

osage art foundation

osage art foundation

HISTORY IS NOT EVERYTHING  
THE SUN TEACHES US THAT

---

## **THE SUN**

---

teaches us that history is not everything

# Contents

- 4 Preface
- 6 Introduction
- 8 The sun teaches us that history is not everything  
Raphael Fonseca
- 24 Jonas Arrabal  
Brazil
- 26 Chang Chi Chai  
Taiwan/Brazil
- 28 Kent Chan  
Singapore
- 30 Eric Fok  
Macau
- 32 Miho Hagino & Taro Zorrilla  
Japan/Mexico
- 34 Fx Harsono  
Indonesia
- 36 Mirmian Hsu  
Costa Rica
- 38 Mella Jaarsma  
Indonesia
- 40 Juliana Kase  
Brazil
- 42 Linda Lai  
Hong Kong
- 44 Esvin Alarcón Lam  
Guatemala
- 46 Daniel Lie  
Brazil
- 48 Sandra Nakamura  
Peru
- 50 Nguyen Trinh Thi  
Vietnam
- 52 João Ó  
Macau
- 54 Yudi Rafael  
Brazil
- 56 Norberto Roldan  
Philippines
- 58 Mark Salvatus  
Philippines
- 60 Shima  
Brazil
- 62 Melati Suryodarmo  
Indonesia
- 64 Shinpei Takeda  
Japan/Mexico
- 66 Tang Kwok-hin  
Hong Kong
- 68 André Terayama  
Brazil
- 70 Tromarama  
Indonesia
- 74 David Zink Yi  
Peru
- 78 As the South Turns  
Patrick D. Flores
- 86 Ruminations: critical miniatures & a montage of HK's (post)coloniality  
Linda Lai
- 92 Sunburt  
Caterina Riva
- 96 Platform of resistance  
Solange Faikas
- 102 Towards a horizontality  
Charles Merewether
- 116 About Artists
- 119 About Contributors
- 121 About Osage

The book is the final product related to the exhibition: "The sun teaches us that history is not everything" organized by the Osage Art Foundation. This curatorial project has developed since the end of 2015, opening to the public in March until May 2018. This publication includes essays about the project, photo documentation of the exhibition and the shown artworks.

More than that, it has always seemed important to have textual contributions written by the artists themselves. In this sense, I invited them to contribute small texts about their art practice and research always having in mind that they are not only visual artists but political individuals. I also contributed some words about the works presented in the exhibition and their ability to create the narratives we had in the space.

Besides the clear relation between the book and the exhibition itself, there are also six essays that highlight issues contained in the project and can be related to broader issues of art and contemporary cultures. Opening the book, the first essay by me discusses the process of this research between Latin America, Southeast Asia, Hong Kong and Macau – what perspectives related to the idea of the tropics appear when we look at artists that come from these regions? How different histories of colonialism create points of contact between areas in the world that are generally still not articulated in art projects? The article that brings some aspects of every step that made this project possible and reflects on the many ways that history can be folded until it becomes multiple stories.

After the documentation of the exhibition, the second essay was written by Patrick Flores, curator of the exhibition "South by Southeast" (with Anca Verona Mihuleț), the first and previous exhibition, that is part of the ongoing platform "Regional Perspectives", developed by the Osage Art Foundation. The author creates parallels between the two exhibitions and looks at some aspects of the current idea of the global South. One of the artists present in the show, Linda Lai, discusses issues of identity, historical narrative and the landscape of Hong Kong. This text is very important to the panorama of this book because it makes evident the point of view of an artist-researcher and certainly stands out from the other essays, all written by curators and art historians. Caterina Riva's essay dialogues with the formats of art critic and literary chronicler. She writes about the exhibition from the perspective of someone who works in the visual arts field and also had the possibility of discussing the show personally with

me. On the other hand, she is also able to look at the works and share some impressions that put her again in the role of the audience.

Meanwhile, Solange Farkas' contribution is the only one that is not attached explicitly to the exhibition. Director of Videobrasil – one of the first art festivals in the world dedicated exclusively to the global South – she reflects on the history of her institution and the collaborations within the South. In recent years, with her efforts, the event was able to create not only collaborations across Latin America but also with institutions in Africa. It seems important now to think about new bridges with this universe named as Asia. Closing the book, Charles Merewether analyses not only the exhibition but also the essay I prepared for the catalogue. With extensive experience as a curator, having worked in the South region of the globe, he points out some aspects present in the exhibition and relates it to his own experiences as someone that deals with the complexities of the relations between visual arts and as an example, the geographical idea of "East Europe".

I hope that this book is able not only to inform the reader about this exhibition but, can also be seen as the fruit of years of research, dialogue and will to elaborate other ways to look at images, the past and ways to write narratives. I wish that these essays inspire artists, curators and researchers in general to also step out of their comfort zone and to propose new dialogues between regions – as the Osage Art Foundation has been doing in the last few years, by encouraging and making projects like this possible.

