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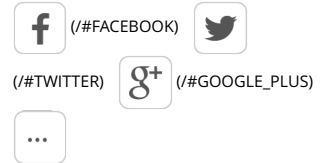
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# Top 10 Exhibitions in Asia for February 2016

BY DARRYL WEE | FEBRUARY 04, 2016



Jean-Michel Othoniel, Black Lotus, installation view, K3, Photo: Keith Park  
(Courtesy of Kukje Gallery, Image provided by Kukje Gallery)

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[Gagosian Gallery Hong Kong](#)  
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One month after the whirlwind of art events early in the new year, centered around key art fairs in Singapore and Delhi, but with important upcoming art fairs in Manila, Dubai, and Hong Kong on the immediate horizon, February is an important month for many galleries and institutions in Asia, many of which are hosting ambitious keystone exhibitions in the middle of the winter season.

BLOUIN ARTINFO's Asia office presents a list of top 10 exhibitions in the Asian region that you shouldn't miss in Seoul, Singapore, Hong Kong, Beijing, Shanghai, Yokohama, and Manila.

Rockbund Art Museum  
(/galleryguide-venues/814173/museum-overview)

Pearl Lam Galleries  
Singapore  
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Yokohama Museum of Art  
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Ayala Museum  
(/galleryguide-venues/288299/museum-overview)

White Cube Gallery Hong Kong  
(/galleryguide/white-cube-gallery-hong-kong/overview)

Sotheby's Hong Kong  
(/node/804127)

Art Tower Mito  
(/galleryguide/art-tower-mito/overview)

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ARTISTS

Jean-Michel Othoniel  
(/artist/426744/overview)

Koki Tanaka  
(/artist/1106493/overview)

Takashi Murakami  
(/artist/359855/overview)

Heman Chong  
(/artist/1071213/overview)

Darren Almond  
(/artist/127485/overview)

Giuseppe Penone  
(/artist/428892/overview)

William Lim  
(/artist/230679/overview)

Yinka Shonibare  
(/artist/442249/overview)

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(/artists/jean-michel-othoniel-137726)  
(/artists/jean-michel-othoniel-137726) **Jean-Michel Othoniel**  
(/artists/jean-michel-othoniel-137726), “**Black Lotus**,” Kukje Gallery,

**Seoul, February 2 through March 27, 2016**

This solo exhibition of new works by one of France’s most acclaimed contemporary artists is Othoniel’s second at Kukje Gallery since 2010, showcasing ten new works that delve into his longstanding interest in metaphorical images. Known for his delicate and surprising treatment of Murano glass, which he prizes for his combination of fragility and density, transparency and color, Othoniel presents here a series of pieces inspired by the motif of the lotus flower, and its symbolic associations with truth and serenity.

Also borrowing artistic inspiration from French poets Baudelaire and Rimbaud, and their own obsessions with the connotations of this blossom, Othoniel works primarily with white and black, dark blue and violet, mirrored surfaces and white gold, evoking the sense of a spiritual odyssey.

(/artists/koki-tanaka-1106493) (/artists/koki-tanaka-1106493) **Koki Tanaka** (/artists/koki-tanaka-1106493) **Possibilities for being together. Their praxis.**, at Contemporary Art Gallery, Art Tower Mito, Japan, February 20 through May 15, 2016

Following his first large-scale solo show in Europe held at Berlin’s Deutsche Bank Kunsthalle in March 2015, (/artists/koki-tanaka-1106493) (/artists/koki-tanaka-1106493) **Koki Tanaka** (/artists/koki-tanaka-1106493)’s solo exhibition at the Contemporary Art Gallery, Art Tower Mito, located just outside Tokyo, explores the

