

Open Workshop
Tue 9th June
10 – 15.00

1.Floor
Atelier
LG0111

Fine Arts
Studio Building
Lehár-gasse 8
1060 Vienna

Workshop with Adeena Mey and Han Mengyun ***Suturing Worlds***

Organized by the studio of Art and Time/ Film.

This workshop brings together artist Han Mengyun and researcher Adeena Mey for a day of shared viewing, discussion, and collective thinking around questions of healing, memory, and the politics of knowledge.

The day opens with a screening and presentation of Han Mengyun's three-channel video installation *Night Sutra* (premiered at the Busan Biennale 2024), followed by a conversation with the artist. The work weaves together genocide testimony, exile, and rebellion with intimate reflections on transcultural and intergenerational womanhood — including motherhood, postpartum depression, and the misogyny embedded within Buddhist traditions — drawing on recorded episodes from the artist's own Lacanian psychoanalytic sessions. Structured after the format of the Buddhist sutra, the film moves between woodblock-printed motifs, Buddhist verses, oral testimonies from Khmer Rouge survivors, Cambodian classical dance, and the artist's own performances, placing the distinct voices of its female subjects at the centre.

In the afternoon, Adeena Mey leads a working session that takes up and extends some of the questions raised by *Night Sutra*. Through close engagement with Korean artist Im Heung-soon's *Factory Complex* and Dinh Q. Lê's *The Texture of Memory*, Mey opens up a discussion on transnational labour exploitation, the struggles of South Korean and Cambodian women workers, and the psychiatric framing of violence against women. Together we will explore how these films resist Western-centric narratives, what it means to grant agency to marginalised voices, and what non-Western and artistic approaches to healing might offer as epistemological alternatives.

Participants are encouraged to come with questions, responses, and their own associations.



Han Mengyun (b. 1989 in Wuhan, raised in Shenzhen, China) is an interdisciplinary and multimedia artist, comparatist, filmmaker, poet, and mother currently based in London and China.

She received a BA in Studio Art from Bard College and pursued the study of Sanskrit at various institutions, including Kyoto University, before completing her MFA at the University of Oxford, where her research focused on Classical Indology and Indian aesthetic theories. Her practice is metaphorically divided between “day” and “night,” exploring a wide range of themes, from the decolonisation of Eurasian transcultural hybridisations to personal experiences as a woman and mother.

Adeena Mey is a researcher, editor, and curator.

He has written extensively on artists' moving image practices, including the work of Rosa Barba, Sojung Jun, Hwayeon Nam, and Im Heung-soon. His writing has been published in *Afterall*, *e-flux*, and *post-MoMA*. He is the co-editor of several anthologies on artists' film, video, and exhibition histories. He is Editor of *Afterall* journal and a Research Fellow at the Afterall Research Centre (Central Saint Martins), and is currently the Archive Fellow at Guggenheim Abu Dhabi.

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