

## Previewed

seMA Biennale Mediacity Seoul 2016  
Seoul Museum of Art  
1 Sep – 20 Nov

32 Bial de São Paulo  
Parque Ibirapuera, São Paulo  
10 Sep – 11 Dec

2016 Gwangju Biennale  
Gwangju Biennale Exhibition Hall  
and various venues  
2 Sep – 6 Nov

Busan Biennale 2016  
Busan Museum of Art  
and various venues  
3 Sep – 30 Nov

Shanghai Project  
Shanghai Himalayas Museum  
and various venues  
4 Sep – Jul 2017

Yinchuan Biennale  
MOCA Yinchuan  
9 Sep – 18 Nov

Zeng Fanzhi  
Ullens Center for  
Contemporary Art, Beijing  
19 Sep – 19 Nov

*New Directions: Nadim Abbas*  
Ullens Center for  
Contemporary Art, Beijing  
Through 23 Oct

*Studio*  
Qiao Space, Shanghai  
8 Sep – 21 Oct

Singapore Biennale 2016  
Singapore Art Museum  
and various venues  
27 Oct – 26 Feb

*Simon Starling*  
Japan Society, New York  
14 Oct – 15 Jan

MMCA Hyundai Motor  
Series 2016: Kimsooja  
National Museum of Modern and  
Contemporary Art, Korea, Seoul  
through 5 Feb

*Koo Jeong A*  
Korean Cultural Centre UK  
7 Oct – 19 Nov

*Chiharu Shiota*  
Blain/Southern Berlin  
17 Sept – 12 Nov

*Nil Yalter*  
Arter, Istanbul  
14 Oct – 15 Jan

*Lee Kun-Yong*  
Gallery Hyundai, Seoul  
through 16 October

*Connect 1: Still Acts*  
Art Sonje Center, Seoul  
through 20 Nov

Okayama Art Summit 2016  
Various venues, Okayama  
9 Oct – 27 Nov

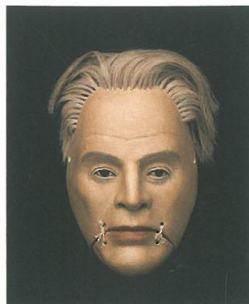
*Muga Miyahara*  
Taka Ishii Gallery, Tokyo  
through 17 Sep

*Leung Chi Wo*  
Rokeby, London  
16 Sep – 11 Nov

*Samson Young*  
Experimenter, Kolkata  
20 Aug – 29 Oct

*Trevor Yeung*  
Blindspot, Hong Kong  
19 Sep – 5 Nov

*As the Leaves Fall*  
1a Space, Hong Kong  
10 Sep – 28 Oct



11 Simon Starling, *At Twilight / Mask of W.B. Yeats*, 2016.  
Mask by Yasuo Miichi. Courtesy the artist and  
The Modern Institute, Glasgow



15 Lee Kun-Yong, *Cloth-Pocket*, 1974, oil on cloth, 170 × 250 cm.  
Courtesy the artist and Gallery Hyundai, Seoul



16 Chung Seoyoung, *Lookout*, 1999, wood, 120 × 210 × 88 cm.  
Courtesy Art Sonje Center, Seoul



17 Lawrence Weiner, *1/2 BEGUN 1/2 FINISHED WHENSOEVER*, 2008/2016, mocked-up photograph. © the artist / ARS / JASPAR, Tokyo.  
Courtesy Moved Pictures Archive, New York

being something of a signature in her work) from which dangled a positive skull of keys – as if some sort of neural or circulatory network connected to the boats was floating there, waiting to be unlocked. A similar sort of voyage, connecting the invisible to the quotidian, is promised in Berlin.

14 Although the seven panels and seven videos recording, with a characteristic mix of documentary and poetry, the lives of immigrants in Istanbul, Paris and New York that make up her *Temporary Dwellings* (1974–7) have recently popped up on display in Tate Modern's new extension, there's no doubt that Nil Yalter remains one of the more underrated artists of her generation. So you'll be extremely excited to hear that a survey of work from the 1970s and 80s by the Paris-based Turkish artist is going to be on show at Arter, Istanbul, this October. While even *ArtReview Asia* hesitates to speculate about how her work, which fuses sociological, ethnic and class studies relating to marginalised communities, will chime with Turkey's current

political situation, there's no doubt that her focus on memory and immigration will certainly strike some chords. Although there aren't any actual chords in her work.

15 Staying with the 1970s, but going back to Seoul, Gallery Hyundai hosts an exhibition of restaged works from that decade by pioneering Korean performance-artist Lee Kun-Yong. In *Logic of Place* (1975), Lee uses a nail to draw a circle into the ground, announces 'There' to the audience, stands inside the circle and shouts 'Here' while pointing to the floor and then steps outside the circle, points back at it over his shoulder and shouts 'Over there'. He repeats the actions and then walks around the circle shouting 'Where' three times. At the heart of the performance, Lee later told art-historian Joan Key, was a need to establish truth: '[Yushin Korea] was a society of lies,' he stated. 'Trying to figure out what in fact was true became the most important priority.' Given the authoritarian nature of the current Korean regime, it will be curious to see how, if it all, the relevance of such works has changed.

16 In a similarly reflective vein, *Connect 1* is the first in a series of exhibitions tracing the history of Art Sonje Center. This presentation traces shows put on between 1998 and 2004 (when the institution had a temporary hiatus for restorations), in the form of three parallel solo exhibitions (which in turn reflects Art Sonje's own practice of commissioning new works through solo exhibitions). Sora Kim reinterprets her 2004 work *Library*, first shown at Art Sonje that year; Chung Seoyoung's three works *Lookout* (1999), *Flower* (1999) and *Gatehouse* (2000) were first presented in 2000; while Lee Bull's *Cyborg* (1998) series was the institution's first exhibition and is on show alongside a rearranged version of the same artist's *Majestic Splendor* (1991–7). Three more big hitters of the Korean art scene, then, and another opportunity to reevaluate the signs of the times.

17 But enough of the navel-gazing – what's better than a biennial? A triennial! And luckily for you there's a new one – *Okayama Art Summit 2016* – launching in Japan this October. Titled