

Lovely Daze Issue 9: A Walk in the Forest





~ Varunika Saraf, *Untitled*, 2010, acrylic on rice paper overlaid on canvas, 17.7 x 17.7cm
courtesy of the artist and Galerie Mirchandani + Steinruecke, Mumbai

*L*ovely Daze is a journal of artists' writings
and artworks published twice a year in limited
editions. Issue 9 takes you on *A Walk in the
Forest...*

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cover & back ~ cristina rodriguez, *untitled (CF121.1)*, 31 x 41cm, chartpack color film, acrylic
paint, magazine transfer, and gold leaf on canvas, 2012; *untitled no. p000.006*, 47.6 x 43cm,
chartpack color film, acrylic paint, gold leaf, and mixed media on mylar, 2012

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printed in my beloved formosa



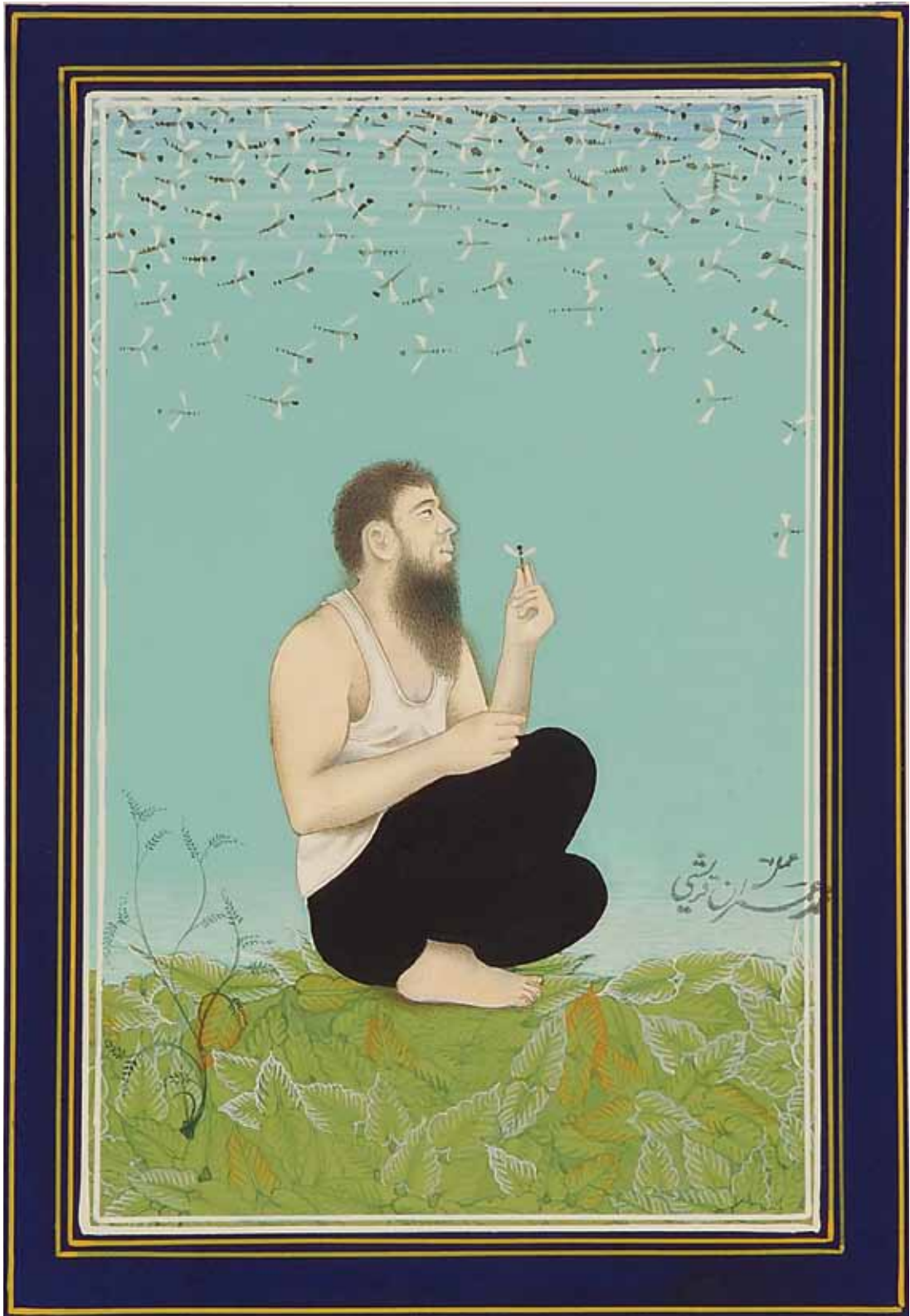
~ Varunika Saraf,
Aasman Se Gira Khajoor Mein Atka, 2012
watercolor on rice paper, 213 x 274.3cm
courtesy of the artist



