

Research / Sharing / Gathering

'Here'...'There' / East & Southeast Asian Diasporic Art

An afternoon of presentations, crits, and discussion convened by
Alexandra Chang (GAX, NYU) and Erika Tan (BAFA, CSM) to focus on current research and
practice which connects *East/Southeast Asian-Diaspora-Art*

Friday 15th June
CSM, Kings Cross
1.20pm to 7.30pm

Participants include:

Alexandra Chang, Whiskey Chow, Pamela Corey, Oscar Ho,
Alice Ming Wai Jim, Annie Jael Kwan, Viet Le, Noel Ed De Leon,
Chun-yu Liu (Clare), Thomas Looser, Margo Machida, David Morris,
Cuong Pham, Will Pham, susan pui san lok, Karen Tam, John Tain,
Erika Tan, Josh Tengan, Sung Tieu, Katie Yook

With UAL student presentations by:

Chi Bagtas, Wai Kit Chan, Jan Chan, Hyun Ah Kwon, Tamzin Howard, Elizabeth Lee,
Fei Li, Melanie Lehmann, Warudom Sombatkamrai and Srijana Gurung, Patrick
Joseph, Moi Tran, Samboleap Tol, Mita Vaghela, Mathew Wang, Riko Yasumiya

This is an internal UAL event.
All staff and students are welcome to attend.
No booking needed.

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An afternoon of presentations, crits, and discussion convened by
Alexandra Chang (GAX, NYU) and Erika Tan (BAFA, CSM)

15th June 1.20 to 7.30pm
Lecture Theatre E002, Central Saint Martins, Kings Cross,
Granary Building, 1 Granary Square, King's Cross, London N1C 4AA
<http://www.arts.ac.uk/csm/about-csm/find-us/>

(This is an Internal UAL Event only, no booking is required)

Welcome and Context: 1.30 – 2.00pm

- 1.30 - 1.40: Introductions: Erika Tan & Alexandra Chang
- 1.40 - 1.50: Erika Tan: *One Step Forward, Two Steps Back: dancing in the margins / on the border of oblivion*
- 1.50 - 2.00: Alexandra Chang: *Global Corridors: Narratives of Thought and Practice*

Sharing Session 1: 2.00 – 3.10pm

Networks, Activism, Collections, Communities And Peer To Peer Supports

- 2.00 - 2.15: David Morris: *'Many stories go round in the old city': Oral histories of Chiang Mai Social Installation*
- 2.15 - 2.45: Networks, Activism, Collections, Communities And Peer To Peer Support Panel - Whiskey Chow, Noel Ed De Leon, Annie Kwan, Katie Yook, Will Pham & Cuong Pham
- 2.45 - 3.10: Discussion lead by John Tain with all Session 1 presenters.

Sharing Session 2: 3.10 to 4.20pm

Expanding References

- 3.10 - 3.25: susan pui san lok: *between the voice between the words between the work between us*
- 3.25 - 3.40: Karen Tam: *Acheter un petit chinois: The Jesuit Museum of Chinese Art in Québec*
- 3.40 - 4.00: Sung Tieu and Clare Chun-yu Liu speaking about their practices
- 4.00 - 4.20: Conversation lead by Viet Le with all Session 2 presenters.

Break/rearrange room and find new location: 4.20 to 4.30pm

Sharing Session 3: 4.30 to 5.45pm
Student Crits - break out session

In smaller groups, students presentations by BAFA and MFA students from CSM and across UAL. Students have been invited to show work, present research, perform, screen material etc, to solicit a critical but supportive response from the audience lead by participating speakers from other sessions. Each presentation with responses will be 15 mins long.

Sharing Session 4: 6 to 7pm
Asian Diasporic Art And Circulations And The Commonwealth

- 6.00 - 6.15: Margo Machida: *Trans-Oceanic Circuits and The British Empire in Asian American Art*
- 6.15 - 6.30: Pamela Corey: *Toward Opacity: Silence and the Sonic Imagination*
- 6.30 - 6.45: Oscar Ho: *In a limbo, solidly*
- 6.45 - 7.00: Alice Ming Wai Jim: *Beyond Canada 150: Asian Canadian Visual Cultures*

Wrapping Up Session: 7 – 7.30pm

Discussants Tom Looser and Josh Tengan respond and field questions in relation to the previous papers and conclude the afternoon with some comments on the overall discussions.

----- **Access Arrangements** -----

This is an Internal Event. Due to Degree show Two taking place, External Guest Speakers will need to arrive by 1.15pm promptly at reception where you will be signed in as a group. If you have not arrived by 1.20pm, you will not have access to the building and to the event until after 2pm when Erika will come to reception to pick up any late comers.

This event is supported by the BA Fine Art Programme in CSM, UAL and The Global Asia/Pacific Art Exchange (GAX) at Asian/Pacific/American Institute at NYU, and NYU Global Research Initiatives, Office of the Provost.

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of the arts
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ASIAN | PACIFIC | AMERICAN INSTITUTE AT NYU

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CSM & UAL Student Crits

Timings

4.30 to 4.45 / 4.45 to 5.00 / 5.00 to 5.15 / 5.15 to 5.30

General discussion 5.30 - 5.45

Return to E002 for 6pm

Group 1 / A116 Critical Voices: Alice Ming Wai Jim, Viet Le, John Tain, Cuong Pham, Sung Tieu, Wai-Men Chim, Mey Vera

Student presentations:

4.30 to 4.45: Elizabeth Lee

4.45 to 5.00: Mita Vaghela

5.00 to 5.15: Samboleap Tol (with Will Pham)

5.15 to 5.30: Riko Yasumiya

Group 2 / A002 Critical Voices: David Morris, Pamela Corey, Clare Chun-yu Liu, Tom Looser, Kate Hers RHEE, Hibbard Andrew, Pio Abad

Student presentations:

4.30 to 4.45: Mathew Wang

4.45 to 5.00: Warudom Sombatkamrai (with Srijana Gurung)

5.00 to 5.15: Melanie Lehmann (with Warudom Sombatkamrai)

5.15 to 5.30: Chi Bagtas

Group 3 / E002 Critical Voices: Oscar Ho, Alexandra Chang, Whiskey Chow, Annie Kwan, Josh Tengan, Eleanor Hyun, Pio Abad, Anna Kazumi Stahl

Student presentations:

4.30 to 4.45: Fei Li

4.45 to 5.00: Tamzin Howard

5.00 to 5.15: Jan Chan

5.15 to 5.30: Moi Tran

Group 4 / E002 Critical Voices: Margo Machida, Susan Pui San Lok, Noel Ed De Leon, Karen Tam, Katie Yook, Joon Lyn Goh, Naomi Even-Aberle, Seoun Som, Kenneth Paranada

Student presentations:

4.30 to 4.45: Wai Kit Chan

4.45 to 5.00: Patrick Joseph

5.00 to 5.15: Hyun Ah Kwon

5.15 to 5.30: tbc

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Biographies:

Alexandra Chang is the Curator of Special Projects and Director of Global Arts Programs at the Asian/Pacific/American Institute at New York University, where she works on inter-institutional projects exploring global and comparative framings, history and power, and their impact on topics including visuality studies and climate change/climate justice. Chang looks toward collaborative interdisciplinary approaches that take into account theory, practice, long histories, methods, site, and economies of power. In this spirit, she is the director of the NYU Global Asia/Pacific Art Exchange (GAX) and organizes the Climate Working Group, which bridges Science, Humanities and Arts researchers, scholars, artists, practitioners, and institutions for short and long term collaborations considering climate, data, policy, power, and the history of globalization. She is also co-founding editor of the journal *Asian Diasporic Visual Cultures and the Americas*, co-founder of the Diasporic Asian Art Network, and project director of the Virtual Asian American Art Museum. She is also a curator and writer.

