

growth. These films are about the details, how they accumulate, and how they come to determine entire lives and tell the story of entire cultures and entire ideologies.

Wang Bing (b.1967, Shaanxi, China) lives and works in Beijing. His first film, *West of the Tracks* (2003), won the grand prize at several international documentary film festivals (Lisbon, Marseille, Yamagata, Mexico City). Subsequent films won prizes and special mentions at the Cannes Film Festival, Rotterdam Film Festival, Venice Film Festival, and Toronto Film Festival, among many others. A retrospective of his films and photographs took place at the Centre Pompidou in Paris in 2014. His latest film premiered at the 2016 Berlin Film Festival.

CCA Wattis Institute for Contemporary Arts is a non-profit exhibition venue and research institute that pays close attention to contemporary art. It was founded in 1998, at the California College of the Arts in San Francisco. As an exhibition space, it commissions and shows new work by artists from around the world. As a research institute, the Institute dedicates six months to reflecting on the work of a single artist, which informs a regular series of public events, texts, and research by other relevant artists and thinkers.

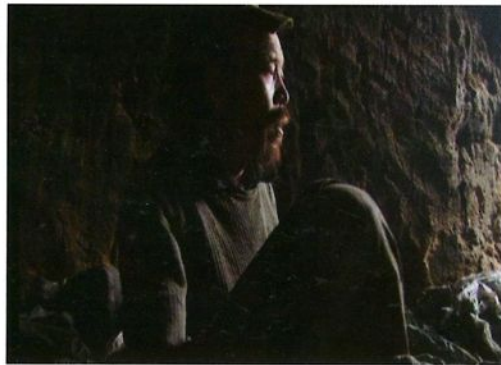
CCA Wattis Institute is at Kent and Vicki Logan Galleries, 360 Kansas Street (between 16th & 17th Streets), San Francisco, CA 94103. Tel: (415) 355 9670.

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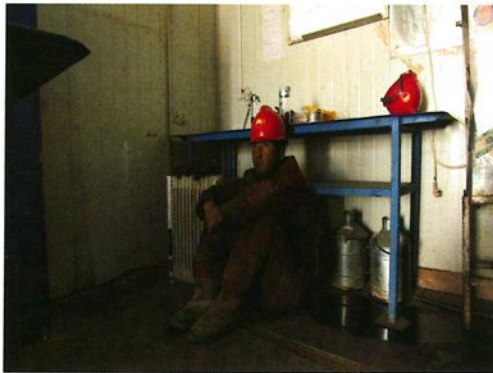
THE UNITED STATES

Historical Memory

T Tyler Rollins Fine Art is presenting *The Chronicles of Resilience*, an exhibition by FX Harsono, one of Indonesia's most revered contemporary artists, until April 9, 2016. Curated by



Wang Bing, *Man with No Name* (film still), 2009; 97 min.. Image: Courtesy of the Artist.



Wang Bing, *Crude Oil* (film still), 2007, 840 min.. Image: Courtesy of the Artist.

Leeza Ahmady, independent curator and director of New York's *Asian Contemporary Art Week*, the exhibition centers on two new installations especially conceived for the show, along with video, drawings, and multi-media works.

Harsono has been a central figure of the Indonesian art scene for 40 years. In 1975, he was among the group of artists who founded Indonesia's *Gerakan Seni Rupa Baru* (*New Art Movement*), which emphasized an experimental, conceptual approach, the use of everyday materials, and engagement with social and political issues. Over recent decades, a great cultural and political transformation has taken place. Harsono continues to explore the role of the artist, in particular their relationship to history.

During Indonesia's dictatorial Suharto regime (1967–1998), his installation and performance works were powerful and eloquent acts of protest against an oppressive state apparatus. The fall of the

regime in 1998, which triggered rioting and widespread violence, mainly against Indonesia's ethnic Chinese minority, prompted an introspective turn in Harsono's artistic practice. He embarked on an investigation of his own family's history and the position of minorities in society, especially his own Chinese-Indonesian community.

The recovery of histories, cultures, and identities—and the role of the artist in these—

is a significant preoccupation. Looking into his own past, Harsono touches on global concerns, emphasizing fundamental issues central to the formation of both group and personal identities in the rapidly changing world.

The Chronicles of Resilience marks an important new stage in this process. Initially inspired by a cache of documentary photographs taken by his father in the 1950s, Harsono has, since 2009, been actively tracking down little known mass grave sites of ethnic Chinese massacred in his native East Java from 1947–1949, during the period of conflict leading to Indonesia's independence in 1949. After years of investigation, and the discovery of many neglected sites, Harsono has made art that seeks to give form to what has been buried along with the bodies: not only the stories of individual lives, but the historical memory of a nation.

The two installations, *Memory of the Survivor* and *The Light of Spirit* (both 2016), function as monuments of remembrance, commemorating the specificity of personal tragedies alongside the collective loss, and bringing light to a past that had long been consigned to the darkness. Other works in a variety of media reflect the artist's own attempts to come to terms with the reality of the sites as physical



FX Harsono, *The Light of Spirit*, 2016, wood, electric plastic candles, LED bulbs, sand, cast cement, 2.2 x 2.1 x 3 m. Image: Courtesy of the artist and Tyler Rollins Fine Art, New York.

