



ARARIO GALLERY

Art|Basel Hong Kong

BOOTH NO. 1B11
Encounters: No. 1E04, Subodh GUPTA
Kabinett: KIM Kulim

Hong Kong Convention and Exhibition Center
2018.03.29 – 2018.03.31

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PRESENTING WORKS BY

Subodh GUPTA (B. 1964, INDIA);

KIM Taeho (B.1948, KOREA);

SHIM Moon-Seup (B.1943, KOREA);

SUH Seung-Won (B.1941, KOREA);

Namjune PAIK (B.1932 – D.2006, KOREA);

Kohei NAWA (B.1975, JAPAN);

Geraldine JAVIER (B.1970, PHILIPPINES);

Eko NUGROHO (B.1977, INDONESIA);

CHEN Qiang (B.1960, CHINA)

Encounters I Subodh GUPTA (B.1964, INDIA)***Start.Stop.*, 2008**

Conveyor belt, motors. stainless steel and brass utensils

Diameter 420 x 157(h) cm

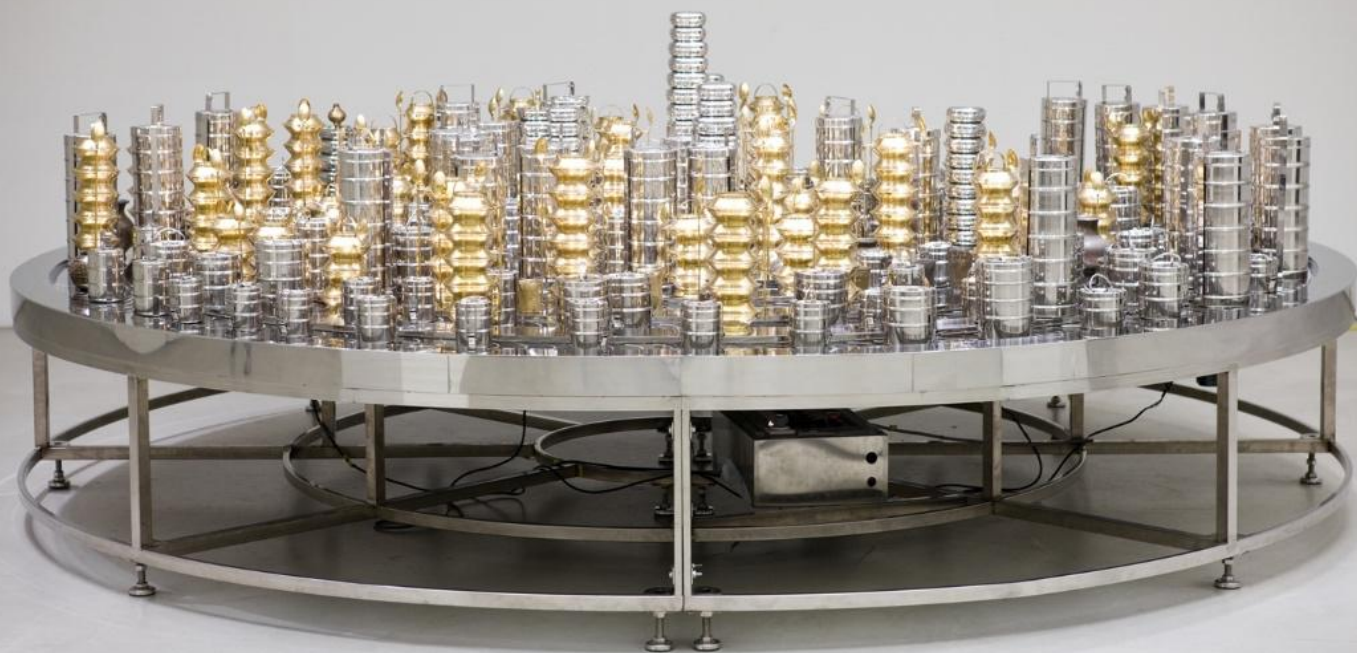
Subodh Gupta is an internationally well-recognized and respected artist best known for his practice working with large-scale sculptural and installation works unique to India initiating a cultural dialog of contemporary Indian culture and its' hybridity. Village to city migration, the charged and unpredictable encounter with globalism and cultural hybridity are significant concepts in his work. As a sculptor, Gupta's use of material is always strategic and deeply expressive of a conceptual context.

Adapting the everyday objects with lo-tech material such as stainless steel, monolithic buckets, and tiffin boxes are the foremost important medium that leads Gupta to draw attention to the dynamic engagement with the economic issues around social class, the home and the world.

At this point, *Start.Stop.* is one of the greatest outputs bringing the materialistic and conceptual sensibility to his oeuvre. By the invocation of the many metaphors of food consumption and the containers, both the sublime and the sensual are never far from Subodh Gupta's ever hospitable high table. Comprising a huge and slowly moving conveyor belt fitted with scores of tiffin boxes and gleaming pots, *Start.Stop.* elegantly presents how the food has traveled in time across seas and continents, and on the other, it recalls the obscure destiny of the dabba-wallahs of metropolitan Mumbai who manually transports wheel-barrows of tiffin boxes filled with home-cooked food even in a fast changing urban reality where industrially packaged foods soon threaten to become the convenient norm. In this seductive formalization of the 'moveable feast', the mantra for nirvana is a clever combination of eros and astonishment.

苏伯德·古普塔其关于印度文化生活的标志性纪念碑式的作品广泛受到国际社会的关注，开创了与当代印度文化融合性的对话。从乡村到城市的变迁中所遇到的全球化和文化融合的不可预测性是他作品中的重要概念。

他的艺术语言是他个人哲学“最平庸的即是最神圣的”的一种有力宣言。作品中充满了对食物消费和盛装他们的容器的隐喻，其中的崇高和感性与艺术家热情好客的宴会密不可分。它由一个巨大的、缓慢移动的寿司带组成，上面有大量的印度午餐盒和闪闪发光的锅子，“开始。结束。”展示了食物是如何沿着时间从一个世界的穿越到另一个世界的。它同时让人想起了孟买的达巴瓦拉人隐秘的命运。在快节奏的现代化城市中，他们依旧用手推车运送着装满自制食物的午餐盒。在这种“可移动的盛宴”的诱人形式中，对涅槃的颂歌是一种巧妙的爱欲与惊奇的结合。



Encounters | Subodh GUPTA (B.1964, INDIA)

