

Polyphonic

Polyphonic: A site-specific exhibition looking at how multiple sounds in various places can sing together in an attempt to animate a space, the crypt gallery. Polyphony consists of the coexistence of abundant voices, identities and perspectives. It assumes a singular circumstance, context or relationship. The gallery is divided into four main spaces, with an aim that artworks can be explored through mutual interference:

Manual world- handcrafted & natural

Digital world- electronic & commercial

Instrumental world- classical & acoustic

Human world- documentary & voices

Creating a complex and textured sonic landscape for the audience to explore, with works incorporating spatial audio for experiment film to the significance of equalisation underlying all artwork.

A rich and immersive sonic experience for the listener, the sound being always present in the background, which could and should be taken into consideration as a leading role...

There are spots "Silence speaks louder here..."

There are spots "Spinning like a turbo..."

Our curator said: What is the point for visiting an exhibition if Each exhibit is independent? We can scan the QR code and watch them online as living sculptures.

Amazing References:

"The Art of Fugue" by Johann Sebastian Bach - This monumental work for keyboard and other instruments features a series of fugues and canons that demonstrate Bach's mastery of polyphonic technique.

the universal polyphonic style of the 16th century

Schwarm, B. (2019, April 19). The Art of Fugue.

"Music for 18 Musicians" by Steve Reich - This piece for a large ensemble features a complex interplay of rhythmic and melodic patterns that create a rich and immersive sonic environment.

Music for 18 Musicians, Steve Reich - Articulate Silences

"Morphosis" by Ryoji Ikeda - This audiovisual installation features a series of rapidly changing geometric patterns and a dense and intricate soundtrack that incorporates a range of electronic and acoustic sounds.

Featuring:

Sonia Jia, Wenhai Ning, Juice, Sting, Zharu Hang, PK, Fraser Scowen, Teeze Linssen, Ethan Cohen, Benjy Sandler, Leonard Maassen, Hannah Walton, Lydia Wang, Daniel Ferrari, Aijia Wang, Gyouree Kim, Jasmine Ying, Jiachen Li, Canqi Lin, Yao Lu, Xinyi Yang, Dingyue Fan, Jingya Li(Joya), Xinyu Zhou, Binghui Song, Hongcai Lei, Rongrong Shi, Guohang Gao, Zhenyan Li

Curator Team :

Lilyan Cheng: (@cphlllll) An exhibition designer, as well as an interior designer and installation photographer who loves the renovation of old Architecture. Focus on multi-disciplinary projects, combining the media theory with architectural space design. Juice, a non-stop rubbish & noise producer, a performer, an artist from an isolated island, who created artwork from two dimensions (classical paintings) to 4 dimensions (spatial sound design). The definition of her artwork sometimes means nothing, other than that, the existence has already certificated.

Juice: (@juice_shuting) A non-stop rubbish & noise producer, a performer, an artist from an isolated island, who created artwork from two dimensions (classical paintings) to 4 dimensions (spatial sound design). The definition of her artwork sometimes means nothing, other than that, the existence has already certificated.

Organisation Team :

Jingya Li: (@yjjoya5250) A sound practitioner from China, she designs and produces sound for film, animation, and games. She has a wealth of experience producing sound for short films and animations independently and as part of a team. And she also worked on commercial feature films and released games. Many short films she has worked on have been selected for festivals, and some have even won awards.

Chen Wang: (@noisy_chen) Noisy Chen, a London-based singer-songwriter, music producer, and sound artist with a remarkable background in music performance and composition. Chen is currently pursuing her PhD in music at the University of the Arts, where she is dedicated to conducting research on the intersection of live performance, singing voice, electronic music, and emerging music technologies. Chen's music revolves around a unique compositional method that showcases her versatility and innovation. She explores the potential composing method of the open work and open sound control in technologically mediated music, both in composition and performance. Her research also delves into how computer-based technologies can enhance extended instrumental techniques associated with the voice, particularly in real-time control and manipulation.



Design Team:

@s._umo

@_freja

@wangzhiwei

@cphlllll



Exhibitor: Sonia Jia (@soniajia_art)

Artwork name: Milky/The Bearded Dragon on Shoulder

Exhibitor bio:

"Through various imagined narrations, Sonia Jia attempts to meditate on the complexity of precarious intimacies and heal from her childhood trauma. She believes that intimate relationships are always intertwined with conflicts between the urge to rely tightly on one another, based on the vulnerable nature of beings, and the inevitable gulf between individuals created by both the nature of reproduction, the ideology of individualism, and different personal traumas. Under these tensions, intimate relationships are often in precarious stages. However, she believes that these precarious intimacies, which surround us and overcome many difficulties in relationships, have the potential to dissolve the boundaries between beings and to construct profound solidarity between individuals. To examine the possibilities of intimacy, inspired by Georges Bataille's incitement to the pursuit of non-utile work, she tends to collect those "irrational moments" in her life and turn them into narratives, such as dreaming, indulging, sexual activities, staring blankly, or even imagining death. In these reconstructed memories depicted in her paintings, she wishes to create realms where discontinuous beings can truly share emotions and eventually reach a stage of continuity."

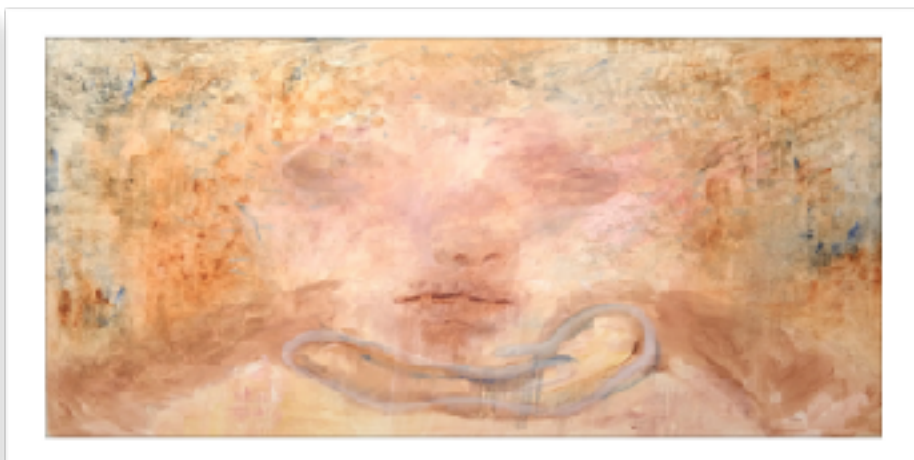
About My Art:

I explore intimacies,
the neglected emotions,
the precarious nature of beings and,
in a small part of my art,
the sadness that comes with sexual violence.