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testaments to history, incorporating documentary materials such as government reports, Google maps, and the artist's own handmade rubbings of inscriptions.

In recognition of his long "commitment to art and to freedom of expression in art," Harsono was awarded the Joseph Balestier Award for the Freedom of Art in 2015, presented by the US embassy in Singapore. In 2014, he was awarded the *Prince Klaus Award* honoring his "crucial role in Indonesia's contemporary art scene for 40 years." His work has been shown in over 100 exhibitions around the world, including the seminal *Traditions/Tensions: Contemporary Art in Asia* at Asia Society in New York (1996) and the first *Asia-Pacific Triennial of Contemporary Art* in Brisbane, Australia (1993). He presented his first solo exhibition in the United States, *Writing in the Rain*, at Tyler Rollins Fine Art in 2012.

Tyler Rollins Fine Art is at 529 West 20 Street, 10W New York, NY10011. Tel: (1-212) 229 9100. Website: www.trfineart.com.



AUSTRALIA

A Nation Through Landscape

Remarkable Australian landscapes from TarraWarra Museum of Art's collection will feature in an exhibition dedicated to exploring the Australian landscape in two stages, from March 12 to May 15, and May 19 to July 31, 2016. Taking advantage of the strength of the Museum's collection, donated by Eva Besen AO and Marc Besen AC, The exhibition explores alternative themes in the selection of landscapes displayed.

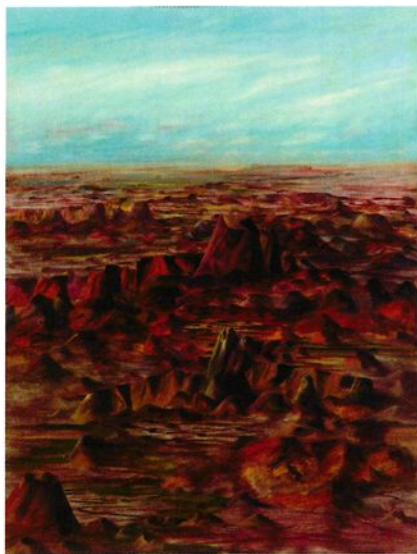
A panorama is a wide-angle view of a physical space, whether in painting,

drawing, photography, film, or seismic images. For this exhibition, the term panorama will create a context for how artists see the landscape—not simply as a depiction of it but also an

evocation of the layers of history within it. The term panorama will also be used to understand the Museum itself—its panoramic views, and in the Yarra Valley.



Above: Brett Whiteley, Australia, 1970–1974, oil, charcoal, dried reed, eucalypt branch, rubber snake, taxidermied Scaly-breasted Lorikeet, collage and plaster on plywood, 203 x 324.5 cm. Gift of Eva Besen AO and Marc Besen AO. Donated through the Australian Government's Cultural Gifts Program 2008, TarraWarra Museum of Art collection.



Left: Sidney Nolan, Lagoon, 1950, Ripolin enamel and oil on composition board 120 x 89 cm. Gift of Eva Besen AO and Marc Besen AO. Donated through the Australian Government's Cultural Gifts Program 2013, TarraWarra Museum of Art collection.



William Robinson, Purlingbrook escarpment, 2005, oil on canvas, 128.5 x 183.6 cm. Gift of Eva Besen AO and Marc Besen AO. Donated through the Australian Government's Cultural Gifts Program 2008, All TarraWarra Museum of Art collection.

Part One (March 12–May 15, 2016) begins with works by artists who redefined the way Australians 'see' the landscape: Russell Drysdale, Sidney Nolan, Lloyd Rees, Brett Whiteley, and Fred Williams. It then explores contemporary manifestations of landscape tradition through the work of Daniel Boyd, Stephen Bush, Rosalie Gascoigne, Danie Mellor, Ben Quilty, and Imants Tillers. *Part Two* (May 19–July 31, 2016) considers place's psychological and emotional power by artists such as Peter Booth, Arthur Boyd, Janet Dawson, Godfrey Miller, John Olsen, William Robison, Tim Storrier, Ken Whisson, and Philip Wolfhagen.

Judy Watson has been commissioned to make a new work for the North Gallery for the duration of the *Panorama* exhibition (March 12–July 31, 2016), where she will respond to the Museum's location in the Yarra Valley. Watson's Aboriginal matrilineal family is from Waanyi country in north-west Queensland. Watson's process lies in revealing stories within Country, working from site and memory, revealing Indigenous histories, following lines of emotional and physical topography that center on particular places and moments in time.

Judy Watson (born c.1935) received the *Moët & Chandon Fellowship* in 1995 and co-represented Australia in the 1997 *Venice Biennale*. In 2006 she received the NGV's *Clemenger Award* and the *Works on Paper Award* at the 23rd National Aboriginal and Torres Strait Islander Award. In 2011, her exhibition *waterline* was shown at the Embassy of Australia, Washington, DC. In 2012, she showed at the *Sydney Biennale*. And in 2015 she received the *Australian Council Visual Arts Award*.

Victoria Lynn, TarraWarra Museum of Art director, and curator Anthony Fitzpatrick curated the exhibition. The Museum is at 311