

ACAF

FIELD MEETING 2015

New York City

FIELD Take 3: MEETING *Thinking Performance*

Asia Contemporary Art Week 2015
Signature Program
Hosted by The Metropolitan Museum of Art,
Hunter College Art Galleries, &
Performa Hub

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

October 31 - November 1, 2015



FIELD MEETING Take 3 Curatorial Statement

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

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

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

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



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

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

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

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

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

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

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

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

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



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

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

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

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

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



Qasim Riza Shaheen, courtesy of the artist

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

Leeza Ahmady & Ambika Trasi

ACAW Director & Curator and ACAW Curatorial Assistant

FIELD MEETING

Presented Artists & Professionals

Aman Mojadidi (Paris & Kabul)
 Anthony Lee (New York)
 Arash Fayezi (Tehran & San Francisco)
 Beingyi (Beijing)
 Christopher Ho (New York & Providence)
 Defne Ayas (Rotterdam & Istanbul)
 Diane Lewis (New York)
 Double Fly Art Center & Fu Xiaodong (Beijing)
 Holland Cotter (New York)
 H.G. Masters (Istanbul)
 Iftikhar Dadi (Ithaca)
 Istvan Ist Huzjan (Brussel & Ljubljana)
 Jeff Cytkowski (New York)
 Jo-Anne Birnie Danzker (Seattle)
 Korakrit Arunanondchai (New York & Bangkok)
 Lantian Xie (Dubai)
 Lee Mingwei (Taipei, Paris & New York)
 Liu Ding (Beijing)
 Ming Wong (Berlin & Singapore)
 Nadim Abbas (Hong Kong)
 Natasha Ginwala (Berlin & New Delhi)
 Nezaket Ekici (Berlin & Stuttgart)
 Nora Taylor (Chicago)
 Qasim Riza Shaheen (Manchester & Lahore)
 Robin Peckham (Hong Kong)
 Shuddha Sengupta (New Delhi)
 Sislej Xhafa (New York)
 Tang Dixin (Shanghai)
 Vibha Galhotra (New Delhi)
 Xiaoyu Weng (New York)
 Yasmin Jahan Nupur (Dhaka)
 Yan Xing (Beijing & Los Angeles)
 Zeynep Kayan (Ankara)



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

ACAW 2015 Team & Collaborators:

Leeza Ahmady, Director
 Ambika Trasi, Managing Director & Curatorial Assistant
 Michelle Loh, PR & Communications

FIELD MEETING Schedule at A Glance

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

Hosted at The Metropolitan Museum of Art

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

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

Hosted at Hunter College Art Galleries

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

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

Hosted at Performa Hub

An Extension of FIELD MEETING: *Thinking Performance*

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

LEEZA AHMADY (NEW YORK)

10:15 am Opening Remarks Day 1

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



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

ANTHONY LEE (NEW YORK)

10:30am Lecture-Performance

Going the Distance: Fiction Writing as Performance

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



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



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

MING WONG (BERLIN, SINGAPORE)

10:45am Lecture-Performance

Blast off into the Sinosphere

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



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



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

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

HOLLAND COTTER (NEW YORK)

11:10am Keynote Address

No More Triumphs

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



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



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

DEFNE AYAS (ROTTERDAM, NEW YORK)

11:30am Keynote Address

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



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



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

IŠTVAN IŠT HUZJAN (BELGIUM, LJUBLJANA)

11:50am Lecture-Performance

OD TU DO TU (From Here To There)

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



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



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

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

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

BINGYI (BEIJING)

1:45pm Lecture-Performance

Epoché

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



[Click to Watch Video](#)



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



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

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

SISLEJ XHAFA (NEW YORK)

