

ACAF

FIELD MEETING 2019

Alserkal Avenue, Dubai, UAE

FIELD Take 6: MEETING *Thinking Collections*

Asia Contemporary Art Week 2019
Signature Program
Hosted by Alserkal Avenue, Dubai, UAE

Curated by Leeza Ahmady

An art forum staging 35+ performances, lecture-performances, and popups by some of today's outstanding artists, curators, and creative minds.

January 25 & 26, 2019



FIELD MEETING Take 6 Curatorial Statement

Asia Contemporary Art Week (ACAW), curatorial & educational platform, is pleased to collaborate with Alserkal Avenue on the 6th iteration of its annual art forum **FIELD MEETING** to stage 35+ performances, lecture-performances, talks, and a string of popups by some of today's outstanding artists, curators, and creative minds. Each year, FIELD MEETING sets out to re-evaluate one quintessential contemporary art world term, as a way for artists and arts professionals to think more consciously about their work and community. This year, Take 6 de-categorizes the word "collections" away from the ever-burgeoning global art market to claim the artist as the first collector.

Holding a multitude of connotations, the word "collections" in the art world is often surrounded by conversations of relevance, inclusion, cultural narrative, and monetary value. Within the communal mind of all societies, the building of a collection seems spartanly reserved for the wealthy and the privileged. However, for centuries, artists and other creative individuals have gathered everything—be they specific aspects of reality, fiction, or other diverse subject matter to create bodies or containers for the accumulation of their own ideas, insights, and mechanisms that, at some point in time, become identified as art objects in the world.

During our childhood, we all collected something, if not many things, as a natural part of growing up and understanding the world: Seashells gathered on a trip to the beach, stamps from around the world kept in a shoebox under one's bed, or Lego sets pouring out of closets. We memorized lyrics of every song by the infamous Iranian pop singer Gogoosh or the national anthems of countries in the world. These forms of collections become built into the membranes of our cells as extensions of who we are, where we have been and where we wish to go—a grouping of objects, events, feelings and thoughts mapping out our existence in different instances of time and space.

Today, a period distinguished by the Information Age, **the bounds of collections are vigorously challenged everywhere**—social media and smart technology gather and store our preferences in ways that are at once comforting, and deeply disturbing. No longer are our photographs stored in physical albums, nor our favorite CDs stacked on our living room shelves. Instead, the boundless abyss of a digital cloud instantly gobbles up all logs of our activities. Interactions have become symbolic, in so far as we often cannot link any physical trace of many of our daily experiences. Meanwhile, internet companies record, archive, and manipulate our search history to customize the advertisements we receive; perpetuating mass consumption by keeping humanity numb and ever entangled by the roots of our own collection of personal, psychological, social, and emotional insecurities.

In these circumstances, a re-evaluation of the term "collections" is in order. What exactly do we mean by "collections" and "collecting"? Who are the dominant powers at play, and what are the values these collections perpetuate? **Most urgently, the forum questions the ideas, apparatuses, and visions of countless collections and if they correlate with our true purpose as human beings.** How are our minds being colonized by the "information age" to serve the insatiable desires of a capitalist market system? Indeed, our attachment to consumption and the accumulation of objects are increasingly endangering the planet, which contains a countless array of animal and plant species that together, with other great elements in the universe, make up a truly boundless collection of energy, otherwise known as the cosmos.

These questions take on a much more specified valence when considering Asia as a vast continent of regions and countries that have been fragmented through the categorization and recategorizations of academicians in fixed paradigms. Premiering for the first time in **Dubai** at the crossroads of a geographical location, which until recent decades was not generally, referred to as Asia, **FIELD MEETING Take 6 addresses the lack of ongoing, robust, and artistic connectivity between Western and Eastern regions of Asia.**

The forum links MENASA (Middle East, North Africa & South Asia) institutions directly with a group of diverse practitioners, whose efforts complicate categorical notions about the continent.



Khadim Ali, *The Arrival of Demons*, 2017. Mural commissioned for the Museum of Contemporary Art Australia (MCA).

Day 1, Morning Notes

Inside Out: The Artist as Collector

Reflection is an act often used as a potent device through which artists launch inquiries about self, society, and matters at large. Observations of their internal world in relationship to exterior realities allow them to gather an inextricable accumulation of meaning. These savored acts of assembling, ordering and reorienting of significant experiences, ideas, feelings, intuition, memory, education, training, research, and history are churned into abstract, physical, and conceptual energies over time—which are then transmuted into understandings that make up the essence of any great art work.

Thus, in the first session of **FIELD MEETING Take 6**, the unprecedented notion of seeing the artists as the first collector is introduced through an exploration of artists' processes and artistic activities.

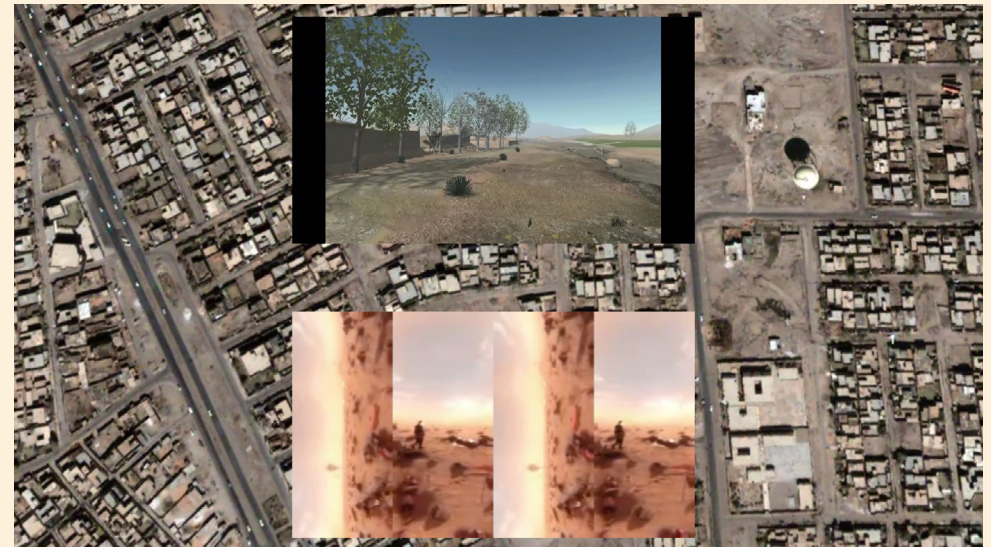
Ranbir Kaleka (New Delhi) discusses his childhood spent in an Indian village *Haveli*, or mansion, considering how these years contributed to the development of his nuanced inner life and sense of proportion. Through a container of occurrences, which he refers to as “visual events,” his work activates stories, images, and ideas from the drawers of his own mind, and that of the collective conscience, to offer repertoires of meaning and reading for viewers.

On another spectrum of reflection, **Heman Chong** (Singapore) unpacks *Foreign Affairs*, an ongoing project representative of his quintessential practice documenting the unseen—photographs of embassy backdoors taken on his travels around cities of the world. As symbolizing barriers between the people and the government, Chong exposes these hermetically sealed entryways from the outside in to apprehend speculation often used by government officials in making policy. By extension, Chong then speculates on these same agents' place for carrying out covert actions.

Expanding the Morning's accent on quiet and personal meditations, **Nikhil Chopra's** (Goa) 1-hour performance-action invites the audience to contemplate transformation through a large-scale landscape drawing, which he renders on-site with lipstick.



Haiyang Wang, *The Birth of the Word, to the Demise of the Bird*, 2014-2018. Pastel on sandpaper.



Bassem Saad & Edwin Nasr, *This ritual I wish you could see* (Render and file), 2018. HD video still.

Day 1, Afternoon Notes

Pendulum Swings & Spheres of Influence

The principle of polarity, also known as the forces of yin and yang, is foregrounded in the Afternoon Notes with a compilation of visionary "projects for empowerment" that in fact operate as ruthless mechanisms for depletion, destruction, and antagonism.

Through a lecture-performance iteration of her former multi-chapter animation project: *Atomi Daamaki Wali Mohabbat* (The Atomically Explosive Love), **Umber Majeed** (New York & Lahore) chronicles nuclear power in Pakistan within the frameworks of aesthetics, nationalism, state propaganda, community, and self.

On a similar note, **Bassem Saad & Edwin Nasr** (Beirut) juxtapose Western military-entertainment mindsets with the use of virtual reality and video games in the Middle East to examine how historical, geopolitical, and identitarian narratives are simulated. In his obsessive studies of a region marked by climate change and recent geopolitical expansions, **Alexis Destoop** (Sydney & Brussels) reconfigures the history of the Russian-Norwegian borderland to re-imagine this space as a poetical re-appropriation, portraying a zone where past and future are confounded.

Khadim Ali's (Sydney & Kabul) talk entitled *Demonology* sheds light on the forces of destruction through the entanglements of the *Dew and the Pari* (demons and angels) in the mythologies of Central Asia and elsewhere. Dissecting its lore, Ali views demonology as an enabler for the "othering" of and persecution of minority groups such as the Hazara in Afghanistan.

Also drawing from his native country, **Moe Satt** (Yangon) codifies the oppressive socio-political conditions of warfare experiences in Myanmar through a set of facial and body gestures in his performance *F n' F* (face and finger).



Heman Chong, *Foreign Affairs #62*, UV print on unprimed canvas, Signed and dated verso, Unique, 2018.

Day 1, Evening Notes

Modes of Being: Ideologies and Space as Malleable Entities

Reinterpreting the role of collections, the presenters in Day 1, Evening Notes act as the provocateurs of different modes of being by interacting with various social codes and ideologies to challenge their true meaning. What if our collections of knowledge such as psychoanalysis and transculturalism are to be given new realms of practice? It would require going back to the drawing board entirely, not only in our reading of social codes, but the meaning of what occupying a physical space signifies. What if the space in which you lived could literally enlighten you, raise the level of your consciousness, or, even better, allow you to live immortally?

Sam Samiee's (Tehran) talk delves into psychoanalysis, Manichaeism, and the Persian code of conduct, *Adab*, as interconnecting beliefs which can be used to reconstruct epistemic frames of mind. *Adab* has often been thought of as an immalleable set of rules or customs one must follow to achieve a good life. However, *Adab* is not so different from psychoanalysis and Manichaeism, as all three systems are working to achieve internal harmony through different means. Similarly, in her work *Hatayi*, **Burçak Bingöl** (Istanbul) recounts the trade of Chinese porcelain via the Silk Road, which influenced the evolution of the highly distinctive Ottoman Court style. Here, the fluidity of aesthetics across geographic borders as caused by transculturalism, recasting one's conception of spatiality to create a deeper meaning and history of artistic influence.

Also dealing with spatiality, **Chongbin Zheng** (San Francisco & Shanghai) presents a talk in which he applies an understanding of light as a function of garden building culture. Zheng challenges the idea that gardens were created as signifiers of wealth and status. He asserts that their true function was to enlighten their inhabitants in living a more consequential life in connection to nature. This reacquisition of space extends even further through the grand project of the artist / architect / scientist / revolutionary couple **Arakawa & Madeline Gins** as introduced by **ST Luk** (New York & Tokyo) through an excerpt film entitled *Children Who Won't Die*. The couple's legendary death-defying philosophy of transformative housing has challenged the bounds of space not simply as a source of enlightenment, but as an interaction with the physical body as a means for a longer life.

Rounding out Day 1, **Arahmaiani Feisal** (Yogyakarta & Tibet) urges us to adopt her *Manifesto of the Sceptic*, proclaiming artists as "alchemical vessels" for change as exemplified by her long-term collaboration with Tibetan monks (and local Chinese authorities), resulting in the planting of nearly one million trees across the country.

These Evening Notes on Day 1 lay bare for us how creative foresight can transcend rigid ideological dictums and hegemonic codes into malleable material for consciousness, nourishment, and longevity. The modes of being proposed in this section are not mere intellectual exercises, but encompass a sincere physical and energetic transformation of communities—past, present, and future. While modern societies are preoccupied with individual attainment, living a truly fulfilling life is in fact rooted in our connection with and nurturing of others and the planet as a whole—the largest, true collection.



Chongbin Zheng, *Kyoto*, 2018. Site-specific installation documentation.

Day 2, Morning Notes

Community As Institution and Institution as Community

While institutional critique has long been a topic for introspection at art events, communities lacking such infrastructures are largely absent from these discourses. Residencies and art programs are abundant in the West, franchising their reach throughout cosmopolitan cities and key regional hubs. Yet, regardless of whether in an impoverished or flourishing institutional landscape, most trained artists today do not make their livelihood strictly through their art. Many allow this reality to lose their sense of purpose while also feeling entitled merely because they are granted a degree.

On the other end of the spectrum, artists within communities where institutional growth is hindered—autocratic governments, dictatorships, poverty, war, displacement and deterioration of natural environments—don't have room to discuss what is lacking. They instead mold their own forms of quasi-institutional behavior to both barely survive and, at times, greatly thrive in creating models that respond to their own local needs, history and artistic trajectory. Presenters in Day 2, not only tackle well established or newly launched institutional endeavors for disseminating knowledge, but also engage with alternative forms of art making and collection building outside of institutional aid.

Afghanistan Untitled, a performative reading by **Francesca Recchia** (Kabul), tackles the vulnerabilities and complexities of living in Kabul as a foreigner, entangled with the small but struggling vibrant Afghan art scene. In opposition to operating within meager circumstances prevalent in conflict zones, large established museums across thriving world economies provoke questions on how infrastructure can be improved. For instance, in her curatorial talk **Lara Day** (Hong Kong) discusses the eminent M+ museum's collection in terms of relevance and accessibility in the digital age and the institution's need for "openness" to bold ideas.

Next, following a tour of the ACAW pop-up exhibitions housed in Warehouse 46, the artists and presenters in this section discuss their work in a lively joint conversation. An online selection of 17th to 21st century Japanese prints organized by Ronin Gallery director **David Libertson** (New York) exemplifies a private gallery's sustainable strategy for expanding community through a successful merger of traditional gallery charm with an innovative digital collecting experience.