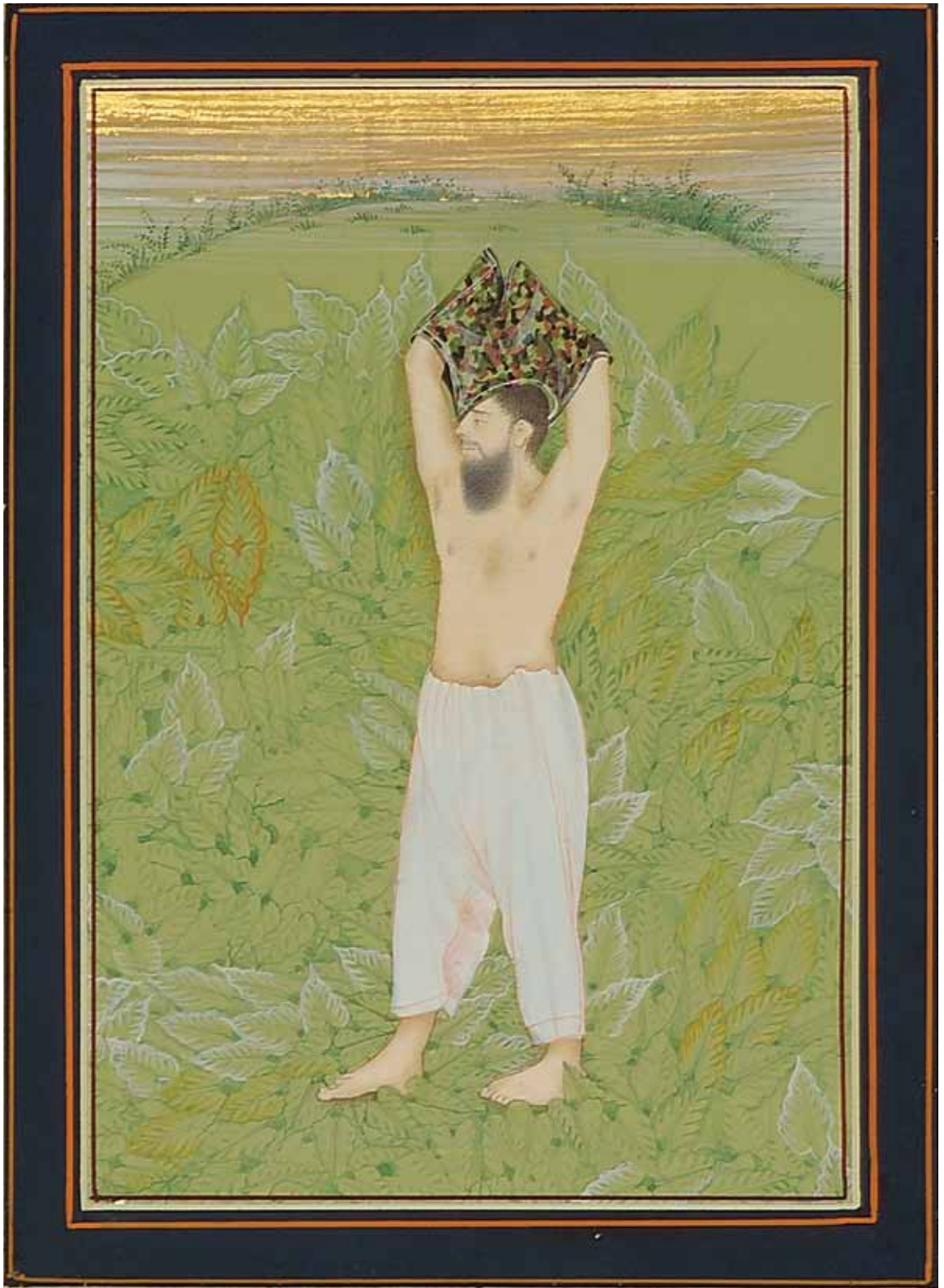


~ Imran Qureshi, *Blessings upon the land of my love I & II*, 2010
22 x 17cm, gouache, gold leaf on wasli (paper), courtesy of the artist





~ Imran Qureshi, *Moderate Enlightenment*, 2009
gouache on wasli (paper), 20 x 14cm, courtesy of the artist



