

The background features a series of vertical bars in yellow, cyan, magenta, and red, arranged in a staggered, overlapping fashion. These bars are connected by a dense network of thin, light gray lines that crisscross the entire frame, creating a complex, web-like pattern. The overall effect is a dynamic, digital aesthetic.

RAE2020

An Atlas of Asia

Prof. Laurent Gutierrez
SD PolyU – Center 56

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Title: An Atlas of Asia

Descriptor

The starting point of any atlas comes from the desire to define new perspectives and to outline the world outside of its conventional limits. Built on the multiplicity of contemporary art production, An Atlas of Asia opens another form of narration through the classification and connection of artworks and practices. A selection of 144 artists and territories is based on a thorough evaluation of the artistic practices primarily included in the bookshelves of Asia Art Archive and extended later to other archives, art biennale catalogues and art magazines. Together, they create an archipelago of related territories functioning in a composed yet diffuse and fragmented geography.

An Atlas of Asia is the result of multiple analytical processes and trajectories. If the map remains a primary component of the Atlas, the text and its narration, together with a collection of various drawings, compose a medium in which a new form of representation becomes possible. An initial trajectory follows the evolution of geography from the study of locations and relationships to a complex discipline able to digest a socioeconomic and political knowledge of the world. The mythical foundation of Asia as a solid landmass has long been shaken by geopolitical interests, breaking it up into five specific zones of geographical proximity: Central Asia, Eastern Asia, Southeastern Asia, Southern Asia, and Western Asia.

The body of work consists of the following output

- An Atlas of Asia based on Asian Artistic Practices - composed of 144 plates.
- An Animation video of 144 territories
- A multimedia exhibition display
- A book of 144 territories including the territory and a creative writing for each

Research Questions

The research sets out to:

The questions related to the definition of Asia in the Post Colonial perspective remain at the centre of many research practices. Started from a humanities sciences, this field of research developed in the last twenty years in the reflection of artistic curatorial practices - embracing the production of artists to formalised a multiplicities of discourse addressing historical, geographical, ecological, cultural dimensions to name only few.

The research initiative conceived in 2012 took another dimensions and started to articulate a more formalised mode of presentation through the exhibition at the MMCA and its associated publication.

1. How to embrace the diversity and complexity of issues of artistic productions in Asia through a taxonomy of issues in which each artistic practice develop?
2. How to define the characteristics of those artistic practices in order to redefine the relational geography of the continent?
3. What is the new contour of Asia and how it perform issues beyond the conventional definition of a continental perspective towards a more archipelagic approach?

Research methods

This classification of reel and imaginary territories encountered in the Asia Art Archive establishes an Atlas in which one can start to embrace the heterogeneous character of the artistic production.

In this list of 12 possible categories, geography goes far beyond the conventional way of defining territories, usually constraint by national interest and/or geographic borders. It proposes another taxonomy in which territories are defined by the nature of their creations and ambitions.

Like a puzzle, each territory could not exist without the surrounding of the other. They form a network connected by a complex system of *portolan* – a navigational measure using compass and triangulation.

Research methods

Definition of 12 categories of territories

A **those outlined by universal values**

This category of territories is defined by the specific set of values they refers to. Concerned by issues such as globalization, ecology, belief, those territories are constructing paths toward a definition of universal values.

B **nomadic ones**

As opposed to the permanency of a territorial tradition, the nomadic territories are based on their transportable characteristics. Home as a small mobile territory become an unstable environments where one can carry a familiar and domestic collection.

C **those defined by an epic journey**

Territories are being portrayed by means of fictional narration or reinvention of history. The narrative part takes the forms of a story telling, reinforced by costumes, props or actions.

D **reminiscent ones**

The aura and the sublime is centre to this category. Memories and resonances offer a new perspective in which territories have been redefined or simply re-enacted. Often the result of a history pressure, those cognitive territories serve as new centre of gravity.

E **personal kingdom**

All the territories in this category are chosen based on a personal construction. A territory for the self, a place in the centre of attention and therefore transforming the map into a territory

F **unlimited**

Those territories define a new spatio-temporal dimension by means of distortion, reflection, or repetition. Aerial or liquid, the unlimited territory is often taking place in the sky or the ocean, as well as the dematerialised world of Internet.

G **those that have constructed fictions**

This category of territories deals with the physical construction of fictional models. They defined a kind of new utopian constructions to reinvent another dimension of space and time.

H **other heterotopias**

Oscillating between reel and imaginary territories, other heterotopia are a centre to the composition of the Atlas. Their place in the taxonomy is part of the game where they often come from.

I **those of a predicted time**

The routine and repetition of space define the main characteristic of those territories. Reconstruction and predication of the coming world allow both occupation and appropriation of new space. They also operate a transition from a spatial dimension to new projected times.

J **economic ones**

Migration within Asia is shaking the economic balance of the land. Territories are disintegrated as many fragments belonging to multiple interests. Values are key issues of those economic migration movements. Economy here related to the construction of a new social space.

