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.

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

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Artist Statement
My practice begins with walking: moving through cities, noticing what’s easily overlooked and spatial justice issues, and allowing encounters and observations to shape my works including videos, images, zines, card games, and participatory projects.

I’m interested in sci-fi like dystopian fictional fantasies—such as cryonics and mind-uploading—urban fabric and its layered history, and spaces of non-places. According to Marc Augé, non-places are non-relational, non-historical, non-identity-related, and built for transit.

Walking lets me encounter urban fabric and spaces at ground level, as lived environments shaped by memory, movement, and everyday use.

As a method and a subject, walking slows perception, creates room for chance encounters, and makes the city an unfolding archive of gestures, routes, traces, stories, and contradictions.

In recent projects, I followed egrets through Wong Chuk Hang, Aberdeen, and Ap Lei Chau, letting their movements guide my routes and suggest alternative ways of reading the urban landscape. I also researched Hung Hom’s vanished hills, tracing how development, reclamation, and spatial justice have reshaped a place no longer fully visible.

My process is research-led and open-ended. I observe, collect, reflect, and conduct research to create works. I use fieldwork, archival research, and oral history, treating archives as material through which personal, urban, ecological, and spatial histories can be re-read. Research into the Staunton Creek Nullah’s water sources, for example, informed a micro card game.

I regard process as integral to the work. In participatory projects, I invite people to become collaborators rather than audiences. In a Yerevan project reimagining the urban walk guide, I asked strangers to name places they loved and found annoying, and why. Their responses informed *Clues for City Wandering*, a walk guide for Yerevan.

These exchanges reflect my belief that art is not made in a vacuum. Like lived experience, it is shaped by encounters with people, places, histories, animals, and materials.

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Artist Statement in 100 words
My practice begins with walking: observing cities, noticing overlooked details and spatial justice issues, and allowing encounters to shape my work. I respond through videos, images, zines, card games, and participatory projects.

As a method and a subject, walking turns the city into an unfolding archive of traces, routes, stories, and contradictions.

My recent projects include following egrets through Wong Chuk Hang, Aberdeen, and Ap Lei Chau; researching Hung Hom's vanished hills; and using research on the Staunton Creek Nullah to create a card game.

I combine fieldwork, archival research, and collaboration, treating process as integral to the final work.

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Artist statement in 1 paragraph

My practice begins with walking: observing cities, noticing overlooked details and spatial justice issues, and allowing encounters to shape my work. Through videos, images, zines, card games, and participatory projects, I combine fieldwork, archival research, and collaboration, treating process as integral to the final artwork.