

ArtReview Asia

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We've come for your culture!

Looting in Cambodia Film censorship in India Park Chan-wook on photography

Previewed

- 1 *Subterranean*
–*Taiwanese Art Collectives 1980–2000*
The Cube Project Space, Taipei
Through 9 October
- 2 *creN/Ature*
TKG+ Projects, Taipei
Through 18 September
- 3 *Tintin and Hergé*
Power Station of Art, Shanghai
Through 31 October
- 4 *Yan Bing*
Shanghart, Shanghai
Through 18 October
- 5 *AI Delivered: The Abject*
Chronus Art Center, Shanghai
Through 17 October
- 6 *Kenny Scharf*
Almine Rech, Shanghai
Through 9 October
- 7 *Becoming Andy Warhol*
UCCA, Beijing
Through 10 October
- 8 *Liquid Ground*
Para Site, Hong Kong
Through 14 November
- 9 *Sherrie Levine*
David Zwirner, Hong Kong
Through 13 October
- 10 *Yu Ji Surya and Jung Yeondoo*
MMCA Seoul
Through 3 October
- 11 *Koo Jiyoung*
Arario Gallery, Seoul
Through 25 September
- 12 *11th Seoul Mediacity Biennale*
Seoul Museum of Art
Through 21 November
- 13 *ERRATA: Collecting Entanglements
and Embodied Histories*
MAIHAM Contemporary Art Museum,
Chiang Mai
Through 1 November
- 14 *KURIKULAB: Moving Class*
Yamaguchi Center for Arts and Media
18 September – 19 December
- 15 *Maia Cruz Palileo*
CCA Wattis Institute for
Contemporary Arts, San Francisco
Through 4 December
- 16 *Wong Ping*
New Museum, New York
Through 3 October
- 17 *Ashfika Rahman*
Vitrine, Basel
19 September – 9 January
- 18 *Ju Ting*
Galerie Urs Meile, Lucerne
Through 29 October

On the subject of reclamation, American conceptual artist **Sherric Levine** makes her Hong Kong debut at David Zwirner's island outpost, with an exhibition that showcases her use of appropriation to challenge the accepted stereotype of the male modernist master and to challenge received notions of authorship and authenticity, and with it, the interpretation of images. On show will be examples of some of the artist's seminal bodies of work, including *After Henri Matisse* (1985, featuring a series of faces, copied by Levine, in ink and graphite, from works by the Frenchman, and floating on empty paper sheets) and *Monochromes After Renoir Nudes* (2016, which use a process of pixelation to consolidate the range of tones in this Frenchman's paintings into a single, all-encompassing monotone). Also on show will be *Brazilian Ex Voto Figure: 1* (2019), part of a series of sculptures cast from non-Western

wooden originals that were used in a range of rituals but are now rendered both unoriginal and 'elevated' to the status of works of art, echoing also the way that many modernist artists treated non-Western artefacts in the 'invention' of their own art. As is the case with reclaimed land, nothing comes from nothing.

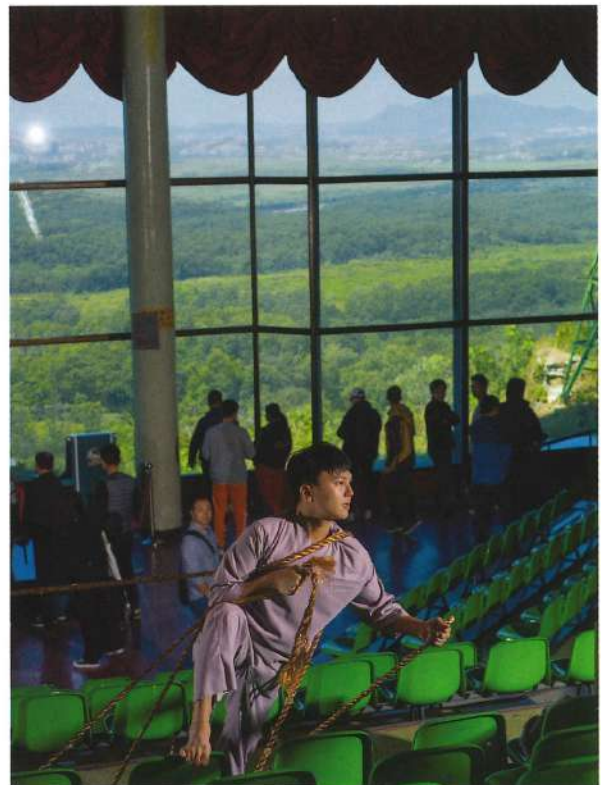
On which note, *DMZ Theatre* is a project by photographer **Jung Yeondoo** and director **Surya** based on the 13 observatories located along the nonspace of the Korean demilitarised zone. On show at the MMCA Seoul, Jung's photographs reconstruct the sites as a form of theatre and stage, in which the only actors on view are the audience that stares out north across apparently innocent – and empty – green fields and trees. Alongside that are a series of installations and performances that are deployed to tell the history, folktales, personal accounts and myths relating to each

