

Previews

Shifting Societies



GIMHONGSOK, *Celine Construction*, 2009, bronze, 103 x 225 x 88 cm, installed at Pleasure, Samsung Museum of Art, Seoul, 2013. Courtesy Samsung Foundation of Culture, Seoul.

YOKOHAMA MUSEUM OF ART AND SHINKO PIER EXHIBITION HALL
Yokohama Triennale: Art Fahrenheit 451 – Sailing into the Sea of Oblivion
 8/1–11/3

In its fifth edition, the Yokohama Triennale upholds its mantle of offering quality art to a near-religious degree. Artistic director Yasumasa Morimura hopes that the works on view can be “presented without shame,” alluding to his aspiration of creating an exhibition that escapes market trends, while contributing something positive to society. The latter commitment stems from the experience of the 2011 Tohoku earthquake and tsunami, which occurred just months before the opening of the Triennale’s previous edition. Whether or not these noble objectives hold up, however, will depend on the virtue of the 62 artists on the event’s roster. Presented in 11 chapters, the exhibition will offer viewers the chance to enjoy an “introduction” from Korean artist Gimhongsok—one of the country’s most provocative multimedia artists—and a range of subsequent “chapters” involving thinkers and artists from Marcel Broodthaers to Danh Võ. In addition, as Yokohama has been designated this year’s “Culture City of East Asia,” a series of fostering relations between Japan, China and South Korea will be unfolding throughout the city.



TABAIMO, *Blow*, 2009, still from video installation, 3 min, 42 sec. Copyright the artist. Courtesy the artist, Gallery Koyanagi, Tokyo, and James Cohan Gallery, New York/Shanghai.

MUSEUM OF CONTEMPORARY ART AUSTRALIA, SYDNEY
Tabaimo: Mekurumeka
 7/3–9/7

Japanese artist Tabaimo’s video works are both strange and alluring. What may at first seem innocuous soon reveals itself to be a complex web of fear and anxiety. Drawing visual inspiration from traditional Japanese ukiyo-e woodblock prints, the artist activates this rich imagery using sophisticated computer-animation techniques. The result is a stimulating body of work that engrosses the viewer in the beautiful and bizarre undercurrents of contemporary Japanese society. Representing Japan at the 2011 Venice Biennale, Tabaimo drew on the idea of inverted liquids with her *Teleso-Soup* installation, creating a world in which viewers’ expectations of the properties of matter were constantly in flux. Similarly her *Blow* installation from 2009 allows visitors to drift through blood, bones and organs, basking in their own internal stew. In July, Sydney’s Museum of Contemporary Art will exhibit a selection of Tabaimo’s multiscreen video works that will offer a keen perspective on the everyday in Japan—from commuter-train rides to dense apartment living—and through these, perhaps, a glimpse into the viewer’s own psychosis.



FOUAD ELKOURY, *Celebration, Place des Capucins (Beirut 1982)*, 2014, C-print, 40 x 60 cm. Courtesy the artist, The Third Line, Dubai, and Galerie Takt, Munich/Berlin.

NEW MUSEUM, NEW YORK
Here and Elsewhere
 7/16–9/28

“Here and Elsewhere” is shaping up to become one of the most significant exhibitions of contemporary art from the Arab world, bringing together more than 40 artists from “over 12 countries.” Taking its name from the 1976 essay co-authored by French filmmakers Jean-Luc Godard, Jean-Pierre Gorin and Anne-Marie Miéville, which had a major impact on a generation of artists in various Arab countries, “Here and Elsewhere” will draw attention to the position of the artist in relation to historical events. Installation and video artist Basma al-Sharif, for example, explores a means of reconciling tragedy—alluding to her own geographic and cultural unmooring from her native Palestine—through a narrative in which the characters preoccupy themselves with measuring, physically, the distance between things and then, temporally, between political events. In addition, refuting the notion of the Arab-speaking world as homogenous, the pivotal and often under-recognized young and midcareer artists on show—who include among their number Hrair Sarkissian, Rokni Haerizadeh, Fouad Elkoury and Anna Boghigian—draw aesthetically and conceptually from the Arab world, but extend beyond it to chart Edward Said’s “imagined geography.”