



ACAF

Asia Contemporary Art Week

September 8 - November 18, 2016

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Asia Contemporary Art Week (ACAW) 2016

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Mierle Laderman Ukeles, *Touch Sanitation Performance*, 1979-1980, image courtesy of the artist and Ronald Feldman Fine Arts, New York

Full Program Overview

ACAW 2016 | New York

Expanding beyond its usual format through a full season-long platform to capture the momentous energy of the field, Asia Contemporary **Art Week (ACAW)** kicks off its 11th edition on September 8, 2016 with over 200 artists, cutting-edge exhibitions, performances, public programs & other evening festivities across New York City thru November 18. The season culminates with ACAW's annual signature forum, **FIELD MEETING: *Thinking Practice*** on November 11 & 12, hosted at **Solomon R. Guggenheim Museum & Asia Society**.

The **11th edition of ACAW** comprises a broad scope of content— from comprehensive surveys on major mid-20th Century artists previously unobserved in the United States, to timely symposiums, performances and discussions contextualizing major solo and group exhibitions for established, emerging and diasporic artists of China, India, Japan, Korea, Indonesia, Iran, Lebanon and other countries of the Middle East, South and Southeast Asian regions. Beyond an interlacing of broad cross-cultural aesthetic and conceptual inquiries, works in this year's ACAW echo the present anxious state of the world, concentrating on socio-political issues such as war, terrorism, environmental deprivations, inequality, and immigration. This year also marks important milestones in the history of Asian art in the United States—with the 60th anniversary of Asia Society, and the Metropolitan Museum of Art's Asian galleries turning 100.

A non-profit curatorial and educational platform, **Asia Contemporary Art Week** brings leading New York and Asia-based museums and galleries—**Asia Contemporary Art Consortium Partners**—to join together with a mission to heighten the awareness and visibility of contemporary art practices from Asia within the United States, Asia, and beyond.

"Each ACAW edition provides a concentrated, critical examination and contextualization of the ever-expanding discourses and cultural production coming out of Asia through collaborative initiatives and curated programs. By presenting artists' projects and programs in a more timely, less-mediated fashion, we address institutional limitations and fill gaps in the field, providing audiences with direct access to artists through annual programs such as FIELD MEETING."



Public Movement, *Museum Operations*, 2015, performance, Tel Aviv Museum of Art, image: National Collection,

Made in China – An Unprecedented Look at Contemporary Chinese Art in New York this Fall

Fall 2016 showcases some of the most major and historic exhibitions of Chinese contemporary art to hit New York City in a single season, considering Chinese diaspora artists, as well as an exciting blend of emerging and established talent working within the country today.

In September, ACAW season kicks off (on Sep 8th) with an exhibition of new works by the prolific artist **Wu Jian'an** exploring the boundless materiality of Chinese paper at Chambers Fine Art in Chelsea. At Asia Society Museum, a half-day symposium, organized in collaboration with artist **Cai Guo-Qiang**, focuses on creativity, artistic expression and methodology (Sept 9th), followed by the museum's opening of the first-ever retrospective of Chinese-French artist **Zao Wou-Ki's** paintings and works on paper in the United States (Sept 12th). Wou-ki's significant contributions to the international abstraction movement of the mid-20th century will be deliberated on in a dedicated symposium, *Asian Abstractions/Global Contexts*, (on Nov 18th) at Asia Society, as the closing event for ACAW 2016.

In November, Lisson Gallery in Chelsea opens its first exhibition dedicated to the internationally renowned artist-activist **Ai Weiwei** (Nov 4th) while the second exhibition of The Robert H. N. Ho Family Foundation Chinese Art Initiative, *Tales of Our Time* opens on the same day at Solomon R. Guggenheim Museum, with newly commissioned, large-scale works by artists hailing from mainland China, Hong Kong, and Taiwan, to explore tensions between individual narratives and the constructions of mainstream history. Artists include **Chia-En Jao, Kan Xuan, Sun Xun, Sun Yuan & Peng Yu, Tsang Kin-Wah, Yangjiang Group, Zhou Tao**. Accompanied by an afternoon symposium with diverse practitioners (Nov 4th).

Making Space – Solo Exhibitions Dedicated to Major Women Artists

Three globe-trotting women artists are especially recognized this season through solo exhibitions in New York— **Arahmaiani** at Tyler Rollins Fine Art in September with an opening-night-only-performance by the artist (Sept 15th), whose new projects in Indonesia, Germany, and Tibet are just the latest in her relentless probing into sociopolitical issues of gender, spirituality and ecology.

At Queens Museum, the final show organized by now-New York City Department of Cultural Affairs commissioner, **Tom Finkelpearl**, is a comprehensive overview of five decades of work by the pioneer of feminist performance art, **Mierle Laderman Ukeles** (Sept 18th). Ukeles transformed notions of public art on a global scale, creating public sculptures with waste materials in Japan and Korea, as well as land reclamation projects in Tel Aviv, Israel.



Wu Jian'an, *Shallow Mountain*, 2016, set of 1184 bricks, courtesy of artist and Chambers Fine Arts, New York.

Known for her remarkable projects in Afghanistan, **Mariam Ghani's** latest work at Ryan Lee Gallery (Sept 10th) is inspired by China Miéville's sci-fi noir novel; depicting two cities that are geographically intertwined yet so economically and politically divided that they become separate countries. In addition, two large-scale installations at MoMA (The Museum of Modern Art), *The Mapping Journey Project*, by Moroccan French artist **Bouchra Khalili** and *Woven Chronicle*, by Indian artist **Reena Saini Kallat** (Oct 1st), represent complex networks of migration and forced displacement.

Meditations & Re-remembrances East Asia & South Asia on Equal Footing

Scattered throughout the three months are gallery exhibitions and installations at major art museums by contemporary South Asian artists that reflect on the need for peace and tolerance amid chaos and acts of violence.

In Philadelphia, the latest series of drawings by **Amina Ahmed** at Twelve Gates Arts (Sept 2nd), display her exercises in geometry to invoke grace and hope; at Philadelphia Museum of Art, Mumbai-based artist **Jitish Kallat** debuts an immersive installation of the historical correspondence written by Mahatma Gandhi to Adolf Hitler in 1939 (Nov 13th).

In New York, Rubin Museum of Art commissions an eighteen-channel audio installation by **Soundwalk Collective** to transport visitors to sacred sites in the high Himalayas for a meditative experience (Nov 11th). Aicon Gallery presents the works of the Pakistani, London-based minimalist icon **Rasheed Araeen** (Sept 20th), while Sundaram Tagore opens a new show of works by artist, poet and Tantric guru, **Sohan Qadri** (Sept 15th).

DAG Modern's group exhibition, *Memory and Identity: Indian Artists Abroad* considers 15 seminal artists such as **S H Raza**, **V Viswanadhan**, **Zarina Hashmi** and **Krishna Reddy**, who have opted to live overseas, and how memory and identity play into their processes (Sept 14th).

At Sundaram Tagore Gallery, an exhibition of new works by Filipino Brisbane-based husband-and-wife artists **Alfredo** and **Isabel Aquilizan**, explores displacement, change, memory and community (Oct 13th).

Artists based in Japan presenting during ACAW 2016 also reflect on the current social climate in distinct ways. At Ronin Gallery, an exhibition dedicated to "the ambassador of kawaii culture," **Sebastian Masuda**, extols the artist's message of 'colorful rebellion' against a climate entrenched in disharmony (Oct 27th). At Sundaram Tagore, a solo exhibition for internationally renowned artist **Hiroshi Senju** displays his sublime, monumental waterfall images that bestow viewers with a sense of tranquility (Nov 10th).



Arahmaiani, *Shadow of the Past*, 2015, performance, courtesy of the artist & Tyler Rollins Fine Art

Transcultural (and – temporal) exhibitions presented this year during ACAW 2016 include *At Twilight* by **Simon Starling** at Japan Society, who found inspiration in W.B. Yeats and other early 20th-century artists to create his expansive *Noh theater installation* (Oct 14th); and an exhibition at Owen James Gallery, revolving around a collaboration between the Singaporean art collective **Phunk** and renowned post-war Japanese pop artist **Keiichi Tanaami** (Sept 16).

At Sylvia Wald & Po Kim Gallery, light installations and other work by six emerging and established Korean artists, including **Hyong Nam Ahn, Dong Chul Ha, Han Ho, Moha Ahn, Yunwoo Choi** and **Choong Sup Lim**, comment on the physical and spiritual dimensions of their environments (Sept 28).

Doosan Gallery presents three solo exhibitions for artists based in Korea this fall, exploring internal worlds and taboo subjects (Sept 8th, Oct 13th, and Nov 17th). Art Projects International celebrates Korean-American contemporary artist **Il Lee's** 40 years in New York City, contextualizing the range of gestures and movements he has developed in his ballpoint works over the last four decades (Sept 22nd). In addition to underscoring the breadth of Asian contemporary art around New York City this fall, ACAW is delighted to copresent curated programs in collaboration with its Consortium Partners, concentrating around the work of a single artist and zeitgeists of the near past or present.

Highlights this year include projects by artists working in the realm of decolonization and space. In October, a conversation between artists and architects **Sandi Hilal** and **Alessandro Petti**, co-presented with ArteEast (Oct 22nd, venue TBA), reflect on their experiences working with refugees and exploring ways of creating different social, political and spatial relationships between people, state and territory beyond the liberal notion of citizenship.

Also considering the intersections between art and architecture is a special program co-presented with Reversible Destiny Foundation and hosted at artnet (Oct 12th)— a panel discussion on the legacy of Japanese artist **Shusaku Arakawa's** progressive activities and contributions to New York City's art scene in the 1960s-70s, namely the transition from Abstract Expressionism to Minimalism and Conceptual art movements.



Sandi Hilal and Alessandro Petti, *Concrete Tent*, photo by Anna Sara | Campus in Camps. Courtesy of ArteEast



Basel Abbas and Ruanne Abou-Rahme, *And Yet My Mask Is Powerful*, 2016, still, single-channel HD video, 2-channel sound, courtesy of the artists

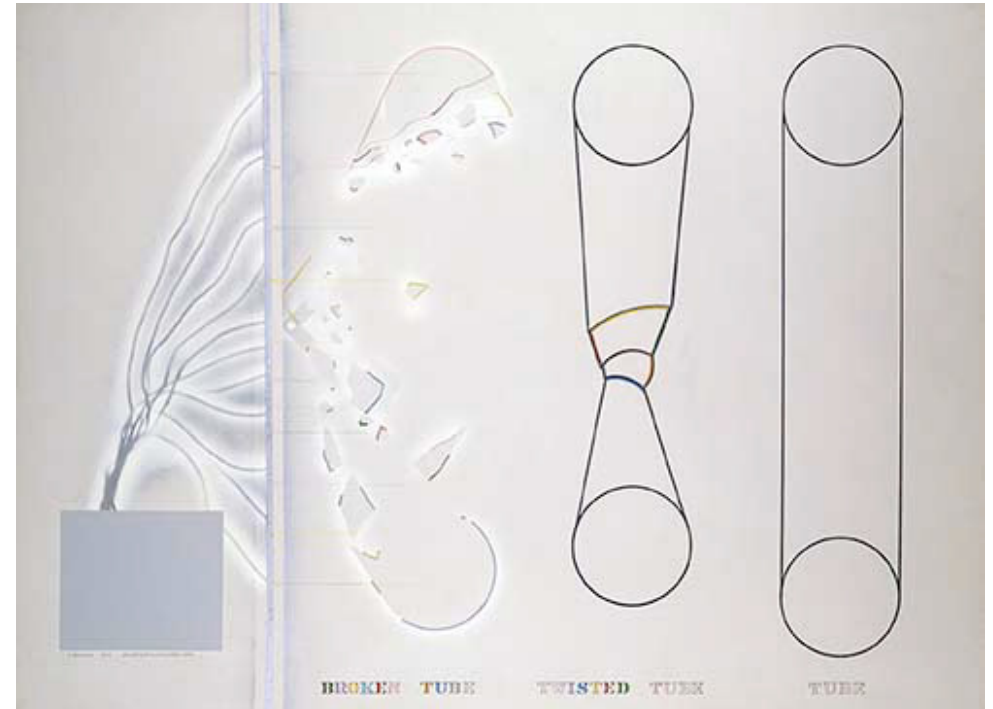
Beatrice Glow celebrates the kickoff of her residency at A/P/A Institute at NYU with a performative tree planting and a new lecture-performance (Sept 27th), based on her research of the social history of plants via spice routes and the historical and contemporary relationship between Rhun (present-day Indonesia) and Manaháhtaan. On another spectrum, newly joining ACAW Consortium Partner Roya Khadjavi Projects organizes a special collection of abstract and minimalist works by emerging artists living in Iran and in the Iranian diaspora, **Dana Nehdaran, Masoume Moghadam, Maryam Khosrovani** at EWA Gallery (Oct 25th).

ACAW 2016 Signature Forum + Curated Collaborations & Special Initiatives

In addition to underscoring the breadth of Asian contemporary art around New York City this fall, ACAW is delighted to co-present curated programs in collaboration with its Consortium Partners, concentrating around the work of a single artist and zeitgeists of the near past or present. Highlights this year include projects by artists working in the realm of decolonization and space.

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The first issue **FIELD REVIEW: South Asia** in collaboration with ACAW Consortium Partner Exhibit320 (New Delhi), commissions six essays to consider "Abstraction" through broad local historical lenses, as well as inquires into parallel practices and exchanges between visual artists and other cultural producers, both in recent, and within 20th century timelines.



Shusaku Arakawa, *Tubes*, 1965, oil and acrylic on canvas. Estate of Madeline Gins, reproduced with permission of the Estate of Madeline Gins and Reversible Destiny Foundation.

ACAW's Annual Signature Forum
FIELD MEETING Take 4: Thinking Practice

Full throttle, two days of back-to-back performances, lecture-performances, and lively discussions by over 30 of today's most compelling creative minds from Asia and beyond Scheduled Friday, November 11 & Saturday, November 12.

Day 1 (10 AM – 6 PM) hosted at **Solomon R. Guggenheim Museum**, Peter B. Lewis Theater. Followed by a reception & special exhibition viewing.

Day 2 (10 AM – 6 PM) hosted at **Asia Society**, The Lila Acheson Wallace Auditorium. Followed by a celebratory private dinner reception in celebration of the institution's 60th anniversary.



Shezad Dawood, *Nature Interpretation Centre*. Kalimpong Hill Station. Image source: www.tourmyindia.com, as part of the artist's research for his lecture-performance.

ACAW **FIELD MEETING** emulates the experience of a studio visit on a communal scale, bringing together 30 of today's most compelling artists & arts professionals from Asia and beyond to present to an exclusive audience of over 300 US curators, scholars, and museum directors. The program transcends conventional educational symposia to stage a showcasing of creative minds, their ideas, research, and significant activities, whereby new materials and projects are tested and reflected upon collectively.

Taking place just days after the United States presidential elections, **FIELD MEETING: Thinking Practice** addresses strategies that allow art practitioners to maintain sovereignty over their own voice as world citizens and commentators amidst the pervasively hostile political climates and marginalizing forces of conservatism around the globe; in addition to contending with art world prescriptions, cultural impositions and shifting market demands.

Thinking Practice is therefore an inquiry into ongoing processes, research-based practices and methodologies, spanning multiple mediums and disciplines to explore individual and collective artistic experience with much greater nuance. Through its roster of invited presenters, which also reflects the great flux of often-overlooked programmatic achievements and institutional efforts both inside and outside of Asia, the forum facilitates further meaningful exchanges, while sparking lasting relationships and future collaborations between US and Asia based artists, arts professionals and institutions.

Leeza Ahmady
 Director and Curator
 Asia Contemporary Art Week



Wafaa Bilal, *The Things I Could Tell...*, 2015. Live performance documentation. Courtesy Artpace & Driscoll Babcock Galleries.

ACAW 2016 Participating Museums, Galleries & Institutions

+g1 Foundation	National Arts Council (Singapore)
Ab-Anbar Gallery (Tehran)	Otto Zoo Gallery (Milan)
Aicon Gallery	Owen James Gallery
Alserkal Avenue (Dubai)	Philadelphia Museum of Art
ArteEast	Queens Museum
Art Projects International	Reversible Destiny Foundation
Asia Art Archive in America	Richard Koh Fine Art (Kuala Lumpur)
Asia Society Museum	Ronin Gallery
A/P/A Institute at NYU	Roya Khadjavi Projects
Chambers Fine Art	Rubin Museum of Art
DAG Modern	Ryan Lee Gallery
Doosan Gallery	Sa Sa Bassac (Phnom Penh)
Edouard Malingue Gallery (Hong Kong)	Sotheby's
Exhibit320 (New Delhi)	Solomon R. Guggenheim Museum
Galeri Zilberman (Istanbul)	Space Station (Beijing)
Ink Studio (Beijing)	Sundaram Tagore Gallery
Japan Society	Sylvia Wald & Po Kim Foundation
Kadist Art Foundation	The Metropolitan Museum of Art
Lisson Gallery	The Third Line Gallery (Dubai)
Mori Art Museum (Tokyo)	Twelve Gates Arts
MoMA, Museum of Modern Art	Tyler Rollins Fine Art

ACAW 2016 Team & Collaborators:

Leeza Ahmady, Director & Curator
 Ambika Trasi, Managing Director
 Tiffany Fung, Curatorial Fellow
 Julianne Perkins, Program Coordinator
 Siqiao Lu, Graphic & Web Design
 Jazia Hammoudi, Social Media Editorial
 Stacie Luo, Program Coordinator
 Young Jeon, Web Design
 Meenakashi Thirukode, FIELD REVIEW Journal Editor

Select Artists at ACAW 2016 Curated Signature Programs

Alessandro Petti (Palestine)
 Jung Hee Choi (New York)
 Sandi Hilal (Palestine)
 Zolaykha Sherzad (Kabul & New York)

ACAW 2016 Asia Contemporary Art Consortium (ACAC) Members:

Asia Contemporary Art Consortium (ACAC) is a group of visionary individuals from leading galleries and museums, coming together with a mission to heightening awareness and visibility of contemporary art practices from Asia within the United States, Asia, and beyond through their support and collaboration with Asia Contemporary Art Week (ACAW) platform.

Leeza Ahmady, ACAW Director (Independent Curator)
 Abdelmonem Alserkal & Vilma Jurkute, Alserkal Avenue
 Ian Alteveer, Metropolitan Museum of Art
 Jaime-Faye Bean, ArteEast
 Arani & Shumita Bose, +g1 Foundation
 Roberto Ceresia, Aike-Dellarco Gallery (Shanghai)
 Young Cho & Ann Thurmond, Sylvia Wald & Po Kim Foundation
 Beth Citron, Rubin Museum of Art
 Jane DeBevoise, Asia Art Archive in America
 Prajit & Projjal Dutta, Aicon Gallery
 Agnes Hsu, China Institute
 Hitomi Iwasaki, Queens Museum
 Owen James, Owen James Gallery
 Rasika Kalaria, Exhibit320 (New Delhi)
 Roya Khadjavi, Roya Khadjavi Projects
 Richard Koh, Richard Koh Fine Art (Kuala Lumpur)
 Jeff Lee, Ryan Lee Gallery
 Jay Levenson, The Museum of Modern Art
 David Libertson, Ronin Gallery
 Edouard Malingue, Edouard Malingue Gallery (Hong Kong)
 Kataoka Mami, Mori Art Museum
 Christophe Mao, Chambers Fine Art
 Salman Matinfar, Ab-Anbar Gallery
 Alexandra Munroe & Christina Yang, Solomon R. Guggenheim Museum
 Tyler Rollins, Tyler Rollins Fine Art
 Kushal K. S. and Ashish Anand, DAG Modern
 Jung Lee Sanders, Art Projects International
 Atif Sheikh & Aisha Khan, Twelve Gates Arts
 Sundaram Tagore, Sundaram Tagore Gallery
 Boon Hui Tan & Michelle Yun, Asia Society and Museum
 Miwako Tezuka, Reversible Destiny Foundation
 Craig Yee & Britta Erickson, Ink Studio (Beijing)
 Moiz Zilberman, Galeri Zilberman (Istanbul)

Participating Artists at ACAW 2016 Consortium Partner Institutions

Adriana Proser (New York)
Ai Weiwei (Beijing)
Aida Izadpanah (Tehran & New York)
Alfredo & Isabel Aquilizan (Brisbane)
Ambadas Khobragade (Oslo & Akolo)
Ambreen Butt (Texas)
Amina Ahmed (London & New York)
Anila Quayyaum Agha (Lahore)
Arahmaiani (Yogyakarta)
Atif Sheikh (Philadelphia)
Avinash Chandra (London & Simla)
Beatrice Glow (New York)
Bouchra Khalili (Casablanca & Paris)
Cai Guo-Qiang (New York & Quanzhou)
Cecilia Chiang (San Francisco)
Charles Haxthausen (Massachusetts)
Chia-En Jao (Taipei)
Choong Sup Lim (Seoul & New York)
Claire Brandon (Hong Kong)
Claudia Brown (Phoenix)
Dai Shi (1801-1860)
Dana Nehdaran (Tehran)
Danny Bowien (San Francisco)
Dong Chul Ha (Seoul)
Eiko & Koma (New York)
Eric Bowen (Oslo & Allahabad)
Eunsil Lee (Seoul)
F N Souza (London & Saligao)
Han Ho (Paju)
Hasan Elahi (Washington D.C.)
Hou Hanru (Rome)
Hyeonkyeong You (Seoul)
Hyong Nam Ahn (Seoul & New York)
Il Lee (New York & Seoul)
Jae Young Park (Seoul)
Jason Wang (New York)
Jitish Kallat (Mumbai)
John H. Foster (New York)
Josh Begley (New York)
Jung Hee Choi (New York)
Kan Xuan (Beijing & Amsterdam)
Keisuke Yamaguchi (Nagano Prefecture)
Ken Hom (United Kingdom)
Krishna Reddy (Paris & Chittoor)
Lan Ying (1585-1664)
Mariam Ghani (New York)
Martin Yan (San Francisco)
Masoume Moghadam (New York)
Matthew Hashiguchi (Savannah)
Mierle Laderman Ukeles (New York)
Moha Ahn (Seoul)
Mohan Samant (New York & Mumbai)
Naoto Nakagawa (New York)
Natvar Bhavsar (New York)
Nawa Kohei (Kyoto)
Nikki Luna (Manila)
Patricia Wakida (Oakland)
Pema Tsenden (Xining)
Peter & Lisa Chang (Virginia)
PHUNK (Singapore)
Public Movement- Alhena Katsof & Dani Yahalomi (Tel Aviv)
Rachel Cooper (New York)
Rajendra Dhawan (Paris)
Rasheed Araeen (London & Karachi)
Reena Saini Kallat (Mumbai)
Reiko Tomii (New York)
Reyum Painting Collective (Phnom Penh)
Ricardo Mazal (Santa Fe & New York)
Saba Taj (Durham)
Sakamoto Gorō (Tokyo)
Sakti Burman (Paris & Kolkata)
Sebastian Masuda (Tokyo)
S H Raza (New Delhi)
Shahzia Sikandar (Lahore)
Sham-e-Ali Nayeem (Philadelphia)
Shen Zhou (1427-1509)
Shusaku Arakawa (New York)
Simon Starling (Copenhagen & Berlin)
Sohan Qadri (Copenhagen & Punjab)
Song Xu (1525-1606)
Soundwalk Collective (Berlin & New York)

Sun Xun (Beijing)
Sun Yuan & Peng Yu (Beijing)
Sundara All-Star Band- La Monte Young, Marian Zazeela, Jung Hee Choi, Jon Catler, Naren Budhkar
Budhkar (New York)
Susan Hefuna (London)
Teiji Furuhashi (Kyoto)
Tom Finkelpearl (New York)
Tomu Uchida (1898-1970)
Tsang Kin-Wah (Hong Kong)
Tsukioka Yoshitoshi (1839-1892)

V Viswanadhan (Paris & Kerala)
Vivian Ku (Pasadena)
Wang Hui (1632-1717)
Wang Yuanqi (1642-1715)
Wu Jian'an (Beijing)
Xiaoyu Weng (New York)
Yangjiang Group (Yangjiang)
Yunwoo Choi (Seoul)
Zao Wou-ki (Paris & Beijing)
Zarina Hashmi (New York & Aligarh)
Zhao Zhao (Beijing)
Zhou Tao (Guangzhou)

ACAW 2016 Media Partners



ArtAsiaPacific magazine is the leading English-language periodical covering contemporary art and culture from the Middle East and Asia-Pacific. Published six times a year, AAP includes features, profiles, essays and reviews by experts from all over the world. AAP's website offers up-to-the minute news reports, extracts from current and past issues of the magazine, as well as supplementary and exclusive multimedia content.



