

ENGLISH COVERAGE
Edouard Malingue Gallery
João Vasco Paiva

29 Jun 2010

Eyeball: Media Arts Webzine

"Joao Vasco Paiva", written by Robin Peckham

Link: <http://eyeball2ng.tistory.com/entry/InternationalHong-KongJo%C3%A3o-Vasco-Paiva>

EYEBALL Media Arts Webzine

[International_Hong Kong]João Vasco Paiva

International/Hongkong 2010/06/29 19:57



João Vasco Paiva_Ecological Reduction

In João Vasco Paiva's most recent major exhibition, entitled "Experiments on the Notation of Shapes" (2010), two projections and a video monitor trace sonic and visual routes through the streets and across the skyline of Hong Kong, simultaneously mediating and abstracting the architectonic composition of the city. This immersive environment, constructed through the arrangement of framed screens and speakers, serves to implicate the viewer in the translation of a scaled physical logic into a perceptual text: on the one hand, the pure visual flatness of the vertically projected still shots is algorithmically processed into generative linear sound, while on the other the mobility of the camera on the horizontally oriented monitor understands the terrain of the street as a "sculptural playground," in the words of the artist. This last element, the engine of inertia for the installation as a whole, actually grows out of another earlier project by the artist, a particular type of sound walk called "Ecological Reduction." In that piece, presented as a field recording, Paiva built an instrument out of one of the pushcarts commonly used to haul freight on the streets of Hong Kong; with the aid of both contact and stereo microphones, a physically strenuous walk plays the role of a needle on an oversized record of improvisation. For "Experiments," the addition of a video camera further converts the space of the city to a set of parameters ripe for mediation.

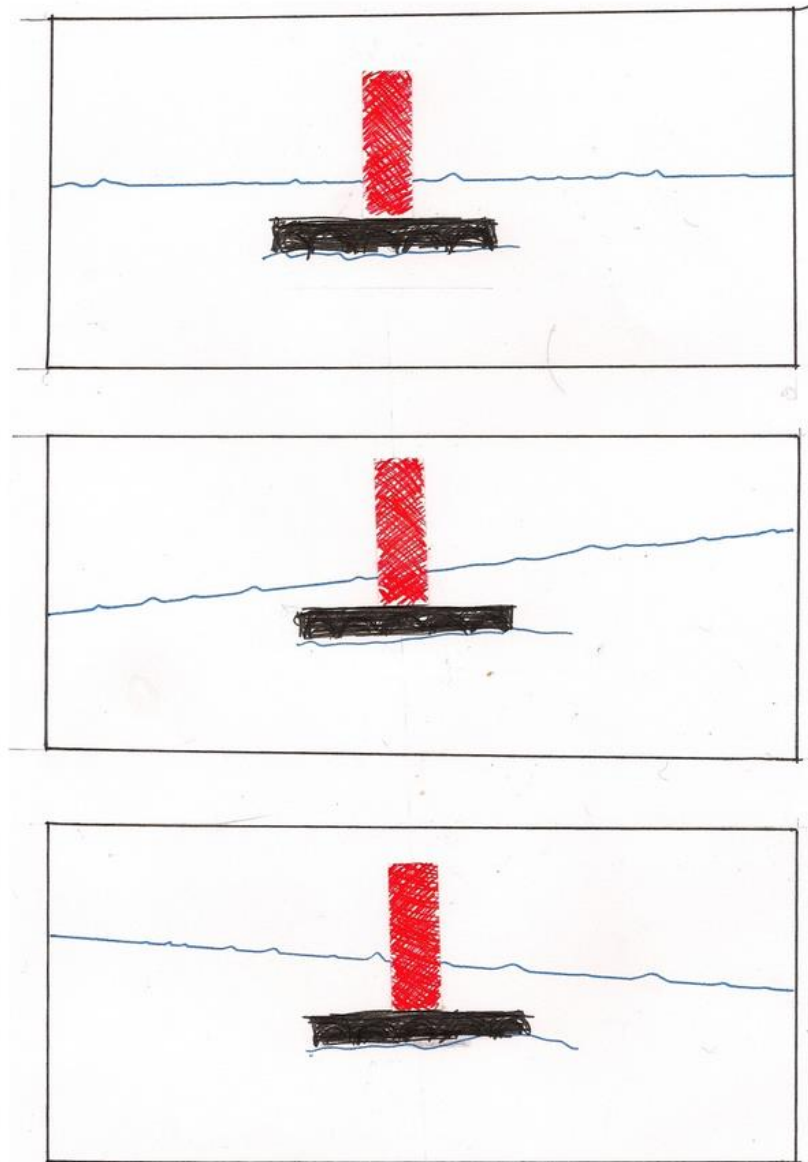


João Vasco Paiva_Experiments on the Notation of Shapes_2010

This transition towards ever further abstracted parameters of exploration lends itself well to formalism, the interrogation of which can function both within and through the frame of artistic practice. In his latest project, currently untitled but referred to as "Forced Empathy," Paiva takes this development literally, attempting to configure the relationship between frame and lens in a choreography of conceptual syncopation. A series of objects, typically unrecognizable geometric shapes, are placed on platforms floating offshore, thus subject to wind, waves, and other factors that cause these objects to bob and sway, sometimes gently but other times rather wildly; a stationary camera records the movement. When edited, the object of recording is computationally "forced" to remain stable and equidistant from all edges of the frame, such that the background environment inversely adopts the motion of the floating platform and takes on the role of visual noise. There is again a process of architectonic abstraction at work here, as the entire system of representational object-functions is reduced to a setting blithely following the forceful object at the center of the frame. And the valorous commitment to an evaluation of the limits and potentials of visual strategy through the mechanisms of environmental instrumentation is again key to this project; what is new with this video work is an implicit critique of the status of the monument, ideologically delimited by a reversal of the conventions of framing. As with the process of algorithmic abstraction implied by "Experiments," here it is the ideal of modernism that almost humorously becomes subject to a certain process of liquefaction through the rigidity of the framed screen. Importantly, "Forced Empathy" itself grew out of the earlier piece "Sea of Mountains," which, like "Ecological Reduction," turned environmental input into a generative composition. In this case, however, a changing image of harbor water is taken as the origin, while output is conceived as a rather unstructured piece piano music. The major aesthetic flaw of this work, perhaps obviously, is the lack of relationship between input and output; in "Forced Empathy," on the other hand, input is analogically equivalent to output, freeing up the visual track of the final result to suggest an open range of cultural associations beyond the predictable if randomized one-to-one correspondence of the earlier component. This ambiguity places the artificially stabilized monument of the modern firmly within the compositionally static but parametrically evolving frame of contemporary vision: a concentrated assault on the very origins of this mediated practice.



João Vasco Paiva_Sea of Mountains



Nov 2011

Digimag

"An Interview with Joao Vasco Paiva", by Robin Peckham

Link: <http://www.digicult.it/digimag/issue-069/a-new-documentation-an-interview-to-joao-vasco-paiva/>



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A New Documentation. An Interview To Joao Vasco Paiva

Robin Peckham



Joao Vasco Paiva - Experiments on the Notation of Space (2010)
single channel video, 10' 51", video still

AUDIOVISUAL ART

INTERVIEWS

VIDEO ART

João Vasco Paiva (n. 1979) is a Portuguese artist based in Hong Kong since 2006. He has taught at the City University of Hong Kong School of Creative Media and Hong Kong Art School/ RMIT University. With a background in painting and advanced training in media technology, his work is characterized by the appropriation of observed phenomena, mapping apparently random situations and presenting them in an aesthetically organized framework through video, audiovisual performance, recording, and installation.

One of his best known projects in this rubric is *Experiments on the Notation of Shapes* (2010): taking the city as a sculptural playground, two projections present images of the Hong Kong skyline at a distance: largely still, contemplative, and gray, they offer a dispassionate glimpse of urban planning and architectonic monumentality. Facing the ceiling in a box on the floor, a monitor depicts a different vision, frenetically winding through back alleys and service roads amidst the architecture of spectacle, and generating an audio signal that is, in turn, modulated in frequency by the projected images. The resulting cocoon of sound and image runs the gamut of the urban experience, from the quietest moments of stillness to the madness of the intersection.

More recently, the project *Forced Empathy* (2011) consists of a single-channel video, a kinetic sculpture, and a series of prints. A number of floating objects in the harbor of Hong Kong subject to wind, waves, and other factors causing them to bob and sway, sometimes gently but other times rather wildly, are recorded by a stationary camera.

When edited, the filmic object is computationally "forced" to remain stable and equidistant from all edges of the frame, such that the background environment inversely adopts the motion of the floating platform and takes on the role of visual noise. A wooden sculpture of the floating object is kinetically animated to inversely follow the motion of the video, causing a moment of confused parallelism in flat image and habitable space. Behind this kinetic moment of mimicry sits a simple graphic print, an abstraction of the harbor background.



Joao Vasco Paiva - Experiments on the Notation of Space (2010)
single channel video, 10' 51", video still

His aesthetics often emerges at the point where generative processes come into contact with urban topographies, exploring control through randomness and quotation. The work discussed here is concerned with new modalities of documentation that rewrite originary aesthetics—creating new worlds as it restructures our shared sphere of perception.

As Paiva prepares his latest solo exhibition, *Palimpsest*, which consists of an electronic installation, generative video, prints, and paintings based on the non-space of the mass transit station, he responds to a few questions about the role of new media in his practice and the status of the outsider in cosmopolitan Hong Kong. The exhibition opens at **Saamlung in Hong Kong** on 18 November.

Robin Peckham: Let's start with the obvious question that everyone has been asking about this exhibition project. You were originally trained as a painter, but you're best known for your work with generative aesthetics and digital media. Why return to painting in this case? And what's the relationship between these different categories of techniques in your practice?

João Vasco Paiva: The initial concept of this project was to encrypt a variety of visual and audible information that is characteristic of Hong Kong subway stations. Through a compromised translation, my intention was to reduce this content to its basic features while keeping the formal aspects of the objects that bares it. In this case, the paintings deal with content that already existed in a two-dimensional form. The need of doing this right now comes from a growing interest in the structural and formal aspects of information that already exists in bi-dimensional support.

To highlight these aspects, I encrypt them in traditional materials and supports. To elevate these simple forms to another status by painting them-isolating and framing them in order to display them in a gallery-represents an act of appropriation that extends the readymade, a return not to painting as a performative action but as an object. My practice is not reducible to any single medium. Each medium and process I work with is chosen according to the necessity of each specific project.

The way I approach different mediums, whether they are digital or analog, respects the premise that each different scene requires a certain medium to document it. By selecting what kind of information I want to gather and transpose, I select the most appropriate technique to do so. When this decision is made, I try to deconstruct the mediated process that encompasses that technique.



Joao Vasco Paiva - Forcee Emphaty (2011)
Single-channel video, 15' Video still

Robin Peckham: The central physical object in your recent work has been a series of turnstiles derived from those in the Hong Kong subway and light rail system (known as the MTR). Why are you interested in this kind of aesthetics, and how do you define this sort of non-place (the subway station) with a heavy sense of place embedded in it (the locality of Hong Kong)?

João Vasco Paiva: Besides being gates, the turnstiles encrypt the flow of people entering and leaving the subway stations. I am interested in using this kind of rhythm, random and spontaneous, as a composition tool. As in my previous exhibition, "Forced Empathy," I want to isolate a certain rhythm and use it to activate the same kind of object (somehow turning away from data visualization) and fabricate a situation in which the information can be observed not in a pure state but in the animation of the object that encrypts it.

Where, in that past project, video was the method to encrypt the movement of an object-and therefore this movement was applied to the behavior of the video itself-here I wanted to grab the data of people crossing the turnstiles, but instead of transforming it into something else I wanted to use the same object to display this data. The object keeps the same formal aspects of the original one, including the produced sound and movement, but it is electronically automated. On the other hand, the turnstiles are a strong reference to the idea of access, and my interest in non-places, comes along with the kind of access to information that one can have in such spaces. I am particularly interested in digging out hidden scores from certain situations, and to create enclosed systems fed by information retrieved in advance.

In Hong Kong, my personal experience as a foreigner, deprived of access to information and keeping a certain distance from the linguistic attributes of the surrounding culture, made me focus on this kind of experience. While certain information is not accessible to me, I am compelled to focus on another kind of information, more raw and "primordial," in some way. Non-places like subway stations are discharged of these layers of superficial cultural material, but they still maintain attributes-more primary ones-that are essential characteristics of the same culture.



João Vasco Paiva - Chips, John in the Cage (2010)
Electronic birds, live mynah bird, cage, electronic components, Ir sensors, microphone. Variable dimensions, Installation views at Videolage



João Vasco Paiva - Traces (2011)
single-channel video and generative animations with projector, Led screens, and smoke machines, dimensions variable, video 20'00".
Installation view at Ullens Center for Contemporary Art

Robin Peckham: In what ways does this turnstile object-a kinetic sculpture of sorts-reflect your ongoing interest in electronic media? Does it somehow link the new media circle within which your work is largely known and a broader sense of exhibition production? I know you have consistently rejected the label of "media artist."

João Vasco Paiva: Well, it would be more adequate to say I reject the label of "new media artist," because my work is not restricted to the computation and information that is passed through bits. I do not see a great difference between these circles. Technology has always been present in art making, and personally I would divide artists not in terms of the technology used but rather the use they give to it. The role that technology has in artistic practice differs from painter to painter as well as from new media artist to new media artist. Personally, in my practice, I assume the role of technology in the documentation process-this process extends through every medium.

The turnstile is a sensor. In it, the act of sensing the physical world is obvious and amplified, going completely against the new technological developments that pursue invisibility and space ecology. That was what first attracted me to it-we could call it a monument to the acts of mapping and encrypting, not only to control, but to the idea of gaining a very basic knowledge: how many and with what frequency individuals have passed through it. And again, there is also the idea of access, the access that I have to information, the access that new media experts will have to the paintings, and so on.

Robin Peckham: The paintings in this exhibition are based on visual materials from those same MTR stations and platforms like advertisements, station maps, and wayfinding aids, but you have abstracted all of the textual (and some of the graphic) information. What is the impetus in this kind of treatment?

