





Lovely Daze is a curatorial journal of artists' writings and artworks published biannually in limited editions. Under Influence - collaboratively envisaged with Talents, a collection of short films and videos curated by Joanna Chevalier - is a special edition adaptation of the publication. The cooperative synergy of two unique visual mediums attempts to draw readers into a universe of nostalgia and unexpected spells.

publisher/editor/designer ~ charwei tsai

editors ~ kelly carmena, lesley ma, and sabrina shaffer

muses ~ angelita garcia, federico herrero, catalina leon, su-mei tse, and grigoris tsolakis

contributors ~ john armleder, cai guo-qiang, andrea galvani, butt johnson, lilliane phung, nicolas pol, cristina rodriguez, and virginie yassef

cover ~ andrea galvani, *intelligenza del male* #5, 2007

website ~ www.lovelydaze.com

contact ~ alovelydayinalovelydaze@gmail.com

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printed in my beloved formosa



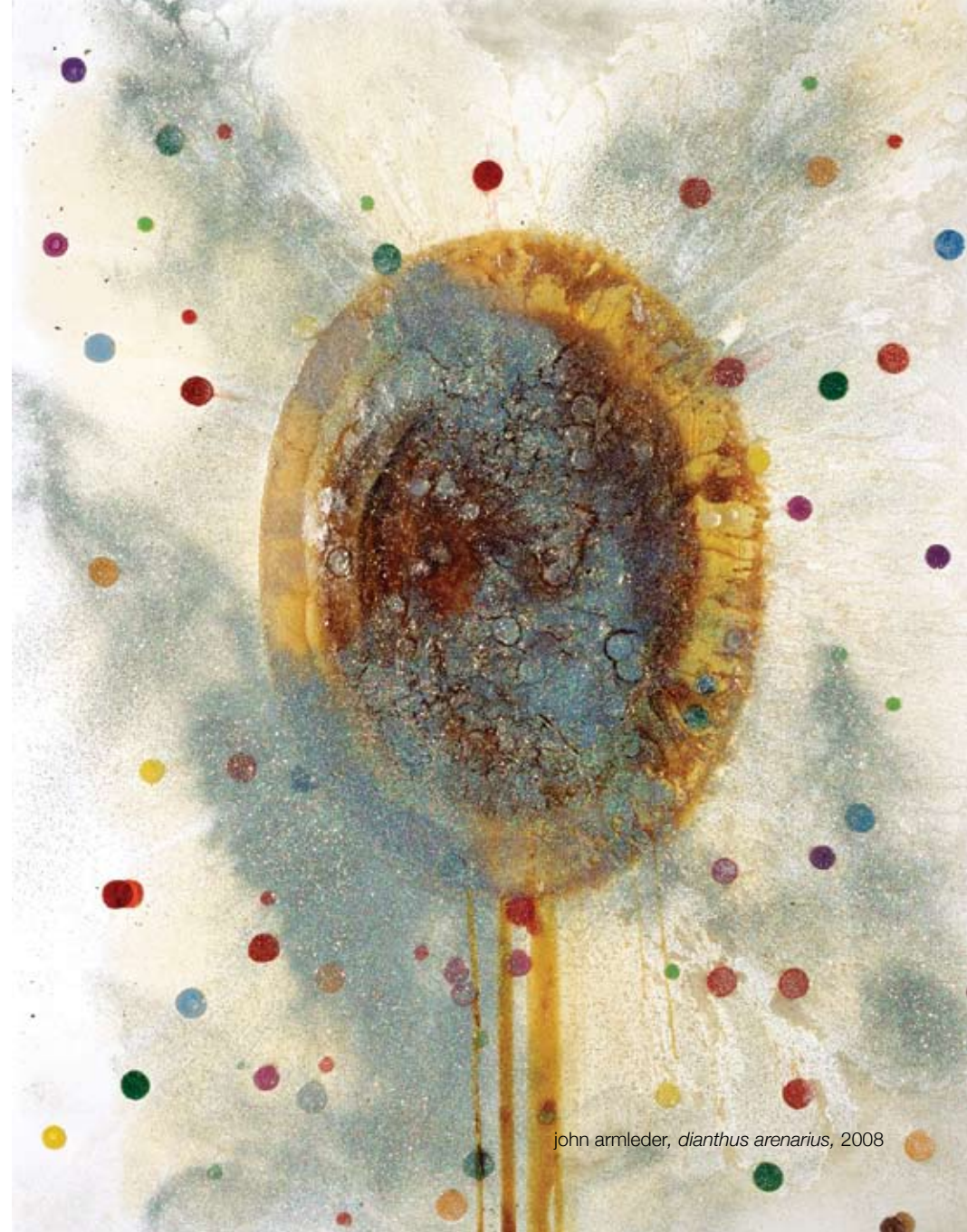


~ john armleder, église saint eustache, paris, 2000





john armleder, *cynara cardunculus*, 2008



john armleder, *dianthus arenarius*, 2008

Wild Flights of Fancy, 1998

~ cai guo-qiang

I lived in my hometown Quanzhou for more than twenty years. It is on the opposite side of the Taiwan Strait. When I was a little boy, I used to indulge myself in wild flights of fancy. The more they forbade me to think, the more irresistible my impulse to dream was. Once I even thought of stowing away for Taiwan. (Perhaps it was just for the sake of curiosity, for I had no definitive purpose in mind.) Now, though I have been to many countries and gone through customs many times, it still does not compare with the excitement and joy of the thought of a stowaway.

While I lived in mainland China, I had nothing to do but to think. Then I went to Japan with little money. At first, I continued to do nothing but to think. Then I learned to speak Japanese and made many friends, including astrologists, seismographers, scientists, fishermen, and divers. Of course, I also knew some gunpowder experts and the art community with whom I collaborated and realized many of my dreams. Therefore, when I moved to United States, I brought many catalogues of my works with me. However, since I did not understand any English regardless of the translation help at work, again, I spent a lot of time just watching and thinking.

