

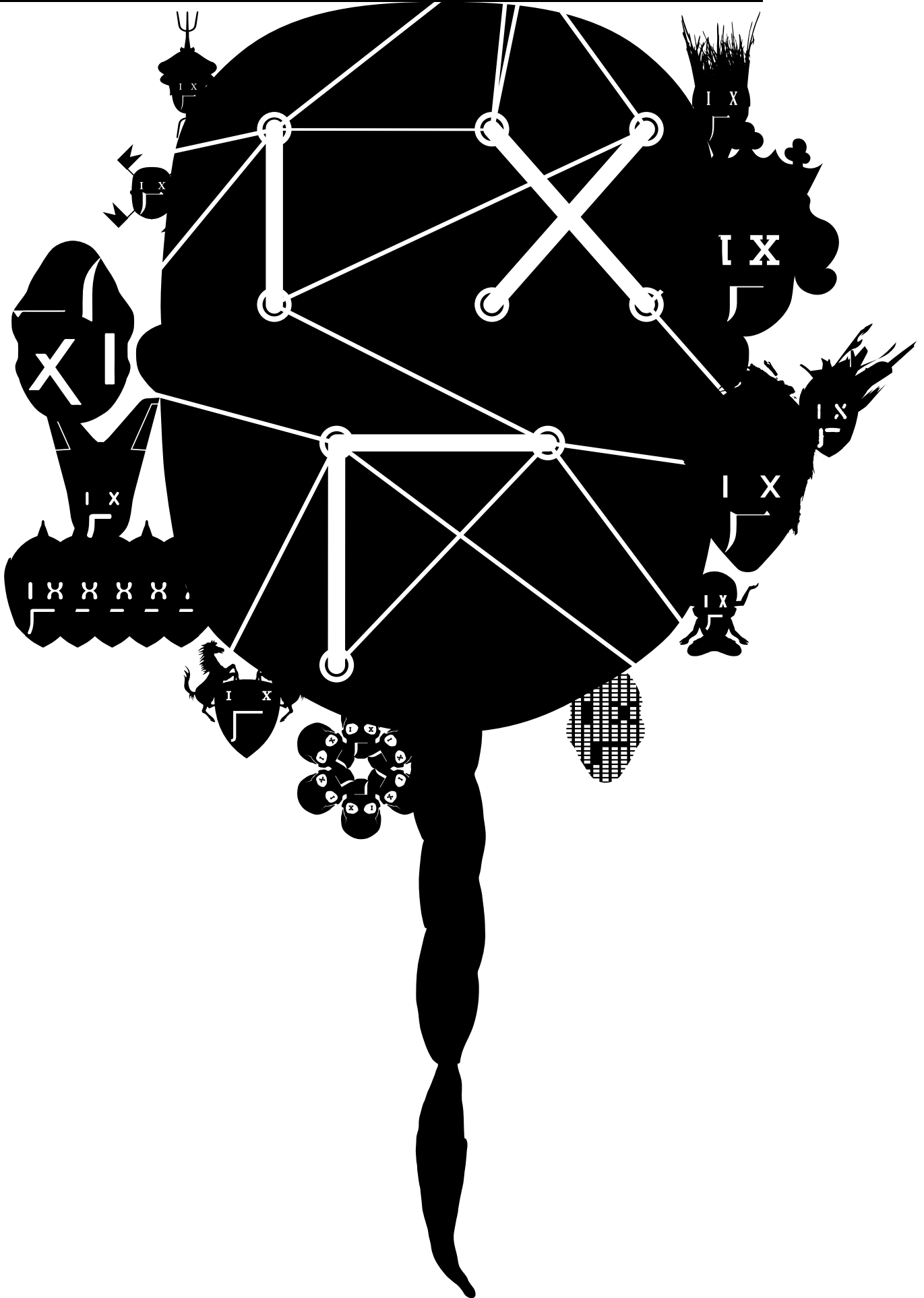
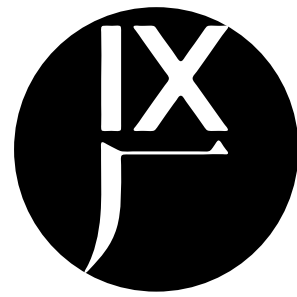
THE 14TH FACTORY

SIMON BIRCH

23 WALL STREET . NEW YORK
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APR 29 - JUN 09

Featuring: another mountainman / Cang Xin / Dominique Fung / Doug Foster / Eric Hu
Gary Gunn / Gabriel Chan / Gloria Yu / Jaffa Lam / KplusK / Li Wei / Lily Kwong / Mauro C. Martinez
Movana Chen / Prodip Leung / Sara Tse / Scott Carthy / Scott Sporleder / Wing Shya / Yang Zhichao

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ABOUT THE 14TH FACTORY

Entering the world of Simon Birch's *The 14th Factory* is to become more than a visitor or a viewer: it is like falling into the rabbit hole, transforming into a central player in a collaboratively constructed adventure that both embraces you and further unfolds through your presence.