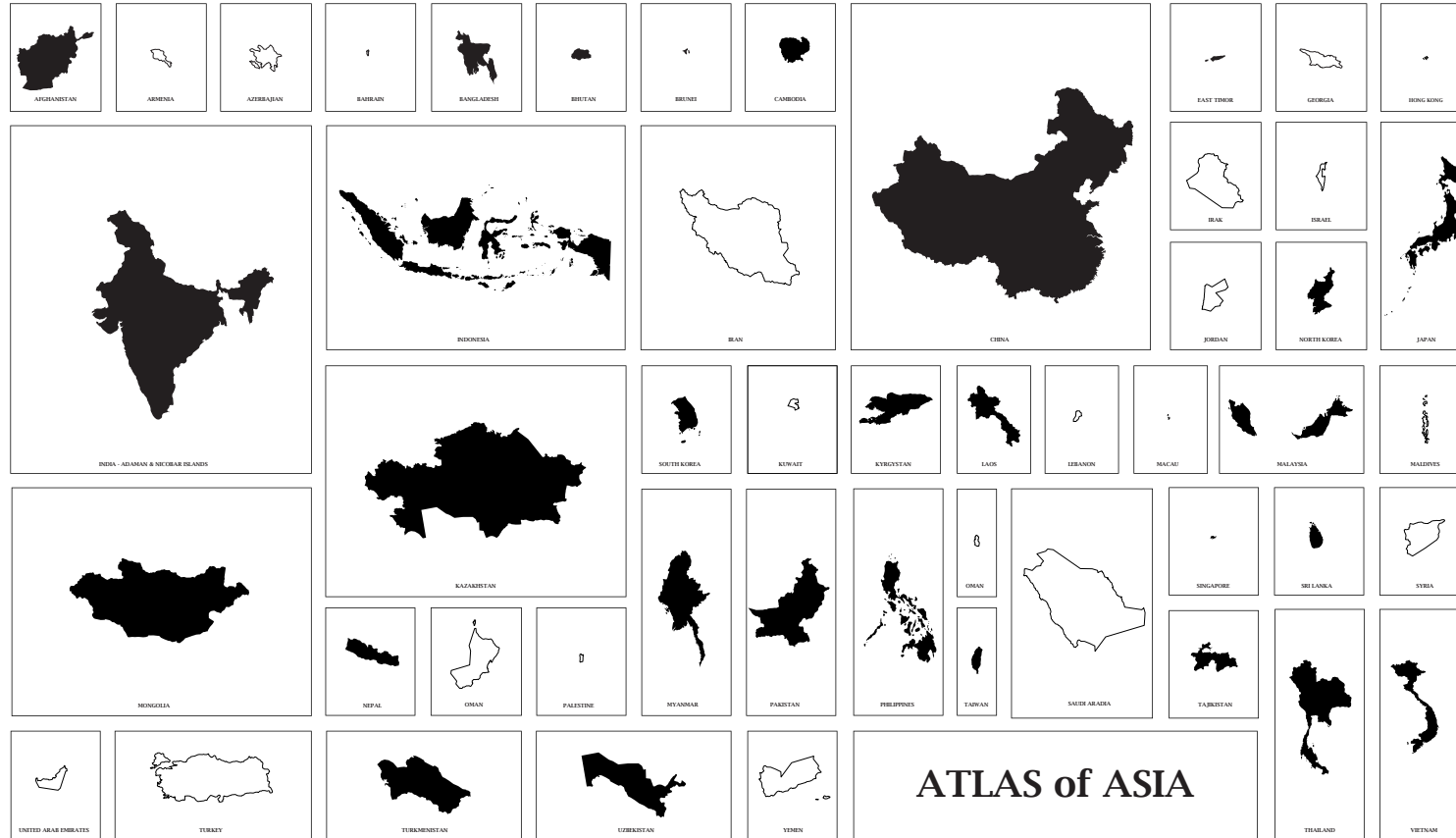
K **loaded landscapes**

All territories in this collection are concerned with war and politics. There are all defined with degrees of visible/invisible holes or traces of wars. Dealing with the negative impact of a conflict, the stage or re-enactment are part of a strategy used to define a new landscape.

L **the frontier**

A separation between two entities, the frontier is a linear territory. A visible line of convention as a form of limitation, the frontier could be in constant fluctuation and subject of division and contestation.

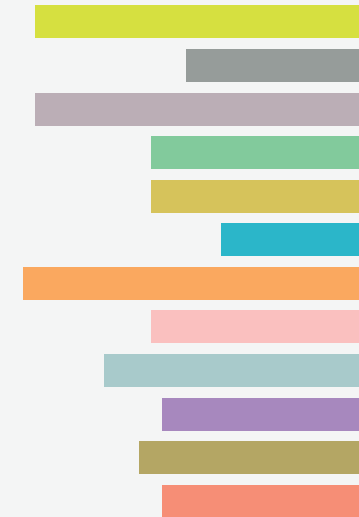
Research methods



Geographical definition of Asia view with an Archipelagic perspective.
Each country is isolated within its own sovereign contour without any specific connections beyond the simple fact that they all part of a geographical definition called ASIA

MAP Office

Atlas of Asia
Art Archive



Online edition | 111 A-AAA

Online edition | 111 AAA-A

This classification of real and imaginary territories encountered in the Asia Art Archive establishes an Atlas in which one can begin to embrace the heterogeneous character of artistic production. In this list of 12 possible categories, geography goes beyond the conventional means of defining territories, usually constrained by national interests and geographic borders. These categories propose another taxonomy in which territories are defined by the nature of their creations and ambitions. Like the pieces of a puzzle, no territory could exist without those surrounding it. They form a network connected by the complex system of portolan, a navigational measure using triangulation.



Atlas of Asia Art Archive, 2012

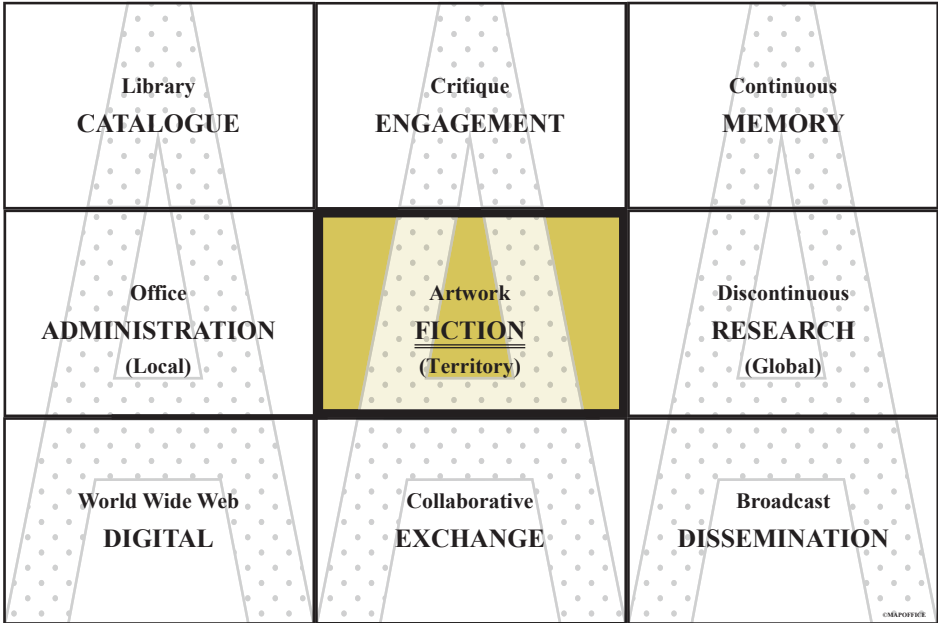
Research strategy

FICTION

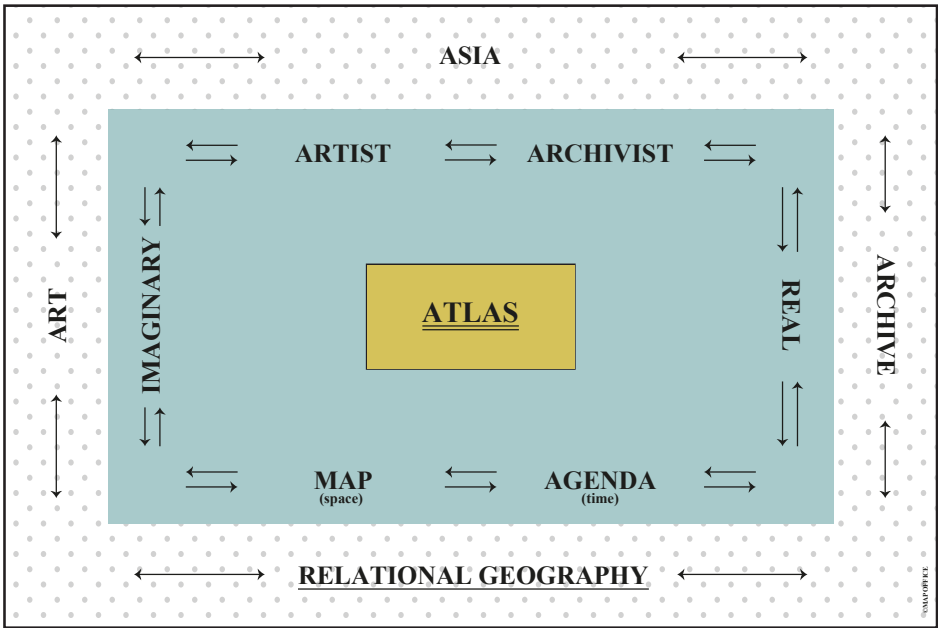
Fiction occupies the center of the first ‘Asia Art Archive Thinking Machine’. The artwork, as it exists in the collection, is contained in monographs, catalogues, magazines, leaflets, postcards, and other printed media. The intersection of the geography of the archive and the process of production places the artist at the center of the organisation. Forming another space between the local (main administrative office in Hong Kong) and the global (regional and international outposts elsewhere), the artists problematise a new perspective of what could be embraced as the ‘territory of Asia’. They propose new ‘regimes of practice’, as the archive operates both beyond theory and ideology and between action and knowledge.

