

UP TO THE GROUND

DECEMBER 2021



GMF X LABOUTIK

UP TO THE GROUND

CURATED BY HAO LONG & MIREIA CARBONELL

JING CHEN
XUAN LIU
HAO LONG

IRIS GARAGNOUX
MARIA ESTABANELL
VICTORIA CANO

GMF X LABOUTIK

‘There are many, many people living in private dungeons today, people who give no evidence of it whatsoever on the outside, where you have to listen very sharply to hear the faint messages from the dungeon.’

Carl R. Rogers, *A Way of Being*



UP TO THE GROUND

An associative approach spanning the boundaries of time and space, through a discussion provoked by a 'silent gesture'. The Futing terracotta figure appears intently crouched on the ground, side to side, listening to the audible sounds coming from underground.

Futing (伏听) lies within the 'spirit articles' of the Chinese tombs culture, which refers to objects and maids designed and manufactured specifically for the deceased. While death is silent, the question of why Futing is crouched over and sidelong listening still remains an enigma.

Twice over in *The Art of Yellow Springs Understanding Chinese Tombs*, Professor Wu Hung draws on the imagery of sound when describing the state of tombs in the early twentieth century. Before modern archaeology unfolded in China, graves were not treated as aesthetic objects because of their 'ominous' associations. Ancient writers were thus invariably silent towards subterranean tombs, leading to these spaces being kept hidden in both facts and documents.

Silence is tantamount to collective death. Humanistic psychologist Carl R. Rogers elevates the role of listening to the point where one feels human (self) again, comparing the states of loneliness to not being heard, to 'living in the dungeon', with no connections to the outside.

Endeavouring to depict the looming complexity of connection and division through inviting and caring: a desire of dying to connect with the outside, of living to connect with death. A port between the inside and the outside, the visible and the invisible, noise and silence, life and death.

The Futing's silent gesture is devotional, of humility towards the impending vibrations. Its picture has no sound, it is preparing, it is waiting to hear, and the eternity of waiting is movement. Movement is to listen to the unutterable. Movement is to go up to the ground. You must penetrate deeper into the ground to move up to the ground. Returning to the ground from underground.



UP TO THE GROUND departs from the Futing's silent gesture to explore the contemporary and cross-cultural concepts of death, energy, movement, touch, and sound in an audio-visual and performative exhibition.

Four groups of works of three artists from the cultural background of great China dialogue with the artistic practices of three artists from Western culture. The two sets of narratives align in response to the 'Connection', 'Listening' and 'Division' of the Futing Terracotta.

THE UNDERGROUND

JING
CHEN



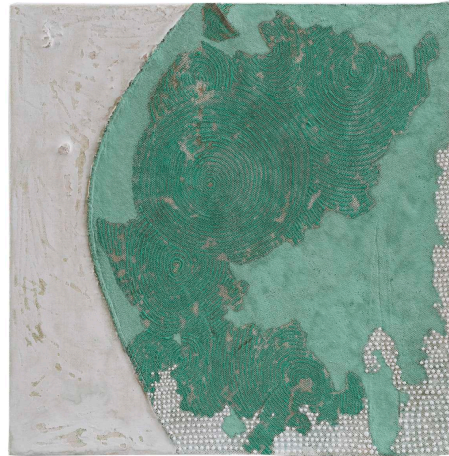
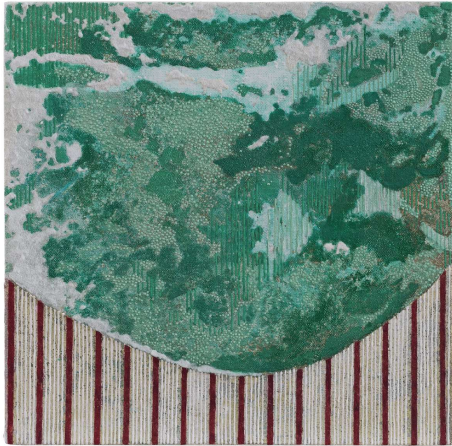
JING CHEN

Chen Jing is a visual artist living and working in Shanghai. She is an Associate Professor of Fine Arts at Shanghai Academy of Fine Arts, Shanghai University, where she supervises Rock Colour Painting since 2018 and previously worked as an Associate Professor at the Academy of Art & Design at Nanchang University for a decade. She holds a Bachelor Degree in Chinese Painting from the Academy of Fine Arts of Jiangxi Normal University, China, and a Master Degree in Rock Colour Painting from Xiamen University, China. Chen Jing furthered her studies in Rock Colour Painting at Central Academy of Fine Arts, China, in 2016.

With rock colour as a medium, the artist focuses on the cultural status of femininity in the current art environment and on the complexity of life consciousness. She is dedicated to develop and perpetuate the

contemporary nature of artistic creation and to study the simultaneous 'localization' and 'contemporariness' on rock colour materials.

She is the author of *Life - Material - Learning* (Jiangxi People's Publishing House, 2018), of *You Wearing an Overcoat and I'm Raining: A Dialogue on the Creation of Rock Colour and Gouache by Women from Both Sides of the Taiwan Strait* (Jiangxi People's Publishing House, 2013), and of the published monographs *Sheng Sheng Ren - A Collection of Chen Jing's Art Creation* (Jiangxi Fine Arts Publishing House, 2013), *Oriental Rock Colour Creation Workshop - Chen Jing* (Beijing Arts and Photography Publishing House, 2007), among others. Her works are broadly exhibited and collected by art institutions and individuals.

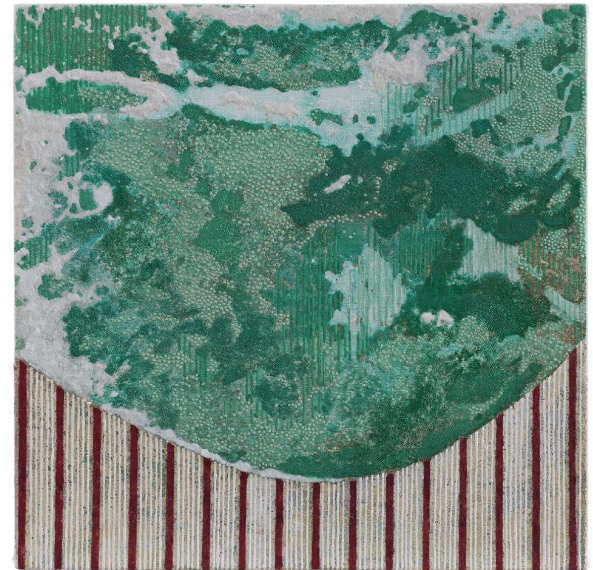


‘Stabbing’ is an action historically associated with femininity, appearing continuously in scenarios of light industrial fabric production and domestic care. Chen approaches stabbing as the manner in which life is recorded. By repeatedly shaping the traces of needle holes with dots, which are overlaid with concrete stitches, she obfuscates the simultaneous continuity of the productive activities and the invisible acceptance of 'stabbing' in life.

