



10 Pippa Garner, *Human-Prototype*, 2020
(installation view, Yokohama Triennale, 2024)

Previewed

- 1 *Birdhead*
UCCA Dune, Beidaihe
Through 30 June
- 2 *Follow the Feeling*
Guangdong Times Museum,
Guangzhou
Through 23 June
- 3 *Kazumi Sakata*
By Art Matters, Hangzhou
21 March – 21 July
- 4 *Factory of Tomorrow*
CHAT, Hong Kong
Through 14 July
- 5 *Yang Fudong*
M+, Hong Kong
Through 9 June
Apichatpong Weerasethakul
M+, Hong Kong
From 8 March
- 6 *I.M. Pei: Life is Architecture*
M+, Hong Kong
From 29 June
- 7 *Wong Kit Yi*
PHD Group, Hong Kong
23 March – 4 May
- 8 *Xiyadie*
Blindspot Gallery, Hong Kong
26 March – 11 May
- 9 *Universal/Remote*
The National Art Center, Tokyo
Through 3 June
- 10 *8th Yokohama Triennale*
Various venues, Yokohama
Through 9 June
- 11 *Masterful Attention Seekers*
Busan Museum of Contemporary Art
Through 7 July
- 12 *Unsullied, Like a Lotus in Mud*
Hoam Museum of Art, Yongin
27 March – 16 June
- 13 *Hsu Che-Yu*
Ilham Gallery, Kuala Lumpur
Through 26 May
- 14 *Arindam Chatterjee*
Emami Art, Kolkata
Through 6 April
- 15 *Iqra Tanveer*
Grey Noise, Dubai
Through 20 April
- 16 *Anna Park*
Art Gallery of Western Australia, Perth
20 April – 8 September
- 17 *24th Biennale of Sydney*
Various venues, Sydney
Through 10 June
- 18 *M.F. Husain*
Magazzini del Sale, Venice
18 April – 24 November

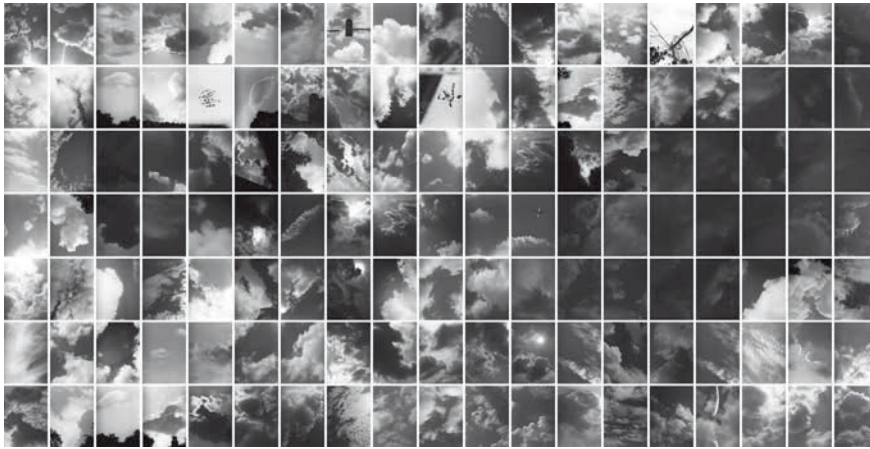
1 Shanghai-based **Birdhead** (Song Tao and Ji Weiyu) rose to prominence for their pronounced taste for film photography and the tones and textures produced in a traditional darkroom. Since the early 2000s, the pair have been avidly photographing their hometown and creating gridlike compositions that weave poetic connections between various motifs of urban life. These tend to be elegantly mounted onto lacquered plywood using a traditional wet-mounting technique, making them highly aestheticised, fetishistic-looking objects. But at UCCA Dune, their new project *Yun Yun* (literally ‘cloud cloud’, but figuratively ‘et cetera’ – suggesting what’s virtual and ever-expanding) is shifting its focus to cyberspace, exploring another way connections are made and realities pieced together in a world that’s hyper-mediated by the internet and all things digital. Birdhead plan for the exhibition to look like

an amusement park, with interventions made by online influencers (‘designers, musicians, tech geeks, philosophers and more’) that reflect upon parasocial relationships as well as the links (or the lack thereof?) between on- and offline identities. (YJ)

