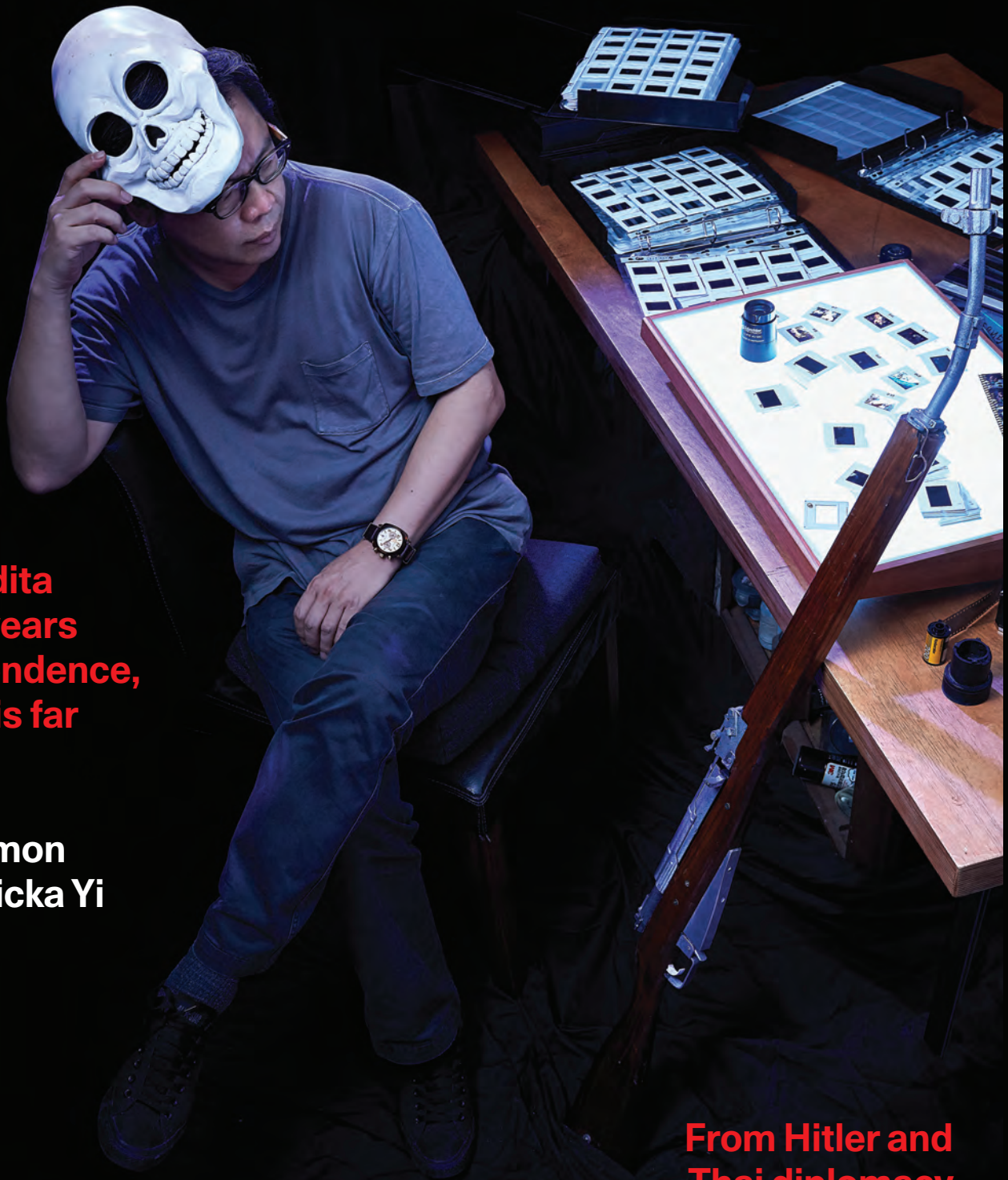


ArtReview Asia

Park Chan-kyong



Charu Nivedita
on why, 70 years
after independence,
India today is far
from free

**The uncommon
sense of Anicka Yi**

**From Hitler and
Thai diplomacy
to Portuguese nuns
and egg thong yod**

Previewed

Paola Pivi
Perrotin Tokyo
through 11 November

Jesper Just
Perrotin Hong Kong
through 11 November

*Art and China After 1989:
Theatre of the World*
Solomon R. Guggenheim
Museum, New York
6 October – 7 January

Hyper Real
National Gallery of Australia, Canberra
20 October – 18 February

Zhongguo 2185
Sadie Coles HQ, London
21 September – 5 November

Céleste Boursier-Mougenot
Shanghai Minsheng Art Museum
through 12 November

Occulture: The Dark Arts
City Gallery Wellington
through 19 November

Colonial Sugar
City Gallery Wellington
through 19 November

Sahej Rahal
CCA Glasgow
16 September – 29 October

Oku-Noto Triennale
Suzu, Japan
through 22 October

Japanorama: New Vision on Art Since 1970
Centre Pompidou-Metz
20 October – 5 March

