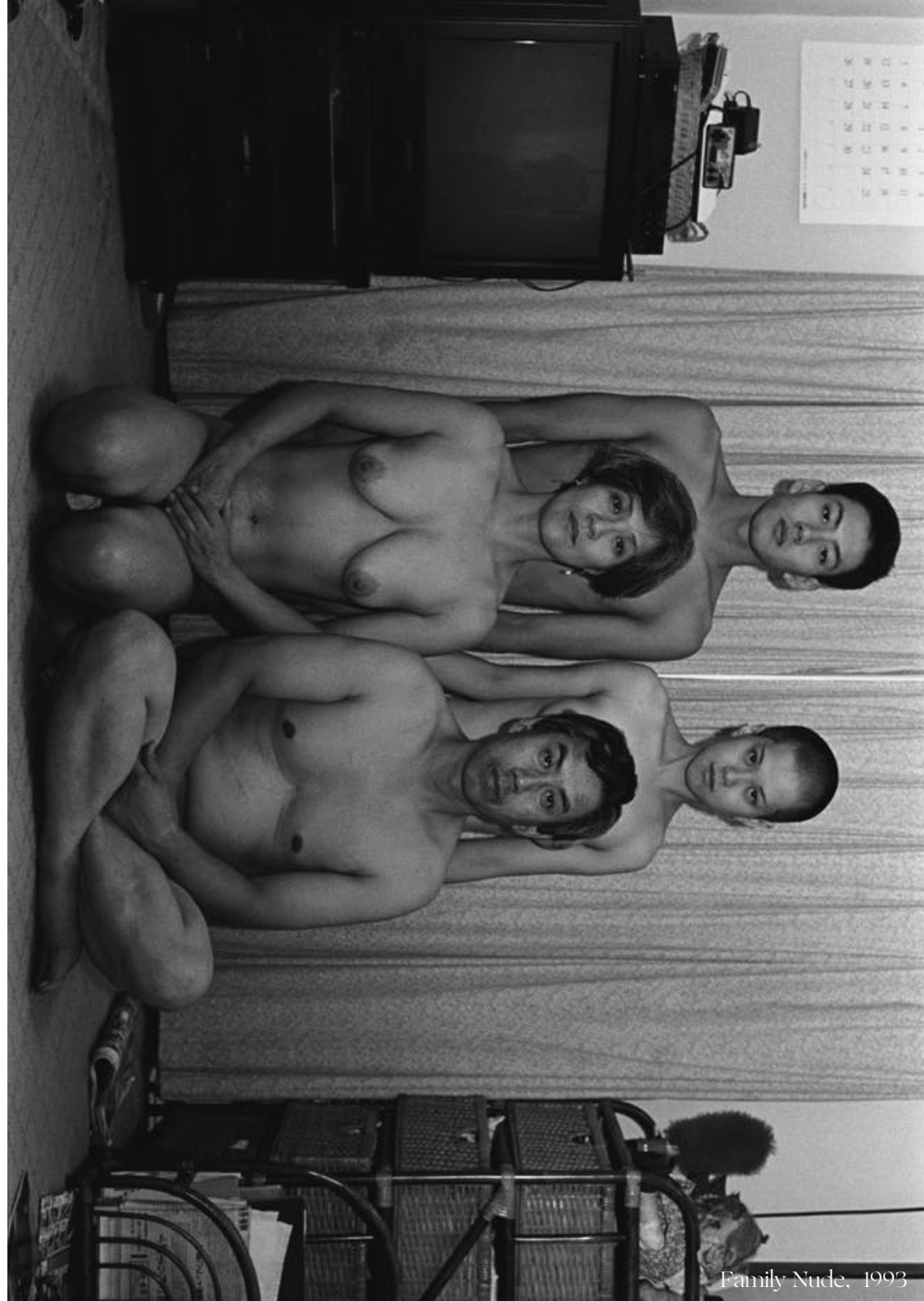


Understanding the Patriarchal Values within Asia's Art Scene

Well... Trying To



The theme of our project is "Patriarchy in Asian Art" The reason why we treat patriarchy as a core theme is because we are aware as Asian artists of the male-dominated social structure that oppresses and exploits the other sex. To begin this project, we researched patriarchal discrimination against women in our respective countries and regions of origin. We found that patriarchy takes different forms in each country but permeates all aspects of society: judicial, cultural, and economy. We concluded that addressing this problem requires inclusive solidarity across countries and cultures. We then organised the specifics of our project in three media: panel discussions, installations, and a zine. The reason for this was that we believed that a composite project combining these different media would be the most effective way to achieve an interactive exchange between the artists and the audience. We wanted to discuss this topic in the context of an unstable, abstract, and evolving patriarchal society, tapping into new artistic assumptions in a different and inclusive way.



