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Wong Kit Yi: North Pole Futures

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North Pole Futures

October 7–18, 2015

The Arctic Circle Expeditionary Residency program, which Hong Kong / New York-based artist Wong Kit Yi has been invited to join this year, brings international artists of all disciplines together with scientists, architects, and educators. For three weeks—October 2 to October 21, 2015—the residency will take place aboard an ice class Barkentine tall ship in the Norwegian archipelago of Svalbard, within 10 degrees of the North Pole.

Taking advantage of this rare opportunity, Wong Kit Yi plans to create a new body of work near and about the North Pole between October 7 and 18. Since 2006, Wong has explored the edges of artistic practice, where performance, media, and personal interaction enter a realm of risk by incorporating the uncertain input of others. Immersing herself in this remote Arctic environment—a subzero “studio space” shared with reindeer, beluga whales, and even polar bears—Wong will push the boundaries of her speculative and transactional approach by inviting the public into the creation of personally-designed, pre-ordered artworks.

In Hong Kong, Wong transforms the Oil Street exhibition space into a distribution point for “artistic futures,” individualized agreements that support site-specific artworks to be executed and documented during her Arctic trip. Choosing from artist-selected and highly idiosyncratic lists, patron-donors may pick one word, one date, and one color. These three elements will be combined onsite near the North Pole,

yielding a kind of art at the limits: custom-made works that reflect not only the bizarre environment but also Wong's own investment of time, effort, and conceptual thinking under conditions of extreme cold and short daylight.

As a city overrun with markets, Hong Kong provides the perfect setting for this fictional "marketplace." Courting new donors to support contingent artworks, the project reimagines the patron-artist relationship, and indeed, the art market itself.

This economic twist opens up a set of questions that have long concerned the artist. What does it mean to "invest" in art or a particular artist? How is art given a value, and is this value intrinsic or extrinsic? In what ways is art merely transactional and contractual, bound by legal and economic commitments? How can it function as a continuously evolving relationship, a perpetual leap of faith? And is art confined to the real and physical, or is it mostly composed of intentions, aspirations, and fantasies?

In addition to taking charge of the project as manager, Ali Wong will adopt the role of a scientist as she conducts an experiment to test different methods of structuring monetary transactions. In February, she will charge a flat rate of US \$3800 per artwork, donating 10% of the proceeds to nonprofit organizations. The following months will feature various other pricing schemes, including climate-based formulas, "market values," and bartering.

Those interested in advance sponsorship of artworks resulting from Wong Kit Yi's upcoming North Pole expedition should visit www.wongfutures.com and send inquiries

to wongfutures@gmail.com. Manager Ali Wong and her consultant, Prem Krishnamurthy, will be on hand, either physically or online, to answer questions. In April and May, the marketplace will be located at K. (formerly P!) on the Lower East Side, New York.

Dates

October
2015

S	M	T	W	T	F	S
			7	8	9	10
11	12	13	14	15	16	17
18						

Morning/Afternoon

Words

Argus-eyed

Vigilant, referring to Argos, a Greek mythological watchman with a hundred eyes.

benthos

The flora and fauna on the bottom of a sea or lake.

cantillate

To chant or intone a passage of religious text.

cereology

The study or investigation of crop circles.

chanticleer

A rooster in a fairy tale.

chiliad

A thousand things or a thousand years.

deasil

Clockwise or in the direction of the sun's course.

empasm

A perfumed powder sprinkled on the body to prevent sweating or for medicinal purposes.

famulus

An assistant or attendant, especially one working for a magician or scholar.

floccinaucinihilipilification

The action or habit of estimating something as worthless (a word generally only quoted as a curiosity).

gnathic

Having to do with the jaws.

inunct

To apply ointment to someone or something.

labarum

A banner or flag bearing symbolic motifs.

lollygag

To spend time in an aimless or lazy way.

mistigris

A joker or other extra card played as a wild card in some versions of poker.

orrery

A clockwork model of the solar system, or the sun, earth, and moon.

ortanique

A cross between an orange and a tangerine.

elkie

Scottish a mythical sea creature like a seal in water but human on land.

erac

A pinnacle or ridge of ice on the surface of a glacier.

thaumatrope

A scientific toy devised in the 19th century. It consisted of a disc with a different picture on each of its two sides: when the disc was rotated rapidly about a diameter, these pictures appeared to combine into one image.

xenology

The scientific study of extraterrestrial phenomena.

emmetropia

The normal condition of the eye: perfect vision.

Colors



Pigments that are expensive throughout art history:

- 1 Ultramarine
- 2 Gold
- 3 Vermilion

Pigments that have disappeared from art :

- 4 Maya Blue
- 5 Tyrian Purple
- 6 Dragon's Blood
- 7 Scheele's Green

Colors that have funny names:

- 8 Hugs & Kiss
warm, enveloping, welcoming, saturated, confident, self-assured
- 9 Mystical Powers
timeless, elegant, classic, beautiful, usable
- 10 Potentially Purple
timeless, elegant, classic, beautiful, usable
- 11 Japanese Kimono
welcoming, warm, raspberry, free, deep, satisfying, rich, regal, confident, graceful
- 12 Postmodern Mauve
sophisticated, warm, nurturing, enlivening, congenial

- 13 Social Butterfly
bold, saturated, lively, illuminating, pure, extraordinary
- 14 Forbidden Red
earthy, appealing, popular, blackened, organic, old, ancient
- 15 Pink Polka Dot
beautiful, vibrant, rich, sublime, peaceful, tropical
- 16 Yew Green
bold, saturated, lively, illuminating, pure, extraordinary
- 17 Poetic Princess
sweet, pale, cherished, soft, appealing, faint
- 18 Instant Delight
crisp, deep, energetic, lovely
- 19 Fire and Ice
deep, saturated, cool, cozy, poetic, charming
- 20 Flamingo's Dream
dreamy, hot, fabulous, rich, robust, lively, energetic
- 21 Lucky Shamrock
timeless, elegant, classic, beautiful, usable

Every System Breaks: Ali Wong & Wong Kit Yi in Conversation with Berny Tan

This interview was first published in *Asymptote* (www.asymptotejournal.com), an international journal of art and literature.

