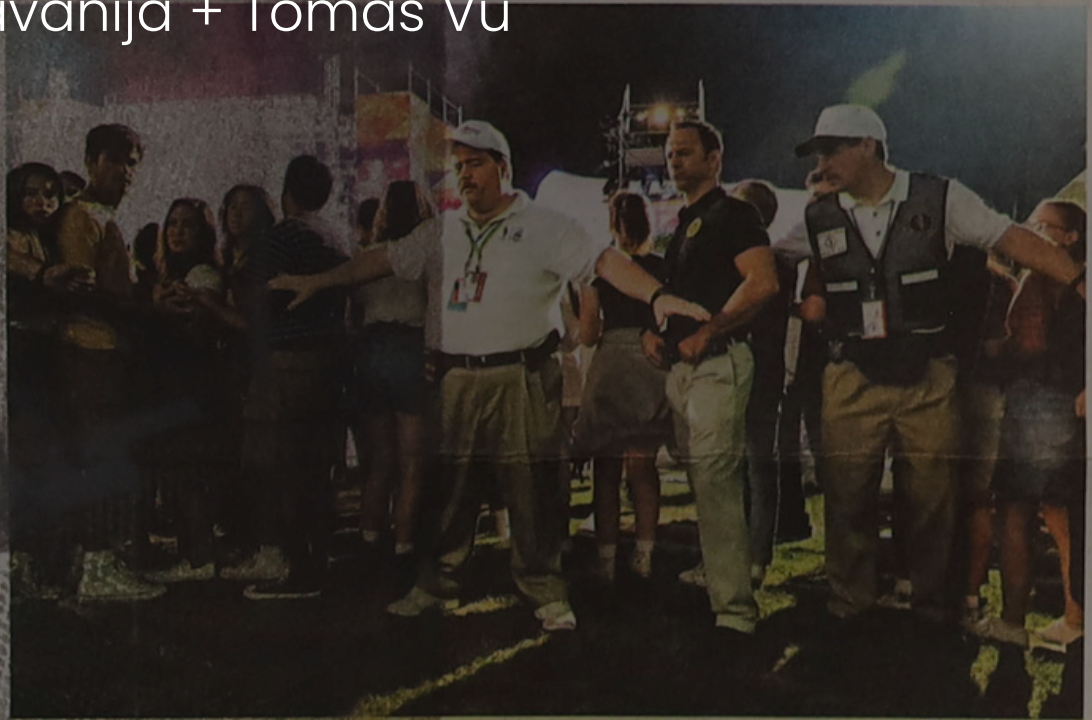


MAR 24
-30, 2025

SUPPER CLUB HONG KONG

Rirkrit Tiravanija + Tomas Vu



Mayhem, American Style

Ailes fall; 'Uncut Gems' revels in a modern hustler; 'Richard Jewell'...
manjir: 'The Next Level' is empty chaos. Reviews, Pages 5-8.

OSCAR HUNT

Female Filmmakers Slighted Yet Again

During awards season in Hollywood, women are being overlooked far too often.

By NICOLE SPERLING and BROOKS BARNES

LOS ANGELES — Elizabeth Cantillon has worked in Hollywood for three decades as an executive at Sony Pictures. She helped steer the James Cameron movie, and now as a producer. In other words, she has seen it all. The current Oscar race has left her puzzled. Where are the women? Like 'The Empire Strikes Back,'

maybe so far that the film establishment, still overwhelmingly male, is reflexively trying to throw on the brakes, said Cantillon, who has been a member of the Academy of Motion Picture Arts and Sciences since 2017.

"I think there was all this support for the resistance," she said, "and then they were like 'Whoa, not so fast!'"

For people who share Cantillon's point of view, the current race is a disservice to female filmmakers. In a year of exceptional work, there are many worthy candidates.

"The Farewell," directed and written by Wang and Olivia Wilde's directorial debut.

