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Almanac 2015

NEWS CULTURAL CURRENCY FIVE PLUS ONE
COUNTRY REPORTS FESTIVALS EXHIBITIONS BOOKS

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VOLUME X

CHAMBERS FINE ART

Cai Jin NEW YORK

In Cai Jin's paintings from the early 1990s, wilted, contorted leaves of banana trees are depicted with a fierce red palette, revealing fleshy, sensual forms. Emerging from the male-dominated world of Chinese contemporary art, Cai has been an enduring female presence; she was one of only two women included in the seminal 1993 exhibition "China's New Art, Post-1989." During her 20-year infatuation with the banana plant, explorations of lush colors, natural forms and intuitive gestures have led her beyond the primary motif to the negative spaces between the foliage. In "Return to the Source" at Chambers Fine Art, these slivers of pattern have evolved into her "Landscape" series (2008-), vibrant compositions that capture Cai's automatic mark-making process. Her obsessively formed black-and-white drawings of pears, displayed alongside expressive landscapes, demonstrated the depth of Cai's emotional immersion. *ST*

BLUM & POE

"From All Sides" LOS ANGELES

Curated by contemporary Asian art scholar Joan Kee, "From All Sides: Tansaekhwa on Abstraction" was the first large-scale survey in the United States to spotlight Korea's Tansaekhwa art movement. The exhibition included more than 41 monochromatic paintings from the 1960s to the '80s, created by six of Tansaekhwa's most representative artists: Chung Sang-hwa, Ha Chonghyun, Kwon Young-woo, Lee Ufan, Park Seobo and Yun Hyongkeun. At the movement's peak in the 1970s, Tansaekhwa artists challenged the definition of painting by creating works that incorporated unorthodox materials, such as soaked canvases and ripped paper. Rendered largely in different shades of white, black, brown and other neutral hues, the works redirect the viewers' gaze to their own presence, a gesture that held significant implications during the authoritarian, postwar South Korea. *HK*

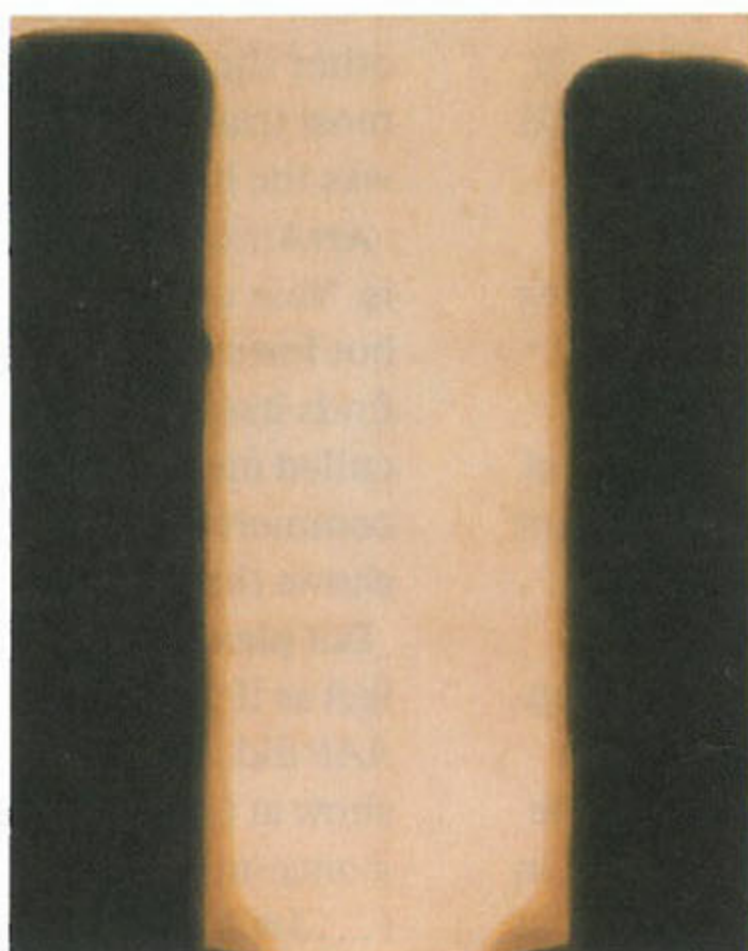
GALERIE KRINZINGER

Mithu Sen VIENNA

Mithu Sen's solo exhibition "A ° Void" premiered at Galerie Krinzinger with the performance *I Am a Poet*, in which the artist read from her eponymous volume of poems comprised of asemic (wordless) writing. In reading aloud text that is devoid of meaning, Sen attempts to access and express her subconscious through verbal sound and movement. The main exhibition centered around the series "Tongues That Won't Stop Wounding" (2014), featuring Sen's drawings of dreamlike scenes—with recurring motifs of birds, spinal columns, fire and smoke—set behind engravings on Plexiglas. The works are lit in such a way that shadows form and fade away in alternating fashion, creating fleeting imagery on the surface of the drawings. As with the probing of her subconscious in *I Am a Poet*, Sen's visual work seeks to explore the ephemeral. *HK*



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YUN HYONGKEUN,
Umber Blue, 1978, oil on cotton,
229.5 x 181.5 cm. Courtesy the
artist's estate and Blum & Poe,
Los Angeles.

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