

KADIST



Aki Kondo
b.1987, Hokkaido
HIKARI (2015)
Video
33:35 minutes

Aki Kondo utilizes animation, video, and mixed media to explore such varied topics as intimacy, loss, and the human body. Her work crosses multiple practices and frequently investigates the creative process as an object of study in and of itself, exploring how artistic mediums can communicate emotionally complicated narrative through expressive and resonant images. Her animation work is especially unconventional, and while her characters often appear fantastical, they invariably tell far more serious stories than their cartoonish form would suggest.

Hikari (Light) (2015) depicts a fantastical and wrenching story about Juneko, a terminally ill young woman who communicates with her lover, a painter, through a portrait of her produced shortly after her death. As Juneko becomes sicker, her hair begins to fall out, a symptom of her unnamed illness. As her condition deteriorates, the film toggles back and forth with the animated story of Mogeji, a white strand of hair inhabiting Juneko's body who becomes anthropomorphized through Kondo's animation and recounts his own story of mortality and loss. Although its love story is unabashedly sentimental, *Hikari (Light)* also responds to the aftermath of the 2011 Tohoku earthquake in Japan and the national trauma it subsequently triggered. Reframed in this context, Juneko's illness draws more unsettling allusions to the radiation poisoning experience by citizens living near nuclear reactors damaged during the earthquake and subsequent tsunami. Throughout, the animated interludes function as their own counter narrative depicting that, despite its elements of the fantastic, metaphorically depicts a body in crisis. Hauntingly complex, *Hiraki (Light)* offers a powerful meditation on loss, disease, and the inexorable necessity for hope amidst trauma.

KADIST



Aki Kondo
b.1987, Hokkaido
Mogeki's Journey (original painting of the movie
HIKARI) (2014)
Oil on glass
35.6H x 43.2W cm

Aki Kondo utilizes animation, video, and mixed media to explore such varied topics as intimacy, loss, and the human body. Her work crosses multiple practices and frequently investigates the creative process as an object of study in and of itself, exploring how artistic mediums can communicate emotionally complicated narrative through expressive and resonant images. Her animation work is especially unconventional, and while her characters often appear fantastical, they invariably tell far more serious stories than their cartoonish form would suggest.

Mogeki's Journey (2014) depicts three hand painted stills from an animated sequence in Aki Kondo's film *Hikari (Light)* (2015). Kondo's film tells the story of a young woman named Juneko who discovers that she is terminally ill and the ways that this impacts her lover, a painter, who tries to reconnect with her by painting her portrait from memory. As Juneko becomes sicker, her hair begins to fall out, a symptom of her unnamed illness. As her condition deteriorates, the film toggles back and forth with the animated story of Mogeki, a white strand of hair inhabiting Juneko's body who becomes anthropomorphized through Kondo's animation and recounts his own story of mortality and loss. The three canvases that comprise *Mogeki's Journey* depict their own miniaturized narrative: Mogeki's recounting of his personal story to a younger strand of hair, his sadness at recognizing his inevitable decline, and his descent into the unknown as he falls off Juneko's body. Rendered with broadly expressive brushstrokes in a whimsically cartoonish style, Kondo draws on trenchant metaphors around vulnerability by focusing on how hair effectively "dies" as soon it is born. Reframed in the context of Kondo's larger film project, *Mogeki's Journey* becomes a far more serious and poetic meditation on the limits of inhabiting a human body and the inexorable "journey" towards the light that we all must take.

KADIST



Aki Kondo
b.1987, Hokkaido
Mogeki's Journey (original painting of the movie
HIKARI) (2014)
Oil on glass
35.6H x 43.2W cm

Aki Kondo utilizes animation, video, and mixed media to explore such varied topics as intimacy, loss, and the human body. Her work crosses multiple practices and frequently investigates the creative process as an object of study in and of itself, exploring how artistic mediums can communicate emotionally complicated narrative through expressive and resonant images. Her animation work is especially unconventional, and while her characters often appear fantastical, they invariably tell far more serious stories than their cartoonish form would suggest.

Mogeki's Journey (2014) depicts three hand painted stills from an animated sequence in Aki Kondo's film *Hikari (Light)* (2015). Kondo's film tells the story of a young woman named Juneko who discovers that she is terminally ill and the ways that this impacts her lover, a painter, who tries to reconnect with her by painting her portrait from memory. As Juneko becomes sicker, her hair begins to fall out, a symptom of her unnamed illness. As her condition deteriorates, the film toggles back and forth with the animated story of Mogeki, a white strand of hair inhabiting Juneko's body who becomes anthropomorphized through Kondo's animation and recounts his own story of mortality and loss. The three canvases that comprise *Mogeki's Journey* depict their own miniaturized narrative: Mogeki's recounting of his personal story to a younger strand of hair, his sadness at recognizing his inevitable decline, and his descent into the unknown as he falls off Juneko's body. Rendered with broadly expressive brushstrokes in a whimsically cartoonish style, Kondo draws on trenchant metaphors around vulnerability by focusing on how hair effectively "dies" as soon it is born. Reframed in the context of Kondo's larger film project, *Mogeki's Journey* becomes a far more serious and poetic meditation on the limits of inhabiting a human body and the inexorable "journey" towards the light that we all must take.

KADIST



Aki Kondo
b.1987, Hokkaido
Mogeki's Journey (original painting of the movie
HIKARI) (2014)
Oil on glass
43.2H x 35.6W cm

Aki Kondo utilizes animation, video, and mixed media to explore such varied topics as intimacy, loss, and the human body. Her work crosses multiple practices and frequently investigates the creative process as an object of study in and of itself, exploring how artistic mediums can communicate emotionally complicated narrative through expressive and resonant images. Her animation work is especially unconventional, and while her characters often appear fantastical, they invariably tell far more serious stories than their cartoonish form would suggest.

Mogeki's Journey (2014) depicts three hand painted stills from an animated sequence in Aki Kondo's film *Hikari (Light)* (2015). Kondo's film tells the story of a young woman named Juneko who discovers that she is terminally ill and the ways that this impacts her lover, a painter, who tries to reconnect with her by painting her portrait from memory. As Juneko becomes sicker, her hair begins to fall out, a symptom of her unnamed illness. As her condition deteriorates, the film toggles back and forth with the animated story of Mogeki, a white strand of hair inhabiting Juneko's body who becomes anthropomorphized through Kondo's animation and recounts his own story of mortality and loss. The three canvases that comprise *Mogeki's Journey* depict their own miniaturized narrative: Mogeki's recounting of his personal story to a younger strand of hair, his sadness at recognizing his inevitable decline, and his descent into the unknown as he falls off Juneko's body. Rendered with broadly expressive brushstrokes in a whimsically cartoonish style, Kondo draws on trenchant metaphors around vulnerability by focusing on how hair effectively "dies" as soon it is born. Reframed in the context of Kondo's larger film project, *Mogeki's Journey* becomes a far more serious and poetic meditation on the limits of inhabiting a human body and the inexorable "journey" towards the light that we all must take.

KADIST



Aki Sasamoto

b.1980, Japan

Poetry Light Stool (2012)

Found furniture, poly globe, light bulb,
lightning fixture, steel gooseneck and
underwear

Variable

Aki Sasamoto is an artist whose mediums include performance, sculpture, dance, and whatever other form it takes to get her ideas across. She often collaborates with scientists, scholars, and other artists in the visual arts, music, and dance. She plays multiple roles as performer, dancer, sculptor, writer, and director. Her work has been presented both in performing as well as visual art venues, in white box galleries, and black box theaters, as well as in offbeat public sites, in Tokyo, New York and Europe.

Poetry Light Stool evokes the spirit of Fluxus, the intermedia movement that encouraged artmaking to be simple, fun, and address everyday life. Aki Sasamoto does just that with this ironic work that revolves around found objects, namely a four-legged wooden stool to which she attached four wheels. Coiling above is a goose-neck cable that rises up and culminates in a globe lamp. The artist clothed the glowing orb with a pair of ladies' panties. Sasamoto exposes what we hide—namely apparel that is revealed in private by the wearer and only visible to those who might be present during (un)dressing. The old saying defines identity as skin deep. Sasamoto thus participates in today's questioning about race, gender, and identity plumage, which we conceal and reveal.

KADIST



Akira Takayama

b.1969, Japan

Happy Island - The Messianic Banquet of the Righteous (2015)

5-channel video installation

2:57, 5:09, 2:08, 2:55 and 5:38 minutes

Takayama is a Japanese theatre director. He is the leader of the theatre unit Port B in Tokyo, which he founded in 2003 to create site-specific performances. He develops projects, which go beyond the framework of the existing theater. He tries to expand the “architecture of theater” and establish it as a new platform in society, which he calls “theater 2.0”. Takayama searches areas in society to expand their possibilities and to enrich new constellations with help of his theatrical thinking.

In *Happy Island - The Messianic Banquet of the Righteous* five video screens on the floor show cows chewing food and resting on their ranch. Their owner, Masami Yoshizawa, refuses to stop farming in a highly contaminated area 14 kilometers from Fukushima Daiichi Nuclear Power Station and renamed his ranch, "The Farm of Hope". Most of the livestock in the restricted areas starved to death after being abandoned by their owners, and those who survived were destroyed. Masami Yoshizawa obviously cannot sell the cows, he feeds them with contaminated hay and it is prohibited to take them outside of the farm grounds. Cows in Fuku (happy) Shima (island) are no longer cows, but radioactive waste. "While shooting the cows, I was repeatedly asking myself why this was the farm of “hope”", says Akira Takayama. Yoshizawa's cows are safe from the slaughter and free from the burden of labour, yet they are also doomed by radiation. Caught in this bind, they live on in permanent limbo — just like the thousands still residing in temporary housing as evacuees in north-east Japan.

KADIST



Angelica Mesiti

b.1976, Australia

The Calling (2013-2014)

Three-channel High Definition digital video
colour, sound

35:36 minutes

The Calling (2013-14) is a poignant exploration of ancient human traditions evolving and adapting to the modern world. The three-channel work focuses on traditional whistling languages, and shows the communities of the village of Kuskoy in Northern Turkey, the island of La Gomera in the Canary Islands, and the island of Evia, Greece, where such languages are all still in use. For these communities, whistling languages are in a process of transformation from their traditional use as tools for communication across vast lands into tourist attractions and cultural artefacts and are being taught to local school children.

Edited to evoke the particularities of this mode of communication, and its place in daily life, the work shows each community in close-up detail as well as in long shots that describe the distance over which their whistling must carry. Subtitles in the native languages and in English allow understanding, but the intrusion of other noises is analogous to how the language is now less commonly heard.

The three channels are projected at large scale in a dark space, drawing on the conventions of cinema presentation but expanding this to become a more physical experience, seeking to engage the viewer in an experience beyond the audiovisual.

KADIST



Apichatpong Weerasethakul
b.1970, Thailand
Haunted Houses (2001)
Single channel, digital video, stereo, color
60 minutes, looped

Born in Bangkok, Thailand in July 1970, Apichatpong Weerasethakul is an independent filmmaker initially trained in architecture at Khon Kaen University. After receiving a Masters degree in filmmaking from the Art Institute of Chicago in 1997, Weerasethakul commenced a prodigious career in experimental cinema that awarded him the Jury Prize and Palm d'Or at the Cannes International Film Festival for *Uncle Boonmee Who Can Recall His Past Lives* in 2010. As evidenced in feature length works such as *Blissfully Yours*, *Tropical Malady*, and *Syndrome and a Century*, Weerasethakul's films are marked by interplays between organic, natural time and measured cinematic time while drawing from Buddhist narrative structures as well as science fiction themes.

Haunted Houses is a video in which villagers near Weerasethakul's hometown of Khon Kaen were re-enact scenes from the popular Thai soap opera *Tong Prakaisad*. By encouraging villagers to play dramatic characters whose fates they had followed intimately, the video comments on the manner in which real experience and fantasy mediate and feed back to each other. Weerasethakul calls this phenomenon 'medium addiction,' a term describing a continual Thai fascination with spirits that dwell in a world parallel to everyday life. Critically aware of the mediums of film and video, Weerasethakul's works capture the manner through which traditional ways of mediating and perceiving the world is transcoded into new forms through new media. With filmed subjects entering television fantasies as easily as the television characters' entering the living rooms and families of the viewers, *Haunted Houses* reflects the multiple other-worlds haunting the contemporary Thai consciousness in light of new communication technologies brought on by modern infrastructures, urban planning, and modern medicine.

KADIST



Araya Rasdjarmrearnsook
b.1957, Thailand
The Class (2005)
Single channel video
16:33 minutes

Araya Rasdjarmrearnsook began producing film and video-based work in the 1990s. Her work considers a wide range of subjects but focuses in particular at populations that live on the margins and/or are marginalized by normative social structures, including women, the deceased, and people with disabilities. She even considers the rights of animals in her work and assumed hierarchies between species. Her narrative work confronts societal norms and structures of power and pedagogy. She earned fine arts degrees from Silpakorn University, Thailand and has exhibited in many venues internationally, including Documenta 13 (2012).

Her most famous video work, *The Class* (2005), challenges her viewers' personal sense of morality and tolerance by depicting a classroom from hell. In the video, a woman, dressed in black with a white over shirt, stands in front of a long blackboard. The classroom's rear walls and floor are covered in taut white fabric, given the room the sinister appearance of a sanitarium or a crime scene. Six bodies lay across the floor on silver morgue trays, their features all but obscured by gently draped white sheets. The woman at the front of the class begins to lecture to the lifeless bodies with a clear and calm diction. As she turns to address the rear wall, she grabs the chalk and writes her topic on the blackboard: death. She then proceeds with her monologue, discussing how death is addressed and approached from various historical, cultural, and philosophical perspectives. She occasionally addresses the lifeless bodies, imploring them to share their own perspectives and experiences. She continues to speak, undeterred by the lack of response or reciprocity. Deliberately absurdist in its premise, Rasdjarmrearnsook's video parodies pedagogical conventions, and the metaphor here of the corpse-as-student plays off humorous tropes of being literally "bored to death." But in opening a conversation about death – which is often considered too taboo to casually discuss in many cultures (and particularly in the West) – Rasdjarmrearnsook also questions how we treat conversations around mortality in public discourse and how those dialogues, while vital, all too often fall upon deaf ears until it is too late.

KADIST



Baktash Sarang Javanbakht

b.1981 , Iran

The Rock 181 (2014)

Glass, three holy books, stone, wood, metal,
rope, fabric, and light

183L x 55H x 36D cm

Baktash Sarang was born 1981 in Tehran, Iran. He studied at Azad University, Tehran and then graduated from ESADS, Strasbourg in 2009.

The stones are the main theme of *The Rock 181*: symbolic stones that children of Palestine are throwing as their only weapon. From this point I reached stones/cliffs that are mentioned in the three holy books, and to the phrase "Dome of the Rock," which is often mistaken with Al Aqsa Mosque, whilst this Rock is a holy place for the three religions of Judaism, Islam and Christian. Few of these stones were brought over from the area by a French friend of the artist. The image printed on glass is the map of Palestine and the continuous changes in the borders. The number 181 is referring to the UN's plan of 1947 to divide Palestine.

KADIST



Baktash Sarang Javanbakht

b.1981 , Iran

Exercise in Reproduction of Failure #4 (2014)

Pencil on cardboard

32.5H x 25W cm

Baktash Sarang was born 1981 in Tehran, Iran. He studied at Azad University, Tehran and then graduated from ESADS, Strasbourg in 2009.

The series refers to the militarization in Iran and surrounding countries and criticizes it by naming it reproduction of failure.

KADIST



Bani Abidi

b.1971, Pakistan

Karachi Series 1 (Chandra Acarya, 7:50pm, 30 August 2008, Ramadan, Karachi) (2009)

Duratrans light box

23 5/8H x 30H x 3D inches (60 x 76 x 8 cm)

Bani Abidi's practice deals heavily with political and cultural relations between India and Pakistan; she has a personal interest in this, as she lives and works in both New Delhi and Karachi. The artist's subject matter ranges from border tensions to immigration conflicts, cultural diversity, and the relationship between private and public space. She works in the media of video, photography, and drawing.

The threshold in contemporary Pakistan between the security of private life and the increasingly violent and unpredictable public sphere is represented in Abidi's 2009 series *Karachi*. These staged photographs were shot against the backdrop of the city's empty streets at sundown during the holy month of Ramadan. During this time, Muslims fast and retreat indoors, leaving the city eerily empty. By portraying ordinary citizens from religious minorities, the photographs reclaim the occupation of public space. Domestic gestures are brought forward and presented in the streets. By being so specific about the times and locations where they were shot, Abidi tests the political potentials of these everyday gestures.

In *Karachi Series I (Chandra Acharya, 7:50pm, 30 August 2008, Ramadan, Karachi) (2009)* a middle-aged woman sits in front of a dressing table plaiting her hair. The royal-blue sari suggests her identity as non-Muslim. Presented in lightboxes, the pictures' backlit luminosity exaggerates their absurdity and strangeness.

KADIST



Bani Abidi

b.1971, Pakistan

Karachi Series 1 (Ken DeSouza, 7:42pm, 25th August 2008, Ramadan, Karachi) (2009)

Duratrans light box

23 5/8H x 30H x 3D inches (60 x 76 x 8 cm)

Bani Abidi's practice deals heavily with the political and cultural complex between India and Pakistan where she resides and travels back and forth. Working with video, photography, and drawings, Abidi's subject matters range from border tensions, immigrations conflicts, cultural diversity, and relationship between private and public space. The threshold between the security of private life and the increasingly violent and unpredictable public space in contemporary Pakistan is a recurring recent interest for Abidi which is represented in her 2009 photograph series *Karachi*.

The threshold in contemporary Pakistan between the security of private life and the increasingly violent and unpredictable public sphere is represented in Abidi's 2009 series *Karachi*. These staged photographs were shot against the backdrop of the city's empty streets at sundown during the holy month of Ramadan. During this time, Muslims fast and retreat indoors, leaving the city eerily empty. By portraying ordinary citizens from religious minorities, the photographs reclaim the occupation of public space. Domestic gestures are brought forward and presented in the streets. By being so specific about the times and locations where they were shot, Abidi tests the political potentials of these everyday gestures.

In *Karachi Series I (Ken DeSouza)*, the man in white shirt is polishing his shoes without furthering revealing his identity. Presented in light boxes, their backlit luminosity exaggerates the absurdity and strangeness of these images.

KADIST



Barbad Golshiri

b.1982, Iran

Time they Stopped (Forouhars' house, Tehran)
(2015)

Digital photography

90H x 60W cm

Barbad Golshiri is an Iranian visual artist who studied painting at the School of Art and Architecture at the Azad University in Tehran. He works in various media, including video, digital media, installation, photography, internet-based art, graphic novels and Lettrism. Aside from his practice as a media artist, he also works as a critic of the current socio-political situation in Iran. Golshiri is the son of the famous Iranian writer Houshang Golshiri. Golshiri's art is often language-based and contains evocative critical elements.

Time they stopped (Forouhars' house, Tehran) depicts the trace of a recently stolen wall clock. The clock had stopped on the time of death of Dariush Forouhar and Parvaneh Eskandari.

KADIST



Cao Fei
b.1978, China
RMB City: A Second Life City Planning 04 (2007)
C-print
47 1/4H x 63W inches (120 x 160 cm)

Cao Fei is one of the most influential figures from the generation of Chinese artists that emerged on the global scene in the last decade. Her work vividly reflects the changes in image production, lifestyle, culture, and identity in relation to globalization. Inspired by specific forms of Asian pop culture and new technology, Cao's large body of work covers a wide variety of media—from performance, photography, video, and installation, to the internet, social engagement, and activism. By collapsing the extremely mundane and the fantastical into one, the artist attempts to vividly underscore the interior and exterior worlds of global, digital citizens navigating extreme change.

Since 2007, Cao has radically focused her work on Second Life, an online space that virtually mimics "the real world" and includes everything from the expression of ideas to economic investment. Referring to China's modernization and its capitalist and utopic visions, *RMB City* explores the ways in which global communication impacts imagination, values, and ways of life. By appropriating virtual reality, Cao opens up a new frontier in the field of art production that surpasses conventional materiality and invites collaboration and exchanges with her public and clients.

KADIST



Cao Fei
b.1978, China
Diversionist (2004)
Print from film
29 1/2H x 39 3/8W inches (75 x 100 cm)

Cao Fei is one of the most influential figures from the generation of Chinese artists that emerged on the global scene in the last decade. Her work vividly reflects the changes in image production, lifestyle, culture, and identity in relation to globalization. Inspired by specific forms of Asian pop culture and new technology, Cao's large body of work covers a wide variety of media—from performance, photography, video, and installation, to the internet, social engagement, and activism. By collapsing the extremely mundane and the fantastical into one, the artist attempts to vividly underscore the interior and exterior worlds of global, digital citizens navigating extreme change.

In the series *Cosplayers*, Cao depicts the popularity among Asian youths of “cosplay” in which daily life is merged with images of video games and popular films. For many, this virtual reality is an outlet to “transcend” the paradox of a developing society in which the pleasures of consumption and depression of alienation go hand-in-hand. Cao sensitively captures the new social consciousness and activism, beautifully translating them into photographic and video works.

KADIST



Cao Fei
b.1978, China
La Town (2014)
Single channel video with sound
41:56 minutes

Cao Fei is one of the most influential figures from the generation of Chinese artists that emerged on the global scene in the last decade. Her work vividly reflects the changes in image production, lifestyle, culture, and identity in relation to globalization. Inspired by specific forms of Asian pop culture and new technology, Cao's large body of work covers a wide variety of media—from performance, photography, video, and installation, to the internet, social engagement, and activism. By collapsing the extremely mundane and the fantastical into one, the artist attempts to vividly underscore the interior and exterior worlds of global, digital citizens navigating extreme change.

La Town places us in the midst of an envisaged, incipient, either recently past or impending catastrophe. Using tiny models, the artist creates a world suspended somewhere between reality and dystopia, a 'world community' in miniature, where a happy coexistence is no more than a promise, a brief interlude in the unrelenting tide of a violent, destructive history. Overlaid with a French existential narrative, *La Town* poses serious questions about the future of humanity, isolation, and connectivity in a city that is at once no city and every city.

KADIST



Charwei Tsai
b.1980, Taiwan
Hermit Crab Project (2008)
Photograph
66H x 88W cm

Taiwanese multimedia artist Charwai Tsai often explores geographical, social, and spiritual concerns through performative and ephemeral artworks. She chooses materials that decompose or change to contemplate notions of impermanence and transience. Tsai is also editor-in-chief of "Lovely Daze", a bi-annual journal of artists' writings and artworks curated around specific themes for each issue.

Charwai Tsai's photograph documents her *Hermit Crab Project* installation upon the construction site of gallery Sora in Tokyo. Tsai placed live hermit crabs and shells in a sandy enclosure at the site, writing fragments of The One China policy and the Taiwanese Independence statements on each shell. As the hermit crabs moved and swapped shells, they formed new connections between the statements. Tsai calls attention to the ephemerality of political declarations and makes the movements of animals into metaphors for the changing course of history.

KADIST



Che Onejoon
b.1979, South Korea
*Independence Memorial Museum / Under
Construction, Windhoek, Namibia (2013)*
Digital C-print
60H x 85W cm

Che Onejoon started working with photography in mandatory military service as an evidence photographer for the South Korean Combat Police recording different incidents for proof. Working with film, photographs, installations, and archives, Che's research-based works deals with specific places of Korean society that connote the social and political changes that penetrate modern to contemporary history of the Korean peninsula. Studying the ruins of militarized modernity, Che presents the traces of erasures as sites of negation, disorder, and desertion.

For the last few years, Che Onejoon has been focusing on the relationships between African countries and North Korea. He has attempted to interpret the ongoing Cold War in the Korean peninsula from a new geopolitical perspective. His resulting body of work focuses on the memorial monuments, statues and architectures that were built in 13 different African countries by North Korean government. Not often talked about, these "gifts" represent North Korea strategies using art as propaganda tool to gain support of African dictators in worldwide instance such as the United States. Though presumed to blend native African art, the monuments actually display more of North Korean socialist realism. The project is named after North Korea's massive creative agency called Mansudae Art Studio established in 1959 by the order of Kim Il-sung to build monuments and statues for free, in Africa but not only.

Che's *Mansudae Master Class* project is a culminated study on cultural diplomacy, military alliance, translated forms of socialist realism, and images of utopia. Che's photographs are frontal views of the monuments built by North Korea in the different African countries. Yet, the artist detaches the monuments from their original contexts so it becomes difficult to know where these architectures are located: in Senegal, in North Korea, or elsewhere.

KADIST



Che Onejoon
b.1979, South Korea
*The African Renaissance Monument, Dakar,
Senegal / Built in 2010 (2013)*
Digital C-print
66H x 51W cm

Che Onejoon started working with photography in mandatory military service as an evidence photographer for the South Korean Combat Police recording different incidents for proof. Working with film, photographs, installations, and archives, Che's research-based works deals with specific places of Korean society that connote the social and political changes that penetrate modern to contemporary history of the Korean peninsula. Studying the ruins of militarized modernity, Che presents the traces of erasures as sites of negation, disorder, and desertion.

For the last few years, Che Onejoon has been focusing on the relationships between African countries and North Korea. He has attempted to interpret the ongoing Cold War in the Korean peninsula from a new geopolitical perspective. His resulting body of work focuses on the memorial monuments, statues and architectures that were built in 13 different African countries by North Korean government. Not often talked about, these "gifts" represent North Korea strategies using art as propaganda tool to gain support of African dictators in worldwide instance such as the United States. Though presumed to blend native African art, the monuments actually display more of North Korean socialist realism. The project is named after North Korea's massive creative agency called Mansudae Art Studio established in 1959 by the order of Kim Il-sung to build monuments and statues for free, in Africa but not only.

Che's *Mansudae Master Class* project is a culminated study on cultural diplomacy, military alliance, translated forms of socialist realism, and images of utopia. Che's photographs are frontal views of the monuments built by North Korea in the different African countries. Yet, the artist detaches the monuments from their original contexts so it becomes difficult to know where these architectures are located: in Senegal, in North Korea, or elsewhere. *The African Renaissance Monument* (2014) for example features the monument built in 2010 in Dakar, capital of the Senegal, a gigantic bronze statue to herald a new era of the continent.

KADIST



Che Onejoon

b.1979, South Korea

The African Renaissance Monument, Original design by North Korean 2010. Reproduced by South Korean (2014)

FRP (Fibre-reinforced plastic)

65H x 45W x 60D cm (5 kg)

Che Onejoon started working with photography in mandatory military service as an evidence photographer for the South Korean Combat Police recording different incidents for proof. Working with film, photographs, installations, and archives, Che's research-based works deals with specific places of Korean society that connote the social and political changes that penetrate modern to contemporary history of the Korean peninsula. Studying the ruins of militarized modernity, Che presents the traces of erasures as sites of negation, disorder, and desertion.

For the last few years, Che Onejoon has been focusing on the relationships between African countries and North Korea. He has attempted to interpret the ongoing Cold War in the Korean peninsula from a new geopolitical perspective. His resulting body of work focuses on the memorial monuments, statues and architectures that were built in 13 different African countries by North Korean government. Not often talked about, these "gifts" represent North Korea strategies using art as propaganda tool to gain support of African dictators in worldwide instance such as the United States. Though presumed to blend native African art, the monuments actually display more of North Korean socialist realism. The project is named after North Korea's massive creative agency called Mansudae Art Studio established in 1959 by the order of Kim Il-sung to build monuments and statues for free, in Africa but not only.

Che's *Mansudae Master Class* project is a culminated study on cultural diplomacy, military alliance, translated forms of socialist realism, and images of utopia. Che's photographs are frontal views of the monuments built by North Korea in the different African countries. Yet, the artist detaches the monuments from their original contexts so it becomes difficult to know where these architectures are located: in Senegal, in North Korea, or elsewhere. *The African Renaissance Monument* (2014) for example features the monument built in 2010 in Dakar, capital of the Senegal, a gigantic bronze statue to herald a new era of the continent.

KADIST



Chen Chieh-Jen

b.1960, Taiwan

Empire's Borders II – Passage (2010)

Giclee print

85H x 150W cm

One of the most established artists working in Taiwan today, Chen Chieh-Jen creates highly politically charged works that are deeply rooted in his homeland, examining the modern history of Taiwan within the larger context of globalization. Through the visual language of video and photography, he explores collective memories, perceptions, and historical constructions that are closely related to the recent rise of neoliberalism. The work resists the existing “logic” of history writing by looking into past events in depth. It also imagines and proposes new forms of history with democratic potential—histories that counter official ideologies and are actually written by the people.

Empire's Borders II – Passage and *Empire's Borders II – Workers* are from the three-channel film installation *Empire's Borders II – Western Enterprise, Inc.* (2010), which takes as its point of departure the political context of the 1950s and the Cold War, when American interests in Taiwan overlapped with the Chinese civil war. Cooperating with the Chinese Kuomintang, the American CIA established something called Western Enterprises, an agency whose main tasks included training an anti-Communist National Salvation Army (NSA) for a surprise attack on Communists in mainland China and establishing Taiwan as a base for anti-Communist operations in Southeast Asia. Narrated from the point of the view of the artist's father, once a member of the NSA, the project interweaves personal experience with historical events. The restaged ruins of the old Western Enterprise base have a haunting atmosphere, silently recounting the complex history of Taiwanese-American relations in an era of global tensions and conflicts.

KADIST



Chen Chieh-Jen

b.1960, Taiwan

Empire's Borders II – Workers (2010)

Giclee print

75.7H x 125W cm

One of the most established artists working in Taiwan today, Chen Chieh-Jen creates highly politically charged works that are deeply rooted in his homeland, examining the modern history of Taiwan within the larger context of globalization. Through the visual language of video and photography, he explores collective memories, perceptions, and historical constructions that are closely related to the recent rise of neoliberalism. The work resists the existing “logic” of history writing by looking into past events in depth. It also imagines and proposes new forms of history with democratic potential—histories that counter official ideologies and are actually written by the people.

Empire's Borders II – Passage and *Empire's Borders II – Workers* are from the three-channel film installation *Empire's Borders II – Western Enterprise, Inc.* (2010), which takes as its point of departure the political context of the 1950s and the Cold War, when American interests in Taiwan overlapped with the Chinese civil war. Cooperating with the Chinese Kuomintang, the American CIA established something called Western Enterprises, an agency whose main tasks included training an anti-Communist National Salvation Army (NSA) for a surprise attack on Communists in mainland China and establishing Taiwan as a base for anti-Communist operations in Southeast Asia. Narrated from the point of the view of the artist's father, once a member of the NSA, the project interweaves personal experience with historical events. The restaged ruins of the old Western Enterprise base have a haunting atmosphere, silently recounting the complex history of Taiwanese-American relations in an era of global tensions and conflicts.

KADIST



Chen Shaoxiong

b.1962, China

Collective Memories: Beijing Hotel (2007)

Ink on canvas

66H x 117.5W inches stretched

Chen Shaoxiong, was a founding member—along with Lin Yilin and Liang Juhui (and later Xu Tan)—of the well-known artist collective “Big Tail Elephant” which arose in response to the rapid urbanization of Guangzhou in the early 1990s. The group created a large body of multimedia work including performance, photography, video, installation, and paintings. In his solo work, Chen focuses his efforts on the new forms of perception of urban visions and life imposed by the age of information and global travel. Using both new media, like photography and video, and more traditional forms like painting, he produces ironic and uncanny images of a new reality and its constant negotiation between reality and fiction, memory and imagination, past, present and future.

After engaging primarily with video and photography for more than a decade, Chen turned to painting to explore the issue of urban change and memories—both personal and collective. This “return to origin” reveals an interesting critical reflection on the interactive relation between outside change and internal reflection, and the possibility for more experimental approaches that revive “traditional media.” Chen’s series *Collective Memories* depicts some of the most important architectural works and urban sites in modern Chinese society, especially those related to the history of revolutions. Instead of reproducing the images himself, Chen invited the public to participate in their making by using their fingers to paint directly on the paper or canvas. The resulting paintings made from hundreds of individual thumbprints embody and metaphorize the fragility and uncertain future of collective memories in a time of rapid urban expansion and globalization.

KADIST



Chen Shaoxiong

b.1962, China

Ink Diary (2006)

Sequenced video stills of ink and wash
paintings

3:00 minutes

Chen Shaoxiong, was a founding member—along with Lin Yilin and Liang Juhui (and later Xu Tan)—of the well-known artist collective “Big Tail Elephant” which arose in response to the rapid urbanization of Guangzhou in the early 1990s. The group created a large body of multimedia work including performance, photography, video, installation, and paintings. In his solo work, Chen focuses his efforts on the new forms of perception of urban visions and life imposed by the age of information and global travel. Using both new media, like photography and video, and more traditional forms like painting, he produces ironic and uncanny images of a new reality and its constant negotiation between reality and fiction, memory and imagination, past, present and future.

After engaging primarily with video and photography for more than a decade, Chen turned to painting to explore the issue of urban change and memories—both personal and collective. This “return to origin” reveals an interesting critical reflection on the interactive relation between outside change and internal reflection, and the possibility for more experimental approaches that revive “traditional media.” For *Ink Diary*, Chen recorded his daily life and impressions within a rapidly-changing urban setting in ink wash paintings which he then turned into an animated film. The complex result of this simple process is both highly innovative and reflective of modernization.

<https://vimeo.com/191856635>

KADIST



Chia Wei Hsu
b.1983, Taiwan
Marshal Tie Jia (Turtle Island) (2012)
Single channel video and photograph
6:30 minutes

Chia Wei Hsu makes site-specific video installations that explore memory and cultural identity by interfering with distinctions between reality and fiction and layering past and present. He incorporates the history, myths, and cultural memories located within each place he represents, visualizing the “stories inside history” and questioning the rationale of national identification. His recent work often focuses on forgotten Asian histories of the Second World War and the Cold War.

Marshal Tie Jia (Turtle Island) explores the history of a tiny island off of the coast of Matsu in the Taiwan Strait that has been instrumental in the geopolitical relationships between China, Taiwan, and Japan. The Chinese frog deity, Marshal Tie Jia, is now exiled to the island where he is still revered by the Taiwanese people. The installation includes documentation of the artist’s correspondence with the frog deity placed upon an altar, while the video explores both Marshal’s birthplace in China and his current home on Turtle Island. The video slowly zooms out from a fabricated version of Marshal’s former temple, which was dismantled then rebuilt on another island by dictator Chiang Kai-Shek when he retreated to Taiwan. As the video zooms out, it reveals the edges of the green screen, calling attention to the nation state’s production of the mythological narratives that play a persistent role in forming cultural identities. Image, text, and installation obscure the lines between truth and myth to establish a new mythology of representation.

<https://vimeo.com/193257544>

KADIST



Chia-En Jao
b.1976, Taiwan
30 Proposals of Flag (2009)
30 digital textile printings
230H x 150W cm each

Chia-En Jao's artwork approaches issues of identity, political regimes, coded sign systems, and his own experiences as a migrant. He works in a variety of media, including video, installation, projection, and two- and three-dimensional work. He studied at the Taipei National University of the Arts in Taipei (2000), the École Nationale Supérieure des Beaux-Arts in Paris (2004), and Goldsmiths College in London (2007).

30 Proposals of Flag explores the relationships between signs, meanings, aesthetics, and nations. The artwork consists of 30 flags layered together and hanging from the ceiling. Each flag is illustrated with Jao's rendition of a possible coat of arms derived from Taiwan's economic and political history.

KADIST



Choi Jeong-Hwa

b.1961, Korea

Flower Tree (2008)

Fiber reinforced plastics, enamel paint on metal

27.5H x 27.5W inches

Using a broad range of media and materials including video, moulded plastic, inflatable fabrics, shopping trolleys, real and fake food, lights, wires, and kitsch Korean artifacts, Choi Jeong-Hwa's practice blurs the boundaries between art, graphic design, industrial design, and architecture. Along with artists such as Bahc Yiso, Beom Kim, and Lee Bul, Choi was part of a generation whose unique and varied practices gave rise to Seoul's burgeoning art scene in the 1990s. Trained in Korea during a period of rapid modernization and economic growth, Choi's work acknowledges and internalizes the processes of consumption and the distribution of goods and has resulted in his being recognized as the leader of Korea's pop art movement. Often infusing his works with a hint of humor, Choi creates monumental installation with everyday objects. His works also touch on issues of accessibility in art and contemporary culture, concepts of individual authorship and originality in art, and they comment on the privileged environment of art institutions and the prized status of artworks amidst a consumer-frenzied world.

The application of bright colors and kitsch materials in *Flower Tree* manifests a playful comment on the influence of popular culture and urban lifestyle. And though his works share a similar sensibility to Claes Oldenburg's oversized sculptures from everyday objects, Choi draws from his immediate surroundings and life experience. Public sculptures with a flower theme are often used to decorate the rapidly urbanized cities in Asia, which are constructed with concrete and steel materials. Ironically, these public sculptures are usually also superficial and made from the same unnatural materials. Thus, while seeming to be a celebration of nature's beauty and the need for imagination when living in an environment with a diminishing natural aesthetic, *Flower Tree* embodies the paradox of modern life.

KADIST



Daniel Crooks

b.1973, New Zealand

The Illusion of Everything (2014)

Single channel digital video, 16:9, stereo,
colour, sound

4:33 minutes

Daniel Crooks works primarily with video and moving images. Originally trained in animation, he works with time and space as materials and always-evolving digital technology to create complex structures that manipulate and challenge viewers' perceptions of spatial and temporal dimensions. The intricate and technical aspects of his work often contrast with the commonality of the subject matter, and his videos depict seemingly mundane acts such as walking through a laneway or back alley as a point of departure for more trenchant investigations into how image-based cultures both inform and distort our perceptual experiences of inhabiting our bodies. Crooks received his Bachelor of Graphic Design from Auckland Institute of Technology and his Graduate Diploma of Animation from Victorian College of the Arts School of Film and TV in Melbourne. He has exhibited his work extensively in notable venues internationally, including the Tate Modern in London (2008).

The Illusion of Everything (2014) follows an unseen pedestrian as he navigates the Australian city of Melbourne's dense and intricate network of laneways. The video begins with the pedestrian traversing a seemingly idyllic ivy lined stone and concrete thoroughfare. As his pace begins to accelerate, the camera follows him with greater urgency, slowly settling and become stable again as his pace decelerates. At various moments, side alleys and apertures appear, inviting the pedestrian to take a turn. But before he can, the camera fades out, dissolving to the image of yet another laneway, near identical to the last. The pedestrian continues his forward march again, traversing the next lane until the fade out/dissolve repeats itself again. The sky overhead begins to transition from day to night as the video progresses, and with each dissolve, time itself seems to fade away. *The Illusion of Everything* is an intricate work of montage: in order to produce the work, Crooks filmed nearly 200 laneways throughout Melbourne at various points throughout the day and evening hours, finally editing them into a "singular whole, or new whole". Crooks plays on durational aesthetics creates an almost meditative and transfixing experience of movement, but he also disorients his viewers by disallowing any obvious indicators of real-life places. By making us aware of the elemental mechanics of how video manipulates our sense of space and time, Crooks effectively gives us keen insight into how moving images, at their best, effectively disorient and transcend our perceptual experiences of inhabiting a body.

KADIST



Dinh Q Lê

b.1968, Vietnam

*Untitled, from the series Hill of Poisonous Trees
(three men)* (2008)

C-print and linen tape

52.75H x 84.25W inches

Dinh Q. Lê's artistic practice centers on his lived experience of political and social conditions in his native Vietnam; he and his family fled the country via Thailand in 1979 and immigrated to the United States. Lê interweaves the experiences that helped shape his identity with Vietnamese national mythologies, collective memories, and expanded cultural histories. Incorporating imagery from a variety of sources, such as archival photographs, documentaries, Hollywood films, and Vietnamese iconography, Lê's investigations raise critical questions about the distribution, reception, and consumption of images, and how images inform national identity.

Hill of Poisonous Trees (three men) (2008) exemplifies the artist's signature photo-weaving technique, in which he collects diverse found photographs—portraits of anonymous people, stills from blockbuster films, or journalistic images—cuts them into strips, and weaves them into new composition. The title of the series is translated from the Khmer phrase Tuol Sleng, which literally means a poisonous hill or a place on a mound to keep those who bear or supply guilt, and the photographs came from the Tuol Sleng Genocide Museum in Cambodia, a former prison where at least 200,000 Cambodians were executed during the reign of the Khmer Rouge between 1975 and 1979. In this particular image, three men stand against the backdrop of what looks like a prison interior. Their identities are unknown. The ghostly, illuminated space creates a strange effect of time traveling, transporting viewers back to the historical event depicted. The men's gazes seem to tell stories that have been buried in collective memory. For Lê, the act of appropriating, recycling, and remixing imagery is a means of rescuing both images and the memories embedded within them.

KADIST



Du Zhenjun
b.1961, China
The Tower of Babel: The Carnival (2010)
C-print
84H x 112W cm

Born in 1961, Du was trained as a painter and sculptor at the Institutes of Arts and Trades in Shanghai and the Fine Arts College at the University of Shanghai and garnered M.A. from the Regional School of Fine Arts of Rennes, France in 1999. Despite his classical training, Du became one of the first generation of artists to incorporate digital technologies into art pieces, producing interactive installations and describing digital media to be “a way of working on the dimension of power inherent to a society of information and new technologies.” Du’s works explore themes of “Modern Man” and human tragedy. Specifically, he highlights the ecstasy of human behavior in light of suffering and challenges in conveying what he calls the “universal human condition.”

The Tower of Babel is an installation of large-format photographs that forces the audience to occupy a central position through its monumental scale. These photographs present a series of urban landscapes and assembled Foucauldian structures of the present. Du sees the Tower of Babel as a continually reinvented narrative that warns people of “dangerous tendencies in the present time.” Du’s Babylonian towers resurrect from fallen rubbles of religious history in grand scale to focus on modern crises of civilization. Though the theme began with the struggle of monotheism over linguistic and geographic diversity in early human history, Babel in Du’s work has become a contemporary vision of catastrophic threat to the future of humanity.

