

**[k] HEUTE**  
**KAMPNAGEL.DE**

MING WONG / BERLIN / SINGAPUR

# **TALES FROM THE BAMBOO SPACESHIP**

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Lecture Performance | Uraufführung | in Englischer Sprache

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[Fr] 26.01. bis [Sa] 27.01., 20:00 / p1 / ca. 50 Min.

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***Unser Tipp:***

Daniel Chelminiak alias Danny Banany presents: QUEER B-CADAMY (mit u.a. Tucké Royale) von [Mi] 21.02. bis [So] 25.02.

**und** das Konzert von BOIBAND (Tucké Royale / Hans Unstern / Black Cracker) am [Fr] 26.01. um 22:00 in der kmh

Ming Wong bewegt sich in vielerlei Hinsicht zwischen den Welten: Der in Berlin und Singapur lebende Künstler wurde durch seine Re-Interpretationen von ikonischen Kinomomenten bekannt, mit denen er humorvoll Geschlechter- und Identitätsstereotypen zur Schau stellte; so u.a. mit »Lerne Deutsch mit Petra von Kant« (2007) oder »In Love for the Mood« und »Life of Imitation«, die beide 2009 für die 53. Venedig Biennale produziert wurden. Seine Methode der performativen Aneignung lässt sich als »transtemporal drag« (Renate Lorenz) bezeichnen und verbindet Kritik an postkolonialen Mustern mit Elementen der Comedy. Auf Kampfnagel lädt seine Work-in-progress-Präsentation dazu ein, chinesische SciFi-Geschichten zu imaginieren. Die Lecture-Performance TALES FROM THE BAMBOO SPACESHIP ist Teil seiner aktuellen künstlerischen Forschung nach den unbewussten, unwahrscheinlichen Verbindungen zwischen klassischer chinesischer Oper, Kino und Science Fiction. Mit seiner Arbeit erforscht Ming Wong, wie eine der ältesten darstellenden Kunstformen dazu benutzt werden kann, über Formen von »Zukunft« zu sprechen.

*/ Ming Wong is a traveler between the worlds in many senses: Based in Berlin as well as Singapore he became known for his re-interpretations of iconic cinema moments with which he humorously demonstrated gender and identity stereotypes. TALES FROM THE BAMBOO SPACESHIP is part of his new on-going research on the unconscious, improbable relationships between the histories of traditional Chinese opera, cinema and science fiction. Through his work the artist is exploring how one of the oldest performing art forms in the world can be used to address notions of the »future«.*

## **[k]-dramaturg Line Spellenberg interviews Ming Wong about productive anachronisms, space drag and sharp pencils.**

*LS: In your recent working phase you connect Chinese Science Fiction and Cantonese Opera cinema history. Where do you see – or create – the crossroad between these two seemingly disparate genres? Would you describe it as a sort of productive anachronism to bring these two fields together?*

MW: My practice involves the research of cinema history from different parts of the world, their legacies on the cultural memories of people and how they influence the performativity of identity from the past through to the future. In China, the technology of cinema had a love affair with the stage traditions of popular Chinese opera. In particular, Cantonese opera cinema became an established genre through the early years of Hong Kong cinema history, with a golden era in the late 50s to early 60s. The cinematic works developed an innovative relationship between stage and screen.

The questions in my head were; could the innovation inherent in the art forms be meaningful for contemporary and future audiences? What are the notions of the 'future' in societies such as Hong Kong, Guangzhou, Shenzhen, Singapore (my own country of origin) where the roots of the Cantonese diaspora are entwined with the circuits of technological innovation and political fallout in tomorrow's world?

*What is the position of yourself in all this? I mean, we have your performance-self in the art works on the one side and on the other side your biographical self.*

This project has particular personal resonance, as my grandparents were Cantonese and I stand at a point of cultural no-return. I grew up learning Mandarin in school and picked up Cantonese from Hong Kong pop culture in the 70s and 80s. Over the years the physical origins of that culture have been widely demolished to make way for infrastructures of technological innovation and strategic economic reorganization; linguistically and culturally, Cantonese has seen a decline in its influence. As an artist, I felt a need to address this.

*In the past you were known for your drag interpretations of cinematic icons like "Lerne Deutsch mit Petra Von Kant / Learn German with Petra von Kant", "Angst Essen / Eat Fear", "In Love for the Mood ", just to name a few. Do you see a connection with these cross-gender and cross-cultural practices of drag with what you are working on right now?*

Besides crossing gender, nationality, age, body, language etc., I think dragging through time, past and future, and dragging through concrete space and virtuality are possibilities that interest me. Let's call it Time and Space Drag ☺

*You create these cross temporal and cross cultural hybrids, they are intrinsic in your practice and I can see them especially in the "Tales from the Bamboo Spaceship": do you understand them also as a criticism against history writing and representation of identity when it comes to mainstream culture?*

I guess I'm becoming more acutely aware of my role as an artist, to stand in the tide of mainstream forces and to readjust my own position of perspective and witness. My current preoccupation with traversing time and space and geography may be seen as some kind of archeology of the future.

*There is a lot of humor in your work. Do you have specific influences for this comedy aspect in your performance?*

Recently I have been re-reading and re-watching "Orlando" by Virginia Woolf and Sally Potter, who channel a certain kind of amusement and arrogance through their work, which I find useful for maintaining a survival instinct.

*Some final words?*

Ladies and/or Gentlemen, sharpen your pencils, your tongues and your eyes.

## BIOGRAFIEN

**Ming Wong** wurde 1971 in Singapur geboren. Er lebt und arbeitet in Berlin. Wong ist bekannt für seine raffinierten Videoarbeiten, die Auszüge aus Kunstfilmen und dem Weltkino neu interpretieren. Er besetzt sich oft selbst, porträtiert mehrere (oder alle) Charaktere gleichzeitig, unabhängig von Sprache, Geschlecht oder ethnischer Zugehörigkeit. In seinen Arbeiten hinterfragt er, wie Identität konstruiert und verbreitet wird. Durch seine unverwechselbaren, humorvollen Übersetzungen und Neuinterpretationen spielt Wong mit Begriffen wie Zeit, Raum und Geschichte und schafft dabei eine Atmosphäre, wie von einem anderen Planeten. Jüngste Projekte sind interdisziplinärer geworden und beinhalten performative und installative Elemente.

*Ming Wong was born 1971 in Singapore. He lives and works in Berlin. Wong is known for his ingenious video work that reinterprets excerpts from art films and world cinema. He often casts himself, portraying several (or all) characters simultaneously, regardless of language, gender or ethnicity. In his work he questions how identity is constructed and disseminated. Through his unmistakable, humorous translations and reinterpretations, Wong plays with terms such as time, space, and history, creating an almost otherworldly atmosphere. Recent projects have become more interdisciplinary and include performative and installation elements.*

## CREDITS

KONZEPT, PERFORMANCE Ming Wong

Der Themenschwerpunkt FUTURISMS ist gefördert von Imagine 2020 | Art and Climate Change, gefördert von der Europäischen Union / Europa fördert Kultur.  
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Karten Kasse: Mo-Sa 16-19 Uhr und 1h vor Vorstellungsbeginn, Tel.: Mo-Sa 10-19 Uhr