

# osage

osage hong kong

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20<sup>th</sup> October 2016

PRESS RELEASE

To Arts and Features Editors

FOR IMMEDIATE RELEASE

Osage Gallery presents  
**Mirage: Cosmos from Past to Future**  
**Miao Xiaochun**



Microcosm, by Miao Xiaochun, 2008, digital ink painting, 157x276cm  
Image courtesy of the Artist and Osage Gallery

Osage Gallery is pleased to announce the extension of Miao Xiaochun's exhibition: "Mirage: Cosmos from past to future" through December 15, 2016. The exhibition has been expanded with two videos by Miao, "Microcosm" and "Where Shall I go", letting the viewer experience the *Microcosm* and the *Last Judgment in Cyberspace* series respectively from a fresh perspective.

Miao bridges the past and current both in terms of the media he uses and in subject matter. Miao radically marries the use of traditional Chinese Ink, as well as traditional painting with techniques and images rendered and inspired by his animations, in particular the 3D software and 'wireframes' with which animators build their virtual environments.

While the compositions of Miao's work frequently reference classical paintings such as those by Hieronymous Bosch, Michelangelo and Caravaggio that depict views on the world and universe as influenced by the western Christian church, these images take on a wholly different meaning in the contemporary context. In *the Last Judgment in Cyberspace* series, for example, Miao questions the nature of judgement, stating, "Are my views towards myself, my nation and my national religion and culture overly compassionate or overly critical? Are my views and judgements of other people, other nations and other religions and cultures too severe or too respectful?"

*The Last Judgement in Cyberspace* series is the first of the artist's works exclusively using 3D software, and fully explores the possibilities offered by animation to create multiple perspectives – as a result, the judged and judges are conflated, and our perspectives are fluid. Moving seemingly against the current, taking from animation to bring to Chinese Ink, Miao pushes the boundaries and applications of both disciplines. Created in 2006, the work is a pioneering piece in China.

In *Microcosm*, Miao's re-interpretation of Bosch's triptych, *the Garden of Earthly Delights*, we are similarly allowed to slip with penetrative sightlines from heaven, to earth, to hell, from past to current to future. In *The Dinner*, Miao pushes the possibilities of what is possible with acrylic painting. Miao captures the dynamism in the line qualities as in animation, and manifests these movements in the still painting.

Miao Xiaochun holds fast in his own spiritual dominance. Facing the biggest "Mirage" that is contemporary Chinese society, Miao maintains in attitude and standpoint the drive to continually raise questions, and to see beyond what are presented as solid, elaborate and perfect.

## **Exhibition Details**

### **Exhibition Period:**

09.07.2016 – 12.15.2016

### **Opening Hours:**

Mon – Sat: 10:30 am – 6:30 pm

Sun: 2:30 – 6:30 pm

Open to special appointments outside of these times. Closed on Public Holidays

### **Venue:**

**osage hong kong, 4/F, 20 Hing Yip Street, Kwun Tong, Kowloon, Hong Kong**

## **About the Artist**

Miao Xiaochun (b. 1964, Wuxi, Jiangsu Province, China) is the head of the Photography and Digital Media department at the Central Academy of Fine Arts, Beijing. He graduated from the Central Academy of Fine Arts (CAFA) with a MA degree in 1989, and the Kunsthochschule Kassel, Germany, also with a MA degree in 1999. Miao lives and works in Beijing. He has participated in numerous solo exhibitions including Miao Xiaochun: The Real in the Virtual (The Denno Museum Centre, Michigan, USA, 2012), Beijing Handscrolls (Guardini Foundation, Berlin, Germany, 2011), Macromania (Ludwig Museum, Koblenz, Germany, 2010). Selected group exhibitions include Metamorphosis of the Virtual 5+5 (Chi K11 Art Museum, Shanghai, China, 2014), The 55th Venice Biennale (The Chinese Pavilion, Venice, Italy, 2013), The 7th Asia-Pacific Triennial of Contemporary Art - Mountains and Waters: Chinese Animation Since the 1930s (Queensland Art Gallery; Gallery of Modern Art; Brisbane, Australia, 2012), The Unseen - Main Exhibition of The 4th Guangzhou Triennial (Guangdong Museum of Art, Guangzhou, China, 2012), The Global Contemporary. Kunstwelten nach 1989 (Art Worlds after 1989) (Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany, 2011), The 54th Venice Biennale - Future Pass (Venice, Italy, 2011), A Fresh Look at Chinese Landscapes (Galerie Moderne Chinesische Malerei des Museums für Asiatische Kunst, Berlin, Germany, 2010), Beijing Time, Casa Asia (Matadero Madrid; Santiago Art Museum, Spain, 2009), China: Construction—Deconstruction (Museu de Arte de São Paulo, Brazil, 2008) and China Design Now, 2008-2010 (Victoria and Albert Museum, London, UK; Cincinnati Art Museum, Ohio, USA; Portland Museum of Art, Oregon, USA; 2008). His works have been acquired by numerous collectors and institutions including the Museum of Modern Art, New York, Uli Sigg Collection, Shanghai Art Museum, Museum of Fine Arts, Boston and the National Museum of Contemporary Art, Seoul, South Korea.

### **About Osage Gallery**

Osage Gallery was established in Hong Kong in 2004 and grew quickly to become one of Asia's largest commercial gallery groups. Osage has become well known in the art world for its uncompromising support for the most challenging and critically thought-provoking contemporary art.

