osage

osage shanghai

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Attention Arts and Features Editors
For Immediate Release

Osage Shanghai Presents:

Au Hoi Lam: My Father Is Over The Ocean. Shanghai Postscript.

Artist	Au Hoi Lam
Curator	Ella Liao
Opening Ceremony	Friday, March 14th, 2014, 18:00 - 20:00
Exhibition Period	March 14th to April 14th, 2014
Opening Hours	10:30 am - 6:30 pm Tuesdays to Saturdays | 2:30 pm - 6:30 pm Sunday (Open to appointments outside of these times)
Address	Osage Shanghai: Room 101, Block 5, Wang Zu City, 251 Cao Xi Road, Xuhui District, Shanghai 200235

Established in 2004 in Hong Kong, Osage operated a gallery in Shanghai from 2007 to 2011 as part of its dedication to the development, exposure and dissemination of contemporary Asian art and ideas. Contributing to the art world new voices, perspectives, ideas, styles and exhibiting multi-faceted works that stimulate the imagination has been and will continue to be a part of

Osage's purview. Thus, after three years of reflecting, re-strategizing and planning, Osage will reopen its doors in Shanghai in February of 2014.

Osage Shanghai will operate a unique residency programme that will accommodate four non-local artists, curators or researchers every year. The programme offers a new, stimulating living and cultural environment that encourages invited participants to further explore their research projects via exchanges with local artists, while providing cultural producers with the time, space and support for cultural production. Through such a residency programme, open workshops, regular showcases and education programming, Osage Shanghai also aims to further contribute to the building of knowledge.

On the 7th of February 2014, Osage Shanghai welcomed its first resident artist: Hong Kong-based artist Au Hoi Lam. The subjects of her metaphorical and autobiographical work come from trivial but profound minute details of mundane living. Au regards her art objects as ways of 'the Care of the Self' – memorandum, keepsakes, symbols, prayers or contemplative media. During her month-long residency, Au Hoi Lam will be conducting various investigations on the local art scene, contrasting such observations with her own artistic practice, ultimately using this as a departure point to develop new works, which will be exhibited at the new Osage Shanghai space comprised of two floors, in the show *Au Hoi Lam: My Father is Over the Ocean. Shanghai Postscript.*

Osage Shanghai has invited local independent curator Ella Liao to curate the programmes and exhibitions for Au Hoi Lam's residency. There will also be a publication that will include documentation of the exhibited works as well as essays and transcriptions of dialogues featuring selected curators and artists available at a later date (for updates, please check osagegallery.com).

EVENT DETAILS

OSAGE SHANGHAI RESIDENCY

Artist	Au Hoi Lam
Period of Residency	February 7th to March 7th, 2014.
Brief Introduction	*Au Hoi Lam: My Father is Over the Ocean. Shanghai Postscript* will feature paintings and installations that artist Au Hoi Lam made in remembrance of her late father, as well as new works produced during her residency at Osage Shanghai.

Background Information

Au's father passed away due to illness in 2012. During his lifetime, Au's father was a customs officer who always worked at sea. He hallucinated during the final days; in his sickbed, he thought he was on a ship and wanted to land. Apart from the theme of the sea, a set of bunk beds and the song *My Father* are the key subjects of the exhibition. When Au's father was ill and confined at home, he was there in the lower bed all the time. He originally bought the set of bunk beds for Au and her daughter so that they would have a place to sleep when they are back at home.

Through the transformation of the bunk bed and the song *My Father,* the exhibition will showcase a narrative that the artist recalls, mourns and acts as a way to heal her own wounds.

In *I Will Take Care of Each and Every One of Them* (2012-2013), Au takes apart the 224 nuts and bolts from the bunk beds and sews them onto a cotton bed sheet. The exhibition also includes *Sixty Questions For My Father (Or For Myself)* (2012-2013), where Au writes 60 questions meant simultaneously for herself and her father on the planks of wood from the deconstructed bunk bed. Echoing throughout the exhibition space is Au's humming of *My Father,* an adaptation of a song Au once taught her own daughter, entitled *My Bonnie*. *Dad, What Shade of Blue Did You See Today? (*2012-2013*),* on the other hand, is a sketch of the varying shades of blue seen in the sea through Au Hoi Lam's father's eyes, as interpreted by Au. The works echo the sentiment: when Father's away, he's over the sea.

