



ISSUE

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Previews



OZAWA TSUYOSHI, *Vegetable Weapon: Saury fish ball hot pot* / Tokyo, 2001, C-print, 113 × 156 cm. Courtesy the artist and the National Museum of Art, Osaka.

Sep 3–Dec 8

Prism of the Real: Making Art in Japan 1989–2010

The National Art Center, Tokyo

“Prism of the Real,” the first collaboration between The National Art Center, Tokyo and Hong Kong’s M+, gathers works by over 50 artists from Japan and across the globe. Featuring archival materials alongside contemporary projects by Tsubaki Noboru, Ozawa Tsuyoshi, Rirkrit Tiravanija, Joan Jonas, and more, the exhibition explores homegrown Japanese art from 1989 to 2010 and its cultural impact on artists abroad. By focusing on this two-decade period, the

show examines how artists instigated new critical dialogue and forms of expression in an era defined by the end of the Cold War, accelerating globalization, and the lingering shadows of Japanese colonialism.



Exterior view of Elhamra Han, one of the 18th Istanbul Biennial venues.

Sep 20–Nov 23

18th Istanbul Biennial: *The Three-Legged Cat*

Various Locations, Istanbul

Titled “The Three-Legged Cat,” the 18th Istanbul Biennial will unfold in three phases from 2025–27. Through this prolonged format, the exposition intends to continuously respond to ever-changing sociopolitical and environmental conditions, drawing on the metaphor of a limping yet resilient feline. The first leg runs across eight citywide venues, featuring 47 artists from Turkey and abroad—including Natasha Tontey, İpek Duben, Ali Eyal, and Chen Ching-Yuan, among others—alongside performances, screenings, and talks about self-protection and collective futurity. While the second phase in 2026 focuses on collaborating with local initiatives, the final chapter in 2027 will reflect on the past two years through various exhibitions and workshops.



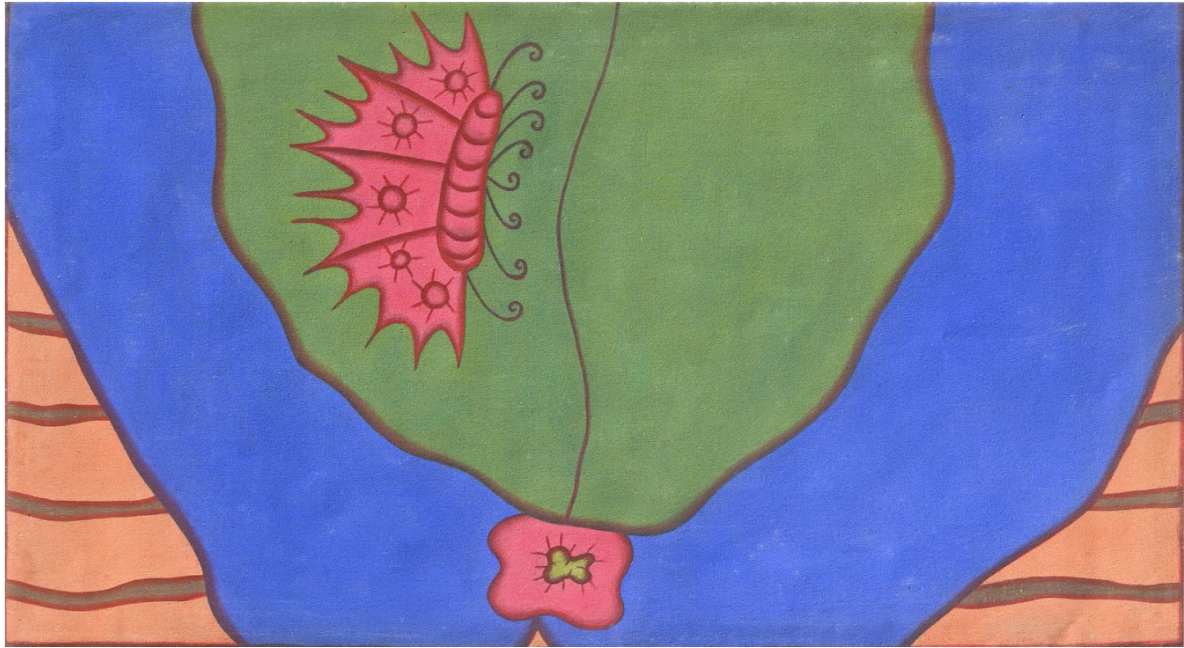
LARISSA SANSOUR and **SØREN LIND**, *As If No Misfortune Had Occurred in the Night*, 2022, still image of three-channel video: 21 min. Courtesy the artists.

Sep 26–Feb 15, 2026

Larissa Sansour: *These Moments Will Disappear Too*

Kunsthal Charlottenborg, Copenhagen

Palestinian Danish artist Larissa Sansour returns to Kunsthal Charlottenborg in Copenhagen for her largest solo exhibition to date, titled “These Moments Will Disappear Too.” The show spotlights ten film and installation projects created between 2003 and 2025—mostly in collaboration with Danish writer and director Søren Lind—which delve into the fraught history of Palestine and the entanglements of national identity, grief, forced migration, memory, and environmental peril. With references to science fiction, opera, and documentary material, the works on view merge political history with imaginary narratives, inviting audiences to consider the past through an alternative lens.



