

# ASIAN ART NEWS

HK\$50/US\$6/  
CAN\$7.95/€6/UK£4

## NEWS

### BRIEF

at 53-54 Sai Street, Central. Tel: (852) 2858 5072. E-mail: info@sinasin.com. Website: www.sinasin.com.hk.

\*\*\*

#### THE UNITED STATES

### Limits And Potential

The 2012 New Museum Triennial is featuring 34 artists, artist groups, and temporary collectives—with over 50 participants—born between the mid-1970s and the mid-1980s. Many of the participants have never before exhibited in the US. Eugenie Joo, who is Keith Haring director and curator of education and public programs, curated the Triennial. It will be on view through April 22, 2012.

The exhibition title, *The Ungovernables*, takes its inspiration from the concept of "ungovernability" and its transformation from a pejorative term used to describe minority "natives" to a strategy of civil disobedience and self-determination. *The Ungovernables* is meant to suggest both anarchic and organized resistance and a dark humor about the limitations and potentials of this generation.

The *Ungovernables* is also an exhibition about the urgency of a generation who came of age after the independence and revolutionary movements of the 1960s and 1970s. Through both materials and form, works included in *The Ungovernables* explore impermanence and an engagement with the present and future. Many of the works are provisional, site-specific, and performative, reflecting an attitude of possibility and resourcefulness.

In the sculpture of Adrian Villar Rojas, monumentality is juxtaposed with transience. Rendered in clay, the works depend on cracks on their surfaces—the inevitable failure of the object, of meaning, and the guaranteed transformation of all ideas and objects back to dust. But it is dust that is then



Danh Võ, *WE THE PEOPLE*, 2011, pounded copper. Courtesy the artist and Galerie Chantal Crousel, Paris. Photo: Susett Phalleg.



Adrian Villar Rojas, *Ahora estaré con mi hijo, el asesino de tu herencia (Now I Will Be with My Son Murderer)*, 2011, clay. Courtesy the artist and Galerie Chantal Crousel, Paris. Photo: Susett Phalleg.



*The Ungovernables*, 2012. Exhibition view at New Museum, Flakley.

re-purposed, re-imagined, and re-formed.

When Danh Võ learned that the Statue of Liberty is simply a steel armature covered by a copper skin the thickness of two pennies, he researched the hammering process that gave her shape, then employed craftsmen to replicate the statue's skin for his work *WE THE PEOPLE*.

Julia Dault manipulates materials of modernity such as Formica and Plexiglas in temporal arrangements that can never be repeated. In her works, the artist's labor is dependent on the conditions of a certain space, her strength to execute a work at a particular time, and the uncontrollable accidents her materials determine.

House of Natural Fiber, a new-media collective and alternative space, has recently combined microbiology and

## NEWS

### BRIEF

Public Movement presented *Positions*, a choreographed protest in which political and philosophical positions manifest into physical positions. Wu Tsong continued to develop his work *Full Body Quotation* with a performance on November 19, 2011, which is the foundation of its installation in *The Ungovernables* exhibition.

*The Ungovernables* is accompanied by an exhibition catalogue designed by Santiago Piedrafita, head of graphic design, North Carolina State University, and published by Rizzoli. The catalogue includes full-color, four-page spreads on each of the 34 artists and groups; as well as essays and fiction by several participating artists, writer/curator Miguel A. López, curator Gabi Ngcobo, and Eugenie Joo.

The *Generational Triennial* is a signature initiative of the New Museum. It is the only recurring international exhibition in New York City devoted to emerging artists from around the world, providing an important platform for a new generation of artists who are shaping the current discourse of contemporary art and the future of culture. The first edition in 2009, *The Generational: Younger Than Jesus*, featured 50 artists, from 25 countries, born after 1976. New Museum is located at 235 Bowery, New York, NY 10002. Tel: (1-212) 219 1222.