I was first introduced to Ali Wong's curatorial practice through the exhibition *The Ceiling Should Be Green* at P!, a multidisciplinary art space in New York City. Co-curated with Prem Krishnamurthy, the exhibition was particularly fascinating because of its unique curatorial approach that integrated the Chinese tradition of feng shui. Mr. Ye, a feng shui master, was invited to select the participating artists based on their birth dates and to advise on the placement of art works. His suggestions included painting the gallery's ceiling green in order to ensure the success of the exhibition.

Feng shui, literally translated as "wind and water," is a philosophical system that dates back thousands of years. It is a means of harmonizing the energies in our environments, which are influenced by cardinal directions, the five traditional Chinese elements (wood, fire, earth, metal, water), and even geographical or architectural features. Feng shui masters make recommendations on anything from the arrangement of objects in a home, to the orientation of an entire building based on its site. The tradition thus shares some fundamental similarities with contemporary (Western) curatorial practices, as revealed in *The Ceiling Should Be Green*. Both feng shui and curating are malleable belief systems involving the mapping of objects within certain spatial constraints, in the service of overarching historical or philosophical narratives.

Months after seeing *The Ceiling Should Be Green*, I visited the exhibition *Bringing the World into the World* at the Queens

Museum, also in New York. There, I saw the work of an artist named Wong Kit Yi who likewise received a feng shui consultation from Mr. Ye in the process of creating her installations. The artist's six installations expanded upon the color symbolism, imagery, and linguistic peculiarities within the feng shui tradition. One intervention, *The Green Sponge Rocks*, emerged out of Mr. Ye's reading of the space as having too much of the water element. Rather than following his recommendation of placing plants in the area, the artist created Chinese scholar rocks out of green sponges, which could more efficiently absorb the metaphorical water in the space.

The truth is, Ali Wong and Wong Kit Yi not only share similar methodologies, but they also share the same body. In a recent artist talk at the San Francisco Art Institute (SFAI), Ali stated: "What seems important to me in my curating and in the very idea of logical organization is that every system has its own limits. Every system breaks. There is always something in art that escapes the rational order." For the dual yet interwoven personas of Ali Wong, the curator, and Wong Kit Yi, the artist, the concept of one identity within one body is simply another system to be broken.

—Berny Tan

Kit Yi and Ali, could you introduce each other?

Ali Wong: Kit Yi is a Hong Kong/New York-based artist born in Hong Kong. She graduated from the M.F.A. program at Yale University and moved to New York in 2012. That self-displacement was typical of her, because she is very

independent and willful. And, to me, she is quite exasperating much of the time, with her intuitive, non-rational approach to everything.

Wong Kit Yi: Oh thanks, that's very "nice" of you. Ali is an independent curator based in New York. She is currently an archivist at the Asia Art Archive in America. She has a B.A. in fine arts from the Chinese University of Hong Kong. She's very organized and strategic—but not nearly as creative as I am.

Ali and I work together a lot. We have different jobs; we take care of different tasks as we have different strong points. But we always help each other. We also share lots of things. We share one website, one Facebook account, one physical body, etc., etc.

Both of our names were assigned. "Ali" is a product of colonialism. Most of our English teachers were from the UK, and they had a hard time remembering Chinese names. One of them picked "Ali" from a dictionary. Even our parents call her Ali now.

You have used the system of feng shui to develop both artworks and curatorial techniques. What is your relationship to feng shui and how did you both come to use it in your practices? Does Kit Yi's relationship to feng shui differ from Ali's relationship?

AW: The name "Kit Yi" was chosen by our parents from a list of potential lucky names recommended by a feng shui master in Hong Kong. Kit Yi's relationship to feng shui is sort of assigned by fate.

WKY: One of our parents' businesses is developing small-scale real estate in Hong Kong, where the basic unit of thought is dollars per square foot. Our parents always consult a feng shui master before they put their building or rehabilitation plans into action. As an artist, I am interested in space, and alternative ways of understanding/organizing it. I don't think it's very important for me to identify my relationship to feng shui, or to decide whether I believe or disbelieve in it. I'm more interested in having a relationship to "undefinable" things. I'm drawn to the topic of feng shui because I still don't quite understand the system behind it. I'm curious about the connection—if there is any—between physical reality and the advice given by feng shui masters, and about the way those masters see an alternative world.

AW: I don't have a personal relationship to feng shui. I think feng shui is a culturally specific belief, somewhere between superstition and religion. It's something more than a petty ritual, but less structured than a firm system, and something realistic and effective in terms of space, but at the same time mystical.

