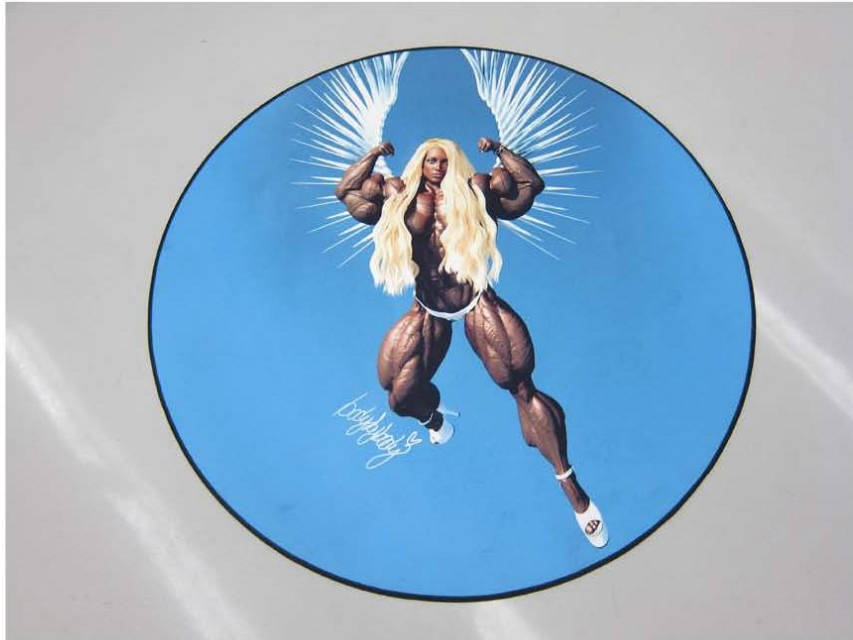


23 Oct 2013

Art Asia Pacific

'Future Economies: Interview with Robin Peckham' by Ming Lin

Link: <http://artasiapacific.com/Blog/FutureEconomiesInterviewWithRobinPeckham>



BODY BY BODY, *The Angel Collection*, 2013, digital print on rug, diameter:120 cm. Courtesy Edouard Malingue Gallery, Hong Kong.

OCT 23 2013

HONG KONG USA

FUTURE ECONOMIES: INTERVIEW WITH ROBIN PECKHAM

BY MING LIN

*The curatorial purview of Robin Peckham spans borders both real and virtual. Based in Hong Kong, the first physical setting for the curator and writer's productions was a gallery located in a six-story office building in the city's notoriously pricey Central district. **Saamlung**, during its two-year run, featured an eclectic mix of local and international artists responding to the space's hyperreal surroundings. While the gallery's operations have now ceased, Peckham has taken this opportunity to immerse himself in a number of new projects examining the changing reception of images.*

*In September, at Edouard Malingue gallery, he staged "**Sneakerotics: Further Materials for a Theory of the Young Girl**" which centered around the "parallel life of the California dream in Hong Kong." Viewers sweated it out on the opening night with a live workout performance that took place on the gallery floor. In addition to exploring themes of fitness and health, works on display also addressed the manner in which such ideals circulate—predominantly as images on the Internet. Internet art, which has been steadily gaining recognition in the West, could be seen as being of particular relevance for people in Hong Kong who live in a highly commercial and image-saturated society. Though this sentiment may be lost on some of his audience, Peckham remains optimistic that the works will be able to communicate on multiple levels and spoke to **ArtAsiaPacific** about the nature of desire in an image-based economy and what shifting modes of production and consumption entails for artists working in China.*



PETRA CORTRIGHT, *Night Heat 3*, 2011, digital print on silk, 184.2 x 129.5 cm. Courtesy Edouard Malingue Gallery, Hong Kong.

Your "Sneakerotics" exhibition last month featured some Internet artists who are gaining a reputation in the West but haven't really caught on here in Hong Kong. It was the first time I'd seen some of these artists exhibited in such a posh gallery setting. It's unique to see this bridging of the two artworlds in Hong Kong. What has the reception been like?

