



NEW DELHI

INDIAN EXPRESS

The **India Art Fair**, co-directed by **Sandy Angus**, is charging ahead despite the country's 14.5-percent sale tax and 20-percent deposit on all works—perhaps one reason that international big guns like **Lisson Gallery** and **White Cube** were noticeably absent from last year's event. Its sixth edition, running January 30 to February 2, hosts 105 galleries, with about half hailing from abroad. National participants include Mumbai stalwarts **Chemould Prescott Road** and **Sakshi Gallery**, while New York's **Aicon** is showing an untitled 2012 acrylic by **G.R. Iranna**, and London's **Scream** is bringing **Pakpoom Silaphan's** *Gandhi on Coke Crates*, 2013, below, a new sculpture from the politically minded Thai artist.

—SEHBA MOHAMMAD



COLOMBO, SRI LANKA

Third Time's a Charm

"Local artists had been isolated by the 26-year civil war and needed a platform," explains **Annoushka Hempel**, daughter of style icon Anouska and co-founder of the **Colombo Art Biennale**, which she launched five years ago in a former parking lot in the Sri Lankan capital, long before biennales started to crop up in South Asia. Now in its third outing, it spans 10 days starting January 31 and occupies six venues from the **Park Street Mews** restaurant to the city's new **Town Hall**. Featured are such standouts as video artist **Malaka Dewapriya** and **Anoli Perera**, a '90s trend artist and cofounder of the experimental **Theertha** collective. —SM

Above: **Nina Mangalanayagam's** *Untitled*, 2009, from a series exploring fabric folds.

SINGAPORE

Setting the Stage

Art Stage Singapore opens the doors for its fourth edition this month, raising the stakes with an increasingly international scope, though still with its gaze on Asian market favorites. Biennale-like regional platforms from India, China, Taiwan, Japan, South Korea, and Australia complement the fair's largest sectors, from Southeast Asian countries. Most anticipated is an installation piece by Burmese artist **Soe Naing**, whose deconstructed blacked-out box reveals nearly 10,000 diary sketches created under Myanmar's military rule. The **Singapore Tyler Print Institute** will stock its booth with pieces by **Chua Ek Kay** and **Goh Beng Kwan**, alongside works by Indonesian art star **Eko Nugroho** in the \$2,500-to-\$50,000 range. From Korea, **Arario Gallery** brings offerings by **Hyung Koo Kang** and **Osang Gwon**, while **Pearl Lam Galleries** has new large-scale paintings from restaurateur-turned-artist **Michael Chow**, such as his *Lava Collage*, 2013, below. Though the fair saw a robust audience last year, overcoming its 2011 sophomore slump, this year may be a more decisive indicator of whether the Asian market hub will endure or take its curtain call.

—INES MIN

TOKYO

WONDER EMPORIUM

The dance between real life and animation has pre-occupied **Hiraki Sawa** lately—and when the Japanese video artist, who has been based in London for nearly 20 years, returns to his native land on January 18, the site-specific, interactive work he debuts at the **Tokyo Opera City Art Gallery** will play with video and stage sets interspersed throughout the first and second floors of the 7,000-square-foot space. Titled "Under the Box, Beyond the Bounds," Sawa's solo outing also includes a video installation, *Lenticular*, 2013. The centerpiece of the show, this is a six-minute portrait of an autodidact astronomer employed at the Mills Observatory planetarium in Dundee, Scotland, where the work premiered at **Dundee Contemporary Art** in October. Earlier videos, like *Souvenir III*, 2012, a still from which is above, will also be on display. Those eager to absorb Sawa's imaginative narrative have until March 30 to hop over to Japan. —DARRYL JINGWEN WEE

