chi art space LAUNCHES NEW LOCATION IN CLEAR WATER BAY

Opening exhibition Second Nature curated by Hong Kong curator Janet Fong

Hong Kong – 8 February 2017 – Building upon the success of its Central location, chi art space is thrilled to announce a new, expanded space in Clear Water Bay. An expansive two-level exhibition space spread over 5400 sqft, chi art space Clear Water Bay will enable the K11 Art Foundation (KAF) to continue its mission of nurturing and promoting the development of contemporary art locally. The extended platform will welcome artists, curators and new audiences, enhancing access to contemporary art whilst stimulating cross-cultural dialogue to generate new thought, knowledge and ideas. Embodying KAF’s mandate of incubating emerging curatorial talents, the inaugural exhibition, Second Nature: A Contemporary Art Exhibition of Your Own, is curated by Hong Kong independent curator Janet Fong, and runs from 11 March – 9 April 2017.

Second Nature is inspired by the contextual environment within which the exhibition is presented. Situated within the serene surroundings of Clear Water Bay, the space is backed by luscious green landscapes, and flanked by a linear row of newly built contemporary structures, beckoning a relational dialogue of ‘Nature’ vs ‘Artificial’. Presented across two exhibition floors, the first space explores the cultural traces of nature, history and human civilisation; whilst the second presents the artists’ reflections upon the issues through new media, interactive works and contemporary practices that exemplify society’s progression and exponential digital development. The subject matters as raised and examined by the artists are highly pluralistic, and demands viewers to observe, contemplate and deliberate. Diverse works are critically
Janet Fong is an independent curator who was born in Hong Kong and currently lives and works in Beijing.

The conceptual nature of the show is based upon American philosopher John McDowell’s proposition that “second nature” is humanity’s natural capacity to make decisions constituted not just by immediate biological imperatives but by informed understanding. This theory of the concept as an interpretative practice, through which we gain knowledge via experiences, forms the fundamental basis for the curatorial theme. In context of Fong’s exhibition, it refers to artists and viewers creating and experiencing the works through their own physicality, encouraging the audience to reach beyond the cognitive to exercise all five senses, journeying through light, time and space to discover multi-layered interpretations unique to their own imagination.

The landmark opening exhibition will feature over 20 works across a diverse range of media, from painting, photography and sculpture, to video, moving image, neon and large-scale installation works. The exhibiting artists include established names alongside emerging artists from Greater China, showcasing seminal works by: David Altmejd, John Baldessari, Claus Böhmler, HE Chi, HMFF, Idris Khan, Alicja KwaDE, Lam Yau Sum, LIN Xin, Helen Marten, Kingsley NG, Tony OurslER, Utopia Group, and Yang Xin Jia.*

Adrian Cheng, Founder and Honorary Chairman of K11 Art Foundation celebrates with “KAF is dedicated to nurturing and promoting young Chinese artists and curators. Over the past few years, we’ve seen a fundamental paradigm shift, with many younger-generation artists rising to become global voices. The new chi art space is an extremely exciting addition to the wide range of programmes that have been developed thus far; and Clear Water Bay is one that will offer the breadth of space and clarity of mind for the appreciation of art. Second Nature also embodies our commitment to providing a meaningful platform to showcase home-grown talents alongside international masters, creating new ways of seeing, forging new dialogues, and generating new critical discourse. By presenting the show at chi art space in Clear Water Bay, we hope that the exhibition will stimulate the senses and build a community of new and old audiences alike.”

*See Appendix I for highlight artworks

Second Nature: A Contemporary Art Exhibition of Your Own
11 March – 9 April, 2017
Opening hours: 10:00 – 18:00 daily
chi art space, 663 Clear Water Bay Road, Clear Water Bay, Hong Kong

Curator Janet Fong, and select participating artists are available for interviews by request. For high-resolution images and more information please contact:

CdD
Stephanie Poon | stephanie@cdd.com.hk or +852 6209 7957
Johanna Lou | johanna@cdd.com.hk or +852 5421 1361

Editor’s Notes

About Janet Fong
Janet Fong is an independent curator who was born in Hong Kong and currently lives and works in Beijing.
Since 1997 she has worked with a number of organisations including CAFA Art Museum (Central Academy of Fine Arts), Osage Art Foundation and Osage Gallery, University Museum and Art Gallery (The University of Hong Kong), 1a Space and Hong Kong Maritime Museum.