Family Nude, 1993

It felt integral to our process to create a platform where voices of women in the Asian art scene could be heard and amplified.

Thus we are excited to introduce our panelists for the event.



Wenjing Zhou

Red Series N°6, 2020

Wenjing Zhou, born in HuNan, graduated from School Fine Arts De Nantes Saint-Nazaire. She worked and lived in Paris and Beijing. Her works exhibited at Gallery Ovision at Paris in France, Heduoling art gallery in Chengdu, Today art museum in Beijing, PyeongChang Olympic Media Art project in Korea, Asia Scene Art Space in Beijing.

Wenjin is concerned about identity, gender, body, disease, power. Starting from personal experience and methodology of micro history, production and involved in the emotional and physical power, and alienation, personal and public, as well as the identity, age, social ethics, discuss the geopolitical issues.

Representative works:

Wenjing wanted to focus on the pain “embedded” in the body. she found a local low-temperature ceramic, because it feels like human skin, and then she inserted the IUD into the tile and took it out, leaving a “pain” mark, and burned these tiles into a permanent mark. During the exhibition, Wenjing injected red ink into the negative space of the IUD. During the exhibition, the ink dried out quickly



Wu Xixia is a young artist with a master's degree in art and a doctoral student. She has studied and worked in the US for seven years, and is the founder of Kunming Media in the US, Kunming Media in Australia and Kunming Art and Culture in Zhuhai.

"Why are there no outstanding women artists?" this is a persistent question in art history. With the rise of gender consciousness in modern times, Wu Yanxia hopes to become a unique force in contemporary art, drawing on the element of calligraphy, the artist has taken on the role of self-redemption for the traditional role of women.

Representative works:

In the performance art "Womb Series", the enclosed ball symbolizes the "maternal womb". The artist writes inside the sealed ball, gradually running out of oxygen, until the ball is filled with carbon dioxide and breaks out before suffocating. The "words" are the key "symbols" of this series of performance art works by Wu Yaxia, aiming to evoke people's thoughts.



Xixia Wu

Womb Series, 2021



Shazia Sikandar

One of the most influential artists working today, Pakistani-American Shazia Sikander is widely celebrated for expanding and subverting pre-modern and classical Central and South-Asian miniature painting traditions and launching the form known today as neo-miniature. By bringing traditional and historical practice into dialogue with contemporary international art practices, Sikander's multivalent and investigative work examines colonial archives to readdress orientalist narratives in Western art history from a feminist perspective.

Sikander is internationally renowned for a pioneering practice that takes classical Indo-Persian miniature painting as its point of departure, and inflects it with contemporary South Asian, American, Feminist and Muslim perspectives.

Sikander's work stands in opposition to the idea of homogenous and authentic national cultures; instead, Sikander asks that we understand terms such as "tradition," "culture" and "identity" as unstable, abstract and constantly evolving. Her interdisciplinary practice offers a different and more inclusive way that delimits the arbitrariness of geopolitical borders and radically disrupts assumptions around national, political, and art historical boundaries.

Representative works:

Sikander's works, which often incorporate feminist protagonists, were also a response to the lack of South-Asian representation in Western feminist art historical scholarship in the 1990s. This show includes three leaves and two historic books Sikander selected from the Morgan's collection whose style and imagery resonate with her own interpretation of Indian manuscript techniques.