Start.Stop., 2008

Conveyor belt, motors. stainless steel and brass utensils

Diameter 420 x 157(H) cm



Encounters | Subodh GUPTA

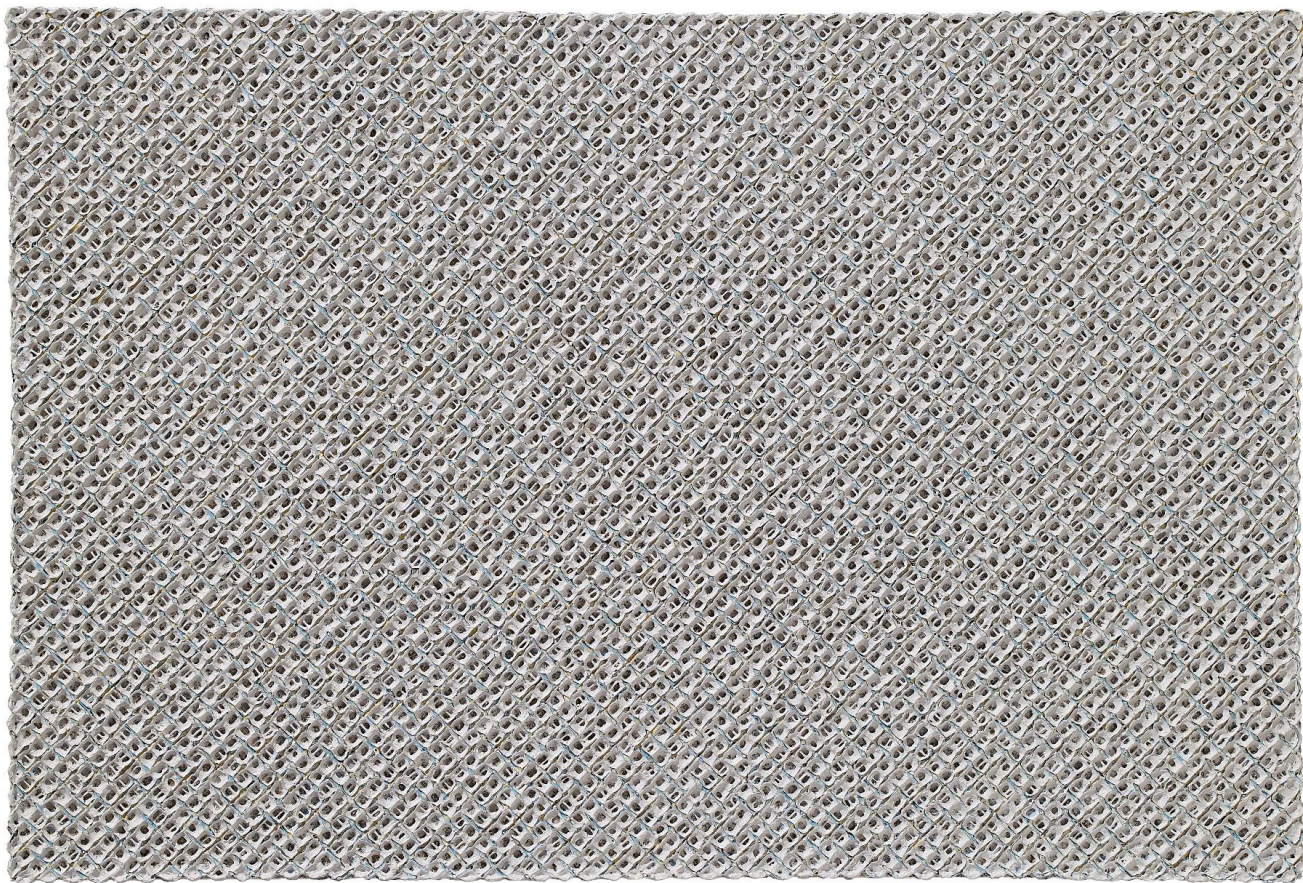
Start. Stop. (detail)



Subodh GUPTA (B.1964, INDIA)

Cosmic Void, 2016

Brass pots, rope and steel structure
301(L) x 235(W) x 105(D) cm (Approx.)

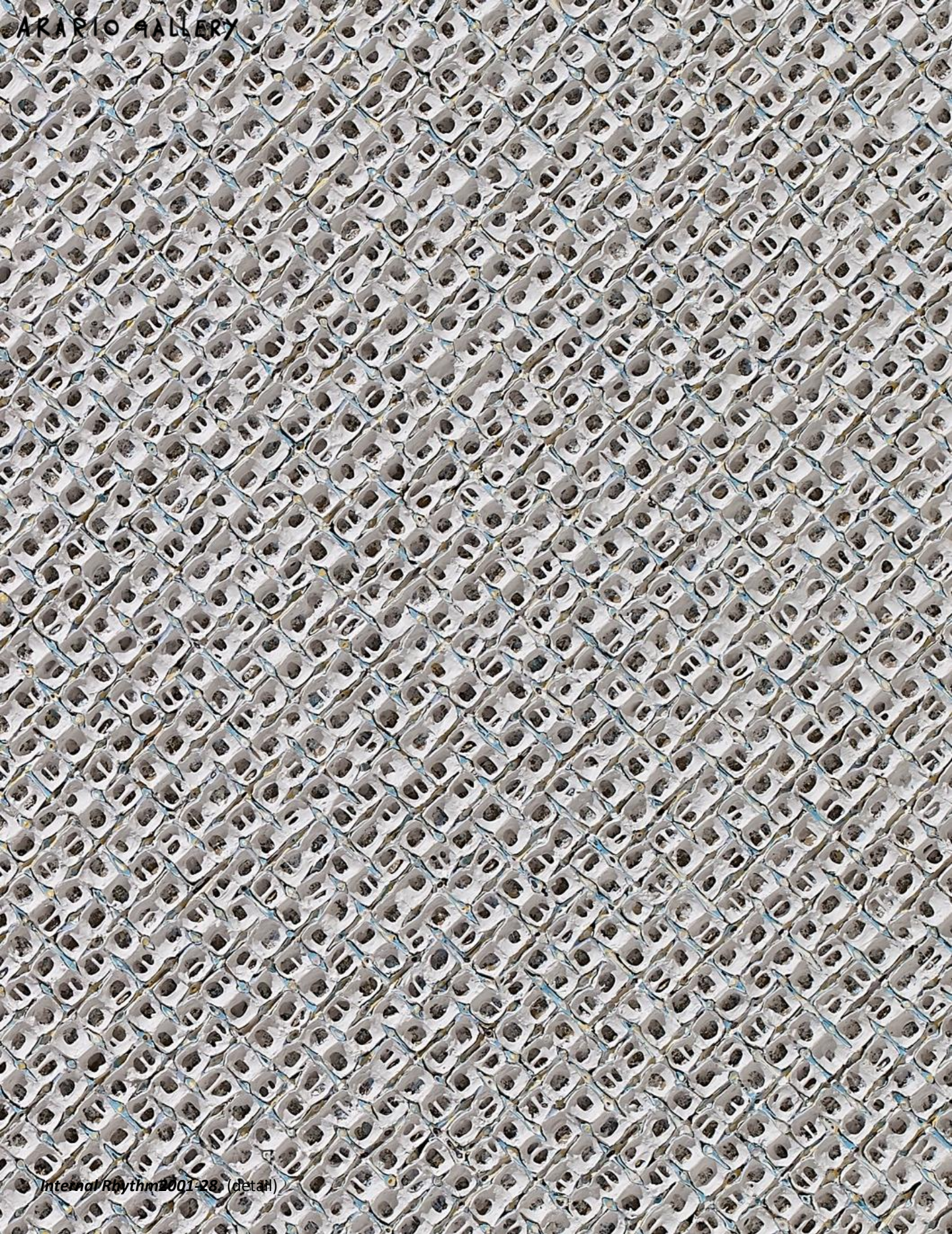


KIM Tae-ho (B.1948, KOREA)

