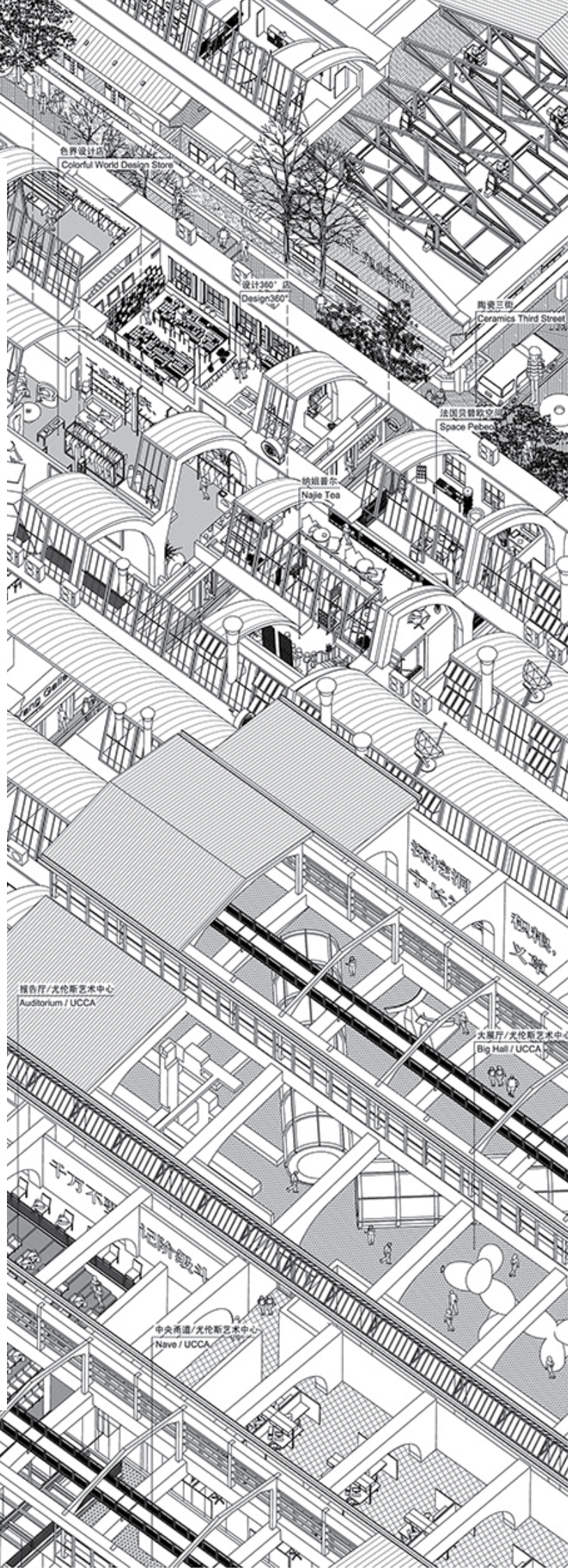




# The Temporary: 01

Architectures of Change

Curated by  
Rachel Marsden





Contributors

Aka Hige  
Cyril Galmiche  
Daniels Langeberg  
Dead J (Shao Yanpeng)  
Edward Sanderson  
Eyebrow  
Fan Shi San  
Fenmei Hu  
hong qile (Loga)  
Jacob Dreyer  
Li Han & Hu Yan  
Li-En Yeung & Tom Vousden  
Li Hui  
Lu Xinjian  
Liz Hingley  
Lucy Sheen  
Ma Haiping  
Marine Cabos  
Mengxi Zhang  
Michelle Proksell  
Part Wild Horses Mane On Both Sides  
Paul Manasseh  
Peng Zuqiang  
Peter Dixie  
Phillip & Anthony Reed  
Rachel Marsden  
Roberto Paci Dalò  
Ryan Hughes [RHP] CDRs  
Spray Paint Beijing  
thruoutin  
Victor Fan  
Wei Wei & Li Jianhong  
WordySoulspeak  
Xiaoxiao Xu  
Xie Jiankun  
Xuhua (Sylvia) Zhan  
Yan Jun  
Yuri Suzuki

Cover:  
‘798’ (2013) by Li Han and Hu Yan (Beijing, China).



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# The Temporary: 01

## Exhibition:

ARTicle Gallery, The School of Art, Birmingham City University,  
Margaret Street, Birmingham, B3 3BX, UK  
[www.articlegallery.co.uk](http://www.articlegallery.co.uk)  
6 March – 4 April 2014  
Opening and CD launch: Wednesday 5 March 2014, 6–8pm,  
performances at 7pm.

## Research Residency:

Centre for Chinese Contemporary Art (CFCCA), Market Buildings,  
Thomas Street, Manchester, M4 1EU, UK  
[cfcca.org.uk](http://cfcca.org.uk)  
17 April – 11 May 2014  
Closing event: 6 May 2014, 6–9pm, performances at 7.30pm.  
Open studio: 6 – 11 May 2014.

## With works:

- A limited edition wallpaper “map” installation by Shanghai-based artist Lu Xinjian – an abstract metaphor for how we negotiate and decode cities and spaces as they change and develop whilst referencing Chinese Mandarin language – with further reference points by Beijing-based architects Li Han and Hu Yan.
- Commissioned and designed “small scale architecture” seating working as listening docks by furniture designers Li-En Yeung and Tom Vousden.
- Thirteen commissioned sound works on a limited edition CD looking into transcultural “temporary” experiences of global cities by Aka Hige, WordySoulspeak, Eyebrow, Paul Manasseh, thruoutin, Part Wild Horses Mane on Both Sides, Yan Jun, Yuri Suzuki, Hong Qile (Loga), Dead J (Shao Yanpeng), Wei Wei and Li Jianhong, Ma Haiping, and Roberto Paci Dalò. The CD has been produced in a limited edition run of 150, produced and duplicated by Ryan Hughes of [RHP] CDRs. Available for digital download from [www.rhpcdrs.bandcamp.com](http://www.rhpcdrs.bandcamp.com)
- Photography by Liz Hingley, Daniels Langeberg, Phillip and Anthony Reed, Peter Dixie, Mengxi Zhang, Xie Jiankun, Xiaoxiao Xu, Fan Shi San and Li Hui displayed in digital and print format, and films by Cyril Galmiche and Peng Zuqiang, portraying abstract, in part unidentifiable architectures of change – architectural, urban and social factions of China and the UK.

## Events:

Opening and CD launch  
Wednesday 5 March 2014, 6–8pm  
Performances at 7pm by Paul Manasseh, Kelly Jones and Pascal Nichols, with support from Rob Glover.  
ARTicle Gallery, Birmingham, UK.

UK Premiere & Film Screening  
‘Spray Paint Beijing’ directed by Beijing-based filmmaker Lance Crayon.  
Friday 28 March 2014, 5.30pm.  
Lecture Theatre, 3rd Floor, Parkside Building, Birmingham City University, Birmingham, B4 7BD, UK.

[RHP] CDRs Presents: Richard Crow/Institution of Rot:  
“unburied evidence” – performance and talk  
Wednesday 26 March 2014, 1–3pm.  
Lecture Theatre, School of Art, Margaret Street, BIAD, Birmingham, UK.  
This event is the CDR launch of Richard Crow and Gintas K’s [RHP] CDRs release titled “Unburied Evidence”.

In Conversation – A Snapshot of Chinese Cinema Today (with Rachel Marsden, Lucy Sheen, Dr. Victor Fan and Xuhua (Sylvia) Zhan)  
Saturday 29 March 2014, 2–4pm.  
Black Pleasure Space, Eastside Projects, 86 Heath Mill Lane, Birmingham, B9 4AR, UK.  
As part of Flatpack Film Festival, Birmingham, UK.  
20 – 30 March 2014  
[www.flatpackfestival.org.uk](http://www.flatpackfestival.org.uk)

Open Studio  
6 – 11 May 2014  
CFCCA, Manchester, UK.

Closing event  
Tuesday 6 May 2014, 6–9pm.  
Performances at 7.30pm by Paul Manasseh, Kelly Jones and Pascal Nichols.  
CFCCA, Manchester, UK.



## Curated by Rachel Marsden

'The Temporary' is a new transcultural exchange platform and social intervention space examining the notion of "temporary" experience in art, architecture, design, music, sound, performance and culture between China and the UK.

Transitory and momentary happenings in which art, exhibitions, events, performances, spaces, buildings and architecture are produced and developed, opened and closed, created and destroyed, and only in part documented for the future, have defined what has been coined as China's century.

'The Temporary' aims to be reflective of this fast-paced global change whilst critiquing curatorial methods of display in China, where exhibitions and projects develop, happen and disappear frenetically in line with the country's rapid pace of socio-economic change. This is set in contrast to the UK where they are largely embedded within logistical planning, institutional infrastructures and formal systems of display.

Taking place in Birmingham and Manchester, 'The Temporary: 01' is the inaugural exhibition, examining "temporary" daily negotiations of space and place within cityscapes, including Beijing, Shanghai, Guangzhou, Hong Kong, Tokyo, New York, London, Birmingham, Manchester, LA, Wolverhampton, Stoke-on-Trent, Bristol, Rimini, Berlin, and Amsterdam; architectures (of change) and urban development, and the influence of sound on experiences between China, East Asia and the West, through collaborations between artists, photographers, architects, designers and musicians.

Furthermore, it is the practical presentation and outcome of six years PhD research by curator Rachel Marsden into the local to global translation, through interpretation, of contemporary Chinese art in the West since 1980, specifically the notion of a transcultural curator and transcultural curatorial practice. In addition, it reflects her experiences of living, working and researching in China, largely Shanghai, from 2009 to 2012.

'The Temporary: 01' aims to:

- Critique "transcultural" art, music and architectural cultural practice;
- Question the role and permanence of art and whether it has to be a visual experience or can it just be a moment in time? Can art be constituted by "temporary" experience? How do sound and space influence this experience?;
- Discuss architectural sustainability in China and the UK also relating to the recent art space boom in China;
- Highlight similarities and differences between contemporary art, music and architecture and their mutual cultural ecologies in China and the UK;
- Examine the influence of the UK-West on the development of Chinese contemporary culture, art history and architectural discourse;
- Examine the documentation of cultural practice, in respect of it being saved, or not, for the future and,
- Examine how networks of exchange between China and the UK are constructed, established and maintained with legacy.

'The Temporary' aims to "connect the dots that people can't see" by bridging global cultures and communities, establishing new "transcultural" exchanges, and premiering new works to new international audiences.

"This publication works as a visual narrative, documenting the "transcultural" exchange process between the creatives involved, whilst also depicting the artists' understanding of the project theme of "transcultural" experiences within global architectures of change. It includes five commissioned critical perspectives by Edward Sanderson, Michelle Proksell, Jacob Dreyer, Marine Cabos in interview with photographer Peter Dixie, and a conversation between the project curator, Rachel Marsden, and artists Xiaoxiao Xu and Fenmei Hu."



# The Temporary Society

## - by Jacob Dreyer

The banal observation of the traveller to China is the sense of surprise: in such an old country, why is everything new? The jaded connoisseur of several months of living in China will bemoan the tendency to tear down old buildings, destroy old districts, or, what's worse, recuperate this heritage in a renovated structure: rip down an old district and then rebuild the exact same thing, but with the poor people replaced by Starbucks. (In Shanghai, this is called "Xintiandi"). Farther afield, entire cities seem to have been entirely formulated in recent decades: either ones, which previously, simply didn't exist (such as Shenzhen) or cities which are ancient, but which appear to have been completely renovated (Chongqing, Nanjing, or any number of others). Is the Chinese city temporary?

Our cities, in no matter what country, serve as mirrors to a certain way of life, to certain economic patterns; indentations caused by long residence, which coagulate into boulevards, homes, metro stations, and so forth. Even the most shocking acts of destruction and violence are quickly adapted to; within a generation, they seem to have always been there (Haussman's Parisian boulevards, for example; the violent rupture of Robert Moses' tenure in New York City; or indeed, the creation of a modern Beijing by Soviet planners in the 1950s).<sup>1</sup> Each of these cities, moreover, is not only a receptacle or storage container for human lives, but rather expresses a distinct aesthetic, a concept: "this is how life should be," collectively arrived at via historical experience, the ideas of town planners and government leaders, embroidered upon by artists and poets, serviced by the farmers, the convenience store owners, the restaurateurs...

If the contemporary Chinese city presents us with countless different, seemingly contradictory faces, it is because there is no social world, as such, in China; there are myriads of different ones. So Shanghai, the 25-million city, contains a Paris, contains a Hong Kong, contains a provincial city in Anhui province, and so forth, with the lifeways of those various places replicated. Until a social space, which can be shared meaningfully by all residents exists, we will live in a city that is more a cluster of different universes squashed uncomfortably into the same terrain, than a city proper.

1 - Wang Jun, Beijing Record, World Scientific Publishing Company, Singapore (2011)

It is a mistake to think that this is an untenable or soon-to-vanish state of affairs. Although the situation in China may seem abnormal, there is no "normal" state of affairs against which to index it; where in the world today is a "permanent" city? The temporary and fleeting nature of architecture and planning in China is only an echo of the fleeting nature of experience itself, above all economic experience, the movements of men and objects through the interlocking web of capital. If it were the case that a city existed in which every resident had equal access to everything, and was spaced evenly vis-a-vis the others, as in the dream of 'No Stop City', we truly would have reached an end of history—an end of the history of friction and resistance, those forces which contextualize our actions and turn our movements into "work."<sup>2</sup>

And yet, we in Shanghai have no wish for such a tedious bliss. The delicious burn of constant contradiction is the fuel on which our city operates, and for which it operates; in fact, this is consistent with the original vision of the Chinese revolution, to create a social space in which contradiction was heightened as much as possible. The city we see will no more exist in ten years than we, who observe it; city and citizens, locked in a loving stare, both transforming in the image of the other, that is the particular erotics of architecture transpiring in Shanghai. The Chinese city is utopian, because temporary; a big change every 3 years. New Yorkers and Parisians can expect in 3 years, a few new restaurants opening... possibly some new iPhone applications... whereas we demand, and will receive, the creation of new districts, which will then be abandoned or destroyed when we no longer wish to access them. This temporary city, this ongoing spurt of energy, with an immense, luxurious sense of waste, better captures the spirit of the contemporary world than any other... and so, for we nomads, it is home.

Jacob Dreyer, architectural theorist, lives and works in Shanghai. His first book "The Nocturnal Wanderer" (2015) is available from Eros Press.

2 - A proposal by the architectural theorists Archizoom in the 1960s, for a city of completely fluid circulation.



# Lu Xinjian

“It is to be translated as an abstract metaphor for how we negotiate, interact and decode cities and spaces as they change and develop.”