For me, as curator, the exhibition *The Ceiling Should Be Green* was not an attempt to counter accepted Western curatorial practices. I was more interested in using a different way to select artists and organize their work at this particular exhibition space (P! in New York City). My co-curator Prem Krishnamurthy and I started this project by each coming up with a list of ten artists whose work we purely, or intuitively, like even though we are not entirely sure why. We then secretly researched the birth date of each artist for Mr. Ye's feng shui consulting service. I was interested in exploring

what would happen if I gave part of the curatorial decision power to someone else—someone who would use none of the standard art-professional criteria and methods. I saw this as a way not to displace one curatorial approach with another but to add to the collective pool of possibilities.

In the exhibition *The Ceiling Should Be Green*, Ali brought in the feng shui master Mr. Ye to help select artists as well as suggest artwork placement and alterations to the gallery space. Kit Yi's video of this process, *Kit Yi vs. P! vs. Qi*, was included in the exhibition as well. In your projects, where does Ali end and Kit Yi begin?

WKY: There is no beginning or end. I'm two people.

I find it interesting that Mr. Ye finds it necessary to emphasize that he doesn't know art and that he isn't an artist, because I think that to some extent, the feng shui master and the curator are both fulfilling the role of organizing objects in space. Could Ali elaborate on the juxtaposition of the traditions of feng shui with contemporary exhibition practices?

AW: Contemporary art curating, especially in United States, is ordinarily based on a set of value criteria—whether stated or unstated, conscious or unconscious. A work might be "good" if it is formally inventive, or perfectly fits the show's theme, or introduces important issues, or whatever. For example, a curator might decide to make intellectual interest (or formal beauty, historical significance, or social relevance) the primary consideration, with the gender and ethnicity mix of the show a secondary factor. Or vice-versa. These criteria, in

turn, are themselves determined by a specific belief system—one that may be constant in the curator’s practice, or simply utilized for a specific show. I wanted to know what would happen if I changed the criteria of selecting the artist list purely on the basis of birth dates.

Personally, I just think innovation is better than convention. The feng shui master uses the Nine Halls Diagram, which is from the ancient Chinese mathematical and divinatory traditions, to allocate the space for the work. What results does that produce in a room full of contemporary art objects? What does the process do to our familiar mental categories, to our perceptions and evaluations of art?

I have always understood feng shui as a very fixed practice with defined patterns and symbols. But in your projects, you’ve really opened up the possibilities of interpretation. For one of the works that Kit Yi presented at the Queens Museum in the recent exhibition *Bringing the World into the World*, Mr. Ye had told you to place rooster sculptures at the entrance. But because of certain limitations imposed by the museum, this evolved into rooster vinyl stickers on the revolving door. Kit Yi, could you expand on the process of accepting, rejecting, and manipulating Mr. Ye’s advice as you develop your artworks?

WKY: The rooster piece is one of my six final pieces of sculptural and architectural interventions at the Queens Museum. In a sense, the works were not made by me alone but by an interaction between me and the limitations imposed by the space, the curatorial agenda, and the placement demands of more famous artists. Most of the other participants were

chosen two years ago. But I was added only last February, four months before the opening. In a way, I was breaking into a preexisting system. So I had to adapt my work to the space that was left over.

Each of my six interventions was the result of a long, often uneasy, negotiation with the museum. For example, Mr. Ye highly recommended two roosters to be placed at the museum entrance so as to restrain the evil spirit from the nearby highway. The job of the roosters was to “eat the cars as if they were fleas.”

I originally wanted to place two huge balloon roosters on the exterior of the museum. But that, and several other ideas, got rejected, due to the difficulty in maintenance. Finally, I was allowed to adhere two rooster silhouettes to the revolving doors. My very economical solution required just four pieces of vinyl to create two colorful birds. It’s fun to negotiate with symbolic figures; they’re not just made to be appreciated as objects, but to fulfill the feng shui functions.

I think the most reciprocally manipulative case was when Mr. Ye entered one of the museum galleries and detected too much “wood” element. He said that no woman should be allowed to show in this “gossipy space.” I immediately turned to the curator, Hitomi Iwasaki, and said, “I definitely want to use this space!”

I created *The Red Gossip Collection*, a set of video interviews with male professionals in the visual arts and museum fields who I asked to gossip about the idea of gossip—specifically, gossip in the art world. Questions included: “What is the most

common subject of gossip?"; "Does gossip ever boost one's career?"; and "Have you ever heard gossip about yourself?"

I pixelated the backgrounds, so that the speakers became "talking heads." Pixelation also enables images to be transmitted more quickly and easily, like gossip spreading. The sound is low, so the visitors must lean in close, as they would to someone gossiping in their ear. The furniture holding the video monitors was painted red to symbolize fire, which can burn off the wood elements and thereby harmonize the space.

My sense of both Ali and Kit Yi's practices is that they destabilize not only tradition but our impression of tradition. Feng shui shifts from this pedagogical and objective practice with a passive recipient, to this very intuitive, subjective, dynamic process. Both Ali and Kit Yi claim individual agency in the interpretation of Mr. Ye's advice. What are both of your thoughts on this?

WKY: The presence of two roosters matters; the exact form and material of the symbols don't.

AW: As in all mental games, you need rules to make it interesting. And I think the "rules" given by Mr. Ye really pushed my creativity in interpretation. Physical games can be similar. To quote from Kit Yi's artist statement: "my objective in ping-pong is not to win but to keep the ball moving in interesting patterns." In *The Ceiling Should Be Green*, I enjoyed passing power back and forth between myself, Prem, and Mr. Ye.

