ON HEALING

KIMSOOJA

ELLEN PAU

Vernissage:
Sunday 14 June 2026, 16:00-19:00

Sunset Gatherings:
Thursday 18 June, 18:00-20:00
Saturday 20 June, 17:00-20:00

Finissage:
Sunday 30 August, 16:00-18:00

ADAGIO IN CELADON
Michael Hoi Ming Du + Hedy Leung
Outdoor participatory installation
on view until 21 June

Curated by Angelika Li
Exhibition runs until 30 August
Viewing is by appointment only
via connect@PF25.org

PF25 cultural projects
Dornach Atelier
Burgstrasse 3, 4143 Dornach

PF25

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Kimsooja | Ellen Pau

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Introduction

PF25 cultural projects is honoured to present recent works by two internationally acclaimed artists Kimsooja and Ellen Pau at its new outpost in Dornach, presented as part of 'ON HEALING', an ongoing series curated by Angelika Li.

In this exhibition, audiences encounter the psychological dimension of gesture and embodied language in Kimsooja's photographic series 'Deductive Language' (2024-2025), alongside PF25's 2023 resident artist Ellen Pau's new video installation 'Luminosity' (2025-), unfolding as a meditation on light, temporality, and transnational consciousness. Together, the works create a space for reflection, care, and attentive presence amidst shifting cultural and geopolitical realities, tracing how creative practices respond to trauma, memory, and processes of healing within the complexities of contemporary life.

Kimsooja
Deductive Language (2024-2025)

Throughout her multidisciplinary practice, Kimsooja observes the living body as a sacred site of perception and presence. Spanning site-specific installation, performance, film, photography, and sculpture, her work reflects deeply on movement, stillness, belonging, and the profound interconnectedness between self and universe.

At the centre of this exhibition is the photographic series 'Deductive Language' (2024–2025), in which the artist turns her attention towards the expressive and psychological dimensions of the hands. Within the series, the hands suggest a silent language shaped through consciousness rather than performance. Against the pitch-black backdrop, the illuminated gestures radiate a luminous sense of solace, attentiveness, and human presence.

At first glance, the gestures may recall ritual, prayer, or ancient spiritual iconography. Yet upon closer encounter, they unfold through multiple layers of meaning and perception. Each photograph captures a distinct gesture performed by the artist. Some trace movements held apart or brought together, while others reveal the hands weaving through space, constructing voids, or one hand offering shelter to the other. In their rounded alignment, certain gestures recall the physical act of shaping clay spheres in Kimsooja's participatory installation 'Archive of Mind' (2016).

Arising from intuitive and continuous reactions rather than preconceived intentions, the gestures are distilled from the rest of the body and removed from narrative context. Suspended within a liminal space between action and stillness, light and darkness, vulnerability and resistance, they remain open to multiple readings.

Encountered against the backdrop of global unrest and increasing social fragmentation, the series invites reflection on the contradictory nature of human agency. The same hands that nurture, heal, and connect are equally capable of violence, destruction, and division.

As the artist once noted in an interview, ‘the artistic language that I created has always stemmed from a healing perspective’, shaped through a “compassion for humanity” and a ‘vulnerability to violence’. This sensibility continues to resonate throughout the series, where the gestures emerge from darkness as fragile yet persistent propositions of coexistence, awareness, and hope.

Ellen Pau
Luminosity (2025-)

A work-in-progress video installation by Hong Kong artist Ellen Pau, ‘Luminosity’ (2025–) unfolds within a meditative latent space where language, light, and the body converge. Rooted in the Heart Sutra, the work reflects on emptiness and form, presence and absence, and the relationship between virtuality and reality.

Pau's engagement with the Heart Sutra was shaped through a decades-long friendship with Pik-yu, whom she first met through Zuni Icosahedron in the 1980s. A devoted Buddhist, Pik-yu found profound solace in the Heart Sutra during her time in a palliative care unit, and conversations between the two friends on Buddhist teachings left a lasting impression on the artist.

Following Pik-yu's passing in 2018, Pau and their mutual friend, dancer and choreographer Alice Poon, commemorated her through a collaboration on a Hong Kong Sign Language (HKSL) interpretation of the Heart Sutra, presented during the closing performance of Pau's retrospective exhibition at Para/Site in Hong Kong. This project laid the foundation for their continued collaboration on the present work.

At the centre of the work is a unique gestural vocabulary developed from HKSL. The system incorporates entirely new terms engineered to translate the profound concepts of the scripture—specifically the intricate balance of 'form is emptiness, emptiness is form' (色即是空, 空即是色). To convey the core notions of emptiness and formlessness, Pau maintains a strict linear temporal structure that preserves the unedited chronology of the sign language.