Whiskey Chow (b.1989) is a London-based artist and Chinese drag king. Coming from an activist background in China, Whiskey has been engaging with political issues in her practice exploring themes of female masculinity, stereotypes and cultural projections of Chinese/Asian identity as interdisciplinary performance, moving image and experimental sound pieces. Whiskey has been involved in feminist and LGBTQ activism in China since she was 20. She has worked closely with local queer communities in Guangzhou and contributed as actor, co-playwright and sound designer in the production of 'For Vaginas' Sake' (將陰道獨白到底, the original Chinese version of The Vagina Monologues). Whiskey has also taught gender education in community theatres in south China and has participated in a number of queer cultural events, including curating China's first LGBTQ music festival (愛人同志音樂會, Lover Comrades Concert) in Guangzhou in 2013.

Pamela Corey is an historian of modern and contemporary art, with area expertise in Southeast Asia and Asia more broadly. She received her BA (Studio Art) from the University of California, Irvine, and her PhD (History of Art and Visual Studies) from Cornell University, after which she took up post as Lecturer in South East Asian Art at SOAS. Her current book manuscript is provisionally titled *The City in Time: Contemporary Art and Urban Form in Vietnam and Cambodia*, and is drawn from her doctoral dissertation research. Her writings appear in *Art Journal*, *Yishu: Journal of Contemporary Chinese Art*, *Journal of Modern Craft*, *Udaya, Journal of Khmer Studies*, as well as in numerous exhibition catalogues and platforms for art criticism.

Oscar Ho was the former exhibition director of the Hong Kong Arts Centre, senior researcher in cultural policies of the Hong Kong Government, and founding director of the Shanghai Museum of Contemporary Art. He is also a critic, co-founder of the Hong Kong chapter of the International Art Critics Association. He is currently an associate professor and programme director of the MA Programme in Cultural Management of the Chinese University of Hong Kong.

Alice Ming Wai Jim is Professor and Concordia University Research Chair in Ethnocultural Art Histories, Montreal, Canada. She is founding co-editor-in-chief, with Alexandra Chang, of the international scholarly journal *Asian Diasporic Visual Cultures and the Americas*. As an art historian, curator and cultural organizer, her research on diasporic art in Canada and contemporary Asian art has generated new dialogues within and between the fields of ethnocultural and global art histories, critical race theory, media arts, and curatorial studies. She has curated exhibitions of over fifty artists of color and Indigenous artists and organized major scholarly events within academic settings and for the broader arts community. Jim has presented at numerous national and international conferences and her publications appear widely in peer-reviewed journals, book anthologies, and exhibition catalogues. Jim is on the College Art Association (CAA) Board of Directors and has been a core member of GAX since 2014.

Annie Jael Kwan is an independent curator, producer and researcher based in London. Since 2005 she has worked on numerous with major arts and cultural institutions in the UK and internationally. She founded the curatorial initiative, Something Human, in 2012, to focus on her interests in the critical ideas surrounding movement across borders. From 2013-2014 she produced the multidisciplinary SEA ArtsFest, the first festival to focus on the arts of Southeast Asia in the UK. In 2016, her self-initiated residency in Cambodia generated the collection of digital materials that would form a significant part of the pioneering Southeast Asian Performance Collection (SAPC). The SAPC was launched at the Live Art Development Agency in London as part of the 2017 M.A.P. project that showed in Venice and the UK. Most recently, she was also selected for the International Curators Forum's "Beyond the Frame" programme, and for Outset and Arts Council England's research trip for emerging curators, which resulted in her curated colloquium, Curating Radical Futures, at Tate Modern. She currently co-leads the Asia-Art-Activism research network that is currently in residence at Raven Row for 12 months.

Viet Le is an artist, writer, and curator. Lê is an Assistant Professor in Visual Studies at California College of the Arts (San Francisco). He has been published in *positions: asia critique*; *Crab Orchard Review*; *American Quarterly*; *Amerasia Journal*; *Art Journal*; and the anthologies *Writing from the Perfume River*; *Modern and Contemporary Southeast Asian Art*; among others.

Recent solo exhibitions include *lovebang!* (Kellogg University Art Gallery, Los Angeles 2016), *vestige* (H Gallery Bangkok 2015), *tan nÁRT cõì lòng | heARTbreak!* (Nhà Sàn Collective Hà Nội). Lê has presented his work at The Banff Centre, Alberta, Canada; UCLA Hammer Museum, Los Angeles, USA; DoBaeBacSa Gallery, Seoul, Korea; 1a Space, Hong Kong; Bangkok Art & Cultural Center (BACC), Thailand; Civitella Ranieri, Italy; Shanghai Biennale, China; *Rio Gay Film Festival*, Rio de Janeiro, Brazil; among other venues. *White Gaze*, an art book (poetry, images, performance) in collaboration with Michelle Dizon and Faith Wilding is published by Sming Sming Books & Objects (February 2018).

Lê curated *Miss Saigon with the Wind* (Highways, Santa Monica, 2005) and *Charlie Don't Surf!* (Centre A, Vancouver, BC, 2005); and co-curated *humor us* (with Leta Ming and Yong Soon Min; Los Angeles Municipal Art Gallery, LA, CA, 2008), *transPOP: Korea Việt Nam Remix* (with Yong Soon Min; Seoul, Sài Gòn, Irvine, San Francisco, 2008-09), the 2012 Taipei *Kuandu Biennale* and *Love in the Time of War* (UC Santa Barbara and SF Camerawork). He coorganized the 2015 *Artistic Interventions* conference (Phd. workshops and symposium) in Hong Kong.

Lê has co-edited special issues of *Asian American Literary Review* (*[Re]Collecting Vietnam*, 2015), *BOL Journal* (*Việt Nam and Us*, 2008) and *Reflections: A Journal of Writing, Service Learning, and Community Literacy* (Syracuse University Press, 2008). He has also co-edited with Professor Lan Duong a special issue of *Visual Anthropology* (Routledge 2018). He is a reviews co-editor (with Prof. Laura Kina) of *Asian Diasporic Visual Cultures and the Americas* (Brill).

Lê received his M.F.A. from the University of California, Irvine, where he has also taught Studio Art and Visual Culture courses. He received his M.A. and Ph.D. from the University of Southern California (Department of American Studies & Ethnicity). In Taipei, he was a postdoctoral fellow at Academia Sinica. His writing has been translated into Chinese, German, Khmer, and Vietnamese.

Noel Ed De Leon is a visual and performance artist whose interests span archiving as artistic practice, and multimedia installation. He holds a degree in architecture from the Philippines, however he has been active as artist since coming to the UK in 2007. Noel has exhibited as part of the London Biennale since 2011, holding a major solo show in 2013 at the Philippine Embassy of London, and has recently partaken in group exhibitions at the A-Side B-Side Gallery in London and the Foundation Joan Miro in Barcelona.

