

Be aware of it as you mend."

The space also features a small coffee bar where visitors are encouraged to enjoy a cup of coffee together, forming another kind of union.

Yoko Ono (b.1933) is an artist, musician, filmmaker, and peace activist. In the past 60 years, Ono has continued to play a pioneering role in the international development of Conceptual art, experimental film, and performance art, and has been acknowledged progressively more for these roles. In 2015, the Museum of Modern Art in New York presented *Yoko Ono: One Woman Show, 1961-71*, which reinforced her influence as one of the most important agents of cultural change. She received a Golden Lion Award for lifetime achievement from the Venice Biennale in 2009, and the Oskar Kokoschka Prize in 2012, Austria's highest award for applied contemporary art.

Yoko Ono: The Riverbed was first mounted at Galerie Lelong & Co. and Andrea Rosen Gallery in New York City in 2015.

Gardiner Museum is at 111 Queens Park, Toronto, ON M5S 2C7. Visit gardinermuseum.com for more information.

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HONG KONG

Seeking Connection With The Past

Alisan Fine Arts is presenting a solo exhibition of Wang Tiande. This will be the fourth solo exhibition the gallery has organized for him since 2003. It will be on view through May 5, 2018.

Known for his landscape and calligraphic incense paintings, Wang has been using incense sticks in lieu of brushes to "paint" for over 15 years. His paintings are made up of two layers of rice paper: He uses incense sticks to create burn



Yoko Ono, Stone Piece, 2015, river rocks, dimensions variable. Installation view: *THE RIVERBED*, Galerie Lelong, New York, December 11, 2015 – January 30, 2016 © Yoko Ono. Courtesy Galerie Lelong & Co., New York.



Yoko Ono, Line Piece, 2015, materials variable, dimensions variable. Installation view: *THE RIVERBED*, Galerie Lelong, New York, December 11, 2015 – January 30, 2016 © Yoko Ono. Courtesy Galerie Lelong & Co., New York.



Yoko Ono, Mend Piece, 1966/2015, ceramic, glue, tape, scissors, and twine, dimensions variable. Installation view: *THE RIVERBED*, Galerie Lelong, New York, December 11, 2015 – January 30, 2016 © Yoko Ono. Courtesy Galerie Lelong & Co., New York.

marks on the first layer of rice paper and paints on the second layer of rice paper with Chinese ink, thus transforming paintings of traditional landscapes and calligraphy into contemporary artworks. With each new series, he has invigorated and added new dimensions to classical landscape painting.

"Wang's work fascinates and resonates with a global audience, with or without deep knowledge of Chinese art Wang provides a refreshing alternative to the hauntingly persistent effort of 'advancing' Chinese art through belabored fusion of Chinese and Western styles," Prof Josh Yiu, director of Art Museum, Chinese University of Hong Kong, and curator of *Over Mountains and Across Valleys*, held at the Guangdong Museum of Art, China, in 2017.

Well-versed in traditional Chinese art and culture, Wang continuously searches for possibilities in the realm of ink art and presents novel ideas in every exhibition. In his earlier works, he created burn marks on Chinese clothing and, more recently, incorporated stela rubbings in his paintings. With this exhibition, he has attached classical works of calligraphy, many from his own collection, to his ink paintings. This ancient text does not serve a mere decorative purpose, nor is it attempting to explain or describe the paintings. Instead, Wang is trying to connect himself with the ancient sages and to pay homage to those ancient masters. Roughly 20 new works, the majority created specifically for this exhibition, will be on display.

Wang Tiande was born in Shanghai in 1960 and studied at the College of Art in Shanghai in 1981 before pursuing further studies at the China Academy of Art in Hangzhou. After graduating in 1988 with a degree in traditional Chinese painting, he went on to obtain a PhD in calligraphy in 2014 from the same academy. He first gained international recognition when his work *Ink Banquet* (1996)

was exhibited as part of *Inside Out: New Chinese Art*, a traveling exhibition that opened at PS1 Contemporary Art Center, New York; then San Francisco Museum of Modern Art; Tacoma Art Museum and Henry Art Gallery, Seattle; Museo de Arte Contemporaneo, Monterrey, Mexico; Canberra National Art Museum, Australia; and ended at the Hong Kong Museum of Art. The show was curated by Gao Minglu. *Ink Banquet* was subsequently collected by the Hong Kong Museum of Art.

