

Peer to Peer: UK/HK 2022 **Inspiring visual arts exchange between UK and Hong Kong**

26th September – 9th October 2022

<https://peertopeerexchange.org/>

#PeertoPeerUKHK22

**Peer to
Peer:
UK / HK**

DELEGATE PACK

Welcome to *Peer to Peer: UK/HK 2022*

Peer to Peer: UK/HK 2022 is a programme designed to inspire and encourage meaningful cultural exchange between the UK and Hong Kong's visual arts sectors and to forge enduring partnerships.

We are delighted that you can join *Peer to Peer: UK/HK 2022* online festival. Along with our partners and artists we look forward to sharing our individual and collective journey of:

- international exchange through new digital artworks
- live performances
- presentations and open discussion

Peer to Peer: UK/HK 2022 builds on the success of our [pilot festival](#) in 2020. Since then we have been developing a number of collaborations, resulting in nine partnerships between visual arts organisations in the UK and HK. Based on encouraging exchange we have engaged with more than 43 artists and over 160 students, in and from each place.

We asked for each partnership to develop projects that included artists from both the UK and Hong Kong, with priority being given to emerging and mid career artists who would benefit from the international profile. We also asked partners to focus on work made for (or in) a digital platform. These can be explored on our website from 26th September – expect to see video, animation, work in progress, live performance, gaming, poetry, mail art and more...

This online festival is also shaped by and with the partner organisations providing an exciting culmination to the programme and demonstrating how remote working can – and does – lead to meaningful and sustainable partnerships, and cultural exchange.

Collaboration through a distributed leadership model

What is so important in *Peer to Peer: UK/HK 2022* is that the partners have worked together for mutual benefit; each creative process has emerged through discussion, exploration and learning about each other.

We recognise that the collaborative processes themselves are part of the journey to develop meaningful partnerships. Each collaboration is very different, led by the individual and collective interests of the partners. Therefore this is not a curated programme. The projects are a series of

very different responses born through and shaped by the individual nature of each partnership. Likewise the symposium sessions have been proposed by the partners. This distributed leadership model has evolved over the last two years.

How working remotely leads to meaningful and sustainable partnerships, and cultural exchange

Of key importance in *Peer to Peer: UK/HK 2022* is contemplating how the visual arts sector can continue to be outward facing and international whilst considering the future of our planet and the need to reduce our impact on it. Building on learning from the Covid pandemic experience, none of the participants has travelled to the UK or Hong Kong. A series of online webinars and discussions have enabled nine very different partnerships to form but each with a shared commitment to supporting emerging artists to develop their international networks and profile.

We hope that you discover new artists, hear about new ways of working or thinking and enjoy the variety of different approaches to collaborative working. We would like to thank all of our partners in the UK and Hong Kong for their hard work and commitment to making *Peer to Peer: UK/HK 2022* a success. We would also like to thank our wonderful project team and Arts Council England for making *Peer to Peer: UK/HK 2022* possible.

Lindsay Taylor, University of Salford Art Collection, and Sarah Fisher, Open Eye Gallery

Peer to Peer: UK/HK 2022 – Festival Programme

Please note: You may join any of the webinars without having a Zoom account or having Zoom installed on your computer or phone. However, you should [create a Zoom account](#) and install the [Zoom client application](#) for the best experience of the event.

DAY 1: Monday 26th September

[Launch of Peer to Peer:UK/HK 2022 Festival](#)

UK: 10-11.00am / Hong Kong: 5-6.00pm

Please join us to celebrate the launch of the online festival and hear from, and about, the people that made it possible.

Hosts: Chairs: Sarah Fisher, Open Eye Gallery and Lindsay Taylor, University of Salford Art Collection

Participants: Nicola Smyth, Arts Council England, Ying Kwok, Ambassador HK and Representatives from each partnership

[Journey – live performance by Morgan Wong](#)

UK: 2-3.00pm / Hong Kong: 9-10.00pm

Morgan Wong's new lecture performance piece *Journey* looks into scenic imageries taken in rural China in the 1970s to connect oral history, archive, and teaching and learning.

Chair: Yim Sui Fong (Rooftop Institute)

Participants: Morgan Wong and Joey Chung

DAY 2: Thursday 29th September

[Virtual Bodies: Ama Dogbe & Yarli Allison in conversation](#)

UK: 10-11.00am / Hong Kong: 5-6.00pm

Artists Ama Dogbe and Yarli Allison will discuss experiences of their shared online 'micro' residency. Expect issues such as the gender health data gap and the assimilation of diasporic communities, through game art.

Chair: Louise Latter, BOM and Angel Leung, Videotage

Participants: Ama Dogbe and Yarli Allison

DAY 3: Friday 30th September

[Artist, Power and Place](#)

UK: 10-11.00am / Hong Kong: 5-6.00pm

Can we move to a future where artistic careers are not linked to location? A discussion re-imagining the way artists work and collaborate.

Chair: Paul Herrmann, Redeye

Participants: Rebecca Burns, Programme Co-ordinator (Redeye), Chloe Chow, Senior Project Officer (WMA) and two artists from the exchange Anna Sellen and Joseph Leung

DAY 4: Sunday 2 October

[Back/Forth: Questions on the Road!](#)

UK: 10-11.00am / Hong Kong: 5-6.00pm

In this live event, the artists and curator in the Back/Forth Mail Art Project will respond to questions for Hong Kong, raised by public participants from Sheffield's streets.

Chair: Reds Cheung (1a Space)

Participants: Clara and Gum (C & G Artpartment) and Mark Chung

DAY 5: Tuesday 4 October

[Ways of Learning – In conversation with artists, Morgan Wong and Hicham Gardaf](#)

UK: 10-11.00am / Hong Kong: 5-6.00pm

Join artists Morgan Wong and Hicham Gardaf to discuss their newly commissioned artworks Journey and The Storyteller as part of their collaborative commission Ways of Learning.

