

Previewed

seMA Biennale Mediacity Seoul 2016
Seoul Museum of Art
1 Sep – 20 Nov

32 Bienal de São Paulo
Parque Ibirapuera, São Paulo
10 Sep – 11 Dec

2016 Gwangju Biennale
Gwangju Biennale Exhibition Hall
and various venues
2 Sep – 6 Nov

Busan Biennale 2016
Busan Museum of Art
and various venues
3 Sep – 30 Nov

Shanghai Project
Shanghai Himalayas Museum
and various venues
4 Sep – Jul 2017

Yinchuan Biennale
MOCA Yinchuan
9 Sep – 18 Nov

Zeng Fanzhi
Ullens Center for
Contemporary Art, Beijing
19 Sep – 19 Nov

New Directions: Nadim Abbas
Ullens Center for
Contemporary Art, Beijing
Through 23 Oct

Studio
Qiao Space, Shanghai
8 Sep – 21 Oct

Singapore Biennale 2016
Singapore Art Museum
and various venues
27 Oct – 26 Feb

Simon Starling
Japan Society, New York
14 Oct – 15 Jan

MMCA Hyundai Motor
Series 2016: Kimsooja
National Museum of Modern and
Contemporary Art, Korea, Seoul
through 5 Feb

Koo Jeong A
Korean Cultural Centre UK
7 Oct – 19 Nov

Chiharu Shiota
Blain/Southern Berlin
17 Sept – 12 Nov

Nil Yalter
Arter, Istanbul
14 Oct – 15 Jan

Lee Kun-Yong
Gallery Hyundai, Seoul
through 16 October

Connect 1: Still Acts
Art Sonje Center, Seoul
through 20 Nov

Okayama Art Summit 2016
Various venues, Okayama
9 Oct – 27 Nov

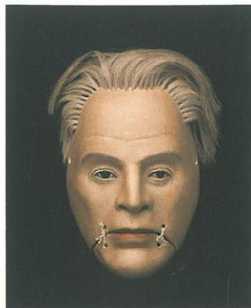
Muga Miyahara
Taka Ishii Gallery, Tokyo
through 17 Sep

Leung Chi Wo
Rokeby, London
16 Sep – 11 Nov

Samson Young
Experimenter, Kolkata
20 Aug – 29 Oct

Trevor Yeung
Blindspot, Hong Kong
19 Sep – 5 Nov

As the Leaves Fall
1a Space, Hong Kong
10 Sep – 28 Oct



11 Simon Starling, *At Twilight / Mask of W.B. Yeats*, 2016.
Mask by Yasuo Miichi. Courtesy the artist and
The Modern Institute, Glasgow

possibilities to Western avant gardes. Starling himself describes the play as 'an odd cross-cultural mash-up in an English garden, at a traumatic moment in European history', and at the Japan Society he will up the mashing of the traditional and the modern with the contemporary in a display that focuses on the circumstances and key protagonists in Yeats's production: a new series of noh masks made by Yasuo Miichi, a new choreography by Javier de Frutos and three noh 'stages' featuring the masks and the dancing, and additionally evoking the circumstances of the First World War and the modernist tradition in art.

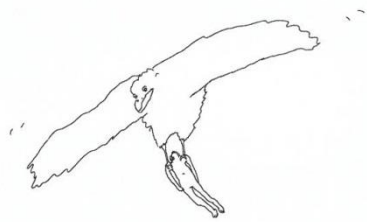
While setting up a personal website, Korean artist **Kimsooja** came up with the idea of changing her name into one word in order to deny its signification as to gender, marital status and ancestry. The act was then commemorated in an artwork titled *One-Word Name Is An Anarchist's Name* (2003). Needless to say, the artist, who exhibited in the first Gwangju Biennale in 1995, and began her career as a painter before

moving into video, installation and performance, places questions of identity at the heart of her output, often perusing that interest through an investigation of textiles. This year she follows Lee Bul (2014) and Ahn Kyu-chul (2015) as the featured artist in Hyundai's annual Motor Series display at the National Museum of Modern and Contemporary Art, Korea, where Kimsooja will focus on recent developments in her work, presenting a new film in her ongoing *Thread Routes* (2010-) series, an outdoor sculpture and *Archive of Mind* (2016), a new performative installation in which viewers roll a lump of clay into spherical forms on an elliptical wooden table, a process that evolves from Kimsooja's longstanding interest in *bottari* (Korean for bundle, used by the artist to designate the process of saving or wrapping-up by travellers).

12 Over in London, it's **Koo Jeong A** who's being celebrated as the Korean Cultural Centre UK's artist of the year. The artist focuses on reinventing spaces, a process that has previously encompassed moving walls, scents, and visual

and audio works that often bring out the uncanny properties of a space. Last year she created *Evertro*, a glow-in-the-dark skatepark in Liverpool; in London she's inviting fellow artists to join in the fun by responding to her 2005 line-drawing *A Civilizing Process*, which features a flying eagle gripping a naked human in order to create a series of alternate narratives for the work and deconstruct the essence of a solo exhibition.

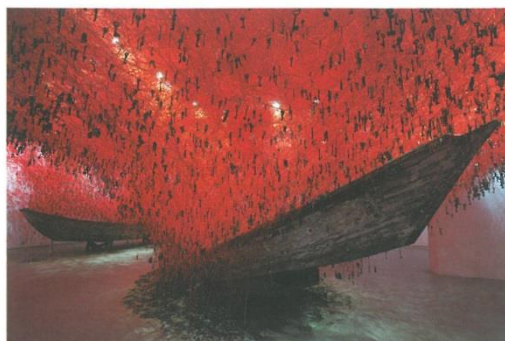
13 Over at Blain/Southern Berlin, **Chiharu Shiota** is taking a more traditional approach to the idea of a solo show with *Uncertain Journey* (she's even plugged into that uncertainty theme). There, the Berlin-based Japanese artist (who, biennial lovers, represented Japan at the 2015 Venice Biennale) will produce a new monumental installation. The key elements (*ArtReview Asia* isn't going to bother excusing the pun, because until you read on you won't realise its full horror) of the Venice installation, *The Key in the Hand*, were some old boats topped by an explosion of red threads (connecting threads



12 Koo Jeong A, *Civilising Process*, 2005, pen drawing on A4 paper. Courtesy the artist



14 Nil Yalter, *Harem*, 1979, b&w video, 42 min. Courtesy the artist and ARTER, Istanbul



13 Chiharu Shiota, *The Key in the Hand*, 2015 (installation view, Japan Pavilion, 56th International Art Exhibition of the Venice Biennale). Photo: Sunhi Mang. Courtesy the artist