with personalities on screen in his latest video, "Practicing Live." During the performance, the audience could slowly decipher that within the video: Yu invited a select group of people to rehearse and then act in a play that he filmed using different camera angles. Real life art professionals played characters in the family instead of actors. Each role overlapped with each participant's real-life identity, creating tension and uncovering long-hidden realities and dynamics that today's young artists must face in the art world.



Yu Cheng-Ta, *Practicing LIVE*, 2014, 3 video projections, courtesy of the artist and Chi-Wen gallery



**Yu Cheng-Ta** (b.1983, Tainan, Taiwan) holds a B.A. and an M.F.A from the Taipei National University of the Arts, Taiwan. In 2008, he received the 1st place of Taipei Arts Award (TFAM, Taipei) and was awarded the Beacon Prize at Art Fair Tokyo in 2012. Yu participated in the 6th Taipei Biennial and was selected as one of the artists to represent Taiwan at the 53rd Venice Biennale. In 2009, he participated in the Biennial Cuvée 08 at OK center for Contemporary Art in Linz, Austria, and in 2012, he participated in the 5th International Biennial of Media Art at Experimenta in Melbourne, Australia and Made in Asia Art Festival in Toulouse, France. In 2013, he held a solo exhibition at Kaohsiung Museum of Fine Arts in Taiwan and participated in the Asian Art Biennial at National Taiwan Museum of Fine Arts; Queens International at Queens Museum in New York, USA. Recently, he held a solo exhibition at Taipei Fine Arts Museum in Taiwan and participated in the 2nd CAFA Biennial in Beijing; the 10th Shanghai Biennial in China. Yu Cheng-Ta currently works and lives in Taipei, Taiwan.

Yu Cheng-Ta's participation in FIELD MEETING was supported by **Chi-Wen Gallery**

## HERI DONO (YOGYAKARTA & BERLIN)

### 11:45am Lecture

#### *Mythologies of The Ramayana*

In his lecture Yogyakarta-based **Heri Dono** (b.1960 in Jakarta), one of the most prominent contemporary artist and thinker working in South-East Asia, tackled failures of interpreting contemporary art through East-West perspectives, and attributed such misgivings to tainted intellectual filters that lack in-depth philosophical specificities. Furthermore, Heri contextualized his multi-media practice, which notably includes wayang kulit, or shadow Puppet Theater, as well as drawing upon mythologies of the Ramayana and Mahabharata and other folkloric traditions to create works of social critique.



[Click to Watch Video](#)



Heri Dono, *Badman (Superheroes Serial)* (detail), 2002, acrylic and collage on canvas, Courtesy of Tyler Rollins Fine Art.



**Heri Dono** (b. 1960, Indonesia) is unquestionably one of Indonesia's best known contemporary artists. Since graduating in the late 1980s his international profile has increased through a series of exhibitions and artist in residences around the world. Heri Dono is perhaps best known through his installations which are heavily influenced by, and the result of experimenting with, the most popular Javanese folk theatre: wayang. Wayang performances combine a number of artistic and extra-artistic elements – visual arts, singing, music, story-telling, along with a mythological story-based philosophy of life, social criticisms, and humor. Dono combines these elements to form multimedia performances which often use the physical space of the performance as well as interacting with the audience, in the process revitalizing the traditional art so profoundly rooted in Indonesia. References to wayang are also integral to his paintings: from out of wild deformations and free fantasies emerge characters from the traditional wayang stories which are mixed together with his profound knowledge of children's cartoons, animation films and comics. The resulting canvases are populated by astonishing characters and strange juxtapositions, the fantastic and absurd joined by the everyday to create new and vibrant stories in which the artist will insert his own critical remarks on socio-political issues both in Indonesia and abroad.

Heri Dono's participation in FIELD MEETING was supported by **Tyler Rollins Fine Art**

## HAIG AIVAZIAN (BEIRUT)

### 1:30pm Lecture-Performance

*Sofitel Suite Manhattan*

Haig Aivazian's mesmerizing one hour-long keynote Performance-Lecture for FIELD MEETING, transported the audience through an array of images and sound, into the stories, dynamics, and narratives that emerged from the visualizations of the Dominique Strauss-Kahn Affair. Centered around an assault in a Sofitel suite in Manhattan, where the only witness was also the survivor of the attack, the work seeks to ultimately present a strange framework, through which an immaterial globalized financial economy and corporeal violence become inextricably linked.



[Click to Watch Video](#)



Haig Aivazian, *To Neither Confirm Nor Deny that the Matter Neither Reflected Nor Absorbed Light*, 2013. Lecture performance, approximately 60 minutes. Courtroom drawing by Elizabeth Williams, based on scenario provided by Haig Aivazian.



Haig Aivazian is an artist, curator and writer. Using performance, video, drawing, installation and sculpture, his work weaves together personal and geopolitical, micro and macro narratives in its search for ideological loopholes and short circuits. Aivazian holds an MFA from Northwestern University and is a Skowhegan alumnus (2011). *Refugee Olympics*, part of the FUGERE project, was commissioned for Sharjah Biennial 9 (2009). Other parts of the project were exhibited in a solo show in Sfeir--Semler gallery's Hamburg space (2013). *Collapsing Foundations*, an installation and video performance work, was showcased in a solo exhibition at Parisian Laundry's bunker space, Montréal (2012). Aivazian's video works have been included in several exhibitions and festivals including at Mercer Union, Toronto (2011), FIDMarseille (2012) and Videobrasil's Southern Panoramas (2013). Among his curated exhibitions are: *Roads Were Open/Roads Were Closed* at The Third Line, Dubai (2008); and *Plot for a Biennial*, Sharjah Biennial 10 (2011), of which he was Associate Curator. Aivazian has written for a number of publications including *Afterall Journal*, *Manifesta Journal*, *FUSE*, *Adbusters*, *Ibraaz*, *Bidoun*, *AMCA* (Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey), *The Arab Studies Journal* as well as several exhibition catalogues.

## AVA ANSARI (TEHRAN & NEW YORK)

### 2:30pm Performance

*Rolex Watches & Montblanc Pens*

The constant juggling act of a young man, accompanied artist and curator **Ava Ansari**'s passionate and poetic monologue about the life and practice of Ardeshir Mohassess (1938–2008), satirist, illustrator, painter, cartoonist, and political scientist not known for his drawings of his cat, lack of interest in ideology, correspondences with David Levine and Saul Rosenberg, love of classic comedy & music, rope walkers & circus ball jugglers, Rolex watches & montblanc pens, beautiful women & butterflies.



[Click to Watch Video](#)



Ardeshir Mohassess, *Untitled*, 1996, ink and watercolor on paper.



**Ava Ansari** is an artist, educator, and curator. She is the co-founder of The Back Room, a curatorial and pedagogical project which facilitates exchanges between artists and scholars in Iran and the U.S. Recent curatorial projects include *Fixed Unknowns*, Taymour Grahne Gallery, New York, 2014; *I am Only a Reporter*, Ardeshir Mohassess, Modern Section of Art Dubai, 2014; and *A Call*, a remote project with 80 performers between Tehran and New York. This project was conceptualized with Wafaa Bilal, and opened concurrently at Arran Gallery in Tehran and White Box Art Space in New York in 2011. Ansari has presented work at Dixon Place, La Mama, Eyebeam, the AC Institute and the Museum of Contemporary Art Santa Barbara, among others. She has previously worked at Aperture Foundation, New York; Shirin Gallery, New York; Basement Gallery, Dubai; and Silk Road Gallery, Tehran. She currently works at the Edge of Arabia, where she serves as an associate curator and the manager of the E.O.A. U.S. Tour. Ansari received her B.A. in Public Relations and Journalism from Allameh Tabatabaei University in Tehran, and her M.A. in Art Politics from the Tisch School of the Arts at New York University.



## ALFREDO & ISABEL AQUILIZAN (BRISBANE)

2:45pm Talk

*Project Be-longing*

**Alfredo** and **Isabel Aquilizan** elaborated on the concluding work from their *Project Be-longing* series (1997-2007), which was exhibited in 2006 Biennale of Sydney, and their succeeding work *Address* that was created after their subsequent relocation from Philippines to Australia. The Aquilizans' practice revolves around ideas of co-creation, community engagement, relationships and social and economic contexts.



[Click to Watch Video](#)



Alfredo & Isabel Aquilizan, *Passage: Project Another Country*, Installation view, 2011, Courtesy of the artists



**Alfredo Juan Aquilizan** (born in Ballesteros, Cagayan Philippines in 1962) and **Isabel Gaudinez-Aquilizan** (born in Manila, Philippines in 1965) are currently based in Brisbane with their five children. The artist couple's collaborative activities evolved within the spheres of family and community, including personal relationships and those they share with other artists. For years they have been exploring the meaning of 'home' and a sense of 'belonging' while travelling extensively for work, finding and defining the notion of 'identity', dealing with hardships of journey, displacement, sensing presences in absence and accumulating memory. They continue to process these issues through materials and objects that are both abstract and referential, objects that serve as metaphors of everyday human life. For the past ten years they have continuously collected fragments of their protracted "Project Be-longing" (1997-2007), an artistic collaboration spanning ten years. They are currently working on a new project entitled *Another Country* that talks about migration, dislocation, diaspora, adopting/adapting, settlement/resettlement, and identity.

The Aquilizans' participation in FIELD MEETING was supported by the **Sherman Contemporary Art Foundation**

## GEORGIA KOTRETSOS (ATHENS)

### 3:00pm Lecture-Performance

*Socially Engaged? Better, Socially Married*

Georgia Kotretsos's performance-talk announced a daring project by an anonymous colleague entitled *Socially Engaged? Better, Socially Married!* Offering to marry intelligent, creative individuals who wish to live, work and do research in Greece for a long period of time. Kotretsos playfully recited an open call for applications; three to five-year visas to be granted and after a two-month period, the individual would be divorced. This is a proposal to EU citizens as an editorial gesture: marriage should be more than a freely undertaken transaction, or simply grounded in the physical; it should encompass the civil and the intellectual attributes of ourselves. The project uses identity as a medium and EU rights as capital.



[Click to Watch Video](#)



Georgia Kotretsos, *Socially Engaged? Better, Socially Married!* 2014. Performance and conceptual project.



