

# Art AsiaPacific

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## COPY IT, STEAL IT, SHARE IT AT BORUSAN ART GALLERY



"Copy It, Steal It, Share It," curated by New York-based new media curator Michele Thursz with Anne Barlow of the New Museum maintains its international theme with 8 artists from various parts of the world: Monika Bravo (New York); Andy Deck (New York); Godfried Donkor (London); Ellen Gallagher (Amsterdam); Reynold Reynolds (New York); Space Invader (Paris); Carlo Zanni (Milan) and Marina Zurkow (New York); many of these artists, however, claim no physical boundaries.

Often, their subjects are transnational and transcultural and they deal in information, in its transfer, exchange, borrowing and dissemination, using iconic images, encoded, shorthand systems of communication and multi-leveled references. Unicode compliant, this is appropriation now, reloaded. Some of the highlights of the exhibition were Donkor's painted, repeating black silhouettes of tiered figures in wary, belligerent poses from the Financial Times and a giant Mike Tyson, the boxer, rising from the hull of a slave ship, a layered narrative of identities complicated, negotiated, fetishized, mythologized and commodified.

Gallagher's Wig Maps were present but it was the new work, *Watery Ecstatic*, that was the standout, two rococo, subtly subversive white-on-white cut drawings that each pictured a floating, elliptically interlaced wreath of discarded wigs—ghostly remnants of drowned women, perhaps. Deck's Internet project,

the gridded *Glyphiti*, was a multi-use collaborative drawing platform in real time in the public domain, a site which was freely available and could be written over and constantly changed in an anonymous, ongoing communal effort.

Other productions included Reynold's apocalyptic *History of the Future* (1996), a brilliant splice of film snippets from sci-fi classics that unreeled as a seamless new film while Monika Bravo's compelling *Play on Time* took the famous footage of the moon landing and wove the fictive into it, accompanied by an electronic hum like an artificial heartbeat. In another mode, there is Space Invader who serendipitously stealth-glues his emblematic, Byzantine-like mosaics into public spaces around the world, a contemporary Kilroy. Marina Zurkow also deals with mosaics of sorts, here substituting colored plastic tea saucers for pixels to form a blown-up, sweet 'n sassy wall screen of a girl and boy holding hands. Carlo Zanni's soft-focus paintings recreate the Napster logo and images borrowed from art history like Botticelli's Venus for software, re-appropriating the appropriated in a circular strategy that, once again, interrogates ideas of the copy. Approaching the subject diversely, "Copy It" was a good-looking, entertaining and thought-provoking glance at works of art in the problematic—if also exhilarating—age of electronic reproduction.

— LILLY WEI

IMAGE

Reynold Reynolds, *The History of the Future*, video, 1997.