site and people's experience of them. A way of filling what appears to be an empty space. Which of course might be seen as a more holistic view of the scars of Korea's division than any purely physical view might provide. Although, as the work points out, the land in the DMZ has become a haven for plant- and wildlife since humans kicked themselves out. The lesson here? Look but don't touch.

Those of you who don't want to do either when it comes to nature (it's called lockdown syndrome) will want to head over to Arario Gallery, where you can immerse yourselves in **Koo Jiyeon's** abstract paintings that seek to capture a psychological portrait of the Korean capital. Titled *Tongue and Nail*, the exhibition focuses on the soft and the hard: the soft bodies and emotions that lubricate and inhabit the city, and the buildings that grow and then get chopped down and replaced.



9 Sherric Levine, *Brazilian Ex Voto Figure: 1*, 2019, cast bronze, 28 × 7 × 6 cm.
© the artist. Courtesy the artist and David Zwirner



10 Jung Yeondoo, *DMZ Theater-Dora Theater*, 2021, c-print, 60 × 46 cm. Courtesy the artist

Fusing structure and anarchy, the paintings offer a vision of constraint and anarchy, vertiginous views and curving tentacles of intense colour, geometric lines and furious, scribbled brushstrokes that look, at times, scratched on. Lockdown syndrome indeed.

Fittingly – you might think, in the wake of all that – the **11th Seoul Mediacity Biennale** (originally scheduled for 2020) is focused on the theme of escapism. Titled *One Escape at a Time* and directed by former Pompidou Centre and M+ curator Yung Ma, it attempts to cast escapism as a positive rather than a negative force. A force that can be deployed to explore alternative realities, uncover hidden or buried histories and confront issues of power and prejudice in society today. A critical mechanism, rather than a delinquent flight. The genuinely intriguing lineup of artists includes Bani

Abidi, Pauline Boudry/Renate Lorenz, DIS, Eisa Jocson, Liu Chang, Tala Madani, Paul Pfeiffer and Young Hae-Chang Heavy Industries, among many others.

An equally intriguing list of artists (38 – ranging from Bruce Nauman to Sutthirat Supaparinya, alongside four archives) are contributing works to the rather more clunkily titled **ERRATA: Collecting Entanglements and Embodied Histories** at the MAIIAM Contemporary Art Museum in Chiang Mai. The exhibition is the first in a series of four that will tour the partner institutions involved – Galeri Nasional Indonesia, MAIIAM, Nationalgalerie – Staatliche Museen zu Berlin and Singapore Art Museum – from whose collections the works on show are derived. Curated by Gridthiya Gaweewong with Anna-Catharina Gebbers, Grace Samboh and June Yap, the first stage of the exhibition

focuses on the MAIIAM collection as a point of departure from which to engage with the other collections and to investigate ‘contested narratives, counter and alternate histories from the remnants of the crypto-colonial period to Cold War politics’. In the course of that it seeks to critique grand narratives of national art history and look at alternative perspectives and intimate histories that tell a different tale. Motivations that are broadly in line with those behind Taipei’s *Subterranean...* As *ArtReview Asia* said at the beginning, we’re entering a time in which taking stock moves into redefinition.

That’s also the case at the Yamaguchi Center for Arts and Media, where Indonesian collective Serrum (the name derives from the Indonesian words for ‘share’ and ‘room’, and the collective is made up of artists and educators who, along with art collective ruangrupa, are involved with Jakarta’s



11 Koo Jiyeon, *Senior*, 2021, oil on linen, 291 × 218 cm. © the artist. Courtesy Arario Gallery, Seoul



12 Kim Min, *Yes We Cam* (detail), 2012–16, photography and printed documents, dimensions variable. Courtesy the artist



13 Sutthirat Supaparinya, *A Separation of Sand and Islands*, 2018, two-channel video. Courtesy the artist