



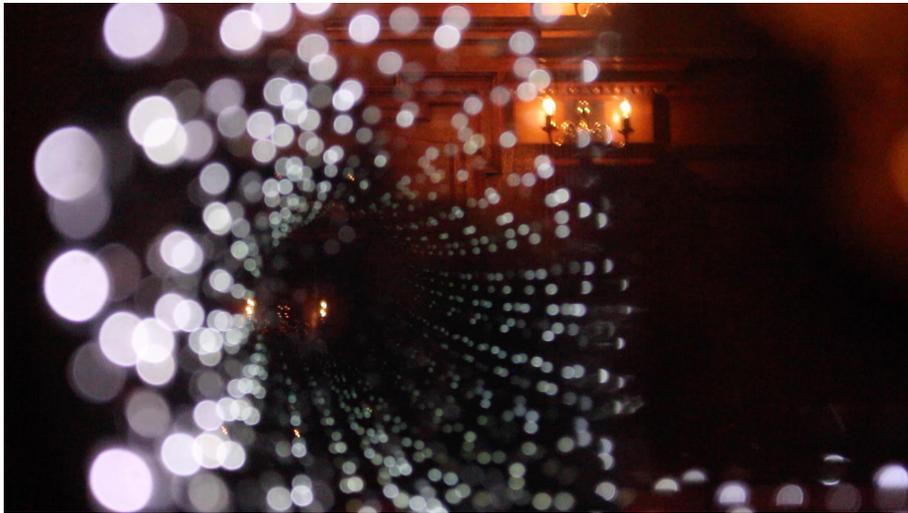
PRESS RELEASE

No Such Thing as Gravity

Exhibition at FACT, Liverpool
11 November 2016 - 5 February 2017

**Press Preview and Artist Talks: Thursday 10 November 2016, 11am - 12.30pm, The Box
Opening 6PM**

The opening of the exhibition coincides with *Day of Collisions*, a programme of events by FACT and Arts at CERN, including talks and workshops around art and science.



Still from film 'Time You Need' by Sarah Sparkes, 2015.

This autumn, FACT (Foundation for Art and Creative Technology) presents the ambitious new exhibition *No Such Thing as Gravity*, exploring the ever-changing limits of science, through art. Showing at FACT from 11 November 2016 until 5 February 2017, the exhibition will feature a wide range of works merging art with scientific experiments, new and future technologies, and exploring the borders between life and death, as well as the limitations of our consciousness.

Curated by Rob La Frenais, *No Such Thing as Gravity* will exhibit both new commissions and existing works by artists including Tania Candiani, Yin-Ju Chen, Gina Czarnecki / John Hunt, Evelina Domnitch & Dmitry Gelfand, Nick Laessing, Nahum Mantra, Agnes Meyer-Brandis, Helen Pynor and Sarah Sparkes. Artworks include a car fuelled by water, a ghost inducing robot, and portraits made of skin cells.

***No Such Thing as Gravity* explores the idea of science being a continuing quest for knowledge, rather than a fixed framework. The exhibition is formed around the areas of science where the absence of established facts leave room for new theories, alternative science, conspiracy theories and irrational beliefs.**

***The Ghost Formula* (2016) by Sarah Sparkes (UK) takes inspiration from Marcel Duchamp's**

artwork, *A GUEST + A HOST = A GHOST* (1953), and is one of the artworks exploring mysteries surrounding the relationship between the living and the dead. Sparkes' aim is to create a research archive which investigates the nature of ghosts and their 'hosts', and the conditions in which ghosts may be made. **The archive draws on Liverpool's historical and contemporary ghost narratives with input from experts within various fields** and also includes two visually mesmerizing 'infinity portals' inviting spectators to visit two separate locations, and a robotic machine attempting to create a ghost. Another example is the new research project *The End is a Distant Memory* (2016) by **Helen Pynor (AU/GB)**, which explores the ambiguous borders between life and death at cellular and experiential levels by studying 'marginal' cells that remain alive inside dead tissue, and experiences of people who have survived clinical death. Similarly, *Heirloom* (2016) by **Gina Czarnecki and John Hunt (UK)** tests the limits of medical science and the possibility of using cell growth to recapture eternal youth. Looking at the potential impact of innovation on personal identity, and being able to 'make' ourselves, artist Czarnecki and scientist Hunt have created a living process of growth tissue, where delicate skin cells frame portraits of Czarnecki's daughters. Visitors will also be able to explore the rapid prototyping used to develop the bases for these masks, and 3D print model versions of their own faces.