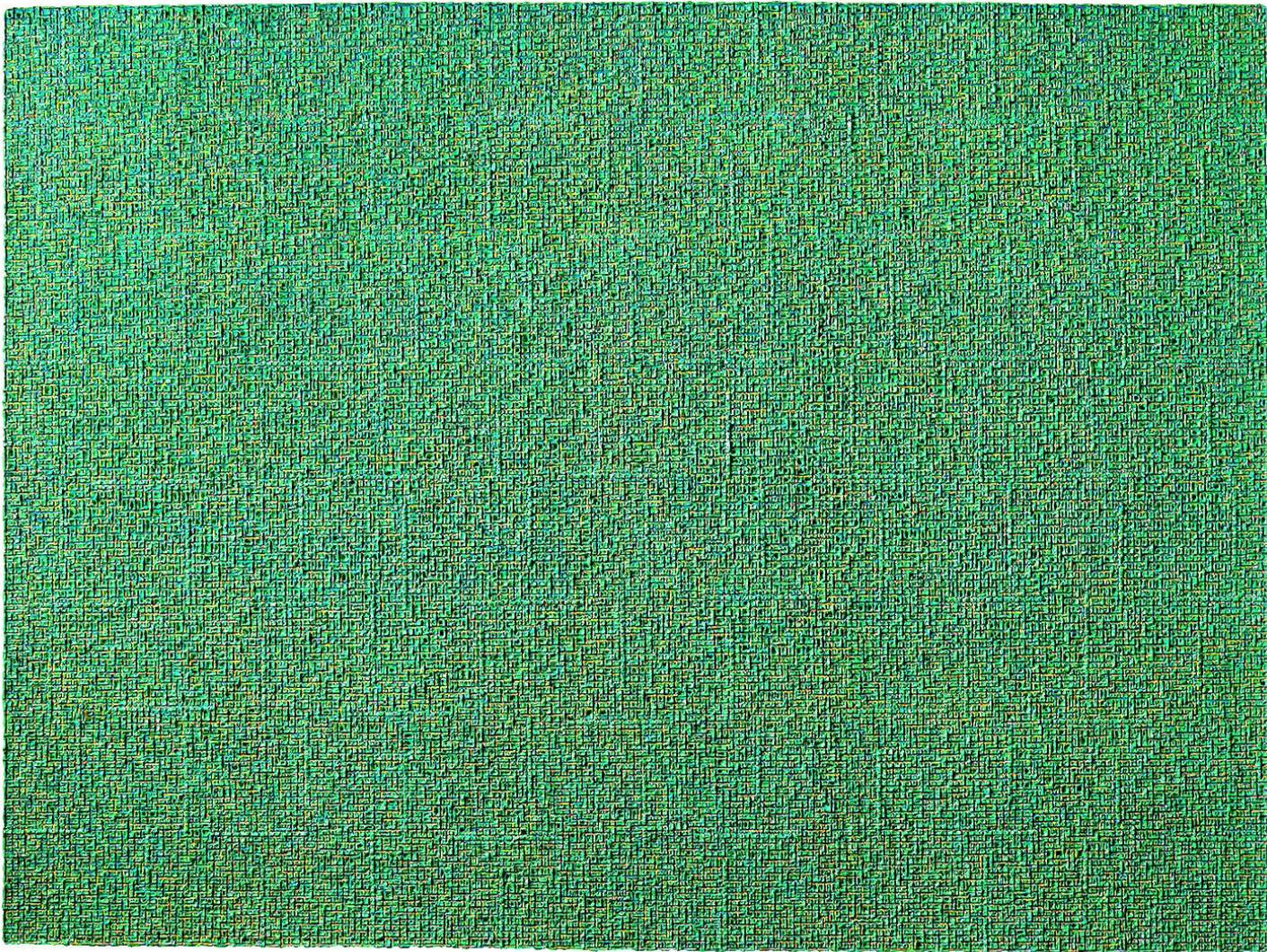
***Internal Rhythm* 2001-28, 2001**

Acrylic on canvas

131.5 x 195 cm



AKARIO GALLERY



KIM Taeho (B.1948, KOREA)

Internal Rhythm 2018-3, 2018

Acrylic on canvas

195 x 260.5 cm

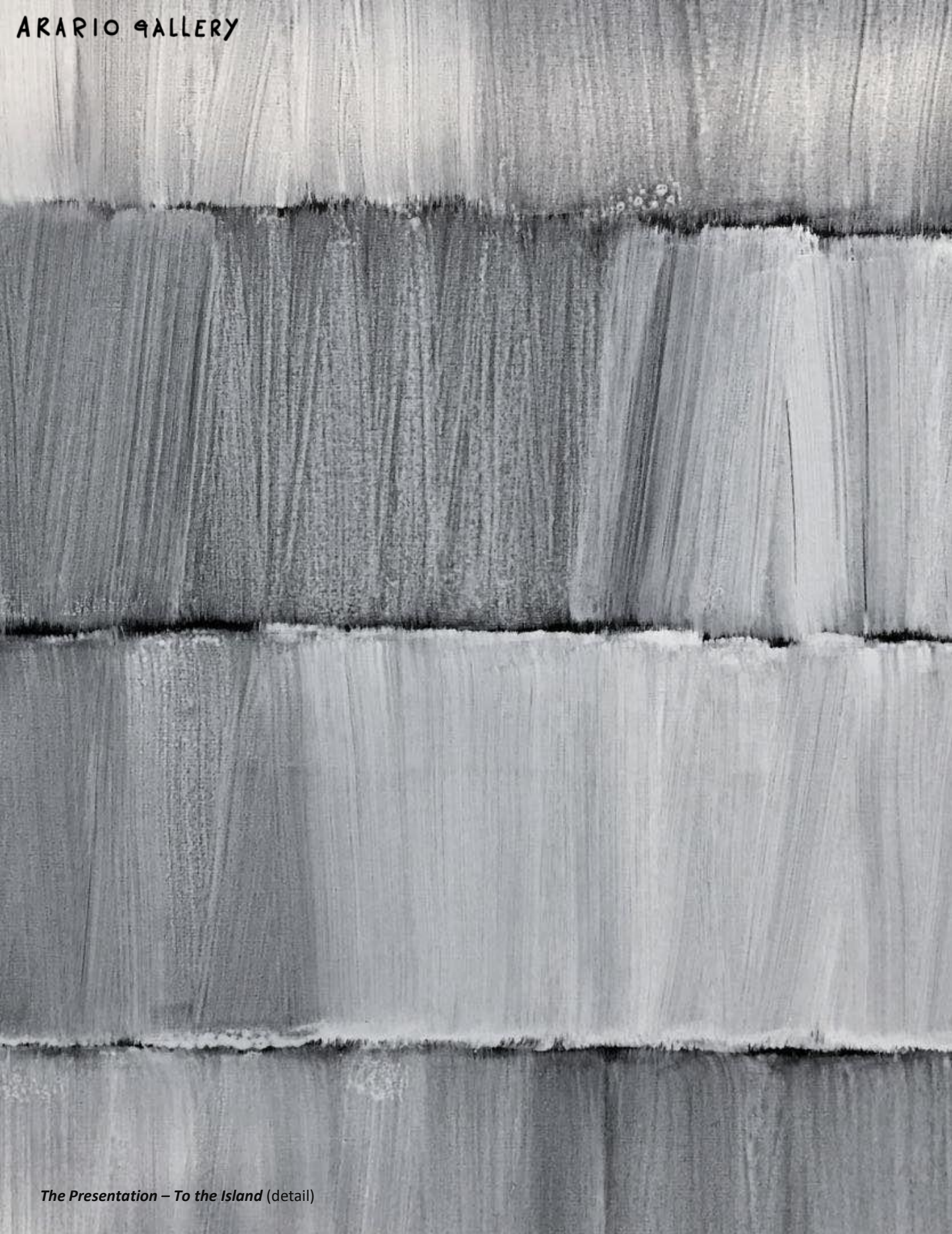


SHIM Moon-Seup (B.1943, KOREA)

The Presentation – To the Island, 2016

Acrylic on canvas

334 x 452 cm (4 panels)





SHIM Moon- Seup (B.1943, KOREA)

Opening Up, 1993

Steel

114 x 76 x 40 cm



Opening Up (detail)



SUH Seung-Won (B.1941, KOREA)

