



**CASA  
ASIA  
FILM  
WEEK**

## Casa Asia in LOOP 2016

Casa Asia presents a dual programme with two curated projects from Seoul and Hong Kong for this edition, in which several paradigms of videoart from Southeast Asia are collected. Both proposals, the one from **Jinsuk Suh**, director of the Nam June Paik Museum (Seoul) and of the Asian Arts Space Network, and the other from **Isaac Leung**, director of Videotage (Hong Kong) coincide on certain precedents, such as coming from a great dedication to the promotion of the moving image which is produced in its environment and in video format. Jinsuk Suh intends a project that addresses the history of democratic systems of government imported from the West to Asia, while questioning their validity and effectiveness with regard to the options of an indigenous and plural democracy. Usually the adoption of democracy in the Eastern countries is identified with the modernization of the political structures and, with the economic growth, but it does not mean that the values that are allegedly assigned to them constitute enough grounds to rule out the danger of weakening or vulnerability, due to partisan divisions; and in many cases, the co-habitation of an alleged arrangement between a president who is directly elected by the population, but also a Parliament controlled by one party or group of parties. Obviously, we must differentiate each case and investigate every political system in each country, but here it is rather about to anticipate a kind of implicit questionnaire within a relational system that connects Art, politics and the social value of the Arts.

Although not intentionally to unify both programmes, on the grounds that each of the authors has been free to make their choices, it is not difficult to establish analogies between them. For Isaac Leung, culture is identified with the language and under the subject of speech, and also stakes the value of identity, whose assertion cannot overlap with any other forms of experience of politics that is not in touch with reality. The background of its radicalization are contextualized in the hermeneutics of a proposal, which poses a continuous update of our present cognitions, for the sake of its critical reinterpretation, which in turn is essential for the process of reflection of the future that otherwise seem destined. Hong Kong is both a subject and object of some of these videos that Leung has gathered for this edition of Loop, from the perspective of uncertainty and the need for mediation to help prevent the inevitable and the parameters of the social, political and economic convergence. The development of a system must take into account of individuals and all those subjects which are comprised of it. The program will be presented in two sections at the same session by projecting in a conventional cinema room, with the aim of showing new procedures to display videoart, taking into account of the traditional approach from this form of videoart to film and vice versa. The session will be attended by **Jinsuk Suh** and **Menene Gras Balaguer**, Director of Culture and Exhibitions of Casa Asia.

## Programme I

### WEAVING THE ASIAN DEMOCRACY

Curated by Jinsuk Suh | Director of the Nam June Park Museum (Seoul).

The program "Weaving the Asian Democracy" seeks to inductively present the pasts, presents and futures of various Asian democracies through the window of media art. Instead of discussing democracy as a meta-narrative from a general perspective, this programme aims to display diverse and untold stories of our lives within the democratic system through a series of samples. It features 54 artists from 21 Asian countries. As an extension of the 2014 Asian Arts Space Network exhibition, "The Mirror and Monitor of Democracy in Asia," the theme of the identity of Asian countries' democracies and the future's alternative democracy in the twenty-first century is again at issue. In the future, as well, the consular body of the Asian Arts Space Network, as a non-hierarchical and democratic community, will continue to develop this subject and make it more concrete.

This project is concerned with:

"The Wefts and Warp Threads of Asian Democracies" (1) and if it is possible to reach a new humanist democracy in the twenty-first century (2).

1. It is about seeking and reinterpreting the various significances and identities of Asian democracies through the perspectives of different Asian societies and public artists. Asian countries, which had to accept democracy as modernized Western products since foreign powers initiated diplomatic relations in the twentieth century, have grown through rapid changes. Western democracies, transplanted over different historic and cultural specificities, have differentiated into various forms in their interpretive and adaptive processes to form essential parts of Asian identities. The Republic of Korea and Taiwan are still struggling with a dichotomous democracy stemming from left-versus-right ideologies, India involves a doctrinaire democracy focused on religion and Thailand demonstrates a condition of monarchical values comprising democracy. As such, the significance of democracy must be recognized differently by Asian countries with different social and historical contexts. We will enjoy an opportunity to compare, if only for a moment, Asian countries' diverse phases of democracy through art through these screenings.

2. Today, democracy is faced with a new crisis. The detailed aspects of the crisis include international conflicts and class struggles due economic inequalities, religious clashes, an expansion of far-right nationalism and the advent of a New Cold War Era for East Asian nations. Today's world is experiencing mounting economic, political and social pressures from this crisis. While the forms of such pressures vary, at the core is involved the workings of the so-called neo-liberalism. Since capitalism, selected by Western democracy, has continuously evolved into its new expression of neo-liberalism, the entire world has been captured by the logic of capital. Democracy is sinking into inertia while its partner, capitalism is peaking. What social roles could the arts have at this point in time? This exhibition ruminates on the significance of the twenty-first century's new, harmony-oriented democracy and the arts' public roles. This represents a will to transcend retracing the various identities of Asian democracies past and present to discuss and forecast the twenty-first century's new, harmony-oriented democracy and the arts' public roles.