KADIST



Du Zhenjun

b.1961, China

The Tower of Babel: Independence of the country
(2010)

C-print

112H x 84W cm

Born in 1961, Du was trained as a painter and sculptor at the Institutes of Arts and Trades in Shanghai and the Fine Arts College at the University of Shanghai and garnered M.A. from the Regional School of Fine Arts of Rennes, France in 1999. Despite his classical training, Du became one of the first generation of artists to incorporate digital technologies into art pieces, producing interactive installations and describing digital media to be “a way of working on the dimension of power inherent to a society of information and new technologies.” Du’s works explore themes of “Modern Man” and human tragedy. Specifically, he highlights the ecstasy of human behavior in light of suffering and challenges in conveying what he calls the “universal human condition.”

The Tower of Babel is an installation of large-format photographs that forces the audience to occupy a central position through its monumental scale. These photographs present a series of urban landscapes and assembled Foucauldian structures of the present. Du sees the Tower of Babel as a continually reinvented narrative that warns people of “dangerous tendencies in the present time.” Du’s Babylonian towers resurrect from fallen rubbles of religious history in grand scale to focus on modern crises of civilization. Though the theme began with the struggle of monotheism over linguistic and geographic diversity in early human history, Babel in Du’s work has become a contemporary vision of catastrophic threat to the future of humanity.

KADIST



Du Zhenjun
b.1961, China
The Tower of Babel: Destruction (2010)
C-print
112H x 84W cm

Born in 1961, Du was trained as a painter and sculptor at the Institutes of Arts and Trades in Shanghai and the Fine Arts College at the University of Shanghai and garnered M.A. from the Regional School of Fine Arts of Rennes, France in 1999. Despite his classical training, Du became one of the first generation of artists to incorporate digital technologies into art pieces, producing interactive installations and describing digital media to be “a way of working on the dimension of power inherent to a society of information and new technologies.” Du’s works explore themes of “Modern Man” and human tragedy. Specifically, he highlights the ecstasy of human behavior in light of suffering and challenges in conveying what he calls the “universal human condition.”

The Tower of Babel is an installation of large-format photographs that forces the audience to occupy a central position through its monumental scale. These photographs present a series of urban landscapes and assembled Foucauldian structures of the present. Du sees the Tower of Babel as a continually reinvented narrative that warns people of “dangerous tendencies in the present time.” Du’s Babylonian towers resurrect from fallen rubbles of religious history in grand scale to focus on modern crises of civilization. Though the theme began with the struggle of monotheism over linguistic and geographic diversity in early human history, Babel in Du’s work has become a contemporary vision of catastrophic threat to the future of humanity.

KADIST



Eason Tsang Ka Wai
b.1986, Hong Kong
New Landmark No. 1 (2014)
Digital inkjet print
73.5H x 81.3W cm

Working primarily with photography, but more recently with video and lightboxes, Eason Tsang Ka takes inspiration from the urban density of Hong Kong as well as from everyday objects.

New Landmark No.1 is part of the series *New Landmark*. In this series, Tsang reversed the direction of his camera lens, and capture images of skyscrapers from an upshot angle. Through this process of looking, the artist started to observe closely the conditions of these landmarks in different times of the day and things happening in them. These images turn our focus to different dimensions of buildings and objects, and challenges our daily habit of perceiving our surroundings. The dense and horizontal steel forests of Hong Kong are transformed into deserts, ocean waves and the sky. In embodying the pressing desire for escapade of the city dwellers, the images also reveal the hidden anxiety about excessive modernisation in the urban space. *New Landmark No.1* features a public housing named Yue Wan Estate in Hong Kong. The laundry pole and objects sticking out from the windows of the building, look like an art installation from an upshot.

KADIST



Eko Nugroho
b.1977, Indonesia
Its Always Fun to Live in This Country (2009)
Machine, puppets, lights, fabric, sound
installation
51H x 51W inches

Working with a variety of media including comics, animation, mural painting, graffiti, embroidery, video, and puppetry, Yogyakarta-based artist Eko Nugroho comments on social justice, cultural tradition, and the human condition. The concepts, materials, and strategies of his oeuvre reflect a sophisticated understanding of “fine art,” crafts, as well as street art. For example, Nugroho’s use of embroidery is inspired by local street gangs whose jackets are embroidered with their logos and by the embroidered badges worn by local government officials to announce their affiliations. After the Indonesian Reformation in 1998, Nugroho started to use caricature in his work to criticize the government’s policies about democracy, freedom, and censorship. These metamorphic figures, their surroundings, and the idioms indicate the dysfunction of contemporary Indonesian society as well as the tribulations of the world at large.

Nugroho’s installations and performances have their roots in the shadow puppet rituals in Indonesia, particularly the Javanese Wayang tradition whose essence is in the representation of the shadows. Nugroho’s work both preserves traditional culture and offers a contemporary interpretation of it through his insertion of comical figures to comment on current social conditions. *Moving Landscape* includes characters such as a diamond-headed man, a UFO, and other items that appear frequently in Nugroho’s drawings and murals. The shadows and silhouettes rotate in a custom-made, lit tent structure to create a fantasy world that blurs the line between daily life and fiction. The narratives here are complex and ambiguous and speak to a range of psychological states that echo everyday reality.

KADIST



Finger Pointing Worker

b.1982, Japan

Pointing at Fukuichi Live Cam (2011)

DVD (single channel video with sound)

24:40 minutes

"Finger Pointing Worker" is a man who pointed at the public live camera in Fukushima nuclear power station after the disaster in 2011. Kota Takeuchi is the agent of him.

Kota Takeuchi has always been interested in the way visual imagery in the public domain can sway the common consciousness. Takeuchi graduated from the Tokyo University of the Arts in 2008, and has since participated in shows at two venues known for high-quality shows by young artists: BANKART studio NYK in Yokohama and 3331 Arts Chiyoda in Tokyo.

During Summer 2011, few months after the nuclear accident, performance artist Kota Takeuchi got a job at the Fukushima Daiichi plant and kept a blog about the labour conditions of clean-up workers. In 2012, he exhibited an 'anonymous' video taken from the 24-hour live feed on TEPCO's website that monitored the clean-up activities. The video, which then went viral in Japan and became known as the "Finger Pointing Worker", captured someone in a protective suit, entering the frame and pointing his finger at the video surveillance installed by TEPCO on the nuclear plant site. He remained there for nearly 20 minutes, in a public act of defiance and accusation. Almost the same duration than Vito Acconci in his piece "Centers" (1971), a reference assumed by this "Finger Pointing Worker" as he said that his action was a kind of homage to Vito Acconci piece.

https://drive.google.com/file/d/0B-H_SwVOwx_I0GFEaDh5ejlpbW8/

KADIST



Firenze Lai
b.1984, Hong Kong
Argument (2013)
Oil on canvas
137H x 109W cm

Firenze Lai is a Hong Kong painter known for her atmospheric portraits that explore the ways in which contemporary life causes people to adjust to their surrounding conditions in disturbing ways. She paints by immersing herself in the state of mind and situation of each character. Her work was exhibited at the New Museums 2015 Triennial and the Shanghai Biennale (2014).

Central Station, *Alignment*, and *Argument* are “situation portraits” that present whimsical characters within distorted and troubling worlds. These portraits explore the relationship between the psyche and contemporary social environments, focusing on isolation, identity, and distress. The two characters in *Sumo* interact in an ambiguous gesture of conflict or embrace as the world around them pulsates in agitated waves. In each of the portraits, Lai explores how individuals adapt to their environments and the ways in which bodies communicate emotions for which there are no adequate words.

KADIST



Firenze Lai
b.1984, Hong Kong
Central Station (2013)
Oil on canvas
60H x 50W cm

Firenze Lai is a Hong Kong painter known for her atmospheric portraits that explore the ways in which contemporary life causes people to adjust to their surrounding conditions in disturbing ways. She paints by immersing herself in the state of mind and situation of each character. Her work was exhibited at the New Museums 2015 Triennial and the Shanghai Biennale (2014).

Central Station, *Alignment*, and *Argument* are “situation portraits” that present whimsical characters within distorted and troubling worlds. These portraits explore the relationship between the psyche and contemporary social environments, focusing on isolation, identity, and distress. The two characters in *Sumo* interact in an ambiguous gesture of conflict or embrace as the world around them pulsates in agitated waves. In each of the portraits, Lai explores how individuals adapt to their environments and the ways in which bodies communicate emotions for which there are no adequate words.

KADIST



Firenze Lai
b.1984, Hong Kong
Alignment (Arms) (2013)
Oil on canvas
60H x 50W cm

Firenze Lai is a Hong Kong painter known for her atmospheric portraits that explore the ways in which contemporary life causes people to adjust to their surrounding conditions in disturbing ways. She paints by immersing herself in the state of mind and situation of each character. Her work was exhibited at the New Museums 2015 Triennial and the Shanghai Biennale (2014).

Central Station, Alignment, and Argument are “situation portraits” that present whimsical characters within distorted and troubling worlds. These portraits explore the relationship between the psyche and contemporary social environments, focusing on isolation, identity, and distress. The two characters in *Sumo* interact in an ambiguous gesture of conflict or embrace as the world around them pulsates in agitated waves. In each of the portraits, Lai explores how individuals adapt to their environments and the ways in which bodies communicate emotions for which there are no adequate words.

KADIST



Gao Mingyan
b.1983, China
City Golf (2008)
Video
3:59 minutes

Gao Mingyan produces video based-works that examine the political and epistemological violence of our contemporary moment. While his work may seem to document the everyday and mundane, he is decidedly interested in how the dissemination of popular media affects our perception of social tensions and anxieties. His practice stems from the belief that our contemporary moment is defined by a constant state of warfare in which epistemological forms of political and economic warfare inflict as much harm as live ammunition. His work, by extension, considers how even our physical movements throughout social space can be marked as forms of trespass.

In *City Golf* (2008) the artist films himself playing 18 “holes” of golf throughout the mega-city of Shanghai. For each hole, Gao traveled to significant places from his memory – his first school, his childhood playground, and his former date hangouts – and proceeded to play a makeshift round of golf at each location. In revisiting locales from his youth, Gao attempts to forge a linear connection between all the important places that comprise a life’s experience, his performative “passing” through each location poetically referencing his own passage through time. Gao’s project, however, raises deeper questions about transgression. In order to construct these temporary “holes,” Gao has to willingly subvert how these locations function as public site, a significant intervention of private will into a communal space in a country, China, where the tensions between private/public are decidedly political.

<https://vimeo.com/193258547>

KADIST



Gao Mingyan
b.1983, China
Come on (2008)
Video
3:59 minutes

Gao Mingyan produces video based-works that examine the political and epistemological violence of our contemporary moment. While his work may seem to document the everyday and mundane, he is decidedly interested in how the dissemination of popular media affects our perception of social tensions and anxieties. His practice stems from the belief that our contemporary moment is defined by a constant state of warfare in which epistemological forms of political and economic warfare inflict as much harm as live ammunition. His work, by extension, considers how even our physical movements throughout social space can be marked as forms of trespass.

The television monitors utilized in the video installation *Come On* (2008) ostensibly serve as playback devices for a multi-channel installation of clips from blockbuster films as part of a larger commentary of mass entertainment and its relation to consumer cultures. Arranged in a grid, however, the monitors begin to resemble closed circuit security systems, evoking associations of surveillance and policing. More than just casual documents of the everyday, Gao's video works carry a subversively political charge and force viewers to reconsider their own relationship to media and perception.

KADIST



Gimhongsok
b.1964, Korea
Bunny's Sofa (2007)
Fabric, foam, rubber, wood
77.5H x 32.25W inches

Raising questions about South Korea's position in the world beyond its own social and political borders, Seoul-based artist Gimhongsok's practice investigates communication, language, and popular culture. Gimhongsok's ideas and deadpan satirical humor manifest themselves in many media and, because his creative process and personal style remain enigmatic, he is considered to be a "mysterious genius" in his homeland. Whether overt or implicit in their message, Gimhongsok's spectacular works juxtapose image and language to lure viewers into a labyrinthine journey towards ever-elusive meaning.

To explore the boundaries between artwork and audience, Gimhongsok created a series of sculptural performances in which a person wearing an animal costume poses in the gallery. *Bunny's Sofa* is a continuation of this series, but with a different twist. Instead of hiring a real person to dress as the animal, Gimhongsok placed a mannequin inside the rabbit costume. When exhibiting the work, the artist produces a false statement claiming that he has paid an illegal worker from North Korea to wear the suit and to maintain a lounging posture for a certain length of time. But both the performer and the financial transaction existed only in the text, truths concealed by the costume and social propriety. By interchanging physical realities and contexts and obscuring details, Gimhongsok challenges the effectiveness of visual and textual communication to create a potential moral anxiety in the viewers.

KADIST



Gohar Dashti

b.1980, Iran

Slow Decay (Girl with Phone) (2010)

Archival digital pigment print

40H x 60W inches

Gohar's photographs reflect a post-war generation couple in Iran who are symbolic of the times. Because the Revolution never resolved issues of social poverty and the ensuing war with Iraq derailed their social prospects, this was a time of isolation and unprecedented despair. Dashti's generation has inherited the legacy of war and continues to be entangled in the memories and related realities. Her photographs represent this heritage of violence and how it permeates all aspects of contemporary society. Dashti creates moments that capture the irony and ongoing duality of life and war without precluding the possibility of hope.

Today, as disassociated from our surroundings as we are, we remain directly influenced by them. *Slow Decay* captures cruel moments of misery and fatigue without alluding to specific events in time or place. These images explore the depths of the collective memory of a people who have, for generations, suffered silently and tolerated much torment, their bodies disintegrating bit by bit. These pictures tell the tale of what remains to be said, a tale which too often falls on deaf ears.

KADIST



H.H. Lim
b.1954, Malaysia
Images (2004)
Video
30:44 minutes

H. H. Lim is a Neo-conceptual artist living and working in Rome since 1976. He works in various media, including painting, installation and performance. His artwork often explores language and communication, recycling everyday elements of life into colossal installations. His work has appeared in the Venice Biennale and the Prague Biennale.

<https://vimeo.com/193894840>

KADIST



Ha Tae-Bum
b.1974, Korea
The Palestine Wall (2010)
Pigment print and face mount
150H x 100W cm

Trained as a sculptor in South Korea and Germany, Tae Bum Ha's practice spans today photography, sculpture, performance, installation, and animation. Concerned by the means to unveil the invisible, Ha's work often reflects on the triviality of certain objects and the force of social conceptions such as discrimination and shame.

In 2008, he began working on his "White" series that derives from his criticism of the media addressing social issues as well as his exploration of human fascination toward wars and other disasters. Tae Hum Ba selects photographs of various accidents, which he then builds into white miniature models and finally reproduces into a new photograph, a similar process than other artists' such as Waafa Bilal and Indre Serpytyte. Human lives and the colors of blood or any other traces that might hint the urgency of the real situation are completely effaced in an attempt to objectify their meaning. New images emerge as the social, political, historical, and local conditions of the original images as well as their tragic qualities are removed and recreated. These works symbolize the absence of meaning, the oblivion of the cause, and furthermore, the death by the absence of life. Part of his "White" series, *The Palestine Wall* (2010) features a quiet scene near the physical border between Israel and Palestine.

KADIST



Ha Tae-Bum
b.1974, Korea
*Terrorist attack International University
Islamabad, Pakistan (2010)*
Pigment print and face mount
120H x 180W cm

Trained as a sculptor in South Korea and Germany, Tae Bum Ha's practice spans today photography, sculpture, performance, installation, and animation. Concerned by the means to unveil the invisible, Ha's work often reflects on the triviality of certain objects and the force of social conceptions such as discrimination and shame.

In 2008, he began working on his "White" series that derives from his criticism of the media addressing social issues as well as his exploration of human fascination toward wars and other disasters. Tae Hum Ba selects photographs of various accidents, which he then builds into white miniature models and finally reproduces into a new photograph, a similar process than other artists' such as Waafa Bilal and Indre Serpytyte. Human lives and the colors of blood or any other traces that might hint the urgency of the real situation are completely effaced in an attempt to objectify their meaning. New images emerge as the social, political, historical, and local conditions of the original images as well as their tragic qualities are removed and recreated. These works symbolize the absence of meaning, the oblivion of the cause, and furthermore, the death by the absence of life. Part of his "White" series, *Terrorist attack International University Islamabad, Pakistan (2010)* depicts the aftermath of the 2009 International Islamic University suicide bombing in Islamabad. Here the color white symbolizes lost memory of the sympathy and the covering of the fear. Artificially transformed, the casted buildings and scene appear dreamy, fixed in time, and aesthetically attractive.

KADIST



Haegue Yang
b.1971, Korea
Office Voodoo (2010)
Various materials
64H X 62W inches

Haegue Yang is one of the leading international artists of her generation. From mundane objects and materials such as venetian blinds, theatrical and decorative lights, infrared heaters, scent emitters, and fans, Yang creates complex and nuanced installations that are informed by poetry, politics, and human emotions. Her works explore hidden spaces that might be considered marginal, but to the artist constitute profound backdrops for understanding vulnerable sites where informal development can occur. In her works, artificial approximations of sensual experiences — heat, light, smell, and humidity—conjure other places, other people. Yang's work captivates precisely because of its ambiguity, which is rooted as much in the conceptual art of the 1960s and 1970s as it is in current theoretical discourses.

In addition to Yang's signature drying rack and light bulbs, *Office Voodoo* includes various office supplies like CDs, paper clips, headphones, a computer mouse, a stamp, a hole puncher, a mobile phone charger. The installation suggests the personal, physical, psychological, and political dimensions of the modern office environment. Though abstracted from their original contexts, these materials are still formally recognizable and function as stand-ins for the places from which they came.

KADIST



Halil Altindere
b.1971, Turkey
Wonderland (2013)
HD Video
8:25 minutes

Halil Altinere has been prominent in Istanbul's contemporary arts since the mid-1990s. He works in various media, including video, sculpture, photography, installation, performance, and collaborative projects. He often uses irony and humor as a mode of resistance to repression and an exploration of the everyday life of subcultures within Istanbul.

Wonderland is a music video for the Turkish hip-hop group Tahribad-I Isyan (Rebellion of Destruction). The young hip-hop artists respond with anger and defiance to their forced expulsion from Sulukule, a historic Roma settlement in Istanbul, due to a redevelopment project. Their lyrics address issues of gentrification and inequality, while their actions show the possibilities for both violent and artistic rebellion. The video follows the artists through the derelict streets of the settlement as they run from police, breakdance, rap, and destroy symbols of the redevelopment project.

KADIST

Hamra Abbas
b.1976, Kuwait
Cityscapes 1 (boats) (2010)
Archival pigment prints
20H x 90W inches



Hamra Abbas, who lives and works in Boston and Islamabad, Pakistan, makes work that has a profound connection to her own cultural context. She asks probing questions about the everyday and its complex relationship with history and ideology; her subject matter ranges from religious rituals to war and the sexual iconography of the Kama Sutra. Working with a diverse range of materials and media, Abbas frequently intertwines the contemporary with the classic to offer up a critique of both modern Western and Islamic cultures.

At first glance, *Cityscapes* (2010) seems to be a collection of panoramic photographs of the city of Istanbul—the kind that are found on postcards in souvenir shops. A closer examination, however, reveals that a key element—the minaret—has been systematically removed, thereby changing profoundly the history and religious character of the city. The work is a response to a November 2009 referendum in Switzerland that approved a ban on the construction of new minarets in that country. It was also a crucial time in Turkey’s negotiation for entrance into the European Union. Instead of making a direct, didactic comment on the controversy, however, Abbas offers up a clever question regarding how landmarks are interpreted in vastly different ways depending on their cultural context. In the Western imagination, minarets are political symbols as much as they are religious architecture. In the Muslim world, they serve as mnemonic devices that enable residents to recognize their own city.

KADIST

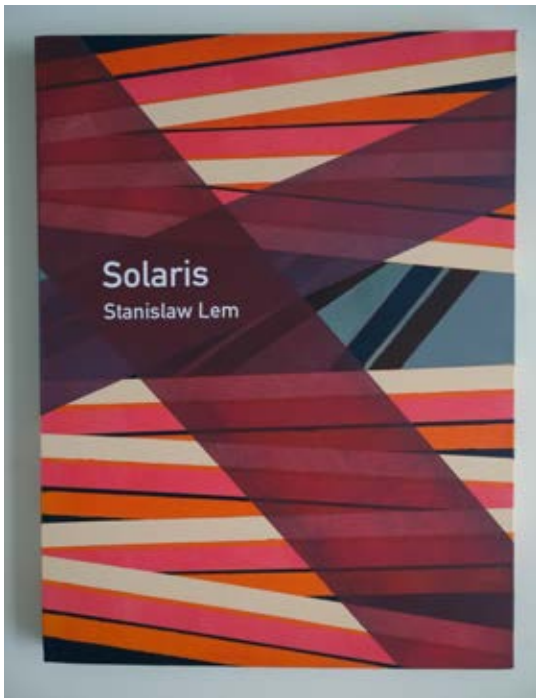
Hamra Abbas
b.1976, Kuwait
Cityscapes 1 (woods) (2010)
Archival pigment prints
20H x 90W inches



Hamra Abbas, who lives and works in Boston and Islamabad, Pakistan, makes work that has a profound connection to her own cultural context. She asks probing questions about the everyday and its complex relationship with history and ideology; her subject matter ranges from religious rituals to war and the sexual iconography of the Kama Sutra. Working with a diverse range of materials and media, Abbas frequently intertwines the contemporary with the classic to offer up a critique of both modern Western and Islamic cultures.

At first glance, *Cityscapes* (2010) seems to be a collection of panoramic photographs of the city of Istanbul—the kind that are found on postcards in souvenir shops. A closer examination, however, reveals that a key element—the minaret—has been systematically removed, thereby changing profoundly the history and religious character of the city. The work is a response to a November 2009 referendum in Switzerland that approved a ban on the construction of new minarets in that country. It was also a crucial time in Turkey's negotiation for entrance into the European Union. Instead of making a direct, didactic comment on the controversy, however, Abbas offers up a clever question regarding how landmarks are interpreted in vastly different ways depending on their cultural context. In the Western imagination, minarets are political symbols as much as they are religious architecture. In the Muslim world, they serve as mnemonic devices that enable residents to recognize their own city.

KADIST

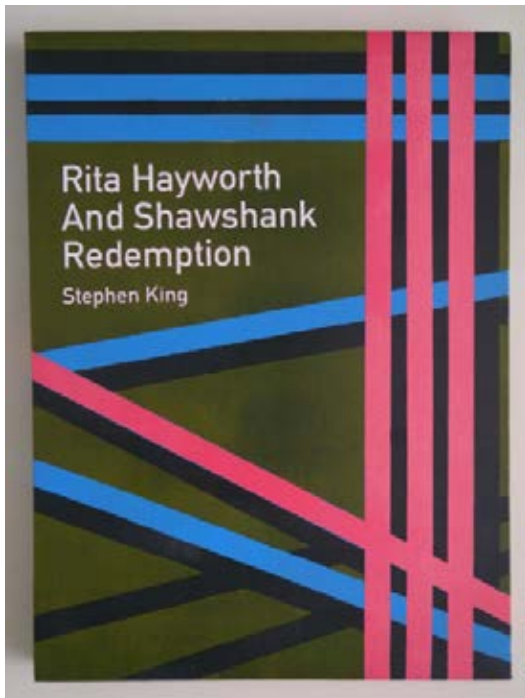


Heman Chong
b.1977, Singapore
Solaris / Stanislaw Lem (2) (2012)
Acrylic on canvas
46H x 61W x 3.5D cm

Born 1977, Muar, Malaysia, educated in England, and currently living in Singapore, Heman Chong is an artist, curator, and writer who creates texts, objects, installations, and situations in order to investigate the manner through which individuals form associations between objects in their environments. Chong's works have been considered "archetypally conceptual" and recall frameworks of the 1960s in their potential to address collective visions of futuristic utopias. Based largely on books, Chong's works are striking in their creation of visual order as a means to draw out the "inevitably mnemonic nature of the conceptual object."

With a habit of reading eight to ten books at the same time, Chong paints his two-foot tall novel covers through referencing an extensive reading list (accessible on Facebook) he has kept since 2006. Entitled "Bibliography (1): The Lonely Ones," the list outlines representations of solitude that has been imposed on individuals or communities. Chong divides these archetypes into three over-arching notions: the Hide-away, the Castaway and the Prisoner. A novella from Stephen King's Different Seasons collection, Rita Hayworth And Shawshank Redemption tells a story of assumed identities and prisoners' escape to reflect on the economic infrastructures inside and outside prison as well as the thin boundaries separating the two—in this case, a Rita Hayworth poster concealing a hole in the prison wall dug for jailbreak.

KADIST

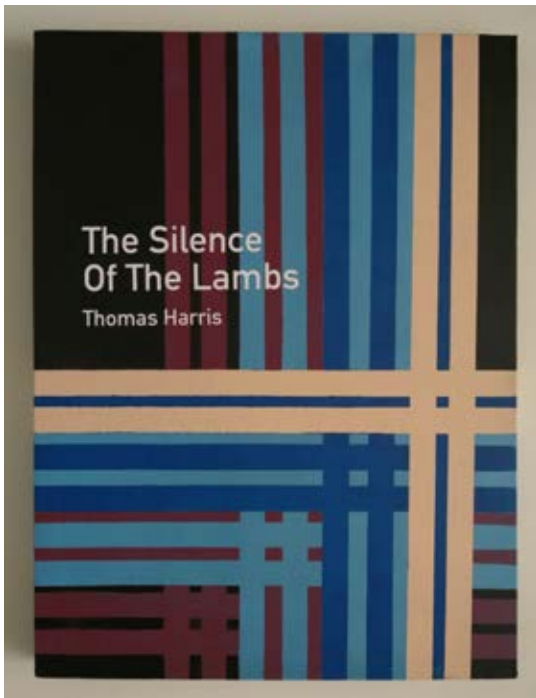


Heman Chong
b.1977, Singapore
*Rita Hayworth and Shawshank Redemption /
Stephen King* (2012)
Acrylic on canvas
46H x 61W x 3.5D cm

Born 1977, Muar, Malaysia, educated in England, and currently living in Singapore, Heman Chong is an artist, curator, and writer who creates texts, objects, installations, and situations in order to investigate the manner through which individuals form associations between objects in their environments. Chong's works have been considered "archetypally conceptual" and recall frameworks of the 1960s in their potential to address collective visions of futuristic utopias. Based largely on books, Chong's works are striking in their creation of visual order as a means to draw out the "inevitably mnemonic nature of the conceptual object."

With a habit of reading eight to ten books at the same time, Chong paints his two-foot tall novel covers through referencing an extensive reading list (accessible on Facebook) he has kept since 2006. Entitled "Bibliography (1): The Lonely Ones," the list outlines representations of solitude that has been imposed on individuals or communities. Chong divides these archetypes into three over-arching notions: the Hide-away, the Castaway and the Prisoner. A novella from Stephen King's Different Seasons collection, Rita Hayworth And Shawshank Redemption tells a story of assumed identities and prisoners' escape to reflect on the economic infrastructures inside and outside prison as well as the thin boundaries separating the two—in this case, a Rita Hayworth poster concealing a hole in the prison wall dug for jailbreak.

KADIST



Heman Chong
b.1977, Singapore
The Silence of the Lambs / Thomas Harris (2012)
Acrylic on canvas
46H x 61W x 3.5D cm

Born 1977, Muar, Malaysia, educated in England, and currently living in Singapore, Heman Chong is an artist, curator, and writer who creates texts, objects, installations, and situations in order to investigate the manner through which individuals form associations between objects in their environments. Chong's works have been considered "archetypally conceptual" and recall frameworks of the 1960s in their potential to address collective visions of futuristic utopias. Based largely on books, Chong's works are striking in their creation of visual order as a means to draw out the "inevitably mnemonic nature of the conceptual object."

With a habit of reading eight to ten books at the same time, Chong paints his two-foot tall novel covers through referencing an extensive reading list (accessible on Facebook) he has kept since 2006. Entitled "Bibliography (1): The Lonely Ones," the list outlines representations of solitude that has been imposed on individuals or communities. Chong divides these archetypes into three over-arching notions: the Hide-away, the Castaway and the Prisoner. A novella from Stephen King's *Different Seasons* collection, *Rita Hayworth And Shawshank Redemption* tells a story of assumed identities and prisoners' escape to reflect on the economic infrastructures inside and outside prison as well as the thin boundaries separating the two—in this case, a Rita Hayworth poster concealing a hole in the prison wall dug for jailbreak.

KADIST



Heman Chong
b.1977, Singapore
All you need is kill / Hiroshi Sakurazaka (2012)
Acrylic on canvas
46H x 61W x 3.5D cm

Born 1977, Muar, Malaysia, educated in England, and currently living in Singapore, Heman Chong is an artist, curator, and writer who creates texts, objects, installations, and situations in order to investigate the manner through which individuals form associations between objects in their environments. Chong's works have been considered "archetypally conceptual" and recall frameworks of the 1960s in their potential to address collective visions of futuristic utopias. Based largely on books, Chong's works are striking in their creation of visual order as a means to draw out the "inevitably mnemonic nature of the conceptual object."

With a habit of reading eight to ten books at the same time, Chong paints his two-foot tall novel covers through referencing an extensive reading list (accessible on Facebook) he has kept since 2006. Entitled "Bibliography (1): The Lonely Ones," the list outlines representations of solitude that has been imposed on individuals or communities. Chong divides these archetypes into three over-arching notions: the Hide-away, the Castaway and the Prisoner. A novella from Stephen King's Different Seasons collection, Rita Hayworth And Shawshank Redemption tells a story of assumed identities and prisoners' escape to reflect on the economic infrastructures inside and outside prison as well as the thin boundaries separating the two—in this case, a Rita Hayworth poster concealing a hole in the prison wall dug for jailbreak.

KADIST



Heman Chong
b.1977, Singapore
Calendars (2020-2096) (2012)
1001 off-set printed calendar sheets
30H x 30W cm each

Born 1977, Muar, Malaysia, educated in England, and currently living in Singapore, Heman Chong is an artist, curator, and writer who creates texts, objects, installations, and situations in order to investigate the manner through which individuals form associations between objects in their environments. Chong's works have been considered "archetypally conceptual" and recall frameworks of the 1960s in their potential to address collective visions of futuristic utopias. Based largely on books, Chong's works are striking in their creation of visual order as a means to draw out the "inevitably mnemonic nature of the conceptual object."

The work *Calendars* is composed of 1001 images of deserted public areas in Singapore printed on pages of a calendar set from the year of 2020 until 2096. Yet Chong photographed these public spaces (shopping centers, museums, MRT stations and schools) between 2004 and 2010. *Calendars* continues Hong's conceptual investigation of the intersections between time, space and situation. This 'archive' of images projected into the future challenges the ways time is usually recorded and asks to "imagine meaning out of memories in the future?". Blurring the boundaries between fiction and narration, *Calendars* prompts viewers to reconsider the world as they know it through the lens of what the futures might be.

KADIST



Himali Singh Soin

b.1987, India

Radar Level (2016)

Video

11:11 min

Himali Singh Soin is an artist and writer whose work is inspired by poetry and planetariness. Her performances reflect on deep outer space as a place of inferences, entanglements, accelerating voids, debris, delays, irrational law, alienation and infinite mystery. She sees her work as an exploration of alien distances and earthly intimacy, exploring nativism, nationality, love across borders and cultural flight.

Developed especially for the KADIST-KHOJ collaborative exhibition, *Frozen World of the Familiar Stranger*, *Radar Level* is set in the world's last geological minutes, in two ancient landscapes. One in the northern hemisphere in Mongolia at the site of the first dinosaur egg excavation and the other beneath the southern constellation of Nambia, on its old waters. Embedded within the work are a series of dualities and codes. For example, the title and duration of the work are palindromes, indicating a play and blurring between notions of past and future, forward and backward. The split projection reverses between desert and water, as one channel moves back in time, the other moves forward, until they meet and change directions. Dissolving in these images are found photographs of humans in spacesuits before the space age, gearing up for the end of life, for a distant voyage, for protection or for colonial imitation. Just as the title itself is a palindrome, here, the extinction of the past looks like the extinction of the future. The sound is a combination of dinosaur sounds and outer space vibrations, both anterior to human existence, yet only known through anthropocentric, technological re-imaginings. The text, recited by the artist, is a poetic reflection on the experience of human discovery and isolation.

KADIST



Hiraki Sawa

b.1977, Japan

Hako (2006)

Single channel video, stereo, black and white

4:10 minutes

London-based Japanese artist Hiraki Sawa's video installations and filmic works probe landscapes, psychological dreamlands, domestic interiors, imaginary spaces, ideas of displacement and migration, and above all, the inner self. He weaves animals, people, plants, animated and inanimate objects into a series of surreal sequences to create enigmatic and immersive worlds of sound and image. Employing a combination of digital editing and hand-made methods of cutting, pasting and collaging, Sawa highlights the ambiguous boundaries between facts and fictions and meditates on how remembrance and memory can be manipulated by time, emotion and mental influences.

Hako (2006) depicts a mysterious and dystopic landscape where the world becomes flat: distance between different spaces, depth of field and three-dimensional perceptions are canceled. Interiors of a Victorian doll's house, a rippled seascape, a palm tree forest, and a gravel seashore are superimposed, morphing into each other. The hermetic narrative is charged with psychological and mythological aspects. *Hako* reflects Sawa's interests in psychotherapies, in particular, the sand tray therapy, also known as sandplay, created by Dora Kalff. Sandplay asks participants to create their own arrangement of objects in a sandbox by choosing from a wide range of small figures to which the subconscious attaches symbolic meanings. Echoing this process, Sawa creates his imaginary dimensions where rules and selected elements allow for improvisation and play to reveal unconscious processes. Certain elements give visual clues and metaphorically comment on issues such as the hybridity of the human and the non-human. This is indicated by walking trees and a miniature toy clock that is animated to keep real world time in order to ponder the illusionary concept of linear time. Reality is not scientific. As the fantastical becomes everyday and the supernatural becomes commonplace, so does the reverse.

<https://vimeo.com/193275414>

KADIST



Ho Tzu Nyen
b.1976, Singapore
The Cloud of Unknowing (2011)
Single-channel video
28:19 minutes

Drawing from historical events, documentary footage, art history, music videos, and mythical stories, Ho Tzu Nyen's films investigate the construction of history, the narrative of myth, and the plurality of identities. Nyen often collaborates with theater professionals, and the lighting in his films is meticulously orchestrated, the compositions highly aesthetic. Ho also practices painting, performance, and writing, exploring the many possible relationships between stills, painted images, and moving images.

The Cloud of Unknowing (2011) is titled after a 14th-century medieval treatise on faith, in which "the cloud of unknowing" that stands between the aspirant and God can only be evoked by the senses, rather than the rational mind. In the video, eight protagonists act out their daily lives. The setting is a soon-to-be-demolished public housing facility in Singapore, a country in transition from a mindset of Eastern collectivism to global neoliberalism. These individuals have lived hermetically and absurdly in their apartment space until this moment, when a magical and mysterious cloud appears, connecting their seemingly disjointed lives. It is a story about the tension between solitude and togetherness, privacy and communal experiences. The symbolic cloud embodies both divine illumination and hallucination.

<https://vimeo.com/133494174>

KADIST



Hong-Kai Wang

b.1971, Taiwan

Music While We Work (2011)

Two-channel video and four-channel audio
installation

39:15 minutes

Wang is an artist working primarily with sound. Her work investigates 'listening' as a conceptual tool to explore social relations and the (re)construction of cultural memory in marginal spaces. Focused on a collaborative and process-driven approach to production, her work spans performance, workshop, text, video and installation.

The video *Music While We Work* (2011) is the first part/work of a long-term research project started in 2010. The project revolves around and beyond the history of sugar in the small town Huwei in central Taiwan (the artist's hometown). The town was nicknamed as the "Capital of Sugar" during the Japanese colonial ruling (1895-1945) of Taiwan. Yet, the history of this small town and its pivotal role in the deadly Taiwanese anti-colonial resistance movement is not known or talked about. In 1925, a gathering of sugar planters led up to the historical yet today largely unknown revolt, even unknown among the workers' generations after the revolt. For this work she assembled a group of retired workers from a Taiwanese sugar refinery in the small industrial town of her childhood (first or second generations of workers after the 1925 revolt). She and her collaborator, the political activist and composer Chen Bo-Wei (Taiwanese, born 1971), led a series of recording workshops for the retirees and their spouses. They then returned to the factory, where Wang asked them to "paint a world composed by their listening." The video installation is both an account of their collective learning process and the resulting compositions.

KADIST



Hu Yun

b.1986, China

Lift with care (2013)

Photography, drawing, embroidery, rubbing on paper, leather case, dry flower, 60 33mm slides, projector

Variable dimensions

Shanghai-based artist Hu Yun works in various media, including graphite, watercolor, installation, video, and performance. He brings together personal and historical events from different times and locations to create complex narratives that demonstrate the coexistence of the past and present. He invites viewers to discover connections between the elements of each piece and their own experiences.

This research-based artwork acts as a memorial to early twentieth century European exploration of China. An antique open suitcase reveals a pile of rubbings and an air-dried peony, while projected photographs of the Chinese landscape appear as a slideshow on the gallery wall. The artifacts refer to a 1908-1909 expedition of naturalists, missionaries, and colonists to the west of China, which ended abruptly with the death of one of the travelers by unusual circumstances. The installation complicates notions of time, history, fact, and subjectivity by including readymade European artifacts with photographs made by Hu's own grandfather and a bell in the corner of the gallery that summons an attendant to recite a fairytale for the viewer. Individual experience cannot be separated from historical account, while past events cannot be separated from their context within the present moment.

KADIST



Jakrawal Nilthamrong
b.1977, Thailand
Man and Gravity (2008)
HD Video, color, stereo
11 minutes

"Based on a quote by Buddhadasa Bhikkhu, the invisible Gravity is compared with Karma, which governs Man's experiential universe such gravity's governance over the physical plane. The film takes place near a cement factory where we see deformed mountains by series of blasts. Together with a man struggling to transport heavy recycle garbage to win over gravity (destiny)."

<https://vimeo.com/193276811>

KADIST



James T Hong
b.1970, United States
Taiwan WMD - Uranium (2012)
Approximately 30 grams of unenriched
uranium ore in jar
11.5 x 18 cm

James T. Hong is an Asian-American filmmaker and artist whose works focus on controversial race and class issues, and historical conflicts in Asia. His film, *731: Two Versions of Hell* (2007), was awarded the Best World Documentary Award at the Jihlava International Festival in 2007. Other film productions include *Lessons of the Blood* (2010) and *The Turner Film Diaries* (2012). Past exhibitions and projects include *The Starry Heavens Above and the Moral Law Within*, TheCube, Taiwan, in 2015; *Welcome to the Artist Home! Artist Home Base Finale Exhibition 2012-2014*, Hong Kong Arts Centre, Hong Kong, and *Islands Off the Shores of Asia*, Para Site and Spring Workshop, Hong Kong, in 2014.

Taiwan WMD (Taiwan and Weapons of Mass Destruction) is part of a long-term research started in early 2010 on the history and aftermath effects of Japanese biological and chemical warfare in China during WWII, as well as the unknown history of Taiwan's nuclear program. T. Hong's research is not only an effort to revisit a dark time that complicates certain histories, but more importantly an investigation of how violence is enacted in the name of rationality.

KADIST



Jiang Pengyi
b.1977, China
Unregistered City #1 (2008)
Ultra Giclee
35H x 49W inches

Jiang Pengyi is a photographer who observes cities through the lens of his camera. His photographs have a dispassionate attitude towards the unprecedentedly fast urbanization of China. Through long-term exposure—sometimes over fifty minutes—and image manipulation, Jiang creates surreal and apocalyptic scenarios that suggest a disastrous future. For Jiang, skyscrapers are spectacles that evidence the mythologization of modern urban life. And by virtue of his technical strategies, the illuminated skyscrapers in *Illuminant*—a hotel, a government building, a news agency—appear bizarrely alive as if creatures from outer space. Though highly aesthetic and polished, Jiang's images trigger an unidentified sense of fear and discomfort.

Unregistered City is a series of eight photographs depicting different scenes of a vacant, apparently post-apocalyptic city: Some are covered by dust and others are submerged by water. Yet, ambiguous lights blink from buildings and yachts still sail on the water, and further observation reveals these structures to be miniatures manipulated by the artist through Photoshop and other postproduction image tools. The model city's surroundings are themselves real abandoned spaces, perhaps an empty room, a wait-to-be demolished building, or a discarded bathtub. In this way, *Unregistered City* is a double play on a dystopia vision of urbanization: It is an imagined city built upon the actual ruins of cities and human life. Through a dark and entropic undertone and estranged urban arrangements, the artist does not just critique, but poses fundamental questions.

KADIST



Jiang Pengyi
b.1977, China
Unregistered City #2 (2009)
Ultra Giclee
90H x 125W cm

Jiang Pengyi is a photographer who observes cities through the lens of his camera. His photographs have a dispassionate attitude towards the unprecedentedly fast urbanization of China. Through long-term exposure—sometimes over fifty minutes—and image manipulation, Jiang creates surreal and apocalyptic scenarios that suggest a disastrous future. For Jiang, skyscrapers are spectacles that evidence the mythologization of modern urban life. And by virtue of his technical strategies, the illuminated skyscrapers in *Illuminant*—a hotel, a government building, a news agency—appear bizarrely alive as if creatures from outer space. Though highly aesthetic and polished, Jiang's images trigger an unidentified sense of fear and discomfort.

Unregistered City is a series of eight photographs depicting different scenes of a vacant, apparently post-apocalyptic city: Some are covered by dust and others are submerged by water. Yet, ambiguous lights blink from buildings and yachts still sail on the water, and further observation reveals these structures to be miniatures manipulated by the artist through Photoshop and other postproduction image tools. The model city's surroundings are themselves real abandoned spaces, perhaps an empty room, a wait-to-be demolished building, or a discarded bathtub. In this way, *Unregistered City* is a double play on a dystopia vision of urbanization: It is an imagined city built upon the actual ruins of cities and human life. Through a dark and entropic undertone and estranged urban arrangements, the artist does not just critique, but poses fundamental questions.

