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## O C U L A

### Taipei Dangdai: Art Fair as Ecosystem



Mariko Mori, *Plasma Stone I* (2017–2018), Dichroic coated layered acrylic, corian base. Edition of 3 + 2AP. 194 cm x 80 cm x 112.1 cm. Exhibition view: Sean Kelly Gallery, Taipei Dangdai (18–20 January 2019). Courtesy Taipei Dangdai.

There was a great connection between the first edition of Taipei Dangdai (18–20 January 2019), staged on the 4th floor of the Nangang Exhibition Center, and the 11th Taipei Biennial, *Post Nature—A Museum as an Ecosystem* (17 November 2018–10 March 2019). Installed at the fair's entrance was John Yuyi's live tree, *I Tree to Call You* (2018), presented by Gallery Vacancy as part of the Installations sector. The tree stood at the centre of a pedestal, surrounded by enthusiastic visitors of all ages, some drawing pictures, others clamouring to take selfies: a microcosm of the palpable excitement among visitors, who spread into every nook and cranny of the fair hall.

At Sean Kelly, where tribute was paid to Taiwan's master performance artist Tehching Hsieh via posters and statements from between 1978 and 1999, Mariko Mori's standing dichroic-coated acrylic sculpture, *Plasma Stone I* (2017–2018), felt like a 21st-century interpretation of the scholar's rock as a contemplative abstract shape, with a surface that echoed the pearlescence of Syagini Ratna Wulan's lacquer on resin and Plexiglas paintings at ROH Projects. Offering a looser connection to scholar's rock genre was Daniel Arsham's hydrostone sculptures inlaid with precious stones at Perrotin. *Amethyst Eroded Bear* (2017), for instance, consists of a purple bear featuring amethyst crystals in 'eroded' sections.