One of the artworks investigating the laws of physics is *Water Gas Car* (2013 - present) by **Nick Laessing (UK/DE)**, which questions what energy really is. Drawing on his research into the alternative energy community, Laessing has been attempting to build a car that is fuelled only by water.

The three-channel video installation *Action at a Distance* (2015) describes a universe where science and pseudoscience are simply two complementary routes to understanding human life, and is the third chapter in a series of work by **Yin-Ju Chen (TW)**, supported by the Taiwanese Ministry of Culture. This chapter addresses the body, governments, and state violence. The second chapter in Chen's project, *Extrastellar Evaluations II: A Dialogue Concerning the Two Chief World Systems* will be displayed at Centre for Chinese Contemporary Art (CFCCA) in Manchester from 21 October 2016 until 15 January 2017, partially coinciding with *No Such Thing as Gravity*. Inspired by and borrowed from Galileo's book *A Dialogue Concerning the Two Chief World Systems*, the second chapter discusses the order and the meaning of the consciousness of the solar system.

Curator Rob La Frenais has spent 17 years working with artists in scientific environments through the science-art organisation The Art Catalyst. Having accessed places such as space agencies and nuclear facilities, **La Frenais says: "Contemporary art and science collaborations have now reached a state of unprecedented maturity, with artist residencies at CERN, European Space Agency, Antarctica stations, and other places previously closed to outsiders. Is it now a good time to examine some of the admitted fault-lines of knowledge, and for artists to work creatively with scientists to suggest some more transformative and less conventional approaches?"**

No Such Thing as Gravity will be accompanied by a **comprehensive public programme of performances and talks**, including **Sarah Sparkes' continuation of her programme of research seminars - Ghost Hostings** - with an interdisciplinary seminar and performance event exploring the concept of 'a formula for ghost making'. An **extensive film programme of both popular cinema and artist-made, and selected, film** will also be offered throughout the exhibition.

Additionally, there will be a **live programme focusing on the use of technology within music, showcasing female producers who work within this field**, and the 'magic' of hardware and software will be unlocked through a **series of learning sessions with local coding club Liverpool Girl Geeks**. Family friendly activities such as playful hands-on experiments introducing coding, arduino technology, and basic robotics will also be happening at FACT alongside the show.

The preview of the exhibition on 10 November coincides with the FACT and Arts at CERN event *Day of Collisions*, which will offer a range of activities investigating the relationship between art and science.

The event is part of the three-year COLLIDE CERN FACT Framework Partnership, which includes workshops, events, and the International Residency Award COLLIDE, granting an artist a fully funded residency split between CERN in Geneva, and FACT in Liverpool. *Day of Collisions* will include an **Arts at CERN roundtable discussion with South Korean artist Yunchul Kim, the winner of this year's COLLIDE International Award**, and his partner scientist from CERN, who will discuss Kim's residency project *Cascade* and their experience of, and the possibilities for, a meaningful art and science collaboration. **This will be the first public presentation of the residency, and the revelation of Kim's partnering scientist.**

Day of Collisions will also present a **No Such Thing As Gravity Artist Talk**, where a number of artists will discuss their work in the exhibition, followed by a panel discussion with curator La Frenais. The yearly **Roy Stringer Memorial Lecture, sponsored by Amaze, will host writer, political commentator and broadcaster Will Self** to give a typically provocative lecture on the relationship between art and science, and host a Q&A session with the audience. There will also be **opportunities to participate in the event *Voyage: A session for remembering***, where artist Nahum Mantra uses hypnotism to explore the possibilities of producing an intimate experience of travelling to the Moon. Additionally, a **Tarot Card workshop with artist Yin-Ju Chen** will teach participants the art of tarot cards, introducing mystic symbols to encourage participants to develop their trust in their intuition. This workshop will also take place at Godlee Observatory, University of Manchester on Tuesday 18 October 6pm - 7.30pm, as part of Chen's exhibition *Extrastellar Evaluations II - A Dialogue Concerning the Two Chief World Systems* at CFCCA.

