



ACAF

THINKING CURRENTS

Inaugural Seattle Art Fair Summer, 2015

THINKING CURRENT'S

Asia Contemporary Art Week 2015
Signature Exhibition
Hosted by Inaugural Seattle Art Fair

Curated by Leeza Ahmady

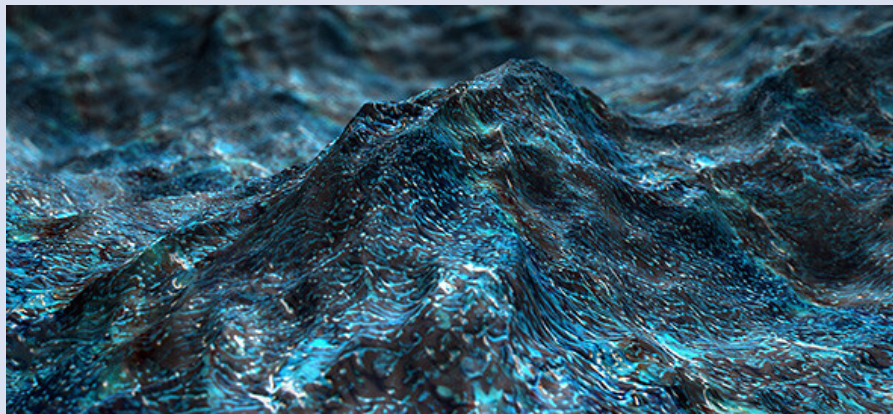
A groundbreaking exhibition of video, film, & sound by
30 artists based in The Pacific Northwest of the US, The
Pacific Rim, and other regions of the global south.

July 30 - August 2, 2015

THINKING CURRENTS at The Inaugural Seattle Art Fair foregrounds the immediacy of experimentation with moving image, particularly video and film, by some of today's most compelling contemporary artists, whose practices also variously relate-to and problematize the cultural, political, and geographical parameters of The Pacific Rim.

The exhibition activates Seattle's geo-economic position in the Pacific Northwest, United States as a significant new arena for transnational connectivity with creative communities based around the rim of the Pacific Ocean, and other regions of the Global South. **THINKING CURRENTS** consciously underscores individual art practices while examining common denominators, collective manifestations, themes, and occurrences to stage the intensity of the wide range of interlacing inquires launched by artists in recent years. Beyond broad exploration of aesthetics and formal representations, works considering bodies of water, migration, environmental conditions, identity, nation-building, conflict, technology and stagnation within the various liquid and land territories of East and Southeast Asia are especially explored.

THINKING CURRENTS refrains from engaging in overarching statements in an effort to yield fresh and nuanced contextual stratum. It raises numerous questions in search of unexpected connections, undercurrents and reflections to facilitate visibility for a great knowledge base of historical and contemporary insight. Ultimately, through critical inquiry into the making and thinking about art within the specificities of The Pacific Rim, which includes three of the world's major continents: Asia, Australia & America (North and South), **THINKING CURRENTS** seeks to contribute to a rethinking of global contemporaneity.



Jawshing Arthur Liou, *Crossing*, 2009, single-channel video, color, sound, 5 min, courtesy of Chi-Wen Gallery

THINKING CURRENTS Presented Artists, Organizers, & Institutional Support

Commissioned by: **Paul Allen**, Seattle Art Fair founder and co-founder of Microsoft
Curated by: **Leeza Ahmady** with **Ambika Trasi** ACAW Manager + Curatorial Assistant
Produced by: **Art Market Productions** Installation design by: **Bauer Audio Inc.**

Presented Artists Supported by: Aike-Dellarco Gallery | Asia Art + Chi-Wen Gallery | Edouard Malingue Gallery | FuturePerfect | Hanart TZ Gallery | Lisson Gallery | MABSOCIETY | Mizuma Art Gallery | Osage Gallery | SA SA BASSAC | Tina Keng Gallery (TKG +) | Transfer Gallery | Tyler Rollins Fine Art.

Alexander Ugay (Almaty)
Alexis Destoop (Sydney & Brussels)
Araya Rasdjarmrearnsook (Chiang Mai)
Burçak Bingöl (Istanbul)
Charles Lim (Singapore)
Charwei Tsai (Ho Chi Minh City, Paris & Taipei)
Ho Tzu-Nyen (Singapore)
Jamie Zigelbaum (New York)
Jawshing Arthur Liou (Indiana)
Jun Nguyen-Hatsushiba (Ho Chi Minh City)
Kato Sawako (Tokyo)
Khvay Samnang (Phnom Penh)
Lee Kit (Hong Kong & Taipei)
MAP Office: Laurent Guttierrez & Valerie Portefaix (Hong Kong)
Monira Al Qadiri (Kuwait City & Tokyo)
Patrick Todd (New York)
Patty Chang (Boston)
Qui Shiming (Beijing)
Sun Xun (Beijing)
Tiffany Chung (Ho Chi Minh City)
Tintin Wulia (Brisbane & Jakarta)
Tracey Moffatt (New York & Brisbane)
Wael Shawky (Alexandria)
Polit-Sheer-Form Office: Hong Hao, Xiao Yu, Song Dong, Liu Jianhua, Leng Lin (Beijing)

THINKING CURRENTS Full Listing of Artworks

July 30 - August 2, 2015



3:30-5:00pm Keynote Discussion

THINKING CURRENTS: *Liquid Territories & the Flux of Myths, Dreams and Reality*

THINKING CURRENTS Curator and Asia Contemporary Art Week Director **Leeza Ahmady** in conversation with Hong Kong-based artists and architects **Map Office: Laurent Gutierrez** and **Valérie Portefaix**.