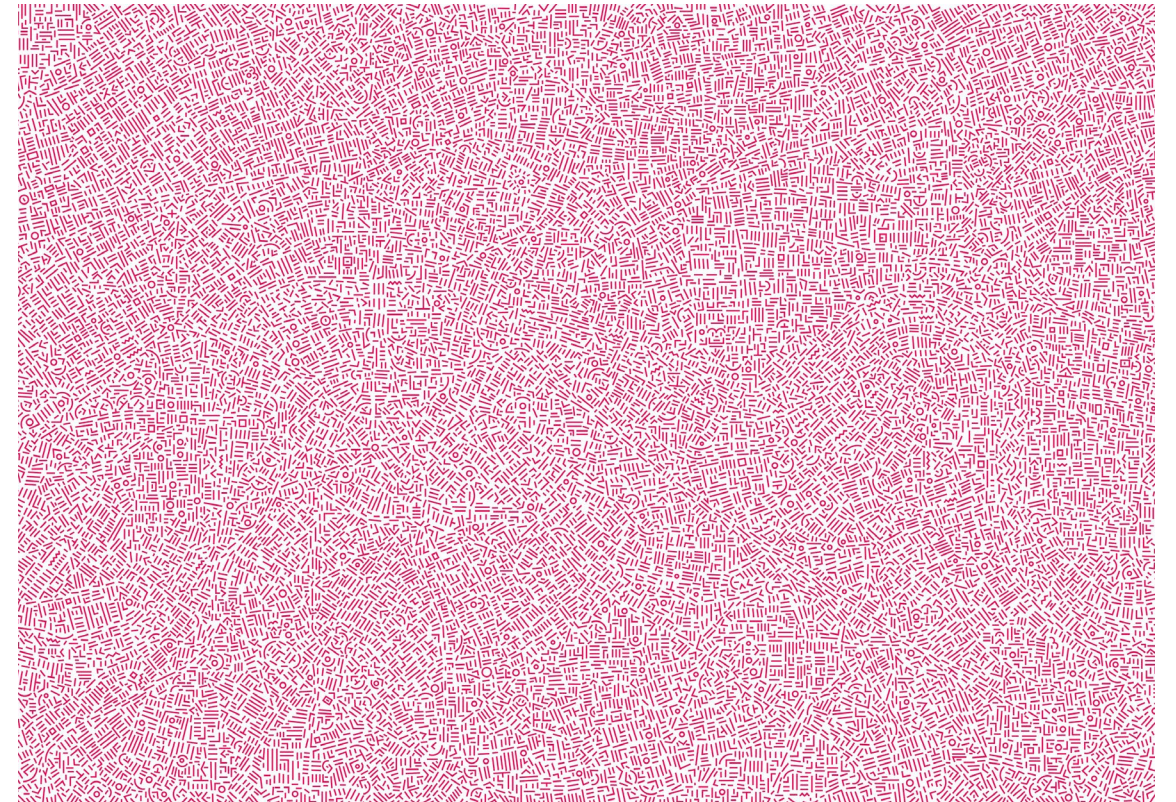
Influenced by his background in design, Lu Xinjian's artistic practice presents his understanding of relationships between lines, shapes and colours. The shift in his practice into the artistic realm was organic, where the graphic elements remain the most prominent feature in his artworks. Google Earth has become a source of Lu's inspiration, as well as his “crucial artistic instrument” in the ‘City DNA’ series. In this series of works, where ‘City DNA/London N° 2’ is shown as part of ‘The Temporary: 01’, he traces bird's eye views of landscapes taken from different cities around the world, abstracting them into simple patterns and lines. He chooses colour patterns that fit each city, representing its culture, spirit or his personal impression of the place he has visited.

Lu started the series with ‘Groningen’ (2009), where he lived during his graduate school years. In this particular work, he traced his bird's eye view photo of Groningen, transforming it into a painting, where the lines and shapes are much more simple and loosely arranged than the works he has since developed using Google Earth.

After this first experiment, under the encouragement of his then professor, Lu gradually took on more challenging cities with more complexity in their cityscapes, like Beijing, Paris, New York, and then London.

For ‘The Temporary: 01’, he has turned his painting of ‘City DNA/London N° 2’ into a site specific wallpaper installation to frame and “map” the entire exhibition. It is to be translated as an abstract metaphor for how we negotiate, interact and decode cities and spaces as they change and develop. As it is site-specific, it is literally “temporary” in nature, also making reference to language and communication, specifically how Chinese Mandarin language, when untranslatable in its pictorial character form, is seen as a language of icons.

Lu's works combine a visual simplicity and complexity, abstraction and concept in transcultural terms. At a glance, from each painting or image, viewers can grasp the key visual characteristics of a certain city, and at the same time acknowledge the complexities that a cityscape embodies from its historic, economic and political contexts.



'Detail from 'City DNA/London N° 2' (2012) by Lu Xinjian (Shanghai, China)  
Vinyl wallpaper, originally acrylic on canvas  
280cm x 800cm  
Courtesy of the artist/Art Labor Gallery, Shanghai



Li Han & Hu Yan

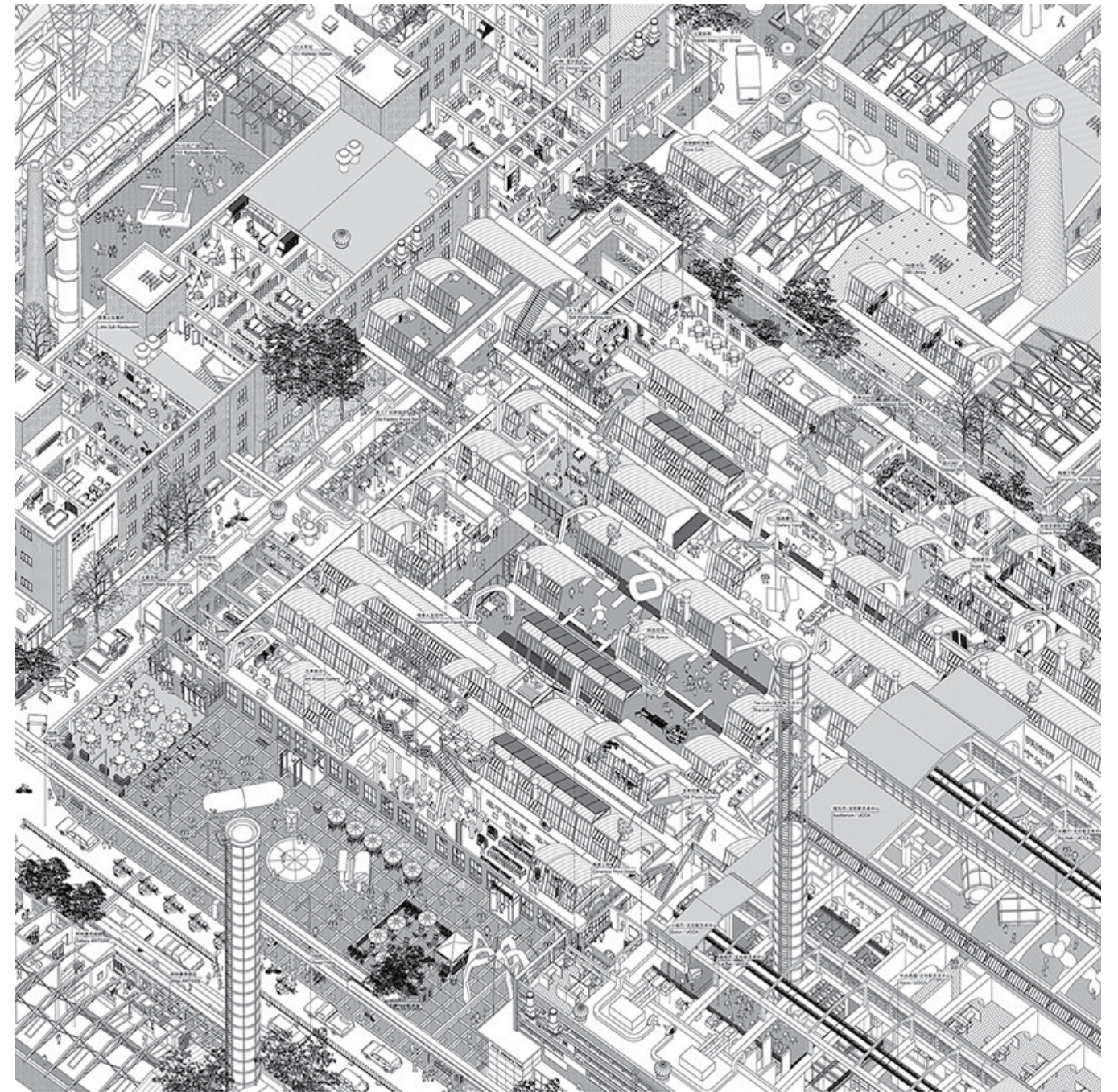
# 'A Little Bit Of Beijing'

For 'The Temporary: 01', the Beijing-based architects Li Han and Hu Yan have presented a series of illustrative design works, taken from their recent publication 'A Little Bit of Beijing' (2013), including four wall-based digital prints and '798', commissioned for the limited edition album artwork, badge sets and project promotional material, alongside the book itself.

'A Little Bit of Beijing' illustrates contemporary Beijing through a distinctive architectural drawing style, where the authors documented three of the most popular places in Beijing – San Li Tun, 798 and Nan Luo Gu Xiang. Three panoramic axonometric projections (projections in which objects are drawn with their horizontal and vertical axes to scale but with their curved lines and diagonals distorted) reveal the urban space in these areas, without leaving any hidden details. They are like 3-D maps, as complex as labyrinths, giving the reader a completely new perspective of how to get lost in those familiar yet strange urban corners. For each area, the authors carefully selected ten of the most representative venues, making more detailed representations through three different drawing styles:

- Monochrome architecture drawing – the hatch function in CAD software is used to “render” the original drawings and combine plan, elevation and sections in the same image to present the building in a cubism style;
- Graphic novel – inspired by Chris Ware's works. Images are extracted from different angles of the same 3-D model and introduction texts are added to create a graphic novel telling the stories about these venues;
- Colour drawing – each drawing is made as an independent piece in terms of composition, colours and figures to depict the atmosphere in a vivid way.

'A Little Bit of Beijing' represents a dynamic hybridity and cosmopolitanism seen and experienced in China's capital city. It is not just an illustrated book of accurate technical drawings, it is an abstract yet convenient travel guide, a photographic collection, and historical archive with unique critical perspectives. It is a collection of realistic portraits of Beijing, depicted with seriousness and emotions, caught before moments of change and development.



'798' (2013) by Li Han and Hu Yan (Beijing, China).  
Images copyright the artists/Drawing Architecture Studio.  
Image used for limited edition album artwork, badge sets  
and promotional material.



# Li-En Yeung & Tom Vousden

“...it becomes less stable and deteriorates, mirroring a metropolitan landscape constantly in a state of flux...”

Starting with the idea of creating “small-scale architectures”, Li-En Yeung wanted to present this concept in a sculptural design format in conjunction with 'The Temporary: 01's notion of the “transcultural” within fast-paced urban development.

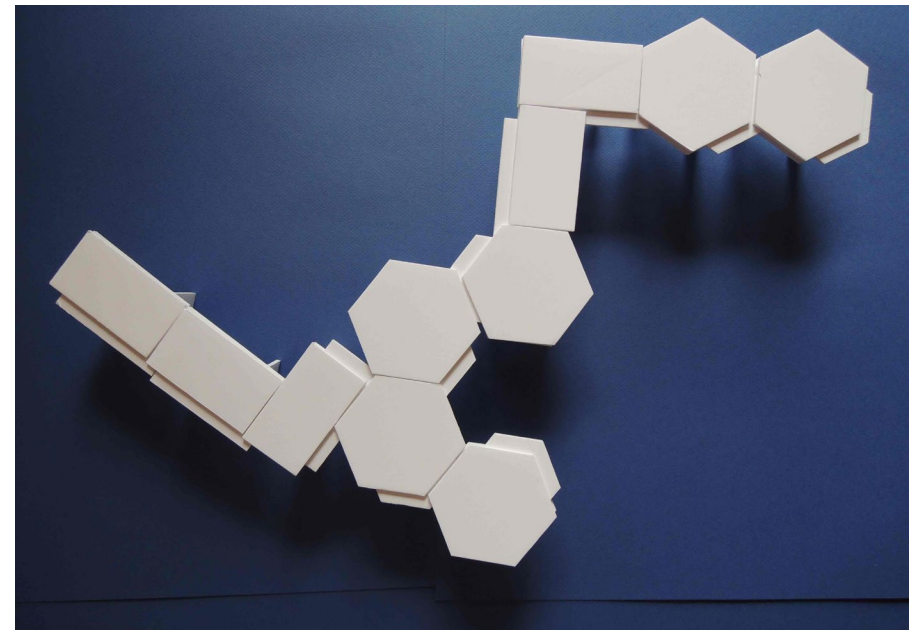
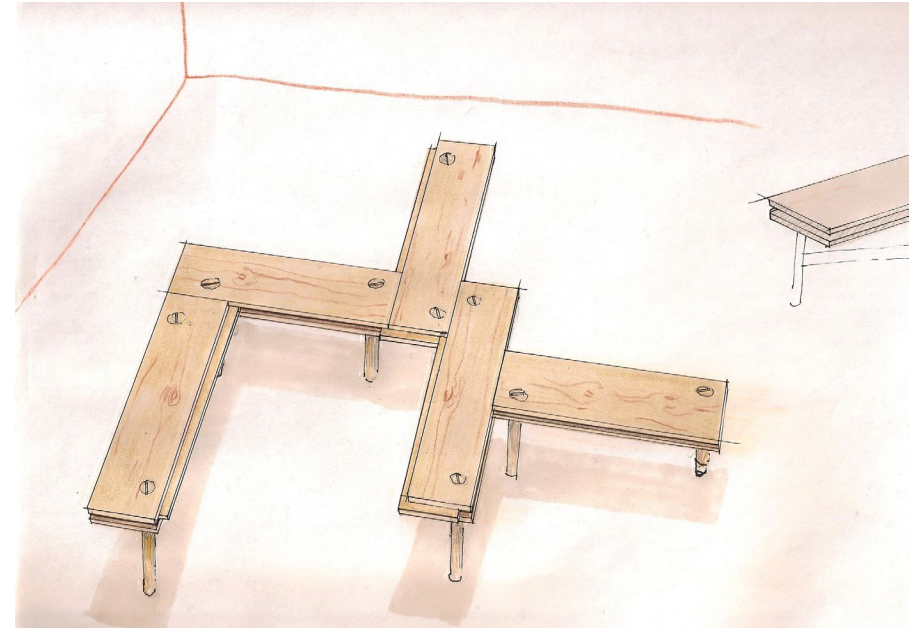
The outcome is a collection of physical structures, pieces of furniture defined only by their size, that can be described most pertinently as 'architectures'. Concerned with their changing physical use and social interactions, their functionality is not immediately understood. The angular two-legged seating structures can be connected, parted, moved and rearranged in endless formations, to be engaged with and changed by the user. Only by joining each seating structure with another do they provide us with somewhere to perch, with the ultimate goal of encouraging co-operation between strangers, providing an opportunity to meet, talk and exchange ideas.