RELATIONAL GEOGRAPHY

An understanding of relational geography exists in the representation of the multiple territories composing the Atlas. It occurs within a clear definition of its spatial and temporal dynamics, opening up relationships—existing or forced—between its various components. The possibility of a dialogue between the artist and the archivist, between real and imaginary territories, or between space and time plays an essential role in the comprehension of the archive. In the diagram, this relational duality is assembled under complex combinations of the terms ‘Asia’, ‘Art’, and ‘Archive’.



Asia Art Archive Thinking Machine (FICTION)



Asia Art Archive Thinking Machine (RELATIONAL GEOGRAPHY)

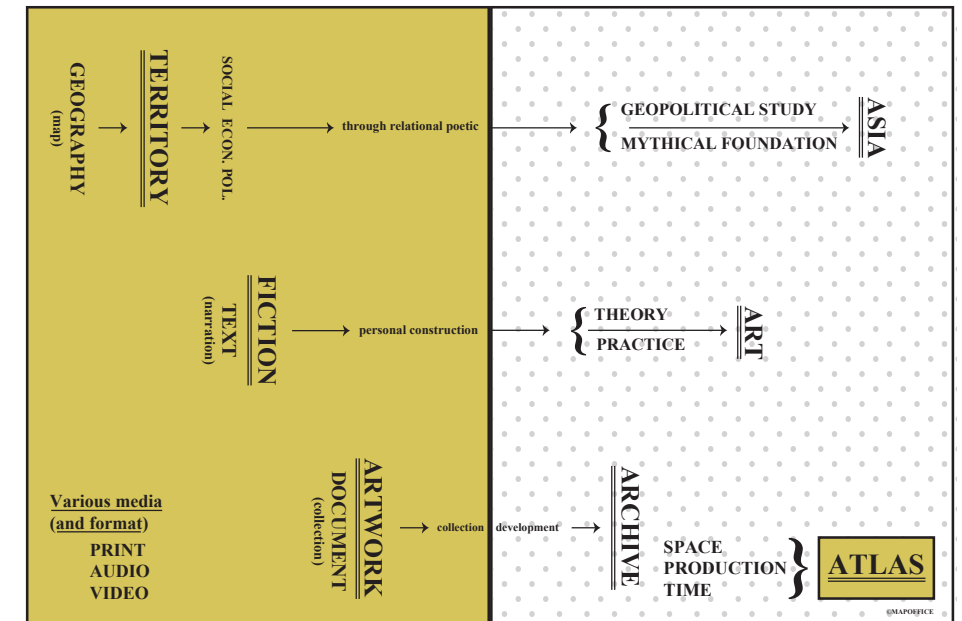
Research strategy

ATLAS

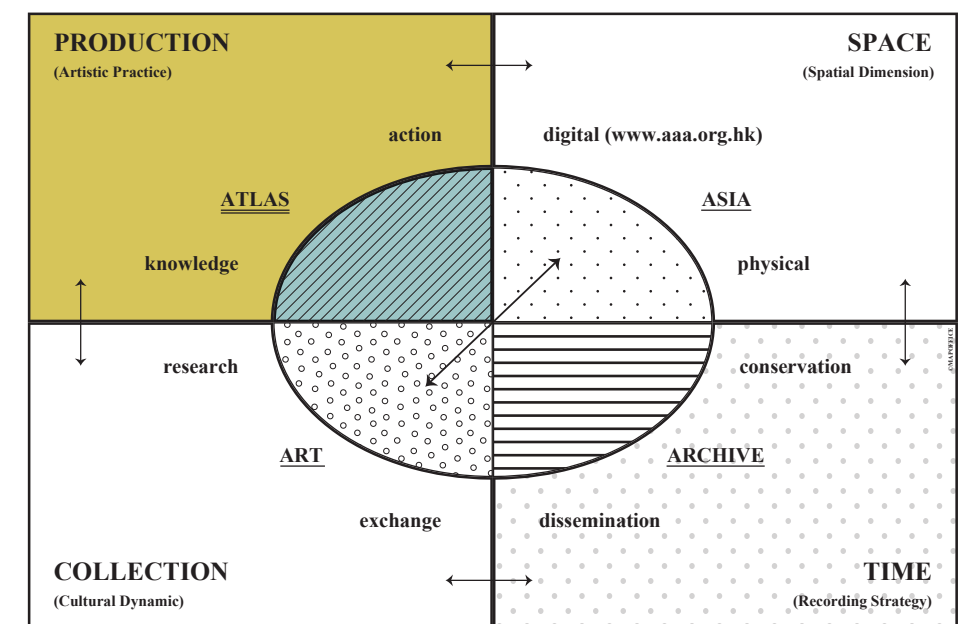
The Atlas is the result of multiple analytical processes and trajectories. If the map remains a primary component, then the text and its narration, together with a collection of various formats, compose the medium in which a new form of representation becomes possible. One first trajectory follows the evolution of geography from the study of locations and relationships to a complex discipline able to digest socioeconomic and political knowledge of the world. The mythical foundation of Asia as a solid landmass has long been shaken by geopolitical interests, breaking it up into five specific zones of geographical proximity: Central Asia, Eastern Asia, Southeastern Asia, Southern Asia, and Western Asia. While Asia has often been conceived and perceived from a European perspective in the articulation of a discourse on “exoticism” (the foreign world) and later the domesticated form of ‘Orientalism’, the intention of this Atlas is to move away from this dualistic perspective by borrowing from Edouard Glissant in defining a geography of poetic relationships.

PRODUCTION

In the context of the Asia Art Archive, artistic production is empowered through a combination of knowledge and action. The Artists in Residence program is a platform in which new artistic production for and about the archive can be completed. With the aim of contributing critical thinking about the Archive, this program places artists in dialogue with the collection, fostering an organic intervention within the institution. In this case, the Atlas of Asia Art Archive is more than a result of new production; it is the starting point for new platforms of exchange to open and continue the dissemination and networking of knowledge within Asia. This extension is developed through ‘Performing the Archipelago’, an ongoing series of events that invites a group of artists to activate some of the 111 territories of the Atlas through readings, conversations, and performances.