**Georgia Kotretsos** (b. 1978, Thessaloniki, Greece) is a visual artist based in Athens, Greece. In her early teens, she moved to South Africa during the abolition of Apartheid where she also later attained a BFA Degree from the Durban Institute of Technology, in KwaZulu Natal, (2000). In 2002 Kotretsos moved to Chicago where she completed her MFA Degree at The School of the Art Institute of Chicago on a Full Merit Scholarship (2004). In 2006 she repatriated but continued to live between Greece, the States and South Africa until 2010. In her work she primarily focuses and critiques the conformity of seeing by studying liberating and anarchic approaches of looking in an effort to support that seeing is site-specific and audience members accountable for their art knowledge. Her practice is research based and whether it is manifested as an artwork, a text, a performance, or an interview, it always encourages speculative approaches to how knowledge is produced by resisting its traditional and historical acquisition.

Georgia Kotretsos' participation in FIELD MEETING was supported by **Angeles Mira | Architecture** and **Konstantinos (Kostas) Pappas, Production Designer/Art Director**

## JITISH KALLAT (MUMBAI)

### 3:15pm Conversation with Leeza Ahmady

*Letters: A Methodology for Curating*

Mumbai-based artist **Jitish Kallat**, in conversation with **Leeza Ahmady**, talked about his first-time role as curator, choosing to make art as a teenager, and the evolution of his practice, which has traceable links to his earlier explorations. A prominent figure in contemporary Indian art, working across a variety of media including painting, sculpture, photography and installation, his work reflects a deep involvement with the city and derives much of its visual language from his immediate urban environment. As curator for the 2nd edition of Kochi-Muziris Biennale, opening on December 12, 2014, Jitish's talked about the historical significance of Kochi as a port city in India, and his methodology for curating which entailed sharing sets of images and ideas as visual, conceptual or historical cues with artists, as opposed to drafting an all-encompassing curatorial statement.



[Click to Watch Video](#)



Jitish Kallat, *Public Notice 3*, LED bulbs, wires, rubber, 2009.



**Jitish Kallat** (b. 1974, Mumbai, India) is one of the most prominent figures of Contemporary Indian Art. Working across a variety of media including painting, sculpture, photography and installation, his work reflects a deep involvement with the city of his and derives much of its visual language from his immediate urban environment. His subject matter has been described previously as 'the dirty, old, recycled and patched-together fabric of urban India. Wider concerns include India's attempts to negotiate its entry into a globalized economy, addressing housing and transportation crises, city planning, caste and communal tensions, and government accountability. Many of Kallat's works focus on Mumbai's downtrodden or dispossessed inhabitants, though treating them in a bold, colorful and highly graphic manner. Kallat traditionally mounts his paintings on bronze sculptures that are re-created from the wall adornments found on the 120-year-old Victoria Terminus train station in the center of Mumbai. Kallat was appointed curator for the Kochi-Muziris Biennale 2014.

## SUN XUN (BEIJING)

### 4:15pm Talk

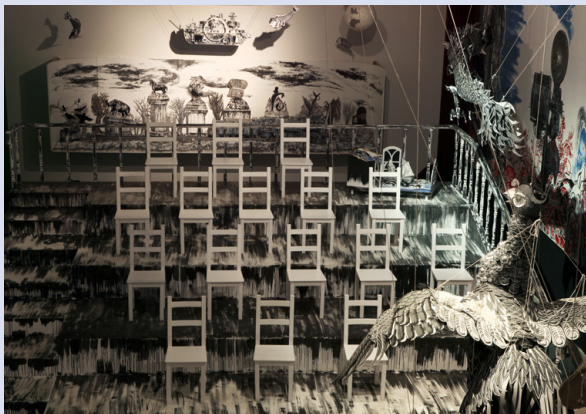
#### *Magician Party and Dead Crow*

Currently back in New York for a residency and solo exhibition at Sean Kelly Gallery, Shanghai based artist **Sun Xun** premiered one of his captivating new 3D films: *Magician Party and Dead Crow* (2013) at FIELD MEETING. He spoke about his choice of subject matter, use of multiple mediums, and aesthetic disciplines in his practice. Using animals and natural history museum window displays as metaphors for the human condition, political dynamics, and the construction of historicity, Sun Xun ponders: "how might an artist use the Cultural Revolution as material but not be political, in the narrow sense of the term?"

Don't miss a rare behind-the-scenes opportunity to interact with this incredibly talented and prolific artist at Sean Kelly Gallery throughout December. For the 2nd phase of his exhibition, he will be on site making drawings, paintings and a large mural, alongside his transplanted animation studio developing a new film work in progress.



[Click to Watch Video](#)



Sun Xun, *Magician Party and Dead Crow*, 2013, installation, courtesy of Edouard Malingue Gallery, Hong Kong.



**Sun Xun** (b.1980, Fuxin, Liaoning, China) is an artist based in Beijing. He graduated in 2005 from the Print-making Department of the China Academy of Fine Arts. In 2006 he established *π Animation Studio*. During 2010, he has received several notable awards including the "Chinese Contemporary Art Awards (CCAA Best Young Artist)" and "Taiwan Contemporary Art Link Young Art Award". Sun Xun predominantly makes monochromatic, highly detailed hand-drawn limited edition animation films and also exhibits his individual cell drawings and other mixed media works, sometimes alongside his films. His series of small mixed media works titled *Shock of Time* (2006) challenged notions of time, history and narration and utilized media such as newspapers, books and other documentary material that served to highlight certain passages of history. Other works have investigated the construction and narration of history, societal development and revolution and referencing such theorists as Marx, Adorno, and Horkheimer.

Sun Xun's participation in FIELD MEETING was supported by **Edouard Malingue Gallery**

## JEANNO GAUSSI (BERLIN & KABUL)

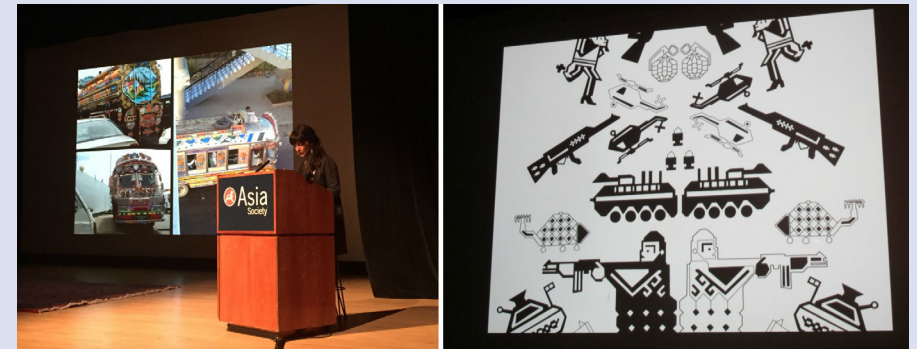
### 4:30pm Talk

#### *Dreams on Wheels*

Jeanno Gaussi's talk shed light on folkloric and decorative traditions as viable strategies for making contemporary art, and the modes of production and collaboration in such processes. She introduced her recent works: *Family Stories* (2011-2012), a collaborative work exhibited at dOCUMENTA 13, that commented on memory and historical and personal trauma. *Dreams on Wheels* (2014) involved traditional Truck Painters (now a dying craft in Afghanistan) to paint skateboards for teenagers in Berlin. *Her War Rug Project*, (2013) a series of digital drawings and sculptures subtract geometric forms from motifs of coveted Afghani War-Rugs in Kabul's markets.



[Click to Watch Video](#)



Jeanno Gaussi, Installation view of *Dreams on Wheels*, 2014, courtesy of Galerie koal and the artist

**Jeanno Gaussi** (b. 1973, Kabul, Afghanistan) is a Berlin based mixed media artist. She was one of the participating artists at dOCUMENTA (13) in Kassel and Kabul. Gaussi started her art career as a video and film artist and her short films were internationally shown in several festivals including International Film Festival Clermont Ferrand, France, Kara Film Festival, Pakistan, the International Film Festival Leipzig, Germany among many others. Gaussi's work explores cultural identities, aspects of memorization and remembrance, and of identity. The artist often develops projects in close relation to the place in which they are created, examines the characteristics and unique aspects of her surroundings. Gaussi's multi-cultural background – the artist grew up in Kabul, Delhi and Berlin – has a greatly influenced her artistic practice, yet her interest goes beyond national borders and categorizations.

## AKI SASAMOTO (NEW YORK)

### 4:45pm Lecture-Performance

#### *Strange Attractor*

Aki Sasamoto's performance involved the artist using red, green and black colored markers on a white board to draw diagrams, numbers, writings, and other scribbles accompanied by her continuous, sharp and humorous dialogue through which many things get broken down to their core, including the foes and joys of riding NYC subway lines and people in the world belonging or not belonging to four category types: normal, Tink or Tinkerbelle likes, odds and bullies... their positions, likes, dislikes, failures and successes re-enacted and re-improvised for FIELD MEETING as part of Sasamoto's initial *Strange Attractor* performance, carried out within her installation for the 2010 Whitney Biennial.



[Click to Watch Video](#)



**Aki Sasamoto** is a New York-based artist, who works in performance, sculpture, dance, and whatever more medium that takes to get her ideas across. In her installation/performance works, Aki moves and talks inside the careful arrangements of sculpturally altered objects, activating bizarre emotions behind daily life. Her works appear in theater spaces, gallery spaces, as well as in odd outdoor sites. Shown in exhibitions at Mori Museum, Take Ninagawa, Yokohama Triennale 2008, Japan; Gwangju Biennial 2012, South Korea; Chocolate Factory Theater, the Kitchen, Soloway, Whitney Biennial 2010 at Whitney Museum, Greater New York 2010 at MOMA-PS1, New York; and numerous other international and domestic venues. Besides her own work, she has collaborated with visual artists, musicians, choreographers, mathematicians, and scholars. Aki is also a co-founder of the nonprofit interdisciplinary organization, Culture Push Inc.



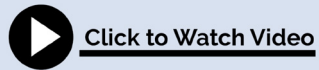
Aki Sasamoto, *Sunny in the Furnace*, Performance. Originally performed at The Kitchen, New York City, Photo: Julieta Cervantes, courtesy of the artist

## KORAKRIT ARUNANONDCHAI (NEW YORK & BANGKOK)

### 5:00pm Screening + Talk

*The Gift That Keeps On Giving*

Korakrit Arunanondchai introduced his latest project, *Letters to Chantri #1: The lady at the door/The gift that keeps on giving* (2014), as a continuation of his ritualistic, autobiographical practices that encompass performance, installation, video, and painting with frequent references to Thai pop-culture, history, and the millennial youth culture.



