



Asia Contemporary Art Week

Year-Round Programs, 2013

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Full Listing of Exhibitions & Programs by Opening Dates
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Full Listing of Exhibitions & Programs by Opening Dates



Khvay Samnang, *Human Nature*, 2011, Digital C-print, courtesy of the artist

Full Program Overview

ACAW 2013 | New York

The eighth edition of **Asian Contemporary Art Week (ACAW)** expands beyond its traditional format, encompassing the entire spring season with a special focus on Central Asia (Afghanistan) and Southeast Asia (Cambodia). This edition highlights exceptional Asia-specific programs organized by Consortium Member institutions and collaborators across New York City.

Curated by Leeza Ahmady and **Mariam Ghani**, Afghanistan takes center stage with an unprecedented film program at the Solomon R. Guggenheim Museum, titled *[History of Histories: Afghan Films from the 1960s to the Present](#)*. Additionally, Leeza Ahmady and **Erin Gleeson** curate a citywide visual arts program, *[IN RESIDENCE](#)* presented by the Season of Cambodia Festival. This program features two-month residencies, exhibitions, installations, screenings, open studios, and conversations at major New York City institutions, culminating in an academic symposium on contemporary art practice and history in Cambodia.

Don't miss the numerous exhibitions, film screenings, artist conversations, open studios, and more!

Please see details about ACAW Signature Programs in the following pages: [p. 60](#) & [p. 70](#)

We look forward to seeing you at the events.

Leeza Ahmady

Director, Asian Contemporary Art Week



Svay Ken, *Hotel Le Royal*, 1994. oil on canvas, 71 x 129 cm, courtesy of KEAP

ACAW 2013 Participating Museums, Galleries & Institutions

Arts Brookfield
 Asia Art Archive in America
 Asia Society Museum
 BAM Cultural District
 Bose Pacia
 Bronx Museum of Art
 Brookfield Place Plaza
 Brooklyn Academy of Music
 Casita Maria Center for Arts & Education
 China Institute
 Cornell University
 Creative Time Reports
 Gallery Korea
 ICI (Independent Curators International)
 Japan Society
 Korean Cultural Service New York
 LMCC Art Center at Governors Island
 MoMa | Museum of Modern Art
 Parsons, The New School for Design
 Residency Unlimited
 Solomon R. Guggenheim Museum
 Taipei Cultural Center New York
 The Metropolitan Museum of Art
 Tyler Rollins Fine Art

ACAW 2013 Team & Collaborators:

Leeza Ahmady, Director & Curator
 Sarah Schloemer, Curatorial Assistant
 Rikayo Horimizu, Website Design
 Panada Lerthattasin, Program Coordinator
 Hanchi Wang, Program Coordinator

Participating Artists at ACAW 2013 Consortium Partner Institutions

Abbas Kiarostami (Tehran)	Liu Dan (Beijing)
Agus Suwage (Yogyakarta)	Liu Jude (Beijing)
Alexandra Munroe (New York)	Makiko Murakami (Osaka)
Amar Kanwar (New Delhi)	Marcos Grigorian (1925-2007)
Araya Rasdjarmrearnsook (Chiang Mai)	Mariko Mori (New York & Tokyo)
Artcodex (Emilia-Romana)	Mary Apick (Tehran)
Bahman Farmanara (Tehran)	Ming Tiampo (Ottawa)
Bahram Beyzaie (Stanford)	Parviz Sayyad (California)
Buhm Hong (New York & Seoul)	Po Kim (New York)
Danh Vo (Berlin)	Poklong Anading (Manila)
Dariush Mehrjul (Tehran)	Saburo Murakami (Osaka)
Eun Jung Lee (Chicago)	Seongmin Ahn (Seoul)
Gutai Group (Osaka)	Shinoda Toko (Dalian)
Hee Sung Cho (New York)	Shyun Song (Seoul)
Ho Tzu Nyen (Singapore & Berlin)	Soojung Hyun (New York)
Hong Seon Jang (New York)	Sun You (New York & Seoul)
Hyungsub Shin (New York & Seoul)	The Otolith Group (London)
Jamsheed Akrami (Wayne)	Tim Lee (Raleigh)
Jeanne Heifetz (Brooklyn)	Tracey Moffatt (Sydney)
Jerome Silbergeld (Princeton)	Utagawa Hiroshige (1797-1858)
John Pai (Brooklyn)	Whanki Kim (New York)
Judy Glasser (New York)	Willow Hai Chang (New York)
Jung S Kim (Seoul)	Wong Hoy Cheong (Kuala Lumpur)
Kamran Shirdel (Tehran)	Yu Hong (Beijing)
Katherine Brinson (New York)	Yusam Sung (Long Island)
Katsushika Hokusai (1760-1849)	Zarina Hashmi (New York & Aligarh)
Kyung Hwa Shon (London)	Zhang Daqian (1899-1983)
Kyunghee Pyun (New York)	Zhang Hongtu (New York)
Lav Diaz (Cotabato)	

ACAW 2013 Schedule at a Glance

FRI JAN 25

[p. 12](#) **Solomon R. Guggenheim Museum**
9am-5pm Exhibition Viewing
Zarina: Paper Like Skin

FRI FEB 15

[p. 14](#) **Solomon R. Guggenheim Museum**
9am-5pm Exhibition Viewing
Gutai: Splendid Playground

TUE FEB 19

[p. 16](#) **Bose Pacia**
6-9pm Exhibition Viewing
Transparent Studio: Artcodex

[p. 18](#) **Gallery Korea | Korean Cultural Service New York**
6-9pm Exhibition Viewing
Take Old Road New Way

FRI FEB 22

[p. 20](#) **Solomon R. Guggenheim Museum**
10am-5pm Exhibition Viewing
No Country: Contemporary Art for South and Southeast Asia

SAT FEB 23

ACAW Signature Curated Program
[p. 74](#) **IN RESIDENCE**
9am-5pm Viewing
Cambodian Rattan: The Sculptures of Sopheap Pich
The Metropolitan Museum of Art

TUE FEB 26

ACAW Signature Curated Program
[p. 76](#) **IN RESIDENCE**
10am-6pm Exhibition Viewing
Bomb Ponds: Vandy Rattana
Asia Society Museum

[p. 22](#) **Asia Society Museum**

10am-6pm Exhibition Viewing
Time Lee: In Focus

THU FEB 28

[p. 24](#) **Tyler Rollins Fine Art**
10am-5pm Exhibition Viewing
Agus Suwage: Cycle No. 2

FRI MAR 1, 15, 22, 29

ACAW Signature Film Program
[p. 64](#) **History of Histories: Afghan Films 1960 to present**
2pm Screenings
Solomon R. Guggenheim Museum

SAT MAR 9

[p. 26](#) **Japan Society**
10am-6pm Exhibition Viewing
Edo Pop: The Graphic Impact of Japanese Prints

[p. 28](#) **Japan Society**

10am-6pm Exhibition Viewing
Trailblazer: The Art of Shinoda

FRI MAR 15

[p. 30](#) **Solomon R. Guggenheim Museum**
10am-6pm Exhibition Viewing
Danh Vo Exhibition

FRI APRIL 5

ACAW Signature Film Program
[p. 68](#) **History of Histories: Afghan Films 1960 to present**
6:30pm Conversation & Screening
Solomon R. Guggenheim Museum

THU MAR 28

ACAW Signature Curated Program
[p. 78](#) **IN RESIDENCE**
8am-6pm Exhibition Viewing
Compound Sopheap Pich
Brookfield Place, Winter Garden

THU APR 4

ACAW Signature Curated Program
[p. 80](#) **IN RESIDENCE**
8am-8pm Installation Viewing
Churning by Svay Sareth
Brookfield Place Plaza

SUN APR 7

ACAW Signature Curated Program
[p. 82](#) **IN RESIDENCE**
10am-6pm Conversation & Screening
Living Arts City: Art and Urbanism In Phnom Penh and New York
Parsons The New School for Design

ACAW Signature Curated Program

[p. 84](#) **IN RESIDENCE**
10am-6pm Conversation & Screening
Rescue Archaeology: Documents of Performance Art in Phnom Penh
Parsons The New School for Design

WED APR 10

[p. 32](#) **Gallery Korea | Korean Cultural Service New York**
10am-5pm Exhibition Viewing
Coloring Time—An Exhibition From The Archive of Korean-American Artist, 1955-1989: Part One

MON APR 15

ACAW Signature Curated Program
[p. 86](#) **IN RESIDENCE**
On View Online:
creativetimereports.org
Out of Nowhere: Photography in Cambodia
Creative Time Reports

THU APR 18

ACAW Signature Curated Program
[p. 88](#) **IN RESIDENCE**
6-8pm Opening Reception
Reliefs by Sopheap Pich
Tyler Rollins Fine Art

SUN APR 21

ACAW Signature Curated Program
[p. 90](#) **IN RESIDENCE**
9:30am-5pm Symposium
Contemporary Art In Cambodia: A Historical Inquiry
MoMA | Museum of Modern Art

FRI APR 26

ACAW Signature Curated Program**[p. 92](#) IN RESIDENCE**11am-5pm Open Studios &
Conversation*Leang Seckon, Pete Pin*
Bronx Museum of Art**ACAW Signature Curated Program****[p. 94](#) IN RESIDENCE**6:30-9pm Conversation
1040 Lounge Artist Spotlight: *Leang*
*Seckon, Pete Pin***Bronx Museum of Art**

THU MAY 2

ACAW Signature Curated Program**[p. 96](#) IN RESIDENCE**6:30-9pm Open Studios
*Tith Kanitha, Yim Maline***Bose Pacia****ACAW Signature Curated Program****[p. 98](#) IN RESIDENCE**Outdoor Installation
Wrapped Future: Lim Sokchanlina
BAM Cultural District

TUE MAY 14

ACAW Signature Curated Program**[p. 100](#) IN RESIDENCE**7-8:30pm Conversation
Dialogues in Contemporary Art: Take 5
*with Erin Gleeson & Leeza Ahmady***ICI (Independent Curators**
International)