João Vasco Paiva: As I mentioned before, I wanted to remove any kind of additional information from the objects. The paintings keep the same formal attributes of the design that was made to contain information, so, when this information is removed, the design becomes the information itself—the basic attributes of a painting, color, composition, and structure. The impetus is to reduce the transmission of information to its basic features—forms, shapes, and colors—that can be recognizable despite cultural and social backgrounds and apart from any culturally constructed knowledge and language.

At the same time I intend to highlight the aesthetic components that feature in a so-called “non-space.” While a non-place is defined as a place with no cultural content, my project contradicts this by concluding that a “non-place” represents a cultural and social space that still characterizes the population. In a global context, these non-places are circulation places for the masses, and we spend a quantifiable part of our life in them. They are a symbol of our time, and end up by influencing us as well.

Maya Deren claimed, while she was documenting rituals in Haiti, that a culture is characterized by the movement of its individuals—I agree with that, and believe that it can also be characterized by any kind of visual or audio stimulus that translates its very core. These characteristics are more significant than the factors that are traditionally the object of study, because they can be perceived by anyone.



João Vasco Paiva - The Comment (2011)
Site-specific intervention with acrylic letters, Dimensions variable

Robin Peckham: In a sense this marks a rejection of the linguistic turn, which gained currency in the art world in the form of discursive production some two decades after its rise in Continental philosophy. Does your embrace of the painting as an object instead say something about a new, parallel turn today? And, as you are a non-Cantonese speaker from Portugal based in the former British colony of Hong Kong, does this new turn have something to do with the a priori status of the global art world today?

João Vasco Paiva: Yes, in a way. The fact that I do not understand Cantonese, neither spoken nor written, makes me experience Hong Kong with a certain level of abstraction. Even so, I feel familiar with the place, and while this has been a barrier for interaction, it is at the same time a liberating factor. Certain aspects, non-textual but purely visual and sonic, allow me to live here in privacy while still maintaining an intimate relation to my surroundings.

I could say that these aspects are characteristic of the place and in that sense I wouldn't say that my work presents a rejection of the linguistic turn, but perhaps rather research on the very core of language itself—visual and sonic language. Hong Kong allows me to retain a desired distance from my subject matter, an outsider position that enables abstraction and, therefore, a focus on visual and sonic structure.

25 Jun 2012
LEAP Magazine
"Sharjah News," Aimee Li
Link: <http://leapleapleap.com/2012/06/sharjah-news/>

艺术界


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SHARJAH NEWS

Post in: Special Report | June 25, 2012 | Tag in: LEAP 15 | TEXT: Aimee Lin / IMAGES: Sharjah Art Foundation



Ghassan Sahhab Essential in the Middle East premiere of Revisiting Tarab by Tarek Atoui

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IDENTITY ISSUES: THE FIFTH GENERATION OF OVERSEAS CHINESE ARTISTS LEAP 24

GLOBAL ART FORUM: A FRIENDLY



Installation view of "What Should I Do to Live in Your Life"

visitors to enter spaces previously reserved for the private lives of locals in order to view contemporary art created by outsiders.

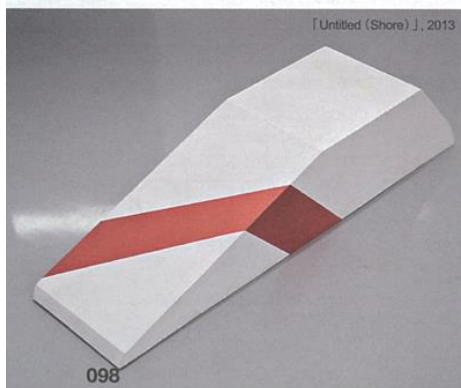
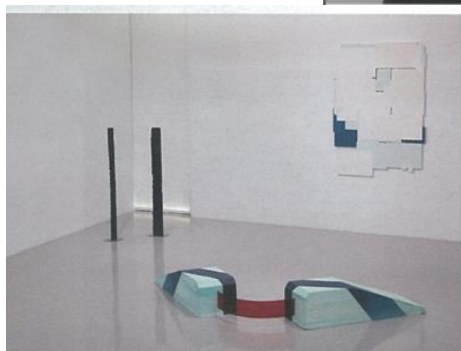
The most widely discussed event was a concert held in Arabic Calligraphy Square. Lebanese sound artist Tarek Atoui brought together avant-garde sound artists and traditional Arabic musicians to perform *Revisiting Tarab*. Sitting on an Arabian carpet and listening to a New York sound artist of Japanese descent use a notebook computer to improvise with a local player of traditional drum music, one could not help but marvel at the virtues of cultural exchange. And the story behind the performance—which was commissioned and produced by the Sharjah Art Foundation—provided a sterling example of the type of artwork that was discussed at this year's "March Meeting." (Translated by Daniel Nieh)

In addition to the conference, a few concurrent exhibitions and performances added yet more charm to Sharjah's spring art scene. "What Should I Do to Live in Your Life" reflected curator Claudia Pestana's ruminations upon relocating to Sharjah and coming face-to-face with the emirate's long cultural history and unique artistic ecology. The artists in the exhibition (Lee Kit, Minouk Lim, João Vasco Paiva, Part-time Suite, and Yuk King Tan) were all strangers to Sharjah as well. Their images, videos and installations were dispersed throughout the rooms of an ancient Arab mansion, obliging

Jan 2013

FlashOn

"香港逼人 Joao vasco paiva"



一望無際的壯士、氣吞天下的車子，金戈鐵馬的氣勢，每天必在旺角銅鑼灣中環沙田……干戈不息，終於逼出個名聲來，最近我城入圍美國《赫芬頓郵報》「超失望的旅遊點」成為亞洲唯一代表。「逼」不得已，誰人願意？不如像旅居香港的葡萄牙藝術家João Vasco Paiva，香港唸碩士畢業後留下來，以錄像、油畫、裝置藝術等等不同方法，把城市變化成為藝術作品靈感來源，最近在香港舉辦《近在他方》展覽，錄像《Threshold》中的油麻地旺角，原本應該出現在視線水平畫面的廣告文字被刻意刪除，去除廣告植入，同樣人山人海的地區得以重新發現和感受。「我是葡萄牙人，如果留在歐洲等地會太『融入』文化和生活，香港非常接納國際文化，同時我可以以外國人的角度發現城市的獨特。這種保持距離又極度親切的感受，對我來說，全球惟香港獨有。」可以化「干戈」為玉帛，其實亦是香港人的集體願望吧。

People as far as the eye can see, cars gobbling up the air and an aggressive atmosphere, every day in Wan Chai, Causeway Bay, Central and Shatin, the city is constantly frenzied. Eventually, it's become so famous for this Hong Kong was recently named by the Huffington Post as 'one of the biggest tourist let-downs', becoming the only city in Asia to earn this reputation.

Who enjoys all this harried rush? You can learn from Hong Kong-based Portuguese artist João Vasco Paiva. After finishing his masters here, he stayed on and using multimedia techniques such as video, oil painting and installations, he utilized the city's change as the inspiration behind his pieces. Recently in his exhibition Near and Elsewhere, the video Threshold depicts Yau Ma Tei and Wan Chai with all the street signs and advertising deliberately blanked out. Without these signs, these bustling areas take on a new appearance and feel. "I'm Portuguese, if I stayed in places like Europe I would have merged with the culture and lifestyle there. Hong Kong is very receptive to international culture, but at the same time I can use my identity as a foreigner to discover unique things about the city. In my opinion, this combination of distance and familiarity is something only Hong Kong has." In any case, to objectively turn discord into harmony is probably what every Hong Kong resident wishes for.

香港物語

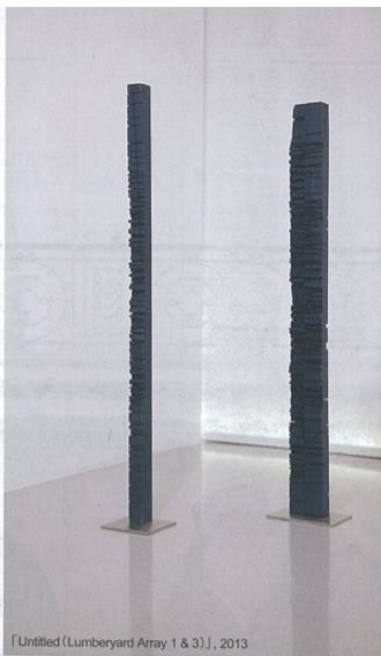
全港最大殺氣的戰場——旺角，在João錄像作品鏡頭下，刻意去掉廣告招牌，去除了這些「雜物雜音」，讓觀者更直接體現城市氣質：就如我們若能去盡被滿街「鬥士」撞散及車仔輾傷腳趾的恐懼厭煩，這城市的脈搏性格，顯得更為貼身可親。藝術家笑言，你愛一個地方，他的好與壞都會甘心接受，只是他細分之為藝術能量。「家住南丫島數年，我自己也怕嘈怕逼，周末日多數留在離島踩單車、做作品、生活作息，平日偶爾或夜深才到旺角銅鑼灣逛一會，感受我城的心跳和個性。」這次展覽展示的每件雕塑或錄像，靈感以至創作也都來自堆積於香港本地或周邊地區的物件，從美學角度重新檢視被大都會市民共同創造、形成和使用，隨後被忽視或棄置的物件和實體；他有系統地記錄、分析、抽取、刪減以創作出一套經過編撰的演繹，顯示了他的理性和冷靜；作品中帶有香港情懷，卻又感情熾熱。

生活靈感

據說與香港有緣的外國人，都有個非常香港化中文譯名，「周奧」兩字更添文雅之氣。唸書後決定留在香港從事藝術工作，葡萄牙人選擇扎根此地，

對「周先生」而言，此地氣質是如此獨特，只此一家。「有一次我回葡萄牙，即使是鬧市，比較起來路上行人雖多仍是顯得『稀少』，有點不自在呢！原來我已習慣了香港的喧鬧和生命到如斯程度。」地球上縱不乏繁華鬧市燈火普照的大都會，然而既開明地容納多國文化，又保留華人傳統，這讓藝術家可以用居民與外國人的雙重身份，保持一點點客觀和距離但又能投入愛護這城市，醞釀出以香港為靈感，能觀察到城中人容易忽略了的生命力。舉例來說，展覽其中一項作品，看似普通不過的發泡膠箱，原來是由樹脂製成，盒子外的「膠帶」其實是上色而成。物件的形態經過重鑄並以另一種設置方式呈現，我們對其意義的看法可能會轉移：曾經是「近」的概念可以轉換成「在他處」，反之亦然。

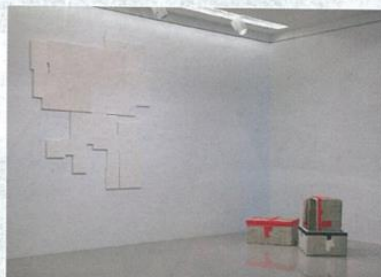
「我最想保留發泡膠箱遺留的『訊息』與『感覺』。正常來說，一個發泡膠盒不止使用一次，可載各類不同貨品，這種可用多次的環保特質，意味也一併滿載運輸者、物件及都市的回憶。用回正常發泡膠盒容易潰爛，我以別的物件把發泡膠盒創造一次，更強調它背後多次盛載的都市痕迹，也較容易引發觀者反思。」我們平時不屑一顧只是尋常的人與事，等到失去才後悔莫及，對於城市人而言，塵世間最痛苦之事，莫過於此。



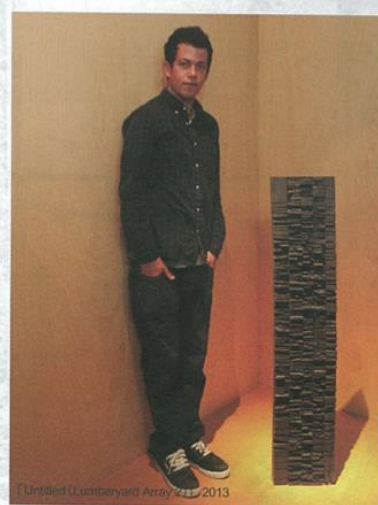
「Untitled (Lumberyard Array 1 & 3)」, 2013



「A Brief Moment in Time III」, 2013



Above: 「Pipes for Stella 3T4」;
Bottom: 「Pipes for Stella 2T3」, 2013



「Untitled (Lumberyard Array 4)」, 2013

About João Vasco Paiva

周奧（1979年生於葡萄牙）畢業於葡萄牙波爾圖藝術學院，2006年移居香港研修藝術碩士課程。在2008年以優異成績畢業後，周奧開始用多種媒介進行創作，不斷探索城市空間如何成為美學作品的催化劑。周奧的作品本質上與香港緊密相連，同時亦可應用於全球各地的密集城市環境，顯示出不管是哪個城市，其實都有著同樣的視覺與物理特徵，而這些特徵在經過記錄與抽象化的過程後，能分解成為可被解讀與具有豐富資訊的事實。周奧展覽遍及香港、葡萄牙、英國、澳洲、匈牙利與紐約。最近，周奧獲邀參加了倫敦薩奇畫廊具開拓性的展覽《Hong Kong Eye》。他未來的動向，包括在香港歌德學院舉辦個人展覽，以及參與紐約Residency Unlimited的駐場計劃。

A graduate from the Porto Arts Institute, João Vasco Paiva (b.1979, Portugal) moved to Hong Kong in 2006 to complete a Master of Fine Arts in Creative Media. Upon graduation with distinction in 2008, Paiva set to create works in multiple mediums, which consistently explore how urban spaces may serve as catalysts for aesthetic production. While Paiva's work is intrinsically tied to Hong Kong, his work resonates with dense urban environments around the globe: it suggests that cities, regardless of location, share certain visual and physical characteristics that, following a process of documentation and abstraction, may be reduced to readable and informative truths. João Vasco Paiva is considered one of Hong Kong's leading emerging contemporary artists and has been exhibited widely in museums as well as galleries from Hong Kong and Portugal to the UK, Australia, Hungary and New York. Recently, Paiva was featured in the seminal 'Hong Kong Eye' exhibition at the Saatchi Gallery in London.

