

Bio

Teresa Leung is a Hong Kong-based artist who responds to a variety of issues and situations—some of which include “baffling realities and fantasies”, the possibilities of urban non-places, art-as-an-experience, and "Soviet urban fabric" in post-soviet countries. The latter led the artist to join artist-in-residence programs in Armenia’s capital city Yerevan previously.

Leung's work received a Jury Special Mention in the 60Seconds Festival in Copenhagen, Denmark, in 2021. In 2012, the artist was among the 40 finalists selected from more than 3,100 entries in the Contemporary Talents competition organized by the Fondation Francois Schneider in France.

Leung was commissioned by the Hong Kong Arts Development Council to design and conduct a series of city-wide art workshops under the Council's Arts in the City Scheme in 2021-2022.

The artist exhibited works previously in various cities across Asia, Europe, and the Americas. Leung graduated with an MA degree in Fine Arts from the Chinese University of Hong Kong in 2011.

Artist statement

I reimagine and respond to various situations with videos, images, and participatory projects primarily in my art practice.

Some of these situations include sci-fi like dystopian fictional fantasies—such as cryonics and mind-uploading, Soviet urban fabric in post-Soviet countries, and the possibilities of spaces of non-places.

According to French anthropologist Marc Augé, non-places are non-relational, non-historical, non-identity related, and built for transit purpose.

My usual approach is to observe what's out there, reflect on selected observations and their associated sentiments, and conduct research to shape my responses, while sometimes incorporating field studies as well as archival and oral history research.

But I also experiment with approaches and processes as I view them as being just as important as the final work.

In participatory projects, I not only involve people as equal collaborators to create art-as-shared-experiences but also flip the script at times by inviting people I know or strangers in the streets to offer inputs that shape the final work.

For example, in a Yerevan-based project aimed at re-imagining the urban walk guide, I asked strangers in cafes, streets, and parks to identify both their favorite places and the ones they found annoying—and, importantly, why.

Those inputs collected guided me to the production of a walk guide for Yerevan—titled Clues for City Wandering, with the input contributors acknowledged.

The process of inviting input from people reflects, I believe, the fact that art is not created in a vacuum. It is much like real life—influenced by many things, including encounters with people who provide input in various ways, whether or not they realize they’re doing so.

Artist statement in 1 paragraph

I reimagine and respond to various situations such as those related to non-places, urban fabric, post-communist urban space, and “baffling realities and fantasies” that include sci-fi-like dystopian narratives, in addition to the creation of participatory projects and experiments with approaches and process.