Exhibition highlights

FACT's Gallery 1 will host a variety of works by artists motivated by how theoretical physicists are still not in agreement about fundamental concepts, and artists who use bio-medical research as part of their examinations and artworks.

A selection of works by **Evelina Domnitch (NL/BY)** and **Dmitry Gelfand (NL/RUS)** will be on display, including the new commission *Quantum Lattice* (2016), which is based on experiments with an ion trap, a scientific instrument which at the end of the 20th century enabled physicists to investigate the quantum behaviour of single isolated atoms for the very first time. Thirty years later, the ion trap has become a key instrument in experimental physics and quantum computing, and provides the only means to capture and store antimatter. Using pulsed laser illumination to reveal the ceaseless oscillations of trapped particles, **this new work investigates the subtle interactions between light, electrostatically levitated matter, and gravitational forces.** *Quantum Lattice* was produced in collaboration with FEAT (Future Emerging Art and Technology).

***Heirloom* (2016) by Gina Czarnecki and John Hunt (UK)** tests the limits of medical science and the possibility of using cell growth to recapture eternal youth. Looking at the potential impact of innovation on personal identity, and being able to 'make' ourselves, artist Czarnecki and scientist Hunt have created a living process of growth tissue, where delicate skin cells frame portraits of Czarnecki's daughters. Visitors will also be able to explore the rapid prototyping used to develop the bases for these masks, and 3D print model versions of their own faces. It imagines and offers a cultural laboratory for the future of the face. *Heirloom* is created by Gina Czarnecki and John Hunt, with Saskia and Lola Czarnecki-Stubbs, and developed for display with Medical Museion as part of the EU

Creative Europe funded project, *Trust Me I'm an Artist. Heirloom* is supported using public funding by Arts Council England and is a Forma Arts touring production.

Action at a Distance (2015) is the third chapter in a series of work by **Yin-Ju Chen (TW)**, addressing the body, governments, and state violence. Like previous chapters, this three channel video installation expands and summarizes the metaphysical threads between invasive surgeries and instances of state violence. This chapter and its previous iterations ultimately describe a cohesive and interwoven universe, where science and pseudoscience are merely two complementary routes to understanding human life. The project is supported by the Taiwanese Ministry of Culture.

Water Gas Car (2013-present) by Nick Laessing (UK/DE) questions what energy really is, and if it always adheres to the laws of physics. Investigating theories about free energy, cold fusion and new forms of propulsion, Laessing has spent a decade visiting backyard inventors, and is attempting to build a car that is fuelled only by water, neither accepting nor rejecting the idea that his experiments might work.

Studies in Applied Falling / Hammer and Feather (2012) by Agnes Meyer-Brandis (DE) will also be on display in Gallery 1. The point of departure of the project is the **exploration of gravity** in the tradition of Galileo's famous theory of free fall. The legendary proof, delivered by the astronaut David Scott on the Apollo15 lunar mission in 1971, serves the artist as a metaphor for the inscrutability of reality and the obscurity of scientific research methods. Agnes Meyer-Brandis sees Scott's experiment as an artistic directive – her laboratory re-enactment of the hammer and feather experiment is just one of numerous apparent studies of objects and phenomena that oscillate between falling and floating: fallen stars, space debris, interstellar dust, gravitational interference and meteor craters. The video *Hammer and Feather drop, Braunschweig* was realized in cooperation with the Institute for Geophysics and Extraterrestrial Physics (IGEP) of the TU Braunschweig.

Gallery 2 will host the new research project *The End is a Distant Memory (2016)* by Helen Pynor (AU/GB), exploring the ambiguous borders between life and death at cellular and experiential levels. Working as artist in residence at the Max Planck Institute of Molecular Cell Biology and Genetics in Dresden during 2015, Pynor has studied 'marginal' cells that remain alive inside dead tissue, considering the implications of a breakdown between living 'subject' and dead 'object', and investigated the experiences of people who have survived clinical death. This project is supported by the Australia Council for the Arts.