Chair: Polly Brannan (Open School East)

Participants: Morgan Wong and Hicham Gardaf

DAY 6: Wednesday 5 October

[Worldbuilding and Wellbeing](#)

UK: 10-11.00am / Hong Kong: 5-6.00pm

A discussion exploring the quickly developing realm of worldbuilding by artists using digital technology, and the wellbeing applications that might result from it.

Chairs: Peter Bonnell and Helen Starr

Participants: Artists Seema Mattu, Eason Tsang Ka Wai and Uma Breakdown.

DAY 7: Friday 7 October

[Noughts and Crossings](#)

UK: 10-11.00am / Hong Kong: 5-6.00pm

This interactive and participatory event is currently being devised by artists at The Chinese University Hong Kong and Falmouth University, UK

Chair: Tang Kwok-hin

Participants: Tang Kwok-hin and Yang Yeung, project curators, and Chan Ting, Lead Artist, Hong Kong, supported by Saffy Wilson, UK; and artists/students from Fine Arts Departments of The Chinese University of Hong Kong and Falmouth University, Cornwall, UK.

DAY 8: Saturday 8th October

[Art at the Edge of Language](#)

UK: 10-11.00am / Hong Kong: 5-6.00pm

Artists and partner organisations will come together to think about art as something that operates at the very edges of what we might understand language to be, and also something that has the potential to become a medium in its own right – rather than simply a tool with a predetermined purpose.

Chairs: Teresa Kwong (HKAC) and Matthew Pendergast (Curator and deputy director Castlefield Gallery)

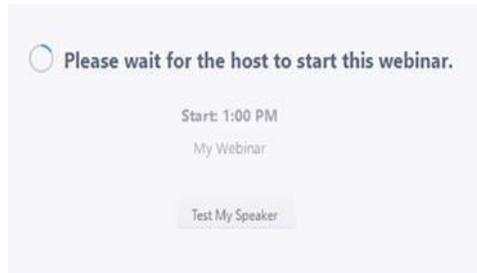
Participants: Artists Nicola Dale (UK), John Powell-Jones (UK), Florence Lam (HK) and Lazarus Chan (HK); organisational representatives: Juliana Chan (Per Platform, HK), Lindsay Taylor (University of Salford Art Collection, UK).

Attendee FAQs

How do I join the Zoom event?

To join the event, click on the link you received in your registration confirmation email. You should receive a reminder notification 2 hours before the start time of the session which will provide the Zoom link and passcode.

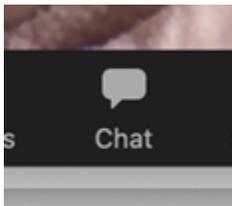
If the session hasn't started yet, you'll receive the following message:



You do not need to do anything and the session will soon begin on this page. Please note that all sessions will start on time so do keep an eye on the time.

How do I submit a question or comment?

Select **Chat** at the bottom of the screen.



Type your question in the chat compose box, and then press enter. The session host will be monitoring the chat box for any relevant questions to ask the speakers towards the end of the session.

I have poor audio quality, how can I solve this?

If your computer is running a lot of applications, you may experience issues with audio quality, like lagging or cutting out. If this happens, closing other applications can help.

My session won't stream, what do I do?

Check that you have a strong internet connection, move rooms to somewhere with a stronger signal if possible. If this doesn't work, try closing the session and re-clicking the Zoom invite link from your event invitation. If you have a bad internet connection and can't fix it, you could disable your video stream and use audio only as this uses less bandwidth and should improve the sound quality.

Speaker Biographies

DAY 1: Monday 26th September

Launch event:

Sarah Fisher, Director, [Open Eye Gallery](#)

Currently Director of Open Eye Gallery, previously Director of Centre for Chinese Contemporary Art, Sarah has led large scale multi-partner Biennials and city-wide seasons of exchange with China, Hong Kong and Taiwan since 2013.

Throughout her 30 years in the arts, Sarah has found success via partnerships strategically whilst Head of Visual Arts for Arts Council Northwest, leading national priority areas, and as a consultant specialising in arts partnerships with universities. Sarah began her career as a practising artist lecturing at the Slade School of Art and Chelsea College of Art and has an M.A. from the Royal College of Art.

Lindsay Taylor, Curator, [University of Salford Art Collection](#)

Lindsay has led the strategic development of the University of Salford Art Collection since 2013, including brokering key partnerships with artists and arts organisations across the UK and increasingly China. She pioneered a new collecting policy based on three strands: Chinese Contemporary Art, About the Digital and From the North, reflecting her passion for supporting artists and for creating a collection that tells 'a story of now'. Working in partnership is at the heart of all activity, with most acquisitions being co-commissions. Lindsay has expertise in curating exhibitions and developing public collections of contemporary art, particularly in underrepresented areas such as installation and digital art. She has commissioned new work by numerous artists from the UK and China and continues to contribute to national debate about developing contemporary collections. In 2014 she established a Graduate Scholarship Programme, supporting a small number of artists in their first year after graduation, now in its seventh year. Previously Lindsay has held positions at the Harris Museum and Art Gallery, Preston, Tate Liverpool and The Walker, Liverpool. She is currently a trustee of the Peter Scott Gallery Trust at Lancaster University and on the advisory board for the Grundy Art Gallery in Blackpool.

Ying Kwok, Independent Curator

Based in Hong Kong, Ying Kwok works with a diverse range of art and cultural institutions locally and internationally, from artists' initiatives, art festivals, to public museums and the commercial sector. She always synthesizes different art forms in contemporary visual art, from site specific commissions, performances, to film and video. Kwok is the curator for the 5th Audemars Piguet Art Commission: The moon is leaving us, Contagious Cities: Far Away, Too Close for Tai Kwun Contemporary and Wellcome Trust, the lead curator of LOOK International Photography Festival 2017, and guest curator at M+ for Samson Young: Songs for Disaster Relief as Hong Kong presentation at the 57th Venice Biennale. Before embarking on her independent career, Kwok was the curator at the Centre for Chinese Contemporary Art in Manchester UK, between 2006 and 2012.