Meanwhile, I believe that empathy towards this sadness fosters profound intimacy and solidarity.

Media: Oil on canvas

Scale: 133x196cm



Exhibitor: Wenhai Ning (@ningwenhai6)

Exhibitor bio: Wenhai Ning (born 1999 in Shanxi, China) currently lives and studies in London. His works revolve around the five elements of China, the interaction between the natural environment and humans, reflecting on human behavior that destroys nature. Ning uses a variety of materials to restore the real texture of natural objects, forming a new language, and echoing the viewer's personal life experience across time dimensions, inspiring his own spirituality and inner balance in nature.

Artwork name: Series IV: Waiting, Dreaming, Hunting, Series IV: Survivor, Series IV: Searching, Series VI: Renaissance

Artwork introduction:

In Chinese culture, the 'five elements' are considered to be fundamental to the existence and circulation of all things. Gold, wood, water, fire and earth not only represent the five basic elements of nature, but also imply the symbolic meaning of the different organs of human beings. It also contains a strong link between human behaviour and destiny and the interdependence of the natural environment and its mutual constraints. The unknown primordial morality of nature is explored through the elements interspersed in the picture, uncovering the mysterious spiritual power of living beings. At the same time, embedding themselves in the natural environment, the wilted and withered natural materials create multiple undulations and superimpositions of texture, providing a unique window to continue to look deeper. The fusion of one's own bodily movements reassembles to form a symbolic new language, allowing each person to find their own words. Transcending specific known situations in a boundless space, communicating with oneself across the dimensions of time, inspiring one's own spirituality and inner balance in nature.

Media: Oil on canvas, soil, leaves, stones

Scale: 160cmX190cm, 30cmX35cm, 30cmX35cm, 30cmX35cm



Exhibitor: Juice (@juice_shuting)

Exhibitor bio: Juice, a non-stop rubbish & noise producer, a performer, an artist from an isolated island, who created artwork from two dimensions (classical paintings) to 4 dimensions (spatial sound design). The definition of her artwork sometimes means nothing, other than that, the existence has already certificated.

Artwork name: Kleinsche Flasche

Artwork introduction: Kleinsche Flasche is a one-sided surface which, if traveled upon, could be followed back to the point of origin while flipping the traveler upside down and it has no boundary. The conceptual idea of 'Kleinsche Flasche' was first created by the German mathematician Felix Klein in 1882. It is generated from the 8-channel sound design which could spin very fast in the orbit with inserting GRM plugins. Additionally, the theory behind the project is a domino effect of transmission of information on 7 dancer's body joints representing 7 different senses. Plus, how individuals are linking to the polyphonic society.

Media: 7 televisions, 8 speakers



Exhibitor:Sting (@ s.ting_w)

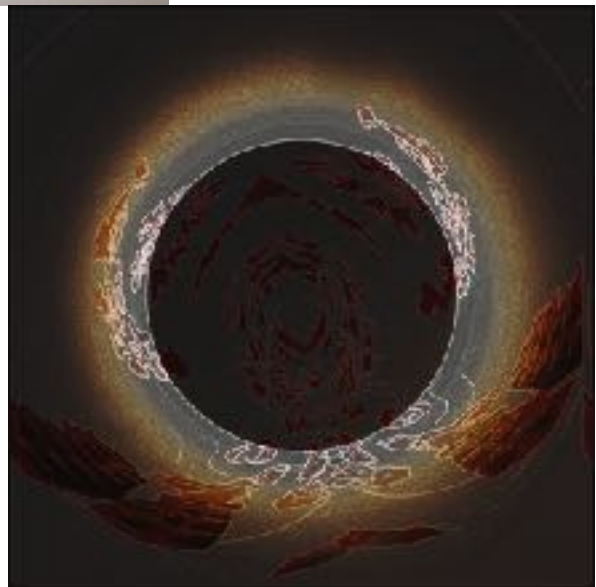
Exhibitor bio: Siting Wang (王斯汀), born in Beijing, now works in London. Siting is a visual & sound artist. She has a fine arts background and is adept in using integrated media as means of expression.

Artwork name: 崩beng

Media: A guitar (Bass guitar)

Scale: 1 square meter





Exhibitor: Ke Peng (PK)

Exhibitor bio: Ke Peng (PK) is a London-based multidisciplinary artist with a passion for exploring the intersection of visual, sound, motion, and new materialism. Graduated from the Central Academy of Fine Arts Future Media and currently pursuing an MA in Information Experience Design at the Royal College of Art, her artistic practice encompasses a range of styles and mediums, from audiovisual installations and performances to digital arts. Influenced by the philosophical concepts of new materialism, vibrant matter, and interconnectedness, Ke's work delves deep into the invisible world of science phenomena and active matter, creating an otherworldly sensory experience that reveals the hidden patterns and movements of the world around us.

Through her art, Ke aims to make the invisible manifest, challenging our perception of the world and pushing the boundaries between physical and digital realms. Her work is a fusion of art and science, elegantly exploring the complex interplay between materiality, motion, sound, vibration, and light.

Her work has been exhibited and performed at various international events, including The Centre Pompidou IRCAM Forum (FR), OXO Tower (UK), IKLECTIK Artlab (UK), Cromwell Place (UK), Ten Square (SG), Media Art Nexus (SG), SXSW (US), and Strawberry Music Festival (CN).

Artwork name: Dissonant Bodies

Artwork introduction:

Dissonant Bodies is an audiovisual installation that explores the complex relationship between matter and human through sound and physical material. It draws inspiration from Cymatics, which reveals the morphogenetic tendencies of materials in a sonic environment. The installation proposes that non-living things can act as agents or forces with their own propensities, thereby expanding our understanding of their capacity.

The installation consists of a contact microphone attached to a spherical balloon that collects sound from the material. Simultaneously, a speaker located below plays back the collected sound, creating a mesmerizing feedback loop when people interact with it. The vibration from the speaker influences the powder to shift into complex and unpredictable forms, which are magnified by a live camera and projection in real-time.

By immersing viewers in this unique microcosm of interfered matter, the installation prompts them to reconsider their impact on other bodies and appreciate the impersonal life that surrounds and permeates us. It aims to offer a fresh perspective on the vibrant life of non-living matter and a subtle awareness of the intricate web of dissonant connections between bodies.

