

7th Asia-Europe Art Camp – Art Workshop for Visual Arts 2009/2010

## Moved, Mutated and Disturbed Identities

Tessy Bauer, Hangfeng Chen, Hyun Jin Cho, Clément Cogitore, Miquel García, Abhishek Hazra, Ingrid Hora, Go Eun Im, Anh Tuan Nguyen, Jianfeng Pan, Matthias Reinhold, Kata Sangkhae, Christoph Schwarz, Elisabeth Smolarz, Mayura Torii, Veronika Tzekova, Jason Wee

06/07/2009 – 18/07/2009: Residency

19/07/2009 – 06/09/2009: Exhibition

**18/07/2009: Opening programme**

5 p.m.	Welcoming
5.30 p.m.	Performance <i>Pour Rosalind (via Valie)</i> by Abhishek Hazra (Project Room)
6.30 p.m.	Performance by Anh Tuan Nguyen (basement)

This international post master residency programme is a joint initiative of the Asia-Europe Foundation (ASEF) and the Art Workshop (organised by Casino Luxembourg – Forum d'art contemporain and the University of Luxembourg). It brought together eighteen Asian and European visual artists and challenged them to work on the topic *Moved, Mutated and Disturbed Identities*. Held at Casino Luxembourg from 5–19 July 2009 and in Shanghai in 2010, the *7th Asia-Europe Art Camp – Art Workshop for Visual Arts 2009/2010* asks participants to respond to the subject as they experience local contexts, states and situations. The works produced are shown in a preliminary exhibition in the Project Room and the basement of Casino Luxembourg (19 July–6 September 2009) and they will be presented during a final exhibition in a Chinese art centre at the closing of the Shanghai residency. In addition, an official presentation of both the overall project and the works of art will take place at the Luxembourg Pavilion at World Expo 2010 in Shanghai.

In the framework of the *7th Asia-Europe Art Camp – Art Workshop for Visual Arts 2009/2010: Moved, Mutated and Disturbed Identities*, two public lectures had been organised at Casino Luxembourg: **Alterities of the Non-Inhuman Being** by Bernard Stiegler on 7 July 2009 and **Displaying Immaterial Culture** by Françoise Vergès on 9 July 2009.

Three workshop leaders have accompanied the artists during the 2009/2010 edition: Sylvie Blocher (artist, lives and works in Saint-Denis, France), Paul di Felice (curator, publisher, teacher researcher at the University of Luxembourg, Luxembourg) and Binghui Huangfu (curator, theorist, deputy director of Shanghai Zendai Museum of Modern Art, Shanghai, China).

[www.artworkshop.lu](http://www.artworkshop.lu)

**Tessy Bauer (6)**

*What is your secret Superpower?*, 2009

everyday living materials

Ingrid says that her secret superpower is flying. What is yours? Perhaps these (magical) objects here can help you find yours. Go on, try them out and say 'hi' to yourself.

**Hangfeng Chen (10+15)**

*You can get them*, 2009

digital print and single channel video, 3'15", looped

There are 16 arms behind me holding random toys, tools and food items, all made in China. I bought them from a supermarket in Luxembourg, where I paid nearly five times the price I would have paid in China.

**Hyun Jin Cho & Nina Höchtl (20)**

*So basically*, 2009

audio, 3'15, looped

"Here we stand as participants in a common work-shop—framed by bonds of collegiality—and, therefore, end up reproducing familiar clichés such as 'dreaming in one's mother tongue' or 'our deepest secrets speaking to us in the cadences of our mother tongue'. Also, the practicalities of time predetermines the participant's response and this runs counter-productive to the spirit of the project."

Project participant Abhishek Hazra

**Clément Cogitore (12)**

*Burning Cities*, 2009

video, 5'

An inventory of incendiary practices across the world at the beginning of the 21st century as reflected in social and popular rituals, savage celebrations, riots and military offensives.

This work is about the hypnotic power of flames and their spreading in jubilation, communion, transgression or terror.

**Miquel García (7)**

*This world III: Happiness and richness*, 2009

infographic drawings print on paper

Miquel García's artwork becomes a language able to communicate as a poetic Science something that is reminiscent of our era of drive and mobility, of the hybridisation between disciplines and media. Here, the dislocation represents an incomplete attempt to reconstruct, an experience to re-define unlikely scales and irreconcilable realities. *This world III: happiness and richness* contrasts two maps, one about richness and the other about happiness. In one map, one finds an answer, a situation, normally geographic. Using this, the artist proposes a question that subverts the senses.

