



Paris Asian Art Fair



Press Release - October 2020

6th Edition
21 - 24 October 2020
Preview 20 October
9, avenue Hoche - Paris 8e



We are excited to invite you to the 2020 edition of ASIA NOW.

The current situation has highlighted our need to experience artworks in real life and the desire to connect and exchange with the artists, gallerists, curators and collectors.

It is for this reason that we have decided to maintain the sixth edition of ASIA NOW, which will take place at **9 avenue Hoche, Paris 8e, from 21-24 October, with a VIP preview on 20 October.**

In order to ensure a safe visit, this edition of ASIA NOW will be held in compliance with the sanitary protocols and the latest recommendations of the French health authorities. An online platform will also highlight the programmes that cannot be physically presented at the fair.

We are pleased to welcome the galleries that will be able to travel as well as international galleries that have been established in France. Among them, we are pleased to announce the participation of galleries **Almine Rech, Jeanne Bucher Jaeger, Nathalie Obadia, Perrotin, Templon, Georges-Philippe** and **Nathalie Vallois.**

For the very first time, ASIA NOW opens its doors to the Indian art scene and a selection of historical and contemporary artists. Several highlights will be presented by international galleries and will bear witness to the vitality of Indian contemporary art: the **Nathalie Obadia** gallery with artist **Rina Banerjee**, **Perrotin** with **Bharti Kher**, **Templon** with **Jitish Kallat, Atul Dodiya and Anju Dodiya.** The **Jeanne Bucher Jaeger** gallery will devote a presentation to **Zarina**, the first retrospective in France since her death last April.

The **Gujral Foundation** has commissioned the artist **Remen Chopra W. Van der Vaart**, whose work has already been presented at international exhibitions such as the Kochi-Muziris Biennale. The artist's exhibition at the fair will be extended by an off-site installation, **Memory's Cut: Its Deep Embrace**, at the heart of the exceptional library of the **National Museum of Asian Arts - Guimet.** The remarkable installation by major artist **Reena Saini Kallat** will be presented at the Heidelbach Hotel of the museum..

The other highlights of ASIA NOW :

- A platform dedicated to the Taipei contemporary art scene, proposed by Huang Chi-Wen, bringing together artists from **Chi-Wen Gallery, Project Fulfill Art Space, Mindset Art Center and Double Square Gallery** such as **Yu Cheng-Ta, Su Misu, Zhang Xu-Zhan and Su Hui-Yu.**
- **Drawing Room**, curated by **Hervé Mikaeloff**, and the work of **Zhang Yunyao**, Shanghainese artist in residence in France.
- The duo show **Format Exchange** by artists **Tian Dexi and Aljoscha**, under the artistic direction of **Martina Köppel-Yang**
- The Japanese contemporary scene that revisits the art of bamboo, presented by the **Mingei Gallery - Japanese Arts**
- The pop-up **The World is Ours** proposed by Unique Design x Shanghai with 12 young artists and designers
- The video programme **Natura Naturata**, proposed by **Maël Bellec**, at the **Cernuschi Museum** presenting the work of artists **Zhuang Hui, Chen Qiulin, Kentaro Taki, Chan Kai-yuen, Yang Ah-Ham, Nguyen Phuong Linh and Akino Kondoh.**

We look forward to sharing this experience with you *in real life.*

Alexandra Fain, Director, and the ASIA NOW team

FOCUS ON THE INDIAN SCENE

After several remarkable trips to India, Alexandra Fain, the director of the fair, wished to extend the new edition to this still unsung territory, which is nevertheless represented by remarkable artists who are very well-established on the international contemporary art scene.

The selection and the quality of the exhibited artists at ASIA NOW offer a rare opportunity to understand the Indian contemporary art scene through internationally recognised figures and to evaluate the importance of these different generations of artists, expatriates or not, whose work remains rooted in a culture that is still little-known to us.

The tribute to Zarina by the Jeanne Bucher Jaeger gallery is a great opportunity to (re)discover the work of this major artist exhibited in the most prestigious museums around the world. Zarina belongs to the generation that created the movement of modern artists in India and opened the doors to contemporary art in the 1960s. Her work, marked by the themes of home and childhood, introspection on the trauma of nomadism and the question of confinement, refers to the question of feminism, which seems to be recurrent in the work of Indian women artists.

Zarina, Rina Banerjee (presented by the Nathalie Obadia gallery), Barthi Kher (Perrotin), Remen Chopra W. Van Der Vaart (Gujral Foundation), and Reena Saini Kallat (Nature Morte), represent three generations of cosmopolitan female artists and three artistic periods that nevertheless have in common a work that draws on the family roots and the country's culture to address the crucial issue of the role and status of women in the Indian society.

Remen Chopra W. Van Der Vaart rediscovers her past and reconstructs her feminine genealogy little by little; **Anju Dodiya's** intense sewing work illustrates domestic scenes, between confinement and the harsh reality of the family household; **Bharti Kher** uses bindi in her artworks; and **Reena Saini Kallat** tackles the endless cycles of nature and the fragility of the human condition (her monumental installation will be exhibited at the National Museum of Asian Arts – Guimet).

In these artists, we find a consistency of an intimate and introspective work, with a political resonance on current feminist subjects, a work on memory and intergenerational links, which define the nature of Indian culture.

FOCUS ON THE INDIAN SCENE

GALLERIA CONTINUA Presents artist Shilpa Gupta

Born in 1976 in Mumbai, India, the artist Shilpa Gupta is interested in human perception and the way in which information, visible or invisible, is transmitted and internalized in everyday life.

She obtained a Bachelor of Fine Arts degree in sculpture from Sir Jamsetjee Jeejeebhoy School of Art in 1997. Her mediums range from misappropriated found objects to video, installation and interactive computer performance. She participated in the Venice Biennale in 2019 and founded a collective of Bombay Open Circle artists who intervene in public space.



Shilpa Gupta, Don't See Don't Hear Don't Speak, 2006. Series of photographs print on canvas, 101,6 x 134,6 cm each - ed 6. Courtesy GALLERIA CONTINUA & Marella ROSSI

FOCUS ON THE INDIAN SCENE

Galerie Jeanne Bucher Jaeger

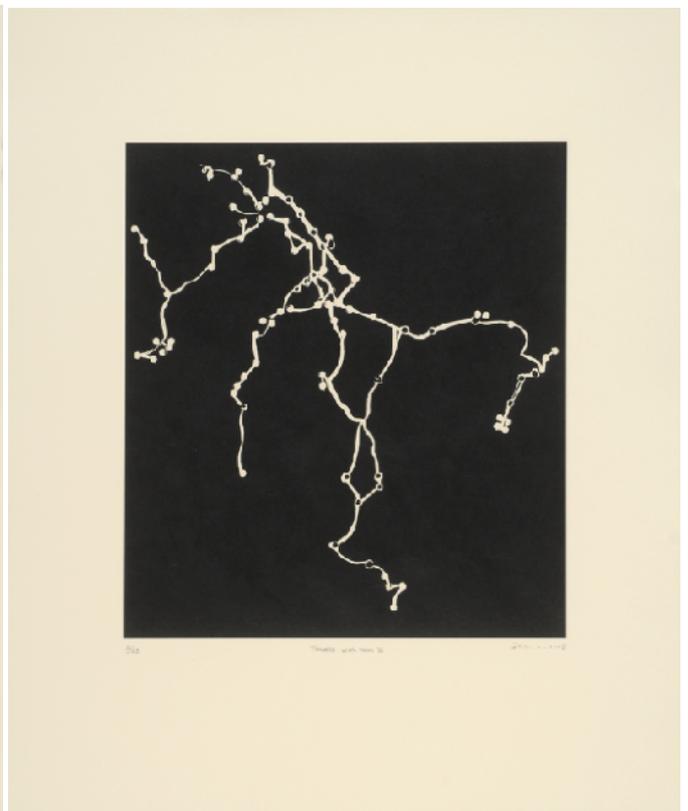
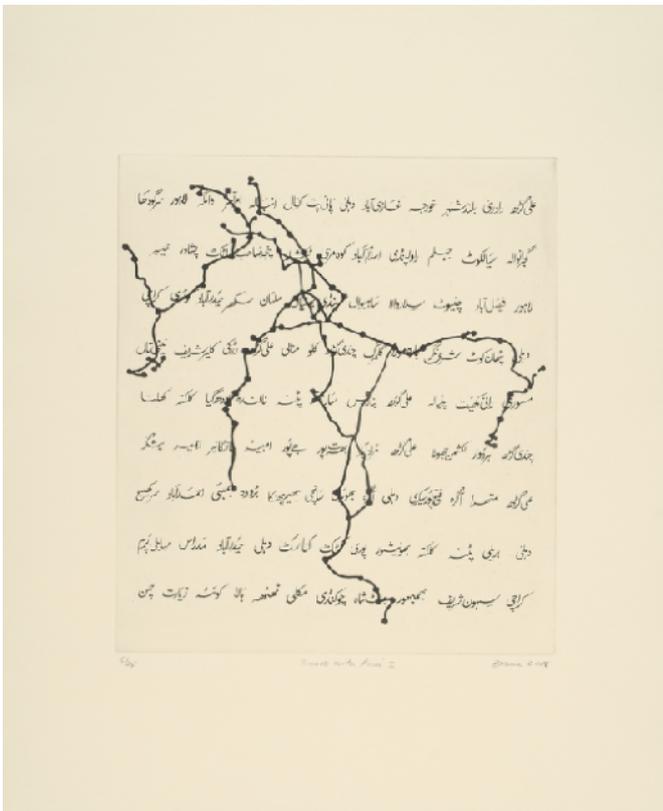
will present a solo show in homage to the recently deceased artist Zarina

An emblematic figure of South Asia, Zarina (Hashmi), who passed away on 25 April 2020, has been exhibited by the most important institutions and supported by the Jeanne Bucher Jaeger gallery since 2008 through solo and group exhibitions and loans to major international museums. She was one of the four artists to represent the Indian Pavilion at the 54th Venice Biennale in 2011.

Born in Aligarh, in the northern region of Uttar Pradesh in India, Zarina has always made her life the subject of her art, and is best known for her series of prints expressing the alienation of exile and geographical dislocation, captured in a work such as *Travels with Rani*, 2008, which presents a dotted diagram of all the Indian cities that she travelled through with her sister. At the crossroads between architecture, sculpture and xylography, her woodcuts, her unique works on paper placed in wall installations or her sculpted moulds made of paper pulp, accompany her life journey. Her work, made from paper which she considers "like a second skin that breathes, ages, can be stained, or even pierced and moulded" is rich in the tactile quality of the materials of which the artist explores all the possibilities. Her attachment to the practice of other religions and truths is primordial, through Sufism, the predominant philosophy of Islamic India, or Buddhism.

As she advanced in age and in her spiritual quest, Zarina's work had recently reached the place of her final journey, which she translated into her research on the divine Noor light; this found form through the use of gold leaf, obsidian ink, Sumi ink, through her prayer and tasbeeh necklaces made of pearls or onyx marble, white or black.

In 2012-2013, the Hammer Museum in Los Angeles, then the Guggenheim in New York and the Art Institute in Chicago dedicated the retrospective *Zarina: Paper Like Skin* to her. Her works are now part of the collections of the Hammer Museum, the San Francisco Museum of Modern Art, the Whitney Museum of American Art, the MET and MoMA in New York, the Menil Collection in Houston, the Victoria and Albert Museum and the Tate Modern in London, the Bibliothèque Nationale and the Centre Pompidou in Paris, the LaM in Villeneuve d'Asq...



Travels with Rani, 2008, (diptyque) © Jeanne Bucher Jaeger Paris

FOCUS ON THE INDIAN SCENE

The Nathalie Obadia Gallery presents Rina Banerjee

Rina Banerjee's sculptures incorporate a wide range of media, such as feathers, shells, glass seed beads, gourds, colored threads, nest formations, tail motifs, horn and net structures, found objects both archaic and from decorative markets, silks, cottons, linen, vials, bottles... Which collectively "dress" the skeleton of her sculptures. Paintings on wood panels and watercolors on paper are a true testimony to the artist's origins (Rina Banerjee left India in 1968). Banerjee inserts in her work ideas about beauty, spirituality, diaspora, and it is this lack of easy translation that preoccupies her search for transformation and renewal of what is a true union, country, nationhood, identity, sovereignty. Rina Banerjee, born in Calcutta in 1963, lives and works in New York. After exhibiting her work at the Arsenal Pavilion at the 2017 Venice Biennale, Rina Banerjee's institutional recognition is being honored with a retrospective which will tour a number of American museums between 2018 and 2021 (PAFA, 2018; San Jose Museum of Art, 2019; Fowler Museum in LA, 2019; Frist Art Museum in Nashville, 2020; and the Nasher Museum in Durham, 2021...). Rina Banerjee's artworks feature in prestigious public collections, such as the Whitney Museum, the SF MoMA, the Pennsylvania Academy of the Fine Arts, the Centre Pompidou (Paris), etc.