\*\*\*

#### HONG KONG

### A Paired Voice

White Cube's new gallery in Hong Kong will open on March 2, 2012, with the world premiere of Gilbert & George's *London Pictures*, the largest group of pictures created by the artists to date. 'Art for all' is the belief that underpins Gilbert & George's art. Their trademark format is the large grid, a square or rectangular picture broken into sections that becomes a unified



Gilbert & George, *Man*, 2011, 151 x 190 cm. © the Artist. Courtesy White Cube.

field of signs and images. Gilbert & George began working together in 1967 when they met at St Martins School of Art, and from the beginning, in their films and 'living sculpture' they appeared as figures in their own work. The artists believe that everything is potential subject matter for their work, and they have always addressed social issues, taboos, and artistic conventions. Implicit in their work is the idea that an artist's sacrifice and personal investment is a necessary condition of art. They have depicted themselves as naked figures in their own work, recasting the male nude as something vulnerable and fragile rather than as a potent figure of strength.

The backdrop and inspiration for much of their work is the East End of London where Gilbert & George have lived and worked for over 40 years. From street signs to Ginkgo trees, from chewing gum stains on the pavements to vistas of urban grandeur and decay, their work is both an ongoing portrait of a city and a reflection on the human condition. Working in series, Gilbert & George have confronted many of the fundamental issues of existence: sex, religion, corruption, violence, hope, fear, racial

tension, patriotism, addiction, and death. Gilbert was born in the Dolomites, Italy, in 1943; George was born in Devon in 1942 and both live and work in London. Together they have participated in many group and solo exhibitions including the 51st International Venice Biennale (2005), Turner Prize (1984), and Carnegie International (1985).

The inaugural show is the world premiere of this monumental body of 292 pictures and is the largest series of work to date created by Gilbert & George. 22 pictures will be shown in Hong Kong, which will be the first venue on a global tour.

White Cube's exhibition program extends across its three London gallery spaces: Hoxton Square in East London, Mason's Yard in St. James's, and Bermondsey Street in South London. Since its inception in 1993, the gallery has exhibited the works of many highly acclaimed artists working during the past two decades.

White Cube Hong Kong, located at 50 Connaught Road, will provide over 6,000 sq. ft. of interior space over two floors, including a gallery height of over 4.5 meters. Designed by the London-based architects

Maybank and Matthews Architects, this is the first of White Cube's galleries to be located outside of the UK.

\*\*\*

#### HONG KONG

### Asian Premiere

Edouard Malingue Gallery will hold the first solo exhibition in Asia by the renowned Scottish artist Callum Innes from March 14 to April 21, 2012. The exhibition will feature Innes's recent works in a variety of media, including monumental paintings two meters in height, which will be showcased in the gallery space designed by OMA in Central.

Callum Innes has gained a worldwide reputation as one of the most significant abstract painters of his generation. His distinctive minimalist geometric works have captured the attention of the international art world. Innes's paintings are characterized by monochromatic zones of color in precise geometric compositions and have a powerful, almost physical impact on the senses and emotions. Their effect is magical, entrancing and mesmerizing the viewer.

Born in Edinburgh in 1962, Callum Innes studied drawing and painting at Grays School of Art, Aberdeen, from 1980 to 1984, and completed a post-graduate degree at Edinburgh College of Art in 1985. He was short-listed for the Turner Prize in 1995, won the prestigious NatWest Prize for Painting in 1998, and in 2002 was awarded the Jerwood Prize for Painting.

Central to Innes's art is the physical process of painting. His works are created through a complex process of application and removal of paint. Often he paints a canvas in one color before using turpentine to wipe away the paint from one section of the surface. He may repeat this process several times, over several days, weeks, or

# ASIAN ART NEWS

HK\$65/US\$8.50/  
C\$8.50/€6/UK£4.50

VOLUME 22 NUMBER 2 MARCH/APRIL 2012



## NG BEE



Tadaaki Kuwayama \* New China  
Photography \* Zhao Renhui \* Cut Thru:  
Contemporary Thai Art \* Tel Aviv  
Museum Of Art New Annex \* South

at 53-54 Sai Street, Central. Tel: (852) 2858 5072. E-mail: info@sinsinfineart.com. Website: www.sinsin.com.hk.

...

### THE UNITED STATES

#### Limits And Potential

**T**he 2012 *New Museum Triennial* is featuring 34 artists, artist groups, and temporary collectives—with over 50 participants—born between the mid-1970s and the mid-1980s. Many of the participants have never before exhibited in the US. Eungie Joo, who is Keith Haring director and curator of education and public programs, curated the *Triennial*. It will be on view through April 22, 2012.

The exhibition title, *The Ungovernables*, takes its inspiration from the concept of “ungovernability” and its transformation from a pejorative term used to describe unruly “natives” to a strategy of civil disobedience and self-determination. *The Ungovernables* is meant to suggest both anarchic and organized resistance and a dark humor about the limitations and potentials of this generation.

