accident. Ang often uses music as the basis of his conceptual practice—in the past, he created a video of himself restoring a broken piano to playable condition. For Backwards Bach, 2013, the centerpiece of his show at Fost Gallery (opening January 10), Ang learned the German composer’s Prelude in C Major backward and forward. “The difficulty is that your mind is so used to hearing the original, it just can’t adapt at first to the retrograde version,” Ang says. “But eventually, you can get used to it—after some practice.”

DUBAI
Portuguese sculptor Rui Chafes offers an effective counterpoint to Berlin’s Ralf Ziervogel: Whereas Ziervogel creates meticulously detailed drawings that illustrate apocalyptic scenes, Chafes is known for his abstract matte sculptures in organic forms. The two share an affinity for the inky hues and a tendency toward dynamic work that defies an initial impression of heaviness, and they pair up for a side-by-side showing of darkly dreamy new pieces this month at Dubai’s Carbon 12, appropriately titled “Black Rainbow.”

PRIVATE VIEWS
Asia

SINGAPORE
Art Stage Singapore raises the stakes for its fourth edition, January 16 to 19, yielding more breathing room to international gallerists with new, regionally curated sections dubbed Platforms, even while expanding its local exhibitors’ list with names like Chan Hampe Galleries, Kukje Gallery (Seoul), Kaikai Kiki Gallery (Tokyo), and White Cube (London) will be among the returnees, but a politically inflected performance installation by pioneering Burmese artist Soe Naing throughout the fair’s run will help keep the focus firmly on Southeast Asia.

“Many of my works are rule-based compositions, in which I’m trying to push an idea to its logical conclusion, or trying to create situations for events to unfold,” Singaporean artist Song-Ming Ang explains. If the remark sounds like an echo of John Cage’s chance-based philosophy, it’s no