The projecting of "Asian Democracy" is a modest question regarding the discourses of our time, when democracy and capitalism have already peaked and are now faced with the crisis of self-dissolution. In the future, as well, the Asian Arts Space Network Forum intends to strive to find its own answers for the important discourse of Asian democracies through continued research and visual-image-making activities. We will be able to advance, if modestly, further toward the public discourse of democracy and the arts through such various attempts.



**Finger Pointing Worker + Takeuchi Kota | Japan**

***Pointing at Fukuichi Live Cam***

2012, single channel video, 24'40"

In March 2011, an earthquake caused a hydrogen explosion, meltdown in a nuclear reactor, and a radiation leak in Fukushima Prefecture, Japan. After the incident, Tokyo Electric Power Company (TEPCO) revealed the updated "Fukuichi Live Camera" to the public, as an answer to the growing accusation that Japanese media coverage of the situation had been censored. The updated camera broadcasted the vicinity of the nuclear power plant in real time through the Internet, instead of sending out still images taken every hour as it had done before. This artwork is a video that shows the performance of a nuclear plant worker called "**Finger Pointing Worker.**" The live camera footage was captured and edited by the artist, Takeuchi Kota. The following is his sketch of the happening and its circumstances.

"While many people around the world were following intently the development of the nuclear power plants disaster, one event arrested, huge attention on August 28. After Tokyo Electric Power Co. installed a video camera at the nuclear power station and started broadcast the exterior condition of the site in real time through the Internet twenty-four seven, the live material recorded caught a worker pointing a finger towards the camera for about 20 minutes. This person, allegedly named "Finger Pointing Worker," opened his own website several days later. On the website, he made a proposal for a better labor environment and employment system to Tokyo Electric Power Co. and the government. He also raised a question about the trend, which heaped unconditional praise on the workers in the nuclear power station as their "heros." He added that his performance, in which he was checking himself with a mobile phone while monitored by the live camera, was homage to Vito Acconci's Centers (1971).

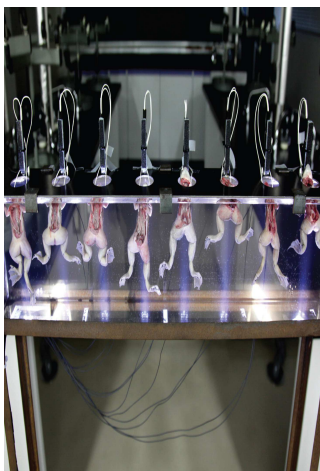


**Irwan Ahmett | Indonesia**

***Propeller People***

2011, video/public Intervention, 03'18"

**Irwan Ahmett's** work is fun and vivacious. Ahmett is known for his many projects that engage passers-by to take part in the production process in public places and video-record the process. Of particular note here are the spaces serving as the backdrops and the people featured in his videos. The capital of Indonesia, is characterized by the widening gap between rich and poor due to recent economic growth and the quality of life decided by social ranks, which are typical of a developing country. Indonesia is not the only nation plagued with such problems. Many Asian countries have undergone or are currently undergoing this period of difficulties, often entailing violation of human rights and the destruction of humanity. We would not have been able to focus on spaces and people if Ahmett's representation was dismal and gloomy. The messenger or mediator becomes able to convey stories that must be delivered when employing a whole new method of expression and when taking a stance of an observer. This stance is all the more significant in art.



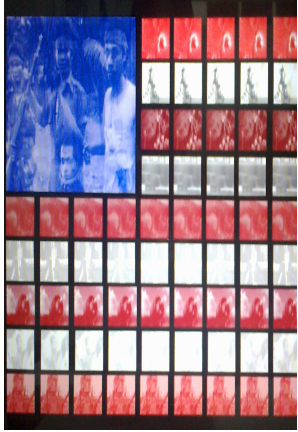
**Lu Yang | China**

***Reanimation! Underwater Zombie frog ballet!***

2011, single channel video, 06'06"

Behind the production of this piece lies the artist's interest in the theme of "control." Animals, including humans, are conditioned to respond to stimuli given directly to their brains. If censorship that utilizes media and technology adopts such strategies of physiological control, how can we be free from it? It will be deemed an extremely sci-fi imagination to say that the media put us under hypnosis, receiving orders from the unknown who pulls the wires. It is not at all unfamiliar, however, to hear stories about subliminal effect employed in advertisements or yellow journalism that buries important social issues by reporting sensational gossips about the entertainment world. These phenomena cause certain actions by drawing people's attention with stimulation, not by persuasion and consensus. If so, it is possible to think about censorship that controls the public through such maneuvers in the media. Relying solely on circumstances without any evidence, the idea of this sort hardly exceeds the frame of conspiracy theory. Hence, the aforementioned type of censorship, even if it exists in actuality, will be very difficult to be called into question. This work can be interpreted as a radical satire, which hints at the reality like that. What the video unfolds, in fact, is not an amusing situation, although the frogs are dancing to the music.