Simultaneity 67-13, 1967

Oil on canvas

162 x 130 cm

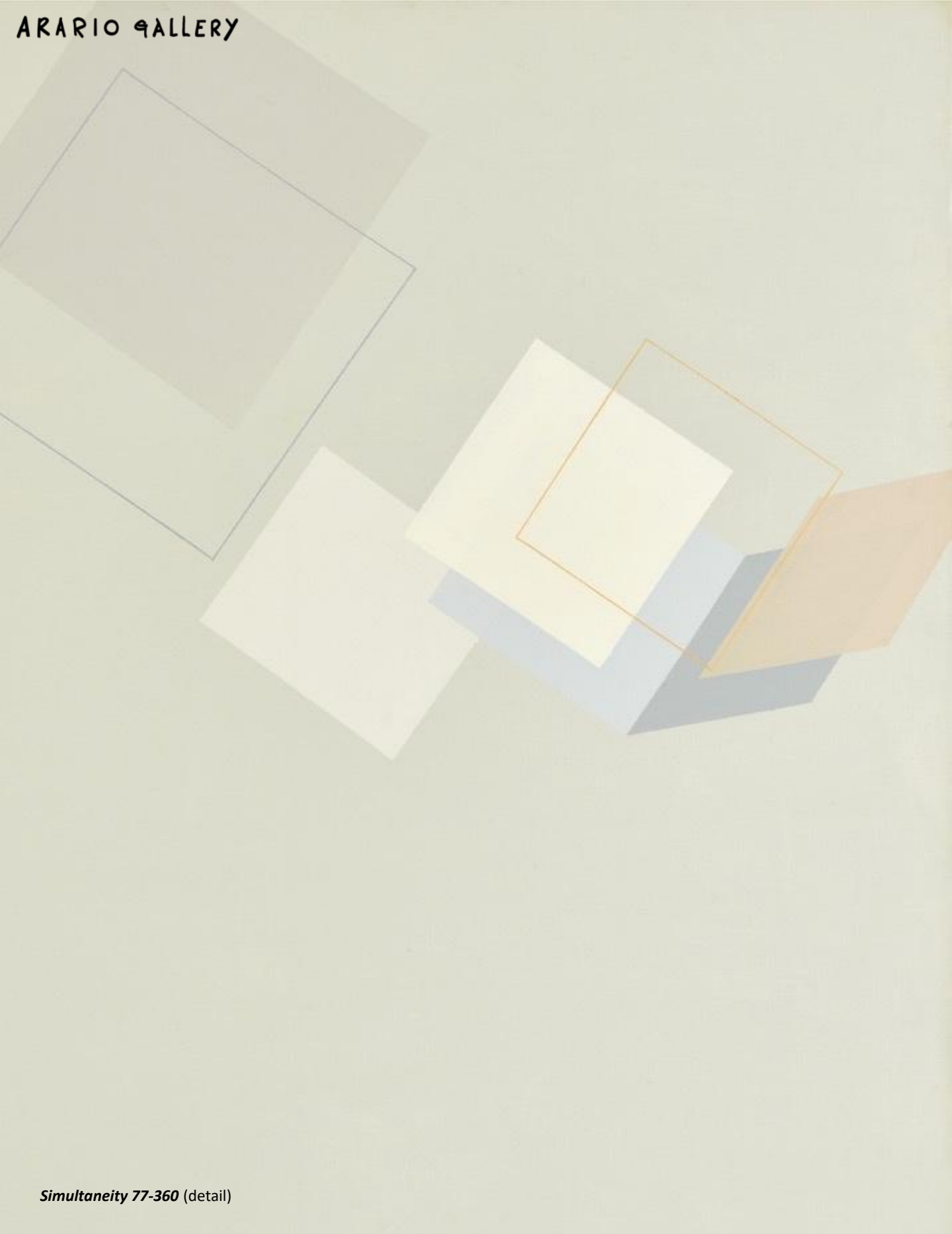




SUH Seung-Won (B.1941, KOREA)

***Simultaneity 77-360*, 1977**

Oil on canvas
130.3 x 97 cm

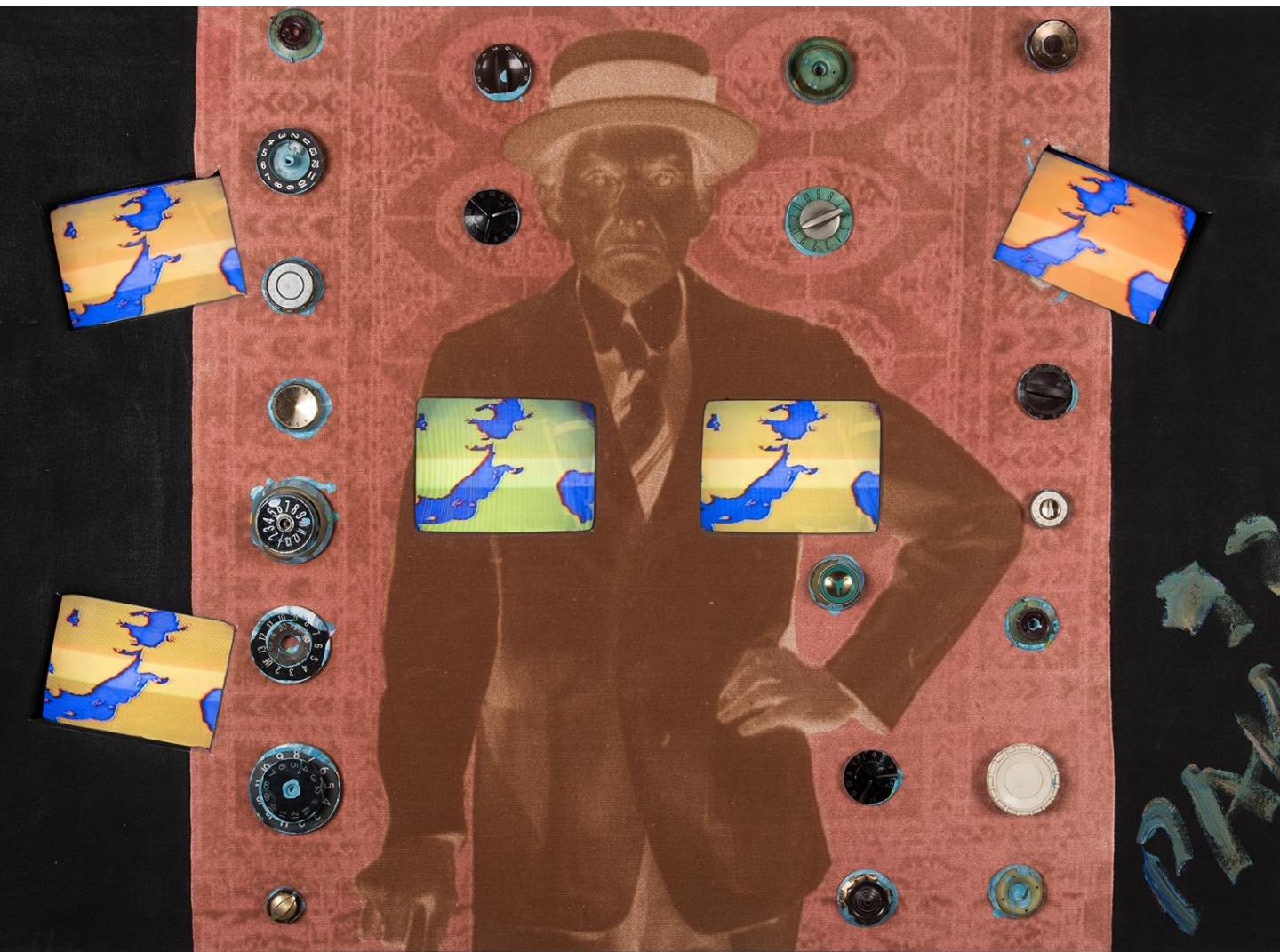




Namjune PAIK (1932 - 2006, KOREA)

***Maciunas Painting #1*, 1992**

Canvas covered wood structure, canvas, collage elements-television antennas, 4 television sets, DVD player, Paik DVD disk
137 x 96 x 37 cm, Unique



Namjune PAIK (1932 - 2006, KOREA)

***Maciunas Painting #2*, 1992**

Canvas covered wood structure, canvas, collage elements - television knobs, 5 television sets, DVD player, Paik DVD disk
96 x 137 x 37 cm, Unique



Maciunas Painting #2 (detail)



Koehi NAWA (B.1975, JAPAN)

Villus-Deer Skull(Mica), 2016

Mixed media

84.6 x 77.6 x 44.4 cm



Villus-Deer Skull(Mica) (detail)



Geraldine JAVIER (B.1970, PHILIPPINES)

***O, Clouds Unfolding*, 2018**

Acrylic on canvas, Ink transfer on encaustic
152 x 152 cm





Geraldine JAVIER (B.1970, PHILIPPINES)

