

osage art foundation

Osage Kwun Tong
5/F, Kian Dai Industrial Building
73-75 Hung To Road
Kwun Tong, Kowloon,
Hong Kong

T: (852) 2793 4817
E: info@oaf.cc
W: www.oaf.cc

Media Release

Attention Arts and Culture Editors

8 December 2012
For immediate release

Exhibitor

Hello It's Me, Goodbye: Andy Warhol's *Cinema*

Jointly-presented by The Osage Art Foundation and The Andy Warhol Museum, one of the four Carnegie Museums of Pittsburgh. BNY Mellon is the Lead Sponsor for this Exhibition.

Curators: Yason Banal, Geralyn Huxley

Date: 16 December 2012 – 14 February 2013

Opening and Talks: 16 December 2012, 1:00-7:00pm

Osage Kwun Tong

5/F, Kian Dai Industrial Building, Hung To Road, Kwun Tong, Hong Kong

Daily opening hours: 10:30am to 7pm (Except for public holidays)

In commemoration of the 25th anniversary of the death of Andy Warhol – arguably the most influential artist of the late 20th century – a select number of his films will be on exhibit for the first time in Southeast Asia. Curated by artist Yason Banal and Geralyn Huxley, curator of film & video at The Andy Warhol Museum, this exhibition focuses on the artist's seminal motion and moving pictures, from his structuralist masterpieces *Empire*, *Sleep* and *Chelsea Girls* to the conceptual experiments in portraiture such as the *Screen Tests*, *Blow Job* and *Outer and Inner Space*, as well as explorations into narrative, celebrity and archive via *Imitation of Christ* and *Factory Diaries*. The installation *Silver Clouds*, traversing cinema and sculpture, performance and philosophy, hovers above the exhibition.



Andy Warhol
The Chelsea Girls, 1966
16mm film, black and white, silent, 204 minutes in
double screen
©2012 The Andy Warhol Museum, Pittsburgh, PA,
a museum of Carnegie Institute. All rights reserved.
Film still courtesy of The Andy Warhol Museum

From the time he obtained his first film camera in 1963 until his death in 1987, Warhol produced nearly 650 films that capture the cultural milieu in which he lived and worked as the cool and curious coterie of friends and acquaintances, hanging on and hanging out at his New York studio factory became the cast and the subject of his work. Warhol's *Cinema* is unique; projecting from film's grave with video transfers on to digital media, dexterous and shadowy, shy and shining, looming over and nudging Hollywood and avant-garde tastes with one minimal and durational serial-copy after another. Much like his paintings, sculptures and activities, Warhol's Cinema inter-faces various themes, styles and worlds and has never been more powerful and illuminating – its phantasmatic glamour, perverse aesthetic and conceptual brevity continue to maintain and pass through contemporary pop life, lying between hellos and goodbyes, staying still and moving on in space and time.



Andy Warhol
Blow Job, 1964
 16mm film, black and white, silent, 41 minutes at 16 frames per second
 ©2012 The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute. All rights reserved.
 Film still courtesy of The Andy Warhol Museum



Andy Warhol
Blow Job, 1964
 16mm film, black and white, silent, 41 minutes at 16 frames per second
 ©2012 The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute. All rights reserved.
 Film still courtesy of The Andy Warhol Museum



Andy Warhol
Screen Test: Bob Dylan, 1966
 16mm film, black and white, silent, 4 minutes at 16 frames per second
 ©2012 The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute. All rights reserved.
 Film still courtesy of The Andy Warhol Museum



Andy Warhol
Screen Test: Nico, 1966
 16mm film, black and white, silent, 4 minutes at 16 frames per second
 ©2012 The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute. All rights reserved.
 Film still courtesy of The Andy Warhol Museum

Talks

Date: 16 December 2012, 1:00-3:00pm

Moderators: **Yason Banal** (Artist and Curator)

Cosmin Costinas (Executive Director/Curator of Para/Site Art Space)