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.



Bangkok-raised artist **Korakrit Arunanondchai** (b. 1986) 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 mediums. 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 New York 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 the MoMA PS1, New York, in 2013.

## REENA KALLAT (MUMBAI)

### 5:20pm Talk

#### *Anonymous And Forgotten Statistics*

Delhi-born, Mumbai-based artist **Reena Kallat** reflected on her studio practice, which involves simultaneous contemplation of multiple materials, structures, and concepts to re-code various experiences into meaningful forms, all at different stages of completion. Her projects often employ painting, photography, video, sculpture and installation for a single work. Frequently, she works with officially recorded or registered people, objects, monuments, and events that are lost or have disappeared without a trace, only to get listed as anonymous and forgotten statistics. Reena elaborated on one of her beautiful and moving pieces: *Light leaks, winds meet where the waters spill deceit* (2010), a sculpture made of metal, thread, fly zapper with UV fluorescent tubes and electrified grid, modeled on the gates that demarcate the boundary between India and Pakistan at the Wagah Attari border. In a recent text-based series *Saline Notations* (2013), Reena used salt as a medium to explore preservation concepts, and the tenuous yet intrinsic relationship between the body and the oceans.



[Click to Watch Video](#)



Reena Kallat, *Saline Notations*, 2014 digital prints on Hahnemuhle Photrag archival paper



**Reena Saini Kallat** (born 1973, Delhi, India) graduated from Sir Jamsetjee Jeejebhoy School of Art, Mumbai in 1996 with a B.F.A. in painting. Her practice – spanning painting, photography, video, sculpture and installation, often incorporates multiple mediums into a single work. She frequently works with officially recorded or registered names of people, objects, and monuments that are lost or have disappeared without a trace, only to get listed as anonymous and forgotten statistics. One of the recurrent motifs in her work is the rubber stamp, used as an object and an imprint, signifying the bureaucratic apparatus, which both confirms and obscures identities. Her work has been widely exhibited across the world in venues such as Mori Art Museum, Tokyo; Kennedy Centre, Washington; Saatchi Gallery, London; SESC Pompeia and SESC Belenzinho in Sao Paulo; Goteborgs Konsthall, Sweden; Helsinki City Art Museum, Finland; National Taiwan Museum of Fine Arts; Tel Aviv Museum of Art, Israel; National Museum of Contemporary Art, Seoul; Arken Museum in Denmark; Henie Onstad Kunstsenter, Oslo; Casa Asia, Madrid and Barcelona; ZKM Karlsruhe in Germany Campbelltown Arts Centre, Sydney; Hangar Bicocca, Milan; Museum of Contemporary Art, Shanghai; IVAM Museum, Spain; Busan MOMA; Kulturhuset, Stockholm; Chicago Cultural Centre amongst many others while closer home she's shown at the Dr. Bhaudaji Lad Museum and the NGMA, Mumbai.



## LU YANG (SHANGHAI)

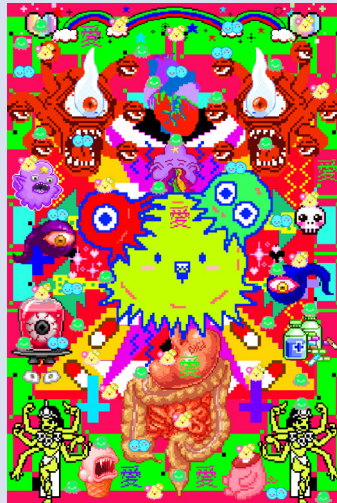
### 5:35pm Performance

#### *Cancer Baby*

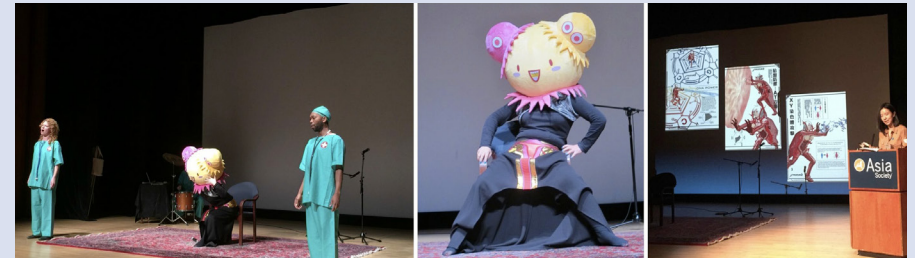
FIELD MEETING Associate Curator, Xing Wang, introduced the practice of Shanghai-based multi-media artist **Lu Yang**, who creates fantastical, often morbid visions of death, sexuality, mental illness, and neurological constructs of both real-life forms and deities. Followed by Lu Yang's specially conceived performance for FIELD MEETING developed from her latest project *Cancer Baby* (2014), in collaboration with experimental composer Du Yun || duYun. Immersed in subcultures of anime, video games, sci-fi and music, the performance attempted to provoke a dialogue about cancer and human mortality. "I wanted to try to make cancer more cute, kawaii or something... to break the serious view of death and disease. In human history, people have had very different ideas about death. Before people had a natural feeling about it, they thought they could die any day, but after hundreds of years they started to believe death was a long way away. Sometimes they even forget they will die at all. All my work says that death and disease are just a part of life." (An excerpt from interview with Lu Yang published on China Animation and Game Network)



[Click to Watch Video](#)



Lu Yang, *Cancer Baby Project*, 2014, poster for video, courtesy of the artist



**Lu Yang** (b.1984) is a Shanghai-based multi-media artist who creates fantastical, often morbid visions of death, sexuality (or a-sexuality), mental illness, and neurological constructs of both real lifeforms and deities. Deeply immersed in the subcultures of anime, video games, and sci-fi, Lu Yang taps into the enormous influence of Japanese cultural imports on a particular generation in China (those born in the 1980s) as means for provocative imagination that never fails to fascinate, bewilder, and even enrage her audience. Lu Yang earned two degrees from the new media art department of the China Academy of Arts, and has been featured in important solo and group exhibitions at venues such as the UCCA in Beijing, Centre Pompidou, and DFB Performance Gallery (Chicago), Chronus Art Center (Shanghai), Momentum (Berlin), and Tampa Museum of Art. Some of her notable projects include *Kimo Kawa Cancer Baby* (2014), *Uterus Man* (2013), and *Wrathful King Kong Core* (2011), often in collaboration with performers, designers, experimental composers, and controversial figures such as Mao Sugiyama.

Lu Yang's participation in FIELD MEETING was supported by **Residency Unlimited**

## POLIT-SHEER-FORM OFFICE (PSFO)

### 6:30pm Performance & Conversation

*Ms. Zheng: A Delightful Exercise*

Curators **Mathieu Borysevicz** and **Shen Ruijun** introduced the Chinese art collective **Polit-Sheer-Form Office (PSFO)** before their performance "Mr. Zheng"—conceived specifically for FIELD MEETING—exploring collectivity with humor and critique. *Ms. Zheng*, named after their work *Mr. Zheng*, led the audience in breathing exercises and movements, offering a refreshing break during the day-long program. Founded in 2005 by **Hong Hao, Xiao Yu, Song Dong, Liu Jianhua, and Leng Lin**, PSFO reimagines collectivism in consumer-oriented China, stripping it of its political connotations. The session concluded with an engaging Q&A with the artists.



[Click to Watch Video](#)



Polit-Sheer-Form Office, *Do The Same Good Deed* (still), 2014, video, courtesy of MABSOCIETY.

**Polit-Sheer-Form Office**, or PSFO, was an art collective founded in 2005 by artists **Hong Hao, Xiao Yu, Song Dong, Liu Jianhua, and Leng Lin**. The group originally formed for the abstract purpose of seeking "collective form" and purifying politics, culture, the economy, and everyday life. Their first projects were discussions about these subjects held in famous, historical sites: Chinese civil war battlegrounds, factories, farms, schools, and recreational centers. There was a humorous edge to these undertakings—indeed the name "Polit-Sheer-Form Office" was meant to sound like an absurd government bureau. Over the course of their six-year run, they crafted an insignia, composite portraits, propaganda posters, and their own fake library with 10,000 carefully numbered books painted in blue but without content.

Founder and director, Mathieu Borysevicz is a curator, critic and artist who has been active in the contemporary arts of China since the mid-1990s.

Polit-Sheer-Form Office & Mathieu Borysevicz's participation in FIELD MEETING was supported by **MABSOCIETY**

## LEEZA AHMADY & XIN WANG

### 10:30am Opening Remarks Day 2

#### *What Is FIELD MEETING?*

Excerpt from Ahmady's FIELD MEETING's Introductory Address:

"Over the past few years more Asian artists have established presence on the rosters of blue-chip galleries and international biennials, while research and academic inquiries within Asia have also expanded considerably. The Field Meeting acknowledges the field's achievements and challenges; it seeks to advocate nuanced approaches to the unearthing of our recent past, and more urgently, to the ways we can critically and radically imagine the future. By inviting artists and art professionals to share their perspectives and their initiatives the FIELD MEETING thrives on the possibilities of unexpected undercurrents, connections, and reflections on a variety of subjects from political activism, ethics, cross-pollination of subcultures, to renewed interests in anachronistic mediums and more."



[Click to Watch Video](#)



#### **FIELD MEETING envisions:**

- A very broad and open representation of Asia
- Dissemination of artistic practice as an ongoing process as opposed to end results
- Shedding light on unconventional exhibition making practices
- Highlighting active artists & initiatives in a much more timely and less mediated fashion
- Facilitating exchange beyond established institutional representation and discourse
- Creating access to unfamiliar yet existing art-historical scholarship
- Inspiring new and rigorous research
- Analysis of new institutional models specific to local arenas
- Forging partnerships, future collaborations, nurturing lasting relationships between artists, art professionals and organizations in the United States and various regions of Asia
- Addressing large gaps in the ratio of Asia based artists represented in US museums, galleries and institutions

## MAP OFFICE (HONG KONG; LAURENT GUTTIEREZ, VALERIE PORTEFAIX)

### 10:40am Lecture-Performance

#### *Island is Land*

Sitting seiza style on the floral rug that furnished Asia Society's auditorium stage for FIELD MEETING, Hong Kong-based, multidisciplinary platform **MAP Office**, the artist and architect duo **Laurent Gutierrez** and **Valerie Portefaix**, spoke about Territorial definitions both physical and imaginary; particularly their research on Islands and other liquid territories. They also discussed Atlas of Asia Art Archive and Performing the Archipelago as part of their research on mapping Asia's artistic production, expressed through varied means including drawing, photography, video, installations, performance, and literary and theoretical texts.



