

CURRICULUM VITAE

- 1978 Born in Hong Kong
- 2009 Master of Philosophy, The Chinese University of Hong Kong
- 2004-2008 Established studio Tone Quarters in Fo Tan, Hong Kong
- 2004 Master of Fine Arts, The Chinese University of Hong Kong
- 2002 Received Alexandre Yersin Excellence Scholarship from Consulat Général de France à Hong Kong. Studied at Ecole Supérieure des Beaux-arts du Mans, France
- 2001 Bachelor of Arts with Honours, The Chinese University of Hong Kong (Major in Fine Arts, Minor in Philosophy)

SOLO EXHIBITIONS

- 2010 *Au Hoi Lam Reading Room, Muji Atelier, Hong Kong*
Definitions of Time: Paintings by Au Hoi Lam, Edge Gallery, Hong Kong
- 2006 *Artists in the Neighbourhood Scheme III: When Words are Sweet...Paintings by Au Hoi-lam, Hong Kong Central Library and Experimental Gallery & Hong Kong Arts Centre, Hong Kong*
- 2005 *cotton in the Rose ,Graduate House, University of Hong Kong, Hong Kong*
- 2004 *Painting Journal ,Cheng Ming Building, The Chinese University of Hong Kong*
Tone Quarters, Tone Quarters , Hong Kong
- 2003 *Every Little Thing, Cheng Ming Building, The Chinese University of Hong Kong*
- 2002 *Gifted Young Artist Training Program Chapter 5 - Au Hoi Lam Three Colors, Experimental Gallery, Hong Kong Arts Centre, Hong Kong*
- 1999 *Fleeing Memory, Lecture Hall Theatre Gallery, Shaw College, The Chinese University of Hong Kong*

GROUP EXHIBITIONS

- 2012 *Fotanian Open Studios 2012, Qiáng, Fo Tan, Hong Kong*
+ Alumni Exhibition of Jockey Club Ti-I College, Room 502, Hong Kong
AVA x JCTIC" Art Exhibition, Koo Ming Kown Exhibition Gallery, Communication and Visual Arts Building, Hong Kong Baptist University
- 2011 *10 Years of Fotanian: OpenStudios 2011, Qiáng, Hong Kong*
HK ARTcomics 2011, Artist Commune, Hong Kong
I love x. Open studio + Recent works of Qiáng, Qiáng, Hong Kong
Light Up – Amnesty International 50th anniversary exhibition, Rat's Cave Gallery
Vision – Hong Kong Contemporary Art Exhibition + Hong Kong Cancer Fund Charity Auction, Hong Kong Convention and Exhibition Centre, Hong Kong
Elsewhere: Au Hoi Lam & Sara Tse, Osage Soho, Hong Kong
- 2010 *Lui Chun Kwong. You Are Here, I am Not. ,Osage Kwun Tong, Hong Kong*

CURRICULUM VITAE

- Small Beauty*, Wellside Gallery, Shanghai, China
- 2007 *Autobiobliophiles: Artists who make or use books*, Studio Bibliothèque, Hong Kong
Remembering Hong Kong X Local Creative Forces, Time Square, Hong Kong
"To Tsang, C.E." Conceptual Art Exhibition, C & G Artpartment, Hong Kong
Hong Kong New Designers Exhibition, Zephyry ,Hangzhou/777 Gallery,Shanghai /Wan Ke ,Hunan
Reversing Horizons: Artist Reflections of the Hong Kong Handover 10th Anniversary, Museum of Contemporary Art Shanghai, Shanghai, China
Merry Artists!! 100 Artists on 1 Tree, Too Art, Hong Kong
- 2006 *C Episode II: Read Différance: An Exhibition about Texts and Images*, Room 221, Fotan, Hong Kong
- 2005 *Schema: A Traveller's Approach*, Artist Commune, Hong Kong
Artists in the Neighbourhood Scheme III Launching Exhibition, Hong Kong Central Library, Hong Kong
C- Alternative reading on text, Mackie Studies, Hong Kong
- 2004 *Matrix Inside Out: Paintings by Au Hoi Lam & Chow Chun Fai*, Grotto Fine Art, Hong Kong
Summer Show 2004, Hanart TZ Gallery, Hong Kong
- 2003 *FotanGathering – NEOstalgia*, Yi Liu Painting Factory, Hong Kong
Hong Kong Art Biennial 2003, Hong Kong Museum of Art, Hong Kong
Fotanian – OneOneOneOneOne, 131 Art Products, Hong Kong
- 2001 *Nokia Arts Awards, Asia Pacific 2000 Playground of Your Imagination*, Insa Art Center, Seoul
Berlin in Hong Kong - MTR Roving Art - Test Tube Bears, Admiralty Station, MTR, Hong Kong
Graduation Exhibition: 16 Seats, Art Museum, The Chinese University of Hong Kong
- 2000 *"sh..." Paintings by Au Hoi Lam & Lee Kit*, Fringe Club, Hong Kong
Bunk Bed – Reconstruction of the Childhood's Utopia: Works by Au Hoi Lam & Au Chi Kin, Shanghai Street Artspace, Hong Kong
CityFestival 2001 - Blue is Blue - A Contemporary Art Interpretation, Hong Kong City Hall Exhibition Hall
- 1999 *Jockey Club Ti-I College 10 years Anniversary Exhibition*, Pao's Gallery, Hong Kong Arts Centre
The Last Seven Days – Mixed Media Exhibition, Artist Commune, Oil Street, Hong Kong