Rina Banerjee © Galerie Nathalie Obadia

FOCUS ON THE INDIAN SCENE

The Perrotin gallery presents the sculptures and maps of Bharti Kher

Born in 1969 in London, United Kingdom, living and working in Delhi, India, Bharti Kher's oeuvre spans more than two decades and includes paintings, sculptures and installations. Throughout her practice she has displayed an unwavering relationship with surrealism, narrative, and the nature of things. Inspired by a wide range of sources and making practices, she employs the readymade in wide arc of meaning and transformation. Kher's works thus appear to move through time, using reference as a counterpoint and contradiction as a visual tool. Her chimeras, mythical monsters, and allegorical tales combine references that are at once topical and traditional, political and poetic. Kher studied her Foundation Course in Art and Design at Middlesex Polytechnic London, and received a fine art BA in painting, with honors, at Newcastle Polytechnic, United Kingdom. Her work has been the subject of numerous solo exhibitions and has been included in scores of group exhibitions at museums and galleries worldwide.



Bharti Kher, 2019 Clay, cement, wax, copper/brass photograph Alex Austin
© Galerie Perrotin

FOCUS ON THE INDIAN SCENE

The Gujral Foundation presents Remen Chopra W. Van Der Vaart



Artist Remen Chopra W. Van Der Vaart. Courtesy the artist and Gujral Foundation

Remen Chopra W. Van Der Vaart is a multi-disciplinary artist. She creates site-specific works using with varied media such as photography, drawing, sculpture, textiles and sound, to reflect upon personal and familial histories of migration. Her work is a unique assemblage of intimate moments, poetry and personal objects that were passed on matrilineally, from one generation to the other. She would like to explore the cartography of memory and how non-linear narratives are fabricated out of scattered fragments. The artist recalls family stories of Tehran, Rawalpindi and Shimla, as narrated to her by her grandmother. The artist would like to map the history of these spaces and the long journey to locate the memories evoked by found objects and by embroidery. Through new bylanes using multi-layered artworks that will explore the idea of the feminine as both earth and home.

The artist will be working on a series of personal spaces that encapsulate her memories of home and her relationship with the landscape and a return to the maternal source. **She would like to explore further the idea of the earth as feminine and as a sacred space of belonging. This concept manifests itself from a micro level of personal spaces that evoke the memories of home to a macro level of the earth which we call home.** Home serves as the leitmotiv in one's history, identity and sense of belonging. The structure that houses us becomes a reflection of our personal, ideological and cultural pasts. It forms our notions of comfort and stability – we build our homes and our homes build us.

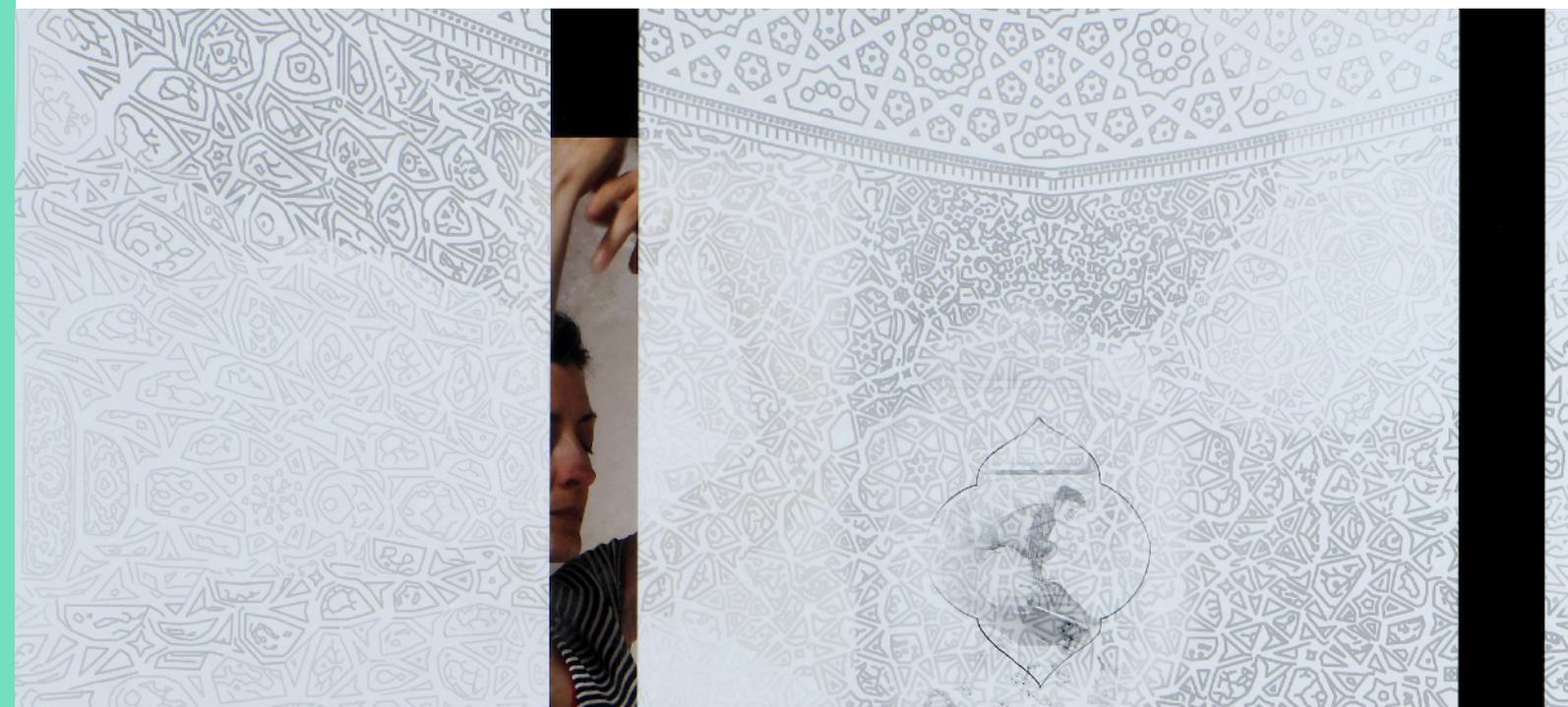
The artist is inspired by architecture and constructs complex monochromatic, performance-based montages that draw significantly from the aesthetics of theatre. She meticulously layers photographs and drawings with glass or mulmul, which capture a fleeting moment in time. The figures are staged, sometimes in transition, evoking a sense of mystery as well as nostalgia. The use of light, symmetry, geometry and patterns, play a key role in Remen's artistic practice. The feminine form sees a strong presence in her world of nostalgia, represented as figures or abstracted as undulating landscapes capturing ideas of regeneration, nurture and balance. Poetry from her grandmother's archive and personal objects of the artist that form repositories of the memories of home will punctuate the entire exhibition. Remen's work bridges the past, present and future, where time is seen as a continuous loop of incidences. **rythmeront toute l'exposition. Le travail de Remen Chopra W. Van Der Vaart relie le passé, le présent et futur, où le temps est vu comme une boucle continue d'incidences.**

FOCUS ON THE INDIAN SCENE

Born in 1980 in New Delhi, Remen Chopra W. Van Der Vaart received her BFA and MFA in painting from the College of Art, New Delhi. She studied art history and Italian at the Università per Stranieri, Siena and continued her visual art studies at the School of Visual Arts, New York.

Over the years, her work has been exhibited in India as well as internationally. Some of her selected solo shows include “Feel”, Sakshi Gallery (2015) and “Memoirs of Tanaz and Vimala”, Sakshi Gallery (2011).

Some her selected group shows include Kochi-Muziris Biennale (2016); Biennale Arte Dolomiti (2016); “Walking on the Planet”, Casa Masaccio, Centro per l’arte Contemporanea Luigi Pecci di Prato (2015); 56th Venice Biennale, Transnational Pavilion (2015); Dhaka Art Summit (2014); ICASTICA International Women’s Art Biennale, India Pavilion (2013); “Contemporary Renaissance”, Casa Masaccio (2012); “Indian Parallax of the Doubling of Happiness”, Birla Art Foundation (2012); “Under the Banyan Tree”, Essl Museum (2010) and “Everything”, Westerhuis, Amsterdam (2008). The artist currently lives and works in Mumbai.



(detail) Remen Chopra W. Van Der Vaart, Graphite and photograph on archival paper, 36x49.5, 2019. Courtesy The Gujral Foundation

FOCUS ON THE INDIAN SCENE



Feroze Gujral - Credit - The Gujral Foundation

Feroze Gujral is regarded as one of India's leading art patrons. She is currently on the Trustee Board of **Kochi Muziris Biennale** of which she is a Founding Patron. She was previously on the international board of the Guggenheim Museum in New York, the Serpentine Gallery in London, and the advisory board of IGPCA, New Delhi.

The Gujral Foundation is a non-profit trust that was set up in 2008, by Mohit and Feroze Gujral (the son and daughter-in-law of the renowned Indian Modern artist Satish Gujral). Over the past 12 years, the foundation has nurtured talent in the realms of art, architecture, culture and design in the Indian subcontinent and beyond.

The Gujral Foundation has been steadfast in its dedication to enrich the contemporary arts and cultural ecosystem in India. **The foundation has curated and contributed to many national and international projects including the Kochi-Muziris Biennale, *My East is Your West* - a collateral event at the 56th Venice Biennale, Contour Biennale 8, the 11th Shanghai Biennale, the 8th Berlin Biennale, The State of Indigo at the London Design Biennale, Colomboscope, the contemporary Indian artists Desire Machine Collective at The British Museum and Forgotten Masters: Indian Painting for the East India Company at the Wallace Collection.** Since its inception, the foundation has supported 150+ artists and presented 50+ exhibitions and has been recognized as one of India's leading art foundations.

Through its innovative programming at 24, Jor Bagh, Studio G-Spot, and patron-driven initiatives such as Studio 24, The Gujral Foundation has pioneered new models for corporate, institutional and individual support for the arts and culture in India. ❖



Remen Chopra W Van Der Vaart, Recycled wood, Dimensions variable, 2020. Courtesy The Gujral Foundation

FOCUS ON THE INDIAN SCENE

The Templon gallery

Galerie Templon, in activity in Paris since 1966, is one of the first galleries in France which has brought contemporary artists from India. The exhibition at ASIA NOW will focus on four Indian artists, all from Mumbai, who all count among the most respected voices of the Indian scene today : Jitish Kallat, Atul Dodiya, Anju Dodiya and Sudarshan Shetty.

All have in common a practice that deeply questions the borders of their traditional medium (painting, sculpture, drawing) and strong interest in the interconnections between contemporary western art and Indian culture today.



JITISH KALLAT, Palindrome Anagram Painting 14, 2019- 2020 Acrylique, gesso, laque, fusain, aquarelle et crayon sur toile de lin, 152.4 x 91.5 cm (60 x 36 in.). Courtesy Templon

SPECIAL PROJECTS

Solo show of ZHANG Yunyao, *Drawing Room* **Curated by Hervé Mikaeloff**

Chinese artist **Zhang Yunyao** will present a special project **Drawing Room** at this year's **Asia Now**. **Curated by Hervé Mikaeloff**, this project is a key chapter of the artist's first European solo exhibition opening during the same time at a brand new gallery in Paris, Galerie Marguo. ***Drawing Room*, a phrase that means both a historical living room and a room of drawings, features a series of brightly coloured felt paintings and paper drawings created during confinement in Paris this year.** With references to classical photography and art history, this body of work is rich with symbolism as the artist's attempt to blur sense of time and create a utopian atmosphere in the time of crisis.

ZHANG Yunyao

ZHANG Yunyao (b. 1985) graduated from the Department of Oil Painting, Academy of Fine Arts at Shanghai Normal University (2007). By incorporating felt as the support for the medium of painting, he attempts to explore the unfixed meaning of emotions and desires. His works have been widely exhibited in different institutions, including chi K11 art museum (Shanghai, 2016), CAFA Art Museum (Beijing, 2015), Museum of Contemporary Art Shanghai (Shanghai, 2013), etc. His solo exhibitions include "Palace of Extasy" (Don Gallery, Shanghai, 2019), "Skin Gesture Body" (Don Gallery, Shanghai, 2017), "Nec Spe, Nec Metu" (Perrotin, Hong Kong, 2017), "After Evensong" (Don Gallery, Shanghai, 2015), "Touch Point" (01100001 Gallery, Beijing, 2013), "Mirage" (Don Gallery, Shanghai, 2013), "Paradbox" (Don Gallery, Shanghai, 2011), etc. ❖



ZHANG Yunyao, Relations, 2020, graphite and pastel on felt, 42x60cm. Courtesy the artist

SPECIAL PROJECTS

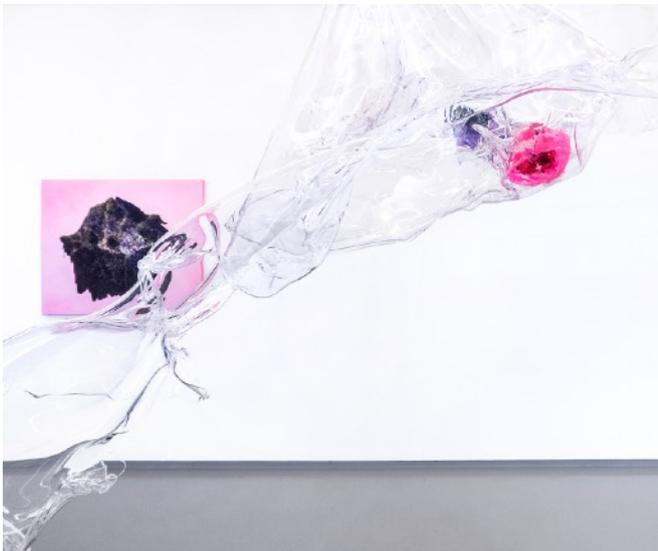
Duo show Format Exchange of artists Dexi Tian x Aljoscha, Curated by Martina Köppel-Yang

The duo show "Format Exchange" by the artist TIAN, Dexi x ALJOSCHA, curated by Martina Köppel-Yang and Julia Ritterskamp.