Sikander describes the sculpture, which is named after a text by the gender and sexuality scholar Gayatri Gopinath, as an exploration of the "promiscuous intimacies of multiple times, spaces, art historical traditions, bodies, desires, and subjectivities"



Gurinder Chadha is a British film director of Indian origin. Most of her films explore the lives of Indians living in England. The common theme in her work showcases the trials of Indian women living in the UK and how they must reconcile their converging traditional and modern cultures. Many of Gurinder's films would draw on her personal experience of being Indian and English at the same time, and how she dealt with the duality of her identity.

Gurinder hopes to converge her cultural background with modern UK living and try to break free from the "oppression" that comes from racial stereotypes and taboos. Her movies actually address many social and emotional issues, especially ones faced by immigrants caught between two worlds.

Representative works:

Chadha's most accomplished and commercially successful film to date is *Bend It Like Beckham* (2002). This story of a young Asian woman trying to pursue her ambitions as a footballer while accommodating the demands of family and tradition may seem familiar territory. However, the fact that the film is set in Southall, where Chadha grew up, enables her to present a subtly nuanced picture of a very specific community.

The film makes the point that British Asian experiences are as diverse as those of any cultural or ethnic group, thereby emphasising the universality of those experiences, a point that is all the more powerful for being quietly made.



Gurinder Chadha

Bend it Like Beckham, 2002

Inspired by our panel and research we felt it was important to create an interactive installation that dives into the inequality faced by women in the Asian art industry.

The installation will take place at JGM Gallery, while the video of the panel discussion will be played at the Hangar Space from 19–21 May 2023.

To be Identified

Gender Imbalance

WOMEN
INVISIBLE
ARE NOT

"
TAGGED
WOMEN
Fewer shows for female artists
Gender is
NEVER the barrier
FEMALE ARTISTS
DESERVE ATTENTIONS
YOURSELF

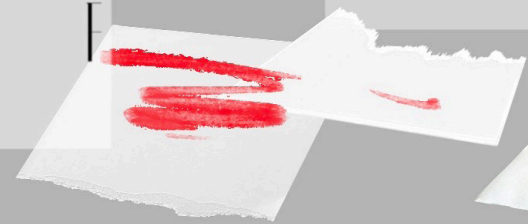
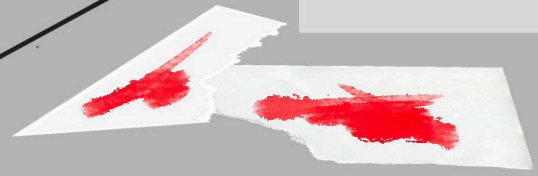
她不是叫得不是赛道

No more ~~GENDER~~ woes?

