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## *UK-Based Philanthropists Host Controversial Chinese Artists*

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BY MEI ANNE FOO


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APRIL 22, 2016 02:55 AM



SLIDESHOW: A sneak preview of some commissioned works by contemporary Chinese artists for Case Sculpture Foundation's first international exhibition, "A Beautiful Disorder".

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*show the work of 16  
contemporary Chinese artists  
making daring political  
statements*



For almost a quarter of a century, the Cass Sculpture Foundation has commissioned more than 400 works, mostly by the UK's top artists and sculptors. From Henry Moore and Sir Anthony Caro, to its best-known student Phillip King; the foundation's 26-acre woodlands in Sussex showcase an ever-changing display of monumental sculptures, dotted among tall trees and verdant grounds.

It all started with Wilfred and Jeannette Cass, now aged 92 and 89 respectively. The couple, who are avid art collectors, wanted to provide support in the local arts scene. The result is a not-for-profit organisation that has helped many emerging British figures in the world of contemporary sculpture.

All this will change in July as the Cass Sculpture Foundation goes global by commissioning works for a major show by international artists. 'A Beautiful Disorder' features the work of 16 contemporary Chinese artists, with most displaying daring statement pieces. Among them is a politically charged plant-based installation by renowned socio-political artist Zheng Bo.

Bo's sculpture, not to be missed at the exhibition, is called *Socialism Good*. Using red, yellow and green plants, the colourful display forms the popular Chinese propaganda slogan of the 1950s: "Socialism is Good." It would be unlikely to last a day in China but Bo's fertile project built specifically for the five-month-long exhibition at Cass will remain safe in the UK for an extensive period of time, allowing it to evolve into its own beautiful disorder.

The title of the exhibition is in fact a quote from a letter written in 1743 by Jean-Denis Attiret, a French painter and Jesuit missionary sent to China. In his letter describing the organic garden landscape of Yuanming Yuan in Beijing, Attiret wrote: "Unlike the geometric and structured gardens of Europe, they would rather choose a beautiful disorder... There reigns almost everywhere a sense of anti-symmetry."

The chaotic and often opposing sensations felt by Attiret in that ancient Chinese garden somehow resonate most in Li Jinghu's *Escape (My Family History)*. Inspired by his personal experience of growing up in Dongguan (the border city between Mainland China and Hong Kong), Li created a minimalistic structure of two fences standing opposite one another on a levelled grassland.

The disarray will be witnessed by a roving searchlight affixed to each fence. Their illuminated trajectories occasionally intersect to form a cross on the ground and, over time,

the grass that has been continually exposed to both searchlights will grow taller and more vibrant, creating an abstract, organic emblem on the ground. More than that, the moving structure has been designed to evoke the geopolitical anxiety of border controls and illegal immigration, faced by many of Li's family members.

In addition, there's an unruly piece created by Xu Zhen (MadeIn Company), who is also currently involved in an exhibition focusing on Chinese artists showcased by the Louis Vuitton Foundation in Paris. For Cass, Zhen and his team embarked on a long-term research project to come up with *Movement Field*, a site-specific installation consisting of a maze with various-sized replicas of protest and demonstration routes. So when visitors walk around in the seemingly peaceful garden, following the historical paths, they would symbolically be re-enacting these socio-political marches. But not all the participating artists in 'A Beautiful Disorder' are fuelled by politics.

Sculptor Jennifer Wen Ma focuses on landscape or nature that encourages viewer involvement. Visit Ma's installation at the main gallery of Cass Sculpture Foundation to enter, explore and experience her interactive sculpture of a seemingly capsized tree.

In Attiret's letter of 1743, he wrote: "You would think, that they were formed upon the ideas of so many different foreign countries; or that they were all built at random, and made up of parts not meant for one another. But if it were you who saw them, you would admire the art, with which all irregularity is conducted.

"All is in good taste; and so managed, that its beauties appear gradually, one after another. To enjoy them as one, you should view every piece by itself; and you would find enough to amuse you for a long while, and to satisfy all your curiosity."

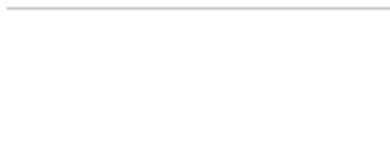
*The exhibition will run from 3 July to 6 November 2016. For more information, please click here (<http://www.sculpture.org.uk/event/a-beautiful-disorder>).*

[www.sculpture.org.uk](http://www.sculpture.org.uk)  
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CASS SCULPTURE FOUNDATION

A BEAUTIFUL DISORDER

May–November 2016

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This spring, Cass Sculpture Foundation is delighted to present a major exhibition of new outdoor sculptures created by 16 contemporary Chinese artists entitled *A Beautiful Disorder*.

The 16 monumental outdoor sculptures will be on display throughout the grounds of Cass, and include pieces by artists who have employed a variety of ambitious sculptural techniques across a range of materials such as bronze, stone, steel and wood.

The historical relationship between English and Chinese landscape aesthetics is the starting point and inspiration for these contemporary Chinese and Greater Chinese artists. The title of the exhibition, *A Beautiful Disorder*, is a quote from an influential letter written by the Jesuit missionary and artist Jean-Denis Attiret in 1743 that had a tremendous effect on English garden culture.

Attiret used the term to describe the ability of the Chinese garden to provoke vibrant and often opposing sensations in the viewer through a series of theatrical framing devices. The exhibition invites the viewer to reflect on China's past, present and future relationship with the world at large, and provides valuable insight into the state of Chinese culture, politics and society today from the perspective of some of its most dynamic and engaging artists.

Cass Sculpture Foundation's executive director, Claire Hinde, says: "To date, Cass Sculpture

Foundation has commissioned over 400 works – *A Beautiful Disorder* is a landmark moment for the Foundation as it is the first time we are commissioning works for a major exhibition by international artists. The exhibition will showcase contemporary Chinese sculpture by some of the leading Chinese artists."

Participating artists for *A Beautiful Disorder* include: Bi Rongrong, Cheng Ran, Cui Jie, Jennifer Ma Wen, Li Jingru, Li Pingquan, Xu Zhen (produced by Made in Company), Pan Ha, Song Yu, Tu Wei-Cheng, Wang Shihui, Wang Wei, Wang Yuyang, Zhang Rui, Zheng Bo and Zhao Yao.

Cass Sculpture Foundation  
 Goodwood, Chichester  
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## CASS SCULPTURE FOUNDATION

### A BEAUTIFUL DISORDER

May–November 2016

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Cass Sculpture Foundation  
 Goodwood, Christchurch  
[www.sculpture.org.uk](http://www.sculpture.org.uk)



Words by Caroline Roux



# THE CHINA SYNDROME

For the Cass Foundation hosts a spectacular show of 15 new works by Chinese including a 7-metre-high bust of a youthful Chairman Mao – and what is surely the largest pigeon house

The Cass Foundation's sculpture park, tucked away in rolling woodland on the edge of the Goodwood estate, with minimal signage, can be hard for newcomers to spot. From last week, however, it will stand out quite a bit more, at least for those who can read Chinese characters: the Hong Kong-based artist Zhang He has chosen the massive verges as the location for his latest work, which will spell out the words "soot-bloom good" in a mixture of English, summer plants. Referring to the slogans that were splashed across banners and walls in Tiananmen Square during the 1989 student uprisings, it will be an artistic cross-pollination of the first degree.

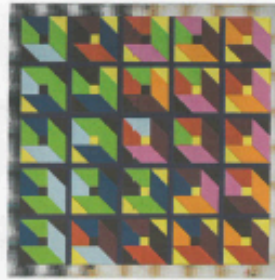
The Foundation was set up in 2005 by Wilfred and Jeanette Cass to commission, exhibit, and ultimately sell contemporary British sculpture. And up until now, it has stuck firmly to its brief. In its 24 years of existence, 400 new works have been delivered and more than 100 UK artists, including big names such as Rachel Whiteread, have felt the benefit of the Cass Foundation's support. Newer sculpture foundations and venerable institutions from around the world look to the Cass for advice and to make acquisitions (Chick's Esbjerg Park recently bought Lynn Chadwick's 2001 *Ice of Zoroaster II*, a captivating kinetic piece in stainless steel; the Toledo Museum of Contemporary Art has snapped up Anthony Caro's *The Tower of Discovery* from 1991, while hangover schemes such as the Fourth Plinth project in Trafalgar Square sought out the Cass's expertise when it was initiated in 1996. The pair kept between 10 and 30 per cent of the profits from sales to run the foundation, and the rest goes back to the artists. "This is not about entertainment," Wilfred Cass has said of his well-intentioned operation.

But throughout this summer, it's all change. 15 contemporary artists from China will be exhibiting new works that are direct responses to the park itself, as well as revelations of their highly conceptual and political thinking. "I think it's going to be the most exciting thing we've ever done," says Claire Shee, the foundation's curatorial director. "I've been travelling back and forth to China since 2012, and I can't tell you how incredible the contemporary art scene is there. We're focusing on younger artists. Song Yu, for example, from Guangzhou, is only 27."

Song has created a bust of the youthful Chairman Mao still seen all over China, but his fiberglass rendition is six wide and 7m high. He will not only paint the bust in limonoch, but also the natural landscape it sits in, turning the pastoral scene into the equivalent of a black and white photograph. Zhang Binyi, who is 30 and lives in Shanghai, has proposed a subtle intervention: electronic goggles bearing Chinese characters, cast in concrete and strung up in the trees. "She's obsessed with our attachment to technology in contemporary society," explains Shee.

The exhibition is titled *A Beautiful Disorder*, a phrase derived from a letter sent home from China in 1762 by a Jesuit missionary called Jean-Denis Attiret. His descriptions of how Chinese gardens provided strong sensations to visitors by employing intensely framed views and theatrical devices had a dramatic effect on European landscape designers of the day. Perhaps, with this brave and spectacular show of new work, Chinese art will once again be impacting on British minds in the same way. ■

Cass Sculpture Foundation's *A Beautiful Disorder* runs until November



Clockwise from left: Pigeon House by Gu Ji; A Beautiful Disorder by Song Yu; The Tower of Discovery by Anthony Caro; The Bird by Zhang He; A Painting of Thought, I-III, by Zhao Xia; at work on Song Yu's bust of Chairman Mao; a 3D computer model of a pigeon house by Zhang Binyi



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Welcome to the [Tate Research Centre: Asia](#) newsletter, your monthly update on our work as well as highlights from the study and display of Asian art in the UK.



