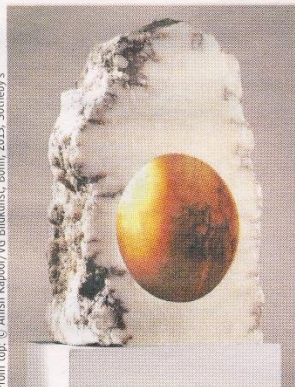


retrospective toward the future

stone and pigment powder. He included many new pieces, he said, to balance the show's retrospective quality. "You can tell the difference between something that is pushing toward some kind of inner process and something that is trotted out," said Mr. Kapoor, who lives in London.

His often large, striking pieces are well known for their technical precision and their creator's ability to hint at subjects such as violence without ever explicitly confronting them. In "Shooting Into the Corner," a work that has toured London, Vienna and Mumbai and appears again in Berlin, he and his assistants shot large pellets of blood-red wax from a miniature cannon into a museum corner.

Mr. Kapoor concedes that the museum's location exerted a major influence on his selection process. He says he chose a fair number of pieces that address violence. "My God, we've got that museum of death right next door,"



From top: © Anish Kapoor/VG Bildkunst, Bonn, 2013; Sotheby's

he says, referring to the Topography of Terror Museum, which sits on the former Gestapo and Nazi SS headquarters. "You can hardly do something in this building and not be aware of the weight of those histories." The highlight of the exhibition is his new work,



SHAPESHIFTER Above: 'Symphony for a Beloved Sun' (2013); Left: 'Apocalypse and the Millennium' (2013).

"Symphony for a Beloved Sun." A 9-meter-wide red circle is supported by stilts and surrounded by conveyor belts that drop blocks of red wax onto the floor with a resounding thud.

Born in 1954 to a Jewish mother and Hindu father, Mr. Kapoor emigrated to London in 1973 and won the Turner Prize in 1991 for an untitled set of tan blocks of sandstone that had attracted the interest of art critics. But it was his colorful sculptures that first made him popular with the general public.

Such a piece is "Wound," a fire-engine-red pigment work in the Berlin show. Two stones, their interiors carved out and coated with red powder, flank a sliver of

red pigment. The red crawls up the wall and protrudes into the room, seemingly suspended in the air. Another piece on display, "Blood Mirror IV," is a massive, concave aluminum dish. The 2013 work has a playful feel that is at odds with its sinister title. From a distance, it appears to be flat. Yet as one walks closer, it becomes evident that the sides of the dish curve and seem to exert a pressure on the viewer's ears.

It's a feeling "not unlike when you're descending in an airplane and your ears want to pop," says Alex Branczik, a senior director in Sotheby's contemporary-art department, which has sold four of Mr. Kapoor's top five works at auction.

Art Show Confronts Climate Change



ENVIRONMENTAL SLOGAN David Buckland's 'Discounting the Future'

emotional and accessible way. "I think the public are very confused," he says. "Scientists are clear in saying this is the most important thing humanity has to face right now. But to most people it doesn't really make sense. The artists' job is to make stories, personal narratives, to engage people on a very human basis."

In Mr. Buckland's own artwork, also on view, he projected slogans such as "Discounting the Future" onto icebergs and photographed the results. The phrase, appearing on one vast iceberg, is marred by a gaping crack. "I am projecting onto ice that won't be there in 20 years," he says. "We are selling our future by not engaging with it."

If "U-N-F-O-L-D" aims to shock, it also wants to educate. After the exhibition, Mr. Wainwright will

stay in Beijing to lead a workshop with photography students. In the class, which will focus on pollution in the capital, he hopes he can inspire China's next artists to address one of the most pressing concerns of the moment.

"Artists create inspiration through their art, their music, their poetry, their films. And we need that creative energy," Mr. Wainwright says. "Artists can help us to think about the way we live, how we might make some positive changes to address the problems that we have created. We can do things to improve our lives."

"U-N-F-O-L-D" opens Friday at the Central Academy of Fine Arts and runs to June 19. It reopens at Art Museum of Nanjing University of the Arts on June 28.

When Paper Feels Like Boiling Oil

BY KRISTIANO ANG

Singapore

WHEN CHUN KWANG YOUNG arrived in Philadelphia as a foreign college student in 1969, he found himself in a society engulfed by tensions over war—again.

"I had a similar memory from having experienced the Korean War. It was a devastating era to live in," said the Korean artist, now 69 years old. He expressed his conflicted emotions in heavily patterned paintings, made with the prominent brush strokes he saw in the works of Jackson Pollock, Jasper Johns and other Abstract Expressionists he was studying.

After he returned home, however, Mr. Chun opted for techniques and materials that felt more native to him. Since 1995, he has worked with the mulberry parchment used in old Korean textbooks, dyeing the pieces of paper and wrapping them with thread around tiny Styrofoam squares. The end product resembles the herbal medicine packets that he recalls from his uncle's old pharmacy. He uses those pieces in free-standing sculptures and glues them onto wooden canvases to create "reliefs," which look like paintings from a distance.

Twenty-two of his reliefs will be on display at Singapore's Art Plural Gallery, and a dozen of them were created for this solo exhibition (prices start at roughly \$100,000). One of the biggest ones, "10-MY016 Blue

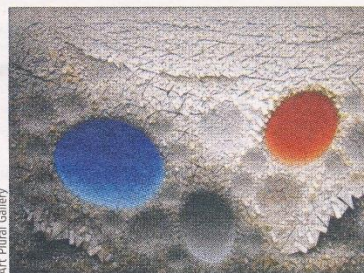
and Red" resembles a lunar landscape. A background of white and gray triangles jut out awkwardly from the canvas, while more prominent pieces in black, blue and red fight for space.

The harsh environment of the relief recalls "scars of our bodies, man's exploitation of nature, and nature's suffering from it," Mr. Chun says.

Characters from the old schoolbooks are still visible on many of the parchment pieces, an intentional remnant. "You cannot read those printed characters because they're folded, but in the absence of meaning, you find new meaning," says Carole de Senarclens, Art Plural's director.

Mr. Chun's work isn't meant to be easy on the eyes, she adds. "He wants to have his work received like boiling oil and fire," she says, "to carry the message that we live in a world of conflict."

Chun Kwang Young's solo exhibition opens Wednesday and runs to July 27 at Art Plural Gallery, 38 Armenian St., artpluralgallery.com.



Art Plural Gallery

RELIEF REALITY '10-MY016 Blue and Red'