output. She returned to Japan in the 1970s, where she began writing novels and poetry. And in 1993, she created a mirror room filled with pumpkin sculptures at the Venice Biennale. She created an outdoor pumpkin sculpture, a vivid yellow pumpkin covered in an optical pattern of black spots. Since then, the pumpkin, like the “Infinity Net” paintings, have become synonymous with Kasama. In 2011-2012, a retrospective of her works was exhibited at such notable international museums as the Pompidou Center, Paris; Tate Modern, London and the Whitney Museum of Art, New York. In April of this year, Kasama was named one of the 100 most influential people by Time magazine.

At: Whitestone Gallery Hollywood Road, 2/F, Global Trade Square, 21, Wong Chuk Hang Road, Hong Kong
On View: June 26 through July 18
Visiting Hours: Tuesday to Saturday, 11am – 7pm; Closed on Sunday and Monday
whitestone.hk info@whitestone.hk 852 2523 8001

SINGAPORE
ASIAN SINGAPORE
Yang Jiechang – 100 Layers of Ink
This solo exhibition by leading Chinese artist Yang Jiechang presents pieces that date back to the late 1980s, and are the result of focused repetition and process. Since his emigration to Europe in 1988, Yang has worked on a series titled “100 Layers of Ink.” This series is the result of the artist applying ink to the same piece of paper, day after day, until the paper is completely saturated. Employing materials associated with those used by literati to make traditional paintings, Yang reinvents them by entirely removing the artist’s gesture as an index of meaning, by obsessively building layers on layers of ink, thus creating a black object that does not display skill, imagery, or personality, Yang subverts the traditional technique and aesthetic appearance of traditional Chinese ink and wash painting. This position can be considered as a deconstruction of Chinese painting and its tradition into its basic elements: paper, water, and ink.

MIZUMURA GALLERY
The Great Exhibition: Kenji Utonetani
This is the first Singapore exhibition by Kenji Utonetani, the two-person artist unit known well in the international circuit – the duo represented Australia at the Venice Biennale in 2009. They recently participated in the Singapore Biennale 2013. They are known for integrating nearby environments and current political issues into works filled with beauty and humour. They have shown internationally, in group exhibitions in Australia, Germany, the UK, France, Israel, and Canada, and in solo exhibitions in the UK, France, Japan, and Australia, including the recent presentation at the Australian National Museum in Canberra. This is a survey of their recent work, the central piece of which is “The Last Supper,” 2014, showing a nine-meter table made of over one tonne of groundwater salt sourced from the Murray-Darling basin. It features a variety of foodstuffs in the form of an exquisite banquet.

At: Mizuma Gallery, 22 Lock Road, #01-34, Gillman Barracks, Singapore – 108939
On View: June 4 through July 17
Visiting Hours: Tuesday to Saturday 11am – 7pm; Sunday 11am – 6pm
mizuma.sg info@mizuma.sg 65 6754 0775

TOKYO
OTA FINE ARTS
Ombak Hitam: Zai Kunin
This is the first solo exhibition in Japan of Zai Kunin, one of Singapore's most prominent artists. Titled “Ombak Hitam,” which in Malay means ‘black wave’, this show is a reflection on the workings of painting that has become influential in his body of work. It is a personal reflection on the concept of the black color. Kunin has been working with an array of painting and drawing, sculpture, film, music and performance culture — multi-disciplinary approaches. In the 1990s, the themes of his works often related to rituals and the body. He was most well-known for his theatre activity and performances, which brought him much attention. Around 2000, he started observing Malay history and culture, especially that of the Orang Laut (sea gypsies), the natives in Riau islands. While their surrounding environment is being rapidly modernized, through his work, Zai has tried to understand the Orang Laut’s resistance to assimilation, their opposition to the inevitable exercise of power or human desire, and their earnest hope. The series was acclaimed both inside and outside the country and was also introduced in “Who interprets the world?” (21st Century Museum of Contemporary Art, 2015) and “Welcome to the Jungle: Contemporary Art in Southeast Asia from the Collection of Singapore Art Museum” (Yokohama Museum of Art, 2013). Zai is also known as a musician in Japan, as a collaborator with Yoshio Ono and Tetsu Satoh.

At: Ota Fine Arts, Piramide Bldg., 3F, 6-6-9 Roppongi, Minato-ku, Tokyo 1060032
On View: Through June 11
Visiting Hours: Tuesday to Saturday 11am – 7pm; Closed on Monday, Sunday and National Holidays
www.otafinearts.com info@otafinearts.com 01 83 6447 1123

SHANGHAI
MUSEUM OF CONTEMPORARY ART (MOCA) SHANGHAI
The Antinomia Biennale
The Antinomia Biennale starts with an exploration of the space between the virtual world and reality shaped by animation and comics. Thirteen artists invited from around the globe deploy diverse creative mediums and technologies, such as animation, painting, sculpture, and installation in their efforts to reconstruct space, time, narration and world view. Breaking through routine occurrences, virtual space is created, a world of imagery modeled, and the intangible ‘X-dimension’ launched. On the museum’s second floor, the Biennale will present special screenings of cutting-edge animated short films from around the world, including China, France, Poland, Germany and Japan. On the third floor, artist Trevor Lai and Banana Fish studio create an “Animaxim Studio.” The space allows children and adults to access the know-how and fun behind the creation of animation through their own game play.
At: 13/F, MOCA Shanghai, People’s Park, 231 Nanjing West Road, Shanghai
On View: Through July 17
Visiting Hours: Monday to Sunday 10am – 6pm (Please confirm before each exhibition)
www.mocashanghai.org info@mocashanghai.org 86 21 6327 9900

SHANGHART GALLERY
Shao Yi Solo Exhibition: Shao Yi is Here
The exhibition presents the latest installation works of Chinese artist Shao Yi (b. 1967), in which he reinterprets and reviews traditional Chinese cultural elements in the context of post-industrialization. He makes use of simple materials, such as metal, glass, wood, and stone among others, to create new works by breaking and reconstituting, transforming and creating. These works are sharp or