TUE MAY 21

ACAW Signature Curated Program**[p. 102](#) IN RESIDENCE**6:30-8:30pm Conversation
*Reading Khvay Samnang***Residency Unlimited**

SAT MAY 25 - MON MAY 27

ACAW Signature Curated Program**[p. 104](#) IN RESIDENCE**12-5pm Open Studios
Kong Vollak, Lim Sokchanlina, Amy Lee
Sanford, Svay Sareth, Than Sok, Vandy
*Rattana, and Vuth Lyno***LMCC Art Center at**
Governors Island

WED MAY 29

[p. 34](#) Gallery Korea | Korean Cultural
Service New York10am-5pm Exhibition Viewing
Plastic Memory 10022

THU MAY 30

[p. 36](#) Taipei Cultural Center New York10am-5pm Exhibition Viewing
Design-In

FRI SEP 6

[p. 38](#) Asia Society Museum10am-6pm Exhibition Viewing
Iran Modern

FRI OCT 11

[p. 40](#) Japan Society10am-6pm Exhibition Viewing
Rebirth: Recent Work By Mariko Mori

THU OCT 24

[p. 42](#) Tyler Rollins Fine Art10am-6pm Exhibition Viewing
Spirit Landscapes

SAT NOV 2 - FRI NOV 22

[p. 44-56](#) Asia Society6pm-9pm *Seven Evening Screenings,*
as part of Iranian New Wave 1960s-1970s
Film Series

SAT DEC 14

[p. 58](#) China Institute10am-5pm Exhibition Viewing
Re-Creation in Contemporary Chinese Art

Mariko Mori, *Rebirth*, Japan Society, LED, Real Time control system, 336 cm in diameter: each sculpture: 110 x 56 x 34 cm. The Mori Art Collection, Tokyo. Photo by Richard Learoyd

ACAW Full Listing of Exhibitions & Programs

Year-Round Programs
Jan 25 - Dec 14, 2013



SOLOMON R. GUGGENHEIM MUSEUM

9am - 5pm Exhibition Viewing

Zarina: Paper Like Skin

This retrospective of Indian-born American artist **Zarina Hashmi** is the first major exploration of her career, charting a developmental arc from her work in the 1960s to the present and includes many seminal works from the late 1960s and early 1970s. The Guggenheim presentation is organized by **Sandhini Poddar**, former Associate Curator of Asian Art, with **Helen Hsu**, Assistant Curator, Solomon R. Guggenheim Museum. *Zarina: Paper Like Skin* was organized by the Hammer Museum, Los Angeles.

Solomon R. Guggenheim Museum

1071 5th Avenue
New York, NY 10128



Zarina, *Dividing Line*, 2001. woodcut printed in black on Indian handmade paper mounted on Arches, Photo: Robert Wedemeyer.

FRI. JAN 25

SOLOMON R. GUGGENHEIM MUSEUM

9-5pm Exhibition Viewing

Gutai: Splendid Playground

Discover an extraordinary range of bold creativity and raw expression in the first North American survey of **Gutai**, Japan's most important artist collective of the 1950s and '60s. Explore the group's radical experimentation in the name of their rallying cry, "Do what no one has done before!" through 145 works by 25 artists, including a rotunda installation that invites you to draw and share the results with visitors from around the world. From performance painting to interactive sound art, from motorized sculpture to experimental film, see how Gutai artists used technology, nature, and their own bodies to break through the borders between art and everyday life. *Gutai: Splendid Playground* is organized by **Ming Tiampo**, Associate Professor of Art History, Carleton University, and **Alexandra Munroe**, Samsung Senior Curator of Asian Art, Guggenheim Museum.

Solomon R. Guggenheim Museum

1071 5th Avenue
New York, NY 10128



Saburo Murakami, *Passing Through*, 1956, Makiko Murakami and the former members of the Gutai Art Association. Photo: courtesy of the Museum of Osaka University.

BOSE PACIA

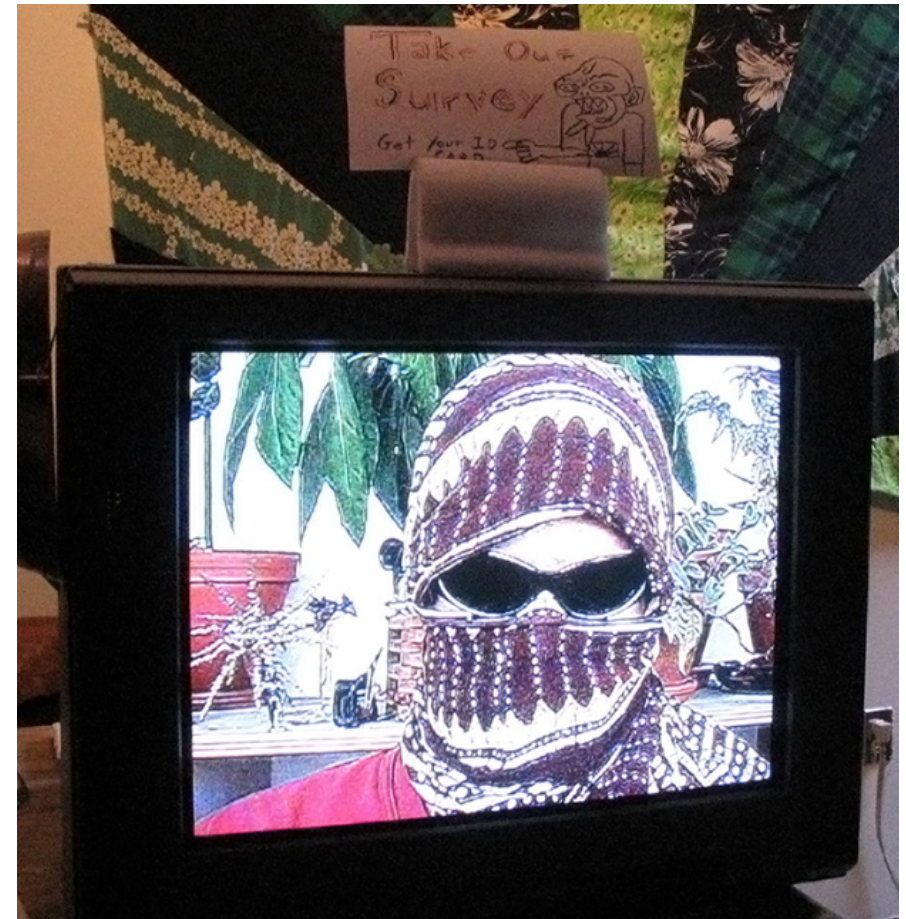
6-9pm Exhibition Viewing

Transparent Studio: Artcodex

Transparent Studio at Bose Pacia is pleased to announce the current artists-in-residence, **Artcodex**. The collective will alter the studio to create an experimental space of exchange and dialogue with the public to explore themes that are central to Modernism, Post-modernism and the next phase, which they have titled *Ghost Modernism*. Artcodex will be creating interactive and interchangeable sculptures representing these three movements.

In addition, the public is invited to visit their research library and attend scheduled film screenings. During this **open studio event**, the public will be able to view works in progress. The public is invited to visit Transparent Studio until March 27 to talk with the artists about their process and exploration. Artcodex is a collective of artists who engage in collaborative practices that combine an absurd sense of humor with political content and philosophical exploration.

Bose Pacia
163 Plymouth St.
Brooklyn, NY 11201



Artcodex, Pavilion of the American Resistance, *I am 5*, 2005. Installation at Parker's Box. courtesy of Artcodex and Bose Pacia, NY.

GALLERY KOREA | KOREAN CULTURAL SERVICE NEW YORK

6-9pm Exhibition Opening

Take Old Road New Way

Take Old Road New Way (a play on the word "Korea") is the title of Gallery Korea's Call for Artists 2013 exhibition. The title aptly describes the exhibition, which presents the works of 7 contemporary artists and their personal interpretations of traditional Korean values, materials, and techniques.

The works included in the exhibition vary greatly in terms of medium and style, yet they are embedded with the elegance and sophistication of traditional Korean craftsmanship and aesthetic values. In spite of this return to cultural and artistic traditions, these works are still infused with the artists' contemporary and personal sensibilities, resulting in work that synthesizes the past and present.

Korean Cultural Service New York

460 Park Ave # 601
New York, NY 10022



Seongmin Ahn, *Cupcake Series*, 2013, Ink and Color on Mulberry Paper

SOLOMON R. GUGGENHEIM MUSEUM

10am-5pm Exhibition Viewing

No Country: Contemporary Art for South and Southeast Asia

No Country: Contemporary Art for South and Southeast Asia is the inaugural exhibition of the Guggenheim UBS MAP Global Art Initiative— a multiyear project that explores contemporary art in South and Southeast Asia; Latin America; and the Middle East and North Africa. *No Country* features work by 22 artists and collectives representing some of the most compelling and innovative voices in South and Southeast Asia today. Focusing on the region's shifting spectrum of creative practices, the exhibition traces networks of intellectual exchange and influence, and considers the various impacts of ethno-nationalism, colonization, and globalization on national identity.

Solomon R. Guggenheim Museum

1071 5th Avenue
New York, NY 10128



Poklong Anading, *Counter Acts*, 2004. Chromogenic transparency in lightbox. Photo: courtesy of the artist.

ASIA SOCIETY MUSEUM

10am-5pm Exhibition Viewing

In Focus

Asia Society Museum has invited the artist **Tim Lee** to create a new work, *Blowin' in the Wind*, Bob Dylan, 1963, 2013. Made specifically for the Asia Society, this interactive multimedia installation is meant to function as a karaoke pavilion in which the audience is invited to sing along to the accompaniment of the artist's guitar cover of Dylan's iconic folk anthem. The participatory exhibition is meant to provoke a thoughtful consideration of how our understanding of a situation is often relative to our own personal experiences.

Asia Society Museum
725 Park Avenue,
New York, NY 10021



Tim Lee, *Blowin' in the Wind*, 1963, 2013. Two-channel video installation with sound, mirror, and microphone. courtesy of the artist and Asia Society Museum.