Apart from curating, Kwok also founded Art Appraisal Club with a group of local art professionals in 2014, in order to encourage critical thinking and initiating effective art discussions in Hong Kong. The group provides regular exhibition reviews and their articles are published in magazines, various cultural networks and their own bilingual journal, Art Review Hong Kong. In 2014, Kwok was awarded the Asia Cultural Council Fellowship. She is an international fellow in the Clore Leadership Programme 2018/19.

Nicola Smyth, [Arts Council England](#)

Nicola Smyth has worked at the Arts Council since 2010. For the past seven years, she has been the Senior Manager International, working on international funding and policy. She works on the design and development of the Arts Council's funds for international and on policy areas such as post EU-Exit arrangements, COVID recovery and artists' mobility. Her previous role at the Arts Council was as a Relationship Manager for Literature, specialising in poetry and literature in translation. From 2000-2010, she was a journalist, holding the position of Deputy Literary Editor of the Independent on Sunday newspaper for six years. She has also worked at the Poetry Society, Oxford University Press and had a previous spell at the Arts Council from 1997-2000.

Performance:**Morgan Wong, Artist**

Morgan Wong's artistic practice unfolds his contemplation on time. Transcending a personal perceptual approach, his concerns are expanded to aspects like social concern or scientific notions in temporality. Morgan participated in Rooftop Institute's programme as an artist in Hok Hok Zaap (HHZ): 15 Initiatives of Engaged Learning in Art and as an artist researcher in RT5. His selected solo exhibitions include: Time Isn't Our Border (Goethe Institute Hong Kong, Hong Kong, 2019), Our Feet Are Always Younger than Our Heads (Hong Kong Visual Arts Centre, 2018), The Dashes; The Laughter; The Reservoirs (Asia Art Center Taipei II, Taipei, 2016), Filing Down a Steel Bar Until a Needle is Made (Tintype Gallery, London, 2013). Wong's work has also been shown at international institutions including, Media Museum ZKM (Karlsruhe), Tate Modern (London), Seoul Museum of Art (Seoul), ArtScience Museum (Singapore) and Kuandu Museum of Fine Arts (Taipei). In 2019, Morgan Wong was awarded the Asian Cultural Council New York Fellowship. Apart from receiving multiple grants from HKADC and HAB for his artwork creation and cultural exchange, in 2021, Wong received The 15th Hong Kong Arts Development Awards – Award for Young Artist (Media Arts). Wong's works are also included in public collections, like M+ Museum and MILL6 CHAT.

Yim Sui Fong, [Rooftop Institute](#)

Yim Sui Fong is an artist based in Hong Kong, a member of artists' collective, L sub and a co-founder of the charity organisation Rooftop Institute which focuses on education through art. Since its establishment, Rooftop Institute has been organising artist-led educational research and practice in the context of the present social conditions, as well as Asian history and culture. As an artist educator, Yim's research interests include socially engaged art practice, artist-led pedagogy and engaged learning. focus on education through art

Joey Chung, [Rooftop Institute](#)

Joey Chung is a member of Rooftop Institute

DAY 2: Thursday 29th September [Ama Dogbe and Yarli Allison in conversation](#)**Ama Dogbe, Artist**

Ama is a British-Ghanaian digital artist making moving image work ranging from traditional film to experimental and abstract 3D animations. She is using the Residency as a way of exploring ideas of societal pressure and assimilation in diasporas communities. The book 'Dear Senthuran' by Akwaeke Emezi is a strong influence and reference point for Ama. In the book,

Emezi describes their experience of feeling like they are wearing different masks in different spaces. The book has been described as 'a memoir that transcends expectation and challenges readers to explore our own flesh and spiritual multiplicities.' (Ajani, A. 2021).

Yarli Allison, Artist

Yarli Allison's work explores themes of digital humanity with CGI imagery, digital sculpting, performances and moving-images. She is interested in how data is gathered in gamification scenarios. For the Virtual Bodies Residency, Yarli will experiment with using the metaverse of gamification as a fictitious tool and window to examine the gender health data gap. This work will contribute to Yarli's 'digital humanity series'; Datafication.

Louise Latter, [BOM](#)

Louise joined BOM as Head of Immersive in 2015 from FACT (Foundation for Art and Creative Technology) in Liverpool where she managed the young people and learning programmes. Louise manages BOM's artistic programme including exhibitions, our artist digital skills programme, new commissions and public events. She is interested in the intersection of curating & learning as well as curation as a tool for empowerment and democracy. Other interests include mental health, moving image and animation, swimming outdoors, feminism and pop(ular) culture.

Angel Leung, [Videotage](#)

Angel Leung is a multidisciplinary art curator, administrator, and writer. Currently the Programmes Manager of Videotage, she has organised a variety of programmes on media art. She also worked in several film festival and programmes at Broadway Cinematheque. She finished her Master's Degree in Screen Art at Université de Strasbourg in 2016 and received her Bachelor's Degree in Creative Media at the City University of Hong Kong in 2009. She is also a researcher and writer on moving images. She co-edited the book David Lynch (Kubrick, 2017) and writes for Stand News (HK) and Agora Digital (UK) on a regular basis.

DAY 3: Friday 30th September [Artist, Power and Place](#)

Paul Herrmann, Director, [Redeye](#)

Paul Herrmann is an organiser and leader in photography. He is director of Redeye and of The Photographic Collections Network, an equivalent to Redeye for photography specialists, archivists, scholars and historians. He has started and steered a range of projects, and brought people together, in photography and the arts. His background is as an editorial photographer working with not-for-profit organisations for three decades. He talks, writes and advises on a range of business and professional issues in photography.

Rebecca Burns, Programme Co-ordinator, [Redeye](#)

Rebecca Emily Burns is a photographic artist and educator based in Manchester, UK. Currently she works for Redeye, the photography network as an events and programme co-ordinator. Her art practice is based around ideas of identity and community, most of her work made in collaboration with her subject. Being born in the North of Ireland shaped her interests in land, politics and self. Her work investigates contested territories in both the physical terrain and the mind, and has a strong emphasis on art as therapy.

