

between the voice between the words between the work between us
susan pui san lok¹

In the back of my filing cabinet,
I find some old words, set to paper by my
twenty-something self.²
Earnest, idealistic, confident in the twisting and
bending of language and senses –
the ink holds, bold and intact,
steadfast and certain –
my recognition is coupled with disbelief.

How time and words flew – no sooner said,
then undone, lightfast yet eluding, escaping it
seems (– or is that ‘me’?)
And now... which words, and to whom?
What tone and tongue?
What images, sounds and gestures?
How to steer and navigate vocabularies,
vocalities?
Who is listening?
Who attends?

Still taking lessons, learning to unlearn...
to spot tricks and play them;
to spy traps, and lay them;
to unmake and remake the seemingly
known and given.

My gambit here:
to move at once forwards, and backwards,
through words and works.

By works, I mean, of course, their various
forms of documentation and mediation;
reduction, redaction, translation:
a few stills and views, moving images stalled,
slides lost, sounds muted.

Through words, I mean to signal my various
shifts and attempts to reassemble;
to speak not ‘about’ but ‘nearby’, and to ask,
‘Do you translate by eye or by ear’?³

–

/

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Backwards and forwards, works and words will
diverge then, the rift between expanding or
contracting. The result may frustrate and go
nowhere, oscillating instead between the ‘now
and then’, the ‘here and there’...

Unresolved, without closure –
‘I’ invite you to hesitate and deviate,
to move and modulate, between visible and
inaudible, legible and imagined, between
words, sounds and gestures – as marks modify,
and ‘I’ punctuate.



Multiple beginnings; attenuated moments;
a constellation of encounters or entanglements
yet to come:

1977, Essex. Starting school: I remember (or
misremember) not speaking; or rather, not
speaking English.

1977, London. Starting school: ITV airs *Mind
Your Language*, a sitcom about foreigners in
London learning English.

1977, New York. Maxine Hong Kingston
publishes *The Woman Warrior*.

1977, Senegal. Trinh Minh-ha starts teaching in
Dakar.

1977, Brighton. Helen Chadwick performs *In
the Kitchen*.

1977, Cumbria. Li Yuan Chia exhibits *Water +
Colour = 56/7*.

1977, Hong Kong. The Shaw Brothers release
Brave Archer.

Joan Haddon, Witham, 1560
John Samond, Danbury, 1560
Elizabeth Lowys, Great Waltham, 1564
Elizabeth Francis, Chelmsford, 1566
Joan Osborne, Chelmsford, 1566
Agnes Waterhouse, Chelmsford, 1566
Joan Waterhouse, Chelmsford, 1566
Lora Winchester, Chelmsford, 1566
Alice Atru, Great Coggelshall, 1567
Alice Prestmarye, Great Dunmow, 1567
Alice Bambricke, Little Baddow, 1569
Alice Swallow, Little Baddow, 1569
Elizabeth Francis, Hatfield, 1572
Agnes Francys, Hatfield Peverel, 1572
Katherine Pullen, Tollesbury, 1572
Margery Skelton, Little Wakering, 1572
William Skelton, Little Wakering, 1572
Agnes Steadman, Essex, 1572
Thomas Heather, Hoddesdon, 1573
Alice Chaundler, Maldon, 1574
Celia Glasenberye, Barking, 1574
Alice Hynckson, Thaxted, 1574
Elizabeth Taylor, Thaxted, 1574
Katherine Smythe, Great Yarmouth, 1575
Elizabeth Aylett, Brentwood, 1576
Joan Baker, Brentwood, 1576
Agnes Bromley, Hatfield Peverel, 1576
Elizabeth Francis, Chelmsford, 1579
Alice Nokes, Chelmsford, 1579
Margery Stanton, Chelmsford, 1579
William Randall, Ipswich, 1580
Elizabeth Bennet, St Osyth, 1582
Cecily Celles, St Osyth, 1582
Elizabeth Ewstace, St Osyth, 1582
Agnes Glascock, St Osyth, 1582
Margaret Grevell, St Osyth, 1582
Annis Heard, St Osyth, 1582
Alice Hunt, St Osyth, 1582
Ursula Kempe, St Osyth, 1582

Not speaking, but drawing: I recall three-dimensional boxes and Wonder Woman – prescient of a later interest in archives and martial arts? Or perhaps just a bit of self-mythologising...

1995, New York. Chang Rae Lee publishes *Native Speaker*.

1995, London. Aavaa, the African and Asian Visual Artists Archive, relocates to the University of East London.

1995, Nottingham / Sheffield / Cambridge / Colchester. Eddie Chambers curates *Phaophanit and Piper*; Claire Oboussier writes, 'From Light'.

1995, Eastbourne. Erika Tan installs her video piece, *Passing*, at the Towner Art Gallery.

1995, Walsall. I reassemble my degree show piece, *Unravelling*, at the Museum and Art Gallery.

1995, London. David Medalla makes *Eskimo Carver*.

1995, Manchester. Kwong Lee sends a missive from the Chinese Arts Centre.

1996, Manchester. The Chinese Arts Centre presents my first solo show, an installation with paper, collage, and mirrors. I call it, *Un- / Retrospectre (part 6)*.

'Un-': an intimation of negation and opposition.

