



The Part In The Story Where A Part Becomes A Part Of Something Else

HONG KONG, May 22, 2014 – From 22 May – 17 August 2014, *The Part In The Story Where A Part Becomes A Part Of Something Else*, a group exhibition with works by more than forty artists, will be on view at Witte de With Centre for Contemporary Art. Playing with variation and repetition, resemblance and difference, synchronicities and slippages. This exhibition marks the end of *Moderation(s)*, a long-term program (August 2012 – August 2014) initiated by Witte de With Center for Contemporary Art in Rotterdam and Spring Workshop in Hong Kong.

Events:

Throughout June and July 2014, moderated tours and speculative readings of the exhibition will be held by Oscar van den Boogaard (novelist), Chris Fitzpatrick (curator), Christina Li (curator and writer), Marnie Slater (artist and writer), and others. Dates and times to be announced soon.

Artists:

A Constructed World, Nadim Abbas, Allora & Calzadilla, Ang Song Ming, Ivan Argote, Bik Van der Pol, Pierre Bismuth, John Cage, Chen Zhen, Chu Yun, Ceal Floyer, Aurélien Froment, Felix Gonzalez-Torres, Douglas Gordon, Minja Gu, Sharon Hayes, Ho Rui An, Ho Sin Tung, Tim Etchells & Vlatka Horvat, On Kawara, Patrick Killoran, Kwan Sheung Chi, Nicolás Lamas, Lee Kit, Michael Lee, Lucas Lenglet, Gabriel Lester, Marysia Lewandowska, Charles Lim, Katarina Löfström, MAP Office, Anthony Marcellini, Ahmet Ögüt & Cevdet Ereğ, João Vasco Paiva, Patricia Reed, Willem de Rooij, Praneet Soi, Nasrin Tabatabai & Babak Afrassiabi, Koki Tanaka, Narcisse Tordoier, Freek Wambacq, Leung Chi Wo + Sara Wong, Magdalen Wong, Adrian Wong, Haegue Yang, Trevor Yeung, Johan Zetterquist

Curated by Heman Chong (artist and writer, Singapore) and Samuel Saelemakers (Associate Curator, Witte de With)

**But if everything is potentially everything else,
complained the translator, what am I doing here?** – George Szirtes, Afterword: The Death Of The Translator, 2013

Works by more than forty artists from across the globe – including a strong contingent of Hong Kong-based artists, many of whom have never shown at Witte de With before– are gathered around key concepts such as time, duration and space (Douglas Gordon, Felix Gonzalez-Torres, On Kawara), memory and inscription (Ang Song Ming, John Cage, Sharon Hayes), transformation (Bik Van der Pol, Nicolás Lamas), pleasure (Ivan Argote, Chu Yun, Willem de Rooij, Haegue Yang), and encounters (Lee Kit, Narcisse Tordoier). The relations and transferences between the presented artworks is guided by notions such as tension, repetition, variation, and

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momentum, reminiscent of Contact Improvisation, a dance method developed by choreographer Steve Paxton.

How can one work of art moderate another one? Can an audience become a moderator of the works on view? How much translation is needed to bring out meaningful relations between works created by different artists? If everything is connected, what is the shared connective language? The Part In The Story deals with the transmissive qualities of objects, situations, and storytelling, where one can dissolve into the others.

Guilty Pleasures, Incidents of Travel, A Thing At A Time, A Fictional Residency, Stories and Situations, and The Social Contract, each project installment of *Moderation(s)* questioned or redefined the conditions which impact the creation and production of objects, situations, and stories. As such, the dynamic triangulation between these three axis is the central topic of The Part In The Story, which can be seen as an epilogue and a reprise of the manifold motifs at play in the *Moderation(s)* program.

An epilogue is the final chapter at the end of a story. It can occur a significant period of time after the main plot has ended, and may offer scenes only tangentially related to the subject of the story. An epilogue can continue in the same narrative style and perspective as the preceding story, although occasionally the form can be drastically different from the overall story.

ABOUT *Moderation(s)*

Launched in August 2012, *Moderation(s)* is a long-term program conceived by two international art institutions: Witte de With Center for Contemporary Art in Rotterdam and Spring Workshop in Hong Kong. Within this framework Heman Chong, a Singaporean artist and writer, was invited by Witte de With's Director Defne Ayas to steer the program.

Moderation(s) so far manifested itself through different projects including three residencies, a series of performances, a book of short stories, and a conference. Although the projects have developed independently from one another, they often organically informed and shaped each other.

Allowing for chance encounters and improvisation to take the lead, the program reveals itself through its participants more than anything else. Driven by the desire to return to the specific nature of creative production processes, the act of doing preceded defining.

Moderation(s) is steered by artist and writer Heman Chong, initiated by Defne Ayas (Director, Witte de With Center for Contemporary Art) and Mimi Brown (Founder and Director, Spring Workshop), and developed together with Samuel Saelemakers (Associate Curator, Witte de With).

Past participants of *Moderation(s)*:

A Constructed World, Nadim Abbas, Lee Ambrozy, Defne Ayas, Oscar van den Boogaard, Mimi Brown, Brian Castriota, Enoch Cheng, Heman Chong, Mette Edvardsen, Chris Fitzpatrick, Amira

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Gad, Natasha Ginwala, RoseLee Goldberg, Latitudes, Vincenzo Latronico, Doretta Lau, Michael Lee, Christina Li, MAP Office, Guy Mannes-Abbott, Anthony Marcellini, Vincent Normand, Rosemary Orr, Vivian Sky Rehberg, Eszter Salamon, Samuel Saelemakers, Benjamin Seror, Nasrin Tabatabai & Babak Afrassiabi, Yuk King Tan, Ho Sin Tung, Koki Tanaka, Xiaoyu Weng, Samson Young, and Arnisa Zeqo

Support:

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ABOUT Witte de With Center For Contemporary Art

Witte de With Center for Contemporary Art is an international public institution with Rotterdam as its home base. Established in 1990, Witte de With explores developments in contemporary art worldwide.

Witte de With has been commenting on the social and political predicament since its inception through the presentation of curated exhibitions, symposia, live events, educational programs, and a bold publishing arm.

ABOUT SPRING WORKSHOP

Spring is a non-profit arts space committed to an international cross-disciplinary program of artist and curatorial residencies, exhibitions, music, film and talks. Anchored in the Wong Chuk Hang industrial neighborhood of Hong Kong, it opened in its current layout in August 2012. Spring serves as a platform and laboratory for exchange between the vibrant artists and organizations of Hong Kong's rich cultural landscape and their international counterparts who seek to engage in far-reaching dialogue.

Visit <http://www.springworkshop.org> for directions to Spring.

SPRING FACTS

Spring is located in a converted book warehouse within the industrial neighbourhood of Wong Chuk Hang, 15 minutes from Causeway Bay and 20 minutes from Central.

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Features include:
14,500 sq ft total space
1,200 sq ft main exhibition space
4 working studios
2 terraces
1 lounge area
2 kitchens, fully equipped

OPENING HOURS

May 15 to July 13
12pm to 6pm (Tuesday to Sunday)

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