**Raphael Fonseca**

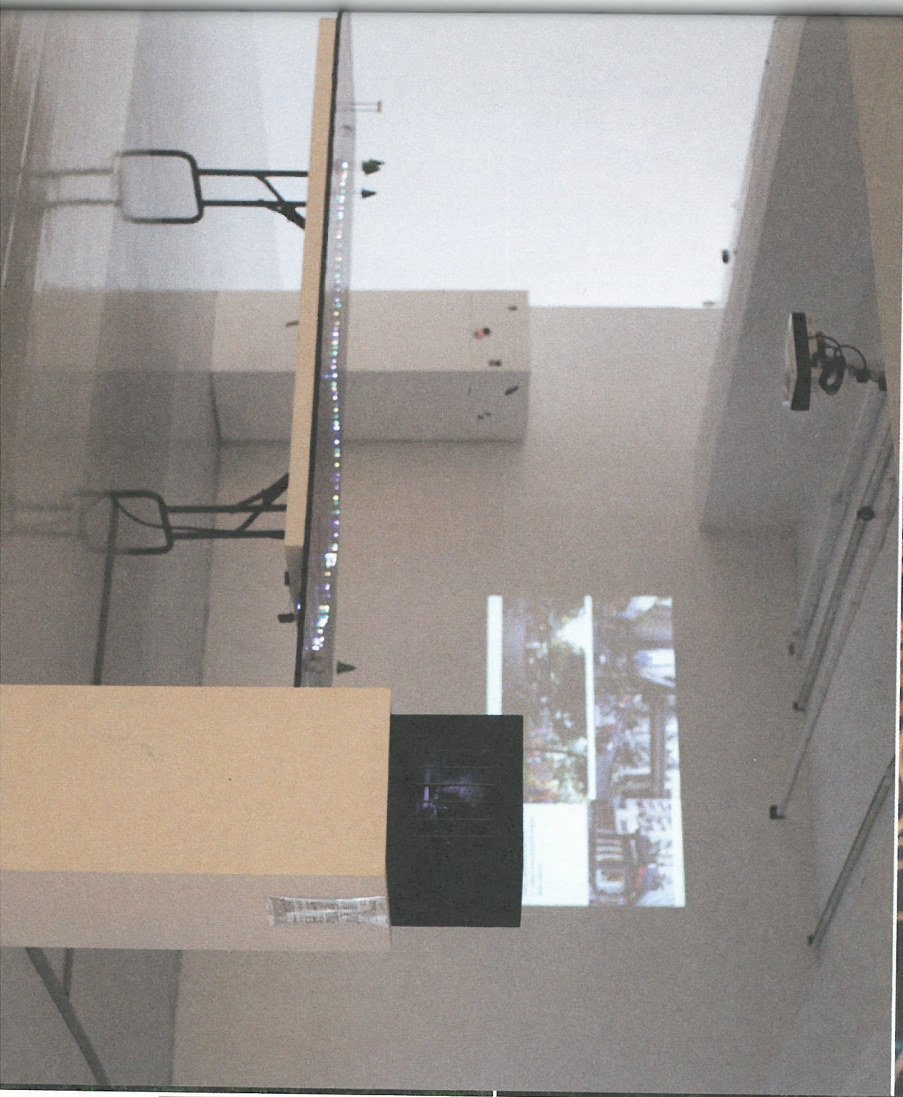
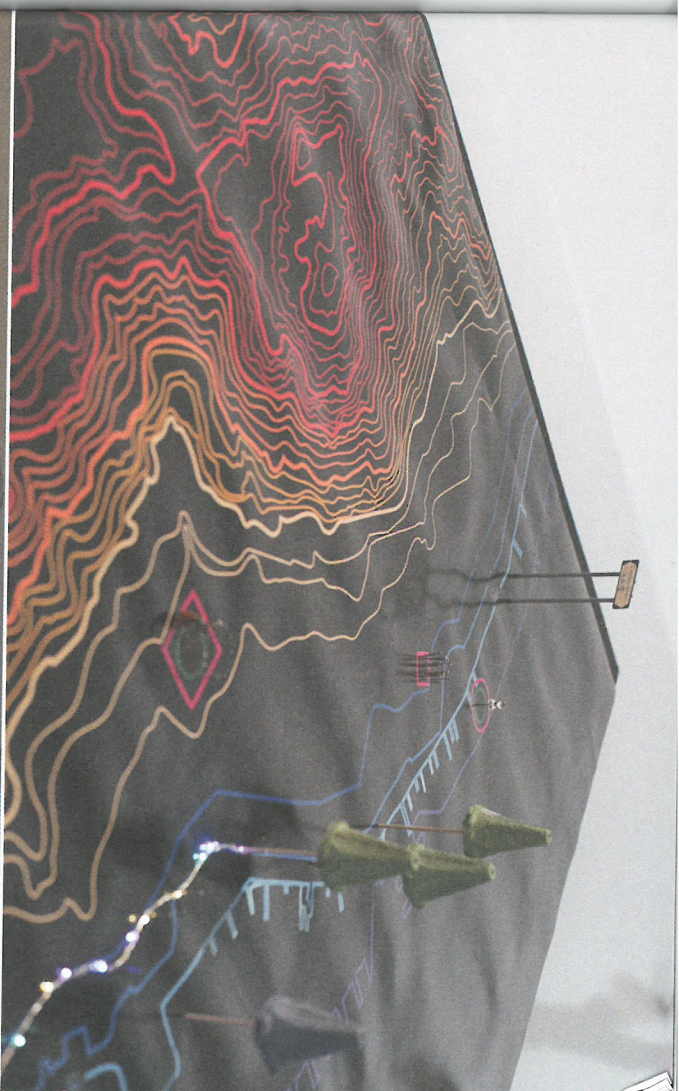
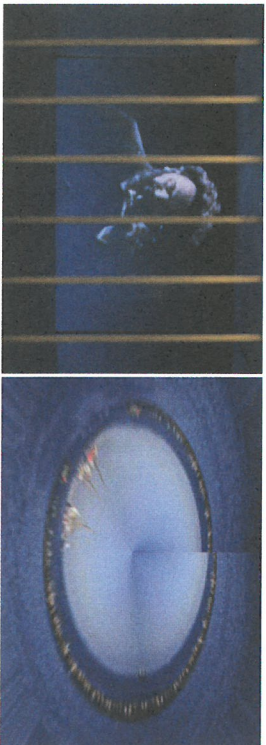
Curator of "The sun teaches us that history is not everything"