~ Imran Qureshi, *Moderate Enlightenment*, 2009
gouache on wasli (paper), 20 x 14cm, courtesy of the artist



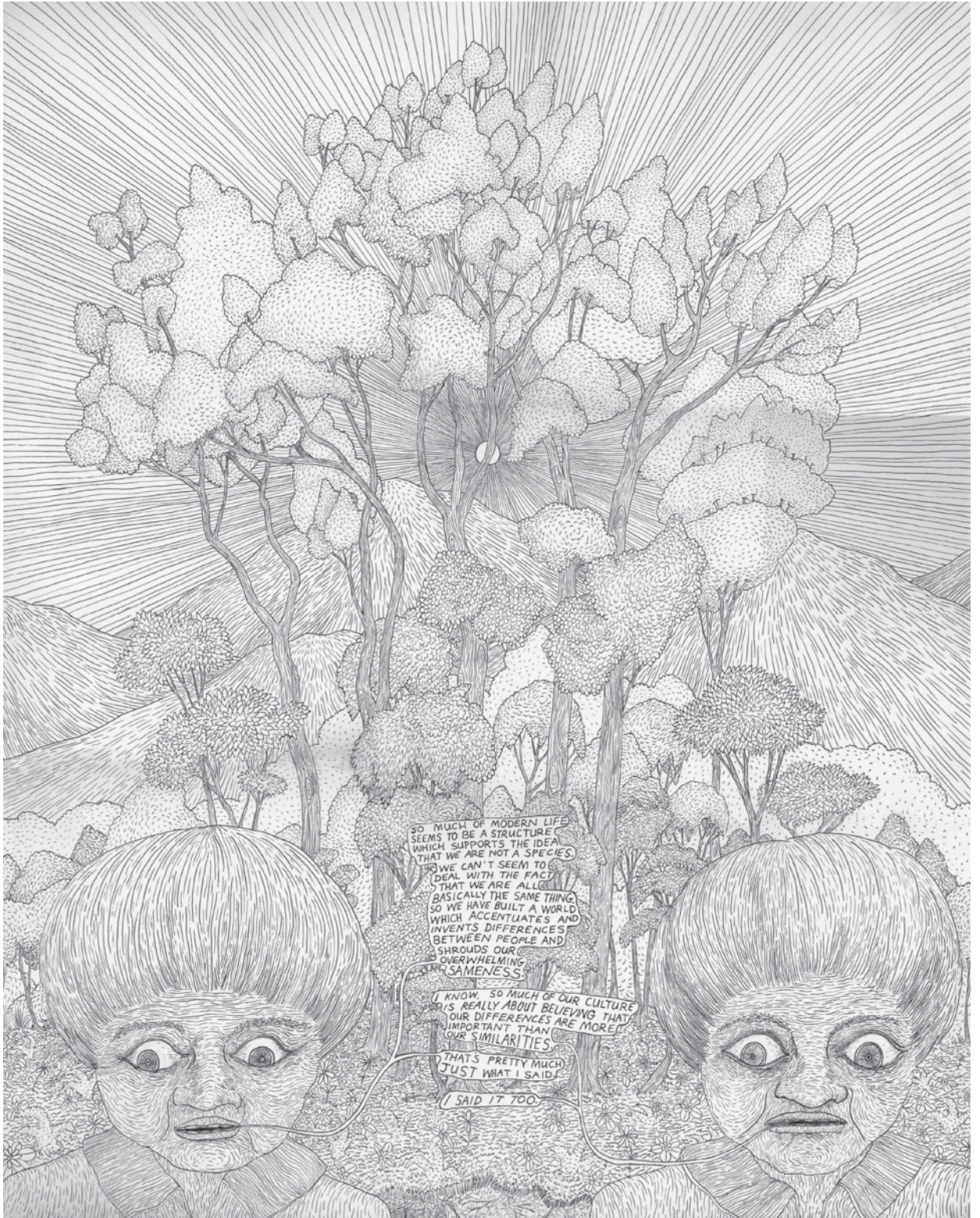
~ Kevin Hooyman, *Entrance*, pen on paper, courtesy of the artist

Kevin Hooyman
Excerpt from interview with Joe Hart, 2005

“*A*nimals and plants, wizardly/sage/prophet men are the recurring themes of my work. All of the work is so text heavy that the job of the drawing is to provide a frame for the content of the text. I want to take people into a world where the words ring with greater truth and for some reason this is a world of nature. I believe that that there is a sense of depth to the natural world that we all can relate to. There are few people who look out across a natural landscape and don't feel this. On some level, we are reminded that we are all animals and there are certain truths revealed once we accept this. The cultures that make the most sense to me and that seem least troubled with the idea of their own existence are those that are most entwined with nature. Since this is no longer part of our real life, I think that it is worthwhile to connect to the ideas of nature through art. The characters that populate these worlds and speak are often animals or more western prophets, drawing on the imagery of Jesus/Shaman/Wisemen. When these men speak, I am acknowledging that the words on the page are preachy, and coming from the perspective of a sort of spiritual guide. There are other characters who say things that come from other perspectives, like that of the Natural Man, or Steve Stanley...”



