

**PRESSBOOK**

Kaz OSHIRO

*The Standard*

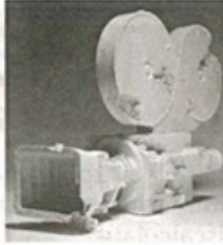
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ART & CULTURE



For his first solo show in China, Daniel Arsham, far right, picks recent works such as *Dropped Figure Arms Out*, *Two Dollars*, and *Crystal Eroded Movie Camera*. JOYCE YUNG, GUILAUME ZCCARELLI



# ENTER THE TIME WARP

Mercy Lo delves into two exhibitions that add a different slant to expectations

IT WAS supposed to be a painting exhibition but instead of canvases on the wall, the main exhibition area of Galerie Perrotin was furnished with a handful of filing cabinets and Marshall amplifiers and speakers. My first thought was: "Perhaps they are setting up the space for the opening party."

Turns out these mistaken "party setups" are the painting exhibits by Los Angeles-based artist Kaz Oshiro.

"I know it is confusing," the Japanese-American artist laughs.

"It is almost impossible to know what is going on just by looking at the picture of my works [or even the front of the real thing] without seeing the back of the piece."

His "three-dimensional paintings" or "paintings on the floor" still speak the language of paintings, even though they look sculptural.

Basically, the artist takes everyday objects — previous works include washers, microwave ovens and kitchen cabinets — that many are familiar with and create replicas of them.

After his "cloning" process, these supposedly functional objects are no longer functional, subverting the expectations of the audience.

The artist tries to stick with minimal painting materials, such as wooden frames, stretched canvas, acrylic paint and sometimes a material called Bondo, which is used to fix car dents, as he makes art.

Canvases are stretched over a structure of wooden frames. Through using different painting techniques and paints that give textured finishes, Oshiro produces these sculptural paintings which bear a fictional history in the form of stains, blots and scratches.

The title of the show, *Logical Disjunction*, generally used as a mathematical term, can be understood as "or" in English grammar, connecting alternative terms for the same thing.

"People might see them as sculptures or paintings. I can't categorize what I am doing really; it can be either. They can be taken as paintings or sculptures, abstract or representational, or many other different things."

Describing himself as a shy person, Oshiro believes this might explain his subtle approach when it comes to making art. He is not the kind of person who wants to draw attention to himself and his art.

"Making art is a personal thing, which I enjoy very much, but the showing part is quite public," Oshiro says. "If someone asks you to sing a song, you might say yes; but if they ask you to sing in front of people, that's a completely different thing. That is the kind of feeling that I have."

Nevertheless, he still takes it as a compliment when viewers mistake his work for the real thing. Just like I felt as I walked into the gallery. Some might choose to leave after taking a few quick glances. The joke is on them. But some might decide to find out the truth behind the works, and this curiosity bears fruit.

In the two side rooms of the gallery is another exhibition of the celebrated New York artist Daniel Arsham, titled *#FUTUREARCHIVES*.

When Arsham works in his studio, he often adopts different personas. For this exhibition, he became an archaeologist.

Two years ago, the Cleveland native spent some

time on Easter Island in the South Pacific, where archaeologists were uncovering Moai statues. Inspired by the way they documented things, Arsham recreated an archaeological site at the gallery.

The lighting concepts used in the display of these objects are borrowed from them. Uncovered objects — meaning his sculptural cast works — are dusted and showcased in a similar manner to the work on the site. Paintings of archaeological artifacts also feature in the show, as Arsham figured that, even though photography is used as a tool, the archaeologists still make sketches of objects found on-site.

"For this exhibition, I take things that people already know, that they have initial expectations about, such as old cameras and phones, and turn them into fictional archaeological relics," he said.

"I reinterpreted them into something else as if they have been uncovered in the future; hence the title *#FUTUREARCHIVES*."

The uncovered relics are a series of technological products, such as movie cameras and rotary phones. The pieces were cast in crystal. A closer look shows crystal is coming out from the eroded portion.

Arsham also showcases paintings of the "uncovered" coins, the Hong Kong two dollar and the American half dollar, which resemble the sketches archaeologists made of their finds. Taking the modern coins, the artist makes them appear to be from the past, creating a strange dislocation of time.

*Looking Ahead and Looking Down* are two glass figures reminiscent of victims of the volcanic eruption at Pompeii. The victims then were frozen in volcanic ash. Arsham recreated them with shattered glass from demolished buildings.

The two shows will be at Galerie Perrotin on the 17th floor of 50 Connaught Road Central until December 21. Admission is free. mercy.lo@singtaonewscorp.com



Kaz Oshiro creates three-dimensional paintings of everyday objects — such as Small Marshall Amp. #FUTUREARCHIVES.COM