Asia Society is the leading educational organization dedicated to promoting mutual understanding and strengthening partnerships among peoples, leaders, and institutions of Asia and the United States in a global context. Across the fields of arts, business, culture, education, and policy, the Society provides insight, generates ideas, and promotes collaboration to address present challenges and create a shared future.



artnet is the premier Internet resource for buying, selling, and researching fine art, decorative art, and design. Founded in 1989, artnet took its services online in 1995. artnet offers an overview of art for sale in international galleries and auction houses and aids clients in making informed acquisitions by providing information about artists, their galleries, the value of their works, the history of their prices, exhibitions, reviews and daily news.



IBRAAZ Initiated by the Kamel Lazaar Foundation in 2011, Ibraaz is the leading critical forum on visual culture in North Africa and the Middle East, publishing an annual online platform – consisting of essays, interviews, artists' projects, and platform responses – that focuses on research questions conceived through a network of editorial contributors based in the Middle East and beyond.

FRI SEP 2

[p. 24](#) **Twelve Gates Arts (Philadelphia)**
6:30-8:30PM Opening Reception
Madad: Solo Show by Amina Ahmed

THU SEP 8

[p. 26](#) **Chambers Fine Art**
6-8PM Opening Reception
*Ten Thousand Things:
New Works by Wu Jian'an*

[p. 28](#) **Doosan Gallery**
6-8PM Opening Reception
Hyeonkyeong You

FRI SEP 9

[p. 30](#) **Asia Society**
2PM Symposium
*What About the Art? Aesthetics and Ideas
in Contemporary Art*

FRI SEP 9 - SAT SEP 17

[p. 32](#) **Sotheby's**
Exhibitions Viewings and Auctions
*Important Chinese Art: Chinese Art Through
the Eye of Sakamoto Gorō: Early Chinese
Art; The Roy and Marilyn Papp Collection
of Chinese Paintings Fine Classical Chinese
Paintings & Calligraphy; Saturday at
Sotheby's: Asian Art*

SAT SEP 10

[p. 34](#) **Ryan Lee Gallery**
4-6PM Opening Reception
The City & The City

[p. 36](#) **Solomon R. Guggenheim Museum**
Performance
Debriefing Session II by Public Movement

SUN SEP 11

[p. 38](#) **Sotheby's**
2PM Lecture
*Introduction to The Roy and Marilyn Papp
Collection of Chinese Paintings*

MON SEP 12

[p. 40](#) **Asia Society**
6-9PM Viewing & Reception
No Limits: Zao Wou-Ki

WED SEP 14

[p. 42](#) **DAG Modern**
6-9PM Opening Reception
*Memory and Identity:
Indian Artists Abroad*

THU. SEP 15

[p. 44](#) **Tyler Rollins Fine Arts**
6-8PM Reception & Performance
Arahmaiani

[p. 46](#) **Sundaram Tagore Gallery**
6-8PM Opening Reception
Sohan Qadri

FRI SEP 16

[p. 48](#) **Rubin Museum**
6-9PM Public Opening
*Monumental Lhasa:
Fortress, Palace, Temple*

[p. 50](#) **Owen James Gallery**
6-8PM Opening Reception
PHUNK

[p. 52](#) **Ronin Gallery**
5:30-8PM Harvest Moon Party
The 100 Views of the Moon

SUN SEP 18

[p. 54](#) **Queens Museum**
4-8PM Opening Reception
Mierle Laderman Ukeles: Maintenance Art

TUE SEP 20

[p. 56](#) **Aicon Gallery**
6-8PM Solo Exhibition
Rasheed Araeen

[p. 58](#) **MELA Foundation**
2PM-12AM Installation Viewing
Ahata Anahata, Manifest Unmanifest X

THU SEP 22

[p. 60](#) **Art Projects International**
6-8PM Opening Reception
*Il Lee: New Painting and 40 Years in
New York*

[p. 62](#) **Solomon R. Guggenheim Museum**
5PM Part 1 Symposium
*(De)Coupling as Discourse on
The Global South*

FRI SEP 23

[p. 62](#) **Solomon R. Guggenheim Museum**
2PM Part 2 Symposium
*(De)Coupling as Discourse on
The Global South*

SAT SEP 24

[p. 64](#) **Solomon R. Guggenheim Museum**
11AM, 1PM & 3PM Performance
Choreographies of Power

SUN SEP 25

[p. 66](#) **Queens Museum**
1-4PM Discussion
*Artist in/of the City as part of Talks at the
Peace Table*

TUE SEP 27

[p. 68](#) **Asian/Pacific/American Institute at
NYU + ACAW**
6PM Garden Blessing & Tree Planting
6:30PM Lecture-Performance
A Tale of Two Islands: Beatrice Glow

[p. 70](#) **Ronin Gallery**
OZ: Paintings from New York

WED SEP 28

ACAW Signature Program
[p. 72](#) **ACAW 2016 Mid-Season Kickoff**
6:30-9PM Party & Performances
Sylvia Wald & Po Kim Foundation

[p. 76](#) **Sylvia Wald & Po Kim Foundation**
6-8PM Public Opening Reception
Luminescence

SAT OCT 1

[p. 78](#) **Museum of Modern Art (MoMA)**
10:30AM-5PM Exhibition Viewing
*Insecurities:
Tracing Displacement and Shelter*

[p. 80](#) **MELA Foundation**
9PM Performance
Ahata Anahata, Manifest Unmanifest X

MON OCT 3

[p. 82](#) **Asia Society**
6:30PM Discussion
Treasures of Asian Art: New Perspectives on Traditional Collections

THU OCT 6

[p. 84](#) **Museum of Chinese in America (MoCA)**
11AM-9PM Exhibition Viewing
Sour, Sweet, Bitter, Spicy: Chinese Food & Identity in America

FRI OCT 7

[p. 86](#) **Museum of Modern Art (MoMA)**
5:30-9pm Special Viewings

SAT OCT 8

[p. 88](#) **Metropolitan Museum of Art**
5:30-9pm Exhibition Viewings
Poetry and Devotion in Indian Painting

WED OCT 12

[p. 90](#) **Reversible Destiny Foundation**
6:30-8:30PM Discussion & Reception
Points of Convergence: Arakawa & the Art of 1960s-70s

THU OCT 13

[p. 92](#) **Sundaram Tagore**
6-8PM Opening Reception
Alfredo and Isabel Aquilizan

[p. 94](#) **Doosan Gallery**
6-8PM Opening Reception
Jae Young Park

FRI OCT 14

[p. 96](#) **Japan Society**
6-9PM Opening Reception & Artist Talk
Simon Starling: At Twilight

MON OCT 17

[p. 98](#) **Asia Society**
6:30 Panel Discussion
Performing Asia: Legacy of Performing Arts at the Asia Society

THU OCT 20

[p. 100](#) **Aicon Gallery**
6-8PM Opening Reception
Solo Exhibition by Anila Quayyum Agha

FRI OCT 21

[p. 102](#) **Museum of Modern Art (MoMA)**
4-8PM Exhibition Viewings
7pm Screening
Teiji Furuhashi: Lovers; Reena Kallat's Woven Chronicle, as part of Insecurities: Tracing Displacement and Shelter; Tomu Uchida

SAT OCT 22

[p. 104](#) **ArteEast + ACAW**
4-6PM Artists Talk
An Evening with Sandi Hilal & Alessandro Petti: Decolonizing Architecture Art Residency

TUE OCT 25

[p. 106](#) **Roya Khadjavi Projects**
6-9PM Opening Reception
States of Being In Abstract

TUE OCT 27

[p. 108](#) **Ronin Gallery**
5:30-8PM Opening Reception
True Colors: Sebastian Masuda

FRI OCT 28

[p. 110](#) **Owen James Gallery**
6-8PM Opening Reception
Nikki Luna: Play Ground

FRI NOV 4

[p. 112](#) **Solomon R. Guggenheim Museum**
10AM-5PM Exhibition Viewings
Tales of Our Time | The Second Lecture of The Robert H. N. Ho Family Foundation Lecture Series

[p. 114](#) **Lisson Gallery**
6-8PM Opening Reception
Ai Weiwei: Roots and Branches

[p. 116](#) **Twelve Gates Arts (Philadelphia)**
6-8PM Opening Reception
I Bear Witness

FRI NOV 11

ACAW Signature Program
[p. 144](#) **FIELD MEETING Take 4: Thinking Practice**
Day 1 | 10am-6pm
Solomon R. Guggenheim Museum

[p. 118](#) **Rubin Museum**
6-10PM Public Opening
Sacred Spaces: Himalayan Wind (Comp "K2 Friday Night" Admission)

SAT NOV 12

ACAW Signature Program
[p. 176](#) **FIELD MEETING Take 4: Thinking Practice**
Day 2 | 10am-6pm
Asia Society

SUN NOV 13

[p. 120](#) **Philadelphia Museum of Art**
10AM-5PM Exhibition Viewing
Jitish Kallat: Covering Letter

[p. 122](#) **Asia Society Museum**
6:30-8PM Book Launch
Shahzia Sikander: Apparatus of Power

MON NOV 14

[p. 124](#) **SCREEN**
6:30-9PM Premiere & Artist Talk
Zhao Zhao: Project Taklamakan

WED NOV 16

[p. 126](#) **Asia Society**
6:30-8:30PM Discussion
Remembering the Future: Reflecting on the Legacy of Asia Society Museum's Contemporary Art Exhibitions

THU NOV 17

[p. 128](#) **A Sundaram Tagore Gallery**
6-8PM Opening Reception
Ricardo Mazal: Violet

[p. 130](#) **Doosan Gallery**
6-8PM Opening Reception
Eunsil Lee

FRI NOV 18

[p. 132](#) **Asia Society**
2:30-6PM Symposium & Reception
Asian Abstractions/Global Contexts

ACAW Full Listing of Exhibitions & Programs

September 8 - November 18, 2016



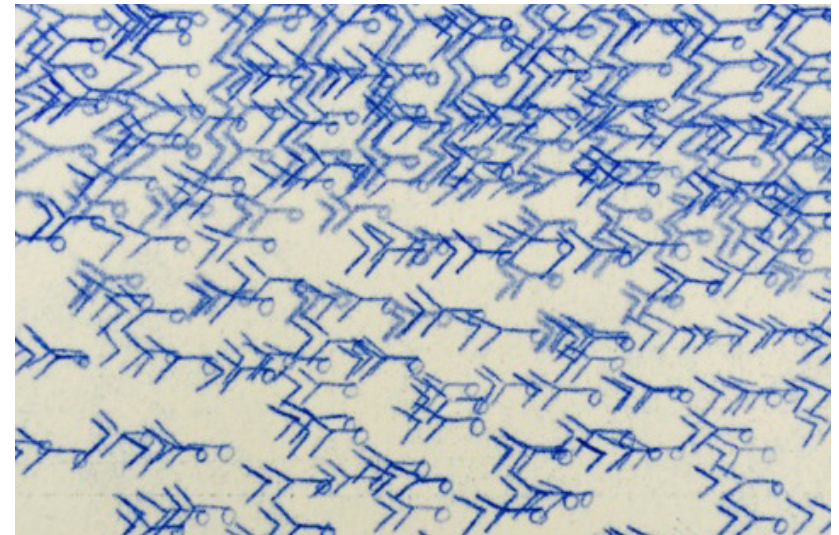
TWELVE GATES ARTS (PHILADELPHIA)

6:30-8:30PM Opening Reception

Madad: Solo Show by Amina Ahmed

Madad is a prayerful invocation—a supplication made with the intention of seeking Divine grace. In her latest series of drawings, **Amina Ahmed** uses pattern and geometry as tools for “re-remembrance,” to find grace and hope in the midst of the many acts of inhumanity that so often surround us.

Twelve Gates Arts
51 N. 2nd Street
Philadelphia, PA 19106



Amina Ahmed, *Madad Series*, 2015, metal point on graphite paper, courtesy of the artist and Twelve Gates Gallery, Philadelphia.

FRI. SEP 2

CHAMBERS FINE ART

6-8pm Opening Reception

Ten Thousand Things: New Works by Wu Jian'an

Inspired by German art historian Lothar Ledderose's book on the production of Chinese art throughout history, **Wu's** four-piece installation brilliantly explores traditional Chinese paper cut techniques to reveal this material's seemingly boundless creative capabilities.

Chambers Fine Arts
522 West 19th Street
New York, NY 10011

THU. SEP 8



Wu Jian'an, *Shallow Mountain*, 2016. Set of 1184 bricks, courtesy of artist and Chambers Fine Arts, New York.

DOOSAN GALLERY

6-8PM Opening Reception

Hyeonkyeong You

Through minimal outlines and forms, Seoul-based artist **Hyeonkyeong You** renders figures and scenes in bold brush strokes that infiltrate the inner-worlds and unspoken emotions of her subjects.

Doosan Gallery
533 West 25th Street
New York, NY 10011

THU. SEP 8



Hyeonkyeong You, *Hot*, 2014, oil on linen, courtesy of the artist and Doosan Gallery, New York.

ASIA SOCIETY

2PM Symposium*What About the Art? Aesthetics and Ideas in Contemporary Art*

This half-day symposium, organized in collaboration with acclaimed artist **Cai Guo-Qiang**, considers the role of creativity and artistic process in the creation and presentation of contemporary art. The event includes a keynote presentation and two panel discussions that illuminate the artistic practices of leading artists in the field and deconstruct curatorial strategies for developing scholarship and organizing exhibitions of contemporary art. Followed by a reception. Free admission; Reservations recommended.

Asia Society

725 Park Ave (at 70th Street)
New York, NY 10021



Cai Guo-Qiang, *The Century with Mushroom Clouds*, 1996, Project for the 20th Century, Nevada Test Site, USA.

SOTHEBY'S

Exhibitions Viewings & Auctions

Important Chinese Art: Chinese Art Through the Eye of Sakamoto Gorō: Early Chinese Art; The Roy and Marilyn Papp Collection of Chinese Paintings; Fine Classical Chinese Paintings & Calligraphy Saturday at Sotheby's: Asian Art

Sotheby's presents over 1,000 works of art representing over 4,000 years of history. Highlights include early Chinese art from the collection of **Sakamoto Gorō**, a handscroll by **Wang Hui** from the Roy and Marilyn Papp Collection of Chinese paintings, important private collections of Song ceramics, Blanc de Chine, and scholars' objects, as well as a variety of classical paintings, calligraphy, furniture and imperial porcelain.

Sotheby's
1334 York Ave
New York, NY 10021

FRI. SEP 9 & SAT. SEP 17



Dai Xi, *LANDSCAPES*, ink and color on silk, set of sixteen framed (selected), courtesy of Sotheby's New York

RYAN LEE GALLERY

4-6PM Opening Reception

The City & The City

Inspired by China Miéville's sci-fi noir novel *The City & The City*, **Mariam Ghani's** latest video depicts a city so divided it becomes two separate countries, geographically crosshatched together despite their political and economic differences.

Ryan Lee Gallery
515 West 26th Street
New York, NY 10001

SAT. SEP 10



Mariam Ghani, *The City & The City: Mill Creek Valley*, 2015, courtesy of the artist and Ryan Lee Gallery, New York.

SOLOMON R. GUGGENHEIM MUSEUM

Performance*Debriefing Session II by Public Movement*

Held at a secret location in the museum typically off-limits to the public, this performance presents research on modern art made in Palestine before 1948. Various dates and times from September 10 through October 1.

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

SAT. SEP 10



Public Movement (Alhena Katsof and Dana Yahalomi), *Debriefing Session II*. Photo by Kristopher McKay, Solomon R. Guggenheim Foundation, New York.

SOTHEBY'S

2PM Lecture

Introduction to The Roy and Marilyn Papp Collection of Chinese Paintings

Dr. **Claudia Brown** of the Phoenix Art Museum will discuss The Roy and Marilyn Papp Collection of Chinese Paintings, which features more than 120 lots and reflects over two decades of visionary collecting. Highlights include an oversized handscroll by the acclaimed landscapist **Wang Hui** as well as extraordinary works by **Shen Zhou**, **Wang Yuanqi**, **Song Xu**, **Lan Ying** and many others.

Sotheby's
1334 York Ave
New York, NY 10021

SUN. SEP 11



Wang Hui, *The Kangxi Emperor's Southern Inspection Tour*, section of Scroll VI, ink and color on silk, handscroll (detail)

ASIA SOCIETY

6-9PM Exhibition Viewing & Reception

6:30-7:30PM Lecture

No Limits: Zao Wou-Ki

The first U.S. retrospective for the Chinese-French artist **Zao Wou-Ki**. Considered one of the first superstar artists of the Chinese diaspora, Zao's paintings and works on paper combine the visual poetry of Chinese art with twentieth-century oil-painting, making him a pioneer in internationalist aesthetics and transculturalism.

Asia Society

725 Park Ave (at 70th Street)
New York, NY 10021



Zao Wou-Ki, *Pour mon Frère Wu-Wai*, 1965, oil on canvas, Zao Wou-Ki ProLitteris, Zurich, photo by Michelle Geoga

DAG MODERN

6-9PM Opening Reception

Memory and Identity: Indian Artists Abroad

Considering Indian artists who have opted to live overseas, and how memory and identity play into their processes. The exhibition weighs the impact that cultural origins and current environments have on the selected artists works, as well as how they are perceived by critics, and whether these factors alienate them from their roots or strengthen them.

Artists include: **S H Raza, Avinash Chandra, Ambadas Khobragade, F N Souza, Sakti Burman, V Viswanadhan, Rajendra Dhawan, Zarina Hashmi, Natvar Bhavsar, Mohan Samant, Eric Bowen and Sohan Qadri, and Krishna Reddy.**

DAG Modern

Fuller Building, 41 East 57 Street, Suite 708
New York, NY 10022

WED. SEP 14



S H Raza, *Bharatiya Samaroh*, 1988, acrylic on canvas

TYLER ROLLINS FINE ART

6-8PM Opening Reception & Performance

Arahmaiani: Shadow of the Past

Highlighting **Arahmaiani's** new projects in Indonesia, Germany, and Tibet; one of Indonesia's most iconic contemporary artists, whose multi-faceted practice incorporates performance art and a wide variety of media to relentlessly probe socio-political issues of gender, spirituality, ecology, and more.

Tyler Rollins Fine Art

529 W 20th Street
New York, NY 10011

THU SEP 15



Arahmaiani, *Shadow of the Past*, 2015, performance, courtesy of the artist and Tyler Rollins Fine Art

SUNDARAM TAGORE GALLERY

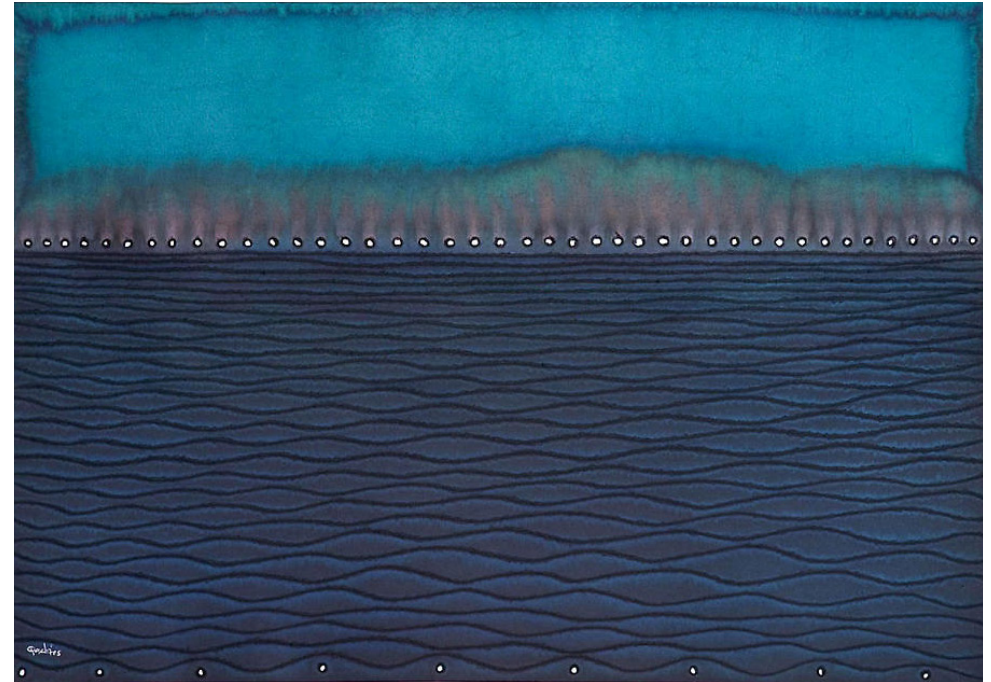
6-8PM Opening Reception

Sohan Qadri

A solo exhibition of works by the artist, poet and Indian-born Tantric guru, best known for his rhythmic, vibrantly-colored minimalist paintings suffused with Tantra symbolism and philosophy.