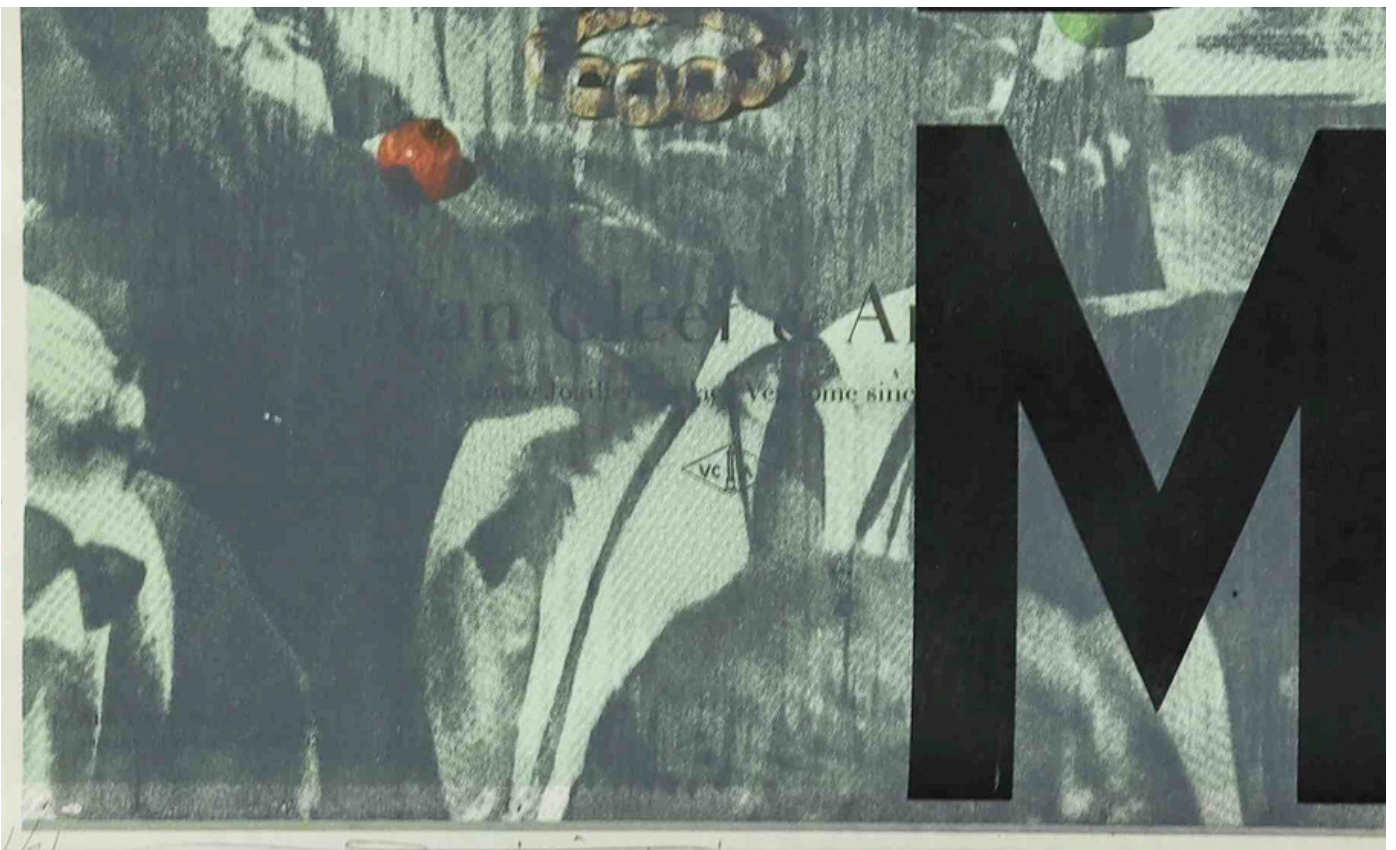


THE DRAWING ROOM CONTEMPORARY ART

GREEN GO HOME

Do We Dream Under The Same Sky, a collaborative performance and installation by Tomas Vu and Rirkrit Tiravanija consisting of live silkscreen printing, prints, texts and graffiti over portraits, is inspired by the spirit of resistance that lies at the root of "Gringo," a term commonly used in Latin America to describe a Western foreigner. It is commonly believed that the term originated from the phrase "Green go home!" Part myth and part folklore, the story is both a misunderstanding and to some degree, an invention of the imagination.