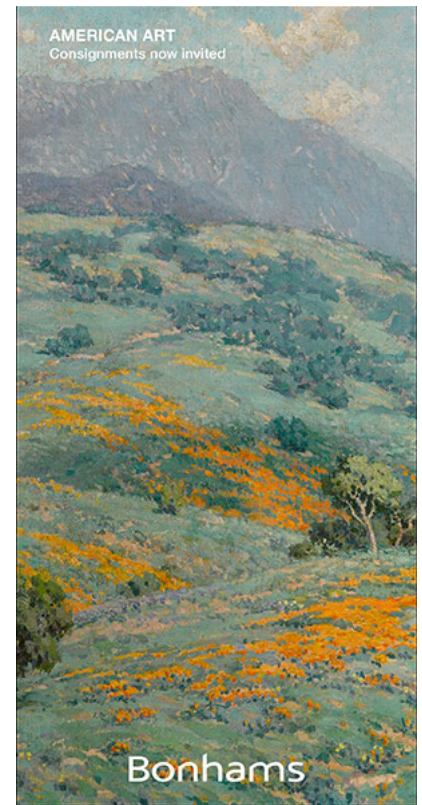
potential of micro-communities that can come together in spite of their disparate backgrounds and personalities, and the difficulty of true collaboration. Tanaka will show some 230 minutes worth of video footage shot during a six-day workshop of “living together situations” conducted with six participants, a film crew, and administrative staff in a dormitory-like setting. As the participants read, eat, make pottery, and have free discussions with one another, Tanaka captures that awkward sense of an obligatory yet ambiguous social contract that inevitably unfolds among people meeting for the first time, who are yet obliged to be together for circumstances outside their control.

**“Takashi Murakami’s Superflat Collection: From Shohaku and Rosanjin to Anselm Kiefer,” Yokohama Museum of Art, Japan, January 30 through April 3, 2016**

Hot on the heels of Takashi Murakami’s first Japan solo show in 15 years at the Mori Art Museum (ongoing through March 6) is this first public showing of Murakami’s own private collection that impresses with its breadth and eclecticism. Although nominally focused on contemporary art, Murakami’s collection also contains Japanese and Asian antiquities, European antiques, ceramic pieces, and folk art. Highlights include pieces by the eighteenth-century painter Soga Shohaku and ceramic works by the early twentieth-century artist and epicure Kitaoji Rosanjin, displayed alongside screen printings and drawings by Horst Janssen, sculptures by Frank Benson and Yoshitomo Nara, and “Merkaba,” a monumental installation by Anselm Kiefer consisting of a ruined airplane fuselage in a stately vitrine that was first shown at Gagosian Gallery in 2010.

**Heman Chong, “Ifs, Ands, or Buts,” Rockbund Art Museum, Shanghai, January 23 through May 3, 2016**

Singaporean artist Heman Chong’s first solo exhibition in Mainland China is a timely mid-career milestone for an artist who is known both for the eclecticism of his chosen methods and media, as well as his erudite but never heavy-handed references to high and pop culture alike, obscure trivia and overlooked histories, and the perplexing contradictions of contemporary life. For “Legal Bookshop (Shanghai),” Chong



has installed a working temporary bookshop in the museum that stocks only titles that help individuals navigate the legal system in China, all selected by author and lawyer Ken Liu. In “Mysterious Island,” Chong takes the hoary Asian myth of the idyllic paradise “peach blossom island” and recreates it using plastic flowers bought over the internet. The artist’s continuing engagement with text as a supple, versatile medium can also be seen in “Papaya Daily” (an obvious dig at the Hong Kong tabloid Apple Daily), a compilation of gossip that Chong either heard directly or read about, since 2003.

**“A Taste of Gutai: Lito and Kim Camacho Collection,” Ayala Museum, Manila, February 4 – April 10, 2016**

Established in 1967, the privately run, six-storey Ayala Museum anchors the downtown Makati art scene with rotating exhibitions devoted to both Filipino and international contemporary art. Coinciding with Art Fair Philippines this year is “A Taste of Gutai,” a showcase of pivotal works from the avant-garde 1950s Japanese movement, drawn from the collection of Lito and Kim Camacho. Featured artists include Yoshihara Jiro, Shimamoto Shozo, Kanayama Akira, Motonaga Sadamasa, Murakami Saburo, Shiraga Kazuo, Sumi Yasuo, Tanaka Atsuko, Maekawa Tsuyoshi, Kanno Seiko, Matsutani Takesada, Nasaka Yuko, Nasaka Senkichi, Horio Sadaharu, and Moruichi Keiko.

**(/artists/9039-darren-almond) (/artists/9039-darren-almond) Darren Almond (/artists/9039-darren-almond), “Time and Being,” White Cube Hong Kong, January 28 through March 12, 2016**

British artist (/artists/9039-darren-almond) (/artists/9039-darren-almond) Darren Almond (/artists/9039-darren-almond)’s first exhibition in Hong Kong features two new series of paintings and sculpture. The ground floor displays three of Almond’s “flip clock” sculptures and multi-panel mirror works that evoke the random yet controlled iterations of nature and life as expressed by the language of numbers. The numbers in these clocks have been laterally bisected, in a gesture that suggests that time can be both a steady constant and mercurially variable. On the first floor, audiences will find new paintings of nocturnal landscapes, including works based on full-moon shoots in Patagonia from 2013 that capture an enchanting spectrum of color that makes up the void of the night sky — apparently black, this chromatic space is in fact made up of multiple strata of prime colors.