The title *The 14th Factory* alludes to the historical 'Thirteen Factories' (or *hongs*) of Canton (Guangzhou), China-designated trading quarters for Western merchants that played an important role in the West's interactions with China from the eighteenth century to the First Opium War between China and Britain (1849-1842). By decree of the Emperor, the bounded area of the foreign 'factories' (an old word for trading houses) was allowed to exist only outside the main city walls of Canton, thus creating a kind of peripheral space of interaction for European and Chinese traders and giving rise to a small, culturally and economically heterogeneous community within the area-creating a kind of fluid dialectic between positive forms of connectivity and negative undercurrents of threat implicit in the presence of the Other. (The Thirteen Factories in fact ceased to exist in the wake of the First Opium War, when China was forced to open up trading ports to Western powers and to cede Hong Kong to the British.)

For Simon Birch, the 'thirteen factories' are a metaphor for the contradictions of a modern world where people and places are ever-more enmeshed in global processes, but where the impulse to carve out bounded identities and spaces leads to escalating scales of drama. Birch's *14th Factory* signifies an imagined space – the lost space of the 'unknown *hong*' – that exists beyond neat divisions of the world into 'nations' with their singular histories. In *The 14th Factory*, Birch claims the radical sense of 'factory' as a crossroads of production, where histories as stories can be made and re-made, revealing potentialities for molding an alternative future

On the most personal level, the lost factory is the ambivalent and cross-cultural space that marks Birch's own past: A British-born self-taught artist of Armenian descent, raised in working-class England, a scrappy survivalist on the underground club scene setting up raves and working in bars, obsessed with science fiction and graphic novels, knocked flat by the flak of gang battles, flying out of England by the skin of his teeth, moving to Australia on a whim and then settling in Hong Kong to work as a construction laborer (one of the world's longest suspension bridges) by day and painting by night. It was in Hong Kong where Birch began to feel grounded, forging friendships on the club scene and attracting interest in the art world after showing his paintings there for the first time.

Modernity, for Birch, involves both the dissolution of boundaries and their intense re-imposition. These are themes

explored both in his paintings (where characters seem to fight their way free of a gravitational pull, wrestling with the medium of the art itself), and in his large-scale installation projects, most notably *HOPE & GLORY* (2010), that interlink the artist's own biography with the rise and fall of mythic and historical pasts.

In Hong Kong, Birch is inescapably both an insider and an outsider, and yet this status gives him a kind of freedom to move beyond calcified or perceived boundaries. Hong Kong itself is a kind of nexus of both connectivity and uncertainty, bounded by China and open to the world, poised at a crossroads and re-imagining its own future. From his Hong Kong base Birch has brought his collaborative energy into projects with artists and architects in Beijing and Shanghai as well as Hong Kong, Europe and North America: a number of these collaborators – including performance and visual artists Cang Xin and Li Wei, designers anothermountain and KplusK, filmmakers Wing Shya, Doug Foster and Eric Hu, and composer Gary Gunn, among others–have participated in Birch's previous multi-media projects such as *HOPE & GLORY* and *Daydreaming with... (The Hong Kong Edition)*, both of which can be described as mobile, space-age 'factories', total imagined environments of artistic production, landing in and inhabiting ambiguous spaces and opening their doors to both welcome in, and connect out.

The 14th Factory is in this sense also a kind of 'landing' in the heart of New York, the touch-down of a voluntarily constructed, cinematically infused *hong*: a temporary and eternal space, expanding outwards from a former 'trading centre' (the J.P. Morgan Building on Wall Street) and forming new synapses of engagement and exchange with the people of New York.

This tension between the unique and the universal (and replicable) is a key theme in *The 14th Factory*. Birch's show compels us to reflect on the ambiguities of art-making itself as a process that entails giving visibility to the particular while tracing the contours of an ineffable humanity.

