



Videotage x Forum Lenteng

Scales of Passage

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The programme 'Scales of Passage' is co-curated by Videotage & Forum Lenteng, the programme 'Can you See the Monsoon' is curated by Videotage only.

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Videotage × Forum Lenteng: Scales of Passage

Nanyang — literally “South Sea” in Chinese — traditionally refers to the lands and islands of South-east Asia: the Malay Peninsula, the Malay Archipelago, Indochina, and the many isles beyond the South China Sea. Chinese people understand this term as more than a map, it evoked a horizon of warm, fertile shores that embodied a dislocated imagining of a better life. Against the tumult and civil strife at home, Nanyang represented hopes of a safer, more prosperous destination where bodies and lineages might breathe easier; Hong Kong became a vital port of departure for many such journeys. Driven by the struggle for survival and the promise of tomorrow, workers embarked on unknown voyages, enduring unfamiliar tongues, salt-sour seasickness, homesickness, and even the threat of kidnapping. Migration itself became a currency of sacrifice — pain accepted as passage, a toll paid for the prospect of a new life.

Once ashore, these bodies set about making worlds from longing. Whether the imagined future was realised or not, sensations, memories, and perceptions settled in flesh and habit, shaping everyday decisions and encounters. Communities dispersed along routes of movement; family roots intertwined with local culture, religions, languages, and social life in both present locales and hometowns, seeding collective memory and diasporic identity.

Amidst the ripples of Second World War and Cold War, the region was reframed as “Southeast Asia”. While this term might be a precise description of the geography, it continued to simplify the local differences that earlier names like Nanyang or East Indies (which signifies a colonial perspective) neglected. After decades of upheaval and interstate tension, the region was a tapestry of hope, sorrow, and trauma. The embodied knowledge of earlier migrants braided with the lived experiences of subsequent generations. Identity, like memory, shifts and softens; it is less an archive to be catalogued than a reservoir of fragments to be felt, questioned, and reimagined. In displacement some fragments are forgotten, while others remain with the wandering body; sensations, disorientations, anecdotes, and mental images are preserved and transmitted through personal sharing and documentation.

To revisit modern Southeast Asian and diasporic narratives, Videotage and Forum Lenteng co-curated the touring screening series, *Scales of Passage*, presented in Taipei, Jakarta, Bangkok, and Sydney. Beginning with the shared symbolism of guardian spirits and auspicious creatures, the programme treats migrants’ and their descendants’ experiences as the “scales” of these metaphoric beings, tracing fragments that shape diasporic identity. Featuring moving-image works by artists from Hong Kong, mainland China, Indonesia and across Southeast Asia, the series stages a dialogue that examines displacement through diverse approaches, links dispersed threads to reveal the complexities of diasporic experiences, and invites audiences to engage bodily — through sight and sound, and through embodied memory.

Tiger’s Conversation draws inspiration from Gabriel García Márquez’s *One Hundred Years of Solitude*, particularly the episode in which Aureliano’s 17 sons are hunted down and killed one by one. In the film, Beny reinterprets this episode through local stories and myths about tigers, passed down orally from one generation to the next. These stories preserve collective memories of human encounters

with tigers, even as the animals themselves have become increasingly rare, partly due to hunting and extermination during the Dutch colonial period. One story recounted in the film tells of how the Dutch exterminated tigers in response to an outbreak of tiger attacks. Through the parallel between the killing of Aureliano's sons and the extermination of tigers, the film invites us to reflect on how violence, memory, and inherited narratives shape our understanding of other beings — and asks whether coexistence might be possible where elimination once seemed necessary.

I See พญานาค (Phaya Nāga) Elsewhere (2023), meanwhile, absorbs the mythological creature into the artist's personal quest for identity. Raised in Thailand and later relocated to Hong Kong, artist Weera-ittiteerarak reflects on his first solo return to Bangkok. Encountering a city that feels at once intimate and alien, he imagines an alternative life staying behind and uses AI technologies to generate a version of himself living in this parallel universe. An avid diver, he invokes the Naga — the serpentine river guardian — whose winding presence surfaces within his everyday experience in Hong Kong. This deity anchors Ittiteerarak's sense of belonging, nourished by early memories of Bangkok and the enduring heritage of his family culture.

