



# **Asia Contemporary Art Week**

Fall 2018 and Winter 2019

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Justin Kim, *Amba Tea Estate, Sri Lanka, 2016*. Mixed media on paper, 44 x 60."

## Full Program Overview

### ACAW 2018 | New York

As a remarkable testimony to the field's growing prominence in New York and the art scene at large, the 13th edition of **Asia Contemporary Art Week (ACAW)** expands to a full season this fall to present 30+ cutting-edge exhibitions and public programs at leading ACAW Consortium Partner museums and galleries citywide.

The two-month long platform highlights 150+ acclaimed and emerging artists through timely exhibitions and retrospectives by individual artists and artist collectives from recent to modern history, along with ACAW's newly conceived studio visits program. Numerous public programs include symposiums, performances, lectures, film screenings and panel discussions contextualizing many of the significant solo and group exhibitions by artists with practices from or related to China, India, Japan, Korea, Mongolia, Thailand, Iran, Pakistan, Syria, and Kazakhstan among others.

Throughout ACAW 2018, a range of common inquiries and themes emerge and reflect on the world's troubling political, racial, and economic divisiveness. **Artists and experts in the field juxtapose immigration, border conflicts, and social upheavals to humanity's relationship with nature in the age of the Anthropocene.** A resurgence of identity politics, deriving from the 1990's, pervades alongside an exploration of materials and processes that is only furthered through ACAW's studio visits. Technology, history and the future role of multidisciplinary artists are also examined through the lens of art history, modernity, religion, philosophy, education, and pop culture.



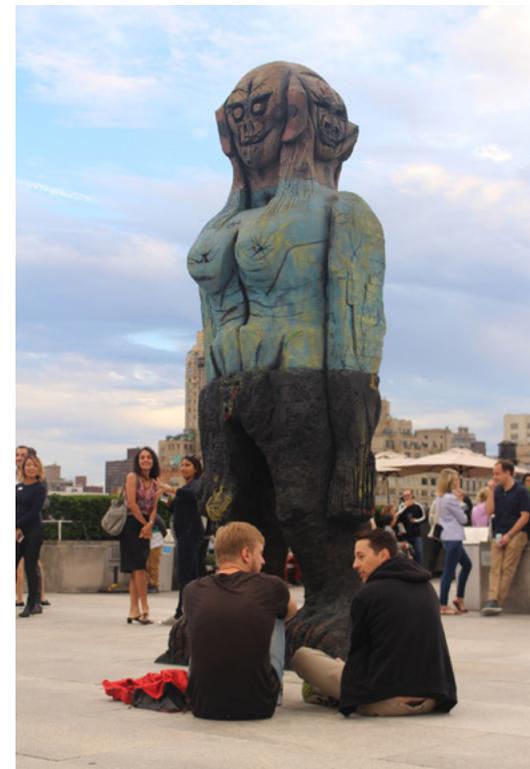
Yasumasa Morimura, *Une moderne Olympia*, 2018. C-print, transparent medium. Courtesy of the artist & Luhring Augustine, New York.

## Another Invitation to Think Together: ACAW Curated Signature Programs

Center stage to this year's edition is a constellation of ambitious **Signature Programs** that continue forwarding ACAW's steadfast process-oriented approach to curatorial and educational work. Conceptualized by ACAW's longstanding Director, **Leeza Ahmady**, *Thinking Collections* revolves around ideas of artistic and archival practices beyond the art market lens. Programs will progressively unfold during the fall months and culminate in the spring of 2019.

The edition kicked off with ACAW's first signature program on Sunday, September 9th with the **keynote lecture** *Laboratories of Knowledge* by the acclaimed artist, activist, and 2018 Kochi Muziris Biennale curator **Anita Dube**. Celebrated for her inclusive and unconventional approach to art and exhibition-making, Dube discusses her vision for organizing the fourth artist-led edition of India's only international art biennale and her take on the state of the arts at large. The program is hosted at **Christie's Auction House** in conjunction with their annual *South Asian Modern and Contemporary* exhibition and auction viewing.

Reorienting New York City as a collection in its own right, ACAW introduces *Thinking Collections: Open Studios*, the platform's latest program dedicated to the creative process. The program weaves Ahmady's thesis of "seeing the artist as the first collector and artists' studios as primary collections" by inviting the public to connect with artists' research and artmaking processes in the context of their intimate studios across Manhattan, Brooklyn, Queens, and the Bronx. As an extension of this initiative, ACAW spotlights the **Elizabeth Foundation for the Arts** for an afternoon of studio visits with 14+ artists as part of their annual Open Studio Program. Held on Saturday, October 20th, audiences can encounter a variety of artistic and philosophical inquiries directly or indirectly relating to Asia. Space is limited, and RSVP is required for most studio visits. Priority will be given to arts professionals.



On Sunday, October 14th, ACAW unveils its highly anticipated 2018 signature exhibition, *Thinking Collections: Telling Tales* — an unprecedented survey exhibition of Kazakhstan's most celebrated art collective, **Kyzyl Tractor**. Noted for their feverish experimentations in the mid-1990's and early 2000's, their work continues to chronicle Kazakhstan's seismic socioeconomic, ecological and political shifts in juxtaposition with their signature conceptual and aesthetic appropriations of the region's nomadic, Sufi, and Shamanistic philosophical traditions.

The exhibition will highlight founding member **Moldakul Narymbetov**, in addition to staging a monumental new work and live performances by collective members: **Said Atabekov**, **Smail Bayaliyev**, **Vitaliy Simakov**, and **Arystanbek Shalbayev**. Curated by **Leeza Ahmady** with the assistance of **Vladislav Sludskiy**.

Hosted at Jersey City's bustling art hub, Mana Contemporary. This year ACAW's acclaimed annual forum, **FIELD MEETING**, skips New York to premier its sixth edition in collaboration with ACAW Consortium Partner **Alserkal Avenue in Dubai**. Designed to emulate the experience of a studio visit on a communal scale, the two-day forum will be held January 24th – 26th, 2019. Capping off an edition of dynamic programs, *Thinking Collections* culminates with a signature auction and fundraiser featuring works by select contemporary South Asian artists. Held in spring of 2019 at Christie's Auction House on behalf of ACAW.



Kyzyl Tractor Art Collective, *Red Bridge of Kyzyl Tractor*, 2002. Performance Documentation. Photo Print Various Dimensions.

## Not-to-be-Missed ACAW Highlights at Consortium Partner & Participating Venues

Newcomer Ulterior Gallery presents two solo exhibitions during ACAW's 13th edition. Opening on Friday, September 8th, **Takashi Kunitani's** *Spaceless Space* is a series of immersive installations involving multiple neon-colored tubes which have been altered by the artist's breath. Followed by the opening of **Minoru Yoshida: Performances** in New York on **Saturday, October 20th** — video documentations featuring performances by the late Gutai artists in downtown New York circa the 1970's.

**Asia Society's** landmark exhibition *The Progressive Revolution: Modern Art for a New India* opens on Monday, September 17th. Alongside a series of lectures and symposiums throughout the fall, the exhibition sheds light on how the Progressive Artists' Group laid the foundation for modern art in post-independent India, later representing the most important segments of India's art history and art market today. See [ACAW.info](http://ACAW.info) for the full agenda of Asia Society programs during ACAW 2018.

On Thursday, September 13th ACAW hosts its annual "Chelsea Night," highlighting six events at various galleries in the area. Of note, **Tyler Rollins Gallery** will host the opening reception for **Manit Sriwanichpoom's** twenty-year long series *Pink Man*, in which the artist employs ironic humor to unpack various aspects of Thai life, mutely lampooning the country's consumer culture. This will be the artist's first solo exhibition in the United States. In addition, **Chitra Ganesh's** solo exhibition *Her Garden*, a *mirror* premieres at The Kitchen.

Other Chelsea night features include **Tina Kim Gallery's** opening reception for the renowned artist, writer and filmmaker **Park Chan-Kyong**. His new solo exhibition, *Citizen's Forest*, examines Korean society by framing the rapid socio-economic developments of the past century. The works often comment on traditional Korean religions and the reckless pursuit of Western modernization and economic development through the Cold War. Additionally, **DOOSAN Gallery's** resident artist **Yoon Hwan Bae** will display a series of works as a conclusion to his three month collaboration with the gallery. His studio will be on view with fellow resident **Seulki Ki** whose exhibition opens later in October. The evening also includes an opening reception at **Crossing Art** for Indian-American artist **Vandana Jain** and Korean artist **Taeim Ha** who challenge their traditional cultures in the face of global capitalism.

Engaging in a conversation on the Indian art scene, eminent art historians and curators will meet on Saturday, September 15th for the panel discussion *Modern Art Geographies* preceding the opening of the exhibition *India's French Connection: Indian Artists in France* at **DAG**. Working to contextualize this historic exhibition, these scholars will map out the relationships between 27 Indian artists and Parisian art institutions, museums and movements from the 1920's onwards.

A little further uptown, on Friday, September 28th, an impressive array of artists, scholars, and musicians explore the dualistic tension between technology and history over a day-long symposium at the **Solomon R. Guggenheim Museum**. The symposium will be in connection with the *One Hand Clapping* exhibition on view—featuring five acclaimed Chinese artists **Cao Fei, Duan Jianyu, Lin Yilin, Wong Ping, and Samson Young**.

The following day, the **Sylvia Wald & Po Kim Foundation** will host a closing reception on Saturday, September 29th for the exhibition *A Time Before We Were Born: Visions of Arcadia in Contemporary Paintings*. A collection of epic-scale and intimate works examining how painters have drawn on existing and self-invented mythologies to envision lost paradises. Curated by **Raphael Rubinstein**.

As a special ACAW 2018 celebration, **Salon 94 Gallery** organizes a **VIP walkthrough** on Saturday, September 22nd with Pakistani-born, New York-based artist **Huma Bhabha** & Met curator **Shanay Jhaveri** to discuss the artist's breathtaking site-specific installation, *We come in Peace* at **The Metropolitan Museum of Art's Cantor Roof Garden**. The monumental sculptures on view address themes of colonialism, war, displacement, and memories of place.

On the upper East side, on Friday, October 12th, one of Japan's most prolific and versatile contemporary artists **Yasumasa Morimura** opens his first New York institutional solo exhibition, *Ego Obscura*, at **Japan Society**. The artist's most iconic and monumental photographic works from the 1980's to present day will be on view, they are best known for excavating the intermingled layers of Japan's historical past and deconstructing notions of "the self." In addition, the artist presents a one-night only performance on Saturday, October 13th metamorphosing himself into choice figures from modern times in front of a live audience.



Roy De Forest, *View of Lake Louise*, 1979. Acrylic on canvas, 75 x 87 inches.

**Hudson River Museum** presents a new site specific exhibition by artist, architect and environmental activist, **Maya Lin**. *A River is a Drawing*, opening on Friday, October 12th asserts the perpetual importance of environmental awareness, education, and public participation to reimagine our relationships with the natural world. Curated by **Miwako Twzuka**. In the following days, twin sisters **Bahareh** and **Farzaneh Safarani** subtly enhance their sensual and glamorous paintings with video projections that yield playful and imaginative viewer participation. Curated by **Roya Khadjavi Projects**, the exhibition opens on Thursday, October 18th at the Elga Wimmer Gallery.

*Queens International: Volumes* premieres at the **Queen's Museum** on Sunday, October 7th. In the eighth edition of this acclaimed program, 43 Queens-connected artists and collectives use analog and digital strategies in response to select Queens Library branches, as well as the museum itself, to expand on systems of knowledge production.

Later in the month on Thursday, October 25th, **Owen James Gallery** launches *The Thick Lines Between Here and There*, a bold view into Thailand's burgeoning and reinvigorated contemporary arts scene through the works of **Thaiwijit Puengkasemsomboon**, **Mit Jai Inn**, **Somluk Pantiboon** and **Angkrit Ajcharyasophon**. The exhibition marks the first time these abstract painters are shown together.

Concluding the season in New York, **Tyler Rollins Fine Arts** opens a solo exhibition centered on a monumental sculpture by renowned Cambodian artist **Sopheap Pich**. Inspired by seed pods from the ordeal tree, Pich explores the fluidity of line and the free expansion of volume. The following day, **Twelve Gates Arts** in Philadelphia opens *American Peril: Imagining the Foreign Threat* on Friday, November 2nd, encompassing 60+ works connecting four distinct time periods. The exhibition showcases the complex history of anti-Asian racism in the United States, including periods such as the Chinese Exclusion Era, WWII Anti-Japan Propaganda, the Auto Industry's Japan Bashing (1970-1980's), and Post 9/11 Islamophobia.

### **Leeza Ahmady**

Director and Curator  
Asia Contemporary Art Week



Maya Lin, *Folding the Chesapeake*, 2015. Glass marbles, adhesive. Courtesy of Ron Blunt and the Smithsonian American Art Museum.

## ACAW 2018 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  
 Ashish Anand & Madhavi Parekh, DAG Modern  
 Ian Alteveer & Clare Davies, Metropolitan Museum of Art  
 Ysabel Pinyol Blasi, Mana Contemporary  
 Arani & Shumita Bose, +g1 Foundation  
 Young Cho & Ann Thurmond, Sylvia Wald & Po Kim Foundation  
 Jane DeBevoise, Asia Art Archive in America  
 Hormoz Hematian, Dastan Gallery (Tehran)  
 Hitomi Iwasaki, Queens Museum  
 Owen James, Owen James Gallery  
 Roya Khadjavi, Roya Khadjavi Projects  
 Deepanjana Klein, Christie's  
 Eli Klein, Eli Klein Gallery  
 Richard Koh, Richard Koh Fine Art (Kuala Lumpur)  
 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  
 Alexandra Munroe & Christina Yang, Solomon R. Guggenheim Museum  
 Suhanya Raffel, M+ (Hong Kong)  
 Tyler Rollins, Tyler Rollins Fine Art  
 Sumesh Sharma, Clark House Initiative (Mumbai)  
 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)

## ACAW 2018 Participating Museums, Galleries & Institutions

+g1 Foundation	Solomon R. Guggenheim Museum
ArtAsiaPacific	Sundaram Tagore Gallery
ArteEast	SVA MA Curatorial Practice
Asia Art Archive in America	The Metropolitan Museum of Art
Asia Society Museum	The Museum of Modern Art
Bronx Museum	Tina Kim Gallery
Brooklyn Museum	Twelve Gates Arts
Christie's	Tyler Rollins Fine Art
Crossing Collective	Ulterior Gallery
DAG	Wald & Kim Foundation
Doosan Gallery	Alserkal Avenue (Dubai)
Elizabeth Foundation for the Arts	Clark House Initiative (Mumbai)
Eli Klein Gallery	Dastan Gallery (Tehran)
Hudson River Museum	Ink Studio (Beijing)
Japan Society	Isabelle Van Den Eynde (Dubai)
Luhring Augustine	Kochi-Muziris Biennale (Kochi)
Mana Contemporary	M+ (Hong Kong)
Owen James Gallery	National Museum of Kazakhstan (Astana)
Queens Museum	PSM Gallery (Berlin)
Reversible Destiny Foundation	Richard Koh Fine Art (Kuala Lumpur)
Ronin Gallery	Vadehra Art Gallery (New Delhi)
Roya Khadjavi Projects	
Salon 94	

## ACAW 2018 Team & Collaborators:

Leeza Ahmady, Director & Curator  
 Shivani Vyas, Programs Manager  
 Maryam Ghoreishi, Curatorial Assistant  
 Sarah Sloan, Editorial Fellow  
 Anny Chang, Website and Graphic Design

## Participating Artists at ACAW 2018 Consortium Partner Institutions

Khalid Abdalla (Cairo)  
 Damali Abrams (New York)  
 Angkrit Ajcharyasophon (Chiang Rai)  
 Monira Al Qadiri (Berlin)  
 K.H. Ara (1914–1985)  
 Lina Attalah (Cairo)  
 Yoon Hwan Bae (Seoul)  
 S.K. Bakre (1920–2007)  
 Judith Barry (New York)  
 Susan Bee (New York)  
 KT Pe Benito (New York)  
 Homi K. Bhabha (Massachusetts)  
 Huma Bhabha (New York)  
 Xu Bing (Beijing)  
 Katherine Bradford (New York)  
 Haley Bueschlen (New York)  
 Gabo Camnitzer (New York)  
 Emmy Catedral (New York)  
 U. Kanad Chakrabarti (New York)  
 Park Chan-Kyong (Seoul)  
 JooYoung Choi (Houston)  
 Jesse Chun (New York)  
 Chow Chun Fai (Hong Kong)  
 Camel Collective (New York)  
 Oscar Rene Cornejo (New York)  
 Lauren Cornell (Annandale-on-Hudson)  
 Yashodhara Dalmia (New Delhi)  
 Roy De Forest (1930–2007)  
 Jane DeBevoise (New York)  
 Vishakha Desai (New York)  
 Faisal Devji (Oxford)  
 Chris Domenick (New York)  
 Brian Droitcour (New York)  
 Tania El Khoury (London)  
 Mona El Naggat (New York)  
 Tamer El Said (Cairo)  
 Cao Fei (Beijing)  
 Ray Ferreira (New York)  
 Rafael Ferrer (New York)  
 Christina Freeman (New York)  
 H.A. Gade (1917–2001)  
 V.S. Gaitonde (1924–2001)  
 Chitra Ganesh (New York)  
 Adrien Gardère (Paris)  
 Paul Georges (New York)

Milford Graves (New York)  
 Samia Halaby (New York)  
 Hou Hanru (Rome)  
 Zarina Hashmi (New York)  
 Janet Henry (New York)  
 Christopher K. Ho (New York)  
 Kim Hoeckele (New York)  
 Camille Hoffman (New York)  
 Qiren Hu (New York)  
 Yuk Hui (Berlin)  
 M.F. Husain (1915–2011)  
 Mit Jai Inn (Bangkok)  
 Juan Iribarren (New York)  
 Emily Jacir (Palestine)  
 Vandana Jain (New York)  
 Shanay Jhaveri (New Delhi & New York)  
 Duan Jianyu (Guangzhou)  
 Chris Johanson (Los Angeles)  
 Zehra Jumabhoy (London)  
 Sasha Kalter-Wasserman (New York)  
 Roya Khadjavi (New York)  
 Omnia Khalil (Cairo)  
 Krishen Khanna (Gurugram)  
 Seulki Ki (Seoul)  
 Patrick Killoran (New York)  
 Po Kim (New York)  
 Ernesto Klar (New York)  
 Essye Klempner (New York)  
 Mo Kong (New York)  
 Ram Kumar (1924–2018)  
 Takashi Kunitani (Tokyo)  
 Ryan Kuo (New York)  
 Fay Lansner (New York)  
 Maya Lin (New York)  
 Judith Linhares (New York)  
 Ani Liu (New York)  
 Kelly Ma (New York)  
 Umber Majeed (New York & Lahore)  
 Emilio Martinez Poppe (New York)  
 Gloria Maximo (New York)  
 Tyeb Mehta (1925–2009)  
 Asif Mian (New York)  
 Wardell Milan (New York)  
 Beatrice Modisett (New York)  
 Yasumasa Morimura (Osaka)

Donna Moylan (New York)  
 Jan Müller (New York)  
 Tuan A. Nguyen (Ho Chi Minh City)  
 Arthur Ou (New York)  
 Akbar Padamsee (Mumbai)  
 Somluk Pafntiboon (Bangkok)  
 Sopheap Pich (Phnom Penh)  
 Wong Ping (Hong Kong)  
 Thaiwijit Puengkasemsomboon (Bangkok)  
 Archie Rand (New York)  
 Raycaster (New York)  
 S.H. Raza (1922–2016)  
 Raphael Rubenstein (New York)  
 Jehangir Sabavala (1922–2011)  
 Bahareh & Farzaneh Safarani (New York)  
 Gabriela Salazar (New York)  
 Sebastião Salgado (Paris)  
 Mohan Samant (1924–2004)  
 David Sandlin (New York)  
 Abhay Sardesai (Mumbai)  
 Keith Schweitzer (New York)  
 Priya Sen (New Delhi)

Amrita Sher-Gil (1913–1941)  
 Gayatri Sinha (New Delhi)  
 F.N. Souza (1924–2002)  
 Manit Sriwanichpoom (Bangkok)  
 Boon Hui Tan (New York)  
 Miwako Tezuka (New York)  
 Jaret Vadera (New York)  
 Mary A. Valverde (New York)  
 Joan Vennum (New York)  
 Gauri Viswanathan (New York)  
 Cullen Washington (New York)  
 Xiaoyu Weng (New York)  
 Jack Whitten (New York)  
 Kaelen Wilson-Goldie (Beirut)  
 Brian Kuan Wood (New York)  
 Shang Yang (Beijing)  
 Christine Wong Yap (New York)  
 Lin Yilin (New York & Guangzhou)  
 Minoru Yoshida (1935–2010)  
 Samson Young (Hong Kong)  
 Akram Zaatari (Beirut)

## ACAW 2018 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.

## WED SEP 5

- [p. 24](#) **Owen James Gallery**  
6-8PM Opening Reception  
*David Sandlin: Age of Enfranchisement*

## THU SEP 6

- [p. 26](#) **Sundaram Tagore Gallery**  
6-8PM Opening Reception  
*Judith Murray: Tempest*
- [p. 28](#) **Twelve Gates Arts (Philadelphia)**  
6-9PM Opening Reception,  
Performance & Talk  
*Tania El Khoury: Stories of Refuge*

## FRI SEP 7

- [p. 30](#) **Alexander and Bonin**  
6-8PM Opening Reception  
*Emily Jacir: La Mia Mappa*
- [p. 32](#) **Asia Society**  
6-9PM Exhibition Viewing  
*Tuan Andrew Nguyen:  
Letters from Saigon to Saigon*

## SAT SEP 8

- ACAW Signature Program**  
[p. 34](#) **Introduction to Open Studios  
Signature Program**
- [p. 36](#) **Eli Klein Gallery**  
5-8PM Opening Reception  
*Chow Chun Fai*
- [p. 38](#) **Ulterior Gallery**  
6-8PM Opening Reception  
*Takashi Kunitani: Spaceless Space*

**ACAW Signature Program**

- [p. 40](#) **Thinking Collections Open Studios:  
Qinmin Liu**  
3:30-5PM  
**Chelsea, Manhattan**

## TUE SEP 11

- ACAW Signature Program**  
[p. 42](#) **Thinking Collections Open Studios:  
Ruby Chishti & Wei Xiaoguang**  
6-9PM  
**Bushwick, Brooklyn**

## THU SEP 13

- [p. 44](#) **Tina Kim Gallery**  
5-8PM Opening Reception + Q & A  
*Park Chan-Kyong: Citizen's Forest*
- [p. 46](#) **Tyler Rollins Fine Art**  
6-8PM Opening Reception  
*Manit Sriwanichpoom*
- [p. 48](#) **DOOSAN Gallery**  
6-8PM Opening Reception  
*Yoon Hwan Bae: At the Old Ball Game*

**ACAW Signature Program**

- [p. 50](#) **Thinking Collections Open Studios:  
Seulki Ki & Yoon Hwan Bae**  
6-9PM  
**DOOSAN Studios**
- [p. 52](#) **Crossing Art + Lakeeren Gallery**  
6-8PM Opening Reception  
*Vandana Jain & Taeim Ha: Quid Pro Quo*

- [p. 54](#) **The Kitchen**  
6-8PM Opening Reception  
*Chitra Ganesh: Her Garden, A Mirror*

## FRI SEP 14

- [p. 56](#) **Asia Society**  
4-5:30PM Panel Discussion  
*Writing the Indian Modern*
- [p. 56](#) **Asia Society**  
6-9PM Panel  
*Collecting the Indian Modern:  
A Collectors' Panel*

## SAT SEP 15

- [p. 58](#) **Asia Society**  
2:30-4PM Lecture  
*Godless Secularism:  
Europe, India, and Religion*
- [p. 60](#) **Chambers Fine Art**  
2-6PM Open Reception  
*Shang Yang: New Works*

## MON SEP 17

- [p. 62](#) **Asia Society**  
6-9PM Open Reception + Tours  
*The Progressive Revolution:  
Modern Art for a New Media*

## THU SEP 20

- [p. 64](#) **Sundaram Tagore**  
6-8PM Open Reception  
*Joan Vennum*

## FRI SEP 21

- ACAW Signature Program**  
[p. 66](#) **Thinking Collections Open Studios:  
Kakyong Lee & Farideh Sakhaeifar**  
6-9PM  
**Red Hook, Brooklyn**

## SAT SEP 22

- ACAW Signature Program**  
[p. 68](#) **The Metropolitan Museum of Art**  
5PM Rooftop Walkthrough  
*Huma Bhabha & Shanay Jhaveri*

## SUN SEP 23

- ACAW Signature Program**  
[p. 70](#) **Thinking Collections Open Studios:  
Chen Dongfan**  
2-5PM  
**Long Island City, Queens**

## MON SEP 24

- [p. 72](#) **MoMa | Museum of Modern Art**  
7PM Artist Talk  
*An Evening with Xu Bing*

## WED SEP 26

- ACAW Signature Program**  
[p. 74](#) **Thinking Collections Open Studios:  
Cyoko Tamai**  
5:30-7:30PM  
**Ronin Gallery**

- ACAW Signature Program**  
[p. 76](#) **Thinking Collections Open Studios:  
Vandana Jain**  
6-7:30PM  
**Crossing Art**

## THU SEP 27

- [p. 78](#) **MoMa | Museum of Modern Art**  
7:30PM Screening  
*Dragonfly Eyes (2017): Directed by Xu Bing*

## FRI SEP 28

[p. 80](#) **Solomon R. Guggenheim Museum**  
1-6PM Symposium  
*Technology is History*

## SAT SEP 29

[p. 82](#) **Sylvia Wald & Po Kim Foundation**  
4-6PM Closing Reception  
*A Time Before We Were Born: Visions of Arcadia in Contemporary Painting*

## WED OCT 3

*ACAW Signature Program*  
[p. 84](#) **Thinking Collections Open Studios: Christopher K. Ho**  
6-8PM Exhibition Walkthrough:  
**Bronx Museum of the Arts**

## THU OCT 4

[p. 86](#) **The Kitchen**  
7PM Film Screening  
*Priya Sen: Yen Freedom Life*

## FRI OCT 5

[p. 88](#) **Asia Society + Asia Art Archive in America**  
6PM Discussion  
*VR Technology in Arts and Museums*

## SAT OCT 6

*ACAW Signature Program*  
[p. 90](#) **Thinking Collections Open Studios: Bahar Behbahani & Jaishri Abichandani**  
2-5PM Exhibition Walkthrough:  
**Clinton Hill, Brooklyn**

## SUN OCT 7

[p. 92](#) **Queens Museum**  
2-5PM Opening Reception  
*Queens International 2018: Volumes*

## TUE OCT 9

[p. 94](#) **Solomon R. Guggenheim Museum**  
6:30PM Screening + Lecture  
*Middle Eastern Circle Presents: An Evening with Akram Zaatari*

## THU OCT 11

[p. 96](#) **Sundaram Tagore**  
6-8PM Opening Reception  
*Sebastião Salgado*

[p. 98](#) **ArteEast**  
7PM Screening + Discussion  
*In the Last Days of the City: Tamer El Said*

## FRI OCT 12

[p. 100](#) **Japan Society**  
6-8PM Opening Reception  
*Yasumasa Morimura: Ego Obscura*

[p. 102](#) **Hudson River Museum**  
6-8PM Opening Reception  
*Maya Lin: A River Is a Drawing*

## SAT OCT 13

[p. 104](#) **Japan Society**  
7:30PM Opening Reception  
*Yasumasa Morimura: Nippon Cha Cha Cha!*

[p. 106](#) **Queens Museum**  
12-4PM Public Program Series  
*The Agora*

## SUN OCT 14

*ACAW Signature Exhibition*  
[p. 168](#) **Focus Kazakhstan Thinking Collections: Telling Tales**  
1:30-3:30PM Opening Performance  
**Mana Contemporary**

*ACAW Signature Program*  
[p. 108](#) **Thinking Collections Open Studios: Amina Ahmed**  
12-6PM  
**Mana Contemporary**

## MON OCT 15

[p. 110](#) **MoMA | Museum of Modern Art**  
7PM Screening + Talk  
*An Evening with Monira Al Qadiri*

## TUE OCT 16

[p. 112](#) **ArteEast**  
6:30-9:30PM Panel Discussion  
*Cairo Stories: ideological, cultural, and economic issues facing women in Egypt today*

## WED OCT 17

[p. 114](#) **Rubber Factory**  
6-8PM Opening Reception  
*Umber Majeed: In the name of Hypersurface of the Present*

*ACAW Signature Program*  
[p. 116](#) **Thinking Collections Open Studios: Satya Hinduja**  
7-8PM  
**Midtown, Manhattan**

## THU OCT 18

[p. 118](#) **DOOSAN Gallery**  
6-8PM Opening Reception  
*Seulki Ki*

[p. 120](#) **Elga Wimmer Gallery**  
5-9PM Opening Reception  
*Roya Khadjavi Projects: The Safarani Sisters*

## FRI OCT 19

[p. 122](#) **Japan Society**  
6-9PM Fall Mixer Party  
*Yasumasa Morimura: Ego Obscura*

## SAT OCT 20

*ACAW Signature Program*  
[p. 124-137](#) **Thinking Collections Open Studios: 2-6PM 15+ Artists at Elizabeth Foundation for the Arts (EFA)**

[p. 138](#) **Ulterior Gallery**  
6-8PM Opening Reception & Video Documentation  
*Minoru Yoshida: Performances in New York*

## TUE OCT 23

[p. 140](#) **Solomon R. Guggenheim Museum**  
6:30PM Artist Talk  
*Conversations with Contemporary Artist: Samia Halaby*

THU OCT 25

[p. 142](#) Owen James Gallery6-8PM Opening Reception  
*The Thick Lines between Here and There*[p. 144](#) Asia Society11AM-5PM Symposium  
6:30-8PM Keynote Address  
*The Progressive Genealogy: Art and Culture in Modern India*

FRI OCT 26

[p. 146](#) Luhring Augustine6-8PM Opening Reception  
Zarina Hashmi

MON OCT 29

ACAW Signature Program

[p. 148](#) Thinking Collections Open Studios:Vikram Divecha  
6:30-8:30PM  
Upper West Side,  
Columbia University

THU NOV 1

[p. 150](#) Tyler Rollins Fine Art6-8PM Opening Reception  
Sopheap Pich

FRI NOV 2

[p. 152](#) Twelve Gates Arts6:30-8:30PM Exhibition Opening  
*American Peril: Imagining the Foreign Threat*

ACAW Signature Program

[p. 154](#) Thinking Collections Open Studios:Satya Hinduja  
7-8PM  
Dumbo, Brooklyn

SUN NOV 11

ACAW Signature Program

[p. 158](#) Thinking Collections Open Studios:Xin Liu  
4-7PM  
Pioneer Works

TUE NOV 13

[p. 160](#) DAG6-7PM Panel Discussion  
7-8PM Opening Reception  
*India's French Connection: Indian Artists in France*

SAT NOV 17

ACAW Signature Program

[p. 162](#) Thinking Collections Telling Tales1:30PM Curatorial Walkthrough  
Mana Contemporary

ACAW Signature Exhibition

[p. 180](#) Focus Kazakhstan ThinkingCollections: Telling Tales  
2-5PM Open Forum  
Mana Contemporary

FRI JAN 25

ACAW Signature Program

[p. 214](#) FIELD MEETING Take 6:Thinking Collections  
Day 1 | 9:30AM-6:30PM  
Concrete & Warehouses 46, 47 & 58

SAT JAN 26

ACAW Signature Program

[p. 244](#) FIELD MEETING Take 6:Thinking Collections  
Day 2 | 9:30AM-6PM  
Concrete & Warehouses 46, 47 & 58Minoru Yoshida, *Synthesizer Jacket #2*, 1974. Performance photo documentation.

# ACAW Full Listing of Exhibitions & Programs

Sept 5, 2018 - Jan 26, 2019



## OWEN JAMES GALLERY

6-8PM Opening Reception

*David Sandlin: Age of Enfrightenment*

David Sandlin's new paintings of waterfalls, swamps, and frozen wastelands depict an unnerving commentary on the state of the world and America's current political and social climate. Inspired by the elegiac depictions of Japanese history, legend, and pop culture in the 19th-century artwork *100 Aspects of the Moon* by Tsukioka Yoshitoshi, Sandlin's works riff off of yokai, the spectral creatures of Japanese myth, to depict the very real grotesques of today. In Sandlin's paintings, demons and demagogues float, crawl, and flail amid the sublime beauty of nature; a juxtaposition that highlights both their monstrosity and their cartoonish ridiculousness.

Owen James Gallery

59 Wooster Street, 2nd floor  
(W Broadway & Wooster St.)



David Sandlin, *Dreamerica - A Prophecy*, 2016. Oil on canvas, 46 x 60 inches.

