

APSARA STUDIO

**Press Pack**

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## TERRA – Burgundy, France, 2023

[OCULA](#), 3 November 23 – ‘TERRA Exhibition: In Photos’

### TERRA Exhibition: In Photos

20 OCTOBER–25 NOVEMBER 2023

Curated by Jenn Ellis & Emie Diamond, and produced by Milena Berman, *TERRA* is a group exhibition showcasing multidisciplinary contemporary art including painting, sculpture, and mixed media works across four historic spaces.

*TERRA* responds to the idea of 'terroir', the concept of sense of place, in the heart of the UNESCO world heritage vineyards of Burgundy, France. Participating artists include Li Tao, Chiara Capellini, Alex Seton, and Dawn Ng.



Chiara Capellini. Exhibition view: Group Exhibition, *TERRA*, L'Ancien Théâtre, Beaune, Burgundy (20 October–25 November 2023). Courtesy Apsara Studio and Hautes Côtes. Photo: James Retief.

[CN Traveller](#), 31 Oct 23 – ‘The Best Exhibitions in Paris for November’

## 10. Terra

A short train journey from Paris, across the [UNESCO World Heritage](#) vineyards of Burgundy, is a multi-sensory exhibition curated by the London-based art historian Emie Diamond, Jenn Ellis and produced by Milena Berman. Opening as Paris+ par Art Basel draws to a close at Grand Palais Éphémère, they are inspiring art lovers and collectors to venture beyond Paris and discover the beautiful architecture and landscapes of nearby Burgundy. Emerging and established artists from Faye Wei Wei to Larissa Lockshin and Giorgio van Meerwijk are shown in this unexpected setting offering a new perspective on contemporary art.

**Address:** Domaine Chandon de Briailles, 1 Rue Soeur Goby, 21420 Savigny-les-Beaune; L'Ancien Théâtre, 28 Rue Eugene Spuller, 21200 Beaune; La Maison de Pommard, 9 Pl. de l'Eglise 21630 Pommard; Le Couvent des Jacobins, 23 Rue Eugene Spuller, 21200 Beaune

**Website:** [linktree](#)

**Price:** Free

**Dates:** From 21 October to 25 November 2023

# ARTFORUM

## Highlight: Paris



Those eager to get outside the French capital might visit [MAC Val](#), which is opening an exhibition by Matthieu Laurette, while further out, the [Centre d'Art Contemporain — la Synagogue de Delme](#) is inaugurating a solo show with Josephine Pryde. For those looking to spend a weekend in the French countryside, curators Jenn Ellis and Emie Diamond have prepared “[TERRA](#),” a program of nearly forty site-specific commissions at historic venues across Burgundy. On view through November 25, the program includes contributions from David Hockney, Bernard Piffaretti, Dawn Ng, and Nick Devereux.

[FAD Magazine](#), 15 Oct 23 – ‘Terra is a group exhibition of painting, sculpture and mixed media works across four historic spaces in Burgundy.’

FAD magazine

**TERRA IS A GROUP EXHIBITION OF  
PAINTING, SCULPTURE, AND MIXED MEDIA  
WORKS ACROSS FOUR HISTORIC SPACES IN  
BURGUNDY.**

## *Story, Place* – Frieze No 9 Cork Street, London, 2023

[The Art Newspaper](#), 12 Oct 23 – ‘New show at London’s No. 9 Cork Street opens doors to Australian art’s diversity’

Australian Indigenous art  
News

### New show at London's No.9 Cork Street opens doors to Australian art's diversity

Australia's new cultural initiative launches its international arm at Frieze London with a group show co-curated by the Indigenous artist Tony Albert

For his first ever London show, the acclaimed Indigenous Australian artist Tony Albert is assuming the role of both artist and curator. Despite a practice spanning two decades and with a number of accolades to his name, including the recently announced Fondation Cartier First Nations Curatorial Fellowship, a London exhibition has “evaded my career”, Tony Albert tells *The Art Newspaper* from his Brisbane studio.