Chloe Chow, Senior Project Officer [WMA](#)

Chow is a Hong Kong-based curator and is now Head (Physical Space) at WMA. Prior to joining WMA she was Associate Curator for Hong Kong Visual Culture at M+. Recent curatorial projects included island(ed) (WMA, 2022), *spinelessly* planting (Contemporary by Angela Li,

2022) and *Hong Kong: Here and Beyond* (M+, 2011). Her recent publications included *Hong Kong Visual Culture: The M+ Guide* (2022) and *M+ Collections: Highlights* (2022).

Anna Sellen, Artist

Anna Sellen is a photographer and multi-disciplinary artist based on the West Coast of Wales. She works across photography, video, sound and text to tell stories about transitions that people and places undergo. Her projects often start autobiographically, evolve through extensive research and encompass cultural debates. Transition remains the common thread that embraces the diversity of themes within her work, from the changes in the natural environment to the shifting identities, belonging and memory.

As artist-in-residence at the Kelvedon Hatch Cold War Bunker (2020-2022), Anna questions the Cold War legacy through the physical space of the bunker and her family archive. In 'Drip by drip, we are fed with concrete' (2022), she uses photography, oral history, poetry, archives and diaries to examine her own and her family's lived experiences in the Soviet Union between 1952 and 1986. This work is now an [immersive/VR virtual exhibition](#). Her work 'Ground Zero' and 'Bunker Diaries' won the Shutter Hub Portfolio Award at FORMAT 2021.

Joseph Leung Mong-sum, Artist

Joseph Leung Mong-sum is an artist and researcher based in Hong Kong and Vienna. Through the use of image, object and conceptual interventions, Leung's practice often examines the role of affect, specifically anxiety in shaping the socio-political landscape of the digital milieu.

Currently a PhD candidate at the University of Applied Arts Vienna (DieAngewandte), Leung was awarded with his MFA at the Chinese University of Hong Kong and he has previously studied at the School of Creative Media at City University of Hong Kong and the College of Visual and Performing Arts at Syracuse University, New York. Leung was also one of the co-founders of Negative Space – an art space that focuses on the development of lens-based media and experimental practices in Hong Kong.

Leung's works was shortlisted for the 24th ifva Awards (Media Arts category), Hong Kong Human Rights Art Prize and the WMA Masters Photographic Awards and his works are currently included in collections from Hong Kong, Basel, Luxembourg and Paris.

DAY 4: Sunday 2 October [Back/Forth](#)

Reds Cheung, [1a Space](#)

Reds Cheung is a Hong Kong artist-curator. Reds studied visual arts at HKBU Academy of Visual Arts and received a master degree in the Chinese University of Hong Kong and Estonian Academy of Arts. His practice encompasses the concept from different art media, presented as multimedia installations in galleries, public spaces with the creation of new modes of presentation. Reds' work is underpinned by an ongoing engagement with subtleties, whiteness and cleanliness in life, for the inquiry on art institutions and professionalism. Reds is currently a member of the Board of Directors of 1a space, Project Director of Laichankee Studio and Lecturer of HKBU.

Clara Cheung and Gum Cheng [C&G artpartment](#)

C & G (Clara Cheung and Gum Cheng Yee Man) are two Hong Kong artists who founded the art space: C & G Artpartment in Hong Kong, in 2007. With a strong concern for the local art ecology, C & G use their art to respond to social and cultural issues. Over the last 15 years, C & G Artpartment has curated more than 50 art exhibitions, including more than 100 local artists responding to the social and cultural issues in Hong Kong.

The practice of C & G is humorous and challenging at the same time. Their activities are often collective and participatory in nature. C & G actively participate in international art and cultural exchange programmes including Shanghai Biennale (2018) and Singapore Biennale (2019).

Since relocating to the UK in 2021, C & G has focused their curatorial and research work on the critical reflection of the Hongkonger identity. They recently curated exhibitions in Manchester and Sheffield to facilitate dialogues amongst artists and audiences from Hong Kong, the UK, and South-East Asia (spring 2022)

Mark Chung, Artist

A kaleidoscope of colors, stinging and aggravating the eyes; prosperity begets itself ceaselessly and rapidly like an epileptic. To course through systems and beliefs constituted through aggregates of different emotions and artificial objects in a life flooded with sensation inane to the point of suffocation. Composing experiences with indefinite mediums, scrutinizing different power structures, maneuvering disparate strata of system and belief clumsily and tactlessly, reflecting the havoc of everyday experience. Mark Chung (b. 1990, Auckland) currently live and work in Hong Kong.

DAY 5: Tuesday 4 October [Ways of Learning](#)

Morgan Wong, Artist

Morgan Wong's artistic practice unfolds his contemplation on time. Transcending a personal perceptual approach, his concerns are expanded to aspects like social concern or scientific notions in temporality. Morgan participated in Rooftop Institute's programme as an artist in Hok Hok Zaap (HHZ): 15 Initiatives of Engaged Learning in Art and as an artist researcher in RT5. His selected solo exhibitions include: Time Isn't Our Border (Goethe Institute Hong Kong, Hong Kong, 2019), Our Feet Are Always Younger than Our Heads (Hong Kong Visual Arts Centre, 2018), The Dashes; The Laughter; The Reservoirs (Asia Art Center Taipei II, Taipei, 2016), Filing Down a Steel Bar Until a Needle is Made (Tintype Gallery, London, 2013). Wong's work has also been shown at international institutions including, Media Museum ZKM (Karlsruhe), Tate Modern (London), Seoul Museum of Art (Seoul), ArtScience Museum (Singapore) and Kuandu Museum of Fine Arts (Taipei). In 2019, Morgan Wong was awarded the Asian Cultural Council New York Fellowship. Apart from receiving multiple grants from HKADC and HAB for his artwork creation and cultural exchange, in 2021, Wong received The 15th Hong Kong Arts Development Awards – Award for Young Artist (Media Arts). Wong's works are also included in public collections, like M+ Museum and MILL6 CHAT.

