osage

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PRESS RELEASE
To Arts and Features Editors
For Immediate Release
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Osage is off to…

ART TAIPEI!

EXHIBITION PERIOD	31.10.2014 – 03.11.2014
OPENING HOURS	31.10.2014 – 02.11.2014: 11am – 7pm 03.11.2014: 11am – 6pm
VENUE	Taipei World Trade Center, Exhibition Hall 1 (Area B C D) No. 5 Xin-Yi Road, Section 5 Taipei City 11011, Taiwan
BOOTH	B20
ARTISTS FEATURED	AU Hoi Lam Louie CORDERO Ishu HAN LEUNG Mee-ping LI Xinping MA Shuqing MIAO Xiaochun NG Joon Kiat Wilson SHIEH Ian WOO

AU HOI LAM's works embody the artist's ruminations over her life experiences, often meticulously documented, sometimes metaphorical. Au regards her art objects as ways of 'the Care of the Self': memorandum, keepsakes, symbols, prayers and the medium for contemplation. Au's affinity for the taciturn forms a basis for a new interpretation of intimacy, the employment of introversion and passiveness as resistance in a society of the explicit and aggressive, self-vigilance, and ultimately a celebration of the strength in the universality of human sentiments.

Au Hoi Lam graduated from The Chinese University of Hong Kong (MFA 2004 & MPhil in Philosophy 2009). She works and lives in Hong Kong. Recent exhibitions include *Woman-Home: In the Name of Asian Female Artists* (Kaohsiung Museum of Fine Arts, Taiwan, 2014), *A Time For Dreams:* IV Moscow Biennale For Young Art (Moscow, 2014), *Au Hoi Lam: My Father is Over the Ocean. Shanghai Postscript.* (Osage Shanghai, 2014), *Time Traveller, Au Hoi Lam and Sara Tse* (Espace Louis Vuitton, Hong Kong, 2014), *Painting On and On 5. Taciturn* (HKICC Lee Shau Kee School of Creativity Gallery, Hong Kong, 2013), *Au Hoi Lam: My Father is Over the Ocean* (Osage Open, Hong Kong, 2013), *Open 15: International Exhibition of Sculptures and Installations* (Lido, Venice 2012), *Definitions of Time: Paintings by Au Hoi Lam* (Edge Gallery, Hong Kong, 2010), *Lui Chun Kwong. You Are Here, I am Not.* (Osage Kwun Tong, Hong Kong, 2010), *Reversing Horizons: Artist Reflections of the Hong Kong Handover 10th Anniversary* (MOCA Shanghai, 2007), *Artists in the Neighbourhood Scheme III: When Words are Sweet…Paintings by Au Hoi-lam* (Hong Kong Central Library and Hong Kong Arts Centre, 2006) and the Hong Kong Art Biennial 2003 (Hong Kong Museum of Art, 2003). Her works have been collected by the Hong Kong Museum of Art, M+ and private collectors. Au was recently awarded the Young Artist Award (Visual Arts) by the Arts Development Council, Hong Kong.

LOUIE CORDERO's recent paintings are what he calls "controlled chaos". Beginning with shapes, which are then built on with successive additions and deductions of layers, Cordero approaches his paintings like a problem, set by himself, that needs to be solved in terms of the construction of forms. Within such parameters, Cordero plays games of free association, adding elements or colors from what he has seen and remembers from magazines, books or on the Internet. His works thus form a sort of basin for the essences of pop culture, filtered through a subconscious and tempered by a vivid imagination. Recent works display a tendency for abstraction, with an intense focus on forms and color, as inspired by Russian painter Kazimir Malevich as well as designs by the Memphis Group.

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.

Having grown up in two distinct cultures that often politically clash, **ISHU HAN** questions the notion of belongingness, civic duty and how such notions influence our voices as individuals. In his video *Neighbor*, two toy tanks are connected by one battery gun; thus inseparable, the two dance around – or with - each other.