Everyone Leaves a Mark, 2017

Liquid graphite, fluid acrylics on canvas

214 x 165 cm



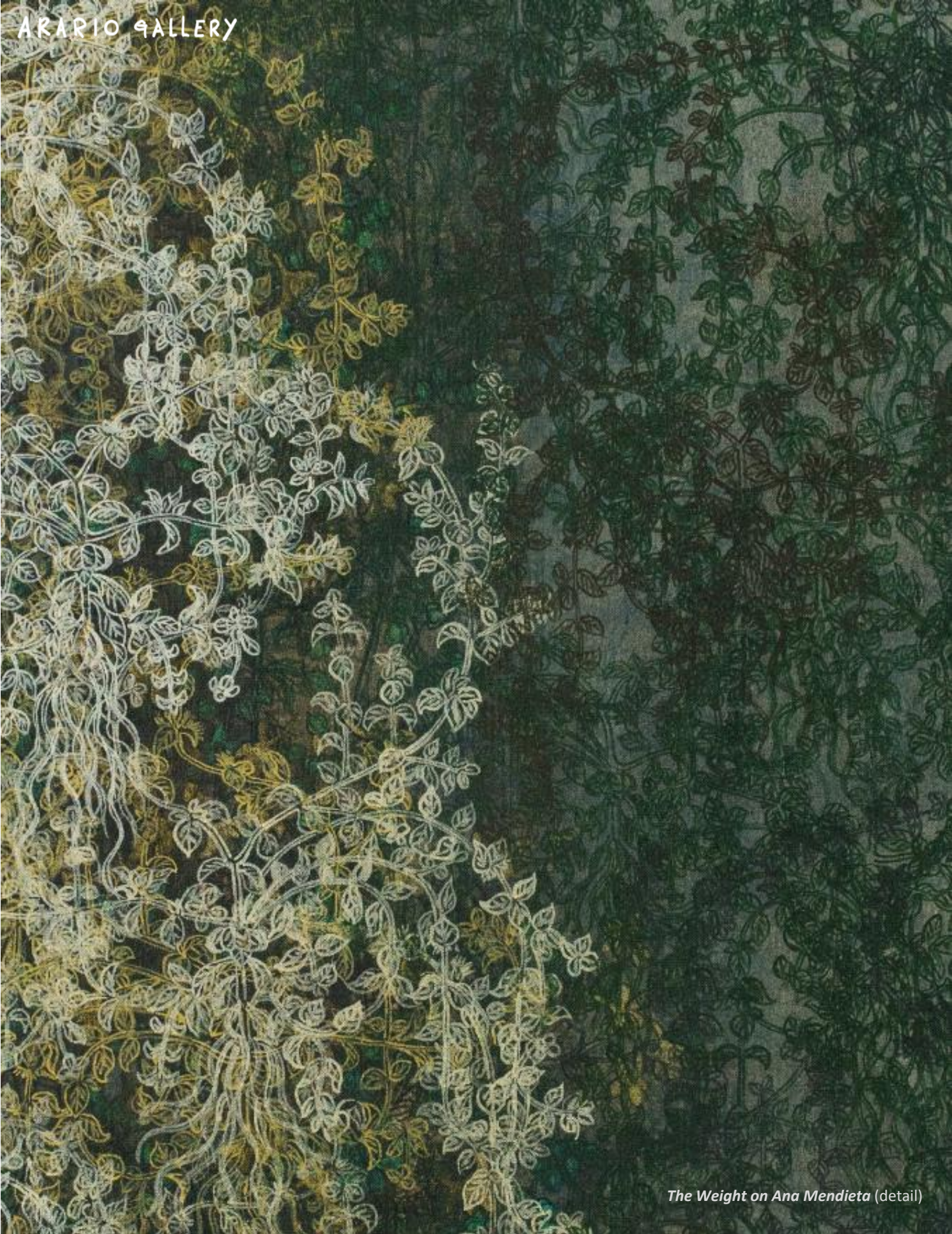


Geraldine JAVIER (B.1970, PHILIPPINES)

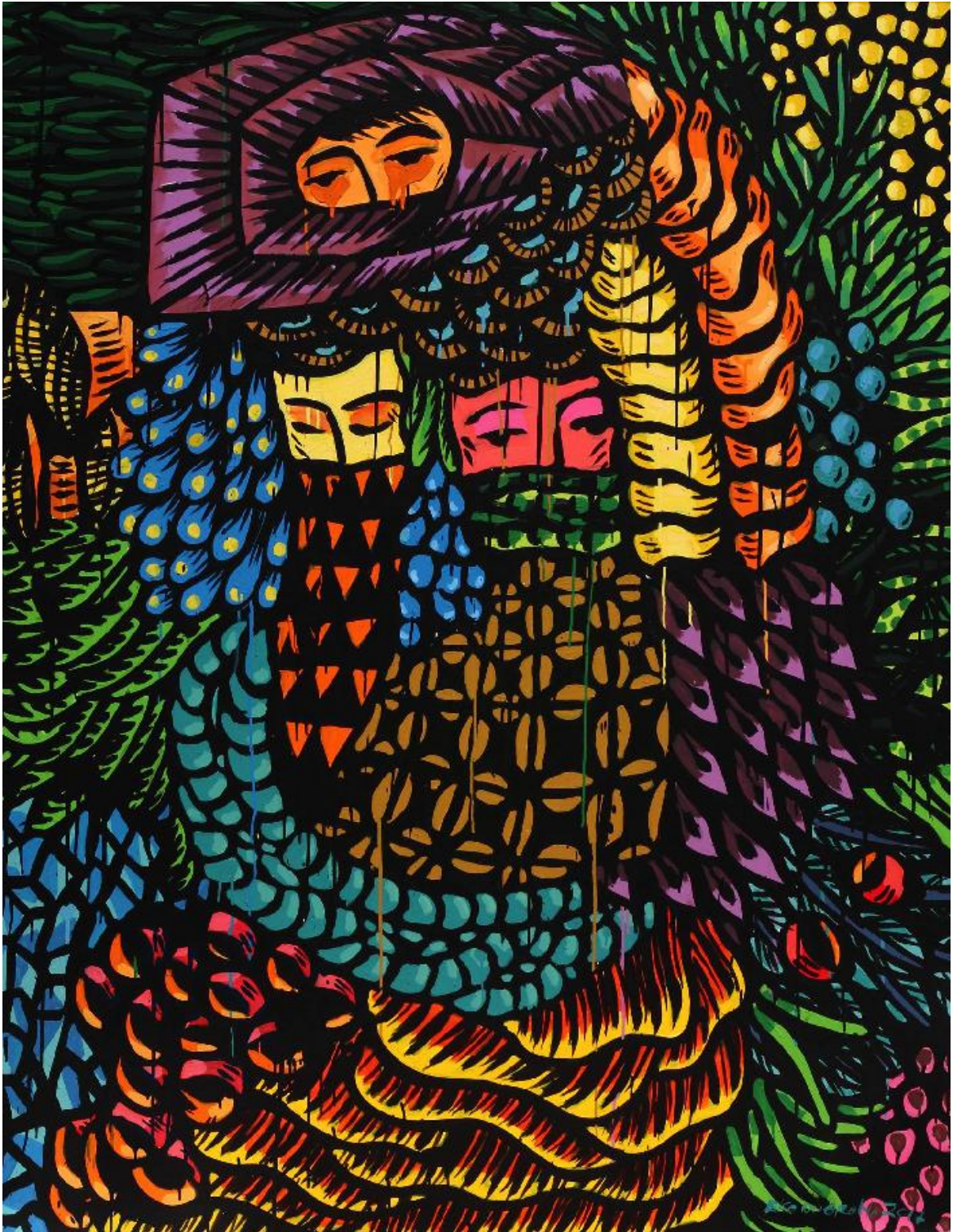
The Weight on Ana Mendieta, 2017

Liquid graphite, fluid acrylics on canvas

214 x 152.5 cm



The Weight on Ana Mendieta (detail)



Eko NUGROHO (B.1977, INDONESIA)