Hicham Gardaf, Artist

Hicham Gardaf works across photography, moving image and installation, and uses them as a vehicle to engage people in critical conversations with their immediate environment. A large part of Hicham's practice looks into transformations of contemporary landscape in relation to time, space, and politics of place. He is drawn to the social spaces we inhabit such as buildings, streets and cities; and researches practices we apply to these places by reshaping, appropriating and controlling them.

Polly Brannan, Artistic Director [Open School East](#)

Polly Brannan is currently Artistic Director of Open School East in Margate. Previously she was Education Curator at Liverpool Biennial 2012-18 and Education Curator at Serpentine Galleries 2011-13. She is Founder, Co-Director and artist with the network Avant Gardening and was a member of arts/architecture collective public works 2005-2011. She curated, delivered and produced large-scale commissions with artists Mohamed Bourouissa, Koo Jeong A, Ryan Gander and Monster Chetwynd, amongst many others. Previous engagements include Triangle Network Fellowship, Ethiopia; Istanbul Biennale 2017, Turkey and Kochi-Muziris Biennale, India 2018.

DAY 6: Wednesday 5 October Worldbuilding and Wellbeing

Peter Bonnell, Arts Programme Manager, [QUAD](#)

Peter Bonnell is Arts Programme Manager and FORMAT Festival Director, based at QUAD, Derby (UK). Prior to this Peter was Senior Curator at QUAD from 2012 - 2022 and has been a member of the curatorial team for FORMAT International Photography Festival since 2013, working on festival iterations in 2015, 2017, 2019 and 2021. His career as a professional Curator stretches back over 18 years where he has curated, managed and produced close to 200 exhibitions across wide-ranging media including numerous commissions, residencies, publications and touring projects.

Peter is Autistic/ neurodivergent and has a specific interest in exploring opportunities to work with and support other Autistic creatives. Prior to embarking on a career as a curator he was a practising visual artist exhibiting work in the UK, Europe and in the US. Peter has been based at QUAD since early 2012 where he has led on a range of projects, including the mass participation film work Derby Soap Opera with the artist and filmmaker Marinella Senatore involving almost 15,000 Derby Residents; The Pride and the Passion: Contemporary Art, Football and The Derby County Collection and the AI/ robot themed exhibition Our Friends Electric. Solo shows he has curated/ co-curated/ organised at QUAD include Benedict Drew; susan pui san lok; Susan MacWilliam, and Joey Holder. He has also managed and curated/ co-curated a number of digitally focused projects at QUAD – including the immersive AR gallery-based game-experience Glitched: Quest for the Lost MacGuffin; the interactive installation What a Loving and Beautiful World by Japanese digital art collective teamLab; the digital installation Line Segment Space by Korean based Kimchi and Chips, a new VR commission by the American artist and digital art pioneer Rebecca Allen, and most recently the video-game interactive exhibition Haunting Alongside Our Shadows by Danielle Brathwaite-Shirley. From 2004 - 2011 Peter was Curator at ArtSway in the New Forest, where he was responsible for the exhibitions, residency and commissioning programmes and the education programme, working on significant exhibitions by artists including Nathaniel Mellors; Hew Locke; Gayle Chong Kwan; Anne Hardy; Beate Gutshow and many more. In addition, Peter co-curated along with ArtSway Director Mark Segal the New Forest Pavilion at the 2005, 2007, 2009, and 2011 Venice Biennales.

Helen Starr, Curator

Helen Starr is a Trinidadian world-building curator. Of Afro-Carib ancestry, Helen's indigenous and black lived experience is entangled with both racism and genocidal erasure. Helen is interested in the formulation of how European people came to see themselves as the gatekeepers to the Personhood of Others. How Earth became a colony of the West.

Working mainly with artists who have protected characteristics, Helen has commissioned, curated and produced interactive worldbuilding artworks such as:

Life Without Matter (2018) by Rebecca Allen, Warm Worlds and Otherwise (2018-20) by Anna Bunting-Branch and Aliyah Hussain, Haunting Alongside our Shadows (2021) by Danielle Brathwaite-Shirley and It was an Aliens' Picnic (Beyond Black Orientalism) - the World as a futuristic re-imagination, existing in Time and Zones that Spring from and Move in Breath (2021) Salma Noor, Megan Broadmeadow, Brandon Covington Sam Sumana, Nicholas Delap, Ben Hall, Nayu Kim and curated by Kinnari Saraiya.

Helen has worked with public institutions such as Ars Electronica Festival in Austria, Wysing Art Centre, Cambridge, FACT, Liverpool and QUAD in Derby - where she sits on the board. Helen was part of the winning team for the Wolfson Economic Prize 2021 which is looks to Design as the Third Carer. Central to Starr's practice are the writings of the Jamaican philosopher Sylvia Wynter.

Seema Mattu, Artist

Seema Mattu is a gender-expansive Valmiki trickster, whose practice is framed as a theme park – known as SEEMAWORLD. SEEMAWORLD is an immersive, multi-channel realm and streaming facility. It's comprised of the mimicry of multiple amenities and services – which act as portals to a specific aspect of SEEMAWORLD. An interactive installation, it shows born-digital artefacts alongside digitised works of traditional media, with narratives along themes of: systems of caste, queer sorcery, fan labour and gender taxonomy.

Projects and exhibitions include work with: Eastside Projects, CCA Glasgow, Fotomuseum (Zürich, CH), Institute of Contemporary Arts (ICA), LUX, Berwick Film and Media Festival, IKON gallery, New Art City and QUAD. She recently participated in Film London's FLAMIN Fellowship (2021-2022) and was a recipient of New Midland Group's Research and Development Bursary (2021-2022). Currently, she is completing a residency with Wysing Arts Centre (2022-2023) and, as of December 2021, is a QUAD International Digital Fellow (2021-2022).

Eason Tsang Ka Wai, Artist

Eason Tsang Ka Wai (b.1986, Hong Kong) graduated from the School of Creative Media of City University of Hong Kong in 2013 with a major in Photography. Tsang's artistic practice has evolved from an exclusive focus on photography to experiments with other media and subjects, such as lightboxes, multimedia, and mixed-media installations, exploring the relation between 2-dimensional images and 3-dimensional spaces. His works foreground a distinct perception that subverts common perspectives on everyday existence in the city, as well as the individual's powerlessness against the tremendous social mechanism at work.