*The Ungovernables* is also an exhibition about the urgency of a generation who came of age after the independence and revolutionary movements of the 1960s and 1970s. Through both materials and form, works included in *The Ungovernables* explore impermanence and an engagement with the present and future. Many of the works are provisional, site-specific, and performative, reflecting an attitude of possibility and resourcefulness.

In the sculpture of Adrián Villar Rojas, monumentality is juxtaposed with transience. Rendered in clay, the works depend on cracks on their surfaces—the inevitable failure of the object, of meaning, and the guaranteed transformation of all ideas and objects back to dust. But it is dust that is then

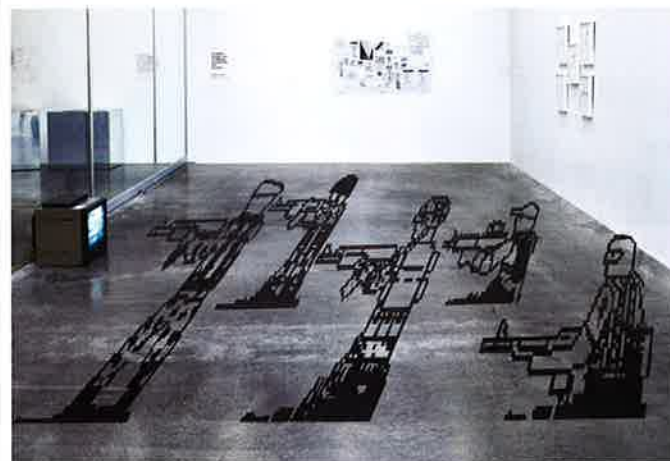


Danh Võ, *WE THE PEOPLE*, 2011, pounded copper. Courtesy the artist and Galerie Chantal Crousel, Paris. Photo: Benoit Pailley.



Adrián Villar Rojas, *Ahora estaré con mi hijo, el asesino de tu herencia (Now I Will Be with My Son, the Murderer of Your Heritage)*, 2011.

Installation view: Argentinian Pavilion, 54th Venice Biennale. Courtesy the Artist. Photo: Oliver C. Haas.



*The Ungovernables*, 2012. Exhibition view at New Museum. Photo: Benoit Pailley.

re-purposed, re-imagined, and re-formed.

When Danh Võ learned that the Statue of Liberty is simply a steel armature covered by a copper skin the thickness of two pennies, he researched the hammering process that gave her shape, then employed craftsmen to replicate the statue’s skin for his work *WE THE PEOPLE*.

Julia Dault manipulates materials of modernity such as Formica and Plexiglas in temporal arrangements that can never be repeated. In her works, the artist’s labor is dependent on the conditions of a certain space, her strength to execute a work at a particular time, and the uncontrollable accidents her materials determine.

House of Natural Fiber, a new-media collective and alternative space, has recently combined microbiology and art to teach locals about safe ways to brew homemade fruit wine while amplifying and sampling the sounds of the distillation process to make electronic music.

Jonathas de Andrade’s *Ressaca Tropical* (Tropical Hangover) is an installation of over 100 photographs linked to pages of a romantic diary found in the trash. In isolation, the components of *Ressaca* are historical documents. However, pieced together, they comprise a larger fiction of what a city is and can be—how the past can remain alive, not through conservation, but through the invisible energy of living.

The New Museum has initiated a series of residencies and public programs to support the production of new works for the *Triennial* to foster artistic investigation, experimentation, and exchange. Residencies began in February 2011, with Public Movement and Adrián Villar Rojas focusing on research for *Triennial* projects. In June and July, the New Museum embarked on a concentrated period of activities with Wu Tsang as well as Shaina Anand and Ashok Sukumaran of CAMP. On November 4 and 6, 2011,

Public Movement presented *Positions*, a choreographed protest in which political and philosophical positions manifest into physical positions. Wu Tsang continued to develop his work *Full Body Quotation* with a performance on November 19, 2011, which is the foundation of his installation in *The Ungovernables* exhibition.