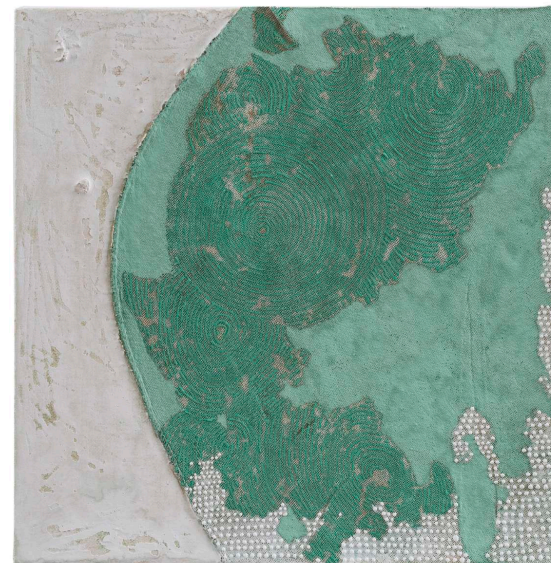
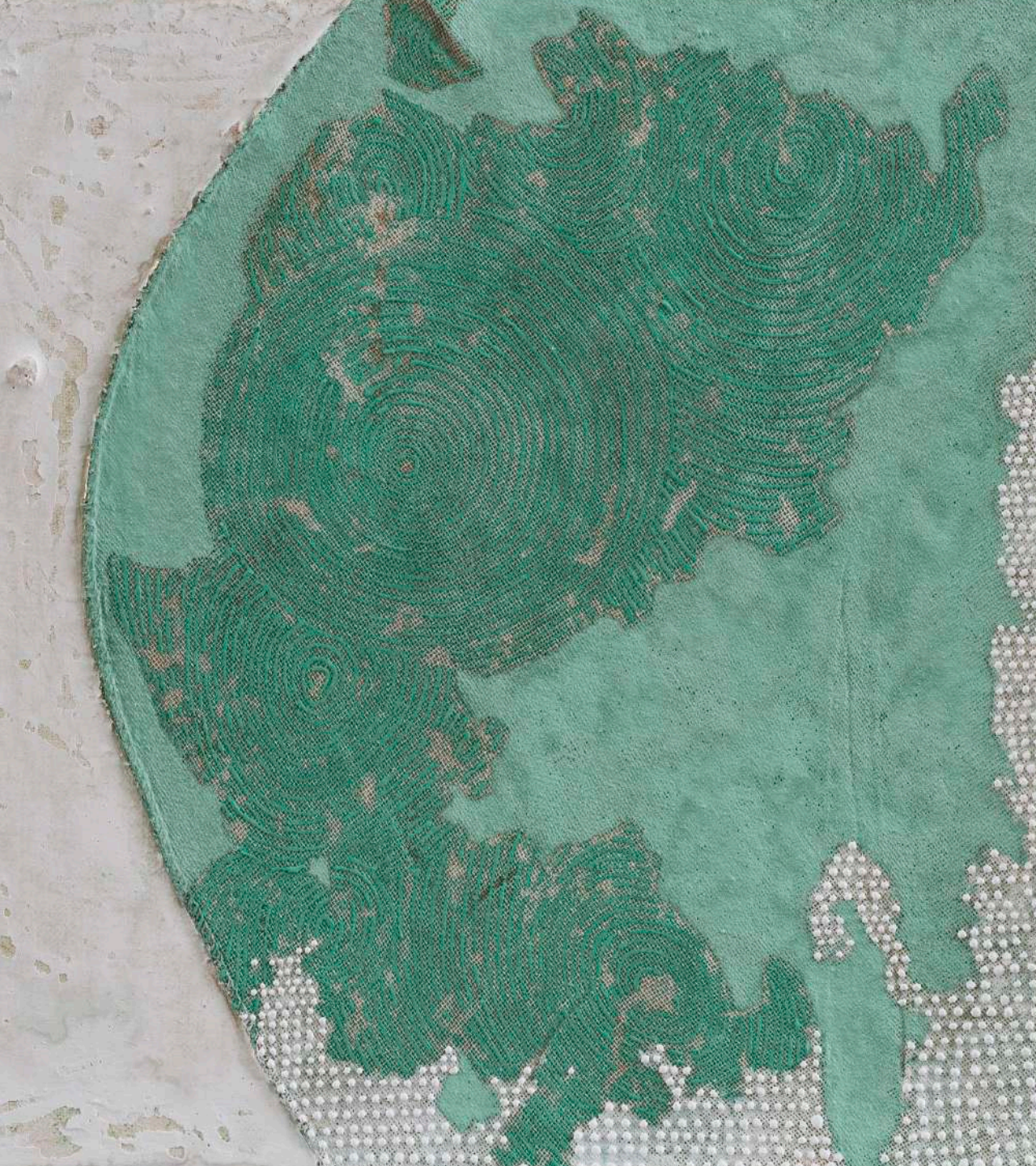
Thorn, 2015

Rock colour on canvas

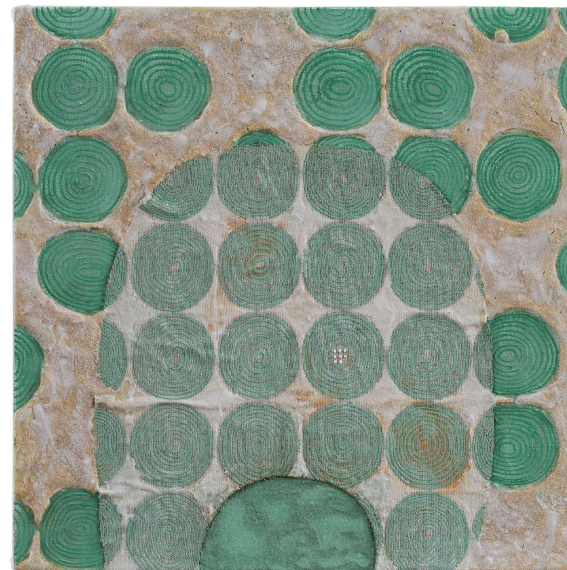
35 x 35 cm (each)



Thorn No. 5, 2015
Rock colour on canvas
35 x 35 cm



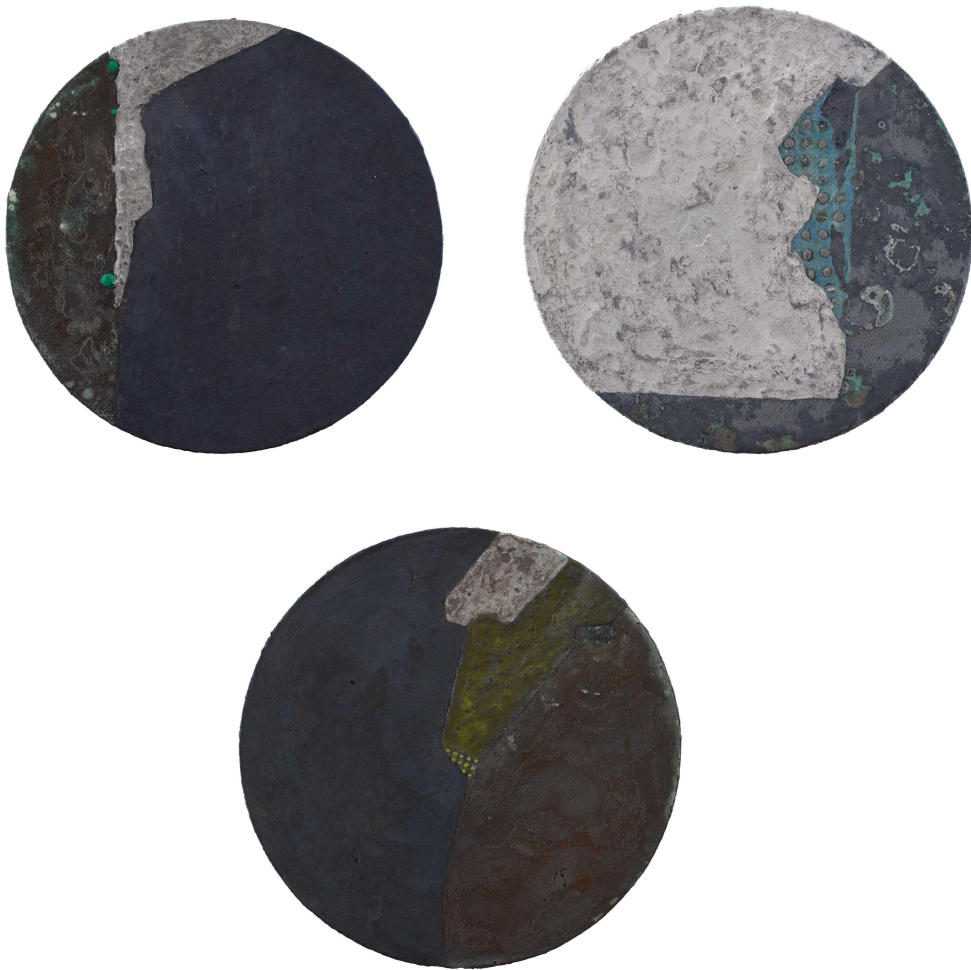
Thorn No. 6, 2015
Rock colour on canvas
35 x 35 cm



