

WE ARE APART, WE ARE CLOSE.

CULS5401A Final Report

Group1

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SongDong

宋冬

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1. Artist information

(A) Song Dong and his past installation artworks

Song Dong(宋冬), one of the most important artists in the development of contemporary Chinese art, whose art forms contain multiple fields such as performance, installation, and multimedia. Most of his works are based on his simple life and growth, reflecting a civilian life philosophy. Song Dong explores the relationship between parents and children, the relationship between people and society, and the relationship between people and space. In Song Dong's works, people are always the focus of attention, and daily life is the object of expression, so that art can be widely integrated into public life, realizing that art comes from life and goes to life. Following are some of his installation works.

I) To Make the Best Use of Everything

In 2002, when his father died of a sudden illness, Song Dong's mother was extremely sad. She was silent and weeping every day. It seems that only by drowning herself in these old things--the family memories--can she find the meaning of continuing to live. Song Dong wanted to help his mother get out of the pain of his father's death. The way he thought of was to turn his mother into an artist. Together with him, his mother turned this pile of "old things" into a huge installation artwork.



During the preparation of this artwork, Song Dong's mother has also undergone tremendous changes, gradually communicating with people and then returning to the original cheerfulness. Song Dong's mother once said that this work gave her a second life.

(II) Borderless wall

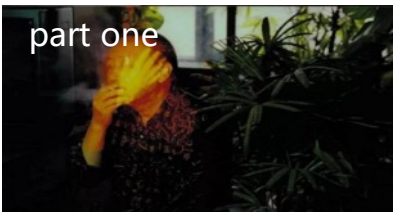
The core concept of Borderless wall is that the boundary between life and art is eliminated. Based on the community, Song Dong creates a series of installations, sculptures or multimedia artworks in public spaces. The entire community becomes a "borderless" museum. Song Dong redefines the wall. It no longer serves to separate the inside and the outside but links the inside and the outside. It is no longer a barrier but an emotional connection.



Let the public participate, if they have their own ideas and things they want to share, all of them can engage in this exhibition. After seeing the old objects on display, many residents went home and moved their old objects to the exhibition. When the exhibition finished, the wall was not dismantled, but became a long-term communication platform for the local people, bringing people from different spaces together.

(B) Artist's inspiring artworks - *Touching Father Trilogy*

Touching his father's trilogy, Song Dong completed the communication between father and son in a convergent eastern expression.



Part One	<p>Song Dong, who was alone in a foreign country for the first time, began to reflect on his relationship with his father. He understood that many of his father ' s words were correct, but the young rebellious self ignored it, so Song Dong began to find ways to express his love for his father and explore the possibility of rebuilding a physical intimacy. After this work, the father-son relationship gradually changed from awe and strange to close and familiar.</p> <p><i>He took his hand with a video, then projected his image on his father's body, and then documented the process of touching his father. Song Dong was also surprised by his father ' s reaction. At first, his father was wearing a jacket. Slowly he dropped his jacket and left his shirt, then took off his shirt, and finally his was naked.</i></p>
Part Two	<p>The sudden death of his father in 2002 brought a huge blow to Song Dong, prompting Song Dong to touch his father again. It was the first and last time in his life that he touched his father's real body with his hands.</p> <p><i>Song Dong touched his father's icy body with his right hand, and took a video with his left hand, performing the final farewell ceremony. After recording, Song Dong sealed the video tape, so no one had seen it.</i></p>
Part Three	<p>Eight years since his father passed away, Song Dong had the courage to face his father's image again. But at this time his father was not alive, how can he touch him again? Art still provides a solution for Song Dong.</p> <p><i>Song Dong cast the last image left by his father on the water. He touched the invisible father on the water with warm hands.</i></p>

(C) Why Song Dong?

We would like to invite Song Dong because of both his art contents and art forms.

(I) Art contents

Song Dong focuses on people and he takes all kinds of relations in reality to discuss in his works of art. He doesn't try to show the cruel side of life or just stay at the level of discussing these social relations, but tries to find a way to turn frustration into new value in an abstract realism way.

(II) Art forms

Song Dong's works tend to be conceptualized by means of devices, behaviors, videos and other means. He shows great changes and complexities in the choice of art media materials and methods, and the problems he has touched are very rich and diverse. He constantly seeks various possible ways to get closer to each other, melting his life in his works. They show a certain tendency of generalization while gaining greater freedom in materials and language.

(D) Why Song Dong fits Hong Kong?

Housing Affordability: Largest Markets



Firstly, Song Dong is familiar with Hong Kong. He once exhibited a work called "*reclamation*" about Hong Kong's return in Shenzhen on June 30, 1997. In 2017, he has successfully held an exhibition at K11. We hope Song Dong bring unprecedented art ideas and promote communication with local artists given Hongkong environment.

Secondly, most common people are worried about being infected due to the poor living conditions. Moreover, they must endure a narrow living space at their home. They feel more unsettled, anxious and stressed. These psychological and emotional reactions may also cause distress in later life. So, we want to bring interactive artwork for Hong Kong people to provide connection relating to mental health and emotion management.

Thirdly, Hong Kong has attracted various national and ethnic groups owing to its open and inclusive cultural atmosphere and prosperous economic environment. So, what we are concerned about is the emotional need of people who have come to Hong Kong away from their hometowns. What we want to establish are the bridges connecting people and people, people and city, people and space. Song Dong focuses on people, the most basic individual, the most common cell-sense people, people's living methods, people's language, and people's perception in the subtle relationship and state of various situations. Therefore, his art works are suitable for a residency project in Hongkong.

2. Project Theme & Concepts

WE ARE APART, WE ARE CLOSE

「Concept 1」 People and the Society - In Line with the Healing of the Mental Health

This exhibition provides connection relating to mental health, emotion management and ways for help-seeking, providing interactive device to audience for dealing with negative emotions and psychological stress. To be honest, the theme of our exhibition "we are apart" is also based on this stressful social and psychological environment.