## Linda Lai

*My work addresses the politics of language and narrativity, grounded in a feminist sensibility that questions hierarchies and boundaries in art and culture. My artistic creation explores the role of sight and sound in historiographic experiments that take on questions of micro- and meta-narrativity. I also like to use different artistic mediums to turn art-making into criticism, history-writing, gaming, and voyages of discovery. As a teacher, my interests cover critical theory, experimental videography, contemporary and media art history and media archaeology.*

Linda Lai works as a filmmaker and crosses the limits between fiction and documents while, mixing her personal archive and biography with material from other collections. In this project, she creates a group of works that refer to different aspects of the daily life and histories of Hong Kong. Using photography, archive video and maps, she quotes the history of the island and points to different possibilities of fiction. The sea has an essential place in this group of works. A map, a slide projection, an archive of monster movies, fish-eye lenses with views to images of the sea and a collection of songs heard by the artist since her childhood are some of the elements that comprise the installation. The act of collecting appears in different ways just as the media she uses contrast with one another.

Linda Lai | Ruminations: on HK's (post) coloniality  
| Mixed media | Dimensions variable | 2018



## Ruminations: critical miniatures & a montage of HK's (post)coloniality

Linda Lai

Coloniality has never been an easy issue for me. My initiation into coloniality as a rational subject matter has been eclectic and meandering. Art in this light is an anchoring practice: it is the very act of marking out a space on which contradictions could be juxtaposed to show isolated moments of the “self” performing and ruminations taking concrete forms.

### From ancestral alignment to existential recognition: the place of art

Reflections on coloniality in my context seem always to be premised on national patriotism, resting on the fact that you/we are Chinese, and that Hong Kong was a part of China before 1842. The critique of coloniality begins with a voluntary alignment: It is a monumental story of inheritance. You have to assume that a big chunk of what previous (pre-colonial) regimes achieved informs and defines who you are. You assume that what your forefathers had is also what you should have; what they have lost is what you desire to reclaim. Coloniality is a problem posed specifically for the “descendants”. But whose descendant am I? Existentially, Hong Kong was no entity of its own until it was turned into an inflated chip of power bargain with a given name. When Hong Kong was “returned” or “handed over” to mainland China, what was it she returned to and, to what did her people return?

Postcolonial discussion, in my view, should differentiate between the existential and sovereignty. The unique reality of Hong Kong's colonial phase was marked by a unique state of “hybridity” (Frantz Fanon). It was neither total assimilation to a British white-supremacist mainstream nor a reactionary conceptualisation of Chinese superiority. As early as the 1930s, to institute Chinese Language to be part of the core school curriculum was among the key agenda of the British-Hong Kong government's pacification politics. Cantonese, not Mandarin, remained, or has been preserved to be, the vernacular. As for the Chinese population, the bondage with the other side of the Hong Kong-Chinese border has always been about familial association. Arrangements in the colony's postal services in the post-war decades of 1960s and 1970s, for instance, were targeted at preserving

life-line help to “homes” in need in the Mainland, during the Cultural Revolution.<sup>1</sup>

Gayatri Spivak argues that the subaltern is not the equivalent of the oppressed, a position that substantiates promises in identity politics. In my view, identity politics is important insofar as it is rooted in the demand for “recognition”, that is, the authority's embracing individual subjects as we are, in full acknowledgement that we are autonomous agents with psychological integrity. (Hegel, Ricoeur)<sup>2</sup> The starting point is the recognition of “how we live” now, “how we have lived” and “how we lived through”. This applies to Hong Kong's British colonial past as well as our post-colonial Chinese milieu. This is the basis from which to make sense of counter-hegemonic opposition, which necessarily takes into account the realities of hybridity that Fanon pointed out.<sup>3</sup> Hong Kong has a long hybridisation process, past and present continuous. Yet the everyday persons become the living but, silent “masses” the recognition of whom drains through governmentality. Art then is a valid response to the tactics of hybridisation (Homi Bhabha, Edward Said): artistic practices generate new cultural forms, assuming that neither colonialism nor (return to) sovereignty is a locked-up state. Artistic creation is premised on the belief that culture is dynamic. To engage with Hong Kong's colonial experience is not just about looking back onto the past, but more about the manifestation of contemporary doings.

