

FUTURE
AGES WILL
WONDER

FUTURE AGES WILL WONDER

28 Oct 2021 - 20 Feb 2022

FACT
88 Wood Street
Liverpool
L1 4DQ

OPENING TIMES
Wed - Sun / 11:00 - 18:00

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INTRODUCTION

Future Ages Will Wonder presents an 'alternative museum' of artworks that use science and technology to question our past and offer new ways of understanding who we are and where we belong.

Featuring 9 UK and international artists, the artworks on display bring together traditional mediums such as textiles, sculpture, and photography with virtual reality, computer algorithms and synthetic DNA. Through this wide range of materials and art-making, the exhibition refocuses where we place attention and what we value: reimagining stories about our past, present and future.

Turning attention to alternative histories, and the political and ethical issues found in archaeology, botany, genetics and the use of technology in our daily lives, visitors are invited to behold and 'wonder' at the advancement of science and technology. The lens of wonder invites multiple perspectives - not only to feel curiosity, astonishment, or even admiration; but also to doubt and question.

This exhibition marks the launch of *Radical Ancestry*, FACT's year long exploration into the sense of belonging. Over the next 12 months, a programme of exhibitions, projects, residencies and events at FACT will look at how history, geography, biology and culture shape our ancestral history, and question how technology can help us to explore new ways of thinking and experimenting with who we are.

Future Ages Will Wonder is curated by Annie Jael Kwan.

Annie is an independent curator and researcher whose practice moves between contemporary art, art history and cultural activism. For the last 2 years, she has collaborated with FACT to develop *Future Ages Will Wonder* and the accompanying programme of events.

“FUTURE AGES WILL WONDER AT US, AS THE PRESENT AGE WONDERS AT US NOW”.

The exhibition is titled after an excerpt from this quote by Pericles, that serves both as a provocation and a lens through which to experience the artworks. A Greek statesman and war hero of Athens (circa 449 to 431 B.C.), Pericles made this bold declaration when Athens was at the height of its glory, as the site of architectural, cultural, and economic achievements, and about to venture into war with Sparta. Despite his bravado, Athens lost the war after an unexpected pestilence wiped out almost two-thirds of its population.

This turn of events is familiar. We have witnessed repeatedly how scientific and technological advancements are presented with victorious narratives of geopolitical power with regards to discovery, expansion, and the domination of people, lands and resources. Advances in genetic research and engineering, such as gene editing and CRISPR, have now opened up new vistas of imagination and industry, with poetic and philosophical speculations of origins and adaptive biological possibilities. However these developments have also raised corresponding ethical issues of practice linked to the centralisation of bio-data and surveillance.

The speck, the droplet, the pixel. The cellular contains the intimate potency for regeneration as a source of biological life, as well as viral contagion with planetary impact. We have seen how laboratory spillages and ecological imbalances have possibly resulted in the worldwide unfolding of the Covid-19 pandemic, and its impact on socio-political structures, health care systems, local communities and the intensification of digitalised life.

The long scope of history reveals its many twists and turns. The view through the lens of wonder is multiperspectival - not only to

feel curiosity, astonishment, or even admiration, but also to doubt and question. It is in the act of questioning that perhaps we find the possibility of fairer, more equitable futures.

To wonder, thus, is to dig into the bedrocks of institutionalised and common knowledge, including the myths of science, profit, and progress, and to interrogate the normalised structures of violence and inequality. To wonder is to arise from the scorched earth, and spark anew the wayfinding of lost ancestral pathways, the nurturing of alternative kinship networks, and the reimagining of stories we tell ourselves, about our past, present, and future selves.

Two millennia after Pericles, Ruth Bader Ginsburg (feminist judge of the Supreme Court of the United States, and a very different type of political leader), challenged instead that “dissents speak to a future age...that’s the dissenter’s hope: that they are writing not for today but for tomorrow.”

Featuring 9 UK and international artists working across multiple disciplines and media of textile, embroidery, found and sculpted objects, algorithm, creative design, print, photography, moving image, augmented reality, and installation, the exhibition presents a showcase of diverse, thoughtful and provocative artistic ‘wonders’.

Written by Annie Jael Kwan.