KADIST



Jiang Pengyi
b.1977, China
Unregistered City #7 (2010)
Ultra Giclee
90H x 125W cm

Jiang Pengyi is a photographer who observes cities through the lens of his camera. His photographs have a dispassionate attitude towards the unprecedentedly fast urbanization of China. Through long-term exposure—sometimes over fifty minutes—and image manipulation, Jiang creates surreal and apocalyptic scenarios that suggest a disastrous future. For Jiang, skyscrapers are spectacles that evidence the mythologization of modern urban life. And by virtue of his technical strategies, the illuminated skyscrapers in *Illuminant*—a hotel, a government building, a news agency—appear bizarrely alive as if creatures from outer space. Though highly aesthetic and polished, Jiang's images trigger an unidentified sense of fear and discomfort.

Unregistered City is a series of eight photographs depicting different scenes of a vacant, apparently post-apocalyptic city: Some are covered by dust and others are submerged by water. Yet, ambiguous lights blink from buildings and yachts still sail on the water, and further observation reveals these structures to be miniatures manipulated by the artist through Photoshop and other postproduction image tools. The model city's surroundings are themselves real abandoned spaces, perhaps an empty room, a wait-to-be demolished building, or a discarded bathtub. In this way, *Unregistered City* is a double play on a dystopia vision of urbanization: It is an imagined city built upon the actual ruins of cities and human life. Through a dark and entropic undertone and estranged urban arrangements, the artist does not just critique, but poses fundamental questions.

KADIST



Jiang Zhi
b.1971, China
Tremble (2009)
7-channel video installation
6 minutes

Jiang Zhi represents a generation of artists whose practice developed against the backdrop of experimental art in China in the 1990s, during which a series of social and cultural transformation occurred in the country. His work actively deals with issues such as body, gender, identity, consumerism, conflict, fear, power, and temporality, and often involves recent social events. Jiang attended the China Academy of Art and has long been engaged with writing and video art. From 1995 to 2005, Jiang was also an active journalist, which had him on the frontlines of his country's the social transformation, and all of his experiences have deeply influenced the language and context of his practice. Constantly positioning himself at the intersection between brutal reality and poetic imagination, Jiang's works presents a complex trajectory of the artist's everyday life and society at large.

In the video installation *Tremble*, Jiang projected the life-size images of seven naked men and women onto seven individual screens. Each person displays a different facial expression and body position such as reading a book, arms open for a hug, holding a knife, raising a fist to take an oath. Each gesture reflects some essential social aspect of everyday life: hugging is about caring, taking oath has to do with politics, reading relates to acquiring knowledge, and raising a knife indicates violence. As a result of a hidden vibration machine, the images' projection screens oscillate vigorously and the contradiction between the shaking screens and the static human figures creates an absurd effect. Through this imposed trembling, Jiang suggests the invisible power that controls modern human behavior. These seemingly "out-of-control" actions are often ironically conceived as the most adaptable and mutually-agreed upon tenets of social activity.

<https://vimeo.com/192053832>

KADIST



Jiang Zhi
b.1971, China
5 (2012)
3-channel video installation
37:25 minutes

Jiang Zhi represents a generation of artists whose practice developed against the backdrop of experimental art in China in the 1990s, during which a series of social and cultural transformation occurred in the country. His work actively deals with issues such as body, gender, identity, consumerism, conflict, fear, power, and temporality, and often involves recent social events. Jiang attended the China Academy of Art and has long been engaged with writing and video art. From 1995 to 2005, Jiang was also an active journalist, which had him on the frontlines of his country's the social transformation, and all of his experiences have deeply influenced the language and context of his practice. Constantly positioning himself at the intersection between brutal reality and poetic imagination, Jiang's works presents a complex trajectory of the artist's everyday life and society at large.

KADIST



Jin Shan
b.1977, China
Retired pillar (2010)
Silicone, fan, plastic base
140L x 60D x 40H cm

Jin Shan is a Shanghai-based installation artist who uses humor, satire, and play to comment upon social and political power dynamics within contemporary China. He bases many of his works upon cultural symbols revered as the masterpieces of civilization from the Classical and Renaissance eras in order to deconstruct their ideals and expose the dynamics of power, ethics, and belief they maintain.

Retired Pillar represents the death and deterioration of legacy of colonial Shanghai. The silicon Corinthian column lays horizontal upon its pedestal, inflating and deflating in the rhythm of difficult breathing, as if exhausted by its lifelong labor. Shan comments on the deterioration of the influence of French colonialism within Shanghai as well as the adoption of Western forms of architectural decoration as symbols of wealth and power.

KADIST



Jinoos Taghizadeh

b.1971, Iran

Letters I Never Wrote: Arg Alishah (2007)

Digital print on back of formal stamps

6.7H x 9.3W cm (with margin 10 x 13.7 cm)

KADIST



Jinoos Taghizadeh

b.1971, Iran

Letters I Never Wrote: The Political Murders
(2008)

Digital print on back of formal stamps

9.3H x 6.7W cm (with margin 13.7 x 10 cm)

KADIST



Jompet Kuswidananto
b.1976, Indonesia
Third Realm (2011)
Mixed media
Various dimensions

Inspired by Indonesia's complex social history, political identity, ideologies, and culture, as well as his training as a musician, Jompet Kuswidananto makes multimedia installations that often combine video, sound, and mechanized elements. His research-based practice has its own unique language. Kuswidananto is closely connected to local communities in Yogyakarta, and many of his projects are realized through in-depth collaborations.

Third Realm (2011) grew out of the artist's long-term research of Indonesia's colonial history and the processes of modernization and urbanization that have taken place there. Kuswidananto describes the nation as perpetually in an "in-between" state of transition. Thus he has developed the concept of a third reality, third space, or third body—an identity specifically for Indonesia that reflects its spatial realities and national character. The uniforms and horse saddles in the installation are of the type used in festival parades. Instead of directly commenting on colonial military history, the ghostly and bodiless outfits hauntingly suggest something out of the past. The addition of video and sound exacerbates this effect. This highly theatrical work not only reenacts traditional mythology but also foregrounds its unstable nature. It is intended to represent a shifting and changing milieu of ideas, events, performances, and meanings.

KADIST



Kan Xuan
b.1972, China
Island (2006-2009)
Four-channel video installation
6:03 and 9:29 minutes

Experimenting with painting, photography, performance, and video installation, Kan Xuan explores the everyday from a very personal perspective. Though she graduated from the China Academy of Fine Art with rigorous training in oil painting, Kan quickly adopted video as her primary medium. From often ignored daily life experiences as points of departure, Kan creates a visual diary where the camera amplifies mundane activities to reveal absurd and eerie details. For example, in *Kan Xuan, Ai!*, she calls and answers her own name among the crowd in subway station; in *Eggs*, she squeezes and breaks eggs with her hands, and in *A Sunny Day* two middle-aged men laugh and tickle each other in a public plaza. In other works Kan engages feminist discourse by situating herself in uncomfortable situations or exposing her body, such as standing naked on a public pedestal in *A Happy Girl* or allowing spiders to crawl over her in *Looking Looking Looking For!*.

In Kan's four-channel video *Island*, a series of objects like nail clippers, hairbrush, toothpaste, and house decorations are shot in close-up. These highly polished and aestheticized images, create a poetic visual flow. However, in front of each object lies a coin of different value—two yuan, one pound, one euro, one dollar—that silently reveals the material value of the household supplies. Underneath the video's elegant surface there is a deep sense of critical irony, elaborated in the contradictory nature of the cheap plastic items and their sophisticated visual interpretation. Kan poignantly and metaphorically comments on the economic and production at the base of today's global market and shows that extremely influential visual spectacles can be generated by the most everyday of items.

<https://vimeo.com/191854406>

<https://vimeo.com/191853177>

KADIST



Kaoru Arima
b.1969, Japan
Ticket (2015)
Acrylic on canvas
65.4H x 53.1W cm

Kaoru Arima experiments with painting in order to discover new expressive forms. His free use of color and shape references Expressionism and Surrealism, and his figurative work utilizes fluctuating forms to suggest the inherent tension between outward appearance and internal conflict. At the same time, his style exhibits an earnest spontaneity that generates an almost gleeful “sense of time and play,” as noted in a 2015 statement from Arima’s Tokyo-based galley Misako & Rosen. In 2003, his work was shown at the Walker Arts Center as part of a group show “How Latitudes Become Forms.” His work has also been exhibited at the Fondazione Sandretto Re Rebaudengo Per L Arte, Turin, the Museo De Arte Contemporaneo De Monterrey, Mexico, and the Carnegie Museum of Art, Pittsburgh.

Arima’s free brushstrokes gesture towards traditions in Expressionist painting, and *Ticket* could be seen as an attempt at “pure painting” in which the aesthetics of the medium supersede content. But if his portraits resist social commentary, they nonetheless challenge conventional standards of beauty through a decided embrace of decayed forms and colors. Inspired by underground creative cultures, his paintings have the slipshod spontaneity of graffiti and other types of street art. His figurative work, however, suggests a deeper sense of anxiety and discomfort, and his subjects seem projected out of a Surrealist nightmare of melting bodies. *Ticket* is ultimately a work about fluctuation and an exemplary model of how painting (at its most expressive) can visualize complex psychic states of being.

KADIST



Kaoru Arima
b.1969, Japan
A person in a red sweater (2015)
Acrylic on canvas
65.4H x 53.1W cm

Kaoru Arima experiments with painting in order to discover new expressive forms. His free use of color and shape references Expressionism and Surrealism, and his figurative work utilizes fluctuating forms to suggest the inherent tension between outward appearance and internal conflict. At the same time, his style exhibits an earnest spontaneity that generates an almost gleeful “sense of time and play,” as noted in a 2015 statement from Arima’s Tokyo-based gallery Misako & Rosen. In 2003, his work was shown at the Walker Arts Center as part of a group show “How Latitudes Become Forms.” His work has also been exhibited at the Fondazione Sandretto Re Rebaudengo Per L Arte, Turin, the Museo De Arte Contemporaneo De Monterrey, Mexico, and the Carnegie Museum of Art, Pittsburgh.

Arima’s free brushstrokes gesture towards traditions in Expressionist painting. As with the acrylic painting *Ticket* (also 2015), *Person in Red Sweater* could be seen as an attempt at “pure painting” in which the aesthetics of the medium supersede content. But if his portraits resist social commentary, they nonetheless challenge conventional standards of beauty through a decided embrace of decayed forms and colors. Inspired by underground creative cultures, his paintings have the slipshod spontaneity of graffiti and other types of street art. His figurative work, however, suggests a deeper sense of anxiety and discomfort, and his subjects seem projected out of a Surrealist nightmare of melting bodies. *Person in Red Sweater* is ultimately a work about fluctuation and an exemplary model of how painting (at its most expressive) can visualize complex psychic states of being.

KADIST



Kate Mitchell
b.1982, Australia
In Time (2015)
HD digital Video
24 hours

Kate Mitchell's work addresses everyday worries; time, money, work and the future. For the artist the idea of art as work and the artist as both manager and worker is important. Her videos document the artist working tirelessly to achieve seemingly reckless and unattainable tasks. While there is a comic quality in her work, the actions make us think about the limits of what is acceptable and normal.

In Time is a 24-hour video in which the artist rests, hangs and clings onto the minute hand of a large clock, 4 x 4 meters in diameter, arduously counting out a full 24-hour cycle so that the video becomes a functional time-keeping device. In standing in for and becoming time, Mitchell ultimately examines its essence as it passes before her. Dressed in blue work overalls, Mitchell appears like a maintenance or quality control worker, making sure every moment is up to muster. The paradox: even if it is deemed to not be up to scratch, a re-wind to re-live is impossible, the moment has already passed. Time continues, regardless of whether it is approved of or not. Through Mitchell's absurd examination of time, we are reminded to be attentive to its ever constant passing; how we spend our days is how we spend our lives.

KADIST



Khadim Ali & Sher Ali

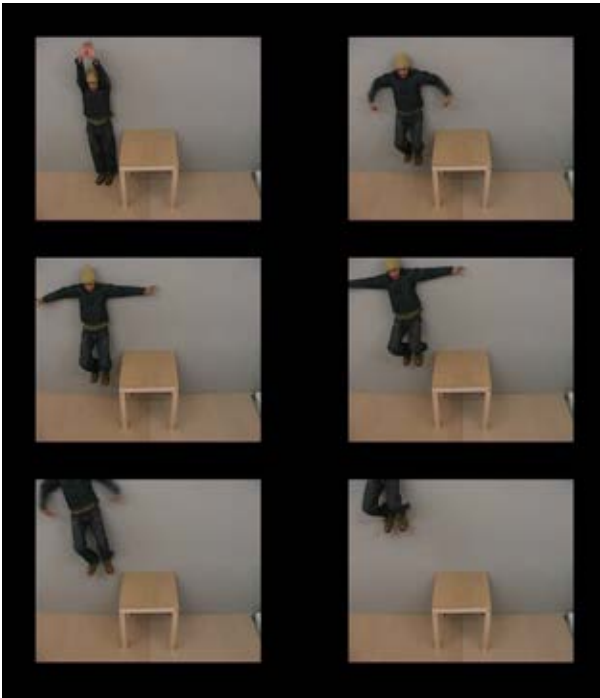
b.1978, Pakistan

Transaction/Evacuation (2014)

Gouache, gold leaf on wasli paper

50H x 36W cm

KADIST



Kiran Subbaiah

b.1971, India

Flight Rehearsals (2003)

Single channel video

4:04 minutes

Born in Sidpur and living in Bangalore, Kiran Subbaiah works in a variety of media that includes assemblage, video and internet art after initial training as a sculptor. His works examine the relationships of use and value in everyday objects through subverting form and function. Constructing paradoxes through deadpan and humor, Subbaiah's works also manipulate the object in an act of emancipation in order to highlight art's autonomy from having to serve a purpose. Moreover, Subbaiah is interested in the relationship between human subjects and their apparent doubles in photography and video.

Flight Rehearsals focuses on Subbaiah's desire to fly as a means to highlight the relationship between human ambition and limitations of the physical world. The video presents philosophical explorations of the human desire to defy gravity and time. The minimalist set of a table highlights the intention and persistence of the protagonist rather than technological innovation. The video manipulates the camera angle to distort the appearance of space so that Subbaiah's repeated attempts at beating gravity can achieve momentary flights. As the flight attempts move into the bedroom, what first appears to be a close up of an alarm clock turns out to be an oversized ringing alarm clock further back to create a distortion of space through manipulations in scale. Such effects highlight both the proximity and distance between apparent success and distorted perception.

<https://vimeo.com/192055443>

KADIST



Koki Tanaka
b.1975, Japan
Walking Through (2009)
HD video
55 minutes

Koki Tanaka is part of a generation of Japanese artists whose work responded to the economic recession and limited opportunities that beset their country in the early 2000s. Instead of creating monuments, these artists focused on everyday life, transforming the ordinary into the extraordinary by stimulating moments of perceptual awakening. Their social critique was enacted through the spectacular and unexpected combination of materials, humor, and simple actions. Working primarily with found objects and video, Tanaka's practice reveals hidden links between object and action.

Walking Through is one of a series of videos—sometimes humorous, often absurd—that record the artist's performative interactions with objects in a particular site. Here, Tanaka has spread out various objects he collected throughout the city of Guangzhou. By fiddling with a window frame, water buckets, plastic bags, cardboard, soda bottles, and many other things, Tanaka creates fragile, temporary sculptures. Tanaka's visceral and physical reactions to various circumstances within the video reflect the artist's own perceptual relationship to that space.

<https://vimeo.com/191874246>

KADIST



Koki Tanaka
b.1975, Japan
Process of Blowing Flour (2010)
Photography
23.6H x 19.6W inches

Koki Tanaka is part of a generation of Japanese artists whose work responded to the economic recession and limited opportunities that beset their country in the early 2000s. Instead of creating monuments, these artists focused on everyday life, transforming the ordinary into the extraordinary by stimulating moments of perceptual awakening. Their social critique was enacted through the spectacular and unexpected combination of materials, humor, and simple actions. Working primarily with found objects and video, Tanaka's practice reveals hidden links between object and action.

Tanaka's unique understanding of objects and materials is reflected in the four photographs that document his *Process of Blowing Flour*. The images depict the gradual blowing away of a plate of flour held by Tanaka. Because his pose is static throughout the images, his presence is deemphasized and instead the viewer's attention is drawn to the motion of the flour. The subtle contrast between the fixed and the flowing generates a sense of time and ephemerality, suggesting the infinite possibilities of chance to alter our inflexible perceptions. The aesthetic quality of the flowing flour also evidences the ability of the simplest gesture to generate spectacle.

KADIST



Kwan Sheung Chi

b.1980, Hong Kong

A Flags-Raising-Lowering Ceremony at my home's clothes drying rack (2007)

HDV, color, stereo

1:47 minutes

Kwan Sheung Chi obtained a third honor B.A. degree in Fine Art from The Chinese University of Hong Kong. In 2003, Kwan manufactured an exhibition history and CV for himself, hosting a retrospective as first solo show towards the end of art school in order to critique the unspoken conventions of the contemporary art system. In general, Kwan's works explore the nexus between art and text and use repetition as a constant measure of time and a metaphor for life as he states: "Repetition gives the work power." He is especially interested in how meaning is constructed, who makes art, and the interaction of other people, places and things as part of the work's cultural context.

A Flags-Raising-Lowering Ceremony at my home's cloths drying rack (2007) was realized in the year of the 10th anniversary of the establishment of The Hong Kong Special Administrative Region of the People's Republic of China. The artist asked his parents to perform a flags-raising-lowering ceremony on their home's cloths drying rack, with the HKSAR regional flag, and the flags of PRC and The UK. Artist Lee Kit hand-painted the HKSAR regional flag following the detail instructions in "The State's Standards of The People's Republic of China, GB16689-1996", issued by The State Authority of Technical Monitoring. The national anthem of the associated flag was played or suddenly paused while the corresponding flag was raised or lowered. Both audio and visual image create in *A Flags-Raising-Lowering Ceremony at my home's cloths drying rack* a reflection on the ambiguity toward the future of Hong Kong.

<https://vimeo.com/193254950>

KADIST



Kwan Sheung Chi
b.1980, Hong Kong
TWO MILLION (Hong Kong Dollar) (2013)
HD video, color, mono
16:18 minutes

Kwan Sheung Chi obtained a third honor B.A. degree in Fine Art from The Chinese University of Hong Kong. In 2003, Kwan manufactured an exhibition history and CV for himself, hosting a retrospective as first solo show towards the end of art school in order to critique the unspoken conventions of the contemporary art system. In general, Kwan's works explore the nexus between art and text and use repetition as a constant measure of time and a metaphor for life as he states: "Repetition gives the work power." He is especially interested in how meaning is constructed, who makes art, and the interaction of other people, places and things as part of the work's cultural context.

One Million is a video work depicting the counting of bills. Divided into three versions, the video first shows a number of Japanese ten-thousand-yen bills being counted without in an orderly, efficient manner. In *Two Million*, a similar counting of one-thousand-dollar bills from Hong Kong follows. However, a closer viewing of the videos reveal that they were created by looping the same scene of moving fingers, giving the illusion that many bills are being counted when, in fact, only a few are in the scene. Beyond commenting on the illusions of transactions and interdependencies in a regional economy, the video calls attention to the way media distort quantity as well as manipulations of values occurring with the transcoding of economic units into visual data. The false appearance of accountability presented in *One Million* and *Two Million* highlight the instability underlying the desire for convenience and efficiency in a globalized, media-dependent economy.

KADIST



Kwan Sheung Chi
b.1980, Hong Kong
ONE MILLION (Japanese Yen) (2012)
HD, color, stereo
1:08 minutes

Kwan Sheung Chi obtained a third honor B.A. degree in Fine Art from The Chinese University of Hong Kong. In 2003, Kwan manufactured an exhibition history and CV for himself, hosting a retrospective as first solo show towards the end of art school in order to critique the unspoken conventions of the contemporary art system. In general, Kwan's works explore the nexus between art and text and use repetition as a constant measure of time and a metaphor for life as he states: "Repetition gives the work power." He is especially interested in how meaning is constructed, who makes art, and the interaction of other people, places and things as part of the work's cultural context.

One Million is a video work depicting the counting of bills. Divided into three versions, the video first shows a number of Japanese ten-thousand-yen bills being counted without in an orderly, efficient manner. In *Two Million*, a similar counting of one-thousand-dollar bills from Hong Kong follows. However, a closer viewing of the videos reveal that they were created by looping the same scene of moving fingers, giving the illusion that many bills are being counted when, in fact, only a few are in the scene. Beyond commenting on the illusions of transactions and interdependencies in a regional economy, the video calls attention to the way media distort quantity as well as manipulations of values occurring with the transcoding of economic units into visual data. The false appearance of accountability presented in *One Million* and *Two Million* highlight the instability underlying the desire for convenience and efficiency in a globalized, media-dependent economy.

KADIST



Lai Cheuk Wah Sarah
b.1983, China
Back images (2015)
Indigo prints with acrylic frames
16.93 x 11.81 x 3.94 inches (7 frames)

KADIST



Lam
b.1978, Hong Kong
Sketches from train ride Chicago to San Francisco
(2013)
Charcoal, acrylics, markers on paper and
plywood, with Amtrak paper cup
Variable dimensions

Lam Tung-pang uses both traditional and non-traditional Chinese ink techniques and materials for his landscapes, referencing notions of collective memory that relate to specific sites. He visited the United States on an Asian Cultural Council Fellowship in 2013. Lam's work has been exhibited worldwide including Hong Kong, London, San Francisco, and Beijing.

Lam Tung-pang created *Sketches from train ride Chicago to San Francisco* during his travels through the United States researching American curatorial strategies for representing traditional Chinese painting in museums and cultural institutions. The drawings incorporate both traditional and contemporary Chinese landscape techniques to reflect on the memory, history, and aesthetic practices of the Chinese laborers who played a prominent role in the American westward expansion. By representing the Western landscape according to Chinese aesthetics, Lam calls attention to the distortions and cultural specificity of American representations of the Western landscape and non-Western cultures.

KADIST



Leung Chi Wo & Sara Wong
b.1968, Hong Kong
Office Lady With A Red Umbrella (2010)
Chromogenic print
150H x 100W cm

Leung Chi Wo tends to highlight in his art the boundaries between viewing and voyeurism, real and fictional, and art and the everyday. Leung is generally concerned with aspects of photography that are not strictly visual and often considers the local population and sites in his photographic installations to reflect a deeper critical engagement with globalization and global consumerism. Working often with pinhole photography and mixed media while exploring cityscapes, Leung focuses on the emotional expressions of the urban man through figural portraiture. Specifically, his photography captures the identity and politics of Hong Kong after its return to China in relation to his photographed subjects.

Office Lady with a Red Umbrella restages a figure from a 1980 postcard made from a photograph from 1950's. The retro-glamor of the 1950s style is restyled devoid of the original context of a Hong Kong street scene, where the "office lady" is walking on Queens Road of the Central district. With the "office lady" facing away from the viewer with a bare background, an introspective tone is created in Leung's restaging while highlighting the red umbrella resonating with a red pencil skirt emblematic of the identity of the professional urban woman when Hong Kong was under British rule.

KADIST



Leung Chi Wo & Sara Wong
b.1968, Hong Kong
Photojournalist With Two Cameras (2010)
Chromogenic print
150H x 100W cm

Leung Chi Wo tends to highlight in his art the boundaries between viewing and voyeurism, real and fictional, and art and the everyday. Leung is generally concerned with aspects of photography that are not strictly visual and often considers the local population and sites in his photographic installations to reflect a deeper critical engagement with globalization and global consumerism. Working often with pinhole photography and mixed media while exploring cityscapes, Leung focuses on the emotional expressions of the urban man through figural portraiture. Specifically, his photography captures the identity and politics of Hong Kong after its return to China in relation to his photographed subjects.

Photojournalist with Two Cameras restages a portrait of a photojournalist from the background of an old photograph of protest published in South China Morning Post on January 10, 2010 under the headline "Return of the Radicals: Recent angry protests are nothing new." The photojournalist in the photograph, probably from a protest of earlier decades, was capturing the scene of a protester's arrest while wearing two cameras. January of 2010 was a time of pro-Democracy demonstrators called for the release of activist Liu Xiaobo, drafter of the Charter 08 manifesto calling for the end of authoritarian rule, was sentenced to 11 years in prison one month earlier. Leung's isolating and highlighting of the photographer by bringing him from the original photograph's background to the foreground of his studio shot calls attention to the two older cameras and the journalist's retro-style clothing. This focus brings forth the multiplicity of gazes present in photojournalism and its implications for free speech and freedom of press across the geopolitical history of Hong Kong.

KADIST



Li Binyuan
b.1985, China
Freedom Farming (2014)
Single-channel video
05:02 minutes

Beijing-based artist Li Binyuan explores physicality, chance, play and social values through actions, film works and performances that intervene in the social fabric of everyday Chinese society. His experiments occupy urban spaces, from the very public arena of the street, to remote post-industrial sites. Using his body as a sculptural material to enact creative investigation, he uses ruptures and repetition to manifest how sculpture and performance can intertwine. Rearticulating social conduct while interrogating our experiences of the everyday, Li is sometimes running naked through the streets, crashing into trees and using hammers to destroy other hammers. These interventions disrupt existing societal conventions, interrupting both the spatial and social dynamics of contemporary life.

Freedom Farming presents how, after being given the right of farming, Li Binyuan began to re-dig his land. He attempted to physically open a space for conversation with the generation of his parents. On the second day, villagers that were gathering in the field, including his mother, started to watch a strange event: Li Binyuan's 2-hour long jumping and falling in his land until he finally stopped, exhausted. He jumped up to escape from the earth (his hometown), but being unable to overcome the gravity (his birth), heavily fell back onto the ground. This repetitive attempt to leave, and the invariant result of falling back every time, somehow gave him a kind of cardiac injury. And he suffered a physically heart-aching pain for some time. At this juncture, only by acting directly and painfully, he had finally accomplished his process of mourning of his father death, his hometown, and his farming situation.

KADIST



Li Liao
b.1982, China
A Slap in Wuhan (2010)
Performance, single channel video
5:09 minutes

Li Liao is a performance and video artist who focuses on the absurdities of everyday life to address issues surrounding public space and capitalism. He challenges distinctions between everyday life and artistic practice, and between public and private life. He uses his own body, life, and labor as an art object and artistic practice, sometimes creating durational pieces knit into the fabric of daily life.

A Slap in Wuhan documents Li Liao's performance in Wuhan, China on January 8, 2011. Li waits at the entrance of the Optical Valley walking street. An anonymous person who was recruited online approaches Li and slaps him in the face. Li then leaves. The performance highlights the vulnerability of the artist's body within public space as well as the state of the capitalist world in which a person can be hired online to commit a minor act of violence.

<https://vimeo.com/193429734>

KADIST



Li Ming
b.1986, China
Movement (2014)
8-channel video
Variable duration

Li Ming graduated from the China Academy of Art, New Media Art Department in 2008, and he is currently based in Hangzhou, China. He is a member of the art collective Double Fly Art Center. Li Ming creates video, installation, performance and photography that explore the relationships between individuals and society through the lens of their interactions with daily objects and their direct environments. In his recent videos, Li Ming has involved his own body to reveal hidden connections between space, time, himself and the social issues.

During four different times in the same space, the artist has completed an image making process from "imagination - realizing the imagination by means of a video camera - recovering the imagination through body movements". Treating his body as a prop, the artist interacts with various means of transportation in the video, offering meaningless "relationships" for the audience to consume. "Actions" have been "performed" as kind of texts – the serial movements as hidden montages in the long scenes, merely "occurs" without any meanings in fact. What the artist cares is whether his cooperating relationship with the video camera could interact with the audiences and how the artist, the video camera and the audiences control one another. Every prop shown in the video is not only a motivation that guides the artist's movements, but also a trap leading audience to control the props by their consciousness.

KADIST



Li Ran
b.1986, China
Beyond Geography (2012)
Video
23:09 minutes

Li Ran produces video, installation, and performance-based works that examine various states of parody and simulacra in the digital world. Li's describes his own artwork with the language of architecture: that if an artwork is a like room, its meaning should be open and porous, not forced against a unilateral interpretation. This virtual-minded analogy is fitting inasmuch as Li's practice increasingly hinges on the exploration of the non-reality within reality. Born in the Hubei province, his work has been exhibited extensively at international venues such as the Jewish Museum, New York; Contemporary Arts Museum Houston (CAMH), Houston; Musée d'art contemporain de Montréal, Montreal; The Museum of Moscow, Moscow; Institute of Contemporary Arts (ICA), London; Centre d'Art Contemporain Genève, Geneva; and CCA Wattis Institute for Contemporary Arts, San Francisco.

In his video work *Beyond Geography*, Li dramatizes the role of the artist-as-imitator to the point of sheer parody. Dressed to toe in the costume of a typical Discovery Channel adventurer-explorer, the artist dashes suavely through the uncharted jungle habitat of a primitive tribe. Li modulates his own voice in laughably accurate mimicry of the dubbed Discovery Channel protagonist familiar to Chinese viewership, daringly gulping fresh water from a river, expertly admiring exotic vegetation, and whimpering in fear of the dark sounds of the night (screaming, even, as he trips on a human skull) in an full-scale exaggeration of a nature show personality. None of these settings, however, is shot on "location" as the video takes place entirely in an empty 3-D digital film studio with a blue screen. Engaging in a near Brechtian conceit, Li deliberately keeps the studio space raw in order to remind us that these television programs are always deliberately artificial and produced. His project is entirely farcical, and just as there are not sets or props to lure the viewer into complacency, Li's interactions with the indigenous tribesmen – whom Li "discovers" – becomes their own simulated performance of colonial appropriation and meetings of "first contact." This narrative of appropriation carries throughout until, near the video's end, Li (in full explorer persona) begins to make declarations about the tribe's civilization, decreeing their cave paintings (never seen on camera) as masterpieces on par with Picasso and Mondrian. In assuming the guise of the pedantic academic, Li ends his video with a humorously condescending twist. At the same time, his video reminds us of the inherent dangers of confusing mediated representation with documentary while reminding us of the constant threat of cultural appropriation at play when we fail to see the blue screen for the the jungle and the artist for the explorer.

KADIST



Lin Ke
b.1984, China
Jet Folder & Data Tree (2013)
Archival inkjet print
60H x 90W cm

Lin Ke's video and media-based installations explore how perceptual experiences of our surrounding environments are mediated and altered by various technologies. Computer operating systems, social media platforms, and screen displays become objects of aesthetic inquiry in his work, and his practice is deeply invested in the relationship between human beings and the natural world. Lin's work offers various insights on contemporary iterations of virtual reality and the ways in which computer-based media affects our physical relationship to our own bodies by warping our sense of time, space, and stimulation. Boredom is a recurring theme throughout his work and plays on larger metaphors of disconnection from both interpersonal interactions and real space.

Jet Folder & Data Tree (2013) offers a humorous take on how computer and screen-based technologies affect our relationship to the natural world. In a statement through his gallery, Gallery Yang, Lin remarks that "one day in 2010, I discovered that the folders in my computer began talking to me. So I created lots of empty folders with no content but name." Lin's print, by extension, functions as a collage in which screen-based media becomes part of the natural world, and vice versa. By superimposing computer icons over "real" objects like airplanes or leaves in his photographs, Lin parodies familiar assumptions that photograph documents the real world by revealing the relative ease of manipulating the medium. At the same time, he also suggests that our increasing reliance on screen-based technologies affects our perception and relationship to the natural world. In Lin's rendering, we can only see the natural world through the layer of a computer-based intervention, suggesting a much more trenchant divide between false and physical realities.

KADIST



Lin Ke
b.1984, China
Lightning01 (2014)
Video installation
1:40 minutes, continuous loop

Lin Ke's video and media-based installations explore how perceptual experiences of our surrounding environments are mediated and altered by various technologies. Computer operating systems, social media platforms, and screen displays become objects of aesthetic inquiry in his work, and his practice is deeply invested in the relationship between human beings and the natural world. Lin's work offers various insights on contemporary iterations of virtual reality and the ways in which computer-based media affects our physical relationship to our own bodies by warping our sense of time, space, and stimulation. Boredom is a recurring theme throughout his work and plays on larger metaphors of disconnection from both interpersonal interactions and real space.

Lightning 01 (2014) parodies our contemporary relationship to screen-based media and the absurdity of aestheticizing boredom. The video depicts a computer user aimlessly taking photos of himself, seemingly numb to external stimuli or intervention. Set on a loop, the video produces the illusion of an endless state of bored selfies and disaffected gazes. None of the user's Photo Booth images, however, materialize in the video: instead, we are faced with that unchanging night sky picture and a sense of a "natural" expanse in contrast to the "artificial" claustrophobia of the user's video feed from his room. In gesturing towards the pervasiveness of screen-based cultures in our contemporary moment, Lin's video offers a humorous comment on the inherent insularity of networking platforms like Snapchat and Skype by showing us a video feed of a user that we can never engage or communicate with. By extension, Lin also suggests that these modes of imaging produce a false sense of reality and similarly reflects on how media-based technologies further disconnect us from our natural environments. Lin believes that it is all too easy to become complacent and allow ourselves to become absorbed by our devices: a computer camera's flash is no substitute for lightning, and a picture of moon lit clouds cannot replace the experience of seeing an actual night sky. Lin suggests that it is not enough to accept these mediated representations as genuine moments of witness, and *Lightning 01* serves as a reminder to disconnect from the repetitiveness of media-based immersions and to seek out those expanses beyond our own screens.

KADIST



Lin Yilin

b.1964, China

Safely Maneuvering Across Lin He Road (1995)

Chromogenic print

40H x 60W inches

Lin Yilin is a versatile and internationally significant artist whose work has been marked strongly by his provocative urban interventions—an approach with deep resonance given the increasing attention to the politics of space and insurgent actions in the climate of the Occupy movement. He uses sculpture, installation, performance, photography, and videos to explore how urban development affects the ways in which people relate to community and space.

For his action, *Safely Maneuvering across Lin He Road*, Lin built a brick wall on one side of a busy main street in the city of Guangzhou. He then took bricks from the sidewalk end of the wall and moved them to the street side, slowly extending the wall into the street. Repeating the same gesture for hours, he leapfrogged the whole wall across the street. His labor transformed a stable wall into a moving one that also disrupted the heavy traffic. This action creates moments of pause in the turbulent flow of urban life that permit rare moments in which one can contemplate the city's fundamental changes.

KADIST



Lin Yilin
b.1964, China
The Result of 1000 Pieces (1994)
Chromogenic print
40H x 60W inches

Lin Yilin is a versatile and internationally significant artist whose work has been marked strongly by his provocative urban interventions—an approach with deep resonance given the increasing attention to the politics of space and insurgent actions in the climate of the Occupy movement. He uses sculpture, installation, performance, photography, and videos to explore how urban development affects the ways in which people relate to community and space.

All his artworks utilize the use of body - the artist's own body and that of others. *The Result of 1000 Pieces* (1994) typifies an image of Lin: Lin is standing in an empty hole of a brick wall. By incorporating the brick wall for his work, Lin develops a specific strategy to question and negotiate with the relationship between people and the changing environments. The body appreciates a broader range of usages, and a brick wall is what is left behind.

KADIST



Lin Yilin
b.1964, China
Golden Bridge (2011)
Chromogenic Print
60H x 40W inches

Lin Yilin is a versatile and internationally significant artist whose work has been marked strongly by his provocative urban interventions—an approach with deep resonance given the increasing attention to the politics of space and insurgent actions in the climate of the Occupy movement. He uses sculpture, installation, performance, photography, and videos to explore how urban development affects the ways in which people relate to community and space.

Golden Bridge is part of “Golden Journey”, a series of site-specific performances and installations created during Lin’s residency at Kadist San Francisco. The photograph is a documentation of a Golden Gate Bridge performance that makes palpable the tensions between people and the military, the individual and the group, danger and ordinary life. Lin recalls: “Fighter planes repetitively flew over my head. I became aware that they were supervising me. At the end, the U.S. Navy understood: This was art. They became the greatest audience of my work.”

KADIST



Liu Chuang

b.1978, China

Love Story (2014)

Installation: found books, hand-colored rocks,
post-its, ink on wall

Variable dimensions

Known for engaging socio-economic matters as they relate to urban realities, Liu Chuang proposes different understandings of social systems underlying the everyday. Through grim humor and often poetic approach, Liu Chuang often works with ready-mades and interventions across various mediums from video, installation, architecture to performance. Liu Chuang works have integrated social intervention with institutional critique to examine China's immediate realities, particularly the Shanzhai phenomenon of piracy and plagiarism in mass manufacturing and culture.

Categorized as low-level literature, a *Love Stories* book is a romantic popular fiction of proletariat China, read mainly by teenagers, students, and young workers. These novels were mostly written by Taiwanese and Hong Kong writers in the 1980s to the 1990s to meet the cultural needs of the new social classes before being imported into China after the Chinese economic reform in the late 1980s. As contemporary China industry developed, a large number of workers became readers of this new pulp fiction. Artist Liu Chuan purchased about 20,000 *Love Stories* books from a run-down book rental shop in the booming industrial Dongguan, a factory city located in the Pearl River Delta where he used to live and where most of the working population were migrating to from around the country. Here *Love Story* only presents about 3,000 used pulp fiction novels rented or borrowed by migrant workers, and the anonymous handwritten notes accumulated within them. Some notes look like letter drafts or rather internal monologues while other appear as diaries or poems. *Love Story* can be seen as a portrait of a generation of migrant workers in China, from 1990 to 2010, an important transitional period in China both economically and politically.

KADIST



Liu Yin
b.1984, China
Snow White as a balance beam gymnast (2010)
Pencil, watercolor, acrylic on canvas
70W x 50H cm

Liu Yin lives and works in Shanghai. Her paintings turn the contemporary world's oversaturation of images into a source of visual inspiration, critique, and research.

Liu Yin's cartoon-like paintings and drawings explore the ambivalences of love, nature, and consumerism. Their scenes belong to the realm of childhood dreams, expressing both desire and anxiety through delicate colors and playful figures.

KADIST



Liu Yin
b.1984, China
Publica (2010)
Pencil, watercolor, acrylic on paper
53.5W x 38H cm

Liu Yin lives and works in Shanghai. Her paintings turn the contemporary world's oversaturation of images into a source of visual inspiration, critique, and research.

Liu Yin's cartoon-like paintings and drawings explore the ambivalences of love, nature, and consumerism. Their scenes belong to the realm of childhood dreams, expressing both desire and anxiety through delicate colors and playful figures.

KADIST



Liu Yin

b.1984, China

Mao, who curves himself along the edge of the paper (2010)

Pencil, watercolor, acrylic on paper

54.5H x 78.3W cm

Liu Yin lives and works in Shanghai. Her paintings turn the contemporary world's oversaturation of images into a source of visual inspiration, critique, and research.

Liu Yin's cartoon-like paintings and drawings explore the ambivalences of love, nature, and consumerism. Their scenes belong to the realm of childhood dreams, expressing both desire and anxiety through delicate colors and playful figures.

KADIST



Liu Yin

b.1984, China

Tokyo Bay (2010)

Pencil, watercolor, acrylic on paper, pencil on notebook paper

Variable dimensions

Liu Yin lives and works in Shanghai. Her paintings turn the contemporary world's oversaturation of images into a source of visual inspiration, critique, and research.

Liu Yin's cartoon-like paintings and drawings explore the ambivalences of love, nature, and consumerism. Their scenes belong to the realm of childhood dreams, expressing both desire and anxiety through delicate colors and playful figures.

KADIST



Liu Yin
b.1984, China
Ballerina (2010)
Folding table and egg
74H x 50W x 4L cm

Liu Yin lives and works in Shanghai. Her paintings turn the contemporary world's oversaturation of images into a source of visual inspiration, critique, and research.

Liu Yin brings the tension of a small but imminent catastrophe into the gallery with a raw egg balanced on the edge of a folding table.

KADIST



Lu Chunsheng

b.1968, China

I Want to be Gentleman (2000)

Series of 4 black and white photographs

30.5H x 25W inches each

A particularly generative aspect of Lu Chunsheng's work is the way it breaches the boundary between documentary and fiction. Rather than merely illustrate it, his conceptual and methodological coherence broadens and extends his inquiry into everyday life. Unlike many of his fellow artists who emerged from the same generation, Lu does not focus on the alienation inherent to an accelerated urbanization and its stream of rapidly moving images and perplexed inhabitants.

Lu has developed an oeuvre that consists of characters in bizarre situations. The large-scale photograph *I Want to Be a Gentleman* depicts nine men standing like statues on display in a museum on tall plinths in front of a run-down industrial building. Lu's brooding films and photographs are preoccupied with China's industrial era and communist history.

KADIST



Lu Chunsheng
b.1968, China
History of Chemistry I (2004)
Single-channel video
26:33 minutes

A particularly generative aspect of Lu Chunsheng's work is the way it breaches the boundary between documentary and fiction. Rather than merely illustrate it, his conceptual and methodological coherence broadens and extends his inquiry into everyday life. Unlike many of his fellow artists who emerged from the same generation, Lu does not focus on the alienation inherent to an accelerated urbanization and its stream of rapidly moving images and perplexed inhabitants.

A mesmerizing experience of a vaguely familiar yet remote world, *History of Chemistry I* follows a group of men as they wander from somewhere beyond the edge of the sea through a vast landscape to an abandoned steel factory. Using long shots and atypical settings, Lu enigmatically refers to a distant history while conveying the sense of dislocation wrought by successive stages of modernization. The combination of elaborate landscape shots from the suburbs of Shanghai and Lu's signature style of spare and minimally crafted acting offers a surreal view of human behavior in spaces marked by the hulking remnants of China's extraordinary development.

<https://vimeo.com/191855324>

KADIST



Lu Fang
b.1981, China
Cinema (2013)
7 Channel video installation with sound
19:19 minutes

Fang Lu is an artist working with both video and performance and raises questions about the process of image making, blurring the line between performance and reality. She is also the co-founder of Video Bureau, an independent video archive in Beijing and Guangzhou.