Arahmaiani Feisal, *Breaking Words*, 2006. Performance Documentation.



Umber Majeed, *Atomi Damaaki Wali Mohabbat* (The Atomically Explosive Love), 2017-ongoing. Performance Lecture. Courtesy of Pirzada A. Waheed Archive (Rawalpindi, Pakistan), the CDA - Capital Development Authority (Islamabad, Pakistan), and Ashkal Alwan (Beirut, Lebanon)

The individual's relationship with the institution as community continues as the common denominator in the work of the artists, such as in *Peace Coat* by **Zolaykha Sherzad** (Kabul & New York). Sherzad creates art and clothing not only in an effort to preserve traditional Afghan motifs and textile making techniques, but to also reinterpret modern design. She established, directs, and has maintained Zarif Design Center for over a decade, made up of a group of women and men working together to create within a safe environment, despite the unpredictable outer world of Kabul, Afghanistan. In her pop-up, **Amina Ahmed** (New York & Tehran) incorporates her mother **Zulayka Mirashah's** embroidery practice, which was nurtured by a sewing circle she founded during her girlhood. Placing her own drawings and newly conceived books adjacent to her mother's work, Ahmed honors companionship and shared experience as an essential method for creative process.

The institution as a mighty entity, filled with resources established to meet the needs of all, is a phantom to be dismissed, much like the fantasy of meeting one's knight in shining armour. As a creative practitioner in much of the world, one is one's own institution—especially in the case of artists and curators who are often playing multiple roles from art and exhibition production to fundraising, marketing, discourse, and writing, to, at times, even acting as agents for works entering collections.

The pop-up *Limited Liability Pavilion 4.0* exemplifies this type of community-making in Kazakhstan as presented by art managers **Vladislav Sludskiy & Olga Vesselova** (Almaty) in an installation of works from the private collections of artists formed through donations from their artists friends, colleagues, and art and cultural partners throughout the years. Equally as ingrained in community as composites of one's past and present experiences whether personal, inherited, or institutional, **Nadira Husain** (Berlin), in her multimedia paintings, tapestries and sculptural objects, employs a variety of pictorial symbols and compositions from her various backgrounds to reflect on cultural phenomena.

In his pop-up, Iranian artist **Ali Shayesteh** (Hamadan) treats societal dictums as critically as he does his attachment to personal memorabilia, such as photographs and writings. However, overtime some of his discarded compilations became assimilated into paintings & embroidered drawings, conveying nuanced sentiments often lacking within the linguistic folklore of culture. Ending Day 2, Morning Notes, **Moe Satt** (Yangon) stages his second performance in the forum *Other Side of the Revolution / Fist on Me* reiterating the traumas of war and conflict by questioning the role each of us play as bystanders to the atrocities of the world. The institution of conflict implicates that such struggles affect everyone directly or indirectly.

Day 2, Afternoon Notes

A Loose Canon: Who is Collecting and Why?

Extending beyond the climate-controlled containers of highly secured museums, galleries, libraries or private homes, a collection's purpose often delves into the depths of human nature itself, asking: "What are we collecting?", "Why are we collecting it?" and "Who is collecting?" In a collaborative curatorial talk, **Natasha Degen & Sandra Skurvida** (New York) consider collections through educational frameworks within the MENASA region and beyond. They scrutinize behaviors of various art departments, foreign university outposts, artists' organizations, and museums to ponder the balance between the location of a culture and its communication outside its immediate field of reference.

Pi Li's curatorial talk takes M+ museum's acquisition of Chinese artist Huang Yong Ping's monumental sculpture *Reptile* as a case-study to ask "What does it mean to build a museum collection in the 21st century and, more importantly, is it necessary for us to establish a canonical discourse for art in Asia?" Thus, while Degen and Skurvida focus on specificities of context and location, Pi Li is preoccupied with collection building in response to the predications of a particular era in time.

In her lecture-performance, artist **Wong Kit Yi**, aka **Ali Wong** (Hong Kong & New York), spins tales about DNA as a quintessential collection making up the very essence of every human being. In addition, she discusses projects for which she boldly courted collectors to purchase her would-be produced works as part of the making and conceptualization process of the projects. Leaping steps further, a year later, she offered collectors a 99-year lease for another series *Magic Wands, Batons and DNA Spiders*, as a critical nod to the historical precedent, the leasing of Hong Kong by the British from China.

Hegemonic canons is explored deeper yet in artist **River Lin's** (Paris & Taipei) performance *20 Minutes for the 20th Century, but Asian*, a parody of a Tino Sehgal's original work outlining iconic choreographies from the 20th century. However, while Sehgal's piece highlighted such prominent Western choreographers as **Merce Cunningham** and **Pina Bausch**, Lin reconsiders the history of dance through an Asian context containing its own form of distinct cultural memory.

Day 2, Evening Notes

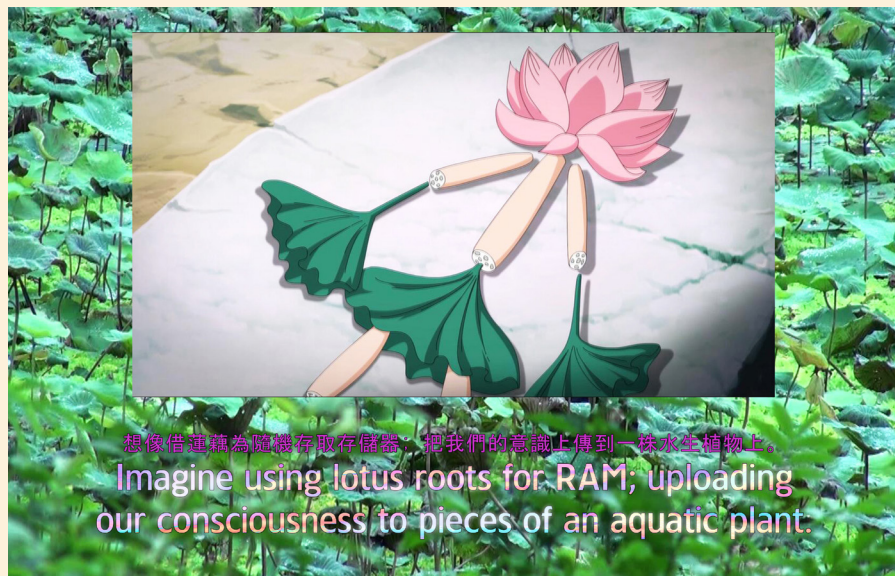
Breaking Bad & Good: Subaltern Narratives

As curators and arts professionals, we are programmed to take as our duty the upkeep of institutional memory. We are tasked to consider how we can conserve and create access to everything that artists make, as well as to what degree an artist's work fits into the art historical canon. Yet, more and more artists working in Asia do not concern themselves with the conservation of their work, nor their place within a canonical range, Western or otherwise. Instead, many are reimagining the world through a process-oriented approach, treating everything as material. Thus, in the closing section of FIELD MEETING Take 6, subaltern research and visions for inclusivity address the gaps and erasures in modern society through formation of new aesthetic strategies.

Beginning with a walkthrough of FIELD MEETING pop-ups at Warehouse 47, the first hour of the Evening Notes is dedicated to a moderated conversation among the artists featured so that they may elaborate on the contexts of their pop-ups and practice in general.



Bingyi, *Ruins*, 2018. Video still.



想像借蓮藕為隨機存取存儲器，把我們的意識上傳到一株水生植物上。
Imagine using lotus roots for RAM; uploading our consciousness to pieces of an aquatic plant.

Wong Kit Yi & Ali Wong, *Unloading Consciousness to a Lotus Root*, 2018. Still shot of single channel HD video, edition 5.



Hasanul Isyraf Idris, *Extinction by Tears*, 2017. Watercolor, ink and color pencil on paper.

On view, artist **Rana Dehghan's** (Tehran) site-specific multimedia installation, urges us to confront and acknowledge the deplorable ways in which animals suffer and are killed for consumption daily as part of an anthology of celebratory holiday rituals worldwide. **Hasanul Isyraf Idris'** (Penang) unique and otherworldly style of illustration is drawn from the visual vocabulary of his native Pangkor Island in Malaysia, compiled through oral stories amplified by the spectacular imagery of his surrounding landscape, animals and plants. Similarly, **Haiyang Wang** (Beijing) is known for his distinctive animations created through semiotic connections between actions that produce visual wordplay, visible in his drawings series and videos on view: *The Birth of the Word*, *to the Demise of the Bird*. Also staging alternative worlds of fantasy and intrigue, artist, cultural critic and activist **Bingyi** (Beijing) premieres a video-installation-edition of her newly launched project *Ruins*, an epic trilogy of films set in the inner-city *hutongs*, or historic alleyways of Beijing.

After collecting *Hutong Love Letters*, or personal stories written by people who lived in these areas, Bingyi memorializes a neighborhood now demolished and its ways of life displaced.

In his pop-up installation *Protozoan as Self*, **Bahman Mohammadi** (Tehran) speculates on evolutionary processes through his studies of paleoanthropology, tracing earlier stages of "homo/I species" all the way back to the protozoans to argue that "there is very little distance between evolutionary progress of humans and other living organisms."

Wrapping-up the two-day marathon of back-to-back presentations, **Stephanie Bailey** (Hong Kong) is tasked to deliver reflection on what transpired at FIELD MEETING. Through her position as a writer and editor she performs the role of a reviewer in real time by translating the accumulation of ideas and sentiments shared through a coherent and provocative summation.

In an ultimate send-off, attendees gather at Warehouse 58 for a final performance to encapsulate the spirit of FIELD MEETING as an experimental space for reevaluating our work, its significance, and its impact in our lives; helping to extract what is working and what we need to let go of, both as individuals and as a community of creative professionals. **Arahmaiani Feisal** (Yogyakarta & Tibet), Indonesia's most prominent feminist artist, re-enacts *Breaking Words*, first performed in 2006 in Japan. Now in Dubai, punctuating the end of FIELD MEETING, Arahmaiani's performance calls upon age-old Sufi wisdom to propose that one must be the regular smasher of one's own beliefs, breaking free from the hypnotic semantics of our definitions of reality and concepts of truth.

FIELD MEETING Presented Artists & Arts Professionals

Leeza Ahmady (New York)
Amina Ahmed (New York & Tehran)
Khadim Ali (Sydney & Kabul)
Stephanie Bailey (Hong Kong)
Burçak Bingöl (Istanbul)
Bingyi (Beijing)
Heman Chong (Singapore)
Nikhil Chopra (Goa)
Rana Dehghan (Tehran)
Natasha Degen (New York)
Sandra Skurvida (New York)
Alexis Destoop (Sydney & Brussels)
Arahmaiani Feisal (Yogyakarta)
Yuan Gao (Beijing)
Maryam Ghoreishi (New York)
Nadira Husain (Berlin)
Hasanul Isyraf Idris (Penang)
Vilma Jurkute (Dubai)
Ranbir Kaleka (New Delhi)

Naiza Khan (London & Karachi)
Lara Day & Pi Li (Hong Kong)
David Libertson (New York)
River Lin (Paris & Taipei)
St Luk (New York & Tokyo)
Umer Majeed (New York & Lahore)
Bahman Mohammadi (Tehran)
Bassem Saad & Edwin Nasr (Beirut)
Francesca Recchia (Kabul)
Sam Samiee (Tehran)
Moe Satt (Yangon)
Ali Shayesteh (Hamadan)
Zolaykha Sherzad (Kabul & New York)
Vladislav Sludskiy (Almaty)
Olga Veselova (Almaty)
Haiyang Wang (Beijing)
Wong Kit Yi & Ali Wong (Hong Kong)
Chongbin Zheng (San Francisco)

FIELD MEETING Respondents:

Saira Ansari
Independent Researcher and Writer

Alina Hannah
Director of Concrete at Alserkal Avenue

Uns Kattan
Programmes Manager at Art Jameel

Laura Metzler
Curator at Maraya Art Centre

Nada Raza
Research Curator at the Tate Research Centre: Asia

Mari Spirito
Executive Director and Curator of Protocinema

Craig Yee
Director of Ink Studio, Beijing-based gallery and experimental art space

SPECIAL THANKS TO ALSERKAL AVENUE

FIELD MEETING Take 6: *Thinking Collections* was made possible through the generous support of our ACAW Consortium Partner host, Alserkal Avenue, in Dubai, UAE. We thank and express our deep gratitude to **Vilma Jurkute, Executive Director of Alserkal Initiatives, Fiza Akram, Special Projects Director, and founder Abdelmonem Bin Eisa Alserkal**, hosted at **Concrete**, Alserkal Avenue's adaptable exhibition and multidisciplinary events space, which was designed by the Office for Metropolitan Architecture (OMA) and founded by **Rem Koolhaas**.

As a pioneering cultural district, Alserkal Avenue hosts over 50 contemporary art galleries, nonprofits, and creative businesses, cultivating a vibrant community of visual and performing arts organizations, designers, and artisanal spaces. It serves as a vital platform for the UAE's creative industries, championing artistic productions, public commissions, residencies, and cultural programming that inspire communities.

