

Sopheap Pich, *Junk Nutrients*, 2009

NEW YORK

ASIA-NYC

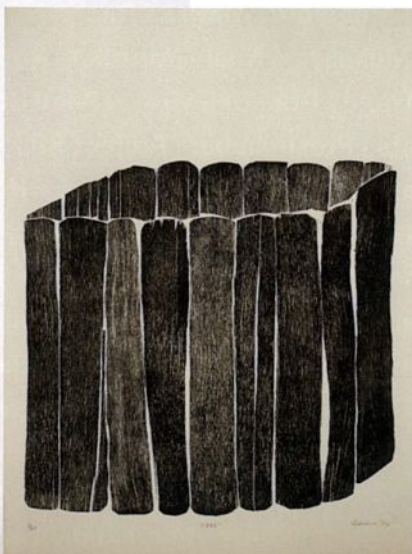
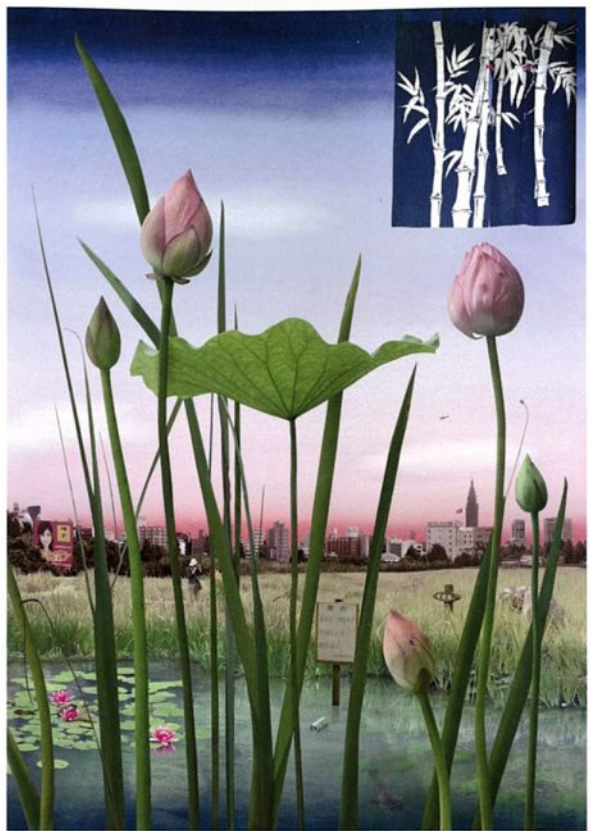
With dozens of museums, galleries, and auction houses, New York is rarely lacking in Asian art. But even by New York standards, the first half of 2013 has brought a rich calendar of Asian-themed exhibitions and events to the city's museums, especially in modern and contemporary art. The **Museum of Modern Art** started things off with "**Tokyo 1955-1970: A New Avant-Garde**" (now closed), overlapping in topic and timing with "**Gutai: Splendid Playground**," currently on view at the **Guggenheim Museum** through May 8. (See "Art on the Move" in this issue.) There's more Asian art at the Guggenheim, too. "**No Country: Contemporary Art for South and Southeast Asia**" runs through May 22 (see the feature story in this issue), and "**Zarina: Paper Like Skin**," a retrospective of the Indian-born New York artist **Zarina Hashmi**, is on view through April 21. The **Metropolitan Museum of Art** and other museums are also showcasing contemporary Asian art. Here's a quick snapshot of Asian shows at New York museums this season.

Cambodian Rattan: The Sculptures of Sopheap Pich.

In years past, the Met might not have been a prime spot for contemporary Southeast Asian art. But that was before **Sheena Wagstaff**, former chief curator of Tate Modern, came on board to chair the Met's reorganized department of modern and contemporary art. She and **John Guy**, the museum's curator of South and Southeast Asia, have organized a show of ten large-scale works by Pich, a Phnom Penh-based artist who'd previously lived in the U.S. Among the sculptures on view: *Buddha 2*, 2009, an openwork depiction of a Buddha torso, its loose rattan strands left to hang freely in space; and *Morning Glory*, 2011, a spectacular, large-scale merging of landscape and memory. Through June 16.

Season of Cambodia. "Cambodian Rattan" is the marquee exhibition for Season of Cambodia, a citywide cultural initiative featuring exhibitions and installations as well as music, dance, and theater performances; film screenings; artist residencies; and cultural events. Venues include the **Brooklyn Academy of Music**, the **Bronx Museum of the Arts**, and **Arts at the World Financial Center**. For dates and details, check the website at seasonofcambodia.org. Through June 16.

Bomb Ponds. Asia Society Museum's contribution to Season of Cambodia is a project by artist **Vandy Rattana**, shown this past summer at Documenta 13: a series of photographs and a video documenting the massive craters—now filled with toxic water—left behind by the secret U.S. >



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Clockwise from left:
At the Met, Sopheap Pich, *Buddha 2*, 2009; Emily Allchurch, *Tokyo Story 1: Lotus Garden (after Hiroshige)*, 2011, in "Edo Pop" at Japan Society; Zarina Hashmi, *Cage*, 1970, relief print on Indian handmade paper, on view in the artist's retrospective at the Guggenheim.

bombing campaign during the Vietnam War. (On view through June 2.) Also at Asia Society Museum (through May 12): *Blowin' in the Wind, Bob Dylan, 1963*, a 2013 work by Chinese-Canadian artist Tim Lee that doubles as an impromptu karaoke pavilion and—on a more traditional note—"The Artful Recluse: Painting, Poetry, and Politics in 17th-Century China" (through June 2).

Edo Pop. Japanese popular culture has been inspiring artists for centuries, and this exhibition at **Japan Society** offers up-to-the-minute proof of that fact. "**Edo Pop: The Graphic Impact of Japanese**

Prints" showcases more than 100 18th- and 19th-century *ukiyo-e* prints alongside approximately 30 contemporary works by ten international artists. They range from Brooklyn-based graffiti master **Aiko** (who created the mural at the show's entrance) to Tokyo artists **Hatakeyama Naoya** and **Kazama Sachiko**, and **Masami Teraoka**, the unofficial elder statesman of pop-meets-*ukiyo-e* mashups. Through June 9.

Projects 99: Meiro Koizumi. At the **Museum of Modern Art**, "Projects 99: Meiro Koizumi" is the video and performance artist's first solo museum show in the U.S. Koizumi's work inhabits an uncomfortable ground between cruelty and comedy. His most recent video, *Defect in Vision*, 2011, explores the concept of blindness through the repeated enactment of a domestic scene set during World War II. Through May 6. —SUSAN DELSON

CLOCKWISE FROM LEFT: THE METROPOLITAN MUSEUM OF ART, NEW YORK; MINNEAPOLIS; INSTITUTE OF ARTS; ZARINA HASHMI AND LUHRING AUGUSTINE, NEW YORK