



**ACAF**

# Asia Contemporary Art Week

October 5 - 26, 2017

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Song Dong, *Eating the City in Vienna*, 2007. Installation view. Courtesy of Pace Beijing.

# Full Program Overview

## ACAW 2017 | New York

We are pleased to announce the 12th edition of **Asia Contemporary Art Week (ACAW)** planned for October 5 through October 26, 2017, with over 30 cutting edge exhibitions, public programs & other evening festivities across ACAW Consortium Partner museums and galleries in **New York City**.

Exhibition highlights at ACAW Consortium Partners include the largest survey of Chinese contemporary art in North America, retrospectives of major performance and photography works by artists from US, China, and India, along with timely symposiums, performances and discussions contextualizing significant solo and group exhibitions by artists living in China, India, Japan, Korea, Indonesia, Thailand, Turkey, and other countries of the Middle East, South and Southeast Asian regions. Working with cross-cultural aesthetic and conceptual inquiries, presented works reflect on today's unstable climate through examining the role of religion, philosophy, popular culture, and political territories and history, with a special focus on socio-political issues such as colonialism, social and national movements, immigration, and inequality. This year ACAW Consortium Partner Japan Society is celebrating its 110th anniversary, marking an important milestone in the history of Japanese art in the United States.

### Not-to-be-Missed ACAW Signature Curated Programs: An Invitation to Think Together

Center stage to this year's edition, two ambitious signature programs curated by ACAW director Leeza Ahmady contextualize the rich layers of content presented at ACAW Consortium museums and galleries as well as addressing some of the missing gaps. The experimental and theatrically inclined annual forum for arts professionals **FIELD MEETING Take 5**, will once again bring hundreds of US based curators, museum directors, and scholars to gather around two full days (10am-6pm) of back to back performances, lecture-performances and discussions by over 25 of today's best of the best creative minds from regions of Asia and beyond on October 14 hosted at Asia Society Museum, and on October 15 hosted at SVA Theatre.

The second layer of ACAW 2017's curatorial presentation: **THINKING PROJECTS** is a series of solo pop-up exhibitions highlighting long-term process oriented artistic endeavors opening at 8 participating venues including a special co-presentation of **Eating the City** by the acclaimed Beijing-based artist **Song Dong**, an installation built from thousands of edible biscuits, crackers, and sweets to be unveiled for public feasting on Sunday October 15th from 6-8pm at **Mana Contemporary**.

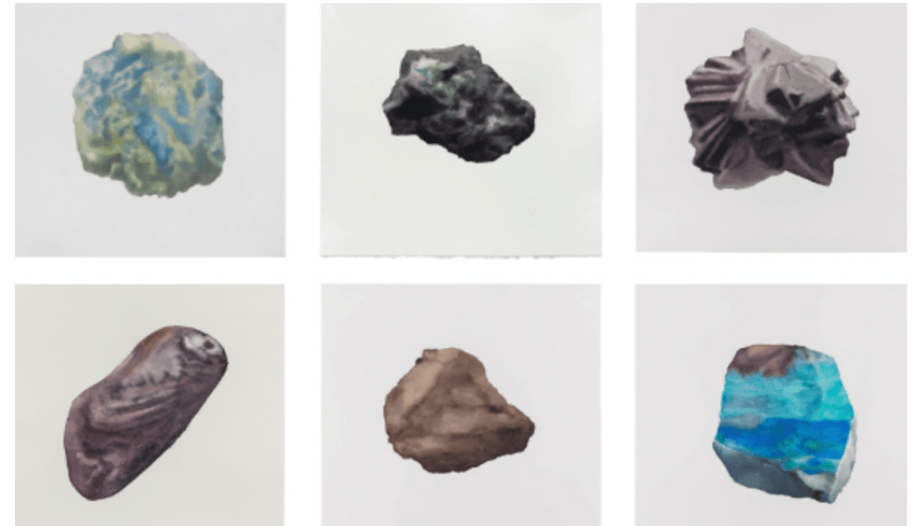


FX Harsono. *Victim—Destruction I*, 1997. Performance at the Alun-alun Selatan (Southern Square) during the opening for the exhibition, *Slot in the Box* at Cemeti Art House, 1997. Image courtesy of Cemeti Art House.

Under the proposition "Thinking Projects," ACAW 2017 signature programs aim to decipher the various associations and meanings of "project", a term that has come to define the art world today that is more globally interconnected than ever, with artists passionately pursuing endless array of projects across localities and regions that ultimately define the parameters of their personal and professional biographies. Yet when the Trump administration declares a travel ban against six majority Muslim countries while intimating entry-denials to dozens of other nationalities in the guise of a "project of national security," it urgently calls for a reexamination of the word's more soberly usage in the world today.

To this end, FIELD MEETING keynote speaker artist **Simon Fujiwara** (Berlin) will take the attending audience on a tour of his most ambitious project to-date, a full-scale replica of Anne Frank's house as an investigation of ideologies that underpin the hyper-capitalist logic of the 21st century. Scholar **Nancy Adajania** (Bombay) provides a glimpse into the research process of her recent book on the Indian artist Navjot Altaf while recalibrating the received histories of Marxism, feminism and collaborative art. **Abdullah M.I. Syed** (Karachi & Sydney)'s performance *Flesh and Blood* uses the rose, an important element in celebratory and burial ceremonies in South Asian cultures, to directly reflect on the current state of demonization of Islam in America. Editor of WTD Magazine **Meitha Al Mazrooei** (Dubai) traces the cultural and physical evolution of the border of the Emirates and questions how specific languages of design, art and development manifest in the periphery.

The full list of FIELD MEETING presenting artists, curators and arts professionals includes: **Nancy Adajania** (Bombay), **Meitha Al Mazrooei** (Dubai), **Marwa Arsanios** (Beirut), **Nadiyah Bamadhaj** (Jogjakarta), **Laura Barlow** (Doha), **Hera Chan** (Hong Kong & Montreal), **Yin-Ju Chen** (Taipei), **Tiffany Chung** (Ho Chi Minh City & Houston), **Dai Guangyu** (Beijing), **Simon Fujiwara** (Berlin), **Joyce Ho** (Taipei), **Hu Weiyi** (Shanghai), **Taus Makhacheva** (Makhachkala & Moscow), **Kingsley Ng** (Hong Kong), **Bruce Quek** (Singapore), **Suhanya Raffel** (Hong Kong), **Marat Raiymkulov** (Bishkek), **Yuliya Sorokina** (Almaty), **Abdullah M.I. Syed** (Karachi & Sydney), **Philip Tinari** (Beijing), **Hajra Waheed** (Montreal), **Adrian Wong** (Hong Kong & Los Angeles), **Brian Kuan Wood** (New York), among others.



Guo Hongwei, *The Illustration Book of Natural Forms (on going)*, Water color. Courtesy of the artist and Chambers Fine Art.



Simon Fujiwara, *Frozen*, 2010. Mixed media installation, performance. Ausstellungsansicht Kunstverein Braunschweig. Courtesy Prada Foundation, Photo: Bernd Borchardt.



Sumakshi Singh. *In Memory of the Gardener*, 2017 Installation of thread forms on tabletop, wall and pedestals and framed pieces. Courtesy of the artist and Exhibit320.

### THINKING PROJECTS Pop-Up Exhibitions

The full array of **THINKING PROJECTS** pop-ups includes drawings, paintings, and multimedia installations by **Nadiyah Bamadhaj** (Yogyakarta), **Irfan Önürmen** (Istanbul), and **Sumakshi Singh** (Delhi), chronicling significant inquiries about obscure cultural, socio-psychological and sacred vernaculars of their respective localities; hosted at C24 Gallery opening on October 12th from 6-8pm. **Guo Hongwei** (Beijing)'s new water-color paintings and **Judy Blum-Reddy** (New York)'s drawings at Chambers Fine Art opening on October 21st from 3-6pm meticulously trace and archive the growth pattern of minerals and names of various natural/manmade entities in India respectively. **Yang Xin** (Beijing)'s fascination with microbiology is exceptionally illustrated through a series of multimedia works at Klein Sun Gallery opening on October 12th from 6-8pm.

These pop-up exhibitions also highlight the vibrancy of ACAW's growing community of Asia-based consortium partners, including a special co-presentation of projects by **Song Dong** (Beijing), **Yu Fan** (Beijing), and **Li Jun** (Shanghai) as part of **Beijing Contemporary Art Foundation (BCAF)** inaugural **Creative China Festival** in New York. At **Mana Contemporary**, internationally recognized artist **Song Dong** invites the public to view and feast on his ongoing world traveled project installation: *Eating the City* built from thousands of edible biscuits, crackers, and sweets, alongside **Li Jun's** community conscious *Zi Jie at East Lake* (2010) addressing issues of urbanization & gentrification in Central China. Following his month-long residency at School of Museum of Fine Arts at Tufts (Boston), Yu Fan exhibited a new body of sculptural works at **Sundaram Tagore Gallery**.

### About Creative China Festival

Organized by Beijing Contemporary Art Foundation (BCAF), supported by the Chinese Ministry of Culture, the festival aspires to highlight the depth of creativity and talent that contemporary China has to offer through a series of film screenings, forums, residencies, music performances, and art and fashion exhibitions in New York, Boston & Los Angeles.



ACAW Thinking Projects Pop-Up: Song Dong, *Eating the City*, 2017. Live Performance and installation at Mana Contemporary, New Jersey. Photography by Zhang Pengpeng. Courtesy of Beijing Contemporary Art Foundation.

### *The Beginning: A Rare Survey of Contemporary Chinese Art in New York this October*

This October showcases some of the largest systematic survey exhibitions of Chinese contemporary art ever held in New York City, with equal attention devoted to both avant-garde art movements and decades-long artistic practice of individual artists. ACAW kicks off (on Oct. 5) with the opening of **Art and China after 1989: Theater of the World**, the largest survey exhibition in North America of Chinese contemporary art from 1989 – 2008 at the Guggenheim Museum. Curated by **Hou Hanru**, **Alexandra Munroe**, and **Philip Tinari**, the exhibition explores experimental approaches by over 35 artists and collectives during one of the most transformative periods in recent Chinese history.

Narratives by Chinese filmmakers are captured through the public film program **Turn It On: China on Film, 2000-2016** starting Oct. 13, with screenings on every Fridays and Saturdays at the museum. At Asia Society, a film screening of **The Chinese Lives of Uli Sigg** on Oct. 10 further contextualizes the role of the Swiss diplomat and leading Chinese contemporary art collector in witnessing the history of China's recent opening to the West, followed by a discussion with the collector himself.

ACAW Asia-based Consortium Partner **Ink Studio** will host two artist talks by **Yang Jiechang** (Oct 7) and **Dai Guangyu** (Oct 22) in its Soho location, and a pop-up exhibition of **Zheng Chongbin** at Sundaram Tagore Gallery (Madison location) in NYC. In conjunction with his participation in Guggenheim Museum's exhibition, Yang will discuss his works in the context of the '85 New Wave movement and the larger trajectory of contemporary Chinese art development, while Dai will probe into his engagement with the ecological and public art movement in Chengdu in 1990s and his perception of performance art in China.

On Oct 11, **Asia Art Archive's** senior researcher **Anthony Yung** will present a selection of AAA's key projects in China, highlighting the dynamism of contemporary art practice from the late 1970s to the present. At **Chambers Fine Art**, the solo exhibition **Yang Jiechang: The Whip** (through Oct 17) takes viewer back to the artist's personal interest of calligraphy that sees him reinventing the medium to refer to Buddhist iconography and even English messages.

### *Politics of Place– Revisiting Social and Cultural History of East Asia, Middle East, South and Southeast Asia, and the US today*

Across the three weeks in October are a number of exhibitions that reflect on issues pertaining to the politics of a place, from religious dogmas, colonialism, social movements, cultural support, protests to the recent travel ban imposed by Trump's administration.

On Oct 5 is solo exhibition of Delhi-based artist **G.R. Iranna** at Aicon Gallery, whose paintings question the relation between social frameworks and free-thought and themes of forced developments. At **Twelve Gates Arts** (Oct 6) in Philadelphia is **Back to the Future: History and Contemporary Art in the Middle East, North Africa, and South Asia**, a major group exhibition of artists from Middle East, North Africa, and South Asia to address the history in formerly colonized areas and enduring of past rulers in contemporary times. Artists include: **Risham Syed**, **Hasnat Mehmood**, **Susan Hefuna**, and **Ali Cherri**.



Tiffany Chung, *Flotsam and jetsam* (installation detail) 2015–2016. Watercolor on paper.

In commemorating the 30th anniversary of the end of martial law in Taiwan, Taipei **Cultural Center** organizes *History's Shadows and Light* (through Oct 12), a group exhibition of documentary films and photographs capturing the political and social movements in Taiwan from 1986 – 1990. Artists include: **Liu Chen-siang**, **Hsu Po-hsin**, **Huang Tzu-ming**, and **The Green Team**.

Known for his photojournalism career that bridged Western modernism and South Asian mode of perception, Indian street photographer **Raghubir Singh** (1942–1999)'s retrospective exhibition *Modernism on the Ganges* will open at The Met Breuer on Oct 11. Korean artist **JangPa** will showcase a series of installations and sculptures either based on keen investigation of ordinary readymade objects or the artist family's experience in physical labor at Doosan Gallery (Oct 12), revealing the subtle sentiments of the Korean culture.

At Tyler Rollins Fine Art are solo exhibitions of **Tiffany Chung** (through Oct 21) and **Ronald Ventura** (Oct 26). Chung's continual exploration of urban progress and cultural memory culminates in *The Syrian Project* and *The Vietnam Exodus Project*, which deal with the current crisis in Syria and the post-1976 dispersal of refugees from Vietnam respectively. The leading Filipino artist **Ventura's** new body of paintings and sculptures investigates current socio-political conflicts today.

On view at DAG Modern is **India Rockefeller's Artists**, looking at how the Rockefeller grant has contributed to the growing community of Indian artists who were able to travel to the US and survey American art. Artists include: **Krishen Khanna**, **VS Gaitonde**, **Tyeb Mehta**, **Akbar Padamsee**, **Natvar Bhavsar**, **Bal Chhabda**, **Jyoti Bhatt**, **K G Subramanyan**, **A M Davierwala**, **Avinash Chandra**, **Arun Bose**, **Paritosh Sen**, **Ram Kumar**, **K S Kulkarni**, **Vinod Dave**, **Bhupen Khakhar** and **Rekha Rodwittiya**.

Ever more relevant to the recent US political developments are **Stephanie Syjuco's** solo exhibition *Citizens* at Ryan Lee Gallery, which probes philosophic and historic definitions of what it means to be a "citizen" in terms of national belonging, civic engagement, and radical responsibility, and the symposium *Immigration policies, ban and the effect on the artists practices and discourse* (Oct 22) organized by **Roya Khadjavi Projects**, directly striking the heart of Trump's travel ban and its effect on the Iranian arts and cultural community.



Chen Zhen Fu Dao/Fu Dao, *Upside-Down Buddha/Arrival at Good Fortune*, 1997. Multi-media installation. Courtesy Galleria Continua, San Gimignano/Beijing/Les Moulins Havana.

On Oct 12 at Sundaram Tagore Gallery is *Heads or Tails? (Or, The Other Side of the Coin): Contemporary Art from Thailand*, curated by **Loredana Pazzini-Paracciani**, which highlights the divergent notions of present-day Thailand from six influential Thai artists. Artists include: **Tawatchai Puntusawasdi**, **Thasnai Sethaseree**, **Mit Jai Inn**, **Angkrit Ajchariyasophon**, **Tawan Wattuya** and **Sanitas Pradittasnee**, whose new projects in Indonesia, Germany, and Tibet are just the latest in her relentless probing into sociopolitical issues of gender, spirituality and ecology.



Iranna, *Psychic Sound*, 2016. Acrylic on tarpaulin, 60 x 122 in. Courtesy of Aicon Gallery.



Ronald Ventura, *Party Animal*, 2017. Oil on canvas. 144 x 96 in. (366 x 244 cm). Courtesy of Tyler Rollins Fine Art.

The major fall exhibition at Asia Society is *After Darkness: Southeast Asian Art in the Wake of History* (through Jan 21), exploring the cultural repercussions of political ruptures through sculpture, photography, video, and mixed-media installations by seven contemporary artists and one artist group from three Southeast Asian countries—Indonesia, Myanmar, and Vietnam. The exhibition is accompanied by a symposium and performance by **Dinh Q. Le** and **Tintin Wulia** on Oct 20.

### *Journey through Time- A Reflection of the Self and the World*

A selection of solo and group exhibitions at galleries and museums highlights the notion of self-practice and its connection to the outer world. At **Sylvia Wald & Po Kim Gallery** is *Intrinsic Void* (Oct 5), displaying **Young R. Kwon**, **Raphaela Shirley**, **Hoo Chang Lee** and **Sylvia Wald**'s works that explore the relationship between temporal experience and true existence. Japanese professional woodblock printmaker **Takuji Hamanaka** will show his works at **Owen James Gallery** (through Oct 8), highlighting his use of thin Gampi paper and repeated Chine Collé process to create distinct forms and patterns with a balance of precision and spontaneity.

At Queens Museum is renowned artist **Patty Chang**'s *The Wandering Lake*, her most ambitious project to-date that comprises a narrative meditation on mourning, caregiving, geopolitics and landscape, accompanied by an artist walkthrough and book launch on Oct 8. The Japanese duo **Ushio** and **Noriko Shinohara** faces their own struggle with the demons of art in the exhibition *Wrestling the Demon* (Oct 11) at Ronin Gallery, showcasing Noriko's famed Cutie paintings and prints and Ushio's notorious boxing painting.

On Oct 16 is film screening of **Arakawa's** 1969 Experimental Film *Why Not: A Serenade of Eschatological Ecology*, presented by Reversible Destiny Foundation & Dillon + Lee & National Sawdust, offering a rare opportunity to see the late artist's experimental approach to filmmaking. Celebrating the 110th anniversary of Japan Society, highly regarded Japanese artist **Hiroshi Sugimoto** presents his latest work in *Hiroshi Sugimoto: Gates of Paradise*, unraveling the forgotten links between Japan and the West in the 16th century through monumental photographs. Followed by a lecture on Oct 20 by **Dr. Monsignor Timothy Verdon** on Sugimoto's novel interpretation of Ghiberti's *Gates*.



## Field Review: Middle East

ACAW is pleased to collaborate with Consortium Partner ArteEast and guest editor **Osman Can Yerebakan** for the second issue of its online journal **FIELD REVIEW** to be published October 2017. Spotlighting Middle East and North Africa, essays by **Ruba Katrib**, **Lara Baladi**, **Maymanah Farhat**, **Yasaman Alipour**, **Chayma Drira**, **f-architect**, and **Osman Can Yerebakan** will highlight case studies about current manifold creative threads woven in the MENA region.

In October 2016, ACAW launched a semi-annual online journal **FIELD REVIEW** to offer discursive opportunities for writers, curators, and art-historians as an extension of **FIELD MEETING** art forum. The second issue **FIELD REVIEW: Middle East**, in collaboration with ACAW Consortium Partner ArteEast, commissions seven case studies to consider current manifold creative threads woven in the MENA region, including myriad contemporary formations such as inaugural museum exhibitions, satellite biennials, design fairs, and emerging collectives.