FIELD MEETING Schedule at A Glance

FRI JAN 25 (10AM-6:30PM)

Hosted at Concrete Warehouses 46, 47 & 58

9:30am Check-in
10:00am Doors Open

Morning Notes

10:00am Welcome Remarks: [Vilma Jurkute](#)
10:10am Opening Thoughts: [Leeza Ahmady](#)
10:25am [Ranbir Kaleka](#)
10:40am [Heman Chong](#)
11:10am [Nikhil Chopra](#)
12:00pm [Discussion](#)
12:40pm Lunch

Afternoon Notes

1:30pm [Umber Majeed](#)
1:45pm [Alexis Destoop](#)
2:05pm [Bassem Saad & Edwin Nasr](#)
2:25pm [Khadim Ali](#)
2:40pm [Moe Satt](#)
2:50pm [Discussion](#)
3:30pm Break

Evening Notes

3:45pm [Sam Samiee](#)
4:05pm [Burçak Bingöl](#)
4:20pm [Chongbin Zheng](#)
4:35pm [ST Luk on Arakawa & Madeline Gins](#)
4:55pm [Arahmaiani Feisal](#)
5:05pm [Discussion](#)
6:30pm End of Day 1

SAT JAN 26 (10AM-6:30PM)

Hosted at Concrete Warehouses 46, 47 & 58

9:30am Check-in
10:00am Doors Open

Morning Notes

10:00am Opening Thoughts: [Leeza Ahmady](#)
10:10am [Francesca Recchia](#)
10:25am [Lara Day](#)
10:40am [Pop-Up Notes I: walkthrough with artists](#)
11:10am [Moe Satt](#)
11:30am [Discussion](#)
12:30pm Lunch

Afternoon Notes

1:15pm [Sandra Skurvida & Natasha Degen](#)
1:30pm [Pi Li](#)
1:45pm [Wong Kit Yi & Ali Wong](#)
2:05pm [River Lin](#)
2:45pm [Discussion](#)
3:20pm Break

Evening Notes

3:30pm [Pop-Up Notes II: walkthrough with artists](#)
4:00pm [Discussion](#)
5:00pm [Stephanie Bailey](#)
5:20pm Closing Remarks: Leeza Ahmady
5:30pm [Arahmaiani Feisal](#)
6:00pm End of Day 2

VILMA JURKUTE (DUBAI)

10:15 am Welcome Remarks

In her role as Director of Alserkal Avenue, **Vilma Jurkute** welcomed all to FIELD MEETING Take 6 edition in Dubai, acknowledging the importance of hosting FIELD MEETING at Alserkal Avenue. Aligning with ACAW's mission to connect Asia with itself, she views this gathering as the enabling of Dubai to reach beyond the MENASA region. It is an opportunity to connect with artistic communities of East and Southeast Asia through the distinguished perspectives of the invited FIELD MEETING presenters' projects. Though Dubai has received criticism for being a neoliberal city of "super-fast" urbanism, Jurkute advocates that Alserkal Avenue works to "renegotiate, the new borders of knowledge geography" as a space not only for cultural and artistic production but one that allows for discussion and critic –a task FIELD MEETING readily takes on. To Alserkal Avenue, "thinking collections" means a "slowing down" to contemplate what the organization has learned from its collected knowledge over its 10 years in operation.



[Click to Watch Video](#)



Vilma Jurkute is the Director of Alserkal Avenue and has spent the last decade developing creative industries across New York, Chicago, London and Dubai. Joining Alserkal Avenue in 2011, Jurkute has been instrumental in its evolution and responsible for overseeing the Avenue's physical expansion in 2015 as well as the inauguration of Concrete in 2017. Jurkute also launched Alserkal Programming in 2015, and Alserkal Residency in 2017, affirming the organization's commitment to the development of arts and culture in the region. Jurkute also serves on the advisory boards of the Global Cultural Districts Network and the Jean-Paul Najar Foundation.

LEEZA AHMADY (NEW YORK)

10:00 am Opening Thoughts

On Kings, Films & Astral Nomads

To follow her own curatorial direction for FIELD MEETING as an innovative and experimental space for all, **Leeza Ahmady** narrates an original text written for a future imaginary exhibition. As prompted by the artist Rashid Rana for the 15 year anniversary of Asia Art Archive, this original story features the early 20th century king Amanullah Khan who is evaluated by a variety of historical figures, ranging from Alexander the Great to the prophet Mohamad's wife Bibi Khadija, in order to enter a special plane of "Astral Nomads".



[Click to Watch Video](#)



Born and raised in Afghanistan, **Leeza Ahmady** is an independent curator and has been the director of Asia Contemporary Art Week (ACAW) since 2005. She has connected New York and Asia's leading institutions in citywide exhibitions and public programs with over 2,000 artists presented in 9 editions of ACAW in New York. Since 2014, she has staged the significant activities of 200 creative minds in 5 iterations of ACAW FIELD MEETING- signature forum for arts professionals presented at The Metropolitan Museum, Asia Society, Performa, Solomon R. Guggenheim Museum, and SVA Theatre. Ahmady was an Agent for DOCUMENTA (13) exhibitions in Kassel, Germany and Kabul, Afghanistan (2010-2013) and has presented numerous exhibitions, workshops and public programs at local and international venues, including: Museum of Modern Art, Independent Curators International, Queens Museum, Herbert F. Johnson Museum of Art Cornell University, Venice Biennial and Istanbul Biennial amongst many others.

RANBIR KALEKA (NEW DELHI)

10:25am Lecture-Performance

Miraculous Non-Events

Starting with the first five years of his life in a village haveli (mansion), where each family member was a unique storyteller, **Kaleka's** lecture-performance revolves around snippets of stories and images of his video, painting and sculptural works. "My brother and I were the only two children in the large house. Nothing major ever happened in the house, and time moved slowly, giving great significance to the tiniest 'non-event'. These types of phantasmagoric performances and the architecture of the haveli formed my inner life and sense of visual proportion. As I moved out from the village to the town, and then to the city, traveling to different regions of India, I actively collected orally-narrated stories from strangers and friends. From the recesses of my mind where they had settled, the accumulated stories emerge as invented 'events', creating a psychological map of my mind and of the people amongst whom he lives."



[Click to Watch Video](#)



Ranbir Kaleka, *Ouroboros*, 2009. Fibreglass with electric metal torch light.



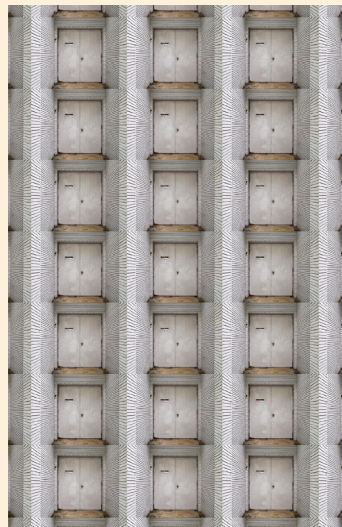
Raised in the city of Patiala, India, **Ranbir Kaleka** works in both Britain and India. In the three decades of his artistic activity, Kaleka has produced a remarkable body of paintings — vibrant with phantasmagoria and epic disquiet — along with a body of trans-media works that combine conceptualist sophistication with a calibrated opulence of image. Kaleka's work has been exhibited in a variety of museums, biennials, foundations and gallery contexts and across cities such as Venice, Berlin, Lisbon, Vienna, Tokyo, New York, Mexico City and Sydney, among others.

HEMAN CHONG (SINGAPORE)

10:40 am Keynote Talk

Foreign Affairs

Taking on multiple pragmatic uses, the back entrances of embassies have not only been used for deliveries and hassle-free entry, but for secret political conversations, allowing these doors to take on a symbolic meaning representing everything in politics that is unsaid, invisible, and sinister. In his keynote talk unpacking his ongoing project: *Foreign Affairs*, **Heman Chong** examines these unassuming backdoors in a series of photographs that he has collected throughout his travels. Chong does not reveal the identity of which country each door belongs, but allows something to remain veiled and inaccessible. He has chosen to force his viewer to see the image repeated multiple times, as if they are a figure of surveillance.



Heman Chong, *Foreign Affairs*
#35, 2019. UV print on unprimed
canvas.



Heman Chong is an artist whose work is located at the intersection between image, performance, situations and writing, and often investigates the manner through which individuals form associations between objects in their environments. Recent solo exhibitions were held at the Swiss Institute (*Legal Bookshop- Shanghai*, 2018), Rossi & Rossi (*Abstracts from The Straits Times*, 2018), Calle Wright (*Never is a Promise*, 2018), 72-13 (*Because, the Night*, 2017), Rockbund Art Museum (*Ifs, Ands, Or Buts*, 2016), South London Gallery (*An Arm, A Leg and Other Stories*, 2015) among others. He has participated in numerous international biennales, including the 1st Yinchuan Biennale (2016) and many more. He is currently working on a novel, *The Book of Drafts*, which will be published by Polyparenthesis in 2019.

Heman Chong's FIELD MEETING participation is supported by **Alserkal Avenue** (Dubai).

NIKHIL CHOPRA (GOA)

11:10 am Performance

Rouge

Often using material from daily life, the artist uses lipstick, a cosmetic associated with femininity, sensuality and sexuality, to create a large-scale landscape drawing on a wall in his 1-hour performance action. **Chopra's** performances often critically examine stereotypes based on identity, nationality, gender and class, while walking a fine line between performance art, theater, and landscape drawing.



[Click to Watch Video](#)



Nikhil Chopra, *Rouge*, 2018. Performance at ACAW FIELD MEETING *Thinking Collections* 2019 hosted at Alserkal Avenue, Dubai.



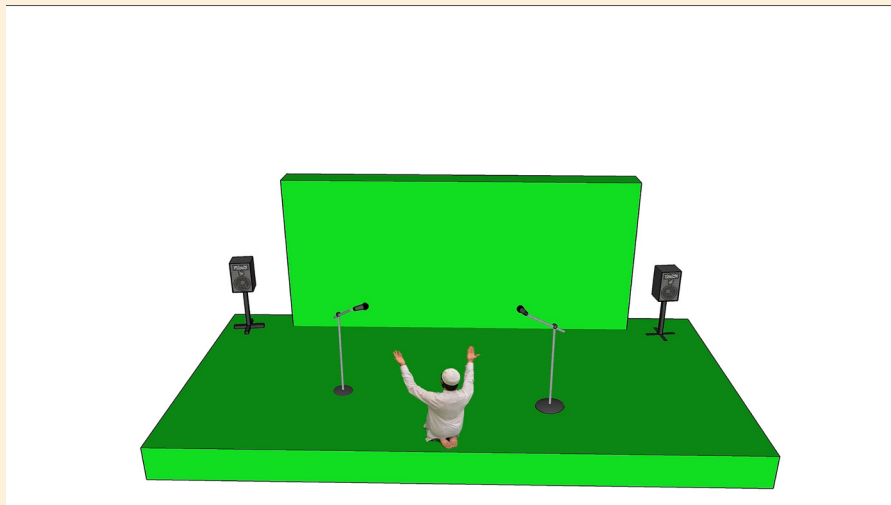
Born in Calcutta and based in Goa, **Nikhil Chopra** is an Indian artist whose artistic practice ranges from live art, drawing, photography, sculpture and installations. His often improvised performances dwell on issues such as identity, the role of autobiography, the pose and self-portraiture, and the process of transformation. Chopra's performances on the international art scene began in 2008, and Chopra has since participated in multiple international collaborations. In 2009, he participated in the 53rd Venice Biennale through Making Worlds and was a part of *Marina Abramovic Presents* at the Manchester International Festival. In this same year, his solo exhibition *Yog Raj Chitrakar: Memory Drawing IX* opened at the New Museum in New York. Later, in 2014 and 2015 he performed at the Kochi Muziris Biennale, Bienal de la Habana and the 125th Sharjah Biennial. Chopra's most recent exhibition *Lands, Waters, and Skies* opens on November 15, 2018 at Chatterjee & Lal in Mumbai, India.

UMBER MAJEED (NEW YORK & LAHORE)

1:30 pm Lecture-Performance

Atomi Daamaki Wali Mohabbat (The Atomically Explosive Love)

A multi-chapter animation that speaks to questions of nationalism, state propaganda and aesthetics, community, and self through speculative fiction. The narrative chronicles the history of nuclear power in Pakistan, the first 'Muslim nuclear state'. In developing this artwork, Majeed used state and familial archives to intersect specific historical moments, starting with the successful nuclear tests performed in the 1990's to the conception/destruction of a military-state monument, Chaghi Monument Hill. The reading through the female (herself), allows for a queering and alternative historicizing of South Asia in an age of global nationalist uprisings.



Umer Majeed, *Atomi Damaaki Wali Mohabbat* (The Atomically Explosive Love), 2017-ongoing. Performance-secture. Courtesy of Pirzada A. Waheed Archive, the CDA - Capital Development Authority, and Ashkal Alwan



Umer Majeed, *Atomi Daamaki Wali Mohabbat (The Atomically Explosive Love)*, 2019. Performance lecture at ACAW FIELD MEETING *Thinking Collections* 2019 hosted at Alserkal Avenue, Dubai.

Umer Majeed is a multidisciplinary visual artist based between New York and Lahore, Pakistan. Her writing, performances, and animation engage with familial archives to explore the specifics of the Pakistani state and its urban infrastructures through a feminist lens. Majeed is also a member of the **Harem Hamam Collective** in New York, and is a current keyholder artist in residence at the Lower East Side Printshop. Majeed has shown across venues in Pakistan, North America, and Europe. Her most recent exhibitions include *Promises to Keep* at apexart in New York (2017), *Witness-* Karachi Biennale in Karachi, Pakistan (2017), *Volumes-* Queens International 2018 at the Queens Museum in New York (2018), and *In the Name of Hypersurface of the Present* at the Rubber Factory in New York (2018). Her work has been acquired by several private collections, including the Lekha and Anupam Poddar Collection at Devi Art Foundation in Gurgaon, India.

Umer Majeed's FIELD MEETING participation is supported by **The Digital Earth Fellowship & British Council and Hivos**

ALEXIS DESTOOP (SYDNEY & BRUSSELS)

2:10 pm Performative Reading

A Speechless Speech Phantom Sun

Built from an extensive personal archive over multiple trips and expeditions, Destoop presents on his recent monumental video installation reconfiguring the history of the Russian-Norwegian borderland in the European High North. The work re-imagines this desolate geographic landscape through a poetic reappropriation, portraying a zone where past and future are confounded. Marked by the worldly conflicts of the 20th century, this region is directly undergoing the effects of climate change, while featuring prominently on the geopolitical chessboard of a recent Northward expansion. This ghostly stasis leaves everything in a state of expectation, while the references to unnamed conflicts suggest the possibility of a catastrophic past.