Chun-yu Liu (Clare), (born in Taipei, Taiwan) is a visual artist working with moving image. Funded by the Vice-Chancellor Scholarship at Manchester School of Art, Chun-yu is currently undertaking a practice-based PhD on re-interpreting chinoiserie from a postcolonial perspective. In the meantime, she has been working on the Chinese diaspora based on her familial experience. Chun-yu was a recipient of Junior Scholar Travel Grant from American Association for Chinese Studies in 2016, shortlisted for Bloomberg New Contemporaries in 2015 and 2016, and a finalist to Neo:artprize in 2015 in the UK. Her videos have been screened/exhibited at the ICA London, Taipei International Video Art Exhibition, Goethe Institut Lisbon, MK Gallery UK, Mingsheng Art Museum Beijing, and Bundoora Homestead Art Center Melbourne. She has given presentations on her practice at Oxford University, SOAS, Pepperdine University, Charles Sturt University, and Catholic University of Portugal. Originally, she was trained to be an abstract painter.

susan pui san lok is an artist and writer based in London. Her work ranges across moving image, installation, sound, performance and text. Projects include solo exhibitions at CFCCA (2016), QUAD (2015), MAI/Montreal Arts Interculturels (2014), and commissions for Film and Video Umbrella, De La Warr Pavilion, BFI Southbank and Cornerhouse/BBC Big Screen. International group exhibitions include *Diaspora Pavilion* during the 57th Venice Biennale (2017), the 1st Asia Biennial and 5th Guangzhou Triennial (2015-2016), and shows at SITE Sante Fe, Hong Kong Art Centre, Shanghai Duolun MoMA, Beijing 798 Space and Gallery 4a, Australia. Her artist books and multiples include *RoCH Fans and Legends* (2017), *RoCH Fan* (2015), *Faster, Higher* (2009), *Golden (Notes)* (2007) and *NEWS* (2005). Forthcoming projects include *New Geographies*, commissioned by East Contemporary Visual Arts Network, and essays for the publications, *The Place Is Here* (N Aikens and E Robles eds), *Deviant Practice* (N Aikens ed), and *Contesting British Chinese Culture* (Thorpe and Yeh eds). She is Associate Professor in Fine Art at Middlesex University, Reader in Fine Art at University of the Arts London, and Co-Investigator on the AHRC research project, Black Artists and Modernism, a collaboration between University of the Arts London and Middlesex University.

Thomas Looser (PhD in Anthropology, U. of Chicago) is Associate Professor of East Asian Studies at NYU. His areas of research include Cultural Anthropology and East Asian studies; critical theory; art, architecture and urban form; new media studies and animation. A senior editor for the journal *Mechademia*, an editor for *Digital Asia*, and on the editorial advisory board of ADVA, he is the author of *Visioning Eternity: Aesthetics, Politics, and History in the Early Modern Noh Theater*, and has published articles in a variety of venues including *Boundary 2*, *Japan Forum*, *Mechademia*, *Shingenjitsu*, *Journal of Pacific Asia*, and *Cultural Anthropology*.

Margo Machida Ph.D., Professor Emerita, Art History & Asian American Studies, University of Connecticut, Storrs, CT, USA. Dr. Margo Machida is Professor Emerita of Art History and Asian American Studies at the University of Connecticut. Born and raised in Hawai'i, she is a scholar, independent curator, and cultural critic specializing in Asian American art and visual culture. She served as a curatorial advisor and essayist for the 2017 Honolulu Biennial. Her book, *Unsettled Visions: Contemporary Asian American Artists and the Social Imaginary* (Duke University Press, 2009) received the Cultural Studies Book Award from the Association for Asian American Studies. She is an Associate Editor of the journal, *Asian Diasporic Visual Cultures and the Americas* (Brill) and co-editor of the Spring 2017 issue, "Island Worlds, Oceanic Diasporas, & Global Flows." Recent publications include: "Pacific Itineraries: Islands and Oceanic Imaginaries in Contemporary Asian American Art" (ADVA Journal, Spring 2017), and "Trans-Pacific Visions in Asian American Art," *MAM Documents 002: Global Art and Diasporic Art in Japan and Asia*, Mori Art Museum, Tokyo, 2016.

David Morris is a writer and researcher based in London, and an editor of *Afterall* journal and the *Exhibition Histories* programme of research, events and publications. His work explores different approaches to artistic research, education and exhibitions, with a particular focus on experimental, collective and interdisciplinary practices. He is co-editor, with Sylvère Lotringer, of *Schizo-Culture: The Event, The Book* (Semiotext(e)/The MIT Press, 2014). Other recent publications include *Wendelien van Oldenborgh: Amateur* (co-edited with Emily Pethick and Wendelien Van Oldenborgh, Sternberg Press/The Showroom/If I Can't Dance, 2016) and *Anti-Shows: APTART 1982–84* (co-edited with Margarita Tupitsyn and Victor Tupitsyn, Afterall Books, 2017). He teaches as part of MRes: Exhibition Studies at University of the Arts, London. He is currently working on a publication on Chiang Mai Social Installation with David Teh and other authors.

Cuong Pham is currently doing a part-time Master's in Southeast Asia studies at SOAS, he is working on his thesis, Vietnamese hip-hop. Recently he presented a segment of his research to the ASEASUK one-day postgraduate seminar held at York University.

He is also actively involved in the local East & Southeast Asian communities in London, where he is project co-coordinator of HEAC (Hackney East Asia Community) working with Hackney Chinese Community Services and An Viet Foundation. Through his work at the grassroots, he and artist Will Pham has co-curated, 'Record, Retrieve, Reactivate' which explored the history of the Southeast Asian community centred around the An Viet Foundation.

Previously CƯỜNG has co-organised Vietnam Now, a multi-arts initiative represented and reflected in a new generation questioning and redefining diaspora and the practice of Vietnamese-ness. In his spare

time CƯỜNG likes to hunt down old vinyl, concentrating mainly sounds from Saigon, from early 1960s to 1975, some of which makes onto Songs from Southeast Asia, a radio show he co-hosts.

Future projects include working interdisciplinary with academics, artists, and curators from the Art – Asia – Activism research network.”

Will Pham (b. 1990, London) is a British-Chinese/Vietnamese artist working in video, live performance and socially engaged practise. His work engages with issues relating to intergenerational relationships and questions around cultural inheritance, community building and refugee narratives within the UK. His most recent work, ‘The Gift’, 2018, is a 3 channel video installation in collaboration with Cuong Pham around the history and current reality of An Viet Foundation- a community centre in Hackney serving Vietnamese refugees for over 35 years providing language support, employment training, business advice, health and social activities, the first Vietnamese UK housing association, a restaurant and a Southeast Asia research institute for PhD students. It was founded by Mr Vu Thanh Khanh MBE who was a Vietnamese boat refugee and the first Vietnamese councillor for Hackney.

Pham graduated from BA Fine Art at Chelsea College of Art & Design in 2013 and is currently a Postgraduate Fine Art student at the Royal Academy Schools graduating in June 2018. Selected exhibitions include: ‘Record, Retrieve, Reactivate’ at An Viet Foundation, 2018, ‘Law in the Limelight’ at Arebyte Gallery, 2018, ‘Gender, Identity & Material’ at The Royal Academy of Art, 2017 and ‘Fictive Dreams’ at ICA Singapore, 2016. He was awarded the ‘Breathe’ residency from Centre for Contemporary Chinese Art in Manchester in 2018, ‘Gasworks International Fellowship’ in 2015 and the ‘CCW Artists Moving Image Award’ at The South London Gallery in 2011. He lives and works in London.

Karen Tam is a Montréal-based installation artist and has exhibited her work and participated in residencies in North America, Europe, and China, in venues such as The Drawing Center (NY), Victoria & Albert Museum, Musée d’art contemporain de Montréal, and Franfurter Kunstverein. She has received grants and fellowships from the Canada Council for the Arts, Conseil des arts du Québec, Social Sciences & Humanities Research Council of Canada, and Fonds pour la formation de chercheurs et l’aide à la recherche. Tam was a finalist for the City of Montréal’s Prix Louis-Comtois in 2017, a finalist for the 2016 Prix en art actuel from the Musée national des beaux-arts de Québec, and long-listed for the 2010 and 2016 Sobey Art Awards. Tam holds a MFA in Sculpture (School of the Art Institute of Chicago) and a PhD in Cultural Studies (Goldsmiths, University of London). She is represented by Galerie Hugues Charbonneau.

