



ACAF

FIELD MEETING 2016

The Guggenheim Museum & Asia Society

FIELD Take 4: MEETING *Thinking Practice*

Asia Contemporary Art Week 2016
Signature Program
Hosted by Solomon R. Guggenheim Museum
& Asia Society Museum

Curated by Leeza Ahmady

An art forum to rethink exhibition making, to showcase the living energy of people: their ideas, research, processes, and significant activities.

November 11 & 12, 2016



FIELD MEETING Take 4 Curatorial Statement

Over 400 New York and US based arts professionals gather for the 4th iteration of FIELD MEETING, dedicated to the dismantling of one of the most commonly used terms in the art world today: **practice**

Introduced in 2014, FIELD MEETING appropriates the format of an art forum to rethink exhibition making, from an act of displaying objects to one that stages compelling creative minds— to showcase the living energy of people: their ideas, research, processes, and significant activities.

Now an annual signature event of the curatorial and educational platform, **Asia Contemporary Art Week**, each edition of **FIELD MEETING** invites over 30 outstanding artists, curators, writers and scholars based in Asia and beyond to embody their work through their own presence by presenting newly conceived performances, lecture-performances, and lively discussions to an equally select audience of New York and US based arts professionals.

Inspired by artist and philosopher **Rasheed Aareen**'s famous declaration that to create art is to advance the "journey of an idea", this year's FIELD MEETING is dedicated to comprehending artistic practice in all its nuances and predictions, in an effort to yield an experimental realm whereby new materials, concepts, and projects are tested out and reflected upon collectively. In doing so, the forum emulates the experience of a studio visit on a communal scale, transcending standard educational symposia to facilitate meaningful exchanges, while sparking lasting relationships for future collaborations.



Mary Ellen Carroll, *Next Time with Jacky (Waterpark)*, 2016, commissioned for the Museum of Contemporary Art, Yinchuan, Nigxia, China

"We must consider practice in and of itself, in isolation from art, which has mistakenly become synonymous with "an end product," states ACAW Director and FIELD MEETING Curator **Leeza Ahmady**, asking, "What is practice as an idea? What is practice as action? What does it look like? How does it sound? How does it feel? In what ways does it matter? What is its process? Who does it belong to? What is its timeline? What is its history? How does it fail? How does it succeed? Is it an individual or a collective endeavor? How does it relate to society? And ultimately, what is its purpose?"

Set on the heels of one of the most discordant, highly manipulative, and alarming United States presidential elections, **FIELD MEETING: Thinking Practice** must also address the multiple strategies applied by artists to maintain sovereignty over their own voices as world citizens and commentators, amidst the pervasively hostile political climate and stifling forces of conservatism, socio-economic constraints, neoliberalism, immigration crisis, nationalism, and border policing. Beyond resisting such socio-political mediations and enclosures, how do artists and arts professionals working within the sphere of Asia also contend with art world prescriptions and specificities including institutional representation, established academic trajectories, aesthetic and cultural impositions, and shifting market demands?

Over the course of the two-days, presenting artists, scholars, and curators based in Asia and beyond deliberate on these very questions and share their work and perspectives in relationship to practice in the following ways:

Basel Abbas & Ruanne Abou-Rahme (Ramallah & New York) premier their latest film, *Only the Beloved Keeps Our Secrets* and discuss their mostly fluid but at times unhinged process of working together; **Amina Ahmed** (Tehran, London & New York) describes remembrance, prayer and invocation as ways of finding her center; **Heba Y. Amin** (Cairo & Berlin) contends with suspicion and the politics of surveillance; **Stephanie Bailey** (London, Athens & Hong Kong) will provide the closing remarks for the two days and her thoughts on challenging global politics from within the highly privileged and contentious space of culture.

Wafaa Bilal (Najaf & New York) reflects the current political map of the Arab region through an auditory experience; **T-Yong Chung** (Tae-Gu, Milan & Venice) contemplates the introspective process of 'creating' and 'erasing' himself in his sculptures. **Mary Ellen Carroll** (Houston & New York) unfurls her use of physical and esoteric matter to expand the meaning of performance as practice; **Shezad Dawood** (London) takes his audience through an espionage thriller in Kalimpong, a small town at the foothills of the Himalayas.

Erin Gleeson (Phnom Penh & London) claims that today's curatorial methods call for "territorial altars & time travel"; **Joana Hadjithomas and Khalil Joreige** (Beirut) give face to the ambiguous and hidden voices found in scam messages traversing the planet through the Internet. **Ho Rui An** (Singapore) asks, "What are the stories we allow to tell ourselves? And what are the stories that still remain to be told?" **Ho Tzu Nyen** (Singapore & Berlin) traces Malayan cosmological beliefs about tigers embodying ancestral spirits, and other layers of intersecting histories.

Michael Joo (New York) examines how sculptural intervention can make inaccessible histories and simultaneous pluralistic viewpoints visible; **Anthony Lee** (New York) describes his pursuit for equilibrium by looking solely outside of himself. **Loo Zihan** (Singapore) engages in an intimate conversation with the exhumed remains of queer performances; **Jennifer Wen Ma** (Beijing & New York) performs a tribute to the often chaotic, mysterious, funny, heartwarming, and masochistic drive that is integral to creative practice.

Umashankar Manthravadi (Bangalore) shares his 20-year quest to decode the acoustic properties of an elaborate man-made structure in the Khandagiri Mountains of India; **Yasmin Jahan Nupur** (Dhaka) creates a site-specific performance-survey to consider "personal" vs. "political" modes of existing; **Sarah Rifky** (Cairo & Boston) narrates the story of Qalqalah and the Curious Case of the Sphere within a Sphere.



Ho Tzu Nyen, *Ten Thousand Tigers*, 2014, live Performance, documentation

Mithu Sen (New Delhi) embraces "nonsense" as resistance to comb out utterances from one's subconscious. **Mami Kataoka** (Tokyo) reveals her method of "Total Curating" at Mori Art Museum; **Raha Raissnia** (Tehran & New York) declares her aesthetic intentions as that of seeking subtlety, beauty and innocence; **Rashid Rana** (Lahore) subverts linear ideas of time and space progressions to offer fractured views of chronology and geography; **Nora Razian** (Beirut) adopts the ongoing citywide garbage crisis in Beirut as a case study on curating.

Jonas Staal (Amsterdam) conjures the political history of art, while contemplating the artistic history of politics; **Ye Funa** (Beijing) appropriates a popular platform for self expression, traditionally reserved as feminine, to claim it as a viable venue for curatorial work; **Xyza Cruz Bacani** (Hong Kong & Bambang) and **Chia-En Jao** (Taipei) converse about their strategies in documenting migrant workers' everyday reality with curator **Xiaoyu Weng** (New York).

FIELD MEETING is an exercise in prioritizing the practice of an artist as the foremost ingredient for contemplation and development; a curatorial engagement with ongoing artistic processes, rather than finished art works, to confront issues that affect the contemporary art field at large, while aiming to broadly present Asia as a conceptual space that transcends geography.

Considering contemporary art in its present tense and highlighting current as well as historically significant initiatives, the forum exposes compelling creative practices in a timelier, less mediated fashion to spark lasting relationships between artists, art professionals and organizations in the United States and Asia to transcend established institutional representation and discourse with greater nuance, while addressing the gaps in the ratio of Asia-based artists represented in the US. **FIELD MEETING** program therefore unearths the recent past, acknowledges the present moment we are in, and envisions an optimistic future for this ever-evolving field.

ACAW 2016 Team & Collaborators:

Leeza Ahmady, Director & Curator
Ambika Trasi, Managing Director
Tiffany Fung, Curatorial Fellow
Julianne Perkins, Program Coordinator
Siqiao Lu, Graphic & Web Design
Jazia Hammoudi, Social Media Editorial
Stacie Luo, Program Coordinator
Young Jeon, Web Design
Meenakashi Thirukode, FIELD REVIEW Journal Editor

FIELD MEETING

Presented Artists & Arts Professionals

Amina Ahmed (Tehran, London & New York)
 Anthony Lee (New York)
 Basel Abbas and Ruanne Abou-Rahme (Ramallah & New York)
 Chia-En Jao (Taipei)
 Erin Gleeson (Phnom Penh & London)
 Ho Rui An (Singapore)
 Ho Tzu Nyen (Singapore & Berlin)
 Heba Y. Amin (Cairo & Berlin)
 Jennifer Wen Ma (Beijing & New York)
 Joana Hadjithomas and Khalil Joreige (Beirut)
 Jonas Staal (Amsterdam)
 Loo Zihan (Singapore)
 Mami Kataoka (Tokyo)
 Mary Ellen Carroll (Houston & New York)
 Michael Joo (New York)
 Mithu Sen (New Delhi)
 Nora Razian (Beirut)
 Raha Raissnia (Tehran & New York)
 Rashid Rana (Lahore)
 Sarah Rifky (Cairo & Boston)
 Shezad Dawood (London)
 Stephanie Bailey (London, Athens & Hong Kong)
 T-Yong Chung (Tae-Gu, Milan & Venice)
 Umashankar Manthravadi (Bangalore)
 Wafaa Bilal (Najaf & New York)
 Xyza Cruz Bacani (Hong Kong & Bambang)
 Yasmin Jahan Nupur (Dhaka)
 Ye Funa (Beijing)

FIELD MEETING Respondents:

Anila Quayyum Agha
 Artist; Associate Professor, Herron School of Art and Design, Indiana

Ombretta A. Andruff
 Independent Curator, Consultant and Art Critic

Arahmaiani
 Artist; Activist; Educator

Anne Barlow
 Director and Curator, Art in General

Beth Citron
 Curator of Modern and Contemporary Art, Rubin Museum of Art

Iftikhar Dadi
 Chair, Art Department, Cornell University

Mariam Ghani
 Artist; Lecturer MFA Queens College; Visiting Artist for International Human Rights at Yale Law School

Beatrice Glow
 Artist; Artist in Residence at Asia/Pacific/American Institute NYU

Christopher Ho
 Artist; Associate Professor, RISD and Virginia Commonwealth University

Hitomi Iwasaki
 Director of Exhibitions and Curator, Queens Museum

Fawz Kabra
 Assistant Curator, Solomon R. Guggenheim Foundation, Abu Dhabi Project

Sadia Shirazi
 Curator; Writer; Architect; Lecturer, The New School

Boon Hui Tan
 Vice President for Global Arts and Cultural Programs, Asia Society;
 Director, Asia Society Museum