Media: Fluorescent Powder, Balloon, Contact Microphone, Speaker, Microscope Camera, LED, Projector



Exhibitor: Fraser Scowen (@ffraserr)

Exhibitor bio: Fraser Scowen is a London based Sound and Visual Artist. His works are constructed around themes of memory, time and authenticity in relation to these, focusing on exploring sonic ontology through the use of objects. He also produces compositional works and live performances under the aliases Komura Memorial Library and Memorysoft.

Artwork name: 'Memorial Ecco', 'Software Memorial', 'Between Waves'

Artwork introduction:

'Memorial Ecco'

Comprising two works, linking virtual and real worlds:

'Software Memorial' is an original video and audio work. Visually constructed from found computer software with sonic elements that's purpose is to reconstruct these digital memories as dreams.

'Between Waves' is an object installation which comprises a resonator and looped tape composition. The object looks to act as a conduit, translating magnetic information into audible sound and casting this into physical space in an attempt to link listener to object and experience.



Exhibitor: Ethan Cohen (@etco1)

Exhibitor bio:

I am a sound artist based in Kensal Green. I primarily collage field recordings and am also interested in speech music and sound poetry. My main interest currently is in speech and space, asking how they affect each other, and how they change over time. I run monthly listening walks along the Regent's Canal in London. I can be contacted at ethancohen304@gmail.com.

Soundcloud: <https://soundcloud.com/brianfarnetfriernbarnet/dirt-dirt-dirt>

Artwork name: Dirt Dirt Dirt

Artwork introduction: I started this project by listening to my field recordings, a process that left me feeling that I had been moving between places: their atmospheres and their voices. This movement left me feeling that the recordings were no longer representations of certain moments. They felt obscure, as if I was eavesdropping on the listening of a mysterious other, moving through many places simultaneously, but ultimately placeless. My aim was to rework and collage these recordings in such a way that I would tell a story without a narrative, revealing places to say something about this process of disjointed, erratic movement.



Exhibitor: Benjy Sandler (@benjysandler)

Exhibitor Bio:

Benjy Sandler is a saxophonist and composer currently studying for a jazz performance Master's at the Guildhall School of Music.

Artwork name: EAM portfolio

Artwork introduction: His untitled work is made from saxophone and clarinet samples that have been electronically manipulated using wavetable and granular synthesis.



Exhibitor: Leonard Maassen (@leoleoleomaa)

Exhibitor Bio:

Leonard Maassen's audio-visual engagements with space reflect an interest in more-than-human ecology and bodies unsettled by contemporary environmental change. His work questions the tendency to distinguish ourselves from the environment as autonomous beings, exploring the implications of this ruptured imagination. What opportunities emerge when we feel ourselves more involved, steeped in the environment around us?

Artwork name: Heart of a Glacier

Artwork introduction:

Heart of a Glacier engages with the notion of ecological grief. Reimagining the Romantic Sublime for the contemporary context, the installation presents a landscape view that is microscopic in its framing. Uncannily evocative of human organs, the composition is simultaneously threatening and beautiful.

For the installation, the artist made audio and video recordings inside the Morteratsch Glacier in Switzerland. The resultant footage documents this rapidly vanishing and rarely accessible landscape in a highly intimate way.

What is the role of nostalgia in a time of environmental turmoil? Can we see beauty in the changes occurring around us? What does a multi-scalar formulation of the Sublime reveal about the environmental-emotional worlds of contemporary ecology?

Scale: Running time 8'49"



Exhibitor: Hannah Walton (@hannahwltn)

Exhibitor Bio: Hannah Walton is interested in the politics of bodily, spatial and temporal experience, and our lives as shared with and shaped by materials and spaces. Her work is site responsive and process based.

Artwork name: DWTMS-AGORA, The Sound is a Skin

Artwork introduction:

DWTMS-AGORA (2022) is a sonic response to the violence of a sonic deterrent device targeting young people in a public underpass in Kilburn, London.

The Sound is a Skin (2022) is a love song for the two adjacent arches of a bridge in Bermondsey.



Exhibitor: Lydia Wang (@lydia_010501)

Exhibitor Bio:

Wang Ziling, a young Chinese cellist living in the UK. Now studying at the Trinity Laban Conservatoire of Music and dance, a junior in cello performance, under the tutelage of the famous cellist Professor Naomi Butterworth, the young cellist Hao Wenbin of Traveling Germany, and the Shanghai Conservatory of Music Hu Ke, the founder of Human Education. She has been admitted to many music colleges (attached middle schools) at home and abroad, and won scholarships.

Yu Ling was born in Shanghai. She started learning cello at the age of three and piano at the age of eight. She joined the Shanghai Youth Orchestra as a cello host, and participated in many performances to promote Chinese culture. During his study in the UK, he served as the chief cellist of the John Leggott College student orchestra and actively participated in activities with community orchestras. After graduating from university, he formed a piano trio with outstanding students of the same class and toured in Wigmore Hall and around London.

Artwork name: Improvisation



Exhibitor: Daniel Ferrari (@dan_audiofile)

Exhibitor Bio:

I started playing the trumpet as my first instrument but I picked up the piano over lockdown as I can accompany myself. Then I started writing my own piano music and releasing some of it but I have always wanted to write a track in the style of Neil's frahm with a felt piano and lots of reversed elements.

Artwork name: Improvisation



Exhibitor: Aijia Wang (@wangiajar)

Exhibitor Bio: AijiaWang is an interdisciplinary artist originally from China who is currently pursuing an MA in Information Experience Design at the Royal College of Art. She splits her time between Beijing and London and has a background in media and experience design, which influences her creative process. Her work often incorporates interactive installations, sound design, graphic design, projection art, and writing.

AijiaWang's art-making philosophy centers on a collaborative and interdisciplinary approach that uses different media and sensory channels to design experiences that foster empathy towards various human experiences. She is interested in exploring the relationship between humans and non-human species, and often incorporates technology, such as artificial intelligence, into her artistic practice.

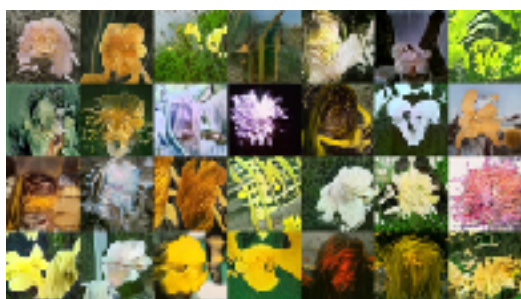
Her stop-motion experimental film Centaur Symphony, which she art directed in 2020, NetEase Cloud Music "The Power of Music", Best Creative Award. The short film sealed in a time capsule chip and launched into space aboard the Shen Gu Xing I rocket(2022). Her feminist VR experience and sound art piece, Artificial Dream, premiered at IRCAM in Centre Pompidou, Paris, France in 2023, and was one of the ten finalists for the inaugural Immerse UK Awards(2023).

