

osage

osage hong kong

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PRESS RELEASE

To Arts and Features Editors
For Immediate Release
26th February 2016

Osage at Art Basel Hong Kong 2016

March 24-26, 2016 | HKCEC, Wanchai

Insights | Booth **3D21** | AU Hoi Lam

Encounters | Booth **1E03** | Roberto Chabet
| Booth **3E14** | Tintin Wulia

Film | **3 pm, March 23** | agnès b. CINEMA HONG KONG ARTS
CENTRE | Tintin Wulia

INSIGHTS

“AU Hoi Lam: Memorandum (____)” consists of exercises in states of reminiscence and oblivion, which are based on the artist’s ruminations over minute trivialities. The paintings, mixed media work and objects relating to drawing can be likened to notebooks that have been written in and over, or like a tableau waiting to be filled with drawings.

The exhibition space is divided into three parts, symbolizing different states of mind: a “Tabula Rasa” space with light pink walls, a deep magenta “Memento” space and a pale turquoise space for “Oblivion”. The artist poses the questions: could our thoughts be blank enough to wipe away the imprints of our heart so we can start all over again? Are fleetingly profound memories most worth commemorating? Such are the gestures of trying hard to forget, yet remembering after forgetting.

AU believes that parts of her creative process are acts of purification, consisting of listening to oneself attentively and exercises to get rid of distractions in one's mind. The gestures of this process, or the remnants left from it, results in the final piece. AU Hoi Lam regards her art practice as a way of caring for oneself so as to always stay vigilant. This belief derives from her study on French philosopher Michel Foucault over the past ten years. "The Care of the Self" concerns an attitude towards the self, others and the world. It requires a certain form of attention and of looking, as well as one's own transformation, ascetic and meditation.

The blank parenthesis appended to "Memorandum" represents a seemingly contradictory yet normal state of having to both remember and forget. AU Hoi Lam's works are similarly narrative without saying anything. The exhibition embodies AU's immersion into the back and forth gestures of remembering and forgetting (Memorandum/Oblivion). Other than acting as a mnemonic for the artists' memory, the works embody a material, intimate association for oneself, and can act as an object for contemplation.

AU Hoi Lam graduated from The Chinese University of Hong Kong (MFA 2004 & MPhil in Philosophy 2009). She works and lives in Hong Kong. Participated exhibitions include *Woman-Home: In the Name of Asian Female Artists* (Kaohsiung Museum of Fine Arts, Taiwan, 2014), *A Time For Dreams: IV Moscow Biennale For Young Art* (Moscow Museum of Modern Art, 2014), *Time Traveller, AU Hoi Lam and Sara Tse* (Espace Louis Vuitton, Hong Kong, 2014), *AU Hoi Lam: My Father is Over the Ocean* (Osage Open, Hong Kong, 2013), *Open 15: International Exhibition of Sculptures and Installations* (Lido, Venice 2012), *Definitions of Time: Paintings by AU Hoi Lam* (Edge Gallery, Hong Kong, 2010), *Lui Chun Kwong. You Are Here, I am Not.* (Osage Kwun Tong, Hong Kong, 2010), *Reversing Horizons: Artist Reflections of the Hong Kong Handover 10th Anniversary* (MOCA Shanghai, 2007), *Artists in the Neighbourhood Scheme III: When Words are Sweet...Paintings by AU Hoi-lam* (Hong Kong Central Library and Hong Kong Arts Centre, 2006) and the Hong Kong Art Biennial 2003 (Hong Kong Museum of Art, 2003) etc. Her works have been collected by the Hong Kong Museum of Art, M+, Hong Kong and private collectors. AU was recently awarded the Young Artist Award (Visual Arts) by the Arts Development Council, Hong Kong.

ENCOUNTERS

Roberto Chabet's *Cargo and Decoy* is colored by the artist's experience during WWII: he and his contemporaries looked up at the skies anticipating bombs from fighter planes and the impending destruction they would bring. The material choice of plywood is significant as it emblemizes reconstruction. Plywood's ability to flip-flop between being a surface and object is also fully embraced by Chabet to suggest the problematic representation of art.

The title references the South Pacific cargo cults; oriented around the concept of cargo, which South Pacific islanders perceived as the source of the wealth and power of the Europeans and Americans, it was held that if the proper ceremonies were performed, shipments of riches would be sent from some heavenly place. Through *Cargo and Decoy*, Chabet questions realism, tradition as well as the shuffling of geopolitical powers in the construction of 'modernity'.