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### Bhupen Khakhar: You Can't Please All

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## UK Highlights

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## Exhibitions

**Gordon Cheung: Here be Dragons**  
Nottingham Castle Museum and Art  
Gallery, Nottingham  
30 April - 7 July

**The Colony: Dinh Q. Lê**  
Void, Derry  
14 May - 2 July

**Shigeo Anzai, Index II**  
White Rainbow, London  
18 May - 18 June

**Yayoi Kusama**  
Victoria Miro, London  
25 May - 30 July  
**Land, Sea and Air**  
The New Art Gallery Walsall  
27 May - 4 September

**Susan Pui San Lok**  
CFCCA, Manchester  
3 June - 3 July

**Rana Begum: The Space Between**  
Parasol Unit, London  
30 June - 18 September

**A Beautiful Disorder**  
CASS Sculpture Foundation, Goodwood



## Events

**Artist's Talk: Guan Xiao**  
ICA, London  
18.30, 10 June

**The Conditional Image? Art and Labour in  
India and the Indian Ocean, 1800-1947**  
Research Seminar lead by Natasha Eaton  
Paul Mellon Centre, London  
18.00 - 20.00, 29 June

**Artist's Talk: Govinda Sah 'Azad'**  
October Gallery, London  
15.00, 11 June

3 July – 6 November

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Tate Research Centre: Asia has been established with generous support from the Andrew W. Mellon Foundation. Additional support provided by Vicky Hughes and John Smith.

First image: Ai Weiwei, Tree 2010, 6800 x 2559 x 2559 mm. © Ai Weiwei Studio; Photograph courtesy Lisson Gallery

Second image: Bhupen Khakhar, Janata Watch Repairing 1972. Collection of Vivan Sundaram and Geeta Kapur © Estate of Bhupen Khakhar

Bottom left image: Wang Yuyang, Identity 2015, brass, red copper, iron, stainless steel, concrete, fiber glass and marble, 600 x 300 x 300cm. Photograph courtesy of Wang Yuyang © 2015 Cass Sculpture Foundation

Bottom right image: Govinda Sah Azad, In Between 2015, Mixed media on canvas 180 x 200 cm, photograph Jonathan Greet, Image courtesy October Gallery London © October Gallery London

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21 shows to see this summer in Ghent, Minneapolis, Shanghai, Chichester, Beijing, Tokyo, Kanazawa, Bangkok, Singapore, Sydney, London, Chiang Mai, Seoul, Aichi, Yogyakarta and Jakarta  
By Nirmala Devi

In Zürich?  
*Six great shows on during Manifesta 11*  
By Louise Darblay

Art Basel questionnaire: Mithu Sen, MOU (Museum of Unbelonging)  
*The New Delhi-based artist tells us more about her installation project for Art Basel's Unlimited sector*

Art Basel questionnaire: Virginia Overton, *Untitled, 2016*  
*The Brooklyn-based artist tells us about her deconstructed trucks for Art Basel Parcours*

Art Basel questionnaire: Michael Dean, *ffff*  
*The British artist talks to us about his project for Art Basel Parcours*

PREVIEW

## 21 shows to see this summer

in Ghent, Minneapolis, Shanghai, Chichester, Beijing, Tokyo, Kanazawa, Bangkok, Singapore, Sydney, London, Chiang Mai, Seoul, Aichi, Yogyakarta and Jakarta  
By Nirmala Devi



*Lee Kit, I can't help falling in love, 2012 (installation view, Walker Art Center, 2016). Courtesy the artist a...*

## Lee Kit, S.M.A.K., Ghent, through 4 September Lee Kit, Walker Art Center, Minneapolis, through 9 October

On no less than three occasions during the last two weeks, *ArtReview Asia* has been pinned into a corner by a desperate curator who has nuzzled up close to it and then, rather alarmingly, hissed: "Which ASIAN ARTIST do you think is HOT right now?" Before muttering something mitigating about 'the sponsors' and 'diversity'.

"Still unripened, our breasts barely pucker into nipple!" *ArtReview Asia* shrieks back. "Yet while we shape turrets from fine white sand, you eye us deviously... Spare us our sandcastles!" it concludes whilst frantically fumbling for the rape alarm it has secreted in the parrot made of bamboo sticks, pomegranate flowers and banana leaves that it always has strapped to its wrist. It's about then that the curator, never having attended Aadi Pooram, starts running away gibbering about how 'we can't all be friends with President Bloomberg' and that 'no one knows how hard it is to put on exhibitions in these globalised times'.

So, in the interest of not being pinned against a wall and gibbered at, if there is one Asian artist who's having 'a moment' right now, it might well be Lee Kit. Right now, Lee, who graced the cover of *ArtReview Asia*'s inaugural issue back in 2013 (on the occasion of his representing Hong Kong at the Venice Biennale), has just opened his debut solo institutional exhibitions in both Europe and the US. At S.M.A.K. we're told that the Taipei-based artist is going to be constructing an installation composed of past and present work (which, as you may now be realising is tantamount to telling us nothing). More revealingly, the first work in the show is a wall, covered completely by a photograph of another wall upon which hangs a coat, setting up the relationship between image, object, fantasy, memory and other projections of reality upon which much of Lee's recent work has turned. Look out for cardboard, teatowels, plenty of projections and a meditation on how the public sphere invades the domestic sphere and, within that, the manifestations of personal and collective desire. Less vague is the Walker's show, which gathers work from the past five years around *I can't help falling in love* (2012), a 13-channel video installation that's in the American institution's permanent collection and is focused on everyday household products.



Yu Honglei, *En Route*, 2016, double-screen video, colour, sound. Courtesy the artist and Antenna Space, Shanghai

## Yu Honglei, Antenna Space, Shanghai, 8 July – 2 September

An automobile wing-mirror, upon which glassy surface Lawrence Wiener texts and graphics, as well as some inspired by him, appear as they are read out by a digitised voice to a background of ambient electronic music; a desert road; someone who might be David Guetta's older brother marching around impishly in a silver suit; some marlins; a parachutist: that's just some of the rather hypnotic weirdness we saw in a preview of Yu Honglei's new two-channel videowork *En Route* (2016). It seemed like a compelling reappraisal of contemporary art-history (now there's a contradiction) until Guetta senior turned up. Then *ArtReview Asia* got the feeling that someone's

tongue might have been in someone's cheek. (The artist's, in his own, thank you very much!) Not content with that, Yu is also planning to use his Antenna Space show to turn the gallery into a public bath housing a dozen or so beings – some human, some not – and a cat, standing on 'futuristic superstore pallets' (except for the cat which has run away and scratched the floor, mimicking, normalising and undermining the artist's efforts to incise his own will into his materials). The artist says his work goes beyond language and can only be experienced in its plastic form – you might have realised a few lines ago that *ArtReview Asia* agrees: you'll have to push past it at the opening to see the real thing though, if you're nice it will let you

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## POWER 100



*Cheng Ran, Crossroads, 2015, proposal maquette. Photo: JJYPGOTO. Courtesy the artist*

## ***A Beautiful Disorder, Cass Sculpture Foundation, Goodwood, Chichester, 2 July – November***

*A Beautiful Disorder* – you might think that's another attempt to describe Yu's exhibition, but that's just the way in which these previews link up. Rather, this is an exhibition of 15 monumental outdoor sculptures at the Cass by a selection of Chinese and Greater Chinese artists including Cheng Ran, Madeln Company, Wang Wei and Zhao Yao. The show takes its title from an eighteenth-century letter describing the gardens of the Qianlong Emperor's summer palace near Beijing that later became a profound influence on eighteenth-century English and French landscape design. The letter was written by the Jesuit missionary and artist Jean-Denis Attiret, who went to China in 1737, where he became painter to the Qianlong Emperor after adopting a Chinese painting style; the Yuanming Yuan (Gardens of Perfect Brightness) were destroyed by British and French troops in 1860. Ironic in some ways; standard colonial practice in others. 'Can I do anything to prevent England from calling down on herself God's curse for brutalities committed on another feeble race? Or are all my exertions to result only in the extension of the area over which Englishmen are to exhibit how hollow and superficial are both their civilisation and Christianity?' wrote Lord Elgin (the son of the marbles man) shortly before ordering the destruction. What's going to be exhibited at Goodwood in the twenty-first century? Well, to take just one example, Bi Rongrong, an artist who trained in classical Chinese painting, will be lifting and folding parts of the Foundation's lawns and supporting them with sheets of steel painted in fluorescent colours. Revenge vandalism? Or Attiret's journey in reverse? Go visit and decide.





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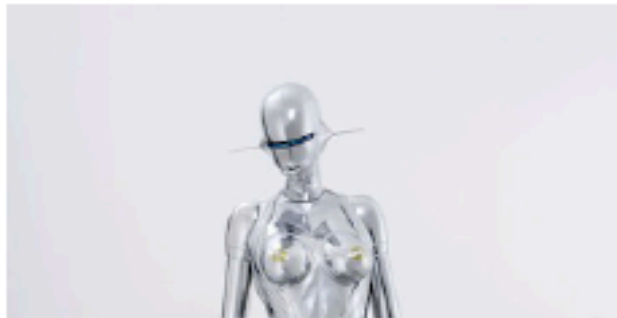
*Andy Warhol, Kiss, 1963, 16mm film, black and white, silent, 54 min at 16 frames per second. © 2016 The Andy Warhol Museum, Pittsburgh, PA*

### **Andy Warhol, M Woods, Beijing, 6 August – 7 January** **Rauschenberg in China, Ullens Center for Contemporary Art, Beijing, through** **21 August**

When it comes to Western artists infiltrating today's Chinese art scene this summer, Andy Warhol and Robert Rauschenberg are leading the charge (as much as dead people can), with respective shows by both taking place in private museums in Beijing. Andy Warhol is at M Woods, where his then-game changing takes on portraiture in the form of the *Screen Tests* of the 1960s and *Polaroids* from the 1970s and 80s will be shown alongside his 1963 film *Kiss* (which features a series of men kissing women, women kissing women and men kissing men for three-and-half minutes a go, and sits, in art historical terms, somewhere between Rodin's famous sculpture and Tino Sehgal's more recent performance piece) and the interactive heat-sealed pillows of his *Silver Clouds* (1966), which are something of a crossroads of relational aesthetics, installation art, eco-art, and conventional sculpture.

Meanwhile, UCCA presents Rauschenberg's first exhibition in China for three decades. Rauschenberg in China includes *Studies for Chinese Summerhall* (1983) a selection of colour photographs that the artist took in China on a trip made in 1982 alongside archival materials relating to his 1985 exhibition *ROCI CHINA*, which took place at what is now the National Art Museum of China. As well as focusing on what ArtReview Asia is going to call his 'Attiret moment', the exhibition also includes the epic 109 parts and 305 metres of the artist's *The 1/4 Mile or 2 Furlong Piece* (1981–98), which hasn't been displayed to the public since 2000. If ever there was an exhibition that truly merited the publicity slogan 'not to be missed' then this is it.