Alexis Destoop, *Kairos*, 2009-2012. Film still.



The Belgian-born Australian artist **Alexis Destoop** forms an ongoing investigation into the workings of the image. His multilayered constructions in photography, installation and film examine the component elements of storytelling, the experience of time and the processes of identification and memory. Appropriating visual archetypes and genre conventions, his work questions, reconfigures and short-circuits the acquired meanings associated with them. His practice originates from photography and is influenced by his experience in the performing arts as well as his studies in philosophy. Destoop has presented major installations at *All Our Relations*, 18th Sydney Biennale, AGNSW, Performance Space at CARRIAGEWORKS, ARGOS Centre for Media Art, Brussels, Galleria Continua, Italy, SMAK Museum of Contemporary Art, Gent, Belgium, Museum of Contemporary Art (MARTa), Hertford, Germany, Musee des Beaux-Arts, Lille, France and Seattle Art Fair, USA. Public collections include ARGOS, Centre for Media Art, Brussels and the National Bank of Belgium Collection amongst private collections in Europe, US and Australia.

BASSEM SAAD & EDWIN NASR (BEIRUT)

2:05 pm Lecture-Performance

This Ritual I Wish You Could See (Render & File)

A lecture-performance by the collaborating artist duo that deals with rituals of war in the rendered image. The performance focuses on various political parties in the Middle East and their uses of virtual reality and video games in juxtaposition to Western military-entertainment mindsets. It takes the form of a documentary text made up of an ascending sequence of visual, sonic, and prose fragments. Applying the imagery of spiritual figures, as well as the masculinity of soldiers in computer-generated war environments, the simulations of sites and territories emphasize a variety of central historical, geopolitical, and identitarian narratives.



[Click to Watch Video](#)



Bassem Saad & Edwin Nasr, *This ritual I wish you could see (Render and file)*, 2018. HD video still.



Edwin Nasr and Bassem Saad, *This Ritual I Wish You Could See (Render & File)*, 2019. Performance lecture at ACAW FIELD MEETING *Thinking Collections 2019* hosted at Alserkal Avenue, Dubai.

Edwin Nasr is an independent writer/researcher and former journalist based in Beirut, Lebanon. His writings, which focus on decolonial praxis, queer subjectivities, and radical political formations, have been featured in publications such as *The Biennale de l'Image en Mouvement*, *ArteEast*, *Muftah Magazine*, *Reorient*, and *Counterpunch*. Nasr has recently given a talk at Harvard University VES and is currently the communications coordinator at Ashkal Alwan, a non-profit committed to contemporary artistic practice, production, and research.

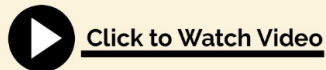
Bassem Saad is an artist, writer and researcher whose practice often grapples with identity-based space, knowledge production, architectures of labor, market exchanges, and interfaces including affect or bodily pleasure. He is the current resident fellow at Ashkal Alwan's Home Workspace Program in Beirut and in 2018, Saad spoke at the Harvard University VES and showed his work in the Dutch Pavilion at the Venice Architecture Biennial. His video works have been screened in Beirut, Paris, and Rimini.

KHADIM ALI (SYDNEY & KABUL)

2:25 pm Performative Talk

Demonology

The artist introduces his concept of demonology as a collection of policies and manipulations of "othering" through various folkloric, religious and epic tales in Central and South Asia across many centuries. In Afghanistan, as in many countries, demonizing particular groups of minorities is used as a way of legitimizing their persecution. For instance, the Hazara, one of the minorities most discriminated against in Afghanistan, were labeled as 'rat-eaters' and killing them would earn one a place in heaven. Ali incorporates two prominent characters in his works: the demon and the hero. Drawing from the epic Persian poem *the Shahnameh* and other folk tales, these invoked imageries symbolize the constant renewal of the region's programmatic collective memory of "otherness".



Khadim Ali, *The Arrival of Demons*, 2017. Mural commissioned for the Museum of Contemporary Art Australia (MCA).



Born in 1978 of Afghan Hazara parentage, **Khadim Ali** grew up on the Pakistan/Afghanistan border. Rich in traditional and modern motifs of Eastern and Western art-historical references, Ali's paintings tell stories about loss (of his own cultural heritage and of human values) and about how meaning shifts as words and images are perverted through ideological adoption. Ali is deeply influenced by his grandfather, a *Shanamah* singer, and by the miniature paintings that illustrated the stories of the *Shanamah*, a tenth-century epic poem. Ali studied miniature painting at the National College of Arts, Lahore and calligraphy at Tehran University, Iran. Selected exhibitions include the Venice Biennial (2009); *Safavid revisited*, APT5, Queensland Art Gallery | Gallery of Modern Art, Brisbane (QAGOMA, 2006); British Museum, London; *No Country: Contemporary Art for South East Asia* at the Guggenheim New York (2013) and Documenta (13) (2012). Ali's work is held in the collections of the National Gallery of Australia, Australian War Memorial, Art Gallery of New South Wales, QAGOMA, Brisbane, Victoria and Albert Museum, London and the Solomon R. Guggenheim Museum, New York.

MOE SATT (YANGON)

2:40 pm Performance

F n' F (Face and Fingers)

As an emerging millennial artist **Moe Satt** is persistently concerned with socio-political conditions of the people of his country, Myanmar. Using the body as his foremost medium, hand gestures and symbols are essential to Satt's practice. He uses patterns derived from religion, social history, and popular culture as a citation tool to express attitudes, raise questions, and provoke awareness. In *F n' F* performance Satt "incorporates over 100 facial and hand gestures as well as body postures to codify the oppressive conditions of warfare experiences in Myanmar."



[Click to Watch Video](#)



Moe Satt, *Face & Fingers*, 2018. Performance at ACAW FIELD MEETING *Thinking Collections* 2019 hosted at Alserkal Avenue, Dubai.



Moe Satt is a curator and artist who lives and works in Yangon, Myanmar. After finishing his degree in Zoology in 2005, Satt started creating art. He founded and organized *Beyond Pressure*, an international festival of performance art in Myanmar and has participated in live arts festivals throughout Asia and Europe. He has been invited to serve as the resident artist at locations such as the International Residence at Recollets (Paris, 2015) and ACC (New York, 2017). In 2015, Satt was a finalist for the Hugo Boss Asia Art Award 2015.

SAM SAMIEE (TEHRAN)

3:45 pm Lecture-Performance

Adab: Collecting within Chaos

"The painter's attention was collected in the reflection of her beauty, As he reached the hair flock, at last, he painted chaos."

– King Mohammad Dara Shokuh

The artist's research into psychoanalysis, Manichaeism, and the Persian code of conduct, Adab. He collects, reconstructs, and resignifies epistemic frames of mind for navigation through time and space. **Samiee** claims that psychoanalysis, a climate of ideas rooted in psychology, is the only robust Neoplatonist discourse in the Western world. Manichaeism, a lost religion made up of a shared history stretching from Britain to Southeast China, is the origin of much of Sufi and mystic literature and art, while the Adab is a modus operandi that collects through the negation and negotiation of the aesthetic-ethical plane. Such produced prehistory is a framework through which both Samiee's painting and curatorial practice may be contextualized.



[Click to Watch Video](#)



Sam Samiee, *Bedroom Poster*, 2015. Installation. Amsterdam. Courtesy of Gert Jan van Rooij.



Sam Samiee is a painter and essayist with a background in Persian literature, art history, and psychoanalysis. Samiee dedicates a majority of his time studying the many different histories and theories about painting and actively practices them against each other. In his most recent exhibitions, *Love Got Lost (displaced)*, *Intellect fallen after I* at Gemeentemuseum the Hague, and *Unfinished Copernican Revolution* at Berlin Biennale X, Samiee presented his paintings alongside readings of the psychoanalytic revision of Seduction Theory of Laplanche with other international forms of literature in attempts to reinstall the canon of art history.

Sam Samiee's FIELD MEETING participation is supported by **Dastan Gallery** (Tehran).

BURÇAK BINGÖL (ISTANBUL)

4:05 pm Performative Talk

Notes on Hatayi

Throughout the 16th century, blue and white Chinese porcelain was traded via the Silk Road, and local artists in Asia Minor adopted the technique, allowing it to influence the evolution of the highly distinctive Ottoman Court style. *Hatayi* is **Bingöl's** visual and conceptual reflections on how artistic ideas traveled along this famous trade route. Revolving around a 16th century ceramic panel by Shah Quli located in the Topkapi Palace, the project offers an interpretation of the panel in the form of a three-meter sculptural installation and suggests ways in which the ancient medium of ceramics served as an integrating link across various regions of Eurasia, Central Asia, the Middle East, and the Far East.



[Click to Watch Video](#)



Burçak Bingöl, *Hatayi*. Ceramic, sculptural installation.



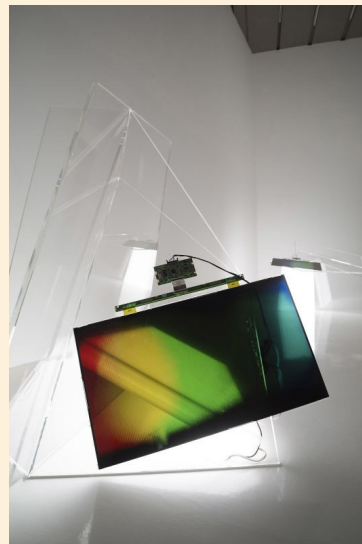
Burçak Bingöl is a Turkish artist who lives and works in Istanbul. Her works explore notions of belonging, cultural heritage, memory and failure by blurring the boundaries between these seemingly distinct notions. Her solo exhibitions have been shown in New York, Ankara and Istanbul, and individual works have been showcased in many international group exhibitions such as the 15th Istanbul Biennial. Bingöl's works have also been included in many public and private collections internationally, such as in the Metropolitan Museum of Art in New York, the Salsali Private Museum in Dubai and the Baksi Museum in Bayburt, Turkey.

CHONGBIN ZHENG (SAN FRANCISCO & SHANGHAI)

4:20 pm Artist Talk

On Experiential Aesthetics

A talk surrounding the artist's recent interventions within the spaces of several historic gardens exploring both the cultural and natural modes of being in the world. **Zheng** will discuss the site-specific installations involving light, space, video and his interdisciplinary workshop. One is developed through interactions with a resident Monk at Kenninji, the oldest Zen monastery in Japan, and the other is a project which ponders Chinese notions of self-cultivation, movement and embodied perception through the design of an urban replica of a Suzhou scholar's garden-courtyard in China. Through this presentation, the artist seeks to start a new dialog with local artists and curators in Dubai on the historic functions and experiential aesthetics of the garden in the Middle East.



Chongbin Zheng, *Kyoto*, 2018. Site-specific installation documentation.



Throughout his three-decade long career, **Chongbin Zheng** has held the classical Chinese ink tradition and Western pictorial abstraction in productive mutual tension. Systematically exploring and deconstructing their conventions and constituents, he has developed a distinctive body of work that makes the vitality of matter directly perceptible. Zheng's work can be found at the British Museum, the Los Angeles County Museum of Art, the Metropolitan Museum of Art, the Brooklyn Museum, the Philadelphia Museum of Art, the Asian Art Museum of San Francisco, among many others.

Chongbin Zheng's FIELD MEETING participation is supported by **INK Studio** (Beijing).

ST LUK ON ARAKAWA & MADELINE GINS (NEW YORK & TOKYO)

4:35 pm Screening & Talk
Children Who Won't Die

ST Luk presents a film centering on the vivid colors, undulating floor, irregular lines, and spherical rooms of the Reversible Destiny Lofts designed by **Arakawa** (Japanese-American) and **Madeline Gins** (American) in Mitaka, Japan. The film revolves the philosophy of the artist/scientist/revolutionary couple who believed that one's destiny could be reversed away from death through transformative housing. Directed by **Nobu Yamaoka** and scored by composer **Keiichiro Shibuya**, *Children Who Won't Die* proudly sings a celebration of life, highlighting the possibilities of a world no one could ever have imagined before.

 [Click to Watch Video](#)



Nobu Yamaoka, *Children Who Won't Die*, 2010. Film still.



ST Luk is the Project Manager at Reversible Destiny— a foundation founded in 2010 to further advance the legacy of the couple **Shusaku Arakawa** and **Madeline Gins** in arts, architecture, and writing. Their renowned seminal work was presented at the exhibition *Arakawa/Gins: Reversible Destiny* at the Guggenheim Museum in New York in 1997. With a background in architecture, ST Luk worked closely with Madeline Gins to realize the couple's last built project during their lifetime entitled Biotopological Scale-Juggling Escalator shown in New York in 2013.

ST Luk's FIELD MEETING participation is supported by the **Reversible Destiny Foundation** (New York).

ARAHMAIANI FEISAL (YOGYAKARTA & TIBET)

4:55 pm Performative Reading *Manifesto of the Sceptic*

Conceived for FIELD MEETING, the performance incorporated **Arahmaiani** studiously sitting behind a desk and reciting a series of proclamations out loud from her well-known text entitled: *Manifesto of the Sceptic* (originally written in the early 2000's). Her reading was juxtaposed against the backdrop of riveting imagery from her new film depicting the artist in performance within the various holy sites and breathtaking landscapes of Tibet. Amongst the many attributions distinguishing artists in Society, Arahmaiani's recitation claimed artists as "alchemical vessels for change" which she herself has best exemplified through a lengthy collaboration with Tibetan monks (and local Chinese authorities), resulting in the planting of nearly one million trees across the country.



Arahmaiani, *Shadow of the Past*, 2018. Performance video at various sacred sites in Tibet.



Arahmaiani Feisal, *Manifesto of the Sceptic*, 2019. Performative reading at ACAW FIELD MEETING *Thinking Collections* 2019 hosted at Alserkal Avenue, Dubai.