ARTISTS

LARRY ACHIAMPONG & DAVID BLANDY

YARLI ALLISON

MIKU AOKI

TRISHA BAGA

BREAKWATER OF YOUNGSOOK CHOI & TAEY IOHE

AI HASEGAWA

BOEDI WIDJAJA



Image: Installation view of "zoe", Miku Aoki (2019-2020). Photo by Takeshi Hirabayashi.

MIKU AOKI (Japan)

Miku Aoki (b. 1996) graduated from Tama Art University, Faculty of Fine Arts, Department of Oil Painting in 2020 and was invited to the Aichi Triennale 2019 as the youngest exhibiting artist (exhibited at the Nagoya City Museum of Art). Her practice uses scenographic construction to explore her personal interest in scientific investigations into cellular life and immortality.

Aoki creates paintings embroidered with lame threads that resemble soft skin, and zoetropes and installations.

Courtesy of the artist. With thanks to The Hunterian Museum and Kurumi Ono. Supported by The Great Britain Sasakawa Foundation and The Japan Foundation.

MIKU AOKI

“zoe” (2019-2020)

Installation environment with yarn, cloth, cotton, photographs and furniture
(dimensions variable)

When artist Miku Aoki discovered she shared a birth year with Dolly the Sheep (the first cloned mammal) and was similarly conceived through IVF, she became deeply curious about the scientific research into artificial life that enabled her existence.

Aoki was fascinated by the work of John Hunter - an 18th century surgeon and pioneer of artificial insemination - viewing him as a kind of abstract ‘father’, as without his research, she would not exist. Hunter also avidly collected, organised and dissected a wide range of animals, and was particularly curious about malformed specimens that could not be easily classified. He theorised that within these examples lay the secret to mutant cell immortalisation - the possibility for a cell to keep regenerating after death - which is the meaning of life itself.

Having visited The Hunterian Museum in Glasgow in 2019, which holds the collections of John and his surgeon brother William Hunter, Aoki became inspired to recreate the museum and its collection. Reworking the ideas of science as an objective, unbiased narrative through the traditionally domestic use of textile and hand embroidery, Aoki has created a personalised version of an interactive ‘cabinet of curiosities’ with large tapestry hangings and stuffed mutant specimens that visitors can inspect and explore.



Image: Still from *In 1875 We Met At the Docks of Liverpool* 於梨花埠遇上, Yarli Allison (2021)

YARLI ALLISON (Canada/Hong Kong)

Artist Yarli Allison (b. 1988) is Hong Kong-Canadian born, based between London and Paris, with a multidisciplinary approach that traverses sculpture, digital, performance, film, drawing and installation.

As the third generation of British, Cantonese and Canadian diaspora and born in Canada herself, Allison was raised in Hong Kong before relocating to Europe. Her frequent relocations and mixed identities have focused her attention to the collective uprootedness and solidarity of migrant demographic groups. In her works, she fabricates imagined worlds that consist of her invented survival tactics and coping mechanisms, often in interaction with personas or creatures.

Commissioned by FACT, Liverpool with the support of public funds from Arts Council England, Liverpool City Council, and the European Union's Horizon 2020 research and innovation programme project Artsformation.

With additional research support from CFCCA with the support of public funds from GMCA.

Supported using public funding by the National Lottery through Arts Council England.

YARLI ALLISON

In 1875 We Met At the Docks of Liverpool

於梨花埠遇上 (2021)

2-channel 4K video with sound (17:35 mins) with English and Traditional Chinese subtitles

Cigarette Cards - Ethnic-Chinese Seafarers in Britain 1900s (2021)

Set of 8 lightboxes, watercolour, pencil, ink and gouache on 100% cotton paper (16.5 x 31cm each)

Dear Child, Guess Where This Is (2021)

Wood, paper, ink, coal, glazed stoneware, cotton, cardboard (12 x 8 x 6 cm)

Dear Child, Guess What I've Seen Sailing (2021)

Ink on paper (17 x 37.5 cm)

In this newly commissioned work, Yarli Allison produces a multimedia installation that reconstructs Liverpool's old Chinatown and tells the stories of its lost Chinese sailors. By the turn of the 20th century, Pitt Street near Liverpool's lively docks saw a multicultural mix of migrant workers, including the British Merchant Navy's Chinese seafarers and their families. These communities experienced increasing racism in the 1930s, and old Chinatown eventually disappeared after the bombings of World War II and the sudden forced repatriation of Chinese seamen, leaving their British and Irish wives, partners and children behind.