TYLER ROLLINS FINE ART GALLERY

10am-5pm Exhibition Viewing

Cycle No.2

CYCLE No. 2 marks the second stage of **Agus Suwage's** major new body of work. Shown in three cities around the world – Jakarta, New York, and Berlin – these exhibitions focus on the cycle of life and death, an ongoing theme in the artist's work and a constant preoccupation and catalyst for reflection in his life. In his work, Suwage references his mixed Javanese and Chinese background, as well as his experience as a Christian convert to Islam, while alluding to Java's Hindu, Buddhist, and animist spiritual traditions.

One of Indonesia's most revered and internationally active contemporary artists, Suwage's works have been featured in over 150 exhibitions around the world and are included in most collections of Southeast Asian contemporary art.

Tyler Rollins Fine Art

529 W 20th Street, 10th Floor
New York, NY



Agus Suwage, *Tembok Toleransi #2*, 2013. Tin cans and car audio systems, courtesy of the artist and Tyler Rollins Fine Art.

JAPAN SOCIETY

10am-6pm Exhibition Viewing

Edo Pop: the Graphic Impact Of Japanese Prints

Edo Pop playfully juxtaposes classic ukiyo-e prints from such masters as **Katsushika Hokusai** and **Utagawa Hiroshige** with contemporary works inspired by these artists and their works. Delve into alluring worlds created by the power of Edo period and contemporary popular culture in which change is the only constant.

Japan Society

333 East 47th Street,
New York, NY 10017



Katsushika Hokusai, *Under the Wave off Kanagawa* (detail), 1831-1834. Color woodblock print, Bequest of Richard P. Gale

JAPAN SOCIETY

10am-6pm Exhibition Opening

The Art of Shinoda Toko

Join Japan Society in honoring the centennial birthday of the granddame of Japanese art **Shinoda Toko** with a special display of her works. Hailed as a “trailblazer” by Time magazine, Shinoda broke the boundaries of old and new, word and image, and East and West.

Japan Society

333 East 47th Street,
New York, NY 10017



Shinoda Toko, *Vermillion Harvest*, 2007, Sumi and cinnabar ink on silver ground on Japanese paper, Collection of Allison Tolman.

SOLOMON R. GUGGENHEIM MUSEUM

10am-6pm Exhibition Viewing

Danh Vo

This exhibition is organized in honor of **Danh Vo's** receipt of the Hugo Boss Prize. Vo is the ninth artist to receive the biennial award, having been selected by an international jury of curators in recognition of his significant contribution to contemporary art. Vo's work illuminates the entwined strands of private experience and collective history that shape our sense of self. Emerging from a process of research, chance encounters, and delicate personal negotiations, his installations unearth the latent connotations and memories embedded in familiar forms. Curated by **Katherine Brinson**, Associate Curator, Solomon R. Guggenheim Museum.

Solomon R. Guggenheim Museum
1071 5th Avenue
New York, NY 10128



Danh Vo, *Tombstone for Phùng Vo*, 2010. Absolute black granite and gold. Collection Walker Art Center, Minneapolis, Photo: courtesy of the artist and Isabella Bortolozzi Galerie, Berlin.

GALLERY KOREA | KOREAN CULTURAL SERVICE NEW YORK

10am-5pm Exhibition Viewing

Coloring Time—An Exhibition From The Archive of Korean-American Artist, 1955-1989: Part One

Through the partnership with the AHL Foundation's project, *Archive of Korean-American Artists (AKAA)*, the archival exhibition at Gallery Korea presents the foundation and history of nearly 30 Korean-American artists active in New York from the early 1950s to the 1990s. This monumental exhibition, organizes the activities and achievements of first generation of Korean-American artists, their artwork, along with documented materials and records, photographs, drawings, and sketches of these artists' early works. This archival material has been classified by theme to illustrate the creative journey these Korean contemporary artists underwent upon being transplanted to the United States.

Korean-American artists **Whanki Kim** (d. 1974), **John Pai**, and **Po Kim** began relocating to New York in the 1960s; in addition, a large number of artists arrived to study at various MFA programs during the 1980s. While the works of some artists have garnered some renown, proper acknowledgements of their accomplishments have never been given attention until now.

Dr. Kyunghee Pyun of the AHL Foundation and **Hee Sung Cho** of the Korean Cultural Service are the curators, and **Dr. Soojung Hyun** is the chief researcher for this project.

Korean Cultural Service New York
460 Park Ave # 601
New York, NY 10022



GALLERY KOREA | KOREAN CULTURAL SERVICE NEW YORK

10am-5pm Exhibition Viewing

Plastic Memory 10022

In collaboration with the Jamaica Center for Arts & Learning and initiated by participating artist **Hong Seon Jang**, Gallery Korea presents works by five artists. Since February, these artists have been using the gallery as a communal studio space in an attempt to bridge art with life, and to explore beyond the narrow, formulaic structure of the exhibition to create an environment that functions as a lab for production and experimentation.

The finished works will be exhibited at Gallery Korea at the end of May, with documentation of the artists' processes during the residency. The exhibition explores the theme of plastic, a material used by all five artists, because of its characteristic malleability. It is symbolic of the artists' experiences during the residency. Removed from their usual private settings, they entered an environment where new connections shaped them and outside forces molded their ideas.

Korean Cultural Service New York

460 Park Ave # 601
New York, NY 10022



Clockwise starting from the image on the top left corner: Hyungsub Shin, *untitled work in progress*, 2013, paper and mixed media, Courtesy of Gallery Korea; Buhm Hong, *untitled ink drawings*, 2013, ink on paper, Courtesy of Gallery Korea; Sun You, *untitled installation work*, in-progress, 2013, mixed media, Courtesy of Gallery Korea; Hong Seon Jang, *Geographic Wave*, 2012, collage, Courtesy the artist; Yusam Sung, *Waves*, 2013, Sponge, Courtesy of Gallery Korea.

TAIPEI CULTURAL CENTER NEW YORK

10am-5pm Exhibition Viewing

Design-In

Design is an important part of the society. It can stand alone as an individual art form; it can be a crossover art form integrated with all kinds of modern and technological products.

In this exhibition, prominent designers were invited to design moon-shaped fans, embodying their rich Taiwanese culture by alluding to natural, cultural sceneries and heritages. The end result of each design reflects the integration of profuse cultural meanings and each artist's style and observation. These designs give the traditional and ornamental moon-shaped fan a modern, innovative aesthetic, while exuding deeply-rooted Taiwanese imagery and cultural values.

Taipei Cultural Center New York

1 East 42nd St,
New York, NY 10017



Various Artist for *Design-In*, via Taiwan Graphic Design Association, 2013, courtesy of Taipei Cultural Center NY.

ASIA SOCIETY MUSEUM

10am-6pm Exhibition Viewing

Iran Modern

The first major U.S. international loan exhibition on the subject, *Iran Modern* comprises over 100 paintings, sculpture, photography, and works on paper by the most noteworthy Iranian artists of the 1950s to 1970s, and provides a dynamic perspective on Iran's rich culture and history for the public.

The exhibition and its related programs shed light on a period when Iranian artists were engaged with the world through the Tehran Biennial in Iran as well as exhibitions overseas, and when their work was collected by institutions inside and outside of Iran. The exhibition maps the genesis of Iranian modernism showcasing that the development of modernist art is inherently more globally interconnected than previously understood.

Asia Society Museum

725 Park Avenue,
New York, NY 10021



Marcos Grigorian. *Crossroads (Earthwork)*, 1975. Dried earth on canvas, Collection of Cleopatra and Thomas Birrenbach, courtesy of Asia Society.

JAPAN SOCIETY

10am-6pm Exhibition Viewing

Rebirth: Recent Work By Mariko Mori

An icon of 1990s Japanese pop art, the visionary artist **Mariko Mori** has always transformed herself effortlessly and faster than anyone else into the future. Japan Society Gallery presents her latest countenance in this major solo exhibition, *Rebirth*, as a significant artistic statement by Mori.

The entire gallery space is transformed into Mori's world through 35 sculptures, drawings, photographs, sound and video works, strung together into a narrative of birth, death and rebirth—a continuous circle of life force that the artist observes on a cosmic scale. Journey through space, time and consciousness in this immersive installation.

Japan Society

333 East 47th Street,
New York, NY 10017



Mariko Mori, *Rebirth*, 2012, Japan Society. LED, Real Time control system, 336 cm in diameter: each sculpture: 110 x 56 x 34 cm. The Mori Art Collection, Tokyo. Photo by Richard Learoyd

TYLER ROLLINS FINE ART

10am-6pm Exhibition Viewing

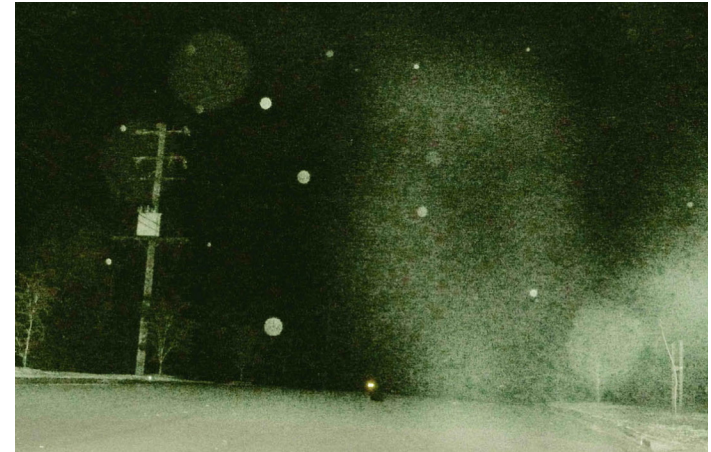
Spirit Landscapes

Tracey Moffatt is one of today's leading international visual artists working in photography, film, and video. Her photographs and short films, which she creates by experimenting with various printing processes, have achieved iconic status around the world. Moffatt is a powerful visual storyteller who achieves a cinematic, narrative quality in her work by approaching her process as a film director.

Spirit Landscapes is a major new body of work comprising six distinct components: five different photographic series and one moving image piece. This series explores spirituality and memory within landscape, as well as the supernatural. The artist's intention is that the artworks be "opened up" and read as a universal meditation on the significance of land and place.