And for his first London outing he's not going it alone. Conceived by Albert and co-curated with London-based Jenn Ellis, *Story, Place* presents the work of eight “Indigenous and diasporic artists” under the themes of land, ancestry and belief. Occupying the entirety of Frieze's flagship bricks-and-mortar gallery at No.9 Cork Street and coinciding with Frieze London, *Story, Place*—a collaboration with Sullivan+Strumpf gallery, Indigenous community art centre Buku-Larrnggay Mulka Centre in Australia's Northern Territory and Apsara Studio—asserts “indigenous perspectives of understanding”, Albert says. It also addresses colonialism, climate change and other “destructive elements which completely unite us globally at the moment”.

The exhibition includes five other Australian artists: Naminapu Maymuru-White and Gunybi Ganambarr from the Northern Territory; Lindy Lee, a second-generation Chinese Australian from New South Wales; Los Angeles-based Palawa woman Jemima Wyman; and Samoan Australian Angela Tiatia from Brisbane. Their works will be shown alongside those by Shiraz Bayjoo, a Mauritian artist based in London, and Edgar Calel, a Mayan Kaqchikel from Guatemala.

“I didn't want to just bring this group of Australian artists but to actually engage with the London community,” Albert says.

#### Australian arts revival

In Albert's own work, also named *Story, Place*, audiences will encounter a sprawling installation composed largely of ‘Aboriginalia’, kitsch representations of Australia's First Peoples once produced *en masse* for tourists, juxtaposed with text pieces. In a first, Albert has heavily intervened with these items, to “give voice to these objects”, he says.

*Story, Place* is the first international project supported by the newly formed government advisory body Creative Australia, which replaced the Australia Council in August. The change is part of a five-year plan to “revive Australia's arts”, and is a centrepiece of a new National Cultural Policy (NCP). It is the first such policy in nearly three decades.

With an expanded remit, an additional A\$50m in funding and objectives to prioritise First Nations artists, a diversity of voices and the contributions of all Australians to the arts, the NCP heralds the arts' return as a government priority, and is an about face from the former prime minister Scott Morrison's 2020 decision to scrap the arts ministry.

For Lee, who was recently appointed to the board of Creative Australia, policy is about leadership. “When I was growing up [Australia had] the White Australia policy,” Lee says, referring to the Immigration Restriction Act 1901, which was abolished in 1966 and was “devastating for the Asians of this country and those who were not white.

“So, if we have a cultural policy that can lead Australia to having a better, more expansive vision of ourselves, isn’t that a good thing?”, she asks.

- [Story, Place](#), No. 9 Cork Street, until 21 October

[FAD Magazine](#), 7 Oct 23 – ‘The Top 5 Art Exhibitions to see in London during Frieze Week’

[Sullivan+Strumpf: Story, Place @ No 9 Cork Street](#)

Bringing together a diverse array of Indigenous and diasporic artists this exhibition ranges from casts of flung bronze on a wall that looks like an island formation to Tony Albert’s wall sized installation of “Aboriginalia” that reclaims it and turns what has been seen as kitsch into fine art. Curated by Albert and Jenn Ellis it’s a layered and powerful collection of works. **Until 21 October.**

[Mayfair Times](#), 30 Sept 23 – ‘Everybody Frieze’

Khan is also a passionate advocate for visiting galleries that don’t have a permanent presence in London and seeing artists from diverse backgrounds. At Frieze’s gallery, No.9 Cork Street, there will be shows by trailblazing creatives hailing from Vancouver, New York and North Queensland.

[Berlin Art Link](#), 29 Sept 23 – ‘Worldwide Exhibitions Hit List: Art Openings October 2023’

#### **No.9 Cork Street**

Group show: Sullivan+Strumpf present ‘Story, Place’

Exhibition: Oct. 6–21, 2023

[frieze.com](https://www.frieze.com)

9 Cork St, London W1S 3LL, United Kingdom, [click here for map](#)

The group exhibition ‘Story, Place’ is “a collective moment” orchestrated by gallery Sullivan+Strumpf that gathers Indigenous and diasporic voices into an exploration of land, ancestry and belief. The exhibition was conceived by renowned Australian artist Tony Albert and curator Jenn Ellis and takes place during Frieze London, situating these deep considerations of earth and materiality in a dynamic contemporary context. ‘Story, Place’ presents a powerful dialogue between preeminent contemporary artists from around the world with distinct yet shared experiences. Works convene around themes of creation, resilience and regenerative spirit, looking towards what these notions mean for the ongoing trajectory of Earth and humanity.