[Click to Watch Video](#)



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



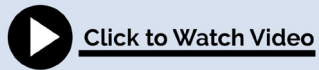
**MAP Office** is a multidisciplinary platform devised by **Laurent Gutierrez** (born 1966, Casablanca, Morocco) and **Valérie Portefaix** (born 1969, Saint-Étienne, France). This duo of artists/architects has been based in Hong Kong since 1996, working on physical and imaginary territories using varied means of expression including drawing, photography, video, installations, performance, and literary and theoretical texts. Starting with *Mapping Hong Kong* (2000), their entire project forms a critique of spatio-temporal anomalies and documents how human beings subvert and appropriate space. Humor, games, and fiction are also part of their approach, in the form of various publications and films providing a further format for disseminating their work. Their cross-disciplinary practice has been exhibited in major international art, design, and architecture events and is the subject of a monograph, *MAP OFFICE—Where the Map is the Territory* (2011). In 2013, MAP Office was the recipient of the 2013 edition of the Sovereign Asian Art Prize. Laurent Gutierrez is an associate professor and Valérie Portefaix a visiting assistant professor at the School of Design, The Hong Kong Polytechnic University.

## PATTY CHANG (BOSTON)

### 11:00am Lecture-Performance

#### *The Wandering Lake*

**Patty Chang** presented on *The Wandering Lake*: a personal, associative, narrative meditation on mourning, caregiving, geopolitics and landscape. In her lecture, Patty introduced her continued interest and exploration of cultural imaginaries. Thinking about the embodiment of site through performance, Chang uses water as a medium of politics and poetics from the Wandering Lake in Xinjiang, China, the sea coast of Newfoundland, Canada, and the Aral Sea in Muynak, Uzbekistan.



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



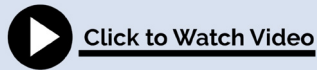
**Patty Chang** works with performance, video, narrative, empathy, the unknown and the document. Her work has been exhibited at galleries and museums internationally. She is a 2014 recipient of the Guggenheim Fellowship and has recently exhibited her video installation *Flotsam Jetsam* (2007), a collaboration with David Kelley, at the Museum of Modern Art in New York.

## BEATRICE GLOW (NEW YORK)

### 11:15am Lecture-Performance

#### *Taparaco Myth*

Beatrice Glow's lecture-performance spotlighted two projects: *Taparaco Myth* (2009), a two-year auto-ethnographic performance in Peru that retraced coolie geography and the usages of the word "chino, china," across Central and South America while exploring rural Latin Asian/Americas' fluid diasporic role in the western hemisphere; and *Chasing Blue Marlin*, which traversed the transpacific space that prehistorically links Asia to the Americas through the Austronesians that pioneered the Pacific over six millennia, as well as underwater biotic connections while thinking through colonial residues.



Beatrice Glow, *Taparaco Myth, Kite Flyer*, 2009, Digital Photography, Photo by Fernando Castro Villarreal.



**Beatrice Glow** (b. 1986) merges socially-engaged art and autoethnography. She holds a Studio Art BFA from New York University. As a Fulbright Scholar to Perú (2008) researching Asian Diaspora, she published *Taparaco Myth* in English, Spanish and Chinese, performed at Bienal DEFORMES 2008 of Chile, and exhibited *Migratory Museum* in Universidad Nacional de San Marcos (PE), Universidad Católica de Peru, Centro Cultural El Eje (CO), Museo de Bellas Artes de la Universidad Nacional (CO) and *Enlace Arte Contemporáneo* (PE). In New York, she has performed at El Museo del Barrio and created the *Aquarium from Austronesia* site-responsive installation on the Lilac Steamship Museum. She was the 2012 Emerging Artist Fellow at the Hemispheric Institute, and is currently a Hemispheric Institute Council Member as well as Visiting Scholar at the Asian/Pacific/American Institute at New York University. She participates in John Zorn's *Obsessions Collective* and is a Franklin Furnace Fund Recipient to create the *Floating Library* (2013-2014). She traces ancestry to Little Canoe/Bangka and Success/Chengong.

## TINTIN WULIA (MELBOURNE)

### 11:30am Lecture-Performance

*Where Do You Come From?*

*Where do you come from – no, really, where do you originally come from?* In this lecture-performance **Tintin Wulia** attempted to answer the age-old question she has been drilled with, growing up as an unassuming minority kid (with a family secret) in Indonesia and later tramping the globe with a self-deprecating Indonesian passport. Phrasing, rephrasing and paraphrasing the question, Tintin went through pieces of her grouts and groins, witty and otherwise, persuading us how normal she was, occasionally showing how unusual she was—like every mosquito in this universe.



Tintin Wulia, *still of The Citizenship Randomizer*, 2013. Interactive installation with standalone claw vending machine, dimensions variable, courtesy of the artist



**Tintin Wulia** (b. 1972 Bali, Indonesia) received training as a composer (BMus – Film Scoring, Berklee College of Music, Boston, MA, 1997) and architect (BEng – Architecture, Universitas Katolik Parahyangan, Bandung, Indonesia, 1998) before earning her PhD in Art (practice-based research, RMIT University, Melbourne, Australia, 2014). Tintin's 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, fusing installation, mural, video, sound and performance amongst others, hacking and repurposing ready-mades, e.g. IKEA products, neodymium magnets, surveillance cameras and arcade game machines, factoring the materials' original systems into her work. Because the contemporary border is inseparable from the economic globalization of production, the issues of manual labor and alternative culture like the Do-It-Yourself/DIY movement are also relevant to her work.

Tintin Wulia's participation in FIELD MEETING was supported by the **Australia Council for the Arts**

## MANAL AL DOWAYAN (DHAHRAN & DUBAI)

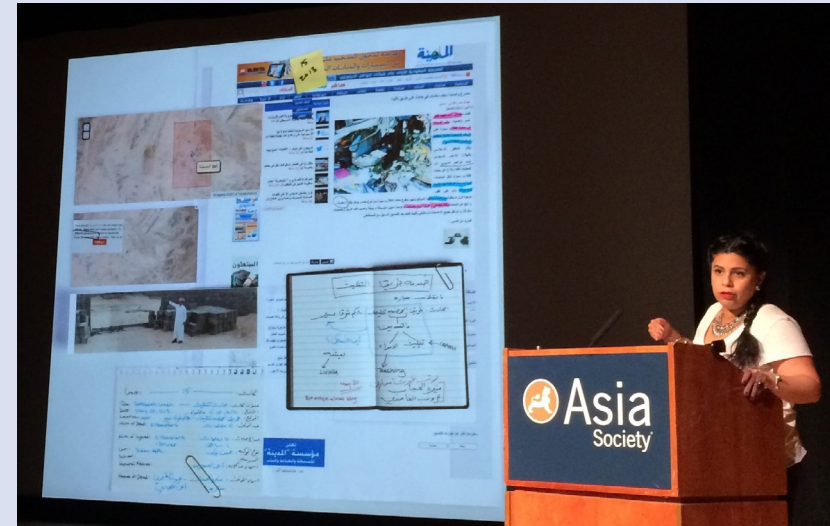
11:45am Talk

Crash And Erasure

Manal Al Dowayan's FIELD MEETING presentation focused on her ongoing research-based art projects exploring inclusion, memory, policy, and archives. She spoke about her recent work, *Crash*, which examines the deaths of Saudi Arabian female teachers over the past 25 years due to car and bus accidents on roads. She asks, "what does it mean to actively erase a group of people from collective memory?" Manal also reviewed the importance of experimental spaces, allowing for such exploratory projects to manifest, and the debates that unfolded once her works were shown in both exhibition, and workshop formats.



Manal Al Dowayan, research for *Crash*, 2014, courtesy of the artist.



Manal Al Dowayan is a conceptual artist whose work revolves around the ideas of active forgetting, modern archiving, and collective memory. She has worked with black and white photography, neon, large-scale installations and participatory art. Past residencies include: The Delfina Foundation in London, The Town House Gallery in Cairo, and Mathaf Project Space in Doha. Al Dowayan has been featured at exhibitions such as *Prospect New Orleans 2014*, *Noorderlicht Festival* in Groningen, Netherlands 2011, collateral exhibitions at the Venice Biennial in 2011 and 2009, the Berlin Biennial in 2010, and Contemporary Istanbul in 2010. Her works have been collected by the British Museum, LA County Museum, Mathaf Museum of Modern Arab Art. Al Dowayan was born and raised in the Eastern Province of Saudi Arabia and holds a Master's degree in Systems Analysis and Design. She worked as the Creative Director of the Saudi Arabian oil company for ten years before becoming a full-time artist. Represented by Cuadro Gallery in Dubai, she currently lives and works between her native Dhahran, Saudi Arabia and Dubai, UAE.

Manal Al Dowayan's participation in FIELD MEETING was partially supported by **ArteEast**.



## CEREN ERDEM (NEW YORK)

### 1:45pm Curatorial Talk *Alternative Vocabularies*

Starting with a focus on memory shifts, New York-based Turkish curator **Ceren Erdem** introduced her recent projects, which were based on the intersection of the near-past and the present; how changes in political and economic systems shaped the global and local, and how self, memory, history, and resistance exists within this. With curatorial projects spanning from Seoul, Istanbul, Oslo, and New York, Ceren reflected on her engagement with memory shifts in different projects, striving to reveal alternative vocabularies on the streets, in nature, in technology, and elsewhere—as opposed to hegemonic structures.



