



**PRESS RELEASE**

**War is for the Living**

February 12 – March 23, 2013

Curated by Chuong-Dai Vo and  
Midori Yamamura



Simon Leung, *War After War*, 2011, single channel video/sculpture  
Photo: David Kelley

The **Sylvia Wald and Po Kim Art Gallery** is pleased to present *War is for the Living*, a group exhibition that brings together thirteen transnational, multiethnic, and intergenerational artists working in various media whose works provoke questions about a world permeated by war. These works underscore the living that comes after war and investigate what lessons the experience of war can offer us.

The earliest work in the exhibition, **John Lennon** and **Yoko Ono's** public art work, *War is Over! If You Want It* (1969), considers ideation as a powerful tool for social change. Recalling the same era, **Simon Leung's** *War After War* is a collaborative project with Warren Niesluchowski, a former World War II refugee and Vietnam War deserter whose life foregrounds the ethical challenge of reciprocity and hospitality. For her participatory action, **Nancy Hwang** invites **Robin Kahn**, who considers art a peaceful weapon and whose collaboration with Sahrawi women brings to our attention their struggle for independence from Morocco. Kahn will present segments from her *DOCUMENTA (13)* project video, and together with Hwang, will host two public actions during the exhibition. Irreconcilability of war memories is the subject of two works: Baghdad-born **Paul Qaysi's** *Misprints* are purposely blurred images of U.S. military activity in Iraq, which provoke questions about how news organizations represent war; the Vietnamese transnational artist **Dinh Q. Lê's** untitled photo-weavings from *The Hill of Poisonous Trees* situate the haunting memories of the Cambodian Genocide in relation to the Khmer Empire's artistic accomplishments. Having also lived through the Vietnam War, **An-My Lê** shows the larger world of the U.S. military, its scientific, exploratory and humanitarian missions, in *Events Ashore*.

Representation is the key strategy for two artists: the Japanese American artist and community activist **Tomie Arai's** *Momotaro/Peach Boy* revisits the narrative of a Japanese folk tale, used as propaganda by the Japanese military during World War II, by juxtaposing images taken from various sources. Kenyan-born, ethnic Indian artist **Allan deSouza's** photo-based work *Terrains* exploits the medium's unique relationship to fact, creating seemingly "familiar" scenes from daily detritus that allude to his memories of sectarian violence and became prophetic of the destruction of 9/11. That event profoundly affected two Japanese artists who experienced it in



the sylvia wald and po kim art gallery

New York City: **Yoshiaki Kaihatsu**'s floor installation *Dust* commemorates 9/11, while the Hiroshima-born, Brooklyn-based artist **Hiroshi Sunairi** began giving seeds from trees that survived the atomic bombing of Hiroshima to people who would plant them. Between 2001 and 2008, the documentary photographer **Nina Berman** created *Homeland*, a series of images that examines the post-9/11 militarization of American life.

Funding for this exhibition is provided by Japan Foundation, Vilcek Foundation, New York University's Asian/Pacific/American Institute, and individual donors.

**Listing Information:**

**On View: February 12-March 23, 2013**

**Hours: Tuesday-Saturday, 11 am-6 pm**

**Opening Reception: February 14, 2013, 6-9 pm**

**Opening Performance:**

**February 14, 2013, 7:45-8:15 pm:** Việt Lê, *Incredible Indelible Invisible Man*

**Participatory Actions:**

**March 2, 2013, 4-6 pm:** Nancy Hwang, *War Is for the Living: What's It to You?*

**March 9, 2013, 4-6 pm:** Robin Kahn, *Western Sahara: "The Art of Sahrawi Cooking"*

**The Sylvia Wald and Po Kim Art Gallery**

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