Talkers: **Eric Shiner** (Director of The Andy Warhol Museum)

Giorgio Biancorosso (Associate Professor, Music Department,
The University of Hong Kong)

Ming Wong (Artist)

Cao Fei (Artist)

Sandy Ma (Specialist in Asian 20th Century & Contemporary Art, Christie's)

Roger Garcia (Executive Director, Hong Kong International Film Festival Society)

To accompany the screenings we believe it is vital to stage a live discussion, and by a variety of voices at that, of Warhol's films. This is because no single body of film work responds to the circumstances of reception as productively, and unpredictably, as Warhol's films do. To screen a Warhol film is to 'perform' it and to discuss it is not simply to play or re-play it but to reactivate its haunting presence. Our round table, therefore, will not consist of a reading of scripted texts but rather the re-working of ideas and impressions not only in the presence of others but also, and just as important, the presence of the films themselves in the gallery. The films are porous and call for endless remakes, as it were; this turns the audience into makers of a sort.

For all their vulnerability to the vagaries of individual response and specific venues, the films also confront us with some hard facts – prime among them is the materiality of the medium. Be it the film, light, surface, or projection apparatus, we are time and again made aware of the arte-factual nature of the people, objects, and places we see (and hear) on the screen. The effect can be hilarious, veer toward the prosaic, or verge on the sublime, as when the objecthood of a prop or the reality of an emotion recorded by the camera hit us with unremitting force. Nothing can negotiate the liminal space between the material and the immaterial, and put it to a test, as a much as a live discussion among people in the flesh.

Central to this live discussion of Warhol's work is also its locale - Hong Kong. For the time seems ripe, not only for echoing here in Hong Kong some of the ideas germinating around Warhol's film work but jump in as agents of change. That is why we aim to create a dialogue among some of the people closest to the geographical and spiritual center of Warhol's art – New York – but also cast them alongside artists, curators, and market representatives who, while deeply aware of, or indebted to, Warhol's legacy, are based in Asia.

Exhibition Presented by

The Andy Warhol Museum
One of the four Carnegie Museums of Pittsburgh

osage art foundation

Lead Sponsor



BNY MELLON

Equipment sponsor

EPSON
EXCEED YOUR VISION

ABOUT THE EXHIBITION

Exhibition	
Exhibition Title	Hello It's Me, Goodbye: Andy Warhol's <i>Cinema</i>
Brief	The exhibition Hello It's Me, Goodbye: Andy Warhol's <i>Cinema</i> focuses on the artist's motion and moving pictures, from his structuralist masterpieces <i>Empire</i> , <i>Sleep</i> and <i>Chelsea Girls</i> , to experiments in portraiture such as <i>Screen Tests</i> , <i>Blow Job</i> and <i>Outer and Inner Space</i> , as well as explorations into narrative, celebrity and video via imitation of <i>Christ</i> and <i>Factory Diaries</i> . The works' phantasmatic presence and conceptual departures maintain and haunt, Warhol's <i>Cinema</i> in-between life and death, stillness and withdrawal.
Curator	Yason Banal, GERALYN HUXLEY
Presenter	Osage Art Foundation The Andy Warhol Museum, one of the four Carnegie Museums of Pittsburgh
Sponsors	Lead Sponsor: BNY Mellon Equipment Sponsor: Epson Hong Kong Limited
Exhibition Venue	Osage Kwun Tong
Address	5/F, Kian Dai Industrial Bldg, 73-75 Hung To Road, Kwun Tong, Hong Kong
Exhibition Date	16 December 2012 – 14 February 2013
Opening Hours	10:30am – 7pm daily (except public holidays)
Works	Screen Tests - John Ashberry - Nico - Freddy Herko - Susan Bottomly - Jim Rosenquist - Bob Dylan - Paul Thek - Jonas Mekas - Susan Sontag - Mary Woronov - Paul America - Ondine - Gerard Malanga

