

DE YING CURATORIAL FELLOWSHIP 2022-2023

Here is an introduction to the 2022-2023 De Ying Fellows (The fellows' introduction sequence is alphabetically arranged based on their family names):

YUAN FUCA

Before joining the De Ying Curatorial Fellowship programme, Yuan Fuca served as artistic director and curator at the recently launched Macalline Art Center, Beijing, which opened in January 2022. Yuan joined the team at Macalline Art Center from its founding in 2019, and was instrumental in shaping its initial programme and focus. "The Elephant Escaped", curated as Macalline Art Center's opening show, responds to contemporary society and life in the post-pandemic era through new commissions by five young Chinese artists, Fang Di, Li Ming, Peng Zuqiang, Shen Xin, and Tao Hui. It further continues the interrogation of a key question "How can I be plural?" as a means of grappling with the ever-changing relationship between the individual and the collective, and encouraging polyphonic artistic creation.

Yuan Fuca previously held positions at Independent Curators International in New York City; Spacetime C.C. (the New York studio of American sculptor Mark Di Suvero); and Beijing Contemporary Art Foundation. From 2016 to 2019, she led and managed Salt Projects, Beijing, a non-profit art space that offered a site for action and exchange among young artists and practitioners that she co-founded with fellow curator Han Liya. Combining theory and practice, Salt Projects focused on research as an open-ended activity, involving collaboration and inter-disciplinary approaches to art making, and specially focuses on time-based art practice.

Yuan Fuca is a founding editor of *Heichi Magazine*, the online bilingual publishing platform affiliated with Macalline Art Center. Her writing has been published on platforms such as *Artforum*, *Artnews*, *BOMB*, *Flash Art*, and *Frieze*.

LING GU

Ling comes to the De Ying Curatorial Fellowship from the role as Head of Communications at Design Society, Shenzhen, which she has held since 2015. Ling now has over ten years' working experience in the field of culture and arts communication and management, honed through roles at Rockbund Art Museum, Shanghai, where she was Marketing and Communication Director, as head of digital arts at the British Council, China and, most recently, at the Design Society. In the course of these roles, she organised cultural events and forums on behalf of West Bund (Shanghai), Art Basel (Hong Kong, OCAT (Shenzhen), and the Design Weeks in Shanghai and Shenzhen. This has also led to a number of opportunities for developing cross-cultural projects with partners that include the Dutch Culture Center, Shanghai; Hugo Boss Asia Art, Jarman Award Screening Tour in China, UKNOW.org.cn, 2015 UK-China Year of Cultural Exchange and the V&A Gallery.

Ling Gu is also an active writer, translator, and editor, and through her career has been a regular contributor to multiple domestic and international art publications. She was translator for the book *Curatorial Challenges - Correspondence between Hou Hanru and Hans Ulrich Obrist* (2013) among others; and served as the editor for the independent publication of Suzhou-based artist Li Mu's project papers titled *A Man, A Village, A Museum* (2015), and "Semantic Satiation", a special issue of the Shanghai-based magazine *Art World* (2017).

GWENDOLINE CHO-NING KAM

Gwendoline Cho-ning Kam is an ethnomusicologist and curator born and raised in Hong Kong. Kam received her Bachelor of Arts in Music from The Chinese University of Hong Kong and later studied at the University of Hawaii at Manoa, majoring in ethnomusicology.

In 2006, she initiated research on the cultural inheritance, dissemination, and evolution of Chinese *kunqu* theatre since the first Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity in 2001. She explored how the genre is manipulated in imagining, creating, defining, and performing cultural identity. Taking an interdisciplinary approach, she also attempts to examine the "self" of tradition amidst the consumption of nostalgia and crossing borders.

In her recent curatorial practice, Kam has turned her energies to demonstrating the process and outcomes of her research in the form of visual art, so as to eliminate the distance and sense of estrangement between academic and social discourse. A further goal is to further encourage socially engaged or even socially initiated art. Her curatorial and exhibition work includes participation in "Native Soundscape: The Sonic Geography of Suzhou" (2020), "Acoustic Taiyuan: A Native Soundscape Project" (2021), *etc.*, and most recently the project "Fluxion Smithereens: Re-writing "Modernity" within Bounds", part of the 2021 Research-based Curatorial Project initiated by OCAT Institute, Beijing.

JIA LI

Jia is an independent curator and author previously based in Beijing. She graduated from Peking University in 2005 with a double major in law and economics, and received an MA in art history from the same university in 2008. From 2012 to 2015, she worked as an associate director at the gallery Pace Beijing, before moving to the non-profit independent arts institution Taikang Space, Beijing, where she held the position of senior curator from 2015 through to 2020. During that period, Jia oversaw and curated numerous individual programs and group exhibitions. Her curated projects include "A Geography of Resistance" (2019-2020), "Other Lives of the Alternative Spaces" (2019), "Genders Engender" (2018), "Precariousness" (2018), and "Light Pavilion Series" (12 consecutive shows, 2016-2018) among others.

In 2017, Jia Li was awarded the first Hyundai Blue Prize (Creativity) for achievement in curatorial practice.

She continues to be a regular contributor to *Artforum*, *Leap* magazine and Randian-online. Her articles have also been published in *ArtAsiaPacific* magazine, *Flash Art*, and *Yishu: Journal of Contemporary Chinese Art*, *etc.*