Using oral history, interviews from the dual-heritage descendents of the seamen, census data, digital mapping and virtual reality, and working with queer performers, Allison rebuilds this lost Chinatown as a digital landscape with imagined inhabitants' daily lives: making visible these forgotten diaspora histories. A variety of 'artefacts' created by the artist - watercolour drawings, a miniature diorama, a letter - retell the experiences of intergenerational grief and loss through a queer and empathetic lens.



Image: Still from *In Virtual Return You (can't) Dehaunt 於虛擬的彼岸迴魂*, Yarli Allison (2018-2021)

Director: Yarli Allison
Co-Writers: Yarli Allison, Yin Lo
Interviewees: Kay, Laura, Lo Yu, Y
Interview Team: Yarli Allison, Yin Lo,
Dr. Marivi Haro Matas
Anthropology Advisor (East-Asian
Diasporas): Dr. Marivi Haro Matas
Virtual Reality Modelling: Yarli Allison
Video and Audio Editing: Yarli Allison
Video and Audio Assistant: Yin Lo
Camera: Yarli Allison, Joy Chao, Nizah
Elias, Yin Lo, Piotr Sell
Music and Sound Art: Quantum Foam
Sound Effect: Yarli Allison
Voice Performers: Yarli Allison, Bonnie
Chan, Dorothy Cheung, Mei Ting Li, Shu
Ying Wai
Performers: Joy Chao, Mavi Haro, S. Lara,
Suka
Costume and Makeup: Yarli Allison, Yin Lo
Translation: Yarli Allison, Yin Lo
Subtitle: Yarli Allison, Yin Lo, Elliot Rogers
Technical Advisors: Gerald Alexander, Ude
Autumn Leaf

Courtesy of the artist. Supported by
Videotage, Canada Council for the Arts,
and Hong Kong Arts Development Council.

YARLI ALLISON

In Virtual Return You (can't) Dehaunt / 於虛擬的彼岸

迴魂 (不) 散 (2018-2021)

3-channel 4k video with sound (24:18 mins)

In Virtual Return You (can't) Dehaunt 於虛擬的彼岸

迴魂 traces the real life stories of four queer Hong Kong transmigrants born in the 1980s, for whom lived migrant and diaspora experiences exist alongside memories of childhood homes under British colonial rule that no longer exist.

Deploying ethnographic research, digital modelling, extracts from interviews, docu-fiction writing, choreography and performance, Yarli Allison has reconstructed their childhoods in virtual reality (VR). Working with writer Yin Lo and anthropologist Dr. Haro Matas, the interviewees revisit their memories of 'home' - virtually reconstructed as a synthetic yet nostalgic space, filled with familiar yet depersonalised objects and possessions.

In Hong Kong, there is a cultural belief in ghosts having the desire to return to their origin after death - or else suffer the fate of 'wandering'. Here, it is expressed as a phantasmagoric urge from within to 'return', that haunts in its desire to bridge the senses of 'longing' and 'belonging'. With Hong Kong's complex political history, including several past 'Mass Migration Wave' events since it became a British colony in 1841, the unceasing debate on migration remains, and is further exacerbated by the recurring political turbulence still experienced today.



Image: Still from *1620*, Trisha Baga (2020). Image courtesy of Greene Naftali, New York.

TRISHA BAGA (US)

Trisha Baga (b. 1985) is an artist based in New York City of Filipino-American origin, who works in Stereoscopic 3D video installation, clay, consumer grade electronics, and community performance.

Compelled by an interest in what she calls “the stuff that fills the gaps,” she recombine objects and images into scenarios that address issues related to the environment, technology, and identity. For Baga, working in a variety of media is an optimistic metaphor for the power of diversity writ large, as they strive to unearth emotional histories and critically engage with contemporary image culture.

Courtesy of the artist. Co-production of Pirelli HangarBicocca, Milan, with the additional participation of Gió Marconi, Milan and SOCIÉTÉ, Berlin.