After closing down, along with a couple other major institutions, in 2022, during the economic downturn brought about by the COVID-19 pandemic (some, like OCAT’s multi-city museum network, never recovered), the Guangdong Times Museum is set to reopen its doors (shuttered when its benefactor, Times Property, ceased funding it) this month. The reopening follows a successful fundraising auction of donated artworks, and is marked 2 by the cheerfully titled group show *Follow the Feeling*. Named after a 1988 song by Taiwanese singer Julie Sue that became a hit on the Mainland after its appearance in 1989’s Spring

Festival Gala, the show takes as a point of departure this transformational period during which Chinese society ‘underwent a momentous gearshift from following the Party to following the feelings’. The list of participating artists hasn’t been announced as yet, but you can expect the inclusion of anyone who has mined ‘the discourse of intimacy and love’ in reform and postreform China. Located in what’s known as the Greater Bay Area (consisting of Guangzhou, Hong Kong and Macau), the private, nonprofit Guangzhou museum has been known as a site for discussions around maritime connections, diasporic living and geopolitical frontiers that have reverberated through regions across the sea. Like the exhortation of its new show’s title, its return feels hopeful. (YJ)

If By Art Matters’s last show – an ambitious survey of 35 years of Chinese media art – was about how art and life have advanced into the



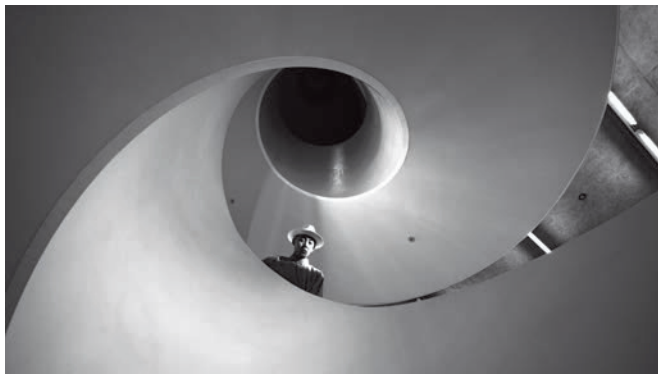
1 Birdhead, *Birdhead World – Yun Yun*, 2024, UV printing on acrylic board, 175×342×8 cm. Courtesy the artist



2 Hui Ye & Qu Chang, *Linger in Sounds*, 2023–ongoing, video and sound installation. Courtesy the artists



3 Lantern frame
from Kazumi Sakata's collection of 'things'.
Photo: Ichiro Mishima



5 Yang Fudong, *Sparrow on the Sea* (still), 2024, b/w film.
© and courtesy the artist



4 Frog King Kwok and his 'Frogtopia',
special display coinciding with the exhibition
Factory of Tomorrow, 2024. Courtesy CHAT
(Centre for Heritage, Arts & Textile), Hong Kong

realm of the digital (and how media art is about being able to move, interact and activate social engagement), its new project returns to the more earthly idea of finding the 'thingness' of things and what it means for something to be *as it is* – or *tada* ただ, a Buddhist term possibly deriving from *tathātā* ('thusness' in Sanskrit).

3 The project is based on **Kazumi Sakata's** collection of simple 'tools', which in turn developed out of his antique store *Furudogu Sakata* (1979–2020) and his collection of battered everyday objects. His *Museum As It Is* (tada!), which he founded in 2006, would curate exhibitions of used envelopes and seashells; in 2019 he presented his collection of old cloth in an exhibition at Tama Art University Museum, Tokyo. At the Hangzhou museum there will be all kinds of stuff, from old dust collectors, funnels and straw hats, to chimney covers and some three-legged steel objects whose function

might not be readily clear, but which are looking decidedly thingy. If you're into Muji, Toast or anything that gives *mono no aware*, this is definitely one to see. (YJ)

