

Shu Lea Cheang.
KI\$\$ KI\$\$
14.2. – 3.8.25

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Press images
in the download area:
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Content

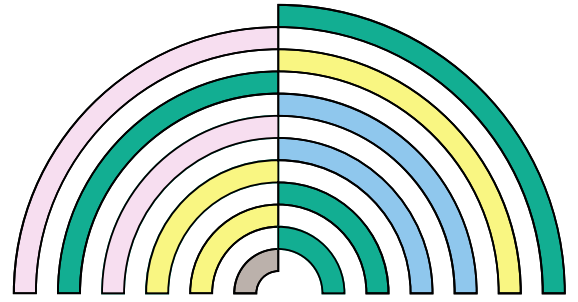
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In the press area of the website
hausderkunst.de/en/presse

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Fact Sheet

Organiser

Haus der Kunst
Prinzregentenstr. 1, 80538 Munich

Curator

Sarah Johanna Theurer with Laila Wu

Duration

14.2. – 3.8.25 | Nordgalerie

Press

Claudia Illi

Press Conference

13.2.2025, 11 am | Terrassensaal

Opening hours

Mon | Wed | Fri | Sat | Sun 10 am–8 pm
Thu 10 am–10 pm
Tue closed

Open Haus

Every last Friday of the month admission is free from 4 pm–10 pm.

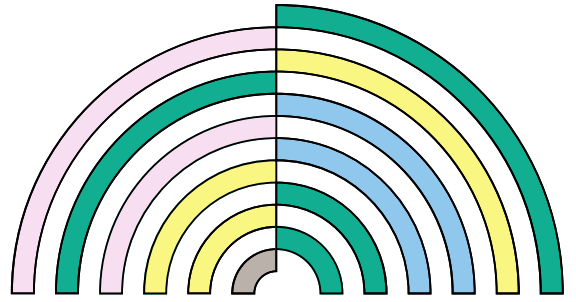
Admission

Hausticket Large 15 €
Hausticket Small 10 €
Hausticket Youth 5 €
Hausticket Kids 0 €
Journalists 5 €
365 Live 100 €
Haus der Kunst 365 50 € Single | 90 € Partner
Freunde HDK, Art students, ICOM, Severely disabled with ID free

For press tickets, please register via the press office:
presse@hausderkunst.de

Press Images

High res images can be found under:
hausderkunst.de/en/presse



Exhibition Catalogue

The catalogue is published on conjunction with the exhibition. The book features sketches, photographs, and work concepts by Shu Lea Cheang, a conversation between the artist and curator Sarah Johanna Theurer, as well as an essay on selected archival materials by the latter. A glossary and the first comprehensive bibliography of the artist's work provide a systematic entry point into her diverse practice spanning installation, software interaction, video, film, and multiplayer performance.

Published by Sarah Johanna Theurer with Mousse Publishing.
Texts by Shu Lea Cheang and Sarah Johanna Theurer.

The exhibition catalogue is available at the museum cash desk and at the Walther König bookshop. Price in the museum: 24 €.

Exhibition planning and realisation

Leonie Kürbs

Material research and production

Jonas Gstatenbauer

Robotics, mechatronic design and development, programming

Daniel Dalfovo (Atelier-E) with Alexander Buers

Lighting design for the exhibition

Matthias Singer (507 nanometer)

Exhibition graphics

Bureau Borsche

Audiovisual technical support

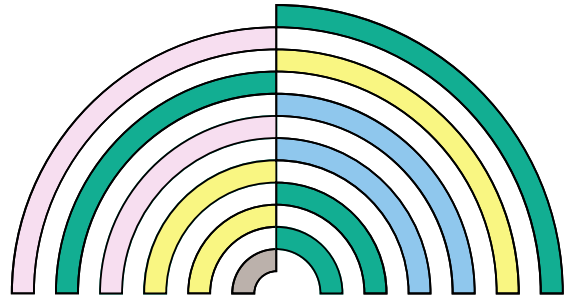
Magic Event & Medientechnik GmbH

Artistic collaborations

Martin Howse, *RMtract*, 2025

Dalkh-Ochir Yondonjunai, *Eating Sheep's Head*, 2005/2025

Performing with the Blue Sun Collective: Batsaikhan Soyolsaikhan, Narbaysgalan Ulambayar, Shijirbaatar Jambalsuren, Soninbayr Nyamkhishig, Tuguldur Bazarragchaa, mit Gan-Erdene Tsend und Thomas Eller, Khishigsuren Batdelger.



