

**YOUR
SPACE
OR
MINE**

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Videotage

is a leading Hong Kong-based non-profit organization specializing in the promotion, presentation, creation and preservation of new media art across all languages, shapes and forms. Founded in 1986, Videotage has evolved from an artist-run collective to an influential network, supporting creative use of media art to explore, investigate and connect with issues that are of significant social, cultural and historical value. Videotage is financially supported by Hong Kong Art Development Council.

Videotage is dedicated to nurturing emerging media artists and developing the local media arts community. It has organized numerous events and programs since 1986, including exhibitions, presentations (Dorkbot), festivals (Wikitopia), workshops, performances, a residency program (FUSE) and cultural exchange programs, as well as continually distributing artworks through its networks and publications; and developing an extensive offline and online video art archive (VMAC).

As new media art combines the meticulous characteristics from art, science and technology, Videotage strives to facilitate interdisciplinary dialogues amongst artists, scientists, academics and entrepreneurs in order to offer critical perspectives on artistic advancements and technological developments.

Going forward, Videotage will continue to leverage on its resources and international networks to promote Hong Kong's artistic and cultural heritage to the broader audience in the Greater China region, as well as continuing to introduce pioneering art movements and practitioners to the audience at our home base in Hong Kong.

Enoch Cheng *All this happened, more or less: Olympiades 2015*

All this happened, more or less: Olympiades is an urban portrait of the 21st century, or perhaps not. Shot at Les Olympiades, a residential district in Paris and a project for a future vision of the world, whose tallest towers are named after Olympic host cities, this film contemplates the very moment of now. Through capturing ephemerals: passers-by assuming their individual pace, loitering pigeons, sunlight cast between the edges of buildings, flickering lights at night, and music generated by the city, it observes the choreography of cosmopolitan everyday life framed within a space, structured by architecture and mundanity. Behind the image of the screen, a voice emerges like a neutral viewer, a novelist, a camera voyeur, or an intimate whisper. Or the voice exists in the meditating mind of the beholder who is caught in the temporal intersections among reality, dreams, and memory in this daily life realising the built promise of the future.

Enoch Cheng is an artist, performer, writer, independent curator, and founder of artist/curator collective Interlocutor. His practice involves the moving image, installation, theatre and performance. Concerned with the everyday subtleties in contemporary urban lives, his works explore recurrent themes of place, travel, fiction, memory, time and destination. His works have been shown in festivals and exhibitions in Brazil, China, Germany, Hong Kong, Iceland, India, Italy, Taiwan, Thailand, and UK. He received his MA in Creative Writing at Goldsmiths, London and BA in English Literature and Art History at the University of Hong Kong.

Art Space Pool

(hereinafter “Pool”) is a non-profit art organization based in Seoul, South Korea, with the mission of initiating contemporary art productions and fostering cultural discourses and experimentation. Co-founded in 1999 by twenty local artist-curators, art critics, and interdisciplinary writers and thinkers, Pool has represented an institutional model of an artist-run space, an agenda-sharing community, an alternative knowledge-production site, and a collaborative collective of grassroots cultural producers.

The name “pool” comes from the title of the late Korean modern poet Kim Su-young’s last poem, which he wrote in 1968. “Pool” translates to “grass” in English. Pool represents the weak but persistent presence of a youthful spirit that is rooted in a critical awareness of, and deep sympathy with, reality. Initially established under the official name “Alternative Space Pool,” Pool has been one of South Korea’s leading initiatives of the regional alternative cultural movement born in the 1990s that complimented the general socio-political evolution to democratization, civil society, and postcolonial regional awareness.

Now, having watched its fifteenth anniversary come and go, Art Space Pool attempts to find the meaning of its historicity from those who have gathered and will gather at Pool under the vision of rethinking the meanings of “community” and “association.” In other words, Pool endeavors to examine its original mission that remains embedded in the name “Pool”—“a meeting of people sharing a critical mindset.” Always mindful of the reality that Pool can become a space with vital force only when as many as people become the “roots” to support it, Art Space Pool puts forth a special effort to serve as a space where exhibitions, art productions, workshops, seminars, research labs, archives, educational programs, and international exchanges can organically unfold.

