



**ACAF**

# **FIELD MEETING 2017**

Asia Society & SVA Theatre

# FIELD Take 5: MEETING

## *Thinking Projects*

Asia Contemporary Art Week 2017  
Signature Program  
Hosted by Asia Society Museum  
& SVA Theatre

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.

October 14 & 15, 2017



## FIELD MEETING Take 5 Curatorial Statement

When living at a pivotal moment in history where declining political, economic and environmental conditions mean that the planet could meet its demise more possibly through human mal-activities than extraterrestrial cosmic, or planetary shifts, it is no small occasion for hundreds of US and Asia based artists and arts professionals to gather to deliberate on art and the state of the world at the 5th iteration of **FIELD MEETING**, Asia Contemporary Art Week's (ACAW) annual signature forum in New York, hosted by ACAW Consortium Partners Asia Society and SVA MA Curatorial Practice (SVA Theatre).

This same planet contains an art world that is more globally connected than ever; with artists passionately pursuing an endless array of projects across localities and regions that ultimately define the parameters of their personal and professional biographies. Yet when the United States, self-entitled "leader of the free world," declares a travel ban against six majority Muslim countries while intimating entry-denials to dozens of other nationalities in the guise of a "project of national security," it urgently calls for a deciphering of the term "project" and its more soberly usage in the world today. Not only have such regulations directly impacted ACAW's mission as an organization and the work of all our collaborators worldwide, it is also impossible to ignore the surmounting effects of the Trump administration's curtailing policies across all sectors of knowledge, humanities, philanthropy, and activism.

Conceived in 2014 as an exhibition and presented in the format of a forum that emulates the experience of a studio visit on a communal scale, **FIELD MEETING** explores art as a journey of ideas intrinsically connected to life beyond art for art's sake notions, through a timely staging of extraordinary people, their creative process, research and activities.

Each FIELD MEETING forum takes one quintessentially common term within the contemporary art-world lexicon as an entry point for thinking more consciously together as a collective in an effort to cut through the semantics of language and ideological entanglements for deeper understanding of such terms and their predictions. Through the distinctive nuanced thinking of the invited artists, curators, and other arts professionals, new reflections and perspectives that are inclusive of the thinking of other disciplines and people are generated. It is an attempt towards an inclusive thinking; one that explicitly seeks to consider multiple contexts and a wide range of cultural, political, historical, psychological, spiritual, phenomenological and philosophical specificities.

FIELD MEETING 2015 delved into "performance," while in 2016 we contemplated the word "practice."

In 2017, in an attempt to deconstruct the term "project" in the life of artists and arts professionals, FIELD MEETING presentations traverse between disciplines of visual arts, art history, science, social history, philosophy, architecture, mythology, film, folklore, subculture, medicine and self-development, to reflect on a variety of significant and timely topics including feminism as ecological consciousness; Lenin's rendezvous with Jesus; telepathic animal communication; links between Chinese ink painting and global warming; cosmic speculation; the transformation of ancient symbols in the digital age, and much more.



Simon Fujiwara, *The Personal Effects of Theo Grünberg*, 2010. Mixed media installation, performance. Courtesy of Hamburger Kunsthalle, Photo: Yun Lee.



Nancy Adajania, *Pilla Gudi*, 2000. Bastar, collaborative project, hence it is not a circle.

### *The Culture of Status and The Status of Culture*

Within the current climates of regional destabilization, religious profiling, warmongering, and escalating deterioration of our natural environments, how can artistic communities contribute positively to the world while keeping the integrity of their own humanity and work intact?

The connection between cities, their inhabitants, culture, urban development, class, gender and education are examined in the first section of FIELD MEETING on day-one, with emerging curator **Hera Chan's** (Hong Kong) dramatic reading of a political theater script referencing traditions of pageantry and street theater in Hong Kong and factory plays in Mainland China.

**Suhanya Raffel**, executive director of M+ museum (planned to open in 2019) in Hong Kong, asks how a city that has spawned a spectacular architectural skyline, renowned film, fashion and design industries, and the third largest global art market, could bring a unique and necessary voice to the international museum world, while editor of WTD Magazine **Meitha Al Mazrooei** (Dubai) traces the cultural and physical evolution of the United Arab Emirates to examine how specific languages of design, art and development manifest in the periphery.

On that note, writer and founding editor of e-flux journal **Brian Kuan Wood** (New York) delivers a hypnotic narration of his latest fictional story, *The Story of Peter Green Peter Chang* which among many other things addresses the role of creative industries in manufacturing historical accountability—namely the revival of collective wounds for dissemination of new status and identity to groups of people previously considered disempowered.



Brian Kuan Wood, *The Story of Peter Green Peter Chang*, 2017. Short story and animation as part of the artist's narration at FIELD MEETING Thinking Projects 2017 hosted at Asia Society.

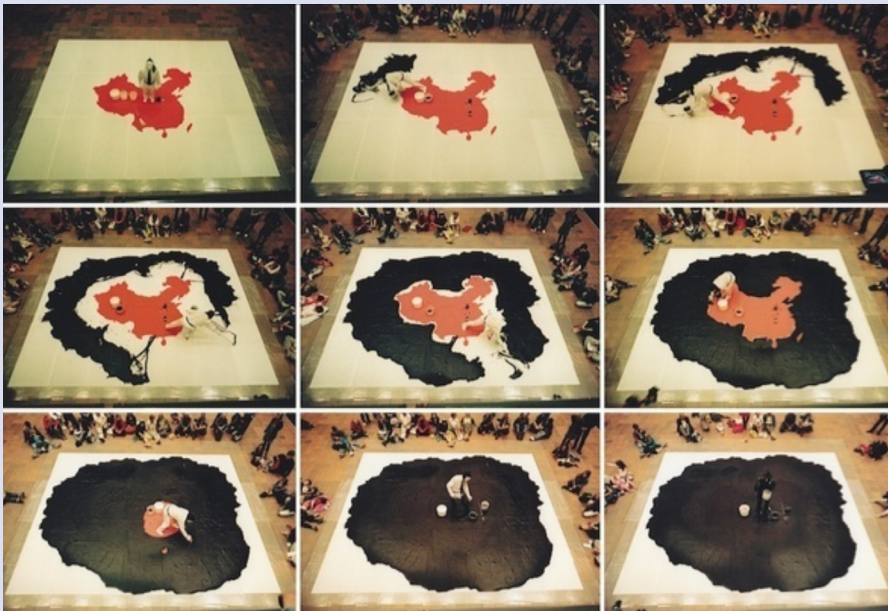


Marat Raiymkulov, *Untitled*, 2014. Graphics.

## 1984 in Disguise: The Project of Resistance

If works by creative individuals are interpreted as "projects," what are their functions in society? Are they merely passive intellectual investigations, or do they actively contest the daunting multiplicity of paradoxes spawned by the prevailing right-winged and democratically masked authoritarian governments worldwide?

Performances, lecture performances, and discussions tackling themes of repression, censorship, violence and social and environmental depletion in many sectors of Asia and the United States include artist **Dai Guangyu's** (Beijing) seminal ink-based performance *The Failure of Defense— America 2017*, which shifts from its original focus on class and ideological divisions in China to forces that threaten the American nation.



Dai Guangyu, *Guard Red*, 2007. Performance. Image courtesy the artist and Ink Studio.



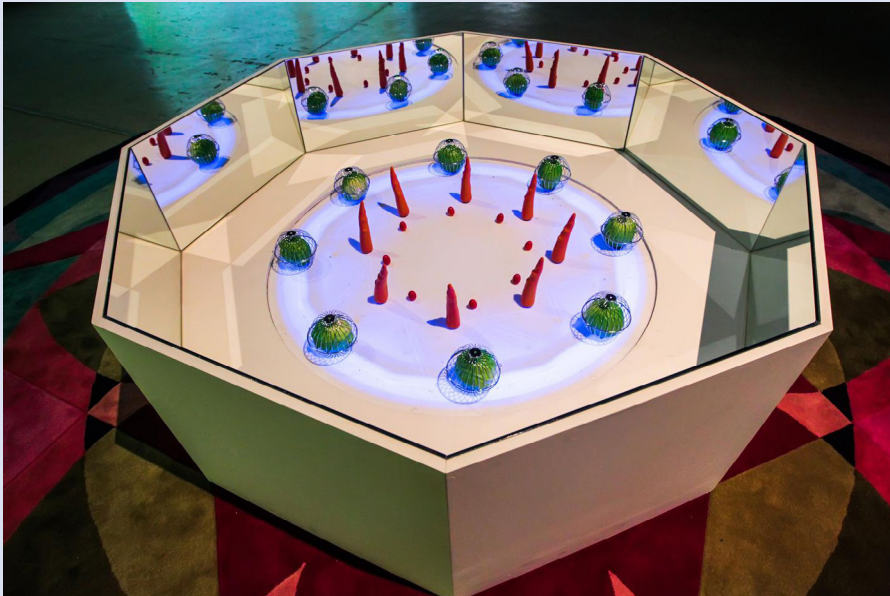
Abdullah Syed, *Flesh & Blood*. Performance at FIELD MEETING *Thinking Projects* 2017 hosted at Asia Society Museum.

**Abdullah M.I. Syed's** (Karachi & Sydney) performance *Flesh and Blood* uses the rose, an important element in celebratory and burial ceremonies in South Asian cultures, to directly reflect on the current state of demonization of Islam in America; while **Hu Weiye's** (Shanghai) uses the human body as a canvas for projecting dilemmas of facing a world that demands constant processing of information against our will.

Artist **Nadiyah Bamadhaj** (Jogjakarta) attempts what many in her local community would consider a taboo, while **Philip Tinari** (Beijing), having freshly dealt with external pressures that caused the removal of select artworks out of a major China-focused exhibition he co-curated at the Guggenheim Museum, presents a series of cases to demonstrate how China has pioneered a type of censorship that works by stealth.