Tyler Rollins Fine Art

529 W 20th Street, 10th Floor
New York, NY



Tracey Moffatt, *Night Spirits #7*, 2013. Photographs mounted behind acrylic, courtesy of Tyler Rollins Fine Art.

ASIA SOCIETY MUSEUM

6-9pm Film Screenings

The Cow

Mash Hasan (Ezzatollah Entezami) is the owner of the only and much treasured cow in his impoverished village. One day while he is away, his beloved cow is mysteriously killed. Afraid to hurt Mash Hasan's feelings, fellow villagers tell him the cow has run away. Distraught, Mash Hasan descends into madness and assumes the identity of the cow, as the village deals with a collective psychological breakdown. Although funded by the state, the film was banned for a year due to the unabashed depiction of poverty in the countryside — a stark contrast to the image of modernization promoted during the Shah's reign. The film was smuggled to the 1971 Venice Film Festival where it received the Critics' Award.

As part of Iranian New Wave 1960s-1970s (Film Series) 100 min. B/W.

Asia Society Museum

725 Park Avenue,
New York, NY 10021



Dariush Mehrjui, *The Cow*, 1969, 100 min. B/W. courtesy of the artist and Asia Society Museum.

ASIA SOCIETY MUSEUM

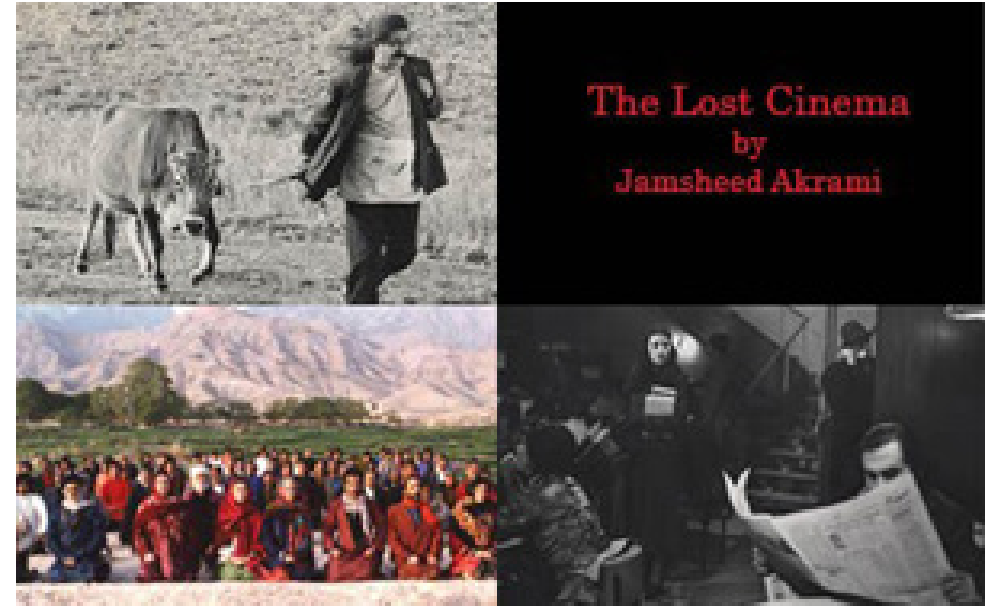
6-9pm Film Screenings

The Lost Cinema

This illuminating documentary examines the background and significance of the Iranian New Wave. An artistic and political awakening gave birth to films that rejected uninspiring mainstream offerings and dominating foreign imports led by Hollywood. Made by **Jamsheed Akrami**, filmmaker/critic/scholar, the documentary sheds light on the political messages these films carry, and the reasons why many were banned pre- and post-revolution and continue to be inaccessible in Iran even today. Included are in-depth analyses of films such as *The Cow* (1969), *Dead End* (1977), and *Tall Shadows of the Wind* (1979), accompanied by insightful filmmaker and expert interviews.

As part of Iranian New Wave 1960s-1970s (Film Series) 100 min. B/W.

Asia Society Museum
725 Park Avenue,
New York, NY 10021



Counter-clockwise from top image: "The Cow," "Tall Shadows of the Wind" and "Dead End," all films in Asia Society's Iranian New Wave series. Courtesy of the artist and Asia Society Museum.

ASIA SOCIETY MUSEUM

6-9pm Film Screenings

Dead End

A young woman (Mary Apik) lives on a dead end street with her family. A mysterious man has been following her. Who is he? Is he a secret admirer or someone who is plotting harm? While the young woman draws up romantic fantasies, fear sets in as the man's omnipresence alludes to the pervasive surveillance carried out by the secret police force, SAVAK, set up by the Shah's regime. Due to the film's underlying political theme and the portrayal of female subjectivity, it became banned by both regimes pre- and post-revolution and continue to be inaccessible in Iran even today. Although never shown in Iran, the film won actress Mary Apik the Best Actress Award at the Moscow Film Festival.

As part of Iranian New Wave 1960s-1970s (Film Series) 100 min.
B/W.

Asia Society Museum
725 Park Avenue,
New York, NY 10021



Parviz Sayyad, *Dead End*, 1977, 96 min. Color. courtesy of Asia Society Museum

ASIA SOCIETY MUSEUM

6-9pm Film Screenings

Tall Shadows of the Wind

Based on a short story by **Houshang Golshiri**, who also collaborated with director **Bahman Farmanara** on his breakout feature *Prince Ehtejab* (1974), this film centers on mysterious and chilling events that take place in a village. A group of superstitious inhabitants have erected a scarecrow for protection but soon find themselves terrorized by it. Made at the end of the Shah's reign, the film offers a metaphorical reflection on power relations—how people create their own idols who turn around to terrorize them. The film's alleged political message was found so dangerous that it was banned both pre- and post-revolution. The film was presented to great acclaim in Cannes Film Festival's Critics' Week section.

As part of Iranian New Wave 1960s-1970s (Film Series) 100 min.
B/W.

Asia Society Museum
725 Park Avenue,
New York, NY 10021



Bahman Farmanara, *Tall Shadows of the Wind*, 1979. 109 min. Color. courtesy of Asia Society Museum

ASIA SOCIETY MUSEUM

6-9pm Film Screenings

Downpour

A teacher has been transferred to a school in a poor and conservative district. He encounters the beautiful sister of a student and develops feelings for her. Although this young woman is intrigued by his attention, she is already engaged to a local butcher. In this small community where social codes are strictly followed, gossip about the two soon start to spread. Suddenly this modern intellectual finds himself under bizarre surveillance. This feature debut evokes French New Wave for its youthful impulse and Italian Neorealism for its realistic portrayal of local life. (Restored by the World Cinema Foundation at Fondazione Cineteca di Bologna/ L'Immagine Ritrovata laboratory in 2011. Funding provided by Doha Film Institute.)

As part of Iranian New Wave 1960s-1970s (Film Series) 100 min. B/W.

Asia Society Museum

725 Park Avenue,
New York, NY 10021



Bahram Beyzaie, *Downpour*, 1972, Iran. 128 min. B/W. Courtesy of Asia Society Museum.

ASIA SOCIETY MUSEUM

6-9pm Film Screenings

Kamran Shirdel – Social Documentaries

A foremost figure in Iranian sociopolitical documentary, **Kamran Shirdel** studied filmmaking in Italy, with teachers including **Roberto Rossellini** and **Michelangelo Antonioni**. After returning to Iran, he made many documentaries focusing on the marginalized sponsored by the Ministry of Culture and Art. But due to his revelations of the dark side of society at a time of seeming economic progress, Shirdel was expelled and exiled. Women's Quarter and Tehran is the Capital of Iran had to be completed years later since materials were confiscated during production.

As part of Iranian New Wave 1960s-1970s (Film Series) Below are four short documentaries screened in this evening program:

Women's Prison

1965. Iran. 11 min. B/W.

In this Tehran jail, over 200 women and girls are housed, convicted of crimes such as murder and drug addiction. Beyond depiction of peaceful literature and handicraft classes are desperate personal stories of women held behind bars.

Women's Quarter

1966-1980. 18 min. B/W.

Shot in the red-light district of Tehran, this film portrays the bleak existence of prostitutes. A text recited in a classroom about the progress the country has made is juxtaposed with candid interviews with prostitutes, who tell their stories of capture, escape, poverty, and daily struggles.

Tehran is the Capital of Iran

1966-1980. Iran. 18 min. B/W.

A text glorifying the Shah's regime is set to ironic images of a poverty-stricken district in Tehran, populated by homeless people, blood sellers, and petit criminals.

The Night It Rained

1967. Iran. 35 min. B/W.

A village boy is hailed in the media for heroically preventing a train's derailment. Shirdel arrives in the village and unexpectedly hears opposing accounts of what happened. By presenting the different accounts, each serving the individual subject's self-interest, Shirdel explores the possibility of truth.

Asia Society Museum

725 Park Avenue,
New York, NY 10021



Kamran Shirdel, *Tehran is the Capital of Iran*, 1966-1980, Iran. 18 min. B/W. DVCAM. Courtesy of Asia Society Museum.

ASIA SOCIETY MUSEUM

6-9pm Film Screenings

The Traveler

A young boy in a provincial town is a diehard soccer fan. He steals, scams, lies, and skips school in order to gather enough money for an overnight bus trip to Tehran to watch his favorite team play. At times comical, the film is infused with poignancy as the camera lingers on this tough and yet vulnerable boy with deep affection. This self-assured work is an early testament to the brilliance of director **Abbas Kiarostami**, who is acclaimed for his affecting portrayal of children and philosophical study of human behavior. His celebrated works include *Close Up* (1990), *Life, and Nothing More..* (1992), and *Certified Copy* (2010).

As part of Iranian New Wave 1960s-1970s (Film Series) 74 min.
B/W.