A keynote discussion on the role of the Pacific Ocean, historically and today; mapping a set of interlacing inquiries by contemporary artists around pressing environmental and geo-economical concerns within and around the Pacific Rim territories (Cambodia, Vietnam, Taiwan, China, Japan, Korea, Thailand, Indonesia, Philippines, Australia etc.) in connection to the Pacific Northwest and the world at large.



THINKING CURRENTS: *Liquid Territories & the Flux of Myths, Dreams and Reality*, Keynote Discussion

Burçak BINGÖL (Istanbul)

Self-conscious, 2015, single-channel video, color, sound, 43"

With her subtle yet destructive act, the artist interrogates notions of belonging, culture, history, and tradition, also read as homage to ceramics— a treasured Asian-continental artistic practice and symbol of wealth, widely spread through Western imperialism.

Burçak Bingöl's works reflect her dense cultural heritage and her continued fascination with patterns. Her ambitious, labor-intensive ornamentation and ceramic works both question and expand the Western canon, inviting viewers to reconsider divides between art vs. craft and high vs. low. She creates organic, psychological landscapes hovering between abstraction and representation, seduction and repulsion, mysticism and consumption, that both embrace and disregard Eastern and Western traditions. She has solo projects at Art Basel Hong Kong and Volta, New York including participation in numerous group exhibitions and her works are in private and public collections in the US, Europe and the Middle East.



Burçak Bingöl, *Self Conscious*, 2015, video-still

Patty Chang (Boston)

Invocation for a Wandering Lake Part 1, 2014, single-channel video, color, sound, 12'47".

Using water as a medium of politics and poetics, the artist gently bathes the corpse of a beached sperm whale, and an abandoned ship, in an act of ablution and mourning; a meditation on the detrimental environmental effects and traumatic legacies of colonialism, capitalism, and globalization. Filmed on location at Wandering Lake Xinjiang, China, sea coast of Newfoundland, Canada, Aral Sea Muynak, Uzbekistan.

Patty Chang explores narrative, empathy, the unknown and the document in her performances recorded as short films. She often plays a central role in her work, which is notorious for testing the acceptable boundaries of taste and endurance. She has been widely exhibited through group and solo shows in major international cities. She is a 2014 recipient of the Guggenheim Fellowship and recently exhibited her video installation, *Flotsam Jetsam* (2007), a collaboration with David Kelley, at the Museum of Modern Art in New York. She has also appeared in group shows and performances at Hammer Museum, Los Angeles, the International Center of Photography, New York, and the Solomon R. Guggenheim Museum, New York.



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

Tiffany Chung (Ho Chi Minh City)

The great simplicity thousands of years before and after, 2012, split-screen video, color, sound, 9 min.

Two post-apocalyptic scenes imagine an allegorical fantasy, where languages (Japanese and English) are mutated and Western Enlightenment's faith in progress, science and rational thought has come to an end. Inspired by theories on nomadism and science fiction, **Chung's** vision is hopeful. Like Noah's Ark, destruction leads to creation and the possibility of a better future.

Tiffany Chung is one of Vietnam's most active artists, noted for her cartographic drawings, sculptures, and videos that explore spatial and sociopolitical transformations interwoven with lingering historical trauma. Her research on the decline of cities due to human destruction, deindustrialization, and demographic changes investigates the complexity of urban progress and population-aging. Blurring the distinction between art, anthropology and sociology, her recent works imagine the end of the human race and examine the aftermath of modernization. Her work is held in the public art collections of San Francisco Museum of Modern Art, Fukuoka Asian Art Museum, in Japan, Queensland Art Gallery, Brisbane, and the Sharjah Art Foundation. She is currently featured at the 2015 Venice Biennale, in the exhibition *All the World's Futures*.



Tiffany Chung, *Thousands of years 2*, 2012. split-screen video, color, sound.

Alexis Destoop (Sydney & Brussels)

Invocation, 2015, single-channel video, color, sound, 4'.

A cyclical animation that combines photographic footage from two vastly different regions: the Arctic Ocean and the South China Sea. Man-made machinery, invoking present-day idols, subtly emerge from an enchanted Turner-esque seascape of fleeting horizons. An investigation into the cartography of globalization— and the myths, realities, and dreams associated with our planet's primordial yet last frontier: the ocean.

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. In recent years, landscape has become the primary subject matter of his work. Alexis' short films have been screened in group exhibitions and film festivals worldwide such as 18th Biennale of Sydney, Ghent International Film Festival, Musee des Beaux-Arts, Lille, and The Onion Cellar, Hanoi.



Alexis Destoop, *Invocation*, 2015, single-channel video, color, sound.