WED. SEP 5

## SUNDARAM TAGORE GALLERY

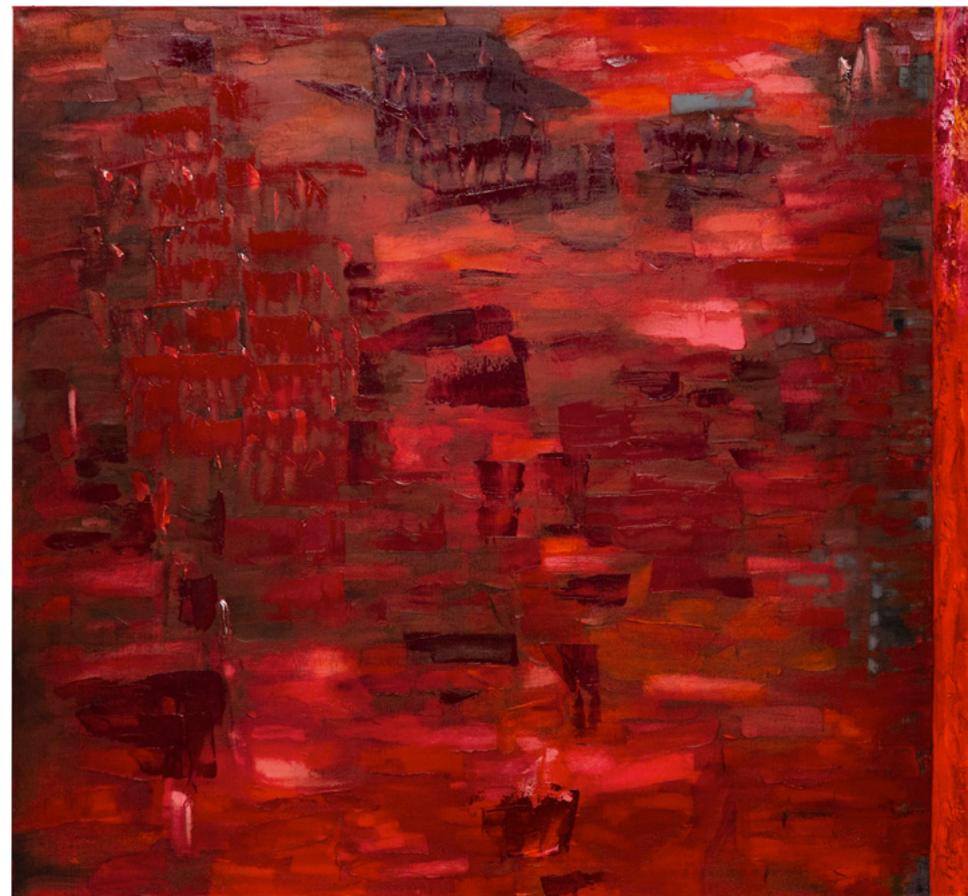
### 6-8PM Opening Reception

#### *Judith Murray: Tempest*

Best known for deeply expressive compositions, **Judith Murray** has created new abstract oil paintings. This new body of work continues Murray's artistic trajectory from the stark and incisive forms that defined her early career in the 1970's to the intensely expressive impasto that has become a hallmark of her work today. On view through October 6th.

#### **Sundaram Tagore Gallery**

547 West 27th Street  
(10th & 11th Ave.)



Judith Murray, *Slide*, 2017. Oil on linen, 11 x 14 inches.

## TWELVE GATES ARTS

### 6-9PM Opening Reception, Performance, & Talk

#### *Tania El Khoury: Stories of Refuge*

An immersive video installation inviting audiences to lay down on metal bunk beds and watch videos shot by Syrian asylum seekers in Munich, Germany. The videos on view derived from **El Khoury's** engagement with a group of Syrian refugees who had recently arrived in Munich. She collaborated with them by providing discreet cameras for a day, the only instructions being to film their lives and favorite sports in the city. El Khoury's work generally focuses on audience interactivity and is concerned with the ethical and political potential of such encounters. She creates installations and performances in which the audience is an active collaborator.

Presented in partnership with FringeArts and Bryn Mawr College (The Pew Center for Arts & Heritage) as part of *ear whispered: works* by Tania El Khoury, an extensive survey of the artist's work.

On view through September 26.

*Special Note: This program was cancelled due to Anita Dube's inability to travel to the US in order to tend to her ill mother.*

#### Twelve Gates Arts (Philadelphia)

106 N 2nd St  
Philadelphia



Tania El Khoury, *Stories of Refuge*, 2013-2018. Video live interactive piece.

## ALEXANDER AND BONIN

### 6-8PM Opening Reception

#### *Emily Jacir: La Mia Mappa*

*La Mia Mappa* features several recent works exhibited for the first time in the USA including *Notes for a Cannon* (2016) a multi-part installation which constellates histories of Palestine and Ireland in a magnetic field of correspondence and convergence. Also on view, *La mia Roma (omaggio ai sampietrini)* (2016), is an ode to walking, to labor, and to what **Jacir** describes as one of the great architectural wonders of Rome—the sampietrini.

#### **Alexander and Bonin**

47 Walker Street  
(Broadway & Church Street)



Emily Jacir, *La Mia Roma (omaggio ai sampietrini)*, 2016. Synthetic gypsum.

## ASIA SOCIETY

## 6-9PM Exhibition Viewing

*Tuan Andrew Nguyen: Letters from Saigon to Saigon*

Tuan Andrew Nguyen's multifaceted practice deconstructs power dynamics and explores the nuanced and sometimes circuitous pathways of cross-cultural influence. The exhibition highlights *Letters from Saigon to Saigon*, a recently acquired series of nine photographs that illuminates the interaction of history, politics, and popular culture in the rapidly shifting landscape of contemporary Vietnamese society.

On view through January 6th, 2019.

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



Tuan Andrew Nguyen. *One image from, Letters from Saigon to Saigon*, 2008. Nine chromogenic prints. 43 5:16 x 33 1:16 in.

# Thinking Collections: Open Studios

Asia Contemporary Art Week 2018  
Signature Program  
Hosted Across New York City Boroughs

Organized by Leeza Ahmady, Shivani Vyas, Maryam Ghoreishi, and Sarah Sloan

The program invited the public to connect with artists' research and artmaking processes in the context of their intimate studios across Manhattan, Brooklyn, Queens, and the Bronx.

September 8 - November 11, 2018

Spearheaded by Asia Contemporary Art Week (ACAW) 2018 long-standing Director, **Leeza Ahmady**, this year's theme, *Thinking Collections*, explores artistic and archival practices beyond the traditional art market lens. Positioning New York City itself as a living collection, ACAW presents *Thinking Collections: Open Studios*, a bold new program dedicated to the creative process. This initiative embodies Ahmady's thesis that "**artists are the first collectors, and their studios are primary collections**", inviting the public into the intimate workspaces of artists across Manhattan, Brooklyn, Queens, and the Bronx to engage with their research, processes, and inspirations.

As a key extension of this concept, ACAW also partners with the **Elizabeth Foundation for the Arts (EFA)** for an afternoon of curated studio visits featuring over 14 artists as part of EFA's annual Open Studio Program. Taking place on Saturday, October 20th, this experience offers a unique glimpse into diverse artistic and philosophical explorations that directly or indirectly engage with Asia's cultural narratives.

## Presented Artists

### *Thinking Collections: Open Studios*

Amina Ahmed (New York & Tehran)  
Armita Raafat (New York)  
Bahar Behbahani (New York & Iran)  
Cecile Chong (New York)  
Chen Dongfan (New York)  
Christopher K. Ho (New York & Hong Kong)  
Cui Fei (New York)  
Cyoko Tamai (New York)  
Farideh Sakhaeifar (New York)  
Jaishri Abichandani (New York)  
Justin Kim (New York)  
Kakyong Lee (New York)  
Mahmoud Hamadani (New York)  
Natalia Nakazawa (New York)  
Qinmin Liu (New York)  
Ruby Chishti (New York)

Samira Abbassy (New York)  
Saya Woolfalk (New York)  
Satya Hinduja (New York & Mumbai)  
Seulki Ki (Seoul)  
Shahpour Pouyan (New York)  
Sharmistha Ray (New York)  
Saya Woolfalk (New York)  
Tamiko Kawata (New York & Tokyo)  
Wafaa Bilal (New York & Bagdad)  
Wei Xiaoguang (New York)  
Vikram Divecha (New York & Dubai)  
Xin Liu (New York & Beijing)  
Xin Song (New York & Beijing)  
Yongjae Kim (New York)  
Yoon Hwan Bae (Seoul)

## ELI KLEIN GALLERY

## 5-8PM Opening Reception

*Chow Chun Fai*

As a cap off from his three month-long New York residency at Eli Klein Gallery, the Hong Kong-based artist **Chow Chun Fai** presents 19 new works that are derived from his well-known *Painting on Movies series*. The collection recreates arresting scenes from notable international films with English translation subtitles. Each piece has a unique Hong Kong identity-driven viewpoint, revealing the many continued dilemmas faced by citizens of the Chinese city. Fai's works in general comment on local Hong Kong culture and more specifically spotlights the heightened social tensions in the region dating back to 1997.

On view through November 17th.

**Eli Klein Gallery**  
398 West Street  
(W 10th Street & Charles Street)

SAT. SEP 8



Chow Chun Fai, *A Battle of Wits - Victory Will Come When There is No Way to Retreat*, 2017. Oil on canvas, 26 3/4 x 39 3/8 inches (68 x 100 cm).

## ULTERIOR GALLERY

### 6-8PM Opening Reception

#### *Takashi Kunitani: Spaceless Space*

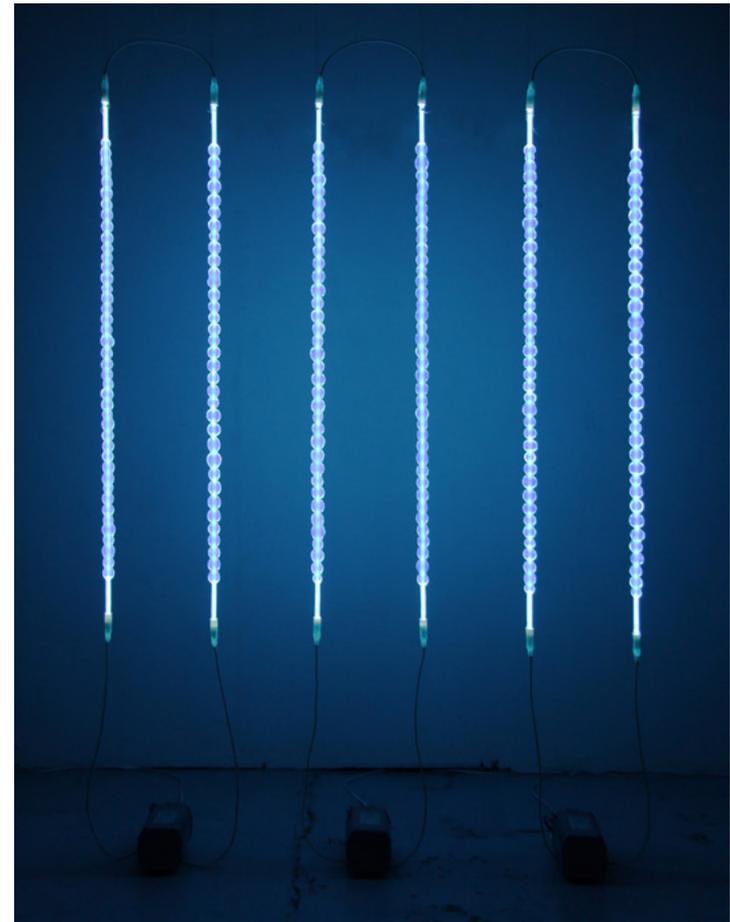
As a part of his ongoing series of installations *Spaceless Space*, **Kunitani** will realize a full-room installation of the two most fundamental neon colors: red (neon) and blue (argon). These neon works form an expansive apparatus designed to activate the tension between viewer and artwork, reflecting Kunitani's idea of society as a board game. Decisions made by visitors as they move through the space individualize their experience by creating unique moments.

On view till October 14th

#### **Ulterior Gallery**

172 Attorney street  
(E. Houston & Stanton Street)

SAT. SEP 8



Takashi Kunitani, *Spaceless Space- Six*, 2018. Breath, glass, argon, transformer, and cord.

## Thinking Collections: Open Studios

QINMIN LIU

3:30-5PM | Chelsea, Manhattan

*Qinmin Liu: QinGni, Qinmin*

Chinese visual artist **Qinmin Liu** hosts a series of performances *QINGNI QINMIN* as the second chapter in her ongoing research-based work *REAL PLAYER 56*. The artist positions herself as a cultural contradiction by mixing autobiographical storytelling, choreographed movements, music, sculpture, and the allure of entertainment. During the performance, the artist and five dancers will articulate personal stories of everyday cultural conflicts through Chinese folk dance, hip-hop choreography, Chinese ethnic costuming, global pop music, and handmade wearable objects.

Curated by **Xin Wang** | Duration: 95 mins

Made possible by the generous support of **Chambers Fine Art**.

**Chambers Fine Art**  
522 W 19th Street  
(10th & 11th Avenue)



Qinmin Liu, *Qingni Qinmin*, 2018. Second chapter of *REAL PLAYER 56* (ongoing), Asia Contemporary Art Week *Thinking Collections: Open Studios*, Chambers Fine Art, New York September 8, 2018.

## Thinking Collections: Open Studios

RUBY CHISTI & WEI XIAOQUANG

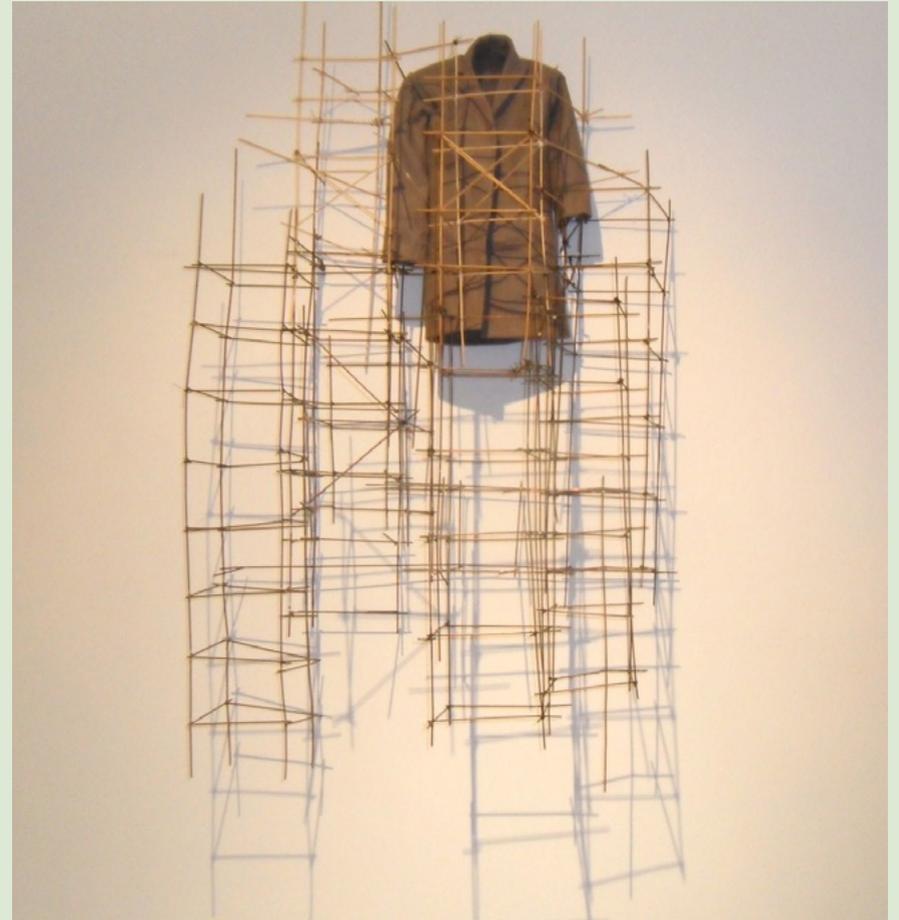
6-9PM | Bushwick, Brooklyn

### *Far-off*

Ruby Chishti's new work *Far-off* is a 9 1/2 foot-long wall sculpture of an intricately ornamented men's coat which symbolizes the unattainable and morphed perception of paternal love. The work is the materialization of a childhood memory as it holds nostalgia for the yearning of inner stability –a painful element of her reality instilled at an early age through exposure to war and fatality. It touches upon the immortal inner child, whose psychological scars have morphed into haunting adult projections of unreachable fulfillment.

### Bio

Ruby Chishti (b. 1963 in Jhang, Pakistan) is a visual artist who over the last 18 years has produced a series of lyrical-sculptures and installations that touch on themes such as the passage of time, Islamic myths, gender politics, migration, memory, universal themes of love, loss and of simply being human. Her work has been exhibited at the Asia Society Museum, Queens Museum, Aicon Gallery, Vadehra Art Gallery, Art Hong Kong and India Art fair among others.



Ruby Chishti, *Far Off*, mixed media, 2018.

## TINA KIM GALLERY

## 5-8PM Opening Reception + Artist Q&amp;A

*Park Chan-Kyong: Citizen's Forest*

Renowned Seoul-based media artist, film director, and writer **Park Chan-Kyong**, examines Korean society by framing the rapid socioeconomic developments of the past century. He particularly chronicles the often reckless pursuit of Western modernization and economic growth through subjects including the Cold War and traditional Korean religions.

At 5pm the artist will be in conversation with **Lauren Cornell**, Director of the Graduate Program and Chief Curator of the Center for Curatorial Studies at the Bard Hessel Museum of Art.

On view through October 13th.

**Tina Kim Gallery**  
525 West 21st Street  
(10th & 11th Avenue)

THU. SEP 13



Park Chan-kyong, *Child Soldier*, 2017- 2018. Digitalized 35mm Photography Projection (single channel), color sound 16-09 minutes, Dimensions variable. Edition 2:5, 2AP.

## TYLER ROLLINS FINE ART

## 6-8PM Opening Reception

*Manit Sriwanichpoom*

Known for his relentless socio-political critiques that combine formal elegance with ironic humor, **Manit Sriwanichpoom's** first solo exhibition in the United States surveys his twenty-year-long series: *Pink Man*. A portly man dressed in a hot pink suit and pushing a similarly colored shopping cart inserts himself into various aspects of Thai life, mutely lampooning consumer culture. The catastrophic financial crisis that hit Thailand in 1998 brought greater urgency and more pointed critique to the series which chronicles an increasingly jarring sequence of social tensions, political unrest, and coups d'état. Manit explains that *Pink Man* "has become a reflection of current events in our society. I see the character as reflecting an entire era."

On view through October 27th

**Tyler Rollins Fine Art**  
529 West Street, 10W  
(10th & 11th Avenue)



Manit Sriwanichpoom, *Pink Man Opera #8 (Lounging Tiger Gets to Eat)*, 2009. Lambda print.

## DOOSAN GALLERY

## 6-8PM Opening Reception

*Yoon Hwan Bae: At the Old Ball Game*

Rounding out his DOOSAN New York Residency, **Yoon Hwan Bae** draws images of imagination and fantasy based on fables, art history and mythology. His works range from small drawings to massive roll canvases with narratives that frequently reference his own identity but also represent human life, desire, and relationship from multiple angles. Rather than delineating anecdotes from beginning to end, Bae segments and arranges images in a nonlinear and incomplete structure, hence allowing for open interpretation.

On view through October 6th

**DOOSAN Gallery**  
533 W. 25th Street  
(10th & 11th Avenue)



Yoon Hwan Bae, *Road to the Studio B*, 2018. Single channel video, 11' x 40".

## Thinking Collections: Open Studios

SEULKI KI

6-9PM | DOOSAN Studios

As part of her residency in New York, Seoul-based artist, **Seulki Ki** will present photographs that delve into the concept of space, which expands from her inner world to her surroundings and nearby objects to the invisible metaphysical universe. Ki's work often challenges the process of perception where experience plays into one's cognition of the subject matter. Her study of the invisible—i.e. human psyche, conflict and belief—is visualized through various mediums such as photography, installation, and performance, that hold one theme in common: blurring of the subject and object.

**Bio:**

Seulki Ki (b. 1983 in Korea) received her B.F.A from Seoul Institute of the Arts and Sangmyung University, and her M.F.A from Slade School of Fine Art in London, UK. Ki held solo exhibitions in Korea at DOOSAN Gallery Seoul, Space K, and Gallery Chosun. Ki's works has been exhibited in Korea at Seoul Museum of Art, Gansong Art Museum, and National Museum of Modern and Contemporary Art, as well as Cultural Center at the Korean Embassy in Vietnam and The National Art Center in Japan. Ki is the selected artist for 2015 DOOSAN Art LAB exhibition series.



Seulki Ki, *Hole 1*, 2017. Archival pigment print

THU, SEP 13

## Thinking Collections: Open Studios



Yoon Hwan Bae, *At the Old Ball Game*, 2018. Acrylic, acrylic pen, pencil on canvas.

YOON HWAN BAE

6-9PM | DOOSAN Studios

In conjunction with **Yoon Hwan Bae's** opening reception at DOOSAN Gallery, viewers get the rare opportunity to visit the studio space designated for DOOSAN's Residency Artists. Bae and fellow resident artist Seulki Ki will host intimate walk-throughs of the works they individually created in New York. Ki's work will later be presented via an exhibition opening at DOOSAN on October 18th.

**Bio:**

Yoon Hwan Bae (b. 1983 in Chungju, Korea) received his B.F.A. from Seowon University and M.F.A. from Kyungwon University. Bae unfolds social issues and incidents that he has experienced either directly and indirectly; his practice contains scenes which are metaphorically and humorously reconstructed from images of rumors, spooky stories, folk tales, political issues, TV series, news, the Internet, and spam text messages. He has held solo exhibitions in Korea at Space O'NewWall, Spacemom Museum of Art, Spacemom Museum of Art, Seoul Olympic Museum of Art, Gyeongnam Art Museum, Daegu Art Museum, DOOSAN Gallery Seoul and OCI Museum among others.

**DOOSAN Studios**

548 West 28th St., Suite 231  
(10th & 11th Avenue)

## CROSSING ART + LAKEEREN GALLERY

## 6-8PM Opening Reception

*Vanda Jain & Taeim Ha: Quid Pro Quo*

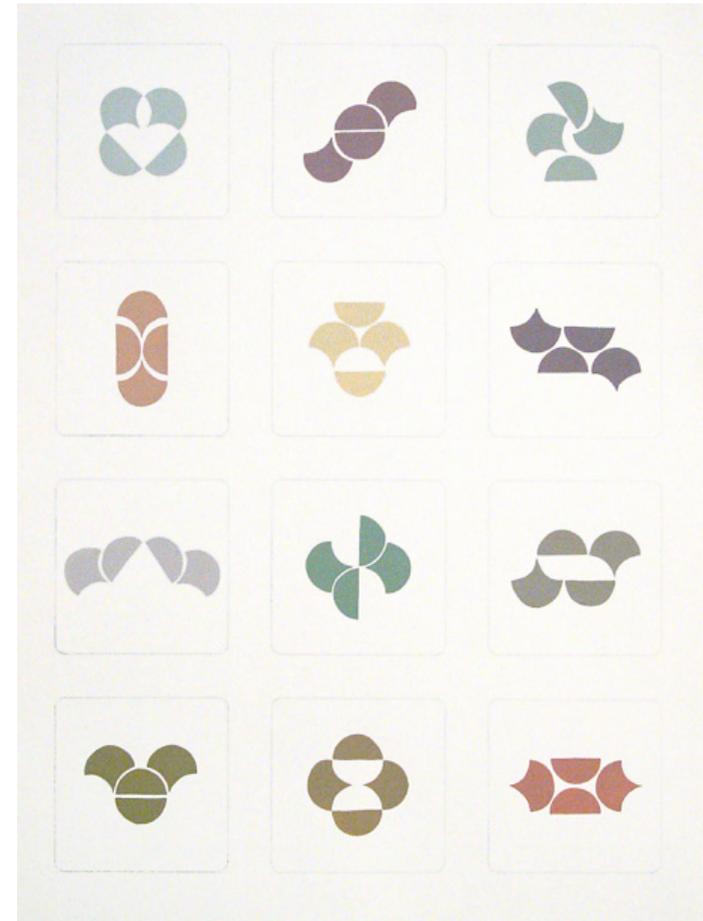
Indian-American artist **Vandana Jain** and Korean artist **Taeim Ha**'s abstract paintings capture their divergence from traditional cultures in the face of modern consumerism. Drawing on her immediate environment in New York, Jain undertakes nothing less than a critique of global capitalism, while Ha's exuberant paintings are expressive, filled with color, and reflect the current westernization mindsets within Korea.

This program is held in collaboration with Lakeeren Gallery with special thanks to the curator **Arshiya Lokhandwala**.

**Crossing Art + Lakeeren Gallery**

559 W 23rd Street  
(10th & 11th Avenue)

THU. SEP 13



Vanda Jain, *Untitled*, 2018.

## THE KITCHEN

6-8PM Opening Reception

*Chitra Ganesh: Her Garden, A Mirror*

**Ganesh** continues her exploration of gender and power by her new set of works inspired by the Bengali author and social reformer Begum Rokeya Sakhawat Hossain's 1905 utopian, feminist, sci-fi novella, *Sultana's Dream*. These recently developed artworks engage art historical and literary sources to further reimagine the roles of the individual and the collective during periods of societal turbulence.

**The Kitchen**

512 West 19th Street  
(10th & 11th Avenue)



Chitra Ganesh, *Her Garden, A Mirror*, 2018. Linocut on BFK rives paper. Courtesy of Chitra Ganesh and The Kitchen.

## ASIA SOCIETY

## 4-5:30PM Panel Discussion

*Writing the Indian Modern*

This panel brings together a group of eminent writers and critics including **Yashodhara Dalmia**, **Gayatri Sinha**, and guest curator **Zehra Jumabhoy**. Through their writings, each has built frameworks for interpreting the aesthetics and narrative of Indian art development as well as its place in the global narrative of art in the 20th century. Together the panelists entertain questions like: "What is 'original' about modern Indian art?", "Is questioning modern Indian art's originality even a valid question?", and "How do we approach modern Indian art?" Moderated by **Abhay Sardesai**, editor of ART India.

## 6-9PM Panel

*Collecting the Indian Modern: A Collectors' Panel*

Moderated by Asia Society Museum Director **Boon Hui Tan**, the panel brings together major collectors of works by the *Progressive Artists Group* from India, London, and New York for a conversation about the art, their reasons for collecting, and the future of India's art scene. In conjunction with *The Progressive Revolution: Modern Art for a New India Exhibition*.

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

FRI. SEP 14



M.F. Husain, *Peasant Couple*, 1950. Oil on canvas.

## ASIA SOCIETY

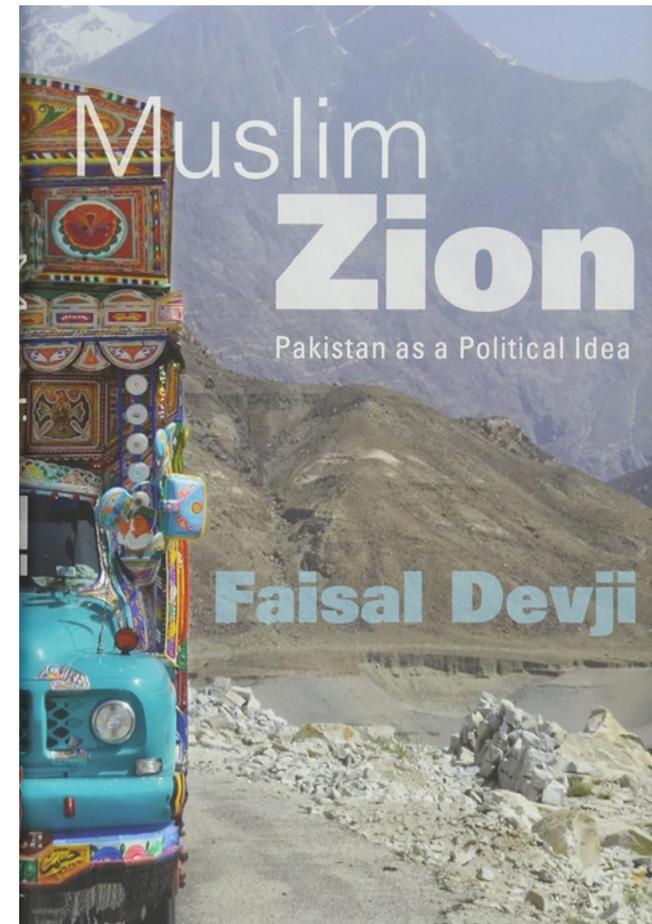
**2:30-4PM Lecture*****Godless Secularism: Europe, India, and Religion***

Since the 1980's, talk about the global return of religion and the consequent crisis of secularism has become commonplace. Oxford historian **Faisal Devji** challenges the current debate on the crisis of religion and secularism. Devji questions: "What does this crisis of religion look like in Europe?" and "Does the crisis of religion in Indian history have anything to teach us about our present?"

**Asia Society**

725 Park Avenue  
(at 70th St.)

SAT. SEP 15



Faisal Devji, *Muslim Zion: Pakistan as a Political Idea* book cover, 2013.

## CHAMBERS FINE ART

### 2-6PM Open Reception + Tours

#### *Shang Yang: New Works*

A series of works emitting from **Yang's** deep concern with the deterioration of the physical environment, accompanied by his restless approach to innovative forms of art-making.

On view through November 10, 2018. Also on view at ArtFarm, Salt Point, New York.

**Chambers Fine Art**  
522 W. 19th Street  
(10th & 11th Avenue)



Shang Yang, *Decayed Landscape No. 2*. Mixed media on canvas, 122 x 436 cm (48 x 171 3/4 in).

## ASIA SOCIETY

## 6-9PM Opening Reception + Tours

*The Progressive Revolution: Modern Art for a New India*

Firebrands from different castes and creeds, **Bombay's** Progressive Artists' Group came together in the immediate aftermath of Indian independence to provide modern art for a secular India. As part of the exhibition opening, **Zehra Jumabhoy**—a U.K.-based writer, speaker, and art historian specializing in modern and contemporary South Asian art—will trace the founding ideology of India's "quintessential Moderns" and discuss how relevant their message is today. On view through January 20th.

Complimentary admission; Docent-led tours at 6, 6:45, & 7:45 pm

Works on view by the Group's core founders—**K.H. Ara, S.K. Bakre, H.A. Gade, M.F. Husain, S.H. Raza, and F.N. Souza**— as well as later members and those closely affiliated with the movement: **V.S. Gaitonde, Krishen Khanna, Ram Kumar, Tyeb Mehta, Akbar Padamsee, and Mohan Samant**. Organized by **Zehra Jumabhoy**, guest curator, and **Boon Hui Tan**, Director of Asia Society.

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



Krishen Khanna's, *News of Gandhiji's Death*, 1948. Oil on canvas. Photo courtesy of Radhika Chopra and Rajan Anandan.

## SUNDARAM TAGORE GALLERY

### 6-8PM Opening Reception

#### *Joan Vennum*

Having roots in post-abstract expression are known for her ethereal color fields, a new body of paintings by the New York-based artist, **Joan Vennum** portrays the illusion of limitless space as it appears both in her imagination and the natural world.

On View through October 22nd

#### **SunDaram Tagore**

1100 Madison Avenue  
(E. 82nd & E 83rd St.)



Joan Vennum, *Other Atmospheres 2*, 2015. Oil on canvas.

## Thinking Collections: Open Studios

KAKYOUNG LEE

6-9PM | Red Hook, Brooklyn

Kakyoun Lee is renowned for employing her signature repetitive and meticulous techniques through animations and video installations. She will present *Barbed Wire Series*, a multi channel installation juxtaposing a fence from the U.S. Army base in South Korea alongside footage of her children playing cat's cradles with tangled thread. This footage was captured from her daily surroundings and travels between South Korea and the U.S.

### Bio:

Kakyoun Lee (b. 1975, Daegu, Korea) received her BFA/MFA in Printmaking from Hong-Ik University, Seoul and MFA from SUNY Purchase College, NY. Through her identifiable style, she deconstructs and reconstructs hundreds of sequences in a fresh configuration by utilizing a time intensive process of hundreds of prints and hand drawings. These figurative or abstract moving lines and silhouettes of everyday-ness allude to her search for identity in the different geographic and cultural milieus through which she has passed. Lee has exhibited her work at various leading institutions including MASS MOCA, Museum of Modern Art, New York, Seoul Arts Center, Korea, and Oqbo, Berlin.

### Ti Art Studios

183 Lorraine St  
Brooklyn, NY 11231



Kakyoun Lee, *Barbed Wire Series*, moving image multi-channel installation, 2018.

FRI. SEP 21

## Thinking Collections: Open Studios



Farideh Sakhaeifar, *Halabja, 1988*, 2018. Video, dance, sound.

FARIDEH SAKHAEIFAR

6-9PM | Red Hook, Brooklyn

Farideh Sakhaeifar presents her latest work, *Halabja, 1988*, an experimental documentary about the chemical attack on the Kurdish people of Halabja, Iraq. To this date, the attack —carried out by Saddam Hussein with the support from his western allies including the U.S. — remains the largest case of using chemical weapons against civilians. This piece is a poetic interpretation created from collective narratives of the attack survivors in collaboration with dancer Isabel Umali.

### Bio:

Born in Tehran, Iran and based in Brooklyn, Farideh Sakhaeifar received her MFA from Cornell University and her BFA from Azad Art and Architecture University in Iran. Her work ranges from photography to installation and sculpture and is usually related to her life experiences. Sakhaeifar draws from past forms of ethnic, political, and cultural control in order to reflect upon new forms of expression to highlight human struggle and establish autonomous forms of self-expression. More specifically, her practice seeks to produce a translational understanding of the social and political struggles in which she has been involved either directly or indirectly.

### Cathouse Proper

524 Court St  
Brooklyn, NY 11231

## Thinking Collections: Open Studios

### THE METROPOLITAN MUSEUM OF ART

#### 5PM Rooftop Installation Walkthrough

*Huma Bhabha & Shanay Jhaveri: We Come In Peace*

A special walkthrough with Pakistani born New York-based artist **Huma Bhabha** & The Met curator **Shanay Jhaveri**, discussing *We Come in Peace* — a breathtaking site-specific installation at The Met's Roof Garden addressing themes of colonialism, war, displacement, and memories of place. Using found materials and the detritus of everyday life, Bhabha creates haunting human figures that hover between abstraction and figuration, monumentality and entropy.

On view through October 28th.

#### The Metropolitan Museum of Art

1000 Fifth Ave  
(Entrance on 82nd)



Huma Bhabha, *We Come In Peace*, 2018. Installation view, The Metropolitan Museum of Art. Courtesy of the artist and Salon 94.

## Thinking Collections: Open Studios

CHEN DOGFAN

2-5PM | Long Island City, Queens

Beyond a space to create and develop his art practice, **Chen Dongfan** views his studio as a "garden", a dynamic space that houses memories with his closest friends and other performances and projects conceived through collective creativity. As a way to memorialize these meaningful gatherings, Dongfan began to document his friends through photographs and live-painting sessions. These intimate portraits will be on view during his studio visit.