The loosely narrative structure brings the audience on an idiosyncratically personal idea of a hero's journey: we are led on through a landscape of cinematic magical realism, constructions of alternative historical realities, reimagings of science fiction, ancestral halls for punk rockers, and visions of cosmic implosions and ambiguous moments of transcendence. These are the monuments of one man's experiential universe, but also a microcosm that embraces all of us.

Works displayed in the venue are set out as a continuum of installations conceived by the artist, proposed and realized through the filter of collaboration.

1. Standard – The Call to Adventure

The large flag flying at the exterior entrance to the project, suggest the idea of an organizational headquarters or embassy. It is made from silk (a valuable commodity traded via China in the nineteenth century) and marked with the logo of The 14th Factory. Inside the building, folded copies of the flags can be found on an upper floor but, paradoxically, these are cast in white porcelain, fragile and rigid—a stark juxtaposition to the silk source work outside.

Conceived by Simon Birch, designed by anothermountainman.
Ceramic flags produced by Sara Tse.



2. The Dormouse – Cross Threshold/Enter Unknown

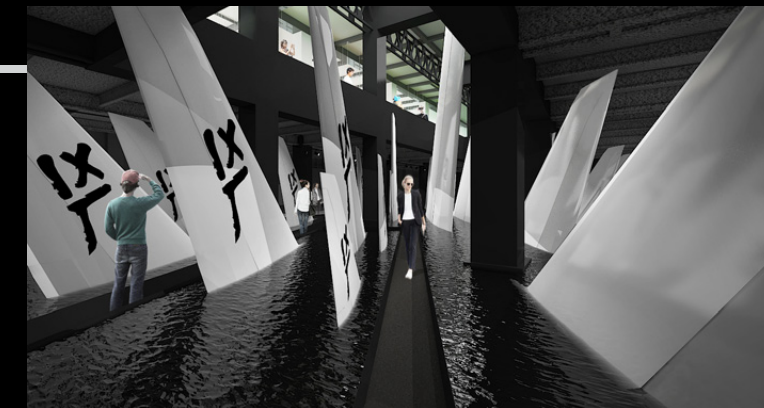
A huge projection appearing at the opening of the installation environment. A video of a Chinese male and female, head and upper body filmed close up. Their images shake, blur and morph in and out uncontrollably: Our proletariat, ever in a state of flux. The film is like a vortex that plunges the viewer into the abyss, like Alice down the rabbit hole, only to land in an alternative, unknown world. The title, *The Dormouse*, alludes to the character at the Mad Hatter's Tea Party, asleep to the forces who manipulate it, but who, dialectically speaking, will someday wake up.

Conceived by Simon Birch. Filmed and produced by Doug Foster. Featuring Cang Xin, Li Wei, Yang Zhichao and anonymous performers.

3. Clear Air Turbulence - Tasks and Trials 1

A number of actual airplane tails of different sizes, salvaged from an airplane junkyard in the Mojave Desert, are sinking into, or possibly emerging from, a lake of dark water. Taken from various aircraft, they have been scrubbed and polished on one side. On the other side appear logos of fictional airline companies—imagined creations of the real-life, pioneering Chinese aviator Feng Ru, a heroic but almost forgotten figure in early 20th century history. Standing at odd heights but pointing in the same direction, the formation of the plane parts alludes to the points of a crown. Technology, wonder, freedom, tragedy: a multi-layered object reworked anew.

Conceived and produced by Simon Birch. Graphic design by anothermountainman.



4. The Meteor - Tasks and Trials 2

An enormous sculpture in the form of a fantastical meteor stretches from floor to ceiling, big enough to enter. Its cool, dark surfaces give it the feel of a crashed hybrid spacecraft. It catches the light in different ways, some planes being dark and others bright. The jigsaw-like shards that compose the work are visual extractions of sections of Birch's figurative paintings, as though they had imploded in a collision. A sharp, science-fiction object, produced from an organic source, disintegrated and re-assembled. A dull, low noise fades in and out, as if the object could levitate at any moment. A metaphor for the state of civilization right now: collapsing so slowly it seems like a freeze-frame explosion, both horrific and beautiful.

Conceived by Simon Birch. Co-designed and produced by KplusK with help from Taylor Philips Hungerford.

