

osage

osage hong kong

4/F, 20 Hing Yip Street,
Kwun Tong, Hong Kong
T: 852. 2389 8332
E: info@osagegallery.com
W: www.osagegallery.com

PRESS RELEASE
To Arts and Features Editors
For Immediate Release
24th June 2015

Osage is off to **Seattle Art Fair** with

Maurice Benayoun
Louie Cordero
Ng Joon Kiat
Tintin Wulia

Booth	214
Dates	July 30 – Aug 2, 2015
Public Fair Hours	Friday, July 31 11:00am to 7:00pm Saturday, August 1 11:00am to 7:00pm Sunday, August 2 12:00pm to 6:00pm
Address	CenturyLink Field Event Center, 800 Occidental Avenue South, Seattle, Washington 98134, USA

Osage will be participating in the inaugural year of the Seattle Art Fair with artists Maurice Benayoun, Louie Cordero and Ng Joon Kiat. Tintin Wulia will be participating in the fair's satellite exhibition *Thinking Currents* curated by Leeza Ahmady as part of the Asia Contemporary Art Week Curatorial and Educational platform.

A pioneer in the field of New Media Art, Maurice Benayoun will be presenting the video *Emotion Winds*. The work is created through the analysis of Internet data representing the emotions of 3200 of the world's largest cities. This data is then cross-referenced with data on global wind currents. The artist states, "Like Chinese ink

drawings, the emotions of the world move with the real winds creating graphic arabesques over a world map." *Emotion Winds* is part of the artist's project *Mechanics of Emotions*, which consists of installations, digital sculptures, musical performances, and urban screens. *Emotion Winds* expands the running theme of this far-reaching oeuvre, namely the relationship between "big data" and what Benayoun describes as "the human factor" - that which makes something tangibly human. The works in the series utilize techniques from economics to measure human sensitivities or feelings, looking at ways in which conventional forms of quantification of Big Data can give credence to systems detached from, or playing with, the very tenor of human emotions.

Kashmir and *Gamera* by Louie Cordero are named respectively after a Led Zeppelin song and an iconic Kaiju. Louie Cordero's paintings are what he calls "controlled chaos" and emerge as the result of frictions between games of free association and the formal parameters the artist sets up for himself. Elements or colors from what Cordero has seen and remembers in magazines, books or on the internet make their way into his compositions - in this way, his practice is a tempering and filtering of the essences of pop culture, filtered through a subconscious. The vivid colors in his works are inspired in part by Jeepneys which are important not only as a symbol of kitsch but also as a remnant of American colonial presence in the Philippines. *Kashmir* and *Gamera* in particular are parts of the artists' explorations into abstraction as inspired by Malevich and in turn, designs by the Memphis group.

Ng Joon Kiat is a painter who refers to archives of disciplines such as geography, microscopic science, history, cartography and city-planning to inform his practice. His works push painting in explorations of the imaginaries and invisible complexities of maps of cities and earth spaces. Researching Singapore's own heritage and using this heritage as a resource for art practice is also key to Joon Kiat's practice. His series *Green Series: Nature and Borders* looks at the subtle counter tensions between earth spaces as fixed territories with defined borders and the natural changing character of earth spaces. The artist states, "I am keen to look at the constant evolving physicality of earth's spaces, for example, a new land form that appears from the sea as earth's tectonic plate shifts, an unmaintained city as it quickly turns into a forest, land turning into oceans etc. I am keen in seeing how the unspoken character of nature takes action as it pleases and disregards man-defined spaces."

Fallen by Tintin Wulia is a part of the artist's body of works that deals with borders, chance and documentation. The artist states, "Documentation is crucial to history. It asserts the realness of what happened in the past, and thus builds some kind of faith. A documentary often invests in this kind of faith and plays with it. The nation-states often need this kind of faith from its citizens, thus they often rely on documentary and documentation." Playing with this notion, *Fallen* is a video looped endlessly, depicting passports on pedestals as they are knocked down and resurrected again. It is neither documentation nor documentary although it was based on a somewhat real event. The impossibility of tracing the sequence of events is the impossibility of tracing what is real. Through this straddling of fact and fiction, the artist incises questions of history, ownership and vantages as dictated by time and space.

ABOUT THE ARTISTS

Maurice Benayoun AKA MoBen 莫奔, is an artist based in Hong Kong. Pioneer of Open Media Art, MoBen's highly diverse work explores all the artistic fields of

expression using various media from photography and video to urban large-scale installations.