Here

Breaking the walls of gender **INEQUALITY**

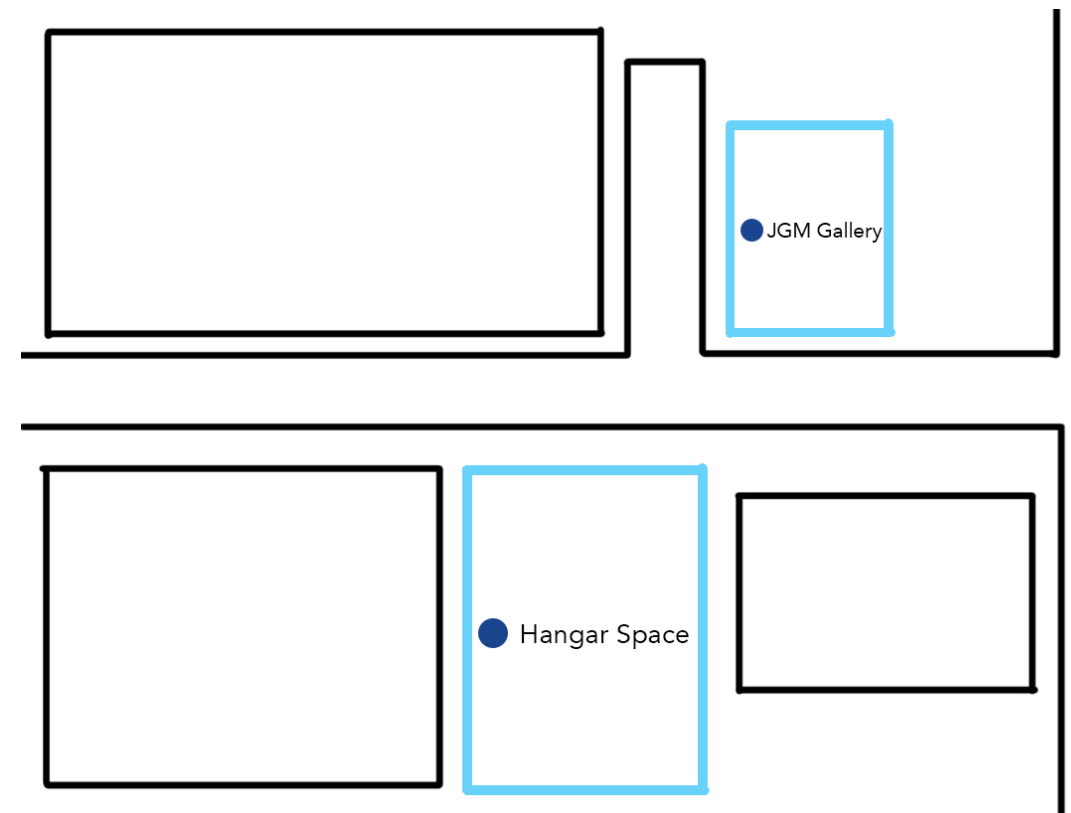
YOURSELF



“In exhibitions, each piece is labelled with the author’s introduction: name, gender, and date of creation, so the public tends to look beyond artists’ work to examine their personal lives, and female artists themselves are often under more social pressure than male artists.” Bingjie Yang narrates in her journal article Female Art In Chinese Contemporary Art. We noticed that under the patriarchal system, females are constantly being labelled in the art field in Asia. So we’ll curate an installation called “Tagged Women” as part of our campaign. Audiences will walk through huge tags hanging from the ceiling, displaying news reports about gender inequality in the Asian art industry. Toward the end of the room, we will provide a blank canvas for audiences to write any label they were put on or any story they want to share with the public. There will also be tags on both sides of the wall for audiences to tear off. And they can directly

throw the torn-off labels on the floor and step on them. Male audiences may feel overwhelmed while engaging in the exhibition. But we want to hear their voices as well. Through this exhibition, we want to encourage females to refuse to be labelled and to speak for themselves.

Map of exhibition and panel



At the very beginning of this project, we started looking at a wide array of artists and felt ourselves really resonating with their practices and art through our whole process. Here are some of those artists and information about them and their work.





Faiza Butt

Super Natural, 2021

Born in 1973 Faiza Butt trained at the NCA in Lahore and the Slade School of Art in London. Her work has been shown in various museums and included in several publications.

Faiza has always created work bursting with meaning and significance. Her elaborate and intricate drawings are obsessively crafted with passion and rigour to produce surfaces that hover somewhere between a photograph and embroidery. From images of Iranian wrestlers to trophy kissing western champions, the portrayal of the sporting 'Warrior hero' is put under inspection, sometimes with wit and at other times more honestly. Many of her works are mug shots of Muslim men found in assorted newspapers and magazines, reinforcing the stereotypical notion of the Muslim man as a terrorist. Yet, Butt's instinct is to decorate these images and beautify them, making them a source of enjoyment and gratification. The subliminal power of the cropped journalistic image is assessed and exaggerated by the artist, as these portraits are enlarged to a dominating scale with the slightly 'off' stare holding the viewer in his place. Once again these images of men are represented with a fantastical narrative, objectifying them into a spectacle. In doing so, the artist seems to be reacting to the portrayal of women as 'objects of desire' in art history. Faiza's choice of medium is a reactionary response to her years as a student at the Slade School of Art, where large, physical, muscular and "technologically advanced" work held more worth than contemplative intellectual responses. She started to create ambitious, highly detailed drawings with ink pens that rivaled "exhibition" of work and focused on art historical and gender issues.