John Tain is Head of Research at the Asia Art Archives, where he directs a team of researchers based in Hong Kong, Delhi, and Shanghai, with projects that span Asia. Previously, he was a curator for modern and contemporary collections at the Getty Research Institute, where he placed archives of the artists Ed Ruscha, Allan Sekula, Faith Wilding, and Tetsumi Kudo to the collection. His writings on the work of Rirkrit Tiravanija, Wu Tsang, Charles Gaines and Kara Walker, and Expo ’70 in Osaka, among other subjects, have appeared in *Artforum*, *The Brooklyn Rail*, *Flash Art*, *Art Review Asia*, and in other publications. He is currently co-curating an exhibition on the Japanese-American photographer Yasuhiro ISHIMOTO for this coming September as part of the Terra Foundation’s initiative, Art Design Chicago.

Erika Tan's practice (artist and curator) is primarily research-led and manifests in multiple formats (moving image, publications, curatorial and participatory projects). Recent research has focused on the postcolonial and transnational, working with archival artefacts, exhibition histories, received narratives, contested heritage, subjugated voices and the transnational movement of ideas, people and objects. Future projects point towards the digitization of collective cultural memory and cloud architecture through the prism of ruins, hauntings, and mnemonic collapse. Her work has been exhibited, collected and commissioned internationally including: The Diaspora Pavilion, (Venice Biennale 2017); Artist and Empire (Tate Touring, National Gallery Singapore 2016/7); Come Cannibalise Us, Why Don't You (NUS Museum, Singapore 2014); There Is No Road (LABoral, Spain 2010); Thermocline of Art (ZKM, Germany 2007); Around The World in Eighty Days (South London Gallery / ICA 2007); The Singapore Biennale (2006); Cities on the Move (Hayward Gallery, London). Recent curatorial projects: Sonic Soundings/Venice Trajectories <http://www.sonicsoundings.com>. Erika is a lecturer in Fine Art at Central Saint Martins College of Art (London).

Josh Tengan is a Honolulu-born curator and project manager in the arts, working with local and Native Hawaiian artists, collectors and patrons, managing commissions and developing collections. He is the recently appointed Assistant Curator of the 2019 Honolulu Biennial with lead curators Nina Tonga and Scott Lawrimore. Since 2014, he has worked with local and Native Hawaiian artists, through the arts non-profit Pu'uhonua Society, to deliver Hawai'i's largest annual thematic contemporary art exhibition, CONTACT, which offers a critical and comprehensive survey of local contemporary visual culture. He holds a Curatorial Studies MA with Distinction from Newcastle University (UK) and a BA in Fine Art from Westmont College.

Sung Tieu (b. 1987, Vietnam) is a German-Vietnamese artist living and moving between London, Berlin and Vietnam. Her artistic practice spans new media, public interventions, performance, sculpture and sound. Her installations explore the dynamics of geographic displacement, their inherent socio-political imbalances and psychological effects on the 21st century global citizen. She is a postgraduate of the Royal Academy of Arts, London, UK. Previous exhibitions and performances include Nha San (Hanoi, Vietnam), Sfeir-Semler (Hamburg, Germany/Beirut, Lebanon), Art Basel Statements (Basel, Switzerland), Kunstverein in Hamburg (Hamburg, Germany), Royal Academy of Arts (London, UK), 47 Canal (New York, USA), Bundeskunsthalle Bonn (Germany).

Katie Yook is a curator and writer currently studying in the MFA Curating program at Goldsmiths, University of London. Her current research aims to contribute to discourses around Asian diaspora identity politics. Yook received an undergraduate degree in Contemporary Art at New York University in 2015. She has held positions at Tate Modern, Creative Time, Art in General, Joshua Liner Gallery, Suzanne Randolph Fine Arts and Lisson Gallery and has recently curated exhibitions, performances, screenings and events at Res., EnclaveLab, Arts in Perpetuity Trust and Cubitt. She has contributed writing to the Institute of Contemporary Arts, and the Goldsmiths MA Digital Culture Degree Show Catalogue. www.katieyook.com

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Abstracts:

Introduction:

Alexandra Chang

Global Corridors: Narratives of Thought and Practice

This talk looks to build on the day's topics of diasporic art history, theory, and practice, bringing into focus the work of Chinese Caribbean artists to explore potential diasporic global framings through the relationship of circulations, networks, and regionally specific practice. The talk pays particular attention to the networks and the solidarities that were built to forward specific instances of thought and art practices during the pre, inter, and post World War years in the Caribbean and cities including London, New York, Washington DC and Paris in terms of Chinese Caribbean art and Caribbean Artists Movement and Black and Third World solidarity movements.

Erika Tan

One Step Forward, Two Steps Back: dancing in the margins / on the border of oblivion

This contextualising talk for the afternoons research sharing, traces an oscillating relationship between the macro and micro social, cultural, political and historical references points and framing schemas from the mid 1990s to today that the artist has navigated. Incorporating slippery terms such as diaspora, recurring alienation with 'Black art', frustration with 'asian', playful obfuscation of 'Chinese' - the talk shifts focus on the geographical determinators and framing devices and traces a historical journey from Singapore, to London, to China, arriving currently in a nascent Southeast Asia.

Session 1:

David Morris: 'Many stories go round in the old city': Oral histories of Chiang Mai Social Installation

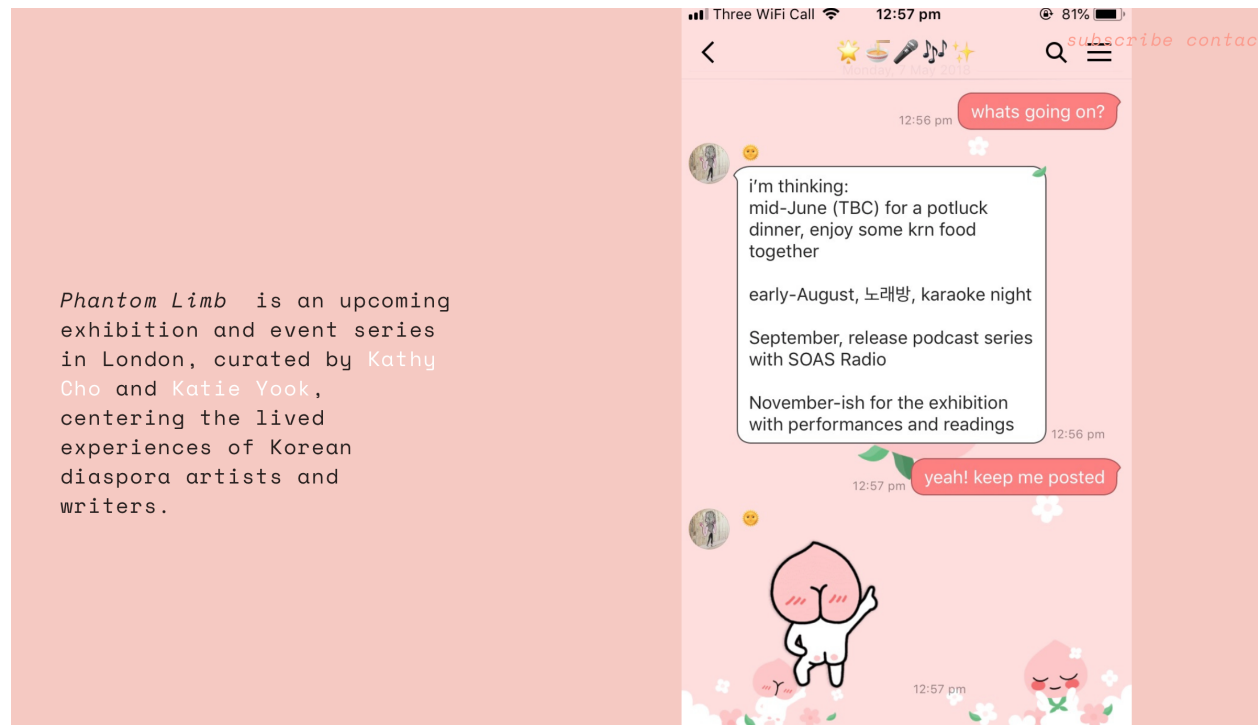
Chiang Mai Social Installation (CMSI), a series of artist-led festivals held in north Thailand during the 1990s, has largely been remembered and understood through word of mouth. Oral culture is characterised by performativity, presence, collectivity and non-fixity, all terms that could equally be applied to CMSI; it is also an anarchistic form of remembrance, resistant to governance and control. But if storytelling is an appropriate way to remember these events, it is a complicated method. Certain tendencies within CMSI, not to mention certain of its participants, offer resistance to the usual methods of historical study; 'kind of a sand palace' as one of the group puts it. I will present on ongoing research by Gridthiya Gaweewong and new interviews conducted by Manuporn (Air) Luengaram, with May Adadol Ingawanij, David Teh and myself to articulate CMSI through its participants and to collect some of its stories.

