

1/ Marcel Cousins, *Owl* (lexus pearl white), 2010, fibreglass, polyester resin, 2-pack polyurethane paint with pearl finish. *Background Noise*, airbrushed acrylic on canvas, 2009. Made in Japan, both works feature in his solo exhibition *Chop Shop* at Helen Gory Galerie, Melbourne, 10 August to 3 September. [www.helengory.com](http://www.helengory.com) & [www.marcelcousins.com](http://www.marcelcousins.com)

2/ *Tokyo Metabolizing*, installation view, Venice Biennale 12th International Architecture Exhibition (Japan Pavilion), 2010. Highlighting the architectural work of Atelier Bow-Wow, Ryue Nishizawa, & Koh Kitayama, and currently showing as *house inside city outside house - Tokyo Metabolizing* at Tokyo Opera City Art Gallery, until 2 October. Photo Andrea Sarti/CAST1466. Courtesy The Japan Foundation. [www.operacity.jp/en/ag](http://www.operacity.jp/en/ag)

3/ Fujiwara no Kintō (attributed to), detached segment of Narihira-shū poems, (known as *Ogata-gire*), Heian period, C12th. Nezu Museum collection. From the exhibition *Kohitsugire: Ancient Calligraphy Fragments* at Nezu Museum, Tokyo until 14 August. [www.nezu-muse.or.jp/en](http://www.nezu-muse.or.jp/en)

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### Irene Chou (1924-2011)

In July Irene Chou Yang died in Brisbane aged 87. Born in Shanghai she became a reporter for the *Peace Daily* and in 1947 married the chief editor of this newspaper. The couple left for Taiwan and then Hong Kong in 1949. She became a mother of 3 children but at the same time received training in Chinese ink painting from Lingnan master Zhao Shao'ang. Later in the 1960s, she deviated from this tradition to experiment with a looser, more personal style whilst maintaining calligraphic sweeps of the brush. This was the time Irene took up qigong meditation.

By 1988, the artist had achieved high regard amongst her peers in the New Ink Painting movement (spearheaded by Lu Shoukin in the 1970s) and she received the Hong Kong Artist's Guild Painter of the Year Award that year. Her large-scale paintings on paper came to the attention of Queensland Art Gallery and she was included in the first APT. Featured in the Craftsman House book *Asian Women Artists* of 1996, Irene's art production continued unabated, practically to her death. Whenever I visited her in her Brisbane flat, settled with tea in hand and surrounded by colourful new paintings, she would invariably disarm my questions about the symbolism and inspiration of her work with the simple response: 'It's fun to do.' But both of us knew it was far more than that. Her work is held in public collections including QAG, the Hong Kong Museum of Art, National Arts Centre of Taipei and the British Museum. **Anne Kirker**

### Beijing International Art Exposition

The 14th Beijing International Art Exposition takes Artistic Creativity, Artistic Life as its grand theme. Billed as a stage for the transaction of artworks (from China and abroad) and academic discourse, the Exposition suffers the usual dilemma of similar events in PRC, that of political restrictions – overt and covert. The need for exhibitors to comply with government regulations and perceptions of social censorship result in mediocre displays of works which are, on the whole, decorative and ordinary, if not merely kitsch. Let's hope this year's edition bucks the trend. At the Beijing China World Trade Centre, 18 to 22 Aug. **RN**

### Liu Zhuoquan in Brisbane

By contrast, the Jan Murphy Gallery in Brisbane, in collaboration with China Art Projects, will host an exhibition of artworks by Liu Zhuoquan. The artist was recently featured in ARTHK (Hong Kong Art Fair), which does have genuine international prestige, with a body of works criticising policies and practices at all levels of government and society in present-day China. The exhibition, titled *documentation – EVIDENCE*, runs 19 Aug. to 19 Sept. [www.janmurphygallery.com.au](http://www.janmurphygallery.com.au); [www.chinaartprojects.com](http://www.chinaartprojects.com). **RN**