Butt's paintings are painstakingly crafted using a near obsessive technique of tiny dots - this style is reminiscent of the par dokht style in miniature painting - a meticulous process that involves the covering of the painted surface with individual dots. One can trace origins of this style in Butt's work from the training she received in miniature painting at the NCA in Lahore. However these dots also replicate pixels

structure of a photograph, on polyester translucent films. This is especially relevant given that the artist created these drawings from photographs in newspapers and magazines. The pieces are mounted on light boxes which trigger the process of development, creating an ethereal iconic appeal. Although she is aware of the Post Impressionists and the Pointillists, her work comes from an entirely different origin, and whilst the Pointillists wanted to capture the effect of light Butt is interested in capturing the splendor and contradictions of the Islamic tradition.

Although a trained Slade artist and living in London Butt's Pakistani roots are clearly evident in her work as she brings to our attention various social, gender and political issues faced by a young Pakistani. In the past, her work has taken a critical look on the stronghold of the patriarchal society in Pakistan and the impact of violent images, which appear regularly in all forms of media, on children.

Her recent show titled 'Pehlwan' at the Grosvenor Vadehra, London was very well received and served as a step towards improving Indo-Pak relationship through cultural connections. The word Pehlwan (Farsi for wrestler), is a term used to describe a man of impressive physical worth and attributes. 'Pehlwans' have had significant standing Islamic traditions - from the spiritually charged Iranian 'zur-khanas' to the shrine dwelling Indo-Pak monks - they command the respect of the classically divine hero. In this exhibition, the artist continued her exploration of gender issues. She focused on the representation of the male image in modern photography. Butt turned the gaze of her audience to the highly eroticized images of men - with bare and ribbed chests such as those of wrestlers -demonstrating hyper-masculinity. When asked about her work she says,

"I want the process to be clear to the viewer, the degree of clarity is important, I want to throw punches, to deliver a message without having to read up on the background and yet...and yet my work must also contribute to history."

<https://www.grosvenorgallery.com/artists/32-faiza-butt/overview/>



Patty Chang was born in 1972 in San Francisco. Originally trained as a painter, she graduated with a BA from the University of California at San Diego in 1994 and shortly after moved to New York, where she became involved with the Performance scene. Her performances, recorded in short films, became notorious for testing the limits of endurance and taste. In *Gong Li With the Wind* (1996), performed at the New York University Film Center, she consumed and defecated a staggering quantity of beans. For *Paradise* (1996), an indictment of the international sex trade in Asia, she played a prostitute servicing a customer. In a series of performances titled *Alter Ergo* (1997), the artist balanced her body in a variety of torturously uncomfortable poses as a critique of female passivity. In recent years, she has incorporated photography and video into her performances. For *Fountain* (1999), Chang drank water from a mirror placed on the floor while projecting the performance onto monitors behind her and outside the gallery as though she were upright and “drinking” her own image. The photographs of Chang in seemingly impossible physical positions in the *Contortion* series (2000–02) were faked, adding an element of play while again commenting on exoticized images of Asian women in popular culture. *Stage Fright* (2003), performed at the Contemporary Arts Center in Cincinnati, incorporated video projection, more excessive eating, and the 1950 Alfred Hitchcock film of the same name. Chang’s 2005 video installation *Shangri-La* examines the effect of the James Hilton novel *Lost Horizon* (1933) and the subsequent film by Frank Capra (1937) on China, since they catapulted the mythic utopia into the collective imagination and catalyzed the resultant competition amongst rural Chinese towns to declare themselves the “real” Shangri-la.

Chang has had solo shows at the Museo Nacional Centro de Arte Reina Sofía in Madrid (2000), Baltic Art Center in Visby, Sweden (2001), Jack Tilton Gallery in New York (1999 and 2001), Hammer Museum in Los Angeles (2005), and

Bowdoin College Museum of Art in Brunswick, Maine (2008), among others. She has appeared in group shows and performances such as the Performance Festival at Kunstpanorama in Lucerne (2000), Quadrennial of Contemporary Art at the Stedelijk Museum voor Actuele Kunst in Ghent (2001), *Mirror, Mirror on the Wall* at the Massachusetts Museum of Contemporary Art in North Adams (2002), *Only Skin Deep: Changing Visions of the American Self* at the International Center of Photography in New York (2003), *Still Points of the Turning World* at SITE Santa Fe (2006), *Family Pictures* at the Solomon R. Guggenheim Museum in New York (2007), and *New Directors/New Film Festival* at the Museum of Modern Art in New York (2008). She produced *Revolver*, a show for European cable television, in 2002, and in 2003 served as resident faculty at the Skowhegan School of Painting and Sculpture in Maine. Chang has received grants from the New York Foundation for the Arts (1999), Louis Comfort Tiffany Foundation (2000), Rockefeller Foundation (2003), and Tides Foundation (2005). She was also a finalist for the 2008 Hugo Boss Prize. Chang lives and works in Brooklyn, New York.