Outside of religious symbols, sounds linger in one's memory long after the brief seconds they are transmitted. Initially designed as a video installation with live performances, Law Yuk Mui's *Song of the Exile* (2024/26) maps out the route from Indonesia to Hong Kong by water in the 1950s with two notable sounds — a song used by the PRC in overseas propagandic broadcasts; and a foley re-enacted performance, illustrating a common practice done by sailors before sailing abroad. Utilising historical records and archival footage, the work highlights one's sight and sound experiences, while navigating through the vast and misty seas across South East Asia. As the work splits the visuals into two sides, one's connection with the homeland is also stretched, growing more distant as the voyage unfolds, with bits of memories slowly swept away by the tidal waves.

Xiao (Anxiety, Hope and Reality) (2016) is a work born from long-standing activism of collectives who fought together with citizens of Tambakbayan for their land. Tambakbayan is a small, contested land in Surabaya, the metropolitan in Eastern Java, Indonesia, that long serves as Chinese descendant settlement, that is claimed by the military during 1965 communist's purge and privatised. For decades, the citizens collaborated with collectives to make interventions, reclaiming the land through artistic practices, hand in hand with legal advocacy.

Cahyo Prayogo, the filmmaker, built an intense connection with the citizens during his long residency under the project of 'Live and Die in the Middle of Dispute' initiated by Milisi Fotocopy. The film chose simple gestures of performative ritual act while exploring the interior of the man's house, navigating icons and gestures of daily lives inherited by cultural memory that has been intertwined across generations and locus.

The memory's transcendence from time and generation is perhaps heightened by *An Asian Ghost Story* (2023), in which Netherlands-based artist Wang Bo tells the story of the forbidden trading routes under the Cold War, through the ghost in a wig that was sold and re-sold globally. A mix of streetside scenes, archival footage and re-enactments, the work compares Hong Kong's in-betweenness to the 'haunted' wigs — the only physical remnant of women who had long passed, but whose souls were stuck in the city due to the US government's trade ban. As the wig travels across continents, following the migration paths of its owners, past memories persist, scatter, are retold or relived at each destination, accompanied by the ghost.

Weera-it Ittiteerarak's latest work, *Tomorrow, the Tide will Rise Again* (2026), brings the quest of identity in moving images to a close, but does not push for a definite answer. Based on the artist's passion for scuba diving, the work reflects on his sensory experience underwater – its pressure, warmth and movement – while comparing it to our understanding of memories and identity. His cross-cultural upbringing leads to fragmented memories, and a singular set of identity not possible to grasp as time passes. A nod to his search of the Naga in his previous work, identity here does not need to be made explicitly clear or symbolised; it might be a vague impression, only be sensed by the body, silently co-existing with the current.

The screening programme unfolds and concludes in ordinary everyday moments, detouring into the mobilised body, the sensations of transit, and personal links to border histories to map how these bodily experiences inform diaspora identities and narratives. The body both witnesses and records displacement, reflecting its complexity and extended ties to past and place, and constellates interconnections that help us access this terrain — one that warrants further understanding.

Can you see the Monsoon? 風從哪裏來？

The Pacific-Asian archipelago became a map of appetites for colonial powers. From the 16th century onwards, coasts and islands fell into foreign hands—not only for silks, tea, sugar and porcelain, but for the strategic promise of their seas. The region's commanding marine geography—its straits, ports, and oceanic crossroads—made it both prize and pivot in the games of empire.

Look beyond the isles and ocean: the monsoon is the region's pulse. From November's northeast sweep to May's southwest breath, the seasons sustain plantations and prescribe movement—boats, caravans, laboring hands—weaving the rhythms of trade. Weather repeats its gestures like a language of time, nurturing crops, carving coastlines, and shaping site-specific customs, memories, and desires.

Can you see the Monsoon? turns its gaze to this terrain of wind and water, tracing how climate and landscape have shaped everyday life, steered commerce, and stoked geopolitical tension across the Pacific-Asian archipelago. To capture wind and water, the programme also examines the terrains that echo and channel them: not only natural features but human interventions—reclamation, mountain cutting, resource extraction, and infrastructure building—all efforts to reshape land and geography to satisfy authorities, corporations and communities. Through these acts we read competing values in the manipulation of resources and the underlying desires they reveal.