### Bio:

Chen Dongfan (b.1982, Shandong, China) received his BFA in Experimental Art from the China Academy of Art, Hengzhou. He has been actively participated in various public art projects and created large-scale space paintings in New York, Hangzhou, Turin (Italy), and Athens (Greece). Dongfan's works have been exhibited at Fou Gallery and square Peg Gallery – New York and Inna Art Space – Hangzhou. He was recently selected by NYCDOT and Chinatown Partnership in July 2018 to implement a 4,800 square foot asphalt mural on Doyers Street: *The Song of Dragon and Flowers*.



Chen Dongfan, photograph of the artist's studio, 2018.

## MOMA | MUSEUM OF MODERN ART

## 7PM Artist Talk

*An Evening with Xu Bing*

Chinese artist **Xu Bing**— who grew up surrounded by books in an intellectual family and later studied printmaking— demonstrated an early interest in language, calligraphy, and typography. Since the 1980s, he has created works that challenge the meaning of language and what we see. His groundbreaking installation *Book from the Sky* (1987–91) is made up of scrolls and thread-bound books filled with what appears to be Chinese text, but upon close examination turns out to be fake characters. His later work further expanded his investigation of the relationship between images/ objects and what they mean to us. *Background Story* (2004–ongoing), a light-and-shadow box that appears as a landscape painting display is in fact an installation of found materials. His first feature film, *Dragonfly Eyes* (2017), uses Internet-sourced surveillance footage to construct a fictional tale set in modern China. Xu joins us for an illustrated talk about his universe of language, meaning, material, fiction, and truth.

**MoMA | Museum of Modern Art**

11 W. 53rd St.  
(5th & 6th Av.)

MON. SEP 24



Xu Bing. *Book from the Sky*, 1987–91. Mixed media installation: hand-printed books and scrolls printed from blocks inscribed with "false" Chinese characters. Installation view at Taipei Fine Arts Museum, 2014. © Xu Bing Studio.

## Thinking Collections: Open Studios

RONIN GALLERY

5:30-7:30PM | Open Studio & Workshop

**Cyoko Tamai's** work combines unique techniques, a musical sensibility, and traditional Japanese materials, resulting in ethereal and compelling images. Using a fine-pointed steel pen, Tamai deconstructs and rebuilds: she tears, scratches, and rips incredibly strong Japanese washi paper made by *National Living Treasure Sajio Hamada* and his wife **Setsuko**. Breaks and incisions leap beyond the paper's surface, while choice individual fibers defy gravity, coaxed from the paper to form an ephemeral gauze.

### Bio:

Cyoko Tamai (b. 1987, Kochi Prefecture) graduated from Tokyo University of the Arts with a BFA in Music and an MFA in Japanese Painting. Tamai's work has been featured in over a dozen solo and group exhibitions in Japan. She was the 2014 Japan Society Artist-in-Residence and featured in multiple one-woman shows at Ronin Gallery. She is the recipient of several grants from the Sato International Cultural Foundation and the recipient of the Ataka Award. Her work can be found in the permanent collection of the Muscarelle Museum of Art and the Morikami Museum.

### Ronin Gallery

425 Madison Ave  
New York, NY 10017



Cyoko Tamai, *Spatial Fiber IV*, 2016. Washi paper.

## Thinking Collections: Open Studios

VANDANA JAIN

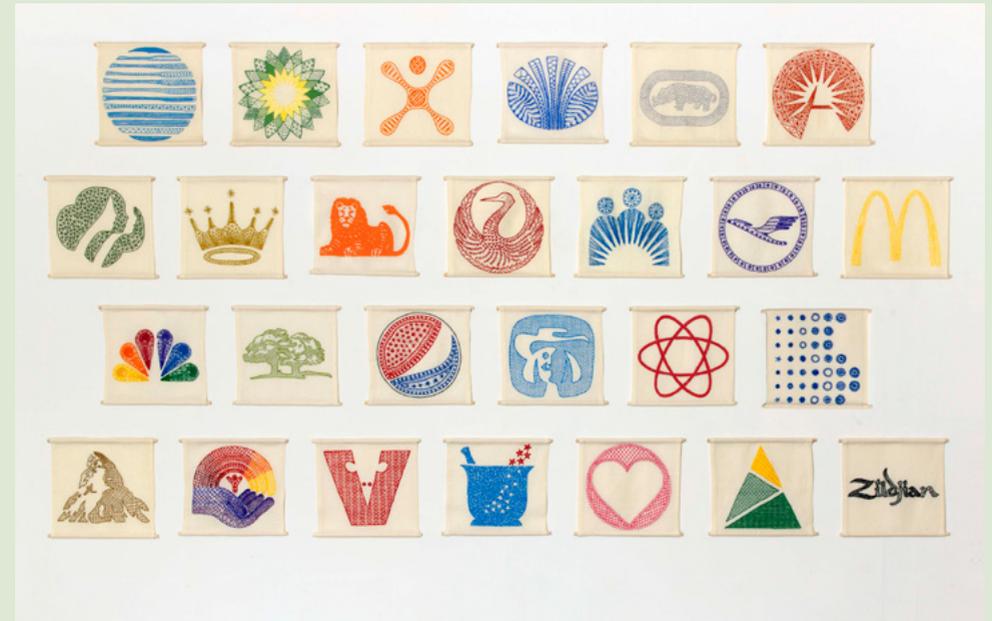
6-7:30PM | Crossing Art + Lakeeren Gallery

Artist **Vandana Jain** recontextualizes her works featured in *Quid Pro Quo* to expand upon the rich symbolic language that surrounds us and to comment on capitalism, globalization, and consumerism at large. The exhibition also features Korean artist Taeim Ha to unpack larger discussions surrounding divergence from traditional cultural practices

This program is held in collaboration with Lakeeren Gallery with special thanks to the curator **Arshiya Lokhandwala**.

### Crossing Art Gallery

559 W. 23rd Street  
(10th & 11th ave)



Vandana Jain, *Alphabet*, 2003-11. Wool on linen, 76" x 136", 16 x 16 inches each.

## MOMA | MUSEUM OF MODERN ART

## 7:30PM Film Screening

*Dragonfly Eyes (2017); Directed by Xu Bing*

Few images come closer to reality than those recorded by surveillance cameras. In China, a country with strict film censorship, an estimated 200 million such cameras have been installed to capture life unfiltered; mundane daily activities are mixed with dramatic events beyond the realm of imagination. Visual artist **Xu Bing**'s first feature film stitches together surveillance footage collected from the Internet to create a fictional tale about a young woman traversing life in modern China. The result is a provocative tale as mundane, surreal, and outlandish as reality itself. Known for works that consistently disrupt our understanding of what we see—from *Book from the Sky*, an installation of books and scrolls with printed “fake” Chinese characters, to *Phoenix*, giant phoenix sculptures made of salvaged materials—Xu persistently explores the relationship between vision and meaning

**MoMa | Museum of Modern Art**

11 W. 53rd St.  
(5th & 6th)



Xu Bing, *Dragonfly Eyes*, 2017. Still from film. English subtitles. Duration 81 mins. © Xu Bing Studio.

## SOLOMON R. GUGGENHEIM MUSEUM

### 1-6PM Symposium

#### *Technology is History*

A daylong interdisciplinary program of short talks, performances, and films by a range of artists, scholars, and musicians with a keynote by Berlin-based philosopher **Yuk Hui**. The symposium culminates the entire Robert H. N. Ho Family Foundation Chinese Art Initiative at the museum, exploring the dualistic tension between technology and history. Co Organized by **Xiaoyu Weng** and founding editor of e-flux journal **Brian Kuan Wood**.

Followed by a reception and viewing of *One Hand Clapping* exhibition. *One Hand Clapping* is an exhibition of newly commissioned works that explores ways in which globalization affects our understanding of the future through a range of traditional and new mediums, from oil on canvas to virtual-reality software. Participating Artists: **Cao Fei, Duan Jianyu, Lin Yilin, Wong Ping,** and **Samson Young**. Co-curated by **Xiaoyu Weng** and **Hou Hanru**.

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

1071 Fifth Avenue  
(E 88th & 89th Street)



Samson Young, *One Hand Clapping*, 2018. Installation. Solomon R. Guggenheim Museum, New York. Photo- David Heald © 2018.

## SYLVIA WALD &amp; PO KIM CENTER

## 4-6PM Exhibition Viewing

*A Time Before We Were Born: Visions of Arcadia in Contemporary Painting and Resilience*

Taking its title from the 1983 Talking Heads song *This Must Be the Place* (Naïve Melody), this exhibition includes a collection of epic-scale paintings and intimate works spanning multiple generations and decades. It begins with the cohort painters who, in the 1950's, married the energy of Abstract Expressionism with a rediscovery of figuration and mythological and literary allusions. The show considers how painters create visions of lost (or maybe promised) paradises as settings for painterly dramas and comedies that oscillate between the closely observed and the purely allegorical and always hold nature and human nature in an uneasy balance. Speaking to a deeply imbedded human need for hope and harmony, there are, however, often darker intimations haunting these images of Arcadia. Curated by **Raphael Rubinstein**. Featuring: **Susan Bee, Katherine Bradford, JooYoung Choi, Rafael Ferrer, Roy de Forest, Paul Georges, Chris Johanson, Po Kim, Fay Lansner, Judith Linhares, Donna Moylan, Jan Müller, Archie Rand.**

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.

**Sylvia Wald & Po Kim Center**  
417 Lafayette Street, 4th Floor  
(E 4th Street & Astor Place)



Roy De Forest, *View of Lake Louise*, 1979. Acrylic on canvas, 75 x 87 inches.

## Thinking Collections: Open Studios

CHRISTOPHER K. HO

6-8PM | Bronx Museum of The Arts

Join artist Christopher K. Ho for a walk-through on the opening day of his solo exhibition, which explores the shifting contours of identity between the margins and majority in the United States and China. An imagined and meandering return to Hong Kong, the exhibition grapples with reverse diasporic aspirations and the affective shift from being an ethnic minority in the U.S. to rejoining the Han majority. Featuring a 38-foot-tall banner, artifacts from a defunct hotel co-owned by Ho's grandfather, and the renaming of the Bronx Museum's Terrace after Hawaiian singer Don Ho, the exhibition questions what unfolds when an artist psychically and ideologically disconnects from the periphery. Can those in the majority responsibly acknowledge and harness their status to advance progressive art in the U.S. and beyond? If so, how?

**Bio:**

**Christopher K. Ho** is a speculative artist based in New York, Hong Kong, and Telluride, Colorado. His multidisciplinary practice—spanning object-making, organizing, writing, and teaching—explores privilege, community, and capital in a post-colonial, networked world. Ho has exhibited at Storm King Art Center, the Queens Museum, MASS MoCA, Para Site, and Socrates Sculpture Park, among others, and has participated in the Incheon Biennial, Chinese Biennial Beijing, and Busan Biennale. His work has been reviewed in *The New York Times*, *Artforum*, *Art in America*, *Hyperallergic*, and *ArtReview*. He holds a BFA and BS from Cornell University and an MPhil from Columbia University.

**The Bronx Museum of the Arts**

1040 Grand Concourse  
Bronx, NY 10456



Christopher K. Ho, *Aloha to the World at the Don Ho Terrace*, c. 1982, 2018. Photograph from family trip to Hawaii.

## THE KITCHEN

### 7PM Film Screening

#### *Priya Sen: Yen Freedom Life*

In conjunction with **Chitra Ganesh's** exhibition *Her garden*, a mirror, The Kitchen is pleased to present the recently completed documentary film *Yeh Freedom Life / This Freedom Life* by **Priya Sen**. Filmed over the course of a year in Ambedkar Nagar, a dense, largely working-class area in South Delhi, *Yeh Freedom Life* moves between the two very different worlds of its protagonists, Sachi and Parveen, and tries to keep up with the currents and swings of their respective loves.

#### **Bio:**

Priya Sen is a filmmaker and artist working across film, video, sound, and installation. Her work has largely centered around questions of form, urban ethnographies, music, and migration—mainly in New Delhi, a city in which she chooses to situate her practice. Priya Sen will be present for this screening.

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

1071 Fifth Avenue  
(E 88th & 89th Street)



*Her Garden, A Mirror*, 2018. Linocut on BFK rives paper. Courtesy of Chitra Ganesh and The Kitchen.

ASIA SOCIETY + ASIA ART ARCHIVE IN AMERICA

6PM Discussion

*VR Technology in Arts and Museums*

Join art professionals and technology innovators including **Jane DeBevoise**, president of Asia Art Archive, to discuss how virtual reality is transforming art. Followed by a VR experience of *Nonny de la Peña's Passage: The Life of a Wall on Lin He Road (2017)* commissioned by Asia Art Archive, a VR iteration of artist **Lin Yilin's** 1995 performance *Safely Maneuvering Across Lin He Road*. Curated by **Kelly Ma**, A continuation of discussions at the 2017 Arts & Museum Summit, an Asia Society Museum initiative.

**Asia Society**  
725 Park Ave.  
(70th Street)



Lin Yilin, *Safely Maneuvering Across Lin He Road*, 1995. Performance shot.

## Thinking Collections: Open Studios

BAHAR BEHBAHANI

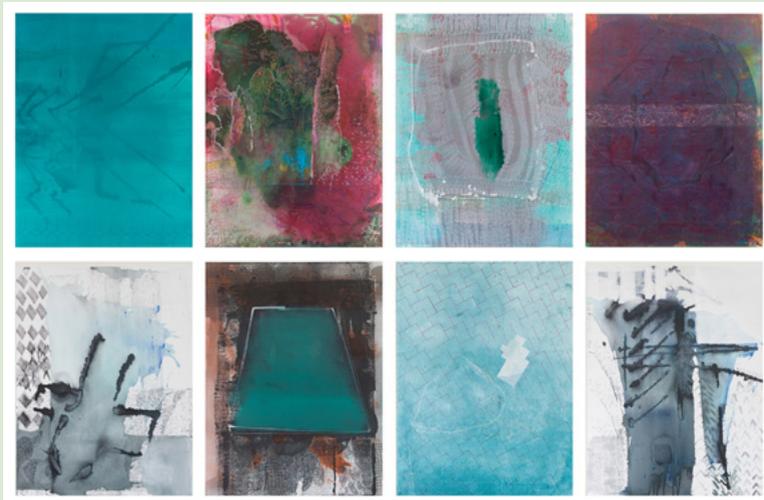
2-5PM | Clinton Hill, Brooklyn

Over the past six years, **Bahar Behbahani** has archived materials having to do with the conflicting figure Donald Wilber, an American writer and CIA spy who orchestrated the historical coup to overthrow Iranian Prime Minister, Mohammad Mossadeq. Presenting her research as an interactive installation comprised of her drawings, videos and personal belongings, Behbahani illustrates her complicated connection to Wilber, someone whom she had admired as a Persian garden scholar before learning about his alternate identities. The presentation is centered on an informal discussion that she leads between herself and her visitors.

### Bio:

Bahar Behbahani (b. 1973 in Tehran, Iran) has a research-based practice through which she explores various cultural landscapes via painting, videos, installations, and interactive lectures. By reinventing archival materials, she questions the relationship between knowledge, power, and spatial memory. Behbahani's work was recently featured in the solo exhibition *Let the Garden Eram Flourish* at the Hood Museum of Art, Dartmouth College. Her work has been featured in the 7th Moscow Biennale, Russia; 11th Shanghai Biennale, China; Sharjah Biennial 10, UAE; and The Tribeca Film Festival, NY; among others.

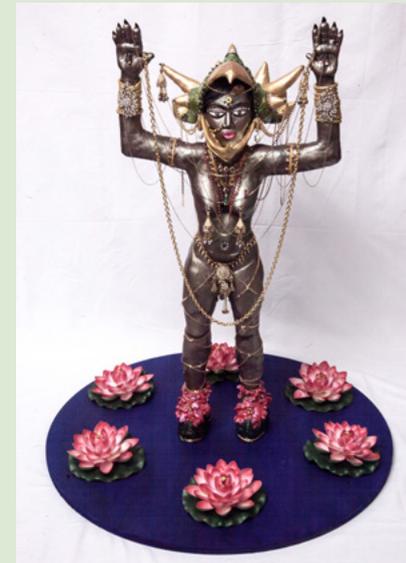
213 Taaffe Pl. Clinton Hill  
Brooklyn, NY 11205



Bahar Behbahani, *Chronicle of the Garden*, 2016. Mixed media on canvas.

SAT. OCT 6

## Thinking Collections: Open Studios



Jaishri Abichandani, *Grief and Glory* from the series *Before Kali*, mixed media including foam, epoxy, wire, wood, paint, plastic etc, 2016-17.

JAISHRI ABICHANDANI

2-5PM | Clinton Hill, Brooklyn

As a strategy to intervene within existing systems and the creation of new ones, **Jaishri Abichandani** has created a series of sculptures that illustrate her search for a sacred space within her intersectional feminist practice.

### Bio:

Born in Bombay, India, **Jaishri Abichandani** immigrated to New York City in 1984. She received her MFA from Goldsmiths College, University of London and founded the South Asian Women's Creative Collective in New York and London. Abichandani's works have been exhibited at MoMA PS1, Queens Museum, Nature Morte & Gallery Chemould, India, and Guangzhou Triennial, China among others. Her curatorial projects include *Sultana's Dream*, *Exploding the Lotus*, *Artists in Exile* and many others. Her works are included in international collections including the Peabody Essex Museum Collection, Burger Collection, the Asia Art Archive Collection, and the Saatchi Collection.

286 Flushing Avenue  
Brooklyn, NY 11205

## QUEENS MUSEUM

### 2-5PM Open Reception

#### *Queens International 2018: Volumes*

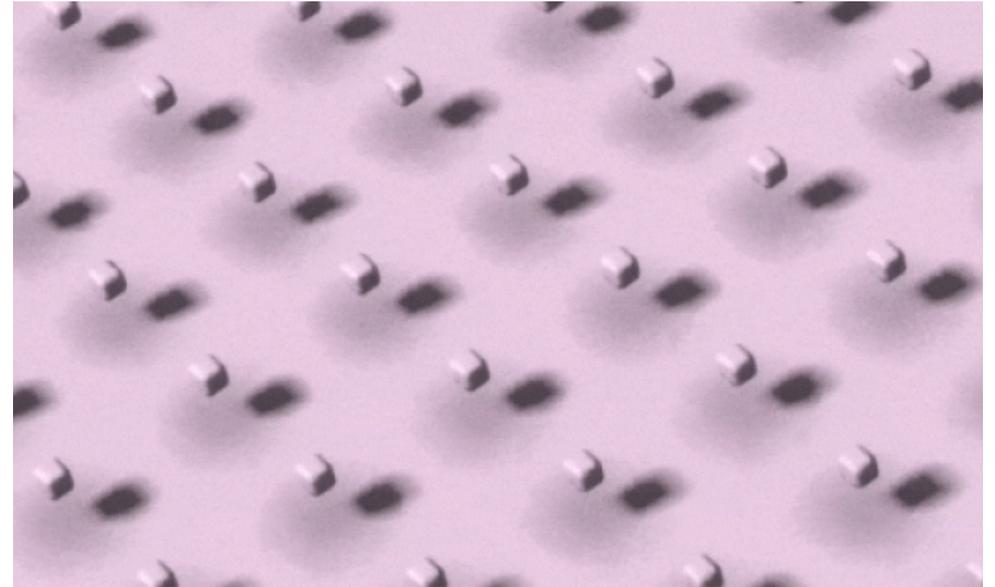
*Queens International 2018* forms a dialogue among 43 Queens-Connected artists and collectives, and for the first time, includes a partnership with the Queens Library Branches. The subtitle *Volumes* encompasses many historical and current meanings of the word. Artists respond to the entire museum and select Queens Library branches, questioning and expanding systems of knowledge production and mediation using both analog and digital strategies. They rethink histories and policies through embodied experience, redemptive archives, subjective abstractions, and intangible architectures. Via these methods, they explore the potential for a nonlinear progression of time and correspondingly, a fluid approach to space.

On view through Feb 24th.

#### **Queens Museum**

Flushing Meadows Corona Park, Building  
Queens, NY 11368

SUN. OCT 7



Ryan Kuo, *Volumes*, 2018. Logo for *Queens International* exhibition at Queens Museum 2018.

## SOLOMON R. GUGGENHEIM MUSEUM

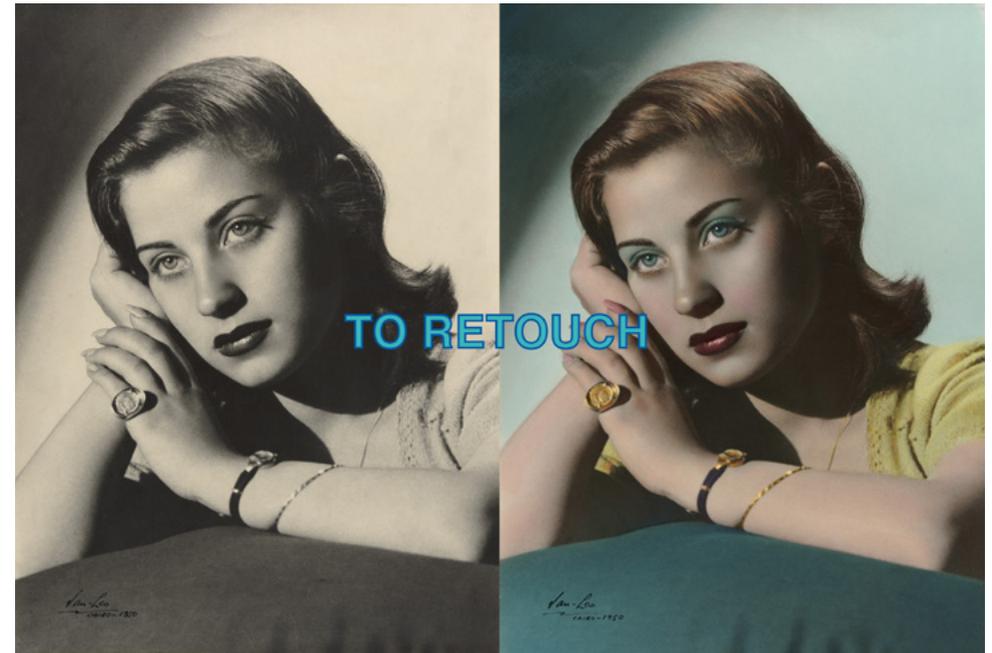
## 6:30PM Screening + Lecture

*Middle Eastern Circle Presents: An Evening with Akram Zaatari*

Lebanese filmmaker and photographer **Akram Zaatari** presents his video *Her + Him* (2001–12), which was recently acquired by the Guggenheim Museum, and discusses his practice. A founding member of the Arab Image Foundation in Beirut, Zaatari assumes the roles of researcher, collector, archivist, and curator in his work, investigating the sites, documents, and memories of the Middle East's history through the filter of subjective experience.

Funding for this event is provided by members of the **Solomon R. Guggenheim Museum's Middle Eastern Circle**.

**Solomon R. Guggenheim Museum**  
1071 Fifth Avenue  
(E 88th & 89th Street)



Akram Zaatari, *Her + Him*, 2001–12. Digital color video with sound, 31 min.

## SUNDARAM TAGORE

## 6-8PM Opening Reception

*Sebastião Salgado*

A selection of spectacular black and white images from *Genesis*, one of **Salgado's** most acclaimed photographic series that focuses on the unspoiled beauty of planet Earth's remote locales—from the icebergs of South Sandwich Islands in the Southern Atlantic Ocean to the ancient basalt columns of Mitsio Island, Madagascar

On view through November 10th.

**Sundaram Tagore**  
542 W 27th Street  
(10th & 11th Ave.)



Sebastião Salgado, *Beharke, Iraqi Kurdistan*, 1997. Photo-Gelatin silver.

## ARTEEAST

**7PM Screening + Discussion | 118 mins***In the Last Days of the City: Tamer El Said*

Director, Screenwriter & Producer **Tamer El Said**, debuts a fictional story of a filmmaker from downtown Cairo played by **Khalid Abdalla** (*The Kite Runner, United 93, Green Zone, The Square*) as he struggles to capture the soul of a city on edge while facing loss in his own life. Shot in Cairo, Beirut, Baghdad and Berlin during the two years before the outbreak of revolution in Egypt, the film's multi-layered stories are a visually rich exploration of friendship, loneliness and life in cities shaped by the shadows of war and adversity.

The screening will be followed by a conversation between the filmmaker Tamer El Said and writer and critic, **Kaelen Wilson-Goldie**.

**ArteEast**

352 Onderdonk Ave  
Queens, NY 113851



Khalid Abdalla (Khalid), *In the Last Days of the City- Last Days - 1*, still; Courtesy of Big World Pictures.

## JAPAN SOCIETY

## 6-8PM Opening Reception

*Yasumasa Morimura: Ego Obscura*

As his first institutional solo exhibition in New York, *Ego Obscura* features the artist's most iconic and monumental photographic works from the 1980's to today, alongside the U.S. premiere of his feature length video work *Ego Symposium* (2016) and his latest cinematic installation *Nippon Cha Cha Cha!* (2018). In conjunction with a live performance (Oct. 13, 2018), the exhibition depicts **Morimura** as he transforms himself into iconic figures of the past— from Vincent van Gogh and Frida Kahlo to Marilyn Monroe and Yukio Mishima— as a way of excavating the intermingled layers of art history, Japanese postwar history and personal history, and deconstructing notions of “the self.”

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



Yasumasa Morimura, *Une moderne Olympia*, 2018. C-print, transparent medium. Courtesy of the artist & Luhring Augustine, New York.

## HUDSON RIVER MUSEUM

### 6-8PM Opening Reception

#### *Maya Lin: A River Is a Drawing*

A recipient of the 2016 Presidential Medal of Freedom for her outstanding contributions as an artist, architect, and environmental activist, **Maya Lin** sees the world unlike any other artist. Presented in seven sections of the museum, this powerful exhibition will assert the perpetual importance of dialogue between artists past and present, environmental awareness, education, and public participation to reimagine our relationship with the natural world; it will activate the Museum both inside and out in new and exciting ways. Curated by **Miwako Tezuka**.

#### **Hudson River Museum**

511 Warburton Ave  
Yonkers, NY 10701



Maya Lin, *Folding the Chesapeake*, 2015. Glass marbles, adhesive, 26'-6".

## JAPAN SOCIETY

## 7:30PM Performance &amp; Reception

*Yasumasa Morimura: Nippon Cha Cha Cha!*

In this one-night-only multimedia work combining performance, video and artist's talk, **Morimura** metamorphoses into choice figures from modern times in front of a live audience. He delves into the intermingled paths of his personal story, the history of Japan, and the history of art in Japan after World War II. The performance questions the variety of interpretations that arise from the notion of "self," developed in his artistic practice over the past 30 years.

**Japan Society**  
333 E 47th St  
Manhattan, NY 10017



Yasumasa Morimura, *Still from Égo Obscura*, 2018. Multimedia performance. Courtesy of the artist.

## QUEENS MUSEUM

### 12-4PM Public Program Series

#### *The Agora*

A new series of public programs designed to delve deeper into the themes, techniques, and aesthetics of the museum's temporary exhibitions. The series will include artist performances and activations, art criticism workshops, panels, hands on experiences, poetry readings, screenings, and music performances.

#### **Queens Museum**

Flushing Meadows Corona Park, Building  
Queens, NY 11368



Queens International 2018. Public Program. Photo: Hai Zhang.

## Thinking Collections: Open Studios

AMINA AHMED

12-6PM | Mana Contemporary

*Amina Ahmed: Pitch/ Prieta*

The artist unveils what is hidden and seen all at once. Her gossamer-like drawings made on delicate sheets of dark paper carry the imprint of patterns, journeys and travels still to come. Her works stop the participant in stoic silence – as the blackness envelops the viewer and patterns unravel – quietly becoming visible. The series takes its name from the words *Prieta*, meaning very dark skin, and pitch meaning “the distance between successive corresponding points or lines”.

Presented in collaboration with Lakeeren Gallery with special thanks to the curator **Arshiya Lokhandwala**.

This open studio is held in conjunction with Mana Contemporary's fall Open Studios, a bi-annual event staging a series of "open studios" featuring over 40 artists as part of Mana's larger Residency program.

**Mana Contemporary**

888 Newark Avenue  
Jersey City  
Studio 510, 3rd floor



Amina Ahmed, *Pitch/ Prieta*, 2018. Photo as part of the artist's ACAW Open Studio at Mana Contemporary.

## MOMA | MUSEUM OF MODERN ART

## 7PM Screening + Talk

*An Evening with Monira Al Qadiri*

In this evening of film and conversation, organized as part of the MISK Art Institute's citywide Arab Art and Education Initiative, **Monira Al Qadiri** presents a program of moving-image works centered on transnational narratives emanating from the Persian Gulf. A Kuwaiti artist born in Senegal and educated in Japan, Al Qadiri adopts a range of imaginative strategies to explore histories both personal and political. Arab soap operas, Gulf War-era images of burning Kuwaiti oil fields, traditional elegiac songs, and science fiction all figure in her astutely shape-shifting work, which foregrounds networks of capital and labor. Dark humor and melancholy alternatively drive the artist's speculative, uncanny scenarios, which simultaneously look back at and probe possible futures for petrocultures and global political networks.

This evening brings together works made over the last five years, including Al Qadiri's most recent video *The Craft* (2017), in which malaise and fantasy animate the artist's recasting of childhood memories in Kuwait as an alien invasion operating out of an American diner. The Craft's sister work, the lecture performance *American Century: The End*, will be performed in its US premiere. This live multimedia piece contemplates the convergence of international diplomacy, global consumerism, and cultural production through an ultimate emblem: American junk food.

**MoMA | Museum of Modern Art**

11 W 53rd St  
New York, NY 10019



Monira Al Qadiri, *The Craft*, 2017. Video installation. Video, 16 min.

## ARTEEAST

**6:30-9:30PM Panel Discussion**

*Cairo Stories: ideological, cultural and economic issues facing women in Egypt today*

A panel discussion produced in association with the exhibition *Cairo Stories* by artist **Judith Barry**, presenting oral histories from more than 215 interviews conducted with women of varying social and economic classes in Cairo between 2003 and 2011. Including **Lina Attalah, Judith Barry, Mona El Naggar** and **Omnia Khalil**.

Presented by **ArteEast** and the **Hagop Kevorkian Center for Near Eastern Studies**.

**Hagop Kevorian Center**  
50 Washington Square S  
New York, NY 10012

TUE. OCT 16



Judith Barry, *Untitled*, 2018. Photograph copyright © 2017 Succession Raghubir Singh

## RUBBER FACTORY

### 6-8PM Opening Reception

#### *Umber Majeed: In the name of Hypersurface of the Present*

The exhibition consists of works on paper, a kinetic sculpture, and a multi-chapter animation.

Through state and familial archives, **Majeed** speculates on a feminist re-historicization of Pakistan as the first "Muslim nuclear state". The exhibition outlines the artist's inquiry into nuclear nationalism and its implications on the citizen body. Through a multitude of sources ranging from familial archival material and South Asian digital kitsch, there is an unpacking of a dispersed, porous homeland. Remnants of the female body and flora within the sculpture and works on paper outline women as the vessels used to perpetuate state ideological notions of love, science, and nature. The intention is to make the subjectivities visible outside of the patriarchal imaginary of the Islamic Republic.

#### **Rubber Factory**

29 Ludlow St  
(Hester & Canal St.)

WED. OCT 17



Umber Majeed, *In the Name of Hypersurface of the Present*, 2018. Installation view. Image courtesy of the artist.

## ***Thinking Collections: Open Studios***

SATYA HINDUJA

**7-8PM | Midtown, Manhattan**

For her Open Studio, **Satya Hinduja**, a composer, sound artist, and founder of Alchemic Sonic Environment (ASE), invited ACAW audiences for a site-specific, multi-sensory deep listening experience designed to invoke states of reflection, receptivity, and exchange. ASE integrates spatial audio and vibroacoustic technologies to explore sound's therapeutic potential, aiming to enhance physical, mental, and spiritual well-being. By merging ancient sound practices with emerging technologies, Hinduja's work seeks to redefine the transformative power of sound and its impact on human potential. Her initiatives focus on reframing collective memories within communities and envisioning the future of sound as a form of medicine.

**Bio:** Satya Hinduja, based in New York and Mumbai, is best known for intertwining Sufi philosophies, Vedantic teachings, and Western electronic music. Working with frequencies to provoke change in the human psyche with her vast knowledge and experience in music and music theory, she has collaborated with artists, neuroscientists, and healing arts practitioners to illustrate that sound is the best tool for communication and health. She has staged her work at the Sages & Scientists Symposium, TEDx, Berklee India Exchange and International Yoga Festival and many more.



Satya Hinduja, *Portrait of the Artist*, 2016. Photo credit- Rohan Shrestha.

## DOOSAN GALLERY

## 6-8PM Opening Reception

*Seulki Ki*

In her photographs **Seulki Ki** captures the concept of space, which expands from her inner world to her surroundings and nearby objects to the invisible metaphysical universe. Ki's work often challenges the process of perception where experience plays into one's cognition of the subject matter. Her study of the invisible—i.e. human psyche, conflict and belief—is visualized in artform of various types, such as photography, installation, and performance, that hold one theme in common: blurring of the subject and object.

On view through November 17th.

**DOOSAN Gallery**  
533 W 25 St  
New York, NY 10001



Seulki Ki, *We1*, 2017. Archival pigment print, 43 x 43 inches Photograph copyright © 2017 Succession Raghubir Singh

## ELGA WIMMER GALLERY | ROYA KHADJAVI

**5-9PM Roya Khadjavi Projects: Opening Reception***Roya Khadjavi Projects: The Safarani Sisters*

New paintings accompanied with video projections by Iranian artists and twin sisters **Bahareh** and **Farzaneh Safarani**. The body of work is made of representational figurative paintings that follows the classical aesthetics of pleasure with a more integrated contemporary approach. The sisters add subtle, glamorous and sensual movements onto their paintings by means of video projection which allow the viewer to imagine, and assume a dual presence. The auras conveyed through the projections simulate collections and recollections of memories and remembrances with the artists' beings, intelligence and exposed identities.