They also function as listening docks for the thirteen commissioned sound works, a point to engage with the project from a different viewpoint. As more and more people interact, a larger, more random seating structure emerges and grows organically.

As people move on to different areas, it's less stable and deteriorates, mirroring a metropolitan landscape constantly in a state of flux. This act, in itself, a kind of performance in the gallery environment, is “temporary” in nature, as is the changing formations of the seating structure itself.

Furthermore, the seating structures present some of the designers personal questions surrounding urban development, where they see the objects as homologous and simple, employing minimal manufacturing processes and ensuring minimal material wastage, therefore, are they addressing issues of global wastage and ultimately, sustainability? There is a reliance on quality to ensure precision – will that ensure their longevity? Fundamentally, is the production of these “small-scale architectures” justified in “temporary” terms or are they permanent through their physical structure?

“Small scale architecture” seating (2014)  
Designed by Li-En Yeung (Bristol, UK).  
Fabrication by Tom Vousden (Anglesey, Wales, UK).  
New commission for 'The Temporary: 01'.  
Plywood and pine.  
Dimensions variable.





# limbo / bardo:

## The State of Being Temporary

### - by Edward Sanderson

"What characterizes gesture is that in it nothing is being produced or acted, but rather something is being endured and supported."<sup>1</sup>

It might be said that the practice of art has a tendency, a habit, of pursuing the eternal, to transcend the mundane and provide access to something beyond our direct experience of the world. The eternal, in both the religious or secular senses, suggests continuance – a potentially unlimited being beyond considerations of life or death. On a somewhat more prosaic level, an artwork can be painted, sculpted, installed, filmed, with a view to its prolonged existence. This practice of art may even be said to have its origins as a means to memorialise people and events, a way to combat the fleeting nature of life and existence.

The earliest markings on cave walls seem to suggest an urge to represent not just an event (of a successful hunt, for instance), but through that act representing the possibility that future hunts will be successful. The artwork is seen as a long-term record of something (a thing, an event, a memory), and, as an object in itself, the artwork attempts to objectify a sense of continuity through its materiality and transcendent presence. But if we were to shift our focus from work that aspires to permanence, to work which pursues impermanence, a work that lives in the sacrifice of its existence, what would that work be? Would our experience of it be profoundly unsettling, given what I have suggested above? For instance, what would a work be that only existed in historical accounts, or memory, but was still a work? What of a work that deliberately avoided attention perhaps as a strategy to call attention to a lack rather than a presence in the world, how could attention be paid to that? Why should we attend to it?

I believe this emphasis on impermanence, and a being on the way to something, allows an artist access to a position that demands critical creativity in their practice by inherently avoiding static formations. In this sense "to be" means to remain in a limbo-like space. This space is all the while the thing that is being produced, this thing that never becomes a thing, never settles, but can be thought as a settling in-process.

It is of course a cliché that the temporary is a permanent condition of the world. An understanding of stability is an abstraction necessarily removed from the flux of nature or society. Marx bases his characterisation of Capitalism as an ideology based on exploitation, bringing all things into a relationship of exchange. In this narrative the development of Capitalism requires a grappling with the flux of the world to create artificial islands of stability from which value can be adjudged; these islands form the bedrock of commodities.

The art system's urge to the eternal in some ways reflects such a mentality – as realised in the world by the ideological construction of the artwork. Artists have always implicitly or explicitly struggled to come to terms with such an understanding of their activity (and not just of the artwork but also the practice of producing artworks).

Some forms of creativity positively engage with this, attempting to exploit such an understanding of production in order to critique the art system and society. These practices have adopted varying factors of the temporary, the ephemeral, the non-objective, or the formless, as means to step out of the commodifying process of financial economics (work with sound lending itself particularly well to such an approach).

To address these practices, I have been drawn to the various understandings of the state of limbo, characterised as an intermediate location. In the case of these art practices, this location would have the additional feature of progression without aim. These are perceived modes of practice, or features of certain cultural processes and productions, that have been (or, perhaps, "are being") produced.

The state or location of limbo appears in a number of religious world-views. In the Catholic tradition, limbo is a location situated at the outermost edge of hell. In Dante's characterisation of the soul's after-life, limbo is the first ring of hell in which non-baptised, yet worthy souls remain unable to attain heaven or hell. Giorgio Agamben characterises the inhabitants of limbo as strangely fortunate: "Neither blessed like the elected, nor hopeless like the damned, they are infused with a joy with no outlet."<sup>2</sup>

In Indo-Tibetan tradition, bardo has similarities in that it marks an intermediate state between lives, but in this case it represents a stage in which the soul's response to various visions at this point affects their state of rebirth.<sup>3</sup> However, while the Christian limbo is a point of no exit (or at least not until the second coming of Christ), bardo involves a sense of moving through that I find interesting when put in relation to the idea of process that can be embodied in cultural production.

Process has been a distinct and theorised feature of art practice at least since Duchamp. With "dialogical" work being singled out for attention in the '90s, the commitment to such a practice has not waned. I see limbo/bardo as capable of building on this way of thinking art.

As such limbo/bardo may occur at a number of points in the development of a work. It may simply be part of the development of a work, or it may be a central concern of the work. It can be a physical formation (while it may look like a image

or object, it may take on characteristics that hold it back from settling into such formal types), a virtual formation (as in an algorithm with visible or audible output), or a completely non-physical or auto-destructive formation (the idea behind a thing, or a realisation of an ephemeral action). Such states of cultural production are states (or processes) of being in-between states, neither one thing nor the other, neither beginning nor end. limbo/bardo sees these productions as being part of a 'real life' that is never settled and is inherently temporary. What is the point of focusing on the concept of limbo/bardo? I find it problematic that an idea of a "finished" artwork remains privileged in cultural production. This remains the bedrock of the art system, for the artist, the gallery, the museum, but also as a subject of research, and documentation. It is this focus on a continuous physical state that ignores or writes-out many important aspects of a work. If the art system is built upon such a myopic view of a work, can it be said to be truly representative of art?

Edward Sanderson is a curator, art critic and editor based in Beijing. His writing focuses on contemporary art in China, with a particular interesting alternative practices in the art world. He is Beijing Staff Writer for the international reviews website ArtSlant.com, and contributor to a number of print and online media, including Yishu Journal, Flash Art, ArtAsiaPacific, 艺术界LEAP, ArtReview Asia, and Artforum.com.cn.

1 – Agamben, G. (1992) 'Notes on Gesture'. In Vincenzo Binetti and Cesare Casarino (trans.), Means Without Ends, Minneapolis: University of Minnesota Press, p. 57.

2 – Agamben, G. (1993) 'From Limbo'. In Michael Hardt (trans.), The Coming Community, Minneapolis: University of Minnesota Press, p. 6.

3 – I am indebted to Xiao Ouyang for the insight into bardo.



## Daniels Langeberg

“In times where things are changing, the old city fabric – composed of long-standing structures and places of significance – is being threatened constantly and, in the end, wiped from existence.”

Daniels was born, one of non-identical twins, having a twin sister, of a Tanzanian mother and a Swedish father. He was raised by whom he referred to as his other father, a Dane, in Australia. As a holder of two passports and an addict for adventure, he has travelled the world, and lived in China for three years. He is an urban planner, designer of all things visual, an advocate of human powered movement and a photographer. His agenda is the wholesale destruction of the world's built and environmental heritage, due to the thoughtless adoption of capitalism as humanities primary model for progression.

Shanghai, like many cities in China, has become the face of dramatic urban transformations. In times where things are changing, the old city fabric – composed of long-standing structures and places of significance – is being threatened constantly and, in the end, wiped from existence.

This series of photographs focuses on a building in a precarious state, in an old Shikumen neighbourhood at the urban edge of Shanghai's iconic tourist area, The Bund, which contrastingly, features some of the city's newest structures. It views the changing spaces in the city through the windows/eyes of a ten-storey building, which has been earmarked for demolition. This exploration aims to connect two tendencies of contemporary capitalism of China's urban form, that both find themselves in a temporary status: Shanghai's past, that is facing destruction, and Shanghai's future, that is under constant construction.

Taken from the 'SOONTOTBEFORGOTTEN'  
(2013) by Daniels Langeberg  
C-type on Fuji archival paper

[www.soontobeforgotten.wordpress.com](http://www.soontobeforgotten.wordpress.com)  
[www.jumpthewallproject.com](http://www.jumpthewallproject.com)





'SOON TO BE FORGOTTEN'  
(2013) Daniels Langeberg (Shanghai, China)





Daniels Langeberg, 'SOONTOBEFORGOTTEN' (2013)



Daniels Langeberg, 'SOONTOBEFORGOTTEN' (2013)



# Xie Jiankun

“I keep a respectful distance from the world. I observe the world from an equal stance. We all walk, act and live on the same skin of the earth. We repeatedly and inadvertently accept scenes that look familiar to us. Specific individuals are responsible for what has been built in every city, but more generally, the unconscious of the human society has developed the culture in these places and it is something that you can see in every city, everyday.”

Urbanism is constructed by foundational establishment. Walking on a street, accessing a building, shopping and travelling, people live in a restricted world. The city is divided into many zones by signs such as free zone, danger zone and prohibit zone, thus, it divides many different groups. The relationship between them and the region, their living trail and the politics, composes the images of urbanity and urbanism.

Cities, especially big cities, are furnaces. The civilization melts and sublimates in the city. The civilized civilization not only carries the hylc modernization but also contains the complicated social structure and realistic problems. This provides abundant subject matter for photography as well as verifying its limitations. Furthermore, the complexity of urbanism presents itself in the urban area theatrically and grotesquely better than other space. This complex realism requires not only the documentary form of photographic record but also the dimensional representation of Xie's personal response.

A city is not a permanent space and the scene is generated by human beings with each generation adding layers. It belongs to no-one. Cities are mutable, changeable sites constantly in flux and transition. The desire to freeze them, if even for a moment, is hard to resist. Sometimes Xie stands away, walks around, feels it by being inside or intentionally takes away the objects. Paradoxically, is this the beginning of the end and the end of the beginning?

www.xiejiankun.com



Photography



Taken from the series  
'SKIN: Nowhere in Somewhere' (2006-present)  
by Xie Jiankun (USA).  
C-type on Fuji Archival paper  
Image copyright the artist

Photography



# Xiaoxiao Xu

“My work balances between the documentary and autonomous... I try to capture the mystery, the bizarre and the surreal.”



Taken from the series 'Wenzhou' (2009) by Xiaoxiao Xu.  
C-type on Fuji Archival paper.  
Image copyright the artist.



Taken from 'Wenzhou' (2009) & 'The Sequel – The Way to the Golden Mountain' (2013) by Xiaoxiao Xu (Netherlands).  
C-type on Fuji Archival paper  
Image copyright the artist.

[www.xiaoxiaoxu.com](http://www.xiaoxiaoxu.com)

Xiaoxiao Xu's background is her greatest inspiration, as she emigrated to the Netherlands when she was fourteen years old. As such, she now feels somewhere in between, seeing herself as an insider but also as an outsider. She tries to find balance between the two cultures, by using photography as a medium to express herself and her identity, looking for the strange and the magical sides of life.

“My work balances between the documentary and autonomous... I try to capture the mystery, the bizarre and the surreal.”

– Xiaoxiao Xu



# Rachel Marsden, Interview with Xiaoxiao Xu and Fenmei Hu

RM: Could you explain how you both came to live in Holland and how you met?

FH: My family has been in Holland for long time ago. My Grandfather on my Father's side is even buried in Holland. His family was one of the first leaving my hometown (YuHu village, Wencheng district, Zhejiang province. Same as where Xiaoxiao is from, only different village). All families started Chinese restaurants. In the 80's, it was easy to get family members from China to work in your restaurant, therefore my Father was asked to come to Holland. Of course, this was a big opportunity to 'get rich' in Chinese eyes. This never happened though. When my Father left China, my Mother was pregnant with me and raising my older sister. My Mother left China when I was two years old. My sister and I were brought up by my Grandparents of my Mothers side. When I was nine and my sister eleven, our Mother came to China to pick us up, like take-away Chinese. I didn't even know who she was, always thinking my Grandma was my 'Mom'. How I met Xiaoxiao... she tells it well. Although she might not know that I had encountered her before I really saw her work. Maybe I read about her, but right away she got my attention. It's not only her being a Chinese from my province but morely because she is also an artist. At that time, I was already thinking of founding a Chinese artists' collective. Meeting fellow Chinese artists in Holland always enthusiast me.

XXX: My Auntie came from our village in east China to Holland first, at the beginning of the 90's, my Mother followed her, then the rest of our family. I am one of the last who dropped by in 1999, so family reunions were the reason how I came here. I met Fenmei after my graduation, she saw my series about my hometown Wenzhou and recognized her own story in my pictures, so we made an appointment to meet each other. We talked for more than four hours the first time we met.

Interview by Rachel Marsden

RM: Xiaoxiao you described your practice as a 'search for the unconscious', and Fenmei looking at 'the difference between'. Could you explain your practice and how this and the "transcultural" is represented?

FH: In my practice as a painter I am looking for the balance between both cultures. I can't ignore my Chineseness because it seems like it always appears in my paintings. But I didn't have a Chinese art education so I have to search for the perfect combination. Using Chinese elements in my painting without wanting to paint like Chinese artists satisfies me now and the themes of my paintings has always been very close to my own life. As an organizer of cultural projects, events, festivals and exhibitions, I have always been working in two worlds.

You need to know how to adapt to each crowd: among the Chinese elderly I know I have to be humble, among the Dutch I need to speak up, among the other artists I need to be myself as an artist. So I really see myself as a bi-cultural artist.

XXX: Photography is a slow process to understand the world around you and finally to understand yourself more. During this process things become more clear. During the photography years I find out my background is an important element for my work, the transcultural position makes my ways of looking.

RM: How do you view China, specifically your generation and the rise of contemporary culture in China, from where you are now?

FH: I don't have a clear view of China. I don't watch Chinese television and I don't visit China that often. What I see and hear is probably almost equal to what a Dutch person sees and hears: China is growing fast, maybe too fast. One day you can be extremely rich and be homeless on the next day. Its crazy! I don't think I could survive in a big city in China. Sometimes I hear some noises of groups of people in China doing creative stuff to preserve the traditional culture, that's a new different direction of what you see in the media. That's what interests me. I applause these people for realizing a time that China's old culture is worth of preserving and passing on to the future generations. China is now moving from imitate to innovate. This is what I see in the design world.