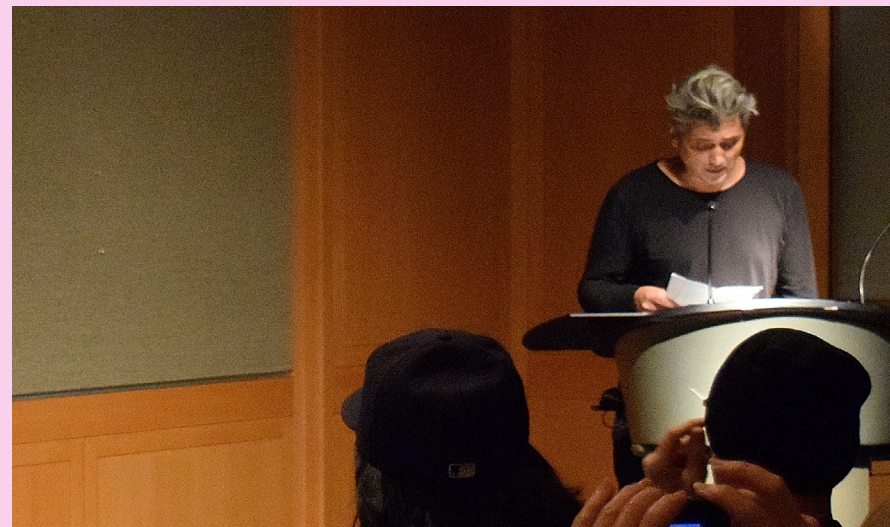
2:00pm Performance

Mother

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



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



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

YAN XING (BEIJING, LOS ANGELES)

2:15pm Lecture-Performance

The History of Reception

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



[Click to Watch Video](#)



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



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

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

JEFF CYLKOWSKI (NEW YORK)

2:30pm Lecture

In Search of the Miraculous

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



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



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

NEZAKET EKICI (BERLIN, STUTTGART)

2:45pm Performance

99 Commandments

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



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



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

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

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

SHUDDHA SENGUPTA

(OF RAQS MEDIA COLLECTIVE, NEW DELHI)

3:45pm Lecture-Performance

A Never-Ending Conversation and Occasional Stories

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


[Click to Watch Video](#)


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



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

ARASH FAYEZ (SAN FRANCISCO, TEHRAN)

4:00pm Lecture-Performance

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

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



[Click to Watch Video](#)



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

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

AMAN MOJADIDI (PARIS, KABUL)

4:15pm Lecture-Performance

The Uprooted & the Gift

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



[Click to Watch Video](#)



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



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

LANTIAN XIE (DUBAI)

4:30pm Lecture-Performance*Turn the Cloud Weather into Sun and Fun*

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



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



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

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

TANG DIXIN (SHANGHAI)

4:45pm Performance

Mr. Hungry

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



[Click to Watch Video](#)



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



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

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

JO-ANNE BIRNIE DANZKER (SEATTLE)

5:00pm Lecture

Genius / 21 Century / Seattle

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



[Click to Watch Video](#)



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



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

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

DIANE LEWIS (NEW YORK)

5:50pm Lecture

Architecture/Performance: The City As Art/Work

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



[Click to Watch Video](#)



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



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

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

LEEZA AHMADY (NEW YORK)

10:45am Opening Remarks Day 2

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



[Click to Watch Video](#)



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

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

11:00am In Conversation

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



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



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



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

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

NORA TAYLOR (CHICAGO)

11:45am Lecture

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

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



[Click to Watch Video](#)



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



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

QASIM RIZA SHAHEEN (MANCHESTER)

12:00pm Performance

Undeliverable Mail

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



[Click to Watch Video](#)



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



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

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

ZEYNEP KAYAN (ANKARA)

12:15pm Lecture-Performance

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

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



[Click to Watch Video](#)



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

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



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

VIBHA GALHOTRA (NEW DELHI)