Alexandra Lerman, *Memory Negatives*, 2014. ceramics, set of 22 pieces, shown at Tina Kim Gallery during the exhibition

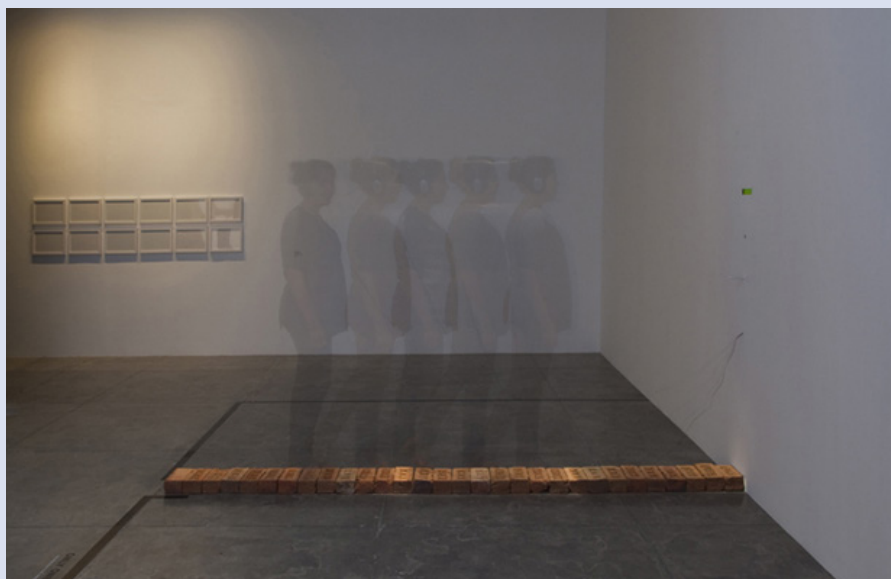


**Ceren Erdem** is currently based in Brooklyn, New York. She is the Co-founder and Co-curator of Court Square Project Space in Long Island City, is also Co-founder and Co-editor of *Interventions*, a web-based journal and curatorial platform. Ceren received her MA in Modern Art: Critical and Curatorial Studies from Columbia University and her MFA in Visual Arts and Visual Communication Design from Sabanci University in Istanbul. She previously worked as Exhibition Manager in the 9th and 10th Istanbul Biennials and provided curatorial assistance, and later as Arts and Creative Economy Manager at the British Council where she developed an extensive program across all art forms and creative sectors of Turkey and wider South East Europe.

## SHILPA GUPTA (MUMBAI)

### 2:00pm Talk

Mumbai-born artist **Shilpa Gupta** spoke about influences of politics and culture on the construction of identities and how her works question perception spectatorship. Through use of videos, performances, objects, photographs, installations or digital art, often interactive and concerned by what we are looking at and how, Shilpa's artistic research is oriented towards ways of interpreting information and the misunderstandings brought about by a highly mediated world.



Shilpa Gupta, *In Our Times, Singing Mobile Microphones*, 2008. 4min 36sec audio loop, speeches of Jinnah and Nehru at the time of Independence of India and Pakistan, August 1947, courtesy of the artist



**Shilpa Gupta** (b. 1976, India) lives and works in Mumbai. Gupta creates artwork using interactive video, websites, objects, photographs, sound and public performances. She had solo shows at Contemporary Art Center in Cincinnati, Arnofini in Bristol, Museum voor Moderne Kunst, Arnhem, Lalit Kala Akademie in New Delhi and Gallerie Yvon Lambert, Paris, Gallery Chemould Prescott Road in Mumbai. Gupta has participated in *Younger than Jesus Triennial* at New Museum, Lyon Biennale Gwangju Biennale '08, Yokohama Triennial, Liverpool Biennale at Moscow, Auckland, Seoul, Havana, Sydney and Shanghai. Her work has been shown in Tate Modern and Serpentine Gallery in London, Daimler Chrysler Contemporary in Berlin, San Francisco Museum of Modern Art, Mori Museum in Tokyo, Chicago Cultural Center, Devi Art Foundation in Gurgaon amongst others.

Shilpa Gupta's participation in FIELD MEETING was supported by **Vadehra Art Gallery**

## CAO FEI (BEIJING)

### 2:15pm Screening + Conversation with Xin Wang

*Haze and Fog*

Beijing-based artist **Cao Fei** screened excerpts of her latest works *Haze and Fog* (2013) and *LA Town* (2014). In her conversation with FIELD MEETING Associate Curator Xin Wang, Cao Fei discussed her fascination with zombie films, toys, technology, and other cinematic sources as art making strategies and contexts to consider crises in the world, and her immediate surroundings: pollution, apathy, and other apocalyptic disasters.



[Click to Watch Video](#)



Cao Fei, *LA Town*, video still, courtesy of the artist and Lombard Freid Gallery

**Cao Fei** (b. 1978, Guangzhou) is one of the most significant and innovative young artists to have emerged on the international scene from China. Her multi-media projects explore the lost dreams of the young Chinese generation and their strategies for overcoming and escaping reality. She will premiere new work in her September exhibition *La Town* (2014) at Lombard Freid Gallery, NY. Cao Fei's recent movie *Haze and Fog* (2013) screened at the Tate Modern, the art Institute of Chicago, collected by Pompidou Center. Her previous online project *RMB CITY* (2008-2011) has been exhibited in Deutsche Guggenheim (2010), Shiseido Gallery, Tokyo, Japan (2009), Serpentine Gallery, London (2008), Yokohama Triennale (2008), I. Mirror, 52nd Venice Biennale (2007), Chinese Pavilion; *RMB CITY- A Second Life City Planning* has been exhibited in Istanbul Biennale (2007); *Whose Utopia*, TATE Liverpool (2007), Cao Fei also participated a number of international biennales, 17th & 15th Biennale of Sydney (2006/2010), Moscow Biennale (2005), Shanghai Biennale (2004), 50th Venice Biennale (2003). She also exhibited video works in Guggenheim Museum (New York), the International Center of Photography (New York), MoMA (New York), P.S.1 (New York), Palais de Tokyo (Paris), Musee d'Art Moderne de la ville de Paris (Paris), Mori Art Museum (Tokyo). Cao Fei was a nominee for the Future Generation Art Prize 2010 and was the finalist of Hugo Boss Prize 2010, and won The 2006 Best Young Artist Award by CCAA (Chinese Contemporary Art Award).

Cao Fei's participation in FIELD MEETING was partially supported **Lombard Freid Gallery**

## KRIS ERCUMS (KANSAS)

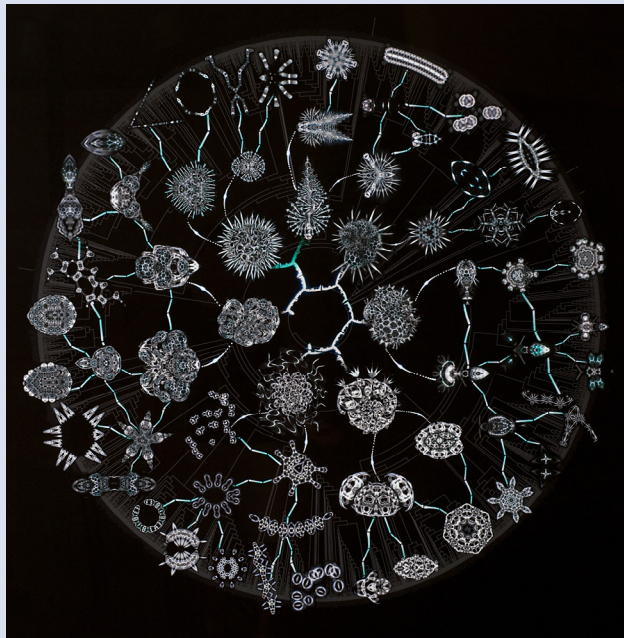
**2:30pm Curatorial Talk**

*Temporal Turn*

Kris Ercums, Curator at Spencer Museum of Art, University of Kansas, discussed SMOA's upcoming exhibition *Temporal Turn* which examines the relationship between speculative inquiry & real-world debates on nationalism, globalization & cosmopolitanism in contemporary Asia. The show includes works by artists adapting scientific methods, and historical & cultural perspectives that result in hybrid approaches to the construct of time and future.



[Click to Watch Video](#)



Rohini Devasher, *Bloodlines*, 2009. Single-channel video, inkjet print, projection panel mounted on aluminum, courtesy of Spencer Museum of Art



**Kris Imants Ercums** joined the Spencer Museum in 2007 as assistant curator of Asian Art. In 2010 his title and duties were expanded to include global contemporary art, in order to reflect the Spencer Museum's growing interest in researching and introducing contemporary artistic practice taking shape outside of more well-known Euro-American paradigms. Prior to joining the Spencer, Ercums resided in Beijing, where he conducted research as part of a Fulbright-Hays Doctoral Research Abroad Fellowship. In 2014, Ercums completed his doctorate at the University of Chicago in Chinese art history; his dissertation examined the development of modern art exhibition culture in China during the early twentieth century. In 2009 Ercums was awarded a Curatorial Research Fellowship from the Andy Warhol Foundation for the Visual Arts to investigate the interface between technology and contemporary artistic practice across Asia.

Kris Ercums' participation in FIELD MEETING was supported by **Spencer Museum of Art, University of Kansas**

## BURÇAK BINGÖL (ISTANBUL)

### 3:30pm Talk

*To Cruise In Ceramics*

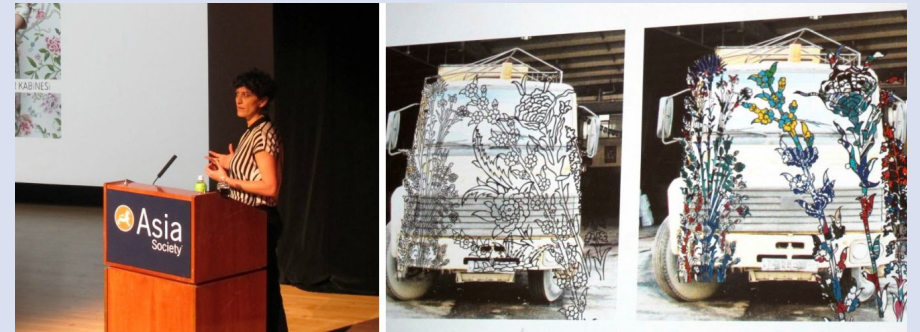
Istanbul-based artist **Burçak Bingöl**'s talk focused on her process thinking about and producing *Cruise* (2014), a full frontal section of a delivery truck casted in ceramic, which explores themes of alienation, history, and craft. The work connotes both a physical and mental journey for the artist.