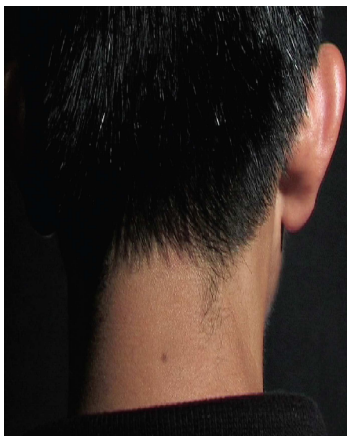


**Renan Ortiz | Philippines**

***Ode to Empire***

2012, single channel video, 05'11"

The composed sounds and images to form this scene are extracted from documents of wars that the United States intervened namely, the World War I and II and the Korean War, the Vietnamese war also the wars happened in Iraq and Afghanistan after 9/11. The artist collected the sound of gun fire and machine, the voice of American leaders such as General Mc Arthur, the last president George Bush to emphasize the legitimacy of wars, and the sound of victim's screaming and sobbing. Then they are all combined with a technique similar to arrangement of instruments when composing symphony. And the repetition of a series of rhythms is gradually heightened, finally the American flag is made then the song is completed to remit it to the empire. The reason that the artist applied obstinately the symphony technique is to point out referring to deception of media entertainment. In America, commercial movies and soap operas often range over wars as materials. The piece of work usually uses music, narration and special effects to substitute the horrors of war as a sublime tragedy, also highlights images of patriotism and a heroic deed. Furthermore, these images are consumed as recreations through pop culture. When it is seen under the topic of censorship, this work of art is dealt with in a dimension of evasion and deception rather than institutional prohibition and ideological repression. Also, it brings up a fundamental question in a way of expression of freedom. In other words, this is a precious value that cannot be asked in a common view of criticizing censorship. However, the artist throws a sceptical eye to media that depicts America as only a land of freedom, also asks in turn if there is a meaning in expression of freedom in such a case of wars being able to be a justification through patriotism.



**Sompot Chidgasorn-pongse | Thailand**

***Diseases and a Hundred Year Period***

2008, experimental film, 20'00"

***Diseases and a Hundred Year Period***, by **Sompot Chidgasorn-pongse**, is a film based on the movie that he served as assistant director to: *Syndromes and a Century* (2006), by Thai director Apichatpong Weerasethakul (1970- ). A total of six-scenes were cut from this film, in particular the scene of a monk playing with a toy, a doctor consuming alcohol in hospital, and the statue of a historical person; scenes that appear to have been subject to censorship for the reason that they negatively portray the country's religion and society. There is a compelling motive for the Censorship authority in Thailand to have cut the six-scenes: Weerasethakul broke a so-called 'taboo,' since 95% of its people believe in Buddhism, and there is a close relationship between doctors and the Royal Family in Thailand. Chidgasorn-pongse collected these taboos, made them re-appear in his work, inserted the subtitles that look back on the history and identity of Thailand as a nation and named it by slightly twisting the title of Weerasethakul's film. Through this, Chidgasorn-pongse makes sarcastic remarks on Thai society, which infringe upon freedom of expression. At the same time, he poses a question to the audience: was it Weerasethakul who made taboo the subject of his work, or was it the censorship authority?

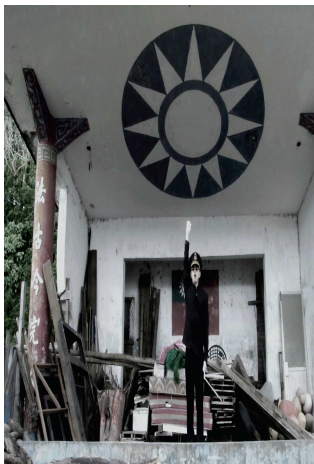


**Svay Sareth | Cambodia**

***Mon Boulet***

2010, single channel video, 08'25"

The physically and mentally challenging nature of **Svay Sareth's** performances recreates "chain" particular conditions in the artist's past as a cathartic move into the future. In French, the expression "mon boulet", or "my ball" is used to describe the heaviness of personal baggage. In English, a "ball-and-chain" is a close reference, describing an attached weight to the body used to keep prisoners from freedom of movement. In a five-day durational performance *Mon Boulet*, the artist pulled an 80 kilogram reflective metal sphere 250 kilometers from Siem Reap – Cambodia's historic capitol -to Phnom Penh - the city of the future. He carried only a few basic amenities on his back: some water and food, a mosquito net, and the ubiquitous blue tarpaulin known by many refugees worldwide. Svay wished to perform, in public, both his responsibility and capacity for maneuvering the weight of his past. In this way, he finds affinity with Albert Camus's 1942 essay, *The Myth of Sisyphus* in which Camus claims that when Sisyphus acknowledges the futility of his task and the certainty of his fate, he is freed to realize the absurdity of his situation and to reach a state of contented acceptance.