I think in Hong Kong you have to span a range of communities, and in terms of Internet art, there isn't really a homegrown scene so I've been trying to bring that into being by mixing it with other things. It's always hard in a gallery, especially in Hong Kong, because here the numbers simply don't add up—there's little incentive to show this kind of thing. A gallery such as Edouard Malingue is paying

incredibly high rent every month and Petra Cortright's silkscreens may sell for a couple of thousand dollars. So whenever we undertake a project like this, it's always with the understanding that we're doing it to support the artists, to support the community.



VINCENT SZAREK, *90 lbs (Set of 2)*, 2013. Courtesy Edouard Malingue Gallery, Hong Kong.

Can you define Internet art, or more specifically "post-Internet art," for readers who may not be acquainted with the genre?

Well, it's definitely a point of contention. Basically it's the creation of art with a consciousness of the ubiquity of the Internet and the network. It generally toys with ideas of circulation and transmission, without necessarily being on the Internet. So it's not net art, but rather art that definitely has an interest in reference and quotation, spatiality, sculpture—all of the architectural qualities that the Internet has. I think it's important that we're bringing it to Asia, and recognizing China and Hong Kong's contribution to that discourse because of the role that new media art has always played here. There have been a lot of conversations questioning how we can reconcile new media art of the 1990s and contemporary art. I think that post-Internet art will be the one viable answer to that and hopefully it will be able to shift some of the conversation happening in China.



Installation view of "Sneakerotics: Further Materials for a Theory of the Young-Girl" at Edouard Malingue Gallery, Hong Kong, 2013. Courtesy Edouard Malingue Gallery, Hong Kong.



JEREMY EVERETT, *Hustler*, 2013, crystallized porn magazine, 29.5 × 20 × 5 cm. Courtesy Edouard Malingue Gallery, Hong Kong.

But are people receptive to the works?

Well, people don't get it. They don't know where it's coming from and have no context to place it in. This can be nice as a curator because there's a certain freedom that comes with it. Because the audience doesn't have all the American references, a lot of the confusion also drops away and you're able to confront the works for what they are—with a background of what's happening in Hong Kong or what's happening at the particular gallery in which you are showing.

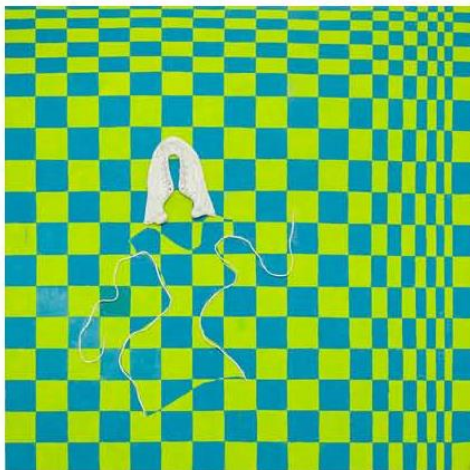
As Internet artworks can be largely immaterial, how do you convince galleries of their relevance?

If you're a gallery now, doing the art fair circuit, you realize that most of your collectors are looking at the artworks online, on their iPad. So you're thinking about what it means for objects to become images and to be transmitted in different ways. So, when an artist pops up who's dealing with exactly that question in their practice, and it actually informs the way that they make objects, of course it is interesting. That's why the conversation is so important right now, because it provides those answers.

The artists' work is shifting as well. Galleries are finding new ways to install it and this can be good and bad. It loses the idea of circulation that's so much a part of how the work came into being.

You cited Tiqqun's "theory of the young-girl" (1999) to ground "Sneakerotics," can you explain how this relates to Internet art?

In the "theory of the young-girl," the whole idea is to form an archeology of pop culture, to isolate who the subject is that the media is talking to. A lot of the lines are actually taken from fashion and gossip magazines and Tiqqun is trying to say it's not about identity, it's not about the subject—we're post all of that stuff now. The young-girl is generic, and not a gendered concept. The main idea is that our entire image economy is circulating around this selling of a sexual vision that's not actually about sex or flesh. A lot of the work that in the show was related to this idea. Petra, for example, is really interested in flattening herself—using the computer, the webcam, clipart and graphics to turn herself into an image. This can do a lot of things: it can circulate in a way that a person can't, it loses a lot of depth. Of course this idea lives especially in the Internet world, because that's where these ideas are circulating, that's where such an economy really comes from—looking for porn, or paying for live a girl cam kind of thing. But it also exists kind of anywhere the media pops up. In Jeremy Everett's porn-magazine sculpture, you don't know what you're looking at initially. But when you read the caption, and go back to it, you see some more flesh-colored areas. Jeremy's work addresses the idea that there's no real desire there—no possibility of fulfillment—but purely the presentation of a thing that circulates as an object beyond anything that we might actually want to do with it.



