

The

Seven

Day

Le **Week End**

de Sept

Jours

Monday

Don't forget the things that keep the wheels of work oiled and turning.

Ko Siu Lan
Claire Carter
Alan Butler

Ko Siu Lan

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in conversation with Hu Danjie

HD Taking into account your education in sociology, what is your main interest as an artist?

KSL I want to make works that will have an impact on others and on myself.

HD You have a very international background. You were born in China, grew up in Hong Kong and are now based in Paris. How do you define your own cultural identity?

KSL A rose is a rose is a rose...I am interested in 'undefining' rather than defining an identity.

HD How do you feel about working in different contexts? Do you try to incorporate cultural differences into your artistic voice?

KSL It is both interesting and painful. Some of my works grow out of this tension. Translating both the language and the cultural context can sometimes be problematic, especially in my text-based works. For example, in the Poetest performance t-shirts, it is impossible to translate the work into another language because it plays on the nuance of Chinese words and how different characters can signify different meanings when placed alongside others.

Another text-based work in English, *One Only Cube*, loses its significance when translated into Chinese because it plays on the double meaning of the English words. However, its content, "one family one child, one nation one race, one party one voice, one country one system, one husband one wife, one world one dream", requires the viewer to have some understanding of modern China in order to appreciate the crux of the work and its humour.

HD Labour and perception are very broad topics. Why do you focus on these subjects? How do you relate them to daily life?

KSL My NGO work experience allowed me to work with labourers who are underprivileged and exploited: farmers, nomads and migrants. I learned from and reflected tremendously on these experiences.

For many years, I worked in China where propaganda is very present. You have to be very aware and alert in order not to be brainwashed. My training in sociology further sensitised me to this issue.

HD How do you see the development of your work?

KSL Like the stock market.

HD How do you understand *The Seven Day Weekend*? Is utopia still a concern in art nowadays?

KSL I do not believe in utopia, utopia is boring. I do not believe in the absolute. I believe in flux, changing situations, open-ended possibilities, gaps, edges, chances.

HD Tell me something about your new work for the show. What is the theme of your piece, and in what ways does it respond to the theme of the exhibition?

KSL It is a public text-based work that will be installed on the historical façade of the gallery



facing the Seine. It is inspired by the slogan of the French President Nicolas Sarkozy, '*Travailler plus pour gagner plus*' (Work more to earn more).

With the addition of the word '*moins*', the words:

- *Travailler* (Work)
- *Gagner* (Earn / Win)
- *Plus* (More)
- *Moins* (Less)

will be made into two banners placed vertically on the façade of the building. The work invites different ways of constructing a sentence:

- *Gagner Plus Travailler Moins*
(Earn More Work Less)
- *Travailler Plus Gagner Moins*
(Work More Earn Less)
- *Travailler Moins Gagner Moins*
(Work Less Earn Less)
- *Travailler Plus Gagner Plus*
(Work More Earn More)
- *Plus Gagner Plus Travailler*
(More you Earn More you Work)
- *Moins Gagner Plus Travailler*
(Less you Earn More you Work)
- *Moins Travailler Moins Gagner*
(Less you Work More you Earn)
- *Plus Travailler Plus Gagner*
(More you Work More you Earn)
- *Plus Gagner Moins Travailler*
(More you Earn Less you Work)
- *Plus Travailler Moins Gagner*
(More you Work Less you Earn)

These texts have the possibility of highlighting certain situations – political, social or philosophical – without any specific context. It depends on the viewer's experience and interpretation to make sense of the implications of

the phrases.

The work is intended to be seen from the street, for people walking and driving by.

HD What is your next step after this show?

KSL I am exploring the possibilities of making documentaries.

*Born 1977 in Xiamen, China
Lives and works in Beijing, China*

Ye set the cart
before the horse
- cleane contrarily
and arsy versy as
they say., 2010,
Outdoor Instal-
lation, Texts Print
On 2 Tarpaulins
Banners, 700cm x
120cm



École nationale supérieure des beaux-arts, Paris

Research Program La Seine
The Research Program *La Seine* is aimed at emerging artists, whether they be French or foreign, who have completed a Master degree (European Standard), or equivalent. The Program offers such students the opportunity to develop artistic projects, that they have already begun work on, in a professional context. Its position within the École nationale supérieure des beaux-arts, Paris, allows participants to make the most of the rich, varied approaches and artistic practices available at the École.

The Program's educational approach hinges on the interchange of knowledge and skills involved in artistic thought and practice. In addition to broadening young artists' knowledge, the program is organized in such a way as to ensure that they may do their creative work in professional conditions and propose a theoretical approach of the student research.

The group dynamic and interactive nature of the program encourage artists to "compare notes", as it were, on their individual studio practices and exercise their critical faculties. A research seminar, meetings with accomplished artists and professional practitioners of contemporary art and an individual critical support are a stimulating, enriching experience for emerging artists.

Team:
Tony Brown, head;
Patrick Raynaud, professor;
A guest participant, in charge of the annual research seminar of the Program. In 2009/2010, **Paul Sztulman** runs this seminar.
Guest participants likes artists, professors, art critics, curators...etc.

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LASALLE College of the Arts, Singapore

Drawing from its historical beginnings in 1994, the Master of Arts Fine Arts programme at LASALLE College of the Arts (Singapore) aims to facilitate artists in the development of their research methodology and studio practice to achieve a level of professional excellence required by the demands of the world of contemporary art.

The programme cultivate a teaching and learning methodology that values artistic practice. It strives for a balance between contemporary art practice within the candidates' own socio-cultural milieu and theoretical discourses around it. The programme also underscores the beliefs that through studio experimentation and innovation, it is the role of the artist in research that generates and produces individual self-discipline, knowledge and discoveries that is pertinent to the realisation of artistic language/vocabulary.

Candidate's learning experience within the programme is embodied in the development and ability to independently and critically evaluate their working process and studio practice. Each candidate is expected to independently conduct critical research, propose challenging concepts and expand their studio practice, while working closely with an assigned supervisor.

Team:
Dr Ian Woo, Programme Leader;
Adeline Kueh, Senior Lecturer; Part-time supervisors who are leading practitioners in Singapore

www.lasalle.edu.sg

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