[Click to Watch Video](#)



Burçak Bingöl, *Unforeseen Transformation #1*, 2011. Diasec Print on Aluminum Dibond, courtesy of the artist



**Burçak Bingöl**'s works reflect her dense cultural heritage and her continued fascination with patterns. Through her labor-intensive process of tracing, coping and reconstructing she adopts an analytical approach to ornamentation. Bingöl's drawings convey an unusual sense of order, although they are largely made up of non-symmetrical lines and patterns. A "mandala" pattern alludes to a spiritual journey, without any clearly defined trajectories. The works are organic (psychological) landscapes that hover between abstraction and representation, seduction and repulsion, mysticism and consumption that both embrace and disregard Eastern and Western traditions. Bingöl is also known for her ambitious work in ceramics, which both questions and expands the Western canon inviting a viewer to a re-consideration of the divide between art vs craft and high vs low. Burçak Bingöl was born in Ankara in 1976, but lives and works in Istanbul. She has been included in many group exhibitions, most recently in *The Way We Were* curated by Ferhat Özgür at Galeri Zilberman. As a curator, she has organized exhibitions for the Goethe Institute, Ankara. Her work is in many collections in Europe and the Middle East.

Burçak Bingöl's participation in FIELD MEETING was supported by **Galeri Zilberman**

## LI SHURUI (BEIJING)

### 3:45pm Talk

#### *Mediated Optical Forms*

Beijing-based **Li Shurui** discussed her approach to abstraction as anything but about pure, optical forms, but rather as heavily mediated by the surrounding political climate, pollution, and dynamics within the local art community in Heiqiao.



Li Shurui, *Polar Lights #12*, 2010. Acrylic on canvas. Image courtesy of Aike-Dellarco Gallery.



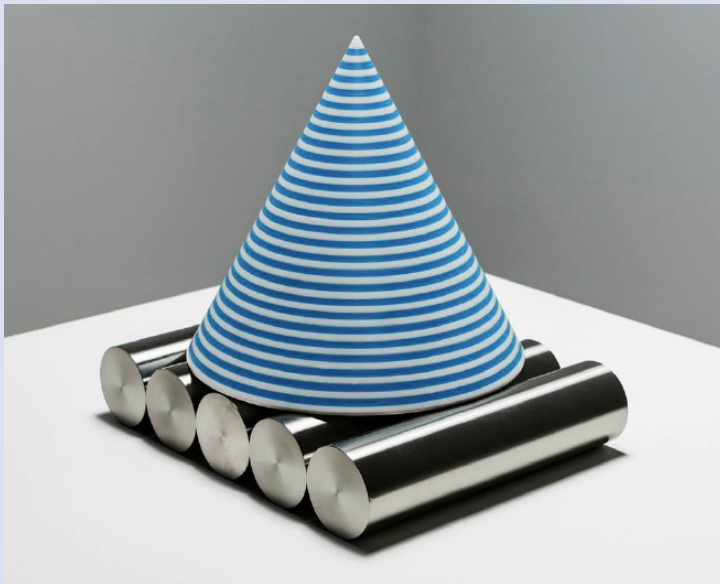
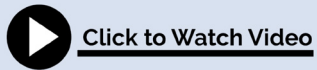
Landscape is reduced to the abstract, and the abstract to sheer light. And the light is the passion of the Op-artist **Li Shurui** (b. 1981 in Chongqing, China). Stemming from her first a few abstract pieces that documented the mesmerizing illuminations in urban nightlife, Li Shurui's paintings keep portraying the lights that she encounters and envisions. Phenomenal and fleeting, the polar light is the most spectacular of all kinds, Li comments. Her large-scale pixel painting *Polar Lights # 6* (2010) is the artist's response to the natural phenomenon in our digital time, while her *Light of the Sky* (#3 and #4, 2011) continues her exploration in the optical and psychedelic effects that have been central to her painting. Li Shurui graduated from Sichuan Fine Arts Institute. She has exhibited at various institutions and galleries, such as Today Art Museum Beijing, James Cohan Gallery Shanghai, PKM Gallery Beijing, etc. She is included in the new edition of *Vitamin P: New Perspectives in Painting* (Phaidon Press).

Li Shurui's participation in FIELD MEETING was supported by **AIKE-DELLARCO Gallery**

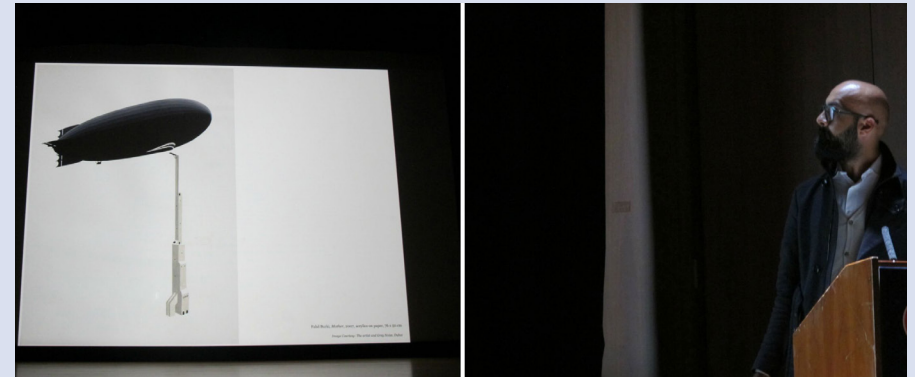
## UMER BUTT (DUBAI)

### 4:00pm Curatorial Talk *Staying Quiet*

Founder and director of Dubai-based gallery, GREY NOISE, **Umer Butt**'s lecture focused on a recent exhibition he had organized in Hong Kong: *The Importance of Staying Quiet*, which was an attempt to look at a section of visual vocabulary being produced through a period of shifting ideologies in Pakistani art, generally not represented in exhibitions. Umer elaborated that, although formal aspects of minimalism never took root in Pakistani art discourses, minimalist sensibilities in the works of artists past and present reveal a potent, locally-specific genre in the context of contemporary Pakistan.



Umer Butt, *Progress*, 2014. Perspex and lacquered stainless steel.



**Umer Butt** received his undergraduate degree in Fine Art with honors from National College of Arts, Lahore in 2001 before pursuing his post graduate degree in Fine Art at Chelsea College of Art and Design, London from 2003 – 04. Upon his return to Lahore in 2005, he became adjunct faculty in the M.A Visual Art department at National College of Arts, Lahore, where he taught until December 2007. In 2008 he founded *Grey Noise* in Lahore, which has been nurturing conceptual artists from South Asia and beyond. The gallery relocated in 2012 to Dubai, where he now lives and works.

Umer Butt's participation in FIELD MEETING was supported by **Alserkal Avenue**

## CRAIG YEE (SEATTLE & BEIJING)

### 4:15pm Talk

*Lovely Daze*

Craig Yee's lecture offered a new definition of ink by describing the intensive characteristics of the medium and how the ink artist subtly and directly (i.e. bodily) controls the absorption and reflection of light entirely through intensive processes and means. Yee also discussed the semiotics of ink as a language, reflected through an understanding that the medium of this language is intensive and process-driven.



[Click to Watch Video](#)



Dai Guangyu, *Absorbing, Being Absorbed*, Performance, 1999, courtesy of Ink Studio



Craig L. Yee is a founding Director of Ink Studio, a Beijing-based gallery and experimental art space devoted to documenting and exhibiting China's leading contemporary ink artists. Mr. Yee's writing on contemporary ink has appeared in a number of monographs including *The Phenomenology of Life* (2014), on the semiotics of Huang Zhiyang's multimedia practice, *Impulse, Matter, Form* (2014) on the ink abstractions of Zheng Chongbin, and *Carving the Unconscious* (forthcoming, 2015) on the woodcuts and paintings of Chen Haiyan. Mr. Yee has also played a central editorial role in university and museum research projects on classical and modern Chinese painting including *New Songs on Ancient Tunes* (2007) at the Honolulu Academy of Arts, *Selected Masterworks of Modern Chinese Painting: The Tsao Family Collection* (2011) at the Central Academy of Fine Arts in Beijing, and the *Modern Ink* series of monographs on nineteenth and twentieth century Chinese ink painters published by the University of Hawaii Press.


Craig Yee's participation in FIELD MEETING was supported by Ink Studio.

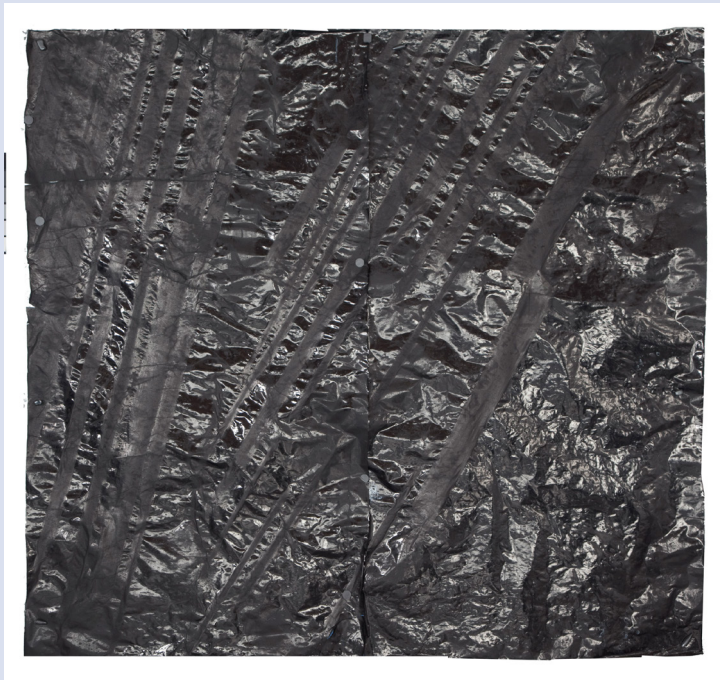


## ZHENG CHONGBIN (SAN FRANCISCO)

**4:30pm Lecture-Performance**  
*Materials of Spiritual Phenomena*

San Francisco-based artist **Zheng Chongbin**'s presentation outlined his significant life and art making experiences that continue to develop his approach to painting—a process involving study of materials and spiritual phenomena: space, light, reflection, and shadow— and how such constant re-examinations feed his ongoing practice. Chongbin's continued choice of medium is ink, linked to the medium's capacity for unpredictable and altogether transformative experimentations in his works.

 [Click to Watch Video](#)



Zheng Chongbin, *Terrain*, 2014. Ink and acrylic on xuan paper.