Sundaram Tagore Gallery

547 W 27th St
New York, NY 10001



Sohan Qadri, *Puskara II*, 2008, ink and dye on paper, photo courtesy of Sundaram Tagore Gallery

RUBIN MUSEUM

6-9PM Public Opening

Monumental Lhasa: Fortress, Palace, Temple

Experience central Tibet's most iconic monuments and sacred sites with over fifty rare drawings, paintings, and photographs exploring how landmarks have shaped the holy capital's stories, memories, and identity through historical and contemporary eyes.

Rubin Museum of Art

150 West 17th Street
New York, NY 10011



Untitled. Part of a calendar view. Courtesy of Rubin Museum of Art

OWEN JAMES GALLERY

6-8PM Opening Reception

PHUNK

A series of color screen-prints by **PHUNK**, a 4-person artist collective from Singapore, in collaboration with Tanaami, one of Japan's most important post-war artists. The exhibition represents a merging of two distinct practices- illustrative and design principles in popular culture.

Owen James Gallery

61 Greenpoint Ave, #315
Brooklyn, NY 11222



PHUNK, *Feast in the Peachy Heaven - Day*, 2010, screenprint on Kakita paper with hard gloss and diamond dust, courtesy of the artist and Owen James Gallery, New York.

RONIN GALLERY

5:30-8PM Harvest Moon Party

The 100 Views of the Moon

In honor of the Harvest Moon, take a glimpse into the fantastical realms of legendary Japanese artist **Tsukioka Yoshitoshi**, whose enchanted scenes depict half-glimpsed apparitions, blurring reality with illusion.

Ronin Gallery

425 Madison Avenue, 3rd Floor.
New York, NY 10017

FRI. SEP 16



Yoshitoshi Tsukioka. *The Moon and the Helm of a Boat*, 1887, woodblock print

QUEENS MUSEUM

4-8PM Opening Reception

Mierle Laderman Ukeles: Maintenance Art

A comprehensive overview of five decades of work by New York based artist and pioneer of feminist performance art **Mierle Laderman Ukeles**, a figure that has transformed notions of public art on a global scale. Ukeles has created public sculptures with waste materials in cities of Asia, including land reclamation projects in Tel Aviv.

Queens Museum

Flushing Meadows Corona Park,
New York City Building, Meridian Rd,
Queens, NY 11368



Mierle Laderman Ukeles, *Touch Sanitation Performance*, 1979-1980, image courtesy of the artist and Ronald Feldman Fine Arts, New York.

AICON GALLERY

6-8PM Solo Exhibition

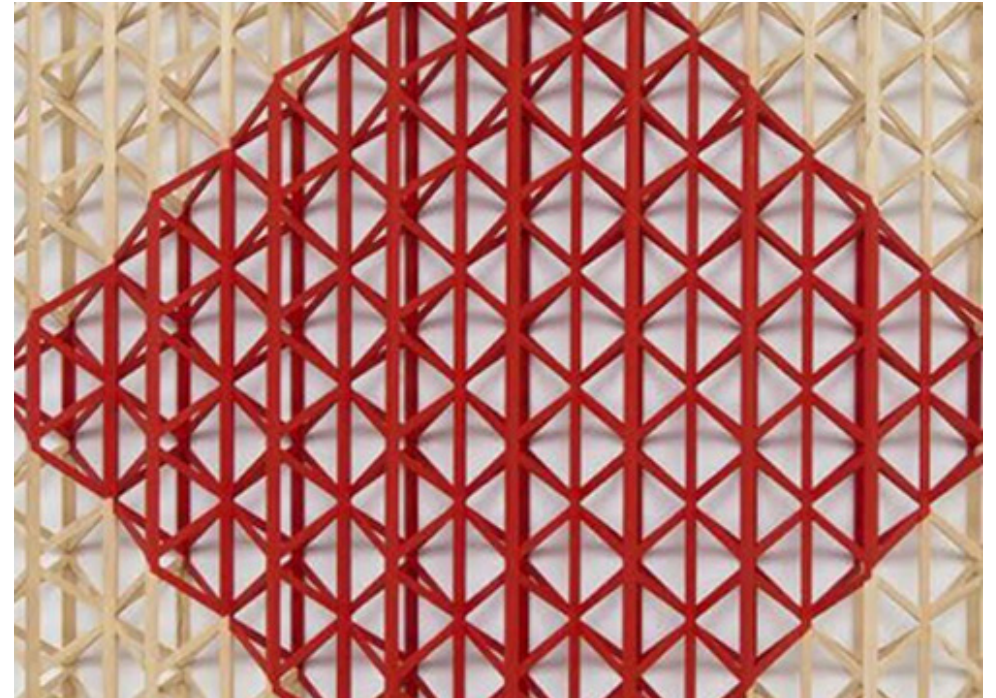
Rasheed Araeen

A pioneering artist and voice for alternative and Non-Western interpretations of Minimalist and Conceptual art in the 1960s and 70s, **Araeen**'s work in this exhibition spans his oeuvre from his beginnings in Pakistan and London to the present day. This exhibition is framed by two important sets of works on canvas: the first, from the artist's early days in Karachi, comprised of his initial forays into densely-packed abstract scenes which foretell his later groundbreaking introduction of the kinetic into Minimalist art, and the second, a series of new canvases exploring color-field, movement, and depth through checkered grids derived from traditional Islamic architectural and textile patterning.

Aicon Gallery, New York

35 Great Jones Street
New York, NY 10012

TUE. SEP 20



Rasheed Araeen, *Red Square (After Malevich)*, 2015, acrylic on wood, image courtesy of the artist and Aicon Gallery, New York

MELA FOUNDATION

2PM-12AM Installation Viewing*Ahata Anahata, Manifest Unmanifest X*

In a solo exhibition, **Jung Hee Choi** displays large-scale multimedia installations. Choi has presented a series of environmental compositions with video, evolving light-point patterns, drawings, incense, performance and sound involving the concept of "Manifest, Unmanifest". Her synthesis of expression in this series collectively creates an intersubjective space as a unified continuum and emphasizes the totality of sense perceptions as a single unit to create a state of immersion. Live performances will take place at the foundation on September 23rd, October 1st and 7th at 9 PM.

MELA Foundation, New York

275 Church Street, 3rd Floor
New York, NY 10012



Jung Hee Choi, *Environmental Composition #1*, 2016, installation view, mixed media: black wrap with pinholes, translucent paper, fresnel lights, and video, MELA Dream House

ART PROJECTS INTERNATIONAL

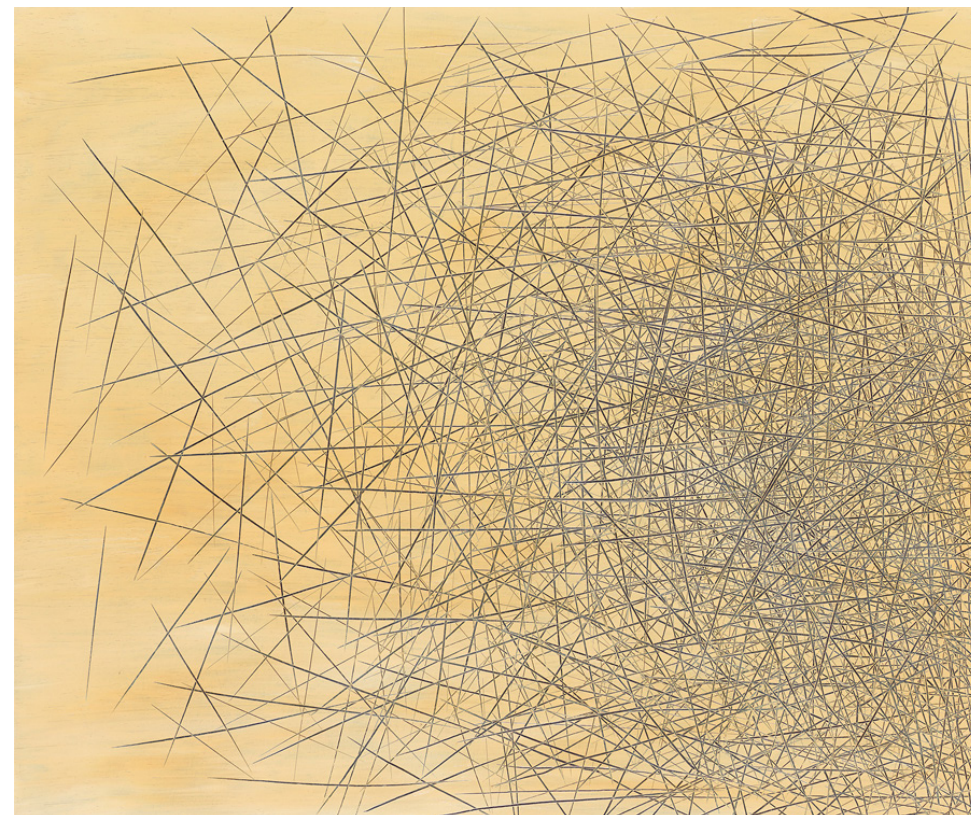
6-8PM Opening Reception

Il Lee: New Painting and 40 Years in New York

Celebrating his 40 years in New York City, Korean-American artist **Il Lee** presents his most recent ballpoint works along with a special selection from the 1970s. The exhibition contextualizes the range of gestures and movements he has developed in various styles and media over the last four decades.

Art Projects International

434 Greenwich Street, Ground Floor
New York, NY 100131



Il Lee, *WB-1504*, 2015, acrylic and oil on canvas, courtesy of artist and Art Projects International, New York.

SOLOMON R. GUGGENHEIM MUSEUM

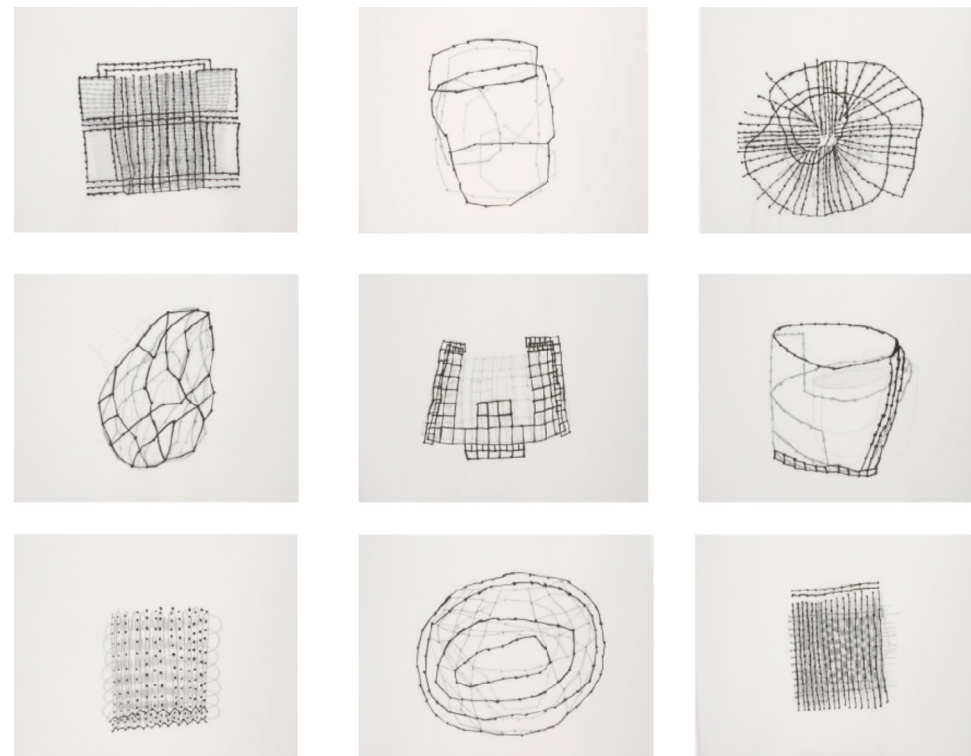
Symposium Part 1 and Part 2

(De)Coupling as Discourse on The Global South

An international gathering of intellectual activists focusing on cultural, ethnographic, geographic, and personal processes of becoming. Questioning geographically prescribed definitions of art, collecting, and exhibition making, this two-day symposium aims to spark critical praxis through the cross-circulation of cultural ideas.

Solomon R. Guggenheim Museum

1071 5th Ave
New York, NY 10128



Susan Hefuna. *Building*, 2009, ink on tracing paper, nine parts. Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund and partial gift of the artist and Pi Artworks, photo: Courtesy Susan Hefuna and Pi Artworks, London.

SOLOMON R. GUGGENHEIM MUSEUM

11AM - 3PM Repeat Performances

Choreographies of Power

Public Movement presents a 30-minute procession through the Guggenheim Museum's collection galleries on the occasion of the exhibition *But a Storm Is Blowing from Paradise: Art of the Middle East and North Africa*. Free with museum admission.

Solomon R. Guggenheim Museum

1071 5th Ave
New York, NY 10128



Public Movement, *National Collection*, 2015, Tel Aviv Museum of Art, photo: Kfir Bolotin, courtesy of Solomon R. Guggenheim Museum

QUEENS MUSEUM

1-4PM Discussion

Artist in/of the City as part of Talks at the Peace Table

Moderated by **Tom Finkelparl**, Commissioner of New York City Department of Cultural Affairs, with **Mierle Laderman Ukeles** – a roundtable discussion with activists, artists, city workers and other experts from around the country exploring artist residencies in city agencies. Hosted at the historic installation of *Peace Table* (1997) which hangs from the 50-foot vaulted ceiling in the center of the Museum.

Queens Museum

Flushing Meadows Corona Park,
New York City Building, Meridian Rd,
Queens, NY 11368



Mierle Laderman Ukeles, *Sanitation Celebrations: Grand Finale of the First NYC Art Parade, Part III: Ceremonial Sweep*, 1983, sanitation and union executives and municipal, arts, and cultural leaders clean the entire parade route along with the artist and her family, courtesy of Ronald Feldman Fine Arts, photo: Paula Court

ASIAN PACIFIC AMERICAN INSTITUTE AT NYU +
ACAW

6PM Garden Blessing & Tree Planting

6:30PM Lecture-Performance

A Tale of Two Islands: Beatrice Glow

Join **Glow** to celebrate her residency at A/P/A Institute NYU with a performative tree planting in NYU's Native Woodland Gardens and a new lecture-performance, based on her research of the social history of plants via spice routes and the historical and contemporary relationship between the islands of Rhun (in present-day Indonesia) and Manaháhtaan. Followed by a discussion with ACAW Director **Leeza Ahmady** and other distinguished guests. RSVP required [here](#)

Garden Blessing & Tree Planting at NYU's Native Woodland Gardens: Corner of Washington Square South & Washington Square East

Lecture-Performance at NYU Steinhardt Pless Hall

82 Washington Square East,
First Floor Lounge



Beatrice Glow, *Afghan Poppies*, 2016, digital print on silk, courtesy of the artist

RONIN GALLERY

Opening Reception

OZ: Paintings from New York

Ronin Globus Artist in Residence, **Keisuke Yamaguchi (OZ)**, expresses a nuanced sensibility towards his environment in his paintings of New York—depicting a range of sites, from Central Park to Fire Island, Madison Avenue to Upstate—with improvisation and skill.

Ronin Gallery

425 Madison Avenue, 3rd Floor
New York, NY 10017



Keisuke Yamaguchi, *Inspiration from Copake Lake*, 2016, acrylic on canvas, courtesy of the artist and Ronin Gallery, New York

SYLVIA WALD & PO KIM FOUNDATION

6:30-9PM ACAW Mid-Season Kickoff Reception: Celebrating the 11th Edition of ACAW

This reception celebrates Asia Contemporary Art Week (ACAW)'s 11th edition at the loft-studios of beloved late artists **Po Kim** (Korean-born 1917-2014) and **Sylvia Wald** (American-born 1915-2011) – a space that is the living legacy of their intercultural East-West dialogues spanning over seven decades- now committed to supporting emerging contemporary artists from Korea and beyond through The Sylvia Wald & Po Kim Foundation.

An inspiring figure particularly among the Korean and Korean-American art community of New York, Po Kim illuminated the transcultural nature of mid-century abstraction by integrating elements of Western painting with his Korean cultural heritage. Sylvia Wald, a socially and politically conscious artist, integrated issues of social and racial inequalities into her dynamic paintings, abstract prints and sculptures. Together, the two became life partners who never ceased to evolve alongside each other and inspired those around them with their distinct practices.

AN EVENING OF PERFORMANCES AND CELEBRATION

Stemming from the concepts of ACAW's signature forum FIELD MEETING, tonight's gathering honors the "studio" as sacred site- a living, breathing element of one's practice and a personal sanctuary, as exemplified by Po Kim's rooftop garden. Overlooking the Manhattan skyline, the nurturing environment reminds us that today's more diverse and expansive contemporary art scene would not have been possible without the seeds planted by previous generations. In this spirit, tonight's program spotlights the connectivity between practiced traditions in various regions of Asia with two performances that pay tribute to how knowledge, insight and experiences are passed on to transcend time.



Jung Hee Choi, *A Raga Lesson*, 2016. Site-specific performance as part of the opening night celebration of Asia Contemporary Art Week 2016.



From Zolaykha Sherzad's *Zarif Design Haute Couture Afghanistan Collection*, as part of the opening night celebration of Asia Contemporary Art Week 2016.

Having once known and interacted with Po Kim in this studio, **Jung Hee Choi** has conceived a site-specific performance *A Raga Lesson* to honor the traditions and formal practices inspired by her study of Indian classical music. With profound respect and humility, she shares the secret, esoteric subtleties of the gharana – the intensive, personal training process of a disciple in relationship to the guru. Her live performance evokes an ever-evolving tradition of ideas, musicianship and performance practice.

Considering embodied knowledge as a living form, designer **Zolaykha Sherzad** manifests a performative fashion presentation- with figures intersecting the crowd, adorned in custom clothing of intricately hand woven and embroidered textiles from Afghanistan and Central Asia. Zarif Designs, her Kabul-based eco-fashion collection, reexamines the merging of traditional craftsmanship with modern aesthetics and fair-trade practices as part of her awareness of a shared, universal ecosystem that also creates opportunities for local communities' personal fulfillment and pride in their heritage.

Jung Hee Choi (New York) is an artist/musician/lecturer who works in video, performance, sound, and multi-media installations. Her work has been presented at FRAC Franche-Comté, France; Berliner Festspiele, Germany; Dia Art Foundation, Guggenheim Museum and MELA Foundation. Her video sound performance and installation, *RICE*, was chosen as one of The 10 Best of 2003 in the December issue of Artforum.

Zolaykha Sherzad (New York) is the founder of Zarif Designs and the Official Haute Couture Representative for Afghanistan by the World Fashion Week. She has presented her work in Paris, London, Milan, New York and Delhi; collaborated with Agnes B, theatre shows at the Globe in London, and featured in the film *The Reluctant Fundamentalist* starring Kate Hudson. Her work was most recently featured at the 12th Havana Biennial (2015).

ACAW 2016 Mid-Season Party is generously hosted by The Po Kim & Sylvia Wald Foundation with special thanks to SOTO for providing premium Japanese sake for the event

Sylvia Wald & Po Kim Foundation

417 Lafayette St
New York, NY 10003

SYLVIA WALD & PO KIM FOUNDATION

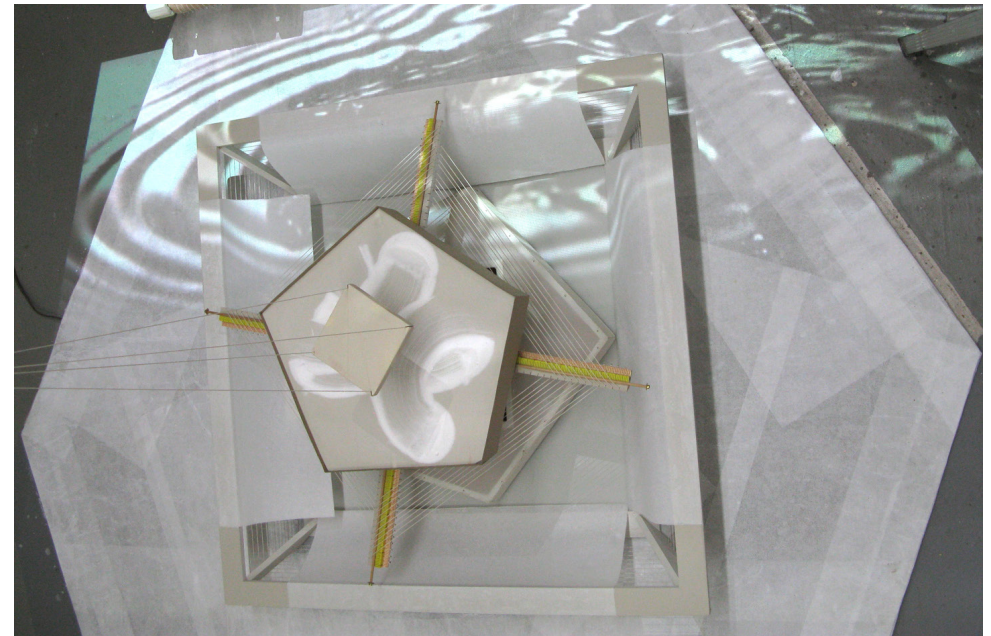
6-8PM Public Opening & Reception

Luminescence

Immerse in the three-dimensional light installations and other media works by six established and emerging Korean artists, illuminating the ever-changing balance of light and energy to comment on the contrasts of the physical and spiritual, the urban and the rural, and other matters of life and humanity. Artists featured: **Hyong Nam Ahn, Dong Chul Ha, Han Ho, Moha Ahn, Yunwoo Choi** and **Choong Sup Lim**.

Sylvia Wald & Po Kim Foundation

417 Lafayette St
New York, NY 10003



Choong Sup Lim. *Umbrella*, 2016, installation

MUSEUM OF MODERN ART (MOMA)

10:30AM-5PM Exhibition Viewing

Insecurities: Tracing Displacement and Shelter

Featuring a major installation by Mumbai-based artist **Reena Saini Kallat**, *Woven Chronicle* (2015), alongside works by many other artists, architects, and designers who respond to the complex circumstances brought about by forced displacement, this exhibition focuses on conditions that disrupt conventional images of the built environment as an arbiter of modernity and globalization. *Insecurities* examines how the design of shelters as a source of security and stability reflect how refugees live in permanent upheaval today.

