

**YEUNG Yang**

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**YEUNG Yang** (PhD) has more than thirteen years of experience in projects of public interest in the fields of education, art, cultural work, and the media, in which she has played the roles of identifying, curating, and researching on new programmes, sustaining existing ones, and the management, supervision, implementation and development of strategic plans. She has also been a university lecturer with ten years of teaching and course development experience.

Upon graduating from Yale University with the Master of Arts in anthropology, she worked on a freelance basis at Radio Television Hong Kong and other commissions as a video documentary director. She was awarded doctoral degree of Intercultural Studies, Chinese University of Hong Kong, in 2004. She currently teaches Western and Chinese classics at the Office of University General Education, Chinese University of Hong Kong. She also lectures in the MA Programme, Department of Fine Art, in the same institution.

In recent years, she has been commissioned by artists and academics locally and in the US, Germany, Singapore and Australia, to contribute critical writings and reviews to exhibition catalogues, art anthologies, and academic discussions. She was recently granted full membership at the International Art Critics Association. She has also been invited to be editor of books on art and culture.

Exhibitions and festivals she has recently curated and directed include *Around sound art festival and retreat 2013* and *2010, October Contemporary 2009 – Now, or Never, Burdening Representations: historical memory of China from Hong Kong* (2009). She has worked with artists like Su-mei Tse (Luxembourg), Felix Hess (Netherlands), Akio Suzuki (Japan), Tetsuya Umeda (Japan), Rolf Julius (Germany), Donna Ong (Singapore), and Robert Iolini (Australia). She is also honored to have worked with some of the best artists in Hong Kong, including veterans Alfred Ko and Kith Tsang, established artists Kacey Wong, Vincent Yu, Jaffa Lam, Cedric Maridet, and Helen Grace, and emerging artists Beatrix Pang, Phoebe Hui, Ger Choi and Edwin Lo.

As a self-learnt curator, she always finds art writings and artists her best teachers. Her curatorial influences have also come from working and volunteering with Para/Site Art Space since 1999 on various projects, including participating in the 50<sup>th</sup> Venice Biennale with Para/Site Collective in 2003. She was responsible from such legwork as purchasing and mailing materials, to meeting with sponsors, coordinating members in the collective and communicating with Biennale organizers in Venice.

In terms of arts education, she has lectured in two consecutive series in the Para/Site Curatorial Training Programme. She has also lectured on various topics around art in the Hong Kong Art School, Chinese University of Hong Kong, and University of Hong Kong. Informal educational initiatives include critical theory and art publications reading groups for practicing artists.

She founded non-profit *soundpocket* in 2008 to promote sound as art and its research and education in Hong Kong.

She is Asian Cultural Council Fellow 2013-2014.

## Publications

### as writer

"how close we have come to being rich" in City Magazine (April 2014, upcoming)

"in time, a conversation" in Torrent 2 (May 2014, upcoming)

〈策展自由不是高人一等的自由:就威尼斯雙年展香港館的公共操守提出問題〉收入《今藝術典藏》,臺北, 2013年1月, No. 244。

*Hong Kong Photographers' Series 7 – Alfred Ko*, Hong Kong: Asia One Publishing, 2012.

"Putting sensitivity in place – artist Phoebe Hui" and "Divided Attention – artist Samson Young" in *Hong Kong Artists, 20 Portraits*, Eds. Cordelia and Christoph Noe, Hong Kong: Verlag für moderne Kunst, 2012.

"Art education in the university itself – a perspective from general education", assessment paper for the 2009 Seminar "What Artists Know", Stone Summer Theory Institute, University of Chicago, 2012.

"Padded Business" for *Ex-Files* by Michael Lee, The 2nd Asian Triennial Manchester 2011, Chinese Arts Centre, Manchester.

"Philippe Ramette", AM Post: Hong Kong, July 2011.

"(Is there such a thing as) sound art and its development in Hong Kong" in *Hong Kong Visual Arts Year Book 2009*, Hong Kong: Chinese University Press, 2011.

"To curate is to take care of" in *Muses and Drivers: 23 Curatorial Propositions for Tomorrow*, edited by Michael Lee, Hong Kong: Para/Site Art Space, Studio Bibliothèque and Seed 2010.

"Nothing but a few longer looks" in *Hong Kong Photo Series 2: Social Landscape*, Hong Kong: Hong Kong Heritage Museum, 2010.