Janet has curated numerous exhibitions including Botero in China: *The Art of Fernando Botero* (National Museum of China, China Art Museum, Beijing and Shanghai, China, 2015-2016), *I wanna eat, yummy yummy, Contemporary Art Exhibition* (Oil Street, Hong Kong, China, 2015), and CAFAM Future Biennial Artist Residency Project, Chinese artists to Hong Kong (2015), *Emergency Lab* (Hong Kong, China, 2015); *Next Ten Years of Contemporary Art in China*, (Today Art Museum, Beijing, China, 2011); *The 1st Art Sanya Art Festival*, (Sanya, China, 2012-2013).

Janet holds a Master degree in History of Art from The University of Sussex as well as a postgraduate degree in Museum Studies from The University of Sydney. She also graduated from Hong Kong Polytechnic University in Photography.

Janet is members of the committee of the K11 International Artist Residency, the Young Artist Award (Hong Kong), the SAYA Young Artists project, the project committee of Museum and the Web (Asia), USA, as well as an advisor at the Osage Art Foundation and the curator of Klein Sun Project.

**About the K11 Art Foundation**

Founded by Adrian Cheng in 2010, the K11 Art Foundation (KAF) is a registered not-for-profit organisation that promotes the development of the contemporary art scene of Greater China by nurturing artistic talents and taking them to the international stage. Not only does KAF support Chinese contemporary artists with its projects, but it also serves as an incubator for professional practices of young promising curators.

KAF has embarked on international collaborations with Fundació Gala-Salvador Dalí in Spain; Serpentine Galleries and Institute of Contemporary Arts (ICA) in London; Centre Pompidou, Palais de Tokyo, and Musée Marmottan Monet in Paris; The Metropolitan Museum of Art, The Armory Show, New Museum, and The Museum of Modern Art in New York; and many other prestigious institutions. Works of Chinese talents are showcased at exhibitions in Asia and in other parts of the world.

The artist-in-residence programme held at the K11 art village in Wuhan, China – which has proven itself a dedicated platform for studio practices, exchanges, and connections since its establishment in 2011 – is another important undertaking of the Foundation that fulfils its mission. In order to provide guest artists from Greater China and around the globe with more resources and facilities, the village will be relocated to the first K11 Art Mall in the city in May 2017. Equipped with eight studios, exhibition spaces, and multifunction rooms for activities, it promises to, as always, spare no effort to encourage creative practices and popularise contemporary art.

Through researches, initiatives, and partnerships, KAF offers the Chinese public a diverse range of programmes, fostering the appreciation of art and culture. [www.K11artfoundation.org](http://www.K11artfoundation.org)
## Highlight Artworks

<table>
<thead>
<tr>
<th>Artist</th>
<th>Artwork</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>David ALTMEJD</td>
<td><strong>The Eve</strong>&lt;br&gt;2014&lt;br&gt;Plexiglass, polystyrene, polyurethane foam, quartz, epoxy clay, epoxy gel, synthetic hair, glass eye, resin, coconuts, steel, sesame seeds, synthetic flower, synthetic branch, flock, metal wire, lighting system including fluorescent lights, thread</td>
<td>The Eve is a gigantic, transparent structure where a solitary figure is made seated upside-down, reflecting Altmejd’s exploration of the relationship between body, built environment, and architectural space. From this work, we can also see how the artist, interested in the ‘invisible’ that exists beneath the surface of things, makes hidden structures visible by creating negative spaces in forms of gap, hole, and fissure.</td>
</tr>
<tr>
<td>Helen MARTEN</td>
<td><strong>Parrot Problems</strong>&lt;br&gt;2014&lt;br&gt;Welded steel, aluminium, fabric, wood, string, cast plaster, latex, rubber, stitched suede, prosthetic eyeballs, rivets, hammer, galvanised painted cardboard</td>
<td>What at first glance appear to be simply found objects in this freestanding sculptural assemblage are indeed one single unity handcrafted by the artist on closer inspection. Marten’s works are inspired by a variety of references such as history of the readymade.</td>
</tr>
<tr>
<td>Tony OURSLER</td>
<td><strong>EUC%</strong>&lt;br&gt;2015&lt;br&gt;Wood, inkjet print, LCD screens, USB flash drives; sound performed by Holly Stanton, Jim Fletcher, and Brandon Olson</td>
<td>Oursler’s interest in exploring how much, or how little, information is needed to discern human emotions is integral to this work. The visage bears the marks and geometric patterns of algorithmic facial recognition mapping, pairing human expression with electronic profiling. One of the artist’s intentions is to invite the viewer to look at themselves from another perspective – that of the machines we humans have invented.</td>
</tr>
</tbody>
</table>