

PUBLICART

THE MONTHLY ART MAGAZINE
WWW.ARTINPOST.COM SEPTEMBER 2014



12,000원
9 771975 643707
ISSN 1975-6437
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문화체육관광부 선정 우수콘텐츠잡지 2014

art world exhibition news



Olafur Eliasson Video still from <Your embodied garden> 2013 HDV 16:9, 9:23 min (60-65)
Courtesy of Fondation Louis Vuitton © 2013 Olafur Eliasson

LOUISIANA

OLAFUR ELIASSON: RIVERBED

Olafur Eliasson is holding a radical, fascinating and unique show in Louisiana. The central work in the first solo exhibition at the museum by the Danish-Icelandic artist is a huge, site-specific project that reverses the relation between nature and art. The transitions between inside and outside, culture and staged nature, become fluid and transitory - and the progress of the visitor through the museum becomes a central issue. Eliasson's exhibition is an enhancement of our gaze at the museum, at ourselves and at the world. Eliasson's exhibition engages with the museum's unique identity. The exhibition consists of three sections that each thematize the encounter between Eliasson's art and Louisiana as a place. The central work, *Riverbed* (2014), is based on the unique connection between nature, architecture and art that characterizes the museum. Transforming the entire South Wing into a rocky landscape, Eliasson focuses on inhabiting space in a new way and inserts new patterns of movement into the museum.

20 AUGUST 2014 ~ 4 JANUARY 2015 LOUISIANA MUSEUM OF MODERN ART

TAIPEI

TAIPEI BIENNIAL 2014: THE GREAT ACCELERATION

Taipei Biennial 2014, curated by Nicolas Bourriaud, tends to take a wider, more overall view of the curatorial concept for the biennial around the topic *The Great Acceleration*. Since the 1990s, art has highlighted the social sphere and held inter-human relations, whether individual or social, friendly or antagonistic, to be the main domain of reference. Art also plays host to an entanglement between the human and non-human, a presentation of coactivity as such: Multiple energies are at work, and logical organic growth machines are everywhere. All relations between different regimes of the living and the inert are alive with tension. The Great Acceleration is presented as a tribute to this coactivity, the assumed parallelism between the different kingdoms and their negotiations. Including Camille Henrot, Haegue Yang, Inga Svala Thorsdottir & Wu Shanzhuan, Nathaniel Mellors, Kuo-Wei Lin, Tala Madani, and Xiao-Yuan Hu, 52 artists and collectives appears on the scene.

13 SEPTEMBER 2014 ~ 4 JANUARY 2015 TAIPEI FINE ARTS MUSEUM

Josephine Meckseper <Urban Climate> 2013 Metal fixtures, fluorescent light, acrylic on canvas, inkjet print on canvas on black acrylic MDF slatwall with aluminum edging 243.8×243.8×31.8cm © Josephine Meckseper Photograph taken by Pierre Le Hors Image courtesy of Andrea Rosen Gallery, New York



TOKYO

LEE MINGWEI AND HIS RELATIONS

Lee Mingwei, a Taiwan-born artist living in New York, has been working internationally since the 1990s. *Lee Mingwei and His Relations* will mark Lee's first survey exhibition featuring the most important works from his artistic practice spanning 20 years. In the late 1990s, a new trend in contemporary art emerged which involved the participation of an audience and was called "relational art" or "relational aesthetics," drawing much attention from around the world. This exhibition will reexamine the various kinds of "connections" through Lee's practice, which is often Dimensions variable discussed within the context of relational art. The actual exhibits will be principally installations, with Lee providing opportunity for viewer participation at each location. Works by other artists and historical works, for the viewer to consider their relationship with Lee's work, will be exhibited at the same time so as make the exhibition a richer and more intellectual experience.

20 SEPTEMBER 2014 ~ 4 JANUARY 2015 MORI ART MUSEUM

Lee Mingwei <Guernica in Sand> 2007 Performance view <Lee Mingwei: Impermanence> Chicago Cultural Center 2007
Photo: Anita Kan