In a society that full of boredom, loneliness and panic, people can share their thoughts and love with each other by enjoying our art works and exhibition. For this kind of activity can use art spirit to heal us heart, which is an active way to cure each other.

「Concept 2」 People and People - Reflection for the connection and dependence between people

In the beginning of 2020, the whole world are affected by the covid-19 epidemic. People in Hong Kong also suffered so much from it that they even can not go out for get in touch with each other for a long time. We also want to remind people to cherish the present life in our exhibition, which is the other part of our project theme, "we are close".

Living in such a metropolitan like HK, People' s living conditions were once very stressed, and the pace of life was always very fast. People were so busy studying, working, socializing that they easily ignored the purest communication and love with friends and family. Instead, people always complained about life and express the negative part of to their dearest ones.

We want to use this exhibition to discuss the relationship between people and people. Do we put too much attention on work and study part but ignore our emotional feelings with each other? Could we rebuild a healthier relationship by expressing what have been ignored and how we feel appreciated for each other?

「 Concept 3 」 People Being Themselves - Remind People to Cherish

The most creative is the most personal. Accepting for who you are and looking for the real self are the sources of creativity. We want share our grateful feeling to those who have helped us during the hard time. In this exhibition, we hope that people can be honest with their emotions, and dare to explore and express their emotions buried for a long time.

We hope that the audience will not only cherish the feelings between people, but also the inspiration and creative motivation brought by these daily interactions. The inspiration of art lies in the details around people.

(A) Background Information

I) Tight Connection with Our Subject

Song Dong' s artistic creation digs materials from ordinary life, focuses on the discussion of various social relations, and focuses on the most basic individual people. Song Dong used his wisdom to build a map of the relationship between the Chinese society at present. He quietly intervened in the real life in an artistic way, and tried to improve people' s conditions in real life. This kind of concern for the living conditions of life, the humanistic concern revealed in the works, and the creative idea of involving in life in an artistic way are undoubtedly highly consistent with the theme of our project.

II) Art and life can shape each other

In Song Dong's many years of artistic creation, he constantly explored the most valuable and meaningful people, things and things in daily life. Song Dong thinks that art and life are boundless, and he also enjoys the fuzzy boundary state of art and life. Song Dong especially liked the harmonious relationship between people in the Hutong courtyard in Beijing. These Hutong life experiences also become the inspiration source of his works of art in the future. He tries to solve the basic problems in life by means of art, for example, to let people re-understand the relationship with their parents, which makes his art road unique.

(B) Researches on Theme

Healing is not treatment but the process of transformation: facing our true selves, seeing the emotions and limitations that our past experiences have brought us, and then returning to a naturally happy state of life.

The healing arts are creative practices that promote healing, wellness, coping and personal change. Traditional healing arts include music, art, dance/movement, poetry/writing, and drama therapies. These approaches combine artistic expression with psychological awareness and communication, and are led by therapists experienced in both areas.

In addition to the traditional healing arts, there are many other forms of expression, connection and self-development that can play a key role in health. These can be practiced with the guidance of a teacher or therapist, but can also be incorporated into your life on your own to gain enrichment, self-awareness, and pleasure. For example: mind-body therapies, laughter and humor, mediation and spirituality, relating to pets,

cooking or gardening, engaging in any creative process and even making small changes in our environment. All these approaches have been shown to have a positive impact on improving health, coping with illness, supporting caregivers, and enhancing healthcare environments.

There are many artists who focus on the healing art. For example, the exhibition of the wave point art of Kusama, *The Broken Column* of Frida, several self-portraits about the right ear of Van Gogh, *The Scream* of Munch and the healing art of the refugee by Mokhallad Rasem, they are the most intuitive presentation of the pain, and the art has always been the healing way of the artist.

I) The Healing Arts as Patient-Centered Care

Healing arts therapies are tailored to the individual, using treatments that have the highest likelihood of success for each person. Healing arts practitioners are trained to be part of a multidisciplinary healthcare team and to consider symptoms as part of the larger picture of a patient's physical and psychological well-being and life situation.

Incorporating the healing arts into health is part of a humanistic perspective—one that acknowledges the role of beliefs, emotions, stress, social connections, environmental factors, creativity and spiritual connection in health and well-being. It takes the broadest view of healing—that health is not just the curing or absence of disease but the fostering of positive opportunities for self-knowledge, growth and resilience.

II) The Link between the Arts and Health/Healing

The healing arts are being incorporated more and more into healthcare as research demonstrates their positive impact on patient satisfaction with the healthcare experience and on health outcomes for a wide variety of health conditions.

Studies show that they can help patients with their physical, mental and emotional recovery on many levels, particularly by relieving anxiety and decreasing pain. By reducing stress and loneliness and providing opportunities for self-expression, the healing arts can be a healing tool to improve a hospital environment. At a time when patients may be fearful and uncertain about their health or undergoing medical interventions, the gentle, personal attention given by practitioners of the healing arts can be especially beneficial.

Patients receiving these therapies often report higher satisfaction with their overall medical care, emphasizing the expansion of treatment options, caring interactions with providers, increased self-care skills, and an enhanced sense of empowerment. Studies also indicate that healing arts and integrative therapies can fill gaps in treatment effectiveness, particularly for patients with complex, chronic health conditions and those seeking health promotion and disease prevention.



(C) Objective & Vision

From our exhibition concepts and the social situation in Hong Kong nowadays, it suggested that this project has several objectives and visions:

- I) Introduce Song Dong's special art works to Hong Kong art world.
- II) Use an interactive device to help audience comfort and express feelings.
- III) Discuss Song Dong' art spirit in an academic atmosphere.
- IV) Make an exhibition suitable for people from different cultural and social background.

(D) Target Audience



Since the exhibition aims to focus on the harmonious and intimate relationship between people, we pay more attention to the balance between the mainstream and minority groups in the audience composition. We intend to set up several time slots in the exhibition especially for non-mainstream audience.

