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## CRITICS' PICKS

[CURRENT](#) | [PAST](#)

## New York

Mickalene Thomas  
Matthew Fisher  
Sophie Calle  
Jennifer Bornstein  
Richard Phillips  
Yael Bartana

## Los Angeles

Henry Taylor  
Anthony Burdin  
Richard Jackson, Franz Ackermann

## San Francisco

Desirée Holman

## Berkeley

Mario García Torres

## Boston

Shepard Fairey

## Chicago

"Vaguely Paperly"

## Dallas

Richard Patterson

## Houston

"Human Nature"  
Henrique Oliveira

## Providence

Marcel Breuer

## Toronto

Ian Carr-Harris

## Mexico City

"Recursos Incontrolables y Otros Desplazamientos Naturales"

## London

"The Actuality of the Idea"  
Cy Twombly  
Thomas Helbig  
Elizabeth McAlpine  
Hussein Chalayan  
"Ray Johnson: Please Add to & Return"  
"The Russian Linesman"

## Paris

Alison Moffett  
"Gakona"

## Ile de Vassivière

Victor Man

## Berlin

Frauke Eigen

## Naples

Douglas Gordon and

## Seoul

## Kang Hong-goo

MONGIN ART CENTER  
106, Samchung-dong, Jongno-gu  
March 13–May 3

In "Vanish Away: A Record of Eunpyeong New Town," Kang Hong-goo's photographs of his former neighborhood evoke a quiet pastoralism. Pathways are overgrown with flowers and vines, and children play in clear streams and crooked streets. Rugged landscapes and changing seasons provide a manipulative, if effective, poetry: The same scenes are set in snow, blossoms, and other telltale signs of the four seasons. A rough chronology emerges as these photographs—displayed in a slide show on the gallery's ground floor—gradually capitulate to images of empty lots and distant bulldozers. Piles of rubble lie next to industrial equipment; skeletal apartment blocks occupy desolate construction zones. The bare earth gives rise to monolithic high-rises; their latticed foundations take on white, streamlined exteriors and impassive advertisements.

Tighter subsets of the projected images, arranged nonlinearly, are printed, mounted, and hung throughout the gallery's two levels. Culled from this context, photographs of both Kang's old neighborhood and the act of its destruction invoke the sense of a vanished, mutable reality. On the floor, the artist includes a neighborhood map, along with drawings of the photographs marking where the scenes were shot. By revealing where each photograph was taken, Kang suggests a partial, reconstructed space within the gallery walls. This construct is undercut by more subtle formalisms, among them the rectilinear bounds of the gallery itself. Situated in an upscale art district far from Eunpyeong New Town, where the photos were shot, Kang's exhibition asserts the confluent geometries of winners and losers in postindustrial Seoul. As viewers enter the gallery, they are confronted with the photograph of an imposing gate, on which black and red spray-painted texts suggest the same scrawl that marks structures for demolition. To the left, however, the paint spells out an affirmation in Korean: I LOVE MY HOUSE. And to the right: STRUGGLE.

— Russell Burge

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## Beijing

## "Music to My Eyes"

TODAY ART MUSEUM  
32 Baiziwan Road, Chaoyang district  
April 17–May 3

Synesthesia was a frequent fascination of Western modernists. In "Music to My Eyes," Beijing-based curator Karen Smith's variation on this old theme, visitors heard bands including Girl Kill Girl, Dead J, and ZigZag. They see Liu Ye's small paintings of Mozart, Chet Baker, and Taiwanese pop singer Teresa Teng and enter *Kaleidoscope* (all works 2009), a cycloramic environment designed by Chen Hangfeng and Ben Houge, which displays—on six walls and in real time—images taken through a kaleidoscope at the door of the museum. *Changing Street Orchestra* by Mathieu Borysevicz uses three-screen cinematic juxtapositions of advertising billboards and pictures of workers to offer political perspective on the immense gap between poor and rich. The autobiographical video *Something Missing* by Pei Li—the only woman in the show—shows the artist painting and repainting images on a wall: aggressively angry scenes of a failed marriage. Speakers play Wu Ershan's *Club Revolution* remixes, which combine Western rhythms and Chinese-opera scores. Meanwhile, Wang Bo's punching-bag figures serve as an



Kang Hong-goo, *I Love My House*, 2009, color photograph, 40 x 79".



