

a story of a merchant

curated by
x zhu nowell with
chao jiaxing

oct. 28 — dec. 16, 2023

opening
oct. 28, 12 — 2 pm

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kurimanzutto is proud to present *A Story of a Merchant*, a research-based speculative exhibition that intertwines personal narratives, travelogs, historical artifacts, newly commissioned artworks, fictional characters, and architectural interventions curated by X Zhu-Nowell and Chao Jiaxing.

Taking inspiration from a conference held in Kingston, Jamaica, in 2022, co-organized by X Zhu-Nowell and the artist and writer Kandis Williams, this exhibition continues the quest to establish a shared language that challenges preconceived notions when exploring what Lisa Lowe refers to as "the intimacy of four continents." By examining the intertwined histories of indenture and colonial violence in Asia, the Caribbean, and the Americas through the life trajectories of Chinese merchants, the exhibition illuminates the shared experiences of the Chinese diaspora across various regions. The exhibition sheds light on these diverse landscapes, from the historic Tepito market in Mexico City and Chinatown in San Francisco to Barry Street in Kingston and Yiwu in China. Using the fictional character of the Chinese merchant, "SHUI Ma," as a heuristic tool, the exhibition charts a new cartography of complex geographies, exploring realms of fantasy, memory, conspiracy, and recollection.

The exhibition brings together works by Bhenji Ra, BirdHead group, BOLOHO collective, Candice Lin, CHEN Zhen, Damián Ortega, DING Yi, Dr. Lakra, Gabriel Orozco, Haegue Yang, HAO Liang, HU Yinping, Kandis Williams, Miguel Covarrubias, Minerva Cuevas, PENG Zuqiang, Richard Fung, "SAN Yu", TAN Jing, YANG Fudong, and YAO Qingmei.

About the curators:

X Zhu-Nowell is a curator, writer, and institutional leader who lives and works between New York and Shanghai. In Feb 2023, X Zhu-Nowell joined Rockbund Art Museum, the leading contemporary art museum in Shanghai as its Artistic Director. X Zhu-Nowell was a curator at the Solomon R. Guggenheim Museum in New York since 2014, where they have led important acquisition activities, exhibition projects, research initiatives, and institution-building processes within the museum. X Zhu-Nowell is invested in curatorial activities of varying scales, durations, and forms, responding to specific contexts and conditions. Their recent collaborated artists

include Shubigi Rao, Tan Jing, Tosh Basco, Diane Severin Nguyen, Evelyn Taocheng Wang, WangShui, Wu Tsang, Kandis Williams, Nick Cave, Jacolby Satterwhite, Tourmaline, Sin Wai Kin, Irena Haiduk, Adrián Villar Rojas, NZTT Sewing Co-Op, Hugh Hayden, Saodat Ismailova, Every Ocean Hughes, Farah Al Qasimi, Goutam Ghosh, Li Shuang, Jonathas de Andrade, Heman Chong among other. X Zhu-Nowell has lectured widely on exhibition histories and institutional practices (or the lack of), focusing on artist interventions in Asia and the diaspora.

CHAO Jiaying

Independent curator and researcher based in Shanghai, From 2011 to 2015, CHAO Jiaying served as the curator and managing director at V ART CENTER, a non-profit space founded by the Shanghai Institute of Visual Arts. From 2017 to 2019, she was the senior curator at Start Museum, located in the West Bund district of Shanghai. Her current research and curatorial interests focus on cross-disciplinary art practices and rituals as methods in contemporary East Asian art. Her recent curatorial project series "Rituals in the Rituals of Future," relies on slow, performative preliminary research for collective creations. In 2019, she was awarded the ACC Residency Fellowship at the Asia Culture Center in Gwangju, South Korea, and also received a Travel Grant to attend the CIMAM 2019 Annual Conference in Sydney, Australia. In 2022, she received the Research Trip Grant from Pro Helvetia and participated in the Tokyo Arts and Space (TOKAS) Research Residency. In 2021, she edited the publication "Under Construction: A History of Shanghai Art Institutions, 2008-2016." Her most recent exhibition, "Two Stops after Golden Tea Room," was held at the Ulsan Art Museum in South Korea. She also served as a mentor on the Expert Panel for the Julius Baer Next Generation Art Prize in 2023.