TRISHA BAGA

1620 (2020)

Two channel projection with 2D and 3D video, color, sound (35 mins)

In *1620*, Trisha Baga deploys approaches used in sci-fi filmmaking and speculative fiction to explore the mythology of Plymouth Rock. This was the site where Pilgrims first supposedly set foot in the (now known) United States of America, and has since been commemorated as a geological symbol of European colonisation.

In the film, fragmented stories of 'pre-colonial' America are extracted from 'narrative stem cells' within the rock. These are reconstructed and enacted by DNA USA, an experimental playhouse troupe of time-travelling geneticists who attempt to bioengineer and re-narrate America out of its current problematic story arc. With the development of each act, the narrative frame fractures repeatedly, mimicking how media technology has changed the way we tell and read stories over time.

Baga ruminates on biological and technological mutations, where organic and electronic reprogramming could alter national and cultural myths. Punctuating these entanglements, Baga intersperses imagery from post-colonial societies from the viewpoint of her own ancestral connection to the Philippines, and its history of occupation.



Image: Still from *A tree rings, a tree sings* 树龄°述铃, Boedi Widjaja (2021). Image courtesy the artist.

BOEDI WIDJAJA (Indonesia/Singapore)

Driven by first-hand experiences of migration and diaspora, the practice of Boedi Widjaja (b. 1975) articulates subtle reflections on migration, memory, spatial relations and cross-cultural hybridities. Trained as an architect and with a background in graphic design, the techniques, materials and tools of drawing have become a defining element of Widjaja's artistic practice. This is expressed through a broad range of media, from photography and new media to architectural installations and live art, with an emphasis on process and bodily engagement.

Book of genealogy is co-commissioned and produced by FACT, Liverpool with the support of public funds from Arts Council England, Liverpool City Council, and the European Union's Horizon 2020 research and innovation programme project Artsformation. Partly supported by the National Arts Council Singapore.

A tree rings, a tree sings 树龄°述铃 is commissioned by The Institutum and co-presented with Gasworks, with the support of the National Arts Council Singapore. Partly supported by NTU Center for Contemporary Art Singapore.

BOEDI WIDJAJA

Book of genealogy (2021)

Backlit Duratran print, LED lightbox, steel (180 x 135 x 6cm)

A tree rings, a tree sings 树龄°述铃 (2021)

Single-channel generative video, DNA sonification

Responding to his family's multiple migrations during his early life, Boedi Widjaja's work considers the limitations of language, and the arbitrary nature of its formation. With reference to his own struggle with slippages between languages, the artist has created his own visual writing system using his genetic code, combining it with ancient texts and cultural almanacs: an experimental strategy for new forms of expression.

Epigenetics is the study of how events and environments can change the way genes work. Widjaja questions whether we can potentially inherit ancestral memories - images and sounds - through epigenetic transmissions, and therefore hold the possibility of changing our futures through art-making.

As part of this multi-site installation, Widjaja explores this concept using multiple audio and visual source materials. A sculptural lightbox displays photographs taken during his first visit to his ancestral hometown, alongside 20 encoded Chinese characters depicting the generational names recorded in his family's book of genealogy.

A looping, generative video work animates images and sounds of Widjaja's ancestral hometown: reshot as moving image using a process where the camera lens is inverted, producing hazy and ethereal scenes, as if taken from memory. The music score is composed by combining

traditional gamelan instruments with a digital output of Widjaja's hybrid DNA (created by Widjaja and a collaborating geneticist). While the analogue images reveal the artist's presence, the video is generated from an algorithmic composition that plays differently every time, almost infinitely, reflecting a continuous accumulation of inherited memories.



Image: Installation view of *A tree talks, a tree walks* 梧桐语 · 菩提径 (2019).
Photo courtesy of Temenggong AiR.

Courtesy of the artist. Developed from Path.
10, *A tree talks, a tree walks* commissioned by
Temenggong Artists-in-Residence. Supported
by the National Arts Council Singapore.

BOEDI WIDJAJA

A Tree+++ 记因· 基亿 (2021)

Dye-sublimation print on fabric (dimensions variable), tape (dimensions variable)

A tree talks, a tree walks 梧桐语· 菩提径 (soil) (2021)

Hybrid DNA, ink, soil, pigment and medium on dibond (25 x 25 x 3cm)

Influenced by these early experiences of transmigration through different cultures and societies - and separation from his family, Widjaja creates visual poetry and objects to reveal what language and words cannot; drawing on his experience of multiple migrations, and the impact this has on notions of lineage, heritage and communication.

