

# osage

osage hong kong

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

T: 2389 8332

E: [info@osagegallery.com](mailto:info@osagegallery.com)

W: [osagegallery.com](http://osagegallery.com)

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PRESS RELEASE  
To Arts and Features Editors  
FOR IMMEDIATE RELEASE

Osage Gallery presents

## **(An)other-Half: Being a Wife/Mother and the Practices of the Self**



Curated by: **LIN Huan Tong**

Featuring: **AU Hoi Lam, Ivy MA, Yuk King TAN, Sara TSE, Sara WONG, WONG Wai Yin**

You can't create something without being alone. But who's trying to create here? What seems different in yourself: that's the one rare thing you possess, the one thing which gives each of us his worth; and that's just what we try to suppress. We imitate. And we claim to love life.

— André Gide, *The Immoralist*

'(An)other-Half: Being a Wife/Mother and the Practices of the Self' is not a celebration or a grumble against marriage and motherhood, but an introspection by six artists with regards to their roles as wives and/or mothers.

Being a wife/mother, it is implied that she is not alone; her everyday family life is probably full of happiness and bitterness. Fortunately or inevitably, her mind and soul are satiated by the bliss and warmth from her partner/husband/children. In the meantime, she has perhaps gradually forgotten how she enjoyed time spent in solitude as a single woman. If she is an artist and she wants to keep doing art, she must be able to arrange some intervals of solitude, whether this is to be temporarily away from the family, or to wait until the whole world has fallen asleep every night.

In modern society, it must be a personal choice that a woman becomes someone's other-half, and more, a personal decision to become her child's other-half. To visualise over the years the situation of the Self and the mental state of a wife/mother, perhaps a video of cutting of an apple is a proper symbol: a half/a quarter/an eighth ... and finally a very thin, fragile and semi-transparent apple slice. In order to fulfill the role of a (good) wife/mother, the Self becomes lighter and lighter unwittingly. With her blurred mind's eye, she cannot clearly see or firmly grasp her almost transparent Self. Is all of this the inevitable consequence of being a (good) wife/mother?

If she has the chance to immerse herself in a moment of solitary tranquility, a gleam is able to pass through her semi-transparent state. By the virtue of the gleam, perhaps she could return to herself. She could become aware of her own Self, the Self which has been neglected, forgotten or renounced – "Care for others should not be put before the care of oneself. The care of the self is ethically prior in that the relationship with oneself is ontologically prior."<sup>1</sup> To care for others, you should first care for yourself. She is not retrieving her own Self as in searching for an external object. Through devoting herself to the practices of art, she tries to unveil her veiled Self, so as to cleanse, keep safe or save the Self.

Without being alone – and, furthermore if their precious individuality has been suppressed and worn away - an artist cannot create any more. Could the artist-wife/mother maintain the state of '(An)other-Half' as well as reconcile the relation with the Self, by maintaining attentiveness to her individuality and devoting herself to the practices of art?

(Statement by Curator LIN Huan Tong)

### **Exhibition Details**

Opening Reception:

19.03.2017, 3-5:00pm

Exhibition Period:

17.03.2017 – 07.05.2017

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, 4/F, 20 Hing Yip Street, Kwun Tong, Kowloon, Hong Kong

### **About the Artists**

**AU Hoi Lam** graduated from The Chinese University of Hong Kong (MFA 2004 & MPhil in Philosophy 2009). She works and lives in Hong Kong. Recently participated exhibitions included Au Hoi Lam: Memorandum ( \_\_\_\_\_ )(Art Basel Hong Kong – Insight (Osage Gallery), Hong Kong, 2016), IV Moscow International Biennale for Young Art: A Time for Dream (Museum of Moscow, 2014), Woman-Home: In the Name of Asian Female Artists (Kaohsiung Museum of Fine Arts, 2014), Au Hoi Lam: My Father is Over the Ocean (Osage Open, Hong Kong, 2013) etc. She has been awarded with Hong Kong Arts Development Awards 2013 - Award for Young Artist (Visual Arts) from Hong Kong Arts Development Council. Her works are collected by Hong Kong Museum of Art, M+ and private collectors.

**Ivy MA** attained her BA (Fine Arts) degree from Royal Melbourne Institute of Technology (RMIT) / The Art School in 2001 and the MA degree in Feminist Theory and Practice in the Visual Art University of Leeds, UK in 2002. She received the FCO Chevening University of Leeds Scholarship from the Hong Kong Arts Development Council in 2001. Her works have been collected by the Hong Kong Heritage Museum and the Hong Kong Museum of Art. She is an Asian Cultural Council grantee (2007). Hong Kong Contemporary Art Awards, Young Artist Award (2012).

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<sup>1</sup> Foucault, Michel. *The Ethics of the Concern for Self as a Practice of Freedom* (1984) in *Ethics: Subjectivity and Truth. Essential Works of Foucault, 1954-1984*. (London: Penguin Books, 2000), p. 287.

