

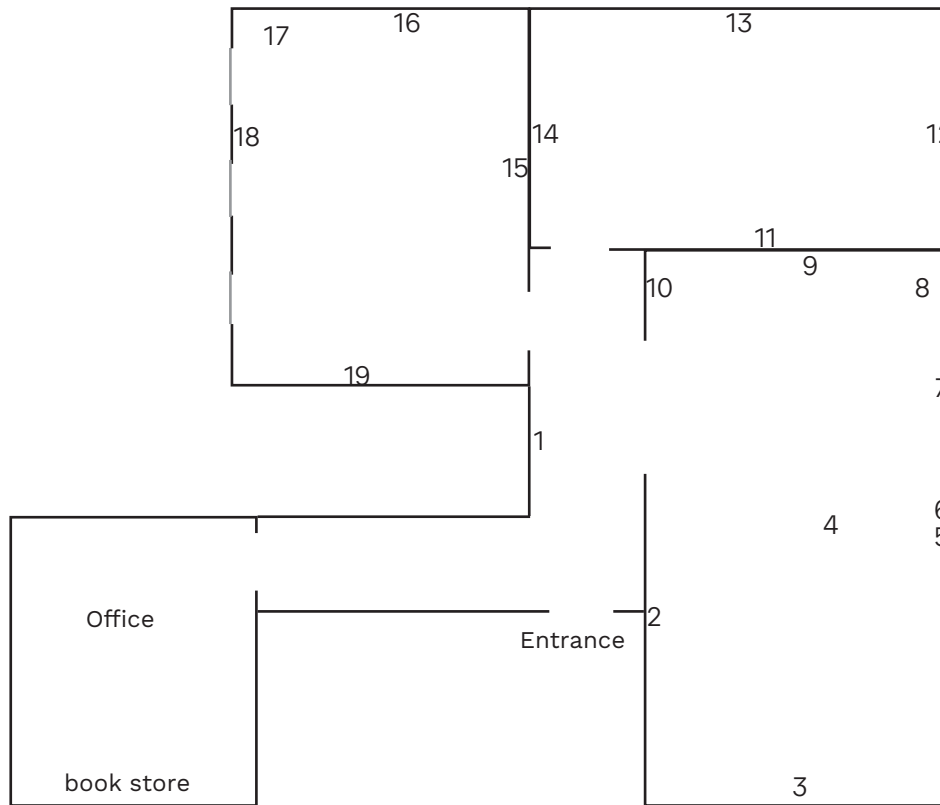
Di Bu, Vivian Caccuri, Musquiqui Chihying, Leelee Chan, Zhou Chen, Cian Dayrit, Shiwei Ding, Di Fang, Guan Xiao, Ni Hao. Wei Hu, Lisa Chang Lee, Han Shen, Trevor Yeung, Ran Zhang, Lu Yang, Yingying Zhu.

10th March - 8th April, 2023

Designating multiple relational proximities, the term affinity can seem either distant or close when viewed in an atlas that links two locations. As a gallery bilocated between Germany and China, the past years have been marked by the fundamental issues related to movement, the everyday routines and exchanges that are part of the existence between two spaces. The exhibition, *Atlas of Affinities: Vol.2, Scores for Movement*, presents the opportunity for exchange on the occasion of the reopening of China after the end of the Zero-Covid policies. The exhibit maps out paths leading to and from the cultural and geographical region commonly referred to as Asia, prompting artists to explore and display their distinct affinities with the concept. The exhibition shows the willingness and determination of Hua International to facilitate exchanges between the gallery's artists, collaborators, and other professionals across two continents. Diasporic voices are involved as a strong statement that similar concerns and cultural affinities are consistent even through geographic gaps, and gestures with coded disobedience appear as collective and euphemistic criticism. The list of artists in the exhibition consists of people that we've worked with before and those we haven't. Historical figures who inspire us and young artists. The exhibition also includes artists who we have wanted to invite to China but haven't been able to, and Chinese artists that we've wanted to bring to Europe. The exhibition is neither a survey, nor a thematic group exhibition, but a statement of togetherness, an invitation to reflect upon new possibilities, and a celebration. It is about how our day-to-day lives have been shaped through restrictions and what new "scores" can be written for everyday actions today. The concept for the show derives from Allison Knowle's concept of the "event score": simple actions, ideas, and objects from everyday life that are recontextualized as art.