Rashmi Viswanathan
 Professor of Art History; Lecturer, the New School

Xiaoyu Weng
 The Robert H.N. Ho Family Foundation Associate Curator of Chinese Art,
 Solomon R. Guggenheim Museum

FIELD MEETING Schedule at A Glance

FRI NOV 11 (10AM-8PM)

Hosted at The Solomon R. Guggenheim Museum

9:45am	Check-in / 10:00 am Doors Open
10:05am	Welcome Remarks: Christina Yang
10:15am	Practice Notes: Ombretta Agró Andruff
10:25am	Initial Thoughts: Leeza Ahmady
10:40am	Raha Raissnia
10:55am	Mary Ellen Carroll
11:15am	Michael Joo
11:35pm	Discussion
12:05pm	Break
12:15pm	Xiaoyu Weng with Chia-En Jao & Xyza Cruz Bacani
1:00pm	Lunch
2:00pm	Jonas Staal
2:15pm	Heba Y. Amin
2:30pm	Wafaa Bilal
2:45pm	Ruanne Abou-Rahme & Basel Abbas
2:55pm	Discussion
3:40pm	Break
4:00pm	Jennifer Wen Ma
4:15pm	Anthony Lee
4:35pm	Ho Tzu Nyen
4:55pm	Shezad Dawood
5:15pm	Discussion
5:50pm	End Notes Mithu Sen
6:00pm	FIELD MEETING Day 1 Closes
6:00-8:00pm	Reception & Exhibition Viewing of <i>Tales of Our Time</i>

SAT NOV 12 (10AM-6PM)

Hosted at Asia Society Museum

9:45am	Check-in / 10:00 am Doors Open
10:15am	Welcome Remarks: Boon Hui Tan
10:25am	Practice Notes: Dave Richeson
10:40am	Umashankar Manthravadi
11:00am	Mami Kataoka
11:15am	Ye Funa
11:30am	Nora Razian
11:45 am	Erin Gleeson
12:00pm	Discussion
12:30pm	Lunch
1:30pm	Yasmin Jahan Nupur
1:50pm	Amina Ahmed
2:05pm	T-Yong Chung
2:20pm	Loo Zihan
2:35pm	Midpoint Reflection: Mithu Sen
2:45pm	Discussion
3:20pm	Break
3:40pm	Ho Rui An
4:00pm	Joana Hadjithomas & Khalil Joreige
4:30pm	Rashid Rana
4:50pm	Discussion
5:25pm	Another Thought
5:35pm	Final Thoughts: Stephanie Bailey
5:55pm	Closing Ceremony
6:00pm	FIELD MEETING Day 2 closes

CHRISTINA YANG (NEW YORK)

10:05 am Welcome Remarks Day 1

Guggenheim's Director of Public Programs **Christina Yang** congratulates the collective efforts of ACAW team and the Consortium on the 11th year of Asia Contemporary Art Week, restating that all those in the room are part of this shared journey to fill the lack of critical public programming around Asia and Asian American artists in the United States.



[Click to Watch Video](#)



OMBRETТА AGRÓ ANDRUFF (NEW YORK)

10:15 am Performance

Practice Notes

Independent curator **Ombretta Agró Andruff** sets the tone of FIELD MEETING with a spirited demonstration of another practice of hers - karate. She displays the strength, energy and devotion that is involved in a lifelong practice and how each of her life's practices feeds one another.



[Click to Watch Video](#)



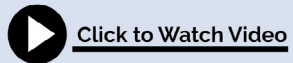
Ombretta Agró Andruff, *Practice Notes* 2016. Performance opening FIELD MEETING 2016 day 1 session hosted at Solomon R. Guggenheim Museum.

An Italian-born, Miami and Turin-based freelance curator and environmental activist, Ombretta brings more than twenty-five years of curatorial expertise with an international practice across non-profit institutions, commercial galleries, and art advisory pursuits with private clients. Since her move to the US in 1998 she has curated solo and group shows in Europe, the US and Asia collaborating with museums, art festivals, commercial galleries and art fairs, as well as the 2006 Winter Olympic Games. She also contributes to various art publications and has written essays for several books and catalogs. Ombretta employs 360-degree competence in all aspects of the contemporary art world and has served across numerous boards including IKT, the International Association of Contemporary Art Curators, for which she is currently the Vice President, and the Art in Public Places Committee for the City of Miami Beach. An avid swimmer, diver and kiteboarder, since moving to Miami in 2013, Ombretta's passion for the Florida waterways inspired ARTSail, a nomadic residency and research initiative that instigated creative and climate change inquiry.

LEEZA AHMADY (NEW YORK)

10:25 am Initial Thoughts

Asia Contemporary Art Week Director and Curator of FIELD MEETING **Leeza Ahmady** opens the forum by defining practice as a journey and the act of practice as a continual transmission of one's energy; that practice - the using and developing our voices, internally and externally - is an act that unites artists and practitioners in this field.



Born and raised in Afghanistan, **Leeza Ahmady** is a New York based independent curator noted for her foundational work concerning art practices in Central Asia. She directs 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 has presented exhibitions and programs at numerous local and international venues including The Metropolitan Museum of Art, Asia Society, Solomon R. Guggenheim Museum, dOCUMENTA (13), 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 amongst many others.

RAHA RAISSNIA (TEHRAN & NEW YORK)

10:40 am Lecture-Performance

Temporal and Experiential Condition of Music

A cinematic experience of sequentially and stillness is provoked through **Raha Raissnia's** performance, in which a series of hand-painted photographic collages come to life; a permutation process evoking sentiments of human vulnerability as well as ideas of movement, light, and other fascinating connections between painting and film.



[Click to Watch Video](#)



Raha Raissnia, *Untitled*, 2013. Image transfer, Sumi ink, compressed charcoal, and collage on paper, 14 x 17 inches. Courtesy of artist



Raha Raissnia works in film, painting, and drawing, with each medium informing the other. Her film works are the result of an iterative approach: footage shot on Super-8, 16mm, digital, and even mobile phone is manipulated in the studio, the footage of which is projected onto paintings and screens, incorporating found materials and additional film and digital imagery, which she then refilms as a whole to yield densely layered celluloid films. In 2015, her work was included in *All the World's Futures*, 56th International Art Exhibition, curated by Okwui Enwezor, Venice Biennale. Previously, her work has been featured in exhibitions at White Columns (New York), Access Gallery (Vancouver), Thomas Dane Gallery (London) and The Kitchen (New York), among others. Recent solo shows were held at Miguel Abreu Gallery (New York), Galeria Marta Cervera (Madrid), Galerie Xippas (Paris), and the Isfahan Museum of Contemporary Art (Isfahan, Iran). Her first solo show in Tehran was held at Ab/Anbar in 2015 and a retrospective of her film-based works was held at the Museum of Modern Art, New York in 2016.


Her participation in FIELD MEETING is supported by **Ab/Anbar (Tehran)**.

MARY ELLEN CARROLL (HOUSTON & NEW YORK)

10:55 am Lecture

Unsuspecting Materials

The built environment, visible and non-visible forms of infrastructure, policy and law are employed in the making-of and as works of art by **Mary Ellen Carroll**, who unfurls the use of physical and esoteric matter in her ongoing pursuit to expand the meaning of performance as a practice. Ranging from unused radio frequencies as a 21st century form of land art PUBLIC UTILITY 2.0 to provide connectivity for underserved communities in New Orleans, to the development of her trademark NOTHING™, to her research for *The Circle Game* in Dubai, UAE.

 [Click to Watch Video](#)



Mary Ellen Carroll, *Next Time with Jacky (Waterpark)*, 2016. Commissioned for the Museum of Contemporary Art – Yinchuan, Ningxia, China.



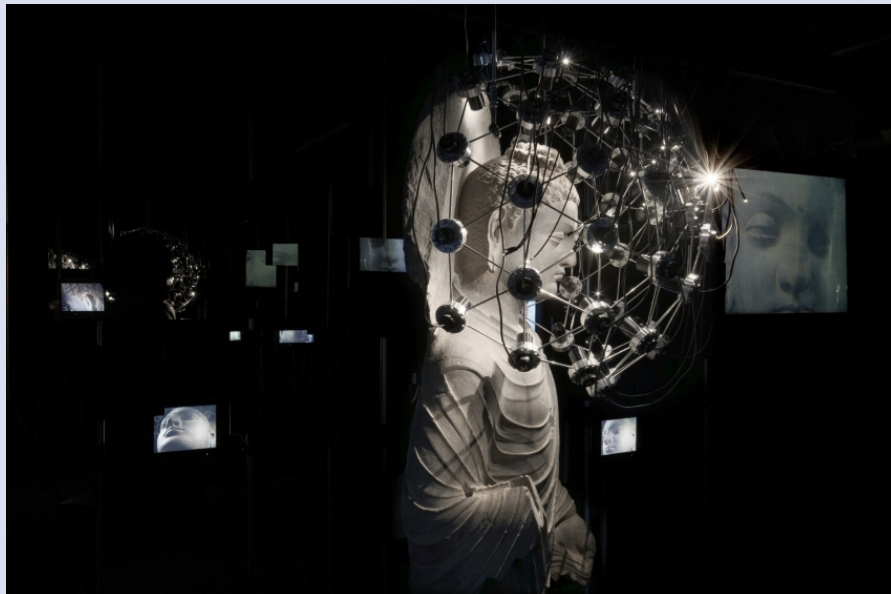
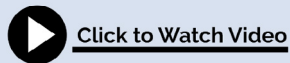
Mary Ellen Carroll's practice spans over 20 years of investigating a single, fundamental question: what is a work of art? Her ongoing projects stand at the intersection of conceptual art, architecture, public policy, and social justice. She has exhibited at international venues including at Whitney Museum, ICA London, Museum fur Volkerkunde in Munich, and is the recipient of numerous grants and honors like a Graham Foundation Fellowship, AIA's Artist of the Year Award, Guggenheim Foundation Fellowship, and most recently a Robert Rauschenberf Residency.

MICHAEL JOO (NEW YORK)

11:15 am Lecture

Place as a Site of Inquiry

Acknowledging the absurdity of how we define a place's identity when it has been overwritten over the course of generations by human "advancements" and political strife, **Michael Joo** shared his personal experiences of working in Sharjah, UAE and Limerick, Ireland. Merging art and technology, he demonstrated how sculptural intervention can make inaccessible histories and simultaneous pluralistic viewpoints visible.