Artwork name: Inforgs **Artwork introduction:** "Technology is now becoming our best tool to challenge fixed ways of knowledge-making and to learn about human beings, sociality and culture. 'we are not stand-alone and unique entities, but rather informationally embodied organisms (inforgs), mutually connected and embedded in an informational environment, the infosphere, which we share with both natural and artificial agents similar to us in many respects."

This project aims to explore how artificial intelligence (AI) perceives the relationship between humans and nature. Through an interactive installation, the audience is also invited to explore this subject by leaving behind dualistic nature-culture mindsets, and embracing more empathetic approaches towards nature.

Currently, AI is not recognised as human or natural, but in a sense it can be considered as a spectator. How does it see the world? And how does it perceive humans in relation to the natural world? To explore these questions, I asked a face recognition AI algorithm - StyleGan-2 - to perceive humans and plants as equal species, and generate outputs exploring our entanglements with the natural world.

This interactive installation aims to provide a visual representation of how data is collected, processed, uploaded, and used by an AI algorithm. A computer is connected to the left side of the installation, capturing images of the audience in real time and showing the computation process. Four pillars which simulates code vision, and it is used to visualize the uploading process. One box on the top to show the entangled world generated by the AI. The aim is to show audiences how AI systems might interpret our entanglements with the natural world, and invite them to reflect on this as well.



Exhibitor: Gyouree Kim (@gyoureekim)

Exhibitor bio: Gyouree Kim is a designer and maker from South Korea, based in London. Having graduated from Central Saint Martins and the Royal College of Art, she has created a concept that blends ready-to-wear with timeless couture, portraying her hopes and imagination throughout her collection. Based on her strong pattern cutting and construction skills, her collections deliver detailed, quality arrays of garments featuring corsetry and layering, blending historical and contemporary aesthetics. The garments are unique and carefully crafted such that she hopes people will cherish. Distancing herself from fast fashion and today's consumerist society, she focuses on making collectable, exclusive and valuable pieces.

Artwork name: Cascade _Part1,2,3

Artwork introduction:

Inspired by flora and nature deities, the collection gives viewers a feeling of tranquillity as if they were stepping into a mystic forest.

Media: Articles of clothing (semi couture fashion)

Items to exhibit (TBC)



Exhibitor: Ying Xu (@jasmine_xy.art)

Exhibitor Bio:

My interdisciplinary sculpting practice mainly consists of sound installations, moving images, painting and performance. The focus of my work is the movement of different raw materials that create sound as a result of the intervention of multiple natural or manmade forces. Sound and music have always appealed to me, especially sounds emanating from pure materials. Sound is a medium that connects the material world with the sensual world – an energetic experience that can mobilise deep memories, stimulate emotional responses, and evoke the purest states of mind. The multidimensional relationships among humanity, nature, material, and the sensual world is the theme that I have been exploring. Growth, memory, creation, and feeling in time and space often occur and reoccur in my work. Sometimes, conception and femininity become implicitly meaningful. Much of my work is dichotomous; both sensual and cerebral, natural and artificial, organic and geometric, repetitive and random, controlled and improvised, solid and fluid, feminine and masculine. The natural and material worlds are somehow opposed yet simultaneously integrated. I am instinctually attracted to this contradiction and complexity. I have deliberately chosen to use a repetitive yet differential combination of both manmade materials and purely natural objects presented in a random yet patterned state. Placed in natural environments, through the actions of humans and natural forces such as wind and rain, these objects and materials collide and rub against one another to naturally create sound, as if in dialogue with nature. In my creative process, I gradually transition from creating subconsciously through randomness towards a state of order. I unconsciously engage in establishing the ‘rules of the game,’ resulting in works that resemble games or toys. I struggle and play with these objects and the movements they create. Although they arise from the imagination, my creations reference our world and the elements that make it up. I play between the familiarity of form and the strangeness of feeling. Within these vocabularies, I search for a language of my own to express sensation, humanity and nature.

Artwork name: Quadrophonic Waters

Artwork introduction :

"Quadraphonic" is a technical term for the four directions in which soundwaves travel: front left and front right, back left and back right, with the listener located in the middle. Clear acrylic panels on either side of the installation support glass rods. Sheets of foil of varying sizes and bent into random shapes resembling water ripples are carefully suspended in rows from the clear glass rods. This creates a square formation both locally and as a whole (front left and front right, back left and back right), allowing for collision or friction in any direction at one point or another. On the open meadow by the river, the wind creates sound by colliding either lightly or heavily against the "waters".

Media: Metal foil, acrylic sheet, glass rod

Scale: 70cm*80cm*60cm



Artwork name: What's Tapping Me (Work in progress)

Artwork introduction:

Solid steel bars are bent into random shapes to become the internal supporting frame. The reddish-brown leather is randomly, but tightly stretched over the frame, revealing part of the inner frame. When it is positioned on the tree branch in a natural environment, the wind causes the branch to make a sound by beating against the taut leather. (The interior is displayed on the wall with branches as slapping objectives manipulated by people to bounce on the leather).

Media: Steel rods, leathers, ceramics, rope, branches

Scale: 120cm*130cm*80cm



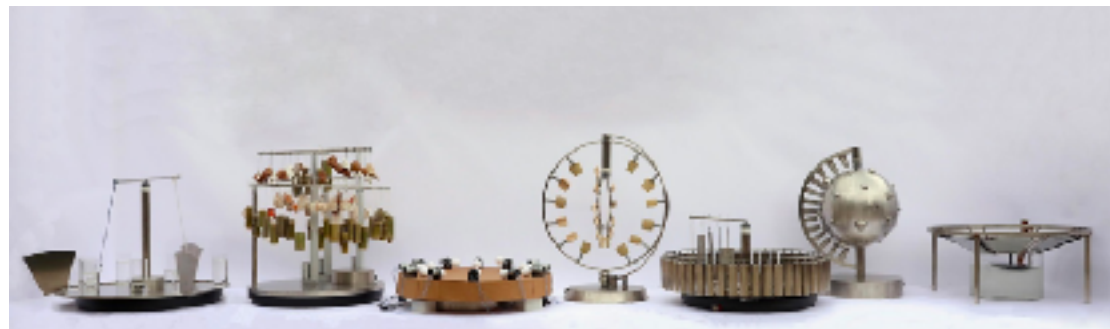
Artwork name: Symphony

Artwork introduction:

Symphony, originated from the Greek word Symphonia, represents the combination of sounds. Symphony not only has sophisticated, systematic form and structure system, but also has delicate connotation and perception. Symphony directly expresses the form of the work as well as implies the collision and fusion between people and objects, nature and machinery.