[Frieze](#), 20 Sept 23 – ‘October Shows at No. 9 Cork Street’

## FRIEZE

EDITORIAL WATCH & LISTEN FAIRS & EVENTS SHOP

### **Sullivan+Strumpf: ‘Story, Place’**

**Sullivan+Strumpf** presents a collective consideration of land, ancestry and belief, with indigenous and diasporic voices from around the globe. Curated by renowned Australian artist Tony Albert and curator Jenn Ellis, the group show features artists Tony Albert, Shiraz Bayjoo, Edgar Calel, Gunybi Ganambarr, Lindy Lee, Naminapu Maymuru-White, Angela Tiatia and Jemima Wyman.

In three parts, ‘Story, Place’ begins with a consideration of earth, materiality and our relationship with places or origin. It’s explored in the work of Naminapu Maymuru-White, of the Mangalili clan, and Lindy Lee, a second-generation Chinese-Australian artist, both of whom delve into themes of the earth and cosmos.

[ArtsLife](#), 10 Sept 23 – ‘Frieze Art Week 2023: le 30 mostre da non perdere nelle più importanti gallerie londinesi’

Nel leggendario spazio di **Frieze No.9 Cork Street**, lo spazio espositivo permanente di Frieze aperto a gallerie internazionali nel cuore di Mayfair, sono visitabile tre mostre: Sullivan+Strumpf presenta “Story, Place”, Night Gallery “Wanda Koop. Eclipse” e Charles Moffett “Kenny Rivero. This, That, and The Third Eye” (tutte fino al 21 ottobre 2023).

«**Sullivan+Strumpf** presenta una riflessione collettiva in tre parti su terra, ascendenza e credenze, con voci indigene e diasporiche provenienti da tutto il mondo. Curata dal famoso artista australiano **Tony Albert** e dalla curatrice **Jenn Ellis**, la mostra collettiva presenta gli artisti Tony Albert stesso, **Shiraz Bayjoo**, **Edgar Calel**, **Gunybi Ganambarr**, **Lindy Lee**, **Naminapu Maymuru-White**, **Angela Tiatia** e **Jemima Wyman**.

## ***Contemporary Sculpture Fulmer – Contemporary Sculpture Fulmer, Slough, 2023***

[House Collective](#), 10 July 23 – ‘Traces of Humanity: Curator Jenn Ellis takes us on a journey to the heart of Contemporary Sculpture Fulmer’

## Traces of Humanity: Curator Jenn Ellis takes us on a journey to the heart of Contemporary Sculpture Fulmer

This year witnesses the seventh and final iteration of Contemporary Sculpture Fulmer, and, for the very first time, it is being helmed by a guest curator – the celebrated Jenn Ellis, who first met the founders at her hugely ambitious show LUMA, which she created across an 8,000-

This year witnesses the seventh and final iteration of Contemporary Sculpture Fulmer, and, for the very first time, it is being helmed by a guest curator – the celebrated Jenn Ellis, who first met the founders at her hugely ambitious show LUMA, which she created across an 8,000-plus square foot space in Old Street. Driven by the empathetic potential of art, the focus of Ellis's curatorial practice is an investigation of the myriad relationships between work, space and context – namely, how an artwork creates a relationship with the space or situation that it's presented in, and then the contextual resonance it has to this particular point in human history. Her show at Fulmer certainly postulates some very interesting questions about our contemporary paradigm, in which the dynamic inter-relationship between the human animal and its various global environs seems to be under increasingly apocalyptic strain. Consisting of 23 different works brilliantly integrated into the landscape, and complemented for the first time by an indoor exhibition entitled One Foot In The Sky in a tiny on-site cabin, Contemporary Sculpture Fulmer promises to be one of the must-see highlights of the summer. Here, Ellis shares insight into five of the artists whose works are on display, and tells us why, ultimately, they all explore the commonalities of human experience.