5. The Barmecide Feast – The Secret

Hidden inside *The Meteor* structure, is this exact replica of a set piece from the classic Stanley Kubrick film, *2001: A Space Odyssey*. The room is built to scale and complete to the smallest detail. Yet access to the room is not easy to find. We enter visually into this secret chamber, a window into a parallel universe, revealing a scene that is at once familiar and unreal. It is a fake room replicating a fake room, yet with an implication of rebirth and awakening.

Conceived by Simon Birch. Reimagined by KplusK Architects, inspired by Stanley Kubrick's original set. Paintings by Dominique Fung. Sculptures by Prodip Leung.





6. This Brutal House a+b – Allies and Enemies

A massive cinema screen glows in the darkness. The film shows a human figure suspended, slowly revolving in space. We have caught a snapshot of a life twisting, convulsing as if punched into the air by an invisible force, caught in an endless state of flux. It is the human condition: life, the scream between 2 breaths. Flying/falling/flying—the shared human experience.

Conceived by Simon Birch. Filmed by Scott Carthy. Produced by Scott Carthy. Featuring Dayshon Fuller, Tyree Sowell, Yushon Strouh, Eric Dickinson, Saadi 'Sdot' Hendrix, Jerome Alfonso Rhyne, Jermaine Kareem Rhyne

7. The Crusher – The Talisman

Dividing the center of the factory, in the cross-section, hundreds of salvaged farming implements are clustered in a mass organic formation, pointing towards the viewer. The mass seems to be magnetized by an immense gravitational pull. All of our civilizations' industrial histories being pulled towards an unstoppable force, by time, by progress; heading toward its end, recycled, re-used, re-imagined (just as our temporary locus for this exhibition will itself become redundant.)

Conceived and produced by Simon Birch.



8. Garlands – Calm before the Storm

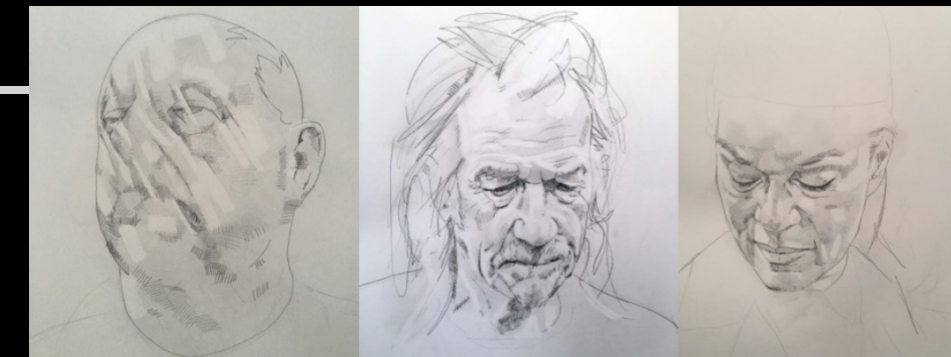
In a brightly lit section of the exhibition space the audience comes across a bright area containing a green garden scattered with poppies growing throughout. Paintings depicting spiritual interactions with nature appear on the wall, providing another kind of meandering. A respite before entering the final sectors of the journey, an opportunity to rest, before the final approach. Or a place to fall into a dream. The topography mirrors the site on the Moon where Apollo 13 should have landed.

Conceived by Simon Birch. Designed by Lily Kwong. Paintings by Cang Xin.

9. Jubilee – Refusal/Acceptance

On the walls of a small transitional space that lies between two floors of our factory, is a series of paintings: blurry portraits of figures, perhaps leaders rather than disciples. The portraits may perhaps signify the founding members of, or inspiration for the factory. The real subjects of the paintings are punk rockers from the late 1970's (members of the Sex Pistols, Crass, The Meteors, The Selecter, The Beat, Dead Kennedys, GBH)—the original, authentic, disruptors of our youth. This minimalized ancestral portrait hall acts like a kind of airlock, bringing one from the restful space of the Garlands into a world of battles, defeats and triumphs that awaits in the beyond. It is the moment of refusal or acceptance, to take the challenge or to refuse it.

Conceived by Simon Birch. Paintings by Simon Birch.