### A performative informer: the alien-insider and historiographic subversion

Whose descendant am I? I recall the docu-fiction by the world-acclaimed Shanghai-based female writer Wang Anyi 王安憶, titled *Jishi yu xugou* 《紀實與虛構》 [Documenting the real and fabrication], in which the odd-number chapters, her memoir of growing up in Shanghai in an immigrant family, alternate with the even-number chapters, which comprise her archival search tracing her ancestral genealogy.

In this epic saga, Wang deliberately picks the maternal side of her ancestral

past to construct the story of her own past – where she comes from, and the likely heroic figures in the long lineage from the ancient time. Wang thinks little of coloniality, and yet her genealogical account unfolds as a saga of counter exile, of how her foreparents travelled through centuries since 390 A.D. from China's marginal and exotic zones of non-Han blood, geographically and through multiple epochs, to arrive in the centre of contemporary China, Shanghai. Putting her deliberate feminist intervention via meta-narrativity aside, reading Wang's fabricate of her ancestor's story through the factual, has been a heuristic experience for me in contemplating my position as a colonial subject. Wang has forfeited the privilege of the native informant, which Gayatri Spivak problematises as well, asserting that native or not is a matter of discourse and purposeful assertion. Wang's turn to a performative search of who one could be is also my point of departure.

In this exhibition, I asserted a performative take of multiple realities suggesting a split and versatile self. I turn to volatile monumental sites of sovereignty, juxtaposing my own urban drifting as an adolescent, then diverge into material forms of affect and the cinematic imaginary to form a spatial montage sequence. The "native-I," I purport, must not be reduced to a matter of discourse: I am the embodiment and enacting agency of complex cultural processes of experiential dynamism.

My real initiation into (the critique of) coloniality, seriously speaking, took place in 1992, a year that is the quin-centennial commemoration of Columbus' first "conquest." That year, I took a 3-unit special colloquium at NYU's Cinema Studies Department titled "Rewriting 1492" in which I was, for the first time, exposed to the problem of historiography. My exposure to revisionist history-writing led me as well to the study of policies to "tidy up" and streamline minority tribes and cultural practices in new China in the early 1950s, and later on efforts to represent hybridity in Brazilian and other Latin American cinemas. Re-reading and re-writing as critical tactics have since then stayed in my historiographic as well as art practices, with specific attention to subaltern experiences, later on tuned to the history of everyday life<sup>4</sup> and performative-experimental modes of historiography, especially how sight and sound functions as documents and mnemonic devices of the past.<sup>5</sup> This is also an adapted response of mine to Gramscis call for history to be told from below. Perhaps not everything is history, but many things have failed to be articulated as negotiable discourses of the past. The historian, and the artist as an experimental historian, is charged with the task of recovering voices, reclaiming looks, preserving

sentiments and so on, to move closer to a view of total history that is not totalitarian and will never be complete.

Along the above line of thoughts, auto-ethnography, the repeated observation of everyday life with the "I" as both the subject and object, comes in almost naturally. Auto-ethnography differs from autobiography. Auto-ethnography is by definition self-reflexive and inlines towards the phenomenological. The result of being there, just like diligent fieldwork in ethnography, is about relentless "collecting" in an extended period of time, leading to discovery through assemblage.

#### **Art, a phenomenological reference**

Art is a unique mode of experiencing the world (Parry) and of "describing" the specific. (FN Parry) Art is also free from the tyranny of being obliged to be wholesome and objective. As an artist, I am free to ask, "What are those colonial moments I found affective, obscure, and controversial? What are those concrete moments that are uniquely mine?" Curiously, I am also free to compare: "What are those unique moments I found others have had that are not mine?" With these questions, I shed the burden of having to be a cultural spokesperson, but without forfeiting lived realities that are necessarily rooted in governmentality and power regimes.

Some of the found moments "experienced by others" were proposed to curator Raphael Fonseca in the beginning of our email exchange. One proposed episode, which I did not include in the final work, is titled *The Chinese Life of a British Technician*, based on a photo album (1930s) deposited at the Hong Kong History Museum by a British engineer who worked at a Swire-owned shipyard, lived on the mid-levels of Tai Hang and spent his leisure time swimming and hiking, as his photos suggest. I also found individual contributions to a regular column in a Chinese-language daily, also from the 1930s, which articulate the voice of a young female student, active in swimming and basketball, in the form of personal diaries. There was also a serial written from the perspective of a young laundry girl describing her daily chores, which I suspect was actually written by a male writer as a class critique.

In the final treatment of my work, I kept the following four isolated "colonial moments" of mine:

- **"Borrowed Sentiments"** highlights affect. It is a 2-metre tall sonic-

sculptural monument playing 48 songs/music pieces recurrently, from several centuries B.C. to 2008, from folk and rock to religious, patriotic, modernist and experimental sounds to articulate schizophrenic sentiments acquired by the colonial subject "I" through my education.

- "Psycho-geographies" is about the production of space and spatial practice. It is a cartographic miniature on a table top (2.5m x 1.2m). It articulates my obsession with geography, my annual long bus journeys as the only way to stay away from home as an adolescent, harbour shore migration marking Hong Kong's history as that of land reclamation, and the monumentalizing appropriation of the public space.

