



ACAF

Thinking Collections: Open Studios

New York City Fall, 2018

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



Thinking Collections: Open Studios Curatorial Statement:

Asia Contemporary Art Week (ACAW) 2018 takes center stage with a constellation of ambitious **Signature Programs**, furthering ACAW's steadfast, process-driven approach to curatorial and educational initiatives. Spearheaded by ACAW's 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.

Due to limited space, RSVP is required for most studio visits, with priority given to arts professionals.

Presented Artists in ACAW 2018 Curated Signature Program *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, & Telluride)
 Cui Fei (New York)
 Cyoko Tamai (New York)
 Farideh Sakhaeifar (New York)
 Jaishri Abichandani (New York)
 Justin Kim (New York)
 Kakyoung 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)

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

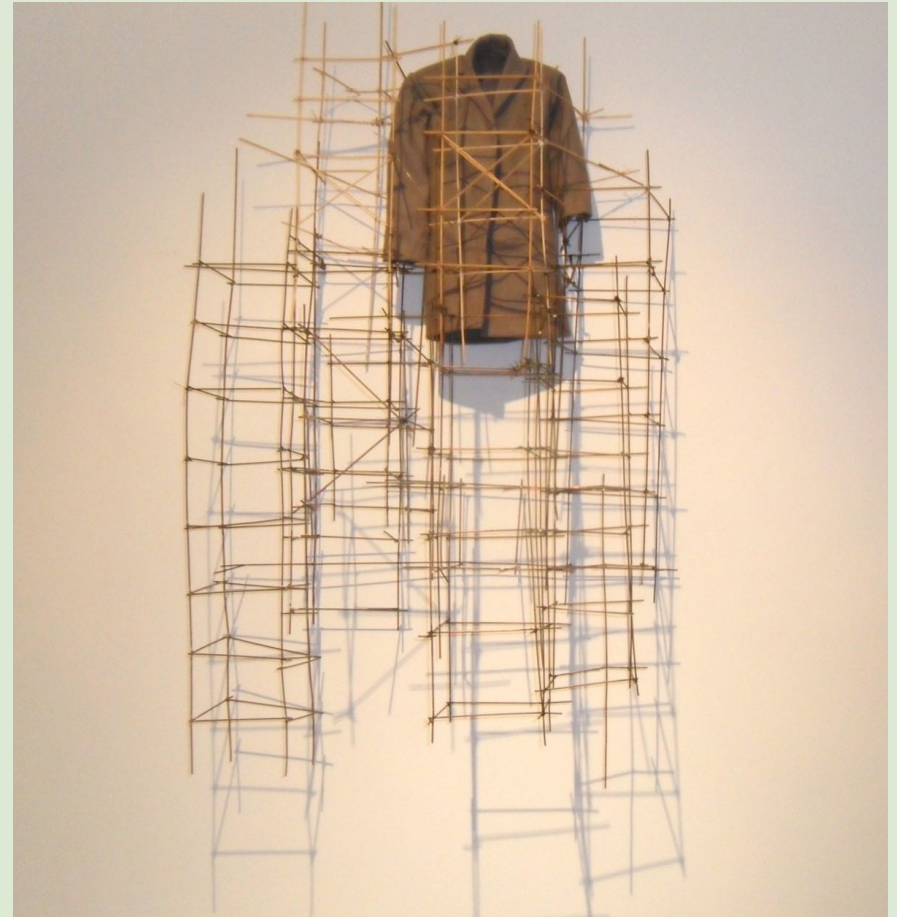
6-9PM | Bushwick, Brooklyn

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.

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)

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

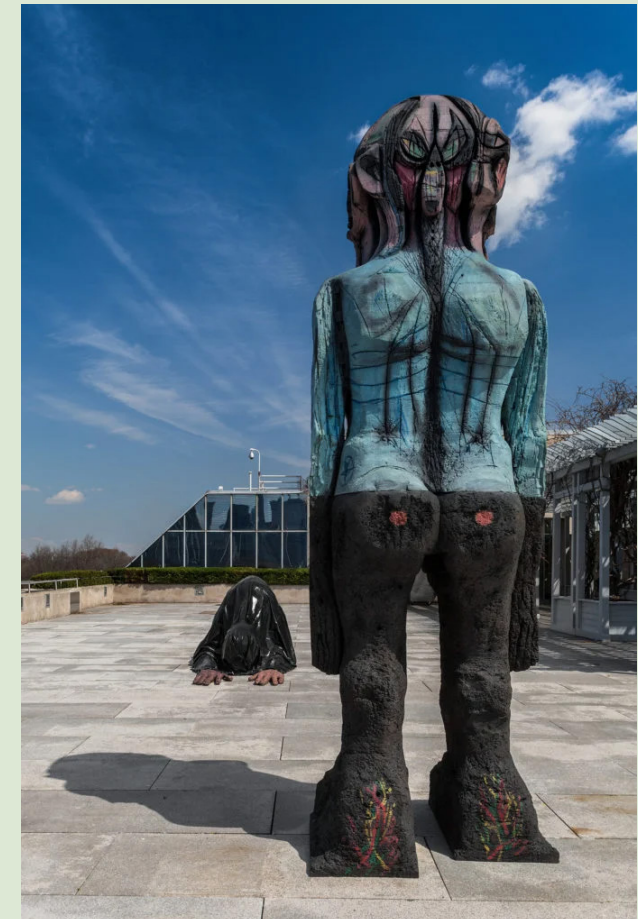
Huma Bhabha & Shanay Jhaveri: We Come In Peace