ANNA ROSEN, *Discotheque*, 2013, oil, acrylic, Skechers, canvas, 152 × 152 cm. Courtesy Edouard Malingue Gallery, Hong Kong.



Installation view of Adrian Wong's "Rodentia in Absentia" at Saamlung Gallery, Hong Kong, 2013. Courtesy Saamlung Gallery, Hong Kong.



Installation view of "Tsang Tsou Chai: King of Kowloon" at Saamlung Gallery, Hong Kong, 2012. Courtesy Saamlung Gallery, Hong Kong.



JON RAFMAN, *DeLaunay Reading Room*, 2012, custom printing on cloth, paper, and vinyl with loveseat, coffee table, lamp, magazine rack, curtains and magazines, dimensions variable. Courtesy Saamlung Gallery.

Can you tell me about your now-defunct gallery, Saamlung?

Saamlung was really just a question of finding a space that would work. It was the right shape, and happened to be right next to a lawyer's office. I liked these shifting contexts. Hong Kong is all about elevators. When you plan your commute between two places, if you neglect to include your elevator ride in your plan, your commute can be off by five to ten minutes. So it matters. It's somehow a very cinematic feeling: enter one space, close your eyes and you're in a different space. Coming out of the elevator, you're in a bright, white, tall art space. The building had a really broken down, sci-fi kind of atmosphere, so all of our shows ended up having that kind of feeling.

What was your programming like?

There's a lot of art in Hong Kong that's really identity art. It's very '90s and it's not interesting on a theoretical level. Some of the work can be read backward, in a different time, and it becomes more interesting, but it's never going to transcend that to become a more individualist, more fully formed position. If you look at what happened with relational or identity artists from the '90s, they all basically just go all over the world now reproducing the same art in different places. It's kind of sad in a way, and there are Hong Kong artists who also tend to repeat the same sort of visual culture tropes over and over again.

The idea was to bring art to Hong Kong that needed to be here. We showed Adrian Wong, John Powers, Matt Hope, Tsang Tsou, Jon Rafman and Nadim Abbas, among others. In retrospect, it should've been more of an artist's space because what we were doing was really about what other people should see. It wasn't about trying to locate artists who would be the most successful in Hong Kong but about taking what was already existing and finding artists who could offer something else, on a visual and conceptual level.

Robin Peckham is a Hong Kong-based writer and curator.

Ming Lin is assistant editor at ArtAsiaPacific.

03 Sep 2013

The Wanderlister

'Something to Wear Spandex to This Thursday, It's SNEAKEROTICS!' by JJ. Acuna

Link: <http://www.wanderlister.com/post/60182416925/something-to-wear-spandex-to-this-thursday-its#.VT3p3pPze4o>



Something To Wear Spandex To This Thursday, it's SNEAKEROTICS!



Niko Karamyan and Tierney Finster's "Meet Me at Babe BB"

This weekart writer, curator, and gallerist, Robin Peckham (of SAAMLUNG), is back in full force with something new, light, breezy, and dare I say... sunny. That's right, the sun will shine at Central's Edouard Malingue Gallery with a new art show titled, *Sneakerotics: Further materials for a theory of the young girl*. The exhibition is inspired by Hong Kong's 80 year appropriation of the perceived "California" culture ever since 1983 when California Restaurant (as featured most famously in Wong Kar Wai's *Chungking Mansions*) first opened its doors, and reinforced even further with the opening of California Fitness, a subsidiary of 24 Hour Fitness, based in San Ramon California.



Gentleman Scholar's "Getswole (2013)", Typography and EL Wire

Body-Worship and its relation to, fitness, tanning, fashion trends, clothes, and cars, all help frame the ultimate California image. What Peckham is attempting to explore, is the connection between the marketability of such an ideal, and the way Hong Kong and its fitness and fast cars obsessed culture, paints a similar envious picture of those who can afford such a lifestyle.