《João Vasco Paiva: Near and Elsewhere》

Date: Now until Jan 18, 2014 (Mon-Sat)

Time: 10:00 am - 7:00 pm

Venue: Edouard Malingue Gallery (First Floor, 8 Queen's Road Central)

Enquiry: 2810 0317

「Untitled (from the Wanchai Market)」(series), 2013



24 Jan 2013

Randian

"Hong Kong Eye"

Link: http://www.randian-online.com/np_feature/hong-kong-eye/

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2013.01.24 Thu, by Xue Tan Translated by: 陈婧婧

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FROM:

A rather un-conventional survey show aims to generate awareness of the art scene and bolster market attention

"Hong Kong Eye," group exhibition by 18 Hong Kong Artists

Saatchi Gallery (Duke Of York's HQ, King's Road, London) Dec 5, 2012 – Jan 12, 2013

[Note: an expanded and different "Hong Kong Eye," along a similar curatorial theme, will be shown at ArtisTree (1/F Cornwall House, TaiKoo Place, 979 King's Road, Island East, Hong Kong) from May 1 - 31, 2013]

>> print



Luckily, other works in the second room survived the digital explosion. For instance, in "China is not Ruled by Chinese Anyway," a newly finished film-still painting by Chow Chun Fai, the artist uses his privileged status as a Hong Kong citizen to exercise his freedom of speech. Adrian Wong's animated soft sculptures explore linguistic interpretation through his typical humorous approach. Kong Chun Hei's meticulous ink on paper works play with the shifting properties of representation through the morphing of surface and material. And João Vasco Paiva's minimal kinetic sculpture "Counterpoints" consists of five stainless-steel turnstiles that spin their arms according to the flow of passengers entering the Hong Kong Central Metro station, together with a set of panels that are the result of an abstraction of the station information signs, creating a neat corner of urban mechanism.



João Vasco Paiva, "Palimpsestic," 2011.

14 November 2013

artinasia.com

"Near and Elsewhere"

Link: <http://www.artinasia.com/galleryDetail.php?catID=1&galleryID=2122&view=7&eventID=22051>

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EDOUARD MALINGUE GALLERY

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Central

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Near and Elsewhere

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by Edouard Malingue Gallery

Location: Edouard Malingue Gallery

Artist(s): Joao Vasco PAIVA

Date: 27 Nov 2013 - 28 Jan 2014

Edouard Malingue Gallery presents *Near and Elsewhere*, the anticipated solo exhibition of contemporary Portuguese artist Joao Vasco Paiva, based in Hong Kong since 2006. With a background in painting and an advanced training in media techniques, Paiva's work is characterised by the appropriation of observed phenomena, mapping apparently random situations and presenting them in an aesthetically organised framework through multiple mediums.

For this particular exhibition, Paiva will continue his observation of the complex and predominantly chaotic characteristics of metropolises. The sounds and systems of bustling streets, rushing metros and densely constructed spaces are the core subjects of Paiva's work, which he systematically documents, analyses, abstracts and reduces to create a codified interpretation that is simultaneously an artwork.

Joao Vasco Paiva is one of Hong Kong's leading emerging contemporary artists and has exhibited around the world, from Hong Kong and Portugal to the UK, Australia and New York. Recently, Paiva was featured in the seminal 'Hong Kong Eye' exhibition at the Saatchi Gallery in London that travelled to Artisree, Hong Kong. Paiva has received multiple awards, including the Hong Kong Emerging Artist Grant and the International Artist Support Grant awarded by the Calouste Gulbenkian Foundation, Portugal.

-Edouard Malingue Gallery

Image: © Joao Vasco Paiva

18 Nov 2013

HongKongTatler.com

"Joao Vasco Paiva at Edouard Malingue Gallery"

Link: <http://hk.asiatatler.com/luxury-news/joao-vasco-paiva-at-edouard-malingue-gallery>

João Vasco Paiva at Edouard Malingue Gallery

The contemporary Portuguese artist based in Hong Kong presents his work at a solo exhibition in Central

By Hong Kong Tatler

Nov 18, 2013

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Edouard Malingue Gallery will play host to the much-anticipated solo exhibition from contemporary Portuguese artist João Vasco Paiva, titled *Near and Elsewhere*. Paiva, who has been based in Hong Kong since 2006, uses his background in painting and media to create work through multiple mediums.

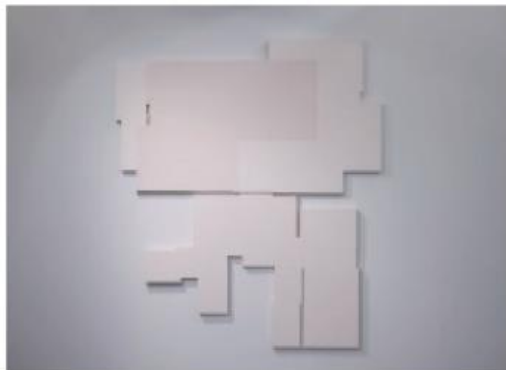
For his solo exhibition this time around, Paiva will be exploring the unintentional aesthetic of the city's public collective from boarded-up shops to a collage of ads and blank billboards above the city's skyline. His exhibition will present a series of urban sculptures inspired by shapes and objects seen out in about in this celebrated city.

21 Nov 2013

Randian

"Joao Vasco Paiva: Near and Elsewhere"

Link: http://www.randian-online.com/np_event/joao-vasco-paiva-near-and-elsewhere/



See all photos (2)

Venue

Edouard Malingue Gallery

Date

2013.11.27 Wed - 2014.01.28 Tue

Opening Event

11/27/2013 00:00

Address

First Floor, 8 Queen's Road Central Hong Kong

Telephone

+852 2810 0317

Opening Hours

Monday-Saturday 10am-7pm

Director

Edouard Malingue

Email

mail@edouardmalingue.com

>> *Go to website*

>> *See map*

JOÃO VASCO PAIVA : NEAR AND ELSEWHERE

Press release



João Vasco Paiva, "Threshold", video still, 3 mins 27 secs, 2013

周奧, 《Threshold》, 錄像, 3分27秒, 2013

Edouard Malingue Gallery is pleased to present Near and Elsewhere, the anticipated solo exhibition of contemporary Portuguese artist João Vasco Paiva, based in Hong Kong since 2006. With a background in painting and an advanced training in media techniques, Paiva's work is characterised by the appropriation of observed phenomena, mapping apparently random situations and presenting them in an aesthetically organised framework through multiple mediums.

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26 Nov 2013

Wanderlister+

"Joao Vasco Paiva"

Link: <http://www.wanderlister.com/post/68167790397/thew-guide-to-7-design-event-in-7-days-for-design#.UpVF4RZJXIZ>

+ JOAO VASCO PAIVA / Thursday 13 NOV 28 . Edouard Malingue Gallery . Queens Road Central . CENTRAL District



Joao Vasco Paiva, a multi-layered, multi-media artist who walks a fine line between art and design expressions, is opening his latest solo show in town this Thursday night, hosted by the Edouard Malingue Gallery in Central. Always using Hong Kong as his muse, this particular show for the HK-based, Portuguese native artist, looks further into revealing the collective unconscious layer created by the city dweller. The show will have video, 2D, and 3D sculptural works.

RSVP for [Joao Vasco Paiva](#)

29 Nov 2013

Artinfo

"Joao Vasco Paiva Blanks Out Street Signs"

Link: <http://hk.blouinartinfo.com/news/story/990646/joao-vasco-paiva-blanks-out-street-signs>

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João Vasco Paiva Blanks Out Street Signs

BY ZOE LI | NOVEMBER 29, 2013





Still from "Threshold" (2013) by João Vasco Paiva.
(Courtesy artist and Edouard Malingue Gallery)

A new video by **João Vasco Paiva** captures street scenes in Hong Kong's crowded Sham Shui Po, Mongkok, and Causeway Bay neighborhoods, but the sign boards along the streets have been blanked out by the artist.

The video, "Threshold" (2013), is disconcerting as by removing the content of the signs, Vasco Paiva has emphasized their existence. The large amount of blank white spaces seen on screen draws our attention to the massive bombardment of advertising and directives we encounter in our daily lives and which we have become numb to. Rather than carry an anticommerical intention, which the artist finds "too pretentious," the work is aiming to highlight the aesthetic qualities of advertisements and how these visual markers come to define

the cityscape of Hong Kong, and indeed of any other city.



It is also as close as we will get to seeing the world literally through the eyes of Vasco Paiva. The Portuguese native moved to Hong Kong in 2006, and although he has settled into life here, he does not read or understand Chinese, thus the content of street sign boards and advertisements are all lost to him.

"My friends may get annoyed by the advertising video screens installed in the

back of cab seats, but it is just a blank for me. I just maybe look at the bad design," says the artist.

His new work is currently at a solo exhibition that just opened at **Edouard Malingue Gallery**, titled "Near and Elsewhere." The show sees the artist further developing his ideas based on the aesthetic qualities of the city's "non-places" (see an interview with the artist [here](#)) and cementing his signature of "blanking" mundane sign boards, emphasizing the outlines of shapes, and casting sculpture from found objects related to the streets. There are the floor sculptures that resemble speed bumps and a series of resin casts of styrofoam boxes found in different parts of the city.



João Vasco Paiva "A Brief Moment in Time I" (2013)

For "A Brief Moment in Time I" (2013), the artist studied the advertisement posters that pile onto the front of Hong Kong's closed-down shops. He lifted the outline of the mass of posters and carved that in wood, adding subtle depth by painting in beige and white hues. The sculptural work decontextualizes advertising posters to study the chaotic and randomly arranged form. It continues the artist's exploration of transitional spaces, similar to his series of MTR maps ("Station" and "Map" from 2011).

"I wanted to change one quality of the object and turn it into something completely different," says the artist. He also achieves this in "Untitled (Lumberyard Array 3)" (2013). The pillar of just over a meter tall is painted cobalt blue and covered in deep cuts. The markings were already on the object when Vasco Paiva went to lumber shops to search for wood pieces. He then stripped it down to its elemental form before painting over it. "These work men were just doing their daily work, making marks on the wood without realising that they are making something quite interesting," says Vasco Paiva.

"Near and Elsewhere" until January 18, 2014 at Edouard Malingue Gallery, www.edouardmalingue.com

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João Vasco Paiva "Untitled (Lumberyard Array 3)"

6 Dec 2013
covermagazine.hk
"Near and Elsewhere Joao Vasco Paiva"
Link: <http://www.covermagazine.hk/node/2210>

Near and Elsewhere João Vasco Paiva

08.12.2013 1

Eduard Malingue Gallery presents "Near and Elsewhere", solo exhibition of João Vasco Paiva, a Hong Kong-based artists who explores the visual qualities collected subconsciously. Near and Elsewhere reforms the aesthetic perspective of the object and entities that we ignore in our metropolitan life everyday and puts them in the spotlight, creating a sense of rediscovery.



Cleverly merging the shapes of commercials and billboards together into a sculpture and removing all the contents, the exhibition consists of a series of these "urban life" inspired sculptures. The most memorable sculptures in the gallery are the Styrofoam boxes. Don't let the appearance fool you though. These delightful boxes are resin casts; every small detail of the original Styrofoam is captured and recreated realistically!



Using the contours of advertisement in more congested areas of Hong Kong, such as; Mong Kok, Sham Shui Po, and Causeway Bay, in the form of a video, João Vasco Paiva embarks you on a journey where you can experience the impact of what it is like in a foreigner's perspective in the middle of the congested areas of Hong Kong. Removing all the Chinese characters from these commercials and replacing them with blank white spaces creates feeling of discovering a new place a sense of familiarity.



The exhibition does an incredible job of taking the everyday city objects that we take for granted and sheds new light upon them reminding us that even the smallest objects like the small paper commercials glued on the gates of a closed up store can be interesting if you pay closer attention to them!

The exhibition will be up until the 18th of January, be sure not to miss it!

Edouard Malingue Gallery: First Floor, 8 Queen's Road Central

17 Dec 2013

rthk.hk

"Marc Quinn in Hong Kong: Joao Vasco Paiva, Pianist Brothers Lucas and Arthur Jussen"

Link: <http://programme.rthk.hk/rthk/tv/programme.php?name=tv%2Ftheworks&d=2013-12-17&p=2453&e=243950&m=episode>

Marc Quinn in Hong Kong; João Vasco Paiva, Pianist Brothers Lucas and Arthur Jussen

2013-12-17

2013-12-17 Marc Quinn in Hong Kong; João Vasco Paiva, Pianist Brothers Lucas and Arthur Jussen



After graduating from the Porto Arts Institute in his home country of Portugal, João Vasco Paiva moved to Hong Kong to complete a Master of Fine Arts in Creative Media. He graduated in 2008, but he's still here, and still making works that focus very much on Hong Kong and its urban environment, as you can see in his current exhibition at the Edouard Malingue Gallery.



that all parties involved benefit from the exposure: additional material, such as interviews and videos are posted up alongside the artwork, giving voice to the artists as well as informing buyers.

"Our prints are important, as we attract a lot of first-time buyers," Royce explains. "Perhaps they're drawn to the original for that price – so we offer prints at a more affordable price range." Plus it also organises regular pop-up art shows in spaces around the city – a recent show was held in Plantation in Sheung Wan. "There are two great advantages to presenting art online," Royce says. "One, there's no limit to the number of artists you present. Two, accessibility. We want art to be accessible to everyone."

Traffic: 200 visitors per day
Reacts: Mostly local buyers
Good for: Collection builders
Artists to look out for: Lai Yung, Joon Wu

Mischmasch (est. 2008)

mischmasch.com
Cited as more of a social networking site for artists, buyers and curators, Mischmasch launched the website in 2009, the physical gallery space in 2010. The brainchild of former designer Alice Zhang, the site

operates by presenting artworks and collections attached to user profiles, and is open to anyone. A handy-up theme the name, which has its roots in the German language of Tumblr, Etsy, Facebook and other social media platforms, the site's focus is in connecting art with its audience by integrating technology with presentation. Clusters of pink dots indicate an online voting system, and newer prints are branded with Repix RFID tags for sale. With Repix RFID tags for sale, Mischmasch, which can be scanned to open a voice file containing an artist's message. Zhang set up sister site to Mischmasch, Slow (slowartshow.com), earlier this year, which features more graphic aesthetics in 3D form. "The online platform is such a new sphere," Zhang says. "We're not targeting people with money. Think about it, art is like magic. You have very common materials, pigments and canvases, instantly turned into something desirable and emotional, with value. We try to capture that magic and emotion using design and technology. We're constantly trying to figure out the best way to do this."