Noel Ed De Leon / Batubalani: Batubalani was launched in March 2015 by artist Noel Ed De Leon and art historian Eva Bentcheva. The name 'Batubalani' stems from the Tagalog word for magnet. Like a magnet which draws objects to itself, we initially created this non-profit organisation to spread news of key developments in Philippine modern art. However, our mission has evolved from acting as an information resource to generating knowledge and awareness.

Inspired by the return of the Philippines to the 2015 Venice Biennale after a fifty year hiatus, we now set out to organise exhibitions, seminars and publications which explore post-war Philippine art as local and international practice. In addition, we work as cultural brokers, connecting Filipino artists to exhibition and funding opportunities in the UK.

Annie Kwan / 'curating as research' - AAA: In the UK context the field of Southeast Asian art is considered fairly niche and has lower visibility in the mainstream and major arts institutions, relative to the Black Arts or South Asian arts. Therefore the role of independent curating has had to extend what Miwon Kwon, amongst others, has termed a "discursive turn" in the knowledge building of arts practice. Since 2013, Kwan has been involved in various curatorial projects aimed at raising the profile of Southeast Asian art and artists: the multidisciplinary SEA ArtsFest 2013-2014; the Cross-Cultural Live Art Project (CCLAP) that brought Southeast Asian live art to the UK 2013-2016; and in 2017, the SEA Currents programme at SOAS, and the launch of the Southeast Asian Performance Collection at the Live Art Development Agency. This year, she helped form the Asia-Art-Activism research network. Kwan will discuss her reflections on the process of 'curating as research' alongside the exploration of various communal working formations, ie. networks and collectives, where 'curating' moves beyond conservation work and collections to building a public consciousness and space that allows for this regional arts practice.

Katie Yook / Korean Diaspora: *Phantom Limb* is an upcoming exhibition and event series in London, curated by Kathy Cho and Katie Yook, centering the lived experiences of Korean diaspora artists and writers. The exhibition will bring together emerging Korean diaspora artists whose works address nuanced themes of Korean history and culture, transnationality and gender. www.phantomlimb.info



Screenshot of website, Phantom limb.

Will and Cuong Pham / Viet An: In 1982 An Việt started out as an informal network to support growing numbers of Vietnamese refugees (including a large proportion of ethnic Chinese who had been in Vietnam for many generations) settling in London. They began to arrive in Britain as refugees in the late 1970s following the fall of Saigon and subsequent wars with China and Cambodia. An Việt provided much-needed services to Vietnamese/Chinese and non-Vietnamese/Chinese refugees. These services specifically consider language and cultural barriers to mainstream services and information, by assisting centre members with translation. An Việt continually evolved and adapted to serve its community, over the years it has offered the following services: housing association, the healthy living for older people project, mother tongue schools, nail care training course, welfare advice and advocacy, ESOL, business advice and development, dance and yoga, luncheon club, Institute of Vietnam and Southeast Asia Studies, and An Việt Magazine.

An Việt not only provided support to its community members, but also pushed to increase public understanding of Vietnamese culture, language, and history. Over the years it has hosted a variety of distinguished guests including MPs, local politicians, singers, ambassadors, artists, academics, and a Prime Minister.

In 2016 Mr Vu Khanh Thanh, founder and director of the organisation retired from his role at An Viet. The community centre struggled on for a few months but eventually shut its doors. Last year the Hackney Chinese Community Services suggested a three-way partnership, with Kalungan (a Filipino consortium of organisations), to reinvigorate the An Viet space, and to keep the land it sits on from property developers.



Screenshot google maps, An Viet, Hackney, London.

Whiskey Chow

Self-introduction: LGBT and feminist activism experience in China

Art-practice in the UK: Queerness, Chineseness, Identity, Masculinity

Meeting point in the UK: when Chinese activist, artist and academia get together

Finding space to explore Chineseness, symbol, relationship between and beyond art and activism while doing art practice



Whiskey Chow, *Great Conversation*, 2017. Photo by Gustaf Broms.

Session 2:

susan pui san lok: *between the voice between the words between the work between us*

This performative paper reflects, and reflects on, some of the vocalities and vocabularies deployed in my practice since the mid-1990s, situated between moving image, installation, sound, performance, and text. From my earliest artist statement ('Notes To Let You Down') to my ongoing work as an artist-writer-researcher, questions of diasporic visual culture and archival memory are necessarily entwined with the politics and poetics of speech, representation and translation. The paper offers a double narrative, moving backwards through works, and forwards through words. How to attend to the moves and disjunctures between visual, acoustic and linguistic registers? Between cultural and disciplinary positions, between assemblages and montages of images, words, sounds and things? Siting, losing, unmooring and hearing voices, acts of speaking, writing and listening are contingent to other words and works, other histories and practices. Always-already tongue-tied and tin-eared, apparently sounding at

once 'very London' and 'very Hong Kong village' – this voice is more parochial than metropolitan, more pidgin than cosmopolitan, more translocal than transnational; and quite probably unreliable.



susan pui san lok, 2017, *Untitled (Pavilion)*. Installation with shimmer, lighting filter, sound (installation view), Diaspora Pavilion, Palazzo Pisani Santa Marina, Venice.

Karen Tam: *Acheter un petit chinois: The Jesuit Museum of Chinese Art in Québec*