Even if you're one of those rabid fans of the contemporary, throwing your milk out before the expiry date and accustomed to dismissing anything with the faintest whiff of the past, Hong Kong's Centre for Heritage, Arts and Textile is neither as dull nor as irrelevant as its name might suggest. Indeed, over the past few years it has offered some of the Special Administrative Region's more intriguing contemporary art programming, and its fifth anniversary exhibition is no exception. Although **Factory of Tomorrow** is founded on the cliché (of 'heritage' enterprises everywhere) that you need to learn from the past in order to plan for the future, it tackles thematics that range from diversity to climate change and that are shaping both

the human and the nonhuman worlds. Featuring work from the collection and commissioned projects by 19 artists of East and Southeast Asian heritage (which the institution, like so many of its Chinese counterparts, figures as more broadly 'Asian' in its publicity materials) including biennial favourites such as Indonesia's Ade Darmawan, Malaysia's Yee I-Lann, Singapore's Ho Rui An and Japanese-Samoan New Zealander Yuki Kihara, the exhibition promises to go way beyond textile as a medium and heritage as a way of life. Proof, if you like, that you should never judge a book by its cover or an institution by its name. (ND)

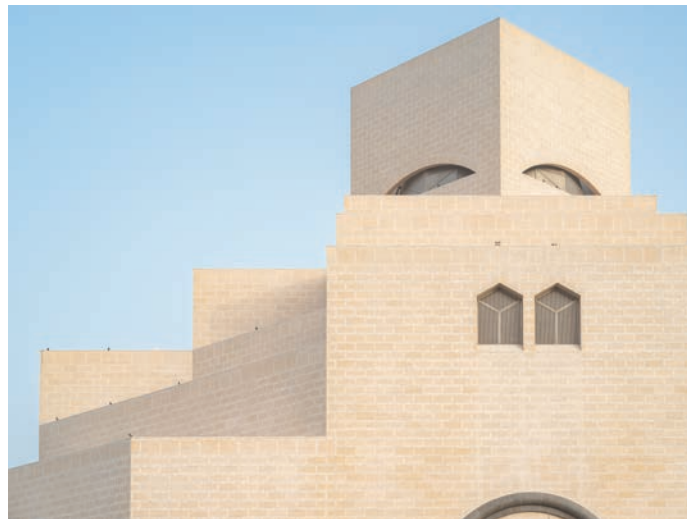
What do UBS, Art Basel and M+ have in common? No, not money; **Yang Fudong**. In March that intrepid trinity are teaming up to present the Chinese artist and pioneer of moving-image's latest film on the M+ facade (the museum's exterior wall, which doubles



5 Apichatpong Weerasethakul, *Ghost Teen (from the Primitive Project)*, 2009.
© and courtesy the artist



7 Wong Kit Yi, *Dial 432 to See the Light (still)*, 2022–24,
single-channel video (colour, sound, 30 min 30 sec).
Courtesy the artist; The Chinati Foundation, Marfa;
and PHD Group, Hong Kong



6 Exterior view of the Museum of Islamic Art Doha, designed by I.M. Pei

as a giant digital display). Shot in Hong Kong in black and white, the film moves between the seaside and the city while referencing classic Hong Kong cinema of the 1970s and 80s, and the history of the SAR itself. Titled *Sparrow on the Sea* (2024), the work is described as an ‘architectural film’, and the artist suggests that the film will offer space to speculate on Hong Kong’s unpredictable future while offering nostalgic glimpses of its past. For moving-image junkies, the interior of M+ is currently hosting Thai filmmaker **Apichatpong Weerasethakul’s** multichannel video installation *Primitive* (2009) – a precursor, of sorts, to his Palme d’Or-winning feature film *Uncle Boonmee Who Can Recall His Past Lives* (2010). (ND)