The first work I want to highlight is by Alex Seton. He's an Australian artist, who has done work in the UK before with The Design Museum, and has been commissioned to create a number of war memorials in Australia. At Fulmer we are exhibiting an incredible standing mannequin he has created. At first sight, you might think it is a reference to stylised marble works from the mid-20th century. But actually, it's referencing war, and, more directly, target practice – the proportions being based on those used for shooting ranges. There are two very important things to highlight in terms of the general context of Alex's work. Number one is that his mother is Egyptian, and came to Australia as a refugee during a moment of political turmoil. The second thing is that when you think of marble, you tend to think of wealthy palazzos, or the like, because it's this very rich material. But the reason Alex started working with marble was because he grew up in the bush, and his relationship to the material comes from picking up little rocks discarded from the quarry that was next door to his home. There is an important message in there about making use of what you have around you, and making something beautiful from what have been is discarded.

Whenever I curate a show, I want to bring in different global voices, and the Venezuelan artist Lucia Pizzani is an artist I was so excited to invite to Fulmer. She worked for a long time as an environmental researcher in the Amazon, and there are all these questions in her work about what natural resources are being used for in terms of industry – what are we tearing down, and what are we leaving behind? We are exhibiting two totem works she has created that are made out of clay, and that relationship with the materiality of earth is very important to her. There are some delineations of faces in the piece that reference the indigenous cultures of the Amazon, and every single imprint that you see in the clay has employed different types of bark accumulated from the jungle. There is a

strong sense of trace-making at work, which is interesting in terms of what are the traces that we're leaving behind as a species. Lucia is actually doing a performance on June 24th, in which she'll be taking her clay imprints from a nearby tree on the estate – her work is very site responsive.

The third person I'd like to speak about at Fulmer is Amba Sayal-Bennett. Amba is a London-based artist, and is interested in the relationship between the body and machines. The work we are exhibiting at Fulmer is a sort of bronze head that almost feels like a mask, and is a work that she began ideating when she was at the British School in Rome. It is infused with questions about the legacy-making purpose bronze has been traditionally used for, and how it is usually very figurative, and so on. Here, you have something where the finished piece is anthropomorphic, but not at all distinctive and somehow very delicate, which is extremely unusual in bronze sculpture. The placement of the work is under a beautiful willow tree, so there's also this wonderful situational idea of the passing of time. Amba is really interested in creating articulations of reality in the digital space – employing digital systems to get the exactitude, and so on, and then taking her creation out into the physical realm. The work kind of explores our relationship with machines and new artificial creations. I think that's a really big topical question.

One of the things that is exciting about Contemporary Sculpture Fulmer is that it gives artists an opportunity to make their most ambitious outdoor works to date, and also to take on a residency. In that regard, I want to highlight the piece we are exhibiting by the incredible Chinese American artist Yen Mao, who was very active in the 90s in New York, before becoming a bit disenchanted with the art world. He left New York and moved to Mexico City, which unlocked questions around considerations of diasporic experience in his practice, and led him to explore the relationships between various East Asian communities in Latin America. The structure at Fulmer is one that he made on-site working with local foundries and ceramicists, and I think that's so interesting in terms of his sense of displacement and his ancestry. The work is a yellow standing structure, with ceramic components, which looks almost like a spine. It's just above human height, and again references this sense of a universal human form, but in a different way to Alex or Lucia. It's such a great piece to explore, especially as people are being more switched on into the concerns of diasporic communities.

The final artist I'd like to highlight is Henry Hussey. What has been so special about Fulmer is that younger artists get an opportunity to create large-scale outdoor sculptures for the first time. Henry is a multi-disciplinary artist that I've shown a couple of times, and he's incredibly dynamic. He's also the co-founder of a new project space called OHSH, which has been really important in supporting artists both in and out of London. The work at Fulmer is his most ambitious sculpture to date. It consists of three seven-foot tall structures that reference pagan heritage and imagery. In a way, they could almost be seen as scarecrows, but,

simultaneously, they feel like they could be depicting Jesus and the two apostles on the cross. He is referencing all of that together, and the sculptures are beautifully made. When you look at the heads and the hands, for example, you will see that they are created from glass that he has blown in real time, cutting into as it melts and inscribing it. There is just an absolutely stunning craftsmanship to the work.