Alice Manfield, St Osyth, 1582
 Alice Newman, St Osyth, 1582
 Margery Sammon, St Osyth, 1582
 Joan Turner, St Osyth, 1582
 Cecilia Atkins, Great Yarmouth, 1583
 Elizabeth Butcher, Great Yarmouth, 1583
 Elizabeth Brooke, Great Leighs, 1584
 Elizabeth Butcher, Great Yarmouth, 1584
 Joan Lingwood, Great Yarmouth, 1584
 Helenea Gill, Great Yarmouth, 1587
 Joan Cony, Chelmsford, 1589
 Joan Prentice, Chelmsford, 1589
 Joan Upney, Chelmsford, 1589
 Margaret Read, King's Lynn, 1590
 Alice Stamperde, Framlingham, 1591
 Olive Barthram, Stradbroke, 1599
 Margaret Francis, 1600
 Alice Moore, Great Yarmouth, 1603
 Joan Harrison, Royston, 1606
 Alice Stokes, Royston, 1606
 Christiana Stokes, Royston, 1606
 Katherine Lawrett, Chelmsford, 1610
 Mary Sutton, Bedford, 1613
 Mother Sutton, Bedford, 1613
 Susan Barker, Upminster, 1616
 Mary Smith, King's Lynn, 1616
 Margery Spencer, Hawstead, 1627
 Jane Prentice, Harwich, 1634
 Joan Meade, Hertford, 1635
 Goodwife Rose, Bedford, 1637
 Elizabeth Clarke, Chelmsford, 1645
 Joan Cooper, Great Clacton, 1645
 Alice Denham, Bury St Edmonds, 1645
 Mary Greenlief, Alresford, 1645
 Mary Johnson, Wivenhoe, 1645
 Mary Lakeland, Bury St Edmonds, 1645
 John Lowes, Bury St Edmonds, 1645
 Margaret Moone, Thorpe-le-Soken, 1645
 Anne West, Chelmsford, 1645
 Rebecca West, Chelmsford, 1645
 Ann Camell, Southwold, 1646
 Ellen Garrison, Upwell, 1646
 Elizabeth Browne, Cheshunt, 1647
 Margaret Moore, Stretham, 1647
 Mary Bichance, Hitchin, 1649
 Elizabeth Knott, St Albans, 1649
 Mary Laymen, Norton, 1649
 John Laymen senior, Norton, 1649
 John Laymen junior, Norton, 1649
 Mrs Mayes, Weston, 1649
 John Palmer, St Albans, 1649

‘Retro’ and ‘spectre’: a play on ‘retrospective’
– displacing backward glances and forward
trajectories with a haunting.

‘(part 6)’ – a partial back-story.

My outlook from the outset: to be circumspect
about the urge for biography; to be wary of the
politics of speaking and naming.

My first ever artist statement offers an early
warning of disappointment, in ‘Notes To Let
You Down’...

‘I’ is sometimes mistaken for ‘1’.

‘I’ / one, or ‘I’ lost?

1996, New York. Gish Jen publishes *Mona in
the Promised Land*.

1997, London / Hong Kong / London. Between
‘East’ and ‘South’ (the Black Lion pub in
Plaistow and 198 Gallery in Brixton), I cook up
some proofs – the proofs are in the punning –
to commemorate the Handover: the return of
Britain’s last colony to China, and the so-called
‘end of Empire’.

Ninety-seven slogans invoking the thriving
trade in fake goods, the ubiquity of souvenirs,
and a wilful inauthenticity. Playing on colonial
clichés, imperial sentiments, and orientalising
impulses, I proffer some declarations,
provocations, accusations.

1998, London. *Witness*, an installation. Armed
with bad copies, bad puns, yet also struck
dumb when asked to testify to the Historical
Moment, I fill the 198 Gallery with a forest of
paper – till rolls, ticker tape – and rough sound-
shots caught in Hong Kong, on a Dictaphone,
from a mid-century mid-rise flat: traffic noise
mingles with Cantonese opera and cooking
sounds.

Widow Palmer, Hitchin, 1649
John Salmon, Norton, 1649
John Salmon senior, Norton, 1649
Judith Salmon, Norton, 1649
Sarah Smith, St Albans, 1649
Anne Smith, St Albans, 1649
Dorothy Floyd, King’s Lynn, 1650
Jane Phillips, Cambridge, 1650
John Lock, Colchester, 1651
Mary Hurst, Nevendon, 1653
Alice Free, Little Hadham, 1659
Mary Oliver, Norwich, 1659
Rose Cullender, Lowestoft, 1664
Amy Duny, Lowestoft, 1664
Aubrey Grinset, Dunwich, 1665
Philippa Munnings, Hartest, 1694
Widow Coman, Coggeshall, 1699
Jane Wenham, Walkern, 1712
John Osborne, Long Marston, 1751
Ruth Osborne, Long Marston, 1751

神鵬俠侶

AKA Shen2 Diao1 Xia2 Lu3

AKA San4 Diu1 Haap6 Leoi5

AKA San Diu Hap Lui

AKA Sun Diu Hap Lui

AKA Sin TiauW Hiap Lui

AKA Shin Chou Kyou Ryo

I write some lines to myself, to remember what
I cannot say; these words among them:

live, heavy, and light [...]
Far West and shifting
Sifting dialects, modernities, minorities
[...]