Some fancies have come true, some are yet to be realized, and some have been tested hard, but in the end had failed. And there are still many projects, which cannot be realized, such as those planned to be performed in outer space, or on other planets. (Perhaps in the far future, they too would be realized.) I know little about the Oriental concepts or the Western physics of the universe, however, I have been obsessed with something faster than the speed of light, black holes, and especially extraterrestrials, with whom I have never been bored. I hope to be freed from the gravity of the earth, to detach myself far from the human world in order to think in a greater scale of time and space. Sometimes, I dream of planning the Olympic Games on another planet. And eventually, I did produce several projects concerning athletics meeting. One project was for the opening of the Asian Games in Hiroshima, which was to use a strong fuse to connect the torch stand with the helicopters 600 meters above. Through TV, people could see the live moment when the players ignited the fuse in the helicopter. Then, a ray of flame dropped down from the sky in the speed of one hundred meters per second. Six seconds later, the torch on the stand was kindled. The human fire from the sky could be seen by the city as a story of beauty or destruction. However, due to some political complications, this project was canceled after numerous arguments. Out of both the pros and cons, the most impressive ideas for me were "this project is a chance for Hiroshima to get rid of old misery and regain its energy," and "however theoretically persuasive, the fire from the sky will cause physical pains, even though if it is just some fireworks." Later, the project of *The Earth Has Its Black Hole, Too* was performed at a former



~ cai guo-qiang, halo, 1996

site of the army headquarters under the umbrella of artistic abstraction and ambiguity. In the projects for the Olympic Games in Sydney, I planned to use a flying ball carrying a bird or a heavenly steed soaring across the skies, or a tiger with two wings. And I also planned to have a shower of 25K gold medals falling from the sky (with a helicopter) in the closing ceremony. Thus all the players would be pleased. Perhaps in the end, the fake gold medals are more important than the real ones.

Many of my projects have to do with the right timing. *The Placid Earth* idea that I have worked out for *The Meeting of Millennia* is an example. And a project to make a mushroom cloud in all the countries that own nuclear weapons is another. Often times, if I had missed the right timing, I would become less enthusiastic about the project. Though many artists' works gain timeless fame, the creator will always remain a product of his generation and social background, from which he obtains stimulation and motivation.

Other projects have nothing to do with timing. Instead, they need suitable places. The *Sinking and Rising* project at the Piazza San Marco, Venice, *Time/Space Reversion Project at Sakurajima Volcano*, Japan, and *Air Pyramid* project at Mount Fuji are a few examples. Another example is a project for the city of Hiriya, Israel. Just after thirty years when a landfill was first built in Hiriya, it became a large hill that was two kilometers in diameter and eighty meters tall. Therefore, the government decided to stop further dumping of trash on this site. However, the landfill was aesthetically displeasing, and what was even more troubling for the government was that it was on the route of international airlines and could be seen by the passengers on the planes. Therefore, they planned to transform the large landfill into an art project. When I first visited the landfill, a crowd of media workers including reporters from the army interviewed me extensively. My first response was: "Artists can also work with trash." The idea I had was to avoid simply using an artwork to cover the landfill and my final plan was to plant all the medicinal herbs that were recorded in the Bible on the landfill and thus transforming it into a medicinal herbal hill. Visitors of the hill would have access to taste these herbs on site and read about their records in the Bible. They could even buy some herbs and bring them home to cook. Moreover, the hill would provide artists to produce more discreet works (as suppose to the traditional sense of building a large monument.) For example, my idea was to dig an "inverted obelisk" into the landfill so that people would have to lower their heads to look down at the obelisk. Under a strong projected light, the thirty-year rings of trash could be clearly seen. Then the trash, which had been dug out, would then be taken to the National Museum in Jerusalem to be constructed into a "trash obelisk." Once again, due to many complications, the project had not been realized.

Some projects require both a right timing and a suitable location. For example, the project entitled *Rebuilding the Berlin Wall* was performed just after the Berlin Wall was destroyed. If it had taken place during another period, the project would not have taken on its significance. Another example is that if the *Add 10,000 Meters to the Great Wall of China* project was to be performed now, it would require fewer risks as the Chinese government has been loosening up, therefore, the project would be less exciting. (Though perhaps on the other hand, it could serve as

propaganda for the Chinese tourist industry.) Further more, the *Obelisk of Tolerance* project that I made for the European Academy of Science and Art last year was another case. This was an ambitious project planned for the new millennium. The sponsors were composed of artists, architects, and over half of them were politicians. They intended to follow the example of the Statute of Liberty and build a monument to remind people of the turmoil of the last century and to raise their hope for the prospect of the coming age. It could also be said to be a project to express friendliness for the Jewish community. The site took place in Mozart's hometown. In order to be seen from both the downtown and the airport, a sixty-meter high obelisk would be built on the top of a mountain in the Alps. At the very beginning, I felt that it was difficult for the tall and huge object to express the spirit of tolerance; therefore, I proposed the project *Peaceful Clouds*. Though I am often entrusted to propose ideas for large public projects, I understand well that they involve many social and cultural complications far beyond the category of art. With this understanding, I always remain cheerful to work out interesting projects and not worry too much whether it would become realized or not. I tried my best to work out both *Adding 10,000 Meters to the Great Wall of China* and *Obelisk of Tolerance*. In the end, I am very lucky to have received lots of love and care and helpful advices wherever I go. For example, when I was in Israel, they invited a well-respected rabbi to give me some lectures for me to better understand their culture. Now that I have tied my roots deep into the soil of the Earth, everywhere I go in the world becomes the same difference.

For some projects, the opportunity could be even more important than the timing. One example is my first project for the Guggenheim Museum's "China: 5,000 Years" exhibition, *Yu Gong Yi Shan*. (*Yu Gong Yi Shan* is a Chinese folklore about an ignorant old man who wants to move a mountain that was blocking the path in front of his house.) The idea for the project is to have a crowd of people to move all the stones from a mountain from China then to transport them to New York. Then after the exhibition ends, the stones were to be carried back to their original place. This project raised some interesting questions: Who is Yu Gong (the old man) in this story? What was being moved? What represented the mountain? Both the curator and I were very enthusiastic about this silly idea for over a year. In the end, the contemporary art section of the Guggenheim was removed from its original site and as a result, this project had lost its initial significance.