## Evolution and The Fountain of Fulfillment

Can turning the finger inward towards our self as per as perceiver, creator, and narrator of our everyday experiences affect the larger mechanisms of events in the world and the universe? Presenters in this section consider aesthetics, science, medicine and physical dimensionality as the apparatus for awareness and communication with everything (living and nonliving) on a stratus of consciousness that reaches far and wide beyond survival and gratification of personalities towards true evolution of humanity's inner world that corresponds with the laws and physics of nature and the universe.



Adrian Wong, *Dream Cosmography*, 2015. Wood, steel, glass, carpet, magnets, motors, plastic, foam, LEDs, digital video. Image credit: OCT Contemporary Art Terminal.

Joyce Ho's (Taipei) intimate performance is choreographed to regulate 'time' as a clue and magnifier of the subtle rituals often overlooked in our daily lives. In his lecture-performance **Kingsley Ng** (Hong Kong) considers concepts of traditional Chinese medicine, namely acupuncture, to ask if art can also weave through the meridians of our social and ecological fabrics. In his lecture-performance *Cosmic Physics* **Adrian Wong** (Los Angeles & Hong Kong) shares anecdotes from his forays with a small army of Feng Shui practitioners, geomancers, energy manipulators, sound healers, and telepathic animal communicators, while music producer **Junod Etienne** discusses how self observation and seeing ourselves as the project can positively affect our energy, perception, and growth.

## The Lived, Living, Speaking Story

Across art historical horizons, wide-ranging multidisciplinary research is increasingly instrumental in retrieving marginalized or forgotten narratives. Yet, do not such distributions of formerly hermetic knowledge painstakingly excavated by independent practitioners also play into the ever-capitalist consumerist fervor; paving way for quick a-la-mode institutional appropriations that ultimately feed the voracious appetites of the art market?

In his opening remarks, director of SVA MA Curatorial Practice **Steven Henry Madoff** shares the importance of reflecting the diversity of New York City's many art worlds in a program he established to engage and support curatorial and art historical work from a worldly perspective. **Nancy Adajania** (Bombay) in her keynote lecture provides a glimpse into the research process of her recent book on the Indian artist **Navjot Altaf** where she recalibrated the received histories of Marxism, feminism and collaborative art, in addition to producing regionally inflected vocabularies and histories that do not appear as mere footnotes to western art history. **Laura Barlow** (Doha) initiates a process of mapping the works of the trailblazing Lebanese artist **Saloua Raouda Choucair** (1916-2017) as an expanded sculptural, architectural, and design practice within the scope of international modernism.

**Yuliya Sorokina** (Almaty) discusses the triumphs and challenges of establishing and maintaining a digital archive dedicated to the legacy of Central Asian artists who have by now become internationally well-known yet remain unrecognized in their own countries and regions. **Tiffany Chung** (Ho Chi Minh City & Houston) revisits history to confront the slippages between past colonial rhetoric with the present moment's neo-liberal reforms in the traumatized continents of Asia, Africa as well as the Middle East.

### ***The Good, The Bad, and The Desirable: The Myth of Truth and the Auxiliary of Perspective:***

Delving into the nuances of multidisciplinary research taken by practitioners within their everyday individual practices embodied through their own voice and presence, this year's FIELD MEETING once again expresses the great flux of often-overlooked programmatic achievements and institutional efforts forwarded by the drive of individual artists and arts professionals' projects across many regions of the world. In this context, on the occasion of Asia Contemporary Art Week, we must also ask where is Asia today, if not everywhere, in all places all at once? How do those of us with geographical links to Asia living in other continents occupy it as a conceptual space beyond identity politics? Moreover, as artists and arts professionals, how do we responsibly criticize institutional status quo without neglecting our own contributions towards the working mechanism of the state of such status quo?

**Hajra Waheed** (Montreal) translates elements of her collage practice into a shadow play that demonstrates the ever-growing need to hold everything dear, should it become collateral damage to the unforeseen events of the near future. **Marwa Arsanios** (Beirut) considers ideological theories and practices of different domestic labor organizations, eco-feminist, and autonomous women's movements in the Middle East and elsewhere. **Bruce Quek** (Singapore) examines light pollution and the limits of empathy imposed by information overload. **Yin-Ju Chen** (Taipei) offers her extrastellar evaluations deduced from an expedition to California's Mt. Shasta in search of the lost civilization of "Lemuria."

In his keynote lecture-performance artist **Simon Fujiwara** (Berlin) takes us on a tour of his most ambitious project to-date: a full-scale replica of **Anne Frank's** house as an investigation of ideologies that underpin the hyper-capitalist logic of the 21st century. **Marat Raiymkulov's** (Bishkek) innovative monologue play voices the artist's conjoined philosophical reactions living through multiple political revolutions, after the collapse of the Soviet era, and the space of time when Lenin's house of Culture became the church of Jesus Christ. **Taus Makhacheva** (Makhachkala & Moscow) provokes lively ruminations about menus derived from histories of starvation; puzzling cutlery accompanying dishes from two different sides of a war, hidden lollipop shapes in Lenin's head, and many other objects of desire to explore complex relationships between history, politics of memory, and contemporary life.



Hajra Waheed, *Artist in Studio*, 2016. Performance documentation. Image courtesy of the artist. Photo: Kaveh Nabatian.

**FIELD MEETING** prioritizes the practice of an artist as the foremost ingredient for contemplation and development. As an educational and curatorial program, it engages artistic processes rather than finished artworks to expose and reflect on issues that affect the world at large, while sparking meaningful and lasting relationships between artists, art professionals and organizations in the United States, Asia and beyond.

The 12th edition of Asia Contemporary Art Week (Oct 5 - 26, 2017) stages two signature programs: **FIELD MEETING & THINKING PROJECTS PopUps exhibitions**, in addition to connecting over 30 leading art institutions to present cutting-edge exhibitions, performances, discussions & festivities citywide. **ACAW THINKING PROJECTS Pop-Up Reception:** All are invited to feast on Song Dong's *Eating the City* installation. Co-presented with BCAF Creative China Festival.

## FIELD MEETING

### Presented Artists & Arts Professionals

**Abdullah M.I. Syed** (Sydney)  
**Adrian Wong** (Hong Kong)  
**Bansie Vasvani** (New York)  
**Barbara London** (New York)  
**Boon Hui Tan** (New York)  
**Brian Kuan Wood** (New York)  
**Bruce Quek** (Singapore)  
**Craig Yee** (Seattle & Beijing)  
**Dai Guangyu** (Beijing)  
**David Xu Borgonjon** (New York)  
**Guo Hongwei** (Beijing)  
**Hajra Waheed** (Montreal)  
**Hera Chan** (Hong Kong)  
**Hu Weiyi** (Shanghai)  
**Ian Alteveer** (New York)  
**Irfan Önüren** (Istanbul)  
**Joyce Ho** (Taipei)  
**Judy Blum-Reddy** (New York)  
**Kingsley Ng** (Hong Kong)  
**Laura Barlow** (Doha)  
**Loredana Paracciani** (Bangkok)  
**Li Jun** (Shanghai)

**Marat Raiymkulov** (Bishkek)  
**Marisa Mazria Katz** (New York)  
**Marwa Arsanios** (Beirut)  
**Maya Kovskaya** (New Delhi & Beijing)  
**Meitha Al Mazrooei** (Dubai)  
**Miwako Tezuka** (New York)  
**Nadiyah Bamadhaj** (Yogyakarta)  
**Nancy Adajania** (Bombay)  
**Osman Can Yerebakan** (New York)  
**Philip Tinari** (Beijing)  
**Sa'dia Rehman** (Bangladesh)  
**Simon Fujiwara** (Berlin)  
**Song Dong** (Beijing)  
**Suhanya Raffel** (Hong Kong)  
**Sumakshi Singh** (Delhi)  
**Taus Makhacheva** (Makhachkala)  
**Tiffany Chung** (Houston)  
**Xiaoyu Weng** (New York)  
**Yang Xin** (Beijing)  
**Yin-Ju Chen** (Taipei)  
**Yu Fan** (Beijing)

## FIELD MEETING Respondents:

**Ian Alteveer**  
 Curator, Modern and Contemporary Art Department, The Metropolitan Museum of Art

**David Xu Borgonjon**  
 Independent Curator; Communication Director, Eyebeam

**Marisa Mazria Katz**  
 Journalist and Editor; Former Director of Creative Times Media Initiatives

**Maya Kovskaya**  
 Independent art critic; writer; curator

**Barbara London**  
 Curator; writer; founder of the video collection at the Museum of Modern Art

**Sa'dia Rehman**  
 Artist

**Loredana Paracciani**  
 Independent Curator

**Boon Hui Tan**  
 Vice President of Global Arts & Cultural Programs and Director, Asia Society Museum & ACAW Consortium Partner

**Miwako Tezuka**  
 Consulting Curator, Reversible Destiny Foundation & ACAW Consortium Partner

**Bansie Vasvani**  
 Independent Art Critic

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

**Craig Yee**  
 Founding Director, Ink Studio (Beijing) & ACAW Consortium Partner

**Osman Can Yerebakan**  
 Curator; art writer; editor of ACAW online Journal FIELD REVIEW Issue 2: Middle East



## FIELD MEETING Schedule at A Glance

**SAT OCT 14** (10AM-6PM)

Hosted at Asia Society Museum

9:45am	Check-in / 10:00 am Doors Open
10:00am	Opening Thoughts: <a href="#">Leeza Ahmady</a>
10:15am	<a href="#">Hera Chan</a>
10:30am	<a href="#">Suhanya Raffel</a>
10:45am	<a href="#">Meitha Al Mazrooei</a>
11:00am	<a href="#">Brian Kuan Wood</a>
11:20am	<a href="#">Discussion</a>
12:05pm	Break
12:15pm	<a href="#">Dai Guangyu</a>
12:35pm	<a href="#">Conversation</a>
1:00pm	Lunch
2:10pm	<a href="#">Hu Weiyi</a>
2:25pm	<a href="#">Nadiyah Bamadhaj</a>
2:40pm	<a href="#">Philip Tinari</a>
2:55pm	<a href="#">Abdullah M.I Syed</a>
3:15pm	<a href="#">Discussion</a>
3:55pm	Break
4:10pm	<a href="#">Joyce Ho</a>
4:30pm	<a href="#">Adrian Wong</a>
4:45pm	<a href="#">Kingsley Ng</a>
5:05pm	<a href="#">Junod Etienne</a>
5:20pm	<a href="#">Discussion</a>
5:55pm	Closing Note
6:00pm	FIELD MEETING Day 1 Closes