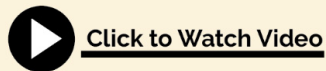
One of Indonesia's most seminal and respected contemporary artists, **Arahmaiani** has been internationally recognized for her powerful and provocative commentaries on social, political, and cultural issues. Born in 1961 in Bandung, Indonesia, she established herself in the 1980's as a pioneer in the field of performance art in Southeast Asia — although her practice also incorporates a wide variety of media. *Shadow of the Past* (2016) at Tyler Rollins Fine Art marked her first solo exhibition devoted to her ongoing experiences in Tibet. Since 1980, Arahmaiani has been included in over one hundred solo and group exhibitions around the world. Her works have been performed and exhibited widely in museums and biennials, including: the Venice Biennale (2003); Biennale of the Moving Image, Geneva (2003); Gwangju Biennale (2002); Bienal de São Paulo (2002) among others. In New York City, she was included in the landmark 1996 exhibition, *Traditions/Tensions*, at Asia Society, as well as *Global Feminisms* at the Brooklyn Museum in 2007.

Arahmaiani Feisal's FIELD MEETING participation is supported by **Alserkal Avenue** (Dubai).

LEEZA AHMADY (NEW YORK)

10:00 am Opening Thoughts Day 2

In her opening remarks on day 2 of FIELD MEETING forum hosted at the remarkable Concrete hall of Alserkal Avenue in Dubai, **Ahmady** touched on the significance of this edition's framework "collections," and her notion of "seeing the artist as the first collector". Quoting from her written curatorial narrative she discussed how: "For centuries, artists and other creative individuals have gathered all things physical and conceptual in their effort to create bodies or containers of insights that, at some point in time, become identified as art objects." She encouraged the audience members made up of many of the MANASA region's distinguished arts professionals to contemplate these interpretations on 'collecting and collections' also through the diverse and nuanced presentations of the invited artists, curators, and creative practitioners' especially and newly conceived talks, performances, lecture-performances and pop-up installations throughout the day at FIELD MEETING Take 6: Thinking Collections.



Born and raised in Afghanistan, **Leeza Ahmady** is an independent curator and has been the director of Asia Contemporary Art Week (ACAW) since 2005. She has connected New York and Asia's leading institutions in citywide exhibitions and public programs with over 2,000 artists presented in 9 editions of ACAW in New York. Since 2014, she has staged the significant activities of 200 creative minds in 5 iterations of ACAW FIELD MEETING- signature forum for arts professionals presented at The Metropolitan Museum, Asia Society, Performa, Solomon R. Guggenheim Museum, and SVA Theatre. Ahmady was an Agent for DOCUMENTA (13) exhibitions in Kassel, Germany and Kabul, Afghanistan (2010-2013) and has presented numerous exhibitions, workshops and public programs at local and international venues, including: Museum of Modern Art, Independent Curators International, Queens Museum, Herbert F. Johnson Museum of Art Cornell University, Venice Biennial and Istanbul Biennial amongst many others.

FRANCESCA RECCHIA (KABUL)

10:10 am Performative Talk*Afghanistan Untitled*

Entangled in the constraints of a war economy and inescapable geopolitics, Afghan contemporary artists strive to gather and develop new meanings in relation to the Self, to their practice, to their community, to their national and ethnic belonging, and to their history and heritage. **Francesca Recchia's** performative talk addresses these issues in a collection of thoughts that aim to disentangle the complexity of being Afghan by looking at the role that different actors play, the importance of mentorship, education and dialogue, and the urgent need to de-exoticize Afghan art and artists.



[Click to Watch Video](#)



Azizullah Hazara, *Untitled*, 2016. C-type print on paper.



Francesca Recchia, *Afghanistan Untitled*, 2019. Performative reading at ACAW FIELD MEETING *Thinking Collections* 2019 hosted at Alserkal Avenue, Dubai.

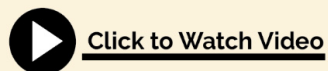
Francesca Recchia is a researcher and writer based in Kabul, where she is currently working as the acting Director of the Institute of Afghan Arts and Architecture at Turquoise Mountain. Her work is grounded on an interdisciplinary approach that combines Urban, Visual and Cultural Studies specifically through her research in the geopolitical dimension of cultural processes and the creative practices and intangible heritage of countries in conflict. Recchia has authored the books *The Little Book of Kabul*, *Picnic in A Minefield*, and *Devices of Political Action*. In the past, Recchia has been a Research Associate at the Centre of South Asian Studies (SOAS) in London. She received her PhD in Cultural Studies at the Oriental Institute in Naples followed by a position as a Postdoctoral Research Fellow at the Bartlett School of Planning at the University College London.

LARA DAY (HONG KONG)

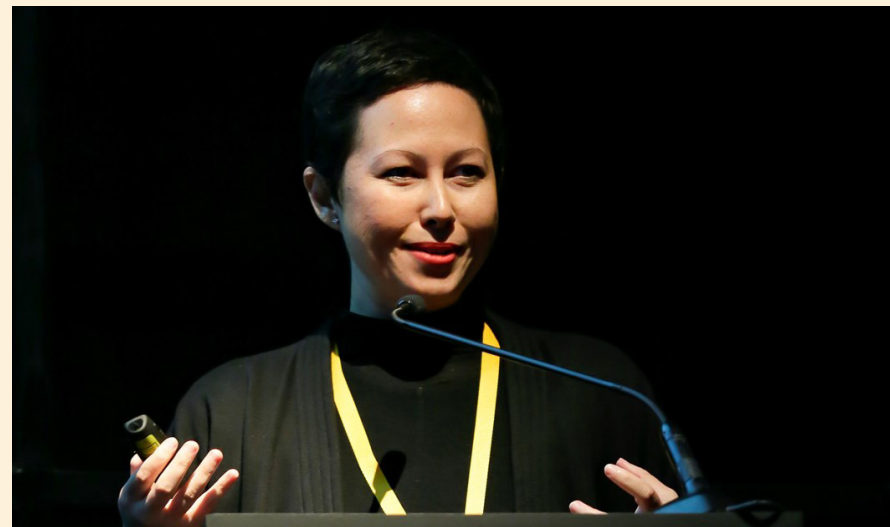
10:25 am Curatorial Note

An Open Collection

M+ has been building a pre-eminent collection of 20th and 21st century visual culture since 2012, long before the opening of its museum building (targeted for completion in 2019) in Hong Kong's West Kowloon Cultural District. Inspired by the idea of "openness" in the context of museum collections, digital culture, and Hong Kong as a historically open city, Day's talk explores what it means for a museum to be "open" in the digital age, the role of the M+ Collections in fostering a culture of collaboration, conversation, and transparency among local and global communities.



Lara Day, *A rendering of the M+ building*. (aimed for completion in late 2019), designed by Herzog de Meuron, credit: M+.



Lara Day is the Senior Manager, Digital and Cross-Platform Content at M+, a new museum for visual culture in Hong Kong. She brings her digital publishing and editorial background to M+, where she established M+ Stories as the museum's virtual storytelling platform; steered the museum towards open access for the M+ Collections by launching a public API and open data for a forthcoming Collections "beta" website (aimed for launch in February 2019); and introduced community-building events including Wikipedia edit-a-thons on women in visual culture and hackathons focused on the M+ Collections. Prior to joining M+, Lara was a writer and editor, and managed digital projects at The Wall Street Journal in Hong Kong. Her immersive multimedia feature *Kowloon Walled City* won the Scripps Howard Award for Digital Innovation in 2014.

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

POP-UPS WALKTHROUGH WITH ARTISTS & AUDIENCES

FIELD MEETING Pop-ups brought a total of 13 artists, galleries & arts organizations to present project-specific installations stemming from various forms of collecting. Works encompassed a range of practices including painting, drawing, books, sculpture, embroidery, animation, film and print archives. These Pop-ups also foregrounded “collecting and collections” as an inherent aspect of curatorial work and exhibition making.

Curated by Leeza Ahmady & Maryam Ghoreishi

10:40 am Walkthrough | Warehouse 46

Warehouse 46 included a digital presentation of a collection of Japanese prints from the 17th to the 21st centuries presented by Ronin Gallery director [David Libertson](#) (New York); [Zolaykha Sherzad](#)'s (Kabul, Afghanistan) embroidered life-size and larger than life coats by Zarif Design Center; [Amina Ahmed](#)'s (New York & Tehran) drawing and newly bound books meant to be read by one's hands in addition to her mother's (Zulayka Mirashah) embroidery practice; [Nadira Husain](#)'s (Berlin) mesmerizing paintings and tapestries combining comic figure aesthetics (namely Smurfs & speech bubbles) with Indian miniature motifs; and a collection of paintings, drawings, video and readymade sculptures presented by [Vladislav Sludskiy & Olga Veselova](#) (Almaty, Kazakhstan) showcasing the work of the non-profit organization (Eurasian Cultural Alliance); [Ali Shayesteh](#)'s paintings, drawings and video transforms a variety of societal dictums into poetic and nuanced new expressions, while assimilating and criticizing his own attachment to personal memorabilia such as photographs and writings.

Click on the artists' names to view their individual profile page in this pdf, including bio, description of pop-up, and images.

[Amina Ahmed](#) (Tehran & New York) supported by Clark House Initiative & Twelve Gates Arts (Mumbai & Philadelphia), [Nadira Husain](#) (Berlin) supported by PSM Gallery (Berlin), [David Libertson](#) (New York) supported by Ronin Gallery, [Ali Shayesteh](#) (Hamadan) partially supported by Mah Art Gallery (Tehran), [Zolaykha Sherzad](#) supported by Zarif Design Center (Kabul), [Vladislav Sludskiy & Olga Veselova](#) supported by Eurasian Cultural Alliance (Almaty)



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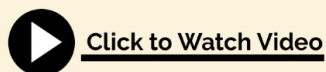


MOE SATT (YANGON)

11:10 am Performance

Other Side of the Revolution

As an emerging millennial **Satt** is persistently concerned with socio-political conditions of the people of his country, Myanmar. Using the body as his foremost medium, hand gestures and symbols are essential to his practice. He uses patterns derived from religion, social history, and popular culture as a citation tool to express attitudes, raise questions, and provoke awareness. In this playful and provocative performance the audience was invited to stamp Satt's body with an ink pad, and encouraged to shoot each other with rubber bands.



Moe Satt, *Other Side of the Revolution*, 2019. Performance at ACAW FIELD MEETING *Thinking Collections* 2019 hosted at Alserkal Avenue, Dubai.



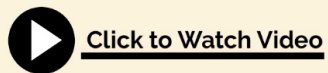
Moe Satt is a curator and artist who lives and works in Yangon, Myanmar. After finishing his degree in Zoology in 2005, Satt started creating art. He founded and organized *Beyond Pressure*, an international festival of performance art in Myanmar and has participated in live arts festivals throughout Asia and Europe. He has been invited to serve as the resident artist at locations such as the International Residence at Recollets (Paris, 2015) and ACC (New York, 2017). In 2015, Satt was a finalist for the Hugo Boss Asia Art Award 2015.

NATASHA DEGEN & SANDRA SKURVIDA (NEW YORK)

1:15 pm Curatorial Talk

Collection of Knowledge: Course of Study

Degen and Skurvida elaborate on “collections” as a construction of discourses in various educational frameworks within the MENASA region and beyond. They scrutinize the activities and behaviors of various art departments, foreign university outposts, artists’ organizations, and museums. More specifically, they question these educational agent’s selective presentation and dissemination of knowledge via ventures abroad (such as the Field Study course led by New York’s Fashion Institute of Technology). Inviting critique, feedback, and dialogue, their presentation ponders the balance between the location of a culture and its communication outside its immediate field of reference. How can art ecosystems be represented without submitting to dominant mechanisms of knowledge production?



Fayçal Baghriche, *Family Friendly*, 1908. Emile Bernard, *Après le bain*, dit aussi les Nymphes. Deux pages de magazines censurés, marie-louise et cadre. BAM.



Natasha Degen is both a professor and Chair of Art Market Studios at the Fashion Institute of Technology, New York. She is a recognized writer and critic, having contributed to publications including *The New Yorker*, *The Financial Times*, *The New York Times*, *Artforum* and *Frieze*, and serves as a member of the Editorial Board for the *Journal for Art Market Studies*. Among other prizes, she received an art criticism award from the Andy Warhol Foundation and a Luce Scholarship which sent her to Beijing for a year. She edited *The Market* (MIT Press, 2013), an interdisciplinary anthology tracing the art market’s interaction with contemporary practice and earned an AB from Princeton University along with a MPhil and PhD from the University of Cambridge, where she studied as a Gates Scholar.

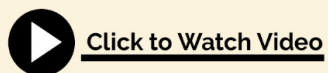
Sandra Skurvida, an Adjunct Associate Professor in Art History at the Fashion Institute of Technology, specializes in the theory, history, and curation of contemporary art. She was a Fulbright Scholar at CUNY Graduate Center and holds a PhD from Stony Brook University. Her writings have appeared in *Art Journal*, *Art Papers*, *Art Practical*, *Ibraaz*, *Interventions*, *Mousse*, *Daile*, and *The International Journal of Islamic Art and Architecture*. Her book *John Cage Circus: Composition, Computation, Curation* is forthcoming. She has curated numerous art projects around the world since the 1990’s.

PI LI (HONG KONG)

1:30 pm Curatorial Note

Reptile: a Metaphor about Creation and Collection

Li's presentation tackles M+'s response to the rapid conceptual and technological standards in museums today through a case study, referencing the museum's 2017 acquisition of Chinese avant-garde artist Huang Yong Ping's monumental sculpture *Reptile*. Li outlines the importance of this work which revolutionized the collections protocol of M+. What does it mean to build a museum collection in the twenty-first century. More importantly, is it necessary for us to establish a canonical discourse for art in Asia, where such discourses have never existed, but rather, bracketed under a so-called "international" art history?



