

GALERIE  
ALBERTA  
PANE

GAYLE CHONG KWAN  
Selected works

## Gayle Chong Kwan

Born in 1973 in Edinburgh, UK  
Lives and works in London, UK

Gayle Chong Kwan is a London-based artist, whose large-scale photographic installation, sound, participatory and video work is exhibited nationally and internationally, both in major galleries and in the public space.

Her work is an ongoing investigation into simulacra and the sublime, which she explores through constructed immersive environments and mises-en-scène, constructed in states of resolution and dissolution between imagined futures, alternative presents, and fictional mechanisms.

During her PhD at the Royal College of Art, in London, she explored The Poetics and Ethics of Imaginal Travel, through two registers: of shared communal travel in social, sensory and spatial reality in relation to the island of Mauritius; and the individual or personal experience of hypnogogia and nyctalopia. She conducted her research through field trips to Mauritius, and conversations and collaborations with environmentalists, historians, archivists, philosophers and scientists. Her PhD thesis is available online on the Royal College of Art research repository.

A selection of her recent exhibition includes: *Island Life*, Salisbury International Arts Festival, UK (2022); *PETER PAN. LA NÉCESSITÉ DU RÊVE*, Valmont Foundation, Venice (2022); *Working: Women In Art Practice*, He Xiangning Art Museum, Shenzhen, China (2021); *Dream Tapestry*, a communal tapestry of dreams created during the Covid-19 emergency in partnership with the London Borough of Waltham Forest (2020); *Capturing Motion*, photography residency, Victoria & Albert Museum, London (2019); *STORMY WEATHER*, site-specific installation, St Walburga Church Museum Arnhem, Netherlands (2019); *Wastescape: Weaving Landscapes of Politics, Dairy, and Waste*, Auckland Arts Festival, New Zealand (2019); *Quarantine Archipelago*, Tai Kwun, Hong Kong (2019); *Preserved*, commissioned by Nuit Blanches for the City of Toronto (2018); *Experiential Ecology, The Edge*, Bath University, UK (2019); *The People's Forest*, William Morris Gallery, London (2018) and Barbican Centre (2017), London; *Microclimate*, commissioned by Invisible Dust (2018), and *Anthropo-scene*, Bloomberg Space (2015). The artist also developed a sustainable project in collaboration with Ca' Foscari University, in Venice, as the winner of the Sustainable Art Prize 2019.

Moreover, she was awarded the International Artist Award from the British Council. She also took part in the Asia-Pacific Biennial in Berlin, in the 54<sup>th</sup> Biennale di Venezia in 2011, and in the 10<sup>th</sup> Havana Biennial in 2009.

GALERIE  
ALBERTA  
PANE



*Island Life, 2022*  
Salisbury Arts Centre, Salisbury, UK



*Peter Pan. La nécessité du rêve, 2022*  
Fondation Valmont, Venice, Italy



*Working: Women in Art Practice, 2022*  
He Xiangning Art Museum, Shenzhen, China



As one of the main projects of "Culture China", the Overseas Chinese Artists Invitational Exhibition has been officially hosted by the He Xiangning Art Museum annually since 2000 and has become one of the major academic projects thereafter. He Xiangning is an outstanding female artist in modern Chinese history, and the museum named after her has always maintained a strong focus on overseas Chinese art as well as female art. The Working Women in Art Practice - The 4th Overseas Chinese Artists Invitational Exhibition takes a close look at the overseas Chinese female artists and attempts to explore the diversity and possibilities in today's social works.

The focus of this year's exhibition is that, in a history of production going through agriculture, industry and industry, being productive forces of labor, female artists, some of the ages have done contribution physically, emotionally and intellectually. By investigating their artistic creation, this exhibition takes the public to the lives of overseas Chinese women in social development, cultural exchange and in the course of globalization.

The exhibition invites 16 female artists who have long time to have long been traveling between abroad, to present their art practice in a wide range from video recording artistic work with texture and sensitive emotions, some also show their works with various styles, forms and feelings.

前言  
PREFACE

作为“文化中国”系列活动之一的“海外华人艺术家邀请展”，从2000年起，由香港艺术发展局主办，每年一届，并成为本馆重点学术项目之一。何香凝是杰出的女艺术家，以她的名字命名的何香凝美术馆一直保持着对海外华人女性艺术家的重视。在工作、艺术实践中的女性——第四届海外华人艺术家邀请展聚焦了海外华人女性艺术群体，试图探讨当今社会劳动的多样性。

本届展览的主题为，从农耕种植到工业、制造业，女性作为生产力的付出者，在历史进程中，她们在身体、情感及智识创作所作出的努力。

展览邀请了十六位长期生活在海外或跨文化语境、空间再生的女性，集中呈现她们的创作。她们在时代中的女性，有的以影像、声音、文字等形式对未来展开想象，这些个体、历史、社会的观察、思考与感受在此，愿向本次展览提供了帮助和启发。

KING  
在工作  
作  
艺术

文化中国·第四届全  
THE 4TH GLOBAL OVERSEAS CHINESE A

展览日期 EXHIBITION  
2021 /  
12.29 W



海外华人艺术家邀请展  
OVERSEAS CHINESE ARTISTS  
INVITATIONAL EXHIBITION

王璜生 / 策展人: 李贝  
教育与推广: 骆思颖 / 信息

LIANG / CHIEF EXHIBITION  
CO-CURATORS: YU XIANG  
EDUCATION & PROMOTION  
LING, LIN YUE / EXHIBITION

Working: Women in Art Practice, 2022  
He Xiangning Art Museum, Shenzhen, China

GALERIE  
ALBERTA  
PANE



*The Circulating Department*, 2021  
Artist in Residence in Photography (2019-2021), V&A, London, UK

Interview: <https://www.youtube.com/watch?v=a-z7PZQyHgk>



*The Circulating Department, 2021*  
Artist in Residence in Photography (2019-2021), V&A, London, UK



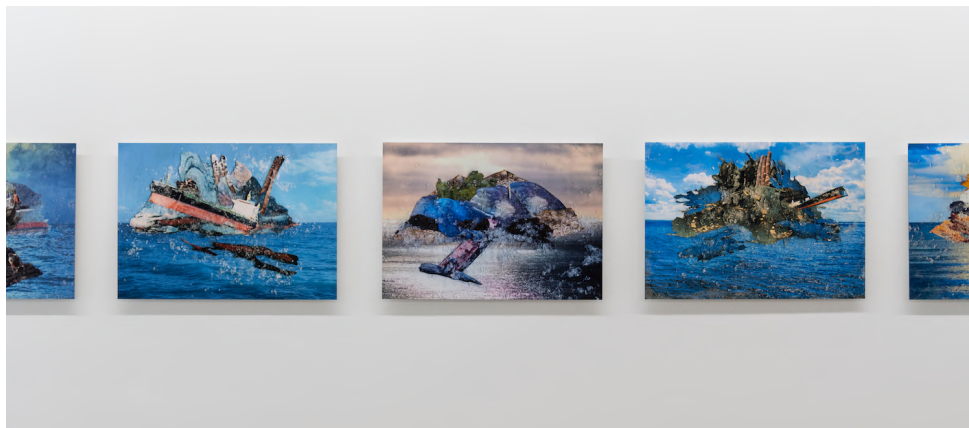


*Waste Archipelago*, 2021  
Galerie Alberta Pane, Venice, Italy

## GALERIE ALBERTA PANE

*Waste Archipelago* is a new body of photographic, installation, and event-based work by British artist Gayle Chong Kwan that explores waste through the prism of the archipelago – the interconnectedness of how we conceive of, create, and try to manage waste through our relationship with objects and our bodies.