~ Kevin Hooyma, *Natural Wonder*; pen on paper, courtesy of the artist



~ Kevin Hooyman, *Two Troubled Rons*, pen on paper, courtesy of the artist



~ Kevin Hooyman,
Forest Walk, pen on paper
courtesy of the artist



WHAT WOULD YOU SAY IS MAKING YOU LIVE ABOUT YOUR LIFE? IT'S WHAT IT IS. YOU KNOW.

HERE, YOU CAN SORT OF BE WHATEVER YOU WANT TO BE.

DON'T WORRY ABOUT WHO YOU ARE.

ARE THERE ALWAYS PATHS TO THE FUTURE? IT'S WHAT WE ARE MAKING FOR.

WHAT IS BEING OUT THERE?

THOSE WORDS YOU WANT TO FREE.

WE ARE HERE.

JUST NOW, LISTEN CAREFULLY. YOU CAN HEAR THEM PASSING.

ING NOW.

YOU'VE BEEN AT HELP. YOU'RE TURN TO YOUR HOME SHOULD ALWAYS REMEMBER THAT YOU ARE A HERO.

LOVE TO

WHAT A MOMENT! SO MUCH IS GOING ON!

GLIN MAN BOYS ISN'T TAKEN TO MANUEVRE.

I NEVER WANT THAT. I WANT TO BE A GOOD MANUEVRE.

IT IS THE AIR! IT SO REMINDS ME OF HOW MUCH I LOVE THE FRESH AS A BREATHE OF AIR!

I FEEL LOST, BUT YOU KNOW, IN THE RIGHT WORLD.

IT'S THE RIGHT WORLD.

IT WAS SO WARM, SO WARM. I HAD SO MANY FRIENDS TO VISIT AND SO MANY FAVORITE PLACES TO GO OUT TO. JUST CHILL AND DOZE. I WANT FOR SOME PAL TO SHOW UP.

WHAT SHOULD WE EVEN STAY AND ASK US SOMETHING ALIKE. THE SKY?

OR DO YOU THINK IT WOULD BE A GOOD IDEA TO DOUBLE OUR? I WANT TO SAY.

WHY IS THAT SO SCARY? IS IT BECAUSE I WANT TO FEEL LIKE IT US AS SCARY AS DEATH ITSELF.

IT IS ALL SO INTERESTING!

SLOW DOWN AND THINK.

IT IS PROBABLY BECAUSE WE THINK OF IT AS REALS MIGHT BE POSSIBLE FOR US TO LIVE FOREVER. WHAT IF WE WERE THE LAST GENERATION TO DIE.



~ Aki Kondo, *The God of the Mountain* (detail),
oil on panel, 227 x 1018.5cm, 2011
courtesy of the artist and Shugo Arts, Tokyo

~ *Aki Kondo*
The God of the Mountain, 2011

Surrounded by giant mountains, I am here,
In Yamagata, Tohoku.

This is a tale I heard from a man who is training to be a monk in the mountains.

A long time ago, the God of the Mountain was a woman, as the men who came to train to be monks saw the mountain as representing the place from which humans are born, the birth canal. They sensed femininity in the mountain.

It was also believed that the God of the Mountain was a witch, and so it was forbidden for women to climb it. And even today traditions of mountain worship continue to make use of the metaphors of man and woman, with, for example, the custom of praying for a good harvest by raising a phallic symbol still existing in some areas.

People tend to see mountains as the boundary between "here" and "there" – the boundary between the "realm of humans" and the "realm of the gods." At times it was believed that the suffering of the people would be alleviated by the limitless heart of the gods, and so jizo deity figures were placed on the mountain trails to represent them.

March 11, 2011.

On the day that the world shook so much it felt like it would end, Yamagata was not far from the quake's epicenter, but no tsunami came.

Perhaps this place that has long guarded the mountains was on this occasion guarded by their God in return. Nevertheless, it is a fact that on the other side of the mountains, countless lives were lost. The energy that flows in the mountains feels to me like the beating of the heart of the Earth.