Pi Li, *Huang Yong Ping, Reptiles*, 1989. Installation view of exhibition *Les Magiciens de la Terre*. Center Pompidou



Pi Li is the Sigg Senior Curator of M+, a visual culture museum in Hong Kong. He previously served as the deputy executive director of the art administration department at the Central Academy of Fine Arts (CAFA, 2001-2012); the co-founder and director of Boers-Li Gallery (2005-2012) in Beijing, former Universal Studios-Beijing in Beijing. Exhibitions Li curated include *Right is Wrong: Four Decades of Chinese Art* in M+ Sigg Collection at Whitworth Gallery in Manchester and Bildmuseet in Umea 2015 and 2014, *Under Construction* at Tokyo Opera Museum in 2002 and *Moist: Asia-Pacific Media Art* at the Beijing Millennium Monument Art Museum in 2002 among many others. He has also served as curator for the Shanghai Biennial in 2002; and *Allôrs la Chine* at Centre Georges Pompidou in 2003. Publications include *From Action to Concept* (2015), *Farewell to Moralism* (2018).

Pi Li's FIELD MEETING participation is supported by M+ (Hong Kong).

WONG KIT YI & ALI WONG (NEW YORK & HONG KONG)

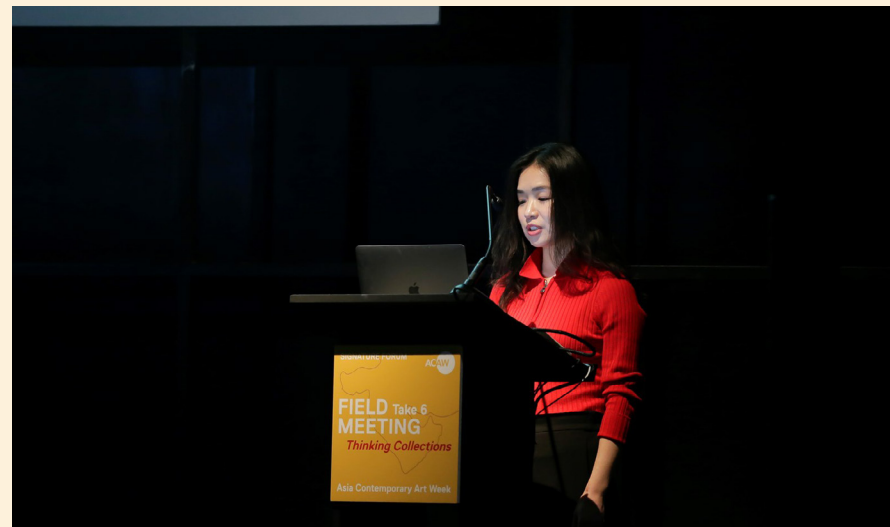
1:45 pm Lecture-Performance

Magic Wands, Batons and DNA Splicers

Combining two of her recent projects *North Pole Futures* and *Magic Wands, Batons and DNA Splicers*, **Wong Kit Yi-Ali Wong's** captivating lecture performance switched between a PowerPoint style presentation and a Karaoke music video. *North Pole Futures*, originally conceived in 2015, allowed patrons to commission a customized artwork to be made by the artist in the Arctic, while the latter project asked what if, instead of owning an artwork, a patron could rent it on a 99-year lease preserved in a paper contract and on strings of DNA. Each project plays with the relationships between artists, patrons, and collectors questioning what each would be like in the opposing role, as well as how altruistic the process of collecting art is.



Wong Kit Yi, *Uploading Consciousness to a Lotus Root*, 2018. Single channel HD video, duration 20 min



Wong Kit Yi is a Hong Kong-born artist working in New York and Hong Kong. Her artistic interest has long centered on odd scientific findings and the dysfunctional marriage between science and pseudoscience. Her latest research concerns genetics, DNA technology, mythology, Japanese manga, models of ownership/leasing, and the biology of aging and immortality. She is the current 2017/2018 Shift Resident at the Elizabeth Foundation for the Arts. Wong's solo shows have included *Magic Wands, Batons and DNA Splicers* at Art Basel in Hong Kong (2018) and *Futures, Again, P!* in New York (2017). Additionally, her works have been included in group projects at the Latvian Centre for Contemporary Art, Riga; Para Site, Hong Kong; and the Queens Museum, New York. Wong received her MFA from Yale University in 2012. She speaks native Cantonese, fluent English, and hysterical Mandarin.

Ali Wong is Hong Kong-born independent curator based in New York. She previously worked at the nonprofits Asia Art Archive in America, 1a space in Hong Kong, and as an assistant to artists Tony Labat and Takashi Murakami. Wong holds a BA in fine arts from the Chinese University of Hong Kong.

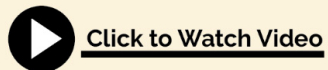
Wong Kit Yi & Ali Wong's FIELD MEETING participation is supported by **Health Elite Club** (Hong Kong).

RIVER LIN (PARIS & TAIPEI)

2:05 pm Performance

20 Minutes for the 20th Century, but Asian

Based on a research on the performing archive, the form and title of this performance parodies the artist **Tino Sehgal's** *20 Minutes for the 20th Century* (1999), a collage of 20 iconic choreographies from **Merce Cunningham** to **Pina Bausch** to **Jerome Bel** among others. This performance negotiates how to reconsider 20th century history of dance within an Asian context. The dancer Wen-chung Lin's personal history and bodily memory serve to investigate the cultural progress of Chinese folk dance, ballet and the Graham technique amongst others. From the collective body and memory to the individual, the dancer performs and questions the historical transformation of inter-cultural embodiment. Concept and choreography: **River Lin**, Performer: **Wen-chung Lin**.



River Lin, *20 Minutes for the 20th Century, but Asian*, 2019. Performance. ACAW FIELD MEETING Take 6: *Thinking Collections* hosted at Alserkal Avenue, Dubai.



River Lin is an artist working across the fields of visual and performing arts. Working mostly with the body, Lin explores artforms and investigates the relationship between the ritualistic and the spatial-temporal. Lin's work includes live installation, one-on-one performance, and choreography, and has been presented at exhibitions, and festivals, including Do Disturb Festival of the Palais de Tokyo and Camping of Centre National de la Danse in Paris, Live Art Project of M+ Museum in Hong Kong, Liveworks Festival in Sydney, 2016 Taipei Biennial and the Rockbund Art Museum in Shanghai amongst others.

River Lin's FIELD MEETING participation is supported by **Alserkal Avenue (Dubai)** and **National Culture and Arts Foundation of Taiwan**.

POP-UPS WALKTHROUGH WITH ARTISTS & AUDIENCES

FIELD MEETING Pop-ups brought a total of 13 artists, galleries & arts organizations to present project-specific installations stemming from various forms of collecting. Works encompassed a range of practices including painting, drawing, books, sculpture, embroidery, animation, film and print archives. These Pop-ups also foregrounded "collecting and collections" as an inherent aspect of curatorial work and exhibition making.

Curated by Leeza Ahmady & Maryam Ghoreishi

3:30 pm Walkthrough | Warehouse 47

Warehouse 47 presented [Rana Dehghan](#)'s (Tehran) site-specific multimedia installation which protested animal maltreatment and consumption; [Hasanul Isyraf Idris](#)'s (Penang) otherworldly illustrations drawn from the visual vocabulary of his native Pangkor Island in Malaysia; [Haiyang Wang](#)'s (Beijing) surreal scenarios animations and drawings, alongside [Yuan Gao](#)'s (Beijing) works on paper and a short film rendered from digitized acrylic paintings; [Bingyi](#)'s (Beijing) epic trilogy of films set in the historic alleyways (hutongs) of Beijing right before they were demolished inspired by the artist's collection of thousands of Hutong Love Letters; [Bahman Mohammadi](#)'s (Tehran) archive of paleoanthropological evolution.

Click on the artists' names to view their individual profile page in this pdf, including bio, description of pop-up, and images



[Rana Dehghan](#) (Tehran), supported by Roya Khadjavi Projects (New York & Tehran); [Hasanul Isyraf Idris](#) (Penang) supported by Richard Koh Fine Arts (Kuala Lumpur); [Haiyang Wang](#) and [Yuan Gao](#) (Beijing), supported by [Capsule Shanghai](#); [Bingyi](#), supported by Ink Studio (Beijing) [Bahman Mohammadi](#), supported by Mah Art Gallery (Tehran).



[Click to Watch Video](#)

STEPHANIE BAILEY (HONG KONG)

5:00 pm Final Remarks*The Writer as a Collector*

"It is at once again an honor and a challenge to be invited to deliver closing remarks to the 2019 edition of FIELD MEETING, given the task at hand is to review and relay the presentations and discussions that will unfold throughout the gathering. Throughout this symposium, I will perform, in real-time, the role of the reviewer, collecting the ideas that are expressed as discussions unfold and filter them into a text. My approach is to capture—as best I can—the different threads that emerge among participants, while responding in kind to my own position as a writer and editor; a role that represents its own form of 'collecting.'"



[Click to Watch Video](#)



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



Born and raised in Hong Kong, **Stephanie Bailey** is the editor in chief of Ocula Magazine, contributing editor to ART PAPERS and LEAP, curator of Conversations at Art Basel in Hong Kong, and a Naked Punch editorial committee member. Between 2012 and 2017, Bailey worked as managing and senior editor of Ibraaz, an online forum for visual culture in and around North Africa and the Middle East, and now serves as managing editor for the online journal for M+ Museum in Hong Kong, Podium. She also writes for Artforum International, Art Monthly, D'ivan: A Journal of Accounts, and Yishu Journal of Contemporary Chinese Art, and between 2009 and 2012, directed a BTEC-accredited Foundation Diploma in Art and Design at Doukas School in Athens, Greece.

Stephanie Bailey's FIELD MEETING participation is supported by **Alserkal Avenue** (Dubai).

ARAHMAIANI FEISAL (YOGYAKARTA & TIBET)

5:30 pm Performance

Breaking Words

A new iteration of the artist's renowned 2006 performance for FIELD MEETING, confronts personal and cultural differences through questioning the concept of so-called "truth." In a poetic call-and-response fashion, audience members offer key words in their lives, which are then written on plates and smashed on the ground by the artist. The work calls attention to a reckoning with mental traps that are set by virtue of all belief systems, societal conditionings, and even education. All of which effect tribulations and failures in cross-cultural interaction. _____



[Click to Watch Video](#)



Arahmaiani Feisal, *Breaking Words*, 2019. Performance at ACAW FIELD MEETING *Thinking Collections* 2019 hosted at Alserkal Avenue, Dubai.



One of Indonesia's most seminal and respected contemporary artists, **Arahmaiani** has been internationally recognized for her powerful and provocative commentaries on social, political, and cultural issues. Born in 1961 in Bandung, Indonesia, she established herself in the 1980's as a pioneer in the field of performance art in Southeast Asia — although her practice also incorporates a wide variety of media. *Shadow of the Past* (2016) at Tyler Rollins Fine Art marked her first solo exhibition devoted to her ongoing experiences in Tibet. Since 1980, Arahmaiani has been included in over one hundred solo and group exhibitions around the world. Her works have been performed and exhibited widely in museums and biennials, including: the Venice Biennale (2003); Biennale of the Moving Image, Geneva (2003); Gwangju Biennale (2002); Bienal de São Paulo (2002) among others. In New York City, she was included in the landmark 1996 exhibition, *Traditions/Tensions*, at Asia Society, as well as *Global Feminisms* at the Brooklyn Museum in 2007.

DISCUSSION SESSIONS AT FIELD MEETING | DAY 1

12:00pm Session 1 *Inside Out: The Artist as Collector*

Following their talks & performances, presenters in this session discussed their works in a lively joint conversation in the context of curator **Leeza Ahmady's** "unprecedented notion of seeing the artist as the primary collector".

Moderated by **Nada Raza** and **Uns Kattan**, the conversation was built around **Ranbir Kaleka's** reflections on how his childhood experience in an Indian village haveli contributed to his accumulation of occurrences, or "visual events" over time; **Heman Chong's** unpacked his project: *Foreign Affairs*, a collection of photographs depicting embassy backdoors from around the world; and **Nikhil Chopra's** one hour performance where he silently and seductively (stopping one on one's tracks kind of seduction) created a large-scale landscape drawing on a wall with 30 different shades of red lipstick. **Vilma Jurkute** advocated for the "renegotiation of new borders of knowledge geography" to allow for both discussion and criticism of institutional practice and collections. Following her narration of a fictional story, **Leeza Ahmady**, conveyed the importance of curators exploring varied and unconventional forms of curatorial writing and research in their practices.



[Click to Watch Video](#)

2:50pm Session 2 *Pendulum Swings & Spheres of Influence*

Following a series of lecture-performances, presenters in this session discussed their works in a lively joint conversation in the context of a compilation of "visionary 'projects for empowerment' that simultaneously operate as ruthless mechanisms for depletion, destruction, and antagonism."

Moderated by **Nada Raza** and **Laura Metzler**, the presenters discussed the role of speculative fiction in their works. **Umbur Majeed** (New York & Lahore) chronicled "nuclear power in Pakistan within the frameworks of aesthetics, nationalism and state propaganda" **Alexis Destoop** (Sydney & Brussels); "reconfigures the history of the Russian-Norwegian borderland to reimagine a poetical re-appropriation of the past and the future". **Bassem Saad & Edwin Nasr** (Beirut) dealt with rituals of war in the rendered image through the use of virtual reality and video games in the Middle East and the United States. **Khadim Ali** (Sydney & Kabul); expanded on his talk *Demonology* as the enabler for "othering" and persecution of minority Hazara people in Afghanistan. **Moe Satt** (Yangon) discussed his performance "incorporating over 100 facial, hand and body gestures / postures to codify the oppressive socio-political conditions of warfare experiences in Myanmar."



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5:05pm Session 3: *Modes of Being: Ideologies and Space as Malleable Entities*

Following their talks, performances and a screening, presenters in this session discussed “how creative foresight can transcend rigid ideological dictums and hegemonic codes into malleable material for consciousness, nourishment, and longevity.”