### UCCA – numbers and life

Numbers are an inescapable fact of daily life. They can be lucky or unlucky, important or irrelevant, and can even determine our fates. For Japanese artist Tatsuo Miyajima, numbers symbolise life itself: mysterious, fragile, powerful and transient. His UCCA exhibition *Ashes to Ashes, Dust to Dust* features 3 works of sculpture and installation that serve as meditations on the ambiguity of numbers and the impermanence of life. [www.ucca.org.cn](http://www.ucca.org.cn). **RN**

### Kendell Geers – dystopia

South African artist Kendall Geers's latest exhibition, *Fin de Partie*, is currently showing at Galleria Continua. The starting point for the exhibition is the idea of a post ideological, post utopian, melancholic state of being; what is the role of art in this post-post-capitalist society? The word 'dystopia' (or anti-utopia, cacotopia) is used to define a narrative genre depicting a fictitious society that is totally undesirable and in need of serious reform. The fundamental concepts

of dystopia and reverse engineering were Geers's main concerns during his engagement with China. Apocalyptic images such as broken glass, tall towers of burned drums based on Tibetan prayer wheels, flames and fires, are the leitmotifs of this exhibition. [www.galleriacontinua.com](http://www.galleriacontinua.com). **RN**

### Design call

Victorian artist Kim Anderson is the current Australia House artist-in-residence, working in an alternative space in the Echigo-Tsumari area of Niigata Prefecture, Japan until the end of the month. As mentioned here (AMA June, #240), the original (Tokamachi-located) structure was flattened by an earthquake aftershock. A call for design proposals, to build a new Australia House in time for the Echigo-Tsumari Art Triennale 2012, is open for submission from 1 to 15 Sept. [www.echigo-tsumari.jp/2012kobo/eng/c/index.html](http://www.echigo-tsumari.jp/2012kobo/eng/c/index.html), <http://echigo-australia.or.jp/en> & [www.kim-anderson.com.au](http://www.kim-anderson.com.au) **NC**

### Fukuoka beckons

Fukuoka Asian Art Museum is calling for applications for its 2012 Residency Program, inviting Asian artists and researchers or curators for an extended period of time to Fukuoka to present a range of interactive programs such as workshops and lectures together with the invitees. Applications open from 1 July to 30 Sept. [http://faam.city.fukuoka.lg.jp/eng/residence/rdc\\_invite.html](http://faam.city.fukuoka.lg.jp/eng/residence/rdc_invite.html) **GF**

### Bringing home the bacon

Art Fair Tokyo 2011, rescheduled from April to late-July given the Japanese earthquake, nevertheless saw this annual event exude vitality, attracting 133 participant galleries. As with the 2011 Hong Kong Art Fair, the main sponsor was Deutsche Bank. AFT2011 encompasses the Bacon Prize, founded in 2008 by Tokyo-based impresario, raconteur, arts patron and Art Residency Tokyo director Johnnie Walker; winner details to come. [www.artfairtokyo.com](http://artfairtokyo.com) & <http://artistresidencytokyo.com> **NC**

### Calligraphic refinement

Nezu Museum started life in 1941, opening at the private residence of Kaichirō Nezu I (1860-1940) in Aoyama, Tokyo. An industrialist and president of Tobu Railway, Nezu was an avid art collector and keen practitioner of *chadō*, or 'the way of

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tea', and the traditional garden surrounds feature several teahouses. After a 3.5-year renovation overseen by Japanese architect Kengo Kuma, the museum reopened late 2009 with clean minimalist lines, a subdued palette, and an array of glass walls. The current exhibition, *Kohitsugire: Ancient Calligraphy Fragments*, highlights calligraphic fragments derived from *sasshi* (Japanese-style books) and hand-scroll-format versions of poetry anthologies created by master calligraphers from Japan's Heian to Kamakura periods. Such fragments were remade (during the Muromachi period) into both album and hanging-scroll works. Until 14 August. [www.nezu-muse.or.jp/en](http://www.nezu-muse.or.jp/en) **NC**

## On the go

Japanese curator Shihoko Iida, finishing her 2-year visiting curatorship at the Australian Centre of Asia Pacific Art (ACAPA) at Queensland Art Gallery last month, travels to Seoul this month as a fellow of the 2011 International Fellowship Program hosted by the National Museum of Contemporary Art, Korea. During the 4 months there she will continue her research into cultural traffic within the Asia-Pacific region, with a focus on Japan and Korea. [www.moca.go.kr:80/index.do?\\_method=main](http://www.moca.go.kr:80/index.do?_method=main) **NC**