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About the artists

Bhenji Ra (1990 en Warrang / Sidney) is a performance and interdisciplinary artist currently based on the stolen land of the Gadigal people of the Eora nation, Sydney. Her practice combines dance, choreography, moving image, installation and club events.

Her work is often concerned with the dissection of cultural theory, colonial perspectives and identity, positioning her community's personal histories at the centre of her work. With an emphasis on collaboration, her work plays with the multiplicities of spectacle, while daring you to imagine alternative models of community.

Bhenji Ra's recent group exhibitions include *You Are Here* (2020) at Town Hall Gallery, Hawthorn Arts Centre, *Club Ate: In Muva We Trust* (2020) at the National Gallery of Australia, Canberra, *52 Artists 52 Actions* (2019) at Artspace, Sydney, and *Rogue Agents* (2019) at Auto Italia South East, London. In 2018, Bhenji was the commissioned artist for the Keir Choreographic Award 2018.

Birdhead group is a photographic collective founded in 2004, consisting of Ji Weiyu (Chinese, born 1980) and SONG Tao (Chinese, born 1979). Both artists graduated from the Shanghai Arts and Crafts School in 2000; Ji also studied at Central Saint Martins College of Art and Design in London. Ji and Song live and work in Shanghai. They have been working in the medium of analogue photography since it was established in 2004. The name "Birdhead" came from a random keystroke for film naming. The artistic practice of Birdhead is based on photographs but also beyond the philosophy of photography. Capturing all the beings around them, the two members of Birdhead digest and apply the thinking mode of conceptual art into the context of their image interpretation. Birdhead's works have been internationally collected by: Tate Modern U.K., MoMA New York, Guy & Myriam Ullens Foundation, Wemhoner Collection, The Margulies Collection, Astrup Fearnley Museum.

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BOLOHO collective is a Cantonese romanization of the Chinese word for "jackfruit core," the collective was initiated by BUBU (LIU Jiawen) and CAT (HUANG Wanshan) in 2019, with ZHU Jianlin, LI Zhiyong, and FONG Waiking joining later as full members. In the beginning, BOLOHO was more like a business venture between BUBU and CAT, two family women working away from home, and a place to get some fresh air where they could sort out their lives and work. After more than three years, the project has gradually developed into a "company"

platform based on the principles of self-discipline, equality, and mutual aid, providing work for collaborators as well as friends who cannot make a living from art alone. BOLOHO also allows them to better understand how to live and work communally when taking jobs together and provides the opportunity to think about, discern and solve some of the real issues that we are all faced with.

Candice Lin (Concord, 1979) is an interdisciplinary artist, her recent solo exhibitions include the exhibition cycle *A Hard White Body* at Bétonsalon, Paris; Portikus, Frankfurt; and the Logan Center for the Arts, University of Chicago; as well as solo exhibitions at Francois Ghebaly, Los Angeles; Ludlow38, New York; and Gasworks, London. Her work was recently in the 2018 Taipei Biennale, the 2018 Athens Biennale, Made in L.A. 2018, Sharjah Biennial 2017, and group shows at Para Site, Hong Kong; ICA London; Ballroom Marfa; New Museum, New York; Moderna Museet, Stockholm; and SculptureCenter, New York. She has had solo exhibitions at the Walter Phillips Gallery, Alberta, Canada (2019); Times Museum, Guangzhou (2020); Govett-Brewster Art Gallery, New Zealand (2020); Walker Art Center, Minneapolis (2021); Spike Island, Bristol (2021); and the Harvard Carpenter Center for the Visual Arts, Cambridge (2021).

CHEN Zhen was born in 1955 in Shanghai, Chen Zhen earned a BFA from the Shanghai School of Arts and Crafts (1973) and an MFA from the Shanghai Drama Institute (1978) before moving to Paris in 1986, where he studied at the École nationale supérieure des beaux-arts. Working primarily as a sculptor and installation artist, Chen participated in several historic exhibitions that mark the rise of global contemporary art. Chen lived in Paris—a cosmopolitan city that remained his home until an untimely death in 2000—and much of his practice was linked to his experience living among multiple cultures and notions of historical time, a state he called “transexperience.” Drawing on postmodern theory, Chen challenged the dominance of modern Western values, especially consumerism, proffering a humanist “cure” through the incorporation of Daoist and Buddhist references into his allegorical and often participatory constructions. In *Jue Chang—Fifty Strokes to*

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Each (1998), Chen used chairs and beds from different parts of the world to create an immense makeshift drum that referenced the bianzhong, an ancient Chinese percussion instrument. A group of Tibetan monks were invited to chant prayers for peace, and then the public beat on the drums. Created during moments of tension in the Middle East and the war in Kosovo, this collective act of spiritual release was conceived as a call for world peace. *Jue Chang* was shown at the Venice Biennale, curated by one of Chen's champions, Harald Szeemann, in the following year.