10. The Inevitable – The Final Ordeal (part 1)

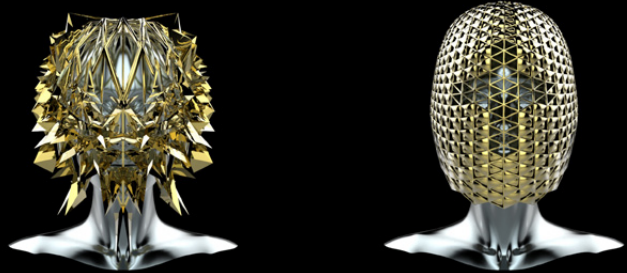
Multiple projected screens spread across a huge open space. One group of screens shows a flurry of shards of colour—red, chrome and black, flashing by. What we are seeing is a bright red Ferrari spinning through space, brightly lit at night, filmed with multiple cameras in the no-man's land that exists under a section of Hong Kong's Tsing-ma bridge, one of the world's longest suspension bridges. In the '90s Birch himself worked here, suspended in a harness over the water, one of dozens of construction labourers. Now, under the bridge, the car races at full speed, suddenly impacts and rolls into a crumpled mess. The car represents perceived value, that has been destroyed and given new value.

Conceived by Simon Birch. Filmed and produced by Eric Hu.

11. The Inhumans – The Final Ordeal (part 2)

Juxtaposed in the same room as *The Inevitable*, an equivalent formation of screens shows a hundred men, Chinese factory workers, inside a huge old industrial building, fighting endlessly. The workers are a new force, fighting equally for justice, for success, beautiful in their violence.

Conceived by Simon Birch. Filmed and produced by Wing Shya.



13. The Marvel – Enlightenment

A massive circular projection. The viewer enters the interior. Out of the darkness a crackle of light emerges, rotating around the screen, the intensity builds and the screens visually explode, as if we are witness to a meteor crash, or the birth of a new star. All goes dark after this shocking moment and the process begins anew.

Conceived by Simon Birch and Doug Foster. Filmed by Doug Foster. Produced by Doug Foster.



On-Site Performances by Allies and Collaborators

The 14th Factory will be the site of a series of performances and interactive works by artists from China and Hong Kong :

- Li Wei will be suspended in an area of the JP Morgan Bank building during the first week of the project, to be photographed in his usual style.
- Movana Chen will be onsite for an extended period during the project, producing an original work from scratch, by knitting the pages of hundreds of books about the history of China during the 19th century into large tapestries with the help of audience members.
- Jaffa Lam will inhabit the space and a satellite space in Chinatown at the Museum of Chinese America to produce an original response work.
- Yang Zhichao will inhabit the space for 2 weeks with an onsite performance.
- Cang Xin will lead a 2-day audience participation performance.
- All audio throughout the project composed by Gary Gunn.



12. Hypercaine – The Reward

Inside a minimal, clean black space are a hundred display cases on which rest singular objects, somewhere between a crown and a mask—an inhibiting device. They are made from a wide variety of materials: metal, marble, wood, plastic, gold. Some are sharp like scalpel blades, some ethereal, others weighty, some seem to cover the face in a debilitating way, constricting vision and voice. These are the goods of desire that we workers hope to achieve, that are precious, beautiful, but also a burden, a vice, representing both freedom and constraint.

Conceived and designed by Simon Birch. Some works co-designed by Gabriel Chan. Produced by Shapeways.



14. Tannhauser - The Return

A large black room, with 4 large projection screens. On these screens we see tall buildings filmed from around 5m away. The viewpoint is that of someone rising up the side of the building facing it. There are many different buildings on an endless loop. Sometimes fast, sometimes slow enough for us to look inside the apartments and offices. Standing inside the arena where the screens hang, the feeling is that one is floating past surrounded by buildings, never reaching the top or hitting the ground. We have become transformed into the superhuman.

Conceived by Simon Birch. Filmed by Scott Spurlender.