Water gave birth to these mountains and created life. And, ironically, the same water that took so many lives also nourishes the mountains. Since the time that the Earth was made, the mountains have been watching. They know everything.

My thoughts go to the many lives that were taken on the far side of the mountain.

And with the prayers of the people who have lived on this land, I depict the mountains in my paintings and pray for the world.



~ Aki Kondo, *The God of the Mountain* (detail),
oil on panel, 227 x 1018.5cm, 2011
courtesy of the artist and Shugo Arts, Tokyo



~ Aki Kondo, *The God of the Mountain*,
oil on panel, 227 x 1018.5cm, 2011
courtesy of the artist and Shugo Arts, Tokyo







~ Kuribayashi Takashi, *Wald aus Wald (Forest from Forest)*, 2010
Japanese paper; pulp, plants, mist, 570 x 1900 x 990cm
installation view: "Sensing Nature: Yoshioka Tokujin, Shinoda Taro, Kuribayashi Takashi"
July 24 - November 7, 2010, Mori Art Museum, Tokyo
Photo by Watanabe Osamu, Courtesy of Mori Art Museum, Tokyo



~ *Wu Chi-Tsung*
Landscape in the mist, 2012

I began my art studies at a young age. Painting was my first introduction to art, from the ink *shan-shui* of the East, to the sketched, watercolor landscapes of the West. Most of my professional work stems from the video experiments of 2002, and I started to be engaged in the questions of perception, gaze, observation, and the medium of video ever since. The pursuit of this new expression has created some distance from the art traditions that were once familiar. As a result, in 2009, I conceived of the idea of a series of smaller works, in an attempt to connect traditional painting with the language of video - which I have vigorously developed - in order to re-interpret an elegance of the traditional works, that seems to have been lost in our contemporary context. For me, it felt as if I was finally able to link together the two torn selves.

When visiting a traveling exhibition from the Musée du Louvre in Taipei in 1995, as a teenager, I was touched by the work *Souvenir of Mortefontaine* (1864) by the French painter Jean-Bapiste Camille Corot. The resonance I perceived was not exactly in the romantic portrayal, but a close resemblance to what I had assumed to be a landscape, and yet, not being fully able to articulate what it was, I could only sense an unspeakable connection to the work. Or perhaps the presumed differences and boundaries were not so concrete after all...

The series *Landscape in the Mist* extends the examination of traditional painting and video language to different cultures and localities, in an attempt to describe the intersections, ambiguities, and fluidity of state.





~ Wu Chi-Tsung, *Landscape in the Mist 002* (stills), 2012
single-channel video, 12 min 52 sec, courtesy of the artist

~ *Domingo Milella*
Forest of the Ancients, 2011

I often think of our daily life in contemporary times as a place of constant communication, a permanent flow of images and words. We live in a state of linked connectivity that allows us to communicate at all costs, all the time. It's hard to think in such a saturated environment of a place able to offer an alternative and tell us everything while muted, in silence. But when I came across the Great Basin Bristelcone Pine and its history of life and death, I saw an alternative metaphor.

At around 10,000 feet above sea level, on the desert high slopes of The White Mountains at the border of California and Nevada, east of the Sierra Nevada and north-west of The Death Valley, the Bristelcone Pine grows in a landscape more familiar to the moon than to the Earth. This tree is also known as *Pinus Longaeva* (pine of long life), yet its longevity is merely the most evident of its poetic and marvelous capacities.

The *Pinus Longaeva* grows slower than thinkable, allowing several inches a century to layer up, and it grows at altitudes where any other tree wouldn't. Usually facing the driest summers and snowiest winters, in conditions where any creature would have a hard time surviving, the *Pinus Longaeva* suffers the insufferable, shaping its pain into energy, functions and life. The dolomite white scales of stone where it grows at its best have to offer less than needed against temperature, wind, ice, erosion. The Bristelcone Pine endures to survive beyond belief and explanation, and dies only if killed, not showing signs of aging behavior modifications even at the oldest age... despite the appearances of sufferings.

In 1957 Edmund Schulman, a scientist looking for clues about climate records in tree rings studies, increment bored a tree from a grow up on the White Mountains. This specific tree, named Methuselah, had up to 4,600 countable rings. No live tree to human knowledge was nearly as old as this Bristelcone Pine.

A live tree as old as the great pyramids, meant that others as old as the beginning of history, as old as the rise of writing, could be anywhere in these groves.

The history of these trees has changed our understanding of past climate trends, has fine tuned the precision of radiocarbon dating systems, giving a more precise archeological timing scale of reference for biological and cultural history.