I) Students

In addition to the students related to art background, students with intimate relationship processing obstacles or contradictory relationship with friends are encouraged to participate in it.

II) People of different cultural backgrounds

Including Philippine maid, LGBT group..... Refresh the relationship between domestic members and social groups.

III) Scholars and Artists

It is hoped to have interaction and dialogue between scholars in mainland China, Hong Kong and overseas

3. Programs & Events

(A) Overview

A series of programs will be held:

I) Interactive Art Exhibition

- a. Exhibit original work pieces of <Touch Father> series
- b. New art creation related to Hong Kong

II) Workshop During the Exhibition

- a. arrange group visit for overseas students and staffs.
- b. arrange group visit for labor crowd from different countries.

III) Dialogue with Local Artists

IV) Screening and Artist Sharing

(B) Programs Design and Details

Exhibition details and Timeslot

15/11 Fri	16/11 Sat	17/11 Sun	18/11 Mon	19/11 Tue	20/11 Wed
K11 Musea Preview for the Press (14:30- 16:00)	K11 Musea Art Exhibition (11:00- 17:00) & Workshop (14:30- 16:30)	K11 Musea Art Exhibition (11:00- 17:00) & Workshop (14:30- 16:30)	K11 Musea Art Exhibition (11:00-17:00) & Screening (14:00-15:00) & Dialogue with Local Artists (15:10-17:00)	K11 Musea Art Exhibition (11:00- 17:00)	K11 Musea Screening (14:30- 15:30) & Artist Sharing (15:40- 17:00)

Before the official opening of the exhibition, we will hold a press conference, which is also a preview. The main purpose is to introduce the theme, event details and interactive device of the exhibition to the media and public. In the conference, we will introduce how the audience can interact with the device and introduce people from different cultural background can all join in the project.

The first day and the second day of the exhibition will have special event, which is workshop for both visitors to share their stories and thoughts after participation in co-creation of the interactive art and Song Dong to reveal his creative notions of original work piece. Since the two days are public holiday, more people will have free time and we plan to invite about 20 foreign workers and 20 overseas students respectively in the first day and the second day to join the workshop.

On 19 November, a local artist will be invited to the art exhibition, bringing some of his artworks to the venue, and have a dialogue with Song Dong in the afternoon. This communication is a precious chance for Song Dong to learn more about the culture of Hong Kong and attain inspiration from local artist.

The art exhibition will finish on 20 November, which is followed by a closing ceremony including screening of the documentary and artist sharing talk on the next day.

Location

K11 MUSEA is located at Victoria Dockside on the Tsim Sha Tsui waterfront in Hong Kong. It is not only a high-profile project of the K11 group, but a new art and cultural landmark in Tsim Sha Tsui. K11 MUSEA integrates top art and cultural creativity to create a "Cultural Silicon Valley" of creative communication for millennials who have passion for art and culture, thus it is named "Muse of Inspiration by the Sea". Therefore, this venue can attract large amounts of art lovers to participate in our exhibition.

Besides, K11 has a series of artists that base in K11 artist playing. Song Dong is a member of the artist group, which means that K11 can give us support to hold this exhibition. Compared with K11 shopping mall where Song Dong has exhibited his artworks several years ago, K11 MUSEA is a more suitable choice that could bring brand new experience for this project.



I) Interactive Art Exhibition – We Are Apart, We Are Close

Date: 16/11/2020(Sat) -19/11/2020(Tue)

Venue: Gold Ball, 2F, K11 MUSEA

a. Exhibit original work pieces of <Touch Father> series

In the Gold Ball, we will install a zone for screening of <Touch Father> series to introduce Song Dong's art spirits. At the same time, Song Dong will give a thorough explanation to the visitors



b. New Art Creation Related to Hong Kong

On the scene, an interactive device will be placed in the center of the exhibition hall. One visitor can sit in a central chair, and the other takes his or her hand with a video, then projects the image on the sitter's body. In this way, the visitors can touch others with light and shadow by projecting their hands onto the sitting person. Meanwhile, we will prepare a projection screen on the wall behind the chair so that the audience can project the photo of the one that they wish to touch but could not touch on the screen and then project the image of hand on the photo, which is specifically designed for foreign residents in Hong Kong, like migrant workers or overseas students, and those who lost their relatives. This process will be live reporting for online audience.

The art form is relatively fixed——touch by light and shadow, but the number of participants and the interactive ways or contents are considerably flexible. It is likely that two or three, or even more people project their hands onto the one sitting. The sitting one might be either motionless and feel the special touch quietly, or respond to others' touch, such as put his or her real hands on the virtual hands in the form of light. The situation is unpredicted and changeable, which is the charm of the activity.

The relationships of participants are various — — strange, friends, couples, neighbors, colleagues and so forth. The audience will definitely have different responses and obtain different feelings and thoughts when touched by different people in such a special way. We expect that all the visitors from differing age, sex, occupation and race can reflect on the relationships between human beings in our programs. How long haven' t we communicated with a strange? How long haven' t we embraced our father and mother in hometown, and cared about their aging? Whether are we always ignore the people nearby and becoming more and more indifferent to those who live in our neighborhood? How can we draw the distance close among our society when we are apart no matter in physical or mental aspects? All these questions are what we hope the audience can contemplate on by the interactive art exhibition.



Set up



Real Map of Exterior Golden Ball



Real Map of Interior Golden Ball



Schematic Exhibition Hall

II) Workshop During the Exhibition

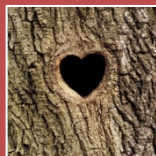
Target groups: foreign workers, overseas students and staff, other visitors interested in the workshop

Date: 16/11/2020(Sat) -17/11/2020(Sun) Public Holiday

Venue: BOHEMIAN GARDEN, 7F, K11 MUSEA

Workshop Details:

- (1) In the workshop, the participants will experience the interactive devices first under the instruction of the artist in the Golden Ball, during which the photographer take photos and videos for them.
- (2) Then, the artist shares his stories about himself and his father and his creative motives about the artwork <Touch Father> in Bohemian garden, after which every participant could express their thoughts, interview the artists, share their personal consideration about today' s isolation state of the society, about their relationships with relatives, strange, neighbors or any others.
- (3) Apart from that, we will print the photos taken during their interactive touch. The participant could keep it as a souvenir or drop the photo in the 'Memory Tree Hole' that we prepared before. And the participants are encouraged to write their inner thoughts on the back of the photo and let the 'Three Hole' to keep their secrets.