Initiated by the collector Barbara Hunz, Martina Köppel-Yang and Julia Ritterskamp, "Format Exchange" is an exchange project for young French, Asian and world artists. Martina Köppel-Yang has a profound knowledge of Chinese contemporary art and speaks Chinese fluently.

Julia Ritterskamp, has many years of international experience in the field of art consulting and art trade, is a curator.

„The non-profit project aims to promote emerging artists by supporting their career and inviting them to exhibitions and residences in Düsseldorf, Cologne and Paris. The "Start-up" project presented at ASIA NOW features two artists: ALJOSCHA, working in Düsseldorf and TIAN, Dexi, working in Paris.



Aljoscha, object 303, 2020, 96 x 40 x 63 cm, polymethylmethacrylat, acrylics, oil. Courtesy of the artist



Tian Dexi, N°158, 2020, mixed Media: baguette, rubber bands and shells from the World War I. Courtesy of the artist

SPECIAL PROJECTS

UNIQUE DESIGN X SHANGHAI **Paris pop-up@ ASIA NOW**

Unique Design X Shanghai is the first Chinese trade show entirely dedicated to contemporary design in limited series. Launched during Shanghai Art Week in November 2019 at TANK Shanghai, Unique Design X Shanghai opens this year in Paris at ASIA NOW, at the heart of this event dedicated to the Asian creative scene.

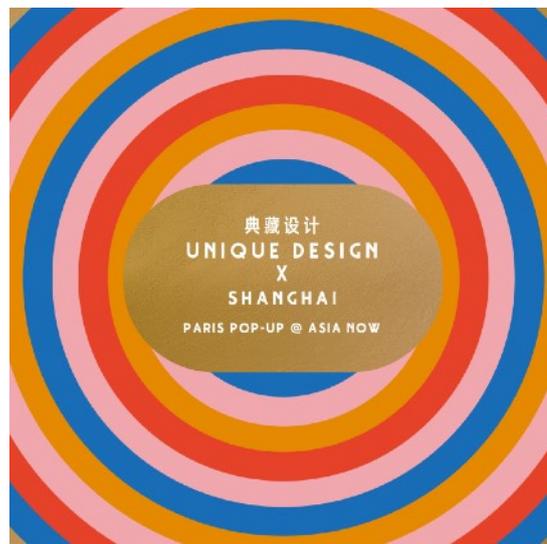
Unique Design X Shanghai presents the collective exhibition *The World is Ours*, inviting the spectator to immerse himself in several universes of artists and designers who deliver their vision of a future to be reinvented. We are entering a new era, and this selection of creative people of diverse nationalities, at the intersection of the fields of design, art and architecture, manifests the voice of the collective as the driving force of innovation.

PARTICIPATING ARTISTS AND DESIGNERS:

Anna Aagaard Jensen, Andreas Angelidakis, Thomas Ballouhey, Théophile Blandet, Anaïs Borie, Chan Chiao Chun, Hongjie Yang, Audrey Large, Li Naihan, Léa Mestres, OrtaMiklos, Garance Vallée.

PARTICIPATING GALLERIES:

Functional Art Gallery (Berlin), GAD (New York), Nilufar (Milan), Galerie SCENE OUVERTE (Paris), Shanghai Art Deco Gallery (Shanghai).



Focus on 4 galleries from Taipei

The Taiwanese Platform

**A proposal by Huang Chi-Wen
Founder of CHI-WEN GALLERY**

CHI-WEN GALLERY

Founded in 2004 by Chi-Wen Huang, Chi-Wen Gallery is one of Taiwan's leading galleries, showing the best of contemporary Taiwanese art with a focus on video and photography. The gallery is dedicated to supporting emerging artists with curatorial projects that explore the most cutting-edge subjects and has been actively participating in local and international art fairs. As such Chi-Wen Gallery is very much connected with today's art and represents artists whose work continues to grow in historical importance.

Su Misu

Su Misu (b. 1990) currently lives and works in Taipei, Taiwan. As a photographer, Su Misu is known for exploring gender, BDSM and LGBTQ+ topics. Coming from a medical background, she is interested in the "Synthetic", the "Unnatural", and other embodiments, using photography, video and performance to discuss the struggle between the real and the illusory. Her work draws from Lacan's psychoanalytic concept of the mirror stage, which is where a subject becomes alienated from itself and is introduced into an imaginary order. In her series "ihategoodbye" (2016), the artist, as the narrator in the documentation of a past relationship, looks closely at how she felt during those special moments, just before pressing the shutter of her camera. The virtual images reflect reality but are combined with the instability of alienation and estrangement.

Yu Cheng-Ta

Yu Cheng-Ta (b. 1983) currently lives and works in Taipei, Taiwan. Working primarily with non-professional actors in staged performances, Yu has developed a body of work that deals with the interstitial spaces and humorous misunderstandings that arise when different languages and cultures collide. Yu has participated in many important exhibitions, festivals and biennials, including: "Between Earth and the Sky: The Spiritual State of Our Times", Taipei Fine Arts Museum, Taipei (TW, 2020); "Participation Mystique", Ming Contemporary Art Museum, Shanghai (CN, 2020); "Durian Exercise Room", Gyeonggi Museum of Modern Art (KR, 2020); "FAMEME", Performa 19 Biennial, New York (US, 2019); "Watermelon Sisters Go Camping in Paris", Centre National de la Danse, Paris (FR, 2019); "Watermelon Love", Centre Pompidou, Paris (FR, 2018), among others.



Focus on 4 galleries from Taipei

The Taiwanese Platform

Double Square Gallery

Su Hui-Yu

Su Hui-Yu was born in Taipei in 1976. He obtained an MFA from Taipei National University of the Arts in 2003, and has remained active in the contemporary art scene ever since. Su is fascinated by the intricate tapestry interwoven by images, media, history, and daily life. In his videos, he explores both mass media's impact on viewers, and the projection of viewers' thoughts and desires onto media. He draws from his experiences of being surrounded by media that range from movie, TV culture, advertisement, state apparatus, terrorism, self and other, body, projection of desires, and illusion and reality. Recently, Su's interest in old books, from which he re-reads, revises and appropriates texts for his work, has led him to a new understanding of physicality, existence, and history.

LIN GUAN-MING

In today's world of advanced technology and ever-improving digital imaging technology, everyone seems to own the world depicted through image. However, as we view these detailed images, how do we reinterpret the world from a different perspective? Lin Guan-Ming's work does not intend to break through the limit of visual arts through the physicality and quality of digital media. Lin regards his work as another pair of eyes that he uses to record various content. However, Lin treats these recordings as the subjects to be seen rather than the object of seeing. It is through this relationship of seeing and being seen that he constructs the world through images, while continuously to question and reflect on the possibilities within a contemporary climate pervasive with imagery.



Double Square Gallery, SU Hui Yu, 2019

Focus on 4 galleries from Taipei

The Taiwanese Platform

Project Fulfill Art Space

Zhang Xu-Zhan

Born into the popular century-old Hsin-Hsing Paper Sculpture Store in Xinzhuang, Taipei County, 1988, Zhang Xu Zhan specializes in creating a riotous profusion of paper effigies ranging from luxurious mansions and oversized paper dolls to paper-pasted mythological animals and flowers. Earning his master's degree in new media art from Taipei National University of the Arts in 2010, the artist is also proficient in employing diverse media such as drawing, stop-motion paper doll and multi-channel video installation to create animations, videos, experimental films and extended images. His artworks not only revolve around absurd and bizarre images, but also encapsulate his wry observations on strange social phenomena and the cul-de-sac his family business (memories) faces. In other words, the artist's works feature the unending decay and the post-revelry companionlessness that serve as part of his life's rich tapestry.

Mind Set Art Center

SHI Jin-Hua

Clothing Project was performed when SHI Jin-Hua was an artist in residence in New York MoMA PS1. The project consisted of the measurement of the perimeter of the art institution. He first collected clothes donated by PS1 employees and fellow visiting artists. He put on seventy-seven pieces of the clothes after numbering each of them and took a photograph of each layer that he had on. Subsequently, the seventy-seven pieces of clothes were cut into strips and sewn into a "tape measure" to measure the perimeter of PS1. In the end, the perimeter of the center was equivalent to the length of 21 pieces of clothes sewn together.

This project converted metric units into clothes worn by people. The 21 pieces of clothes which used to be wrapped around the artist were then surrounding PS1, revealing the relationship and roles between art institutions and artists.



Mind Set Art Center,
SHI Jin Hua

OFF SITE

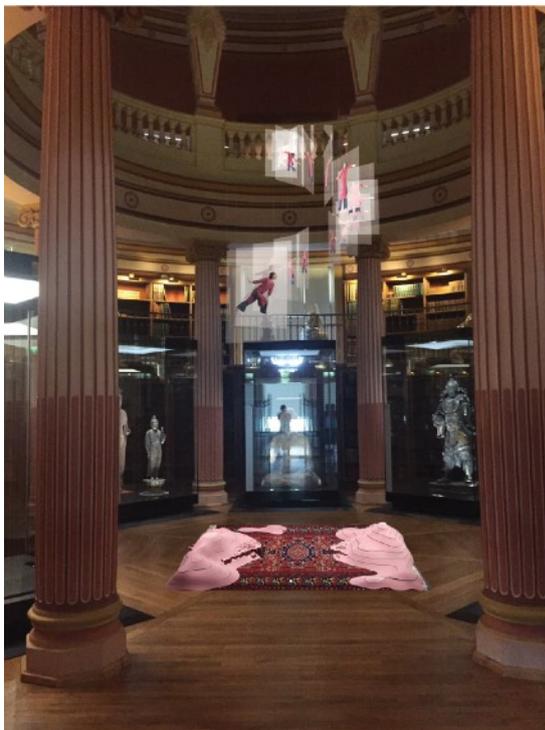
Musée national des arts asiatiques-Guimet

Remen Chopra W. Van Der Vaart
Memory's Cut: Its Deep Embrace

ASIA NOW with the Gujral Foundation presents a new work by multidisciplinary artist Remen Chopra W. Van Der Vaart, *Memory's Cut: Its Deep Embrace*.

In this exhibition, the artist will create a site-specific installation using various mediums such as photography, drawing, sculpture, textiles and sound. Her work is a reflection on personal and family histories of migration, a unique assemblage of intimate moments, poetry and objects transmitted by matrilineal way, from one generation to the next.

Responding to the library space of the National Museum of Asian Arts- Guimet, Remen Chopra W. Van Der Vaart created an installation with mulmul panels, encapsulating the collective memories of his home through many generations.