Neither here and / nor there
This movement, belonging [...]

live, heavy, and light [...]
Here, not here, in flux
Air dense with un- and not-yet-said
This movement, becoming

$$\text{RoCH}$$

1997 / 2003, from Hong Kong to the Bay Area, 'Far West' and 'West' again, tactics change as hyphen-slash imaginaries intersect.

Doubling and tripling diasporic views,
disjunctures between generations and
geographies trip up and out. Registers shift,
accents bend, gestures exchange like
currencies.

Golden Golden Golden Golden Golden
Golden Golden Golden Golden Golden
Golden Golden *Golden* **GOLDEN** Golden
Golden Golden **Golden** **Golden** Golden Golden
Golden Golden Golden Golden *Golden* Golden
Golden Golden **Golden** Golden Golden
Golden **Golden** Golden Golden **Golden**
Golden Golden *Golden* Golden Golden **Golden**
Golden Golden Golden Golden **Golden**
Golden Golden **Golden** Golden Golden
Golden **Golden** Golden **Golden** Golden *Golden*
Golden Golden
Golden Golden **Golden** Golden Golden
Golden Golden **Golden** Golden Golden

Golden Golden **Golden** Golden Golden
Golden Golden Golden Golden Golden
Golden Golden *Golden* Golden Golden **Golden**
Golden Golden Golden Golden Golden
Golden Golden **Golden** Golden Golden
Golden **Golden** Golden **Golden** Golden *Golden*
Golden Golden
Golden Golden Golden Golden Golden
Golden Golden Golden Golden Golden

6

John / DEATHS & FUNERALS / DERBY / ELGAR /
 EMIGRATION / ENTERTAINMENT / ESPIONAGE / ETHIOPIA
 & ETHIOPIANS / EVE, Trevor / EVICTIONS /
 EXHIBITIONS / EXPEDITIONS / FALKLAND ISLANDS /
 FAMINE / FERNYHOUGH, E / FISH / FLAGS / FLOWERS &
 PLANTS / FOLEY, Maurice / FOOT, Michael / FRANCE &
 THE FRENCH / FULLERTON, Fiona / GALWAY, James /
 GERMANY & THE GERMANS / GHANA / GIBRALTAR /
 GLOUCESTER / GORBACHEV, Mikhail / GORDEN, Noele /
 GRADE, Lord / GRAHAM, Billy / GREECE & THE GREEKS
 / GRENADA / GRUBB, Michelle / GUITING POWER
 VILLAGE / GYPSIES / HANDSWORTH / HANSON,
 Councillor Edward / HARTLEBURY, Worcestershire /
 HATTERSLEY, Roy / HENRY, Lenny / HERBERT, Wally /
 HESELTINE, Michael / HISTORY / HOBBIES / HOLIDAYS
 / HOLLAND / HONG KONG⁴

2003, *Notes on Return*, a video. I find a
 bilingual edition of poems by Bei Dao, and
 make recordings in broken English and halting
 Cantonese. Three hesitant speakers, our
 tentative recitations coinciding. I carry the
 voices from England to Hong Kong, camera in
 hand, and attempt to 'translate by eye and by
 ear'.

Cats return to where they began

Battle fish

Leap beyond clerical heavens

And the soprano goes into seclusion

I return to where I began

Quixotic sand

Hurls itself against window-glass

That crowblack mask of cloud

Stories return to where they began

Dreams of good fortune

Grow into trees towering skyward

Like ink seeping into the map

2005, *NEWS / REEL*, an artist book and audio/video loop.

Six weeks with a regional news archive.

NEWS – an idiosyncratic index of the ‘local’ and ‘foreign’, converging in newsworthiness around an unspoken strangeness.

REEL – a dislocated soundtrack of cultural cues, and a montage of looks and turns.

2005 – ongoing, *Golden* – the rubric for an ongoing project across video, sound, installation, performance and text. Searching for a critical, diasporic aesthetics, that might somehow evoke the movements and co-temporalities of languages, cultures, histories and subjects in flux. A dispersed, imaginative, im/material space, where aspirations to ‘settle’ and ‘return’ might not be contradictory; and ‘nostalgia’ may be mobilized in more complex ways than a ‘backward’ gaze.

Vistas frames the Golden Gate bridge, an iconic emblem of possibility and prosperity.

Songs splice sung instances of the lyric ‘golden’, producing condensed interludes, at once plaintive, joyful and wistful.

Years aligns ballrooms and allotments as spaces of ‘cultivation’; the stylised forms of cultural display alongside the language of contact improvisation; and the informal, habitual gestures of everyday conversation.

Movement, as language; as language in movement.

