

Press

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25 Melissa Tan, *The Dream from the Other Side*, 2020, epoxy resin, concrete, industrial foam and paper. Courtesy Singapore Art Museum



26 Norberto Roldan, *Fugitives from the Land of the Rising Sun / No. 10*, 2018, assemblage with found objects, Japanese haiku and Japanese wooden box, 76 x 46 x 10 cm. Courtesy Silverlens Galleries, Manila

in the West, at MMCA it becomes a cypher for the artist's output across three mediums. Works on show range from stylised scenes of daily life, to somewhat terrifying renderings of black cats, to more abstracted images of masks, fishbowls and seashells.

The influence of the West is also present in Gallery Baton's group show *A Little After the Millennium*, which features the work of six artists from Europe and the US – Liam Gillick, Rebecca Warren, Markus Amm, Philippe Parreno, Anne Collier and Tobias Rehberger – and seeks to explore the question 'Why does art exist?', while simultaneously navigating a time frame that spans from fears about the 'Millennium Bug' (and the emergence to international renown of many of the artists on show) to panic about the current virus. Answers come in the form of Parreno's purple speech-bubble balloons, Collier's colour filtered, Lichtensteinesque comic-book

photographs and Rehberger's porcelain birds, among other things. A lesson, one expects, in the deterritorialisation of categories and systems, and getting used to living with uncertainty.

24 At the Busan Museum of Art, *The Scar* gathers together work by Zhu Jinshi, Song Dong and Liu Wei, to examine the rapid changes wrought in China since the 1980s and its reflection in Chinese contemporary art. That trajectory is traced, in art historical terms, through three generations of artists (born in the 1950s, 60s and 70s respectively), with affinities to the Stars Group (Zhu), through the Apartment Art movement (Song) and the Post-Sense Sensibility Group (Liu), and in sociopolitical terms through responses for and against capitalism, democratisation, urbanisation and Westernisation, and the artists' exploration of the 'scars' these developments left on Chinese culture.

Also seeking to trace the course of a nation's history is Singaporean artist **Melissa Tan**, whose *The Dream from the Other Side*, presented by the Singapore Art Museum (SAM)'s Mini Mobile Museum. A collaboration with the National Library Board, the Mobile Museum showcases a selection of works from SAM's permanent collection in libraries across the city state (SAM's own premises are currently closed for renovation). Tan's installation will be shown across three libraries (Woodlands, Jurong and Tampines regional libraries) and uses maps (beginning with the earliest topographical map of the city, drawn in 1958) and topographical sculptures (newly commissioned for the show) to document how these areas have been transformed by destruction and development. 'The work invites audiences to observe these modifications as reflections of the constructive changes around us,' says SAM's press release. Singapore has always been pretty adept at hiding its scars.

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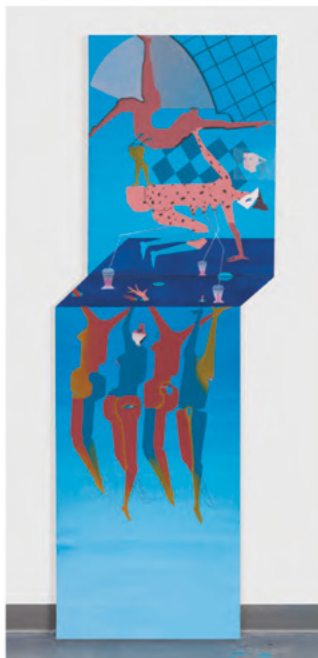
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26 Talking of dealing with scars, **Norberto Roldan's** solo exhibition at Manila's Silverlens Galleries, titled *Zigurat*, features works salvaged from Green Papaya Art Projects (where he stored the majority of his works), the influential artist-run space that he cofounded in 2000 and that was ravaged by fire in June of this year (it had been due to close in 2021). The exhibition features 16 of his signature found-object assemblages as well as three new works. Featuring globes, obsolete cameras, film reels, trombones and Japanese fish boxes, among other items, each assemblage is constructed in the form of a zigurat, an allusion to the work of the 'father' of Philippine conceptual art, Roberto Chabet. One new work features a slot machine topped by lucky cats and laughing Buddhas. The machine was intended to be a gift to his brother and sister-in-law, both of whom passed away after being infected with COVID-19.

Westwards, in Dubai, a new series of 27 paintings by Iranian artist **Maryam Hoseini** is on show at Green Art Gallery. Often presented on shaped or overlapping panels, the works' vibrant blues and warm pinks belie what can be unsettlingly surreal narratives. *Crazy Fears* (2020), for example, features a triple-breasted woman lactating through straws into cocktail glasses, while a quartet of other bodies dance up to grab them through holes in the table. The many-breasted figure reappears in *Trapped But Together* (2020), this time with a tiger-skinned twin growing out of her neck and playing a series of holes in the main figure's leg, as though she were some sort of woodwind instrument. All that may seem extremely off in the hygienic age of COVID-19, but this is a morphing, haunting and genuinely intriguing series of meditations on gender, identity and relationships with other bodies.

In nearby Sharjah, *Black Pocket*, at the Sharjah Art Foundation, is a survey of works by London-based Ugandan-Asian photographer 28 **Zarina Bhimji**. Back in 2007, Bhimji was nominated for the Turner Prize for her photographs documenting the aftermath of Idi Amin's expulsion of 60,000 Asians from Uganda in 1972. The current exhibition centres around three filmworks, *Out of Blue* (2002), *Yellow Patch* (2011) and *Jangbar* (2015), and focuses on the artist's interest in neglected systems of knowledge and how we understand ourselves in relation to time and place. In a different timezone and a different place, the National Gallery of Victoria (NGV) is preparing to unleash the latest edition of 29 the NGV Triennial. Featuring 86 works by over 100 artists, it promises a 'visually arresting and thought-provoking view of the world at this unique moment'. Don't they all. But standing



27 Maryam Hoseini, *Crazy Fears*, 2020, acrylic, ink and pencil on wood panel, 206 x 64 cm. Photo: Jeffrey Sturges. Courtesy the artist and Green Art Gallery, Dubai



28 Zarina Bhimji, *Memories Were Trapped Inside the Asphalt* (from *Love*), 1998–2003, Duratrans mounted on 6mm Diasc with foil, lightbox, MDF, LED light panel sheet with dimmer, 130 x 170 x 12.5 cm (framed). © the artist/All Rights Reserved, DACS/Artimage