This approach respects the linguistic integrity and directness of sign language, allowing those familiar with the verse to follow its semantic flow, while others may immerse themselves in the coexistence of darkness and light as illumination travels in tandem with the body. The gradual dissolution of the body also resonates with Pau's inquiry into virtual space, where the distinction between material and immaterial presence becomes increasingly fluid. As the body slowly recedes from view, the work invites reflection on the porous relationship between form and emptiness, presence and absence.

Visually, the work unfolds through a series of dualities: yin and yang, breathing in and out, chaos and control, noise and silence. Through a digital framework utilising After Effects and TouchDesigner, the tangible gestures of the performer are extended rather than erased. The technology amplifies the physical movements, transmuting them into fluid, weightless traces of light that introduce an entirely new dimension of visual and spiritual experience. This luminous expansion echoes Thich Nhat Hanh's philosophy of 'inter-being', where the boundaries of the individual open up to reveal a body full of the cosmos.

About the Artists

Kimsooja (b. 1957), currently based in Seoul, is an internationally acclaimed conceptual artist whose multidisciplinary practice spans installation, performance, video, photography, sculpture, sound, and painting. Since the 1980s, her work has explored material and immaterial dimensions of existence through themes of migration, identity, human experience, and contemplative aesthetics, often informed by her philosophy of 'non-doing' and 'non-making'. Her work has been presented extensively in major museums, biennials, and site-specific projects internationally, including Museum of Contemporary Art Toronto (2026), He Art Museum (2025), Oude Kerk, Amsterdam (2025), Bourse de Commerce, Paris (2024), Humboldt Forum (2024), Cisternerne / Frederiksbergmuseerne (2023), Cathédrale Saint-Étienne de Metz (2022), Wanås Konst (2020), Traversées / Kimsooja in Poitiers (2019), Peabody Es-sex Museum (2019), and Yorkshire Sculpture Park and Chapel (2019), Korean Pavilion 55th Venice Biennale (2013), and Korean Pavilion 24th São Paulo Biennale (1998).

Ellen Pau (b. 1961, Hong Kong) is a pioneering figure in video and media art in Hong Kong. A self-taught artist and professional radiographer, she began her artistic career as a videographer for Zuni Icosahedron before co-founding the influential media arts collective Videotage in 1986, and later founded the related Microwave International New Media Arts Festival in 1996.In 1992, she received an Asian Cultural Council Fellowship, leading to the creation of her seminal work 'Song of the Goddess'. Her work has been presented extensively in major biennales, film festivals, museums, and international exhibitions, including the first Gwangju Biennale (1995), the second Asia-Pacific Triennial of Contemporary Art (1996), Liverpool Biennial (2003), Taipei Biennial (2023), and Sharjah Biennial (2025). Recent projects include 'The Shape of Light' at M+ (2022), '52Hz' at Tai Kwun (2023), and 'Ellen Pau: She Moves' at SculptureCenter, New York (2026), her first major solo exhibition in the United States.Her works are held in numerous public and private collections internationally, including M+, Hong Kong; Centre Pompidou, Paris; Hong Kong Museum of Art; and Griffith University Art Museum, Australia. The Asia Art Archive established the Ellen Pau Archive to preserve and further research her artistic legacy.

ADAGIO IN CELADON

A participatory outdoor installation
by Michael Hoi Ming Du and Hedy Leung

On the occasion of the opening week until 21 June, visitors may experience ‘Adagio in Celadon’ (2026), a participatory outdoor installation that constructs a temporary ecology of receiving through sound, body, and organic material. Developed in collaboration between sound artist and architect Michael Hoi Ming Du and Ikebana artist Hedy Leung, the work transforms a pool of locally gathered leaves into a spatial composition activated through bodily presence.

The installation proposes an environment in which participants may experiment with gravity, rest, and surrender. Audiences are invited to enter, lie down, and move at their own tempo within the leaf field, becoming co-composers of a shifting constellation in which sound functions as a structural lay-er within the work, translating micro-movements, absorbed pressure, and relational dynamics into an audible field responsive to collective activity. As bodies move through the installation, it continuously evolves itself through ecological cycles and acoustic feedback.

Approached as an inquiry rather than a prescription, 'Adagio in Celadon' offers a space in which the body may attempt to let go, to fall, and to be received. The work emerges from reflections on trust, bodily surrender, and sensory memory. Having both grown up in Hong Kong, where snow was experienced only through mediated images, the sensation of surrendering one's weight onto a soft, receiving ground remained distant and imagined. How might the body register its own weight differently when encountering a sound-absorbing, perception-altering surface later in life? Does perception become heightened when movement itself becomes audible?

The installation proposes a transposition from snow to leaves: from a cold, solitary, and mediated experience towards a warm, collective, and seasonal material field. Approaching healing as both a personal and collective process, the programme extends the experience beyond the visual towards contemplation, sensory awareness, and forms of connection with oneself, others, and the surrounding environment.

