



# Asian Contemporary Art Week

Wednesday, October 22 – Sunday, November 2, 2014

Asia Society will host ACAW 2014's signature program **FIELD MEETING: CRITICAL OF THE FUTURE**, October 26th & 27th; keynote presentation by Tom Finkelpearl; commissioned performances from Haig Aivazian, Polit-Sheer-Form Office, Bavand Behpoor, and more; 35 art professionals to present latest projects and initiatives; highlighting individual practices, history and institution building in Asia, and subculture cross-pollination.



Haig Aivazian, *To Neither Confirm Nor Deny that the Matter Neither Reflected Nor Absorbed Light*, 2013, Lecture performance (duration: approx 60 min). Courtroom drawing by Jane Rosenberg, based on scenario provided by the artist. Courtesy of the artist.

Leading the ever-expanding interest in artistic practice and cultural production from Asia, **Asian Contemporary Art Week (ACAW)** is a dynamic platform that brings together major New York art institutions, museums, and galleries to present cutting-edge exhibitions, innovative projects, networking opportunities, and provocative dialogue on current topics.

In its ninth edition (**October 22 – November 2, 2014**), ACAW adds several notable art spaces and galleries based in Asia to its already impressive Consortium. Capitalizing on the synergy of city-wide exhibitions organized by ACAW's Consortium member museums and galleries in New York, ACAW introduces **FIELD MEETING**, a two-day forum conceived as

a studio visit on a communal scale, where artists, curators, and institutional leaders based in Asia and beyond present recent works and initiatives through a series of lecture-performances, talks, and discussions. Organized by **ACAW** director **Leeza Ahmady** and associate curator **Xin Wang**, for a first look at the line-up of **FIELD MEETING** presenters, see the list below and visit [ACAW's Artsy page](#), which will become a full feature in late October.

Serving primarily as a platform for art professionals, **FIELD MEETING** is dedicated to examining individual art practices and their dynamic relationships to local politics, history, activism, ethics, tradition, and the cross-pollination of subcultures in creative processes. It aims to foster opportunities for artists and art professionals to network, exchange ideas, and forge partnerships for future collaborations. In addition to the enormous exposure available within the forum, **Asian Contemporary Art Week's** vibrant programs—exhibitions, openings, social gatherings, and other evening festivities—will provide ample opportunities for further dialogue.

## FIELD MEETING PRESENTING ARTISTS AND PROFESSIONALS:

Haig AIVAZIAN (Beirut), Manal AL DOWAYAN (Dhahran & Dubai), Ava ANSARI (Tehran & New York), Alfredo & Isabel AQUILIZAN (Brisbane), Korakrit ARUNANONDCHAI (New York & Bangkok), Bavand BEHPOOR (Shiraz, Munich & London), Burçak BINGÖL (Istanbul), Umer BUTT (Dubai), Patty CHANG (Boston), Alexis DESTOOP (Sydney & Brussels), Heri DONO (Yogyakarta & Berlin), Kris ERCUMS (Kansas), Ceren ERDEM (New York), CAO Fei (Beijing), Tom FINKELPEARL (New York), Jeanno GAUSSI (Berlin & Kabul), Beatrice GLOW (New York), Shilpa GUPTA (Mumbai), Masanori HANDA (Tokyo), Lamia JOREIGE (Beirut), LI Shurui (Beijing), Jitish KALLAT, Reena KALLAT (Mumbai), Georgia KOTRETSOS (Athens), Kkookka LEE (Seoul), LU Yang (Shanghai), MAP Office (Hong Kong; Laurent GUTTIEREZ, Valerie PORTEFAIX), Polit Sheer-Form Office (Beijing; HONG Hao, XIAO Yu, SONG Dong, LIU Jianhua, LENG Lin), Aki SASAMOTO (New York), SUN Xun (Beijing), Charwei TSAI (Ho Chi Minh City, Paris & Taipei), Farah WARDANI (Yogyakarta), Tintin WULIA (Melbourne), Craig YEE (Seattle & Beijing), YU Cheng-Ta (Taipei), ZHENG Chongbin (San Francisco), and more.