Asia Art Archive Thinking Machine (ATLAS)



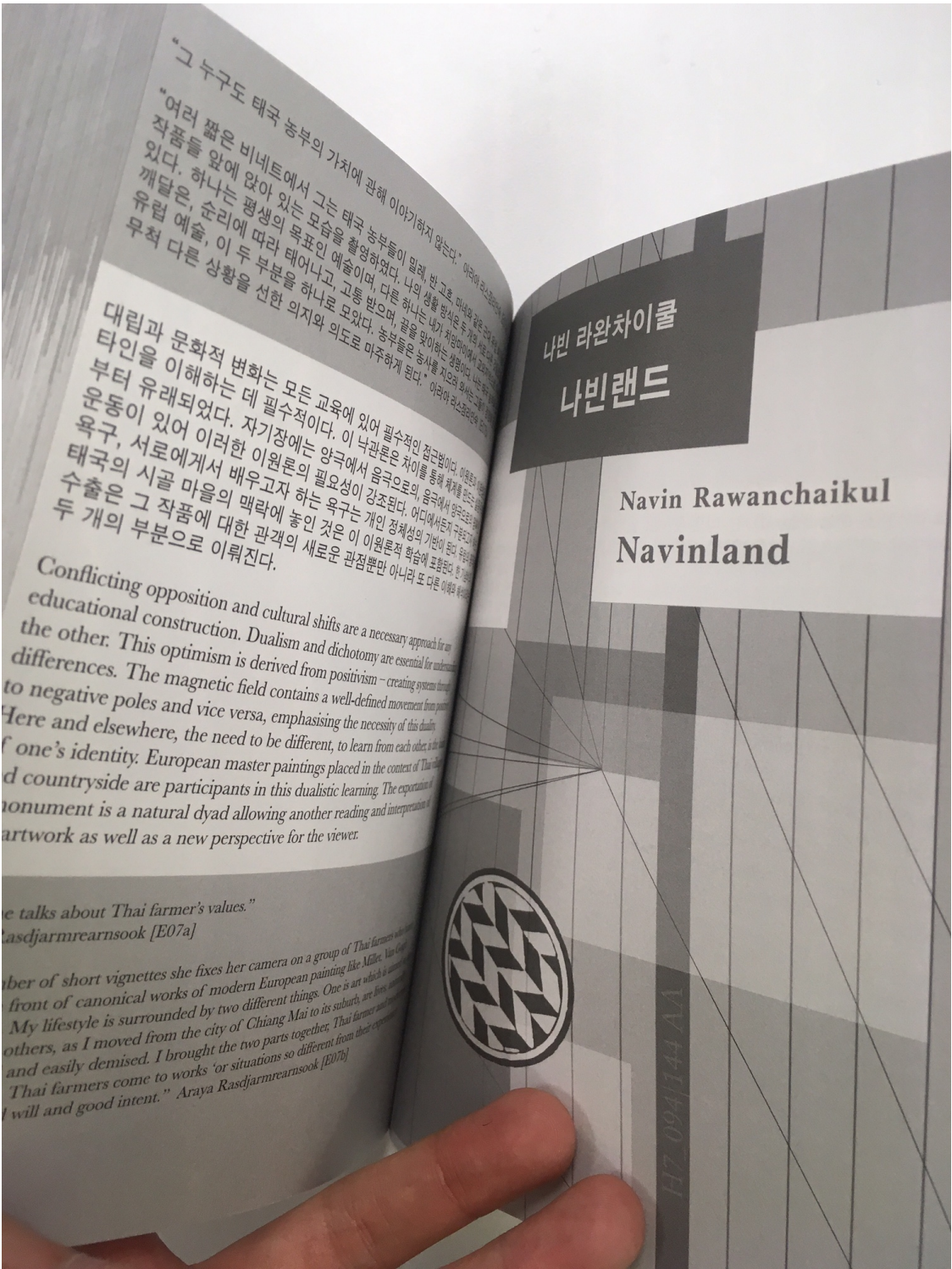
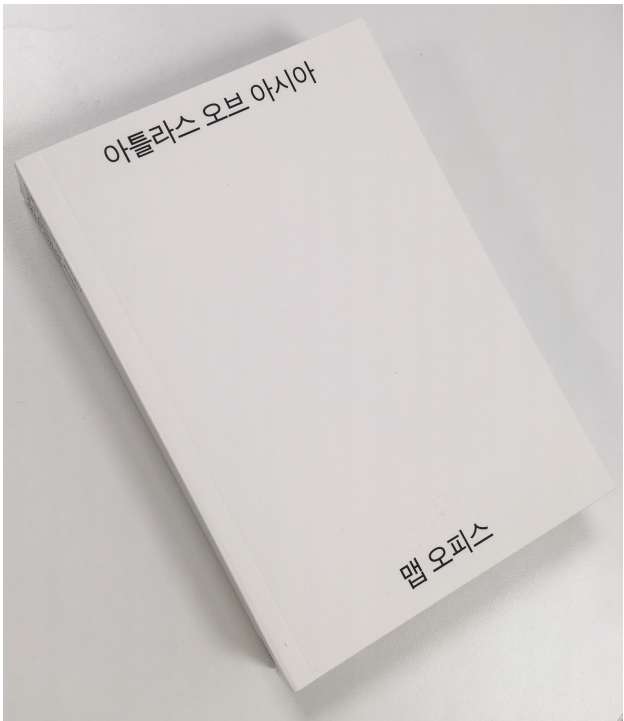
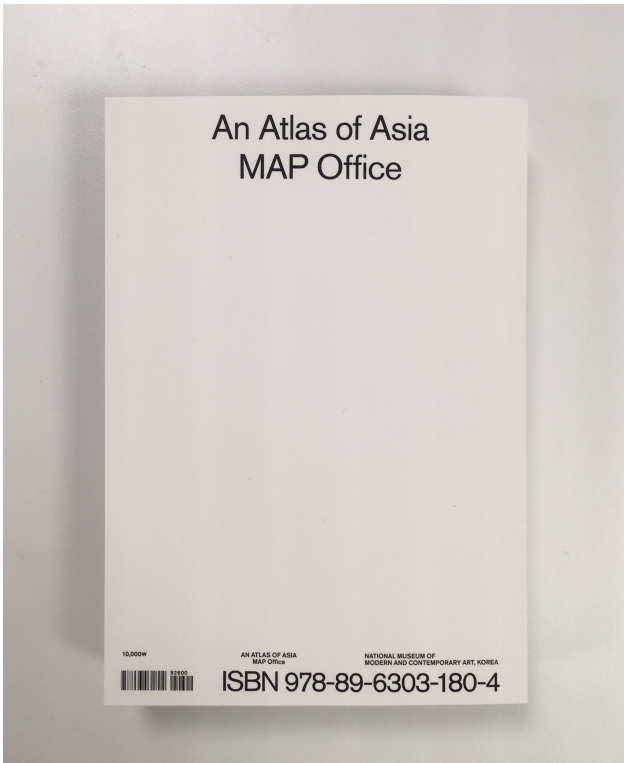
Asia Art Archive Thinking Machine (PRODUCTION)

