

ArtReview Asia



Ming Wong

HK\$90

9 772052 534000



vol 3 no 1

OS >

for which rocks perch on a sheet of transparent plastic raised off the floor on breezeblocks, feel like room-size booby traps – one enthusiastic sneeze and the carefully balanced melange of organic and artificial materials would tumble down. This Tokyo exhibition draws threads between Suga's time as a leading light of the Mono-ha group, which revolutionised the Japanese artworld during the late 1960s and through the 1970s and has enjoyed a new(ly commercial) lease of life over the last few years, and his more recent output, focusing on the relationship between space and objects.

5 Precarity of a different flavour permeates *Crossover: The Unveiled Collection*: namely what becomes of art history when there is no framework in place for the collection, preservation and recording of artworks. Drawing on 18 significant private holdings of Thai art, the exhibition looks at the role of the collector in shaping and providing for art-historical assessment. *Crossover* draws a distinct line between the judgements of the academic world and the criteria employed by private individuals and institutions that purchase art, foregrounding collectors' status as a key component in the artworld. Perhaps for the first time, modern and contemporary Thai artworks held in private hands will be shown both in their wider art-historical context and as evidence of individual strategies in collecting.

6 It is a hard to believe that the infinitely delicate paper boat sailing through the air at artist-initiated nonprofit *Sàn Art* was cut by the hands of the axeman fronting Indonesian metal band Sangkakala, but Rudy 'Atjeh' D is a rocker with a quiet side, here tracing underlying cultural links along ancient trade routes between Vietnam's Champa Kingdom and his home region of Aceh. It is one of three projects on show produced during six-month residencies at the centre by artists from Vietnam and South Asia; the other two, by Pham Dinh Tien and Nguyen Tran Nam, both contemplate aspects of mortality. Tien with a fleet of mirrored air-planes, a reflection on the disappearance of Malaysia Airlines Flight 370 last March; Nam with a military decoration shaped as a guillotine – the execution tool of choice during the 1955–63 regime of South Vietnam president Ngo Dinh Diem.

7 In *Haegue Yang's* hands, the hard-edged ephemera of modern domesticity – laundry racks, jalousie blinds, tin cans and electric fans – are anthropomorphised with loving craft. The rich colours, knitted cosies, stitched covers and strings of bells that might once have adorned a treasured animal here bedeck the bland and humble objects with which we share home space. With the occasional addition of castors, such mundane frameworks become dancing objects infused with personality. In the *Sonic Figures* series (2013) – which will be shown at Leeum alongside new works – bell-clad characters built around rigid suspended or wheeled frames take the stiff Bauhaus designs for *Triadic Ballet* (1922) to their ultimate conclusion, performing dancing figures in the space within the limits of their rigid mechanics.



6 Pham Dinh Tien, *When*, 2014, chrome-coated plastic, dimensions variable. Courtesy Sàn Art, Ho Chi Minh City



7 Haegue Yang, *Boxing Ballet*, 2013 (installation view, *Follies, Manifold: Gabriel Lester – Haegue Yang*, Bonner Kunstverein, 2014). Photo: Studio Yang. Courtesy the artist