Asia Society Museum
725 Park Avenue,
New York, NY 10021



Abbas Kiarostami, *The Traveler*, 1972. Iran. 128 min. B/W. courtesy of Asia Society Museum

CHINA INSTITUTE

10am-5pm Exhibition Viewing

Re-Creation in Contemporary Chinese Art

Like the old masters before them, modern and contemporary luminaries, such as **Zhang Daqian**, **Zhang Hongtu**, **Liu Jude**, **Liu Dan**, **Yu Hong**, and others, have sought inspiration from Dunhuang's ancient sculptures and murals. Dunhuang presents the breathtaking results of their painstaking creative efforts, works which capture the experience of Dunhuang in ways that are powerfully transformative. With its carefully curated group of paintings, calligraphy, sculptures, photographs, and mixed media installations encompassing a variety of themes and forms, this exhibition is a pioneering exploration of the historical, literary, artistic, and conceptual nature of the inspiration and influence exerted by Dunhuang's thousand-year-old tradition on contemporary artistic creation.

This exhibition is organized by China Institute Gallery and curated by **Willow Hai Chang**, Director of China Institute Gallery, and **Jerome Silbergeld**, the P. Y. and Kinmay W. Tang Professor of Chinese Art History and Director of the Tang Center for East Asian Art at Princeton University.

China Institute

125 E 65th St,
New York, NY 10065



Yu Hong, *Questions for Heaven*, 2013. Acrylic on canvas, 197 $\frac{7}{8}$ x 236 $\frac{1}{4}$ inches. courtesy of China Institute.

History of Histories: Afghan Films

Mar 15 - Apr 5, 2013

History of Histories: Afghan Films 1960 to Present

Asia Contemporary Art Week
Signature Program
Hosted by Solomon R. Guggenheim Museum

Co-Curated by Leeza Ahmady and Mariam Ghani
A series of film screenings dedicated to Afghan cinema
and film production.

History of Histories: Afghan Films Curatorial Statement:

The Solomon R. Guggenheim Museum presents a dynamic film program, *History of Histories: Afghan Films 1960 to Present*, running from March 1st through April 5th, 2013, dedicated to the evolving landscape of Afghan cinema. Curated by ACAW Director and independent curator **Leeza Ahmady** and artist **Mariam Ghani**, the series will unfold through weekly screenings of newly digitized fiction films, newsreels, propaganda shorts, and documentaries from *Afghan Films*, Afghanistan's national film archive, alongside contemporary works by independent filmmakers, showcasing the rich dialogue between the past and present of Afghan visual culture. The program is organized in connection with *No Country: Regarding South and Southeast Asia*, the inaugural exhibition of the Guggenheim UBS MAP Global Art Initiative, curated by **June Yap**.

Highlighting a diverse selection of contemporary independent cinema with rarely seen works from Pad.ma (Public Access Digital Media Archive) housed at Afghan Films, the archive's collection reflects Afghanistan's vibrant culture and shifting ideologies from the 1960s to the '90s. In contrast, contemporary film works explore the everyday complexities of life in modern Afghanistan.

The compelling lineup includes recent fiction shorts by Kabul's Jump Cut Film Collective; *Khan-e-Tarikh* (The House of History) (1996), a film essay on the civil war by Afghan Films cameraman **Qader Tahiri**; *Akhtar Maskara* (Akhtar the Joker) (1980), a feature film adapted by Eng. Latif Ahmadi from a story by Rahnawad Zariab; *Kabuli Kid* (2009), the acclaimed debut feature by **Barmak Akram**; and documentary shorts produced during the Kabul workshops of **Ateliers Varan**, a filmmaking training program founded by direct cinema pioneer **Jean Rouch**.

Ahmady and Ghani's *History of Histories* film program was conceived as a key component of the exhibition *No Country: Contemporary Art for South and Southeast Asia* in connection with curator June Yap's exploration of the region's artistic diversity, its intertwined histories with neighboring regions such as Central Asia, shared cultural narratives, and common collective challenges. This exploration offers an understanding of aesthetic practices that transcend political and geographic boundaries. The film series provides a complementary view of Afghanistan's cinematic heritage, culminating in an evening screening and discussion with celebrated filmmaker Barmak Akram.

All screenings are free with museum admission. Approximate runtime per screening: 170 minutes and subtitled in English.



Afghan President, Babrak Karmal Press Conference Newsreel 1980 Courtesy of Afghan Films



Afghanistan Hospitality News Reel 1970's Courtesy of Afghan Films

History of Histories: Afghan Films
2-5pm Friday, March 1 and March 22

Selections from the Afghan Films archive, 1967-80

In a series of select newsreels, documentary and propaganda shorts, and feature film clips drawn from the archive of Afghan Films, Afghanistan's national film institute, the changing fashions, mores and politics of the constantly reconfigured state are reflected.

Khan-e-Tarikh (The House of History), 1996 Directed by Qader

Tahiri The only documentary produced by Afghan Films during the civil war years, *The House of History* is an intensely personal essay film that chronicles the destruction of Kabul during the civil war, followed by a meditation on the ruin of Kabul's archaeological museum and the efforts to save fragments left behind after its destruction in 1991.

Fiction shorts by the Jump Cut Film Collective, 2009-10

The Jump Cut Film Collective was founded in Kabul in 2009 by a group of young, independent filmmakers, who share both production duties and formal concerns. *In the Name of Opium* (dir. **Sayed Jalal Hussaini**) employs a non-traditional, circular narrative structure and no dialogue, while strong cinematography sets up a series of memorable images, each a part of a larger opium-driven vicious cycle.

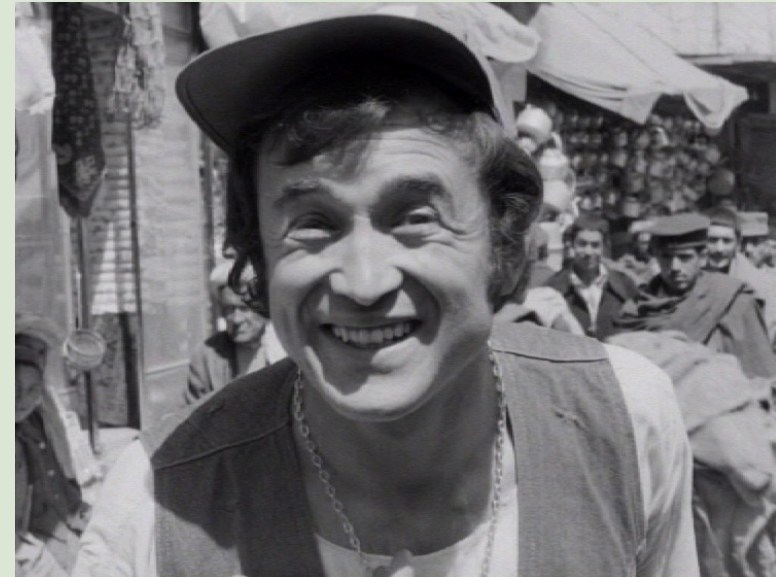
Feature: Akhtar Maskara (Akhtar the Joker), 1980

Directed by Latif Ahmadi

A stinging social critique of the gap between rich and poor, old and new Kabulis at the end of the 1970s, and the story of an unusual young man who falls into the cracks in between. Shot with sharp cinematography, a twisting plot, and occasional breaks where the unreliable narrator addresses the camera directly, it has a quality unlike anything else in Afghan cinema.

Solomon R. Guggenheim Museum

1071 5th Ave,
 New York, NY



Akhtar Maskara (Akhtar the Joker), 1980 Directed by Latif Ahmadi



Hamasa E Ishq (Epic of Love), 1984 Directed by Latif Ahmadi

History of Histories: Afghan Films
2-5pm Friday, March 15 and March 29

Doc shorts from Ateliers Varan Kabul, 2011

Ateliers Varan, the documentary training program initiated by direct cinema pioneer **Jean Rouch**, has operated workshops in Kabul since 2006. The shorts *Dusty Night* and *The Postman* observe the rituals and rhythms of the city without judgment or commentary, unless offered by the participants.

Fiction shorts by the Jump Cut Film Collective, 2009-10

The early shorts from *Jump Cut*, *ANT* (dir. **Hashem Didari**) and *Devious* (dir. **Sayed Jalal Hussaini**), display a preoccupation with the use of non-linear temporal structures, as well as their interest in the illegal and informal economies, and the petty and not so petty thefts, grifts and deceits that spring from the inequities and poverty of Kabul.

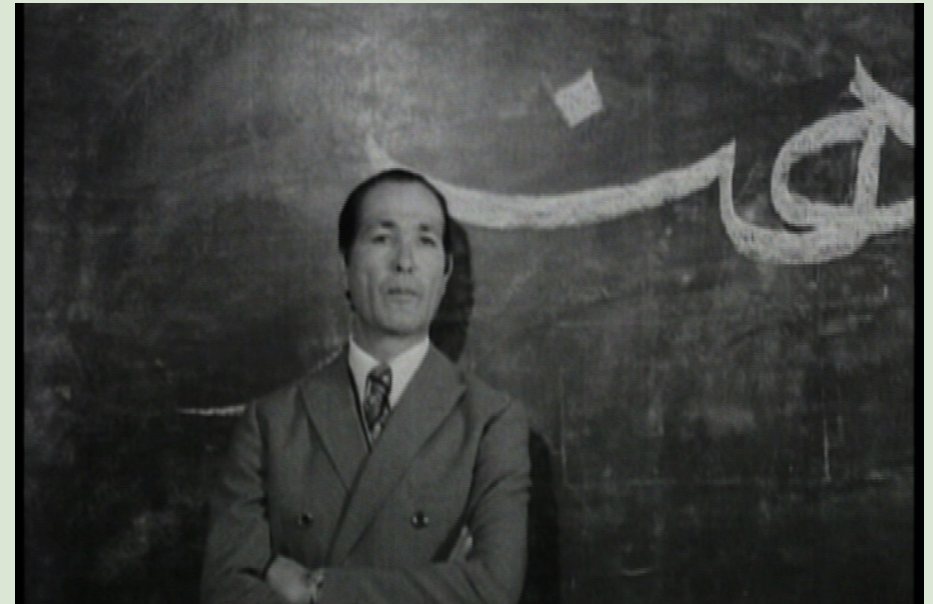
Feature: *Kabuli Kid*, 2009 Directed by Barmak Akram

In writer-director **Barmak Akram**'s debut feature, the life of cab driver Khaled (Hadji Gul) is thrown for a loop when he discovers that his last passenger left an infant boy in the backseat. Khaled embarks on a chaotic adventure from one end of war-torn Kabul to the other to find the mother. *Kabuli Kid* will be screened on March 15 only.