In the work *Cinema*, Fang Lu explores in a meticulous yet un-dramatic — almost casual — way of how “the self” in our today’s life is a controlled and staged construction of oneself. What appears at first sight to be a not unusual performance of self-choreography, becomes at a second glance a disturbing portrait of a – female – persona brought to life under contemporary conditions of attractiveness, anxiety and narcissism. Unlike her previous works, which duel more on the internal, surrealistic human conditions, this seven-channel work elevates the individual relationship with its socio-political environment to a more recognizable and appealing set of behavioral actions of self-awareness and self-inflicted anguish. *Cinema*, as a “portrait”, is staged in the fashion of creating a self-image in the politically guarded societal arena of surveillance and social networks. In this media oriented process of constructing a self-image, one experiences over time the loss of one’s, authentic, identity. In that sense *Cinema* is a “melancholic” portrait.

KADIST

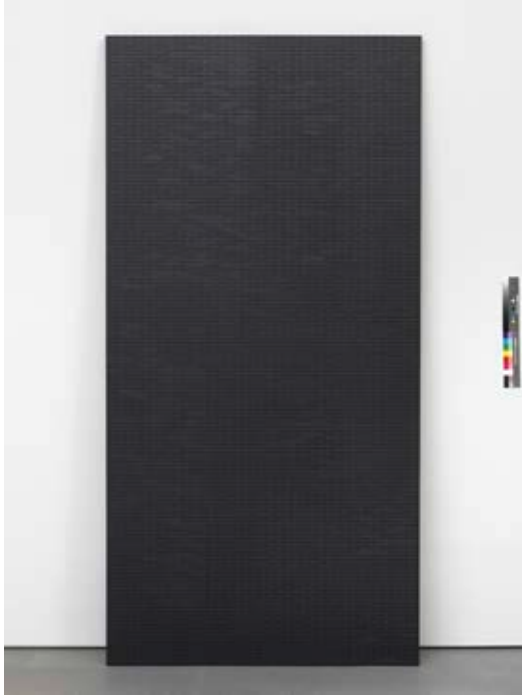


Lu Fang
b.1981, China
No World (2014)
Single channel video
18 minutes

Fang Lu is an artist working with both video and performance and raises questions about the process of image making, blurring the line between performance and reality. She is also the co-founder of Video Bureau, an independent video archive in Beijing and Guangzhou.

The video *No World* shows six youths residing in an empty house. Their daily activity is to rehearse the act of protest and to perform violent behavior without actual conflict. The image of struggle seamlessly transforms into an image of youth: free, rebellious and beautiful. The question remains — what is an image? How is it produced, mediated and consumed? The artist claims that the work is not a political work about a specific political issue, rather it is related to all political action. That is to say, she extracts the images, the actions, or even, this kind of initiative, and to insert characters and narratives that can belong to any time or any place.

KADIST



Maria Taniguchi
b.1981, Philippines
Untitled (2015)
Acrylic on canvas
228H x 114W x 2D cm

Maria Taniguchi is poised somewhere between two different modes of painterly 'traditions' in the Philippines: one that is ostensibly socially oriented (and figurative), and another that's more cerebral. Since her Goldsmiths MFA she has begun to establish an international profile. She was in the Hugo Boss Asian prize show in Shanghai (Rockbund); she had a solo at carlier | gebauer, and a solo with ibid. in London.

Taniguchi works across several media but is principally known for her long-running series of quasi-abstract paintings featuring a stylised brick wall device. Full of subtle gradations and low-key modulations, these are her trademark: a sustained, reiterative practice, steeped in repetition but carefully attuned to the economies and the sculptural presence of painting. Her approach to painting is conceptual. Her point of departure for the series is individual, subjective time. The unified visual grid of the black monochrome acrylic paintings is based on the simplest repeating pattern in masonry, yet when viewed more closely their stark surfaces veer more towards the personal and poetic: glistening patches of irregular shapes and sizes reveal the limits of a days work.

KADIST



Masaya Chiba
b.1980, Japan
Fairy # 2 (2011)
Oil on canvas
150H x 135W cm

Masaya Chiba utilizes painting, sculpture, and installation to create dreamlike works that respond to Surrealism traditions while also exploring the limits of representation and translation. Many of his paintings begin as assemblages in his studio, and in preparing these installations, Chiba collects seemingly random assortments of objects – photographs, wooden planks, potted plants, excess paint – to stage unusual material landscapes. Other objects used in his paintings are also drawn from memory, suggesting an illusory attempt to recapture objects and experiences that no longer exist in the present. Once configured into a desired form, Chiba utilizes these installations and objects as studies for his richly rendered oil paintings. Seemingly whimsical at first glance, his pictures also suggest an undercurrent of anxiety and instability, as if the perceptible world was melting away below us.

Fairy #2 (2011) depicts a surreal scene of roughly assembled household ephemera, potted plants, and a faintly visible figure rendered in thin red line. The picture shows a grouping of tables and stools arranged in a dense cluster. A collection of objects, all brown or burlap-hued, cover their surfaces: ceramic pots, wooden planks, roughly geometric wooden sculptures, and even a small figure that perches precariously atop of miniature cube alongside a forked wood finish form. Chiba's use of a nearly monochromatic palette makes it difficult to discern many of these objects, and they only become recognizable from their faint resemblances to things in real life. The picture's monochromatic field, however, is interrupted by color three times: by the French blue finish of a stool positioned in the background, by the leafy green foliage of two potted plants, and by the nearly imperceptible red line drawing of a figure superimposed over the dense assemblage in the foreground. Presumably the "fairy" of the work's title, the red figure looks towards the viewer with soft eyes and a delicate smile and at first glance appears benevolent. Chiba, however, renders the fairy into a violently contorted posture, its arms and legs twisted to conform along the shape of the objects piled behind it. Alternately playful and curiously violent, *Fairy #2* offers a dreamlike image that is at once reminiscent of bedtime stories and apocalyptic fears. In this context, the "fairy" could be seen as an imaginatively playful creature, but it could also be read as an allusion to the faint bodily outlines left behind during the nuclear bombing attacks on Hiroshima and Nagasaki during World War II.

KADIST



Mehran Mohajer

b.1964, Iran

Untitled from the "Tehran Undated" series (2009)

Analog photography, inkjet print

76H x 76W cm

Mehran's works reflect his broad range of interests and activities. Mohajer initially completed a photography degree at the Department of Graphic Art, University of Tehran (1990), before going on to study linguistics. His work reflects this double-sided background, concentrated on different media and the semiotic nature of photography itself. His work centers on issues around popular art and the media in everyday life in Iran.

Mehran comments about the *Tehran Undated* series: "In this project I have used a pinhole square format camera, to take urban pictures of a metropolis. From beginning, this device created a paradox. The long exposures and the low quality of the images it produced do not fit into the documentary genre. Intentionally I have used this device to sweep out the crowd, to show a deserted city, and to create an apocalyptic atmosphere. In my mind, these images make allusions to the actual social situation we are/were living in – within a year of taking these pictures, we were already experiencing a different history in our city. This series was also my way of paying homage to the great early 20th century photographer, Eugene Atget."

KADIST



Mehran Mohajer

b.1964, Iran

Untitled from the "Tehran Undated" series (2009)

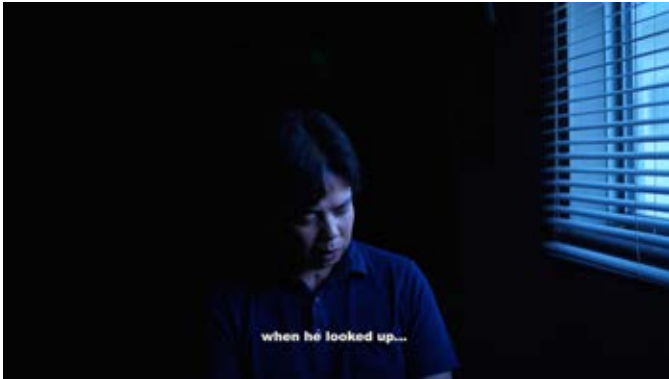
Analog photography, inkjet print

76H x 76W cm

Mehran's works reflect his broad range of interests and activities. Mohajer initially completed a photography degree at the Department of Graphic Art, University of Tehran (1990), before going on to study linguistics. His work reflects this double-sided background, concentrated on different media and the semiotic nature of photography itself. His work centers on issues around popular art and the media in everyday life in Iran.

Mehran comments about the *Tehran Undated* series: "In this project I have used a pinhole square format camera, to take urban pictures of a metropolis. From beginning, this device created a paradox. The long exposures and the low quality of the images it produced do not fit into the documentary genre. Intentionally I have used this device to sweep out the crowd, to show a deserted city, and to create an apocalyptic atmosphere. In my mind, these images make allusions to the actual social situation we are/were living in – within a year of taking these pictures, we were already experiencing a different history in our city. This series was also my way of paying homage to the great early 20th century photographer, Eugene Atget."

KADIST



Meiro Koizumi

b.1976, Japan

In the State of Amnesia (2015)

Two-channel video installation (shot in 4K), 3
vintage postcards

13:06 minutes

Meiro Koizumi's works focus on key moments of Japanese modern history, revealing its underlying violence and its impact on current society. Rendering visible what is not shown, what is not said, reversing tradition, questioning the humiliation and the guilt arising from Japan's defeat in the Second World War, scrutinizing commonly shared repressed desires and degraded humanity, as well as exploring the recent resurgence of nationalist myths, are but a few tasks that Meiro Koizumi dedicates himself to in his video works, but also in his performances, drawings and collages. In a deliberately melodramatic atmosphere, and by means of specific work on the text, the acting as well as on the editing, his videos try to give back voices to an unresolved past, between personal mythologies and historical narratives. During the editing process, the artist does not hesitate to cut and mix sequences in order to highlight different points of view on a same story and to embody the multiple contradictions which inform both Japanese history and contemporary identity, between duty of memory and right to forget.

Words by Meiro Koizumi: "The video installation work *In the State of Amnesia* is made with Mr. Nobuhiro Tanaka, who damaged his brain when he had an accident when he was 21. Since then he has been living with a memory disorder. I asked Mr. Tanaka to memorize a testimony of a Japanese soldier who served in the war in China during WWII. Unlike in Germany, those testimonies of Japanese as aggressors in the Asian countries have been hidden, repressed, and untold in the Japanese society. Today, 70 years after the end of the war, people almost completely forgot what we did in the continent, and how aggressive we were. During the 2 days of shooting, Mr. Tanaka had to memorize a testimony of a Japanese man who confessed his trauma of killing a small boy while on a secret mission. But because of his memory disorder, the camera captured the situation where the more he tried to remember the words, the less he can remember the lines. And in the end, no words came out of his mouth, and all the words escaped from his memory. This footage was used to create the 2 channel video and sound installation."

KADIST



Miljohn Ruperto
b.1971, Philippines
Acting Exercise: Demon Possession (2009)
HD video
43:37 minutes

<https://vimeo.com/193313788>

KADIST



Miljohn Ruperto
b.1971, Philippines
Janus (2013)
Digital animation
3:30 minutes

<https://vimeo.com/193388392>

KADIST



Ming Wong
b.1971, Singapore
Making Chinatown (2012)
7 channel video installation
Variable dimensions

Ming Wong's practice has a profound connection with world cinema. Constantly drawing from classic films, Wong investigates issues around identity, linguistics, translation, dislocation, and history through reenactments of well-known films. Often using a deliberately low-budget aesthetic, he restages the films by appropriating and recontextualizing the main storylines and characters. The compelling cultural imaginary created in his films brings forward and wittily satirizes the undermined codes that constitute the infrastructure of our society.

Making Chinatown (2012) is a remake of Roman Polanski's 1974 classic neo-noir film *Chinatown*. According to Wong, the latter is a "textbook" of Hollywood filmmaking. In Ming's version, he plays all four main characters portrayed originally by Jack Nicholson, Faye Dunaway, John Huston, and Belinda Palmer, shooting against a backdrop of a film set reproduced as wallpaper in a gallery space. Presented as a seven-channel video installation, *Making Chinatown* is an immersive viewing experience with different scenarios, lines of conversation, and background music, all merged together into one space where the sense of time collapses. The ending fades to black with no reference of the original film's site, precisely echoing the fictional nature of *Chinatown* as a no-place, constructed in an often-detached cultural context.

<https://vimeo.com/199407525> channel 1

<https://vimeo.com/199407720> channel 2

<https://vimeo.com/199407754> channel 3

<https://vimeo.com/199407796> channel 4

<https://vimeo.com/199407860> channel 5

<https://vimeo.com/199407631> channel 6

<https://vimeo.com/199408030> channel 7

KADIST



Minouk Lim
b.1968, Korea
New Town Ghost (2005)
Single channel video with sound
10:59 minutes

Motivated by a desire to understand the complex relationship between the behaviors of urban individuals and their surroundings, Minouk Lim creates videos and performance works that actively engage with the dynamics of city life. By exposing the problematic and contradictory aspects of the everyday, she critically comments on the absurdity of rapid development and power dynamics in today's neoliberal economic system. Collaborations with artists, the public, and other cultural producers generate creative energy in Lim's practice, and diversify her visual language.

New Town Ghost (2005) is one of Lim's trio of large-scale video installations, the other two are *S.O.S – Adoptive Dissensus* (2009) and *The Weight of Hands* (2010). The series grew out of her interest in capturing lost memories and the collective unconscious in rapidly globalizing cities such as Seoul. *New Town Ghost* documents a young female activist who is standing aggressively on a truck, rapping slam poetry through a megaphone to the rhythm of a nearby drummer. The two performers are from the Yeongdeungpo district, which has been drastically transformed by development from an industrial zone into a "new town" full of giant department stores and mega-brands. Yeongdeungpo is symbolic of many transformations witnessed by a young generation of Koreans. For Lim it is a dystopian place where the idea of a better future is simply delusional. The poem, talking about the new malls, the skyscrapers derides not only neoliberalism but also the indifferent citizens who have apparently sold their souls to it.

<https://vimeo.com/191885278>

KADIST



Moe Satt
b.1983, Myanmar
F n' F (Face & Fingers) (2009)
8 photographs
40H x 40W cm each

Moe Satt is a Burmese visual and performance artist who uses his own body as a symbolic field for exploring self, identity, embodiment, and political resistance. He is part of a renowned generation of experimental contemporary Burmese artists who overcame government censorship and oppression to engage with conceptual artwork, the body, and identity. He founded the Beyond Pressure International Performance Art Festival in Yangon, Myanmar.

These photographs document the hand and facial gestures in Moe Satt's performance *F n' F (Face & Fingers)*. Whistling and wearing minimal clothing within a bare gallery space, Moe Satt performed a choreographed sequence of gestures based upon those he observed on the streets of Yangon, Myanmar. Each photograph is simple, showing only the artist's face and hands with a title and caption that describes the meaning of the documented gesture. With subjectivity and ambiguity, Satt illustrates the ways in which people communicate nonverbally with their bodies.

KADIST



Moe Satt
b.1983, Myanmar
Hands Around In Yangon (2012)
Single channel HD video, color, sound
7:20 minutes

Moe Satt is a Burmese visual and performance artist who uses his own body as a symbolic field for exploring self, identity, embodiment, and political resistance. He is part of a renowned generation of experimental contemporary Burmese artists who overcame government censorship and oppression to engage with conceptual artwork, the body, and identity. He founded the Beyond Pressure International Performance Art Festival in Yangon, Myanmar.

Hands Around Yangon (2012) is a video of close-ups of people's hands at work scraping coconuts, binding books, worrying beads, grinding cane sugar, counting money and countless other quotidian actions. Again the underlying inspiration is Buddhism, but what is observed is its more colloquial counterpart—gestures that are handy, not holy. (from article by Sam Gaskin)

KADIST



Motoyuki Daifu

b.1985, Japan

Untitled (Project Family) [MD-PH-PF-10-23-01]

(2010)

C-print

50.8 x 61cm

Daifu is a representative of the youngest generation of Japanese photographers and he uses the snapshot as a way to represent his life. He has published a monograph in America (*Lovesody*, with Little Big Man) and held a solo exhibition at New York's LombardOFreid Projects.

In *Project Family* Motoyuki Daifu captures the seedier side of family life. The artist writes: "My mother sleeps every day. My dad does chores. My brothers fight. There are trash bags all over the place. Half-eaten dinners, cat poop, mountains of clothes: this is my lovable daily life, and a loveable Japan."

KADIST



Motoyuki Daifu

b.1985, Japan

Untitled (Project Family) [MD-PH-PF-10-13-03]

(2010)

C-print

50.8 x 61cm

Daifu is a representative of the youngest generation of Japanese photographers and he uses the snapshot as a way to represent his life. He has published a monograph in America (*Lovesody*, with Little Big Man) and held a solo exhibition at New York's LombardOFreid Projects.

In *Project Family* Motoyuki Daifu captures the seedier side of family life. The artist writes: "My mother sleeps every day. My dad does chores. My brothers fight. There are trash bags all over the place. Half-eaten dinners, cat poop, mountains of clothes: this is my lovable daily life, and a loveable Japan."

KADIST



Motoyuki Daifu

b.1985, Japan

Untitled (Project Family) [MD-PH-PF-10-01-06]

(2010)

C-print

50.8 x 61 cm

Daifu is a representative of the youngest generation of Japanese photographers and he uses the snapshot as a way to represent his life. He has published a monograph in America (*Lovesody*, with Little Big Man) and held a solo exhibition at New York's LombardOFreid Projects.

In *Project Family* Motoyuki Daifu captures the seedier side of family life. The artist writes: "My mother sleeps every day. My dad does chores. My brothers fight. There are trash bags all over the place. Half-eaten dinners, cat poop, mountains of clothes: this is my lovable daily life, and a loveable Japan."

KADIST



Motoyuki Daifu

b.1985, Japan

Untitled (Project Family) [MD-PH-PF-10-33-01]

(2010)

C-print

50.8 x 61cm

Daifu is a representative of the youngest generation of Japanese photographers and he uses the snapshot as a way to represent his life. He has published a monograph in America (*Lovesody*, with Little Big Man) and held a solo exhibition at New York's LombardOFreid Projects.

In *Project Family* Motoyuki Daifu captures the seedier side of family life. The artist writes: "My mother sleeps every day. My dad does chores. My brothers fight. There are trash bags all over the place. Half-eaten dinners, cat poop, mountains of clothes: this is my lovable daily life, and a loveable Japan."

KADIST



Motoyuki Shitamichi

b.1978, Japan

Saipan, U.S.A (from the Torri series) (2006-2012)

C-print

508H x 610W mm

Motoyuki Shitamichi (b. 1978) works develop intellectual platforms based on dialogues with history. Shitamichi connects the past with the present, and links missing memories with the remaining structures.

For a major series he photographed the remains of torii—the traditional Japanese gate set at the entrance of or within a Shinto shrine—that were built in territories formerly under Japanese rule.

KADIST



Motoyuki Shitamichi
b.1978, Japan
*Taichung, Taiwan (from the Torri series) (2006
-2012)*
C-print
508H x 610W mm

Motoyuki Shitamichi (b. 1978) works develop intellectual platforms based on dialogues with history. Shitamichi connects the past with the present, and links missing memories with the remaining structures.

For a major series he photographed the remains of torii—the traditional Japanese gate set at the entrance of or within a Shinto shrine—that were built in territories formerly under Japanese rule.

KADIST



Motoyuki Shitamichi

b.1978, Japan

Changchun, China (from the Torri series) (2006-2012)

C-print

508H x 610W mm

Motoyuki Shitamichi (b. 1978) works develop intellectual platforms based on dialogues with history. Shitamichi connects the past with the present, and links missing memories with the remaining structures.

For a major series he photographed the remains of torii—the traditional Japanese gate set at the entrance of or within a Shinto shrine—that were built in territories formerly under Japanese rule.

KADIST



Motoyuki Shitamichi

b.1978, Japan

Sakhalin, Russia (from the Torri series) (2006
-2012)

C-print

508H x 610W mm

Motoyuki Shitamichi (b. 1978) works develop intellectual platforms based on dialogues with history. Shitamichi connects the past with the present, and links missing memories with the remaining structures.

For a major series he photographed the remains of torii—the traditional Japanese gate set at the entrance of or within a Shinto shrine—that were built in territories formerly under Japanese rule.

KADIST



Motoyuki Shitamichi

b.1978, Japan

Sakhalin, Russia (from the Torri series) (2006

-2012)

C-print

508H x 610W mm

Motoyuki Shitamichi (b. 1978) works develop intellectual platforms based on dialogues with history. Shitamichi connects the past with the present, and links missing memories with the remaining structures.

For a major series he photographed the remains of torii—the traditional Japanese gate set at the entrance of or within a Shinto shrine—that were built in territories formerly under Japanese rule.

KADIST



Nalini Malani

b.1946, India

Memory: Record/Erase (1996)

Single channel, stop motion animation

10 minutes

An active artist since political artist 1960s, Nalini Malani was one of the first Indian artists to break from traditions of classical painting in India to address political and societal issues. Her work draws upon her personal experience as a refugee of the Partition of India, frequently confronting the conflict between India and Pakistan, violence against women, the struggle for democracy, colonialism and de-colonization, and injustice. She works in various media, including installation, video, animation, drawing, and theatre.

Through drawing and erasure upon parchment paper, this stop motion animation illustrates Malani's adaptation of Brecht's "The Job." An impoverished woman impersonates her dead husband in order to attain his job, get a wife, and support her two children. When her identity is discovered during a factory accident, she is forced into a dark life. The parchment acts as the wo/man's memory that is finally unable to hold all of her experiences and dies.

<https://vimeo.com/193389074>

KADIST



Nalini Malani

b.1946, India

In Search of Vanished Blood (2012)

Single channel video

11 minutes

An active artist since political artist 1960s, Nalini Malani was one of the first Indian artists to break from traditions of classical painting in India to address political and societal issues. Her work draws upon her personal experience as a refugee of the Partition of India, frequently confronting the conflict between India and Pakistan, violence against women, the struggle for democracy, colonialism and de-colonization, and injustice. She works in various media, including installation, video, animation, drawing, and theatre.

Malani draws upon her personal experience of the violent legacy of colonialism and de-colonization in India in this personal narrative that was shown as a colossal six channel video installation at dOCUMENTA (13), but is here adapted to single channel. The video is largely silent until violent crashes and female voices overwhelm the viewer, portraying the inner voice of a woman who is brutally gang raped. Malani addresses the fatal place of women in Indian society and the geo-politics of national identity. She brings the poetry of Pakistani revolutionary Faiz Ahmed Faiz into conversation with Samuel Beckett, Heiner Muller and Mahashweta Devi.

<https://vimeo.com/193389222>

KADIST



Nandan Ghiya
b.1980, India
The Chair (2012)
acrylic on old photographs
89 x 118 cm and 30.5 x 26.7 cm (Diptych)

Nandan Ghiya is an emerging artist whose practice explores the disjunction between various forms of image-based media. Although he received no formal training, his mixed media works reveal a savvy understanding of the function that photographs play in defining our perception of cultural and collective narratives. In juxtaposing found studio portraits alongside digitally manipulated images, Ghiya examines how advances in media-based technologies define our contemporary modes of perception while also threatening genealogies of rich indigenous histories. His work could be seen in conversation with artistic traditions of assemblage and collage. His deliberate commitment to handwork with acrylic, however, also suggests a deeper commitment to multidisciplinary practices that don't entirely refute artistic traditions but instead utilize them to draw out more trenchant conversations about the erasure of cultural identities and modernism's displacement of a traumatic colonial past.

The Chair (2012) foregrounds media-based tensions between analog and digital imaging technologies as a means of challenging the continued circulation of visual ephemera from India's colonial past. A mix of found photographs and staged studio portraits deliberately made to look older, *The Chair* features multiple portraits of figures dressed in period costumes that reference the ornate fashions popular during Great Britain's imperial rule of India. A hybrid frame wraps around this assemblage, a composite of variously ornate and simple wood finishes culled from disused and forgotten pictures. For each portrait, Ghiya obstructs the subject's face with hand-painted squares resembling pixels, a gesture of willful obfuscation that renders the colonial subject anonymous while also drawing attention to the subtle but inherent violence of image taking. In using elements from both analog and digital photography, *The Chair* challenges the imagery and stereotypes of colonial India through contemporary digital technology, blurring the line between the historical and the contemporary, the past and the present. But if Ghiya investigates the issue of individuality in recent colonial past times and its successive iterations in a digital world, he also utilizes his practice as a means to reveal how all representation is effectively manipulated. His hand-painted pixels are more than just gestures towards an historical shift from analog to digital – they are marks of a decisive intervention and a reminder that all images are, in effect, produced by multiple layers of construction, artifice, and variant meaning.

KADIST



Naoya Hatakeyama
b.1958, Japan
2011.4.4 *Kesen-cho* (2011)
C-print
44.4H x 55W cm

Naoya Hatakeyama is one of Japan's leading contemporary photographers. His work frequently explores the relationship between natural and built environments, and he is particularly invested in examining how urbanization produces violent effects in surrounding landscapes. In 2012, Hatakeyama was the subject of a mid-career retrospective at SFMOMA titled *Naoya Hatakeyama: Natural Stories*, an exhibition of large-scale photographs centered around themes of nature, destruction, and human will. His photographs have been acquired by many international collections such as the National Museum of Modern Art, Osaka; the National Museum of Modern Art, Tokyo; Tokyo Metropolitan Museum of Photography; the Museum of Fine Arts, Houston; Yale University Art Gallery, New Haven; the Swiss Foundation for Photography, Winterthur; la Maison Européenne de la Photographie, Paris; and the Victoria & Albert Museum, London.

Naoya Hatakeyama's series *Rikuzentakata* (2011) documents the devastating aftermath of the 2011 Tohoku earthquake and tsunami in Japan. Throughout the series of sixty C-prints, Hatakeyama's photographs depict scenes of torn landscapes and leveled homes, demolished villages and massive piles of detritus pummeled beyond recognition. The images serve as records of disaster, seemingly driven by an intense need to bear witness to collective trauma. Hatakeyama's photographs, however, emerged from a painful and personal grief: the series focuses on the near-destruction of the artist's hometown, an event which resulted in both his mother's death and the deaths of many friends and neighbors. *Rikuzentakata* bears the ethical weight and responsibility of photojournalism even as its genesis comes out of a deeply felt loss and the ambiguity of survivor's guilt. Hatakeyama suggests that what's lost can never be fully recovered, but that with time, those wounds can slowly heal and life can begin again.

KADIST



Naoya Hatakeyama
b.1958, Japan
2011.5.1 *Yonesaki-cho* (2011)
C-print
44.4H x 55W cm

Naoya Hatakeyama is one of Japan's leading contemporary photographers. His work frequently explores the relationship between natural and built environments, and he is particularly invested in examining how urbanization produces violent effects in surrounding landscapes. In 2012, Hatakeyama was the subject of a mid-career retrospective at SFMOMA titled *Naoya Hatakeyama: Natural Stories*, an exhibition of large-scale photographs centered around themes of nature, destruction, and human will. His photographs have been acquired by many international collections such as the National Museum of Modern Art, Osaka; the National Museum of Modern Art, Tokyo; Tokyo Metropolitan Museum of Photography; the Museum of Fine Arts, Houston; Yale University Art Gallery, New Haven; the Swiss Foundation for Photography, Winterthur; la Maison Européenne de la Photographie, Paris; and the Victoria & Albert Museum, London.

Naoya Hatakeyama's series *Rikuzentakata* (2011) documents the devastating aftermath of the 2011 Tohoku earthquake and tsunami in Japan. Throughout the series of sixty C-prints (five of which are included in the Kadist Art Foundation's collection), Hatakeyama's photographs depict scenes of torn landscapes and leveled homes, demolished villages and massive piles of detritus pummeled beyond recognition. The images serve as records of disaster, seemingly driven by an intense need to bear witness to collective trauma. Hatakeyama's photographs, however, emerged from a painful and personal grief: the series focuses on the near-destruction of the artist's hometown, an event which resulted in both his mother's death and the deaths of many friends and neighbors. *Rikuzentakata* bears the ethical weight and responsibility of photojournalism even as its genesis comes out of a deeply felt loss and the ambiguity of survivor's guilt. It is difficult to view the flood-submerged house in *2011.5.1 Yonesaki-cho* (2011), for example, without drawing associations with destroyed domestic spaces and dystopian metaphors of a "drowned world."

KADIST



Naoya Hatakeyama

b.1958, Japan

2012.3.24 *Kesen-cho* (2012)

C-print

44.4H x 55W cm

Naoya Hatakeyama is one of Japan's leading contemporary photographers. His work frequently explores the relationship between natural and built environments, and he is particularly invested in examining how urbanization produces violent effects in surrounding landscapes. In 2012, Hatakeyama was the subject of a mid-career retrospective at SFMOMA titled *Naoya Hatakeyama: Natural Stories*, an exhibition of large-scale photographs centered around themes of nature, destruction, and human will. His photographs have been acquired by many international collections such as the National Museum of Modern Art, Osaka; the National Museum of Modern Art, Tokyo; Tokyo Metropolitan Museum of Photography; the Museum of Fine Arts, Houston; Yale University Art Gallery, New Haven; the Swiss Foundation for Photography, Winterthur; la Maison Européenne de la Photographie, Paris; and the Victoria & Albert Museum, London.

Naoya Hatakeyama's series *Rikuzentakata* (2011) documents the devastating aftermath of the 2011 Tohoku earthquake and tsunami in Japan. Throughout the series of sixty C-prints (five of which are included in the Kadist Art Foundation's collection), Hatakeyama's photographs depict scenes of torn landscapes and leveled homes, demolished villages and massive piles of detritus pummeled beyond recognition. The images serve as records of disaster, seemingly driven by an intense need to bear witness to collective trauma. Hatakeyama's photographs, however, emerged from a painful and personal grief: the series focuses on the near-destruction of the artist's hometown, an event which resulted in both his mother's death and the deaths of many friends and neighbors. *Rikuzentakata* bears the ethical weight and responsibility of photojournalism even as its genesis comes out of a deeply felt loss and the ambiguity of survivor's guilt. But for every desolate landscape on view in *Rikuzentakata*, Hatakeyama also offers glimpses of possible regeneration and hope: in *2013.10.20 Kesen-cho* (2013), a forest of evergreen trees suggests the possibility for new growth amongst an overturned and muddied hillside, while a faint rainbow streaking across the sky in *2012.3.24 Kesen-cho* (2013) offers a familiar but poetic gesture towards a better future. Hatakeyama suggests that what's lost can never be fully recovered, but that with time, those wounds can slowly heal and life can begin again.

KADIST



Naoya Hatakeyama
b.1958, Japan
2012.11.4 Takata-cho (2012)
C-print
44.4H x 55W cm

Naoya Hatakeyama is one of Japan's leading contemporary photographers. His work frequently explores the relationship between natural and built environments, and he is particularly invested in examining how urbanization produces violent effects in surrounding landscapes. In 2012, Hatakeyama was the subject of a mid-career retrospective at SFMOMA titled *Naoya Hatakeyama: Natural Stories*, an exhibition of large-scale photographs centered around themes of nature, destruction, and human will. His photographs have been acquired by many international collections such as the National Museum of Modern Art, Osaka; the National Museum of Modern Art, Tokyo; Tokyo Metropolitan Museum of Photography; the Museum of Fine Arts, Houston; Yale University Art Gallery, New Haven; the Swiss Foundation for Photography, Winterthur; la Maison Européenne de la Photographie, Paris; and the Victoria & Albert Museum, London.

Naoya Hatakeyama's series *Rikuzentakata* (2011) documents the devastating aftermath of the 2011 Tohoku earthquake and tsunami in Japan. Throughout the series of sixty C-prints (five of which are included in the Kadist Art Foundation's collection), Hatakeyama's photographs depict scenes of torn landscapes and leveled homes, demolished villages and massive piles of detritus pummeled beyond recognition. The images serve as records of disaster, seemingly driven by an intense need to bear witness to collective trauma. Hatakeyama's photographs, however, emerged from a painful and personal grief: the series focuses on the near-destruction of the artist's hometown, an event which resulted in both his mother's death and the deaths of many friends and neighbors. *Rikuzentakata* bears the ethical weight and responsibility of photojournalism even as its genesis comes out of a deeply felt loss and the ambiguity of survivor's guilt. But for every desolate landscape on view in *Rikuzentakata*, Hatakeyama also offers glimpses of possible regeneration, a hope for futurity that is fully realized in *2012.11.4 Takata-cho* (2012), which depicts a temporary encampment of tents and truck amidst a slowly rebuilding community. Hatakeyama suggests that what's lost can never be fully recovered, but that with time, those wounds can slowly heal and life can begin again.

KADIST



Naoya Hatakeyama
b.1958, Japan
2013.10.20 Kesen-cho (2013)
C-print
44.4H x 55W cm

Naoya Hatakeyama is one of Japan's leading contemporary photographers. His work frequently explores the relationship between natural and built environments, and he is particularly invested in examining how urbanization produces violent effects in surrounding landscapes. In 2012, Hatakeyama was the subject of a mid-career retrospective at SFMOMA titled *Naoya Hatakeyama: Natural Stories*, an exhibition of large-scale photographs centered around themes of nature, destruction, and human will. His photographs have been acquired by many international collections such as the National Museum of Modern Art, Osaka; the National Museum of Modern Art, Tokyo; Tokyo Metropolitan Museum of Photography; the Museum of Fine Arts, Houston; Yale University Art Gallery, New Haven; the Swiss Foundation for Photography, Winterthur; la Maison Européenne de la Photographie, Paris; and the Victoria & Albert Museum, London.

Naoya Hatakeyama's series *Rikuzentakata* (2011) documents the devastating aftermath of the 2011 Tohoku earthquake and tsunami in Japan. Throughout the series of sixty C-prints (five of which are included in the Kadist Art Foundation's collection), Hatakeyama's photographs depict scenes of torn landscapes and leveled homes, demolished villages and massive piles of detritus pummeled beyond recognition. The images serve as records of disaster, seemingly driven by an intense need to bear witness to collective trauma. Hatakeyama's photographs, however, emerged from a painful and personal grief: the series focuses on the near-destruction of the artist's hometown, an event which resulted in both his mother's death and the deaths of many friends and neighbors. *Rikuzentakata* bears the ethical weight and responsibility of photojournalism even as its genesis comes out of a deeply felt loss and the ambiguity of survivor's guilt. But for every desolate landscape on view in *Rikuzentakata*, Hatakeyama also offers glimpses of possible regeneration and hope: in *2013.10.20 Kesen-cho* (2013), a forest of evergreen trees suggests the possibility for new growth amongst an overturned and muddied hillside, while a faint rainbow streaking across the sky in *2012.3.24 Kesen-cho* (2013) offers a familiar but poetic gesture towards a better future. Hatakeyama suggests that what's lost can never be fully recovered, but that with time, those wounds can slowly heal and life can begin again.

KADIST



Nazgol Ansarinia

b.1979, Iran

*Fabrications, residential apartments/water reserve
& wind towers on Sayad highway (2013)*

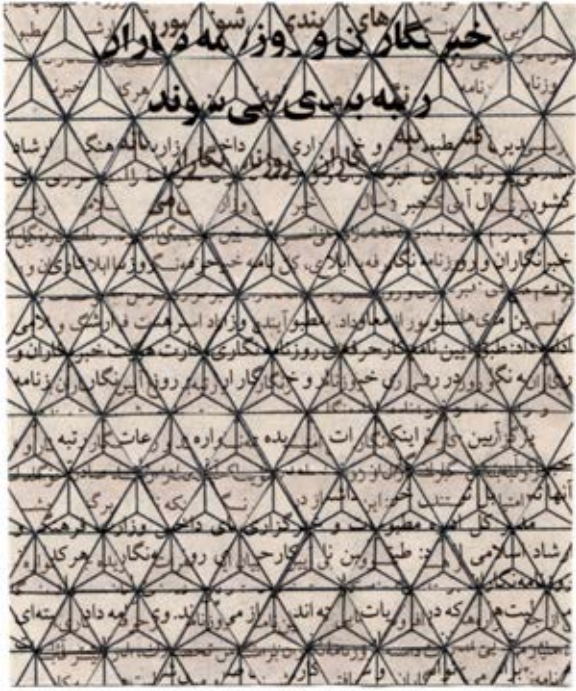
Plaster, resin and paint

18.5H x 18W x 11D cm

Nazgol Ansarinia examines the systems and networks that underwrite her daily life. Born and raised in Tehran, she dissects, interrogates and recasts everyday objects and events to draw out their relationships to the contemporary Iranian experience. She reveals the inner workings of a social system by taking apart its components before reassembling them to uncover collective assumptions and their underlying rules of engagement. Her work is characterized by an emphasis on research and analysis that is a legacy of her design background, as well as by her continued engagement with critical theory. Her mode of working covers diverse media—video, 3D printed models, municipal murals and drawings—and subjects as varied as automated telephone systems, American security policy, the memories associated with a family house, and the patterns of Persian carpets.

As one of the most populated cities in the world, Tehran has been growing in every direction with frenzied speed and blind determination. Real estate and construction constitute the main conduits of the city's economic life. But apart from the physical transformation of the city, what is also noticeable is the changing surfaces of buildings since the revolution of 1979, and especially after the Iran-Iraq War. Murals have changed with every revolutionary decade, reflecting the conditions of their time. Sometimes in step with the zeitgeist and sometimes in opposition to it, the municipality of Tehran has used these white canvases to exert influence over and come to terms with the flow of desires. Perhaps to counter the pressure of isolation caused by an over-developed cityscape, the municipality opted for murals that suggest open, blithe, and auspicious spaces. Gardens under blue skies, classic Iranian architecture with spiritual air, open fields of petunias with butterflies, and idyllic scenes of pastoral life, among other by-gone images, try to repaint the reality of urban life for citizens of Tehran, projecting a supposedly natural onto the chaotic landscape. While the play with perspective in these murals and the use of already existing architectural elements of the building on which it appears, suggest a merging of the real with unreal forms, "Fabrications" gives unreal forms a chance to realize themselves in the third dimension and meld with the existing architecture. Recreating what is depicted on these murals, examining them not only as aesthetic codes that make the city more livable for its citizens by drawing on a collective memory, but as a site of a battle between tradition and modernity, a binary that continues to consume our identity and imagination, "Fabrications" gives the real and unreal an equal chance to engage in this battle. While each era produces its own specific architecture rejecting the ethics of ruling power, this project attempts to capture the ephemeral nature of these murals and freezes them in miniature architectural forms to become the representatives of this era.

KADIST



Nazgol Ansarinia

b.1979, Iran

From the reflections/refractions series: Ranking of Journalists and Reporters National Media

Reporters and Journalist to Be Ranked (2012)

Newspaper, glue, mounted on aluminum sheet

9H x 7.7W cm (framed size 40H x 30W cm)

Nazgol Ansarinia examines the systems and networks that underwrite her daily life. Born and raised in Tehran, she dissects, interrogates and recasts everyday objects and events to draw out their relationships to the contemporary Iranian experience. She reveals the inner workings of a social system by taking apart its components before reassembling them to uncover collective assumptions and their underlying rules of engagement. Her work is characterized by an emphasis on research and analysis that is a legacy of her design background, as well as by her continued engagement with critical theory. Her mode of working covers diverse media—video, 3D printed models, municipal murals and drawings—and subjects as varied as automated telephone systems, American security policy, the memories associated with a family house, and the patterns of Persian carpets.

KADIST



Nazgol Ansarinia

b.1979, Iran

*From the reflections/refractions series: Embassies of
Zionist Regime Attached in India and Georgia
Explosion of Car Bomb in Front of Israeli Embassy
in New Delhi (2012)*

Newspaper, glue, mounted on aluminum sheet
14H x 7.5W cm (framed size 40H x 30W cm)

Nazgol Ansarinia examines the systems and networks that underwrite her daily life. Born and raised in Tehran, she dissects, interrogates and recasts everyday objects and events to draw out their relationships to the contemporary Iranian experience. She reveals the inner workings of a social system by taking apart its components before reassembling them to uncover collective assumptions and their underlying rules of engagement. Her work is characterized by an emphasis on research and analysis that is a legacy of her design background, as well as by her continued engagement with critical theory. Her mode of working covers diverse media—video, 3D printed models, municipal murals and drawings—and subjects as varied as automated telephone systems, American security policy, the memories associated with a family house, and the patterns of Persian carpets.

KADIST



Nazgol Ansarinia

b.1979, Iran

From the reflections/refractions series:

8 August 2011, front page (2011)

Newspaper, glue

60H x 42W cm (framed size 71H x 53W cm)

Nazgol Ansarinia examines the systems and networks that underwrite her daily life. Born and raised in Tehran, she dissects, interrogates and recasts everyday objects and events to draw out their relationships to the contemporary Iranian experience. She reveals the inner workings of a social system by taking apart its components before reassembling them to uncover collective assumptions and their underlying rules of engagement. Her work is characterized by an emphasis on research and analysis that is a legacy of her design background, as well as by her continued engagement with critical theory. Her mode of working covers diverse media—video, 3D printed models, municipal murals and drawings—and subjects as varied as automated telephone systems, American security policy, the memories associated with a family house, and the patterns of Persian carpets.

KADIST



Nguyen Trinh Thi
b.1973, Vietnam
Landscape Series no. 1 (2013)
35mm slide projection
77 slides

Nguyen Trinh Thi is a Vietnamese artist, filmmaker and founder of a documentary video organisation in Hanoi. Her work stands out for being historically informed and formally adventurous (e.g., some of her early pieces were experimental found-footage videos). Specially, her use of photo-media shows a reflexive enquiry about the conventions they import into a given cultural milieu, suggesting an ethnographic anti-realism (or even surrealism).

Landscape Series no. 1 presents landscape as a "quiet witness of history." It began with searches of online archives of Vietnamese news-media, for images of figures in landscapes "pointing, to indicate a past event, the location of something gone, something lost or missing." The uniformity is striking but the sequence is subtly structured: the typology hints at narrative progression, though of an uninformative narrative, lacking details.

