

For Immediate Release

Duddell's to Present 'Abstraction of the World' in Collaboration with the 21st Biennale of Sydney (2018)

Duddell's x Biennale of Sydney. Abstraction of the World.
20 March, 2017 – 10 July, 2017



George Tjungurrayi, 'untitled', 2014, Acrylic on linen, 91 x 91 cm
Image courtesy: Utopia Art Sydney

(Hong Kong, January 2017) [Duddell's](#) is proud to announce a collaborative exhibition presented together with the [21st Biennale of Sydney](#) (2018): *Duddell's x Biennale of Sydney. Abstraction of the World*. Curated by [Mami Kataoka](#), the Artistic Director of the Biennale's 21st edition, the exhibition will open on 20 March at Duddell's, the city's leading cultural and social destination, and will run until 10 July, 2017.

Since ancient times, human beings have been fascinated by the structure of cosmic space and the natural phenomena of the world. Fundamental elements such as light and darkness, wind and rain, water and fire do not have fixed structures or form; therefore, they have often been depicted by different cultures and civilisations as abstract forms. Such examples can be found in East Asian belief systems and folklore, such as [Taijitu](#) (太極圖), [Wuxing](#) (五行) and [I Ching](#) trigrams, as well as in various Indigenous cultures around the world. This exhibition features work by three prominent artists from the

Asia Pacific region: [Mit Jai Inn](#), [George Tjungurrayi](#), and [Haegue Yang](#), who through their research and repertoires, reference and explore such concepts in abstraction.

A pioneer of Thai contemporary art, **Mit Jai Inn's** (b. 1960) idea of painting defies conventional boundaries, both physically and conceptually. His abstract paintings bring to mind reflections of light, the colour spectrum and the molecular structure of the universe.

George Tjungurrayi (c. 1943) creates abstract canvases derived from the distinctive painting style of the Papunya Tula Artists of the Australian Western Desert, which are often interpreted as reflections of the desert landscape. The characteristic patterns also refer to the invisible energy fields of the artist's ancestral country and to traditional stories deeply rooted in sacred law.

Internationally renowned for her assemblages and spatial installations, **Haegue Yang** (b. 1971) often uses industrially manufactured materials that reference the history of modern art and allude to social, political, and personal histories. Yang's work challenges conventional ideas of abstraction and movements within diverse art forms.

On announcing the exhibition **Mami Kataoka** says: "*Abstraction of the World* explores some of the diverse philosophies surrounding the essential elements of the universe, investigating a pursuit of meaning in abstraction that goes beyond modernist perspectives of abstract expressionism and minimal, conceptual art. It is a reflection of some of my early thinking about the 21st Biennale exhibition opening in March, 2018."

Contributing to Hong Kong's position as one of the world's leading arts hubs, Duddell's is dedicated to giving local and international contemporary artists a platform to express their creativity and practise freedom of speech through art.

"We are honoured to partner with the 21st Biennale of Sydney (2018) on this project, and excited that Mami Kataoka, a globally renowned figure in the art world, will be curating our next exhibition *Duddell's x Biennale of Sydney. Abstraction of the World*. Duddell's prides itself on presenting a programme of quality art events in collaboration with leading cultural institutions since its establishment in 2013, and this March, we are delighted to present a showcase of these artists from the Asia Pacific region," says **Alan Lo, Co-Founder, Duddell's**.

Abstraction of the World will be on view in the Duddell's Salon and Library from **20 March to 10 July, 2017**. The exhibition is part of the Duddell's Art Programme which includes a calendar of shows curated by respected forces in the international and regional art community, film screenings and discussions.

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About Mami Kataoka

Mami Kataoka has been the Chief Curator of Mori Art Museum in Tokyo since 2003, where she has curated a number of exhibitions, including *Ai Weiwei: According to What?* (2009/ US Tour 2012-13), *Lee Bul* (2012), *Makoto Aida* (2012), and *Lee Mingwei and His Relations* (2014-15). Prior to this position, Kataoka was Chief Curator at Tokyo Opera City Art Gallery (1997-2002) and researcher at the NLI Research Institute on cultural policies and urban development projects (1992-1997). She was also International Curator at the Hayward Gallery in London from 2007 to 2009. In 2012 she guest-curated *Phantoms of Asia: Contemporary Awakens the Past* at Asian Art Museum in San Francisco, and was a Co-Artistic Director for the 9th Gwangju Biennale in South Korea. She has served as a Board Member of CIMAM (International Committee for Museums and Collections of Modern Art) since 2014. Kataoka is also a professor at Kyoto University of Art and Design Graduate School of Art and Design Studies. Kataoka is Artistic Director of the 21st Biennale of Sydney, to be held from March to June, 2018.