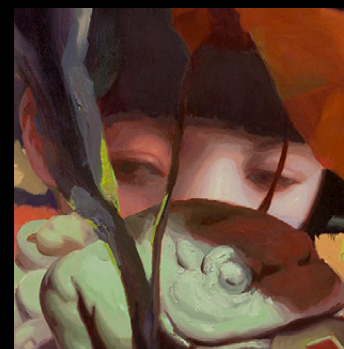
Simon Birch

Simon Birch is a UK-born artist who is a permanent resident of Hong Kong. A painter known for the kinetic, cinematic quality of his figurative works, Birch is also naturally attracted to the medium of film. He has been the conceptual force behind large-scale, collaborative, and site-specific multimedia projects integrating paintings with film, installation, sculpture, and performance housed in specifically configured spaces, including the celebrated exhibitions *HOPE & GLORY: A Conceptual Circus* (Hong Kong and Beijing, 2010) and *Daydreaming With...The Hong Kong Edition* (Hong Kong, 2012), each involving collaboration across cultures as well as media. Birch's works have been exhibited in solo shows in Beijing, Hong Kong, Los Angeles, Miami, and Singapore, and in group shows at the Hong Kong Museum of Art (2008), the Haunch of Venison, London, and the Museum of Contemporary Art, Tokyo, in 2011. Birch's work has been featured and reviewed in many international publications, including Artforum, The Guardian, The International Herald Tribune, and The New York Times. Birch is the conceptual and creative initiator of The 14th Factory Project, collaborating with artists and design team on every aspect of the project. Birch is also founder of The 14th Factory Foundation.



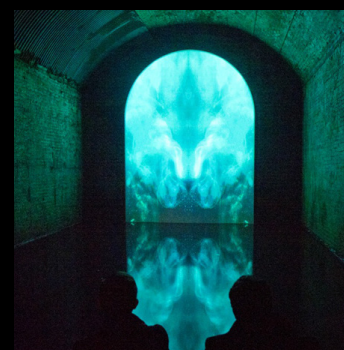
Cang Xin

Cang Xin is a renowned performance artist and painter based in Beijing, China. His works primarily examine harmonious forms of a shamanistic engagement with nature as well as an almost religious communion with places, persons and objects. Cang is internationally known for his *Communication* series, an ongoing documented performance of his tongue's interaction with the grounds of different global sites. He uses one of the most intimate and sensitive parts of the body to internalize his relationship with the world at large. In his paintings, Cang expresses an intuitive understanding of the inner processes of Nature the different visual emanations of her energetic forms.



Dominique Fung

Dominique Fung is a Toronto-based painter who combines a neo-Surrealist vocabulary with a painterly classicism. Fung's visual narrative focuses on a critical view of the cultural diaspora that connects seemingly separate identities. Fung reinterprets iconic North American and Canadian landscape paintings from the 20th century by displacing subjects and interjecting elements that represent the cultural diversity present in the current generation, in order to re-examine that space. Fung has exhibited her paintings in USA, Spain, Canada. Her works often incorporate references to her extensive traveling experience.



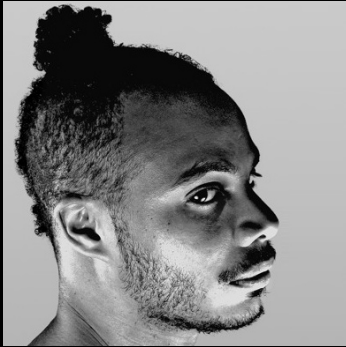
Doug Foster

Doug Foster is a video artist based in the UK. Originally an award-winning producer, lighting designer, and commercial director, Foster became a full-time visual artist in 2006. Through large-scale film and projection installations, he has explored the undertakings of human ordeal and trauma. His projections orchestrate perfect symmetry on irregular forms from nature to solicit pseudo-biological visual responses.



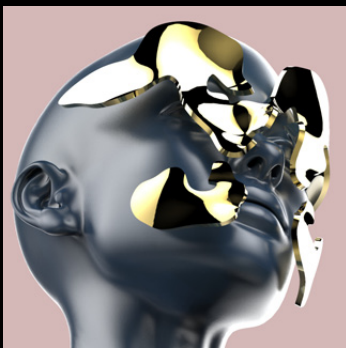
Eric Hu

Eric Hu is an art director, front-end developer and a partner at “Nothing in Common” based in New York working in branding, interaction design and illustration. He previously worked as the design lead at OKFocus working for clients such as Nike, the Wolfsonian Museum, Phillips, Tumblr and Atlantic Records as well as in-house projects such as Newmoticons. Eric is an adjunct faculty member at Parsons The New School for Design. His work has been exhibited in the ADC Gallery and the Museum of Art and Design.



Gary Gunn

Gary Gunn is a music producer, film composer, sound designer, and multi-instrumentalist. As an accomplished film-scorer, Gunn’s works were featured in major film festivals and in TV series Showtime’s Emmy-nominated “Sleeper Cell” and AMC’s “Fear the Walking Dead”. Noted for his genre-defying experimentation of sound, Gunn’s audio landscape has appeared in art installations in the US, Hong Kong, Beijing, and Moscow. He most recently curated music for Google’s 2014 Zeitgeist conference and designed the sound for the “2015 NBCUniversal Upfronts.”