## Metabolically speaking

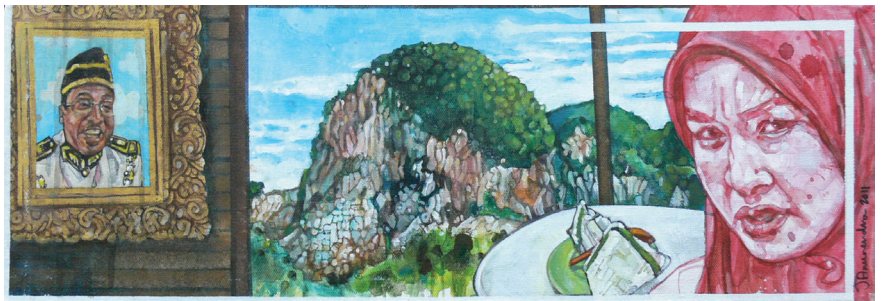
At Tokyo Opera City Art Gallery, *house inside city outside house – Tokyo Metabolizing* looks at the ongoing phenomenon of the postwar Japanese architectural Metabolist movement through the recent work of architects Atelier Bow-Wow (Yoshiharu Tsukamoto & Momoyo Kaijima), Ryue Nishizawa, and Koh Kitayama. This exhibition is a reworking of *Tokyo Metabolizing*, the Japanese contribution at the Venice Biennale 12<sup>th</sup> International Architecture Exhibition last year. Until 2 Oct. [www.operacity.jp/en/ag](http://www.operacity.jp/en/ag) & [www.jpf.go.jp/venizia-biennale/arc/e/12/05.html](http://www.jpf.go.jp/venizia-biennale/arc/e/12/05.html) **NC**

## Shopping & chopping ...

After many years in Japan, Australian artist Marcel Cousins recently returned to Melbourne. Well-versed in matters Japanese, Cousins also completed his doctorate in studio art at Tama Art University, Tokyo. His solo exhibition *Chop Shop*, opening at Helen Gory Galerie, Melbourne this month, highlights his cool, sophisticated approach to painting and sculpture, the title referencing the practice of disassembling stolen cars and selling their parts, and by extension the process of appropriation in contemporary art. From 10 Aug. to 3 Sept. [www.helengory.com](http://www.helengory.com) **NC**

## Hey Man ... Kikkoman

*Japan Design Today 100* at the Japan Foundation Gallery, Sydney zooms in on postwar Japanese design culture. The Kikkoman soy sauce dispenser along with 12 other unique objects strut their stuff. Special guest Noriko Kawakami, Associate Director of Tokyo's 21-21 Design Sight, gives the talk 'What's Next? Japanese Design: the shape of things to come' on 5 Aug. (6:30pm) at the JPF, Sydney. Bookings: [reception@jpf.org.au](mailto:reception@jpf.org.au). Visit [www.jpf.org.au](http://www.jpf.org.au) & [www.2121designsight.jp/en](http://www.2121designsight.jp/en) **NC**



Anurendra Jegadeva, *Best view in town*, 2011, oil on canvas in golden gilt frame encased in perspex box, 38cm x 79cm. *Finding Graceland* is the outcome of numerous trips with the artist's father through their family's home state of Perak. At Wei-Ling Contemporary, G212 & G213A, Ground Floor The Gardens Mall, 59200 Kuala Lumpur. 9 to 30 August. [www.wei-ling-gallery.com/findinggraceland](http://www.wei-ling-gallery.com/findinggraceland)

## Global village

Treasure Hill Artist Village will feature *Indistinct Sympathy*, a cross-disciplinary arts event curated by Luo He-Lin, from 12 Aug. to 18 Sept. The exhibition represents 8 emerging Taiwanese artists banding around a 'home sickness' theme and the desire to respond to involuntary displacement and resettlement as an increasingly common phenomenon of capitalist globalisation. <http://www.artistvillage.org/Activity/Detail/f8f9d437-d622-48f7-bd04-007bddfe19cd#LY>