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

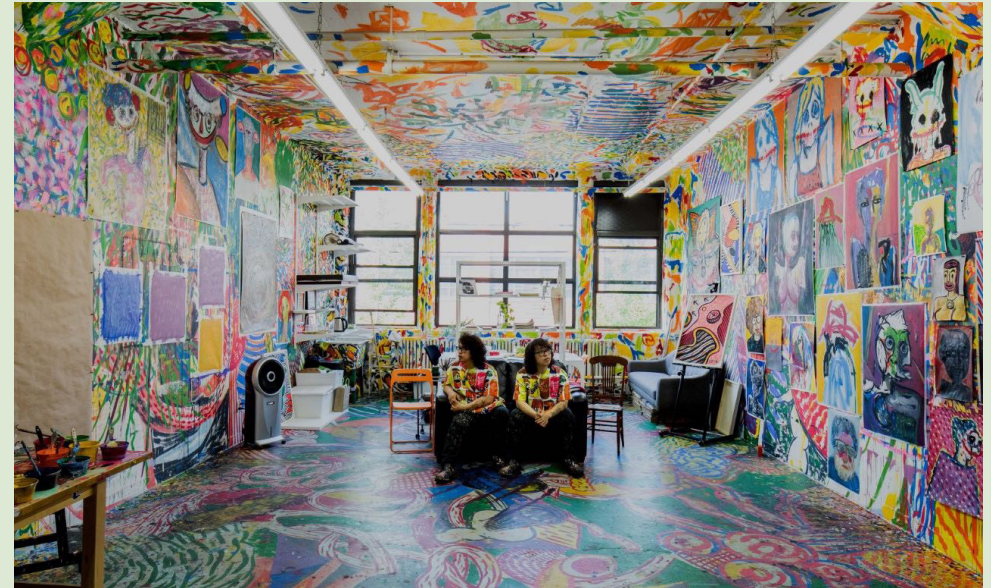
CHEN DOGFAN

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.

Thinking Collections: Open Studios

MOMA | MUSEUM OF MODERN ART

5:30-7:30PM | Ronin Gallery

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.

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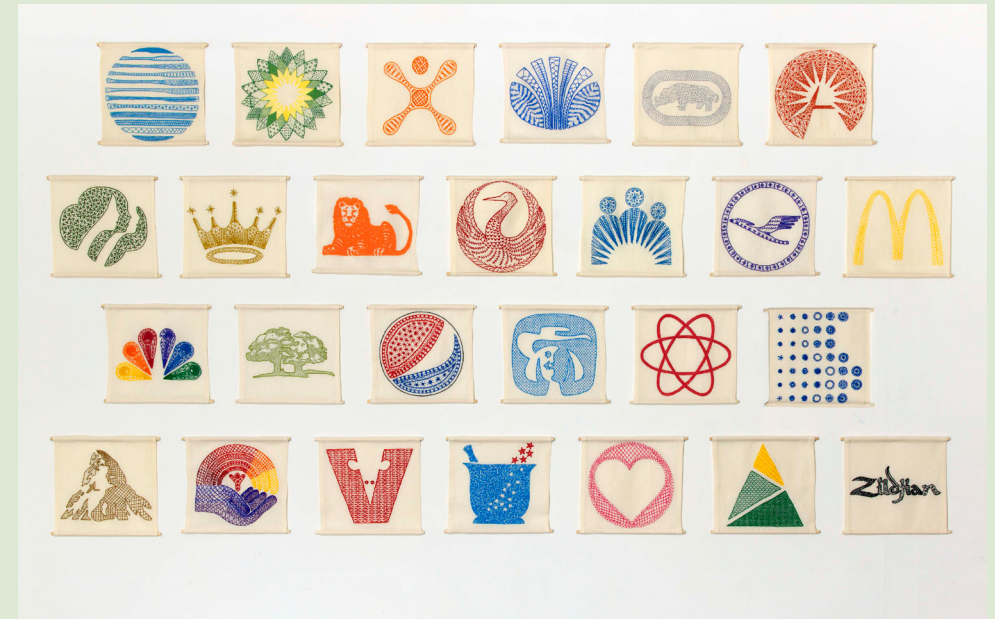
VANDANA JAIN

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.

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.