Gabriel Chan

Artist Bio & Photo are missing...



Gloria Yu

Gloria Yu is a fashion designer and an artist who primarily focuses on crown design and production, exploring the implications of the crown as a historical symbol of power. After completing her studies at Parsons School of Design, she collaborated with Lane Crawford and Net-a-Porter.com to launch her crown collection, which was featured in WWD, Nylon, V, and Marie Claire.



Jaffa Lam

Jaffa Lam is a Hong Kong-based sculptor specializing in large-scale site-specific works and mixed-media installations. Her works often explore the relationships between local culture, history, society and current affairs through recycled materials such as crate wood, old furniture and umbrella fabric. Lam also works collaboratively with marginalized industrial workers whose livelihoods have been displaced by global economic shift, particularly in the Hong Kong textile industry. Lam’s projects have been featured in a diverse range of environments, from a small neighborhood exhibition space in Bangladesh to major museum institutions and biennales in Asia and the West. Her solo exhibition, Jaffa Lam Collaborative: Weaver was held at the Hong Kong Arts Centre in 2012 and was later featured in the Japan’s Setouchi Triennale 2013.



KplusK

KplusK Associates are a collective of architects and designers based in Hong Kong, founded by Paul and Johnny Kember. Committed to the production of integrated modern architecture, the collective aims to create highly personalized environments, combining ergonomic and technological concerns. KplusK’s various buildings, interiors and competition projects have won them over 30 regional and international design awards.



Li Wei

Li Wei's work often depicts him in apparently gravity-defying situations. Wei started off his performance series, *Mirroring*, and later on gained him attention with his *Falls* series which shows the artist with his head and chest embedded into the ground. His work is a mixture of performance art and photography that creates illusions of a sometimes dangerous reality by utilizing mirrors, metal wires, scaffolding and acrobatics.



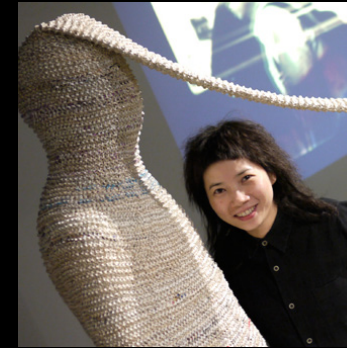
Lily Kwong

Lily Kwong is a designer working with new visions for urban planning and environmental design. With an academic background in Urban Studies, Economics, and Sociology, Lily serves as the Project Director of Island Planning Corporation, a landscape and urban design firm with high-profile landscape projects in fourteen countries and five continents.



Mauro C. Martinez

Mauro C. Martinez is an artist living and working in Texas. His oil paintings and sculptures explore the contradictory, dehumanizing effects of modernity on the individual. Using the various facets of clinical medicine as primary metaphors, he addresses themes of identity, isolation, and our increasingly ambiguous relationship to the world around us.



Movana Chen

Movana Chen is a fabric artist from Hong Kong. Since 2004, Chen has been making "magazine clothes" from old magazines and often incorporates these into community and performance projects. By rearranging and constructing new clothes out of shredded magazine papers, Chen subverts the function of garments as a way to examine the traditional relationships between clothing and the media, consumption and commerce.



Prodip Leung

Prodip is a Hong-Kong based painter, illustrator and graphic designer. Best known as the bassist of the controversial Cantonese hip hop group LMF, Prodip studied graphic design and has combined a career in music with experimental art. From the 1980s, working across media, Prodip designed underground concert posters, flyers and CD covers, later producing striking visuals for leading international and local brands. His artwork is peopled with tribes of hybrid aliens and draws on traditions of street art, cartoons, and pop subcultures that challenge the boundaries of conventional art-making.



Sara Tse

Sara Tse is a Hong Kong artist working primarily with clay and porcelain, whose carefully crafted work engages in an examination of the fragility of objects and experience within the everyday – a shirt that has been transformed into eggshell-thin porcelain, or a ceramic flag. She uses objects to reconstruct forgotten experiences from the archetypal moments of lived experience: childhood to motherhood, present to future. Her recent works more specifically focus on narratives of Chinese diaspora, exposing a deeper autobiographical content.