With his sense of wit and humor, **Damián Ortega** (Mexico, 1967) deconstructs familiar objects and processes, altering their functions and transforming them into novel experiences and scenarios. Ortega's work plays with a scale that ranges from the molecular to the cosmic, as the art critic Guy Brett says, Ortega combines the cosmic with the accidental, applying the concepts of physics to human interactions where chaos, accidents and instability produce a system of relations in flux. Inverting and dissecting, reconfiguring and zooming in, he explores the tension that underlies every object and the infinite world inside them. The result of his inquiries reveals the interdependence of diverse components either within a complex engineered machine, or a social system. Envisioning his projects through drawing – that then take form as sculpture, installation, performance, film and photography – for Ortega, the work of art is always an action: an event. His experiments inhabit a space where possibility and the everyday converge, to activate a transcendent new way of looking at simple objects and routine interactions.

Damián Ortega began his career as a political cartoonist. He joined Gabriel Orozco's workshop Taller de los viernes from 1987 to 1992. In 2005 he was nominated for the Hugo Boss Prize and in 2007 was nominated for the Preis der Nationalgalerie für junge Kunst. Similarly in 2014 he received the Smithsonian Artist Research Fellowship from the Smithsonian Institution and in 2006 he made an artistic residency at Deutscher Akademischer Austausch Dienst (DAAD) in Berlin.

DING Yi's (Shanghai 1962) career includes studies in decorative arts at the Shanghai School of Arts & Crafts, a position as a

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designer in a toy factory, and studies in traditional Chinese painting at Shanghai University. The diversity of this background has been reflected, in his work, in the simultaneous coexistence of a high degree of apparent mechanization, repetition and precision, along with a creative impulse towards novelty and formal experimentation.

Though as a student he already favored abstraction, it was in 1988, when he began the infinite series called *Appearance of Crosses*, in which he started to develop a unique visual language that contradicted the typical formats of Chinese painting of that time. Using the cross as a formal referent, sometimes emptied from meaning, and sometimes associated with negation, Ding Yi established a distance from expression and the sentiment that predominated in his artistic environment. His artistic practice includes painting, sculpture and installation, and is circumscribed by the idea of promoting the autonomy of the artistic field beyond politics and history.

Dr. Lakra

The work of Jerónimo López Ramírez (Mexico City 1972), better known as Dr. Lakra, is characterized by irreverent and provocative images that transgress established norms, leaving the viewer teetering between attraction and repulsion. While he is best known for his drawings and paintings on appropriated posters, erotic magazines and postcards, his practice encompasses mural painting, collage and sculpture. Through these different mediums he explores his interests in anthropology and ethnography, documenting his fascination with taboos, fetishes, myths and rituals of different cultures. An avid collector of diverse objects, Lakra views the search for materials and images as an essential aspect of his practice. His compositions combine historical references and contemporary images, incorporating quotes from popular culture, interwoven with religious and social iconographies. The way he juxtaposes and refashions these various elements reveals a deep understanding of art history, as well as a subversive sense of humor. Dr. Lakra dismantles and subverts dominant ideologies to question what is considered civilized or barbaric, correct or incorrect, “high” or “folk” art. Dr. Lakra lives and works in Oaxaca, Mexico.

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Gabriel Orozco

Working through drawing, photography, sculpture and installation, Orozco draws from everyday materials and circumstances from his own encounters and routines. Playing with ideas of accessibility, his work revolves around recurrent themes and explores materials with multiplicity that allows the viewer's imagination to discover creative associations between aspects of everyday life often overlooked or ignored. From the beginning of his career, Orozco's nomadic lifestyle effected both the production and aesthetic of his work. His lack of a primary 'home base' lent a more fluid aspect to his production, allowing for the growth of a rich heteronomy of materials and themes marked by a conceptual openness to spontaneity and circumstance. Although it might be difficult to describe Orozco's work in terms of a physical outcome – the artist has more of an interest in questions rather than statements, and emphasizes the potential within mutating materials, forms and meanings.