Thinking Collections: Open Studios

BAHAR BEHBAHANI

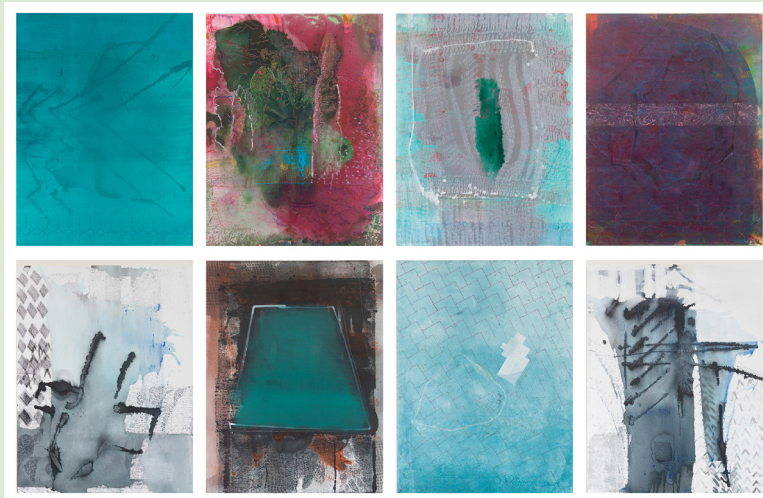
2-5PM | Clinton Hill, Brooklyn

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

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.

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.

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

WED. OCT 17



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

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

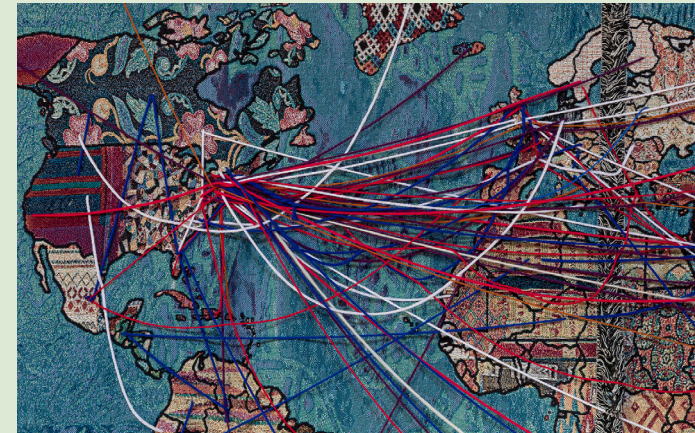
323 West 39th Street
New York, NY 10018



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

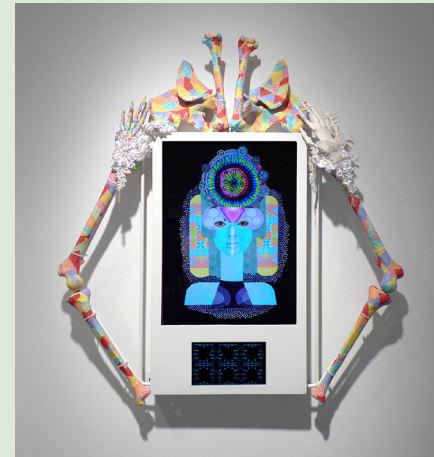
323 West 39th Street
New York, NY 10018



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.

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

SAT. OCT 20

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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.

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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.

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

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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

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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.

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

SAT. OCT 20

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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.

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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.

Thinking Collections: Open Studios

BRONX MUSEUM

6-8PM Opening Reception

Christopher K. Ho: Aloha to the World at the Don Ho Terrace

An imagined and meandering return to Hong Kong, this solo exhibition by the artist grapples with reverse diasporic aspirations and the shift from being an ethnic minority in the United States to rejoining the Han majority. Comprising a 35-foot tall banner, artifacts from a defunct family hotel in Hawaii, and signage from the museum, the exhibition inquires what happens when an artist disconnects psychically and ideologically from the margins. Can those in the majority responsibly self acknowledge and harness their status toward progressive art in the U.S. and elsewhere, and how?

Bronx Museum

1040 Grand Concourse



Christopher K. Ho, *Aloha to the World at the Don Ho Terrace*, 2018. Banner, signage, rock speakers, soundtrack, vitrine, vintage and personal artifacts. Installation at the Bronx Museum.

Thinking Collections: Open Studios

XIN LIU

4-7PM | Pioneer Works

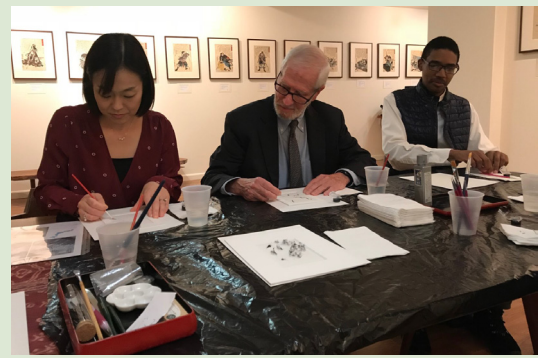
Xin Liu presents an on-going project on the journey of her wisdom teeth being sent to space and becoming a star at the end of its life. The little tooth will unmask and unmake the alienated technological space programs and reimagine visceral, active, empathic and poetic forms of engagement.

Pioneer Works

159 Pioneer St.
Brooklyn, NY 11231



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



Select Publicity Materials & Press Coverage

[ACAW 2018 Press Release](#)

[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 Fall Ad-ArtAsiaPacific](#)

Press Coverage:

[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"](#)

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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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