Some ideas sprouted from my "opponent," the curator. In 1992, while I performed the *Fetus Movement II* at a military base near Kassel, Germany, I visited the *Documenta* exhibition curated by Jan Hoet. I thought then that if I had been invited to this exhibition, I would have performed my art with fishing at a small river. In the following years, I did end up collaborating with Jan for several exhibitions. Among one of them was a project to build a bamboo bridge over a wall where the visitors could walk through it from a nearby kindergarten to a graveyard. Jan told me that he thought the bridge was built too well, which ruins the concept of fear that was involved in this project. It was only after crossing the bridge himself that he realized how terrifying the experience actually was. (Our debates during the exhibition were broadcasted on the local news channel.) Another time, he invited me to his museum to make a project, I used gunpowder to draw a fifty-meter long dinosaur on the wall of the museum's storage room. I thought this way the drawing could only be in his collection and that he could not exhibit it anywhere else. We even signed a contract for this work in front of the public that day. In 2000,



~ cai guo-qiang, sakurajima volcano time space reversion project, 1991

he wanted me to create a work at the crossroads of a prestigious part of a city. However, as it was just a few days before the opening of my exhibition at Eslite Gallery, so I could not go. In any case, the confidence and ambition that Jan exerts while working with artists provokes us to dream even bolder and wilder.

Some projects are results of the perfect timing, location, and people. For example, the theme of the 1995 Venice Biennale curated by Fumio Nanjo and Dana Friis-Hansen was "Transculture," as an effort to celebrate the 700th anniversary of Marco Polo's return to his hometown from my hometown Quanzhou. Both the curator and the sponsor had strong intentions of realizing the theme as well as sophisticated organizational skills. I made a project to bring what Marco Polo had forgotten (which in my opinion, was Chinese herbal medicine,) with a small boat sailing from Quanzhou to Venice. The Quanzhou local government was fully aware of the significance of permitting a small boat to sail out of the country at that time and consequently, *Bringing to Venice What Marco Polo Forgot* entered the canals of Venice perfectly on time like a UFO. I was on the boat and was sent to the exhibition site like a tourist.

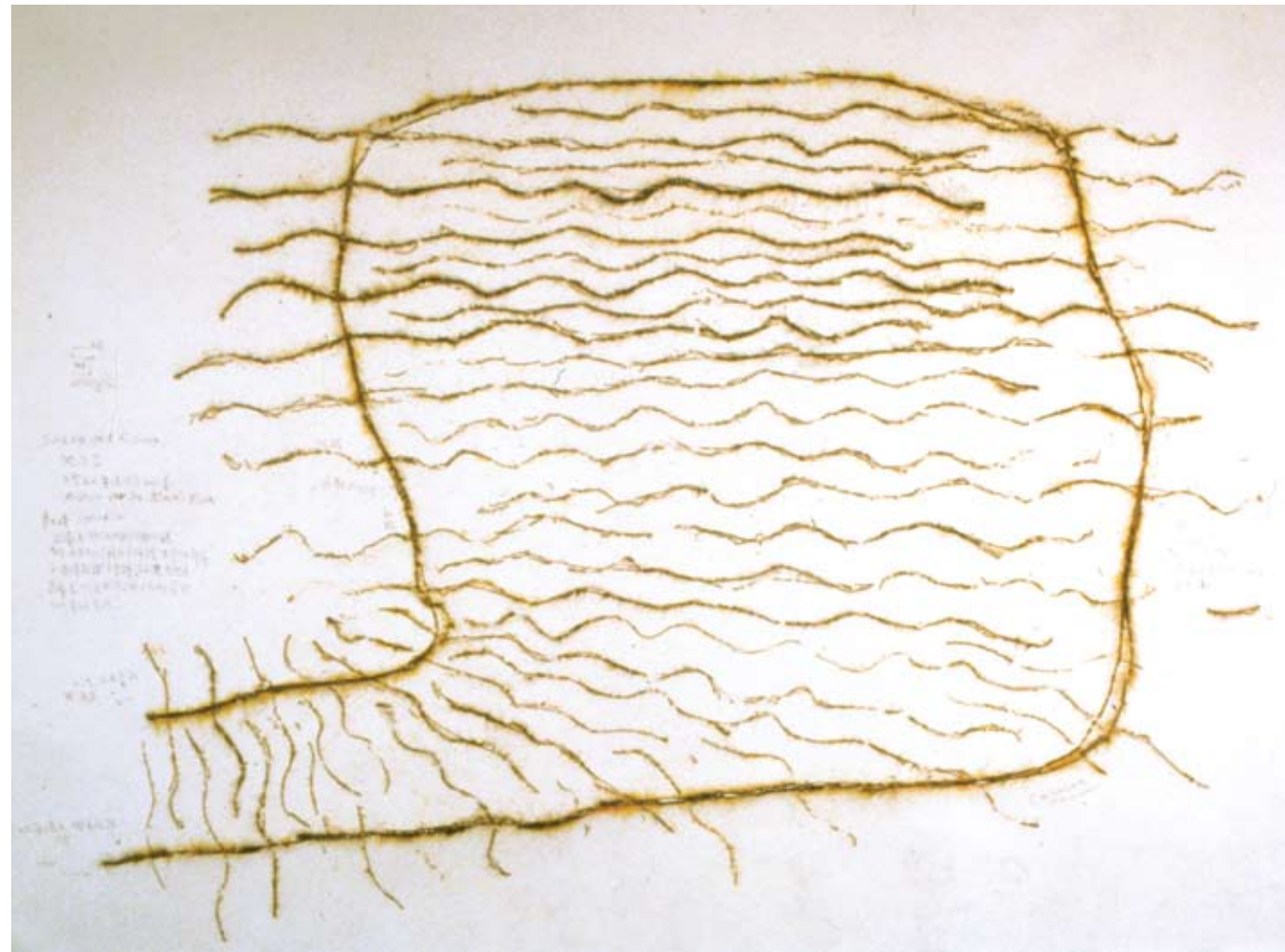
Previous to this performance, my several collaborations with the curator Fumio Nanjo had not been realized. In 1994, he curated an exhibition called "Seascape." My proposal, entitled *Mystery Circle on the Bottom of the Ocean*, was to explode a large hole under the seabed, so during sunny days when we look down at the hole from the museum we could see something like an asteroid pit or the top of a volcano. Nanjo said that to put dynamite under the sea would kill many fish and the public would complain that the sea had been polluted. I answered that my very intention was to show the beauty of our environment through the transparency of air and seawater. The Taipei Biennale was the second time working with him where I proposed to have two-hundred miniature golden missiles fall from the sky in front of the museum. He said that regardless of my claim to express the rise and fall of Asia's economy, the viewers would inevitably associate my performance with mainland China's missile maneuver. I answered that it was indeed the missile maneuver that has inspired me to make this project in the first place. He asked me how could I make Taiwanese viewers not to think these missiles were an actual threat from mainland China. I suggested printing some words on the missiles, which says that they are not missiles from mainland China. He was highly entertained by this idea. In the end, I found that the surface of the missiles had been printed with small words: "Made in Taiwan."