Chen Hangfeng and Ben Houge, *Kaleidoscope*, 2009. Performance view. Left: Shen Lihui of Modern Sky.

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Jonathan Monk

### Luxembourg City

"The Space of Words"

### Lisbon

Jochen Lempert

### Seoul

Kang Hong-goo

### Beijing

"Music to My Eyes"

### New Delhi

"Where in the World"

outlet for unresolved frustration toward school bullies, and Zou Yeu's film walks viewers through the new Beijing airport. In Xu Routao's *I See It: I Hear It*—the most extreme realization of Smith's vision—an abstract painting, scanned to create a musical score, lets visitors also hear a systematized translation of what they see. At a time when too much on display in the country's commercial galleries is cliché, this exhibition, revealing the extraordinary range of contemporary Chinese art, is emphatically more than the sum of its parts.

— David Carrier

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## New Delhi

### "Where in the World"

DEVI ART FOUNDATION  
Sirpur House, Sector 44, Plot 39,  
December 11–May 3

After several seasons of survey exhibitions of contemporary Indian art everywhere else in the art world, "Where in the World" is one of the first of the genre in India. The show broadly questions the relationship of contemporary Indian art to its new global position through a selection of works from the esteemed Anupam and Lekha Poddar collection, at the core of the recently established Devi Art Foundation. In a move away from the identity-based categorizations prevalent among the shows abroad, this exhibition gathers artworks into descriptive categories like "Outrageous," which highlights works with an intrinsic, intended shock value, and "Uncollectable," which contextualizes pieces that have customarily been difficult to contain or collect.

"Where in the World" showcases iconic works by India's leading artists—including Subodh Gupta's pink cow installation *Rani*, 2001, Sudarshan Shetty's *Love*, 2006, and Atul Dodiya's painting on shutters *B Is for Bapu*, 2001. Interspersed among these are new and experimental works by emerging artists such as Mithu Sen, Nikhil Chopra, and InderSalim. Though many of the works have been shown before, this context and the extraordinary potential of the space at Devi Art lend the exhibition a fresh feel.

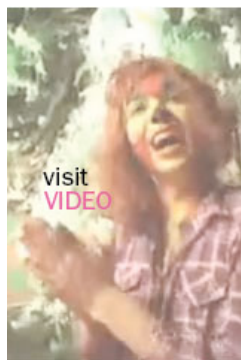
The show also responds to the need for an increased curatorial role in India and is the first result of a new initiative in curatorial studies at Jawarhalal Nehru University. It synthesizes the ideas and writing of nineteen students and three art historians (Kavita Singh, Shukla Sawant, and Naman Ahuja) from the program. The results are a bold, polyphonic show and a critically engaged catalogue that smartly pose more questions than they answer about the state of Indian art.

— Beth Citron

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Last Month's Picks



NEWS DIARY **FILM**

#### Newest Entries

Darrell Hartman on *Ice People*

Jason Anderson on the Hot Docs Film Festival

Andrew Hultkrans on *Blank City* and *Variety* at the Tribeca Film Festival

Annie Buckley on Zoe Beloff

Amy Taubin on *Treeless Mountain*

Steven Erickson on Jean Painlevé



View of "Where in the World," 2009. From left: Sudarshan Shetty, *Love*, 2006; Sheba Chhachhi, *Initiation Series-3*, 2002; N. Pushpamala, *Triptych: Portrait of a Hindu, Christian, and Mohammedan Woman*, 2000–2003.



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