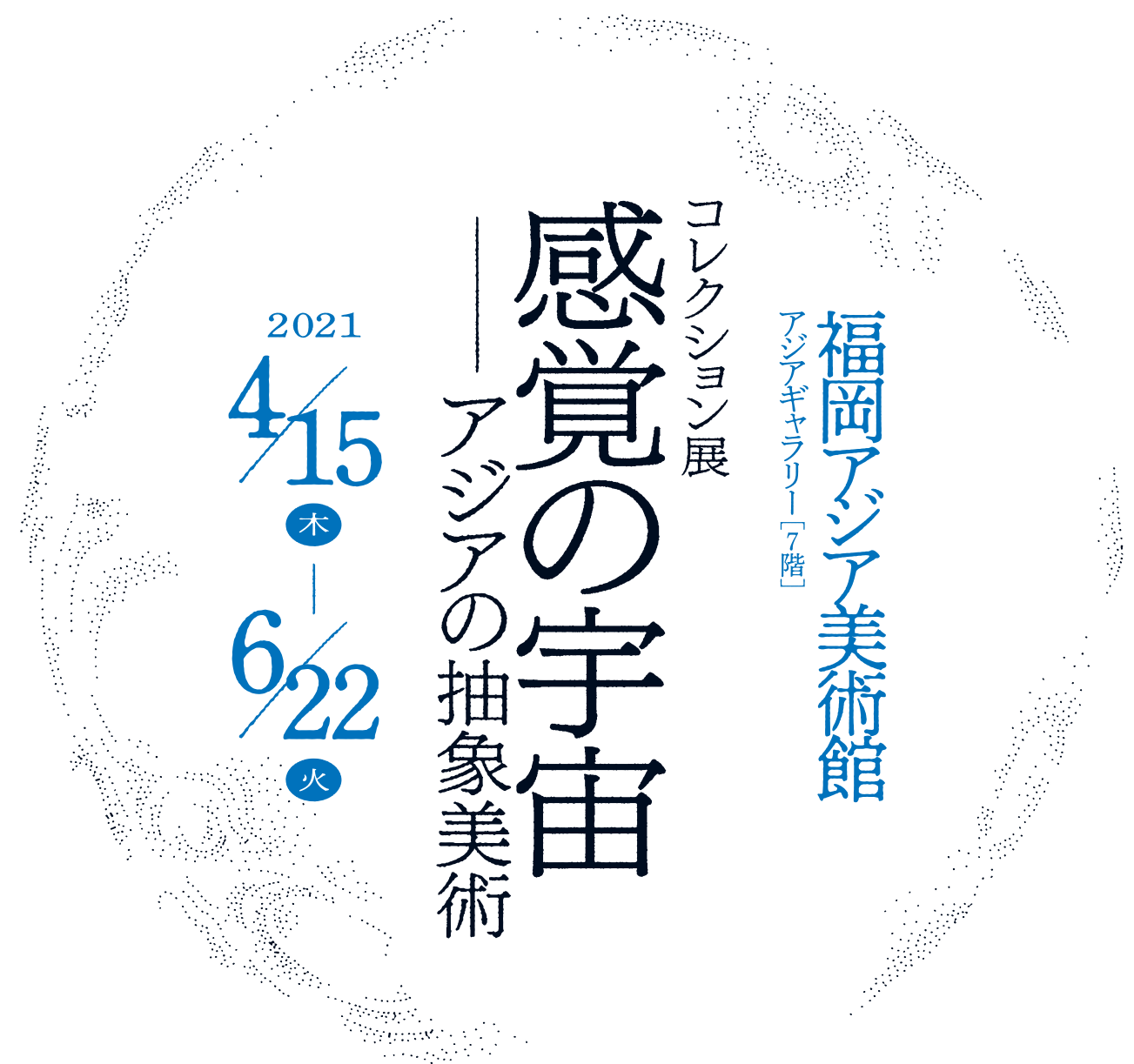


English leaflet



Collection Exhibition

Cosmos of Senses: Abstract Art in Asia

Apr 15 [Thu] — Jun 22 [Tue], 2021

Fukuoka Asian Art Museum Asia Gallery [7F]

Introduction

Abstraction is a term referring to the process of understanding by extracting certain aspects of a thing and a representation. Abstract expression in the arts has been developed in the West since the early 20th century. Apart from the realism tradition in the arts, recomposing an object's image with only lines, forms, and colors is considered to be a symbolic feature of Modernism. However, it is also said that the origins of abstract expression lie in a combination of music, primitive art, religion, and nature. From around the 1960s, Asian artists influenced by western Modernism began to develop their own form of abstract expression.

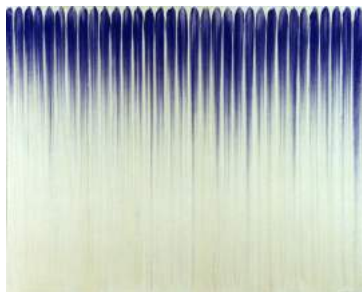
This exhibition focuses on the Abstract Art in Asia from the 1960s to the present.

