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SINGAPORE

Speaking To Nature's Seasons

Sundaram Tagore Gallery Singapore is presenting *72 Kō (Seasons)*, an exhibition of new and recent paintings, works on paper, and leaf mandalas by New York and Los Angeles-based artist Miya Ando through May 18, 2019. Informed by the 72 seasons of an ancient Japanese calendar system, in which subtle, periodic occurrences of the natural world mark the passing year, the work in this show expands on the artist's ongoing exploration into concepts of time and transition.

This show comes on the heels of a tremendous year for the artist, whose work was featured in numerous museum exhibitions. Additionally, Ando's work is currently on view in public spaces, such as the Los Angeles International Airport and the San Francisco International Airport, and her wrapping of the Versailles Hotel in mesh clouds for the Faena Festival was one of the most talked about site-specific installations during Basel week in Miami.

The centerpiece of the exhibition—and the inspiration

for the show's title—is a vibrantly colorful, large-scale installation comprising 72 small, light-reflecting metal paintings arranged in a chronological grid. A meditation on temporality and transition, *72 Seasons* is an expression of the Japanese calendar system (by way of China), in which there are 24 seasons that are further segmented into 72 seasons per year, with each season paying homage to nature's fleeting beauty and the passage of time.

"I'm investigating this as a practice of acute awareness to time via minute and subtle observations of nature," says Ando. "I'm incorporating transitions into the lexicon as I examine a much more detailed time system than our traditional four seasons." In breaking down the familiar structure of time, Ando draws awareness to seasonal shifts in weather,

temperature, light, and natural phenomena, which she articulates through form and color.

Additionally on view are a selection of paintings on metal from Ando's *Kasumi (Mist)* series, which centers on transience and offers sublime, abstract renderings of the mutable atmospheric condition the title suggests. Here, the palettes are soft and muted and the gradual shift between colors is nearly imperceptible. Ando produces these luminous gradations of color by painting multiple layers of urethane and pigment into the surface of the aluminum.

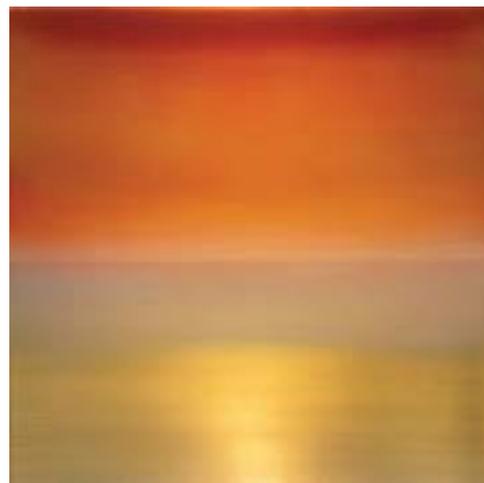
Alongside the *Kasumi* works, several of Ando's *Kumo (Cloud)* paintings are on view. Capturing the evanescence of clouds from one moment to the next, this work encapsulates one of the core concepts of the artist's practice: the nature of reality is that all constituent

forms which create the universe are temporary—an idea rooted in both Buddhism and quantum physics.

With many of her works, Ando expresses her concept using industrial materials, in this case, brushed aluminum composite for the canvas. The metal's textured surface compounds the mercurial quality of light. The clouds are rendered with matte ink, which gives the overall effect of light emanating only from the negative space—the metal surface—in the same way light radiates from the sky. One of the works from this series, *Cloud 6 (Kumo)*, was exhibited in *Atmosphere in Japanese Painting* (2017) at the Los Angeles County Museum of Art and is now part of the museum's permanent collection.

Ando also explores ideas of transition with her mandala works, where she uses skeleton leaves from the Bodhi (*ficus religiosa*) tree, the species under which the Buddha gained enlightenment, to form the compositions. Each leaf is treated, dyed, and assembled into a gradient of color, suggesting transformation and the changing seasons. In Buddhism, a *mandala* represents the universe and is traditionally used as a meditation tool.

Her *Gekkou (Moonlight)* paintings—inspired by the moon, a celestial body that emits no light of its own but casts brilliant reflections from the sun—integrate silver leaf into a palette of soft pinks, yellows, and blues to describe the



Miya Ando, Vermillion 3.3.1, 2019, pigment and urethane on aluminum, 91.4 x 91.4 cm.