Museum of Modern Art

11 West 53 Street
New York, NY 10019



Reena Saini Kallat, *Woven Chronicle*, 2015, circuit boards, speakers, electrical wires and fittings, site-specific installation at Vancouver Art Gallery Offsite, photo: Rachel Topham, Vancouver Art Gallery, courtesy of the artist

MELA FOUNDATION

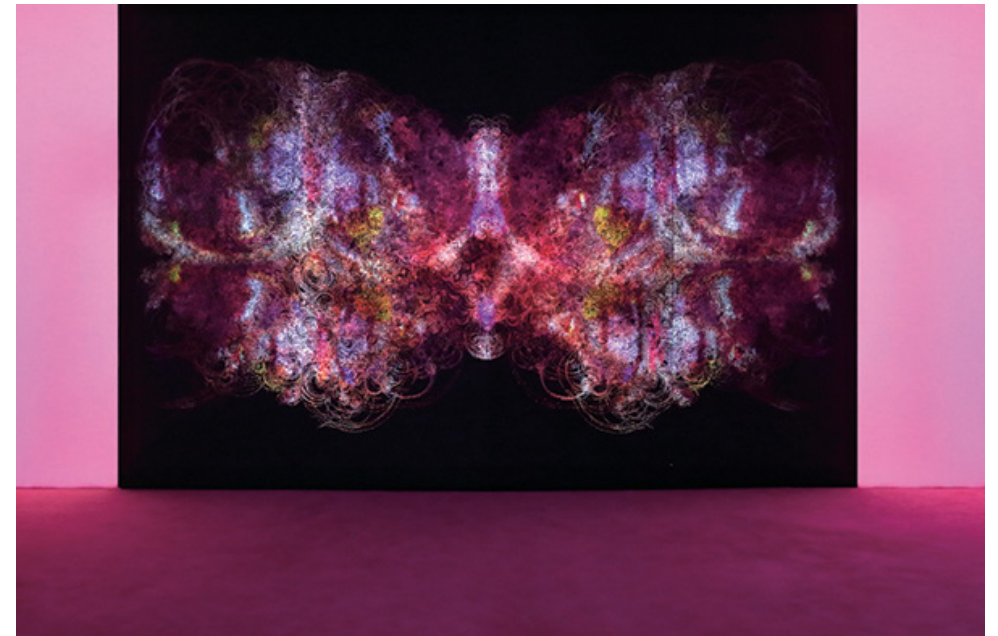
9PM Performance Ahata Anahata

Manifest Unmanifest X

As part of **Jung Hee Choi's** mesmerizing solo exhibition, *Ahata Anahata*, *Manifest Unmanifest X*, three live performances of *Tonecycle for Blues Base 30 Hz*, 2:3:7 Ensemble Version with 4:3 and 7:6 will be performed by her Sundara All-Star Band, **La Monte Young, Marian Zazeela, Jung Hee Choi, Jon Catler** and **Naren Budhkar**. While traversing the common ground of improvisational phrases rooted in Indian raga, American blues techniques, Korean traditional folk ballads and musical Minimalism, this work creates a highly original sound that is based on intervals in Just Intonation inviting the listener into a deeply contemplative world. Performances will also be held on September 23rd and October 7th.

MELA Foundation, New York

275 Church Street, 3rd Floor
New York, NY 10012



Jung Hee Choi, *Environmental Composition 2016 #1*, 2016, installation view, mixed media- black wrap with pinholes, translucent paper, fresnel lights, and video, MELA Dream House

ASIA SOCIETY

6:30PM Discussion

*Treasures of Asian Art:
New Perspectives on Traditional Collections*

In conjunction with the museum's revised and expanded catalog, co-author **Adriana Proser** and senior curator **John H. Foster** discuss how Asia Society's traditional collections have evolved since 1979, and how research has altered our understanding of the original Rockefeller collection.

Asia Society
725 Park Avenue
New York, NY 10021



Porcelain painted with underglaze cobalt blue (Jingdezhen ware), Asia Society, New York: Mr. and Mrs. John D. Rockefeller 3rd Collection, photography by Synthescape

MUSEUM OF CHINESE IN AMERICA (MOCA)

11AM-9PM Exhibition Viewing

Sour, Sweet, Bitter, Spicy: Chinese Food & Identity in America

Set in an immersive installation, this exhibition weaves together a tapestry of tales, rich with the oral histories of home cooks' immigrant experiences, food memories, favorite dishes and cooking inspirations that define their culinary—and personal—identities. Highlighting over 34 pioneering Chinese and Asian-American chefs including **Martin Yan**, **Ken Hom** and **Cecilia Chiang**; and new restaurateurs like **Peter** and **Lisa Chang**, **Jason Wang**, **Vivian Ku**, and **Danny Bowien**.

Museum of Chinese in America

215 Centre Street
New York, NY 10013



Image from *Sour, Sweet, Bitter, Spicy: Chinese Food & Identity in America* exhibition, 2016, Courtesy of Museum of Chinese in America

MUSEUM OF MODERN ART | MOMA

5:30-9PM Special Viewings

Asia-related exhibitions include Japanese artist **Teiji Furushashi's** immersive installation *Lovers*, and Moroccan-French artist **Bouchra Khalili's** representation of complex networks of migration, *The Mapping Journey Project*, Indian artist **Reena Saini Kallat's** *Woven Chronicle* as part of *Insecurities: Tracing Displacement and Shelter* plus screenings of Tibetan filmmaker **Pema Tseden's** *Tharlo*, which explores the conflict between modern and traditional Tibetan life.

Museum of Modern Art

11 West 53 Street
New York, NY 10019



Reena Saini Kallat, *Woven Chronicle*, 2015, circuit boards, speakers, electrical wires and fittings, site-specific installation at Vancouver Art Gallery Offsite, photo: Rachel Topham, Vancouver Art Gallery, courtesy of the artist

METROPOLITAN MUSEUM OF ART

5:30-9PM Exhibition Viewings

Poetry and Devotion in Indian Painting: Two Decades of Collecting
Celebrating the Arts of Japan: The Mary Griggs Burke Collection
Masterpieces of Chinese Painting from the Metropolitan Collection

Visit the Met for Asia-related exhibitions this October: the newly-mounted exhibition of Rajput and Pahari paintings, *Poetry and Devotion in Indian Painting*, an exhibition of Japanese art from the Mary Griggs Burke Collection, plus the second rotation of *Masterpieces of Chinese Painting*.

Metropolitan Museum of Art

1000 Fifth Avenue
 New York, NY 10028



Nawa Kohei, *PixCell Deer*, mixed media; taxidermied deer with artificial crystal glass

REVERSIBLE DESTINY FOUNDATION

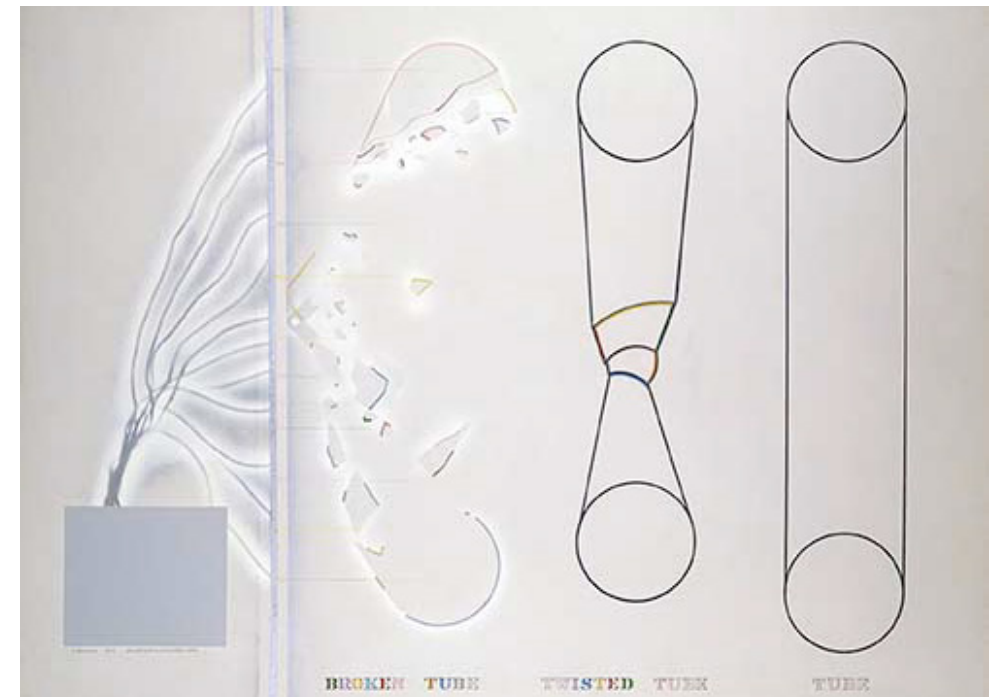
6:30-8:30PM Panel Discussion with Reception

Points of Convergence: Arakawa & the Art of 1960s-70s

Distinguished panelists **Dr. Charles Haxthausen**, **Naoto Nakagawa**, and **Dr. Reiko Tomii** discuss how the art and philosophy of Arakawa (who had moved to New York from Japan in 1961), along with many other Japanese artists working in the midst of the fast-changing NY art scene of the 60s-70s, became an integral part of the process of transition from Abstract Expressionism to Minimalism and Conceptual Art movements. In collaboration with ACAW, the first public program launch of Reversible Destiny Foundation established by Arakawa (1936-2010) and Madeline Gins (1941-2014). Followed by reception.

Artnet

233 Broadway (Park Pl & Barclay St.)
New York, NY 10007



Shusaku Arakawa, *Tubes*, 1965, oil and acrylic on canvas, Estate of Madeline Gins. Reproduced with permission of the Estate of Madeline Gins and Reversible Destiny Foundation.

SUNDARAM TAGORE

6-8PM Opening Reception

Alfredo and Isabel Aquilizan

The Brisbane-based, Filipino husband-and-wife duo **Alfredo** and **Isabel Aquilizan** present their first solo show in New York, with large-scale installations that reflect their migratory experiences and explore themes of displacement, change, memory and community.

Sundaram Tagore Gallery

547 W 27th Street
New York, NY 10001



Alfredo and Isabel Aquilizan, *Wings III*, 2009, used slippers and metal stand, courtesy of the artist and Sundaram Tagore Gallery, New York.

DOOSAN GALLERY

6-8PM Opening Reception

Jae Young Park

Based on his in-depth contemplations on human cognitive systems, **Jae Young Park** produces narratives that lie between reality and fiction to create "fabricated evidences".

Doosan Gallery

533 W 25th Street
New York, NY 10001

THU. OCT 13



Jae Young Park, *Bokaisen Sleeping in an Incubator*, 2007, fur, sculpey, motor, courtesy of the artist and Doosan Gallery, New York.

JAPAN SOCIETY

6-9PM Opening Reception & Artist Talk

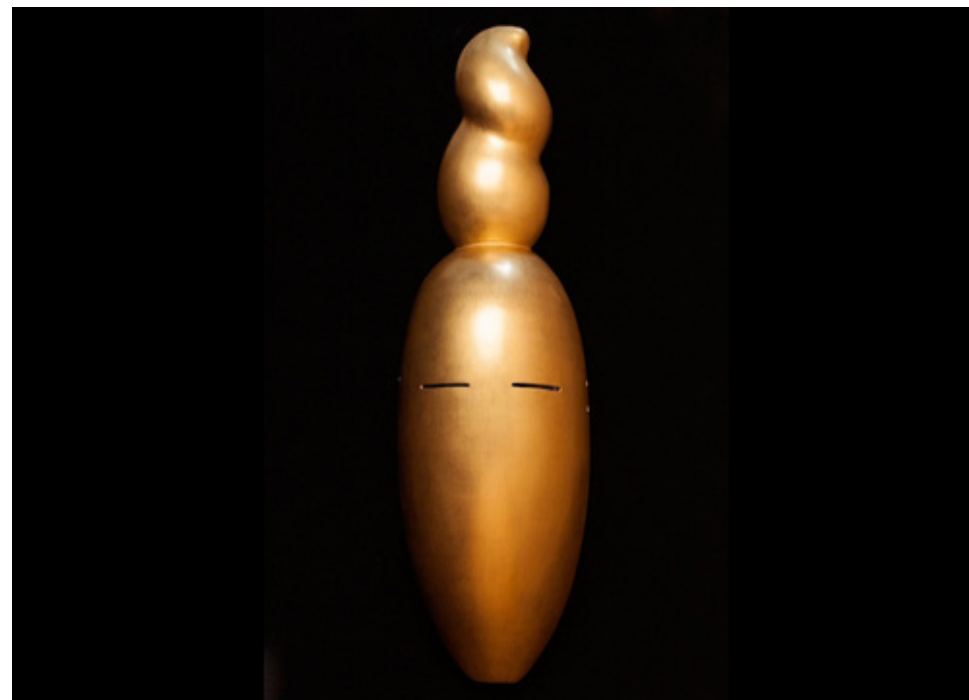
Simon Starling: At Twilight

In celebration of exhibition's opening, the Turner Prize recipient will discuss W. B. Yeats's culturally hybrid dance play *At the Hawk's Well*, and other early 20th-century artistic collaborations that inspired **Starling** to create his expansive Noh theater installation. Followed by an exclusive cocktail reception with the artist.

Comp Friday admission to exhibition, artist lecture with ticket.

Japan Society

333 E 47th Street
New York, NY 10017



Simon Starling, *At Twilight / Mask of Nancy Cunard (After Constantin Brancusi)*, 2016, mask by Yasuo Miichi, courtesy of the artist and the Modern Institute/Tobe Webster Ltd., Glasgow

ASIA SOCIETY

6:30PM Panel Discussion

Performing Asia: Legacy of Performing Arts at the Asia Society

In celebration of 60 years of performing arts and collaborations with over a thousand world-renowned Asian artists, **Rachel Cooper**, Director of Global Performing Arts and Cultural Initiatives, shares the Asia Society's rich history of performances and its impact on audiences through the years.

Asia Society

725 Park Avenue (at 70th Street)
New York, NY 10021



Eiko & Koma, *Cambodian Stories*, 2016. Multi-disciplinary collaboration with Reyum Painting Collective. Image Courtesy of Asia Society Museum

AICON GALLERY

6-8PM Opening Reception

Solo Exhibition by Anila Quayyum Agha

In a series of new mixed-media work, Pakistani artist **Anila Quayyum Agha** continues to produce conceptually challenging, complicated weaves of thought, artistic action and social experience to consider global politics, mass media, and gender roles.

Aicon Gallery, New York
35 Great Jones Street
New York, NY 10012



Anila Quayyum Agha, *All the Flowers Are for Me*, 2015, installation view, laser-cut stainless steel and bulb, BAM, New York

MUSEUM OF MODERN ART (MOMA)

4-8PM Exhibition Viewings

Teiji Furuhashi: Lovers

*Reena Kallat's Woven Chronicle, as part of Insecurities:
Tracing Displacement and Shelter*

7PM Screening

Tomu Uchida

Major installations include: Japanese artist **Teiji Furuhashi's** *Lovers*, and **Reena Sainin Kallat's** *Woven Chronicle*, as part of *Insecurities: Tracing Displacement and Shelter*. The exhibition explores the ways contemporary architecture and design have addressed notions of shelter in light of Global refugee emergencies. Plus a screening of *Yoto monogatari: Hana no Yoshiwara hyakunin giri (Killing in Yoshiwara)* (1960. Japan), directed by one of Japan's most versatile commercial filmmakers, **Tomu Uchida**.

Museum of Modern Art

11 West 53 Street
New York, NY 10019



Teiji Furuhashi, *Lovers*. 1994. Computer controlled, five-channel laser disc/sound installation with five projectors, two sound systems, two slide projectors, and slides, The Museum of Modern Art, New York. Gift of Canon Inc

ARTEEAST + ACAW

4-6PM Artists Talk

*An Evening with Sandi Hilal & Alessandro Petti:
Decolonizing Architecture Art Residency*

In collaboration with ACAW 2017, ArteEast curates a conversation on the intersections of art, architecture, and pedagogy with **Sandi Hilal** and **Alessandro Petti**. The two will discuss their experiences working with refugees and exploring ways of creating, in their words, "different social, political and spatial relationships between people, state and territory beyond the liberal notion of citizenship."

This event is free and open to the public, but reservations are recommended.

Columbia University
School of Architecture, Planning, and Preservation
1172 Amsterdam Avenue
New York, NY 10027



Sandi Hilal and Alessandro Petti, *Concrete Tent*, photo by Anna Sara/Campus in Camps. Courtesy of ArteEast.

ROYA KHADAJAVI PROJECTS

6-9PM Opening Reception

States of Being In Abstract

A collection of abstract and minimalist paintings, photography and mixed media works by 3 emerging artists living in Iran and in the Iranian diaspora. **Dana Nehdaran** focuses on the degradation of materials with water as inspired by his exploration of New York City; **Masoume Moghadam**'s abstractions contain lines and forms to depict slavery to love in contemporary society; **Aida Izadpanah**, an artist who mines creative inspiration from New York City's spirit, and whose paintings are inspired by corroded and decayed subway station pillars.

EWA Gallery

526 West 26th Street, 3rd floor #310
New York, NY 10001



Dana Nehdaran, *Iron-series*, 2016, iron-on-canvas, courtesy of the artist and Roya Khadjavi Projects

RONIN GALLERY

5:30-8PM Opening Reception*True Colors: Sebastian Masuda*

The ambassador of kawaii culture, **Sebastian Masuda**, invites viewers to trade the gray scale of daily life for a vibrant spectrum of color. Through dynamic multimedia collages, the immersive exhibition extols Masuda's message of 'colorful rebellion' against the disharmony of our current social environment.

Ronin Gallery

425 Madison Ave, 3rd Floor
New York, NY 10017



Sebastian Masuda, *Colorful Rebellion-Future*. 2015, wood panel, toy, plushie, mixed medium, acrylic

OWEN JAMES GALLERY

6-8PM Opening Reception

Nikki Luna: Play Ground

Investigating the role of guns in violence against women, Philippines-based artist and activist **Nikki Luna** presents a series of cast resin lace sculptures, shaped from actual guns in past violent incidences. Their ghostly appearances act as shadows of the history, trauma, and prevailing issues surrounding culture and gender.

Owen James Gallery

61 Greenpoint Ave #315
Brooklyn , NY 11222



Nikki Luna, *Quince*, 2016, mixed-media work with resin and lace cast from a snub-nose gun, and lightbox

SOLOMON R. GUGGENHEIM MUSEUM

10AM-5PM Exhibition Viewings

Tales of Our Time | The Second Lecture of The Robert H. N. Ho Family Foundation Lecture Series

A heterogeneous view of Chinese contemporary art, exploring tensions between individual narratives and the constructions of mainstream history. Featuring newly commissioned, large-scale works by five artists, an artists' group, and a collaborative duo working across a variety of mediums, unified by their distinct practices that poetically balance politics and aesthetics. Co-organized by **Xiaoyu Weng**, Associate Curator of Chinese Art and **Hou Hanru**, Consulting Curator, The Robert H. N. Ho Family Foundation Chinese Art Initiative. Featuring Artists: **Chia-En Jao, Kan Xuan, Sun Xun, Sun Yuan & Peng Yu, Tsang Kin-Wah, Yangjiang Group, Zhou Tao.**

In conjunction with the opening, the museum presents a mini-symposium at 2pm, featuring short talks on art, urbanism, literature, and their intersections by diverse voices. \$12, \$8 members, FREE for students.

Solomon R. Guggenheim Museum

1071 5th Ave
New York, NY 10128



Sun Yuan and Peng Yu, *Can't Help Myself*, 2017, Installation view from *Tales of Our Time* exhibition, Solomon R. Guggenheim Museum, New York, Photo: David Heald

LISSON GALLERY

6-8PM Opening Reception

Ai Weiwei: Roots and Branches

Ai Weiwei's felled, cast-iron tree trunks and iron root sculptures populate the gallery space, creating a forest of displaced objects. Situated among the beams of the High Line, the works reflect the artist's interest in tradition and contemporaneity, as well as the prevalence of displacement in post-modern societies.

Lisson Gallery

504 W 24th Street
New York, NY 10011



Ai Weiwei, *Roots and Branches*, 2016, installation view at Lisson Gallery, New York

TWELVE GATE ARTS (Philadelphia)

6-8PM Opening Reception

I Bear Witness

Narratives found in **Matthew Hashiguchi's** documentary, *Good Luck Soup*, about the reintegration of Japanese Americans into US society post-incarceration, serve as palimpsest of events and fears resonant within time and space in America today, including the fears faced by immigrants, Muslim Americans, and others. Artists in this group exhibition parallel themes of the documentary by finding connections between marginalized identities across times of trauma and conflict.

Participating Artists: **Amina Ahmed, Josh Begley, Ambreen Butt, Hasan Elahi, Sham-e-Ali Nayeem, Saba Taj, Patricia Wakida,** curated by **Atif Sheikh**

Twelve Gates Arts

51 N. 2nd Street
Philadelphia, PA 19106



Ambreen Butt, *My Divergence is My Convergence*, 2016, Screenprint, courtesy of Nelson-Atkins Museum and the artist

RUBIN MUSEUM

6-10PM Public Opening

Sacred Spaces: Himalayan Wind
(Comp "K2 Friday Night" Admission)

An eighteen-channel audio installation by **Soundwalk Collective** called *Himalayan Wind*, transports visitors to the high Himalayas for an immersive and meditative experience. Soundscapes from the world's highest monasteries in Mustang, Nepal are complemented by a traditional shrine and video of the horizon, creating a space for individual and collective offering, devotion and contemplation.

Rubin Museum

150 17th Street
New York, NY 10011

FRI. NOV 11



Soundwalk Collective, *Sacred Spaces: Himalayan Wind*, 2016. Video and sound installation. Courtesy of Rubin Museum.

PHILADELPHIA MUSEUM OF ART

10AM-5PM Exhibition Viewing

Jitish Kallat: Covering Letter

Mumbai-based artist **Jitish Kallat** debuts his immersive installation of the historical correspondence written by Mahatma Gandhi to Adolf Hitler in 1939. Projected onto a curtain of traversable fog, his scrolling words retain contemporary resonance in the need for peace and tolerance.