Wang has participated in many exhibitions including two group exhibitions at the Metropolitan Museum of Art in New York, *Brush and Ink: The Chinese Art of Writing* (2006), and *Ink Art: Past as Present in Contemporary China* (2014). He had a solo exhibition in Suzhou Museum of Art (2014), in the Forbidden City (2015), and at the Guangdong Museum of Art (2017) to name a few.

Wang's works have been collected by the British Museum, London; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Berkeley Art Museum, California; Spencer Museum of Art, Kansas University; Montreal Museum of Fine Arts; Shanghai Art Museum; Shenzhen Art Museum; Guangdong Museum of Art; Chinese Painting



Shan Weijun, Homeland No.7, 2016, Chinese ink on rice paper, 180 x 60 cm x 3. Image: Courtesy of the Artist and Alisan Fine Arts.

Research Institute, Zhong Nan Hai, Beijing; amongst others.

From May 9 through June 30, 2018, Alisan will present *Shan Weijun: Between Light and Shade*. Shan Weijun was born in 1962 in Changzhou, Jiangsu province in China. He studied at the Department of Plastic Arts at Wuxi University of Light Industry in 1983 and graduated in 1987. He left for Paris in 1991 for a further study of plastic arts at Université Paris 8. He established a studio in 2001.

Shan's ink works are composed of hundreds of ink

dots depicting small corners in French gardens and country side. The subtle and greyish ink color expresses the beauty of purity and tranquility of nature. The artist paints dot by dot with different shades of Chinese ink to create the image. This is a way for him to practice Zen meditation through a slow, relaxing and deliberate motion. His solo exhibition in Shanghai last year was co-organized by the French Cultural Embassy. He has been in several exhibitions at different institutions of Paris such as Social and Cultural



Wang Tiande, Ten Miles of Flowers, 2018, Chinese ink with burn marks on card board, calligraphy by Chen Bangyan (Qing dynasty), 30 x 53 cm. Image: Courtesy of the Artist and Alisan Fine Arts.

Centre of Georges Brassens Contemporary Art, Pierrefitte and Municipal Library Association of Yerres.

This exhibition is a part of French May and will be officiated by Eric Berti, Consul General of France in Hong Kong & Macau.

Alisan Fine Arts is at 21/F Lyndhurst Tower, 1 Lyndhurst Terrace, Central. Tel: (852) 2526 1091.

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HONG KONG

Richness Of Red

Sundaram Tagore, in partnership with Tagore Foundation International and the Hong Kong Arts Center, and with generous support from the National Arts Council of Singapore, presents *Jane Lee: Red States*, an exhibition by Singaporean artist Jane Lee. This mid-career presentation, which includes a retrospective selection of sketches, studies, and maquettes that trace the chronology of Lee's practice, is the artist's first solo show in Hong Kong and will be on view from May 11 through June 10, 2018.

Jane Lee first came to critical attention in 2008 when her massive installation *Raw Canvas*—on view now at the National Gallery of Singapore—was featured in the *Singapore Biennale*. As one of the few Asian artists producing monumental, sculptural paintings, Lee's work was a highlight of *Medium at Large*, a yearlong exhibition at the Singapore Art Museum (2014-2015), where her wall-mounted installation *Status* was acquired for the museum's permanent collection.

Paint, canvas, frame, orientation, and dimension—all are variables in Lee's hands. Through assiduous processes of layering, mixing, winding, wrapping, kneading, daubing, and other acts of physical

transformation, Lee redefines paint and painting to produce dynamic and bold forms.