Interview by John-Paul Pryor

## LUMA - Old Street, London, 2023

[FAD Magazine](#), 20 Jan 2023 - 'LUMA: 20 International Artists & Designers in collaboration across 8,000 SQFT'

FAD<sup>+</sup> magazine

### LUMA: 20 INTERNATIONAL ARTISTS & DESIGNERS IN COLLABORATION ACROSS 8,000 SQFT.

LUMA: art, architecture and wellbeing platform AORA has partnered with developer Kinrise and leading international galleries ([Edel Assanti](#), [Brooke Benington](#), [Béton Brut](#), [Kate MacGarry](#), [Knotenpunkt Silverlens](#), [Sullivan+Strumpf](#), [Paterson Zevi](#)) to present an ambitious group exhibition in a unique central London warehouse exploring ebb, flow and flux.

LUMA, is a monumental collaborative exhibition in the heart of London, bringing together art, design, architecture and music around AORA's core tenets of calm and wellbeing. An active exhibition, it is curated by [Jenn Ellis](#) and brings together the works of 20 international artists and designers in collaboration with seven leading global galleries and private supporters.

Across sculpture, painting and installation, LUMA, sheds light on the ebb and flow of structural pause and flux and is accompanied by a public programme comprising performances and talks. The moment is presented in partnership with Kinrise set across 8,000 sq ft of their Silbury + East site, two historic warehouses of Old Street, soon to be renovated into a contemporary workspace later on this year. In dialogue with Silbury + East's state between construction and development, LUMA ultimately addresses transition, unpacking its environmental, physical and emotional associations.

In a first instance, we're invited to engage with notions of the environment. Contemplating nature and its vivacity are the luscious paintings by Ana Benavides and Beatrice Hasell-McCosh, as well as the delicate drawings by Gregory Hodge, each presenting different geographical contexts and flora. Reflecting on earth's relationship with humanity and vice versa, Lucia Pizzani invites us through her totemic structures to engage with the shifts in our spirituality and attunement to nature, a tension that is also addressed by Zoë Marden's subaquatic ceramics. Addressing the environment through the lens of societal structures, Oren Pinhassi presents several sculptures from 'The Crowd', which question how our constructed frameworks govern yet divide us as individuals. Similarly contemplating the self and our systems, whether inherited or self-defined, are the installations by Yeni Mao. Taking a more architectural approach to our surroundings and reflecting on trace and instance are Laura Gannon's works, which address structural power and meticulous control. Permeating throughout LUMA is equally a sense of physicality. The works by Adeline de Monseignat relate to a sense of touch, sight and movement while the pieces by Andrea V Wright, in their voluptuous drapery and overlay, seem to emphasise contact and skin. Delicacy and presence is conveyed by Jodie Carey's works, which further highlight the act of trace, while our relationship with the ground and sense of gravity is explored through Benni Allan's 'Low Collection'. Alexandra Searle's interventions defy expectations of weight exploring levity, push and pull while a sense of structural play is also explored through Alexandre Canonico's sculptural work. Contemplating surfaces, the works of David Murphy play with the textures of material and how they engage with space, a sensibility that is equally conveyed by Tim Ralston's work through its layering and seeming evocation of patina.

LUMA also considers the relationship between transition and emotion. Dawn Ng's 'Into Air' works, from photography to video, express the passing of time as a shape, colour and form through the ultimate ephemeral material that is ice. Through layers of tone and portraying different states of existence, Ng's works convey a spectrum of sentiments, a sense that is also felt in the painting works by Anna Blom that combine painterly application with a relinquishment to environmental intervention. Combining colour with feeling are the painterly installations by Mit Jai Inn, which grounded in buddhism relate to the giving and receiving of energy. Exploring catharism and bodily movement is the painting work by Gregory Hodge, a relationship that is tied back to a sense of urban place, an approach which is equally conveyed in Alexandre Canonico's painting work. With a greater focus on expression, Ross Taylor's painting has a hint of figuration, seemingly revealing yet veiling a theatre of emotions.