### Leeza Ahmady

Director and Curator

Asia Contemporary Art Week



Ali Cherri, *Still-Life*, 2017 Lightbox Duratrans, Photographic-print 50x90cm. Courtesy of the artist and Galerie Imane Farès

## ACAW 2017 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  
**Ysabel Pinyol Blasi**, Mana Contemporary  
**Arani & Shumita Bose**, +91 Foundation  
**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  
**Deepanjana Klein**, Christie's  
**Richard Koh**, Richard Koh Fine Art (Kuala Lumpur)  
**Emre and Maide Kurttepel**, C24 Gallery  
**Jeff Lee**, Ryan Lee Gallery  
**Jay Levenson**, The Museum of Modern Art  
**David Libertson**, Ronin Gallery  
**Steven Madoff**, SVA MA Curatorial Practice  
**Edouard Malingue**, Edouard Malingue Gallery (Hong Kong)  
**Christophe Mao**, Chambers Fine Art  
**Salman Matinfar**, Ab-Anbar Gallery  
**Alexandra Munroe & Christina Yang**, Solomon R. Guggenheim Museum  
**Suhanya Raffel**, M+ (Hong Kong)  
**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  
**Yoko Shioya**, Japan Society  
**Beth Stryker**, ArteEast  
**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)

## Participating Artists at ACAW 2017 Consortium Partner Institutions

Ai Weiwei (Beijing)  
 Ai Xiaoming (Beijing)  
 Ali Cherri (Beirut & Paris)  
 Ambadas Khobragade (Maharashtra)  
 An-Yi Pan (Ithaca)  
 Anthony Yung (Hong Kong)  
 Arakawa (1936-2010)  
 Bahar Behbahani (New York)  
 Bahar Samadi (Tehran)  
 Basim Mardan (Basel)  
 Big Tail Elephant Group (Guangzhou)  
 Cai Guo-Qiang (New York & New Jersey)  
 Cao Fei (Beijing)  
 Chao-Liang Shen (Taipei)  
 Chen Chieh-jen (Taipei)  
 Chen Xi (Vienna)  
 Chen Zhen (Paris)  
 Cheng-Tsai Chen (Taipei)  
 Chien Chi (New York)  
 Chittrovanu Mazumdar (Kolkata)  
 Clarinda Mac Low (New York)  
 Dai Guangyu (Beijing)  
 Datong Dazhang (Shanxi)  
 Dean-E Mei (Taipei)  
 Dina Gadia (Philippines)  
 Ding Yi (Shanghai)  
 Dinh Q. Le (Vietnam & Los Angeles)  
 Diya Vij (New York)  
 Ellen Pau (Hong Kong)  
 Eric Bowen (Prayagraj)  
 Felicity Hogan (New York)  
 G.R. Iranna (Delhi)  
 Gao Ludi (Beijing)  
 Geng Jianyi (Hangzhou)  
 Gulam Mohammed Sheikh (Dudhrej)  
 Guo Hongwei (Beijing)  
 Gwang Hee Jeong (Korea)  
 Hai-Hsin Huang (Taipei)  
 Hasnat Mehmood (Lahore)  
 He Wei (Beijing)  
 He Yuan (Shanghai)

Himmat Shah (Lohat)  
 Hiroshi Sugimoto (Tokyo & New York)  
 Hitomi Iwasaki (New York)  
 Hong Hao (Beijing)  
 Hong Shaopei (Beijing)  
 Hoo Chang Lee (Korea)  
 Hsu Po-hsin (Taipei)  
 Hu Jia (Beijing)  
 Hu Jie (Jinan)  
 Hu Jinping (Beijing)  
 Huang Rui (Seoul & New York)  
 Huang Tzu-ming (Taipei)  
 Huang Wenhai (Hunan)  
 Huang Yong Ping (Paris)  
 Hung-Chih Peng (Taipei)  
 J. Swaminathan (1928-1994)  
 Jagdish Swaminathan (Warsaw)  
 Janet Fong (Beijing)  
 JangPa (New York)  
 Jay Sanders (New York)  
 Jeram Patel (Sojitra)  
 Ji Dan (Heilongjiang)  
 Jiang Pengyi (Beijing)  
 Jin-Hua Shi (Penghu)  
 Jinoos Taghizadeh (Tehran)  
 Jyoti Bhatt (Baroda)  
 Kan Xuan (Amsterdam & Beijing)  
 Ketaki Sheth (Mumbai)  
 Laura Raicovich (New York)  
 Laurel Ptak (New York)  
 Li Jingxiong (Shanghai & Nanjing)  
 Li Peifeng (Beijing)  
 Libreria Borges (Guangzhou)  
 Liu Chen-hsiang (Taipei)  
 Liu Dan (Beijing)  
 Liu Wei (Beijing)  
 Liu Xiaodong (Beijing)  
 Lin Xin (Beijing)  
 Loredana Pazzini-Paracciani (Bangkok)  
 Mandana Moghaddam (Berlin)  
 Michael Schindhelm (Ticino)

Ming Ju (Miaoli)  
 Mohammed Sheikh (Gujarat)  
 Monsignor Timothy Verdon (Florence)  
 Nahid Siamdoost (New Haven)  
 New Measurement Group (Beijing)  
 Nguyen Thi Thanh Mai (Huế City)  
 Noriko & Ushio Shinohara (New York)  
 Ou Ning (Beijing)  
 Patty Chang (Los Angeles)  
 Peng Xiaolian (Shanghai)  
 Peter Katz (New York)  
 Qin Jun (Beijing)  
 Qiu Zhijie (Beijing)  
 Raghav Kaneria Anida (Mumbai)  
 Raghubir Singh (1942 - 1999)  
 Rajesh Mehra (Karol Bagh)  
 Raphael Shirley (New York)  
 Reddappa Naidu (Godavari)  
 Rem Koolhaas/OMA (Rotterdam)  
 Risham Syed (Lahore)  
 Ronald Ventura (Manila)  
 S. Louisa Wei (Dongying)  
 Saad Qureshi (London)  
 Samira Eskandarfar (Tehran)  
 Sebastian Sanz Santamaria (New York)  
 Seung-Won Suh (Korea)  
 Shahrzad Chngalvae (Brooklyn)  
 Shen Fan (Shanghai)  
 Shen Yuan (Paris)  
 Shirin Abedinirad (Tehran)  
 Siddhartha Joag (New York)  
 Song Dong (Beijing)  
 Sooni Taraporevala (Mumbai)  
 Stephanie Syjuco (San Francisco)  
 Su-Chen Hung (San Francisco)  
 Susan Hefuna (Cairo, Düsseldorf)  
 Sylvia Wald (New York)  
 Takuji Hamanaka (Brooklyn)  
 Tang Danhong (Chengdu)  
 Tawan Wattuya (Bangkok)  
 The Green Team (Taipei)

Tien-Chang Wu (Changhua)  
 Tiffany Chung (Ho Chi Minh)  
 TinTin Wulia (Brisbane)  
 Tsai-Chien Lee (Fujian)  
 Valerie Hansen (New Haven)  
 Vivien Zhang (London)  
 Wang Fen (Massachusetts)  
 Wang Guangyi (Beijing)  
 Wang Jiajia (Beijing)  
 Wang Jianwei (Beijing)  
 Wang Jiuliang (Beijing & Shandong)  
 Wenda Gu (New York)  
 Xijing Men- Tsuyoshi Ozawa, Chen Shaoxiong, Gimhongsok (Tokyo & Seoul)  
 Xu Bing (Beijing)  
 Xu Xin (Beijing)  
 Yan Lei (Beijing)  
 Yang Jiechang (Paris & Heidelberg)  
 Yang Xin (Beijing)  
 Yang Xinjia (Beijing)  
 Yangjiang Group (Yangjiang)  
 Yin Xiuzhen (Beijing)  
 Yong R. Kwon (Korea)  
 Yu Hong (Beijing)  
 Yung-Jen Liu (Taiwan)  
 Yuyu Yang (Beijing)  
 Zeng Fanzhi (Beijing)  
 Zeng Jinyan (Beijing)  
 Zhang Bingjian (Shanghai)  
 Zhang Hongtu (New York)  
 Zhang Peili (Hangzhou)  
 Zhang Xiaogang (Beijing)  
 Zhang Zanbo (Shaoyang)  
 Zhang Zhaoying (Shanghai)  
 Zhao Bandi (Beijing)  
 Zhao Gang (Beijing)  
 Zhao Liang (Liaoning)  
 Zhao Yao (Beijing)  
 Zheng Chongbin (San Francisco)  
 Zhou Tiehai (Shanghai)

## ACAW 2017 Participating Museums, Galleries & Institutions

+g1 Foundation	Owen James Gallery
Artnet	Queens Museum
Aicon Gallery	Reversible Destiny Foundation
Asia Art Archive in America	Ronin Gallery
Asia Society Museum	Roya Khadjavi Projects
ArteEast	Ryan Lee Gallery
C24 Gallery	Solomon R. Guggenheim
Chambers Fine Art	Sundaram Tagore Gallery
Christie's	Sylvia Wald & Po Kim Art Gallery
DAG Modern	Taipei Cultural Center
Doosan Gallery	Twelve Gates Arts
Japan Society	Tyler Rollins Fine Art
Klein Sun Gallery	Ab-Anbar (Tehran)
Lower Manhattan Cultural Council	Alserkal Avenue (Dubai)
M+ (Hong Kong)	Beijing Contemporary Art Foundation
Mana Contemporary	Edouard Malingue Gallery (Hong Kong)
Metropolitan Museum of Art	Exhibit320 (New Delhi)
MoMA, Museum of Modern Art	Ink Studio (Beijing)
Museum of Chinese in America (MOCA)	Richard Koh Fine Art (Kuala Lumpur)
NYC Department of Cultural Affairs	Space Station (Beijing)

### ACAW 2017 Team & Collaborators:

Leeza Ahmady, Director & Curator  
 Sonja Ng, Managing Director  
 Modi Li, Graphic Design & Marketing  
 Siqiao Lu, Curatorial Assistant & Graphic Design  
 Emma Yi, Curatorial Assistant & Video Editing Intern  
 Amanda Lee, Curatorial Fellow

## ACAW 2017 Media Partners



**ArtAsiaPacific** is essential reading for collectors, gallerists, artists, and enthusiasts concerned with the latest trends and developments in contemporary art by Asian artists at home and abroad.



**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.



**Ocula** presents the best in contemporary art to our global audience through comprehensive access to programmes of leading galleries around the world. This is complemented by Ocula magazine which explores the people, ideas and events that shape art now.



**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.

## THU OCT 5

- [p. 26](#) **Aicon Gallery**  
6-8PM Opening Reception  
*G.R Iranna*
- [p. 26](#) **Aicon Gallery**  
10AM-6PM Exhibition Viewing  
*Saad Qureshi: When the Moon Split*

- [p. 28](#) **Wald & Kim Gallery**  
6-8PM Opening Reception  
*Intrinsic Void*

## FRI OCT 6

- [p. 30](#) **Twelve Gates Arts**  
6PM Opening Reception  
*Back to the Future: History and Contemporary Art in the Middle East, North Africa, and South Asia*

- [p. 32](#) **Solomon R. Guggenheim Museum**  
10AM-5:45PM Exhibition Viewing  
*Art and China after 1989: Theater of the World*

## SAT OCT 7

- [p. 34](#) **Klein Sun Gallery**  
11AM-6PM Exhibition Viewing  
*Referencing Alexander Calder: A Dialogue in Contemporary Chinese Art*

- [p. 36](#) **Owen James Gallery**  
11AM-6PM Exhibition Viewing  
*Takiji Hamanaka*

- [p. 38](#) **Ink Studio Soho**  
10-12PM Artist Talk  
*Artist Talk by Yang Jiechang on the occasion of his solo exhibition at Ink Studio Soho through October 12*

- [p. 40](#) **Ink Studio Pop-Up**  
11AM-6PM Exhibition Viewing  
*Zheng Chongbin*

## SUN OCT 8

- [p. 42](#) **Queens Museum**  
3-6PM Artist Walkthrough & Book Launch  
*Patty Chang: The Wandering Lake (2009 - 2017)*

## MON OCT 9

- [p. 44](#) **Taipei Cultural Center**  
9:30AM-5:30PM Exhibition Viewing  
*History's Shadows and Light*

## TUES OCT 10

- [p. 46](#) **Asia Society**  
6:30PM Film Screening & Artist Talk  
*Global Collecting Conversation: The Chinese Lives of Uli Sigg*

## WED. OCT 11

- [p. 48](#) **The Met Breuer**  
10AM-5:30PM Exhibition Viewing  
*Modernism on the Ganges: Raghubir Singh Photographs*

- [p. 50](#) **DAG Modern**  
6-8PM Exhibition Viewing  
*Group 1890: India's Indigenous Modernism*

- [p. 52](#) **Ronin Gallery**  
5:30-7:30PM Opening Reception  
*Wrestling the Demon: Noriko and Ushio Shinohara*

- [p. 54](#) **Asia Art Archive In America**  
7PM Artist Talk  
*Archiving China: A Presentation by Asia Art Archive's Anthony Yung*

## THU OCT 12

- ACAW Signature Program**  
[p. 98](#) **THINKING PROJECTS Pop-Up:**  
*Yang Xin*  
6-8PM Opening Reception  
**Klein Sun Gallery**

- ACAW Signature Program**  
[p. 100](#) **THINKING PROJECTS Pop-Up:**  
*Irfan Onurmen, Nadiah Bamadhaj, Sumakshi Singh*  
6-8PM Opening Reception  
**C24 Gallery**

- ACAW Signature Program**  
[p. 102](#) **THINKING PROJECTS Pop-Up:**  
*Yu Fan (Creative China Festival)*  
6-8PM Opening Reception  
**Sundaram Tagore Gallery**

- [p. 56](#) **Chambers Fine Art**  
6-9PM Party  
*The Whip*

- [p. 58](#) **Klein Sun Gallery**  
6-8PM Opening Reception  
*Closer to the Beautiful World*

- [p. 60](#) **Sundaram Tagore Gallery**  
6-8PM Opening Reception  
*Heads or Tails? (Or, The Other Side of the Coin): Contemporary Art from Thailand*

- [p. 62](#) **Tyler Rollins Fine Art**  
6-8PM Special Viewing  
*Tiffany Chung: The Unwanted Population*

- [p. 64](#) **DOOSAN GALLERY**  
6-8PM Opening Reception  
*JangPa*

- [p. 66](#) **Ryan Lee Gallery**  
6-8PM Special Viewing  
*Stephanie Syjuco: Citizens*

## FRI OCT 13

- [p. 68](#) **Guggenheim Museum**  
6PM Screening  
*Turn It On: China on Film, 2000-2017*
- [p. 70](#) **Owen James Gallery**  
6-9PM Opening Reception  
*Dina Gadia*

## SAT OCT 14

- ACAW Signature Program**  
[p. 126](#) **FIELD MEETING Take 5:**  
*Thinking Projects*  
Day 1 | 10AM-6PM  
**Asia Society**

## SUN OCT 15

- ACAW Signature Program**  
[p. 127](#) **FIELD MEETING Take 5:**  
*Thinking Projects*  
Day 2 | 10AM-6PM  
**SVA Theater**

- ACAW Signature Program**  
[p. 104](#) **THINKING PROJECTS Pop-Up:**  
*Song Dong, Li Jun*  
5:30-8PM Participatory Performance + Opening Reception  
**Mana Contemporary (Jersey City)**

- [p. 72](#) **Mana Contemporary (Jersey City)**  
1-8PM Open House | Exhibition Viewing  
*In Between (Part II): So Far Curated by: Shahram Karimi*  
*Chitrovanu Mazumdar: Undated Nightskin*

## MON OCT 16

- [p. 74](#) **Reversible Destiny Foundation & Dillon + Lee & National Sawdust**  
7PM Screening  
9PM Discussion + Q&A  
Screening of Arakawa's 1969  
Experimental Film, *Why Not: A Serenade of Eschatological Ecology*

## TUE OCT 17

**ACAW Signature Program**

- [p. 107](#) **THINKING PROJECTS Forum**  
2-5PM | Presented by Beijing  
Contemporary Art Foundation  
**New York University School of Law**  
| Artnet

## WED OCT 18

- [p. 76](#) **China Institute**  
6:30-8PM Lecture  
*The Silk Road During the Han Dynasty*

## THU OCT 19

- [p. 78](#) **Museum of Chinese in America (MOCA)**  
11AM-9PM Special Viewing  
*FOLD: Gold Venture Paper Sculptures*

## FRI OCT 20

- [p. 80](#) **Japan Society**  
6-9PM Opening Party  
Launch Party for *Hiroshi Sugimoto: Gates of Paradise Escape East @ 333*

- [p. 82](#) **Asia Society**  
2-5PM Symposium  
*Negotiating Change: Art from Societies in Transition*

- [p. 82](#) **Asia Society**  
6:30PM Performance  
*Passport In/Passport Out: Stories of Dinh Q. Le and Tintin Wulia*

## SAT OCT 21

- [p. 84](#) **Japan Society**  
5PM Lecture  
*Monsignor Timothy Verdon: Two Views of Paradise*

**ACAW Signature Program**

- [p. 108](#) **THINKING PROJECTS Pop-Up:**  
**Guo Hongwei, Judy Blum-Reddy**  
3-6PM Opening Reception  
**Chambers Fine Art**

## SUN OCT 22

- [p. 86](#) **Ink Studio Soho**  
10AM-12PM Artist Talk  
*Dai Guangyu on the occasion of his solo exhibition at Ink Studio Soho*

**ACAW Signature Program**

- [p. 110](#) **THINKING PROJECTS: Bread & Salt: Immigration policies, The Ban, & Effect on Artistic Practice & Discourse**  
2:30-5:30PM Panel Discussion & Reception  
**Roya Khadjavi Projects**

## WED OCT 25

- [p. 88](#) **Taipei Cultural Center**  
10AM-5PM Exhibition Viewing  
*Power, Haunting, and Resilience*

## THU OCT 26

- [p. 90](#) **Tyler Rollins Fine Art**  
6-8PM Opening Reception  
*Ronald Ventura Solo Exhibition*

## FRI OCT 27

- [p. 92](#) **The Metropolitan Museum of Art**  
6:30PM Conversation  
*Reflections on Raghubir Singh*



Patty Chang, *The Wandering Lake*. Still from *Invocation for a Wandering Lake, Part II (Boat)*, 2016. HD video projection on cardboard panels, no sound. Courtesy of Queens Museum.

# ACAW Full Listing of Exhibitions & Programs

October 5 - 26, 2017



## AICON GALLERY

### 6-8PM Opening Reception

#### *G.R Iranna and Saad Qureshi*

A solo exhibition of new works by Delhi-based artist **G. R. Iranna** comprises several major recent series of paintings. The exhibition explores themes of forcibly altered growth and development, both in nature and human thought, with the work continues to build upon Iranna's career-spanning investigation into how social frameworks and religious dogmas, traditionally viewed as net-cultural positives, either directly or indirectly serve to suppress free-thought and organic growth, often with complex and disastrous consequences. Three new body of works by **Qureshi** that centre around the Quranic story of a miracle performed by the founder of Islam, the Prophet Mohammed, and the artist's fascination with the magical power of moonlight.

#### **Aicon Gallery**

35 Great Jones Street  
(Lafayette St & Bowery)



Saad Qureshi, *Lavishly Outpoured*, 2016. Charcoal, pastel, India ink and brick dust on Gaboon plywood.

THU. OCT 5

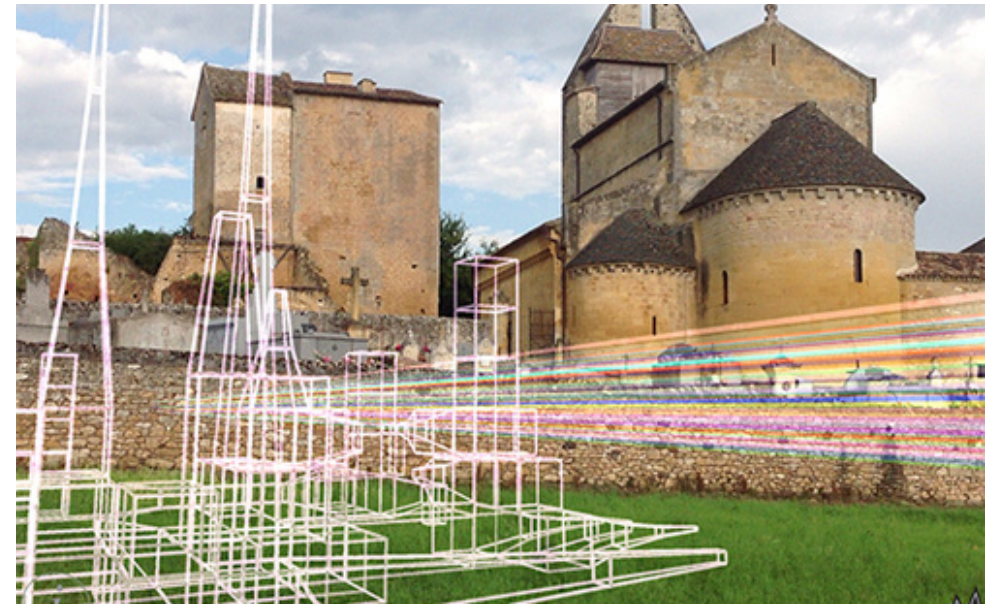
## SYLVIA WALD &amp; PO KIM GALLERY

6-8PM Opening Reception

*Intrinsic Void*

An exhibition inspired by the Eastern philosophy that ultimate reality resides in a transcendental realm where it simultaneously exists and does not exist. This exhibition focuses on contemporary works by 6 artists from Korea and the U.S., **Sylvia Wald, Seung-Won Suh, Raphaela Shirley, Yong R. Kwon, Hoo Chang Lee, and Gwang Hee Jeong**, in which the artists employ paper, glass, light, interactive installations and augmented reality to explore the relationship between temporal experience and true existence.

**Sylvia Wald & Po Kim Art Gallery**  
417 Lafayette Street  
(E4th St & Astor Pl.)



Raphaela Shirley, *86.48 Color Bars / 2 way mirror LEDs*, 2017. House paint and mirrored plexiglass.

## TWELVE GATES ARTS

### 6PM Opening Reception

#### *Back to the Future: History and Contemporary Art in the Middle East, North Africa, and South Asia*

The group exhibition considers the work of artists from the Middle East, North Africa, and South Asia that address the enduring presence of the past. History is not something that is simply from long ago, safely tucked away like a box of old things in a storage room. It does not remain hidden until we decide to look through those objects and pictures containing so many memories. Instead it is all around us, cluttering our daily existence. In formerly colonized or occupied areas of the world, the previous rulers continue to impact life there albeit in transformed ways. They carry on like ghosts in the machine. Oftentimes they are given more significance than the current residents. By acknowledging the past, the artists in *Back to the Future* offer new images of a bygone era in order to shed light on contemporary times. Artists: **Risham Syed, Hasnat Mehmood, Susan Hefuna, and Ali Cherri.**

#### Twelve Gates Arts (Philadelphia)

106 N 2nd St  
Philadelphia



Hasnat Mehmood, *National Museum, New Delhi*, 2017. Made in Pakistan, graphite on paper.



## SOLOMON R. GUGGENHEIM MUSEUM

**10AM – 5:45PM Exhibition Viewing**

### *Art and China after 1989: Theater of the World*

The largest showcase of contemporary Chinese art from 1989 – 2008 in North America, surveying the development of Chinese experimental art from the end of Cold War to the age of globalization and China's rise on the world stage. Works in the exhibition illustrate the role of artists as both agents and skeptics of China's global presence against the political, social, and cultural transitions in the past two decades.

**Artists:** Ai Weiwei, Big Tail Elephant Group, Cai Guo-Qiang, Cao Fei, Chen Zhen, Chen Chieh-jen, Datong Dazhang, Ding Yi, Geng Jianyi, Huang Yong Ping, Wenda Gu, Kan Xuan, Rem Koolhaas/OMA, Libreria Borges, Liu Dan, Liu Wei, Liu Xiaodong, New Measurement Group, Ou Ning, Ellen Pau, Qiu Zhijie, Shen Yuan, Song Dong, Wang Guangyi, Wang Jianwei, Yan Lei, Yang Jiechang, Yin Xiuzhen, Yu Hong, Xijing Men, Xu Bing, Zeng Fanzhi, Zhang Peili, Zhang Hongtu, Zhang Xiaogang, Zhao Bandi, Zhao Gang, and Zhou Tiehai

### **Solomon R. Guggenheim Museum**

1071 5th Ave.  
(88th & 89th St)



Chen Zhen, *Fu Dao/Fu Dao Upside-Down Buddha/Arrival at Good Fortune*, 1997. Multi-media installation. Courtesy Galleria Continua, San Gimignano/Beijing/Les Moulins Havana.