Michael Joo, *Bodhi Obfuscatu (Space-Baby)*, 2005. Mixed media, Dimensions variable. Courtesy of artist.

Michael Joo creates narratives that explore places, people and objects through reinterpreting perception, combining scientific language and research. This results in work that is a documentation of process, all through a combination of techniques associated with sculpture, painting, photography and printmaking, from chemical treatment to silver-coating to photography. His major solo and group exhibitions of his include: *Radiohalo*, Blain|Southern, London (2016); *Drift (Bronx)*, The Bronx Museum of Arts, New York (2014); *Transparency Engine*, SCAD Moot Gallery, Sham Shui Po (2014); *Michael Joo: Drift*, The Aldrich Contemporary Art Museum, Connecticut (2014); *Michael Joo*, M Building, Art Basel Miami Beach 2013, Miami (2013); Sharjah Biennial 12: The past, the present, the possible, Sharjah Art Foundation, Sharjah (2015); *The Space Where I Am*, Blain|Southern, London (2014); *BloodFlames*, Paul Kasmin Gallery, New York (2014); *Come Together: Surviving Sandy*, curated by Phong Bui, Industry City, Brooklyn, New York (2013); *Amor Fati*, Pioneer Works, Brooklyn, New York (2013); P.S.1 MoMA, New York (2008); the South Korean Pavilion at the 49th Venice Biennale together with Do-Ho-Suh (2001); The Whitney Biennale, New York, (2000).

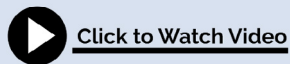
XIAOYU WENG, XYZA CRUZ BACANI, & CHIA-EN JAO (HONG KONG, BAM BANG & TAIPEI)

12:15 pm Conversation

A Lens into the Lives and Dreams of Immigrant Workers

Echoing themes in Guggenheim's exhibition *Tales of Our Time*, curator **Xiaoyu Weng** considers two distinct practices that illuminate the often-overshadowed stories of South East Asian immigrant workers in a conversation with Hong Kong-based Filipina street photographer **Xyza Cruz Bacani** and Taipei based artist **Chia-En Jao**. Far from objectified and sensationalized popular-media portrayals, Bacani's photojournalistic approach documents the workers' everyday reality, while Jao invites them to retell the dreams they had while asleep in front of the video camera; Each weaving subjective experiences that lie between fiction and reality into the larger social fabric.

This panel was supported by the **Solomon R. Guggenheim Museum & The Robert H. N. Ho Family Foundation Chinese Art Initiative**.



Xyza Cruz Bacani, *Streets of Hong Kong*, 2014. Photograph. Courtesy of Xyza Bacani.



Chia-En Jao, *Statement*, 2010. 3 Channels HD Video Projection. Courtesy of Taipei Fine Arts Museum.



Xyza Cruz Bacani is a Filipina documentary photographer whose work on migration and human rights amplifies underreported stories. A former domestic worker in Hong Kong, she has been featured in *The New York Times*, *CNN*, and global exhibitions. She is a 2015 Magnum Foundation Fellow and a recipient of *Forbes 30 Under 30 Asia* and *BBC's 100 Women of the World*.

Chia-En Jao is a Taipei-based artist exploring Taiwan's socio-political landscape and colonial histories through video, performance, and installation. His work, exhibited at Art Basel Hong Kong, the Asia Pacific Triennial, and the Taipei and Shanghai Biennials, challenges official narratives through community engagement.

JONAS STAAL (AMSTERDAM)

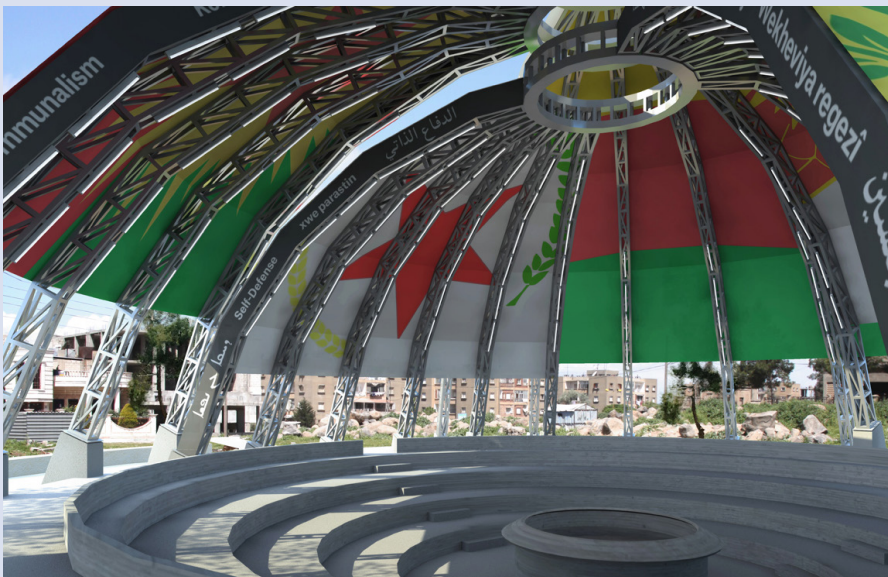
2:00 pm Lecture

Performing Absence

How do places like Catalonia, the Basque Country, Kurdistan, Baluchistan, Azawad, West-Papua, and the Aboriginal Nations enter into an art practice? In this lecture-performance, **Jonas Staal** who is founder of New World Summit, an organization working with territories excluded from democracy, conjures the political history of art, while contemplating the artistic history of politics in connection with his recent commission to build a parliament for the autonomous Kurdish region of Rojava, (Northern Syria).



[Click to Watch Video](#)



Jonas Staal, New World Summit, *Rojava*, Democratic Self-Administration of Rojava and Studio, 2015-16



New World Summit - Berlin, Sophiensaele Theater, 2012

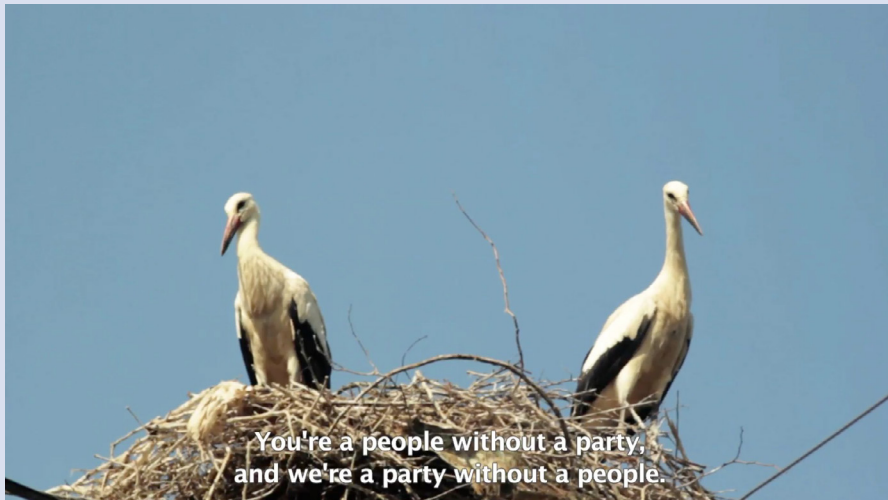
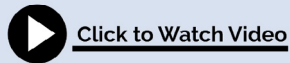
In his writings and works, **Jonas Staal** examines the relationship between art, democracy and propaganda to articulate ways in which art can engage in constructing new understandings of power. Since 2012, the New World Summit has taken the shape of large-scale architectural installations and other projects in theaters, public spaces, biennales and art institutions in Berlin (2012), Venice (2013) Brussels (2014), and Utrecht (2015). He is currently working on his PHD at the University of Propaganda.

HEBA Y. AMIN (CAIRO & BERLIN)

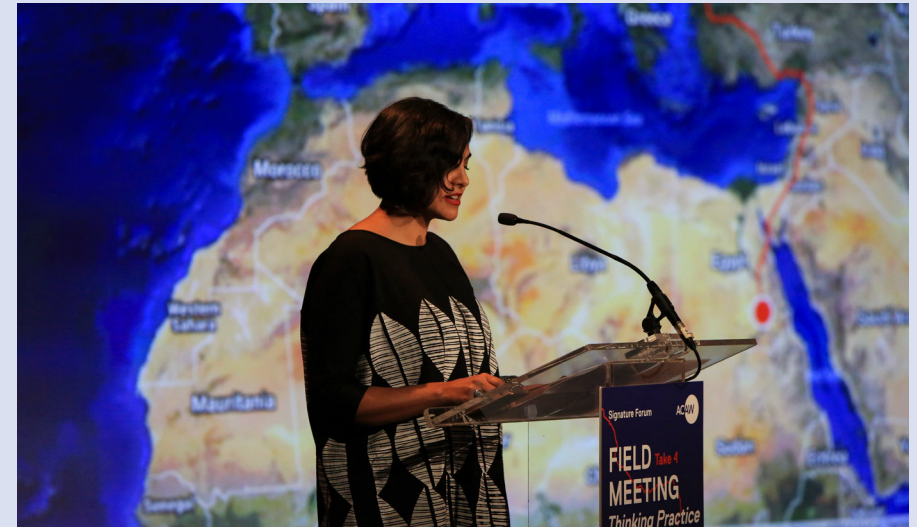
2:15pm Lecture-Performance

The General's Stork

In 2013, Egyptian authorities detained a migratory stork traveling from Israel to Egypt because of an electronic device attached to its leg. It was suspected of espionage. The lecture-performance by **Heba Y. Amin** converged historical accounts, biblical prophecies, colonial narratives, and politics of surveillance to investigate the contemporary conditions of a state paranoia that turned a migrating bird into an international spy.



Heba Y. Amin, *As Birds Fly in*. Video still, 6 min 50 sec. Courtesy of artist.



Heba Y. Amin is a visual artist, researcher and, currently, the curator of visual art for the MIZNA journal (USA) and co-founder of the Black Athena Collective. She is also one of the artists behind the subversive action on the set of the television series *Homeland*, which received worldwide media attention. Amin's work is embedded in extensive research and a studio practice that looks at the convergence of politics, technology, and urbanism. Working with various media, her work investigates topics surrounding critical spatial practice with a particular interest in tactics of subversion and techniques used to undermine systems. Amin's artistic work has been shown worldwide with recent exhibitions at Kunsthalle Wien, Gallery Zilberman, the Museum of Modern Art in Warsaw, the Kunstverein in Hamburg, Dak'Art 2016, the Marrakech Biennale Parallel Projects 2016, and the Berlin Berlinale 9th Forum Expanded Exhibition.