Jun Nguyen-Hatsushiba (Ho Chi Minh City)

Memorial Project Nha Trang, Vietnam: Towards the Complex—For the Courageous, the Curious, and the Cowards, 2001, single-channel video, color, sound, 13'. (upper)

A woeful, beautiful poem memorializing survival in post-war Vietnam conveyed through an underwater performance by local fishermen propelling cyclos (or cycle-rickshaws) across the rock-strewn and sandy ocean floor. After the war, countless citizens fled by sea; for many who remained, pedaling cyclos became their primary means of livelihood, yet these vehicles, now deemed old-fashioned, have become a burden on the country's image in its ongoing effort to modernize.

The Ground, the Root, and the Air: The Passing of the Bodhi Tree, 2004-2007, single-channel video, color, sound, 14'30". (lower)

Influenced by the international markets of neighboring countries, China and Thailand, the quiet Buddhist society of Laos struggles to maintain itself in the midst of the ever-flowing Mekong River. Ambition for individual success continues to surge while traditional values and heritage wane. The stadium, lanterns, river, and Bodhi Tree symbolize the anxieties and hopes of this rapidly evolving society.

Jun Nguyen-Hatsushiba's works are often generated from multiple landscapes of thought, combining unlikely, sometimes surprising points-of-view into existing local histories and conflicts. His works are seen as culminations of memorial projects. Having worked for almost 20 years as an artist, he has exhibited in numerous international triennials and biennales including Venice, Istanbul, Sydney, Shanghai, and Guangzhou. His works can be found in public collections at Solomon R. Guggenheim Museum, New York, Mori Art Museum, Tokyo, as well as many other museums, foundations, and private collections.



Jun Nguyen-Hatsushiba, *Towards the Complex—For the Courageous, the Curious, and the Cowards*, 2001. single-channel video, color, sound, 13'.



Jun Nguyen-Hatsushiba, *The Ground, the Root, and the Air: The Passing of the Bodhi Tree*, 2004-2007. single-channel video, color, sound, 14'30".

Ho Tzu-Nyen (Singapore)

The Cloud of Unknowing, 2011, single-channel video, color, sound, 28'.

Explores the aesthetic history and role of cloud imagery in art through eight compartmentalized vignettes, titled after a fourteenth century mystical treatise on faith, in which the cloud represents a simultaneous internal struggle and reconciliation with "the unknown" or the divine. Set in a deserted, low-income public housing block in Singapore, each subject encounters a sudden shift, transformation or illumination, which he or she must comprehend through sensory response and emotion, rather than logic and rational thought.

Ho Tzu Nyen works primarily in film, video, and performance, and more recently, environmental multimedia installations. He appropriates the structures of epic myths, invoking their grandeur while revealing them to be not merely stories, but discursive tools. He is particularly interested in exploring false accounts of histories that are invented by contemporary figures to serve their needs—a subject especially salient in the context of Singapore, where he lives and works. Ho represented Singapore at the 54th Venice Biennale (2011) and has participated in major international film festivals including the Cannes Film Festival, and Sundance Film Festival; He has been part of numerous solo and group exhibitions including Queensland Art Gallery, Brisbane; Tate, London; Witte de With, Rotterdam and Times Museum, Guangzhou, China.



Ho Tzu-Nyen, *The Cloud of Unknowing*, 2011. single-channel video, color, sound, 28.

Khvay Samnang (Phnom Penh)

Untitled, 2011, single-channel video, color, sound, 4'22".

Once vital to urban hydraulic systems and vibrant residential areas, Phnom Penh's lakes are now privatized by the Cambodian government, filled with sand, and turned into contested eviction sites. In rebellious response and to create awareness, the artist stood in these lakes at different stages of their "development," to pour buckets of sand over his head. His poignant gesture serves as a document for posterity of this complex environmental, infrastructural, and humanitarian concern.

Khvay Samnang's multidisciplinary practice spans performance, photography, video, installation and sculpture. Prompted by instinct and hearsay, direct experience and media sources, Khvay follows stories he believes require intervention. With symbolic and intentionally futile gestures, he offers new interpretations of history and contentious current affairs that resist the polarizing language known to media and legal reports. Khvay is currently a resident at Bethanien Kunstlerhaus, Berlin. In 2015, he was nominated for the AIMIA AGO Photography Prize, Canada; the Sovereign Asian Art Prize, Hong Kong; and Prudential Eye Awards Best Emerging Artist in Asia Using Photography, Singapore.



Khvay Samnang, *Untitled*, 2011. single-channel video, color, sound, 4'22".

Lee Kit (Hong Kong & Taipei)

There's a cup on the pillow, 2014, white towel; single-channel video, color, silent, 3'23"

Portraying everyday objects through his usual language of visual poetry, **Lee Kit** offers a model of resistance and constraint. The video-installation courts both intimacy and detachment, suggesting that artistic practice and life often merge in unexpected and transformative ways.

Lee Kit focuses with quiet intensity on the conditions of being human in his installations, audio and video recordings, and mixed-media works. In his own words, he is interested in "human experience and emotions, be it private, public, personal or collective." He is best known for the hand-painted cloths he has been produced for over a decade, presented both as utilitarian objects bearing traces of their use, and as fine art. Kit's recent major exhibitions include the 2012 New Museum Triennial, *No Soul for Sale* at Tate Modern, and represented Hong Kong at the 55th Venice Biennale.



