

ASIAN ART MUSEUM
Chong-Moon Lee Center
for Asian Art & Culture

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NEWS



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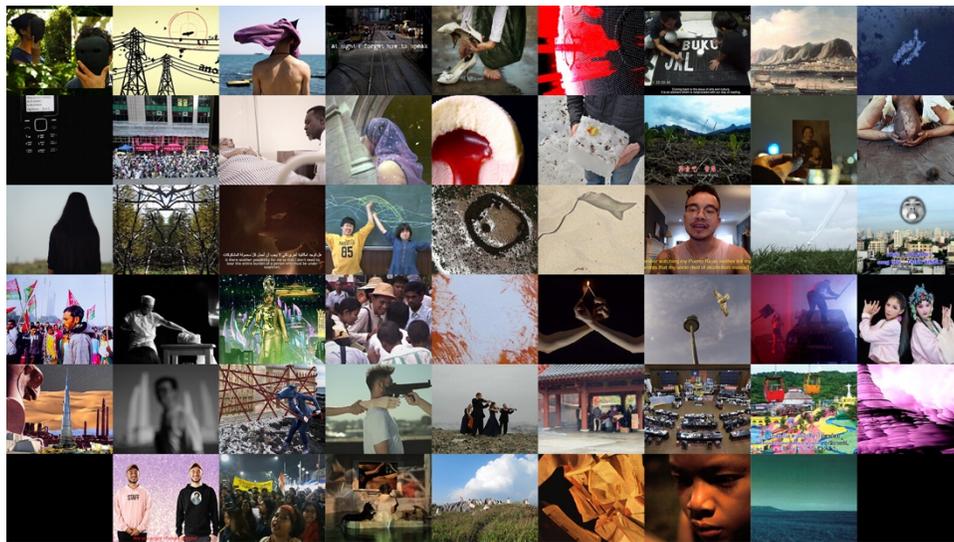
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After Hope: Videos of Resistance

Asian Art Museum Debuts Exciting, Emotional Short Works from West to East Asia — and Beyond



San Francisco, December 9, 2020 — Hope is an emotion that drives us to imagine, represent, and create different worlds. *After Hope: Videos of Resistance* invites audiences to immerse themselves in a new kind of multimedia experience from the Asian Art Museum: a series of 54 short videos, from over 60 artists, that explore the role of hope in contemporary art and activism.

Debuting this winter in the museum's Lee Gallery, and with selections available online for all audiences, *After Hope* is organized by Abby Chen, head of contemporary art at the Asian Art Museum; Padma Maitland, assistant professor of architectural history and theory at California Polytechnic State University, San Luis Obispo; and Viv Liu, research assistant for

Selected works from *After Hope: Videos of Resistance*. Video stills. Courtesy of the artists.

contemporary art at the Asian Art Museum. Part of a three-part project, *After Hope: Videos of Resistance* showcases how relevant and accessible video artworks convey the power and potential of global solidarity.

“We are living in the golden age of digital communication with tools and platforms that let anyone film, edit, and share important stories,” says Chen. “I wondered why I wasn’t seeing artworks that used these populist tools to express the urgency of what’s happening in the world right now — but maybe with the same joy, pleasure, and bravado of a music video or YouTube confessional.”

Chen, Maitland, and Liu began by reaching out to artists and curators across the globe, focusing on regions that are not typically represented in museums outside Asia. The result is a revelatory six-and-a-half hours spanning the continent, and beyond, including Azerbaijan, Bangladesh, Kazakhstan, Malaysia, Mongolia, Myanmar, Pakistan, Palestine, Taiwan, Thailand, and Turkey.

“*After Hope* is expansive,” says Maitland. “It touches on environmental degradation and eco-feminism, queer ecologies, art and activism, transgressive histories and speculative futures, censorship, the power of song and music, narratives of exile and diaspora, the loss of identity in the rush to embrace globalized capitalism, but also uprising, sexual liberation, resilience, and the possibility of escape — as well as return.”

In its gallery setting, *After Hope: Videos of Resistance* plays on a loop 24 hours a day, even while the museum is closed. This means the same videos will never be on view at the same time. Eclectic in nature, each work is very short, many only a few minutes long, encouraging audiences to stay for multiple videos at a time, and to keep coming back for more. Viewers are not expected to absorb the entire six-and-a-half hours in one sitting. but to keep returning, dropping in to experience different parts of the program.

“Every visit will reward audiences with something new to see,” says Liu. “We wanted to offer uniquely personal and ever-evolving experiences. As each visitor creates connections between the videos they happen to encounter, they consider what these artists say about ‘hope,’ and their own ideas of ‘hope’ may change as they keep watching and returning.”