Tsang's first solo institution exhibition "A Look at Looking" was held at the Centre for Chinese Contemporary Art in Manchester in 2017. Tsang also participated in various international exhibitions including "Emo Gym" (Tai Kwun, Hong Kong, 2022), "BRIC-à-brac: The Jumble of Growth" (Today Art Museum, China, 2016); LOVE HONG KONG: Photographs from Hong Kong (1950-2015) (Le Quadrilatère, France, 2016); "Familiar Otherness: Art Across Northeast Asia" (Hong Kong Arts Centre, Hong Kong, 2015); "Imagine there's no country, Above us only our cities" (Para Site, Hong Kong, 2015); and "CHINA 8- Works in Progress" (Museum Folkwang, Germany, 2015). In 2013, Tsang was shortlisted for the Hong Kong Contemporary Art Awards 2012. His work is collected by Hong Kong Heritage Museum (Hong Kong) and the Kadist Collection (USA and France). Tsang currently lives and works in Hong Kong.

Uma Breakdown, Artist

Hi I'm Uma, an artist interested in animals, horror, queer feminist literature, and games design. Everything I make is about some combination of love, grief, hallucination, and an excess of joy. In 2020 I finished a PhD about The Evil Dead, care, trans* écriture feminine, and disaster. With Sammy Paloma I make video games about the divine and occult providence of transfemme existence. I live in Gateshead, UK.

Recent projects include "The Speculative Dismemberment of Agent Leon Kennedy" for Market Gallery (Glasgow, 2022), "Take The Moonlight by The Tail" for Arebyte Gallery (London, 2021), and "Wastework" for TEXTUR (Berlin, 2021).

Imminent things include group shows "Practicing Futures While Grieving in Eight Movements" at Kloosterruine (Berlin, 2022) and "Hinterlands" at Baltic (Gateshead, 2022).

DAY 7: Friday 7 October [Noughts and Crossings](#)

Tang Kwok-hin, Project organiser/facilitator, 1983

Tang Kwok-hin is a cross disciplinary artist and film maker. He was born in 1983 and raised in Hong Kong. He received his Master of Fine Arts from the Chinese University of Hong Kong in 2008 and Bachelor of Arts (major in Fine Arts) in 2006. Tang's artistic practice originates in his inquiries into his own background as an indigenous inhabitant and pieces of life, and which the

exploration is developed and closely related to his own life journey and experiences, as well as to the place where he lives. He is always immersed in the complex, contradictory and struggling present. Through observing the surroundings, he introspects himself and the others, reality and imagination, anyone and anything between the old and new, etc.; it thereby reveals certain hidden emotions, concerns and essences at particular moments among chaos, dealing with growth, inheritance, locality, freedom, urbanization, consumption, nature, politics, norms, existence, etc. He was awarded the first prize at Hong Kong Contemporary Art Biennial in 2009 and was also a grantee of Asian Cultural Council in 2013.

Yang Yeung, Artist, Co-founder of 1983

Yang Yeung is an art writer and independent curator. She founded the non-profit soundpocket in 2008. She initiated independent artistic research project A Walk with A3 (2015-17) to support the right of art to be in the streets. Yeung is a researcher of the international Institute for Public Art, independent art critics collective Art Appraisal Club (HK), and the International Art Critics Association (HK). She serves on the board of MaD, a regional platform that encourages social innovation. She is Co-founder of 1983. She was Asian Cultural Council Fellow in 2013-14. She teaches classics at the Chinese University of Hong Kong.

Chan Ting, Artist

Chan Ting (b. 1993, HK) works in the fields of image, installation, performance and sound (stage name: ct1993). Chan's research explores luminous mind and contemporary imaging. With a focus on visual dialogue connecting mental image and sound-image, her practice often emerges as a stream of consciousness. She is the co-founder and curator of an independent artist-run space – Negative Space, dedicated to developing contemporary art, imaging and lens-based media. Chan Ting works and lives at Hong Kong.

Emma Saffy Wilson, Artist

Emma Saffy Wilson's studio practice is multi-layered working with the cultural significance of dirt and mould, playing with the language as well as the materials. The universal subjects of growth and decay, fertility, death and ritual are inevitably interrogated when working with such elemental substances.

Since graduating from Falmouth College of Arts in Studio Ceramics in 2000, Emma Saffy Wilson has maintained a studio practice whilst also working as a socially engaged artist delivering arts projects in a variety of settings, from galleries and museums to more predominately community based settings. Through a lot of the work she does Wilson aims to encourage disengaged young people on the fringes of dangerous or risky behaviour, or young people who would not normally engage with the arts to develop their creative skills and participate in the arts if they so wish. Wilson feels passionate that the arts should be accessible for all.

Wilson is a visiting lecturer at Falmouth University, a member of Newlyn Society of Artists and an active member of Art.Earth and Camp Membership.

DAY 8: Saturday 8th October [Art at the edge of language](#)

Teresa Kwong, [HK Arts Center](#)

Teresa KWONG is a promoter, curator and producer for film and cross-disciplinary arts practices. Currently the Programme Director of the Hong Kong Arts Centre, she is committed to nurture and promote the next generation of arts talents. Teresa has been awarded a Starr Foundation fellowship by the Asian Cultural Council to conduct research and undertake residencies at arts organizations specializing in film and media arts in New York (Eyebeam Art + Technology Center and Electronic Arts Intermix - video art distributor) and Los Angeles (REDCAT, the California Institute of the Arts) in 2007 - 2008.

She is also one of the active independent film producers in town with award winning titles premiered in major film festivals including Berlinale, San Sebastian, Venice and Busan etc.

