

4A CENTRE FOR CONTEMPORARY ASIAN ART & GOLDEN AGE CINEMA & BAR PRESENT



CINEMA ALLEY AT GOLDEN AGE CINEMA & BAR

Friday 7 February 2014

Golden Age Cinema & Bar, 80 Commonwealth St, Surry Hills

Bar open 6pm – midnight, with free video installations

Film Screenings 6.30pm and 9.00pm

Free & Ticketed event. Bookings essential: 4A.COM.AU

A Touch of Sin (still) 2013. Image courtesy Curious Film.

Cinema Alley at Golden Age Cinema & Bar is a night of Chinese cinematic wonder and cutting-edge video art presented in the architectural grandeur of the art deco Paramount Pictures building in the 'Hollywood Quarter' of Sydney's Surry Hills.

Curated by 4A in response to the unique setting of Golden Age Cinema, *Cinema Alley at Golden Age Cinema & Bar* presents two feature films and two installations of video art that explore the significant changes that have occurred to the physical and cultural landscape of China over recent decades.

Offering ticketed cinema screenings in addition to free contemporary video art installations, dapper attired wait staff, specially curated cocktails and tempting bites, 4A invites audiences to bring in the Chinese Year of the Horse in the elegant surrounds of a 'golden age'.

Curator Toby Chapman says, '*Cinema Alley* presents a suite of feature films and video installations from China that engage with ideas of nostalgia and the important role that the moving image has played in China's collective imagination.'

The evening will feature the **Sydney premiere screening** of leading Chinese director **Jia Zhangke's** (贾樟柯) ***A Touch of Sin*** (天注定) (2013), the critically acclaimed Tarantino-esque thriller that earned Best Screenplay at the 2013 Cannes Film Festival. Also showing is Jia Zhangke's haunting minimalist drama ***Still Life*** (三峡好人) (2006), awarded Golden Lion at the Venice Film Festival in 2006.

In the foyer and bar areas, the free video art installations by contemporary Chinese artist **Chen Qiulin** (陈秋林), and Hong Kong based video, installation and performance artist **Adrian Wong**, will provide multi-sensory experiences with bespoke costumes, cocktails and dining menu to complete the evening.

Cinema Alley at Golden Age Cinema & Bar is produced by 4A Centre for Contemporary Asian Art in partnership with Golden Age Cinema & Bar and is an associated event of the Sydney Chinese New Year Festival.

For all media enquiries, please contact Hannah Skrzyński on Hannah@4a.com.au or 0412 825 586.

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CINEMA ALLEY AT GOLDEN AGE CINEMA & BAR PROGRAM

6.30PM

STILL LIFE (三峡好人) (2006)

BOOKINGS \$20 + bf 4A.COM.AU

Renowned Chinese director **Jia Zhangke**'s haunting minimalist drama *Still Life* takes as its focal point the construction of the colossal Three Gorges Dam on the Yangtze River. Interweaving two intimate stories with the dramatic geographical transformation of landscapes and cities flooded by the dam, *Still Life* is a beautiful and haunting meditation on memory and impermanence.



Still Life (still) 2006. Image courtesy Memento Films.

9 PM

A TOUCH OF SIN (天注定) (2013)

BOOKINGS \$20 + bf 4A.COM.AU

A man who becomes a tiger after being pushed to the edge by corruption, a receptionist who finds an emphatic way of dealing with bad customers, a motorcyclist who discovers that happiness is a warm gun and a waiter with no one left to turn on but himself. These are a few of the characters you meet in **Jia Zhangke**'s explosive new film that tackles prodigious social tensions in China with startling flashes of violence.



Golden Age Cinema, Photo: Lance Douglas Gibson

Jia Zhangke (贾樟柯) (b. 1970, Fenyang, Shanxi, China) has emerged as the leading figure of what is known as the 'Sixth Generation' of Chinese filmmakers, and one of international cinema's most celebrated living directors. He was the 2013 winner of the Cannes Film Festival award for Best Screenplay for *A Touch of Sin* and previously was awarded the Golden Lion at the Venice Film Festival in 2006 for his film *Still Life*. Jia's previous film, *The World* (2004), made official Chinese state approval and was also nominated for a Golden Lion at the 2004 Venice Film Festival. He has garnered international praise for his films *Platform* (2000) and *Unknown Pleasures* (2002), despite their limited theatrical runs throughout the world.