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*Sorayama Hajime, Sexy Robot, 2016, FRP, iron, silver, gold plating air brush paint, LED neon light, 182x60x60 cm. Photo: Tanaka Shigeru. Courtesy: NANZUKA*

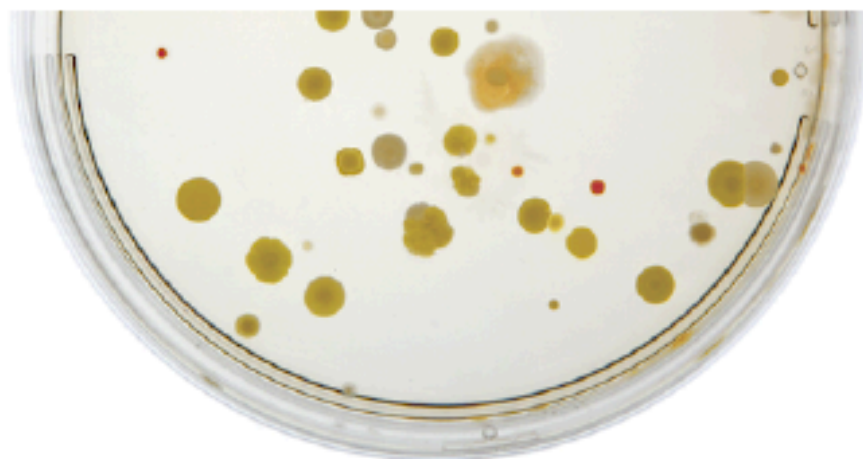
### ***The Universe and Art, Mori Art Museum, Tokyo, 30 July – 9 January***

How often are you going to be able to write the names of current artworld luminaries such as Wolfgang Tillmans, Trevor Paglen, Hiroshi Sugimoto and teamLab next to historical figures such as Charles Darwin, Galileo Galilei, Yuri Gagarin and Leonardo da Vinci? Never again probably. But all of them are represented in the Mori Art Museum's *The Universe and Art*, where science meets fiction and the past meets the future – all in the present of this summer. Focused on art's engagement with the cosmos, this show pits works like Sorayama Hajime's shiny silver *Sexy Robot* (2016; its title tells you everything you need to know) alongside meteorites, fossils and Gagarin's photographs and a 1610 edition of Galileo's *Sidereus Nuncius*. There are a whopping 150 items on show in total, among them an early Edo-period handscroll of Japan's oldest prose narrative *Taketori Monogatari* (*The Tale of the Woodcutter*, aka *The Tale of Princess Kaguya*), which in this context is recast as the country's first science-fiction novel.



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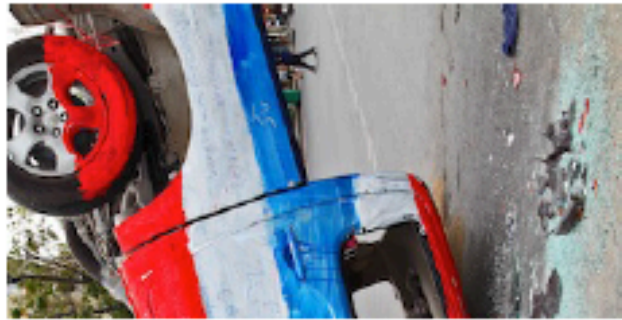
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*Courtesy Superflex and 21st Century Museum of Contemporary Art, Kanazawa*

### **Superflex, 21st Century Museum of Contemporary Art, Kanazawa, through 27 November**

A more strictly scientific motif also provides the conceit for Danish collective Superflex's exhibition, *One Year Project – THE LIQUID STATE*, over at the 21st Century Museum of Contemporary Art in Kanazawa. Using the keywords 'cultivation', 'fermentation' and 'transformation', the group, whose work exposes and manipulates social systems and financial frameworks, proposes to create artworks that function as experimental devices that model and perhaps shape the museum's relationship to its visitors. In other words, to express the museum's purpose and function. Among the works on display is *The Fermentation Act* (2016), an installation that produces kombucha (a fermented tea drink said to originate in ancient Mongolia and to have health benefits); the action of visitors expelling carbon dioxide through breathing in turn fuels the microorganisms that ferment the tea.



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*Manit Sriwanichpoom, Ratchadamnoen Motor Show #3, 2014, pigment print on paper, 67x100 cm. Courtesy the artist*

**Manit Sriwanichpoom, Kathmandu Photo Gallery, Bangkok H Gallery, Bangkok, Tang Contemporary, Bangkok, 23 July – 10 September, Yavuz Gallery, Singapore, 28 July – 20 September**

Talking of things fermenting, Thai artist Manit Sriwanichpoom is best known for his *Pink Man* series of photographs from the late 1990s and early 2000s, in which the artist, dressed in a tasteless pink suit, is photographed with a pink shopping trolley in various urban and rural locations or backdrops. The artist describes this series, which is almost nauseatingly kitsch, as representing his 'upset and alienated feeling towards the concept of consumerism which has been accepted simply and without consideration by Thai society'. Spread across three galleries in the Thai capital and one in Singapore (in whose National Gallery Sriwanichpoom features prominently) the ten new photoseries and two new videoworks, all produced between Thailand's last election (in 2011) and the solar eclipse of 9 March 2016 (visible in parts of Indonesia and the Pacific Ocean), prove that Sriwanichpoom is still upset, if not downright depressed. This time by the increasingly authoritarian inclinations of Thailand's current military rulership: the photograph *Generals Who Return Happiness to the People no. 1* portrays a uniformed torso covered with medals; *Ratchadamnoen Motor Show # 3* (2014), a wrecked and overturned car painted in the colours of the Thai flag.





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Jimmy Ong, *Study for Rampogan*, 2014, charcoal on paper, 118x128.5 cm. Courtesy Fost Gallery, Singapore

## Jimmy Ong, Fost Gallery, Singapore, through 26 June

Bukit Larangan (Forbidden Hill) is the Malay name for Fort Canning, supposedly the burial site of Sang Nila Utama the founding king of Singapura. Borobudur is a ninth-century Mahayana Buddhist temple in Central Java, Indonesia. What have they got in common apart from the fact that both are hill-shaped and were 'discovered' by Thomas Stamford Raffles, founder of colonial Singapore? They are the twin poles between which Jimmy Ong's latest exhibition is slung. *From Bukit Larangan to Borobudur* is not only a survey show of drawings made by Ong over the past 16 years but also a reflection of his own journey as a native Singaporean now living in Yogyakarta. While Ong's early works (developed during the 1980s) treated themes of sexual identity and gender, and in 2010 his *Sitayana* reimagined the *Ramayana* from a female perspective, the new drawings take the form of slightly comic history works (among them *Raffles Descends the Seven Storied Mountain*, 2016) that fuse his interests in history, myth and gender. The exhibition also marks the launch of a new publication on Ong's work written by the big daddy of Singaporean art history, T. K. Sabapathy.





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*Dawn Ng, How to Disappear into a Rainbow, 2016 (installation view). Photo: Masao Nishikawa. Courtesy the artist*

## **Dawn Ng, Aloft at Hermès, 541 Orchard Road, Liat Towers, Singapore, through 14 August**

For those of you who prefer shopping malls to galleries (yes, you Singaporeans—that's another one of those links), Dawn Ng's new installation *How to Disappear into a Rainbow* (2016) is in one of the former. Aloft at Hermès is one of the fashion giant's five art spaces around the world, this one with a programme directed by Singapore Tyler Print Institute director Emi Eu. Ng is best known for *Walter* (2012) a giant inflatable, if (ironically) depressed-looking, white rabbit that kept popping up at various locations in Singapore before finding a resting place in the collection of the Singapore Art Museum. *Walter* looks like Miffy might after a night out on the lash. At Aloft, Ng has installed variously pastel-coloured plaster and wood slabs, each of which has a mirror covering its width. 'I wanted to create an abstract sense of moving through the soft pastel colour planes of an early horizon,' the artist said. Not quite the rainbow of the title (though perhaps a rainbow as *Walter* might see it), but absorbing nonetheless.



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*Pio Abad, Every Tool is a Weapon if You Hold it Right XXXIII, 2015, unique acid dye print on hand stitched silk twill. Courtesy the artist and Silverlens, Manila*

## **Pio Abad, 4A Centre for Contemporary Asian Art, New South Wales, through 9 July**

Someone who did enjoy shopping more than most, and was also a beauty queen, diplomat, entrepreneur, fashion designer, model, politician, singer, socialite and kleptocrat, is Imelda Marcos, whose 'conjugal dictatorship', together with her husband, former Philippines president Ferdinand Marcos, has provided a framework for much of London-based Filipino Pio Abad's multimedia work, which often concerns itself with the social and political significance of objects. At the 4A Centre, however, the artist is opting for a broader base of enquiry: his exhibition *1975–2015* begins with the US evacuation of Saigon in 1975 and covers a range of conflicts spanning the Balkans to the Philippines. Among the works on show will be *105 Degrees and Rising* (2015), which takes its title from the radio code used by the US Army to signal the evacuation of Saigon and incorporates motifs drawn from the camouflage pattern developed by the US for jungle combat in Vietnam and a 1976 pinup photograph of American actress Farrah Fawcett. The result? An intriguing look at the disguise, seduction and sophistication of colonial influence.



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*Larissa Sansour, In the Future, They Ate From The Finest Porcelain (film still), 2015, video, 29min. Courtesy the artist and The Mosaic Rooms, London*

## Larissa Sansour, The Mosaic Rooms, London, through 20 August

Back in the heart of darkness and Abad's current hometown, Larissa Sansour's *In the Future, They Ate From the Finest Porcelain* is the first solo exhibition by the Jerusalem-born artist in London. The title work is a 29-minute video from 2015 that combines sci-fi and archival imagery to create a postapocalyptic landscape. In it, a 'narrative terrorist' is questioned about a conflict in which decorated porcelain is a weapon, and archaeology (and the planting of fabricated historical artefacts) the frontline. The video is accompanied by an installation, *Revisionist Production Line* (2016), which appears to be a production line producing the plates decorated with the keffiyeh pattern (a symbol of Palestinian nationalism), and extends the motif of archaeology being used as an instrument through which a people justify its presence in a landscape.



*Apichatpong Weerasethakul, Primitive (film still), 2009. Courtesy Kick the Machine Films, Bangkok*

## Apichatpong Weerasethakul, Mai Iam Contemporary Art Museum, Chiang Mai, 3 July – 10 September



*ArtReview Asia*'s going to leave the link to the next show for you to deduce. This July sees the inauguration of the Mai Iam Museum of Contemporary Art in Chiang Mai. The private institution, housed in a 3,000sqm converted warehouse, is based around a collection of contemporary Thai art (including works by Araya Rasdjarmrearnsook, Navin Rawanchaikul and Rirkrit Tiravanija) built up over the past 30 years by Jean Michel Beurdeley and his late wife Patsri Bunnag, together with their son Eric Bunnag Booth. Its palindromic name means 'brand new'. Alongside the permanent display, its opening exhibition, titled *The Serenity of Madness*, is a travelling retrospective of work by local resident and 2010 Cannes Palme d'Or-winner Apichatpong Weerasethakul, fresh from presenting close to 16 hours (from 10pm to 1.45pm the next day) of filmworks at London's Tate Modern. In Chiang Mai, look out for rarely seen experimental short films and video installations.

