

art in ASIA

Special Artist

KIM KU LIM

Art Market KIAF/13 Special Artists & Preview
Review Kim Young Won, Blickachsen 9, Kusama Yayoi

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ART NEWS Exhibition

Tatsuo Miyajima

September 27-November 2
Lisson Gallery, London

Tatsuo Miyajima presents an immersive and interactive installation comprising three new bodies of work in his solo exhibition at Lisson Gallery, London. The works are based on his ongoing use of numerical displays constructed from light-emitting diodes (LEDs). The show's title, *I-Model*, refers to Miyajima's collaboration with artificial life expert, Professor Takashi Ikegami of Tokyo University, which has resulted in a computer program that generates number sequences responding to the rhythms and speeds of others in the system. Instead of a collection of randomized counting circuits, these networks or clusters of flashing digits come together to create intelligent, "living" organisms, which Miyajima calls *Corps Sans Organe* after Antonin Artaud's term for an ideal, virtual body that could function independently from the interconnectivity of its constituent parts. The *Rhizome* series (2013), similarly complex and hypnotic works, are formed of glittering grids or panels

of coloured LED numbers that follow Ikegami's unpredictable logic processors. *Life Palace (Tea Room)* (2013) is Miyajima's new seductively red leather-clad structure, which occupies an entire gallery and invites one viewer at a time to step into a domed constellation of blue lights, with numbers glowing and blinking in the darkened space. This personal, meditative isolation chamber reinforces Miyajima's Buddhist-infused philosophies about time and contemplation, reflecting the cycle of life through the progression from one to nine.

Tatsuo Miyajima, born in 1957, lives and works in Ibaraki, Japan. Employing contemporary materials such as electric circuits, video, and computers, Miyajima's technological works center on his use of digital counters, or "gadgets" as "he calls them." These numbers, flashing in continual and repetitious—though not necessarily sequential—cycles, represent the journey from life to death and derive from his core artistic concepts: "Keep Changing", "Connect with All", and "Goes on Forever." His solo shows include: SCAI the Bathhouse, Tokyo (2012, 2010); Ullens Center for Contemporary Art, Beijing (2011); Lokremise / Kunstmuseum St.Gallen (2011); Miyanomori Art Museum, Hokkaido (2010); Lisson Gallery, London (2009, 2005).
Lissongallery.com

Bharti Kher

September 5-October 5
Kukje Gallery, Seoul

Bharti Kher presents her first solo exhibition in Seoul at Kukje Gallery. Through her work, Kher frames questions of memory, cultural myth and social hierarchy. Her multimedia works use found objects as well as highly crafted modeling to refer to known forms and physical anatomy with the purpose of transforming them in a way that reveals their powerful psycho-social meaning.

Bharti Kher is widely known for both her large sculptural forms and bindi works. Alternating between abstract imagery, sculptural installations, and deeply unsettling, yet poetic depictions of human-animal hybrids, Kher's work disassembles the world in which we live. In her drawings she has subverted the bindi. Applied to the forehead by Indian women, the bindi (Sanskrit for dot) has multiple symbolic meanings including a metaphor for the third eye. In her drawings, Kher alludes to both the cultural and conceptual possibilities of the bindi using them as an unorthodox and highly evocative medium. She applies them one by one to create spectacular layers of color and texture that challenge our perception, and understanding of painting. The artist refers to these time and labor intensive productions as "slight of hand", creating abstract marks that work together to suggest movement, typographical maps, people, mappings and codes. These can be mistaken from afar for brushstrokes and when seen up close trap the gaze in their labyrinthine complexities.

One of Bharti Kher's central themes



is the subject of domesticity, home and femininity. In sculptures such as *Time Lag* (2013), she applies bindis on objects, altering the meanings of domestic construction elements, conflating the vocabularies of home and femininity. In addition to everyday objects Kher uses clothing, especially saris, to evoke the absence of a person, a female figure—the women of the family.

Based in New Delhi, India, since 1993, Bharti Kher was born in 1969 in London to parents who had migrated from India to the United Kingdom. She graduated in 1991 Newcastle Polytechnic where she studied painting. In 1992 she traveled to India, and decided to live there permanently.
kukjegallery.com

Tatsuo Miyajima, *HOTO*, 2008, 6 colour LEDs (3827 pieces of LED digital counter, stainless steel, iron frame, electric wire) © Tatsuo Miyajima and Lisson Gallery | Bharti Kher, *A Vegetarian Lion, A Slippery Fish*, 2013, table, plaster, paint, 70 figures, 118×172×113cm, courtesy of the artist and Kukje Gallery | Artist Bharti Kher, photo by ANAY MANN, courtesy Kukje Gallery