## My Australia in Taiwan

Kuandu Museum of Fine Arts features *My Australia*, co-curated by Shiao-Peng Chen and Meng-Shu You, until 14 Aug. The exhibition highlights the cultural hybridity of Australia by juxtaposing works from first or second generation immigrant artists in Australia, including Samara Adamson-Pinczewski, Juma Adi, Daniel Argyle, Clara Chow, Jayne Dyer, Joy Hirst, Shoshanna Jordan, Polixeni Papapetrou, Laurens Tan, David Thomas and Stephen Wickham. **LY**

## Strait forward

The National Taiwan Museum of Fine Arts features *A Contemporary Art Exhibition across the Strait 2011*, co-curated by Pan Hsien-jen and Zhang Qing, until 15 Sept. Contemporary art in both Mainland China and Taiwan has begun to flourish since the '80s, when reform and the opening-up policy thrived in Mainland China and the decades-long martial law period came to the end in Taiwan. Juxtaposing contemporary art works from Mainland China and Taiwan, the exhibition interrogates how a whole generation of artists in both sides of the strait use art to respond to the rapid socio-political transformations. **LY**

## Southeast Asia

### Erasure sure

Sherman Contemporary Art Foundation (SCAF), Sydney has Erasure by Vietnamese artist Dinh Q. Lê, an interactive sculptural and video installation highlighting the current topical debates in Australia around refugees and asylum seekers. Born 1968 in Vietnam, Lê moved to Los Angeles in 1979. The exhibition is orchestrated in collaboration with Zoe Butt, co-director and curator at Sàn Art, Ho Chi Minh City. Until 10 Sept. [www.sherman-scaf.org.au](http://www.sherman-scaf.org.au) & [www.san-art.org](http://www.san-art.org) **NC**

## Ateneo Gallery Award

Extending its pool of grant residencies to Liverpool Hope University, UK, this year, this prestigious Award for a young Philippine artist offers a cash prize and also the opportunity to visit Common Room Networks Foundation in Bandung, Indonesia, La Trobe University Visual Arts Centre in Bendigo, Artesan Gallery in Singapore, and Art Omi in New York, USA. To see who wins among this year's 12 shortlisted artists, visit <http://www.ateneoartgallery.org> Previous winner Mark Salvatus returns from his residencies (and the 3<sup>rd</sup> Singapore Biennale) to show *c\_rafts* at Manila's Jorge B. Vargas Museum, an exhibition which takes its cues from Manila's devastating 2009 floods. Until 17 Aug. <http://www.vargasmuseum.org> **GF**

## Elvis in Malaysia?

Anurendra Jegadeva's new body of work *Finding Graceland* returns the artist to his father's town of Perak, a suite of 20 small landscapes that chart family stories, myths, official histories, current events and political tensions – a textured landscape weathered by postcolonial realities of a multicultural Malaysia. One of Malaysia's most important contemporary artists and storytellers Jegadeva pulls the viewer into his poetic and poignant works through their scale and familiar triggers. Showing at Wei-Ling Contemporary 9 to 30 Aug. [www.wei-ling-gallery.com](http://www.wei-ling-gallery.com) **GF**

## Shadow collaboration

Taking the title from Roxy Music's 1973 album, *For Your Pleasure (Remake / Remodel)* marks the 1<sup>st</sup> anniversary of Hong Kong's 2PContemporary. Using Nicolas Bourriaud's ideas of 'postproduction' as a point of departure, the artists Scott Redford and Hiram To and their 'shadow' collaborators Reinhardt Dammn and Jack Darvas, rework pieces from the 1980s testing their resilience as works by inserting them into different time and spatial narratives. Until 15 Aug. [www.2p-gallery.com](http://www.2p-gallery.com) **GF**

## Full line-up

Andy Dewantoro's exhibition *Half Full Half Empty* is part of strong line-up of exhibitions presented by Valentine Willie Fine Art during August. Drawing from his architectural background, Dewantoro's new urban landscapes question the lack of human identity and artificiality to our modern cities. Showing 12 to 27 Aug. at VWFA Kuala Lumpur. **GF**

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