## ACAW 2014 NEW YORK AND ASIA BASED CONSORTIUM MEMBERS & PARTICIPANTS:

Asia Society Museum // Asia Art Archive in America // ArteEast // ICI | Independent Curators International // Japan Society // MoMA | The Museum of Modern Art // Public Art Fund // Queens Museum of Art // Residency Unlimited // Rubin Museum of Art // Solomon R. Guggenheim Museum // The Armory Show // The Back Room // Ventana244 // +91 Foundation // Art Projects International // Lombard Freid Gallery // Shirin Gallery // Taymour Grahne Gallery // Tyler Rollins Fine Art

Australia Council for the Arts - Sydney // Edge of Arabia - Aseer & London // LEAP Magazine - Beijing // Spencer Museum of Art - Kansas // The Korean Art Museum Association - Seoul // The National Gallery of Indonesia - Jakarta // Aike-Dellarco Gallery - Shanghai // Alserkal Avenue - Dubai // Chi-Wen Gallery - Taipei // Edouard Malingue Gallery - Hong Kong // Angeles Mira | Architecture // Galeri Zilberman - Istanbul // Ink Studio - Beijing // MABSOCIETY - Shanghai // Vadehra Art Gallery - New Delhi

## CITYWIDE EXHIBITIONS AND PROGRAMS AT CONSORTIUM MEMBERS & PARTICIPATING MUSEUMS AND GALLERIES:

Asian Contemporary Art Week launches on **Wednesday, October 22** in Tribeca with a celebration party co-hosted by **Taymour Grahne Gallery** and **ArteEast**, 5–8:30 p.m. On view at the gallery will be *K Files*, **Tarek Al-Ghoussein's** New York solo-debut, which features self-portraits in iconic locations in his hometown Kuwait alongside a series that tracks family history through documents circulating on such websites as Amazon. A few blocks away, **Art Project International** presents the opening reception for *Strip Show*, an exhibition of new photography works by Seoul-based artist **Seokmin Ko** looking at structures in various surroundings that reflect the way we occupy the physical world, 6–8 p.m. Uptown at **Asia Society**, a special documentary film screening and Q&A (6–8 p.m.) will highlight artist **Nam June Paik's** key role in *TV Lab*, a 1980s platform for artists to explore television as a medium and concept; presented in conjunction with the exhibition *Nam June Paik: Becoming Robot*, which focuses on the artist's visionary use of technology and lasting impact on the development of new media art.

On **Thursday, October 23**, 5–8:30 p.m., **Independent Curators International (ICI)** will screen *Project 35 Volume 2*, a major traveling exhibition drawing on **ICI's** international network of curators, 35 of whom were invited to select one video work by an artist they consider important today. Tellingly, 13 of the artists selected work in Asia, and 10 of the curators are based there.

On **Friday, October 24**, the **Solomon R. Guggenheim Museum** opens *Painting as Process, Painting as Life*, a comprehensive retrospective of seminal colorist **V.S. Gaitonde's** unparalleled career, offering a glimpse into Indian modern art as it played out in Bombay (now Mumbai) and New Delhi through the latter half of the twentieth century. At 6 p.m., LA-based artist **Sandeep Mukherjee** discusses his work in relation to the work of **Francesco Clemente** with Beth Citron, curator of *Francesco Clemente: Inspired by India*, an exhibition at the **Rubin Museum of Art** dedicated to the artist's work created while living in India; in celebration of ACAW's **FIELD MEETING** presenters and Consortium members, **Asia Art Archive in America** hosts a special reception 7–10 p.m. (invitation only).

On view through **Saturday, October 25**, are two solo exhibitions in Chelsea that are not to be missed: *E.R. (Endless Resurrection)* at **Tyler Rollins Fine Art**, featuring oil paintings by **Ronald Ventura**, which explore Filipino performative culture, the history of faith, and its manifestations in ritual, art, and the human body; and Beijing-based artist **Cao Fei's** latest stop-motion video installation *La Town*, a film noir-esque reflection on the phantasmagorical realities of a fictional yet infinitely familiar locale at **Lombard Freid Gallery**. In another evening program paying homage to **Nam June Paik** during ACAW, composer and multimedia artist Paul D. Miller aka **DJ Spooky** and guest collaborators will stage a dynamic performance at **Asia Society**, 8–9:30 p.m.

**Sunday, October 26** and **Monday, October 27**, are full throttle **FIELD MEETING** days. See the full agenda and line-up of speakers in the dedicated section below, and please be sure to RSVP early at [acawpr@asiasociety.org](mailto:acawpr@asiasociety.org) to save a seat.

On **Monday, October 27th**, Asian Contemporary Art Week is pleased to highlight **The Armory Show's** 2015 Focus Announcement reception, an invitation-only annual celebration that officially presents the fair's much anticipated Focus session and curator to VIP collectors, museum professionals, and press.