Traffic: 2,000 hits per day
Reacts: Mostly Europe
Good for: First-time buyers
Artists to look out for: Emily Lau, Marco Tinios, Den Ekkio



Next looks: HKAC's art and technology exhibition
Art and technology make a fruitful marriage in Hong Kong Arts Centre's first digital exhibition in the year. New Asian artists, including Takashi Murakami, Yayoi Kusama and Damien Hirst, address the issue of the digital age and how that is reflected in, or influenced by, their art. HKAC, Post-Gallery, until Jan 22. Hong Kong, HK.

Review Near and Elsewhere



Verdict Outside becomes inside

The familiarity and unfamiliarity of João Vasco Pires's latest works flirts the viewer into several quandaries. *Near and Elsewhere* would have nicely suggested the dichotomy of the exhibition, but no such luck: instead we have *Near and Elsewhere*, which suggests a grey area, a third dimension that, according to the exhibition, exists in our interaction with the outside world.

The Hong Kong-based Portuguese artist presents this third dimension in his installation piece, and invites us to think about signifiers and symbols of objects when placed under new light. A wooden board

is subtly painted over in blocks of beige and white to indicate excessive flying. Striped crates are plastered with stripes of blue and red: a carefully assembled collection of industrial Portuguese sits in the corner of the gallery. These are all ubiquitous objects, found on your average Street Shop's street corner, but in the context of a gallery space and presented as art, even difficult questions arise which force us to truly look at the things that we glow over – or perhaps choose to ignore – in a day-to-day basis. *Yashde Chong*

Near and Elsewhere
Edouard Malingue, until Jan 18, edouardmalingue.com

Newly opened Avenue des Arts



Hollywood Road has another artistic neighbour in the form of a gallery founded by former tennis player David Loria. The Avenue des Arts brand has roots in Paris and Hong Kong, and offers diverse design services, delving in homeware such as lights and furniture as well as contemporary art from the US, Brazil, New Zealand and of course, France. Made-to-order pieces are also

available upon request. The gallery's inaugural mixed-media exhibition, *Overlays*, opened earlier this month, presenting their French artists Nathalie Desautel (whose metal sculpture is displayed above), Jeff Collin, Gregory Deben and Telen. *Yashde Chong*

Overlay Avenue des Arts, until Jan 15, avenuedesarts.org

Dec 2013
arthongkong.net
"Edouard Malingue Gallery"
Link: www.arthongkong.net



Part of Hong Kong Art Gallery Association
art week:

Edouard Malingue Gallery

João Vasco Paiva - Near and Elsewhere

28 Nov 2013 - 18 Jan 2014

Edouard Malingue Gallery is pleased to present 'Near and Elsewhere', a solo exhibition of Hong Kong-based artist João Vasco Paiva (b.1979, Portugal) that explores the aesthetic qualities unconsciously-created by a city's public collective. A graduate from the Porto Arts Institute, João Vasco Paiva moved to Hong Kong in 2006 to complete a Master of Fine Arts in Creative Media. Upon graduation with distinction in 2008, João Vasco Paiva set to create works in multiple mediums, which consistently explore how urban spaces may serve as catalysts for aesthetic production. While João Vasco Paiva's practice is intrinsically tied to Hong Kong, his work resounds with dense urban environments around the globe, which he systematically documents, analyses, abstracts and reduces to create a codified interpretation that is simultaneously an artwork.

At the heart of João Vasco Paiva's practice is thus an interest in finding an order and inner logic to urbanity's intrinsic complexity.

1/F, 8 Queen's Road Central Hong Kong

<http://www.edouardmalingue.com/>

Jan 2014
a. m. Post
"Near and Elsewhere: Joao Vasco Paiva"

interview

page: 022-023

Words by Rachel Smith
Image courtesy the artist and Edouard Malingue Gallery

001

NEAR AND ELSEWHERE

JOAO VASCO PAIVA



Having lived in Hong Kong for the past seven years, Joao Vasco Paiva feels that the city is now his home and that Portugal, the country in which he grew up, is becoming a less and less familiar place. Whilst his roots are now firmly planted here, he retains to a certain degree the outsider way of seeing, and it is this that makes his work so compelling. Paiva admits to having experienced a certain amount of difficulty in the past in finding a niche in the city's art scene, though nowadays he is an internationally acclaimed artist based in Hong Kong, whose creative vision, as he explicitly states, is shaped by this place and his responses to it.

Paiva uses his observations of the urban environment to create artworks that enable the audience to observe what is often missed amongst the intrinsic overload of visual data that continually bombards urban dwellers. In his current mixed media show Paiva mingles sculpture, spray painting and printing, all united by an intricately handcrafted attention to detail, alongside manipulated video images of the urban landscape. Like the artist himself all the works here create an air of calm and he readily admits that they reveal his attempts to make order out of chaos, producing a formalist beauty in line with the tenets of modernism.



Untitled (Lumberyard Array 1 and 3)
2013
Latex on wood, steel base
Dimensions variable

DATA
Near and Elsewhere
28 November 2013 – 18 January 2014
Edouard Malingue Gallery
First Floor, 8 Queen's Road Central, Hong Kong

Paiva describes the process of, "appropriating urban furniture" and capturing, "chance compositions" in his work. Yet the artist does not merely select found objects to place in the gallery context in the style of Marcel Duchamp, rather he carefully manipulates the borrowed elements to create a new dynamic that does not hide the hand of the artist but attempts to reveal the methods behind the creation of artworks. *The three Untitled [from the Wanchai market]* pieces capture Paiva's intentions as they are discarded fish boxes cast from resin and painstakingly painted to produce perfect copies of the originals that on close inspection reveal themselves as delicately unique sculptures.

The two works *Untitled [Corner]* and *[Shore]* similarly replicate street furniture in the form of roadside curbs but with the addition of subtly beautiful shades of pale turquoise. When asked about the inherent feelings of frustration engendered amongst the city's pedestrians by traffic controlling barriers on Hong Kong's pavements, of which there are many, Paiva has a surprising response. He explains that he actually feels quite positive towards the architectural features created, often incidentally, by pavement barriers. Paiva sees the traffic islands and luminal spaces isolated as by-products of urban planning as places to smoke a cigarette or drink a coffee, spaces of calm amongst the sprawl of urban life.

Paiva's attempts to reveal and decipher the encrypted marks and structures created by human intervention in the world, of which the city itself is constructed, are described by the artist as ways of creating order whilst at the same time embracing randomness. The *Pipes for Stella* series that include ink bleeds from a digital printer reveal this imperative. Paiva's vision of Hong Kong provides interpretations that resonate with his audience, whether local or global, acting as an open invitation to all city dwellers to observe more closely the world of the street.

Jan 2014
Home Journal
"Joao Vasco Paiva: Near and Elsewhere"



JOÃO VASCO PAIVA: NEAR AND ELSEWHERE
EDOUARD MALINGUE GALLERY, HONG KONG
UNTIL 18 JANUARY

The Hong Kong-based Portuguese artist presents a series of installations that explores the unintentional aesthetic qualities of this city, collectively created and later discarded by the public. Although his work was inspired by objects in Hong Kong, it resonates with dense urban environments across the world, and encourages discussion over what we choose to see and how we interact with it.

這位以香港為基地的葡萄牙藝術家，在最新展覽帶來一批雕塑作品，從藝術角度重新審視被都市人無意中共同創造和使用、最終丟棄的物件。儘管作品靈感源自香港，但仍能與環球城市環境引起共鳴，對人們選擇所看、所用之物的過程進行反思。

edouardmalingue.com

28



THROUGH THE LENS OF JOHN THOMSON:
HONG KONG AND COASTAL CHINA
HONG KONG MARITIME MUSEUM
UNTIL 16 FEBRUARY

Scottish photographer John Thomson spent a decade traveling through Asia in the 1860s and 1870s documenting daily life and local culture, particularly in Hong Kong and China. The photos demonstrate Thomson's incredible talent for capturing the human psyche, and are all the more impressive when considering the limitations of the era's photographic technology. | 蘇格蘭攝影師John Thomson在19世紀六、七十年代到訪亞洲遊歷，攝影十載，紀錄下香港和中國的日常生活和文化。這批影像展示了Thomson捕捉人物心理的過人才華，在那個攝影技術尚不發達的年代尤為可貴。hkmaritimemuseum.org

2 May 2014

Artinfo

"Interview: Joao Vasco Paiva at Orient Foundation Macau"

Link: <http://hk.blouinartinfo.com/news/story/1031049/interview-joao-vasco-paiva-at-orient-foundation-macau>

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INTERVIEW: Joao Vasco Paiva at Orient Foundation Macau

BY DARRYL WEE | MAY 02, 2014



HONG KONG — Hong Kong-based Portuguese artist **Joao Vasco Paiva** is set to open "Cast Away," his first solo exhibition in Macau on May 9 at the [Orient Foundation](#), just a few days in advance of this year's second edition of Art Basel in Hong Kong.

Widely considered one of Hong Kong's most promising younger artists, Paiva was selected as one of the participants in the landmark "Hong Kong Eye" survey exhibition that was held at the Saatchi Gallery in London in December 2012, and ArtisTree in Hong Kong in May 2013. The artworks on display at this particular one-man showcase are partially inspired by techniques of fabrication that are still in use on Macau's piers and ferries, as well as its surviving heavy industrial sites.





BLOUIN ARTINFO caught up with Paiva shortly before the opening of his exhibition to talk about some of his formal and thematic occupations, inspirations, and obsessions, as well as the historical echoes that haunt these works.

Your work often draws directly on the forms, motifs, and other physical characteristics of the urban environment unique to Hong Kong.



These are then reduced, simplified, streamlined, and manipulated or processed in other ways to create a kind of abstract visual cipher or shorthand that seems both anonymously universal and specifically vernacular. Where does this approach come from, and how do you decide when a particular work is “finished”?

I think my formative years in media arts trained me to work within the frame of translation, and to interfere in that translation through a manipulation of the documenting medium. The works that I have been making over the last couple of years are based on aspects and modes of encryption — something that also comes from my previous work in programming, sensors, video, and phonography.

The initial impulse was to explore new formal aspects of objects or situations that are not usually appreciated from an aesthetic point of view. When it comes to changing the initial data, my decisions are minimal. I seek to emphasize it, or simply reveal the way that it was encrypted.

At the same time, there is a concern with space — both the space we inhabit, and the two-dimensional space of an image, or the three-dimensional space of an object, or vice-versa. It is a constant struggle, since there is also a constant level of experimentation. Works are finished when they leave the studio.

Do you take references or pointers from any of the following disciplines—graphic design, information architecture, semiology, linguistics, urban design, and architecture?

Not really. My work develops out of observing and experiencing places, objects, and materials, by disregarding their functionality or the intention of their making. These things are made just so that they can deliver a certain service or have a certain function, but they also have aesthetic qualities, and can tell us something about their syntax.

In this particular body of work, for instance, the piers, ferries, and so on are just a point of departure. There is a certain openness in my work that I like to keep, and for that reason I cannot be bound by the core interests of all those disciplines you mention. In the end, my interests are very formal, experiential, and experimental. All the other connotations that one may find in a particular work of mine are there in a very authentic way. My works are not the conclusions of a study, nor are they a combination of references.

For “Cast Away,” you were inspired by the fabrication techniques used to build piers, ferries, and other industrial sites. Tell us more about how you went about researching this series of works. What were some of the historical or cultural lessons about Hong Kong/Macau’s development as a port city compared with your native Portugal, which was also a major seafaring nation and marine trade center in its day?

My initial idea was to explore the shoreline — this blurred boundary between our space and the sea, between the familiar and the mysterious.

In 2012, I did a performance based on a book called "Pilgrimage," which was written in the 16th century by Fernao Mendes Pinto, a Portuguese man traveling in Asia. He was neither a sailor nor an explorer, just a casual person looking for opportunities in unknown territories. His vision was not adjusted by any scientific knowledge. The book was extensively debated, and some of the stories were considered fiction. It is full of satire, but at the same time it reveals an authentic first-person experience in terms of encountering new cultures and places. Since then, I have been going back to this book and other travel books, comparing the accounts contained within them, the manipulated documentation, and the naive interpretations — maybe because I find myself in a similar situation.

This encounter with new landscapes, and the attempt to (fictionally) map them, to make sense of them, mirrored my own experience, and my own observations of the shore — a sort of notional limit between the urbanized and the natural. Later on, however, I would come to understand that the sea is urbanized as well.

I started to observe the precarious painting techniques applied to the piers — the layers and coats that overlap and become affected by the water, therefore revealing a certain timeline.

The Orient Foundation is housed in a well-preserved 16th century colonial house in Macau that has always hosted foreign ambassadors. It is a house with no trace of Oriental architecture or interior design — a building that resembles a European house from that time, conceived to look familiar and to enclose its inhabitants in a virtual environment familiar to them. These same inhabitants would then explore the "exotic" world around them, gathering and collecting objects for further study. Coincidentally, the Foundation is located next to the grotto where Luis Vaz de Camoes wrote his own account of the Portuguese discoveries. Like this grotto, the house is a sort of shelter where the foreigners were able to reflect on what they saw outside, and at the same time take protection from it.

For this exhibition, I confront these two different realities, realizing that this act of removing observed phenomena from their original site and taking it to a sterilized (but not neutral) space is exactly what I do in my own studio practice. I, too, collect objects and take them in for further analysis. The only things that change are the value of these objects, or the qualities that I find interesting in them.

It's often said that Hong Kong combines both hyper-dense urbanism and unspoiled nature in astonishing proximity to each other — there are all these idyllic beaches and fishing villages on rustic islands within half an hour from Central, for instance. What about Hong Kong continues to inspire your work, and make it a kind of experimental urban laboratory in one of the fastest growing regions of the world?

Many people often assume that I am interested in the urban space, which is true, but my work is not restricted by that interest. What fascinates me most is the act of looking for the algorithmic qualities present in the everyday. Hong Kong, due to its density as well as its exposure to the climate, seems to be an ideal place to explore these qualities. Things are constantly changing, materials decay fast, buildings are destroyed or renovated within a couple of decades, and the public space is designed to transport crowds along at a very fast pace.