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*Makoto Aida, The Natives © Ogi Island, 2013, video, 48 min. © the artist. Courtesy Mizuma Art Gallery, Singapore*

## **Makoto Aida, Mizuma Gallery, Tokyo, 6 July – 20 August**

One of the leading figures of Japanese contemporary art for sometime now, Makoto Aida is not only known for his own multimedia art production, but also for incubating four of the six members of Japanese art collective Chim↑Pom within his studio. Aida has previously declared that he wants to become 'a symbolic artist of Japanese strangeness', and previous works have included a video of the artist masturbating in front of the kanji characters for 'beautiful young girl' and paintings of naked schoolgirls being minced in a blender. Needless to say he's been accused of being a misogynist among other things and is keeping the new work in his upcoming show at Mizuma closely under wraps. Prepare to be shocked, if that's not becoming predictable.



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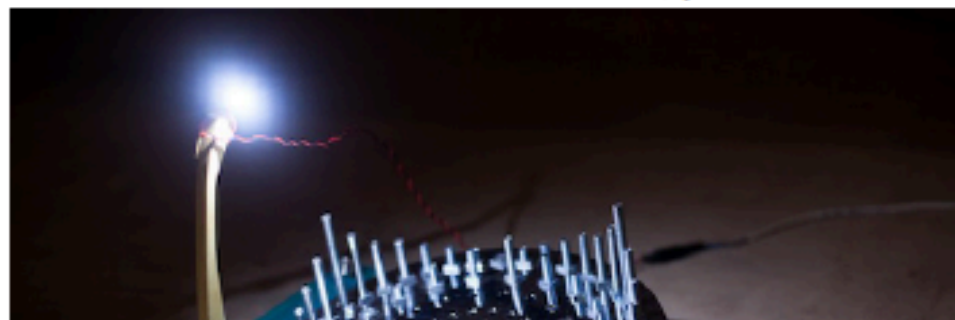
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*KAWS, Untitled (MBFU8), 2016, acrylic on canvas, 94 x 81 cm. Courtesy the artist and Galerie Perrotin, Paris, New York, Hong Kong & Seoul*

## KAWS, Galerie Perrotin, Seoul, through 27 August

American artist KAWS has been a big hit in Japan thanks, in part, to the limited-edition vinyl art toys he's created for companies such as Bounty Hunter, Bathing Ape and Medicom. He began his career as a street artist during the 1990s, when he began subverting public advertisements in New York City. Since then he's become a cult international artist with an out-put that spans painting, sculpture and graphic design. At Emmanuel Perrotin's newly inaugurated Seoul gallery he'll be showcasing the latest evolutions of his strange (but not in a Makoto Aida-type way) pop-culture-inspired characters. Expect a few friendly Frankensteinian rabbits.



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Tetsuya Umeda, *HOTEL NEW OSOREZAN*, 2013 (installation view, 2016). © the artist.  
 Courtesy Ota Fine Arts, Tokyo & Singapore

## Tetsuya Umeda, Ota Fine Arts, Singapore, through 16 July

It's not often that you get a press release about a show that describes a series of performances 'or something by the artist(s)', but that's the description that accompanies Japanese artist Tetsuya Umeda's upcoming show at Ota Fine Arts Singapore. Its title, *Almost over, always around*, signals a certain provisionality as well as its opposite. What we do know is that the exhibition will feature a new site-specific installation drawing on the space of the gallery and its environment as well as objects encountered during his stay in Singapore. Umeda's work focuses on sound, light and movement as a means of investigating or exposing the properties of space. But what *ArtReview Asia*'s really looking forward to is the experience of those mysterious 'or somethings'.



Laura Lima, *Fuga (flight)*, 2008 (installation view, *A gentle Carioca*, Rio de Janeiro).  
 Photo: Laura Lima / Ana Torres. Courtesy Aichi Triennale



## 2016 Aichi Triennale, Various venues, Aichi Prefecture, 11 August – 23 October

It's hoping for a few of those moments too at the 2016 Aichi Triennale, curated by photographer Chihiro Minato and titled *Homo Faber: A Rainbow Caravan*. The exhibition's concept statement aims at 'tracing humankind's creative journey into the unknown' and proposes that 'art is capable of creating a time and space removed from the mundane'. An impressive gathering of international visual artists – including Allora & Calzadilla, Giovanni Anselmo, Laura Lima, Charles Lim, Mark Manders, Oscar Murillo and ruangrupa – will

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Samsul Arifin, *Gunny Cabinets*, 2014 (installation view). Courtesy Art Jog, Yogyakarta

## Art Jog 9, Various venues, Yogyakarta, through 27 June

Where better to end than in the place this magazine starts: Indonesia. The next few months see no less than three art fairs taking place in the country. First up is Art Jog in Yogyakarta, a fair that operates more like an exhibition (privileging artists over galleries, lasting for a month and operating with a theme – this year *Universal Influence*). Among the 72 artists with work in the show are Garin Nugroho, F. X. Harsono and Nasirun, and among the works is an antenna mounted atop a 36m-high tower in order to capture extraterrestrial activity (by Venzha Christiawan, in collaboration with the Indonesian Space Science Society).

## Art Stage Jakarta, Sheraton Grand, Jakarta, 5–7 August

Over in Jakarta, and for those of you who like to talk to galleries (there will be 50 of them on hand), look out for the inaugural edition of Art Stage Jakarta, a new venture from the team that operates Art Stage Singapore and who are looking to bring their magic to 'Southeast Asia's leading centre of art production and collecting'.

## Bazaar Art Jakarta, Ritz-Carlton, Jakarta, 25–28 August

And if that's really floating your boat, then a few weeks later you can check out Jakarta's longest-running contemporary art fair, Bazaar Art Jakarta. To really get you (and those Singaporeans from across the water) in the mood, it's located in a shopping centre. Right, *ArtReview Asia* is off to look after its sandcastles. As Andal writes, 'Torment us no longer! We have no choice but to surrender to your whim.'

*This article first appeared in the Summer 2016 issue of ArtReview Asia.*

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Yu Honglei

*FutureGreat 2014, selected by Aimee Lin*

ArtReview Asia vol 4, no 2

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## Training the eye

Outdoor sculpture is all the rage

Jun 25th 2016 | From the print edition



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Alisa Pollak-Warnt

First sculpt your mound

THIRTY years ago, outdoor sculpture in Britain was chiefly classical statuary ornamenting a private landscaped garden (complete with ha-ha) or the odd Henry Moore. Now people are driving hundreds of miles out of their way in search of it. From the exquisite New Art Centre at Roche Court near Salisbury to the biennial selling exhibition at Asthall Manor outside Oxford, sculpture parks are the hot new British summer destination, combining culture with bracing fresh air. The three most important are the Yorkshire Sculpture Park (YSP) near Wakefield, Jupiter Artland near Edinburgh and the Cass Sculpture Foundation in West Sussex. In contrast to YSP, which is publicly funded, Jupiter Artland and Cass are private ventures—but based on very different models.

At YSP a massive stainless-steel sculpture of a camel's pelvis gleams in the sunshine. Clever siting of the piece—part of a solo show of work by Not Vital, a Swiss artist—ensures that the visitor's eye is drawn not only to the sculpture itself, but also through it to the landscape beyond, an essential element if you are thinking of creating a sculpture park. Founded in 1977, YSP's 500 acres (202 hectares) of rolling green park and woodland last year attracted over 500,000 visitors. From the beginning the focus has been on exhibitions, complemented by a collection that includes pieces by Anthony Caro, Joan Miró and Barbara Hepworth, mostly on long-term loan. A 20-year survey of Andy Goldsworthy's work in 2007 proved popular. More often than not, though, YSP is introducing visitors to artists, such as Not Vital, that they have probably never heard of—and it has managed to take its audience with it.

On a smaller scale, Jupiter Artland is also attracting big numbers. On July 6th it will hear

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whether it has won the Art Fund Museum of the Year award, for which four other entities have also been shortlisted. Created by Nicky Wilson, an artist, and her husband Robert, who is chairman of Nelsons, a homeopathic health-care company. It attracted 8,000 visitors when it opened for the summer in 2009. Twelve thousand would probably be the limit, Mr Wilson told an interviewer the following year. Yet the numbers continue to rise: 70,000 visited last summer. And no wonder.

The magic begins when the wooded driveway rounds a bend and Charles Jencks's "Life Mounds" (pictured), a series of majestic green earthworks, rise up on either side. It continues as, armed with the state-of-the-art Jupiter Artland app, you go in search of Anya Gallaccio's underground amethyst folly; Anish Kapoor's disturbing "Suck"; or "Separation in the Evening" by a rising Glasgow-based star, Sara Barker.

The completion of the Jencks project—a multi-year undertaking that Mrs Wilson helped map out—signalled the start of the park. Once they had "Life Mounds", the Wilsons felt they should open to the public. And they continue to commission. Next month Christian Boltanski will install "Animitas", a mass of small Japanese bells on long stalks that will chime "the music of the souls" as they sway in the breeze on an island in Jupiter's duck pond.

Cass commissions work too, but not in order to collect it. The foundation came into being in 1992, when Wilfred Cass (now 91, and still much involved) and his wife Jeannette embarked on a retirement project that would promote monumental outdoor sculpture. Mr Cass, who had fled Nazi Germany as a child and later found his calling as a rescuer of failing companies, wanted a way to speculate on behalf of artists. So began a process whereby the foundation commissions sculpture with a view to selling it, supporting the artist through the fabrication process and displaying the results in its elegant parkland. When works sell, half the proceeds go to the artist and half back into the kitty to fund the next round of commissions.

Having initially focused on Britain, Cass has this year gone international in a big way. Next month an exhibition entitled "A Beautiful Disorder" will showcase the work of 18 contemporary artists from greater China. Whereas most pieces had still to arrive, a visit in mid-May revealed at least one treat in store in the form of Jennifer Wen Ma's "Molar", an immersive "landscape" in which dramatic clusters of black "leaves" and glass "fruit" overhang dark pools of Chinese ink.

Though their models differ considerably, Cass, Jupiter and YSP are united in their pursuit of the new. Mr Cass's response to Storm King, a sculpture park in upstate New York, was that it had great art, but most of it was 40 years old: his park would not be full of outdated works. And the pursuit of the new includes nurturing the next generation. When Mr Wilson says, "One of our roles is to encourage younger artists—to give them that rite of passage of moving into the outdoors," he speaks essentially for all three organisations.