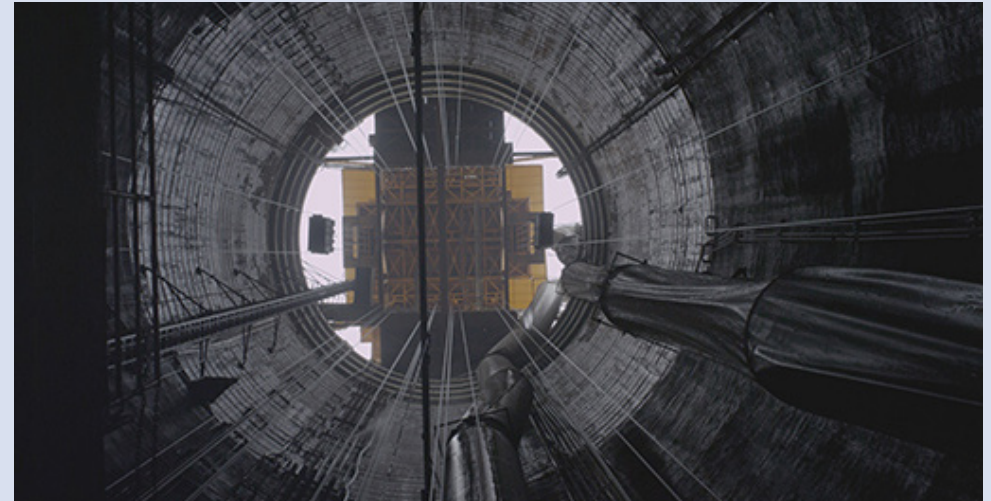
Lee Kit, *There's a cup on the pillow, 2014, white towel, single-channel video, color, silent, 3'23"*

Charles Lim (Singapore)

SEA STATE 6: Phase 1, 2015, single-channel video, color, sound, 7'13"

A society created by maritime trade, colonial and modern, Singapore stands at the intersection of pressing global debates around resource use, environmental change and territorial sovereignty. This dramatized cinematographic video, commissioned for the Singapore Pavilion at the 2015 Venice Biennale, documents the newly unveiled *Jurong Rock Caverns*, a gargantuan facility for hydrocarbon storage. Built by a state-owned corporation, these extraordinary geo-engineered underground spaces will soon be filled with oil and never seen like this again.

A former professional and Olympic sailor, **Charles Lim**'s practice stems from an intimate, bodily engagement with the natural world, informed by field research, experimentation, performance, drawing, photography and video. His works explore the political, biophysical and psychic contours of Singapore and make visible a dynamic coastal ecology, revealing how the infrastructures of global capitalism do not replace the maritime environment, but inhabit and transform it. Lim co-founded the net-art collective tsunamii.net, which exhibited at DOCUMENTA11. His moving image works have been screened at the International Film Festival Rotterdam, the Tribeca Film Festival and the Edinburgh Film Festival. Lim's 2011 short film *All The Lines Flow Out* premiered at the 68th Venice Film Festival, winning a Special Mention, the first award won there by a Singaporean production. He is currently representing Singapore at the 56th Venice Biennale (2015).



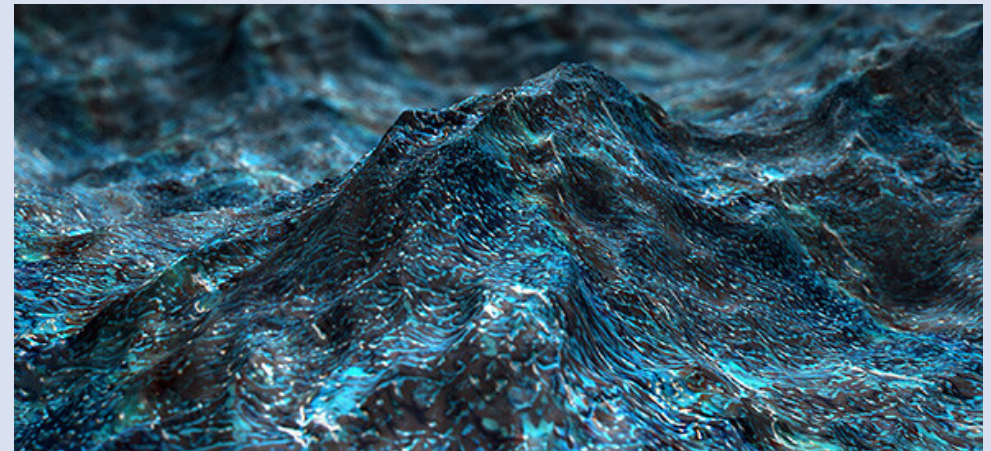
Charles Lim, *SEA STATE 6: Phase 1*, 2015, single-channel video, color, sound, 7'13".

Jawshing Arthur Liou (Indiana & Taipei)

Crossing, 2009, single-channel video, color, sound, 5'

This immersive and textured landscape of turbulent waves in a storm meditates on the loss of the artist's beloved daughter. Rendered through 3D modeling techniques to simulate realistic ocean movements, the process combines formal oil painting and animation to render what **Liou** refers to as "mindscapes," or reservoirs of emotion.