WAFAA BILAL (NIJAF & NEW YORK)

2:30 pm Performance
Sharing as Practice

Artist **Wafaa Bilal** invited Palestinian American comedian **Suzie Afridi** to perform a comedy skit at FIELD MEETING: Thinking Practice as an artistic gesture of sharing with peers. Through her stand-up session, Afridi masterfully intertwines personal struggles—navigating her ever-changing body and marriage to an artist in the U.S.—with reflections on the expanding Israeli occupation of Palestine and the shifting political landscape of the Middle East.



[Click to Watch Video](#)



Wafaa Bilal's, *Suzie Afridi Stand-up Comedy Session*, performed at ACAW FIELD MEETING 2016 Hosted at Solomon R. Guggenheim Museum



Wafaa Bilal is renowned for provoking dialogue about international politics and internal dynamics through high profile, technologically-driven art projects that employ the use of robotics, the internet, and photographic mobile mapping. For his 2007 installation, *Domestic Tension*, Bilal spent a month in a Chicago gallery with a paintball gun that people could shoot him with over the internet. Bilal's work is constantly informed by the experience of fleeing his homeland and existing simultaneously in two worlds – his home in the “comfort zone” of the U.S. and his consciousness of the “conflict zone” in Iraq. Often using his own body as a medium, Bilal continues to challenge our comfort zones with projects like *3rdi*, and *Counting...*, *The Things I Could Tell*, and his most recent participatory installation, *168:01*. He is currently an Associate Arts Professor at New York University's Tisch School of the Arts.

RUANNE ABOU-RAHME & BASEL ABBAS (RAMALLAH & NEW YORK)

2:45 pm Screening + Discussion
Only the Beloved Keep Our Secrets

The premier screening of the artist duo's latest film, reflecting their practice around ideas of returns, amnesia and déjà vu, sampling and recasting stories, gestures and sites into altogether new 'scripts' of seemingly disparate moments that blur the line between fiction, myth and wish.



Basel Abbas and Ruanne Abou-Rahme, *Only The Beloved Keeps Our Secrets*, 2016. Video still, 10 min 5 sec. Courtesy of Artists and The Abraaj Group Art Prize.



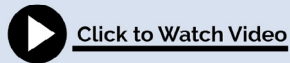
Basel Abbas and Ruanne Abou-Rahme work as an artist-duo across a range of sound, image, text, installation and performance practices. Their works use incidental narratives, figures, gestures and sites as material for re-imagining the possibilities of the present, often reflecting on the idea of returns, amnesia and déjà vu, blurring the line between fiction, myth, and wish. Recent solo and group exhibitions include *Unforgiving Years: The Incidental Insurgents, Part 2, Carroll / Fletcher*, London (2015); *The Incidental Insurgents, Part 1 and 2*, ICA, Philadelphia (2015); *Burning Down the House*, 10th Gwangju Biennale, Gwangju (2014); 4th Asian Art Biennial National Museum of Fine Arts, Taipei (2013); *Points Of Departure*, ICA, London (2013); *Collapse*, Delfina Foundation, London (2009)

JENNIFER WEN MA (BEIJING & NEW YORK)

4:00 pm Performance

The Alchemy of Making Paradise Interrupted

Referencing the collaborative process of her critically acclaimed, recent installation-opera *Paradise Interrupted*, the artist as instigator, director, and supporter is hidden and staged simultaneously in this new fantastical performance conceived for FIELD MEETING. Composed in free form in collaboration with artists Ron Jean-Gilles & Guillermo Acevedo as a tribute to the often chaotic, mysterious, funny, heartwarming, and masochistic drive in creative practice, which is akin to alchemy.



Jennifer Wen Ma, *Paradise Interrupted*, 2016. Performance. Courtesy of the artist.



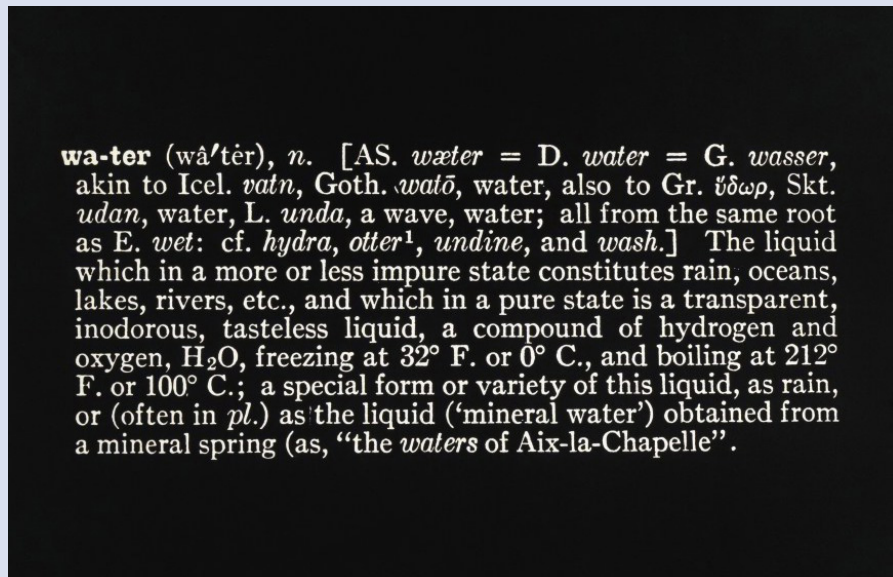
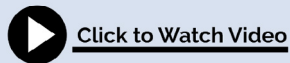
Jennifer Wen Ma's interdisciplinary practice bridges varied media such as installation, drawing, video, public art, design, performance, and theater; she often brings together unlikely elements in a single piece. In 2008, she was one of the seven members on the core creative team for the opening and closing ceremonies of the Beijing Olympics, and the chief designer for visual and special effects. Her projects have been presented at international institutions including: *A Beautiful Disorder* at Cass Sculpture Foundation, (2016); *What About the Art?* at Qatar Museums, (2016); *Paradise Interrupted*, Lincoln Center Festival & National Kaohsiung Center for the Arts, (2015). She also performed in the Temple of Dendur, The Metropolitan Museum of Art; Flux Projects, Atlanta; Market Square Public Art Program, Pittsburgh, (2015); 5x5 Monument Park, Washington DC; Vancouver Art Gallery (2014); Lower Manhattan Cultural Council, New York (2013); Performa 13, New York (2013); The Republic of China Centennial Grand Countdown, Taipei (2010); Biennale of Sydney (2010); the National Art Museum of China, Beijing, 2008, among others. Solo exhibitions include: *Hanart Square*, Hong Kong, 2013; Ullens Center For Contemporary Art, Beijing (2012); Eslite Gallery, Taipei (2012).

ANTHONY LEE (NEW YORK)

4:15 pm Lecture-Performance

Confucius, Kerouac, and my Old Man

During a difficult year after the death of his father, author Anthony Lee turned to Eastern philosophy to try to rediscover order. That pursuit, and brief notes for a poem left behind in his father's apartment, led him through a study of memory and identity that forced him to consider the very meaning of art in one's life and in the world. In his performative talk, Lee continues his investigation of the abiding influence of Asian continental thought on American arts and letters.



Joseph Kosuth, (*Art as Idea as Idea*) [*Water*], 1966. Photostat, mounted on board, Courtesy of Solomon R. Guggenheim Museum, New York Gift, Leo Castelli, New York



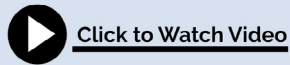
Anthony Lee is the author of the novels *Martin Quinn* and *There in the Darkness*; he holds a Ph.D. from The State University of New York at Binghamton. Lee teaches literature and creative writing at the College of Mount Saint Vincent.

HO TZU NYEN (SINGAPORE)

4:35 pm Lecture-Performance

T is for Tiger

What happens when forest surveyors collide with a Malayan tiger in the middle of a Singaporean jungle in 1835? Tracing Malayan cosmological beliefs about tigers embodying ancestral spirits, and other layers of intersecting histories, the artist deconstructed a 19th century drawing by Heinrich Leutemann "Unterbrochene Straßenmessung auf Singapore (Interrupted Road Surveying Singapore)", to open up a swarm of stories about human-animal relationships, the politics of colonial surveys, and the organization of convict labor in the British Settlements.



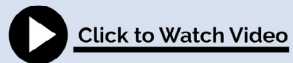
Ho Tzu Nyen, *Ten Thousand Tigers*, 2014. Live Performance, documentation.

Ho Tzu Nyen works primarily in film, video, and performance, and more recently, environmental multimedia installations. He appropriates the structures of epic myths, invoking their grandeur while revealing them to be not merely stories, but discursive tools. He is particularly interested in exploring false accounts of histories that are invented by contemporary figures to serve their needs by re-constructing and re-imagining philosophical and historical texts and artifacts. Tzu Nyen has had significant solo and group exhibitions at the Guggenheim Bilbao (2015), DAAD Galerie (2015), Mori Art Museum, Tokyo (2012), the Singapore Pavilion at the 54th Venice Biennale (2011) and Artspace, Sydney (2011); the 6th Moscow Biennale (2015); the 10th Shanghai Biennale (2014); the 2nd Kochi-Muziris Biennale (2014); the 6th Asia-Pacific Triennial, Queensland Art (2009) and the 26th Sao Paulo Biennale (2004); Museum of Contemporary Art, Tokyo (2015); Museum of Modern Art, Warsaw (2015); Guggenheim New York (2013); Witte de With (2013, 2012). His theatrical works have been presented at the Asian Arts Theatre, Gwangju (2015); Wiener Festwochen (2014). His films have been presented at the Berlin Film Festival (2015); Sundance Film Festival (2012); Cannes Film Festival (2009); Venice Film Festival (2009); Locarno Film Festival (2011) and Rotterdam (2008, 2010, 2013). Tzu Nyen was awarded a DAAD Scholarship in Berlin (2014 – 2015) and the Grand Prize of the Asia Pacific Breweries Foundation Signature Art Prize (2015).