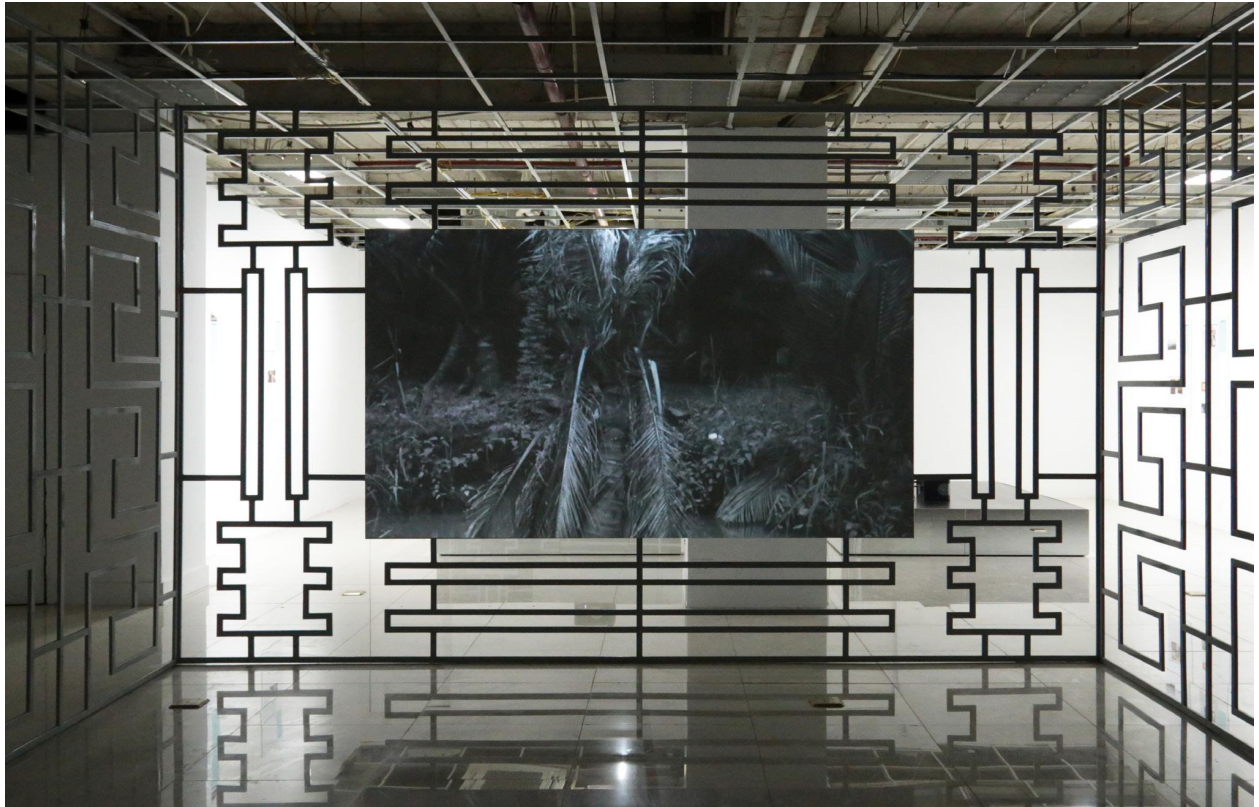
Opened in 1931, the Jesuits' Museum of Chinese Art in Québec was established for the introduction and understanding of Chinese culture and art, as well as to raise funds for their missionary work in China. Its collection featured works of art and decorative artefacts organized in large cabinets of curiosities. Some objects were sent by colleagues in Shanghai for forthcoming exhibitions or in order to be sold at profit for the mission. Objects were not chosen necessarily for their aesthetic value, authenticity, nor antiquity. For more than 50 years, the museum disseminated these works of Chinese art, and through their collection (now housed by the Musée de la civilisation à Québec), missionary exhibitions, and newsletter, the Jesuits wanted to show China to the Québec public, or at least their interpretation of China. While the museum was founded as a way to counter negative prejudice that most Canadians had towards China based on past missionary accounts and their limited experiences with Chinese immigrants, this paper will discuss how, through their exhibitions and collection, the Jesuits themselves shaped the interpretation, understanding, and perhaps even perpetuated stereotypes of Chinese culture and the Chinese community in Québec. Collaborating with museum and communities, I have created several art installations that are contemporary imagined exhibition displays of this museum with artefacts from the original Jesuit collection. In doing so, I suggest how revisiting the history and contexts

of this collection can contest and allow new readings and narratives in the discourse of race and cultural representation.



Caption: Exhibition view of "Nous sommes tous des brigands / We are all Robbers," as installed at Expression, Centre d'exposition de Saint-Hyacinthe (Québec, Canada). Credit: Karen Tam.

Sung Tieu: Tieu will talk about four recent projects. Her exhibition "Remote Viewing" (2017) explores the deployment of spirituality as a psychological warfare tool and how the geopolitics of US relations have affected Vietnamese deep beliefs and religion until today. In the work *Memory Dispute* (2017) Tieu compares the chemical violence of napalm on Vietnam's landscape to that of the sociocultural violence of skin-whitening regimes common throughout Asia. At last, Tieu will present two public interventions: *Subnational Enterprise* (2015) and *TROI OI* (2014). Both explore the post-cold war results of political recruitment agreements and treaties between Germany and Vietnam. Within this framework, she will further discuss how the Vietnamese diaspora in Berlin created and sustained a community for themselves in the new homeland.



Sung Tieu, *No Gods, No Masters*, 2017, (Installation view), 19:13 min HD video and 4-channel sound. Courtesy of the Artist, Photo by Sung Tieu



Chun-yu Liu (Clare): Still from *A love story: between the strait*.

Chun-yu Liu (Clare): I am interested in oral history and lived experience of the Chinese diaspora, as my practice is informed by my reading of Cultural Studies, personal Taiwanese background and exploration of the audiovisual medium.

My enquiry into diaspora is centred upon investigating the ideas of life as a construction of history and not being able to return to the history one comes from. I employ interviews, existing footage and family archival photography to analyse the relationship between personal and national histories, historical events and individuals' lived experiences of them, and how individuals live a life in a time of profound social and political turbulence.

Sumatra (2014) is about my father's early experience in rural Indonesia, before he moved to Taiwan due to the turbulence in the 50s. Drawing from *Alice's Adventures in Wonderland*, the work blurs and questions the (unlikely) factual and (seemingly) fictional. *A complete story: between the strait* (2014), *A love story: between the strait* (2015) and *A homeland story: across the strait* (2018) explore memory, identity, and imagined community in the context of the Chinese Civil War, Nationalist relocation to Taiwan in 1959 and the following absence of connection between the mainland and Taiwan until the late 80s.

Session 4:

Margo Machida Ph.D., Professor Emerita, Art History & Asian American Studies, University of Connecticut, Storrs, CT, USA: ***Trans-Oceanic Circuits and The British Empire in Asian American Art***

As an Americanist scholar, originally from Hawai'i, I am particularly attentive to how the U.S. diaspora acts as a platform for expressive interventions in the entangled histories that conjoin the Americas and the Pacific region to Europe, Africa, and Asia, in ways that both shape and speak to artists' identifications and attachments in today's world. Allan deSouza, Lynne Yamamoto, and Beatrice Glow are three contemporary U.S.-based artists of Asian descent who have produced work that addresses the multi-sited, trans-oceanic resonance and influence of Britain as linked through global systems of material and cultural exchange, and flows of labor and capital within and across Western colonial and postcolonial spheres.

Pamela Corey: *Toward Opacity: Silence and the Sonic Imagination*

Controversies surrounding the 1993 Turner Prize largely concerned the state of contemporary art in 1990s Britain, but public comments by critic Brian Sewell about Laos-born nominee Vong Phaophanit's eligibility for the prize targeted the artist's ethnicity. Such race-based assumptions, predicated on the artist's ethno-nationality and the perceived significations of such works as *Neon Rice Field* (1993), are both provoked and stymied by Phaophanit's work and his collaborations with Claire Oboussier. The role of text, voice, materials, site and silence in works such as *Neon Rice Field*, *Line Writing* (1994), and *All that's solid melts into air (Karl Marx)* (2005-2006) navigate the audibilities and sonic materialities of visual form, the affects of linguistic representation, and the aesthetics of silence and vocalization, and may be perceived as claims to opacity, per Édouard Glissant. This paper further situates this opacity within the politics of identification pervasive in late twentieth-century British art practice and criticism in the wake of the British Black Arts Movement.

Oscar Ho: *In a limbo, solidly*

Located at the edge of China, the British colony Hong Kong had been a temporary shelter for many who ran away from natural and political disasters at various parts of Asia, Mainland China in particular. This transient and marginal stopover found its existence in-between different sources of power, mainly the Chinese and the European, and the American later on. Located in a peculiar stage of limbo, something concrete came out that has nurtured an outstandingly unique culture. After 1997, political campaign to culturally merge Hong Kong into its 'motherland' has been aggressively undertaken and the result would be devastating for a city that has long taken all the advantages of being marginal and wants to keep it that way.