Gabriel Orozco was born in Jalapa in the Mexican state of Veracruz in 1962, to an artistic left-wing family that moved to Mexico City during his childhood. He studied at the Escuela Nacional de Artes Plásticas of the Universidad Nacional Autónoma de Mexico, UNAM (1981-1984) and at the Círculo de Bellas Artes in Madrid (1986-1987).

Haegue Yang (Seoul, 1971) seeks to communicate without language in a primordial and visual way: often complementing her vocabulary of visual abstraction with sensory experiences that include scent, sound, light and tactility. Combining industrial fabrication and folk craftsmanship, Yang explores the affective power of materials in destabilizing the distinction between the modern and pre-modern. Yang's unique visual language extends across various media (from paper collage to staged theatre pieces and performative sculptures), and materials (Venetian blinds, clothing racks, synthetic straw, bells and graph paper) that are torn, lacquered, woven, lit and hung. Her artistic explorations stem from material-based concerns, accompanied by philosophical, political and emotionally charged readings of historical events and figures. Her ongoing research is empowered by underlying references to art history, literature and political history, through which she re-

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interprets some of her recurrent themes: migration, postcolonial diasporas, enforced exile and social mobility. As a result, these pieces link various geopolitical contexts and histories in an attempt to understand and comment on our own time. Yang's translation from the political and historical into the formal and abstract, demonstrates her conviction that historical narratives can be made comprehensible without being linguistically explanatory or didactic.

HAO Liang was born in Chengdu, China, (1983) and lives and works in Beijing. His first exposure to art came at an early age through his godmother's father, a noted collector of Chinese art who studied under Zhang Daqian, perhaps the most prominent Chinese artist of the twentieth century. (Zhang, a master of guohua painting, died in 1983—the year of Hao's birth.) Hao enrolled at the Sichuan Fine Arts Institute, Chongqing, in 2002, majoring in Chinese painting, and graduated with a master's degree from there in 2009. He considered becoming a teacher, but at the encouragement of fellow artist Xu Lei, decided to pursue painting.

In his intricately painted silk landscapes and portraits, Hao Liang filters the techniques, themes, motifs, and conventions of traditional Chinese guohua ink wash painting through a contemporary, cosmopolitan sensibility. He weaves together such outwardly divergent influences as classical poetry, modern literature, film theory, and modern art. Much of Hao's work is concerned with perspectives on temporality, a theme that has historically been approached quite differently by Chinese and Western artists; where traditional Chinese artists tend to represent time as mutable and ambiguous, Hao aims to locate its unique complexity in the present moment. Crucially, he positions image making as not only an exercise in technical skill and art historical knowledge, but also a reflection of lived experience.

HU Yinping was born in Sichuan in 1983, and currently lives and works in Beijing. Despite earning her MFA at the Central Academy of Fine Arts in 2010, her works are not limited to the materiality of sculpture. Instead, she channels chance meetings and fortuitous situations into insightful scenarios. Hu Yinping defines her art as a state between "event" and "work",

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implying a deep connection between artistic practice and real life. Hu often labels the medium of her works as "event" and these works usually last for a period of time or are even ongoing. Such practices can be traced back to the three art groups she initiated after obtaining her MFA.

Major solo exhibitions include *Hu Yinping: Weaving Realities*, McaM, Shanghai, CN(2022); *White*, Andre, PLATESPACE, Beijing, CN (2020); *Snowy White Dove*, Arrow Factory Space, Beijing, CN (2018); *Tourist*, IAER, Venice, IT (2017); *Xiaofang*, Arrow Factory Space, Beijing, CN (2016); *Thank you*, Space 3, Chengdu, CN (2016); *Identity*, Mocube, Beijing, CN (2016); *Born Savage*, Heiqiao, Beijing, CN (2016).

Kandis Williams's (born in 1985 in Baltimore) versatile practice spans collage, performance, assemblage, publishing, and curating. Her work explores and deconstructs critical theory, addressing issues of race, nationalism, authority, and eroticism. Her meticulously compiled collages are densely layered, both in structure—through repetition of forms and figures—and in content, with an emphasis on politically loaded and libidinal images. Often inspired by history painting, these works are composed of images culled from magazines and archival texts, placed into an unsettling interplay. Williams considers these collages as a disintegration of photographic value into layered schematics.