KADIST



Oded Hirsch
b.1976 , Israel
Nothing New (2012)
Video, color, sound
10:15 minutes

Oded Hirsch produces video, installation, and photography that explore the phenomena of collective experience and participatory spectacle in present day Israel. Born and raised in Kibbutz Afikim, Israel, Hirsch examines how group structures function as a point of departure for deeper considerations of circumstance, choice, and communal action. Often removed from logic and reason, his videos show conflict and resolution as contemporaneous and co-essential phenomenon. While his works occasionally employ absurd tropes to disorienting effect, his narratives focus on situations that invite collective response, shared experience, and greater consciousness of the world around us. Recent solo shows include: *The Mad Lift*, Liverpool Biennial, UK; *Nothing New*, Thierry Goldberg Gallery, New York, NY; *The Chelsea Project*, EDS Galeria, Mexico City; and *Sleep Tight* Ramat-Gan Museum of Art, Tel Aviv, Israel. Recent group exhibitions include: MASS MoCA, MA; Queens Museum of Art, New York; The Jewish Museum, Munich, Germany; Black and White Gallery, New York; Lesley Heller Workspace, New York; Lora Reynolds Gallery, Austin, TX; and the Soap Factory, Minneapolis.

Oded Hirsch's video work *Nothing New* (2012) utilizes seemingly absurdist tropes to raise more trenchant questions about communal action and collective identity in modern day Israel. In the video, a fallen parachutist hangs tangled by his own lines, suspended between two electrical towers in a surreally desolate landscape of overgrown fields in the Jordan Valley of Israel. A group of over a hundred men and women approach the towers, working with almost mechanic efficiency to free the parachutist from the power lines overhead. Although the subject of a would-be rescue mission, it is never clear if the parachutist survived the fall – seemingly inanimate, he functions more as an object of convergence to bring the various actors on the ground together. Filmed near the Jordanian border with Israel, the video considers multiple iterations of borderlands – from the geo-political borders between nation states to the border between life and death occupied by the endangered parachutist – while also suggesting how these intermediate spaces can be static. Hirsch's work, however, suggests that complacency can only be countered by communal effort and action. We never know the outcome of the groups' attempt to save the parachutist, and this ambiguity troubles our desire and expectation for resolution. But in foregrounding the imperative need for collective response, Hirsch stakes out a critical space for shared experiences driven by empathy while advocating for greater common awareness and understanding.

<https://vimeo.com/193277926>

KADIST



Ozawa Tsuyoshi

b.1965, Japan

The Return of Dr. N (Dr. N Song) (2013)

Video

5:54 minutes

Ozawa Tsuyoshi is a Japanese conceptual artist who constructs satirical takes on history. He often draws upon 1970s and 1980s Japanese history—the time of his childhood and Japan’s rapid economic growth. He co-founded with Chen Shaoxiong and Gimhongsok the artist collective “Xijing Men,” meaning people who come from the fictitious state of Xijing. Each of the artists consider historical events through images, installations, and performances.

Dr. N Song belongs Ozawa’s body of work *The Return of Dr. N* in which he follows a humorous fictional character based upon the historical figure Dr. Hideyo Noguchi who researched yellow fever in Ghana in 1927. Though Dr. Noguchi was known for his unruly temper and behavior and many of his discoveries were erroneous, he was widely revered in Japanese society. Ozawa’s Dr. N story explores links between Japan and Africa, past and present, fact and fiction, through the commissioned work of Ghanaian painters and musicians working in popular African styles.

KADIST



Ozawa Tsuyoshi

b.1965, Japan

The Return of Dr. N (Chapter 1) (2013)

Pencil on paper

290 x 240 mm

Ozawa Tsuyoshi is a Japanese conceptual artist who constructs satirical takes on history. He often draws upon 1970s and 1980s Japanese history—the time of his childhood and Japan’s rapid economic growth. He co-founded with Chen Shaoxiong and Gimhongsok the artist collective “Xijing Men,” meaning people who come from the fictitious state of Xijing. Each of the artists consider historical events through images, installations, and performances.

Dr. N Song belongs Ozawa’s body of work *The Return of Dr. N* in which he follows a humorous fictional character based upon the historical figure Dr. Hideyo Noguchi who researched yellow fever in Ghana in 1927. Though Dr. Noguchi was known for his unruly temper and behavior and many of his discoveries were erroneous, he was widely revered in Japanese society. Ozawa’s Dr. N story explores links between Japan and Africa, past and present, fact and fiction, through the commissioned work of Ghanaian painters and musicians working in popular African styles.

KADIST



Ozawa Tsuyoshi

b.1965, Japan

The Return of Dr. N (Chapter 5) (2013)

Pencil on paper

290 x 240 mm

Ozawa Tsuyoshi is a Japanese conceptual artist who constructs satirical takes on history. He often draws upon 1970s and 1980s Japanese history—the time of his childhood and Japan’s rapid economic growth. He co-founded with Chen Shaoxiong and Gimhongsok the artist collective “Xijing Men,” meaning people who come from the fictitious state of Xijing. Each of the artists consider historical events through images, installations, and performances.

Dr. N Song belongs Ozawa’s body of work *The Return of Dr. N* in which he follows a humorous fictional character based upon the historical figure Dr. Hideyo Noguchi who researched yellow fever in Ghana in 1927. Though Dr. Noguchi was known for his unruly temper and behavior and many of his discoveries were erroneous, he was widely revered in Japanese society. Ozawa’s Dr. N story explores links between Japan and Africa, past and present, fact and fiction, through the commissioned work of Ghanaian painters and musicians working in popular African styles.

KADIST

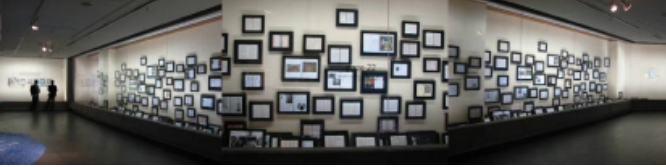
Pak Sheung-Chuen

b.1977, Hong Kong

New York Public Library Projects (NYPLP) (2008)

Photo installation

100 photos dimensions variable



Pak Sheung Chuen's practice might be described as immaterial, everyday, process-based, and collaborative. Pak's projects usually start with a familiar but not necessarily acknowledged idea, then take it beyond a conceptual gesture without necessarily producing additional objects. Through repetition and anonymous intervention, the idea gradually starts to take form and infiltrates its surroundings, leaving subtle traces. Although never visually spectacular, Pak's projects reconfigure a personal system that involves bodily actions and effectively challenges the existing social logic and commodity-based culture.

Pak created *New York Public Library Projects (NYPLP)* (2008) during a residency in New York, using public libraries as exhibition spaces and the books they house as raw materials. One of the nine parts of this work is *Page 22 (Half Folded Library)*, a site-specific installation for which Pak covertly folded dog-ears on page 22 of every second book (a total of approximately 15,500 books) in the 58th Street Branch Library in Manhattan. By claiming it as a "solo exhibition," Pak intentionally turned a public institution into a private and personal museum where his works are more or less a "permanent collection." Being open-ended as far as further interpretation (or not) by readers who encounter the folded pages, the project tests the political and social potential of personal gestures in the public realm. It is also an ironic commentary on the increasingly self-estranged yet narcissistic art world.

KADIST



Park Chan-Kyong

b.1965, Korea

Citizen's Forest (2016)

3 channel video

27 minutes

Artist and filmmaker Park Chan-kyong's multimedia installations usually combines a collage of found footage, photography, and vintage cinema. A closer look of his works reveals a shrewd take on Cold War politics and the formation of modern Korea under the reign of Park Chung-hee, whose authoritarian rule transformed South Korea from a war-torn country into a militaristic, repressive, modern state. With a sly use of text and montage, Park resuscitates the stories erased by the official images of the modern histories, reminding us how present they still are.

Citizen's Forest draws on two works for which the artist has a particular fondness: *The Lemures*, an incomplete painting by Korean artist Oh Yoon (1946–1986), and *Colossal Roots*, a poem by Korean poet Kim Soo-Young (1921–1968). *The Lemures* (1984) is a panoramic sketch depicting a procession of victims from major events in modern Korean history, including the Donghak Peasant Revolution, the Korean War, and the Gwangju Uprising. *Colossal Roots* (1974) is a delightfully intellectual text taking into account the multiple layers of unconditional acceptance of segmented “tradition” while subverting the Orientalist perspective. *Citizen's Forest* serves as a contemporary platform conjuring the interests shared by these works with regard to historical trauma and ‘Asian Gothic’ imagination. Formally derived from shan-shui (landscape) painting mounted on scrolls or from haunted houses in amusement parks, this work invites the audience to walk along a dark corridor while ghosts of the forest appear as video and sound. Without having the ghosts act out dramatic situations, the work testifies to a certain “ghostness” in the conventional actions performed by characters. The ghosts or citizens in *Citizen's Forest*, be they a metaphorical allusion to history or tradition, act as if they are fully aware of the contemporary apathy to their existence.

KADIST



Peng Hung-Chih

b.1969, Taiwan

Excerpts From the Analects of Confucius (2008)

Single channel HD video

15:38 minutes

Born in Taipei City, Peng Hung-Chih lives and works in Taipei and Beijing after obtaining an MFA from San Francisco Art Institute. Peng sees himself as an intellectual who uses art and aesthetics as critical intervention. Believing that art should be a tool of propaganda with the potential to awaken the collective conscience, Peng explores the coexistence of oppositional poles as a type of cyclical relational structure. The joining of oppositions is visible in the work *Both Died of the Nanjing Massacre* (2009), which depicts the upper torso of Japanese General Tojo Hideki joined to the lower half of one of the 20,000 Chinese women raped by Japanese troops during the siege of Nanjing in 1937. In another work, *Farfur the Martyr* (2009), Peng Hung-Chih deployed a similar strategy by joining the body of the crucified Christ to the head of Farfur, a Mickey-Mouse type character, who hosted a children's television show broadcast by the Palestinian Islamist group Hamas. Farfur, who was murdered on the show by an Israeli, "becomes a tool for anti-American and anti-Israeli sentiments." To Peng, such inversions of meaning and intent "can be seen as a real-life theatre of the absurd."

In the *Analects of Confucius*, Peng Hung-Chih asks whether Confucianism is a religion. Specifically, the piece questions the influence of Confucian teachings on role of the intellectual in contemporary society. While Confucianism has its own ritual systems and temples, it is not known to be overtly concerned with the supernatural beings such as gods and demons. Yet, the video shows a dog making phrases from the Analects appear by licking a wall repeatedly as if the dog is a medium channeling the spirit of the sage. Dispelling the magical with the wisdom of Confucius by ending with the sentence: "Confucius did not talk about prodigies, force, disorders, and gods," the performance takes on the form of a miraculous apparition brought on by a prodigious dog, creating an ambiguous status for how the role of Confucius is received.

<https://vimeo.com/192041810>

KADIST



Peter Robinson
b.1966, New Zealand
Defunct Mnemonics [PR0867-01] (2012)
Wool felt, wood dowel
2450H x 30W x 30D mm

Peter Robinson is an artist whose work explores the various cross-sections between materiality, identity, and the indigenous. Many of his works utilize motifs found in Maori art, and his use of woodworking and felted wools often riff on culturally specific materials based in communal craft practices. His clean lines and deliberately restrained forms, though, could be easily placed alongside Minimalist sculpture and feel unselfconsciously modern. Robinson studied at the Ilam School of Fine Arts and has exhibited extensively throughout New Zealand. In 2001, his work was included in the exhibition *bi-polar* at the Venice Biennale.

Defunct Mnemonics (2012) plays off woodworking traditions found in indigenous art in order to create a body of formally minimal objects that are both beautiful in their restraint and profoundly moving in their associations with the totemic. Resembling large pick-up-sticks, the complete work is comprised of 126 vertical sculptures wrapped in fabric with alternately monochromatic and graphically patterned dyes and prints. Leaning against a wall and arranged side-by-side, they could be mistaken as highly decorated mallets for use in an undetermined ritual or game. These associations with faith and repetition are entirely intended: as part of Robinson's process, each sculpture was hand carved and finished based on a case of spirit sticks housed at the Museum of New Zealand Te Papa Tongarewa, New Zealand's national museum and art gallery in Wellington. In order to produce another layer of tactile experience and texture, Robinson wrapped every stick in a roll of concentric felt, in some cases switching between fabrics as means of creating a richly heterogeneous finish to the work. The visual and aural codes at play in *Defunct Mnemonics* are a reminder of how repetition can help us order ourselves through more deeply felt rhythms. At once both playful and meditative, Robinson's work encourages us to slow down and retrain our focus through considered visual and metaphorical stops and starts.

KADIST



Peter Robinson
b.1966, New Zealand
Defunct Mnemonics [PR0855-01] (2012)
Wool felt, wood dowel
1695H x 50W x 50D mm

Peter Robinson is an artist whose work explores the various cross-sections between materiality, identity, and the indigenous. Many of his works utilize motifs found in Maori art, and his use of woodworking and felted wools often riff on culturally specific materials based in communal craft practices. His clean lines and deliberately restrained forms, though, could be easily placed alongside Minimalist sculpture and feel unselfconsciously modern. Robinson studied at the Ilam School of Fine Arts and has exhibited extensively throughout New Zealand. In 2001, his work was included in the exhibition *bi-polar* at the Venice Biennale.

Defunct Mnemonics (2012) plays off woodworking traditions found in indigenous art in order to create a body of formally minimal objects that are both beautiful in their restraint and profoundly moving in their associations with the totemic. Resembling large pick-up-sticks, the complete work is comprised of 126 vertical sculptures wrapped in fabric with alternately monochromatic and graphically patterned dyes and prints. Leaning against a wall and arranged side-by-side, they could be mistaken as highly decorated mallets for use in an undetermined ritual or game. These associations with faith and repetition are entirely intended: as part of Robinson's process, each sculpture was hand carved and finished based on a case of spirit sticks housed at the Museum of New Zealand Te Papa Tongarewa, New Zealand's national museum and art gallery in Wellington. In order to produce another layer of tactile experience and texture, Robinson wrapped every stick in a roll of concentric felt, in some cases switching between fabrics as means of creating a richly heterogeneous finish to the work. The visual and aural codes at play in *Defunct Mnemonics* are a reminder of how repetition can help us order ourselves through more deeply felt rhythms. At once both playful and meditative, Robinson's work encourages us to slow down and retrain our focus through considered visual and metaphorical stops and starts.

KADIST



Peter Robinson
b.1966, New Zealand
Defunct Mnemonics [PR0861-01] (2012)
Wool felt, wood dowel
1860H x 50W x 50D mm

Peter Robinson is an artist whose work explores the various cross-sections between materiality, identity, and the indigenous. Many of his works utilize motifs found in Maori art, and his use of woodworking and felted wools often riff on culturally specific materials based in communal craft practices. His clean lines and deliberately restrained forms, though, could be easily placed alongside Minimalist sculpture and feel unselfconsciously modern. Robinson studied at the Ilam School of Fine Arts and has exhibited extensively throughout New Zealand. In 2001, his work was included in the exhibition *bi-polar* at the Venice Biennale.

Defunct Mnemonics (2012) plays off woodworking traditions found in indigenous art in order to create a body of formally minimal objects that are both beautiful in their restraint and profoundly moving in their associations with the totemic. Resembling large pick-up-sticks, the complete work is comprised of 126 vertical sculptures wrapped in fabric with alternately monochromatic and graphically patterned dyes and prints. Leaning against a wall and arranged side-by-side, they could be mistaken as highly decorated mallets for use in an undetermined ritual or game. These associations with faith and repetition are entirely intended: as part of Robinson's process, each sculpture was hand carved and finished based on a case of spirit sticks housed at the Museum of New Zealand Te Papa Tongarewa, New Zealand's national museum and art gallery in Wellington. In order to produce another layer of tactile experience and texture, Robinson wrapped every stick in a roll of concentric felt, in some cases switching between fabrics as means of creating a richly heterogeneous finish to the work. The visual and aural codes at play in *Defunct Mnemonics* are a reminder of how repetition can help us order ourselves through more deeply felt rhythms. At once both playful and meditative, Robinson's work encourages us to slow down and retrain our focus through considered visual and metaphorical stops and starts.

KADIST



Peter Robinson
b.1966, New Zealand
Defunct Mnemonics [PR0865-01] (2012)
Wool felt, wood dowel
2080H x 50W x 50D mm

Peter Robinson is an artist whose work explores the various cross-sections between materiality, identity, and the indigenous. Many of his works utilize motifs found in Maori art, and his use of woodworking and felted wools often riff on culturally specific materials based in communal craft practices. His clean lines and deliberately restrained forms, though, could be easily placed alongside Minimalist sculpture and feel unselfconsciously modern. Robinson studied at the Ilam School of Fine Arts and has exhibited extensively throughout New Zealand. In 2001, his work was included in the exhibition *bi-polar* at the Venice Biennale.

Defunct Mnemonics (2012) plays off woodworking traditions found in indigenous art in order to create a body of formally minimal objects that are both beautiful in their restraint and profoundly moving in their associations with the totemic. Resembling large pick-up-sticks, the complete work is comprised of 126 vertical sculptures wrapped in fabric with alternately monochromatic and graphically patterned dyes and prints. Leaning against a wall and arranged side-by-side, they could be mistaken as highly decorated mallets for use in an undetermined ritual or game. These associations with faith and repetition are entirely intended: as part of Robinson's process, each sculpture was hand carved and finished based on a case of spirit sticks housed at the Museum of New Zealand Te Papa Tongarewa, New Zealand's national museum and art gallery in Wellington. In order to produce another layer of tactile experience and texture, Robinson wrapped every stick in a roll of concentric felt, in some cases switching between fabrics as means of creating a richly heterogeneous finish to the work. The visual and aural codes at play in *Defunct Mnemonics* are a reminder of how repetition can help us order ourselves through more deeply felt rhythms. At once both playful and meditative, Robinson's work encourages us to slow down and retrain our focus through considered visual and metaphorical stops and starts.

KADIST



Pio Abad
b.1983, Philippines
Untitled (Inventory) (2013)
Digital print on silk twill
40H x 40W cm

KADIST

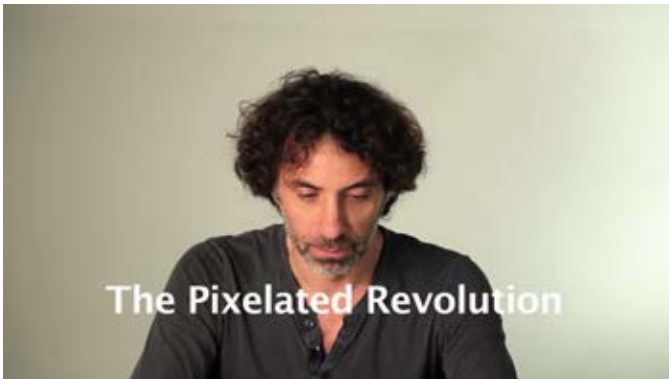


Qiu Anxiong
b.1972, China
Portrait: Cover and Clean (2011)
6 channel video, black and white
28 minutes

Qiu Anxiong is part of a new generation of Chinese artists synthesizing Chinese culture and history with global contemporary art through addressing new utopias produced by real conditions of globalization. After studying at the Sichuan Art Academy in Chongqing, China and graduating with emphases in contemporary international art and traditional Chinese culture from University of Kassel's College of Art in Germany, Qiu rose to international prominence in the 2006 Shanghai Biennial with a video work titled *New Book of the Mountains and Seas*. *New Book of the Mountains and Seas* is an animated ink work that appropriates the "Book of the Mountains and Seas", a classical text mapping out the numinous geography of ancient China, to address the relationship between contemporary Chinese subjects and their natural environment through images of paradise and apocalypse.

A Portrait: Covering and Cleaning is an installation of six black-and-white video projections. Each video depicts a portrait with features changing continuously and quickly into different persons, animals and symbols. Driven by the evolving contents of the screen itself, this piece showcases the form and material of Qiu's working method, which relies on precisely planned storyboard sketches drawn in pen on A4 paper. After the narrative is fully formed, Qiu transfers each image by painting it onto a small canvas with acrylic, which can be quickly wiped away to prepare for the subsequent image or element to be painted on top. Such process distills an aesthetics of over-painting that drives narrative development through changing logical relationships between material and form rather than plot elements.

KADIST



Rabih Mroué

b.1967, Lebanon

The Pixelated Revolution (2012)

Video with countdown screen, color, sound

21:58 minutes

Rabih Mroué is an actor, director, playwright and visual artist as well as contributing editor for *The Drama Review* (TDR) and the quarterly *Kalamon*. Employing both fiction and in-depth analysis as tools for engaging with his immediate reality, Mroué explores the responsibilities of the artist in communicating with an audience in given political and cultural contexts. His works deal with issues that have been swept under the rug in the current political climate of Lebanon, connected to the enduring marks left by the Lebanese Civil War as well as more recent political events.

The Pixelated Revolution is a lecture-performance by artist Rabih Mroué about the use of mobile phones during the Syrian revolution. The lecture looks at the central role that the photographs taken with these devices played in informing and mobilizing people during the revolutionary events, due to their ability to be shared and spread through virtual and viral communication platforms.

KADIST



Reza Aramesh
b.1970, Iran
Action: 170 (2016)
Hand printed silver gelatin
51H x 61W cm

Working across a wide range of materials and processes, Aramesh examines simultaneously the history of Western art and contemporary commentary on the politics and history of the Middle East, concocting a unique visual language to address the contemporary conditions of violence and bio-politics. Earlier solo exhibitions include *Ab-Abnar*, Leila Heller Gallery (New York), Isabelle Van den Eynde (Dubai), among others. His work has been showcased in many international group shows, including ICA (London), Goodman Gallery (Cape Town), Goethe Institute Brussels, Frieze Sculpture Park, Tate Britain and most recently, “The Great Game”, Pavilion of Iran at the 56th International Art Exhibition – La Biennale de Venezia.

The photographed plaster heads set against the idyllic landscapes of the south of England, subvert the process of image production and memory. Based on photographic sources from journalism, they have preserved a ‘memento mori’ in the intimate form of a sculpture, yet derived from a source which is not only public but also voyeuristic. They have been entirely dislocated from their original context, and transferred to the realm of photography again, into fragile silver gelatin prints. In this process, Reza Aramesh has expanded our consciousness of death and the body from the public spectacle of torture, towards a place which is sublime and unreachable, where the meaning of violence has been not transformed, but rather temporarily suspended.

KADIST



Reza Aramesh
b.1970, Iran
Action: 174 (2016)
Hand printed silver gelatin
51H x 61W cm

Working across a wide range of materials and processes, Aramesh examines simultaneously the history of Western art and contemporary commentary on the politics and history of the Middle East, concocting a unique visual language to address the contemporary conditions of violence and bio-politics. Earlier solo exhibitions include *Ab-Abnar*, Leila Heller Gallery (New York), Isabelle Van den Eynde (Dubai), among others. His work has been showcased in many international group shows, including ICA (London), Goodman Gallery (Cape Town), Goethe Institute Brussels, Frieze Sculpture Park, Tate Britain and most recently, “The Great Game”, Pavilion of Iran at the 56th International Art Exhibition – La Biennale de Venezia.

The photographed plaster heads set against the idyllic landscapes of the south of England, subvert the process of image production and memory. Based on photographic sources from journalism, they have preserved a ‘memento mori’ in the intimate form of a sculpture, yet derived from a source which is not only public but also voyeuristic. They have been entirely dislocated from their original context, and transferred to the realm of photography again, into fragile silver gelatin prints. In this process, Reza Aramesh has expanded our consciousness of death and the body from the public spectacle of torture, towards a place which is sublime and unreachable, where the meaning of violence has been not transformed, but rather temporarily suspended.

KADIST



Robert Zhao Renhui

b.1983, Singapore

Expedition #46, from the series The Glacier Study Group (2012)

Digital pigment print

84H x 121W cm

Zhao Renhui's photographic prints question fact-based presentations of conservation and highlight the manner through which documentary, journalistic, or scientific reports sensationalize nature in order to elicit viewer sympathy. Zhao portrays human as figures curious about their natural environment, which is at times mysterious and unpredictable. Through observing human behavior in front of animals rather than that of the animals themselves, Zhao's critical lens examines various modes of what he calls a "zoological gaze," the manner through which humans view animals and nature. His works create visual ambiguity so the viewer becomes aware of assumptions made about the way images present facts. Zhao received a Bachelor of Fine Arts in photography at Caberwell College of Arts and a Masters degree at the London College of Communication, where he graduated with distinction.

Expedition #46 is a work from the series *The Glacier Study Group*, which consists of artists, scientists, activists, and enthusiasts of glacial and polar activity in the Arctic Circle to conduct scientific investigation, data collection, and glacier sampling. Recent media attention on global warming and climate change has driven interest in increased glacial activity. The group spends long period of each year in the harsh Arctic environment to acquire in-depth knowledge of these changes while experiencing the landscape firsthand. *Expedition #46* presents voyeuristic images of human activity in expansive surreal glacial landscapes to elicit a sense of discovery in the viewer, who travels by-proxy via Zhao's photographic series. The viewer is able to observe the Study Group's journey in observing their environment and engage in critical reflection of the varying documentary spectatorship deployed in the visual discourse of environmentalism and scientific research.

KADIST



Robert Zhao Renhui

b.1983, Singapore

Changi, Singapore, possibly 1970s from the series

As We Walked on Water (2012)

Digital pigment print

84H x 121W cm

Zhao Renhui's photographic prints question fact-based presentations of conservation and highlight the manner through which documentary, journalistic, or scientific reports sensationalize nature in order to elicit viewer sympathy. Zhao portrays human as figures curious about their natural environment, which is at times mysterious and unpredictable. Through observing human behavior in front of animals rather than that of the animals themselves, Zhao's critical lens examines various modes of what he calls a "zoological gaze," the manner through which humans view animals and nature. His works create visual ambiguity so the viewer becomes aware of assumptions made about the way images present facts. Zhao received a Bachelor of Fine Arts in photography at Caberwell College of Arts and a Masters degree at the London College of Communication, where he graduated with distinction.

Changi, Singapore, possibly 1970s is from the series "As We Walked on Water" (2010-2012), which looks into Singapore's history around the phenomenon of land reclamation. After exhausting the country's own soil from its tiny hills and ridges, the government had to buy sand from Malaysia and Indonesia to continue its reclamation efforts. At the early stages of a land reclamation project, the imported sand would sit idle for some time, forming an artificial desert-like landscape. By fictionally representing these landscapes, Zhao's image fluctuates between history and story making, echoing the equally undermined condition of the man-made nature of our landscapes as they gradually become part of the real environment.

KADIST



Robert Zhao Renhui

b.1983, Singapore

Villa Dei Fiori, September to November (2014)

Found Insects, Ethyl Alcohol, 144 Glass Vials,

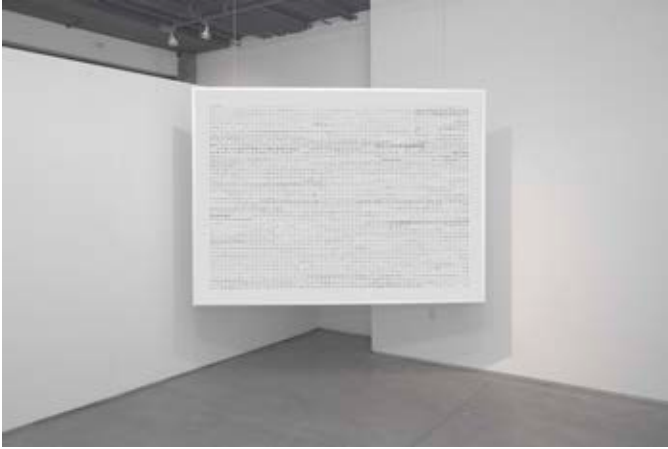
wood shelf with LED light strip

60 x 40 mm diameter each

Zhao Renhui's photographic prints question fact-based presentations of conservation and highlight the manner through which documentary, journalistic, or scientific reports sensationalize nature in order to elicit viewer sympathy. Zhao portrays human as figures curious about their natural environment, which is at times mysterious and unpredictable. Through observing human behavior in front of animals rather than that of the animals themselves, Zhao's critical lens examines various modes of what he calls a "zoological gaze," the manner through which humans view animals and nature. His works create visual ambiguity so the viewer becomes aware of assumptions made about the way images present facts. Zhao received a Bachelor of Fine Arts in photography at Cabrerwell College of Arts and a Masters degree at the London College of Communication, where he graduated with distinction.

Created during Zhao Renhui's residency at Kadist SF in 2014, Zhao Renhui began observing and cataloguing insects inspired by the scientific impulse towards exhaustive taxonomy of Sacramento-based Dr. Martin Hauser, Senior Insect Biosystematist at the California Department of Food and Agriculture, and longtime acquaintance of the artist. In *Villa Dei Fiori, September to November*, Zhao Renhui tracked and collected multiple insects within the everyday urban environment, either finding the insects dead or following them around for few days.

KADIST



Robert Zhao Renhui

b.1983, Singapore

He counts the stars and call them all by name

(2014)

C-print

83H x 60W inches

Zhao Renhui's photographic prints question fact-based presentations of conservation and highlight the manner through which documentary, journalistic, or scientific reports sensationalize nature in order to elicit viewer sympathy. Zhao portrays human as figures curious about their natural environment, which is at times mysterious and unpredictable. Through observing human behavior in front of animals rather than that of the animals themselves, Zhao's critical lens examines various modes of what he calls a "zoological gaze," the manner through which humans view animals and nature. His works create visual ambiguity so the viewer becomes aware of assumptions made about the way images present facts. Zhao received a Bachelor of Fine Arts in photography at Caberwell College of Arts and a Masters degree at the London College of Communication, where he graduated with distinction.

Created during Zhao Renhui's residency at Kadist SF in 2014, the photographic grid features a selection of some 6,000 members from single family of flies –hoverfly– identified over the last 25 years by Sacramento-based Dr. Martin Hauser, Senior Insect Biosystematist at the California Department of Food and Agriculture and longtime acquaintance of the artist. Worldwide specialist of hoverflies, Dr. Hauser collected the insect and meticulously sorted them out. The label below each fly indicates the country where it is from, its species, its size, etc. Some of the hoverflies look like bees and wasps, for a yet-unknown reason. During his career, Dr. Hauser identified many new species of hoverfly: holotypes, the single specimen upon which new nominal species are based (red tag), and isotypes that follow duplicates of the holotypes (green tags). By colliding these scientific methods of explaining the world with visual art, Zhao Renhui perhaps invites critical reflection on human's thirst for objective knowledge and datas by blurring the lines between objective documentation and fictional narrative.

KADIST



Ruijun Shen
b.1976, China
Seven Deadly Sins (2006)
Ink, watercolor on silk
38H x 32W inches

Ruijun Shen conceptualizes her painting-based practice as a form of extended meditation and a means of processing tensions between time and space in the world around us. Inspired by Confucianism and Tao Chinese philosophy, her work is deeply invested in exploring the various connections that define our everyday. Shen received her MFA from the School of the Art Institute of Chicago and has exhibited extensively throughout China as well as internationally.

In *Seven Deadly Sins* (2006), Shen utilizes abstraction to produce complex topographies of color that evoke associations with violently tumultuous landscapes. Streaks of blue and burgundy paint scatter across a peach colored silk backdrop, dripping into rough floral and botanical forms. At once both diffuse and dense, Shen's compositions feel both expansive and contained, the colors overlaid atop another with a seemingly free spontaneity that belies more ordered and considered deliberation. Chains of short blue brushstrokes begin to suggest rivers, while sweeping bows of white and goldenrod paint resemble sheaths of wheat. The seemingly bucolic scene, however, is stained throughout with mottled red drops that resembled blood dripping across the earth. Suddenly, an amorphous white blot in the upper right corner becomes reminiscent of a decapitated head, an abstracted but terrifyingly violent reminder of the work's title. In gesturing towards Judeo-Christian beliefs in the "seven deadly sins," Shen reframes her work in response to a specific set of cultural histories and traditions specific to Western religions. But if her title alludes to a particular faith, her work responds to a broader set of concerns with examines how individuals exist and coexist within constantly changing environments. For Shen, painting serves as "a form of meditation," as she describes it, "freeing the mind from everyday life" in order to blur the "between illusion and reality." Her practice is deeply invested in reconciling the "tensions" that fragment our lives with our constant efforts to bring order through repetition and ritual. Shen's mark making is more than just pictorial – it is a means to restore a more grounded rhythm to a chaotic world through creative expression.

KADIST



Sahej Rahal

b.1988, India

The rocks we will find III (2015)

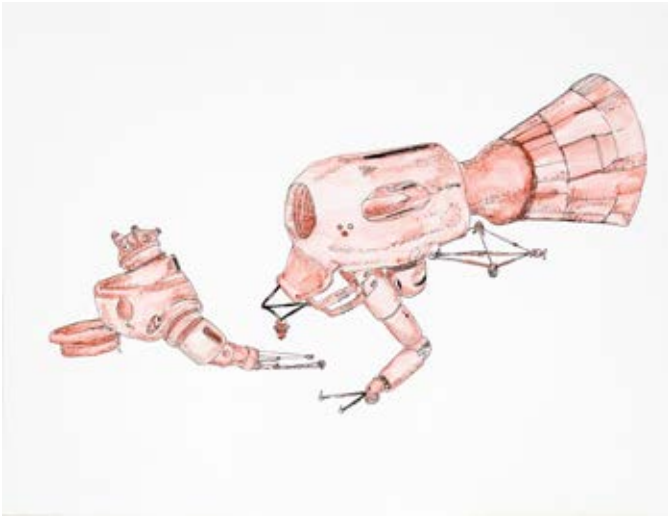
Ink and wash on paper

10.5H x 13.75W inches

Mumbai-based artist Sahej Rahal's installations, films, photographs, and performances are part of an elaborate personal mythology he has created by drawing characters from a range of sources, from local legends to science fiction. His body of work is a growing narrative that draws upon mythical beings from different cultures, hybridizing and bringing them into a dialogue with the present.

Within this narrative, these beings perform absurd acts in derelict corners of the city, emerging into the everyday as if from the cracks of our civilization, transforming them into liminal sites of ritual, and challenging ways in which we experience time and space. The temporal acts and their residue become primary motifs in his practice. The characters that inhabit these performances bare indices to different cultures, mythologies and pop culture. The artist then takes bits and pieces and arranges them into these patchwork beasts. Embodying the role of the urban shaman as a storyteller, Rahal considers the process of art making as a kind of alchemy.

KADIST



Sahej Rahal
b.1988, India
The rocks we will find IV (2015)
Ink and wash on paper
10.5H x 13.75W inches

Mumbai-based artist Sahej Rahal's installations, films, photographs, and performances are part of an elaborate personal mythology he has created by drawing characters from a range of sources, from local legends to science fiction. His body of work is a growing narrative that draws upon mythical beings from different cultures, hybridizing and bringing them into a dialogue with the present.

Within this narrative, these beings perform absurd acts in derelict corners of the city, emerging into the everyday as if from the cracks of our civilization, transforming them into liminal sites of ritual, and challenging ways in which we experience time and space. The temporal acts and their residue become primary motifs in his practice. The characters that inhabit these performances bare indices to different cultures, mythologies and pop culture. The artist then takes bits and pieces and arranges them into these patchwork beasts. Embodying the role of the urban shaman as a storyteller, Rahal considers the process of art making as a kind of alchemy.

KADIST



Sahej Rahal

b.1988, India

The rocks we will find V (2015)

Ink and wash on paper

10.5H x 13.75W inches

Mumbai-based artist Sahej Rahal's installations, films, photographs, and performances are part of an elaborate personal mythology he has created by drawing characters from a range of sources, from local legends to science fiction. His body of work is a growing narrative that draws upon mythical beings from different cultures, hybridizing and bringing them into a dialogue with the present.

Within this narrative, these beings perform absurd acts in derelict corners of the city, emerging into the everyday as if from the cracks of our civilization, transforming them into liminal sites of ritual, and challenging ways in which we experience time and space. The temporal acts and their residue become primary motifs in his practice. The characters that inhabit these performances bare indices to different cultures, mythologies and pop culture. The artist then takes bits and pieces and arranges them into these patchwork beasts. Embodying the role of the urban shaman as a storyteller, Rahal considers the process of art making as a kind of alchemy.

KADIST



Seung-taek Lee
b.1932, Korea
Liquor Bottle (1972)
Stones, cords, porcelain
40H x 20W cm

Seung-Taek Lee produces mixed media and installation-based work that investigates larger questions about materiality. In utilizing seemingly humble materials such as polished stones and industrial wire, Lee creates experimental forms that are in conversation with traditions in Minimalist art while gesturing towards more ancient folk craft techniques in Korea. Lee has exhibited extensively throughout Korea, and his work is increasingly gaining attention of international publications such as Frieze.

Seung-Taek Lee's work exemplifies a minimalist aesthetic: simple objects like smooth polished stones or a plain pebble-glazed vase become objects of artistic consideration. But rather than simply re-appropriating found objects, Lee stages straightforward but powerful interventions that change our perception of how objects exist in the world while re-activating their functional purpose (or non-purpose, as it may be) by shifting their context away from strict use value and towards aesthetic appreciation. In *Liquor Bottle* (1972), a blue silk cord feeds out from the mouth of the blue-speckle glazed bottle, wrapping gently around the neck. Lee's use of a seemingly unremarkable material – in this case, a household bottle – allows him to draw the eye towards formal qualities that may otherwise go unnoticed, such as the bottle neck's strong lines or slight curvature. By attempting to deliberately produce "un-sculptures" without any overt art, Lee resists the dictates of formalism and tries to conceive of a creative practice that is freed from aesthetic conventions. His work is fundamentally about gesture, and his delicate wrappings are more than just minimalist adornments: they are reminders of the artist's patient and careful interventions, transforming seemingly mundane materials into objects for contemplation.

KADIST



Seung-taek Lee
b.1932, Korea
Tied Stone (1973)
Stones, cords, porcelain
27H x 25W cm

Seung-Taek Lee produces mixed media and installation-based work that investigates larger questions about materiality. In utilizing seemingly humble materials such as polished stones and industrial wire, Lee creates experimental forms that are in conversation with traditions in Minimalist art while gesturing towards more ancient folk craft techniques in Korea. Lee has exhibited extensively throughout Korea, and his work is increasingly gaining attention of international publications such as Frieze.

Seung-Taek Lee's work exemplifies a minimalist aesthetic: simple objects like smooth polished stones or a plain pebble-glazed vase become objects of artistic consideration. But rather than simply re-appropriating found objects, Lee stages straightforward but powerful interventions that change our perception of how objects exist in the world while re-activating their functional purpose (or non-purpose, as it may be) by shifting their context away from strict use value and towards aesthetic appreciation. In *Tied Stone* (1973), for example, Lee feeds thin wire through a center split in a smooth doughnut shaped rock. The wire protrudes from the stone's center and twists into intricate contortions. A second stone, wrapped simply across the middle in wire, perches atop this twisted wire, suspended above the larger rock with seemingly little support. Lee uses humble materials, and his construction is not elaborate. His seemingly modest works, however, raise poetic questions about balance and the effect of human interventions on natural environments and materials. By attempting to deliberately produce "un-sculptures" without any overt art, Lee resists the dictates of formalism and tries to conceive of a creative practice that is freed from aesthetic conventions. His work is fundamentally about gesture, and his delicate wrappings are more than just minimalist adornments: they are reminders of the artist's patient and careful interventions, transforming seemingly mundane materials into objects for contemplation.

KADIST



Shahab Fotouhi

b.1980, Iran

*Establishing Shot; Interior, Night - Exterior, Day;
without Antagonist and Extra (Absefid Waterfall)*
(2013-2014)

Offset print

39.5H x 29.5W inches

Shahab Fotouhi uses sculpture, video and photography to present moments of suspension, merging the playful and the serious. Fotouhi studied at the Städelschule in Frankfurt, Germany and his works have been exhibited in *Too Much Pollution to Demonstrate*, curated by Amiel Grumberg at Apexart Gallery, New York; *Ethnic Marketing*, curated by Tirdad Zolghadr at Azad Gallery, Tehran; and the Loop Art Fair, Barcelona.

Fotouhi's photographic series *Establishing Shot; Interior, Night - Exterior, Day; without Antagonist and Extra* consists of four C-prints that at first glance would appear to be travel posters for Iran, in that each features a beautifully shot image of an Iranian waterfall. Upon closer inspection, one will find the superimposition over the photographs of a script that looks like code. The text is actually a transcription of a political debate that occurred between two 2009 Iranian presidential campaign candidates, but with all the words removed, leaving only the punctuation. Fotouhi satirizes the debate itself, pointing out the words exchanged to be essentially meaningless, and potentially revealing a "watershed" moment in Iranian history.

KADIST



Shahzia Sikander
b.1969, Pakistan
The Last Post (2010)
Single-channel video
10 minutes

Shahzia Sikander is known for her richly layered and intricately detailed paintings made from graphite, ink, and gouache on paper. She studied miniature painting in the late 1980s at the National College of Art in Lahore, Pakistan, and her approach has been heavily influenced by the forms and techniques of Indo-Persian miniatures. Sikander's practice explores the concepts of "East" and "West," and she uses traditional strategies of storytelling and themes of popular mythology to deconstruct the postcolonial legacy of the Indo-Persian region. In 2001, Sikander began to work in digital animation and create video works based on her drawings.

The Last Post was inspired by Sikander's ongoing interest in the colonial history of the sub-continent and the British opium trade with China. In this animation, layers of images, abstract forms, meaning, and metaphorical associations slowly unfold at the same time that more visual myths are created. The identity of the protagonist, a red-coated official, is indeterminate and suggestive of both the mercantilist policies that led to the Opium Wars with China and the cultural authority claimed by the Company school of painting over colonial India. Though situated in a particular historical context, *The Last Post* remains an open-ended narrative with infinite possible interpretations. The work's scope and complexity is expanded further by its sound element, which was created by Du Yun, an artist and composer based in New York City.