**SUN OCT 15** (10AM-6PM)

Hosted at SVA Theater

9:45am	Check-in / 10:00 am Doors Open
10:10am	Welcome Remarks: <a href="#">Steven Henry Madoff</a>
10:20am	Keynote: <a href="#">Nancy Adajania</a>
10:40am	<a href="#">Laura Barlow</a>
10:55am	<a href="#">Yuliya Sorokina</a>
11:10am	<a href="#">Tiffany Chung</a>
11:30am	<a href="#">Discussion</a>
12:05pm	Lunch
1:15pm	<a href="#">Hajra Waheed</a>
1:30pm	<a href="#">Bruce Quek</a>
1:45pm	<a href="#">Marwa Arsanios</a>
2:00pm	<a href="#">Yin-Ju Chen</a>
2:15pm	<a href="#">Discussion</a>
2:50pm	Break
3:00pm	<a href="#">Marat Raiymkulov</a>
3:15pm	<a href="#">Taus Makacheva</a>
3:30pm	Project-Note: <a href="#">Simon Fujiwara</a>
4:00pm	<a href="#">Discussion</a>
4:50pm	Final Thoughts
5:00pm	Transfer to Mana Contemporary
6:00pm	Endnote: Song Dong & Li Jun

## LEEZA AHMADY (NEW YORK)

### 10:00 am Opening Thoughts Day 1

FIELD MEETING curator and Asia Contemporary Art Week Director, **Leeza Ahmady** welcomed guests and shared a personal thought on the importance of this year's forum under the current political climate.



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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.

## HERA CHAN (HONG KONG)

### 10:15 am Lecture-Performance

#### *Gossip is a Fearful Thing*

Based on the rumor of 1930's Shanghai-based silent film actress Ruan Lingyu, who left in her suicide note these words: "Gossip is a fearful thing, gossip is a fearful thing." **Hera Chan** performed a dramatic reading of a political theater script that drew upon traditions of pageantry and street theater in Hong Kong and factory plays from Mainland China. As a possible conclusion to her recent project *Miss Ruthless International*, her lecture-performance also ruminated on the most powerful discursive force in contemporary art; that is gossip.



[Click to Watch Video](#)



Judy Dan from Hong Kong placed third runner-up in the first Miss Universe, televised from Long Beach, California in 1952. Courtesy of the artist.



**Hera Chan** is the curator and managing director of Videotage in Hong Kong. Committed to sustaining networks of solidarity through media infrastructures, she co-founded and was director of Atelier Céladon in Montreal. In 2017 as part of Para Site Hong Kong's Emerging Curators program, she co-curated *In Search of Miss Ruthless* exhibition and public programs in partnerships with Spring Workshop (Hong Kong) and UCCA (Beijing).

## SUHANYA RAFFEL (HONG KONG)

### 10:30 am Lecture

*M+: Museum and More*

Hong Kong has spawned a spectacular architectural skyline, renowned film, fashion and design industries, the third largest global art market, and is the center of an active and energetic contemporary art scene. In this keynote lecture, in her role as executive director of the highly anticipated M+ museum (aimed for completion in 2019), **Suhanya Raffel** discussed how M+ is positioning itself as a distinct institution of scale in a city without prior success in museum culture. She addressed how its collections are shaped by its Asian context within the recent sprouting of museums throughout Asia, offering insights about how M+'s programmatic perspective from Hong Kong, will bring a unique and necessary voice to the international museum world.



[Click to Watch Video](#)



M+ NEONSIGNS.HK – *night bus tour*. Courtesy of M+, West Kowloon Cultural District.



**Suhanya Raffel** is the Executive Director of M+ Hong Kong, at the West Kowloon Cultural District. Previously, she was the Deputy Director at the Art Gallery of New South Wales, Sydney. Prior to this role she worked at the Queensland Art Gallery/Gallery of Modern Art, Brisbane, where she held many senior curatorial positions including Acting Director and Deputy Director of Curatorial. At the Queensland Art Gallery she was instrumental in building its contemporary Asia Pacific collection and led its Asia Pacific Triennial of Contemporary Art (2002-2012). She is currently an advisor for the 2017 Yokohama Triennial, Japan, is a trustee of the Geoffrey Bawa Trust and the Lunuganga Trust, Sri Lanka, and is on the Board of CIMAM.

**Suhanya Raffel's** FIELD MEETING participation is supported by **M+** (Hong Kong).

## MEITHA AL MAZROOEI (DUBAI)

### 10:45 am Lecture

#### *Narratives and Myths*

By looking into the small pockets that line the spatial boundaries of the United Arab Emirates, **Meitha Al Mazrooei** questioned how spatial languages of design, art and development manifest in the periphery. Furthermore, she examined how the built environment is an existential reference for understanding multiple generations of people and their passage through time, place and meaning.



Maitha Al Mazrooei, *Meitha Maz*, 2015.



With a Bachelor degree in Architecture and a minor in Design Management from The American University of Sharjah, **Meitha Al Mazrooei** is the editor of WTD Magazine, a biannual architecture and design platform that draws attention to the urban conditions in the Middle East. She recently co-founded a hypothetical office and Center for Architectural Discourse. Currently, she is pursuing an M.S. in Critical, Curatorial & Conceptual Practice in Architecture at Columbia University.

**Meitha Al Mazrooei's** FIELD MEETING participation is supported by **Alserkal Avenue** (Dubai).

## BRIAN KUAN WOOD (HONG KONG)

### 11:00 am Lecture-Performance

*The Story of Peter Green Peter Chang*

Writer and founding editor of e-flux journal **Brian Kuan Wood** delivered an hypnotic narration of his latest fictional story: *The Story of Peter Green Peter Chang* which among many other things addresses the role of creative industries in manufacturing historical accountability—namely the revival of collective wounds for dissemination of new status and identity to groups of people previously considered disempowered.



[Click to Watch Video](#)



Brian Kuan Wood, *The Story of Peter Green Peter Chang*, 2017. Animation as part of the artist's narration of his short story at FIELD MEETING Thinking Projects 2017 hosted at Asia Society.



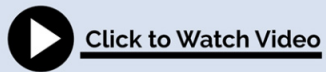
**Brian Kuan Wood** is a writer, lecturer and founding editor of e-ux journal. He was a visiting professor at the Home Workspace study program in Ashkal Alwan Beirut (2013-14). His recent writings include the essays *The Horses*, *Once We Were Artists*, and *Paradigm Thing* Guggenheim Museum, (2016); *the lms Liquidity Inc.* (co-written with Hito Steyerl, 2014) and *Metahaven's City Rising* (2014), *Frankenethics* (2015), *Is it Heavy or Is It Light?* and *Is it Love?* (e- ux journal 2014 & 2015) and much more.

## DAI GUANGYU (BEIJING)

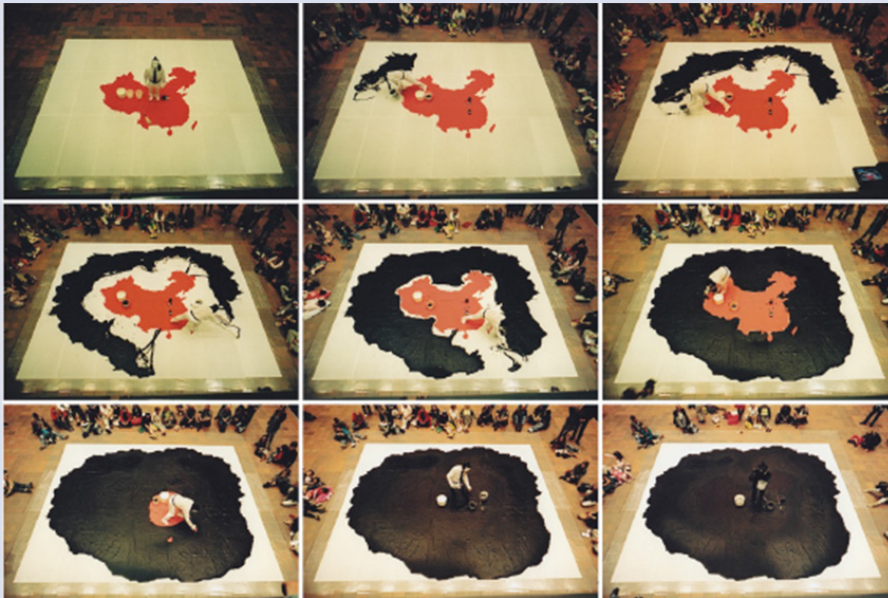
### 12:15 pm Performance

*The Failure of Defense—America, 2017*

A new iteration of the artist's seminal performance shifted from its original (Denmark, 2007) commentary on class and ideological divisions in China toward homologous, albeit locally and historically specific, forces that threaten the nation in the American context. As **Dai Guangyu** painted the seemingly blank xuan paper covering the stage with black ink, the outlines of a set of critical and consequential relations emerged, posing questions about where we all stand in relation to the character and inclusiveness of the nation today.