2017 Nissan Art Awards
BankART Studio NYK
16 September – 5 November

Tatzu Nishi
YCC Yokohama
18 September – 5 November

Korea Artist Prize 2017
MMCA, Seoul
13 September – 18 February

Yoo Geun-Taek
Gallery Hyundai, Seoul
through 17 September

Cheng Ran
Galerie Urs Meile, Beijing
9 September – 22 October

Zhang Hai'er
scop, Shanghai
6 September – 30 October

Alice Wang
Capsule Shanghai
through 18 October

Tabaimo
Hammer Museum, Los Angeles
through 3 December

Takashi Murakami
Garage Museum of
Contemporary Art, Moscow
29 September – 4 February

*Culture City of East Asia 2017 Kyoto: Asia
Corridor Contemporary Art Exhibition*
Nijo Castle, Kyoto Art Center
through 15 October

Aki Sasamoto
Mendes Wood DM, São Paulo
through 16 September

Sakarin Krue-On
Tang Contemporary Art, Bangkok
through 23 September



18 Alice Wang, *Untitled*, 2017,
iron meteorite, 9 × 30 cm. © the artist.
Courtesy the artist and Capsule Shanghai

as a means of understanding alienation and ‘otherness’, transformed brilliantly in Cheng’s work into absorbing, bewitching and appropriately befuddling atmospheric sensations.

17 More direct are the photographs of **Zhang Hai’er**, who celebrates a 30-year career, begun during the mid-1980s with an exhibition, *MUSE*, at the Shanghai Center of Photography (SCoP). Zhang is one of the pioneers of experimental documentary photography in China and one of the first Chinese photographers to be exhibited at the annual Rencontres d’Arles festival, back in 1988 (a moment that is sometimes seen as the beginning of Chinese photography’s international exposure). Women – and the artist’s one-time girlfriend and now wife, Hu Yuanli, in particular – have been a constant subject for Zhang over the course of his career. The *Bad Girls* series (parts of which will be shown by Hong Kong’s Blindspot Gallery at this year’s Photofairs

Shanghai, 8–10 September) of black-and-white images feature women in studio or domestic settings, arranging for the camera, looking out at the viewer in a way that foregrounds both their self-conscious projection of femininity and the (male) photographer’s complicity in that. Not just a celebration of the female form, the SCoP show will also focus on the ways in which the urban condition has factored as a muse in Zhang’s oeuvre, which documents the changing lifestyles in cities like Guangzhou, as well as the gritty, tough, at times macho, life of labourers and factory workers in China as a whole over the past three decades (in series such as *Steam, Steel and the Rail*, for example, which features steel factories in Wuhan and train stations in Shahe County, Hubei). Setting the scene for *Art and China After 1989*, if you like.

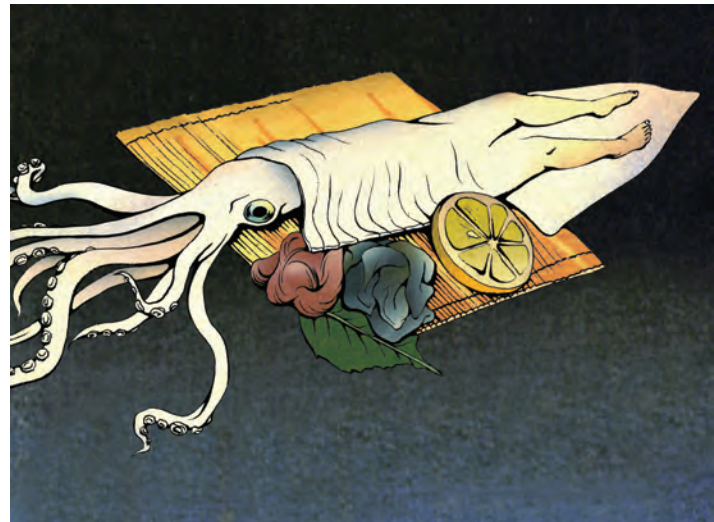
When it comes to inspiration, how’s this for a statement: ‘I work with by-products from

the metabolic process of the universe’? That’s 18 **Alice Wang**, who’s the subject of a solo exhibition at Capsule Shanghai. A typical work by the Chinese Canadian (in this case *Untitled*, 2016) could include beeswax, silver, wind and electricity (Dyson blade-less fan) and take the form of a monolithic yellow slab with a silver hole in it. So, look out for a show that might take in everything from the Big Bang to the metabolic processes of bees.

Animals and nature have played a more freak- 19 ish role in the works of Japanese artist **Tabaimo**, whose own blend of tradition confronted by modernity, in the form of paintings, drawings and video, involves a fantastically incongruous updating of the *Ukiyo-e* woodblock form. Legs grow out of squids waiting to be prepared as sashimi, giant turtles wander around bathhouses behind snogging sumo wrestlers, birds crash into window panes and flowers grow out of



17 Zhang Hai’er, *Joan Chen being made up by William Lee, while Sun Zhou and Zhang Hai’er watching, Longhua Hotel, Shanghai, 1999*. Courtesy the artist and SCoP, Shanghai



19 Tabaimo, *akunin*, 2006–7, illustration for a daily novel in *Asahi Shimbun*. © the artist. Courtesy IMO studio