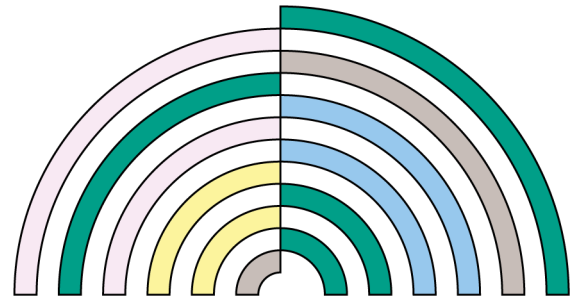


Shu Lea Cheang
KI\$\$ KI\$\$
14.2. – 3.8.25



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Press images
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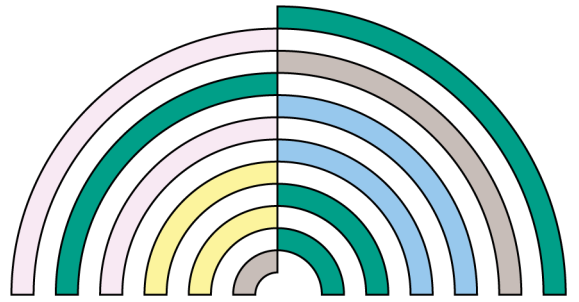


© Shu Lea Cheang, *Fresh Kill*, 1994, Design: Wassily Erlenbusch

- **First institutional survey exhibition of the artist working in experimental video and net art**
- **Presentation of her work of three decades updated into new landscape formations**
- **Daring science-fiction narratives focus on non-human intelligences**

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, software interaction, and multiplayer performance invite to explore and participate.

“**KI\$\$ KI\$\$**” takes Shu Lea Cheang’s first feature film *Fresh Kill* (1994) as a starting point, presenting the artist and filmmaker’s world-building practices. 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 biotechnologies. Her works often develop over several years, through different stages and media, including video, installation, performance, and various forms of cinema.



The exhibition updates works and artefacts into new landscape formations extending through four gallery spaces. Trash appears as a primary theme that leads Cheang's investigation into the entanglement of biosphere and technosphere. Each gallery is its own world in which internet-based installation, software interaction, and multiplayer performance invite the audience to explore and play.

"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 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.

For their generous support of the exhibition we thank LG Electronics, IT Business.
Curated by Sarah Johanna Theurer with Laila Wu.

Shu Lea Cheang

KI\$\$ KI\$\$

14.2.–3.8.25

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Press Preview: 13.2.25, 11 am

Press Images: hausderkunst.de/presse

We thank our supporters: Free State of Bavaria, Gesellschaft der Freunde Haus der Kunst e.V., Alexander Tutsek-Stiftung, Ulli und Uwe Kai-Stiftung.