Media: Motors, stainless steels, raw materials

Introduction: Variable size



Exhibitor: Jiachen Li (jiaac1001017)

Exhibitor bio: Jiachen Li is currently enrolled at London College of Communication to obtain a degree in Sound Arts, where she can gain a comprehensive knowledge of the basics of sound production. She has a wealth of knowledge in the field of composition, ranging from creating scores for short films and anime to crafting experimental music. She past experiences have given me the proficiency to craft and cultivate unique soundtracks. She is devoted to composing music that elicits an emotional response from listeners, and she is always endeavoring to refine my expertise and understanding in the field.

Artwork name: Answer

Artwork introduction:

In the Tarot, the Sun is a symbol of heat and energy, a sign of endless vitality, a strong representation and one of the most frequent motifs. Some people call it an oracle, while others think it is just a way to escape from reality by seeking solace in their hearts. But in any case, we can get a hint of the outcome from the cards, and from the final result we can work backwards to deduce the course of what we are looking for and replay what might happen in the future. The music is made using a cello, a piano and a traditional religious instrument, the organ. Kinect +TD generates real time interactions with influences that affect the flow of the cards when one intervenes in the places they pass through, creating a randomness that is uncontrollable, just like the cards drawn in divination.

Media: Projectors / Speakers



Exhibitor: Canqi Lin (@lcanqi)

Exhibitor bio: A performance of an interrogation about art between two characters being performed by dancers and the robot.

Artwork name: 'the Gavel Room'

Artwork introduction:

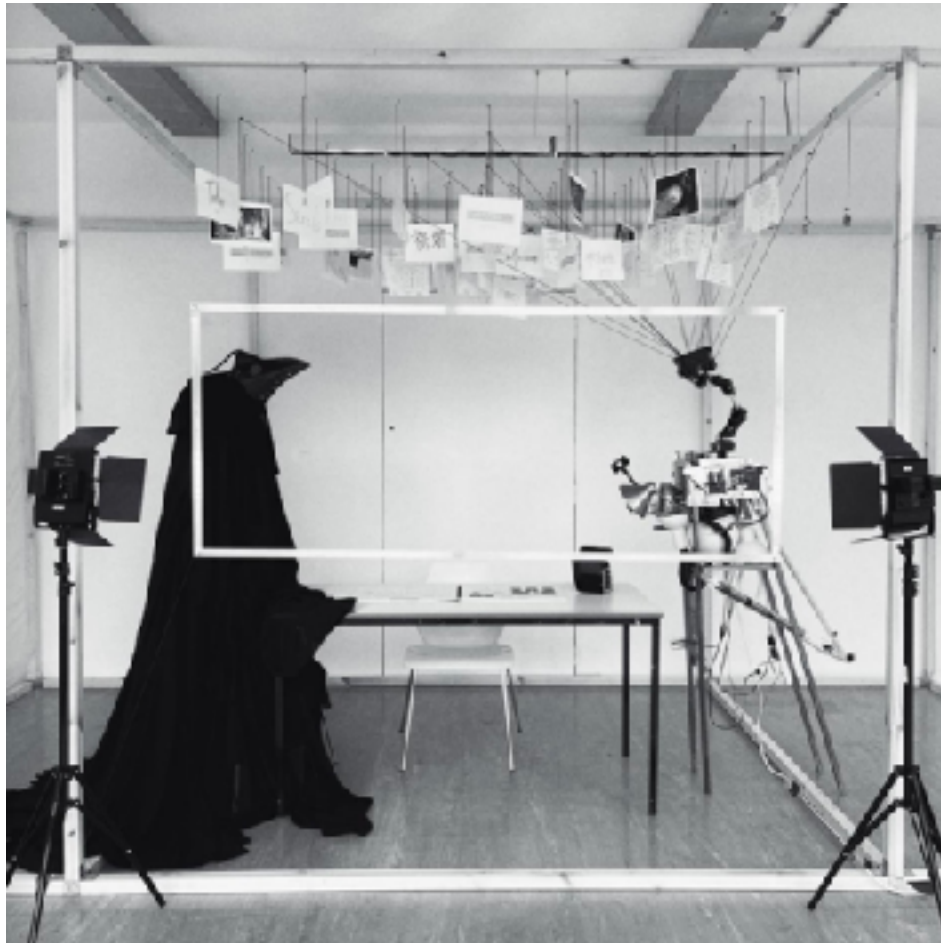
A performance of an interrogation about art between two characters being performed by dancers and the robot.

Performance mode: dancers performing, space installation (space structure and robot). speakers (audio), desk lamp and spotlight (a little lighting).

Exhibition mode: space installation (space structure and robot), projection (video), sound (video's audio), desk lamp and spotlight (a little, due to the effect of projection).

Media: Physical Performance & Spatial Installation and Projection Video.

Scale: Main wooden structure size: 2440mm × 4800mm x 2480mm (height) could be adjusted



Exhibitor: Yao Lu (@simonxian777)

Exhibitor bio: Yao Lu, a space designer, once studied at the AAIS major of Architectural Association School of Architecture, he always believes that art is a functional existence as a tool. And he also thinks art is bullshit.

Artwork name: Real

Artwork introduction:

The starting point for this exhibition is an extension of the renewal of the definition of 'real' in the context of our times.

The media is an essential medium through which we receive and learn information. In contemporary times it is subject to competing interests and human subjectivity and has lost its most important attribute - authenticity. But the impact it has had is far-reaching. We are enveloped in a vast framework, unable to know the truth, so we can only measure the world through our eyes. The limitations of worldviews result in humans being unable to understand each other or empathise with beings whose standards run counter to their world.

The author wishes to delve into the subjective perceptions of people and the objective properties of media journalism, combining installation art and video art as the primary forms of expression. The aim is to show how people have different understandings of social conflicts, re-examine what they perceive as true, remove ambiguities, and coexist in harmony.



Exhibitor: Xinyi Yang (@androgynmoth)

Exhibitor bio: Currently studying at Royal College of Art, Master of Art and Humanity, Painting Programme.

Artwork name: Trip and Poetry

Artwork introduction:

In Xinyi's body of work, they focus on oil painting to grasp the mystery of liminal spaces and the experience of the inner self. Through their experience of their own meditations, they reflect in their work the communication between the self and the subconscious mind, and the subtle influence of physical and psychic memories on the self's experience and perception in unconscious situations. By combining humanity with life, nature and the universe, Xinyi aim to create an immersive experience that invites the viewer to step into these otherworldly realms and explore the hidden depths and infinite possibilities of the mind through their own aesthetics and philosophy.