Philadelphia Museum of Art
2600 Benjamin Franklin Pkwy
Philadelphia, PA 19130



Jitish Kallat, *Covering Letter*, 2012. Fog screen projection installation. Courtesy of Galerie Templon, Paris and Brussels

ASIA SOCIETY

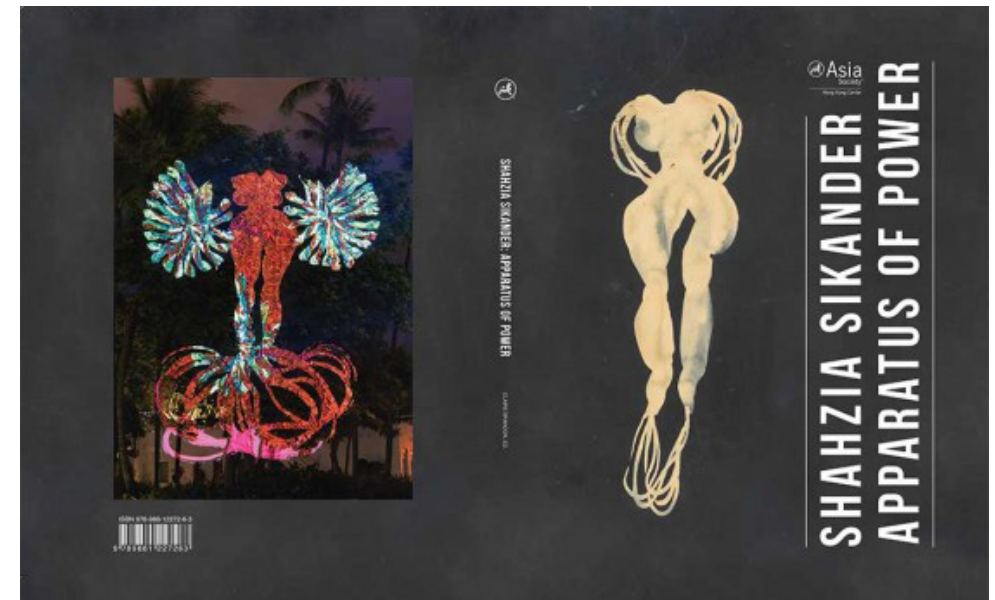
6:30-8PM Book Launch

Shahzia Sikander: Apparatus of Power

A conversation between **Shahzia Sikander** and curator and editor **Claire Brandon**, on the occasion of the launch of the exhibition catalogue, *Shahzia Sikander: Apparatus of Power* (Hong Kong: Asia Society, 2016), for Sikander's 2016 solo exhibition at Asia Society's Hong Kong Center.

Asia Society

725 Park Avenue at 70th Street
New York, NY 10021



Inside Out: New Chinese Art, 1998. Cover of catalog. courtesy of Asia Society Museum

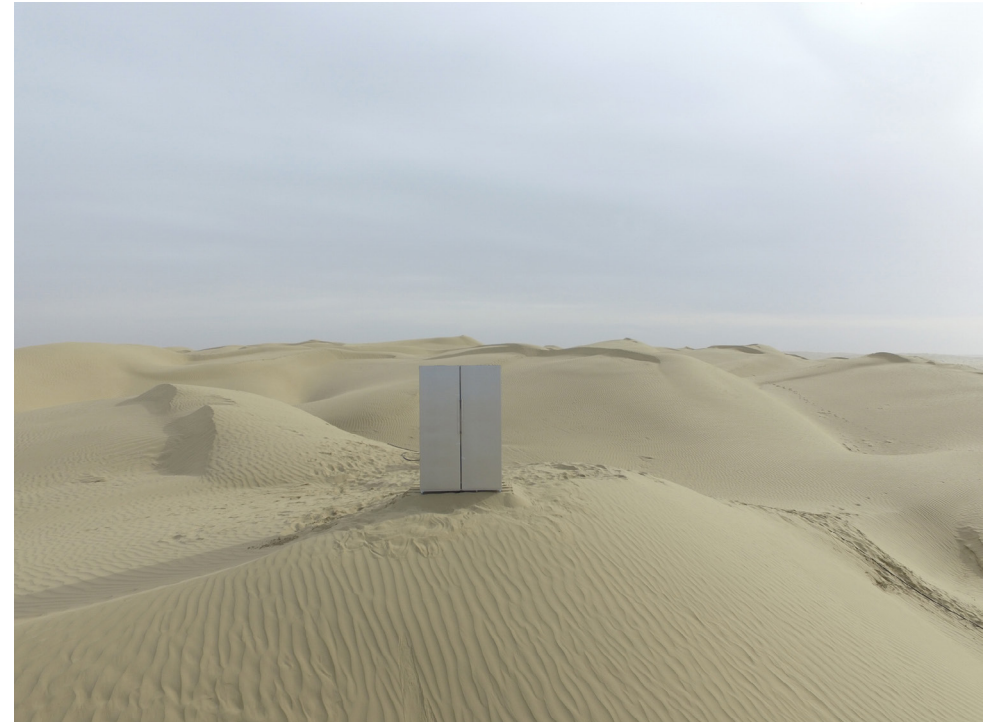
SCREEN

6:30-9PM Premiere & Artist Talk*Zhao Zhao: Project Taklamakan*

In October 2015, **Zhao Zhao** worked on *Project Taklamakan* in Xinjiang for 23 days. He and a thirty-strong team traveled 4,000 kilometers with a 100-kilometer-long 4 core cable and a refrigerator from Beijing to the town of Luntai on the north end of the Taklamakan Desert. Zhao Zhao negotiated with a rural Uighur family to connect their electricity after agreeing to pay a fee. Next, he followed the edges of the desert highway through a poplar forest, generally heading south. Using a refitted Pathfinder and 10 transformers, he laid the 100-kilometer cable in the desert until he reached the center of the Taklamakan Desert. The end of the cable was connected to a double-door refrigerator full of Sinkiang (Xinjiang) Beer, running the appliance for 24 hours in an expansive, uninhabited desert. Seven days later, the 100-kilometer cable, the transformers, and the refrigerator were sent back to Beijing, where the cable was cut into precise 1.86 meter sections, based on the height of the refrigerator.

Artnet

233 Broadway (Park Pl & Barclay St.)
New York, NY 10007



Zhao Zhao, *Project Taklamakan*, 2015, 100 Kilometers of electrical cable, transformers, refrigerator, HD color video with sound, 120 mins

ASIA SOCIETY

6:30-8:30PM Discussion**6:45PM Artist Talk**

Remembering the Future: Reflecting on the Legacy of Asia Society Museum's Contemporary Art Exhibitions

An artist talk with **Hyong Nam Ahn**, who uses metal and neon light to create gestural sculptures and wall pieces vibrantly resonating with life and movement.

Asia Society

725 Park Avenue at 70th Street
New York, NY 10021



Hyong Nam Ahn, *Hippocrates*, 2015, aluminum, stainless steel, oil paint, courtesy of Sylvia Wald & Po Kim Foundation.

SUNDARAM TAGORE GALLERY

6-8PM Opening Reception

Ricardo Mazal: Violet

A new series of refined color studies by **Ricardo Mazal**, one of Mexico's most prominent contemporary artists. These highly distilled, abstract works build on the artist's earlier explorations of spiritual themes.

Sundaram Tagore Gallery

547 W 27th Street
New York, NY 10001



Ricardo Mazal, *Pintura Violeta 3*, 2016. Oil on linen, courtesy of Sundaram Tagore Gallery

DOOSAN GALLERY

6-8PM Opening Reception

Eunsil Lee

Using traditional Korean materials and compositions, Seoul-based artist, **Eunsil Lee**, casts delicate brush strokes on paper as a form of liberation from tabooed stories of sex and desire.

Doosan Gallery

533 W 25th Street
New York, NY 10001

THU. NOV 17



Eunsil Lee, *The inside of Into the hole*, 2009, Boonchae (Korean Traditional Watercolor) on Korean paper

ASIA SOCIETY

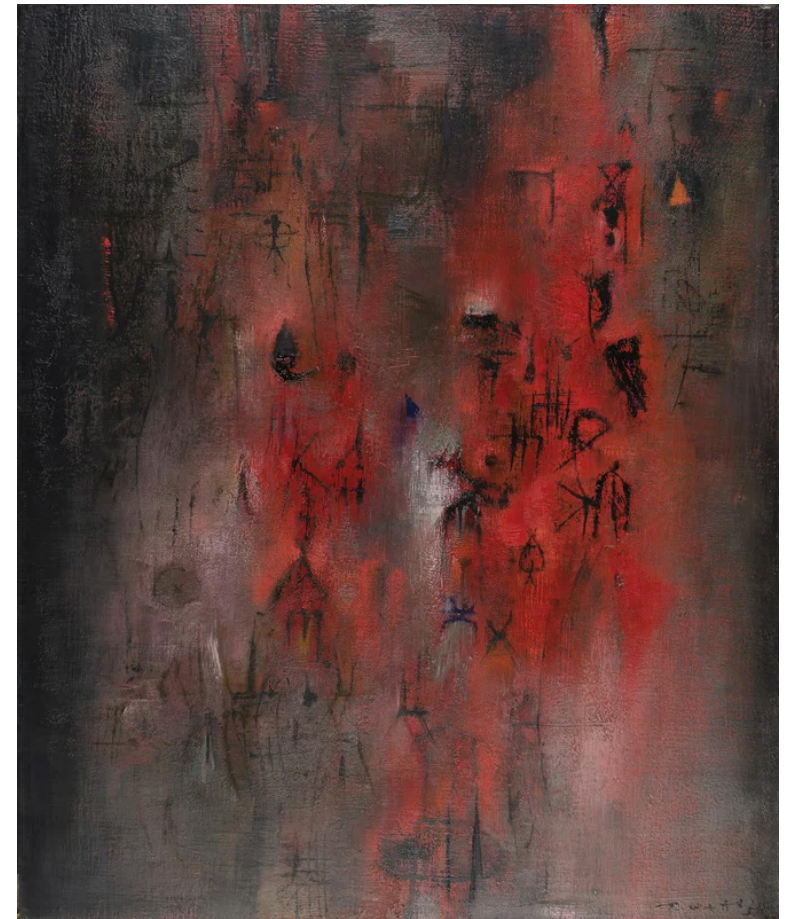
2:30-6PM Symposium & Reception*Asian Abstractions/Global Contexts*

Presented in conjunction with the exhibition *No Limits: Zao Wou-Ki* and co-organized with Colby College Museum of Art, this symposium considers the significant contributions of **Zao Wou-Ki** and other diasporic East Asian artists to the international abstraction movement during the middle of the twentieth century. Speakers address a number of issues related to East Asian culture in the works of these artists, including the role of ink painting and calligraphic traditions in abstract art, and the coalescence of Asian and western techniques within postwar painting. Reception to follow.

Asia Society

725 Park Ave
New York, NY 10021

FRI. NOV 18



Zao Wou-Ki. *Pavillon Rouge (Red Pavilion)*, 1954. oil on canvas, Picker Art Gallery, Golgate University, Zao Wou-Ki ProLitteris, Zurich

FIELD MEETING 2016

November 11 & 12

**FIELD Take 4:
MEETING**
Thinking Practice

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

Curated by Leeza Ahmady

An art forum to rethink exhibition making, to showcase the living energy of people: their ideas, research, processes, and significant activities.

FIELD MEETING Take 4 Curatorial Statement

Over 400 New York and US based arts professionals gather for the 4th iteration of FIELD MEETING, dedicated to the dismantling of one of the most commonly used terms in the art world today: **practice**

Introduced in 2014, FIELD MEETING appropriates the format of an art forum to rethink exhibition making, from an act of displaying objects to one that stages compelling creative minds— to showcase the living energy of people: their ideas, research, processes, and significant activities.

Now an annual signature event of the curatorial and educational platform, **Asia Contemporary Art Week**, each edition of **FIELD MEETING** invites over 30 outstanding artists, curators, writers and scholars based in Asia and beyond to embody their work through their own presence by presenting newly conceived performances, lecture-performances, and lively discussions to an equally select audience of New York and US based arts professionals.

Inspired by artist and philosopher **Rasheed Aareen's** famous declaration that to create art is to advance the "journey of an idea", this year's FIELD MEETING is dedicated to comprehending artistic practice in all its nuances and predictions, in an effort to yield an experimental realm whereby new materials, concepts, and projects are tested out and reflected upon collectively. In doing so, the forum emulates the experience of a studio visit on a communal scale, transcending standard educational symposia to facilitate meaningful exchanges, while sparking lasting relationships for future collaborations.



Mary Ellen Carroll, *Next Time with Jacky (Waterpark)*, 2016, commissioned for the Museum of Contemporary Art, Yinchuan, Nigxia, China

*"We must consider practice in and of itself, in isolation from art, which has mistakenly become synonymous with "an end product," states ACAW Director and FIELD MEETING Curator **Leeza Ahmady**, asking, "What is practice as an idea? What is practice as action? What does it look like? How does it sound? How does it feel? In what ways does it matter? What is its process? Who does it belong to? What is its timeline? What is its history? How does it fail? How does it succeed? Is it an individual or a collective endeavor? How does it relate to society? And ultimately, what is its purpose?"*

Set on the heels of one of the most discordant, highly manipulative, and alarming United States presidential elections, **FIELD MEETING: Thinking Practice** must also address the multiple strategies applied by artists to maintain sovereignty over their own voices as world citizens and commentators, amidst the pervasively hostile political climate and stifling forces of conservatism, socio-economic constraints, neoliberalism, immigration crisis, nationalism, and border policing. Beyond resisting such socio-political mediations and enclosures, how do artists and arts professionals working within the sphere of Asia also contend with art world prescriptions and specificities including institutional representation, established academic trajectories, aesthetic and cultural impositions, and shifting market demands?

Over the course of the two-days, presenting artists, scholars, and curators based in Asia and beyond deliberate on these very questions and share their work and perspectives in relationship to practice in the following ways:

Basel Abbas & Ruanne Abou-Rahme (Ramallah & New York) premier their latest film, *Only the Beloved Keeps Our Secrets* and discuss their mostly fluid but at times unhinged process of working together; **Amina Ahmed** (Tehran, London & New York) describes remembrance, prayer and invocation as ways of finding her center; **Heba Y. Amin** (Cairo & Berlin) contends with suspicion and the politics of surveillance; **Stephanie Bailey** (London, Athens & Hong Kong) will provide the closing remarks for the two days and her thoughts on challenging global politics from within the highly privileged and contentious space of culture.

Wafaa Bilal (Najaf & New York) reflects the current political map of the Arab region through an auditory experience; **T-Yong Chung** (Tae-Gu, Milan & Venice) contemplates the introspective process of 'creating' and 'erasing' himself in his sculptures. **Mary Ellen Carroll** (Houston & New York) unfurls her use of physical and esoteric matter to expand the meaning of performance as practice; **Shezad Dawood** (London) takes his audience through an espionage thriller in Kalimpong, a small town at the foothills of the Himalayas.

Erin Gleeson (Phnom Penh & London) claims that today's curatorial methods call for "territorial altars & time travel"; **Joana Hadjithomas** and **Khalil Joreige** (Beirut) give face to the ambiguous and hidden voices found in scam messages traversing the planet through the Internet. **Ho Rui An** (Singapore) asks, "What are the stories we allow to tell ourselves? And what are the stories that still remain to be told?" **Ho Tzu Nyen** (Singapore & Berlin) traces Malayan cosmological beliefs about tigers embodying ancestral spirits, and other layers of intersecting histories.

Michael Joo (New York) examines how sculptural intervention can make inaccessible histories and simultaneous pluralistic viewpoints visible; **Anthony Lee** (New York) describes his pursuit for equilibrium by looking solely outside of himself. **Loo Zihan** (Singapore) engages in an intimate conversation with the exhumed remains of queer performances; **Jennifer Wen Ma** (Beijing & New York) performs a tribute to the often chaotic, mysterious, funny, heartwarming, and masochistic drive that is integral to creative practice.

Umashankar Manthravadi (Bangalore) shares his 20-year quest to decode the acoustic properties of an elaborate man-made structure in the Khandagiri Mountains of India; **Yasmin Jahan Nupur** (Dhaka) creates a site-specific performance-survey to consider "personal" vs. "political" modes of existing; **Sarah Rifky** (Cairo & Boston) narrates the story of Qalqalah and the Curious Case of the Sphere within a Sphere.



Ho Tzu Nyen, *Ten Thousand Tigers*, 2014, live Performance, documentation

Mithu Sen (New Delhi) embraces "nonsense" as resistance to comb out utterances from one's subconscious. **Mami Kataoka** (Tokyo) reveals her method of "Total Curating" at Mori Art Museum; **Raha Raissnia** (Tehran & New York) declares her aesthetic intentions as that of seeking subtlety, beauty and innocence; **Rashid Rana** (Lahore) subverts linear ideas of time and space progressions to offer fractured views of chronology and geography; **Nora Razian** (Beirut) adopts the ongoing citywide garbage crisis in Beirut as a case study on curating.

Jonas Staal (Amsterdam) conjures the political history of art, while contemplating the artistic history of politics; **Ye Funa** (Beijing) appropriates a popular platform for self expression, traditionally reserved as feminine, to claim it as a viable venue for curatorial work; **Xyza Cruz Bacani** (Hong Kong & Bambang) and **Chia-En Jao** (Taipei) converse about their strategies in documenting migrant workers' everyday reality with curator **Xiaoyu Weng** (New York).

FIELD MEETING is an exercise in prioritizing the practice of an artist as the foremost ingredient for contemplation and development; a curatorial engagement with ongoing artistic processes, rather than finished art works, to confront issues that affect the contemporary art field at large, while aiming to broadly present Asia as a conceptual space that transcends geography.

Considering contemporary art in its present tense and highlighting current as well as historically significant initiatives, the forum exposes compelling creative practices in a timelier, less mediated fashion to spark lasting relationships between artists, art professionals and organizations in the United States and Asia to transcend established institutional representation and discourse with greater nuance, while addressing the gaps in the ratio of Asia-based artists represented in the US. **FIELD MEETING** program therefore unearths the recent past, acknowledges the present moment we are in, and envisions an optimistic future for this ever-evolving field.

FIELD MEETING

Presented Artists & Arts Professionals

Amina Ahmed (Tehran, London & New York)
Anthony Lee (New York)
Basel Abbas & Ruanne Abou-Rahme (Ramallah & New York)
Chia-En Jao (Taipei)
Erin Gleeson (Phnom Penh & London)
Heba Y. Amin (Cairo & Berlin)
Ho Rui An (Singapore)
Ho Tzu Nyen (Singapore & Berlin)
Jennifer Wen Ma (Beijing & New York)
Joana Hadjithomas & Khalil Joreige (Beirut)
Jonas Staal (Amsterdam)
Leeza Ahmady (New York)
Loo Zihan (Singapore)
Mami Kataoka (Tokyo)
Mary Ellen Carroll (Houston & New York)
Michael Joo (New York)
Mithu Sen (New Delhi)
Nora Razian (Beirut)
Raha Raissnia (Tehran & New York)
Rashid Rana (Lahore)
Sarah Rifky (Cairo & Boston)
Shezad Dawood (London)
Stephanie Bailey (London, Athens & Hong Kong)
T-Yong Chung (Tae-Gu, Milan & Venice)
Umashankar Manthravadi (Bangalore)
Wafaa Bilal (Najaf & New York)
Xyza Cruz Bacani (Hong Kong & Bambang)
Yasmin Jahan Nupur (Dhaka)
Ye Funa (Beijing)

FIELD MEETING Respondents:

Anila Quayyum Agha
 Artist; Associate Professor, Herron School of Art and Design, Indiana

Ombretta A. Andruff
 Independent Curator, Consultant and Art Critic

Arahmaiani
 Artist; Activist; Educator

Anne Barlow
 Director and Curator, Art in General

Beth Citron
 Curator of Modern and Contemporary Art, Rubin Museum of Art

Iftikhar Dadi
 Chair, Art Department, Cornell University

Mariam Ghani
 Artist; Lecturer MFA Queens College; Visiting Artist for International Human Rights at Yale Law School

Beatrice Glow
 Artist; Artist in Residence at Asia/Pacific/American Institute NYU

Christopher Ho
 Artist; Associate Professor, RISD and Virginia Commonwealth University

Hitomi Iwasaki
 Director of Exhibitions and Curator, Queens Museum

Fawz Kabra
 Assistant Curator, Solomon R. Guggenheim Foundation, Abu Dhabi Project

Sadia Shirazi
 Curator; Writer; Architect; Lecturer, The New School

Boon Hui Tan
 Vice President for Global Arts and Cultural Programs, Asia Society;
 Director, Asia Society Museum

Rashmi Viswanathan
 Professor of Art History; Lecturer, the New School

Xiaoyu Weng
 The Robert H.N. Ho Family Foundation Associate Curator of Chinese Art,
 Solomon R. Guggenheim Museum

FIELD MEETING Schedule at A Glance

FRI NOV 11 (10AM-8PM)

Hosted at The Solomon R. Guggenheim Museum

9:45am	Check-in / 10:00 am Doors Open
10:05am	Welcome Remarks: Christina Yang
10:15am	Practice Notes: Ombretta Agró Andruff
10:25am	Initial Thoughts: Leeza Ahmady
10:40am	Raha Raissnia
10:55am	Mary Ellen Carroll
11:15am	Michael Joo
11:35pm	Discussion
12:05pm	Break
12:15pm	Xiaoyu Weng with Chia-En Jao & Xyza Cruz Bacani
1:00pm	Lunch
2:00pm	Jonas Staal
2:15pm	Heba Y. Amin
2:30pm	Wafaa Bilal
2:45pm	Ruanne Abou-Rahme & Basel Abbas
2:55pm	Discussion
3:40pm	Break
4:00pm	Jennifer Wen Ma
4:15pm	Anthony Lee
4:35pm	Ho Tzu Nyen
4:55pm	Shezad Dawood
5:15pm	Discussion
5:50pm	End Notes Mithu Sen
6:00pm	FIELD MEETING Day 1 Closes
6:00-8:00pm	Reception & Exhibition Viewing of <i>Tales of Our Time</i>

SAT NOV 12 (10AM-6PM)

Hosted at Asia Society Museum

9:45am	Check-in / 10:00 am Doors Open
10:15am	Welcome Remarks: Boon Hui Tan
10:25am	Practice Notes: Dave Richeson
10:40am	Umashankar Manthravadi
11:00am	Mami Kataoka
11:15am	Ye Funa
11:30am	Nora Razian
11:45 am	Erin Gleeson
12:00pm	Discussion
12:30pm	Lunch
1:30pm	Yasmin Jahan Nupur
1:50pm	Amina Ahmed
2:05pm	T-Yong Chung
2:20pm	Loo Zihan
2:35pm	Midpoint Reflection: Mithu Sen
2:45pm	Discussion
3:20pm	Break
3:40pm	Ho Rui An
4:00pm	Joana Hadjithomas & Khalil Joreige
4:30pm	Rashid Rana
4:50pm	Discussion
5:25pm	Another Thought
5:35pm	Final Thoughts: Stephanie Bailey
5:55pm	Closing Ceremony
6:00pm	FIELD MEETING Day 2 closes

CHRISTINA YANG (NEW YORK)

10:05 am Welcome Remarks Day 1

Guggenheim's Director of Public Programs **Christina Yang** congratulates the collective efforts of ACAW team and the Consortium on the 11th year of Asia Contemporary Art Week, restating that all those in the room are part of this shared journey to fill the lack of critical public programming around Asia and Asian American artists in the United States.



[Click to Watch Video](#)



OMBRETТА AGRÓ ANDRUFF (NEW YORK)

10:15 am Performance

Practice Notes

Independent curator **Ombretta Agró Andruff** sets the tone of FIELD MEETING with a spirited demonstration of another practice of hers - karate. She displays the strength, energy and devotion that is involved in a lifelong practice and how each of her life's practices feeds one another.