Ultimately, LUMA addresses the in-between and calmly unveils its tension points. Creating a dialogue with a building in flux at a global moment of great change, the group exhibition points to humanising commonalities amidst pluralistic responses to what surrounds us, how we physically engage and what we feel.

## *Private Collection Curation - Marylebone, London, 2022*

[House & Garden](#), 16 Nov 2022 - 'A Regency house in Marylebone given fresh life by Anahita Rigby'

In the dining room, original Marcel Breuer chairs were re-upholstered in leather for added comfort. The dining table was designed by Anahita herself and the base was custom-made by [LF Custom Carpentry](#). The vase is a Puyi glazed ceramic one from [POLSPOTTEN](#). The artwork over the mantel was curated by [Apsara Studio](#), with the owner's original Murano chandelier hanging above.

## *by a thread - A.I. Gallery, London, 2022*

[Hunger Magazine](#), 7 Oct 2022 - 'Art Historian Emie Diamond teams up with Apsara Studio and A.I. for 'by a thread' Exhibition'

# Art Historian Emie Diamond teams up with Apsara Studio and A.I. for 'by a thread' Exhibition

The exhibition centres around a number of themes such as female form, silk, labour, sexuality, impermanence and power.

Come Autumn in London and art goers are often spoilt for choice when it comes to new exhibitions. *by a thread* curated by Emie Diamond and Apsara Studio's Jenn Ellis, and presented by Anne-Marie Tong of A.I., sets itself apart through an exceptionally thoughtful approach. With a highly considered artist selection and historically intriguing location, the show opening on October 5th from 5- 8 pm at [1a Tenter Ground](#) in Spitalfields is not one to miss.

On the site of a silk mill, the Victorian building served as the long-time former studio of one of Britain's foremost female artists. *by a thread* is the first independently curated show in this contextually rich space and the curators have gone to great lengths to be respectful of its rich history. The coming together of curators Diamond and Ellis results in an intellectual powerhouse due to their extensive art world careers and degrees from two of the world's most esteemed art history programmes, the Courtauld and Cambridge University.

*by a thread* features an impressive range of artists in terms of medium and demographic, encouraging an exchange around such themes as female form, silk, labour, sexuality, impermanence and power. Highlights of the show include beloved 20th-century American photographer Robert Mapplethorpe, Hong Kong artist Angela Su of recent Venice Biennial acclaim, German Turner prize nominated artist Nicole Wermers, British master painter Cecily Brown, Australian artist Jessica Rankin, among others.

Exhibitions come and go, although it is evident *by a thread* presents such attention to detail, aesthetic intrigue, and thought-provoking context that it will likely be woven into art history. The exhibition is on view until October 29th. Further details about *by a thread* can be found on Instagram [@emiediamond](#) [@apsara.studio](#) [@ai\\_gallery](#).

## ‘BY A THREAD’ A HISTORIC TO CONTEMPORARY INTERNATIONAL GROUP SHOW

*Dawn Ng ‘Into Air’ – St Cyprian’s Church, London, 2022*

[The Spaces](#), 27 July 2022 – ‘Dawn Ng explores the passage of time through colour at a Marylebone chapel’

ART | BY BETTY WOOD

### Dawn Ng explores the passage of time through colour at a Marylebone chapel

Mesmerising time-lapses of melting pigments are on show inside St  
Cyprian’s

‘How long is now? What is a minute, a day, a month, a year,’ asks Singaporean artist [Dawn Ng](#). Her colourful debut London show, *Into Air*, unpicks this existential question by documenting the lifecycle of giant, frozen blocks of pigment – creating a new visual language for the passage of time in the process.

*Into Air* is presented by gallery [Sullivan+Strumpf](#) within the minimalist, [neo-gothic interior](#) of St Cyprian’s Church in [Marylebone](#). The expansive show brings together an assemblage of photographs, time-lapses and paintings produced by Ng over the last three years, including the creation of 100 glacial blocks of pigments.