Matthew Pendergast, Curator, and deputy director [Castlefield Gallery](#)

Matthew Pendergast is a curator based in Manchester, UK. He is curator and deputy director at Castlefield Gallery, established in 1984 as Manchester's first public art gallery dedicated to contemporary visual art, where he works with regional, national and international artists at all stages of their careers. He has delivered multiple self-initiated projects including: *Hankering for Classification*, New Art Spaces: Federation House (2014) co-curated with Elizabeth Wewiora; *Rule of Three*, Islington Mill (2013) co-curated with Jeni Holt Wright; and in 2011 he completed a Curatorial Residency at 501 Art Space, Chongqing, China. He previously worked for Centre for Chinese Contemporary Art (CFCCA), Manchester.

Nicola Dale, Artist

Nicola Dale approaches art as a question of performativity – how objects, actions and people come together. She frequently creates sculptures, performances and installations that consider the notion of 'objecthood' – what it is to be, or be treated as, an object. She has worked extensively with galleries, libraries, museums and archives in the UK and internationally. As well as working in a solo capacity, the inter-disciplinary nature of her work leads to a variety of collaborations with practitioners from within the arts and beyond them.

Nicola has recently presented exhibitions/performances with: PINK, Manchester (with Jia Lee); Begehungen Festival, Chemnitz, DE; The Grundy, Blackpool, UK; Echo Echo, Derry, NI (with Ailís Ní Ríain); Backlit, Nottingham, UK; Corte Super Nova, Venice, IT; Leeds Arts University, UK; The Portico, Manchester, UK; International 3, Salford, UK; MOSTYN, Wales; Turner Contemporary, Margate, UK; Manchester Central Library, UK; Open Eye, Liverpool, UK and The Whitworth, Manchester, UK.

She has also completed residencies with Proforma, UK; The School of Arts, Languages and Cultures at The University of Manchester, UK; Lazio Museums Centre (Research and Catalogue Office), Rome, IT; Chisenhale Artplace, London, UK; The Atlantic Center for the Arts, Florida, USA; ARUK Centre of Excellence in Epidemiology at The University of Manchester, UK; National Arts Education Archive at Yorkshire Sculpture Park, UK and Shanghai College of Fine Arts, CH amongst others.

Her work is held in private and institutional collections, including The Grundy Gallery, UK; John Rylands Library, UK; The University of Manchester, UK and Tate's artist book archive.

She lives and works in Greater Manchester, UK.

John Powell-Jones, Artist

John Powell-Jones' practice deals with themes of perception, power structures and personal reality, an ongoing exploration into how the warped western view on progress and success can act to inform our perception of morality. These ideas are explored through the use of speculative fiction and presented across various mediums including, video, performance, animation and comic books. Taking inspiration from body and survival horror, European folklore and science fiction (specifically the sub-genre of cyberpunk). Powell-Jones aim is to form a dialogue between our present and an imagined dystopian future in which the horrors of capitalism and neo-liberal ideology are presented as cyborgs and demons.

Powell-Jones has exhibited nationally and internationally in solo and group shows including: 2022: 'Art et al. X Cromwell Place: Season One', Group Show, Cromwell House, London. 'The Alien Inside Us' Group Show, Anderson Contemporary, London. 'Fayre Share Fayre' Group Show, Whitworth Art Gallery, Manchester. 2021: 'Cyberjunk', Solo Show, Castlefield Gallery, Manchester; 'Cyberjunk – Quantum Crash', Solo Show, IMT Gallery, London; 'Metabolic Market', Group Show, Giant Gallery, Bournemouth; 'This Is A Not Me' 2020, Group Show, IMT Gallery, London/The Internet. 2020: 'Other Transmissions', Group Show, Whitworth Art Gallery, Manchester; 'Technotrash: The Fellowship of Technoid', Solo performance, Holden Gallery, Manchester. 2019: 'Here and How?', Group Show, Motion

Sickness Project Space, Cambridge; 'Slime Of UR Life: Work Drinks', Solo Show, Paradise Works, Salford; 'Proforma Pavilion', Group show and ten day residency, Corte Supernova, Venice; 'Work Drinks', Solo Installation, STOCK Gallery, Levenshulme; 'Other Transmissions', Group Show, an exhibition showcasing work made during the Conversations Series residency, TATE Liverpool, Artlink Hull. 'INSANIA' 2018

Group Show, Storm and Drunk Gallery, Madrid. 'New 8" x 10"s' 2017, Group Show. The Secret Headquarters, Los Angeles, CA. 'How Do We Look' 2017, Group Show. International 3 Gallery, Salford.

Florence Lam, Artist

Florence Lam (b.1992 Vancouver, Canada) is currently based in Hong Kong. Lam works with wonder and magical thinking to fuse together current moral issues with child-like world views through performance art, poetry, video and sound. The aim is to explore the fertility and sterility of the mind manifested through the properties of the biological body and language as a hint to the evolution of human values and spiritual understanding. She obtained her MA Fine Art from Iceland Academy of the Arts in 2017 and her BA Fine Art from Central Saint Martins in 2014. Lam has performed around Asia and Europe, including Tai Kwun Contemporary (Hong Kong, 2022), Para Site (Hong Kong, 2021), Hidden Space (Hong Kong, 2020), Nanhai Gallery (Taipei, Taiwan 2019), MACRO Testaccio Mattatoio Art Museum (Rome, Italy 2018), Kling & Bang (Reykjavík, Iceland 2018), Manifesta 11 (Zürich, Switzerland 2016) etc. Art festivals include A! Performance Festival (Akureyri, Iceland 2019), YÜP Festival (Osnabrück, Germany 2019), ZABIH Performance Festival (Lviv, Ukraine 2019), Reykjavík Arts Festival (Reykjavík, Iceland 2019), Performance Platform Lublin (Lublin, Poland 2017), Sequences Art Festival (Reykjavík, Iceland 2017), Performance Art Bergen Open (Bergen, Norway, 2017) etc. She worked as a re-performer for "The Cleaner" Retrospective of Marina Abramović at Bundeskunsthalle, Bonn, Germany (2018) and a workshop facilitator for "A Different Way of Hearing – The Abramović Method for Music" at Alte Oper, Frankfurt, Germany (2019), facilitating "The Abramović Method" workshop with audiences. Since 2020, she has been holding live and online performance art workshops. She is the co-founder and co-curator of Per.Platform, Hong Kong-based live art platform founded in 2021.