About the Artists

Mit Jai Inn (b. 1960, Chiang Mai, Thailand) is a pioneer of Thai contemporary art. He is a free-spirited, independent artist whose idea of painting defies conventional boundaries, both physically and conceptually. His abstract paintings bring to mind reflections of light, the colour spectrum and the molecular structure of the universe. Encounters with his work are often immersive experiences, awakening in the viewer a sense of their own being and an awareness of the very essence of life.

George Tjungurrayi (c. 1943, Pintupi (Language group), Kiwirrkurra, Western Australia) has been creating paintings using linear patterns since the 1990s. His abstract canvases, derived from the distinctive painting style of the Papunya Tula Artists of the Western Desert, are often interpreted as reflections of the desert landscape. The shapes and lines can be read as representations of waterholes and the ripple marks on the sand caused by the wind, while the optical effects created by colliding colours are reminiscent of minimalism and op art. For Tjungurrayi, the characteristic patterns are also a reference to the invisible energy fields of his ancestral country and traditional stories deeply rooted in sacred law.

Haegue Yang (b. 1971, South Korea / Germany) is internationally renowned not only for her sensorial installations, but also for her sculptural language that consists of hybrid materials, both made and found, as well as natural and artificial, in a mode of assemblage. Yang often employs manufactured objects that reference the history of industrialisation, while alluding to social and political histories, as well as her personal stories. Yang's *Non Foldings – Cosmic Explosion* series was created by spraying paint around various polyhedron paper objects, manifesting shadows or memories of the forms like ghosts. While the painted forms become a representation of cosmic energies and invisible forces, the paired black and white works appear particularly complementary, dynamically interconnected, and actively interdependent; reminiscent of yin and yang.

About Duddell's

Duddell's is a cultural and social destination created for people who have an active appreciation of the arts. Founded by Yenn Wong, Duddell's is neither museum nor gallery – it is an inspiring backdrop against which ideas are shared and developed, connecting art and people in a new way.

Open to all art enthusiasts, Duddell's features a year-round art programme spearheaded by cultural leaders Yana Peel, William Zhao, and Chrissy Sharp. The programme includes world class exhibitions curated by prominent art personalities as well as a continuous series of art talks, performances, film screenings and other events by Hong Kong's cultural innovators.

With interiors as noteworthy as the art on its walls, entering Duddell's feels like being welcomed into the home of a great art collector – one that also happens to have an in-house two Michelin-starred Cantonese chef, a lush 2,000 square foot Garden Terrace, and sophisticated salon with artisanal cocktails and vintage champagne. Conceived as the perfect instrument to enable other events and experiences to happen, the interior architecture and design are by London-based Ilse Crawford - awarded AD Spain International Prize 2013 for Contribution and Influential Work in Architecture, Design and Interior Design.

Duddell's is operated by Co-founder and entrepreneur Yenn Wong, founder of the hospitality based JIA Group, which includes restaurants 208 Duecento Otto, Aberdeen Street Social, 22 Ships, Chachawan, Ham & Sherry, Meen&Rice 粥粉麵飯, located in Repulse Bay, Fish School, MakMak in the Landmark Oriental and the newly launched Rhoda in Sai Ying Pun.

About the Biennale of Sydney

Since its inception in 1973, the Biennale of Sydney has showcased the work of nearly 1,800 artists from more than 100 countries. It is considered one of the leading international contemporary art events, recognised for commissioning and presenting innovative, thought-provoking art in a mix of museum and non-museum venues.

With an average of 40 percent of visits made by people from outside of Sydney, the Biennale holds an important place on both the national and international stage. An average of over 640,000 visits has been recorded across all venues and programs over each of the last three Biennales (2012, 2014 and 2016).

Planning has begun for the Biennale's 21st edition to be held from March to June in 2018 under the artistic direction of Mami Kataoka.

About Ruinart: (Principal Art Patron – Duddell's Art Programme)

The House of Ruinart was founded in 1729 by Nicolas Ruinart. His uncle, a learned Benedictine monk called Dom Thierry Ruinart had incredible insight. He foretold that this new “wine with bubbles”, developed in his native region of Champagne and which the royal courts of Europe adored, was destined for a bright future. Driven by a constant quest for excellence and the absolute, the House selected Chardonnay, a rare and fragile grape variety, as the common thread for all its cuvées. Dom Ruinart's vision and heritage of excellence has been passed down and continues to be a core value and tradition at the House of Ruinart.

The Maison Ruinart has a long standing relationship with the arts, dating back to 1895 when artist Alphonse Maria Mucha was commissioned to illustrate a poster of Ruinart that was to cause a sensation. More than a century later, Ruinart has collaborated with several other timeless artists and continues to develop close links with the art world, playing a role in numerous international art events including the Carré Rive Gauche, Masterpiece London and Art Basel in Basel, Miami and now, Hong Kong. www.ruinart.com

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