<https://vimeo.com/191873868>

KADIST



Shen Yuan

b.1959, China

Dérive (2015)

Porcelain, glass

15H x 250W x 120D cm (5.91H x 98.43W x
47.24D inches)

KADIST



Shilpa Gupta
b.1976, India
Untitled (Sword) (2009)
MS steel sword with broken tip
96W x 6H inches

Mumbai-based Shilpa Gupta's practice crosses disciplines and media to include interactive videos, websites, objects, photographs, sound, and public performances. Probing and examining themes such as desire, religion, tradition, gender, global capitalism, social injustice, security, borders, and power, Gupta actively engages herself with the political and cultural world around her.

In *Untitled (Sword)*, addressing histories of colonialism with abstraction, a large steel blade extends from the gallery wall. Its severed tip dangles from the end of the blade by a string, floating just above the gallery floor.

KADIST



Shilpa Gupta

b.1976, India

Untitled (2008)

Photograph printed on canvas with archival
ink

38H x 96W inches

Mumbai-based Shilpa Gupta's practice crosses disciplines and media to include interactive videos, websites, objects, photographs, sound, and public performances. Probing and examining themes such as desire, religion, tradition, gender, global capitalism, social injustice, security, borders, and power, Gupta actively engages herself with the political and cultural world around her.

The three monkeys in *Don't See, Don't Hear, Don't Speak* are a recurring motif in Gupta's work and refer to the Japanese pictorial maxim of the "three wise monkeys" in which Mizaru covers his eyes to "see no evil," Kikazaru covers his ears to "hear no evil," and Iwazaru covers his mouth to "speak no evil." For the various performative and photographic works that continue this investigation and critique of the political environment, Gupta stages children and adults holding their own or each other's eyes, mouths and ears. These images suggest that seemingly mobilized societies can actually produce more fear and myths, and that no real freedom is ensured. Instead of facilitating the free circulation of ideas, "advanced" political and technological systems often generate more cultural clichés, wars, and terror.

KADIST



Shilpa Gupta

b.1976, India

100 Hand drawn maps of my country, Tel Aviv / Jerusalem (2014)

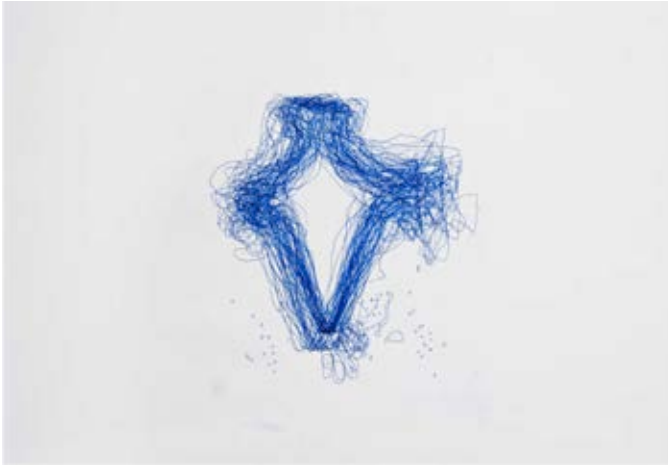
Tracings on paper

22H x 30W inches

Mumbai-based Shilpa Gupta's practice crosses disciplines and media to include interactive videos, websites, objects, photographs, sound, and public performances. Probing and examining themes such as desire, religion, tradition, gender, global capitalism, social injustice, security, borders, and power, Gupta actively engages herself with the political and cultural world around her.

These hand drawn maps are part of an ongoing series begun in 2008 in which Gupta asks ordinary people to sketch outlines of their home countries by memory. Gupta created each map by superimposing 100 separate drawings of each country. The project investigates modern notions of the nation-state, national identity, and borders by looking at countries in which boundaries are contested and the history of the land far precedes such ideas.

KADIST



Shilpa Gupta

b.1976, India

100 Hand drawn maps of my country, India (2014)

Tracings on paper

22H x 30W inches

Mumbai-based Shilpa Gupta's practice crosses disciplines and media to include interactive videos, websites, objects, photographs, sound, and public performances. Probing and examining themes such as desire, religion, tradition, gender, global capitalism, social injustice, security, borders, and power, Gupta actively engages herself with the political and cultural world around her.

These hand drawn maps are part of an ongoing series begun in 2008 in which Gupta asks ordinary people to sketch outlines of their home countries by memory. Gupta created each map by superimposing 100 separate drawings of each country. The project investigates modern notions of the nation-state, national identity, and borders by looking at countries in which boundaries are contested and the history of the land far precedes such ideas.

KADIST



Shimon Minamikawa
b.1972, Japan
Index (Tokyo) (2015)
Newspaper, acrylic on canvas
30.1H x 24.2W cm

Since the beginning of his career, Minamikawa Shimon has made work that deviates from conventional painting and other formats. From portraits made with pale tones to abstract paintings using brilliant fluorescent colors, and a series called Sign Boards, in which he applies paint directly to an easel, Minamikawa's works assume a variety of forms. And by showing a number of works with different qualities alongside each other, the artist rearranges the meaning of each individual piece, and turns the space into a work of art. In recent years, Minamikawa has collaborated with performance artists as Ei Arakawa and others, and produced works that traverse artistic genres.

The painting *Index (Tokyo)* includes an image of a protest march in Japan. There is some humor in this image and also cultural contextual confusion and displacement, embodied in the painting. The protest we can see on the clipping is against two things : 1)recently the Japanese government revised the constitution (some say illegally) so that the right to collective self-defense is possible; this basically re-militarizes Japan ending decades of pacifism and this sparked the largest public protests in recent years and 2) the protestors are also marching against re-starting nuclear power plants in Japan post-Fukushima.

KADIST



Shimon Minamikawa

b.1972, Japan

Play (2014)

Acrylic on canvas, paper collage

36H x 30W in. (91.5H x 76.2W cm)

Since the beginning of his career, Minamikawa Shimon has made work that deviates from conventional painting and other formats. From portraits made with pale tones to abstract paintings using brilliant fluorescent colors, and a series called Sign Boards, in which he applies paint directly to an easel, Minamikawa's works assume a variety of forms. And by showing a number of works with different qualities alongside each other, the artist rearranges the meaning of each individual piece, and turns the space into a work of art. In recent years, Minamikawa has collaborated with performance artists as Ei Arakawa and others, and produced works that traverse artistic genres.

In *Play*, the image comes from a fashion magazine from the 1950's (USA) whose theme is costume sportswear from the 19th century. The image was first used in a series involving playing cards which have subsequently gone on to be used in a series of performances. There is cultural contextual displacement and confusion which is presented in the work which embodies the sense of *-Play-* that was introduced into Shimon's work.

KADIST



Shimpei Takeda
b.1982, Japan
Trace #1, Kegon Falls (2012)
Gelatin silver print
20H x 24W inches

Born in 1982 in Fukushima, Shimpei Takeda grew up in Chiba just outside Tokyo. The family made annual visits to grandparents in Sukagawa. The area happens to be forty miles east of the Fukushima Daiichi Nuclear Plant. Takeda moved to New York in 2002. A regular at such experimental music venues as Issue Project Room and Roulette, he collaborated with composers and sound artists by working with video. At the same time, he focused on a series of conceptual photographs that were based on abstract aesthetics.

While still living in New York, shortly after the nuclear power plant disaster, Shimpei Takeda heard an NPR interview with a survivor living in temporary housing in Fukushima. He noticed that the dialect was similar to that of his grandparents. Straightaway he went back to Japan and turned to camera-less photographic techniques to capture otherwise unseen interactions of materials and light. He recognized photographic materials as a receptor for radiation rather than visible light. By taking photographic paper on which he placed radioactive soil, an element as primal as a particle of earth, he devised a direct means of picture making in the Fukushima aftermath. His results are physical records of the catastrophe, and enigmatic in their mysterious beauty.

In an interview Takeda noted: "My first attempt was just exposing 8x10 inch sheet films. The amount of soil that I dealt with then was a very small amount. This summer I set-up to expose 60 sheets of 4x8 feet photographic paper for creating an installation. At some point earlier this year I figured that showing a 1:1 life-size reproduction of radiation exposure is important to present as documentation of the disaster. This commitment certainly made things much harder to figure it out, such as finding a place to work, and where to get the soil, etc. Since I am dealing with very painful subject matter, mentally strong colleagues' participation and collaboration have been essential to keeping the project moving forward." Takeda uses analog technology to wake us up and bring us closer to today's truths.

KADIST



Shimpei Takeda

b.1982, Japan

*Trace #10, Iwase General Hospital - Sugawara,
Fukushima (2012)*

Gelatin silver print

20H x 24W inches

Born in 1982 in Fukushima, Shimpei Takeda grew up in Chiba just outside Tokyo. The family made annual visits to grandparents in Sukagawa. The area happens to be forty miles east of the Fukushima Daiichi Nuclear Plant. Takeda moved to New York in 2002. A regular at such experimental music venues as Issue Project Room and Roulette, he collaborated with composers and sound artists by working with video. At the same time, he focused on a series of conceptual photographs that were based on abstract aesthetics.

While still living in New York, it was shortly after the nuclear power plant disaster that he heard an NPR interview with a survivor living in temporary housing in Fukushima. He noticed that the dialect was similar to that of his grandparents. Straightaway he went back to Japan and turned to camera-less photographic techniques to capture otherwise unseen interactions of materials and light. He recognized photographic materials as a receptor for radiation rather than visible light. By taking photographic paper on which he placed radioactive soil, an element as primal as a particle of earth, he devised a direct means of picture making in the Fukushima aftermath. His results are physical records of the catastrophe, and enigmatic in their mysterious beauty.

In an interview Takeda noted: "My first attempt was just exposing 8x10 inch sheet films. The amount of soil that I dealt with then was a very small amount. This summer I set-up to expose 60 sheets of 4x8 feet photographic paper for creating an installation. At some point earlier this year I figured that showing a 1:1 life-size reproduction of radiation exposure is important to present as documentation of the disaster. This commitment certainly made things much harder to figure it out, such as finding a place to work, and where to get the soil, etc. Since I am dealing with very painful subject matter, mentally strong colleagues' participation and collaboration have been essential to keeping the project moving forward." Takeda uses analog technology to wake us up and bring us closer to today's truths.

KADIST



Shooshie Sulaiman

b.1973, Malaysia

Maka Panau / Tinea Vesicolor (2005)

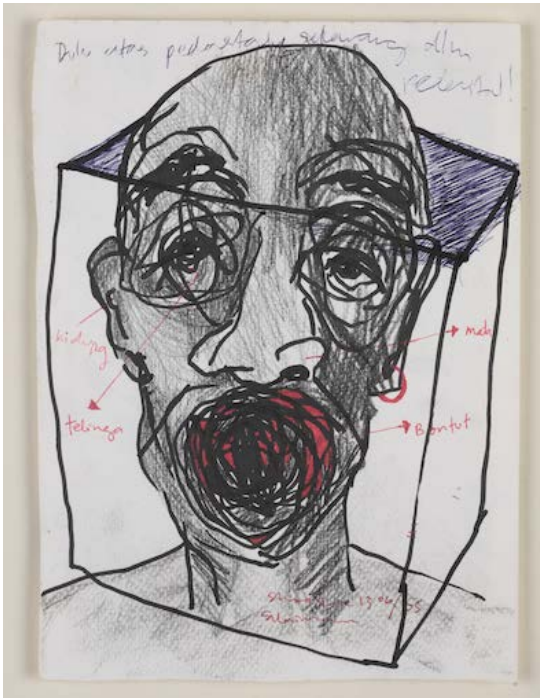
Acrylic on paper

50H x 42W cm (framed); 30H x 22W cm (sheet)

Shooshie Sulaiman is one of the leading creative practitioners in Southeast Asia. Her work develops in various forms, from site-specific installations and outdoor performances, to a daily practice of writing and drawing. She started her artistic practice during the 1990's, when Malaysia opened to the free market and became more international, not without psychological impact on its society. Thus, her work can be perceived as a precious testimony of what the country went through, an emotional landscape of what happened politically and socially during that time.

Shooshie Sulaiman's pictures of unidentified figures initially appear alien and even monstrous: rendered hairless in unusual and even sickly colors, they stand in stark contrast to the aesthetic ideals of conventional portraiture. The green acrylic paint used for the subject's skin in *Maka Panau / Tinea Vesicolor* (2005), for example, evokes cultural associations between phenotype and diseases such as hypochromic anemia, a blood-related illness historically diagnosed by the green-hued tone it produced in a patient's pallor. Staring at the viewer a forlorn gaze, Sulaiman's subject appears caught in a distressingly static state, at once both uncomfortable and yet incapable of ameliorating his condition. Sulaiman's paintings, on many levels, foreground bodies as vulnerable sites: in *Maka Panau / Tinea Vesicolor* (2005), the visual cues for disease also bring out associations of dirtiness and shame as read through "observable" symptoms. At the same time, her work also responds to contemporary practices that privilege branding and commerce over creative originality. Sulaiman's work effectively translates psychological anxieties endemic to nation building traumas in contemporary Malaysia, the result of a nascent free market economy and its social effects. Her commitment to analog technique represents a decisive injunction against the mass-produced that gestures towards freer expressiveness through artistic practice.

KADIST



Shooshie Sulaiman

b.1973, Malaysia

Dulu atas pedestal, sekarang dalampedestal / Before on pedestal, now inside pedestal (2005)

Ball point pen and charcoal on paper

38.5H x 33W cm (framed); 20H x 15W cm (sheet)

Shooshie Sulaiman is one of the leading creative practitioners in Southeast Asia. Her work develops in various forms, from site-specific installations and outdoor performances, to a daily practice of writing and drawing. She started her artistic practice during the 1990's, when Malaysia opened to the free market and became more international, not without psychological impact on its society. Thus, her work can be perceived as a precious testimony of what the country went through, an emotional landscape of what happened politically and socially during that time.

Shooshie Sulaiman's pictures of unidentified figures initially appear alien and even monstrous: rendered hairless in unusual and even sickly colors, they stand in stark contrast to the aesthetic ideals of conventional portraiture. The subject in *Dulu atas pedestal, sekarang dalampedestal / Before on pedestal, now inside (2005)*, a ball point pen and charcoal rendering of a bald figure with a wide-eyed stare, appears caught in a distressingly static state, at once both uncomfortable and yet incapable of ameliorating his condition. Sulaiman's subject here becomes an almost frightening sight, the emotive brush strokes replaced by the ball point pen's erratic black lines, the eyes and mouth scribbled over in a deliberately defacing gesture. Red arrows and strange lines of text jut out from his face, and a splotch of red seeps out from the scribbled black lines around his mouth, suggesting unspoken traumas made all the more prescient by the confining black box around his head, a motif that echoes British painter Francis Bacon's use of cube-like shapes in his "scream" portraits. Sulaiman's paintings, on many levels, foreground bodies as vulnerable sites. At the same time, her work also responds to contemporary practices that privilege branding and commerce over creative originality. Sulaiman's work effectively translates psychological anxieties endemic to nation building traumas in contemporary Malaysia, the result of a nascent free market economy and its social effects. Her commitment to analog technique represents a decisive injunction against the mass-produced that gestures towards freer expressiveness through artistic practice.

KADIST



Sora Kim
b.1965, Korea
Turtle Walk (2010)
HD, color, sound
6:10 minutes

Sora Kim's work often involves procedures of gift-giving, spontaneous social interactions, and the role of numbers in our personal lives. She frequently collaborates with socially dispossessed people or engages the participation of her viewers. She studied at the Seoul National University and the Ecole Nationale Supérieure des Beaux Arts de Paris. Her work has been featured in the Venice Biennale, the International Triennale of Contemporary Art in Yokohama, and the Busan Biennale.

Turtle Walk is a video installation that documents two performers carrying large white disks on their backs as they walk through the urban environment of Seoul. The simple disks disrupt normal social behaviors in urban space, acting like parabolic antennae that cause the performers to interact and communicate unusually with their surroundings. The performance causes viewers to reflect on their expectations for normal behaviors within the social space of the city. The video appeared as part of Citydance, co-presented by Kadist and CCA Wattis, a series of screenings that asked, "How does our movement as individuals or groups shape the urban imaginary?"

<https://vimeo.com/134138598>

KADIST



Sriwhana Spong
b.1979, New Zealand
Beach Study (2012)
16mm film transferred to HD video
7:30 minutes

Sriwhana Spong, who lives and works in Auckland, New Zealand, is interested in notions of transition, memory, and translation. Her works investigate the relationships between public and private, the intuitive and the cerebral, the body and its surroundings; often her artworks look at the meaningful dialogues and communications that different art forms “in conversation” can generate. She has a background in dance and choreography, and by manipulating sequences of gestures with the traditions and techniques of filmmaking, Spong investigates how dance movements can register particular events in our collective memories. For Spong, the medium of film is an anthropological tool of inquiry in the search for history, narratives, and constructions of time and space.

Inspired by the 1934 novella *Duo* by the French writer Colette, *Spong's film Beach Study* (2012) explores ideas of disappearance and the ephemeral, both physically and psychologically. In the film, a female body conducts abstract dance movements on a beach, responding to the environment that surrounds her. This particular beach was one the artist loved as a child, but today it is hardly accessible because it is in the hands of a private landowner. Shot on 16-millimeter film through colored filters, the film has intense flashes of magenta, violet, and amber, and other flickering “light leak” effects. The female body appears and disappears intermittently, creating a surreal and mysterious presence. The overall effect suggests a precarious relationship between memory and experience, transience and monumentality.

<https://vimeo.com/191893453>

KADIST



Sun Xun
b.1980, China
21 KE (21 GRAMS) (2010)
Video animation
29:26 minutes

Sun Xun creates videos and animation films from his meticulous, highly detailed, and often monochromatic, hand drawings executed in ink, oil, and crayon. Drawing on the ideas of thinkers like Karl Marx, Theodor Adorno, and Max Horkheimer, Sun investigates revolution, existence, mythologies of society, the notion of time, and the construction and narration of history. Often in a style of magical realism, Sun's works are full of metaphors and indirect visual associations that beg to be deciphered. He graduated from the print making department of the China Academy of Fine Art in 2005, and, a year later, established π Animation Studio. He has received several awards including the "Chinese Contemporary Art Awards (CCAA Best Young Artist)" and "Taiwan Contemporary Art Link Young Art Award," both in 2010.

Sun's animated film *21 Ke (21 Grams)* is based on the 1907 research by the American physician Dr. Duncan MacDougall who claimed the measured weight of the human soul to be twenty-one grams. Sun used this episode—which was not fully recognized by the scientific community—as a point of departure for his depiction of a dystopian world in which the narration of history and notion of time are interrupted. Because each frame was drawn by hand with crayon, it took Sun and his animation studio team a few years to complete this thirty-minute film of a surreal journey through mysterious cities, plagues of mosquitoes, broken statues, cawing ravens, waving flags, and flooded graveyards. Here, an ever-present man in a top hat makes obscure, cryptic references in scenarios that include the national anthem, factories belching soot into the threatening sky, and soaring planes dropping leaflets to earth. Rather than encouraging specific interpretations, *21 Ke* is a visual commentary that asks essential questions of human existence: Who we are? What have we done? Where are we heading?

<https://vimeo.com/134125489>

KADIST

Taiki Sakpisit

b.1975, Thailand

A Ripe Volcano (2011)

Two channel video, QuickTime HD, color,
sound

15 min loop



Taiki Sakpisit is a filmmaker and media-based artist whose work explores depictions of violence and unease that emerged from the political upheaval in Thailand from the late 1980s to the present day. A deftly skilled editor, his work frequently incorporates sophisticated use of montage and soundscape to produce experiences that are both sensually resonate and narratively disjointed as part of a larger strategy to disorient audiences and engage them in heightened modes of viewership. Sakpisit has screened his films extensively in venues throughout Southeast Asian and has been included in festivals at the Tokyo Metropolitan Museum of Art, the Gio Verona Video Festival, and the Birbeck Institute for the Moving Image, London.

A Ripe Volcano, a collaboration with Yasuhiro Morinaga, revisits two sites of violence and aggression in Thailand's recent past: The Rattanakosin Hotel, the site where the military troops captured and tortured the civilians, students and protestors who were hiding inside the hotel during the Black May of 1992; and Ratchadamnoen Stadium, a Roman amphitheater-style Muay Thai boxing arena, which was built in 1941-45 during the Second World War and since then has become the theatrical labyrinth for more acculturated and commercially "acceptable" displays of bloodshed. The work builds around the recollections of human experiences that took place within these spaces and shifts through the mental space distilled from the possessed memory of wounded time. Within the medium of the multi-channel video/ sound installation, Sakpisit and Morinaga create dreamlike variations sprawling through darkened room where the haunting images and ambient sounds float through the space, creating an exquisitely hypnotizing experience. *A Ripe Volcano* is an allegorical revelation where Bangkok becomes a site of mental eruption and the emotionally devastated land during the heights of terrors, primal fears, trauma, and the darkness of time. Through a rich use of saturated color and diffuse light, the film evocatively recalls the histories of the various figures – soldiers, protestors, boxers, and spectators – whose traumatic experiences still haunt the empty rooms they once occupied. The remains of these intense experiences and traces of memories are rendered here through a kind of imaginative cinematic re-embodiment, the physical and psychological pain and suffering transformed into the dreamlike landscape of images. *A Ripe Volcano*, by extension, both pays tribute to these embodied histories while also creating a new space for healing through artistic expression and creative connection with audiences.

KADIST



Taiyo Kimura
b.1970, Japan
Haunted By You (2010)
Video
4:20 minutes

Taiyo Kimura works with sculpture, video, and installation and uses everyday objects, humor, and music to question the meaning of ordinary life. He studied at the Sokei Academy of Fine Art and Design in Tokyo. Kimura's solo exhibitions include "Taiyo Kimura: 55 Bethune Street, NYC" ARTCOURT Gallery, Osaka, Japan (2014); "Taiyo Kimura – new works" nca | nichido contemporary art, Tokyo (2012); Propagation, Branch Gallery, Durham, N.C. (2008); Japanda: A Cross-Cultural Curatorial Exchange, Part One, Art Gallery of Southwestern Manitoba, Canada (2007); Taiyo Kimura, Yokohama Portside Gallery, Yokohama, Japan (2005); and Taiyo Kimura: Unpleasant Spaces, Württembergischer Kunstverein, Stuttgart, Germany (2004).

Haunted by You documents Taiyo Kimura's struggle to use a record player, satirizing the normal actions of everyday life in order to question the meanings that underlie ordinary modes of living. The performance narrative unfolds upon the circular movements of the turntable. A chicken's leg replaces the turntable's arm. The artist places a watermelon on the revolving record and attempts to slice it with a knife attached to his face. He throws an octopus onto the vinyl. Finally, he ties a noose around his neck and allows it to tighten with each rotation of the turntable. Ordinary objects, motions, and actions become absurd and humorous, challenging viewers' unconscious approaches to daily life.

KADIST



Taiyo Kimura

b.1970, Japan

Friction / Where Is Lavatory? (2005-2013)

Video

45H x 75W inches

Kimura Taiyo creates sculptures, installations, and video-based works using everyday objects such as milk cartons and garbage bags alongside instruments of measurement such as compasses and clocks. Juxtaposing unusual and even refuse material alongside various conventional devices, Taiyo's work suggests the uneasy tensions of living in a society replete with consumer products. In particular, Taiyo consciously responds to the condition of growing up in Japan during the major economic boom of the 1980s. He remarks that "the basic concepts of my work come from my experience in Tokyo at the end of the 1980's. Tokyo was at the peak of its bubble economy and the city was full of 'energetic-nothingness' all the time." His seemingly absurdist works, by extension, may seem like surreal experiments with no obvious narrative or content. His practice, however, is entirely based around disruptive interventions, and his work forces us as audiences to question our reliance on the very stuff that fills our every day lives.

The wall installation *Friction/Where is Lavatory* (2005) plays off anxieties about time but utilizes sound to create a disconcerting experience of viewership: comprised of dozens of wall clocks sutured together, the work presents a monstrous vision of time at its most monumental. The clocks, however, are effectively broken, altered so that the second hand of each clock obstructs one another as they sweep across the face. Often combining a sense of physical incongruity and visceral displeasure with touches of humor and cruelty, Taiyo utilizes conceptual approaches as a means of challenging preconceived ideas about social organization. His work frequently interrogates how we organize space and time through discretely measured units, and in parodying that obsessively precise ways that we mark our very existence – through instruments that direct our bodily movements or denote our sense of time – Taiyo invites us to consider our relationship not just to devices but to our very sense of ontological being.

KADIST



Taiyo Kimura
b.1970, Japan
Permanent Laughter (2011)
Clock, compass, acrylic board, mixed media
90 x 180 x 20 cm

Kimura Taiyo creates sculptures, installations, and video-based works using everyday objects such as milk cartons and garbage bags alongside instruments of measurement such as compasses and clocks. Juxtaposing unusual and even refuse material alongside various conventional devices, Taiyo's work suggests the uneasy tensions of living in a society replete with consumer products. In particular, Taiyo consciously responds to the condition of growing up in Japan during the major economic boom of the 1980s. He remarks that "the basic concepts of my work come from my experience in Tokyo at the end of the 1980's. Tokyo was at the peak of its bubble economy and the city was full of 'energetic-nothingness' all the time." His seemingly absurdist works, by extension, may seem like surreal experiments with no obvious narrative or content. His practice, however, is entirely based around disruptive interventions, and his work forces us as audiences to question our reliance on the very stuff that fills our every day lives.

In *Permanent Laughter* (2011), dozens of portable compasses are scattered under a sheet of acrylic board, which is in turned covered with what appear to be the diffuse remains of an unidentified skeleton. Often combining a sense of physical incongruity and visceral displeasure with touches of humor and cruelty, Taiyo utilizes conceptual approaches as a means of challenging preconceived ideas about social organization. His work frequently interrogates how we organize space and time through discretely measured units, and in parodying that obsessively precise ways that we mark our very existence – through instruments that direct our bodily movements or denote our sense of time – Taiyo invites us to consider our relationship not just to devices but to our very sense of ontological being.

KADIST



Takahiro Iwasaki

b.1975, Japan

Edinburgh Castle on the Bin Bag (2008)

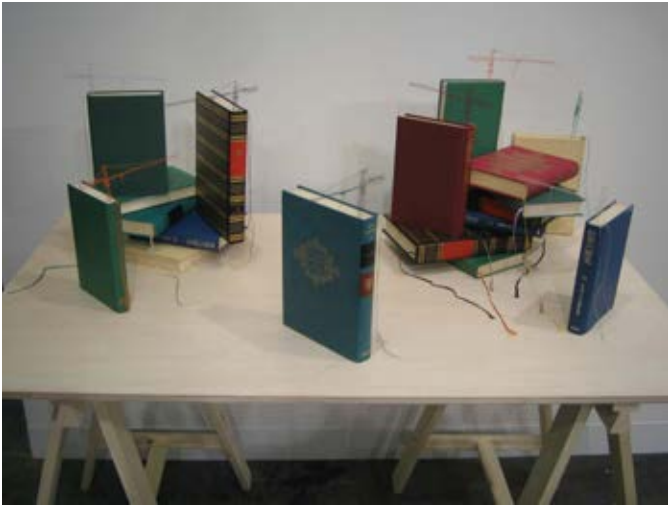
Black bin bag, cardboard and paint

80H x 60W x 60D cm

Born in 1975, Takahiro Iwasaki lives and works in Hiroshima, where he attained a Ph.D. prior to attaining an M. F.A at the University of Edinburgh. Iwasaki makes multimedia installations of poetic miniature worlds composed of architectural models. These models are often made of unusual materials such as electric tapes, toothbrush bristles, towels, pencils, and books dissected into their primary components: the lead from pencils, the tassel bookmark from a book, or threads frayed from towels. These materials drawn from familiar everyday objects are constructed into their own universes with fantastic elements and create new relationship between objects and their contexts.

Edinburgh Castle on the Bin Bag features a model of the Edinburgh castle constructed by using shiny black cards placed on top of an open, full black plastic trash bag. The model is delicate, with detailed rendering of windows and a flagpole. Despite the negative association of black plastic trash bag, this work offers a sense of wonderment in its scale and subject matter. The fragile, ephemeral make up of the castle contrasts the casual manner in which the bag is laid. This work was the inspired another "castle work" by Iwasaki, a contribution to Lustwarande '11, in which a copy of the Tilburg Castle produced from a transparent white produce bag was placed on the branch of a tree. The Tilburg Castle was reproduced from a drawing found on the Internet. The castle and its base appear to have magically manifested from what initially may have seem like an errant bag caught in the tree.

KADIST



Takahiro Iwasaki

b.1975, Japan

Tectonic Model (2010)

Hardcover books

110H x 110W x 65D cm

Born in 1975, Takahiro Iwasaki lives and works in Hiroshima, where he attained a Ph.D. prior to attaining an M. F.A at the University of Edinburgh. Iwasaki makes multimedia installations of poetic miniature worlds composed of architectural models. These models are often made of unusual materials such as electric tapes, toothbrush bristles, towels, pencils, and books dissected into their primary components: the lead from pencils, the tassel bookmark from a book, or threads frayed from towels. These materials drawn from familiar everyday objects are constructed into their own universes with fantastic elements and create new relationship between objects and their contexts.

Tectonic Model is made from a number of leather bound books piled up in different formations that resemble architecture on top of a sawhorse desk. Tiny cranes of about ten centimetres in height are attached to the top of the books, which have their tassels laid out. The intricately balanced arrangements, with some books standing free and upright, gives the impression that the cranes might have stacked the books themselves by lifting the tassels. It is as though an autonomous, self-regulating system created and animated itself without human intervention atop the desk.

KADIST



Taloi Havini

b.1981, Papua New Guinea

Beroana (Shell money) I (2015)

Earthenware, clear glaze, steel wire

Dimensions variable

From the Nakas clan, Hakö people, interdisciplinary artist Taloi Havini was raised in Arawa, Autonomous Region of Bougainville. Working with ceramics, photography, print, video and mixed media installation, Havini's considered approach to art-making responds to the tensions and aftermath of the German plantations, Australian colonial mining pressures, and the deadly Bougainville conflict around Indigenous land rights and independence of the 1990s. The youngest child of political activist parents, Havini migrated to Australia at the height of the war.

Following her family's political exile to Australia in 1990, Havini began to document her journey's home to the north of Buka Island, in the Autonomous Region of Bougainville. Reflecting on the still visible aftermath of conflict and changing economic factors, Havini creates traditional beroana or shell money from extracted earth materials only found on Solomon islands like Bougainville. Havini's whirling assemblage of ceramic discs emulate the strings of shell money (still valid around the Pacific as system of payments) to examine the economic changes that occurred in her homeland.

Additionally, the beroana are stored in marae tsuhana, sacred storage vessels, suspended high in secret keeping places. The freely suspended, copious lengths of beroana that Havini has created resonate with the Indigenous Bougainvillean conceptions of land and water spaces as the sacred skin of the people. She invites the viewer to access the sacred space enveloping and protecting Indigenous knowledges in the form of the beroana. In so doing, Havini alludes to unbridled possibility in the years to come for Bougainville, and for all Indigenous peoples whose cultural practices are arrested by aggressive mining activities on their sacred skin/land.

KADIST



Tao Hui

b.1987, China

1 Character & 7 Materials (2015)

Sound, single channel HD video and headphones

Sound recording (Chinese: 13:55 minutes; English: 17:43 minutes) and video (11:48 minutes)

Tao Hui indeed believes that fairy tales can ease people's intensive mind. Working with various mediums including graphic arts, painting, video, objects and installation, Tao Hui uses technological procedures and elements from Chinese tradition to question the tenets of globalization, virtual relationships and hegemonic thinking. Through his works, he hopes to force viewer to confront their own cultural history and system of belief.

For *7 Materials*, Tao Hui films seven scenes selected from the countless scenarios in his notebooks, including a group of ethnic minority girls in a spoil pit in the rain, a reporter interviewing a corpse, and a deity sailing on the river. Due to the lack of internal logical order, these one-minute video "materials" are not played in a fixed sequence but randomly. For Tao Hui, to film his diary is to adorn and embellish his memories before evoking and reviving their spirits. For *1 character*, Tao Hui performs yet another act of necromancy. An audio recording reveals the identity of the missing subject: the character is a dead woman, middle-aged, with a coarse voice and an accent. Escaping the routine of country life, she realizes that she is unable to abandon the internal experiences of home after coming to the city and suffers the pains of its deception in utter solitude. The sense of displacement that the artist stresses is not only a result of visual and audio montage or in the audio narrative, but also a product of the identity loss and cultural crisis in China.

KADIST



Taysir Batniji
b.1966, Palestine
Fathers 18 (2006)
C-print
30H x 45W cm

KADIST



Taysir Batniji
b.1966, Palestine
Fathers 27 (2006)
C-print
30H x 45W cm

KADIST



Teppei Kaneuji

b.1978, Kyoto

White Discharge (Built-up Objects #38) (2014)

Wood, plastic, steel, resin

86.3H x 88W x 45D cm

Teppei Kaneuji produces sculptures and installation-based work that interrogates Japan's continuously burgeoning postwar culture of commodification. Kaneuji explores the relationship between consumers and objects, and he frequently employs found and discarded materials in his art in order to draw attention to questions of use value, accumulation, and waste.

In his *White Discharge* series (2002 to today), arguably his best known works, Kaneuji assembles old toys and plastic scraps into dramatic mounded heaps and covers the surface with white plastic resin, drawing on allusions to landfills, commodity fetishism, and creative repurposing. *White Discharge (Built-Up Objects #38)* (2014) appears playful, like a lost landscape from a whimsical Dr. Seuss story awaiting a charmingly wacky inhabitant. But in drawing its source materials from prefabricated and mass-produced objects, Kaneuji's work also suggests more trenchant anxieties consumer culture and the rapid and wasteful accumulation that becomes "built-up" in all of our lives. In this context, the resin's "white discharge" could also be read as alluding to an almost masturbatory commodity fetishism in which material objects become the very focus of our erotic fixations. This work offers a striking meditation on the presumed value of everyday objects and our relationship to material goods once they become obsolete, damaged, or deemed unusable. By repurposing these materials for his art, Kaneuji reimagines an almost utopian relationship between consumers and objects in which refuse becomes they very "stuff" and substance of sculpture and installation.

KADIST



Tomoko Yoneda

b.1965, Japan

Japanese House Series: Former residence of the daughter of Japanese Prime Minister, Kantaro Suzuki (2010)

C-print

25.59H x 32.68W inches

Photography is Tomoko Yoneda's primary medium. Influenced by both journalism and archaeology, the London-based artist tries to minimize subjectivity in her work and keep her subjects as real and open as possible, leaving space for interpretation by the viewer. Often the sites she documents appear insignificant and nondescript, lacking any visual references that might trigger direct associations with historical events. Their lengthy titles, however, reveal the identities of the places by providing historical and political context. The haunted feeling generated by the emptiness of the locations evokes unsettled spirits of the past, and seems to invite a moment's reflection.

Yoneda's *Japanese House* (2010) series of photographs depicts buildings constructed in Taiwan during the period of Japanese occupation, between 1895 and 1945. Yoneda focuses both on the original Japanese features of the houses and on details that have been altered since the end of the occupation. The yet-to-be acknowledged history of the occupation of Taiwan and other East Asian countries by Japan during World War II is subtly disclosed in these pictures. Instead of presenting monuments, the artist chooses to depict houses where the domestic lives of local Taiwanese are still unfolding today. The complexity of history is thus foregrounded by the overlapping of the everyday, the memory mixing with the remains. *Former Residence of the Daughter of the Japanese Prime Minister, Kentaro Suzuki, Who Accepted the Potsdam Declaration and Full Surrender to the Allied Powers, Ending the Second World War, Qingtian Street, I* depicts a dusty room with Japanese window frames but no views. Its title offers a biography of the original inhabitants and their historical role before the postwar Chinese Nationalist takeover. The wall behind the counter in *Former House of General Wang Shu-ming, the Chief of Staff Under Chiang Kai-Shek, Cidong Street, I* has been painted a deep red. The detailed title subtly suggests how local residents may have subsequently altered the home's original paint colors to be more "Chinese."

KADIST



Tomoko Yoneda

b.1965, Japan

Former House of General Wang Shu-ming, the Chief of Staff under Chiang Kai-Shek, Cidong Street, I (2010)

C-print

25.59H x 32.68W inches

Photography is Tomoko Yoneda's primary medium. Influenced by an at once journalistic and archeological approach, Yoneda intends to minimize the subjectivity in her work and keeps her subject as real and open as possible, leaving space for interpretations by the viewers. Often appears to be insignificant, the sites documented in Yoneda's photos are non-descriptive, lacking any visual reference which would otherwise trigger direct associations of historical events; however the lengthy titles reveals the identities of the places by providing a historical and political context. The haunted feeling generated by the emptiness of locations evokes the unsettled spirits of the past, offering a moment for reflection.

The two images include in the Kadist collection are from the *Japanese House series* (2010) through which the artist photographed some of the buildings constructed during the period of Japanese occupation (1895-1945) that remain in Taiwan. Yoneda not only focuses on the original Japanese features of these houses but also the details that have been altered since the end of the occupation. *Former Residence of the Daughter of Japanese Prime Minister, Kentaro Suzuki who Accepted the Potsdam Declaration and Full Surrender to the Allied Powers Ending the Second World War, Qingtian Street, I* depicts a dusty room with Japanese window frames but no views. Its title offers a biography of the original inhabitants and their historical role before the postwar Chinese Nationalist takeover. The wall behind the counter in *Former House of General Wang Shu-ming, the Chief of Staff under Chiang Kai-Shek, Cidong Street, I* has been painted a deep red. The detailed title subtly suggests how later, local residents may have altered the home's original color to make it more "Chinese." The yet-to-be acknowledged history of the occupation of Taiwan and other East Asian countries by Japan during World War II is subtly disclosed in Yoneda's images. Instead of presenting monuments, the artist chooses to depict these houses where the domestic lives of local Taiwanese are unfolding. The complexity of history is thus foregrounded by the overlapping of the everyday, the memory and the remains.

KADIST



Truong Cong Tung
b.1986, Vietnam
Journey of a piece of Soil (2013)
Video
3:37 minutes

Truong Cong Tung produces work that can be located amongst an aesthetic realm outside of reason or sense. Deliberately more intuitive, his video and installation based practice eschews obvious “subjects” and is more readily about the universe of spirituality, shamanism, and ghosts. His installations could be seen as mediums to approach these fields in our contemporary moment, and much of his work examines how faith and belief are posited in diametric opposition to more secular urbanism. At the same time, his practice is inherently performative, and in foregrounding embodied movement through his video and accompanying object-based works, Truong also considers how our bodies act as sites through which the rational and sensate, as well as the intellectual and spiritual, come into communion with one another.

Journey of a Piece of Soil (2013) and its accompanying object-based installation of the same name (2014) consider the function of ritual in larger modes of collective engagement and cultural production. In examining how spirituality inflects social engagement, Truong’s contemplates the juncture at which the rational beings encounter the unexplained while also suggesting how embodied practices offer vital conduits for experiencing new modes of consciousness. The video features a man dressed in camouflage fatigues with a blue cap tilling a patch of red-clay soil amidst a green-stalk covered patch of land. Throughout, he carries a strange object on his shoulder and what from a distance appears to be an amorphous rock riddled with holes. As the camera zooms in, however, the holes are covered with countless small and scurrying insects: termites crawling across a nest. The man, though, continues to carry the nest as if it were a precious object, digging holes to protect it from the elements, kneeling before it like a devotional relic, sleeping and rocking with it as if it were a loved one. The rural shamanism of the work might be located in spiritual practices such as those of the Apichatpong in Thailand, and there is an aspect of the unknowable to Truong’s depiction of almost intensely private and unspoken ritual. There’s no clear indication why Truong or the man in the video (who may or may not be the artist) are drawn to the termite’s nest, and yet that arguably is what makes *Journey of a Piece of Soil* so fascinating as a work about devotion: it powerfully depicts the steady and uncompromised determination our various faiths require of us and the ways in which that unwavering exactitude affects our embodied sense of being.

KADIST



Truong Cong Tung
b.1986, Vietnam
Journey of a piece of Soil (2014)
Termite nest and paint
38 x 40 x 60 cm

Truong Cong Tung produces work that can be located amongst an aesthetic realm outside of reason or sense. Deliberately more intuitive, his video and installation based practice eschews obvious “subjects” and is more readily about the universe of spirituality, shamanism, and ghosts. His installations could be seen as mediums to approach these fields in our contemporary moment, and much of his work examines how faith and belief are posited in diametric opposition to more secular urbanism. At the same time, his practice is inherently performative, and in foregrounding embodied movement through his video and accompanying object-based works, Truong also considers how our bodies act as sites through which the rational and sensate, as well as the intellectual and spiritual, come into communion with one another.

Journey of a Piece of Soil (2013) and its accompanying object-based installation of the same name (2014) consider the function of ritual in larger modes of collective engagement and cultural production. In examining how spirituality inflects social engagement, Truong’s contemplates the juncture at which the rational beings encounter the unexplained while also suggesting how embodied practices offer vital conduits for experiencing new modes of consciousness. The termite’s nest that appears in the video reappears in the sculptural installation covered with a strangely metallic coat. This object more closely resembles the precious metals for devotional objects in many religious practices. At the same time, the juxtaposition here between the natural and the artificial also symbolizes the contemporary struggle between modernization and cultural heritage, perhaps suggesting the inner destruction of social behavior epitomized by the “gilding over” of an agrarian past in place of an urbanized and commercialized future. Truong’s work engages multiple social and political conversations at once and encourages more complex consideration of social histories. At its most fundamental, though, *Journey of a Piece of Soil* offers remarkable document and artifact of a highly disciplined performance in which embodied practice itself – rendered here through repetition, endurance, and great expanses of distance – becomes its own manner of spirituality and faith.

KADIST



Tsang Kin-Wah

b.1976, China

*The Third Seal-They Are Already Old, They Don't
Need To Exist Anymore* (2009)

Digital video projection with sound

6:20 minutes

Navigating relationships among words, images, and languages, Tsang Kin-Wah's text-based work span various media: wall prints, silkscreen, and digital video projections. His wallpaper prints usually feature beautiful floral patterns that recall the swirls of nineteenth-century decorative wallpapers. However, upon closer inspection, details reveal the patterns to be composed of text in both English and Chinese characters. Their provocative and sometimes offensive meanings mock art, the art market, the artist and his Chinese ethnicity, as well as other broader culture issues. In 2009, Tsang began experimenting with new media and produced *The Seven Seals*, an ongoing series of digital video installation works that takes its name from the New Testament's Book of Revelation. Tsang's practice allows a range of interpretations and encourages viewers to search the relationship between image and text, between pictographic and phonetic writing systems.