Media: Oil on primed paper

Scale: 20x30cm each



Exhibitor: Dingyue Fan (@dingyuef)

Exhibitor bio: Dingyue (Luna) Fan, (b. 1994 Chongqing, China) is an artist based in London. She is currently studying at the Royal College of Art. She works with painting, photography, and light-sensitive materials, inspired by her dreamscape, nature, and literature, encompassing figurative and abstract expressions to narrate the interweaving of the bodies, creatures, and landscapes, which depicts the fluidity and intricacy of emotion under the subconscious, exploring the connections between the body and memory, image and spirituality. Her works have been exhibited in various cities of China and UK, including PHOTOFAIRS Shanghai (2023), Bomb Factory Art Foundation, London, UK (2023).

Artwork name: A rebours (Upstream)

Artwork introduction:

In this ongoing series of paintings, Fan narrates the interweaving of bodies, creatures, and landscapes through intuitive brushstrokes, lines, and colors, exploring the intricacy and fluidity of emotions within the subconscious. She constructs ephemeral memories with lines that connect to her own origins. These images, created through intuition and impulse, do not represent a fixed language, but rather an unfilled space where a fluid spiritual language emerges over time. They serve as catalysts for transformation, creating an accessible healing space.

Media: Acrylic on canvas, acrylic on silk.

Scale: 150x180cm, 90x130cm, 80x100cm, 70x100cm



Exhibitor: Jingya Li (@yjjoya5250)

Exhibitor bio: A sound practitioner from China, she designs and produces sound for film, animation, and games. She has a wealth of experience producing sound for short films and animations independently and as part of a team. And she also worked on commercial feature films and released games. Many short films she has worked on have been selected for festivals, and some have even won awards.

Artwork name: Afterwards

Artwork introduction:

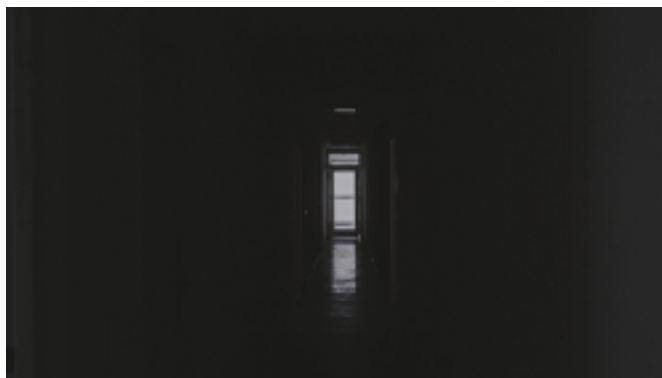
After discovering the body of Maiy C. H6 (1995-2021) at the School of Fine Arts in Berlin (UDK, University at der Künste Berlin) following her suicide on June 24, 2021, I was compelled to take a step back and dedicate myself to documenting her struggles with depression through film.

—By Director Chongyan Liu

This first perspective experimental documentary consists of 17 mono soundtracks, a work about a trans-woman.

Maiy was a German/Vietnamese trans-woman brought up in an abusive household. She was a victim of domestic violence from a young age - both physical and psychological in nature - predominantly at the hands of her stepfather. This man insisted that she not directly reference or allude to her native Vietnamese culture whilst around their home; it was through this cruel demand that a part of her identity was ripped away. Subsequently, after being taken into care by child protective services, she began her exchange of letters with Florian - Maiy's half-brother. We draw upon his recollections and her accounts of suffering from clinical depression or, more precisely, her gender dysphoria - a psychological condition known to cause immense discomfort and anxiety connected to the misassignment of gender at birth.

Although many questions will forever remain unanswered, this project seeks to share the irrevocable pain that Maiy experienced. We hope you will be able to enter Maiy's inner world and feel these emotions and pains directly in the realistic soundstage that multi-channel brings.



Exhibitor: Xinyu Zhou (Zoey._sloth)

Exhibitor Bio: Xinyu is interested in exploring the combination of comprehensive materials and ideas. She convey feelings and consciousness through making and building. Xinyu's work often examines the inner struggles of idealists and satirizes the dark realities of the world. She is focused on exploring the inner self, but it is also full of connections to external factors. In other words, her works often show viewers an inner world full of contradictions and conflicts.

Artwork name: Underwater

Artwork introduction:

Seemingly regular, mediocre things.
The scorched, sticky and dark Side.
And the crumbling water surface.
Balance and Imbalance...

Media: comprehensive material

Scale: 1mx1mx1.1m



Exhibitor: Hongcailei, Ziqin Xu (@talentunechina, @sleepytui)

Exhibitor Bio:

Hongcai Lei and Ziqin Xu are in their postgraduate now in UCL's DFPI (Design for Performance & Interaction MArch), Lei is a electronic music producer and transmedia designer that love cooking and diving in electronic circuit. Xu is a creative coder and new Media creator that love sleeping and baby potatoes .Their project Modular Theatre is a system and a container that blend the Virtual and Physics , Digital and Analog , Audio and Visual..

Artwork name: MODULAR THEATER

Artwork introduction:

In MODULAR THEATER, we are creating a series of performing "creatures" whose I/O or structure involves sound, light, motion and algorithms. Each unit interacts with environment or audience in unique ways to collaboratively construct space. And units are freely interconnected through embedded communication and ADC circuitry, enabling them to construct diverse narratives by forming different sequences. Like chess, unchanging pieces can create infinite possibilities for gameplay.

However, not a game, our goal is building a scalable system which serves as a narrative tool, while each unit also represents a metaphor for society. Therefore, we call it "Theater".

Theater and society have heterogenous isomorphism, both based on metaphorical symbol transformation. At the same time, theater has enough inclusiveness for multimedia expression, which is a good container for both narrative and medium.

Within this framework, we will explore and contemplate experience in the post-human era. Compared to the cyborgization, we are actually living in a more subtle human-machine symbiosis. Just as "a part of us lives on social media," are machines and digital spaces tools for humans or extension of our definition? Based on this, we also introduce the methods of TUI, hoping to make the invisible under the surface more visible.



Exhibitor: Rong Shi (@shirongrong)

Exhibitor bio: Rong Shi is a new media artist. She designs in the field of interactive installations and immersive experiences. Seeing design as a catalyst, exploring and experimenting with how people's real perceptions interact with the real world to enhance their experience. She was awarded the Special Programme for Art Talent Training 2021 and sponsored by Chinese Government Scholarships to study abroad. Her works have been exhibited in London, Paris, Beijing, etc., and have been featured in many platforms such as IRCAM Forum in Pompidou Centre, Klimt02, NewArt City Festival, Beijing International Design Week, etc.