'Memory Tree Hole'

As an emerging catchword, 'tree hole' has given it a new understanding in modern life, that is, the place to express one's true feelings.

Set up



Floor Plan of Bohemian Garden



Schematic Seating Arrangement

III) Dialogue with local artists



Local Artist : Leung Mee Ping

Leung Mee Ping is a Hong Kong-based artist who is a pioneer in multi-disciplinary artistic practice in local domain, with her conceptual installations spanning from installation, public and community art, performance video and mixed media. Together with her keen sense of social observation and insight, she stands out in the Hong Kong art world.

Why Leung Mee Ping?

First, besides art creation, Leung Mee Ping has been devoted to art education and promotion for many years. As an assistant professor in the faculty of visual arts of Hong Kong Baptist University and a counselor in education section of Hong Kong Arts Development Council, she is the planner of a community art scheme and enthusiastic about promoting excellent art in community and encouraging the combination of the arts and life. Thus, she is a suitable person to introduce social and cultural and environment to Song Dong. Meanwhile, Song' s art will benefit Leung' s community art scheme, art promotion in community and education career.

Second, Leung' s works are known for the large scale and complexity, in which there is the possibility of multi-level reading, often revealing profound humanistic feelings. Besides, she has sharp observation and her artwork tends to be regarded as the reflection of society and the times, reflecting the collective memory of a generation. Moreover, she also likes collecting old items to create, such as thousands of children made from hair that records the experience of growing up in <the future of memory>. In this aspect, she shares a lot of similarities in creative theme and art practice with Song Dong.

Hence, the dialogue between Song and Leung on one hand contributes to help Song understand Hong Kong thoroughly and refresh his mind, giving inspiration for Song' s future art creation. On the other hand, Leung can gain abundant experience from Song, which is a complement to her arts promotion in community, bringing about diversity and vigor to local cultural development.

Dialogue Details:

Date: 18/11/2020(Mon)

Venue: SUNKEN PLAZA, G/F, K11 MUSEA

At 11:00 am, Song will show Leung around the exhibition and give a brief about his artworks. Leung can try the interactive device together with Song.

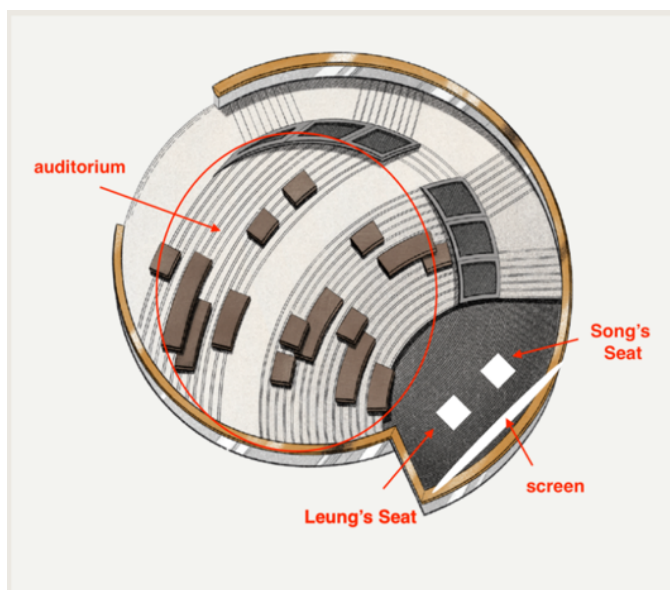
At 14:00 pm, Leung Mee Ping will bring her two performance video —— <Where Is the Hometown> and <Dust> —— to the venue and hold a small-scale screening. <Where Is the Hometown> aims to find individuals without a dependency in a close-knit community and simply record their living condition, presenting their inner isolation in the state of homelessness. In <Dust>, Leung means to show that dust is not just dust, but embodies the accumulation of previous history, which is inextricably intertwined with current life. These two artworks attempt to discuss about the living state of urban residents and the connotation of items, which are also the topics that Song has investigated in previous works.

After screening, Leung and Song will enter into dialogue about their respective artworks, creative concept and thoughts about their art practice. Apart from that, they can express their critical thinking about the theme of the exhibition 'We Are Apart, We Are Close', about today's various interpersonal relationships and about how to alleviate the feelings of loneliness and distrust in society. Overall, it is a relatively casual and free talk and the artists can determine the contents of communication.

Set Up

A 2,000-square-foot cultural venue located beside the front entrance, the Sunken Plaza provides an intimate street-level setting for performing arts, cinema and live music. The amphitheater seating is enclosed by a 5.5-metre-tall conical glass-paneled façade animated by a programmable wraparound water feature to create a fully immersive experience.