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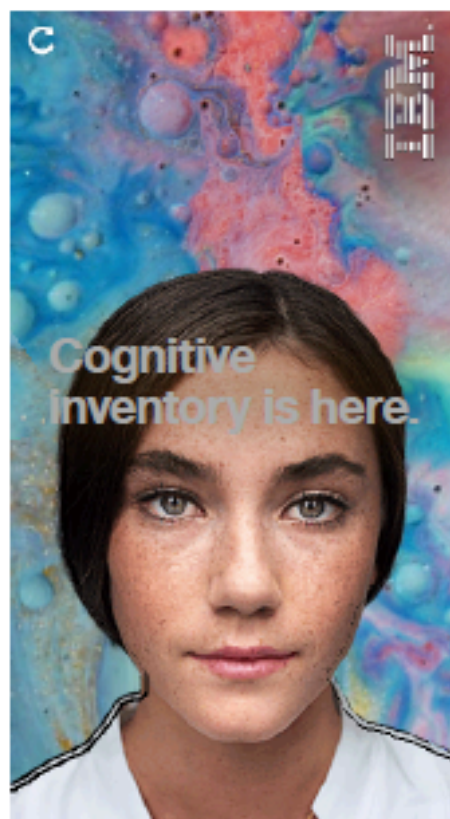
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United States ▼



# A Garden of Chinese Sculptures Sprouts Up in Britain

*Francesca Capossela — Jun 28 2016*



*© 2016 Cass Sculpture Foundation, Zhao Yao, Rendering of A Sculpture of Thought I-192, 2015. Images courtesy of Cass Sculpture Foundation*

In 1743, a French Jesuit missionary and artist called the aesthetic of the Chinese garden “a beautiful disaster” referring to its ability to evoke intense and disparate feelings. In July 2016, an outdoor sculpture exhibition by the same name will open, marking the first major



outdoor sculpture exhibition by contemporary Greater Chinese artists in the UK. The 18 sculptures, made from a variety of materials including wood, bronze, stone, and steel, will be on view at the CASS Sculpture Foundation (<http://www.sculpture.org.uk/>). This exhibition also represents the sculpture foundation's first time commissioning works by an international artists for a large exhibition.



© 2016 Cass Sculpture Foundation, Wang Yuyang, *Rendering of Identity*, 2015

The CASS Sculpture Foundation was founded in 1992, has commissioned over 400 works, and has recently expanded their model to work with innovative international artists. The foundation hopes that *A Beautiful Disaster* will raise questions about China's relationship with the world as well as reflect upon contemporary Chinese culture. Additionally, the exhibition serves to celebrate and build upon the conjunction of Chinese and British aesthetics.



Artists to be featured in *A Beautiful Disaster* include [Bi Rongrong](http://www.birongrong.com) (<http://www.birongrong.com>), [Cao Dan](http://www.caofei.com), [Cao Fei](http://www.caofei.com) (<http://www.caofei.com>), [Cheng Ran](http://www.littlemeat.net), [Cui Jie](http://www.littlemeat.net), [Jennifer Wen Ma](http://www.littlemeat.net) (<http://www.littlemeat.net>), [Li Jinghu](http://www.lupingyuan.com), [Lu Pingyuan](http://www.lupingyuan.com) (<http://www.lupingyuan.com>), [Xu Zhen](http://www.madeincompany.com/en/produce.asp) (Produced by [MadeIn Company](http://www.madeincompany.com/en/produce.asp) (<http://www.madeincompany.com/en/produce.asp>)), [Rania Ho](http://www.dancingtoasters.com) (<http://www.dancingtoasters.com>), [Song Ta](http://www.tuweicheng.com), [Tu Wei-Cheng](http://www.tuweicheng.com) (<http://www.tuweicheng.com>), [Wang Sishun](http://www.wangsishun.com) (<http://www.wangsishun.com>), [Wang Wei](http://www.wangyuyang.net), [Wang Yuyang](http://www.wangyuyang.net) (<http://www.wangyuyang.net>), [Zhang Ruyi](http://www.tigerchicken.com), [Zheng Bo](http://www.tigerchicken.com) (<http://www.tigerchicken.com>), and [Zhao Yao](http://www.zhaoyao.org) (<http://www.zhaoyao.org>). See early renderings of the works below:



© 2016 Cass Sculpture Foundation, Cui Jie, *Rendering of Pigeon's House*, 2015





*Jennifer Wen Ma, Molar*



*Jennifer Wen Ma, Molar*



*Photo JJYPHOTO © 2016 Cass Sculpture Foundation, Cheng Ran, Fabrication of Crossroads maquette, 2016*





*Photo: JJYPHOTO © 2016 Cass Sculpture Foundation, Song Ta, Fabrication of Why Do They Never Take Colour Photos, 2016*

For more information about CASS Sculpture Foundation and the upcoming exhibit, [click here \(http://sculpture.org.uk/event/a-beautiful-disorder-curatorial-tours\)](http://sculpture.org.uk/event/a-beautiful-disorder-curatorial-tours).

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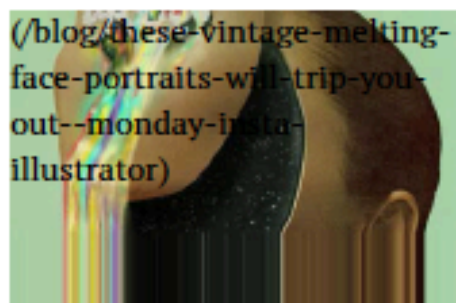
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## 中国当代艺术家户外雕塑群展亮相伦敦

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2016年卡斯雕塑基金会，赵葵，“A Sculpture of Thought”的效果图，图片来自卡斯雕塑基金会

1743年，耶稣会传教士兼清朝宫廷画家王致诚 (Jean-Denis Attiret) 说中国园林是“无序的美”。2016年7月，同名户外大型卡斯雕塑基金会在伦敦呈现。这是首个将在英国展出的向中国当代艺术家委托创作的户外雕塑展览。2016年5月起，18件石头、钢铁、木头等一系列的材料做成的大型户外作品将会展出。这也是卡斯雕塑基金会和国际艺术家第一次如此大规模合作。





2016年卡斯雕塑基金会，王郁洋，“Identity”的效果图

卡斯雕塑基金会是1992年建立的，至今已经委托艺术家们创作了过400件作品。《无序之美》对基金会来说是一个标志性是他们第一次和国际艺术家合作。展览《无序之美》邀请观众一道发掘中国在过去、现在以及未来与世界的重大联系。正是，此次展览能够表现中国与英国的园林美学在历史上的联系。

将会被展出的艺术家们包括毕蓉蓉(<http://www.birongrong.com/>)、曹斐(<http://www.caofei.com/>)、宋拓、程然、崔洁、马文(<http://www.littlemeat.net/>)、李景湖、陆平原(<http://www.lupingyuan.com/>)、徐震(由没顶公司(<http://www.madeincompany.com/en/produce.asp>)出品)、何颖宜(<http://www.dancingtoasters.com/>)、王伟、涂维政(<http://www.tuweicheng.com/>)、王思顺(<http://www.wangshun.com/>)、王郁洋(<http://www.wangyuyang.net/>)、张如怡、赵要(<http://www.zhaoyao.org/>)和郑波(<http://www.tigerchicken.com/>)。以下均为效果图：



2016年卡斯雕塑基金会，崔洁，鸽子的房子的效果图，2015





2016年卡歌雕塑基金会, 马文, 摩尔



2016年卡歌雕塑基金会, 马文, 摩尔





照片来自2016年卡斯雕塑基金会的JJYPHOTO，程然，十字路口模型的创作过程，2016



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更多卡斯雕塑基金会相关信息请点击[此处](http://sculpture.org.uk/event/a-beautiful-disorder-curatorial-tours)(<http://sculpture.org.uk/event/a-beautiful-disorder-curatorial-tours>)

Written by: Francesca Capossela([http://yoururlhere.com/author/Francesca Capossela](http://yoururlhere.com/author/Francesca-Capossela))


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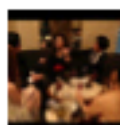
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The 26-acre [Cass Sculpture Foundation](http://Sculpture.org.uk) park outside London reigns supreme when it comes to commissioning cutting-edge contemporary sculpture and installation art. Consider this: For more than two decades, Cass has commissioned some 400 works and helped launch the careers of Tony Cragg, Rachel Whiteread and Thomas Heatherwick. Come July, they will be staging "A Beautiful Disorder," featuring the monumental work of 16 Chinese artists.



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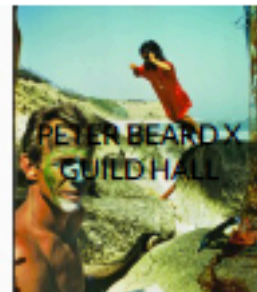
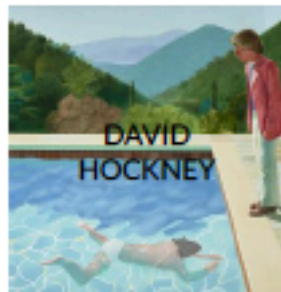


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## First major UK exhibition of outdoor sculpture by contemporary artists from greater China opens







Zhao Yao, A sculpture of thought.

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At Aa LA

**CHICHESTER.** - A Beautiful Disorder – the first major exhibition of newly commissioned outdoor sculpture by some of the most important young artists from Greater China, opened on Sunday at the [Cass Sculpture Foundation](#).

The historical relationship between English and Chinese landscape aesthetics was the starting point and inspiration for the 18 artists featured in A Beautiful Disorder. The title of the exhibition refers to an 18th century term used to describe the ability of the Chinese garden to provoke violent and often opposing sensations through a series of theatrical framing devices, which had a huge effect on English garden culture.

The result however is a series of monumental, site-specific sculptures which respond directly to the Sussex countryside, yet invite the viewer to reflect on China's past, present and future relationship with the world at large. They provide valuable insight into the state of culture, politics and society in Greater China today, from the perspectives of some of its most dynamic and engaging artists.

Some of the most provocative works include Movement Field, by Xu Zhen (Produced by Madeln Company), a maze of chalk pathways which replicate protest routes; Identity, by Wang Yuyang, a 6-meter tall installation built by converting Marx's Capital: Critique of Political Economy – into binary code; and Why do they never take colour photos?, by Song Ta – an enormous grey bust of Chairman Mao, copied from a well-known sculpture, but presented in a painted grey landscape intended to reflect the artist's hazy relationship with the Great Helmsman.

Cass Sculpture Foundation was established in 1992 by Wilfred and Jeannette Cass. It was conceived as a unique charitable body, profoundly committed to fostering new, as well as established talent. Set within twenty-six acres of West Sussex countryside, the Foundation is composed of exhibition spaces, an educational resource and a commissioning body. After 23 years of exhibiting and commissioning over 400 works and supporting more than 200 artists, CASS is expanding its model to commission pioneering sculpture from international artists.