"To show, to hide, to seek – review on *Chinese is a Plus*" in *Chinese is a Plus*, by Sylvie Boisseau and Frank Westermeyer, Germany, Kerber Verlag: Bielefeld, 2009

"Preface", *IPO – emotional economies* exhibition catalogue, by Helen Grace, Hong Kong, May, 2009. "Aging, collecting – restoration of LPs" in *Singapore Architect 250*, Singapore: Singapore Institute of Architecture, June, 2009.

"Contemporary art, sure, but contemporary with what?" in *Singapore Architect 249*, Singapore: Singapore Institute of Architecture, March, 2009.

"Bearing a contract" in *Reverse Reality* exhibition brochure, Hong Kong, 2009.

"When books meet" in *Singapore Architect 248*, Singapore: Singapore Institute of Architecture, January 2009.

"A review of *Jumping Frames, 2008*" in *Singapore Architect 246*, Singapore: Singapore Institute of Architecture, November, 2008.

"Thinking Backwards – how art is tamed and contained (in both senses of the term)" in *Hong Kong Visual Arts Year Book 2007*, Hong Kong: Chinese University Press, November, 2008. (abridged version web- published by January, 2009 newsletter of Asia Art Archive)

"Monumentality as Experience – public live art lending ears to real environments of memory" in *Vital Bodies Live Art Festival and International Conference 2007*, Manchester: Manchester Chinese Art Centre, 2008.

"Assuming too much, curating too little – a review on *Women's Work*" in *Singapore Architect 245*, Singapore: Singapore Institute of Architecture, September, 2008.

"obliquely affected" in *Preoccupations – what artists do anyway*, edited by Michael Lee and Cornelia Erdman, Hong Kong: HKADC, July, 2008.

"pulse – a review of *Hong Kong Anarchitecture Bananas*" in *ish*, Singapore: Page One Publishing, June, 2008.

"The impossibility of showing without hiding that 'work'" in *Hong Kong Anarchitecture Bananas exhibition brochure*, Hong Kong: Artist Commune, March, 2008.

"In the Name of the Star- a visual-textual diary on the civil movements in pursuit of persevering the Star Ferry Pier and Clock Tower in situ" in *Postcolonial Studies* 10.4, pgs

485-498, December 2007, special issue on "Hong Kong: 10 Years after Colonialism", guest edited by Kwai-Cheung Lo and Laikwan Pang.

"To curate is to take care of" in *Talkover/Handover, Dialogues on Hong Kong art 10 years after 1997 exhibition catalogue*, Hong Kong: 1a Space, 2007.

*as editor*

*Ten Years After- sketches*, MCCM Creations: Hong Kong, 2013.

*Pocket 2: say, Listen*, soundpocket: Hong Kong, 2013.

*Away from the crowd – the art of Jaffa Lam*, Hong Kong, 2013.

*Grandma Grandpa Cook*, Hong Kong: MCCM Creations, 2010.

*Art Responds to 14QK, an exhibition catalogue*. Hong Kong: HKADC, 2009.

*in midair - sound works hong kong 2007 exhibition catalogue*, Hong Kong: HKADC, 2007.

*Show Off - Showcase of Hong Kong Illustrators*, Hong Kong: Acumen Paper, 2006. Co-Editor,

*PS27, art and visual culture magazine*, Hong Kong: Para/Site Art Space, 2006.

*as translator*

*Odd One In: Hong Kong Diary*. Pak Sheung Chuen, Hong Kong: Artopia, 2005.

*Lam Yuk Lin. Cultivating Civilization Research Report*, Hong Kong: cut\_n\_try, 2005.

*Works by So Yan Kei*, Hong Kong, 2002.

**Teaching and research (selective)**

*Lecturer* (formerly Instructor) August, 2009 – present

Office of University General Education, Chinese University of Hong Kong, teaching Western and Chinese classics of the humanities.

*Visiting Lecturer*, Sept – Dec, 2009 and Sept – Dec, 2006

Humanities Program, Hong Kong Baptist University, teaching Artistic Creativity and Aesthetic Awareness.

*Adjunct Assistant Professor (part-time)* April, 2009 – August, 2009

Faculty of Art, Chinese University of Hong Kong, researching on humanities core courses in universities.

*Postdoctoral Fellow* Jan, 2007 – March, 2009

Department of Cultural and Religious Studies, Chinese University of Hong Kong.

*Lecturer* 2007 – 2008

Gender Studies Graduate Programme, Chinese University of Hong Kong.

*Visiting Lecturer* Jan, 2002- 2006

School of Design, Polytechnic University of Hong Kong.