Where language fails, Widjaja combines science and art to express his genetic heritage and familial past. Collaborating with a geneticist, he took the DNA code for his own Y-chromosome and combined it with the DNA of a Chinese parasol tree - Widjaja's grandfather's namesake - and added a poetic text. In 2019, he added this hybrid DNA - a merging of person, plant and poetry - to soil from a hill in Singapore that looked towards Java, Indonesia to make *A tree talks, a tree walks* 梧桐语· 菩提径 (soil).

Widjaja often titles his works in both English and Chinese, representing the languages of his ancestral and current home, neither of which are his first language. The flags in *A Tree+++* 记因· 基亿, combine Morse code and Chinese telegraph code to create a new, playful way of communicating. Whilst navigating across many means of communication can be disorientating, two squares on the floor beneath the flags ground the work to the cardinal points we universally use: North, East, South and West. Through these physical objects, Widjaja reclaims space and land for his voice, work and identity to exist.

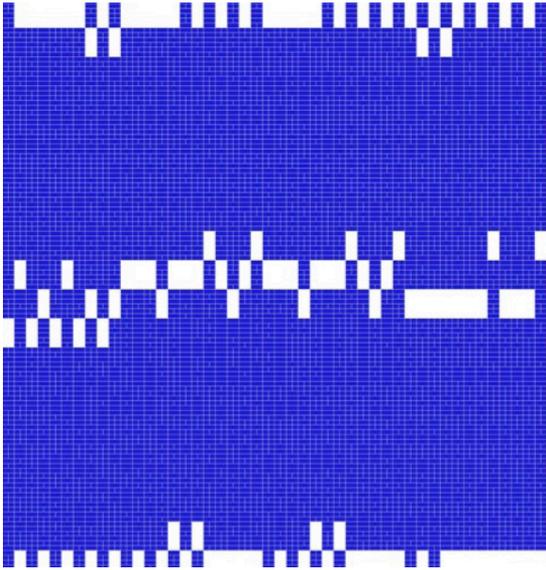


Image: Boedi Widjaja, *Root Word* (2021).
Photo courtesy of the artist.

Nanyang and *Jawa* are courtesy of the artist. Developed from Path. 10, *A tree talks, a tree walks* commissioned by Temenggong Artists-in-Residence. Supported by the National Arts Council Singapore.

Root Word is courtesy of the artist. Supported by the National Arts Council Singapore and NTU Centre for Contemporary Art Singapore.

BOEDI WIDJAJA

Nanyang (2019)

Backlit Duratran print, LED lightbox (62 x 94 x 2cm)

Jawa (2019)

Backlit Duratran print, LED lightbox (54 x 77 x 2cm)

Root Word (2021)

Backlit Duratran print, LED lightbox (37 x 37 x 2cm)

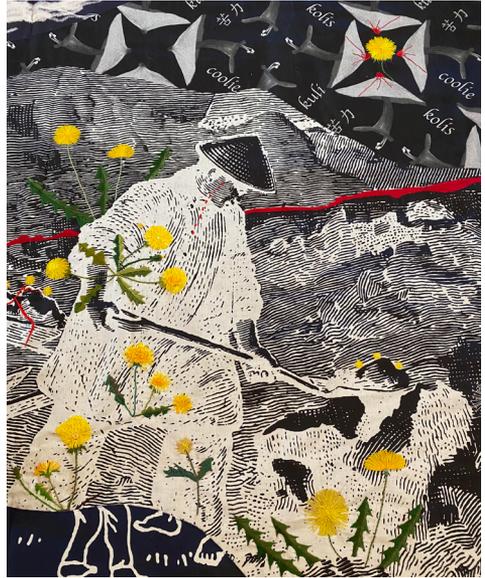
In these works, Boedi Widjaja combines his genetic code as an embodied form of storytelling, with two ancient scripts: the *I Ching* hexagrams (of ancient Chinese divination) and Javanese *hanacaraka* text. The works form a unique visual writing system that tells a personal story about his lineage, and cosmological myths of his ethnicity and cultural origin.