Lauren Elder's, "Power (2013)", Casting Polyurethane foam and concrete

While one can say that Hong Kong is great at appropriating any trend as long as it can sell (Cronuts, Italian Food, Starbucks, etc) it's really interesting to note that fitness studios, organic smoothie options, self tanning salons, and that enviable car park space... is a strictly West Coast inspired way of living, that is randomly abundant in this small and tight asian metropolis.



Gentleman Scholar's "Typeface design for Harmony Korine's Springbreakers (2013)"

Contributions from artists and creatives; **Body by Body**, **Petra Cortright**, **Sterling Crispin**, **Lauren Elder**, **Jeremy Everett**, **Gentleman Scholar**, **Niko Karamyan**, **Tierney Finster**, **Spencer Longo**, **Nguzunguzu**, **Anna Rosen**, **Maha Saab**, **Vincent Szarek**, **Tiqqun**, and **Clarrisa Tossin**, will help illustrate this bridge between two cultural totem poles, Hong Kong and California... which will be filled with Skechers shoes, stock imagery, neon, cosmetics, and gym weights.



Spencer Longo's "Success Cycle (2013)", Reflexology mats and Herbalife Supplements



Body by Body's "Stock Imagery for DIS Images (2013)"



Petra Cortright's "So Wet (2011)", Digital Print on Silk



Lauren Elder's "All in One (2011)"

Wear spandex. See ya there this Thursday night! (And get spandex from American Apparel... my ad sponsor. Click on link below! winkwink... not subtle marketing I know... speaking of California in Hong Kong.)

After Party at XXX.

VISIT [Sneakerotica: Further materials for a theory of a young-girl](#) . Edouard Malingue Gallery . 1F, 8 Queens Road Central Hong Kong . August 28th - September 30th, 2013
JJ.

Sep 2013

Randomartzine.com

"Sneakerotics" at Edouard Malingue Gallery' by Joyce Yung

Link: <http://www.randomartzine.com/edouard-malingue-gallery/>

"Sneakerotics" at Edouard Malingue Gallery Randomartzine.com

"Sneakerotics: Further materials for a theory of the young-girl"

The exhibition "Sneakerotics" proposes a position with regard to the parallel life of the California dream in Hong Kong: fitness, as an aesthetic category, becomes a site of investigation for the circulation of imagery and desire. California is, in Asia, best represented by specific visual cultures like the gym and the parking lot. Both are runways for the display of bodies, perhaps not unlike the gallery space of Central Hong Kong. Projects in this exhibition often touch on the connection between fitness and sexuality, and on how this culturally specific relationship might be warped and reconfigured through artistic practice.



Clarissa Tossin: Converse
2009. Fabric, rivets, shoes laces.

The exhibition curator, Robin Peckham, explained to us the inspiration behind this collection. He is an independent curator, editor, and art advisor currently based in Hong Kong. Current research interests lie in post-internet object cultures, casualist abstraction, and accelerationism. For this collection, he did a lot of research of other artists who did art related to fitness in California. The

piece incorporates a live 'workout' performance by an artist. This is perhaps the first time I've seen this type of interactive performance with the rest of the art pieces.



Curator Robin Peckham providing an introduction to the exhibition.

Specific projects in the exhibition approach the digital mapping of the body, Sketchers, stock imagery, neon, life after Hollywood, best practices in cosmetics before and after the workout, exhaustion and materiality, slang, youth and femininity in the consumerist matrix of late capitalism, hydration strategies, exercise soundtracks, Usain Bolt, and heavy lifting. With contributions from Body by Body, Petra Cortright, Sterling Crispin, Lauren Elder, Jeremy Everett, Gentleman Scholar, Niko Karamyan and Tierney Finster, Spencer Longo, Nguzunguzu, Anna Rosen, Maha Saab, Vincent Szarek, Tiqqun, and Clarissa Tossin.



Lauren Elder, Manual and Fitness Guide 2013. Mirrored acrylic, pine wood



Live workout performance with the video installation.