Participating artists for A Beautiful Disorder: Bi Rongrong, Cao Dan, Cao Fei, Cheng Ran, Cui Jie, Rania Ho, Li Jinghu, Lu Pingyuan, Xu Zhen (Produced by Madeln Company), Jennifer Wen Ma, Song Ta, Tu Wei-Cheng, Wang Sishun, Wang Wei, Wang Yuyang, Zhang Ruyi, Zheng Bo and Zhao Yao.

Jennifer Wen Ma says: "The creative process is a path of revelations. One has to remain open to what discoveries might be offered and embrace them as they come, and the work will tell you what it needs to be. Cass Sculpture Foundation and its staff have been the perfect partner in the making of Molar. Supportive, collaborative, resourceful, challenging and always open to the possibilities of what could be. The beauty and power of the artwork speak to this spirit. Thank you!"

Cui Jie says: "I'm incredibly grateful for this collaboration with the Cass team, and the process has inspired new ideas in my practice."

Lu Pingyuan says: "When I visited CASS, I was very intrigued by the way artworks are situated in a park. Some works seem to become part of the surroundings. Inspired by this, I created the story of the "ghost trap," to engage the readers in another dimension of story reading."

Wang Sishun says: "The cooperation with Cass Sculpture Foundation is very exciting. It's my great honour to participate in A Beautiful Disorder. The experience has been unforgettable!"

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Mabel Dodge Luhan exhibition at the Harwood Museum in Taos, New Mexico	4.- After 30 years "hidden in plain sight," still life painting is identified as a Gauguin; artwork is highlight of sale
The British Museum announces most successful year ever	5.- Smithsonian releases Learning Lab for everyone to use museum resources
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## Amid towering trees, fledgling artists blossom

By Zhang Kun in Shanghai (China Daily)

Updated: 2016-04-09 07:26

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Large outdoor sculptures by 16 contemporary Chinese artists will be exhibited in the Sussex countryside in July.

The exhibition, called "A Beautiful Disorder", will be the first large-scale showcase of Chinese contemporary sculpture in Britain and will run until November.

"We began discussing the possibility of an exhibition of Chinese contemporary art in 2012 when we were thinking about expanding our program," Clair Shea, the curatorial director of the Cass Sculpture Foundation, tells China Daily.

The foundation, established by Wilfred and Jeannette Cass in 1992, is a charitable commissioning body dedicated to the support and exhibition of contemporary sculpture.

So far it has commissioned more than 400 works from emerging and established artists, including works by Anthony Caro, Tony Cragg, Andy Goldsworthy and Marc Quinn among others.

Ella Liao, a Shanghai-based curator, worked with Shea to pick Chinese artists for the program.

Liao speaking to China Daily in Shanghai, says: "When British and other European audiences talk about contemporary Chinese art, all they know are big names such as Xu Bing and Cai Guoqiang. But a new generation of artists is reaching maturity and creating impressive artworks, and we wanted to introduce them to a wider audience."

This idea found favor with Shea, and the project began to take shape.

Explaining how the foundation went about executing the plan, Shea says: "When we began discussing an international exhibition, we talked about the exciting work being done in China. In particular, we thought it would be interesting to show works by a younger generation of artists, whose works had not been widely exhibited internationally. We then approached artists and commissioned works and they responded in unique ways, establishing the concept of A Beautiful Disorder."

The foundation has about 10 hectares of open ground in Goodwood, Sussex, where 80 sculptures will be displayed. Sixteen of them have been specially commissioned for the event.

"Some of the artists, such as Cheng Ran and Xu Zhen, are conceptual artists who usually work on large installations and use digital media, so they are not sculptors in the traditional sense," says Liao, adding that creating large outdoor projects demands a different mindset.

The title of the exhibition comes from a quote by Jean-Denis Attiret, an artist and missionary in the 18th century.

His writings about Chinese landscaping and gardening had a great impact on English garden



culture.

Attiret used the phrase to describe how Chinese gardens could provoke strong and often opposite reactions from viewers.

The exhibition is aimed at reflecting this diversity through the works of the 16 artists, while focusing on China's past, present and future relationships with the world, as well as providing an insight into Chinese culture, politics and society as it exists today.

Artists visited the exhibition site before finalizing their projects, so that they could understand the venue better, and conceive pieces specifically for it.

Expressing confidence in the project, Liao says: "I believe these artists will be able to present different aspects of contemporary Chinese art."

All the sculptures the foundation commissioned will be for sale, with the proceeds split equally between the artists and the foundation, in order to facilitate the commissioning of new works.

In the past 23 years, the foundation has raised and invested more than 10 million pounds (\$14 million) in more than 250 artists.

The Cass couple are avid collectors of sculptures and have befriended many artists, including Henry Moore, over the years.

So setting up a foundation to support emerging artists seemed like a natural thing to do for the retired couple, who made their money in the pigment business.

They then found the piece of land at Goodwood, home to a wealthy countryside community where horse races and vintage car shows also take place.

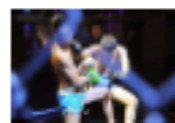
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Identify by Wang Yuyang. Provided to China Daily



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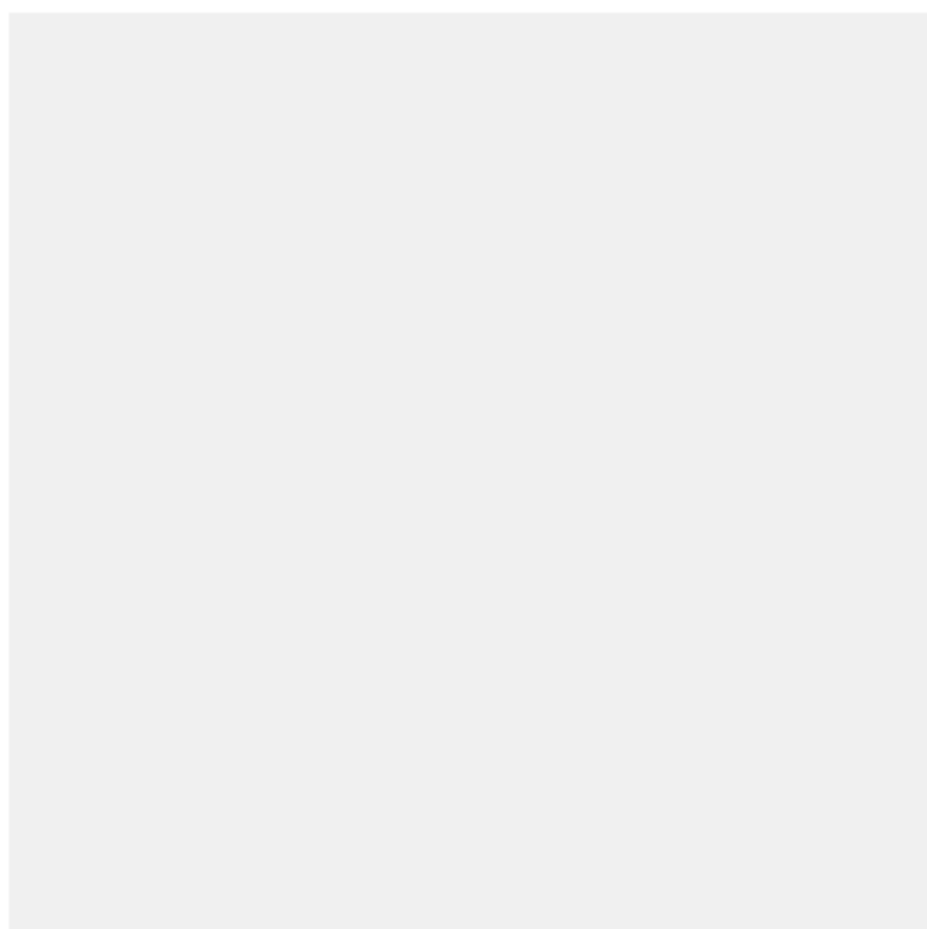
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# Training the eye - a new way to look at sculpture



"Anthropocene" by Angela Palmer at "on form 2016" Asthall Manor sculpture park in Oxford. Peter van den Berg

Thirty years ago, outdoor sculpture in Britain was chiefly classical statuary ornamenting a private landscaped garden (complete with ha-ha) or the odd Henry Moore. Now people are driving hundreds of kilometres out of their way in search of it. From the exquisite New Art Centre at Roche Court near Salisbury to the biennial selling exhibition at [Asthall Manor outside Oxford](#), sculpture parks are the hot new British summer destination, combining culture with bracing fresh air. The three most

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important are the [Yorkshire Sculpture Park \(YSP\)](#) near Wakefield, Jupiter Artland near Edinburgh and the [Cass Sculpture Foundation in West Sussex](#). In contrast to YSP, which is publicly funded, Jupiter Artland and Cass are private ventures – but based on very different models.

At YSP a massive stainless-steel sculpture of a camel's pelvis gleams in the sunshine. Clever siting of the piece – part of a solo show of work by Not Vital, a Swiss artist – ensures that the visitor's eye is drawn not only to the sculpture itself, but also through it to the landscape beyond, an essential element if you are thinking of creating a sculpture park. Founded in 1977, YSP's 202 hectares of rolling green park and woodland last year attracted more than 500,000 visitors.

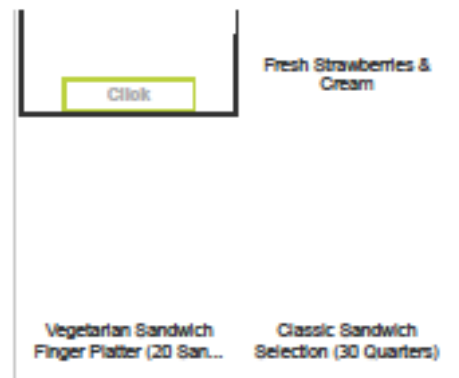
From the beginning the focus has been on exhibitions, complemented by a collection that includes pieces by Anthony Caro, Joan Miro and Barbara Hepworth, mostly on long-term loan. A 20-year survey of Andy Goldsworthy's work in 2007 proved popular. More often than not, though, YSP is introducing visitors to artists, such as Not Vital, that they have probably never heard of – and it has managed to take its audience with it.

## Visitor numbers rising



Aly Brown, Refuge. From 'on form 15'. Peter van den Berg

On a smaller scale, Jupiter Artland is also attracting big numbers. On July 6 it will



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hear whether it has won the Art Fund Museum of the Year award, for which four other entities have also been shortlisted. Created by Nicky Wilson, an artist, and her husband Robert, who is chairman of Nelsons, a homeopathic health-care company, it attracted 8000 visitors when it opened for the summer in 2009. Twelve thousand would probably be the limit. Robert Wilson told an interviewer the following year. Yet the numbers continue to rise: 70,000 visited last summer. And no wonder.