**Yao Jui-Chung** | Taiwan

***Long Live***

2011, single channel video, 05'30"

This work puts into the limelight several historic places. The video first takes place on Kinmen, an island located near mainland China but administered by Taiwan. Taiwan has governed it since 1949 when its Nationalist forces succeeded in defending the island against Mao Zedong's Communists. From 1958 (when China bombarded Kinmen with 470,000 shells) to 1979 (when the US switched diplomatic recognition to China), Kinmen remained the scene of sporadic artillery duels. It now became a tourist destination similar to Korea's Panmunjeom (the United Nation's Joint Security Area built near the eponymous village), remembered by many as one of the central stages of the Cold War. ***Long Live*** features a deserted battlefield with no signs of life. Only the shouts of wansui (a victory cheer in Chinese) are heard. The scene of the battlefield switches to that of the Chieh Shou Hall, also deserted, but the shouts continue to be heard. Chieh Shou is the nickname of the official residence of Taiwan's President, meaning "Long live Chiang Kai-shek." The last scene of *Long Live* displays a ruined theatre.



**Zheng Yunhan** | China

***Singing with Me***

2003, video (MTV & documentary), 07'00"

Is the past a glittering star or an empty dream that never existed? **Zheng Yunhan's** work appears to encompass both Mao Zedong's aspiration to build a utopia and a reflection on the unrealizable nature of a utopia. This reminds us of Mao's controversial legacy that is receiving mixed evaluations. Evaluations of past events or historic personalities are often found to be polarized. Was Mao a revolutionary with a lofty aspiration? Or was he just a failed leader? Zheng's work juxtaposes miners in the 1960s with those in the 2000s, and their images continue to change rhythmically in tune with the intense background music. The background music is 'We Proletariat Have the Power'. This song was created with the rise of the Cultural Revolution, which put the entire country into turmoil. On the contrary, human rights of Chinese miners in early 2000s were violated by corrupt public officials. Coincidentally, Zheng began to examine Jixi, a coal-mining city, around this time. The present, in conclusion, seems to be disconnected from the glorious past stories about labourers of the past feel as far removed from reality as myths or folktales. There also seems to be a wide, dusty gap between those in the photos and us. The past appears as a glittering star and an empty dream at the same time.



**Chang Li-ren** | Taiwan

***Battle City***

2012, EPo1channel video, color, sound, 06'56"

"When a man is going to destroy the world, who will be the one to save it?" This is a story about the possibilities of what a person can do, and those who trapped in a virtual city. **Chang Liren** started the ***Battle City*** series in 2010. He was planning on making a film on urban fantasy. However, due to the lack of funds, Chang Liren can only finish the first section of the series so far. This exhibition will present video work of Battle City the first and half parts and the preview of the sequel, displaying the production sketches and storyboards of the second part. The ultimate goal for the Battle City series is not to make an animated film, but is to emphasize the making process. In this process, the artist attempts to underline the abilities of what a person can do. The artist rents a small apartment in the high-priced Taipei city, and constructs a small city in this rented space. The miniature city was made by everyday objects and materials through the completion of filming process, which was created completely by artist himself. In such expensive city, Chang Liren finds a place to reside and then finds a space to produce a miniature city within a city, which seems to highlight the harsh existence of emerging artists living in a big city. Therefore, this project is not like a creative production, but is more like a reflection of how people struggle to survive in a city. Through his creative practices, the center of Chang Liren's concern always exceeds the scope of traditional visual arts.



**Lu Yang** | China

***Moving Gods***

2015, single channel video, 04'43"

**Lu's** latest piece, ***Moving Gods***, continues to focus on religious subject matters. This interactive media installation redefines the concept of the nimbus. The artist references religious iconography from Tibetan Vajrayana Buddhism, Chinese Mahayana Buddhism, Hinduism, Shingon Buddhism, and Christianity to create a hand carved and painted camphor wood nimbus, on which she installed wearable brocade security vests and safety belts. To most religions, the nimbus is a visible sign that differentiates holiness from the ordinary. International models of varying figures stand in front of exquisitely carved flame patterns wearing these custom-made nimbuses, posing an interesting juxtaposition that breaks the conventional localized idolatry that is unique to each religion with its regional spheres of influence, and creates fully mobile new gods in the flesh. Lu isolates the nimbus, which is part of an integrated concept of sacredness, and removes it from the full package, and reproduces them like warriors' armours, which she bestows on common people. This "sabotage" of religious icons overthrows the fundamental spiritual message that is instilled into such images, and leaves open a door for the viewer to worship his fellow man.