Bharti Kher

The Offspring of a Diety Perhaps, 2019

Born in London in 1969, Bharti Kher's art gives form to quotidian life and its daily rituals in a way that reassesses and transforms their meaning to yield an air of magical realism. Now living in New Delhi, India, her use of found objects is informed by her own position as an artist located between geographic and social milieus. Her way of working is exploratory: surveying, looking, collecting, and transforming, as she repositions the viewer's relationship with the object and initiates a dialogue between metaphysical and material pursuits.

The bindi is an iconic personal affect of Indian women that is one of Kher's signature materials and a loaded symbol. Since first appearing in her work in 1995, the bindi has inherited an aesthetic and cultural duality, a means to mix the superficial with the sublime. Kher explains: 'Many people believe it's a traditional symbol of marriage while others, in the West particularly, see it as a fashion accessory... But actually the bindi is meant to represent a third eye—one that forges a link between the real and the spiritual-conceptual worlds.' Used as a material to articulate and animate her themes, bindis as such are not meant to be the central-motif of her work but rather act as a material, much like paint or clay, but with an inherent narrative. The bindis themselves undergo a shift in their initial cultural capital—they are defamiliarized, made to seem both scientific and mystical.

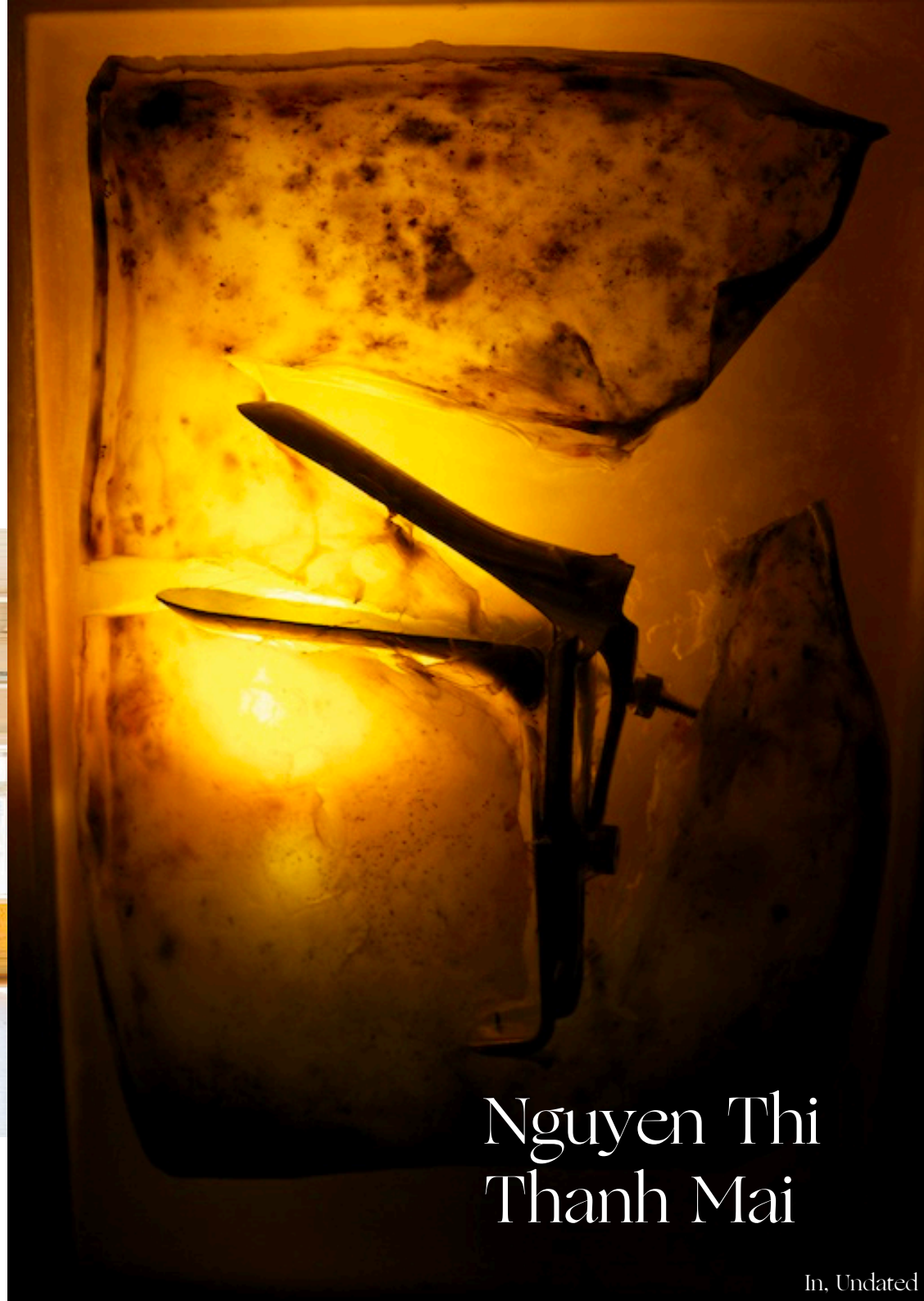
At the center of Kher's practice are her sculptures, early examples of which featured fantastical hybrid characters, blurring the distinctions between humans and nature, ecology and politics. In line with this early practice, Kher continues to assemble, juxtapose and transform found objects that are witness to their own histories. Wooden wheels and architectural remnants, mannequin body casts and pillars all clash in mis-en-scenes of dystopia and grand orchestration. These elements are assembled in a hazardous manner; suspended from the ceiling, hanging from ropes, propped up and held from falling with the help of counterweights and balances;