Research strategy

A those outlined by universal values		D reminiscent ones		G those that have constructed fictions		J economic ones	
A01	002. Ravi Agarwal	D01	004. Jananne Al-Ani	G01	019. Tiffany Chung	J01	013. Cai Guo-Qiang
A02	010. Subhankar Banerjee	D02	008. Seung-Woo Back	G02	043. Koo Jeong-A	J02	014. CAMP
A03	018. Chen Zhen	D03	023. Guan Wei	G03	044. Lam Tung-pang	J03	016. Chen Chieh-jien
A04	024. Zarina Hashmi	D04	041. Naiza Khan	G04	047. Lee Bul	J04	059. Ni Haifeng
A05	030. Ichi Ikeda	D05	051. Liu Xiaodong	G05	049. Michael Lee	J05	082. Shahzia Sikander
A06	034. Michael Joo	D06	060. Rika Nogushi	G06	061. Ahmet Ogut	J06	090. Yuk King Tan
A07	050. Li Yifan	D07	065. Park Chang-kyong	G07	078. Shen Shaomin	J07	098. Yelena Vorobyeva & Victor Vorobyeva
A08	056. Mariko Mori	D08	088. Fiona Tan	G08	079. Ranjani Shettar	J08	099. Hong-Kai Wang
B nomadic ones		D09	094. Shomei Tomatsu	G09	084. Yukata Sone	K loaded landscape	
B01	006. Alfredo & Isabel Aquilizan	D10	097. Danh Vo	G10	110. Yuan Shun	K01	037. Amar Kanwar
B02	038. Junhonn kao	D11	102. Apichatpong Weerasethakul	H other heterotopias		K02	045. An-My Le
B03	042. Kim Sooja	E personal kingdom		H01	011. Yael Bartana	K03	055. Almaguk Menlibayeva
B04	048. Lee Kit	E01	020. Shahab Fotouhi	H02	015. Cao Fei	K04	057. Daido Moriyama
B05	081. Taro Shinoda	E02	027. Hong Hao	H03	017. Chen Shaoxiong, GimHongsok, Tsuyoshi Ozawa	K05	058. Jun Nguyen-Hatsushiba
B06	085. Song Dong	E03	028. Khaled Hourani	H04	062. Yoko Ono	K06	069. Walid Raad
B07	087. Do-Ho Suh	E04	035. Yeondoo Jung	H05	066. PH studio	K07	075. T. Shanaathanan
B08	100. Wang Jian Wei	E05	039. Gulsun Karamustafa	H06	071. Navin Rawanchaikul	K08	096. Vandy Rattana
B09	106. Jun Yang	E06	054. Erbossyn Meldibekov	H07	092. Inga Svala Thorsdottir	L the frontier	
B10	108. Yeh Wei-Li	E07	070. Araya Rasdjarmreansook	H08	105. Yang Jiechang	L01	005. Tarek Al-Ghoussein
C those defined by an epic journey		E08	073. Jewyo Rhii	H09	111. Zheng Guogu	L02	007. Yochai Avrahami
C01	009. Nadiah Bamadhaj	E09	076. Gulam Mohammed Sheikh	I those of a predicted time		L03	025. Mona Hatoum
C02	012. Guy Ber-ner	E10	095. Tsang Tsou Choi	I01	001. Bani Abidi	L04	033. Emily Jacir
C03	022. Simryn Gill	E11	103. Wong Hoy Cheong	I02	029. Huang Yong Ping	L05	036. Reena Saini Kallat
C04	026. Ho Tzu Nyen	F unlimited		I03	032. Mella Jaarsma	L06	068. Qiu Zhijie
C05	031. Runa Islam	F01	003. Ai Weiwei	I04	070. Raqs Media Collective	L07	076. Varvara Shavrova
C06	046. Dinh Q Le	F02	021. Ryuro Fukuda	I05	091. Koki Tanaka	L08	101. wGo Watanabe
C07	064. Pak Sheung Chuen	F03	040. Tatsuo Kawaguchi	I06	104. Haegue Yang		
C08	073. Ruangrupa	F04	052. MAP Office				
C09	080. Shimabuku	F05	053. David Medalla				
C10	083. Slavs & Tatar	F06	063. Joao Vasco Paiva				
C11	086. Richard Streitmatter Tran	F07	067. Sudsiri Pui-Ock				
C12	088. Tan Pin Pin	F08	093. Rirkrit Tiravanija				
C13	107. Yee I-Lann	F09	109. Yuan Goang Ming				

Atlas of Asia Art Archive, preliminary list of 101 artistic practices

Research Materials



• An Atlas of Asia, Published by National Museum of Modern and Contemporary Art (MMCA), Seoul, Korea in 2018, 338 Pages, by Gutierrez L, Portefaix V, ISBN 978-89-6303-180-4 (Edited book)

Research Materials

Museum of Modern and Contemporary Art (MMCA),
Towards a Possible Asia, in How little you know about
me, Curated by Jonwoo Park, Seoul, South Korea,
April 07th - July 08th, 2018, (Exhibition, Catalogue)



PLURIA: TOWARDS A POSSIBLE ATLAS OF ASIA MAP Office, May 2018

A recent fashionable trend for global urban dwellers is to search for one's ancestry by doing a DNA Ethnicity Genetic Test. Among the variety of results for the origins of any individual, Asia appears in almost every case as one of the most common locations concerning our place of origin. This is explained by the early Homo Sapiens migration out of Africa, that transited through Asia before moving on. While Africa remains the starting point of this adventure, Southwest Asia became a major distribution hub from which humans took multiple routes to populate the entire world.

Besides its early occupation conditions, the geography of the biggest and most populated continent remains today a difficult task to define, due to its complexity and diversity. If there are the same differences between a fisherman from Cyprus and one from the Philippine Island as well as between a Norwegian and a Spanish one, the question of how to understand and define Asia remains open. First, excluding the perspective of an early European discourse, one possible way of understanding Asia is to explore the substance of the continent. In this exercise, a reference to the metaphysical evaluation and to the hypostasis of Asia allows us to use some of its early dynamics in order to define its present condition. An early result of this introspection is that Asia appears as a series of contradictions and fears.

The first contradiction of Asia lies in its relation to Europe. While Asia gave birth to many European civilizations (in terms of language and culture), thanks to early stages of migration, Europe has consistently maintained a distance from its "motherhood". The etymological perception of Asia, constructed from a European perspective, first defines the continent as a Terra Incognita, then as the place where the sun rises and eventually where to locate Eden, further and further away from the "civilized world" – a location that cannot be reached. As such, Asia in the early European perception is and should remain distant. Conversely, if the early anxiety of Europe resided in its fear of being engulfed by Asia and by its flow of barbarian 15 populations, the desire to reach the un-reachable remained the driver for the more adventurous. Christopher Columbus was not looking for a new territory to colonize but for a safer passage to Asia and its resources. Away from the danger of nomadic tribes operating as "raiders", or from the assault of merciless pirates, European "traders" were instrumental in reducing and, at the same time, increasing this distance between the two continental entities.

The second contradiction resides within the nature of Asia's complex geography. Composed of three giant land masses and civilizations on one side, namely Persia, China and India, and an archipelagic constitution on the other, with a fragmented coastline of islands between Japan and South-East Asia, including Indonesia and its 17,500 islands. It is an evidence that the complexity and diversity of geographies has played an important role in shaping Asia as a continent of diversity and multiplicity.



MAP Office, Towards a Possible Asia, 2018

If the two first contradictions address the question of perspective and representation of the continent, the third contradiction is the hypostasis itself, understood from a medical perspective. It develops as Asia's fear of losing its fluidity and transforming itself into a solid territory. The coagulation or the eventuality of clotting the system of internal and external exchanges is the worst possible scenario for this dynamic continent that has continuously worked as a body in transit.

The energy needed to cross Asia's difficult terrain all the way to its far east seas has shaped its numerous characters. The early religious expansion - Buddhism, Taoism; commercial trade - the land and maritime silk roads, and later ideologies such as communism, were part of the multiple adventures that crisscrossed the history of Asia and its evolution, keeping the continent alive and dynamic.