Meanings return to where they began

The rainbow deluding this world
Is a glorious person’s autobiography
[S]he steps back in to childhood.⁵

ABACUSS

ADDEDASS

AGNES D

ASIAN FLEW

B&G

BROKEN BOND

BRUTE LEE

BUCK CHOI

BUNK OF CHINA

CATTY SPECIFIC

CHINA CHURL

CHINA DROLL

CHINESE JUNKIE

CHINESE TEASE

CHINK IN ARMOUR

CHOICE SUM

COMMIE

HILFRIGGER

COOLIE

BRITANNIA

COUNTER

REVOLUTIONARY

If nostalgia is ‘a sentiment of loss and displacement, but... also a romance with one’s own fantasy’⁶, can it also be critical? What might a critical nostalgia do? How to be alert to the partiality of the past, and our partiality in the present? To incomplete-ness and sided-ness – our always inevitable blind-sided-ness

2008, *Faster, Higher*, a five-channel moving image installation, traversing two archives in the British Film Institute: the one spanning a hundred years of Olympic material; the other an uncatalogued quantity of news and documentary footage, donated by the Chinese Embassy. Between disparate archival bodies, a shared rhetoric emerges in the staging of nation, aspiration, and endurance:

Opening ceremonial rituals symbolise national and international unity; flags jostling along a succession of parades; processions punctuated by the release of doves and balloons. Colour bars and countdowns signal points of entry; the bearing of filmic ‘standards’ entwining the histories of the Olympics and the moving image.

Olympic rings are echoed through clocks, archers’ targets, lassoes, and gymnasts’ hoops; the ascent of balloons and lanterns, pole-vaulters and mountaineers, invoke the movement’s motto: *citius, altius, fortius*.

Gaps and glimpses open up to implicate the spectator in the spectacle, and its laborious construction.

New sequences filmed at the East London Wushu Academy show ethnically and age-diverse youngsters in training, embodying and performing ‘wushu’ – as ‘sport’; as animated, activated archive of gestures and movements; as individual and collective, national and international, contested and competitive identity.

2012. *Lightness*, three-channel video, four-channel sound. The pole-vault as metaphor for the compulsion to excel, to surpass limits, to take flight. The defiance of gravity grounded in the corporeal efforts of athletes caught up in repetitive cycles of training. Interweaving the aspirational narratives of a double-Olympian at her peak, with those of a group of young hopefuls, and their coaches – an optimism bias persists through rise and fall.

2013 – 2017, *RoCH Fans & Legends*, moving image for gallery and online, multiples, drawings and collages.

‘RoCH’: the popular acronym for *Return of the Condor Heroes* (1976b), a classic ‘new wuxia’ swordplay epic by Hong Kong-based author Louis Cha AKA Cha4 Loeung4 Jung4 AKA Jin Yong AKA Gaam1 Jung4 (1924-2018)

‘RoCH’: the second novel of *The Condor Trilogy* (1957–1963), and its many spectacular returns – some fifty film / TV / comic book / video game adaptations in some sixty years, from Hong Kong, China, Taiwan and Singapore...

‘RoCH’: AKA *Shen2 Diao1 Xia2 Lu3* AKA *San4 Diu1 Haap6 Leoi5* AKA *San Diu Hap*

CUSTOM MAID

DIM SUM

DKHK

DONNA SHARON

FAKEAWAY

FREE DELIVERY

FRIED QUID

FRUIT OF THE

BOOM

GAVIN KLEIN

GOLDEN PHALLUS

GOOD BUY

*Lui AKA Sun Diu Hap Lui AKA Sin Tiau
Hiap Lui AKA Shin Chou Kyou Ryo AKA Shin
Cho Kyo Ryo: Kondoru Hiro AKA Than Dieu
Hiep Lu AKA Kembalinya Sang Pendakar
Rajawali AKA Divine Eagle, Gallant Knight
AKA The Legendary Couple AKA Romance of
the Condor Heroes AKA...*

From 1980s bootleg videos (delivered to our council house doorstep in a plastic bag); to 1990s satellite channels (every programme taped – FOMO before FOMO); to the gradual accrual of an ad hoc disparate online archive, files laboriously loaded by hard RoCH fans.

Dreams of weightlessness recur, degenerated and regenerated, as ‘bad’ copies, subtitles and dubs proliferate.

This is not the 1970s (Western) kung fu craze epitomized by Bruce Lee films, this is not 1980s or 1990s Hollywood action cinema with Hong Kong fight choreography, this is not the (Western) arthouse-celebrated global cinematic ‘wuxia’ epitomised by *Crouching Tiger, Hidden Dragon* (2000) (transnational production for ‘transnational consumption... driven by the alterity industry’⁷)...

If the seemingly effortless weightless *wuxia* leap may evoke the “movement and circulation of not only people but also goods, capital, technologies, services, and ideas”⁸, then perhaps the proliferation of “poor images”⁹, attesting to translocal production and dissemination, can complicate the idea of lightness with its cumulative laborious weight.

And if *wuxia*’s repetitions “[make] escaping the weight of history, or one’s past, thinkable”¹⁰; then perhaps its accumulated interruptions can resist such compulsions, by recalling gravity’s – and history’s – effects.

HANDOVER FIST

HOME BRIDE

HOME PRIDE

HONG KONG BUNK

HONG KONG

FOOLERY

HUGE BOSS

KOW LOON

DIS-EASE

LEVY

MALE ORDERED

MARTIAL ART

2018, *an(g)archivery*, split-screen single-channel video, stereo sound.

an(g)archivery moves through the Gate Foundation archive (1998-2006) housed within the Van Abbemuseum collection, a portrait of an archive within an archive; or the archive as artist; or the artist as archive.

Using a camera-phone and scanner to document dispersed traces of the artist, Tiong Ang, *an(g)archivery* moves between catalogued and un-catalogued dimensions of the museum. The Gate's commitment to 'non-Western' artists, particularly from Asia, is both visible and obscured between the Van Abbe's narratives of the 'modern' and 'contemporary'.