**Yuk King TAN** has had major solo and group exhibitions, most importantly at the Camden Arts Centre in London, Ludwig Forum für Internationale Kunst in Aachen, Museum Fridericianum in Kassel, Kunstverein in Hamburg, Museum of Contemporary Art in Los Angeles and Wellington City Gallery, New Zealand, Hong Kong Arts Centre, and Artists Space in New York. She has held residencies at Dunedin, New Plymouth, Queensland, Aachen, Sydney and London and has participated at International Biennials in Queensland, Vilnius, Auckland and Sao Paulo. Graduated in 1993, Bachelor Fine Arts from Elam School of Fine Arts, Auckland University, New Zealand.

**Sara TSE** lives and works in Hong Kong. She graduated with a BA (Hons) in Fine Arts from the Chinese University of Hong Kong and MFA from the Royal Melbourne Institute of Technology University (RMIT), Australia. Sara is the director of Clayplay and the Chairman of the Hong Kong Contemporary Ceramic Art Association. Her works have been widely exhibited in many solo and group shows both in Hong Kong and international cities abroad. She was the recipient of Fond des Artistes Award from Alliance Francaise, Hong Kong (2006), Award Winner for the Hong Kong Art Biennial Exhibition, Hong Kong Museum of Art (2003) and the Ceramic Award from the Pottery Workshop, Hong Kong (1998). She has also participated in many artist-in-residence programs in Japan, Canada, the US, Vietnam and the Philippines. Sara's works are collected by private and institutional collectors such as the Queensland Art Gallery, Australia; 21 Space Art Museum, China; M+ Museum Hong Kong; the Hong Kong Heritage Museum; the Hong Kong Museum of Art; Anna Wong Art Foundation; Ceramic Art Foundation, Japan; Yingge Ceramic Museum, Taiwan and the BIEAF Foundation, the Philippines.

**Sara WONG** was born in Hong Kong, and trained in visual art and landscape architecture. She received her BA Fine Arts from the Chinese University of Hong Kong and her MLA (Master of Landscape Architecture) from the University of Hong Kong. She is the co-founder of Para Site, Hong Kong's leading independent contemporary arts space. Sara has exhibited in both locally and internationally in museums and biennales includes Venice Biennale (2001 and 2003), Gwangju Biennale (2002), Shanghai Biennale (2001). Sara's awards include Artist Grant of the Centre de Reflexion sur l'Image et ses Contextes, Switzerland (2000); Most Promising Artist of the Philippe Charriol Foundation, Hong Kong (1994). She was resident artist at PS1 Contemporary Art Center (1999), the Bronx Museum of the Arts (2000), New York; Ecole Cantonale d'Art du Valais (ECAV), Switzerland (2000) and the Nordisk Kunstnarsenter Dalssesen, Norway (2002). Recent exhibition includes "Déjà Disparu" in Pearl Lam Galleries (2013) and landscape installation commissioned by Oil Street Art Centre (2013). She is currently a Discipline Leader of the Landscape Architecture Programme in Hong Kong Design Institute (HKDI).

**WONG Wai Yin** graduated from the Chinese University of Hong Kong in 2004, and the University of Leeds, UK (Master of Fine Art) in 2005. Wong experiments with a variety of media, ranging from painting, sculpture, readymade, installations, video and photography. Her work starts from her autobiographical experience, episodic memory reading fragments. Her recent works include solo "A place that has never been seen is not a place." (2017), "Without trying." (2016) and publication "The ten seconds that determine whether A gets made into a work."

### **About the Curator**

LIN Huan Tong is an alias of artist AU Hoi Lam. Under this alias, Au has published the essay *Lui's Landscape: A Transition of Contingency, an Extension of Transiency* in the book *Lui Chun Kwong Yi Liu Shan Shui (Hong Kong: Yi Liu Painting Factory, 2001)*.

*(An)other-Half: Being a Wife/Mother and the Practices of the Self* is the first time Au is curating under the name Lin Huan Tong. Through re-undertaking another identity that has been hidden for many years, Au will examine the situation of being *(An)other-Half*.

### **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 dances at the edge of the latest innovations in art, culture and technology and is a platform for forward thinking and new ideas. Osage Gallery is curatorially driven and aims to be a catalyst for creative expression and the active engagement of audiences. Its programmes of exhibitions, publications

and research examine the questions that shape and inspire us as individuals, and our cultures and communities.

Osage Gallery has gained wide international recognition for the global, multidisciplinary and diverse approaches of its programmes. Osage 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 from 2013-2017.

[www.osagegallery.com](http://www.osagegallery.com)

**Media Enquiries**

Chloe Chu (Osage Hong Kong)

[chloechu@osagegallery.com](mailto:chloechu@osagegallery.com) | +852 2172 1619