Remen Chopra W. Van Der Vaart, Location-dislocation, 2020, Print on cloth, 90 x 90 x 192 in. Each of the 25 prints vary in their size Largest scroll: 59 x 39 in. Smallest scroll: 26.5 x 18 in. Courtesy the artist and Gujral Foundation



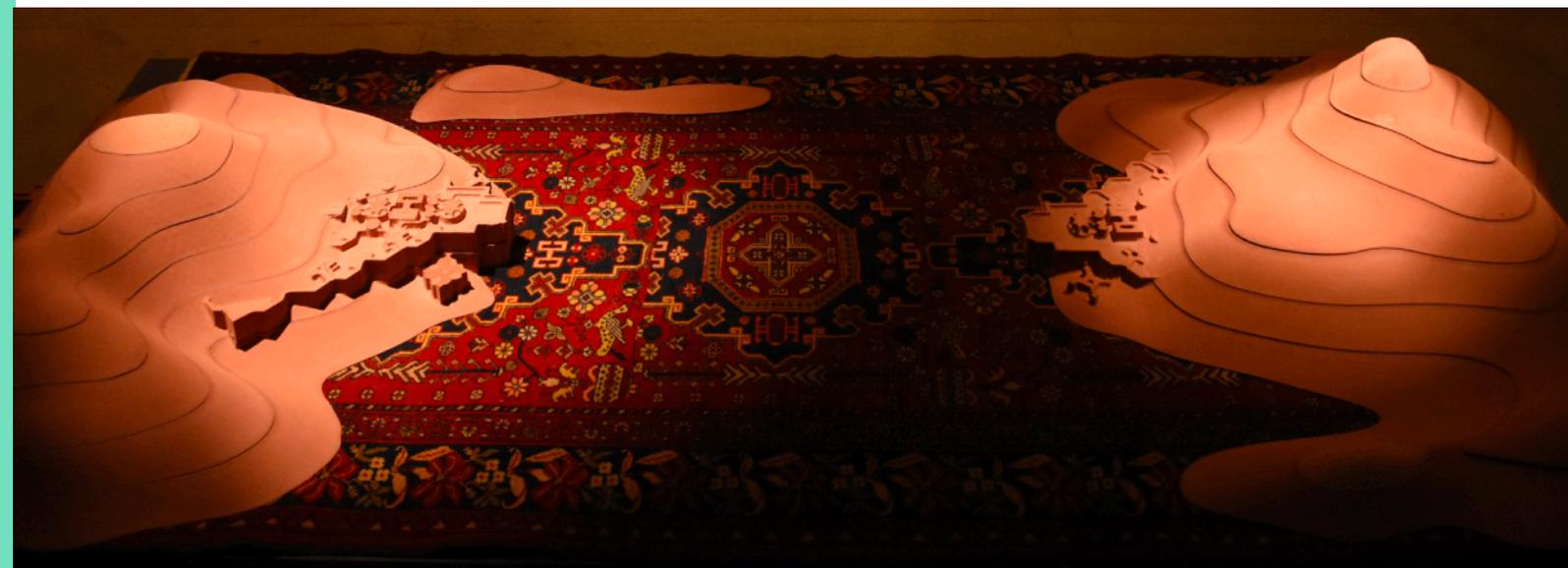
OFF SITE

Musée national des arts asiatiques-Guimet

Remen Chopra W. Van Der Vaart
Memory's Cut: Its Deep Embrace

The house serves as a leitmotif in a story of identity and belonging. His interest in architecture is manifested in this spiral staircase which creates an impression of transition. The artist is inspired by architecture and constructs complex monochrome montages. The figures are staged, sometimes in transition, evoking a feeling of mystery and nostalgia. The use of light, symmetry, geometry and patterns play a major role in the artistic practice of Remen Chopra W. Van Der Vaart. Poetry from the archives and personal objects of the artist's grandmother form repositories, memories of the house and punctuate the entire installation. Van Der Vaart's work connects the past, present and future, where time is seen as a continuous loop of events and incidents.

Finally in this artistic proposal, she collaborates with a performance artist to explore the theme of migration in terms of space and movement. ❖



Remen Chopra W. Van Der Vaart, To what shore would you cross
Carpet and recycled wood 11 x 48 x 83 in. Courtesy the artist and Gujral Foundation

OFF SITE

Musée national des arts asiatiques-Guimet

Verso-Recto-Recto-Verso of artist Reena Saini Kallat, by the gallery NATURE MORTE (New Delhi)

The large-scale installation entitled *Verso-Recto-Recto-Verso* includes text scrolls rendered using the binding and staining process. The scrolls present preambles to the constitutions of politically divided or conflicting countries. These are the constitutions of India and Pakistan, the United States and Cuba, North and South Sudan, Bangladesh and India, North and South Korea, adopted by their citizens as a promise to themselves to create nations where justice, freedom, equality and fraternity would prevail.

While the English texts are reproduced as fragmented dots revealed upside down on blue-black dyed fabrics by artisans in the city of Bhuj, in the Indian border state of Gujarat, between the lines, the words change from the Roman alphabet to "Braille", rendered by yellow dots. The artist replaces the words common to both preambles with those written in Braille, making the text unreadable for sighted and blind people. Using the metaphor of blindness, the impenetrability of the renderings also suggests a collective amnesia, resulting from a failure to understand and fight for the common values upon which these nations were originally formed.

Reena revisited the preamble to the Indian constitution in several books in 2003. In the video *Synapse* (2011), the preamble was rendered in the form of letters from a Snellen chart used by ophthalmologists to measure vision and read slowly by patients undergoing eye tests; their hesitation metaphorically demonstrating a myopia of ordinary citizens and a blurred vision of the nation's most inclusive document.



Reena Saini Kallat
Verso-Recto-Recto-Verso, 2017
Tied and dyed silk, wood
46 x 207 inches 116 x 525 cm
46 x 455 inches 116 x 1155 cm
(NMAL-RKallat-2039)

Image Credit: Courtesy the artist and Nature Morte, New Delhi

OFF SITE

Musée national des arts asiatiques-Guimet **Mingei Bamboo Prize** **Presented by Galerie Mingei - Japanese Arts**

Japanese wickerwork objects are the fruits of a long tradition of bamboo weaving, and have been attracting an ever-increasing number of collectors in recent years.

Galerie Mingei has been championing the Japanese wickerwork and bamboo arts for ten years, and has established itself as the first and virtually only European gallery with this area of specialty.

Eleven works have been selected and will be exhibited at the Musée national des arts asiatiques - Guimet from October 21st through January 25th 2021.

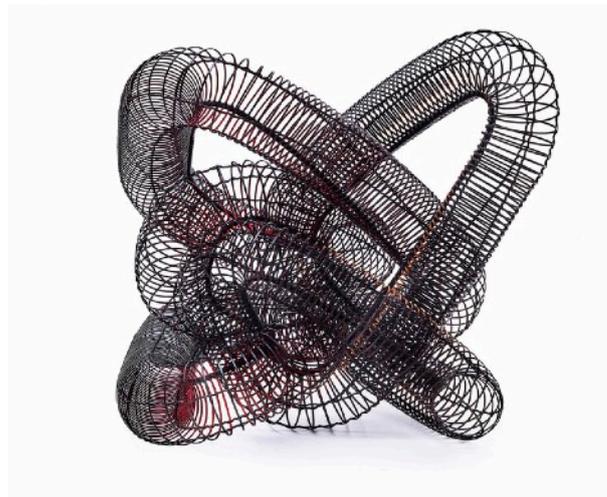


Image courtesy Watanabe Chiaki and Mingei Gallery (photo Tadayuki Minamoto)

OFF SITE

Musée Cernuschi - Museum of the Asian arts of Paris Cernuschi video art #4 : Natura naturata

The year 2020, with its procession of natural disasters, zoonoses and health constraints, was a cruel reminder of the interdependence of humanity and the environment in which it operates. For its **fourth edition**, organised in partnership with **ASIA NOW** and the **Society of Friends of the Cernuschi Museum**, the "Cernuschi video art" programme is devoted to these **complex, thwarted, but also sometimes fantasized relationships between Man and Nature**.

A **selection of videos**, created by **Chinese, Korean, Japanese or Vietnamese artists**, tackles these relationships through **various forms, poetic or documentary**. The methods and consequences of an artistic, symbolic, economic and technical appropriation of territories are thus successively described by means of filmed performances, images taken on specific sites or **through the eyes of wildlife**. Animals are indeed a subject and a privileged object for videographers who are interested in this type of question. They are both potential victims and witnesses to the effects of the increasingly advanced anthropization of the world. The works presented thus invite a **reassessment of the effects and meaning of human actions**.

The films will be screened repeatedly in the auditorium:

- * **Zhuang Hui**, *Qilian Range-04*, 2014, 10 min. 23 sessions à 10h15, 11h30, 12h45, 14h, 15h15, 16h30
- * **Chen Qiulin**, *Poème d'adieu*, 2002, 10 min. 43 sessions à 10h25, 11h40, 12h55, 14h10, 15h25, 16h40
- * **Kentaro Taki**, *Kannawa*, 2009, 6 min. 08 sessions à 10h40, 11h55, 13h10, 14h25, 15h40, 16h55
- * **Chan Kai-yuen**, *Un regard sur la 9ème symphonie*, 2009, 4 min. 13 sessions à 10h50, 12h05, 13h20, 14h35, 15h50, 17h05
- * **Yang Ah-Ham**, *Birds' eye view*, 2008, 10 min. 4 sessions à 10h55, 12h10, 13h25, 14h40, 15h55, 17h10
- * **Akino Kondoh**, *Ladybirds' requiem*, 2005-2006, 5 min. 38 sessions à 11h05, 12h20, 13h35, 14h50, 16h05, 17h20
- * **Nguyen Phuong Linh**, *Memory of the blind elephant*, 2016, 14 min. 25 séances à 11h15, 12h30, 13h45, 15h, 16h15, 17h30

Free and open access within the limits of available places and within the recommended sanitary distances. Mask required.

OFF SITE

Musée Cernuschi - Museum of the Asian arts of Paris **Cernuschi video art #4 : Natura naturata**

Chen Qiulin (b. 1975), *Poème d'adieu*, 2002, 10 min. 43.

The creation of the Three Gorges Dam required the displacement of more than a million people and the destruction and reconstruction of more than a dozen cities. Chen Qiulin, a native from one of these cities, has documented this process in several videos. The first of them, through an opera piece depicting the final separation between a king and his concubine, is a symbolic farewell to the environment she experienced.

Kentaro Taki (b. 1973), *Kannawa*, 2009, 6 min. 08

Kentaro Taki documents the decline of a tourist city whose economy is based on the exploitation of hot springs, but whose establishments are competing with other spas. In a fog of steam, which contributes to confer a ghostly aspect to this city, the video artist tracks down signs of public disaffection, social dereliction and obsolescence of many facilities that have become useless.

Chan Kai-yuen (b. 1948), *Un regard sur la 9 ème symphonie*, 2009, 4 min. 13

Chan Kai-yuen has, since the 1980s, adopted chicken as the basic element of his plastic vocabulary, in an approach that is as much conceptual art as it is Dadaist provocation. This bird, created by humanity at the end of a process of domestication, is a corpse that mimes the lives of men and women. The tension between this morbid dimension and the anthropomorphic illusion underlines the fragility of life and the raw absurdity of the social world.

Yang-Ah Ham (born 1968), *Birds' eye view*, 2008, 5 min. 51

As part of an exhibition organised in the former Seoul train station, Yang-Ah Ham filmed the new occupants of the building: pigeons. The passage from an objective to a subjective view symbolises for the artist the disjunction between collective and individual life. Indeed, the birds appear in this work as a metaphor of human beings formed and controlled by and for social life.

Akino Kondoh (b. 1980), *Ladybirds' requiem*, 2005-2006, 5 min. 38

In the intimate and dreamlike vein that is his own, Akino Kondoh uses moving images to describe the guilty reaction of a young girl who kills two ladybugs. Eaten away by remorse, she is subject to hallucinations, which she tries to control through compulsive sewing. In order to appease this anguish and moral collapse, she is led to a fracturing of her mind into several entities.

OFF SITE

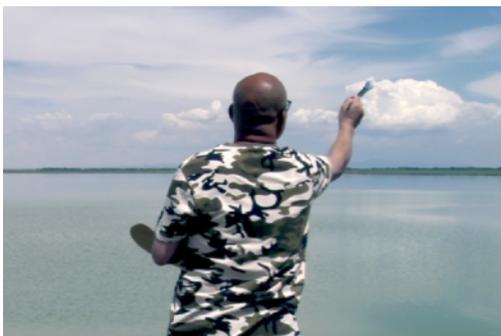
Musée Cernuschi - Museum of the Asian arts of Paris Cernuschi video art #4 : Natura naturata

Nguyen Phuong Linh (b. 1985), *Memory of the blind elephant*, 2016, 14 min. 25

Nguyen Phuong Linh films rubber plantations established during the colonial era in the territory of ethnic minorities in Vietnam. She documents in small touches the daily life in these regions, which have been ecologically and socially disrupted by the exploitation of this resource. To this end, she favours a sensitive, almost pictorial approach to the territory by focusing attention on textures and colours.

Zhuang Hui (b. 1963), *Qilian Range-04*, 2014, 10 min. 23.

In 2006, Zhuang Hui wishes to abstract himself from the social issues he usually dealt with. Inspired by the behaviour of Chinese scholars, he chose to take refuge in nature. He then establishes a link with the landscape of his childhood through multiple works. In this video, he positions himself as both creator and copyist of this panorama, in a device deliberately recalling what the artistic perception of nature in China now owes to Western culture.



Chen Qiulin (née en 1975), *Poème d'adieu*, 2002, 10 min. 43. Courtesy the artist

Chan Kai-yuen (né en 1948), *Un regard sur la 9^{ème} symphonie*, 2009, 4 min. 13. Courtesy the artist

Akino Kondoh (née en 1980), *Ladybirds' requiem*, 2005-2006, 5 min. 38. Courtesy the artist

Zhuang Hui (né en 1963), *Qilian Range-04*, 2014, 10 min. 23. Courtesy the artist

OFF SITE

Château du Marais – Art and Rurality **Sunday 18 October 2020 at 15h**

'ART AND RURALITY: A conversation between architect Kulapat Yantrasast and artist Grant Levy- Lucerno'

While working on the Agri-Cultural project led by Victoire de Pourtalès and Benjamin Eymère for the revitalisation of the farm of the Château du Marais, the artists will discuss their creative process and evoke their views on territory, heritage and neo-rurality. This conversation will be an opportunity to discuss links between art and agriculture. Born in Bangkok, he is fascinated by the use of bamboo and often incorporates it in his own architectural language.