Each block (or ‘Clock’, as [Ng](#) calls them, because their melting colour profile points to a specific moment in time, like the hands on an analogue dial) weighed approximately 60kg and took around three weeks to create inside an industrial freezer in her studio. Ng and her team meticulously photographed and recorded their changing state as the Clocks moved from solid to a melted residue, used in a series of ethereal, paper-based paintings.

‘Ice is a perfect material because it cannot last,’ explains Ng in a [short film about the series](#) ([watch below](#)). ‘Its metamorphosis from solid, liquid to the air reflects the passage of time. That journey of chasing time from one state to the next has crystallised in a rather expansive body of work that includes photographs, time-lapse and residue paintings.’

*Into Air* is imbued with atmospheric charge thanks to its site-specific staging, and St Cyprian’s pews inspire the wooden structures that house Ng’s larger-than-life photographic works. Most influential of all, however, is the ambience of the chapel, which encourages quiet contemplation and echoes the theme of the works, which Ng likens to ‘chasing a ghost’.

'No one can truly stop time, or bend or catch it,' she says. 'But I think I tried. That is why I consider *Into Air* a work of memory, and an acceptance of transience. Most important, I think it's an ode to the truth the most beautiful things in the world are the ones we can never hold onto, no matter how hard we try.'

*'Into Air by Dawn Ng' is curated by Jenn Ellis and designed in collaboration with APSARA Studio. It runs until 23 July 2022 at St Cyprian's Church, Marylebone, Glentworth Street, London, NW1 6AX.*

[VOGUE Singapore](#), 8 July 2022 - '5 minutes with Dawn Ng ahead of her first solo show in London, 'Into Air'

CULTURE

# 5 minutes with Dawn Ng ahead of her first solo show in London, 'Into Air'

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BY CHANDREYEE RAY

8 JULY 2022

On the precipice of a monumental project, the enigmatic visual artist opens up about her transformative career, travel rituals and vision for the rest of the year

## Edgar Calel (Projectos Ultravioletas)- Frieze, London, 2021

[The Art Newspaper](#), 22 Oct 2021 - 'Tate Has Brokered Its First-Ever Deal to Acquire 'Custodianship' of an Artwork in a Novel Agreement With a Mayan Artist and His People'

### Museums

## Tate Has Brokered Its First-Ever Deal to Acquire 'Custodianship' of an Artwork in a Novel Agreement With a Mayan Artist and His People

Tate will act as the custodian, rather than owner, of artist Edgar Calel's work for 13 years.

Amah-Rose Abrams, October 22, 2021



*The Echo of an Ancient Form of Knowledge, (Ru k' ox k'ob'el jun ojer etemab'el), 2021. Photo courtesy of Frieze*

In a first for the institution, Tate has acquired custodianship of an artwork—as well as the Mayan ritual needed to install it.

Purchased at Frieze London in a deal brokered between the Tate Fund, the artist Edgar Calel, the Kaqchikel people, and his gallery, the museum has agreed to not only purchase custodianship of the installation, but also support the peoples whose ritual completes it.

"I am thankful to our ancestors for giving us the license and allowing us to spread their knowledge and wisdom in up to seven different places across the globe," Calel told Artnet News, referring to the seven versions of the work, including Tate's, a number that's symbolic of the seven stars in the Big Dipper constellation. "And I'm thankful that Tate will be the first institution to have the opportunity and permission to take on the custodianship of the piece for 13 years, a period in which they will be able to disseminate the lessons embedded within it. As Maya Kaqchikel people, we feel happy to be able to share our responsibility of being the guardians of this knowledge."

The work was a talking point at Frieze, where it was installed in Proyectos Ultravioleta's corner booth in the Focus section. On view was a number of stones with fruit laid on top, a work titled *The Echo of an Ancient Form of Knowledge*, (*Ru k' ox k'ob'el jun ojer etemab'el*) (2021). A series of drawings, "Some Two or Three Offerings for Our Ancestors 29 (Jun Kio Oxi qi Munib al ri qatit qa Mama)" (2021), hung nearby. (Tate acquired the drawings on a permanent basis.)