Text by Laura Plana Gracia

**Abhishek Hazra (5)**

*Provincialising Marx?*, 2009

stills from a video (work in progress)

I collected soil from Trier—from the very house Karl Marx was born in. I then positioned myself on the roof of Casino Luxembourg and attempted to throw that sacred dust to the winds. It was my small gesture to contaminate this city of banks with the traces of a different imagination. Or was I affirming my rights over Europe, which still sees itself as the Promethean ground of civilisation?

**Abhishek Hazra (8)**

*Pour Rosalind (via Valie)*, 2009

performance, video (single channel)

Rosalind Franklin (1920–1958) is the forgotten heroine of DNA. Her crystallographic work was crucial in the discovery of the DNA structure by Watson and Crick and ideally she should have also shared the 1962 Nobel Prize. The sexism that she suffered was however quite common then and still continues today. Often it stems from our innocent belief in the supposed 'neutrality' of science. In reality, a hyper-masculine narrative of power and control underpin the scientific project. It's not surprising therefore to find the word "model"—reminiscent of the world of fashion and sexual allure—describe the artificial constructs with which science attempts to predict phenomena like weather patterns or stock market fluctuations.

**Ingrid Hora (2)**

*Just a little air which is*, 2009

*Functional device*

hand blown glass, photograph

"I need a lot of strength and self-believe to breathe. Sometimes it can be suffocating."

*Please don't lose it*, 2009

photographs lent by Italian immigrants

I asked different people with Italian backgrounds to lend me a photograph, which is important to them and which I would show for one month at Casino Luxembourg. It took a while to convince people as they felt their death "grandfather/mother" would leave the house if they gave me the picture. All participants repeatedly stressed that I should not lose the photograph.

**Go Eun Im (19)**

*NO(W)HERE 2*, 2009

mixed media

Where are we in a time and space mediated by a video camera and a projector? *NO(W)HERE* is a series work about time and space embodied through media. Through the video camera and the projector, the time and space of the work are floating on the boundary between the real and the fake, gazing and being gazed, the present and the past, and *Now Here* and *Nowhere*. A figure behind a vision of upside-down space and time in *No Where* or *Now Here*.

**Anh Tuan Nguyen (21)**

*Let come and taste me*, 2009

performance, 1 h

Contemporary society consists of many hybrid colours. How can we identify our own identity within it? Moreover, the situation is such that our civilisation is changing every day and every hour, and it carries inside it doubts, power and affected manners. How can we understand each other when everything is overlaid with a sweet but tactical cover? Where will our so-called civilisation take this world?

**Anh Tuan Nguyen & Christoph Schwarz (15)**

*Vienna – Hanoi*, 2009

video, 12', German/Vietnamese with English subtitles

In an informal kitchen chit-chat about private situations and everyday life issues, the artists try to find the other's perspective—simply by swapping roles. Improvisation and translation problems produce two hybrid identities, which try to make visible similarities in artists' lives in Europe and Asia.

**Jianfeng Pan (1)**

*I want to bring the BLUE to China*, 2009

video, 5'58"

When travelling in the South of France, I was very impressed by the blue colour of the sea. I wanted to share this blueness with my Chinese friends, but how? Could I simply carry some sea water back? How could I bring the BLUE to China?

In China, the concept of 'BLUE' is linked to the western world. During the last century, China has been learning much from the western world and at the same time, has also been trying to find its own way. The question that emerges is this: what is the real BLUE that China has to learn; and, how?

**Matthias Reinhold (9)**

*Ikonolog – Luxembourg*, 2009

pencil on paper

While I was participating in the Art Workshop in Luxembourg, many images have come into my mind. I drew the most intensive ones out of my memory. They reflect the local environment as well as the international origin of the participants. The arrangement of the hand drawings on the wall is my proposal to the viewer. An edition of the same motifs is available at the reception. The visitor can take them with him or her and make an own selection.

**Kata Sangkhae (3)***Dear Luxembourg, 2009*

letter, miniature model, video, 3'

"It is now two weeks that both of us took different ways. And I am already feeling strong pain in my heart. A day without you is like a melted cheese sandwich without mustard. I dream, all day and all night, about the unforgettable times we had together. Do you remember the time we enjoyed the wonderful sight from the Corniche? It is really hard for me, having to leave you this early to fly back to Thailand. If you miss me as much as I do, then take a look at the souvenir, which I gave you. It stands for our never-ending love, which will always connect us. You will have your place forever in my memories and in my heart. I love you more than anything else. Your one and only love, Däi Kata"

**Christoph Schwarz (13)***The woman on the phone, 2009*

video, 90", looped

Referring to John Smith's *The Girl Chewing Gum*, the work tries to reinterpret a random scene of crowded Luxembourg street life into an ironic succession of personal stories based on identity conflicts and made visible by tracking techniques, that pretend to reveal people's real character while at the same time hiding most of their physical appearance.