ultimately forming a heterogeneous narrative in which Kher further explores the artistic strategy of stripping objects of their meaning and making them open to misinterpretation and magic, creating alluring works of abstract beauty.

<https://www.hauserrwirth.com/artists/2793-bharti-kher/#images>



Six Women, 2013-2015



Nguyen Thi
Thanh Mai

Nguyen Thi Thanh Mai (born 1983 in Ha Tay, Vietnam, lives and works in Hue, Vietnam)

In her exploration of belonging, origin and uprootedness, Nguyen Thi Thanh Mai questions received ideas of cultural and sexual identity. While her past works often deal with the taboo issue of female sexuality in her home country, her current artistic research centres around individual vs. social and real vs. fictitious conceptions of life. For her recent project titled *Another World*, Nguyen Thi Thanh worked with young women in Berlin who she approached in the street, befriended and—once she had become close to them—followed back into their homes. It was there that she took on the identity of these women by imitating their gestures and appearance. As a result of adopting a new temporary identity, the artist was seemingly transformed into a different person. Her playful exploration of different roles was documented by the photographer Chi Phan in a comprehensive series of images. Another part of the project saw the artist moving from personal to digital interaction as she created four profiles with distinct identities on an online dating site. Her other selves elicited a flood of different reactions from her male chat partners, which she later documented in a video clip. For the Nguyen Thi Thanh Mai, *Another World* is an altogether novel, experimental kind of work that allowed her to come into contact with complete strangers and to reflect on her own anonymity and life as a migrant in Berlin from a broader perspective.

<https://www.e-flux.com/announcements/12679/nguyen-thi-thanh-mai-another-world/>



Lin Tianmao

Mother's!!!, 2008

Lin Tianmiao became one of the first Chinese women to establish herself as an internationally respected contemporary artist.

Her initial art training came from her father, from whom she learned calligraphy and traditional painting techniques. Then, having gained a BFA from Capital Normal University in Beijing in 1984, she and her husband—the artist Wang Gongxin—migrated to New York City in 1988 where they remained until 1994. Tianmiao has subsequently stressed the key significance of her time in New York in shaping her artistic attitudes. While there, Tianmiao designed textiles and in 1989 she attended The Art Students League. On her return to Beijing, she converted her home into an open studio that became one of the key venues for so-called Apartment Art. It was at this time that Tianmiao began making work involving winding thread around everyday objects. She has related this technique to childhood memories of helping her mother make clothes for her family, and the use of thread in various ways became a core characteristic of her mature work.