PUBLICATION & RESEARCH

CURRICULUM VITAE

publications When Words are Sweet... Paintings by Au Hoi-lam. Hong Kong: Art Promotion Office, 2006.

Au Hoi Lam Painting Journal. Hong Kong, 2004.

Research AU, Hoi Lam. Askêsis in Late Foucault : The Exploration of the Meaning of Salvation in Philosophy from the Paradoxical Relation of Subject and Truth. Thesis (Master of Philosophy), The Chinese University of Hong Kong, 2009.

AU, Hoi Lam. Tear and Wear: Bodily Memorandum. Thesis (Master of Fine Art), The Chinese University of Hong Kong, 2004.

Articles 〈未曾見過的臉龐〉。 Fleurs Des Lettres, Hong Kong, Vol. 13, 2008 Apr-May, p. 82.

〈給我一本沉默的書〉。 Fleurs Des Lettres, Hong Kong, Vol. 15, 2008 Aug-Sep, p. 80.

〈快樂的結束〉。 Fleurs Des Lettres, Hong Kong, Vol. 17, 2008 Dec - 2009 Jan , p. 80.

AWARDS

2001 Ramon Woon Creative Prize

2001 Hui's Fine Arts Awards – Painting

2000 Nokia Arts Awards - Asia Pacific 2000 – Finalist

2000 Cheng's Fines Arts Awards - Painting

Hong Kong Gallery Guide, June 2010, pp. 54 – 55

review



Reproduced 86400 x 284 x 284 – 26. If the picture could represent the 86400 seconds of a day by Au Hoi Lam. Acrylic & pencil on linen, 122 x 122 cm, 2009.

Young painter Au Hoi Lam has a muted obsession with the passage of time that is seemingly beyond her years, or her work embodies a disillusionment that can only stem from a youthful perspective on the inevitability of the world slipping past. In *Definitions of Time*, Au plays on the deconstruction on her self as a way of transcending the limit of time, while the two intersect in concentric universes.

The artist's desire to defy time takes on a subtle expression in 'Eleven 365 Days' and 'At This Very Moment'. The materiality of the work carries a nostalgia that runs through the show, which is in essence a mockery on innocence. Au's touches, like the seeping of acrylic on linen disrupted by minute lines of color pencil, mark a conscious attempt to take control of time passing through the artist's brushstrokes.

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review

The circles in 'Growth Rings' spells Au's intention: she is in control of the pace of her interiority unfolding, despite lurking shadows cast by the external world.

Au's self-assertion also takes on a light-hearted disguise through her fragmented personas. Through 'Out of Season' and 'Sleep for a Thousand Years', Au portrays herself as facets of a soul falling to the edge of a presumably conventional space. For all her claims of weariness, Au's personas retain their emotional facets and some are dancing, in naked defiance in paintings as 'Her Life is a Lie' and 'She is Fictive'. The play with fictiveness is key to Au's elating herself above the constraint of time, which she depicts in various tones and colors in larger-scale works such as 'Dream of Rainbows'.

Au's show has an intense focus that underlines the artist's belief in meditating and creating through time, even if time sliding away feels like a lost cause. The concept may be a familiar one, but Au instills freshness into her work with her deceptively simple imagery. Her multiple personas in 'Dream of Rainbows' are particularly revealing in their different identities, stations in life and expressions of emotional states—for the imagination will always multiply and re-create, as the artist holds onto the still point of translating her sensibility onto the painting. ■

below left: 'Her Life is a Lie' (2009) 111 x 71 cm. Below right: 'Growth Rings' (2009) 122 x 122 cm. Above: 'Definitions of Time' (2009) 122 x 122 cm. Middle left: 'At This Very Moment' (2009) 122 x 122 cm. Middle right: 'Sleep for a Thousand Years' (2009) 122 x 122 cm.