Fragrance design:

Theresa Zwerschke, Lyndsey Walsh

Live-Radio

Franz Xaver, Jan-Nahuel Jenny

Thanks to

MIKADO Projekt – IG

Initiativgruppe Interkulturelle Begegnung und Bildung e.V. München

Freiwillige Feuerwehr Jarzt & Appercha, and Freiwillige Feuerwehr Haimhausen

Verwaltung des Englischen Gartens, München

For their generous in-kind support of the exhibition we thank LG Electronics,
IT Business.

For the support of the travel for Dalkh-Ochir Yondonjunai we thank the Goethe-Institut.

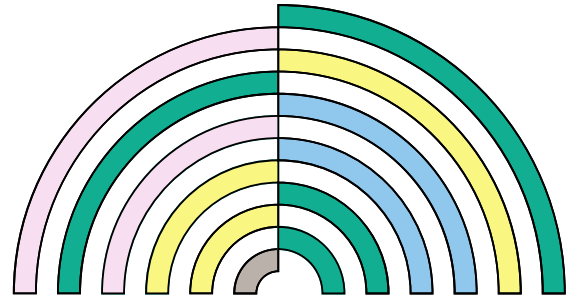
Freistaat Bayern

Gesellschaft der Freunde der Stiftung Haus der Kunst München e. V.

Alexander Tutsek-Stiftung

Ulli und Uwe Kai-Stiftung

All departments of Haus der Kunst München



Press Release
Shu Lea Cheang. KI\$\$ KI\$\$
14.2. – 3.8.25

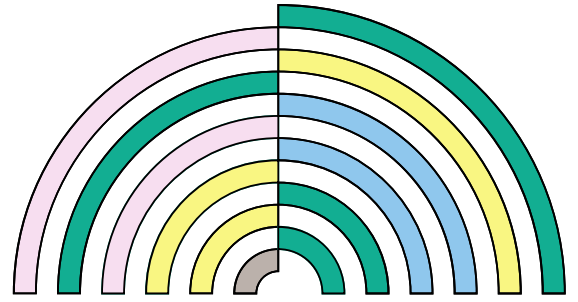
The first institutional survey of **Shu Lea Cheang** (b. 1954, Taiwan) updates her works and artefacts of the past three decades into new landscape formations. Each gallery is its own world in which internet-based installation and software interaction invite to explore and participate.

KI\$\$ KI\$\$ takes Shu Lea Cheang's first feature film *Fresh Kill* (1994) as a starting point. Cheang moved to New York in the 1980s, where she joined the vibrant scene of independent cinema and started experimenting with video, live TV, and network technologies. Since the 1990s her work has challenged and furthered our understanding of digital culture. Cheang anticipated the advance of alternative currencies, investigated gamified societies, and probed bio-technologies. Her works often develop over several years, through different stages and media, including video, installation, performance, and various forms of cinema.

The exhibition spans four gallery spaces, in which artworks and artifacts are brought into dialogue with each other and thus become new installations. Waste becomes a central theme that guides Cheang's examination of the intertwining of the biosphere and technosphere..

“KI\$\$ KI\$\$” reimagines the exhibition as a transformative journey, or a “machine of experience”. From a different angle but in dialogue with the ongoing exhibition “Voices” of Philippe Parreno, Shu Lea Cheang’s daring science-fiction narratives focus on non-human intelligences both natural and artificial. Engaging with new and ancient technologies, the exhibition continues our engagement with contemporary and emerging transmedia art practices, following exhibitions by Dumb Type, Tony Cokes, and WangShui

Curated by Sarah Johanna Theurer with Laila Wu.