## KLEIN SUN GALLERY

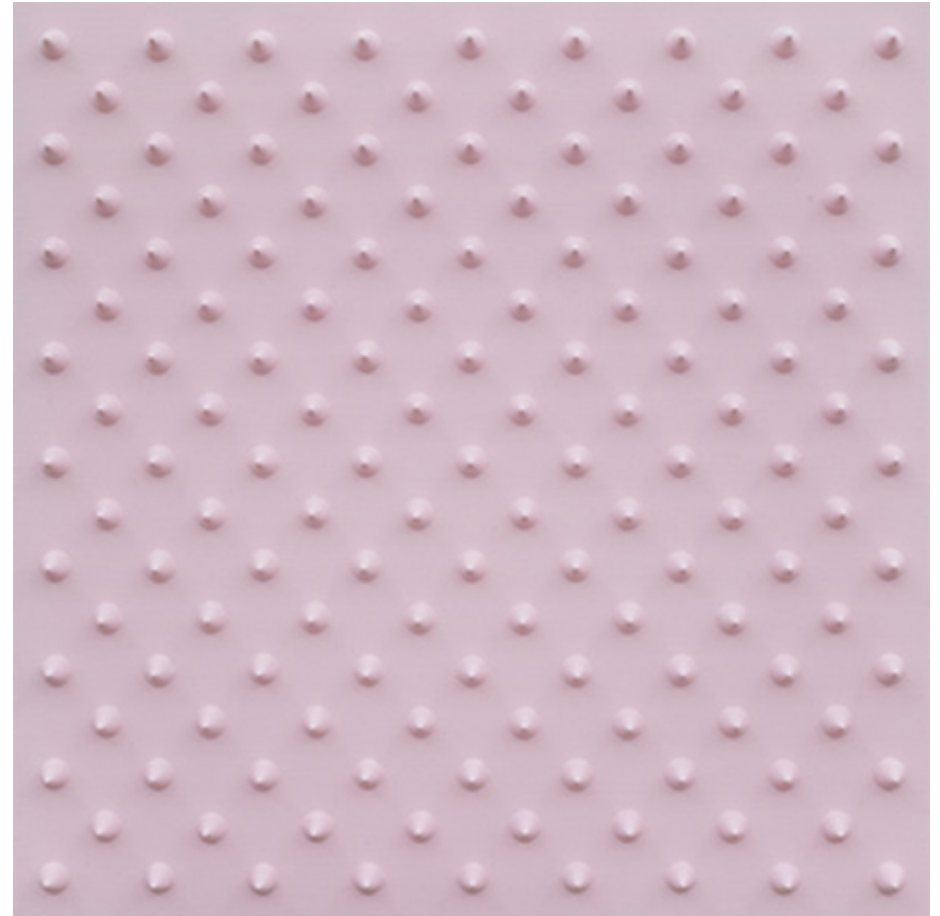
**11AM-6PM Exhibition Viewing***Referencing Alexander Calder:  
A Dialogue in Contemporary Chinese Art*

To celebrate its 10th anniversary, Klein Sun Gallery presents an exhibition that explores the connection between Alexander Calder's mobile sculptures and contemporary Chinese art.

In ancient China, wind chimes were a fundamental part of Feng Shui where balance between Yin and Yang; flexibility and solidity; movement and stability is crucial. Alexander Calder is widely acknowledged as the originator of mobiles where he found the similar kind of balance between what is live and what is mechanical and it has been pointed out that Calder encountered Chinese wind bells in his youth in San Francisco. This exhibition will feature living Chinese artists such as **Qin Jun, Vivien Zhang, Li Jingxiong, Zhao Yao, Hong Hao, Huang Rui, Shen Fan, Gao Ludi** and **Hong Shaopei** who incorporate or relate to kineticism in their artwork, which may consciously or subconsciously be influenced by Calder.

**Klein Sun Gallery**  
525 W22nd St  
(At 10th Ave. & 11th Ave.)

SAT. OCT 7



Hong Shaopei, *Painting 12*, 2016. Acrylic on canvas. Courtesy of Beijing Art Now Gallery and the artist.

## OWEN JAMES GALLERY

**11AM-6PM Exhibition Viewing***Takiji Hamanaka*

This exhibition showcases woodblock works by Japanese artist **Takuji Hamanaka**, who was trained as a professional woodblock printmaker at the Adachi Studio in Tokyo. The allure of Hamanaka's work lies in his balance of precision and spontaneity, and of flat surfaces with visual dimensions. Distinct forms and patterns emerge through the application of color woodblock printing and the repetition of the Chine Collé process, where layer upon layer of thin Gampi paper are built upon the surface.

**Owen James Gallery**  
61 Greenpoint Ave. #315



Takuji Hamanaka, *Whirlwind*, 2015. Japanese woodcut and Gampi paper collage.

## INK STUDIO

## 10-12PM Artist Talk

*A Conversation with Yang Jiechang*

Internationally renowned artist **Yang Jiechang** will discuss his works in the context of the '85 New Wave movement and the larger trajectory of contemporary Chinese art development. The talk will be a scholarly exchange that provides guests with an engaging dive into the artist's practice, complemented by a rare exhibition of his early abstractions, *studies for Magiciens de la Terre*, and canonical works from the *One Hundred Layers of Ink* series.

**Private Event** organized by Ink Studio. Soho, New York  
RSVP to: [info@inkstudio.com.cn](mailto:info@inkstudio.com.cn)



Yang Jiechang, *Self-Portrait*, 1990-1995. Ink on paper and gauze.

## INK STUDIO POP-UP

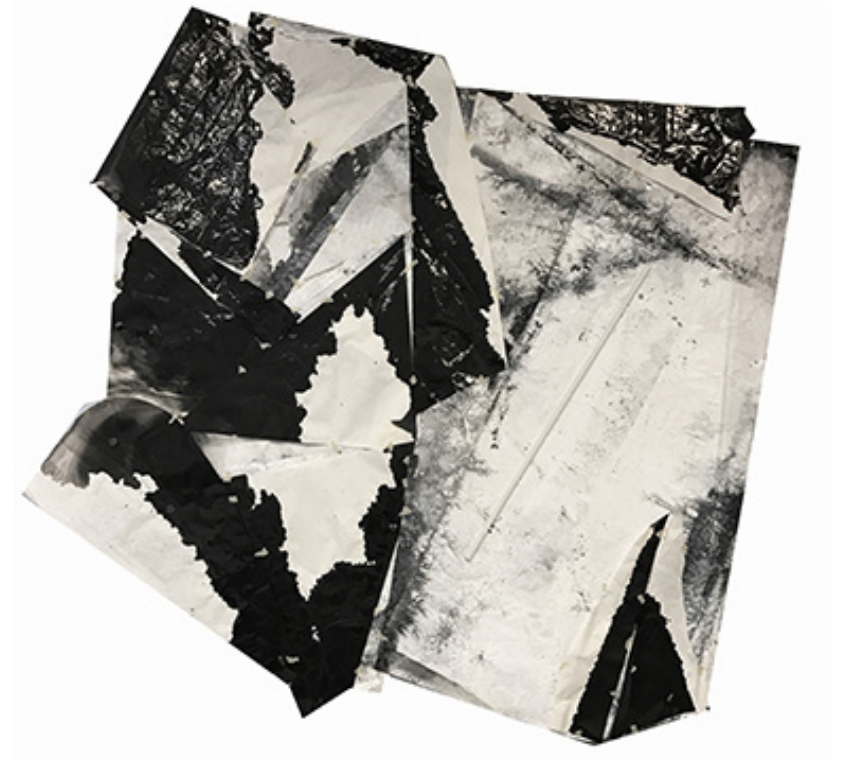
**11AM-6PM Exhibition Viewing**

### *Zheng Chongbin*

Following his selection by curators **Raqs Media Collective** as a core artist of the 2016-2017 Shanghai biennale, and his acclaimed solo exhibition at Art Basel Hong Kong 2017, **Zheng Chongbin** presents new works from his current series of abstract land-art paintings. Inspired by the writings of American earthworks artist Robert Smithson, Zheng Chongbin's work uses his indexical abstraction not to picture but to instantiate – at physical and temporal scales perceivable by humans – the entropic dynamics and resulting fractal geometries of the earth's geological processes. The gallery is a few short blocks from the Metropolitan Museum of Art, which will simultaneously show a recently acquired major work by the artist in its new Chinese painting exhibition.

### **Sundaram Tagore Gallery (Madison Avenue)**

1100 Madison Ave  
(At 82nd St & 83rd St)



Zheng Chongbin, *Untitled*, 2017. Ink and acrylic on paper.

## QUEENS MUSEUM

### 3-6PM Artist Walkthrough & Book Launch

#### *Patty Chang: The Wandering Lake (2009 – 2017)*

**Patty Chang** will lead an exhibition tour of her largest exhibition to date, *The Wandering Lake*, a multimedia project, a narrative meditation on mourning, caregiving, geopolitics, and landscape, in which various references to bodies of water serve as a symbolic point of departure. Also to take place is a book launch and signing of Chang's artist book titled *The Wandering Lake* (published by Dancing Foxes Press/Queens Museum, distributed by DAP, \$24.95). The eponymous artist's book conceptually mirrors the installation in the galleries and includes an afterword by **Hitomi Iwasaki**, Director of Exhibitions and Curator, Queens Museum. A private reception will follow.

#### **Queens Museum**

Flushing Meadows, Corona Park



Patty Chang, *still from Invocation for a Wandering Lake, Part I (Whale)*, 2016. HD video projection on cardboard panels, sound. Photo courtesy of the artist.

## TAIPEI CULTURAL CENTER

9:30-5:30PM Exhibition Viewing

*History's Shadows and Light*

Organized by and first shown as a special section of the exhibition *Faint Light, Dark Shadows* at Taipei Fine Arts Museum in March of this year, this exhibition features photographs of major political and social movements in Taiwan from 1986 to 1990—a time when photography not only served witness to society's drastic transformation, but also began to expand the expressive force and contagious appeal of the contemporary photographic aesthetic. *History's Shadows and Light*, as part of a special series commemorating the 30th anniversary of the end of martial law in Taiwan, ponders some of the issues that arose with the lifting of martial law, such as human rights, farmers' and workers' movements, and environmental protection, as documented through the photojournalism of **Liu Chen-hsiang**, **Huang Tzu-ming** and **Hsu Po-hsin**, and the precious documentary films of the **Green Team**.

**Taipei Cultural Center**

1 E 42nd St  
(5th Ave. & Madison Ave.)



Film negatives on view in a special section of *History's Shadows and Light* exhibition, courtesy of artist Liu Cheng-hsiang and Taipei Fine Arts Museum, 2017.

## ASIA SOCIETY

## 6:30PM Film Screening &amp; Artist Talk

*Global Collecting Conversation: The Chinese Lives of Uli Sigg*

One of the leading collectors of contemporary Chinese art is the Swiss businessman and diplomat **Uli Sigg**. This documentary is a history of China's recent opening to the West, and of the West's embrace of Chinese contemporary art, through the eyes of Sigg and the artists he championed. Artists including **Ai Weiwei**, **Cao Chongen**, **Cao Fei**, **Gang Lijun**, **Feng Mengbo**, **Shao Fan**, **Wang Guangyi** and **Zeng Fanzhi** are interviewed along with curators, diplomats, architects and business colleagues. Followed by a conversation with artists and the art collector Uli Sigg. Film Courtesy of Icarus Films.

**Asia Society**  
725 Park Ave.  
(at 70th St)



Still from *The Chinese Lives of Uli Sigg*. Photograph. Courtesy of Icarus Films.



## THE MET BREUER

10AM-5:30PM Exhibition Viewing

### *Modernism on the Ganges: Raghubir Singh Photographs*

The exhibition will trace the full trajectory of the color street photography pioneer's career from his early work as a photojournalist in the late 1960s through his last unpublished projects of the late 1990s. Using a handheld camera and color slide film, **Raghubir Singh** recorded India's dense milieu in complex frieze-like compositions, teeming with incident, fractured by reflections, and pulsating with opulent color. He embraced color as part of a continuous Indian aesthetic tradition that reaches back to the miniature paintings of the Mughal period, while being also deeply influenced by the work of **Henri Cartier-Bresson** (whom he met in Jaipur in 1966), Bengali filmmaker **Satyajit Ray**, and American street photographers such as **William Gedney** and **Lee Friedlander**.

### **The Met Breuer**

945 Madison Ave  
(at 75th St)



Raghubir Singh, *Pavement Mirror Shop*, Howrah, 1991. West Bengal. Chromogenic print, Collection of Cynthia Hazen Polsky. Photograph copyright Succession Raghubir Singh.

## DAG MODERN

## 6-8PM Exhibition Viewing

*Group 1890: India's Indigenous Modernism*

A great number of short lived but nonetheless significant art movements arose in Indian art over the twentieth century as Indian artists struggled with evolving or arriving at their identity as modern artists and the visual language of Indian modernism. One of the most significant among these is the artist collective, **Group 1890**, formed in 1962 with twelve young artists, led by the artist and critic, **J. Swaminathan**. The exhibition traces the importance of these artists, through their individual art practice, and the position they advocated as a group in 1963 when they issued a group manifesto. DAG Modern's exhibition is the first to bring the work of these twelve artists under one roof, under the rubric of Group 1890, and examines their historical significance.

**DAG Modern**

41 E 57th St, Fuller Bldg, Suite 708



Jyoti Bhatt, *Persistent Images*, 1999. Photographic print and acrylic on board. Courtesy of DAG Modern.

## RONIN GALLERY

5:30-7:30PM Opening Reception

*Wrestling the Demon: Noriko and Ushio Shinohara*

From **Noriko's** famed *Cutie* paintings and prints to **Ushio's** notorious *boxing painting*, this exhibition considers decades spent by the artist duo in wrestling with the demon of art, and quite often, wrestling with themselves. *Wrestling the Demon* approaches the concept of project as not a single art object, but as an evolution of series over several decades. For Noriko, this project can be seen as her self-actualization as an artist through the paintings and prints of her *Cutie* series. As *Cutie* develops over the years, Noriko exorcizes her regrets, hones her artistic awareness, and finds empowerment. For Ushio, *the boxing paintings* weave a steady thread through his long career. From enfant terrible of the Japanese art scene, to Brooklyn-based artist, Ushio continues to develop his action paintings and prints with unrelenting vigor and varied perspective.

**Ronin Gallery**

425 Madison Avenue  
(48th & 49th St)



Noriko Shinohara. *Paris Under Bermuda Sea*, 1998. Etching.

## ASIA ART ARCHIVE IN AMERICA

### 7PM Artist Talk

*Archiving China:  
A Presentation by Asia Art Archive's Anthony Yung*

Home to one of the largest collections of research materials on recent art from Asia, **Asia Art Archive (AAA)** endeavors to catalyze new ideas by sharing knowledge and building tools and communities through research, residency, and educational programs. Instrumental in developing AAA's research collection, **Anthony Yung** will introduce a selection of AAA's key projects in China, highlighting the inventiveness, originality, and dynamism of contemporary art practice from the late 1970s to the present.

**Asia Art Archive in America**  
43 Remsen St



Image courtesy of Asia Art Archive.

## CHAMBERS FINE ART

**6-9PM ACAW VIP Kick-Off Party**  
**By Invitation only**

Celebrate ACAW opening with a special evening hosted by Chambers Fine Art honoring ACAW Consortium Partner institutions, artists, participants, and collaborators featuring a participatory food installation, *The Aerial*, by experimental artist He Wei, alongside Yang Jiechang's exhibition, *The Whip*.

*The Aerial* consists of hundreds of delicate, feathered "creatures," each with three pointed legs and a long, slender neck. Inspired by the incense burners of the Han Dynasty, these figures evoke a fantastical world where animals frolic. Guests will engage with the creatures using their pointed legs as forks to eat while their movements mirror the dip and whip actions in Chinese painting and calligraphy. The installation's dynamic energy complements the layered ink works in *The Whip*, which transforms Yang's traditional medium into a three-dimensional experience.

Co-sponsored by Beijing Contemporary Art Foundation and NEW INC. Catering by New Kam Man and MoCA Asian Bistro.

**Chambers Fine Art**  
 522 W 19th St  
 (10th & 11th Ave.)

THU, OCT 12



*The Aerial* by the experimental artist He Wei, consumable installation of delicacies, in conjunction with Yang Jiechang's exhibition *The Whip*. A special celebration honoring ACAW 2017 Partner institutions, artists, participants & collaborators.

## KLEIN SUN GALLERY

6-8PM Opening Reception

*Closer to the Beautiful World*

This group exhibition presents five Chinese artists, **Chen Xi**, **Hu Yiping**, **Wang Jiajia**, **Yang Xinjia**, **Zhang Zhaoying**, whose works revolve around thinking about the nature of our world, and questioning how one's experiences form one's perception of the "ideal world". Curated by **Janet Fong**. Through November 18.

**Klein Sun Gallery**

522 W 22nd St (10th &amp; 11th Ave.)



Chen Xi, *Single Layer Acrylic No.5*, 2015. Acrylic on canvas.

## SUNDARAM TAGORE GALLERY

## 6-8PM Opening Reception

*Heads or Tails? (Or, The Other Side of the Coin): Contemporary Art from Thailand*

Curated by **Loredana Pazzini-Paracciani**, the exhibition features work by six influential Thai artists that examine divergent notions of present-day Thailand—a country experiencing tremendous social and political pressure while under strict military rule since 2014 and still grappling with the death of the revered King Bumibhol in 2016. Through painting, sculpture, collage and works on paper, each of the artists in this show explores themes of duality and alternative possibilities from both personal and collective narratives.

**Sundaram Tagore Gallery (Chelsea)**

547 W 27th St  
(10th Ave & 11th Ave)

THU, OCT 12



Tawan Wattuya, *Twin Series*, 2017. Watercolor on paper.

## TYLER ROLLINS FINE ART

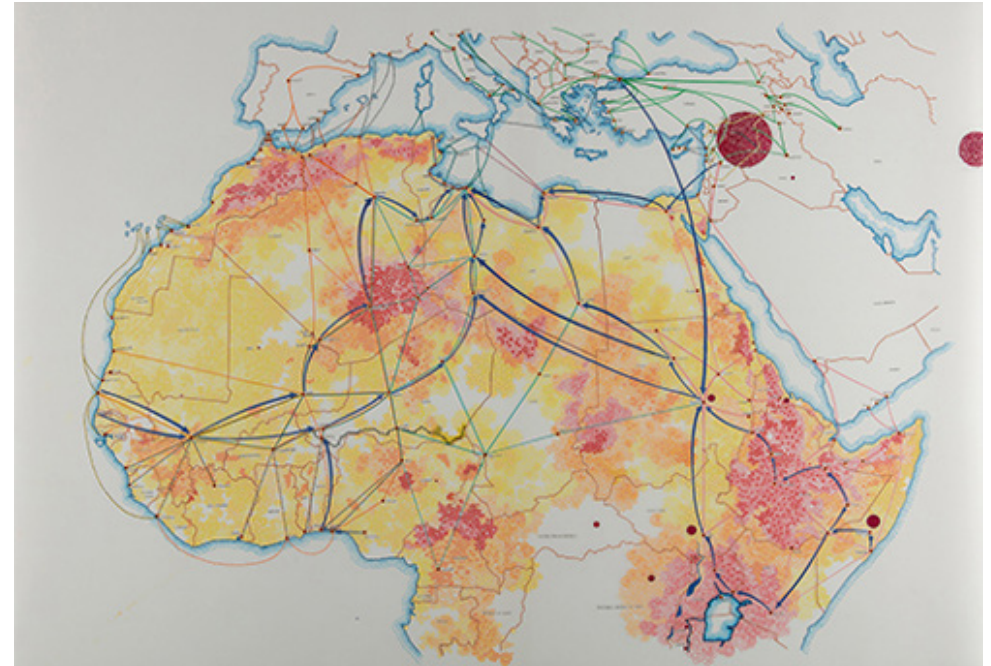
6-8PM Special Viewing

*Tiffany Chung: The Unwanted Population*

The solo exhibition will include new developments in two of **Chung's** ongoing series: *The Syria Project*, tracking the current crisis in Syria, a project she first developed for the 2015 Venice Biennale; and *The Vietnam Exodus Project*, which investigates the post-1975 dispersal of refugees from Vietnam. Through October 21

**Tyler Rollins Fine Art**

522 W 19th St  
(10th & 11th Ave.)



Tiffany Chung, *ICMPD, IOM, Frontex, Reuters, NYT: migration routes through Africa to Europe*, 2017. Acrylic, ink and oil on drafting film.



## DOOSAN GALLERY

6-8PM Opening Reception

*JangPa*

Through her paintings, installations, and video work in the exhibition, the artist **JangPa** conveys messages about the violence and irrationality in the social systems. Her ideas about the oppressed unconscious are expressed aggressively in the paintings of vivid colors and cynically in the black and white video installations, while at the same time depicted to endlessly question the possibility of generosity and love for others. Through November 9.

**Doosan Gallery**  
533 W 25th St  
(10th & 11th Ave.)



JangPa, *My Little Riot Girl*, 2015. Oil on canvas.