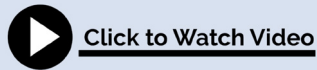
**Zheng Chongbin** (b. 1961, Shanghai, China) lives and works in San Francisco and Shanghai. Zheng's artworks bridge the modernist concerns with the spiritual in abstraction and the post-modern deconstruction of light and space perception with a Taoist phenomenology of energy, material and "resonance" or qiyun. His practice encompasses biomorphic ink painting, abstract painting using traditional ink and acrylic on paper, large-scale ink installations, and video installation art. He first showed his work at the National Art Museum of China, Beijing (1985), and three years later was given a solo exhibition at the Shanghai Art Museum (1988). A decisive shift came in 1989 when he was awarded an international fellowship at the San Francisco Art Institute where he was to study for the next two years, acquiring his Masters of Fine Art in 1991. In 1992, Zheng was included in shows at the Hochschule für Bildende Künste in Hamburg, Germany, and at the San José Institute of Contemporary Art in San Jose, USA (1993) and at Limn Gallery in San Francisco (1997). Having permanently settled in Northern California, Zheng spent the next ten years sequestered in his studio working on a new phenomenological and materialist approach to ink painting. Zheng emerged again in 2007 and exhibited at the Third Chengdu Biennale (2007), the Pusan Museum of Modern Art (2008), the China National Art Institute in Beijing (2008), the Pacific Asia Museum in Southern California (2009), the River South Art Center in Shanghai (2009), the Asian Art Museum of San Francisco (2010), the Third Taipei International Modern Ink Painting Biennial in Taipei (2010), Gallery of Art (2011), the Hong Kong Art Center (2012), the Saatchi Gallery (2012) and the Venice Biennale (2013) in Culture, Mind, Becoming at the Palazzo Mora. Zendai Himalaya Museum in Shanghai (2014), Shanghai. Zheng's work can be found amongst others in the collections of the British Museum in London, the Asian Art Museum of San Francisco, and the Daimler Art Collection in Stuttgart, Germany, and the DSL Collection in France.

Zheng Chongbin's participation in FIELD MEETING was supported by **Ink Studio**.

## CHARWEI TSAI (HO CHI MINH CITY & PARIS & TAIPEI)

5:30pm Talk  
*Lovely Daze*

Taipei, Paris, and Ho Chi Minh City based artist **Charwei Tsai**, presented on *Lovely Daze*, a curatorial journal that she has published since 2005 as a platform for artists, their writings, and artworks. Charwei gave a general introduction to her practice from which she consciously takes time to connect with peers and other creative individuals as a form of artistic contemplation. Going forward, *Lovely Daze* would invite one artist (every 1-2 years) to a place outside of his/her normal environment to create a project inspired by the experience.



[Click to Watch Video](#)



Charwei Tsai, *Mushroom Mantra IV*, installation, 6th Asia Pacific Triennial, Queensland Art Gallery, 2009



**Charwei Tsai** was born in Taipei (1980) and currently lives and works in Paris and Taipei. Tsai graduated from the Rhode Island School of Design in Industrial Design and Art & Architectural History (2002) and the postgraduate research program at L'École Nationale Supérieure des Beaux-Arts in Paris (2010). Tsai utilizes a variety of media in a politically engaged, performative practice. At once highly personal yet universal in concern, Tsai grounds herself and art practice in a sense of (national/Taiwanese) identity and the consequent implications. Geographical, social and spiritual concerns inform a body of work directed towards activating participation outside the confines of complacent contemplation. In addition to her art practice, Tsai publishes a curatorial journal *Lovely Daze* twice a year since 2005. The complete sets of *Lovely Daze* are in the library collections of Tate Modern in London, Museum of Modern Art in New York, Pompidou Center in Paris, and Museum of Contemporary Art in Barcelona.

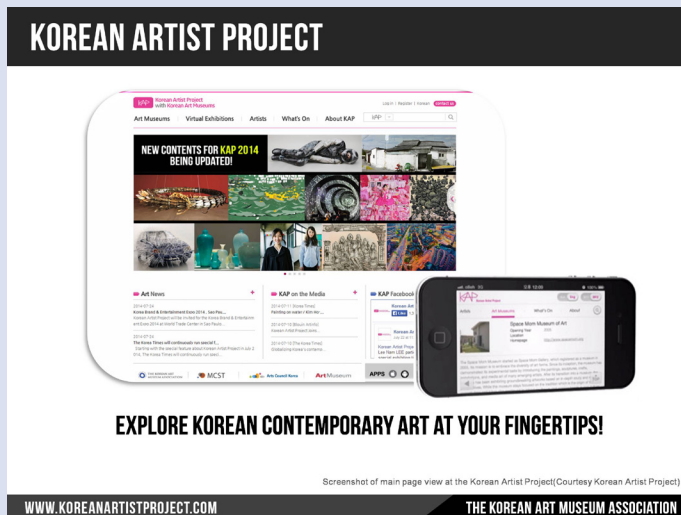
## JANE DEBEVOISE IN CONVERSATION WITH KKO-KKA LEE, FARAH WARDANI, & STEPHEN STAPLETON

5:50pm Panel Discussion

*The Landscape of Infrastructure-Building in Asia*

Jane DeBevoise, Chair of the Board of Directors of Asia Art Archive Hong Kong and New York (Asia Art Archive in America), moderated a 30-minute conversation between **Farah Wardani**, Yogyakarta-based art historian and director of the Indonesian Visual Art Archive (IVAA); **Stephen Stapleton**, founder of **Edge of Arabia**; and **Kko-kka Lee**, curator and project manager at Korean Artist Project, an online platform that connected artists with publications and institutions. The discussion juxtaposed and examined how efforts that can be loosely defined as “infrastructure-building” in different regions of Asia meaningfully impact the local art scene.

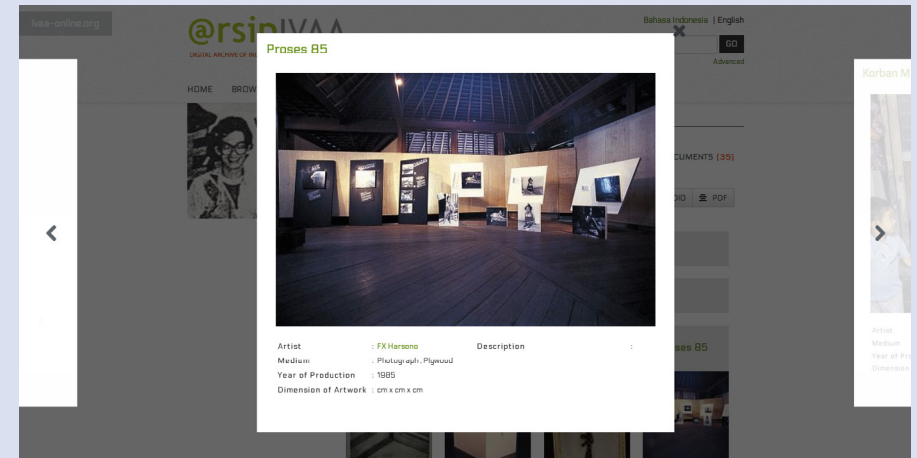
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**Kko-kka Lee** is the project manager and curator at Korean Artist Project, an online platform that connects artists with publications and institutions.

Kko-kka Lee's participation in FIELD MEETING was supported by **The Korean Art Museum Association**

**Stephen Stapleton** is an artist and curator. After encountering the artistic community in Abha, Saudi Arabia during a journey across the Middle East in 2003, he founded the Offscreen Education Programme and Edge of Arabia as platforms for cultural dialogue between the Middle East and western world. He later founded the Crossway Foundation, a London-based charitable organization seeking to promote creative collaboration between the UK and the Middle East and EOA.Projects, an art gallery showing contemporary art from the Middle East based in Battersea, London. Stapleton has a degree in fine art and philosophy from the University of Brighton, a PGCE in art education from the University of London and has exhibited his own artwork in Tehran, Amman, London, Oslo and New York. He has published several books related to the Middle East including *Offscreen: Four Young Artists in the Middle East*, *Edge of Arabia*, *Contemporary Art from Saudi Arabia* and won several awards for his work in the field of intercultural education.



**Farah Wardani** (b. Jakarta, 1975), completed her MA in Art History (20th Century) from the Department of Historical & Cultural Studies, Goldsmiths College, London, UK, in 2001. She has been active as a teacher, writer, curator and art organizer since 2001 in her home country, Indonesia. In 2007 she co-authored *Indonesian Women Artists: The Curtain Opens* with Carla Bianpoen and Wulan Dirgantoro. Her curatorial works encompass projects collaborating with art spaces like Cemeti Art House, ruangrupa, Edwin's Gallery, Nadi Gallery, Valentine Willie Fine Arts, KL and working as a consulting curator for the exhibition *Indonesian Eye: Fantasies & Realities* at Saatchi Gallery, London, 2011. She was also involved in the Yogyakarta Biennale 2013 as the artistic director. Since 2007 she has served as the executive director of Indonesian Visual Art Archive (IVAA) in Yogyakarta, Indonesia, with works include the IVAA Digital Archive ( <https://archive.ivaa-online.org/> ), the first digital archive of contemporary art in the country. In 2013 IVAA initiated a partnership with The National Gallery of Indonesia (GNI) to create the GNI online archive system, as well as digitizing GNI archives, which will be completed end of 2014.

Farah Wardani's participation in FIELD MEETING was supported by **The National Gallery of Indonesia**

## IFTIKHAR DADI (NEW YORK)

### 6:40pm Closing Remarks

*Sustainable Reflection, Resources + Scholarship*

In his closing remarks, artist, art historian and curator **Iftikhar Dadi** began by expanding on FIELD MEETING Director Leeza Ahmady's opening remarks about the Asian continent as the most populated one on the planet, and its diversity by asking, "How does one account for this riven, expansive history that continues to intervene into our present? How can recent art and scholarship strive to catalyze the place called "Asia" in a critical register for today?"

Originally from South Asia, Dadi researches modern and contemporary West Asian and Indian Ocean culture and viewpoints and recently spent two months in Hong Kong as a scholar and artist-in-residence, where he had the opportunity to evaluate what Asia means today, with a fresh set of eyes. Reflecting on FIELD MEETING presentations and his interactions with speakers during the forum, Dadi passionately emphasized some of the challenges that contemporary artists face to reach broader audiences and to have their works deciphered more deeply, through local lenses and yet beyond the specificities of regions. Poignant resources are still lacking, such as sufficient documentation of great exhibitions, critical and contextualized reviews of artworks, and appropriate support that allows for the commissioning of superior texts for artists' catalogs.