In conjunction with the **FIELD MEETING**, **Robin Peckham**, chief editor of **LEAP Magazine** will moderate a discussion that focuses on art publishing in Asia: the challenges of localizing and globalizing, running a cosmopolitan publication, and publishing as knowledge production vs. performance. Panelists include artist **Ian Cheng** from **Badlands Unlimited**, **artforum.com** editor **Lauren O'Neill-Butler**, curator **Howie Chen** of **Dispatch**, and **Artnet** editor-in-chief **Benjamin Genocchio**. This event will be hosted by **Artnet** on October 31<sup>st</sup>, 2014. Space is limited; please RSVP at [events@artnet.com](mailto:events@artnet.com).

On **Wednesday, October 29**, Shanghai-based **Lu Yang's** first solo exhibition in New York, *Lu Yang: Arcade*, **opens with a reception**, 5–7:30 p.m., at **Ventana244 Gallery** in Brooklyn. This experimental retrospective takes the form of a vintage arcade with interactive games, videos, installations, performances, and a shop of bizarre objects and garments; followed by an artist talk with curator **Xin Wang** at **Residency Unlimited**, the Brooklyn-based organization hosting Lu Yang's residency through the fall with support from **Asian Cultural Council**, 7–9 p.m. In Manhattan, as part of *Clemente X8 Series*, architect **Billie Tsien** gets on stage with **Francesco Clemente** at the **Rubin Museum of Art** at 7 pm; Clemente will invite Tsien to share one found object to act as the starting point for

Lu Yang, *Cancer Baby* (still), 2014, video with sound. Courtesy of the artist.



their freewheeling exchange.

**Thursday, October 30**, features ACAW's **Chelsea night** with **opening receptions** 6–8 p.m. for internationally acclaimed Indonesian artist **Heri Dono**, known for conjuring up fantastic worlds, hybrid creatures, and oblique narratives in his multi-media works at **Tyler Rollins Fine Art**; an exhibition of paintings by Lebanese artist **Huguette Caland** at **Lombard Freid Gallery**, which focuses on the artist's early works from the 1970s and 1980s, when erotic abstract paintings and “body-part” landscapes abounded. Newcomer to New York from Tehran, **Shirin Gallery** will host the closing reception for Iranian painter, **Farah Ossouli**, and the exhibition *The Art of Poetry*, 6–9 p.m. On the east side, **Japan Society** presents a special evening program in honor of ACAW—*Future Now: Contemporary Art & Asia*—during which gallery director **Miwako Tezuka** will speak with **Melissa Chiu**, incoming director of Hirshhorn Museum and Sculpture Garden in Washington, D.C., about her new role and perspective on contemporary Asian Art, **followed by a reception**, 6–8:30 p.m.; also on view is *Garden of Unearthly Delights*, an exhibition featuring intricate allegorical paintings, installations, and digital works created by three major artistic visionaries shaping Japanese art today: **Manabu Ikeda**, **Hisashi Tenmyouya**, and the art/technology collective **teamLab**.



Heri Dono, *Spiderman (superheroes serial)*, 2002, acrylic and collage on canvas. Courtesy of Tyler Rollins Fine Art, New York.

Chinese artist **Wang Jianwei**'s much-anticipated debut at the **Solomon R. Guggenheim Museum**, *Time Temple*, opens on **Friday, October 31**, and marks the artist's first solo exhibition in North America comprising his installation, painting, film, and a live theater production. A screening of Wang's film *The Morning that Time Disappeared* will be screened on Saturday, November 1, at 5 p.m.; inspired by Kafka's *The Metamorphosis*, the film follows a young man who moves to Beijing with fantasies of the future and undergoes a series of transmutations.

On **Saturday, November 1**, 4–7 p.m., opening receptions for three major exhibitions, artists walkthroughs, and a closing party for ACAW at **Queens Museum** mark the culmination of the week: a retrospective that chronicles the multidisciplinary projects,



Wang Jianwei, *Time Temple*, 2014, acrylic and oil on canvas. Courtesy of the artist and Solomon R. Guggenheim, New York.