Joao Vasco Paiva's "Cast Away" runs at the Orient Foundation in Macau from May 9 through June 7, 2014.

June 2014

AAP

"Cast Away: Joao Vasco Paiva"

Link: <http://artasiapacific.com/Magazine/WebExclusives/CastAwayJoVascoPaiva>

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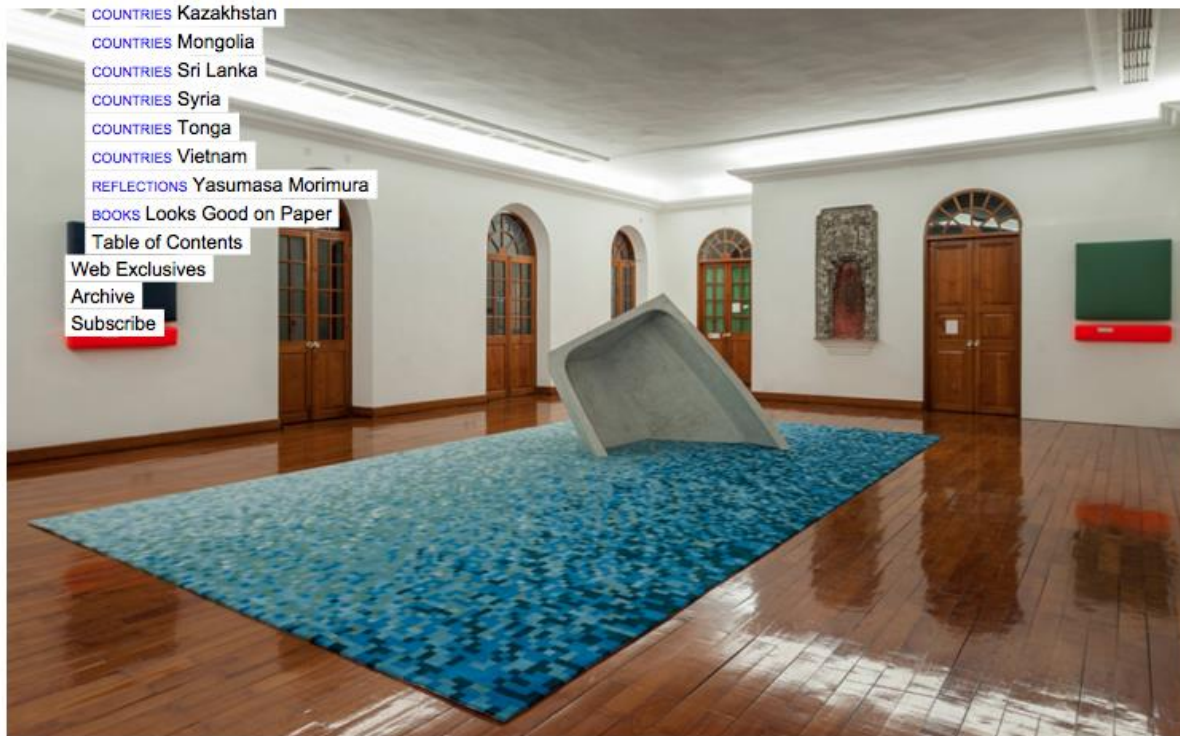
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JOÃO VASCO PAIVA, *Shelter*, 2014, fiberglass sculpture on wool carpet, 170 × 700 × 400 cm. Courtesy Edouard Malingue Gallery, Hong Kong.

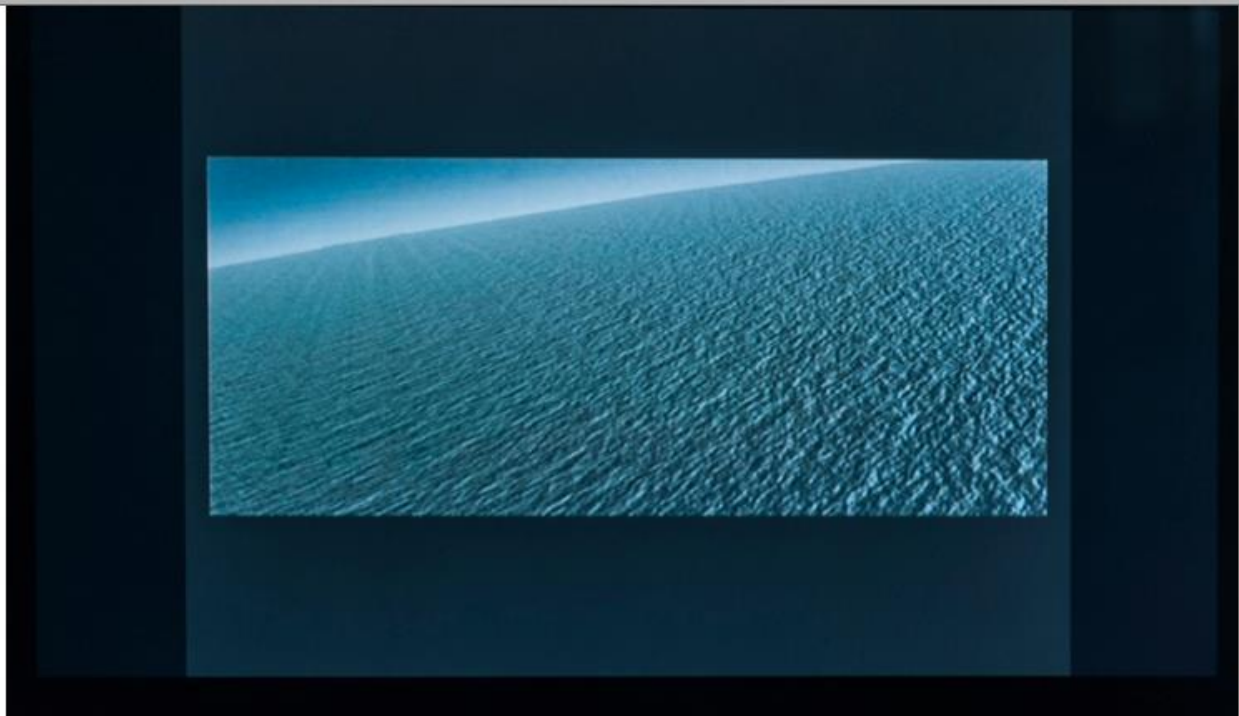
CAST AWAY JOÃO VASCO PAIVA

WEB EXCLUSIVE BY HG MASTERS
FUNDAÇÃO ORIENTE

[HONG KONG](#) [MACAU](#)

Since its origins a century ago, modernist abstraction has navigated between two poles: hyper-rationalism and romantic transcendentalism. Today, however, when so many of our formative explorations into the unknown are conducted in the digital realm—where the technological sublime inspires as much (if not more) wonderment than nature—the two are no longer such oppositional coordinates on the map.

At the heart of “Cast Away,” an exhibition at Macau’s Fundação Oriente by Hong Kong-transplant João Vasco Paiva, is a two-channel video, *Unlimited* (all works 2014). One screen shows an animation of a flight over the ocean captured from a Google Earth voyage over an undistinguishable watery expanse—Google Earth projects sunny, calm skies over most of the globe, in spite of reality. On the flipside of a walled partition is a rapid projection of different maritime signal flags, geometrical designs that correspond to letters of the alphabet and are used to broadcast a ship’s conditions, such as “man overboard” or “dragging an anchor.” Together, the two projections are digital-era re-imaginings of aspects of the European exploration and colonialism that gave birth to trading outposts such as Macau and Hong Kong—the seemingly endless expanses of ocean that sailors endured along the way and the new communication languages developed while circumnavigating the globe.



JOÃO VASCO PAIVA, *Unlimited* (still), 2014, two-channel HD video projection, 40 min. Courtesy Edouard Malingue Gallery, Hong Kong.

The title “Cast Away” takes on other meanings across the exhibition’s four rooms. Paiva placed resin “casts” of flotsam collected from Hong Kong beaches (the artist lives on Hong Kong’s Lamma Island) on top of six light-box-topped pedestals, causing the blue and purplish objects to glow in an eerie, artificial manner. He made a stone-resin copy of a piece of Styrofoam packaging, which stood on its end like a cubist sculpture or a futuristic skyscraper. In opposite corners were four, small dark-blue forms, *Seafoam*, molded from the rounded bits of plastic that circulate the oceans like the mariners of old—and occasionally wash up on shore, where, like many a salted sailor, they are not always a welcome sight. A gray resin cast of “blind spots” (those circular-dotted panels in the floor that indicate to the blind to stop walking) functioned like a floor mat at the entrance—it was unclear whether this was a found object—and combined ideas of a charting journeys through the unknown.

On the walls of the galleries were various riffs on abstract painting. A triptych of canvases—entitled “Portolan I–III,” which were the early navigation charts made by Italian, Spanish and Portuguese explores—are made from old sail cloth, their brown stains resembling coastlines found on the old maps. *Safety / Comfort I & II* are a pair of paintings that comprise a square made from sea-green and a deep-blue vinyl seat-cushions with a rectangular bar hanging beneath them in orange life-preserver material, marked with a lone reflective strip.



JOÃO VASCO PAIVA, *Safety / Comfort I*, 2014, PVC and nylon, 108 x 91 x 10 cm. Courtesy Edouard Malingue Gallery, Hong Kong.



JOÃO VASCO PAIVA, *Safety / Comfort II*, 2014, PVC and nylon, 108 x 91 x 10 cm. Courtesy Edouard Malingue Gallery, Hong Kong.

If Paiva's formal language is austere, and the objects at first somewhat unyielding of their latent stories, most of the pieces in "Cast Away" achieved their own integrity, tracing unexpected threads still linking the early, economically motivated explorations by Europeans around the globe and the modern-day, international economy—largely through all the garbage humans have left in the wake of their travels.

The one piece that fell flat was the largest installation, *Shelter*, consisting of a four-by-seven-meter carpet of small blue squares of varying tones—like a pixelated oceanscape—with a gray fiberglass form resembling the stern of a small, largely submerged sailboat. As the title suggests, the artist intended the latter form to evoke a refuge—though how, exactly, given the angle of the ship, and why a small, sinking sailboat would double as a haven is unclear. As happens all too frequently with artists today, when realizing large-scale fabrications, objects start to look like stage props—that is, they become more illustrative and less tactile or precious. In the case of *Shelter*, perhaps the two parts would have looked better on their own within the exhibition, but together their industrially fabricated qualities suggested the artist himself sailing too far from familiar shores. Nonetheless, one hopes that Paiva's explorations into the fertile, peculiar territory of Macau are just beginning.

26 Aug 2014

Contemporary Art Daily

"Group Show at Witte de With"

Link: <http://www.contemporaryartdaily.com/2014/08/group-show-at-witte-de-with/>

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Group Show at Witte de With

August 26th, 2014

Press Release:

"But if everything is potentially everything else, complained the translator, what am I doing here?"

From "Afterword: The Death Of The Translator" by George Szirtes

Works by more than forty artists from across the globe – including a strong contingent of Hong Kong-based artists, many of whom have never shown at Witte de With before– are gathered around key concepts such as time, duration and space (Douglas Gordon, Felix Gonzalez-Torres, On Kawara), memory and inscription (Ang Song Ming, John Cage, Sharon Hayes), transformation (Bik Van der Pol, Nicolás Lamas), pleasure (Ivan Argote, Chu Yun, Willem de Rooij, Haegue Yang), and encounters (Lee Kit, Narcisse Tordoir). The relations and transferences between the presented artworks are guided by notions such as tension, repetition, variation, and momentum, reminiscent of Contact Improvisation, a dance method developed by choreographer Steve Paxton.

How can one work of art moderate another one? Can an audience become a moderator of the works on view? How much translation is needed to bring out meaningful relations between works created by different artists? If everything is connected, what is the shared connective language? The Part In The Story deals with the transmissive qualities of objects, situations, and storytelling, where one can dissolve into the others.

Guilty Pleasures, Incidents of Travel, A Thing At A Time, A Fictional Residency, Stories and Situations, and The Social Contract, each project installment of Moderation(s) questioned or redefined the

conditions which impact the creation and production of objects, situations, and stories. As such, the dynamic triangulation between these three axis is the central topic of The Part In The Story, which can be seen as an epilogue and a reprise of the manifold motifs at play in the Moderation(s) program.

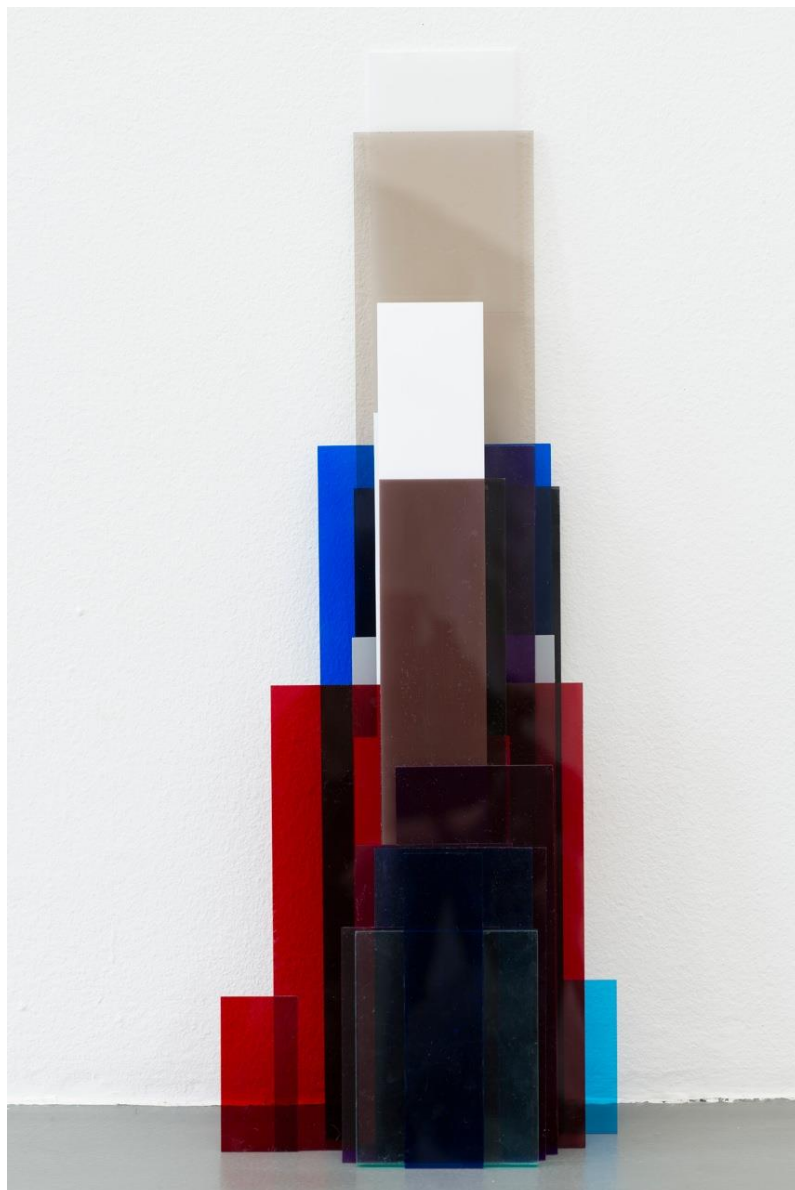
An epilogue is the final chapter at the end of a story. It can occur a significant period of time after the main plot has ended, and may offer scenes only tangentially related to the subject of the story. An epilogue can continue in the same narrative style and perspective as the preceding story, although occasionally the form can be drastically different from the overall story.