Born in 1955 into a literati family in Chengdu, China, **Dai Guangyu** was trained from childhood in calligraphy, painting, and literature. His career as a contemporary artist is comprised of his longstanding practice as a visual and performance artist, a curator, cultural critic, and a poet. His work engaged with Chinese art history, ink painting culture, as well as Chinese poetics and politics. He has exhibited in a vast array of respective art venues including Helen and Morris Belkin Art Gallery in Vancouver, Canada (2008), Himalayas Art Museum in Shanghai, China (2012), O'STRALE 14 in Dresden, Germany (2014), and in both of IFA Gallery's location at Shanghai, China and Brussels, Germany (2010) (2014).



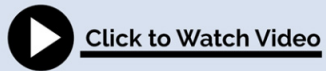
Dai Guangyu, *Guard Red*, 2007. Performance, Denmark Courtesy of the artist and Ink Studio.

## HU WEIYI (SHANGHAI)

### 2:10 pm Performance

#### *A Speechless Speech*

In his stunning performance for FIELD MEETING, **Hu Weiyi** introduced “on-site sentence construction”, a tactic he has interpreted in his past art projects with an array of digital projections and mathematical algorithms to automatically formulate sentences. However catering exclusively to FIELD MEETING’s auditorium setting, Weiyi used a human body, restricted from freedom and speech, as a canvas for projection, yielding the chaotic narratives made by technological devices. The performance was a poignant conversation about the dilemma of facing a world on a daily basis that demands constant delivery and processing of information against our will.



Hu Weiyi, *Pulp Landscape 3*, 2014. Suitcase, turntables, motors, cameras, video switchers, shooting landscapes.



**Hu Weiyi** graduated from the China Academy of Art with a BA from the department of Public Art in 2013, concluding his studies with an MA in the Media department. As a multimedia artist and curator, Hu Weiyi’s work is influenced by social ethnography, theatrical elements, and experimentation in film. Hu’s work combines video, installation, sculpture, action, and sound. His works have been widely exhibited in China and abroad, including solo exhibitions at Asian Art Center, Taipei (2015) and Ullens Center for Contemporary Art, Beijing (2015). He has also exhibited in group shows including: V2, Rotterdam (2013). Hong Kong Arts Centre (2015); Museum of Contemporary Art, Shanghai (2015); Klein Sun Gallery, New York (2016); K11 Art Space, and Minsheng Art Museum, Shanghai (2016).



## NADIAH BAMADHAJ (JOGJAKARTA)

### 2:25 pm Lecture-Performance

#### *A King in a Republic*

Nadiah Bamadhaj's lecture performance for FIELD MEETING used the method of divergence between "what is said and what is meant" to attempt what many in Yogyakarta, Indonesia may consider a taboo - the critique of the ruling of Sri Sultan Hamengkubuwono X, who is both the 10th monarch of the late Mataram Kingdom and current Governor of Yogyakarta. Incorporating her painstaking studies of graveyard shacks in East Java (Cungkup) as affecting metaphors, she reflected on the accumulation of socio-economic and environmental problems that have caused Jogjakarta to remain a feudal province within one of the most vibrant democracies in Southeast Asia.



Image of cemetery custodian Bapak Sukino in the rural areas of East Java, Indonesia. Courtesy of the artist.



Born in Petaling Jaya, Malaysia, **Nadiah Bamadhaj** was trained as a sculptor at the University of Canterbury in New Zealand. She began producing videos, drawings, sculptures, installations, and digital images and has also worked in non-governmental organizations as an art educator. In 2000, she was awarded the Nippon Foundation's Asian Public Intellectual Fellowship, which led to her eventual move to Yogyakarta, Indonesia. Her artwork continues to focus on the social intricacies of Yogyakarta's society using myth, architecture, and dwelling to articulate her conceptual observations. She has participated in many local and regional exhibitions and biennials and has had several solo exhibitions at Richard Koh Fine Art in Kuala Lumpur, Malaysia.

## PHILIP TINARI (BEIJING)

**2:40 pm Lecture-Performance**  
*Eight Moments*

China has pioneered a type of censorship that works by stealth. In this system that leaves no paper trail, organizations are tasked with either carrying out government orders—or face grave if unarticulated consequences. **Philip Tinari's** talk juxtaposed the removal of select artworks out of a major China-focused exhibition he had freshly co-curated at the Solomon R. Guggenheim Museum in New York, (through external pressures) with eight moments from his past six years of making exhibitions at UCCA in Beijing, when the institution encountered external pressure to alter or censor the content of its exhibitions, and how, working with artists, it responded.



[Click to Watch Video](#)



Installation view, *Taryn Simon: A Living Man Declared Dead and Other Chapters, I-XVIII*, Ullens Center for Contemporary Art, Beijing, 2013.



**Philip Tinari** has served as director of Ullens Center for Contemporary Art (UCCA), the museum at the heart of Beijing's 798 Art District, since late 2011. In his six-year tenure, he has mounted more than sixty exhibitions and organized a wide range of public programs and development activities. His program has introduced to China major international artists including Robert Rauschenberg, William Kentridge, Taryn Simon, Tino Sehgal and David Diao, and has tracked the evolving Chinese art scene through retrospectives and surveys of artists including Zeng Fanzhi, Liu Wei, Xu Zhen, Wang Xingwei, Kan Xuan, and Gu Dexin, as well as initiatives focused on emerging artists such as the 2013 survey *ON | OFF: China's Young Artists in Concept and Practice*, the international group exhibition *The New Normal: China, Art, and 2017*, and the ongoing exhibition series *New Directions*.

## ABDULLAH M.I. SYED (KARACHI & SYDNEY)

### 2:55 pm Performance

#### *Flesh and Blood*

Known for his gritty, pain-inflicting endurance performances, **Dr. Abdullah M. I. Syed** transformed the rose, a desirable cultural and spiritual material symbolizing love, purity, soul, and melancholia in South Asian cultures, into a bloody pulp to bring attention to the deteriorating conditions of life in the Islamic world as a result of internal and external bloody conflicts. The 'dematerialization' of the rose into an abject and unstable substance of political mess further disrupted social norms and one's senses, a reminder that all humans are ultimately made of flesh and blood and equally susceptible to and affected by violence. The performance questioned what one's beliefs are, what are the constructs of one's identity, and how they are represented in the media, popular culture, and social networks.



[Click to Watch Video](#)



Abdullah Syed, *Flesh & Blood*. Performance at FIELD MEETING *Thinking Projects* 2017 hosted at Asia Society Museum.

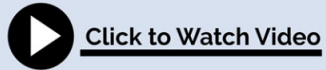
**Dr. Abdullah M. I. Syed** is a Pakistani-born contemporary artist and designer working between Sydney, Karachi, and New York. He recently completed his PHD at the University of New South Wales in Sydney. Trained in diverse disciplines and inspired by Islamic art and western design philosophies, Syed frequently employs the visual effects and tropes of symmetry, repetition, grid and fragmentation to generate new forms whilst re-examining his diaspora identity as a Pakistani Muslim within a Global context. He treats materials as reactive agents within his artistic processes, purposefully entangling audiences in a web of social connections and experience, which subsequently inform the poetic aspect of his body endurance performances. Syed's works have been featured in nine solo exhibitions and several national and international curated group exhibitions and performance events such as Asia TOPA, Melbourne (2017). Syed has participated in numerous fairs including Art Dubai, Art Stage Singapore, Art Basel and Art Central, Hong Kong (2016) where he performed *The Flying Buck*. Syed awards include the Blacktown Art Prize (2010), the UNSW Postgraduate Research Scholarship (2009) and the IAO Installation Art Award, Oklahoma (2003). Syed was highly commended in the Woollahra Small Sculpture Prize (2014) and was a finalist in the Moran Photography Prize (2014) and the Blake Prize (2013 and 2016).

## JOYCE HO (TAIPEI)

### 4:10 pm Performance

*A Day at ACAW*

Joyce Ho's intimate performance at FIELD MEETING was choreographed on the basis of our everyday perceptions. It "attaches to familiar experience in life: cycles, relationships, rituals, dialogues, spaces, and events." The artist's main premise in the performance was to regulate 'time' as a clue and magnifier of the subtle rituals often overlooked in our daily lives.



Joyce Ho, *A Day at ACAW*, 2017. Performance at FIELD MEETING *Thinking Projects* 2017 hosted at Asia Society Museum.



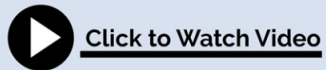
**Joyce Ho** is an interdisciplinary artist with an emphasis in painting, sculpture, installation, and performance. In her works, she explores daily rituals, the deconstruction of movement, and the fluid relationship between light and shadow. She is interested in the tension between dream and reality. Her works simultaneously envelop the audience while also destabilizing the viewers' traditional views and modes of perception. Ho's recent exhibitions include: solo exhibition: *Dream about the edge*, IT PARK, Taipei (2017), *Semi Transparent Scenery*, The First Kirishima Lobby Project, Kirishima Open-air Museum, Kagoshima, Japan (2016). Group exhibition: *Art Basel Hong Kong: Encounters sections*, Hong Kong Convention and Exhibition Centre, Hong Kong, (2017), *Everything You Need To Know About The FY Foundation: An Exhibition*, You Space, Shenzhen, China, (2017).