Exhibition Dates: August 28th – September 30th 2013

Venue: Edouard Malingue Gallery, 1F, 8 Queen's Road Central (10am – 7pm, Mon – Sat)

Website: www.edouardmalingue.com

Photos by Joyce Yung

Sep 2013

Pixelbread

'Sneakerotics: Further materials for a theory of the young-girl'

Link: <http://www.pixelbread.hk/content/13-08-11-10845>



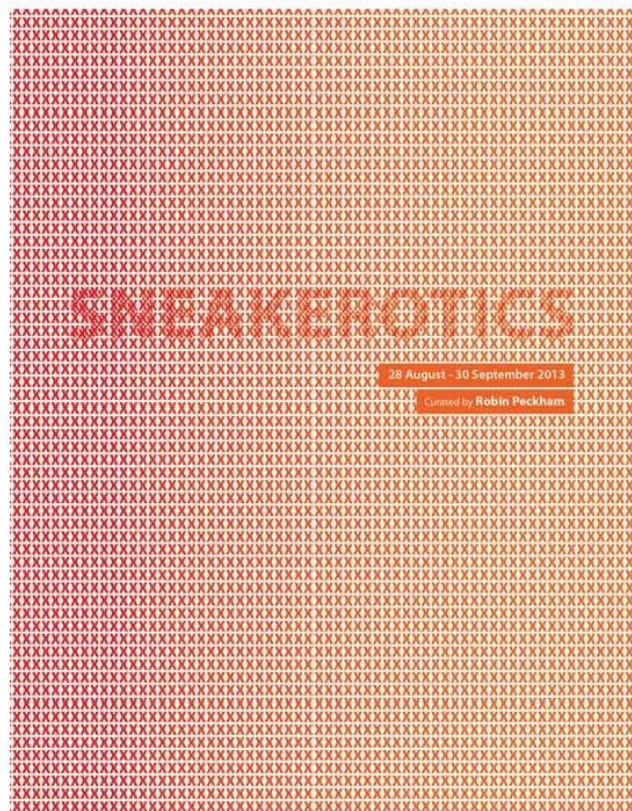
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Sneakerotics: Further materials for a theory of the young-girl 偷色：少女理論的延伸

Edouard Malingue Gallery 視藝 展覽



日期及時間: 三, 08/28/2013 - 10:00 - 一, 09/30/2013 - 19:00

28 Aug - 30 Sep 2013

8月28日 - 2013年9月30日

Modern Hong Kong nightlife began with the California Restaurant in 1983. It then expanded to fill the neighbourhood surrounding the California Tower. The karaoke scene was dominated by California Red until it was finally acquired by a competitor in 2010. The soundtrack to Wong Kar Wai's *Chungking Express* famously includes "California Dreaming". Suburban gated community Palm Springs (California Garden in Chinese) is oriented around the main thoroughfare of Santa Monica Avenue. California Beach Club offers sunless tanning. California Fitness is a subsidiary of 24 Hour Fitness, itself headquartered in San Ramon, California.

A recent analysis of "Missed Connections" data suggested that 24 Hour Fitness is the most common location for such tragicomic classifieds in the state of California. Back in Hong Kong, the major BBS HK-Golden includes a sub-forum dedicated to how-to guides posted on picking up women—namely the underemployed and, needless to say, highly coveted mistresses of powerful businessmen kept in luxury apartments—in the gyms of a certain residential complex that, incidentally, happens to be at the centre of the city's under-construction cultural district.

The exhibition "Sneakerotics" proposes a position with regard to the parallel life of the California dream in Hong Kong: fitness, as an aesthetic category, becomes a site of investigation for the circulation of imagery and desire. California is, in Asia, best represented not by the freeways,

推介藝評



展覽中的加港健身少女文化批判

作者: 曾家輝

以為只是看一次展覽，怎知是上了一課。

到馬漢墨廊 (Edouard Malingue Gallery)

看「偷色：少女理論的延伸」

(Sneakerotics...)



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canyons, surf breaks, palm trees, and Hollywood signs that define it in the American imagination, but rather by specific visual cultures like the gym and the parking lot. Both are runways for the display of bodies, perhaps not unlike the gallery space of Central Hong Kong. Projects in this exhibition often touch on the connection between fitness and sexuality, and on how this culturally specific relationship might be warped and reconfigured through artistic practice.