Cargo and Decoy is exemplary of Chabet's contribution to the development of contemporary art in Southeast Asia, embodying the challenge in reinterpreting modernity in the Philippines and the complex questions raised that have since shaped contemporary discourse in the region.

Roberto Chabet, widely acknowledged as a founding figure of Philippine conceptual art and one of the most influential contemporary Filipino artists, was born in 1937 in Manila, and held his first solo exhibition in 1961. A graduate of Architecture from the University of Santo Tomas, Chabet is highly regarded for his experimental works, ranging from paintings, drawings, collages, sculptures, and installations made out of mostly ordinary and found material. Breaking away from the rigid formalisms of modernism, Chabet insists on a more inclusive approach to art, a search for the sublime not just in abstract ideas but also in the immediacy of the quotidian and the commonplace. In his works, abstraction and the everyday collide, creating spaces for new meanings.

Chabet was the founding Museum Director of The Cultural Centre of the Philippines (CCP) where he initiated the Thirteen Artist Award in 1970, a prize that supports young artists whose works show "recentness and a turning away from the past". It remains one of the most prestigious awards to be given by a national institution to a young Filipino visual artist. After his brief tenure at the CCP, Chabet led the seminal alternative artist group Shop 6, and taught for over thirty years at the University of the Philippines, College of Fine Arts and at key artist-run spaces in Manila.

Since the 70s, Chabet has been curating exhibitions of young and emerging Filipino artists. He is the recipient of the JD Rockefeller III Fund Grant (1967-1968), the Republic Cultural Heritage Award (1972), the Araw ng Maynila Award for the Visual Arts (1972), and the CCP Centennial Award of Honours for the Arts (1998).

Tintin Wulia: *Five Tonnes of Homes and Other Understories*

Five Tonnes of Homes and Other Understories is a set of mixed media installation by artist Tintin Wulia.

Like thick books with drawn covers, the massive bales of cardboard waste in *Five Tonnes of Homes and Other Understories* are physical digests of their route. They contain physical traces of people, stakeholders that make up the nodes of the route, attaching diverse values to the cardboard waste along the way.

The artist became one of these people in her intervention. Her traces are carried on the outer layers of the bales. They are "murals" that she began drawing in early 2015 while spending time in the Filipino domestic workers' temporary cardboard shelters in Central.

The murals then became markers as the cardboard waste changes form along the route. They enable the artist to trace and re-collect them at transit points before the bales are shipped to China.

This installation is in turn a re-intervention into the art world.

Brisbane-based Tintin Wulia (b. 1972, Denpasar) was brought up in a music school, and trained as an architect and film composer in Indonesia (B.Eng. Universitas Katolik Parahyangan 1998) and the United States (B.Mus. Berklee College of Music 1997). Practising as an artist since 2000, she recently completed her practice-based doctorate (PhD Art, RMIT University 2014).

Wulia has exhibited in major international exhibitions such as Istanbul Biennale (2005), Yokohama Triennale (2005), Jakarta Biennale (2009), Moscow Biennale (2011), Gwangju Biennale (2012), Asia Pacific Triennale (2012), Sharjah Biennale (2013) and Jogja Biennale (2013). Her films have been screened at prominent festivals such as the Clermont-Ferrand International Short Film Festival (2008) and International Film Festival Rotterdam (2005 and 2009).

She often works with interactive installations, game-performances and public interventions to engage with the complex socio-economical structures of the imbalanced, globalising world. In late 2016 she will begin a new project during her *Jackman Goldwasser Residency* at Hyde Park Art Center in Chicago.

Her work is part of public and private collections in Asia, Europe and America, including the Singapore Art Museum (Singapore), Queensland Art Gallery/Gallery of Modern Art (Australia), He Xiangning Art Museum (China) and Stedelijk Van Abbemuseum (Netherlands) where it is part of the permanent exhibition.

Tintin Wulia is a recipient of the prestigious Australia Council of the Arts' *Creative Australia Fellowship* 2014-2016.

About the project

Trade/Trace/Transit
Tintin Wulia 2014-2016
Public interventions

Cardboard boxes live long after they are disposed. In many places around the world including Hong Kong, they travel from hand to hand during this long life, changing shape and intersecting varied lives. Along routes in Hong Kong, they are sold by waste collectors via the recycling collection points to the port. Their lifetime reaches its end at paper mills in China.

Around Central, Hong Kong, this cardboard route is extraordinary. Filipino domestic workers gather in Central for their day off, and re-use the cardboard waste to build temporary shelters. In this decades-old tradition, a complex informal economy is born. The monetary value of the cardboard waste is multiplied through covert, hand-to-hand transactions. Meanwhile, the cyclical re-collecting and re-selling amplifies the social meaning of the "waste" as it becomes inhabited by the lived experiences of the human agents of its journey, drawn from a multitude of nationalities.