At times I find it difficult to persist in carrying out my own original intentions. Before I went to Barcelona to see a performance site, I had only one idea in my mind. I planned to "draw" a small ephemeral halo of smoke above the cross on the top of a small church, the halo would then soar into the sky and become a cloud. But when I got to the site, I was entranced by the white cathedral on top of a mountain just around the city. The shape of the cross on the cathedral was Jesus Christ with his arms open. Because it is quite large (the statue is eleven meters high), it can be seen from anywhere in the city. I changed my original idea and decided to make a large *Halo* project there. The curator Rosa Martinez was thrilled by the idea and when we visited the cathedral, the archbishop was also approved of this project. Both Rosa and I were exhilarated and concluded that this place was the best choice. However, we confronted many obstacles throughout the execution process. The project had to undergo

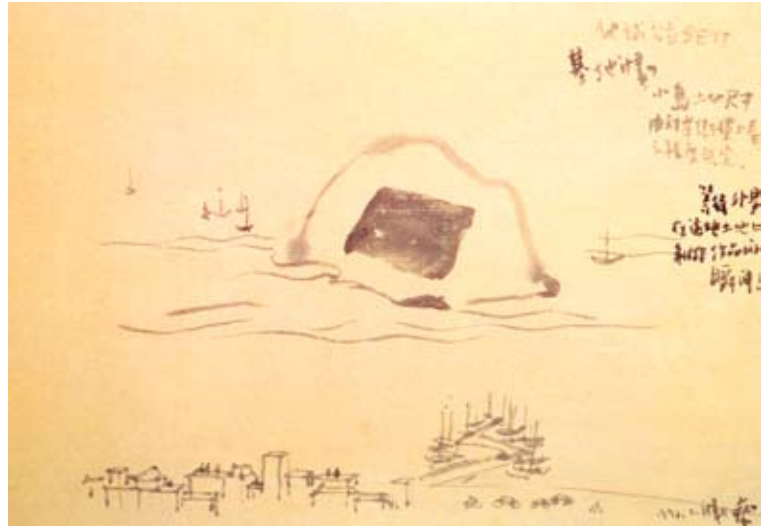
many authorities, and as for most artistic performances, if the preliminaries were too complicated, it was often difficult to perform naturally. Therefore, I regretted not having chosen the smaller church. Later when I cooperated again with Rosa for the Istanbul Biennale, she showed some prudence about my project that took place at the Euro-Asian strait. In fact, it was through proposing a large-scale and difficult project that I began to understand the strength and determination of the Biennale committee. The result was that I had great respect for the sponsors of the biennale for the challenges they take as the explorers of modern culture in the Islamic world. I ended up making two videos. One was *Floating* in which I threw tiles from Europe to Asia, and in the other I threw tiles from Asia to Europe. I even wanted the viewers to throw the paper planes freely in the great sanctuary of the deserted Roman church. On the other hand, there were also projects that I created actually became bolder and wider through the encouragement of the sponsors. For example, in my project to make explosions in and out of the power station in Johannesburg, I carefully proposed to perform only on the walls of a deserted factory. To my surprise, the municipal officers even offered me the walls of a working power station. (And of course I did take the offer.) When a project is strongly supported by the local people, it will go crazy on its own.

The project titled *Making a Ladder to the Earth* and the recent project in Sweden entitled *Parting of the Seas* are examples where the limits of the projects are defined by natural forces. In 1993, my project with David Elliot in Oxford titled *The Oxford Comet* was a terrible failure. Then he became the curator of the Stockholm Art Museum and then invited me to make a project for the opening exhibition. This time, my project was to work with the ice on the sea outside the museum. I plotted to make a light beam of Moses' *The Parting of the Seas* on to the thin layers of ice. Unfortunately, there was no ice on the sea then. Shortly before the opening, we changed the project to be performed just above the surface of seawater. But I did not adapt myself to the new situation in time and ignored many technical problems. On the day of the opening, it was raining and the site was crowded with viewers. It was the time for explosion. I had the countdown with David by the wireless phone. I ignited. But the gunpowder on the sea surface did not explode. The 300 kilometers of gunpowder and the 7,000-meter-long fuse we ordered from the Nobel Company had been too soaked by the rain. All of us were very grateful that David dealt with the viewers so peacefully. The viewers even asked us how soon the next performance would be. Five days later, with a whole other set of waterproof techniques, we went back to the site. It was sunny that day, but the wind blew strongly and the waves were high. We waited until sunset and the sea became more peaceful. Suddenly we saw floating masses of ice. They hit the working boat with a cracking sound. It was a good idea to have the boat drag the floating ice and move together with the work. The work was finished at last, but David's guests did not come this time. What was the worst for me was that we did not give the inauguration of the museum a lucky beginning as we had planned. After this trip, we realized that we still had a lot to learn!