Curated by Videotage as an extension of the curatorial exchange, the programme features artists from Hong Kong and mainland China, expanding its focus from Southeast Asia to the wider Pacific Asia and considering how the monsoon passes through time, directs human longing, and shapes the contours of tomorrow's terrain.

By capturing the sky—the images of minimal distinction—Leung Chi Wo's *My Random Diary* (2020) invites viewers to revisit events from fifty years past. The artist juxtaposes violent and celebratory events that occurred on the same day through voiceover and photographs from site visits he made half a century later. The unchanged sky that witnessed both scenes, paired with present-day sites that show little or no trace of those events, marks the passage of fifty years, contrasting the city's rapid transformation with a seemingly perpetual sky. Born in 1968, the year after the 1967 Hong Kong riots, Leung learned of those events through others' accounts in childhood; his experiential revisiting and ordinary imagery reflects limited access to a subsided past.

In *We Drift Until the Sea Forgets Us* (2026), artist Florence Lee presents an abstract meditation on the restless ocean and the winds that move across it. Layering pencil, charcoal, and pastel, Lee creates hand-drawn animation that evokes an ever-shifting marine landscape of fish, submerged forms, and drifting creatures. Rather than centering a single species, the work sequences transient, ephemeral segments of the ocean, each erased by the next, suggesting oblivion and forgetting.

Responding to what is lost in visual detail, Jess Lau's *The First Photograph* (2024) traces her father's

clandestine migration route by reconstructing its possible scenery. Built from different gestures — a Google map, blurred images of fireworks and countryside, sparse text, and restrained background sound — the film asks audiences to fill in the gaps. Without a watch, radio, or map, wind and light signal location and direction, guiding migrants towards settlement in Hong Kong and towards creating that first photograph (the legitimate residential identity).

Born and raised in Yunnan, the southwest province bordering Myanmar, Laos, and Vietnam, Cheng Xinhao uses his body—walking and collecting one stone every kilometre—to experience a section of Yunnan-Vietnam Railway (from Kunming to the Vietnam border). Constructed after the Sino-French War, the rail line reaches elevations over 2,000 metres at its highest point before descending towards the Vietnamese coast. In the work, *To the Ocean* (2019), Cheng's simple camera work documents his steps; the condensed timeline and subtle changes in clothing and landscape convey the plateau's cold winds and the border's heat, suggesting the railway's modernisation has reshaped communities of diverse backgrounds.

Jess Lau's *I Arrived Here Like a Stone* (2026) turns the focus to the sediments along the coast. The work presents rocks – varying in shapes, sizes and patterns – in the form of stop-motion animation; Lau took a picture of each of them in every step, while walking along the Qixing Lake until sunset. With a total of 1,500 photographs, they become subtle markers of the artist's labour, momentarily disturbed, gazed at and captured. Formed and shaped over thousands-perhaps millions-of years by waves, wind, and weathering, the rocks invite us to sense nature through the expansive dimensions of time and displacement, rather than simply through its outward appearance.

Compared with Lau's practices, the sea in Lee Kai Chung's *Sea Sand House* (2021/2025) is presented as an inaccessible zone. Tracing the sources that feed the city's new swings of infrastructure, the artist travels to Guangxi to approach extraction sites supplying sand for reclamation in Hong Kong. A taxi ride brings him to a vast pit; though he can only survey it by drone, the scale and scar of the landscape, stripped of context, provoke the artist's questions. Wind and salt threaten seaside architecture—who lives beside the pit? Why are farms clustered around it? The white sand signals high chloride content, which can corrode structures. Who will use this material for long-term infrastructure? In the currents of integration and development, land is sacrificed to sustain growth elsewhere. How should we read beauty upon such fragility?

Wind is an intangible presence we feel daily; its force is shaped by the terrain it crosses. Strong winds expose our fragility, rendering us small against the vastness of nature and sweeping historical currents while underscoring the limits of human resistance. The butterfly effect—a scientific concept—offers a fresh perspective on wind, suggesting that small acts in one place can amplify into far-reaching consequences as they pass through varied landscapes, reminding us of the deep interconnection among people and places. Rather than seeing wind solely as an external force, we can also imagine how past actions helped generate it.