Events

in the course of the exhibition

RMtract, 2025 by Martin Howse

13.2.25 | from 8 pm | in the exhibition

RMtract, 2025 is a generative sound installation by Martin Howse and was created at the invitation of the artist Shu Lea Cheang for her space *Portal Porting, 2025* as a guest contribution. As part of the opening, Martin Howse will activate the installation with a live performance. Using special sensors and AI software, he makes the electromagnetic voltage of mushroom mycelia audible. The soundscape is also reminiscent of human speech, which uses text-to-speech algorithms to report on social unrest and street protests. *RMtract* merges human and non-human communication and gives a vivid voice to the post-natural jungle of mushroom mycelium, car wreckage, and digital data waste.

We Ate a Sheep, 2023

13.2.25 | from 8.30 pm | in the exhibition

We Ate a Sheep, 2023 is a collective performance conducted by Shu Lea Cheang & Blue Sun Collective. Nine performers gather around a table. They sing *We Ate A Sheep* in English and Mongolian, unrehearsed. The audience joins in for the chorus of *Baa, Baa, Black Sheep*.

Haus Cooking

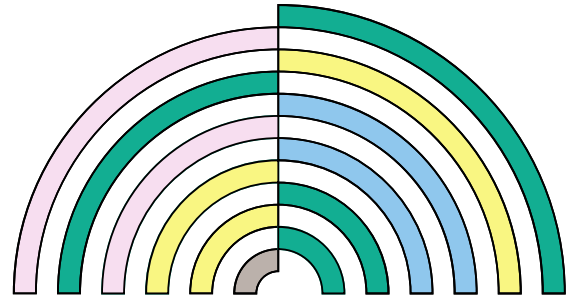
20.3.25, 5 pm | Atelier

This evening is part of the International Weeks Against Racism. Haus der Kunst invites you to the intercultural "Haus Cooking," inspired by Shu Lea Cheang's exhibition "KI\$\$ KI\$\$". In Cheang's installation *Home Delivery*, the scents of homemade food are released, drawing our attention to questions about how we produce, distribute, and consume food. The artist also examines how food sourcing shapes our society and transforms our cities. What better way to explore these significant questions than by cooking and eating together? Haus der Kunst invites you to an intimate "Haus Cooking" event: Thirty participants will have the opportunity to learn about the dishes of a different culture and their preparation under the guidance of experienced hosts, prepare a meal, and enjoy it together in the museum's spaces.

Participation in "Haus Cooking" includes admission to Shu Lea Cheang's exhibition.

25 € regular | 20 € concessions | Free for annual pass holders

A second **Haus Cooking** will take place on **1.5.25** as part of MMMHaus – Meet Make Move.

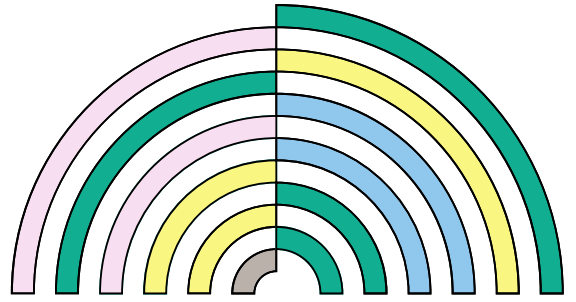


Recycling Workshop

For School Classes and groups of young people

In a short guided tour of the exhibition, we will explore the artist's themes and working methods. The focus is on the topic of waste and how the artist utilises waste in her installations. We will then go to our studio, where the pupils will be able to create their own works, such as pieces of jewellery, using the material they encountered in the exhibition. During the workshop, information is provided on electronic waste and how we can use raw materials more sustainably in our everyday lives.

The workshop can be booked at any time on an individual date.