As the winner of the *Sustainable Art Prize*, promoted by Ca' Foscari University and in collaboration with Art Verona, Chong Kwan worked with students and academics to explore theories, perspectives, and our lived experience of waste through a series of workshops and sessions, called '*Waste Matters*'. Themes explored included waste as classification, through the herbarium and botanical categorisation, the notion of vibrant matter, mapping domestic and societal waste, and exploring food, recipes, and familial memories through waste. The outcome of the project has been exhibited on the facade of the University's central building.





*Waste Matters*, 2021  
Exhibition view at Alberta Pane Gallery, 2021, Venice, Italy



*Wastescape: weaving landscape of politics, dairy and waste, 2019*  
Auckland Arts Festival, New Zealand

GALERIE  
ALBERTA  
PANE



*Wastescape* explores the effects of the controversial growth of the intensive dairy industry on water, land use, Co2 emissions and biodiversity in New Zealand.

Chong Kwan used over six thousand used plastic milk bottles, collected from local schools and communities, to create an otherworldly landscape of waste, which 'grew' out of the floors and hoppers of the six silos in Auckland Harbour. Lining the interconnecting corridor through the silos were a series of twelve photographic sculptural headdresses explore the environmental effects of New Zealand's dairy industry through Maori weaving techniques and moves to recognise rivers as legal persons, as a means of protecting their rights.





*Wastescape*, 2012  
Southbank Centre, London, UK



Nestled into a dark corner of the pathway maze that is the Southbank Centre is a concrete cave with white plastic stalactites and stalagmites growing around the walkway and up the stairs.

*Wastescape* is an art installation that encourages the visitor to reconsider the role of waste in everyday life. According to the artist, «Wastescape brings together thousands of plastic bottles and food packaging items, predominantly discarded or recycled, which have been crafted into an immersive and cavernous environment that transforms a forgotten space nestling against Hayward Gallery. As you explore the waste landscape you can listen to sound recordings of people from Moravia and London reflecting on urban development and waste».



*The People's Forest*, 2018  
William Morris Gallery, London, UK



GALERIE  
ALBERTA  
PANE



*The People's Forest* is a two-year investigation into the history, politics, and people of London's ancient woodland, Epping Forest. Chong Kwan explores the forest as a site of historic and recent protest, as a place of shared and contested resources, conflict between capital and common, and as threshold between the rural and urban.

Chong Kwan is developing work at the Barbican, William Morris Gallery, Epping Forest, Walthamstow Garden Party, Open Fest at the Barbican, and Lord Mayor's Parade.





At the Crossroads, 2018  
British Library, London, UK

## GALERIE ALBERTA PANE

At the *Crossroads: Microclimate Sensory Banquet* develops out of *Microclimate*, a work commissioned by Invisible Dust that the artist developed during Hull's Year of Culture in 2017 in which she explored the contemporary politics of food in the context of the nineteenth-century walled garden at Normanby Hall.

Chong Kwan has responded to the unique site, context, and history of British Library, and worked with team and chefs, including a food scientist, at Global Generation's Skip Garden and Kitchen King's Cross to develop a research and produce-led sensory event, that explores "at the crossroads" in three senses: the history of the area of King's Cross as a place through which produce was transported; Britain in a wider "crossroads" of food with other countries; and "at the crossroads" we face in relation to choices we make around our engagement with food.

<<For centuries>> she says, <<the area where the British Library stands was a crossroads in the transportation of produce, including ice, which in the nineteenth and early twentieth centuries was brought by ship from Norway to Limehouse Basin then transferred on barges, drawn by horses, along Regent's Canal to King's Cross, and cattle which was moved to nearby Smithfield Market. Of all the horrid abominations with which London has been cursed, there is not one that can come up to that disgusting place, West Smithfield Market, for cruelty, filth, effluvia, pestilence, impiety, horrid language, danger, disgusting and shuddering sights...

Medieval recipe books attest to Britain's long use of ingredients from other countries, albeit for the privileged, however was fascinated by recipe books that provide perspectives on gender and race in the context of Britain and its colonies, "do not lie about all day under a punkah in a dressing gown, reading trashy novels...when you lie down, take off all your garments...Then after a cup of early tea, get into fresh dainty kit once more and be ready to meet the "goodman" at tea...And which reveals attitudes about the indigenous population, leading to recommendations such as if you possibly can, do not allow any servant to have the handling of the milk for the household...The tricks these people are up to cheat over milk are almost unbelievable>>.



One can lost in the wealth of recipes and table plans, so it is a sobering reminder to read of food inequality in the nineteenth century, still relevant today, when soup kitchens served thousands of people every week and the feeding of starving children who attended school was debated, "education, on the other hand, is necessary, not in order to exist, but in order to be fitting member of a civilized community... Grant that there are a number of starving children to be fed".

This banquet reflects on these historical food stories in relation to this unique site and invites you to explore the urgent contemporary "crossroads" we face - as a culture, country and species - as we consider how our food choices are impacting climate change and the health of future generations, and what we can all do to negate this.



