

A man with dark hair and glasses, wearing a black tuxedo jacket, a white shirt, and a black and white striped bow tie, is singing into a vintage silver microphone. He is holding the microphone with his right hand and has his left hand near his chest. The background is a solid teal color.

Time

Hong Kong

Halloween guide

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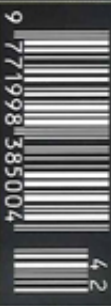
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KNOW. YOUR. CITY.

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young boy who converts to Islam and takes pictures of himself in front of historical monuments.

The collection of works featured is comprehensive, not because of categorisation or fair-friendly material (neither of which describe this show), but in its ability to provoke and engage each visitor – Asian or otherwise – from the



Walking in, it's not immediately clear where the work is from

second they walk into the room. It is perhaps the first of its kind to represent artists from this region at this scale and in this context. "In a sense, yes – South Asian and Southeast Asian art hasn't been given quite as much attention in terms of global focus," Yap explains. "But that doesn't mean that there isn't visibility within the country themselves." In fact, the artists chosen are renowned in their home countries for their works, with art biennales and fairs listed in their biographies, but Yap stresses, again, that the art should speak for itself.

"Even within regions, to some extent, we don't know very much about each other," she says. "Each visitor comes in with their own knowledge, and that for me is where the connection occurs."

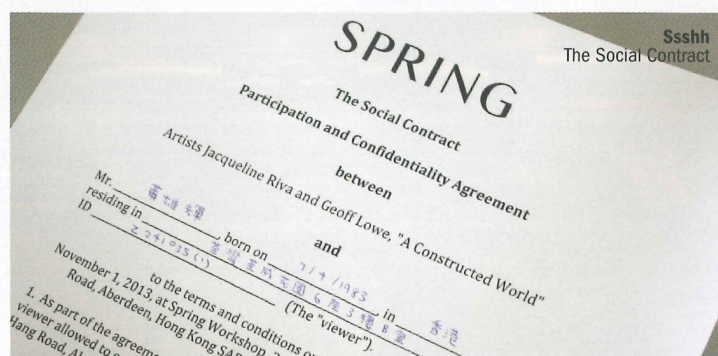
The exhibition travels to Singapore after its stint at the Asia Society. Although the title is *No Country*, the exhibition, in its webbed network of superfluous contexts and connections, could be a glimpse into what the contentious term 'country' might eventually come to mean.

No Country Asia Society, Oct 30-Feb 16, guggenheim.org/map.

Enemy's Enemy: Monument to a Monument Tuan Andrew Nguyen



Interview A Constructed World



Sealed lips

"It's not the medium that's important... it's just the fact that you have fun while doing it," explains a stranger, rather eloquently, to a full tank of squirming, slippery eels. There are other people around him, watching him take part in the art project *Explaining Contemporary Art to Live Eels*. He's one of many strangers who have talked, sung and whistled at the eels, before the denizens of the deep are released again into the sea by the artists.

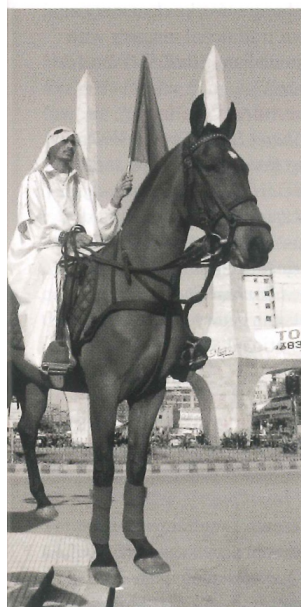
"We have done this project four times since 2004," explains Jacqueline Riva, one half of the duo who make up Australian group A Constructed World. The other half is Geoff Lowe. "We like to believe that art is not just unsayable and unknowable, and that there is always a hope or chance that something can be communicated."

Funny, then, that they can't communicate a single iota of information about their latest ultra-secretive project, coming to Hong Kong at the beginning of November. A Constructed World, which formed in 1993, presents *The Social Contract*, hosted in Wong Chuk Hang's Spring Workshop. The project operates by having its visitors sign a contract before entering the room; this piece of paper is a strict confidentiality agreement between the visitor, Spring Workshop and A Constructed World, which means nobody can speak about, photograph or tweet the contents within – for the duration of the exhibition. The duo have presented this work twice before, in Milan and then Singapore. Interestingly, the effect of the exhibition lies not in its physical exhibits, but in the way that it invigorates and questions the personal art-visitor relationship.

"Marie, who is in our research group in Paris, remarked that 'individuals who refuse to be in a group, by their action are in a group of people who refuse to be in groups'," Lowe says, implying that everyone – whether they visit the exhibition or not – is an integral part of the artwork. "When someone decides they are looking at an oil painting of a bowl of cherries rather than the actual thing, it takes a long conversation over a period of time to describe and discover how this is so. This is the work of the audience that is ongoing." By taking away that conversation, however, Lowe and Riva are essentially handing the power back to each individual to form their own opinions, free from the constraints of others' reactions and assessments. "The audience makes this work, so we have to wait to see as well," Riva says.

The Social Contract is one in a series of collaborations that kicked off earlier this year. Spring Workshop, along with Rotterdam's Witte de With, appointed curator Heman Chong to steer the series. Recent projects have included *A Fictional Residency*, where six writers lived, wrote and edited at Spring to print a short-story collection in just four days. The workshop also offers boutique rooms for artists and curators to reside in, an offer that A Constructed World took up while building their project. When prodded to disclose more, though, they simply email back a statement, with an air of mystery: "We believe we create a space where people can think about art, without the demand of having to say anything." *Ysabelle Cheung*

The Social Contract Spring Workshop, Nov 1-Dec 15; springworkshop.org.



The Ghost of Mohammad Bin Qasim
Bani Adidi

The Ghost of Mohammad Bin Qasim

Yunus Maish, a young choir singer from Hyderabad, converted to Islam at age 17 and changed his name to Yunus Khan. According to his family he had always been a very sensitive and withdrawn child. Soon after his conversion, Yunus, after a spate of arguments with his family members left home and moved to Karachi. Having become a Don Quixote of sorts, he now rides around all over the country on his horse dressed up as an arab warrior believing himself to be Mohammad Bin Qasim.

February 2006



Draw together... in Hong Kong

At the end of the month, a year-long community project, Draw Together, kicks off in Hong Kong. Part of an international celebration titled *The Big Draw*, the series includes regular events throughout the coming months, such as drop-in drawing evenings, drawing sessions with hospital patients and a collaborative sketchbook project. For more details, check out drawtogetherhongkong.com.