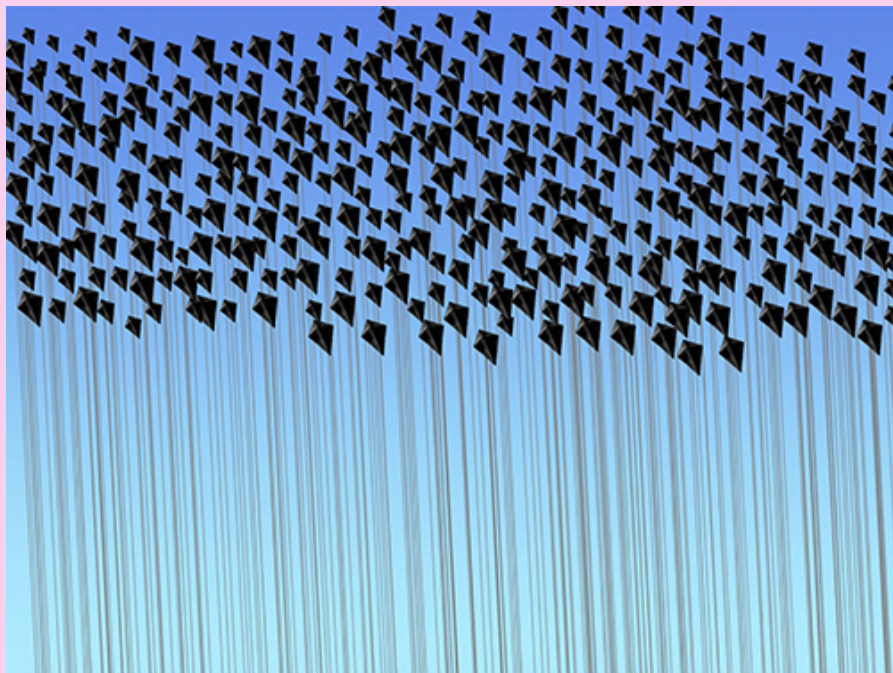
12:30pm Lecture

Manthan

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



[Click to Watch Video](#)



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



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

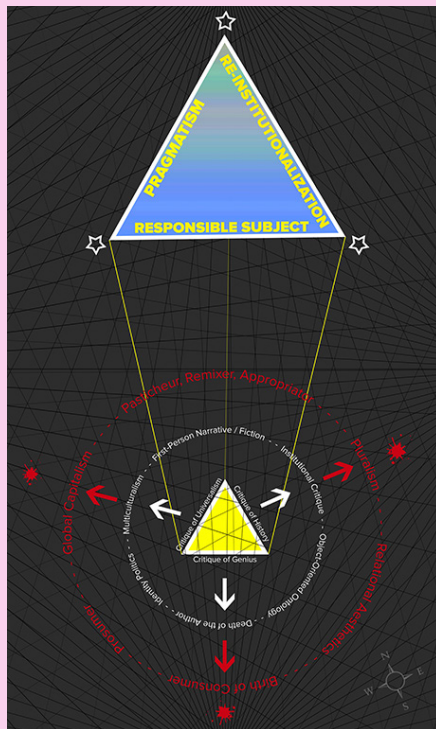
Vibha Galhotra's participation in FIELD MEETING is supported by **Exhibit320** (New Delhi).

CHRISTOPHER K HO (NEW YORK, PROVIDENCE)

12:45pm Lecture-Performance

St. Joseph as Model

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



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



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

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

DOUBLE FLY ART CENTER & CURATOR FU XIAODONG (SHANGHAI)

2:30pm Performance

Hundouluo

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



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



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

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

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

LIU DING (BEIJING)

2:45pm Performance

Messages

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



[Click to Watch Video](#)



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



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

TANG DIXIN (SHANGHAI)

3:00pm Performance

Untitled

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



[Click to Watch Video](#)



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



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



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

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

XIAOYU WENG (NEW YORK)

3:15pm Discussion Session

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

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



[Click to Watch Video](#)