When the Bank of China Tower was erected in Hong Kong in 1989, it changed the city skyline forever. Designed by pioneering architect **I.M. Pei**, it was the first supertall skyscraper

outside of the United States, and Asia’s tallest building (for two years). It seems fitting then that M+ will be staging the first largescale exhibition dedicated to Pei’s life and work just across the harbour and in view of the structure. Pei, who was raised in Shanghai and later moved to the United States, is among the twentieth century’s most defining architects, drawing inspiration from Bauhaus (he was friends with Walter Gropius and Marcel Breuer) and his Chinese heritage to create iconic landmarks that straddle cultures and articulate his own distinctive visual style. His best-known works include the Miho Museum on a Shigaraki mountainside outside Kyoto; Boston’s John F. Kennedy Library, which Pei called ‘the most important commission’ of his life; the National Gallery of Art’s East Building in Washington, DC; the Museum of Islamic Art in Doha; and the initially controversial but now beloved

modernisation of the Louvre and the addition of its glass pyramid. The exhibition promises to elucidate the ‘tapestry of power dynamics, geopolitical complexities, cultural traditions, and the character of cities around the world’ that would come to define Pei’s work, while communicating a sense of who the man was behind all of it. (MVR)

Bagpipes, karaoke, televised funerals, immigration and language might seem like disparate subjects, and yet Hong Kong performance and multimedia artist **Wong Kit Yi** blends these together in the video essay *Dial 432 to See the Light* (2022–24), which was made during a residency at The Chinati Foundation, Marfa. By connecting – via a mix of found and original footage – the historical narratives of the US–Mexico border, Chinese labourers who built the Transcontinental Railroad between California and Utah and colonial-era Hong



8 Xiyadie, *Kaiyang*, 2021, papercut with water-based dye and Chinese pigments on Xuan paper, 140 × 300 cm (work), 161 × 321 × 6 cm (framed). Photo: Daniel Terna. Courtesy the artist; Blindspot Gallery, Hong Kong; and The Drawing Center, New York



9 Jeamin Cha, *Chroma-key and Labyrinth*, 2013, single-channel HD video (colour, sound, 15 min). © and courtesy the artist

Kong, Wong ruminates on burial practices, border control (both in life and death) and the intangible costs of assimilating cultures. The video is featured in her solo exhibition *+852 GHOST-JPG*, alongside what the artist calls ‘screen paintings’; inspired by ‘ghost jpegs’ – the remnants of an image that’s accidentally been burned into a digital screen – Wong presents a series of furniture and other objects onto which she has applied silkscreen prints, as well as canvases painted with karaoke subtitles, reflecting on the way in which certain images come to leave a permanent mark on one’s mind. (FC)

8 Xiyadie’s name refers to a kind of Siberian butterfly, which despite being very fragile and vulnerable, is able to thrive during Siberia’s transient summers. Emerging onto Beijing’s frigid queer scene during the early 2000s, Xiyadie took this pseudonym in the hope for

a freer life. His homoerotic papercut work – begun during the 1980s – is brightly coloured and festive-looking, even if it sometimes depicts scenes that deal with the fear and paranoia that comes with being deep-closeted, rife with the tension inherent in the representation and display of heavily suppressed desires (despite having to hide some of his works under his bed for most of the 1980s, papercuts themselves – a form of folk craft made in northern China, mostly by women – are often attached to windows and visible from both inside and outside the domestic space). Last year, Xiyadie had his first solo since 2012, at New York’s Drawing Center; this year the butterfly will be flying from Hong Kong’s Blindspot Gallery to the Venice Biennale. (YJ)

9 *Universal/Remote*, as suggested in the title, is an exhibition about controls. But not remote ones. Rather those holding sway during the

three years of the COVID-19 pandemic. Lest we forget, and all that. The show centres on the fact that the twenty-first century is characterised by the furious global circulation of goods and money, and the ability for everyone (in the sense of everyone who is moderately wealthy) to be everywhere all of the time, thanks to the ubiquity of personal devices. And then, during the pandemic, no one could go anywhere and ‘things got real’. The exhibition, then, is caught somewhere between the world of capitalism and the world of disease. Or perhaps that’s the same thing. Anyhow, helping us to work that one out will be artists such as Hito Steyerl, Xu Bing, Maiko Jinushi and Daisuke Ida, among others. (ND)

