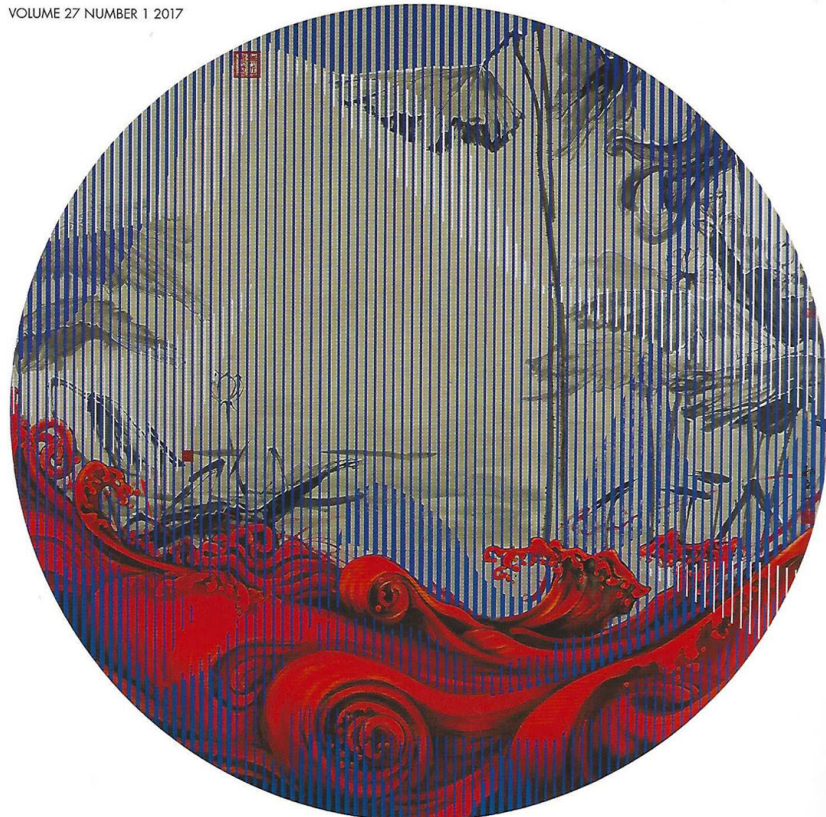


ASIAN ART NEWS

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Ian Wilding * Wayne Youle * Fotan Art
Community * Behold The Man: Jesus In
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of an energy-filled universe.

Sung Hee Cho's (b.1949) relief paintings made from Korean *hanji* paper and oil paint explore multiplicity, unity, and the inseparability of nature and humanity. Often appearing as highly tactile monochrome surfaces tempered by restrained color variations, Cho's works convey a mystical simplicity mediated by a traditional Korean sensibility. In making her paintings, the artist uses a laborious process in which small fragments of *hanji* paper are hand-cut, shredded, rolled, and formed, then meticulously attached to the canvas and painted with oil pigments.

Won Ha's (b.1952) video installation, *Forest*, comprises imagery of trees, underbrush, and woodland projected as myriad squares onto hanging sheets of paper. Exploring perceptions of the real and the virtual, the interactive video provokes questions tied to subjective relativity versus an objective absolute. On a continuous loop, the projection of trees onto paper presents a virtual source and creation, revealing the cyclical nature of life and the process of change.

This exhibition has been produced in collaboration with the Donghwa Cultural Foundation and supported in part by the Arts Council Korea.

The Sylvia Wald & Po Kim Gallery is at 417 Lafayette Street, 4th Floor, New York 10003. Tel: (1-212) 598 1155. E-mail: info@waldandkimgallery.org.

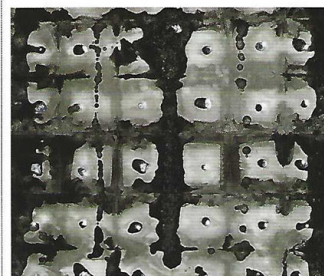
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THE UNITED STATES

Reconstructed Worlds

ART100 gallery's second exhibition, *Construction and Contemplation*, on view through March 31, 2017, features two painters—the Israeli artist Noa Charuvi and

NEWS BRIEF



Li Gang,
No. 20150519,
2016,
mixed media
on paper
24 1/8 x
24 1/8 in.

Chinese artist Li Gang—who have developed their own expressiveness from classical foundations.

Noa Charuvi's work has its antecedents in landscape painting, but her paintings themselves reflect a special focus on her surroundings, and a very particular handling of color and composition.

In her early work, Charuvi drew source material from images of demolished buildings in Palestine. Her goal was to deconstruct how painterly abstraction and brushstrokes could facilitate understanding of politics and history. In her most recent work, she paints construction sites outside her New York studio, near the World Trade Center.

The vignettes are made with deliberate and empathetic brushstrokes to reveal

the process of both architectural and painterly construction. The physical objects in her demolition works and her construction works are often the same—machinery, cement blocks, wiring, rebar—though the context is quite different. Charuvi does not aim for pathos, her attention is on process—the creation and dissolution of what man makes within the landscape—and what she sees as the "already abstract" quality of human activity on our surroundings.

Li Gang's work is rooted in Chinese ink painting, one of the world's oldest continuous art forms. Li's work evidences the precise motion and change and the "spirit resonance"—the flow of energy from artist to brush to paper—that are among ink painting's basic principles. But Li is a contemporary person for

whom history and discipline are the basis for innovation and self-expression.

Li builds his work in layers, first with ink and then acrylic to make a rich palimpsest of color and texture that reiterates the layering of civilization itself. Li makes paintings that unfold gradually, revealing history, change, and complexity. In his painting, as with architecture, the structure is built from the bottom up, giving a sense of depth and gravity.

In this series, Li's images, rows of minimally differentiated abstract shapes, have been seen as a recapitulation of ancient depictions of the thousand Buddhas. Li's work can also be appreciated as the fruit of a personal meditative practice bridging ancient calligraphy, writing, and abstract expressionism.

Born in Jerusalem, Noa Charuvi now lives in New York City. She has a Bachelor's degree in fine art from the Bezalel Academy in Jerusalem and a Master's in fine art from the School of Visual Arts in New York.

Li Gang was born in Guangdong in 1962. He now lives in Beijing. He attended the Guangzhou Academy of Fine Art.

ART100 New York opened its doors in December 2016. It occupies a 3,000 square foot ground floor space in an historic 1891 building on the corner of 25th Street and 11th Avenue. It is a project of Bai Jia Lake International Group based in China. ART100 New York is affiliated with the Group's galleries in Beijing, Shanghai, Singapore, and Hong Kong. The gallery shows emerging and distinctive Chinese and international contemporary artists.

ART100 New York is at 555 West 25th Street, New York, NY 10001. E-mail: info.art100NY@gmail.com. Tel: (1-347) 668 8936.

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Noa Charuvi,
White Sheet,
2010,
oil on
canvas,
10 x 12 in.
Images:
Courtesy of
the Artists
and ART100.