First half corner focuses on universal and meditative works, brimming with lines, circles, and geometric shapes. We explore works including a piece by a Korean artist Lee Ufan, whose arrangement of blue lines evokes a landscape of water and waterfalls, minimalist prints by Korean and Japanese artists, Tantric paintings drawn as illustrations for the ancient Indian scripture Tantra, pieces that incorporate geometric patterns developed in the Islamic world where idolatry is prohibited.

Second half corner works that entail the senses of light, universal energy, and organic nature of earth and life. It includes a wide range of pieces from a piece with the theme of the Ancient Indian doctrine of five elements, pieces expressing excessive and chaotic energy of human desire, and pieces from Bangladesh depicting Bengal land as a source of life.

In order for the audience to experience colors, forms, and brush strokes of the pieces in a more direct way and immense into the images of the works, no written information such as "museum labels" and "descriptions" is displayed in the gallery. Although we are currently in a situation in which everyone has to stay indoors, we also hope this exhibition will be of help you to unwind your feeling.

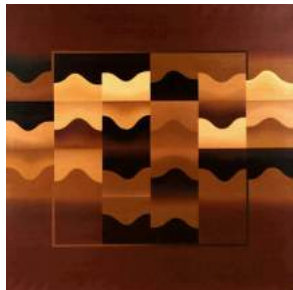
1



Lee Ufan
(South Korea, 1936-)
From Line
1977, color pigment on canvas

From the late 1960s, the artist started releasing his works with stone and wood and became a leading member of the Mono-ha group (School of Things). Since the late 70s, he has been creating two-dimensional paintings featuring dots and lines simply laid down on canvas.

2



Anthony Poon (Singapore, 1945-2006)
B2-B Fre Waves
1979, oil on canvas

The artist has tried to create paintings that give a deep impression to viewers by repeating the same patterns and a harmonious composition with curved lines and colors. This piece is one of his serial works that the artist works on swaying waves in different colors.

3



Ahmad Sadali (Indonesia, 1924-1989)
Plane Remnants and Golden Bars
1977, oil on canvas

The artist was a member of The Bandung School, which disseminated abstract painting to Indonesia. This piece is one of his paintings influenced by abstract painting as a symbol of European modernism.

24



Kiran Manandhar (Nepal, 1957-)
Mandala K3
 1994, oil, woodchip, chaff on canvas

The artist, mainly working on abstract painting, made the Mandala series in the 90s. One of the series was made during his stay in Fukuoka for the *4th Asian Art Show Fukuoka* in 1994. The colors, shapes (circle, triangle, and square), and bold lines represent a cosmic view of Nepalese people that find God in nature.

25



Vichoke Mukdamanee (Thailand, 1953-)
Modern Existence
 1986, paint on metal

Using a material sheet with primitive patterns and vivid colors, this piece symbolically represents the energy of people trying to adapt and survive in modern Thai society filled with industrial goods.

26



Chatchai Puipia (Thailand, 1964-)
Desire under the Skin
 1989, animal hides, natural fiber, wood, local woven bamboo container, molded fiberglass, resin, acrylic on board

The artist attains acclaim as one of the leading artists in South East Asia. This work represents the chaotic and excess energy of human desire by combining multiple materials, such as animal skins, plant fibers, and adornments.

4



Sulaiman Haji Esa (Malaysia, 1941-)
Mahsuri 2
 1983, handmade paper, metallic yarn, bamboo and acrylic

“Mahsuri” is the name of a princess, who is believed to have lived in Langkawi, Malaysia. The geometric patterns created with multiple materials are reminiscent of decorations of Islamic architecture or traditional Songket (a Malaysian version of brocade weaving) motifs.

5



Ahmad Khalid Yusof (Malaysia, 1934-1997)
Jawi Calligraphy
 1985, acrylic on canvas

The prohibition of idolatry in Islam makes the creation of calligraphy active in the Islamic world. Written in inventive styles of Arabic handwriting, the Islamic calligraphy is based on chapters and verses excerpted from the Qur’ān. “Jawi” is the Arabic alphabet, which was used for writing the Malay and several other languages before the time of British colonization. Juxtaposing the elegant Jawi calligraphy with distorted geometric patterns, the artist created this abstract painting with a distinctive Islamic style.

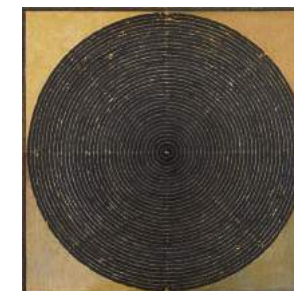
6



Chen Qiang (China, 1960-)
Painting No.97
 1997, acrylic on canvas

According to the artist, a scribble that he made while on the phone with his friend, served as a trigger to his cross-over from figurative painting to abstract painting. It is also said that the artist aspires the painting “to immerses viewers in seeing rather than to be interpreted.”