Isolation and silence are the conditions that surround these trees, they have chosen a beautiful place in this world to make it their home. There is something so extreme about the *Pinus Longaeva*, its dense contorted wood and magic resin that protects it from anything. Yet what is impressive is the courage and endurance of its life task. To live, grow, and survive adversities

in the most beautiful possible way, adapting to the harshest conditions, providing them the best possible conditions.

These trees are sculptures of the struggle of time. Their pain is their beauty. When needed these trees “decide” to cut down on resources for survival leaving the little resources available in this extreme ecosystem only to one part of the whole tree to survive, a sort of selective sustainable resource apparatus. This makes the oldest trees look like ghosts of themselves, mostly dead with just one strip of bark finding its way from the side of one root, to the trunk, up to a branch. As far as some green needles, buns, and perhaps new life. For as long as 5,000 springs...

There is something funereal and spectral about the oldest Bristelcone Pines, the most ancient groves look like a kind of biological purgatory, a passage to a natural underworld where the legacy of the most sought longevity survives hand in hand with death, in a form of harmony not known to mankind.

The cemetery of the ancestors is also the home of the survivors.

There is something archetypal about the *Pinus Longaeva*, they are a sort of sponge of time and meanings. A measure of time.

For me their metaphor assumes a very precious value during times in which all needs to be new to attract our attention. These trees, these groves, and the place where they have chosen to live teach us something noble and simple.

A lesson of permanence and strength, based on the most sincere of qualities: adaptation to the balance of the environment, however hard it might be, these trees shape themselves according to the rules of their harsh home, a lesson man seems to have long forgotten.

The unconventional beauty of time is what they embody. They are visceral, powerful, and haunting. Their suffering is their beauty. Their unusual contorted and collapsed shapes are tortured curves, splinters and muted screams. Dead roots and branches impress a latent image in your mind that hardly goes away during the first night of sleep after having walked among them.

They are archaic and contemporary at the same time, encompassing the time of history in one life span, in one perfect metaphor, the Tree.

Traveling there has been like diving into a sea of layers of natural, cultural, and philosophic reflection. At this occasion America, the home of the new world, hosts some of the oldest unmovable inhabitants of earth. The *Pinus Longaeva* tells us a story of symbols and shapes of an alternative and much older originality of beauty, not the new of newness, but the origin of origins, the newness of old old roots...



~ Domingo Milella
Forest of the Ancients, 2011
courtesy of the artist





2056 二〇五六



JANUARY 一月

2056 二〇五六

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16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

~ Heman Chong, *Calendars (2020-2096)*, 2011
1,001 offset prints with matt lamination,
each measuring 30 x 30 cm installation dimensions variable,
courtesy of the artist and Wilkinson Gallery, London

~ *Mithu Sen*
In Transit, 2011

I am making a childhood travelogue. As a child I travelled a lot as my father had a transferable job - place to place and city to city. At that time it used be heartbreaking as I never wanted to leave a place behind where I was growing up, but eventually it become a part of my life and constant migration is now embedded in my blood. Now I can't live without moving myself from place to place or people to people or mind to mind and so my work describes a kind of a metaphoric journey with the images of moving objects, uprooted trees and plants, suitcases and luggage. It is not only physical movement, but a continuous journey through my mind.

Life is all about travelling. The essence of travel is like the blood running inside the body; the moment it stops you become dead. Travel also reminds me about migration. Once we have left a place behind it is leaving it forever. We cannot get the place back ever like before and so an empty feeling appears.

The images are made as a complex psychic journey of the human mind and childhood memories. We may all have a child inside us who is carrying lots of past memories and emotional possessions, and who is the container to hold all these like a suitcase. All these emotional possessions and the other almost impossible things we carry within us within us are mostly represented in the images as a rootless tree or plant. The root is seen everywhere which it is not the way it is supposed to be as it should be inside the earth.

These mixed media drawings combine water colour and ink but also include collages with printed fabric and velvet and printed images of my own drawings. I made this Kozo paper in Japan with some of my printed images embedded inside the layers of pulp. The papers are almost transparent so that the light from behind will reflect the inside drawings with glow and above will be the new drawings which am making now so the multiple layers will be seen through it like multiple memories.

I mostly try to relate the memory of leaving a known place behind and the excitement of going to a new home as a child; how they all come to me as a flash back. In my memory I try to remember little things from past which I try to collect and collage. Our adult attitudes, adult perspectives, adult expectations, and adult view of life are all powerfully influenced by our childhood experiences and memories.