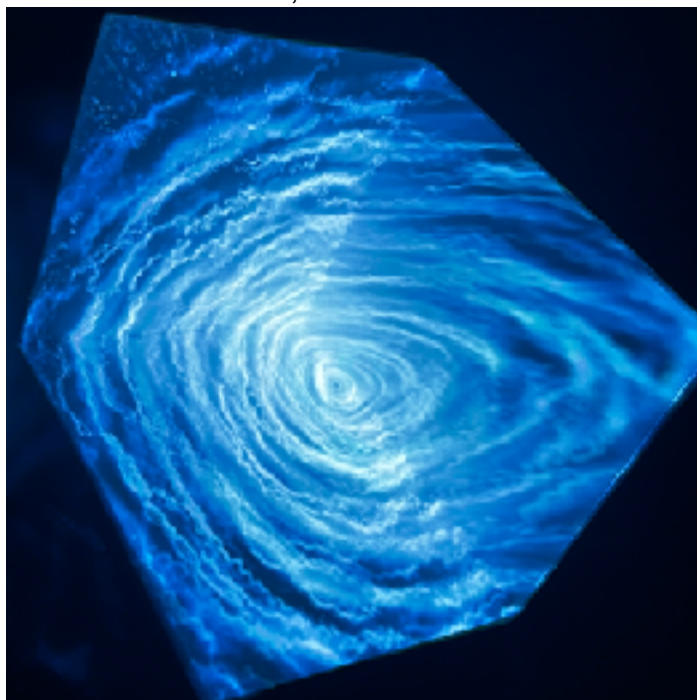
Artwork name: Symphony of the Cosmos: A Data Sonification Exploration of the Planets' Molecular Music

Artwork introduction:

Rong Shi's "Symphony of the Cosmos" project explores the connection between the universe and sound through a multi-sensory experience. Using data sonification, Shi has created a symphony of the molecular sounds of the eight major planets in our solar system. To achieve this, Shi first collected spectral data for the chemical compositions of each planet, allowing him to calculate the frequencies of molecular vibrations. These frequencies were then mapped to pitch and volume using the visual programming language Pure data, creating a unique "molecular music" for each chemical component of each planet. The resulting sounds were combined to produce the "Sound of Mercury" and the sounds of the other planets in turn, resulting in a molecular music symphony of the solar system. Through this project, Shi aims to answer the question: what does the universe sound like? This innovative use of technology and data offers a new perspective on the universe and its many wonders.

Media: video, projectors, speakers, etc.

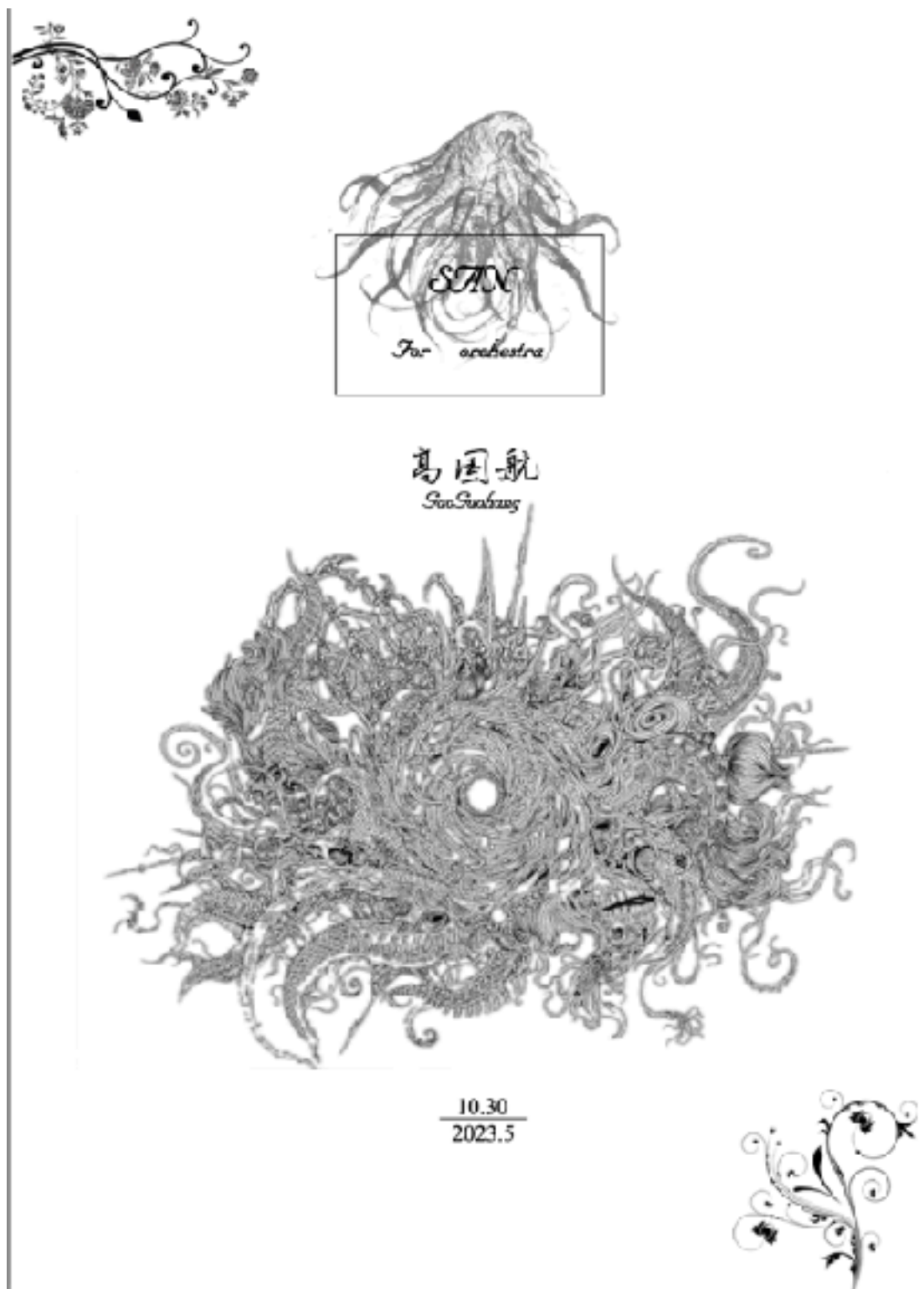
Scale: Variable size, sound within 10 minutes



Exhibitor: Guohang Gao (@guohang_gao)

Exhibitor bio: Gao Guohang, a student in the Composition and Conducting Department of Zhejiang Conservatory of Music, Learn composition with Professor Zhang Xin. Learn piano with Huang Mei and Shah Johan Shahridzuan. Participated in the adaptation of Marimba's solo works "Tea Picking Dance", "Lilang Song" and other works included in "Selected Songs for Marimba's Teaching (Chinese Folk Songs)" published by People's Music Publishing House.

