

marginalia (notes from the peripheries)

marginalia (notes from the peripheries)

An exhibition and community space

marginalia (notes from the peripheries)

May 19–June 30, 2024

Media preview May 19, 1–2pm

Opening reception May 19, 2–8pm

Open Thursdays–Saturdays, and certain Sundays, at 2–8pm

Current Plans

Located at the old premises of Spring Workshop

3/F, Remex Centre, 42 Wong Chuk Hang Road, Aberdeen

[Website](#) (in-progress) / [Instagram](#) / [Email](#)

Curator's note

*When you see the world through a peripheral lens,
when you occupy a position of marginality, or
when you are a minority,*

*your voice, alongside many others,
annotates the center.*

We argue against it,

we challenge it,

we respond to it,

we enrich it.

The margins are abundant.

On February 26, 1997, the exhibition *Being Minorities — Contemporary Asian Art* opened at the Hong Kong Arts Centre. Curated by Oscar Ho, while Hong Kong was in a pre-Handover haste of identifying a clear and distinguishable local culture, *Being Minorities* was the first art exhibition in the city to address its ethnic minorities. Yet, it was unable to present Hong Kong artists of different ethnic origins: “We had difficulty identifying artists from these communities, probably because the local art environment provided little infrastructural support for artists from ethnic minority communities to develop and grow.”¹

¹ Oscar Ho, *Art-Criticism for the People: News Clippings Collection of Oscar Ho Hing-kay 1980-90s*, 2020, 145

marginalia (notes from the peripheries)

Today, 27 years later, first- and second-generation Hong Kong artists with roots in South and Southeast Asia are slowly emerging in the city's arts spaces. But beyond the confines of institutions, extending outside their heavily gatekept walls, our cultural practices have been teeming in richness and abundance for decades. Grounded on the foundations of *Being Minorities*, *marginalia (notes from the peripheries)* is an exercise in expanding the definitions of "art" and "artist" through the margins that we inhabit, culturally, socially, economically, and politically.

Marginalia are "notes written in the margins of a text." The exhibition's title strikes parallel between these intensely personal annotations to the center and our voices and perspectives as migrants and immigrants. *marginalia* is thus a collection of annotations, additions, responses and reflections from those who have occupied marginal positionings or who work with materials and practices deemed peripheral. It is a celebration of ways of creation that is found in our homes and places of gathering, learnt from friends and elders, and rooted in the routes of our migration.

Fifteen artists, collectives, and migrant and labor groups present new artworks and public programs that use textiles and found materials; music and dance; food and cooking; film and video; print, drawing, and painting; and many other ways of expression, to reflect on the diasporic experience in Hong Kong. Some works reference festivals and folklores derived from the artists' homelands, while others map, trace, and uncover migration histories and marginalizing practices here in the city. Existing works by two Hong Kong-based collectives will populate Current Plans' kitchen and dining area, which visitors are encouraged to add onto throughout the show.

In its totality, *marginalia* reclaims the margins as a site of possibilities instead of limitations. But it does so while asking: Whose minority? Whose periphery? Whose contemporary? Whose art history? Through whose lens do we define ourselves and our work, and should we?

marginalia (notes from the peripheries) is a project organized by curator Nicole M. Nepomuceno (Ning-Ning) and exhibition manager/producer Faith Monsod.

marginatia (notes from the peripheries)

Participating artists, collectives, and cultural groups

Arnel S. Agawin
Xyza Cruz Bacani
Residents of Bethune House
Grassroots Future
Guhit Kulay
Begha Nanda Kumari
Gwo Bean
Indonesian Migrant Domestic Workers Union (IMWU) and
United Indonesians Against Overcharging (PILAR)
Ani Phoebe
Pop & Zebra
Katrina Leigh Mendoza Raimann
Angelique Santos
Rajat Sharma
Sharu Binnong Sikdar and Dhafney Dela Cruz Pineda
Chandramaya Sunwar
Fashiel Tamimi with the dancers of the Panay Overseas Workers Association (POWA)

Supported by



Hong Kong Arts Development Council supports freedom of artistic expression. The views and opinions expressed in this project do not represent the stand of the Council.

Hosted by

SPRING

Sponsors



Special thanks to Tiger Wong, Aaditya Sathish, Leon Jago, and Square Street Gallery.