‘Wild grass strikes no deep roots’, wrote the Chinese writer Lu Xun in the foreword to his collection of prose poems *Wild Grass* (1924–26). It has ‘no beautiful flowers and leaves, yet it



10 Shiga Lieko, *Where that night leads*, 2023. Courtesy the artist



11 WONJEONG DEPARTMENT STORE, *SKINCARE MYTH*, 2022. Courtesy the artist

imbibes dew, water and the blood and flesh of the dead... As long as it lives it is trampled upon and mown down, until it dies and decays.' This somewhat macabre thought forms the basis to the theme of this year's **Yokohama Triennale** – curated by artist Liu Ding and art-historian Carol Yinghua Lu – which broadly centres on how humanity has continually found ways to survive major historical crises. And how, from those examples, we might learn to survive present global conditions of political, social and ecological turmoil. At least according to the press release, which reads more like the manufactured sprawl of an 18-hole golf course than a wild meadow – beginning with the failure of social infrastructures during the COVID-19 pandemic and meandering through climate change, the rise of nationalism, conspiracies, war, class inequalities, etc. Still though, there's apparently ample room to explore those

topics via five venues and the work of 94 artists (including Hong Kong musician Xper.XR, the late artists Ryuichi Sakamoto and Pope.L, game-engine artist Heecheon Kim and performance/installation artist Puppies Puppies). It'll be tough to remain on par with such a wide range of global problems – let's hope *Wild Grass* doesn't end up in the rough. (FC)

Yeah. I know. That's what all good artists are, right? But *Masterful Attention Seekers* is not just a straightforward excuse to plunk together works by the likes of Sung Neung Kyung, WONJEONG DEPARTMENT STORE, Thomas Hirschhorn and Juliana Huxtable in the same room. Although in some ways it obviously is. Rather, the exhibition seeks to explore the ways in which artists attract and exploit audience attention. And why that type of attention-seeking is not about following a consistent set of rules, but about constantly setting out

to surprise. Be prepared to fight your way through the hordes of advertising executives looking for ideas to steal on your way in. (ND)

When the Buddha started preaching in the sixth century BCE, he made it clear that the inclusion of women in the Buddhist community would lead to Buddhism's decline sooner than might otherwise be expected. Luckily his disciple Ānanda made the case for women's inclusion, and the Buddha agreed, as long as women followed additional precepts (called the Eight Garudhammas, in case you want to look them up). Hoam Museum's **12 *Unsullied, Like a Lotus in Mud*** surveys how women have occupied important roles in the cosmology and history of Buddhism. (Wu Zetian – first and only female emperor of China – made Buddhism the state religion; while as Buddhism spread to East Asia, images of bodhisattvas took on increasingly feminine form to cater to women

devotees.) On view will be 92 works from 27 collections, presenting women as both the subjects of works and as patrons, such as a Joseon dynasty hanging scroll *The Birth of Shakyamuni* (c. fifteenth century), depicting the Buddha's birth from his mother's armpit, and *Bhaisajyaguru Buddha Triad* (1477) – one of 50 gold-powdered paintings commissioned by Queen Munjeong. (YJ)

13 Taiwanese video artist **Hsu Che-Yu's** current exhibition reimagines personal and collective memory via a trio of recent works: *Gray Room* (2022), *Blank Photograph* (2022) and *Zoo Hypothesis* (2023). For these, Hsu collaborated with a forensic team trained in 3D crime-scene scanning in order better to understand the 'politics of death'. And to recreate specific sites at which these last have played out. *Gray Room* is a homage to the artist's late grandmother and challenges traditional notions of the soul