Dadi ended by urging all to continue to grow, diversify, and energize the field by "developing new methods of thinking and practice" and to create an environment as exemplified by FIELD MEETING: of sustained reflection, debate, and scholarship.



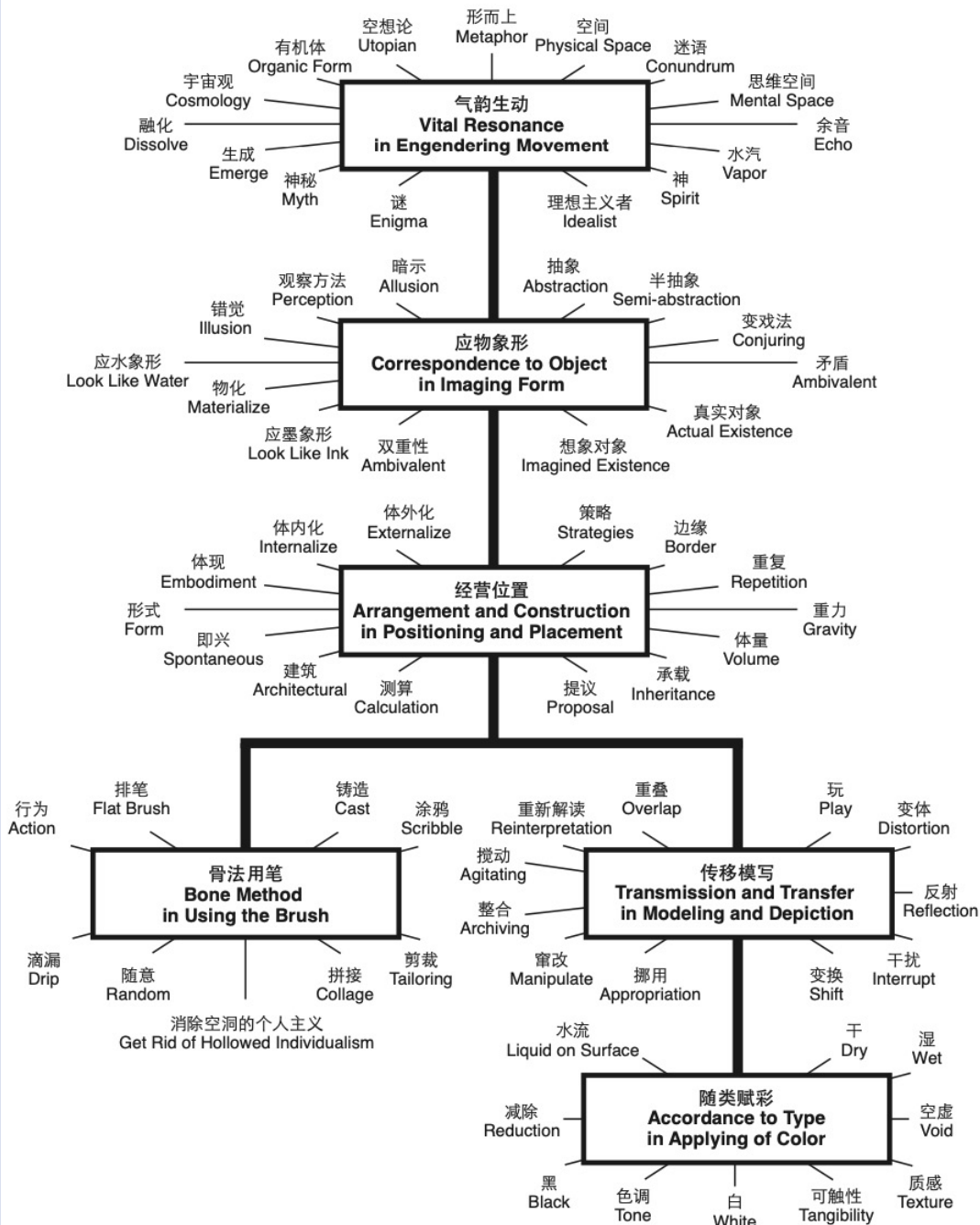
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**Iftikhar Dadi**, Ph.D, is an associate professor in Cornell University's Department of History of Art and Chair of its Department of Art. He has curated exhibitions such as *Unpacking Europe* at the Museum Boijmans Van Beuningen, Rotterdam (2001), and is the author of books including *Modernism and the Art of Muslim South Asia* (2010). He is also an artist, working in collaboration with Elizabeth Dadi.

Iftikhar Dadi's research examines art as a global and networked practice from the late nineteenth century to the present. He engages with theorizations of modernity, contemporaneity, and postcoloniality to analyze the modern and contemporary art of Asia, the Middle East, and their diasporas. Another research interest is his study of media, crafts, and popular culture with reference to ongoing socio-aesthetic transformations in South Asia, seeking to understand how emergent urban publics forge new avenues of civic participation. Dadi's curatorial projects and his work as a practicing artist have further served to enrich his academic scholarship.

# 六法图新解 Updated Six Canons



Zheng Chongbin, *Six Canons*, 2012. L 165" xH101" Ink, Acrylic, Xuan Paper as part of the artist's ACAW FIELD MEETING 2014 presentation, Asia Society New York.

Burçak Bingöl, *Unforeseen Transformation #1*, 2011. Diasec Print on Aluminum Dibond, as part of the artist's ACAW FIELD MEETING 2014 presentation, Asia Society New York.

## ICI, INDEPENDENT CURATORS INTERNATIONAL AT FIELD MEETING

### Video Screenings

#### *Project 35 Volume 2*

During FIELD MEETING session breaks, attendees were treated to select screenings from *Project 35: Volume 2*, a notable traveling exhibition organized by Independent Curators International (ICI). This project brought together 35 curators, each selecting a video work by an artist they view as influential in today's art landscape. Significantly, 13 of the featured artists and 10 of the curators hail from Asia, highlighting the region's vibrant and dynamic contribution to contemporary art.

#### In playing sequence:

Aslı ÇAVUSOĞLU, *In Diverse Estimations Little Moscow*, 2011, 12 min, 45 sec.

Ahmet ÖGÜT, *Short Circuit*, 2006, 3 min., 32 sec.

Alexander UGAY, *Bastion*, 2007, 5 min.

Shezad DAWOOD, *The New Dream Machine Project*, 2011, 15 min.

Michael BLUM and Damir NIKŠIĆ, *Oriental Dream*, 2010, 7 min, 30 sec.

Sona SAFAEI, *Alphabet*, 2010, 1 min, 30 sec.

Prilla TANIA, excerpt of *Space Within Time* series, 2008-2011



Installation view of *Project 35 Volume 2*. Prilla Tania (Indonesia), excerpt from *Space Within Time* series (still), 2008-2011 Single-channel video with color and sound 18 min., 46 sec. Courtesy of the Independent Curators International

## ARTNET & LEAP MAGAZINE AT FIELD MEETING

### 6-9pm Panel + Reception

*Art Publishing in Asia, as part of FIELD MEETING*

**Robin Peckham** of LEAP moderated a discussion on publishing as knowledge production vs. performance and the challenges of localizing and globalizing in running cosmopolitan publications. Panelists included artist **Ian Cheng** from Badlands Unlimited, artforum.com editor **Lauren O'Neill-Butler**, Artnet Senior Market Reporter **Eileen Kinsella**, and **Howie Chen** of Dispatch.

#### artnet

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From LEAP 28, LEAP MAGAZINE, MODERN MEDIA 2013

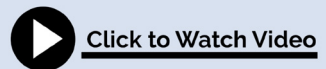




## DISCUSSION SESSIONS AT FIELD MEETING | DAY 1

## 12:00pm Session 1

**Tom Finkelpearl**, New York City Department of Cultural Affairs Commissioner, and artists: **Alexis Destoop**, **Yu Cheng-Ta**, **Lamia Joreige**, and **Heri Dono**



## 3:45pm Session 2

**Ava Ansari**, **Leeza Ahmady**, **Jitish Kallat**, **Georgia Kotretsos** and **Haig Aivazian**



## 5:50pm Session 3

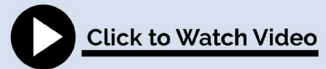
**Xun Sun**, **Lu Yang**, **Reena Saini Kallat**, **Jeano Gaussi** and **Korakrit Arunanondchai**



## DISCUSSION SESSIONS AT FIELD MEETING | DAY 2

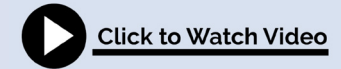
## 12:00pm Session 1

Map Office (Laurent Gutierrez & Valerie Portefaix), Patty Chang, Beatrice Glow, Tintin Wulia, and Manal AlDowayan



## 2:45pm Session 2

Ceren Erdem, Shilpa Gupta, Cao Fei and Kris Ercums



## 4:45pm Session 3

Burcak Bingol, Li Shurui, Umer Butt, Craig Yee and Zheng Chongbin



## Select Publicity Materials & Press Coverage

[ACAW 2014 Press Release](#)

[ACAW 2014 E-Flux Announcement](#)

[ACAW 2014 E-Flux Announcement \(Live Link\)](#)

[ACAW 2014 Program Brochure](#)

[ACAW 2014 FIELD MEETING Take 1 Pamphlet](#)

[ACAW 2014 Spring Ad-ArtAsiaPacific](#)

[ACAW 2014 Summer Ad-ArtAsiaPacific](#)

[ACAW 2014 Fall Ad-ArtAsiaPacific](#)

### ACAW 2014 Press Coverage:

[ArtRadar | Christine Lee | "The changing landscape of Asian art in New York: Asia Contemporary Art Week 2014 – Interview with Leeza Ahmady \(part 1\)"](#)

[ArtRadar | Christine Lee | "FIELD MEETING at Asia Contemporary Art Week 2014, New York – Interview With Curators Leeza Ahmady and Xin Wong"](#)

[Asia Society | Jeff Tompkins | "Interview: Director Previews 'Studio Visit, on a Communal Scale' for Asian Contemporary Art Week 2014"](#)

[Asia Society | "Two-Day Forum to Highlight 'Creative Urgencies' of Asian Art"](#)

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

[FIELD MEETING 2014 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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