Curated by **Roya Khadjavi**. On view through October 31st

**DOOSAN Gallery**

533 W 25 St  
New York, NY 10001



The Safarani Sisters, *Awake*, 2018. Oil on Canvas layered with video projection. Photograph copyright 2017 Succession Raghbir Singh

## JAPAN SOCIETY

## 6-9PM Fall Mixer Party

*Yasumasa Morimura: Ego Obscura*

Ease into the fall with a special party for art enthusiasts and see **Yasumasa Morimura: *Ego Obscura*** exhibition on view. Complimentary admission, snacks, drink specials and music!

**Japan Society**

333 E 47th St  
Manhattan, NY 10017



Yasumasa Morimura, *Self-Portraits through Art History (Van Gogh's Room)*, 2016. Color photograph, 57 x 86 inches, Courtesy the artist and Luhring Augustine, New York.

## Thinking Collections: Open Studios

ARMITA RAAFAT

2-6PM | EFA Studio 801

Dripping in cobalt blue gauze and hugging the corners of her studio like budding honeycombs, **Raafat's** untitled work is derived from muqarnas, a decorative Islamic architectural structure made up of geometric parts. Through an open-ended conversation with visitors, she will talk about architectural and ornamental forms, like the muqarnas, and how these nominally decorative practices portray complexity and depth within our interconnected world.

**Bio:**

Armita Raafat is a New York-based sculptor and installation artist working with themes of architectural transfiguration and hybridity. She got her BFA from Al-Zahra University in Iran and MFA from The School of the Art Institute of Chicago. Notably, she has exhibited at the Museum of Contemporary Art, Chicago, The Bronx Museum of the Arts, New York, HORSEANDPONY Fine Arts, Berlin, and Al-Zahra University, Tehran among others. She received the Peter S. Reed Foundation grant for sculpture and a NYFA fellowship for Sculpture/Crafts and has been in residence at the LMCC swing space and AIM at the Bronx Museum of the Arts.

As part of the Elizabeth Foundation for the Arts 2018 Open Studios

323 West 39th Street  
New York, NY 10018



Armita Raafat, *Untitled*, 2017.  
Plastic, resin, mirrors, and paint.

SAT. OCT 20

## Thinking Collections: Open Studios



Cecile Chong, *Locus*, (ongoing), encaustic, plastic, plaster, metal leaf.

CECILE CHONG

2-6PM | EFA Studio 713

**Cecile Chong's** paintings and installations maintain a thematic thread of cultural assimilation and entanglement as illustrated in her most recent series of mask-like beads on strainers. Using found objects such as plastic to create collections of "contemporary cultural artifacts", Chong calls into question how cultural objects and ideas are visually acquired, represented, and interpreted. More specifically, she questions how cultures copy others, and how borrowed ideas often find their way back to the original culture.

**Bio:**

Cecile Chong (b. 1964) is a multimedia artist working in painting, sculpture and installation. She has received fellowships and residencies from the Joan Mitchell Center, Wave Hill Winter Workspace, the Lower East Side Printshop, MASS MoCA Studios, Jerome Foundation Travel and Study Grant, The Center for Book Arts, Socrates Sculpture Park, AIM – Bronx Museum, Urban Artist Initiative NYC, Aljira Emerge and the Joan Mitchell Foundation MFA Grant. Solo exhibitions include FiveMyles Plus Space, Selena Gallery, BRIC House, Emerson Gallery Berlin, Honey Ramka Project Space, Figuresworks, Corridor Gallery and ArtSPACE and Praxis Project Space.

As part of the Elizabeth Foundation for the Arts 2018 Open Studios

323 West 39th Street  
New York, NY 10018

## Thinking Collections: Open Studios

CUI FEI

2-6PM | EFA Studio 704

Cui Fei utilizes materials found in nature, such as tendrils, leaves and thorns to symbolize the voiceless messages in nature that are waiting to be discovered and heard. Both the concept of nature in her Chinese heritage, which emphasizes the interconnectedness of all beings, and the Western theory of trans-culture, which stresses living beyond the limitations of any particular culture, are instrumental to the philosophy of her practice.

**Bio:**

Cui Fei (b. in Jinan, China) received her BFA from the China Academy of Fine Arts and her MFA from Indiana University of Pennsylvania. Cui's work has been exhibited nationally and internationally at Museum of Arts and Design, New York, Princeton University Art Museum, Queens Museum, Aldrich Contemporary Art Museum, Rietberg Museum Zurich, and Museum of East Asian Art in Cologne among others. She has received grants and fellowships from the Pollock-Krasner Foundation, the New York Foundation for the Art, Socrates Sculpture Park and Robert Blackburn Printmaking Workshop. Fei was also selected for the Artist-in-Residence at Art Omi, Light Work and Center for Book Arts.

As part of the Elizabeth Foundation for the Arts 2018 Open Studios

323 West 39th Street  
New York, NY 10018



Cui Fei, *Manuscript of Nature V* (detail), 2016. Installation, tendrils, dimensions variable, 2002-present. Installation view from Chambers Fine Art.

SAT. OCT 20

## Thinking Collections: Open Studios



Justin Kim, *Amba Tea Estate, Sri Lanka*, 2016. Mixed media on paper.

JUSTIN KIM

2-6PM | EFA Studio 907

Justin Kim's curiosity lies in the exploration of perception and memory – specifically how the information received through each is fragmented and elusive, yet made whole through our bodies. Using raw materials such as reference photos, sketches, color swatches, and written descriptions, he aims to reassemble and reconstitute his experiences through his multi-media landscapes on paper. His most recent works illustrate the Northeastern United States and the Eastern Sierras of California – two distinctly different environments.

**Bio:**

Justin Kim (born in Hartford, CT) received a B.A. from Yale and an M.F.A. from the American University in Washington, D.C. He has exhibited at Denise Bibro, Brenda Taylor, and Bowery Gallery in New York City among others. Recent grants and awards include Working Artist Grant, Best in Show Award by Andrew Russeth, Senior Editor at the New York Observer for the Art of the Northeast Competition. Justin Kim has taught at Yale, Dartmouth, Smith College, The University of Massachusetts Amherst, and Deep Springs College in CA.

As part of the Elizabeth Foundation for the Arts 2018 Open Studios

323 West 39th Street  
New York, NY 10018

## Thinking Collections: Open Studios

MAHMOUD HAMADANI

2-6PM | EFA Studio 710

Mahmoud Hamadani has been exhibiting his art since 1999, gaining recognition for minimalist work that is a beautiful fusion of natural occurrences, chance, environments, and visual narratives. There is a meditative and visual rhythm in his mostly black and white forms, that draws inspiration from the numerical Fibonacci sequence, ancient Persian poetry and traditional Chinese painting.

### Bio:

Mahmoud Hamadani (b. 1958 in Rasht, Iran) attended the State University of New York, gaining a BA in Mathematics, and then continued on to the John F. Kennedy School of Government at Harvard University. His work has been shown at The British Museum, New Museum of Contemporary Art, New York, and the Percy-Miller Gallery, London among others. Work by Hamadani is in the collection of the British Museum and the Metropolitan Museum of Art.

As part of the Elizabeth Foundation for the Arts 2018 Open Studios

323 West 39th Street  
New York, NY 10018



Mahmoud Hamadani, "Untitled" Endless Roads, 2009. Ink on paper, 44"X60".

SAT. OCT 20

## Thinking Collections: Open Studios



Natalia Nakazawa, *Our Stories of Migration*, 2017. Detail, Jacquard woven tapestry, yarn. Photo credit: Etienne Frossard.

NATALIA NAKAZAWA

2-6PM | EFA Studio 411

Natalia Nakazawa's current project, *Our Stories of Migration*, details human movement through art objects and storytelling. Participants are invited to embroider their own ancestral, present, and future paths onto the surface of a world map tapestry, which has been constructed with digital images mined from site-specific museum collections. Each image highlights a different object from a collection that embodies historical moments of cultural exchange. Additionally, visitors draw their own maps — which are continuously added to an animated archive — and respond to the prompt question: "What does it mean to be a global citizen?"

### Bio:

Natalia Nakazawa is a New York-based artist working across multiple disciplines, including painting, textiles, and social practice. She received her MFA in studio practice from California College of the Arts, a MEd from Queens College, and a BFA in painting from the Rhode Island School of Design. Her work has been exhibited in NY at the Children's Museum of Manhattan, Museum of Arts and Design, The Metropolitan Museum of Art, Queens Museum of Art, and Blackburn 20|20 Gallery, as well as Casa de la Ciudad in Mexico and The Noyes Museum of Art in NJ.

As part of the Elizabeth Foundation for the Arts 2018 Open Studios

323 West 39th Street  
New York, NY 10018

## Thinking Collections: Open Studios

SAMIRA ABBASSY

2-6PM | EFA Studio 705

**Samira Abbassy**, one of the founding members of the Elizabeth Foundation for the Arts, presents her most recent project documenting the inception and progress of EFA's Open Studios program. Pulling from her archive of 2000-2018 EFA brochures, Abbassy recalls the roster of artists and colleagues who have played a vital role in the evolution and success of the organization.

**Bio:**

Samira Abbassy (born in Ahwaz, Iran) moved to New York in 1988. Abbassy's works are included in public collections such as the Metropolitan Museum, the British Museum, the British Government Art Collection, the Burger Collection, the Donald Rubin collection, the Farjam Collection in Dubai, the Devi Foundation in India, the Omid foundation in Iran, and the Grey Art Gallery Collection at NYU.

As part of the Elizabeth Foundation for the Arts 2018 Open Studios

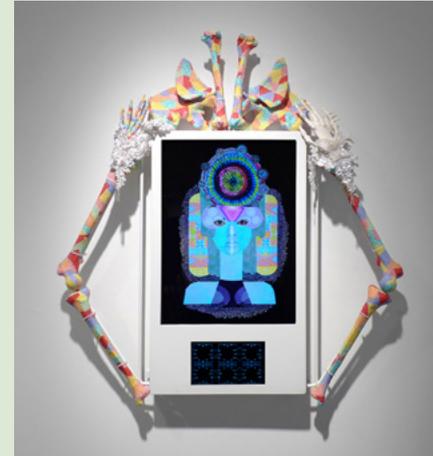
323 West 39th Street  
New York, NY 10018



Samira Abbassy, *Stillness in Her Flux*, 2018. Charcoal on paper.

SAT. OCT 20

## Thinking Collections: Open Studios



Saya Woolfalk, *ChimaTEK: Avatar Download Station*, 2015. Video sculpture.

SAYA WOOLFALK

2-6PM | EFA Studio 402

Using science fiction and fantasy to re-imagine the world in multiple dimensions, **Saya Woolfalk** blends digital with the analogue and human with the machine in her recently commissioned video installations for the Nelson Atkins Museum and the Kohler Art Center. It is through this exploration that Woolfalk tests the various forms of contemporary consciousness that emerge as the two realms blend in our experiences of reality.

**Bio:**

Saya Woolfalk (b. 1979 in Japan) is a New York-based artist whose multi-year projects *No Place*, *The Empathics*, and *ChimaTEK*, have given birth to a world of the Empathics, a fictional race of women who are able to alter their genetic make-up and fuse with plants. With each body of work, Woolfalk continues to build the narrative of these women's lives and questions the utopian possibilities of cultural hybridity. She has exhibited at PS1/MoMA; Deitch Projects; Contemporary Art Museum, Houston; Contemporary Arts Center, Cincinnati; the Brooklyn Museum; Asian Art Museum, CA, Museum of Contemporary Art, Chicago and the Studio Museum in Harlem among others.

As part of the Elizabeth Foundation for the Arts 2018 Open Studios

323 West 39th Street  
New York, NY 10018

## Thinking Collections: Open Studios

SHAHPOUR POUYAN

2-6PM | EFA Studio 401

Through a series of interactive slideshow presentations, **Shahpour Pouyan** introduces a series of works and projects that have never been seen or exhibited outside of his studio space. His practice ranges from drawings and paintings to sculptures and performance art, with a strong focus on military aggression and religion. Hybridizing what he considers the "residues" of empires and navigating different aspects of human history such as architecture, technology, and armaments, he commentates on power and its use throughout human advancement. The session will be followed by an open Q&A, where the artist will allow attendees to get a deeper understanding of his practice, methods and artistic approach.

### Bio:

Pouyan (b. 1979, Isfahan, Iran) received his MFA in Integrated Practices and New Forms at the Pratt Institute, New York, and an MFA in Painting from the Tehran University of Art. His recent exhibitions include group shows at Carthage Museum, Tunis; REDCAT, Los Angeles; LACMA; and the Armory Show, NY. His work is in the permanent collections of The Metropolitan Museum of Art and The British Museum.

As part of the Elizabeth Foundation for the Arts 2018 Open Studios

323 West 39th Street  
New York, NY 10018



Shahpour pouyan, *When The Pigs Fly*, 2017. Installation view. Loading 100 clay pigs on the convey belt. Yinchuan Biennale, China.

SAT. OCT 20

## Thinking Collections: Open Studios



Sharmistha Ray, *The space that lives between us*. Coated stainless steel.

SHARMISTHA RAY

2-6PM | EFA Studio 411

*From Dawn to Midnight*, is a series of neo-conceptual, minimalist drawings engaging sources of nature and phenomenology. Positioning herself as the subaltern subject/object, **Sharmistha Ray** devises a map of her (dis)orientations, continually shifting the line of her gaze and manipulating the distance between her body and the objects of her desire to navigate the field of mnemonic disjunctures. Mapping orientation is a way to make sense of time and (in)visibility, evinced by the nuanced overlaying of cultural references in her work. In Rays work, personal memory becomes a weapon, a form of resistance against cultural erasures enforced by the passage of time and narratives in a state of flux.

### Bio:

Sharmistha Ray is a New York-based artist, writer, curator and TED Fellow whose work addresses personal identity as situated at the crossroads of migration. Drawing on postcolonial theory, queer politics and phenomenological aesthetics, Sharmistha Ray constructs an autobiography of lived experience, proposing multiple perspectives for the construction of identity. Her work has been presented through solo exhibitions at Aicon Gallery, New York, Galerie Steph, Singapore, and Nine Fish Art Gallery, Mumbai among others.

As part of the Elizabeth Foundation for the Arts 2018 Open Studios

323 West 39th Street  
New York, NY 10018

## Thinking Collections: Open Studios

TAMIKO KAWATA

2-6PM | EFA Studio 413

Using unconventional waste materials and objects from daily life, **Tamiko Kawata** works in both large and small scale installations in an attempt to achieve a level of personal intimacy with her works. Kawata views these discarded materials as representative of her differing life experiences in the U.S. and Japan, and works to utilize them as a visual diary. Her practice heavily reflects her fascination with Dadaism, Bauhaus and Gutai philosophies.

**Bio:**

Tamiko Kawata (born in Kobe, Japan) received her BFA in Sculpture at Tsukuba University and moved to New York in 1962. She has received awards and fellowships from MeetFactory in Chez, Pollock-Krasner Foundation, New York Foundation for Arts and the Fellowship, Empire State Alliance, Robert Rauschenberg Foundation, and Louise Bourgeois Residency Award in Yaddo, and Edward Albee Art Foundation. Her works are in the permanent collections of Montreal Museum for Contemporary Art, Racine Art Museum, LongHouse Reserve, Museum for Arts and Design, Lafcadio Hearn Memorial Museum, Hawaii Art Museum, and many other private collections in Japan.

As part of the Elizabeth Foundation for the Arts 2018 Open Studios

323 West 39th Street  
New York, NY 10018



Tamiko Kawata, *Passing Life*, 2016. Used pantyhose, safety pin.

SAT. OCT 20

## Thinking Collections: Open Studios



Wafaa Bilal, *168.01*, 2016. Installation.

WAFAA BILAL

2-6PM | EFA Studio 904

**Wafaa Bilal's** work is constantly informed by the experience of fleeing his homeland and existing simultaneously in two worlds – his home in the “comfort zone” of the U.S. and his consciousness of the “conflict zone” in Iraq. Using his own body as a medium, Bilal continues to challenge our comfort zone with projects like *3rdi* and *...and Counting*. For his 2007 installation, *Domestic Tension*, Bilal spent a month in a Chicago gallery with a paintball gun that people could shoot at him over the Internet. The Chicago Tribune called it “one of the sharpest works of political art to be seen in a long time” and named him 2008 Artist of the Year.

**Bio:**

Iraqi-born artist Wafaa Bilal, an Associate Arts Professor at New York University's Tisch School of the Arts, is known internationally for his online performative and interactive works provoking dialogue about international politics and internal dynamics. Bilal's most recent body of work, *Canto III*, premiered at the New York Armory Show, 2015 and in the 2015 Venice Biennale. His work can be found in the permanent collections of the Los Angeles County Museum of Art, Museum of Contemporary Photography, Chicago, and Arab Museum of Modern Art, Qatar amongst others. He holds a BFA from the University of New Mexico and an MFA from the School of the Art Institute of Chicago.

As part of the Elizabeth Foundation for the Arts 2018 Open Studios

323 West 39th Street  
New York, NY 10018

## Thinking Collections: Open Studios

XIN SONG

2-6PM | EFA Studio 905

**Xin Song** is most well-known for her contemporary twist to the traditional Chinese folk paper technique Jianzhi. Song creates works using her large collection of magazines, which she believes are mirrors reflecting global current affairs. Dealing with subjects such as war, politics, technology, health, poverty, and sex, Song poses larger questions about our current social & political values using a range of motifs from venerable flowers, landscape studies and urban scenes from her long-time residency in New York

**Bio:**

Born in Beijing, Xin Song incorporates traditional Chinese forms and juxtaposes them amongst an array of themes. Five Elements for the Fashion District's Broadway Boulevard Plaza and an installation for Grand Central's 100 Anniversary Celebration are among her public commissions. Song's works have been exhibited at Venice Biennial, Musée du Louvre, Paris, National Art Museum of China, and Paper Art Biennial, Bulgaria.

As part of the Elizabeth Foundation for the Arts 2018 Open Studios

323 West 39th Street  
New York, NY 10018



Xin Song, *Lust Caution*. Paper cut and collage.

SAT. OCT 20

## Thinking Collections: Open Studios



Yongjae Kim, *A Little Street*, 2016. Oil on linen.

YONGJAE KIM

2-6PM | EFA Studio 708

**Yongjae Kim** works predominantly on representational painting that describes a psychological landscape of isolation and alienation in the urban environment. Applying his strokes in a dotted, pixelated manner, Kim removes all trace of the artist's painterly stroke to mimic a photo-realistic image. This removal of the human-quality of a painter's hand further cements the loneliness, solitude, and desolation found in his work.

**Bio:**

Born in 1985 in South Korea, Yongjae Kim received his B.F.A. at Seoul National University and an M.F.A. at Pratt Institute. His works have been exhibited at Volta New York, Sotheby's Institute, Attleboro Arts Museum, Muriel Guepin Gallery New York and St. Joseph College among others. Kim received Best Color Work Award at 2014 KSCS International Invitation Exhibition of Color Works in Korea.

As part of the Elizabeth Foundation for the Arts 2018 Open Studios

323 West 39th Street  
New York, NY 10018

## ULTERIOR GALLERY

### 6-8PM Opening Reception + Video Documentation

#### *Minoru Yoshida: Performances in New York*

Video documentations of performances by the late Japanese artist and Gutai Art Collective member **Minoru Yoshida** made while living in downtown New York from 1970 through 1977. Yoshida moved to New York in 1970 with his practice shifting to become more performance-centric. The exhibition focuses on the time the artist spent in New York and the particular view that he developed as an immigrant.

On view through November 25th.

#### Ulterior Gallery

172 St  
(E. Houston & Stanton St.)



Minoru Yoshida, *Synthesizer Jacket #2*, 1974. Performance photo documentation.

## SOLOMON R. GUGGENHEIM MUSEUM

## 6:30PM Artist Talk

*Conversations with Contemporary Artist: Samia Halaby*

As part of the Elaine Turner Cooper Education Fund: *Conversations with Contemporary Artists* series, abstract painter and influential scholar of Palestinian art **Samia Halaby** (b. 1936, Jerusalem) will describe her creative process, followed by a conversation between the artist and **Sasha Kalter-Wasserman**, Associate Curator, Abu Dhabi Project, Solomon R. Guggenheim Foundation. Recognized as a pioneer of contemporary abstraction, Halaby has paintings in the collections of the Solomon R. Guggenheim Museum and the Guggenheim Abu Dhabi. Her practice is rooted in the conviction that abstract painting reflects the principles of motion in nature and has the power to inspire technology with new visual insights.

**Solomon R. Guggenheim Museum**

1071 Fifth Avenue  
(E 88th & 89th Street)



Samia Halaby, portrait of the artist, 2018. Photo credit-unknown.

## OWEN JAMES GALLERY

## 6-8PM Opening Reception

*The Thick Lines between Here and There*

A bold view into Thailand's burgeoning, reinvigorated contemporary art scene. Shown together for the first time are four of the country's most admired abstract painters: **Thaiwijit Puengkasemsomboon, Mit Jai Inn, Somluk Pafntiboon** and **Angkrit Ajchariyasophon**. Curated by **Keith Schweitzer**. On view through December 8th.

**Owen James Gallery**  
59 Wooster Street, 2nd floor  
(W Broadway & Wooster St.)



Motherwell, *Paris Suite (I-V)*, 1980. Series of four color lithographs, 19 3/8 x 22 3/8 in. each overall, Ed

## ASIA SOCIETY

11AM-5PM Symposium  
6:30-8PM Keynote Address

*The Progressive Genealogy: Art and Culture in Modern India*

Acclaimed author and professor **Homi K. Bhabha** and other visionary figures — artists, art historians, postcolonial theorists, anthropologists, and political scientists present lectures over a daylong program reflecting on the idea of the “progressive” in art, visual culture, science, and industry in early independent India.

An interdisciplinary collaboration between Asia Society and Columbia University. Co-organized by **Zehra Jumabhoy** and **Boon Hui Tan**, Asia Society Museum, New York; and **Vishakha Desai** and **Gauri Viswanathan**, Columbia University, New York.

Made possible by the generous support of **Aashish** and **Dinyar S. Devitre**.

Asia Society  
725 Park Ave.  
(at 70th Street)

THU, OCT 25



Detail from a page from M. F. Husain's scrapbook, with a drawing and annotated photographs. Private collection, France. Image courtesy Grosvenor Gallery.

## LUHRING AUGUSTINE

## 6-8PM Opening Reception

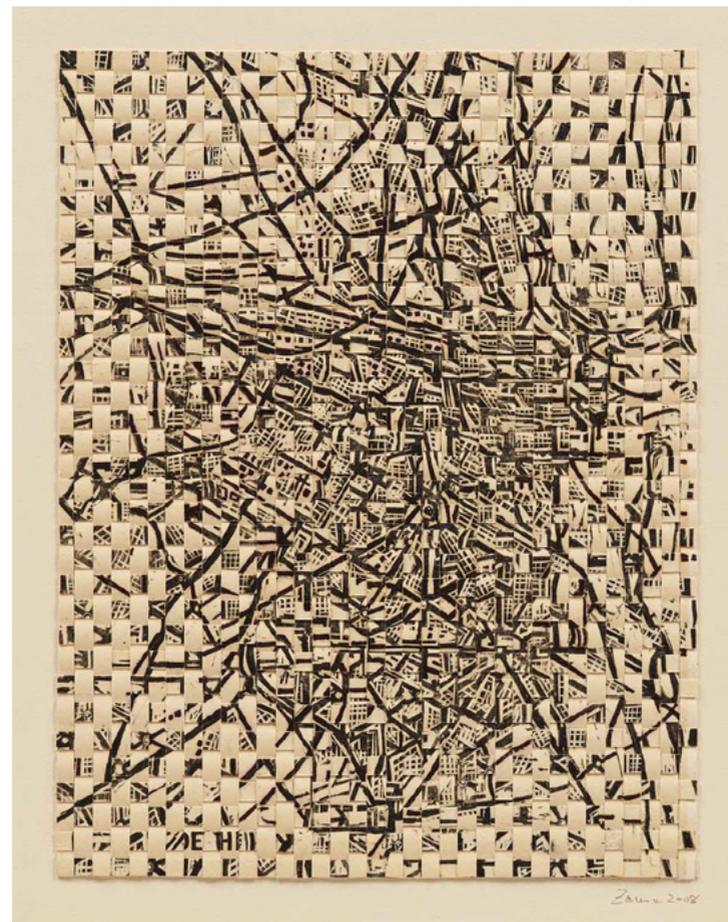
*Zarina Hashmi*

A selection of works exploring the artist's fascination with paper — a medium that has been the mainspring of her long-standing career as a printmaker and sculptor. Her elegant compositions are characterized by an affinity towards minimalism and geometric abstraction, shaped in part by an early interest in mathematics and architecture. The exhibition brings together collages from the past decade in which **Zarina** considers the formal qualities of her chosen medium, such as texture, color, and surface.

**Luhring Augustine**

531 W 24th St  
(10th & 11th Ave.)

FRI. OCT 26



Zarina, Delhi, 2008. Collage with woven strips of woodcut printed in black on handmade Nepalese paper mounted on Arches Cover white paper © Zarina; Courtesy of the artist and Luhring Augustine, New York.

## Thinking Collections: Open Studios

VIKRAM DIVECHA

6:30-8:30PM | Upper West Side, Columbia University

Vikram Divecha's engagements with institutions, urban processes and commercial operations leave behind a repository of material at his studio. His strategies of intervention and collaboration are evidenced throughout these various art objects and Divecha takes his visitors through each investigative journey: Gare Saint Lazare station, Paris; an inconspicuous venture at Frieze Art Fair, New York; participation from Manhattan's Road Marking crew; and his growing interest about how light descends upon objects from Melanesia at the Metropolitan Museum of Art, New York.

### Bio:

Vikram Divecha is a Beirut-born, Mumbai-bred artist, currently based between New York and Dubai. His work addresses time, value and labour. Divecha's practice has developed around what he calls 'found processes'—those forces and capacities at work within state, social, economic and industrial spheres. His engagements translate into public art, sculptural installations, video and drawings. Exhibitions include – *Co-Lab: Contemporary Art and Savoir-faire*, Louvre Abu Dhabi, UAE (2017), *Rock, Paper, Scissors: Positions in Play*, National Pavilion UAE, 57th Venice Biennale, Venice (2017); *Tamawuj*, Sharjah Biennial 13, Sharjah (2017); *Minor Work*, Gallery Isabelle van den Eynde, Dubai (2017).

### Prentis Hall

632 W 125th St.  
Studio No 243 & 244



Vikram Divecha, *Mala*, 2018. Coal, rope, thread, tarp mesh, granite rock structure, Site-specific gesture in Mukhar Valley, Murun Sum, Khentii Aimag, Mongolia Land Art Mongolia 2018.

## TYLER ROLLINS FINE ART

## 6-8PM Opening Reception

*Sopheap Pich*

**Pich** presents a solo exhibition centering on his monumental sculpture, *Ordeal*, which debuted earlier this year at Singapore's Asian Civilisations Museum. It was inspired by the seed pods of the Ordeal tree (*Erythrophleum guineense*). Powder made from its bark can be used as medicine but is poisonous in high doses, and it once played a role in "trials by ordeal" in which only those who survived ingesting it were considered innocent. With this work, Pich explores the fluidity of line and the free expansion of volume, all delimited by the basic form of the natural structure. On view through December 21st.

**Tyler Rollins Art**

529 West 20th Street, 10W  
(10th & 11th Ave.)



Sopheap Pich, *Ordeal*, 2018. Bamboo, wood, metal, oil-based paint, India ink, 177 x 207 x 96 inches, 450 x 525 x 243 cm.

## TWELVE GATES ARTS

6:30-8:30PM Exhibition Opening

*American Peril: Imagining the Foreign Threat*

A series of 60 + original printed works connecting four distinct periods and the complex history of Anti-Asian racism in the United States — Chinese Exclusion Era in mid 1800's, WWII Anti-Japanese Propaganda, the Auto Industry's Japan Bashing in the (1970-1980's), and Post 9/11 Islamophobia in relationship to contemporary political rhetoric. By framing highly amplified contemporary issues such as Islamophobia as part of the larger historic trend, the show encourages viewers to consider historical precedents and their effects, and to think more critically about today's (21st century) xenophobia.

Co Hosted by **JACL Philadelphia** & **PAAFF**. On view through November 24th.

**Twelve Gates Arts**  
106 N. 2nd Street  
Philadelphia

FRI. NOV 2



Tokio Kid, *Douglas Airview* magazine, November 1943 Issue.

## Thinking Collections: Open Studios

SATYA HINDUJA

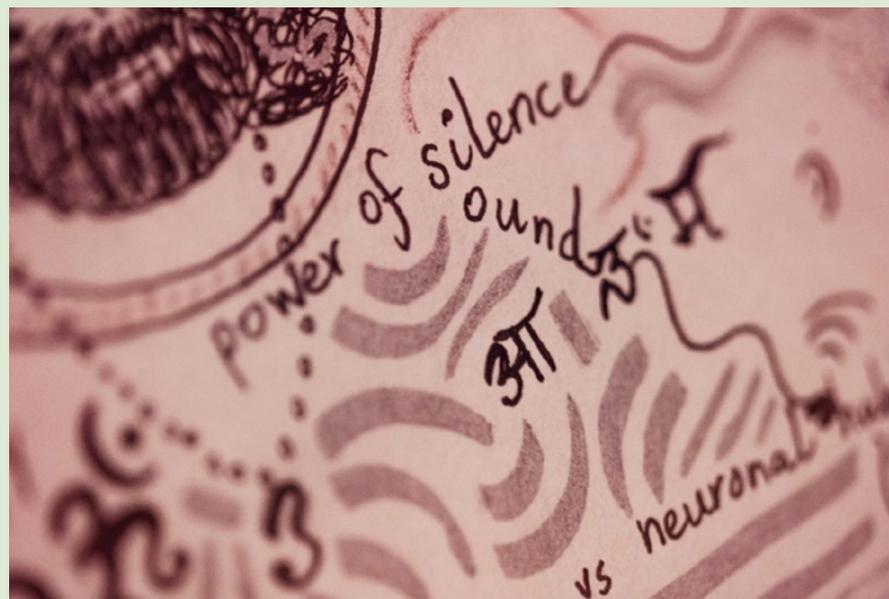
7-8PM | Brooklyn

For her second Open Studio, **Satya Hinduja**, a composer, sound artist, and founder of Alchemic Sonic Environment (ASE), invited ACAW audiences for a site-specific, multi-sensory deep listening experience designed to invoke states of reflection, receptivity, and exchange. ASE integrates spatial audio and vibroacoustic technologies to explore sound's therapeutic potential, aiming to enhance physical, mental, and spiritual well-being. By merging ancient sound practices with emerging technologies, Hinduja's work seeks to redefine the transformative power of sound and its impact on human potential. Her initiatives focus on reframing collective memories within communities and envisioning the future of sound as a form of medicine.

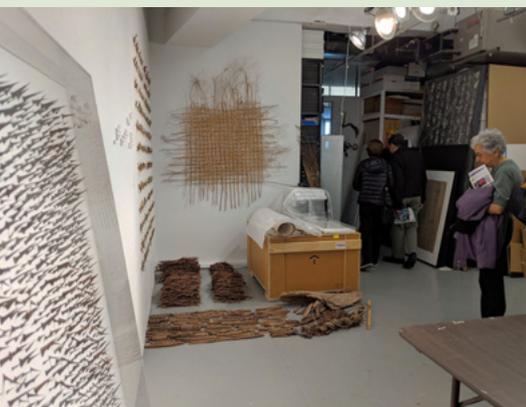
**Bio:** Satya Hinduja, based in New York and Mumbai, is best known for intertwining Sufi philosophies, Vedantic teachings, and Western electronic music. Working with frequencies to provoke change in the human psyche with her vast knowledge and experience in music and music theory, she has collaborated with artists, neuroscientists, and healing arts practitioners to illustrate that sound is the best tool for communication and health. She has staged her work at the Sages & Scientists Symposium, TEDx, Berklee India Exchange and International Yoga Festival and many more.

215 Water Street, Unit #215  
Dumbo, Brooklyn, NY 11201

FRI, NOV 2



Satya Hinduja, *Thinking Collections: Open Studios*, 2018. Courtesy the artist. Photo: Diana Molina Sosa; Frederick Chiesa.



## ***Thinking Collections: Open Studios***

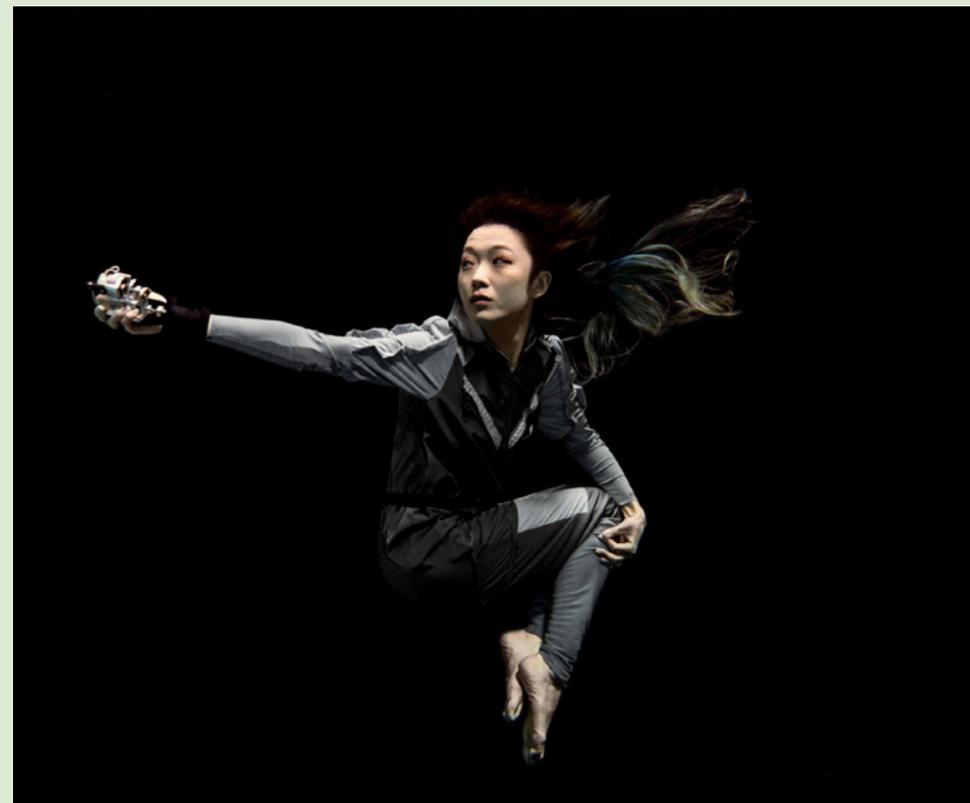
XIN LIU

**4-7PM | Pioneer Works**

Xin Liu presents an on-going project on the journey of her wisdom teeth being sent to space and becoming a star at the end of its life. The little tooth will unmask and unmake the alienated technological space programs and reimagine visceral, active, empathic and poetic forms of engagement.