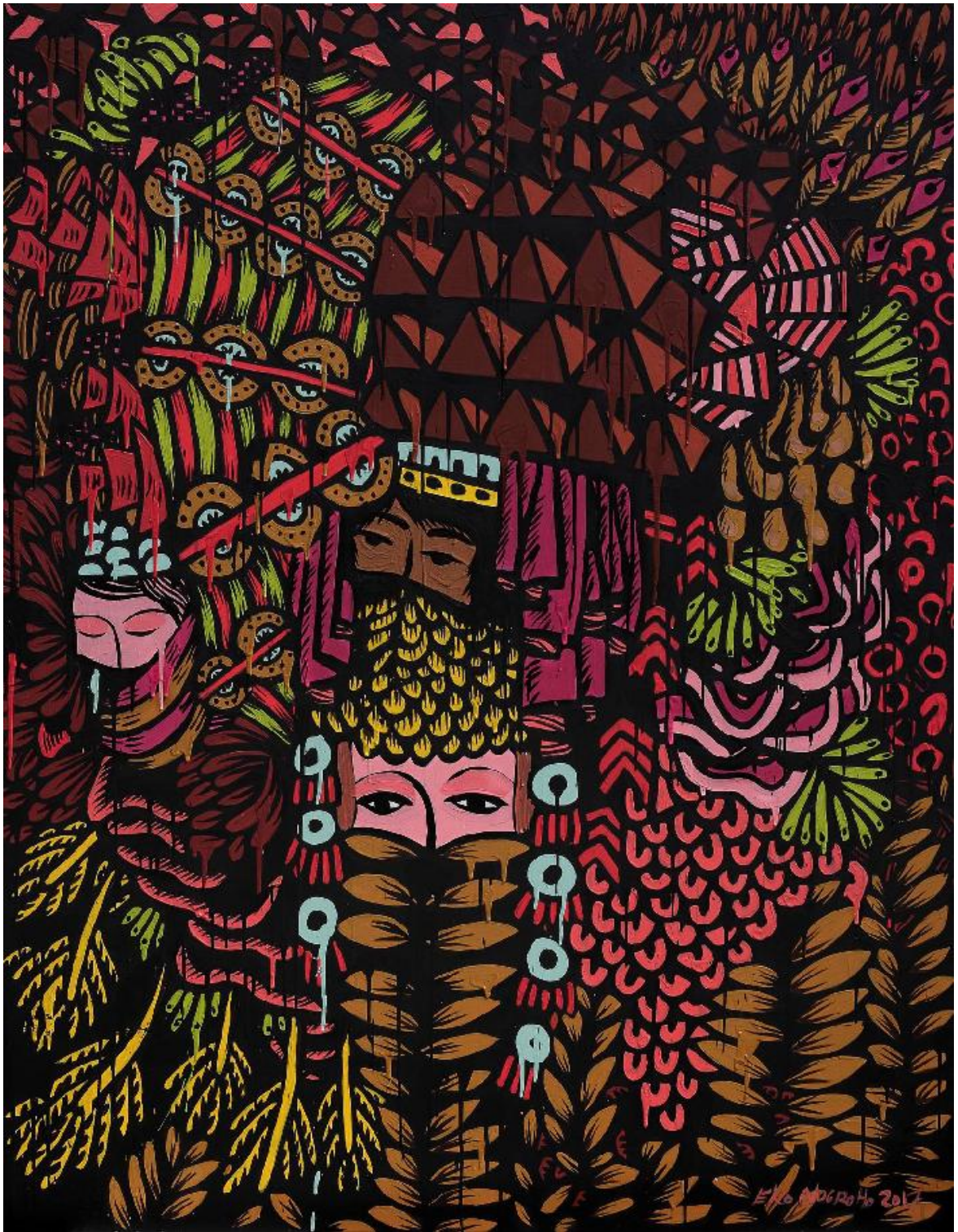
Garden Full of Blooming Democracy #3, 2017

Acrylic on canvas

180 x 140 cm



Garden Full of Blooming Democracy #3 (detail)



Eko NUGROHO (B.1977, INDONESIA)

Garden Full of Blooming Democracy #4, 2017

Acrylic on canvas

180 x 140 cm



Garden Full of Blooming Democracy #4 (detail)

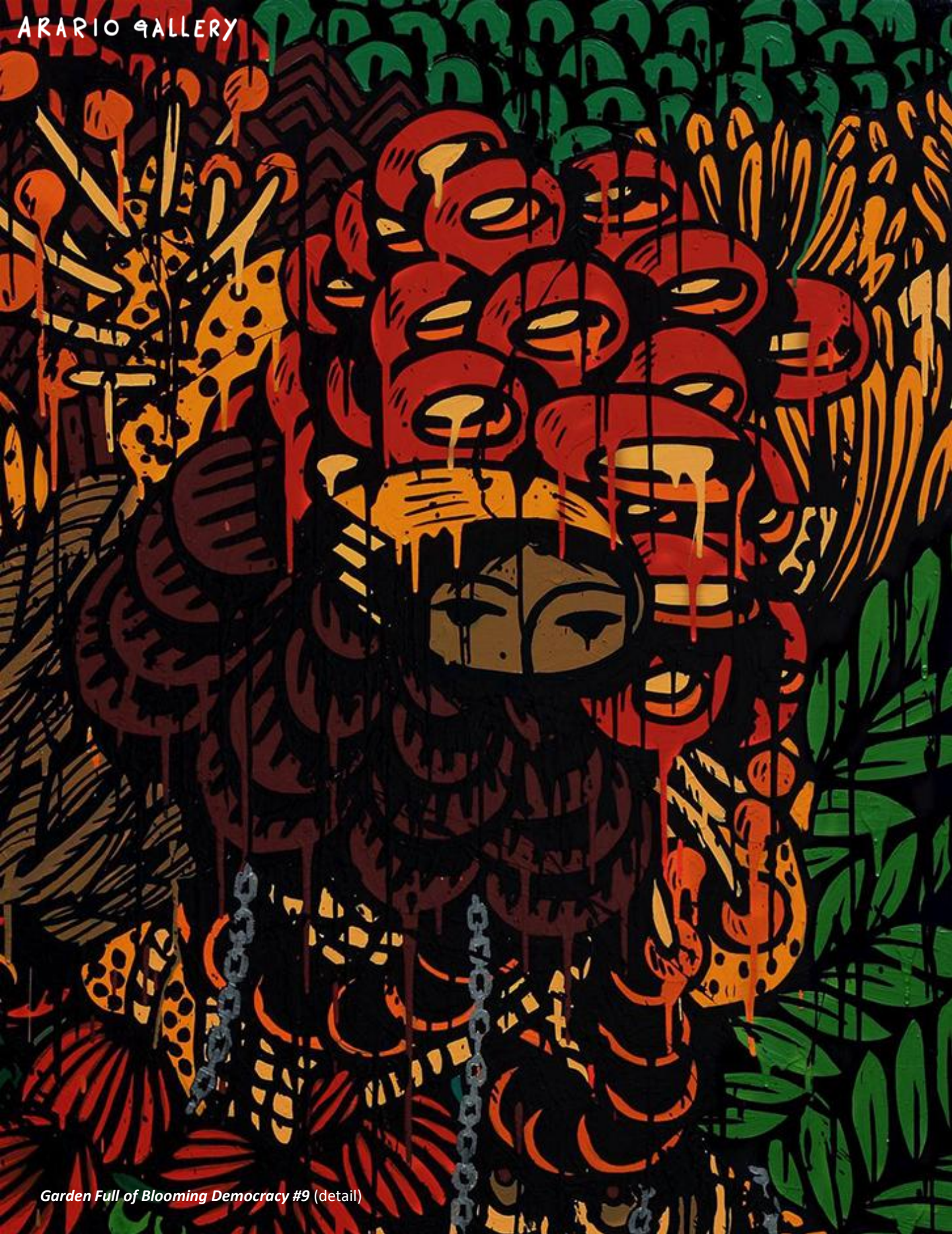


Eko NUGROHO (B.1977, INDONESIA)

