

Solo Spreads



LEE KIT, *I Can't Help Falling In Love*, 2012, 13 monitors and metal shelving unit, dimensions variable. Courtesy the artist and Aike-Dellarco, Shanghai.

WALKER ART CENTER, MINNEAPOLIS

Lee Kit

5/12–10/9

Unassuming items drawn from the quotidian populate installations and sets constructed by Lee Kit. Washed-out tablecloths, faded curtains or stained bed sheets are canvases on which he paints a quiet commentary on the capitalist inclinations of Hong Kong society—and much of the world. In May, the Walker Art Center will be mounting the Hong Kong-born artist's first solo museum exhibition in the United States: "Lee Kit: Hold your breath, dance slowly." Featured will be a 2014 acquisition by the museum, the 13-channel video installation *I Can't Help Falling in Love* (2012). The show will also include a selection of the artist's paintings, drawings, objects and videos created over the last five years, rounded off with a newly commissioned site-specific installation.



GREG SEMU, *The Arrival*, 2015, type-C transparency and lightbox, 110 x 77.5 cm. Courtesy the artist and Alcaston Gallery, Melbourne.

NATIONAL GALLERY OF VICTORIA, MELBOURNE

Greg Semu

6/10–9/16

Born in Auckland and of Samoan ancestry, Greg Semu conflates tropes of European old master paintings with the gloss of high-fashion photography to tell tales of a postcolonial Pacific existence. In "Greg Semu: The Raft of the Tagata Pasifika (People of the Pacific)" at the National Gallery of Victoria, new large-scale photographs, some of them presented as lightboxes, depict indigenous actors whom the artist meticulously directs and stages in scenes that riff on famous Western compositions. Through a body of imagery that draws from the paintings Théodore Géricault's *The Raft of the Medusa* (1819) as well as Louis John Steele and Charles F. Goldie's *The Arrival of the Maoris in New Zealand* (1898), Semu reexamines the legacies of colonial imperialism and religious indoctrination in the Pacific.



GÜLSÜN KARAMUSTAFA, *Watermelon*, 1986, textiles and found objects, 100 x 143 cm. Courtesy the artist and Rampa, Istanbul.

HAMBURGER BAHNHOF, BERLIN

Gülsün Karamustafa

6/10–10/23

With a career spanning more than 40 years, Ankara-born artist Gülsün Karamustafa is known for her variegated body of work—painting, installation, performance art and video—that sheds light on the predicaments of marginalized communities in a rapidly changing Turkish society. Women, transsexuals and immigrants are frequent protagonists in her work and will feature heavily in the selection of over 100 pieces to be displayed at the artist's first institutional retrospective outside of Turkey at the Hamburger Bahnhof in Berlin. "Chronographia" will not be arranged in chronological order but thematically, allowing for dialogue between the issues and debates important to the artist.



NAM JUNE PAIK, *Self-Portrait Dharma Wheel*, 1998, mixed media, 158.2 x 126.4 x 149.3 cm. Courtesy Seoul Museum of Art.

SEOUL MUSEUM OF ART

Memorial Exhibition: Nam June Paik (1932–2006)

6/14–7/31

To mark the 10th anniversary of Nam June Paik's passing, the Seoul Museum of Art is organizing a commemorative survey that includes pieces from its permanent collection as well as works loaned from private and public collections around the world, many of which are being shown in Korea for the first time. In order to illuminate the origins of this video-art pioneer, works from throughout Paik's career will be accompanied by contextual information on Fluxus (the 1960s movement in New York that informed many of the artist's ideas), oral documentation by figures who engaged with him as well as archival materials.