**Pioneer Works**

159 Pioneer St.  
Brooklyn, NY 11231



Xin Liu, *Technology Residence*, 2018. Pioneer Works.

DAG

**6-7PM Panel Discussion**  
**7-8PM Opening Reception**

*India's French Connection: Indian Artists in France*

Eminent art historians and curators discuss their current research in conjunction with India's French Connection: *Indian Artists in France* opening at the gallery. This historic exhibition explores the influence of French artistic movements on Indian artists from the 1920s onwards to map twenty-seven Indian artists relationships with institutions, museums and art movements in Paris. It showcases significant Indian modernists such as **Amrita Sher-Gil**, **S.H. Raza**, **Jehangir Sabavala** and **Ram Kumar**, who studied in Paris or made it their home. The exhibition examines their individual and collective journeys, the significance of the city to them, the artists they met there, and shifts in their artistic repertoires. On view through December 1st.

Based on extensive research by DAG with texts written by **Dr. Devika Singh** (Centre of South Asian Studies, University of Cambridge) and **Kishore Singh** (DAG, Head - Exhibitions & Publications). This is designed by scenographer **Adrien Gardère**.

DAG

The Fuller building  
 41 East 57th Street, Ste 708

TUE. NOV 13



Amrita Sher-Gil, *Untitled*. Charcoal on handmade paper.

## Focus Kazakhstan

October 14 - November 30, 2018

### *Focus Kazakhstan: Kyzyl Tractor Collective*

### *Thinking Collections: Telling Tales*

Asia Contemporary Art Week  
Signature Exhibition,  
Hosted by Mana Contemporary

Curated by Leeza Ahmady and Vladislav Sludskiy  
An unprecedented survey exhibition of Kyzyl Tractor,  
Kazakhstan's most celebrated art collective.

## Focus Kazakhstan | Curatorial Statement

Asia Contemporary Art Week (ACAW)'s third signature program for the season, *Thinking Collections: Telling Tales*, connects New York and Central Asia's art scenes through an unprecedented survey exhibition of **Kyzyl Tractor**, Kazakhstan's most celebrated art collective. The exhibition, hosted at Mana Contemporary, is part of *Focus Kazakhstan*—a landmark series of thematic presentations led by the **National Museum of the Republic of Kazakhstan** across four cities: London, Berlin, Suwon, and Jersey City.

The exhibition reunites **Kyzyl Tractor Art Collective**, noted for their feverish experimentations in the mid-1990s and early 2000s, after almost two decades of working both separately and occasionally together. Known for reorienting nomadic, Sufi, and shamanistic philosophies as a new artistic language over the past three decades, their work continues to chronicle the seismic socioeconomic and political shifts in Central Asia.

Constant nomadic movement, a common narrative of the 1990s, is present in most of Kyzyl Tractor's performances, sacred materials such as wood, wool, felt, and other textiles found in the steppes of Kazakhstan are frequently used, along with instruments like the shan-kobyz, dombra, and drums. The principles of the spatial-structural composition school and dervish, nomadic and Tengri heritage are visible in the first ten years of their performative practice.



Kyzyl Tractor Art Collective, *Red Bridge of Kyzyl Tractor*, 2002 Performance as part of a documentary film shot by B. Kairbekov Archival photo print



Kyzyl Tractor Art Collective, *Performance East-West*, 2000. Archival photo print

The show comprises two monumental sculptural works—one newly conceived and a reproduction of an older destroyed drum as part of a renowned performance *Purification* that occurred 20 years ago. On October 14, the opening day of the exhibition, the collective will reenact this legendary performance ritual at Mana's entry steps.

Central to the exhibition is an installation of over 45 paintings by [Moldakul Narymbetov](#)—the artist, baksy (shaman), poet, philosopher and former lead member of Kyzyl Tractor—showcasing his work from the 1980s until his passing in 2014. Numerous sculptures, paintings, drawings, found objects and other paraphernalia by current key members [Smail Bayaliyev](#), [Said Atabekov](#), [Vitaliy Simakov](#), and [Arystanbek Shalbayev](#) are also included alongside numerous archival photos of the collective's earlier performances.

Developed around curator [Leeza Ahmady](#)'s thesis of "seeing the artist as the first collector and their studios as collections," the show is staged as a powerful energetic container for the group's entire artistic oeuvre—an accumulation of the artists' seeing, feeling, experiencing and questioning the world together. The second portion of the exhibition title, *Telling Tales*, alludes to **Kyzyl Tractor's** enduring use of mythology and fiction as a strategy for unearthing profound hidden truths within the labyrinth of modern, living and societal conformities. *Thinking Collections: Telling Tales* is not only concerned with the stories being chronicled by the collective's works, but also the story of Kazakhstan itself.

[Click on the artists' names to view their individual profile page in this pdf, including bio and images](#)



Kyzyl Tractor Art Collective Exhibition Documentation, *Focus Kazakhstan Thinking Collections: Telling Tales*, 2018. Courtesy of ACAW & The National Museum of Kazakhstan, Photo: Michael Wilson.

From the Soviet fall through the country's process of reclamation, **Kyzyl Tractor's** earlier works scrutinize structures of national Kazakh identity, memory, and ritual, and, more broadly, humanity's socio-psychological programming as a call to consciousness in relation to nomadic philosophies in a modern world. The member's recent individual works address the country's booming economic growth and steady integration of global financial practices, the role of digitalization, commerce, climate degradation, and the clashes of civilizations in our present history, referred to as the age of Anthropocene.

At the core of Kyzyl Tractor's practice is a Sufi call to questioning the truth—a multilayered inquiry guided by the spirit of all things connected to nature, the cosmos and living in the present moment. This notion of time and truth is particularly apparent through the collective's radical, open-air performances and monumental sculptures, which are unquestionably created as ephemeral acts that reject the rules of traditional institutional spaces, exhibition making, and collection building.

At the crossroads of a historical moment, where there is such a polarity of differences raging across so many countries and regions, it is a befitting challenge to organize an exhibition of such unfamiliar content in New York. Being a relatively isolated art scene, the artists working in Central Asia are distant enough to observe not only their own local historical processes but are engaged in transnational art discourses. *Thinking Collections: Telling Tales*, in turn, creates a thought-provoking arena for critical analysis, not only regarding the artistic disposition of a nation nestled in the heart of a large continent but also confronts how artists process reality and document a world in constant flux.

*Focus Kazakhstan* is implemented by the National Museum of the Republic of Kazakhstan in association with the Ministry of Culture and Sports of the Republic of Kazakhstan within the framework of the program *Ruhani Zhangyru*. The curator of *Focus Kazakhstan* is **Roza Abenova**, Head of Centre of Modern and Contemporary Art at the National Museum of the Republic of Kazakhstan.

*Thinking Collections: Telling Tales* is open to the public through daily Mana guided tours Tuesday-Friday at 3pm and Saturday's at 11am and 3pm. And by appointment from Tuesday-Saturday 11am-5pm.



OPENING DAY PERFORMANCE

1:30-3:30PM | Curator Tour and Collective Performance

On October 14th, the opening day of *Thinking Collections: Telling Tales*, Kyzyl Tractor reenacted *Purification* — one of the group’s legendary performances presented in Prague nearly twenty years ago. As a processional ceremony, the performance in Jersey City involved the artist rolling and sounding off one of their largest drums to date (specially built for this iteration.) With a captivated crowd following them across Mana’s outside grounds, the four Kyzyl Tractor members burned sage, generating large clouds of smoke while sprinkling water and making deep grunting shaman noises. The performance symbolized an effort to cleanse Jersey City and New York populations from “bad energy”. In this manner, the giant drum was transported with hundreds of spectators to Mana’s first-floor where it temporarily lives in a designated space called the *Shaman Room*.

With a tendency to monumentalize sound instruments, **Kyzyl Tractor** has often used the drum to assert ancient and indigenous materials along with Shamanistic customs into contemporary society. Shamanism is a spiritual practice that is an essential fabric of traditional Kazakh folklore and is characterized by a profound connection to consciousness, spirits, and the relationship between humans and nature. Kyzyl Tractor treats shamanism as an artistic strategy, similar to any other conceptual or physical material used in their practice. The group does this as both a way of seriously contemplating shaman philosophies while also spoofing them.

Mana Contemporary  
888 Newark Avenue  
Jersey City  
Studio 510, 3rd floor



SUN OCT. 14



Images from Kyzyl Tractor Art Collective, *Purification*, 2018, Performance Documentation 'Focus Kazakhstan—Thinking Collections: Telling Tales', October 14, 2018. Courtesy of ACAW & The National Museum of Kazakhstan Photo: Michael Wilson.



Kyzyl Tractor Art Collective, *Various Actions / Performances*, 2002. Archival photo print as part of a documentary film shot by B. Kairbekov.





Images from *Focus Kazakhstan—Thinking Collections: Telling Tales* exhibition and installation views at Mana Contemporary, New Jersey, 2018.

## TEA ROOM

**As a part of the unprecedented survey exhibition of  
Kyzyl Tractor Art Collective (Room 307)**

For centuries, drinking tea has been a significant personal and communal activity across Asia, Europe, and beyond. Invented in China around 300 A.D., tea became a coveted trade item during the Silk Road Era, facilitating international economic and cultural exchanges, including with Central Asian countries like Kazakhstan. Since then, tea has become an essential aspect of daily Kazakh culture, serving to relax, encourage conversation, and provide ritualistic and medicinal benefits.

In a tribute to Kazakhstan's hospitality and the Sufi and Shaman philosophies of living in the present moment, the **Kyzyl Tractor Art Collective** and *Thinking Collections: Telling Tales* curators have recreated a traditional Kazakh tea experience. They invite audiences to rest, reflect, and meditate like a true Sufi.

As you step into this space, allow yourself to be enveloped by the environment, energy, and textures around you. Take a break from the hustle and bustle of city life and simply exist in this moment. Remember, wisdom often emerges from the most unexpected places, and you might just find the answers you seek in this room, over a cup of black tea.

A signature exhibition of Asia Contemporary Art Week (ACAW) 2018 in collaboration with the **National Museum of the Republic of Kazakhstan**

**Curated by Leeza Ahmady and Assistant Curator Vlad Sludskiy**



## SHAMAN ROOM

In *Genghis Khan's Clothes*, **Said Atabekov** of the **Kyzyl Tractor Art Collective** examines the historical memory of the controversial Mongol leader. In the 13th century, Khan ruled an empire stretching from China to Eastern Europe. The coat's exterior features a traditional pattern, while the interior is lined with military khaki, referencing the consequences of Khan's victories and conquests. The empty jacket, with its massive scale compared to the human body, symbolizes the myth surrounding Khan and highlights how history often focuses on the most potent and aggressive figures.

This work, *Genghis Khan's Clothes*, shares a thematic connection with Sui Jianguo's *Mao's Jacket* series. Both artworks scale up a leader's iconic attire, presenting it without the leader's body. This parallel conveys a sense of power, suggesting that systems can endure without their great leaders.

With a tendency to monumentalize sound instruments, **Kyzyl Tractor** uses the drum, made with wood and animal skin, to insert ancient and indigenous materials along with Shamanistic customs into contemporary society. Shamanism, a religious practice characterized by a profound connection to consciousness, spirits, and the relationship between humans and nature, is a fabric of traditional Kazakh folklore and is often used as a guiding framework for Kyzyl Tractor's practice.

Following Shamanistic philosophies, the *Purification* performance is a proposition for creating flow within a chaotic world — a movement towards a state of consciousness, transcending from darkness or depression to lightness and ecstasy. This process suggests that instead of fearing or banishing undesired qualities or feelings, such as envy, anger or bitterness, one should find a way to transmute them, ending in their sublimation.

Drum-based rituals, like this one, are still widely practiced today by shamans in Latin America, South East Asia, Africa and Siberia. Though this particular drum is modeled after the one used in Kyzyl Tractor's 2003 performance, stagings of this type appear in the group's work as far back as the early 1990's. Kyzyl Tractor has performed *Purification* in Prague, Perm, Vienna, Shymkent, Almaty and now, for the first time, Jersey City. In light of the location and context of this newly recreated work, it is especially critical to address questions about the future of humanity, the Earth, kindness and appreciation.

A signature exhibition of Asia Contemporary Art Week (ACAW) 2018 in collaboration with the **National Museum of the Republic of Kazakhstan**

Curated by Leeza Ahmady and Assistant Curator Vlad Sludskiy



Kyzyl Tractor Art Collective, *Purification Drum*, 2018. Wood and sheep skin.



Said Atabekov, *Genghis Khan's Clothes (Coat)*, 2013. Fabric, cotton, sintepon.

## FOCUS KAZAKHSTAN FORUM

2-5PM | Open Forum

Curators: Leeza Ahmady and Vladislav Sludskiy (Manager & Curator of Ethan Cohen Gallery and co-founder and organizer of ARTBAT FEST)

Moderator: David Borgonjon (Curator, Writer)

12 arts professionals from institutions in New York and beyond joined for a special walkthrough and discussion surrounding the exhibition *Focus Kazakhstan Thinking Collections: Telling Tales* and its presented artists, one of Central Asia's legendary contemporary art collectives, *Kyzyl Tractor (Red Tractor)*.

### Participating Respondents:

**Livia Alexander** (Curator, Writer and Chair of the Department of Art and Design at Montclair State University), **Daniela Bertol** (Research Artist, Scholar, Designer and Author), **Beth Citron** (Curator of Modern and Contemporary Art at the Rubin Museum), **Jin Coleman** (Art Advisor, Curator), **Christina Davis** (Independent Curator, Researcher), **Jeanne Finley** (Media Artist), **Robert Lee** (Executive Director and Curator of Asian American Arts Centre), **Lydia Matthews** (Professor of Visual Culture in Parsons Fine Arts program and Director of the Curatorial Design Research Lab at the New School), **Rashmi Viswanathan** (Postdoctoral Fellow of Global Contemporary Art at The New School University and Senior Fellow of the American Institute of Indian Studies), **Christina Yang** (Director of Education and Public Programs at the Solomon R. Guggenheim Museum), **Amy Zion** (Curator, Writer)



## Kyzyl Tractor | Focus Kazakhstan

### Artists' Bios

#### SAID ATABEKOV

Born in 1965 in Bes-Terek, Uzbekistan, **Said Atabekov** currently lives and works in Shymkent, Kazakhstan. Said Atabekov began creating art in 1993 as a member of the **Kyzyl Tractor artist group**. As a witness to the successive waves of social and political change in Kazakhstan, an area which saw a transition from nomadic culture to communism and then to capitalism in less than a hundred years, Atabekov explores the intersections and local impact of often conflicting cultures and skillfully identifies and animates elements that reveal their deeper paradoxes.

Like many of today's artists, Atabekov's work spans a variety of media, from video and photography to sculptures and installations. His use of ethnographic signs is heavily influenced by recollections of the Russian avant-garde and Post-Soviet realities, along with an intimate and often touching analysis of his condition as a contemporary artist. While acutely aware of the attractiveness of the exoticism associated with iconographical stereotypes of Central Asian art, he often refers to them with a touch of irony.

Notable recent exhibitions include *Suns and Neons above Kazakhstan* at the Yarat in Baku (2017), *The Other & Me* at the Sharjah Art Museum (2014), the 5th Moscow Biennale (2013), Central Asia Pavilion at the Venice Biennale (2011, 2007, 2005), *Ostalgia* at the New Museum in New York (2011), *Time of the Storytellers* at the KIASMA in Helsinki (2007), the 9th Istanbul Biennale (2005).



Said Atabekov, *Way to Rome* series, 2017-2018. C-print on aluminum dibond.



Said Atabekov, *Supersoldier with 12 stone Bal Bal*, 1999-2000. C-print on aluminum dibond.



Said Atabekov, *Steppe Wolves*, series 2007-on-going. Photograph and acrylic paint. Courtesy of the artist.

## SMAIL BAYALIYEV

Born in 1952 in the village of Iskander, a former South Kazakhstan region now belonging to Uzbekistan, **Smail Bayaliyev** graduated from Tashkent College of the Arts. Since 1981, Bayaliyev has lived and worked in the city of Shymkent, Kazakhstan, where he was a part of the first stages of the formation of the art collective **Kyzyl Tractor**. By the early 1990's, Kyzyl Tractor became one of the most recognizable artistic phenomena of its time.

Starting his artistic journey through painting and collage, Bayaliyev has slowly transmitted massive public art pieces, performances and mixed-media artworks which often involve the use of kashma, a central Asian wool. Bayaliyev's work centers around classical and regional themes, picturing still-lives of horses and nomadic heritage that is encrypted in cultural codes of today's society. Bayaliyev has created his own unconventional way of deconstructing and revisiting these themes.

His sculptures of horses are often left undone and raw, uncovering the ontological incompleteness of those animals when it comes to their roles in the past vs. modern society. In his other series, Bayaliyev was inspired by suprematism, surrealism, and cubism, placing those rather western movements into an authentic context of Central Asian crafts and motifs. An active and contributing member of Kyzyl Tractor, Bayaliyev's signature exhibitions have included the seventh biennial in Tashkent, the 2003 quadriennale in Prague, ARTBAT FEST 8, and other local and international exhibitions.



Smail Bayaliyev, *Threshold*, 2015. Sculpture metal, resin and paint, 200x100cm.



Smail Bayaliyev, *Kurt Daiyndau*, 2017. Acrylic on canvas and collage.

## MOLDAKUL NARYMBETOV

Noted for his bright individuality and rebellious charisma, **Moldakul Narymbetov** (1946-2012) was a key figure in the Kazakh art-group **Kyzyl Tractor** (1990). Narymbetov made great contributions to the development and popularization of contemporary art not only in Kazakhstan but also in the Central Asian region. His shamanistic myth-making is archaic in form compared to modern content but allows for Narymbetov to speak and express his identity clearly.

While Narymbetov's sculptures of old rubber auto-tires are some of his most iconic works, his paintings are intense, bold, and conceptual. Narymbetov's color strokes often correspond with the dynamics of natural life, corresponding with the sonorous colors of the Fauvists. Many times taking the forms of abstract and landscape paintings of rural and tiny settlements, Narymbetov's uses the victim as a theme in many of his works and often comments on consumer culture, technology, and existential problems.

Narymbetov was a Member of the Arts Academy of the Republic of Kazakhstan, member of the Artists' Union of Kazakhstan, and winner of the Zhiger reward. He has represented the Republic of Kazakhstan in many events across the world in countries such as Austria, Switzerland, Germany, Czech Republic, USA, Italy, Russia. He opened the School of Modern Art in Almaty and has participated in the festivals of contemporary art such as ArtBatFest in both 2010 and 2011.



Moldakul Narymbetov, *Bal Bals*, 2009. Acrylic on canvas.



Moldakul Narymbetov, *Scarab*, 2000s. Acrylic on fiberboard.

## ARYSTANBEK SHALBAYEV

**Arystanbek Shalbayev** was born in the Keless country of South Kazakhstan in 1959. Soon after graduating from the Almaty Institute for Arts and Theater in 1984, the artist returned to Shymkent where he became a teacher at the Kasteev school and met fellow teacher Vitaliy Simakov. Shalbayev and Simakov's close proximity created a space for each to learn from each other and experiment with the compositional qualities of painting.

Using painting, graphics, installation, video, and performance, Shalbayev's practice is an exquisite juxtaposition of subjects and mediums. Shalbayev's artworks display strong conceptual visual aspects which come together using a solid, almost scientific, methodology—making his process just as important as the message of his artworks. The artist is interested in absurd representations of Kazakhstan's current-day social, cultural and economic dilemmas, as well as its history and mythological discourse. His latest series of artworks, collectively called *Boomerang*, reveal the self-destructive fate of Kazakhstan's natural-resource-driven economy.

Arystanbek has participated in a number of personal and group exhibitions in Kazakhstan, the UK, Czech Republic, France and Spain where his pieces have been acquired by local and public collections. Of note, Arystanbek was a part of the show *Nomads*, a collective exhibition of artists from Kazakhstan in Moscow; *Life is a Legend*, a show of contemporary Kazakhstan art in Strasbourg, France; and the ArtBat Festival in Almaty, Kazakhstan.



Arystanbek Shalbayev, *the game from series of matches, barrels*, 2016. Oil on canvas.



Arystanbek Shalbayev, *Golden Man*, 2014. Photo print on dibond.



Arystanbek Shalbayev, *Portrait of Genghis Khan*, 2013. Diptych, photoprint covered with oil.

VITALIY SIMAKOV

Vitaliy Simakov was born in 1954 in the Republic of Bashkortostan. In 1983, the artist graduated from the National Institute of the Arts in Ufa with a bachelor's degree in fine arts. Soon after, the artist moved to Shymkent and taught a class on spatial-structural composition which resulted in the formation of **Kyzyl Tractor**. Smakov became a pivotal critical influence in the academic understanding of the Kyzyl Tractor's artwork as well as an active participant in their performances in the 1990's. Later, Simakov concentrated his attention on teaching and slowly passed the leadership of the art collective to Moldakul Narymbetov. The artists remained a collaborator and close friend to the artist group until the death of Moldakul in 2012. In the past 35 years, Simakov has lived and worked in Shymkent where he still teaches part-time and has up to 50 graduate students per year.



Vitaliy Simakov, *Celebration Theater*, 2008. Oil on canvas.



Kyzyl Tractor Art Collective Exhibition Documentation, *Focus Kazakhstan Thinking Collections: Telling Tales*, 2018, Courtesy of ACAW & The National Museum of Kazakhstan, Photo: Michael Wilson.



Vitaliy Simakov, *Night Riders Series*, 2012. C-print on aluminum dibond.



# FIELD MEETING 2019

January 25 & 26

## FIELD Take 6: MEETING *Thinking Collections*

Asia Contemporary Art Week  
Signature Program  
Hosted by Alserkal Avenue, Dubai, UAE

Curated by Leeza Ahmady

An art forum staging 35+ performances, lecture-performances, and popups by some of today's outstanding artists, curators, and creative minds.

## FIELD MEETING Take 6 Curatorial Statement

Asia Contemporary Art Week (ACAW), curatorial & educational platform, is pleased to collaborate with Alserkal Avenue on the 6th iteration of its annual art forum **FIELD MEETING** to stage 35+ performances, lecture-performances, talks, and a string of popups by some of today's outstanding artists, curators, and creative minds. Each year, FIELD MEETING sets out to re-evaluate one quintessential contemporary art world term, as a way for artists and arts professionals to think more consciously about their work and community. This year, Take 6 de-categorizes the word "collections" away from the ever-burgeoning global art market to claim the artist as the first collector.

Holding a multitude of connotations, the word "collections" in the art world is often surrounded by conversations of relevance, inclusion, cultural narrative, and monetary value. Within the communal mind of all societies, the building of a collection seems spartanly reserved for the wealthy and the privileged. However, for centuries, artists and other creative individuals have gathered everything—be they specific aspects of reality, fiction, or other diverse subject matter to create bodies or containers for the accumulation of their own ideas, insights, and mechanisms that, at some point in time, become identified as art objects in the world.

During our childhood, we all collected something, if not many things, as a natural part of growing up and understanding the world: Seashells gathered on a trip to the beach, stamps from around the world kept in a shoebox under one's bed, or Lego sets pouring out of closets. We memorized lyrics of every song by the infamous Iranian pop singer Gogoosh or the national anthems of countries in the world. These forms of collections become built into the membranes of our cells as extensions of who we are, where we have been and where we wish to go—a grouping of objects, events, feelings and thoughts mapping out our existence in different instances of time and space.

Today, a period distinguished by the Information Age, **the bounds of collections are vigorously challenged everywhere**—social media and smart technology gather and store our preferences in ways that are at once comforting, and deeply disturbing. No longer are our photographs stored in physical albums, nor our favorite CDs stacked on our living room shelves. Instead, the boundless abyss of a digital cloud instantly gobbles up all logs of our activities. Interactions have become symbolic, in so far as we often cannot link any physical trace of many of our daily experiences. Meanwhile, internet companies record, archive, and manipulate our search history to customize the advertisements we receive; perpetuating mass consumption by keeping humanity numb and ever entangled by the roots of our own collection of personal, psychological, social, and emotional insecurities.

In these circumstances, a re-evaluation of the term "collections" is in order. What exactly do we mean by "collections" and "collecting"? Who are the dominant powers at play, and what are the values these collections perpetuate? **Most urgently, the forum questions the ideas, apparatuses, and visions of countless collections and if they correlate with our true purpose as human beings.** How are our minds being colonized by the "information age" to serve the insatiable desires of a capitalist market system? Indeed, our attachment to consumption and the accumulation of objects are increasingly endangering the planet, which contains a countless array of animal and plant species that together, with other great elements in the universe, make up a truly boundless collection of energy, otherwise known as the cosmos.

These questions take on a much more specified valence when considering Asia as a vast continent of regions and countries that have been fragmented through the categorization and recategorizations of academicians in fixed paradigms. Premiering for the first time in **Dubai** at the crossroads of a geographical location, which until recent decades was not generally, referred to as Asia, **FIELD MEETING Take 6 addresses the lack of ongoing, robust, and artistic connectivity between Western and Eastern regions of Asia.**

The forum links MENASA (Middle East, North Africa & South Asia) institutions directly with a group of diverse practitioners, whose efforts complicate categorical notions about the continent.



Khadim Ali, *The Arrival of Demons*, 2017. Mural commissioned for the Museum of Contemporary Art Australia (MCA).

## Day 1, Morning Notes

### *Inside Out: The Artist as Collector*

Reflection is an act often used as a potent device through which artists launch inquiries about self, society, and matters at large. Observations of their internal world in relationship to exterior realities allow them to gather an inextricable accumulation of meaning. These savored acts of assembling, ordering and reorienting of significant experiences, ideas, feelings, intuition, memory, education, training, research, and history are churned into abstract, physical, and conceptual energies over time—which are then transmuted into understandings that make up the essence of any great art work.

Thus, in the first session of **FIELD MEETING Take 6**, the unprecedented notion of seeing the artists as the first collector is introduced through an exploration of artists' processes and artistic activities.

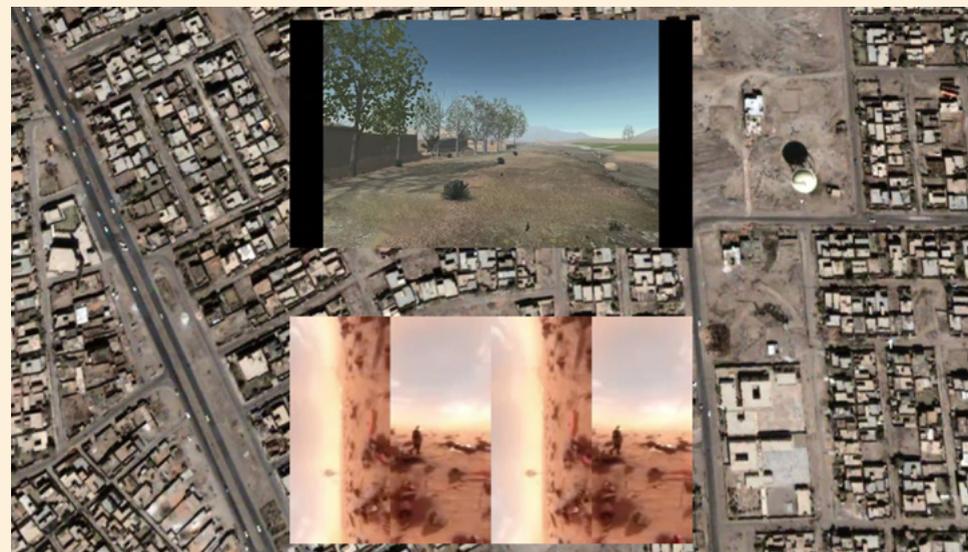
**Ranbir Kaleka** (New Delhi) discusses his childhood spent in an Indian village *Haveli*, or mansion, considering how these years contributed to the development of his nuanced inner life and sense of proportion. Through a container of occurrences, which he refers to as “visual events,” his work activates stories, images, and ideas from the drawers of his own mind, and that of the collective conscience, to offer repertoires of meaning and reading for viewers.

On another spectrum of reflection, **Heman Chong** (Singapore) unpacks *Foreign Affairs*, an ongoing project representative of his quintessential practice documenting the unseen—photographs of embassy backdoors taken on his travels around cities of the world. As symbolizing barriers between the people and the government, Chong exposes these hermetically sealed entryways from the outside in to apprehend speculation often used by government officials in making policy. By extension, Chong then speculates on these same agents' place for carrying out covert actions.

Expanding the Morning's accent on quiet and personal meditations, **Nikhil Chopra's** (Goa) 1-hour performance-action invites the audience to contemplate transformation through a large-scale landscape drawing, which he renders on-site with lipstick.



Haiyang Wang, *The Birth of the Word, to the Demise of the Bird*, 2014-2018. Pastel on sandpaper.



Bassem Saad & Edwin Nasr, *This ritual I wish you could see* (Render and file), 2018. HD video still.

## Day 1, Afternoon Notes

### *Pendulum Swings & Spheres of Influence*

The principle of polarity, also known as the forces of yin and yang, is foregrounded in the Afternoon Notes with a compilation of visionary "projects for empowerment" that in fact operate as ruthless mechanisms for depletion, destruction, and antagonism.

Through a lecture-performance iteration of her former multi-chapter animation project: *Atomi Daamaki Wali Mohabbat* (The Atomically Explosive Love), **Umber Majeed** (New York & Lahore) chronicles nuclear power in Pakistan within the frameworks of aesthetics, nationalism, state propaganda, community, and self.

On a similar note, **Bassem Saad & Edwin Nasr** (Beirut) juxtapose Western military-entertainment mindsets with the use of virtual reality and video games in the Middle East to examine how historical, geopolitical, and identitarian narratives are simulated. In his obsessive studies of a region marked by climate change and recent geopolitical expansions, **Alexis Destoop** (Sydney & Brussels) reconfigures the history of the Russian-Norwegian borderland to re-imagine this space as a poetical re-appropriation, portraying a zone where past and future are confounded.

**Khadim Ali's** (Sydney & Kabul) talk entitled *Demonology* sheds light on the forces of destruction through the entanglements of the *Dew and the Pari* (demons and angels) in the mythologies of Central Asia and elsewhere. Dissecting its lore, Ali views demonology as an enabler for the "othering" of and persecution of minority groups such as the Hazara in Afghanistan.

Also drawing from his native country, **Moe Satt** (Yangon) codifies the oppressive socio-political conditions of warfare experiences in Myanmar through a set of facial and body gestures in his performance *F n' F* (face and finger).



Heman Chong, *Foreign Affairs #62*, UV print on unprimed canvas, Signed and dated verso, Unique, 2018.

## Day 1, Evening Notes

### *Modes of Being: Ideologies and Space as Malleable Entities*

Reinterpreting the role of collections, the presenters in Day 1, Evening Notes act as the provocateurs of different modes of being by interacting with various social codes and ideologies to challenge their true meaning. What if our collections of knowledge such as psychoanalysis and transculturalism are to be given new realms of practice? It would require going back to the drawing board entirely, not only in our reading of social codes, but the meaning of what occupying a physical space signifies. What if the space in which you lived could literally enlighten you, raise the level of your consciousness, or, even better, allow you to live immortally?

**Sam Samiee's** (Tehran) talk delves into psychoanalysis, Manichaeism, and the Persian code of conduct, *Adab*, as interconnecting beliefs which can be used to reconstruct epistemic frames of mind. *Adab* has often been thought of as an immalleable set of rules or customs one must follow to achieve a good life. However, *Adab* is not so different from psychoanalysis and Manichaeism, as all three systems are working to achieve internal harmony through different means. Similarly, in her work *Hatayi*, **Burçak Bingöl** (Istanbul) recounts the trade of Chinese porcelain via the Silk Road, which influenced the evolution of the highly distinctive Ottoman Court style. Here, the fluidity of aesthetics across geographic borders as caused by transculturalism, recasting one's conception of spatiality to create a deeper meaning and history of artistic influence.

Also dealing with spatiality, **Chongbin Zheng** (San Francisco & Shanghai) presents a talk in which he applies an understanding of light as a function of garden building culture. Zheng challenges the idea that gardens were created as signifiers of wealth and status. He asserts that their true function was to enlighten their inhabitants in living a more consequential life in connection to nature. This reacquisition of space extends even further through the grand project of the artist / architect / scientist / revolutionary couple **Arakawa & Madeline Gins** as introduced by **ST Luk** (New York & Tokyo) through an excerpt film entitled *Children Who Won't Die*. The couple's legendary death-defying philosophy of transformative housing has challenged the bounds of space not simply as a source of enlightenment, but as an interaction with the physical body as a means for a longer life.

Rounding out Day 1, **Arahmaiani Feisal** (Yogyakarta & Tibet) urges us to adopt her *Manifesto of the Sceptic*, proclaiming artists as "alchemical vessels" for change as exemplified by her long-term collaboration with Tibetan monks (and local Chinese authorities), resulting in the planting of nearly one million trees across the country.