Jawshing Arthur Liou's video installations depict spaces that offer spiritual reflection and sanctuary, but are often not probable in reality. Working with both lens-based representation and digital post-production, he aims to transform recognizable imagery into realms of otherworldly experience and evoke the transitory nature of time and space. Liou is currently the Associate Professor and Area Head of digital art at Indiana University, Bloomington. His videos and prints are featured in exhibitions and collections worldwide including, the Tokyo Metropolitan Museum of Photography, Museum of Contemporary Photography in Chicago, Taipei Fine Arts Museum, and Seoul Museum of Art.



Jawshing Arthur Liou, *Crossing*, 2009. single-channel video, color, sound, 5.

Tracey Moffatt (New York & Brisbane)

LOVE, 2003, single-channel video, color, sound, 21'.

A wealth of clips from Hollywood classics are merged to depict the stereotypical, hyperbolic trajectory of (heterosexual) love. From the subtleties of first desires to climactic scenes of impassioned dialogues, betrayal, revenge and violence repeatedly played out over the history of film, **Moffatt** unites the graphic punch and suggestiveness of these stories to create a narrative of her own for the sake of parody, entertainment, and critique.

Tracey Moffatt is a filmmaker, video artist, and photographer whose stylistic experiments draw upon both popular culture and her own background, examining subjects such as Aboriginal subjugation, maternal domination, gender stereotypes, and class division. Moffatt's work is essentially theatrical—part of her intention is to dismantle the conventions of storytelling by using artifice alone to tell her tales. Paradoxically, the power of her work derives from the persuasions of myth. One of Australia's most successful artists both nationally and internationally, Moffatt has had numerous solo exhibitions in Europe, the United States and Australia. Her films and videos have been screened at the Cannes Film Festival, the Dia Centre for the Arts in New York and the National Centre for Photography in Paris; her work is held in the collections of the Tate, London, Museum of Contemporary Art, Los Angeles, and the National Gallery of Australia.



Tracey Moffatt, *Love*, 2003, single-channel video, color, sound, 21.

Qiu Shiming (Beijing)

Fragments of Autumn, 2007-2008, 3-channel video, black and white, sound, 10:26 min.

Made in response to the famous handscroll of Yuan-dynasty master artist Huang Gongwang, **Qiu** filmed a particular landscape along the Fuchun River over the course of an entire year, a site known for its dramatic scenery among poets, writers and painters throughout China's history. The subtle and masterful editing of the looped footage renders a contemporary visual poem, full of movement and transition.

Inspired by the mastery of Chinese aesthetic traditions, Qiu Shiming's video and photographic works are created in response to the country's centuries-old poems and scrolls about the landscape. Through his methodical, introspective style, his works act as modern day scrolls, reflecting on the beauty, brutality and ephemerality of existence. Shiming's videos have been exhibited at group exhibitions and fairs including Art Basel Hong Kong, Abu Dhabi Art, and The Third Guangzhou Triennial at the Guangdong Museum.



Qiu Shiming, *Fragments of Autumn*, 2007-2008. 3-channel video, black and white, sound, 10:26 min.

Araya Rasdjarmrearnsook (Chiang Mai)

Death Seminar B, 2005, single-channel video, color, sound, 18'.

The artist is engaged in a Q&A session with lifeless bodies obtained from a morgue. Universally, death is hidden behind elaborate rituals, while science and medicine pursue its delay. Here the artist asks us to both expand our imagination and confront preconceived notions. Her delicate, sincere, and humorous interactions draw from Buddhist principals to propose value in continued closeness between the living and the dead.

Working with psychologically rich materials, **Rasdjarmrearnsook** considers a wide range of subjects that have existed in marginal spaces, including women, the deceased, the insane, and animals. She creates complex narratives that confront societal structures of power and pedagogy and her use of provocative imagery challenge viewers' moral senses and tolerance. Concerned with systems of language and communication, Rasdjarmrearnsook makes earnest attempts to converse with subjects who don't speak in languages comprehended by, or even acknowledged by, mainstream society. Rasdjarmrearnsook's works have been regularly featured in major international exhibitions; she represented Thailand at the Venice Biennale in 2005, was part of *DOCUMENTA(13)* in Kassel, and in 2015 was presented in her first retrospective in the United States at the Sculpture Center in New York.



Araya Rasdjarmrearnsook, *Death Seminar B*, 2005, single-channel video, color, sound, 18.

Wael Shawky (Alexandria)

Dictums: Manquia I, 2014, single-channel video, color, sound, 11'10".

Historically, camels contributed to worldwide trade-economy, until land routes were abandoned for oceanic transportation, through The Pacific Rim. These rare and coveted dark breeds of camel, however, are perhaps en route to one of the prestigious camel parades or beauty pageants held in the Gulf region. Shot on location near Abu Dhabi, **Shawky's** serene and majestic video charts patterns of physical, economic and intellectual migration.