Meanwhile, Ang moves from sculptural painterly objects to situation comedy, to film and performance collaborations.

an(g)archivery documents the scattered and unstable archive, and the pursuit of an artist whose practice both inhabits and exceeds the archive and museum.

MIND THE GAP

NICKED

ORIENT TALLY

PC TIPS

REVEL ON

ROLF LAUREN

SET DEAL

SHOW GUN

SOME SANG

SPRING

ROLL-OVER

2019, *A COVEN A GROVE A STAND*, an installation. Seven sites across the East of England, connected by their associations with witchcraft and the witch-hunts of the 16th and 17th centuries:

The 'Witches' Wooden Leg' in the ruined Church of St. Mary's of East Somerton, Norfolk; Kitty Witches' Row in Great Yarmouth; the Witch's Heart in the Tuesday Marketplace, King's Lynn; the church and priory in St Osyth; 'Old Knobbly' in Mistley, and the Mistley/Manningtree Green area, Essex.

Seven interweaving works, exploring memory and place, voicing and witnessing, remembrance and resistance, transgression and dispossession:

Sister O Sister looms and sprawls – four metres high, five metres wide and eight metres long – an ancient oak tree, scanned, inverted and abstracted, transmuted, transposed; re-imagined and re-assembled in recycled board. The tree invokes sanctuary and symbol, heart and haven, an embodiment of witches and their power; totemic and anthemic, a call and lament.¹²

Two folksongs circle the 'tree', one sung in multiple versions in a disjointed, transhistorical round; the other silent. The lyrics of both *The Cruel Mother*¹³ and *Alison Gross/Alison Cross* are inscribed in chalk onto the wall, juxtaposing archetypes of transgressive female sexuality, power and violence.¹⁴

Seven Sisters, a double loop of sound and image: another circle of voices conjures the individuals accused and executed as witches, summoning the past into the present; while fragmented, filtered images conjure aspects of a tree.¹⁵

One / Hundreds remembers the accused and the forgotten. Two hundred ribbons hang ceiling to floor, garlands for the unknown victims of persecution. A wall adorned with intricately embroidered hoops attest to their rediscovery, and embodied acts of memory.¹⁶

SWEAT & SOUR

TALLY HO

TYPHOON T

VAGRANT

HARBOUR

VITREOUS CHINA

WELL HUNG

WON TON

WRANGLE

YELLOW PEARL¹¹

Words turned well might well turn a view,
catch an eye, trouble an ear
– or travel straight out of the other.

Words, works and moves as
makeshift portmanteaux,
inevitably collapsing, condensing, reducing;
visuals adopted, adapted, appear in high and
low resolution, or not at all; sounds spliced,
looped and muted, internal; gestures digested;
archives compressed,
immaterial, non-existent,
or lost.

Neither mono nor multilingual,
nothing ‘native’ or ‘indigenous’ about ‘me’
or ‘my voice’, no
– more provincial than metropolitan,
more pidgin than cosmopolitan,
more translocal than transnational –
might we speak, uneasily, of a diasporic,
‘pidgin aesthetic’?

Tags itch and scratch

Susan Pei San Lok: Susan P-E-I,
S-A-N (two words, no hyphen)
Lok: L-O-K... Or Lok6 Pui3 Saan1...
Or Luo4 Pei4 Shan1... Or Susan,
Lok3 Pui3 Saan1... Or Susan, Luo4
Pei4 Shan1... Or Susan Lok... Or
Loc... Or Locke... Or Susie / Sue,
or Su-without-an-e... Or Susan
Pui San Lok: Susan P-U-I, S-A-N
(two words, no hyphen) Lok... Or
Susan, Lok3 Pui3-hyphen-Saan1...
Or Susan Puisan (one word, no
hyphen) Lok... Or (no caps) susan
pui san lok...¹⁷