Garden Full of Blooming Democracy #9, 2017

Acrylic on canvas

180 x 140 cm

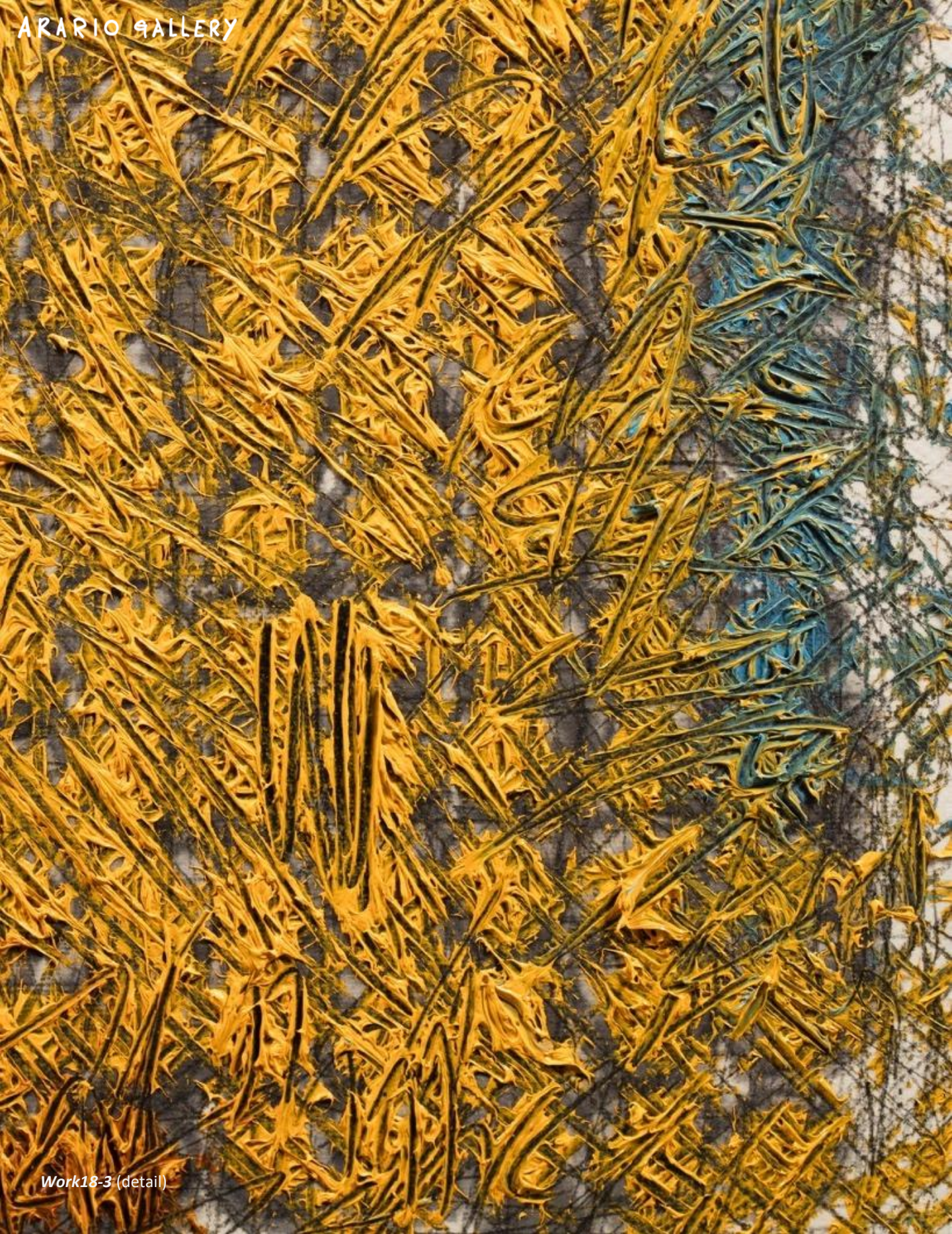




CHEN Qiang (B.1960, CHINA)

Work18-3, 2018

Rice paper, ink and oil paint on linen
200 x 150 cm



Work18-3 (detail)



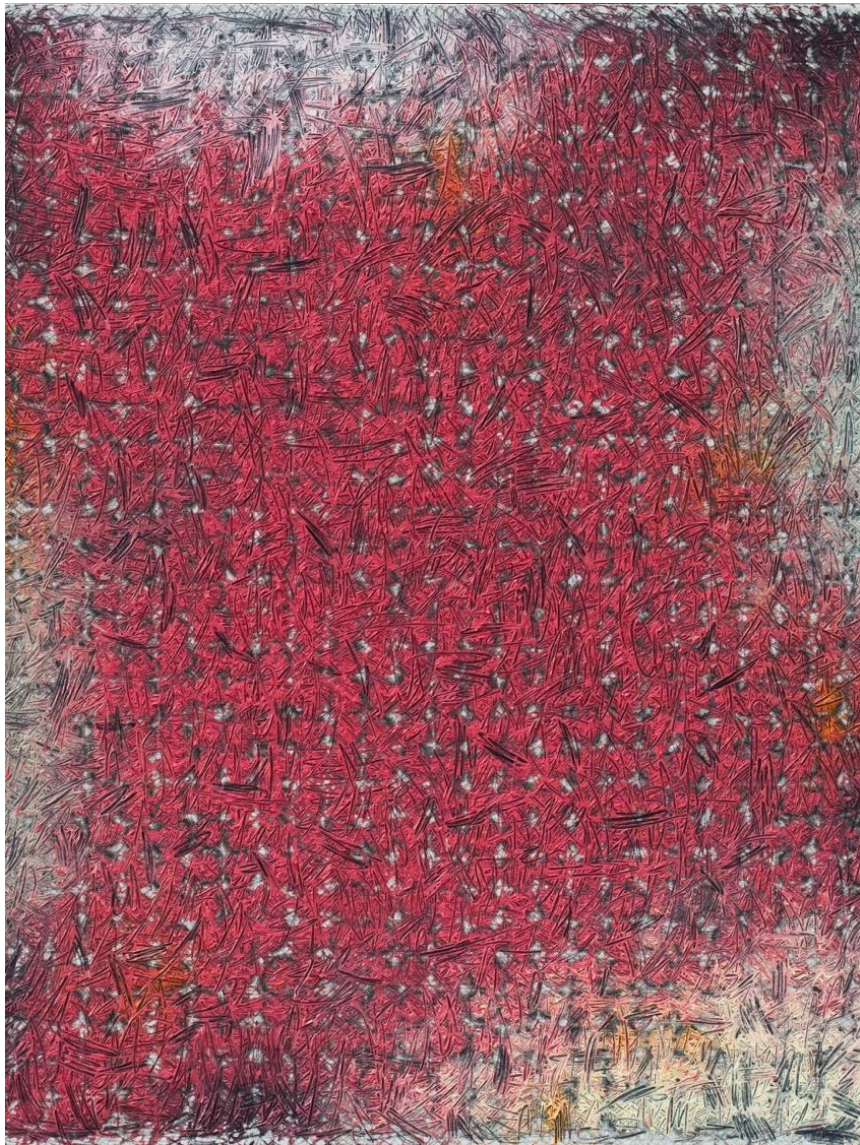
CHEN Qiang (B.1960, CHINA)

Work18-7, 2018

Rice paper, ink and oil paint on linen

100 x 80 cm





CHEN Qiang (B.1960, CHINA)

Work18-1, 2018

Rice paper, ink and oil paint on linen
100 x 80 cm



Kabinett | KIM Kulim (B.1936, KOREA)***Rose Noire*, 2002-2003**

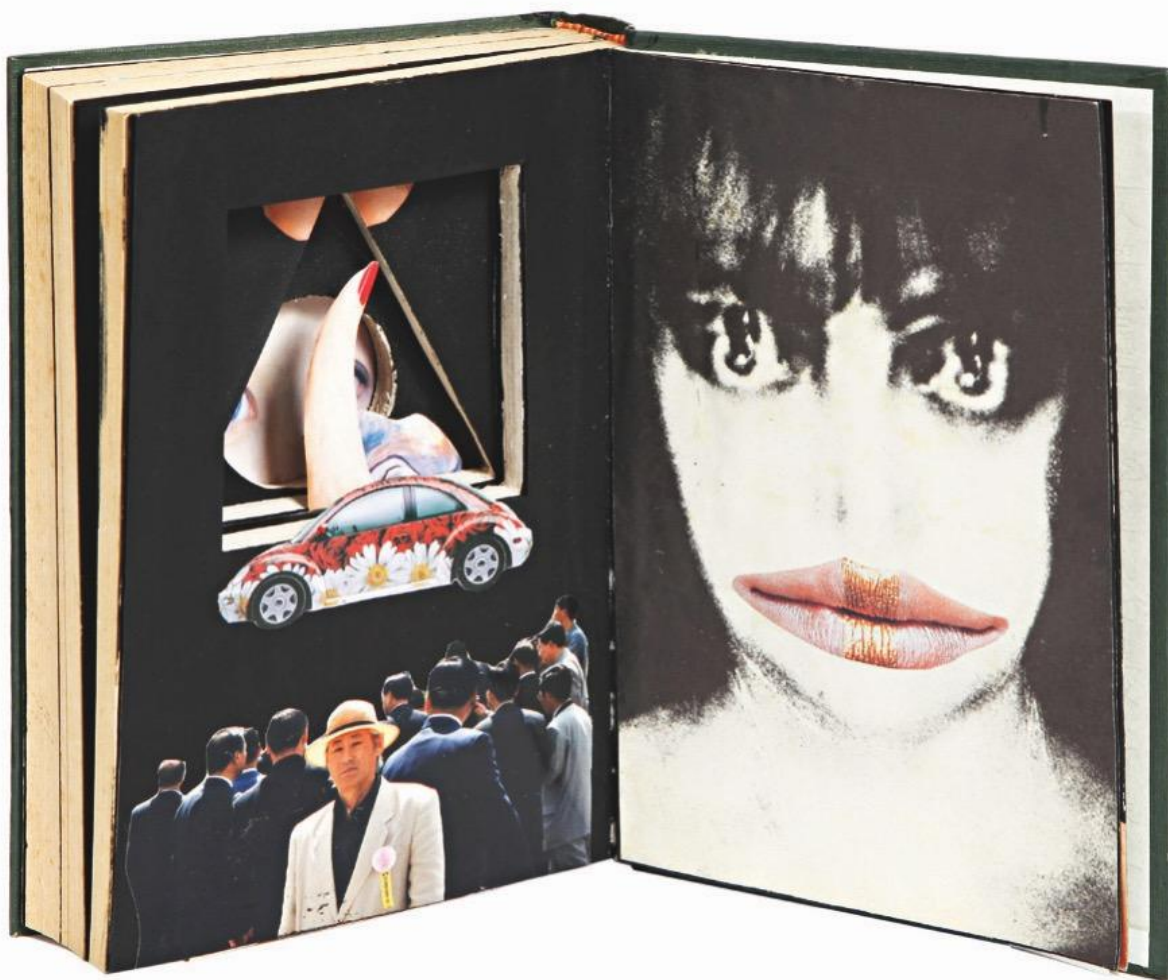
KIM Kulim's experimental attempt to appropriate everyday objects and performances made him integral to the development of Korean avant-garde art in the 1960s and 1970s. A founder and leader of radical performance group called The Fourth Group in 1970, KIM, as a self-taught artist, presented a groundbreaking method of creating art to the stagnated Korean art scene. Though largely influenced by the international neo avant-gardist and conceptual art movement which incorporating performance, writings, video, and traditional artistic medium in art, KIM's work introduced conventional elements of everyday life into his multidisciplinary artworks, marking a new era of Korean experimental art. Working with everything from film, photography, paintings to items scavenged from streets and to cigarette or fire burn, the artist constantly reevaluates the nature of perception and artmaking process.