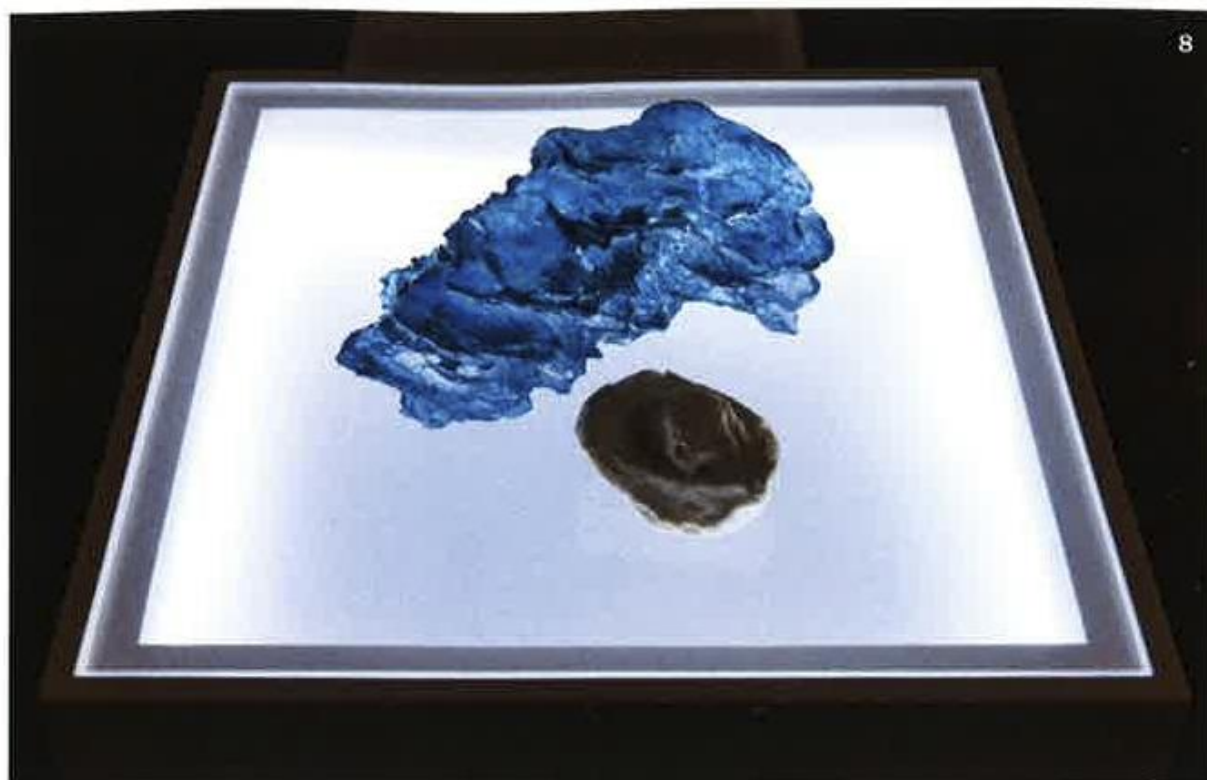
Artists: A Constructed World, Nadim Abbas, Allora & Calzadilla, Song-Ming Ang, Ivan Argote, Bik Vander Pol, Pierre Bismuth, John Cage, Chen Zhen, Chu Yun, Ceal Floyer, Aurélien Froment, Felix Gonzalez-Torres, Douglas Gordon, Minja Gu, Sharon Hayes, Ho Rui An, Ho Sin Tung, Tim Etchells & Vlatka Horvat, On Kawara, Patrick Killoran, Kwan Sheung Chi, Nicolás Lamas, Lee Kit, Michael Lee, Lucas Lenglet, Gabriel Lester, Marysia Lewandowska, Charles Lim, Katarina Löfström, MAP Office, Anthony Marcellini, Ahmet Ögüt & Cevdet Erek, João Vasco Paiva, Patricia Reed, Willem de Rooij, Mor Shani, Praneet Soi, Nasrin Tabatabai & Babak Afrassiabi, Koki Tanaka, Narcisse Tordoir, Freek Wambacq, Leung Chi Wo + Sara Wong, Magdalen Wong, Adrian Wong, Haegue Yang, Trevor Yeung, Johan Zetterquist

Venue: Witte de With, Rotterdam

Exhibition Title: The Part In The Story Where A Part Becomes A Part Of Something Else

Date: May 22 – August 22, 2014





8

JOÃO VASCO PAIVA (FUNDAÇÃO ORIENTE, MACAO) Against the backdrop of a sixteenth-century colonial villa, the Portuguese-born, Hong Kong-based Paiva expertly navigated among the disparate coordinates of formalist abstraction and actual flotsam and jetsam. With colored-resin casts of buoys and coral glowing like rare gems atop pedestals, and found bits of sailcloth doubling as geometric canvases, this show was a refreshing take on the coded language of nautical space.

a

4 Feb 2015

Blouin Artinfo Hong Kong

"Encounters at Art Basel Hong Kong Announced"

Link: <http://hk.blouinartinfo.com/news/story/1080587/encounters-at-art-basel-hong-kong-2015-announced>

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Encounters at Art Basel Hong Kong 2015 Announced

BY DARRYL WEE | FEBRUARY 04, 2015



João Vasco Paiva, Untitled (Wanchai Market II). A study for Paiva's "Mausoleum" piece to be presented at Art Basel next month. The piece will be created out of meticulously stacked styrofoam boxes cast in stone resin.
(Courtesy the artist and Edouard Malingue Gallery)

HONG KONG — [Art Basel](#) has announced the full list of artists and exhibitors for the Encounters section of its upcoming Hong Kong fair next month, which will feature 20 large-scale installations curated by **Alexie Glass-Kantor**, executive director of Artspace in Sydney.

Although the selection is eclectic, one of Glass-Kantor's guiding principles in making the selection for this year was the notion of Landscape Urbanism — spaces of relative calm and repose that give urban denizens a moment of reflection before returning to the thrum and bustle of the city. The actual space of Encounters, moreover, is a kind of city-within-a-city, with distinct themes running through each of the four 'meridians' or boulevards within the fair. "Woven together through visual association and conceptual threads, this section exemplifies how art can resituate experience and enliven the viewer. Many works alter or revisit our view of the world, representing it not as we 'know' it to be, but rather as we innately sense or imagine it to be."

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The 20 participating artists are David Claerbout, Dzine (Carlos Rolon), Taeyoon Kim, Zai Kuning, Yang Maoyuan, Dane Mitchell, [Eko Nugroho](#), João Vasco Paiva, Shooshie Sulaiman, Gao Weigang and [Zhao Zhao](#), who will show new works alongside previously exhibited pieces by [Mikala Dwyer](#), Cao Fei, Siobhán Hapaska, Wang Keping, [Hew Locke](#), Tallur L.N., Xu Longsen, [Sterling Ruby](#), and [Lee Ufan](#).

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5 Mar 2015

South China Morning Post [Excerpt]

"20 must-see contemporary art exhibits in Art Basel month"

Link: <http://www.scmp.com/magazines/48hrs/article/1728532/20-must-see-contemporary-art-exhibits-art-basel-month>

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Magazines > 48hrs > ART BASEL

20 must-see contemporary art exhibits in Art Basel month

With the third edition of Art Basel Hong Kong and the launch of a new satellite fair, March is the busiest month on the city's contemporary art calendar. Here are 20 shows you shouldn't miss

Edmund Lee
edmund.lee@scmp.com
[Twitter](#)
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01 Encounters at Art Basel

Check out the 20 pieces presented in the giant fair's Encounters sector. With a new curator - Alexie Glass-Kantor of Artspace in Sydney - at the helm, the selection of large-scale sculptural installations by Joao Vasco Paiva, Xu Longsen, Sterling Ruby and many others will be the talk of the week. *HKCEC, Wan Chai, March 15 to 17.*
Inquiries: artbasel.com

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6 Mar 2015

Barron's Asia

"A Tantalizing Taste of Art Basel Hong Kong"

Link: <http://online.barrons.com/articles/a-tantalizing-taste-of-art-basel-hong-kong-1425636101?tesla=y>

The screenshot shows the top section of the Barron's Asia website. At the top, there's a navigation bar with links for WSJ, WSJ Live, MarketWatch, Barron's, Portfolio, DJI, and More. A search bar is on the right. Below this is the main header with 'BARRON'S ASIA' in large letters, 'ASIA EDITION' and 'U.S. EDITION' buttons, and a subscription offer: 'Only US\$1 a week' with a 'SUBSCRIBE FOR FULL ACCESS' button. A 'Log In | Subscribe' link is also present. Below the header is a navigation bar with links for HOME, INVESTING IDEAS, PENTA: WEALTH ADVICE, ASIA'S BEST MINDS, FUNDS/ETFS, and MAGAZINE. A large banner for Nikko Asset Management is featured, with the text 'It's a dynamic world' and 'Make the most of the opportunities that are out there'.

PENTA ASIA

A Tantalizing Taste of Art Basel Hong Kong

Our local experts reveal the artists and works they're most excited to showcase at the extravaganza.

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By ABBY SCHULTZ
March 6, 2015

When Art Basel Hong Kong opens next weekend, it will sprawl over 35,000 square meters of the Hong Kong Convention and Exhibition Centre with an explosion of art of every genre going back to the early 20th century.

While the soaring spaces filled with paintings and sculpture will be overwhelming, the show's scale comes into focus when you realize that, at its heart, [Art Basel](#) – which runs from March 15 to March 17 – is about individual galleries presenting artists they have discovered or nurtured.

So I talked to a few directors from among the 233 exhibiting galleries to glean some insight about how they select the artists and works to showcase.

A banner for Nikko Asset Management. It features the text 'It's a dynamic world' and 'Make the most of the opportunities that are out there' above the Nikko Asset Management logo. Below the logo, a list of cities is shown: Tokyo, Singapore, Hong Kong, Kuala Lumpur, Mumbai, Shanghai, Sydney, Auckland, London, Edinburgh, New York.

Edouard Malingue Gallery, Hong Kong

Lorraine Malingue, co-director of the Edouard Malingue gallery, thinks it's important to feature local artists at international fairs, so she is putting forth João Vasco Paiva, a Portuguese artist who has lived in Hong Kong for seven years. Paiva's work will be at Edouard Malingue's Art Basel gallery space, as well as in Encounters, an exhibition sector dedicated to large works.

Mausoleum is a five-meter-high structure filled with Styrofoam boxes cased in stone resin that resemble the boxes you see at the wet markets in Hong Kong, Malingue says. A lot of Paiva's art is inspired by the urban landscape, and involves the "re-appropriation of daily life things," she goes on. "Somehow when you see it as a monument, it looks really nice and it also gives you a different feeling about observing what's around you in the city."

At the gallery space, Malingue will sell single objects from Paiva for about HK\$70,000. The entire *Mausoleum* work is priced at HK\$1 million.

8 Mar 2015

The Wanderlister

"#ARTSHOW: Our Complete Top 10 Guide to Art Basel Hong Kong 2015, On and Off Site"

Link: <http://www.wanderlister.com/post/113063881148/artshow-our-complete-top-10-guide-to-art-basel#.VP10ZYGUfrl>



Text March 08, 2015

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#ARTSHOW: Our Complete Top 10 Guide To Art Basel Hong Kong 2015, On And Off Site



We're finally here folks, and two months earlier than anticipated... the arrival of the 3rd Annual **Art Basel in Hong Kong** which launches officially to the public on Sunday, March 15th. But because we're in Hong Kong and everyone here pretty much avoids #FOMO (Fear-Of-Missing-Out) like the plague, theres plenty to do not only On... but Off Basel as well. Events actually begin days before... (by Sunday will everyone be already be going through Art fatigue?).

Now reading my INBOX and scanning all the email and snail mail related to Art Basel, I've zeroed in on the MUST-SEEs and VISITS for the coming week and a half. Here we go, my own personal Top 10 so you don't get a migraine...

ABOUT



JJ.Acuna, founder and editor of theWanderlister+, is an Architect and Interior Designer who is passionate about Asia, Travel, Art, Design, and Style. Blogging from Hong Kong, China to the world.

For Partnerships and Story Ideas, Please Contact JJ at info@wanderlister.com.