XXX: I think China is full of possibility; the rapid growth creates crazy faces. It's beautiful, indefinable and surreal, at the same time something totally new is being born.



RM: You have both mentioned having a feeling of a being an outsider and an insider at the same time – “in between cultures”. I wondered if you could talk about this more?

FH: Literally, we are foreigners in Holland. Although we have the Dutch nationality, our appearance is Chinese. In China we are foreigner too, because we live in Holland and have Dutch passport even though we look Chinese. So we don't 100% belong in both worlds but we are, though, from both worlds. Probably the reason more why we feel like this is also because we both are born in China. If we were born in Holland we might not feel it like this? I don't know. Maybe it's better not to say “in between cultures” because we are not in between, we are in both...

XXX: The position of “in between cultures” is like I am familiar with the land, people and culture but I do not belong there. The same here in Holland. I know the culture but I'm not one of them. It can be a gift, it's like you know two dialects and you can think and see from two different angles.

RM: Have you experienced a difference in how art and culture is understood and presented in Holland in comparison to China. Is your practice translated differently?

FH: I think a part of the Chinese is still finding traditional Chinese calligraphy as the highest form of art. All modern art is too bestial, not refined. Only the big modern Chinese artist might get the same status as a master of calligraphy, but artists like me, won't even earn a piece of bread in China. Of course in Holland, the Old Masters are still the bomb, still going strong and I don't blame them. But perhaps the majority of people buying artworks in Holland are buying from young artists. In the cultural world in Holland I find the Dutch people being really open to other cultures, especially for the Chinese culture. How it is in China I really don't know. I guess China is more sensitive for hypes?

RM: Finish the sentence – The temporary is...?

FH: The temporary is the bridge between the “has been” and “a better new”.

XXX: The temporary is the transformation to something totally new.

Interview with Xiaoxiao Xu and Fenmei Hu

Fenmei Hu, born in the province of Zhejiang in 1980, in a small village surrounded with mountains. In 1989, she and her sister were taken away from her Grandparents by their Mother to be united with the family in The Netherlands. She led the stereotypical Chinese life of a young Chinese girl: silent and obedient, going to school and working in the family restaurant. The interest in the art was always there, but it didn't occur to Fenmei that this could become something serious. When she was advised by a teacher to take a look at an art school, she was immediately sold. After she passed the art school's exams, she told her parents of her study choice. Her parents thought she was throwing away her life with this choice, its being better just to get married and start a restaurant. Fenmei struggled during the four years she was at art school. Her Father passed away in that period and the Chinese traditional upbringing longed that she would take care of her Mother. The pressing Mom and lack of someone understanding her situation at the art school made her paint depressing paintings. During that period, she began to think about her double culturality. How can one combine the best of the two worlds? Fenmei's paintings gradually show her search to find the perfect combination.

In 2011, Fenmei founded an artists and designers collective in The Netherlands called Studio Zi (Zi in Chinese is purple, meaning red and blue mix, as Dutch mix with Chinese. Studio Zi has solely artists and designers with Chinese roots. As a collective they organize events, make exhibitions and create new connections. Studio Zi is the only Chinese creative collective, unique to The Netherlands.

Interview with Xiaoxiao Xu and Fenmei Hu





Xiaoxiao Xu, 'Wenzhou' (2009) & 'The Sequel - The Way to the Golden Mountain' (2013).



Xiaoxiao Xu, 'Wenzhou' (2009) & 'The Sequel - The Way to the Golden Mountain' (2013).



“There is an ebb and flow to the exchanges as the communication evolves; a reflection of the dialogue that continues between the two locations.”

Phillip & Anthony Reed  
'In Between' (2013)



# Phillip & Anthony Reed



'In Between' is an on-going photographic dialogue between identical twin brothers, Phillip and Anthony Reed who live and work as photographers in two very different cities. Phillip is based in New York (at the time of the exhibition, London) and Anthony in Shanghai. Essential to their investigations is an interest in the city and the individual, and the continuous process of interaction between the two.

The exhibited works represents both their longest running collaboration and their most recent work, respectively. Created especially for the exhibition 'The Temporary: 01' there is a consistency in the

composition and subject matter of each image that continues throughout the series. You are invited to view the dialogue between the two locations and see how relationshipsx between the images build and subsequently disperse.

The images are open to the viewers interpretation and you are invited to build your own relationships. There is an ebb and flow to the exchanges as the communication evolves; a reflection of the dialogue that continues between the two locations. Their photographic observations give an insight into the personal relationships between identical twins.

'In Between' (2013) by Phillip and Anthony Reed (New York/Shanghai)  
C-type on Fuji Archival paper  
Images copyright the artist

[www.phillipreed.co.uk](http://www.phillipreed.co.uk)  
[www.anthony-reed.co.uk](http://www.anthony-reed.co.uk)







Philip & Anthony Reed, 'In Between' (2013).



Philip & Anthony Reed, 'In Between' (2013).



## Fan Shi San

# “Problem of Chinese”



From 2009 until now, the theme of Fan Shi San's photography is “Problem of Chinese”, a half Communism and half Capitalism society and its people.

Wu Kan is a village in Southeast China where local officials sold land to developers without properly compensating the villagers. The village revolted against the Communist Party from September 2011. On 14 December 2011, police laid siege to Wu Kan. Fan Shi San went there in the Spring of 2012, about four months after the “Siege of Wu Kan” ended, to experience the rural life of the rebel village.

Following this, between 2011 and 2012, protests erupted in China in cities, including the Qidong Protest, Shanghai Fire and Ningbo Protest. Again he visited these places to experience those events, which are the background to the ‘People Square’ series.

From the series 'Wu Kan' (2012) & 'People Square' (2011-12)  
by Fan Shi San (China)  
C-type on Fuji Archival paper  
Images copyright the artist

[www.fanshisan.com](http://www.fanshisan.com)





Fan Shi San, 'Wu Kan' (2012) & 'People Square' (2011-12).



Fan Shi San, 'Wu Kan' (2012) & 'People Square' (2011-12).



# Liz Hingley



Liz Hingley moved to Shanghai in July 2013, twenty years after Line 1 of Shanghai's metro opened. It is now the second largest metro system in the world. She was fascinated by how its development has dramatically changed the city's social, economic and geographical structure over the past twenty years. Twenty years ago, Line 1 handled just 1.06 million passengers annually. The twelve metro lines transport an average of more than 7 million people daily.

Hingley decided to explore the landscapes and the lives around every terminal station, seeing them as landmarks of the rapidly expanding city's limits. These images were made during her first two months' experience of Shanghai and the hottest summer the city had experienced for one hundred and forty years. She visited each terminal station once for an afternoon or morning and documented her brief adventure. The work was published as a book from the Portrait de Villes collection in November 2013.

'The end of the line in Shanghai'  
(2013) by Liz Hingley (London, UK)  
Digital image projection series  
Images copyright the artist

[www.lizhingley.com](http://www.lizhingley.com)  
[portraitsdevilles.fr](http://portraitsdevilles.fr)

Photography

Photography





Taken from the series  
'The end of the line in Shanghai'  
(2013) by Liz Hingley  
Digital image projection series  
Images copyright the artist





Liz Hingley, 'The end of the line in Shanghai' (2013).

Liz Hingley, 'The end of the line in Shanghai' (2013).



“The air was always  
hazy and the  
streets busy with  
fully-loaded trucks.”

Mengxi Zhang  
'Guangzhou Edge' (2013)



# Mengxi Zhang



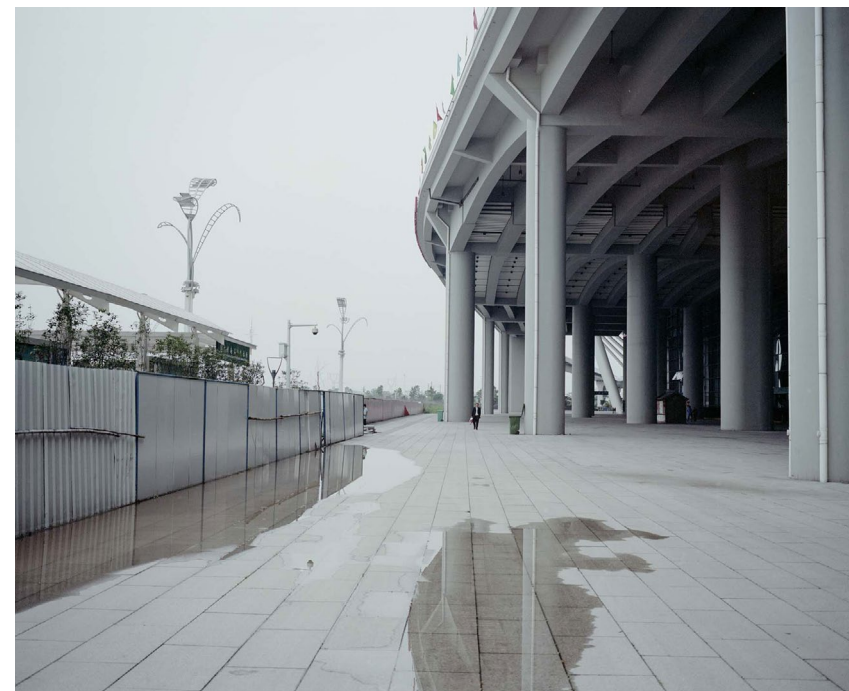
'Guangzhou Edge' (2013) by Mengxi Zhang  
(London, UK)  
C-type on Fuji Archival paper  
Images copyright the artist

mengxiz.com

'Guangzhou Edge' is a series of pictures taken between 2012 and 2013 in the city where Mengxi Zhang lived from the ages of eleven to sixteen. A fast developing city in the south of China with a population of over 10 million, its changes have never stopped fascinating her. Under the rapidly rising economy and the construction boom in China, Guangzhou is one of the most ambitious cities looking to expand the size of its urban area, the edge has been constantly moving outwards and constantly changing. Mengxi Zhang went to destinations found on the tube

and bus routes and areas just off the ring road expressway. Some of these places are soon to undergo, or have already undergone, massive urbanisation, while others have stayed as suburban villages with people living in a traditional way. There were also many markets selling building materials. The air was always hazy and the streets busy with fully loaded trucks. She took this series of pictures to explore the visual language of the urban and the suburb, and to try to understand and connect with the city she lived in during her teenage years.

Photography



Photography





# “Little universe”

‘Untitled’ (2013)  
Li Hui (Hangzhou, China)  
C-type on card

Taken from the series ‘II’ (2013)  
by Li Hui  
Image copyright the artist.

[www.huiuh.com](http://www.huiuh.com)

Li Hui is a self-taught photographer. She keeps trying different natural effects in her work to give an insight into her “little universe”.

Photography



Photography





Li Hui, 'II' (2013)



Li Hui, 'II' (2013)





Li Hui, 'II' (2013)

Li Hui, 'II' (2013)





“It is a landscape  
of possibility.”



# Peter Dixie

“Identified and preserved, removed from their mundane original context, they are recreated as objects of contemplation.”

These photographs show areas of Shanghai just beyond the reach of its metro system. The images construct spaces, drawn from the landscape, given a significance that in passing, perhaps they would not have. Identified and preserved, removed from their mundane original context, they are recreated as objects of contemplation. Hence, each image presents a site of contemplation.

As Shanghai expands physically, outlying regions inevitably change. While changes to the inner city are predictable – the creation of a model future-city, tall shiny buildings proclaiming the new China's economic rise – what is happening further from the centre, though a reflection of the same, manifests in rather different forms.

Dixie's exploration process was systematic: the limits of the Metro being its starting points. Beginning at the Northern terminus of Line 3, each terminus station was visited in turn proceeding clockwise, and the landscapes beyond were investigated on foot, particularly those in which a new use had been imposed, where the land was between uses and subject to spontaneous, informal or improvised uses, or where a new order was in the process of replacing an existing order. Besides land given over to new uses, or that employing older farming systems, industrial sites or housing, there are those areas in flux.

This land is largely depopulated: it is in the process of demolition, being cleared, or cleared and awaiting its future purpose.

This creates a spectrum of environments, for both human activity (scavenging, farming, dumping of waste) and as habitat to a variety of plants, birds and animals. These sites are subject to several varieties of informal and spontaneous occupation.

Where the land has been cleared and left for some time there are often large piles of earth which it is not unusual to see turned over to small scale farming. On sites where rubble remains scavengers sift through the remnants of demolished houses, many of which, seems, are destroyed complete with contents, everyday items of occupation being left amongst the remains. Trees and pathways are cleared along with the buildings, but in villages in the process of demolition one may occasionally find very old fruit trees left standing.

The project is an attempt to understand one city's growth, and by extension the life and growth of cities in general. To some extent Shanghai's experience may be generalised within China, representing the direction of the country as a whole. The city is an event: a complete, historical entity with a finite life, a bounded space. As with any event, its existence is discreet, but its limits are not concrete. They shift and break upon examination.

This series looks beyond the city at what will be city, the becoming-city, the future-city.

“It is a landscape of possibility.”



Taken from the series '上海 Hinterland' (2009 - 11)  
by Peter Dixie (Shanghai, China)  
Images copyright the artist.

[www.peterdixie.com](http://www.peterdixie.com)





Peter Dixie, '上海 Hinterland' (2009 - 11)



Peter Dixie, '上海 Hinterland' (2009 - 11)



# Marine Cabos:

## Interview with Peter Dixie

Born in 1976 in the United Kingdom and currently based in Shanghai, Peter Dixie is an architectural and landscape photographer, educator and lecturer on the Philosophy of Photography. Dixie graduated with a BA in Philosophy from Bristol and then settled in Japan where he trained at the professional photo lab DOI Tech Tokyo, learning hand printing darkroom technique in both black & white and colour. Then he returned to the United Kingdom and studied Professional Photography at The Arts Institute in Bournemouth (now The Arts University College).

Finally, he moved to Shanghai to pursue personal projects. Since then he has been working as a photographer full time and founded LOTAN Architectural Photography (since 2011): a specialist firm committed to producing the finest photographs of contemporary architecture, urban design and the built environment. Dixie not merely photographs, he scrutinizes, studies and analyses, with a methodical way of working. He observes the substantial changes of urban and rural land in contemporary China, while questioning the constantly shifting sense of space and time. Through his several photographic series, Dixie portrays places of transition, what he calls “landscape of possibility” as he says.

**Do you remember your initial experience of making photography?**

When I was 13 or 14 I started attending evening classes at the local adult education centre. Skateboarding really provided the motivation to make pictures, although I never made any good skateboarding images myself, I collected the best images from magazines. At first, I used a camera borrowed from the tutor until eventually I saved up and bought a 35mm SLR, which I used for many years. As a teenager I didn't take photography very seriously – only after university when I was living in Japan did I really try to make better or more interesting pictures, to look carefully at other photographers' work and start to push harder to achieve particular results that I imagined.