Scott Carthy

Scott Carthy is an Irish-born director and filmmaker. His acclaimed film projects exploring New York's street dance culture both above and below ground were featured in the Lower East Side Film Festival in 2015. Scott's film work continues to explore and celebrate various individual and group identities across the globe.



Scott Sporleder

A travel journalist, videographer, documentary filmmaker and freelance storyteller, since 2006 Sporleder has been associated with Matador Network, a global network of editors, writers, photographers, and filmmakers and the world's largest independent travel publisher.



Stanley Wong (anothermountainman)

Also known as "anothermountainman", Stanley Wong is a curator, graphic designer, photographer, ad-man and artist. As a fundamentally Hong Kong artist, Wong often engages with social issues in his hometown. Wong's *redwhiteblue* series was featured in the Hong Kong pavilion at the Venice Biennale 2005. To reflect on his three decades of creative career, Wong curated the exhibition "What's Next 30 x 30", a large-scale project in 2011, incorporating fashion, music, fine art and graphic design. His Lanwei series is in the M+ Museum collection in Hong Kong.



Wing Shya

Wing Shya is an award-winning Hong Kong filmmaker and photographer. Wing is a frequent collaborator of the acclaimed Hong Kong film director Wong Kar-Wai, and has worked as a cameraman on Wong's films *Happy Together*, *In the Mood for Love*, *Eros* and *2046*. Wing Shya constantly pushes and blurs the boundaries between film and photography by exploring the poetic and emotional aspects of both media.



Yang Zhicao

As an extreme performance artist, Beijing-based Yang Zhicao uses his body as a tool to seek and elicit responses to Chinese contemporary social events. With the aim to compare and contrast the individual and collective identity of China, Yang Zhicao's performances involve painful acts such as branding and surgery. While personal pain has become a part of Yang's experience and a means of communication to engage the larger world, he constantly explores new expressions to make sense of China's past in order to understand its future.

Project Team

Project Director : Eugene Tse

Education and Outreach Director : Shu Cao Mo

Curatorial Advisor : Valerie C. Doran

Academic Advisor : Dr. Robert Peckham

Education Project Assistant : Felix Ho

Booklet Cover Design : Stanley Wong (anothermountainman)

Booklet Texts : Valerie C. Doran , Simon Birch and Robert Peckham

Booklet Designer : Lie Fhung

COMMUNITY ENGAGEMENT AND EDUCATION

Working in partnership with The Center for Arts Education, The 14th Factory is committed to making this unique installation of contemporary art accessible to students and families. Through workshops, classes, participatory gallery experiences, panel discussions, and community building events, The 14th Factory hopes to inspire visitors of all ages and backgrounds to actively participate in the works exhibited.

PANEL DISCUSSIONS

Join us for our Wednesday Night Panel Series where we bring diverse artists and thought leaders together to discuss how art can help us address the big ideas and questions of our time.

Activism and Art: Can Art Change the World?

Wednesday May 4th 6:30pm

\$28

Join us for a provocative conversation where we put art to its strongest test. Can an aesthetic experience help you survive the 21st century? How does art bring people together and tear them apart? Featuring artists and thought leaders across all genres.

The Art of Collaboration: Making The 14th Factory and Beyond

Wednesday May 11th 6:30pm

\$28

Join us for a talk about the value of collaboration. We will interrogate this mode of learning, making, and curating and ask the question, "Why do we work together?" Are the histories, artworks, and communities we make together always greater than the sum of their parts? What is the role of collective action in the world around us to address issues like homelessness, decay, disease, disequilibrium, disability, disenfranchisement?

Art, Commerce, and Income Inequality

Wednesday May 18th 6:30pm

\$28

Here we are in an accessible art space in a neighborhood that houses the most money in the world. Where does the notion of art lie in the world of capitalism? What is the value of temporary exhibition that activates a space for social, aesthetic, and philanthropic discourse? As the global art market has become fraught with criticisms of lucrative moneymaking and exclusivity, we have invited speakers to respond with a new paradigm.



ACKNOWLEDGEMENT TEXT HERE

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THE 14TH FACTORY

29 APRIL - 9 JUNE 2016

exhibition opening hours : Mon-Wed, Fri-Sun 10am-6pm, Thurs 10am-8pm
23 Wall Street, New York | Info@the14thfactory.com | www.the14thfactory.com