'Dream of Rainbows' (detail) by Au Hoi Lam. Acrylic & pencil on linen, 122 x 122 cm, 2009-10.

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Edmund Lee, "Art Interview: Au Hoi Lam", Timeout, 12 – 25 May, 2010, p. 71

Art

edited by Edmund Lee
edmund.lee@timeout.com.hk

Interview

Au Hoi-lam

The Hong Kong-based painter talks to **Edmund Lee** about her fascination with the slow passage of time, and the aesthetics of girly drawings

Sweet, gentle and contemplative, Au Hoi-lam looks every part the maker of her own paintings. Having recently finished her post-grad research thesis on the late work by French philosopher Michel Foucault focusing on the topic of 'Care of the Self', the artist is now turning to examine the notions of time, dreams and life experience in her latest solo show *Definitions of Time*. At once girly, meticulously crafted and deeply philosophical, Au's new work continues the painter's concern for the personal, while demonstrating her usual level of technical delicacy and immense patience. In *Handkerchief #6400*, for instance, she has drawn exactly that amount of tiny coloured squares to represent the number of seconds in a day.

How do you usually find inspiration for your artwork?

I take my inspiration from actual experiences in my personal life, and seldom from social happenings, politics, or global issues, like environmental protection. I know these feelings may seem trivial, but at the same time I think these ideas can be shared by the viewers once I turn them into paintings.

"The thing is, I don't find painting monotonous at all. I'm happy"

Why did you pick 'time' as your exhibition topic?

My initial idea wasn't to tackle a topic as huge as 'time.' What I wanted to do with my paintings was to simply capture the deliberate passage of time. When we're chasing after our dreams, (we feel that) time flows extremely slowly – almost as if it is itself waiting for something to happen. And I especially like the kind of music that seems to be perpetually prolonging



Painterly concern Au contemplates time and memories in her new work

time. I'm planning to accompany the [exhibition] opening with the fugues of Bach. [Laughs] They fit the mood of my paintings really well.

Handkerchiefs and the dimmed colours of the rainbow are the two major elements of this group of work.

To me, handkerchiefs are full of implications whether they appear in artworks, as props in movies, or as gifts to others. They give an intimate feeling; they're either folded up and put in your pocket or, in the very old-fashioned movies, presented as mementos. They inspire imaginations and evoke memories. On the other hand, rainbows remind me of dreams. They're beautiful yet illusory. They are a permanent phenomenon yet ephemeral in nature. Also, I want to make the colours look faded and aged.

Few artists in Hong Kong concentrate exclusively on painting. Why do you choose to stick to this medium?

I think it's the medium that makes me feel most comfortable. I like it that I can do it with my own hands, and can finish [a work] all by myself. People do ask me sometimes why I'm only focusing on painting. The thing is, I don't find it monotonous at all. I'm happy.

The drawing in some of your work is quite girly in style.

That's true. Recently, I've been thinking about that too. [Laughs] Sometimes, the lighter colour tones in my work can create that kind of impression. Looking at it from another perspective, these types of paintings – and not just those by me – regularly manage to give out delicate and intimate feelings.

The human figures in your work remind me of children's doodling. Some of my friends say that they look very naive.

What do you think about this particular drawing style?

It's not that I can only draw in this simple manner, but that's the way I draw. [Laughs] If you take a quick glance, you'd think that they're drawn by little children; but if you look closer, you'll see that although they give a sense of naivety, they're obviously drawn by an adult. There's that special feeling they give out.

Has this drawing style presented any obstacles to your career as an artist?

I understand what you're getting at. It depends on who you're targeting with your paintings. For me, I haven't [had a specific audience] in mind. I realise that the more mature viewers may not be as enthusiastic with my work, which may remind them of illustrations or comics. But as long as I'm happy with my paintings, I'm not going to worry about it.

Have you been drawing at home since you moved out of your Fo Tan studio in late 2008?

Yes, I draw at home. All [the paintings] you're seeing here were drawn at home.

Does that mean you have a very big apartment?