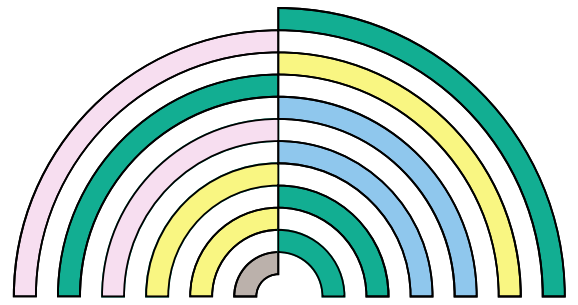
About Shu Lea Cheang

Shu Lea Cheang (b. 1954, Taiwan) is an internationally renowned Taiwanese-american artist and filmmaker whose work spans the realms of art, technology, and activism. Known for her "gender bending, genre hacking" practices, her art often employs transgressive narratives and participatory open networks, encouraging public engagement and collective imagination.

Cheang moved to New York in the 1980s, where she joined the vibrant scene of independent cinema and community TV collectives and started working with video, live TV, and network technologies. Since the 1990s her work has challenged and advanced our understanding of digital culture.

In addition to her trailblazing Net Art works, Cheang anticipated the advance of alternative currencies, investigated gamification and probed biotechnologies. Cheang seeks to involve the public into her works in order to "run the script" together. Her works often develop over several years, through different stages and media: they can be hacked, modified, and updated.

This is Cheang's first survey exhibition and it includes works and artefacts from the past three decades. The works are not presented as autonomous objects, but as landscapes – interconnected elements of the artist's creative cosmos.



Text from the Exhibition Catalogue

The publication accompanies Shu Lea Cheang's survey exhibition "KI\$\$ KI\$\$" at Haus der Kunst München, serving as both a record of and an enlargement on her creative process. More than simply a pragmatic choice, this focus on process reflects its centrality in Cheang's practice. As an artist and filmmaker, she crafts science-fiction narratives with transgressive plots, and constructs open networks and social interfaces that foster collective imagination and public engagement. In discussing her recent work cycle, Cheang explains her approach in terms of making cinema as art installation, and art installations as cinema. Over the course of a film's production, she diverts the cinematic concept to create networked installations and collective performances. She thinks of her art as a sketch or a rehearsal leading towards film.

Guided by this principle, Cheang's first survey exhibition focuses on the *mise-en-scène*: rather than presenting individual objects, the works are synchronised and combined to form landscapes which visitors may wander through and explore and engage with at leisure.

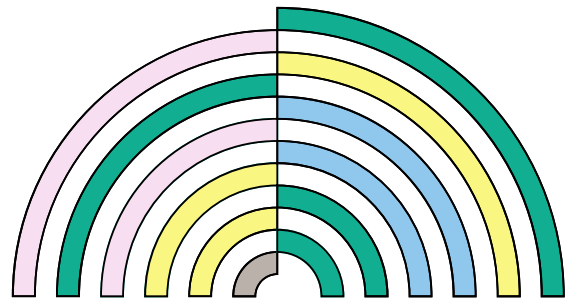
In turn, the book embraces the concept of "art becoming sketch", serving as a collection of ideas and notes that offer insight into the artist's creative process. It revolves around a conversation between Cheang herself and curator Sarah Johanna Theurer. The conversation is interspersed with images of works and projects that have been reimagined and integrated into the new installations for the exhibition at Haus der Kunst. These are accompanied by "work scenarios" – imaginative fragments that served as conceptual frameworks for the original works.

Additionally, the book features reflections on selected archival materials, including scripts, letters and photographs, which trace how Cheang connects disparate issues such as ecology and technology. The essay offers a close reading of what is often tossed out once a project is launched, an exhibition opened, a film released. It looks back in order to project onto the future exhibition.

Another set of links is offered in the glossary, which provides a more systematic entry point into Cheang's work. Expanding on terms and notions that emerge from the conversation and are highlighted in yellow, the glossary serves as a guide to the diverse themes that define her practice, including queer sci-fi, digital and community activism, biohacking and feminist Net Art.