These Evening Notes on Day 1 lay bare for us how creative foresight can transcend rigid ideological dictums and hegemonic codes into malleable material for consciousness, nourishment, and longevity. The modes of being proposed in this section are not mere intellectual exercises, but encompass a sincere physical and energetic transformation of communities—past, present, and future. While modern societies are preoccupied with individual attainment, living a truly fulfilling life is in fact rooted in our connection with and nurturing of others and the planet as a whole—the largest, true collection.



Chongbin Zheng, *Kyoto*, 2018. Site-specific installation documentation.

## Day 2, Morning Notes

### *Community As Institution and Institution as Community*

While institutional critique has long been a topic for introspection at art events, communities lacking such infrastructures are largely absent from these discourses. Residencies and art programs are abundant in the West, franchising their reach throughout cosmopolitan cities and key regional hubs. Yet, regardless of whether in an impoverished or flourishing institutional landscape, most trained artists today do not make their livelihood strictly through their art. Many allow this reality to lose their sense of purpose while also feeling entitled merely because they are granted a degree.

On the other end of the spectrum, artists within communities where institutional growth is hindered—autocratic governments, dictatorships, poverty, war, displacement and deterioration of natural environments—don't have room to discuss what is lacking. They instead mold their own forms of quasi-institutional behavior to both barely survive and, at times, greatly thrive in creating models that respond to their own local needs, history and artistic trajectory. Presenters in Day 2, not only tackle well established or newly launched institutional endeavors for disseminating knowledge, but also engage with alternative forms of art making and collection building outside of institutional aid.

*Afghanistan Untitled*, a performative reading by **Francesca Recchia** (Kabul), tackles the vulnerabilities and complexities of living in Kabul as a foreigner, entangled with the small but struggling vibrant Afghan art scene. In opposition to operating within meager circumstances prevalent in conflict zones, large established museums across thriving world economies provoke questions on how infrastructure can be improved. For instance, in her curatorial talk **Lara Day** (Hong Kong) discusses the eminent M+ museum's collection in terms of relevance and accessibility in the digital age and the institution's need for "openness" to bold ideas.

Next, following a tour of the ACAW pop-up exhibitions housed in Warehouse 46, the artists and presenters in this section discuss their work in a lively joint conversation. An online selection of 17th to 21st century Japanese prints organized by Ronin Gallery director **David Libertson** (New York) exemplifies a private gallery's sustainable strategy for expanding community through a successful merger of traditional gallery charm with an innovative digital collecting experience.



Arahmaiani Feisal, *Breaking Words*, 2006. Performance Documentation.



Umber Majeed, *Atomi Damaaki Wali Mohabbat* (The Atomically Explosive Love), 2017-ongoing. Performance Lecture. Courtesy of Pirzada A. Waheed Archive (Rawalpindi, Pakistan), the CDA - Capital Development Authority (Islamabad, Pakistan), and Ashkal Alwan (Beirut, Lebanon)

The individual's relationship with the institution as community continues as the common denominator in the work of the artists, such as in *Peace Coat* by **Zolaykha Sherzad** (Kabul & New York). Sherzad creates art and clothing not only in an effort to preserve traditional Afghan motifs and textile making techniques, but to also reinterpret modern design. She established, directs, and has maintained Zarif Design Center for over a decade, made up of a group of women and men working together to create within a safe environment, despite the unpredictable outer world of Kabul, Afghanistan. In her pop-up, **Amina Ahmed** (New York & Tehran) incorporates her mother **Zulayka Mirashah's** embroidery practice, which was nurtured by a sewing circle she founded during her girlhood. Placing her own drawings and newly conceived books adjacent to her mother's work, Ahmed honors companionship and shared experience as an essential method for creative process.

The institution as a mighty entity, filled with resources established to meet the needs of all, is a phantom to be dismissed, much like the fantasy of meeting one's knight in shining armour. As a creative practitioner in much of the world, one is one's own institution—especially in the case of artists and curators who are often playing multiple roles from art and exhibition production to fundraising, marketing, discourse, and writing, to, at times, even acting as agents for works entering collections.

The pop-up *Limited Liability Pavilion 4.0* exemplifies this type of community-making in Kazakhstan as presented by art managers **Vladislav Sludskiy & Olga Vesselova** (Almaty) in an installation of works from the private collections of artists formed through donations from their artists friends, colleagues, and art and cultural partners throughout the years. Equally as ingrained in community as composites of one's past and present experiences whether personal, inherited, or institutional, **Nadira Husain** (Berlin), in her multimedia paintings, tapestries and sculptural objects, employs a variety of pictorial symbols and compositions from her various backgrounds to reflect on cultural phenomena.

In his pop-up, Iranian artist **Ali Shayesteh** (Hamadan) treats societal dictums as critically as he does his attachment to personal memorabilia, such as photographs and writings. However, overtime some of his discarded compilations became assimilated into paintings & embroidered drawings, conveying nuanced sentiments often lacking within the linguistic folklore of culture. Ending Day 2, Morning Notes, **Moe Satt** (Yangon) stages his second performance in the forum *Other Side of the Revolution / Fist on Me* reiterating the traumas of war and conflict by questioning the role each of us play as bystanders to the atrocities of the world. The institution of conflict implicates that such struggles affect everyone directly or indirectly.

**Day 2, Afternoon Notes*****A Loose Canon: Who is Collecting and Why?***

Extending beyond the climate-controlled containers of highly secured museums, galleries, libraries or private homes, a collection's purpose often delves into the depths of human nature itself, asking: "What are we collecting?", "Why are we collecting it?" and "Who is collecting?" In a collaborative curatorial talk, **Natasha Degen & Sandra Skurvida** (New York) consider collections through educational frameworks within the MENASA region and beyond. They scrutinize behaviors of various art departments, foreign university outposts, artists' organizations, and museums to ponder the balance between the location of a culture and its communication outside its immediate field of reference.

**Pi Li's** curatorial talk takes M+ museum's acquisition of Chinese artist Huang Yong Ping's monumental sculpture *Reptile* as a case-study to ask "What does it mean to build a museum collection in the 21st century and, more importantly, is it necessary for us to establish a canonical discourse for art in Asia?" Thus, while Degen and Skurvida focus on specificities of context and location, Pi Li is preoccupied with collection building in response to the predications of a particular era in time.

In her lecture-performance, artist **Wong Kit Yi**, aka **Ali Wong** (Hong Kong & New York), spins tales about DNA as a quintessential collection making up the very essence of every human being. In addition, she discusses projects for which she boldly courted collectors to purchase her would-be produced works as part of the making and conceptualization process of the projects. Leaping steps further, a year later, she offered collectors a 99-year lease for another series *Magic Wands, Batons and DNA Spiders*, as a critical nod to the historical precedent, the leasing of Hong Kong by the British from China.

Hegemonic canons is explored deeper yet in artist **River Lin's** (Paris & Taipei) performance *20 Minutes for the 20th Century, but Asian*, a parody of a Tino Sehgal's original work outlining iconic choreographies from the 20th century. However, while Sehgal's piece highlighted such prominent Western choreographers as **Merce Cunningham** and **Pina Bausch**, Lin reconsiders the history of dance through an Asian context containing its own form of distinct cultural memory.

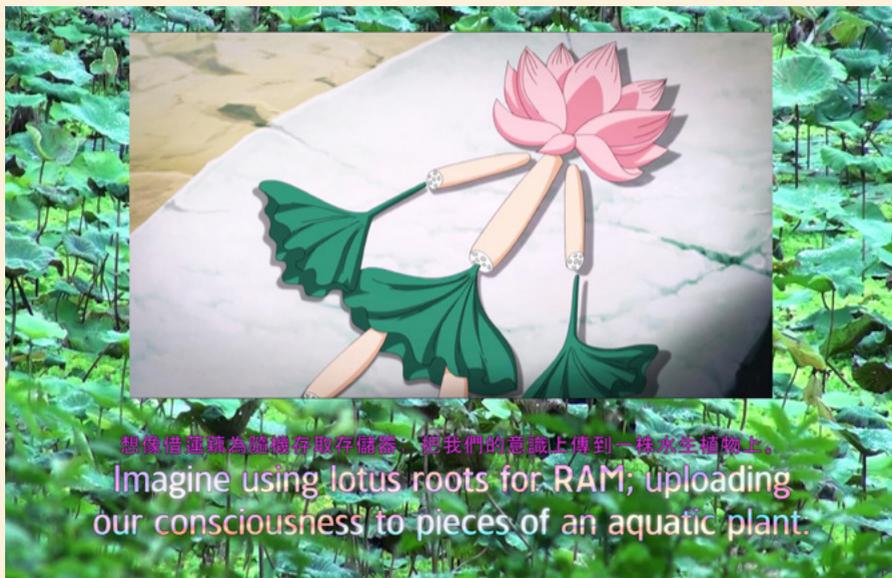
**Day 2, Evening Notes*****Breaking Bad & Good: Subaltern Narratives***

As curators and arts professionals, we are programmed to take as our duty the upkeep of institutional memory. We are tasked to consider how we can conserve and create access to everything that artists make, as well as to what degree an artist's work fits into the art historical canon. Yet, more and more artists working in Asia do not concern themselves with the conservation of their work, nor their place within a canonical range, Western or otherwise. Instead, many are reimagining the world through a process-oriented approach, treating everything as material. Thus, in the closing section of FIELD MEETING Take 6, subaltern research and visions for inclusivity address the gaps and erasures in modern society through formation of new aesthetic strategies.

Beginning with a walkthrough of FIELD MEETING pop-ups at Warehouse 47, the first hour of the Evening Notes is dedicated to a moderated conversation among the artists featured so that they may elaborate on the contexts of their pop-ups and practice in general.



Bingyi, *Ruins*, 2018. Video still.



Wong Kit Yi & Ali Wong, *Unloading Consciousness to a Lotus Root*, 2018. Still shot of single channel HD video, edition 5.



Hasanul Isyraf Idris, *Extinction by Tears*, 2017. Watercolor, ink and color pencil on paper.

On view, artist **Rana Dehghan's** (Tehran) site-specific multimedia installation, urges us to confront and acknowledge the deplorable ways in which animals suffer and are killed for consumption daily as part of an anthology of celebratory holiday rituals worldwide. **Hasanul Isyraf Idris'** (Penang) unique and otherworldly style of illustration is drawn from the visual vocabulary of his native Pangkor Island in Malaysia, compiled through oral stories amplified by the spectacular imagery of his surrounding landscape, animals and plants. Similarly, **Haiyang Wang** (Beijing) is known for his distinctive animations created through semiotic connections between actions that produce visual wordplay, visible in his drawings series and videos on view: *The Birth of the Word*, *to the Demise of the Bird*. Also staging alternative worlds of fantasy and intrigue, artist, cultural critic and activist **Bingyi** (Beijing) premieres a video-installation-edition of her newly launched project *Ruins*, an epic trilogy of films set in the inner-city *hutongs*, or historic alleyways of Beijing.

After collecting *Hutong Love Letters*, or personal stories written by people who lived in these areas, Bingyi memorializes a neighborhood now demolished and its ways of life displaced.

In his pop-up installation *Protozoan as Self*, **Bahman Mohammadi** (Tehran) speculates on evolutionary processes through his studies of paleoanthropology, tracing earlier stages of "homo/I species" all the way back to the protozoans to argue that "there is very little distance between evolutionary progress of humans and other living organisms."

Wrapping-up the two-day marathon of back-to-back presentations, **Stephanie Bailey** (Hong Kong) is tasked to deliver reflection on what transpired at FIELD MEETING. Through her position as a writer and editor she performs the role of a reviewer in real time by translating the accumulation of ideas and sentiments shared through a coherent and provocative summation.

In an ultimate send-off, attendees gather at Warehouse 58 for a final performance to encapsulate the spirit of FIELD MEETING as an experimental space for reevaluating our work, its significance, and its impact in our lives; helping to extract what is working and what we need to let go of, both as individuals and as a community of creative professionals. **Arahmaiani Feisal** (Yogyakarta & Tibet), Indonesia's most prominent feminist artist, re-enacts *Breaking Words*, first performed in 2006 in Japan. Now in Dubai, punctuating the end of FIELD MEETING, Arahmaiani's performance calls upon age-old Sufi wisdom to propose that one must be the regular smasher of one's own beliefs, breaking free from the hypnotic semantics of our definitions of reality and concepts of truth.

## FIELD MEETING Presented Artists & Arts Professionals

Leeza Ahmady (New York)  
 Amina Ahmed (New York & Tehran)  
 Khadim Ali (Sydney & Kabul)  
 Stephanie Bailey (Hong Kong)  
 Burçak Bingöl (Istanbul)  
 Bingyi (Beijing)  
 Heman Chong (Singapore)  
 Nikhil Chopra (Goa)  
 Rana Dehghan (Tehran)  
 Natasha Degen (New York)  
 Sandra Skurvida (New York)  
 Alexis Destoop (Sydney & Brussels)  
 Arahmaiani Feisal (Yogyakarta)  
 Yuan Gao (Beijing)  
 Maryam Ghoreishi (New York)  
 Nadira Husain (Berlin)  
 Hasanul Isyraf Idris (Penang)  
 Vilma Jurkute (Dubai)  
 Ranbir Kaleka (New Delhi)

Naiza Khan (London & Karachi)  
 Lara Day & Pi Li (Hong Kong)  
 David Libertson (New York)  
 River Lin (Paris & Taipei)  
 St Luk (New York & Tokyo)  
 Umber Majeed (New York & Lahore)  
 Bahman Mohammadi (Tehran)  
 Bassem Saad & Edwin Nasr (Beirut)  
 Francesca Recchia (Kabul)  
 Sam Samiee (Tehran)  
 Moe Satt (Yangon)  
 Ali Shayesteh (Hamadan)  
 Zolaykha Sherzad (Kabul & New York)  
 Vladislav Sludskiy (Almaty)  
 Olga Veselova (Almaty)  
 Haiyang Wang (Beijing)  
 Wong Kit Yi & Ali Wong (Hong Kong)  
 Chongbin Zheng (San Francisco)

## FIELD MEETING Respondents:

**Saira Ansari**  
 Independent Researcher and Writer

**Alina Hannah**  
 Director of Concrete at Alserkal Avenue

**Uns Kattan**  
 Programmes Manager at Art Jameel

**Laura Metzler**  
 Curator at Maraya Art Centre

**Nada Raza**  
 Research Curator at the Tate Research Centre: Asia

**Mari Spirito**  
 Executive Director and Curator of Protocinema

**Craig Yee**  
 Director of Ink Studio, Beijing-based gallery and experimental art space

## SPECIAL THANKS TO ALSERKAL AVENUE

FIELD MEETING Take 6: *Thinking Collections* was made possible through the generous support of our ACAW Consortium Partner host, Alserkal Avenue, in Dubai, UAE. We thank and express our deep gratitude to **Vilma Jurkute, Executive Director of Alserkal Initiatives, Fiza Akram, Special Projects Director**, and **founder Abdelmonem Bin Eisa Alserkal**, hosted at **Concrete**, Alserkal Avenue's adaptable exhibition and multidisciplinary events space, which was designed by the Office for Metropolitan Architecture (OMA) and founded by **Rem Koolhaas**.

As a pioneering cultural district, Alserkal Avenue hosts over 50 contemporary art galleries, nonprofits, and creative businesses, cultivating a vibrant community of visual and performing arts organizations, designers, and artisanal spaces. It serves as a vital platform for the UAE's creative industries, championing artistic productions, public commissions, residencies, and cultural programming that inspire communities.

## FIELD MEETING Schedule at A Glance

**FRI JAN 25** (10AM-6:30PM)

Hosted at Concrete Warehouses 46, 47 & 58

9:30am Check-in  
10:00am Doors Open

### Morning Notes

10:00am Welcome Remarks: [Vilma Jurkute](#)  
10:10am Opening Thoughts: [Leeza Ahmady](#)  
10:25am [Ranbir Kaleka](#)  
10:40am [Heman Chong](#)  
11:10am [Nikhil Chopra](#)  
12:00pm [Discussion](#)  
12:40pm Lunch

### Afternoon Notes

1:30pm [Umer Majeed](#)  
1:45pm [Alexis Destoop](#)  
2:05pm [Bassem Saad & Edwin Nasr](#)  
2:25pm [Khadim Ali](#)  
2:40pm [Moe Satt](#)  
2:50pm [Discussion](#)  
3:30pm Break

### Evening Notes

3:45pm [Sam Samiee](#)  
4:05pm [Burçak Bingöl](#)  
4:20pm [Chongbin Zheng](#)  
4:35pm [ST Luk on Arakawa & Madeline Gins](#)  
4:55pm [Arahmaiani Feisal](#)  
5:05pm [Discussion](#)  
6:30pm End of Day 1

**SAT JAN 26** (10AM-6:30PM)

Hosted at Concrete Warehouses 46, 47 & 58

9:30am Check-in  
10:00am Doors Open

### Morning Notes

10:00am Opening Thoughts: [Leeza Ahmady](#)  
10:10am [Francesca Recchia](#)  
10:25am [Lara Day](#)  
10:40am [Pop-Up Notes I: walkthrough with artists](#)  
11:10am [Moe Satt](#)  
11:30am [Discussion](#)  
12:30pm Lunch

### Afternoon Notes

1:15pm [Sandra Skurvida & Natasha Degen](#)  
1:30pm [Pi Li](#)  
1:45pm [Wong Kit Yi & Ali Wong](#)  
2:05pm [River Lin](#)  
2:45pm [Discussion](#)  
3:20pm Break

### Evening Notes

3:30pm [Pop-Up Notes II: walkthrough with artists](#)  
4:00pm [Discussion](#)  
5:00pm [Stephanie Bailey](#)  
5:20pm Closing Remarks: Leeza Ahmady  
5:30pm [Arahmaiani Feisal](#)  
6:00pm End of Day 2

## VILMA JURKUTE (DUBAI)

### 10:15 am Welcome Remarks

In her role as Director of Alserkal Avenue, **Vilma Jurkute** welcomed all to FIELD MEETING Take 6 edition in Dubai, acknowledging the importance of hosting FIELD MEETING at Alserkal Avenue. Aligning with ACAW's mission to connect Asia with itself, she views this gathering as the enabling of Dubai to reach beyond the MENASA region. It is an opportunity to connect with artistic communities of East and Southeast Asia through the distinguished perspectives of the invited FIELD MEETING presenters' projects. Though Dubai has received criticism for being a neoliberal city of "super-fast" urbanism, Jurkute advocates that Alserkal Avenue works to "renegotiate, the new borders of knowledge geography" as a space not only for cultural and artistic production but one that allows for discussion and critic –a task FIELD MEETING readily takes on. To Alserkal Avenue, "thinking collections" means a "slowing down" to contemplate what the organization has learned from its collected knowledge over its 10 years in operation.



[Click to Watch Video](#)



**Vilma Jurkute** is the Director of Alserkal Avenue and has spent the last decade developing creative industries across New York, Chicago, London and Dubai. Joining Alserkal Avenue in 2011, Jurkute has been instrumental in its evolution and responsible for overseeing the Avenue's physical expansion in 2015 as well as the inauguration of Concrete in 2017. Jurkute also launched Alserkal Programming in 2015, and Alserkal Residency in 2017, affirming the organization's commitment to the development of arts and culture in the region. Jurkute also serves on the advisory boards of the Global Cultural Districts Network and the Jean-Paul Najar Foundation.

## LEEZA AHMADY (NEW YORK)

**10:00 am Opening Thoughts***On Kings, Films & Astral Nomads*

To follow her own curatorial direction for FIELD MEETING as an innovative and experimental space for all, **Leeza Ahmady** narrates an original text written for a future imaginary exhibition. As prompted by the artist Rashid Rana for the 15 year anniversary of Asia Art Archive, this original story features the early 20th century king Amanullah Khan who is evaluated by a variety of historical figures, ranging from Alexander the Great to the prophet Mohamad's wife Bibi Khadija, in order to enter a special plane of "Astral Nomads".


[Click to Watch Video](#)

FRI. JAN 25



Born and raised in Afghanistan, **Leeza Ahmady** is an independent curator and has been the director of Asia Contemporary Art Week (ACAW) since 2005. She has connected New York and Asia's leading institutions in citywide exhibitions and public programs with over 2,000 artists presented in 9 editions of ACAW in New York. Since 2014, she has staged the significant activities of 200 creative minds in 5 iterations of ACAW FIELD MEETING- signature forum for arts professionals presented at The Metropolitan Museum, Asia Society, Performa, Solomon R. Guggenheim Museum, and SVA Theatre. Ahmady was an Agent for DOCUMENTA (13) exhibitions in Kassel, Germany and Kabul, Afghanistan (2010-2013) and has presented numerous exhibitions, workshops and public programs at local and international venues, including: Museum of Modern Art, Independent Curators International, Queens Museum, Herbert F. Johnson Museum of Art Cornell University, Venice Biennial and Istanbul Biennial amongst many others.

## RANBIR KALEKA (NEW DELHI)

### 10:25am Lecture-Performance

#### *Miraculous Non-Events*

Starting with the first five years of his life in a village haveli (mansion), where each family member was a unique storyteller, **Kaleka's** lecture-performance revolves around snippets of stories and images of his video, painting and sculptural works. "My brother and I were the only two children in the large house. Nothing major ever happened in the house, and time moved slowly, giving great significance to the tiniest 'non-event'. These types of phantasmagoric performances and the architecture of the haveli formed my inner life and sense of visual proportion. As I moved out from the village to the town, and then to the city, traveling to different regions of India, I actively collected orally-narrated stories from strangers and friends. From the recesses of my mind where they had settled, the accumulated stories emerge as invented 'events', creating a psychological map of my mind and of the people amongst whom he lives."



[Click to Watch Video](#)



Ranbir Kaleka, *Ouroboros*, 2009. Fibreglass with electric metal torch light.

FRI. JAN 25



Raised in the city of Patiala, India, **Ranbir Kaleka** works in both Britain and India. In the three decades of his artistic activity, Kaleka has produced a remarkable body of paintings — vibrant with phantasmagoria and epic disquiet — along with a body of trans-media works that combine conceptualist sophistication with a calibrated opulence of image. Kaleka's work has been exhibited in a variety of museums, biennials, foundations and gallery contexts and across cities such as Venice, Berlin, Lisbon, Vienna, Tokyo, New York, Mexico City and Sydney, among others.

## HEMAN CHONG (SINGAPORE)

### 10:40 am Keynote Talk

#### *Foreign Affairs*

Taking on multiple pragmatic uses, the back entrances of embassies have not only been used for deliveries and hassle-free entry, but for secret political conversations, allowing these doors to take on a symbolic meaning representing everything in politics that is unsaid, invisible, and sinister. In his keynote talk unpacking his ongoing project: *Foreign Affairs*, **Heman Chong** examines these unassuming backdoors in a series of photographs that he has collected throughout his travels. Chong does not reveal the identity of which country each door belongs, but allows something to remain veiled and inaccessible. He has chosen to force his viewer to see the image repeated multiple times, as if they are a figure of surveillance.



Heman Chong, *Foreign Affairs*  
#35, 2019. UV print on unprimed  
canvas.



**Heman Chong** is an artist whose work is located at the intersection between image, performance, situations and writing, and often investigates the manner through which individuals form associations between objects in their environments. Recent solo exhibitions were held at the Swiss Institute (*Legal Bookshop- Shanghai*, 2018), Rossi & Rossi (*Abstracts from The Straits Times*, 2018), Calle Wright (*Never is a Promise*, 2018), 72-13 (*Because, the Night*, 2017), Rockbund Art Museum (*Ifs, Ands, Or Buts*, 2016), South London Gallery (*An Arm, A Leg and Other Stories*, 2015) among others. He has participated in numerous international biennales, including the 1st Yinchuan Biennale (2016) and many more. He is currently working on a novel, *The Book of Drafts*, which will be published by Polyparenthesis in 2019.

Heman Chong's FIELD MEETING participation is supported by **Alserkal Avenue** (Dubai).

## NIKHIL CHOPRA (GOA)

### 11:10 am Performance

#### *Rouge*

Often using material from daily life, the artist uses lipstick, a cosmetic associated with femininity, sensuality and sexuality, to create a large-scale landscape drawing on a wall in his 1-hour performance action. **Chopra's** performances often critically examine stereotypes based on identity, nationality, gender and class, while walking a fine line between performance art, theater, and landscape drawing.



[Click to Watch Video](#)



Nikhil Chopra, *Rouge*, 2018. Performance at ACAW FIELD MEETING *Thinking Collections 2019* hosted at Alserkal Avenue, Dubai.

FRI. JAN 25



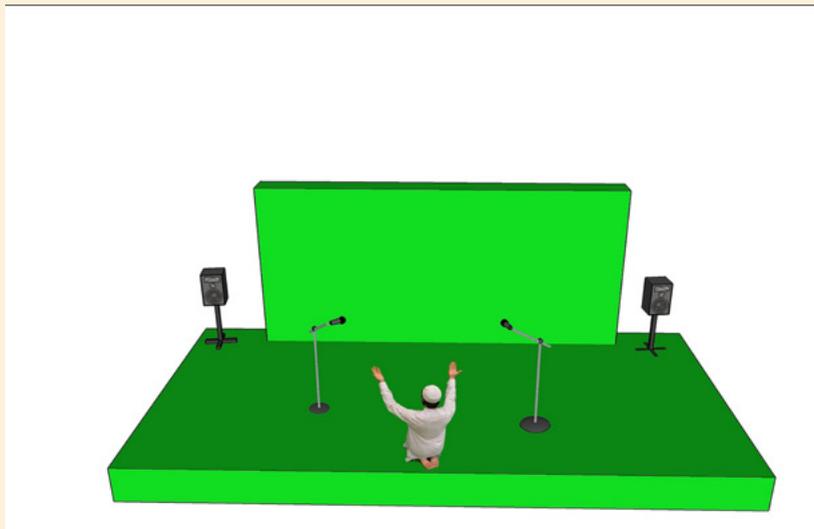
Born in Calcutta and based in Goa, **Nikhil Chopra** is an Indian artist whose artistic practice ranges from live art, drawing, photography, sculpture and installations. His often improvised performances dwell on issues such as identity, the role of autobiography, the pose and self-portraiture, and the process of transformation. Chopra's performances on the international art scene began in 2008, and Chopra has since participated in multiple international collaborations. In 2009, he participated in the 53rd Venice Biennale through Making Worlds and was a part of *Marina Abramovic Presents* at the Manchester International Festival. In this same year, his solo exhibition *Yog Raj Chitrakar: Memory Drawing IX* opened at the New Museum in New York. Later, in 2014 and 2015 he performed at the Kochi Muziris Biennale, Bienal de la Habana and the 125th Sharjah Biennial. Chopra's most recent exhibition *Lands, Waters, and Skies* opens on November 15, 2018 at Chatterjee & Lal in Mumbai, India.

## UMBER MAJEED (NEW YORK & LAHORE)

### 1:30 pm Lecture-Performance

*Atomi Daamaki Wali Mohabbat (The Atomically Explosive Love)*

A multi-chapter animation that speaks to questions of nationalism, state propaganda and aesthetics, community, and self through speculative fiction. The narrative chronicles the history of nuclear power in Pakistan, the first 'Muslim nuclear state'. In developing this artwork, Majeed used state and familial archives to intersect specific historical moments, starting with the successful nuclear tests performed in the 1990's to the conception/destruction of a military-state monument, Chaghi Monument Hill. The reading through the female (herself), allows for a queering and alternative historicizing of South Asia in an age of global nationalist uprisings.



Umbur Majeed, *Atomi Damaaki Wali Mohabbat (The Atomically Explosive Love)*, 2017-ongoing. Performance-secture. Courtesy of Pirzada A. Waheed Archive, the CDA - Capital Development Authority, and Ashkal Alwan

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Umbur Majeed, *Atomi Daamaki Wali Mohabbat (The Atomically Explosive Love)*, 2019. Performance lecture at ACAW FIELD MEETING *Thinking Collections* 2019 hosted at Alserkal Avenue, Dubai.

**Umbur Majeed** is a multidisciplinary visual artist based between New York and Lahore, Pakistan. Her writing, performances, and animation engage with familial archives to explore the specifics of the Pakistani state and its urban infrastructures through a feminist lens. Majeed is also a member of the **Harem Hamam Collective** in New York, and is a current keyholder artist in residence at the Lower East Side Printshop. Majeed has shown across venues in Pakistan, North America, and Europe. Her most recent exhibitions include *Promises to Keep* at apexart in New York (2017), *Witness-* Karachi Biennale in Karachi, Pakistan (2017), *Volumes-* Queens International 2018 at the Queens Museum in New York (2018), and *In the Name of Hypersurface of the Present* at the Rubber Factory in New York (2018). Her work has been acquired by several private collections, including the Lekha and Anupam Poddar Collection at Devi Art Foundation in Gurgaon, India.

Umbur Majeed's FIELD MEETING participation is supported by **The Digital Earth Fellowship & British Council and Hivos**

## ALEXIS DESTOOP (SYDNEY & BRUSSELS)

### 2:10 pm Performative Reading

*A Speechless Speech Phantom Sun*

Built from an extensive personal archive over multiple trips and expeditions, Destoop presents on his recent monumental video installation reconfiguring the history of the Russian-Norwegian borderland in the European High North. The work re-imagines this desolate geographic landscape through a poetic reappropriation, portraying a zone where past and future are confounded. Marked by the worldly conflicts of the 20th century, this region is directly undergoing the effects of climate change, while featuring prominently on the geopolitical chessboard of a recent Northward expansion. This ghostly stasis leaves everything in a state of expectation, while the references to unnamed conflicts suggest the possibility of a catastrophic past.



Alexis Destoop, *Kairos*, 2009-2012. Film still.

FRI. JAN 25



The Belgian-born Australian artist **Alexis Destoop** forms an ongoing investigation into the workings of the image. His multilayered constructions in photography, installation and film examine the component elements of storytelling, the experience of time and the processes of identification and memory. Appropriating visual archetypes and genre conventions, his work questions, reconfigures and short-circuits the acquired meanings associated with them. His practice originates from photography and is influenced by his experience in the performing arts as well as his studies in philosophy. Destoop has presented major installations at *All Our Relations*, 18th Sydney Biennale, AGNSW, Performance Space at CARRIAGEWORKS, ARGOS Centre for Media Art, Brussels, Galleria Continua, Italy, SMAK Museum of Contemporary Art, Gent, Belgium, Museum of Contemporary Art (MARTa), Hertford, Germany, Musee des Beaux-Arts, Lille, France and Seattle Art Fair, USA. Public collections include ARGOS, Centre for Media Art, Brussels and the National Bank of Belgium Collection amongst private collections in Europe, US and Australia.

## BASSEM SAAD & EDWIN NASR (BEIRUT)

### 2:05 pm Lecture-Performance

*This Ritual I Wish You Could See (Render & File)*

A lecture-performance by the collaborating artist duo that deals with rituals of war in the rendered image. The performance focuses on various political parties in the Middle East and their uses of virtual reality and video games in juxtaposition to Western military-entertainment mindsets. It takes the form of a documentary text made up of an ascending sequence of visual, sonic, and prose fragments. Applying the imagery of spiritual figures, as well as the masculinity of soldiers in computer-generated war environments, the simulations of sites and territories emphasize a variety of central historical, geopolitical, and identitarian narratives.



[Click to Watch Video](#)



Bassem Saad & Edwin Nasr, *This ritual I wish you could see (Render and file)*, 2018. HD video still.

FRI. JAN 25



Edwin Nasr and Bassem Saad, *This Ritual I Wish You Could See (Render & File)*, 2019. Performance lecture at ACAW FIELD MEETING *Thinking Collections* 2019 hosted at Alserkal Avenue, Dubai.

**Edwin Nasr** is an independent writer/researcher and former journalist based in Beirut, Lebanon. His writings, which focus on decolonial praxis, queer subjectivities, and radical political formations, have been featured in publications such as *The Biennale de l'Image en Mouvement*, *ArteEast*, *Muftah Magazine*, *Reorient*, and *Counterpunch*. Nasr has recently given a talk at Harvard University VES and is currently the communications coordinator at Ashkal Alwan, a non-profit committed to contemporary artistic practice, production, and research.

**Bassem Saad** is an artist, writer and researcher whose practice often grapples with identity-based space, knowledge production, architectures of labor, market exchanges, and interfaces including affect or bodily pleasure. He is the current resident fellow at Ashkal Alwan's Home Workspace Program in Beirut and in 2018, Saad spoke at the Harvard University VES and showed his work in the Dutch Pavilion at the Venice Architecture Biennial. His video works have been screened in Beirut, Paris, and Rimini.

## KHADIM ALI (SYDNEY & KABUL)

### 2:25 pm Performative Talk

#### *Demonology*

The artist introduces his concept of demonology as a collection of policies and manipulations of "othering" through various folkloric, religious and epic tales in Central and South Asia across many centuries. In Afghanistan, as in many countries, demonizing particular groups of minorities is used as a way of legitimizing their persecution. For instance, the Hazara, one of the minorities most discriminated against in Afghanistan, were labeled as 'rat-eaters' and killing them would earn one a place in heaven. Ali incorporates two prominent characters in his works: the demon and the hero. Drawing from the epic Persian poem *the Shahnameh* and other folk tales, these invoked imageries symbolize the constant renewal of the region's programmatic collective memory of "otherness".



Khadim Ali, *The Arrival of Demons*, 2017. Mural commissioned for the Museum of Contemporary Art Australia (MCA).



Born in 1978 of Afghan Hazara parentage, **Khadim Ali** grew up on the Pakistan/Afghanistan border. Rich in traditional and modern motifs of Eastern and Western art-historical references, Ali's paintings tell stories about loss (of his own cultural heritage and of human values) and about how meaning shifts as words and images are perverted through ideological adoption. Ali is deeply influenced by his grandfather, a *Shanamah* singer, and by the miniature paintings that illustrated the stories of the *Shanamah*, a tenth-century epic poem. Ali studied miniature painting at the National College of Arts, Lahore and calligraphy at Tehran University, Iran. Selected exhibitions include the Venice Biennial (2009); *Safavid revisited*, APT5, Queensland Art Gallery | Gallery of Modern Art, Brisbane (QAGOMA, 2006); British Museum, London; *No Country: Contemporary Art for South East Asia* at the Guggenheim New York (2013) and Documenta (13) (2012). Ali's work is held in the collections of the National Gallery of Australia, Australian War Memorial, Art Gallery of New South Wales, QAGOMA, Brisbane, Victoria and Albert Museum, London and the Solomon R. Guggenheim Museum, New York.

