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bricolage

MY TRUTH IS YOUR STORY

8th November 2019, 1-3 pm
Britannia Panopticon Music Hall, 117 Trongate, Glasgow

1. Qiushi Chen, *Miranda*, 2019; Performance
2. Wei Zhang, *Home-Party*, 2018; Photography, A4 x 5 images
3. Yihang Hu, *In Memory of Memory, Chapter 1*, 2019; Sound and a stack of papers with poems and notes, 8:20 mins
4. Jina Song, <Chapter 16-18> 44328km, 'I Decided to Leave, It Was My Decision', 2019; Narrative performance with digital sound, 3:28 mins
5. Seongsu Kim
 - a. *First Experience*, 2019; Video, 18 mins
 - b. *Emergency*, 2019; Video, 4 mins
6. Brandon Hendrick, *Untitled*, 2019; Handmade model of a suburban fence, MDF and mixed media; 6'x8'
7. Wei Zhou
 - a. *Temporary Lover*, 2018-19; A1 x 4 images, C-Print
 - b. *Touch*, 2019; HD Video on loop, 1:08 mins (work in progress)

Artists:

Jina Song, Yihang Hu, Wei Zhang, Brandon Hendrick, Wei Zhou,
Qiushi Chen and Seongsu Kim

An exhibition curated by Hannah Benassi, Shalmali Shetty and Yihang Hu
MLitt Curatorial Practice (Contemporary Art), Glasgow School of Art

My Truth is Your Story speaks of one's personal truth that when expressed becomes the listener's story. The story circulates, over time accumulating ideas, imaginations, biases, lies and retellings, forming a layered narrative and shaping new ideas and truths. Interpretation plays a key role.

The intervention is a conversation that begins and ends with storytelling, making it a cyclical act. Storytelling becomes a form of expressing an experience of the everyday. Every individual who interacts in this space, contributes to the making of an everyday history. Deliberating on the aspect of the 'everyday', personal narratives within a social context are explored, that are otherwise lost in the larger picture. Documenting these everyday experiences forms a parallel history, that may expose the vulnerabilities and the fragile nature of 'political' histories proffered by museums and other similar institutions.

Six artists from the MFA and a curator as artist from the MLitt, come together to collaborate on this project with stories and anecdotes from their personal experiences informing their practice and shaping their artistic and creative productions. Through the connective act of reflection, each artist highlights how stories and memories can be explored using different mediums. The project presents works across performance, installation, sound, photography and film-making.

To begin with, **Qiushi Chen** wonders, "is the story you say, what you really want to say?" He begins to build barriers within social spaces, metaphorically representing conventional thinking, social taboos and influences that may restrict an individual from doing certain things. But how many will remain confined and how many will step beyond these limitations? Moreover, as a storyteller, will one move beyond these barriers? And if one does, then does that story retain any truth value?

Wei Zhang speaks from an experience of playing gender-fluid roles. The series of photographs aims to correct the bad judgements made on women's clothing as an everyday experience. Referring back to historical accounts of women in similar situations, Wei draws a parallel between the past and the present context. Documenting a staged house-party, women are seen within an unrestricted space, but, within a private home. In accompaniment are personal stories, voice-recorded, for an intimate exchange between the teller and the listener.

Yihang Hu is telling/re-telling/de-telling stories relating to his adolescent memory. "Please listen to it first and then take one paper with you."

Jina Song performs an episode from her ongoing series about Sinja's dementia, when she finally decides to face her past. From the time when Sinja moved to Glasgow, she has been subconsciously asking herself, 'Why have all these things happened to me?' Through this performance, with a recurring pattern to her memories, she seeks to find an answer to the predicament.

Seongsu Kim reflects feelings on the lines of people's gloomy emotions, neglected spaces in urban areas, and stories that are shunned by modern society. His interest in analog technology from old TVs to film cameras, brings him to address issues of alienation felt within social spaces. While he is introduced to the viewer on one monitor, through another he is seen repeatedly failing in the act of rolling a perfect cigarette, increasingly alienating himself from social gatherings.

Brandon Hendrick casts seemingly disparate items into raw human narratives to have these personifications examine the nature of objects, while questioning how we inform and live through them. They become props from the unspoken narratives of the everyday, whimsical inquiries into how value and meaning are constructed.

How does one document fleeting experiences? **Wei Zhou's** series is about intimacy and fleeting human connections. She uses photography to document these everyday ephemeral loves she has personally encountered: a glimpse, a deep conversation, a sweet kiss with a stranger. These fragmented experiences become past memories and intangible feelings that are hard to be categorised and often get left behind.

Opened in 1857 in the early years of the Victorian era, the Britannia Panopticon is the world's oldest surviving music hall. Taken over by the influential showman A.E. Pickard in 1906, the next few decades hosted legends such as Jack Buchanan, Sir Harry Lauder, Marie Loftus, Dan Leno, Stan Laurel, amongst others, who brought in life through their performances. The music hall closed down in 1938, yet has lived a number a lives through the last century, transforming into a tailoring shop, a factory and a soulless warehouse and eventually shutting down, reflecting the economic preferences of the time. Rediscovered very recently by the Glasgow historian Judith Bowers, the Britannia Panopticon is now a living museum with a repository of its own past experiences. Stories abound.

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