**In this exhibition, Rachel Marsden examines the “temporary” daily negotiations of space and place within international metropolises. You currently live and work in Shanghai, one of the biggest and most dynamic cities in China. How is the notion of “temporary” conveyed in your artworks?**

The impermanent is very much a part of my work which examines landscapes that are, for the most part, as I photograph them only for a short and uncertain span of time. Further to that, in many cases, they show temporary and improvised uses of the land – pathways created by pedestrian traffic, vegetable plots on land cleared for later construction, villages in the process of being demolished, stripped of their reusable or recyclable materials.

**You have portrayed the UK pavilion during its construction for the Shanghai Expo in 2010. What do you think of the site now? Would you be interested to document the “aftermath” of the World Expo?**

I haven't been back to the Expo site, except for the redeveloped water front area on the West Bund. It is a very interesting space and really hosts a lot of different activities – skateboarding, longboarding, bouldering, parkour, slacklining, basketball...there is some beautiful landscape design in that area too, as well as the pavilions from the recent Architectural Biennial. Documenting the aftermath of the Expo might be interesting, perhaps looking at how those spaces are being used. I have heard that in the evening some areas are quite busy with cyclists and motorcyclists enjoying the relatively car-free environment. The types of space created by this transition are somewhat different to those on the outskirts of the city. Now, no trace is left of the small-scale and somewhat chaotically arranged residential areas that were there previously, and only a few traces remain of former industrial structures. The landscape of the Expo itself was highly ordered and it is most likely that as development of that land occurs it will be highly ordered and on a relatively large scale.

**How have China and its art world impacted on your photographic practice?**

Certainly the ‘上海 Hinterland work’ is a response to China and a reaction directly to the landscape that I found here and the interest that I found in it, particularly as a reflection of the incredible processes of change that the country is experiencing. As far as the art world is concerned I am very disconnected from it. It is extremely commercial – perhaps that is not just the case in China – and I don't find that money chooses the most interesting work. Commercially the biggest art sales for photography are for individual prints which, while they might be part of a larger series, are not sold as such. Individually any photograph has so much that could be down to chance. Meanings can be constructed and articulated far more precisely through the gathering and arranging of image sets, and it is this that I am most interested in doing.

**In your ongoing series “上海Hinterland”, you photograph landscapes of the outskirts of Shanghai on which a new use had been imposed, sort of transitional spaces that you have eventually termed “landscape of possibility”. I am particularly fascinated by the photograph n°23, notably the contrast between the austere electric lines of the powerhouse and the apparently traditional tower. Can you tell me more about this photograph?**

Interestingly, this is chronologically the first image to be included in the edit that I made for my website, and I think thematically it set some precedents for later images. The elevated placement of the camera was something that I had in mind but this image proved to me that this was something I wanted to reproduce throughout the series, I also owe a big thank you to a conversation that I had with Kalle Kataila in that regard.

**Do you think your work is close to other Chinese photographers? If so/not, why?**

Most of the Chinese photographers whom I know of work in ways quite different to mine, being either staged photography, or personal, intimate, everyday images. There are however several photographers who work in landscape that I have a lot of respect for: Zhang Xiao, Zhang Ke Chun, You Eris Li, and Liu Ke, stand out particularly. These I admire in that they achieve something that I cannot – for example, the balance between people and landscape in Zhang Xiao's Coastline. If my work were to be compared favourably to any of theirs, I would consider that a great compliment.

**What are your future projects?**

‘上海 Hinterland’ is ongoing, but moving beyond Shanghai to development around and between cities elsewhere in China, and also switching to black and white. I always have several projects that I work on at a time, most are never completed, so it would be easier to talk about them once they have reached a suitable conclusion. I am never sure with most what direction they will take and after my experience with trying to photograph in Shanghai, I am very wary of pushing work in an inappropriate direction by trying to fit it to a preconceived notion. I continue to follow what interests me, and of that what I find can be interpreted into interesting imagery.

Dr. Marine Cabos has recently completed her PhD at SOAS (University of London) and has worked in cultural institutions across the world, such as museums, foundations, galleries, and art magazines. When she was studying Chinese language and History of Art, she developed a keen interest in arts of China and especially photography. This passion sparked her intention to create a blog, published with text in English, French and Chinese, which introduces a range of historical and contemporary photographers who are working or have worked in China.

[www.photographyofchina.com](http://www.photographyofchina.com)

British photographer Peter Dixie (b. 1976) is based in Shanghai and produces images that explore landscape, the city and the built environment. He produces interlinked series of images conveying a sense of the presence, structure and human dimensions of the location.

[www.peterdixie.com](http://www.peterdixie.com)





Peter Dixie, '上海 Hinterland' (2009 - 11)

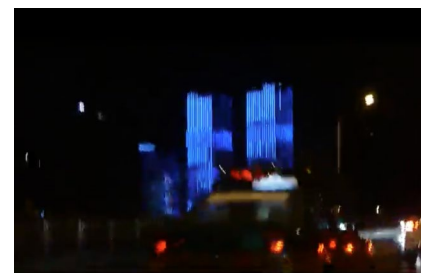
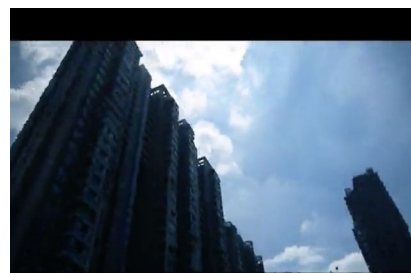


Peter Dixie, '上海 Hinterland' (2009 - 11)



# Peng Zuqiang

“What is a true change in urban living environment?”



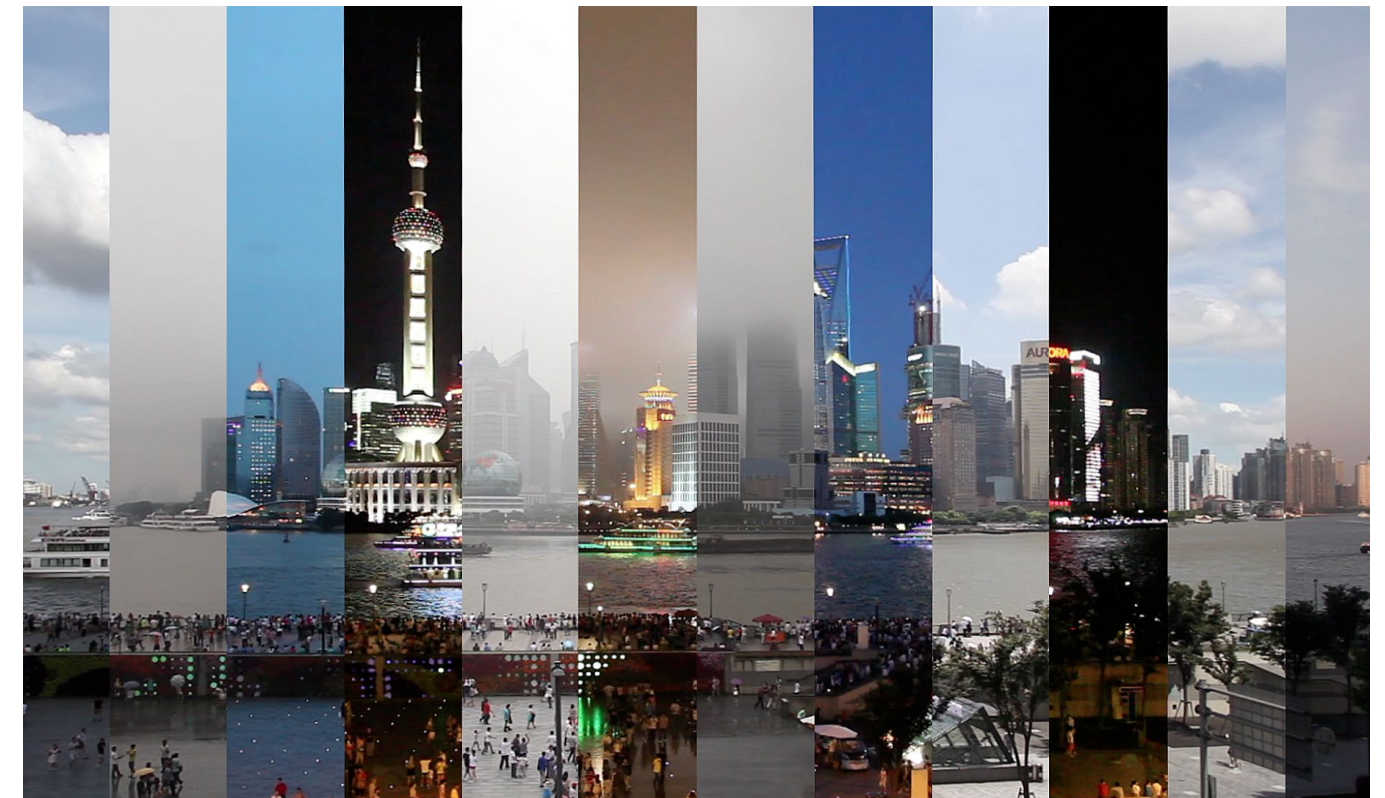
'Sky Cities' tells the story of the filmmaker's search for the tallest building on earth, a new project initiated by an engineering giant based in the city of Changsha. Peng Zuqiang traces the horizontality (social reflections) and verticality (visual impressions) of both the Sky City and Changsha city through travelling and filming in both contexts.

The film asks a question which Project Sky City also seems to address - what is a true change in urban living environment? His research is always informed by different coordinates of Chinese contemporary experience.

'Sky Cities' (2013)  
by Peng Zuqiang (Chicago, USA)  
Single-channel film  
13 minutes 52 seconds

[pengzuqiang.com](http://pengzuqiang.com)

# Cyril Galmiche



Shot in Shanghai in the Summer of 2012, this film shows the "skyline" of the Pudong business district, the Chinese equivalent of the Manhattan district in New York. A showcase of economic radiation that China wants to show to the rest of the world. This video is a work on the rhythm of the city, light, and how the latter modifies space, affects the architecture and acts on the buildings.

With the desynchronization of the elements, architecture and water become holders of climatic and temporal changes, glass blocks are transformed

with the sandstone of the time scales, chromatic circles of a day overlap and climate changes of a season transform our vision of a site. Galmiche's video and photographic practice develops concepts of ubiquity, non narrative and distancing.

His work is largely based on capturing the reality of a singular place in an urban area, where he often inserts fictitious micro-elements of choreography. It is about decomposing and reconstructing the urban space within different times and spaces.

'Pudong, Summer' (2012)  
by Cyril Galmiche (Paris, France)  
9 minutes 30 seconds

[www.cyrilgalmiche.com](http://www.cyrilgalmiche.com)



“Sometimes I wish I  
could remember what  
my mother’s heartbeat  
sounded like when I  
was inside her womb.”

Michelle Proksell  
‘Overlapping Noises’ (Essay)



# Overlapping Noises

## – Michelle Proksell

It was the passing of many trains, over many years, in many countries around the world (from East to West), which led me to begin taking special notice of auditory patterns in general. There is something very distinct about being in a space (like on a train), which moves between places and distorts sounds in its wake, that can direct the ears and brain to want to tune in and try to bring sense to the world that passes by so quickly. So eventually, after many years of not listening intently to anything around me, I began noticing noises I wasn't expecting to – the sounds we 'hear' everyday – the subconscious underplay. The rhythms we succumb to across the globe in big cities and small. The pacing of life...all the things we've heard in sound and noise about love and hate and living and pain; the sounds that remind us of bad days and good. The sounds that are so distinct we associate a sense of feeling to their tonality, and our senses get confused or aligned by the memories that sometimes overtake us when we hear them again and again. Even then, together, these sounds can repeat in intervals that start to chime out basic rhythms or melodies if listened to closely but, just like that, in a split second, they can become just background distortion. So quickly things can become unsound. So temporal are the noises we encounter.

But it is these noises that create our sense of space for any given place. Within the 'temporal' nature of these sounds a kind of duality exists. In exploring the temporary state of anything one must also realize its opposite concept: 'permanence'. Dualities such as these are an indicator of balancing factors in society and nature, which guide our cultural awareness to any given set of ethics, morals, behaviors or perceptions. We use opposites to give us a range of information on which to create a spectrum. This spectrum allows us to formulate and use languages to describe our experiences from individual or collective perspectives.

Since verbal language is a form of sound, sound itself can sometimes transcend language entirely, breaking down certain boundaries to create 'transcultural' experiences.

And so, when it comes to understanding sound on a different level culturally, it's beneficial to understand the mechanics of the ear. Of all the senses, hearing is the only sense that begins as a mechanical process, the rest of our senses are entirely chemical. Our reception of sound starts with vibrations through matter; bouncing off objects, textures, materials and surfaces. Therefore, the spaces we inhabit are a distinct influence on the quality of sound we perceive.

These waves of vibrations first enter through the outer ear, then into our ear canal and with the precision of three very small bones in our middle ear, we receive sound, which finally gets translated by the mechanics of the cochlea in our inner ear and then chemically with nerves to our brain. But the very fact remains; the vibrations literally penetrate our bones before they reach our brain. No wonder then, when we hear music do we have such a strong desire to move our bodies; we are at first physically encountering sounds with our bones. It is this mechanical process of hearing that is universal for human beings, no matter what ethnic background – the chemical makeup of our brains do not account for how we initially encounter sounds but instead it has more to do with the space that surrounds us.

Sometimes I wish I could remember what my mother's heartbeat sounded like when I was inside her womb. I wonder what it must have sounded like to come into this world too. For many months we all felt the rhythmic thump of our mother's heart and then just like that, to our unsuspecting and unknowing little selves, we were awakened from our baby slumber and pushed into

a world with so many different foreign sights and sounds. Detached from the comfort of that steady beat, we were set adrift into cultural soundscapes that have influenced us all un-/sub-/consciously ever since.

Because of this, we tend to interpret every given moment in terms of cultural rhythms. As more cultures influence other cultures, the more transcultural experiences (such as our surrounding soundscapes) become hybrid forms of interpretations and translations, blending and melding the past and present, East and West, and forming new experiences that continue to influence us collectively. This is similar to how our hearing works. It is very difficult for our ears to accurately decipher and distinguish the subtleties of the noises around us. Sound in its totality morphs spaces by the cadence, tone, dissonance and, especially, the tension of vibrations.

Therefore, tuning into our surrounding sounds can help to understand transcultural experiences on a deeper level; they can fill every cavity of our inner selves and bring about a deep physical connection to the world around us. When we experience the same sounds in rhythm over and over in sequence, we can begin to feel suspended in a space of seeming infinity. In that space we can transcend time itself temporarily-invigorating mental imagery, crossing over into memories of traditions now transformed and ultimately imagining future potentials.