While earlier corporate visions of Hong Kong's California were tied to marketing initiatives, it is now the internet that has become the cultural sphere in which we can imagine the most interaction between these two categories of places. Net culture allows for a space in which imagery from, say, Los Angeles and Hong Kong could mix without anyone really knowing or caring where it comes from—even if there is a reductive geographic specificity to the generic imaginary that moves back and forth between these two poles. Here the global spread and transformation of an imagined "California lifestyle" is about yoga, spandex, smoothies, sneakers, spinning, and aerobics; this is a distributed imagination of a centre without a centre.

As an exhibition, this proposal derives in part from the theoretical treatise "Preliminary Materials for a Theory of the Young-Girl" authored by the radical French collective Tiquun. Although this text was originally intended to function as something of an analytical manifesto of the subjectification of the post-postmodern consumer, in reality it is perhaps most useful as a series of poetic statements that romanticise the position of the young-girl as much as they critique it: "The young-girl resembles her photo." "The tomboy is indispensable as a kind of modernity." "Youth and Femininity, hypostatised, abstract, and recoded into youthitude and feminitude, are then elevated to the rank of ideal regulators of empire-citizen integration, and the figure of the Young-Girl thus realises an immediate, spontaneous, and perfectly desirable unity between those two variables." If nothing else, Los Angeles and Hong Kong are perhaps the two hemispheric poles of this culture, and the gyms are their temples.

Specific projects in the exhibition approach the digital mapping of the body, Skechers, stock imagery, neon, life after Hollywood, best practices in cosmetics before and after the workout, exhaustion and materiality, slang, youth and femininity in the consumerist matrix of late capitalism, hydration strategies, exercise soundtracks, Usain Bolt, and heavy lifting. With contributions from Body by Body, Petra Cortright, Sterling Crispin, Lauren Elder, Jeremy Everett, Gentlem an Scholar, Niko Karamyan and Tierney Finster, Spencer Longo, Nguzunguzu, Anna Rosen, Maha Saab, Vincent Szarek, Tiquun, and Clarissa Tossin.

Curator: Robin Peckham

Robin Peckham is an independent curator, editor, and art advisor currently based in Hong Kong. His writing and translation is published in Artforum, Yishu, LEAP, and the Journal of Visual Art Practice, while recent publications include books on video art pioneer Zhang Peili and architectural interventionists MAP Office. Current research interests lie in post-internet object cultures, casualist abstraction, and accelerationism.

香港的現代夜生活始於1983年蘭桂坊的加州餐廳 (California Restaurant)，其後延伸至加州大廈鄰近社區；區內卡拉OK業務一直被加州紅(California Red) 所壟斷，直至2010年被競爭者收購。導演王家衛在著名電影《重慶森林》中亦加入經典歌曲《加州之夢》(California Dreaming) 為電影配樂。

香港的加州花園是面向主幹道聖莫尼卡大道的郊外社區；加州海灘俱樂部提供人工日光浴；加州健身是24小時健身 (24 Hour Fitness) 的附屬公司，總部設在加州的聖拉蒙。

根據《Missed Connections》的最新資料分析顯示，24小時健身是加州市內最具悲喜劇性的地點。回望香港，最大網上論壇「高登」上經常有人就如何在豪華屋苑內的健身房內結識女人進行討論，這其實是香港某未來文化區區某奢華屋苑的一個真實寫照——那些無需工作的漂亮女郎被有財有勢的商家金屋藏嬌。

展覽《偷色》提出了健身在香港平衡生活中的加州夢。在美學範疇上，健身是探討圖像與慾望之間微妙關係的站點。加州在亞洲成為「美國想像」最適合的代表，比高速公路、峽谷衝浪、棕櫚樹，和荷里活標誌更為貼切，特別是當加州以健身房和停車場的形像出現，兩者都是展示身體的場地，就像香港中環的畫廊空間。在是次展覽中，作品觸及健身和性慾之間的連接，以及如何通過藝術實踐把這個特定文化的關係扭曲和重新配置。

香港早期對加州的想像被商家的市場策略引導，今日互聯網的文化領域主導則讓我們發揮想像空間與加州互動。想像中的「加州生活態度」正在全球蔓延，它是關於瑜伽、沙冰飲料、運動鞋和健美操等，這是一個沒有中心的分散式幻想。