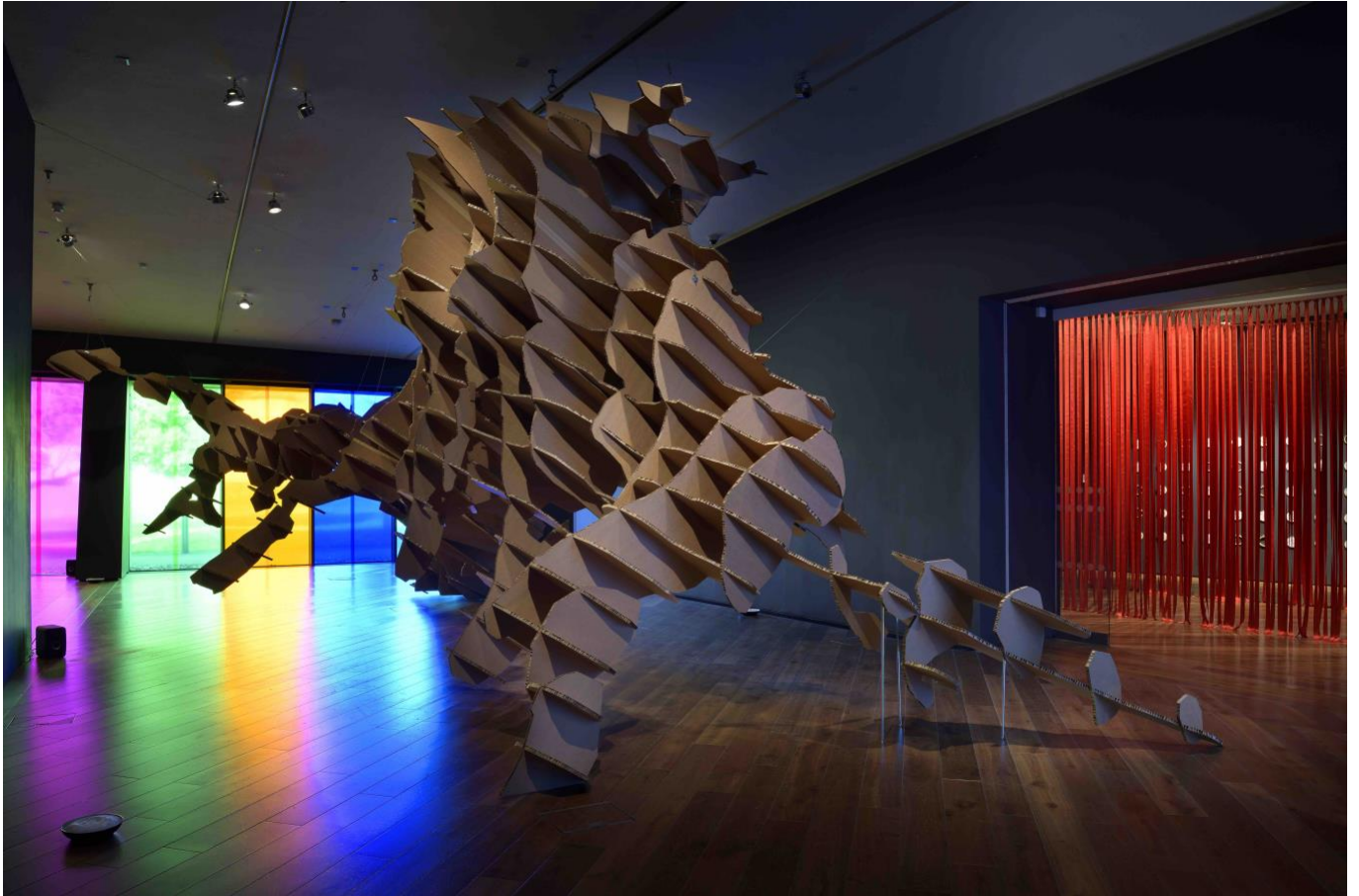


Fig. 1.

