

≡ Programme



Screen Asia: a curated selection of film and video works from Asian artists, ranging from animation, to puppetry, to digitally glitched short form works.

The programme is in three parts. There will be two intermissions.

Sun Xun (China)

Magician Party and Dead Crow, 2013 (3D, 9 mins 20 secs)

Sun Xun (b. 1980 in Fuxin, China) is often considered one of China's most prolific moving image artists. He founded Pi animation studio in 2006, having studied printmaking at the China Academy of Fine Arts in Hangzhou. His first solo exhibition in the UK was at the Hayward Gallery project space where he created meticulously made wall drawings to accompany his animations.

Magician Party and Dead Crow is indicative of Sun's work in that he adopts a way of 'stage-setting' somewhere between that used in early movie studios and that used in theatres. The sculptural works (sets and props, seen here constructed of paper) are produced in the very space in which they are filmed, resulting in a creation process that is full of possibilities and unknowns, where imagination is released, perhaps only to crash unconventionally into a string of fractured realities or fantasies. The Magician Party in the title of the film is the imagined idealistic ruling party of a newly created 'divine' country, Jing Bang, which Sun proposed would only exist for as long as it takes a whale to surface for air. Sun sold passports, citizenship, and visas for this imaginary country as part of his participation in a recent commercial art fair, demonstrating how his installations become performances become films.

The Hayward Gallery wrote of Sun's work, "Ancient Chinese techniques of printmaking, drawing and calligraphy lie at the heart of Sun's practice. Drawn on the pages of old Communist newspapers and magazines, or on canvas and silk, his works subtly refer to aspects of the propaganda he was bombarded with while growing up in small province in the North East of China. Filming these drawings frame by frame, and incorporating dramatic classical music, he creates entrancing flickering effects and multilayered textures. By using fluid narratives and intricate metaphors, Sun delves into political history and collective memory."

Yin-Ju Chen (Taiwan)

Dogs of Straw, 2009 (11 mins)

Yin-Ju Chen studied at Taipei National University of the Arts and the San Francisco Art Institute, and has undertaken residencies at Artspace Visual Arts Centre in Sydney, Australia and the Rijksakademie in Amsterdam. She currently lives and works in Taipei, Taiwan. Her work in video addresses how power plays out in human society – in nationalism, racism, totalitarianism, collective thinking, and collective (un)conscious.

Dogs of Straw, made in collaboration with James T. Hong, is a portrayal of Taiwan's 2008 presidential election. Anchored by an excerpt from the 6th century BC text, the Daodejing (Tao Te Ching), the work is a meditation on democracy and manipulation. As the artist writes, "In Taiwan's fledgling democracy, it is only during a presidential election when the people exists as a formless abstract multitude removed from concrete social structures."





Xin Ding (China)
Dream Enclosure, 2014 (19 mins)

Xin Ding (aka Sandy Ding) is an experimental filmmaker living and working in Beijing China. He graduated from CalArts Film and Video MFA, and teaches at the China Central Academy of Fine Arts. Since 2005, he has focused on making art works related to hypnosis and mysticism.

Dream Enclosure is a flickering, looping, echo-ey work as a result of the artist combining film technology with deep digital management. A custom software created in MAX MSP was used to process images from digitized 16mm film negatives. The work is loosely narrative but predominantly mesmerizing and abstract - wandering in dreamland, a person travels and teleport herself into memory and a mysterious landscape. The work was recently shown in Edinburgh at the International Film Festival.

FIRST INTERMISSION

Michelle Lee Proksell (Saudi Arabia and China)
YANGSHUO, 2015 (5 mins, 16 secs)



Michelle Lee Proksell was born in Saudi Arabia but now lives and works in Beijing as an artist, musician, researcher and curator in the field of digital art and media. Her documentation of and interviews with emerging digital and post-internet artists in China can be found at www.netize.net. In her art practice, Michelle composes and distorts collected video and sound that reflects on experiential and conceptual relationships to spaces, and how that changes across different parts of the world.

YANGSHUO is footage and audio captured in the city of Yangshuo, China, an ancient region, surrounded by limestone mountains. As Michelle writes, “these mountains have observed the land change from once an entirely agricultural area to a more modernized landscape, with lines of electricity and towers for cell reception, buzzing motorbikes and blasting speakers outside storefronts. These mountains have viewed life and death, famine and prosperity, rural life and impeding industrialization, which they now seem to hold in lightness and in dark. This piece specifically encapsulates the simultaneous chaos and tranquility of this unique place, and the ways these two opposite experiences evolve in and out of each other.”

Lang Tu (Hong Kong)
Body Transport, 2013 (4 mins 40 secs)



Originally from Hong Kong, Tu Lang recently completed an MA in Experimental Film at Kingston University London and a BA (Hons) in Visual Communication at the Glasgow School of Art. Working across moving image, collage and installation, she combines illustration, photographic and graphic design in her concept-driven practice.

Body Transport is, in the words of the artist, “about the real and unreal, similar to the way in which the digital world is often described – as having very real physical attributes, yet being devoid of the realness we associate with the physical. When we look at a crystal, mirror, lens, or TV screen – which veils the comparably inadequate spaces of physical – we are put into a perpetually utopian virtual space without any bodily connection. The differences though, between the screen and the mirror, are the elements of interaction with a screen's image, absent in the reflection of a mirror. The mirror requires our physical presence, however our digital reflection goes on altering and shifting without us. This encourages us to negotiate the spaces of the online and offline worlds as though they are separate, despite the fact that they are intrinsically linked with one another.”