[Click to Watch Video](#)



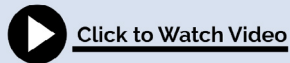
Ombretta Agró Andruff, *Practice Notes* 2016. Performance opening FIELD MEETING 2016 day 1 session hosted at Solomon R. Guggenheim Museum.

An Italian-born, Miami and Turin-based freelance curator and environmental activist, Ombretta brings more than twenty-five years of curatorial expertise with an international practice across non-profit institutions, commercial galleries, and art advisory pursuits with private clients. Since her move to the US in 1998 she has curated solo and group shows in Europe, the US and Asia collaborating with museums, art festivals, commercial galleries and art fairs, as well as the 2006 Winter Olympic Games. She also contributes to various art publications and has written essays for several books and catalogs. Ombretta employs 360-degree competence in all aspects of the contemporary art world and has served across numerous boards including IKT, the International Association of Contemporary Art Curators, for which she is currently the Vice President, and the Art in Public Places Committee for the City of Miami Beach. An avid swimmer, diver and kiteboarder, since moving to Miami in 2013, Ombretta's passion for the Florida waterways inspired ARTSail, a nomadic residency and research initiative that instigated creative and climate change inquiry.

LEEZA AHMADY (NEW YORK)

10:25 am Initial Thoughts

Asia Contemporary Art Week Director and Curator of FIELD MEETING **Leeza Ahmady** opens the forum by defining practice as a journey and the act of practice as a continual transmission of one's energy; that practice - the using and developing our voices, internally and externally - is an act that unites artists and practitioners in this field.



Born and raised in Afghanistan, **Leeza Ahmady** is a New York based independent curator noted for her foundational work concerning art practices in Central Asia. She directs the educational and curatorial platform Asia Contemporary Art Week (ACAW), which partners with leading institutions in New York and Asia to present significant artists, curators and practitioners in special exhibitions, performances and forums in the United States, Asia and beyond. Ahmady has presented exhibitions and programs at numerous local and international venues including The Metropolitan Museum of Art, Asia Society, Solomon R. Guggenheim Museum, dOCUMENTA (13), MoMA Museum of Modern Art, Independent Curators International, Queens Museum, Herbert F. Johnson Museum of Art, Cornell University, Istanbul Biennial, and Mathaf: Arab Museum of Modern Art amongst many others.

RAHA RAISSNIA (TEHRAN & NEW YORK)

10:40 am Lecture-Performance

Temporal and Experiential Condition of Music

A cinematic experience of sequentially and stillness is provoked through **Raha Raissnia's** performance, in which a series of hand-painted photographic collages come to life; a permutation process evoking sentiments of human vulnerability as well as ideas of movement, light, and other fascinating connections between painting and film.



[Click to Watch Video](#)



Raha Raissnia, *Untitled*, 2013. Image transfer, Sumi ink, compressed charcoal, and collage on paper, 14 x 17 inches. Courtesy of artist

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Raha Raissnia works in film, painting, and drawing, with each medium informing the other. Her film works are the result of an iterative approach: footage shot on Super-8, 16mm, digital, and even mobile phone is manipulated in the studio, the footage of which is projected onto paintings and screens, incorporating found materials and additional film and digital imagery, which she then refilms as a whole to yield densely layered celluloid films. In 2015, her work was included in *All the World's Futures*, 56th International Art Exhibition, curated by Okwui Enwezor, Venice Biennale. Previously, her work has been featured in exhibitions at White Columns (New York), Access Gallery (Vancouver), Thomas Dane Gallery (London) and The Kitchen (New York), among others. Recent solo shows were held at Miguel Abreu Gallery (New York), Galeria Marta Cervera (Madrid), Galerie Xippas (Paris), and the Isfahan Museum of Contemporary Art (Isfahan, Iran). Her first solo show in Tehran was held at Ab/Anbar in 2015 and a retrospective of her film-based works was held at the Museum of Modern Art, New York in 2016.

Her participation in FIELD MEETING is supported by **Ab/Anbar (Tehran)**.

MARY ELLEN CARROLL (HOUSTON & NEW YORK)

10:55 am Lecture

Unsuspecting Materials

The built environment, visible and non-visible forms of infrastructure, policy and law are employed in the making-of and as works of art by **Mary Ellen Carroll**, who unfurls the use of physical and esoteric matter in her ongoing pursuit to expand the meaning of performance as a practice. Ranging from unused radio frequencies as a 21st century form of land art PUBLIC UTILITY 2.0 to provide connectivity for underserved communities in New Orleans, to the development of her trademark NOTHING™, to her research for *The Circle Game* in Dubai, UAE.



[Click to Watch Video](#)



Mary Ellen Carroll, *Next Time with Jacky (Waterpark)*, 2016. Commissioned for the Museum of Contemporary Art – Yinchuan, Nigxia, China.



Mary Ellen Carroll's practice spans over 20 years of investigating a single, fundamental question: what is a work of art? Her ongoing projects stand at the intersection of conceptual art, architecture, public policy, and social justice. She has exhibited at international venues including at Whitney Museum, ICA London, Museum fur Volkerkunde in Munich, and is the recipient of numerous grants and honors like a Graham Foundation Fellowship, AIA's Artist of the Year Award, Guggenheim Foundation Fellowship, and most recently a Robert Rauschenberf Residency.

MICHAEL JOO (NEW YORK)

11:15 am Lecture

Place as a Site of Inquiry

Acknowledging the absurdity of how we define a place's identity when it has been overwritten over the course of generations by human "advancements" and political strife, **Michael Joo** shared his personal experiences of working in Sharjah, UAE and Limerick, Ireland. Merging art and technology, he demonstrated how sculptural intervention can make inaccessible histories and simultaneous pluralistic viewpoints visible.



[Click to Watch Video](#)



Michael Joo, *Bodhi Obfuscatus (Space-Baby)*, 2005. Mixed media, Dimensions variable. Courtesy of artist.

Michael Joo creates narratives that explore places, people and objects through reinterpreting perception, combining scientific language and research. This results in work that is a documentation of process, all through a combination of techniques associated with sculpture, painting, photography and printmaking, from chemical treatment to silver-coating to photography. His major solo and group exhibitions of his include: *Radiohalo*, Blain|Southern, London (2016); *Drift (Bronx)*, The Bronx Museum of Arts, New York (2014); *Transparency Engine*, SCAD Moot Gallery, Sham Shui Po (2014); *Michael Joo: Drift*, The Aldrich Contemporary Art Museum, Connecticut (2014); *Michael Joo*, M Building, Art Basel Miami Beach 2013, Miami (2013); Sharjah Biennial 12: The past, the present, the possible, Sharjah Art Foundation, Sharjah (2015); *The Space Where I Am*, Blain|Southern, London (2014); *BloodFlames*, Paul Kasmin Gallery, New York (2014); *Come Together: Surviving Sandy*, curated by Phong Bui, Industry City, Brooklyn, New York (2013); *Amor Fati*, Pioneer Works, Brooklyn, New York (2013); P.S.1 MoMA, New York (2008); the South Korean Pavilion at the 49th Venice Biennale together with Do-Ho-Suh (2001); The Whitney Biennale, New York, (2000).

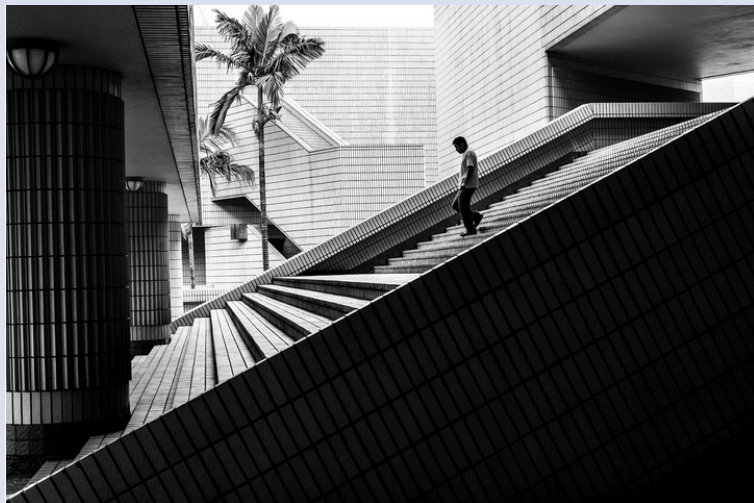
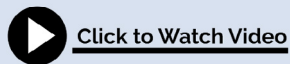
XIAOYU WENG, XYZA CRUZ BACANI, & CHIA-EN JAO (HONG KONG, BAM BANG & TAIPEI)

12:15 pm Conversation

A Lens into the Lives and Dreams of Immigrant Workers

Echoing themes in Guggenheim's exhibition *Tales of Our Time*, curator **Xiaoyu Weng** considers two distinct practices that illuminate the often-overshadowed stories of South East Asian immigrant workers in a conversation with Hong Kong-based Filipina street photographer **Xyza Cruz Bacani** and Taipei based artist **Chia-En Jao**. Far from objectified and sensationalized popular-media portrayals, Bacani's photojournalistic approach documents the workers' everyday reality, while Jao invites them to retell the dreams they had while asleep in front of the video camera; Each weaving subjective experiences that lie between fiction and reality into the larger social fabric.

This panel was supported by the **Solomon R. Guggenheim Museum & The Robert H. N. Ho Family Foundation Chinese Art Initiative**.



Xyza Cruz Bacani, *Streets of Hong Kong*, 2014. Photograph. Courtesy of Xyza Bacani.

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Chia-En Jao, *Statement*, 2010. 3 Channels HD Video Projection. Courtesy of Taipei Fine Arts Museum.



Xyza Cruz Bacani is a Filipina documentary photographer whose work on migration and human rights amplifies underreported stories. A former domestic worker in Hong Kong, she has been featured in *The New York Times*, *CNN*, and global exhibitions. She is a 2015 Magnum Foundation Fellow and a recipient of *Forbes 30 Under 30 Asia* and *BBC's 100 Women of the World*.

Chia-En Jao is a Taipei-based artist exploring Taiwan's socio-political landscape and colonial histories through video, performance, and installation. His work, exhibited at Art Basel Hong Kong, the Asia Pacific Triennial, and the Taipei and Shanghai Biennials, challenges official narratives through community engagement.

JONAS STAAL (AMSTERDAM)

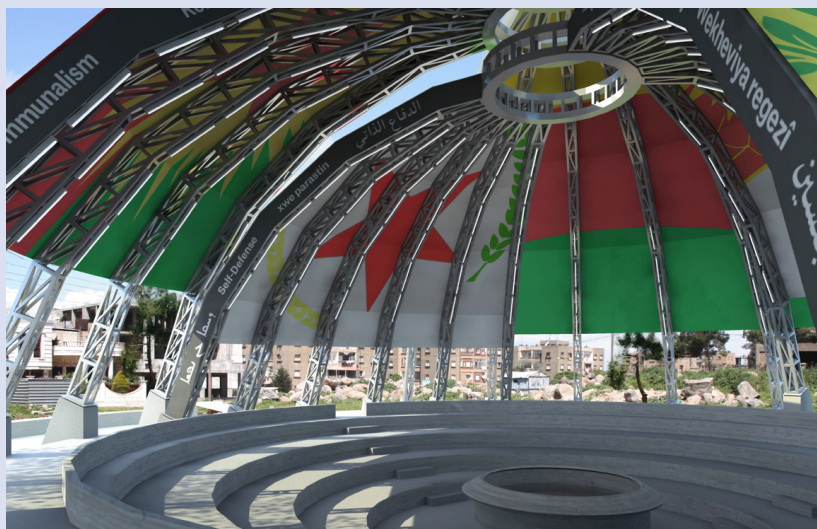
2:00 pm Lecture

Performing Absence

How do places like Catalonia, the Basque Country, Kurdistan, Baluchistan, Azawad, West-Papua, and the Aboriginal Nations enter into an art practice? In this lecture-performance, **Jonas Staal** who is founder of New World Summit, an organization working with territories excluded from democracy, conjures the political history of art, while contemplating the artistic history of politics in connection with his recent commission to build a parliament for the autonomous Kurdish region of Rojava, (Northern Syria).

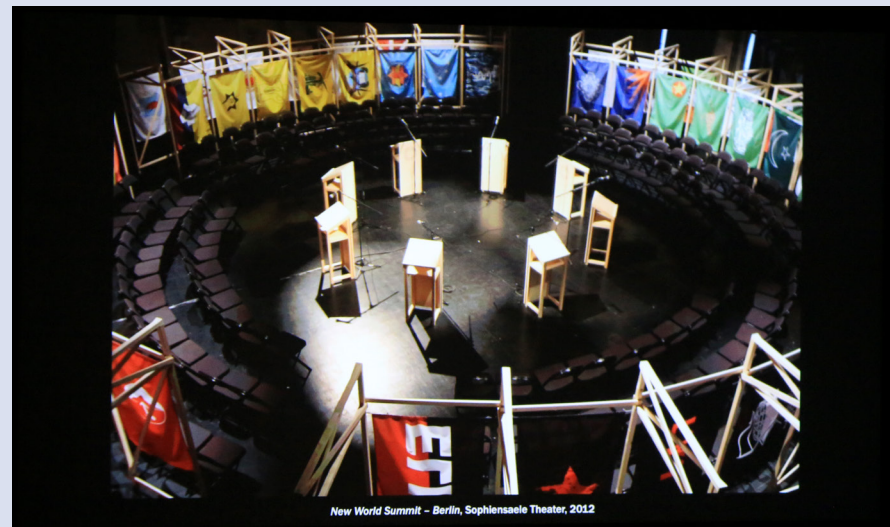


[Click to Watch Video](#)



Jonas Staal, New World Summit, *Rojava*, Democratic Self-Administration of Rojava and Studio, 2015-16

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New World Summit - Berlin, Sophiensaele Theater, 2012

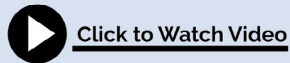
In his writings and works, **Jonas Staal** examines the relationship between art, democracy and propaganda to articulate ways in which art can engage in constructing new understandings of power. Since 2012, the New World Summit has taken the shape of large-scale architectural installations and other projects in theaters, public spaces, biennales and art institutions in Berlin (2012), Venice (2013) Brussels (2014), and Utrecht (2015). He is currently working on his PHD at the University of Propaganda.

HEBA Y. AMIN (CAIRO & BERLIN)

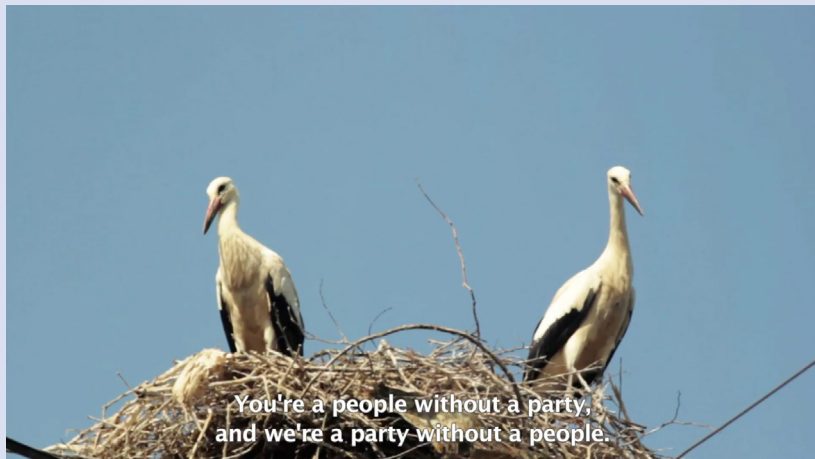
2:15pm Lecture-Performance

The General's Stork

In 2013, Egyptian authorities detained a migratory stork traveling from Israel to Egypt because of an electronic device attached to its leg. It was suspected of espionage. The lecture-performance by **Heba Y. Amin** converged historical accounts, biblical prophecies, colonial narratives, and politics of surveillance to investigate the contemporary conditions of a state paranoia that turned a migrating bird into an international spy.



[Click to Watch Video](#)



Heba Y. Amin, *As Birds Fly in*. Video still, 6 min 50 sec. Courtesy of artist.



Heba Y. Amin is a visual artist, researcher and, currently, the curator of visual art for the MIZNA journal (USA) and co-founder of the Black Athena Collective. She is also one of the artists behind the subversive action on the set of the television series *Homeland*, which received worldwide media attention. Amin's work is embedded in extensive research and a studio practice that looks at the convergence of politics, technology, and urbanism. Working with various media, her work investigates topics surrounding critical spatial practice with a particular interest in tactics of subversion and techniques used to undermine systems. Amin's artistic work has been shown worldwide with recent exhibitions at Kunsthalle Wien, Gallery Zilberman, the Museum of Modern Art in Warsaw, the Kunstverein in Hamburg, Dak'Art 2016, the Marrakech Biennale Parallel Projects 2016, and the Berlin Berlinale 9th Forum Expanded Exhibition.

WAFAA BILAL (NIJAF & NEW YORK)

2:30 pm Performance

Sharing as Practice

Artist **Wafaa Bilal** invited Palestinian American comedian **Suzie Afridi** to perform a comedy skit at FIELD MEETING: Thinking Practice as an artistic gesture of sharing with peers. Through her stand-up session, Afridi masterfully intertwines personal struggles—navigating her ever-changing body and marriage to an artist in the U.S.—with reflections on the expanding Israeli occupation of Palestine and the shifting political landscape of the Middle East.



[Click to Watch Video](#)



Wafaa Bilal's, *Suzie Afridi Stand-up Comedy Session*, performed at ACAW FIELD MEETING 2016 Hosted at Solomon R. Guggenheim Museum

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Wafaa Bilal is renowned for provoking dialogue about international politics and internal dynamics through high profile, technologically-driven art projects that employ the use of robotics, the internet, and photographic mobile mapping. For his 2007 installation, *Domestic Tension*, Bilal spent a month in a Chicago gallery with a paintball gun that people could shoot him with over the internet. Bilal's work is constantly informed by the experience of fleeing his homeland and existing simultaneously in two worlds – his home in the “comfort zone” of the U.S. and his consciousness of the “conflict zone” in Iraq. Often using his own body as a medium, Bilal continues to challenge our comfort zones with projects like *3rdi*, and *Counting...*, *The Things I Could Tell*, and his most recent participatory installation, *168:01*. He is currently an Associate Arts Professor at New York University's Tisch School of the Arts.

RUANNE ABOU-RAHME & BASEL ABBAS (RAMALLAH & NEW YORK)

2:45 pm Screening + Discussion
Only the Beloved Keep Our Secrets

The premier screening of the artist duo's latest film, reflecting their practice around ideas of returns, amnesia and déjà vu, sampling and recasting stories, gestures and sites into altogether new 'scripts' of seemingly disparate moments that blur the line between fiction, myth and wish.



Basel Abbas and Ruanne Abou-Rahme, *Only The Beloved Keeps Our Secrets*, 2016.
Video still, 10 min 5 sec. Courtesy of Artists and The Abraaj Group Art Prize.

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Basel Abbas and Ruanne Abou-Rahme work as an artist-duo across a range of sound, image, text, installation and performance practices. Their works use incidental narratives, figures, gestures and sites as material for re-imagining the possibilities of the present, often reflecting on the idea of returns, amnesia and déjà vu, blurring the line between fiction, myth, and wish. Recent solo and group exhibitions include *Unforgiving Years: The Incidental Insurgents, Part 2, Carroll / Fletcher*, London (2015); *The Incidental Insurgents, Part 1 and 2*, ICA, Philadelphia (2015); *Burning Down the House*, 10th Gwangju Biennale, Gwangju (2014); 4th Asian Art Biennial National Museum of Fine Arts, Taipei (2013); *Points Of Departure*, ICA, London (2013); *Collapse*, Delfina Foundation, London (2009)

JENNIFER WEN MA (BEIJING & NEW YORK)

4:00 pm Performance

The Alchemy of Making Paradise Interrupted

Referencing the collaborative process of her critically acclaimed, recent installation-opera *Paradise Interrupted*, the artist as instigator, director, and supporter is hidden and staged simultaneously in this new fantastical performance conceived for FIELD MEETING. Composed in free form in collaboration with artists Ron Jean-Gilles & Guillermo Acevedo as a tribute to the often chaotic, mysterious, funny, heartwarming, and masochistic drive in creative practice, which is akin to alchemy.



[Click to Watch Video](#)



Jennifer Wen Ma, *Paradise Interrupted*, 2016. Performance. Courtesy of the artist.

Jennifer Wen Ma's interdisciplinary practice bridges varied media such as installation, drawing, video, public art, design, performance, and theater; she often brings together unlikely elements in a single piece. In 2008, she was one of the seven members on the core creative team for the opening and closing ceremonies of the Beijing Olympics, and the chief designer for visual and special effects. Her projects have been presented at international institutions including: *A Beautiful Disorder* at Cass Sculpture Foundation, (2016); *What About the Art?* at Qatar Museums, (2016); *Paradise Interrupted*, Lincoln Center Festival & National Kaohsiung Center for the Arts, (2015). She also performed in the Temple of Dendur, The Metropolitan Museum of Art; Flux Projects, Atlanta; Market Square Public Art Program, Pittsburgh, (2015); 5x5 Monument Park, Washington DC; Vancouver Art Gallery (2014); Lower Manhattan Cultural Council, New York (2013); Performa 13, New York (2013); The Republic of China Centennial Grand Countdown, Taipei (2010); Biennale of Sydney (2010); the National Art Museum of China, Beijing, 2008, among others. Solo exhibitions include: *Hanart Square*, Hong Kong, 2013; Ullens Center For Contemporary Art, Beijing (2012); Eslite Gallery, Taipei (2012).

ANTHONY LEE (NEW YORK)

4:15 pm Lecture-Performance

Confucius, Kerouac, and my Old Man

During a difficult year after the death of his father, author Anthony Lee turned to Eastern philosophy to try to rediscover order. That pursuit, and brief notes for a poem left behind in his father's apartment, led him through a study of memory and identity that forced him to consider the very meaning of art in one's life and in the world. In his performative talk, Lee continues his investigation of the abiding influence of Asian continental thought on American arts and letters.


[Click to Watch Video](#)


Anthony Lee is the author of the novels *Martin Quinn* and *There in the Darkness*; he holds a Ph.D. from The State University of New York at Binghamton. Lee teaches literature and creative writing at the College of Mount Saint Vincent.

wa-ter (wá'tér), *n.* [AS. *wæter* = D. *water* = G. *wasser*, akin to Icel. *vatn*, Goth. *watō*, water, also to Gr. *ὑδωρ*, Skt. *udan*, water, L. *unda*, a wave, water; all from the same root as E. *wet*: cf. *hydra*, *otter*¹, *undine*, and *wash*.] The liquid which in a more or less impure state constitutes rain, oceans, lakes, rivers, etc., and which in a pure state is a transparent, inodorous, tasteless liquid, a compound of hydrogen and oxygen, H₂O, freezing at 32° F. or 0° C., and boiling at 212° F. or 100° C.; a special form or variety of this liquid, as rain, or (often in *pl.*) as the liquid ("mineral water") obtained from a mineral spring (as, "the *waters* of Aix-la-Chapelle").