Thorn No. 9, 2015
Rock colour on canvas
35 x 35 cm



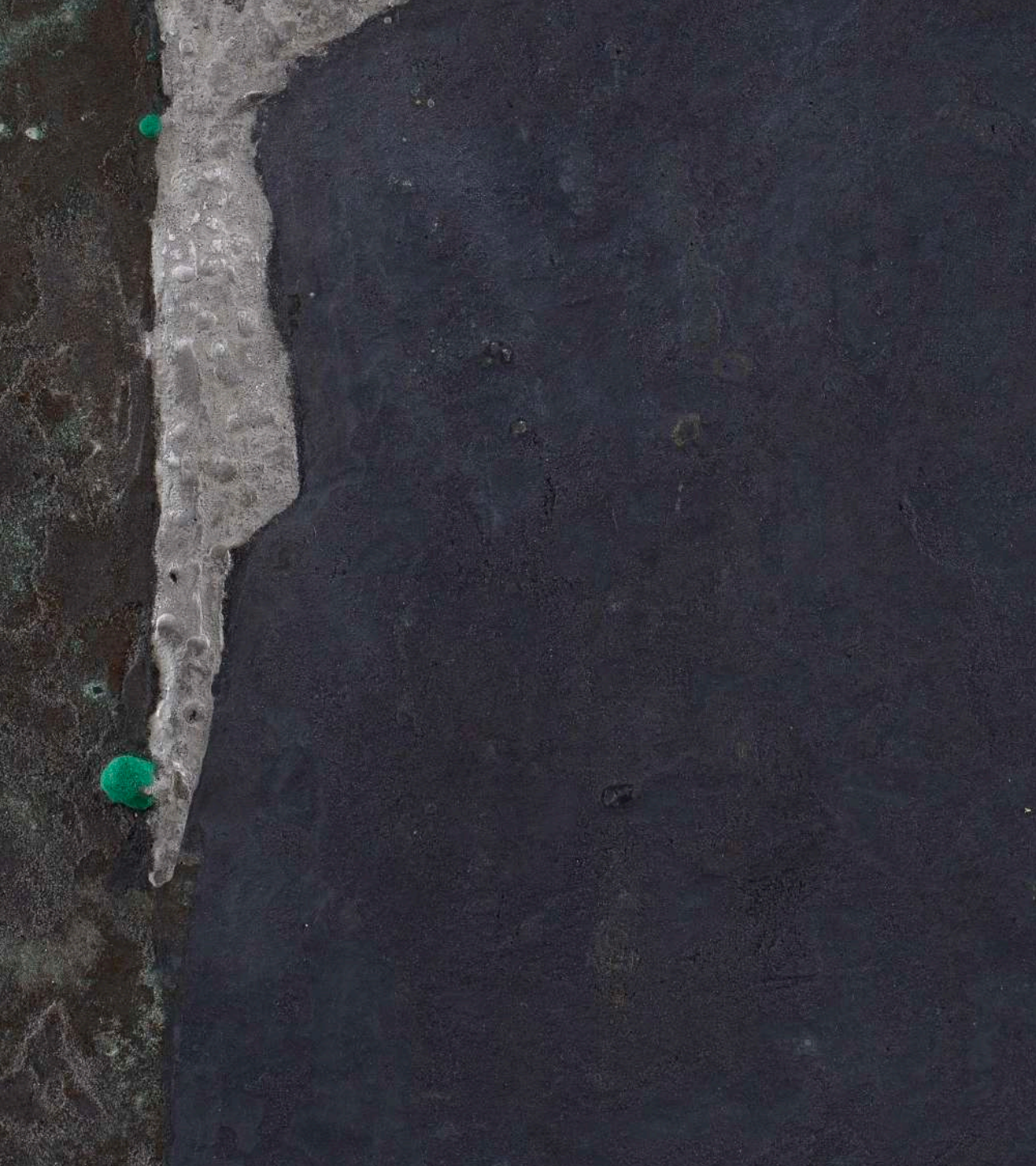
Thorn No. 10, 2015
Rock colour on canvas
35 x 35 cm



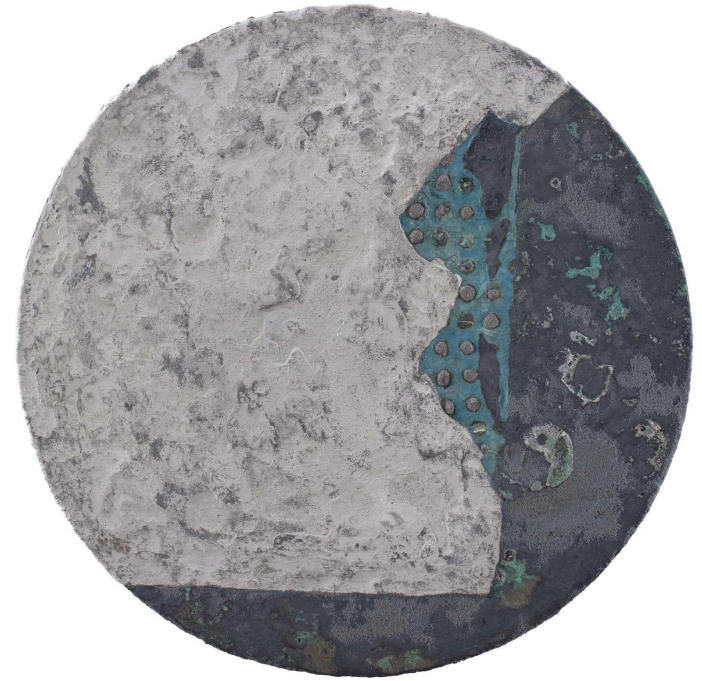
Entropy, 2015

Rock colour on canvas
35 cm Diameter (each)

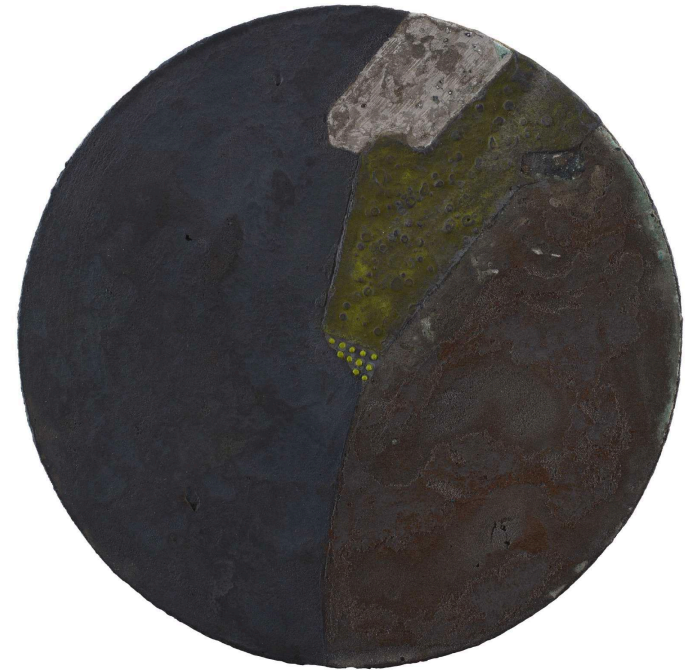
Entropy, one of the parametric quantities in thermodynamics that characterises the state of matter. A function used in science and technology to describe and characterise the degree of uncertainty of a system. Chen regards it as a situational and amorphous uncertainty. All colours eventually reach grey as a result of blending. The ultimatum of entropy is a chaotic sphere of immense energy. Here a promiscuous state of life is presented - 'chaos', where everything is possible.



Entropy No. 1, 2015
Rock colour on canvas
35 cm Diameter



Entropy No. 8, 2015
Rock colour on canvas
35 cm Diameter



Entropy No. 10, 2015
Rock colour on canvas
35 cm Diameter

HAO
LONG



HAO LONG

Born in Sichuan, China, Hao Long is an art practitioner with experience in curating, composition, collection care and management, writing and communication within the cultural sector.