**Elisabeth Smolarz (22)***Melusina, 2009*

video, 4'

Melusina is a figure from European mythology. She is said to have been the wife of the founder of Luxembourg, Count Siegfried, who, driven by jealousy, broke his promise not to see her for one full day and night every month, which caused her to disappear in the slow currents of the Alzette. The video Melusina deals with the idea of a woman who leaves her home country to start a new life in Luxembourg.

**Mayura Torii (4)***Dhyāna (sansskirt), 2009*

photograph

In my childhood, we were taught to be neat. It was very important to us...

**Veronika Tzekova (11+14)***Hacking the City*

Urban identity, like forms of identity, is complex. Hence, the issue of representation becomes crucial. The urban environment reflects the values and the needs of citizens. On the other hand, we also see the conventional, representative postcards of cities. The two parts of my project consist of interventions in the city and postcards available at Casino Luxembourg.

*Hacking the City #1, 2009*

urban interventions in Luxembourg city, postcards

I was struck by the many restrictive signs at park entrances in Luxembourg city. The park is supposed to be a place of leisure and relaxation; so, I decided to offer people alternative solutions to the «Don't» signs. The intervention consists of drawings and text.

*www. .lux (Hacking the City #2), 2009*

domain suffix reinvention, urban interventions, postcards

On board of a Luxair flight, I came across the topic of «nation and destination branding». There are several variables that are usually taken into account when working on «nation branding». However, ever since I landed in Luxembourg, the expression 'LUX' constantly comes into view. It is employed excessively in the names of products, services and company names. As a result, I felt that people of Luxembourg have already branded their identity as 'LUX'. The direct mental association of 'LUX' with luxury provided a strong lead for my work. Therefore, I went through the city and changed many domain suffixes from .lu to .lux

**Veronika Tzekova (16)***Identity VERBalizing, 2009*

site-specific installation

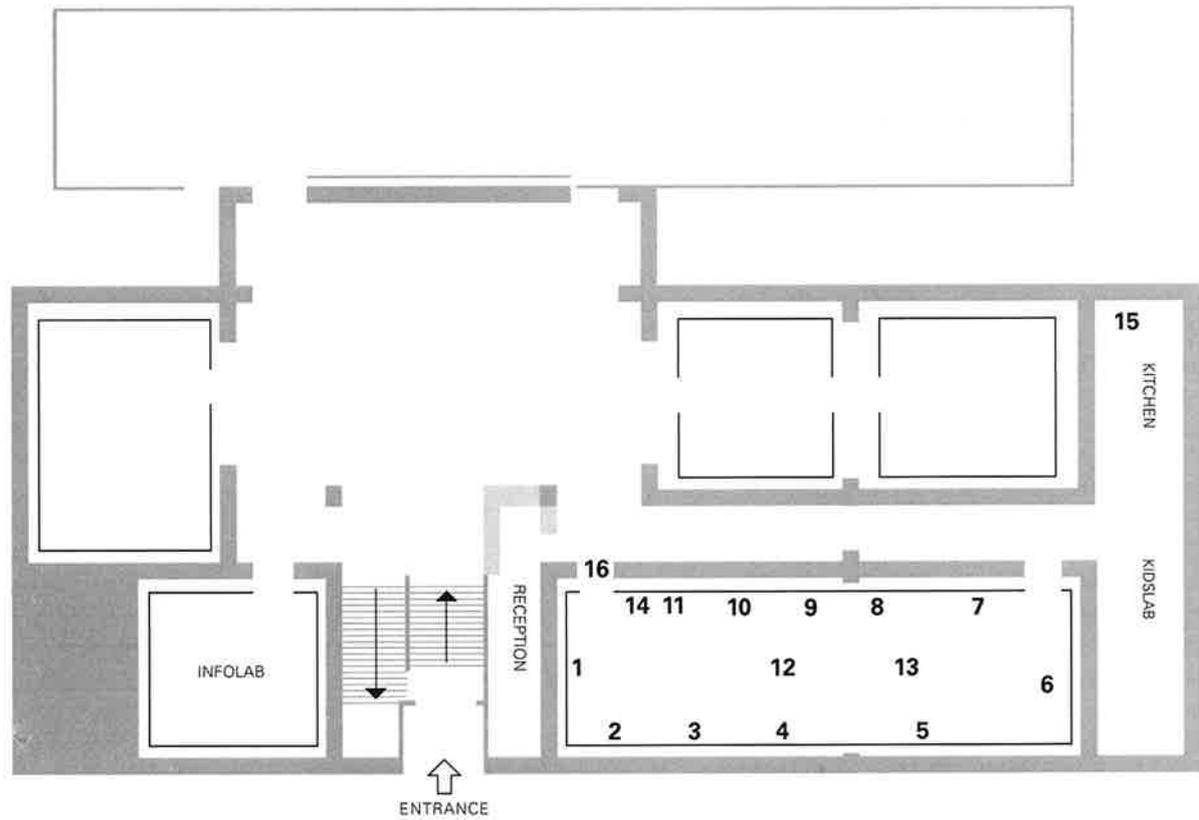
The work consists of space invasions by small-sized words featuring actions (namely, verbs) that have the power to move, mutate and disturb identities. The employment of the word 'verbalizing' also refers to the vastness of the topic of identities and the broad worldwide discussions on it.

