

Creative China Festival 2018: International Artist Residencies Panel & Discussion

Friday, October 12, 2018 | 1:00 – 8:00 PM

Keynote Speaker

Ping Chong, Artistic Director, Ping Chong + Company

<http://www.pingchong.org/>



Ping Chong is an internationally acclaimed artist and pioneer in the use of media in the theater. Since 1972, he has created over 100 productions including *Throne of Blood*, *Cathay: Three Tales of China*, *Kwaidan*, and *Deshima*. His *ALAXXA|ALASKA* was presented at LaMaMa in Fall 2017 and continues to tour. In 1992, he created the first *Undesirable Elements* production, an ongoing series of community-based oral history projects. Representative works include *BEYOND SACRED: Voices of Muslim Identity*, *CRY FOR PEACE: Voices from the Congo*, and *GAIJIN. UNDESIRABLE ELEMENTS/JAPAN* premieres in

January, 2019. TCG published two volumes of his plays “*The East West Quartet*” and “*Undesirable Elements: Real People, Real Lives, Real Theatre.*” Ping Chong is the recipient of a Guggenheim Fellowship, a USA Artist Fellowship, two BESSIE awards, two OBIE awards, a Doris Duke Performing Artist Award, a Ford Foundation Art of Change Fellowship and a 2014 National Medal of Arts.

Panel 1: Artist Residencies and Community Engagement

Moderator:

Jamie Bennett, Executive Director, ArtPlace America

www.artplaceamerica.org



Jamie Bennett is the executive director of [ArtPlace America](http://www.artplaceamerica.org), a partnership among private foundations, federal agencies, and financial institutions working to position arts and culture as a core sector of community planning and development, so that artists and arts organizations are regular collaborators in helping to build equitable, healthy, and sustainable futures. To date, ArtPlace has invested over \$100 million, which has gone to support 279 projects in communities of all sizes; six place-based organizations that have committed to permanently working in this cross-sector way; and deep investigations

into the intersections of arts and culture with energy and the environment, housing, immigration, public health, public safety, and transportation. Previously, Jamie worked at the National Endowment for the Arts, the NYC Department of Cultural Affairs, the Agnes Gund Foundation, Columbia University, The Museum of Modern Art, and the New York Philharmonic.

Panelists:

Mia Yoo, Artistic Director, La MaMa Experimental Theatre Club

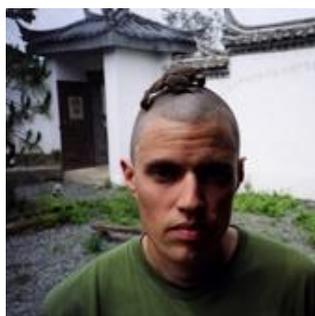
lamama.org



Mia Yoo became La MaMa's Artistic Director in 2011. She is a grant recipient of the New Generations Future Leaders Program, cooperatively designed by the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation and the Theatre Communications Group. Yoo became Co-Artistic Director of La MaMa in 2009. Yoo is the co-creator of the International Directors' Symposium at La MaMa Umbria, now entering its eleventh year, and has coordinated La MaMa Umbria's summer theatre festivals and Playwright Retreat since 1993. Mia Yoo has been a member of La MaMa E.T.C.'s repertory company, The Great Jones Rep., since 1995. In 2004, with Nicky Paraiso, Yoo created La MaMa Moves! La MaMa's annual dance festival that features up to 50 new and emerging choreographers and hundreds of dancers, and reflects La MaMa's longstanding mission to transcend politics and unify cultures through performance.