Nanyang encodes Widjaja's paternal grandfather's journal, written in the last years of his life, when the latter lived with Widjaja's family during his childhood in Solo City.

Jawa patterns an ancient Sundanese poem Bujangga Manik (circa 15th/16th century) that mapped - in topographical details - the journey of the Sundanese prince, Prabu Jaya Pakuan, as he travelled on foot from West to East Java and back.

Root Word visualises a poem that Widjaja composed based on his personal memories, histories and mythologies, as underscored by his childhood migration experience:

“Rivers and lakes
Tanah dan air
Land and water
Sungai sejarah”



Images: *Fermented Flower*, Breakwater of Youngsook Choi & Taey Iohe (2021). Courtesy the artist.

BREAKWATER OF YOUNGSOOK CHOI & TAEY IOHE (UK/Korea)

Breakwater is artist duo Youngsook Choi and Taey Iohe, who are London-based Korean diaspora. Their work explores social practice across subject matters around climate justice and migrants' lived experience, excavating counter-narratives centred around spiritual knowledge and the political resonances of landscape. As part of the Liverpool Biennial 2021 public programme, Breakwater launched the working group 'Decolonising Botany' with a focus on challenging and complicating the colonial system of knowledge production around natural science, ecology and migration.

Commissioned and produced by FACT, Liverpool with the support of public funds from Arts Council England, Liverpool City Council, and the European Union's Horizon 2020 research and innovation programme project Artsformation.

BREAKWATER YOUNGSOOK CHOI & TAEY IOHE

Fermented Flower (2021)

Linen cotton print with embroidery (approx 300x 250cm), coconut soil, fermented dandelion liquor and sound (looped)

Breakwater of Youngsook Choi and Taey Iohe confront the racist roots deeply embedded in the field of botany, which stem back to the Victorian era when trading companies would commission expeditions to seek out and label new botanical discoveries. In this work, Breakwater explore this practice of plant classification as a source of wealth within trading and capitalism, while examining contemporary systems of racism relating to land and labour.

Fermented Flower presents a newly commissioned textile and audio installation. The woven screen composites images drawn from archival research, with reference to the painful history of Chinese indentured labour, as part of a longer perspective on black slavery systems and the ongoing exploitation of migrant workers. The artists weave in a Korean shamanistic tradition that utilises flora to draw in, and then expel, the spirit of madness and resentment which arises from suffering. This is detailed in the appliqué of cockles in reference to the Morecambe Bay cockling disaster of 2004, alongside the names of the Chinese victims, and the hand-embroidered healing motifs of dandelion and the holmskioldia plant, reclaimed from its colloquial racist name - the coolie's cap. The detailed tapestry and accompanying audio of symbolic bell chimes evoke references of traditional Asian religious murals, which situate scenarios and storylines to form a spiritual and earthly cosmology. Through *Fermented Flower*, Breakwater presents an alternative planetary ancestry that dissolves prejudicial categories and hierarchies, allowing interspecies care.



Image: Still from *Dust to Data*, Larry Achiampong & David Blandy (2021). Image courtesy the artists.

LARRY ACHIAMPONG (UK)
DAVID BLANDY (UK)

Larry Achiampong (b. 1984) and David Blandy's (b. 1976) work together explores their friendship, and wider issues of empathy, race and power, through film, performance, and socially engaged practice. Their work has been shown both within the UK and abroad including Tate Modern, London; The Baltic, Gateshead; Yorkshire Sculpture Park, Wakefield; FACT, Liverpool; BFI London Film Festival, London; Transmediale Festival, Berlin, Germany & Fort Worth Contemporary Arts, Texas, USA. They have been on residencies at Praksis, Oslo in Norway & Wysing Arts Centre, Cambridgeshire. Recent awards include an Elephant Trust award and support from Arts Council England. They were shortlisted for the Film London Jarman award 2018.

Commissioned by FACT (Liverpool, UK).
Original research supported by Arts Catalyst.
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England and funded by Liverpool City Council.