*Part-time Lecturer* Sept, 2004 – Jul 2005

HKU Space Community College, University of Hong Kong

**Conferences, Presentations, Lectures as speaker or moderator (selective)**

2014

"A different sensibility: making pockets of listening in Hong Kong" at Pacific Northwest College of Art, Portland, Jan 23;

"A different sensibility: making pockets of listening in Hong Kong" at California College of the Arts, San Francisco, Jan 29;  
"about soundpocket and my curating there and elsewhere" at School of the Art Institute of Chicago, Chicago, Feb 13.

2013

"My curatorial practice" at International Studio and Curatorial Programme, New York;  
MCCM Authors' Sharing, Asia Art Archive;  
MCCM small publishers' dialogue, Hong Kong Fringe Club;  
On "New internationalisms after multiculturalism/Contemporary art after global expansion" in Para/Site International Conference, Asia Society, Hong Kong.

2011

"On Italo Calvino's Why Read the Classics?", Chinese University General Education Salon, Hong Kong;  
"The Value of Waiting – inspired by Huang Zongxi's Waiting for the Dawn", 17<sup>th</sup> ACTC Conference, Yale University, USA;  
Artist Talk with Cedric Maridet, Fotanian Open Studio;  
Roundtable discussion on curating, Fotanian Open Studio

2010

"Cross-disciplinary Art(ist)?" in Fotanian, Fotanian Open Studio 2010

2009

"Documentation of Experience in Media Arts" presented by Academy of Visual Arts, Hong Kong Baptist University, Osage Gallery;  
"Art and Society as relation of inertia" in the course of *Talk Art*, Hong Kong Art School;  
"Curatorship as invented promise" in the undergraduate course *Art as Profession*, Fine Art Department, Chinese University of Hong Kong.

2008

"Art and writing" in the course *Art Administration*, Hong Kong Art School;  
"To curate is to take care of" in *International Conference on Globalization: Cultures, Institutions and Socioeconomics*, Chinese University of Hong Kong and University of Washington in Seattle.

2007

"Monumentality as Experience", Vital Live Art Festival cum conference, University of Liverpool, UK.

## **Artistic and cultural engagements**

### *Founding Member & Executive Director (pro bono)*

soundpocket, a charitable organization promoting sound art and cultures of listening.  
Responsible for budget holding, identifying partners for long-term collaboration, and supervision of research, planning, and curatorial direction for programmes.

### *Curator/ Artistic Director (pro bono)*

*Sparkle! 2013* (in collaboration with Art Promotion Office, HKSAR Government)  
*Around sound art festival and retreat 2013* (in collaboration with Alice Wong and Wong Chun Hoi)  
*Around sound art festival and retreat 2010* (in collaboration with Susie Law)  
*October Contemporary – Now, or Never 2009* (in collaboration with 21 art organizations in Hong Kong)  
*Burdening Representations – historical memory of China from Hong Kong 2009*  
*IPO – Emotional Economies: Solo exhibition of Helen Grace 2009*  
*Around sound art festival 2009*

*The Table - tasting food, tasting art* 2008  
*Nocturne, Alfred Ko Solo Photography Exhibition* 2008  
*Art responds to 14Qs*, 2007, Hong Kong  
*in midair, sound works hong kong* 2007, Hong Kong

*Partner* 2002 - 2007

habitus, a non-profit space promoting culturally-sensitive design, art, and books, with an eye to cultural heritage conservation. Responsible for initiating programmes, identifying local and overseas partners for programmes, overseeing their effective execution, and engaging them with cultural and arts education. Some programmes include monthly community-based flea markets, independent musicians' concerts, live sound performances, and documentary appreciation and screenings.

*Lecturer* Dec 2008 – Feb 2009

Para/Site Art Space Curatorial Training Programme (Art Writing)

*Participating artist*

Para/Site Collective, 50<sup>th</sup> Venice Biennale, 2003, Venice, Italy.

### **Other professional services (selective)**

*Member, MTR Art Advisory Panel* July 2013 – present

*Assessor, Visual Arts Grants Committee, Hong Kong Arts Development Council, Hong Kong* 2008 – present

*External Examiner, School of Creative Media, City University of Hong Kong* 2009 – present

*External Examiner, Chinese University of Hong Kong Tung Wah Group of Hospitals Community College Division of General Education and Generic Studies* 2010 – present

*Adjudicator, Bloomberg Emerging Artists scheme* 2008 - 2010

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