Gina Czarnecki's project *MyPod, by The Lastwish Company Ltd.* will be displayed on The Wall on the first floor at FACT, responding to how coffins remain as expensive, environmentally harmful and old-fashioned as they were 300 years ago, even though the rest of the world has moved on inextricably. **Czarnecki's affordable *MyPod* is the only 'coffin' made out of a new, strong, 100% natural and biodegradable material, whilst also being suitable for all crematoriums and burial grounds.** Designed to empower people at their most vulnerable, whilst making a statement about our relationship with the world, people can personalise the *MyPod*, using photographs, personal messages, tickets, and mementos, helping to process grief through art, design and remembrance.

Housed on the ground floor, the new commission ***The Ghost Formula (2016)* by Sarah Sparkes (UK),** taking inspiration from Marcel Duchamp's artwork, *A GUEST + A HOST = A GHOST* (1953), aims to create **a research archive presenting an interrogation of the nature of ghosts and their 'hosts', and the conditions in which ghosts may be made.** Drawing on Liverpool's historical and contemporary ghost narratives, contributions have been collected in collaboration with local paranormal research groups, psychologists, neuroscientists, academics, spiritualist churches as well as the wider community. Chris French, Professor of Psychology at Goldsmiths, University of London, has also contributed his expert knowledge on the psychology of paranormal beliefs. **The archive**

doubles as an interactive installation, and includes two visually mesmerizing ‘infinity portals’ inviting spectators to visit two separate locations, and to consider the nature of their material movement through time. Williamson Tunnels Heritage Centre has commissioned Sarah Sparkes to undertake a residency, workshops and new commission on site supported using public funding by the National Lottery through Arts Council England, in partnership with FACT and National Museums Liverpool. **A robotic machine will also be designed by the artist, attempting to create a ghost.**

The large-scale projection *Machine For Flying Besnier 1673* by Tania Candiani (MX) was made in zero gravity in Star City in Russia, as part of the *Matters of Gravity* project. Candiani, who represented Mexico at the Venice Biennale last year, works with disappearing projects and the poetic uses of engineering. Projected onto Ropewalks Square, this new work, shown for the first time in the UK, is based on pioneering anti-gravitational devices and marvellous inventions that were ahead of their time.

In parallel with *No Such Thing as Gravity*, **new work by Amy Worsley (UK), Fine Art student from Liverpool Hope University and winner of the 2016 FACT+Liverpool Hope Production Residency Award,** will also be on display. Using the exhibition as a starting point, Worsley has worked with a scientist and a Reiki healer to develop ***The Chakra Chair***, which uses vibrations to mimic the healing powers of touch. The project asks how scientific ‘approval’ affects our opinion of what could be considered a spiritual belief, highlighting the relationship between science and wellbeing.

No Such Thing as Gravity will tour to National Taiwan Museum of Fine Art (NTMoFA), from April until June 2017.

ENDS –

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NOTES TO EDITORS

About Rob La Frenais

Dr Rob La Frenais is an independent contemporary art curator, working internationally and creatively with artists entirely on original commissions. From 1997 and for seventeen years onwards, La Frenais was based at The Arts Catalyst, where he developed an ambitious artistic programme and was responsible for some of the most innovative art and science exhibitions and events in the world. For example, La Frenais was the first curator ever to experience zero gravity, and went on to enable around 50 artists and scientists to work in an environment previously only experienced by astronauts and space scientists. His last major exhibition with The Arts Catalyst, *Republic of the Moon*, happened in 2013-14 at FACT and London’s South Bank. More recent exhibitions include *Aerosolar* by Tomas Saraceno, Rubin Center, University of Texas at El Paso and White Sands Desert, New Mexico; *When the Future was About Fracking*, Centrespace at Dundee Contemporary Arts; *Exoplanet Lot*, Maison Des Arts Georges Pompidou, France; and sites throughout the Lot Valley, SW France.

La Frenais is also a writer and editor, and founded the influential contemporary cultural journal *Performance Magazine* in 1979. He is currently developing a contemporary project and website about *Performance Magazine* with Live Art Development Agency, is a visiting fellow of Bournemouth University, and a visiting curator at the Maison Des Arts Georges Pompidou, Cjarc, France. La Frenais also runs the 3-year *Future of Transportation* project at Srishti Institute, Bangalore.

