



Press Release 28.07.21

Key dates:

Exhibition opening dates: 27 August – 31 October

Venue: Powell-Cotton Museum, Quex Park, Birchington, Kent CT7 0BH

Press day: Friday 27 August, 11am – 4pm

No Interdependent Origins: new residency and exhibition with the Powell-Cotton Museum

Hong Kong artists Annie Wan and Lau Yat Wai in residency with UK artists Emily Peasgood and Dan Thompson, explore the legacy of the museum's colonial-era collection through ceramics and sound.



The Powell-Cotton Museum in Quex Park, near Margate, has partnered with The Ceramic House to host a residency and installation *No Interdependent Origins*. This is part of an ambitious international ceramic and sound art project between British and Chinese artists called *Interbeing*, curated by Kay Aplin and Joseph Young.

The work produced will be site-specific, designed for a particular space in the historic house, as well as responsive, opening up new ways of reading familiar objects and settings in the museum and the house. This is the first time that the museum has engaged with contemporary artists in this way.

No Interdependent Origins reflects the complexities of working across cultures and disciplines to explore the legacy of a colonial-era collection at the Powell-Cotton Museum. Powell-Cotton are in the process of decolonising the collection. The artists have worked together remotely during the residency period to make collaborative installations in response to both the collection and its setting at the historic Quex House.

The UK sound artists have been gathering reference material, images, and videos to send to their ceramic artist counterparts in Hong Kong as a basis for their joint explorations. Originally scheduled to take place in person pre-pandemic, the artists have used video chat to communicate and to collaborate, whilst working remotely in their studios.

Ceramic artist **Annie Wan** who is working with Emily Peasgood, sound artist says: "By ways of arranging historical objects, the museum plays an important role in writing and interpreting history. The nature of time is linear but monumental in history. Coating a book with slip page by page has a similar nature especially because after firing, the text vanishes but the book form is retained. Quex House reminds me of the colonial time of Hong Kong. I grew up in this period which is very different from our present time. Collaboration long distance is difficult, but is a new, virtual experience in this physical world."

Ceramic artist **Lau Yat Wai** who is working with sound artist Dan Thompson says: "I am interested in internal lives and recollections, manipulating the roles between public and private to reveal a personal will to hide, but also a desire to be found out. I have selected to work with historical buildings and objects in Hong Kong which relate to the British administration: The Court of Final Appeal Building, the Cenotaph, the Mailbox and the Ferry. The characteristic and variation of the clay and glaze possess a metaphorical significance, representing my memory of these objects, and my critical view about the recent changes of Hong Kong."

Inbal Livne, Head of Collections and Engagement, Powell-Cotton Museum said: "The Powell-Cotton Museum's collection was made through global connections. Interbeing has enabled these historic collections to reconnect with their place and culture of origin and be reinvigorated through the fresh eyes and new approaches of artists working today. Linking the past and the present, the global and the local, *Interbeing* captures the essence of the Powell-Cotton Museum and its collection."

Kay Aplin, Director of the Ceramic House and co-curator for Interbeing said: "Although we never pushed the idea that the artists explore what is currently happening with the political situation in Hong Kong in relation to a post-colonial museum collection in the UK, we were delighted that both Annie and Wai chose to go down this route. Their work is pertinent to the decolonising of the museum collection and reflects what they are living through at this time. Trying to facilitate remote collaboration during a pandemic has been difficult and bridging language, culture and distance through digital technologies was never going to be easy. In the end, the work of the collaborating artists has evolved in parallel rather than intertwined, responding to a shared starting point, the works finally meet to compliment each other within the museum context. "

Interbeing is an exploration of international collaboration that considers the possibilities of making work connecting two very distinct cultures and artistic disciplines. The project engenders international cooperation and fellowship, opening up new ways of viewing and listening, as well as giving artists the chance to expand their practice through dialogue with their peers.

The project launched in June with an exhibition of contemporary Chinese ceramics at The Ceramic House in Brighton, UK and continues with a series of exhibitions, residencies, films and a book launch in 2021.