Schematic Diagram of Screening and Dialogue Venue



IV) Screening and Artist Sharing

Date: 21/11/2020(Wed)

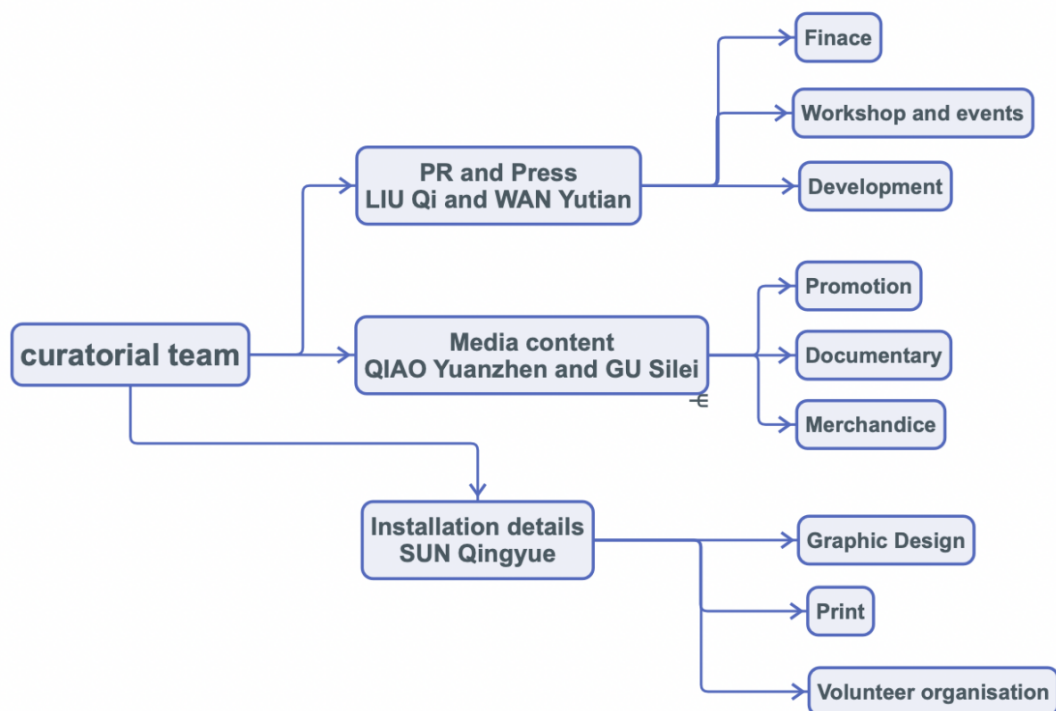
Venue: SUNKEN PLAZA, G/F, K11 MUSEA

Details :**(1) Screening:**

The whole process of the project will be recorded by volunteer photographers and edited into a documentary. On the last day of the art exhibition, a closing ceremony and screening of the documentary will be held, showing the artist' s interaction with Hong Kong residents, the positive participation among the community, and the interview with visitors, especially the thought-provoking, moving and memorable moments during the project.

(2) Artist sharing:

The screening will be followed by an artist sharing meeting, during which Song Dong is going to communicate with public and media, sharing his thinking about local people' s reinvention of his artwork <Touch Father> and making a conclusion of the whole development of our programs, etc.

4. Practical Information**(A) Curatorial Team and Work Breakdown Structure**

(B) Operation Schedule

列1	Stage1 18/04/2020-18/10/2020	Stage2 26/10/2020-01/11/2020	Stage3 02/11/2020-08/11/2020	Stage4 09/11/2020-14/11/2020	Stage5(exhibition week) 15/11/2020-22/11/2020	Stage6 23/11/2020-28/11/2020
Artist	Contact with the artist for the idea	Go through the final proposal with the artist Plan the schedule for the artist	Report the progress	Check details with the artist before the travel	Events	Send the artist back and
Content	Write exhibition proposal	Check the list of exhibiting works Ask for basic information of exhibiting works	Edit content to fit for the exhibition	Set up the device Rehearsal events	exhibition and events	Reflection and Summary
Human Resource	set up the curatorial team	Devide curatorial team into different small group		Find volunteers	keep daily routine	
Venue	select the venue Apply for the venue	Submit the final proposal for the venue	Check exhibition arrangement details with the venue	Set up the exhibition	keep daily routine	Remove of the exhibition
Promotion			Prepare exhibition materials on the base of art works Online Promotion	Online Promotion Go deep into the community for small-scale promotion activities and mails	Press Promotion Press Report	Press report Online Promotion
Publication			Design posters and leaflets	Print posters and leaflets Post posters and leaflets	Delivery Posters and leaflets	
Documentary and Press				Prepare equipments for the documentary decide the plan	Make and edit the documentary take exhibition photos	Play the documentary on ceremony Public photos

(C) Promotion

Promotion of the project targets at different audience of the programs:

Target audience of the interactive art exhibition are extensive, covering various local public communities as mentioned above in chapter 2.5, such as students, artists, people from different cultural backgrounds, etc. However, target audiences of the workshop would be mainly overseas students, foreign workers and other non-mainstream groups.

Promotional Methods

Online :

1. Official media platforms with high click rate, such as campus promotion account, K11 official account, cultural-related media, forums etc. by Arts-news.net, Instagram, Facebook, WeChat account, YouTube.....
2. Well-known bloggers and other personal social accounts, such as art bloggers, humanities bloggers, photography bloggers, etc.
3. The art lecture activities cooperated with the school can be sent through the official mail of the school

Offline :

1. Volunteer leaflet delivery
2. Go deep into the community for small-scale promotion activities
3. Display exhibition information and electronic posters in shopping malls and other public spaces

(D) Schedule

Date	Artist	Us
13/11	Arriving and checking in the hotel & Having welcome dinner	Picking him up at the airport and sending him to the hotel & Having welcome dinner with him
14/11	Setting up the installation & Hanging out and getting familiar with the surroundings	Setting up the installation & Guiding him to travel in Tsim Sha Tsui
15/11	Preview for the press	Introduction of our interactive device & Final check of details
16/11	Taking part in the art exhibition and communicate with audience & Holding a workshop in the afternoon	Filming the entire process
17/11	Taking part in the art exhibition and communicate with audience & Holding a workshop in the afternoon	Filming the entire process
18/11	Taking part in the art exhibition & Dialogue with local artists	Filming the entire process & Film Editing
19/11	Taking part in the art exhibition and communicate with audience	Film Editing
20/11	Taking part in the screening & Conduct artist sharing & Joining a celebratory dinner	Holding the screening and closing ceremony & holding a celebratory dinner
21/11	Checking out and returning to Beijing	Sending him to the airport and farewell