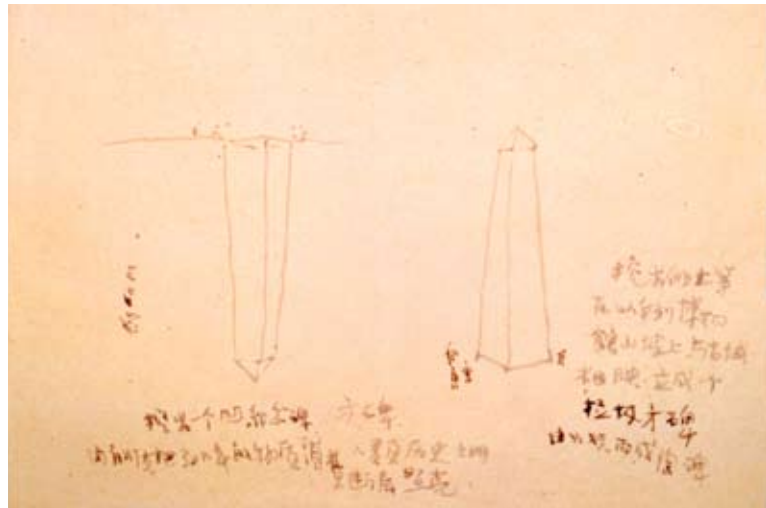
Several projects have developed step by step where at the beginning, I did not know what would happen next. When Iwaki Art Museum invited me to make an exhibition, I had nothing in my mind. Then when I came across a large wooden sunken ship and I made tremendous efforts dug it up with the help of the Iwaki team. Until then,



~ cai guo-qiang, *sinking and rising*, 1995



~ cai guo-qiang, *earth seti base project*, 1991



~ cai guo-qiang, *hiriya project no. 2*, 1997

I still did not know what to do with it. Finally, just before the exhibition opened, I transformed the structure of the ship into a San-jo Tower. Later, for another exhibition, the tower flew up to the sky and became the shape of a space rocket. So I suggested to the collector of the work that the piece could be transformed endlessly in every exhibition according to the situation of the site.

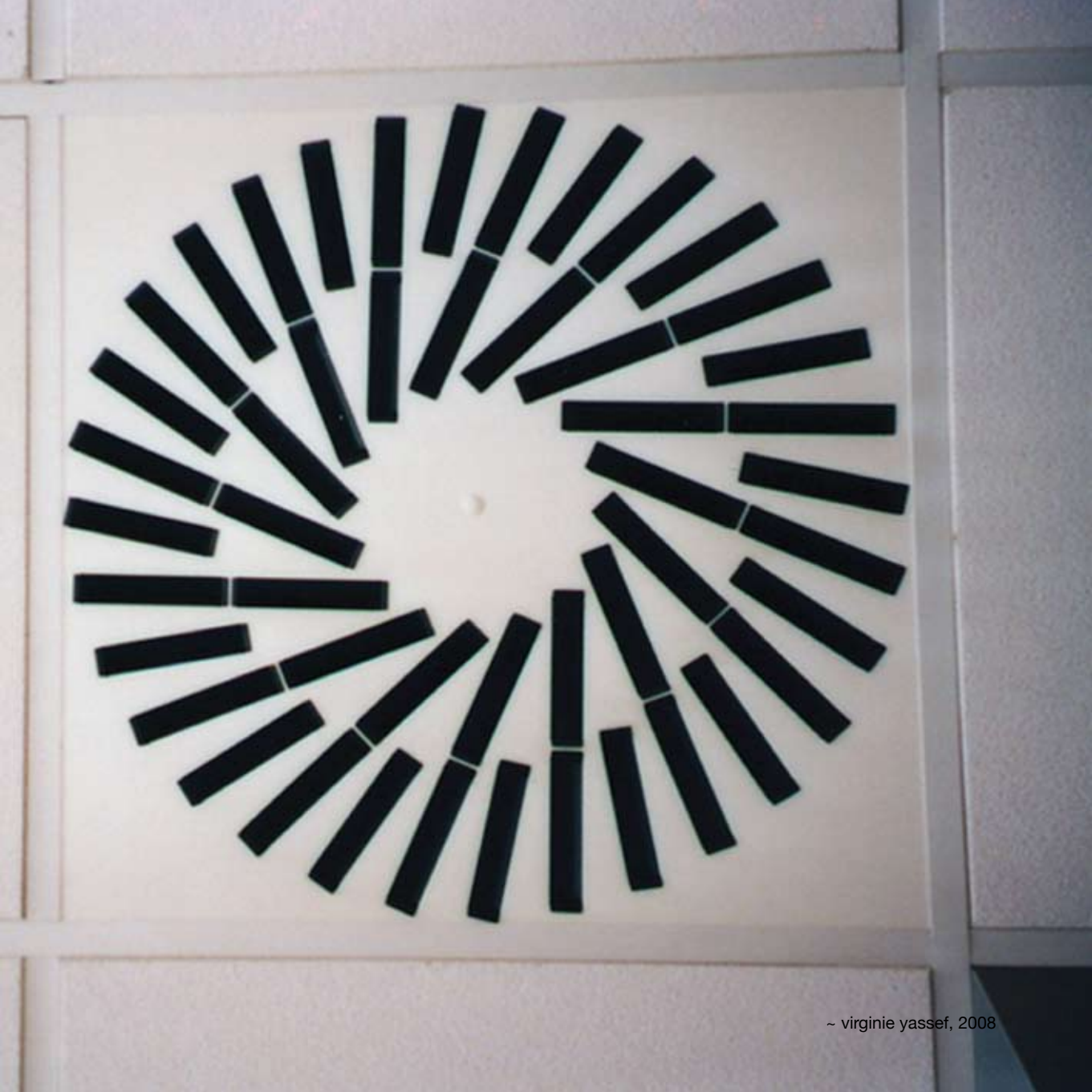
It was also in Iwaki where the city's residents inspired one idea, which sprouted another. While I was working on the *Horizon Project* where I was lighting fire on the horizon line on the surface of the sea, the residents suggested that all those who were living along the sea should turn off their lights for the viewers to see the fire more clearly at night. And as a result, this was how I came up with the idea for *Placid Earth* where I proposed everyone living on the Earth to switch off his or her lights for one night.

Since a long time ago I have been charmed by the queerness and spirituality of Taihushi rocks, but had no idea of how to use them. Then, when I had a chance to visit the Louisiana Museum of Modern Art, I saw the space as a garden. So I decided to put our garden in their garden and began my exploration of the language of installation. Recently the work has been moved outdoors by the seashore in Naoshima Island in Japan where it became a public artwork. It seems like every artwork has its own destiny and will unfold step by step on its own. In fact, my pursuit for the freedom of creation is also based on the concept of having no rules as the rule, similar to the practice of alchemists.

I feel very fortunate to be an artist! For an artist can have wild flights of fancy regardless of his age or experience. He can speak freely and express everything at his will. I often talk to my daughter about the ideas I have for my projects and I am usually very disappointed if she has no response. I think if one day I stop having fantasies, I would go work at a primary school and listen to the children telling me theirs.