The magic begins when the wooded driveway rounds a bend and Charles Jencks' *Life Mounds*, a series of majestic green earthworks, rise up on either side. It continues as, armed with the state-of-the-art Jupiter Artland app, you go in search of Anya Gallaccio's underground amethyst folly, Anish Kapoor's disturbing *Suck*; or *Separation in the Evening* by a rising Glasgow-based star Sara Barker.

The completion of the Jencks project – a multi-year undertaking that Nicky Wilson helped map out – signalled the start of the park. Once they had *Life Mounds*, the Wilsons felt they should open to the public. And they continue to commission. Next month Christian Boltanski will install *Animitas*, a mass of small Japanese bells on long stalks that will chime "the music of the souls" as they sway in the breeze on an island in Jupiter's duck pond.

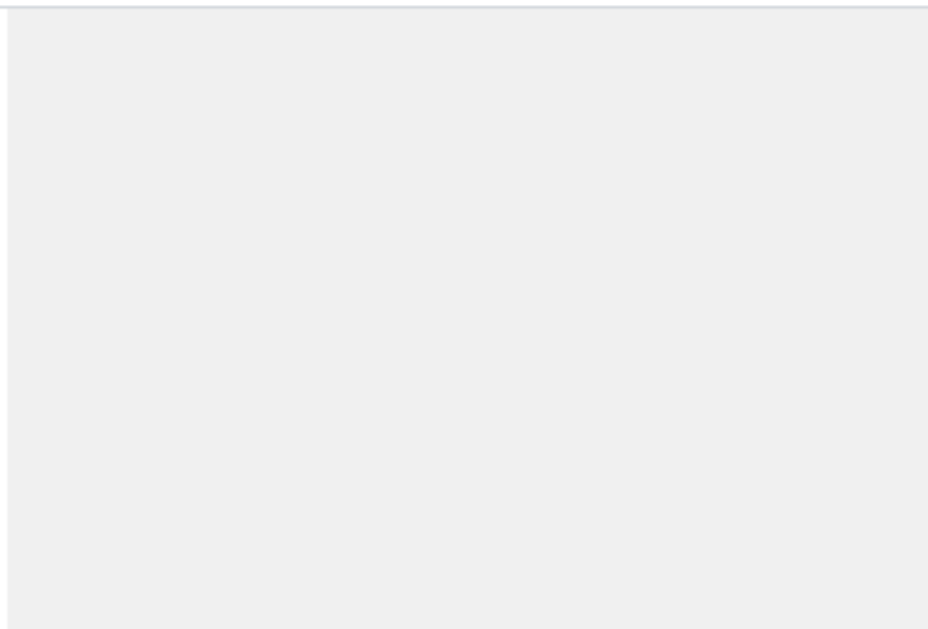
Cass commissions work too, but not in order to collect it. The foundation came into being in 1992, when Wilfred Cass (now 91, and still much involved) and his wife Jeannette embarked on a retirement project that would promote monumental outdoor sculpture. Cass, who had fled Nazi Germany as a child and later found his calling as a rescuer of failing companies, wanted a way to speculate on behalf of artists. So began a process whereby the foundation commissions sculpture with a view to selling it, supporting the artist through the fabrication process and displaying the results in its elegant parkland. When works sell, half the proceeds go to the artist and half back into the kitty to fund the next round of commissions.



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Blue Angel IX and Carrara Angel IX by Dominic Welch. From 'on form 16'. Biennial exhibition of sculpture in stone at Asthall Manor, Peter van den Berg

## Cass goes international

Having initially focused on Britain, Cass has this year gone international in a big way. Next month an exhibition entitled *A Beautiful Disorder* will showcase the work of 18 contemporary artists from greater China. Whereas most pieces had still to arrive, a visit in mid-May revealed at least one treat in store in the form of Jennifer Wen Ma's *Molar*, an immersive "landscape" in which dramatic clusters of black "leaves" and glass "fruit" overhang dark pools of Chinese ink.

Though their models differ considerably, Cass, Jupiter and YSP are united in their pursuit of the new. Wilfred Cass' response to Storm King, a sculpture park in upstate New York, was that it had great art, but most of it was 40 years old: his park would not be full of outdated works. And the pursuit of the new includes nurturing the next generation. When Robert Wilson says, "One of our roles is to encourage younger artists - to give them that rite of passage of moving into the outdoors," he speaks essentially for all three organisations.

*Economist*

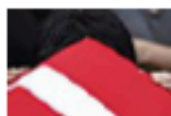
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Doc about the New York jewellers

### Top pick

#### David Hockney RA: 82 Portraits and 1 Still Life

Hockney returns to portraiture with characteristic vigour to present works from his past two years in Los Angeles. *Royal Academy, London W1 (020 7300 8000), to Oct 2*

#### Georgia O'Keeffe

The trailblazing career of the artist best known for her engulfing images of flowers and desert vistas is explored. *Tate Modern, London SE1 (020 7887 8888), Wed to Oct 30*

#### Christopher Wood: Sophisticated Primitive

A big show of work by the artist and opium addict who treads between Edwardian order and abstract pioneer. *Pallant House, Chichester (01243 774557), today to Oct 2*

#### BP Portrait Award 2016

There is not a smile to be seen, but this annual celebration of portraiture offers the viewer much to enjoy. *National Portrait Gallery, London WC2 (020 7312 2463), to Sept 4*

#### A Beautiful Disorder

The historical resonances

DEIRDRE HOGAN/RICHARD JONES



Barry Humphries in David Hockney's RA show

between English and Chinese landscapes is the starting point for a show of outdoor sculptures in all media. *Cass Sculpture Foundation, Goodwood, West Sussex (01243 538449), Sun to Nov 6*

#### Painters' Paintings: From Freud to Van Dyck

This show, spanning 500 years of art history, looks at connections between artists and the paintings they possessed. *National Gallery, London WC2 (020 7747 2885), to Sept 24*

#### Renaissance Prints: Mantegna, Marcantonio and Parmigianino

An informative show explores how artists made and used prints from 1460 to 1540. *Hunterian Art Gallery, Glasgow (0141 330 5431), Fri to Jan 22*

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The extraordinary story of Sicily, at the crossroads of the Mediterranean, told through the discoveries of underwater archaeologists. *Ashmolean Museum, Oxford (01865 278000), to Sept 25*

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FINANCIAL TIMES

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### ARTS

## Turmoil and fracture in the English countryside

Chinese sculptures and installation pieces make a striking contrast to their West Sussex settings, writes **En Liang Kheng**

In 2009, the Chinese-American artist Jennifer Wu took over a pottery kiln in Japan's Nagata prefecture. Her first piece "You Can't Always See Where You're Going, But Can You See Where You're Headed", she finished the edges of the kiln with black ink, and then finished the surrounding vegetation in the pictures. Three days later, she began her career as an oil painter but soon found the discipline of ink wash increasingly restrictive. She eventually returned to a vision of the world as ink paintings.

Ink is used to fill reflective pools in Wu's latest installation, "Water", which lies at the heart of the Cass Art gallery foundation's A Headful Disorder exhibition. From the ground up, an ink wash sculpture shape the pink black liquid cascades in wells, whose surfaces acquire a strange, lustrous sheen as the ink's natural oils seep out onto the surface. Even the air takes on the fragrance of the pigment.

Mythologies of glass take on the ink pools, then cascade the audience with glass pearls bearing ink paintings of the surrounding West Sussex countryside. From the ceiling, a line leads through its foliage coated black with ink, opening windows, crystalline look. These 300 hand-blown glass pieces create landscape-shaped apertures. The structures, white others have remained too readily melt into the form. As in traditional Daoist thought, the natural workings of the human body have become a microcosm of the wider cosmos.

In this exhibition, Cass has invited young artists from the Greater China region to create installation pieces across its extensive grounds, covering light woodlands and open fields, as well as water-filled open landscapes. It has awarded a search for what the French poet Jean Paul Sartre called, a "situation in China in the 19th century, called the 'A Headful Disorder' of Chinese landscape painting. His description was echoed by another western



### THE LIFE OF A SONG

What was there before the 'A Headful Disorder' by Jennifer Wu? The artist's work is a reflection of her life in China, where she grew up in a family of musicians. Her father, a composer, and her mother, a pianist, were both prominent figures in the Chinese music scene. Wu's work often explores themes of memory, identity, and the relationship between the individual and the collective.



visitor to China at the time, the architect William Chesler, for whom the Chinese garden created "a quiet or opposing atmosphere" according to the planning, the terrible weather surprising.

A Headful Disorder makes reference to the principle of Feng, or the "cosmic force", in which the extended landscape is brought into view to create a perspective framing for each sculpture. Even the white level in Zhang Boyi's "Tree", whose stretch of wood-lens installed with dry electrical sockets, through to Wu's "A Headful Disorder", to which the artist builds a tower out of architectural models from Beijing's urban landscape, overlooking an ink-like painted horizon.

It also traces the ways in which Chinese sculpture and installation art often involve a recreation of landscapes becoming ungranted and twisted. For the artist Cheng Liu, for example, the sculpture part's patches of wood-lens offer possibilities for probing the edges of psychological states. Born in Jiangyin in 1981, Cheng is better

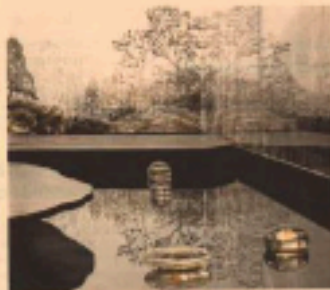


known for his trans- like video art, where he creates Hollywood film and Korean soap operas. Yet he has always been fascinated by the natural world's capacity for providing metaphors — a state between dreaming and waking. In his recent 2009 video *Theater of the Weather*, Cheng portrayed a mid-night forest, which he then accompanied

with explosions of colour using suspended mirrored spheres and disco balls. In his piece "Crossroad" here, Cheng has reversed the idea, alternating the pattern of sunlight and shade in the wood-lens. He uses sunlight to heat up light which perpetually bakes the trees in artificial, dappled sunlight, creating another kind of dream-space.

The development of contemporary art in mainland China can be distinguished from that of the west through what the University of Chicago art historian Wu Hung has called a "pattern of rupture". He suggests that Chinese history has been subject to a series of the last political and ideological fractures, with the result that art is in a state of constant reformation.