I GUSTI AYU KADEK MURNIASIH, *Vagina Besar 04*, 2004, acrylic on canvas, 60 × 100 cm. Courtesy the Estate of I Gusti Ayu Kadek Murniasih and Gajah Gallery, Singapore.

Sep 27–Jan 11, 2026

I Gusti Ayu Kadek Murniasih: *Feels Strangely Good, Ya?*

Nottingham Contemporary

Nottingham Contemporary presents “Feels Strangely Good, Ya?,” the first international institutional solo exhibition of the late I Gusti Ayu Kadek Murniasih, also known as “Murni.” A mostly self-taught Balinese painter, Murni is recognized as a significant trailblazer in contemporary Southeast Asian art for her colorful and eccentric renderings of animals, vegetation, and erotic body parts. Her works, displayed alongside projects by friends and fellow artists such as Edmondo Zanolini and Dewa Raram, offer a glimpse into her vibrant inner world, where absurdity and abjection collapse into one another, and questions of power dynamics, sexuality, and freedom refuse simplistic answers.





TEHCHING HSIEH, *One Year Performance 1978–1979* (Cage Piece), 1978–79, performance, at the artist's studio at 111 Hudson Street, New York, September 30 1978–September 29 1979. Photo by Claire Fergusson, Life Images. Copyright the artist. Courtesy Dia Art Foundation, New York.

Opens Oct 3

Tehching Hsieh: Lifeworks 1978–1999

Dia Beacon, New York

At Dia Beacon in New York, “Tehching Hsieh, Lifeworks 1979–1999” marks the Taiwanese American performance artist’s first-ever retrospective, showcasing 11 major works that he donated to the Dia Art Foundation last year. The exhibition looks at these pivotal chapters in Hsieh’s career, presenting documentation and objects that he collected from his radical year-long performances—each of which unfolded under self-imposed austere conditions, from living outdoors to being bound to another artist with rope. Also on view are works from his *Thirteen Year Plan* (1986–99), for which he rigorously produced art that was not publicly displayed for more than a decade.



Portrait of the Singapore Biennale 2025 curators (left to right): **HSU FANG-TZE**, **SELENE YAP**, **DUNCAN BASS**, and **ONG PUAY KHIM**. Courtesy the Singapore Art Museum.

Oct 31–Mar 29, 2026
Singapore Biennale 2025: *pure intention*
Various locations, Singapore

The 2025 Singapore Biennale, titled “pure intention,” invites audiences to experience art in everyday environments, and to discover the island country’s multifaceted identities and urban landscapes. Curated by Duncan Bass, Hsu Fang-Tze, Ong Puay Khim, and Selene Yap of the Singapore Art Museum, the eighth edition coincides with the nation’s 60th year of independence, encouraging Singaporeans to look back on the nation’s layered history and contemplate new visions for a collective future. The event will unfurl across various public sites, including precolonial and colonial landmarks that have been repurposed into green spaces and residential neighborhoods, as well as shopping centers.

RELATED ARTICLES



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Xu Zhen: Down By The River

ARTHUR SOLWAY



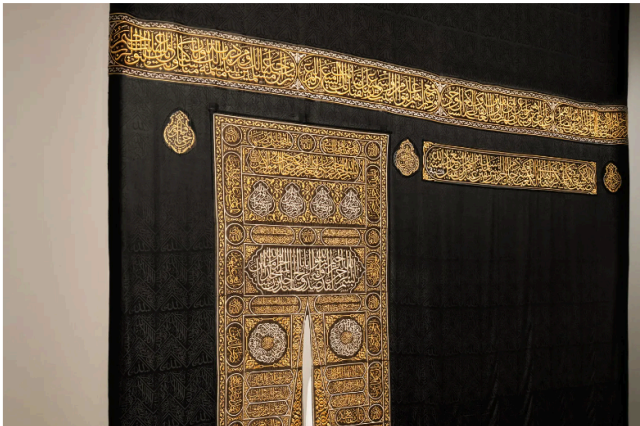
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News Roundup: Career Moves, Infrastructure, Controversies, Public Domain

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New Currents: Xin Liu

ANNETTE MEIER



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Kuala Lumpur: The Plantation Plot

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On Kawara: The Intervals of Time

LOUIS LU



Jeddah: Islamic Arts Biennale 2025: "And All That Is In Between"

BEATRIZ CIFUENTES FELICIANO WITH MARIA ISABEL OLIVER

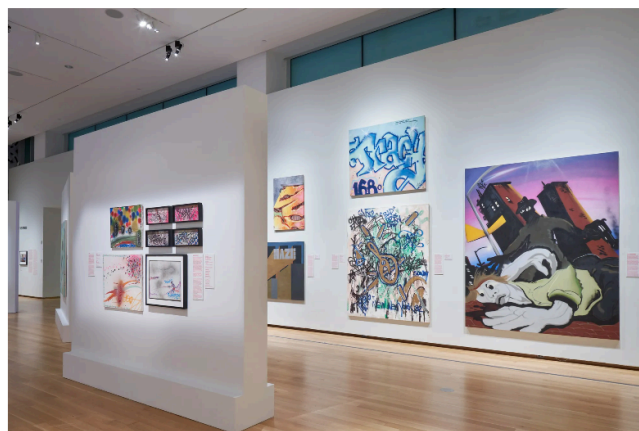


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Up Close: Lee Kit

MICHELE CHAN



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New York: Above Ground: Graffiti Art from the Martin Wong Collection

HO WON KIM