Notes: This text was originally published in *Day Dreaming: Cai Guo-Qiang*. Translated from Chinese to English by Chang-Jye Wu. Published by Eslite Gallery in 1998, Taipei, Taiwan.

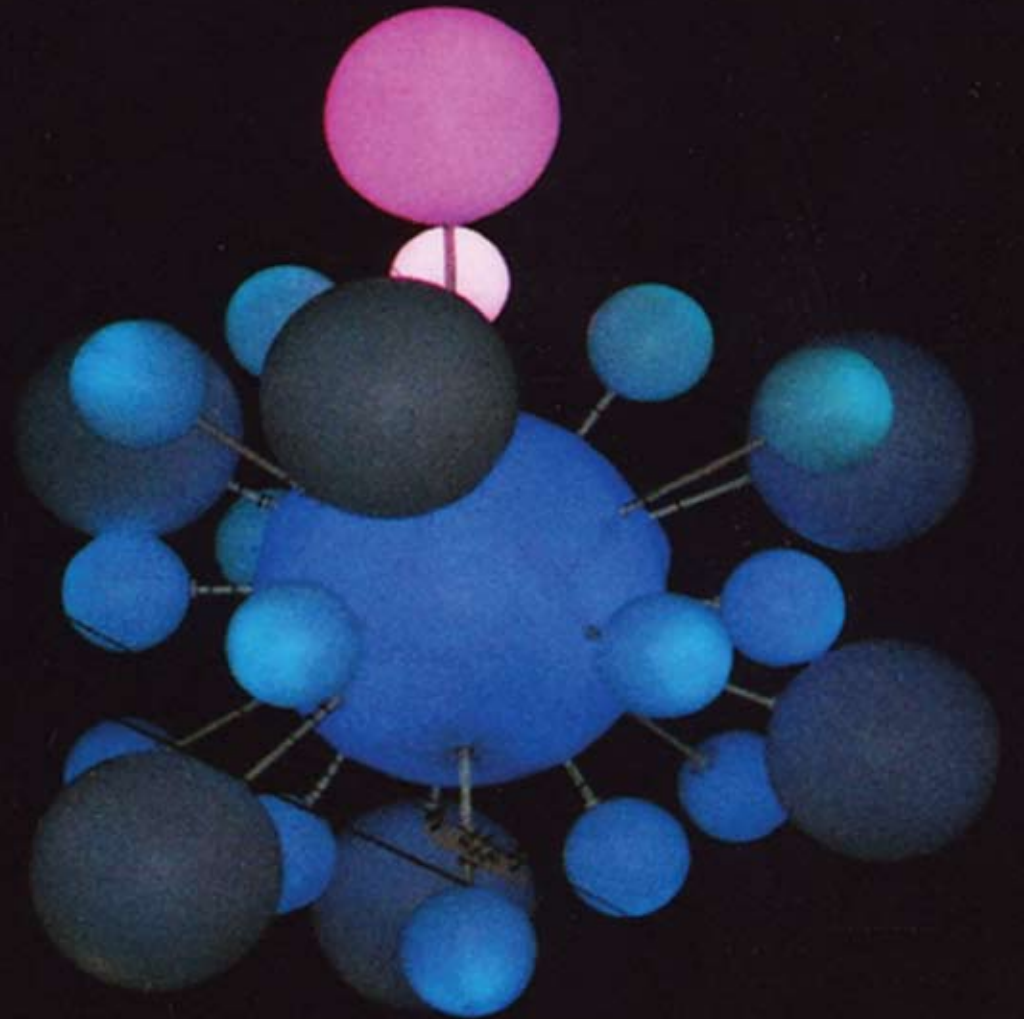




ME SEE IT LONG BEFORE, GATHERING IN SKY ...
...BUT NOW WIND BLOW IT DOWN ON ME !
FROM THE SKY ? THEN IT MUST BE...

...AN AMMONIA STORM ! RUN, JOE !

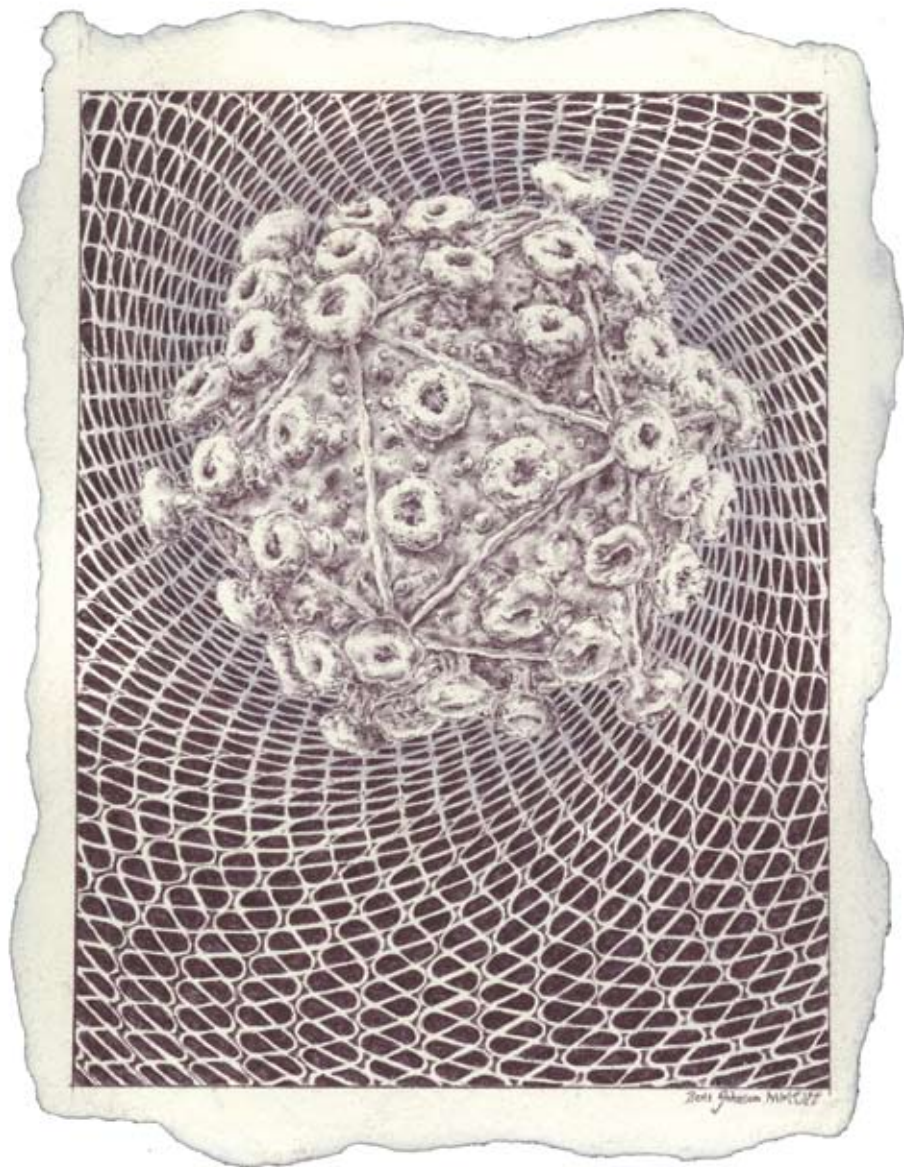
ME NO RUN...
...ME NOT FEEL ANYTHING !
ME REST NOW !
WHAT IS IT ?
ME NOT SURE...
ME NEVER SEE EYES LIKE THAT BEFORE !