My home isn't big. I can hardly walk when I have to let the larger paintings lie down horizontally [on the floor]. When I draw, I'm also using the ironing board to support the canvas. [Laughs] I'm finding it quite interesting, actually. When [I had a studio] in Fo Tan, it felt a bit like I was going to work. I was totally isolated from the world then – even though I'm enough of a hermit [just by] working at home now.

So what's next for you?

I'll continue to paint, and begin trying out other media, like photography. Another thing is – like you've just mentioned – about the very girly expression in my work. I'm thinking about doing some research on this type of artist. [Laughs] It may take the form of a piece of writing, a book, or an exhibition.

Definitions of Time: Paintings by Au Hoi-lam is at Edge Gallery until June 30.

Art

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CONTEMPORARY ART GALLERY

AU Hoi Lam (區凱琳)

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Indepth Arts News:

"-EMERGENTISM- Group Exhibition of Frank Vigneron, Au HoiLam, Li TinLun, Wai PongYu, Yan LingXiao, Liu Deng, Lee KangWook"
2008-10-04 until 2008-11-08
[Edge Gallery](#)
Hong Kong, , HK Hong Kong

Edge Gallery is pleased to announce the group exhibition of seven artist: (Hong Kong) Frank Vigneron, Au HoiLam, Li TinLun, Wai PongYu, (China) Yan LingXiao, Liu Deng, (Korea) Lee KangWook. Opening reception will take place on Saturday 4 October, 2008, 6pm-8pm at Edge Gallery, G/F 60C Leighton Road, Causeway Bay, Hong Kong. Media Friends are all welcome to meet the Hong Kong artists and have interviews with them during the opening. Please contact us for reservations.

EMERGENTISM, in philosophy, defined as a property that an object or a system express more properties or behavior than the sum of the properties of the individual parts. Such emergent properties can be found everywhere in nature. Each grain of sand is hard and crystallized, however, a pile of sand emergents a properties of softness and yellowish in colour. Each individual has his/her own characters but there have totally different characters in a society of individuals.

In this exhibition, EMERGENTISM, we found a group of artists who turned away from the trends of themes or composition on the canvas. They concentrated their mind on the smallest possible elements in their works. Through a meditation-like mind of execution with immense hardship and tedious work, their works emerge a new property of expression that beyond the sum of the properties of their individual elements. It is their exploration into such secret beauty of creation and the hardshipness that the artist experienced, gives us a breath-taking works that tickle the deep inner mind of our consciousness.

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Cheryl Hrudka

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Matrix Inside Out | Paintings of Au Hoi-lam & Chow Chun-fai 16.06 - 03.07.2004



Window 05



Window 03

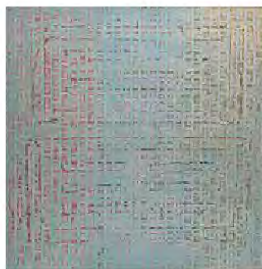


This Summer

AU Hoi-lam was born in Hong Kong in 1978. As a multiple awards winning graduate at the Chinese University of Hong Kong in 2001, Au spent the last three years traveling to Europe while completing her Master of Fine Arts degree at CUHK. The composition of Au's works feature color patches in geometric shapes on top of a monotone background. A matrix of abstract forms, her images carry a detached sentiment but appear strangely familiar due to their symbolic references to everyday scene - building blocks, windows, etc. The apparent mathematic breakdown of the composition plays a stark contrast to the "innocent" or "toyish" color scheme, thereby adding a touch of humanity to the rigid digital world.

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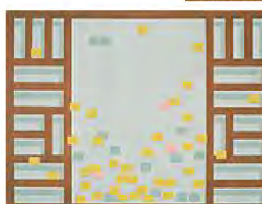
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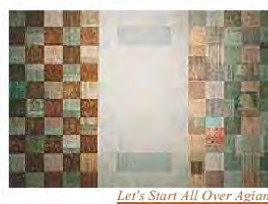
Farm Garden



Countdown: Scattered Light



Window 06




Let's Start All Over Again

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CONTEMPORARY ART GALLERY

AU Hoi Lam (區凱琳)

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Hong Kong is probably one of the hardest cities in the world to be a young artist. Besides the fact that most galleries only show foreign or Mainland Chinese artists these days, besides the fact that Hong Kong's tycoons only collect Ming dynasty antiques, besides the fact that "artist" is not a respected profession-there is the more basic problem of space. In a city where hyper-density is the ruling principle, every square meter matters and has the price tag to prove it. Therefore the studio, that time-honored testing ground and laboratory for young artists, has long been out of reach for most Hong Kongers. Until now.