The liberties that are being taken with feng shui make me wonder if either of you personally believe in this tradition, even if that is not the focus of your work.

WKY: Literal belief is one thing, but curiosity is another. I'm often most attracted to the things I'm not sure of.

AW: You see what I have to deal with every day.

Finally, can you talk about what you are currently working on, or have planned for the future?

WKY: Since Ali is so much better organized than I am, and since she is acting as the agent for this undertaking, I'll let her explain.

AW: The plan is for Kit Yi to join a shipboard residency with artists and scientists, scheduled to take place in October 2015. The Arctic expedition will take her within ten degrees of the North Pole. I am currently offering patrons a chance to acquire the resulting works in advance. They can specify a word, a date, and a color. The three elements will be combined onsite, yielding individualized works to be presented to patrons by Kit Yi upon her return. If she dies at the North Pole, they're out of luck.

Works and contracts related to Wong Kit Yi's Arctic trip will be on view in a group show at the Oil Street Art Space in Hong Kong (12 Oil Street, North Point) from mid-February to June 2015. In April and May, the marketplace will be located at K. (formerly P!) in the Lower East Side, New York.

“Bringing the World
into the World”

Queens Museum
June 15–Oct 12, 2014

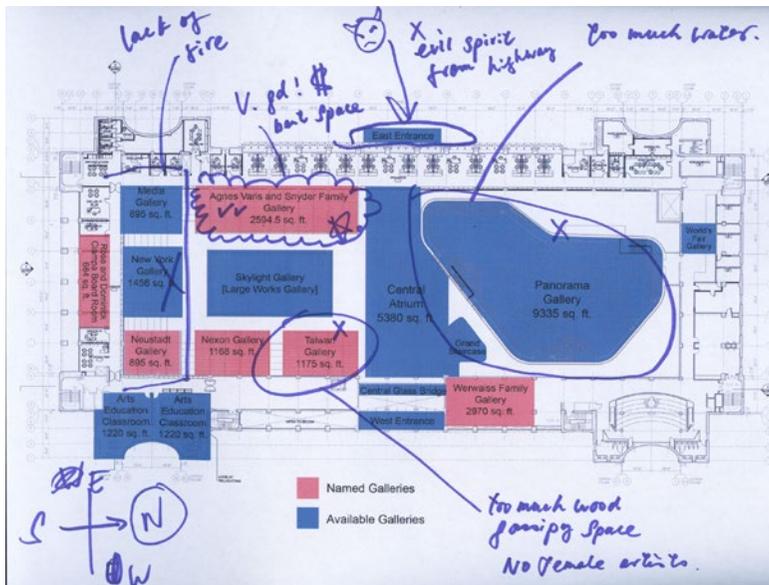
Too Much Water, Too Much
Wood, Lacking Fire



The Colorful Roosters, installation.
Photo: Peter Dressel. Courtesy of Queens Museum.

Bringing the World into the World is an exhibition exploring the physical and intellectual experiences of the act of seeing. The show is inspired by the largest object in the Queens Museum's collection, the Panorama of the City of New York, a 9,335 square foot scale model of the metropolis commissioned by master builder Robert Moses (1888–1981) for the 1964–65 New York World's Fair.

Bringing the World into the World features existing works by Alighiero Boetti, Chris Burden, Ray and Charles Eames, Harun Farocki, Dominique Gonzalez-Foerster, Hikaru Hayakawa, Yumi Kori, L+, Liu Wei, Robert Moses and Raymond Lester & Associates, Reanimation Library, Jessica Rylan, Tavares Strachan, Clarissa Tossin, Lawrence Weiner, and new commissions by Wong Kit Yi.



Bringing the World into the World, Jun 15 - Oct 12, 2014

黄浩宜急寻贵人：

- 1) 在夏天出生
- 2) 出生、生活、或是在种族上关联于一个气候温暖的国家和地区
- 3) 会说三国语言
- 4) 耳朵上有痣
- 5) 高额头
- 6) 眼珠面积大于眼白
- 7) 属马或者属兔*

如果你符合上述所有条件请给她
打电话+1(415) 695 4219或是写邮件
wongkityi@gmail.com.

QUEENS MUSEUM
110 Queens Blvd., Queens, NY 11367
Tel: (718) 277-6000
www.queensmuseum.org

Bringing the World into the World, Jun 15 - Oct 12, 2014

Wong Kit Yi
is looking for her
perfect stranger:

- 1) Born in Summer
- 2) Born in, living in, or ethnically linked to a warm country
- 3) Trilingual
- 4) Mole on the ear
- 5) High forehead
- 6) Iris larger than the whites of your eyes
- 7) Born in the Year of the Horse or Rabbit*

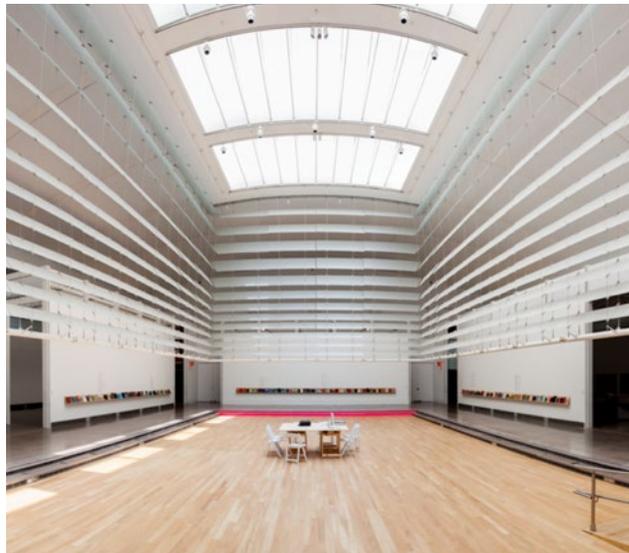
Call her at +1(415) 695 4219
or email her (wongkityi@gmail.com)
if you match all the criteria.