Featured On: WGSN, South China Morning Post, Time Out Hong Kong, Dwell Asia Magazine, HK Magazine, MILK Magazine, New York Magazine, ArtInfo, Monocle24 The Urbanist, Vanity Fair Italia, and MR Porter The Journal

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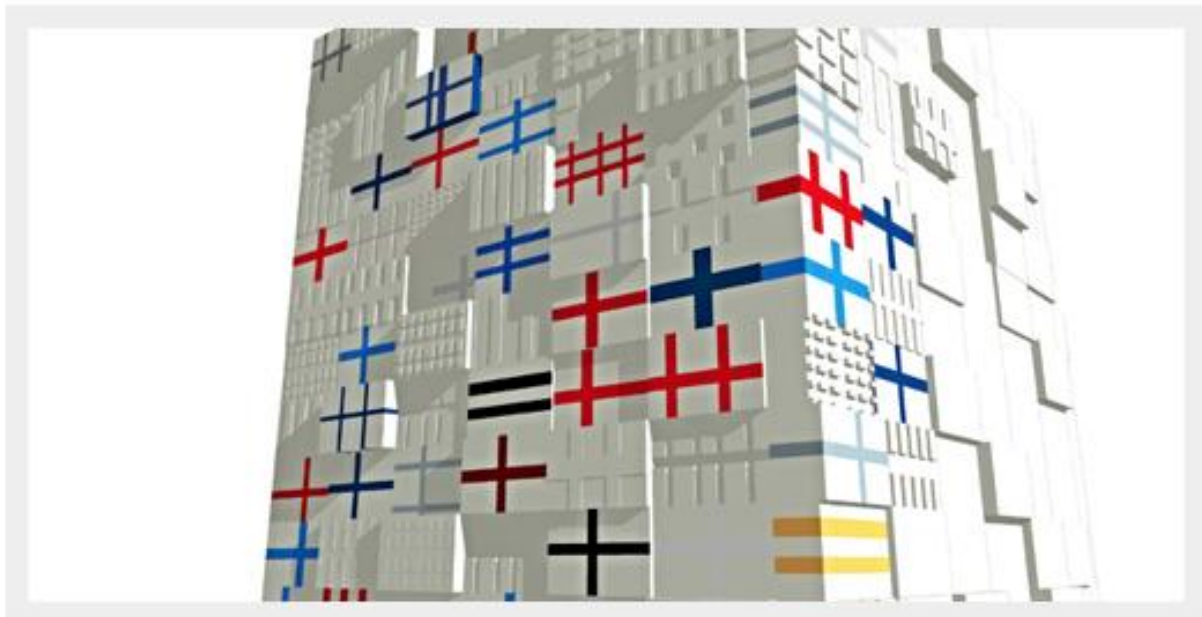
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+ Joao Vasco Paiva . 'Mausoleum' / Art Basel Encounters Section 17

Mr. Paiva has come a long way in the three to four years since he's launched at Saamlung all those years ago. And now he's debuting a new large scale work for a highly coveted spot within the **Encounters** section at Art Basel, thanks to its new curator, Alexie Glass-Kantor, currently the Executive Director of Artspace in Sydney.

The sculpture, an homage to urban forms and mapping studies, will be constructed in Acrylic on Stone Resin... and will be about 5.6 meters tall and 3.4 meters wide. I can't wait to see it in person.




VISIT Art Basel in Hong Kong . March 15-17, 2015 at the HKCEC Hong Kong Convention and Exhibition Centre, Wanchai, Hong Kong . Sunday 1pm-8pm, Monday 12noon-8pm, Tuesday 12noon-5pm . Tickets 150HKD - 650HKD (3 Days) via hkticketing.com

6 Mar 2015

Art Radar Journal

"Finalists for Sovereign Asian Art Prize 2015 on Show in Hong Kong"

Link: <http://artradarjournal.com/2015/03/06/finalists-for-sovereign-asian-art-prize-2015-on-show-in-hong-kong/>



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Finalists for Sovereign Asian Art Prize 2015 on show in Hong Kong


Posted on 06/03/2015

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 3 Votes

Works by the Sovereign Asian Art Prize finalists will be exhibited from 11 to 13 March 2015, while public voting for the Schoeni Prize starts this week.

30 mid-career artists across Asia are honoured with their works shortlisted from a total of 236 independently nominated entries coming from 13 countries.



Eugene Soh, 'Sunday Afternoon On The Island of Singapore', Diasec print, 79 x 120 x 5 cm. Nominated by Daryl Goh. Image courtesy the artist and the Sovereign Asian Art Prize.

The Sovereign Asian Art Prize

The **Sovereign Asian Art Prize**, hosted by **The Sovereign Art Foundation**, is an annual artist award and charity auction. The first edition was held in 2003-2004. Over the past decade, the Prize has grown substantially in stature and prestige. It is now recognised as one of the most established and prestigious awards for contemporary art in the Asia-Pacific region.




Apart from elevating profiles of mid-career Asian artists, the Prize helps disadvantaged children across Asia by auctioning the finalists' works. Proceeds are allocated on a fifty/fifty basis between the artists and the Foundation's charity partners. **David Elliott**, leading member of the judging panel, says in this year's press release:

The [Prize] has not only become a platform for some of the best emerging talent in Asia, but [also] provides visibility, income and track record for young artists while at the same time making life better for severely disadvantaged children in a variety of Asian countries. This is a clear-visioned synergy that brings together creative talent and ideas with social diversity and inequity within the challenging environment of contemporary art.

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One decade of Art Fair Tokyo



The imaginary worlds of Mongolian artist GAMA – in pictures



13 events during Hong Kong Art Week: What to see, where to be

number. Out of all the entries, thirty were selected as finalists.

Hong Kong, which produced the winners of the last two editions of the award (**Adrian Wong** and **MAP Office**), tops the list with a total of six finalists. Australia comes second with four finalists, and Korea and Sri Lanka follow close behind, each with three. The complete list is as follows:

- **Australia:** Abdul Abdullah, Elizabeth Newman, Tim Silver, **Tony Albert**
- **Cambodia:** **Anida Yoeu Ali**, **Khvay Samnang**
- **Hong Kong:** An Te Liu, **Joao Vasco Paiva**, **Tang Kwok Hin**, Chan Pui Leng Peggy, Chui Pui-Chee, **Ho Sin Tung**
- **Indonesia:** Patricia Untario
- **Japan:** **Katsumi Hayakawa**
- **Korea:** **Xooang Choi**, **Jiyen Lee**, Kyung Woo Han
- **Pakistan:** Alia Bilgrami
- **Philippines:** Pio Abad
- **Singapore:** Boedi Widjaja, **Eugene Soh**, **Vertical Submarine**
- **Sri Lanka:** **Kingsley Gunatillake**, **Pradeep Thalawatta**, Sanjeewa Kumara & Polwaththegedara Sirimal
- **Thailand:** Dusadee Huntrakul
- **United Arab Emirates:** **Hazem Harb**
- **Vietnam:** Nguyen Thi Thanh Mai, **Phan Quang**

16 Mar 2015
Art Agenda [Excerpt]
"Art Basel Hong Kong," by Ming Lin
<http://www.art-agenda.com/reviews/art-basel-hong-kong-3/>

by MING LIN

March 16, 2015

Art Basel Hong Kong

ART BASEL, Hong Kong

March 15–17, 2015

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In its third iteration under Swiss direction (Art Basel purchased the Art Hong Kong fair in 2013), Art Basel Hong Kong features an abundance of works that wobble, waft, or otherwise cross the threshold between different modes of sensory perception, in attempts to break with an exhibition format and context that otherwise utterly negates the potential for organic encounters and experiences. Within the sterile grounds of the Hong Kong Convention Centre, the works that appeal to the broader sensorium are the ones that manage deliver both aesthetic and conceptual acuity.

- 10 João Vasco Paiva, *Mausoleum*, 2015. Acrylic on stone resin modules on galvanized mild steel structure, 341 x 341 x 559 cm.

Returning to the fair grounds, walking past Yang Maoyuan's inflated taxidermic experiments (*"THEY" are coming to Hong Kong*, 2014, at Platform China, Hong Kong) and João Vasco Paiva's monumental tower of Styrofoam boxes rendered on stone resin modules (*Mausoleum*, 2015, presented by Edouard Malingue Gallery), a video work (*Radio Piece*, 2015) by David Claerbout for New York's Sean Kelly quietly speaks to the reality of global cities where physical space is increasingly scarce. "In Hong Kong," the "Encounters" section's curatorial text posits, "mental space has already become the new real estate." Can art provide a sanctuary for the senses or does the context of an art fair lend itself instead to their total domination?

Ming Lin is a writer and researcher based in Hong Kong. Her work is featured in *LEAP*, *Art in America*, and *ArtAsiaPacific* magazines.



10 João Vasco Paiva, *Mausoleum*, 2015.

17 Mar 2015

Wallpaper* [Excerpt]

"Light shows and pink feathers: how Art Basel 2015 took over Hong Kong" by Catherine Shaw

Link: <http://www.wallpaper.com/art/light-shows-and-pink-feathers-how-art-basel-2015-took-over-hong-kong/8617#114442>

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Light shows and pink feathers: how Art Basel 2015 took over Hong Kong

ART / 17 MAR 2015 / BY CATHERINE SHAW



Joao Vasco Paiva's was the most noteworthy of the 14 installations curated by Alexei Glass Kantor. Made from Styrofoam boxes, 'Mausoleum' stood a staggering 5.6 metres tall.

▶ ↗ ■■■ 17 OF 21

This year, the Fair's expanded Encounters Sector benefitted significantly from curation by Melbourne art expert Alexie Glass-Kantor who introduced 20 large-scale installations from 14 countries. The most noteworthy was Hong Kong-based artist Joao Vasco Paiva's 'Mausoleum', a 5.6-metre tall installation of ubiquitous marketplace Styrofoam boxes cast in stone resin.

18 Mar 2015

BBC

"Is Chinese art turning away from politics?"

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Is Chinese art turning away from politics?

By Linda Kennedy

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Is criticising the government falling out of fashion among China's artists? Linda Kennedy speaks to creators and critics at Art Basel in Hong Kong to find out.

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Art played a part in Hong Kong's civil disobedience campaign which made headlines last year. But is the city the haven it once was for freedom of expression?

Linda Kennedy reports on the new focus for creativity in China and Hong Kong.

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18 Mar 2015

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In *The Book of Dave*, Will Self imagines a post-apocalyptic future in which our "modern history" has been almost erased, where the diary of an ordinary London taxi driver—a diatribe that was randomly unearthed—has been adopted as the creation story and theocratic law for a regressed people. In this future—which might yet come to pass—wherein England has become an archipelago of islands, the "Creation" is referred to as "MadeinChina" because many of the found objects unearthed bear the imprint "Made in China" on them. The dual theme of the metaphor of the island (a geographic, temporal, social, intellectual and cultural fortress/prison) and the randomness of objects and events, (with the abandonment of objects, through rejection and failure, as well as school and at uni, all my close friends were from Macau—Chinese-Portuguese, Chinese, Macanese." Though the circumstances may seem random, the move actually opened up some artistic possibilities. "At the time I felt everything in Europe was the same," says Paiva, "I was tired of the historical ways I had to carry on my back." Portugal was perhaps not a formative influence in his artistic career; in fact, he considers the few early shows he held there irrelevant.





João Vasco Paiva, "Untitled (from the Wanchai Market 1)", oil on stone resin, 60 x 44 x 35 cm each, 2013(photo courtesy: the artist and Edouard Malingue Gallery)

周奥,《无题(湾仔街市1)》,树脂人造石上油彩,60x44x35厘米/个,2013(图片:艺术家及马凌画廊)

People are notably absent in Vasco Paiva's work; his interests look up to a higher level, of systems human, physical, or otherwise. Even a street video of people accidentally bumping into the artist is so "corrupted" or glitchy as to make them indiscernible. Yet an anthropomorphic thread of usage and repetition runs throughout his work, the apparently abstract patterns sitting closely with human experience. Images and forms that initially appear abstract, like his wall works—that is, not realistically mimetic or expressive—are actually drawn from the quotidian urban landscapes of high modernity, particularly regarding Hong Kong (one of the paradigms of urban hypermodernity). Seemingly random systems of existence emerge and ignorance slowly precipitates meaning. Things are recovered. The shipwrecked survivors begin to understand, or to create an understanding. It is a type of knowledge, possibly scientific, possibly not.

Systems already in place work against other systems—ideas, interpretations, and correlations—molding and scarring them, creating hybrid systems, momentary and enduring. Each compels an engagement with its user-subjects, whether willing, incidental, or forced. "Counterpoints" (2011)¹, a row of mass transit railway turnstiles that count invisible commuters in time, is an archipelago and a barrier, liminal space and limit-space. As a minimal art work, it is simply beautiful—it counts people (it is automated to move according to the number of people that pass through their counterparts during rush hour in the central station). For the same reason, it is disturbing for its ghostly or machine animism. "How space is designed says more about people than if I include the human body," says Paiva. Another work, "Forced Empathy" (2011), shows a buoy afloat in the sea, with the Kowloon skyline behind it (in fact, the nascent West Kowloon Cultural District): the buoy remains perpendicular while the sea and landscapes rock to and fro. A buoy is a type of island, a system of navigation; here, it is also a matter of perspective, an ordering of vision. More recently in "Thresholds", a video work from 2013, advertising from light-box billboards in a section of a flyover was removed—repurposed, adapted—the formalist oblongs invading and lighting up the suddenly unfamiliar arterial space.

There are also physical systems, such as wind and sea currents ("Forced Empathy") but also the degradations of time on bricks and masonry, including the wrecker's ball, accidents and abuses, decorations, camouflage and tribal codings, the surfaces of broken pieces of wall splashed with dumb graffiti fragments. During a summer residency in Berlin in 2014, Paiva collected and refined pieces of masonry from a demolition site near his studio in Lichtenberg. Most were no more than knee-height or just big enough to be held in the hand. Each was accorded respect, carefully placed on low plinths cut from insulation panels or the concrete holding bricks together, and painted a bright cerulean blue. One piece of masonry with parallel slashes on its side recalls the angle of the teetering buildings in "Forced Empathy". All the works were documented and arranged together and, at the end of the residency, many were simply returned to the *construction* site.

The artist isolates himself on Lamma Island, one of Hong Kong's last remaining rustic havens. Along the coast, Paiva often finds flotsam and jetsam to incorporate into new works, including weathered concrete blocks and Styrofoam forms. Recycling and repurposing is another thread of his practice: the mis-appropriation is thematic. "When you grab something that is already thrown away, not used any more, that can lead to a series of actions, not just a history." This is not about repurposing existing detritus but the concept of the rejected and lost objects, their *raison d'être*. Paiva created a resin copy of a "Styrofoam box", which looked as if it had aged in the sea and the Hong Kong wet markets longer even than the "original" that inspired it. The result is a concrete monument—a container doppelgänger—far heavier and more real than reality. Polystyrene, a material composed of air-filled polymers, light to carry but easily marked, along with the use of concrete, the dense, heavy and key material of the modern city, sets up a central conflict in the artist's work: the strain between the permanent and temporary, compression and density, transportation and containment—no man is quite an island and no island is quite free.