~ *Donna Ong*
Etymologies, 2006

*E*tymologies is a series of images that were made through manipulating and collating hundreds of found images of caves and similar underground sites. The work explores how images are transformed in relation to notions of etymologies and digital processing.









~ Dana Schutz, *Ocular*, 2010
oil on canvas, 118 x 102cm
courtesy of the artist and Petzel Gallery, New York



~ Dana Schutz, *Butterfly*, 2012
oil on canvas, 118 x 102cm
courtesy of the artist and Petzel Gallery, New York



~ kevin hooyman, *mountain house*,
watercolor and pen on paper, courtesy of the artist

KELLY CARMENA lives and works in New York City.

HEMAN CHONG is an artist, curator and writer. His art practice involves an investigation into the philosophies, reasons and methods of individuals and communities imagining the future. He has participated in numerous international biennales including Asia Pacific Triennial 7 (2012), Performa 11, Momentum 6 (both in 2011), Manifesta 8 (2010), 2nd Singapore Biennale (2008), SCAPE Christchurch Biennale (2006), Busan Biennale (2004), 10th India Triennial (2000) and represented Singapore in the 50th Venice Biennale (2003).
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KEVIN HOOYMAN was born in 1974 in Two Harbors, Minnesota and raised in Seattle, Washington. He now makes his home in Providence, Rhode Island. He has always been drawing and since 1998 has been self-publishing books of his work and doing his best to make a living with a pen.
www.kevinhooyman.com

AKI KONDO was born in 1987 in Hokkaido. She lives and works in Tokyo. Kondo uses dynamic compositions, strong, vivid colors and a determined, confident brush in committing to her canvases images that encapsulate deep and complex stories.

TAKASHI KURIBAYASHI was born in 1968 in Nagasaki, Japan. He graduated from Musashino Art University (1993) and Kunstakademie Dusseldorf (2002). Having studied *nihonga*, Kuribayashi has always been interested in spaces where some kind of border or series of layers divides the world into different zones. He recreates such locations in three-dimensional installations. Viewers are able to experience the multiple viewpoints that such animals have. Kuribayashi has held solo exhibitions at various locations including the Kolnisches Stadt Museum, Cologne (2003) and has participated in international exhibitions including Mediations Biennale (2012), "Sensing Nature" at Mori Art Museum (2010), "New Nature" at The Govett-Brewster Art Gallery, New Plymouth (2007), "Thermocline of Art - New Asian Waves" at ZKM Center for Art and Media, Karlsruhe and Singapore Biennale (both in 2006).

LESLEY MA, finally a PhD candidate, is working on her dissertation on 1960s Taiwanese abstract paintings and living amongst forests of books and high-rise buildings.

DOMINGO MILELLA was born in 1981 in Bari, Italy where he lived until he was 18 years old. At that age, he moved to New York City to study photography at the School of Visual Arts (BFA 2005), where Stephen Shore was one of his teachers. He worked with Massimo Vitali from 2003 to 2010. Thomas Struth has been an influential mentor for him. Since 2001, Milella has been developing his project on landscape. Currently, he lives and works between his home town in southern Italy and New York. His photographs have been shown at Brancolini Grimaldi, Rome/ London, Tracy Williams, Ltd., New York, at Foam Fotografie Museum, Amsterdam, and at Les Rencontres d'Arles.

DONNA ONG was born in 1978 in Singapore and graduated with an architecture degree from the University College London, as well as one in fine art from Goldsmith College, UK. She has exhibited at Singapore Biennale (2006), the 2nd Moscow Biennale (2007), Kwandu Biennale (2008) and Jakarta Biennale (2009) amongst others. In 2009, she received the People's Choice Award for the President's Young Talents 2009 for her work entitled *Dissolution*. She was also one of the recipients for the Young Artist Award 2009 by the Singapore state for her achievements in the arts.
www.donnaong.com

IMRAN QURESHI was born in 1972 in Hyderabad, Pakistan. He is Assistant Professor at the Department of Fine Art, National College of Arts, Lahore, Pakistan, where he teaches miniature painting. His works have been shown in solo and group exhibitions and collected across Japan, India, the UK, the US, Australia and Pakistan. Qureshi has been involved in international contemporary art surveys on South Asia, notably the exhibition "East-West Divan: Contemporary Art from Afghanistan, Iran & Pakistan" at the Venice Biennale 2009. He has created large scale installations in architectural spaces at the Singapore Biennial, the Asia Society Museum in New York and most recently on Cockatoo Island as part of the Biennale of Sydney 2012. Qureshi won the Artist's Prize for his site-specific installation *Blessings upon the Land of My Love* at the Sharjah Biennale (2011), United Arab Emirates. In 2013, he is named "Artist of the Year" by Deutsche Bank.