Au states, "*My Father*, a song adapted from *My Bonnie*, is converted into imageries, symbols and sounds. The components of my father's bed allow me to speak to him. All of these linger in the exhibition space – the 'ocean' where 365 days of yearning is embedded in. This exhibition is also dedicated to all the fathers and anyone who misses their father."

Au's work is never an attempt to express eloquently, nor does it function as a critique of reality; rather, her art is introverted and points away from society, delineating Au's work from many strategies in contemporary art. Although Au's work spans various media, including painting, installation, images, sound and text etc., her work is quiet and restrained throughout. Working within the locus of her own personal experiences, Au Hoi Lam interweaves her own intimate emotions into her work, thus ruminating over her life experiences. Such experiences are often universally shared and intersect with the audience's – as with the works featured in *Au Hoi Lam: My Father is Over the Ocean. Shanghai Postscript,* which allows viewers to reflect on their relationships with their fathers. While contemporary art focuses on the public domain and critique, Au's work is contrastively focused on the humanity and the universality of sentiment. She closely observes the banality of the everyday and molds it into an emblem of human emotions.

ABOUT THE ARTIST

Au Hoi Lam graduated from The Chinese University of Hong Kong (MFA 2004 & MPhil in Philosophy 2009). She works and lives in Hong Kong. Through artistic creations, AU ruminates over her life experiences, but not to express herself eloquently. The subjects of her metaphorical and autobiographical work come from trivial but profound minute details of everyday life. AU regards her art objects as ways of 'the Care of the Self': memorandum, keepsake, symbol, prayer and contemplative medium etc. Her works are labour of love and craftsmanship, infused with her unique

sensibilities and passions, and integrating minute details into a unified whole. Perhaps, like life itself, her paintings are best to be savoured and pondered over, instead of being analyzed in a rational manner.

Recent exhibitions include *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.

ABOUT THE CURATOR

Ella Liao graduated from Shanghai Normal University in 2000. She lived in France from 2000 to 2005 and completed her graduate studies in Lyon where she obtained both an MA in Museum Studies and New Medias at University Jean-Moulin Lyon III and an MA in Art of Theatre at University Lumière Lyon II. In 2005 she started working as curator at the Museum of Contemporary Art (MoCA) Shanghai. Her curatorial projects include *Restless: Photography and New Media* (2006) and *Remote/Control: Interactive and Multi-Media Art* (2007). From 2007 to 2009 she worked for Osage Shanghai as a curator where she curated *Goodnight, My Beauty* (2008), *The Plague of Fantasies* (2008) and *I'm Too Sad to Tell You, Solo Exhibition of Alexander Brandt* (2009). From 2009 to 2013 she was a curator at Rockbund Art Museum in Shanghai where she curated *Time Traveler,* a group exhibition (2012). She is currently an independent curator.

PRESS IMAGES

High resolution photos are downloadable from here:
http://minus.com/mbvWP3Po0c1oC8

Au Hoi Lam

I Will Take Care of Each and Every One of Them

2012-2013

Acrylic, oil-based ink, fragment of a printed cotton bed sheet, cotton embroidery thread, copper nails, 224 pieces of nuts and bolts of a set of used bunk beds

Dimensions variable

(Image courtesy of the artist and Osage Gallery)

Au Hoi Lam
There are Some Pearls (detail)
2012-2013
Pearl head pins, new printed cotton double and single bedding set, three felt birds handmade by artist's daughter, two mattresses of a set of used bunk beds
Dimensions Variable
(Image courtesy of the artist and Osage Gallery. Photographed by Kwan Sheung Chi.)