7



Syed Haider Raza (India, 1922-2016)
Kundalini
 1995, acrylic on canvas

The artist explored the Indian spiritual world by creating abstract painting under the influence of Western modern art. Kundalini, the title of this piece, referring to the powerful cosmic energy that resides human body, originally means “coiled one” in the Tantric scriptures handed down from ancient times in India. Kundalini is believed to moves up inside the body and ultimately unites with Shiva, the symbol of masculinity.

8



Artist Unknown/ Tantra (India)
Untitled
 c.1985, gouache on paper

9



Artist Unknown/ Tantra (India)
Untitled
 c.1990, gouache on paper

10



Artist Unknown/ Tantra (India)
Untitled
 c.1980, gouache on paper

Tantra is a mystical scripture containing a pass of truth passed down from ancient times in India. According to Tantric theory, the enlightenment is achieved through integrating the dualism between male principles and female principles. It also refers to a human body as a microcosm of the universe, and each organ contains a microcosm with infinite energy and force.

11



Oh Yiryang (South Korea, 1962-)
Untitled
Untitled
2004, etching on paper

12



The artist works with the themes such as “existences” and “waves.” From the series *Untitled*, this piece creates a fluctuating image by concentrically overlapping glossy lines on the surface of brown-colored ellipses.

13



Jeong Heonjo, (South Korea, 1970-)
The One is the All, the All is the One
The One is the All, the All is the One
The One is the All, the All is the One
Production year unknown, silkscreen on paper

14



The artist started *The One is the All, the All is the One* series from around 2007 and has been creating silkscreen works composed on highly simplified spheres reminiscent of the traditional Korean ceramics.

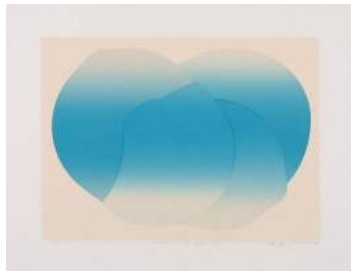
15



Ta Ty (Vietnam, 1922-2004)
Curves
1960, postercolor on paper

The artist produced works in oil painting and lacquer strongly influenced by Cubism, then sifted to the abstract painting in the late 1950s. He also introduced Cubism and Abstract Expressionism into Modern Vietnamese Art.

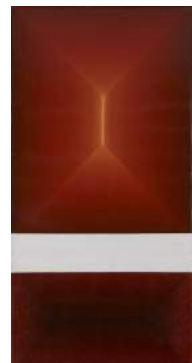
16



Ogawa Koichi (Japan, 1950-)
Blue Sphere No.5"
1989, silkscreen on paper

The artist is a printmaker from Fukuoka city and is good at making organic images, brimming with a unique feeling of floating. This piece was made at a Printmaking Workshop in the 3rd *ASIAN ART SHOW, FUKUOKA* in 1986.

17



Po Po (Myanmar, 1957-)
On, Off and Out
1986, oil, enamel, wooden frame mounted on canvas

This piece was made in the 80s when the artist worked on abstract painting to explore a new possibility of two dimensions. The top and bottom of the work and a white wood represent the following meanings: lighting, lights off, and extinction.

18



Kazi Mohammad Abdul Quayyum (Bangladesh, 1952-)
Cycle of Life 3
1988, oil on canvas

The artist has been painting on the theme of the land and nature of Bengal. A large river flowing through a humid land brings both blessings and sacrifices. This piece represents the cycle of natural life born from a river returning to a source of life again via the green Bengal land.

19



Krishna Manandhar (Nepal, 1947-)
Water element
1975, oil on canvas

The artist is known for his abstract works with themes taken from music and nature. He is one of the representative abstract painters of Nepal after the 1970s. This work is one of a series of paintings based on the five elements in Hindu philosophy (air, earth, fire, sky, water) and is made under the theme of 'water'. The rainbow-like beautiful fusion of multiple soft colors shows the characteristics of the artist's abstract works.

20



Birendra Pratap Singh (Nepal, 1956-)
Environment
1993, oil on canvas

This piece depicts the anger of heaven by illustrating the raging sky with thunder and heavy rain. Being concerned about the ongoing environmental deterioration, the artist has created works on the subject of environment and nature since the 1980s.

21



Chultem Boldbaatar (Mongolia, 1955-)
Nature-Petroglyph-Abstract Expressionism
2003, acrylic and oil on canvas

This piece, a part of an eight-piece installation project, “*Nature-Petroglyph-Abstract Expressionism*,” is made with the inspiration of the ancient wall paintings in Mongolia. The artist made it when he stayed in Fukuoka for three months as a resident artist in 2003.

22



J. Swaminathan (India, 1928-1994)
Untitled
1993, oil on canvas

This piece reflects a style of folk art that the artist encountered in Bhopal in the 80s. After India's independence, the artist pursued various styles of abstract art expressing the Indian spiritual world with inspiration from Pahari painting and Tantric painting.

23



Oh Sufan (South Korea, 1946-)
God of Valley
1988, acrylic and gold leaf on canvas

The artist began to work on abstract painting in the late 70s. As one of the series created between the late 80s and the first half of the 90s, this piece represents a god of the valley believed to dwell the god of creation. Gold leaf spots between black and bold lines and indecipherable characters are depicted on a white screen.