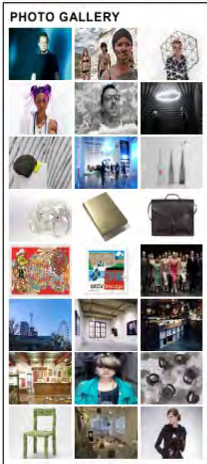
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Young artists are slowly flocking to Fo Tan, a former industrial district whose factories now lay empty and are available at reasonable rents. These defunct manufacturing buildings are gradually filling with painters, sculptors and musicians who finally have studios to call their own. Many are recent graduates of nearby Chinese University of Hong Kong's Fine Arts program, and were extremely nervous about having studio space after graduation day. Luckily, some brave pioneers set up shop in Fo Tan's Wah Luen Industrial Centre, clearing the way for all who followed. Now studios have sprung up in the Yue Cheung Centre, the On Wah Industrial Building and others, and the assorted artists doing work here (though rarely living in their spaces) have organized into a loose collective called "Fotanian". Twice a year they coordinate open studio nights, and this past fall published a book profiling the artists of the different Fo Tan spaces.



The work being done in Fo Tan doesn't differ that dramatically from the Hong Kong art typically seen in galleries today—a mix of painting, sculpture and new media installations, all pretty traditional in terms of their focus on formal quality than far-flung conceptual explorations. There are definite touches of innovation and excitement, however. Otto Li Tin Lun (Wah Luen Industrial Centre Block B 0615) makes three-dimensional paintings from tiny wooden cubes and

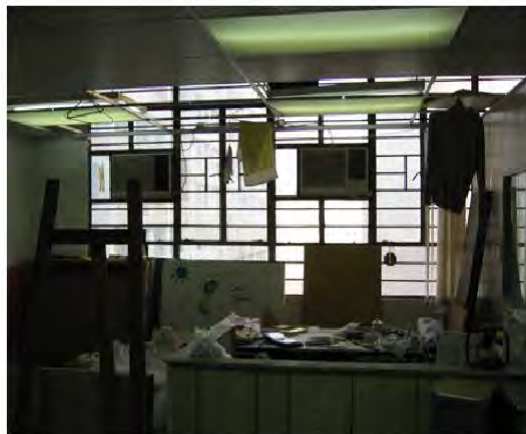


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bright primary colors in the shape of soccer players and buildings that evoke the pixelated videogames of the early 1980s.



Li's studio-mate Chow Chun Fai paints streetscapes of ordinary Hong Kong, made unsettling by their lack of a centered perspective. They dart and warp in subtle ways the eye can perceive but not quite pin down; his canvases have already attracted the attention of several Hong Kong gallerists and curators. One floor below, Lawman and Tinyan (who go by first names only) run a more boyishly exuberant space, filled with manga and graffiti-influenced paintings and looming, rough-hewn wooden animal sculptures.



Over on the thirteenth floor of Block A, 131 Art Projects showcased the work of four young female artists, until this past January when Au Hoi Lam and Lam Wai Kit moved into their own spaces elsewhere in the complex. Au paints abstract works that contain references to reality in their lovely expanses—here some spare screws, there what seems to be a skyscraper side. But there is something beyond the visible in her work, scratching its way to the surface through unassuming pastel pigment. Former studio-mate Lam Wai Kit uses the lens to capture her own uncertain identity as a woman, traveler, Hong Konger. Her video and photography projects often



use the artist herself as subject, often adrift in foreign locations like Dubai or Italy. A consummate voyager, Lam wants to see where she fits in, at home and abroad.



The book "Fotanian 2004" featured nineteen studios and some sixty-one artists, but their ranks are certain to expand in the near future. Au Hoi Lam, who teaches at the Chinese University, says that each July it will become more difficult to find studio space in Fo Tan. Why? Because of each new class of Chinese U. graduates trying to find a space to make art. Unfortunately, as artists are not permitted to live in their gallery spaces (Hong Kong zoning regulations), it may be a little easier to fill the rooms than to actually create an arts community in Hong Kong.

Fotanian Open Studios

Studios Open by Appointment

Telephone: (852) 3529-2360

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<http://www.fotanaart.com>

Wah Luen Industrial Centre, 15-21 Wong Chuk Yeung Street (Blocks A and B)

Yue Cheung Centre, 1-3 Wong Chuk Yeung Street

Wah Lok Industrial Centre, 31-41 Shan Mei Street

Goldfield Industrial Centre, 1 Sui Wo Road

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Text and Photos: [Samantha Culp](#)

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