Amongst various mediums used in his art, *Rose Noire* is specifically a series of collage work made into a form of book. As the artist said "while I work on paintings and get stuck, I stop painting and concentrate on collage work," KIM's collage is a source of creative inspiration and means to experiment his formal vocabulary. When each page is turned, the viewers are encountered with playful yet powerful composition of imageries, showcasing the essence of his unprecedented, provocative artistic attitude of denying the traditional cliché of art. As he remarked in the interview, his collage series is described as "bizarre", simultaneously delivering a peculiar laugh to the artist. A truly special work of KIM, this work offers a rare glimpse into the mind of the peerless artist.

KIM has been internationally collected by Tate, United Kingdom; Hokkaido Modern Art Museum, Japan; Frankfurt Civic Center, Germany; National Museum of Modern and Contemporary Art, Korea; LEEUM Samsung Museum of Art, Korea and many more.

KIM Kulim是韩国第一位前卫艺术家，在过去六十年里一直无畏地追求新的尝试和实验。

KIM Kulim认为，随着时代的变化，周遭的一切以及人们的思想也在一同发生着变化，因而他的作品中也着重反映这种时代精神。由上世纪七十年代到九十年代，在艺术家的早期创作中，他专注于探索存在与虚无，现实与虚幻的边界；在近期创作中，金丘林将一系列通俗画组合、重构在一本旧书上，完成了《黑色玫瑰》（2002-2003）这件作品，表达了他对于当代文明的批判，同时揭示出我们这个时代的欲望。特别是，《黑色玫瑰》中的鲜明却混置的视觉语言，充分的体现出他关于当今对美的无视和精神价值的缺失的一种谴责。



Kabinett I KIM Kulim (B.1936, KOREA)

Rose Noire V, 2002

Mixed media on book, 23 x 15.5 x 3.5 cm



Kabinett I KIM Kulim (B.1936, KOREA)

Rose Noire, 2002

Mixed media on book, 23 x 15.5 x 3.5 cm



Kabinett I KIM Kulim (B.1936, KOREA)

Rose Noire, 2002

Mixed media on book, 19 x 13.5 x 3.3 cm



Kabinett | KIM Kulim (B.1936, KOREA)

Yin and Yang 10-S, 2010

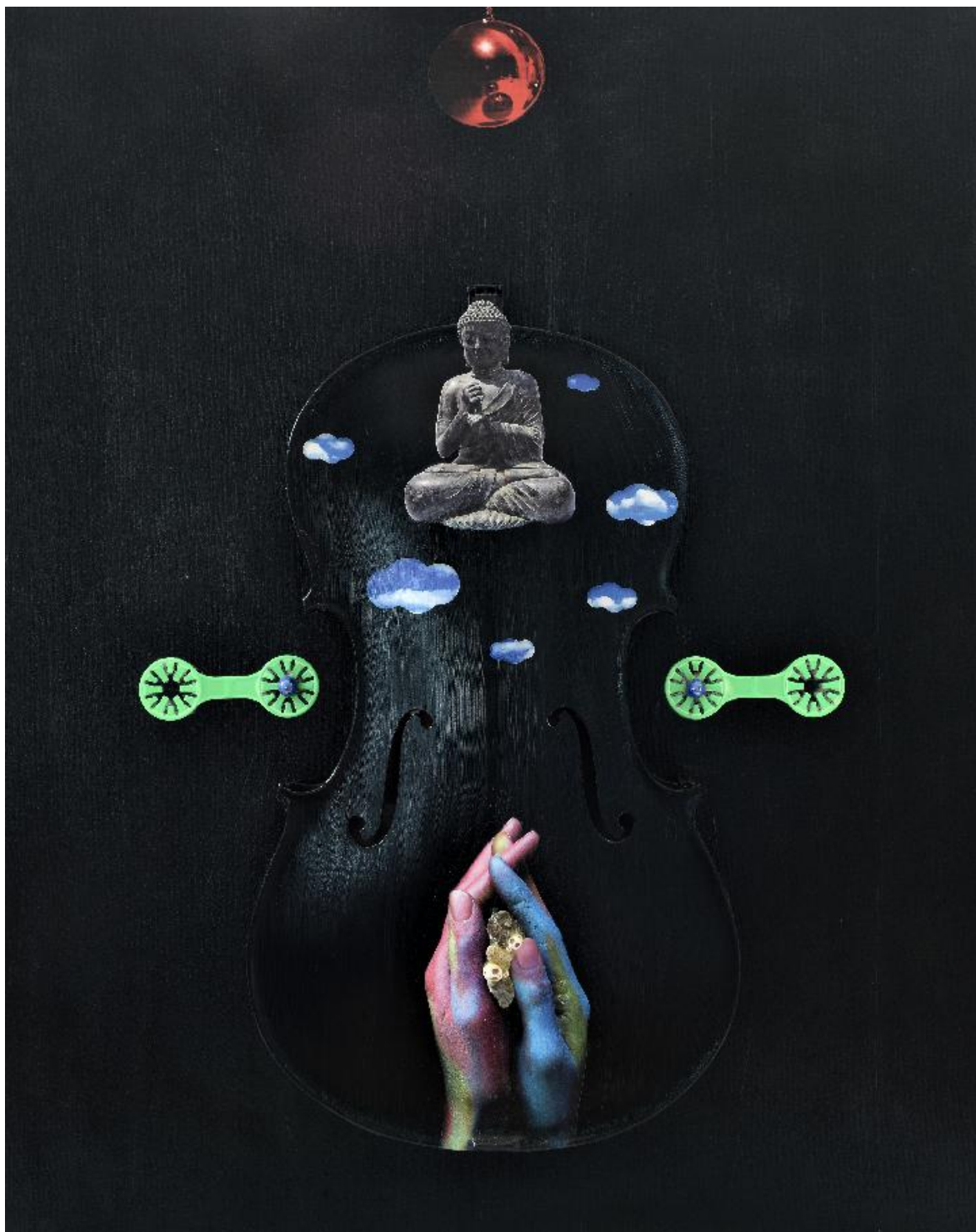
Mixed media on wood panel, 49.9 x 53 cm



Kabinett | KIM Kulim (B.1936, KOREA)

Ying and Yang 16-S 57, 2016

Mixed media on object, 100 x 81 cm



Kabinett I KIM Kulim (B.1936, KOREA)

Ying and Yang 16-S 58, 2016

Mixed media on object, 100 x 81 cm

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info@arariogallery.com

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