Feature: *Mujasemaha Mekhandan (The Sculptures Are Laughing)*, 1976 Directed by Toryalai Shafaq

The deliriously paced story of an artist who falls in love with a spoiled rich girl, who marries a gangster who draws both his bride and her former love into his wacky schemes. A window into life in Daoud's republic, from art school to fashion shows to house parties to weddings. *Mujasemaha Mekhandan* will be screened on March 29 only.

Solomon R. Guggenheim Museum
 1071 5th Ave.
 New York, NY



Mujasemaha Mekhandan (The Sculptures Are Laughing), 1976



Kabuli Kid, 2009 Directed by Barmak Akram

History of Histories: Afghan Films
6:30pm Friday, April 5

Screening and Conversation with Barmak Akram

Wajma (An Afghan Love Story)

A special one-time screening of *Wajma (An Afghan Love Story)*, the most recent film written and directed by **Barmak Akram** (b. 1966, Kabul) that follows the clandestine relationship of gregarious waiter Mustafa and pretty student Wajma. Beginning as a playful and passionate affair, after Wajma discovers she is pregnant the consequences of the societal rules the pair has broken rapidly unfold. Awarded the World Cinema Dramatic Screenwriting prize at the 2013 Sundance Film Festival.

Following the screening, **Leeza Ahmady** and **Mariam Ghani** join Akram in a discussion about filmmaking in Afghanistan, as well as the historic context and themes of cinema from the region. Program concludes with a reception and exhibition viewing of *No Country: Contemporary Art for South and Southeast Asia*.

Solomon R. Guggenheim Museum

1071 5th Ave,
 New York, NY



Wajma (An Afghan Love Story) Film Screening and Conversation between Leeza Ahmady, Barmak Akram, and Mariam Ghani at The Solomon R. Guggenheim Museum



Wajma (An Afghan Love Story) 2013. Directed by Barmak Akram, film still



Wajma (An Afghan Love Story) 2013. Directed by Barmak Akram, film still



IN RESIDENCE

April 1 - May 31, 2013

IN RESIDENCE: *As Part of Season of Cambodia Festival*

Asia Contemporary Art Week
Signature Program
Hosted by Multiple New York City Institutions

Co-Curated by Leeza Ahmady and Erin Gleeson
A citywide visual arts program centered on residencies
complemented by public programs, solo exhibitions,
screenings, open studios, and an academic symposium.

IN RESIDENCE invites New York City audiences to engage with new perspectives on Cambodia's history and contemporaneity through a citywide visual arts program centered on two-month residencies. The program is complemented by a dynamic map of public programs, solo exhibitions, screenings, and open studios, culminating in an academic symposium with artists and curators critically involved in shaping Cambodia's unique contemporary art scene.

For decades, Cambodia has been subject to international field research – a practice that has largely shaped distanced, third person perspectives around the nation's occupied and traumatic histories. In the last decade, it is largely Cambodia's local and diaspora visual artists who, by giving form to their experiences, are responsible for anchoring critical first-person perspectives. To extend these unique views, *IN RESIDENCE* engages 1 curator and 10 visual artists in 2-month residencies. The selected artists work across a range of practices including drawing, sculpture, installation, photography, video, and performance.

Born between 1970 and 1987 – either during the U.S. military bombing campaign, the Khmer Rouge era, or Vietnamese occupation – the artists interpret their histories from different angles while many also respond to current urban and cultural change. While the residencies serve as a base from which artists extend their research and practices in NYC, the public programs give an interactive scope to the program. We partner with leading institutions to create diverse platforms that contextualize Cambodia's artistic production both on its own terms and as a part of a wider global dialogue.

We look forward to seeing you at the events,
Leeza Ahmady & Erin Gleeson

IN RESIDENCE Presented Artists & Professionals

Amy Lee Sanford (New York)
Erin Gleeson (Phnom Penh)
Khvay Samnang (Phnom Penh & Berlin)
Kong Vollak (Phnom Penh)
Leang Seckon (Phnom Penh)
Lim Sokchanlina (Phnom Penh)
Pete Pin (New York)

Sopheap Pich (Phnom Penh)
Svay Sareth (Battambang)
Than Sok (Phnom Penh)
Tith Kaniitha (Phnom Penh)
Vandy Rattana (Phnom Penh & Paris)
Vuth Lyno (Phnom Penh)
Yim Maline (Battambang)

IN RESIDENCE Institutional Partners

Arts Brookfield
Asia Art Archive in America
Asia Society Museum
Bose Pacia
Bronx Museum of the Arts
Brooklyn Academy of Music
Casita Maria Center for Arts & Education
Cornell University
Creative Time
Independent Curators International (ICI)
Lower Manhattan Cultural Council (LMCC)
Museum of Modern Art (MoMA)
Parsons, The New School for Design
Residency Unlimited
Tyler Rollins Fine Art

About *Season of Cambodia, A Living Arts Festival*

Throughout April and May 2013, New York City hosted more than 125 artists from *Cambodia for Season of Cambodia, A Living Arts Festival*. For this major celebration of Cambodian arts, culture, and humanities, 30 of New York's most renowned arts and educational institutions present distinctive works from master and emerging artists and scholars in ritual, music, visual art, performance, dance, shadow puppetry, film, and academic forums. *Season of Cambodia* is an initiative of Cambodian Living Arts, a non-profit organization based in Phnom Penh and the U.S. founded in 1998 by artist Arn Chorn-Pond. *Season of Cambodia* is co-chaired by Anne H. Bass, John Burt, and Darren Walker. Lead Funding for the Visual Arts program has been provided by The Pollock-Krasner Foundation, U.S. Embassy Phnom Penh, Asian Cultural Council, The Shelley and Donald Rubin Foundation, Art Asia Pacific and generous individual support. Additional institutional lead support for the Festival comes from the Ford Foundation, The Rockefeller Foundation, Robert Sterling Clark Foundation, Fresh Sound Foundation, Rockefeller Brothers Fund, The Kaplen Foundation, Openbox Inc., EVA Air, Bloomberg Philanthropies, Softel NY and Henry Luce Foundation.

THE METROPOLITAN MUSEUM OF ART

9am-5pm Exhibition Viewing

Cambodian Rattan: The Sculptures of Sopheap Pich

Living and working in Phnom Penh, **Sopheap Pich** works principally in rattan and bamboo, constructing organic open-weave forms that are solid and ethereal, representational and abstract. Much of his work is inspired by elements of the human anatomy or plant life. Rattan and bamboo are natural materials integral to everyday life in rural Southeast Asia, and the manner in which Sopheap employs them—splitting them into long ribbons that are then interlaced and secured with tight twists of wire on bamboo frames—derives from the craft tradition of village Cambodia. Both in medium and form, Sopheap's art consciously embodies the artist's memories of culture and place, informing those memory images in complex ways that imply deeper levels of meaning.

The Metropolitan Museum of Art presents ten works by the contemporary Cambodian artist Sopheap Pich.

In collaboration with **IN RESIDENCE: Season of Cambodia Art Festival**. Curated by Leeza Ahmady and Erin Gleeson

The Metropolitan Museum of Art

1000 5th Avenue
New York, NY 10028



Sopheap Pich, *Morning Glory*, Rattan, bamboo, wire, plywood, steel bolts. 2011, 210 x 103 x 74 in. courtesy of the artist and Tyler Rollins Fine Art

ASIA SOCIETY MUSEUM

10am-6pm IN RESIDENCE: Exhibition Viewing

Bomb Ponds: Vandy Rattana

Curated by **Leeza Ahmady** and **Erin Gleeson**, *Bomb Ponds: Vandy Rattana* is a poignant series of photographs and a one-channel video by Cambodian artist **Vandy Rattana** (b. 1980) exploring the U.S. bombing of Cambodia during the Vietnam War. The serenity of Vandy's images belies the violent history of the landscape, while his video highlights the resilience of the Cambodian people. *Bomb Ponds* also brings attention to the lack of documentation of these unwarranted acts of violence undertaken by U.S. government.

In collaboration with IN RESIDENCE: *Season of Cambodia Art Festival*. Curated by Leeza Ahmady and Erin Gleeson.

Asia Society Museum

725 Park Avenue,
New York, NY 10021



Vandy Rattana, *Kompong Thom*, 2009, Digital C Print, 90x105cm, courtesy of the artist

BROOKFIELD PLACE, WINTER GARDEN

8am-6pm Exhibition Viewing

Compound Sopheap Pich

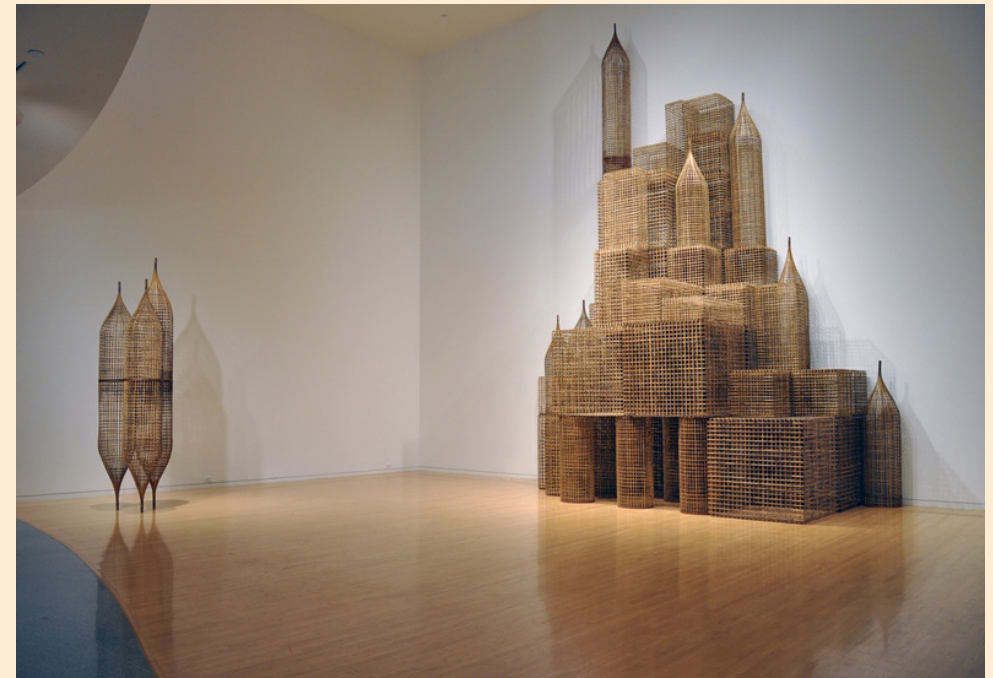
Compound is a large-scale installation by **Sopheap Pich** (b. 1971) that speaks to the recent, aggressive construction boom and the resulting depletion of natural resources in Phnom Penh. Comprising 83 voluminous bamboo and rattan grids and tubular modules, *Compound's* reticulation echoes modern architecture while its natural materials and transparency create a meditation on the idea of the city itself.