Similarly, Williams's performance practice explores coded social choreographies, emphasizing structural and systemic violence. In her performances, disembodied segments of text become collages, making up scripts for her performers. Through this process she proposes what she calls experimental pedagogy, a "consumption of academic texts that have a non-discursive output, an affective output that mythifies—weaving what kinds of knowledge are immediately relatable to an individual with the creation of a paradigm of thought." In her collage series, Williams conflates stills of classical beauty with death masks and mythology. Each of these works layers eras (modern-day models alongside classical sculptures) while considering the history of staging itself. Williams offers viewers an opportunity to situate themselves, quite literally through reflection, in the dense and fractured compositions.

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Miguel Covarrubias, born in 1904 and died in 1957, was a painter and draftsman. He created popular caricatures for Vanity Fair and the New Yorker and wrote and illustrated books on his travels. His interest in the ethnology and archaeology of Mexico led to his assembling a remarkable collection of pre-Columbian art, which was willed to the Mexico City National Museum of Anthropology.

Minerva Cuevas (Mexico City, 1975) finds the raw material for her work in the analysis of the notions of value, exchange, and property inherent to the capitalist system and its social consequence, and the latent possibility for rebellion that exists within everyday life.

Her work encompasses a wide range of media—installation, video, muralism, sculpture, and public intervention—which she uses to investigate the politics that permeate social and economic ties. By generating aesthetic exercises with objects and images of everyday consumption, Cuevas encourages us to rethink the role corporations play in the exploitation of natural resources and in the conditions of social inequality around the world.

Through her work, she explores familiar visual references and questions the ideas present in our political imaginary to locate channels of social communication. In her interdisciplinary projects, elements of anthropology, ecology, and marketing converge.

Cuevas studied at Escuela Nacional de Artes Plásticas (ENAP) of the Universidad Nacional Autónoma de México (1993-1996). She founded Mejor Vida Corp. and joined Irational.org in 1998. She created the International Understanding Foundation [IUF] in 2016. She has been an artist resident in the following programs: Berliner Künstlerprogramm at Deutscher Akademischer Austauschdienst (DAAD), Germany, 2003; Media Art of the Foundation of Lower Saxony at the Edith-Russ-Haus, Germany, 2003; Delfina Foundation, London, 2001; and The Banff Centre for Arts, Canada, 1998.

PENG Zuqiang (Changsha, 1992) works with film, video and installations. Exhibitions and screenings include Cell Project Space, E-Flux screening room, Times Museum, UCCA Beijing,

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25FPS, IDFA, Antimatter, and Open City Doc Festival. He has received fellowships and residencies from IAS CEU, MacDowell, Skowhegan, and the Core Program. He is the recipient of the Present Future Prize 2022, and a 'Special Mention' from Festival Film Dokumenter, Yogyakarta for his first feature film, *Nan* (2020). A resident artist at Rijksakademie van beeldende kunsten, he lives and works in Amsterdam.

Richard Fung (Port of Spain, 1954) is an artist and writer born in Trinidad and based in Toronto. His work comprises challenging videos on subjects ranging from the role of the Asian male in gay pornography to colonialism, immigration, racism, homophobia, AIDS, justice in Israel/Palestine, and his own family history. His single-channel and installation works, which include *Orientations: Lesbian and Gay Asians* (1984) and its redux *Re:Orientations* (2016), *My Mother's Place* (1990), *Sea in the Blood* (2000), *Jehad in Motion* (2007), *Dal Puri Diaspora* (2012) and *Nang by Nang* (2018), have been widely screened and collected internationally, and have been broadcast in Canada, the United States and Trinidad and Tobago.

Richard is Professor Emeritus in the Faculty of Art at OCAD University.

SAN Yu

Hailing from Szechuan Province, China, Sanyu (常玉) 1895-1966 was among the first generation of Chinese artists to study and settle in Europe. His life and oeuvre was characterised by liminality—a fusion of Eastern and Western traditions, informed by his training in traditional Chinese painting and calligraphy and inspired by the new Modernist trends he encountered in Paris that defined his work. After decades of obscurity, both during and after his life, Sanyu is today regarded as one of the most significant and earliest Chinese modernists.