Cheang reminds us that her "broken language", with its sporadic grammatical deviations, often throws up beautiful and unexpected punchlines. At the same time, it is essential to acknowledge that orthographic conventions have the potential to perpetuate colonial thought, expression and knowledge production. Therefore, throughout Cheang's texts, we adopted what we call a "Living Style Guide" allowing for a more porous, sensitive and receptive approach to the evolving politics of language.

The book design embodies the idea of the sketch. It adopts an eclectic approach to typography, drawing on default graphic elements and pre-installed system fonts. This imbues the layout with a vernacular character, enhanced by intentional glitches that echo the artist's distinctive aesthetic. The cover title draws inspiration from the



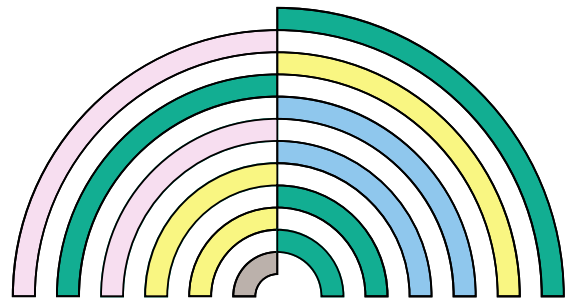
technique of superimposition – a cinematic method central to Cheang’s practice – evoking layered realities and intersecting narratives.

This technique is also reflected in the exhibition title, in which the overlay of the words “Kiss” and “Kill” forms the neologism “KISS” with the S thus turning into a dollar sign. The fusion of words creates a tension that allows us to experience contrasting dimensions of meaning simultaneously. The wordplay encapsulates Cheang’s inventive and sensitive approach to language, triggering our imagination. It also resonates with the compressed sense of time we experience in a world increasingly mediated by technology.

Since the 1990s, Cheang has made use of emerging technologies as themes, tools and media for her work. She has utilised analogue communication tools such as the telephone and coin-operated automata in *Those Fluttering Objects of Desire* (1992–93), movement sensors and data management systems in *BabyPlay* (2001), as well as streaming and Wi-Fi technologies for her many “networked installations”. Cheang is also an accomplished filmmaker and has produced and directed four feature films.

Cheang’s practice is bound up in the themes of life and liveness: concepts that resonate with the programme at Haus der Kunst. From the TUNE sound residencies to the ongoing ECHOES live exhibition series, as well as exhibitions such as Philippe Parreno, Dumb Type, WangShui and Fujiko Nakaya. Haus der Kunst fosters a dynamic exploration of the intersection between the physical, digital, and experiential. This exhibition – featuring autonomous robots, live sound transmission, and living mushrooms – aligns perfectly with our commitment to creating exhibitions as evolving, interactive spaces. In this context, the concept of landscape becomes a framework for engagement, offering a holistic view of the shifting roles of artists, artworks and audiences.

Introduction to the catalogue of the exhibition, published by Sarah Johanna Theurer with Mousse Publishing in February 2025.



Cultural Engagement and Education

Current education programme

The programmatic strand at Haus der Kunst focused on Learning and Engagement positions the house as a meeting place that invites people to experiment, exchange, and enjoy. In addition to existing art education formats, the projects are developed together with experts from various art disciplines for a public of all ages.

Open Haus

On every last Friday of the month, Haus der Kunst opens its doors for "Open House". Admission is free from 4 pm until 10 pm. Open Haus offers space for encounters and creative exchange. There are free guided tours for children and adults through the exhibitions, an open workshop for all generations, activations of artworks, and other surprises.

Upcoming dates: **28.2.25 | 28.3.25**

Public guided tours without registration

The current dates of the public exhibition tours can be found here:
hausderkunst.de/en/whats-on

Special dates:

- Curator's tour in German with Sarah Johanna Theurer on 19.2.25 and with Laila Wu in English on 19.3. and 15.4, as well as in German on 9.4.25, each at 6 pm
- Baby listens in on 10.3.25 at 2 pm

All dates can be found in our calendar:
hausderkunst.de/en/whats-on

Guided tours for private groups

Guided tours for private groups – also in English and French – can be booked at any time. Information and booking: fuehrungen@hausderkunst.de.