TEL. CRNL 6-9635  
Bella Napoli  
SI VONO ORD  
ESIMI SPOSAL  
PONTICO, SO.  
151  
TAMALES

GARIBALDI  
ORIGINAL  
TAMALES

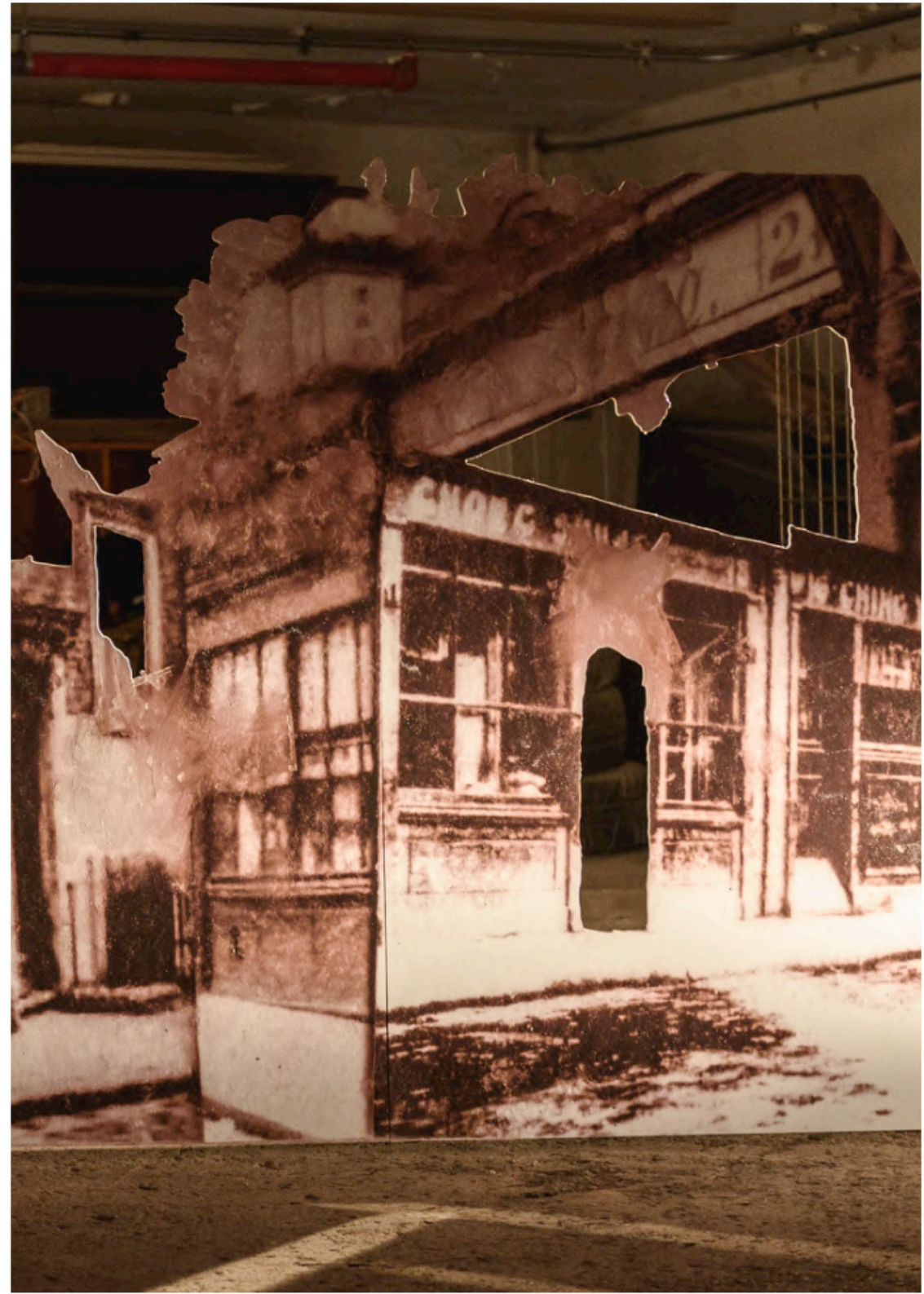
160 VESUVIO BAKERY 160  
ITALIAN BREAD  
& BISCUITS  
ICE CREAM

Preserved, 2018  
City Hall's Nathan Phillips Square, Toronto, Canada



*Preserved* is an immersive photographic installation made of collages of the buildings in early immigrant neighbourhoods, including London's Limehouse, New York's Little Italy and Toronto's Ward. The collages are seemingly preserved in salt, and enlarged to theatrical set-design proportions.

The legacy of immigrants is crucial to the character of numerous cities, but with changing global economic, spatial and population pressures, many of the earliest immigrant neighbourhoods around the world are on the verge of being lost. *Preserved* will explore the passage of time, the representation of identity, and the slippages and connections between the local and international through the impact of immigrants on cities. In the installation, Chong Kwan links salt with the preservation of memory—through its role in the early photographic process of salt prints, its use in food preservation and in the legacy of decommissioned salt mines now being used as secure repositories for historic artifacts and national documents.



GALERIE  
ALBERTA  
PANE



*The Fairlop Oak, 2017*  
Walthamstow Garden Party Barbican, London, UK



With *The Fairlop Oak*, Chong Kwan draws upon the famed pollarded trees in Epping Forest and specifically the Fairlop Oak, a tree that once stood in nearby Hainault Forest and which was the site of a popular eighteenth-century fair.

The installation consists of a geometric pollarded tree, a wooden scaffold which references recent road protests, section of a tree trunk, and felled branches.

At the end of each branch is a thin tendril; at the end of each of these is a tiny model of a rudimentary “house”. Made from waste materials found lying around the borough, each one is a rough approximation of the homes that each participant currently inhabits. A celebration of the diversity of personal stories, and of common roots, the work also mourns other houses (and communities) that have been lost, as the capital city expands and as roads and other major developments clear away what was there before.



*Microclimate, 2017*  
Normanby Hall, UK



GALERIE  
ALBERTA  
PANE



The Walled Garden at Normanby Hall and Gardens is the inspiration for *Microclimate*, Gayle Chong Kwan's installation of photographic works and the sensory banquet which took place on 23 July and featured produce grown in this garden.

This new commission for Surroundings, a Humber Museums Partnership programme, explores the history of the walled garden, issues of growing produce out of season, and the politics of food production and waste.

The starting point for *Microclimate* is a series of Victorian photo-collages and cucumber straighteners displayed in the Gardener's Hut. These glass vessels were first invented in the 1840s by the engineer George Stephenson, who also designed the first steam locomotive railway.





*Anthropo-scene*, 2015  
Galerie Alberta Pane, Paris, France



*Anthropo-scene* is a multi-layered installation that explores the built environment, strata, and waste, in relation to the City of London. Fantastical large wall-based photographic panoramas are created from London's lost buildings and contemporary waste. Installations in the gallery recall stacks of archaeological drawers. The photographic and sculptural elements range in ratio and scale.

Chong Kwan brings together contemporary, historic and archaeological objects and materials, juxtaposing excavation and construction, ruin and renewal, and confounding their chronology in order to question what we leave to posterity.



*Atlantis, 2014*  
El Círculo, Plaza Roldan, Mexico City



*Atlantis* is a two-year project in which Gayle Chong Kwan developed new work to reference, celebrate and critique the Grand Tour and its relationship to contemporary tourism, master planning, waste and landscape traditions within fine art.

It directly references the historic Grand Tour – the traditional “rites-of-passage” form of travel by upper-class young European men first begun in the 17th Century.

The tour is a programme of new work by Gayle Chong Kwan presented at mac, Birmingham; Arts Co, London, Città dell’arte – Fondazione Pistoletto, Italy; and ArtSway, Hampshire, supported by National Touring, Arts Council England.

*Atlantis* is an enormous fantastical tourist resort created in miniature and carved out of clear and frosted plastic waste food packaging materials and stalled to almost cover the entire floor of the gallery.



*Atlantis* Intallation, 2009  
Arts Co, London, UK

GALERIE  
ALBERTA  
PANE



The architecture is based upon gathered images of what Atlantis has been imagined as, tourist resorts such as Hydropolis in Dubai and Holiday developments such as La Grande Motte by the architect Jean Balladur whose buildings reference the pyramids precolombiennes.