Red States comprises a diverse yet cohesive mix of new sculptural paintings and site-specific installations produced for this presentation. The exhibition spans all levels of the Hong Kong Arts Center's Pao Galleries, with a large-scale installation suspended from the ceiling on the top floor, accompanied by studies and reference materials tracing the evolution of her practice on the lower level. The retrospective portion of the exhibition is curated by Michelle Ho, assistant director of Singapore's ADM Gallery at the School of Art, Design and Media, Nanyang Technological University, and former curator at the Singapore Art Museum.

Included in the show are works that expand on earlier series including *Fetish*, one of Lee's most celebrated group of paintings, begun in 2009, in which she employs her trademark technique of hand-twisting sinews of dried paint into coils to produce intricate, tactile surfaces articulated in opulent color. Also on view is *Cream*, a body of work that evolved from her *Stack* series, which she began in 2014. The installation comprises eight bubble-gum pink sculptures, which the artist has decisively poked, punctured, and gouged to reveal vibrant swaths of crimson hidden beneath the surface.

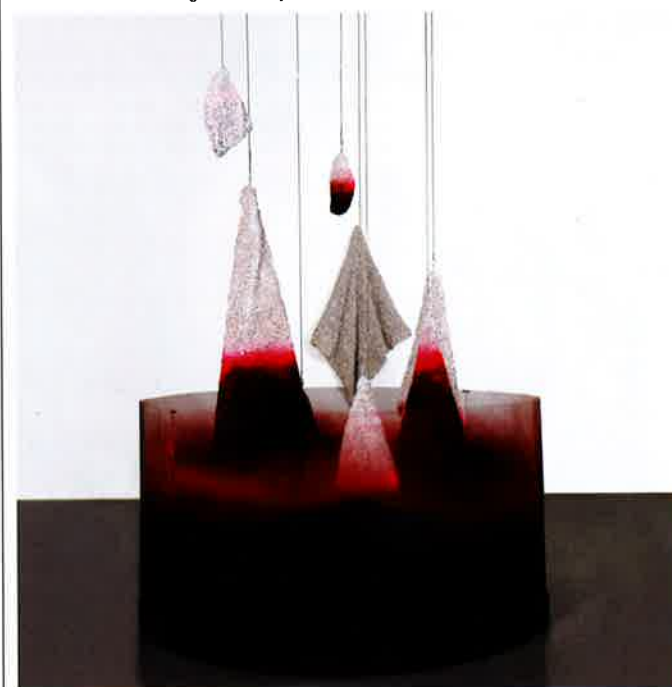
As the title *Red States* suggests, the color red dominates this new body of work—not as a single color, but in a spectrum of shades that mirrors the range of its associations—from passion and action to blood and life to cultural and political references to luck, auspiciousness, and the representation of people and the nation. Just as red takes on and projects a multiplicity of meanings and effects, Lee vividly presents various states of paint and painting.



Jane Lee, *Red States*, 2017, acrylic paint, heavy gel on fiberglass, floor piece: 24 x 315 x 156 cm; wall piece: 222 x 306 x 28 cm. © Image courtesy of the artist.



Jane Lee, *Stack Up 2*, 2017, acrylic paint on canvas stacked on metal base, 179 x 220 cm. © Image courtesy of the artist.



Jane Lee, *Pond Series*, 2017, acrylic paint, heavy gel on fiberglass, pond: 194 cm diameter; the largest piece 140 cm height. © Image courtesy of the artist.

A catalogue with an essay by Michelle Ho will accompany the exhibition.

Jane Lee received a B.A. with honors from LASALLE College of the Arts. She lives and works in Singapore. Challenging conventional notions of what constitutes a painting, Jane Lee's lush, abstracted works have garnered international acclaim and inclusion in exhibitions across the globe. Operating in a post-colonial contemporary Southeast Asian context, Lee re-examines the significance of Western painting practices while asserting her own process and culture.