Whether or not these theories are true, the rebellious gesture that they represent resonates profoundly in the Americas, but all over the world. The collaborative performance and installation, first presented at the Colombia-America library in Bogotá, Colombia titled Green Go Home, exposed the underlying subtext of U.S. interventions and colonialist attitudes towards Latin America and Asia: an antagonism that has cost many lives and much strife. In each installment, Do We Dream Under The Same Sky invokes the spirit of rebellion against the invader, the colonial power and the repressive government to investigate the layers of interpretation, readings and misunderstandings of resistance.



We Don't Mix, screen printing, ink on newsprint, 56 x 61 cm, 2019 (edition 1 out of 21)



Do We Dream Under the Same Sky, screen printing, ink on newsprint, 56 x 61 cm, 2019 (edition 14 out of 19)



We Don't Mix, screen printing, ink on newsprint, 56 x 61 cm, 2019 (edition 1 out of 21)



Police the Police, clay, screen printing, ink on newsprint, 56 x 61 cm, 2019



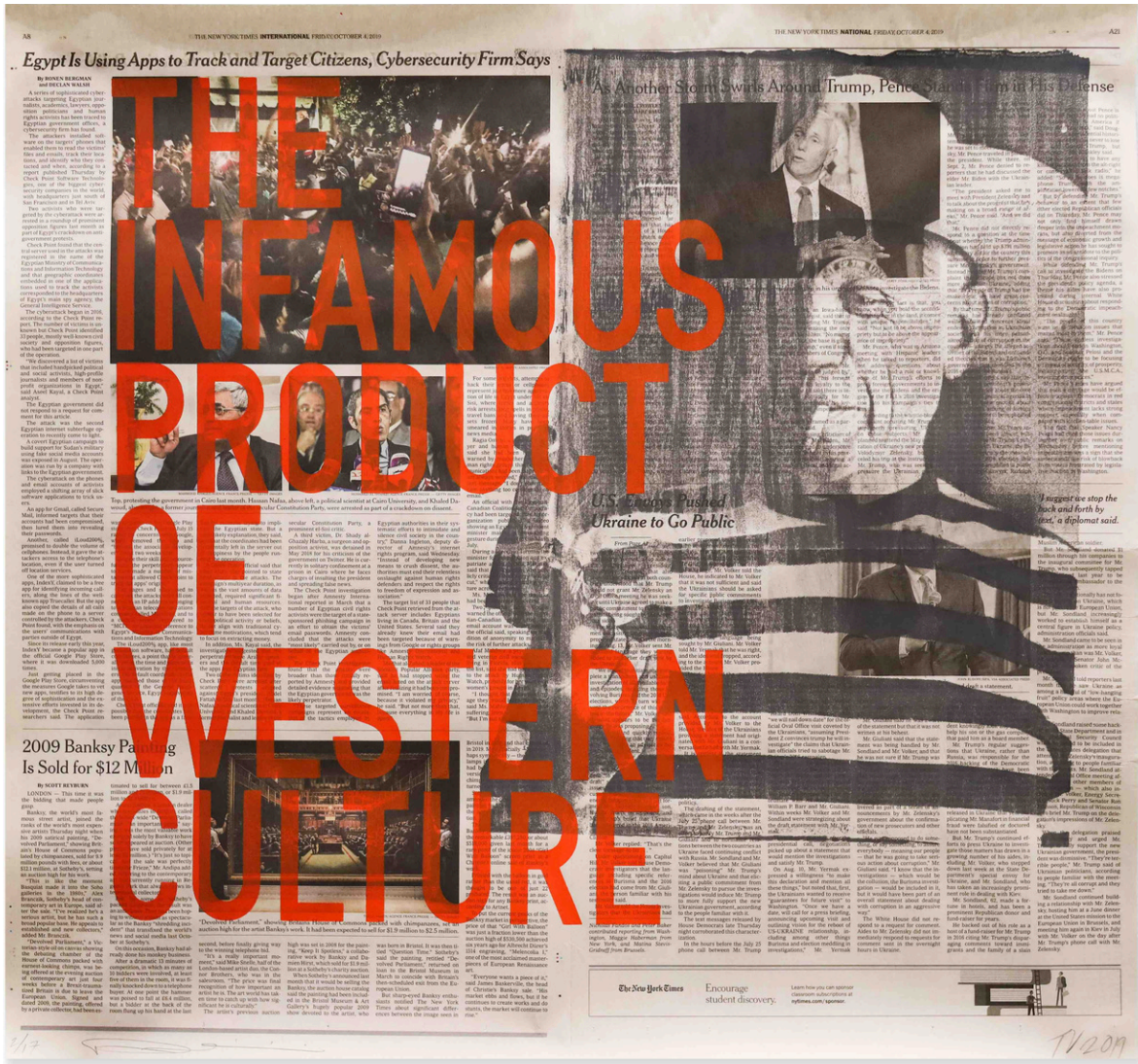
There is No Sun Without a Song, screen printing, ink on newsprint, 56 x 61 cm, 2019 (edition 12 out of 16)