Yongju Kwon *Multi-Use Wall* 2014

Yongju Kwon’s artworks utilize sculpture, installation, and video to meditate on the circumstances, communities, and contexts that surround him. His video work *Multi-Use Wall* was originally created for the exhibition “BONUP: Art as Livelihood,” which Sunghee Lee (director of Art Space Pool) co-curated at Doosan Gallery Seoul in 2014. The meaning of the Korean word bonup is “day job” or “main job,” and the exhibition raises questions about the definition of one’s “day job” and one’s “side job.” The exhibition reveals that, for many young artists in South Korea today, there is no boundary between one’s “livelihood” and “art,” and that this is not a result of idealism or a particular artistic movement. Rather, it is a product of the social conditions of being an artist in South Korea—an environment where artist fees are uncertain, the infrastructure in the art system is poor or nonexistent, and there is no social security net. The artists in the exhibition worked “side jobs” within the art field (for example, designing and fabricating the exhibition spaces for other artists’ exhibitions) in order to earn money (i.e., a livelihood), but also attempted to find their own ways to integrate these side jobs into their art practices. Ultimately, in the act of sustaining their artistic practices, they visualized images that emerged from a state of ambiguity with regard to their identities as artists and their individual “side jobs.”

In *Multi-Use Wall*, Yongju Kwon filmed the daily processes and scenes of his colleagues (also all artists) constructing walls and exhibition spaces, adding subtitles of his thoughts and observations that express his utmost sincerity. His depiction of the banal reality of an artist’s life is somewhat direct and nonchalant, and he “exhibits” a subject that is generally neither discussed nor exhibited, let alone acknowledged, in exhibitions. The final screen of the video replaces the expected artist’s name/copyright and acknowledgements with the artist’s email address and the name of his exhibition-construction company (“buup,” or “side job”)—a tongue-in-cheek reminder of blurred lines between the artist’s “day job” and his artwork.

Sa Sa Art Projects

is Phnom Penh's only not-for-profit artist-run space dedicated for experimental art practices. It was founded in 2010 by the Cambodian arts collective Stiev Selapak and is located in a historic and vibrant apartment complex known as the White Building.

Sa Sa Art Projects aims to facilitate artistic knowledge production and sharing through experimentations and collaborations. Sa Sa Art Projects engages with Cambodian and visiting artists, creative individuals and groups, students, and the White Building's residents to realise art projects and events that are accessible and enjoyable by everyday Cambodians.

Sa Sa Art Projects does these by focusing on three main areas of programming: experimental art residencies with Cambodian and visiting artists, art and media workshops with artists and the White Building's young residents, and collaborative projects.

Sa Sa Art Projects is not a non-government organisation (NGO); rather, we are an experimental mechanism. We believe that by not being bound to a rigid organisational structure, Sa Sa Art Projects is able to evolve organically to adapt to the changing context and needs of the community with which we work.

Vuth Lyno *Playing Archive* 2015

Over the past several years I have been enjoying working with diverse people in collectively thinking, discussing, realising and experimenting with projects that have potentials in seeking new possibilities. Through my artistic and curatorial practice as well as my engagement with Sa Sa Art Projects, I have the privilege in working and learning together with many talented individuals and groups including students, artists, curators, art practitioners, creators, and especially the residents of the low-income yet vibrant White Building neighbourhood in central Phnom Penh. It is this collective learning that I believe has the power to reshape our sociality.

For this project, I invited participation from artists, creators, collaborators, and students previously or currently involved with Sa Sa Art Projects, from Cambodia and elsewhere, as well as the White Building's residents. These individuals and groups were invited to participate by reflecting on and engaging with www.WhiteBuilding.org: an archive to which they themselves have previously contributed. I invited each participant to compile a "playlist" of selected materials from the White Building Archive and from any other websites online, proposing a narrative (or narratives) of their choice.

Thirty three participants sent in their contributions. Some chose to consider the White Building Archive as a point of departure, while some chose to look somewhere else completely. Taken together, the contributions from all participants question, revise, intervene, expand, challenge, and de-stabilise the collective knowledge that they themselves have co-produced: pointing to diverse yet rhizomatic topics with unlimited connections. The archive or the knowledge produced is therefore being interrogated, re-configured and re-played.

Audiences are further invited to choose and "play" the URL playlists, to learn about the narrative of each archive.