**UuDam Tran Nguyen** | Vietnam

***Waltz of the Machine Equestrians***

2012, HD video, 04'34"

"I wanted to change the world. But I have found that the only thing one can be sure of changing is oneself." - Aldous Huxley, Point Counter Point - For 13 years, I was away studying in the United States. Coming back to Saigon, I dared not ride my own scooter for 3 weeks due to the crazy traffic and not knowing half the new streets. Sitting behind a hired scooter driver during that time gave me a sense of how things have changed and how beautiful and meditative it can be when one can flow with the traffic. Then I began to see the traffic as an exquisite and complex choreographed dance of scooters. Vietnam has changed and so have I. At 3% annual rate of increase, industrialization has brought more countryside dwellers to big cities like Saigon. Scooters are the main way to get around the city and to the surrounding rural area. I fantasize the riders and their mechanized "horses" are modern "equestrians." There is an awesome energy in the air watching columns of thousands of scooters waiting to advance at the signals. It is equally amazing to cross one of the streets and see that river of scooters slowly flows around you. One senses that these machines symbolize the country's firm march on the path to be a new Asian "Tiger". Vietnam's industrial production is about to be even with its agricultural production. The scooters and their riders remind me of the story of Saint Ging (Th & nh Ging), a Vietnamese folk hero from around 1690 BC.



Viraj Liyanarachchi | Sri Lanka

***The So Called Democracy***

2013, single channel video, stop motion, 05'26"

The video depicts in the name of democracy how diverse social, political and cultural structures are trying to overpower each other for survival and has become a part of the never-ending circle. As seen in the work of art, even though the oppression to the other side is continued vertically, due to having repeated structure with extending form of cycle in a train of thought, as a result, a person who suppresses and a suppressed one both are bitten off. In other words, it represents a paradox of democracy that is the hard time within a cycle of suffering. It is also a realistic problem of the artist's homeland, Sri Lanka. In the belated modernization, it visualizes several democratic limits in Asian democracy that the vertical hierarchy structure still works despite of the ideals of democracy.



## Programme II

### **Both Sides Now – *It was the Best of Times, it was the Worst of Times?***

**Curated by Isaac Leung | Director of Videotage (Hong Kong).**

'It was the best of times, it was the worst of times' is the famous opening line of Charles Dickens' book *A Tale of Two Cities*, which depicts the complexity of the French Revolution and the parallel ugly world of London life that took place at the same time. Despite the horrors of mob violence portrayed in the novel not occurring in Hong Kong in the present, 'It was the best of times, it was the worst of times' is nevertheless the ideal description of the current situation in Hong Kong and beyond.

Perhaps we should celebrate Hong Kong's recent best of times. The sesame-seed-sized city, which transformed from a cottage industry economy to a gleaming financial centre, enjoyed a strong Hang Seng Index and excellent tourist figures in 2014. From the Golden Bauhinia statue, with the backdrop of magical fireworks that light up the synchronised dance of the neon skyline, to the hustle and bustle in the shopping malls – Hong Kong's accomplishments are vitally connected to the flourishing age of China. The successful story of Hong Kong grows onward from being an entrepot of the East/West to being a part of China, the new super power of the world.

Apart from the unabashedly postcard views of Hong Kong's skyline, zooming in at street level one can also see Hong Kong's best time, from a different angle, in 2014. From the micro-communities that emerged on the unprecedented car-free streets to live music that was in sync with thousands of friendly smiles, many finally found the city they grew up in. In daylight, without the glitz and glamour of nightly neon lights, the iconic Lion Rock Mountain glowed, returning the spirit of action to Hong Kong's people, and a sense of home and belonging. In smoke-filled air, through tears, the new generation of Hong Kongers found their way.

No matter which perspective you prefer, 2014 was with little doubt Hong Kong's best time. But what about the worst? According to a survey conducted by the Sunday Times, London has more billionaires than any other city in the world, with Hong Kong in sixth place for number of billionaires. In an age of meritocratic ideals when aristocracy has virtually been abolished, perhaps the current 'prosperity' is too opaque to get a clear picture of reality. In a time when the Bauhinia is coated with shiny gold, perhaps it is too luxurious to even think about what is the worst. The rose, the national flower of England, planted in Hong Kong by people from the other side of the world, has become the ever-flourishing flower in collective and romantic memories.

The videos for the LOOP Festival 2016 are selected from Both Sides Now 2 – *It was the Best of Times, it was the Worst of Times?*, a programme aims to reinterpret the experience of here and now by looking into the potentially excluded and forgotten moving images of Hong Kong.

Both Sides Now is part of the new initiative Acentered – Reterritorized Network of European and Chinese Moving Image, which is a project umbrella that interlinks extensive media art institutions in China and Europe. To build on the ideas posited from the success of Both Sides Now, Videotage is planning to further initiate exchanges between Europe and China with an eye towards the future of experimental moving image. Acentered will continue to explore moving image from regional, national and global perspectives. By initiating long term collaborations between extensive European and Chinese art institutions, Acentered will aim to stimulate minds and broaden horizons for institutions and individuals alike on both sides of the world.