Jay Brown, Director, Lijiang Studio

www.lijiangstudio.org



In 2004, Jay founded Lijiang Studio, an arts practice based in a rural farming village in southwest China's Yunnan Province. Since then, Lijiang Studio has facilitated and produced residencies and exhibitions in urban, rural, domestic, public, and private settings. These events are co-curated with the artists involved and with members of that local community. Besides the artworks and experiences involved, event highlights include *Jianghu Mobile Video*, Kunming, 2005; *To Raise One Question After Another*, Beijing, 2007; *Another China*, Berlin, 2008; *Our Host! Gone Just Like That*, New York/Providence, 2011; *EXOTIKA*, Berlin/Bangkok, 2013; *Lijiang Studio INDEX*, New York, 2015; and *Mapping the Affective Landscape*, Lashihai, 2018. Before Lijiang Studio, Jay worked at the Nature Conservancy's China Program, based in Yunnan. Jay graduated from Princeton University in 2001 with a degree in Art History and certificate in East Asian Studies.

Fito Segrera, Head of Research and Creation at Chronus Art Center, Shanghai

www.chronusartcenter.org



Fito Segrera studied fine arts and audiovisual / Multimedia production at Jorge Tadeo Lozano University of Bogotaj, Colombia and completed a MFA in Design and Technology with honors at Parsons, The New School, New York, while being a Fulbright Scholar from 2013 until 2015. His current research and creative practice appropriates elements from digital philosophy, artificial intelligence, monism and modern physics while using physical computing, software programming and information/telecommunication technologies to inquiry in fundamental ontological questions regarding the nature of reality and the physicality

of the universe. Some of his most recent shows include: "Open Codes 2", ZKM, Karlsruhe, Germany, 2018, "I am here to learn: On Machinic Interpretations of the World", Frankfurter Kunstverein, Frankfurt, Germany, 2018, "UNREAL: The Algorithmic Present", House of Electronic Arts (HEK), Basel, Switzerland, 2017 & Chronus Art Center, Shanghai, 2017, among others.

Panel 2: The Experience of the Residency

Moderator:

Jane DeBevoise, Chair, Board of Directors, Asia Art Archive, Hong Kong and New York
aaa.org.hk, aaa-a.org



Jane DeBevoise is Chair of the Board of Directors of Asia Art Archive in Hong Kong and New York. Prior to moving to Hong Kong in 2002, Ms. DeBevoise was Deputy Director of the Guggenheim Museum, responsible for museum operations and exhibitions globally. She joined the Museum in 1996 as Project Director of *China: 5000 Years*, a large-scale exhibition of traditional and modern Chinese art that was presented in 1998 at the Guggenheim museums in New York and Bilbao. Her book *Between State and Market: Chinese Contemporary Art in the Post-Mao Era* was published in 2014 by Brill.

Panelists:

Jennifer Wen Ma, Visual Artist
www.littlemeat.net



Jennifer Wen Ma is a visual artist whose interdisciplinary practice bridges varied media of installation, drawing, video, public art, design, performance, and theatre. Projects with international institutions include: Halsey Institute, Charleston, SC, 2019; Tang Contemporary, Beijing, China; Art Omi, Ghent, NY, 2018; Cass Sculpture Foundation; Qatar Museums, Doha, 2016, among others. Permanent public collections include: *Nature and Man in Rhapsody of Light at the Water Cube*, The National Aquatic Center, Beijing, 2013, among others. In 2015, Ma conceived, visually designed and directed installation opera *Paradise Interrupted*, previewed at the Metropolitan Museum of Art, New York; and performed at Lincoln Center Festival, Singapore International Festival of Arts, 2016, and Spoleto Festival USA, 2015. In 2008, Ma was a core creative-team-member of the Beijing Olympics opening ceremony, and received an Emmy award. Ma works and lives between New York and Beijing.

Li Mu, Visual Artist

www.iamlimu.org



Li Mu lives and works in Feng County and Suzhou in China. He graduated from the Suzhou School of Art and Design, Suzhou in 1995 and the Academy of Art of Tsinghua University, Beijing in 2001. Li Mu has created works of different categories, including video, photography, installation and performance. He looks forward to transcending the boundaries of himself and broadening his understanding towards art via these works. Everyday life plays an important role in his works. A relationship between the environment, the general public and him was established, blurring the boundary between art and life by resorting to

his life experience. Li Mu has had numerous group exhibitions and solo exhibitions including: *Li Mu-A Man, A Village, A Museum*, Van Abbemuseum, Eindhoven, Netherlands (2015); *Sol LeWitt and Lu Daode*, Aruro Museum, Shanghai (2015); *Confessions of the Imperfect*, Van Abbemuseum, Eindhoven, Netherlands.