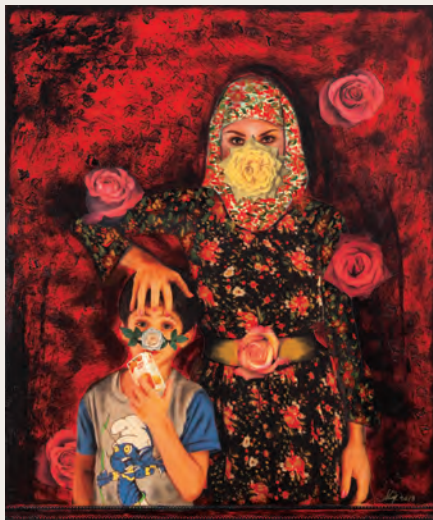
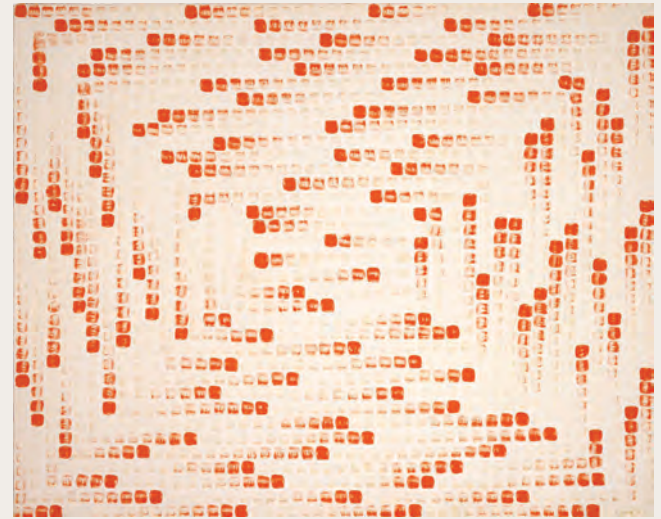
LOS ANGELES

FROM ALL SIDES: TANSAEKHWA ON ABSTRACTION

A large-scale survey of Korean monochromatic painting from the 1960s to the 1980s is revealed in Los Angeles. Consisting of approximately forty seminal paintings, the show is the first major overview of Tansaekhwa(a.k.a. Dansaekhwa) in North America, focusing on the group's five core figures: Ha, Chong-hyun, Kwon, Young-woo, Lee, U-fan, Park, Seo-bo, and Yun Hyong-keun. Joan Kee, Assistant Professor of History of Art at the University of Michigan and the leading authority on Tansaekhwa, curates the exhibition. From the mid-1960s and especially during the 1970s, Tansaekhwa works invited and deflected the gaze of the viewer in ways that enabled audiences to affirm their own sense of presence, an effect with significant implications against the backdrop of authoritarian South Korea. The exhibition will be accompanied by a substantial catalogue with over one hundred images, an essay by the curator featuring previously unpublished archival sources, narrative artist biographies, and twelve newly translated artist texts.

13 SEPTEMBER ~ 8 NOVEMBER, BLUM & POE LOS ANGELES

Lee U fan <From Point> 1975 Glue and stone pigment on canvas 130.5×162.3cm Courtesy of the artist and Blum & Poe, Los Angeles



DUBAI

SHUROOQ AMIN: WE'LL BUILD THIS CITY ON ART AND LOVE

Kuwaiti artist Shurooq Amin is holding a solo show. In the show, women in Arab society remain central for the artist, however, moving away from the individual, Amin further reflects upon a variety of social maladies, ranging from child marriage in war-affected areas to the marginalisation of the Bedouin in Kuwait, and the moral and material ramifications of stalled "dream" construction projects such as Silk City. Unique to this show are sombre palimpsest works that bring together significant landmarks from Kuwaiti history, photographic remnants, and charcoal drawings. The build up of layers in the collage works prompts viewers to question the past in relation to the present, to imagine the future as related to the immediate. In covering a range of social issues, referring often to turbulent times and to dark subject matter, Amin's message is ultimately that of hope. Her central concern being how best to build sustainable relationships, societies, and systems so that the legacy we leave behind is that of strength instead of fracture or stagnation.

14 SEPTEMBER ~ 23 OCTOBER, AYYAM GALLERY DUBAI

Shurooq Amin <This Way Up - Painting the Roses Red> 2013 Mixed media on canvas 120×100cm

LESSAC

DOMAINE DE BOISBUCHET WORKSHOPS 2014: THE NATURAL AND THE ARTIFICIAL

Boisbuchet runs an annual program, the Summer Workshops 2014 with the theme of 'The natural and the artificial.' Investigation into the contrasts and transitions between these qualities is on the agenda of a large variety of seminars. They range from cooking a three star 'Survival' menu from wild grown ingredients (with food designer Katja Gruijters) to the installation of an 'Internet of Trees' that implements Massimo Banzi's Arduino technology. Especially in this time, A number of new faces are joining in the program; Scholten & Baijings explore personal color schemes, Jonah Bokaer develops a design-related choreography, United Visual Artists relate time and space in Boisbuchet, Russian artist Alexander Brodsky creates outdoor installations and Korean Hae Cho Chung has innovative applications for a traditional lacquer technique. Apart from this official Summer Workshop program, Boisbuchet creates several additional workshops for institutions and companies. Check the website for the more information. www.boisbuchet.org

15 JUNE ~ 13 SEPTEMBER, DOMAINE DE BOISBUCHET



Jorg Schlaich <The Bamboo-and the Fibreglass-Dome> 2009 Fibreglass rods connected with specially manufactured aluminium sleeves and spanned with a tear-resistant, weatherproof and translucent membrane © Domaine de boisbuche