Directed by Larry Achiampong & David Blandy

CGI & Editing: David Blandy / Soundtrack: Larry
Achiampong
Voiceover: Professor Larry Barnham,
(Department of Archaeology, Classics and
Egyptology, University of Liverpool,) Larry
Achiampong and David Blandy.
Sound recording: Michael Bayliss,
University of Liverpool
Photogrammetry: Ardern Hulme-Beaman,
Hannah Crosby, JR Peterson, Christopher
Scott & Charlotte Sargent: Department of
Archaeology, Classics and Egyptology,
University of Liverpool & Amy Scott-Murray:
Imaging and Analysis Centre, The Natural
History Museum, London

With thanks to Claire Barrett, Professor Larry
Barnham, Subhadra Das, Miranda Lowe &
Adam Rutherford. Produced by Annie Jael
Kwan & Charlotte Horn, Maitreyi Maheshwari &
Lesley Taker, FACT, Liverpool.

LARRY ACHIAMPONG & DAVID BLANDY

Dust to Data (2021)

Single-channel 4k film with audio (15:25 mins)

Dust to Data tracks through the colonial history of archaeology, to current parallels in the data mining of DNA and social media image banks. Working with the Department of Archaeology at the University of Liverpool, Larry Achiampong and David Blandy interrogate the construction of a 'civilisation' and its racist 'origin' stories that define people into categories: some as human and neutral, others as non-human and/or abnormal.

In the film, Achiampong and Blandy employ motifs, such as the recurring gleaming pyramid as an image of order and hard simplicity, and 3D models of Australopithecine skulls (extinct close relatives of humans who lived around two million years ago). The film also features a fragment of a letter from William Du Bois, author of the seminal book about race and society *The Souls of Black Folk*, rebuking one of the pioneers of modern archaeology, William Petrie.

Dust to Data explores how science has been used to justify prejudice. This can be found in the origins of archeology, exposing the archaic mathematical tactics employed by Petrie to justify his own assertions about white supremacy. Although debunked by his contemporaries, Petrie embraced eugenics - the practice of altering or 'improving' the human species through selective breeding - as a tool for social control. This view was integral to the birth of archaeology, and its pseudo-scientific legacy still permeates fractious assumptions within the field and in wider culture today.



Image: *(Im)possible Baby, Case 01: Asako & Moriga*, Ai Hasegawa (2015)

AI HASEGAWA (Japan)

Artist and designer Ai Hasegawa creates works which look at the relationship between technology and people through the use of bio-art, speculative design and design fiction. She obtained her MA in 2012 from the Design Interactions Course, Royal College of Art, London; worked as a researcher at Design Fiction Group, MIT Media Lab from 2014 to fall of 2016; obtained a MS degree in 2016; and has served as Project Researcher at The University of Tokyo since April 2017. She was the winner of the Excellence Award in the Work Art Division in the 19th Japan Media Arts Festival for her work *(Im)possible Baby, Case 01: Asako & Moriga*. Her work has been included in international exhibitions including MORI Art Museum, Tokyo and Ars Electronica, Linz. In 2020, Ai published a design education book entitled *Revolutionary20XX*.

(Im)possible Baby

Collaborators: Asako Makimura & Moriga

Production Adviser: Sputniko! (MIT Media Lab, Design Fiction Group) Yuki Saito (NHK)

Scientific Advice: Dr. Ryosuke Kimura Dr. Yoshimi Yashiro

Technical Adviser: Dr. Johan Nystrom CG, Visual Production Digital Frontier Inc.

Web Developer: Jacquelyn L Liu

Photographer: Dygoro Sasaki, Rieko Igarashi

Make-up: Anna Sadamori

Assistant: Yena Park, Andrew Saito

Logo Design: Katsuto Tamagawa

Shared Baby

Starring: Ozawa Ibuki Chen Dominick Tsukada Arina Kamijoh Yuya Wada Natsumi

撮影・編集: Filmed and edited by Asato Sakamoto

Interviewee: Ozawa Ibuki Yashiro Yoshimi Otsuga Kumiko Kagawa Noriko Wada Mikhiko

撮影協力: Ryozan Park 巢鴨

Production Support: Aisaka Yuri Egawa Midori Fumiaki Takato Takezawa Noritake Okubo Takayuki

AI HASEGAWA

(Im)possible Baby, Case 01: Asako & Moriga (2015)

Installation with photographs and diagrams (dimensions variable)

Shared Baby (2011/2019)

Video with sound (14:48 mins); installation with photographs, product designs and diagrams (dimensions variable)

Combining her interests in biotechnology and design solutions, Ai Hasagawa's speculative design works consider the 'traditional' family unit, and how genetic research and the desire to discover new models of caregiving and child-rearing affect the possibilities for building families or communities. Using computer-generated imagery, photography, and design, the works aim to stimulate discussions about the social, cultural and ethical possibilities of alternative kinship and communal care.