## MOE SATT (YANGON)

### 2:40 pm Performance

*F n' F (Face and Fingers)*

As an emerging millennial artist **Moe Satt** is persistently concerned with socio-political conditions of the people of his country, Myanmar. Using the body as his foremost medium, hand gestures and symbols are essential to Satt's practice. He uses patterns derived from religion, social history, and popular culture as a citation tool to express attitudes, raise questions, and provoke awareness. In *F n' F* performance Satt "incorporates over 100 facial and hand gestures as well as body postures to codify the oppressive conditions of warfare experiences in Myanmar."



[Click to Watch Video](#)



Moe Satt, *Face & Fingers*, 2018. Performance at ACAW FIELD MEETING *Thinking Collections 2019* hosted at Alserkal Avenue, Dubai.

FRI. JAN 25



**Moe Satt** is a curator and artist who lives and works in Yangon, Myanmar. After finishing his degree in Zoology in 2005, Satt started creating art. He founded and organized *Beyond Pressure*, an international festival of performance art in Myanmar and has participated in live arts festivals throughout Asia and Europe. He has been invited to serve as the resident artist at locations such as the International Residence at Recollets (Paris, 2015) and ACC (New York, 2017). In 2015, Satt was a finalist for the Hugo Boss Asia Art Award 2015.

## SAM SAMIEE (TEHRAN)

### 3:45 pm Lecture-Performance

*Adab: Collecting within Chaos*

"The painter's attention was collected in the reflection of her beauty, As he reached the hair flock, at last, he painted chaos."

– King Mohammad Dara Shokuh

The artist's research into psychoanalysis, Manichaeism, and the Persian code of conduct, Adab. He collects, reconstructs, and resignifies epistemic frames of mind for navigation through time and space. **Samiee** claims that psychoanalysis, a climate of ideas rooted in psychology, is the only robust Neoplatonist discourse in the Western world. Manichaeism, a lost religion made up of a shared history stretching from Britain to Southeast China, is the origin of much of Sufi and mystic literature and art, while the Adab is a modus operandi that collects through the negation and negotiation of the aesthetic-ethical plane. Such produced prehistory is a framework through which both Samiee's painting and curatorial practice may be contextualized.



[Click to Watch Video](#)



Sam Samiee, *Bedroom Poster*, 2015. Installation. Amsterdam. Courtesy of Gert Jan van Rooij.



**Sam Samiee** is a painter and essayist with a background in Persian literature, art history, and psychoanalysis. Samiee dedicates a majority of his time studying the many different histories and theories about painting and actively practices them against each other. In his most recent exhibitions, *Love Got Lost (displaced)*, *Intellect fallen after I* at Gemeentemuseum the Hague, and *Unfinished Copernican Revolution* at Berlin Biennale X, Samiee presented his paintings alongside readings of the psychoanalytic revision of Seduction Theory of Laplanche with other international forms of literature in attempts to reinstall the canon of art history.

Sam Samiee's FIELD MEETING participation is supported by **Dastan Gallery** (Tehran).

## BURÇAK BINGÖL (ISTANBUL)

### 4:05 pm Performative Talk

*Notes on Hatayi*

Throughout the 16th century, blue and white Chinese porcelain was traded via the Silk Road, and local artists in Asia Minor adopted the technique, allowing it to influence the evolution of the highly distinctive Ottoman Court style. *Hatayi* is **Bingöl's** visual and conceptual reflections on how artistic ideas traveled along this famous trade route. Revolving around a 16th century ceramic panel by Shah Quli located in the Topkapi Palace, the project offers an interpretation of the panel in the form of a three-meter sculptural installation and suggests ways in which the ancient medium of ceramics served as an integrating link across various regions of Eurasia, Central Asia, the Middle East, and the Far East.



[Click to Watch Video](#)



Burçak Bingöl, *Hatayi*. Ceramic, sculptural installation.

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**Burçak Bingöl** is a Turkish artist who lives and works in Istanbul. Her works explore notions of belonging, cultural heritage, memory and failure by blurring the boundaries between these seemingly distinct notions. Her solo exhibitions have been shown in New York, Ankara and Istanbul, and individual works have been showcased in many international group exhibitions such as the 15th Istanbul Biennial. Bingöl's works have also been included in many public and private collections internationally, such as in the Metropolitan Museum of Art in New York, the Salsali Private Museum in Dubai and the Baksi Museum in Bayburt, Turkey.

## CHONGBIN ZHENG (SAN FRANCISCO & SHANGHAI)

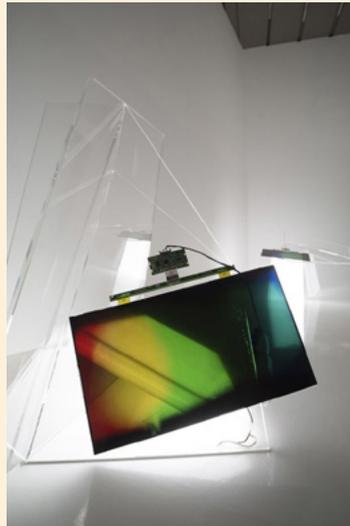
### 4:20 pm Artist Talk

*On Experiential Aesthetics*

A talk surrounding the artist's recent interventions within the spaces of several historic gardens exploring both the cultural and natural modes of being in the world. **Zheng** will discuss the site-specific installations involving light, space, video and his interdisciplinary workshop. One is developed through interactions with a resident Monk at Kenninji, the oldest Zen monastery in Japan, and the other is a project which ponders Chinese notions of self-cultivation, movement and embodied perception through the design of an urban replica of a Suzhou scholar's garden-courtyard in China. Through this presentation, the artist seeks to start a new dialog with local artists and curators in Dubai on the historic functions and experiential aesthetics of the garden in the Middle East.



[Click to Watch Video](#)



Chongbin Zheng, *Kyoto*, 2018. Site-specific installation documentation.



Throughout his three-decade long career, **Chongbin Zheng** has held the classical Chinese ink tradition and Western pictorial abstraction in productive mutual tension. Systematically exploring and deconstructing their conventions and constituents, he has developed a distinctive body of work that makes the vitality of matter directly perceptible. Zheng's work can be found at the British Museum, the Los Angeles County Museum of Art, the Metropolitan Museum of Art, the Brooklyn Museum, the Philadelphia Museum of Art, the Asian Art Museum of San Francisco, among many others.

Chongbin Zheng's FIELD MEETING participation is supported by **INK Studio** (Beijing).

## ST LUK ON ARAKAWA & MADELINE GINS (NEW YORK & TOKYO)

**4:35 pm Screening & Talk**  
*Children Who Won't Die*

ST Luk presents a film centering on the vivid colors, undulating floor, irregular lines, and spherical rooms of the Reversible Destiny Lofts designed by **Arakawa** (Japanese-American) and **Madeline Gins** (American) in Mitaka, Japan. The film revolves the philosophy of the artist/scientist/revolutionary couple who believed that one's destiny could be reversed away from death through transformative housing. Directed by **Nobu Yamaoka** and scored by composer **Keiichiro Shibuya**, *Children Who Won't Die* proudly sings a celebration of life, highlighting the possibilities of a world no one could ever have imagined before.



[Click to Watch Video](#)



Nobu Yamaoka, *Children Who Won't Die*, 2010. Film still.



ST Luk is the Project Manager at Reversible Destiny— a foundation founded in 2010 to further advance the legacy of the couple **Shusaku Arakawa** and **Madeline Gins** in arts, architecture, and writing. Their renowned seminal work was presented at the exhibition *Arakawa/Gins: Reversible Destiny* at the Guggenheim Museum in New York in 1997. With a background in architecture, ST Luk worked closely with Madeline Gins to realize the couple's last built project during their lifetime entitled Biotopological Scale-Juggling Escalator shown in New York in 2013.

ST Luk's FIELD MEETING participation is supported by the **Reversible Destiny Foundation** (New York).

## ARAHMAIANI FEISAL (YOGYAKARTA & TIBET)

### 4:55 pm Performative Reading

*Manifesto of the Sceptic*

Conceived for FIELD MEETING, the performance incorporated **Arahmaiani** studiously sitting behind a desk and reciting a series of proclamations out loud from her well-known text entitled: *Manifesto of the Sceptic* (originally written in the early 2000's). Her reading was juxtaposed against the backdrop of riveting imagery from her new film depicting the artist in performance within the various holy sites and breathtaking landscapes of Tibet. Amongst the many attributions distinguishing artists in Society, Arahmaiani's recitation claimed artists as "alchemical vessels for change" which she herself has best exemplified through a lengthy collaboration with Tibetan monks (and local Chinese authorities), resulting in the planting of nearly one million trees across the country.



Arahmaiani, *Shadow of the Past*, 2018. Performance video at various sacred sites in Tibet.

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Arahmaiani Feisal, *Manifesto of the Sceptic*, 2019. Performative reading at ACAW FIELD MEETING *Thinking Collections* 2019 hosted at Alserkal Avenue, Dubai.

One of Indonesia's most seminal and respected contemporary artists, **Arahmaiani** has been internationally recognized for her powerful and provocative commentaries on social, political, and cultural issues. Born in 1961 in Bandung, Indonesia, she established herself in the 1980's as a pioneer in the field of performance art in Southeast Asia — although her practice also incorporates a wide variety of media. *Shadow of the Past* (2016) at Tyler Rollins Fine Art marked her first solo exhibition devoted to her ongoing experiences in Tibet. Since 1980, Arahmaiani has been included in over one hundred solo and group exhibitions around the world. Her works have been performed and exhibited widely in museums and biennials, including: the Venice Biennale (2003); Biennale of the Moving Image, Geneva (2003); Gwangju Biennale (2002); Bienal de São Paulo (2002) among others. In New York City, she was included in the landmark 1996 exhibition, *Traditions/Tensions*, at Asia Society, as well as *Global Feminisms* at the Brooklyn Museum in 2007.

Arahmaiani Feisal's FIELD MEETING participation is supported by **Alserkal Avenue** (Dubai).

## LEEZA AHMADY (NEW YORK)

## 10:00 am Opening Thoughts Day 2

In her opening remarks on day 2 of FIELD MEETING forum hosted at the remarkable Concrete hall of Alserkal Avenue in Dubai, **Ahmady** touched on the significance of this edition's framework "collections," and her notion of "seeing the artist as the first collector". Quoting from her written curatorial narrative she discussed how: "For centuries, artists and other creative individuals have gathered all things physical and conceptual in their effort to create bodies or containers of insights that, at some point in time, become identified as art objects." She encouraged the audience members made up of many of the MANASA region's distinguished arts professionals to contemplate these interpretations on 'collecting and collections' also through the diverse and nuanced presentations of the invited artists, curators, and creative practitioners' especially and newly conceived talks, performances, lecture-performances and pop-up installations throughout the day at FIELD MEETING Take 6: Thinking Collections.



Born and raised in Afghanistan, **Leeza Ahmady** is an independent curator and has been the director of Asia Contemporary Art Week (ACAW) since 2005. She has connected New York and Asia's leading institutions in citywide exhibitions and public programs with over 2,000 artists presented in 9 editions of ACAW in New York. Since 2014, she has staged the significant activities of 200 creative minds in 5 iterations of ACAW FIELD MEETING- signature forum for arts professionals presented at The Metropolitan Museum, Asia Society, Performa, Solomon R. Guggenheim Museum, and SVA Theatre. Ahmady was an Agent for DOCUMENTA (13) exhibitions in Kassel, Germany and Kabul, Afghanistan (2010-2013) and has presented numerous exhibitions, workshops and public programs at local and international venues, including: Museum of Modern Art, Independent Curators International, Queens Museum, Herbert F. Johnson Museum of Art Cornell University, Venice Biennial and Istanbul Biennial amongst many others.

## FRANCESCA RECCHIA (KABUL)

**10:10 am Performative Talk***Afghanistan Untitled*

Entangled in the constraints of a war economy and inescapable geopolitics, Afghan contemporary artists strive to gather and develop new meanings in relation to the Self, to their practice, to their community, to their national and ethnic belonging, and to their history and heritage. **Francesca Recchia's** performative talk addresses these issues in a collection of thoughts that aim to disentangle the complexity of being Afghan by looking at the role that different actors play, the importance of mentorship, education and dialogue, and the urgent need to de-exoticize Afghan art and artists.



Azizullah Hazara, *Untitled*, 2016. C-type print on paper.

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Francesca Recchia, *Afghanistan Untitled*, 2019. Performative reading at ACAW FIELD MEETING *Thinking Collections* 2019 hosted at Alserkal Avenue, Dubai.

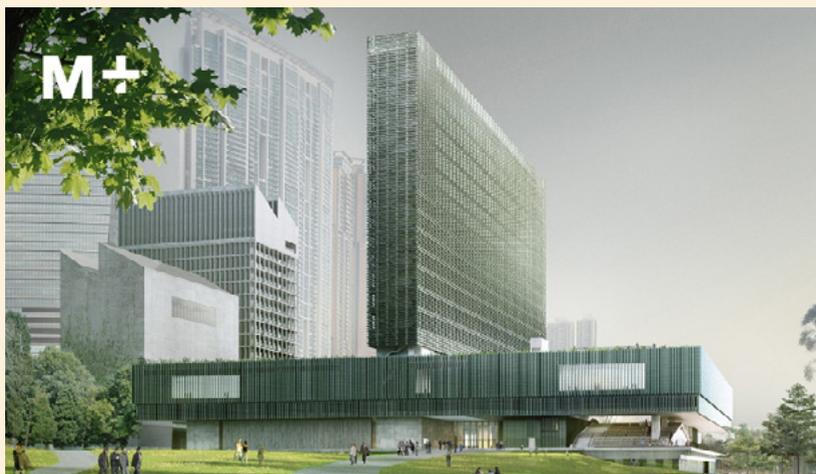
**Francesca Recchia** is a researcher and writer based in Kabul, where she is currently working as the acting Director of the Institute of Afghan Arts and Architecture at Turquoise Mountain. Her work is grounded on an interdisciplinary approach that combines Urban, Visual and Cultural Studies specifically through her research in the geopolitical dimension of cultural processes and the creative practices and intangible heritage of countries in conflict. Recchia has authored the books *The Little Book of Kabul*, *Picnic in A Minefield*, and *Devices of Political Action*. In the past, Recchia has been a Research Associate at the Centre of South Asian Studies (SOAS) in London. She received her PhD in Cultural Studies at the Oriental Institute in Naples followed by a position as a Postdoctoral Research Fellow at the Bartlett School of Planning at the University College London.

## LARA DAY (HONG KONG)

### 10:25 am Curatorial Note

#### *An Open Collection*

M+ has been building a pre-eminent collection of 20th and 21st century visual culture since 2012, long before the opening of its museum building (targeted for completion in 2019) in Hong Kong's West Kowloon Cultural District. Inspired by the idea of "openness" in the context of museum collections, digital culture, and Hong Kong as a historically open city, Day's talk explores what it means for a museum to be "open" in the digital age, the role of the M+ Collections in fostering a culture of collaboration, conversation, and transparency among local and global communities.



Lara Day, *A rendering of the M+ building*, (aimed for completion in late 2019), designed by Herzog de Meuron, credit: M+.



**Lara Day** is the Senior Manager, Digital and Cross-Platform Content at M+, a new museum for visual culture in Hong Kong. She brings her digital publishing and editorial background to M+, where she established M+ Stories as the museum's virtual storytelling platform; steered the museum towards open access for the M+ Collections by launching a public API and open data for a forthcoming Collections "beta" website (aimed for launch in February 2019); and introduced community-building events including Wikipedia edit-a-thons on women in visual culture and hackathons focused on the M+ Collections. Prior to joining M+, Lara was a writer and editor, and managed digital projects at The Wall Street Journal in Hong Kong. Her immersive multimedia feature *Kowloon Walled City* won the Scripps Howard Award for Digital Innovation in 2014.

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

## POP-UPS WALKTHROUGH WITH ARTISTS & AUDIENCES

FIELD MEETING Pop-ups brought a total of 13 artists, galleries & arts organizations to present project-specific installations stemming from various forms of collecting. Works encompassed a range of practices including painting, drawing, books, sculpture, embroidery, animation, film and print archives. These Pop-ups also foregrounded “collecting and collections” as an inherent aspect of curatorial work and exhibition making.

Curated by Leeza Ahmady & Maryam Ghoreishi

### 10:40 am Walkthrough | Warehouse 46

Warehouse 46 included a digital presentation of a collection of Japanese prints from the 17th to the 21st centuries presented by Ronin Gallery director [David Libertson](#) (New York); [Zolaykha Sherzad](#)'s (Kabul, Afghanistan) embroidered life-size and larger than life coats by Zarif Design Center; [Amina Ahmed](#)'s (New York & Tehran) drawing and newly bound books meant to be read by one's hands in addition to her mother's (Zulayka Mirashah) embroidery practice; [Nadira Husain](#)'s (Berlin) mesmerizing paintings and tapestries combining comic figure aesthetics (namely Smurfs & speech bubbles) with Indian miniature motifs; and a collection of paintings, drawings, video and readymade sculptures presented by [Vladislav Sludskiy & Olga Veselova](#) (Almaty, Kazakhstan) showcasing the work of the non-profit organization (Eurasian Cultural Alliance); [Ali Shayesteh](#)'s paintings, drawings and video transforms a variety of societal dictums into poetic and nuanced new expressions, while assimilating and criticizing his own attachment to personal memorabilia such as photographs and writings.

Click on the artists' names to view their individual profile page in this pdf, including bio, description of pop-up, and images

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[Amina Ahmed](#) (Tehran & New York) supported by Clark House Initiative & Twelve Gates Arts (Mumbai & Philadelphia), [Nadira Husain](#) (Berlin) supported by PSM Gallery (Berlin), [David Libertson](#) (New York) supported by Ronin Gallery, [Ali Shayesteh](#) (Hamadan) partially supported by Mah Art Gallery (Tehran), [Zolaykha Sherzad](#) supported by Zarif Design Center (Kabul), [Vladislav Sludskiy & Olga Veselova](#) supported by Eurasian Cultural Alliance (Almaty)



[Click to Watch Video](#)



## MOE SATT (YANGON)

### 11:10 am Performance

#### *Other Side of the Revolution*

As an emerging millennial **Satt** is persistently concerned with socio-political conditions of the people of his country, Myanmar. Using the body as his foremost medium, hand gestures and symbols are essential to his practice. He uses patterns derived from religion, social history, and popular culture as a citation tool to express attitudes, raise questions, and provoke awareness. In this playful and provocative performance the audience was invited to stamp Satt's body with an ink pad, and encouraged to shoot each other with rubber bands.



Moe Satt, *Other Side of the Revolution*, 2019. Performance at ACAW FIELD MEETING *Thinking Collections* 2019 hosted at Alserkal Avenue, Dubai.

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**Moe Satt** is a curator and artist who lives and works in Yangon, Myanmar. After finishing his degree in Zoology in 2005, Satt started creating art. He founded and organized *Beyond Pressure*, an international festival of performance art in Myanmar and has participated in live arts festivals throughout Asia and Europe. He has been invited to serve as the resident artist at locations such as the International Residence at Recollets (Paris, 2015) and ACC (New York, 2017). In 2015, Satt was a finalist for the Hugo Boss Asia Art Award 2015.

## NATASHA DEGEN & SANDRA SKURVIDA (NEW YORK)

### 1:15 pm Curatorial Talk

*Collection of Knowledge: Course of Study*

**Degen and Skurvida** elaborate on "collections" as a construction of discourses in various educational frameworks within the MENASA region and beyond. They scrutinize the activities and behaviors of various art departments, foreign university outposts, artists' organizations, and museums. More specifically, they question these educational agent's selective presentation and dissemination of knowledge via ventures abroad (such as the Field Study course led by New York's Fashion Institute of Technology). Inviting critique, feedback, and dialogue, their presentation ponders the balance between the location of a culture and its communication outside its immediate field of reference. How can art ecosystems be represented without submitting to dominant mechanisms of knowledge production?



Fayçal Baghriche, *Family Friendly*, 1908. Emile Bernard, *Après le bain, dit aussi les Nymphes. Deux pages de magazines censurés, marie-louise et cadre. BAM.* nov2014p112.



**Natasha Degen** is both a professor and Chair of Art Market Studios at the Fashion Institute of Technology, New York. She is a recognized writer and critic, having contributed to publications including *The New Yorker*, *The Financial Times*, *The New York Times*, *Artforum* and *Frieze*, and serves as a member of the Editorial Board for the *Journal for Art Market Studies*. Among other prizes, she received an art criticism award from the Andy Warhol Foundation and a Luce Scholarship which sent her to Beijing for a year. She edited *The Market* (MIT Press, 2013), an interdisciplinary anthology tracing the art market's interaction with contemporary practice and earned an AB from Princeton University along with a MPhil and PhD from the University of Cambridge, where she studied as a Gates Scholar.

**Sandra Skurvida**, an Adjunct Associate Professor in Art History at the Fashion Institute of Technology, specializes in the theory, history, and curation of contemporary art. She was a Fulbright Scholar at CUNY Graduate Center and holds a PhD from Stony Brook University. Her writings have appeared in *Art Journal*, *Art Papers*, *Art Practical*, *Ibraaz*, *Interventions*, *Mousse*, *Daile*, and *The International Journal of Islamic Art and Architecture*. Her book *John Cage Circus: Composition, Computation, Curation* is forthcoming. She has curated numerous art projects around the world since the 1990's.

## PI LI (HONG KONG)

**1:30 pm Curatorial Note***Reptile: a Metaphor about Creation and Collection*

Li's presentation tackles M+'s response to the rapid conceptual and technological standards in museums today through a case study, referencing the museum's 2017 acquisition of Chinese avant-garde artist Huang Yong Ping's monumental sculpture *Reptile*. Li outlines the importance of this work which revolutionized the collections protocol of M+. What does it mean to build a museum collection in the twenty-first century. More importantly, is it necessary for us to establish a canonical discourse for art in Asia, where such discourses have never existed, but rather, bracketed under a so-called "international" art history?


[Click to Watch Video](#)


Pi Li, *Huang Yong Ping, Reptiles*, 1989. Installation view of exhibition *Les Magiciens de la Terre*. Center Pompidou

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Pi Li is the Sigg Senior Curator of M+, a visual culture museum in Hong Kong. He previously served as the deputy executive director of the art administration department at the Central Academy of Fine Arts (CAFA, 2001-2012); the co-founder and director of Boers-Li Gallery (2005-2012) in Beijing, former Universal Studios-Beijing in Beijing. Exhibitions Li curated include *Right is Wrong: Four Decades of Chinese Art* in M+ Sigg Collection at Whitworth Gallery in Manchester and Bildmuseet in Umea 2015 and 2014, *Under Construction* at Tokyo Opera Museum in 2002 and *Moist: Asia-Pacific Media Art* at the Beijing Millennium Monument Art Museum in 2002 among many others. He has also served as curator for the Shanghai Biennial in 2002; and *Allôrs la Chine* at Centre Georges Pompidou in 2003. Publications include *From Action to Concept* (2015), *Farewell to Moralism* (2018).

Pi Li's FIELD MEETING participation is supported by M+ (Hong Kong).

## WONG KIT YI & ALI WONG (NEW YORK & HONG KONG)

### 1:45 pm Lecture-Performance

*Magic Wands, Batons and DNA Splicers*

Combining two of her recent projects *North Pole Futures* and *Magic Wands, Batons and DNA Splicers*, **Wong Kit Yi-Ali Wong's** captivating lecture performance switched between a PowerPoint style presentation and a Karaoke music video. *North Pole Futures*, originally conceived in 2015, allowed patrons to commission a customized artwork to be made by the artist in the Arctic, while the latter project asked what if, instead of owning an artwork, a patron could rent it on a 99-year lease preserved in a paper contract and on strings of DNA. Each project plays with the relationships between artists, patrons, and collectors questioning what each would be like in the opposing role, as well as how altruistic the process of collecting art is.



[Click to Watch Video](#)



Wong Kit Yi, *Uploading Consciousness to a Lotus Root*, 2018. Single channel HD video, duration 20 min



**Wong Kit Yi** is a Hong Kong-born artist working in New York and Hong Kong. Her artistic interest has long centered on odd scientific findings and the dysfunctional marriage between science and pseudoscience. Her latest research concerns genetics, DNA technology, mythology, Japanese manga, models of ownership/leasing, and the biology of aging and immortality. She is the current 2017/2018 Shift Resident at the Elizabeth Foundation for the Arts. Wong's solo shows have included *Magic Wands, Batons and DNA Splicers* at Art Basel in Hong Kong (2018) and *Futures, Again, P!* in New York (2017). Additionally, her works have been included in group projects at the Latvian Centre for Contemporary Art, Riga; Para Site, Hong Kong; and the Queens Museum, New York. Wong received her MFA from Yale University in 2012. She speaks native Cantonese, fluent English, and hysterical Mandarin.

**Ali Wong** is Hong Kong-born independent curator based in New York. She previously worked at the nonprofits Asia Art Archive in America, 1a space in Hong Kong, and as an assistant to artists Tony Labat and Takashi Murakami. Wong holds a BA in fine arts from the Chinese University of Hong Kong.

Wong Kit Yi & Ali Wong's FIELD MEETING participation is supported by **Health Elite Club** (Hong Kong).

## RIVER LIN (PARIS & TAIPEI)

### 2:05 pm Performance

*20 Minutes for the 20th Century, but Asian*

Based on a research on the performing archive, the form and title of this performance parodies the artist **Tino Sehgal's** *20 Minutes for the 20th Century* (1999), a collage of 20 iconic choreographies from **Merce Cunningham** to **Pina Bausch** to **Jerome Bel** among others. This performance negotiates how to reconsider 20th century history of dance within an Asian context. The dancer Wen-chung Lin's personal history and bodily memory serve to investigate the cultural progress of Chinese folk dance, ballet and the Graham technique amongst others. From the collective body and memory to the individual, the dancer performs and questions the historical transformation of inter-cultural embodiment. Concept and choreography: **River Lin**, Performer: **Wen-chung Lin**.



River Lin, *20 Minutes for the 20th Century, but Asian*, 2019. Performance. ACAW FIELD MEETING Take 6: *Thinking Collections* hosted at Alserkal Avenue, Dubai.



**River Lin** is an artist working across the fields of visual and performing arts. Working mostly with the body, Lin explores artforms and investigates the relationship between the ritualistic and the spatial-temporal. Lin's work includes live installation, one-on-one performance, and choreography, and has been presented at exhibitions, and festivals, including Do Disturb Festival of the Palais de Tokyo and Camping of Centre National de la Danse in Paris, Live Art Project of M+ Museum in Hong Kong, Liveworks Festival in Sydney, 2016 Taipei Biennial and the Rockbund Art Museum in Shanghai amongst others.

River Lin's FIELD MEETING participation is supported by **Alserkal Avenue (Dubai)** and **National Culture and Arts Foundation of Taiwan**.

## POP-UPS WALKTHROUGH WITH ARTISTS & AUDIENCES

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Curated by Leeza Ahmady & Maryam Ghoreishi

### 3:30 pm Walkthrough | Warehouse 47

Warehouse 47 presented [Rana Dehghan](#)'s (Tehran) site-specific multimedia installation which protested animal maltreatment and consumption; [Hasanul Isyraf Idris](#)'s (Penang) otherworldly illustrations drawn from the visual vocabulary of his native Pangkor Island in Malaysia; [Haiyang Wang](#)'s (Beijing) surreal scenarios animations and drawings, alongside [Yuan Gao](#)'s (Beijing) works on paper and a short film rendered from digitized acrylic paintings; [Bingyi](#)'s (Beijing) epic trilogy of films set in the historic alleyways (hutongs) of Beijing right before they were demolished inspired by the artist's collection of thousands of Hutong Love Letters; [Bahman Mohammadi](#)'s (Tehran) archive of paleoanthropological evolution.

Click on the artists' names to view their individual profile page in this pdf, including bio, description of pop-up, and images

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[Rana Dehghan](#) (Tehran), supported by Roya Khadjavi Projects (New York & Tehran); [Hasanul Isyraf Idris](#) (Penang) supported by Richard Koh Fine Arts (Kuala Lumpur); [Haiyang Wang](#) and [Yuan Gao](#) (Beijing), supported by [Capsule Shanghai](#); [Bingyi](#), supported by Ink Studio (Beijing) [Bahman Mohammadi](#), supported by Mah Art Gallery (Tehran).



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## STEPHANIE BAILEY (HONG KONG)

## 5:00 pm Final Remarks

*The Writer as a Collector*

"It is at once again an honor and a challenge to be invited to deliver closing remarks to the 2019 edition of FIELD MEETING, given the task at hand is to review and relay the presentations and discussions that will unfold throughout the gathering. Throughout this symposium, I will perform, in real-time, the role of the reviewer, collecting the ideas that are expressed as discussions unfold and filter them into a text. My approach is to capture—as best I can—the different threads that emerge among participants, while responding in kind to my own position as a writer and editor; a role that represents its own form of 'collecting.'"



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

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Born and raised in Hong Kong, **Stephanie Bailey** is the editor in chief of Ocula Magazine, contributing editor to ART PAPERS and LEAP, curator of Conversations at Art Basel in Hong Kong, and a Naked Punch editorial committee member. Between 2012 and 2017, Bailey worked as managing and senior editor of Ibraaz, an online forum for visual culture in and around North Africa and the Middle East, and now serves as managing editor for the online journal for M+ Museum in Hong Kong, Podium. She also writes for Artforum International, Art Monthly, D'ivan: A Journal of Accounts, and Yishu Journal of Contemporary Chinese Art, and between 2009 and 2012, directed a BTEC-accredited Foundation Diploma in Art and Design at Doukas School in Athens, Greece.

Stephanie Bailey's FIELD MEETING participation is supported by **Alserkal Avenue** (Dubai).

## ARAHMAIANI FEISAL (YOGYAKARTA & TIBET)

### 5:30 pm Performance

#### *Breaking Words*

A new iteration of the artist's renowned 2006 performance for FIELD MEETING, confronts personal and cultural differences through questioning the concept of so-called "truth." In a poetic call-and-response fashion, audience members offer key words in their lives, which are then written on plates and smashed on the ground by the artist. The work calls attention to a reckoning with mental traps that are set by virtue of all belief systems, societal conditionings, and even education. All of which effect tribulations and failures in cross-cultural interaction. \_\_\_\_\_



[Click to Watch Video](#)



Arahmaiani Feisal, *Breaking Words*, 2019. Performance at ACAW FIELD MEETING *Thinking Collections* 2019 hosted at Alserkal Avenue, Dubai.

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One of Indonesia's most seminal and respected contemporary artists, **Arahmaiani** has been internationally recognized for her powerful and provocative commentaries on social, political, and cultural issues. Born in 1961 in Bandung, Indonesia, she established herself in the 1980's as a pioneer in the field of performance art in Southeast Asia — although her practice also incorporates a wide variety of media. *Shadow of the Past* (2016) at Tyler Rollins Fine Art marked her first solo exhibition devoted to her ongoing experiences in Tibet. Since 1980, Arahmaiani has been included in over one hundred solo and group exhibitions around the world. Her works have been performed and exhibited widely in museums and biennials, including: the Venice Biennale (2003); Biennale of the Moving Image, Geneva (2003); Gwangju Biennale (2002); Bienal de São Paulo (2002) among others. In New York City, she was included in the landmark 1996 exhibition, *Traditions/Tensions*, at Asia Society, as well as *Global Feminisms* at the Brooklyn Museum in 2007.

## DISCUSSION SESSIONS AT FIELD MEETING | DAY 1

12:00pm Session 1 *Inside Out: The Artist as Collector*

Following their talks & performances, presenters in this session discussed their works in a lively joint conversation in the context of curator **Leeza Ahmady's** "unprecedented notion of seeing the artist as the primary collector".

Moderated by **Nada Raza** and **Uns Kattan**, the conversation was built around **Ranbir Kaleka's** reflections on how his childhood experience in an Indian village haveli contributed to his accumulation of occurrences, or "visual events" over time; **Heman Chong's** unpacked his project: *Foreign Affairs*, a collection of photographs depicting embassy backdoors from around the world; and **Nikhil Chopra's** one hour performance where he silently and seductively (stopping one on one's tracks kind of seduction) created a large-scale landscape drawing on a wall with 30 different shades of red lipstick. **Vilma Jurkute** advocated for the "renegotiation of new borders of knowledge geography" to allow for both discussion and criticism of institutional practice and collections. Following her narration of a fictional story, **Leeza Ahmady**, conveyed the importance of curators exploring varied and unconventional forms of curatorial writing and research in their practices.



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FRI. JAN 25

2:50pm Session 2 *Pendulum Swings & Spheres of Influence*

Following a series of lecture-performances, presenters in this session discussed their works in a lively joint conversation in the context of a compilation of "visionary 'projects for empowerment' that simultaneously operate as ruthless mechanisms for depletion, destruction, and antagonism."

Moderated by **Nada Raza** and **Laura Metzler**, the presenters discussed the role of speculative fiction in their works. **Umber Majeed** (New York & Lahore) chronicled "nuclear power in Pakistan within the frameworks of aesthetics, nationalism and state propaganda" **Alexis Destoop** (Sydney & Brussels); "reconfigures the history of the Russian-Norwegian borderland to reimagine a poetical re-appropriation of the past and the future". **Bassem Saad & Edwin Nasr** (Beirut) dealt with rituals of war in the rendered image through the use of virtual reality and video games in the Middle East and the United States. **Khadim Ali** (Sydney & Kabul); expanded on his talk *Demonology* as the enabler for "othering" and persecution of minority Hazara people in Afghanistan. **Moe Satt** (Yangon) discussed his performance "incorporating over 100 facial, hand and body gestures / postures to codify the oppressive socio-political conditions of warfare experiences in Myanmar."