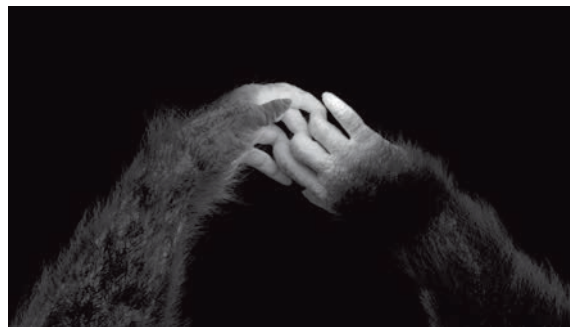
(as ephemeral, immaterial) through the lens of neurological research into the inner, physical workings of human consciousness. *Blank Photograph* revisits the story of Yang Ru-Men: between 2003 and 2004, Yang placed 17 explosives in Taipei's public spaces (most of which didn't detonate) to draw attention to the plight of Taiwanese farmers following the state's accession to the World Trade Organisation in 2002. Hsu's video retraces the movements of the 'rice bomber' (so dubbed by Taiwanese media because he'd mixed grains into the explosives) and the subsequent personal tragedies that befell Yang, underscoring a narrative of protest and highlighting the complex interplay of individual and collective despair. (A 3D rendering of Yang returns to two sites: the beach where he made the bombs, and the home where his brother committed suicide.) Meanwhile, in *Zoo Hypothesis*, a scriptwriter

and actor discuss how animals might be trained to observe mourning rituals, so as to honour zoo creatures killed during the US bombing of Taipei in 1944. The pair blend discussions on the performative aspects of grief with historical trauma, all while seated in a taxidermist's studio. (FC)

Largely featuring works on paper, using a variety of mediums – many of which leave the work with what might best be described as a scarified feel – and dating from 2017 onwards, **Arindam Chatterjee's** current show, *Not a Dream, Not Peace, Not Love* (the title quotes a verse by early-twentieth-century Bengali poet Jibanananda Das), is one of his largest to date. And as that title might suggest, the artist doesn't necessarily have the most positive outlook on the human condition. Watercolours from his *Fragile Existence* series (2022) depict the human body as just that: abject, tortured,



12 *The Birth of Shakyamuni*, Joseon dynasty, fifteenth-century hanging scroll, colours and gold pigment on silk, 145×110 cm. Collection Hongaku-ji Temple, Fukuoka



13 Hsu Che-Yu, *Zoo Hypothesis*, 2023, single-channel video, 31 min 25 sec. Courtesy the artist



14 Arindam Chatterjee, *Mute Longing III*, 2019, watercolour on paper, 86×69 cm. Courtesy the artist

threatening and dehumanised. Which, for Chatterjee at least, seems to be one way of seeing the present, with its intolerances and injustices. In another watercolour, *Mute Longing III* (2019), a pair of eyeless humans sixty-nine, each with the other's feet halfway down their throats. Sometimes you just need art to tell it like it is. (ND)

15 Amsterdam-based Pakistani artist **Iqra Tanveer** explores ideas around collective grief and acts of remembrance through the medium of photography. She has printed onto lithography stones, deployed overhead projectors and combined light, still photography and moving image. In this exhibition, titled *Lament of a tree*, some photographs are projected directly onto the gallery's walls and rendered barely visible by the artificial lighting of the space, invoking a quiet, ephemeral quality that reflects the fleeting nature of memory and loss. Other

photographs are projected onto pieces of fabric, hung like mourning curtains or shrouds. Among the series of photographic prints arranged on the walls, some of the images' subjects are repeated, such as the recurring motif of a spikey plant or the cresting of waves, which recalls the ways in which grief, if left unresolved, can become cyclical. Through these varied presentations, Tanveer invites the viewer to engage with loss, exploring it through texture and form, and the spaces it inhabits within and around us, in order to enter into an 'active state of remembrance'. (FC)