Lazarus Chan, Artist

Lazarus Chan is a new media artist who explores human experience, including life & death, consciousness and time. He specializes in multifaceted mediums, such as soundscape, electronics, data visualization and generative art.

Graduated from the School of Creative Media at the City University of Hong Kong and Hong Kong Art School, his student work, "Stochastic Camera", was well-received. He was invited to share the work as an alumni / a student representative for the School of Creative Media. Also, was awarded the Best Graduation Work and Best Academic Performance from Hong Kong Art School (HKAS) in 2016. In addition, he was awarded the Reaching Out Award from Self-Financing Post-Secondary Scholarship Scheme in the same year. Before he graduated from the School of Creative Media in 2019, Lazarus initiated a workshop, "Draw With Code", at the School of Creative Media and was interviewed by Hong Kong Society for Education in Art (HKSEA). In 2021, he was selected as an outstanding student by Targeted Taught Postgraduate Programmes Fellowships Scheme to pursue postgraduate programmes at the Academy of Visual Arts at Hong Kong Baptist University.

During 2019 – 2020, he worked as a full-time Interactive Visualist & Soundscape Designer; his commercial work has toured in multiple cities. In 2021, Lazarus curated his first solo exhibition, "Auto.Mob", in Hong Kong Art Centre The Gallery of Hong Kong Art School and reported by various media, including RTHK, Marie Claire Hong Kong Edition and Sing Tao Daily etc. During the same year, he was a Research Assistant in The Education University of Hong Kong, Department of Cultural and Creative Arts, further as the tutor of a non-governmental organization(iLOrk). Furthermore, Contemporary Musiking Hong Kong(CMHK)decided Lazarus as the iii Artist Exchange Program's selected artist to create new artwork at iii (instrument

inventors initiative) in The Hague. Lazarus also received invitations from several art institutions for commission work and exhibitions, including Tai Kwun Centre for Heritage and Arts, Hong Kong Art Development Council AAISS (The Arts Ambassadors-in-School Scheme) and Hong Kong Art Festival.

Juliana Chan, [Per Platform](#)

Juliana Chan is a curator, currently working and living in Hong Kong. She is the co-founder of Per.Platform, a Hong Kong-based not-for-profit art organisation dedicated to raising awareness and fostering development of live art. Chan's recent research focuses on performance art and the contemporary food system. Chan received her Bachelor's degree in the History of Art from the University of Florence, Italy, followed by a Master's degree in Contemporary Art Criticism from the University of Edinburgh, UK.

Lindsay Taylor, Curator, [University of Salford Art Collection](#)

Lindsay has led the strategic development of the University of Salford Art Collection since 2013, including brokering key partnerships with artists and arts organisations across the UK and increasingly China. She pioneered a new collecting policy based on three strands: Chinese Contemporary Art, About the Digital and From the North, reflecting her passion for supporting artists and for creating a collection that tells 'a story of now'. Working in partnership is at the heart of all activity, with most acquisitions being co-commissions. Lindsay has expertise in curating exhibitions and developing public collections of contemporary art, particularly in underrepresented areas such as installation and digital art. She has commissioned new work by numerous artists from the UK and China and continues to contribute to national debate about developing contemporary collections. In 2014 she established a Graduate Scholarship Programme, supporting a small number of artists in their first year after graduation, now in its seventh year. Previously Lindsay has held positions at the Harris Museum and Art Gallery, Preston, Tate Liverpool and The Walker, Liverpool. She is currently a trustee of the Peter Scott Gallery Trust at Lancaster University and on the advisory board for the Grundy Art Gallery in Blackpool.

Peer to Peer: UK/HK Online exhibition

Each of the nine partnerships has developed a collaborative project which can be viewed [here](#)

Social Media Residencies

As part of the collaborative process there are several artist 'social media takeovers' planned throughout the festival. These include artists from *Power of Place* (with Open Eye Gallery, Redeye and WMA) and *Worldbuilding and Wellbeing* projects as follows:

Seema Mattu with Blindspot Gallery
29 – 30 September, 2 – 3 October 2022

Eason Tsang Ka Wai with QUAD
26, 27 and 29 September, 2 October 2022

Legacy Projects

Learning how to collaborate internationally without travelling has been a key component of both *Peer to Peer: UK/HK* programmes. As such we are creating a *Peer to Peer: UK/HK* memoir, as proposed by Yang Yeung and developed in collaboration with Ying Kwok and Tang Kwok Hin. We have asked all participants (organisations and artists) to respond to a series of open questions. These will be curated into an online book, to be published on the final day of the festival.

We hope that the relationships forged through the Peer to Peer:UK/HK programme will continue to evolve and grow. And that the riches of international cultural exchange will continue to flow.

Peer to Peer:UK/HK Partners

Backlit Gallery (Nottingham) with HART
BOM (Birmingham) with Videotage
Castlefield Gallery (Manchester) with Hong Kong Arts Centre
Newlyn Art Gallery and The Exchange (Penzance) with 1983
Open Eye Gallery, (Liverpool) and Redeye, The Photography Network with WMA
Open School East (Margate) with Rooftop Institute
QUAD (Derby) with Blindspot Gallery
University of Salford Art Collection (Salford) with 1a space
University of Salford Art Collection (Salford) with Per.Platform

Peer to Peer:UK/HK Project team

Peer to Peer: UK/HK 2022 was developed by Sarah Fisher, Open Eye Gallery and Lindsay Taylor, University of Salford Art Collection with contributions from Ying Kwok, independent curator, Hong Kong.

The Project Team includes:

Sebah Chaudhry, Creative Producer UK
Clara Cheung and Gum Cheng, C&G artpartment, Creative Producers HK
Steve Wade, Technical Manager
Jackie Bennett Shaw, PR and Communications
Ric Carr, Symposium Coordinator

Peer to Peer: UK/HK 2022 is organised by [Open Eye Gallery](#) and [University of Salford Art Collection](#) with support from [Arts Council England](#)

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