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

ROBIN PECKHAM, NADIM ABBAS, KORAKRIT ARUNANONDCHAI

4:00pm In Conversation

Where Process Ends: Objects and their Performances

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



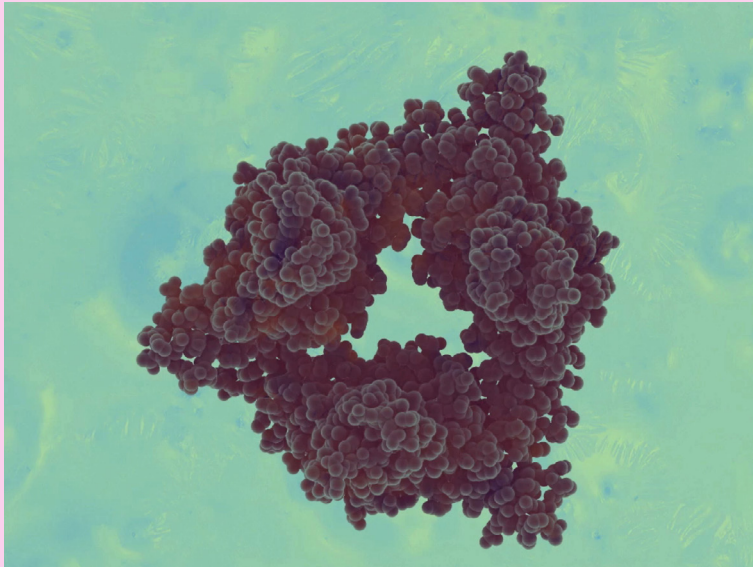
[Click to Watch Video](#)



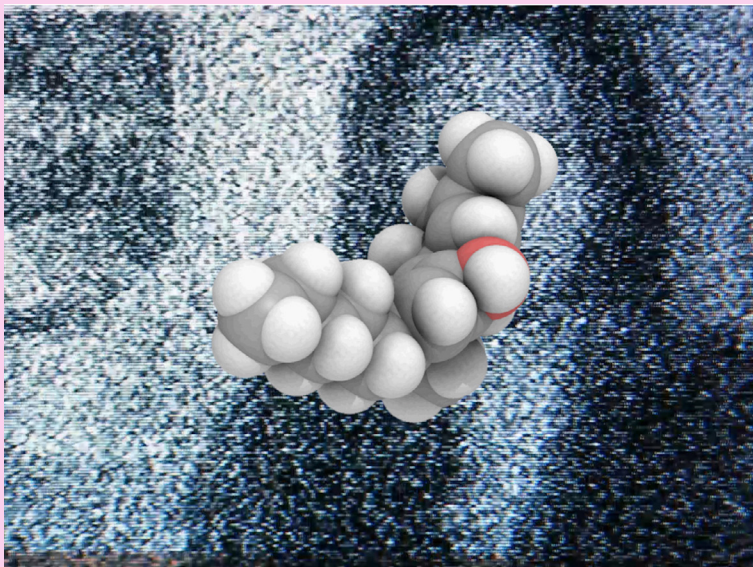
LEAP cover of 2015 July/August Issue. Image courtesy of LEAP.



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



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



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



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

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



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



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



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

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

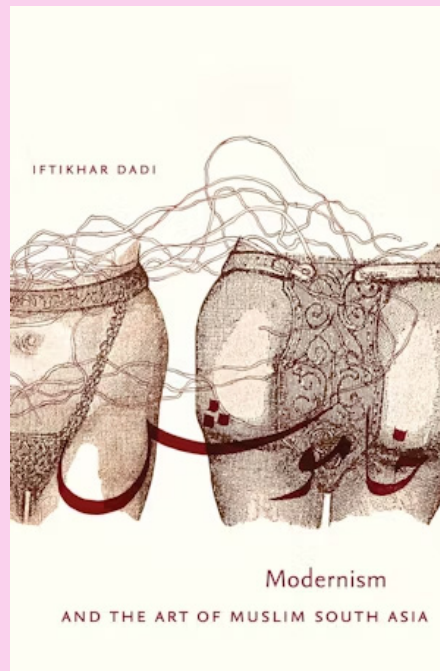
IFTIKHAR DADI (ITHACA)

4:45pm Closing Thoughts

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



[Click to Watch Video](#)



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



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

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

DISCUSSION SESSIONS AT FIELD MEETING | DAY 1

12:10pm Session 1

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

[Click to Watch Video](#)



3:00pm Session 2

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

[Click to Watch Video](#)



5:15pm Session 3

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

[Click to Watch Video](#)



DISCUSSION SESSIONS AT FIELD MEETING | DAY 2

1:00pm Session 1

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



3:15pm Session 2

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



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

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

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

Performa Hub
47 Walker St.
New York, NY 10013



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





Select Publicity Materials & Press Coverage

[ACAW 2015 Press Release](#)

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

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

[ACAW 2015 Fall Ad_AsiaArtPacific](#)

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

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

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

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

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



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

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