*The Ungovernables* is accompanied by an exhibition catalogue designed by Santiago Piedrafita, head of graphic design, North Carolina State University, and published by Rizzoli. The catalogue includes full-color, four-page spreads on each of the 34 artists and groups; as well as essays and fiction by several participating artists, writer/curator Miguel A. López, curator Gabi Ngcobo, and Eungie Joo.

The *Generational Triennial* is a signature initiative of the New Museum. It is the only recurring international exhibition in New York City devoted to emerging artists from around the world, providing an important platform for a new generation of artists who are shaping the current discourse of contemporary art and the future of culture. The first edition in 2009, *The Generational: Younger Than Jesus*, featured 50 artists, from 25 countries, born after 1976.

New Museum is located at 235 Bowery, New York, NY 10002. Tel: (1-212) 219 1222.

...

### HONG KONG

#### A Paired Voice

**W**hite Cube's new gallery in Hong Kong will open, on March 2, 2012, with the world premiere of Gilbert & George's *London Pictures*, the largest group of pictures created by the artists to date. 'Art for all' is the belief that underpins Gilbert & George's art. Their trademark format is the large grid, a square or rectangular picture broken into sections that becomes a unified



Gilbert & George, *Man*, 2011, 151 x 190 cm. © the Artist. Courtesy White Cube.

field of signs and images.

Gilbert & George began working together in 1967 when they met at St Martins School of Art, and from the beginning, in their films and 'living sculpture' they appeared as figures in their own work. The artists believe that everything is potential subject matter for their work, and they have always addressed social issues, taboos, and artistic conventions. Implicit in their work is the idea that an artist's sacrifice and personal investment is a necessary condition of art. They have depicted themselves as naked figures in their own work, recasting the male nude as something vulnerable and fragile rather than as a potent figure of strength. The backdrop and inspiration for much of their work is the East End of London where Gilbert & George have lived and worked for over 40 years. From street signs to Ginkgo trees, from chewing gum stains on the pavements to vistas of urban grandeur and decay, their work is both an ongoing portrait of a city and a reflection on the human condition. Working in series, Gilbert & George have confronted many of the fundamental issues of existence: sex, religion, corruption, violence, hope, fear, racial

tension, patriotism, addiction, and death.

Gilbert was born in the Dolomites, Italy, in 1943; George was born in Devon in 1942 and both live and work in London. Together they have participated in many group and solo exhibitions including the 51st *International Venice Biennale* (2005), Turner Prize (1984), and Carnegie International (1985).

The inaugural show is the world premiere of this monumental body of 292 pictures and is the largest series of work to date created by Gilbert & George. 22 pictures will be shown in Hong Kong, which will be the first venue on a global tour.

White Cube's exhibition program extends across its three London gallery spaces: Hoxton Square in East London, Mason's Yard in St. James's, and Bermondsey Street in South London. Since its inception in 1993, the gallery has exhibited the works of many highly acclaimed artists working during the past two decades.

White Cube Hong Kong, located at 50 Connaught Road, will provide over 6,000 sq. ft. of interior space over two floors, including a gallery height of over 4.5 meters. Designed by the London-based architects

Maybank and Matthews Architects, this is the first of White Cube's galleries to be located outside of the UK.

...

### HONG KONG

#### Asian Premiere

**E**douard Malingue Gallery will hold the first solo exhibition in Asia by the renowned Scottish artist Callum Innes from March 14 to April 21, 2012. The exhibition will feature Innes's recent works in a variety of media, including monumental paintings two meters in height, which will be showcased in the gallery space designed by OMA in Central.

Callum Innes has gained a worldwide reputation as one of the most significant abstract painters of his generation. His distinctive minimalist geometric works have captured the attention of the international art world. Innes's paintings are characterized by monochromatic zones of color in precise geometric compositions and have a powerful, almost physical impact on the senses and emotions. Their effect is magical, entrancing and mesmerizing the viewer.

Born in Edinburgh in 1962, Callum Innes studied drawing and painting at Grays School of Art, Aberdeen, from 1980 to 1984, and completed a post-graduate degree at Edinburgh College of Art in 1985. He was short-listed for the Turner Prize in 1995, won the prestigious NatWest Prize for Painting in 1998, and in 2002 was awarded the Jerwood Prize for Painting.

Central to Innes' art is the physical process of painting. His works are created through a complex process of application and removal of paint. Often he paints a canvas in one color before using turpentine to wipe away the paint from one section of the surface. He may repeat this process several times, over several days, weeks, or