**Jason Wee (18)***What Monsters Are We Now, 2009*

installation

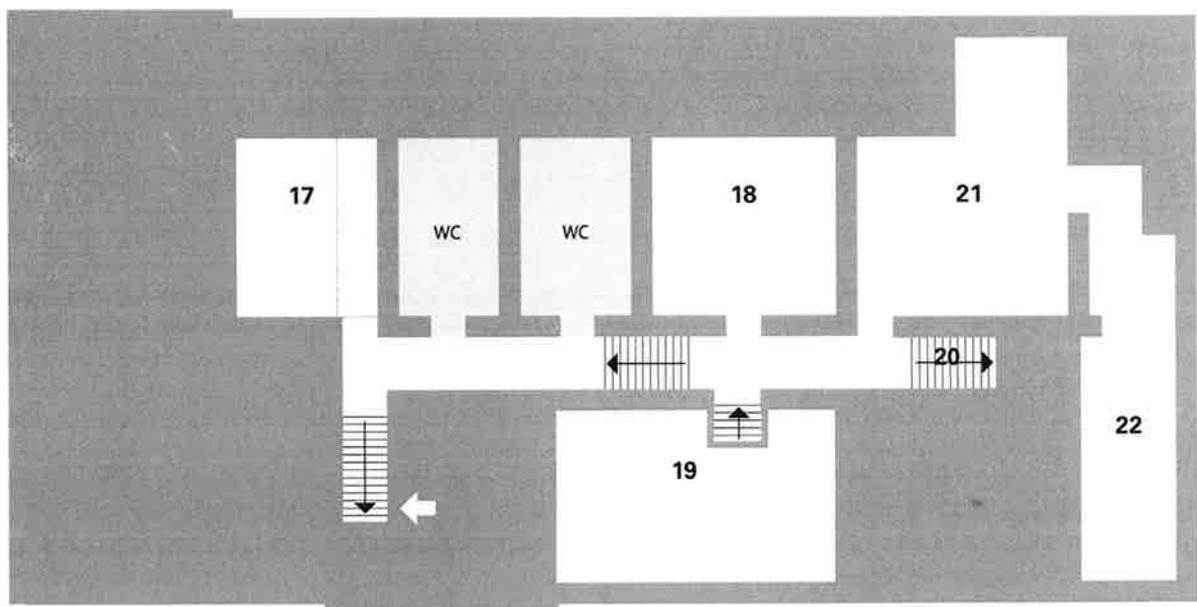
A figure has grown too many heads, bodies and parts; and continues to grow but a handful of pauses. Nobody knows now if the original creature was human, thing or beast. It is a person. It is a thought. It is a system. It is an equation, a formula, a fuel, a cancer, a metonym, a rhythm. It is me. It is someone else.

Groundfloor



- 1–Jianfeng Pan 2–Ingrid Hora 3–Kata Sangkhae 4–Mayura Torii 5–Abhishek Hazra 6–Tessy Bauer  
 7–Miquel García 8–Abhishek Hazra 9–Matthias Reinhold 10–Hangfeng Chen 11–Veronika Tzekova  
 12–Clément Cogitore 13–Christoph Schwarz 14–Veronika Tzekova 15–Anh Tuan Nguyen & Christoph Schwarz 16–Veronika Tzekova

Basement



- 17–Hangfeng Chen 18–Jason Wee 19–Go Eun Im 20–Hyun Jin Cho & Nina Höchtl  
 21–Anh Tuan Nguyen 22–Elisabeth Smolarz