

## COMMENTS ON THE EXHIBITION FROM CULTURAL OPINION FORMERS

### **Firoz Mahmud, Artist**

“The show and the space are fantastic. The combination of multicultural artists impressed me, as well as the variety of media and materials exhibited in the show. These 13 artists are focused on Asian identity and it’s very impressive. This reflection and contemplation of nationalism or identity is good for younger Asian artists to reflect on in their work.”

### **Parul Dave-Mukherji, Dean, School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi**

“As a travelling exhibition, the curator obviously had to look at double codings so that works are chosen which make sense both in New York and Hong Kong - I can see that the works are very carefully chosen. Living in India, I’m seeing some of the Pakistani artists for the first time which is an illuminating experience. Although we are very close, because of the political divide, we don’t get to know what’s happening on the other side.”

### **Pandit Chanrochanakit, Lecturer, Faculty of Political Science, Ramkhamhaeng University**

“*Love Bed*, by Tayeba Begum Lipi is astonishing because it shows a history of domestic life, and of people. It’s an important message that the artist conveys – domestic violence, targeted history of something you can’t tell to the outsider, which is really important and struck me immediately as I saw it. This exhibition is enriching our current situation by allowing us to see what is coming out of neighboring countries.”

### **Karin Weber, Founder of Karin Weber Gallery and Co-President of Hong Kong Art Gallery Association**

“I think it is very important to have artists from South and Southeast presented by an internationally recognized institution like Guggenheim. My personal interest is on Burmese artists and Aung Myint is represented by my gallery. I feel they are neglected and not being taken very seriously so I am thrilled and so looking forward to the launch of this exhibition in Hong Kong.”

### **Michael Leung, Founder and Creative Director, HK Honey (also an exhibiting artist in ASHK’s Imminent Domain in 2013)**

“The food festival was very educational, with a great panel of speakers. It was useful for somebody like myself, relatively early in his career working with food, to hear the stories told by the more experienced restaurateurs, chefs, food journalists and food researchers. It’s

helped me formulate lots of ideas and it's kind of given me confidence for my future food endeavors.”

**Peter Cuong Franklin, Executive Chef and Partner, Chôm Chôm**

“I though the exhibition was interesting. You don't see a lot of Southeast Asian art in Hong Kong so it's a great opportunity for exposure of that region of the world. Hong Kong is very close to Southeast Asia, but we are culturally dissimilar. Equally Vietnamese cuisine is very different from local Cantonese cuisine and we don't want to adapt so that it's like every other local restaurant – we want it to remain distinctive.”

The *Bomb Ponds* series by Vandy Rattana with beautiful images of lush green rice among remnants of bomb craters are evocative reminders that nature and time can heal but the ineditable scars of war remains.”

**Yoshiko Nakano, Associate Professor, Department of Japanese Studies, University of Hong Kong**

“I'm always amazed by the diversity of programs that the Asia Society put together. At the food festival there were people running restaurants, food critics, a chef with a Vietnamese restaurant and a Yale degree, and then representatives from the university, including myself. It got me thinking about how we can talk in a way that transcends boundaries of various kinds - not just national borders, but people with differing diplomatic or academic backgrounds. I must reflect on what I do and how I might be able to frame it in a different way.”

**Tang Kwok-hin, Artist**

“Each art work applies different symbols regarding the aftermath of war, apprehension of women, violence, politics, and traditional customs, comprehensively revealing disadvantages and anxiety from technology, civilization and modernity. It is interesting yet confusing for Hong Kongers to look at these issues, as security and economic vitality here look into the distance of war, making a comparison with extreme experiences of reading and emotions. When visiting the exhibition, we may gain a sense of the impermanent state of the world. These pictures are hidden from our eyes. We are watching on the opposite shore, though it still drives us to reflect our own life at the same time. Then we may think once again; perhaps our battlefields are not the same.”