Ishu Han (b. 1987, Shanghai, China) currently lives and works in Tokyo, Japan. From 1997 to 2006, Han resided in Aomori, Japan. He attained a Masters of Fine Arts in Inter-media Art from the Tokyo University of the Arts in 2012. His works have been featured in a number of exhibitions, including, *Life Scan* (Tokyo Frontline, Japan, 2014), *Asia Anarchy Alliance* (Kuandu Museum of Fine Art, Taipei, 2014), *Study Country* (Victorian College of the Arts Student Gallery, Melbourne, Australia, 2014), *Form of Sea* (Kyoto Art Center North Gallery, Japan 2012), 16th Japan Media Arts Festival (The National Art Center, Tokyo, Japan), *Local to Local* (Openspace Bae, Busan, Korea, 2010), *YAKINIKU Artist Action in Edagawa* (Tokyo, Japan, 2009), *For example rabbit and shampoo* (nagune, Tokyo, Japan, 2009), *INTERVAL* (Space Laboratory, Aomori, Japan, 2005) and *Lonely Island* (Hirisaki Municipal Hyakokumachi Museum, Aomori, Japan, 2005).

What continues to drive **LEUNG MEE-PING**'s work is the contemplation and illustration of the 'wandering of being'. *Elsewhere* is a mixed media installation consisting of thousands of still-fragrant tea bags sewn together. Initiated in 1991 and completed in 2014, the laboriously repetitive action of sewing together these teabags served as the artist's means of meditative contemplation on being and death, as initiated by the passing of one of her close friends.

Leung Mee Ping's recent exhibitions include *Star Pupas* (Satellite exhibition of *Fleeting Light: The 4th Large-scale Interactive Media Arts* Exhibition, Hong Kong Science Museum, Hong Kong, 2014), Pearl *River Delta Series I: Made in Hong Kong* (Osage Hong Kong, 2014), *FLEX IT! My Body My Temple* (The Parthenon Museum, Nashville, Tennessee, USA, 2014), *[en]counters 2014: Is There Love in This Air?* (Art Oxygen, C&G Artpartment, Mumbai, India, Hong Kong, 2014), Haein Art Project 2013: Maum (Seongbo Museum, Haeinsa Temple, South Korea, 2013), *Don't Blame the Moon* (Singapore Art Fair; Hong Kong AP Contemporary, Singapore, 2013), Contemporary Hong Kong Art Biennial Exhibition (Hong Kong Museum of Art, Hong Kong, 2013), The 9th Busan International Video Festival (Openspace Bae, Busan, Korea, 2013), *Reality – Leung Mee Ping Installation Art Exhibition* (OX Warehouse, Macau, 2012), *Mobile M+: Yau Ma Tei* (M+, Museum of Visual Culture, Hong Kong, 2012), Liverpool Biennial (Liverpool, England, 2012), *New World Order* (Groninger Museum, Groningen, Netherlands, 2008), *Asian – Europe Mediation* (IF Museum, Poland/Zendai MOCA, Shanghai, China, 2007), *Room with View* (Centre de réflexion sur l'image et ses contextes, Sierre, Switzerland, 2006), *Facts & Figures* (de Appel arts center, Amsterdam, Holland, 2006), *Hair Dialogue – Installation Art Exhibition* (Hong Kong Museum of Art, Hong Kong, 2006), and the Sharjah International Biennial (Sharjah Museum of Art, Sharjah, U.A.E., 2003). Her works have been collected by the DSL Collection (France), L'Art Museum de L'Ecole Nationale Superieure des Beaux-Arts (Paris, France), Galerie Catherine Fletcher (Paris, France), the Pierre Huber Collection (Switzerland), the Macao Museum of Art (Macau), the Fellbach Triennale Collection (Germany), the NUS Museum (Singapore), the Hong Kong Museum of Art (Hong Kong), Hong Kong Heritage Museum (Hong Kong) and M+ (Hong Kong), among others.