- "Confined Spaces" is about the containment of "the other" – a discourse of cinematic signification on conquest and transplant of the white culture. The prison-like miniature plays a video I edited, a montage- assemblage of 12 films shown in local cinemas in the 1930s, which local writers called "Beast Films".<sup>6</sup> The term describes a species of films from Europe and the United States that focused on life and activities in non-urban locations, often characterised by the lurking danger of untamed living animals constantly threatening human lives. If the films in concern were meant to enact the colonisers' turning of the natives into the "others", local Hong Kong writers' coining of the term was a reverse-othering as much as a double-othering act.

- "Trapped Oceans" is the miniature of an ocean with 3 distorted views. It gives concrete forms to my childhood aspiration for a felt yet unknown future, articulating an obscure desire to overcome spatial thresholds and the limits of the oceans.

My work *Ruminations: a montage of Hong Kong's (post)coloniality* (aka *Thoughts on a series of historical miniatures*) is the assemblage of four chronotopes, sitting side by side with each other, forming a spatial montage sequence of varied space and time.

#### **Miniatures: history of everyday life**

*Ruminations* is a series of machine-sculptures and miniatures of varied scaling, sizes and volumes, each presenting a particular perspectival moment of Hong Kong's past from my perceptual horizons. The many media forms – my own videos, LED text boards, maps, hand-made objects, found physical objects and found media, such as newsreels and

print-outs from old newspaper and archived public records – construct a colonial timeframe between 1841–2017. Drawing from my many years of research, the miniatures together form an experimental chronology, which is a key focus of my recent research-creation. Artistic mediation generates historical knowledge, I assert.<sup>7</sup>

Miniatures are episodes of depiction without the burden of having to be exhaustive. As Alf Luedtke puts it, "the 'density' of life situations and contexts of action can be made vivid and palpable in the form of the miniature". Miniatures allow the "multiple-layered structure of historical processes" to become probable in terms of "refractions, secondary tones and undertones [and] hidden motifs".<sup>7</sup> By extension, miniatures can be imagined to be tableaux, dioramas, vignettes, TV sculptures or kineoscopes, fictional text-image collages of real-life fragments, all pointing to perceptual surfaces of the fragmentary. As episodic units of life situations, miniatures form a societal patchwork through the work of assemblage or, in my work, that of "montage," highlighting sequential ordering and its impact. My use of montage in this work is the creation of a chronological structure formed by isolated dense moments of narrative potentials, and with significant gaps between points. While each miniature being a self-contained world, all miniatures together form a body of composite trajectories of contrasted perceptual textures, from abstraction to factual presentation, from aura to thickness of description, from realistic rendering to the surreal, from the documentary to fictional, from electronic-digital to physical material, from stillness to motion, from presence to vectoring motion, from microscopic views to macro synchronisation.

#### **Montage and historiographic formations**

*Ruminations* is an experiment with the principle of "montage" in the form of a series of four historical miniatures on Hong Kong's colonial experience. "Montage" highlights the role of "graphicalness" and perceptibility in producing knowledge of the past, through the assemblage of "large-scale constructions out of the smallest and most precisely cut components".<sup>8</sup> Montage, according to Benjamin, has an affinity with "miniatures," which make vivid and palpable the density of life situations, allowing "multiple-layered structure of historical process" to appear in complex tonalities.<sup>9</sup>

*Ruminations* as a montage sequence of four chronotopes seeks to resolve a grand view of historical progression, advocated by both the British



and Chinese rulers, and, instead, emphasises the phenomenological descriptions and experiences at the quotidian level. It is my way to deconstruct totality and mock historical naturalism. The four components are at once isolated objects of perceptibility and structured commentary. The primary timeframe of 1841–1997, formed by the montage of selective miniatures, is stretchable and somewhat arbitrary, but it alludes too many moments in the remote past and reaches forward to the contemporary time when my artistic mediation of historical knowledge takes place.

Montage is Benjamin's metaphor for historical understanding, which is not only Marxian (in terms of its emphasis on dialectical materialism), but also a concrete critical method that writes the perceptible. As it is well understood as a language of cinema, in reference to Eisenstein, montage is itself an artistic method -- a re-invention of reality that highlights the power of gaps, which positively calls attention to visual/audio collision and absences.

On-line archive:

<http://lindalai-floating-site.com/content/installation/installation/Ruminations/index.html>

<sup>1</sup> See large-scale installation by the author at the 9th Shanghai Biennale (2012-2013), 1906-1989-2012: *Guangzhou-Hongkong-Shanghai-Anji*, Linda Lai: Floating Site, accessed June 1 2018, <http://lindalai-floating-site.com/content/installation/installation/1906-1989-2012/index.html>.

<sup>2</sup> The question of "recognition" is discussed in the context of "democracy" by which fighting against misrecognition is a main objective, which often materialises in identity politics. See: Iser, Matthias, "Recognition", *The Stanford Encyclopedia of Philosophy* (Fall 2013), <https://plato.stanford.edu/entries/recognition/>.

<sup>3</sup> In this exhibition "The Sun Teaches Us" the component "Borrowed Sentiments" in my work expresses hybridity and schizophrenia contained by standards of normality via the incommensurable tastes of music -- felt, found and acquired -- within my life time. For details of the list of 40+ sound pieces and songs, see: "Ruminations: a Montage of Hong Kong's postcoloniality", Linda Lai: Floating Site, accessed June 1, 2018; <http://lindalai-floating-site.com/content/installation/installation/Ruminations/index.html>.