*Arripare*, 2013  
Castlegate Shopping Centre, Castlegate, UK





Gayle Chong Kwan's large scale photographic work, which is over 38 meters wide is sited at the prominent riverside location of Stockton-on-Tees' Castlegate shopping centre. This commission has come about through a collaboration between mima (Middlesbrough Institute of Modern Art); Lathe Investments Limited and Angelo, Gordon & Co, the owners of Castlegate shopping centre; and Stockton Borough Council.

Following a period of local historical research and engagement with local residents, Chong Kwan has created *Arripare*, a mythical island - an alternative version of Stockton and the surrounding areas - seemingly hovering between arrival and appearance or departure and disappearance. Combining complex multiple techniques of documentary photography, collage and sculptural construction, the island is rooted in the context and history of its location and the river which runs alongside it, and yet enveloped in mist, the island could be located in the past, present or future, sighted in the midst of a vast ocean or be hovering somewhere in the clouds.





*Blind Vistas, 2013*  
Galerie Alberta Pane, Paris, France



*Blind Vistas* is an exhibition of new photographic and installation work which explores images and imaginings of the moon in relation to touch, fantastical travel and notions of the “vista”.

The works hint at the narrative of the artist’s journey of creation, from her night-time bedroom and dream-like imaginings to the moon and back again, via touch and one’s own visual impairment. Stripped of colour, the works encourage tactile vision or actual touch, and include large-scale photographic works, tactile photographic prints and paintings, and sculptural stalactites and stalagmites created from photographs.

Viewers are led to a series of twelve oval and circular photographic works printed as though on bronze, which reference glimpses, views around corners, peripheral vision, and works created in reflections - part acts of vistas which demand the viewer to try to piece them together and which provide multiple perspectives of the same landscape, referencing the twelve men who have walked on the moon’s surface.



*The Golden Tide*, 2012  
Le désir (2017), exhibition view at Alberta Pane  
Gallery, Venice, Italy



Gayle Chong Kwan's *The Golden Tide* peruses the flotsam and jetsam of the river, and traces how the images of the objects that she finds there later wash up online.

Following the course of the River Thames from London Bridge through the creeks and marshes of North Kent towards its furthestmost estuarine reaches around Margate, Chong Kwan records small-scale, everyday beachings – each isolated item adding to a steady stream of digital snapshots uploaded to the digital photo app, Instagram.

From these random encounters, Chong Kwan selected a number of beguiling or noteworthy images, which she collages together into a 'myriorama' – its antiquated form echoing the muted 'archival' patina of Instagram's trademark look.



GALERIE  
ALBERTA  
PANE



Delicately sculpted from historical illustrations of the brain found in the collections of the Wellcome Library, Gayle Chong Kwan's landscape presents a sinuously beautiful account of the city.

By featuring landmarks used by taxi drivers as navigational points, the artist links the capital's urban topography with connections generated by memory.



GALERIE  
ALBERTA  
PANE



*Double Vision*, 2012  
Peckham Space, London, UK



GALERIE  
ALBERTA  
PANE



*Double Vision* invites visitors to explore the tastes, textures and smells of a fantastical, three-dimensional mythical landscape. This sculptural installation will explore themes of memory and myths in relation to food and the senses. The visitor will discover a strange and unfamiliar world, surrounded by stimulants such as herbs, spices and textures as well as sound recordings from the local and other countries.

Taking them on a journey into this landscape and their imagination, *Double Vision* will evoke myths, folk tales and fairy stories from around the world which articulate our complex relationship to food and the senses.



Chong Kwan has gathered oral histories of people's travels to the area, people's memories of fairy stories and folk tales of their childhood connected with food and the senses, as well as recipes and significant dishes, all of which will shape the physical environment in which visitors to the Space will be subject to new sensory experiences.



*Blueprint*, 2012  
SINOPTICON, Plymouth Museum and Gallery, Plymouth, UK



*Blueprint* is a series of c-type photographic prints, which play with viewpoints and perspectives through which we can consider contemporary developments in Chinoiserie.

The works, which combine fixed Western viewpoints with deep, level and high distance vistas, refer to large-scale building projects in Sub-Saharan Africa carried out by Chinese firms and/or part-financed by the Chinese government, as well as recent master-planning projects in China, which are pushing building conventions in new directions. Each framed work has a miniature sculptural version of part of a featured building, which contains a lens through which you can re-view each work.





*Senscape Scotland, 2009*  
Idea Generation Gallery, London, UK



*Senscape Scotland* is a series of six photographic works created in sites of the Scottish Grand Tour and inspired by Daguerre's Dioramas and their relationship with fiction, early tourism and Scotland. Playing with scale and merging the real and the constructed, as well as using items collected whilst traveling through Scotland, such as the granulated coffee and shortbread biscuits from her stays in bed and breakfasts along the way, the six photographs all depict famous tourist landmarks in Scotland and combine photographs taken on the road with studio – based work.

Edinburgh was the site of one of Daguerre's Dioramas Theatre, where visitors could witness painted scenes, using light effects and sensory elements. They created a cinematic experience, considered to be an early prototype of photography. The theatrical depiction of the landscapes in Chong Kwan's *Senscape Scotland* reflects the way in which Daguerre used his imagination to create the Scottish sites in his dioramas, as he never actually visited Scotland. As a result his Scottish works played with scale and reality, such as Roslyn Chapel appearing more like a Cathedral rather than its actual small size.



GALERIE  
ALBERTA  
PANE

Gayle Chong Kwan collected discarded food such as citrus peel, apple cores, banana skins, and other food remains, from the streets of Paris, and took them back to her studio to dry them out and carve them into a miniature version of the city as a ruin.

The resulting photographs by Chong Kwan of this ruined city, *Paris Remains*, is a series of detailed large-format photographs that interconnect to form a panorama of the city where the inhabitants' sense of taste has disappeared, leaving only the sensory trace of what once existed.



GALERIE  
ALBERTA  
PANE



*The Land of Peach*, 2008  
Graves Gallery, Sheffield, UK





Chong Kwan was interested in the new housing developments in China, which use European themes, such as Thames Town in Shanghai, which is a replica of a traditional English town, as a form of reverse chinoiserie or 'angloiserie', which reflects the changing relationship between the East and West.

Having travelled out of Shanghai, Chong Kwan researched and took photographs in Thames Town. Streets such as Downing Street and Soho Street are populated by the security guards dressed as English beefeaters. What she found additionally interesting is the way in which British culture is almost presented as a historic relic, and also the way in which locals quite knowingly 'perform', often using it as a backdrop for wedding photographs.

Chong Kwan developed her research creating a 21st century housing development, a mountain topped gated community, carved out of used plastic food packaging; this resulting photographic work erases the obvious traces of it being in China so that only the actual differences in scale and material reveal the uncanny and complex relationships to history and place.