~ virginie yassef, 2008



~ butt johnson, veduta di castello del greyskull, 2007



~ butt johnson, *another study for scientific creationism (hiv)*, 2007



~ butt johnson, *metamorphosis of narcissus*, 2008

The 1st electric wildness came
over the people
on sweet Friday.
Sweat was in the air.
The channel beamed,
token of power.
Incense brewed darkly.
Who could tell then that here
it would end ?

One school bus crashed w/ a train.
This was the Crossroads.
Mercury strained.
I couldn't get out of my seat.
The road was littered
w/ dead jitterbugs.
Help,
we'll be late for class.

Excerpts from *The Anatomy of Rock*
by Jim Morrison, 1966-71



~ Liliane Phung, *princess fucked*, 2007



© liliane phung, salem, 2007



~ liliane phung, double life, 2007



↪ nicolas pol, 1348 cheaters, 2008



~ nicolas pol, *the unexpected birth of j*, 2008

~ contributors...

JOHN ARMLEDER was born in Geneva in 1948. He currently works and lives between Geneva and New York. He is a performance artist, painter, sculptor, critic, curator and expeditionary, is consistent only in his willingness to take creative risks. A member of the Geneva-based Groupe Luc Bois, he was heavily involved with Fluxus during the 1960s and 1970s and was a founder member of the Groupe Ecart in 1969, known primarily for their performances and publications. His work continues to demonstrate the preoccupations of these groups by abandoning hierarchies of different artistic genres and objects.

CAI GUO-QIANG was born in 1957 in Quanzhou, China and lives and works in New York. In addition to his well-known explosion works, Cai (surname) draws on a wide variety of materials, symbols, narratives, and traditions—elements of feng shui, Chinese medicine and philosophy, images of dragons and tigers, roller coasters, computers, vending machines, and gunpowder. The artist has received a number of awards including the 48th Venice Biennale International Golden Lion Prize, the CalArts/Alpert Award in the Arts, and most recently, The 7th Hiroshima Prize. Among his recent solo exhibitions is a traveling retrospective, *Cai Guo-Qiang: I Want to Believe* at Solomon. R. Guggenheim Museum, National Art Museum in Beijing, and Guggenheim Bilbao. His participation in group exhibitions included the São Paulo Bienal (2004); Whitney Biennial (2000); and five Venice Biennales (1995, 1997, 1999, 2001, and as a curator for the first China Pavilion in 2005). In addition to his practice as an artist and curator, Cai was appointed the Director of Visual and Special Effects for the 2008 Beijing Olympics and he also established a series of contemporary art museums entitled *Everything Is Museum* including one designed by architect Sir Norman Foster in the artist's hometown in Quanzhou opening in 2009. Our publisher is proud of to have had Cai as her boss and contributor of this special edition where she is again under his spells.
www.caiguoqiang.com

KELLY CARMENA lives and works in New York City.

ANDREA GALVANI was born in Verona in 1973. He lives and works in New York and Milan. Since 2006 he has been professor of Photographic Language and History of Contemporary Photography at the Accademia Carrara di Belle Arti di Bergamo and is currently an artist-in-residence at Location One, New York. He is fascinated by science and its models of representation as well as in the multiplicity of languages, signs, and in their relationship in history; in tables and graphics as synthesis of philosophical, political, and economical concepts. Andrea has a predilection for the photographic medium but avails often to other mediums, most of all video, drawing and wall painting. His works has been widely exhibited including *Babylon*, BAC! Barcelona International Contemporary Art Festival, Spain, 2007; *Andrea Galvani 2003-2006*, Museum of Contemporary Art, Monfalcone, Gorizia, Italy; *Decostruzione di una Montagna e la Morte di un'Immagine*, Artopia, Milan, Italy, 2006.
www.andreagalvani.com



~ cristina rodriguez, *untitled*, 2008

BUTT JOHNSON is a stupid made up name.
www.buttjohnson.com

LESLEY MA is wrapping up her 3.5 year tenure at Cai Studio after working on more than a dozen exhibitions and projects. She is glad to help present one of her favorite texts by Cai in this issue of *Lovely Daze*. She will be finding ways to challenge herself in the academia (hopefully) and trotting the world with a non-art driven agenda for a little while. Though a hard decision to make, she is determined to make the leap and can soon afford to love and daze all day.
www.tastingsalon.com

LILIANE PHUNG was born in 1948 and that is why her breath smells quite a bit. What she can say about the *Frontierland* is that it is not what we believe. She loves hotdogs though. Especially cheating hotdogs with wings. Her solo exhibitions include *Dairy Queen et Declin*, Fat Galerie, Paris (2008); *The Lickin' that Doesn't Hurt*, Allsopp Contemporary, London (2007) and group exhibitions include *J'en Rêve*, Fondation Cartier, Paris (2005); *Lil' Kings*, L'Ecole des Beaux Arts, Paris (2005); *Les Beaux Arts Prennes Le Metro Station Pyramide*, Paris (2005); *Carpenter's Workshop*, Galerie Alain le Gaillard, London (2005); and *Downtown to Downtown*, L'Ecole des Beaux Arts, Geneva (2005).