The Third Seal—They Are Already Old. They Don't Need To Exist Anymore is part of *The Seven Seals*, Tsang's ongoing series of digital videos that are projected as installations onto the walls and ceilings of dark rooms. Using texts and computer technology, the series draws its reference from various sources—the Bible, Judeo-Christian eschatology, existentialism, metaphysics, politics, among others—to articulate the world's complexity and the dilemmas that people face while approaching "the end of the world." *The Third Seal* is a nineteen-by-twenty-seven-foot projection on a single wall that, together with sound, creates an immersive and dynamic environment. Crawling up from the bottom of the wall are black, worm-like texts that comment on class struggle, revolutionary riots, labor and production, human existence, and social justice. Without a clear beginning or end, the work suggests a cycle and the non-linear nature of history, and, by extension, life and death.

<https://vimeo.com/191860850>

KADIST



Tu Pei-Shih
b.1981, Taiwan
Making Fantasies (2013)
3 channel HD video projection
7:04 minutes

Taiwanese artist Pei-Shih Tu makes animated videos using stop motion, cutting, pasting, and collaging. She uses jerky animated movements and fantasy-like versions of the real world to express her view that our modern perception of reality itself a fiction created by the desire to escape real life. She studied at Goldsmiths College in London. Her work has been exhibited internationally at numerous film festivals and exhibitions.

Making Fantasies animates scenes based upon photographs by Nan Goldin, Larry Sultan, Richard Billingham, Yasuyoshi Chiba and famous photojournalism images such as Jeff Widener's photograph of Tiananmen Square and Kevin Carter's photograph of a Sudanese child being stalked by a vulture. By fabricating narrative and aesthetic connections between the images on three channels, Pei-Shih questions the objectivity and truth telling of photography.

<https://vimeo.com/193383289>

KADIST



UuDam Tran Nguyen

b.1971, Vietnam

Waltz of the Machine Equestrians-The Machine Equestrians (2012)

Single channel video

3 minutes

Uudam Tran Nguyen born in Kon Tum Vietnam to an artist family. Although he had lived in the United States for almost two decades, during which he was trained as a figurative sculptor at UCLA and the School of Visual Art in New York, Vietnam remains a central theme in his works. Facile in a variety of media ranging from video, sound and text installations, to guerilla activity, Nguyen engages broad social concerns through using materials with aesthetic appeal. Often posing philosophical inquiries in a humorous manner, Nguyen's activist works have addressed environmental degradation in Vietnam and often invoke themes drawn from Buddhist philosophy to reflect his namesake.

Like many Asian countries, Vietnam has lost an immense amount of natural environment and rural landscape to economic growth and industrial development. The single-channel video *Waltz of the Machine Equestrians* is a response to the overwhelming number of motorbikes and scooters overtaking the streets of Vietnam as small agrarian communities have been displaced by the construction of skyscrapers. The video shows 28 "equestrians" on motorbikes and scooters arrayed into a rainbow cavalcade held together by strings clipped onto brightly colored ponchos. Wearing helmets, face masks, and sun glasses, the riders attempt to shield themselves from the environment with armors sutured from cheap plastic material. They meander in a procession through a former scenic town near the Saigon River that has become the busy district of Thu Thiem. The precarious turns in the terse choreography is ushered by a soundtrack featuring Dmitri Shostakovich's histrionic Suite for Variety Orchestra, Waltz no. 2, in which trombones and cymbals echo the increased tensions between the individual and the collective. As the riders break free of each other in a grand finale, the sacrifice of spontaneity in maintaining the mechanical rhythm of such an interdependent enterprise is underscored in light of individual freedom.

<https://vimeo.com/152473478>

KADIST



Venzha Christ

b.1975, Indonesia

Men from Hyperion and Women from Phoebe (ver 0.3) (2011)

Steel, wood, acrylic, cable, wires, plastic, DIY electronic circuit, analog system component

Various dimensions

Venzha Christ produces New Media works that expand boundaries of traditional creative practices. He is the founder of the House of Natural Fiber, Yogyakarta New Media Art Laboratory' (HONF), an experimental arts space committed to exploring the intersection between education, art, and technology with local communities. HONF produced special projects in the field of media arts through the Education Focus Program (EFP). The goal of the EFP is to build connections and interactions between local/creative communities (whose interest and focus is on new media), scientists, and creators/artists. Through his public installations, workshops, and commissions, he tries to reinforce the interest in and analysis of technology in artistic production and theory, with hopes to build cross-connections between art and technology in Indonesia.

The installation work *Men from Hyperion and Women from Phoebe* (2011), for examples, features six guitars mounted on steel crossbar stands and connected to one another with slack wires. The electric guitars' faceplates have been removed, revealing the built-in circuitry and electric pick-ups hidden under the surface. A DIY electronic circuit controls various sounds produced by the installation, while a pair of headphones allows participants encounter the work to engage on a different sensorial level. Venzha's work is deliberately experimental and resists easy interpretation or categorization. Its unclassifiable ingenuity, however, is a testament to its inventiveness, and Venzha's practice is invested in staking out forms of expressiveness that are as-of-yet to be realized.

KADIST



Vincent Leong

b.1977, Malaysia

Exquisite Eco Living (Executive Properties series)
(2012)

Digital C-Print on photographic paper

55 x 83.5 cm (21.65 x 32.87 inches)

Vincent Leong's practice explores the production of nation and culture across media. He studied art at the Centre for Advanced Design in Kuala Lumpur from 1998 to 2000, and received his BFA from Goldsmiths College, University of London in 2004. Leong works with various media, including video and photography, and his work often concentrates on the production of nation and culture. Past exhibitions and projects include *You Are Here*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia, in 2012; *Tanah Ayer: Malaysian Stories from the Land*, Selasar Sunaryo Art Space, Bandung, Indonesia, in 2011; *Some Rooms*, Osage Gallery, Hong Kong, and *Our Own Orbit*, Tembi Contemporary, Jogja, Indonesia, in 2009; and *The Fake Show*, Reka Art Space, Selangor, Malaysia, in 2006.

The photograph *Exquisite Eco Living* is part of a larger series titled *Executive Properties* in which he digitally manipulated the images to insert iconic buildings of Kuala Lumpur in the view of derelict spaces also found in the city. This images reflect on a dystopian future of the country, perhaps drawing parallel with the political changes in Malaysia.

KADIST



Virlani Hallberg
b.1981, Indonesia
Receding Triangular Square (2012)
HD Video
36:53 minutes

Virlani Hallberg is a video and photographic artist living and working in Berlin. Her research-based and collaborative artworks are concerned with the aesthetics of inter-subjectivity, exploring the ways in which the visual connects individuals to society and to their common roots. She often looks at individual, collective, and multi-generational traumas as they relate to systems of power. Her recent works address the lasting effects of systemic violence upon everyday life.

In collaboration with psychoanalyst and cultural theorist Leon Tan, *Receding Triangular Square* explores traditional Chinese and Taiwanese modalities of psychological healing as alternatives to dominant Western psychiatric and therapeutic practices. By juxtaposing the differing modalities, Hallberg and Tan make connections between psychological practices and histories of colonization and de-colonization. They challenge Western scientific standards of universality, rationality, and truth. Scenes from the video also highlight the ways in which mental despair and illness result from the trauma, displacement, and alienation caused by the colonization's destruction of traditional cultures.

<https://vimeo.com/193385198>

KADIST



Vo An Khanh
b.1936, Vietnam
Extra Curriculum Political Science Class 7/1972
(2010)
Archival pigment inkjet print
56H x 40W cm

During the Vietnam War, Võ An Khánh traveled with the guerrilla unit of the Northern Vietnamese Army (Viet Cong) in Southern Vietnam. As secretary for the Printing Office of the 'Van Cong' (Entertainment team), he wrote text for propaganda and took photographs of the frontline, subsequently mounting mobile exhibitions in-situ. At times, Võ An Khánh would climb trees to get a better angle on the action, mindful of the film that was irreplaceable and extremely limited. Many perceive this artist's photographs as staged, however they are unique field shots that capture the resilience of the Vietnamese people.

In *Extra Curriculum Political Science Class 7/1972*, a group of women walk bare-foot and single file towards Dat Mui Mangrove in Ca Mau Province to attend 'political science class'. These women wear headaddress to protect their identities because they are spies placed strategically in the South by the Viet Cong. These classes of the 'National Liberation Front for Southern Vietnam' took place in the mangrove swamp in makeshift wooden huts where they would learn more of the political points of view of their forces and the changes in military situations across the country.

KADIST



Vo An Khanh
b.1936, Vietnam
Mobile Military Medical Clinic 9/1970 (2010)
Archival pigment inkjet print
59H x 40W cm

During the Vietnam War, Võ An Khánh traveled with the guerrilla unit of the Northern Vietnamese Army (Viet Cong) in Southern Vietnam. As secretary for the Printing Office of the 'Van Cong' (Entertainment team), he wrote text for propaganda and took photographs of the frontline, subsequently mounting mobile exhibitions in-situ. At times, Võ An Khánh would climb trees to get a better angle on the action, mindful of the film that was irreplaceable and extremely limited. Many perceive this artist's photographs as staged, however they are unique field shots that capture the resilience of the Vietnamese people.

In *Mobile Military Medical Clinic 9/1970*, a stretcher carrying an injured soldier is being carried through swampland towards a makeshift operation table.

KADIST



Wang Jianwei

b.1958, China

Dilemma, three way of fork in the road (2007)

Video

10 minutes

Born in Sichuan Province, China in 1958, Wang Jianwei was trained as a painter at the Zhejiang Academy of Fine Arts (current China Academy of Fine Arts) in Hangzhou. Despite displaying technical virtuosity as a painter, Wang chose a working method that combines video, film and theater. Interested in combining the mundane, the historical, and the mythological, Wang's works range from depicting the "plight of peasants occupying an abandoned housing project in Sichuan Province to films of post-1949 China during the height of Communist fervor and stories from the Tang Dynasty." Particularly, poignant is the cognitive dissonance formed between presentations of the past and present in Wang's work.

In Dilemma: Three Way Fork in the Road, Wang references Peking opera in a re-interpretation of traditional text. The performance begins with two broad-knife-wielding characters circling each other in conventional operatic steps. Oblivious to the presence of these two on stage, additional characters, in a mix of period costume and contemporary dress, enter the stage in increasing droves to consume a various of foods laid out on a table until they collapse and pile on top of each other. Invoking the traditional Chinese theatrical trope of a "three-way fork in the road," the piece ruminates on the representation of the visible and the invisible and the simultaneity of past and present as critical reflection on the shortcomings of both antiquarianism and technocratic modernity.

<https://vimeo.com/192019871>

KADIST



Wang Taocheng
b.1981, China
Reflection Paper No.2 (2013)
HD Digital Video
4:49 minutes

Wang Taocheng is a Shanghai artist who lives and works in Amsterdam. She creates layered narrative artworks in painting, drawing, video, film, and installation. She studied Chinese traditional art in China and continued her education at the Stadelsschule in Frankfurt (2012) and De Ateliers (2014) in Amsterdam.

Reflection Paper No. 2 is one of four videos in which Wang attempts to accurately illustrate the writings of influential Chinese Eileen Chang, who published her works during the Japanese occupation of China. Image and text reflect on the everyday experiences of women in society, family, marriage, love, and death. As a voiceover unsuccessfully labors to match and explain each scene, the relationship between the text and the images becomes uncertain. Wang explains: "Reality is often inappropriate."

<https://vimeo.com/193441769>

KADIST



Wimo Ambala Bayang

b.1976, Indonesia

Sleeping Elephant in the Axis of Yogyakarta Series:

Parangtritis (2011)

C-print

110H x 165W cm

Working in photography and video, the Indonesian artist Wimo Ambala Bayang embraces the conceptual possibilities of digital image manipulation. With humorous overtones, his practice comments on cultural identity, cliché, and mythology, foregrounding familiar but often-ignored aspects of everyday life.

Composed of four images, the series *Sleeping Elephant in the Axis of Yogyakarta* (2011) explores the artist's observation of how Javanese mythology and cosmology have marked the geography of Yogyakarta, the cultural centre of Indonesia. Through photomontage digital operation, an identical elephant is superimposed in front of iconic landmark of the city: Parangtritis Beach, Sultan Square, the City Monument and Mount Merapi. These four locations are spiritual symbols and the subject of cosmological beliefs in Indonesia and the imagery of elephant has long been considered as a cultural and religious icon. Closer observation reveals something uncanny about the images. On the one hand, the elephant is proportionally unbalanced in the composition and out of place; on the other, it is tilted, suspended and tied around a whimsical structure comprised of bamboo posts, wheels and wood slabs. The paradox created by the juxtaposition of the immobile and sacrificed elephant and the symbolic sites has a surreal and absurd effect, revealing the complexity and constraints of social and cultural conventions.

KADIST



Wimo Ambala Bayang

b.1976, Indonesia

*Sleeping Elephant in the Axis of Yogyakarta Series:
Monument (2011)*

C-print

110H x 165W cm

Working with photography and video, Indonesian artist Wimo Ambala Bayang embraces the possibilities of image manipulation brought by the technological development with a critical approach. Carrying a humorous tone, his practice comments on cultural identity, cliché, and mythology and brings forward the familiar but often ignored aspect of everyday life.

Composed of four images, the series *Sleeping Elephant in the Axis of Yogyakarta* (2011) explores the artist's observation of how Javanese mythology and cosmology have marked the geography of Yogyakarta, the cultural centre of Indonesia. Through photomontage digital operation, an identical elephant is superimposed in front of iconic landmark of the city: Parangtritis Beach, Sultan Square, the City Monument and Mount Merapi. These four locations are spiritual symbols and the subject of cosmological beliefs in Indonesia and the imagery of elephant has long been considered as a cultural and religious icon. Closer observation reveals something uncanny about the images. On the one hand, the elephant is proportionally unbalanced in the composition and out of place; on the other, it is tilted, suspended and tied around a whimsical structure comprised of bamboo posts, wheels and wood slabs. The paradox created by the juxtaposition of the immobile and sacrificed elephant and the symbolic sites has a surreal and absurd effect, revealing the complexity and constraints of social and cultural conventions.

KADIST



Wimo Ambala Bayang

b.1976, Indonesia

Sleeping Elephant in the Axis of Yogyakarta Series:

Mt. Merapi (2011)

C-print

110H x 165W cm

Working with photography and video, Indonesian artist Wimo Ambala Bayang embraces the possibilities of image manipulation brought by the technological development with a critical approach. Carrying a humorous tone, his practice comments on cultural identity, cliché, and mythology and brings forward the familiar but often ignored aspect of everyday life.

Composed of four images, the series *Sleeping Elephant in the Axis of Yogyakarta* (2011) explores the artist's observation of how Javanese mythology and cosmology have marked the geography of Yogyakarta, the cultural centre of Indonesia. Through photomontage digital operation, an identical elephant is superimposed in front of iconic landmark of the city: Parangtritis Beach, Sultan Square, the City Monument and Mount Merapi. These four locations are spiritual symbols and the subject of cosmological beliefs in Indonesia and the imagery of elephant has long been considered as a cultural and religious icon. Closer observation reveals something uncanny about the images. On the one hand, the elephant is proportionally unbalanced in the composition and out of place; on the other, it is tilted, suspended and tied around a whimsical structure comprised of bamboo posts, wheels and wood slabs. The paradox created by the juxtaposition of the immobile and sacrificed elephant and the symbolic sites has a surreal and absurd effect, revealing the complexity and constraints of social and cultural conventions.

KADIST



Wimo Ambala Bayang

b.1976, Indonesia

*Sleeping Elephant in the Axis of Yogyakarta Series:
Sultan Square* (2011)

C-print

110H x 165W cm

Working with photography and video, Indonesian artist Wimo Ambala Bayang embraces the possibilities of image manipulation brought by the technological development with a critical approach. Carrying a humorous tone, his practice comments on cultural identity, cliché, and mythology and brings forward the familiar but often ignored aspect of everyday life.

Composed of four images, the series *Sleeping Elephant in the Axis of Yogyakarta* (2011) explores the artist's observation of how Javanese mythology and cosmology have marked the geography of Yogyakarta, the cultural centre of Indonesia. Through photomontage digital operation, an identical elephant is superimposed in front of iconic landmark of the city: Parangtritis Beach, Sultan Square, the City Monument and Mount Merapi. These four locations are spiritual symbols and the subject of cosmological beliefs in Indonesia and the imagery of elephant has long been considered as a cultural and religious icon. Closer observation reveals something uncanny about the images. On the one hand, the elephant is proportionally unbalanced in the composition and out of place; on the other, it is tilted, suspended and tied around a whimsical structure comprised of bamboo posts, wheels and wood slabs. The paradox created by the juxtaposition of the immobile and sacrificed elephant and the symbolic sites has a surreal and absurd effect, revealing the complexity and constraints of social and cultural conventions.

KADIST



Wong Hoy Cheong
b.1960, Malaysia
Re: Looking (2004)
Video
30:52 minutes

Born in Malaysia, Wong Hoy Cheong's work examines the formation of his country's multicultural identity vis-à-vis global migration, trade, colonialism, and the postcolonial circulation of people, ideas, and capital. His extended body of work uses various media—drawing, painting, performance, installation, video, and on-line projects—to critique the impact of these developments on contemporary life within and without South Asia. With the increasingly hegemonic domination of the media industry in everyday life, its systems of representation have become a central issue in Wong's recent work, which oscillates between reality and fiction, irony and transgression—and gains a new strength in the process.

Re: Looking marks a new phase in Wong's work which connects his region's history with other parts of the world. The video—located in an imagined contemporary Malaysian middle-class living room, a space of a fictive former imperial power—explores the precarious link between fact and fiction, fakery and authenticity by overlaying three believable, authoritative forms: a documentary, a website, and a realistic reconstruction of a contemporary home. It is rife with occidental colonial documents and exotic cultural artifacts—the trophy-evidence of Empire-making. The video parodies television networks and documentaries as researched authoritative forms of information. It begins by posing as a serious, believable work of non-fiction, but becomes increasingly unsettling with its inclusion of fictive events, memories, and histories around the urgent contemporary problems of migration, racism, power relationships, and empire making.

<https://vimeo.com/191873776>

KADIST



Wong Hoy Cheong

b.1960, Malaysia

Days of Our Lives: Playing for Dying Mother
(2009)

Digital photograph on matt canvas

37H x 44.9W inches

Born in Malaysia, Wong Hoy Cheong's work examines the formation of his country's multicultural identity vis-à-vis global migration, trade, colonialism, and the postcolonial circulation of people, ideas, and capital. His extended body of work uses various media—drawing, painting, performance, installation, video, and on-line projects—to critique the impact of these developments on contemporary life within and without South Asia. With the increasingly hegemonic domination of the media industry in everyday life, its systems of representation have become a central issue in Wong's recent work, which oscillates between reality and fiction, irony and transgression—and gains a new strength in the process.

Created for the tenth Lyon Biennale, in *Days of Our Lives: Playing for Dying Mother*, Wong's ongoing negotiation of postcolonial globalization takes aim at French society. Named after an American daytime soap opera that been running for over forty years, *Days of Our Lives* is a series of six photographs that explore contemporary Europeaness. Here, domestic, everyday scenes drawn from French paintings in the Museum of Fine Arts in Lyon—preparing food, relaxing, reading and playing music, giving charity to the poor, being evicted from home, or going off to War—are reenacted by Muslim Nigerians, Iranians, Turkish, and Buddhist Burmese minorities.

KADIST



Wong Hoy Cheong

b.1960, Malaysia

Days of Our Lives: Reading (After Henri Fantin-Latour's Le Lecture, 1877) (2009)

Digital photograph on matt canvas

112W x 83H cm

Born in Malaysia, Wong Hoy Cheong's work examines the formation of his country's multicultural identity vis-à-vis global migration, trade, colonialism, and the postcolonial circulation of people, ideas, and capital. His extended body of work uses various media—drawing, painting, performance, installation, video, and on-line projects—to critique the impact of these developments on contemporary life within and without South Asia. With the increasingly hegemonic domination of the media industry in everyday life, its systems of representation have become a central issue in Wong's recent work, which oscillates between reality and fiction, irony and transgression—and gains a new strength in the process.

Named after an American daytime soap opera that been running for over forty years, *Days of Our Lives* is a series of six photographs that explore contemporary Europeaness. Here, domestic, everyday scenes drawn from French paintings in the Museum of Fine Arts in Lyon—preparing food, relaxing, reading and playing music, giving charity to the poor, being evicted from home, or going off to War—are reenacted by Muslim Nigerians, Iranians, Turkish, and Buddhist Burmese minorities.

KADIST



Wong Wai Yin

b.1981, Hong Kong

*Tribute to Inside Looking Out - For the male artists
along my way* (2008)

HD video, black and white, stereo

2:24 minutes

Wong Wai Yin experiments with a variety of media, ranging from painting, sculpture, collage, installations and photography. Her extensive body of work calls into question the role of art in our economic structure and the arbitrary value given to works of art. She forces us to think about notions of quality, utility and value and challenges our belief in the credibility of one of the most important middle-class pastimes, in Hong Kong in particular, that of shopping. Wong takes the ephemera daily lives; the things we take for granted in our wallets or handbags, the everyday bits and pieces we pick up from the supermarket, and the things we throw away and re-presents them to us transformed into original hand-crafted works of art. She does this in ways that are wanton, witty and whimsical. Her work is playful, irresponsible and capricious, and as a result, completely engaging and irreverent of presumed boundaries between gallery-exhibited art and daily life. Her videos and installation, by comparison, are reminiscent of the conceptual art of the 1960s that questioned the process of making art, authorship and the definition of art as a unique original object in an age of mechanical reproduction.

In this work the artist stages a humorously violent “intervention” against male-dominated cultures of art production in present-day China. For this video, Wong accompanied six male friends from art school to a group show of their work titled “Inside Looking Out” at Osage Gallery in Beijing. Throughout her visit, she was rarely acknowledged for her own creative accomplishments and was more frequently introduced as an artist’s girlfriend, and often without name. Although inspired by Conceptual art of the 1960s, Wong had never considered her prior work to be in conversation with Feminist Art. Her encounters in Beijing, however, compelled her to address her experience of gendered erasure and discrimination. In her black and white video, Wong stands off camera with a metal stool in hand. As the six artists from the “Inside Looking Out” show appear on screen, Wong hits each one on the head with the stool, provoking wincing and laughs from her “victims.” Wong makes it clear that the artists are willing participants, and their laughter and over exaggerated expressions of pain signal that they are “in” on the joke. But Wong’s slapstick violence here is for more than parodic effect, and in staging these violent interventions in miniature, she signals the need for a decisive rupture against art world patriarchies that foreclose opportunities for female and non-binary artists.

<https://vimeo.com/192055618>

KADIST



Woto Wibowo (aka Wok the Rock)

b.1975, Indonesia

Vertical Horizon (2011)

Single-channel digital video

9 minutes

Born in Madiun in 1975, Woto Wibowo aka Wok The Rock lives and works in Yogyakarta, Indonesia. A graduate from Visual Communication Design Department at Indonesian Institute of Art, Wok the Rock can be described as a cross-disciplinary artist working mostly on art-based project. He co-founded Ruang MES 56, a contemporary photography collective, in 2002 and produced a short video compilation series Video Battle with Wimo Ambala Bayang in 2004. He is also active in underground music scene in Yogyakarta, producing music with local artists, running a net label Yes No Wave Music, curating music in Yes No Klub and writing for Free Music Archive and Xeroxed.

Vertical Horizon addresses a media scandal in 2010 that took over the cultural milieu of Indonesia. Someone uploaded on a sextape of pop star Ariel Peterpan with model-actress Luna Maya recorded on a mobile phone. Several days later, another video of Ariel Peterpan and Cut Tari, an infotainment news presenter in Indonesia, surfaced on the Internet. This second video taken using a mobile phone in vertical frame but transferred to a computer in default horizontal format. *Vertical Horizon* zones in on the way viewers unconsciously turn their head horizontally to watch the sensational videos to examine the way mobile phones have changed our lives. The work takes a critical look at both the content of celebrity in contemporary global media and the apparatus supporting this voyeuristic communication.

KADIST



Xiaopeng Huang

b.1960, China

But Now I Manufacture Hate, Every Single Day
(2011)

7 machetes carved with ID numbers

Various dimensions

Xiaopeng Huang is a video and installation artist. He explores the role of language, (mis)translation, and technology in international "cultural exchanges," highlighting the production of political paradoxes, absurdity, and violence that result from attempts to produce exact translations. He often creates installations involving text and public space, linking together writing, typography, image, and video. He studied at Slade School of Fine Art in London and is now Professor of Fine Arts at Guangzhou Academy of Fine Art, China.

KADIST



Xiaoyun Chen

b.1971, China

A Little Bit More Virtual Than Reality, A Little Bit Warmer than Craziiness, A Little Bit Whiter Than Darkness, A Little Bit Longer than A heavy Sigh (2012)

Photograph

30H x 47W inches

Chen Xiaoyun studied ink painting at the Chinese Academy of Arts and lived as a writer in Suzhou before becoming part of the Hangzhou video art community. Chen's works stages scenes of everyday life with elements of the strange and the absurd in order to explore existentialist themes through narratives of visual linearity. Chen is drawn to nighttime scenes of ambiguity, making use of shadows and silhouettes in concert with simple plots and fixed scenery to reconcile disjuncture in gazes and assert connections between the filmic eye and reality.

KADIST



Xiaoyun Chen
b.1971, China
Drag (2006)
Single channel video
4:11 minutes

Chen Xiaoyun studied ink painting at the Chinese Academy of Arts and lived as a writer in Suzhou before becoming part of the Hangzhou video art community. Chen's works stages scenes of everyday life with elements of the strange and the absurd in order to explore existentialist themes through narratives of visual linearity. Chen is drawn to nighttime scenes of ambiguity, making use of shadows and silhouettes in concert with simple plots and fixed scenery to reconcile disjuncture in gazes and assert connections between the filmic eye and reality.

In the video work *Drag*, a man in a dark room pulls on the end of a rope. In midst of sounds of heavy breathing, the camera presents alternating scenes of a man and the shadow of a man wearing a long, pointed hat cast against a wall. Insinuating a sinister mood, the man and the shadow struggle to control the scene through alternating tugs and releases of a rope. The shadow dominates. Later, a human voice murmuring in low, deep tones provides a soundtrack to the visual ambiguity to produce an effect between something derivative of Plato's "Allegory of the Cave" and a mockery of human desire and struggle. The video ends with an epigram added by Chen: "You cannot, could not, be in the dark, about all the darkness", an ominous warning of play on words seemingly urges the viewer to approach the incoherent narrative as a layered incantation of play on shadows.

KADIST



Xiaoyun Chen

b.1971, China

Regard Eating Every Single Time as a Formal Declaration, My Stomach is Sexy out of Anger (2012)

Photograph

31H x 39W inches

Chen Xiaoyun studied ink painting at the Chinese Academy of Arts and lived as a writer in Suzhou before becoming part of the Hangzhou video art community. Chen's works stages scenes of everyday life with elements of the strange and the absurd in order to explore existentialist themes through narratives of visual linearity. Chen is drawn to nighttime scenes of ambiguity, making use of shadows and silhouettes in concert with simple plots and fixed scenery to reconcile disjuncture in gazes and assert connections between the filmic eye and reality.

KADIST



Xiaoyun Chen

b.1971, China

*State Terrorism in Ultimate Form of PreRaphaelite
Brotherhood* (2012)

Photograph

47H x 31W inches

Chen Xiaoyun studied ink painting at the Chinese Academy of Arts and lived as a writer in Suzhou before becoming part of the Hangzhou video art community. Chen's works stages scenes of everyday life with elements of the strange and the absurd in order to explore existentialist themes through narratives of visual linearity. Chen is drawn to nighttime scenes of ambiguity, making use of shadows and silhouettes in concert with simple plots and fixed scenery to reconcile disjuncture in gazes and assert connections between the filmic eye and reality.

KADIST

Xiaoyun Chen
b.1971, China
Vanishing Point (2014)
5-channel synchronized Video
10:36 minutes



Chen Xiaoyun studied ink painting at the Chinese Academy of Arts and lived as a writer in Suzhou before becoming part of the Hangzhou video art community. Chen's works stages scenes of everyday life with elements of the strange and the absurd in order to explore existentialist themes through narratives of visual linearity. Chen is drawn to nighttime scenes of ambiguity, making use of shadows and silhouettes in concert with simple plots and fixed scenery to reconcile disjuncture in gazes and assert connections between the filmic eye and reality.

The central point of *Vanishing Point* is the most direct physiological reaction of the body to the environment. Chen Xiaoyun has added a written narrative and a poetic quality to his works. Image fragments containing different pieces of information are linked together by the text, their interplay producing a synesthesia effect. The abstract quality of the expressive fragmented pictures and narrative text provide the viewer with an imaginative space that is broader than the one they would experience in a traditional linear narrative. The problem of reality becomes abstract, arousing reflection in the mind and heart. The video's literary style gives the viewer a sense of reading. Although the questions are silent, the text increases the impact on the mind. By probing reality with poetic metaphor, Chen Xiaoyun's works present a fragmented landscape that is produced through resistance against the systems of reality.

KADIST



Xu Tan
b.1957, China
Shanghai Biennale Awaiting Your Arrival (2000)
Inkjet print on canvas
110.2H x 162.2W inches

Xu Tan began his career as a member of the well-known Guangzhou-based artist collective, “Big Tail Elephant.” His installation and video works explore issues crucial to the post-Cold War, postcolonial, and increasingly globalized world like urbanization, the geopolitical relationships between the developed and developing worlds in terms of political, economic and cultural production and their impacts on personal lives and their expressions. Xu’s works are often site-specific, dealing intimately with everyday experiences to critically demonstrate the tension between globally circulating images, modes of communication, and the impact they have locally. Powerfully and intelligently, Xu’s work calls for contemporary art to engage with social reality in our time.

Shanghai Biennale, Awaiting Your Arrival is an appropriation of the posters made to promote biennial art exhibitions. Displayed alongside the marketing posters of official biennials (Shanghai, Berlin, Venice, etc.) Displayed alongside the official marketing materials of biennials (Shanghai, Berlin, Venice, etc.) Xu’s works provide a satiric and provocative alternative to the official system and make publicly visible images of many realities. Biennials help various localities produce their own art scenes and provide playgrounds for the international art world to expand its activities and influences. This is a highly contradictory process that renders local productions globally visible, but yet risks reducing their complexity, difference, and independence. In a way, these temporary art exhibitions are the perfect example of the negative and positive impact of globalization that affects both social reality and personal destiny. Xu’s Biennials enact and publicize different “possible scenarios” that these contradictory factors might effect on the social imaginary.

KADIST



Xu Tan
b.1957, China
Biennale, Dog (2003)
Inkjet print on canvas
63H x 47.2W inches

Xu Tan began his career as a member of the well-known Guangzhou-based artist collective, “Big Tail Elephant.” His installation and video works explore issues crucial to the post-Cold War, postcolonial, and increasingly globalized world like urbanization, the geopolitical relationships between the developed and developing worlds in terms of political, economic, and cultural production and their impacts on personal lives and their expressions. Xu’s works are often site-specific, dealing intimately with everyday experiences to critically demonstrate the tension between globally circulating images, modes of communication, and the impact they have locally. Powerfully and intelligently, Xu’s work calls for contemporary art to engage with social reality in our time.

Biennale, Dog is an appropriation of the posters made to promote biennial art exhibitions. Displayed alongside the official marketing materials of biennials (Shanghai, Berlin, Venice, etc.) Xu’s works provide a satiric and provocative alternative to the official system and make publicly visible images of many realities. Biennials help various localities produce their own art scenes and provide playgrounds for the international art world to expand its activities and influences. This is a highly contradictory process that renders local productions globally visible, but yet risks reducing their complexity, difference, and independence. In a way, these temporary art exhibitions are the perfect example of the negative and positive impact of globalization that affects both social reality and personal destiny. Xu’s Biennials enact and publicize different “possible scenarios” that these contradictory factors might effect on the social imaginary.

KADIST



Yan Xing
b.1986, China
Sexy (2011)
Single channel digital video, color, silent
7:23 minutes

Yan Xing's video, performance, and installation work often places the viewer as voyeur of Xing's own experiences. He explores his own sexual, familial, and art-historical roles, while precipitating viewers to question their own roles and social status. He co-founded and works in collaboration with the artist group COMPANY, which includes members Chen Zhou, Li Ming, and Li Ran.

Sexy shows Yan Xing unsuccessfully trying to reach orgasm in freezing temperatures among the falling rocks and howling winds of a precarious canyon. His erotic failure leaves the voyeur-viewer unfulfilled and disappointed. The work explores notions of identity, masculinity, sexuality, voyeurism, and cultural taboos.

<https://vimeo.com/191893961>

KADIST



Yang Guangnan

b.1980, China

Action No.1 (2012)

Motor, metal, wire, white shirt

60W x 18H x 21D cm

Yang Guangnan is a multimedia installation artist from the Hebei Province of China. She creates technological devices that explore daily human experience and behavior. Her videos often visualize private and bodily sensory experiences in order to describe emotional experiences.

In *Action no. 1* Yang Guangnan reflects on the interiority and exteriority of human-technological experience with mechanical gestures that are semi-human and semi-machine. A hanged shirt mounted upon the artist's machine rhythmically bounces and rotates in a way that suggests a skeletal interior.

KADIST



Yang Guangnan

b.1980, China

Itch (2011)

Motor, metal, projection, video document,
aluminum

90W x 75H x 50D cm

Yang Guangnan is a multimedia installation artist from the Hebei Province of China. She creates technological devices that explore daily human experience and behavior. Her videos often visualize private and bodily sensory experiences in order to describe emotional experiences.

Itch explores the relationship between technology and daily human experience with a motorized arm that extends from within the gallery's wall, moving up and down while holding a projector that shows a desperately scratching pair of hands.

KADIST



Yang Xinguang
b.1980, China
Phenomena (2009)
Wooden board
188W x 88H x 5.5D cm

Yang Xinguang is an artist whose work explores the interconnections between the natural world fabricated materials in a post-industrialist society. His work is deliberately restrained and frequently uses reclaimed materials such as found wood planks, a gesture that recalls the Arte Povera movement's commitment to using un-rarified and common materials in art making practice. His work is also deeply invested in exploring the phenomenological relationship between viewers and artworks, and his sculptural installations gesture towards Minimalist traditions, inviting viewers to pause and consider their own relationship to their surrounding space. Yang is a graduate of the Central Academy of Fine Arts in China. He has exhibited extensively throughout China and has had international exhibitions at venues such as Artissima, Turin, and Art 41 Basel in Switzerland.

Although seemingly unadorned at first glance, Yang Xinguang's sculptural work *Phenomena* (2009) employs minimalist aesthetics as a means of gesturing towards the various commonalities and conflicts between civilization and the natural world. Comprised of rudimentary planks of wood hammered together into a rectangular form, Yang's work uses reclaimed materials from everyday life and seems deliberately in conversation with Arte Povera, the art movement that originated in Italy during the late 1960s where practitioners produced art from found and common materials as an act of resistance against the decided commercialization of the art world through market economies. Yang, by extension, pays close attention to his materials in attempt to release the forms within them rather than impose his own. He rarely adds anything to the materials that he uses; instead, he chisels, pares and scrapes the excess away, allowing his completed works to emerge through a combination of happenstance and almost meditative handwork. In *Phenomena*, Yang's handwork becomes apparent in a constellation-like form scratched into the wood. Suddenly, the nails and knots in the wood's surface become vertices in a larger web of connecting lines, suggesting the inexorable interconnections between our alternately fabricated and naturally occurring environments. Rather than privileging one over the other, Yang's work invites us to contemplate these relationships and how these co-essential phenomena define our existence.

KADIST



Yang Zhenzhong

b.1968, China

Pleasant Sensation Passing Through Flesh - 3

(2012)

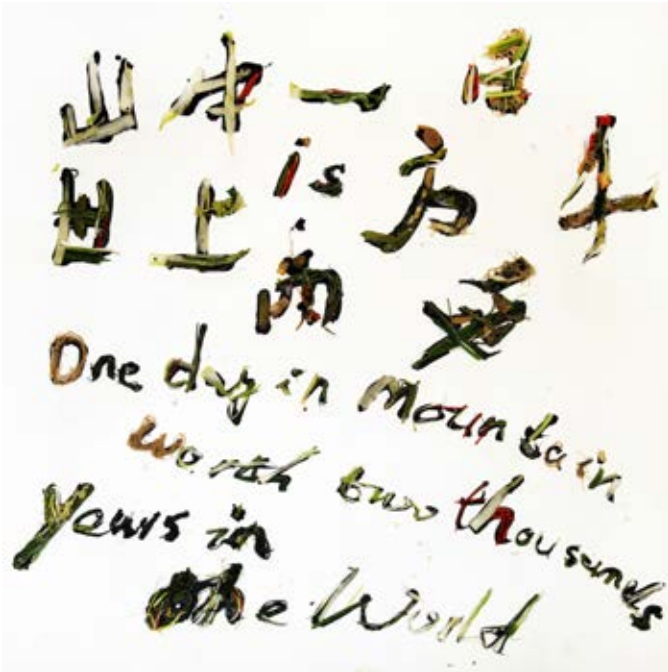
Installation

60H x 26W x 34D inches

Yang Zhenzhong's artwork challenges traditional notions of social behavior, often using new media to focus upon disharmony and contradiction within Chinese society and broach taboo subjects within Chinese culture such as death and obsolete familial traditions. Yang studied painting at the Zhejiang Academy of Fine Arts in Hangzhou. His work has been featured in the Venice Biennale, Shanghai Biennale, Asia Pacific Triennale of Contemporary Art, and Lyon Biennale.

Pleasant Sensation Passing Through Flesh – 3 consists of a massage chair fixed to a wall. With its cushions removed to reveal its internal mechanisms, the chair's programmed rubbing, kneading, patting, and vibrating motions create a strange sight and soundscape. The work explores the relationship between flesh and machine as they come together through technologically simulated social behaviors, challenging normative ideas about human interaction.

KADIST



Yangjiang Group

b.2002, China

One day in mountain is worth two thousands years in the world (2012)

Archival inkjet chromogenic print

103H x 90W cm

Zheng Guogu founded the artistic group Yangjiang Group in 2002 with Chen Zaiyan (b. 1971, Yangchun, China) and Sun Qinglin (b. 1974, Yangjiang, China). They use the unique medium of Chinese calligraphy to develop a diverse contemporary practice. Yangjiang Group and their collaborators also aim to rid their artistic practice of any established rules and controllable conditions. Calligraphy works as a metaphor for Yangjiang Group to indicate the unpredictability, the mystery the chances hidden under the surface of a materialistic and confusing world. Their works, more precisely speaking, are series of daily actions and process in the form of non-traditional, large-scale, architectural structures that are produced for themselves in Yangjiang as well as for galleries, museums, and site-specific exhibitions at art fairs. Furthermore, they regularly perform a variety of commonplace activities within these spaces, such as meeting, eating, drinking, bartering, gaming, and gambling. For example, in the work *Fan Hou Shu Fa (After Meal Calligraphy)* (2012), the artists turned an ordinary household dinner into a spontaneous theatre in a public space. The leftovers became the key material to create calligraphy.

KADIST



Yao Jui-Chung

b.1969, Taiwan

Long Long Live 3/6 (2013)

Single channel video, color with sound

7:20 minutes

Yao Jui-chung specializes in photography, installation art, and art theory. The themes of his works are varied, but most importantly they examine the absurdity of the human condition. Having lived through Taiwan's turbulent political and social changes, Yao often explores issues of history and society, especially those surrounding the political status of Taiwan and an ambiguous collective consciousness. His video *Long, Long Live*, filmed at the Oasis Villa in Green Island, once a reform and re-education prison to house political prisoners during Taiwan's marshal law period, examines history through reviewing Taiwan's historical identity and revealing political conspiracies.

<https://vimeo.com/193309639>

KADIST



Yee I-Lann

b.1971, Malaysia

*Wherein one nods with political sympathy and says
I understand you better than you understand
yourself, I'm just here to help you help yourself*
(2013)

Glicée print

24.8H x 24.8W inches (62.99 x 62.99 cm)

Yee I-Lann lives and works in Kuala Lumpur, Malaysia. Her photography and photomontages explore colonial histories by addressing notions of power, historical memory, and visual culture. She draws upon many visual sources including popular culture, archival photographs, and everyday objects. Yee received her BA in Visual Arts from the University of South Australia, Adelaide (1993) and her work has been widely exhibited in museums and international biennials.

Sarcastically titled to call attention to the problematic notions underlying colonialism, this photograph shows hundreds of Native Malaysians seated quietly behind one of their colonial oppressors. The artwork belongs to Yee's series *Picturing Power* (2013) that deals with the destabilizing impacts of neo-colonialism and globalization on Southeast Asia's history. Yee approaches the aesthetics and politics of the ethnographic gaze with both irony and humanity, challenging the modes of seeing inherent to the British colonization of Malaysia.

KADIST



Yin-Ju Chen

b.1977, Taiwan

One Universe, One God, One Nation (2012)

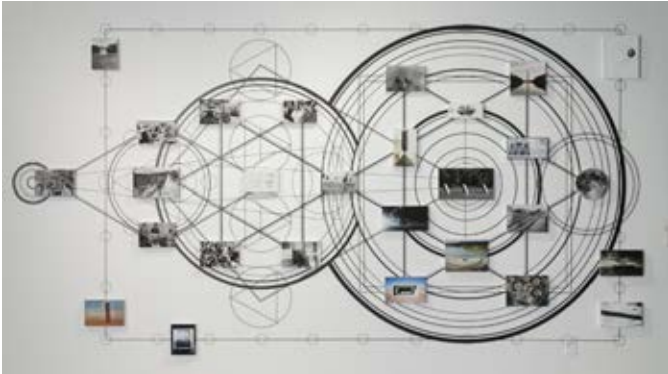
3 channel video installation, stereo, color

17 minutes, loop

Yin-Ju Chen is a Taipei-based multidisciplinary artist, working in video, photography, drawing, and multi-media installation. She interprets social power and history through cosmological systems, using astrology, sacred geometry, and alchemical symbols to consider themes of human behavior, nationalism, imperialism, racism, state violence, totalitarianism, utopian formations, and collective thinking. Yin-Ju held an artist residency at Kadist in 2016.