Notes to Editors:

Images shown: Left: Lau Yat Wai, Mute Tumult of Memories The Court of Final Appeal, Stoneware, 21 x 35 x 20cm, photo: Lau Yat Wai
Right: Annie Wan, Vanished History, Porcelain, stains Variable sizes, 2021, photo: Annie Wan

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Link to dropbox of images and more information. A full list of participating artists is also available in this folder:

<https://www.dropbox.com/sh/gtprgebibcrx8pr/AACyrktr5dMwfVZPV3gy1gWa?dl=0>

Vimeo link to Sound Artists work: <https://vimeo.com/theceramichouse>

The project marks the continuation of an investigation into collaborative sound art and ceramic practice that started with Landscape: Islands (2016) and Made in Korea (2017) and is curated by Kay Aplin (ceramics) and Joseph Young (sound art) for The Ceramic House www.theceramichouse.co.uk

Interbeing is produced by The Ceramic House in partnership with:

Powell-Cotton Museum, Kent (UK)

Jingdezhen Ceramic Institute (China)

Shanghai University (China)

Chiddingstone Castle

London Chinese Community Centre

Karin Weber Gallery, Hong Kong, representing artists Annie Wan and Lau Yat Wai.

Funded by Arts Council, England

Dates for INTERBEING:

27 August - 31 October Exhibition

INTERBEING: Residency (UK) *No Interdependent Origins*

Venue: Powell-Cotton Museum (UK) [LINK](#)

Residency for two Hong Kong ceramic artists paired with two UK sound artists, followed by an exhibition in Quex House at Quex Park, Birchington-on-Sea, England.

1 September - 31 October 2021

INTERBEING: Exhibition *Neither Increasing Nor Decreasing*

Venue: Hosted online by www.theceramichouse.co.uk/

Virtual exhibition pairing Chinese ceramists with objects from Chiddingstone Castle's Buddhist Collection.

3 October 2021

INTERBEING: Film *Listening Hands*

Venue: London Chinese Community Centre

Joseph Young's film in collaboration with a filmmaker will feature sounds recorded in China in an exploration of the Tai Chi movement technique. This will be a premiere for Silver Sunday.

October 2021

INTERBEING: Residency (China) *Perfection of Understanding*

Remote residency for five UK artists with Jingdezhen Ceramic Institute (JCI) who will be collaborating with five Chinese sound artists. A film will be made by filmmaker Roswitha Cheshier to exhibit the resulting work.

December 2021

INTERBEING: Book *Silk Roads and Floral Routes*

Artist's book by Kay Aplin *Silk Roads and Floral Routes* document a new body of work. *Ceramic Wallpaper: Peonies* are digitally installed on an imaginary tour to the favourite walls of artists in China. The book will be launched at the end of the Interbeing project.

About The Ceramic House

THE CERAMIC HOUSE is the creation of architectural ceramicist Kay Aplin. The Ceramic House is a gallery, hosts artist's residencies and is a centre for ongoing research into ceramic and sound art collaborative practice with artist Joseph Young.

At Artists Open Houses during the Brighton Festival, The Ceramic House opens to the public with curated international exhibitions of contemporary ceramic art. Further events and exhibitions take place occasionally throughout the year. The Ceramic House first opened in May 2011.

In 2016, a new 'white cube' project space, *In Camera* was opened offering a neutral space for installations and providing a space for events. *In Camera* provides a project space and a hub for the innovative dialogue between craft and digital art, alongside an increasingly ambitious, ongoing programme involving international residencies, exhibitions, publications, film, and performance events.

<https://www.theceramichouse.co.uk/>

About Powell-Cotton Museum

The Powell-Cotton Museum is situated in Quex Park, Birchington, Kent and houses the diverse personal collections of hunter and explorer, Percy Powell-Cotton. The museum also contains the collections of Powell-Cotton's two daughters, Antoinette and Diana Powell-Cotton, who shared their father's passion for conservation. The museum, which links to the ground floor of Quex House, now comprises nine galleries dedicated not only to the extensive collection of large mammals but to many artefacts representing the cultures and traditions of the locations Powell-Cotton visited.

<http://www.powell-cottonmuseum.org/>

About Karin Weber Gallery

Established in 1999 by German-born Karin Weber, and now in its 22nd year, Karin Weber Gallery is one of Hong Kong's oldest contemporary art galleries. Situated on Aberdeen Street, in the heart of SoHo, the gallery presents a year-round programme of curated exhibitions, talks, and collector events.

<https://www.karinwebergallery.com/>