SHEZAD DAWOOD (LONDON)

4:55 pm Lecture-Performance
A Virtual Tour of Kalimpong

An espionage thriller through Kalimpong, a small town in West Bengal, at the foothills of the Himalayas, and the entry point to Tibet. A place where esotericist Alexandra David-Neel first met the Dalai Lama, also a site once denounced as a "nest of spies" in the 1960s, and traversed by everyone from the Russians, the Chinese, CIA, Indian secret service, Tibetan Khamba guerillas, British colonial stalwarts, and of course, the ever elusive yeti.



Shezad Dawood, *Nature Interpretation Center, Kalimpong Hill Station*. Image source: artist's research for his lecture-performance, "A Virtual Tour of Kalimpong" for FIELD MEETING: Thinking Practice



Shezad Dawood works across film, painting and sculpture to juxtapose discrete systems of image, language, site and multiple narratives, using the editing process as a method to explore meanings and forms between film and painting. His practice often involves collaboration, working with groups and individuals across different territories to physically and conceptually map far-reaching lines of enquiry. These networks map across different geographic locations and communities and are particularly concerned with acts of translation and restaging. Recent solo exhibitions include: *Galerist*, Istanbul (2016) *Pioneer Works*, Brooklyn (2015), *Fig.2* at the ICA studio, London (2015), *Parasol Unit*, London, Leeds Art Gallery and OCAT Xi'an, China (all 2014), *Modern Art Oxford* (2012). And group exhibitions include: *Taipei Biennial* (2014), *Marrakech Biennial* (2014), *MACBA Barcelona* (2014), *Witte de With* (2013), *Busan Biennale* (2010), *Tate Britain*, *Altermodern* (2009), and the *Venice Biennale* (2009). His recent feature film *Piercing Brightness* (2013), has been screened at the ICA, London, MoMA, New York and various international festivals and museums. Curatorial projects include the exhibition and publication: *Black Sun*, for the *Devi Art Foundation*, Delhi (2013/4). He currently lives and works in London, where he is Senior Research Fellow in Experimental Media at the University of Westminster.

MITHU SEN (NEW DELHI)

5:50 pm Day 1 Performance

APHASIA

"Not bound by rules of grammar, diction, vocabulary and syntax, these poems suggest another medium of understanding. No one but you speaks this language. It is yours to read, to decipher, to interpret and to understand. Unfettered by the hegemonic structures of language, these 'nonsensical' figures, this computer gibberish, are beyond the process of meaning making. I invite you to embrace 'nonsense' as resistance and comb out utterances from your subconscious; thereby, giving voice to all those moments that exist but are not realized or lived. These are poems for you (and me)- by you (and me)"

(Excerpt from *I am a Poet Project Space: Word. Sound. Power*, Tate Modern)



[Click to Watch Video](#)



Mithu Sen, *MOU(Museum of Unbelongings)*, 2012-2016. Morphed and found objects, memory and stories, acrylic vitrine box with light, 240in diameter. Installation image art ART UNLIMITED, Art Basel (2016).



New Delhi-based artist **Mithu Sen** pushes the limits of language to question the pre-codified hierarchical etiquettes of tabooed psycho-sexuality, radical hospitality and lingual anarchy. Weaving a multidisciplinary practice of drawing, poetry, sculpture amongst other medium, she has exhibited internationally and most recently in PEM (Peabody Essex Museum) USA, (2016); Art Unlimited, Basel (2016) and Albertina Museum, Vienna (2015).

BOON HUI TAN (NEW YORK)

10:15 am Welcoming Remarks Day 2

At The Asia Society

Asia Society Director Boon Hui Tan begins the second day of FIELD MEETING by describing the gathering as “more a communion than a conference.” Referencing not only to the long-term partnership between Asia Contemporary Art Week and Asia Society, but also to the urgent need for spaces in which empathy and creativity might be practiced then shared in earnest, particularly amidst this critical socio-political climate.



[Click to Watch Video](#)



DAVID RICHESON (NEW YORK)

10:25 am Practice Notes

Starting off Day 2 of FIELD MEETING, motivational speaker David Richeson calls for an awareness among the collective gathering, challenging the audiences to tap into deeper parts of themselves in order to bring a different level of consciousness to their daily practices, and to feel empowered through their work.



[Click to Watch Video](#)

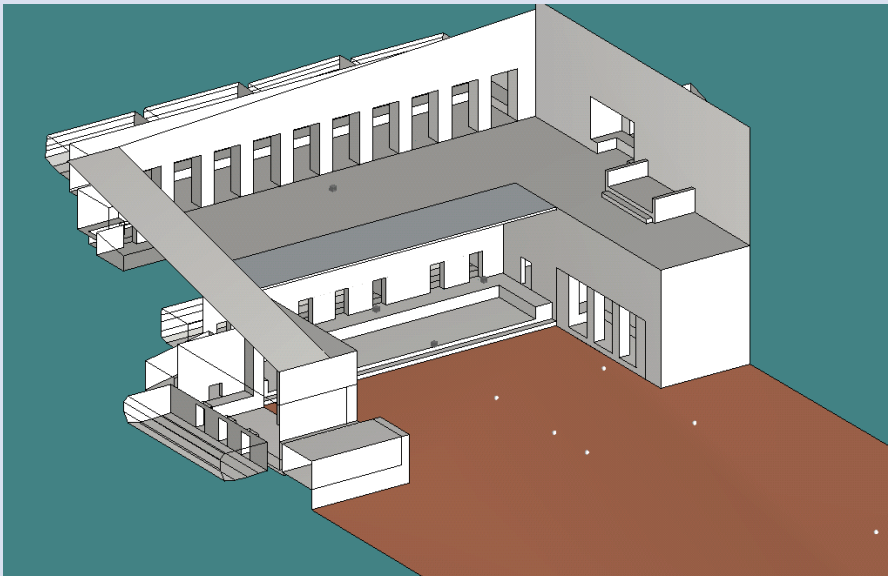
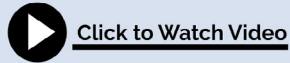


UMASHANKAR MANTHRAVADI (BANGALORE)

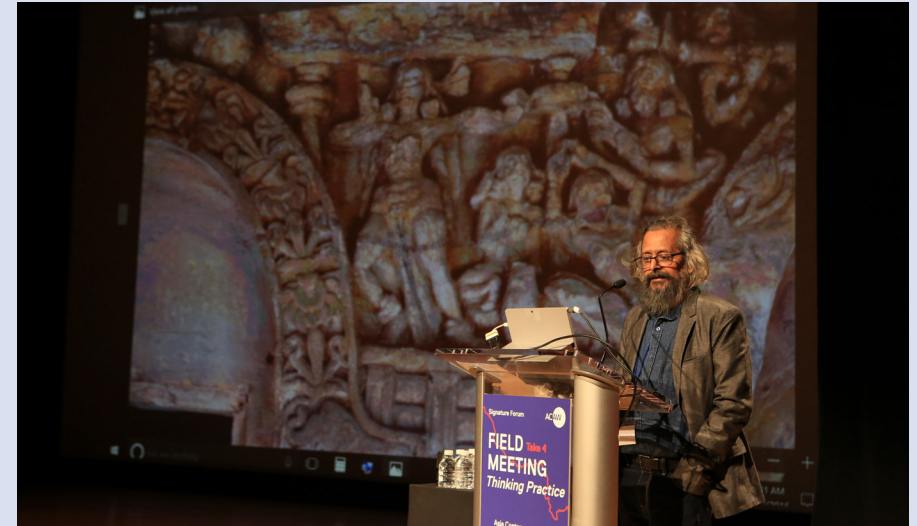
10:40 am Lecture

The Archaeologist & His Manmade Cave

The Archeological Survey of India has never identified any ancient structure in the nation as a theater, despite the fact that performance traditions in the region go back to the Kama Sutra. **Manthravadi** shares his 20-year quest to decode the acoustic properties of Rani Gumpha –an elaborate man-made structure in the Khandagiri Mountains of India. Using his own developed software, he studies the unique effects of this mysterious place, establishing that it was in fact, an auditorium.



Umashankar Manthravadi, *model of Ranigumpha with the missing platform*, designed in CaTT-acoustic. Courtesy of artist.



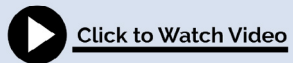
Umashankar Manthravadi has been an audio hobbyist for over 40 years, a professional sound recordist for 30 and a consultant to an ethnomusicology archive. He has also practiced as a journalist, filmmaker, and poet. As part of the artist collective Umashankar and the Archaeologists—comprised of Lawrence Abu Hamdan, Nida Ghouse and Umashankar Manthravadi—he investigates “acoustic archaeology,” looking at how sound can influence our understanding of ancient and contemporary sites. The project, supported by the British Council, will be manifested through an audio essay, building up to a multifaceted project. The collective was commissioned for a site-specific performance during Art Dubai 2015.

MAMI KATAOKA (TOKYO)

11:00 am Curatorial Talk

How do you talk about Asia?

In her talk, Mori Art Museum (Tokyo, Japan) chief curator deconstructs her programmatic approach, which she calls: "Total Curating." Can we rethink exhibition making by deviating from mere object-based visual experiences to achieve more holistic representation? Presenting a complete, well-rounded consideration of diverse social, historical, and aesthetic contexts to create broader cultural understanding.



Since 2003, **Mami Kataoka** has curated a number of exhibitions at the Mori Art Museum where she serves as chief curator, including *Ai Weiwei: According to What?* (2009/ US Tour 2012-13), *Makoto Aida* (2012), and *Lee Mingwei and His Relations* (2014-15). She is also a professor at Kyoto University of Art and Design, a Board Member of CIMAM, a member of Asian Art Council of Solomon R. Guggenheim Museum, and most recently the Artistic Director of the 21st Biennale of Sydney in 2018. Her participation in FIELD MEETING is supported by Mori Art Museum (Tokyo)



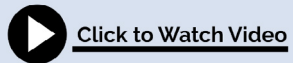
Hiroshi Sugimoto, *End of Time*, 2005. Gelatin-silver print. Courtesy of Mori Art Museum, Tokyo.

YE FUNA (BEIJING)

11:15 am Lecture-Performance

Curated Nails

A popular platform for self-expression, traditionally reserved as feminine, is claimed as a viable venue for curatorial work, while a common tool for flaunting beauty and personality is reimagined as legitimate medium for artistic activity. Funa's performance-project *Curated Nails* appropriates notions of the "periphery" and "alternative space", in an effort to challenge and to demystify institutional authority.



[Click to Watch Video](#)



Ye Funa, *People's Congress via their Nails*, 2015. Live performance at Art Museum of Nanjing University of the Arts, Nanjing.