In 2012, the Lamma Island ferry had an accident in which 39 people lost their lives and almost 100 were injured. The tragedy is revisited in a work Paiva created for his "Cast Away" exhibition in 2014 at the Orient Foundation, Macau. A fiberglass cast of a boat (that looks like concrete) sinks into a blue pixelated carpet on the floor, the angle of the prow recalling photographs of the incident. On the walls nearby, hung copies of polystyrene rescue flotation devices. Accompanying the ghost-wreck were a number of ghost-maps of islands, transparent blue elevations, with their plinths reflecting the design of the building, a seventeenth-century house originally built with the intention of replicating a European residence and providing an amulet-protection from the exotic "island" outside. These jewel-like artifacts recall João Vasco Paiva's earlier series, "Translucent Debris", Constructivist-like sculptures that played on their component parts—including the remains of colored Perspex—the ability to physically bend and also to refract, filter and reflect light. Another work, a totem pole comprising a resin cast of a piece of a polystyrene packaging for a large TV monitor, again plays with notions of copying and transformation, space and compression.

Paiva's work always begins with a search—beachcombing, hunting, gathering, sorting, collating, analyzing. The remnant rubble, breeze block negative spaces, and the fissures in a concrete pier are about human enterprise and introversion, curiosities and fears, and the systems we have created to conquer them. As the artist commented to me, "What connects everything [in the works] is a sense of isolating objects and situations." It is the alienation or misappropriation of the objects—these redeemed pieces of masonry—that gives them value. Objects go through different states but matter does not disappear—only our perspective and definitions of it.

*Every man is a piece of the continent,
A part of the main.
If a clod be washed away by the sea,
Europe is the less.²*

Notes

1. Also known as "Subway Turnstiles" (2011), it was shown at the "Hong Kong Eye" exhibition at Saatchi Gallery London in 2012.

2. From "No man is an Island" by John Donne (1624)



João Vasco Paiva, "Palimpsestic", exhibition view, Saamlung, Hong Kong, 2011(photo courtesy: the artist and Edouard Malingue Gallery)

周奥,《Palimpsestic》,展览现场, Saamlung画廊, 2011(图片:艺术家及马凌画廊)



João Vasco Paiva, "Fragment 5", Lichtenberg Studios, Berlin, 2014 (photo courtesy: the artist and Edouard Malingue Gallery)

周奥, 《碎片5》, 李希腾贝尔工作室, 2014(图片: 艺术家及马凌画廊)



João Vasco Paiva, "Forced Empathy", video, 7 mins 29 secs, 2011(photo courtesy: the artist and Edouard Malingue Gallery)

周奥, 《强制认同》, 录像, 7分29秒, 2011(图片: 艺术家及马凌画廊)



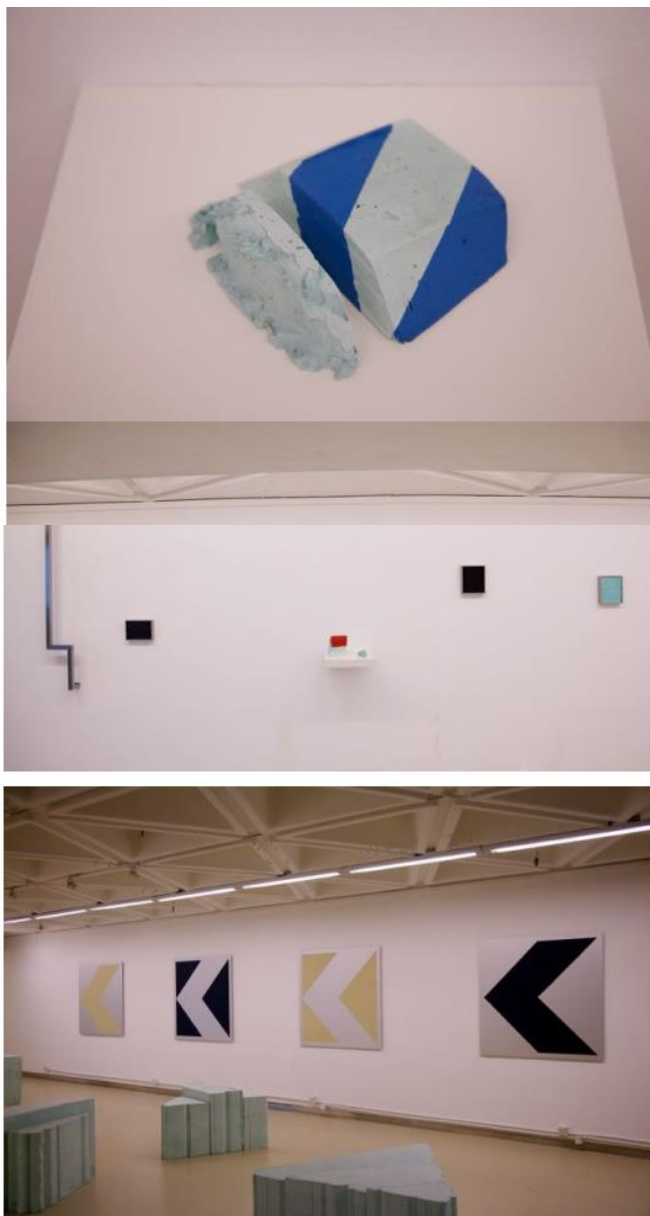
João Vasco Paiva, "Translucent Debris", acrylic panels, 15.2 x 39.5 x 60 cm (corner piece) and 18 x 22 cm (floor piece), 2013(photo courtesy: the artist and Edouard Malingue Gallery)

周奥,《透明碎片》,亚克力板,15.2x39.5x60厘米(墙角部分),18x22厘米(地面部分),2013(图片:艺术家及马凌画廊)



Installation view, "Cast Away", Orient Foundation, Macau, 2014(photo courtesy: the artist and Edouard Malingue Gallery)

《漂流记》展览现场,东方基金会,澳门,2014(图片:艺术家及马凌画廊)



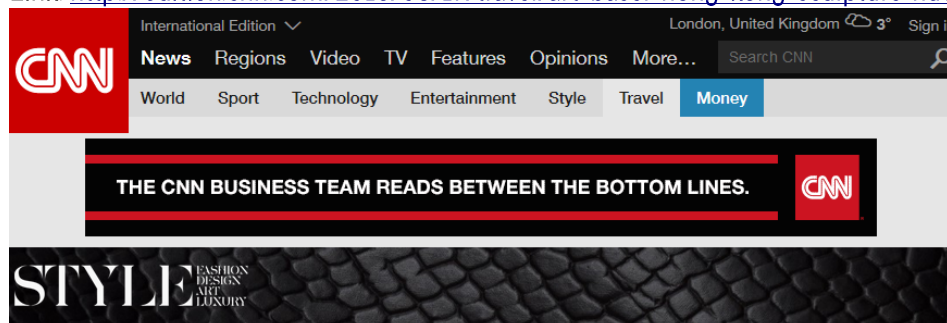
Installation view, "Objects Encrypted", Goethe Institut, Hong Kong, 2013(photo courtesy: the artist and Edouard Malingue Gallery)
展览现场,《物的密码》,歌德学院,香港,2013(图片:艺术家及马凌画廊)

17 Mar 2015

CNN

"Is she or isn't she? Surreal sculptures captivate crowds at Art Basel HK" by Zoe Li for CNN

Link: <http://edition.cnn.com/2015/03/17/travel/art-basel-hong-kong-sculpture-nude/>



Is she or isn't she? Surreal sculptures captivate crowds at Art Basel HK

By Zoe Li, for CNN

Updated 0350 GMT (1150 HKT) March 18, 2015



Hong Kong (CNN)—A crowd of people jostle for a closer look at the naked woman crouching on her knees. Phones held aloft, the group shamelessly take pictures of her bare back and bottom -- safe in the knowledge she won't be waking up anytime soon.

The remarkably life-like nude sculpture, created by Australian artist Sam Jinks, was by far the most photographed work at this year's [Art Basel in Hong Kong](#), a three-day art fair that has attracted tens of thousands of visitors since it first launched nearly three years ago.

A powerhouse brand in the art fair industry, Art Basel bought-out the homegrown Hong Kong International Art Fair in 2011, and quickly cemented the city's position in the multi-billion dollar global art market.

This year's fair brought together 233 galleries from 37 countries and territories. Half of the galleries are from the Asian region, including Hong Kong, mainland China, Taiwan, Japan, Korea, and Southeast Asia.

"It's a one-stop shop," is how Art Basel in Hong Kong director, Asia Adeline Ooi, describes the blockbuster show.

"We have the best of Asia and the best of the rest of the world in the room."

Just across from Jink's hyper-real nude model is Japanese art superstar [Takashi Murakami's](#) Kaikai KiKi booth, filled with statement works from the anime-inspired [Superflat movement](#).

Nearby is the booth for Hong Kong-based French dealer, [Edouard Malingue](#), who shows established European names such as [Laurent Grasso](#), alongside local up-and-comers -- most notably [João Vasco Paiva](#), who displayed a nearly six-meter-tall sculpture resembling Styrofoam boxes typically found on the streets of Hong Kong.

The emphasis on regional representation is what makes the fair stand out from its two counterparts, Art Basel in Basel, and Art Basel in Miami, and from the 180 other major international art fairs that take place throughout the year.

While people from all walks of life come to ogle the art, and flocks of excitable school children are herded through, nattily dressed gallerists are quietly sealing million-dollar deals. A [Chris Ofili](#) painting titled "Dead Monkey - Sex, Money and Drugs," was sold for \$2 million at [David Zwirner's](#) booth within the first hour of the fair's VIP preview on March 13.

Art Basel in Hong Kong moved from its original May dates to March 15-17 this year, coinciding with the Hong Kong Arts Festival and the International Film Festival. The Hong Kong Tourism Board has dubbed March the "Hong Kong Arts Month."

Art fervor has spilled beyond the art sector and even the city's shopping malls are filled with grand installations to coincide with the fair. It is also the first year of satellite art fair, [Art Central](#), created by the same founders of the original Hong Kong International Art Fair and meant to complement Art Basel in Hong Kong.

24 Mar 2015

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'The Art You Missed During Art Basel in Hong Kong' by Sam Gaskin

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OCULA REPORT

The Art You Missed During Art Basel in Hong Kong

Sam Gaskin | Hong Kong | 24 Mar. 2015

One local gallery manager described it as constipation: Hong Kong holds in its art activities all year before forcing everything out in the week that Art Basel comes to town. The fair alone is like a system of intestines: unraveled, the paths visitors have to walk to see all the works would stretch for kilometers. There is also a huge amount of activity away from the Hong Kong Convention Centre. This year there was much too much for any one person to have seen, but some of what we found was even more interesting than the main event.

Joao Vasco Paiva's work appeared in both the *Encounters* Sector and also in Edouard Malingue booth at Art Basel, where there was also exhibited Eric Baudart's busted-ass blue armchair remade in fiberglass and resin, and the bed spring "Multispire"—a gorgeous readymade free of anxiety about its inherent value as a discovered form and this time not remade in titanium or gold. Coincidentally, Wolf also has a bed-spring on his studio wall, which has several small prints embedded in its coils. The use is echoed in one of his photographs, which shows empty takeaway cups stowed in the diamonds of a chain link fence.



João Vasco Paiva, *Mausoleum* (2015), acrylic on stone resin modules on galvanized mild steel structure, 341 x 341 x 559 cm. Image courtesy Edouard Malingue Gallery.

25 Mar 2015

The Art Newspaper

"Guided tour of the fair's avenues"

Link: <http://www.theartnewspaper.com/media/gallery/Guided-tour-of-the-fairs-avenues/37341>

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Wednesday 25 Mar 2015

Guided tour of the fair's avenues

With their bustling halls, restaurants and cafes, talks, symposia and performances, art fairs can often feel like pop-up cities. (Some fairs even have their own newspapers.) So Alexie Glass-Kantor (left), the curator of this year's "Encounters", the exhibition within the fair dedicated to large-scale pieces, decided to reflect this idea, choosing themes such as the natural world, dwellings, migration and urban landscapes to guide her selection of works. "Encounters" features 20 works by artists from 14 countries, primarily from Asia and Oceania. Exhibitors had less than 48 hours to install the works—in Basel, they have four weeks, Glass-Kantor says. The executive director of Artspace in Sydney, she has arranged the works across the four "meridians" or boulevards of the fair's two floors, placing them "where visitors can recalibrate themselves" in relation to the fair, she says.

Vibrating olive trees by the British artist Siobhán Hapaska (E1; Kerlin Gallery, 3C19), totemic trunks by the Chinese artist Wang Keping (E3; 10 Chancery Lane Gallery, 1D38) and rubber imprints of Southeast Asian leaders by the Malaysian artist Shooshie Sulaiman (E2; Tomio Koyama Gallery, 1D25) feature in level one of the fair, as does a dropped chandelier by the US artist Carlos Rolón/Dzine (E6; Leeahn Gallery, 1C29), which presents an "off-kilter domesticity", Glass-Kantor says. Up on level three, the Indonesian artist Eko Nugroho presents a new work, Lot Lost (E11; Arndt, 3C30). The installation, a series of bronzes and suspended tapestries, "comes from Eko's experience from the streets of Indonesia, appropriating street art and graffiti", Glass-Kantor says. Another highlight is Wood Block, 2013-14, by the Chinese artist Zhao Zhao (E16; Osage Gallery, 3C39), who has repurposed 100 wood blocks from a defunct Italian furniture manufacturer in Shanghai. Many of the works are suspended from the ceiling or are freestanding. "I wanted to create a space where the viewer will pause to look up, look down, turn around and move outside the usual sphere of strolling," Glass-Kantor says. —Julia Michalska



Image 1 of 9
Alexie Glass-Kantor



Image 6 of 9
João Vasco Paiva, *Mausoleum*, 2015 (E17; Edouard Malingue Gallery, 3C10)