Ursula Eagly, Choreographer

www.ursulaeagly.org



Ursula Eagly makes dances characterized by a “rabbit-hole logic” (NY Times) that consider the potential of porosity, an interrupted physicality, and you. Her work has been commissioned and presented in New York by The Chocolate Factory, Dance Theater Workshop, Danspace Project, and Mount Tremper Arts, among others, and internationally in Albania, Denmark, Italy, Japan, Macedonia, Manipur, and Mexico. Her work has been sustained by grants from the Mid Atlantic Arts Foundation/USArtists International, The Suitcase Fund, FCA/Emergency Grant, Japan Foundation/Performing Arts JAPAN, the Mertz Gilmore

Foundation, and the Queens Council on the Arts. Other projects include writing for magazines from Artforum to ARTnews and editing 53rd State Press Dance Pamphlet (inaugural edition), MR Performance Journal (#41 & 42), Critical Correspondence (2010-2011), and Danspace Project catalogues (PLATFORM 2010 & 2011). Ursula was Artistic Advisor for NYLA's Fresh Tracks program (2014-2017) and currently serves on the Explore the Metropolis Advisory Board.

Panel 3: After the Residency

Moderator:

Cecily Cook, Director of Programs, Asian Cultural Council

www.asianculturalcouncil.org



Cecily Cook is the Director of Programs at the Asian Cultural Council (ACC). She joined the staff of ACC in 1994 as Program Officer, and in this capacity she has worked closely with artists from all over Asia and the United States, in a wide range of artistic disciplines, to create fellowship programs that connect individuals across borders. Cecily received her B.A. degree in Italian from Brown University in 1985 and an M.A. degree in folklore from the University of North Carolina at Chapel Hill in 1989. From 1989 to 1993, she ran the Refugee Arts Group, a Boston-based non-profit organization supporting traditional arts conservation programs for Southeast Asian communities, and following that she worked as a full-time traditional arts consultant for the New England Foundation for the Arts. From 1990 to 1995, Ms. Cook co-directed the Cambodian Artists Project, a partnership of Cambodian dancers and musicians in the U.S. and Cambodia that produced a series of dance and music programs and which was funded in part by ACC.

Panelists:

David J. Diamond, Curator, La MaMa Umbria International Programs

lamama.org/programs/la-mama-umbria, www.davidjdiamond.com



David curates the *La MaMa Umbria International Symposia*, which bring renowned artists from around the world to Spoleto, Italy for workshops, residencies and performances in the Spoleto Festival of Two Worlds. He recently received the CEC ArtLink Residency in St. Petersburg, Russia. He serves on the Steering Committee for *Theatre Without Borders*. He is a Founder and Trustee of *Barrow Group Theatre Company*. He is an author, community activist, and Facilitator of Forum Theatre. As a Fulbright Specialist in Theatre, he recently completed a residency with Dah Theatre in Belgrade, Serbia. David is President of *Career Coaching for Artists* which presents workshops, including *Directing Your Theatre Career* annually at Columbia University and Yale School of Drama. His most recent publications are a chapter in *Dah Teatar: A Sourcesbook* (2016) and the Preface to *Butta La Pasta: Cucina a La MaMa Umbria* (2017).

Susan Hapgood, Executive Director, International Studio & Curatorial Program

iscp-nyc.org



Susan Hapgood is Executive Director of the International Studio & Curatorial Program in New York. Former director, and founder of the Mumbai Art Room in India, Hapgood received her initial professional training at the Guggenheim Museum and the New Museum of Contemporary Art. She was also Director of Exhibitions at Independent Curators International for seven years, and has curated over thirty exhibitions, including *A Fantastic Legacy: Early Bombay Photography*, *Flux Attitudes*, *Neo-Dada: Redefining Art 1958-62*, and *Slightly Unbalanced*, and co-curated *Energy Plus* at the Shanghai Biennale, and *In Deed: Certificates of Authenticity in Art*. She has taught curatorial practice for Jawaharlal Nehru University, New Delhi, and Bard College Center for Curatorial Studies. Author or editor of seven books and many articles on modern and contemporary art, Hapgood received a M.A. in Art History from the Institute of Fine Arts, New York University.