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There are Some Pearls (detail)
2012-2013
Pearl head pins, new printed cotton double and single bedding set, three felt birds handmade by artist's daughter, two mattresses of a set of used bunk beds
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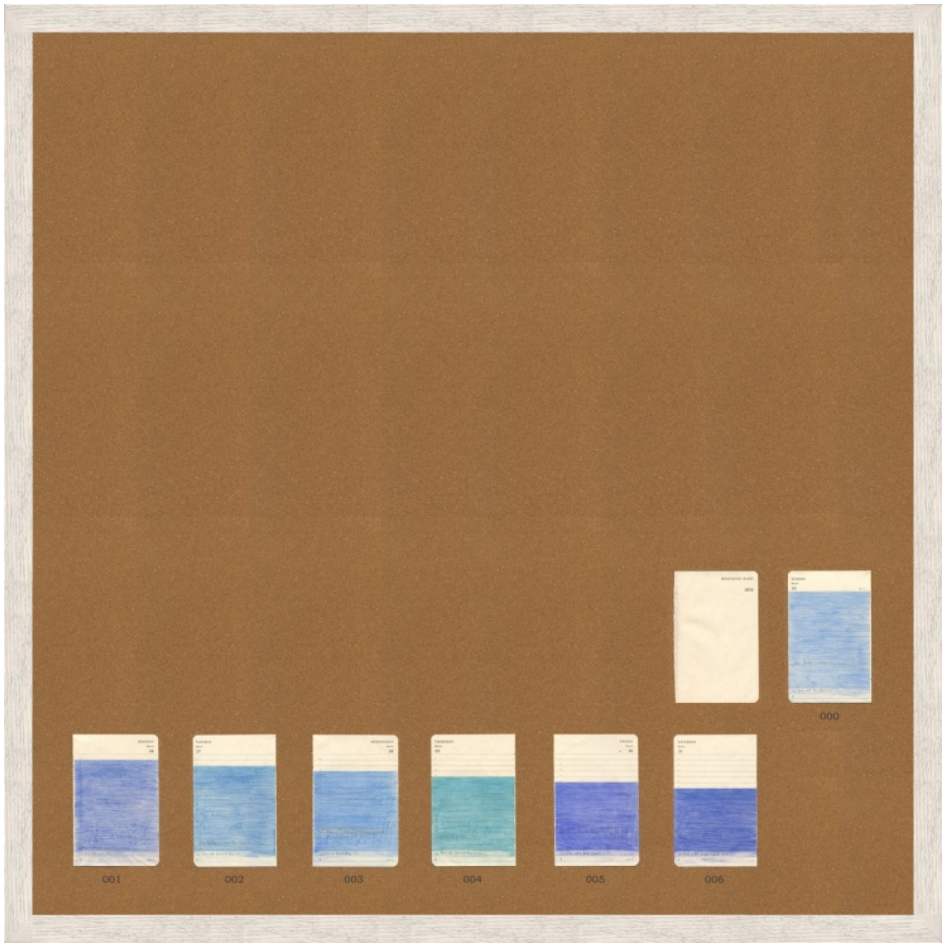

Au Hoi Lam

Dad, What Shade of Blue Did You See Today?

2012-2013

Pencil, colour pencil, acid-free paper (daily-diary), copper nails, corkboard, acrylic board and wooden frame

A set of 13 pieces, 100 x 100 x 2.4 cm each

(Image courtesy of the artist and Osage Gallery)

Au Hoi Lam

There Are Some Pearls

2012-2013

Pearl head pins, new printed cotton double and single bedding set, three felt birds handmade by the artist's daughter, two mattresses of a set of used bunk beds

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(Image courtesy of the artist and Osage Gallery. Photographed by Kwan Sheung Chi.)

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(Image courtesy of the artist and Osage Gallery. Photographed by Kwan Sheung Chi.)

Au Hoi Lam

I will Take Care of Each and Every One of Them

2012-2013

Acrylic, oil-based ink, fragment of a printed cotton bed sheet, cotton embroidery thread, 224 pieces of nuts and bolts of a used bunk bed

Dimensions Variable

(Image courtesy of the artist and Osage Gallery.)

Au Hoi Lam
Sixty Questions for My Father (or for Myself) (detail)
2012-2013
Pencil, acrylic gel medium, oil-based ink, screws, pinewood components of a set of used bunk beds
Dimensions Variable
(Image courtesy of the artist and Osage Gallery. Photographed by Kwan Sheung Chi.)

Au Hoi Lam
Sixty Questions for My Father (or for Myself)
2012-2013
Pencil, acrylic gel medium, oil-based ink, screws, pinewood components of a set of used bunk beds
Dimensions variable
(Image courtesy of the artist and Osage Gallery. Photographed by Kwan Sheung Chi.)

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