Website: www.roblafrenais.info

About Tania Candiani (MX)

Machine for Flying Besnier, 2015

With extensive experience in Mexico and internationally, Candiani (b.1974, Mexico) is interested in the complex intersection between language systems, sound, and logics of technology. There is some nostalgia for the obsolete in her work, which seeks to make explicit both the discursive content of artifacts, and projections for the future envisioned in the past. Her translation processes between sound, words, patterns, and machines create discursive associations and reveal logics of thinking.

Candiano's creative processes continue linked with language, and her intention is increasingly oriented towards the materiality of sound, the idea of the automaton, the possibilities of mechanisms and the sensible experience with architecture.

About Yin- Ju Chen (TW)

Action at a Distance, 2015

Yin-Ju Chen (b.1977, Taipei) uses video as her premier medium, but she also works on photos, installations and drawings. In the past few years she has focused on the function of power in human society, nationalism, racism, totalitarianism, collective thinking or collective (un)conscious. Her recent projects also engage in the relations between cosmos and human behaviour.

Chen has participated in many important international exhibitions and film festivals, such as Liverpool Biennial (UK, 2016), Forum Expanded at 66th Berlin Film Festival (DE, 2016), 20th Biennial of Sydney (AU, 2016), *Action at a Distance*—Yin-Ju Chen Solo Exhibition (TW, 2015), Shanghai Biennial. She currently lives and works in Taipei City, Taiwan.

About Gina Czarnecki (UK)

MyPod, 2014-present

Heirloom, 2016

Gina Czarnecki (b.1965, Immingham) realises her art in a diverse and often unconventional range of media, including installations, sculpture, video, and site specific works.

Czarnecki started her career making animated film and video in the 1980s that focused on philosophical questions through engaging with the visceral, psychological and biological body. Since the mid 1990's this was combined with her fascination with convergent developments in life sciences and technologies, their possible applications and how this shapes and informs identity. Czarnecki works often in collaboration with musicians, programmers and scientists. She currently lives in Liverpool, UK.

About Evelina Domnitch (NL/BY) & Dmitry Gelfand (NL/RUS)

Works include *Quantum Lattice*, 2016

Dmitry Gelfand (b.1974, St. Petersburg, Russia) and Evelina Domnitch (b. 1972, Minsk, Belarus) create sensory immersion environments that merge physics, chemistry and computer science with uncanny philosophical practices. Current findings, particularly regarding wave phenomena, are employed by the artists to investigate questions of perception and perpetuity.

Having dismissed the use of recording and fixative media, Domnitch and Gelfand's installations exist as ever-transforming phenomena offered for observation. The immediacy of this experience allows

the observer to transcend the illusory distinction between scientific discovery and perceptual expansion.

About John Hunt

Heirloom, 2016

John A. Hunt (b. 1966, U.K.) is a research scientist driving towards providing treatments for healthy ageing and regenerative medicines for chronic diseases and physical trauma, through combining materials with living cells. Merging art with science as living installations in public spaces is how John has got involved in art. The combination of science and art provides a means to cross boundaries - real or imaginary - and ask questions of anyone and everyone and debate any the matters arising.

About Nick Laessing (UK/DE)

Water Gas Car, 2013-present

Nick Laessing (b.1973, London) studied at the Düsseldorf Art Academy and the Royal Academy of Arts in London, and now lives in Berlin. In his work, composed of sculptures, installations, films and drawings, Nick Laessing explores the border areas of science, probing its relationship to the inconceivable. Often drawing on the utopian and aspirations of scientists and mathematicians of the past centuries, Laessing's sculptures and installations attempt to find the unexploited potentials in the obsolete or overlooked. He has also worked with harnessing energy, research into the free energy community, as well as attempting to replicate a radio first made by Friedrich Jürgenson to capture the frequency of the voices of the dead.

About Nahum Mantra (UK/MX)

Voyage: A session for remembering, ongoing

Nahum Mantra (b.1979, Mexico) is an artist and musician based in London and Mexico City. His work focuses on using the perspective that space exploration can generate wonder and a sense of re-enchantment.

Mantra is a founding member of musical ensemble *Orchestra Elastique* and currently directs *Matters Of Gravity*, the first space mission of zero gravity by Mexican artists in collaboration with the Yuri Gagarin Cosmonaut Training Centre in Russia.