Garbage In Garbage Out, clay, screen printing, ink on newsprint, 56 x 61 cm, 2019



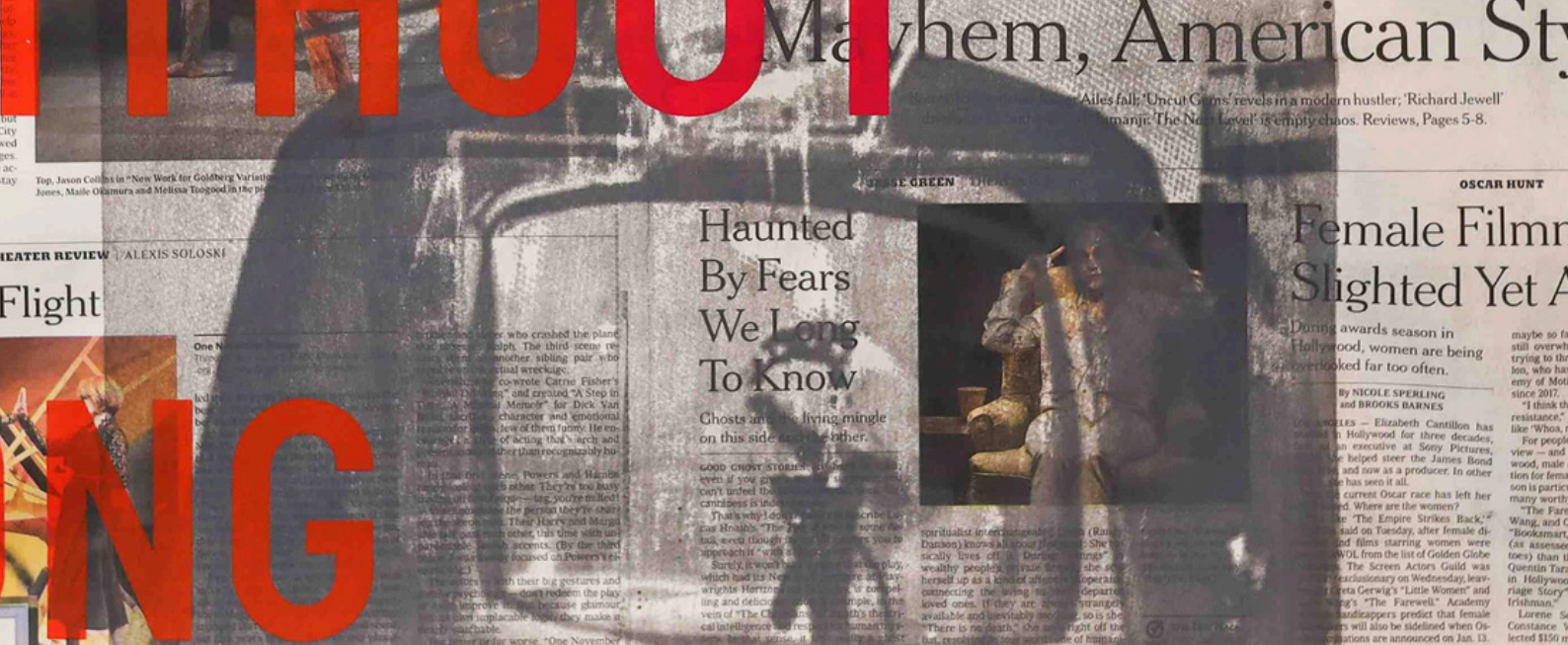
Up Against the Wall Motherfucker, screen printing, ink on newsprint, 56 x 61 cm, 2019
(edition 3 out of 4)