<sup>4</sup> For three years (2010-2012), I was part of a historians' workshop series led by German professor Alf Luedtke at Hanyang University in Seoul. Prof. Luedtke is the core member of a scholarly movement on the history of everyday life.

<sup>5</sup> A published example by this author is video essay *Voices Seen, Images Heard* (2009, 28 minutes), which has appeared in over 15 film festivals and cultural forums.

<sup>6</sup> The 12 films, in order of appearance, are: *Tarzan the Ape Man* (1932, MGM), *Congorillo* (1932, Fox Film, aka, "Adventures among the Big Apes and Little People of Central Africa"), *Island of Lost Souls* (1932, Paramount),

*The Savage Girl* (1932, Commonwealth Pictures), *Bring 'Em Back Alive* (1933, RKO, adventure, documentary, jungle just north of Singapore), *Kongo* (1932, MGM), *The Most Dangerous Game* (1932, RKO), *King Kong* (1933, RKO), *King of the Jungle* (1933, Paramount), *Son of Kong* (1933, RKO), *The Beast of Borneo* (1934, Fox East Inc.), and *The Lost World* (1925, First National Pictures). The closest match of "beast films" to Hollywood genres could be: jungle pictures, adventure films, exotic travelogue features, ethnic films, poverty row B films, and horror.

<sup>7</sup> Alf Luedtke, *The History of Everyday Life* (Princeton: Princeton University Press, 1995), p. 21.

<sup>8</sup> Walter Benjamin, *The Arcade Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, Massachusetts: Belknap Press, 2002), p. 461.

<sup>9</sup> Luedtke, p.21.

Reference:

Joseph D. Parry, ed., *Art and Phenomenology*, London, New York: Routledge, 2011.  
Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*, Cambridge, Massachusetts: Harvard University Press, 1999.  
Sangeeta Ray, "Gayatri Chakravorty Spivak: A Critique of Postcolo", *Politics and Culture*, Issue 3 (2000), <https://politicsandculture.org/2010/08/10/gayatri-chakravorty-spivak-a-critique-of-postcolo-2/>

collection of the Queensland Art Gallery/ Gallery of Modern Art, Brisbane, Australia and the Singapore Art Museum, amongst others.

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

#### **Juliana Kase**

(b. Curitiba, Brazil, 1980) Lives in São Paulo, Brazil.

Juliana Kase is enrolled in the master's programme, research line Japanese Culture, Faculty of Philosophy, Letters and Human Science, São Paulo University. She has a bachelor's degree in Visual Arts, Santa Marcelina Faculty and in Graphic Design, Mackenzie University, both in São Paulo, Brazil. In addition to her academic research, she has always been concerned about multiple artistic fields, conceived normally as separated, and to comprehend different concepts of art in diverse cultures. In this sense, professional trips and art residencies have contributed to this interest. Among them are Frans Masereel Centrum, Kasterlee, Belgium; Vrysodeseiseo, Athens, Greece; Condominio Cultural, São Paulo and Merzbarn Environmental Engagement Residency, Cumbria, the United Kingdom. She has completed projects, beyond the visual arts, as her recent documentary, Editor por Editor (still untitled in English), about the poetic production of the nipo-Brazilian publisher Massao Ohno, supported by the grant Rumos 2016-17. Since 2004, she has exhibited her work in institutions such as Centro Cultural São Paulo; Funarte, Rio de Janeiro and São Paulo; Paco das Artes, São Paulo; Casa das Onze Janelas, Belém; Museu Nacional Honestino Guimarães, Brasília; Museo Nacional Centro de Arte Reina Sofía and Centrocentro Palacio de Cibeles, Madrid; Casa das Rosas; Galeria Pilar, São Paulo and in independent art spaces such as Estudio Dezenove, Rio de Janeiro; and Passagem da Consolacao, São Paulo.

#### **Linda Lai**

(b. Hong Kong) Lives in Hong Kong.

Linda Lai is an Associate Professor of Intermedia Arts at the at the School of Creative Media, City University, Hong Kong and a research-based interdisciplinary artist. Her teaching covers critical theory, experimental videography, contemporary and media art history and media archaeology.

She founded the Writing Machine Collective in 2004, a Hong Kong-based new media art group, and initiated the Floating Projects in 2015 to explore issues of sustainability and survival in art. Broadly known for her videography in international film/video festivals, she also uses different artistic mediums to turn art-making into criticism, history-writing, gaming, and voyages of discovery. Her works address the politics of language and narrativity, grounded in a feminist sensibility that questions hierarchies and boundaries in art and culture. A large-scale installation of hers is now a permanent collection at the Power Station (home for the Shanghai Biennale), and the Video Bureau (Beijing, Guangzhou) completed archiving 26 videos of hers (2000-2014). She just completed two site-specific versions of a moving-image installation, Mnemonic Archiving: a Dispersive Monument, at Pearl Lam Galleries, Singapore (2016) and Hong Kong (2017).

[web.cityu.edu.hk/smlai/](http://web.cityu.edu.hk/smlai/)

#### **Esvin Alarcón Lam**

(b. Guatemala City, Guatemala, 1988) Lives in Guatemala City, Guatemala.