(E) Budget

Type	Item	Price	Numbers	Remarks
Book from the Department	Sony Video Camera	0	2	
	camcorder	0	2	
	Sennheiser Body-Pack Transmitter Receiver Clip-on Mic	0	3	
	Tripod	0	2	
	Fluid Camera Gimbal	0	1	
installation	venue fee	15500	1	
	insurance	2000	1	
	microphone	330	2	
	loudspeaker	188.2	3	
	projector	622.46	3	
	screen	542.32	3	
	display device	877.15	1	
	color printer	362.73	1	
	print paper	105.17	600	
	paper	60	600	
	wallpaper	840	2	
	tree hole	145.24	1	
	cork nail	58.86	300	
artist	airplane ticket	3247	2	
	travel insurance	300	1	
	chartered car	1600	2	
	welcome ceremony	5160	1	
	souvenir	500	1	
	artist meal	900	9	
	artist fee	5000	1	
	accommodation	9200	8	
promotion	tea break	1500	6	
	work meal	1500	15	
	media	500	10	
	celebratory dinner	2070	1	
	commuting costs	1000	10	
	envelop	450.1	300	
total		54559.23	1895	

5. Appendix

(A) Artist' s Full CV

Education

1989 Bachelor of Fine Arts in Oil Painting, Capital Normal University. Beijing, China

Awards & Honors

2014 Chinese Contemporary Art Award Outstanding Contribution Award (CCAA)

2012 Artist of the Year, China Contemporary Art Power List

2012 First Kiev Biennale Award

2011 Honor Certificate of San Francisco, USA

2010 AAC Art China Annual Artist Installation New Media Award

2006 Gwangju Biennale Grand Prize

2000 UNESCO International Young Artist Prize

Selected Solo Exhibitions

2017 *Do not Know the Fate*, Rockbund Art Museum, Shanghai, China

2016 *A Flourishing Void*, NYU Shanghai Art Gallery, Shanghai, China

2015 *Surplus Value*, Pace Beijing, Beijing, China

2009 *To Make the Best Use of Everything*, MoMa, New York, USA

2007 *Song Dong at Beijing Commune*, Beijing Commune, Beijing, China

2006 *Eat the City*, Selfridges Department Store, London, UK

2005 *The 59th minute*, Times Square, New York, USA

2004 *Water*, Center for Chinese Contemporary Art, Manchester, UK

2003 *Sars Era*, ISE Foundation, New York, USA

2002 *Chopsticks*, Chamber Gallery, New York, USA

2000 *Eating Bonsai*, Gasworks Artist Studio, London, UK

1997 *Video Installation Art Exhibition-Shoot*, Berlin Art Ruins, Berlin, Germany

1996 *Halitus*, Beijing Tiananmen Square & Houhai, Beijing, China

Selected Group exhibitions

2018 *Boderless wall*, Boderlee Museum, Guangzhou, China

2016 *Sit in the Sky*, K11, Hongkong

2006 *Only One Wall*, Art Space, Sydney, Australia

2005 *Above the Water*, St. Lucas Church, Munich, Germany

2004 *Asian Transportation*, 4A Art Museum, Sydney, Australia

Faces in the Crowd: art from Manet to Today, Whitechapel Art Gallery, London, UK

2003 *Second-hand Reality*, Today Art Museum, Beijing, China

Left and right hands, Art Space, Beijing, China

2002 *Fourth Asia-Pacific Triennial*, Queensland Art Museum, Australia

2001 *Virtual Future*, Guangdong Art Museum, Guangzhou, China

2000 World Expo, Hanover, Germany

1999 *Moment: Chinese Art at the End of the Twentieth Century*, Chicago Smart Art Museum, Chicago, USA

1998 *Chinese Contemporary Art Exhibition*, P.S.1 Contemporary Art Center, New York, USA

1995 Gwangju Biennale, Gwangju, Korea

1992 The first Guangzhou Art Biennale, Guangdong Art Museum, Guangzhou, China

(B)Reference:

<https://mp.weixin.qq.com/s/6Qr5f9QZME7bzJ33BswQJQ>

<https://mp.weixin.qq.com/s/mGoEOO-jWjcXolMU2VrvBw>

https://mp.weixin.qq.com/s/2xYfMo_TIJC9EA2QP9G_MQ

https://youtu.be/I0J_ot7SkKU

http://m.iqiyi.com/v_19rqylw7ao.html?social_platform=link&p1=2_21_211

www.k11musea.com

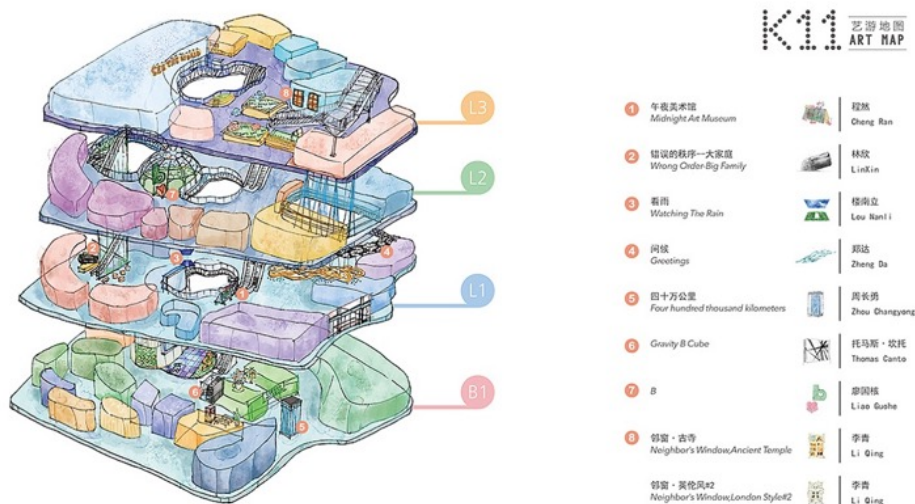
http://www.osagegallery.com/PressRelease/Osage%20exclusive%20representation%20LeungMeePing_Chi.pdf