QUEENS MUSEUM
110 Queens Blvd., Queens, NY 11367
Tel: (718) 277-6000
www.queensmuseum.org

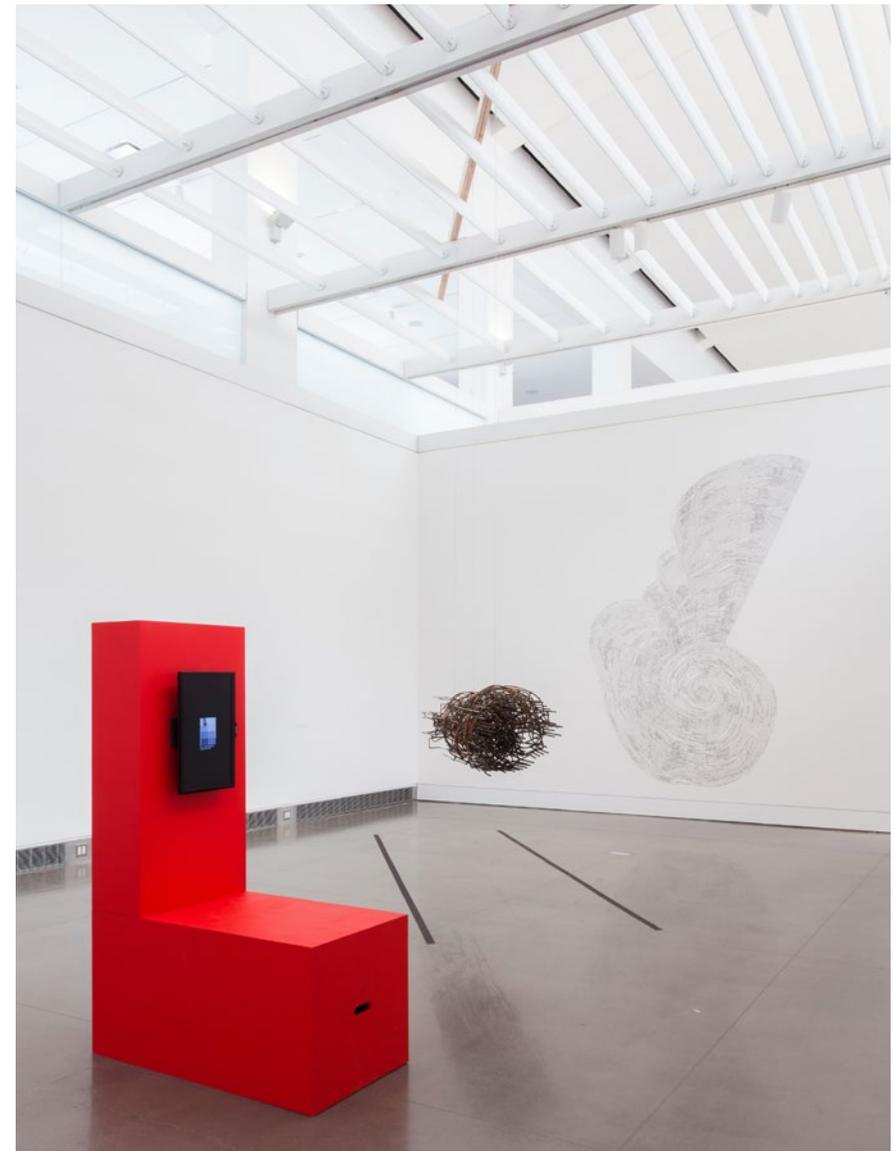
The Orange Perfect Stranger List, installation.
Photo: Peter Dressel. Courtesy of Queens Museum.

Wong Kit Yi has taken a panoramic approach to the museum itself by inviting a feng shui master to analyze the galleries and finding solutions to achieve balance. In the gallery that the master deemed too “wet” — and by implication too feminine — Ms. Wong has added a big red pedestal bench, symbolizing fire. On it hang two monitors playing a video in which she interviews various art professionals, all male, about gossip, a habit associated with women. The variously relaxed, uptight or pretentious responses suggest that gossip is not all that gender-based.

