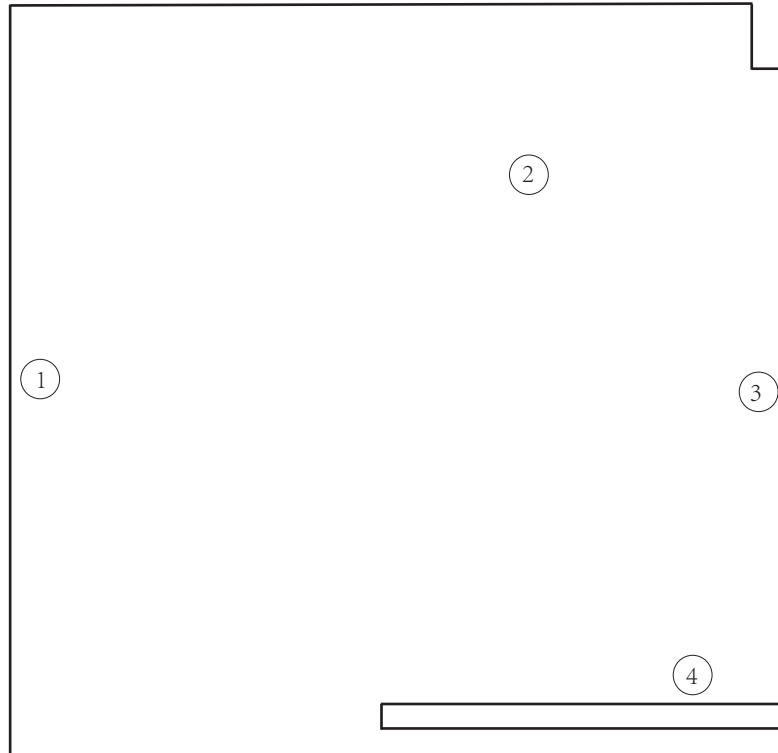


One (Illegitimate) Child

Curated by Jianru Wu



1, Li Shuang, *T*, 2017–18, four-channel video, 15 min 17 sec, music by Eli Osheyack

Starting with the imagery of feet, Li subtly interweaves the experience of a straight male customer service representative for Taobao women's socks with reminiscent self-narrations, Internet slang, and cultural symbols. Through the non-linear narratives and fragmented visuals, the film exposes the stereotypes imposed on sexuality within familial and social constructs, and its performativity in a virtual, suppositional world.

2, Future Host, *Future Host: A Speech Opera*, 2020, two-channel sound installation, 38 min 49 sec

Future Host [noun.] is an epithet commonly bestowed upon children in officially socialist countries. Children become the agents, products, and sites of a speculated future for which they must always be ready—a command of absolute urgency and ecstatic optimism.

This two-channel sound installation samples from *Future Host: A Speech Opera*, a performance featuring an eight-channel sound installation composed of voice recordings of an original text and live improvisational music by a children's

marching band. Disembodied fragments—idiomatic expressions, ideological detritus, consumerist slogans, and second-rate lyricism—are gathered into a landscape of infinite conflict and recombination, turning a theatrical event of assembly into a more intimate listening experience where the audience encounters and negotiates with a lost history and a future that never was.

Original composition: C. Spencer Yeh; musical arrangement and direction: Chatori Shimizu; spatial sound production and composition: Kamron Saniee; technical sound director: Gus Callahan; musical performance: High School affiliated with Fudan University Wind Ensemble, Shanghai.

3, Dachal Choi, *Carve and Crave*, 2020, video, loop

Carve and Crave stems from footage of a stranger trespassing and peeping into a keyhole, shared in the *Neighbors* app. The work extends the narrative of invading a space and a body through the mixed perspectives of the suspicious men in the footage, the device user, business capital, and the artist. All search for space, yet their thirst is never slaked.

4, Dachal Choi, *Self-portrait*, 2020, 257 PNGs, loop

About the Artists

Dachal Choi

Born through the fictional birthdays (*#Rent to Own*), Dachal Choi is an artist seeking a home (*#New Yorks*) and searching for a belief (*#Blue Christmas*). While doubts about liberalism and individualism arise with contemporary science and economics, her recent interest lies in the degree to which humans have become abstract data (*#The Spicy Statement*, *#Untitled (after Eutheria)*). She questions the autonomy and ownership of humans (*#Carve and Crave*) under surveillance capitalism, where the human future is sold for certainty market.

Choi's work has been presented at Times Art Center Berlin; Para Site, Hong Kong; Triangle Arts Association, New York; Socrates Sculpture Park, New York; Franklin Street Works, Stamford, CT; Hyundai Motorstudio, Beijing; and Seoul Art Space Seogyo, South Korea, among others. She is a recipient of an Artist Community Engagement Grant from Rema Hort Mann Foundation, an Individual Grant from the Asian Cultural Council, the George R. Bunker Award, and the Sylvia Lipson Allen Memorial Award. She holds a B.F.A. from the School of Visual Arts, New York, and an M.F.A. from Yale University.

Future Host (Tingying Ma and Kang Kang)

Born in dreamworlds and catastrophe, we are two female artists and writers who consider the world to be emotive, sentient, and only able to be processed through epistemic inquiries. Espousing the perspective of post-socialist realist emotional mismanagement, we help each other to write with ecstasy and readiness. Our work has been presented at the Museum of Chinese in America, Knockdown Center, Movement Research at Judson Church, Dixon Place, the Wild Project, and Eli Klein Gallery, all in New York, as well as TPAM Performing Arts Meeting in Yokohama, Beijing's Ullens Center for Contemporary Art and Institute for Provocation, and Ming Contemporary Art Museum in Shanghai. Future Host are currently artists-in-residence at Shandaken: Governors Island, New York.

Li Shuang

Born in 1990, in the Wuyi Mountains, China, Li Shuang received her M.A. in media studies from New York University in 2014. Situated in globalized communication systems and inspired by various localities and uneven information flows, Li's work encompasses performance, interactive websites, sculpture, and moving image installations and

explores various mediums that make up the contemporary digital landscape. Crucial to this practice is the interaction between the medium and its users, as well as among the mediums themselves. These diverse forms of intimacy form a motif that runs through the artist's practice, as she investigates how different forms of technology bring us into contact with each other, and how they form part of a neoliberal apparatus that regulates the body and desire. Her focus is not limited to the virtual but also includes the material lives of those digital landscapes, such as the infrastructure and logistics systems that support it, and, more importantly, the cracks in between.

Li currently lives and works in Yiwu, China. She has had solo exhibitions at Open Forum, Berlin; and SLEEPCENTER, New York; and has participated in numerous institutional exhibitions including at the Guangdong Times Museum, Guangzhou; Tai Kwun Contemporary, Hong Kong; Centre Pompidou in collaboration with the Mao Jihong Arts Foundation, Chengdu; Taikang Space, Beijing; Flux Factory, New York; K11 art museum, Shanghai; and Oberlin College, Oberlin, OH.

About the Curator

Jianru Wu

(Born 1985) is a curator and writer based in Guangzhou and a curator in residence at ISCP in 2020 sponsored by the Jane Farver Memorial Fund. Her practice looks at the consequences of rapidly diversifying structures of relationship and power in East Asia within the digital era. Her curatorial projects include *Re/sentiment* at A+ Contemporary, Shanghai; *Southern Climate* at N3 Gallery, Beijing; and *Forget Sorrow Grass: An Archaeology of Feminine Time* (co-curated with Sirui Zhang) at Guangdong Times Museum, among others. Wu has been the Director of Media Lab at Guangdong Times Museum since 2019.

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