The Infamous Product of Western Culture, screen printing, ink on newsprint, 56 x 61 cm, 2019 (edition 2 out of 17)



We Don't Mix, screen printing, ink on newsprint, 56 x 61 cm, 2019 (edition 3 out of 21)



Born in Buenos Aires, Argentina, the Thai artist **Rirkrit Tiravanija** is widely recognized as one of the most influential artists of his generation. His work defies media-based description, as his practice combines traditional object making, public and private performances, teaching, and other forms of public service and social action. Winner of the 2005 Hugo Boss Prize awarded by the Guggenheim Museum, his exhibition there consisted of a pirate radio (with instructions on how to make one for yourself.) Tiravanija was also awarded the Benesse by the Naoshima Contemporary Art Museum in Japan and the Smithsonian American Art Museum's Lucelia Artist Award.

He has had a retrospective exhibition at the Museum Boijmans Van Beuningen in Rotterdam that then was presented in Paris and London. Tiravanija is on the faculty of the School of the Arts at Columbia University, and is a founding member and curator of Utopia Station, a collective project of artists, art historians, and curators. Tiravanija is also President of an educational-ecological project known as The Land Foundation, located in Chiang Mai, Thailand where he maintains his primary residence and studio.

Tomas Vu was born in Saigon, Vietnam and at the age of ten moved with his family to El Paso, Texas. Vu received a BFA from the University of Texas, El Paso in 1987 and went on to earn an MFA from Yale University in 1990. He currently lives and works in New York City. Vu has been a professor at the School of the Arts of Columbia University since 1996, when he helped found the LeRoy Neiman Center for Print Studies. For those 17 years he has served as Artistic Director of the Center.

Vu has exhibited nationally and internationally and has had solo museum shows in Japan, Italy, China, and Vietnam. He has received numerous awards including the John Simon Guggenheim Memorial Award, the Joan Mitchell Foundation Fellowship, the Audience Award for Best Artist at the 30th Biennial of Graphic Arts in Ljubljana, Slovenia, and the Louis Comfort Tiffany Artist Award.

can improve their economies and generate tax revenue.

But tech companies, which rank among the world's largest by market value, carry downsides like gentrification and higher living costs that can push out longtime residents. Austin, like Seattle and the Bay Area, has experienced those effects in recent years as Apple and other technology companies expand.

Arun Sundararajan, a professor at New York University's Stern School of Business, said the concentration of tech jobs in a few major cities is "a distortion of the economy."

Mr. Sundararajan, who has written about the technology industry's impact on the economy. "The revolution that is taking place is not just in the technology, but in the way we live."

He said it would be a sign of strength after a year in August, it has publicly traded first worth more than \$1 billion after a series of remarkable quarters. But it fell in November after a report that it would be in a recession.

Apple's stock price has risen 100 percent since it was first publicly traded in August. It has been pulled down further by Mr. Trump's suggestions last month that tariffs might be placed on Apple devices imported from China.

BANKING

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But Wait! It's Alive!

By IVAN NECHEPURENKO
MOSCOW — Russian state television hailed it as "one of the most advanced robots," showing an android dancing charmingly to a catchy tune. It seemed so human.

There was a good reason: It was just a man in a robot costume.

In the television report, the robot, called Boris, spoke slowly with a very synthetic voice.

"I know mathematics well, but I also want to know how to draw and write music!" Boris said in a report broadcast on Tuesday by the state-owned Rossiya-24 news channel. His eyes flashed mysteriously.

Boris danced in front of a crowd of children, who had gathered at a youth forum designed to help them choose their future professions.

"It is quite possible one of them could dedicate their lives to robotics," the journalist Arseny Konstantin said in his report. "At the forum, they had the opportunity to see one of the most advanced robots."

Some inquisitive Russian bloggers were not convinced, though, wondering how the country's scientists could produce such an impressive android without showing any earlier results.

"Why doesn't he have a single sensor?" one asked. "Why is there nothing about robot Boris online?"

He added, "Why does it look like as though he was made to fit a human being inside?"

Pictures from the forum later revealed that Boris also had what looked like a human necktie between his head and his body.

Finally, a representative of a costume company recognized "Boris" as the "Boris" project in Berlin.

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