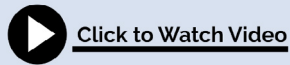
Joseph Kosuth, (*Art as Idea as Idea*) [*Water*], 1966. Photostat, mounted on board, Courtesy of Solomon R. Guggenheim Museum, New York Gift, Leo Castelli, New York

HO TZU NYEN (SINGAPORE)

4:35 pm Lecture-Performance

T is for Tiger

What happens when forest surveyors collide with a Malayan tiger in the middle of a Singaporean jungle in 1835? Tracing Malayan cosmological beliefs about tigers embodying ancestral spirits, and other layers of intersecting histories, the artist deconstructed a 19th century drawing by Heinrich Leutemann "Unterbrochene Straßenmessung auf Singapore (Interrupted Road Surveying Singapore)", to open up a swarm of stories about human-animal relationships, the politics of colonial surveys, and the organization of convict labor in the British Settlements.



Ho Tzu Nyen, *Ten Thousand Tigers*, 2014. Live Performance, documentation.

Ho Tzu Nyen works primarily in film, video, and performance, and more recently, environmental multimedia installations. He appropriates the structures of epic myths, invoking their grandeur while revealing them to be not merely stories, but discursive tools. He is particularly interested in exploring false accounts of histories that are invented by contemporary figures to serve their needs by re-constructing and re-imagining philosophical and historical texts and artifacts. Tzu Nyen has had significant solo and group exhibitions at the Guggenheim Bilbao (2015), DAAD Galerie (2015), Mori Art Museum, Tokyo (2012), the Singapore Pavilion at the 54th Venice Biennale (2011) and Artspace, Sydney (2011); the 6th Moscow Biennale (2015); the 10th Shanghai Biennale (2014); the 2nd Kochi-Muziris Biennale (2014); the 6th Asia-Pacific Triennial, Queensland Art (2009) and the 26th Sao Paulo Biennale (2004); Museum of Contemporary Art, Tokyo (2015); Museum of Modern Art, Warsaw (2015); Guggenheim New York (2013); Witte de With (2013, 2012). His theatrical works have been presented at the Asian Arts Theatre, Gwangju (2015); Wiener Festwochen (2014). His films have been presented at the Berlin Film Festival (2015); Sundance Film Festival (2012); Cannes Film Festival (2009); Venice Film Festival (2009); Locarno Film Festival (2011) and Rotterdam (2008, 2010, 2013). Tzu Nyen was awarded a DAAD Scholarship in Berlin (2014 – 2015) and the Grand Prize of the Asia Pacific Breweries Foundation Signature Art Prize (2015).

SHEZAD DAWOOD (LONDON)

4:55 pm Lecture-Performance

A Virtual Tour of Kalimpong

An espionage thriller through Kalimpong, a small town in West Bengal, at the foothills of the Himalayas, and the entry point to Tibet. A place where esotericist Alexandra David-Neel first met the Dalai Lama, also a site once denounced as a "nest of spies" in the 1960s, and traversed by everyone from the Russians, the Chinese, CIA, Indian secret service, Tibetan Khamba guerillas, British colonial stalwarts, and of course, the ever elusive yeti.



[Click to Watch Video](#)



Shezad Dawood, *Nature Interpretation Center, Kalimpong Hill Station*. Image source: artist's research for his lecture-performance, "A Virtual Tour of Kalimpong" for FIELD MEETING: Thinking Practice

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Shezad Dawood works across film, painting and sculpture to juxtapose discrete systems of image, language, site and multiple narratives, using the editing process as a method to explore meanings and forms between film and painting. His practice often involves collaboration, working with groups and individuals across different territories to physically and conceptually map far-reaching lines of enquiry. These networks map across different geographic locations and communities and are particularly concerned with acts of translation and restaging. Recent solo exhibitions include: *Galerist*, Istanbul (2016) *Pioneer Works*, Brooklyn (2015), *Fig.2* at the ICA studio, London (2015), *Parasol Unit*, London, Leeds Art Gallery and OCAT Xi'an, China (all 2014), *Modern Art Oxford* (2012). And group exhibitions include: *Taipei Biennial* (2014), *Marrakech Biennial* (2014), *MACBA Barcelona* (2014), *Witte de With* (2013), *Busan Biennale* (2010), *Tate Britain*, *Altermodern* (2009), and the *Venice Biennale* (2009). His recent feature film *Piercing Brightness* (2013), has been screened at the ICA, London, MoMA, New York and various international festivals and museums. Curatorial projects include the exhibition and publication: *Black Sun*, for the *Devi Art Foundation*, Delhi (2013/4). He currently lives and works in London, where he is Senior Research Fellow in Experimental Media at the University of Westminster.

MITHU SEN (NEW DELHI)

5:50 pm Day 1 Performance (Part 1)

APHASIA

"Not bound by rules of grammar, diction, vocabulary and syntax, these poems suggest another medium of understanding. No one but you speaks this language. It is yours to read, to decipher, to interpret and to understand. Unfettered by the hegemonic structures of language, these 'nonsensical' figures, this computer gibberish, are beyond the process of meaning making. I invite you to embrace 'nonsense' as resistance and comb out utterances from your subconscious; thereby, giving voice to all those moments that exist but are not realized or lived. These are poems for you (and me)- by you (and me)"

(Excerpt from *I am a Poet Project Space: Word. Sound. Power*, Tate Modern)



[Click to Watch Video](#)



Mithu Sen, *MOU (Museum of Unbelongings)*, 2012-2016. Morphed and found objects, memory and stories, acrylic vitrine box with light, 240in diameter. Installation image art ART UNLIMITED, Art Basel (2016).

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New Delhi-based artist **Mithu Sen** pushes the limits of language to question the pre-codified hierarchical etiquettes of tabooed psycho-sexuality, radical hospitality and lingual anarchy. Weaving a multidisciplinary practice of drawing, poetry, sculpture amongst other medium, she has exhibited internationally and most recently in PEM (Peabody Essex Museum) USA, (2016); Art Unlimited, Basel (2016) and Albertina Museum, Vienna (2015).

BOON HUI TAN (NEW YORK)**10:15 am Welcoming Remarks Day 2**

At The Asia Society

Asia Society Director Boon Hui Tan begins the second day of FIELD MEETING by describing the gathering as “more a communion than a conference.” Referencing not only to the long-term partnership between Asia Contemporary Art Week and Asia Society, but also to the urgent need for spaces in which empathy and creativity might be practiced then shared in earnest, particularly amidst this critical socio-political climate.

[Click to Watch Video](#)

DAVID RICHESON (NEW YORK)

10:25 am Practice Notes

Starting off Day 2 of FIELD MEETING, motivational speaker David Richeson calls for an awareness among the collective gathering, challenging the audiences to tap into deeper parts of themselves in order to bring a different level of consciousness to their daily practices, and to feel empowered through their work.



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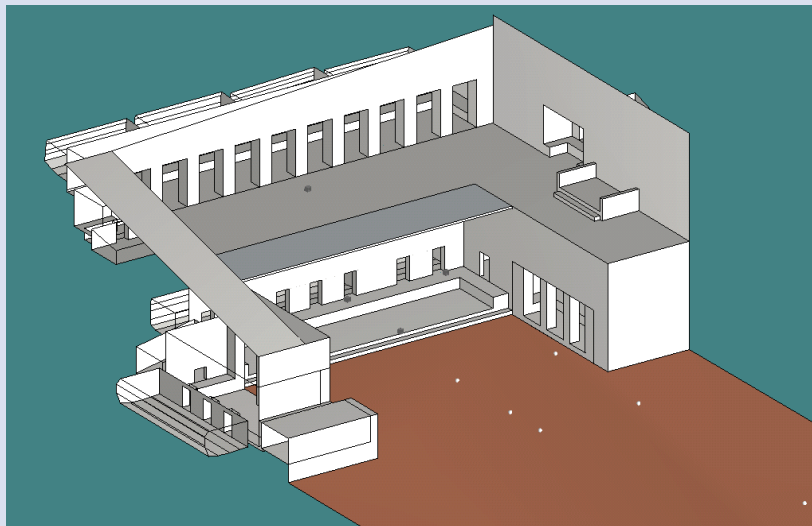
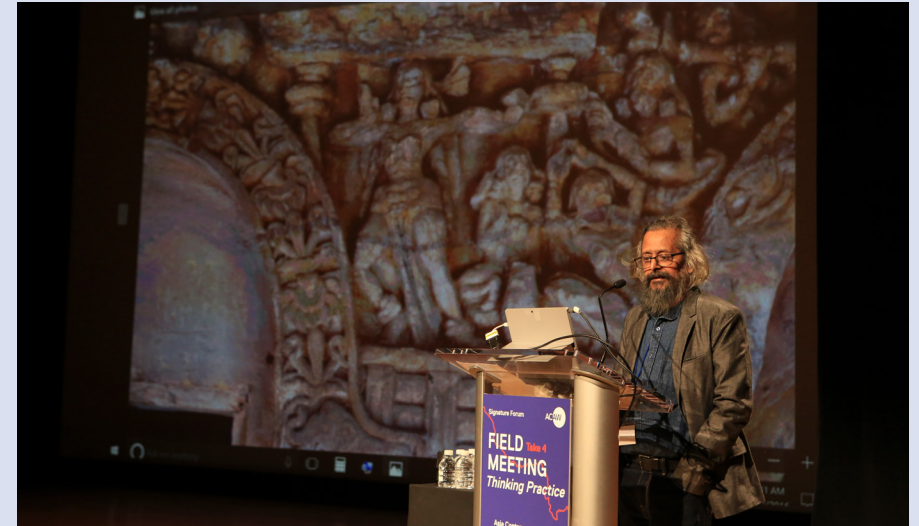
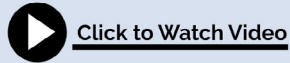


UMASHANKAR MANTHRAVADI (BANGALORE)

10:40 am Lecture

The Archaeologist & His Manmade Cave

The Archeological Survey of India has never identified any ancient structure in the nation as a theater, despite the fact that performance traditions in the region go back to the Kama Sutra. **Manthravadi** shares his 20-year quest to decode the acoustic properties of Rani Gumpha –an elaborate man-made structure in the Khandagiri Mountains of India. Using his own developed software, he studies the unique effects of this mysterious place, establishing that it was in fact, an auditorium.



Umashankar Manthravadi, *model of Ranigumpha with the missing platform*, designed in CaTT-acoustic. Courtesy of artist.

Umashankar Manthravadi has been an audio hobbyist for over 40 years, a professional sound recordist for 30 and a consultant to an ethnomusicology archive. He has also practiced as a journalist, filmmaker, and poet. As part of the artist collective Umashankar and the Archaeologists—comprised of Lawrence Abu Hamdan, Nida Ghouse and Umashankar Manthravadi—he investigates “acoustic archaeology,” looking at how sound can influence our understanding of ancient and contemporary sites. The project, supported by the British Council, will be manifested through an audio essay, building up to a multifaceted project. The collective was commissioned for a site-specific performance during Art Dubai 2015.

MAMI KATAOKA (TOKYO)

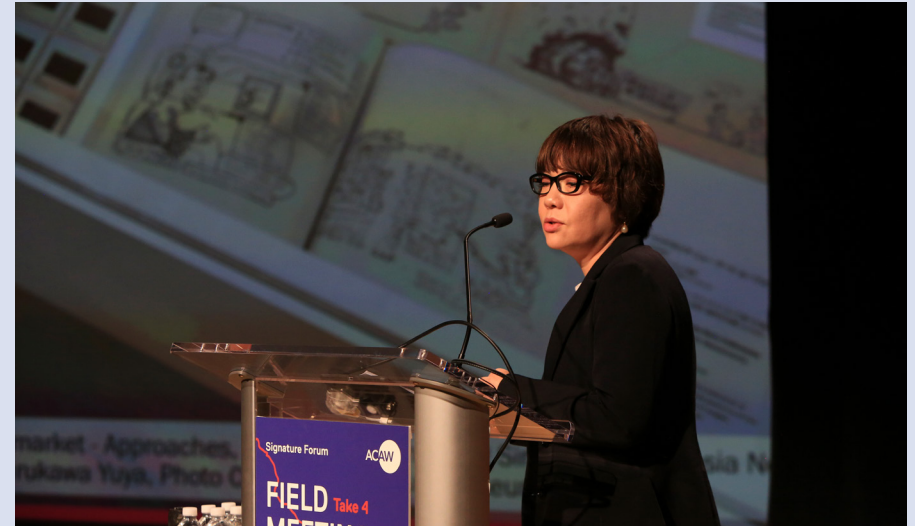
11:00 am Curatorial Talk

How do you talk about Asia?

In her talk, Mori Art Museum (Tokyo, Japan) chief curator deconstructs her programmatic approach, which she calls: "Total Curating." Can we rethink exhibition making by deviating from mere object-based visual experiences to achieve more holistic representation? Presenting a complete, well-rounded consideration of diverse social, historical, and aesthetic contexts to create broader cultural understanding.



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Since 2003, **Mami Kataoka** has curated a number of exhibitions at the Mori Art Museum where she serves as chief curator, including *Ai Weiwei: According to What?* (2009/ US Tour 2012-13), *Makoto Aida* (2012), and *Lee Mingwei and His Relations* (2014-15). She is also a professor at Kyoto University of Art and Design, a Board Member of CIMAM, a member of Asian Art Council of Solomon R. Guggenheim Museum, and most recently the Artistic Director of the 21st Biennale of Sydney in 2018. Her participation in FIELD MEETING is supported by Mori Art Museum (Tokyo)

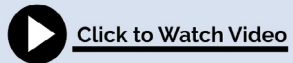


Hiroshi Sugimoto, *End of Time*, 2005. Gelatin-silver print. Courtesy of Mori Art Museum, Tokyo.

YE FUNA (BEIJING)

11:15 am Lecture-Performance*Curated Nails*

A popular platform for self-expression, traditionally reserved as feminine, is claimed as a viable venue for curatorial work, while a common tool for flaunting beauty and personality is reimagined as legitimate medium for artistic activity. Funa's performance-project *Curated Nails* appropriates notions of the "periphery" and "alternative space", in an effort to challenge and to demystify institutional authority.



Ye Funa, *People's Congress via their Nails*, 2015. Live performance at Art Museum of Nanjing University of the Arts, Nanjing.

SAT. NOV 12



Ye Funa's practice is engaged in pastiche through her satirization of propaganda and depictions of 'perfection' within ideological systems and landscapes. A graduate from the Central Academy of Fine Arts, she has had several gallery and museum exhibitions, including at the Power Station of Art and at the University of Toronto Art Centre.

NORA RAZIAN (BEIRUT)

11:30 am Curatorial Talk

Let's Talk About the Weather

Taking her most recent exhibition, *Let's Talk About the Weather: Art and Ecology in a Time of Crisis*, (co-curated with Nataša Petresin-Bachelez), and the context of ongoing city-wide garbage crisis as a case study; **Nora Razian** discusses the challenges of developing the newly reopened Sursock Museum as a civic space and actor in the highly contested and privatized city of Beirut.



[Click to Watch Video](#)



Nora Razian is the Head of Programs and Exhibitions at the Sursock Museum in Beirut, where she curates the museum's temporary exhibitions, public programs, and film programme, and initiates collaborations with other arts organizations. Before joining the Museum in 2015, Nora Razian was curator of public programmes at Tate Modern and Tate Britain (2009–15). She has also taught at Goldsmiths' College Centre for Arts and Learning.



Monira Al Qadiri, *Spectrum 1*, 2016. Six wall-mounted sculptures. PLA plastic, acrylic, water based car paint. Produced by the Sursock Museum. © Nabû Productions

SAT. NOV 12

ERIN GLEESON (PHNOM PENH & LONDON)

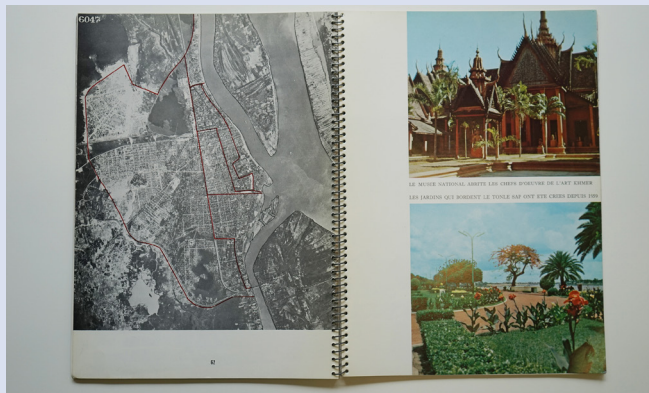
11:45 am Curatorial Talk

Territorial Altars & Time Travel

Dominant art historical methods often malfunction when applied to marginalized geographies. The task of considering exhibition histories of Cambodia (1945 to the present) demands an alterity to modernist notions of exhibition making and contemporary notions of exhibition history making. The plot of linear progress fails, calling for fluid time travel. The present, post-colonial reading might hover around the fact that exhibitions performed hybrid political intentions during a critical era of negotiating nascent Independence (local) with Cold War pressures (global). Within this framework, strategies and aesthetics of display perform the modern, the national, the secular – seemingly heavily co-opting colonial inheritance, whether passively or intentionally. However, distant flashbacks and crosscuts reveal fecund comparisons that can shake us from the thin horizon of our momentary perspective. In this case study, time travel presents the less accessible past and speculates exhibitions as territorial altars, as sacred as they are secular, as mediums or translators of complex socio-religious-cultural inheritance.



[Click to Watch Video](#)



Kampong Speu Exhibition Hall, *Kabuja Monthly Illustrated Magazine* (back cover) October 15, 1966. Second Year Number 9. Courtesy of curator.



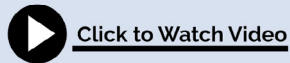
Erin Gleeson is curator and writer, and the co-founding artistic director of SA BASSAC, a non-profit exhibition space, reading room and resource center in Phnom Penh. Most recently she was the curator of *Satellite Program 8*, Jeu de Paume and CAPC, France; head of research, *Exhibition Histories: Cambodia, 1945-2016*, Asian Cultural Institute Library Park, Gwangju, South Korea (2015-2016); curator in residence, Villa Vassiliev, Paris, and Advisor for *ACC-Rijksakademie Dialogue and Exchange* (2016). Erin is currently an Alphawood Scholar, School of Oriental and African Studies, University of London (2015-2017).

YASMIN JAHAN NUPUR (CHITTAGONG & DHAKA)

1:30 pm Performance

Our Own Private Anthology

In this site-specific performance through a survey of her audience, **Yasmin Jahan Nupur** considers the perpetual struggle between “personal” vs. “political” realities of existence. Confronting social beliefs, constructs, and the role that patriarchy has in divisive negative dynamics between genders, she attempts to find a solution that allows her to be in accordance with her own strengths and limitations as a human being.



Yasmin Jahan Nupur, *Sat on a Chair*, 2014. Performance at Dhaka Art Summit, Dhaka.



Yasmin Jahan Nupur, *Our Own Private Anthology*, 2016. Performance at ACAW FIELD MEETING: Thinking Practice.

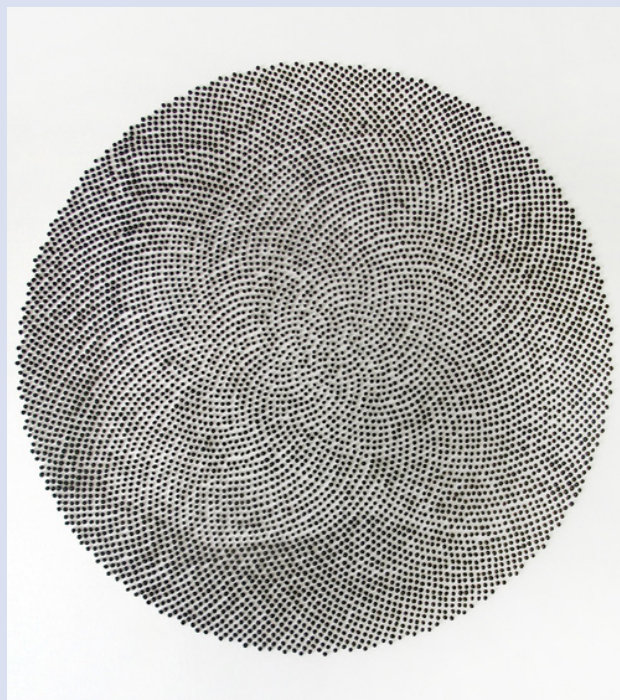
Yasmin Jahan Nupur's practice spans installations and performances, inspired by the urgent ecological and community/public aspects of life. Inclined to incorporate those elements in her work, she often engages closely with people from communities who are deprived of social benefits, like women and migrants, to explore prevailing social values of her region. In recognition for her artistic endeavors, Yasmin has been awarded the International Arts Residency by the Commonwealth Foundation of United Kingdom. Yasmin has had several gallery and museum exhibitions, including at *Exhibit 320*, New Delhi, Galerie Mirchandani + Steinruecke, Mumbai, and La Vitrine A.M Gallery, Paris. She has presented numerous solo performances, including, most recently, at Dhaka Art Summit in Bangladesh (2016).

AMINA AHMED

(NEW YORK, TEHRAN & LONDON)

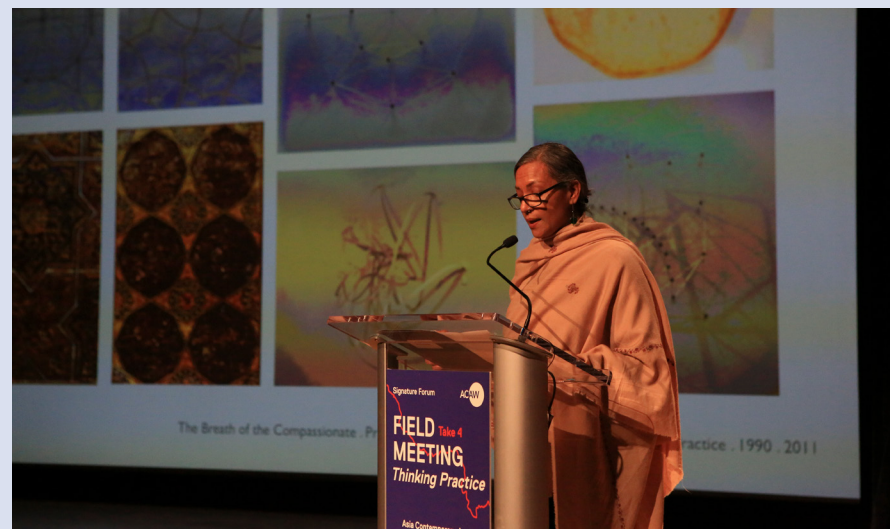
1:50 pm Lecture-Performance*Dhikr*

"I am not the center of my work, nor is my work my center; it is in my remembrance and through prayer and invocation, that I am centered, where it is that I seek the center."