A train passing sounds like our contemporary lives constantly in transition, moving forward. A loud noise can express our moments of anger or fear. A drawn-out drone can represent our internal struggles against ourselves. Overhearing unknown languages in conversation sets the mood in any foreign country. The clanking of heavy metal can serve as a symbol for the divides of our cultures.

The fusion of Eastern and Western music can blend cultural rhythms and our sense of pacing in life. Any given sound, song, noise, clatter, commotion, thud, bang or vibration has the ability to represent momentary experiences, crossing boundaries of language, culture and tradition, thus forming a very intuitive awareness in our bones. As a growing and globalizing world, we are inherently experiencing similar levels of transcultural experiences through modernization in converging forms, or perhaps rather in overlapping noises.

Michelle Proksell is a Saudi born American artist, musician, photographer and writer. She is self-taught in nearly every creative medium she works with. Her current endeavor is a collective experimental music project called, Muted Rainbow, which consists of a rotation of Chinese and International artists collaboratively producing improvisational music.

[www.michelleproksell.com](http://www.michelleproksell.com)  
[mutedrainbow.bandcamp.com](http://mutedrainbow.bandcamp.com)  
[www.futurewake.com](http://www.futurewake.com)



# Eyebrow



'Under the Overpass' (2014)  
New commission by Eyebrow  
(Pete Judge & Paul Wogens)(Bristol, UK)  
5 minutes 17 seconds

Composed and performed by Pete  
Judge and Paul Wogens with recording  
engineered and produced by Paul Wogens.

[www.eyebrowmusic.com](http://www.eyebrowmusic.com)  
[www.soundcloud.com/eyebrowband](http://www.soundcloud.com/eyebrowband)

'Under The Overpass' is located beneath the 1960s road system that replaced the previous rail and road route entering Bristol from the south east of the UK. The heavy thumps of cars and lorries belies the crumbling structure that crosses parkland and sits in view of the Avon Gorge and Brunel's suspension bridge.

The piece uses field recordings and a musical response to the location, in a city bound by history and, seemingly, unable to progress in a coherent way. Eyebrow's music evolves from improvisations that are recorded, pored over, and lovingly reassembled into structured pieces, combining elements of jazz, ambient music, electronica, and minimalism. Spacious and atmospheric, at its heart is a concept of repetitive 'still' music, which nevertheless evolves rhythmically and melodically over time, like a journey through a slowly-changing landscape.

Eyebrow is Paul Wogens (drums, percussion, electronics) & Pete Judge (trumpet, electronics) created in 2009. They have released two albums and perform live, as well as creating music for dance and film.

# Yuri Suzuki

“A nostalgic feeling of 1980's Asia when it was seen as the “new”.”

'Oriental Disco' (2014)  
New commission  
by Yuri Suzuki (London, UK)  
4 minutes 22 second

[www.yurisuzuki.com](http://www.yurisuzuki.com)

The track is influenced by the subcultures of that era including disco-style music, traditional Japanese samurai film soundtrack, Bruce Lee and Benihana restaurants, whilst referencing this, as what was seen as a “golden time” of Asian cultures, coming to the West.

Yuri Suzuki is a sound artist, electronic musician who produces work that explores the realms of sound through designed pieces. Suzuki's work raises questions of the relation between sound and people and how music and sound affect people's minds.

# Dead J

'Time Cure (remix)' (2013)  
New commission  
by Dead J (Shao Yanpeng)  
(Beijing, China)  
5 minutes 51 seconds

[www.deadj.com](http://www.deadj.com)





## Ma Haiping

"I can see many light beams in the daytime because of dust in the air. The city is still busy, very thing in the deep grey. Only Sunlight through the Haze."



Ma Haiping  
'Sunlight' (2014)  
New commission by  
Ma Haiping (Shanghai, China)  
5 minutes 19 seconds

[www.douban.com/artist/mhpmhp](http://www.douban.com/artist/mhpmhp)  
[www.soundcloud.com/mhp](http://www.soundcloud.com/mhp)

Recently, China is in a big pollution haze, especially big cities like Beijing and Shanghai, repeatedly discussed by the international media. Sunlight is different, "I can see many light beams in the daytime because of dust in the air. The city is still busy, every thing in the deep grey. Only Sunlight through the Haze." Ma Haiping hopes the audience will feel this kind of sunlight in this track.

Music



Music



“Language  
is the virus  
that comes  
from outer  
space.”

hong qile (Loga)



'Glitch file' (2014)  
New commission  
by hong qile (Loga)  
(Beijing, China)  
4 minutes 58 seconds

[hongqile.com](http://hongqile.com)  
[vimeo.com/loga](https://vimeo.com/loga)  
[soundcloud.com/hongqile](https://soundcloud.com/hongqile)

'Glitch file' uses a data-bending technique to process sound samples, random glitches, dialogue noise, high frequency noises and sine waves - the artist's preferred sound and technique. Inspiration for this track came, in part, from the "information explosion" that has happened over the last decade

and the distortion, cover up, and misunderstanding of the original information.

It is for the audience to create their own understanding as "after all the artwork is independent, the right of explanation belongs to the audiences."



## Part Wild Horses Mane on Both Sides



“...hermetic sonic states through a process of ritualistic improvisation.”

Part Wild Horses Mane on Both Sides are an “idiosyncratic and adventurous free music group” with Kelly Jayne Jones and Pascal Nichols. Employing flute, percussion and electronics alongside a vast cache of sonic artefacts that they have collected over the years (field recordings, found objects, old media), they conjure up a bold and evocative ancient and modern sound spectrum, aiming to induce hermetic sonic states through a process of ritualistic improvisation. Their compositions and performances traverse epic contours, veering from moments of spare, poetic beauty to unhinged rural psychedelia, unified by an acute awareness of time, space and silence.

'Resident Goldbeater' (2014)  
New commission  
by Part Wild Horses Mane on Both Sides  
(Manchester, UK)  
6 minutes 33 seconds

[www.partwildhorsesmaneonbothsides.com](http://www.partwildhorsesmaneonbothsides.com)

## Paul Manasseh



Taken from unused material of a previous project, this track is an audio portrait of Wolverhampton (UK) at a particular time, post the UK's financial collapse of 2008. This portrait takes different “lines” to depict different aspects – physical, electronic and chronological lines.

'Stan Cullis' is a mix of all three mostly recorded and sourced from around 2009. It is quite dense in its structure, fitting in with the many themes and layers of 'The Temporary: 01', and although there is this leading edge that appears transient, there is this mass behind that forces it forward, which is noisy and dense.

The main thread and character is a man the artist met whilst trying to record some sounds at Molineux Stadium, Wolverhampton (UK).

He is drunk, shouting at the football match, lecturing Paul Manasseh whilst he was recording material on the way that the game has changed. He seemed to insist that he was Stan Cullis, the famed player and manager of Wolverhampton Wanderers football club in the 1950s, the glory days when the team were one of the greatest in the UK.

This verbal audio, not to be seen as a narrative, is set against an audio ground of the old tarmac building on the ring road being destroyed and some weather field recordings.

Youtube audio clips add to the complexity and texture of the track in addition to the encoding compression effects. They play out the immediacy and the grey limitless density of the Internet as archive.

'Stan Cullis' (2013)  
New commission  
by Paul Manasseh  
(Wolverhampton, UK)  
4 minutes 59 seconds





## Roberto Paci Dalò

'Ye Shanghai (Nights of Shanghai)' is a Chinese hit from 1937. Performed by Zhou Xuan (1918 – 1957) this song is still one of the most beloved songs in China today. For 'The Temporary: 01', he wanted to develop this a step further, expanding and transfiguring the original materials into something ambient.

'Ye Shanghai' deals with several aspects of the Shanghainese life before 1949. At the core of this work is the incredible story of the Shanghai Ghetto, formally known as the Restricted Sector for Stateless Refugees. The Ghetto was an area of approximately one square mile located in the Hongkou District of Japanese – occupied Shanghai. It housed about 20,000 Jewish refugees relocated by the Japanese-issued Proclamation Concerning Restriction of Residence and Business of Stateless Refugees, after they fled from the German-occupied Europe before and during World War II. The work is also related to the Japanese occupation of the city. Although Japan and China had fought intermittently since 1931, the occupation of Shanghai started in 1937 when the city fell during the Battle of Songhu. The Japanese forces occupied the Chinese administered parts of Shanghai outside of the International Settlement and the French Concession. The International Settlement was occupied by the Japanese on 8 December 1941 and remained occupied until Japan's surrender in 1945. This database, composed of historical media, has been converted into a contemporary art work based on live video projections and music.

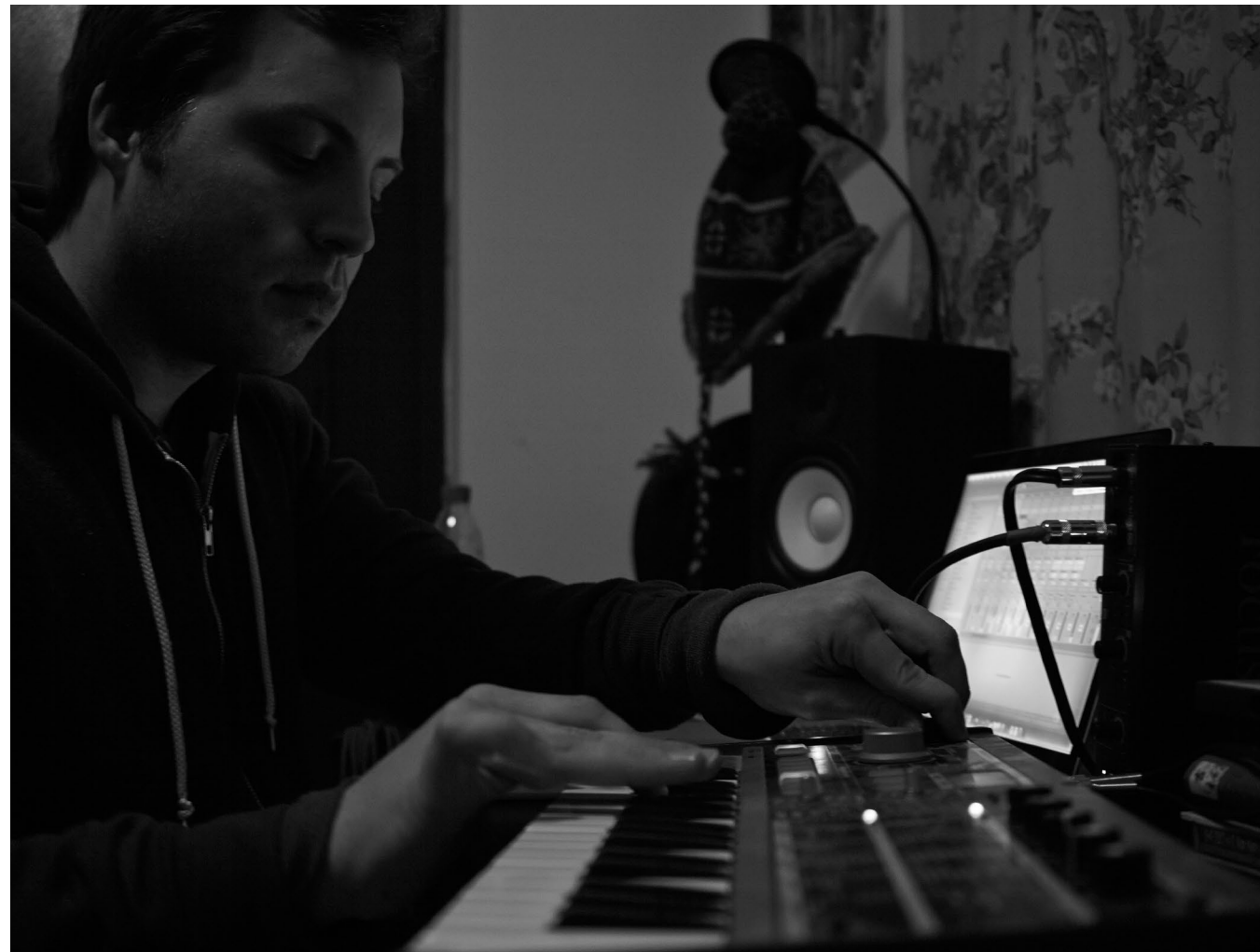
The iconic material used as a departure for this work is Nights of Shanghai – a song interpreted by Zhou Xuan (1918 – 1957). This hit from 1937 represents the aural and sonic environment of the piece. Being sampled, decomposed-recomposed, becomes a texture embraces the entire performance. From the enlarged texture of this song, (gradually emerges) components made out of live instrumental sounds (a small ensemble playing on the central staircase of the Shanghai Exhibition Center's main hall) and samples from archival materials (voices in English, Yiddish, Chinese, German) to recreate soundscapes from the past, along with electronics sounds.

The projected moving images are entirely based on materials from the BFI British Film Institute's archives and consist of films shot in Shanghai by Western travellers during the 1930s. 'Ye Shanghai' is a music-visual performance by Roberto Paci Dalò commissioned by Massimo Torrigiani for SH Contemporary 2012 and produced by Davide Quadrio in collaboration with Francesca Girelli (Arthub Asia).

'YE SHANGHAI Transfigured' (2014)  
New commission  
by Roberto Paci Dalò (Italy)  
Bass clarinet, sampler & electronics Andrea Felli/Farmhouse – audio post-production & mastering licensed  
by L'Arte dell'Ascolto & Giardini Pensili  
6 minutes 11 seconds  
Copyright (2014) Roberto Paci Dalò

[giardini.sm/projects/yeshanghai](http://giardini.sm/projects/yeshanghai)





'Fine Valley Pass' (2013)  
thruoutin (Beijing, China)  
12 minutes 19 seconds.

[www.chinamusicradar.com/live-music/travel-performance-diary-thruoutin](http://www.chinamusicradar.com/live-music/travel-performance-diary-thruoutin)  
[soundcloud.com/thruoutin](https://soundcloud.com/thruoutin)  
[thruoutin.bandcamp.com](https://thruoutin.bandcamp.com)  
[site.douban.com/thruoutin](https://site.douban.com/thruoutin)

'嘉峪关 (Fine Valley Pass)' is compiled of four field recordings taken from the city of Jiayuguan in Gansu Province, China in August 2013:

- 1) 剧 (opera)
- 2) 水 (water)
- 3) 市 (market)
- 4) 草 (grass)

The recordings were later set to sounds in Beijing during the 2014 Chinese New Year. The album title, '嘉峪关 (Fine Valley Pass)', in Chinese characters

are those of the city's names however, the English title is an intentional translation of each individual character. Furthermore, the piece is intending to be presented as four tracks, titled using a single word in both languages that have significance with the content of the song as listed. The album began as a concept while traveling to perform in the Silk Road, Jiayuguan Great Wall (International) Music Festival, in order to capture the feeling of the city and its sounds.