**Ellen Pau**

#### ***Diversion***

1990, 5' 39"

Produced one year after the June 4, 1989 incident, *Diversion* focuses on the immigration flush in Hong Kong. The Victoria Harbour swimming contest scenes of the 1960s by the Hong Kong Government are returned as absurd metaphors and black humour. No special editing equipment is used. The overlaying of images is not done electronically, but produced by recapturing the reflected image from the television screen. By combining footage from various sources – government newsreels of the swimming contests, educational videos on swimming performance video of the sequence of a burning newspaper goat-head floating down a stairwell – the video is a personal reflection of a collective memory. **Ms Ellen Pau** is a self-taught video artist. Her early works first appeared in local screening clubs and then resurfaced on the international arena starting in 1987. From there, Ms Pau dedicated her life in video art to the development of media art in Hong Kong. In 1986, Ms Pau co-founded Videotage, a media art collective in Hong Kong aiming at creating an umbrella



organization for media artists, facilitating artistic and cultural exchange and promoting video and media art in Hong Kong. She is also the founding director and curator of the Microwave International New Media Arts Festival. Ms Pau works as an independent cinematographer, curator, art critic and researcher focusing on Asian new media arts. She also works as an art consultant for her newly founded company Inter-Act Arts. Her single channel videos and video installation works have been extensively exhibited worldwide in film festivals and art biennials. In 2001, "Recycling Cinema" was selected and exhibited at the Hong Kong Pavilion in the 49th Venice Biennial.



**Jo Law**

***Read Only Memory***

1999, 5' 10"

***Read Only Memory*** is a development of a quote from the author, "I heard a boy say that he wants to record a shooting star on videotape, so that he could make a wish whenever he wants". Seemingly, comfort can only be found in late night television. The after-image of memory survives only as these. **Jo Law** works with divergent media to develop a materialist aesthetic engagement with everyday experiences. Her screen works have recently exhibited in international programs including "No Transnational-Liquid Borders and Empty Promises" at the ISE Cultural Foundation, New York, (2012) and "60-minute Cinema-Hong Kong: our home town" in Manchester, UK (2012). Her works have won awards including the Silver Spire Award in New Vision at the San Francisco International Film Festival and Distinguished Award in the Hong Kong Independent Film and Video Awards. They have been collected by SBS Television, Australia, and Videotape, Hong Kong. She was the Australia Council's artist-in-residence in Tokyo in 2008 where she produced the Autumn Almanac of Tokyo. Her current projects include "Sixty Second Thoughts" with Ali Jane Smith and 'Slowing Down Time' with Sue Healy, Louise Curham, and Michele Elliot, and "A World of Things" with Redmond Bridgeman. Jo currently teaches at the University of Wollongong in all media arts subjects that range from experimental film and video, creative coding, to interactive electronic arts. She also teaches fine arts animation studio subject offered within the visual arts program.



**Choi Sai Ho**

***The 1960s for Me***

2014, 5'23"

Drawing inspiration from the sounds, instruments, style, texture, mixing and record back spinning of 1960s pop music, modern sampling methods is used to re-present, synthesize and "musicify" the content of Ya Si's poems. It also references the line from Bob Dylan's 1960s classic Blowin' In The Wind, "The answer is blowin' in the wind", to correspond to the line in Ya Si's poem that pays tribute to the song. This is recited in a recording by singer-songwriter Jing Wong. **Choi Sai-ho**, a multimedia musician and media artist, has obtained a Master of Fine Arts in Creative Media at the City University of Hong Kong in 2008. He was selected as the first Hong Kong musician to join the Red Bull Music Academy 2006 in Melbourne; the Best of Hong Kong Indie 2009 Number One by Hong Kong Time Out Magazine, the CNGO Best Hong Kong bands in 2011. He received the Award of Young Artist (Media Arts) by "Hong Kong Arts Development Awards 2012". The participated performances include Clockenflap Music & Arts Festival (2011, Hong Kong), Electron Festival 2012 (Switzerland), Worldtronics 2012 (Germany), the 42nd Hong Kong Arts Festival "Images of Hong Kong – A concert of new works inspired by Ya Si's Poetry" (2014), etc. His works were appeared in Perform Media Festival 2006 (USA), VideoBrazil Festival 2007 (Brazil), and more. He has held his solo multimedia concert "Audio-visual live" in 2010 and "An Audiovisual Concert: Live. Planet. Noise" in 2013. ***The 1960s for Me*** was commissioned and premiered at the 2014 Hong Kong Arts Festival". The acknowledge of the following must be appearing in any promotional material: "Acknowledgement: Historical footage provided by Public Records Office, Government Records Service, the Government of the Hong Kong Special Administrative Region"



**Linda LAI**

***Doors Medley***

2014, 7'