	<p>Films</p> <ul style="list-style-type: none"> - Empire - Sleep - Blow Job - Kiss - Outer and Inner Space - Chelsea Girls - Henry Geldzahler - Imitation of Christ <p>Factory Diaries</p> <ul style="list-style-type: none"> - Jane's Baby Shower - Candy Darling, Sylvia and Dorrian Gray on the Set of Women in Revolt - Lana Jokel Cooks a Chinese Dinner - Jackie Curtis Interview - Cybill Shepherd Interviewed - Udo Kier interviewed by Bob Colacello and Monique Van Vooren - John Waters / Divine Promo for Female Trouble - David Bowie at The Factory - Ingrid Superstar at The Factory - Marisa Berenson in Her Hotel Room - Liza Minelli at The Factory - Dehlia Dougherty Shows Clothes to Brigid Berlin - Brigid Polk Showing Polaroids of Andy <p>Silver Clouds</p>
Talks	
Time	16 December 2012, 1:00 – 3:00pm
Panel Guest	<p>Moderators</p> <p>Yason Banal (<i>Artist and Curator</i>)</p> <p>Cosmin Costinas (<i>Executive Director/Curator of Para/Site Art Space</i>)</p>
	<p>Talkers</p> <p>Eric Shiner (<i>Director of The Andy Warhol Museum</i>)</p> <p>Cao Fei (<i>Artist</i>)</p> <p>Ming Wong (<i>Artist</i>)</p> <p>Giorgio Biancorosso (<i>Associate Professor, Music Department, The University of Hong Kong</i>)</p> <p>Roger Garcia (<i>Executive Director, Hong Kong International Film Festival Society</i>)</p> <p>Sandy Ma (<i>Specialist in Asian 20th Century & Contemporary Art</i>)</p>

ABOUT THE CURATORS

Yason Banal

Yason Banal's work moves between performance, installation, photography, video and text, taking myriad forms and conceptual strategies in order to explore, perhaps even trigger, suppressed associations and links. He obtained a BA in Film at the University of the Philippines, an MFA in Fine Art at Goldsmiths College-University of London. He is a visiting lecturer at London Metropolitan University and Tokyo National University of Fine Art and Music. His works have been exhibited at Tate Modern, Tate Britain, Caixa Forum, Frieze Art Fair, IFA Berlin, Courtauld Institute, Guangzhou Triennale, Singapore Biennale, Oslo Kunsthall, Yerba Buena Center for the Arts, and just recently at the Shanghai Biennale and Queens Museum of Art. He also teaches Experimental Cinema at the University of the Philippines and runs the concept space Strike Anyspacewhatever Trading.

Geralyn Huxley

Geralyn Huxley, Curator of Film and Video at The Andy Warhol Museum, has been a film programmer and curator since 1977. At the Warhol Museum since its opening in 1994, she has curated numerous film and video programs by Andy Warhol, as well as a Paul Morrissey retrospective and screenings of new work by other film artists. She also oversees the maintenance and preservation of the museum's extensive collection of original Warhol video tapes and is currently working on a project to digitize the complete Andy Warhol film archive. She has co-curated Warhol Museum exhibitions, including *Warhol & Jackie: Crafting the End of Camelot*, focusing on the hours of film footage, both home movies and unedited news coverage, that documented the assassination of John F. Kennedy and *I Just Want to Watch: Warhol's Film, Video, and Television*, the largest installation of Warhol film and video. She is co-author of *Andy Warhol 365 Takes: The Andy Warhol Museum Collection* and *Andy Warhol Treasures*, as well as numerous essays.