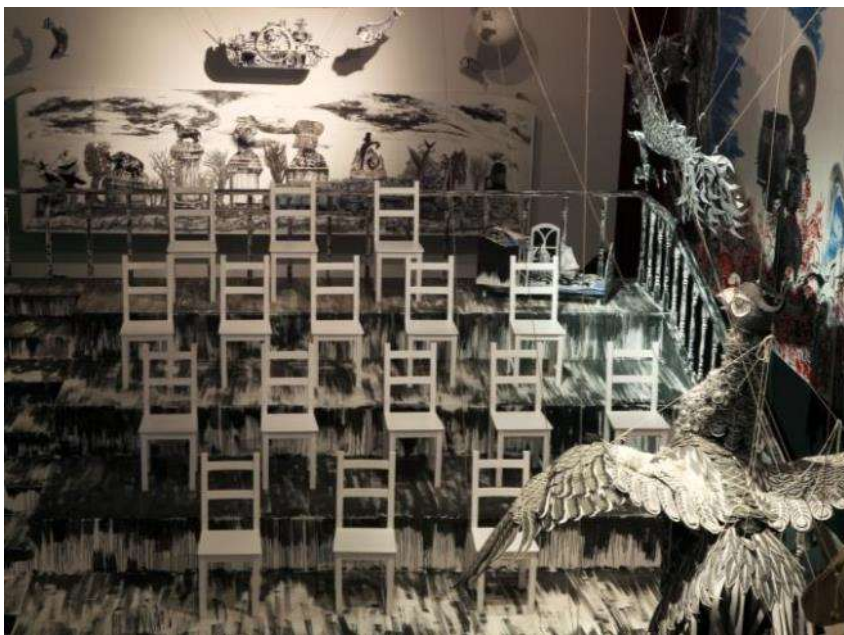
boundary-blurring practices, and attempts to seek “collective form” of **Polit-Sheer-Form Office (PSFO)**, the ever elusive China-based art collective founded in 2005 by artists **Hong Hao**, **Xiao Yu**, **Song Dong**, **Liu Jianha**, and curator/critic **Leng Lin**; **Jewyo Rhii**'s *Out of Comfort*, produced during the artist's year-long stay in Queens working in a studio at the museum, stems from the sensitive, personal, and subliminal responses to her experience with constant displacement. Visitors may also view *Anonymous: Contemporary Tibetan Art*, which reflects

upon changing attitudes toward self-expression, attribution, and identity in contemporary Tibetan art as well as its conflict with Tibet's artistic traditions.

A major public performance by **Polit-Sheer-Form Office**, *Do the same good deed* at **Times Square** on **Sunday, November 2**, is the final event of the week. Testing the performance in different social climates to explore the drive for collective organization as phenomenon, this project involves a group of people in repetitious cleaning efforts at public spaces in Guangzhou, China, and in New York City.

## **ASIAN CONTEMPORARY ART WEEK SIGNATURE EVENT FIELD MEETING: CRITICAL OF THE FUTURE CURATORIAL STATEMENT AND LINE-UP INTRODUCTION**

Inspired by and born of the intense field work carried out by all practitioners of art, FIELD MEETING foregrounds the immediacy of these dynamic exchanges by bringing together over 40 artists, curators, scholars, and institutional leaders whose works variously relate to and problematize the cultural, political, and geographical parameters of contemporary Asia. As a curated platform, FIELD MEETING capitalizes on this fall's citywide museum and gallery exhibitions shedding light on various aspects of contemporary Asian art through highlighting individual and regional practices; simultaneously, the intensive two-day forum facilitates another kind of exchange beyond established institutional representation and discourse to expose the field's creative practices in a more timely and less mediated fashion. Through lectures, performances, discussions, and most crucially, the presence of the art practitioners both on stage and in the audience, FIELD MEETING presents contemporary art from Asia in its present tense and as a working process that dynamically interacts with creative energies worldwide while challenging its own boundaries.



Sun Xun, *Magician Party and Dead Crow*, 2013, installation (wall painting, ink & color on paper, paper sculpture, and other materials). Courtesy of the artist and Edouard Malingue Gallery, Hong Kong.

FIELD MEETING recognizes that a critical inquiry into the conditions of making and thinking about art in Asia has profound implications in rethinking global contemporaneity. The application of the term "postmodernism" presumes a homogenous modernity, a narrative that still perpetuates in the power structure of today's art world, for instance, in the relentless generational thinking that ignores local genealogies and modes of pedagogy; mirroring the well-worn yet unresolved East-West dichotomy are still finer hierarchies, misunderstandings, and post-colonialism within the Asian continent. These pressing problems have inspired artists to respond in ever more thought-provoking ways, which have become more nimble and effective than entrenched academic debates.





Lamia Joreige, *Object of War*, 2013, installation. Courtesy of the artist and Taymour Grahne Gallery, New York.

