

osage

osage hong kong

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PRESS RELEASE
To Arts and Features Editors
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Osage Gallery presents

IN A TIME OF LOVE AND WAR: LI XINPING

Curated by Charles Merewether

Opening Reception

06. 12. 2014
6.00 – 8.00 pm

Roundtable Discussion

With Li Xinping, Charles Merewether, Au Hoi Lam, Jonathan Thomson and Frank Vigneron

07. 12. 2014
2.30 – 4.00 pm

(Consecutive interpretation for English,
Cantonese and Putonghua provided)

Exhibition Period

07. 12. 2014 - 04. 01. 2015

Opening Hours

Mon – Sat: 10.30 am – 6.30 pm
Sun: 2:30 – 6:30 pm
Open to special appointments outside of
these times.
Closed on public holidays.

Venue

Osage Hong Kong
4F, 20 Hing Yip Street,
Kwun Tong, Hong Kong

Curator Charles Merewether states, “[Li Xinping creates] elaborate scenes in which love and war seem inextricably tied to one another; a heightening of the

senses, their destruction, their intoxication and celebration: figures and matter merge and separate and merge again – to make love, to make war – the union of bodies.”

Following the presentation of *In a Time of Love and War: Li Xinping* in Shanghai, the exhibition will travel to Osage Hong Kong. *In a Time of Love and War: Li Xinping* traces the development of the artist's career through the thread of sensuality and the notion of a warring and dialogue of forces. The exhibition showcases the dynamic, multilateral directions in Li's art practice of more than a decade, featuring work from 2002 to 2014. Works such as *The Butterfly Lovers* refer to Chinese folktale, yet is depicted in a structure and approach reminiscent of Klimt, showing an engagement with fabric and cloth, brought to the surface of the work itself. *Elfland No. 8* on the other hand, captures an interplay of figures, which leads to a distinctive period in Li's work, where interlocking abstract forms such as in *Infinity* become key, departing from the subject matter of bodies and sensuality to one of the union and dialogue of aesthetic and mathematical logics.

In A Time of Love And War: Li Xinping also probes both the Asian and European influences on the artist's work that place Li in a unique position in contemporary Asian art.

To accompany the exhibition, a roundtable discussion on Li Xinping's art practice will be held on the 7th of December, from 2:30 – 4:00 pm. Speakers include Hong Kong artist Au Hoi Lam, independent curator Jonathan Thomson, professor Frank Vigneron of Chinese University of Hong Kong, as well as curator Charles Merewether and Li Xinping. The discussion aims to expand the context in which the works of Li Xinping can be understood.

ABOUT THE ARTIST

Li Xinping (b. 1959, Beijing, China) is an artist and scholar. He has been featured in a number of solo exhibitions including *Machine in the Body* (Osage Gallery, Hong Kong, 2011), *Trans+Fusion* (Osage Gallery, Singapore, 2008), *Of Harvest Moons and Enchanted Lovers: Chinese Myths and Legends* (Osage Gallery, Hong Kong, 2005), as well as a number of group exhibitions, including, *Oriental Visual --- Sino-South Korea Contemporary Art* (Beijing World Art Museum, Beijing, China, 2007), *SUSI: Key to Chinese Art Today – Exploration & Discovery* (National Museum of the Philippines, Manila, Philippines, 2006) and *Enlightenment from the Ancient State of Lou Lan* (10th National Art Exhibition, China, 2004). Li currently lives and works in Beijing, China.