René Lorenceau, CEO, Swatch Art Peace Hotel

www.swatch-art-peace-hotel.com



René Lorenceau, who was born in Paris in 1954, is currently based in Switzerland. After earning a master's degree in mathematics (Paris, 1980), René worked as an artist (painter and filmmaker) between 1980 and 1987 in Basel, Switzerland. He ultimately decided to start a career managing customer publications and annual reports with several Swiss companies. He completed a master's degree in history (Strasbourg, 1991) followed by a PhD in Urban History (Strasbourg and Tours, 2001). He joined Swatch Group in 2001, where he headed up a small team working on connected watches. He then had the opportunity to become responsible for digital communication and the corporate annual report. Since 2009, René has managed the Swatch Art Peace Hotel artist residency project (concept, setup and operation) and is in charge of the artist pre-selection. At the beginning of 2017, he was named CEO of the Swatch Art Peace Hotel in Shanghai.

Closing Remarks

Karen Wong, Deputy Director, New Museum

www.newmuseum.org



Karen Wong is the Deputy Director of the New Museum, NYC. She cofounded the initiatives IDEAS CITY, which explores the future of cities with the belief that art and culture are essential to our metropolises, and NEW INC, the first museum-led incubator for art, technology and design. She has widely lectured on the future of museums. She was the managing director of Adjaye Associates from 2000-2006 and supports emerging architects in her role as a board member of + Pool. In the early 90's she founded a Boston-based design firm committed to nonprofits and social causes. She sits on the boards of Rhizome, a platform for emergent artistic practices that engage technology and National

Sawdust, a nonprofit music venue located Williamsburg. She received an Inspiration Award in 2010 from Apex for Youth, a mentoring and education program for underserved Asian youth and is a current board director. She graduated magna cum laude from Brown University.

Additional Remarks:

Cui Qiao, President, Beijing Contemporary Art Foundation

www.bcaf.org.cn



Cui Qiao is the president of Beijing Contemporary Art Foundation. With more than 15 years of extensive experience in the art and culture industry, she is leading the organization's efforts to oversee the strategic positioning and social responsibility, build up professional working system, and achieve stable long-term development. Previously, Cui was the Director of the Public Relations Department and Cultural Projects Department of the Goethe Institute (China), Vice Director of UCCA, Chinese consultant of the Mercator Foundation in Germany, and the China Representative of the BMW Foundation. Cui has participated in the China-EU cultural research project as official "Senior China Expert" and non-governmental cultural exchange policy research between China and India/Japan/Germany etc. Since 2002, Cui has organized a wide range of art programs to support cross-cultural and international exchange, including collaborative projects with Rem Koolhaas, Pina Bausch, Wim Wenders, and Abbas Kiarostami etc.

Miho Walsh, Executive Director, Asian Cultural Council

www.asianculturalcouncil.org



Miho Walsh has worked for 22 years in cultural and educational exchange, first at the Consulate General of Japan in New York and later as Associate Director of the Donald Keene Center of Japanese Culture and Executive Director of the Institute for Japanese Cultural Heritage Initiatives at Columbia University. She has also served as a cross-cultural communication specialist and consultant for New York State government offices and the United Nations. Miho was raised in Tokyo, Japan, and received her B.A. degrees in both political science and French language and culture from Vassar College. She is a graduate of Columbia University, where she completed advanced studies in conflict resolution and earned a Master of Arts degree in organizational psychology. Currently, she serves on the board of the ACC Philippines Foundation and ACC Hong Kong Foundation. Miho joined the Asian Cultural Council in 2009 as its Associate Director and was appointed Executive Director in 2013.