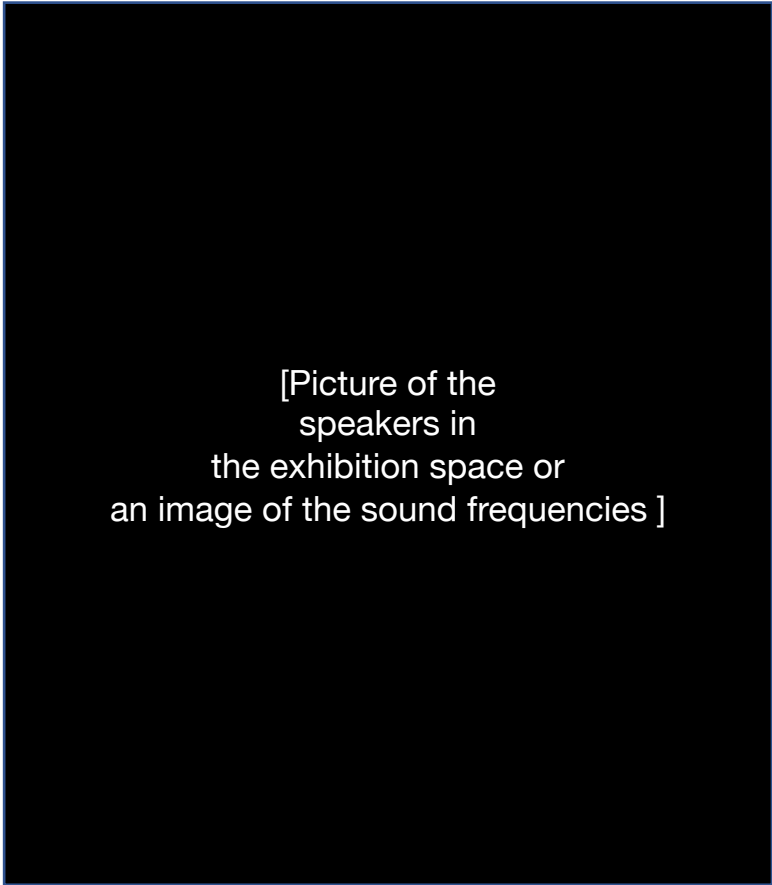
She graduated in 2017 with a Bachelor of Arts in Electronic Music Composition from Sichuan Conservatory of Music. Inspired by the practice of sound art in China and globally, she has developed a passion for art fields that are not delineated, continually practicing through curation. After graduation, Hao Long worked as an intern and later as a curatorial assistant at A Thousand Plateaus Art Space, where she participated in several solo and group exhibitions.

Parallely, she was also involved in curatorial and editorial initiatives for the Anren Biennale 'Today's Yesterday, Future that Never Returns' (2017), and continued a podcast project of her own, interviewing and presenting the practice and working methods of a number of artists.

In 2020, Long Hao completed her Master's Degree in Curating and Collections from Chelsea College of Arts (UAL) in London. During

2019-2020, she co-curated 'No Horizon, No Edge to Liquid' in the Testing Ground Programme at Zabłudowicz Collections in London, while she also developed a few curatorial projects independently, and co-founded Glimmer Music Festival (GMF). At the end of 2020, with the support of a scholarship, she joined as a fellow The New Centre for New Research & Practice, where she responded to a series of forums, such as the 'Sound Studies' with the likes of Turner Prize winner Lawrence Abu Hamdan, and Philosopher Cox Christoph, among others. That experience allowed her to broaden her studies in the field of sound art.

Hao Long has been appointed curator of the YeahDAO NFT Art Label in 2021 in China, and has curated the online group show 'Bu Liang Ti Tai | What's Up the Body'. She is also currently working as an associate editor and programmer for C Art and Art Chengdu, China.



[Picture of the
speakers in
the exhibition space or
an image of the sound frequencies]

***Revenge of the Bride*, 2016**

WAV, sound

5'04''

Revenge of the Bride is inspired by Quentin Tarantino's film series *Kill Bill: Volume 1* (2001) and *Kill Bill: Volume 2* (2004). It tells the story of a bride, played by Uma Thurman, who swears revenge on a team of assassins and their leader Bill after their unsuccessful attempt to kill her and her unborn child.

In my most recent revisit of the films, the subtle psychological change in the bride's entire revenge project has particularly fascinated me. This process can be seen as a personal growth and exploration of her inner mind: from the beginning of her sober examination of the issue to the bloody killing, the plight of despair has been broken over and over again. The Bride realized that her actions constituted dots and every dot served its individual function. Therefore, a beautiful line is finally drawn as she keeps connecting the dots, becoming the revenge path of the Bride.

At the same time, in the other path, many are the causes of the tragedy, the stories that they do not know. The truth is not revealed until the last 20 minutes of Volume 2, unveiling the misunderstanding between the two characters and turning Bill's death into some sort of tragic aesthetic. When the Bride is killing Bill, her heart is filled with pain and contradiction. However, she knows she is going to bear the consequences of her aspiration of revenge, and, without hesitation, runs towards her raring destination. At the very end of Bill's life, she says, "I'm a bad person", but Bill gives a rather surprising confession, "No. You're not a bad person. You're a terrific person. You're my favourite person, but every once in a while, you can be a real cunt."

Revenge of the Bride is a mix of music generated from the Cubase platform. It can be regarded as an acoustic attempt to express the heroine's anger, the pleasure of revenge, the pain and struggle of a woman's soul, and the determination to achieve the final desired destination.

The work is constructed by 3 paragraphs, with main audio sources including:

A: When the heroine drives to Kill Bill at the end, her speech from the movie soundtrack.

B: William Butler Yeats to Maud Gonne's poem "When You Are Old".

C: Wedding laments of Yi People.

D: Ambient Sounds: door slam, step, etc.

These four audio materials listed above are recordings. The opposing lines of the two emotions are composed of material A and B, in the form of anti-phonetic vocal monologue, and have appeared in a similar polyphonic structure.



Image from *Kill Bill Volume 1*, 2003.

VICTORIA
CANO



VICTORIA CANO

Victoria Cano is a Spanish visual artist living and working in Valencia, Spain. Holding a PhD in Fine Arts, she has been an Associate Professor of Fine Arts at the Polytechnic University of Valencia (UPV) since 1989, and Head of the Fine Arts Department at Metrovalencia, Spain, from 2007 to 2012. Cano has also been the President of the international association of artists Olympia Fine Arts Association (OFAA), headquartered in Finland, since 2017.

Working with human marks, thumbprints and biometric identity since the early 1980s, Cano has pioneered the creation of a dialogue between nature, technology and cosmic energy in constant transformation. Her artistic practice explores the structures and microstructures at the foundation of our anthropomorphic nature, expressed by the means of colour, texture, light and line.

For the artist, the act of creating is an energy, a passion that captures and transports us towards the unknown. A labyrinth of echoes, where

light and darkness coexist in a limitless and ever-expanding space-time, as the viewer travels inside and outside of it. An emotional trip sensible to lighting changes: as blacklight takes over natural light, new stratus of vibrant colours are unveiled, generating an array of sensory and environmental connections.

Winner of the 'Fine Arts Olympics' Gold Medal in Beijing, China (2008), Cano has received prestigious national and international awards throughout her career. Her work has been featured in the International Biennales of Ecorea Jeonbuk in South Korea (2012), Qingdao in China (2014) and Bangladesh (2018). She has been the subject of solo and group exhibitions in Venice, Milan, Rome, Valencia, Madrid, Ibiza, New York, Shanghai, Hangzhou, and Montevideo, among others. Numerous museums and art institutions in Spain, Italy, China and Uruguay hold her work in their permanent collections.



Energías de la Huella, 2019

Acrylic on canvas

40 x 120 cm (each)

Human imprints trapped in micro-universes of magma, chlorophyll and water. Blossoming petals and Northern lights in ascending and descending transit, constantly transforming as they travel from the deepest realms to the outer cosmos, leaving behind an energy field of flowing springs and vibrant colours.

Creativity and artistic techniques entertain a dialogue with nature to generate metaphors of that symbiosis between the human and the natural essence of our world.

Blacks and whites acquire a spiritual dimension as exposed to ultraviolet and natural light: the power of darkness and brightness, of the positive and the negative, of the visible and the invisible emanate from within the artworks and immerse the viewer in an inner emotional journey.



Energías de la Huella, 2019

Acrylic on canvas

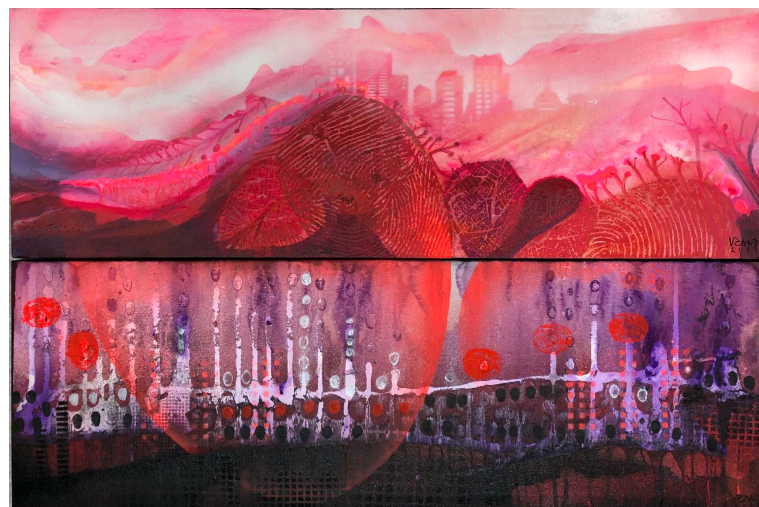
40 x 120 cm (each)