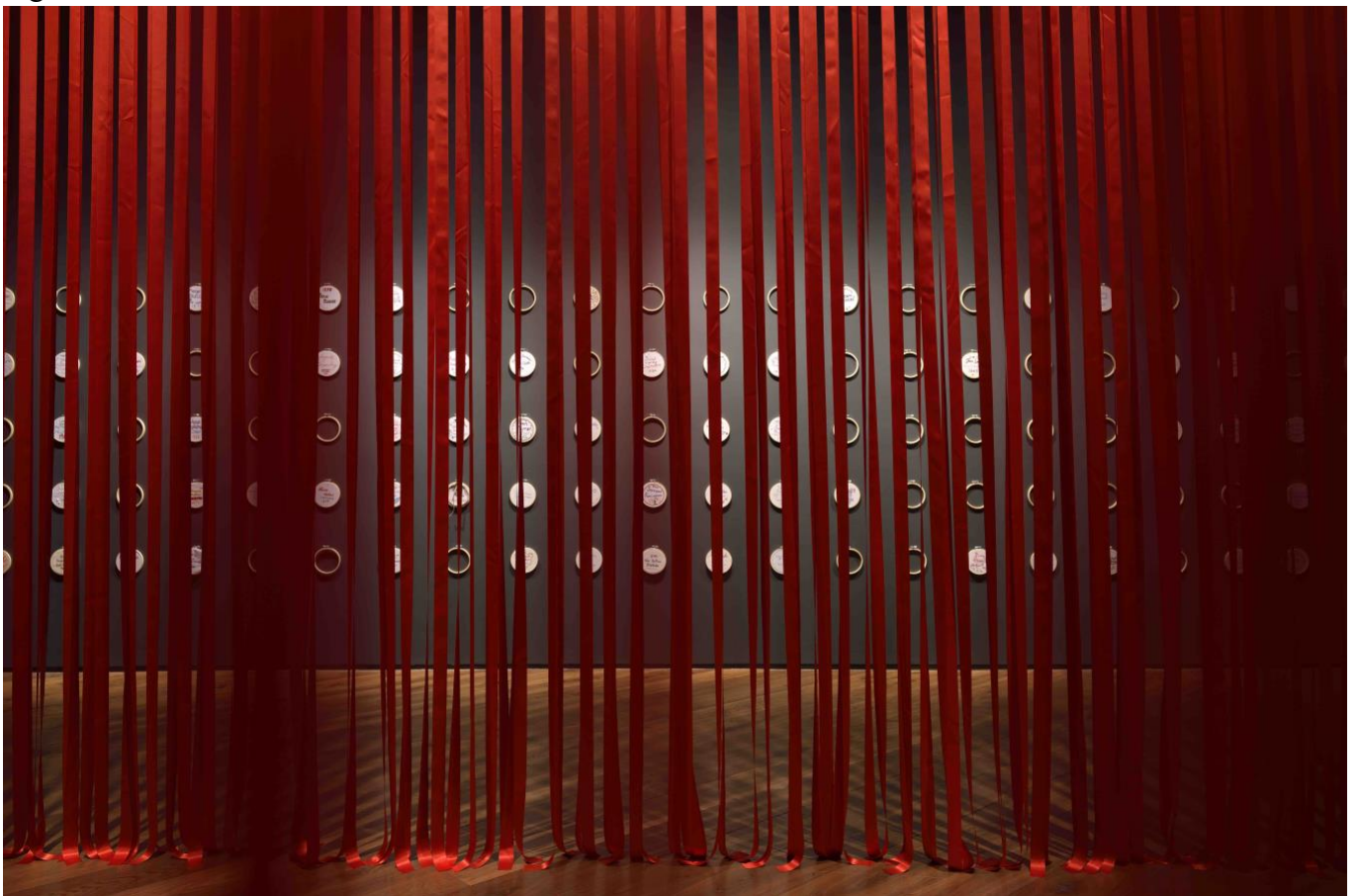


Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.

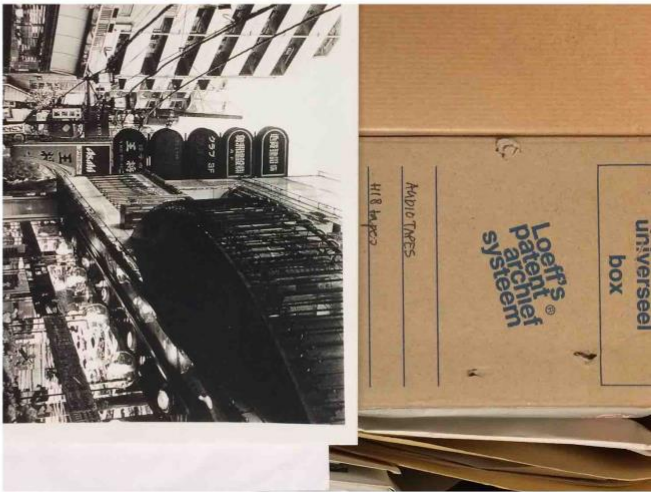
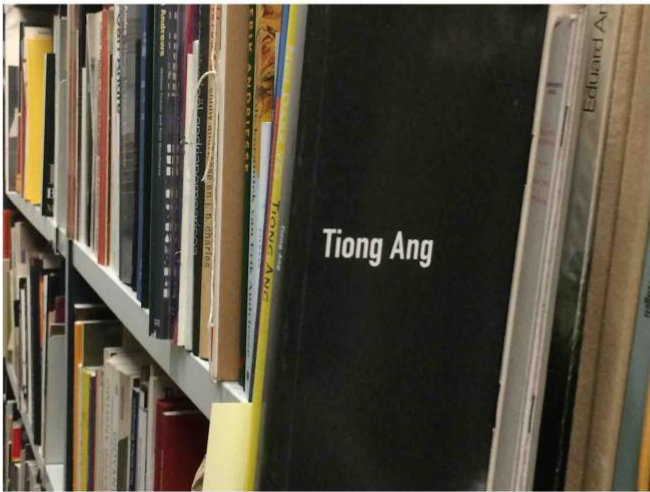


Fig.6



Fig.7



Fig. 8.



Fig. 9.



Fig. 10.



Fig. 11.



Fig. 12.



Fig. 13.



Fig. 14.



Fig. 15.



Fig. 16.



Fig. 17



Fig. 18

Figures [ALL IMAGE LARGE OR MEDIUM FORMAT]

Fig. 1 susan pui san lok, *A COVEN A GROVE A STAND*, 2019, installation with recycled board, chalk, salt, vinyl, sound, approx. 8m x 5m x 4m. Firstsite, Colchester. (Photo: Douglas Atfield)

Fig. 2 susan pui san lok, *One/Hundreds*, 2019, chalk on wall, 3m x 4m. Firstsite, Colchester. (Photo: Douglas Atfield)

Figs. 3 & 4 susan pui san lok, *One/Hundreds*, 2019, ribbons, rope, embroidery hoops, dimensions variable. Detail. (Photo: Douglas Atfield)

Fig. 5 susan pui san lok, *Seven Sisters*, 2019, single channel video, 7 mins loop and 7-channel sound, 49 mins loop. (Photo: Douglas Atfield)

Fig. 6 susan pui san lok, *an(g)archivery*, 2018, Split-screen video, 10 mins 28 secs.. Video embedded in the essay, 'Through the Gate / an(g)archivery', in the e-publication, *Deviant Practice Research Programme 2016-17* (2018, Van Abbemuseum), edited by Nick Aikens. (Still: courtesy the artist)

Figs. 7 & 8 susan pui san lok, *Untitled (Pavilion)*, 2019, installation with shimmer curtain and lighting filter, approx. 6m x 5m x 4m. Palazzo Pisani Santa Marina, 57th Venice Biennale. (Image: courtesy the artist)

Fig. 9 susan pui san lok, *Trailers (RoCH Fans and Legends)*, 2015, single-channel video, 4 minutes. Installation view, QUAD, UK. Arts Council Collection, England. (Photo: Bevis Bowden)