Sanyu departed China for France in 1921, joining the first wave of Chinese artists to study overseas on a government-sponsored programme. After a brief stint in Berlin, he settled permanently in Paris in 1923, where he readily integrated himself into the city's avantgarde scene. While he befriended European artists, notably Alberto Giacometti, he also continued

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to maintain ties with fellow Parisian-Chinese artists and was a member of the Heavenly Dog Society. A short-lived association in the early 1920s, the Society had been founded by Chinese intellectuals in Europe to promote the introduction of realism into traditional Chinese art, an opinion that greatly differed from the celebration of Impressionism by Shanghai's Heavenly Horse Society.

TAN Jing (Shenzhen, 1992) obtained her BA in Chelsea College of Art in 2015 and her MA at the Royal College of Art in 2017. Tan is keen on experimenting with textures, materials, and form within sculpture and installation. Her practice combines her expertise in the unpredictable composition of materials and techniques, with her whimsical intertwinement of elements from biology and folklore. She often creates scenarios of the surreal striking the viewer aesthetically and psychologically, aiming to make visible and sensible the trauma and solitude of individuals in society, along with the object and space respectively. Her works have been shown internationally in institutions such as HB Station, Guangzhou (2022), Para Site, Hong Kong (2021), Guangdong Times Museum, Guangzhou (2020), Alt Handelsschule, Germany (2018), Spielzeug Welten Museum, Basel (2018), Camden Art Center project, London (2017), and more. Tan currently lives and works in Guangdong, China.

YANG Fudong was born in 1971 in Beijing. He currently lives and works in Shanghai. Since the late 1990s Yang Fudong has developed a significant body of work mainly in film, installation and photography. He is considered one of China's most important contemporary artists. Yang's visual language has always been enveloped in a dream-like mystery. His characters, often silent and disembodied, usually move according to choreographed gestures and transport the viewer into an aesthetically perfect environment. His work deliberately suspends and confuses time.

Yang Fudong studied painting at the Academy of Fine Art in Hangzhou. His work has been exhibited widely internationally, including solo presentations in major institutions such as Fosun Foundation, Shanghai (2019); the Long Museum West Bund, Shanghai (2018); Savannah College of Art and Design, Georgia (2018); Espace Louis Vuitton, Tokyo, Japan (2017); Daegu Art

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Museum, Daegu, Korea (2016); Yuz Museum, Shanghai (2015); Auckland Art Gallery, New Zealand (2015); ACMI, Melbourne, Australia (2014); Parasol Unit, London (2011); National Museum of Contemporary Art, Athens (2010); Asia Society, New York (2009); Kunsthalle Wien, Vienna (2005); Castello di Rivoli, Torino (2005); and Renaissance Society, Chicago (2004). In 2013, Kunsthalle Zurich and Berkeley Art Museum & Pacific Film Archive co-organized his retrospective exhibition. The artist has also participated in prestigious international art events including: Sharjah Biennial, UAE (2013); Venice Biennale, Italy (2003 and 2007); The Asia Pacific Triennial of Contemporary Art, Australia (2006); and Documenta XI, Germany (2002). This shot was taken in 2006 in Shandong province, near the port city of Weihai – I was there to film the fourth instalment of a five-hour video work, Seven Intellectuals in a Bamboo Forest.

YAO Qingmei (Zhejiang, 1982) currently lives and works in Wenzhou and Paris. She achieved DNSEP with honors from Villa Arson, Nice, France in 2013, and was awarded the winner of Prix spécial du jury at the 59th Salon de Montrouge in 2014 in France, the Prize “Young Chinese Artist of the Year” in 2017 in China, the 68th Prix Jeune Création of Paris in 2018 and Asian Cultural Council New York Fellowship in 2022.

YAO Qingmei’s practice traverses the boundary between performance and its site, frequently enacting intervention in public space to perturb the parameters of its reality and surroundings. Her art is deep-rooted in a critical reflection into the formulation of political and social questions, exploring how symbolic gestures gain or lose power through forms of appropriation and displacement. Here, humor plays an important role in her work, using the poetics of comedy to expose the absurdity of a particular issue. Offering different methods of resistance, her theatrical performances and interventions find their form in an area overlapping burlesque traditions of satire and parody, which combine with framing devices influenced by theatre sets and costume, pedagogical lectures, the dialectic between image and text, choreography inspired by modern dance.

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