Energías de la Huella, 2019

Acrylic on canvas

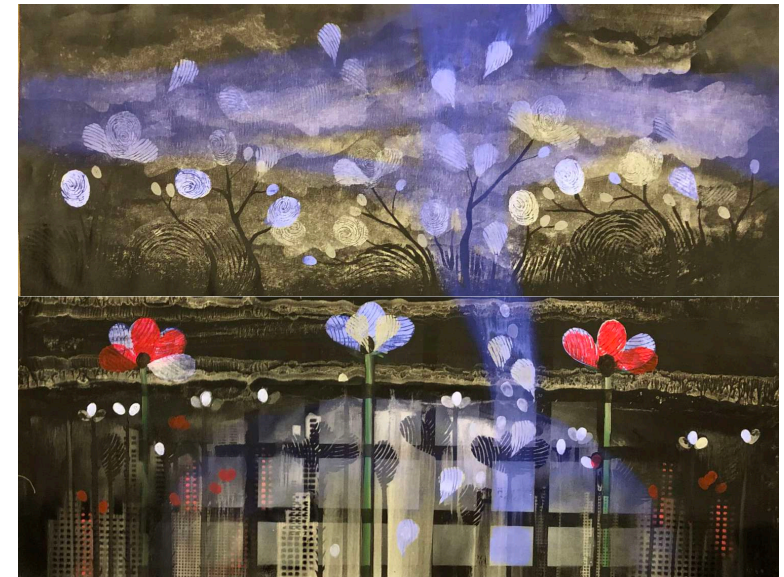
40 x 120 cm (each)



Energías de la Huella, 2019

Acrylic on canvas

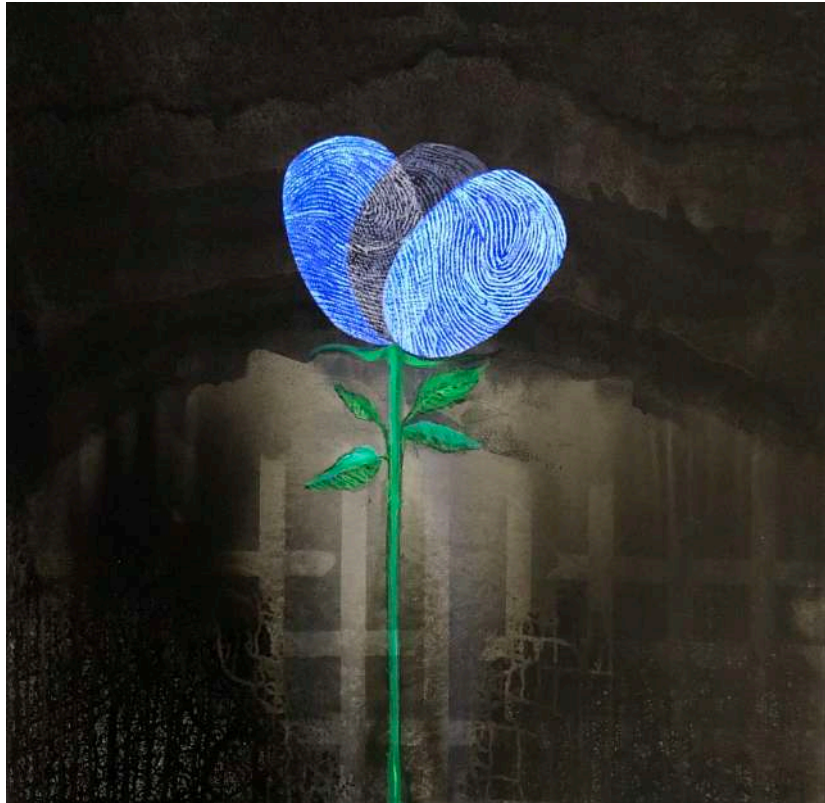
40 x 120 cm (each)



Energías de la Huella, 2019

Acrylic on canvas

40 x 120 cm (each)



Pétalos Blancos, 2019

Acrylic on canvas

80 x 80 cm

Each person leaves its mark, as a unique labyrinth, full of colours and textures, metaphorically conforming poppy petals and cactuses, dry and humid grounds, tree trunks and tree tops, earthen fruits, wind and water eddies, in seek of constant transformation through their colour, their space, their harmony, their light, their sound...

Behind the delicate appearance of a poppy, lies the strength of its symbolism. Its shapes and colours evoke emotions ranging from love, joy, nostalgia/memory or grief from a loved one's death.

Those white petals encapsulate the spirituality, the transit of a soul towards a new plane in the unknown stratum of life and death.



Pétalos Blancos, 2019

Acrylic on canvas

80 x 80 cm

THE
GROUND

XUAN
LIU



XUAN LIU

Xuan Liu is a Chinese multi-disciplinary artist based in London and Leeds. She is currently a Ph.D. researcher in Fine Art, History of Art and Cultural Studies at the University of Leeds, after graduating in 2020 from a Master in Fine Art at Chelsea College of Arts (UAL) in London. Liu is a Fine Arts Special Lecturer at UAL since 2020 and an Assistant Lecturer at Jiangxi Science and Technology Normal University, China, since 2016. She co-founded the art project GMF (Glimmer Music Festival) in 2019, after her local music festival in Nanchang (2012-2015).

Xuan Liu's studio work has largely focused on analogue and digital audio technologies, sculpture, video, performances and event productions. She works individually and collaboratively to explore notions and concepts of the merging of noumenal experience and fiction, negotiating between the human body's sensory epistemology and the development of sound technology, contemporary spiritualism and ritual, expanded theatre and improvisation.

Her creative system is inspired by the Buddhist concept of symbiosis. As a researcher, Liu Xuan has an ongoing observation of the

relationship between the work, the audience, and herself as an artist in the exhibition space, using public participation to trigger the flow of sound energy. She views this series of mixed-media works as a sequence of sound events presented as open-ended structures, within which she searches for sound connections: ontological, fictional, hierarchical, symbiotic, heterogeneous, controllable and uncontrollable. The artist also views such events as single and serial experiments, enjoying the various uncontrollable parts of the exhibition and performance process that lead to the intervention and production of relationships while pre-determining the rules of participation in advance.

Her works and projects are globally exhibited, being recently featured in Slime Engine's online exhibition with her piece *Ocean 2* in China (2021), in TATE Britain's *Tate Late* series, UK (2021), in JIN Space, China (2021), in Numero Magazine, China (2021), in Fringe Arts Bath, UK (2020), and in Turner Contemporary with *Assemblage Experiments*, UK (2020), among others.



Liu Xuan refines the symbolic rhetoric of 'Listening' from the posture of the Futing Terracotta to capture the external and internal spaces through listening. She conceptualises the concrete Futing Terracotta and publicises the 'audible', which represents a de-contextualised assemblage of performance, installation, sound and digital sculpture, dismantling the predominantly gaze-based spectatorship by collapsing events and observing events. Influenced by the concept of sonic fiction, Liu focuses on the collective psychological dynamics driven by the desire of connectivity with the world, and presents the phenomena of the materialisation and ritualisation of mental activity embedded in a multi-linear fiction of events and mediums.

Futing, 2021

Sound, plastic, wood, metal, light, wool, oil, cable, latex

Variable size and duration

**IRIS
GARAGNOUX**



IRIS GARAGNOUX

Iris Garagnoux is a French visual artist living and working in London, UK. She graduated in 2020 from a Master in Fine Art at Chelsea College of Arts (UAL) in London and from a Bachelor in Fine Art at Institut Supérieur des Arts de Toulouse (ISDAT) in France.

The plasticity of the human body, its mechanism and connections are the core of Garagnoux's artistic practice. The artist seeks to capture a physical energy and to materialize it into organic forms, polarized colours and provoked situations. Painting allows her to create a repertoire of gestures, which then she transcribes into sculptural and performative fragments such as body extensions getting closer to the public.

Garagnoux redefines the human figure through connections, networks, circulating between microscopic and macroscopic scales.

By bringing closer organic and synthetic elements, new semiotic materials appear considering societal relationships and the tension between the living and the non-living. She seeks to make visible an organic interiority which is never fixed nor organized, responding to the environmental and technological conditions of today.

In June 2021, her work was exhibited in Mayfair in London, her first Solo show 'Choreographic Sequences' curated by Blue Art Advisory. Recently, she was shown at the Saatchi Gallery, on the TATE Britain's website during a Tate Late event and had group shows in France and China.



