

## Shu Lea Cheang case research

*Part of the procedural work UKI, by Shu Lea Cheang, took place in 2009 in Hangar art production center, Barcelona.*

*With the aim of studying the implications of the center who took in the piece, we did a written interview to its current director, Tere Badía, and the center's manager at the time of the production in 2009, Pedro Soler.*

*Summers of 2015.*

### Conversation with Tere Badía

We found some entries related to the study in Hangar's blog <https://hangar.org/es/blocs/bloc-hangar/sobre-dubtes-existencials/>

#### **What role has Hangar played in post-porn in Barcelona?**

A very important role indeed, because several projects related to post-porn have been developed in the center. Thanks to Hangar and Muestra Marrana, Annie Sprinkle visited Barcelona last July, and in addition to her famous performance *Silver Wedding to the Rocks*, which she did in the Pati de les Dones of the CCBB, she organized several workshops in the multipurpose room. On the other hand, Hangar was also home to *U.K.I.*, sequel to the first cyberpunk porn movie in history, *I.K.U.*, by director Shu Lea Cheang. During her stay at Hangar, she made a proposal to that post-porn community I was talking about and we decided to participate in the initiative. It was a very far-reaching project, because *I.K.U.* was not only a movie, but also a performance and a videogame.

#### **I can see that art plays a key role in the movement...**

Of course, we use artistic strategies to assert ourselves. The use of performance, videos, multimedia or a social media tool speaks a lot about this hybrid movement. I don't know if we can say that a queer or post-porn art exists, similar to what Fluxus meant in the 70s regarding the denial of market, categories and artistic representation, but it is true that there are many similarities: art as life, art as experience, art as a tool for activism. All that has prevailed.

**Title:** *U.K.I. work in progress*. **Year:** 2009. **Direction and production:** Shu Lea Cheang. **Performers:** Idoia Gofist, Karolina Gofist, Klau Kinki,

Radie Manssour, Melina Peña, Ceci Quimera, Florian TokioSS, Yan Quimera, María Mitsopoulou, Patricia Heras, Laika, Agnese, Majo Pulido and Elena Pérez (PostOp), Marianíssima, Helen LaFloresta, Diana Pornoterrorista and María Llopis.

Shu Lea Cheang came to Barcelona during May and June 2009 to do an artist-in-residence program in Hangar. She wanted to do a performance in real time and in addition to the performance, she ended up recording 14 hours of film based on a group script made about the sequel of her acclaimed film *I.K.U.* To do this, she contacted 18 performers living in Barcelona, a bondage master, programmers, geeks, cameras, many different people who worked selflessly in the project because they wanted to live the experience.

Hangar celebrated and maintained the Muestra Marrana during all the years it was held in Barcelona (until 2015), and it has given its support to projects and artists related to those thoughts exposed by Shu Lea at that moment: Diana Pornoterrorista with Muestra Marrana and other projects resulting from it, Lucia Egaña and the group Minipimer which is now dissolved < <https://hangar.org/es/news/minipimer-tv/>>, or Klau Kinsky, who has just finished an internship/residency in our premises with the project "EXOglands" with Paula Pin <<https://hangar.org/en/recerca-aplicada/the-project-exoglands-radical-dynamics-by-klau-o-jamett-winner-of-the-soft-control-grid-spinoza-spring-sessions-3s-open-call/>>

## **Conversation with Pedro Soler**

*1. Did Hangar have an interest in Shu Lea Cheang's proposal to make the performance "UKI", which was developed in Hangar, or was it an initiative that emerged from her after her artist-in-residence program? What made you invite an artist as Cheang to do an artist-in-residence program in Hangar? What did the center expect of her?*

From 2006, Hangar developed a post-porn program which included the workshop by Girlswholikeporno and Muestra Marrana. These initiatives emerged from a community that was forming around transfeminism and post-porn. Shu Lea Cheang's project involved many of those artists and therefore, it was a natural thing to produce it in Hangar.

*2. What did the relationship with Cheang's community mean for Hangar? Did it create a new bond that didn't exist with those groups before? Did Hangar have any relationship with those groups before the artist's stay in Barcelona?*

UKI was a community project. Shu Lea made the proposal –which included a main narrative and a scenario: an industrial plant full of electronic garbage– and people responded with enthusiasm, devoting time, energy, creativity, designing and building characters and plots, and everything was done selflessly. The bond did exist with Hangar among groups and individuals before UKI. Shu Lea took advantage of this situation, where she found many of her work themes present.

*3. What difficulties did you find as an institution when you developed the piece? Did you have any organizational, economic, political or social problems?*

There were not any particular difficulties apart from the usual lack of money. Some participants did not agree with the way Shu Lea carried out the project, especially with the delay in the distribution of the recordings. The fact that everyone had worked for free meant that a lot of care had to be taken when dealing with the performers so they did not feel exploited, something that was not always possible.

*4. What artistic, social or community consequences did UKI have for Hangar?*

I don't know if UKI had a lot of repercussion for Hangar beyond the fact that it was an event that generated a space/time for joy and creativity, and that made the community play and create together. I know the material was then used in noise jams in Berlin and Bergen. Personally, I was very happy with the project, although I would have loved the proposal to travel with its participants as well as the production of a film with the material.

*5. Has Hangar maintained the piece “alive” in any way? Have you thought about continuing the work that started with these communities through another project by Cheang or by any other artist?*

I left the management of Hangar at the end of 2009. The current management team has kept the premises as a secure space for activities related to post-porn and transfeminisms, but I don't know if they have developed any specific projects.