**Doors Medley** highlights specifically gender paradigms embedded in popular culture. From anthropology's viewpoint, we have created drama and we also re-enacted the drama we create. Popular cultural texts fine-tune specific course of events with narrative logic, which we fervently imitate to act out our daily roles. Isolated narrative fragments, as they are subject to free combination, reveal their hidden predispositions. **Linda LAI** is a Ph.D. in Cinema Studies (NYU), currently Associate Professor at the School of Creative Media, City University of Hong Kong, and Leader of the Critical Intermedia Studies Expertise Group. She is a Hong Kong-based interdisciplinary artist and curator, and founded the new media art group The Writing Machine Collective in 2004. Her works have a strong concern for language and narrativity, grounded in a feminist sensibility that integrates critical theory, film theories and visual ethnography. A game of montage art, **Doors Medley** is a re-mix of two existing work of mine – **Door Game** (2005, 26m) and **Door Games Window Frames** (2012, 11m30s), which explores visual mannerisms and formulaic structures of film melodrama of the 1960s in Hong Kong.



**DDED**

***Anti-riot Citizens vs Brutal Police***

2014, 21''

***Anti-riot Citizens vs Brutal Police*** is one of the greatest representations of the Artists' Film Club called *Both Sides Now*, which explores the political and social connections and differences between the UK, China and Hong Kong by bringing together artworks that investigate nationhood, individuality and power. September 28th Location: Admiralty. Anti-riot Citizens vs Brutal Police. Civilians' Equipment: Umbrella, Surgical Mask, Plastic Wrap Police Equipment: Pepper Spray, Tear Gas Grenade, Rubber Bullet, AR-15 Semi-Auto Rifle The Battle: 87 tear gas grenades were used against the protesters in one night by police force, civilians including students were aimed and threatened by loaded shotguns. Students responded by yelling "Shame on you! Shame on you! Shame on you!". Result: Students did not back down, the protest became "Umbrella Movement". That night, Hong Kong lost, but I see a victory of conscience. **DDED**, founded by Albert Leung in 2014, a team of original net animation (ONA), most of animation we make are based on the hottest topics from the society.



**MAP Office**

***Under the Umbrella***

2014, 10'10''

The production of the video grew organically with the production of the protest. Started in Hong Kong September 28th, the Umbrella Revolution has appropriated a large part of the business district in Admiralty, cutting the new government headquarter from the other parts of the city. Days and nights, protesters have been building a temporal city and consolidate the barricades. Beyond the claim for a democratic election of the chief executive, protesters have been fighting against the latent destruction of the social and physical fabric of the territory. In that sense, we are examining the making of the Umbrella Revolution as collective response to project possible future. **MAP Office** is a multidisciplinary platform devised by Laurent Gutierrez (1966, Casablanca, Morocco) and Valérie Portefaix (1969, Saint-Étienne, France). This duo of artists/architects has been based in Hong Kong since 1996, working on physical and imaginary territories using varied means of expression including drawing, photography, video, installations, performance, and literary and theoretical texts. Their entire project forms a critique of spatio-temporal anomalies and documents how human beings subvert and appropriate space.



**One Letter Horse**

***Feature of Anti-Occupy Chinese University Movement***

2014, 3'32''

The Anti-Occupy Central...sorry, should be the Anti-Occupy Chinese University Alliance, are now protesting in The Chinese University of Hong Kong (CUHK), to condemn the students who were instigated to occupy CUHK. Let's see how

the students participating the occupy movement “vigorously assaulted” the violent groups from the “Peaceful” Alliance. **One Letter Horse** is a self-initiated video production unit formed by four students from The Chinese University of Hong Kong (CUHK), producing online videos related to different social issues in Hong Kong. Our aim is to raise the public awareness and reflection to our society, in a humorous but serious manner with our own ideas and powers.



**Chloe Cheuk**

***Waiting for Another Round***

2015, 5'59"

***Waiting for Another Round*** is about the wheel, a symbol of the ruthless encroachment of urbanization. After the clearance of occupied sites, Cheuk patrolled the streets and documented the process of wheels devouring every inch of the remaining trace of the protest over 20 days. As the wheels roll on, different protest sites join together and fall apart endlessly. **Chloe Cheuk** obtained her Bachelor of Art (Honour) degree in Creative Media from City University of Hong Kong. She works simultaneously in installation, interactive media, photography and video. She focuses on the emotional connection with mechanical devices, exploring ordinary objects and their encounter to bring about dialogue and multiple implications. Her individual and collaborative works have been selected to participate in local galleries and overseas arts festivals, which includes 20th International Symposium on Electronic Arts (Dubai) and Ars Electronica (Austria). She participated an Artist-in-Residence program in Ars Electronica Centre (Austria) in 2014 and being selected as supported artist of year 2014-15 by soundpocket (HK). She also received Special Mention Award at the 19th ifva Festival (Interactive Media Category).