In Between, 2021

Glue, PVC, wool, aluminium

Variable size

Through a sculptural installation, Iris Garagnoux is bringing closer a Chinese and a French philosophic concept: the Futing, a funeral object lying in wait, in sensation, in listening on Chinese tombs, and *L'expérience Intérieure (The interior experience)* by George Bataille, exploring the confusion between object and subject and the concept of 'depersonalisation'.

Garagnoux is creating three parallel dimensions, the reality (the ground), the beyond (the underground) and the 'in-between' space. The sculpture levitates above the floor, materializing invisible connections and vibrations that gravitated all around. A man-made object is placed above the sculpture, in the reality plane, and the artist performs under, in the underground. The body or bodies penetrate into the underground space in an intent to communicate with the planes above. An intersection of sounds, silences, movements... a waiting gesture.

In between faces human consciousness with the lightness and immateriality of the world of the dead. Garagnoux interprets the in-betweenness of waiting-for-the-unknown and listening-to-the-unheard, as by presenting a state of 'Trance' that echoes Bataille's "I call experience a journey to the end of the human possibility".



In Between, 2021
Glue, PVC, wool, aluminium



Amnion 5, Amnion 6, 2021

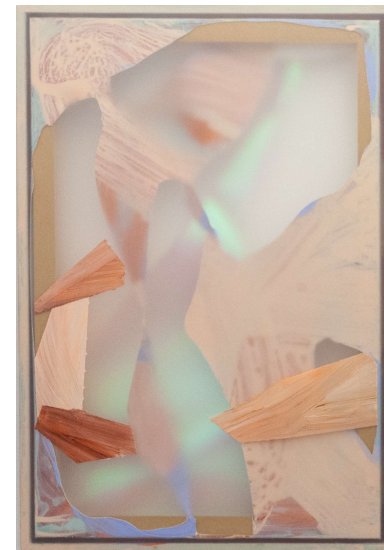
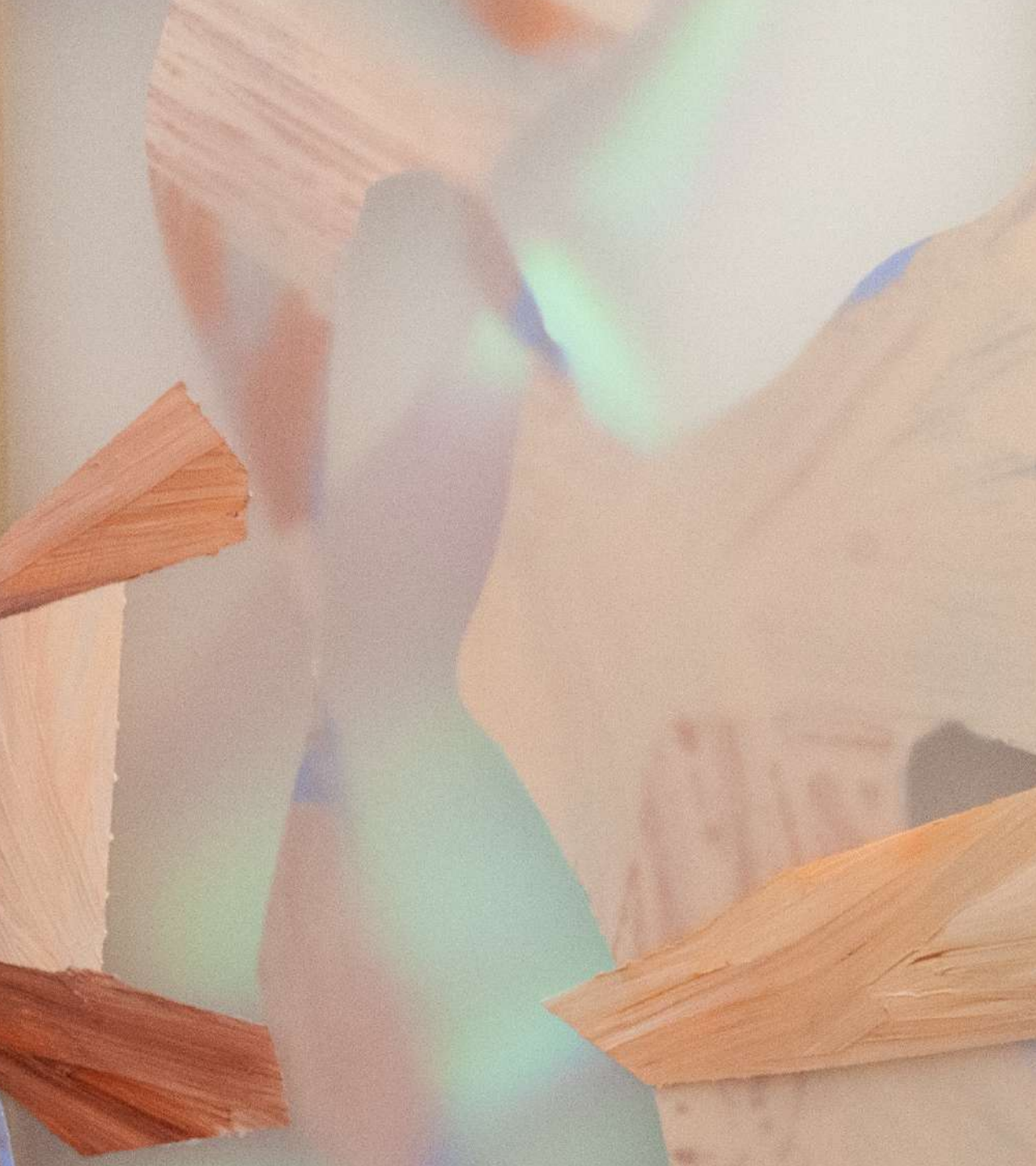
Acrylic paint, PVC, polyurethane membrane

44 x 64 cm (each)

While Garagnoux's sculptural installation seeks to communicate with disappeared beings, challenging the idea of an end, her paintings present a gestation, an existence that is created. Inspired by the amniotic fluid used to protect the organs of babies and mothers, she paints overly watery traces reminiscent of the internal movements of the body.

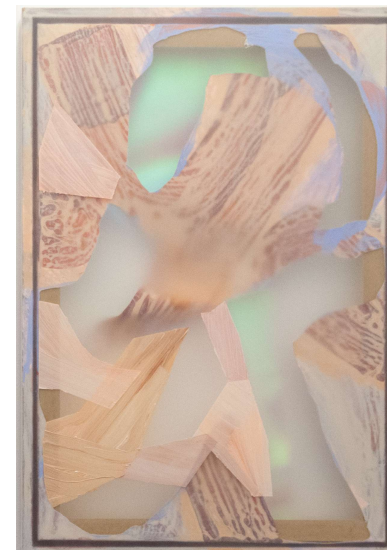
The mother's hands resting on her own belly, the doctor listening to the sounds emanating from her inner life recall the gestures of the Futing.

Garagnoux painted on both sides of the stretched textile, an in-between membrane constantly absorbing and rejecting materials. A reflection of the communicative movement between the inside and the outside, powered by a nine-month waiting. Here, waiting is also movement.



Amnion 5, 2021

Acrylic paint, PVC, polyurethane membrane
44 x 64 cm



Amnion 6, 2021

Acrylic paint, PVC, polyurethane membrane
44 x 64 cm



Amnion 3, 2021

Acrylic paint, PVC, polyurethane membrane
100 x 100 cm

MARIA
ESTABANELL



MARIA ESTABANELL

Maria Estabanell is a Spanish visual artist living and working in London. She holds a Bachelor of Arts in Film and Audiovisual Communication from the School of Communication and International Relations in Barcelona, Spain, and an MA in Fine Arts from the Chelsea College of Arts (UAL) in London.

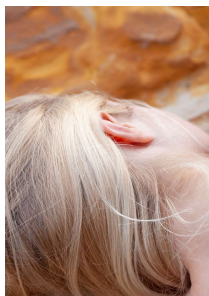
Estabanell explores the human body in its multiple forms and realms of existence. Nature and anatomy, corporeality and metaphysicality, intimacy and commonness are deeply intertwined in her artistic practice. The body is sometimes observed as a sculpture in itself - still, immutable -, others as an earthly landscape - breathing, weightless -. As a woman, her gaze can be nothing other than female. An allusion to love, the female shape, and nature.