'Scales of Passage'

Co-Curated Session by Videotage x Forum Lenteng

06/11/2026

1	Beny Kristia	Percakapan Harimau	2025	14'36	IND
A group of people share stories about their encounters with tigers through oral accounts, texts, experiences, and images. This film is inspired by the book <i>One Hundred Years of Solitude</i>. The death and 17 children of Aureliano Buendia are the key inspiration for this film about the loss of things due to modernization, which actually remains present in the text and continues to grow in oral storytelling. In a cultural context, the appeal of something lost due to modernism in Indonesia is presented through a tiger that has been eliminated but still lives among the masses. Beny Kristia recently graduated with a degree in Communication Studies from Brawijaya University in Malang. During his studies, he enjoyed making films and was a member of the film exhibition community at Proposal Menonton. He is currently studying at Milisifilem Collective.					
2	Weera-it Ittiteerarak	I see พญานาค (Phaya Nāga) elsewhere	2023	12'13	HK
The artist's first solo return to Bangkok is filled with a sense of navigating between the unfamiliar yet familiar, and the familiar yet unfamiliar. Through technological fantasies of an alternate self unexplored in Hong Kong, they question artificial intelligence, hoping for a complete answer. They also emulate the lifestyle and beliefs of local youth, seeking to uncover their own understanding of identity in the present. Weera-it Ittiteerarak (b. 1994, Hong Kong) is a Thai-Chinese interdisciplinary artist whose work examines the intersections of identity, technology, and the environment. Raised in Thailand and later returning to Hong Kong, Ittiteerarak's art delves into themes of cultural displacement and ecological change. Through photography, moving image, installation, and performance, Ittiteerarak explores the concept of "hyperimage," blending physical and digital media to create immersive experiences that challenge conventional perceptions of identity and belonging. Their practice is deeply informed by Thai myths and personal narratives, addressing the fluidity of identity and the impact of technological and environmental transformations. Ittiteerarak holds a Bachelor of Arts in New Media from the City University of Hong Kong and a Master of Fine Arts from the Chinese University of Hong Kong. They are currently a Teaching Artist and Lecturer in Hong Kong, and their work are part of collections in Hong Kong, Thailand, the UK, Italy, and the Climate Art Collection in Berlin. They live and works between Hong Kong and Thailand.					

3	Law Yuk Mui	Song of the Exile	2024/26	13'14	HK
	<i>Song of the Exile</i> explores memories of displacement in Cold War Asia through sound. Law has consistently created poetic works that engage with the landscapes and geography of Hong Kong — her hometown and a place where diverse cultures and ethnicities intersect — reflecting its layered histories and rapid socio-political transformations. <i>Song of the Exile</i> pieces together individual memories to retrace the now-absent maritime routes of the Royal Inter-ocean Lines, which once connected Japan, Hong Kong, Southeast Asia, and South America. Through an orchestration of sonic fragments—including Cantonese narrative singing (naamyam), propaganda songs from Communist Chinese radio broadcasts, and Foley sounds recalling the acoustic memory of labour aboard ocean vessels—the work weaves together embodied memories of displacement across distant geographies and times.				
	Law Yuk-mui is a multidisciplinary artist and art educator based between Chiba, Japan, and Hong Kong. Working primarily with expanded cinema, she uses field research to intervene in everyday urban spaces. Her practice examines traces of history, bodily memory, time, and power embedded in geographic space. Sound anchors her work, which explores the political and cultural rhetoric of sound, acoustic memory, and the interplay among sound, text, and moving image.				

4	Cahyo Prayogo	XIAO (Anxiety, Hope and Reality)	2016	4'38	IND
A record of honouring rituals to ancestors spirit practiced by one of Tambak Bayan's kampong / city villages, Surabaya, Indonesia. <i>XIAO (Anxiety, Hope and Reality)</i> is considered to be part of Confucianism belief that represents a devotion to elders. It falls into a principle that embarks from family realm to a wider realm, the state. In the midst of eviction shadow, Xiao becomes a principle of paying homage to the state. The piece is part of "Hidup dan Mati di Tanah Sengketa" (live and die in the middle of dispute) initiated by an artist collective Milisifotokopy in responding to urban issues in Surabaya.					
Cahyo Prayogo is an artist and cultural activist who is actively involved in cross-collective solidarity. He uses his art to amplify the voices of oppressed communities and highlight issues often overlooked by mainstream media, some of his works employ a documentary aesthetic to reflect the social realities he is passionate about. Most are close to issues of human and non-human relations, the environment, and agrarian for community struggle. For example, in the film <i>XIAO (Anxiety, Hope, and Reality)</i> (2014), he documents the ancestral rituals preserved by the Peranakan Chinese community in Indonesia, which faced cultural repression and stigmatization during the New Order regime (1966-1998). Which to this day continues to fight land disputes with private hotels in the kampong, by co-founding and being actively involved running the artist collectives in the kampong together with local residents, namely Institut Seni Tambak Bayan (ISTB).					