His work has been exhibited in Major Contemporary art Museums (Centre Pompidou, MAC Lyon, MAC Montreal, Kiasma (Helsinki), Eyebeam, Moving Image (NYC), ICC (Tokyo), Machida Museum, Museum of Art Seoul...) Commissioned by biennials and part of many public and public and private collections MoBen's work won numerous international awards including the coveted Golden Nica, Ars Electronica Prize.

Louie Cordero (b. 1978, Manila, Philippines) lives and works in Manila. Cordero is trained as a painter and graduated with a Bachelor of Fine Arts from the University of the Philippines in 2001. His works have been shown in several countries namely the USA, Philippines, Hong Kong and Australia. Selected group exhibitions include *Manila Vice* (Musée International des Arts Modestes, Sète, France, 2013), *Panorama Recent art from Contemporary Asia* (Singapore Art Museum, 2012), *Porous Border* (G23 Gallery, Srinakharinwirot University, Bangkok, Thailand, 2012), *Complete and Unabridged, part 2* (Works of Roberto Chabet and 51 artists, Osage Art Foundation, Hong Kong, 2011), *Bisa* (Metropolitan Museum, Manila, Philippines, 2011), *Open House* (3rd Singapore Biennale, Singapore Art Museum, 2011) and *Panimula* (Ayala Museum, Makati City, Philippines, 2000). He was the recipient of Thirteen Artists Awards from the Cultural Center of the Philippines in 2006 and the Grand Prize Winner of the Painting Category in the 8th Annual Freeman Foundation, Vermont Studio Center, USA in 2002-2003.

Ng Joon Kiat (b. 1976, Singapore) graduated from Singapore's LASALLE-SIA College of the Arts and received a MA from the University of Kent at Canterbury in 2002 with a Shell-NAC scholarship. He has been widely exhibited internationally. Notable exhibitions include, *Going, Going Until I Meet the Tide* (Busan Biennale – Asian Curatorial Special Exhibition, Kiswire Factory, Busan, South Korea, 2014), *Market Forces – Erasure: From Conceptualism to Abstraction* (Osage Gallery; City University of Hong Kong, Hong Kong, 2014), *Poetics of Materiality* (Osage Hong Kong, 2014), *Works by Ng Joon Kiat* (Osage Atelier, Hong Kong, 2013), Singapore Biennale 2013 (Singapore Art Museum, Singapore, 2013), *Local Futures* (He Xiangning Art Museum, Shenzhen, China, 2013), *Green City II: A Collective Memory of Moving Images in Contemporary Painting* (Jendela, Esplanade, Singapore, 2010) and *Imagining a Geographical Presence: A Study of the Horizon in Contemporary Painting* (National Museum of Singapore, 2007). Notable acquisitions of his works include the URA, Aspen-Re Art Collection and the National Art Gallery of Singapore.

Tintin Wulia was trained as a composer and an architect in Indonesia and the USA, and currently lives and works in Melbourne and Brisbane, Australia. Tintin's works have been shown in major international exhibitions including at the Istanbul Biennial, Yokohama Triennial, Moscow Biennale, Jakarta Biennale, Gwangju Biennale, Asia Pacific Triennial, Sharjah Biennale, Jogja Biennale, Van Abbemuseum, FACT screening at Liverpool Biennial, Museo de Arte Contemporánea (MARCO) de Vigo, Hiroshima City Museum of Contemporary Art, Institute of Contemporary Art (ICA) London, Institute of Contemporary Arts Singapore (ICAS), ZKM/Center for Art and Media Karlsruhe, Clermont-Ferrand Short Film Festival and International Film Festival

Rotterdam. Her work is part of public and private collections including in the Van Abbemuseum, Singapore Art Museum, Queensland Art Gallery/Gallery of Modern Art and He Xiangning Art Museum. Tintin Wulia is an Australia Council of the Arts' Creative Australia Fellow 2014-2015.

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 is curatorially driven with a particular focus on contemporary Asian arts. It aims to be a catalyst for the creative expression of the artists and the active engagement of audiences by embracing a global, multidisciplinary and diverse approach to the creation, presentation and interpretation of a diverse network of practices and works. It examines the questions that shape and inspire us as individuals, and our cultures and communities through high quality programmes of research, exhibition and publication.

Osage operates a major space in Hong Kong in the fast developing central business district of East Kowloon. Osage Hong Kong is in an industrial building, which can be configured for a variety of artistic encounters. The raw space allows for the exploration and presentation of experimental and innovative works in all media – including performance, installation, interactive multimedia and moving images. Osage Hong Kong combines 10,000 square feet of interior gallery space with 5,000 square feet outdoor terrace. Osage Shanghai is currently used for an artist residency programme and is comprised of two floors of space, totaling 10,000 square foot. Sporting a five-meter high ceiling, Osage Beijing is a 1,500 square feet space that houses a studio residency programme.

