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Featuring Som Supaparinya, Lee Ufan and Claude Viallat, Horikawa Michio; columns on the National Museum of Asian Art's 100-year anniversary and museum entrances; previews, reviews and more



In the Summer issue of *ArtReview Asia*, **Som Supaparinya** turns her lens to her homeland, documenting life impacted by environmental exploitation and geopolitics. Max Crosbie-Jones writes about Supaparinya's filmwork, including *Two Sides of the Moon* (2021), that centres on life by the Pak Num Dam on the Mun River. In this two-channel installation, Supaparinya engages with local fisherfolk who mourn the ecological devastation and its impact on their

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livelihood. However, Crosbie-Jones writes, this ethnographic bent isn't 'extraordinary' in this sense; rather the 'potency... rests largely upon its placid yet critically engaged powers of visual description: a sensorial approach that renders conscious the Mun's temporal rhythms and a mosaic of ontological entanglements, as well as its disequilibrium.'

On the occasion of the National Museum of Asian Art's 100-year anniversary, Marv Recinto pauses amid the kimchi-making and Bollywood-dancing festivities to ask, whose idea of Asia is this? Recinto argues that the institution – comprised of the distinctly non-Asian sounding Freer Gallery of Art and Arthur M. Sackler Gallery – seems to think of the world's largest continent as a projection of old

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respectively. However, in spite of their cultural specificity, the pair had developed parallel approaches to artmaking. Together, they discuss materiality, repetition and friendship.

**Horikawa Michio** spent decades shipping stones to people. Fellow artists, critics and even political figures like then-Japanese Prime Minister, Eisaku Satō, received these rocks as part of Michio's lifelong project, *Mail Art by Sending Stones*. Tyler Coburn chronicles the Japanese artist's geological practice, identifying the temporal specificity that makes the work so distinguishable.

### Also in this issue

**Cemile Sahin's** research-rich work [interrogates the military-industrial complex, technology and exile](#); **Sung Tieu's** new work exposes the operations of America's fracking industry both in isolation and where they intersect with race and economics; Emily McDermott interviews **WangShui** about their recent shift from video and moving image installation and sculpture to painting; Daniel Elsea writes about the [mistakes museums make when designing](#)

[their entrances](#); and Skye Arundhati Thomas muses on what a new film set in London’s British Pakistani community might be saying about the stereotypical South Asian family unit.

**Plus**

Reviews of Shigeo Otake’s mushroom cacotopia; an exhibition [inspired by dank memes](#); Rebecca Kuang’s new book [Yellowface](#) that asks, ‘Will white people ever stop whiting?’; and reviews of shows in Bangkok, Perth, Taipei, Mumbai and more.

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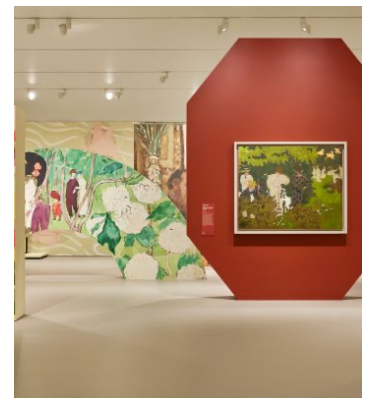
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