Artwork name: Battle of the Holly, SAN, 煦雪, 桃夭苑, 无际, 羌管嘯啼, 魔法古堡



Exhibitor: Zhengyan Li (@zhenyan__)

Exhibitor bio: Zhenyan Li (b.1998) is a Chinese composer based in London. Her works are inspired by theatrical elements, especially the performing style of traditional oriental theatre. Li has been commissioned by the Chinese Oriental Ensemble of Beijing, Manson Ensemble, Trio Estatico, and Barcelona Modern Ensemble. As an active collaborator, she has worked on projects with Architectural Association, London Film School, Leeds Lieder Festival, and SOAS University of London, as well as individuals, writer David Alfred, artists Toby Tobias and Lulu Wang, percussionist Beibei Wang, conductors Martin Rajna and Jessica Cottis. This year, her opera 'Cummings & Goerings' was premiered as part of the 'Tête-à-tête' Festival. Other projects also include works for the international guitar society, Central School of Ballet, Psappah Ensemble, and Lucerne Festival.

Li is also an active Chinese flute player. She is a member of the London Chinese Opera Studio founded by Chinese opera singer Kathy Hall and they have performed at the SOAS University of London and the Garden Museum, etc. Currently, Li is also teaching the Chinese flute at UCL. Currently, she is 2nd year Ph.D. student at the Royal Academy of Music studying with Philip Cashian and David Sawer.

Artwork name: Zhuang Zhou Meng Die

Artwork introduction:

ZhuangZhouMengDie is inspired by a traditional Chinese philosophical story. The philosopher ZhuangZhou once dreamed he was a butterfly, a butterfly flitting and fluttering about, happy with himself and doing as he pleased. He didn't know that he was Zhuang Zhou. Suddenly he woke up and there he was, solid and unmistakable Zhuang Zhou. But he didn't know if he was Zhuang Zhou who had dreamt he was a butterfly, or a butterfly dreaming that he was Zhuang Zhou. Between Zhuang Zhou and the butterfly there must be some distinction! Musically, the Chinese flute in the electronic part represents the butterfly and the piccolo represents ZhuangZhou. I want to recreate the mixed reality and bring audiences to his dream.

庄 周 梦 蝶
Zhuang Zhou Meng Die

Zhengyan Li

The musical score is written for Piccolo and Pico. It includes various musical notations such as notes, rests, and dynamic markings (ppp, f, p, pp). Performance instructions are provided in English and Chinese, including 'harmonic overblows', 'very airy sound', 'so balance between speech and sound', 'whistling - take - take/whistling', 'improvised notes on their 5 notes', and 'getting better during, converging, never during this'.

Exhibitor: Teeze Linssen (@teezeprimal)

Exhibitor bio: Teeze is a Rotterdam, NL born producer who in recent years has been very intrigued by the passing of time in relation to sound. The presence of Ambience or Atmosphere is something he is intrigued by, and in his currently exhibited work; Stereo Timeflow, he attempts to explore this curiosity by utilising a double pendulum mechanism with an attached magnet that then interferes with an ambient soundscape that's recorded onto a magnetic tape-loop. The chaotic nature of the double pendulum stands as a symbol against time's non-linear passing, and simultaneously shows how external factors can affect our auditory intake.

Artwork name: Album-MediTape



Exhibitor: Binghui Song (@binghui_song)

Exhibitor Bio:

I completed a Master's degree in Jewellery & Metal at Royal College of Art, with honors of excellent work. I'm an interdisciplinary artist who specialises in a variety of traditional crafts and materials such as metal, enamel and glass, and is also committed to cross-media creation. Throughout my career, I have been awarded more than twenty honors and prizes for my creative work, including the Graduate Outstanding Work Award and the First Prize of graduation project at Tianjin academy of Fine Arts in 2014, Theo Fennel Design Awards Winner in 2021, Nominee Awards of Asian Illustrator Awards, and Honorable Mention of IDA2021. I have also been nominated for several awards, including the Asian Illustrator Awards. My works have been exhibited in numerous exhibitions in China, Korea Italy, and the UK. My works have been published in several magazines and books, including "China Gems", and "2018 Asian Illustrator Award".

Artwork name: psychedelic fluid, psychedelic tangle, woods & feathers

Artwork introduction:

The turmoil and violence in her family, sexism, and the lack of support for her painting caused Binghui to try to flee this world by suicide when she was young. The attempt to die threw her into a silent, dark and eternal nothingness. As she escaped death, she began to question whether she was really alive, and the meaning of life and death. Since then, whenever she feels tormented by anger, fear, and vulnerability, she tries to put herself into a fantasy world to escape those feelings. She is afraid of water, but when she feels helpless and has insomnia, she often imagines herself curled up and slowly sinking into the deep, dark seabed, using suffocation to let herself fall back into a darkness and nothingness that is similar to dying. She longs for a place to hide herself from these emotions that torture her mind. She hopes that she will no longer have cowardly tears, no longer try to escape by suicide, make no more compromises, experience no more violence in love, no depression.

In the long process of fighting against anger, vulnerability, and depression, Binghui continued to paint and create in an intuitive mode. In her creative and experimental explorations, she has gradually refined the elements that best represent her personal emotions and applied them to her paintings, jewellery and sculpture, slowly achieving self-healing and self-acceptance. Memories and pain from Binghui's childhood and puberty contribute to her occasional auditory hallucinations. Taking automatism and personal growth experience as her creative background, she injects her own subjective thoughts and fantasy into the works while paying attention to the rhythmic change of the material itself: she uses traditional skills to use materials, light, shadow, sound and lines as vehicles, through both the conflict and the fusion between materials and craftsmanship. She makes them bounce repeatedly between the inside and the outside, the virtual and the real, 2D and 3D, and the works are condensed into a melancholic, broken, sharp, fragile state, that is sometimes scorching, sometimes obscure. Binghui studies the relationship between emotion and matter, life and death, fragility and immortality, intangibility and visibility, and tries to achieve a flowing mood between nature

and creation, as well as self-healing.