## ADRIAN WONG (LOS ANGELES & HONG KONG)

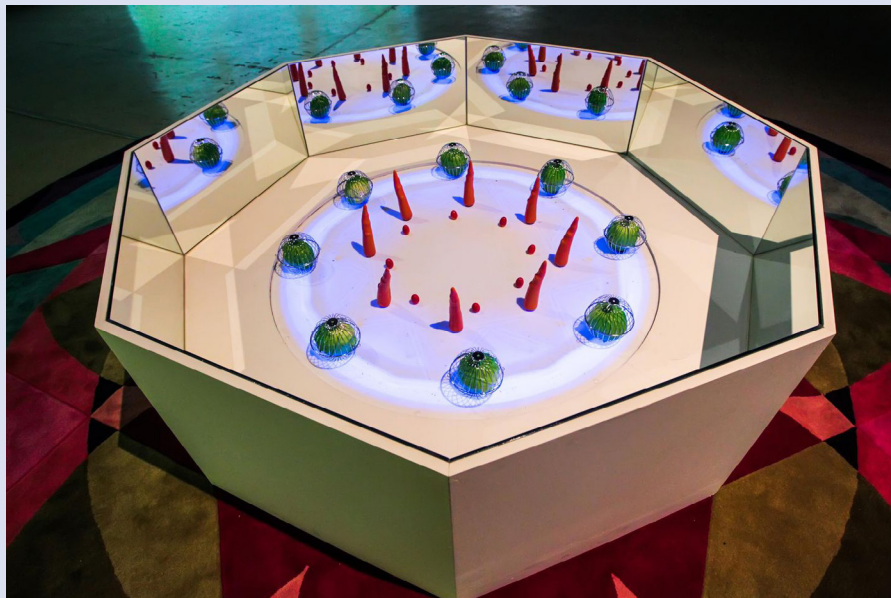
### 4:30 pm Lecture-Performance

#### *Cosmic Physics*

Adrian Wong has spent the bulk of the past decade working with a small army of Feng Shui practitioners, geomancers, energy manipulators, sound healers, and telepathic animal communicators, all in an attempt to gain insight into his sculptural practice. In his specially developed lecture-performance for FIELD MEETING, Wong reviewed his research and shared anecdotes from his forays into alternative modes of engaging space and form.



Adrian Wong was born and raised in Chicago but has lived in between Hong Kong and US since 2005. Originally trained in research psychology, he began making and exhibiting works in San Francisco while conducting research in developmental linguistics. He holds an MFA from Yale University; his works rely on research-based methods with his installations, videos, and sculptures drawing from varied subjects and explore the intricacies of his relationship to his environment (experientially, historically, culturally, and through the filter of fantastical or fictionalized narratives). These organic and open-ended artifacts of his process often involve a collaborative engagement with subjects. He has been exhibited at numerous art events and venues including the traveling exhibition *A Journal of the Plague Year I, II, & III, A Passion for Creation for the Louis Vuitton Fondation pour la Création*, Saatchi Gallery, the Internationale Kurzfilmtage Oberhausen, Bangkok Experimental Film Festival, Kunsthalle Wien, the M+ Museum (Hong Kong), Sifang Museum (Nanjing), Kadist Foundation (San Francisco), the Uli Sigg Collection (Lucerne), the DSL Foundation Collection (Paris), and the William Lim Collection (Hong Kong).



Adrian Wong, *Dream Cosmography*, 2015. Wood, steel, glass, carpet, magnets, motors, plastic, foam, LEDs, digital video. Image: OCT Contemporary Art Terminal.

## KINGSLEY NG (HONG KONG)

4:45 pm Lecture-Performance

*Horizon*

Kingsley Ng's participatory performance referenced water to consider artistic practice as a flow of qi—intangible yet tactile—through the elements, traditions, fiction, the quotidian, and the imagination of rediscovering the familiar in a new light.



[Click to Watch Video](#)



Kingsley Ng, *Horizon*, in collaboration with MaD (Make a Difference). Interactive sculpture and participatory art process. Image courtesy of artist and MaD.



**Kingsley Ng** is a Hong Kong-based artist with a focus on conceptual, site-specific, process-based projects. He often works with the ephemeral and intangible. Light is often used not only as a medium but also as a metaphor for art making—to cast light on the imperceptible, hidden or forgotten. Ng's work has been featured in Art Basel Hong Kong (2017), Contemporary Art Centre South Australia (2016), Museum of Contemporary Art of Rome (2014), Land Art Biennial Mongolia (2012), Echigo Tsumari Triennial Japan (2009), and IRCAM—Centre Pompidou in France (2006). He is the recipient of the Hong Kong Arts Development Council Best Artist Award (2014), and Asian Cultural Council Fellowship in New York (2013).

## JUNOD ETIENNE (NEW YORK)

### 5:05 pm Lecture-Performance

#### *Being the Project*

In this participatory talk, **Junod Etienne** proposed a set of questions to look at the deep value of self-observation in human activity and how it affects our energy, perception, and growth. "What happens when we turn the tables and fix our focus on the person doing the work? Who will we find there, and what is it they are engaging in? What meaning does this understanding then bring back to the endeavor? To see ourselves as the project means discovering the importance of our being, opening the door to greater possibilities.



**Junod Etienne** has been presenting self-development workshops for over 15 years through his practice, "Coaching the Inside", created to help individuals worldwide regain control of their lives, resolve conflicts, and achieve their true goals. He is a Certified Professional Hypnotist based in New York. Junod has written and produced music for major labels, television, films, and documentaries, earning two gold and one platinum RIAA awards as a musician, composer, and producer. He also served as Director of Outreach at the Institute for Hermetic Philosophy, a nonprofit organization dedicated to helping people raise their level of consciousness in life.

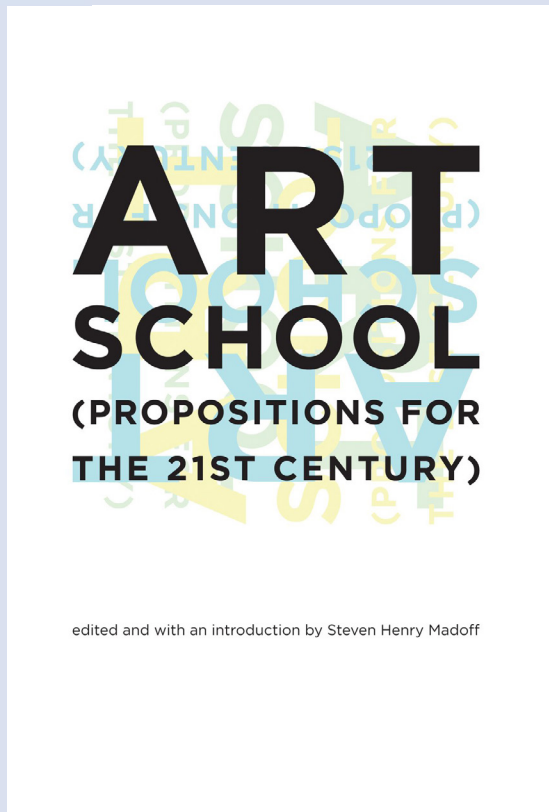


Audience participation during Junod Etienne's *Being the Project* workshop presentation at ACAW FIELD MEETING 2017. Hosted at Asia Society, New York.

## STEVEN MADOFF (NEW YORK)

10:10 am Welcome Remarks Day 2

Steven Henry Madoff, the Chair of SVA MA Curatorial Practice, brought a new perspective to the meaning of hospitality in relation to curatorial practice today.


[Click to Watch Video](#)


Cover of *Art School (Propositions for the 21st Century)*, 2009, by Steven Madoff.



**Steven Madoff** is the founding chair of the Masters in Curatorial Practice program at the School of Visual Arts in New York. Previously, he served as senior critic at Yale University's School of Art. He lectures internationally on such subjects as the history of interdisciplinary art, contemporary art, curatorial practice, and art pedagogy. He has served as executive editor of *ARTnews* magazine and as president and editorial director of AltaCultura, a project of the Museum of Modern Art in New York.



## NANCY ADAJANIA (BOMBAY)

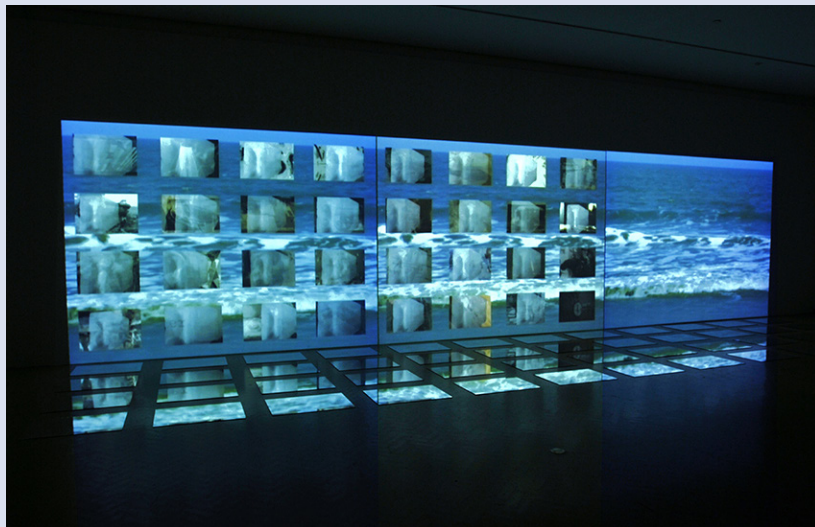
### 10:20 am Keynote

*How Not to be a Footnote to Western Art History*

In this keynote address, **Adajania** provided a glimpse into the research process and methodologies in her book *The Thirteenth Place: Positionality as Critique in the Art of Navjot Altaf*. Trained in political science, cinema, and art history, Adajania scrutinizes all inherited knowledge to urgently address that which has been marginalized, forgotten or misremembered. She has re-calibrated histories of Marxism, feminism and collaborative art by melding the abstractions of conventional art history with a situated politics of culture approach. In the broader context of contemporary Indian art, her critical investigations of lost, misremembered, or neglected histories also focus on producing regionally inflected vocabularies and histories that do not appear as mere footnotes to western art history.



[Click to Watch Video](#)



Navjot Altaf, *Across the Crossing*, painted wood, from the series 'Images Redrawn', 1996. Courtesy of Nancy Adajania.



**Nancy Adajania** is a cultural theorist and curator based in Bombay. She has written consistently on the practices of four generations of Indian women artists, as well as extending the field of art history by developing regional histories of Marxism, feminism, and collaborative art practice in the context of postcolonial Indian art. Adajania was Joint Artistic Director of the 9th Gwangju Biennale (2012). In 2013 and 2014, she taught the curatorial practice course at the Salzburg International Summer Academy of Fine Arts. She recently edited *Some things that only art can do: A Lexicon of Affective Knowledge* (Aroop, Raza Foundation, 2017).