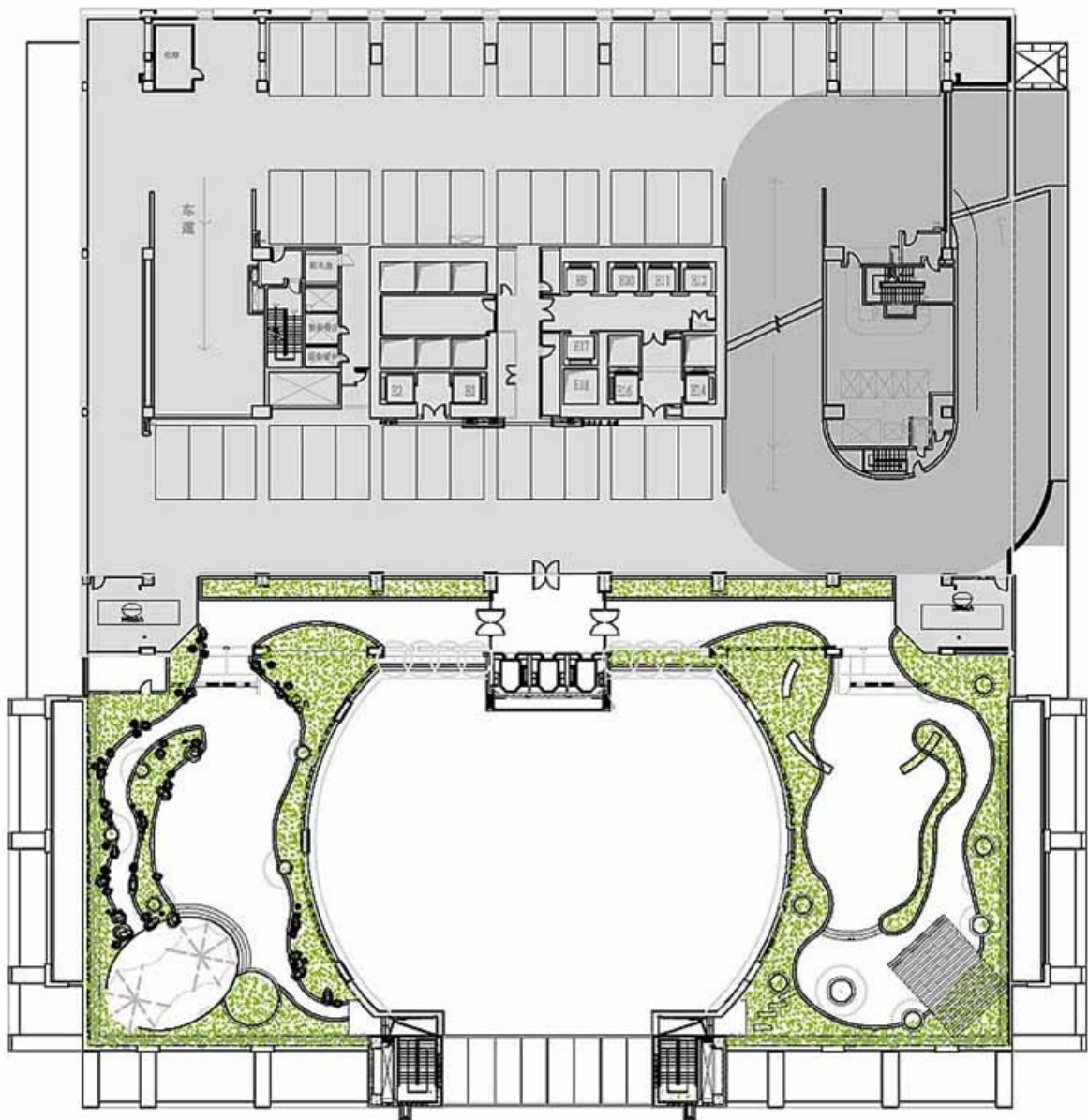
https://webmedia.westkwoon.hk/media/_file/MobileMplus_Yaumatei/floatingsignsandfragilemonument-1.pdf

(C)Insurance

Our art creation (the interactive device) is inspired by Song Dong's <Touch Father> series but not created by him. Moreover, <Touch Father> series are video but not paintings, so we may not concern more about insurance. Our ideal insurance partner is Prudential Hong Kong Limited.

(D)Venues





六层平面图

(E) Official document

THE CHINESE UNIVERSITY OF HONG KONG
Department of Cultural and Religious Studies

Equipment Booking Form

Tel: 3943 1269 (Ms. Karin Yeung) Email: KarinYeung@cuhk.edu.hk

Regulations and borrowers responsibilities:

1. Equipment is loaned to students for doing assignment only.
2. Borrowers should examine the condition of the loan item before leaving. If any equipment is lost or damaged, borrowers are liable to be charged for the loss or damage to the item while it is on loan to them.
3. Borrowers are responsible for its collection and return. All loan items MUST be returned by the DUE DATE within office hours.
4. Failure to return any loan items before the due date without acceptable reasons shall be subject to a penalty.
The first two days of overdue: HK\$100 per item per calendar day
From the 3rd day onward: HK\$300 per item per calendar day
5. Students can only borrow ONE item of each type of equipment at one time for 5 calendar days. They may borrow it again if there is no reservation.
6. The booking form should be submitted to the General Office at least THREE working days in advance.
7. Borrower must present his/her CU Link Card to the responsible staff as evidence of identity.

Name of Applicant: QIAO YUANZHEN
CU Link Card No.: 1155XXXXX
Study Programme: VISUAL CULTURE STUDIES
Contact No.: 68XXXX77
Email Address: 1155XXXXX@Link.CUHK.edu.hk
Loan Period: 2 weeks

Equipment to be borrowed:

(✓) Item No. (Office use only)		(✓) Item No. (Office use only)	
Sony Video Camera	2	Tripod (includes fluid head)	2
Microphone (for Sony Handycam)		Monopod	
Microphone (for Sony Handycam) - Wireless		Fluid Video Head	1
RODE On-Camera Microphone		Crane Camera Gimbal	
Sennheiser Body-Pack Transmitter -Receiver Clip-on Mic	3	5-in-1 Light Collapsible Reflector	
Zoom H6 Handy Recorder		LED Light Panel	

I hereby declare that I accept and follow the above regulations and responsibilities. I also certify the information given in this booking form is correct.