Osage Gallery has gained wide international recognition for the quality of its programmes and was the first Hong Kong gallery to be invited 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 for 2013 and 2014.

www.osagegallery.com

Media Enquiries:

Chloe Chu: chloechu@osagegallery.com | +852 2172 1619

Please download high res images from the following link:

<https://www.dropbox.com/sh/8miwidvs1rjzyc2/AADGhHSEzN5a1CfNoOb3OR0Va?dl=0>



Ng Joon Kiat
Green Series: Nature and Borders
2012
acrylic on canvas
80 x 60 cm

Image courtesy of the artist and Osage Gallery



Louie Cordero

Gamera

2014

acrylic on canvas

152 x 168 cm

Image courtesy of the artist and Osage Gallery



Maurice Benayoun

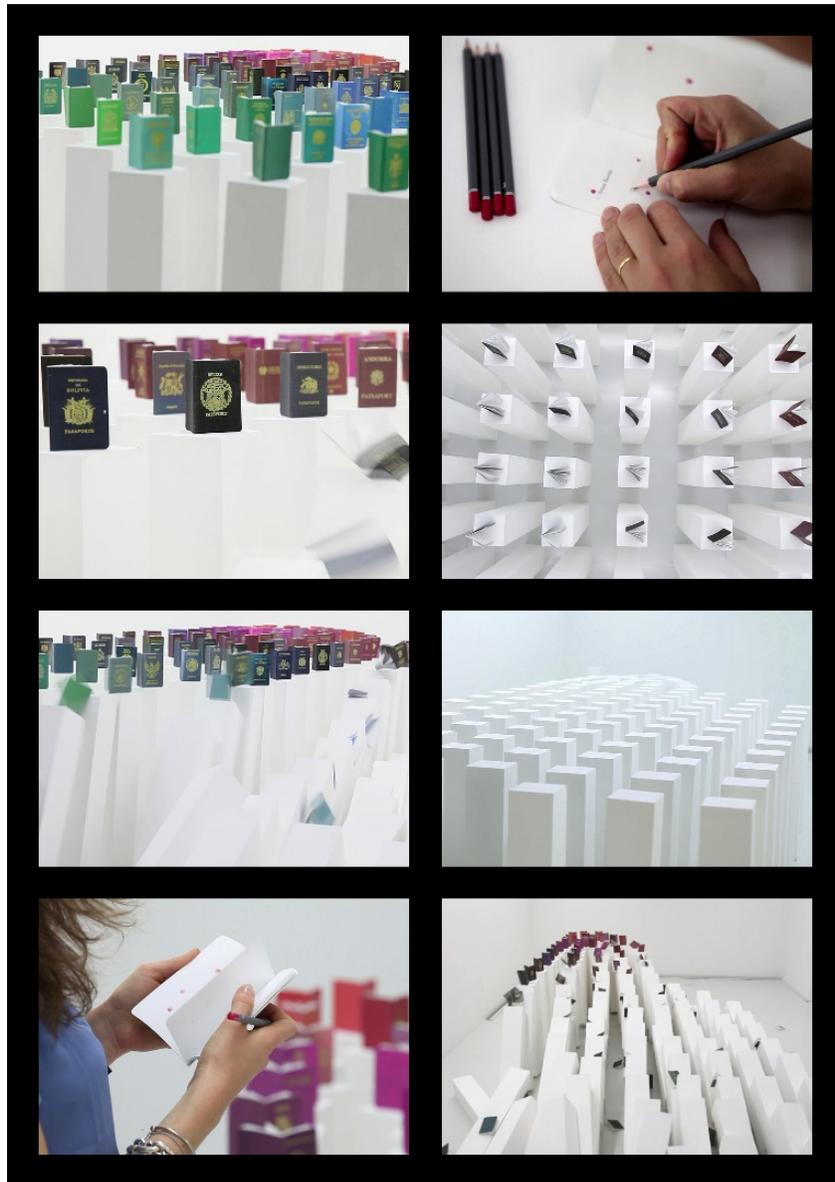
Emotion Winds

2014

video

30'00" (looped)

Image courtesy of the artist and Osage Gallery



Tintin Wulia

Fallen

2011

single channel video, colour, stereo, looped

18' 43"

Image courtesy of the artist and Osage Gallery