KULAPAT YANTRASAST

Working in Los Angeles with his agency wHY founded in 2003, Kulapat Yantrasast has become a reference to support the most audacious architectural projects in a few years. Born in Bangkok, Mr. Yantrasast will talk about his international trip through Japan and the studio of the legendary Tadao Ando, the inspiration from Franck Gehry, and his move to Los Angeles. He is known as the architect of ecological minimalism and warmth; he defines his unique approach by the notion of "acupuncture architecture".

GRANT LEVY-LUCERNO

Grant Levy-Lucerno's artistic work creates a link between the historical heritage through the techniques he uses and the contemporary world while relying on folk imagery. His practice allows him to navigate between different worlds ranging from street art to fashion, while freely redefining the conditions of creation in the urban environment. He has been exhibited at the White Columns Gallery, Night Gallery, VNH gallery, Gagosian Gallery and more recently, he collaborated with Acne for a limited edition garment. He is represented by the White Columns Gallery in New York and the Night Gallery in Los Angeles.



Courtesy @Château du Marais

PARTICIPATING GALLERIES 2020

Galerie Almine Rech

KIM Tschang-Yeul

By spearheading the development and dissemination of Dansaekhwa in the 1970s, Kim Tschang-Yeul has profoundly contributed to shaping the dynamic scope of modern art in Korea since the late 20th century.

After studying painting at the Seoul National University, Kim established the Modern Artists' Association—later renamed as Actuel—in 1958. He joined Korea's Art Informel movement that same year along with a group of avant-garde artists including renowned Dansaekhwa masters Park Seo-Bo and Chung Sang-Hwa.

As one of the first generations of Korean modernist painters, Kim participated in the Paris Biennale in 1961 and the São Paulo Biennale in 1965. These exhibitions opened the door for the artist to embark on his artistic career abroad that would span more than 40 years.

Spanning the early 1970s to present day, Kim Tschang-Yeul devoted his career to a single optical device that allowed him to confront the dichotomy between nature and contemporary culture: the drop of water.

Kim Tschang-Yeul (1929, Korea) is one of the preeminent figures who are highly acclaimed in the international scene alongside Nam-June Paik and Lee Ufan. Kim's artistic focus for the past five decades has been his iconic "waterdrop" compositions he developed in Paris during the 1970s. He has pursued the painting of waterdrop between Seoul and Paris, where he continues to live and work.

His works can be found among the collections of numerous institutions including the National Museum of Contemporary Art, Korea; Leeum, Samsung Museum of Art, Korea; Centre Pompidou, Paris, France, Tokyo Metropolitan Museum of Art, Japan; National Museum of Modern Art, Japan; Hirshhorn Museum and Sculpture Garden, Washington, USA; and Museum of Fine Arts, Boston, USA.

KIM Tschang-Yeul
Waterdrops, 1985
Oil on canvas/ Huile sur toile
50 x 50 x 1.5 cm
19 3/4 x 19 3/4 x 5/8 in



PARTICIPATING GALLERIES 2020

Galería Albarrán Bourdais

Presents Too Jeong A.

Lives and works everywhere. The work of Koo Jeong A incorporates derivative objects with the transformative capacity on still and moving images, sound and scent. These mediums are often combined with terrestrial/ extraterrestrial agents such as wind and gravity on site-specific reconfigurations and interventions into architectural space in order to conjure alternative realities. By re-casting materials such as magnets, crystal diamonds and unwrapped gums into unexpected formations and continuously creating autotrophic universes into transient, cosmic constellations, where order and disorder, perception and practicality are always oscillating.



Koo Jeong A 2020 Courtesy Galeria Albarran Bourdais

PARTICIPATING GALLERIES 2020

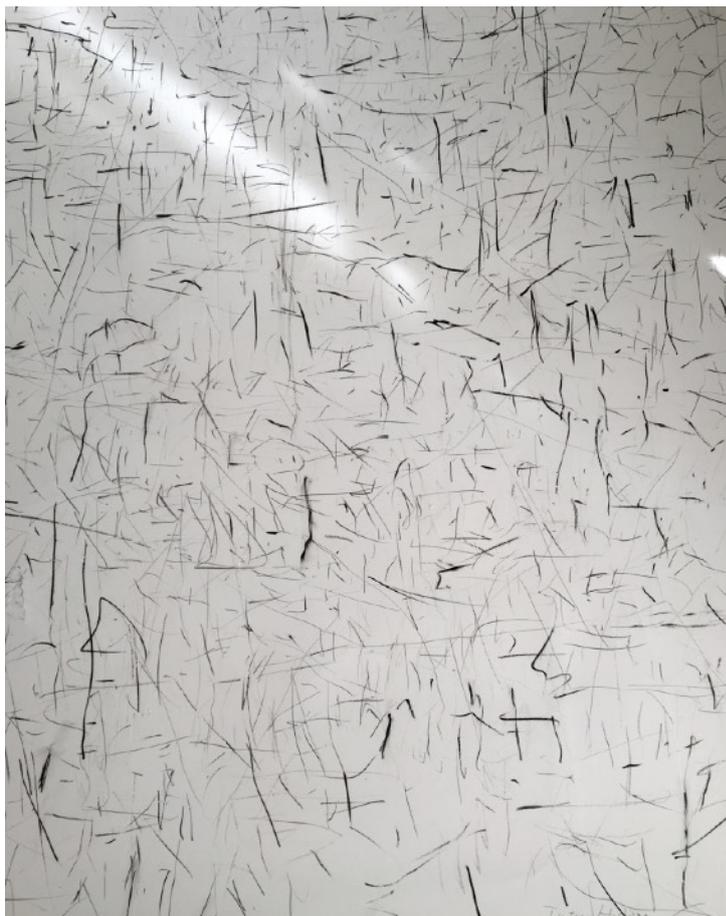
Galerie ANTHOLOGIE

TSUTOMU HOSHITANI

Tsutomu Hoshitani lives and works in Osaka; a graduate of the famous Musashino Art School in Tokyo, Hoshitani has been exploring abstraction in painting and drawing for the past thirty years.

Exploring the myths and legends of ancient civilizations, Hoshitani has deepened the simplification of pictorial language to capture the invisible essence of things. Adept at large formats and compositions of broken lines and strokes, his determination at the limit of paper's resistance deepens a fundamental dimension of his representation of humanity.

Tsutomu Hoshitani is represented in France and Europe exclusively by our gallery. Since 2015 his creations have been part of our collection as well as private projects and cultural foundations.



Tsutomu Hoshitani. Courtesy Galerie ANTHOLOGIE

PARTICIPATING GALLERIES 2020

Art'Loft Lee-Bauwens Gallery

The LEE-BAUWENS gallery project for Asia Now 2020 confronts the works of two contemporary Korean artists in their fascination with working with matter. The mediums they choose are, without a doubt, linked to their unique artistic aesthetics and relevant to their conceptual practice.

First, the artist Meekyoung Shim using soap as writing for the reinterpretation of archaeological artefacts, such as Asian, Greek or Roman vases, plunges us into the abyss of time passing from one continent, one culture and one century to another.

Then, the artist Moon-Pil Shin, using paper and Plexiglas, explores the alternation between transparency and sharpness, where lines, spaced or close together, cut out and modulate the coloured areas, introducing rhythm into the relationships between colours and spaces. Here, the two artists invite us to take part in another world, to make our gaze more curious and to look in depth.

Meekyoung Shin (South Korean, b-1967)

Moon-Pil Shin (South Korean, b-1958)



Visuels_Meekyoung Shin, Petrified Time Series, Bronze, Soap, copper leaf, varnish, 34 x 34 x 53(h) cm, 2020 © Lee-Bauwens Gallery

PARTICIPATING GALLERIES 2020

A2Z Art Gallery

A temporal and cultural plunge between abstraction and figuration, with 6 artists presented

MA DESHENG has exposed himself in a new chapter: abstract painting. By probing the heart of the eurythmy of stones, the artist marks her affinities with her first love: the light of white and black in calligraphy.

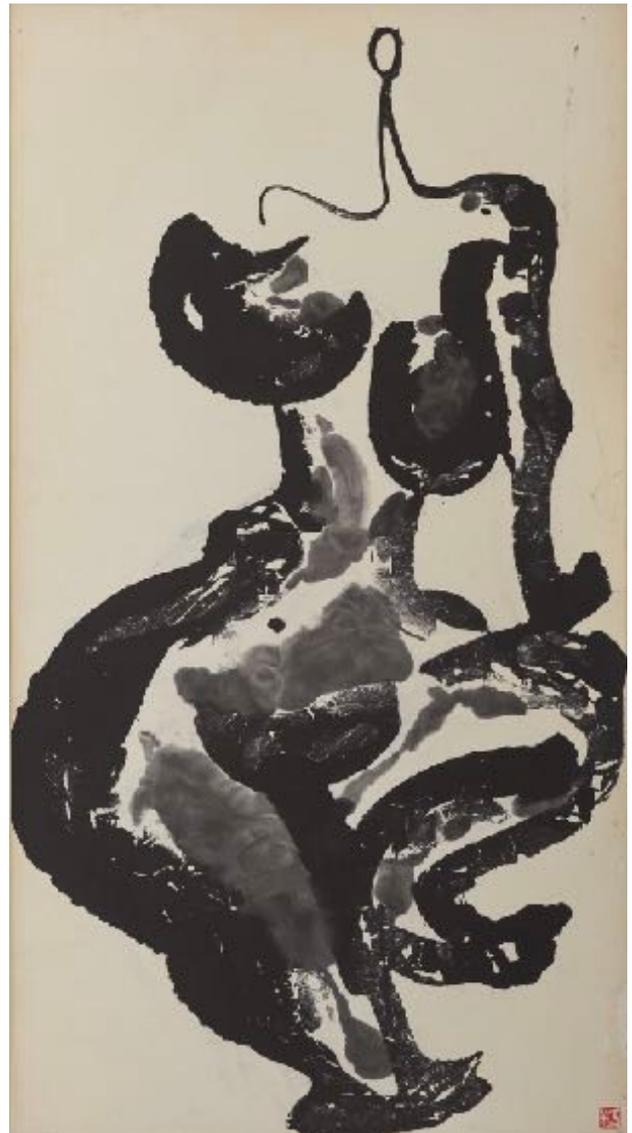
YANG MIAN takes us back to the genesis of pictorial art to question the origin and diffusion of works of art through the prism of the C.M.Y.K. system (Cyan, Magenta, Yellow and Black). A dialogue with the collections of the Musée Guimet and the Musée Cernuschi. A creative workshop for children "A la manière de Yang Mian" will be organized on Saturday, October 24th at the fair.

ZHANG WEI presents for the first time in France his new series of photography entitled "Puppet Archive" which has just been exhibited in China at the Xie Zilong Museum of Photography in Changsha (Hunan) and at the International Photography Festival in Shanghai. Between illusion and disillusion, between humanity and transhumanism, his puppets with transformed portraits are staged in a puzzle revealing the impact of modern society on the Chinese population.

SHIORI EDA will unveil for the first time part of his monumental polyptych "Unnatural is in nature", which will continue to be created throughout his life. An oil painting metaphysically questioning the dialectic of the One and the All.

BAO VUONG plunges us into the light of darkness to evoke the night crossing of the boat-people. On the horizon emerges the glimmer of a possible hope: that of survival and the promise of a better world.

DANHÔO connects its double culture: that of traditional Chinese writing married to that of Western abstract painting.



Ma Desheng, « Sans titre », 1989, encre de chine sur papier de riz, 180 x 100 cm, ©A2Z Art Gallery & Ma Desheng.