5	Bo Wang	An Asian Ghost Story	2023	37'17	CN/ NL
This film is about haunting memories of Asia's late 20th-century modernization. The story departs from a 1965 United States embargo on the hair trade, known as the "Communist Hair Ban". In every wig resides a ghost from the imperial past. Wigs were vital for the rise of the Asian economy in the post-war era. In the heyday of the 1960s, it was the number four export in Hong Kong's export-orientated industrialization. Between Mao's China - the largest source of hair supplies, and the insatiable Western market, Hong Kong functioned as the gateway. In 1965, U.S. Treasury Department imposed an embargo on "Asiatic hair" to cut off foreign currency to Communist China in the hair trade. The highly racialized category of "Asiatic hair" was later revised as "communist hair", to enable the wig industry to develop in U.S. allies, including mainly South Korea and Japan, which led to a significant reconfiguration of light industry in East Asia. Departing from the moment of the communist hair ban, through stories of movement, diaspora and migration, this project examines the role of Hong Kong as a transient space that mediates and sanitizes the connection between different worlds, and the relationship between U.S. Imperialism and East Asia order in the Cold War era.					
Bo WANG is an artist, filmmaker and researcher based in the Netherlands. His works have been exhibited internationally, including venues like the Guggenheim Museum and Museum of Modern Art in New York, Garage Museum in Moscow, Rotterdam Film Festival in the Netherlands, Visions du Réel in Switzerland, Image Forum Festival in Tokyo, DMZ Docs in South Korea, Times Museum in Guangzhou, Para Site in Hong Kong, among many others. He received a fellowship from the Robert Flaherty Film Seminar in 2013 and was an artist-in-residence at ACC-Rijksakademie 2017-2018 and NTU CCA in 2016.					

6	Weera-it Ittiteerarak	Tomorrow, the Tide Will Rise Again	2026	22'53	HK
	<i>Tomorrow, the Tide Will Rise Again</i> unfolds across three movements: Before Names, What Water Holds, and The Moon Is Still. Bringing together physics, neuroscience, underwater perception, and autobiographical narration, the work traces the forces that continue to act upon bodies, memories, and the world, yet cannot always be named. Scientific knowledge and personal experience are not positioned as opposing systems, but as different languages for describing the same world: one explains how forces operate, while the other records how the body senses that it is being moved. Beginning with phenomena such as thermoclines, Brownian motion, total internal reflection, magnetoreception, and gravity, the work gradually extends into traumatic memory, migration, cultural inheritance, and forms of bodily knowledge that precede language. Science does not function as a metaphor for emotion, nor does personal memory serve as evidence for scientific explanation. Instead, the two remain adjacent, allowing invisible forces to become perceptible through temperature, light, particles, weight, and bodily response. Water functions as the work's environment and material, as well as a method for holding these relations together. Without distinction, it carries memory, history, pollution, and loss, while continually altering the viewer's orientation, distance, and perception. The work does not attempt to identify a single source of this pull, nor does it resolve its different descriptions into one answer. Just as gravity may be understood as a force acting between masses or as the curvature of spacetime, each account can remain valid without being sufficient on its own. The tide does not know which theory it obeys; it continues to rise and fall with the moon. What the work ultimately leaves behind is neither consolation nor conclusion, but a structure that continues to operate: certain forces remain at work upon us, and often it is only after we have already moved that we recognise we were carried elsewhere.				
	(See / see พญานาค (<i>Phaya Nāga</i>) <i>elsewhere</i> for the artist biography)				
Total screening time:				104'51	

'Can you see the Monsoon?'