(Im)possible Baby considers the implications of emerging biotechnologies that could enable same-sex couples to have their own, genetically related children. Recent developments in genetics and stem cell research have made this a closer reality. In this project, the DNA data of a lesbian couple was analysed to simulate and visualise their potential children with fictional "what if" future family photos.

Shared Baby explores our beliefs in family and relationship structures, such as monogamy and kinship, and the possibilities that emerge as society and technology evolve. As society moves towards the use of sharing economy systems, such as with cars, co-working and co-living spaces, the project imagines the possibility of children and kinship generated from multiple genetic parents.

EVENTS, WORKSHOPS, TOURS & FILMS

ALTERNATIVE HERITAGE WALKS

Sat 30 Oct / 14:00 - 15:00

Sat 5 Feb / 14:00 - 15:00

 FACT
Free, booking required

Join *Future Ages Will Wonder* artist Yarli Allison and local researcher Yvonne Foley for an alternative heritage tour of Liverpool which explores Chinatown and the city's history as a port.

DO SOMETHING SATURDAYS

Sat 30 Oct / 10:00 - 12:00

Sat 27 Nov / 10:00 - 12:00

Sat 5 Feb / 10:00 - 12:00

 FACT
Free, booking required

Rally the family and head to FACT to enjoy immersive virtual reality experiences and explore the galleries with our family friendly exhibition activity sheet, suitable for all ages!

CURATOR TOURS

Fri 4 Feb / 13:00 - 14:00

Sat 5 Feb / 12:30 - 13:30

 FACT
Free, booking required

Join curator in residence Annie Jael Kwan for a guided tour of *Future Ages Will Wonder*. Come along to discuss the show and ask questions about the themes and artworks. Gain insight into the artists' and curator's research, as well as the production and final realisation of the artworks.

THE BANG STRAWS SCREENING + Q&A

Wed 16 Feb / 18:30 - 20:00

 FACT
Free, booking required

Artist Michelle Williams Gamaker presents her new film, *The Bang Straws* (2021), which draws its vision from *The Good Earth* (1937), cinema history's most notorious case of casting discrimination. Followed by a discussion with Williams Gamaker and curator in residence, Annie Jael Kwan.

Visit our website to book your tickets

→ fact.co.uk/whats-on

ONLINE EVENTS & WORKSHOPS

TOOLKIT TO TRANSFORM

Sat 27 Nov / 12:00 - 14:00

December date TBC

📍 ONLINE

Free, booking required

Take part in an online workshop inspired by *Tools to Transform*, a workbook for Asian diasporic organising in Europe, led by two of the artists that have contributed to the workbook.

VIRTUAL ALTERNATIVE HERITAGE WALKS

Wed 26 Jan / 14:00 - 15:00

📍 ONLINE

Free, booking required

Enjoy alternative heritage walks from home! Join Yarli Allison and researcher Lucienne Loh (University of Liverpool) for a virtual tour of both the real and semi-imagined locations in Allison's new commission.

PODCASTS

In this new podcast series, we talk about what it means to belong and how we create and share the history of where we call home. Hosted by curator in residence Annie Jael Kwan with invited artist guests, join us as we take a critical look at botany, archaeology and genetics.

LARRY ACHIAMPONG & DAVID BLANDY

In this episode, we focus on archaeological and extractivist practices - from those which are clearly traced on the land, to those wrapped up more abstractly within the technologies we use every day.

YARLI ALLISON & BOEDI WIDJAJA

This conversation between Alison and Widjaja will look at erased and ruptured histories: specifically the importance of personal stories and diasporic understandings of belonging.

BREAKWATER OF YOUNGSOOK CHOI & TAEY IOHE

Taking shape as an audio performance, this episode will focus on sound and story with a discussion on decolonising historic knowledge and how it is shared.

Listen online from December 2021

→ fact.co.uk/podcasts

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