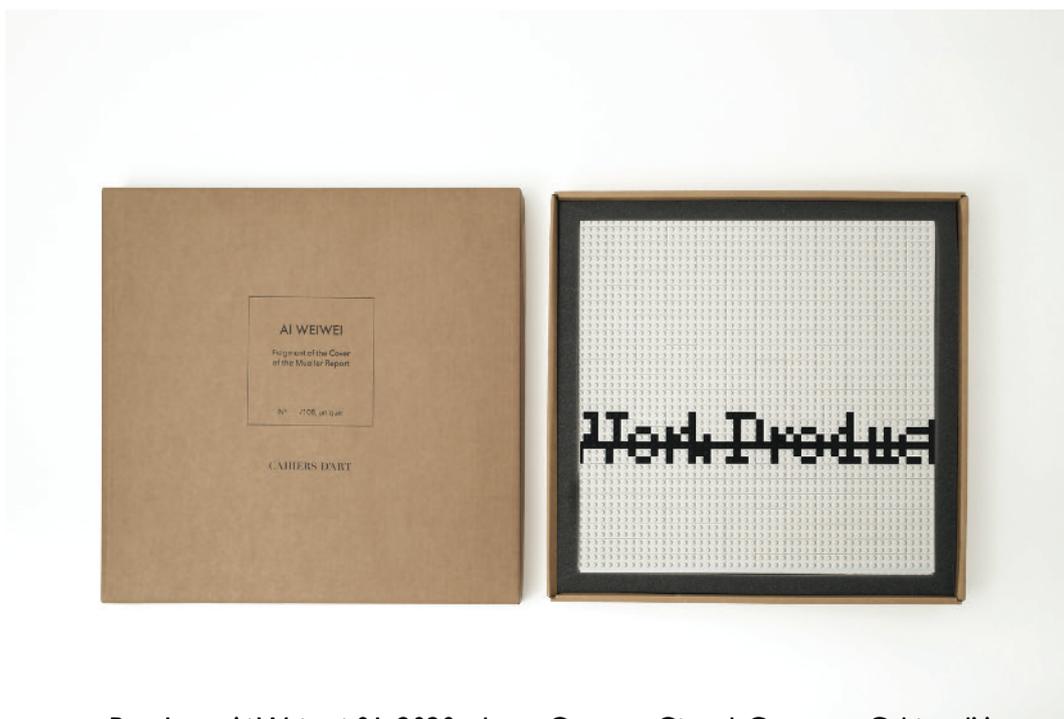
PARTICIPATING GALLERIES 2020

Cahiers d'Art

Cahiers d'Art is delighted to announce its participation in the 2020 edition of Asia Now. Founded in 1926 at 14, rue du Dragon in the heart of Saint-Germain-des-Prés, Cahiers d'Art encompasses a gallery, a publishing house, and the Revue. Since its inception, Cahiers d'Art has been committed to showing the leading international artistic positions of the time. The gallery and the publishing house continue to fulfil the mission by carrying the legacy of the avant-garde and introducing cutting-edge, contemporary artists alongside the Modern Masters offering. To mark its position as a meeting point of the world's artistic tradition and to celebrate the first appearance at Asia Now, Cahiers d'Art will highlight its long-standing relationship with Asian artists working in Paris and the artists' collaborations with the gallery and the publishing house over the years - with a focus on our special project with Ai Weiwei.

Mirroring his large scale installation "The Cover Page of The Mueller Report, Submitted to Attorney General William Barr by Robert Mueller on March 22, 2019" and working especially for Cahiers d'Art, Ai Weiwei further experimented with the LEGO bricks and produced the unique series titled 'Fragment of the Cover of the Mueller Report'. Presented all together, the LEGO panels depict the cover of the 450-page documentation of the investigation into Russian interference in the 2016 US Presidential election. The full series consists of 108 square panels, 38 x 38 cm in size. Numbered from left to right beginning in the top left corner, they are sold as unique editions. Each panel comes with a Certificate of Authenticity, signed by the artist.

The list of artists presented at the booth includes: Ai Weiwei, Andreas Eriksson, Koo Jeong- A, Lee Ufan, Monika Sosnowska, Hiroshi Sugimoto, Zao Wou-Ki.



Box Lego Ai Weiwei 01, 2020, photo Gaetane Girard. Courtesy Cahier d'Art

PARTICIPATING GALLERIES 2020

GALLERIA CONTINUA & Marella ROSSI

This year for the fair, la GALLERIA CONTINUA & Marella ROSSI join forces to co-curate a site-specific special project. Over the past several years, they have collaborated together, producing several events at the Galerie Aveline, with solo exhibitions of Michelangelo Pistoletto, Loris Cecchini, Pascale Marthine Tayou, and Daniel Buren- always creating a synergy between the highest quality furniture, art objects and design of the 18th Century.

For this edition of ASIA NOW, the project takes the viewer across time on a voyage between India, Japan and China with the thought that crossing borders has become a threat, and that we have the need to protect ourselves and even to hide. The works and artists exhibited are: The Indian Shilpa Gupta (GALLERIA CONTINUA), a Chinese screen and a Japanese (Ateliers Brugier), a secretary desk with European lacquer (Galerie Aveline).

For thirty years, the La GALLERIA CONTINUA has been exhibiting artists from five continents. Partners Lorenzo, Mario and Maurizio always create innovative exhibitions with their artists in their galleries in San Gimignano, Beijing, Les Moulins, Havana, Rome and in collaborations beyond the gallery walls.

Marella Rossi was an antique dealer for twenty years at the Galerie Aveline. Three years ago she created her agency ART LINK, specializing in the production of cultural events, art direction, advisory services and mediation.



Paravent en laque de Coromandel, Chine XVIIème siècle, 2,42 X 5,50m, Atelier Brugier

PARTICIPATING GALLERIES 2020

Galerie Danysz presents Eko Nugroho

Eko Nugroho was born in 1977 in Indonesia. He lives and works in Yogyakarta. Among the “2000 Generation” of Indonesian contemporary artists, who came of age artistically in the tumultuous and creative period after the downfall of President Haji Muhammad Suharto, Eko Nugroho makes art for and of the people, based in the street and on his own experiences, and exploring the often absurd condition of being human.

Nugroho’s early experience as a street artist is evidenced in the graphic punch of his public murals, paintings, drawings, installations, animation, and embroidery, populated by cartoonish figures with masked faces, who dissemble, posture, argue, and struggle—like the human beings they represent.



Eko Nugroho, Landscape of Totemism, 2016, broderie à la main, 278 x 156 cm. Galerie Danysz, Asia Now 2020. © Eko Nugroho / Courtesy Galerie Danysz, Paris.

PARTICIPATING GALLERIES 2020

HdM Gallery

HdM Gallery presents a group show of **QIAN JIAHUA, ZHU RIXIN, YE LINGHAN, ZHANG SHUJIAN, XIE LEI** and **T'ANG HAYWEN**.

Each work of **QIAN JIAHUA** is carefully layered in acrylic paint worked with rigid accuracy and an almost musical modulation. Areas of colour vie with subtly un-geometric shapes and conscientiously placed lines. Experimenting with how spatial delineation and colour can affect perception, she stacks, divides, and polishes paint, developing multiple layers to construct her paintings. Instead of sketching or designing, Qian Jiahua derives inspiration from experience, memory and desire. Within history of art, she is also influenced by the painting of Barnett Newman and Mark Rothko. In the Chinese abstract tradition, she is far removed from the lyrical abstraction of Zao Wu-Ki and Chu Teh-Chun and is instead closer to a more recent trend started by Ding Yi.



Qian Jiahua, Fountain, acrylic on canvas, 55x50cm, 2019. Courtesy HdM Gallery

PARTICIPATING GALLERIES 2020

Jeanne Bucher Jaeger

will present a solo show in homage to the recently deceased Indian iconic artist Zarina (Hashmi), Having passed away on 25 April 2020. See the contents in the Focus on the Indian scene section.



Zarina, Untitled, 2016. Feuille d'or 22 carat monté sur papier Arches, 76,2 x 55,8 cm © Jeanne Bucher Jaeger Paris

Julien Sato Gallery

Julien Sato presents two contemporary Japanese artists who choose to leave their home for an indefinite journey. **Ichi** from **Hamamatsu** to New York, Hong Kong, Paris and Los Angeles. **Daijiro Hama** from Kyoto to Tokyo, Toronto and Amsterdam. Both are true artists by nature, wanderers by choice.



Daijiro Hama, Kūkan, 100x100cm, Acrylic, gouache on Canvas.
Courtesy Julien Sato Gallery

PARTICIPATING GALLERIES 2020

Laffanour Galerie Downtown/Paris

ISAMU NOGUCHI (1904 - 1988)

Isamu Noguchi was born in Los Angeles in 1904. While studying at Columbia University, he took evening classes in sculpture with Onorio Ruotolo. He left the University very early to become an academic sculptor. In 1926, Noguchi saw the exhibition in New York of Constantin Brancusi's work, which changed his artistic vision. With the John Simon Guggenheim Fellowship, Noguchi went to Paris from 1927 to 1929 and worked in Brancusi's studio. In 1942, Noguchi set up his studio at 33 MacDougal Alley in Greenwich Village after travelling in Asia, Mexico and Europe. In the 1960s, he began learning to work in stone with Masatoshi Izumi on the island of Shikoku in Japan.

In 1937 he designed a Bakelite intercom for the Zenith Radio Company and in 1947 his glass table was produced by Herman Miller. In 1985, Noguchi opened The Isamu Noguchi Garden Museum (known as the Noguchi Museum) on Long Island, New York. Noguchi's first retrospective exhibition in 1968, at the Whitney Museum of American Art, New York. In 1986, he represented the United States at the Venice Biennale.

CHOI BYUNG HOON (B. 1952)

Choi, Byung-Hoon turns a piece of furniture into a true work of art. He is doubly committed, inviting us not only into the world of the utilitarian but also into that of reflection, of meditation. These long polished stones, transformed little by little into pebbles, erected with majesty, give off an impression of serenity, tranquillity and harmony.

It is Taoism and Zen, nature in its sublime simplicity that speaks for itself. Choi Byun-Hoon reveals the natural beauty of stone and wood species by shaping his furniture as close as possible to natural forms, bringing us closer to the essential: furniture that crosses time and fashion and joins the collective imagination by its very simplicity.

Choi Byung-Hoon is part of this approach where ambiguity settles between sculpture and furniture. Choi creates sculptures as much as he creates furniture; both fields interest him.



Isamu Noguchi (1904 - 1988)
Ensemble de rares suspensions boule « Akari ».
Ca. 1960
Abat-jour de forme ovoïde en papier (issu de la pâte de l'arbre Mino),
structure métallique Dimensions variables



Choi Byung Hoon (B. 1952)
Afterimage 08-303 2008
Banc en noyer avec base ronde en pierre naturelle H. 48 x L. 160 x l. 65 cm
Pièce unique

PARTICIPATING GALLERIES 2020

Galerie Maria Lund

If **Min Jung-Yeon** has often sought to make contraries meet in the subjects she depicts, she now expresses them through the differentiation of the gesture itself: Highly powerful gestures and very precise pencil or ink drawings. On a formal level, drawing inspiration from reality mixes with the tradition of ancient Korean painting and the abstract gesture. Everything interlocks, planes superimposes, moves; Min Jung-Yeon skillfully plays going back and forth between colour fields, possible perspectives and dynamism, thus creating a visual tension. Multiple scenarios simultaneously play out to narrate with beauty, sensuality and potential drama Min Jung-Yeon's lasting fascination with the world's constant movement, of which we are at the same time actors, witnesses and tributaries.

This spring, **Shoi** started a series of drawings inspired by the sanitary crisis and the world it created. Funny, moving sketches: expressing a rebellion, dreams, anxieties – real and imaginary tales. In her naive, expressive and poignant style, she created stories that touch on the personal and the universal. Breathing also shows our vitality. Its essential role inspired Shoi to create the performance *Mes souffles – M'essouffle* (My breaths... leave me out of breath), which she will present during ASIA NOW. Discussing this work, the artist explains that if she believed for a long time that the brain was in control of her life, experiencing asthma made her realize that reality was in fact contingent on the breath. She works here with her instinct, her “second brain”, meaning her lower stomach. Just like a shaman, Shoi creates a connection with something so fundamental to each being and makes it visible through a repetitive action: in *hangul molib* (absorption). The COVID crisis has made *Mes souffles – M'essouffle* (My breaths... leave me out of breath) more relevant than ever.



Ming Jung-Yeon, *Somewhere 2*, 55,5x50,5cm, encre de Chine, crayon et crayon de couleur sur papier, 2020. Courtesy of the artist and Galerie Maria Lund



SHOI, *ice-cream shop*, gouache sur papier, 30x21cm, 2020. Courtesy of the artist and Galerie Maria Lund

PARTICIPATING GALLERIES 2020

LIUSA WANG

Yellow Reflexion, a proposal that brings together 6 artists of Chinese origin: **aaajiao, HE Xiangyu, YAO Qingmei, ZHAO Duan, Musquiqui Chihying and Xie Lei.**

The artistic proposal questions the question of skin colour, Chinese cultural identity, contemporary stereotypes where institutions remain dominated by the West. The selected works engage in a dialogue that transcends borders, also using provocation.