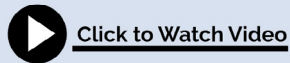
Ye Funa's practice is engaged in pastiche through her satirization of propaganda and depictions of 'perfection' within ideological systems and landscapes. A graduate from the Central Academy of Fine Arts, she has had several gallery and museum exhibitions, including at the Power Station of Art and at the University of Toronto Art Centre.

NORA RAZIAN (BEIRUT)

11:30 am Curatorial Talk

Let's Talk About the Weather

Taking her most recent exhibition, *Let's Talk About the Weather: Art and Ecology in a Time of Crisis*, (co-curated with Nataša Petresin-Bachelez), and the context of ongoing city-wide garbage crisis as a case study; **Nora Razian** discusses the challenges of developing the newly reopened Sursock Museum as a civic space and actor in the highly contested and privatized city of Beirut.



Monira Al Qadiri, *Spectrum 1*, 2016. Six wall-mounted sculptures. PLA plastic, acrylic, water based car paint. Produced by the Sursock Museum. © Nabû Productions



Nora Razian is the Head of Programs and Exhibitions at the Sursock Museum in Beirut, where she curates the museum's temporary exhibitions, public programs, and film programme, and initiates collaborations with other arts organizations. Before joining the Museum in 2015, Nora Razian was curator of public programmes at Tate Modern and Tate Britain (2009–15). She has also taught at Goldsmiths' College Centre for Arts and Learning.

ERIN GLEESON (PHNOM PENH & LONDON)

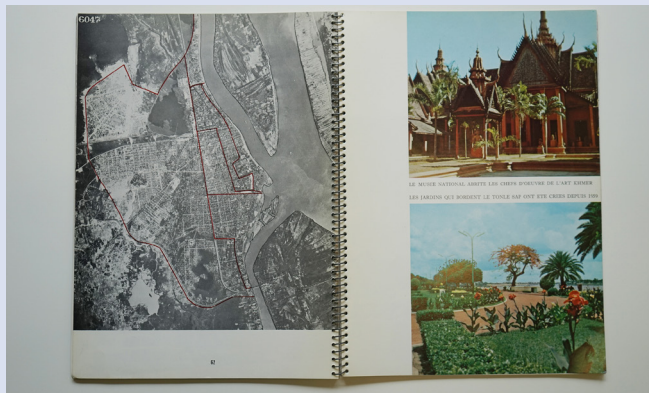
11:45 am Curatorial Talk

Territorial Altars & Time Travel

Dominant art historical methods often malfunction when applied to marginalized geographies. The task of considering exhibition histories of Cambodia (1945 to the present) demands an alterity to modernist notions of exhibition making and contemporary notions of exhibition history making. The plot of linear progress fails, calling for fluid time travel. The present, post-colonial reading might hover around the fact that exhibitions performed hybrid political intentions during a critical era of negotiating nascent Independence (local) with Cold War pressures (global). Within this framework, strategies and aesthetics of display perform the modern, the national, the secular – seemingly heavily co-opting colonial inheritance, whether passively or intentionally. However, distant flashbacks and crosscuts reveal fecund comparisons that can shake us from the thin horizon of our momentary perspective. In this case study, time travel presents the less accessible past and speculates exhibitions as territorial altars, as sacred as they are secular, as mediums or translators of complex socio-religious-cultural inheritance.



[Click to Watch Video](#)



Kampong Speu Exhibition Hall, *Kabuja Monthly Illustrated Magazine* (back cover) October 15, 1966. Second Year Number 9. Courtesy of curator.



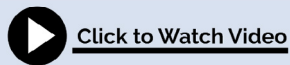
Erin Gleeson is curator and writer, and the co-founding artistic director of SA BASSAC, a non-profit exhibition space, reading room and resource center in Phnom Penh. Most recently she was the curator of *Satellite Program 8*, Jeu de Paume and CAPC, France; head of research, *Exhibition Histories: Cambodia, 1945-2016*, Asian Cultural Institute Library Park, Gwangju, South Korea (2015-2016); curator in residence, Villa Vassiliev, Paris, and Advisor for *ACC-Rijksakademie Dialogue and Exchange* (2016). Erin is currently an Alphawood Scholar, School of Oriental and African Studies, University of London (2015-2017).

YASMIN JAHAN NUPUR (CHITTAGONG & DHAKA)

1:30 pm Performance

Our Own Private Anthology

In this site-specific performance through a survey of her audience, **Yasmin Jahan Nupur** considers the perpetual struggle between “personal” vs. “political” realities of existence. Confronting social beliefs, constructs, and the role that patriarchy has in divisive negative dynamics between genders, she attempts to find a solution that allows her to be in accordance with her own strengths and limitations as a human being.



Yasmin Jahan Nupur, *Sat on a Chair*, 2014. Performance at Dhaka Art Summit, Dhaka.



Yasmin Jahan Nupur, *Our Own Private Anthology*, 2016. Performance at ACAW FIELD MEETING: Thinking Practice.

Yasmin Jahan Nupur's practice spans installations and performances, inspired by the urgent ecological and community/public aspects of life. Inclined to incorporate those elements in her work, she often engages closely with people from communities who are deprived of social benefits, like women and migrants, to explore prevailing social values of her region. In recognition for her artistic endeavors, Yasmin has been awarded the International Arts Residency by the Commonwealth Foundation of United Kingdom. Yasmin has had several gallery and museum exhibitions, including at *Exhibit 320*, New Delhi, Galerie Mirchandani + Steinruecke, Mumbai, and La Vitrine A.M Gallery, Paris. She has presented numerous solo performances, including, most recently, at Dhaka Art Summit in Bangladesh (2016).

AMINA AHMED
(NEW YORK, TEHRAN & LONDON)

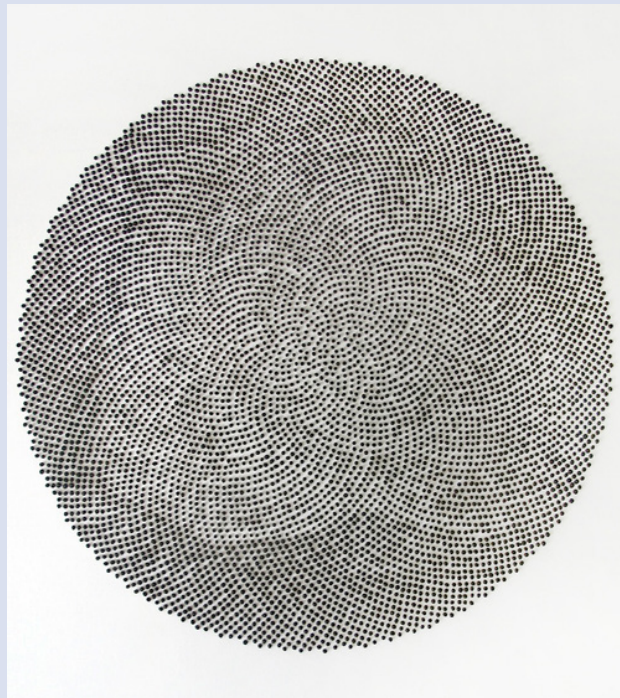
1:50 pm Lecture-Performance

Dhikr

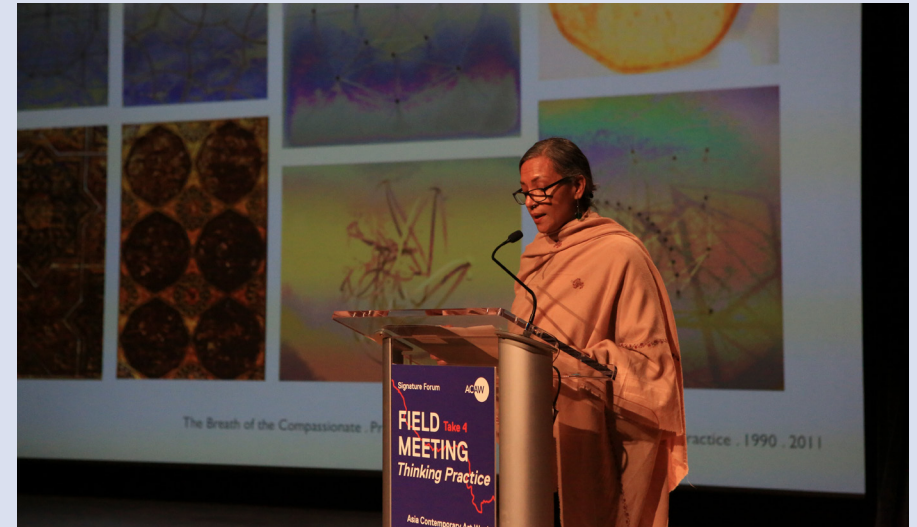
"I am not the center of my work, nor is my work my center; it is in my remembrance and through prayer and invocation, that I am centered, where it is that I seek the center."



[Click to Watch Video](#)



Amina Ahmed, *Invocation "The Golden Rule" (Seed 1)*, 2016.
Courtesy of artist.



A visual artist, educator, and activist, **Amina Ahmed's** artistic practice derives from a spiritual practice that is indistinguishable from her life—one guiding and nurturing the other. It is through the act of prayer that her artistic practice is re-collected and enriched; as a trans-formative experience, her art practice is not intended to be utilized as an exercise in escapism. Amina's work has been exhibited in the U.S., South Asia, and Europe. Ahmed is a former studio member of the EFA NYC. She received her MFA from the Royal College of Art, where she specialized in Visual Islamic and Traditional Arts and was awarded the Barakat Trust Prize for excellence.

T-YONG CHUNG (TAE-GU, MILAN & VENICE)

2:05 pm Performance

Heart of the Matter

The video documentation of a special performance for FIELD MEETING invites us to contemplate the artist's introspective process of 'creating' and 'erasing' himself in his works. Chung's philosophy begins with the "microcosm"— an insistence to not lose sight of the often hidden but most essential nature of things at the core of larger issues within quotidian reality.



[Click to Watch Video](#)



T-Yong Chung, *Concrete Sculpture*, 2010, Installation view, 600 x 600 x 170 cm.