About the Artists

Michael Hoi Ming Du (b. 1996, Hong Kong) is a sound artist and an architect. His works grow out of perceptual experiences of spaces and the other-than-human agents that share them. Working across spatial acoustics, landscape, synthesis, and poetic storytelling, he creates sounds for installations, exhibitions, and documentaries. His sensory-centric practice brings together field recordings and archival files of plants, animals, and water bodies of loci with custom-scripted electronic signals, amplified in acoustically augmented spaces. In his spatial projects, he transforms human perception through soundscapes. Du graduated as an architect from the University of Hong Kong (2019) and ETH Zürich (2025). He has collaborated as a researcher at the Chair of Landscape Architecture at ETHZ (2022–2023) focusing on acoustic ecology; and is a founding member of the political audio collective SekundoS. His work has been exhibited internationally, including recent presentations at Hauptpost, Basel (2025); the Vit-ra Design Museum, Weil am Rhein (2023, 2024); Spazio Canonica, Milan (2022); and ZATO Space, Zürich (2022).

Hedy Leung (b. 1975) is a London-based artist whose multidisciplinary practice explores the equilibrium between humans and nature through found objects, plants, sound, and Sogetsu Ikebana. She is a member of the Ikebana International (both Basel and London Chapters), and her works have been featured in cultural projects, exhibitions, and residencies across Europe and Asia. Leung uses natural and found materials, including discarded objects, medicinal herbs, and community offerings. In her Ikebana pieces, every element carries memory, meaning, and transformation. Her work invites presence, mindfulness, and collective healing through the visual poetry of plants and space. Forthcoming projects include the Wellcome Collection (July 2026) and Kunsthalle Kohta (August–October 2026). Recent works have been presented at the RHS Chelsea Flower Show, London; King's College Chapel, London; Japan House, London; London Metropolitan University; the Embassy of Japan in Switzerland; Vitra Design Museum, Weil am Rhein; PF25 cultural projects, Basel and Dornach; E-WERK Freiburg; Salon Mondial, Basel; Radio X Basel; Galerie Augusta at HIAP Helsinki; and Open Hand Open Space, Reading.

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About the Curator

Angelika Li, a Hong Kong curator based in Basel, is dedicated to engaging with the essence of place and the connections formed through culture, heritage, and storytelling. As the co-founder of PF25 cultural projects, a Basel-based non-profit arts and cultural organisation bridging Hong Kong and Basel — and extending to other regions in Switzerland, Europe, and beyond — she actively fosters a continuous dialogue between international communities. Her research focus encompasses diaspora, identities, displacement, and the process of healing, integral to the ongoing exhibition series ‘Homeland in Transit’, presented in cities including Basel, Berlin, Hong Kong, Zurich, London, Ishigaki, Freiburg im Breisgau, and Helsinki.

Her curatorial projects in 2026 include Dorothee Sauter’s two-part solo exhibition ‘Walking the Unknown’ in Switzerland and Finland, and Kimsooja and Ellen Pau’s ‘ON HEALING: London Chapter’ with Oscar Chan Yiklong at King’s College London, followed by the exhibition ‘ON HEALING’ with Kimsooja and Ellen Pau at PF25 Dornach Atelier. Recent projects include commissions and programmes at Kunstmuseum Basel, University of Zurich, Atelier Mondial, Kunsttage Basel, the Radio X / ARTS Festival, E-WERK Freiburg, and HIAP, Finland.

She is an active speaker invited by institutions such as the Konrad Adenauer Stiftung, Art Basel, Asia Society Switzerland, sinokultur, Kunstverein Freiburg, the University of Hong Kong, The Chinese University of Hong Kong and the University of Tübingen.

About the ON HEALING series

The ‘ON HEALING’ journey began earlier in 2026 in a collaboration with King’s College London, followed by an event at Kunsthalle Kohta in Helsinki, and now continues at PF25 cultural projects’ Dornach Atelier, in an anthroposophical house in the vicinity of the Goetheanum, the Dorneck Ruins and the Ermitage. The next chapter will take form as a community installation in

Basel as part of the Kunsttage Basel 2026 programme between 27-30 August 2026.

About PF25 cultural projects

PF25 is a Basel-based non-profit arts and cultural organisation dedicated to fostering mutual understanding, cultivating intercultural networks, and weaving collaboration through diverse, site-specific and community-engaged cultural exchanges. Rooted in research into the everyday, its activities take shape through exhibitions, residencies, performances, screenings, community workshops, publications, and conversations. With a focus on Hong Kong and Basel — while extending to other cities and regions across Switzerland, Europe, and beyond — PF25 seeks to expand the spectrum of imagination and explore emergent possibilities for future ways of living. Its initiatives continue to extend through a growing community of places and partners.

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