*Veduta Romantica*, 2007  
mac, Birmingham, UK

GALERIE  
ALBERTA  
PANE

Recalling the past custom of the Grand Tour, designed to complete the education of aristocratic young men and the romantic depiction of the cities visited, Chong Kwan proposes romantic views as a particular genre.

She created the series in response to the context of the historic area of Bournville in Birmingham, England, where George Cadbury constructed a kind of communal utopia, based around his chocolate factory. The artist however is more interested in the traces left in the collective imagination than the true history of Bournville: she invents other kinds of landscape, constructing fantasmagoric palaces out of acarved cocoa, clay and chocolate.

As romantic as the photographic landscapes are, they are also desolate and dehumanised. in this way, her work is connected to the preoccupations of the urbanist Paul Virilio, who is concerned by the rootlessness of contemporary life.





*Journey to the centre of the Earth, 2007*  
London, UK

GE STATION



*Journey to the Centre of the Earth* is a three-part exhibition commissioned by Platform for Art at Southwark and London Underground stations. It is the result of a unique collaboration between the artist and people who live, work and study in the London Bridge and Southwark areas, depicting fantastical worlds inspired by journeys real and imagined.

*Intra* is the starting point, depicting a view from the inside of an imaginary cave, looking out to a new underworld. This landscape has been sculpted from food-packaging materials found in Borough market and natural food packaging such as peanut and egg shells.

*Hollow Earth* is a fantastical world located in a spectacular galaxy of stars. The world was created communally in just one day using only food grown underground by catering students and London Underground staff. The star constellations were formed by star tasting profiles and drawings of memories and stories created from workshops.

*Core* is a series of volcanic landscapes that have been merged together to create a new world inspired by fantasy journeys. Catering students constructed these landscapes using food and cooking techniques.

GALERIE  
ALBERTA  
PANE

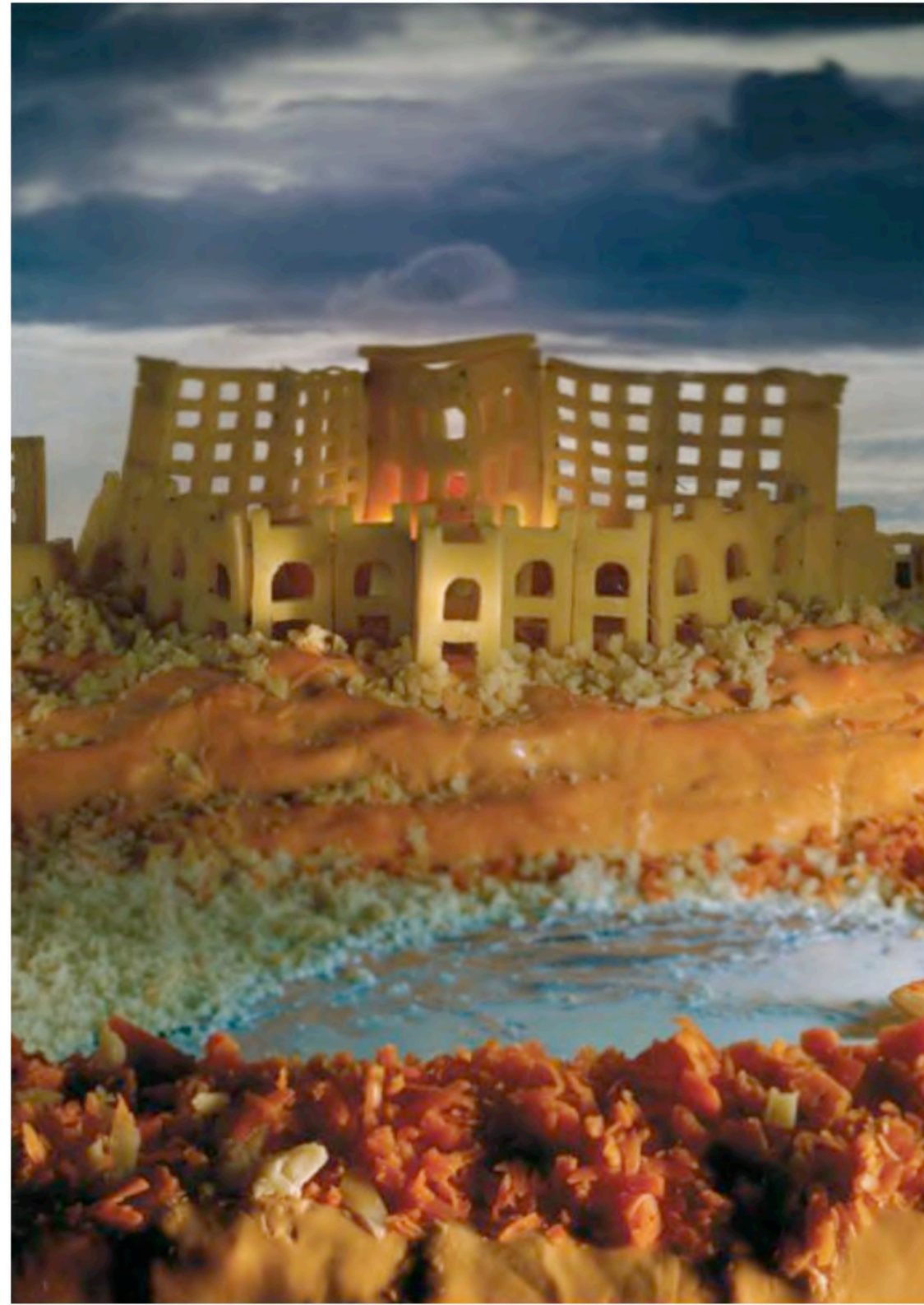


*Cockaigne*, 2004  
Autograph ABP, London, UK

GALERIE  
ALBERTA  
PANE

*Cockaigne* is a series of twelve large-format photographs based on 14th century's ideas of a glutton's paradise. Each depicts a mythical landscape constructed from a single foodstuff, which appear enticing but on closer inspection verge on the repellent, the cheese in "Resort" is plastic and slimy, the dried meat in 'Babel' beginning to sweat.

Exploring the exotic in tourism, myth and Fine Art, the scenes share horizons; visually linking up into a fantastical landscape reminiscent of scenarios created by Dufour in the 19th Century.





*Kew/Pamplemousse 5, 2001*  
Detail, C-type photographic print, 3+1AP, 50 x 40 cm





*Kew/Pamplemousse* series offers a visual journey where temporality, history, and nature seem to blend into each other, leaving us the possibility of having an experience through sight, of renewing our perceptions and exploring new perspectives. Natural elements of botanical gardens, the concepts of exploration and hierarchies merge, giving birth to very colorful, yet transparent, reflective, and partially blurred, images.

In this series, started in 2001, the artist combines two aspects of the botanical Empire in double exposed analog photographic prints that connect the botanical gardens of *Kew* in the UK and *Pamplemousse* in Mauritius, which was once one of its colonies. Botanical gardens played an important role in the political economy of the British Empire, with Kew Gardens holding a central role as receptor of seeds, cuttings and dried flowers from the colonies. Moreover, botanical gardens were established in Europe to cultivate the specimens that were brought back from explorations, with a view to marketable profit.

