

follows: TS1 Yangon (June 9 – 24, 2018), Yangon, Myanmar, and Museum of Modern Art (July 20 – October 7, 2018), Warsaw, Poland.

The Art Development Matching Grants Pilot Scheme of the Government of the Hong Kong Special Administrative Region financially supports Para Site Art Space. It is at 22/F, Wing Wah Ind. Bldg, 677 King's Road, Quarry Bay. Tel: (852) 2517 4620. E-mail: info@para-site.art.

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ENGLAND

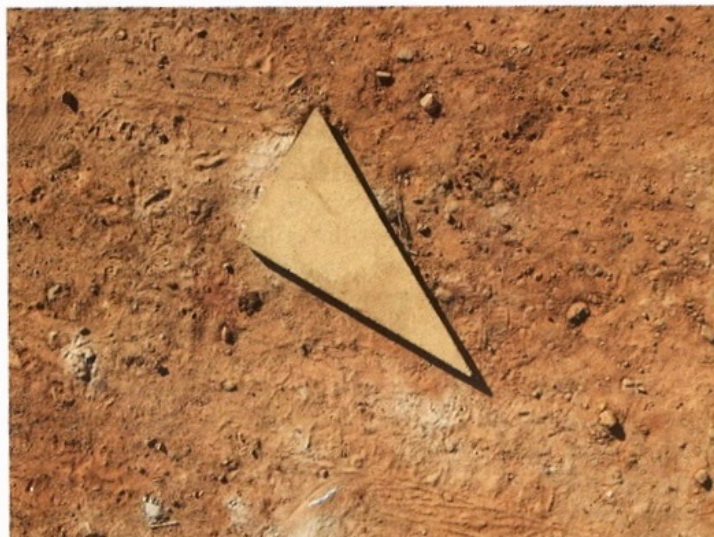
In The Wake Of Rising Social Inequality

For the first major UK solo exhibition by Brazilian artist Cinthia Marcelle, Modern Art Oxford has commissioned a new site-specific installation, *The Family in Disorder* (2018). It is accompanied by the premiere of *Truth or Dare* (2018), a video animation of photographs taken by the artist during a recent residency in South Africa. Together, these works provide an introduction to one of Brazil's most significant contemporary artists. The exhibition, entitled *The Family in Disorder: Truth or Dare*, Cinthia Marcelle, is on view through May 27, 2018.

This new commission is realized in the wake of rising social inequality caused by multiple political and economic crises, both in Marcelle's home country of Brazil and across global society. Considering the exhibition as a space of occupation, the work provokes a dialogue about citizens' rights and access to public space, drawing parallels between various social and educational structures in Oxford and Brazil.

Cinthia Marcelle is a Brazilian artist known for her large-scale installations, performances and video works. She was born

in Belo Horizonte, Brazil in 1974, and graduated from the Universidade Federal de Minas Gerais in 1996. She now lives and works in São Paulo. Marcelle has participated in numerous solo and group exhibitions internationally. In



Cinthia Marcelle, *Truth or Dare/Verdade ou Desafio*, 2018. Image courtesy the artist, Galeria Vermelho, Silvia Cintra + Box4 and Sprovieri Gallery.



Cinthia Marcelle, *The Family in Disorder: Truth or Dare* installation view, 2018. Image courtesy Modern Art Oxford. Photograph: Ben Westoby



Cinthia Marcelle, *The Family in Disorder: Truth or Dare* installation view, 2018. Image courtesy Modern Art Oxford. Photograph: Ben Westoby

2010 she was awarded the first Future Generation Art Prize.

Modern Art Oxford is at 30 Pembroke Street, Oxford OX1 1BP.

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HONG KONG

Richness Of Red

Sundaram Tagore, in partnership with Tagore Foundation International and the Hong Kong Arts Center, and with generous support from the National Arts Council of Singapore, presents *Jane Lee: Red States*, an exhibition by Singaporean artist Jane Lee. This mid-career presentation, which includes a retrospective selection of sketches, studies, and maquettes that trace the chronology of Lee's practice, is the artist's first solo show in Hong Kong and will be on view from May 11 through June 10, 2018.

Jane Lee first came to critical attention in 2008 when her massive installation *Raw Canvas*—on view now at the National Gallery of Singapore—was featured in the *Singapore Biennale*. As one of the few Asian artists producing monumental, sculptural paintings, Lee's work was a highlight of *Medium at Large*, a yearlong exhibition at the Singapore Art Museum (2014–2015), where her wall-mounted installation *Status* was acquired for the museum's permanent collection.

Paint, canvas, frame, orientation, and dimension—all are variables in Lee's hands. Through assiduous processes of layering, mixing, winding, wrapping, kneading, daubing, and other acts of physical transformation, Lee redefines paint and painting to produce dynamic and bold forms.

Red States comprises a diverse yet cohesive mix of new sculptural paintings and site-specific installations produced for this presentation. The exhibition spans all

levels of the Hong Kong Arts Center's Pao Galleries, with a large-scale installation suspended from the ceiling on the top floor, accompanied by studies and reference materials tracing the evolution of her practice on the lower level. The retrospective portion of the exhibition is curated by Michelle Ho, assistant director of Singapore's ADM Gallery at the School of Art, Design and Media, Nanyang Technological University, and former curator at the Singapore Art Museum.