## RYAN LEE GALLERY

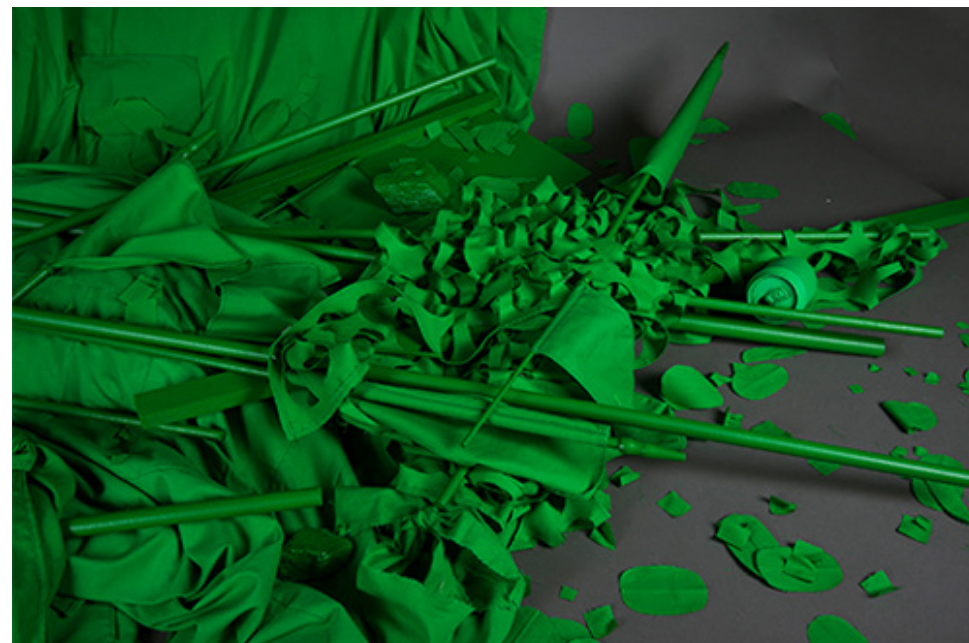
6-8PM Special Viewing

*Stephanie Syjuco: Citizens*

Stephanie Syjuco's second solo exhibition at RYAN LEE consists of new work that probe philosophic and historic definitions of what it means to be a "citizen" in terms of national belonging, civic engagement, and radical responsibility, including an installation of fabric banners based on iconic protest signs and a series of anonymous portraits of recently graduated college students whose basic identities make them vulnerable: queer, woman, of color, undocumented. Both the installation and photography consider the aesthetics of protest in the digital age with its parallels to previous national movements, such as Civil Rights and Japanese-American internment demonstrations. Crafting analog manifestations of digital content, flow and process, Syjuco navigates the distortion of images in the internet era and the effects of political upheaval as perceived by young citizens on the verge of adulthood. Through October 14.

**Ryan Lee Gallery**

515 W 26th St  
(10th & 11th Ave.)



Stephanie Syjuco, *from Still Lives (ChromaKey Aftermath)*, 2017. Archival pigment print. Courtesy of the artist and RYAN LEE, New York.

## SOLOMON R. GUGGENHEIM MUSEUM

## 6PM Screening

*Turn It On: China on Film, 2000-2017*

As a public program for Art and China after 1989: *Theater of the World*, the 10-week festival presents twenty independent documentaries by China's most daring artists and filmmakers that investigate the political, social, economic and cultural conditions of contemporary China. Co-curated by **Ai Weiwei** and **Wang Fen**, with twice weekly daytime screenings and three featured evening events, the screenings featured filmmakers include **Ai Xiaoming**, **Huang Wenhai**, **Tang Danhong**, **Wang Jiuliang**, and **Zhang Zanbo**, among others.

Evening screenings on October 13 includes a q&a session with the filmmaker and require advance tickets. Daytime screenings are free with museum admission.

**Solomon R. Guggenheim Museum**

1071 5th Ave  
New York, NY 10128



Tang Danhong, *Nightingale, Not the Only Voice*, 2000. Film still.

## OWEN JAMES GALLERY

## 6-9PM Opening Reception

*Dina Gadia*

The exhibition presents works by **Dina Gadia**, a mixed media artist who subverts the artifice often found in the commercial and popular culture influences in her native Philippines. Through her reuse of vintage material, Gadia reveals the inherent antagonism and prejudices applied to elements of taste, cultural imperialism, sexuality and nationalism.

**Owen James Gallery**  
61 Greenpoint Ave. #315



Dina Gadia, *Two Times Kitsch (detail)*, 2015. Paper collage.

## MANA CONTEMPORARY

### 1-8PM Open House | Exhibition Viewing

#### *In Between (Part II): So Far*

The exhibition recognizes six women who are working as video artists working in Iran, particularly those whose work has an artistic individuality and independent character from film or other genres in art. Artists: **Shirin Abedinirad, Bahar Behbahani, Samira Eskandarfar, Mandana Moghaddam, Bahar Samadi, Jinoos Taghizadeh.**

#### *Chittrovanu Mazumdar: Undated Nightskin*

*Inundated Nightskin*, Indo-French artist **Chittrovanu Mazumdar** explores the creation and erasure of memory through his installations. The contrast between illumination and darkness forms a central axis in his work, which is punctuated by a sense of disembodiment and meditations on the subjective experience of time.

#### **Mana Contemporary**

888 Newark Ave  
Jersey City



Chittrovanu Mazumdar, *Untitled*, 2007. Mild steel suspended boxes with lights and filters, digital works, and collage on archival paper, dimensions variable. Photo: John Behrens.

REVERSIBLE DESTINY FOUNDATION & DILLON +  
LEE & NATIONAL SAWDUST

7PM Screening

9PM Discussion & Q&A

*Screening of Arakawa's 1969 Experimental Film Why Not: A  
Serenade of Eschatological Ecology*

Renowned for his paintings, drawings, and prints, as well as innovative architectural constructions, **Arakawa** was one of the earliest practitioners of the international Conceptual art movement of the 1960s. His wide range of experimentation extended into filmmaking. *Why Not* is a surrealistic exploration, by a young female protagonist, of both her psychological and physical realms, shot entirely within an enclosed space of an apartment (Arakawa's studio). The screening is a rare opportunity to see it in full, in the backdrop of the innovative venue of National Sawdust. Followed by a discussion and Q&A with Reversible Destiny Foundation's Executive Director **Peter Katz** and Artists Space Executive Director and Chief Curator **Jay Sanders**.

**National Sawdust**  
80 North 6th Street

MON. OCT 16



Arakawa, *Why Not (A Serenade of Eschatological Ecology)*, 1969. Film-still. Medium: black and white 16mm film transferred to DVD. Dimensions/Duration: 110 minutes, Estate of Madeline Gins and Reversible Destiny Foundation.

## CHINA INSTITUTE

## 6:30-8PM Lecture

*The Silk Road During the Han Dynasty*

This lecture delivered by **Valerie Hansen**, Professor of History at Yale University is part of the 5-week lecture series *The Glories of the Han Dynasty* exploring the culture of the Han Dynasty through its history, literature, economy, politics, scholarship, and visual arts. Each lecture covers a crucial aspect of Han Dynasty civilization and elaborates on many of the themes touched upon by China Institute's exhibition *Dreams of the Kings: A Jade Suit for Eternity, Treasures of the Han Dynasty from Xuzhou*, on view through November 12.

**China Institute**  
100 Washington St  
(at Rector St)



Eastern Han Dynasty (25–220 AD) tomb fresco of chariots, horses, and men. Courtesy of China Institute.

## MUSEUM OF CHINESE IN AMERICA (MOCA)

**11AM-9PM Special Viewing**

*FOLD: Gold Venture Paper Sculptures*

The exhibition presents the story of the passengers of the Golden Venture, a ship carrying 286 undocumented Chinese immigrants that ran aground in New York City in 1993. Over forty sculptures from MOCA's collection collectively created by the immigrants while detained for years at York County Prison will be on display. Through symbolic representations that include caged birds and American eagles, the sculptures give shape to both the quantitative and qualitative time spent waiting for uncertain legal outcomes. Comp admission with ACAW brochure.

**Museum of Chinese in America**

215 Centre Street  
(Grand St & Howard St)



*Sailboat (Golden Venture, Golden Vision)*, 1995. Folded paper, cardboard, thread, glue and colored marker, Museum of Chinese in America (MOCA) Collections.



## JAPAN SOCIETY

## 6-9PM Opening Party

*Launch Party for Hiroshi Sugimoto:  
Gates of Paradise Escape East @ 333*

In celebration of Japan Society's 110th anniversary, *Hiroshi Sugimoto: Gates of Paradise* charts the story of four Japanese boys, swept up in a tide of religion, commerce and politics during the first Global Age, who were sent as emissaries to the princely and papal courts of Europe. Journey in their footsteps to see the world they saw through **Sugimoto's** monumental photographs of sites that they visited, including the world premiere of the artist's latest series which focuses on the eponymous *Gates* by Lorenzo Ghiberti (d. 1455) in Florence. Navigate the germination of cultural exchange between East and West with classical masterpieces of visually hybrid (nanban) art, including must-see Important Cultural Properties from Japanese collections. With free gallery admission, music, snacks, and drink specials.

**Japan Society**  
333 E 47th St  
(1st & 2nd Ave.)



Hiroshi Sugimoto *Duomo, Florence* 2016. Gelatin silver print. Courtesy of Japan Society

## ASIA SOCIETY

## 2-5PM Symposium

*Negotiating Change: Art from Societies in Transition*

A day-long symposium held in conjunction with the exhibition *After Darkness: Southeast Asian Art in the Wake of History*. Artists, curators, and scholars come together for an in-depth exploration of contemporary art from Southeast Asia.

*After Darkness: Southeast Asian Art in the Wake of History* considers how contemporary art from societies in transition may be read as an expression of the ambiguous and sometimes contentious relationship between individual artistic practices and sociopolitical context. The exhibition explores the cultural repercussions of political ruptures through sculpture, photography, video, and mixed-media installations by seven contemporary artists and one artist group from three Southeast Asian countries—Indonesia, Myanmar, and Vietnam—whose lives and art practices have intersected with defining historical moments.

## 6:30PM Performance

*Passport In/Passport Out: Stories of Dinh Q. Le and Tintin Wulia*

A staged reading from the personal accounts of the artists **Dinh Q. Le** and **TinTin Wulia**. Followed by a Q & A with the artists and a reception.

**Asia Society**  
725 Park Ave.  
(at 70th St)

FRI. OCT 20



Nguyen Thi Thanh Mai, *ID Card*, 2014. 340 heat transfer prints on recycled fabric on a table. courtesy of the artist.

## JAPAN SOCIETY

## 5PM Lecture

*Monsignor Timothy Verdon: Two Views of Paradise*

In the fifteenth century, Renaissance master artist Lorenzo Ghiberti innovated a new, humanistic form of sculpture in his *Gates of Paradise* –storied panels he created for the east portal of the Baptistery at the Florence Cathedral. Nearly five-hundred years later, artist **Hiroshi Sugimoto** has memorialized Ghiberti's landmark achievement in a new series of monumental black-and-white photographs, produced to scale. Join **Monsignor Timothy Verdon**, Ph.D., Canon of the Florence Cathedral and Director of the Museo dell'Opera del Duomo, for an exhibition inaugural lecture focusing on the legacy of the Ghiberti's *Gates*, and Sugimoto's novel interpretation. Tickets \$15/\$12 Japan Society members, seniors & students.

**Japan Society**

333 E 47th St  
(1st & 2nd Ave.)



Hiroshi Sugimoto, *Red and White Plum Blossoms Under Moonlight*, 2014. Platinum and palladium print, Odawara Art Foundation.

## INK STUDIO

## 10AM-12PM Artist Talk

*Dai Guangyu Talk on the occasion of his solo exhibition at Ink Studio Soho*

**Dai Guangyu** will discuss his history as one of China's most influential performance artists and leader of the Chengdu Public Performance Art movement, the impact of June 4th, 1989, and his engagement with the ecological and public art movement in Chengdu in the 1990s. The talk will be accompanied by a selection of video footage and photography documenting his most representative performances. Private Event.

**Private Event** organized by Ink Studio. Soho, New York  
RSVP to: [info@inkstudio.com.cn](mailto:info@inkstudio.com.cn)



Dai Guangyu, *Tian An Men – Heaven Knows*, 2004. Performance photography.

## TAIPEI CULTURAL CENTER

10AM-5PM Exhibition Viewing

*Power, Haunting, and Resilience*

Fourteen artists from Taiwan, including **Dean-E Mei, Tsai-Chien Lee, Chao-Liang Shen** among others, expose the lingering, often haunting, effects of authoritarianism, social ideology, environmental disaster, international politics and personal circumstances. The theme of the exhibition is in response to a new initiative by Cornell's Einaudi Center and Asia programs to explore four themes over four semesters, beginning with *Haunting* in fall 2017.

This show is co-curated by **Yung-Jen Liu**, curator of Taipei Fine Arts Museum, and **An-Yi Pan**, associate professor of Cornell University's Department of History of Art and Visual Studies.

**Herbert F. Johnson Museum of Art, Cornell University**

114 Central Avenue,  
Ithaca, NY 14853



Dean-E Mei, *Brilliant Post*, 2003-2014. Stainless steel, zinc and vinyl sheet. Courtesy of Taipei Fine Arts Museum and the artist.

## TYLER ROLLINS FINE ART

6-8PM Opening Reception

### *Ronald Ventura Solo Exhibition*

A solo exhibition of new works by **Ronald Ventura**, one of the leading Filipino artists of his generation. With their unique combinations of figurative motifs, his paintings and sculptures are now among the most recognizable images of contemporary art in Southeast Asia. His work features a complex layering of images and styles, ranging from hyperrealism to cartoons and graffiti, that point to the way identities are constructed, with particular focus on the multifaceted national identity of the Philippines, an amalgam of influences from indigenous cultures, Spanish and American colonialism, and contemporary pop culture and mass media. His upcoming exhibition explores current socio-political conflicts with a new series of paintings and sculptures that blend human and animal forms.

### **Tyler Rollins Fine Art**

529 W 20th St #10 W  
(10th & 11th Ave.)



Ronald Ventura, *Party Animal*, 2017. Oil on canvas. Courtesy of the artist and Tyler Rollins Fine Art.

## METROPOLITAN MUSEUM OF ART

## 6:30PM Conversation

*Reflections on Raghbir Singh*

Screenwriter **Sooni Taraporevala** and photographer **Ketaki Sheth** share their experiences working with **Raghbir Singh** in connection with his retrospective exhibition on view at The Met Breuer.

**The Met Ruth and Harold D. Uris Center for Education**

Bonnie J. Sacerdote Lecture Hall  
1000 5th Avenue, enter on 81st Street



Raghbir Singh, *Pavement Mirror Shop*, Howrah, West Bengal, 1991. Chromogenic print. Collection of Cynthia Hazen Polsky.

**THINKING PROJECTS**

October 12 - 22, 2017

***Thinking  
Projects:  
Solo Pop-Up  
Exhibitions***

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

Curated by Leeza Ahmady  
Showcasing long term process-oriented artistic  
endeavors in and out of the region today.



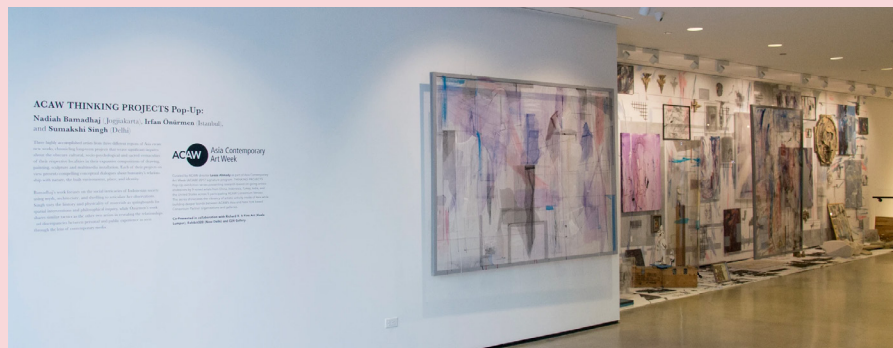
As an extension to FIELD MEETING, a series of pop-up exhibitions are organized across a network of select venues in New York City to showcase long term process-oriented artistic endeavors in and out of the region today.

Consortium Partner host venues for ACAW Pop-ups in New York include C24 Gallery, Chambers Fine Art, Klein Sun Gallery, Mana Contemporary, and Sundaram Tagore Gallery. These pop-up exhibitions also highlight the vibrancy of ACAW's growing community of Asia-based consortium partners, including collaboration with Exhibit320 (New Delhi), Richard Koh Fine Art (Kuala Lumpur), and Space Station (Beijing).

As part of **THINKING PROJECTS: Solo Pop-ups**, ACAW co-presents with Beijing Contemporary Art Foundation's inaugural Creative China Festival three special projects by contemporary Chinese artists **Li Jun**, **Song Dong**, and **Yu Fan**. Hosted at ACACW Consortium Partner venues Sundaram Tagore Gallery and Mana Contemporary, the collaboration features a new site-specific rendition of internationally recognized artist **Song Dong's** large-scale public project *Eating the City*, the first US presentation of emerging artist **Li Jun's** community conscious *Zi Jie at East Lake* (2010-2015) on urbanization and gentrification in China, and a selection of new sculptures produced by **Yu Fan** during his residency at the School of Museum of Fine Arts in Boston at Tufts.

#### About Creative China Festival

Organized by BCAF, the very first **Creative China Festival (CCF)** will be launched this autumn with a specially curated program of events in select US cities. Supported by the Chinese Ministry of Culture, the Festival aspires to highlight the depth of creativity and talent that contemporary China has to offer and encompasses a diverse programme of film screenings, China-US cultural conference series, music performances, fashion, visual arts and introducing a guest city program in partnership with Nanjing Week.



ACAW Thinking Projects Pop-Up: Irfan Önüren, *Diffusion*, 2017. Installation view at C24 Gallery.

## Thinking Projects Solo Pop-Ups Presented Artists & Host Venues

#### Guo Hongwei (Beijing)

Sponsored and hosted by Chambers Fine Art

#### Irfan Önüren (Istanbul)

Sponsored and hosted by C24 Gallery

#### Judy Blum-Reddy (New York)

Sponsored by Twelve Gates Arts (Philadelphia) and hosted by Chambers Fine Art

#### Li Jun (Shanghai)

Sponsored by Beijing Contemporary Art Foundation and hosted by Mana Contemporary

#### Nadia Bamadhaj (Yogyakarta)

Sponsored by Richard Koh Fine Art (Kuala Lumpur) and hosted by C24 Gallery

#### Song Dong (Beijing)

Sponsored by Beijing Contemporary Art Foundation and hosted by Mana Contemporary

#### Sumakshi Singh (New Delhi)

Sponsored by Exhibit320 (New Delhi) and hosted by C24 Gallery

#### Yang Xin (Beijing)

Sponsored by Space Station (Beijing) and hosted by Klein Sun Gallery

#### Yu Fan (Beijing)

Sponsored by Beijing Contemporary Art Foundation and hosted by Sundaram Tagore Gallery



ACA W Thinking Projects Pop-Up: Song Dong, *Eating the City*, 2017. Live Performance and installation at Mana Contemporary, New Jersey. Photography by Zhang Pengpeng. Courtesy of Beijing Contemporary Art Foundation.

## Thinking Projects Pop-Ups

**YANG XIN**

HOSTED BY KLEIN SUN GALLERY

6-8PM Opening Reception

Yang Xin's (Beijing) fascination with microbiology is interpreted in an impressive scientifically infused set of multi-media works that are profoundly reflective of various essential mechanisms within the building blocks of the human body. Co-organized with ACAW Consortium Partner **Fu Xiaodong** of Space Station in Beijing. Through November 25.

**Klein Sun Gallery**

522 W 22nd St  
(10th & 11th Ave.)



THU, OCT 12



ACAW Thinking Projects Pop-Up: Yang Xin, *Micro 2*, installation view at Klein Sun Gallery, 2017. Co-organized with Fu Xiaodong Space Station Beijing.

### Thinking Projects Pop-Ups

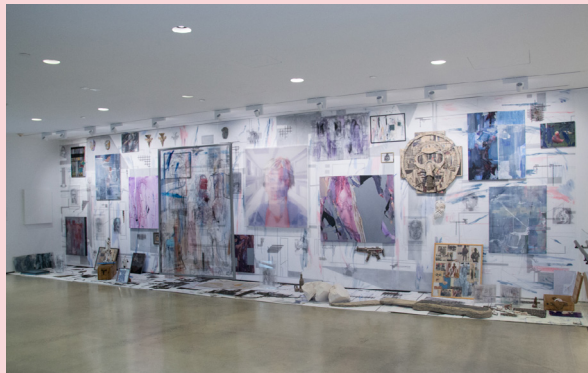
**IRFAN ÖNÜREN, NADIAH BAMADHAJ, SUMAKSHI SINGH**

HOSTED BY C24 GALLERY

6-8PM Opening Reception

Three highly accomplished artists from three different regions of Asia **Irfan Önüren** (Istanbul), **Nadiah Bamadhaj** (Jogjiakarta), **Sumakshi Singh** (New Delhi) create new works chronicling their long-term projects that weave significant inquires about obscure cultural, socio-psychological and sacred vernaculars of their respective localities in their expansive compositions of drawing, painting, sculpture and multimedia installation.

**C24 Gallery**  
560 W 24th St  
(10th & 11th Ave.)



ACAW Thinking Projects Pop-Up: Irfan Önüren, *Diffusion*, 2017. Installation view at C24 Gallery.



ACAW Thinking Projects Pop-Up: Sumakshi Singh, *Tree*, 2015. Lace Drawing pinned on board installation at C24 Gallery.



ACAW Thinking Projects Pop-Up: Nadiah Bamadhaj, *Pessimism is Optimistic IV*, 2017. Charcoal on paper collage. Installation view at C24 Gallery.

THU, OCT 12

## Thinking Projects Pop-Ups

**YU FAN**

HOSTED BY SUNDARAM TAGORE GALLERY

**6-8PM Opening Reception**

Known for his sleek and delicate sculptures, the renowned Chinese sculptor **Yu Fan** (Beijing) presents an intimate set of sculptural clay works culminating from his residency at the School of the Museum of Fine Arts at Tufts in Boston, with particular inspiration drawn from the Asian art collection.

**Sundaram Tagore Gallery (Chelsea)**

547 W 27th St,  
New York, NY 10001



ACAW Thinking Projects Pop-Up: Yu Fan, 2017. Part of installation at Sundaram Tagore Gallery, co-presented with the Beijing Contemporary Art Foundation.