NICOLAS POL studied medicine, hoping to become an ornithologist in order to learn how to fly, but unfortunately he failed at the exam. He is in Paris now, preparing a huge quantity of food to gain more and more weight, and to be sure to get stuck in the ground forever. His solo exhibitions include *Nicolas Pol* (2008) and *Life Goes On If You're Lucky* (2005) Allsopp Contemporary, London and group exhibitions include *Parasites: Julien Berthier, Liliane Phung, Nicolas Pol*, Allsopp Contemporary, London (2006); *Place St. Sulpice*, Paris (2005); *J'en Rêve*, Fondation Cartier, Paris (2005); *Salon de Montrouge*, Paris (2004).

CRISTINA RODRIGUEZ is a Colombian artist and designer living in the colorful Little Havana in Miami. She is currently spending a lot of time drawing, painting, observing, making things and collaborating on cool projects with the by_number design collective. She is still in awe that in the center of a US city she can hear roosters at dawn.
www.crwork.net
www.bynumberstudio.com

SABRINA SHAFFER is missing Little Wei.
www.otabo.com
www.thekdu.com

CHARWEI TSAI is a Taiwanese artist born in 1980. She is currently attending the post-graduate program La Seine at L'Ecole des Beaux Arts, Paris. Her work has been exhibited at *Traces du Sacre*, Centre Pompidou, Paris (2008); Museum of Hunting and Nature, Paris (2008); Shanghai Museum of Contemporary Art, (2007); ZKM Center of Art and Media, Karlsruhe (2007); *How Far Would You Go For Love*, Cartier (2007); Hydra School Project, Greece (2006); Singapore Biennale (2006); and *J'en Rêve*, Fondation Cartier, Paris (2005.) Upcoming solo exhibitions will take place at Federico Herrero's space in Costa Rica and Gallery Sora, Tokyo, Japan. In 2009, she will participate in the 6th Asia Pacific Triennial, Queensland Art Gallery, Australia. In addition to her art practice, Tsai publishes, edits, designs, and interns for *Lovely Daze* with lots of bliss!
www.charwei.com

VIRGINIE YASSEF was born in 1970 in Grasse, France and graduated from L'Ecole des Beaux Arts and Sorbonne University. She creates videos, photographs, and sculptures revealing the poetry of everyday life and emphasizing the subtle gap between perception and reality. In her universe, the strangeness, sometimes even supernatural, surface where least expected. Her solo exhibitions include *La Seconde est Partie la Première*, Galerie Nationale du Jeu de Paume, Paris (2008); *Crossing the Line*, Galerie FI:AF, New York (2008); *Some Magical Clangs*, CRAC Alsace, Altkirch, France (2008); *Alloy*, Galerie Georges-Phillippe & Nathalie Vallois, Paris (2007). Her group exhibitions include: *La Force de l'Art*, Commissaire : Bernard Marcadé, Grand Palais, Paris (2006); *Vidéo-salon*, Galerija 10m2, Sarajevo (2006); *Speech Box*, Teater 3, Stockholm (2006).

~ special thanks: (asia-pacific) family, especially takehiro + his mom + dad, lots of aunts + uncles + cousins, sarah + family, ama, irene + baby, joyce + family, yulin jie, jesse, pao-lin, ali, heather, eugene, suhanya, shilpa, taka, jeffrey, tig + sora staff, doggie. (us) sub + family, lesley, kelly m, kelly c, tina, angelita + family, cristina, ani, maria, aoi, terresa, bebe, ronnie, jason, mandy, duke, erica, eugene, chris liu, yonatan, jason, ido, leif, pat, alex, shunyi, nigel, warren, mingwei, john, vicson, naoto, linda, dunbar, arron, hisham, julien, jordan, mark, cai + family + studio, bridget, printed matter staff, max, aa, cat, james, fiona + papabubble. (europe) grigoris + family, su-mei, jean-lou, lili, nico, alba, asun, gerry, valentine, george, shing, kahn, pablo, pier, albi, alessandra, heve, jean d l, virginie, aurelie, anna, mark, jun, oliver, emily, klara, mark, joanna, gilles, claude, tony, vincent, antoine. (latin america) catalina, barbie, federico, thiago, mateo, rosario.

~ photo credits...

JOHN ARMLEDER
Église Saint Eustache
Paris
2000

Dianthus Arenarius
Mixed media on canvas
170 x 130 cm
2008

Courtesy of Galerie Andrea Caratsch

ANDREA GALVANI
Intelligenza del Male #5
C-Print on Aluminum
2007

n-1 #5
C-Print on Aluminum
2007

Courtesy of Galleria Artericambi

CAI GUO-QIANG
Halo
Ink on paper
70 x 180 cm
1996

*Sakurajima Volcano Time Space
Reversion Project*
Gunpowder and ink on paper
300 x 400 cm
1991

Sinking and Rising
Gunpowder and ink on paper
300 x 400 cm
1995

Earth SETI Base Project
Ink on paper
1991

Hirya Project No. 2
Ink on paper
1997

Courtesy of Cai Studio

BUTT JOHNSON
Veduta di Castello del Greyskull
Ballpoint pen on paper
38 x 46 cm
2007

*Another Study for Scientific
Creationism (HIV)*
Ballpoint pen on paper
22 X 17cm
2007

Metamorphosis of Narcissus
Ballpoint pen on paper
51 x 64 cm
2008

Courtesy of CRG Gallery

LILIANE PHUNG
A Princess Fucked
Acrylic on canvas
186 x 240 cm
2007

Salem
Acrylic and oil stick on canvas
190 x 200 cm
2007

Double Life
Charcoal, gold powder, collage,
and acrylic on canvas.
150 x 150 cm
2007

NICOLAS POL
1348 Cheaters
Off-set print, oil and glycerol on canvas
166 x 236 cm
2008

The Unexpected Birth of J
Off-set print, oil and glycerol on canvas
187 x 227 cm
2008

CRISTINA RODRIGUEZ
Untitled
2008

Untitled
2008

VIRGINIE YASSEF
Mix media
2008

~ all images + texts were provided
directly by the artists unless
otherwise noted.



~ cristina rodriguez, *untitled*, 2008