

# osage

osage shanghai

Room 101, Block 5, Wang Zu City,  
251 Cao Xi Road, Xuhui District,  
Shanghai 200235  
T: +86 13581929608  
E: [info@osagegallery.com](mailto:info@osagegallery.com)  
W: [www.osagegallery.com](http://www.osagegallery.com)

PRESS RELEASE  
To Arts and Features Editors  
For Immediate Release  
8<sup>th</sup> November 2014

Osage Art Foundation presents  
***JUST AS MONEY IS THE PAPER, THE GALLERY IS THE ROOM***  
Curated by Biljana Ciric



The first exhibition of nudes held at the Shanghai Art Museum, 1988. Photo by Gong Jianhua.

Featuring work by:

3-PLY (FAYEN D'EVIE, MATT HINKLEY & NICHOLAS TAMMENS) | CHARDA ADYTAMA  
YASON BANAL | SÉGOLÈNE DUBERNET | GONG JIANHUA | HU YUN | IRWIN  
MARYSIA LEWANDOWSKA | LI RAN  
SHI YONG | LUKE WILLIS THOMPSON | MONA VATAMANU & FLORIN TUDOR  
YU YOUHAN with contributions from DING YI, FAN JIMAN, FENG LIANGHONG, QIN YIFENG,  
SHEN FAN and ZHANG JIAN-JUN | ZHANG PEILI | ZHOU ZIXI

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**EXHIBITION PERIOD:** 20.11.2014 – 28.2.2015

**PRESS PREVIEW:** Wednesday, 19 November, 2014, 3.30pm to 4pm

**OPENING RECEPTION:** Wednesday, 19 November 2014, 6pm to 7.30pm

**DIALOGUE: *Untitled Files*** - With Hu Yun (Shanghai) and Luke Willis Thompson (Auckland/Frankfurt)  
Wednesday, 19 November 2014, 4pm to 7.30pm

***Bella Ciao! – The Institutionalisation of Friendship***

With IRWIN member Miran Mohar (Ljubljana), Huang Xiaopeng (Guangzhou) and Sang Tian (Beijing)  
Friday, 28 November 2014, 7pm to 9pm

**TALK: *The Art Practice by IRWIN and NSK State in Time***

by IRWIN member Miran Mohar (Ljubljana) with Zhang Peili (Hangzhou) as respondent  
Friday, 21 November, 2014, 4pm to 5.30pm

(Dialogues & talk conducted in Putonghua and English with consecutive interpretation provided)

**VENUE:** Osage Shanghai

Room 101, Block 5, Wang Zu City, 251 Cao Xi  
Road, Xuhui District, Shanghai  
(Gallery entrance at Caodongsan Road)

**EXHIBITION OPENING HOURS:** Tue – 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.

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***Just as money is the paper, the gallery is the room***<sup>1</sup> takes as its point of departure artist organized exhibitions between 1979 and 2006 in Shanghai. Local and international artists have been invited to re-examine and respond to an archive of materials relating to such exhibitions.<sup>2</sup> The archive takes a chronological approach, starting with the *12 Men Painting Exhibition* that took place in 1979, and for the first time publicly showed different works by artists who did not belong to any artist association. Rather than institutions, artists were the sole aggregators of knowledge production through exhibition-making in the early 20<sup>th</sup> century, and later during the early 80s - making these exhibitions an important vehicle, not only for making art public but as the only site of discourse due to the failure of institutions to do so. The artist initiated exhibitions represented in the archive were significant in introducing so called new art or new practices as well as new exhibition formats

However, the role of artists as 'curators', in today's terminology, has since more or less vanished from the scene due to the commercialization of art practices, which in turn changed exhibition-making practices. ***Just as money is the paper, the gallery is the room*** thus attempts to re-activate this local knowledge and practice of artist-led exhibition making, hoping to bring together common threads from the larger context of exhibition making practices across the region, as well as globally, to explore exhibitions as an epistemological engine rather than strategized showcase events, and to re-think the rituals within the art system. The exhibition will also touch on issues such as the experience of art

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<sup>1</sup> The exhibition title is taken from a quote from artist Mladen Stilinovic's *The Praise of Laziness*, written in 1993 and first published in Moscow Art Magazine in 1998.

<sup>2</sup> Part of the archival material for the exhibition is kindly provided by Zhang Jian-Jun and Zheng Shengtian.

through an exhibition format, the ambivalence between individual and collective, possible exchanges beyond a capitalist mode, the normalization reflected in early exhibitions and the notion of solidarity as a connection point, among many others. By featuring both artist research and responses alongside archival materials, ***Just as money is the paper, the gallery is the room*** further aims to complicate the story of some seminal art works and our encounters with them as a public.