Presented by Arts Brookfield in collaboration with Tyler Rollins Fine Art.

In collaboration with **IN RESIDENCE: Season of Cambodia Art Festival**. Curated by Leeza Ahmady and Erin Gleeson.

Brookfield Place, Winter Garden

220 Vesey Street
New York, NY 10281



Sopheap Pich, *Compound*, 2011, Installation view Henry Art Gallery, USA, courtesy of the artist and Tyler Rollins Fine Art

BROOKFIELD PLACE PLAZA

8am-8pm IN RESIDENCE: Installation Viewing

Churning by Svay Sareth

Running along a 17 meter-long pedestrian walkway, *Churning* brings to life one of Phnom Penh's main plazas at one of New York City's. The site-specific mural depicts a typical scene at the busy urban square housing the Vietnamese-Cambodian Friendship Monument. In this artwork, the contentious postwar public memorial has been replaced with a camouflage rendering of "Churning of the Sea of Milk," an ancient creation myth famously depicted as a bas-relief at Angkor Wat. Replacing one monument with another draws attention to their similarities; two sides, in tension, attempting cooperation. While *Churning's* tug-of-war references Cambodia's past and present, its coded yet succinct critique on conflict and power struggle is universal.

In collaboration with IN RESIDENCE: *Season of Cambodia Art Festival*. Curated by Leeza Ahmady and Erin Gleeson.

Brookfield Place Plaza

220 Vesey Street
New York, NY 10281



Svay Sareth, *Churning*, 2013. Vinyl banner, 3 x 17 meters, courtesy of the artist

PARSONS THE NEW SCHOOL FOR DESIGN

10am-6pm IN RESIDENCE: Conversation & Screening

Living Arts City: Art and Urbanism In Phnom Penh and New York

Conversation panels presented in collaboration with a major colloquium organized by Parsons The New School for Design. A window into a yearlong and ongoing exchange between designers, curators, architects, planners, and social researchers from Phnom Penh and New York, this colloquium explores the interconnectedness of creativity, urban ecology, and community in three acts. ACT 1. *Geo-body of a Living Arts City with Cambodian Living Arts Fellows & Visiting Artists* ACT 2. *The Production of Space in the Living Arts City with screening Rescue Archaeology: Documents of Performance Art in Phnom Penh and presentation Our City Festival: Cultivating Communities* ACT 3. Production of Cultural Space with artist collective **Stiev Selepak**.

In collaboration with IN RESIDENCE: Season of Cambodia Art Festival. Curated by Leeza Ahmady and Erin Gleeson.

Parsons The New School for Design, Theresa Lang Community and Student Center, 2nd Floor

55 West 13th Street
New York, NY 10011



Masaru Iwai, *White Building Cleaning*, 2012, single-channel video, courtesy of the artist

PARSONS THE NEW SCHOOL FOR DESIGN

10am-6pm IN RESIDENCE: Conversation & Screening

Rescue Archeology: Documents of Performance Art in Phnom Penh

Rescue Archaeology: Documents of Performance Art in Phnom Penh features a selection of videos documenting performance art works by seven Cambodian contemporary artists. The term "rescue archaeology" is a specific practice in the anthropological field notable for its time sensitive response strategies. While extensive resources are invested to rescue the ancient cities associated with Angkor, it is today's artists who urgently respond to their present capital city as it changes, "rescuing" physical, psychological and personal memories in the process.

Presented by IN RESIDENCE Co-Curators Leeza Ahmady and Erin Gleeson as a part of *Living Arts City: Art and Urbanism in Phnom Penh and New York, Act 2*.

Parsons The New School for Design, Theresa Lang Community and Student Center, 2nd Floor
55 West 13th Street
New York, NY 10011



Svay Sareth. *Mon Boulet*, 2011, Performance, documentation, courtesy of the artist

CREATIVE TIME REPORTS

On View Online: creativetimereports.org

Out of Nowhere: Photography in Cambodia

A selection of works tracing resurgent developments in Cambodian photography, presented through a special online series at creativetimereports.org, a program of the trailblazing public-art organization **Creative Time**. Following photography's invention in the mid-1800s, travelers photographed and disseminated images that portrayed Cambodia as an exotic land. It was only at the outset of the Independence years (1953–1970) that the country began to record itself, but this practice was sadly interrupted, and its archive mostly destroyed, by war. Today, concerned by the lack of physical documentation of the stories, traits, and monuments unique to their culture, Cambodian photographers and artists devise new ways of showing and telling.

Creative Time Reports is devoted to publishing provocative perspectives of artists on today's most challenging issues.

In collaboration with IN RESIDENCE: *Season of Cambodia Art Festival*. Curated by Leeza Ahmady and Erin Gleeson.

ON VIEW ONLINE

creativetimereports.org



Vandy Rattana, *First High-Rise*, 2008, Digital C-print, courtesy of the artist

TYLER ROLLINS FINE ART

6-8PM IN RESIDENCE: Opening Reception

Reliefs by Sopheap Pich

In a solo exhibition of new works, **Sopheap Pich** (b. 1971) presents a focused series of orthogonal wall reliefs weighted with materials native to Cambodia's land and history. Burlap, beeswax, charcoal, and earth pigments combine on Pich's rigid bamboo and rattan grids to express his increasingly conceptual and minimalistic sensibilities while retaining a corporeal quality so prominent in his earlier works. Pich debuted the wall relief series for his installation in *dOCUMENTA (13)* in Kassel, Germany last summer.

In collaboration with IN RESIDENCE: *Season of Cambodia Art Festival*. Curated by Leeza Ahmady and Erin Gleeson.

Tyler Rollins Fine Art

529 W. 20th Street, #10W
New York, NY 10011



Sopheap Pich, *Fridericianum*, *dOCUMENTA(13)*, 2012, Installation view, courtesy of the artist and Tyler Rollins Fine Art

MOMA | MUSEUM OF MODERN ART

9:30am-5pm IN RESIDENCE: Symposium***Contemporary Art In Cambodia: A Historical Inquiry***

Contemporary Art in Cambodia: A Historical Inquiry is a one-day academic symposium with renowned scholars, curators, and artists. Some have argued that Cambodia has emerged from a post-conflict society into an era of social, economic, and political transformation. This symposium will focus on a dimension of its cultural transformation as it has been manifested in a burgeoning contemporary arts scene within the last decade. Through inquiries into broader artistic, cultural, and aesthetic practices, various scholars and arts practitioners will speak to historical trajectories of contemporary art practice in Cambodia and its positioning in narratives of art history. By building a critical dialogue that will interrogate the way the field is being shaped, the symposium aims to strengthen the foundation for more thorough investigations into Cambodia's recent art historical developments. *Contemporary Art in Cambodia: A Historical Inquiry* is presented by Cornell University and Center for Khmer Studies; co-organized by **Pamela N. Corey**, Doctoral Candidate, History of Art & Visual Studies, Cornell University and IN RESIDENCE co-curators **Leeza Ahmady** and **Erin Gleeson**.

As part of IN RESIDENCE: *Season of Cambodia Art Festival*.
Curated by Leeza Ahmady and Erin Gleeson.

Museum of Modern Art | MoMA

Celeste Bartos Theater,
Lewis B. and Dorothy Cullman
Education & Research Building
4 West 54th Street, New York, NY 10019



Leang Seckon, *The Power of Men*, 2012. Mixed media on canvas, 150x130cm. Courtesy the artist and Rossi Rossi

Speakers & Discussants include: **Leeza Ahmady**, Independent Curator, Ahmady Arts and Director, Asia Contemporary Art Week (ACAW), Asia Society; **Pamela N. Corey**, Doctoral Candidate, History of Art & Visual Studies, Cornell University; **Iftikhar Dadi**, Department Chair, Department of Art, Cornell University; **Jane DeBevoise**, Chair, Asia Art Archive in America; **Erin Gleeson**, Curator, Artistic Director, SA SA BASSAC; **Roger Nelson**, PhD candidate, The University of Melbourne, independent curator; **Kaja McGowan**, Associate Professor, History of Art & Visual Studies, Cornell University; **Lorraine Peterson**, Assistant Professor, Asian Studies, Cornell University; **Nora Taylor**, Professor, Art History, Theory & Criticism, School of the Art Institute of Chicago; **Ashley Thompson**, Senior Lecturer, Fine Art, History of Art & Cultural Studies, University of Leeds; **Vuth Lyno**, Fulbright Scholar, MA Art History, 2013-2015, artist, curator, Director of Sa Sa Art Projects; **Zhuang Wubin**, Curator & Researcher; **June Yap**, Guggenheim UBS Map Curator, South & Southeast Asia, alongside participation by select IN RESIDENCE Artists.