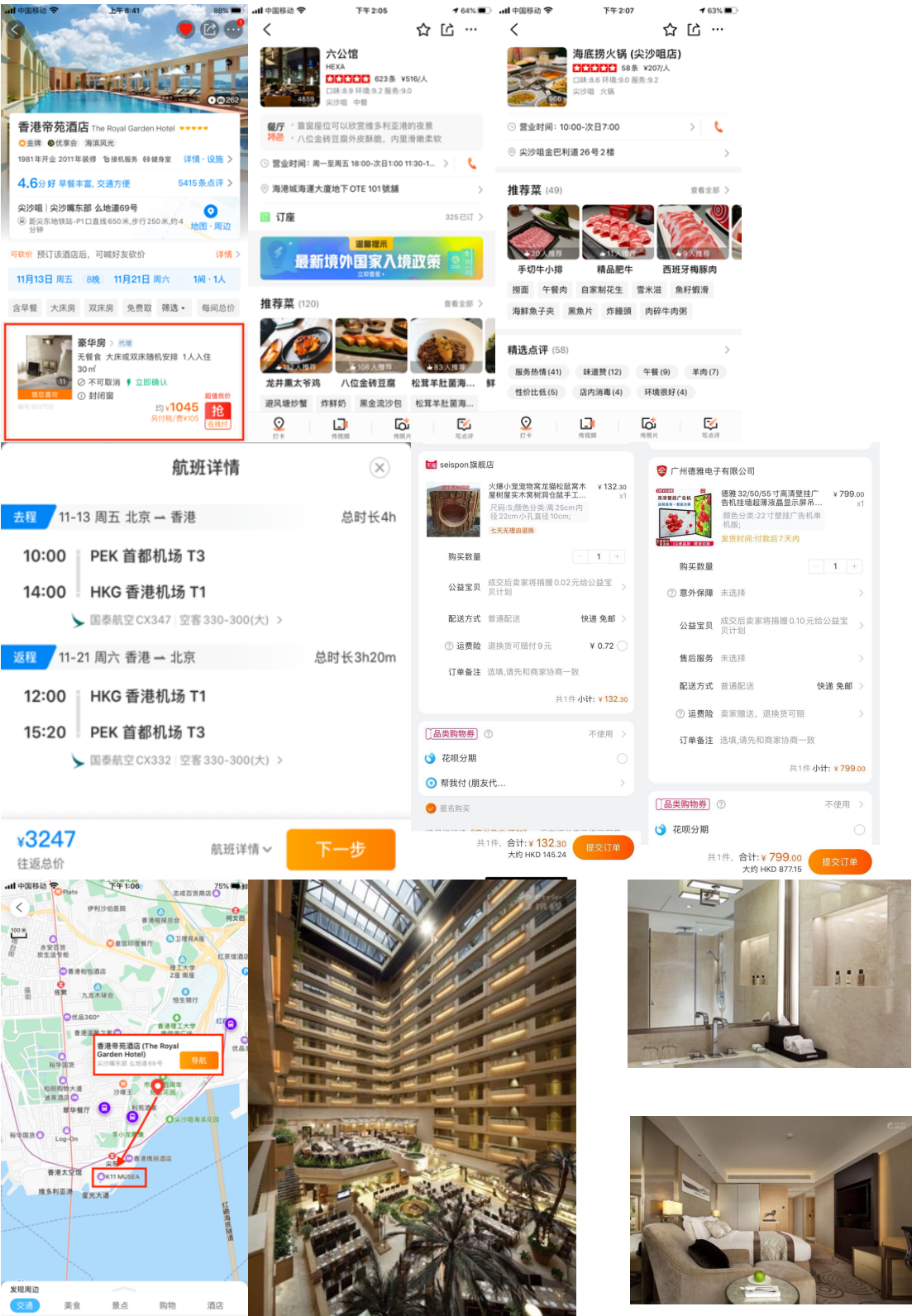
Signature: _____ Date of the loan equipment received: _____

FOR OFFICE USE ONLY

Handled by: _____ Date: _____
Received by: _____ Date returned: _____
Remarks: _____

(12/2017)

(F) Receipts



(G) Items and Equipment



香港美心 HONG KONG MX
PINEAPPLE CAKE
菠萝蛋糕



香港美心 HONG KONG MX
ASSORTED PETITE FOUGERE
美心小西饼



香港美心 HONG KONG MX
ASSORTED PETITE FOUGERE
美心小西饼



香港美心 HONG KONG MX



正常发货3D高清200寸
明星推荐 单品爆款350000台+
送100寸高清幕布
189起



单面高光相纸
160g、180g、200g、230g、260g
5件9.8折
A4、A3



苏宁易购
惠普1112彩色喷墨打印机
4.12-4.14 立即抢购
自取物流闪电发货
设置简单小巧便捷
活动价
329



圆角软木板
30x30cm (10片装)
收藏送50枚软木钉



珠光纸20色 双面烫金免费
烫金工艺
免费开票
任意尺寸定制
加急隔天发货
设计不满意全额退款
工厂直销
珠光纸、覆纸、卡纸都可定制 多种材质可选
咨询客服立减10元



30枚 20枚 50枚 20枚 60枚



30枚 20枚 50枚 20枚 60枚



诺为





超广角视野
174°广角镜头，释放巨幅彩色画面，画面更逼真，画面不变形，颜色不失真色彩更饱满

“WE ARE APART, WE ARE CLOSE.”

FINAL REPORT for CULS 5401A

GROUP 1

06/05/2020