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### 5:05pm Session 3: *Modes of Being: Ideologies and Space as Malleable Entities*

Following their talks, performances and a screening, presenters in this session discussed “how creative foresight can transcend rigid ideological dictums and hegemonic codes into malleable material for consciousness, nourishment, and longevity.”

The conversation was moderated by **Craig Yee** and **Leeza Ahmady** around artist and curator **Sam Samiee**'s preoccupation with psychoanalysis, Manichaeism, and the Persian code of conduct, Adab; **Burçak Bingöl**'s reflections on how the Chinese porcelain trade via the Silk Road influenced the evolution of the highly distinctive Turkish Ottoman Court style; **Chongbin Zheng**'s recent interventions within the spaces of several historic gardens exploring both the cultural and natural modes of being in the world; ST Luk's introduction of the late artistic duo, **Arakawa & Madeline Gins**'s death-defying architectural projects, namely their visionary *Reversible Destiny Lofts* in Mitaka, Japan, which has challenged the bounds of space not simply as a source of enlightenment but also as a means for a longer life; and **Arahmaiani Feisal**'s performance: *Manifesto of the Sceptic* proclaiming artists as “alchemical vessels” for change as exemplified by her long-term collaboration with Tibetan monks (and local Chinese authorities), resulting in the planting of nearly one million trees across the country.



FRI. JAN 25



## DISCUSSION SESSIONS AT FIELD MEETING | DAY 2

### 11:30am Session 1:

#### *Community As Institutions and Institutions as Community*

After a series of talks, a performance and walkthrough of FIELD MEETING Pop-up which was on view at warehouse 46, participants elaborated on their projects and how their works traverse, challenge, and intertwine notions of community as institution and institution as community.

The conversation was moderated by **Leeza Ahmady**, **Sandra Skurvida** & **Maryam Ghoreishi** and revolved around **Francesca Recchia's** tear-jerking readings of her writings chronicling her personal & philosophical grapplings with the complexities and vulnerabilities of living in a "conflict zone", namely Afghanistan, as a foreigner; **Lara Day's** elucidating talk on M+, one of the most anticipated museums to open in Asia and its collection building approaches in relationship to relevance and accessibility in a digital age; **Moe Satt's** provocative performance in which the audience was invited to stamp his body with an ink pad, and then encouraged to shoot each other with rubber bands. **Amina Ahmed** discussed her extraordinary drawings on black paper and newly bound books, meant to be read by one's hands (touch), in addition to her choice of juxtaposing these alongside a series of her mother's (Zulayka Mirashah) embroidery works; **Nadira Husain** talked about the art world's categorical perceptions of artists with multicultural backgrounds such as herself, citing her paintings and tapestries which combine comic figure aesthetics (namely Smurfs & speech bubbles) with Indian miniature motifs; Iranian artist **Ali Shayesteh** discussed his attempts to transform societal dictums into fluid and more nuanced expressions in his works which also question his own personal attachments to memorabilia; and **Vladislav Sludskiy** & **Olga Veselova** addressed their organization's work in Kazakhstan, The Eurasian Cultural Alliance through a presentation of a collection of paintings, drawings, video and readymade sculptures especially presented for FIELD MEETING, Take 6; **Enrico Polato** discussed his role as a gallery owner nurturing artists and educating audiences about collection-building in a still developing contemporary art scene and art market of Shanghai, China.



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### 2:45pm Session 2: *A Loose Canon: Who is Collecting and Why?*

Following their curatorial talks, lectures & performances, presenters in this session of FIELD MEETING shared their thoughts on the purpose and purposes of collections... "which often delves into the depths of human nature itself to ask: What are we collecting? Who is collecting? and Why?" "

Moderated by **Laura Metzler** and **Uns Kattan**, the conversation addressed a collaborative curatorial presentation by **Natasha Degen & Sandra Skurvida**, which proposed the development of a new course curriculum that scrutinizes collections from the perspective of various educational frameworks within the MENASA region and beyond. From an institutional lens, **Pi Li**, chief curator at M+ museum in Hong Kong, analyzed M+ 's acquisition of the Chinese artist **Huang Yong Ping**'s monumental sculpture *Reptile* to ask "What does it mean to build a museum collection in the 21st century"; and **Wong Kit Yi / Ali Wong**'s shared her thoughts on what she claimed was a "non-lecture-performance" for FIELD MEETING which switched between a PowerPoint and Karaoke "to spin tales about DNA as a quintessential collection making up the very essence of every human being, and her bold courting of collectors to purchase her unproduced works in the future. **River Lin** shared his process & ideas behind the development of a spell-binding performance, performed by renowned dancer and choreographer: **Wen-chung Lin** entitled: *20 Minutes for the 20th Century, but Asian*. The piece in fact 40 minutes in duration, was a parody of an original work by **Tino Sehgal** outlining iconic choreographies from the 20th century. Lin questioned the historical transformation of inter-cultural embodiment to consider the history of modern dance in the context of Asia as containing its own form of distinct cultural memory.

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### 4:00pm Session 3: *Breaking Bad & Good: Subaltern Narratives*

As curators and arts professionals, we are programmed to take as our duty the upkeep of institutional memory. We are tasked to consider how we can conserve and create access to everything that artists make, as well as to what degree an artist's work fits into the art historical canon. Yet, more and more artists working in Asia do not concern themselves with the conservation of their work, nor their place within a canonical range, Western or otherwise. Instead, many are reimagining the world through a process-oriented approach, treating everything as material. Thus, in the closing section of FIELD MEETING Take 6, subaltern research and visions for inclusivity address the gaps and erasures in modern society through the formation of new aesthetic strategies.

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# FIELD Take 6: MEETING *Thinking Collections* Pop-Ups

Asia Contemporary Art Week  
Signature Program  
Alserkal Avenue, Dubai, UAE

Curated by Leeza Ahmady and Maryam Ghoreishi  
An art forum staging 12 pop-up exhibitions connecting artists from across East and SouthEast Asia and the Middle East.

## DAVID LIBERTSON (NEW YORK)

### Pop-up Installation

**Synopsis:** In collaboration with David Libertson, the President and second-generation owner of the Ronin Gallery in New York City. This pop-up presents a special online selection showcasing 17th-21st century Japanese prints, exclusively organized for FIELD MEETING. The gallery highlights its role in promoting this collection through their digital platform, exemplifying a spirit of independence by allowing collectors direct access to their widely-coveted inventory. Currently under its second-generation of management, Ronin Gallery has successfully merged traditional gallery charm with an innovative digital experience to make their collection accessible worldwide.



**Yoshitoshi**

*Life of Yoshitsune: The Fight on Gojo Bridge with Benkei*  
1881

The story goes that Benkei, a wandering warrior priest, waited in the shadow of Gojo Bridge to challenge unsuspecting warriors. One night Yoshitsune attempted to cross the bridge. Though Benkei expected a quick victory, Yoshitsune easily bested the towering priest and Benkei became one of Yoshitsune's most loyal followers.

WWW.RONINGALLERY.COM

David Libertson, Pop-up Exhibition Walkthrough: Warehouse 46. FIELD MEETING Take 6: Thinking Collections, 2019.

## NADIRA HUSAIN (BERLIN)

**Pop-up Installation***Cosmic Trips*

**Synopsis:** As a French artist with Indian roots who lives and works in Berlin, **Nadira Husain** uses pictorial symbols and compositions of various traditions to reflect on how cultural phenomena and economic globalization shape our reactions to images. Her multi-medium installation of tapestries, drawings, paintings, wearables, ect. cite patterns deriving from various origins, such as representations of ancient Indian gods and heroic epics, well-known cartoon characters, or objects of utility. Figures and picture codes populate the composition, sometimes in harmonious but also antagonistic relationships. Husain's work addresses gender and other power relations, updating traditional representations to create compelling contemporary imagery.

Nadira Husain's FIELD MEETING participation is supported by **PSM Gallery** (Berlin).

Nadira Husain is a French-Indian teacher and artist practicing in Berlin. Her practice intends to reflect how economic and cultural globalization conditions our response to images and she often experiments with various pictorial media to develop a layering system in her artworks. Husain has exhibited at Villa du Parc centre d'art contemporain, France (2018), PSM, Berlin, DE (2017); Armory Show, New York, US (2018); Artissima, IT; Tempo Rubato, Tel Aviv, IL (2016); Tobias Naehring, Leipzig, DE (2015); Kunstlerhaus Bremen, DE (2014); and in Positions, at ArtBasel, Miami, US (2013). She has been in group exhibitions in Europe and elsewhere, including n.b.k, Berlin, DE (2018); the Skulpturen-Triennale, Bingen, DE (2017); Unorthodox at The Jewish Museum, New York, US (2015); Painting Forever, KW Institute for Contemporary Art, Berlin, DE (2013).



Nadira Husain, *Beugen Strecken*, installation view, 2014. Photo by Bjoern Behrens.



Nadira Husain, *Cosmic Trip Curtains*, installation view, 2018. Semi-transparent painted curtain. Photo by Aurélien Mole.

## ALI SHAYESTEH (HAMADAN)

### Pop-up Installation

*Thousand Curses on This and on That*

**Synopsis:** In two different series, **Ali Shayesteh** uses ten years worth of compiled personal notes and pieces of rag found in his studio to create works using the hypnosis of language to manifest new realities. Despite Shayesteh initial attempts to destroy these notes, he later found remnants of them in his studio, viewing this discovery as a spiritual resurrection. Using humanity's dictims, the artist addresses society's restrictions through idioms and expressions, to transform them into timeless liberating insights. Deriving from this original series, Shayesteh gives up the use of language and words in his second series, producing work made up of simple utterances which disband the formula of language.

Ali Shayesteh was born in 1984 in Hamadan, Iran, right in the midst of the eight years' Iran-Iraq war. Influenced by the Islamic Revolution's rigid idealism, Shayesteh's artworks grew into personal reflections on the living conditions of that period. Through different series of work, he has experimented with various tools and techniques and rejected to follow any stable methods or styles. His artworks have been displayed in eminent Iranian galleries such as Azad, Assar, Mohsen, Delgosha, Etemad, Mah-e Mehr, and Lajevardi Foundation as well as the Giorgio Cini Foundation (Italy) and Pratt Institute of New York (USA).



Ali Shayesteh, *Yuck*, 2016. From the "Thousands of Curses on This and on That" series, ink on oil-smeared handkerchief.



Ali Shayesteh, *Thousand Curses on This and on That*, Pop-up Exhibition Walkthrough: Warehouse 46. FIELD MEETING Take 6: Thinking Collections 2019

## ZOLAYKHA SHERZAD (KABUL & NEW YORK)

### Pop-up Installation

#### *The Peace Coat*

**Synopsis:** Based in Kabul, the Zarif Design Center aims to preserve the traditional Afghan design by merging it with modern aesthetics to create fashion that is distinctive and timeless. Zarif currently employs and trains 52 local Afghan workers, and practices 'slow' production in the form of hand-crafted work and detailing. The use of natural dyes and traditional fabrics from Afghanistan and Central Asia along the traditional Silk Road foster fair-trade practices. Zarif provides a platform where traditional high-quality craftsmanship is a source of economic opportunity and personal fulfillment. At its core, Zarif acts as an ambassador sharing the rich cultural heritage of Afghanistan and its people with the rest of the world.

**Zolaykha Sherzad** is an Afghan artist, fashion designer, and founder of School of Hope (SoH) and Zarif Design. Herzad has participated in a number of international art shows including the Venice Biennale 2009 and dOCUMENTA 13 – 2012 in Kassel, Germany, where she represented her country with magnificent aerial silk sculptures. Sherzad is the recipient of The International Alliance for Women's 2012 World of Difference Award.



Zolaykha Sherzad, *Peace Coat*, Pop-up Exhibition Walkthrough: Warehouse 46, FIELD MEETING Take 6: Thinking Collections 2019

## VLADISLAV SLUDSKIY & OLGA VESELOVA (ALMATY)

### Pop-up Installation

*Limited Liability Pavilion 4.0*

**Synopsis:** Vladislav Sludskiy and Olga Veselova contribute works from 17 artist's private collections formed by donations from their friends, colleagues and partners throughout the years. In Kazakhstan, which has just recently begun to create infrastructure to aid the arts, institutions are still learning how to fundraise, collect and form educational programs without the ideological interferences from the government. Thus, artists have been forced to fulfill the role of public entities in archiving their own practices, in addition to collecting works by fellow artists. Unlike works in private or national collections, these works were not commissioned or acquired but accumulated without the intrusion of a third party. This form of collecting relies on artistic inspiration, trust and intimacy devoid of the influential mechanisms prevalent within the art market.

Vladislav Sludskiy & Olga Veselova's FIELD MEETING participation is supported by **Eurasian Cultural Alliance (Almaty)**.

Vladislav Sludskiy is the co-founder and organizer of ARTBAT FEST, an annual Almaty, Kazakhstan-based, international contemporary art festival serving the Central Asian region. He is also the co-founder and curator of the Eurasian Cultural Alliance, dedicated to supporting cultural infrastructure in Kazakhstan. Sludskiy works as the manager and curator of Ethan Cohen Gallery in New York and was the Assistant Curator for Asia Contemporary Art Week's recent signature exhibition *Focus Kazakhstan – Thinking Collections: Telling Tales* in conjunction with the National Museum of the Republic of Kazakhstan. Olga Veselova is the Director of ARTBAT FEST, an annual international contemporary art festival in Almaty, Kazakhstan and the Deputy Director of the Eurasian Cultural Alliance. Veselova is also the co-founder of the public cultural space ARTPOINT and is an ongoing consultant for the annual festival Urban Art Astana. She has been a writer for the Central Asian Journal of Art Studies since 2016 and was recently a consultant for Astana EXPO 2017 and the Garage Museum of Contemporary Art.



Vladislav Sludskiy & Olga Veselova, *Limited Liability Pavilion 4.0*, Pop-up Exhibition Walkthrough: Warehouse 46. FIELD MEETING Take 6: Thinking Collections, 2019

## AMINA AHMED (NEW YORK &amp; TEHRAN)

**Pop-up Installation***Un-Furling*

**Synopsis:** Before **Amina Ahmed** was born, her mother, **Zulayka Mirashah**, formed a sewing collective—a place for women to gather, share their stories, and interact. These meetings took the form of essential practice, in rhythmically nurturing companionship, shared experience, and method. This space allowed for the unfolding and folding of vulnerability through physical and spiritual adjacency. For the pop-up, Ahmed honors the rhythm of repetition and the collective practice, placing her echoed inscribed line work and her mother's meticulous thread-as-line embroideries alongside each other, reflecting on and embracing communal authorship.

Curated by **Priyanshi Saxena**. Amina Ahmed's FIELD MEETING participation is supported by **Twelve Gates Arts** (Philadelphia) & **Clark House Initiative** (Mumbai). Special thanks to **Siddhant Shah** (Mumbai) for his collaboration.

Amina Ahmed, born in East Africa and of Kutchi-Indian Turkiq heritage, grew up in England and has lived in Iran and the USA. She specialized in Islamic and Traditional Arts at The Royal College of Art (1991). The practice of geometry is the grounding of her drawings, focusing on the methods and materials of traditional and folk arts. Praxis is the primordial artery through which she strives to practically return—physically, symbolically, and spiritually. Her recent exhibitions include *Still Rising* at Nottingham Contemporary and *Work Practices* at the Show Room, London. She has had solo presentations at the Twelve Gates Gallery, Philadelphia, and Clark House Initiative, Mumbai. Selected exhibitions include Jersey City Museum, Queens Museum, The Lincoln Center, Alwan for the Arts, New York City, Lakeeran Gallery, The Bhau Daji Lad Museum, Mumbai, and The Fiber Philadelphia's International Biennial (2012).



Amina Ahmed, *Un-furling*, 2012. Photo document.



Amina Ahmed, *Un-furling*, Pop-up Exhibition Walkthrough: Warehouse 46. FIELD MEETING Take 6: Thinking Collections, 2019

## HASANUL ISYRAF IDRIS (PENANG)

### Pop-up Installation

*Higher Order of Love*

**Synopsis:** A compilation of intricate and vibrant drawings steeped in the illustration of distinct, otherworldly visual vocabulary that correlates with the artist's personal and regional aesthetics. Idris reflects on his native Pangkor Island in Malaysia through stories he heard as a child. The work unravels the geography, native species, ethnic diversity and politics of the Island's culture. Numerous plots and narratives intertwine, deepening and amplifying themes of ancestry, heritage, racial riots, migration and alienation. The installation contemplates the phenomenon of global migration, paralleling Idris' family lineage with the evolution of native animals and plants as a collection of temporal complexities that predicate Malaysia's multiculturalism today.

Hasanul Isyraf Idris's FIELD MEETING participation is supported by **Richard Koh Fine Art** (Kuala Lumpur).

**Hasanul Isyraf Idris** is a Malaysian artist producing works in a variety of media, from paintings and meticulously crafted drawings to painted oven-baked clay sculptures. Gathering inspiration from local folklore and regional myths, Idris articulates his personal struggles as an artist by personifying them as strange characters that inhabit his invented universes. His works are noted for their references to underground comic books, 1960s science fiction, fast food, street art, fashion and other pop culture fads. Recurring topics in his practice are: the meaning of life and death, memories and fantasies, sin and reward. Idris has received a number of awards, including the Young Contemporary Arts Award in 2007 at the National Visual Arts Gallery, Kuala Lumpur; the Incentive Award at the Open Show held at the Shah Alam Gallery; and the Consolation Prize for the Young Talent Art Exhibition at the Penang Art Gallery, Penang.



Hasanul Isyraf Idris, *Effective Weapon to Kill Huat Kuih*, 2017. Watercolor, ink and color pencil on paper.



Hasanul Isyraf Idris, *Higher Order of Love*, Pop-up Exhibition: Warehouse 47, FIELD MEETING Take 6: Thinking Collections, 2019

## HAIYANG WANG (BEIJING)

### Pop-up Installation

*The Birth of the Word, to the Demise of the Bird*

**Synopsis:** Pastel works on loan from a private collection, and an animation video by the artist, from his 2014 series manipulates language as a device to create semiotic connections between actions, progressing the plot in a visual wordplay of double entendres. Invoking surreal scenarios, **Haiyang Wang's** animation work is a revolving mechanism with no specific beginning or outcome. Rather, it contains an obsession-like circulation of reactions, resulting in the regeneration, substitution, disruption and construction of imagery. Animation enables Haiyang the freedom to resonate with the magnetic attraction of his visual elements, yielding to the naturally orchestrated collection of events in his storyline.

Haiyang Wang's FIELD MEETING participation is supported by **Capsule Shanghai** (Shanghai).

Haiyang Wang is a Chinese artist living in Beijing. Haiyang combines the forms of painting and animation to expand the rhetorical scope of these two media. More recently, Wang's work has begun venturing into sculpture and installations. Wang's works have been selected and received critical acclaim by more than 50 International festivals. In 2010, Haiyang Wang's first animation movie *Freud, Fish and Butterfly* won a Grand Prize at the Holland Animation Film Fest (HAFF). His recent solo shows include *Wang Haiyang* at Capsule Shanghai (Shanghai, China) and *Wang Haiyang* at White Space Beijing (Beijing, China), both in 2018; *By Himself* at OCAT in Xi'an, China (2017); *New Directions: Wang Haiyang* at Ullens Center for Contemporary Art (UCCA) in Beijing, China (2016); *Dynamic Field: Wang Haiyang* at Minsheng Art Museum in Shanghai, China (2016).



Haiyang Wang, shots of *The City of Dionysus*, 2018. Animated short film.



Haiyang Wang, *The Birth of the Word to the Demise of the Bird*, Pop-up Exhibition: Warehouse 47. FIELD MEETING Take 6: Thinking Collections, 2019

## BINGYI (BEIJING)

**Pop-up Installation***Ruins*

**Synopsis:** This installation incorporates an excerpt from the artist's epic trilogy of films set in the inner-city hutongs, or historic alleyways of Beijing. In 2015, **Bingyi** began collecting thousands of *Hutong Love Letters* — personal stories written by ordinary people on their life-changing experiences in the hutongs, shortly before they were demolished from the heart of China's contemporary capital. Using these testaments as inspiration, Bingyi spent three years re-writing and re-shooting the films which combine conceptual architecture, performance art, documentary, large-scale ink paintings and installation. The full work is organized in three captivating chapters, incorporating tragic comedy, poetic romance, and murder mystery, in addition to the only footage of the 2017 demolition of Beijing's Daxing neighborhood.

Bingyi's FIELD MEETING participation is supported by **INK Studio** (Beijing).

An artist, writer, curator, cultural critic, and social activist, Bingyi combines her interests in ecology, science, philosophy, history, and aesthetics into a multi-faceted artistic practice that encompasses land and environmental art, site-specific installation, musical and literary composition, ink painting and performance art. She is known for her large-scale ink paintings as shown in her occupation of the Toronto City Hall in October 2013, when she created an 1,800 square meter ink painting over the course of a twelve-hour entitled *Metamorphosis*.

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Bingyi, *Ruins*, 2015-2017. Film still



Bingyi, *Ruins*, 2015-2017. Film trilogy 90 minutes. Pop-up Installation: Warehouse 47. FIELD MEETING Take 6. Thinking Collections, 2019.

## BAHMAN MOHAMMADI (TEHRAN)

### Pop-up Installation

#### *Protozoan-Self Portrait*

**Synopsis:** A reflection on reality rooted in human paleoanthropology as an archive of evolutionary processes.

**Bahman Mohammadi** studies the progression of human development by tracing the earlier stages of the "homo/I species" all the way back to the protozoans, or single-celled microbes. Through his self-portraits, he argues that man has moved further away from his central position in the world, and that there is little distance between the evolutionary progress of humans and other living organisms. The use of photographic paper intentionally renders his work as scientific evidence, whereby he speculates on the possibilities of his own mental and physical evolution as other kinds of species.

Bahman Mohammadi's FIELD MEETING participation is supported by **Mah Art Gallery** (Tehran).

Born in Hamadan, Iran, Bahman Mohammadi is an artist who lives and works in Tehran. Intrigued by matters related to "human beings" such as birth, nurture, social constructions, and evolution, Bahman's artworks encourage viewers to reposition or reconsider natural and constructed occurrences that are often overlooked. His work has been exhibited in more than 50 group shows, nationally and internationally, including at Ethan Cohen Gallery, New York, The Museum of Contemporary Art, Tehran, Etemad, and Mah Art Gallery in Tehran among many others. In 2009, he was awarded in the Seventh Iranian Painting Biennale and has been given multiple awards since. He is a member of the society of Iranian painters and an honorary member of the Institute for the Promotion of Contemporary Visual Art in Iran.



Bahman Mohammadi, *Protozoan-self portrait*, 2011. Mixed media on wood.



Bahman Mohammadi, *Protozoan Self-Portrait*, Pop-up Exhibition: Warehouse 47. FIELD MEETING Take 6: Thinking Collections, 2019

## YUAN GAO (BEIJING)

**Pop-up Installation***Lunar Dial and Human Smoke*

**Synopsis:** A 15-minute animation realized over a period of six years consisting of a series of acrylic paintings and works on paper that were digitized onto the animation. **Yuan Gao's** work is rich with symbolism, conveying the uncertainty of consciousness, while illustrating the homogeneity and repetitiveness of images and concepts. By using a cyclical narrative, distinctive topics are interspersed throughout the 'journey', creating a visual rhythm of flowing water, moonlight, and other representations of knowledge. The film is accompanied *Human Smoke* (2014-2015), a series of mixed-media drawings.

Yuan Gao's FIELD MEETING participation is supported by **Capsule Shanghai** (Shanghai).

Yuan Gao is a Chinese artist working and living between New York and Beijing. Through animation and painting, Yuan illustrates the homogeneity and repetitiveness of images and concepts, and the temporality of the two. Her work is often recognized for being rich with symbolism, a method she employs to convey the uncertainty of consciousness. Yuan's most recent solo exhibitions include *Gao Yuan: Eternal Return* (2017) at Capsule Shanghai, alongside other international exhibitions such as *You Won't Be Young Forever*, curated by Biljana Ciric (Shanghai, China, 2016) and *Secret Love* (Stockholm, Sweden, 2012) among many others. Her animations have been selected by major film festivals including Vancouver International Film Festival (2017), Hong Kong International Film Festival (2017), International Film Festival Rotterdam (2017), International Leipzig Festival for Documentary and Animated Film (2016) among others. Most recently, Yuan's animation piece *Lunar Dial* was nominated for a Tiger Awards for Short Films at the International Film Festival Rotterdam (2017) and received a special mention at CutOut Fest International Animation and Digital Art Festival (2016).

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Yuan Gao, *Lunar Dial*, Pop-up Exhibition: Warehouse 47. FIELD MEETING Take 6: Thinking Collections, 2019



Yuan Gao, *Lunar Dial*, 2016. Animated short film.

## RANA DEGHAN (TEHRAN)

### Pop-up Installation

#### *Heads*

**Synopsis:** A site-specific work weaving various mediums such as drawings, sculpture, and paintings to analyze the disturbing relationship between human consumption and the animal kingdom's existence. The artist forefronts humanity's continuous detrimental behavior towards animal-kind, calling attention to our complete oblivion of their suffering and destruction. The work is a strong protest against animal maltreatment and consumption as part of the world's heritage and collection of integral celebratory rituals and holiday traditions.

Rana Dehghan's FIELD MEETING participation is supported by **Roya Khadjavi Projects** (New York).

**Rana Dehghan** was born in Tehran, Iran and her works span from painting to video art, sculpture, and installations, with subject matters that root from observations into the human body, gender, and environmental issues. Dehghan studied fine art and painting at the Bharati Vidyapeeth's College of Fine Arts (Pune, India) and Faculty of Fine Arts and Architecture, Azad University (Tehran). She has participated in a number of exhibitions, including a solo installation show in 2016, 2017, 2018, and several collaborative art projects.



Rana Dehghan, *Heads*, Pop-up Exhibition: Warehouse 47. FIELD MEETING Take 6, 2019.

## Select Publicity Materials & Press Coverage

[ACAW 2018 Press Release](#)

[ACAW 2018 FIELD MEETING: Take 6 E-Flux Announcement \(PDF\)](#)

[ACAW 2018 FIELD MEETING: Take 6 E-Flux Announcement \(Live Link\)](#)

[ACAW 2018 E-Flux Announcement \(PDF\)](#)

[ACAW 2018 E-Flux Announcement \(Live Link\)](#)

[ACAW 2018 Full Program Brochure](#)

[ACAW 2018 Open Studios Program Banner](#)

[ACAW 2018 Programs Banner](#)

[ACAW 2018 Spring Ad-ArtAsiaPacific](#)

[ACAW 2018 Summer Ad-ArtAsiaPacific](#)

[ACAW 2018 Fall Ad-ArtAsiaPacific](#)

[ACAW 2018 Ad\\_Christies](#)

[ACAW 2018 Focus Kazakhstan Exhibition Invite](#)

[ACAW 2018 Focus Kazakhstan Private Dinner Party Invite](#)

[ACAW 2018 Focus Kazakhstan Exhibition Ocula Banner](#)

[ACAW 2018 FIELD MEETING Thinking Collections Banner](#)

[ACAW FIELD MEETING 2019 Thinking Collections Booklet](#)

[ACAW FIELD MEETING 2019 Thinking Collections Eblast Banner](#)

[ACAW FIELD MEETING 2019 Thinking Collections\\_Podium Signage](#)

[ACAW 2018 FIELD MEETING Thinking Collections Banner](#)

[FIELD MEETING Take 6 | Day 1 - Welcome Remarks | Vilma Jukute | Youtube Video](#)

[FIELD MEETING Take 6 | Day 1 - Opening Thoughts | Leeza Ahmady | Youtube Video](#)

[FIELD MEETING Summation 2018 | Stephanie Bailey | Youtube Video](#)

### ACAW 2018 Press Coverage:

[The Brooklyn Rail | Osman Can Yerebakan | "Thinking Collections: Telling Tales: A Survey Exhibition of Kyzyl Tractor Art Collective"](#)

[ArtAsiaPacific | Mimi Wong | "Focus Kazakhstan, Thinking Collections: Telling Tales"](#)

[Art Radar | "Thinking collections, Telling Tales: 'Focus Kazakhstan' in Jersey City"](#)

[Frieze | Hera Chan | "Who Really is Christopher K. Ho?"](#)

[OCULA | Fawz Kabra | "Focus Kazakhstan–Thinking Collections: Telling Tales"](#)

[OCULA | Sophia McKinnon | "Asia Contemporary Art Week: Diary #1 \(September 5–15, 2018\)"](#)

[OCULA | Sophia McKinnon | "Asia Contemporary Art Week Diary #2 \(September 14–23, 2018\)"](#)

[OCULA | Sophia McKinnon | "Asia Contemporary Art Week Diary #3 \(September 23–29, 2018\)"](#)

[OCULA | Banyu Huang | "Asia Contemporary Art Week Diary #4 \(October 3–9, 2018\)"](#)

[OCULA | Banyu Huang | "Asia Contemporary Art Week Diary #5 \(October 11–17, 2018\)"](#)

[OCULA | Bansie Vasvani | "Asia Contemporary Art Week Diary #6 \(October 15–26, 2018\)"](#)

[OCULA | Sharmistha Ray | "Asia Contemporary Art Week Diary #7 \(Oct 29–November 11, 2018\)"](#)

[ArtForum | "New York's Asia Contemporary Art Week Launches with Expanded Program"](#)

[ARTFIX Daily | "Asia Contemporary Art Week Expands to an Entire Season of Events in NYC Region"](#)

[Asia Society | "2018 Asia Contemporary Art Week"](#)

[The Brooklyn Rail | Alan Gilbert | "Emily Jacir: La Mia Mappa"](#)

[ArtAsiaPacific | Mimi Wong | "CHOW CHUN FAI"](#)

[Art Daily | "Takashi Kunitani Spaceless Space at Ulterior Gallery"](#)

[Blouin Artinfo | "Park Chan-Kyong's 'Citizen's Forest' at Tina Kim Gallery"](#)

**ACAW 2018 Press Coverage | Consortium:**

[Blouin Artinfo](#) | ["Manit Sriwanichpoom's 'Shocking Pink Story' at Tyler Rollins"](#)

[Blouin Artinfo](#) | ["Yoon Hwan Bae's 'At the Old Ball Game' at Doosan Gallery, New York"](#)

[The Wall Street Journal](#) | [Alex Teplitzky](#) | ["The Progressive Revolution: Modern Art for a New Media at Asia Society"](#)

[ArtAsiaPacific](#) | [Hanae Ko](#) | ["Sopheap Pich"](#)

[Blouin Artinfo](#) | ["Joan Vennum's 'Other Atmospheres' at Sundaram Tagore Gallery"](#)

[ArtNews](#) | [Jessica Lynne](#) | ["Fertile Ground: Huma Bhabha, Joan Jonas, Maren Hassinger, and Naima Green in Parks and Art Spaces Around New York"](#)

[The New York Times](#) | [Martha Schwendener](#) | ["A Sci-Fi Showdown at the Met Museum's Rooftop Garden"](#)

[Artnet News](#) | [Sarah Cascone](#) | ["Editors' Picks: 17 Things Not to Miss in New York's Art World This Week"](#)

[Talking Pictures](#) | ["A Time Before We Were Born Visions of Arcadia in Contemporary Painting"](#)

[The Queens Tribune](#) | [Thomas Moody](#) | ["An Interview With Volumes: Queens International 2018 Co-Curators Sophia Marisa Lucas and Baseera Khan"](#)

[Artforum](#) | ["Yasumasa Morimura on the Empty Center of Identity"](#)

[Artnet News](#) | [Sarah Cascone](#) | ["Morimura, Japan's Most Astonishing Art Chameleon, Is Coming to New York With a Major Debut Show"](#)

[Wallpaper](#) | [Charlotte Jansen](#) | ["Japanese artist Yasumasa Morimura faces off with Old Masters in New York"](#)

["Purification" Performance Video](#) | ["Focus Kazakhstan-Thinking Collections: Telling Tales", Asia Contemporary Art Week 2018— survey of Kyzyl Tractor collective's artistic collaborations from mid 1990's till the present day.](#)

[The New York Times](#) | [Abby Ellin](#) | ["Maya Lin Captures the Hudson's Beauty and Power"](#)

[Yonkers Times](#) | ["Artist Maya Lin Comes to Hudson River Museum"](#)

[Bedford + Bowery](#) | [Cassidy Dawn Graves](#) | ["Riot Gear With Feminist Slogans and More Exhibitions This Week"](#)

[Office](#) | [John Martin Tilley](#) | ["In Creation There's Destruction"](#)

[Artscope](#) | [Nancy Nesvet](#) | ["From Two, One."](#)

[Artforum](#) | [Nicholas Chittenden Morgan](#) | ["Minoru Yoshida", Critic's Pick](#)

[Broad Street Review](#) | [Alaina Johns](#) | ["American Peril, Israeli Short Films, Diwali at the Art Museum, and More"](#)

[Frieze](#) | [Hera Chan](#) | ["Who Really is Christopher K. Ho?"](#)

[Mott Haven Herald](#) | [Andee Tagle](#) | ["Aloha to the world from the Don Ho Terrace"](#)

**2018 and 2019 Photologs:**

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[FIELD MEETING Day 2](#) | [Full Photolog](#) | [Ocula](#)

[FIELD MEETING Take 6: Social Festivities Photolog](#) | [Ocula](#)

**ACAW 2019 FIELD MEETING Take 6 Coverage:**

[Canvas](#) | [Alexandra Chaves](#) | ["Living Archive"](#)

[ArtAsiaPacific](#) | [Chloe Chu](#) | ["Creative Alchemy: ACAW's FIELD MEETING Take 6"](#)

[Berlin Art Link](#) | [Berlin Art Link Productions](#) | ["Field Meeting: Take 6' Brings Its Asian Contemporary Art Focus to Dubai"](#)

[OCULA](#) | [Stephanie Bailey](#) | ["Field Meeting Take 6: Thinking Collections"](#)



## 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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