For full symposium program video documentation [Click Here](#)

BRONX MUSEUM OF ART

11am-5pm IN RESIDENCE: Open Studios & Conversation

Leang Seckon, Pete Pin

This day-long Open Studio marks the end of IN RESIDENCE artist **Leang Seckon's** one month residency, and the midway point for **Pete Pin's** residency at Bronx Museum of the Arts. Join us for a chance to view new works with a window into their processes, plus informal one-on-one dialogue with the artists. Leang Seckon's mixed media works often layer past and present myths and histories specific to his personal experience. In both playful and serious tones, Leang's recent work in sculpture, installation, and collage address themes of peace, resolution and transformation.

Pete Pin's (b. 1982) practice investigates themes of displacement, memory, and the complex experiences of the Cambodian Diaspora. His projects endeavor to build meaningful dialogues within Diaspora communities in the US, and instigate connections to their personal and collective histories.

As part of IN RESIDENCE: *Season of Cambodia Art Festival.*
Curated by Leeza Ahmady and Erin Gleeson.

Bronx Museum of the Arts

1040 Grand Concourse
 Bronx, NY 10456



Leang Seckon, *The Flower of the Heavy Skirt*, 2012, mixed media, courtesy of the artist and Rossi & Rossi.

BRONX MUSEUM OF ART

6:30pm-9pm IN RESIDENCE: Conversation

1040 Lounge Artist Spotlight : Leang Seckon, Pete Pin

A conversation with IN RESIDENCE artists **Leang Seckon** who is based in Phnom Penh, Cambodia and Brooklyn based Cambodian Diaspora artist **Pete Pin** about their backgrounds, respective art practices, and projects developed while in residence at Bronx Museum of the Arts.

As part of IN RESIDENCE: *Season of Cambodia Art Festival*.
Curated by Leeza Ahmady and Erin Gleeson.

Bronx Museum of the Arts

1040 Grand Concourse
Bronx, NY 10456



Pete Pin, *Cambodian Diaspora*, 2011, courtesy of the artist

BOSE PACIA

6:30pm-9pm IN RESIDENCE: Open Studios*Tith Kanitha, Yim Maline*

As part of the popular First Thursdays DUMBO Gallery Walk, IN RESIDENCE artists **Tith Kanitha** (b. 1987) and **Yim Maline** (b. 1982) open their shared studio space at Bose Pacia Transparent Studio for the midpoint of their 2-month residency in New York City. Both artists will be treating the studio as an experimental space to explore their materials and methods. Yim's work moves back and forth between works on paper and sculpture, using graphite, colored pencils, clay and lace, to reflect on her childhood and legacies of civil unrest. Alternatively, Tith is driven by process, form and intuition while using various media including her body to explore pressing social issues. The Open Studio is an opportunity to encounter the artist's processes and ongoing conversations. The Public is invited to visit the studio through May 29.

As part of IN RESIDENCE: *Season of Cambodia Art Festival*.
Curated by Leeza Ahmady and Erin Gleeson.

Bose Pacia

163 Plymouth Street
Brooklyn, NY 11201



Tith Kanitha. *Endlessly*, 2011. Photo: Heng Ravuth

BAM CULTURAL DISTRICT

IN RESIDENCE: Outdoor Installation

Wrapped Future : Lim Sokchanlina

Brooklyn's construction fences became an active space for engagement as IN RESIDENCE artist **Lim Sokchanlina** (b. 1987) expands his ongoing project *Wrapped Future* into the ever changing landscape of New York City. Concerned with the border-making practices of national development schemes that promise a better "New Phnom Penh," Lim has been photographing temporary partitions at especially complex sites in his city since 2009. Over the course of his residency, Lim will investigate the significance of transitory fences in the BAM Cultural District, calling into question what they conceal, and ultimately what they will reveal.

As part of IN RESIDENCE: *Season of Cambodia Art Festival*.
Curated by Leeza Ahmady and Erin Gleeson.

BAM Cultural District
Peter Jay Sharp Building
30 Lafayette Avenue
Brooklyn, NY 11217



Lim Sokchanlina, *Wrapped Future*, 2013. As part of the artist's In Residence site-specific installation at BAM, Brooklyn, New York, Digital C-print, 70x110cm, courtesy of the artist.

ICI (INDEPENDENT CURATORS INTERNATIONAL)

7-8:30pm IN RESIDENCE: Conversation

Dialogues in Contemporary Art: Take 5 with Erin Gleeson & Leeza Ahmady

New York-based **Leeza Ahmady** and Phnom Penh-based **Erin Gleeson** discuss **IN RESIDENCE**, an intensive 18-month curatorial process fusing their respective backgrounds, programmatic expertise and curatorial work both within and outside of Asia. Ahmady is noted for her ongoing, innovative educational platforms AhmadyArts and Asian Contemporary Art Week, New York, which are strategically collaborative with multiple museums, galleries, biennials and institutions to contextualize artists, while connecting audiences to practices in New York, Asia, and elsewhere. Gleeson, who is co-founder and the Artistic Director of SA SA BASSAC, Phnom Penh, is recognized for foundational work with local cultural institutions, schools, and artists in Cambodia. Ahmady and Gleeson's **IN RESIDENCE** centers the curatorial on artistic practice itself: 10 artists and 1 curator are invited to live and work in New York City, extending their emerging practices to its public through singular exhibitions and transdisciplinary programs as a way of generating and reflecting experience and knowledge. This event is open to the public, but seating is limited. Reception follows.

As part of **IN RESIDENCE: Season of Cambodia Art Festival**.
Curated by Leeza Ahmady and Erin Gleeson.

ICI (Independent Curators International) Curatorial Hub
401 Broadway, Suite 1620
New York, NY 10013



Than Sok, *To Give Is To Receive II*, Detail, 2011, courtesy of the artist

RESIDENCY UNLIMITED

6:30-8:30pm IN RESIDENCE: Conversation

Reading Khvay Samnang

A lively evening of photographic and performance screenings, readings and conversation with artist **Khvay Samnang** who will be joined by curators **June Yap**, curator *No Country: Contemporary Art for South and Southeast Asia*, Guggenheim UBS MAP Global Art Initiative, **Joshua Barndt**, Teaching Fellow, Living Arts City, Parsons the New School for Design and **Vuth Lyno**, Artist and Curatorial Assistant, IN RESIDENCE. The event concludes Khvay's two-month New York residency with Residency Unlimited and in studio at Casita Maria Center for Arts & Education.

As part of IN RESIDENCE: *Season of Cambodia Art Festival*.
Curated by Leeza Ahmady and Erin Gleeson.

Residency Unlimited

360 Court Street, Unit 4
Brooklyn, NY 11231



Khvay Samnang, *Samnang Cow Taxi Moves Sand*, Phnom Penh, 2011, Performance, courtesy of the artist

LMCC ART CENTER AT GOVERNORS ISLAND

12-5pm IN RESIDENCE: Open Studios

Kong V ollak, Lim Sokchanlina, Amy Lee Sanford, Svay Sareth, Than Sok, Vandy Rattana, and Vuth Ly no.

Season of Cambodia curator-in-residence **Vuth Ly no** (b. 1982) curates an Open Studios program at the culmination of two-month residencies for five Cambodian contemporary artists working across a range of mediums and practices including sculpture, photography, video, installation and performance. The three-day event, in conjunction with opening weekend at Governors Island, will feature the works and processes of the resident artists as they have unfolded in the environment and energy of their stay in New York City. Focused on mark making with particular interest in line and line interactions, **Kong V ollak** (b.1983, Phnom Penh) creates architectural drawings and installations of both the real/present and imagined/future of cities. **Lim Sokchanlina** (b. 1987) works primarily in photography. His serial images are carefully staged, often involving himself as protagonist as a way to call attention to a variety of social, cultural, economic and environmental changes in Cambodia resulting from globalization. **Amy Lee Sanford's** (b. 1972) two and three dimensional work and performances explore the evolution of emotional stagnation, and the lasting psychological effects of war. **Svay Sareth's** (b.1972) artistic practice responds to themes of his life and traverses both present and historical moments. His work in sculpture, installation and performance questions the politics of power, processes of survival, or the more playful idea of adventure. **Than Sok's** (b.1984) multi-media practice is rooted heavily in the investigation of religious and spiritual beliefs, materials, and rituals. **Vandy Rattana's** (b.1980) recent works in photography and film speak to the interconnected relationship between the practice of image making and historiography.

As part of IN RESIDENCE: *Season of Cambodia Art Festival*.
Curated by Leeza Ahmady and Erin Gleeson.

Building 110: Lower Manhattan
Cultural Council's Arts Center at Governors Island
110 Andes Rd,
New York, NY 10004



Amy Lee Sanford, *Container Port, Break Pot Performance*, 2012, courtesy of the artist

Select Publicity Materials & Press Coverage

[ACAOW 2013 Press Release](#)

[ACAOW 2013 IN-RESIDENCE_Season of Cambodia_Booklet](#)

[IN-RESIDENCE Season of Cambodia | ArtAsiaPacific AD](#)

[IN-RESIDENCE E-Flux Announcement PDF](#)

[ACAOW 2013 E-Flux IN-RESIDENCE Announcement \(Live Link\)](#)

[IN-RESIDENCE Independent Curators International Talk \(Live Link\)](#)

ACAOW 2013 Press Coverage:

[Hyperallergic | Natasja Sheriff | "Breaking Free: New Cambodian Art"](#)

[The New York Times
"Cambodian Contemporary Arts Showcased in New York Festival"](#)

[Creative Time Reports Collaboration
"Out of Nowhere: Photography in Cambodia \(Part One\)"](#)

[Creative Time Reports Collaboration
"Out of Nowhere: Photography in Cambodia \(Part Two\)"](#)

[UDAYA, Journal of Khmer Studies | "History of the Future:
Leeza Ahmady in Conversation with Svay Sareth and Vandy Rattana"](#)

[Parsons The New School | "Living Arts City"](#)

[Asia Art Archives Media Collection | "Contemporary Art in Cambodia:
A Historical Inquiry"](#)



In 2019, Asia Contemporary Art Week (ACAOW) updated its name to Asia Contemporary Art Forum (ACAOW) to reflect nearly two decades of programmatic evolution and growth. In 2014, the "n" was dropped from "Asian" in the organization's name to emphasize Asia as an expansive and inclusive artistic state of mind, transcending geographical and national boundaries.

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