LIQUID ASIA

Along with those three contradictions, the principles of solidarity and mutuality offer another divergence between Europe and Asia. Solidarity exists within a community working as a whole and compact body. Solidarity is undivided and applies to society as a form of sovereignty. Solidarity often manifests itself in the welfare system handled and controlled by the state. Appearing as a cornerstone of European Union construction, solidarity is a way to emphasize the importance of integrating every individual or community within an existing society. In that sense, solidarity differs from mutuality as it proposes a oneway approach and encourages individualism as a system to constitute society. Stimulated by economies of surplus, solidarity operates as a mirror image of a capitalist construction and, in that sense, tends to increase the gap between the "elites" and the "commoners".

So to be more specific concerning Asia, one can advocate for a new principle of "liquidity"¹³ as a form of mutuality between the different but interdependent entities constituting society. "Liquidity" is fluid and fragmented and applies outside the limits of a centralized structure. In opposition to Europe, the multiple societies of Asia began to grow from periods of diversity and instability where nomadism and migration were prevalent and therefore their construction varies from the structure of standard sovereign states, reflecting the nomadic and mobile communities that have flourished on sea and land over millennia. Apart from the two giant sovereign states of China and India, Asia remains a very fragmented continent and the largest one in terms of size and population.

Conceiving Asia from the perspective of "liquidity" also increases the visco-elasticity of the continent. In other words, the resistance and resilience of the numerous societies of the hills and the sea compose together an alternative to the solidarity of the block (continental mass). Asia is archipelagic and as such its multiple land components (islands) refer to each other in an infinite set of relationships, including alliances and dominations.



MAP Office
Map of Volcanic Island Arcs of the Pacific and Indian Oceans
[Chris Kreger, 2010]
530 x 408 mm
Encaustic wax on a 1895 large antique map of Asia general
2018

THE IDEOLOGY OF MOTION

To be sourced from the Axial Ages¹⁵ (from the 8th to the 3rd century BCE), the development of early religious such as Buddhism and Jainism in India, Confucianism and Taoism in China or Zoroastrianism in Iran have, thanks to an interregnum, developed a form of collective consciousness that shaped the backbone of Asian societies. In a millennium and a half (5th century BC to 10th century AD), Buddhist philosophy and its religious principles have spread from India to Central Asia, China, the Korean Peninsula, Japan and South East Asia. Developing along the communication lines and trade routes such as the land and maritime Silk Road, Buddhism contributed to define the first characteristics of Asia as a continent. The posterior introduction of Christianity by Spanish and Portuguese missionaries (15th - mid 17th centuries AD), imposing at the same time trade and the extraction of valuable resources, affected the definition of the continent in a violent form of colonialism. It paralleled the development of Islam (7th to 17th centuries AD), starting from the Arab peninsula to Middle and Central Asia, expanding to the Mughal Empire and to the limit of the Indonesian Archipelago, imprinting also another shape to the contours of Asia. Finally, communism, as the latest ideology, spread in Asia from the North towards the South, with China as a pivot between the Korean peninsula and the North of Vietnam, before being cut by the US and its politics of Containment during the costly Vietnamese war.

THE PIVOT OF WORLD HISTORY

In opposition to the conception of Asia as a continent associated with movement, The Geographical Pivot of History as defined by the English geographer Halford John Mackinder, is a geostrategic theory conceived at the beginning of the 20th century and consisting of dividing the world land surface into three main groups. The main group is the Heartland or World-island with the majority of its surface in Asia (from North Russia to the confines of Iran and Pakistan) stopped by ice to the North, mountains and deserts to the south. This first landmass excludes the coastline of Asia, which belongs to the second group, the offshore islands (the crescent from the Japan archipelago to the shore of the Mediterranean Sea). The third group, named the outlying islands, includes all the other peripheral landmasses. The Heartland is, according to Mackinder, the most populated but also the most strategic piece of land. Again, according to his theory, he who controls the pivot area controls the world and its resources (both human and natural). Also referring directly to the island logic, Mackinder conceived the Pivot as a landlocked continent detached from the “danger” of sea’s invasion and the archipelagic configuration. In that sense, Asia appears as the biggest and most strategic landmass. Pushing further this conception of Asia, the theory of American scholar Owen Lattimore (1900-1989) defines Central Asia as the Pivot of the World. Identifying maritime trade as peripheral, Lattimore emphasized that the early history of the world consisted of a landmass movement between Afro-Eurasian populations taking place within the heart of Central Asia.



MAP Office
 Map of Muslim Region in Asia [Gunawan Kartapranata, 2015]
 260 x 200 mm
 Encaustic wax on a 1790 Arrowsmith Antique Map of Asia
 2018

MAPPING EURASIA

Cartography is never innocent in terms of political calculation and aspirations. Cartroversies started with the first maps and always served the various empires in consolidating their influence and expansion. Geographical convention (Mercator), position of lands, lines, names..., all matters when it concerns representation of territories. The contemporary version of those is well illustrated with, for instance, the nine-dash line map used by Chinese authorities to claim the entire South China Sea and its many archipelagoes. Obviously this huge maritime region is rich in natural resources. Other ancient maps establish a clear line between South Korea and Japan in the East Sea (Sea of Japan) and the disputed Liancourt Rocks.

Already appearing in early representations of the world, Mappa Mundi, the known world was divided into three large geographic entities. Asia, positioned at the top of the map, occupied half of the illustration, while Europe and Africa each shared the remaining quarters. It is from the logic of attaching Asia to Europe as a continuous landmass that Eurasia appeared in early Greek cartography (Eratosthenes or Herodotus) influenced by Arab geographers. Serving as a basis for the Eurocentric representation of Asia, this form of mapping influenced both relationships and acknowledged the unconditional dependence of the continental dynamics. Furthermore, and from the European perspective, this movement indicated an intention of extending the world from the only possible direction known at that time: the East. Today, Eurasia represents a stretch between the Pacific and the Atlantic Oceans, inclusive of the Indian Ocean, giving another echo to the most recent Chinese initiatives such as the gigantic infrastructural project One Road – One Belt (OROB).

ZOMIA OF THE HILL AND SEA

Opening the idea of a new geography for Asia allows a possible re-configuration and therefore representation of a continent in elements with outlines differing from the commonly accepted map. The ocean perspective offers an extremely fragmented entity with myriads of islands and costal states operating either in a form of autarkic condition (Japanese Archipelago) or in resistance against order and centrality (the Orang Laut sea territories in Indonesia). For instance, both geographical delimitations of Zomia 14 - from the hill and the sea - advocates for another organization of society outside the authority of the states and the control of the sovereign. Zomia appeared as a new geographical entity at the beginning of the 21st century, first described by the Dutch historian Willem van Schendel in reference to this huge land located in Southeast Asia and historically inhabited by various tribes who did not want to belong to the various form of sovereignty in place. The concept of Zomia was later extensively developed by American Anthropologist James C. Scott who clearly detailed, in *The Art of Not Being Governed*, the numerous societies living in a form of “anarchy and subsistence” as opposed to populations under the sovereignty of the states and the system of slavery, taxes, surplus and cultural standardization.