ABOUT THE MODERATOR

Cosmin Costinas

Cosmin Costinas (b. 1982, Romania) is the Executive Director/Curator of Para/Site Art Space, Hong Kong. He was the Curator of BAK, basis voor actuele kunst, Utrecht, Netherlands (2008-2011), co-curator (with Ekaterina Degot and David Riff) of the 1st Ural Industrial Biennial, entitled *Shockworkers of the Mobile Image*, Ekaterinburg, 2010, and Editor of *documenta 12 Magazines*, Kassel/Vienna (2005-2007). He is an advisory board member of Patterns/Erste Foundation, Vienna, Austria. He co-authored the novel *Philip* (2007) and has contributed his writing to numerous magazines, books, and exhibition catalogs across the world. Costinas has taught and lectured at different universities and art academies in Europe and Asia. Other curatorial projects include: *Acts of Voicing* (with Iris Dressler, Hans D. Christ and Christine Peters), Württembergischer Kunstverein Stuttgart (2012, upcoming); *After the Final Simplification of Ruins. Forms of historiography in given places*, Centro Cultural Montehermoso Kulturunea, Vitoria-Gasteiz, 2009; *The Demon of Comparisons*, Stedelijk Museum Bureau Amsterdam (SMBA) and University of Amsterdam, Amsterdam, 2009; *Like an Attali Report, but Different. On Fiction and Political Imagination*, Kadist Art Foundation, Paris, 2008; and *Textground*, Display Gallery, Prague, 2004.

ABOUT THE TALKERS

Eric Shiner

Eric C. Shiner is the Director of The Andy Warhol Museum in Pittsburgh. His scholarly focus is on the concept of bodily transformation in postwar Japanese photography, painting and performance art. Shiner was an assistant curator of the Yokohama Triennale 2001, Japan's first ever large-scale exhibition of international contemporary art, and the curator of Making a Home: Japanese Contemporary Artists in New York at Japan Society in 2007. He is an active writer and translator, a contributing editor for Art AsiaPacific magazine, and was most recently adjunct professor of art history at Cooper Union, Pace University and Stony Brook University. Shiner's hometown is New Castle, PA. He received a Bachelor of Philosophy in The History of Art & Architecture and Japanese Language & Literature from Pitt Honors College in 1994, an M.A. in The History of Art from Osaka University in 2001, and another M.A. in The History of Art from Yale in 2003.

Cao Fei

Graduated from the Affiliated Middle School of Guangzhou Academy of Fine Arts (1997), Guangzhou Academy of Fine Arts (2001), CAO is acknowledged as one of the key artists of a new generation emerging from Mainland China. Her works varied from multimedia installations, videos, films, photography to performance, reflecting on the rapid and chaotic changes that are occurring in Chinese society today. Her recent project RMB CITY (2008-2011), a virtual city constructed in the popular 3D online game "Second Life", has been exhibited in Deutsche Guggenheim (2010), Shiseido Gallery, Tokyo, Japan (2009), Serpentine Gallery, London (2008), Yokohama Triennale (2008). I. Mirror by China Tracy, 52nd Venice Biennale (2007), Chinese Pavilion. Cao Fei also participated in 17th & 15th Biennale of Sydney (2006/2010), Moscow Biennale (2005), Shanghai Biennale (2004), 50th Venice Biennale (2003). She is the finalist of Hugo Boss Prize 2010 and Victor Pinchuk Foundation The Future Generation Art Prize 2010, and won The 2006 Best Young Artist Award by CCAA (Chinese Contemporary Art Award). www.caofei.com.

Ming Wong

Singapore-born and Berlin-based, artist builds layers of cinematic language, social structure, identity and introspection through his own re-telling of world cinema. Diploma of Fine Arts (Chinese Art) at Nanyang Academy of Fine Arts, Singapore; MFA (Fine Art Media) at the Slade School of Fine Art, University College London. Solo exhibitions had been held globally in Hara Museum of Contemporary Art, Tokyo; Frye Art Museum, Washington, USA; Singapore Art Museum etc. Singapore representative of the 2009 53rd Venice Biennale Singapore Pavilion, his presentation 'Life of Imitation' won the Special Mention Awards (Expanding Worlds) of The 53rd Venice Biennale International Jury. He will have a new solo exhibition at the Sheiseido Gallery in Tokyo in 2013. www.mingwong.org.