Osage Gallery dances at the edge of the latest innovations in art, culture and technology and is a platform for forward thinking and new ideas. Osage Gallery is curatorially driven and aims to be a catalyst for creative expression and the active engagement of audiences. Its programmes of exhibitions, publications and research examine the questions that shape and inspire us as individuals, and our cultures and communities.

Osage Gallery has gained wide international recognition for the global, multidisciplinary and diverse approaches of its programmes. Osage was the first Hong Kong gallery to feature at the Statements section of Art Basel, Basel in 2011, the Spotlight section at Frieze Masters in London in 2012, Arte Fiera in Bologna, Italy, 2014, Art Cologne in Germany, 2014, and is one of the first Hong Kong galleries to participate in Moving Image New York, 2014. Osage has also participated in Art Hong Kong from 2008 – 2012 and at Art Basel, Hong Kong from 2013-2016.

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

### **Media Enquiries**

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2016 年 10 月 20 日

新聞稿

致各藝術文化版編輯

即時發佈

奧沙畫廊榮幸呈獻：

## 廬樓：從過去至未來影像

繆曉春



坐井觀天-三聯畫, 2008, 藝術微噴, 157x276cm 圖片由藝術家以及奧沙畫廊提供

奧沙畫廊宣佈，為更好的拓展繆曉春的新媒體近當代藝術的研究與交流，展覽時間由原定的 2016 年 10 月 30 日，延期至 2016 年 12 月 15 日閉幕。

繆曉春用多媒體搭建了一座介於過去與未來之間的橋樑，他根本的結合了傳統的中國水墨，傳統的繪畫科技以及影像渲染和他的動畫，特別是三維軟件和“wireframes”，他就像一名專業的動畫師來建造他自己的虛擬環境。

然而繆曉春的作品往往借鑒了古典繪畫如荷蘭畫家希羅尼穆斯·波希，和米開朗基羅與卡拉瓦喬，以描繪他被西方基督教影響下的世界觀和宇宙觀，這些影像在當代脈絡下也有截然不同的含義。例如，在《虛擬最後審判》系列中，繆曉春向自然的審判提出了質疑，闡述了：“我對本人，對本民族，對本民族宗教文化的審視是過分仁慈了還是過分挑剔了？而對他人，對他民族，對他民族宗教文化的審視和判斷是過分嚴厲了還是過分推崇了呢？”

虛擬最後審判系列是藝術家第一個使用了 3D 軟件的作品，並且它充分發掘了動畫可以創作出多重含義的可能性，在這種結果下，判斷和判斷者將視為一物，而我們的觀點也是流暢的。這樣的行為看似反對當前，把電腦動畫帶入進中國水墨，繆曉春推倒了這兩個學科之間的界限和應用。他在 2006 年創作了這一作品，如今已然是獨佔中國的領先地位。

在《坐天觀井》中，繆曉春重新解讀了波希的三聯畫《塵世樂園》，我們同樣的可以把視線從天堂滲透至地球和地獄，從過去，現在到未來。在《晚餐》這個作品中，繆曉春推動了丙烯顏料在藝術創作中的可能性。繆曉春捕捉到了線條的活力可以像動畫一樣，並且這些運動體現在了靜止的繪畫中。

繆曉春堅持在他自己的靈魂領地中，面對當代中國社會這個最大的“海市蜃樓”，繆曉春保持自己的態度和立場，並且不斷的提出質疑，其視野高過於我們現時眼見的實體，並一直在不斷盡善盡美。

展覽日期

2016 年 9 月 7 日-2016 年 12 月 15 日

開放時間

星期一至六 10.30 – 18.30

星期日 14.30 – 18.30

欲於以上述以外時間參觀敬請預約

公眾假期休息

地點

奧沙香港

香港九龍觀塘興業街二十號四樓

## 關於藝術家

繆曉春（生於 1964，無錫，江蘇省，中國）中央美術學院教授，北京。1989 和 1999 年，他分別畢業於中央美術學院和德國卡塞爾美術學院，並獲得碩士學位。繆曉春在北京生活與工作。他廣泛參加國際展覽，包括：維多利亞和亞伯特博物館，倫敦；Saatchi 畫廊，倫敦；維也納路德維希基金會現代藝術博物館，維也納；ZKM，卡爾斯魯厄；Plug.in，巴塞爾；Boijmans Van Beuningen 博物館，鹿特丹；2002 年和 2006 年 Media City 漢城，2002 年上海雙年展，等等諸多展覽。

## 關於奧沙畫廊

2004 年，奧沙畫廊於香港成立，迅即發展為亞洲其中一所最具規模的商業畫廊。多年來，奧沙致力支持各種極具挑戰性及批判意念之當代藝術創作，並藉此馳名國際藝壇。

奧沙位於藝術、文化和技術創新前沿，為新思考和新理念提供平台。奧沙首重策展理念，旨在催生創造性表達，以期成為各種藝術表達與觀眾參與之間的溝通橋樑。奧沙亦透過各項高質素的研究、展覽和出版項目，探討在個人、文化和社會層面上，種種發人深省及影響深遠的議題。

奧沙畫廊憑藉其各項高質素的藝術項目，在國際藝壇裏廣受認同。為首間香港畫廊參展「巴塞爾藝術博覽會」(2011) “Art Statement” 單元、倫敦「Frieze Masters」(2012)的 “Spotlight” 單元、意大利博洛尼亞「Arte Fiera」(2014)及德國「Art Cologne」(2014)，亦為首批參加紐約「Moving Image」(2014)的香港畫廊。奧沙也連續參展 2008-2012 年的「香港國際藝術展」及 2013-2016 年的「香港巴塞爾藝術展」

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## 媒體諮詢

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