Fig. 10 susan pui san lok, *Trailers (RoCH Fans and Legends)*, 2015, single-channel video, 4 minutes. Arts Council Collection, England. (Still: courtesy the artist)

Fig. 11 susan pui san lok, *RoCH Fan (RoCH Fans and Legends)*, 2015, concertina multiple, edition of 200, 8415mm x 102mm x 187mm. Arts Council Collection, England. (Photo: Charlotte Jopling)

Fig. 12 susan pui san lok, *RoCH Fan (RoCH Fans and Legends)*, 2015, concertina multiple, edition of 200, 8415mm x 102mm x 187mm. Arts Council Collection, England. (Photo: Bevis Bowden)

Fig. 13 susan pui san lok, *Lightness*, 2012, 3-channel video, 4-audio, 20 mins. Installation view, De La Warr Pavilion. (Photo: Nigel Green)

Fig. 14 susan pui san lok, *Faster, Higher*, 2008, 5-channel moving image installation. BFI Southbank Gallery, London. (Photo: Dave Morgan)

Figs. 15 & 16 susan pui san lok, *After Words* (2005), single-channel video (silent), 1 min. (Images: courtesy of the artist).

Figs. 17 & 18 susan pui san lok, *Notes on Return* (2003), single-channel video, 9 mins 34 secs. (Images: courtesy of the artist).

c.4,500 words inc figures and references

- ¹ This visual/text essay is based on a performance paper first presented at the conference, *Now and Then... Here and there...*, organised by the AHRC-funded Black Artists and Modernism research project and hosted by University of the Arts London (UAL Chelsea College of Art) and Tate Britain in October 2016, and subsequently revised for the Association for Art History Conference held at King's College London and The Courtauld Institute of Art in April 2018.
- ² A reference to my prose poem text, 'A New Vocabulary for Chinese Arts?' Written and performed for 'New Vocabularies', 1998, a seminar organised by Chinese Arts Centre, Manchester, hosted at The Place, London.
- ³ Trinh T. Minh-ha, *Framer Framed* (London: Routledge, 1992), p.80. *Reassemblage* (1982), USA: Trinh T. Minh-ha, 40 minutes.
- ⁴ susan pui san lok, *NEWS*, 2005. Artist book, 32pp. Reproduction of categories from the manual card index of the Central Independent Television (Central ITV) News archive spanning the 1950s to 1980s, housed at the Media Archive of Central England, then located at the University of Leicester, now based at the University of Nottingham.
- ⁵ Bei Dao, 'Folding Procedure', trans. David Hinton, in Bei Dao, *Forms of Distance* (London: Anvil Press, 1994) pp. 72-73.
- ⁶ Svetlana Bohm, 'Nostalgia and Its Discontents', *The Hedgehog Review*, vol.9, no.2, Summer 2007
- ⁷ Alice Jim, 'RoCH Redux', (2016) *RoCH Fans and Legends* (2017) freebook, reprinted in *Yishu: Journal of Contemporary Chinese Art*, vol.15, n.4, July/August.
- ⁸ Alice Jim, 'RoCH Redux', (2016) *RoCH Fans and Legends* (2017) freebook, reprinted in *Yishu: Journal of Contemporary Chinese Art*, vol.15, n.4, July/August.
- ⁹ Hito Steyerl, 2008, 'In defence of the poor image', *e-flux journal*, no.10, November 2009. <https://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image/> Last accessed 1st March 2018.
- ¹⁰ Alice Jim, 'RoCH Redux', (2016) *RoCH Fans and Legends* (2017) freebook, reprinted in *Yishu: Journal of Contemporary Chinese Art*, vol.15, n.4, July/August.
- ¹¹ susan pui san lok, *97 Proofs* (1998), permanent marker, ink, paper, frames / *97 Proofs* (1998-ongoing), performance text.
- ¹² susan pui san lok, *Sister O Sister* (2019), recycled board, vinyl, salt, 410 x 800 x 500cm. The title is a reference to the 1972 feminist anthem, *Sisters O Sisters*, by Yoko Ono and John Lennon.
- ¹³ susan pui san lok, *Cruel Mothers* (2019), 6-channel audio loop, approx.15 mins. *Cruel Mother*, Roud Folk Song Index [9], Child Ballads [20]. Versions recorded by Shirley Collins (1960), Jean Redpath (1962), John Renbourn Group (1962), Dave and Toni Arthur (1970), Rebecca Pidgeon (1998), Ruth Price and Sadie Greenwood (2003). *Alison Gross / Alison Cross*, Roud Folk Song Index [3212], Child Ballads [35].
- ¹⁴ susan pui san lok, *Gross Lover Cruel Mother* (2019), chalk on wall, 400 x 500cm.
- ¹⁵ susan pui san lok, *Seven Sisters* (2019), 7-channel audio loop, 49 min loop. *Seven Sisters* (2019), single-channel video, silent, 7 mins loop.
- ¹⁶ susan pui san lok, *One / Hundreds* (2019) ribbons, rope, hoops, nails, dimensions variable. Embroidery by members of Colne & Colchester Embroiderers' Guild, Stitch & Bitch Colchester, and YAK (Young Art Kommunity). Ribbons installed with Colchester Bangladeshi Mohila Shomity.
- ¹⁷ susan pui san lok, *Notes To Let You Down* (1996), artist statement and performance text / *My Card* (2018), video, 40 seconds.