CRISTINA RODRIGUEZ was born in 1980 in Bogota, Colombia where she currently lives and works. Informed by her background in graphic, industrial and textile design, Rodriguez explores material properties and investigates the process of creation and perception. With an almost manic impulse of collecting fragments, her personal archive extends from pieces of older works and vintage materials to magazine clippings of textiles and textures. In her series of discontinued Chartpack Color Film on Mylar, cut-up drawings and collages are recomposed, becoming at once result and source material for new work.
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VARUNIKA SARAF was born in 1981 in Hyderabad, India. She is currently pursuing a PhD at the School of Arts and Aesthetics, JNU, New Delhi. She has had solo exhibition at Galerie Mirchandani + Steinruecke, Mumbai (2010) and Kashi Art Gallery, Kochin (2008). She has participated in group exhibitions in "Phantoms of Asia", Asian Art Museum of San Francisco (2012), "India Inclusive: Contemporary Art from India", World Economic Forum, Davos (2011), "Unfaithfully Yours", Gallery SKE, Bangalore (2009), and "Emerging India", Royal College of Art, London (2007). She has received the Kashi Award for Visual Arts and a Gold Medal from University of Hyderabad (both in 2006).

DANA SCHUTZ was born in 1976 in Livonia, Michigan and studied art at the Cleveland Art Institute. She received her masters at Columbia University, New York (2002). She first came to attention with her debut exhibition "Frank from Observation" (2002) based on the conceit of Schutz as the last painter, representing the last subject

Frank. Her retrospective “If the Face Had Wheels” opened at the Neuberger Museum, Purchase, New York (2011) and traveled to the Miami Art Museum and Denver Art Museum. Her most recent solo exhibition was “Piano in the Rain” at Petzel Gallery, New York (2012). Her paintings are in the collections of the Museum of Modern Art, New York; The Solomon R. Guggenheim, New York; Museum of Fine Arts, Boston; The Museum of Contemporary Arts, Los Angeles; Nerman Museum of Contemporary Art, Kansas; Tel Aviv Museum; Israel, among others. A new traveling exhibition is being organized by the Hepworth Wakefield Museum, UK for October, 2013.

MITHUSEN was born in 1971 near Calcutta and currently lives and works in New Delhi. She earned her BFA and MFA degrees in painting at the Santiniketan University in West Bengal and later studied in Glasgow. Trained as a painter, Mithu works in a wide variety of media, making site and time specific installations that often combine sculpture, video, sound, drawings, and even poetry. Blending fact and fiction, Sen incorporates self-portraits along with her fantastical creations. She has had residencies in New York, Brazil, China, Austria, Kenya, Japan and South Africa and solo exhibitions of her works have been held at Nature Morte and the British Council, New Delhi; Gallery Chemould, Mumbai; Bose Pacia, New York; Krinzinger Projekte, Vienna; Galerie Steph, Singapore; Espace Louis Vuitton, Taipei; and Suzie Q Projects, Zurich. Mithu received the SKODA award 2010 for the best contemporary artist in India.
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SABRINA SHAFFER co-owns and runs a manufacturing and trading company. In her spare time, she waits tables at her mama’s restaurant.
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CHARWEI TSAI would like to thank her dearest editors, artists, and friends for all of their wonderful contributions for *Lovely Daze* in the last eight years.
www.charwei.com

WU CHI-TSUNG was born in 1981 in Taipei. He received a Bachelor of Fine Arts in oil painting from the Taipei National University of the Arts (2004). He has participated in numerous group exhibitions in Taiwan and abroad, including: “Sub-Phenomena: Report on the State of Chinese Young Art”, CAFAM Art Museum, Beijing and “Boundaries on the Move: Taiwan-Israel, A Cross-Culture Dialogue”, Museum of Contemporary Art, Herzliya Israel (both in 2012); “Taiwan Calling - The Phantom of Liberty”, Ludwig Museum, Budapest and “Elusive Island”, Múcsarnok - Kunsthalle Budapest (2010); “Our Future: The Guy & Myriam Ullens Foundation Collection”, Ullens Center for Contemporary Art, Beijing, China (2008); “Artes Mundi”, Wales International Visual Art Prize, National Museum of Cardiff, UK (2006); 6th Shanghai Biennial (2006), Shanghai, China; and “The Elegance of Silence”, Mori Museum, Tokyo (2005).
www.wuchitsung.com