Esvin Alarcón Lam studied at the National School of Art "Rafael Rodríguez Padilla", and Universidad Rafael Landívar, Guatemala City. In 2014, he was finalist for the David Rockefeller Art Commission and exhibited at "Spatial Acts" (The Americas Society, New York City). Most recent solo shows include "Detrito Federal" (Casa Niemeyer, Brasília, Brazil) and "Displacements & Reconstructions" (2017, Henrique Faria New York, the US ). In the same year, he was included in "Acts of Aggression" (Pollock Gallery, Dallas, TX) and received an honorary mention in "Ultracontaminados" where his work was featured in the Museo de Arte y Diseño Contemporáneo de Costa Rica (MADC) (San José, Costa Rica). In 2016, his work was included for the "XX Bienal de Arte Paiz" (Guatemala City) and in "Everyday Reflections in Abstraction" (SPACE, Irvin, California).

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

#### **Daniel Lie**

(b. São Paulo, Brazil, 1989) Lives in São Paulo, Brazil.

## About Contributors

### Raphael Fonseca

Born in Rio de Janeiro, Raphael Fonseca is a researcher in the areas of curating, art history, art critic and education. He works as a curator at MAC Niterói (Contemporary Art Museum of Niterói) and is a professor at Colégio Pedro II, PhD in Critic and Art History (State University of Rio de Janeiro). He received the Marcantonio Vilaça Curatorial Award (2015) and the Centro Cultural São Paulo curatorial award (2017). He was a resident curator at ICA Singapore (January 2019) and Manchester School of Art (May-August 2016).

Among his recent shows, we call attention to "Lost and found: Imagining new worlds" (2019, ICA Singapore); "Sonia Gomes – life is reborn, always" (2018, MAC Niterói, Brazil); "Sleepers – Pierre Verger" (2018, Caixa Cultural Rio de Janeiro); "Regina Vater – may the weather be good" (2017, MAC Niterói, Brazil); "Dura lex sed lex" (2017, CCPE, Rosario, Argentina); "Reply all" (2016, Grosvenor Gallery, Manchester, England); "Slide <surf skate>" (2014, Museu de Arte do Rio, Brazil); and "City as a process" (2012, Yekaterinburg, Russia). He was one of the authors invited to write for the catalogue of the 24th São Paulo Biennial (curated by Jochen Volz). Writes regularly to the ArtNexus magazine. He has given conferences at the Independent Curators International (2018, New York, the US); Centro de Arte Contemporâneo (2017, Quito, Ecuador); University of Hamburg (2016, Germany); Manchester School of Art (2016, England) and in many universities in Brazil. He was a member of the selection committee of the Pipa Prize (2018, Brazil) and of the Mariano Aguilera Award (2017, Ecuador).

### Patrick Flores

Patrick D. Flores is Professor of Art Studies at the Department of Art Studies at the University of the Philippines, which he chaired from 1997 to 2003, and Curator of the Vargas Museum in Manila. He was one of the curators of "Under Construction: New Dimensions in Asian Art" in 2000 and the Gwangju Biennale (Position Papers) in 2008. He was a Visiting Fellow at the National Gallery of Art in Washington, D.C. in 1999 and an Asian Public Intellectuals Fellow in 2004. Among his publications are *Painting History: Revisions in Philippine Colonial Art* (1999); *Remarkable Collection: Art, History, and the National Museum* (2006); and *Past Peripheral: Curation in Southeast Asia* (2008). He co-edited the Southeast Asian issue with Joan Kee for *Third Text* (2011). He convened in 2013 on behalf of the Clark Institute and the

Department of Art Studies of the University of the Philippines the conference "Histories of Art History in Southeast Asia" in Manila. He was a Guest Scholar of the Getty Research Institute in Los Angeles in 2014. He curated an exhibition of contemporary art from Southeast Asia and Southeast Europe titled "South by Southeast" and the Philippine Pavilion at the Venice Biennale in 2015. He has been appointed the Artistic Director of Singapore Biennale 2019.

### Linda Lai

Linda Lai is one of the artists participated in the exhibition. For her full biography, please refer to P. 108.

### Caterina Riva

Caterina Riva is Curator at ICA Singapore, LASALLE College of the Arts. Riva graduated from the History of Art programme at Università degli studi di Parma, Italy (2002) and completed two Masters degrees, one from Accademia di Belle Arti di Brera, Milan (2004) and an MFA in Curating from Goldsmiths College, London (2008). She was one of the founders and co-director of the curatorial project space FormContent in London (2007-11) and the director of Artspace in Auckland, New Zealand (2011-14). Among the group exhibitions she organized are: *Big Towers* (2017); *Les Limbes at La Galerie CAC; Noisy-le-Sec/Paris* (2016); and *The Young People Visiting our Ruins See Nothing but a Style* at GAW/Galleria d'Arte Moderna, Turin (2009). Some of Riva's writings and accounts of her nomadic existence can be found on [www.caterinariva.com](http://www.caterinariva.com)

### Solange Farkas

Solange Oliveira Farkas is a curator whose work has provided a platform for contemporary video art, with a particular focus on the global south. She has a strong interest in the influence of video as an art form and the relationship between video and other mediums.