Her work has expanded into sculpture, photography, video and large-scale installation. She has repeatedly used images of the naked female body and, in a series of 'Body Language' sculptures, replicas of human bones.

Among Tianmiao's core concerns are the disappearance of tradition and the dehumanising pressures of contemporary society. Despite the materials and subject matter of her work, Tianmiao has rejected the suggestion that she is a feminist artist. When talking to Ocula Magazine in 2017, she explained that 'the term "feminism" is borrowed from the West.' She added that 'using a woman's perspective is something I've worked through now.'

The exhibition Bound Unbound at Asia Society Museum in New York (7 September 2012–27 January 2013) was crucial in establishing Lin Tianmiao's international reputation.



Yurie Nagashima

Yurie Nagashima is a Japanese photographer and contemporary artist working predominantly in the genres self-portraiture, portraiture, street photography and still life. At the time, Nagashima was still a student at Musashino Art University in Tokyo from where she graduated in 1995 with a Bachelor in visual communication design.

Nagashima is a photography tutor at Musashino Art University in Tokyo. Nagashima was nominated for the award by Nobuyoshi Araki, one of Japan's best known photographers. In 1995, Nagashima had a two-person exhibition with the American photographer Catherine Opie at the Parco Gallery, Tokyo. Following this encounter with Opie, Nagashima embarked on a Master of Fine Arts at the California Institute of the Arts under her tutelage. Nagashima has published numerous important photography monographs that deal with the family, gender, identity and sexuality.

In the West, Nagashima has been compared to American photographer Nan Goldin. In at times provocative photographs, Nagashima has tested public perceptions on obscenity and censorship in Japan. Nagashima is represented by the gallery SCAI the Bathhouse in Tokyo, where she had numerous solo and group exhibitions. In addition to her work as a photographer and photography tutor, Nagashima has published (as *Senaka no kioku*, meaning "Memories of a back") a series of biographical stories from her childhood in 2009. In August 2014, Nagashima was a Master at the International Summer School of Photography, in Latvia. She led a workshop titled "Photography as a Subversive Tactic: Being the Other".

In 2000, Nagashima was awarded the prestigious Kimura Ihei Award. Yurie Nagashima rose to national fame in Japan after receiving the second annual Urbanart award hosted by the Parco Gallery in Tokyo in 1993 for a series of photographs depicting herself and her family in the nude.



Thank you for joining us on this journey and attending our panel and exhibition, a little introduction of ourselves, we are...

Koichi Okazaki

(b. 2000, Japan) is a photographer currently based in London. After graduating from Sophia University with a BA degree in Art History and Philosophy in 2022, he is studying photography at the RCA, London. His artistic interest is questioning what is normalized in everyday life through photography. His influence comes from diverse artists and philosophers such as Andy Warhol, Eikoh Hosoe, Roland Barthes, and Vilém Flusse.

Linhua Hu

A young Chinese fashion designer, studied fashion design at Jiangnan University and received his undergraduate degree in 2021. He also studied at the Royal College of Art Fashion Department in 2022, majoring in menswear. Lin Hua has always been passionate about exploring the relationship between the boundaries of clothing and people and wants to bring his unique aesthetic theories to life.

Shreeya Regmi

is a Service Designer from Thailand. She received her BFA in Communications Design (with a focus in Graphic Design) from Pratt Institute and is currently completing her MA in Service Design from the Royal College of Art. She is interested in using design as a communicative tool that relays personal experiences as well as using it for social and cultural applications.

Wang Zhiyi

was born and raised in China. After receiving the B.F.A degree in jewelry from Pratt Institute in 2021, she is currently studying jewellery and metal at the Royal College of Art in London. As a jeweller, Zhiyi explores the way of using concrete metal forms to present the intangible. Her recent collection focuses on extracting instant emotion from delightful and healing moments in her life and transferring them into wearable objects.

A Zine by:

Koichi Okazaki
Linhua Hu
Shreeya Regmi
Zhiyi Wang