Botanical framing incurs a mode of collecting and categorization so that species, people, and places, could find themselves in a 'system' of hierarchies, split from the content or relationships in which they existed, and made strange, curious, or of interest to those for whom the system made sense or was useful: one system of classification becomes visible and other systems disappear.

## Gayle Chong Kwan

Born in 1973 in Edinburgh, UK

Lives and works in London, UK

### SOLO EXHIBITIONS / COMMISSIONS

2023

20/20, national commissioning and network project, in partnership with Compton Verney, Warwickshire. With the support of Arts Council England, the Freelands Foundation and UAL Decolonising Arts Institute UAL Decolonising Arts Institute, London, UK

2021

Waste Archipelago, Alberta Pane Gallery, Venice, Italy  
The Circulating Department (2019-2021), in the context of the residency at the museum, V&A Museum, London, UK

2020

Kew/Pamplemousse, Alberta Pane Gallery, online show

2019

CPPIB, London, UK  
Wastescape: Weaving Landscapes of Politics, Dairy, and Waste, Auckland Arts Festival, New Zealand

2018

The People's Forest, William Morris Gallery, London, UK  
The People's Forest, The View, Epping Forest, London

2017

The Fairlop Oak, Barbican, London, UK

Site-Specific Public Realm Commission, Nuit Blanche Toronto, Toronto, Canada

The Fairlop Oak, Installation, Walthamstow Garden Party, London, UK  
Anthropo-Scene, Galerie Alberta Pane, Paris, France

2016

How to survive as an artist, Performance/Talk, 'Know How', The Edge, University of Bath, UK  
The Pan Hag, 2 year commission, East Durham Creates/FORMA, UK  
The Odd Guides, River Lea Commission, CREATE London, UK

2015

The Obsidian Isle, Venice Pavilion in London, hRTSlane, London, UK  
Blind Vistas, Palazzo Rosso, Genova, Italy  
Anthropo-scene, The Homecoming, Bloomberg Space, London, UK  
Intimi Nutrimenti, Musei di Strada Nuovo, Palazzo Rossi, Genova, Italy  
Atlantis, Architecture de Jeux, Centre Cultural de Blagnac, France  
The Odd Guides, River Lea Commission, Create London, UK  
Commission, Middlesbrough Institute of Modern Art, UK  
Wastescape, Horniman Museum, London, UK

2014

Special Projects, Art 14, London, UK  
Atlantis (2009), Plaza Roldan, Mexico City, Mexico  
Betwixt and Between, South Square Gallery, Bradford, UK  
Wandering Waste, Deveron Arts, Huntly, Scotland, UK  
Wastescape, The Politics of Food, Delfina Foundation, London, UK  
Residency and Commission, North East Durham Creates, FORMA, UK

Mindscape, Max Planck Institute for Brain Research, Frankfurt, Germany

The Macaroni, The Tourists, Felbrigg Estate, National Trust, UK

Commission and Residency, Venice Printmaking Workshop, Venice, Italy

Betwixt and Between, South Square Gallery, Thornton, UK

2013

Arripare, Public Realm Commission, REFOCUS: The Castlegate mima

Photography Prize, Stockton, UK

Blind Vistas, Galerie Alberta Pane, Paris, France

Public Realm Photographic Commission, Bloomberg Place, London, UK

The Obsidian Isle, An Lanntair, Stornoway, Isle of Lewis, Scotland, UK

Commission Residency, Kai Tak River Project, 5 Elements Partnership, Hong Kong, CH

Gardens of Adonis, Public Dinner Event, Tate Modern, London, UK

The Obsidian Isle, An Lanntair, Stornoway, Isle of Lewis, Scotland, UK

The Obsidian Isle, Backdoor Gallery, Clydebank, Scotland, UK

Mountains in the Warehouse, Cinnamon Kitchen, London, UK

2012

Wastescape, Festival of the World, Southbank Centre, London, UK

The Golden Tide, Our Mutual Friends, Film and Video Umbrella, London, UK

Double Vision, Peckham Space, London, UK

The Obsidian Isle, Peacock Visual Arts, Aberdeen, Scotland, UK

Memory Trace, Windows Commission, The Wellcome Trust, London, UK

The Obsidian Isle, Galleria Uno + Uno, Milano, Italy

Participatory Installation and Event, National Maritime Museum, London, UK

Artist in Residence, Mottisfont Abbey, National Trust, UK

2011

The Obsidian Isle, Street Level Photoworks, Glasgow, Scotland, UK

Sensory Banquet, Artist in Residence Sapphire Hoe, Kent Cultural Baton, Eurotunnel, UK

Giphantie, Galerie Alberta Pane, Paris, France

Invisible Twinning, Haus de Kulturen de Welt, Berlin, Germany

Solo exhibition, Galeria Ines Barrenechea, Madrid, Spain

Pas de Piqueur, Etat d'un Lieu, Pépinières Domaine National de Saint-Cloud, Paris, France

2010

Save the Last Dance for Me, Whose Map is it?, Iniva, London, UK

Sensorial Universe, Galleria Uno + Uno, Milano, Italy

Panoramica, Gallery Oldham, Oldham, UK

2009

The Eyes see more than the Heart can know, Peckham Space, London, UK

The Grand Tour, Galerie Alberta Pane, Paris, France

Senscape Scotland, Vauxhall Collective Award, UK

Terroir and the Pathetic Fallacy, The Grand Tour, Artsway, New Forest, UK

Moravia Memoryscape', El Centro Cultural de Moravia, Medellin, Colombia

2008

Folliescape, La Villette, Paris, France

Stellar Dentrith, Tatton Park Biennial, Manchester, UK

Sensus Shoreditch, inIVA, London, UK

The Land of Peach Blossom, Graves Gallery, Sheffield, UK

Atlantis, The Grand Tour, Arts Co, London, UK

Glocal Panorama' 'The Grand Tour', Cittadellarte – Fondazione Pistoletto, Biella, Italy

Veduta Romantica, The Grand Tour, Midlands Art Centre, Birmingham, UK

2006-7

Journey to the Centre of the Earth and Cockaigne, Art on the Underground, London, UK

Conversations, Tate Britain, London, UK

Different Worlds, National Portrait Gallery, London, UK

Cockaigne: Chinese Arts Centre, Manchester; Focal Point Gallery, Southend-on-Sea, UK; Opera North, Leeds, UK

Globe Gallery, Newcastle, UK

A Mushroom out of its Mycelium, San Salvario Mon Amour, Torino, Italy

## **GROUP EXHIBITIONS**

2022

Bite the culture, digital exhibition, curated by Silvia Bonaventura, Milano Green Forum, Milan, Italy

Island Life, curated by Dr Jack Ky Tan and Mirka Golden-Hann, Salisbury International Arts Festival, UK