Lee has exhibited work in solo shows at Sundaram Tagore Chelsea (2012) and Sundaram Tagore Singapore (2014). She has had a particularly strong presence since 2015: her work was shown alongside eight other contemporary Singaporean artists in *Dear Painter* at Sundaram Tagore Singapore. Lee was also featured in *Prudential Singapore Eye*, one of the largest surveys of Singaporean contemporary art. In the same year she also participated in the group show *Frontiers Reimagined*, an official Collateral Event of the 56th Venice Biennale.

Following a residency at the Singapore Tyler Print Institute, Lee debuted a solo exhibition of works there, *Freely, Freely* (2016), using paper and also forayed into video for the first time.

Tagore Foundation International is a nonprofit organization devoted to intercultural dialogue based in New York City. It is committed to arts education and the promotion of social, spiritual and aesthetic dialogues between Asia and the West. The ideals of Tagore Foundation International were inspired by and are deeply enmeshed with the ideals of Rabindranath Tagore (1861–1941), whose poetry, fiction, music and

art have touched the lives of people all over the world. The foundation has provided scholarships for students in India and Mozambique and a permanent scholarship fund at the College of Wooster, Ohio in the United States for the education of disadvantaged young women. The foundation also actively organizes and sponsors cultural events in the United States, Hong Kong and Singapore that encourage intercultural dialogue. tagore-foundationinternational.com.

Hong Kong Arts Center is at 2 Harbour Road, Wan Chai. For more information, please contact Sundaram Tagore Gallery in New York at Tel: (1-212) 677 4520.

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AUSTRALIA

It's All A Game

The *Sleeper Awakes*, curated by David Williams, is the first exhibition of nine artists at the White Rabbit Gallery over the four floors of space, plus the Australian premiere of Xu Bing's debut feature film. In H.G Wells's novel *The Sleeper Awakes*, the hero emerges from a 200-year coma to find a world of brainwashed slaves ruled by a council of despots. "We were making the future," he says, recalling his youth, "and hardly any of us troubled to think what future we were making."

In the 1940s, Mao's revolutionaries set out to

rouse the sleeping tiger that was China to build a socialist utopia. Seventy years on, the future has arrived—but is it the one they dreamed of? In *The Sleeper Awakes*, some of China's most original

contemporary artists reflect on a society where ambition, optimism, and growing personal freedom coexist uneasily with isolation, anxiety, and pervasive state control.

Sun Xun's (b.1980)



Wang Ningde, *Some Days 30*, 2005, photograph, 50 x 40 cm.



Installation view of *The Sleeper Awakes* at White Rabbit Gallery.



Sun Xun, *Thirty-one Meter Scroll Painting of Jing Bang* (detail), ink and feathers on paper, 3,100 x 250 cm. All images: Courtesy of White Rabbit Gallery.

artistic practice combines meticulous craftsmanship with stylistic experimentation not limited to any one medium. Blurring the lines of drawing, painting, animation, and installation, his work incorporates a wide array of materials. Painting, woodcuts, traditional Chinese ink, and charcoal drawings are often combined to create the foundation of expressionistic, stop-motion animated films.

An entire floor of the Gallery will be devoted to Sun Xun's *Republic of Jing Bang* installation. Jing Bang, the Whale State, is an ephemeral nation. It appears for a few weeks or months and then vanishes beneath the ocean. It is, Sun Xun says, a real country, with a constitution, a flag, a one-party government, citizenship, visas and passports, and native flora and fauna. But it is also a fantastical place where people feed on starlight and dew and have no need for cities, commerce, or industry. Jing Bang is also a dictatorship, ruled by a Magician Party of top-hatted tricksters who lie openly and with impunity. In that role, however, they are telling a kind of truth. In Sun Xun's view, all politics and history are lies—a lesson he first learned from parents and grandparents who suffered for choosing the wrong side in China's revolutions.

His devotion to art and verbal nonsense is anchored in the belief that even thinking can be dangerous—"as soon as you start thinking, you play the fool"—and that language is a tool of liars. "Images are