The structure of the exhibition is dynamic and is developed in conversation with the invited local and international artists over the exhibition period and beyond its temporal existence. Featured works and artists include 3-ply from Australia and their ongoing *Re-print* series, which reintroduces out-of-print artist publications to a contemporary audience by exploiting the character of the reprints to intervene in public archives. In particular, 3-ply will re-publish the *Shanghai First International Fax Art* exhibition catalogue from 1996. IRWIN from Slovenia will revisit their unrealized proposal from 1992: the establishment of an NSK Embassy in China, and will test the ground for its opening. Auckland/Frankfurt based Luke Willis Thompson's *Untitled*, on the other hand, seeks to find parallels between the conditions that informed conceptual and performance practices in Shanghai during the years of its prefiguration and the inequities of other cities globally. Lastly, the visual experience of the exhibition is conceived in collaboration with architect Ségolène Dubernet.

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## ABOUT THE CURATOR

Biljana Ciric is an independent curator based in Shanghai. Her recent exhibitions include a solo exhibition featuring Tino Sehgal held at the UCCA Beijing, an exhibition hosted by Times Museum titled *One Step Forward, Two Steps Back—Us and Institution / Us as Institution and Alternatives to Ritual* presented by Goethe Open Space and OCAT in Shenzhen. In 2013, Ciric initiated *From History of Exhibitions towards Future of Exhibitions Making*, an ongoing seminar platform that proposes to revisit the importance of exhibition making; the seminar platform will specifically be looking at the history of exhibitions in China, South East Asia, Australia and New Zealand. In 2011, Ciric initiated the project *Taking the Stage OVER*, a year long, ongoing investigation related to the performative aspects of art. She was co-curator of the Asia Triennial in Manchester (2011) and presented the exhibition *Institution for the Future*. Upcoming publications include *Active Withdrawal: Weak Institutionalism and the Institutionalization of Art Practice* co-edited with Nikita Yingqian Cai, to be published by Times Museum and *History in the Making: Shanghai 1979-2009* published by Black Dog Publishing. Ciric is a regular contributor to *Broadsheet* and *Yishu Journal*. She was nominee of the Independent Vision Curatorial Award by Independent Curators International in 2012 and was on the jury for the Hugo Boss Asia Art Award in 2013.

## ABOUT OSAGE ART FOUNDATION

The Osage Art Foundation was established in 2004 with three main goals - Creative Communities, Cultural Cooperation and Creative Capacity and has since played an active role in developing education and training of young people, broadening cultural awareness and participation in artistic endeavours, nurturing creativity and critical thinking and fostering international cultural exchange. The Osage Art Foundation is now widely recognised by the local community and internationally as having initiated many pioneering projects of international calibre.

The current focus of the Osage Art Foundation is on developing deeper discourse in and around the arts in the wider community. We believe that research, analysis, examination and promulgation of issues pertaining to society, contemporary culture and value by artists, writers, critics, curators and commentators will build better understanding of regional perspectives throughout Asia and beyond.

In order to better contextualize the work of the current generation of Asian contemporary artists, the Osage Art Foundation has helped to introduce a number of seminal contemporary Asian masters to the wider international art world. For example, Roberto Chabet (1937 - 2013) made an unparalleled contribution to Philippine contemporary art as an educator, mentor, visionary, conceptualist,

innovator, alchemist, poet and tireless promoter of younger talents, but until recently was not as well known internationally.

In 2014, Osage Art Foundation co-presented *Market Forces | Erasure: From Conceptualism to Abstraction*, curated by Charles Merewether with the City University of Hong Kong, and *Just as money is the paper, the gallery is the room*, curated by Biljana Ciric. In 2013, OAF presented *It's Me, Goodbye: Andy Warhol's Cinema*, jointly presented by The Andy Warhol Museum, one of the four Carnegie Museums of Pittsburgh. Osage also presented the second in its series of non-profit *Market Forces* exhibitions that draw attention to the non-commercial intrinsic values of art: *The Friction of Opposites*, which opened in Hong Kong in May 2013, coinciding with the commercial art fair Art Basel Hong Kong. In May 2013, The Osage Art Foundation was honoured at the Hong Kong Arts Development Awards with an Award for Arts Sponsorship.

For more information, please visit the website [www.oaf.cc](http://www.oaf.cc).

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## MEDIA ENQUIRIES

Chloe Chu (Osage Hong Kong):

chloechu@osagegallery.com | +852 2389 8322 | +852 2172 1619

Elva Xie (Osage Shanghai):

elvaxie@osagegallery.com | +86 135 8192 9608 | + 8621 5448 5098

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