The widespread Government enacted restrictions deeply altered the modern history of China and their end signals a landmark moment. Several Asian voices join together with other artists (including the broader Global South) in expanding the ideas of what an artistic score can be across cultures and borders. This awareness of the self, particularly that of its spatial presence, both socially and individually speaking, probes in our context what comprises "Asia" and other geographical concepts. It determines each work's varying affinity to the concepts. Often the works in the exhibition challenge stereotypical Orientalist classifications – including luxury, pleasure, sensuality, wonder, and hybridity – in order to rethink narratives of power, gender, and sociability in cultural histories at this moment where movement globally is possible again, both to and from Asia. Pleasure and wonder are present within the works but are never so easily reduced to only the surface, instead through a playground of possibilities, the visual experiences open up unexpected political possibilities. The movement in the title is bidirectional imagining Asia as "the East" (traveling outward from Europe) but also as "the West" (traveling across the Pacific the Americas), the same is true for Europe depending if artists and artworks are traveling in or going out.

How do images of Asia and its people carry feelings of affection, intimacy, and pleasure? In building relational circles the affection is liking which marks not only a point of contact between two strangers but also the first connection. The Orientalist gaze has been particularly fixed on the figure of the Asian girl which circulates in advertising, pop culture, literature, and even theoretical text such as Julia Kristeva's *About Chinese Women*. Part of this exhibition is an open invitation to reflect on the real and embodied aesthetic and affective experiences of artists who have been a part of our relational sphere in China and now will present in Berlin, some for the first time. The show also reflects on movement across borders or across time as the artworks can be read as time-based in their trajectory from Asian to Asian-Euro/American relations and the Asian Diaspora. There is also much dissent inside Sinophone art both toward humanist structures, such as the biopolitics of the state and gender binaries, but there is also a challenge to centering the human experience. Some works code their dissent by subverting forms of humanism in Chinese societies through the adoption and incorporation of new technologies, non-human species, queer ecologies, and interdisciplinary approaches.



1. 陈轴 **Zhou Chen**, 秘意-第九号 *The secret meaning No.09*, 2020, acrylic and bone on aluminium plate, 45 x 60cm
2. Leelee **Chan**, *Lucid Formation (Azure)*, 2022, found plastic pallet, stainless steel mirror, steel, urethan resin, UV resistant pigment, 81x71x15 cm
3. 关小 **Guan Xiao**, *Dark eyes as dark as the eyes*, 2021, stainless steel, ceramic, 70 x 108 x 23 cm
4. 倪灏 **Ni Hao**, *Don't stop I have a passion*, 2022, cotton, resin, 43 x 50 x 45 cm
5. 朱荧荧 **Yingying Zhu**, *Knot 2*, 2023, pencil on paper, 53 x 25 cm
6. 朱荧荧 **Yingying Zhu**, *Knot 3*, 2023, pencil on sulfuric acid paper, 153 x 25 cm
7. 李昶 **Lisa Chang Lee**, *Serenade of the Woods - print*, 2017, photo etching on paper, chine-colle gold leaf, 19 x 26 cm
8. 李昶 **Lisa Chang Lee**, *Serenade of the Woods*, 2019, artist limited edition vinyl box set and publication, usb, ed. 50 (available 10)
9. Vivian **Caccuri**, *Escutar é uma utopia 4*, 2020, protective mesh, viscose thread, cotton thread, polyester thread, beads, eyelets, waxed thread, aluminum and steel, 104 x 80 x 3 cm
10. 丁世伟 **Shiwei Ding**, 临界者 *No.3 Borderman No.3*, 2022, video, 2.9-inch dual screens, screen drive module, minicomputer, acrylic, customized

- power, 12.5 x 16 x 10.5cm, edition 1/3+2AP
11. Ran **Zhang**, *Resolution of Traits 6*, 2019, fictional objects wrap around the crystal structure of a complete model of the myosin rod, acrylic, watercolour, ink and pigment on inkjet print, 177*112cm, frame: 182*118*4.5 cm
12. 致颖 **Musquiqui Chihying**, *The Toyota*, 2015 digital photos print on poster paper, 43.2x29.1 cm
13. 胡伟 **Wei Hu**, 不轨 *Misdemeanors*, 105cm x 70cm x 2, edition 1/3+1AP
14. 方迪 **Di Fang**, 部长 *Minister*, 2019, single-channel video, 60 minutes
15. 陆扬 **Lu Yang**, *DOKU - Asura*, 2022, backlit tension fabric display, aluminium frame, LED light system, 150 x 97.5 x 5 cm
16. 沈翰 **Han Shen**, *Schlachtensee*, 2023, oil on canvas, 50 x 50 cm
17. 杨沛坚 **Trevor Yeung**, 晚菇群 *10 Night Mushroom Colon (Ten)*, 2020, night lights, various plug adaptors, 90 x 25 x 25cm
18. 卜镝 **Di Bu**, 一句话 *one sentence*, 2022, acrylic on wooden panel, 30 x 23cm
19. Cian **Dayrit**, *Anatomy of Aggression I*, 2020, embroidery on textile (collaboration with Henry Caceres), 160 x 115 cm