Included in the show are works that expand on earlier series including *Fetish*, one of Lee's most celebrated group of paintings, begun in 2009, in which she employs her trademark technique of hand-twisting sinews of dried paint into coils to produce intricate, tactile surfaces articulated in opulent color. Also on view is *Cream*, a body of work that evolved from her Stack series, which she began in 2014. The installation comprises eight bubble-gum pink sculptures, which the artist has decisively poked, punctured, and gouged to reveal vibrant swaths of crimson hidden beneath the surface.

As the title *Red States* suggests, the color red dominates this new body of work—not as a single color, but in a spectrum of shades that mirrors the range of its associations—from passion and action to blood and life to cultural and political references to luck, auspiciousness, and the representation of people and the nation. Just as red takes on and projects a multiplicity of meanings and effects, with this exhibition Lee vividly presents the many states of paint and painting.

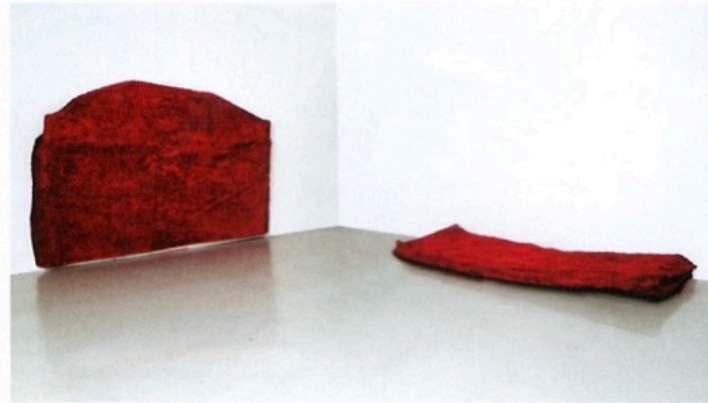
A catalogue with an essay by Michelle Ho will accompany the exhibition.

Jane Lee received a B.A. with honors from LASALLE College of the Arts. She lives and works in Singapore. Challenging conventional notions of

what constitutes a painting, Jane Lee's lush, abstracted works have garnered international acclaim and inclusion in exhibitions across the globe. Operating in a post-colonial

contemporary Southeast Asian context, Lee re-examines the significance of Western painting practices while asserting her own process and culture.

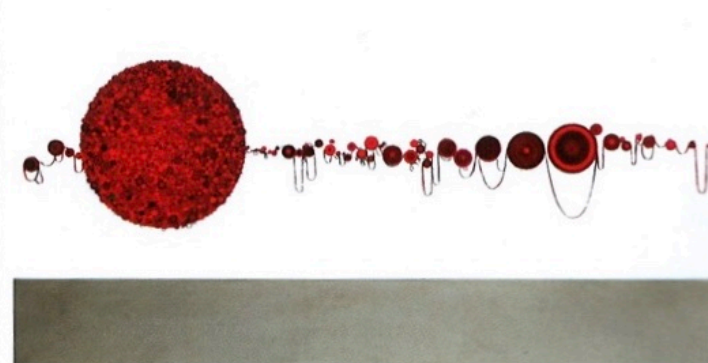
Lee has exhibited work



Jane Lee, *Red States*, 2017, acrylic paint, heavy gel on fiberglass, floor piece: 24 x 315 x 156 cm; wall piece: 222 x 306 x 28 cm © Image courtesy of the artist.



Jane Lee, *Stack Up 2*, 2017, acrylic paint on canvas stacked on metal base, 179 x 220 cm. © Image courtesy of the artist.



Jane Lee, *The Story of Canvas #1*, 2017, acrylic paint, canvas on board, 204 cm diameter and Jane Lee, *The Story of Canvas #1a*, 2017, acrylic paint, canvas on board, variable, 500 cm length as pictured. © Image courtesy of the artist.

in solo shows at Sundaram Tagore Chelsea (2012) and Sundaram Tagore Singapore (2014). She has had a particularly strong presence since 2015: her work was shown alongside eight other contemporary Singaporean artists in *Dear Painter* at Sundaram Tagore Singapore. Lee was also featured in *Prudential Singapore Eye*, one of the largest surveys of Singaporean contemporary art. In the same year she also participated in the group show *Frontiers Reimagined*, an official Collateral Event of the 56th Venice Biennale.

Following a residency at the Singapore Tyler Print Institute, Lee debuted a solo exhibition of works there, *Freely, Freely* (2016), using paper and also forayed into video for the first time.

Tagore Foundation International is a nonprofit organization devoted to intercultural dialogue based in New York City. It is committed to arts education and the promotion of social, spiritual and aesthetic dialogues between Asia and the West. The ideals of Tagore Foundation International were inspired by and are deeply enmeshed with the ideals of Rabindranath Tagore (1861–1941), whose poetry, fiction, music and art have touched the lives of people all over the world. The foundation has provided scholarships for students in India and Mozambique and a permanent scholarship fund at the College of Wooster, Ohio in the United States for the education of disadvantaged young women. The foundation also actively organizes and sponsors cultural events in the United States, Hong Kong and Singapore that encourage intercultural dialogue. tagorefoundationinternational.com.

Hong Kong Arts Center is at 2 Harbour Road, Wan Chai. For more information, please contact (1-212) 677 4520.

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