YAO Qingmei, *Danse! Danse! Bruce Ling!*, 2013, photography, 32x42cm, 9 pieces. Courtesy LIUSA WANG

PARTICIPATING GALLERIES 2020

Galerie Mingei-Japanese Arts

will present **nine Japanese artists**. The gallery has been defending the ancient art of Japanese bamboo basketry for ten years. Breaking with the utilitarian function of these baskets intended for Buddhist ceremonies, the contemporary artists transform the fibre of the plant into sublime sculptures that have in the past been presented as part of the exhibition *Fendre l'air. Art du bambou au Japon* at the Musée du quai Branly - Jacques Chirac in 2018. In addition to the project within the fair, **eleven works selected by a panel of experts will be displayed at the Musée national des arts asiatiques-Guimet, as part of the Mingei Bamboo Prize.**



Enso - TANABE Chikuunsai IV Courtesy Galerie Mingei

TANABE Chikuunsai IV (1973)
YONEZAWA Jirō (1956)
SUGIURA Noriyoshi (1964)
TANIGUCHI Michito (1988)
WATANABE Chiaki (1969)
MORIGAMI Jin (1955)
SATOH Haruo (1961)
Nagakura Ken'ichi (1952)
NAKATOMI Hajime (1974)

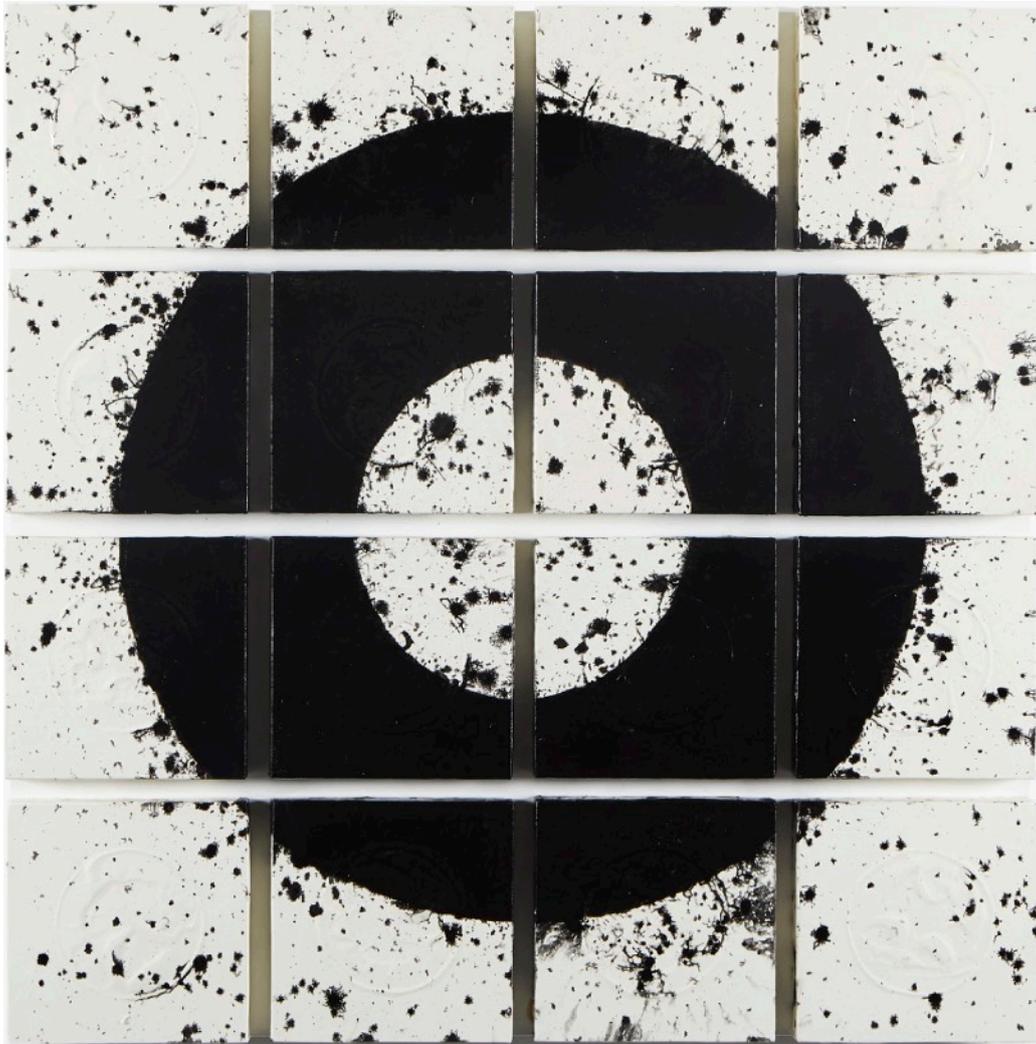


Toshimasa Kikuchi, *Geometrical Forms*, 2020, Japanese cypress wood, urushi lacquer, gold and platinum leaves. Courtesy Galerie Mingei

PARTICIPATING GALLERIES 2020

Galerie Minsky

The gallery presents a solo show by Korean artist Park Dong Soo, with a series of paintings created especially for the fair. **Park Dong Soo's** work revolves around the repetition of the circular shape, whether it is inscribed in a square like a medallion or whether it is multiplied and deployed on the surface of the canvas. While each piece offers a certain vision of disorderly chaos, each seemingly random brushstroke actually results from spontaneity that is both measured and thoughtful. The omnipresence of the circle refers to a cosmogony and to the correspondence between the infinitely small to the infinitely large. From this chaos emanating from his abstract compositions, a harmonious collision between black and white appears. Just as his compositions reveal an expanding universe, Park Dong Soo's universe has continued to evolve over the past thirty years.



Park Dong Soo, Courtesy Galerie Minsky

PARTICIPATING GALLERIES 2020

Galerie Nathalie Obadia

Galerie Nathalie Obadia will present artists who travel, choosing to work temporarily or permanently elsewhere than in their countries of origin (China, India, Iran and the Philippines) while remaining very much connected to their culture of origin. Since its creation in 1993, the gallery has been committed to defending and exhibiting non-Western artists with a different view of the world. Artists exhibited: Rina Banerjee, Lu Chao, Hoda Kashiha, Manuel Ocampo, Shahpour Pouyan, Wang Keping and Ni Youyu.

Galerie Nathalie Obadia will choose artists who travel, choosing to work temporarily or permanently elsewhere than in their countries of origin (China, India, Iran and the Philippines) while remaining closely linked to their culture of origin. Since its creation in 1993, the gallery has been committed to defending and exhibiting non-Western artists with a different view of the world. The artists exhibited: **Rina Banerjee** (India), **Lu Chao** (China), **Hoda Kashiha** (Iran), **Manuel Ocampo** (Philippines), **Shahpour Pouyan** (Iran), **Wang Keping** (China), and **Ni Youyu** (China).



Shahpour Pouyan, Installation view, Rubin Museum, New York, USA. *My place is the placeless*, 2019, 15 ceramics sculptures, sand, 87,63 x 396,24 x 58,42 cm. Courtesy Galerie Nathalie Obadia



Left :Lu Chao
Right: Hoda Kashiha



PARTICIPATING GALLERIES 2020

Galerie Perrotin

Will present **Bharti Kher** (please refer to the Indian art scene for details), **Lee Bae**, **Ni Youyu**, **Otani Workshop** and **Yuji Ueda**

Lee Bae

Lee Bae's monochromatic practice is a formal and immersive journey into the abysses of blackness. Subtly blurring the lines between drawing, painting, sculpture, and installation, he has developed his abstract aesthetics across categories to imbue the noncolor with tangible depth and intensity. Until the early-2000s, he worked exclusively with raw charcoal to create minimal, refined, mosaic-like assemblages of charred wooden shards or chunks on canvas, as well as larger sculptural arrangements of carbonized trunks. Charcoal, obtained by burning wood and used to revive fire, offers a powerful metaphor for the cycle of life that has further inspired him to expand his exploration to include the fourth dimension of time. While he has moved on to solely working with carbon black, a substance close to soot, Lee Bae's latest series of pictorial works crystallizes random elemental gestures, which he practices beforehand with India ink on paper, into thick layers of translucent acrylic medium resembling wax.

Ni Youyu

Viewing Ni Youyu's work often leaves one with a spatial and temporal illusion: outsiders may have difficulty, at first glance, in determining the age of the artist and indeed the age of the works. The artist seems intent on avoiding temporal marks in his oeuvre, instead imbuing his artworks with an abstract trace. Ni Youyu asserts that he is not keen on the "conceptual", even hesitating in calling what he makes as belonging to "contemporary art". For many years now, the artist has gone against the grain, even working in a "low-technique" mode. Many of his artworks often undergo a long process (some as long as several years) and go through a degree of uncertainty from gestation to completion. It is impossible, therefore, for him to work programmatically "on order" in the manner of artisans in the classical sense, and for that matter it is also difficult for him to produce works according to an exhibition theme in the manner of a modern artist.

Otani Workshop

Make no mistake: despite the name, Otani Workshop does not refer to a collective of artists, but to a singular, an eminently singular sculptor who has become the leading representative of Japanese ceramics. Silent and literally bulging heads, figures with their arms raised like praying figures, monumental middle fingers extended upwards, anthropomorphic vases, children, animals, soils, bronzes: Otani Workshop's bestiary is a world in itself, a world in which dreams and tales converge as well as fantasies and daydreams, a world in which the queenly imagination and the kingly gesture triumph, in which forces and forms meet.



Courtesy Otani Workshop and Perrotin

PARTICIPATING GALLERIES 2020

Post Flamand Art Space

The gallery presents “Ren Inkblot Test: System Theory, Mysticism and Neoliberalism”, works of artist Ren Jian from the series “Water Stains on the House” and “Chinese Landscapes”. Ren Jian's creation comes in 3 periods. During the 1980s, thanks to the arrival of modern thought from the West after the opening of China and the revival of traditional Chinese culture, Ren Jian, a member of the “Group of Artists from the North”, mixed in original the theoretical system and Eastern thought, by producing the works “Tian Di Ming”, “Yuan Hua” which embody the positive creativity of Chinese intellectuals. After the early 90s, Ren Jian's second period of creation, he founded the “Neo Historical Group” in Wuhan, a pop art movement.

The works “Sterilize”, “Sun 101” show the suffering and the paradox of Chinese intellectuals because of the market economy and the culture of consumption. By participating in the World Trade Organization, China has been an integral part of the global capitalist chain, and Ren Jian's works have evolved, abandoning pop art creations, to take inspiration from a mystical oriental current with “Water Stains on the House” and “Chinese Landscapes”.



Ren Jian, courtesy
Post Flamand Art Space

PARTICIPATING GALLERIES 2020

Galerie Templon

The exhibition at ASIA NOW will focus on four Indian artists, all from Mumbai, who all count among the most respected voices of the Indian scene today: Jitish Kallat, Atul Dodiya, Anju Dodiya and Sudarshan Shetty.

The Japanese artist Chiharu Shiota, based in Berlin, who has been represented by the gallery for over 10 years, will present a selection of brand new sculptures.



SHIOTA_State of Being (Anatomy Book) - courtesy Templon

PARTICIPATING GALLERIES 2020

Tabula Rasa Gallery

presents the artist **Ma Haijiao** who mainly produces video art.

Her recent works question social issues and constructed narratives about the urban landscape. The series *Mr. Quan* (2016) shows a family living in northern China, and tells the daily story of small town life and religious life. In *Happy Valley* and *Happy Valley II: Two Shores* (2018-2019), Ma takes the Hong Kong cityscape as the subject of the story, and "two shores" as a cultural symbol.

This time, the artist focuses on the story of an abstract colour - green. In the work if we suppress green, if we begin to care. About plants, he takes the colour green and plants as his theme. as a source of inspiration, imagination and storytelling.



If We Delete Green, If We Start Caring About Plants 3
Courtesy Tabula Rasa Gallery



If We Delete Green, If We Start Caring About Plants 4
Courtesy Tabula Rasa Gallery

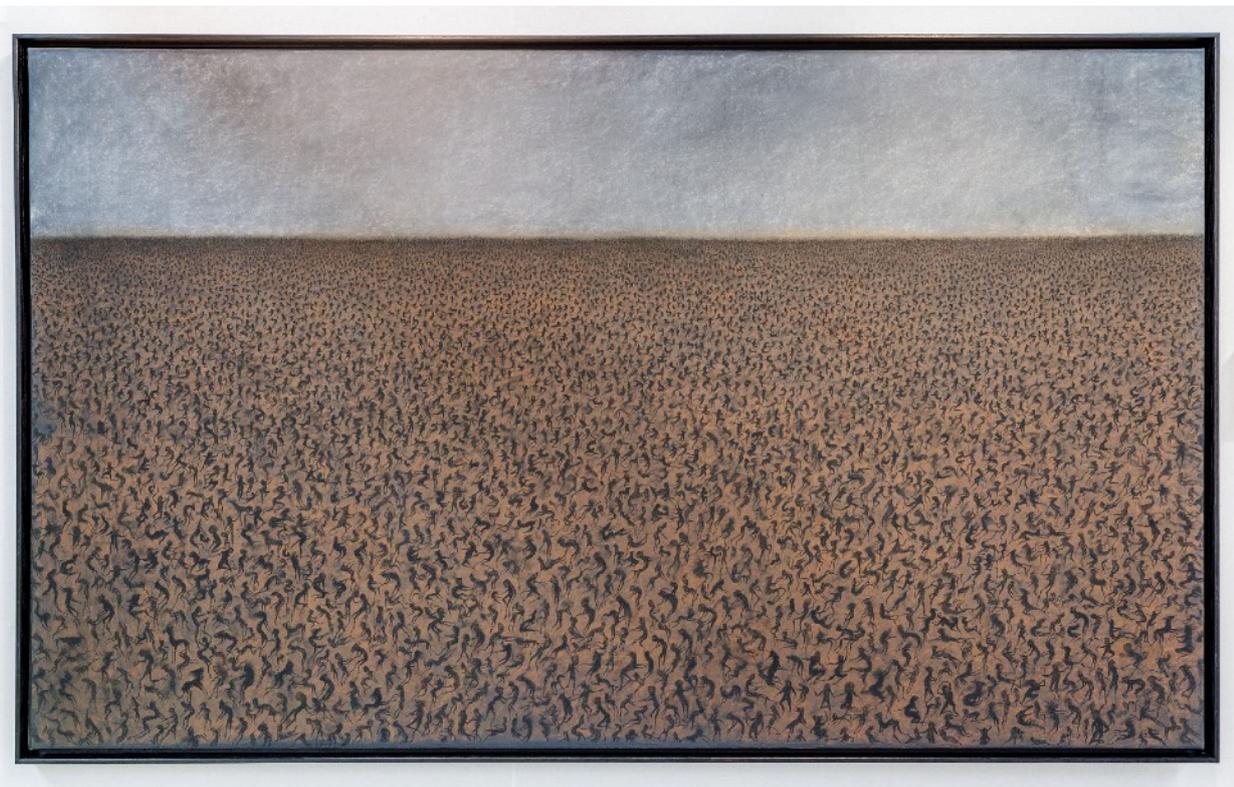
PARTICIPATING GALLERIES 2020

Galerie Georges-Philippe et Nathalie Vallois

Solo show of the artists Peybak

Peybak's painting is a trip. Visual, pictorial, chromatic, temporal. Everyone is free to make the trip, to let themselves be embarked on the "Abrakian lands" of this duo of young Iranian artists, and to agree to be amazed. The thing stated, the trip can begin. Guaranteed, roundabout, colorful. Originally, there are Peyman Barabadi and Babak Alebrahim Dehkordi, two thirty-somethings who met at the Tehran School of Art in 2000 and decided to transform their friendship into an aesthetic and artistic adventure. Then came the desire to invent a world, their own, a melting pot of cultures, identities and plural histories.