Central is the focal point of the artist in Trade/Trace/Transit, a series of public interventions into this route of the cardboard waste trade, primarily spanning the Hong Kong island coastal strip from Sheung Wan to Heng Fa Chuen. The project is supported by Australia Council for the Arts' New Work – Mid Career grant, and is ongoing. The next instalment is a solo exhibition at Osage Gallery, July 2016.

FILM

Proposal for a Film: *Within the Leaves, a Sight of the Forest*
Dir. Tintin Wulia, Australia/Hong Kong 2016
HD video, colour, stereo, 25'30"
English, Tagalog and Cantonese

"Waste paper is like a forest. Paper recycles itself, generation after generation," a man once told Zhang Yin, possibly the richest self-made woman in the world according to Forbes magazine in 2006, who earns her wealth from recycling cardboard waste.

This film envisages the cardboard waste forest from within its leaves, revolving around the Filipino domestic workers at Central, Hong Kong. It poetically plays with the fractal notion in cycles and (re)generations by criss-crossing between the actual route in Hong Kong and an imagined circumstance in Mars.

The 6 short episodes of the film chronicle the artist's journey across the nodes. It interweaves stories told through field recordings, text, real and reimagined interviews, images and composed verses to blur the identities of several subjects by their request. It premieres in the form of a 'proposal' in the art fair that is one of these nodes, described in Episode Four.

The filming is still ongoing.

COLLATERAL EVENTS

ART BASEL'S SALON

Encounters: New Materiality

Thursday, 24 March 2016, 6-7pm

Tintin Wulia will be part of a panel moderated by the Encounters curator Alexie Glass-Kantor,

ASIA ART ARCHIVE'S OPEN PLATFORM

Cardboard Lives

Saturday, 26 March 2016, 4.30-5.30pm

Tintin Wulia will host this 'meeting without walls', gathering people from the different nodes of the cardboard waste trade route. A follow-up meeting, Cardboard Lives On, will take place during the Trade/Trace/Transit solo show.

ABOUT OSAGE GALLERY

Osage Gallery was established in Hong Kong in 2004 and grew quickly to become one of Asia's largest commercial gallery groups. Osage has become well known in the art world for its uncompromising support for the most challenging and critically thought-provoking contemporary art.

Osage Gallery is curatorially driven with a particular focus on contemporary Asian arts. It aims to be a catalyst for the creative expression of the artists and the active engagement of audiences by embracing a global, multidisciplinary and diverse approach to the creation, presentation and interpretation of a diverse network of practices and works. It examines the questions that shape and inspire us as individuals, and our cultures and communities through high quality programmes of research, exhibition and publication.

Osage operates a major space in Hong Kong in the fast developing central business district of East Kowloon. Osage Hong Kong is in an industrial building, which can be configured for a variety of artistic encounters. The raw space allows for the exploration and presentation of experimental and innovative works in all media – including performance, installation, interactive multimedia

and moving images. Osage Hong Kong combines 10,000 square feet of interior gallery space with 5,000 square feet outdoor terrace. Osage Shanghai is currently used for an artist residency programme and is comprised of two floors of space, totaling 10,000 square foot. Sporting a five-meter high ceiling, Osage Beijing is a 1,500 square feet space that houses a studio residency programme.

Osage Gallery has gained wide international recognition for the quality of its programmes and was the first Hong Kong gallery to feature at the Statements section of Art Basel, Basel in 2011, the Spotlight section at Frieze Masters in London in 2012, Arte Fiera in Bologna, Italy, 2014, Art Cologne in Germany, 2014, and is one of the first Hong Kong galleries to participate in Moving Image New York, 2014. Osage has also participated in Art Hong Kong from 2008 – 2012 and at Art Basel, Hong Kong for 2013 and 2014.