—Roberta Smith, *The New York Times*, June 19, 2014



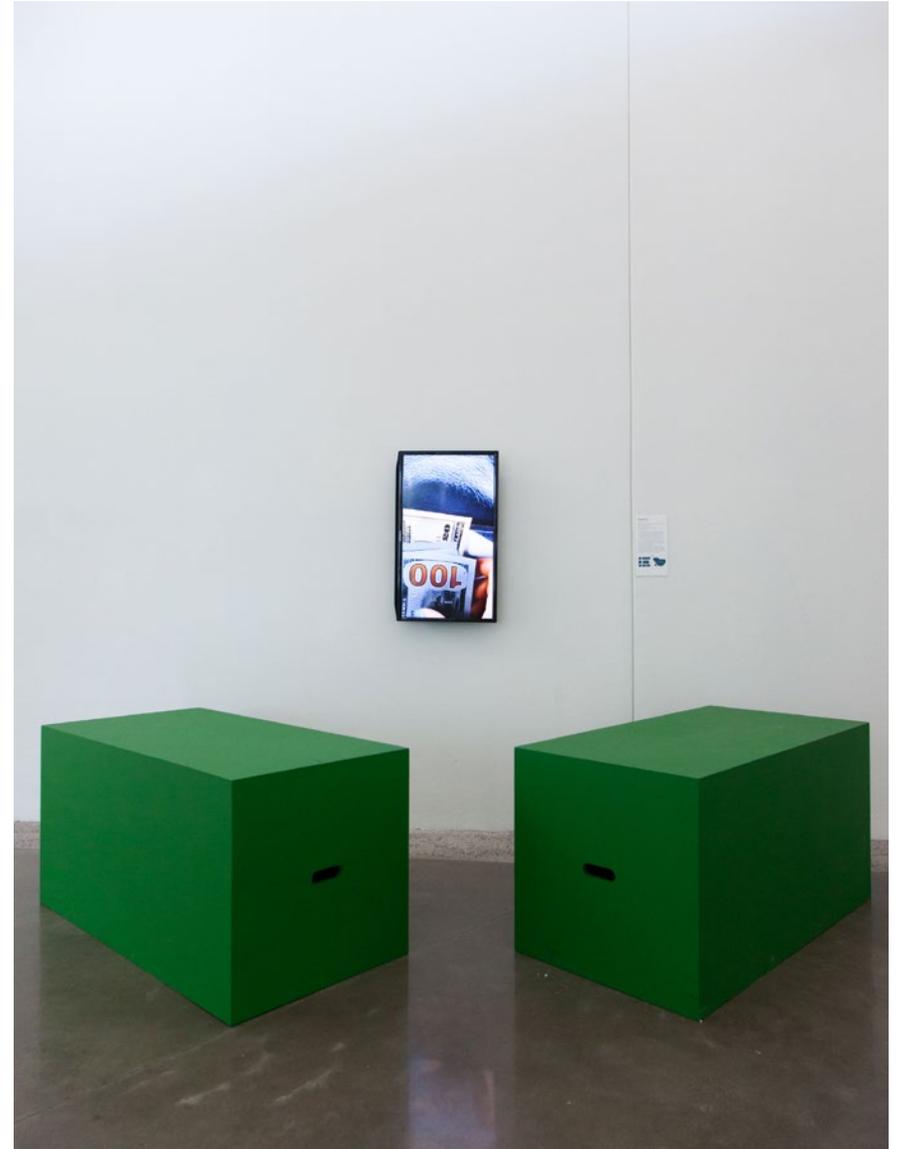
The Neon Pink Risers, installation.
Photo: Peter Dressel. Courtesy of Queens Museum.



The Red Gossip Collection, installation.
Photo: Peter Dressel. Courtesy of Queens Museum.



The Green Sponge Rocks, installation.
Photo: Peter Dressel. Courtesy of Queens Museum.



The Colorless Qi, video installation.
Photo: Peter Dressel. Courtesy of Queens Museum.

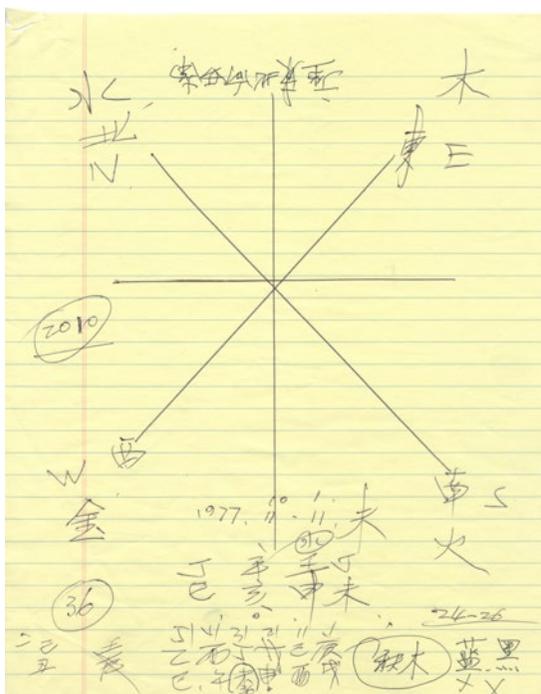
“The Ceiling
Should Be Green”

P!, New York
Nov 28–Dec 22, 2013



The Ceiling Should Be Green
P!, New York City
Installation view
Photo: Naho Kubota

In the summer of 2013, Prem Krishnamurthy and Ali Wong decided to curate a show together in a different way. At Wong Kit Yi's suggestion, they selected the participants primarily based on each artist's birth date. The exhibition, held that fall, featured artists Mel Bochner, Rico Gatson, Tony Labat, Ohad Meromi, Shana Moulton, Connie Samaras, Jessica Stockholder, Wong Kit Yi, and Wen Yau and included sculptural and photographic works alongside performance and time-based pieces.