MAP Office

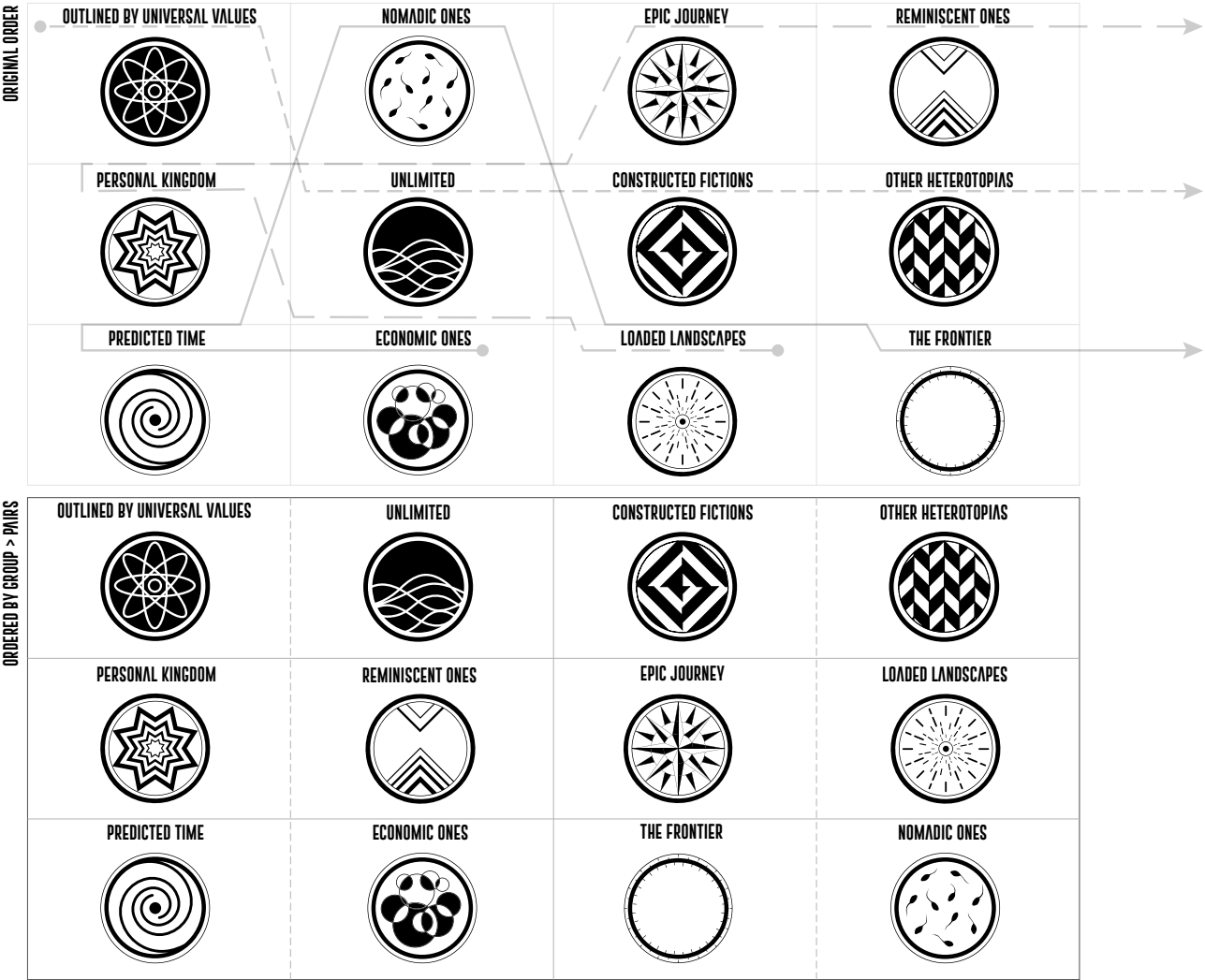
Map of Zomia [Willem van Schendel, 2002]

566 x 366 mm

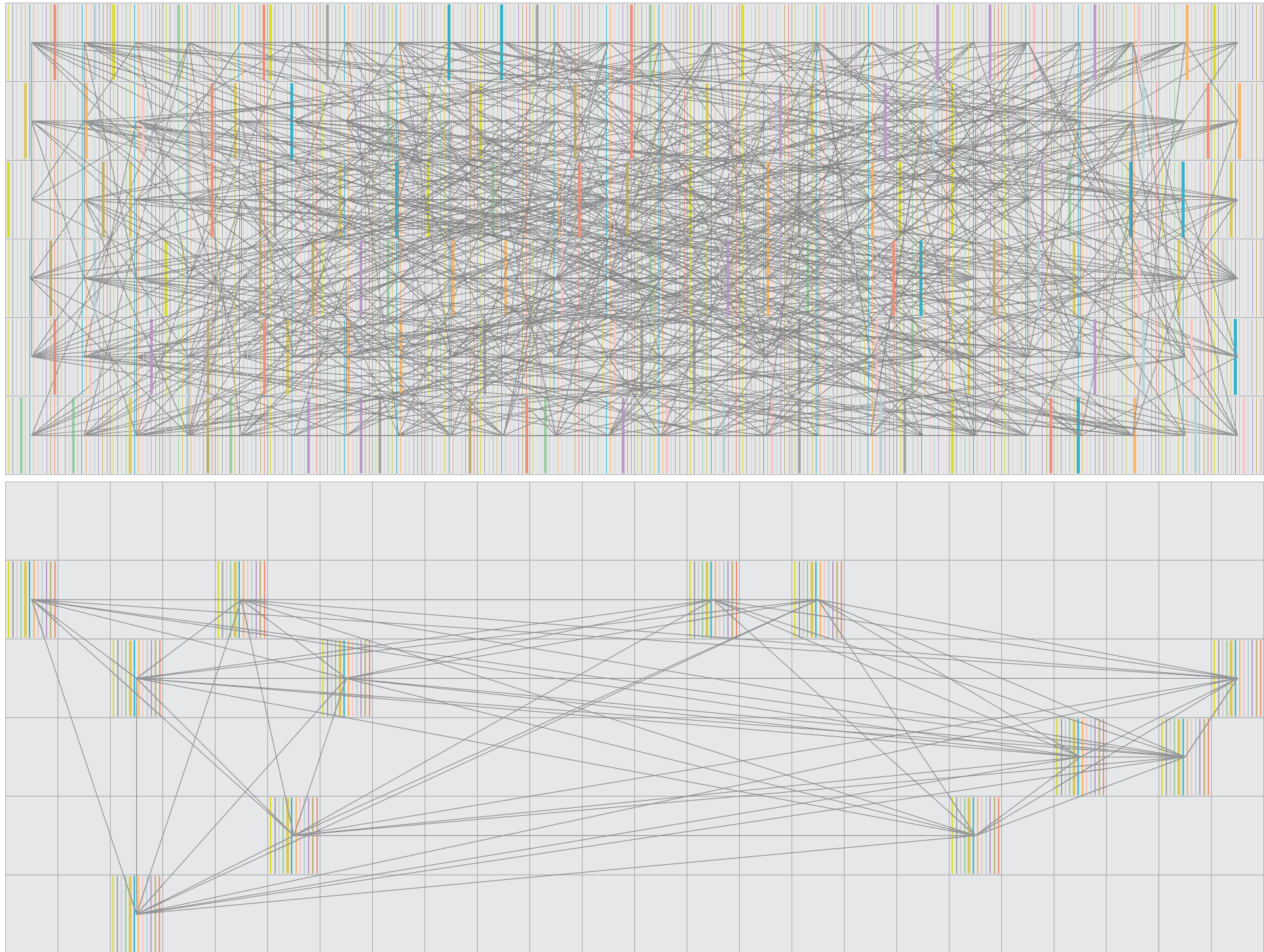
Encaustic wax on a 1891 large map of Asia ~ inset ~ January & July isotherms ~ Aden
2018