[Click to Watch Video](#)


Amina Ahmed, *Invocation "The Golden Rule" (Seed 1)*, 2016.
Courtesy of artist.

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A visual artist, educator, and activist, **Amina Ahmed's** artistic practice derives from a spiritual practice that is indistinguishable from her life—one guiding and nurturing the other. It is through the act of prayer that her artistic practice is re-collected and enriched; as a trans-formative experience, her art practice is not intended to be utilized as an exercise in escapism. Amina's work has been exhibited in the U.S., South Asia, and Europe. Ahmed is a former studio member of the EFA NYC. She received her MFA from the Royal College of Art, where she specialized in Visual Islamic and Traditional Arts and was awarded the Barakat Trust Prize for excellence.

T-YONG CHUNG (TAE-GU, MILAN & VENICE)

2:05 pm Performance

Heart of the Matter

The video documentation of a special performance for FIELD MEETING invites us to contemplate the artist's introspective process of 'creating' and 'erasing' himself in his works. Chung's philosophy begins with the "microcosm"— an insistence to not lose sight of the often hidden but most essential nature of things at the core of larger issues within quotidian reality.



[Click to Watch Video](#)



T-Yong Chung, *Concrete Sculpture*, 2010, Installation view, 600 x 600 x 170 cm.

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T-yong Chung is a South Korean artist who has been living in Italy for several years. He draws inspiration from the journey- real and symbolic- that he has taken throughout Italy in the past few years. His artistic research is attracted to the iconography and the modern merchandising of the immense Italian Heritage. He intervenes with chalk reproductions of classical and historical characters by executing geometrical cuts on them to imbue them with new contemporary identities. Recent solo and group exhibitions include *Holy concrete*, Surplace, Varese (2016); Gangjeong contemporary art Festival, Taegu (2016); and *The Art of Living*, Triennale di Milano (2015).

LOO ZIHAN (SINGAPORE)

2:20 pm Performance

I AM LGB

An intimate conversation with the exhumed remains of queer performances, the artist unpacks his practice of archiving to negotiate disparate moments of loss, sadness and shame and the effects of surviving memories that build queer relations.



[Click to Watch Video](#)



Loo Zihan, *Cane*, 2012. Live performance, documentation at the Substation Theatre, Singapore. Courtesy of artist and Samantha Tio.

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Loo Zihan is a performance and moving-image artist whose performance re-enactments, essay-films and data visualization work emphasize the malleability of memory. Open about both his own homosexuality and depicting gay themes in his films, despite the subject being particularly taboo in Southeast Asian society, Zihan is interested in the transference and transmutation of shame in his work. His performances have been presented at various events, including the M1 Singapore Fringe Festival in 2012 and in 2015. His moving-image works have been screened at various international film festivals, such as the AFI Fest in Los Angeles and the Pusan International Film Festival in South Korea. Zihan was awarded the Young Artist Award by the National Arts Council of Singapore in 2015.

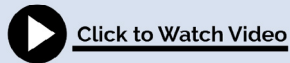
MITHU SEN (NEW DELHI)

2:35 pm Performance (Part 2)

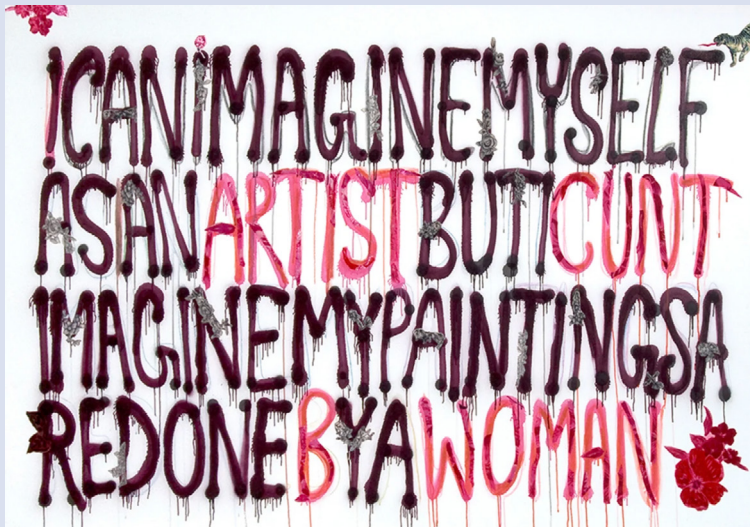
APHASIA

"Not bound by rules of grammar, diction, vocabulary and syntax, these poems suggest another medium of understanding. No one but you speaks this language. It is yours to read, to decipher, to interpret and to understand. Unfettered by the hegemonic structures of language, these 'nonsensical' figures, this computer gibberish, are beyond the process of meaning making. I invite you to embrace 'nonsense' as resistance and comb out utterances from your subconscious; thereby, giving voice to all those moments that exist but are not realized or lived. These are poems for you (and me) – by you (and me)."

– Excerpt from *I am a Poet Project Space: Word. Sound. Power*, Tate Modern



Click to Watch Video



Mithu Sen, *I Cunt Imagine* 2010. Graffiti mixed media on canvas. Image courtesy of ArtAsiaPacific

SAT. NOV 12



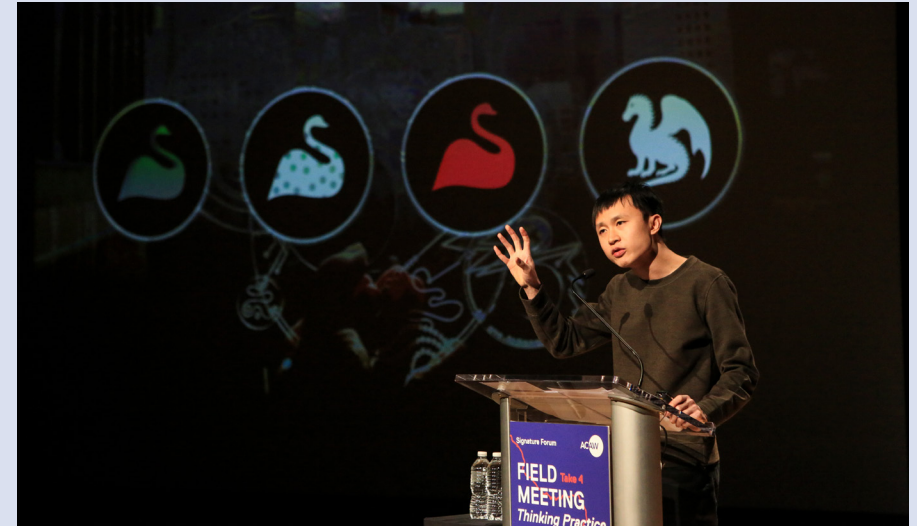
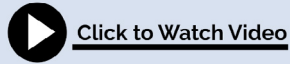
New Delhi-based artist **Mithu Sen** pushes the limits of language to question the pre-codified hierarchical etiquettes of tabooed psycho-sexuality, radical hospitality and lingual anarchy. Weaving a multidisciplinary practice of drawing, poetry, sculpture amongst other mediums, she has exhibited internationally and most recently in PEM (Peabody Essex Museum) USA, (2016); Art Unlimited, Basel (2016) and Albertina Museum, Vienna (2015).

HO RUI AN (SINGAPORE)

3:40 pm Lecture-Performance

Horizon Scanners

Investigating the rise of speculative aesthetics as a practice of futurecraft in a post-securitization crisis era, the artist examined various futures and “horizon scanning” programmes run by the Singapore government, devised to anticipate “black swans” or rare, hard-to-predict events of great consequence. To quote one futurist, the new tools of futurecraft are no longer “maps” but “metaphors”. Accordingly, this marks a shift in the tools of governance from “big” data to the “small” storytelling workshop. So what are the stories we allow ourselves to tell? And what are the stories that still remain to be told?



Ho Rui An is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. He writes, talks and thinks around images, with an interest in investigating their emergence, transmission and disappearance within contexts of globalism and governance. Working primarily across the mediums of lecture, essay and film, his recent research considers questions surrounding liberal hospitality, participatory democracy and speculative futures. He has presented projects at the 2nd Kochi-Muziris Biennale, TPAM Performing Arts Meeting in Yokohama, Serpentine Galleries (London), Hessel Museum of Art and CCS Bard Galleries (Annandale-on-Hudson), NUS Museum (Singapore), QUT Art Museum (Brisbane), LUMA/Westbau (Zürich), Para Site (Hong Kong) and Witte de With (Rotterdam). He is the Singapore desk editor for ArtAsiaPacific and has contributed to numerous publications.



DASH, Lecture & video installation with car seats and six synchronized screens, 2016. Installation view at "Frontier Imaginaries: The Live of Lines," Photo Credit: Sam Cranstoun

JOANA HADJITHOMAS & KHALIL JOREIGE (BEIRUT)

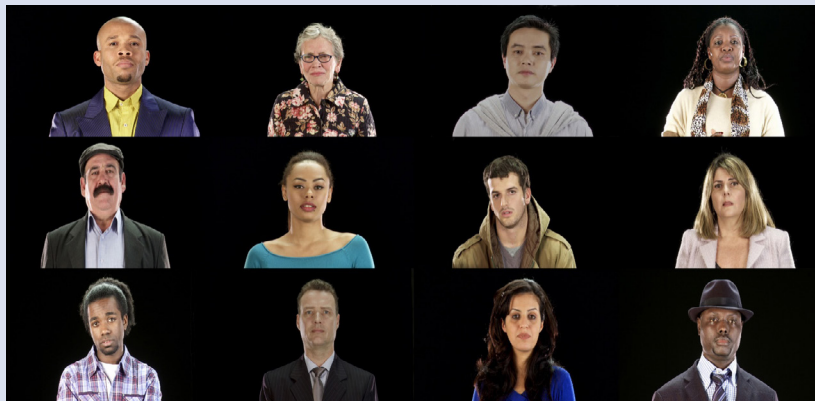
4:00 pm Lecture-Performance

The Rumors of the World

In a new lecture performance adapting an ongoing project (1999-present), the artist duo give face to the ambiguous and hidden voices found in scam-messages traversing the planet through the Internet. Revealing a complex world where traditional ethics are challenged by greed and desire, the narrative unfolds to represent a new colonial map, narrating a strange history of our time—where an odd faith in images and stories become intertwined with production of personal narratives and systems of representation in the post-digital age.



[Click to Watch Video](#)



Joana Hadjithomas & Khalil Joreige, *The Rumor of the World*, 2015. Composition made of video stills, 38 HD video installation. Courtesy of artists.



Joana Hadjithomas and Khalil Joreige collaborate as filmmakers and artists, producing cinematic and visual artwork that intertwine. For the last 15 years, they have focused on the images, representations and history of their home country, Lebanon and questioned the fabrication of imaginaries in the region and beyond. Together, they have directed documentaries such as *Khiam 2000-2007* (2008) and *El Film el Mafkoud (The Lost Film)* (2003) and feature films such as *Al Bayt el Zaher* (1999) and *A Perfect Day* (2005). Their films have been multi awarded in international festivals and enjoyed releases in many countries. Their artworks have been shown in museums, biennials and art centers around the world, such as Musee d'art Moderne de la Ville de Paris; FNAC France; the Guggenheim, New York; the Centre Georges Pompidou, France; V & A London, the Sharjah Art Foundation, UAE. They are recipients of the 2012 Abraaj Capital Art Prize with A Letter Can Always Reach Its Destination.

RASHID RANA (LAHORE)

4:30pm Lecture-Performance

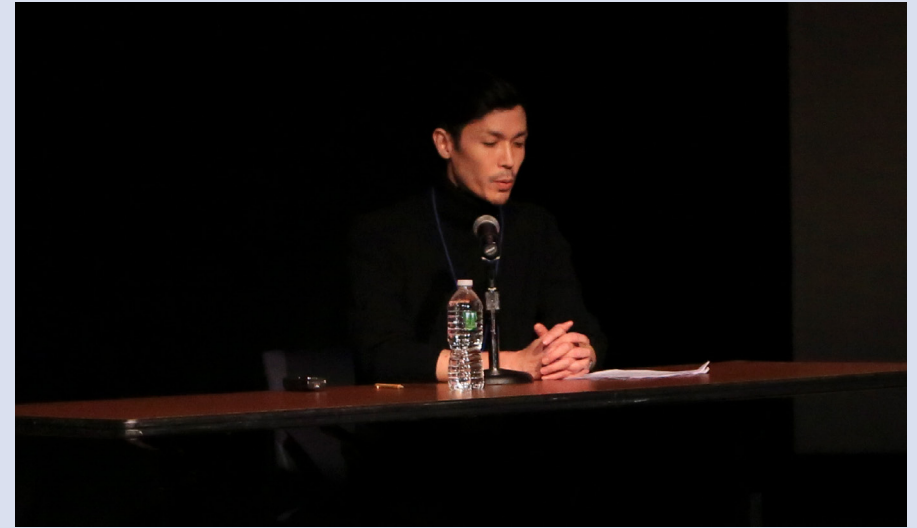
Present Elsewhere

Rashid Rana subverted expectations at FIELD MEETING with a last-minute request for curator **Leeza Ahmady** to select another artist to embody his presence—playfully deceiving an audience expecting to see him. **Christopher K. Ho** embraced the challenge, presenting *The Syllabus*, a lecture-performance posing seven open-ended questions to artists creating political art beyond the long shadow of 1968. This act of substitution became a direct experiment in Rana's exploration of the tension between presence and absence, the actual and the remote—between direct experience and knowledge accumulated across time and space. "Our experience of reality is usually a negotiation between the two," he explains. By having Ho stand in for him, Rana prompted the audience to question whether presence can exist autonomously, echoing multiverse theories that blur linear time and reveal fractured, non-hierarchical perspectives, challenging fixed narratives and notions of individuality.


[Click to Watch Video](#)


Rashid Rana, *A Room for TATE Modern*, 2013–2014, Inkjet print on wallpaper, MDF, wood, 750 x 920 x 520 cm, 295 x 363 x 205 in.

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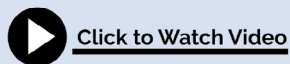
Rashid Rana is one of Pakistan's most celebrated contemporary artists. In his photography, sculpture and digital printmaking, he transposes imagery from one time and place to another, through manipulation, repetition and rearrangement. Rashid's work often consists of images composed of smaller "pixels" made from other tiny images—sometimes violent, sometimes pornographic—creating a dynamic discourse and open dialogue between aesthetics, imagery, technique, medium, and socio-political ideals that transcends geo-physical boundaries. Recent solo exhibitions include a major mid-career retrospective of 70 works, *Labyrinth of Reflections* at Mohatta Palace Museum, Karachi (2013), as well as surveys at Cornerhouse, Manchester (2011) and Musée Guimet, Paris (2010). Participation in major group exhibitions includes the Venice Biennale (2015); Kiev Biennial (2012); Fotomuseum Winterthur, Whitechapel Gallery and Saatchi Gallery, London (2010); the Asia Society, New York (2009), the fifth Asia Pacific Triennale, Queensland Gallery of Art, Brisbane (2006) and the Singapore Biennial (2006).

STEPHANIE BAILEY (LONDON, ATHENS & HONG KONG)

5:35pm Final Thoughts

At Asia Society

Considering words as tones in a palette and the art world as her subject matter, the writer, editor, and educator **Stephanie Bailey** perceives herself as an undercover artist missioned with challenging global politics from within the highly privileged and contentious space of culture. Much like the deeply private act of painting in pre-revolutionary China, or the way Socrates describes good text as a “live body”, she views writing as an ever-evolving, reactive, and changeable act with a life of its own.



Ulrike Ottinger, *The Conquest of the Happy Islands – A Colonial Opera*, 1984. Film, 35 min, color, still. Courtesy the artist. Used to illustrate a conversation between Koyo Kouoh and Stephanie Bailey for Ibraaz.

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Stephanie Bailey is Senior Editor of Ibraaz, Contributing Editor of ART PAPERS and LEAP, Editor-at-large at Ocula.com, and the current curator of the *Conversations and Salon Programme* at Art Basel Hong Kong. A member of the Naked Punch Editorial Committee, she also writes regularly for Artforum International, and Yishu Journal of Contemporary Chinese Art. Born in Hong Kong and essentially made in Greece, where she directed, managed, and taught on a BTEC-accredited Foundation Diploma in Art and Design at Doukas from 2009 to 2012, her interests include the articulations of history and the relations of power coded into the production and exchange of culture. Recent essays have appeared in *You Are Here: Art After the Internet* (ed. Omar Kholeif, Space/Cornerhouse, 2014); *Hybridize or Disappear* (ed. Joao Laia, Mousse Publishing, 2015); *Happy Hypocrite #8: FRESH HELL* (ed. Sophia Al-Maria, Book Works, 2015); *Armenity*, the catalogue for the Golden Lion-winning Armenian Pavilion at the 56th Venice Biennale (ed. Adelina von Furstenburg, Skira, 2015); and the 20th Biennale of Sydney Catalogue: *The future is already here — it's just not evenly distributed* (ed. Stephanie Rosenthal).

DISCUSSION SESSIONS AT FIELD MEETING | DAY 1

11:35am Session 1

Discussion with **Ombretta Agro Andruff**, **Michael Joo**, **Raha Raissnia**, and **Mary Ellen Carroll**, moderated by **Clare Davies** and **Leeza Ahmady**

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FRI. NOV 11

2:55pm Session 2

Discussion with **Basel Abbas**, **Ruanne Abou-Rahme**, **Wafaa Bilal**, **Suzie Afridi**, **Heba Y. Amin**, moderated by **Fawz Kabra** and **Mariam Ghani**

[Click to Watch Video](#)



5:15pm Session 3

Discussion with **Anthony Lee**, **Shezad Dawood**, **Ho Tzu Nyen**, and **Jennifer Wen Ma**, moderated by **Christopher Ho**

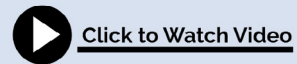
[Click to Watch Video](#)



DISCUSSION SESSIONS AT FIELD MEETING | DAY 2

12:00pm Session 1

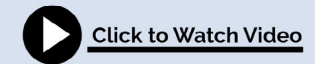
Discussion with Umashankar Manthravadi, Erin Gleeson, Ye Funa, David Richeson, Nora Razian, and Mami Kataoka, moderated by Boon Hui Tan



SAT. NOV 12

2:45pm Session 2

Discussion with Loo Zihan, T-yong Chung, Amina Ahmed, Mithu Sen, and Yasmin Jahan Nupur, moderated by Hitomi Iwasaki and Sadia Shirazi



4:50pm Session 3

Discussion with Christopher Ho, Joana Hadjithomas, Khalil Joreige, and Ho Rui An, moderated by Omar Berrada, Beth Citron and Leeza Ahmady



Select Publicity Materials & Press Coverage

[ACAW 2016 Press Release](#)

[ACAW 2016 FIELD MEETING: Take 4 E-Flux Announcement \(PDF\)](#)

[ACAW 2016 FIELD MEETING: Take 4 E-Flux Announcement \(Live Link\)](#)

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[FIELD MEETING: Take 4 Final Summation | Stephanie Bailey](#)

ACAW 2016 Press Coverage | FIELD MEETING:

[Artnet | Henri Neuendorf | "New York's Upcoming Asia Contemporary Art Week is Bigger Than Ever"](#)

[Meural | "Take art outside of the white box and into open spaces and communities – Interview with Leeza Ahmady"](#)

[Art Radar | Rebecca Close | "7 exhibitions and events not to miss at ACAW 2016 in New York"](#)

[Artnet | "Mid-Season Celebration of Asia Contemporary Art Week at the studio of Po Kim and Sylvia Wald"](#)

[Artforum | Qianfan Gu | "Is Displaying Practice a Practical Practice?"](#)

[FIELD MEETING Take 4 | Day 1 - Welcome Remarks | Christina Yang | Youtube Video](#)

[FIELD MEETING Take 4 | Day 1 - Initial Thoughts | Leeza Ahmady | Youtube Video](#)

[FIELD MEETING 2016 Summation | Stephanie Bailey | Youtube Video](#)

ACAW 2016 Press Coverage | Consortium & FIELD MEETING:

[Art in America | David Markus | "Mariam Ghani: The City & The City at Ryan Lee Gallery"](#)

[Wall Street Journal | Lance Esplund | "No Limits: Zao Wou-Ki' Review: East and West Fused Paint"](#)

[The New York Times | Roberta Smith | "Zao Wou-Ki, an Abstract Fusion Master"](#)

[Blouin Artinfo | "Arahmaiani: Shadow of the Past at Tyler Rollins Fine Art"](#)

[The New York Times | Holland Cotter | "An Artist Redefines Power. With Sanitation Equipment."](#)

[Wall Street Journal | Andy Battaglia | "Maintenance Art' Puts Trash in Full View"](#)

[NY Daily News | Lisa L. Colangelo | "Artist's Work on NYC Trash Collection Featured at Queens Museum"](#)

[Blouin Artinfo | "Rasheed Araeen at Aicon Gallery"](#)

[Hyperallergic | Risa Puleo | "Public Movement: Choreographies of Power at the Guggenheim Museum"](#)

[Art Radar | Tausif Noor | "Insecurities: Tracing Displacement and Shelter at Museum of Modern Art, New York"](#)

[The Village Voice | Ryan Lee Wong | "Alfredo and Isabel Aquilizan at Sundaram Tagore Gallery"](#)

[artnet | "'Points of Convergence: Arakawa and the Art of 1960s–1970s' at artnet"](#)

[Hyperallergic | Simon Starling | "Japan Society Unveils New Noh-Inspired Project"](#)

[artnet | "Anila Quayyum Agha on Drawing Inspiration From Darkness"](#)

[Artsy | "Sebastian Masuda Foments a Kawaii Rebellion at Ronin Gallery in New York"](#)

[The New York Times | Barbara Pollack | "Think You Know China? 'Tales of Our Time' Will Make You Think Again"](#)

[Artdaily | "Guggenheim Museum presents new art from greater China that explores the concept of place through storytelling"](#)

[Time Out New York | "Ai Weiwei 2016: Roots and Branches"](#)

[Blouin Artinfo | "Datebook: Jitish Kallat at Philadelphia Museum of Art"](#)



ACAF Asia Contemporary Art Forum

In 2019, **Asia Contemporary Art Week (ACAW)** updated its name to **Asia Contemporary Art Forum (ACAF)** 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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