Roger Garcia

Roger Garcia graduated in Fine Arts from the University of Leeds. He was director of the Hong Kong International Film Festival in the late 1970s. He has served as consultant and juror on many international film festivals in the US, Europe and Asia. His articles and books on cinema have been published by Asiaweek, British Film Institute, Cahiers du Cinema, Far East Film Festival Udine, Film Comment, Variety among others. As producer he has worked on studio pictures in Hollywood and experimental and independent films in Asia. His television work includes creating and producing the first program on Asian and Asian American cinema for Comcast cable TV in the US. He has been executive director of the Hong Kong International Film Festival Society since 2010.

Giorgio Biancorosso

Giorgio Biancorosso holds a PhD in Musicology from Princeton University and was a postdoctoral fellow at the Society of Fellows, Columbia University. He now teaches Music and Film Studies at the University of Hong Kong and is an invited speaker regionally and globally on music and the arts. Biancorosso is completing *Musical Aesthetics Through Cinema* for Oxford University Press.

Sandy Ma

Sandy Ma began her career at Christie's in 2008 and is a specialist in the Asian 20th Century and Contemporary Art Department at Christie's in Hong Kong. Sandy focuses on client advisory and business getting in Hong Kong and overseas, and is responsible for research, cataloguing, exhibition and auction. Sandy received her B.A. in Art History and Studio in Painting from Colby College, Maine, USA, and studied Art and Archaeology at the School of Oriental and African Studies, University of London in 2007. Sandy is fluent in English, Cantonese and Mandarin.

Christie's, the world's leading art business, is a name and place that speaks of extraordinary art, unparalleled service and expertise, as well as international glamour. Founded in 1766 by James Christie, Christie's has since conducted the greatest auctions through the centuries providing a popular showcase for the unique and the beautiful. Christie's has a global presence with 53 offices in 32 countries and 10 salerooms around the world.

ABOUT ANDY WARHOL MUSEUM

Located in Pittsburgh, Pennsylvania, the place of Andy Warhol's birth, The Warhol is one of the most comprehensive single-artist museums in the world. The Andy Warhol Museum is one of the four Carnegie Museums of Pittsburgh. Additional information about The Warhol is available at www.warhol.org.

ABOUT BNY MELLON

BNY Mellon is a global financial services company focused on helping clients manage and service their financial assets, operating in 36 countries and serving more than 100 markets. BNY Mellon is a leading provider of financial services for institutions, corporations and high-net-worth individuals, offering superior investment management and investment services through a worldwide client-focused team. It has \$27.9 trillion in assets under custody and administration and \$1.4 trillion in assets under management, services \$11.6 trillion in outstanding debt and processes global payments averaging \$1.4 trillion per day. BNY Mellon is the corporate brand of The Bank of New York Mellon Corporation. Additional information is available on www.bnymellon.com or follow us on Twitter @BNYMellon.

ABOUT OSAGE ART FOUNDATION

The Osage Art Foundation (OAF), established in 2004, works in the areas of cultural exchange, educational outreach and the building of knowledge. Since 2005, OAF has been promoting cross-cultural understanding through art exhibitions between Hong Kong, China, Japan, Singapore, the Philippines, Myanmar and Thailand. OAF exhibitions develop from substantial research, aim to make strong statements about significant as well as emerging artists, and to provide regional platforms for innovative curatorial perspectives. Meanwhile, OAF supports and encourages the local art development by art educational projects, share art with the community and make it an important role in daily life. Even today, while the arts from Asia have become increasingly visible both within this part of the world, and globally, the exchanges between artists in Asia are too often mediated by global centres in Europe and North America. OAF recognizes that more needs to be done to develop the cultural conversations happening within Asia.

Osage Art Foundation is part of the Osage Group encompassing the Osage Gallery, Osage Art Consultancy and Osage Design. Please visit www.oaf.cc for more information.

MEDIA ENQUIRIES

Emillie Chiu

+ 852 2793 4817 | media@osagegallery.com