In 2014 Mantra was recognised as a Young Space Leader by the International Astronautical Federation for his cultural contributions to outer space activities.

About Agnes Meyer-Brandis (DE)

Studies in Applied Falling / Hammer and Feather, 2012

Agnes Meyer-Brandis, (b. 1973) is exploring the zone between fact and fiction - an artistic research on the quest for a degree of reality within constructions.

In 2003 she founded the *Forschungsfloss FFUR / Research Raft for Subterranean Reefology*, a constantly transforming meta-installation in the scope of an "Institute for Art and subjective Science". Based on an artistic experiment in weightlessness conducted in cooperation with the German Space Agency DLR, her work concluded in a series of realisations, such as the cloud generating *Inside the Tropospheric Laboratory* (2010) and the *Moon Goose Colony* (since 2011, ongoing). Her recent works take place in the framework of european forestry stations. They are related to tree migration and climate research, concluding in pieces such as *Tealemetree Station* (2015) in Hyytiälä, Finland, and the start up the *Global Teacup Network* (2015, ongoing).

About Helen Pynor (AU/GB)

The End is a Distant Memory, 2016

Helen Pynor (b. 1964) is a Sydney and London-based artist. Drawing on her dual backgrounds in the biological sciences and the visual arts, Pynor's work explores the interiority of the human body and philosophically and experientially ambiguous zones such as the life-death boundary and the intersubjective nature of organ transplantation.

Pynor's work includes installation, media art, video, photography, sculpture, and performance. She has exhibited widely in Europe, Australia and Asia and has been a recipient of national and international awards including an Honorary Mention at Prix Ars Electronica, Linz (2012) for her collaborative work *The Body is a Big Place*.

About Sarah Sparkes (UK)

The Ghost Formula, 2016 (new commission)

Sarah Sparkes (b.1969) is a London-based artist and curator. She studied at Kingston University and Chelsea School of Art, and completed a Research Fellowship at the University of London. She has exhibited widely in the UK and internationally and been the recipient of numerous awards and scholarships – in 2015 she was winner of the MERU ART*SCIENCE Award. Recent exhibitions include *English Magic* at New Art Projects London and *Fall of the Rebel Angels* at the 56th Venice Biennale.

Sparkes' work engages with magical or mythical narratives, vernacular belief systems, the visualisation of anomalous phenomena and liminality through the metaphor of the portal. Her work is often research led and an exploration into the borderlands where science and magic intersect. She works with installation, sculpture, painting, performance and more recently film. She runs the visual arts and research project *GHost*, and regularly lectures and has published articles on this subject.

About Amy Worsley

The Chakra Chair, 2016 (new commission)

Amy Worsley (b. 1987) recently graduated with a BA first class honours in Fine Art at Liverpool Hope University, and is the winner of the 2016 FACT+Liverpool Hope Production Residency Award. Worsley works in a methodical way in developing awareness of the human conditioning, with previous works touching upon psychological aspects of placement in space, time and memories which play a fundamental part in our existence. Creating a foundation in this field of research has allowed her to explore the ideas surrounding wellbeing, particularly 'hands on therapy'. In using knowledge on vibrational atoms, electromagnetic fields, Worsley demonstrates a possibility of supporting the types of therapies such as Reiki with a scientific understanding, and questions whether we require scientific certification to belief in something that is considered spiritual belief.

Worsley is based in Liverpool, and a member of the Liverpool Art Collective who engages in exhibitions and workshops in the city.

About FACT

FACT (Foundation for Art and Creative Technology) is the UK's leading media arts centre, based in Liverpool and is focused on bringing people, art and technology together. FACT's award-winning building houses three galleries, a café, bar and four cinema screens. Since the organisation was founded in 1988 (previously called Moviola), it has commissioned and presented over 350 new media and digital artworks from artists including Pipilotti Rist, Nam June Paik, Bill Viola, Apichatpong Weerasethakul and Isaac Julien.