是次展覽，構思來自法國激進團體所撰寫的《Tiquun》引用 "Preliminary Materials for a Theory of the Young-Girl" 的理論作延伸探討。儘管這段文字原意是分析後現代消費主體化宣言為主，但這也許是現實中對他們最有用的一系列詩意語句，盡可能地批判浪漫化的年輕女孩，如「年輕女孩酷似她的照片」、「假小子 (Tomboy) 是作為現代性中不可缺少的角色。」；「青年和女性、實體化的、抽象的，



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- 北區攝影活動齊報到 - 免費攝影工作坊／預習攝影團 (截止日期：10月6日)

被重新理解成『年輕態度』、『女性氣息』，然後再提升到分等的理想調整，讓帝國和公民融為一體，年輕女孩的形象從而在這兩個變數中變得直接、自發、完美地理想統一。」如無意外，洛杉磯和香港也許是這種文化的兩極，而健身房則是他們的廟宇。

展覽的具體項目將通過身體的數碼繪圖、運動鞋、相片、霓虹燈、荷里活後的生活模式；還有在鍛煉前後化妝；疲憊和物質性、俗語、青年和女性在晚期資本主義矩陣的消費主義、防脫水（Hydration strategies）、運動配樂、尤塞恩·博特（短跑飛人）、舉重等物件及影像展現出來。十四名洛杉磯的藝術家Petra Cortright, Sterling Crispin, Lauren Elder, Jeremy Everett, Gentleman Scholar, Niko Karamyan and Tierney Finster, Spencer Longo, Nguzunguzu, Anna Rosen, Maha Saab, Vincent Szarek, Tiqqun, and Clarissa Tossin 將通過身體帶出各自理念。

策展人：羅賓·佩卡姆 (Robin Peckham)

羅賓·佩卡姆是一位獨立策展人，同時兼任編輯及藝術顧問。現工作和生活在香港。

他的文章和譯文刊登在Artforum, Yishu, LEAP和Journal of Visual Art Practice。而最近出版物包括錄像藝術先鋒張培力和architectural interventionists MAP Office。

羅賓目前的研究興趣在於後互聯網 (post-internet) 文化，抽象偶然論 (casualist abstraction) 和加速論 (accelerationism)。

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位置

Edouard Malingue Gallery

First floor, 8 Queen's Road Central, Hong Kong



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Sep 2013

HK Magazine

Hong Kong Art: 'Sneakerotics: Further materials for a theory of the young-girl'

Link: <http://web1.hk-magazine.com/events/hong-kong-art/sneakerotics-further-materials-theory-young-girl>



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Through Sep 30, 10am

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Central

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It's genius—an group exhibition based on a conspiracy theory. "Sneakerotics" proposes that California and Hong Kong are spiritually connected. Consider: our modern nightlife began with the California Restaurant in 1983, and it expanded to fill the neighbourhood surrounding the California Tower. The karaoke scene was dominated by California Red for years, and the soundtrack to Wong Kar Wai's "Chungking Express" famously includes "California Dreaming." California Beach Club offers sunless tanning, and California Fitness is a subsidiary of 24 Hour Fitness, itself headquartered in... San Ramon, California? Some part of this is, I am sure, related to the exhibition's cool art, but now I'm preoccupied with more hackneyed theories. Have you heard that Mark Wahlberg can talk to animals? YouTube it.

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EDITOR'S PICK

Sneakerotics: Further Materials For A Theory of the Young-Girl

Through September 30, 2013

Edouard Malingue Gallery, Hong Kong

HOT DATES

1 SUN

Conceptual Walk Through dual exhibition at Espace Louis Vuitton Hong Kong; until January 2014

Sneakerotics group exhibition at Edouard Malingue gallery; until September 30

HK Foreword group exhibition at 10 Chancery Lane Gallery; until September 7

Marie Torbensdatter Hermann's *A Gentle Blow to the Rock* at Galerie NeC; until September 28

3 TUE

Bulgari VIP cocktail at Chater House

Drink for Good charity event at selected restaurants

Valentino re-opening party in Harbour City

5 THU

Audi A3 Sportback launch party at Kai Tak Cruise Terminal

6 FRI

Lane Crawford's Fashion's Night Out

9 MON

Bonnie Gokson x Joyce book launch at Pacific Place