Music

## Wei Wei & Li Jianhong



'The Dawn of Yachaban' (2014)  
New commission by  
Wei Wei & Li Jianhong  
(Beijing, China)  
10 minutes 30 seconds  
Environment improvisation piece

[www.vavabond.com](http://www.vavabond.com)  
[www.lijianhong.com](http://www.lijianhong.com)

Recorded in Lijia Village, Fenghua, Zhejiang Province, October 2009. Yachaban is the name of a small hill in Li's hometown, where he used to hang out there with childhood friends. Almost 30 years later, when Wei Wei and Li came back to this place to make an environment improvisation recording, they noticed a change in the scene. The sounds of Li's guitar, Wei Wei's laptop and the whole environment

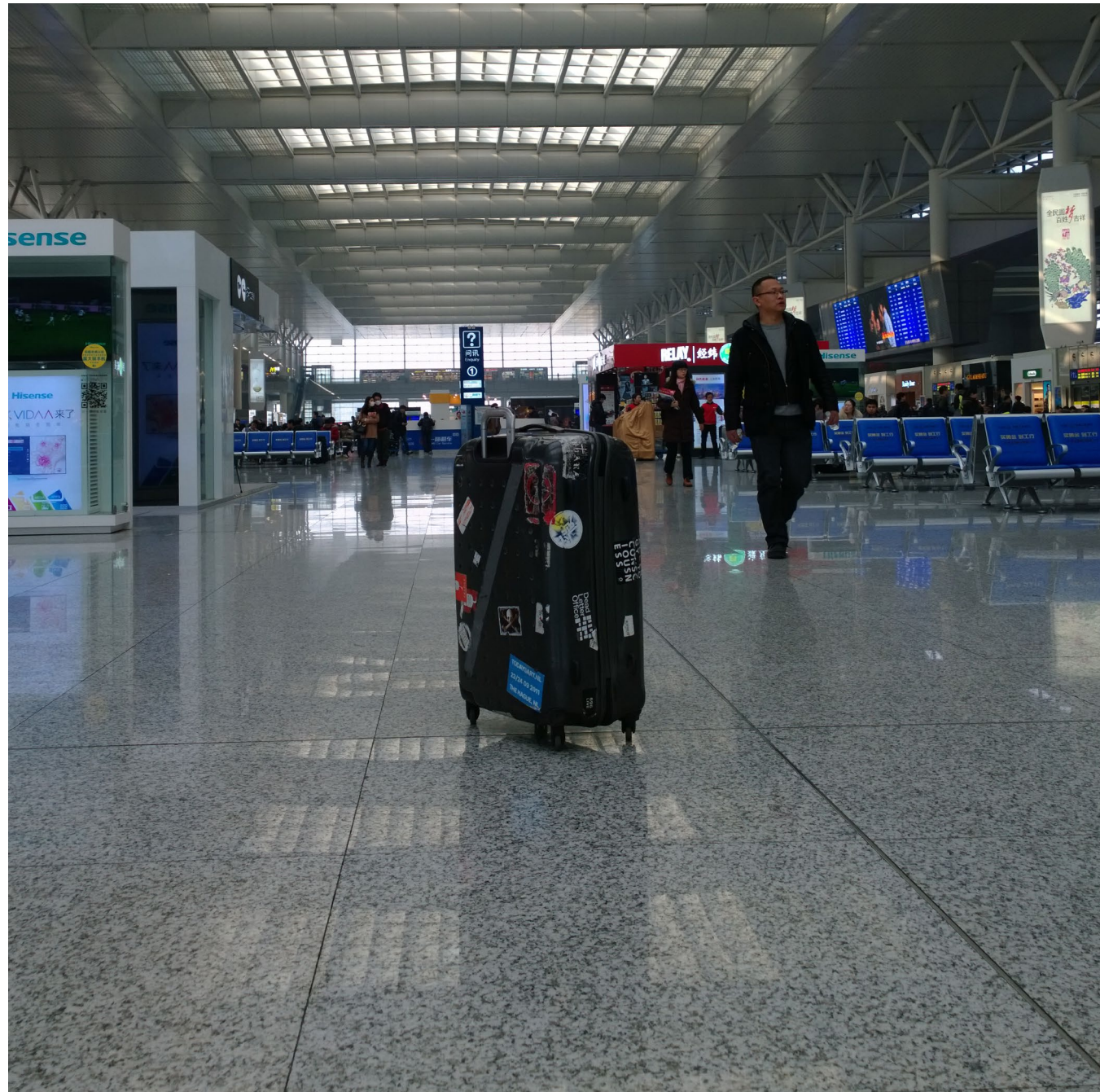
of Yachaban were recorded synchronically. Wei Wei, as a stranger to this place, tried to understand what had happened to it in all those years and what it meant to Li, while Li was more immersed in memories in a reminiscent mood.

While sharing the same environment, they said they finished the piece "in different dimensions".

Music



# Yan Jun



'Micro Feedback on  
Train to SH' (Take 6)  
New commission  
by Yan Jun (Beijing, China)  
6 minutes 57 seconds

[www.yanjun.org](http://www.yanjun.org)

The track records realtime feedback between the small earphone and built-in microphone when influenced by finger movements and the vibration of a train in transit. These environment sounds were picked up by the microphones at same time. It is instinctive in nature and to be seen as an awakening. This was recorded during a small tour with the French musician Lionel Marchetti and Beijing-based electronic duo Zoviet Pop on train D5682, 9th November 2013, edited 31st December 2013.

# Aka Hige

“Going where I have to go, and searching for the beauty in every sound.”

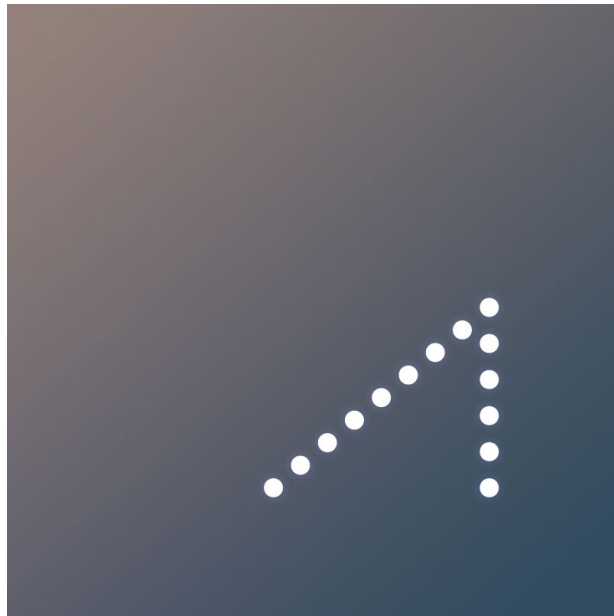
“On my first ever night in Xi’an, I experienced a bliss inducing convergence of sounds; an open top stadium concert, complete with a large number of the fans singing along; a cargo bicycle mounted PA system playing Chinese turbo folk to around thirty couples dancing in a nearby car park; and several old timers that were gathered together in a small grassy clearing next to the car park, playing snippets traditional folk songs on Chinese acoustic instruments.

In China, more than any other country I've been to, sound and music seem to be public entities. Public squares, car parks, gardens, and parks are places to stumble upon unexpected sounds such as group opera practice, breakdancing to the beat of James Brown, instrument practice, or couples dancing to ballads. Whether it's a product of close quarter living, or the shared preciousness of public space, the result was that over two weeks spent sight-seeing and wandering the streets in China I heard many more types of music than I have during similar trips in the west. In the UK, our relationship with public sound is often quite different.

We take a firmer ownership of the sound worlds around us, blocking unwanted noise out with in ear monitors, or asserting that a busker (increasingly an authorised, licensed performer) ought to be a bit more professional before subjecting our ears to their musical wares. Ghetto blasters in the park become a nuisance when we want to preserve our right to hear what we want to hear, where we want to hear it.

When I press off on a listening device, the music doesn't end, but simply ceases to be under my control. It is with this sense of open curiosity that I explore the sounds, worlds around me in acknowledgement that the world will never sound like it does in this moment ever again.”





'This Unrepeatable' is a commentary on the wonder and excitement the artist felt to be immersed in a world of overlapping sounds on the streets of Xi'an and Beijing, the connection with timelessness and impermanence he feels every time he tunes into the sounds around him, and an invitation to search for the melodies, complex rhythms and harmonies in the sounds around you, wherever you are, instead of just blocking out the noise.

In order of appearance, recordings used in this piece:

- 1) The sound of an empty gallery in 798 Art Zone, Beijing;
- 2) The combined recordings of a stadium concert, PA turbo folk, traditional music jam, Xi'an;

3) Gyros in Jingshan Park, Beijing;

4) A gathering of elderly people playing folk music next to Quinhai Sea, Beijing;

5) Opera practice near Jinbao St, Beijing;

6) An old man's portable radio, and saxophone practice in Jingshan Park, Beijing, and,

7) A long term resident of the 798 Art Zone speaks to me about how the area has changed, Beijing.

Aka Hige writes progressive electronic music. It is "everything he's heard filtered through everything he loves" including polyrhythms from jazz fusion, space and form from modern classical music and field recordings, sound palate from synthesizer music, and melody from jazz and thought provoking pop.

'The Unrepeatable' (2014)  
by Aka Hige (Manchester, UK)  
6 minutes and 42 seconds

Xian and Beijing Field Recordings:  
[soundcloud.com/akahige/sets/china-field-recordings](https://soundcloud.com/akahige/sets/china-field-recordings)  
Hong Kong Field Recordings:  
[soundcloud.com/akahige/sets/hk-field-recordings](https://soundcloud.com/akahige/sets/hk-field-recordings)

[aka-hige.com](http://aka-hige.com)

## WordySoulspeak



'Let the Rhythm Hit' (2013)  
Previously existing work  
WordySoulspeak (Beijing, China)  
4 minutes 36 seconds  
Taken from the WordySoulspeak  
Album 'Let The Rhythm Hit' (2013)

[www.djwordy.com](http://www.djwordy.com)  
[soundcloud.com/wordysoulspeak](https://soundcloud.com/wordysoulspeak)  
[soundcloud.com/djwordy](https://soundcloud.com/djwordy)  
[www.youtube.com/jigejige](https://www.youtube.com/jigejige)  
[wordysoulspeak.bandcamp.com](https://wordysoulspeak.bandcamp.com)

WordySoulspeak is group of 2 DJs/ Beatmakers consisting of 3 times DMC Champion DJ Wordy and Soulspeak (Super Producer from Los Angeles).



# The Temporary: 01 Exhibition, Opening & CD launch

ARTicle Gallery  
6 March – 4 April 2014





'The Temporary: 01'

Architectures Of Change



'The Temporary: 01', ARTicle Gallery, 6 March - 4 April 2014

'The Temporary: 01', ARTicle Gallery, 6 March - 4 April 2014









'The Temporary: 01', ARTicle Gallery, 6 March - 4 April 2014

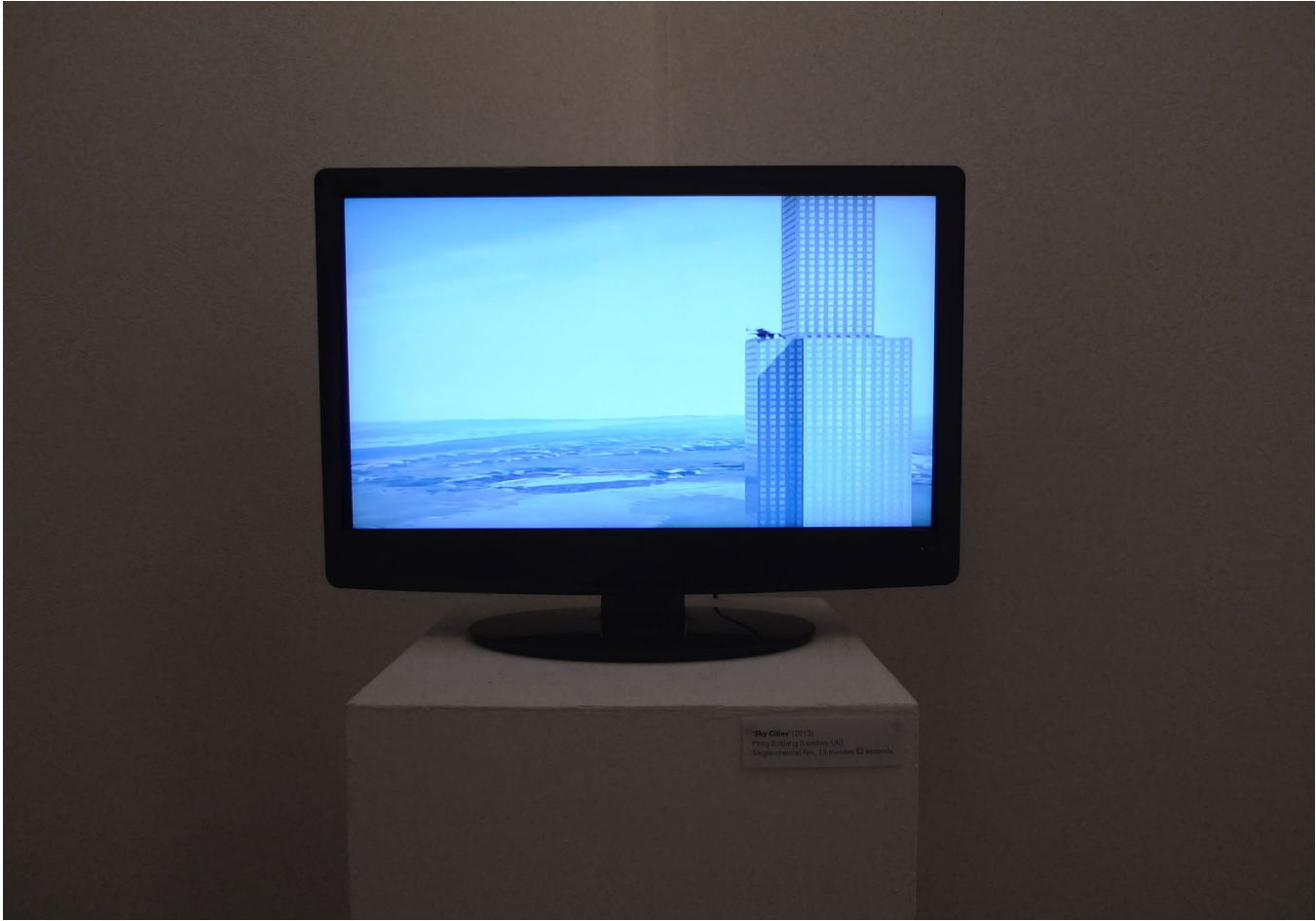


'The Temporary: 01', ARTicle Gallery, 6 March - 4 April 2014





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'The Temporary: 01'