## Thinking Projects Pop-Ups

### SONG DONG: *Eating the City*

HOSTED BY MANA CONTEMPORARY

5:30-8PM Participatory Performance + Opening Reception

In Mana's lobby on the first floor, **Song Dong's** (Beijing) *Eating the City* will punctuate the end of Asia Contemporary Art Week's 2017 FIELD MEETING program. For this installation, Song Dong invites the public to feast on his world-traveled *Eating the City* (2017) performative-installation built from thousands of edible biscuits, crackers, and sweets. Food is a recurring element in Song Dong's works. He has enacted various iterations of this project in cities around the world including Antwerp, Barcelona, Beijing, London, Nepal, Paris, and Shanghai to encourage public reflection on the rapid developments of urban cities and the dramatic disappearance of older infrastructures.

#### Mana Contemporary

888 Newark Ave  
Jersey City



SUN. OCT 15



ACA W Thinking Projects Pop-Up: Song Dong, *Eating the City*, 2017. Live Performance and installation at Mana Contemporary, New Jersey. Photography by Zhang Pengpeng, courtesy of Beijing Contemporary Art Foundation.



## Thinking Projects Pop-Ups

**LI JUN**

HOSTED BY MANA CONTEMPORARY

The second installation at Mana Contemporary is **Li Jun's** (Shanghai) *Zi Jie at East Lake*—a poetic archive of the artist's creative engagements with a large-scale public art project and environmental awareness initiative that he has co-organized with participation by over 100 local artists since 2010—known as *Everyone's East Lake Project*. Comprised of videos, writings, illustrations, and installations, it encompasses a series of the artist's acts countering the massive real-estate boom that is rapidly eradicating the communal recreational sites and public spaces all around the East Lake areas in Wuhan (a large, populous city in Central China).

### Mana Contemporary

888 Newark Ave  
Jersey City



ACAAC Thinking Projects Pop-Up: Li Jun, *Zi Jie at East Lake*, 2017.  
Installation at Mana Contemporary, New Jersey.

SUN. OCT 15

## Thinking Projects Forums

**SONG DONG, LI JUN, YANG XIN,  
GUO HONGWEI, CHRISTOPHER K. HO**

HOSTED BY ARTNET | NYU SCHOOL OF LAW

### 2-5PM Panel Discussion

Presented by Beijing Contemporary Art Foundation. An insightful forum with presentations and perspectives by notable invited ACAW 2017 participating artists working in the field of contemporary art today.

### NYU School of Law

108 W 3rd St,  
New York, NY 10012



Christopher K. Ho, *I personally believe...*, 2017. Strathmore paper, wood, paint sculptures. Courtesy of the artist.

TUE. OCT 17

## Thinking Projects Pop-Ups

**GUO HONGWEI, JUDY BLUM-REDDY**  
HOSTED BY CHAMBERS FINE ART

**3-6PM Opening Reception + Conversation**

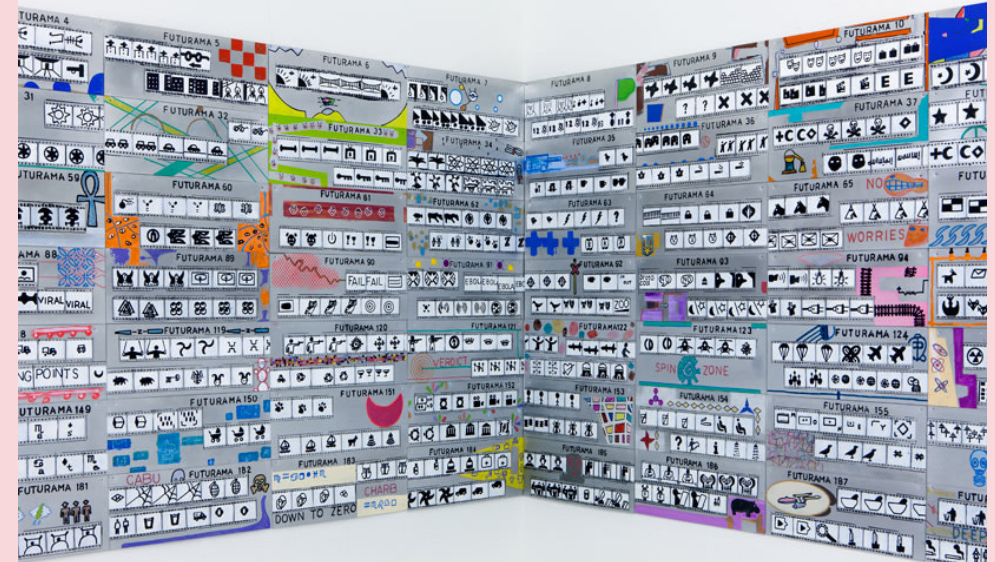
*The Pre-existent Painting* by Guo Hongwei (Beijing) converts the main gallery into a natural history lab, composed of 80-100 new-water colors and painted objects rendered through relentless observation and conceptual deduction of natural minerals. These experimentations are juxtaposed with a series of drawings about India made in 1990's by Judy Blum-Reddy (New York), exploring acts of tracing, archiving and ultimately processes of collecting that are evident in both artists' practices.

While Guo meticulously traces the growth pattern of natural minerals and ultimately recreates them through painting and artificial materials, Reddy who works mainly with texts and symbols painstakingly reproduces names of various natural and manmade entities in India, from railroad stations, phonebooks, to listings of official governmental offices to rivers and mountains. Blum-Reddy's approach to documenting places and events where she lives, at once creates a direct dialogue with Guo's pictorial archiving of organic objects he comes across.

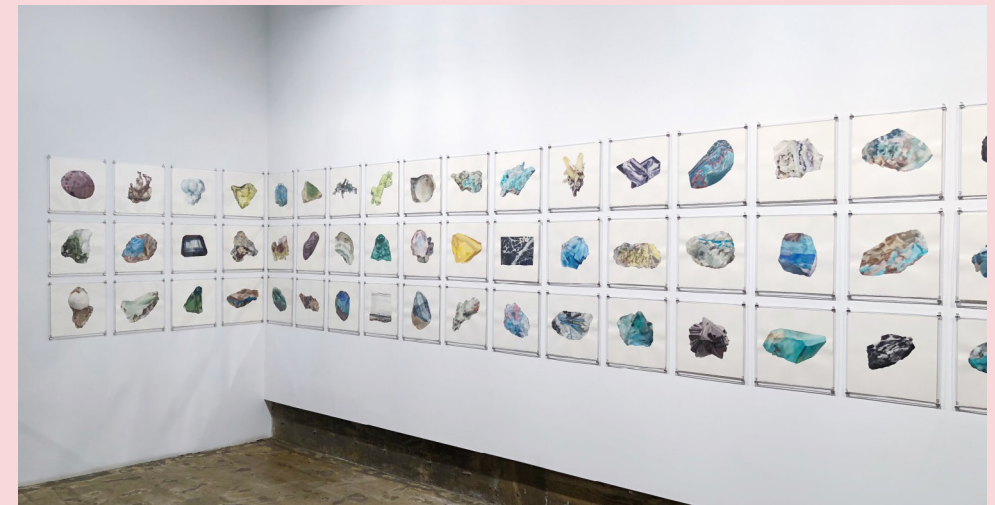
Co-organized with ACAW Consortium Partner Twelve Gates Arts in Philadelphia.

**Chambers Fine Art**  
522 W 19th St  
(10th & 11th Ave.)

SAT. OCT 21



ACAW Thinking Projects Pop-Up: Judy Blum-Reddy, *Futurama*, 2015. Mixed media on aluminum panels. Installation view at Chambers Fine Art.



ACAW Thinking Projects Pop-Up: Guo Hongwei, *The Pre-existent Painting*, 2017. Installation view at Chambers Fine Art.

## Thinking Projects Forums

### ROYA KHADJAVI PROJECTS

HOSTED BY RUBIN FOUNDATION

2:30-5:30PM Panel Discussion + Reception

This panel discussion derives its title from an old tradition shared by Middle Eastern and Eastern European cultures, a common manner of welcoming guests with a symbolic offering of bread and salt. With slightly different variations across regions the essential components of this offering represent symbolic bond of loyalty, friendship, trust, acceptance, and generosity; showing good will and the desire to create and maintain a bond together. This folk tradition traverses Judaism, Christianity and Islam. At this point of time when cultures are clashing at the intersections of politic and economy, we feel that it is necessary to dig into the basics and work on the possibilities of connection.

Prompting such positive symbolic and real methods of interaction, (on the occasion of Asia Contemporary Art Week) the program addresses immigration policies, the recent ban, and their effect on artistic practice and discourse. It aims to promote reflection on the challenges, needs, and possible approaches towards immigration from the perspective of cultural policies and cultural management in New York City.

#### Rubin Foundation, 8th Floor

17 West 17th Street  
(5th and 6th Avenues)

SUN. OCT 22



In collaboration with **ICON** (Iranian Community of North East) and **Nahid Siamdoost** (author, journalist and professor at NYU Steinhardt)- an urgent and timely discussion with artists, policy makers, cultural producers, and institutional leaders, including **Shahzad Changaavae** (Artist), **Felicity Hogan** (Director of NYFA learning), **Siddhartha Joag** (Artist- Artistsaftey.net), **Clarinda Mac Low** (Director, Culture Push), **Sebastien Sanz Santamaria** (Director of Residency Unlimited), **Laurel Ptak** (Director, Art in General), **Diya Vij** (Special Projects, Commissioner's Unit NYC Department of Cultural Affairs) and **Laura Raicovich** (Director, Queens Museum). Participating Artist: **Basim Mardan**, Poet Pen International



**FIELD MEETING 2017**

October 14 &amp; 15

**FIELD Take 5:  
MEETING**  
*Thinking Projects*

Asia Contemporary Art Week  
Signature Program  
Hosted by Asia Society Museum  
& SVA Theater

Curated by Leeza Ahmady

An art forum designed to reimagine exhibition-making by highlighting the vibrant energy of people—their ideas, research, creative processes, and impactful endeavors.

## FIELD MEETING Take 5 Curatorial Statement

When living at a pivotal moment in history where declining political, economic and environmental conditions mean that the planet could meet its demise more possibly through human mal-activities than extraterrestrial cosmic, or planetary shifts, it is no small occasion for hundreds of US and Asia based artists and arts professionals to gather to deliberate on art and the state of the world at the 5th iteration of **FIELD MEETING**, Asia Contemporary Art Week's (ACAW) annual signature forum in New York, hosted by ACAW Consortium Partners Asia Society and SVA MA Curatorial Practice (SVA Theatre).

This same planet contains an art world that is more globally connected than ever; with artists passionately pursuing an endless array of projects across localities and regions that ultimately define the parameters of their personal and professional biographies. Yet when the United States, self-entitled "leader of the free world," declares a travel ban against six majority Muslim countries while intimating entry-denials to dozens of other nationalities in the guise of a "project of national security," it urgently calls for a deciphering of the term "project" and its more soberly usage in the world today. Not only have such regulations directly impacted ACAW's mission as an organization and the work of all our collaborators worldwide, it is also impossible to ignore the surmounting effects of the Trump administration's curtailing policies across all sectors of knowledge, humanities, philanthropy, and activism.

Conceived in 2014 as an exhibition and presented in the format of a forum that emulates the experience of a studio visit on a communal scale, **FIELD MEETING** explores art as a journey of ideas intrinsically connected to life beyond art for art's sake notions, through a timely staging of extraordinary people, their creative process, research and activities.

Each FIELD MEETING forum takes one quintessentially common term within the contemporary art-world lexicon as an entry point for thinking more consciously together as a collective in an effort to cut through the semantics of language and ideological entanglements for deeper understanding of such terms and their predictions. Through the distinctive nuanced thinking of the invited artists, curators, and other arts professionals, new reflections and perspectives that are inclusive of the thinking of other disciplines and people are generated. It is an attempt towards an inclusive thinking; one that explicitly seeks to consider multiple contexts and a wide range of cultural, political, historical, psychological, spiritual, phenomenological and philosophical specificities.

FIELD MEETING 2015 delved into "performance," while in 2016 we contemplated the word "practice."

In 2017, in an attempt to deconstruct the term "project" in the life of artists and arts professionals, FIELD MEETING presentations traverse between disciplines of visual arts, art history, science, social history, philosophy, architecture, mythology, film, folklore, subculture, medicine and self-development, to reflect on a variety of significant and timely topics including feminism as ecological consciousness; Lenin's rendezvous with Jesus; telepathic animal communication; links between Chinese ink painting and global warming; cosmic speculation; the transformation of ancient symbols in the digital age, and much more.



Simon Fujiwara, *The Personal Effects of Theo Grünberg*, 2010. Mixed media installation, performance. Courtesy of Hamburger Kunsthalle, Photo: Yun Lee.



Nancy Adajania, *Pilla Gudi*, 2000. Bastar, collaborative project, hence it is not a circle.

### *The Culture of Status and The Status of Culture*

Within the current climates of regional destabilization, religious profiling, warmongering, and escalating deterioration of our natural environments, how can artistic communities contribute positively to the world while keeping the integrity of their own humanity and work intact?

The connection between cities, their inhabitants, culture, urban development, class, gender and education are examined in the first section of FIELD MEETING on day-one, with emerging curator **Hera Chan's** (Hong Kong) dramatic reading of a political theater script referencing traditions of pageantry and street theater in Hong Kong and factory plays in Mainland China.

**Suhanya Raffel**, executive director of M+ museum (planned to open in 2019) in Hong Kong, asks how a city that has spawned a spectacular architectural skyline, renowned film, fashion and design industries, and the third largest global art market, could bring a unique and necessary voice to the international museum world, while editor of WTD Magazine **Meitha Al Mazrooei** (Dubai) traces the cultural and physical evolution of the United Arab Emirates to examine how specific languages of design, art and development manifest in the periphery.

On that note, writer and founding editor of e-flux journal **Brian Kuan Wood** (New York) delivers a hypnotic narration of his latest fictional story, *The Story of Peter Green Peter Chang* which among many other things addresses the role of creative industries in manufacturing historical accountability—namely the revival of collective wounds for dissemination of new status and identity to groups of people previously considered disempowered.



Brian Kuan Wood, *The Story of Peter Green Peter Chang*, 2017. Short story and animation as part of the artist's narration at FIELD MEETING Thinking Projects 2017 hosted at Asia Society.

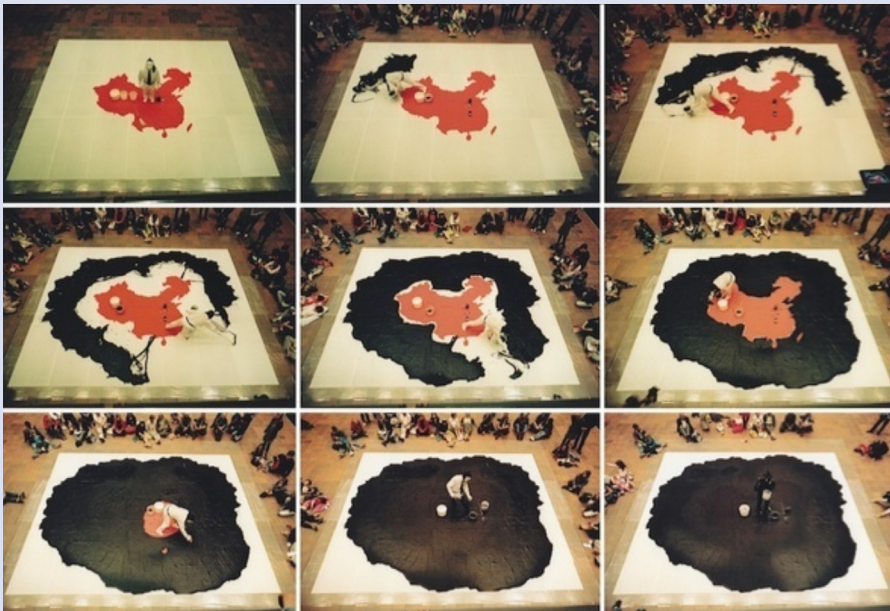


Marat Raiymkulov, *Untitled*, 2014. Graphics.

### 1984 in Disguise: The Project of Resistance

If works by creative individuals are interpreted as "projects," what are their functions in society? Are they merely passive intellectual investigations, or do they actively contest the daunting multiplicity of paradoxes spawned by the prevailing right-winged and democratically masked authoritarian governments worldwide?

Performances, lecture performances, and discussions tackling themes of repression, censorship, violence and social and environmental depletion in many sectors of Asia and the United States include artist **Dai Guangyu's** (Beijing) seminal ink-based performance *The Failure of Defense— America 2017*, which shifts from its original focus on class and ideological divisions in China to forces that threaten the American nation.



Dai Guangyu, *Guard Red*, 2007. Performance. Image courtesy the artist and Ink Studio.



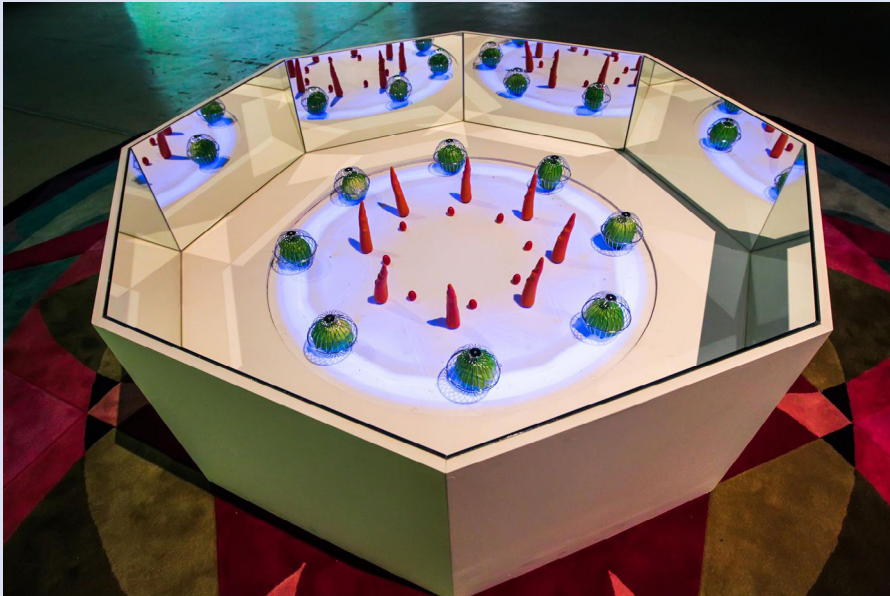
Abdullah Syed, *Flesh & Blood*. Performance at FIELD MEETING *Thinking Projects* 2017 hosted at Asia Society Museum.

**Abdullah M.I. Syed's** (Karachi & Sydney) performance *Flesh and Blood* uses the rose, an important element in celebratory and burial ceremonies in South Asian cultures, to directly reflect on the current state of demonization of Islam in America; while **Hu Weiyi's** (Shanghai) uses the human body as a canvas for projecting dilemmas of facing a world that demands constant processing of information against our will.

Artist **Nadiyah Bamadhaj** (Jogjakarta) attempts what many in her local community would consider a taboo, while **Philip Tinari** (Beijing), having freshly dealt with external pressures that caused the removal of select artworks out of a major China-focused exhibition he co-curated at the Guggenheim Museum, presents a series of cases to demonstrate how China has pioneered a type of censorship that works by stealth.

### *Evolution and The Fountain of Fulfillment*

Can turning the finger inward towards our self as per as perceiver, creator, and narrator of our everyday experiences affect the larger mechanisms of events in the world and the universe? Presenters in this section consider aesthetics, science, medicine and physical dimensionality as the apparatus for awareness and communication with everything (living and nonliving) on a stratus of consciousness that reaches far and wide beyond survival and gratification of personalities towards true evolution of humanity's inner world that corresponds with the laws and physics of nature and the universe.



Adrian Wong, *Dream Cosmography*, 2015. Wood, steel, glass, carpet, magnets, motors, plastic, foam, LEDs, digital video. Image credit: OCT Contemporary Art Terminal.

**Joyce Ho's** (Taipei) intimate performance is choreographed to regulate 'time' as a clue and magnifier of the subtle rituals often overlooked in our daily lives. In his lecture-performance **Kingsley Ng** (Hong Kong) considers concepts of traditional Chinese medicine, namely acupuncture, to ask if art can also weave through the meridians of our social and ecological fabrics. In his lecture-performance *Cosmic Physics* **Adrian Wong** (Los Angeles & Hong Kong) shares anecdotes from his forays with a small army of Feng Shui practitioners, geomancers, energy manipulators, sound healers, and telepathic animal communicators, while music producer **Junod Etienne** discusses how self observation and seeing ourselves as the project can positively affect our energy, perception, and growth.

### *The Lived, Living, Speaking Story*

Across art historical horizons, wide-ranging multidisciplinary research is increasingly instrumental in retrieving marginalized or forgotten narratives. Yet, do not such distributions of formerly hermetic knowledge painstakingly excavated by independent practitioners also play into the ever-capitalist consumerist fervor; paving way for quick a-la-mode institutional appropriations that ultimately feed the voracious appetites of the art market?

In his opening remarks, director of SVA MA Curatorial Practice **Steven Henry Madoff** shares the importance of reflecting the diversity of New York City's many art worlds in a program he established to engage and support curatorial and art historical work from a worldly perspective. **Nancy Adajania** (Bombay) in her keynote lecture provides a glimpse into the research process of her recent book on the Indian artist **Navjot Altaf** where she recalibrated the received histories of Marxism, feminism and collaborative art, in addition to producing regionally inflected vocabularies and histories that do not appear as mere footnotes to western art history. **Laura Barlow** (Doha) initiates a process of mapping the works of the trailblazing Lebanese artist **Saloua Raouda Choucair** (1916-2017) as an expanded sculptural, architectural, and design practice within the scope of international modernism.