PLURIA

Finally, the hypothesis to rename Asia into Pluria, suggests the construction of a hybrid continent, a new concept emerging from the conclusion of all those characteristics. By definition, Pluria consists of... more than one, therefore breaks the logic of a territorial unification as one continent. Directly derived from Latin roots pluralis (more, multiple), a further etymological inspection of plural leads to the Proto-Indo-European roots of pele- (1- abundance and multitude; 2- to spread). Poly- (multiple), pela- (spread and flat surface - sea), plan- (spread and flat), are many etymological roots referring to the conception of Asia's liquidarity, Pluria is inherently multiple and fragmented. Pluria, is a continent relying on the connectivity of the numerous entities from which it is composed. As the geography of Pluria is, by hypothesis, uncertain, it is projected through an archi-pelagic (related to water surface) body of islands related to each other. The definition of Pluria, as a spreading and expanding entity, characterizes the logic of Asia's growing influence in the globalized world.



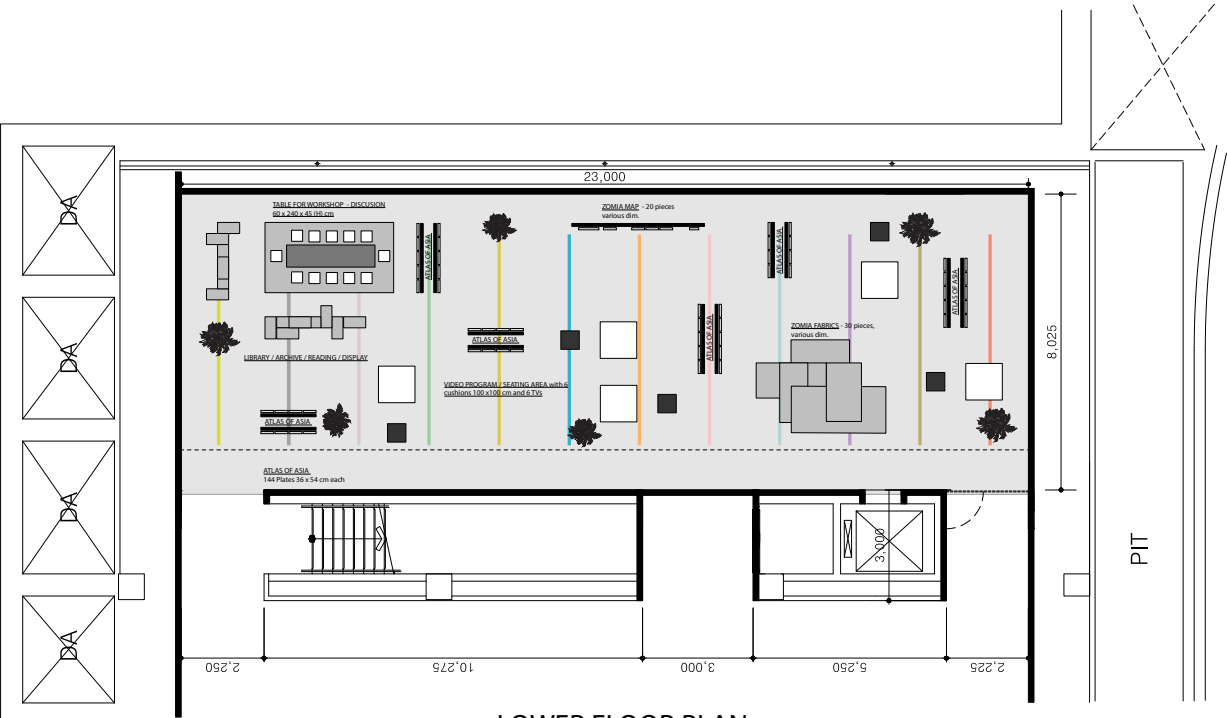
An Atlas of Asia, Stamps study to visually identify the categories of territories



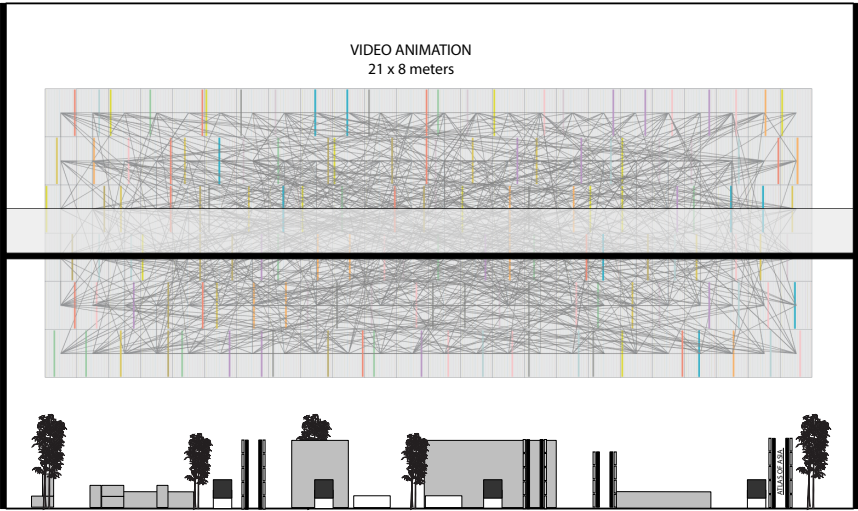
An Atlas of Asia, Layout of portolan to serve as a basis for the video animation



An Atlas of Asia, Samples of plates



LOWER FLOOR PLAN



ELEVATION WITH PROJECTION

An Atlas of Asia, layout of the exhibition venue for Towards a Possible Asia



An Atlas of Asia, views of the exhibition, Towards a Possible Asia



An Atlas of Asia, views of the exhibition, Towards a Possible Asia



An Atlas of Asia, views of the exhibition, Towards a Possible Asia

Dissemination and distribution of outcomes

Exhibited (1 Book, 1 Exhibition, 1 Book Chapter)

2018 An Atlas of Asia, Published by National Museum of Modern and Contemporary Art (MMCA), Seoul, Korea in 2018, 338 Pages, by Gutierrez L, Portefaix V, ISBN 978-89-6303-180-4 (Edited book)

Gutierrez + Portefaix, Towards a Possible Atlas of Asia, in How Little you know about me. MMCA Exhibition Catalogue, MMCA, Seoul, Korea, pg 230- 260

Year	Exhibition
2018	Museum of Modern and Contemporary Art (MMCA), <i>Towards a Possible Asia, in How little you know about me</i> Curated by Jonwoo Park, Seoul, South Korea, April 07th - July 08th, 2018, (Exhibition, Catalogue)