The conversation was moderated by **Craig Yee** and **Leeza Ahmady** around artist and curator **Sam Samiee**'s preoccupation with psychoanalysis, Manichaeism, and the Persian code of conduct, Adab; **Burçak Bingöl**'s reflections on how the Chinese porcelain trade via the Silk Road influenced the evolution of the highly distinctive Turkish Ottoman Court style; **Chongbin Zheng**'s recent interventions within the spaces of several historic gardens exploring both the cultural and natural modes of being in the world; ST Luk's introduction of the late artistic duo, **Arakawa & Madeline Gins**'s death-defying architectural projects, namely their visionary *Reversible Destiny Lofts* in Mitaka, Japan, which has challenged the bounds of space not simply as a source of enlightenment but also as a means for a longer life; and **Arahmaiani Feisal**'s performance: *Manifesto of the Sceptic* proclaiming artists as “alchemical vessels” for change as exemplified by her long-term collaboration with Tibetan monks (and local Chinese authorities), resulting in the planting of nearly one million trees across the country.



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DISCUSSION SESSIONS AT FIELD MEETING | DAY 2

11:30am Session 1:

Community As Institutions and Institutions as Community

After a series of talks, a performance and walkthrough of FIELD MEETING Pop-up which was on view at warehouse 46, participants elaborated on their projects and how their works traverse, challenge, and intertwine notions of community as institution and institution as community.

The conversation was moderated by **Leeza Ahmady**, **Sandra Skurvida** & **Maryam Ghoreishi** and revolved around **Francesca Recchia's** tear-jerking readings of her writings chronicling her personal & philosophical grapples with the complexities and vulnerabilities of living in a "conflict zone", namely Afghanistan, as a foreigner; **Lara Day's** elucidating talk on M+, one of the most anticipated museums to open in Asia and its collection building approaches in relationship to relevance and accessibility in a digital age; **Moe Satt's** provocative performance in which the audience was invited to stamp his body with an ink pad, and then encouraged to shoot each other with rubber bands. **Amina Ahmed** discussed her extraordinary drawings on black paper and newly bound books, meant to be read by one's hands (touch), in addition to her choice of juxtaposing these alongside a series of her mother's (Zulayka Mirashah) embroidery works; **Nadira Husain** talked about the art world's categorical perceptions of artists with multicultural backgrounds such as herself, citing her paintings and tapestries which combine comic figure aesthetics (namely Smurfs & speech bubbles) with Indian miniature motifs; Iranian artist **Ali Shayesteh** discussed his attempts to transform societal dictums into fluid and more nuanced expressions in his works which also question his own personal attachments to memorabilia; and **Vladislav Sludskiy** & **Olga Veselova** addressed their organization's work in Kazakhstan, The Eurasian Cultural Alliance through a presentation of a collection of paintings, drawings, video and readymade sculptures especially presented for FIELD MEETING, Take 6; **Enrico Polato** discussed his role as a gallery owner nurturing artists and educating audiences about collection-building in a still developing contemporary art scene and art market of Shanghai, China.



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2:45pm Session 2: *A Loose Canon: Who is Collecting and Why?*

Following their curatorial talks, lectures & performances, presenters in this session of FIELD MEETING shared their thoughts on the purpose and purposes of collections... "which often delves into the depths of human nature itself to ask: What are we collecting? Who is collecting? and Why?" "

Moderated by **Laura Metzler** and **Uns Kattan**, the conversation addressed a collaborative curatorial presentation by **Natasha Degen & Sandra Skurvida**, which proposed the development of a new course curriculum that scrutinizes collections from the perspective of various educational frameworks within the MENASA region and beyond. From an institutional lens, **Pi Li**, chief curator at M+ museum in Hong Kong, analyzed M+ 's acquisition of the Chinese artist **Huang Yong Ping**'s monumental sculpture *Reptile* to ask "What does it mean to build a museum collection in the 21st century"; and **Wong Kit Yi / Ali Wong**'s shared her thoughts on what she claimed was a "non-lecture-performance" for FIELD MEETING which switched between a PowerPoint and Karaoke "to spin tales about DNA as a quintessential collection making up the very essence of every human being, and her bold courting of collectors to purchase her unproduced works in the future. **River Lin** shared his process & ideas behind the development of a spell-binding performance, performed by renowned dancer and choreographer: **Wen-chung Lin** entitled: *20 Minutes for the 20th Century, but Asian*. The piece in fact 40 minutes in duration, was a parody of an original work by **Tino Sehgal** outlining iconic choreographies from the 20th century. Lin questioned the historical transformation of inter-cultural embodiment to consider the history of modern dance in the context of Asia as containing its own form of distinct cultural memory.

[Click to Watch Video](#)



4:00pm Session 3: *Breaking Bad & Good: Subaltern Narratives*

As curators and arts professionals, we are programmed to take as our duty the upkeep of institutional memory. We are tasked to consider how we can conserve and create access to everything that artists make, as well as to what degree an artist's work fits into the art historical canon. Yet, more and more artists working in Asia do not concern themselves with the conservation of their work, nor their place within a canonical range, Western or otherwise. Instead, many are reimagining the world through a process-oriented approach, treating everything as material. Thus, in the closing section of FIELD MEETING Take 6, subaltern research and visions for inclusivity address the gaps and erasures in modern society through the formation of new aesthetic strategies.

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FIELD Take 6: MEETING *Thinking Collections* Pop-Ups

Asia Contemporary Art Week
Signature Program
Alserkal Avenue, Dubai, UAE

Curated by Leeza Ahmady and Maryam Ghoreishi
An art forum staging 12 pop-up exhibitions connecting
artists from across East and SouthEast Asia and the
Middle East.

DAVID LIBERTSON (NEW YORK)

Pop-up Installation

Synopsis: In collaboration with David Libertson, the President and second-generation owner of the Ronin Gallery in New York City. This pop-up presents a special online selection showcasing 17th-21st century Japanese prints, exclusively organized for FIELD MEETING. The gallery highlights its role in promoting this collection through their digital platform, exemplifying a spirit of independence by allowing collectors direct access to their widely-coveted inventory. Currently under its second-generation of management, Ronin Gallery has successfully merged traditional gallery charm with an innovative digital experience to make their collection accessible worldwide.



Yoshitoshi

Life of Yoshitsune: The Fight on Gojo Bridge with Benkei
1881

The story goes that Benkei, a wandering warrior priest, waited in the shadow of Gojo Bridge to challenge unsuspecting warriors. One night Yoshitsune attempted to cross the bridge. Though Benkei expected a quick victory, Yoshitsune easily bested the towering priest and Benkei became one of Yoshitsune's most loyal followers.

WWW.RONINGALLERY.COM

David Libertson, Pop-up Exhibition Walkthrough: Warehouse 46. FIELD MEETING Take 6: Thinking Collections, 2019.

NADIRA HUSAIN (BERLIN)

Pop-up Installation

Cosmic Trips

Synopsis: As a French artist with Indian roots who lives and works in Berlin, **Nadira Husain** uses pictorial symbols and compositions of various traditions to reflect on how cultural phenomena and economic globalization shape our reactions to images. Her multi-medium installation of tapestries, drawings, paintings, wearables, ect. cite patterns deriving from various origins, such as representations of ancient Indian gods and heroic epics, well-known cartoon characters, or objects of utility. Figures and picture codes populate the composition, sometimes in harmonious but also antagonistic relationships. Husain's work addresses gender and other power relations, updating traditional representations to create compelling contemporary imagery.

Nadira Husain's FIELD MEETING participation is supported by **PSM Gallery** (Berlin).

Nadira Husain is a French-Indian teacher and artist practicing in Berlin. Her practice intends to reflect how economic and cultural globalization conditions our response to images and she often experiments with various pictorial media to develop a layering system in her artworks. Husain has exhibited at Villa du Parc centre d'art contemporain, France (2018), PSM, Berlin, DE (2017); Armory Show, New York, US (2018); Artissima, IT; Tempo Rubato, Tel Aviv, IL (2016); Tobias Naehring, Leipzig, DE (2015); Kunstlerhaus Bremen, DE (2014); and in Positions, at ArtBasel, Miami, US (2013). She has been in group exhibitions in Europe and elsewhere, including n.b.k, Berlin, DE (2018); the Skulpturen-Triennale, Bingen, DE (2017); Unorthodox at The Jewish Museum, New York, US (2015); Painting Forever, KW Institute for Contemporary Art, Berlin, DE (2013).



Nadira Husain, *Beugen Strecken*, installation view, 2014. Photo by Bjoern Behrens.



Nadira Husain, *Cosmic Trip Curtains*, installation view, 2018. Semi-transparent painted curtain. Photo by Aurélien Mole.

ALI SHAYESTEH (HAMADAN)

Pop-up Installation

Thousand Curses on This and on That

Synopsis: In two different series, **Ali Shayesteh** uses ten years worth of compiled personal notes and pieces of rag found in his studio to create works using the hypnosis of language to manifest new realities. Despite Shayesteh initial attempts to destroy these notes, he later found remnants of them in his studio, viewing this discovery as a spiritual resurrection. Using humanity's dictims, the artist addresses society's restrictions through idioms and expressions, to transform them into timeless liberating insights. Deriving from this original series, Shayesteh gives up the use of language and words in his second series, producing work made up of simple utterances which disband the formula of language.

Ali Shayesteh was born in 1984 in Hamadan, Iran, right in the midst of the eight years' Iran-Iraq war. Influenced by the Islamic Revolution's rigid idealism, Shayesteh's artworks grew into personal reflections on the living conditions of that period. Through different series of work, he has experimented with various tools and techniques and rejected to follow any stable methods or styles. His artworks have been displayed in eminent Iranian galleries such as Azad, Assar, Mohsen, Delgosha, Etemad, Mah-e Mehr, and Lajevardi Foundation as well as the Giorgio Cini Foundation (Italy) and Pratt Institute of New York (USA).



Ali Shayesteh, *Yuck*, 2016. From the "Thousands of Curses on This and on That" series, ink on oil-smeared handkerchief.



Ali Shayesteh, *Thousand Curses on This and on That*, Pop-up Exhibition Walkthrough: Warehouse 46. FIELD MEETING Take 6: Thinking Collections 2019

ZOLAYKHA SHERZAD (KABUL & NEW YORK)

Pop-up Installation

The Peace Coat

Synopsis: Based in Kabul, the Zarif Design Center aims to preserve the traditional Afghan design by merging it with modern aesthetics to create fashion that is distinctive and timeless. Zarif currently employs and trains 52 local Afghan workers, and practices 'slow' production in the form of hand-crafted work and detailing. The use of natural dyes and traditional fabrics from Afghanistan and Central Asia along the traditional Silk Road foster fair-trade practices. Zarif provides a platform where traditional high-quality craftsmanship is a source of economic opportunity and personal fulfillment. At its core, Zarif acts as an ambassador sharing the rich cultural heritage of Afghanistan and its people with the rest of the world.

Zolaykha Sherzad is an Afghan artist, fashion designer, and founder of School of Hope (SoH) and Zarif Design. Herzad has participated in a number of international art shows including the Venice Biennale 2009 and dOCUMENTA 13 – 2012 in Kassel, Germany, where she represented her country with magnificent aerial silk sculptures. Sherzad is the recipient of The International Alliance for Women's 2012 World of Difference Award.



Zolaykha Sherzad, *Peace Coat*, Pop-up Exhibition Walkthrough: Warehouse 46, FIELD MEETING Take 6: Thinking Collections 2019

VLADISLAV SLUDSKIY & OLGA VESELOVA (ALMATY)

Pop-up Installation

Limited Liability Pavilion 4.0

Synopsis: Vladislav Sludskiy and Olga Veselova contribute works from 17 artist's private collections formed by donations from their friends, colleagues and partners throughout the years. In Kazakhstan, which has just recently begun to create infrastructure to aid the arts, institutions are still learning how to fundraise, collect and form educational programs without the ideological interferences from the government. Thus, artists have been forced to fulfill the role of public entities in archiving their own practices, in addition to collecting works by fellow artists. Unlike works in private or national collections, these works were not commissioned or acquired but accumulated without the intrusion of a third party. This form of collecting relies on artistic inspiration, trust and intimacy devoid of the influential mechanisms prevalent within the art market.

Vladislav Sludskiy & Olga Veselova's FIELD MEETING participation is supported by **Eurasian Cultural Alliance (Almaty)**.

Vladislav Sludskiy is the co-founder and organizer of ARTBAT FEST, an annual Almaty, Kazakhstan-based, international contemporary art festival serving the Central Asian region. He is also the co-founder and curator of the Eurasian Cultural Alliance, dedicated to supporting cultural infrastructure in Kazakhstan. Sludskiy works as the manager and curator of Ethan Cohen Gallery in New York and was the Assistant Curator for Asia Contemporary Art Week's recent signature exhibition *Focus Kazakhstan – Thinking Collections: Telling Tales* in conjunction with the National Museum of the Republic of Kazakhstan. Olga Veselova is the Director of ARTBAT FEST, an annual international contemporary art festival in Almaty, Kazakhstan and the Deputy Director of the Eurasian Cultural Alliance. Veselova is also the co-founder of the public cultural space ARTPOINT and is an ongoing consultant for the annual festival Urban Art Astana. She has been a writer for the Central Asian Journal of Art Studies since 2016 and was recently a consultant for Astana EXPO 2017 and the Garage Museum of Contemporary Art.



Vladislav Sludskiy & Olga Veselova, *Limited Liability Pavilion 4.0*, Pop-up Exhibition Walkthrough: Warehouse 46. FIELD MEETING Take 6: Thinking Collections, 2019

AMINA AHMED (NEW YORK & TEHRAN)

Pop-up Installation

Un-Furling

Synopsis: Before **Amina Ahmed** was born, her mother, **Zulayka Mirashah**, formed a sewing collective—a place for women to gather, share their stories, and interact. These meetings took the form of essential practice, in rhythmically nurturing companionship, shared experience, and method. This space allowed for the unfolding and folding of vulnerability through physical and spiritual adjacency. For the pop-up, Ahmed honors the rhythm of repetition and the collective practice, placing her echoed inscribed line work and her mother's meticulous thread-as-line embroideries alongside each other, reflecting on and embracing communal authorship.