**Yuliya Sorokina** (Almaty) discusses the triumphs and challenges of establishing and maintaining a digital archive dedicated to the legacy of Central Asian artists who have by now become internationally well-known yet remain unrecognized in their own countries and regions. **Tiffany Chung** (Ho Chi Minh City & Houston) revisits history to confront the slippages between past colonial rhetoric with the present moment's neo-liberal reforms in the traumatized continents of Asia, Africa as well as the Middle East.

### *The Good, The Bad, and The Desirable: The Myth of Truth and the Auxiliary of Perspective:*

Delving into the nuances of multidisciplinary research taken by practitioners within their everyday individual practices embodied through their own voice and presence, this year's FIELD MEETING once again expresses the great flux of often-overlooked programmatic achievements and institutional efforts forwarded by the drive of individual artists and arts professionals' projects across many regions of the world. In this context, on the occasion of Asia Contemporary Art Week, we must also ask where is Asia today, if not everywhere, in all places all at once? How do those of us with geographical links to Asia living in other continents occupy it as a conceptual space beyond identity politics? Moreover, as artists and arts professionals, how do we responsibly criticize institutional status quo without neglecting our own contributions towards the working mechanism of the state of such status quo?

**Hajra Waheed** (Montreal) translates elements of her collage practice into a shadow play that demonstrates the ever-growing need to hold everything dear, should it become collateral damage to the unforeseen events of the near future. **Marwa Arsanios** (Beirut) considers ideological theories and practices of different domestic labor organizations, eco-feminist, and autonomous women's movements in the Middle East and elsewhere. **Bruce Quek** (Singapore) examines light pollution and the limits of empathy imposed by information overload. **Yin-Ju Chen** (Taipei) offers her extrastellar evaluations deduced from an expedition to California's Mt. Shasta in search of the lost civilization of "Lemuria."

In his keynote lecture-performance artist **Simon Fujiwara** (Berlin) takes us on a tour of his most ambitious project to-date: a full-scale replica of **Anne Frank's** house as an investigation of ideologies that underpin the hyper-capitalist logic of the 21st century. **Marat Raiymkulov's** (Bishkek) innovative monologue play voices the artist's conjoined philosophical reactions living through multiple political revolutions, after the collapse of the Soviet era, and the space of time when Lenin's house of Culture became the church of Jesus Christ. **Taus Makhacheva** (Makhachkala & Moscow) provokes lively ruminations about menus derived from histories of starvation; puzzling cutlery accompanying dishes from two different sides of a war, hidden lollipop shapes in Lenin's head, and many other objects of desire to explore complex relationships between history, politics of memory, and contemporary life.



Hajra Waheed, *Artist in Studio*, 2016. Performance documentation. Image courtesy of the artist. Photo: Kaveh Nabatian.

**FIELD MEETING** prioritizes the practice of an artist as the foremost ingredient for contemplation and development. As an educational and curatorial program, it engages artistic processes rather than finished artworks to expose and reflect on issues that affect the world at large, while sparking meaningful and lasting relationships between artists, art professionals and organizations in the United States, Asia and beyond.

The 12th edition of Asia Contemporary Art Week (Oct 5 - 26, 2017) stages two signature programs: **FIELD MEETING & THINKING PROJECTS PopUps exhibitions**, in addition to connecting over 30 leading art institutions to present cutting-edge exhibitions, performances, discussions & festivities citywide. **ACAW THINKING PROJECTS Pop-Up Reception:** All are invited to feast on Song Dong's *Eating the City* installation. Co-presented with BCAF Creative China Festival.

## FIELD MEETING

### Presented Artists & Arts Professionals

**Abdullah M.I. Syed** (Sydney)  
**Adrian Wong** (Hong Kong)  
**Brian Kuan Wood** (New York)  
**Bruce Quek** (Singapore)  
**Dai Guangyu** (Beijing)  
**Hajra Waheed** (Montreal)  
**Hera Chan** (Hong Kong)  
**Hu Weiyi** (Shanghai)  
**Joyce Ho** (Taipei)  
**Kingsley Ng** (Hong Kong)  
**Laura Barlow** (Doha)  
**Marat Raiymkulov** (Bishkek)  
**Marwa Arsanios** (Beirut)  
**Meitha Al Mazrooei** (Dubai)  
**Nadiah Bamadhaj** (Yogyakarta)  
**Nancy Adajania** (Bombay)  
**Philip Tinari** (Beijing)  
**Simon Fujiwara** (Berlin)  
**Sumakshi Singh** (Delhi)  
**Taus Makhacheva** (Makhachkala)  
**Tiffany Chung** (Houston)  
**Yin-Ju Chen** (Taipei)

## FIELD MEETING Respondents:

**Ian Alteveer**  
 Curator, Modern and Contemporary Art Department, The Metropolitan Museum of Art

**David Xu Borgonjon**  
 Independent Curator; Communication Director, Eyebeam

**Marisa Mazria Katz**  
 Journalist and Editor; Former Director of Creative Times Media Initiatives

**Maya Kovskaya**  
 Independent art critic; writer; curator

**Barbara London**  
 Curator; writer; founder of the video collection at the Museum of Modern Art

**Sa'dia Rehman**  
 Artist

**Loredana Paracciani**  
 Independent Curator

**Boon Hui Tan**  
 Vice President of Global Arts & Cultural Programs and Director, Asia Society Museum & ACAW Consortium Partner

**Miwako Tezuka**  
 Consulting Curator, Reversible Destiny Foundation & ACAW Consortium Partner

**Bansie Vasvani**  
 Independent Art Critic

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

**Craig Yee**  
 Founding Director, Ink Studio (Beijing) & ACAW Consortium Partner

**Osman Can Yerebakan**  
 Curator; art writer; editor of ACAW online Journal FIELD REVIEW Issue 2: Middle East

## FIELD MEETING Schedule at A Glance

**SAT OCT 14** (10AM-6PM)

Hosted at Asia Society Museum

9:45am	Check-in / 10:00 am Doors Open
10:00am	Opening Thoughts: <a href="#">Leeza Ahmady</a>
10:15am	<a href="#">Hera Chan</a>
10:30am	<a href="#">Suhanya Raffel</a>
10:45am	<a href="#">Meitha Al Mazrooei</a>
11:00am	<a href="#">Brian Kuan Wood</a>
11:20am	<a href="#">Discussion</a>
12:05pm	Break
12:15pm	<a href="#">Dai Guangyu</a>
12:35pm	<a href="#">Conversation</a>
1:00pm	Lunch
2:10pm	<a href="#">Hu Weiyi</a>
2:25pm	<a href="#">Nadiyah Bamadhaj</a>
2:40pm	<a href="#">Philip Tinari</a>
2:55pm	<a href="#">Abdullah M.I Syed</a>
3:15pm	<a href="#">Discussion</a>
3:55pm	Break
4:10pm	<a href="#">Joyce Ho</a>
4:30pm	<a href="#">Adrian Wong</a>
4:45pm	<a href="#">Kingsley Ng</a>
5:05pm	<a href="#">Junod Etienne</a>
5:20pm	<a href="#">Discussion</a>
5:55pm	Closing Note
6:00pm	FIELD MEETING Day 1 Closes

**SUN OCT 15** (10AM-6PM)

Hosted at SVA Theater

9:45am	Check-in / 10:00 am Doors Open
10:10am	Welcome Remarks: <a href="#">Steven Henry Madoff</a>
10:20am	Keynote: <a href="#">Nancy Adajania</a>
10:40am	<a href="#">Laura Barlow</a>
10:55am	<a href="#">Yuliya Sorokina</a>
11:10am	<a href="#">Tiffany Chung</a>
11:30am	<a href="#">Discussion</a>
12:05pm	Lunch
1:15pm	<a href="#">Hajra Waheed</a>
1:30pm	<a href="#">Bruce Quek</a>
1:45pm	<a href="#">Marwa Arsianos</a>
2:00pm	<a href="#">Yin-Ju Chen</a>
2:15pm	<a href="#">Discussion</a>
2:50pm	Break
3:00pm	<a href="#">Marat Raiymkulov</a>
3:15pm	<a href="#">Taus Makacheva</a>
3:30pm	Project-Note: <a href="#">Simon Fujiwara</a>
4:00pm	<a href="#">Discussion</a>
4:50pm	Final Thoughts
5:00pm	Transfer to Mana Contemporary
6:00pm	Endnote: Song Dong & Li Jun



## LEEZA AHMADY (NEW YORK)

10:00 am Opening Thoughts Day 1

FIELD MEETING curator and Asia Contemporary Art Week Director, **Leeza Ahmady** welcomed guests and shared a personal thought on the importance of this year's forum under the current political climate.



[Click to Watch Video](#)



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.

## HERA CHAN (HONG KONG)

## 10:15 am Lecture-Performance

*Gossip is a Fearful Thing*

Based on the rumor of 1930's Shanghai-based silent film actress Ruan Lingyu, who left in her suicide note these words: "Gossip is a fearful thing, gossip is a fearful thing." **Hera Chan** performed a dramatic reading of a political theater script that drew upon traditions of pageantry and street theater in Hong Kong and factory plays from Mainland China. As a possible conclusion to her recent project *Miss Ruthless International*, her lecture-performance also ruminated on the most powerful discursive force in contemporary art; that is gossip.



[Click to Watch Video](#)



Judy Dan from Hong Kong placed third runner-up in the first Miss Universe, televised from Long Beach, California in 1952. Courtesy of the artist.

SAT. OCT 14



**Hera Chan** is the curator and managing director of Videotage in Hong Kong. Committed to sustaining networks of solidarity through media infrastructures, she co-founded and was director of Atelier Céladon in Montreal. In 2017 as part of Para Site Hong Kong's Emerging Curators program, she co-curated *In Search of Miss Ruthless* exhibition and public programs in partnerships with Spring Workshop (Hong Kong) and UCCA (Beijing).

## SUHANYA RAFFEL (HONG KONG)

### 10:30 am Lecture

*M+: Museum and More*

Hong Kong has spawned a spectacular architectural skyline, renowned film, fashion and design industries, the third largest global art market, and is the center of an active and energetic contemporary art scene. In this keynote lecture, in her role as executive director of the highly anticipated M+ museum (aimed for completion in 2019), **Suhanya Raffel** discussed how M+ is positioning itself as a distinct institution of scale in a city without prior success in museum culture. She addressed how its collections are shaped by its Asian context within the recent sprouting of museums throughout Asia, offering insights about how M+'s programmatic perspective from Hong Kong, will bring a unique and necessary voice to the international museum world.



[Click to Watch Video](#)



M+ NEONSIGNS.HK – night bus tour. Courtesy of M+, West Kowloon Cultural District.

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**Suhanya Raffel** is the Executive Director of M+ Hong Kong, at the West Kowloon Cultural District. Previously, she was the Deputy Director at the Art Gallery of New South Wales, Sydney. Prior to this role she worked at the Queensland Art Gallery/Gallery of Modern Art, Brisbane, where she held many senior curatorial positions including Acting Director and Deputy Director of Curatorial. At the Queensland Art Gallery she was instrumental in building its contemporary Asia Pacific collection and led its Asia Pacific Triennial of Contemporary Art (2002-2012). She is currently an advisor for the 2017 Yokohama Triennial, Japan, is a trustee of the Geoffrey Bawa Trust and the Lunuganga Trust, Sri Lanka, and is on the Board of CIMAM.

**Suhanya Raffel's** FIELD MEETING participation is supported by **M+** (Hong Kong).

## MEITHA AL MAZROOEI (DUBAI)

**10:45 am Lecture**

*Narratives and Myths*

By looking into the small pockets that line the spatial boundaries of the United Arab Emirates, **Meitha Al Mazrooei** questioned how spatial languages of design, art and development manifest in the periphery. Furthermore, she examined how the built environment is an existential reference for understanding multiple generations of people and their passage through time, place and meaning.



[Click to Watch Video](#)



Maitha Al Mazrooei, *Meitha Maz*, 2015.

SAT, OCT 14



With a Bachelor degree in Architecture and a minor in Design Management from The American University of Sharjah, **Meitha Al Mazrooei** is the editor of WTD Magazine, a biannual architecture and design platform that draws attention to the urban conditions in the Middle East. She recently co-founded a hypothetical office and Center for Architectural Discourse. Currently, she is pursuing an M.S. in Critical, Curatorial & Conceptual Practice in Architecture at Columbia University.

**Meitha Al Mazrooei's** FIELD MEETING participation is supported by **Alserkal Avenue** (Dubai).

## BRIAN KUAN WOOD (HONG KONG)

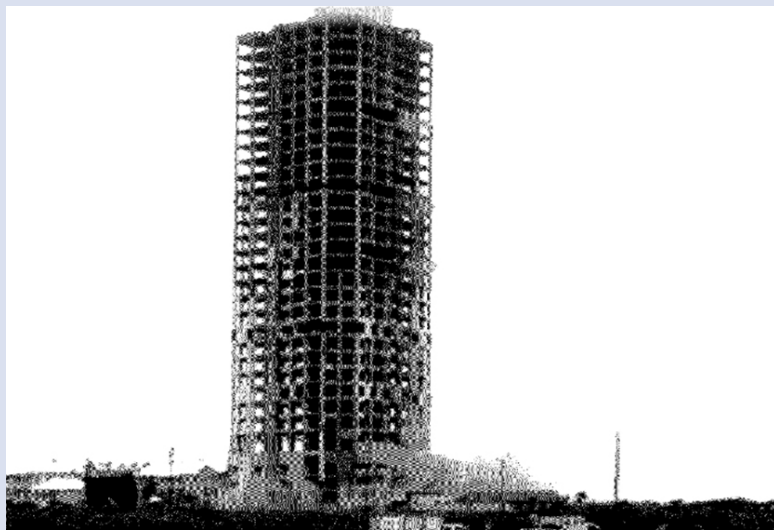
### 11:00 am Lecture-Performance

*The Story of Peter Green Peter Chang*

Writer and founding editor of e-flux journal **Brian Kuan Wood** delivered an hypnotic narration of his latest fictional story: *The Story of Peter Green Peter Chang* which among many other things addresses the role of creative industries in manufacturing historical accountability—namely the revival of collective wounds for dissemination of new status and identity to groups of people previously considered disempowered.



[Click to Watch Video](#)



Brian Kuan Wood, *The Story of Peter Green Peter Chang*, 2017. Animation as part of the artist's narration of his short story at FIELD MEETING Thinking Projects 2017 hosted at Asia Society.



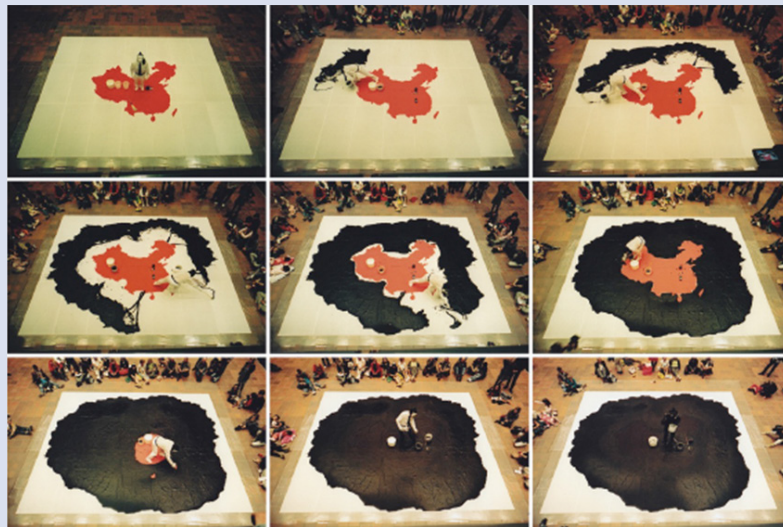
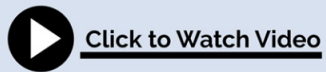
**Brian Kuan Wood** is a writer, lecturer and founding editor of e-ux journal. He was a visiting professor at the Home Workspace study program in Ashkal Alwan Beirut (2013-14). His recent writings include the essays *The Horses*, *Once We Were Artists*, and *Paradigm Thing* Guggenheim Museum, (2016); *the lms Liquidity Inc.* (co-written with Hito Steyerl, 2014) and *Metahaven's City Rising* (2014), *Frankenethics* (2015), *Is it Heavy or Is It Light?* and *Is it Love?* (e- ux journal 2014 & 2015) and much more.

## DAI GUANGYU (BEIJING)

## 12:15 pm Performance

*The Failure of Defense—America, 2017*

A new iteration of the artist's seminal performance shifted from its original (Denmark, 2007) commentary on class and ideological divisions in China toward homologous, albeit locally and historically specific, forces that threaten the nation in the American context. As **Dai Guangyu** painted the seemingly blank xuan paper covering the stage with black ink, the outlines of a set of critical and consequential relations emerged, posing questions about where we all stand in relation to the character and inclusiveness of the nation today.



Dai Guangyu, *Guard Red*, 2007. Performance, Denmark Courtesy of the artist and Ink Studio.

SAT. OCT 14



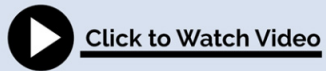
Born in 1955 into a literati family in Chengdu, China, **Dai Guangyu** was trained from childhood in calligraphy, painting, and literature. His career as a contemporary artist is comprised of his longstanding practice as a visual and performance artist, a curator, cultural critic, and a poet. His work engaged with Chinese art history, ink painting culture, as well as Chinese poetics and politics. He has exhibited in a vast array of respective art venues including Helen and Morris Belkin Art Gallery in Vancouver, Canada (2008), Himalayas Art Museum in Shanghai, China (2012), O'STRALE 14 in Dresden, Germany (2014), and in both of IFA Gallery's location at Shanghai, China and Brussels, Germany (2010) (2014).

## HU WEIYI (SHANGHAI)

### 2:10 pm Performance

#### *A Speechless Speech*

In his stunning performance for FIELD MEETING, **Hu Weiyi** introduced “on-site sentence construction”, a tactic he has interpreted in his past art projects with an array of digital projections and mathematical algorithms to automatically formulate sentences. However catering exclusively to FIELD MEETING’s auditorium setting, Weiyi used a human body, restricted from freedom and speech, as a canvas for projection, yielding the chaotic narratives made by technological devices. The performance was a poignant conversation about the dilemma of facing a world on a daily basis that demands constant delivery and processing of information against our will.



Hu Weiyi, *Pulp Landscape 3*, 2014. Suitcase, turntables, motors, cameras, video switchers, shooting landscapes.

**Hu Weiyi** graduated from the China Academy of Art with a BA from the department of Public Art in 2013, concluding his studies with an MA in the Media department. As a multimedia artist and curator, Hu Weiyi’s work is influenced by social ethnography, theatrical elements, and experimentation in film. Hu’s work combines video, installation, sculpture, action, and sound. His works have been widely exhibited in China and abroad, including solo exhibitions at Asian Art Center, Taipei (2015) and Ullens Center for Contemporary Art, Beijing (2015). He has also exhibited in group shows including: V2, Rotterdam (2013). Hong Kong Arts Centre (2015); Museum of Contemporary Art, Shanghai (2015); Klein Sun Gallery, New York (2016); K11 Art Space, and Minsheng Art Museum, Shanghai (2016).

## NADIAH BAMADHAJ (JOGJAKARTA)

**2:25 pm Lecture-Performance**

*A King in a Republic*

Nadiah Bamadhaj's lecture performance for FIELD MEETING used the method of divergence between "what is said and what is meant" to attempt what many in Yogyakarta, Indonesia may consider a taboo - the critique of the ruling of Sri Sultan Hamengkubuwono X, who is both the 10th monarch of the late Mataram Kingdom and current Governor of Yogyakarta. Incorporating her painstaking studies of graveyard shacks in East Java (Cungkup) as affecting metaphors, she reflected on the accumulation of socio-economic and environmental problems that have caused Jogjakarta to remain a feudal province within one of the most vibrant democracies in Southeast Asia.

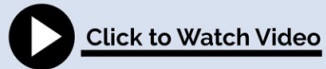


Image of cemetery custodian Bapak Sukino in the rural areas of East Java, Indonesia. Courtesy of the artist.

SAT. OCT 14



Born in Petaling Jaya, Malaysia, **Nadiah Bamadhaj** was trained as a sculptor at the University of Canterbury in New Zealand. She began producing videos, drawings, sculptures, installations, and digital images and has also worked in non-governmental organizations as an art educator. In 2000, she was awarded the Nippon Foundation's Asian Public Intellectual Fellowship, which led to her eventual move to Yogyakarta, Indonesia. Her artwork continues to focus on the social intricacies of Yogyakarta's society using myth, architecture, and dwelling to articulate her conceptual observations. She has participated in many local and regional exhibitions and biennials and has had several solo exhibitions at Richard Koh Fine Art in Kuala Lumpur, Malaysia.



## PHILIP TINARI (BEIJING)

### 2:40 pm Lecture-Performance

#### *Eight Moments*

China has pioneered a type of censorship that works by stealth. In this system that leaves no paper trail, organizations are tasked with either carrying out government orders—or face grave if unarticulated consequences. **Philip Tinari's** talk juxtaposed the removal of select artworks out of a major China-focused exhibition he had freshly co-curated at the Solomon R. Guggenheim Museum in New York, (through external pressures) with eight moments from his past six years of making exhibitions at UCCA in Beijing, when the institution encountered external pressure to alter or censor the content of its exhibitions, and how, working with artists, it responded.



[Click to Watch Video](#)



**Philip Tinari** has served as director of Ullens Center for Contemporary Art (UCCA), the museum at the heart of Beijing's 798 Art District, since late 2011. In his six-year tenure, he has mounted more than sixty exhibitions and organized a wide range of public programs and development activities. His program has introduced to China major international artists including Robert Rauschenberg, William Kentridge, Taryn Simon, Tino Sehgal and David Diao, and has tracked the evolving Chinese art scene through retrospectives and surveys of artists including Zeng Fanzhi, Liu Wei, Xu Zhen, Wang Xingwei, Kan Xuan, and Gu Dexin, as well as initiatives focused on emerging artists such as the 2013 survey *ON | OFF: China's Young Artists in Concept and Practice*, the international group exhibition *The New Normal: China, Art, and 2017*, and the ongoing exhibition series *New Directions*.