By combining digital and film photography, filmmaking, three-dimensional installation and performance, Estabanell creates a human portrait full of motion, light and touch, where every layer is depicted - the skin, the flesh, the bone, and the soul -. Obsessed with hands,

she studies their delicate movement in space, their power of physical connection and their capacity to speak.

Her approach to photography and film goes beyond the art of observation, focusing on the present and stepping into the world of intimacy as a witness. Some of her images act as a visual diary, documenting herself and those closest to her. A part of her work feels a need to examine the fine line that separates imagination from reality. Always looking for what's inside and outside of herself, she encapsulates the immediacy of the moment, the passage of time, the traces of the soul, the spirited feeling remaining in a room that has just been emptied.

Maria's works have been featured in numerous group shows in London. She has also directed, produced and edited a series of short films and audio-visual pieces, her latest video work being shown at TATE Britain's *Late at Tate* online event in December 2020.



La Pausa (The Pause), 2021

Digital inkjet print

420 x 594 mm, 210 x 297 mm (each)

La Pausa (The Pause) series attempts to recreate the gesture, texture and intention of the ancient Chinese Futing figurine. A woman lies down on a terracotta-coloured rock, waiting and listening to the sounds of the underground. Stripped naked, her image oozes fragility and vulnerability. Just like the humble servant she is willing to embody.

Maria creates an ode to the human body shape, subject of fascination throughout her artistic practice. Even if tombs and burial objects were never treated as aesthetic objects in Ancient China, this series confers a visual quality to the silent gesture.

The protagonist piece is presented alongside two close-ups from the same scene, completing the series. The terracotta rock conveys the texture – the touch – and the colour – the sight – while the ear captures the sound and the movement. The sound of the wind trapped in between the ear and the stone, of the seaside nearby, of the energy coming up from beneath the earth. The movement of that wind blowing through the hair, of the before and the after, of the presence and the absence. The movement of the soul leaving the body after passing to the after-life.