Curated by **Priyanshi Saxena**. Amina Ahmed's FIELD MEETING participation is supported by **Twelve Gates Arts** (Philadelphia) & **Clark House Initiative** (Mumbai). Special thanks to **Siddhant Shah** (Mumbai) for his collaboration.

Amina Ahmed, born in East Africa and of Kutchi-Indian Turkiq heritage, grew up in England and has lived in Iran and the USA. She specialized in Islamic and Traditional Arts at The Royal College of Art (1991). The practice of geometry is the grounding of her drawings, focusing on the methods and materials of traditional and folk arts. Praxis is the primordial artery through which she strives to practically return—physically, symbolically, and spiritually. Her recent exhibitions include *Still Rising* at Nottingham Contemporary and *Work Practices* at the Show Room, London. She has had solo presentations at the Twelve Gates Gallery, Philadelphia, and Clark House Initiative, Mumbai. Selected exhibitions include Jersey City Museum, Queens Museum, The Lincoln Center, Alwan for the Arts, New York City, Lakeeran Gallery, The Bhau Daji Lad Museum, Mumbai, and The Fiber Philadelphia's International Biennial (2012).



Amina Ahmed, *Un-furling*, 2012. Photo document.



Amina Ahmed, *Un-furling*, Pop-up Exhibition Walkthrough: Warehouse 46. FIELD MEETING Take 6: Thinking Collections, 2019

HASANUL ISYRAF IDRIS (PENANG)

Pop-up Installation

Higher Order of Love

Synopsis: A compilation of intricate and vibrant drawings steeped in the illustration of distinct, otherworldly visual vocabulary that correlates with the artist's personal and regional aesthetics. Idris reflects on his native Pangkor Island in Malaysia through stories he heard as a child. The work unravels the geography, native species, ethnic diversity and politics of the Island's culture. Numerous plots and narratives intertwine, deepening and amplifying themes of ancestry, heritage, racial riots, migration and alienation. The installation contemplates the phenomenon of global migration, paralleling Idris' family lineage with the evolution of native animals and plants as a collection of temporal complexities that predicate Malaysia's multiculturalism today.

Hasanul Isyraf Idris's FIELD MEETING participation is supported by **Richard Koh Fine Art** (Kuala Lumpur).

Hasanul Isyraf Idris is a Malaysian artist producing works in a variety of media, from paintings and meticulously crafted drawings to painted oven-baked clay sculptures. Gathering inspiration from local folklore and regional myths, Idris articulates his personal struggles as an artist by personifying them as strange characters that inhabit his invented universes. His works are noted for their references to underground comic books, 1960s science fiction, fast food, street art, fashion and other pop culture fads. Recurring topics in his practice are: the meaning of life and death, memories and fantasies, sin and reward. Idris has received a number of awards, including the Young Contemporary Arts Award in 2007 at the National Visual Arts Gallery, Kuala Lumpur; the Incentive Award at the Open Show held at the Shah Alam Gallery; and the Consolation Prize for the Young Talent Art Exhibition at the Penang Art Gallery, Penang.



Hasanul Isyraf Idris, *Effective Weapon to Kill Huat Kuih*, 2017. Watercolor, ink and color pencil on paper.



Hasanul Isyraf Idris, *Higher Order of Love*, Pop-up Exhibition: Warehouse 47, FIELD MEETING Take 6: Thinking Collections, 2019

HAIYANG WANG (BEIJING)

Pop-up Installation

The Birth of the Word, to the Demise of the Bird

Synopsis: Pastel works on loan from a private collection, and an animation video by the artist, from his 2014 series manipulates language as a device to create semiotic connections between actions, progressing the plot in a visual wordplay of double entendres. Invoking surreal scenarios, **Haiyang Wang's** animation work is a revolving mechanism with no specific beginning or outcome. Rather, it contains an obsession-like circulation of reactions, resulting in the regeneration, substitution, disruption and construction of imagery. Animation enables Haiyang the freedom to resonate with the magnetic attraction of his visual elements, yielding to the naturally orchestrated collection of events in his storyline.

Haiyang Wang's FIELD MEETING participation is supported by **Capsule Shanghai** (Shanghai).

Haiyang Wang is a Chinese artist living in Beijing. Haiyang combines the forms of painting and animation to expand the rhetorical scope of these two media. More recently, Wang's work has begun venturing into sculpture and installations. Wang's works have been selected and received critical acclaim by more than 50 International festivals. In 2010, Haiyang Wang's first animation movie *Freud, Fish and Butterfly* won a Grand Prize at the Holland Animation Film Fest (HAFF). His recent solo shows include *Wang Haiyang* at Capsule Shanghai (Shanghai, China) and *Wang Haiyang* at White Space Beijing (Beijing, China), both in 2018; *By Himself* at OCAT in Xi'an, China (2017); *New Directions: Wang Haiyang* at Ullens Center for Contemporary Art (UCCA) in Beijing, China (2016); *Dynamic Field: Wang Haiyang* at Minsheng Art Museum in Shanghai, China (2016).



Haiyang Wang, shots of *The City of Dionysus*, 2018. Animated short film.



Haiyang Wang, *The Birth of the Word to the Demise of the Bird*, Pop-up Exhibition: Warehouse 47. FIELD MEETING Take 6: Thinking Collections, 2019

BINGYI (BEIJING)

Pop-up Installation*Ruins*

Synopsis: This installation incorporates an excerpt from the artist's epic trilogy of films set in the inner-city hutongs, or historic alleyways of Beijing. In 2015, **Bingyi** began collecting thousands of *Hutong Love Letters* — personal stories written by ordinary people on their life-changing experiences in the hutongs, shortly before they were demolished from the heart of China's contemporary capital. Using these testaments as inspiration, Bingyi spent three years re-writing and re-shooting the films which combine conceptual architecture, performance art, documentary, large-scale ink paintings and installation. The full work is organized in three captivating chapters, incorporating tragic comedy, poetic romance, and murder mystery, in addition to the only footage of the 2017 demolition of Beijing's Daxing neighborhood.

Bingyi's FIELD MEETING participation is supported by **INK Studio** (Beijing).

An artist, writer, curator, cultural critic, and social activist, Bingyi combines her interests in ecology, science, philosophy, history, and aesthetics into a multi-faceted artistic practice that encompasses land and environmental art, site-specific installation, musical and literary composition, ink painting and performance art. She is known for her large-scale ink paintings as shown in her occupation of the Toronto City Hall in October 2013, when she created an 1,800 square meter ink painting over the course of a twelve-hour entitled *Metamorphosis*.



Bingyi, *Ruins*, 2015-2017. Film still



Bingyi, *Ruins*, 2015-2017. Film trilogy 90 minutes. Pop-up Installation: Warehouse 47. FIELD MEETING Take 6. Thinking Collections, 2019.

BAHMAN MOHAMMADI (TEHRAN)

Pop-up Installation

Protozoan-Self Portrait

Synopsis: A reflection on reality rooted in human paleoanthropology as an archive of evolutionary processes.

Bahman Mohammadi studies the progression of human development by tracing the earlier stages of the "homo/1 species" all the way back to the protozoans, or single-celled microbes. Through his self-portraits, he argues that man has moved further away from his central position in the world, and that there is little distance between the evolutionary progress of humans and other living organisms. The use of photographic paper intentionally renders his work as scientific evidence, whereby he speculates on the possibilities of his own mental and physical evolution as other kinds of species.

Bahman Mohammadi's FIELD MEETING participation is supported by **Mah Art Gallery** (Tehran).

Born in Hamadan, Iran, Bahman Mohammadi is an artist who lives and works in Tehran. Intrigued by matters related to "human beings" such as birth, nurture, social constructions, and evolution, Bahman's artworks encourage viewers to reposition or reconsider natural and constructed occurrences that are often overlooked. His work has been exhibited in more than 50 group shows, nationally and internationally, including at Ethan Cohen Gallery, New York, The Museum of Contemporary Art, Tehran, Etemad, and Mah Art Gallery in Tehran among many others. In 2009, he was awarded in the Seventh Iranian Painting Biennale and has been given multiple awards since. He is a member of the society of Iranian painters and an honorary member of the Institute for the Promotion of Contemporary Visual Art in Iran.



Bahman Mohammadi, *Protozoan-self portrait*, 2011. Mixed media on wood.



Bahman Mohammadi, *Protozoan Self-Portrait*, Pop-up Exhibition: Warehouse 47. FIELD MEETING Take 6: Thinking Collections, 2019

YUAN GAO (BEIJING)

Pop-up Installation*Lunar Dial and Human Smoke*

Synopsis: A 15-minute animation realized over a period of six years consisting of a series of acrylic paintings and works on paper that were digitized onto the animation. **Yuan Gao's** work is rich with symbolism, conveying the uncertainty of consciousness, while illustrating the homogeneity and repetitiveness of images and concepts. By using a cyclical narrative, distinctive topics are interspersed throughout the 'journey', creating a visual rhythm of flowing water, moonlight, and other representations of knowledge. The film is accompanied *Human Smoke* (2014-2015), a series of mixed-media drawings.

Yuan Gao's FIELD MEETING participation is supported by **Capsule Shanghai** (Shanghai).

Yuan Gao is a Chinese artist working and living between New York and Beijing. Through animation and painting, Yuan illustrates the homogeneity and repetitiveness of images and concepts, and the temporality of the two. Her work is often recognized for being rich with symbolism, a method she employs to convey the uncertainty of consciousness. Yuan's most recent solo exhibitions include *Gao Yuan: Eternal Return* (2017) at Capsule Shanghai, alongside other international exhibitions such as *You Won't Be Young Forever*, curated by Biljana Ciric (Shanghai, China, 2016) and *Secret Love* (Stockholm, Sweden, 2012) among many others. Her animations have been selected by major film festivals including Vancouver International Film Festival (2017), Hong Kong International Film Festival (2017), International Film Festival Rotterdam (2017), International Leipzig Festival for Documentary and Animated Film (2016) among others. Most recently, Yuan's animation piece *Lunar Dial* was nominated for a Tiger Awards for Short Films at the International Film Festival Rotterdam (2017) and received a special mention at CutOut Fest International Animation and Digital Art Festival (2016).



Yuan Gao, *Lunar Dial*, Pop-up Exhibition: Warehouse 47. FIELD MEETING Take 6: Thinking Collections, 2019



Yuan Gao, *Lunar Dial*, 2016. Animated short film.

RANA DEGHAN (TEHRAN)

Pop-up Installation

Heads

Synopsis: A site-specific work weaving various mediums such as drawings, sculpture, and paintings to analyze the disturbing relationship between human consumption and the animal kingdom's existence. The artist forefronts humanity's continuous detrimental behavior towards animal-kind, calling attention to our complete oblivion of their suffering and destruction. The work is a strong protest against animal maltreatment and consumption as part of the world's heritage and collection of integral celebratory rituals and holiday traditions.

Rana Dehghan's FIELD MEETING participation is supported by **Roya Khadjavi Projects** (New York).

Rana Dehghan was born in Tehran, Iran and her works span from painting to video art, sculpture, and installations, with subject matters that root from observations into the human body, gender, and environmental issues. Dehghan studied fine art and painting at the Bharati Vidyapeeth's College of Fine Arts (Pune, India) and Faculty of Fine Arts and Architecture, Azad University (Tehran). She has participated in a number of exhibitions, including a solo installation show in 2016, 2017, 2018, and several collaborative art projects.



Rana Dehghan, *Heads*, Pop-up Exhibition: Warehouse 47. FIELD MEETING Take 6, 2019.





Select Publicity Materials & Press Coverage

2018 and 2019 Photologs:

[Asia Contemporary Art Week Entire Season People + Art Photolog | Ocula](#)

[FIELD MEETING Day 1 | Full Photolog | Ocula](#)

[FIELD MEETING Day 2 | Full Photolog | Ocula](#)

[FIELD MEETING Take 6: Social Festivities Photolog | Ocula](#)

Press Coverage:

[Canvas | Alexandra Chaves | "Living Archive"](#)

[ArtAsiaPacific | Chloe Chu | "Creative Alchemy: ACAW's FIELD MEETING Take 6"](#)

[Berlin Art Link | Berlin Art Link Productions | "Field Meeting: Take 6' Brings Its Asian Contemporary Art Focus to Dubai"](#)

[OCULA | Stephanie Bailey | "Field Meeting Take 6: Thinking Collections"](#)

Publicity Materials:

[ACA W 2018 Press Release](#)

[ACA W 2018 FIELD MEETING: Take 6 E-Flux Announcement \(PDF\)](#)

[ACA W 2018 FIELD MEETING: Take 6 E-Flux Announcement \(Live Link\)](#)

[ACA W 2018 E-Flux Announcement \(PDF\)](#)

[ACA W 2018 E-Flux Announcement \(Live Link\)](#)

[ACA W 2018 Full Program Brochure](#)

[ACA W 2018 Fall Ad-ArtAsiaPacific](#)

[ACA W 2018 FIELD MEETING Thinking Collections Banner](#)

[ACA W FIELD MEETING 2019 Thinking Collections Booklet](#)

[ACA W FIELD MEETING 2019 Thinking Collections Eblast Banner](#)

[ACA W FIELD MEETING 2019 Thinking Collections Podium Signage](#)

[ACA W 2018 FIELD MEETING Thinking Collections Banner](#)

[FIELD MEETING Take 6 | Day 1 - Welcome Remarks | Vilma Jukute | Youtube Video](#)

[FIELD MEETING Take 6 | Day 1 - Opening Thoughts | Leeza Ahmady | Youtube Video](#)

[FIELD MEETING Summation 2018 | Stephanie Bailey | Youtube Video](#)



In 2019, **Asia Contemporary Art Week (ACA W)** updated its name to **Asia Contemporary Art Forum (ACA F)** 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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