Installation view, *Taryn Simon: A Living Man Declared Dead and Other Chapters, I-XVIII*, Ullens Center for Contemporary Art, Beijing, 2013.

## ABDULLAH M.I. SYED (KARACHI & SYDNEY)

**2:55 pm Performance**

*Flesh and Blood*

Known for his gritty, pain-inflicting endurance performances, **Dr. Abdullah M. I. Syed** transformed the rose, a desirable cultural and spiritual material symbolizing love, purity, soul, and melancholia in South Asian cultures, into a bloody pulp to bring attention to the deteriorating conditions of life in the Islamic world as a result of internal and external bloody conflicts. The 'dematerialization' of the rose into an abject and unstable substance of political mess further disrupted social norms and one's senses, a reminder that all humans are ultimately made of flesh and blood and equally susceptible to and affected by violence. The performance questioned what one's beliefs are, what are the constructs of one's identity, and how they are represented in the media, popular culture, and social networks.



[Click to Watch Video](#)



SAT. OCT 14



Abdullah Syed, *Flesh & Blood*. Performance at FIELD MEETING *Thinking Projects* 2017 hosted at Asia Society Museum.

**Dr. Abdullah M. I. Syed** is a Pakistani-born contemporary artist and designer working between Sydney, Karachi, and New York. He recently completed his PHD at the University of New South Wales in Sydney. Trained in diverse disciplines and inspired by Islamic art and western design philosophies, Syed frequently employs the visual effects and tropes of symmetry, repetition, grid and fragmentation to generate new forms whilst re-examining his diaspora identity as a Pakistani Muslim within a Global context. He treats materials as reactive agents within his artistic processes, purposefully entangling audiences in a web of social connections and experience, which subsequently inform the poetic aspect of his body endurance performances. Syed's works have been featured in nine solo exhibitions and several national and international curated group exhibitions and performance events such as Asia TOPA, Melbourne (2017). Syed has participated in numerous fairs including Art Dubai, Art Stage Singapore, Art Basel and Art Central, Hong Kong (2016) where he performed *The Flying Buck*. Syed awards include the Blacktown Art Prize (2010), the UNSW Postgraduate Research Scholarship (2009) and the IAO Installation Art Award, Oklahoma (2003). Syed was highly commended in the Woollahra Small Sculpture Prize (2014) and was a finalist in the Moran Photography Prize (2014) and the Blake Prize (2013 and 2016).

## JOYCE HO (TAIPEI)

**4:10 pm Performance***A Day at ACAW*

Joyce Ho's intimate performance at FIELD MEETING was choreographed on the basis of our everyday perceptions. It "attaches to familiar experience in life: cycles, relationships, rituals, dialogues, spaces, and events." The artist's main premise in the performance was to regulate 'time' as a clue and magnifier of the subtle rituals often overlooked in our daily lives.


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Joyce Ho, *A Day at ACAW*, 2017. Performance at FIELD MEETING *Thinking Projects* 2017 hosted at Asia Society Museum.

SAT. OCT 14



**Joyce Ho** is an interdisciplinary artist with an emphasis in painting, sculpture, installation, and performance. In her works, she explores daily rituals, the deconstruction of movement, and the fluid relationship between light and shadow. She is interested in the tension between dream and reality. Her works simultaneously envelop the audience while also destabilizing the viewers' traditional views and modes of perception. Ho's recent exhibitions include: solo exhibition: *Dream about the edge*, IT PARK, Taipei (2017), *Semi Transparent Scenery*, The First Kirishima Lobby Project, Kirishima Open-air Museum, Kagoshima, Japan (2016). Group exhibition: *Art Basel Hong Kong: Encounters sections*, Hong Kong Convention and Exhibition Centre, Hong Kong, (2017), *Everything You Need To Know About The FY Foundation: An Exhibition*, You Space, Shenzhen, China, (2017).

## ADRIAN WONG (LOS ANGELES & HONG KONG)

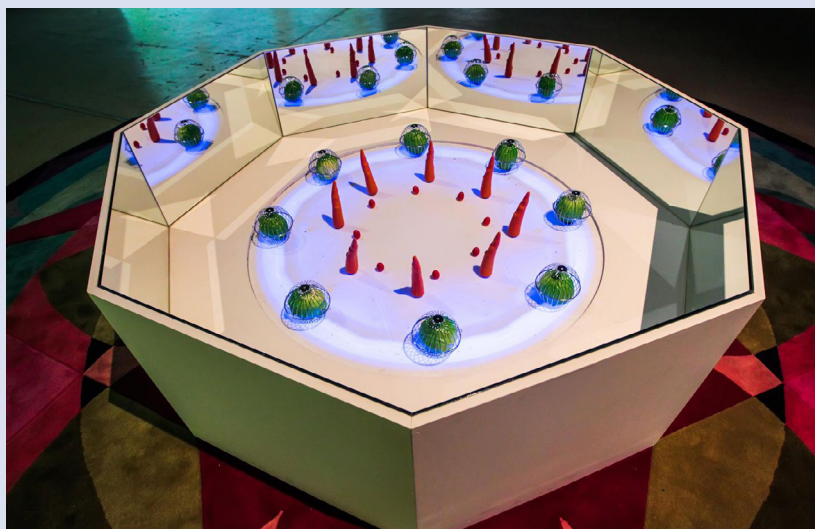
### 4:30 pm Lecture-Performance

#### *Cosmic Physics*

Adrian Wong has spent the bulk of the past decade working with a small army of Feng Shui practitioners, geomancers, energy manipulators, sound healers, and telepathic animal communicators, all in an attempt to gain insight into his sculptural practice. In his specially developed lecture-performance for FIELD MEETING, Wong reviewed his research and shared anecdotes from his forays into alternative modes of engaging space and form.



[Click to Watch Video](#)



Adrian Wong, *Dream Cosmography*, 2015. Wood, steel, glass, carpet, magnets, motors, plastic, foam, LEDs, digital video. Image: OCT Contemporary Art Terminal.

Adrian Wong was born and raised in Chicago but has lived in between Hong Kong and US since 2005. Originally trained in research psychology, he began making and exhibiting works in San Francisco while conducting research in developmental linguistics. He holds an MFA from Yale University; his works rely on research-based methods with his installations, videos, and sculptures drawing from varied subjects and explore the intricacies of his relationship to his environment (experientially, historically, culturally, and through the filter of fantastical or fictionalized narratives). These organic and open-ended artifacts of his process often involve a collaborative engagement with subjects. He has been exhibited at numerous art events and venues including the traveling exhibition *A Journal of the Plague Year I, II, & III, A Passion for Creation for the Louis Vuitton Fondation pour la Création*, Saatchi Gallery, the Internationale Kurzfilmtage Oberhausen, Bangkok Experimental Film Festival, Kunsthalle Wien, the M+ Museum (Hong Kong), Sifang Museum (Nanjing), Kadist Foundation (San Francisco), the Uli Sigg Collection (Lucerne), the DSL Foundation Collection (Paris), and the William Lim Collection (Hong Kong).

## KINGSLEY NG (HONG KONG)

4:45 pm Lecture-Performance

*Horizon*

Kingsley Ng's participatory performance referenced water to consider artistic practice as a flow of qi—intangible yet tactile—through the elements, traditions, fiction, the quotidian, and the imagination of rediscovering the familiar in a new light.



[Click to Watch Video](#)



Kingsley Ng, *Horizon*, in collaboration with MaD (Make a Difference). Interactive sculpture and participatory art process. Image courtesy of artist and MaD.

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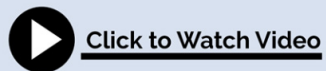
**Kingsley Ng** is a Hong Kong-based artist with a focus on conceptual, site-specific, process-based projects. He often works with the ephemeral and intangible. Light is often used not only as a medium but also as a metaphor for art making—to cast light on the imperceptible, hidden or forgotten. Ng's work has been featured in Art Basel Hong Kong (2017), Contemporary Art Centre South Australia (2016), Museum of Contemporary Art of Rome (2014), Land Art Biennial Mongolia (2012), Echigo Tsumari Triennial Japan (2009), and IRCAM—Centre Pompidou in France (2006). He is the recipient of the Hong Kong Arts Development Council Best Artist Award (2014), and Asian Cultural Council Fellowship in New York (2013).

## JUNOD ETIENNE (NEW YORK)

### 5:05 pm Lecture-Performance

#### *Being the Project*

In this participatory talk, **Junod Etienne** proposed a set of questions to look at the deep value of self-observation in human activity and how it affects our energy, perception, and growth. "What happens when we turn the tables and fix our focus on the person doing the work? Who will we find there, and what is it they are engaging in? What meaning does this understanding then bring back to the endeavor? To see ourselves as the project means discovering the importance of our being, opening the door to greater possibilities.



Audience participation during Junod Etienne's *Being the Project* workshop presentation at ACAW FIELD MEETING 2017. Hosted at Asia Society, New York.

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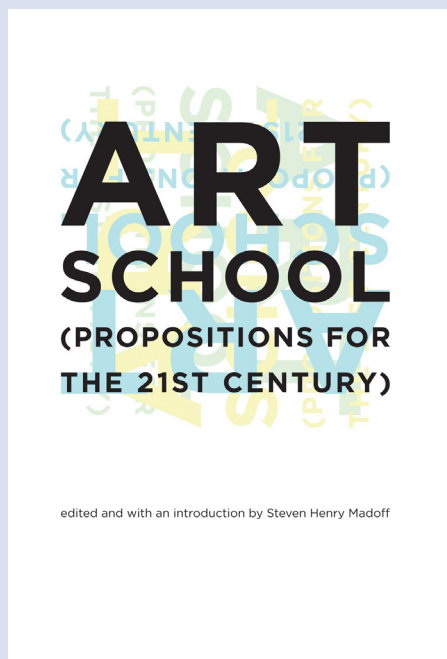


**Junod Etienne** has been presenting self-development workshops for over 15 years through his practice, "Coaching the Inside", created to help individuals worldwide regain control of their lives, resolve conflicts, and achieve their true goals. He is a Certified Professional Hypnotist based in New York. Junod has written and produced music for major labels, television, films, and documentaries, earning two gold and one platinum RIAA awards as a musician, composer, and producer. He also served as Director of Outreach at the Institute for Hermetic Philosophy, a nonprofit organization dedicated to helping people raise their level of consciousness in life.

## STEVEN MADOFF (NEW YORK)

10:10 am Welcome Remarks Day 2

Steven Henry Madoff, the Chair of SVA MA Curatorial Practice, brought a new perspective to the meaning of hospitality in relation to curatorial practice today.


[Click to Watch Video](#)


Cover of *Art School (Propositions for the 21st Century)*, 2009, by Steven Madoff .



**Steven Madoff** is the founding chair of the Masters in Curatorial Practice program at the School of Visual Arts in New York. Previously, he served as senior critic at Yale University's School of Art. He lectures internationally on such subjects as the history of interdisciplinary art, contemporary art, curatorial practice, and art pedagogy. He has served as executive editor of *ARTnews* magazine and as president and editorial director of AltaCultura, a project of the Museum of Modern Art in New York.

## NANCY ADAJANIA (BOMBAY)

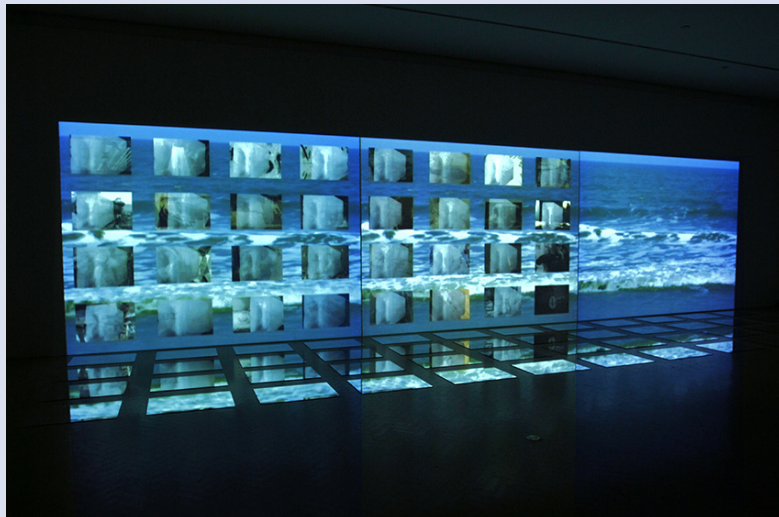
### 10:20 am Keynote

*How Not to be a Footnote to Western Art History*

In this keynote address, **Adajania** provided a glimpse into the research process and methodologies in her book *The Thirteenth Place: Positionality as Critique in the Art of Navjot Altaf*. Trained in political science, cinema, and art history, Adajania scrutinizes all inherited knowledge to urgently address that which has been marginalized, forgotten or misremembered. She has re-calibrated histories of Marxism, feminism and collaborative art by melding the abstractions of conventional art history with a situated politics of culture approach. In the broader context of contemporary Indian art, her critical investigations of lost, misremembered, or neglected histories also focus on producing regionally inflected vocabularies and histories that do not appear as mere footnotes to western art history.



[Click to Watch Video](#)



Navjot Altaf, *Across the Crossing*, painted wood, from the series 'Images Redrawn', 1996. Courtesy of Nancy Adajania.

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**Nancy Adajania** is a cultural theorist and curator based in Bombay. She has written consistently on the practices of four generations of Indian women artists, as well as extending the field of art history by developing regional histories of Marxism, feminism, and collaborative art practice in the context of postcolonial Indian art. Adajania was Joint Artistic Director of the 9th Gwangju Biennale (2012). In 2013 and 2014, she taught the curatorial practice course at the Salzburg International Summer Academy of Fine Arts. She recently edited *Some things that only art can do: A Lexicon of Affective Knowledge* (Aroop, Raza Foundation, 2017).



## LAURA BARLOW (DOHA)

### 10:40 am Lecture

*Line without Line, Color without Color:  
the work of Saloua Raouda Choucair*

In this curatorial talk, **Laura Barlow** took a close look at the active rhythms of progress in the paintings, sculptures, and writings of the trailblazing Lebanese artist **Saloua Raouda Choucair** (1916- 2017) who was little known outside of her region till very recently. In exploring Choucair's approach to internal and external systems in relationship to organic and built environments, Barlow initiated a process of mapping her work as an expanded sculptural, architectural, and design practice within an international modernism.



[Click to Watch Video](#)



Saloua Raouda Choucair, *Line without Line, Color without Color*. Public sculpture.



**Laura Barlow** is Curator at Mathaf: Arab Museum of Modern Art, Doha, Qatar. Recent curated exhibitions include *Mohammed Melehi: 1959-1971* (2017); *Basim Magdy: It All Started With a Map and a Picture of Scattered Little Houses* (2017); *Hassan Sharif: Objects and Files* (2016); and *Saloua Raouda Choucair: The Meaning of One, The Meaning of the Multiple* (2015). At e-flux, New York between 2010-2014, she organized exhibitions with Mariana Silva & Pedro Neves Marques, Khalil Rabah, Rossella Biscotti, and Hito Steyerl. She is a PhD candidate at the Bauhaus-Universität Weimar in the Institute of History and Theory of Architecture and Planning.

## YULIYA SOROKINA (ALMATY)

**10:55 am Lecture**

*Astral Nomads' Way*

Curator **Yulia Sorokina**, presented on the triumphs & challenges of establishing and maintaining a digital archive named after an unfinished novel *Astral Nomads* by the Kazakhstani artist **Sergey Maslov**. The archive in the form of a website and a series of curatorial program activates the legacy of Maslov who passed away in 2002, and a handful of other Central Asian artists, some who have by now become internationally well-known, yet remain unrecognized in their own countries and regions.



[Click to Watch Video](#)



Sergey Maslov, *Baikonur-2*, 2002. Multi-media project, size variable, from the collection of Astral Nomads digital resource.

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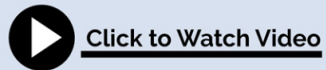
**Yulia Sorokina** (born 1965) is a curator and lecturer, based in Almaty, Kazakhstan. She curated several projects within Central Asian contemporary art, among others – Muzyksatan. Media generation of contemporary artists from Central Asia, the 2nd Central Asian Pavilion, 52 Venice biennale (2007). She regularly publishing her articles, such as: *The Ghost of the Garden-City*, *Catalog of the project 'Soviet Modernism 1955-1991'*, 2012 Architekturzentrum Wien and Park Books, Zurich; *Almagul Menlibayeva: Wanderings and Incarnations*, *Afterall Journal*, #31, 2012, UK; *The Eurasian Utopia. The Legacy of the Nomadic Modernist*, *Third Text Journal*, # 6, 2016, UK and many others. She made PhD research in T. Zhurgenov Kazakh National Academy of Arts (2016)

## TIFFANY CHUNG (HO CHI MINH CITY, HOUSTON)

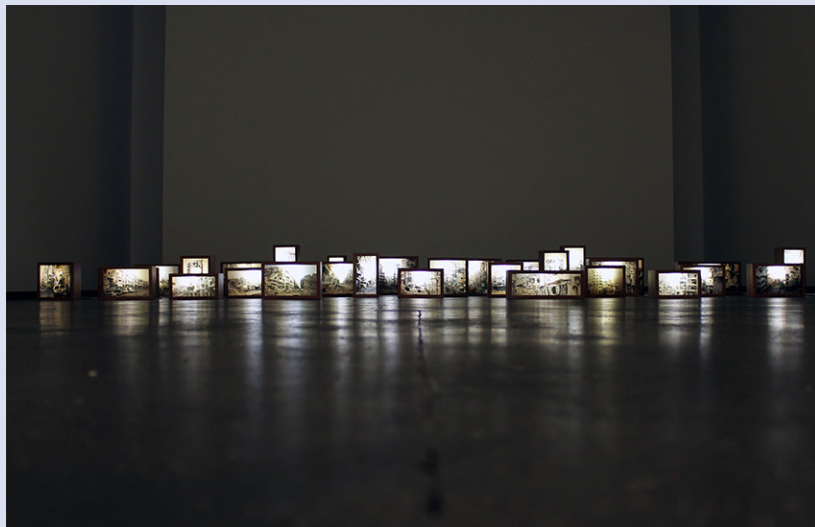
### 11:10 am Lecture-Performance

*Remapping History: The Unwanted Population*

In her compelling lecture performance **Tiffany Chung** revisited history and confronted current conflicts "through issues of migration, displacement, spatial and socio-political transformations – and the slippages between past colonial rhetoric with the present moment's neo-liberal reforms in the traumatized continents of Asia, Africa as well as the Middle East." The riveting accompanied imagery incorporated many intersections of Chung's artistic practice and academic discourse, which is "situated between aesthetics and archives, poetry and statistics, lived experiences and top-down policies, national narratives and micro histories, political imagination and participation."



[Click to Watch Video](#)



Tiffany Chung, *finding one's shadow in ruins and rubble*, 2014. 31 hand crafted mahogany boxes, found photographs printed on plexiglass, LED lights, electrical wire.

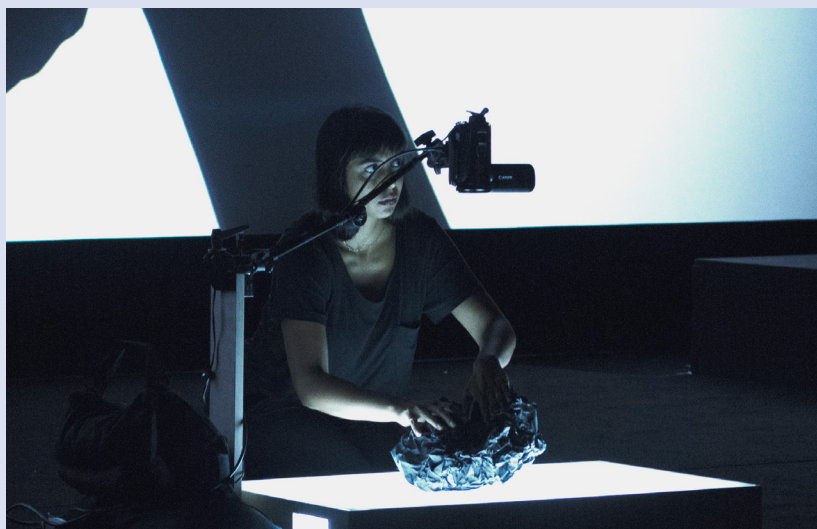


**Tiffany Chung** (Vietnam/USA) is internationally noted for her exquisite cartographic drawings and installations that examine conflict, migration, displacement, urban progress and transformation in relation to history and cultural memory. Conducting intensive studies on the impacts of geographical shifts and imposed political borders on different groups of human populations, Chung's work excavates layers of history, re-writes chronicles of places, and creates interventions into the spatial and political narratives produced through statecraft. Selected museum exhibitions and biennials include: *Insecurities: Tracing Displacement and Shelter*, MoMA, New York, USA; *IMPERMANENCIA Mutable Art in a Materialist Society*, XIII Bienal de Cuenca, Ecuador; 10th Taipei Biennial, Taiwan; *Still (The) Barbarians*, EVA International – Ireland's Biennial; *Illumination*, Louisiana Museum of Modern Art, Denmark; *Sonsbeek*, Museum Arnhem, Netherlands; *All The World's Futures*, 56th Venice Biennale, Italy

## HAJRA WAHEED (MONTREAL)

**1:15 pm Lecture***Hold Everything Dear*

This 10-minute performance piece by **Hajra Waheed** in collaboration with **Clea Minaker** translates elements of the artist's material practice into light and shadow. Set to a dedicated audio recording, an intimate letter from her sister, the work speaks to legacies of colonial violence and acts as both cry and call as it traces back a perpetuating history, while simultaneously projecting forward an undefeated desire for a better future.


[Click to Watch Video](#)


Hajra Waheed, *Hold Everything Dear*, 2017. Performance, ACAW FIELD MEETING 2017. Hosted at SVA MA Curatorial Practice | SVA Theatre.