Farkas is chief curator and general director of the Contemporary Art Festival SESC\_Videobrasil, which she founded in 1983. She has also curated

shows for FUSO - Video Art Annual International Exhibition, Lisbon (2011–2014 and 2017); Dak'Art - Biennial of Contemporary African Art, Senegal (2016); 6th Jakarta International Video Festival (2013); Sharjah Biennial 10 (2011); 16th Cerveira Biennial, Portugal (2011); Joseph Beuys: We Are the Revolution, Sesc Pompeia, São Paulo and Museu de Arte Moderna da Bahia, Salvador, Brazil (2010–2011); Roteiro Amarrado [Tied-up script], Sesc de Janeiro (2010); Sophie Calle – Cuide de você [Take care of yourself], Sesc Pompeia, São Paulo and Museu de Arte Moderna da Bahia, Salvador (2009) and Suspensão e Fluidez, ARCO, Madrid (2007). Farkas was the recipient of the Montblanc de la Culture Arts Patronage Award (2017), and is a member of the jury committee for the EYE Art & Film Prize, Amsterdam; the Prize committee for the Prince Claus Fund Award and consulting board of Pivô, an art space in São Paulo. She served as a guest juror at the 10th Rencontres de Bamako, African Photography Biennial, Mali (2015).

#### **Charles Merewether**

Born in Edinburgh, Charles Merewether received his BA (literature) and PhD in art history at the University of Sydney. He taught European modernism at University of Sydney (1981–84), Universidad Iberoamericana, Mexico City (1986–88), and Universidad Autònoma in Barcelona. He received a research fellowship from Yale University (1991), was Inaugural Curator for the Museo de Arte Contemporaneo de Monterrey, Mexico, (1991–1994), Curator at the Research Institute, Getty Center, Los Angeles (1994–2003) and taught at the University of Southern California. He was Artistic Director of the Sydney Biennale (2004–2006), Deputy Director of the Cultural District, Saadiyat Island, Abu Dhabi (2007), Director of the Institute of Contemporary Arts, Singapore, (2010–2013), Visiting Professor at Nanyang Technological University, Singapore (2014) and Hong Kong Baptist University (2015). He was Curator of Contemporary Art, National Art Museum in Tbilisi, Georgia (2016–2018). His books include *State of play* (2017), *After memory: the art of Milenko Prvacki and Under construction: Ai Weiwei* (2008), He was co-editor of *After the event* (2010), editor of both *Art, anti-art, non-art: experiments in the public sphere in postwar Japan 1950–1970*, (2007) and *The archive* (2006). He is currently working on a book on contemporary East European art, and a book on the modern history of cultural looting to be published by Reaktion Books (London).

## **About Osage**

The Osage Art Foundation was established in 2005 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 endeavors, nurturing creativity and critical thinking and fostering international cultural exchange.

As a consequence the Foundation has been developing two major platforms.

Regional Perspectives expands the cultural conversations happening within Asia and the rest of the world. This platform offers objective analysis and interpretations of cultural expressions and artistic ideas of creative individuals and allows them to collectively present their views and opinions to a regional and global audience.

HKACTI was developed since 2015 for the promotion of Art Culture and Technological Innovation in Hong Kong. HKACTI is a platform that celebrates art and ideas by bringing together visionary thinkers and innovators to help chart the future of a better society through a series of ground-breaking, cutting edge, innovative, technological art and cultural projects.

Published as the catalogue to the exhibition

**The sun teaches us that history is not everything**  
held at Osage Hong Kong, 26 March - 6 May 2018

Editor Raphael Fonseca

Co-Editor Agnes Lin

Text Editor Charles Merewether

Copy Editor Andy Cheng, Belle Leung, Wenjin Wang

Designer Jun Cambel, Belle Leung for Osage Design

Photographer Lock Cheung, Tiago Cadete

Essays by Raphael Fonseca, Patrick D. Flores, Linda Lai, Caterina Riva,  
Solange Farkas, Charles Merewether

Artists Featured Jonas Arrabal, Chang Chi Chai, Kent Chan, Eric Fok,

Miho Hagino & Taro Zorrilla, Fx Harsono, Mimiian Hsu,

Mella Jaarsma, Juliana Kase, Linda Lai, Esvin Alarcón Lam,

Daniel Lie, Sandra Nakamura, Nguyen Trinh Thi, João Ó,

Yudi Rafael, Norberto Roldan, Mark Salvatus, Shima,

Melati Suryodarmo, Shinpei Takeda, Tang Kwok-hin,

André Terayama, Tromarama, David Zink Yi

Published by

**osage art foundation**

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

📍 [www.oaf.cc](http://www.oaf.cc) | [www.hkactt.hk](http://www.hkactt.hk) ☎️ (852) 2389 8332

✉️ [info@oaf.cc](mailto:info@oaf.cc) 📱 [osagehk](https://www.facebook.com/osagehk) 📺 [osagehongkong](https://www.instagram.com/osagehongkong)

ISBN: 978-988-77281-1-5

First Edition, 1000 copies

Printed in Hong Kong May 2019

©2019 by individual contributors unless otherwise stated.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior written permission from the publisher. The publisher does not warrant or assume any legal responsibilities for the publication's contents, all opinions expressed in the book are of the authors and do not necessarily reflect those of Osage Art Foundation Ltd.

Supported by