Peter Pan. La Nécessité du Rêve, curated by Francesca Giubilei and Luca Berta, Fondation Valmont, Venice, Italy

2021

Participatory project for Museum at large, Royal Albert Memorial Museum, Exeter, UK

Dream Tapestry, community project during the Covid-19 Emergency in partnership with the London Borough of Waltham Forest, London, UK

Working: Women In Art Practice, He Xiangning Art Museum, Shenzhen, China

Reflections, Venice Galleries View, online

2020

Instructions Pour Couper Les Ficelles, Galerie Alberta Pane, Paris, France

2019

Stormy Weather, Museum Arnhem, The Netherlands

Experiential Ecology, The Edge, Bath University, UK

Quarantine Archipelago, Tai Kwun Centre for Arts and Heritage, Hong Kong, CH

Anthropocene, CPPIB, Contemporary Art Society, London, UK

2018

The Art Practitioner, St Mary's Works, Norwich, UK

Preserved, Nuit Blanche, Toronto City Hall At the Crossroads, British Library, London

Doubting Thomas, Duddells, London, UK

Post-Water, Museum of the Mountain, Torino, Italy

2016

Retrospective, Peckham Platform, London, UK

How to survive as an artist, Performance/Talk, 15 October 2016, Know How, The Edge, University of Bath, UK

The Pan Hag Field Kitchen, 1 October 2016, Unique one-day event in the landscape, Part of the artists' two-year 'The Pan Hag' project, East Durham, Forma/Arts Council, UK

Atlantis, Head Above Water Exhibition, curated by Lara Goodband, Peninsula Arts Gallery, Plymouth, UK

Plot, What's your location: Re-Imagined Reality, Contemporary Art Platform, Kuwait

City The Odd Guides, River Leaway Commission, CREATE, London, UK

2015

Haulage Commission, Transported, FreshLinc, Lincolnshire, UK

The Odd Guides, River Lea, Create, London, UK

2014

Blanche ou l'oubli, curated by Léa Bismuth, Galerie Alberta Pane, Paris, France

The Macaroni, The Tourists, Felbrigg Hall, Norfolk, UK Plot, FATHOM 2014 Award, Four Corners, London, UK

2013

Public Dinner Event, Museum of Contemporary African Art 1997-2002, Tate Modern, London, UK

Backwards Travels, Royal Scottish Academy Residency, Stills, Edinburgh, and Deveron Arts, Huntly, Scotland, UK

Blueprint and Interlude, Couriers of Taste, Danson House, London, UK

FORMER WEST, Haus der Kulturen der Welt, Berlin, Germany

Alter-Land, Zurich/London The Golden Tide, Estuary, Museum of London, London, UK

2012

Intimate Revolution: Discourse on Disappointment, Various Venues, Shanghai/ Beijing, China

Galleria Uno + Uno, MIA, Milan Image Fair, Milano, Italy

Blueprint and Impressions of Inner Mongolia, SINOPTICON: Contemporary Chinoiserie in Contemporary Art, Plymouth Arts Centre and Plymouth City and Museum Art Gallery, UK

Galleria Ines Barrenechea, Just Mad, Art Fair, Madrid, Spain

Sport Your Food, IMAF, New York, Milan, London

Invisible Twinning, Cultivation Field, Reading, UK

Vault Art Glasgow, Glasgow, UK

Savernake: The Spirit of the Place, Monika Bobinska Projects at Jen Hills London, London Galleria Uno + Uno, Berliner Liste, Berlin, Germany

The Doubt of Beauty: Photographs from Collection Gibelli, Palazzo Te, Mantova, Italy

Vault Art Fair, Glasgow, UK

Manipulated Memory Tasting Booth, China Through a Looking Glass, V&A Museum, London MiArt, Milano, Italy

2010

Manipulated Memory Tasting Booth, Science Museum, London, UK

Eattopia, Taiwan International Video Art Exhibition, Taipei, Taiwan

Senscape Scotland, Vauxhall Collective Award, Idea Generation Gallery, London, UK

Sh Contemporary, Shanghai, China

Memory Tasting Unit, No Soul for Sale, Tate Modern, London, UK

SWAB, Barcelona, Spain

Green Flash, Film/Video/Performance, Wimbledon Space, London, UK

Save the Last Dance for Me, Whose Map is it?, Iniva, London, UK

Hotpot, Fife Contemporary, St Andrews, Scotland, UK

Contemporary Chinese, Dazed and Confused, London, UK

2009

SLICK, Le 104 Centre Quatre, Paris, France

Senscape Scotland, Vauxhall Collective Award, Idea Generation, London, UK

New London School, Galerie Schuster, Berlin, Germany

5x5 Castelló 09, Espai d'art contemporani de Castelló, Spain

Creative Mapping, Iniva, London

Vilnius Art Fair, Vilnius, Lithuania

British Subjects: Identity and Self-Fashioning, 1966-2009, Neuberger Museum of Art, New York, USA

Green Flash, At Your Service, David Roberts Foundation, London, UK

Cockaigne and Manipulated Memory Tasting Booth, Pot Luck, Art Circuit Touring Exhibition, New Art Gallery Walsall, Aberystwyth Art Centre, PM Gallery, Southampton City Art Gallery, UK

S x S dans R, La Générale en Manufacture Sèvres, Paris, France

Pregnant Landscapes, The Peckham Experiment, Camberwell Space, London, UK

Finger Buffet, Travelling Gallery, Various, Scotland, UK

2008

Landscape, School of Landscape Versailles/La Villette, Paris, France  
The Future Can Wait, Truman Brewery, London, UK  
Love Difference Pastries, Love Difference, Cittadellarte – Fondazione Pistoletto, Italy  
Cockaigne, Utopia, Fundación Municipal de Cultura, Valladolid, Spain  
Fantastic, Fake and Found, Potteries Museum and Art Gallery, Stoke-on-Trent SLICK, 104, Paris, France  
The Golden Record, Collective Gallery, Edinburgh, Scotland, UK  
Group Exhibition, Moatti-Riviere House, Moscow, Russia  
Thames Town, Contemporary Chinoiserie, Collyer Bristow Gallery, London, UK  
Utopia, PhotoEspaña, Museu Berardo, Centro Cultural do Belem, Lisbon, Portugal  
Government Art Fund Exhibition, British Ambassador's Residence, Paris, France  
Cantilever, Collyer Bristow Gallery, London Festival of Architecture, London, UK

2007

European Forum for Emerging Creation, Pépinières, Neumünster Abbey, Luxembourg  
Complete Control, Contemporary Art Projects, London, UK  
Labyrinth, Teatro de los Sentidos / Creative Partnerships, UK  
Die Green, Live Pretty, Arts Co, and Pia Getty, London, UK  
Atlantis, Second Life, Portman Gallery, London, UK  
ARTfutures, London, UK  
Sensory Material, Bonhams Contemporary, London, UK  
Blurring the Neatline, Embassy Gallery, Edinburgh, Scotland, UK  
Adonia, The Mothership Collective, South London Gallery, London, UK  
Cockaigne, Fantasy Landscapes, Asia House, London, UK