## LAURA BARLOW (DOHA)

### 10:40 am Lecture

*Line without Line, Color without Color:  
the work of Saloua Raouda Choucair*

In this curatorial talk, **Laura Barlow** took a close look at the active rhythms of progress in the paintings, sculptures, and writings of the trailblazing Lebanese artist **Saloua Raouda Choucair** (1916- 2017) who was little known outside of her region till very recently. In exploring Choucair's approach to internal and external systems in relationship to organic and built environments, Barlow initiated a process of mapping her work as an expanded sculptural, architectural, and design practice within an international modernism.



[Click to Watch Video](#)



Saloua Raouda Choucair, *Line without Line, Color without Color*. Public sculpture.



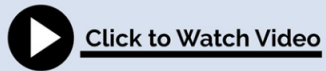
**Laura Barlow** is Curator at Mathaf: Arab Museum of Modern Art, Doha, Qatar. Recent curated exhibitions include *Mohammed Melehi: 1959-1971* (2017); *Basim Magdy: It All Started With a Map and a Picture of Scattered Little Houses* (2017); *Hassan Sharif: Objects and Files* (2016); and *Saloua Raouda Choucair: The Meaning of One, The Meaning of the Multiple* (2015). At e-flux, New York between 2010-2014, she organized exhibitions with Mariana Silva & Pedro Neves Marques, Khalil Rabah, Rossella Biscotti, and Hito Steyerl. She is a PhD candidate at the Bauhaus-Universität Weimar in the Institute of History and Theory of Architecture and Planning.

## YULIYA SOROKINA (ALMATY)

### 10:55 am Lecture

*Astral Nomads' Way*

Curator **Yulia Sorokina**, presented on the triumphs & challenges of establishing and maintaining a digital archive named after an unfinished novel *Astral Nomads* by the Kazakhstani artist **Sergey Maslov**. The archive in the form of a website and a series of curatorial program activates the legacy of Maslov who passed away in 2002, and a handful of other Central Asian artists, some who have by now become internationally well-known, yet remain unrecognized in their own countries and regions.



Sergey Maslov, *Baikonur-2*, 2002. Multi-media project, size variable, from the collection of Astral Nomads digital resource.



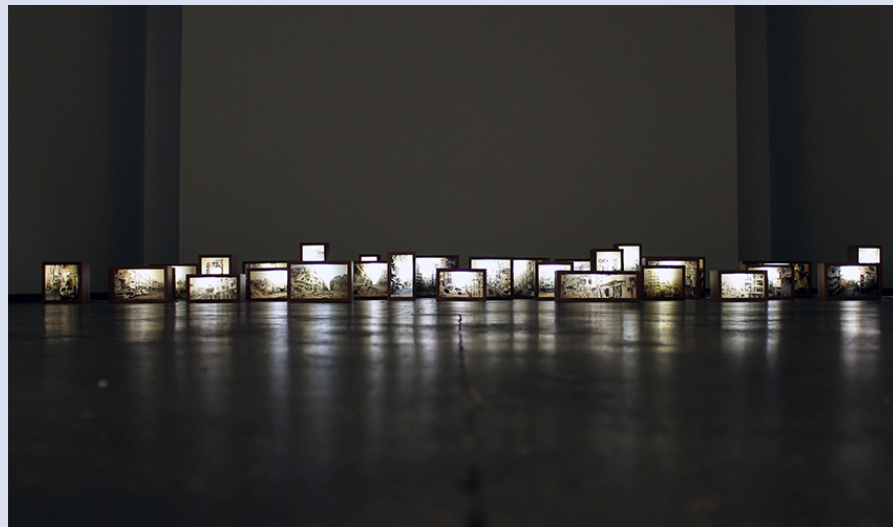
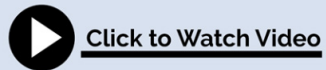
**Yulia Sorokina** (born 1965) is a curator and lecturer, based in Almaty, Kazakhstan. She curated several projects within Central Asian contemporary art, among others – Muzyksatan. Media generation of contemporary artists from Central Asia, the 2nd Central Asian Pavilion, 52 Venice biennale (2007). She regularly publishing her articles, such as: *The Ghost of the Garden-City*, *Catalog of the project 'Soviet Modernism 1955-1991'*, 2012 Architekturzentrum Wien and Park Books, Zurich; *Almagul Menlibayeva: Wanderings and Incarnations*, *Afterall Journal*, #31, 2012, UK; *The Eurasian Utopia. The Legacy of the Nomadic Modernist*, *Third Text Journal*, # 6, 2016, UK and many others. She made PhD research in T. Zhurgenov Kazakh National Academy of Arts (2016)

## TIFFANY CHUNG (HO CHI MINH CITY, HOUSTON)

### 11:10 am Lecture-Performance

*Remapping History: The Unwanted Population*

In her compelling lecture performance **Tiffany Chung** revisited history and confronted current conflicts "through issues of migration, displacement, spatial and socio-political transformations – and the slippages between past colonial rhetoric with the present moment's neo-liberal reforms in the traumatized continents of Asia, Africa as well as the Middle East." The riveting accompanied imagery incorporated many intersections of Chung's artistic practice and academic discourse, which is "situated between aesthetics and archives, poetry and statistics, lived experiences and top-down policies, national narratives and micro histories, political imagination and participation."



Tiffany Chung, *finding one's shadow in ruins and rubble*, 2014. 31 hand crafted mahogany boxes, found photographs printed on plexiglass, LED lights, electrical wire.

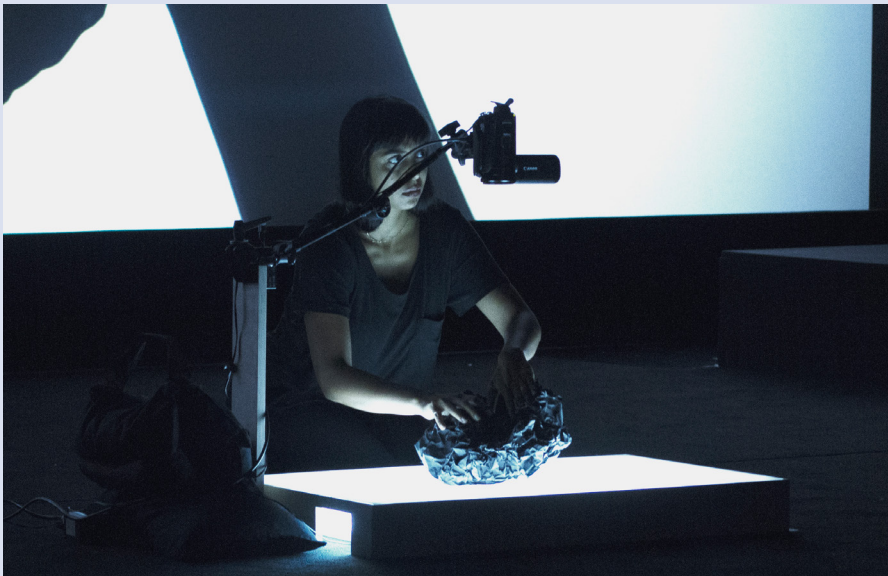
**Tiffany Chung** (Vietnam/USA) is internationally noted for her exquisite cartographic drawings and installations that examine conflict, migration, displacement, urban progress and transformation in relation to history and cultural memory. Conducting intensive studies on the impacts of geographical shifts and imposed political borders on different groups of human populations, Chung's work excavates layers of history, re-writes chronicles of places, and creates interventions into the spatial and political narratives produced through statecraft. Selected museum exhibitions and biennials include: *Insecurities: Tracing Displacement and Shelter*, MoMA, New York, USA; *IMPERMANENCIA Mutable Art in a Materialist Society*, XIII Bienal de Cuenca, Ecuador; 10th Taipei Biennial, Taiwan; *Still (The) Barbarians*, EVA International – Ireland's Biennial; *Illumination*, Louisiana Museum of Modern Art, Denmark; *Sonsbeek*, Museum Arnhem, Netherlands; *All The World's Futures*, 56th Venice Biennale, Italy

## HAJRA WAHEED (MONTREAL)

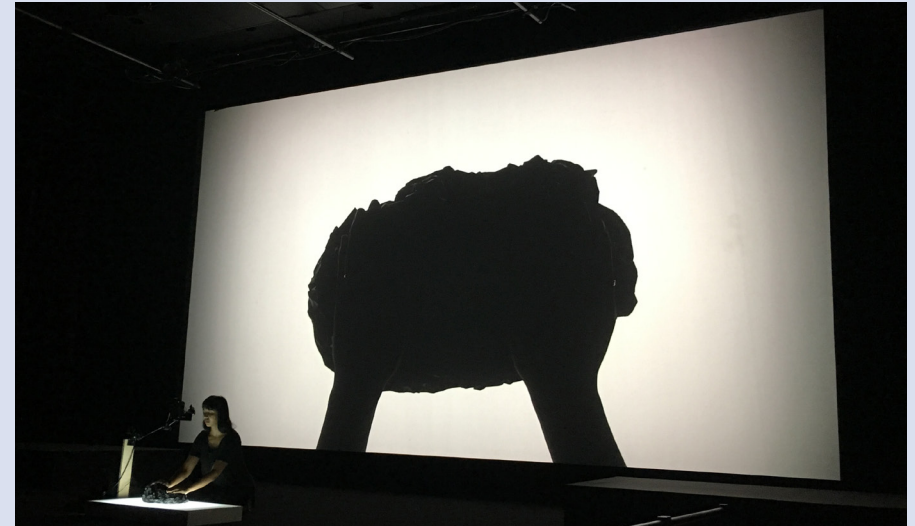
### 1:15 pm Lecture

#### *Hold Everything Dear*

This 10-minute performance piece by **Hajra Waheed** in collaboration with **Clea Minaker** translates elements of the artist's material practice into light and shadow. Set to a dedicated audio recording, an intimate letter from her sister, the work speaks to legacies of colonial violence and acts as both cry and call as it traces back a perpetuating history, while simultaneously projecting forward an undefeated desire for a better future.