Wael Shawky uses a range of media to produce work that explores issues of history, religion, culture and the effects of globalization on society today. In his photographs, installations, videos and performances, he mines traditions of entertainment and performance through multilayered historical reconstructions that force viewers to navigate the territory of truth, myth and stereotype. Shawky's solo exhibitions include MoMA PS1, New York, Serpentine Galleries, London, Hammer Museum, Los Angeles, and KW Institute for Contemporary Art, Berlin.



Wael Shawky, *Dictums: Manquia I*, 2014. single-channel video, color, sound, 11'10".

Sun Xun (Beijing)

What Happened in the Year of the Dragon, 2015, single-channel video, color, sound, 10 min.

This animation recounts key events that occurred during the year of the dragon, one of the most important years in the Chinese calendar. Emblematic of **Sun Xun's** oeuvre, the film acts as a theatre of memory, replete with shuttering sequences and jarring juxtapositions of surrealistic and recognizable images, which collectively serve to scrape the uncontested surface of politicized truth.

Sun Xun fuses the line between art and animation to create captivating videos that investigate recent and past histories and intransigent conflicts and tensions. A former professor and graduate from the China Academy of Arts, Sun Xun founded his own Animation Studio, π in 2006. His practice involves creating images using various materials such as colored powder, woodcuts and traditional ink, and collating these to produce a film, which is often presented in an immersive setting. Sun Xun has held multiple solo exhibitions around the world, most notably at The Drawing Center, New York; the Kunsthhaus Baselland, Basel and most recently at the Metropolitan Museum of Art in New York.



Sun Xun, *What Happened in the Year of the Dragon*, 2015, single-channel video, color, sound, 10 min.

Charwei Tsai (Ho Chi Minh City / Paris / Taipei)

Tofu Mantra, 2005, single-channel video, color, sound, 2'
(upper)

Charwei Tsai utilizes ink and a variety of media in her politically engaged, performative practice. In *Tofu Mantra* a Buddhist scripture about the nature of impermanence is written onto a block of tofu, which transforms through various stages of decay, expressing the ephemerality of nature and thought.

Ah, 2011, single-channel video, color, with sound by
Zai Tang, 5'. (lower)

The chanting of *Ah*, a sacred sound embraced in many religions of the world, is written in ink on water to celebrate the spiritual diversity of Singapore. Conceived for the occasion of the Tapestry of Sacred Music Festival.

Highly personal yet universal concerns spur Tsai's multi-medium practice. Geographical, social, and spiritual motifs inform her body of work, which encourages viewer participation outside the confines of complacent contemplation. Preoccupied with the human-nature relationship, Tsai meditates on the complexities among cultural beliefs, spirituality, and transience. Tsai's works have been shown in solo and group exhibitions in major cities worldwide, as well biennials including Singapore Biennale, 6th Asia Pacific Triennial, Sharjah Biennale and Dojima River Biennales. Her works are also in public and private collections internationally.



Charwei Tsai, *Tofu Mantra*, 2005, single-channel video, color, sound, 2.



Charwei Tsai, *Ah*, 2011, single-channel video, color, with sound by Zai Tang, 5.

Alexander Ugay (Almaty)

Earth & Shape, 2013-2014, single-channel video, color, sound, 16'47"

A video-collage combining disparate architectural landscapes from different cities (Astana, Karaganda, Almaty, Tashkent, St Petersburg, Seoul, Istanbul, Sophia) onto a single plane, disregarding notions of east-west and north-south to relate to a more-personal mental geography that resists shape. Giant, phantomlike figures appear, eerily resembling monuments of the past: ziggurats, towers, pyramids, and antique temples, to warn of history's tendency to repeat.

Alexander Ugay is of a generation of artists who prefers to work with new technology to frame personal living experiences and memories. His primary area of interest is the development of history and its relationship to our current conditions; as well as the idea that provisional life can be cross-referenced internationally. Aside from certain specificities, the artist believes that the fundamentals of a simple provincial life are similar in all parts of the world. In this sense, his works seem to express an ironic globalism, as he strives to represent the 'everywhere-ness' of the world's small towns. Alexander Ugay has participated in many biennials and group exhibitions including Sharjah Biennial 10, the Central Asia Pavilion at the 52nd Venice Biennale, the 9th International Istanbul Biennial, and *Younger than Jesus* at the New Museum, New York.



Alexander Ugay, *Earth & Shape*, 2013-2014. single-channel video, color, sound, 16'47".

Tintin Wulia (Melbourne)

Fallen, 2011, single-channel video, color, sound, 18:43 min.

Examines the skepticism and unsteady faith that nation-states have in their citizens, and their constant dependence on documentation in order to trust people. Documentation is crucial to history, however. It asserts the realness of events in the past. *Fallen* is a part of the artist's body of works on border and chance. Neither documentation nor documentary, the work is based on a somewhat-real event, dramatized with repeated sequences and sentimental music. "The impossibility of tracing a sequence of events is the impossibility of tracing what is real."

Tintin Wulia received training as a composer and architect before earning her PhD in Art. Her work investigates the flux of geopolitical border, made and unmade by people. Her interactive and participatory performance methodology usually takes form in games, engaging people in sociopolitical relationship models to foster critical dialogues. Tintin's works are thus often process-based, taking place across mediums. She has exhibited in major international exhibitions and biennales worldwide such as Moscow Biennale, Asia Pacific Triennale, Sharjah Biennale and Jogja Biennale. Her work is part of public and private collections worldwide.