Curated Screening Session by Videotage

07/11/2026

1	Leung Chi Wo	My Random Diary	2020	18'05	HK
<i>My Random Diary</i> is a juxtaposition of the adapted description as diary entries of unrelated events from various news archives and the photos taken during the site visits of the covered violent events. The randomness is attributed not only by the chances the artist made for his personal reflection from the scenes of violence, but also the celebratory events coincidentally occurred on the same day exactly 50 years ago.					
Leung Chi Wo is a visual artist. His reflective practice combines historical exploration with conceptual inquiry within a contemporary urban landscape. Ranging from photography and video to text, performance and installation, he is concerned with the undetermined relationship between conception, perception and understanding, especially in relation to site and history within cultural/political frameworks. His practice always involves research into different contexts and situations, and the artistic outcomes linked to the hidden relationships of various subjects.					
Leung is the co-founder of Para Site, one of Hong Kong's longest standing independent art institutions founded in 1996. He currently lives and works in Hong Kong.					

2	Florence Lee Yuk-ki	Where We Drift Until the Sea Forgets Us	2026	3'50	HK
This is an altered fairytale that begins beneath the sea... <i>Where We Drift Until the Sea Forgets Us</i> is an animation installation that unfolds as an altered fairytale. Drawing upon Hong Kong's marine history, cultural and ecological memory, Lee draws on the archetype of The Pied Piper of Hamelin, telling a story of drift from the perspective of fish, through a non-linear, fragmented, and open-ended narrative. Digitally rendered using hand-drawn materials and textures, schools of fish and underwater forms continuously emerge, transform, and dissolve, forming a fluid marine landscape where personal histories, collective memory, and emotional experience intersect. A half-human, half-divine piper guides the fish away from a place once familiar but no longer able to hold them. They drift with the sound, slowly receding from the city, like memory withdrawing from the body. The moving image expands into physical space through a hand-woven fishing net developed in collaboration with Hong Kong fishermen. Carrying a material trace of local marine labour, the net forms a shifting threshold between play, extraction, departure, and entrapment. The animation installation forms an emotional landscape structured as an altered fairytale, where memories, histories, migration, and emotions drift, resurface, and transform. Lee built a database of Hong Kong's ecology, geography, climate, oral histories, folklore, and local tales, using AI to trace connections across these materials. The research was developed with Hong Kong writer Jess Lau into a poetic, open-ended script, which Lee interpreted through hand-drawn animation. Expanding Lee's exploration of topophilia, the work approaches place as something continuously reconstructed through sensation, movement, and attachment. Florence Yuk-ki Lee (b. 1994, Hong Kong) is a contemporary artist working primarily through experimental animation. Her interdisciplinary practice spans moving image, installation, drawing, and artist publishing, exploring the sense of place and topophilia through movement, memory, and perception. Her experimental animations are composed of digitally hand-drawn frames that flow seamlessly in motion, unfolding as micro-narratives attentive to emotional residue, transition, and states of suspension. Lee holds a BA from Central Saint Martins, University of the Arts London, and an MFA from the City University of Hong Kong, where she is currently a Lecturer, teaching across the university's BA and MFA programmes.					

3	Lau Ching-wa, Jess	The First Photograph	2024	10'56	HK
<i>The First Photograph</i> depicts the story of the artist's father who fled to Hong Kong in the 70s. The video are presented in a series of overlays and montages, initially taken from one of his father's documentary photographs, and then combined with Google Maps to retrace the route of his escape from China, as well as newspaper news and radio broadcasts from 1978 to 1980. The artist also used the old negatives found at home, including those are overexposed, torn, faded, with light leaks, etc.. It is an attempt to find and restore the unrecorded family story in his father's fading memories, and to reflect on the larger historical narrative through the individual's life experience.					
Jess Lau Ching-wa (b. 1991, Hong Kong) is a moving image artist working across video, animation, and installation. Her practice is grounded in repetitive, hand-mediated processes, using personal writings and physical archives to explore how time, memory, and bodily traces are preserved within shifting environments. Her work has been exhibited internationally, including at Ars Electronica, Taipei Fine Arts Museum, and Tai Kwun Contemporary. She was awarded the TERAYAMA Shuji Prize at the Image Forum Festival (2025) and the Nanying Award (2022).					