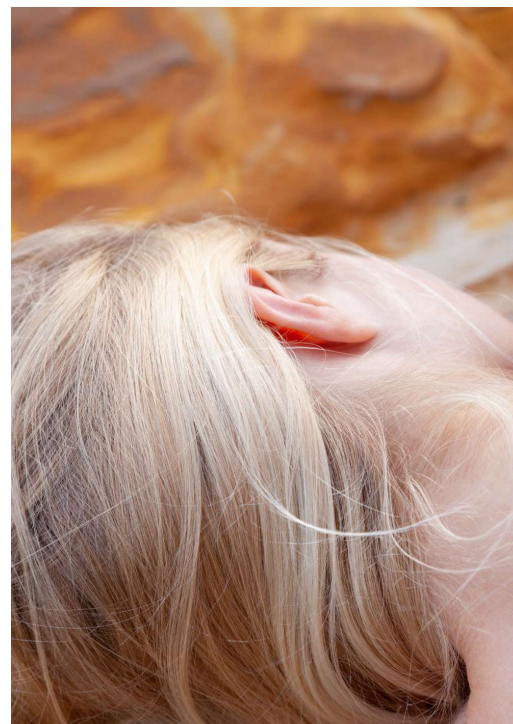


***La Pausa (The Pause) No. 1* , 2021**

Digital inkjet print

420 x 594 mm

Edition of 3

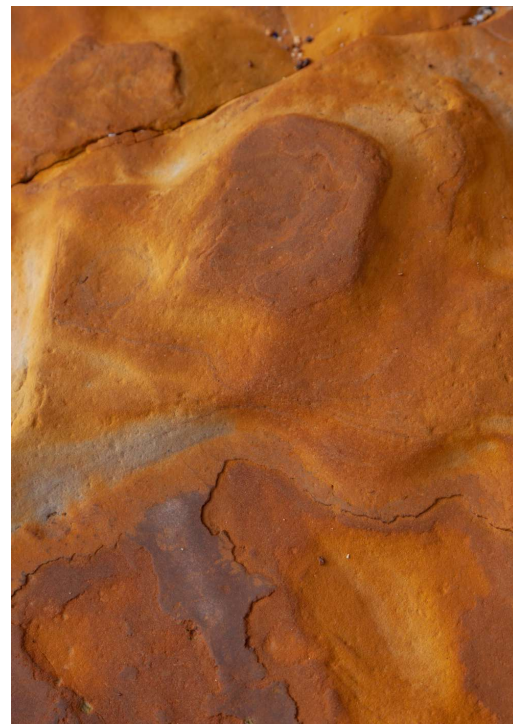


La Pausa (The Pause) No. 2 , 2021

Digital inkjet print

210 x 297 mm

Edition of 50

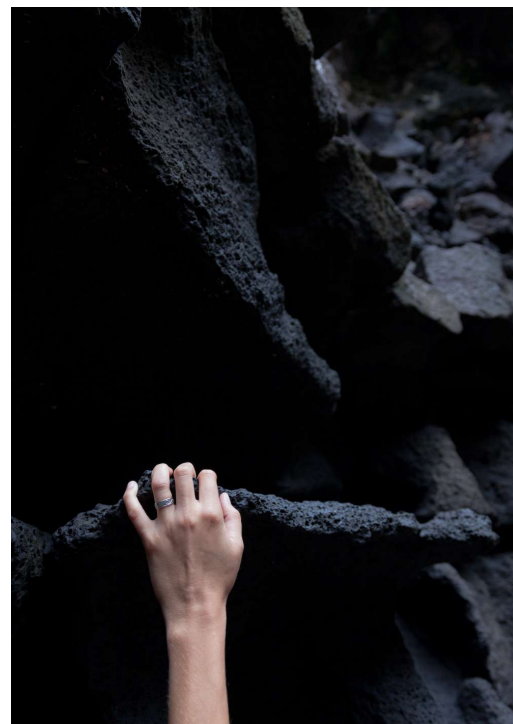


La Pausa (The Pause) No. 3 , 2021

Digital inkjet print

210 x 297 mm

Edition of 50



The Touch, 2018

Digital inkjet print

297 x 420 mm

Edition of 50

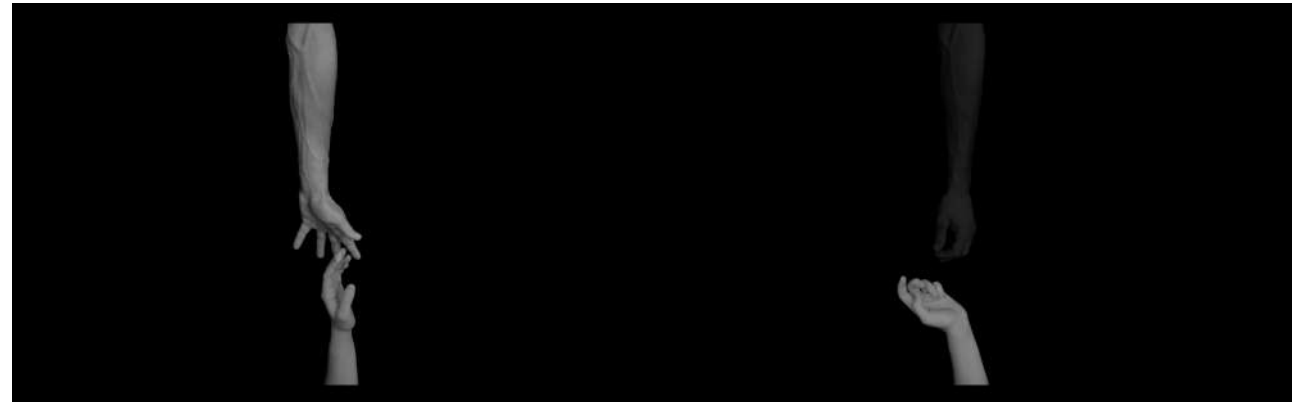
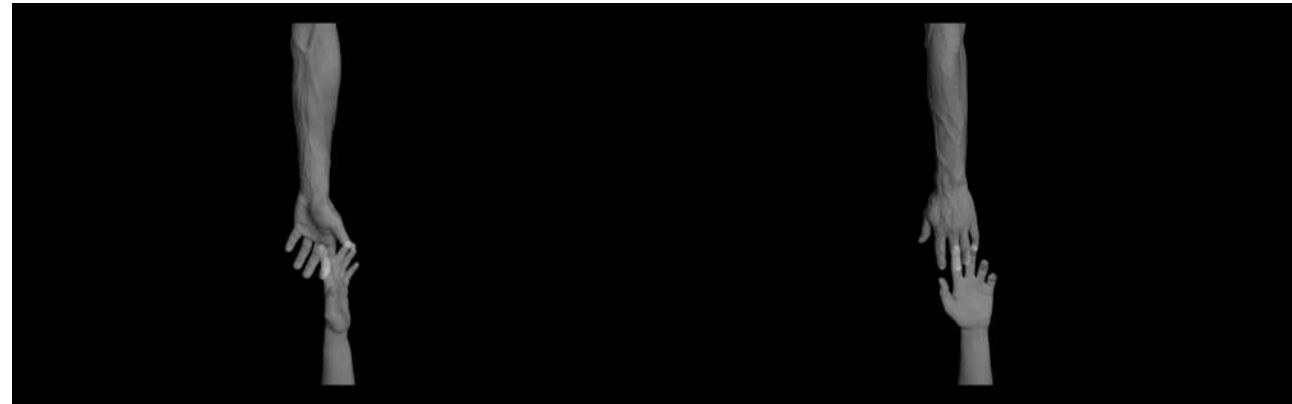
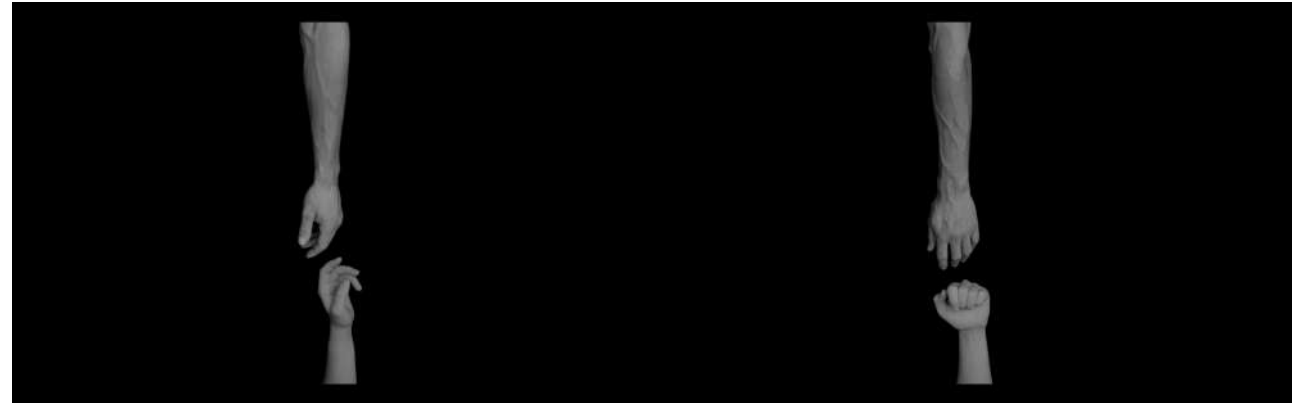
Obsessed with hands, Maria has been studying their delicate movement in space since the beginning of her career. Leveraging their capacity to speak, she seeks to connect the idea of life and after-life on this almost 3 minutes video piece. A steady camera observes the connection between two hands that are on two different planes, never really touching in the real one. One of them, hanging, waiting (*la espera*) and the other one coming from the underground. A visual composition where the the ideas of life and after-life play with each other, while life awaits for the after-life to come.

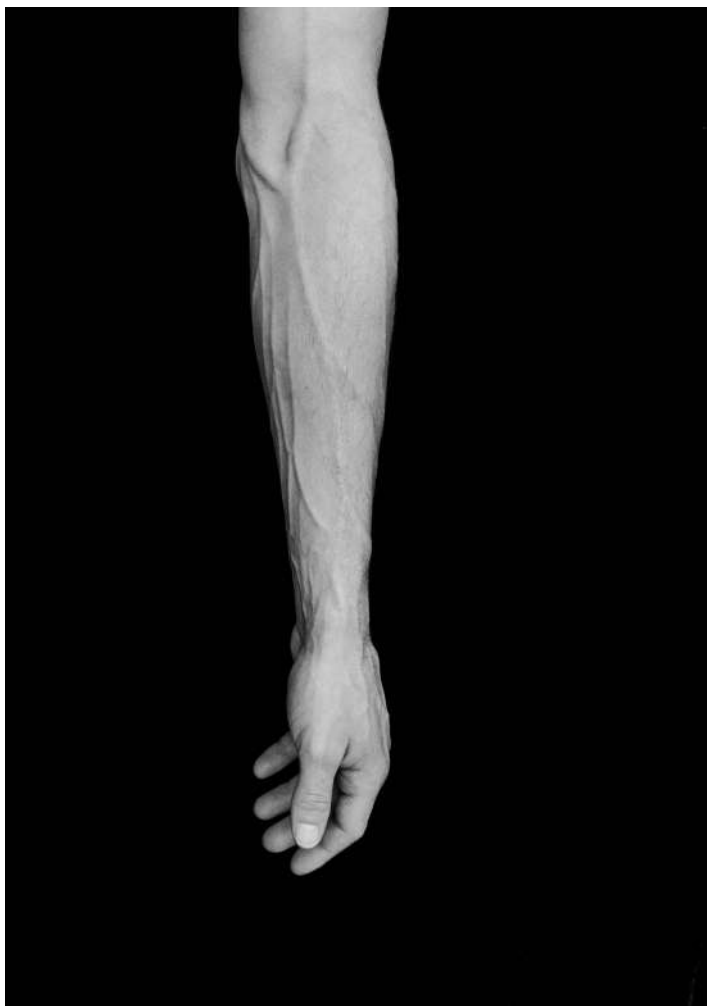
Created from stills of *La Espera, Ascendente* crystallises movement and presents the body as a sculpture in itself. In astrology, the 'Ascendente' (rising sign) denotes which sign was on the horizon at the time of birth. This sign represents us in our purest and highest form, like a lens of our personality. It embodies our natural reactions to things, people, situations and so on. The *Ascendente* series plays with the idea of the invisible balance between the inner and outer world. The energy that drives the physical body in life.

La Espera (To Wait), 2021

Video installation

2'53""





Ascendente, 2021
Digital inkjet print
210 x 297 mm (each)
Edition of 25

CURATED BY

Hao Long is a Chinese art practitioner with experience in curating, composition, collection care and management, writing and communication within the cultural sector.

She holds a Bachelor of Arts in Electronic Music Composition from Sichuan Conservatory of Music (Sichuan, China) and a Master's Degree in Curating and Collections from Chelsea College of Arts (UAL) (London, UK).

Hao has worked as a curator at international art spaces, art fairs and biennales and galleries such as A Thousand Plateaus Art Space (Sichuan, China), the Anren Biennale (Sichuan, China), the Zabłudowicz Collection (London, UK) and YeahDAO NFT Art Label (Shanghai, China), among others.

Co-founder of the Glimmer Music Festival, Hao has been broadening her studies and practice in the field of sound art. She has recently joined The New Centre for New Research & Practice as a fellow, participating in the series of forums 'Sound Studies', and has been appointed curator of the YeahDAO NFT Art Label in China. Hao Long is also working as an associate editor and programmer for C Art and Art Chengdu, China.

Mireia Carbonell is a Spanish curator working and living in the London, UK.

She holds a Bachelor of Business Administration from ESADE Business School (Barcelona, Spain) and is currently completing a Master of Arts in Art Business at Sotheby's Institute of Art (London, UK). She has also studied at the National University of Singapore (Singapore, Singapore).

Mireia has worked as a professional in the fields of investment banking, corporate finance, business development and venture capital.

After deciding to change careers and be an active participant in the art sector, she worked at the New-York based collector-to-collector platform dealing in contemporary blue-chip art as an art consultant and art data scientist, where she nurtured a deep expertise in art data research and analysis, artist tracking, trend monitoring, valuations, client relationships, commercial pitching and art writing.



SPECIAL THANKS

GMF

Glimmer Music Festival (GMF) is an art project founded by Xuan Liu and Hao Long in 2019. With an ongoing observation and experiment on sound-oriented research and practice, GMF sets as a nomadic laboratory.

LABOUTIK

Founded in 2013, Laboutik is an independent concept store offering menswear and womenswear collections of established and upcoming designer brands, with a focus on luxury, sportswear, and sustainability. With a specialised and collaborative retail space, Laboutik connects brands to consumers and the community in vibrant and innovative ways. The flagship store in Soho is a space where brands form mutually beneficial partnerships, revolving around collaborations and events - as in-store parties, live performances and art/fashion installations -, building brand awareness for each of the brands and for Laboutik.

Images courtesy of the artists.

@glimmerartcollection

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