The Ceiling Should Be Green,
Notes by Feng Shui master Ye Lei Ming

10 1959年3月14日 (JS女, 西雅圖, 華盛頓州) ✓
 2 1967年5月4日 (OM男, 以色列) ✓
 3 1966年7月13日 (RG男, 奧古斯塔, 喬治亞州) ✓
 4 1981年1月8日 (SJ女, 柏克萊, 加州)
 5 1976年7月17日 (SM女, 加州) ✓
 6 1979年3月21日 (JL男, 臺中, 台灣)
 7 1974年10月18日 (WY女, 香港) ✓✓
 8 1978年8月5日 (KA男, 設拉子, 伊朗)
 9 1951年5月21日 (TL男, 古巴) ✓
 10 1982年2月24日 (KYW女, 香港) ✓
 11 1940年8月xx日 (MB男, 匹茲堡, 賓夕法尼亞州)
 12 *Refer to pic
 13 1950年10月9日 (CS女, 新墨西哥州) ✓

南陽堂相命館

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 手提 Cel: (646)325-8734

若感人生多障礙

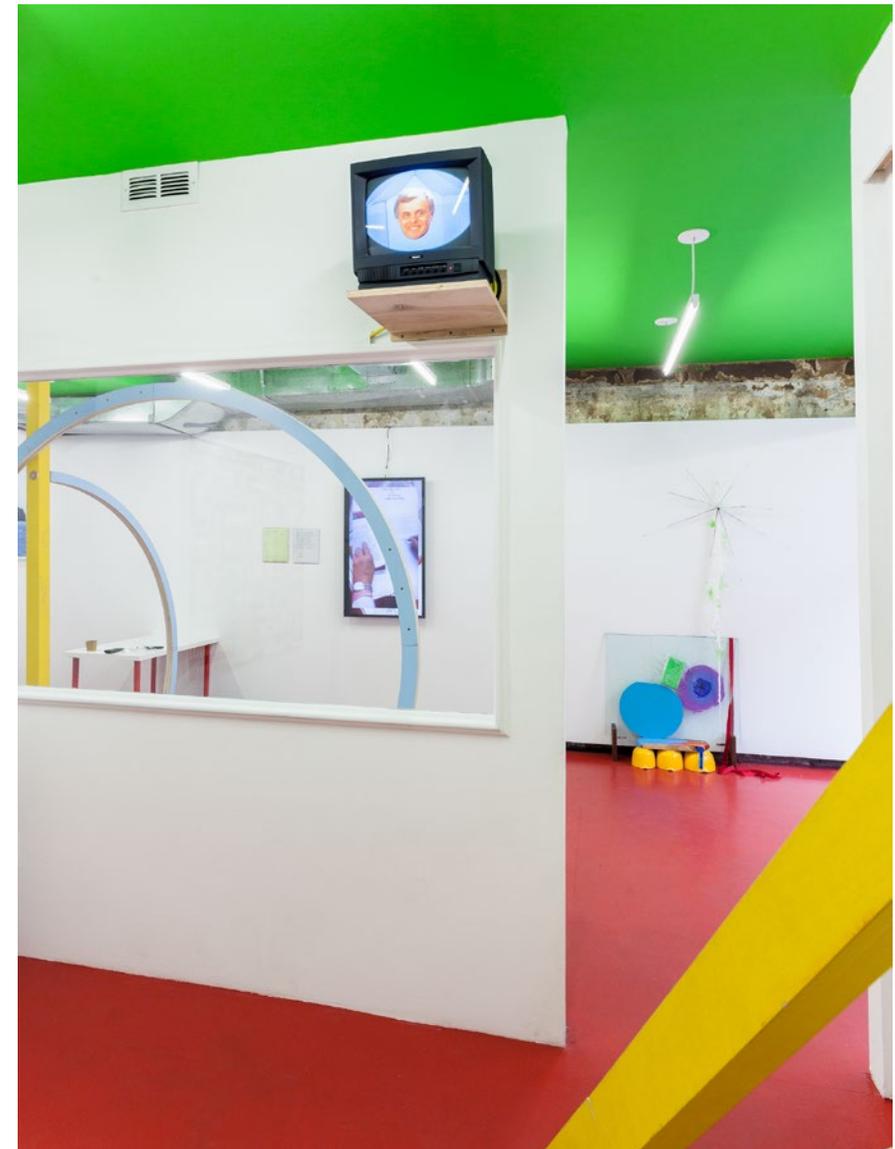
The Ceiling Should Be Green,
Notes by Feng Shui master Ye Lei Ming

On a recent morning at the gallery called P!, on New York's Lower East Side, New York-based feng shui master Ye Lei Ming was putting the final touches on an unusual curatorial experiment. Ye was studying a photograph of Mel Bochner in hopes of deciding where to install one of the artist's 1972 floor pieces. Nearby, P! director Prem Krishnamurthy and the artist and curator Ali Wong (who also goes by Wong Kit Yi) waited patiently. For \$300, the pair had hired Ye to choose the artists and help install P!'s latest exhibition, "The Ceiling Should Be Green," in accordance with the ancient Chinese principles of manipulating chi, or life force, in an auspicious manner.

—Jessica Dawson, *Art in America*, November 8, 2013



Wong Kit Yi
Kit Yi vs. P! vs. Qi, 2013
digital video, color, sound, 41 min.



The Ceiling Should Be Green,
P!, New York City
Installation view
Photo: Naho Kubota

Fate Calculating:
Get Yale Interview Prepared

March 29, 2010



Fate Calculating: Get Yale Interview Prepared,
Still from video

Condensing 5,000 years of Chinese wisdom, a Chinese fortuneteller helps me to prepare my Yale MFA admission interview, in which 13 people would interview me on March 29, 2010 at 4:50pm. I presented this video at the interview and the interviewers cracked up. I was accepted into the program, as predicted by the fortuneteller.