The Guatemalan artist's work, which was conceived through many iterations, was never intended to be sold, according to dealer Stefan Benchoam. So when the call from Catherine Wood and the Tate Fund team came asking about it, he wasn't sure an agreement would be possible. Eventually, over a series of conversations, they came to an agreement based on Mayan thinking and custom, whereby ideas of ownership are different. Now, Tate will have custodianship of the work for 13 years, a number that represents the 13 joints in the body.

As part of the agreement, Tate paid the artist for the work and will make a donation to a Kaqchikel cause of Cael's choice.

"We are thrilled," Proyectos Ultravioleta founder Benchoam told Artnet News. "What's exciting about it for me is that they've come over to the Mayan way of thinking and the Mayan way of doing things, and they've conducted this exchange on those terms entirely."

There are many instances where artists have worked with ritual, cosmology and indigenous practices, but Cael's work is unique in that the ceremony needed to complete it is not performative; it is preparatory and private. The work cannot be considered finished until the ritual is performed by members of the Kaqchikel. If Tate needs to perform it at any point, Cael can do it personally, or he can choose someone else in his stead.

"It sits in a very particular place in between artwork and also altar. So it's in between art and spirituality," said Benchoam. "It's just a fact that it's very easy for these works to lose a lot of their meaning if they're just a subject through Western thinking, or canon, or institutions. So it's all about finding the right way to kind of preserve the artistic, conceptual, and spiritual integrity of the work."

The Tate said in a statement that after its 13-year custodianship of the work ends, "a new agreement will be made with the artist and his community, either to renew this custodianship, to pass it on to another institution, or to return the elements of the work to the earth."

## Édgar Cael (Proyectos Ultravioleta)

Finding fresh fruit and vegetables perched on rocks was a surprise at this year's Frieze. At the Proyectos Ultravioleta booth, it was difficult to figure out what Édgar Cael, an artist from Comalapa, an indigenous Maya Kaqchikel community in Guatemala, was selling at all.

The day before the fair opened, Cael ritually cut open the watermelon, bananas and pineapples before arranging them carefully on the surface of the stone. This served as an offering for his ancestors and other members of the Mayan indigenous community, acknowledging those who came before. The rocks came from the English countryside, while the fruit was purchased in Brixton, South London. The artist stated, "The stones are not just stones. These fruits are not just fruits." (*Louise Benson*)

## *Sin Wai Kin (Blindspot Gallery) - Frieze, London, 2021*

[AnOther](#), 15 Oct 2021 - 'The Best Things to See at Frieze London 2021'

### **Sin Wai Kin at Blindspot Gallery**

Sin Wai Kin – the new non-binary name of the Canadian-born, London-based performance artist previously known as Victoria Sin – went all-out 90s kitsch for their project at Blindspot Gallery. Sin describes themselves as "using speculative fiction within performance, moving image, writing and print to interrupt normative processes of desire, identification and objectification", and here that manifests itself in the form of a curtain-haired boy band, sporting the drag artist's signature, Chinese-opera-style face paint. Made up of four distinct characters, each symbolic of one side of Sin's multifaceted personality, the band gifts viewers with a new single, performed as a two-screen music video replete with some seriously nostalgic Backstreet Boy-style moves, and life-sized foam cut-outs of themselves.

[Elephant](#), 14 Oct 2021 - 'Frieze London 2021: Elephant's Must-See Artist Highlights'

## Sin Wai Kin (Blindspot Gallery)

Their dreamy boyband installation *It's Always You* sees Sin Wai Kin literally embody the heartthrob. In this deft exploration of the queer narratives, romantic paradigms and gendered expectations embedded within the pop group construct, they consider the contradictions and freedoms found within the seemingly binary confines of masculinity.

Life-sized cut-outs of the four band members each represent a very particular constructed personality that blends popstar aesthetics with mythological symbolism. Meanwhile the two-channel film installation features a surreal take on the karaoke video, complete with group choreography and vocals that subvert saccharine lyrics to consider the multiplicities of gender. All interspersed with the sound of a mesmeric, throbbing heartbeat. (*Holly Black*)