

AedesEast

Internationales Forum für
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Press release for the Exhibition

AND – Interdisciplinary Creative Arts from China

Yung Ho CHANG (Architect), LIU Zhizhi (Graphic designer), WANG Yiyang (Fashion designer), LIU Suola (Composer, Singer, Artist)

Aedes East, International Forum for Contemporary Architecture, is organizing the exhibition.

Location: Aedes am Pfefferberg, Christinenstr. 18-19, 10119 Berlin, Germany

Opening: Monday, September 17, 2007, 6:00 pm

Exhibition period: September 18 - November 8, 2007

Curators: Yung Ho Chang, Beijing / Ulla Giesler, Berlin

Press information; Ulla Giesler ug@aedes-arc.de.

Catalogue: An accompanying catalogue will be published (10,- €).

Speakers at the opening are: Kristin Feireiss, Berlin; Bernd Neumann, Cultural Minister of Germany; Wolfgang Nowak, Spokesman of the Executive Board, Alfred Herrhausen Society

The exhibition is part of the Asia-Pacific-Weeks 2007 in Berlin, whose focal point is 'Asia-Pacific: changing the world'. The exhibition is being funded with support from the German Class Lottery Foundation Berlin.

Aedes Architecture Forum:

As one of the first Western architectural forums, Aedes ventured a view towards China in 2001 with its exhibition 'TUMU - Young Architecture from China' achieving a rather unexpected but enduring success. The six young architectural offices from China presented then, today almost exclusively leave their mark on the publications and exhibitions on Chinese architecture to be viewed currently from Rotterdam, London to New York. Yung Ho CHANG was one of them.

Context:

The exhibition focuses this time on Beijing architect Yung Ho CHANG, whose projects, according to European - not even to mention Chinese – standards, are not about mass but possess a high intellectual quality and a – for Chinese standards – high quality of construction. Yung Ho CHANG's distinctly modern buildings deal with old traditions. An example can be seen in a house, which was erected at the Chinese wall close to Badaling in traditional clay construction. Yung Ho CHANG is a mediator and networker through his position in China as well as Dean of MIT in Boston.

Exhibition concept:

AND is an interdisciplinary exhibition that conveys and simulates the discussion and debate among a group of individuals in different creative fields about the nature of the contemporary Chinese culture as China is experiencing one of its greatest social and economical transitions today, through their work. The show presents Yung Ho CHANG, an architect, LIU Suola, a musician and author, LIU Zhizhi, a graphic designer, and WANG Yiyang, a fashion designer, as each tries to borrow from or exchange ideas with others and further ventures out into territories less familiar to themselves, such as film and industrial design. The theme AND expresses the productive yet complex relationships between these independent practices and collectively reveals a rich dynamics that define the cultural landscape in present-day China.

The title of the exhibition AND, takes reference - also ironically - to the cooperation, the relations between diverse disciplines and the creative individuals. Inspired by Hong Kong gangster movies, Yung Ho CHANG's latest architectural and interior design projects are presented on celluloid, in a black-and-white projection. LIU Zhizhi will build a set of kaleidoscopes and design the exhibition in collaboration with FCJZ, the office of Yung Ho CHANG. Fashion designer WANG Yiyang will be represented in the exhibition with a space related fashion installation. Chinese composer and singer LIU Suola will open the exhibition with a performance and the exhibition will display her art works, which - like music scores - form the base of her creative work.



LIU Sola, April 2007:

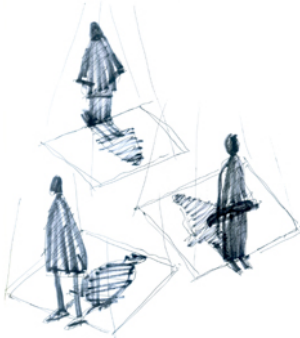
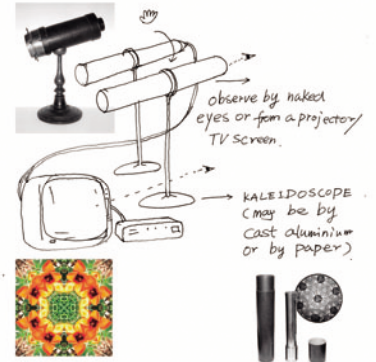
Sound Shapes & Cells / About My Musical Score

Chinese traditional music stresses the structure of the “*qupa*” (melody). This “*qupa*” is the structure of music decided by its correspondence to the shape of the characters in the phrases. In my world, according to their three-dimensional shape objects show me their ever-changing “*qupa*.”

LIU Zhizhi, April 2007:

Kaleidoscope

Kaleidoscope is an interesting toy: a two dimensional pattern is presented with a crystalline form when it is reflected in a three-dimensional space constructed by three pieces of mirrors. This transformation implies a very complex and changing spatial relationship between the pattern and the mirrors. I will create a set of kaleidoscopes for this exhibition. The patterns are from the other three artists' work. The audience has the opportunities to rotate any of them, observing the interlacing patterns in an integrated state.



WANG Yiyang, April 2007:

Reflection—Redundant Space

With the exception of tight clothes, most clothes form different shapes and give a measure of space on different bodies. This space, although it is unnecessary, is nevertheless often consciously or unconsciously utilized by people trying on clothes and designers, each looking to meet personal desires. This piece is built on the idea of personal understanding of surplus space. Using clothing and their reflection, it expresses my appreciation of the space and the shape of clothing. The reflection is expressed through a video image projected on the floor; the video is a short film and animation.

Yung Ho CHANG, MIT, February 2007:

Wu Jian Zao

The literal meaning of the first two characters, **Wu Jian**, is without interval or simply no space. The third word, **Zao**, means to construct or to make. The design work in display is three quasi films or really PowerPoint presentations that are superimposed with the popular Hong Kong film noir trilogy in 2002: *Wu Jian Dao* or *Infernal Affairs* in standard English translation in theater (The American remake was entitled *The Departed*). Therefore, as the title of the three projections collectively, **Wu Jiao Zao** could literarily suggest infernal construct. While symbolically the title may imply our constant struggle, the real purpose of the overlap of architecture and cinema is to place our work in a context, geographically, temporally, and culturally, a context that blurs reality and fiction yet not far from our frantic experience in China. Furthermore, it reveals that our anchoring in basic architecture is ultimately strategic and it is a preparation for more involvement into the making of the broader contemporary Chinese cultural landscape.



The exhibition is sponsored by the German Class Lottery Foundation Berlin and

