

ArtReview Asia

Catalyst —▶ Creation

FUTURE GREATS

Upon the addition of a small amount of...

Short circuits BREATH Extinction

Mineral DE-PIXELATION Sleep

MAKING Resistance Nameless ghosts

Artists on the move DARKNESS

KUNST AM BAU Play History

FUTURE GREATS

in association with

K11 ART

FOUNDATION

INTRODUCTION

Welcome to the first full issue of *ArtReview Asia* Future Greats. For those of you who are not familiar with it, Future Greats is an annual strand that has been running in *ArtReview Asia*'s sister magazine, *ArtReview*, for the past decade. It's an attempt to look beneath the surface of the international artworld: not at artists you already know, but at those you might not – the artists who are setting new agendas and framing new references for the future, artists you will need to know about in the years to come. More broadly, it's about some of the wider issues that art and society will be confronting in the immediate future.

For each issue of Future Greats we ask a selection of 12 established artists, curators and critics to select (other) artists who they think are tackling new issues or pushing art in new directions: an insider's guide, if you like, to things to come. It's an attempt to escape, too, from the PR and marketing machines that drive so much of what becomes visible in art today. There are no restrictions on selections (neither concerning age nor background) other than that the artists work in the context of Asia (which, of course, is a very broad field) and that the selected artist is not so well known or exposed. The last, of course, is a subjective thing: someone whose work is well known in one region may be next-to-invisible in another.

At *ArtReview Asia*, we believe that looking at the overlooked is one of the key responsibilities of an art magazine, but without the generous support of our partner, K11 Art Foundation, who are sponsoring the Future Greats project across both *ArtReview Asia* and *ArtReview*, we would not be able to devote so much space and time to exploring this. For several years, K11 Art Foundation has energetically supported the professional practices of promising and emerging young artists and curators from Greater China and helped to identify the wide range of viewpoints and genres that distinguish contemporary Chinese art. More importantly, it works tirelessly to connect all this to an international community of diverse interests and tastes. Which is a core concern of both *ArtReview Asia* and *ArtReview*. K11 Art Foundation and *ArtReview Asia* believe that art can serve a central and transformative function in helping us locate and change our place within societies of the world. And more importantly, that it is an essential generator of discussion and debate in what can seem an increasingly fractured world. We hope that the pages that follow will move that discussion into new territories over the coming year.

ArtReview Asia

HSU CHIA-WEI
selected by Ho Tzu Nyen

As Hsu collapses the fourth wall in his **TRANQUIL**
videowork, **PUPPETS**, spirits, spies and
GODS mix with cameramen, **TECHNICIANS**
and editors



Hsu Chia-Wei, *Ruins of the Intelligence Bureau*, 2015, video, 13 min 45 sec.
Produced by Le Fresnoy. Courtesy the artist

Hsu Chia Wei's video *Ruins of the Intelligence Bureau* (2015) opens with a shot of an empty sky, the sounds of a forest and the voice of a man who plunges us into the middle of an account of a wartime retreat. Then a puppet of Hanuman appears against the blue sky, music erupts and the narrative shifts into the magical exploits of the monkey god. In the same shot, the camera pulls back to reveal three masked puppeteers dancing in unison as they control the movements of Hanuman. Or perhaps it is Hanuman who pulls the strings, a spirit animating this strange dancing body made out of three fused human bodies? Behind them sits a masked musical ensemble, executing a score as they drive this dance forward. Or perhaps it is Hanuman who propels this music, inspiring it?

We cut to an elderly man before a microphone: we have been listening to his stories. He is a former Nationalist intelligence officer who retreated first from Yunnan to Myanmar, before settling in Chiang Rai on the Golden Triangle at the Thai-Myanmar

Hsu is based in Taipei. In 2016 he won the Gold Award for Documentary at the 49th WorldFest-Houston International Film and Video Festival. His solo show at Liang Gallery, Taipei, opens 10 June.

border. He is in a recording studio, as he addresses a projected image of the Hanuman puppet. Cut to a group of armed soldiers and masked spectators, observing, in an unnatural stillness, the performance of Hanuman and his masked entourage upon a foundation slab, on what is revealed to be the site of a former intelligence bureau in Huai Mo Village in the border regions of Thailand and Myanmar, a place that is woven out of a dreamlike web of identities and memories.

A sense of tranquillity permeates the unfolding of the work, which is a characteristic of Hsu's works. In Hsu's universe, spirits, humans, machines (both mechanical and digital) coexist without ruse, without irony, without judgement. Cameras, camera cranes, lighting equipment, microphones, screens often appear, as do his film crew, in film shoots that are better understood as rituals rooted

in a mode of thinking, working and being that makes possible the peaceful coexistence and continuous negotiation of multiple modes of being.



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