Expanding its scope to involve regions routinely disassociated from the cultural and geopolitical notions of Asia, which typically skew toward centers in East and Southeast Asia, FIELD MEETING features artists such as **Lamia Joreige**, **Manal Al Dowayan**, and **Jeanno Gaussi** who investigate the intricate, sometimes hidden layers of daily life in Beirut, Saudi Arabia, and Kabul, where the sense of place is infinitely bound to memory, psyche, and even trauma. Often active in more than one ZIP code as a result of forced or willing displacement, artists have exploited their increasingly peripatetic trajectories to confront prevailing cross-cultural narratives, as **Alfredo and Isabel Aquilizan**'s *Project Another Country* would testify. Treating the passport as a provocative

medium, Melbourne-based Indonesian artist **Tintin Wulia** explores the ideological mechanism of passport, border control, and nation-building policies that constantly entangle

with identity. Taiwanese-American artist **Beatrice Glow** excavates nostalgia for an elusive past, spending two years in Peru's largest Latin-Asian population to trace the etymology of "chino"—a racial slur in Spanish that could also refer to fifty cents or marijuana—by retracing migratory landmarks embedded within collective memory. In her curatorial journal *Lovely Daze*, which launches at FIELD MEETING, Taiwanese artist **Charwei Tsai** creates an editorial residency that dispatches collaborating artists and curators to unfamiliar environments. Whereas **Alexis Destoop** examines archetypes of "precarious" contemporary landscapes, juxtaposing the real and fictitious, the hyper-urban and post-colonial desert, **Patty Chang** focuses on the elusive Wandering Lake in Xinjiang, China, to continue her exploration of cultural imaginaries, using water as a medium of politics and poetics. Acting as conceptual cartographers, the Hong Kong-based, France-Morocco duo **Map Office** charts the activities of contemporary Asian artists through the research-based projects *Atlas of Asia Art Archive* and *Performing the Archipelago*, making visible conditions of isolation and connectedness—an objective shared by many recent research and curatorial efforts, including that of FIELD MEETING.

The landscape of infrastructure-building in Asia is equally marked by vibrant changes and erratic progress that often seem impenetrable. FIELD MEETING offers instead a few glimpses into the deluge of such activities that range from building institutions to archive and research-based endeavors. **Jane Debevoise**, author of *Between State and Market: Chinese Contemporary Art in the Post-Mao Era* (2014) and Chair of the Board of Directors of Asia Art Archive in Hong Kong and New York, will moderate a conversation between **Farah Wardani**, Yogyakarta-based art historian and director of the Indonesian Visual Art Archive (IVAA), and **Kko-Kka Lee**, curator and project manager at Korean Artist Project, an online platform that connects artists with publications and institutions. The discussion will juxtapose and examine how efforts that can be loosely



Map Office, *Island is Land*, 2014, print with styrofoam letters. Courtesy of the artists.

defined as “infrastructure-building” in different regions of Asia meaningfully impact local art scenes. Mumbai-based **Reena Kallat** will discuss interlacing facets of mnemonic mechanisms that give meaning to experiences, while artist **Jitish Kallat** will articulate his vision for curating the highly anticipated 2<sup>nd</sup> Kochi Biennial in India this December. **Umer Butt**, founder and director of Dubai-based gallery GREY NOISE, examines Minimalism as a potent, challenging, and locally-specific genre in the context of contemporary Pakistan whereas Beijing-based **Li Shurui** discusses her approach to abstraction as anything but about pure, optical forms, but is rather heavily mediated by the surrounding political climate, pollution, and dynamics within the local art community in Heiqiao.

Keenly aware of the oscillating frameworks within which their practices are often subjected, many invited speakers question and ground art historical narratives in local genealogies and the vernacular. **Ava Ansari**, who splits her time between New York and Tehran, and **Bavand Behpoor**, who divides his between Shiraz, Munich, and London, present pedagogical performances that dig into the multifaceted life and practice of two seminal Iranian artists—Ardeshtir Mohassess and Bahman Mohassess, respectively—as the basis for discussing multiple modernities. **Shilpa Gupta** investigates the filters consciously and unconsciously deployed when we perceive and construct images, information, and identity. Artists **Burcak Bingol**, **Zheng Chongbin**, and curator **Craig Yee** offer new material and theoretical frameworks to think about the effectiveness of anachronistic mediums—such as ceramics and ink—in contemporary art-making.