6PM - MIDNIGHT

IN THE BAR - FREE ENTRY - REGISTER 4A.COM.AU

Contemporary Chinese artist **Chen Qiulin**'s multi-channel video installation *The Empty City* (空的城) (2012) investigates the history and modernisation of her home province of Sichuan. Offering strange juxtapositions afforded by the rapid pace of changes sweeping China, *The Empty City* plays with the incongruities in modern China, conflating images of traditional and contemporary life with personal histories and themes of demolition and transformation.



Chen Qiulin, *The Empty City* (still) (2012), seven screen video installation. Image courtesy the artist and A Thousand Plateaus Art Space, Chengdu.

Chen Qiulin (陈秋林) (b. 1975, Yichang City, Hubei, China) orchestrates and documents elaborate performances in both post-industrial and natural settings in her native Sichuan Province. Incorporating sculptural elements and relics of traditional life into her photographs and video works, she imparts a dramatic, intuitive take on the rapidly changing Chinese landscape. Her work has been featured in solo exhibitions at the Hammer Museum, Los Angeles; the Today Art Museum, Beijing; University Art Museum, University of Albany, New York; Big Factory, Shanghai; and Internet Affairs, Chengdu. Her work is in the collections of Thyssen-Bornemisza Art Contemporary, Vienna; the Denver Art Museum; the Bohlen Foundation, New York; the Worcester Art Museum, Worcester, Massachusetts; and the Queensland Art Gallery, Brisbane. In 2007 she was awarded an Asian Cultural Council grant. She is represented by A Thousand Plateaus Art Space, Chengdu, China.

6PM - MIDNIGHT

IN THE BAR - FREE ENTRY - REGISTER 4A.COM.AU

Hong Kong-based video, installation and performance artist **Adrian Wong** explores connections between the recent urban redevelopment of Hong Kong's west end and his own family history. *Umbrellahead I Will Find You* (2012) is a multi-sensory installation that is the result of intensive social research that Wong undertook with Hong Kong residents about their memories of the city, particularly during the 1960s and '70s, known as the 'Golden Age of Chinese Cinema'. To accompany this video installation the artist has created bespoke costumes, cocktails and a dining menu to complete the evening.



Adrian Wong, *Umbrellahead, I will Find You* (still) (2010), wood, laminate, bamboo, pleather, melamine, live theatrical production documentation (30 mins). Image courtesy the artist.

Adrian Wong (b. 1980, Chicago, Illinois, USA) is a Hong Kong-based artist. Originally trained in research psychology, he began making and exhibiting work in San Francisco. He has been based in Hong Kong S.A.O. since 2005 where he is the co-founder and director of Embassy Projects, an arts consultancy and independent production studio. Relying heavily on a research based method, Adrian Wong's installations, videos, and sculptures draw from varied subjects and explore the intricacies of his relationship to his environment. Selected exhibitions include *The Border Show* (2011), *Society for Experimental Cultural Production*, Shenzhen, PRC; *Troglodyte See the Light (Redux)* (2011), LTD Los Angeles, California, USA; *This is Hong Kong* (2010), Kuandu Museum of Art, Taipei, Taiwan; and *A Passion for Creation* (2009), Louis Vuitton Fondation pour la Creation, Hong Kong Art Museum, HKSAR. His work has also appeared in video programmes in Korea, Germany and Thailand. In 2006-7 he was the recipient of the Videotage FUSE Fellowship.

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The Asian Australian Artists Association is supported by



4A Centre for Contemporary Asian Art is an initiative of the Asian Australian Artists Association Inc. We gratefully acknowledge the assistance of the Commonwealth Government through the Australia Council for the Arts, its arts funding and advisory body; the NSW Government through Arts NSW and the City of Sydney, Champions: Kerr and Judith Neilson; Patrons: Daniel and Lyndell Droga; Geoff Ainsworth AM, Grasshopper Bar, Johnson Pilton Walker, John Lam-Po-Tang, Dr Gene Sherman AM and Brian Sherman AM, VisAsia, Adrian Williams; Benefactors: AMP Foundation; Andrew Cameron, ARNDT Fine Art, ARTCELL, Brooke and Steve Aitken, Richard Funston and Kiong Lee, Simon Mordant AO and Catriona Mordant, Vicky Olsson, Lisa Paulsen, Dr Dick Quan, Julia Champaloup and Andrew Rothery, The Sky Foundation, Lucy Hughes Turnbull AO; Friends: Luisa Catanzaro, Ari and Lisa Droga, Choi Rophia Figuera, Julian and Stephanie Grose, Tinee Holley Knowles and James Knowles, Annette Larkin, Akira and Tomoko Nakayama, Susan Nathan, The Sky Foundation, Becky Sparks and James Roland, Victoria Taylor, Anna Waldmann, Dr John Yu AC. Media Partner: Vault Magazine.