ABOUT THE CURATOR

Charles Merewether was born in Scotland and earned his Ph.D in Art History from the University of Sydney. He is an art historian and writer on modernism and contemporary art who has taught at universities in the United States, Mexico and

South America, Australia and Singapore. He was Collections Curator at the Getty Research Institute in Los Angeles from 1994 to 2004, Artistic Director and Curator for the 2006 Sydney Biennale, Deputy Director for the Cultural District, Saadiyat Island, Abu Dhabi from 2007 to 2008, and Director at Institute of Contemporary Arts Singapore (ICAS), LASALLE College of the Arts from 2010 to 2013. Since 1991, he has curated a number of major exhibitions of major artists from across South America and Asia, including Central Asia. He has published extensively articles and books including *Ai Weiwei: Under Construction* (2008) and *Ai Weiwei: Beijing, Venice, London, Herzog & de Meuron* (2008) and *After Memory: The Art of Milenko Prvački – 40 Years* (2013). He has also co-edited *After the Event: New Perspectives on Art History* (2010), *Art, Anti-Art, Non-Art: Experimentations in the public sphere in postwar Japan 1950-1970*, (2007).

ABOUT THE SPEAKERS

Au Hoi Lam graduated from The Chinese University of Hong Kong (MFA 2004 & MPhil in Philosophy 2009). She works and lives in Hong Kong. Au regards her art objects as ways of 'the Care of the Self': memorandum, keepsake, symbol, prayer and contemplative medium etc. Recent exhibitions include *Whomen: In the Name of Asian Female Artists* (Kaohsiung Museum of Fine Arts, Taiwan, 2014), *My Father is Over the Ocean. Shanghai Postscript* (Osage Shanghai, 2014), *Time Traveller, Au Hoi Lam and Sara Tse* (Espace Louis Vuitton, Hong Kong, 2014), *Painting On and On 5. Taciturn* (HKICC Lee Shau Kee School of Creativity Gallery, Hong Kong, 2013), *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 are collected by Hong Kong Museum of Art and private collectors.

Jonathan Thomson is an artist, art historian, critic, independent curator, art administrator and art writer. He holds a MPhil degree in Art History from the University of Hong Kong. He has been working as an artist for more than 20 years and his work is in private and corporate collections in Australia, Hong Kong, USA, UK and France. He has held solo exhibitions in Hong Kong (2010, 2011) and Bangkok (2011, 2012) and was selected as a prize winner at the Kobe Biennale in 2011. He has over 20 years of experience in public arts administration in Australia and Hong Kong as Deputy Director (Strategic Development) and Head of Secretariat at the Australia Council for the Arts and Deputy Secretary General of the Hong Kong Arts Development Council. In addition he has held senior posts with the Hong Kong Academy for Performing Arts and the Global University Alliance. In 2000, he established Thomson Fine Art as an independent art consultancy that offers expert advice on arts and cultural policy, research and

analysis of key trends, issues and opportunities facing the arts, strategic planning for the arts sector, curatorial services and collections development.

Professor **Frank Vigneron** received a Ph.D. in Chinese Art History from the Paris VII University, a Ph.D. in Comparative Literature from the Paris IV Sorbonne University and a Doctorate of Fine Arts from the Royal Melbourne Institute of Technology. He joined the Department of Fine Arts, CUHK in 2004, teaching courses on the History of Western Art, the theories of Modernism and Postmodernism in art, and Chinese and Western comparative aesthetics. His research focus is on the history of Chinese painting from the 18th century onwards and on different aspects of contemporary Chinese art seen in a global context. In 2010, he became Chair of the Hong Kong Art School Academic Committee as well as a member of the Hong Kong Art School Council. He is also a member of the International Association of Art Critics Hong Kong. Professor Vigneron is also a practicing artist. He has held several solo exhibitions in Hong Kong and has taken part in local and international exhibitions.

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 be invited 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.

www.osagegallery.com

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Li Xinping
The Butterfly Lovers
2005
oil on canvas
117 x 87 cm

Image courtesy of the artist and Osage Gallery



Li Xiping

Xunling Chant

2012

oil on canvas

246 x 246 cm

Image courtesy of the artist and Osage Gallery



Li Xiping

Yixing Theory

2013

oil on canvas

93 x 110 cm

Image courtesy of the artist and Osage Gallery



Li Xinping

Infinity

2014

oil on canvas

50 x 40 cm

Image courtesy of the artist and Osage Gallery



Li Xinping

Elfland No. 8

2008

oil on canvas

250 x 200 cm

Image courtesy of the artist and Osage Gallery