Miya Ando, *72 Seasons*, 2019, pigment and urethane on aluminum, 122 x 548.6 cm. Images: Courtesy of the Artist and Sundaram Tagore Gallery.

subtle, light-reflective qualities of moonlight. These new works expand on Ando's concepts, but with more evidence of the artist's hand than ever before.

Collectively, the works in this show take the viewer through a full spectrum of seasons, but it's the process of examining the individual works—interacting with them from different vantage points as a way to vary perceptions—that provides the viewer with space for quiet contemplation and an opportunity to slow down the hands of time.

Miya Ando is an American artist who lives and works between New York City and Los Angeles. She has a Bachelor of Arts degree in East Asian studies from the University of California, Berkeley, and attended Yale University and Stanford University to study Buddhist iconography and imagery. Ando apprenticed with the master metal smith Hattori Studio in Japan, followed by a residency at Northern California's Public Art Academy.

She has had many solo exhibitions and has also been included in extensive group exhibitions at many institutions. Her work is also included in many private and public collections. She has produced several public commissions, most notably a thirty-foot-tall sculpture in London built from World Trade Center steel to mark the ten-year anniversary of 9/11, for which she was nominated for a DARC Award in Best Light Art Installation, as well as for The Glass House in New Canaan, Connecticut, designed by renowned architect Philip Johnson, which is now a museum and National Historic Landmark. She has also received grants and awards, including the Pollock-Krasner Foundation Grant Award.

Established in New York City in 2000, Sundaram Tagore Gallery is devoted to examining the exchange of ideas between Western and

non-Western cultures. The gallery has alliances across the globe, interest in cross-cultural exchange extends beyond the visual arts into many other disciplines, including poetry, literature, performance art, film, and music.

Sundaram Tagore Gallery Singapore is at 5 Lock Road 01-05, Gillman Barracks. Tel: (65) 6694 3378. singapore@sundaramtagore.com.



HONG KONG

Double Victory

Hong Kong photographer Rachel Yee Laam Lai has been announced as the winner of both the *Open Still Life* category and the *Hong Kong National Award* at the internationally acclaimed 2019 *Sony World Photography Awards*. Beating hundreds of thousands of entries worldwide, her winning work *Peony and Leaves* was selected by an expert panel of judges for the two prizes.

The achievement is extraordinary as Lai is an amateur photographer and this is her first major award. The Awards also recognized the local talent of photographers Leung Ho Chan and Kwan Wai Pang and presented them with second and third places respectively in the Hong Kong National Award.

As an *Open* category and *National Award* winner, Lai receives Sony's latest digital imaging equipment. The winning work will be published in the 2019 Awards' book and shown at the *Sony World Photography Awards* in London from April 18 through May 6, 2019, before being toured globally.

The photographer will now compete against the nine other *Open* category winners to become the *Open Photographer of the Year*, winning US\$5,000. The overall winner will be announced at the London awards ceremony on April 17.

Rachel Yee Laam Lai is a self-taught amateur photographer, artist, and plant breeder

from Hong Kong who makes art with strong, bold colors. Her *Peony and Leaves* is a photograph of a resin work made by Lai, who mixed self-made paint with resin and used macro photography to capture the colors as they turn from a liquid to a solid state.

Talking about her win, Lai said: "I am honored but humbled to receive such recognition. I am very grateful my work *Peony and Leaves* won the category and the Hong Kong National Award, I believe the judges see some raw potential in me."

Produced by the World Photography Organization, the *Sony World Photography Awards* are one of the most important competitions on the global photographic calendar. The Awards are now in their 12th year of partnership with sponsor Sony and consist of four competitions: *Professional* (for a body of work), *Open* (for a single image), *Student* (for academic institutions), and *Youth* (for 12–19 year olds).

The World Photography Organization is a platform for photography initiatives. Working across up to 180 countries, with the aim to raise the level of conversation around photography by celebrating the best imagery and photographers on the planet. The Organization hosts a year-round portfolio of events including the *Sony World Photography Awards*, and PHOTOFAIRS, leading international art fairs dedicated to photography. For more details visit www.worldphoto.org.



CHINA

The Individual And The Collective

White Space Beijing is presenting Liu Shiyuan's third solo exhibition with the gallery entitled *In Other Words, Please Be True*. The exhibition



Rachel Yee Laam Lai, *Peony and Leaves*, photograph. Hong Kong SAR, Winner, Open competition, Still Life, 2019 Sony World Photography Awards. © Rachel Yee Laam Lai.