Hajra Waheed, *Hold Everything Dear*, 2017. Performance, ACAW FIELD MEETING 2017. Hosted at SVA MA Curatorial Practice | SVA Theatre.



**Hajra Waheed's** multidisciplinary practice ranges from interactive installations to collage, video, sound and sculpture. Prompted by news accounts and extensive research, Waheed uses complex narrative structures to explore issues surrounding covert power, mass surveillance, cultural distortion and the traumas and alienation of displaced subjects via mass migration. Over the last decade, Waheed has participated in exhibitions worldwide, most recently including the 57th International Art Exhibition – La Biennale di Venezia, *VIVA ARTE VIVA*, Venice (2017); 11th Gwangju Biennale, South Korea (2016); *The Cyphers*, BALTIC Centre for Contemporary Art, Gateshead, UK (2016); *Still Against the Sky*, KW Institute for Contemporary Art, Berlin (2015); *L'avenir* (Looking Forward), La Biennale de Montréal, Musée d'art contemporain de Montréal, QC (2014). She received the prestigious 2014 Victor Martyn Lynch-Staunton Award for outstanding achievement as a Canadian mid-career visual artist and was shortlisted for the 2016 Sobey Art Award, Canada's preeminent contemporary art prize. Waheed's works can be found in permanent collections including MOMA, New York; British Museum, London; the National Gallery of Canada, Ottawa; Burger Collection, Zurich/Hong Kong and Devi Art Foundation, New Delhi. Hajra Waheed (b. 1980, Canada) lives and works in Montréal.

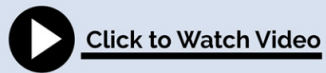
Hajra Waheed's FIELD MEETING participation is supported by **Asia Art Archive in America**.

## BRUCE QUEK (SINGAPORE)

### 1:30 pm Lecture

*Consider (); Cadastre per Aspera*

After over two hundred years of the growth of urban lighting, most city-dwellers would be lucky to see more than a dozen stars at night. Yet for millennia prior, stars were of great cultural, mystical and practical significance to people in fields as varied as medicine, agriculture, navigation, and divination. **Bruce Quek's** presentation composed of insights accumulated through his long term research about light pollution in many cities of the world, posed the question: what if the tendency to project meaning onto the stars did not simply vanish once we were unable to see them, but grafted onto the artificial lights which supplanted them?



Bruce Quek, *The Hall of Mirrors: Asia-Pacific Report, 2015*. Clock mechanisms, receipt printer with computer program, publicly available statistics .



**Bruce Quek's** works are driven by a fascination with the complexity of urban life in an information-drenched age. He observes technology and society with a sense of cynical humor, taking our everyday experiences and rendering them absurd. His practice ranges across installation, performance, and experiments in generative animation and image recognition. He focuses on producing disquieting experiences, with recent projects examining everything from light pollution in relation to pattern recognition, and the limits of empathy imposed by information overload.

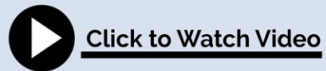
Bruce Quek's FIELD MEETING participation is supported by the **Asian Cultural Council**.

## MARWA ARSANIOS (BEIRUT)

### 1:45 pm Lecture-Performance

#### *Who is Afraid of Ideology*

Revolving around the idea of “organization,” in her lecture performance *Who is Afraid of Ideology* **Marwa Arsanios** considered ideological theories and practices of different domestic labor organizations, eco-feminist, and autonomous women’s movements. Through interviews, structural infographics, books and essays, Arsanios has probed the organizational structures of these movements, (i.e. their geometries, symmetries, asymmetries and hierarchies) to bring forth their contradictions while simultaneously elaborating a multiplicity of voices that represent these collective initiatives.



**Marwa Arsanios** (lives and works in Beirut, Lebanon) received her MFA from University of the Arts London in 2007, and was a researcher in the Fine Art department at Jan Van Eyck Academie from 2011 to 2012. She has had solo exhibitions at the Beirut Art Center (2017) the Hammer Museum in Los Angeles (2016), Witte de With, Rotterdam, the Netherlands (2016), Kunsthalle Lissabon, Lisbon (2015), and Art in General, New York (2015). Her work was also shown at the Thessaloniki Biennial (2015), 55th Venice Biennale (2013), I the 12th Istanbul Biennial (2011), Home Works Forum in Beirut (2010, 2013, 2015), Ludwig museum (2016), the New Museum, New York (2014), M HKA, Antwerp, Belgium (2013), and nGbK, Berlin (2012). Screenings of her videos have taken place at the Berlinale, Berlin (2010, 2015), e-flux storefront, New York (2009), and Centre Pompidou, Paris (2017, 2011). In 2012 Arsanios was awarded the special prize of the Pinchuk Future Generation Art Prize. She was nominated for the Han Nefkens Foundation award in 2014 and more recently the Paulo Cunha e Silva art prize. Marwa is also the co-founder of *g8weeks* research project.

Marwa Arsanios's FIELD MEETING participation is supported by **ArteEast**.



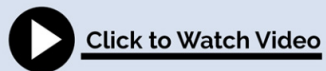
Image courtesy of Marwa Arsanios as part of her research about collective initiatives in Lebanon.

## YIN-JU CHEN (TAIPEI)

### 2:00 pm Performance

#### *Extrastellar Evaluations*

Yin-Ju Chen shared an important cosmic message with FIELD MEETING attendees, which was recently passed on to her during her expedition visit alongside a small crew to California's Mt. Shasta in search of the lost civilization "Lemuria". In her field research, which included conversations with the locals, she and her companions discovered that the ancient, alien Lemurians are not only still in existence, but also trying to communicate with the third dimension – our world....



Yin-Ju Chen, *Extrastellar Evaluations*, 2016. Installation view at KADIST San Francisco, Photo by Jeff Warrin. Courtesy of Yin-Ju Chen and Chi-Wen Gallery.



A Taipei City-based artist, **Yin-Ju Chen**'s primary medium is video installations and drawings. In the past few years she has focused on the function of power in human society, nationalism, totalitarianism, and collective (un)consciousness. Her recent projects have engaged in the relations between cosmos and human behavior. Her art practice has participated in numerous international exhibitions and film festivals, such as Liverpool Biennial (2016), *Forum Expanded* at 66th Berlin Film Festival (2016), 20th Biennial of Sydney (2016), Shanghai Biennial (2014), Taipei Biennial (2012), International Film Festival Rotterdam (2011) and more. She lives and works in Taipei City, Taiwan.

Yin-Ju Chen's FIELD MEETING participation is supported by **Taipei Cultural Center**.

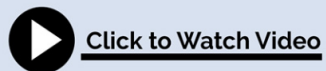


## MARAT RAIYMKULOV (BISHKEK)

**3:00 pm Performance**

*Parasites of the Brain*

Marat Raiymkulov's lecture-performance is an innovative monologue play that voices the artist's conjoined philosophical reactions living through multiple political revolutions, the appearance of horror films after the collapse of the Soviet era, a former physicist's eager desire to scientifically approach his presidency in Kyrgyzstan, meeting with personal demons during the inglorious times of Kafka and Gogol, and the space of time when Lenin's house of Culture became the church of Jesus Christ.



Marat Raiymkulov, *Untitled*, 2014. Graphics.



Born and raised in Bishkek Kyrgyzstan (Central Asia) **Marat Raiymkulov** is an artist, thinker and professor of Physics and founding member of the Bishkek based art space and collective 705. His performative works range from making videos, drawings, and installation to producing and directing plays as well as writing fictional essays. In his works Raiymkulov "exposes the traditional structures of patriarchal family, the analogies with the capital's social power, the technocratic division between classes, the ideologies of "productivity", the exploitation of land and women, the inadequacy of all logical-linguistic tools interpreting reality, the democratic illusion, and the job market crisis." Beyond numerous exhibitions held in various countries of Central Asia, he has exhibited internationally at Yverdon-Les-Bains, Switzerland (2015) Art Dubai (2014), Oslo Screen Festival, Norway (2013), and at the Central Asia Pavilion during the 54th edition of The Venice Biennial, Italy (2011).

Marat Raiymkulov's FIELD MEETING participation is supported by **Art Group 705**.

## TAUS MAKHACHEVA (MAKHACHKALA & MOSCOW)

### 3:15 pm Lecture-Performance

#### *Microbeads*

A new lecture performance by **Taus Makhacheva** with lively ruminations about menus derived from histories of starvation; puzzling cutlery accompanying dishes from two different sides of a war, hidden lollipops shapes in Lenin's head, and many other objects of desire. Within the vast sensual territorial boundaries of deprivation and consumption, many pathways "illuminated overlooked historical, cultural and personal layers of significance that constitute the world according to Taus Makhacheva.



Taus Makhacheva, *Tightrope*. 2015. Video, 58:10 min. Repro: Haupt & Binder.



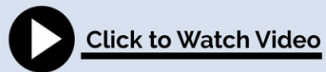
**Taus Makhacheva's** work invariably focuses on the history and imagery of her native Dagestan. Employing a broad range of artistic media from video to ethnic cuisine, Makhacheva makes a bold attempt to bring together the traditional and the modern, the momentary and the eternal, the ironic and the profound. The genesis of *The Way of an Object* (2013) can be found in Makhacheva's long-term research work at the P. S. Gamzatova Museum of Fine Arts in Makhachkala, which prompted an interest in museum objects. Exhibited in a museum at the periphery of the international art world, such objects risk disappearing "beyond the bounds of culture." Recent exhibitions include *Viva Arte Viva*, 57th International Art Exhibition, la Biennale di Venezia (2017), *Performing the Landscape*, Contemporary Calgary, Canada, *Museum On/Off*, Galerie 0, Espace Prospectif, Centre Pompidou, Paris, France, *The Travellers*, Zacheta, National Gallery of Art, Warsaw, Poland, among others.