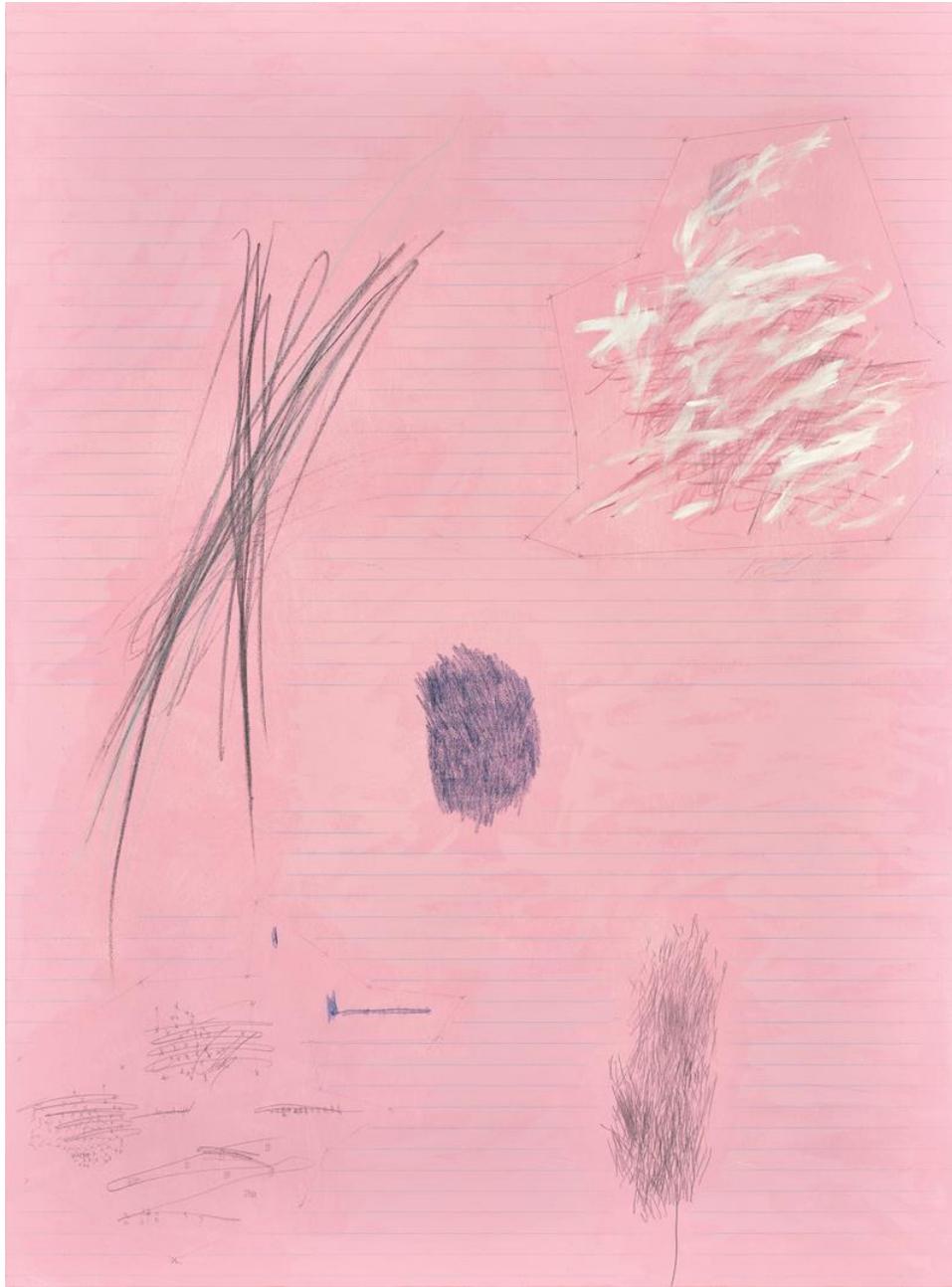
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Please download high res images from the following link:

<https://www.dropbox.com/sh/xo7cvs8xy3a9ofw/AADEL2l8liK1ruDRWt4-k3VRa?dl=0>



AU Hoi Lam

Oblivion (From A to Z, Some Fragments)

2015 - 2016

pencil, colour pencil and acrylic on canvas

122 x 90 x 5 cm

Image courtesy of the artist and Osage Gallery



AU Hoi Lam

Tabula Rasa (And Its Flaws)

2016

graphite , colour pencil and acrylic on canvas

122 x 90 x 5 cm

Image courtesy of the artist and Osage Gallery



Roberto Chabet

Cargo and Decoy

1989/2010

plywood, acrylic, wooden sawhorses,

Dimensions Variable

Exhibition view at ICAS – La Salle College of the Arts, 2011.

Photograph by At Maculangan.

Courtesy of the Artist, Osage Gallery and King Kong Art Projects



Tintin Wulia

Five Tonnes of Homes and Other Understories

2016

Installation, mixed media (paper, metal, ink)

Dimensions variable

Image courtesy of the Artist and Osage Gallery



Tintin Wulia

Proposal for a film: Within the Leaves, a Sight of the Forest

2016

HD video, colour, stereo

25'30"

Image courtesy of the Artist and Osage Gallery