Tintin Wulia, *Fallen*, 2011. single-channel video, color, sound, 18:43 min.

Jamie Zigelbaum (New York)

Sequence in Parallel, 2015. LCD Displays, Raspberry Pis, Software, Cables, Hardware, 32 x 68 x 20 in. (upper)

We watch films over time, from start to finish, but that is not how we remember them. Details fade, leaving us with an impression of the film-object itself. *Sequence in Parallel* is one complete film split-up into 20 segments that play simultaneously on a loop, allowing viewers to glimpse the entire film object as a whole, essentially exploring memory as collage.

Pixel, 2013. Interactive Light Sculpture (Glass, Corian, LEDs, Electronics, Software), 100 x 100 x 8 cm. (lower)

Pixel is an interactive light installation activated by human touch. Ubiquitous and invisible, pixels have increasingly become part of our everyday lives. Tiny, formless objects acting as ambassadors to the digital world, representing carefully-choreographed fluctuations: pulses of current that result in changes of color which in aggregate form graphics and with time produce the illusion of motion.

Jamie Zigelbaum is an artist, designer, engineer, and the director of Midnight Commercial, a creative studio working across disciplines. His work is informed by a background in film, neuroscience, and human-computer interaction. Referring to himself as a science fiction cyberwarlock, Jamie's work deals with evolving notions of self and representation in our digital world. His works implore us to question what communication really is at its core. Jamie holds a Masters in Media Arts and Science from the MIT Media Lab. In 2010, he received the Designer of the Future award from Design Miami/ Basel. His work has recently been featured at Moving Image Art Fair, PULSE New York, and Art Silicon Valley, San Francisco.



Jamie Zigelbaum, *Sequence in Parallel*, 2015. LCD Displays, Raspberry Pis, Software, Cables, Hardware



Jamie Zigelbaum, *Pixel*, 2013. Interactive Light Sculpture, Glass, Corian, LEDs, Electronics, Software

Polit-Sheer-Form Office – artist collective: Hong Hao, Xiao Yu, Song Dong, Liu Jianhua, Leng Lin (Beijing)

Do the Same Good Deed, 2014, single-channel video, color, sound, 8'.

A public performance in Guangzhou, China in 2014, which examined notions of individualism and collectivism, concerned with the idea of 'we' in a 'me' world. The piece presents a new Socialist order for the 21st century, within a society that has moved away from its traditional, collective ideals. A humorous edge underlies all works by the group—their name, "**Polit-Sheer-Form Office**" is translated literally as the "office of pure political form," meant to sound like an absurd governmental bureau.

Polit-Sheer-Form Office (PSFO) is an art collective founded in 2005 for the abstract purpose of purifying politics, culture, the economy, and everyday life for 21st century mankind. PSFO seeks to revive a collective way of life associated with their youth, without nostalgia for the politics of the era. The group's boundary-blurring projects involve talking, traveling, eating, reading, and playing together to resist current ideologies of consumerism and establish a contemporary form of Socialism based on the possibilities of shared experience. PSFO has held public performances in Guangzhou, China and in Times Square in New York City. They have been featured in group exhibitions at Art Space in Sydney and Documenta 12 in Kassel; in 2014 the group had a major solo exhibition at Queens Museum in New York.



Polit-Sheer-Form Office, *Do the Same Good Deed*, 2014, single-channel video, color, sound, 8.

**MAP Office – Laurent Guttierrez, Valerie Portefaix
(Hong Kong)**

Moving Lemuria from the Indian to the Pacific Ocean, 2015, Installation (seashells from Sanibel Island, plastic particles, drawings).

Lemuria (Mu), variously located in the Indian and Pacific Oceans—a hypothetical lost continent, with its long-debated myths, legends, and histories, is re-envisioned as the *Great Pacific Garbage Patch*, first identified in the 1990s. Made of floating debris, it is the world's biggest landfill, moving slowly, clockwise, along with a spiral of currents. *Mu* is therefore a continent in-flux, manifesting the Anthropocene era in the form of a giant plastic garbage vortex in the North Pacific region, just above Hawaii and facing Seattle. ("The beginning of humanity's destructive impact on Earth's ecosystems).

Island is Land, single-channel video, color, silent, 30". loop (right)

An island is never about the production nor the origin of things, but rather about the possibilities of reproduction or second-origin. The sailor who first spots an island after a tragic journey will be shouting "land!" and not "island!" The video explores islands as anomalies through semiotic ambiguity; as land that is both opposed-to and reliant-on water for its existence.

MAP Office is a multidisciplinary platform devised by **Laurent Gutierrez and Valérie Portefaix**. This duo of artists/architects has been based in Hong Kong since 1996, working on physical and imaginary territories, using varied means of expression including drawing, photography, video, installations, performance, and literary and theoretical texts. Their entire project forms a critique of spatio-temporal anomalies and documents how human beings subvert and appropriate space. Their work has been exhibited in major international art, design, and architecture events at venues including Shanghai Gallery of Art, Witte de With, Rotterdam, the Museum of Modern Art, New York. MAP Office was the recipient of the 2013 edition of the Sovereign Asian Art Prize.