## SIMON FUJIWARA (BERLIN)

### 3:30 pm Lecture-Performance

#### *Hope House – A Guided Tour*

Emerging from his most ambitious installation project to date – **Simon Fujiwara's** keynote lecture performance transported the audience through the process of reproducing a full-scale replica of the Anne Frank House presented as a building within a building across four floors of a gallery in Tel Aviv. Synthesizing a variety of ethical, economical, and practical questions around the now global culture of capitalism and consumption into a compelling performance for which he is internationally known, Fujiwara presented a rich, contradictory, and indeed “uneasy picture of the most cherished human desires: to do good, to belong, to love.”



Born in 1982 (London, UK), **Simon Fujiwara** has created a complex and rich body of interconnecting works that encompass performance, film, installations, sculptures and texts. Bringing personal experiences both real and imagined into contact with larger historical events, his expansive practice has been described as an 'autobiographical journey through the architecture of modern life – constantly rebuilt as it is retold'. Fujiwara studied architecture at Cambridge University and Fine Art at Städelschule in Frankfurt am Main. His work has been presented in group and solo exhibitions at institutions that include Tate St.Ives, UK, MoMA, NY, Julia Stoschek Collection, Dusseldorf, Museum of Contemporary Art, Tokyo, Kunstverein Braunschweig, and SFMoMA, San Francisco. His participation in international biennales includes the Venice, (2009), Sao Paulo (2010), Gwangju (2012), Shanghai (2012) and Sharjah (2013) Biennales among others. Key works are housed in public collections including the Tate Collection, Hamburger Kunsthalle and Prada Foundation. In 2009 he won the Art Foundation Fellowship for Interior Architecture and in 2010 he won both the Cartier Award and the prestigious Art Basel Statements Baloise Prize. He has published two artists books, *The Museum of Incest* and *1982*.

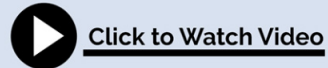


Simon Fujiwara, *Frozen*, 2010. Mixed media installation, performance, Ausstellungsansicht Kunstverein Braunschweig. Courtesy Prada Foundation, Photo: Bernd Borchardt.

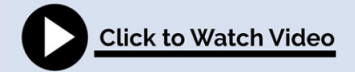
## DISCUSSION SESSIONS AT FIELD MEETING | DAY 1

**11:20am Session 1: *The Culture of Status and The Status of Culture***

The connection between cities, their inhabitants, culture, urban development, class, gender and education are examined in the first section of FIELD MEETING on day-one, under the title *The Culture of Status and The Status of Culture*, with emerging curator **Hera Chan's** (Hong Kong) dramatic reading of a political theater script referencing traditions of pageantry and street theater in Hong Kong and factory plays in Mainland China. **Suhanya Raffel**, executive director of M+ museum (planned to open in 2019) in Hong Kong, asks how a city that has spawned a spectacular architectural skyline, renowned film, fashion and design industries, and the third largest global art market, could bring a unique and necessary voice to the international museum world, while editor of WTD Magazine **Meitha Al Mazrooei** (Dubai) traces the cultural and physical evolution of the United Arab Emirates to examine how specific languages of design, art and development manifest in the periphery.

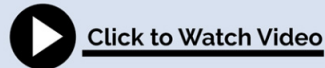
**12:35pm Session 2: *1984 in Disguise: The Project of Resistance***

This discussion contemplates the section of FIELD MEETING entitled *1984 in Disguise: The Project Resistance*. Artist **Dai Guangyu** discusses his performance *The Failure of Defense – America 2017*, which shifts from its original focus on class and ideological division in China to forces that threaten the American nation. If works by creative individuals are interpreted as "projects," what are their functions in society? Are they merely passive intellectual investigations, or do they actively contest the daunting multiplicity of paradoxes spawned by the prevailing right-winged and democratically masked authoritarian governments worldwide?



### 3:15pm Session 3: *The 1984 in Disguise: The Project of Resistance*

This discussion contemplated the performances, lecture performances, and talks in the FIELD MEETING section entitled *1984 in Disguise: The Project of Resistance* which tackled themes of repression, censorship, violence and social and environmental depletion. Artist **Abdullah M.I. Syed**'s (Karachi & Sydney) performance *Flesh and Blood* used the rose, an important element in celebratory and burial ceremonies in South Asian cultures, to directly reflect on the current state of demonization of Islam in America; while **Hu Weiyi**'s (Shanghai) used the human body as a canvas for projecting dilemmas of facing a world that demands constant processing of information against our will. Artist **Nadiyah Bamadhaj** (Jogjakarta) attempted what many in her local community would consider a taboo, while **Philip Tinari** (Beijing), having freshly dealt with external pressures that caused the removal of select artworks out of a major China-focused exhibition he co-curated at the Guggenheim Museum, presented a series of cases to demonstrate how China has pioneered a type of censorship that works by stealth.



### 5:20pm Session 4: *Evolution and The Foundation of Fulfillment.*

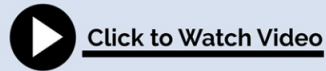
This discussion contemplated the section of FIELD MEETING entitled *Evolution and The Foundation of Fulfillment.* Can turning the finger inward towards our self as perceiver, creator, and narrator of our everyday experiences affect the larger mechanisms of events in the world and the universe? Presenters in this section consider aesthetics, science, medicine and physical dimensionality as the apparatus for awareness and communication with everything (living and nonliving) on a stratus of consciousness that reaches far and wide beyond survival and gratification of personalities towards true evolution of humanity's inner world that corresponds with the laws and physics of nature and the universe.



## DISCUSSION SESSIONS AT FIELD MEETING | DAY 2

**11:30am Session 1: *The Lived, Living, Speaking Story***

This discussion contemplates the section of FIELD MEETING entitled *The Lived, Living, Speaking Story*. Across art historical horizons, wide-ranging multidisciplinary research is increasingly instrumental in retrieving marginalized or forgotten narratives. Yet, do not such distributions of formerly hermetic knowledge painstakingly excavated by independent practitioners also play into the ever-capitalist consumerist fervor; paving way for quick a-la-mode institutional appropriations that ultimately feed the voracious appetites of the art market?

**2:15pm Session 2: *The Good, The Bad, and The Desirable: The Myth of Truth and the Auxiliary of Perspective***

This discussion contemplates the section of FIELD MEETING entitled *The Good, The Bad, and The Desirable: The Myth of Truth and the Auxiliary of Perspective*. Delving into the nuances of multidisciplinary research taken by practitioners within their everyday individual practices embodied through their own voice and presence, this year's FIELD MEETING once again expresses the great flux of often-overlooked programmatic achievements and institutional efforts forwarded by the drive of individual artists and arts professionals' projects across many regions of the world.



**4:00pm Session 3: *The Good, The Bad, and The Desirable: The Myth of Truth and the Auxiliary of Perspective***

This discussion contemplated the section of FIELD MEETING entitled *The Good, The Bad, and The Desirable: The Myth of Truth and the Auxiliary of Perspective*. In his lecture performance artist **Simon Fujiwara** launched an intricate and provocative investigation of ideologies that underpinned the hyper-capitalist logic of the 21st century through his latest project, which replicated the Anne Frank House inside of a gallery in Israel. **Marat Raiymkulov's** innovative monologue voiced his father's philosophical undertakings after the collapse Soviet era, when he decided to make a revolution within his own household by growing a Bonsai garden. **Taus Makhacheva** tantalizing performance ruminated on many objects of desire to explore complex relationships between history, politics of memory, and contemporary life.



## Select Publicity Materials & Press Coverage

[ACAW 2017 FIELD MEETING: Take 5 E-Flux Announcement \(PDF\)](#)

[ACAW 2017 FIELD MEETING: Take 5 E-Flux Announcement \(Live Link\)](#)

[ACAW 2017 FIELD MEETING-Thinking Projects Booklet](#)

[ACAW 2017 Consortium Invitation Package and Form](#)

[ACAW 2017 FIELD MEETING Banner](#)

[ACAW 2017 FIELD MEETING Podium](#)

[ACAW 2017 Spring ArtAsiaPacific Ad](#)

[ACAW 2017 Summer ArtAsiaPacific Ad](#)

[ACAW 2017 Fall ArtAsiaPacific Ad](#)

[ACAW 2017 Christies Catalog Ad](#)

[ACAW 2017 OCULA Banner Ad](#)

[ACAW 2017 PopUp Exhibitions Banner](#)

[FIELD MEETING Take 5 | Day 1 - Opening Thoughts | Leeza Ahmady | Youtube Video](#)

### ACAW 2017 Press Coverage | Consortium & FIELD MEETING:

[OCULA | Tianyuan Deng | "ACAW FIELD MEETING Take 5: Thinking Projects"](#)

[ArtAsiaPacific | Mimi Wong | "A Bite of Everywhere : Song Dong's Eating the City"](#)

[ArtAsiaPacific | Tausif Noor | "Asia Contemporary Art Week FIELD MEETING: THINKING PROJECTS"](#)

[NYFA | "Interview with Leeza Ahmady, Director of Asia Contemporary Art Week"](#)

[China Daily USA | Zhang Ruinan | "Festival fosters youth cultural exchanges- food meets art"](#)

[OCULA | "An Intro to FIELD MEETING Take 5: THINKING PROJECTS, New York"](#)

[Art Radar | Junni Chen | "Highlights from Asia Contemporary Art Week 2017 in New York"](#)

[State of the Arts NYC | Savona Bailey-McClain | "Radio Interview with Leeza Ahmady"](#)



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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