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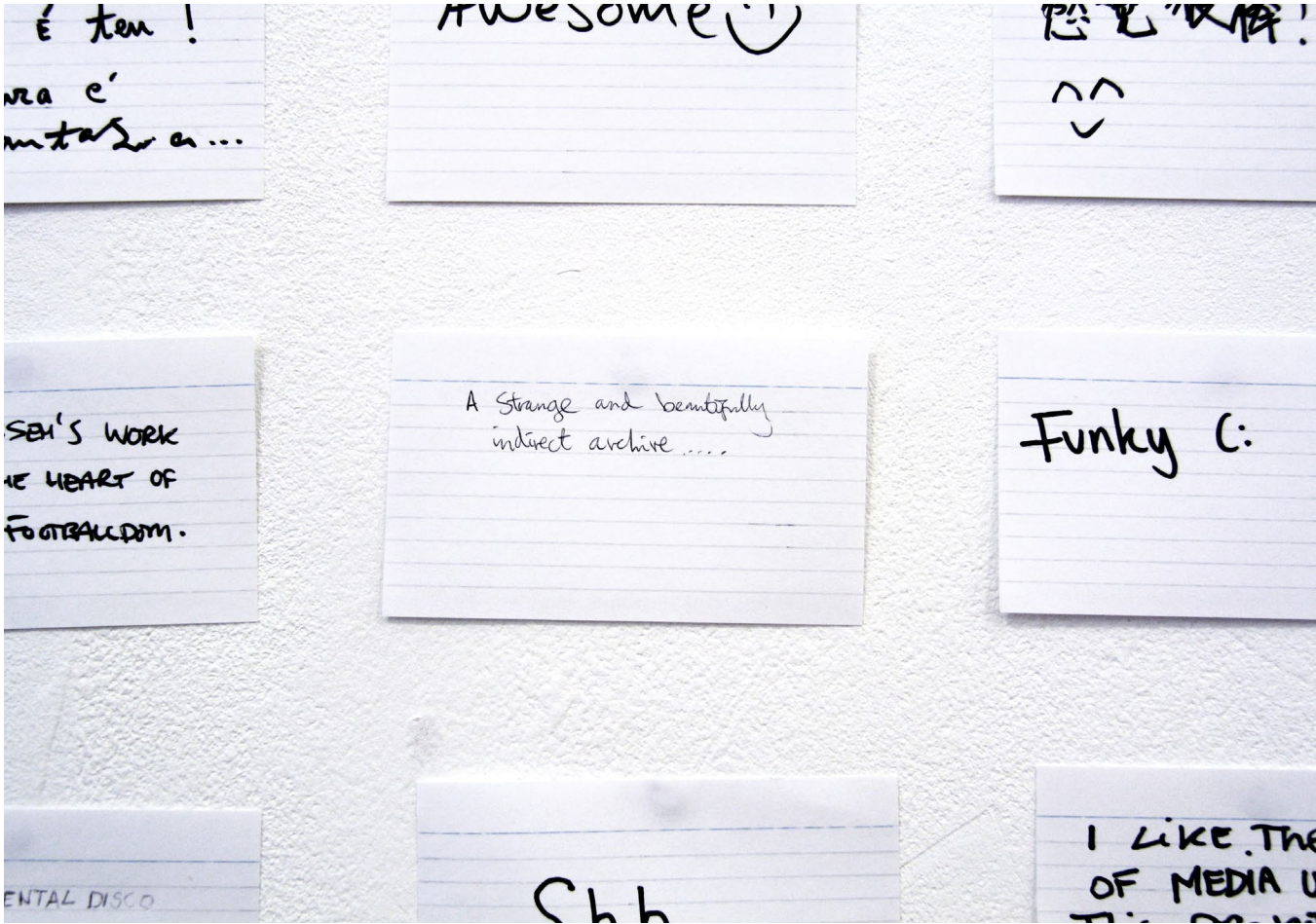
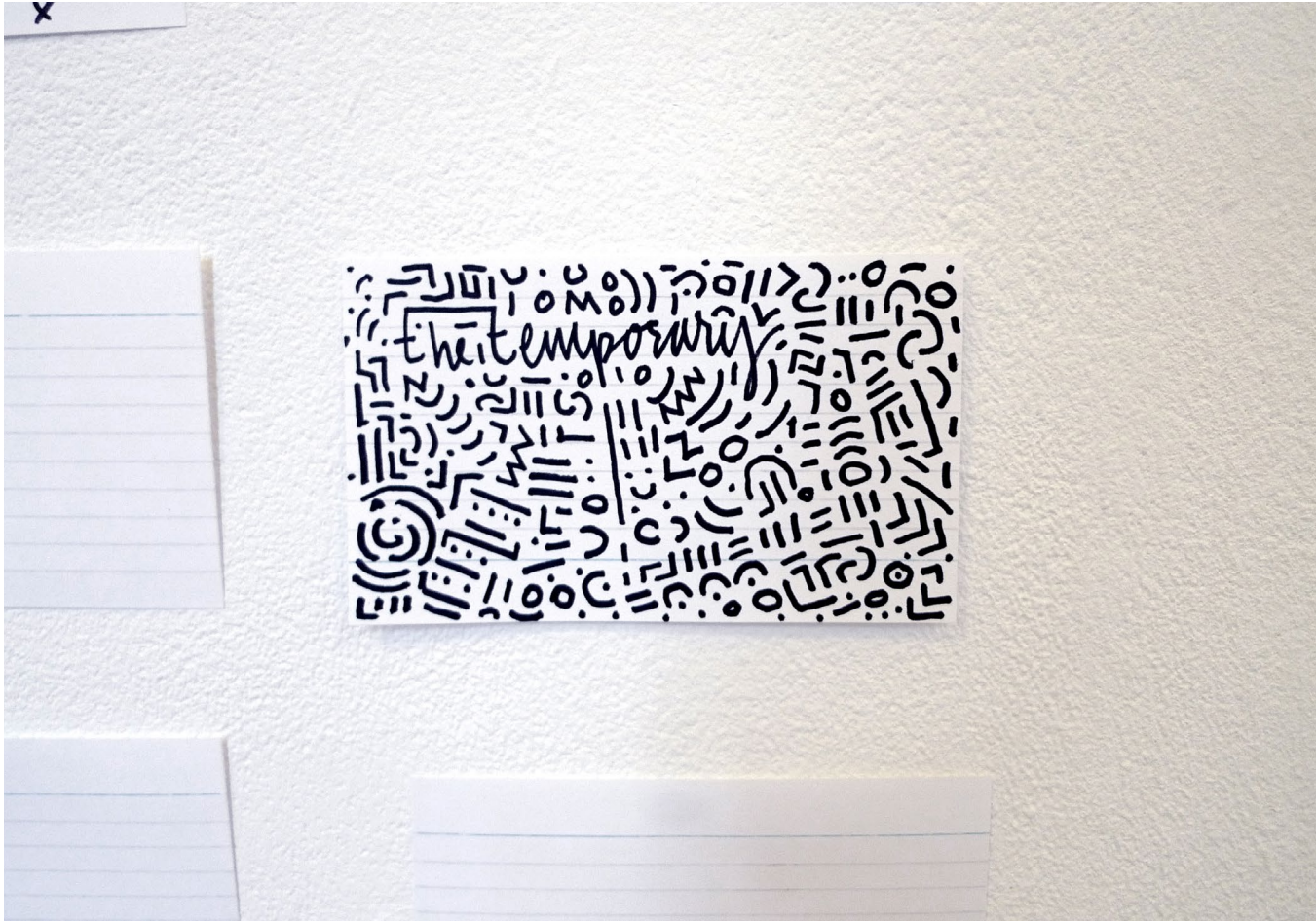
'The Temporary: 01', ARTicle Gallery, 6 March - 4 April 2014

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'The Temporary: 01', ARTicle Gallery, 6 March - 4 April 2014



'The Temporary: 01', ARTicle Gallery, 6 March - 4 April 2014



# Opening & CD launch ARTicle Gallery, 5 March 2014



'The Temporary: 01', ARTicle Gallery, Opening / CD Launch, 5 March 2014



'The Temporary: 01', ARTicle Gallery, Opening / CD Launch, 5 March 2014





'The Temporary: 01', ARTicle Gallery, Opening / CD Launch, 5 March 2014



'The Temporary: 01', ARTicle Gallery, Opening / CD Launch, 5 March 2014



# Curator's Introduction ARTicle Gallery, 25 March 2014



'The Temporary: 01', ARTicle Gallery, Curator's Introduction, 25 March 2014.



'The Temporary: 01', ARTicle Gallery, Curator's Introduction, 25 March 2014.



# SPRAY PAINT BEIJING.

GRAFFITI IN THE CAPITAL OF CHINA

涂鸦

蓝天 films

Produced, Directed and Shot by LANCE CRAYON Editor: WANG XIAO QIAN  
Starring: 0528, MORE, ZAK, LIU LAOSHI, AIGOR, ZYKO, WRECK, BISKIT, ANDC, IRON MIKE, MES,  
BJPZ CREW, ABS CREW, KTS CREW, TMM CREW, and ZHANG DALI Music: DJ WORDY & MC WEBBER

'The Temporary: 01'

Architectures Of Change

## Spray Paint Beijing Birmingham City University 28 March 2014



Film Screening 'Spray Paint Beijing', Birmingham City University, 28 March 2014

Film Screening 'Spray Paint Beijing', Birmingham City University, 28 March 2014





In Conversation: A Snapshot  
of Chinese Cinema Today  
Eastside Projects  
29 March 2014

Event speakers (Left to Right): Victor Fan, Xuhua (Sylvia) Zhan, Lucy Sheen and Rachel Marsden.





'In Conversation: A Snapshot of Chinese Cinema Today', Eastside Projects, 29 March 2014



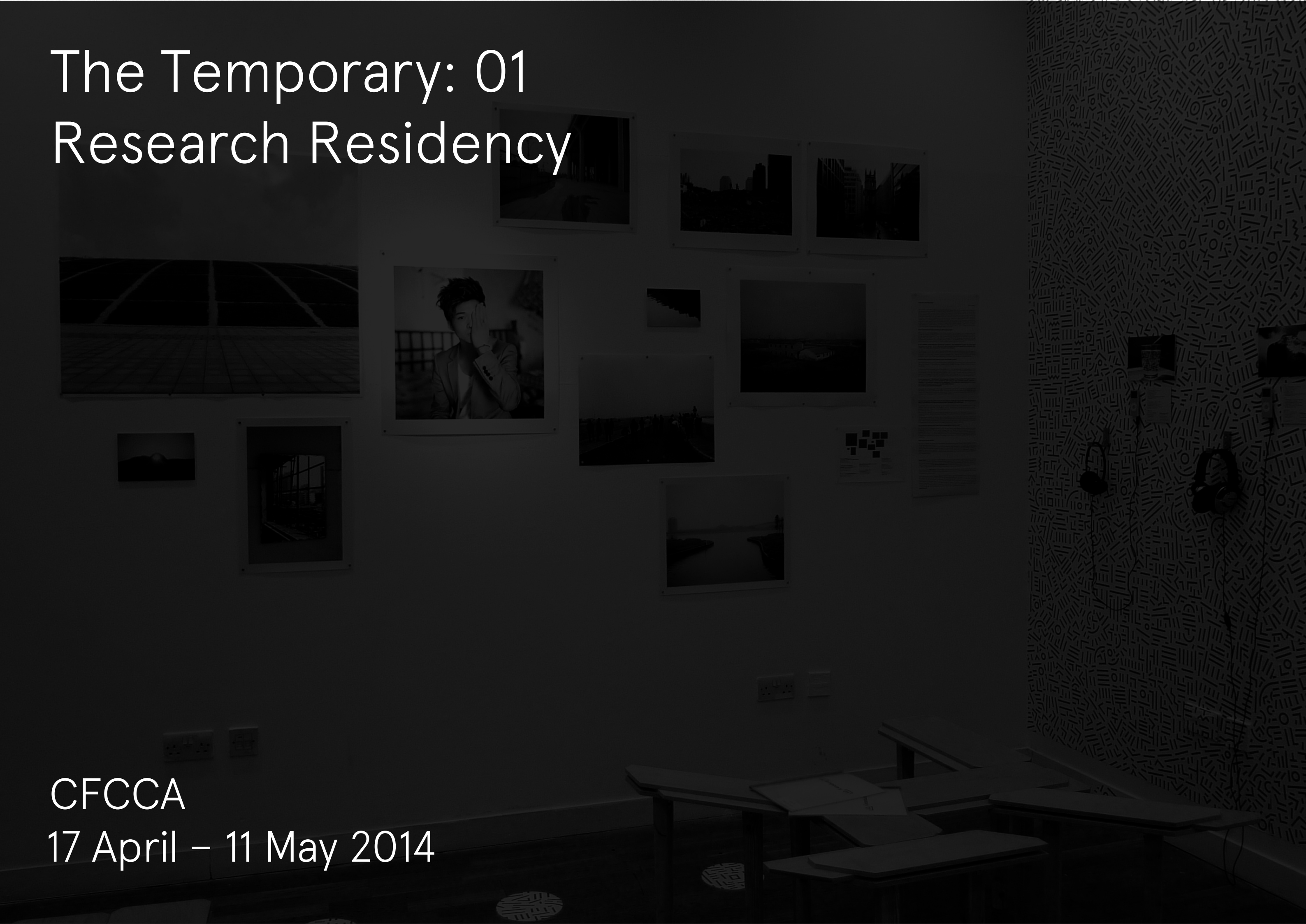
'In Conversation: A Snapshot of Chinese Cinema Today', Eastside Projects, 29 March 2014



# The Temporary: 01 Research Residency

CFCCA

17 April – 11 May 2014







'The Temporary: 01'

Architectures Of Change



'The Temporary: 01' Research Residency, CFCCA, 17 April - 11 May 2014



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'The Temporary: 01' Research Residency, CFCCA, 17 April - 11 May 2014



# Closing Party CFCCA, 6 May 2014



"The Temporary: 01" Research Residency, Closing Party, CFCCA, 6 May 2014



"The Temporary: 01" Research Residency, Closing Party, CFCCA, 6 May 2014





'The Temporary: 01' Research Residency, Closing Party, CFCCA, 6 May 2014



'The Temporary: 01' Research Residency, Closing Party, CFCCA, 6 May 2014



Birmingham Institute of  
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Adam Grüning

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'The Temporary' is a transcultural exchange platform and social intervention space examining the notion of "temporary" experience in art, architecture, design, music, sound and performance between China and the UK.

'The Temporary: 01' is the inaugural exhibition, examining "temporary" daily negotiations of space and place within cityscapes, architectures of change and urban development through collaborations between artists, photographers, architects, designers and musicians from China, Hong Kong, Japan, Europe and North America.

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[thetemporary.org.uk](http://thetemporary.org.uk)