**(/artists/giuseppe-penone-142053) (/artists/giuseppe-penone-142053) Giuseppe Penone (/artists/giuseppe-penone-142053), “Leaves of Stone,” Gagosian Gallery Hong Kong, January 21–March 12, 2016**

Italian Arte Povera pioneer (/artists/giuseppe-penone-142053) (/artists/giuseppe-penone-142053) Giuseppe Penone (/artists/giuseppe-penone-142053)’s first gallery exhibition in Hong Kong casts a keen eye over representative pieces from the past decade. “Reflection of Bronze” (2004), a wall-mounted work in eight parts composed of faintly reflective bronze plaques that are each cast from its immediate predecessor, is a reflection on the passage of time and the artistic process. Similarly, “Acacia thorns – Contact, April 2006,” a series of canvases onto which thickets of fierce thorns have been attached in a whirling pattern, explores the relationship between the artistic gesture and the imprint it leaves behind. Another elegiac series, “Indistinct Boundaries” (2012), consists of a series of austere tree trunks perched on pedestals, carved out of pristine white marble and impressed with rusting nails and bronze knots that stain the immaculate marble and imbue it with organic, vestigial traces.

**“Next Destination: Hong Kong,” Sotheby’s Hong Kong Gallery, February 26 through March 10, 2016**

This spring, Sotheby’s turns the focus onto local Hong Kong contemporary art, with this dual exhibition dedicated to William Lim’s Living Collection, perhaps one of the most extensive private collections of Hong Kong art today, and the accompanying selling exhibition of contemporary Hong Kong art. Lim, who began collecting in 2006, has to date amassed holdings of some 200 artworks across a diverse range of media. On display here are more than 50 works by the likes of Kwan Sheung Chi, Chow Chun Fai, Ho Sin Tung, Yeung Tong Lung, Au Oi Lam, and Wilson Shieh, while the selling exhibition showcases some 40 works by 16 Hong Kong artists.

**Elmgreen & Dragset, “The Well Fair,” Ullens Center for Contemporary Art, Beijing, January 24 through April 17, 2016**

Transforming the Great Hall of the UCCA into a fictional art fair that showcases more than 80 works created by Elmgreen & Dragset over the past two decades, The Well Fair is a tour-de-force culmination of the duo’s archly ironic, self-reflexive practice that excels at creating unnervingly contemporary, and often sinister spatial situations, while questioning the specific social and anthropological constructs of the contemporary art world. The generic architecture of the art fair, with its prototypical booths and dry walls, forms a backdrop for the duo’s own artworks, in haphazard states of being unpacked or dismantled, making audiences unsure if the whole charade is winding down — or if it’s even yet to begin.

[\(/artists/yinka-shonibare-168915\)](#) [\(/artists/yinka-shonibare-168915\)](#) **Yinka Shonibare** [\(/artists/yinka-shonibare-168915\)](#), “Childhood Memories,” Pearl Lam Galleries Singapore, January 21 through March 13, 2016

Although primarily known for a body of work that centers on political issues with a broad, universal appeal, British-Nigerian artist [\(/artists/yinka-shonibare-168915\)](#) [\(/artists/yinka-shonibare-168915\)](#) **Yinka Shonibare** [\(/artists/yinka-shonibare-168915\)](#) MBE returns to a series of specific childhood experiences growing up in his native Nigeria for his first solo exhibition in Singapore at Pearl Lam Galleries. The surrealistic sculptures in the exhibition depict human figures clad in vibrantly colored African fabrics, handpicked by the artist himself. Their motifs, however, reveal a story of cross-cultural migrations that echoes Shonibare’s own nomadic wanderings and global outlook. “The bicultural condition is very central to the focus of my work. Of course, having a hyphenated identity, as I call it, is not something that’s just particular to Nigeria. For instance, I’m showing here at Pearl’s gallery in Singapore, which has a similar kind of history to Nigeria, so the comparison is rather interesting, I think,” he notes.

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5	<p><b>Denis Milovanov Solo Exhibition at Armel Soyer</b>  <a href="http://enfr.blouinartinfo.com/news/story/denis-milovanov-brings-solid-oak-to-armel-soyer-in-paris">http://enfr.blouinartinfo.com/news/story/denis-milovanov-brings-solid-oak-to-armel-soyer-in-paris</a></p>