Alice Ming Wai Jim: *Beyond Canada 150: Asian Canadian Visual Cultures*

In the 2018 double issue of the journal *Asian Diasporic Visual Cultures and the Americas*, co-editors, Glenn Deer, Christopher Lee, and Marissa Largo opened their introduction with the following: "The sesquicentennial anniversary of Canadian Confederation in 2017 was promoted across the country by the Canadian government as Canada 150, an expansive program that included an impressive host of events and activities, special programs, and legacy projects. The historical milestone, however, also prompted wide-ranging debates about what (and how) Canada 150 events should be organized, and whether 150 years of colonialism should be celebrated at all." Jamelie Hassan's multimedia work, *Could we ever know each other...?* (2013), is an enlarged image of a twenty-dollar bill featuring sculptures by Indigenous Haida artist Bill Reid, on which is emblazoned in neon a maple leaf, the national symbol of Canada. As Largo writes, the work "asserts Asian diasporic critical visualities as a lens through which to critique the nation as a construct built on the dispossession of Indigenous nations and the invisibilization of people of colour." This paper will take Hassan's work as a starting point to consider some of the ways in which key art exhibitions presented in 2017 addressed the challenge of reframing nationhood beyond Canada 150.



Jamelie Hassan, *Could we ever know each other...?*, 2013, recycled neon, electrical, and colour photography mounted on Masonite, 39 x 84 x 5 inches (99 x 213.4 x 12.7 cm). Image provided by artist. Photo credit: Ron Benner. Collection of Ivey Business School, Western University, London, Ontario, Canada.

Research / Sharing / Gathering
‘Here’...‘There’ / East & Southeast Asian Diasporic Art

CSM & UAL Student Crits

Group 1 / A116

Alice Ming Wai Jim, Viet Le, Jon Tain, Cuong Pham, Sung Tieu, Wai-Men Chim, Mey Vera

4.30 to 4.45: Elizabeth Lee / LCC MA Photography / Presenting materials and poetry

Elizabeth Gabrielle Lee is a photographer based between London and Singapore. Her images, romantic yet meditative, navigate the nuances of the postcolonial figure, in reference to the contemporary now and the historical past. Themes of identity and memory weave in and out of her visual storytelling—working with tools of subversion and mimicry. She is interested in displacing the image of the Other, particularly that of women from East and Southeast Asia.

As Proud As Lucifer is a personal articulation of such a desire to find a cultural belonging, a search for a connection that runs beyond biological and racial similarities. Disconnected from her roots as an Other in the West, Lee’s desire to pave her way back to her roots surfaces as an instinctive, integral act of self-discovery, of reconciliation.

A native from Singapore, Lee negotiates the Anglo-colonial history that has affected her family’s bonds, movement and memory. Taking on the role as an archaeologist, she unearths fragments of her Self, a step toward piecing back a bigger whole. The family archive is excavated: photographs of a bygone era, generational heirlooms, religious relics. Stringing together four generations of found material, an alternate narrative emerges out of the blurring of lines between the historical and fictional.

4.45 to 5.00: Mita Vaghela / CSM MFA / Discussion

Born in the UK to Indian parents, I have been examining the construction of my identity through my multi-disciplinary practice, which often makes use of existing objects in large multiples, making use of repetition and production processes. As a daughter of double diaspora I have not been displaced, yet I feel as though I have. Being in the studio has given me the space and time to evaluate my sense of belonging. I also want to explore the role and responsibilities of a female in the diaspora and am interested in the small details of everyday life that are shaped by our ancestry.

My current focus is using the coconut in my work, as this term is used to insult the inner ‘whiteness’ of people of colour. I am in the early stages of this project, and wish to explore this object in the following ways;

- a sculpture using hundreds of coconut shells, possibly with sound
- performance videos
- drawing/paintings using charcoal made from burning coconut shells
- coconut games?

5.00 to 5.15: Samboleap Tol / CSM BAFA (including Will Pham) / presentation and discussion

My name is Samboleap Tol, I am Cambodian born and raised in the Netherlands. In the last 8 years I lived with different Cambodian communities around the world (Sydney, Phnom Penh, Berlin and Antwerp) and these experiences have heavily shaped my current practice. My practice is based on ideas of community/togetherness and has a participatory nature.

For this brief presentation I want talk about a theme I am exploring called ‘body as an archive’

5.15 to 5.30: Riko Yasumiya / CSM MFA Art/Science / Discussion, powerpoint and actual work

Riko Yasumiya (b. 1993) holds a Bachelor of Art, Design from Visual Design, Kyoto Seika University, Japan, and is currently a student at an MA Art and Science at CSM. I am dealing with the anatomical and medical context of the human anatomy with visual art which is inspired by Japanese graphic designer such as Yuusaku Kamekura.

Her artistic aim is to encourage people to become interested in the visual uniqueness of their bodies. As an artist, she considers the possibility of the arts as a vehicle for the progression of medicine and science. She works with a variety of media including embroidery, installation, sculpture, graphic design, drawing and so on to achieve this aim. In her submitted piece, she attempts to represent the beauty of muscle fibers with parallel lines and geometric pattern.

Group 2 / A002

David Morris, Pamela Corey, Clare Chun-yu Liu, Tom Looser, Kate-hers Rhee, Hibbard Andrew, Abbad Pio

4.30 to 4.45: Mathew Wang / CSM BAFA / Discussion and presentation

Matthew Wang is currently pursuing Fine Art at Central Saint Martins, his work focuses on the temporary spaces of exchange — between objects, people, ideas — and the limits that frame and alter the conditions of exchange.

Training to be Soldiers: Militaries around the world construct obstacle courses to simulate real life combat situations. These courses are readapted to the perceived landscapes they simulate — windows, sewage pipes, ditches etc. I put on my military overalls (from the time I was conscripted into the army) and repurpose the university building as a training ground for my physical and creative activities. Seemingly benign architecture is staged as a proxy to something more violent. King's Cross is attempting to become the 'knowledge quarter' of London, the university plays host to the training of its soldiers.

4.45 to 5.00: Warudom Sombatkamrai / CSM BAFA DPS (with Srijana Gurung) / powerpoint and handouts.

I am a queer Thai artist and writer. My work revolves around my experience as a gay Asian man, with its current focus on Thai diaspora and representation. My practice is the materialisation of both the before and after of my voyage towards self-care; illustrating oppression as well as acting as a site of protest against such. **Srijana Gurung** is a Nepali-born artist, currently based in Switzerland.

I am co-organising a biweekly meeting of diasporic Asian creatives and intellectuals within London with fellow artist **Srijana Gurung**. We aim to create a site of learning and unlearning; an opportunity for us to look into past events in order to take charge of our current systematic narratives on the grounds of shaping positive futures and possibilities amongst the Asian diasporas. It is our goal to provide a productive and welcoming space for us to reclaim knowledge that we have been previously denied and deterred from learning. Inspired by partly the Harlem Renaissance, we strive to generate a Diasporic Asian Renaissance. We hope that these meetings will culminate in various exhibitions, events and empowering art and creations.

5.00 to 5.15: Melanie Lehmann / CSM BAFA DPS (with Warudom) / Powerpoint presentation.

Melony Lemon is a multi layered visual artist currently based in London where she now attends the Fine Art course at Central Saint Martins. She is of mixed backgrounds with her father being white and her mother being Thai. Her work surrounds itself with ideas of identity and intersectional feminism.