2002-5

Thy Neighbour's Ox, Space Station Sixty-Five, London, UK

The Third Paradise, Cittadellarte - Fondazione Pistoletto, Venice Biennale, Italy  
Be Ready Heart, For Parting, New Endeavour, Great Eastern Hotel, London, UK  
Entente Cordiale, Ecole des Beaux Arts, Paris, France  
Memory Tasting Unit, SPACE/Bow Festival, London, UK  
Vista, The Garden of Earthly Delights, Brockwell Park, London, UK  
Sensus Leeds, Shift, Emerged, Leeds, UK  
Product of..., Flypitch, Brixton Market, London, UK  
Pause, Gallery Los 29 Enchufes, Madrid, Spain  
Hirsute, Hair the Show, Tablet Gallery, Tabernacle, London, UK  
Dambusters, GPS Gaming Dam Square, Netherlands New Media Institute, Amsterdam, The Netherlands

## BIENNALES

2015

Why Would I Lie?, Royal College of Art Research Biennale, London, UK

2014

The Social: Encountering Photography, North East of England, UK

2011

Gayle Chong Kwan, Giulia Giannola and Francesca Mila Nemni 'InvisibleTwinning', Urban Meridian, Haus der Kulturen der Welt, Asia-Pacific Biennale, Berlin, Germany  
The Obsidian Isle, New Forest Pavilion, 54th Biennale di Venezia, Italy

2009

Cockaigne, Tales from the New World, 10th Havana Biennale, Cuba

## **EDUCATION**

2022

Phd, Practice-Based Fine Art, Royal College of Art, London, UK

2015

MPhil, Fine Art, Royal College of Arts, London

2000

BA Hons Fine Art, Central Saint Martins College of Art and Design, London, UK

1995

MSc Communications, Stirling University, Scotland

1994

BA Hons Politics and Modern History, Manchester University, Manchester, UK

## **RESIDENCIES**

2019

Research Fellowship in Photography, V&A Museum, London, UK

2015

The Pan Hag, artist in residency, Forma / East Durham Creates, UK  
Artist in residence, Stills, Edinburgh, Scotland, UK

2014

Venice Printmaking Workshop, Venice, Italy

2013-14

Royal Scottish Academy Residency Award, Stills, Edinburgh, and Deveron Arts, Huntly, Scotland, UK

2012

Artist in Residence, Mottisfont, National Trust, UK

2011

Artist in Residence at Samphire Hoe, Kent Cultural Baton/Eurotunnel, UK  
BREATHE Residency, Chinese Arts Centre, Manchester, UK

2010

Etat d'un Lieu, Pépinières Domaine National de Saint-Cloud, Paris, France

Home and Abroad Portugal, Triangle Arts Trust, Sintra, Portugal

2009-10

Ricefield/ Arts Council Scotland, Scotland, UK

2008

Living Together, Iniva/British Council, Tbilisi, Georgia

2007-8

Ville de Paris Residency, Cite Internationale des Arts de Paris, Paris, France

2007

El Puente, Macroproyecto de Moravia, Medellin, Colombia  
COAST International Residency, A Foundation, Liverpool, UK

2006

Residency, The Great Eastern Hotel, London, UK

2005

UNIDEE Residency, Fondazione Pistoletto, Italy

## **SELECTED PUBLICATIONS**

2021

Waste Matters, Chronicles from a Food Archipelago, Edizioni Ca' Foscari, Skillpress, Venice, Italy

2019

Non-representation Theory and the creative arts, Candice P. Boyd, and Christian Edwardes, published by Palsgrave Macmillan

2017

Le désir, Edizioni Alberta Pane, Grafiche Antiga, Treviso, Italy

2016

Out of Sight, Out of Mind. The Politics and Culture of Waste, ed. Christof Mauch  
Transformations in Environment and Society, Munich

2015

Why Would I Lie?, Royal College of Art Biennale, Royal College of Art, London, UK  
Experimental Eating, Black Dog Publishing

2014

Mindscape, 100 Years Minds in Motion, Max Planck Institute for Brain Research, Frankfurt, Germany  
Experimental Eating, Black Dog Publishing

2013

Blind Vistas, Edition of 250, design: Gayle Chong Kwan and Graphical House

2012

Food, Nutrition, Agriculture. The challenges of the nw millennium, ed. A. Michelini, l'Erma di Bretschneider

2011

Invisible Twinning, Urban Meridian, Haus der Kulturen der Welt, Berlin, Germany  
The Obsidian Isle, published by Graphical House, Glasgow, UK  
Vauxhall Collective Awards, Idea Generation  
The Obsidian Isle, New Forest Pavilion, 54th Biennale di Venezia, Italy

2009

The Grand Tour, published by ArtSway, UK  
Havana Biennial, published by Havana Biennial, Cuba  
Photography: A Critical Introduction, 4th Edition, edited by Liz Wells, Routledge  
British Subjects: Identity and Self-Fashioning, 1966-2009, Neuberger Museum of Art, New York, USA  
Platform for Art. Art on the Underground, Black Dog Publishing, London, UK  
Open Space. Art in the Public Realm in London 1995 – 2005, Arts Council England, UK  
Stilled: Contemporary Still Life Photography by Women, IRIS, Published by Ffotogallery, UK  
Senscape Scotland, Vauxhall Collective Publication

2005

Portfolio: contemporary photography in Britain, ed. Gloria Chalmers, Team Impression Limited, Leeds, UK



## COLLECTIONS

New Hall Art Collection, University of Cambridge, UK  
Government Art Fund, UK  
Arts Council England, UK  
The British Embassy, Paris, France  
Moatti-Riviere, Russia  
Ministry of Culture, UK  
Museum of London, UK  
Getty Collection, USA  
Gallery Oldham, UK  
Various private international collections

## AWARDS

2019

Winner Sustainable Art Prize 2019, commissioned to develop long-year project 'Waste Matters' with Academics and Students at Ca' Foscari University in Venice, Italy

2015

International Fellow, New York, Arts Council England and British Council

2014

Recipient FATHOM Award, Four Corners, UK

2013

Winner Refocus The Castigate mima Photography Prize

2012

Recipient - Royal Scottish Academy Award, UK

2009


Winner Photography Award, Vauxhall Collective, UK

2007-9

Arts Council England Touring Award, 'The Grand Tour', Arts Council England, UK

2005

Winner Pépinières Européennes pour Jeunes Artistes Award  
Awarded UNIDEE Residency at Fondazione Pistoletto



GALERIE  
ALBERTA  
PANE

GALERIE ALBERTA PANE (Paris, Venice)

47 rue de Montmorency - 75003 Paris  
Calle dei Guardiani 2403/h - 30123 Venice  
[info@albertapane.com](mailto:info@albertapane.com) - [www.albertapane.com](http://www.albertapane.com)