Opening hours during Liverpool Biennial 2016 (until 16 October): Monday - Sunday, 11am - 6pm

Usual opening hours: Tuesday - Sunday, 11am - 6pm

Tickets: Free entry

Address: FACT, 88 Wood Street, Liverpool, L1 4DQ

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About CERN

As the cradle of the World Wide Web and home of the Large Hadron Collider, CERN is an eminent centre of science and technology with great relevance in the culture of today. Particle physics is the focus field of CERN in order to understand the basic structure of laws in nature, all the way from the largest dimensions of the universe, the formation of galaxies, the stars, to the smallest dimensions of the microcosmos.

Arts at CERN is CERN's arts program, designed to make creative connections between the worlds of science, art and technology. It is part of CERN's Cultural Policy, agreed in August 2011, which led to the creation of its flagship art program COLLIDE. The COLLIDE Award is already well established and highly regarded, having run successfully for 5 years, with a proven track record in trans-disciplinary artistic excellence and exchange between artists and scientists.

COLLIDE International Award is a highly regarded opportunity for artists to spend time in one of the most important laboratories in the world where crucial questions about nature are addressed. COLLIDE is created to transform the way art and science encounters are understood, and to challenge new ways of dialogue between both fields. COLLIDE International Award is part of the COLLIDE CERN FACT Framework Partnership 2016-2018, which includes workshops, events, and the International Residency Award COLLIDE, granting an artist a fully funded residency, where the artist spends the first two months at CERN, Geneva, followed by a one-month stay at FACT in Liverpool.

About Liverpool Hope University

With a history extending more than 170 years, Liverpool Hope has developed a strong tradition of scholarship and research in key disciplines. The University has two main teaching campuses. Hope Park is situated in a leafy suburb of Liverpool. The Creative Campus in Liverpool city centre is the home to our creative and performing arts subjects. The University places great emphasis on the bringing together of research excellence and top-quality teaching. This is facilitated by a community of academics and scholars who are of the highest calibre. Both campuses have seen major investment over the last five years, so traditional architecture now sits beside contemporary buildings and facilities.

About FACT+Liverpool Hope Production Residency Award

The FACT+Liverpool Hope Production Residency Award was established in 2015, as part of the overall shift in FACT's approach to making production a more visible part of the exhibition process. It is hosted in the context of FACTLab - an experimental making space for researchers, technologists and artists to collaborate and produce projects in an open environment. The residency grants one student funding, and technical support by FACT's technologists and producers throughout the whole creative process and production of a proposed project.

About CFCCA

Centre for Chinese Contemporary Art (formerly Chinese Arts Centre) is leading the UK in exploring a changing international dynamic. Investigating the most exciting contemporary work coming out of China and East Asia today, CFCCA works with a wide array of partners to embrace a global century where Chinese art is moving firmly centre-stage.

This is the Chinese century and the UK is culturally, as well as economically, a long way from understanding what this means for the global creative community and its audiences. Contemporary art in China and East Asia is a dynamic force, fast gaining momentum, simultaneously driven by and questioning market forces.

CFCCA are leading the sector in encouraging broader engagement with Chinese contemporary art and visual culture through a lively and innovative programme of exhibitions, residencies, engagement projects, festivals, international projects and events.

With a proud 30-year history of UK “first” solo exhibitions, featuring exceptional artists that go on to achieve international acclaim, CFCCA is uniquely placed to provide people with dynamic experiences of innovative Chinese contemporary art.

About Taiwan’s Ministry of Culture

Taiwan’s Ministry of Culture (MOC) are dedicated to promoting Taiwan’s art and culture. The MOC set up the Cultural Division of Taipei Representative Office in the UK in November 2012 as an overseas office to create more opportunities for Taiwanese artists and groups to present their works to the UK audiences. The division has been dynamic in cultural events such as Liverpool Biennial, Edinburgh Festival Fringe and London Film Festival.

About National Museums Liverpool

National Museums Liverpool comprises eight venues, including some of the most visited museums in England outside of London. Our collections are among the most important and varied in Europe and contain everything from Impressionist paintings and rare beetles to a lifejacket from the Titanic. We attract more than 2.8 million visitors every year. Our venues are the Museum of Liverpool, World Museum, the Walker Art Gallery, Merseyside Maritime Museum, International Slavery Museum, Border Force National Museum, Sudley House and the Lady Lever Art Gallery.