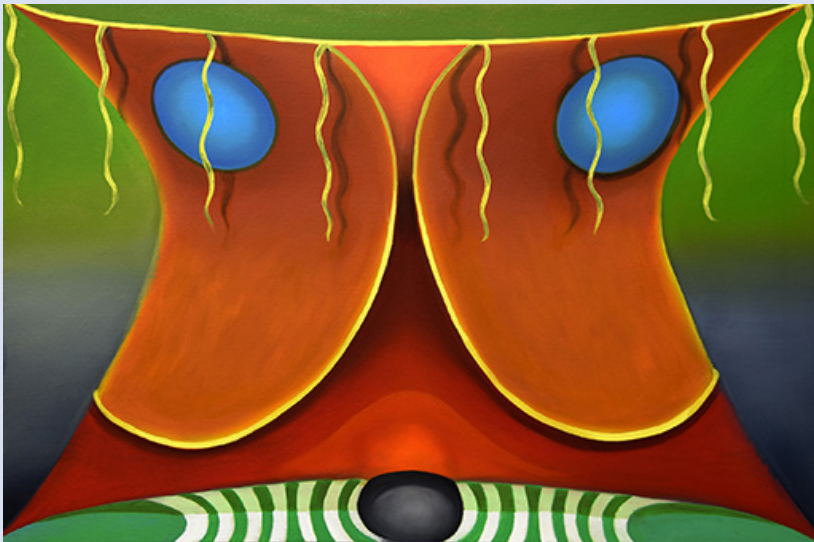
MAP Office, *Island is Land*, single-channel video, color, silent, 30". loop

Patrick Todd (New York)

Micro-intergalactic communication, a compilation of sound works, 1 hour 15 min.

Patrick Todd creates computer-generated noise that mimics human emotional experience. His sound compositions are algorithmically triggered and manipulated live, pushing the boundaries of virtual synth music by recombining waveforms into novel textures. Blending ambient atmospheres with dynamic sonic events, Todd's work emphasizes the unique textures of granular synthesis, shaping noise into immersive, structured soundscapes. A New York-based sound artist for over a decade, his notable collaborations include "FLOW" with **Jeremy Slater**, a project delving into the raw, noisier dimensions of sound. Todd harnesses the transformative power of sound to shift perception and expand auditory landscapes.

Work Titles: *Gaining Power 7'47"*. *Dreamtime 3'43"*. *Laser Drop 3'52"*. *Cyberspace 20'33"*. *Earthquake and Tsunami 4'38"*. *Cave 5'00"*. *Self Reflex 2'34"*. *Several Furry Little Creatures Debating in a Cave 26'58"*.



Patrick Todd, *Micro-intergalactic communication, a compilation of sound works*, Video 1 hour 15 min.

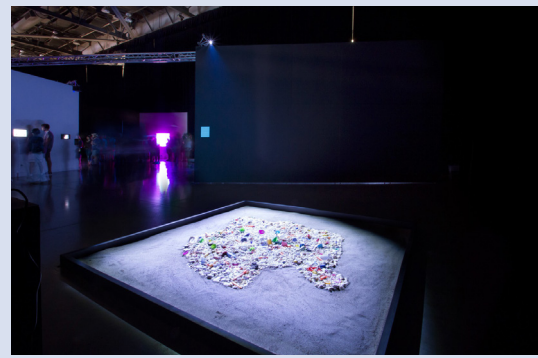
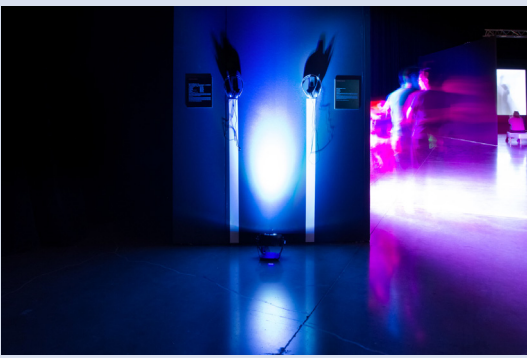
Kato Sawako (Tokyo)

IS.LAND, sound work, 6 min.

A delicate soundscape using field recordings of sounds in Yakushima, an island in the south part of Japan covered in dense forest with nearly 2,000-year-old cryptomeria trees. Kato Sawako is a sound-sculptor and time-based artist, who understands the value of dynamics and the power of silence. She processes subtle fragments floating in space and in everyday life into vivid sound pieces that are filled with digital yet organic textures. Her unique sonic world has been referred to as "post-romantic sound". Sawako has released several albums and has performed internationally as an audio and/or visual artist at venues such as MoMA PS1, New York, The Armory Show, Hammer Museum, Los Angeles, and at numerous festivals.



Kato Sawako, *IS.LAND, sound work, 6 min.*



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[Thinking Currents | The Stranger-SLOG | Jen Graves | "Inside Seattle Art Fair: 'Thinking Currents' Will Feature More Than 25 Artists from Across the Pacific Rim"](#)

[International Examiner | Eva Cohen
"Artists of the Pacific Rim highlighted at Seattle Art Fair"](#)

[The Seattle Times | Tricia Romano
"High art meets deep pockets at Seattle Art Fair"](#)



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

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