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**Hajra Waheed's** multidisciplinary practice ranges from interactive installations to collage, video, sound and sculpture. Prompted by news accounts and extensive research, Waheed uses complex narrative structures to explore issues surrounding covert power, mass surveillance, cultural distortion and the traumas and alienation of displaced subjects via mass migration. Over the last decade, Waheed has participated in exhibitions worldwide, most recently including the 57th International Art Exhibition – La Biennale di Venezia, *VIVA ARTE VIVA*, Venice (2017); 11th Gwangju Biennale, South Korea (2016); *The Cyphers*, BALTIC Centre for Contemporary Art, Gateshead, UK (2016); *Still Against the Sky*, KW Institute for Contemporary Art, Berlin (2015); *L'avenir* (Looking Forward), La Biennale de Montréal, Musée d'art contemporain de Montréal, QC (2014). She received the prestigious 2014 Victor Martyn Lynch-Staunton Award for outstanding achievement as a Canadian mid-career visual artist and was shortlisted for the 2016 Sobey Art Award, Canada's preeminent contemporary art prize. Waheed's works can be found in permanent collections including MOMA, New York; British Museum, London; the National Gallery of Canada, Ottawa; Burger Collection, Zurich/Hong Kong and Devi Art Foundation, New Delhi. Hajra Waheed (b. 1980, Canada) lives and works in Montréal.

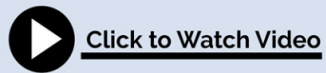
Hajra Waheed's FIELD MEETING participation is supported by **Asia Art Archive in America**.

## BRUCE QUEK (SINGAPORE)

### 1:30 pm Lecture

*Consider (); Cadastre per Aspera*

After over two hundred years of the growth of urban lighting, most city-dwellers would be lucky to see more than a dozen stars at night. Yet for millennia prior, stars were of great cultural, mystical and practical significance to people in fields as varied as medicine, agriculture, navigation, and divination. **Bruce Quek's** presentation composed of insights accumulated through his long term research about light pollution in many cities of the world, posed the question: what if the tendency to project meaning onto the stars did not simply vanish once we were unable to see them, but grafted onto the artificial lights which supplanted them?



Bruce Quek, *The Hall of Mirrors: Asia-Pacific Report*, 2015. Clock mechanisms, receipt printer with computer program, publicly available statistics.



**Bruce Quek's** works are driven by a fascination with the complexity of urban life in an information-drenched age. He observes technology and society with a sense of cynical humor, taking our everyday experiences and rendering them absurd. His practice ranges across installation, performance, and experiments in generative animation and image recognition. He focuses on producing disquieting experiences, with recent projects examining everything from light pollution in relation to pattern recognition, and the limits of empathy imposed by information overload.

Bruce Quek's FIELD MEETING participation is supported by the **Asian Cultural Council**.

## MARWA ARSANIOS (BEIRUT)

### 1:45 pm Lecture-Performance

*Who is Afraid of Ideology*

Revolving around the idea of “organization,” in her lecture performance *Who is Afraid of Ideology* **Marwa Arsanios** considered ideological theories and practices of different domestic labor organizations, eco-feminist, and autonomous women’s movements. Through interviews, structural infographics, books and essays, Arsanios has probed the organizational structures of these movements, (i.e. their geometries, symmetries, asymmetries and hierarchies) to bring forth their contradictions while simultaneously elaborating a multiplicity of voices that represent these collective initiatives.

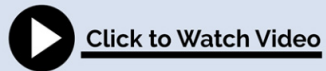


Image courtesy of Marwa Arsanios as part of her research about collective initiatives in Lebanon.

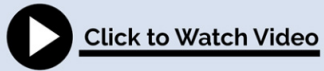
**Marwa Arsanios** (lives and works in Beirut, Lebanon) received her MFA from University of the Arts London in 2007, and was a researcher in the Fine Art department at Jan Van Eyck Academie from 2011 to 2012. She has had solo exhibitions at the Beirut Art Center (2017) the Hammer Museum in Los Angeles (2016), Witte de With, Rotterdam, the Netherlands (2016), Kunsthalle Lissabon, Lisbon (2015), and Art in General, New York (2015). Her work was also shown at the Thessaloniki Biennial (2015), 55th Venice Biennale (2013), I the 12th Istanbul Biennial (2011), Home Works Forum in Beirut (2010, 2013, 2015), Ludwig museum (2016), the New Museum, New York (2014), M HKA, Antwerp, Belgium (2013), and nGbK, Berlin (2012). Screenings of her videos have taken place at the Berlinale, Berlin (2010, 2015), e-flux storefront, New York (2009), and Centre Pompidou, Paris (2017, 2011). In 2012 Arsanios was awarded the special prize of the Pinchuk Future Generation Art Prize. She was nominated for the Han Nefkens Foundation award in 2014 and more recently the Paulo Cunha e Silva art prize. Marwa is also the co-founder of *g8weeks* research project.

Marwa Arsanios's FIELD MEETING participation is supported by **ArteEast**.

## YIN-JU CHEN (TAIPEI)

**2:00 pm Performance**  
*Extrastellar Evaluations*

Yin-Ju Chen shared an important cosmic message with FIELD MEETING attendees, which was recently passed on to her during her expedition visit alongside a small crew to California's Mt. Shasta in search of the lost civilization "Lemuria". In her field research, which included conversations with the locals, she and her companions discovered that the ancient, alien Lemurians are not only still in existence, but also trying to communicate with the third dimension – our world....



Yin-Ju Chen, *Extrastellar Evaluations*, 2016. Installation view at KADIST San Francisco, Photo by Jeff Warrin. Courtesy of Yin-Ju Chen and Chi-Wen Gallery.

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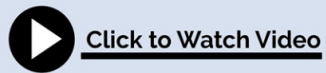
A Taipei City-based artist, **Yin-Ju Chen**'s primary medium is video installations and drawings. In the past few years she has focused on the function of power in human society, nationalism, totalitarianism, and collective (un)consciousness. Her recent projects have engaged in the relations between cosmos and human behavior. Her art practice has participated in numerous international exhibitions and film festivals, such as Liverpool Biennial (2016), *Forum Expanded* at 66th Berlin Film Festival (2016), 20th Biennial of Sydney (2016), Shanghai Biennial (2014), Taipei Biennial (2012), International Film Festival Rotterdam (2011) and more. She lives and works in Taipei City, Taiwan.

Yin-Ju Chen's FIELD MEETING participation is supported by **Taipei Cultural Center**.

## MARAT RAIYMKULOV (BISHKEK)

**3:00 pm Performance**  
*Parasites of the Brain*

Marat Raiymkulov's lecture-performance is an innovative monologue play that voices the artist's conjoined philosophical reactions living through multiple political revolutions, the appearance of horror films after the collapse of the Soviet era, a former physicist's eager desire to scientifically approach his presidency in Kyrgyzstan, meeting with personal demons during the inglorious times of Kafka and Gogol, and the space of time when Lenin's house of Culture became the church of Jesus Christ.



Marat Raiymkulov, *Untitled*, 2014. Graphics.

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Born and raised in Bishkek Kyrgyzstan (Central Asia) **Marat Raiymkulov** is an artist, thinker and professor of Physics and founding member of the Bishkek based art space and collective 705. His performative works range from making videos, drawings, and installation to producing and directing plays as well as writing fictional essays. In his works Raiymkulov "exposes the traditional structures of patriarchal family, the analogies with the capital's social power, the technocratic division between classes, the ideologies of "productivity", the exploitation of land and women, the inadequacy of all logical-linguistic tools interpreting reality, the democratic illusion, and the job market crisis." Beyond numerous exhibitions held in various countries of Central Asia, he has exhibited internationally at Yverdon-Les-Bains, Switzerland (2015) Art Dubai (2014), Oslo Screen Festival, Norway (2013), and at the Central Asia Pavilion during the 54th edition of The Venice Biennial, Italy (2011).

Marat Raiymkulov's FIELD MEETING participation is supported by **Art Group 705**.



## TAUS MAKHACHEVA (MAKHACHKALA & MOSCOW)

**3:15 pm Lecture-Performance**

*Microbeads*

A new lecture performance by **Taus Makhacheva** with lively ruminations about menus derived from histories of starvation; puzzling cutlery accompanying dishes from two different sides of a war, hidden lollipops shapes in Lenin's head, and many other objects of desire. Within the vast sensual territorial boundaries of deprivation and consumption, many pathways "illuminated overlooked historical, cultural and personal layers of significance that constitute the world according to Taus Makhacheva.



[Click to Watch Video](#)



Taus Makhacheva, *Tightrope*. 2015. Video, 58:10 min. Repro: Haupt & Binder.

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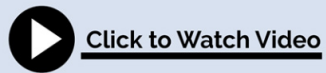
**Taus Makhacheva's** work invariably focuses on the history and imagery of her native Dagestan. Employing a broad range of artistic media from video to ethnic cuisine, Makhacheva makes a bold attempt to bring together the traditional and the modern, the momentary and the eternal, the ironic and the profound. The genesis of *The Way of an Object* (2013) can be found in Makhacheva's long-term research work at the P. S. Gamzatova Museum of Fine Arts in Makhachkala, which prompted an interest in museum objects. Exhibited in a museum at the periphery of the international art world, such objects risk disappearing "beyond the bounds of culture." Recent exhibitions include *Viva Arte Viva*, 57th International Art Exhibition, la Biennale di Venezia (2017), *Performing the Landscape*, Contemporary Calgary, Canada, *Museum On/Off*, Galerie o, Espace Prospectif, Centre Pompidou, Paris, France, *The Travellers*, Zacheta, National Gallery of Art, Warsaw, Poland, among others.

## SIMON FUJIWARA (BERLIN)

## 3:30 pm Lecture-Performance

*Hope House – A Guided Tour*

Emerging from his most ambitious installation project to date – **Simon Fujiwara's** keynote lecture performance transported the audience through the process of reproducing a full-scale replica of the Anne Frank House presented as a building within a building across four floors of a gallery in Tel Aviv. Synthesizing a variety of ethical, economical, and practical questions around the now global culture of capitalism and consumption into a compelling performance for which he is internationally known, Fujiwara presented a rich, contradictory, and indeed “uneasy picture of the most cherished human desires: to do good, to belong, to love.”



Simon Fujiwara, *Frozen*, 2010. Mixed media installation, performance, Ausstellungsansicht Kunstverein Braunschweig. Courtesy Prada Foundation, Photo: Bernd Borchardt.

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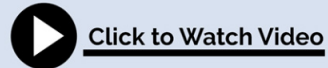


Born in 1982 (London, UK), **Simon Fujiwara** has created a complex and rich body of interconnecting works that encompass performance, film, installations, sculptures and texts. Bringing personal experiences both real and imagined into contact with larger historical events, his expansive practice has been described as an 'autobiographical journey through the architecture of modern life – constantly rebuilt as it is retold'. Fujiwara studied architecture at Cambridge University and Fine Art at Städelschule in Frankfurt am Main. His work has been presented in group and solo exhibitions at institutions that include Tate St.Ives, UK, MoMA, NY, Julia Stoschek Collection, Dusseldorf, Museum of Contemporary Art, Tokyo, Kunstverein Braunschweig, and SFMoMA, San Francisco. His participation in international biennales includes the Venice, (2009), Sao Paulo (2010), Gwangju (2012), Shanghai (2012) and Sharjah (2013) Biennales among others. Key works are housed in public collections including the Tate Collection, Hamburger Kunsthalle and Prada Foundation. In 2009 he won the Art Foundation Fellowship for Interior Architecture and in 2010 he won both the Cartier Award and the prestigious Art Basel Statements Baloise Prize. He has published two artists books, *The Museum of Incest* and *1982*.

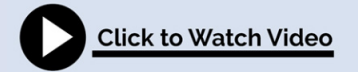
## DISCUSSION SESSIONS AT FIELD MEETING | DAY 1

**11:20am Session 1: *The Culture of Status and The Status of Culture***

The connection between cities, their inhabitants, culture, urban development, class, gender and education are examined in the first section of FIELD MEETING on day-one, under the title *The Culture of Status and The Status of Culture*, with emerging curator **Hera Chan's** (Hong Kong) dramatic reading of a political theater script referencing traditions of pageantry and street theater in Hong Kong and factory plays in Mainland China. **Suhanya Raffel**, executive director of M+ museum (planned to open in 2019) in Hong Kong, asks how a city that has spawned a spectacular architectural skyline, renowned film, fashion and design industries, and the third largest global art market, could bring a unique and necessary voice to the international museum world, while editor of WTD Magazine **Meitha Al Mazrooei** (Dubai) traces the cultural and physical evolution of the United Arab Emirates to examine how specific languages of design, art and development manifest in the periphery.

**12:35pm Session 2: *1984 in Disguise: The Project of Resistance***

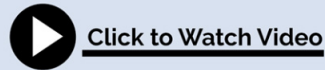
This discussion contemplates the section of FIELD MEETING entitled *1984 in Disguise: The Project of Resistance*. Artist **Dai Guangyu** discusses his performance *The Failure of Defense – America 2017*, which shifts from its original focus on class and ideological division in China to forces that threaten the American nation. If works by creative individuals are interpreted as "projects," what are their functions in society? Are they merely passive intellectual investigations, or do they actively contest the daunting multiplicity of paradoxes spawned by the prevailing right-winged and democratically masked authoritarian governments worldwide?



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### 3:15pm Session 3: *The 1984 in Disguise: The Project of Resistance*

This discussion contemplated the performances, lecture performances, and talks in the FIELD MEETING section entitled *1984 in Disguise: The Project of Resistance* which tackled themes of repression, censorship, violence and social and environmental depletion. Artist **Abdullah M.I. Syed**'s (Karachi & Sydney) performance *Flesh and Blood* used the rose, an important element in celebratory and burial ceremonies in South Asian cultures, to directly reflect on the current state of demonization of Islam in America; while **Hu Weiyi**'s (Shanghai) used the human body as a canvas for projecting dilemmas of facing a world that demands constant processing of information against our will. Artist **Nadiyah Bamadhaj** (Jogjakarta) attempted what many in her local community would consider a taboo, while **Philip Tinari** (Beijing), having freshly dealt with external pressures that caused the removal of select artworks out of a major China-focused exhibition he co-curated at the Guggenheim Museum, presented a series of cases to demonstrate how China has pioneered a type of censorship that works by stealth.



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### 5:20pm Session 4: *Evolution and The Foundation of Fulfillment.*

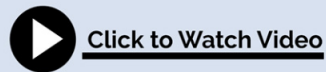
This discussion contemplated the section of FIELD MEETING entitled *Evolution and The Foundation of Fulfillment.* Can turning the finger inward towards our self as perceiver, creator, and narrator of our everyday experiences affect the larger mechanisms of events in the world and the universe? Presenters in this section consider aesthetics, science, medicine and physical dimensionality as the apparatus for awareness and communication with everything (living and nonliving) on a stratus of consciousness that reaches far and wide beyond survival and gratification of personalities towards true evolution of humanity's inner world that corresponds with the laws and physics of nature and the universe.



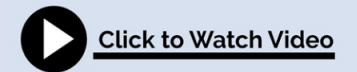
## DISCUSSION SESSIONS AT FIELD MEETING | DAY 2

**11:30am Session 1: *The Lived, Living, Speaking Story***

This discussion contemplates the section of FIELD MEETING entitled *The Lived, Living, Speaking Story*. Across art historical horizons, wide-ranging multidisciplinary research is increasingly instrumental in retrieving marginalized or forgotten narratives. Yet, do not such distributions of formerly hermetic knowledge painstakingly excavated by independent practitioners also play into the ever-capitalist consumerist fervor; paving way for quick a-la-mode institutional appropriations that ultimately feed the voracious appetites of the art market?

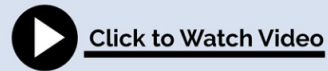
**2:15pm Session 2: *The Good, The Bad, and The Desirable: The Myth of Truth and the Auxiliary of Perspective***

This discussion contemplates the section of FIELD MEETING entitled *The Good, The Bad, and The Desirable: The Myth of Truth and the Auxiliary of Perspective*. Delving into the nuances of multidisciplinary research taken by practitioners within their everyday individual practices embodied through their own voice and presence, this year's FIELD MEETING once again expresses the great flux of often-overlooked programmatic achievements and institutional efforts forwarded by the drive of individual artists and arts professionals' projects across many regions of the world.



**4:00pm Session 3: *The Good, The Bad, and The Desirable: The Myth of Truth and the Auxiliary of Perspective***

This discussion contemplated the section of FIELD MEETING entitled *The Good, The Bad, and The Desirable: The Myth of Truth and the Auxiliary of Perspective*. In his lecture performance artist **Simon Fujiwara** launched an intricate and provocative investigation of ideologies that underpinned the hyper-capitalist logic of the 21st century through his latest project, which replicated the Anne Frank House inside of a gallery in Israel. **Marat Raiymkulov's** innovative monologue voiced his father's philosophical undertakings after the collapse Soviet era, when he decided to make a revolution within his own household by growing a Bonsai garden. **Taus Makhacheva** tantalizing performance ruminated on many objects of desire to explore complex relationships between history, politics of memory, and contemporary life.



SUN. OCT 15



## Select Publicity Materials & Press Coverage

[Photolog of ACAW 2017 Kickoff Party and Dinner](#)

[Photolog of ACAW 2017 FIELD MEETING Events](#)

[Photolog of ACAW 2017 Pop-Up Exhibition](#)

[ACAW 2017 Press Release](#)

[ACAW 2017 FIELD MEETING: Take 5 E-Flux Announcement \(PDF\)](#)

[ACAW 2017 FIELD MEETING: Take 5 E-Flux Announcement \(Live Link\)](#)

[ACAW 2017 E-Flux Announcement \(PDF\)](#)

[ACAW 2017 E-Flux Announcement \(Live Link\)](#)

[ACAW 2017 Program Brochure](#)

[ACAW 2017 FIELD MEETING-Thinking Projects Booklet](#)

[ACAW 2017 Consortium Invitation Package and Form](#)

[ACAW 2017 FIELD MEETING Banner](#)

[ACAW 2017 FIELD MEETING Podium](#)

[ACAW 2017 Spring ArtAsiaPacific Ad](#)

[ACAW 2017 Summer ArtAsiaPacific Ad](#)

[ACAW 2017 Fall ArtAsiaPacific Ad](#)

[ACAW 2017 Christies Catalog Ad](#)

[ACAW 2017 OCULA Banner Ad](#)

[ACAW 2017 PopUp Exhibitions Banner](#)

[FIELD MEETING Take 5 | Day 1 - Opening Thoughts | Leeza Ahmady | Youtube Video](#)

### ACAW 2017 Press Coverage | Consortium & FIELD MEETING:

[OCULA | Tianyuan Deng | "ACAW FIELD MEETING Take 5: Thinking Projects"](#)

[NYFA | "Interview with Leeza Ahmady, Director of Asia Contemporary Art Week"](#)

[China Daily USA | Zhang Ruinan | "Festival fosters youth cultural exchanges- food meets art"](#)

[Arte Fuse | Audra Lambert | "Re-Thinking Home: ACAW's THINKING PROJECTS Pop Up at C24 Gallery](#)

[Taipei Cultural Center | "Two Taiwan Artists Present New Projects at ACAW FIELD MEETING"](#)

### ACAW 2017 Press Coverage | Consortium & FIELD MEETING:

[ArtAsiaPacific | Mimi Wong | "A Bite of Everywhere : Song Dong's Eating the City"](#)

[HyperAllergic | Barbra Pollack | "Mining Mineral Structures with Watercolor and Sediment"](#)

[ArtAsiaPacific | "Yu Fan" | Mimi Wong](#)

[ArtAsiaPacific | Tausif Noor | "Asia Contemporary Art Week FIELD MEETING: THINKING PROJECTS"](#)

[OCULA | "An Intro to FIELD MEETING Take 5: THINKING PROJECTS, New York"](#)

[Art Radar | Junni Chen | "Highlights from Asia Contemporary Art Week 2017 in New York"](#)

[Blouin Artinfo | "Guo Hongwei & Judy Blum-Reddy at Chambers Fine Art New York"](#)

[Hyperallergic | Elena Goukassian | "How Three Photojournalists Documented the Aftermath of 38 Years of Political Turmoil in Taiwan"](#)

[The New York Times | Jason Farago | "Southeast Asia Stakes Its Claim in the Art World"](#)

[Taipei times | Chris Fuchs | "Illuminating Taiwan's history"](#)

[News India Times | Sujeet Rajan | "Exhibitions galore: from Raghbir Singh, to Sacred Spaces, 'The Primordial Ash'"](#)

[Artnet | Andrew Goldstein | "The Guggenheim's Alexandra Munroe on Why 'The Theater of the World' was Intended to be Brutal"](#)

[The New York Times | Jane Perlez | "Where the Wild Things are: China's Art Dreamers at the Guggenheim"](#)

[Wallpaper | Charlotte Jansen | "Hiroshi Sugimoto retraces one of the earliest encounters between Japan and the West"](#)

[Arte Fuse | Alison Martin | Alexander Calder's Style Influences Chinese Contemporary Artists"](#)

[The New Yorker | "Raghbir Singh: Modernism on the Ganges"](#)

[Sing Tao Daily | Lotus Chau | "Paper Sculptures: Tackling the Golden Venture through Art"](#)

[The New York Times | Nancy Princenthal | "A Bold Explorer Surfaces in 'Wandering Lake'"](#)

[Creative Capital | Alex Teplitzky | "Bodies and Landscapes: Patty Chang's The Wandering Lake Premieres at Queens Museum"](#)

[Artnet News | "Editors' Picks: 18 Things to See in New York this Week"](#)

[Artnet News | Sarah Cascone | "Here are 51 New York Gallery Shows that You Need to \(Somehow\) See this September"](#)

[The New York Times | Holland Cotter, Roberta Smith, and Martha Schwendener | "What to See in New York Art Galleries This Week"](#)



**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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