The potential of past ideologies to become strange and alien is taken up by Wang Tingting's "Identity". Wang has reversed Karl Marx's Capital into binary code, and then fed it into 3D rendering software which produced construction and material calculations for the artist. From this, Wang has



Clasovian from main picture: Cu Ji's 'Figure's House', Jennifer Wu's 'Water', Wang Tingting's 'Identity', at the 'A Headful Disorder' show

produced a colonial flag-like column of trees, installed on the

show. The performance installation work "Why do they never take colour photos?" reflects even further on the recurrent qualities of China's past. An enormous white bust of Chairman Mao has been placed in a seemingly post-apocalyptic grey of trees coated in fine wash grey, in which students from a local theatre school walk and dance. The effect is of a profound rupture between past and present gone as the images of workers and soldiers striding out from beneath the Chairman's red and gold that used to adorn propaganda white Maoists.

Until the turn of the millennium, the kinds of installation pieces hosted at Cass would have been relegated to the periphery by mainland China's state-art system. The art scene is now vastly different, and a rising generation of Chinese artists is seeking a global, cosmopolitan identity for itself, in contrast with the dominant national allegories of the past.

But Chinese installation art has always carried the traces of experimentation, its combination of shifting ink wash, the contours of the natural world, and blockbuster installation artworks. A Headful Disorder teaches us to see these markers of displacement and awareness even within the serene confines of an English countryside.

To November 6, [cassart.org.uk](http://cassart.org.uk)

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## A Beautiful Disorder, Cass Sculpture Foundation, West Sussex, UK – review

A sedate country estate is the setting for Chinese art that addresses displacement and transience



Wang Nanyang's 'Identity'



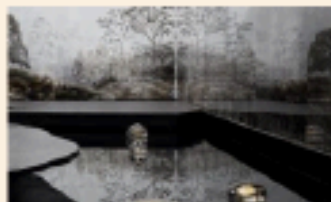
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3 HOURS AGO by [En Liang Khong](#)

In 2009, the Chinese-American artist Jennifer Wen Ma took over a pottery kiln in Japan's Niigata prefecture. For her piece "You Can't Always See Where You Are Going, But Can You See Where You've Been?", she flooded the sloping chambers of the kiln with black ink, and then drenched the surrounding vegetation in the pigment. Since then Ma, who began her career as an oil painter but soon found the discipline of ink wash increasingly attractive, has repeatedly revisited a vision of the world as an ink painting, allowing the pigment to flow from the rice paper into the natural landscape itself.

Ink is used to fill reflective pools in Ma's latest installation, "Molar", which lies at the heart of the Cass Sculpture Foundation's *A Beautiful Disorder* exhibition. From the ground up, an inky landscape takes shape: the pitch-black liquid coalesces in wells, whose surfaces acquire a strange, impure sheen as the ink's mineral-rich content floats to the surface. Even the air takes on the fragrance of the pigment.



Jennifer Wen Ma's 'Molar'

Ma places glowing glass orbs in the ink pools, and then marks the enclosure with glass panels bearing ink paintings of the surrounding West Sussex countryside. From the ceiling, a tree bursts through, its foliage coated black with ink, sprouting cancerous, crystalline fruit. These 400 hand-blown glass pieces contain teardrop-shaped, sperm-like structures, as well as voluptuous fertility symbols, while others have mutated into

malignant cell-like forms. As in traditional Daoist thought, the internal workings of the human body here become a microcosm of the wider natural world.

For this exhibition, Cass has invited young artists from the Greater China region to create installation pieces across its extensive grounds, covering light woodland and open fields, as well as indoor gallery space. In doing so, it has recorded a search for what the French Jesuit painter Jean Denis Attiret, a missionary to China in the 18th century, called the "beautiful disorder" of Chinese landscape aesthetics. His description was echoed by another western visitor to China at the time, the architect William Chambers, for whom the Chinese garden created "violent or opposing sensations": a container for the pleasing, the terrible and the surprising.



*A Beautiful Disorder* makes extensive use of the principle of *jiejing*, or the “borrowed view”, in which the extended landscape is brought into view to create a provocative framing for each sculpture, from the micro-level in Zhang Ruyi’s “Pause”, where a stretch of woodland is studded with tiny electrical sockets, through to Cui Jie’s “Pigeon’s House”, in which the artist builds a tower out of architectural motifs from Beijing’s urban landscape, overlooking an English pastoral expanse.



Cui Jie's 'Pigeon's House'

It also traces the ways in which Chinese sculpture and installation art often revolve around a sensation of boundaries becoming corrupted and twisted. For the artist Cheng Ran, for example, the sculpture park’s patches of woodland offer possibilities for probing the edges of psychological states. Born in Inner Mongolia in 1981, Cheng is better known for his trance-like video art, where he remixes Hollywood film and Korean soap operas. Yet he has always been fascinated by the natural world’s capacity for provoking hypnagogia — a state between dreaming and waking.

In his surreal 2009 video *The Sorrows of Young Werther*, Cheng portrayed a midnight forest, which he then interrupted with explosions of colour using suspended mirrored spheres and disco balls. In his piece “Crossroads” here, Cheng has reversed the idea, after studying the pattern of sunlight and shade in the woodland. He uses scaffolding to hoist up a light which perpetually bathes the trees in artificial, dappled sunlight, creating another kind of dream-space.

The development of contemporary art in mainland China can be distinguished from that of the west through what the University of Chicago art historian Wu Hung has called a “pattern of rupture”. He suggests that Chinese history has been subject to a series of violent political and ideological fractures, with the result that artists are in a state of constant reorientation.

The potential of past ideologies to become strange and alien is taken up in Wang Yuyang’s “Identity”. Wang has converted Karl Marx’s *Capital* into binary code, and then fed it into 3D rendering software which produced construction and material calculations for the artist. From that, Wang has produced a colossal fungus-like column of brass, steel and marble.

Song Ta’s performance-installation work “Why do they never take colour photos?” reflects even further on the mercurial qualities of China’s past. An enormous white bust of Chairman Mao (modelled after a famous sculpture that has become ubiquitous on the mainland) has been placed in a seemingly post-apocalyptic grove of trees coated in lime-wash grey, in which students from a local theatre school skulk and dance. The effect is of a profound rupture between past and present: gone are the images of workers and soldiers striding out from beneath the Chairman’s radiant gaze that used to adorn propaganda of the Maoist era.

Until the turn of the millennium, the kinds of installation pieces hosted at Cass would have been relegated to the periphery by mainland China’s state-art system, and would have had only brief showings at underground exhibitions. The art scene is now vastly different, and a surging generation of Chinese artists is seeking a globalised, cosmopolitan identity for itself, in contrast with the dominant national allegories of the past.

But Chinese installation art has always carried the traces of impermanence. In a combination of shifting ink wash, the contours of the natural setting, and blockbuster installation artworks, *A Beautiful Disorder* teaches us to see these markers of displacement and transience even within the sedate confines of an English country estate.

To November 6, [sculpture.org.uk](http://sculpture.org.uk)

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## 14 REFLECT

SCULPTURE



Minsheng Wang's 'Face' sculpture in a forest.

## Amid towering trees, fledgling artists blossom

BY HANG KUN in Beijing

Large-scale sculptures by Chinese contemporary artists will be exhibited in the Summer courtyard in July.

The exhibition, titled "A Beautiful Distance," will be the first large-scale showcase of Chinese contemporary sculpture in Britain and will run until November.

"We began discussing the possibility of an exhibition of Chinese contemporary art in 2002 when we were starting about expanding our program," said Steve, the commercial director of the Qian Sculpture Foundation, told China Daily.

The foundation, established by Whitehead Investments Ltd in 2002, is a charitable foundation dedicated to the support and exhibition of contemporary sculpture.

So far it has commissioned more than 400 works from emerging and established artists, including works by Anthony Caro, Tony Cragg, Andy Goldsworthy and Mark Quinn among others.

Lin Liao, a Shanghai-based curator, worked with Steve to pick Chinese artists for the program.

Artists used the phrase 'heart failure' to describe how Chinese gardens could provoke strong and of an opposite reactions from viewers.

Liao speaking to China Daily in Shanghai, says "When British and other European audiences talk about contemporary Chinese art, all they know are big names such as Xu Bing and Cai Guoqiang. But a new generation of artists is reaching maturity and creating impressive works, and we want to introduce them to a wider audience."

This time, found favor with Steve, and the project began to take shape.

Explaining how the foundation went about selecting the plan, Steve says, "When we began discussing an international exhibition, we asked about the exciting work being done in China. In particular, we thought it would be interesting to show works by a younger generation of artists, whose works had not been widely exhibited internationally. We then approached artists and commissioned works and they responded in various ways, manifesting the concept

of A Beautiful Distance."

The foundation has about 10 acres of open ground in Goodwood, Sussex, where 50 sculptures will be displayed. Sixteen of them have been specially commissioned for the event.

"Some of the artists, such as Cheng Fan and Xu Zhen, are contemporary artists who usually work on large installations and use digital media, so they are not sculptors in the traditional sense," says Liao, adding that creating large outdoor projects demands a different mindset.

The title of the exhibition comes from a quote by Jean-Deob Andrieu, an artist and philosopher in the 19th century.

His writings about Chinese landscape painting and gardening had a great impact on English garden culture.

Artists used the phrase to describe how Chinese gardens could provoke strong and of an opposite reactions from viewers.

The exhibition is aimed at reflecting this diversity through the works of the 16 artists, while focusing on China's past, present and future relationships with the world, as well as providing an insight into Chinese culture, politics and society as it exists today.

Artists visited the exhibition site to see the land they were to work on, and create pieces specifically for it.

Depending on the project, Liao says, "I believe these artists will be able to present different aspects of contemporary China."

All the sculptures the foundation commissioned will be for sale, with the proceeds split equally between the artists and the foundation, in order to facilitate the commissioning of new works.

In the past 10 years, the foundation has sold and loaned more than 10 million pounds (£10 million) in more than 200 artists.

The Qian Sculpture Foundation's collection of sculptures and has benefited many artists, including Henry Moore, over the years.

So setting up a British site to support emerging artists seemed like a natural thing to do for the fund's concept, who made their money in the play market.

They then found the piece of land in Goodwood, home to a wealthy countryside community where their own site was built.

Contact the writer at hangk@china-daily.com.cn

RIDING IN THE CITY

# HUMBLE BICYCLIST BECOMES BEIJING NIGHTHAWK

As the Chinese capital settles in for the evening, the stage is set for a mild-mannered pedal-pusher to switch to his alter ego: A foreigner atop a red bicycle zipping by in the dark

BY MATT FRANCIA IN

Daytime cycling in a city city is a low-profile activity. There are no roads for the larger numbers of the road. There are no roads for the larger numbers of the road. There are no roads for the larger numbers of the road.

In Beijing, three-wheeled delivery bikes or taxis for passengers make for a common sight. The city is not a city of a city. The city is not a city of a city. The city is not a city of a city.

Small, three-wheeled delivery bikes or taxis for passengers make for a common sight. The city is not a city of a city. The city is not a city of a city.

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ILLUSTRATION BY

CNN Travel named Beijing No 2 in its list of top five best biking cities in Asia, just behind Kyoto, Japan, in 2010.

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