One Universe, One God, One Nation was inspired by Hannah Arendt's analysis of space exploration and by the astrological horoscope of Chinese political and military leader Chiang Kai-shek (1887-1975). Chiang was born with the sun in Scorpio and at the Ninth House, moon in Aries, and ascendant in Capricorn, signifying an individual who is headstrong, intense, and persistent, with a desire for leadership. Yin-Ju juxtaposes images of outer space, war, and subservient masses, calling attention to how the dictator's violence and charismatic power over the crowd was predicted by his particular astrology. The viewer watches as the public becomes obedient and passive in the face of the dictator. By linking this phenomenon with the cosmos, Yin-Ju implies that the disastrous events of history are perhaps inevitable.

KADIST



Yin-Ju Chen

b.1977, Taiwan

Extrastellar Evaluations - Evaluations (2016)

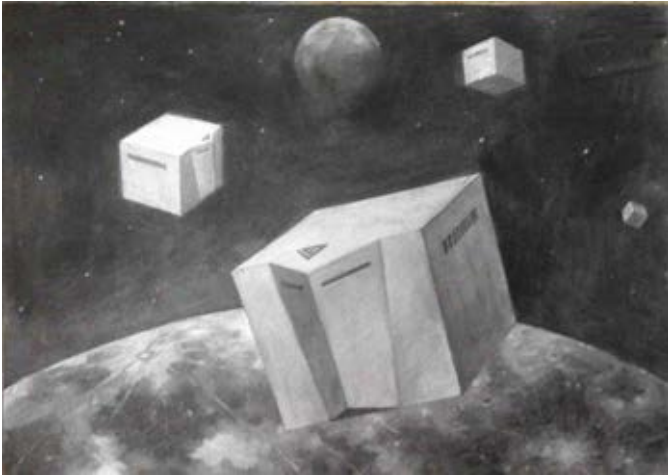
Vinyl cut pattern, 28 framed photographs

Variable dimensions

Yin-Ju Chen is a Taipei-based multidisciplinary artist, working in video, photography, drawing, and multi-media installation. She interprets social power and history through cosmological systems, using astrology, sacred geometry, and alchemical symbols to consider themes of human behavior, nationalism, imperialism, racism, state violence, totalitarianism, utopian formations, and collective thinking. Yin-Ju held an artist residency at Kadist in 2016.

Through a semi-fictional approach, *Extrastellar Evaluations* envisions a version of history in which alien inhabitants, the Lemurians, lived among humans under the guise of various renowned conceptual and minimal artists in the 1960s (Carl Andre, Mel Bochner, and James Turrell to name a few). If humans interpreted and appropriated the geometric-shaped works they created as conceptual and minimalist artworks, the objects were in fact transmission devices the Lemurians used to report back on human actions to their mother planet. On the vinyl backdrop of the cosmos, depicted with sacred geometric principles, the photographs mounted on aluminum interrelate key cultural and political events with conceptual and minimalist artworks from the 1960s. The photographs feature the 1962 Cuban Missile Crisis, the beginning of the Cold War (1962–1979), the enduring Vietnam War (1955-1975), Africa's independence movements, Cultural Revolution in China (1966–1976), African-American civil rights movements and 1968 protests in Europe, the 1968 assassination of Martin Luther King, Jr., to name a few. Together, this installation highlights the multitude of possible relations between Lemurians' delivered information (human actions), their mediums (so-called minimal and conceptual works), and the space in which they evolve (universe, background).

KADIST



Yin-Ju Chen

b.1977, Taiwan

Spaceship sketches of The Lemurian #1 (2011)

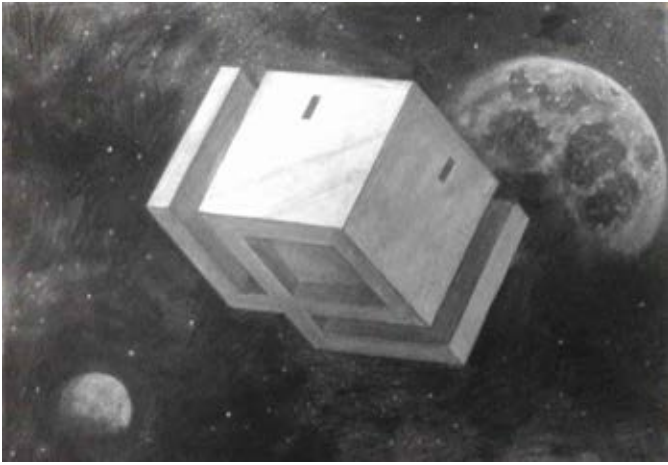
Charcoal on paper

29.5 x 41.5 cm (11.61 x 16.34 inches)

Yin-Ju Chen is a Taipei-based multidisciplinary artist, working in video, photography, drawing, and multi-media installation. She interprets social power and history through cosmological systems, using astrology, sacred geometry, and alchemical symbols to consider themes of human behavior, nationalism, imperialism, racism, state violence, totalitarianism, utopian formations, and collective thinking. Yin-Ju held an artist residency at Kadist in 2016.

This work includes sketches for *Extrastellar Evaluations*, the project she produced at Kadist. *Extrastellar Evaluations* introduces Plato's mythical state of Atlantis as the theoretical birthplace of conceptual art. Well-known and obscure epistemological notions from the annals of cosmology and mysticism guided and informed her research in the Bay Area during the Kadist residency at the beginning of 2016.

KADIST

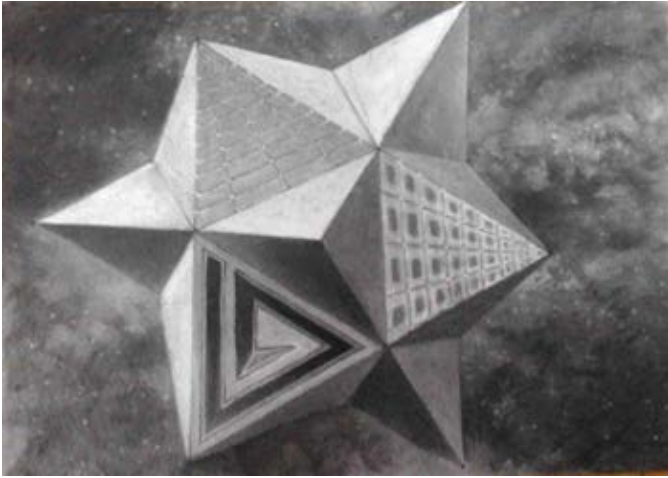


Yin-Ju Chen
b.1977, Taiwan
Spaceship sketches of The Lemurian #2 (2011)
Charcoal on paper
29.5 x 41.5 cm (11.61 x 16.34 inches)

Yin-Ju Chen is a Taipei-based multidisciplinary artist, working in video, photography, drawing, and multi-media installation. She interprets social power and history through cosmological systems, using astrology, sacred geometry, and alchemical symbols to consider themes of human behavior, nationalism, imperialism, racism, state violence, totalitarianism, utopian formations, and collective thinking. Yin-Ju held an artist residency at Kadist in 2016.

This work includes sketches for *Extrastellar Evaluations*, the project she produced at Kadist. *Extrastellar Evaluations* introduces Plato's mythical state of Atlantis as the theoretical birthplace of conceptual art. Well-known and obscure epistemological notions from the annals of cosmology and mysticism guided and informed her research in the Bay Area during the Kadist residency at the beginning of 2016.

KADIST



Yin-Ju Chen

b.1977, Taiwan

Spaceship sketches of The Lemurian #3 (2011)

Charcoal on paper

29.5 x 41.5 cm (11.61 x 16.34 inches)

Yin-Ju Chen is a Taipei-based multidisciplinary artist, working in video, photography, drawing, and multi-media installation. She interprets social power and history through cosmological systems, using astrology, sacred geometry, and alchemical symbols to consider themes of human behavior, nationalism, imperialism, racism, state violence, totalitarianism, utopian formations, and collective thinking. Yin-Ju held an artist residency at Kadist in 2016.

This work includes sketches for *Extrastellar Evaluations*, the project she produced at Kadist. *Extrastellar Evaluations* introduces Plato's mythical state of Atlantis as the theoretical birthplace of conceptual art. Well-known and obscure epistemological notions from the annals of cosmology and mysticism guided and informed her research in the Bay Area during the Kadist residency at the beginning of 2016.

KADIST



Yin-Ju Chen

b.1977, Taiwan

Extrastellar Evaluations - Adama message (main video) (2016)

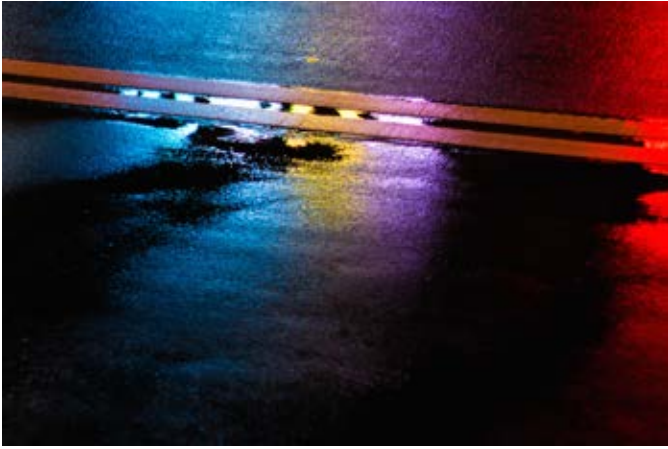
HD video, sound, color

8:27 minutes

Yin-Ju Chen is a Taipei-based multidisciplinary artist, working in video, photography, drawing, and multi-media installation. She interprets social power and history through cosmological systems, using astrology, sacred geometry, and alchemical symbols to consider themes of human behavior, nationalism, imperialism, racism, state violence, totalitarianism, utopian formations, and collective thinking. Yin-Ju held an artist residency at Kadist in 2016.

Through a semi-fictional approach, *Extrastellar Evaluations* envisions a version of history in which alien inhabitants, the Lemurians, lived among humans under the guise of various renowned conceptual and minimal artists in the 1960s (Carl Andre, Mel Bochner, and James Turrell to name a few). If humans interpreted and appropriated the geometric-shaped works they created as conceptual and minimalist artworks, the objects were in fact transmission devices the Lemurians used to report back on human actions to their mother planet. The video takes the form of a channeled message from Adama, High Priest and spiritual leader of the Lemurians. Adama attempts to give viewers clues to decipher the history of the Lemurians, the purpose of their existence on earth, and information about the identities of their agents (artists).

KADIST



Yosuke Takeda
b.1982, Japan
050020 (2011)
LightJet print
20H x 30W cm (paper size: 28 x 35.5 cm)

Yosuke Takeda started from experimenting with darkroom photography production and he shifted over to digital photography, aware that photographic film and paper were becoming obsolete. Takeda's work is related to the strong tendency of Japanese art to be planar. This is in the tradition of Ukiyo-e woodblock prints and contemporary graphic design. Takeda recently works with what he calls the "digital flare," the artifacts that result from traces of light on the camera lens that become part of the image. In the photographs, the overexposed white light becomes indistinguishable from the white paper the work is printed on.

Takeda gives the viewer brightly colored views, each of which he has searched out and patiently waited for. He gives light a density in the precise moments he captures—a forest's leaves shimmering in the early morning, a street's reflective surface radiating color at night, luminous blinds drawn over an apartment window. He achieves his distinctive effects by using an old, second hand analog-era lens that he attaches to his digital camera. His images are based on the strong light drawn into his camera and the area within the frame that becomes supersaturated. Captured in high resolution, the details are filled with textures that undulate in an almost chaotic manner. His images are based on flares and blown-out highlights where no "real" information was recorded.

KADIST



Yosuke Takeda
b.1982, Japan
220357 (2010)
LightJet print
30H x 20W cm (paper size: 35.5 x 28 cm)

Yosuke Takeda started from experimenting with darkroom photography production and he shifted over to digital photography, aware that photographic film and paper were becoming obsolete. Takeda's work is related to the strong tendency of Japanese art to be planar. This is in the tradition of Ukiyo-e woodblock prints and contemporary graphic design. Takeda recently works with what he calls the "digital flare," the artifacts that result from traces of light on the camera lens that become part of the image. In the photographs, the overexposed white light becomes indistinguishable from the white paper the work is printed on.

Takeda gives the viewer brightly colored views, each of which he has searched out and patiently waited for. He gives light a density in the precise moments he captures—a forest's leaves shimmering in the early morning, a street's reflective surface radiating color at night, luminous blinds drawn over an apartment window. He achieves his distinctive effects by using an old, second hand analog-era lens that he attaches to his digital camera. His images are based on the strong light drawn into his camera and the area within the frame that becomes supersaturated. Captured in high resolution, the details are filled with textures that undulate in an almost chaotic manner. His images are based on flares and blown-out highlights where no "real" information was recorded.

KADIST



Yosuke Takeda
b.1982, Japan
144540 (2014)
LightJet print
20H x 30W cm (paper size: 28 x 35.5 cm)

Yosuke Takeda started from experimenting with darkroom photography production and he shifted over to digital photography, aware that photographic film and paper were becoming obsolete. Takeda's work is related to the strong tendency of Japanese art to be planar. This is in the tradition of Ukiyo-e woodblock prints and contemporary graphic design. Takeda recently works with what he calls the "digital flare," the artifacts that result from traces of light on the camera lens that become part of the image. In the photographs, the overexposed white light becomes indistinguishable from the white paper the work is printed on.

Takeda gives the viewer brightly colored views, each of which he has searched out and patiently waited for. He gives light a density in the precise moments he captures—a forest's leaves shimmering in the early morning, a street's reflective surface radiating color at night, luminous blinds drawn over an apartment window. He achieves his distinctive effects by using an old, second hand analog-era lens that he attaches to his digital camera. His images are based on the strong light drawn into his camera and the area within the frame that becomes supersaturated. Captured in high resolution, the details are filled with textures that undulate in an almost chaotic manner. His images are based on flares and blown-out highlights where no "real" information was recorded.

KADIST



Young-Hae Chang Heavy Industries

b.1954 & 1956, Korea & US

The Bullet is Still in My Left Wrist (2010)

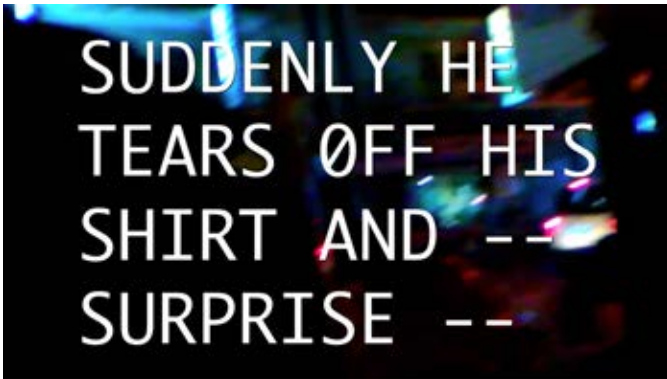
Original text and soundtrack, HD QuickTime movie

2:06 minutes

Young-Hae Chang Heavy Industries is a Seoul-based Web art group consisting of Young-hae Chang and Marc Voge formed in 1999. Chang is a Korean artist and translator with a Ph.D in aesthetics from Universite de Paris I, and Marc Voge is an American poet living in Seoul. Their work tends to combine text with jazz to create Flash animation pieces. This combination is a simple technique that shuns interactivity, graphics, photos, illustrations, banners, colors, but at the same time transgresses the boundaries between digital animation, motion graphics, experimental video, i-movies, and e-poetry.

<https://vimeo.com/191894245>

KADIST



Young-Hae Chang Heavy Industries
b.1954 & 1956, Korea & US
PACIFIC LIMN (2013)
Three channel HD QuickTime video
25:13 minutes each

Young-Hae Chang Heavy Industries is a Seoul-based Web art group consisting of Young-hae Chang and Marc Voge formed in 1999. Chang is a Korean artist and translator with a Ph.D in aesthetics from Universite de Paris I, and Marc Voge is an American poet living in Seoul. Their work tends to combine text with jazz to create Flash animation pieces. This combination is a simple technique that shuns interactivity, graphics, photos, illustrations, banners, colors, but at the same time transgresses the boundaries between digital animation, motion graphics, experimental video, i-movies, and e-poetry.

Pacific Limn weaves together three narratives that comment on hyper-capitalism pan-Pacific cities that San Francisco exemplifies. Each of the large works comprise of moving images overlaid with giant text, all synched to a stealthy, up-tempo jazz soundtrack. In *The Secret Life of Harumi*, a Japanese woman fantasizes escaping her job and living a temporary dream life in San Francisco. Young-Hae Chang Heavy Industries (YHCHI) uses locally sourced virtual products such as Adobe Flash animation and Apple's Monaco or Menlo typeface to create a whimsical and indirect commentary on the psychology of the working class in an information society within postindustrial imperialism. For two months, YHCHI inhabited the economically polarized South of Market neighborhood, where a variety of socioeconomic realities overlap and coexist, from Facebook employees to the homeless. The Flash animation is influenced by realist cinema and depicts the tediousness in commuting by air and ground combined with the kitsch of an "Asia-town" window display. Overlaid with text-like femslash prose in a semi-coherent style of karaoke lyrics, the sensory cacophony disrupts a viewer's thoughts and alludes to a desensitized boredom mixed with the desires of the alternative persona of a fictional Japanese woman.

<https://vimeo.com/193256841>

<https://vimeo.com/193256267>

<https://vimeo.com/193255924>

KADIST



Yu Honglei
b.1984, Mongolia
Life (2013)
Single HD Video, Color, Sound
5 minutes

Yu Honglei produces video and mixed media works that frequently take everyday objects as their starting points. Through playful re-arrangement of familiar elements and motifs from the canon of Western art history, Yu imagines new and productive possibilities for creative materials rendered all-too-familiar in books and media. His work examines the translation of imagery through art over time, but at the same time, he approaches canonical works with irreverence, acting with the impetus to “culture jam” common cultural texts and to allow viewers to see them anew. Tang has exhibited widely, namely at Shanghai Art Museum, Shanghai (2007), National Museum of Contemporary Art, Seoul (2007), Museum of Contemporary Art, Taipei (2008), Platform China Contemporary Art Institute, Beijing (2008), Victoria and Albert Museum, London, (2008), Museum of Contemporary Art, Shanghai (2011) and Aike-Dellarco, Shanghai (2013).

Yu Honglei’s video and mixed media works riff on familiar motifs from the Western art historical canon and re-imagine them through a playful but subversive culture jamming of their original meaning. *Life* (2013), for example, depicts a tiled backdrop of various images and stills associated with the work of American Pop artist Andy Warhol. Digital reproductions of his silkscreens featuring public figures like Elizabeth Taylor, Chairman Mao, and Debbie Harry form an amalgamation of modern art iconography, while repeated images of Warhol himself serve as a constant reminder that even after his death, the artist is still decidedly present in our art historical consciousness. A vintage Ken doll stands in the foreground and functions as its own nod to a kind of mass-produced iconography. Clad in a shimmering purple jacket with a Mandarin collar and red and black stripe detail throughout, the Ken doll is fully market as a retrograde artifact and an object quite literally out of time. Throughout, subtitles add another layer of narrativized humor and commentary, and in one still, the Ken doll appears to declare, “This is all Andy’s fault.” The juxtaposition between various signifiers of manufacture—the reproducible art object as epitomized by Warhol’s Factory and the mass-produced consumer toy as represented by the Ken doll – suggests that contemporary art production is not entirely distant from the ethics (or lack thereof) of wide-scale production of consumer goods. While deliberately funny and even playful, *Life* also raises critical questions how our perception of art is inescapably mediated by the cultures of simulacra and reproducibility inherent to our post-industrial cultural context.

KADIST



Yuki Kimura
b.1971, Japan
Katsura #16 (2012)
Gelatin silver print mounted on alpolite,
frames, iron
185.5H x 106W x 106D cm

Focusing on the temporal and spatial layers inherent in the medium of photography, Yuki Kimura constructs relationships between photographs and exhibition spaces that imbue the act of viewing with new dynamism.

Katsura (2012) is an installation consisting of 24 black-and-white photographs of the Katsura Imperial Villa in Kyoto bequeathed by Kimura's grandfather; free-standing structures on which they are hung; and ornamental plants. The photographs appear to have been taken in late 1950s soon after tours of the villa were first offered to the public. Then, as today, visitors were led by a guide and could only follow a designated route. Cross-referencing the numbers inscribed on the back of the 24 photos and the locations where they were shot, Kimura found that sequence of photos elegantly encapsulates the entire tour route. This prompted her to create an installation employing the complete set of photos. Since German architect Bruno Taut lauded the Katsura Imperial Villa in the early 20th century as the apotheosis of the Japanese aesthetic, its building have frequently appeared in discussions of modernist architecture. Noting that the centuries-old villa and works of modernist architecture share the structural concept of the module, Kimura devised a group of spare steel modular units, on which the photographs are hung to create seamlessly integrated objects. In this work, Kimura replicates a time and place captured on film around half a century earlier.

KADIST



Yuki Kimura
b.1971, Japan
Katsura #19 (2012)
Gelatin silver print mounted on alpolic,
frames, iron
185.5H x 106W x 106D cm

Focusing on the temporal and spatial layers inherent in the medium of photography, Yuki Kimura constructs relationships between photographs and exhibition spaces that imbue the act of viewing with new dynamism.

Kastura (2012) is an installation consisting of 24 black-and-white photographs of the Katsura Imperial Villa in Kyoto bequeathed by Kimura's grandfather; free-standing structures on which they are hung; and ornamental plants. The photographs appear to have been taken in late 1950s soon after tours of the villa were first offered to the public. Then, as today, visitors were led by a guide and could only follow a designated route. Cross-referencing the numbers inscribed on the back of the 24 photos and the locations where they were shot, Kimura found that sequence of photos elegantly encapsulates the entire tour route. This prompted her to create an installation employing the complete set of photos. Since German architect Bruno Taut lauded the Katsura Imperial Villa in the early 20th century as the apotheosis of the Japanese aesthetic, its building have frequently appeared in discussions of modernist architecture. Noting that the centuries-old villa and works of modernist architecture share the structural concept of the module, Kimura devised a group of spare steel modular units, on which the photographs are hung to create seamlessly integrated objects. In this work, Kimura replicates a time and place captured on film around half a century earlier.

KADIST



Yusuke Yamatani

b.1985, Japan

Tsugi no yoru e (Onto the next night) #04 (2010)

Ferrotyped gelatin silver prints

8H x 10W inches

Yusuke Yamatani grew up playing music with several different punk bands. He continued his music while studying philosophy at Risho University in Tokyo. At twenty-two, Yamatani decided he wanted to be able to accomplish something on his own, rather than be identified as part of a music group. He turned to photography, initially using a girlfriend's camera. He moved to Nagasaki, where he studied with Shomei Tomatsu, who became a major influence as he embarked on a career on his own as a photographer. After several years he returned to Tokyo, but soon moved away from the capital to Osaka, where he believed he would be able to capture something local. He felt that people there are able to show their feelings emotions in public, whereas in Tokyo, people seem to be selfish and cold-hearted in comparison. Recently he explained, "I like my photographs to be filled with humanism rather than something sophisticated."

In his series *Tsugi no yoru e (Onto the next night)*, 2010, Yamatani gives viewers access to the wild world of young rockers and skaters. He prints their idiosyncratic life in ferrotyped gelatin silver prints. Using this forgotten printing process to depict his generation, he manages successfully to reevaluate a classic approach with a fresh understanding of it. The six black-and-white works in the Kadist collection come from this Osaka project and present a kind of portrait of youth who meet up over skateboarding and congregate around punk rock concerts. Out of their ennui comes a creative freedom expressed through lifestyle.

KADIST



Yusuke Yamatani

b.1985, Japan

Tsugi no yoru e (Onto the next night) #13 (2010)

Ferrotyped gelatin silver prints

10H x 8W inches

Yusuke Yamatani grew up playing music with several different punk bands. He continued his music while studying philosophy at Risho University in Tokyo. At twenty-two, Yamatani decided he wanted to be able to accomplish something on his own, rather than be identified as part of a music group. He turned to photography, initially using a girlfriend's camera. He moved to Nagasaki, where he studied with Shomei Tomatsu, who became a major influence as he embarked on a career on his own as a photographer. After several years he returned to Tokyo, but soon moved away from the capital to Osaka, where he believed he would be able to capture something local. He felt that people there are able to show their feelings emotions in public, whereas in Tokyo, people seem to be selfish and cold-hearted in comparison. Recently he explained, "I like my photographs to be filled with humanism rather than something sophisticated."

In his series *Tsugi no yoru e (Onto the next night)*, 2010, Yamatani gives viewers access to the wild world of young rockers and skaters. He prints their idiosyncratic life in ferrotyped gelatin silver prints. Using this forgotten printing process to depict his generation, he manages successfully to reevaluate a classic approach with a fresh understanding of it. The six black-and-white works in the Kadist collection come from this Osaka project and present a kind of portrait of youth who meet up over skateboarding and congregate around punk rock concerts. Out of their ennui comes a creative freedom expressed through lifestyle.

KADIST



Yusuke Yamatani

b.1985, Japan

Tsugi no yoru e (Onto the next night) #21 (2010)

Ferrotyped gelatin silver prints

8H x 10W inches

Yusuke Yamatani grew up playing music with several different punk bands. He continued his music while studying philosophy at Rissho University in Tokyo. At twenty-two, Yamatani decided he wanted to be able to accomplish something on his own, rather than be identified as part of a music group. He turned to photography, initially using a girlfriend's camera. He moved to Nagasaki, where he studied with Shomei Tomatsu, who became a major influence as he embarked on a career on his own as a photographer. After several years he returned to Tokyo, but soon moved away from the capital to Osaka, where he believed he would be able to capture something local. He felt that people there are able to show their feelings emotions in public, whereas in Tokyo, people seem to be selfish and cold-hearted in comparison. Recently he explained, "I like my photographs to be filled with humanism rather than something sophisticated."

In his series *Tsugi no yoru e (Onto the next night)*, 2010, Yamatani gives viewers access to the wild world of young rockers and skaters. He prints their idiosyncratic life in ferrotyped gelatin silver prints. Using this forgotten printing process to depict his generation, he manages successfully to reevaluate a classic approach with a fresh understanding of it. The six black-and-white works in the Kadist collection come from this Osaka project and present a kind of portrait of youth who meet up over skateboarding and congregate around punk rock concerts. Out of their ennui comes a creative freedom expressed through lifestyle.

KADIST



Yusuke Yamatani

b.1985, Japan

Tsugi no yoru e (Onto the next night) #45 (2010)

Ferrotyped gelatin silver prints

8H x 10W inches

Yusuke Yamatani grew up playing music with several different punk bands. He continued his music while studying philosophy at Rissho University in Tokyo. At twenty-two, Yamatani decided he wanted to be able to accomplish something on his own, rather than be identified as part of a music group. He turned to photography, initially using a girlfriend's camera. He moved to Nagasaki, where he studied with Shomei Tomatsu, who became a major influence as he embarked on a career on his own as a photographer. After several years he returned to Tokyo, but soon moved away from the capital to Osaka, where he believed he would be able to capture something local. He felt that people there are able to show their feelings emotions in public, whereas in Tokyo, people seem to be selfish and cold-hearted in comparison. Recently he explained, "I like my photographs to be filled with humanism rather than something sophisticated."

In his series *Tsugi no yoru e (Onto the next night)*, 2010, Yamatani gives viewers access to the wild world of young rockers and skaters. He prints their idiosyncratic life in ferrotyped gelatin silver prints. Using this forgotten printing process to depict his generation, he manages successfully to reevaluate a classic approach with a fresh understanding of it. The six black-and-white works in the Kadist collection come from this Osaka project and present a kind of portrait of youth who meet up over skateboarding and congregate around punk rock concerts. Out of their ennui comes a creative freedom expressed through lifestyle.

KADIST



Yusuke Yamatani

b.1985, Japan

Tsugi no yoru e (Onto the next night) #46 (2010)

Ferrotyped gelatin silver prints

8H x 10W inches

Yusuke Yamatani grew up playing music with several different punk bands. He continued his music while studying philosophy at Risho University in Tokyo. At twenty-two, Yamatani decided he wanted to be able to accomplish something on his own, rather than be identified as part of a music group. He turned to photography, initially using a girlfriend's camera. He moved to Nagasaki, where he studied with Shomei Tomatsu, who became a major influence as he embarked on a career on his own as a photographer. After several years he returned to Tokyo, but soon moved away from the capital to Osaka, where he believed he would be able to capture something local. He felt that people there are able to show their feelings emotions in public, whereas in Tokyo, people seem to be selfish and cold-hearted in comparison. Recently he explained, "I like my photographs to be filled with humanism rather than something sophisticated."

In his series *Tsugi no yoru e (Onto the next night)*, 2010, Yamatani gives viewers access to the wild world of young rockers and skaters. He prints their idiosyncratic life in ferrotyped gelatin silver prints. Using this forgotten printing process to depict his generation, he manages successfully to reevaluate a classic approach with a fresh understanding of it. The six black-and-white works in the Kadist collection come from this Osaka project and present a kind of portrait of youth who meet up over skateboarding and congregate around punk rock concerts. Out of their ennui comes a creative freedom expressed through lifestyle.

KADIST



Yusuke Yamatani

b.1985, Japan

Tsugi no yoru e (Onto the next night) # 49 (2010)

Ferrotyped gelatin silver prints

8H x 10W inches

Yusuke Yamatani grew up playing music with several different punk bands. He continued his music while studying philosophy at Rissho University in Tokyo. At twenty-two, Yamatani decided he wanted to be able to accomplish something on his own, rather than be identified as part of a music group. He turned to photography, initially using a girlfriend's camera. He moved to Nagasaki, where he studied with Shomei Tomatsu, who became a major influence as he embarked on a career on his own as a photographer. After several years he returned to Tokyo, but soon moved away from the capital to Osaka, where he believed he would be able to capture something local. He felt that people there are able to show their feelings emotions in public, whereas in Tokyo, people seem to be selfish and cold-hearted in comparison. Recently he explained, "I like my photographs to be filled with humanism rather than something sophisticated."

In his series *Tsugi no yoru e (Onto the next night)*, 2010, Yamatani gives viewers access to the wild world of young rockers and skaters. He prints their idiosyncratic life in ferrotyped gelatin silver prints. Using this forgotten printing process to depict his generation, he manages successfully to reevaluate a classic approach with a fresh understanding of it. The six black-and-white works in the Kadist collection come from this Osaka project and present a kind of portrait of youth who meet up over skateboarding and congregate around punk rock concerts. Out of their ennui comes a creative freedom expressed through lifestyle.

KADIST



Zai Kuning
b.1964, Singapore
Justice (2014)
Mixed media (wax, wood, rattan, string)
102 x 127 x 54 cm

Zai Kuning is one of Singapore's leading avant-garde practitioners. He refuses to categorize his work, and his output crosses multiple disciplines including painting, drawing, sculpture, installation, film and video, experimental sound, and performance. His practice often examines the concept of the "tortured body," and many of his pieces explore the relationship between somatic experiences and language. He founded the Metabolic Theater Laboratory (MTL) in 1996 to examine the relationship between physical movements and language in Southeast Asian rituals. After disbanding the MTL in 2001, he returned to individually defined practices such as solo performance, writing, sound, and research. His most recent work responds to histories of indigenous people in Singapore and Indonesia including the Orang Laut and Dapunta Hyang Jayenasa.

Justice (2014) presents viewers with a curious assemblage: a wooden gallows with slightly curved spindles protruding from the topmost plank, which in turn is covered with rudimentary netting, the threads slackly dangling like a loose spider's web or an rib cage that's been cracked open. A bundle of small red rattan balls hang from the front end of the plank, precariously knotted to a single thread hanging from the gallows' edge. A book hangs from similar red threads at the plank's rear, its surface wrapped multiple times over with the thread to hold it in place, the red thread resembling blood vessels or connective tissue. A strange substance covers the book's surface: translucent manila-hued beeswax that gives it a cream-colored luster. This assemblage bears anthropological significance, as Zai notes, *Justice* reimagines the life worlds of the Orang Laut, an indigenous nomadic tribe from Indonesia's Riau Archipelago that migrates through maritime travel but that has become increasingly displaced and marginalized in recent years. Each component of his installation, by extension, draws inspiration from different objects that Zai found amongst the Orang Laut during his fifteen years of researching the tribe. Zai tellingly does not allow his work to slip entirely towards ethnography, and he does not describe the use value for these objects, presenting *Justice* instead as a creative rendering of the Orang Laut's "world" through a composite of their accumulated ephemera. *Justice* functions as both an imaginary artifact as well as an artistic statement of resistance against forms of cultural imperialism that threatens to erase non-mainstream cultures.

KADIST



Zai Kuning
b.1964, Singapore
Back to mother (2014)
Pencil, beeswax, paint, chalk on paper
100.6H x 84.5W cm

Zai Kuning is one of Singapore's leading avant-garde practitioners. He refuses to categorize his work, and his output crosses multiple disciplines including painting, drawing, sculpture, installation, film and video, experimental sound, and performance. His practice often examines the concept of the "tortured body," and many of his pieces explore the relationship between somatic experiences and language. He founded the Metabolic Theater Laboratory (MTL) in 1996 to examine the relationship between physical movements and language in Southeast Asian rituals. After disbanding the MTL in 2001, he returned to individually defined practices such as solo performance, writing, sound, and research. His most recent work responds to histories of indigenous people in Singapore and Indonesia including the Orang Laut and Dapunta Hyang Jayenasa.

KADIST



Zai Kuning
b.1964, Singapore
Converting (2014)
Pencil, beeswax, paint, chalk on paper
106.6H x 90W cm

Zai Kuning is one of Singapore's leading avant-garde practitioners. He refuses to categorize his work, and his output crosses multiple disciplines including painting, drawing, sculpture, installation, film and video, experimental sound, and performance. His practice often examines the concept of the "tortured body," and many of his pieces explore the relationship between somatic experiences and language. He founded the Metabolic Theater Laboratory (MTL) in 1996 to examine the relationship between physical movements and language in Southeast Asian rituals. After disbanding the MTL in 2001, he returned to individually defined practices such as solo performance, writing, sound, and research. His most recent work responds to histories of indigenous people in Singapore and Indonesia including the Orang Laut and Dapunta Hyang Jayenasa.

KADIST



Zhang Peili
b.1957, China
A Gust of Wind (2008)
Video installation
13:14 minutes

Zhang Peili is generally recognized as the first Chinese artist to use video as a primary medium. A leading figure of the Chinese avant-garde movement and a founding member of the artist collective “Pond Society” in the 1980s, he has developed a highly respected international career. Zhang’s earlier works experimented with the aesthetics of boredom and looked at themes of technological, social, and political control. His more recent work interrogates viewing conventions, perceptions of time, and notions of progress through the remixing and editing of found footage. Zhang has been a mentor to many younger Asian artists working with new media.

In the video installation *A Gust of Wind*, Zhang continues to explore notions of perspective and melds them seamlessly with a veiled but incisive social critique. His ultimate goal is to reveal the ways in which social image is constructed and to cast doubt on the ephemeral vision of a middle-class utopia offered by mass media.

<https://vimeo.com/193903815>

<https://vimeo.com/193484029>

KADIST



Zhang Qing
b.1977, China
603 Football Field (2006)
Multi-channel video
18 minutes

Zhang Qing is a conceptual artist living and working in Shanghai after graduating from the Changzhou Institute of Technology. Zhang's works deploy a variety of motifs and styles, at times dabbling in gender-bending photography and engaging in endurance-performances. Particularly, Zhang uses humor as an access point to expose the darker sides of capitalism in works such as *Don't Go So Fast* (2009), social commentary on the state of economic disparity among social classes. His recent video installation and mixed media works has developed a sophisticated videographic language, exemplified by *CCTV* (2011) to address issues of state media, surveillance and privacy. Zhang considers China's socio-political challenges to be unique to its own cultural-historical background and do not always translate or transfer well into foreign contexts. Thus, contemporary Chinese art can provide special visual entries into these complex socio-economic situations.

603 Football Field presents a soccer game played inside a small student apartment in Shanghai. Installed like monitors fed by surveillance cameras, the videos present a voyeuristic entry into a private space, where two teams of men are scurrying around a bed, a desk, and some shelves in to score a goal, represented by a kitchen at one end and bathroom at the other. The game is furnished with complete uniforms, a referee, and a midfield line. Initially, the game appears as a whimsical solution to urban ennui. Yet, as the players shuffle the ball around, recklessly knocking down items in the apartment, the viewer begins to wonder if the indoor game marks the increase of air pollution, and the erasure of green space by real estate development has forced all leisure activity to be conducted in the prison of one's apartment under surveillance.

KADIST



Zhou Tao
b.1976, China
One Two Three Four (2008)
Single-channel video
3:33 minutes

There is no single entry to the practice of Zhou Tao, who denies the existence of any singular or real narrative or space. Through often subtle and humorous interactions with people, things, actions, and situations, Zhou's videos invites us to experience the multiple trajectories of reality—what he calls the “folding scenario” or the “zone with folds.” For him, the use of video is not a deliberate choice of artistic language or medium, instead the operation of the camera is a way of being that blends itself with everyday life.

Created for the Seventh Shanghai Biennale at the Shanghai Art Museum, Zhou Tao's *1,2,3,4* records morning staff meetings in over forty shops and companies in the immediate vicinity of the People's Square. Regardless of occupation, the employees count off and move in step to the rhythms of their companies' corporate songs or chants, which are meant to build team spirit and corporate loyalty. Zhou's practice alchemizes the ordinary surroundings into a theatre where his camera is not simply a recording apparatus but an extension of existence. The images it produces are not just detached spectacles: They are the agents that reveal the theatrical details suffused in mundane life.

<https://vimeo.com/191859413>

KADIST



Zhou Tao
b.1976, China
South Stone (2011)
Single-channel video and 36 digital prints
24:57 minutes

There is no single entry to the practice of Zhou Tao, who denies the existence of any singular or real narrative or space. Through often subtle and humorous interactions with people, things, actions, and situations, Zhou's videos invite us to experience the multiple trajectories of reality—what he calls the “folding scenario” or the “zone with folds.” For him, the use of video is not a deliberate choice of artistic language or medium, instead the operation of the camera is a way of being that blends itself with everyday life.

For over five months, Zhou situated himself in an underdeveloped village surrounded by the high skyscrapers of Guangzhou to produce *South Stone*. Interweaving footage of a village's landscape, residents, and animals with his seemingly absurd interventions with the place, *South Stone* indicates the equally incoherent social reality. Fluctuating between documentary and fiction, the film catalyzes alternative connections in time, and the emergence of imaginative spaces. Zhou's practice alchemizes the ordinary surroundings into a theatre where he superimposes and interchanges the background and the stage, the viewer and the actor, the fact and the story line, the documentation and the representation. His camera is not simply a recording apparatus but an extension of existence, which requires active participation. The images it produces are not just detached spectacles: They are the agents that reveal the theatrical details suffused in mundane life.

<https://vimeo.com/191881090>

KADIST



Zhu Jia
b.1963, China
Colorful Balloons (2015)
Multi-channel video
10 minutes each

Pioneer of video art in China, Zhu Jia's works have often dealt with 'realness' and everyday life, though often in unconventional ways. One of his most famous pieces, 1994's *Forever*, saw him fix a camera onto the wheel of a Forever tricycle and pedal it around the streets of Beijing. The resulting video is a disorientating, constantly spinning and almost nausea-inducing tour of the city. Both *Forever* and 2002's *Never Take Off*, which features a plane infinitely taxiing along a runway, have established Zhu as a pioneer of video art in China, together with Zhang Peili. Despite their leading roles in China's video art scene, both were classically trained at two of the country's most prominent art academies, Zhang in Hangzhou and Zhu in Beijing.

In this four-channel 10 min video installation different episodes play simultaneously on the four screens. The artist has arranged several different scenarios and symbolic props which make it easy for viewers to feel the pervasive ambiguity which cannot be put into words. On the one hand, our imagination is tempted by the delicate details, but on the other hand, our imagination is limited through a very rigorous structure. The gradual increasing sound of the violin - musicians pulling repeatedly with A in C major tortures the audience's visual and hearing senses. A man with a hand full of colorful balloons, moves his arm rhythmically up and down. A young girl sits, smiling, on the mattress covered by flowers. The shadows of a flying flag reflect on the wall. Through a language full of hints, the artist wants to express critical attitude towards control.

KADIST



Zon Ito

b.1971, Japan

Soft Rock Valley (2013)

Embroidery on fabric (wooden panel)

160H x 80W cm each (63H x 31 1/2W inches)

Zon Ito was born in 1971 in Osaka. He graduated from Kyoto City University of Arts in 1996 and currently lives and works in Kyoto. Ito's fascination for things natural is at the core of his artistic vocabulary, described in a variety of lowbrow media, including drawing, embroidery, book-making, and animation. Ito privileges media that were somewhat peripheral to much 20th-century artistic practice (when embroidery and clay modelling had the stigma of being too crafty), which he employs to create hybrid landscapes and fantastical dream scenes.

This embroidery on fabric tackles the oneiric and the uncanny to bring about visions of the world. One can discern the methods of nihonga painting (the traditional Japanese style that renders landscape and forms out of subtle shadows), but Ito upsets the balance by destroying perspective. His work is staunchly non-narrative. The scene entails embroidered grass, a waterfall and a floating mountain range. The loose constellation of coloured, embroidered wisps defies pictorial or narrative interpretation.