16 **Anna Park** has always been preoccupied with how the American media has manipulated both actual and perceived reality. When the artist moved to the US as a child, she thought her life would be like the Disney Channel shows she had watched from her home in South Korea. Perhaps unsurprisingly, she was disappointed to find

her life didn't match. So began a fascination with and interrogation of media-cultivated versus lived reality that manifests within Park's practice as largescale black-and-white drawings. Deriving inspiration from 1950s American advertisements, comic books and Pop culture, works like *Now You See Me* (2021) or *Hero Mentality* (2021) are frenetic and sardonic examples characteristic of Park's visual lexicon. In the former, a blonde woman beams like the Cheshire Cat in the middle of what appears to be a press conference. A blur of microphones and flowers swarm around her, emphasising the irony of the drawing's title, in which we actually have no sense of what the central protagonist is like. Here, Park spotlights fame, spectacle and expectation with her distinct satirical style. In the show at AGWA, Park will be presenting a new series of works in which such interrogations of the media are sure to be rife. (MVR)



15 Iqra Tanveer, *Lament of a tree*, 2024 (installation view).
Courtesy the artist



16 Anna Park, *Lilli's Dream House*, 2023, mixed media on panel,
152 × 122 × 8 cm. © the artist. Photo: Genevieve Hanson.
Courtesy the artist and Blum, Los Angeles, New York & Tokyo

Increasingly, the artworld – and biennial curators in particular – finds itself caught up in the feeling that it should address global, catastrophic issues. The Big Ones. Sometimes that looks a bit like trying to justify why it should take up an audience’s attention (an insecurity, let’s say, about art’s usefulness in addressing social, political and environmental destruction). Often it’s done with a sort of sombre, academic earnestness (see Yokohama Triennial’s *Wild Grass: Our Lives*). Not so, apparently, this year’s edition of the **Biennale of Sydney**. *Ten Thousand Suns* promises to burn through the gloom by focusing on the many ways in which celebration can be as much about joy as about resistance and resilience in the face of disaster and adversity. Drawing on ‘multiple histories, voices and perspectives’, *Ten Thousand Suns* plans to shine light on First Nations knowledges, rejecting ‘Western

fatalistic constructions of the apocalypse’. (Although: the famed verse that shatterer-of-worlds Robert Oppenheimer borrowed from the Bhagavad Gita – ‘I am become Death...’ – begins, ‘If the radiance of a thousand suns were to burst in the sky, that would be like the splendour of the mighty one’, so you could say that the biennial title chimes with *Eastern* constructions of the apocalypse.) On show will be the work of 88 artists from 47 countries whose practices are ‘firmly rooted in diverse communities and artistic vocabularies’ – including Kaylene Whiskey, Megan Cope, Anne Samat, Serwah Attafuah and Pacific Sisters. (FC)

Running in parallel to this year’s Venice Biennale (but unlike that exhibition, this one’s free to enter) is a survey of the life and work of **Maqbool Fida Husain** (better known by his initials), one of the pioneers of modernism

in Indian painting. Supported by India’s leading collector of contemporary art Kiran Nadar (whose holdings number over 10,000 artworks), *The Rooted Nomad* is an ‘immersive’ exhibition, which we’re not sure is an invitation or a warning, but is something Husain might well have embraced, having worked on his own immersive-type experiences (and with the glassmakers of Venice) at the time of his death in 2011. By then, the artist was living in Doha and London, effectively exiled from his homeland following a series of religious controversies and allegations of obscenity in relation to his work and a rising tide of Hindutva prejudice. The perfect accompaniment, then, to the biennale’s main theme: *Foreigners Everywhere*. (ND)

Fi Churchman, Nirmala Devi, Yuwen Jiang, Marv Recinto



17 Adebunmi Gbadebo, *k.s.* (from the *Remains* series), 2021, True Blue Cemetery soil, human locs from Aaron Wilson, Kelsey Jackson and Cheryl Person, 43×56×33 cm. Photo: Aaron Wilson Watson. Courtesy the artist and Museum of Fine Arts Boston



17 Kaylene Whiskey, *Seven Sistas Story*, 2021, acrylic on linen, triptych, 122 × 152 cm (each), 122 × 456 cm (overall). Photo: Luis Power. Courtesy the artist and Roslyn Oxley9 Gallery, Sydney



18 M.F. Husain, *Karbala*, 1990, oil crayon on paper, 208×330 cm. Courtesy Kiran Nadar Museum of Art, New Delhi