Collaboration with Warudom Sombatkamrai: An experimental moving-image piece exploring the multifaceted experiences of Thai diasporas. We seek to capture and convey our struggles and successes, doing so from drawing

on our past, present and future. These moments exist within Diaspora Witchcraft outside of temporal and geological confines as we craft a narrative inspired by Sci-Fi, Thai magic and Asian transcendence.

5.15 to 5.30: Chi Bagtas/ CSM BAFA / presentation

Chi Bagtas is a London based artist and curator whose practice consists of sculpture, video, sound and performance. Specifically explores notions of transnational consciousness and the possibility of spaces it creates, additionally, looking at ideas of temporality and movement. Drawn to the wide notions of specifying culture and language in relation to her peripatetic upbringing, Work is sometimes autobiographical, sometimes not; sometimes angry, sometimes not.

4 walls (working title): There are 4 Walls, a room, where the ceiling and floor do not necessarily exist or function the same way that these diaphanous walls that surrounds us do. By ourselves we exist as one individual in this room, close to but slightly off the centre and off ground, gravity is void. There are no other people with us but the room is full, full of language we recognise (but not sure of) that had accumulated over time and it continues to add new words, the same way time passes. Certain words and phrases that describe, allude to emotions and create expectations that stand out far more than others. We are too overwhelmed by the space and its complexities to be able to move, or even start to. We are birthed in to these 4 Walls, we recognise the language because we are told it defines us, our identity that describe and shape us, things we have collected along with things that were premeditated for us, historically. We become increasingly aware of our significance or lack there off in the spectrum of the space that is supposedly - all about us.

Group 3 / E002

Oscar Ho, Alexandra Chang, Whiskey Chow, Annie Kwan, Josh Tengan, Eleanor Hyun,,
Anna Kazumi Stahl

4.30 to 4.45: Fei Li / CSM MFA / Powerpoint presentation and loudspeaker

My name is Fei Li, I am from China. My BA degree is sculpture, then I worked on marketing for two years. Now I am studying MA fine art in CSM.

My interests focus on relationship between personal structure and social structure, and how to re-understand definition of commodity. For instance, when we want to design and create some products, we have the ideas firstly. In another words, we define it firstly. However, after that the using method of this product limits us again. Usually, I choose readymade to create my practices, they could be video, installation, and performance, etc. My web: <http://lifei0301.wixsite.com/leefei>

4.45 to 5.00: Tamzin Howard / CSM BAFA / presentation, projection

I am a Chinese born British adoptee. I've been taken from an orphanage from Hunan Province, rural China and have been brought up in the countryside, only to then come to the city of London to study Fine Art, which is more like an exploration of my own heritage.

I'm currently exploring my identity and identity crisis issues, not just because of my race, but also because I was displaced. My pieces so far range from a place of deep questioning, a coffin like box which has an infinity mirror and speaker built into it. I ask simple unanswerable questions, "Did you abandon me?" I've explored home, where you see my mother cooking in the kitchen. And I've explored my own sense of self, through coding, where my image becomes a confused interface with the internal desktop and online world. All these I feel will come together I hope to make a narrative, as I prefer the rawness and honesty of documentary films.

5.00 to 5.15: Jan Chan / CSM MA FINE ART / Powerpoint presentation

I have been a Makeup Artist for more than a decade. As a Hongkonger, the Umbrella Movement made me review the term social construction. Instead of creating superficial beauty I want to explore social issues through my art creations and question the idea of freedom and how technology is influencing us.

All In Loop: The aim of my work is to reflect how technology is controlling us and to questions the freedom that we have. I've kept the record of google trend everyday from Oct 2017 and 12 A3 size printings of the google trend result with my drawing were framed and hanged on wall. A projector and sensor have been used . When audience walk in front of the frames, the sensor will get signal and the projector will project audience's silhouette on the wall with a video which is about how technology is controlling us.

5.15 to 5.30: Moi Tran / MAFA CHELSEA / poetry reading and sound

Moi Tran is a Multimedia Artist exploring the area of Performance as Philosophy. Born in North Vietnam, presently living and working in London. Through Live performance, video, object making, text and installation, my work explores relationships within the domain of everyday immediacy to examine the construction of transient identity through themes of '*Common-ism*' – What makes us similar not what makes us different.

I would like to present a work in process, the reading of a play I am writing, exploring staged memories of identity narrative and ambiguous *loss* through the act of performance philosophies.

Key Questions:

- Can the togetherness of performance help us understand how to be together in sadness.
- Why Sadness?
- *Sadness* as a ground for social togetherness.
- *Sadness* as a role to activate thoughts on relational identity politics and sad aesthetics

The play will juxtapose Live improvised scenarios and borrow from the theatrical staged trope such as scripted text, elements of set and costume positioned.

Group 4 / E002

Margo Machida, Susan Pui San Lok, Noel Ed De Leon, Karen Tam, Katie Yook, Joon Lyn Goh, Naomi Even-Aberle, Seoun Som, Kenneth Parana

4.30 to 4.45: Wai Kit Chan (Hector) / Chelsea MAFA / PowerPoint presentation

Wai Kit Chan (Hector) born in Hong Kong in 1991, graduated from Hong Kong Baptist University - Academy of Visual Arts in 2015; exchanged in Academy of Fine Art in Bologna in 2014; now taking postgraduate course (MA Fine Arts) in Chelsea College of Arts.

My practice mainly focuses on painting, taking martial gesture as topic, the series painting "Martial Rhythm" has been progressed for about three years. By appropriating images from popular culture such as films and animations, I am currently exploring how painting could divide its duties with different carriers, in order to extend its capacity.

In the context of cultural background, the aesthetic sense of my practice is influenced by the vigorous action film industry in Hong Kong in 1990s, which was related to the immigration of Cantonese opera team, cultural and politic environment of Hong Kong and Mainland China in 1900s.

4.45 to 5.00: Patrick Joseph / Wimbledon MFA / Powerpoint and screening

I am an artist working with various media including video, photography and printmaking. Born in the Philippines, I moved to the UK and pursued media arts (BA) at Royal Holloway, University of London (2003-06) and photography

(Diploma) at London College of Communication (2006-07). After several years working as a multimedia journalist, I am now continuing my studies with MFA Fine Art at Wimbledon College of Arts (2017-2019), primarily exploring the potential of archives as material and artefact.

I am currently in a process of considering ways to activate my personal archive by exploring its untapped materials, informal collections and unrealised ideas. It is an attempt to reflect on accumulations and its implications on culture, materiality and memory, particularly in the context of an increasingly digitalised society. As part of this ongoing project, I am developing works on video and print containing fragments of archived interviews and images from the Filipino diaspora in the UK (and parts of Europe), gathered during some of my work as a multimedia journalist covering this immigrant community.

For this brief presentation, I would like to show a small selection of stills and/or clips from this collection, as a glimpse of life in the UK from the perspective of a minority group that aims to thrive in a global stage while navigating ways to honour their heritage away from the homeland.

5.00 to 5.15: Hyun Ah Kwon / CSM MFA / Presentation

I'm the artists based on Seoul and London. Recent 2 years, I focus on various types of printing; Etching, Screen-print and digital prints. Through the physical output of prints, I'm researching how personal experiences blurred own boundaries between me and inner-self, me and outer-self based on the concept, 'Sublime.'

The narrative of my works flows with the experiences that I live in Davis, California. While I'm living in there, I travelled frequently by car and was able to face grand scale of landscape. I started to discover about spirituality through art practice. This experience was intimately connected with my Christian identity. But I figured out my visual affection was from Asian (South Korea) culture. The proto type of my work was with the concept of mind room and moved on to two questions. How the physical body limit affects on art piece and what is the comfort zone of my body limits.

5.15 to 5.30: tbc