**LAW Yuk Mui**

***445***

2014, 4' 55"

***445*** is a play script I wrote during my sojourn in Beijing at the Beijing Jile Youth Hostel. It is a play about the sex industry in the Tuofangying area. When I was sorting out my hard disk later in 2014, I ran into the script I wrote in 2011, but could not locate the original video I shot at that time. So I requested a friend from Hong Kong who was living in Beijing at that moment to shoot a video according to the script in one long take. I also used Wechat to contact three other friends of mine who were from the mainland –I call them J, P, and F– and asked them to recite a few lines with the recording function in Wechat. The lines were taken from our chats back in the days when I was in Beijing. **Law Yuk-Mui** graduated from the Master of Fine Arts (MFA), Chinese University of Hong Kong. She is the editor and researcher of The Library by soundpocket. In 2014, Law was awarded grant from ADC (Hong Kong arts development council) for having internship at curatorial department of Mori Art Museum in Tokyo. In 2010, Law was exiled by herself to Beijing and worked as editor for the magazines Art in China and Art & Investment. As an artist, her works were extensively exhibited in Asia, including “counters: Is there love in this air?” Mumbai, India (2014), “Here are the years that walk between” special commission video project by Hong Kong Sinfonietta (2013), “The 2nd Beijing International Film Festival” (2012), “The Kuala Lumpur Experimental Film and Video Festival” (2011), “The 16th Hong Kong Independent Short Film & Video Awards” (2010), “Inter-city: Art in Busan” South Korea (2009). Her prose “migration, insomnia, dreams” is included in Pocket2: Say Listen.



**MAP Office**

***PRD Report***

2003, 10'17"

The Southern China metropolis is certainly one of the most representative urban faces of the twenty-first century. The expression of a new spatial condition in the Pearl River Delta region (PRD) is clearly related to the notion of development (economic and industrial) and embedded in specific cycles of production, distribution and consumption. These dynamic and multi-dimensional forces are explored in ***PRD Report***, presented in 2003 at the First Rotterdam Architecture Biennale, as a research and installation focused on the Superhighway connecting Guangzhou to Shenzhen. Driving at 120 kilometres per hour, I am crossing the Pearl River Delta at full speed. My driver's hand is constantly smashing the horn to avoid a car crash or heavy traffic congestion. As usual, the concrete platform is full of vehicles, with trucks in every lane ignoring the police and signage recommendations. Somehow, I prefer to concentrate on the advertisements along the



road, and try to relax. I will be happy to reach the petrol station for a rest. After breaking many security rules, we finally exit and pay a young girl at the toll gate. I am safe.



Angela Su

**Methods of Art**

2015, 57''

**Methods of Art** was created in response to an artist interview conducted by curator Johannes Hedinger for his project 'Methods of Art' (MoA), an international video archive of artist interviews initiated in 2013 in Germany. **Angela Su** received a degree in biochemistry in Canada before pursuing visual arts. By adopting existing scientific belief systems, Angela creates works that prompt us to contemplate our own being, our inscription in space and in time. Her biological drawings often combine the precision of scientific sketches with a mythical sense of aesthetic to challenge the audience's visual sensory on the pleasure of pain. Not only has Angela been interested in exploring the perception and imagery of the body, through her performance-based works such as "One-Woman-Apartment" (2008) and "The Hartford Girl and Other Stories" (2012), she continuously investigate the tension of the artist's dualistic state of being when under physical endangerment or distress. Angela's works have been exhibited in the 2nd CAFAM Biennale, 17th Biennale of Sydney, Artists' Film International 2014/2015, Rossi & Rossi and Saatchi Gallery in London.



Wong Ping

**FRUITPUNCH - We Want More - MV**

2010, 5' 44''

According to the artist, **FRUITPUNCH - We Want More - MV** illustrates the division of the rich and poor. The MV also offers an insight of the overwhelming data and over-development of our contemporary society. "We must survive, so we want more". **Wong Ping** is a Cantonese animator and director based in Hong Kong, mixing topics such as teenage lust, shame and sexual suppression with a surprisingly fresh and luscious colour palette. His works have been presented in exhibitions and arts festivals worldwide. His awards and honours include: 2015 The Hong Kong Arts Development Awards 2015 - Award for Young Artist, the 18th ifva Awards-Golden Award (Animation Category), Saatchi & Saatchi 2013 New Director, the 2nd Shenzhen Independent Animation Biennale-"Independent Animation Innovation Award". His animations have been commissioned by M+, NOWNESS as well as Prada and received one of Perspective's '40 under 40' awards for his work. NOWNESS writes about him: "Wong Ping gives new meaning to NSFW. His gasp-inducing imagination feeds into our child-like curiosity to toy with social and cultural taboos".

Project: **Menene Gras Balaguer**

Curators: **Jinsuk Suh and Isaac Leung**

Coordinated by: **Rodrigo Escamilla Sandoval**

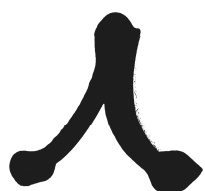
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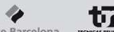
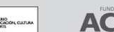
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