Wang Xin (China)
Pumpkin Field, 2014 (4 mins)

Wang Xin (b.1983, Yichang, China) received her BFA from the China Academy of Fine Arts in 2007 and her MFA from the School of the Art Institute of Chicago in 2011. Her work primarily takes the form of interactive and multi-media installations, but in her spare time she practices as a hypnotist.

She describes **Pumpkin Field** as like a poem. "An artist wanders around a pumpkin field, and enters into a dream. A young girl sits on a big pumpkin, as if waiting for something. The wind blows as a young girl tries to move a big pumpkin across the field. A young boy and a young girl peer into a deep pile of leaves, and a deer looks back at them.... So the dream begins in its own way in the pumpkin field."



Lulu Li (China)
Beijing Dance, 2008 (1 min)

Lulu Li studied Fine Arts at Shandong University and completed her MA in Fine art at Chelsea College of Art and Design. She lives and works in Beijing as a graphic designer and artist, often making work in public space such as her Emo project which saw her make large scale light sculptures of emoticons for Beijing Design Week.

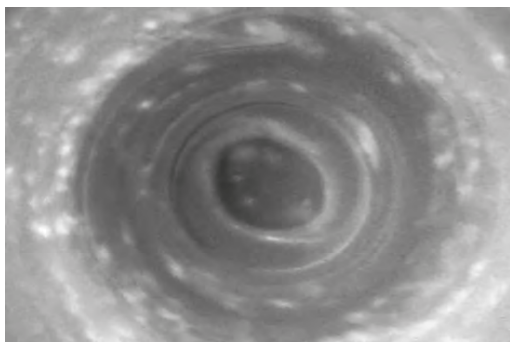
In 2006 onedotzero joined forces with MTV Creative to initiate **Bloom**, a worldwide competition to find the best new talent in moving image by commissioning ten short (one minute!) films that explored the identity and community of their hometown, in a fresh way. **Beijing Dance** is one of the ten winning films. Director Lulu Li was inspired by the female gymnastic figures of her mother's generation in 1950s China. The costumes, hair styles, uniforms, scarlet cheeks, positive attitudes, tight choreography, music and graphics are all lamented and given a modern twist in this animation. Lulu Li celebrated the 2008 Beijing Olympics with this work in memory of her parents.



Ophelia S. Chan (Hong Kong)
Hiroshima Mon Amour, 2015 (2 mins, 17 secs)

Ophelia S. Chan (b.1985 in Hong Kong) lives and works in Beijing. She holds an MA Advanced Theatre Practice from the Central School of Speech and Drama, London in 2010 and a BA Fine Art from Chelsea College of Art and Design. She works mainly with video and installation, exploring her fascination with the human body and the representation of self, through observations in gesture and language, as well as the use of repetition.

Hiroshima Mon Amour is an abridged reconstruction of the 1959 film directed by Alain Resnais. Selected scenes are restaged with sculpted rendered objects based on the actors in the film, juxtaposed with images taken from the internet as backdrops, resembling the space and atmosphere of the original scenes. Each scene has been condensed into a fraction of a conversation with minimal camera movements, recomposing a fragmented account of a 36-hour love affair.



Yin-Ju Chen (Taiwan)

As Above, So Below, 2013-2014 (6 mins, 40 secs)

This second work by Yin-Ju Chen in the **Screen Asia** programme is based on her recent operation and its accompanying medical issues. Yin-Ju Chen is embracing science and pseudoscience, and exploring Paracelsus' idea of the mystery of the macrocosm (nature) and the microcosm (human). This ongoing project integrates cosmology versus astrology, and modern medicine versus alchemy, to discuss ideas of perfection, transformation, and the relationship between humanity and the cosmos. In **As Above, So Below**, the initial focus on the human body widens out to give a view on to the infinite cosmos.

SECOND INTERMISSION

Shu Lea Cheang (Taiwan)

LOVEME2030, 2005 (30 mins)



Shu Lea Cheang was born in Taiwan, worked in New York, now in Paris, and is a pioneer in the field of new media art, video and multimedia. She created the first ever internet-based work for the Guggenheim Museum, **BRANDON**, a year-long narrative journey (online and in real space) into the life of Brandon Teena, a transgender person murdered after the discovery of their sex in Nebraska in 1993. Shu Lea makes films, performances, installations and events and engages in long-term research projects into the electronic and digital mediation of our lives.

Of this rarely-seen film made a decade ago, Shu Lea writes, "**LOVEME2030** has a lot to do with trying to realize how the whole European city is going through big changes with the 'new Europeans,' immigrants from Eastern Europe. Unlike North American cities, which are used to the migrant influx and racial mix, in Europe it is still quite fresh. For me it is very exciting, in a way there is still a possibility of making changes."

LOVEME2030 (edition Paris 2005) is set in the year 2030, the imagined year in which recent immigrants to Europe were expected to return to their homeland to increase their living standards. In anticipating the exodus of reverse migration, the **LOVEME2030** project was instigated to defer all unfinished love stories until year 2030. Two young **LOVEME** agents, sent from Tokyo, are transported to Paris on a mission. Fronting themselves as Japanese tourists, they infiltrate Paris' **LOVEME** underground in the night and take reservations for rendezvous2030 at the grand love hotel. The film considers not just love but also political will and personal commitment, in a time of border control.