Geopolitics and local political situations often manifest in the practice of artists and curators as critique and/or intervention. New York-based Turkish curator **Ceren Erdem** reflects on her own engagement with memory shifts in different projects, striving to reveal alternative vocabularies on the streets, in nature, in technology, etc. **Polit-Sheer-Form Office**, the ever elusive China-based art collective founded in 2005 by artists **Hong Hao**, **Xiao Yu**, **Song Dong**, **Liu Jianha**, and curator/critic **Leng Lin**, presents an interactive project commissioned specifically for FIELD MEETING where the notion of the “collective form,” a concept derived from



Polit-Sheer-Form Office, *Do the Same Good Deed*, 2014, performance still.  
Courtesy of MABSOCIETY, Shanghai.

the prevailing ideology during Mao’s era, will be explored and experienced en masse. Athens-based **Georgia Kotretsos** presents the project of an emerging Greek artist who provocatively manipulates her civil rights in the form of repeated marriage to bring foreign artists to Athens, recruiting intellectual engagement through this alternative “residency program” in a state plagued by financial crises. Taipei-based **Yu Cheng-Ta** probes the micro-politics of the art world by staging a playful “living theatre,” where fictional roles are played by actual art professionals; the characters often overlap with each participant’s real-life identity, creating scenarios of unease commonly encountered by today’s young artists. Acting as myth makers to reflect upon broader human conditions, Beijing-based artist **Sun Xun** ponders how an artist might make use of the Cultural Revolution as material but not be confined to a narrowly defined political narrative, while Yogyakarta-based **Heri Dono**’s multimedia practice, which notably includes *wayang kulit*, or shadow puppet theater, draws upon mythologies of the Ramayana and Mahabharata as well as folkloric traditions to create works of social critique. New York-based Japanese artist **Aki Sasamoto** and Tokyo-based **Masanori Handa** adopt drastically different paths to illuminate hidden wonders of the world.

Subculture, as well as its myriad trajectories in contemporary Asia, is an often neglected area of investigation perhaps due to its volatility and magnitude; a closer look at its mark on individual practices and collective memory allows more porous and nuanced frameworks than the broad strokes of “culture.” New York-based Thai artist **Korakrit Arunanondchai** has uniquely blended critique of modernism, millennial youth culture, tourism, and contemporary Thai life in his performances. In her latest videos, **Cao Fei** turns her recent fascination with the zombie genre to consider crises in her immediate surroundings: suffocating pollution, apathy, and other apocalyptic disasters. Shanghai-based artist **Lu Yang** will present a special performance developed from her latest work *Cancer Baby* (2014); deeply immersed in the subcultures of anime, video games, and sci-fi, Lu Yang taps into the enormous influence of Japanese cultural imports on her generation to imagine virtual realms as sites of criticality and provocation. Kansas-based curator **Kris Ercums** will discuss the propositions in an upcoming exhibition at the Spencer Museum of Art that examines creative practices rooted in speculations about the future in contemporary Asia.

Lastly, FIELD MEETING is honored to present two **Keynote features**. Beirut-based artist **Haig Aivazian** stages a lecture performance *To Neither Confirm Nor Deny that the Matter Neither Reflected Nor Absorbed Light*, a multipart project that looks at the multiple narratives that emerged from the visualizations of the so-called Dominique Strauss-Kahn Affair. Centered around an assault in a Sofitel suite in Manhattan, where the only witness is also the survivor of the attack, the work seeks to ultimately present a framework through which an immaterial globalized financial economy and corporeal violence become inextricably linked. **Tom Finkelpearl**, former president and executive director at the Queens Museum turned new commissioner of cultural affairs in New York, has long played the diverse roles of curator, community leader, museum director, and table tennis diplomat. His keynote address will revolve around topics pertinent to contemporary practices both in Asia and beyond: the practical dimensions of social activism through art, community outreach that navigates the complex urban texture and identity politics of New York, and the ways in which art can still be a viable path for social change.

The FIELD MEETING thrives on the possibilities of unexpected undercurrents, connections, and reflections on a variety of relevant subjects. Over the past few years more artists in and from Asia have established presence on the rosters of blue-chip galleries and international biennials, while research and academic inquiries within Asia have also expanded considerably. FIELD MEETING acknowledges the field’s achievements and challenges; it advocates nuanced approaches to unearth our recent past and, more urgently, to critically and radically envision the future.

\*During the program breaks there will be select screenings from *Project 35 Volume 2*, a major traveling exhibition organized by **Independent Curators International (ICI)** that invited 35 curators to each select one video work by an artist they consider important today.

For a complete schedule of ACAW events, and information about participating artists and organizations, visit [www.acaw.info](http://www.acaw.info)

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