It will be "Abrakan", the result of long sessions of four-handed painting, with rock music at full speed, in a workshop cut off from the world, in the middle of the mountains, an hour's drive from the capital. The result, where the energy of the gesture competes with the precision of the line, where the same merges with the unique and chaos with order. Opposites are irresistibly attracted to Peybak. One would think that their canvases are magnetized (...). Their creatures, repeated to the point of obsession, have evolved, leaving the embryonic form for a more developed satyric stage. The details have become more precise, the colors have expanded, blending and intertwining on the canvas in expectation of an event, in suspense. Their painting became more refined, intensified. And then eyes appeared, luminous and brilliant. The creatures of "Abrakan" look at us looking at them, from the piercing (Persian) glow of their white plums.



Peybak, Abrakan Horizon, Courtesy Galerie GP & NVallois, Paris

PARTICIPATING GALLERIES 2020

Vanguard Gallery

Present artist **HSU Che-Yu**

Born in Taipei in 1985, he is a graduate of Tainan National University of the Arts and the Institute of Plastic Arts. He has been exhibiting since 2009 both in his home country and around the world.



HSU Che-Yu, Single Copy, 2019. Video Installation, Glass fiber, 21'17". Courtesy the artist and Vanguard Gallery



HSU Che-Yu, Single Copy, 2019. Video Installation, Glass fiber, 21'17". Courtesy the artist and Vanguard Gallery

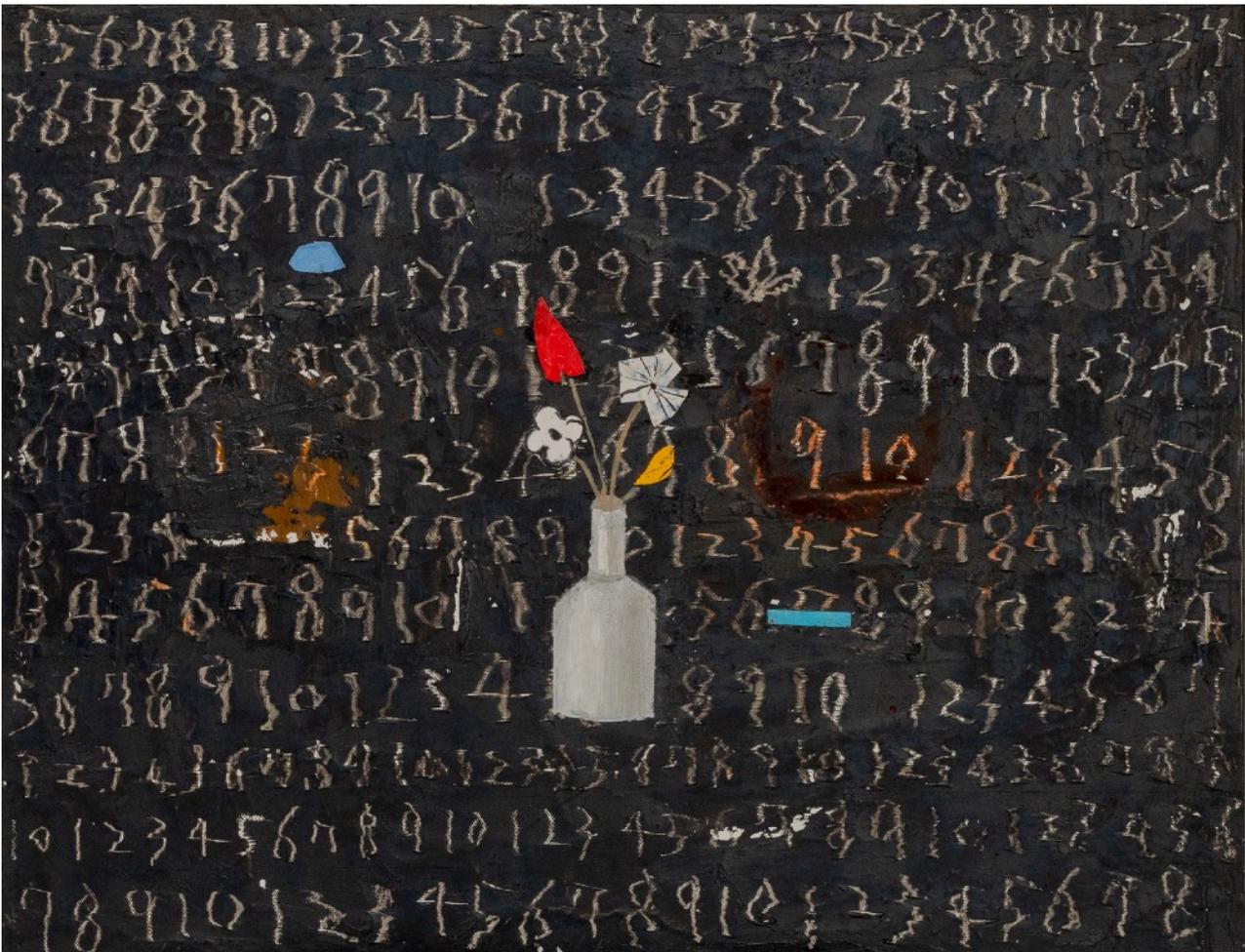
PARTICIPATING GALLERIES 2020

Galerie Vazieux

The Vazieux Gallery specializes in Asian painting from post-war to the present day. For this edition of Asia Now, it honors three Korean artists - Myung-Joo Kim (b.1973), Young-Sé Lee (b.1956), Oh Se-Yeol (b.1945) - whose works express the feeling of nostalgia linked to exile. Exiled from a land, a fantasized place or a bygone era, these three visions plunge us into the heart of their deepest intimacy.

The gallery also presents the famous Chinese artist Chuang Che (b.1934), considered one of the great pioneers of Asian abstraction. In his abstract landscapes are mixed bright colors, turbulence of forms, effect of transparency and matter.

Presented for the first time in France, the Chinese artist Rao Fu (b.1978) is also honoured. He invents a world where eras, Eastern and Western cultures, coexist and intermingle naturally. Between burlesque and fantasy, he plunges us into a singular and mysterious universe



Oh Se-Yeol, Sans titre, 2020, Techniques mixtes, 45x53cm

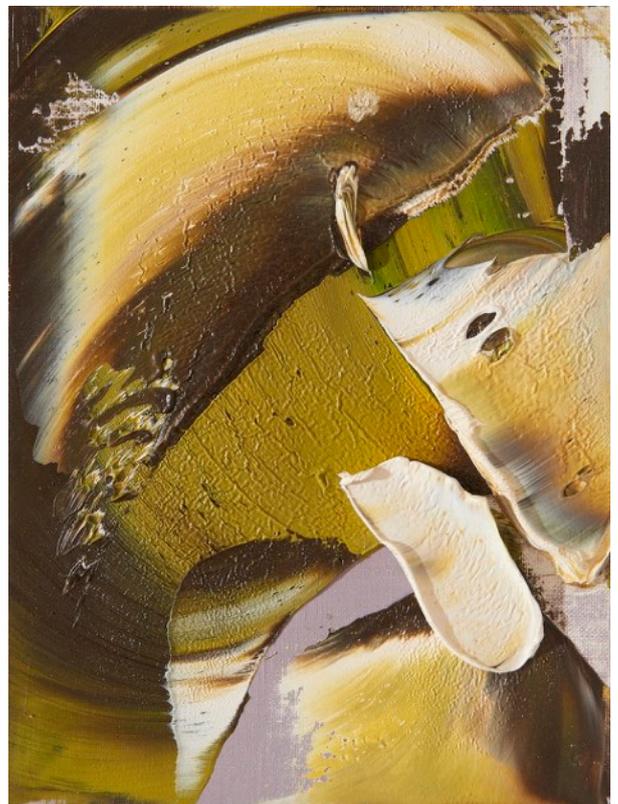
PARTICIPATING GALLERIES 2020

Zeto Art

Huang Xiaoliang will present around twenty drawings created during the confinement. He explores the border between painting and photography. The small format emphasizes the solitude of people, the background changes from an urban space to an unreal scene. **Lu Yanpeng** presents his "Memory of Stones" series. It creates a peaceful space and an ethereal world. The works combine his own photographic creations and the paintings of his wife then pregnant with their child. Ten years later, the participation of their child appears as a gift of life. **Sun Yichao's** abstract paintings explore the limits of human emotions. He asks us about the question of repetition in existence. The space created by **Qi Han** is fictitious. For the artist, the "cosmic landscape" is a question posed today about the future of civilization.



Huang Xiaoliang Courtesy Zeto Art



Huang Xiaoliang Courtesy Zeto Art

313 ART PROJECT

313 ART PROJECT is a contemporary art gallery located in Seoul, South Korea that promotes meaningful exchange between international and Korean art scenes. Since the opening of its first space at Dosan Park in Cheongdam-dong, the cultural hub of Gangnam, 313 has focused on introducing the international art scene to the Korean public and directing an international spotlight on emerging Korean artists.



PARTICIPATING GALLERIES

Almine Rech (Paris/Brussels/London/New York/Shanghai)
Galería Albarrán Bourdais (Madrid)
Galerie ANTHOLOGIE (Paris)
Art'Loft, Lee-Bauwens Gallery (Brussels)
A2Z ART GALLERY (Hong Kong/Paris)
Cahiers d'Art (Paris)
Chi-Wen Gallery (Taipei)
GALLERIA CONTINUA (San Gimignano/Beijing/Les Moulins/Habana/Roma) & **Marella ROSSI** (Paris)
Danysz Gallery (Paris/Shanghai/London)
Don Gallery (Shanghai)
Double Square Gallery (Taipei)
HdM Gallery (London/Beijing)
Jeanne Bucher Jaeger (Paris/Lisbon)
Julien Sato Gallery (Paris/Tokyo)
Galerie Maria Lund (Paris)
LAFFANOUR Galerie Downtown/Paris (Paris)
LIUSA WANG (Paris)
Mind Set Art Center (Taipei)
Galerie Mingei (Paris)
Galerie Minsky (Paris)
Galerie Nathalie Obadia (Paris/Brussels)
NATURE MORTE (New Delhi)
Perrotin (Paris/Tokyo/New York/Seoul/Hong Kong/Shanghai)
Post-Flamand Art Space (Dalian)
Project Fulfill Art Space (Taipei)
TABULA RASA GALLERY (Beijing)
Galerie Templon (Paris/Brussels)
Galerie Georges-Philippe et Nathalie Vallois (Paris)
Vanguard Gallery (Shanghai)
Galerie Vazieux (Paris)
ZETO ART (Paris)
313 Art Project (Seoul/Paris)

SPECIAL PROJECTS

The Gujral Foundation (New Delhi)
Format Exchange (Düsseldorf/Paris)
Château du Marais (Le Val-Saint-Germain)
Video Bureau (Beijing/Guangzhou)
Unique Design x Shanghai

ONLINE PLATFORM

Chambers Fine Art (Beijing/New York)
GINKGO SPACE (Beijing)
Intersections (Singapore)
MARTIN GOYA BUSINESS (Hangzhou)
A Thousand Plateaus Art Space (Chengdu)
STAR GALLERY (Beijing)
Tang Contemporary Art (Beijing/Hong Kong/Bangkok)
Galerie 55 (Shanghai)



Paris Asian
Art Fair

Press Release - October 2020

PRACTICAL INFORMATIONS

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PRESS INVITATION

Tuesday 20 October 2020

10am to 2pm

VIP PREVIEW

Tuesday 20 October 2020

2pm to 8pm

PUBLIC HOURS

Wednesday 21 to Friday 23 October

1pm to 8pm

Saturday 24 October

1pm to 7pm

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