4	Lee Kai Chung	Sea Sand House	2023	5'57	HK
<i>Sea Sand Home</i> explores how the 'sea' quietly dismantles social infrastructure—an extremely slow, almost imperceptible process through which the urban skyline reverts to a bare horizon. Sand is a foundational construction material; it must be desalinated and refined before use. Yet, driven by the demand for relentless speed, maximum efficiency, and the political posturing of material sourcing in development, the chloride ions within salty sand, the very element most destructive to structural integrity, are routinely ignored. The resulting building materials involute and self-consume in a feedback loop, gradually disintegrating over time. The construction industry refers to structures built with high-chloride sand as 'Sea Sand Houses'—a moniker that coats danger, emptiness, and futility in a veil of beauty. Lee Kai Chung's artistic practice is rooted in an inquiry into everyday coloniality, dialectically examining the multitude of Asian subjectivity through the fluid interplay between human condition and affect. Within the volatile exchanges between individuals and power structures, Lee traces the potentiality of agency by attuning to the shared vulnerabilities between humans and more-than-humans. Drawing from the structural voids within post-colonial archival systems, Lee has developed an artistic research methodology that encompasses moving image, critical fabulation, archival practice, publishing and public engagement. His practice translates the intricate layers within historical interstices, allowing them to resonate with the present. Since 2017, he has explored the motif of Displacement through a hexalogy of research-led projects, scrutinising how geopolitical infrastructures regulate lives and matter. Lee was awarded the Consortium for the Humanities and the Arts Southeast England (CHASE) doctoral studentships from the Arts and Humanities Research Council (AHRC) (2024), and the 18th Busan International Video Art Festival <Selection 2024> prize (2024); Honourable Mention in Sharjah Biennial 15 (2023) and Taoyuan International Art Award (2023); The Robert Gardner Fellowship in Photography from Peabody Museum of Archaeology and Ethnology of Harvard University (2022), the Altius Fellowship from Asian Cultural Council (2020); the annual Award for Young Artist (Visual Arts) from Hong Kong Arts Development Council (2018), and WMA Commission (Transition) (2017).					

5	Cheng Xinhao	To the Ocean	2019	49'56	CN
On 1 December 2019, I started in Kunming and walked along the Yunnan-Vietnam Railway, built by French colonists in 1910, toward the Chinese-Vietnamese border. This railway was the earliest modern road in Yunnan province, linking the provincial capital of Kunming in the Mountainous hinterland with the Vietnamese port city of Haiphong. With the construction of this railway, what was once a remote and dangerous journey by caravans suddenly became a three-day railway journey in a carriage. I started at that time almost a reverse journey: back on the railway, walking through the mountains, plains and valleys of Yunnan in the same way as before the railway existed, from the plateau to the southern border. On the way, every kilometre, I would pick up a piece of ballast and take a video accordingly. In this way, the 449 kilometres of journey eventually translated into 449 stones weighing over 20 kilograms. The Yunnan-Vietnam Railway, built by French colonists in 1910, toward the Chinese-Vietnamese border was the earliest modern road in Yunnan province, linking the provincial capital of Kunming in the Mountainous hinterland with the Vietnamese port city of Haiphong. With the construction of this railway, what was once a remote and dangerous journey by caravans suddenly became a three-day railway journey in a carriage. The filmmaker started at that time almost a reverse journey: back on the railway, walking through the mountains, plains and valleys of Yunnan in the same way as before the railway existed, from the plateau to the southern border. Cheng Xinhao (b.1985 in Yunnan Province, China) currently lives and works in Kunming, China. He received his Ph.D in Chemistry from Peking University in 2013. Cheng's works are usually based on long-term field studies, centered around his hometown in Yunnan Province. With videos, installations, photographs and words, he personally investigates the polyphonic relationships between logic, discourses, knowledge, and the ways in which nature, society, and history play within them.					
6	Lau Ching-wa, Jess	I Arrived Here Like a Stone	2026	4'47	HK
The video is composed of 1,500 images of stones, connected and played as a stop-motion animation. On January 28, 2026, I returned to Qixingtian in Hualien for a walk along the coastline. With each step, I photographed a stone in front of me — step, bend, pick up, press the shutter — repeating this process until the sun sank below the horizon. In the act of picking up, observing, and placing the stones, they temporarily became units through which I measured and recorded time. (See <i>The First Photograph</i> for artist biography)					
Total screening time:				93'31	