“*After Hope* ropes in all these fragmented issues and causes and reveals common themes — refuge, renewal, revolution — almost like a chain letter or an exquisite corpse,” explains Chen, referring to the Surrealist game whereby members of a group sequentially contribute a word, or sketch to a composition, with the completed work unveiled only at the end. “It’s a surprisingly emotional experience and people who spend even a little bit of time with these videos, whether in our gallery, or online at home, will come away with a broader, richer, more timely connection to Asia.”

After Hope: Videos of Resistance is one of three parts of an interrelated program produced in collaboration with outside curators and institutions that aims to foster artistic pollination across communities, practices, and perspectives. The other components include a series of

convenings, including an [International Working Group](#), and a digital platform, [AfterHope.com](#). Maitland is guest curator for all three components.

“The Asian Art Museum’s core collection is filled with amazing traditional art — it’s what we’re best known for, and it gives our audiences a chance to see how the past influences the present,” says Jay Xu, Barbara Bass Bakar Director and CEO of the Asian Art Museum. “*After Hope*, though, is a critical reminder that Asia has never been one place, that masterpieces that illuminate our essential humanity — as well as the profound shifts of our own century — are still being made today, and that in the digital age, great art is as likely to appear on our phones as it is in a magnificent gallery setting.”

Learn more about the artists, videos, and upcoming programs featured in the exhibition by visiting [AfterHope.com](#) and the [Asian Art Museum website](#).

Featured artists:

Agil Abdullayev	Fang Lu	Oliver Herring
Alison Nguyen	Gazelle Samizay	Orkhan Huseynov
Angela Su	Gulnara Kasmalieva and Muratbek Djumaliev	Özgür Atlagan
Arahmaiani	Htein Lin	Reena Saini Kallat
Ariuntugs Tserenpil	Isa Ho	Shoaib Daniyal
Araya Rasdjarmrearnsook	J Triangular	Shun Wint Aung
Ashley Yang Thompson	Jane Jin Kaisen	Sutthirat Supaparinya
Basel Abbas and Ruanne Abou-Rahme	Jeamin Cha	Thukral and Tagra
Bolortuvshin Jargalsaikhan	Kia LaBeija	Tiffany Chung
Bonam Kim	Labkhand Olfatmanesh	Tina Takemoto
Chaw Ei Thein	Lam Tung Pang	Tong Wenmin
Chitra Ganesh	Lausan Collective	Tsui Kuang-Yu
Choi Sai-ho	Le Mediator	Tuguldur Yondonjamts
Chulayarnnon Siriphol	Lo Lai-lai Natalie	Xiaoze Xie
Connie Zheng	Mehregan Pezeshki	Yasmin Jahan Nupur
Elena Artemenko	Minoosh Zomorodinia	Yelena and Viktor Vorobyev
Emin Azizbayli	Nguyen Tan Hoang	Yuan Goang-Ming
Evgeny Granilshchikov	Nyein Chan Su	Zamir Suleymanov
	Ohm Phanphiroj	Zeina Barakeh
		Zeynep Kayan
		Zulfikar Ali Bhutto

Exhibition Organization

After Hope: Videos of Resistance is organized by the Asian Art Museum of San Francisco. Support is provided by the Taiwan Academy in Los Angeles, Ministry of Culture of Taiwan.

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Akiko Yamazaki and Jerry Yang Endowment Fund for Exhibitions
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After Hope: International Working Group is made possible in part with a grant from the Asian Cultural Council to advance international understanding through cultural exchange in the arts.



About the Asian Art Museum

Located in the heart of San Francisco, the museum is home to one of the world's finest collections of Asian art, with more than 18,000 awe-inspiring artworks ranging from ancient jades and ceramics to contemporary video installations. Dynamic special exhibitions, cultural celebrations and public programs for all ages provide rich art experiences that unlock the past and spark questions about the future.

Information: 415.581.3500 or www.asianart.org

Location: 200 Larkin Street, San Francisco, CA 94102

Hours: Thursdays, 1p.m.–8 p.m. Fridays–Mondays: 10 a.m.–5 p.m. Tuesdays and Wednesdays: Closed

Admission: Free for essential workers, SFUSD students, children 12 and under, active duty military. General Admission: \$15; Seniors (65+) and Students (13–17): \$10. *There are no special exhibition surcharges.*

Access: The Asian Art Museum is wheelchair accessible. For more information regarding access: 415.581.3598; TDD: 415.861.2035.

Never miss a moment: @AsianArtMuseum

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