T-yong Chung is a South Korean artist who has been living in Italy for several years. He draws inspiration from the journey- real and symbolic- that he has taken throughout Italy in the past few years. His artistic research is attracted to the iconography and the modern merchandising of the immense Italian Heritage. He intervenes with chalk reproductions of classical and historical characters by executing geometrical cuts on them to imbue them with new contemporary identities. Recent solo and group exhibitions include *Holy concrete*, Surplace, Varese (2016); Gangjeong contemporary art Festival, Taegu (2016); and *The Art of Living*, Triennale di Milano (2015).

LOO ZIHAN (SINGAPORE)

2:20 pm Performance

I AM LGB

An intimate conversation with the exhumed remains of queer performances, the artist unpacks his practice of archiving to negotiate disparate moments of loss, sadness and shame and the effects of surviving memories that build queer relations.



[Click to Watch Video](#)



Loo Zihan, *Cane*, 2012. Live performance, documentation at the Substation Theatre, Singapore. Courtesy of artist and Samantha Tio.



Loo Zihan is a performance and moving-image artist whose performance re-enactments, essay-films and data visualization work emphasize the malleability of memory. Open about both his own homosexuality and depicting gay themes in his films, despite the subject being particularly taboo in Southeast Asian society, Zihan is interested in the transference and transmutation of shame in his work. His performances have been presented at various events, including the M1 Singapore Fringe Festival in 2012 and in 2015. His moving-image works have been screened at various international film festivals, such as the AFI Fest in Los Angeles and the Pusan International Film Festival in South Korea. Zihan was awarded the Young Artist Award by the National Arts Council of Singapore in 2015.

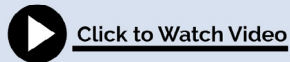
MITHU SEN (NEW DELHI)

2:35 pm Performance (Part 2)

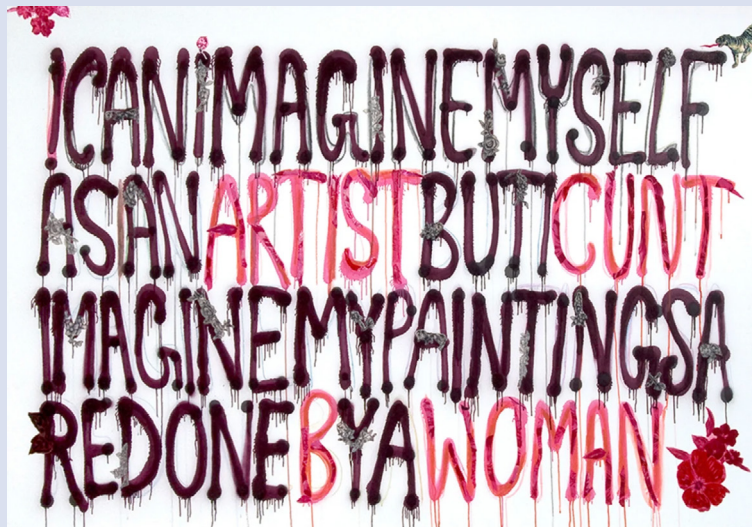
APHASIA

"Not bound by rules of grammar, diction, vocabulary and syntax, these poems suggest another medium of understanding. No one but you speaks this language. It is yours to read, to decipher, to interpret and to understand. Unfettered by the hegemonic structures of language, these 'nonsensical' figures, this computer gibberish, are beyond the process of meaning making. I invite you to embrace 'nonsense' as resistance and comb out utterances from your subconscious; thereby, giving voice to all those moments that exist but are not realized or lived. These are poems for you (and me) – by you (and me)."

– Excerpt from *I am a Poet Project Space: Word. Sound. Power*, Tate Modern



Click to Watch Video



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



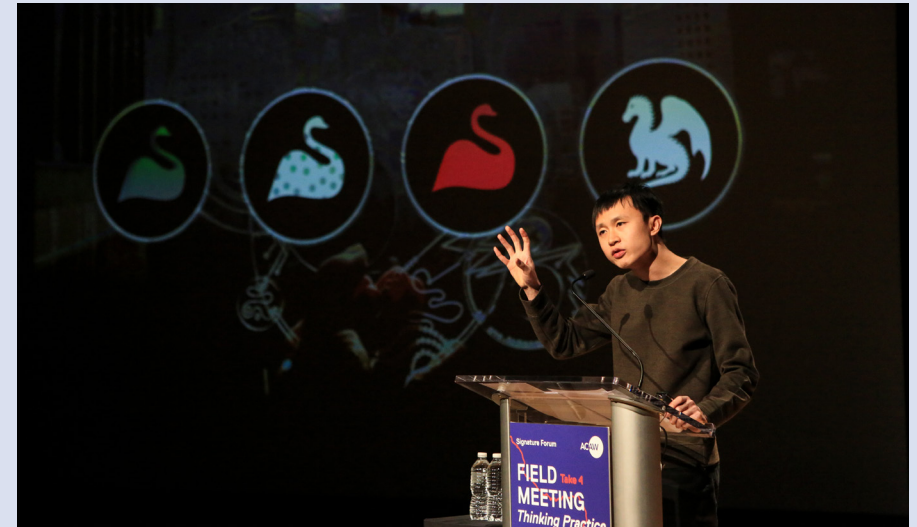
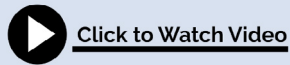
New Delhi-based artist **Mithu Sen** pushes the limits of language to question the pre-codified hierarchical etiquettes of tabooed psycho-sexuality, radical hospitality and lingual anarchy. Weaving a multidisciplinary practice of drawing, poetry, sculpture amongst other mediums, she has exhibited internationally and most recently in PEM (Peabody Essex Museum) USA, (2016); Art Unlimited, Basel (2016) and Albertina Museum, Vienna (2015).

HO RUI AN (SINGAPORE)

3:40 pm Lecture-Performance

Horizon Scanners

Investigating the rise of speculative aesthetics as a practice of futurecraft in a post-securitization crisis era, the artist examined various futures and “horizon scanning” programmes run by the Singapore government, devised to anticipate “black swans” or rare, hard-to-predict events of great consequence. To quote one futurist, the new tools of futurecraft are no longer “maps” but “metaphors”. Accordingly, this marks a shift in the tools of governance from “big” data to the “small” storytelling workshop. So what are the stories we allow ourselves to tell? And what are the stories that still remain to be told?



Ho Rui An is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. He writes, talks and thinks around images, with an interest in investigating their emergence, transmission and disappearance within contexts of globalism and governance. Working primarily across the mediums of lecture, essay and film, his recent research considers questions surrounding liberal hospitality, participatory democracy and speculative futures. He has presented projects at the 2nd Kochi-Muziris Biennale, TPAM Performing Arts Meeting in Yokohama, Serpentine Galleries (London), Hessel Museum of Art and CCS Bard Galleries (Annandale-on-Hudson), NUS Museum (Singapore), QUT Art Museum (Brisbane), LUMA/Westbau (Zürich), Para Site (Hong Kong) and Witte de With (Rotterdam). He is the Singapore desk editor for ArtAsiaPacific and has contributed to numerous publications.



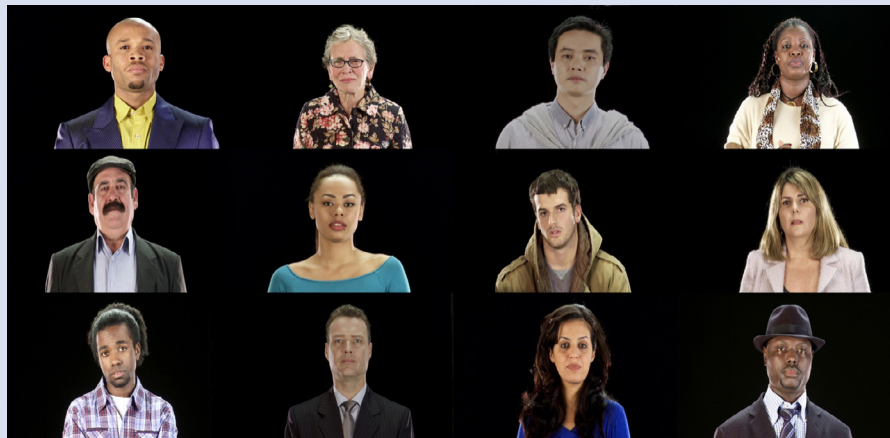
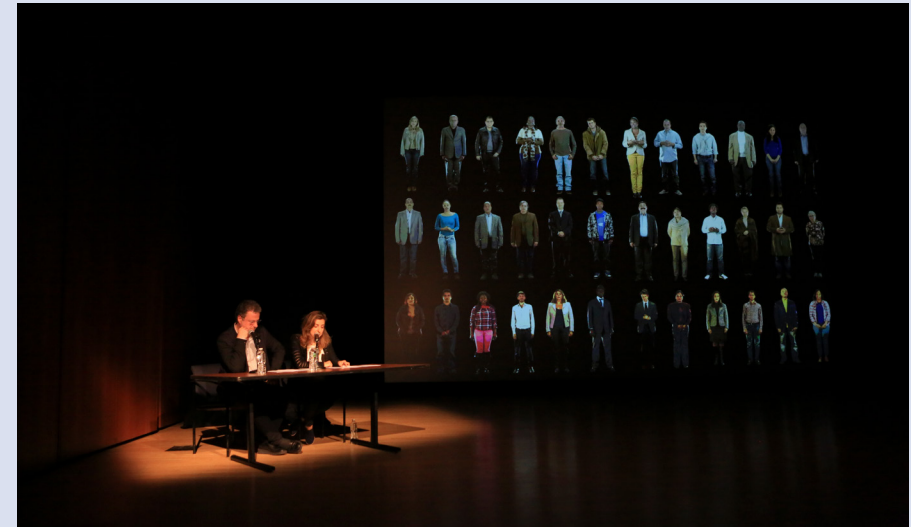
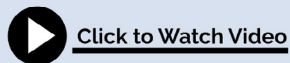
DASH, Lecture & video installation with car seats and six synchronized screens, 2016. Installation view at “Frontier Imaginaries: The Live of Lines,” Photo Credit: Sam Cranstoun

JOANA HADJITHOMAS & KHALIL JOREIGE (BEIRUT)

4:00 pm Lecture-Performance

The Rumors of the World

In a new lecture performance adapting an ongoing project (1999-present), the artist duo give face to the ambiguous and hidden voices found in scam-messages traversing the planet through the Internet. Revealing a complex world where traditional ethics are challenged by greed and desire, the narrative unfolds to represent a new colonial map, narrating a strange history of our time—where an odd faith in images and stories become intertwined with production of personal narratives and systems of representation in the post-digital age.