— Wong Kit Yi



Fate Calculating: Get Yale Interview Prepared,
Still from video

Biography

Wong Kit Yi is a Hong Kong/New York-based artist born in Hong Kong. She graduated from the MFA program at Yale University and moved to New York in 2012.

Wong interrogates social, cultural, and linguistic systems through video, sculpture, and performance. Influences on her work include her childhood in Hong Kong, ancient Chinese belief systems, Conceptual art, issues of transcultural self-identification, the quantification of intangible ideas, and the negotiation of space via objects and color.

Wong's work has been exhibited most recently at P! (2013) and the Queens Museum (2014), both in New York. Her work was banned from the 2014 Xinjiang Biennale of International Contemporary Art by China's Ministry of Culture (2014).

In 2015, Wong will participate in an Arctic Circle expeditionary residency, which will take place ten degrees from the North Pole. Wong received Yale University's Susan H. Whedon Award and Cheung's Creative Award (Hong Kong), and was a finalist for the Sovereign Art Foundation's Asian Art Prize. Her work has been reviewed in *The New York Times*, *Art in America*, *China Daily*, *Asian Art News*, *Time Out Hong Kong*, and *South China Morning Post*. She speaks native Cantonese, fluent English, and hysterical Mandarin.

Ali Wong is an independent curator based in New York. Wong currently works at the Asia Art Archive in America. She has a B.A. in fine arts from the Chinese University of Hong Kong.

Wong Kit Yi

Born in Hong Kong

Lives and works in New York

Education

2010-2012	Yale University — New Haven, CT Master of Fine Arts, Sculpture
2002-2006	The Chinese University of Hong Kong Bachelor of Arts, Fine Arts

Awards

Yale University

2012	Susan H. Whedon Award in recognition of an outstanding student in Sculpture
2010	Yale University School of Art Scholarship

Bei Shan Tang Foundation

2010 & 2011	The Bei Shan Tang Foundation International Scholarship
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Annie Wong Art Foundation

2006	PASCA Fellowship
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Department of Fine Arts, The Chinese University of Hong Kong

2006	Cheung's Creative Award in Hong Kong
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	Ting Yen Yung Artistic Achievement Award
	Wong's Chinese Painting Award
2005	Madam Jan Yun-bor Memorial Award for Chinese painting and calligraphy
	Ting Yen Yung Artistic Achievement Award

The Sovereign Art Foundation

2005	Sovereign Asian Art Prize Finalist
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Chinese Culture Research Centre, The Chinese University of Hong Kong

2005	Hopwai Research Grant
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Residency/Exchange

2013	Curatorial Practice, Maryland Institute College of Art, Baltimore, USA
2006	PASCA, Pont Aven, France
2005	Beijing Fine Art Academy, Beijing, China
2005	Fine Arts Department, Zhejiang University, Hangzhou, China
2004	Elam School of Fine Arts, The University of Auckland, Auckland, New Zealand

Public Collections

The Chinese University of Hong Kong
Allen & Overy

Exhibitions/Performances

2014

Bringing the World into the World, curated by Hitomi Iwasaki,
Queens Museum, NY

2013

Regarding Lightness curated by Yeung Yang and her team,
Oil Street, HK

The Ceiling Should Be Green curated by Prem Krishnamurthy
and Ali Wong, P!, New York, NY

EXCHANGE, School 33 Art Center, Baltimore, MD

now what, Microscope Gallery, Brooklyn, NY

2012

Yale MFA Thesis Exhibition, Holcombe T. Green Gallery,
New Haven, CT

DysTorpia Media Project, Queens Museum of Art, Queens, NY

2011

Yale Performance Department: Variety, Holcombe T. Green
Gallery, New Haven, CT

College Arts Association Exhibition, Time Square Gallery,
New York, NY

Yale First Year MFA 2012, Holcombe T. Green Gallery,
New Haven, CT

2010

Spoon Full of Sugar, Kitsch Gallery, San Francisco, CA

lā pí tiáo, Woofer Ten, HK

Borders, Root Division, San Francisco, CA

2009

We Were Meant To Be, Peanut Gallery, San Francisco, CA

Haven & Hell Yeah!, MAPP, San Francisco, CA

2008

Intersections, Gallery Benten 17, HK

Fotanian Open Studios 2008, Wah-Luen Industrial Centre, HK

2007

Fotanian Open Studios 2007, Wah-Luen Industrial Centre, HK

2006

Dix Neuf, Pont-Aven Gallery, France

Expo, Pont -Aven Gallery, France

New Trend 2006, Artist Commune, HK

Annual Exhibition of Fine Arts, Cheng Ming Building CUHK, HK

Beijing Painting Institute Advanced Study Scheme, Sir Run

Run Shaw Hall, HK

Seven Heads, Hui Gallery, HK

2005

2005 Sovereign Asian Art Prize, IFC Mall, HK

The Exhibition and Auction of Handerson Art Reach,
IFC Mall, HK

Annual Exhibition of Fine Arts, Cheng Ming Building CUHK, HK

2004

Elam'04, Te Toi Hou, New Zealand

National Drawing Award, The Physics Room, New Zealand

National Drawing Award, Artspace, New Zealand

Our Works, Hui Gallery, HK

Annual Exhibition of Fine Arts, Cheng Ming Building CUHK, HK



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