Joana Hadjithomas & Khalil Joreige, *The Rumor of the World*, 2015. Composition made of video stills, 38 HD video installation. Courtesy of artists.

Joana Hadjithomas and Khalil Joreige collaborate as filmmakers and artists, producing cinematic and visual artwork that intertwine. For the last 15 years, they have focused on the images, representations and history of their home country, Lebanon and questioned the fabrication of imaginaries in the region and beyond. Together, they have directed documentaries such as *Khiam 2000-2007* (2008) and *El Film el Mafkoud (The Lost Film)* (2003) and feature films such as *Al Bayt el Zaher* (1999) and *A Perfect Day* (2005). Their films have been multi awarded in international festivals and enjoyed releases in many countries. Their artworks have been shown in museums, biennials and art centers around the world, such as Musee d'art Moderne de la Ville de Paris; FNAC France; the Guggenheim, New York; the Centre Georges Pompidou, France; V & A London, the Sharjah Art Foundation, UAE. They are recipients of the 2012 Abraaj Capital Art Prize with A Letter Can Always Reach Its Destination.

RASHID RANA (LAHORE)

4:30pm Lecture-Performance

Present Elsewhere

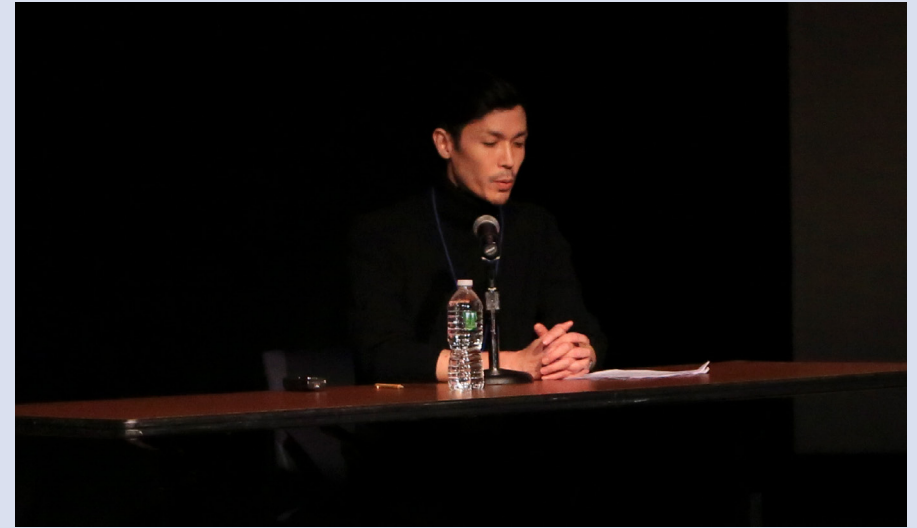
Rashid Rana subverted expectations at FIELD MEETING with a last-minute request for curator **Leeza Ahmady** to select another artist to embody his presence—playfully deceiving an audience expecting to see him. **Christopher K. Ho** embraced the challenge, presenting *The Syllabus*, a lecture-performance posing seven open-ended questions to artists creating political art beyond the long shadow of 1968. This act of substitution became a direct experiment in Rana's exploration of the tension between presence and absence, the actual and the remote—between direct experience and knowledge accumulated across time and space. “*Our experience of reality is usually a negotiation between the two,*” he explains. By having Ho stand in for him, Rana prompted the audience to question whether presence can exist autonomously, echoing multiverse theories that blur linear time and reveal fractured, non-hierarchical perspectives, challenging fixed narratives and notions of individuality.



[Click to Watch Video](#)



Rashid Rana, *A Room for TATE Modern*, 2013–2014, Inkjet print on wallpaper, MDF, wood, 750 x 920 x 520 cm, 295 x 363 x 205 in.



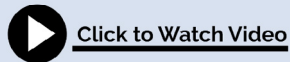
Rashid Rana is one of Pakistan's most celebrated contemporary artists. In his photography, sculpture and digital printmaking, he transposes imagery from one time and place to another, through manipulation, repetition and rearrangement. Rashid's work often consists of images composed of smaller “pixels” made from other tiny images—sometimes violent, sometimes pornographic—creating a dynamic discourse and open dialogue between aesthetics, imagery, technique, medium, and socio-political ideals that transcends geo-physical boundaries. Recent solo exhibitions include a major mid-career retrospective of 70 works, *Labyrinth of Reflections* at Mohatta Palace Museum, Karachi (2013), as well as surveys at Cornerhouse, Manchester (2011) and Musée Guimet, Paris (2010). Participation in major group exhibitions includes the Venice Biennale (2015); Kiev Biennial (2012); Fotomuseum Winterthur, Whitechapel Gallery and Saatchi Gallery, London (2010); the Asia Society, New York (2009), the fifth Asia Pacific Triennale, Queensland Gallery of Art, Brisbane (2006) and the Singapore Biennial (2006).

STEPHANIE BAILEY (LONDON, ATHENS & HONG KONG)

5:35pm Final Thoughts

At Asia Society

Considering words as tones in a palette and the art world as her subject matter, the writer, editor, and educator **Stephanie Bailey** perceives herself as an undercover artist missioned with challenging global politics from within the highly privileged and contentious space of culture. Much like the deeply private act of painting in pre-revolutionary China, or the way Socrates describes good text as a “live body”, she views writing as an ever-evolving, reactive, and changeable act with a life of its own.



[Click to Watch Video](#)



Ulrike Ottinger, *The Conquest of the Happy Islands – A Colonial Opera*, 1984. Film, 35 min, color, still. Courtesy the artist. Used to illustrate a conversation between Koyo Kouoh and Stephanie Bailey for Ibraaz.

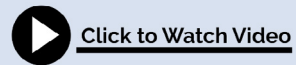


Stephanie Bailey is Senior Editor of Ibraaz, Contributing Editor of ART PAPERS and LEAP, Editor-at-large at Ocula.com, and the current curator of the *Conversations and Salon Programme* at Art Basel Hong Kong. A member of the Naked Punch Editorial Committee, she also writes regularly for Artforum International, and Yishu Journal of Contemporary Chinese Art. Born in Hong Kong and essentially made in Greece, where she directed, managed, and taught on a BTEC-accredited Foundation Diploma in Art and Design at Doukas from 2009 to 2012, her interests include the articulations of history and the relations of power coded into the production and exchange of culture. Recent essays have appeared in *You Are Here: Art After the Internet* (ed. Omar Kholeif, Space/Cornerhouse, 2014); *Hybridize or Disappear* (ed. Joao Laia, Mousse Publishing, 2015); *Happy Hypocrite #8: FRESH HELL* (ed. Sophia Al-Maria, Book Works, 2015); *Armenity*, the catalogue for the Golden Lion-winning Armenian Pavilion at the 56th Venice Biennale (ed. Adelina von Furstenburg, Skira, 2015); and the 20th Biennale of Sydney Catalogue: *The future is already here — it's just not evenly distributed* (ed. Stephanie Rosenthal).

DISCUSSION SESSIONS AT FIELD MEETING | DAY 1

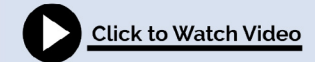
11:35am Session 1

Discussion with **Ombretta Agro Andruff**, **Michael Joo**, **Raha Raissnia**, and **Mary Ellen Carroll**, moderated by **Clare Davies** and **Leeza Ahmady**



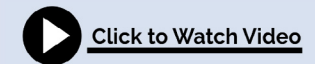
2:55pm Session 2

Discussion with **Basel Abbas**, **Ruanne Abou-Rahme**, **Wafaa Bilal**, **Suzie Afridi**, **Heba Y. Amin**, moderated by **Fawz Kabra** and **Mariam Ghani**



5:15pm Session 3

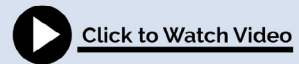
Discussion with **Anthony Lee**, **Shezad Dawood**, **Ho Tzu Nyen**, and **Jennifer Wen Ma**, moderated by **Christopher Ho**



DISCUSSION SESSIONS AT FIELD MEETING | DAY 2

12:00pm Session 1

Discussion with **Umashankar Manthravadi**, **Erin Gleeson**, **Ye Funa**, **David Richeson**, **Nora Razian**, and **Mami Kataoka**, moderated by **Boon Hui Tan**



2:45pm Session 2

Discussion with **Loo Zihan**, **T-yong Chung**, **Amina Ahmed**, **Mithu Sen**, and **Yasmin Jahan Nupur**, moderated by **Hitomi Iwasaki** and **Sadia Shirazi**



4:50pm Session 3

Discussion with **Christopher Ho**, **Joana Hadjithomas**, **Khalil Joreige**, and **Ho Rui An**, moderated by **Omar Berrada**, **Beth Citron** and **Leeza Ahmady**



Select Publicity Materials & Press Coverage

[ACAW 2016 FIELD MEETING: Take 4 E-Flux Announcement \(PDF\)](#)

[ACAW 2016 FIELD MEETING: Take 4 E-Flux Announcement \(Live Link\)](#)

[ACAW 2016 FIELD MEETING Thinking Practice Booklet](#)

[ACAW 2016 FIELD MEETING Presentations GIF](#)

[ACAW 2016 Fall Ad ArtAsiaPacific](#)

[FIELD MEETING: Take 4 Final Summation | Stephanie Bailey](#)

Press Coverage:

[Artnet | Henri Neuendorf | "New York's Upcoming Asia Contemporary Art Week is Bigger Than Ever"](#)

[Meural | "Take art outside of the white box and into open spaces and communities – Interview with Leeza Ahmady"](#)

[Art Radar | Rebecca Close | "7 exhibitions and events not to miss at ACAW 2016 in New York"](#)

[Artnet | "Mid-Season Celebration of Asia Contemporary Art Week at the studio of Po Kim and Sylvia Wald"](#)

[Artforum | Qianfan Gu | "Is Displaying Practice a Practical Practice?"](#)

[FIELD MEETING Take 4 | Day 1 - Welcome Remarks | Christina Yang | Youtube Video](#)

[FIELD MEETING Take 4 | Day 1 - Initial Thoughts | Leeza Ahmady | Youtube Video](#)

[FIELD MEETING 2016 Summation | Stephanie Bailey | 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.

Copyright © 2025 · All Rights Reserved · Asia Contemporary Art Forum (ACAF) and Asia Contemporary Art Week (ACAW).