LI XINPING's works often take as their centrality the warring and dialogue of forces, a subject matter which is extended in his latest paintings. Presented at Art Taipei will be *Reconstruction Conjecture of Apley, Irrational Number* and *Mach's Principle*. These works each focus on different mathematical conjectures or theories that aim to resolve

paradoxical, often ultimately irresolvable puzzles. These theorems are interpreted visually by Li to present his own speculations on the relationship between aesthetics and mathematics.

Li Xinping (b. 1959, Beijing, China) has been featured in a number of solo exhibitions including *In A Time Of Love And War: Li Xinping* (Osage Gallery, Shanghai, 2014), *Machine in the Body* (Osage Gallery, Hong Kong, 2011), *Trans+Fusion* (Osage Gallery, Singapore, 2008), *Of Harvest Moons and Enchanted Lovers: Chinese Myths and Legends* (Osage Gallery, Hong Kong, 2005), as well as a number of group exhibitions, including, *Oriental Visual --- Sino-South Korea Contemporary Art* (Beijing World Art Museum, Beijing, China, 2007), *SUSI: Key to Chinese Art Today – Exploration & Discovery* (National Museum of the Philippines, Manila, Philippines, 2006) and *Enlightenment from the Ancient State of Lou Lan* (10th National Art Exhibition, China, 2004). Li currently lives and works in Beijing, China.

MA SHUQING's abstract paintings are an exploration into colour as a medium for time and space. The forms in his paintings are sculpted with layers upon layers of oil paint, embodying the properties of the time and medium used. The uncertainty such properties bring is something Ma embraces. As inspired by Gerhard Richter, Ma anxiously awaits the moment 'the accident' will occur, which will allow for new meanings to emerge.

Ma Shuqing (b. 1956, Tianjin, China) graduated from Tianjin Academy of Arts and Crafts in 1976. He continued his studies at the Munich Fine Arts Academy and studied under Professor Troeger and Professor Zeniuk and graduated in 1994. He currently lives and works in Beijing, China and Paris, France. Selected exhibitions include *2014' – The Seventh Abstract Art Exhibition* (Pifo Gallery, Beijing, China, 2014), *Single Tone* (Nuoart Gallery, Beijing, China, 2014), *Abstraction and Nature* (Zhuzhong Art Museum, Beijing, China, 2014), *Touch* (Osage Hong Kong, 2014), *Color - Whispers* (Art Hall, Meijiang Convention and Exhibition Center, Tianjin, China, 2013), In Time: Chinese Oil Painting Biennale (National Art Museum of China, Beijing, China, 2012), *Ma Shuqing Solo Exhibition* (Kogo Art, Hangzhoi, China, 2011), *China - Germany: Abstract Painting today!* (Caspar Ludwig Opländer Stiftung/ WILO, Dortmund, 2012), *China Abstract Painting Now* (Galerie Frank Schlag & Cie., Essen, Germany, 2011) and *The Reason of Water Color Painting* (CAFA Museum, Beijing, China, 2010).

MIAO XIAOCHUN's series of algorithmic paintings re-interpret classic paintings by Caravaggio. *Metamorphosed Supper* is based on a rhombile tilling effect, which emerged from the manipulation of a lattice form – a transformation carried out via 3D Software. Such a transformation Is compared by the artist to be similar to genetic mutation, thus begging the question of the relationship between man, earth and technology. On the other hand, *Zero Degree Doubt* depicts people who have become lattice structures and so can be seen through. This alludes to the fact that in this age, with satellites in the sky and the Internet on the ground, everyone is fully transparent.

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 Dennos 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.

NG JOON KIAT's *Border Series: the Unspoken and Nature* looks at the subtle counter tensions between territories with defined borders and the natural changing character of earth spaces, for example, when an unmaintained city turns into a forest, when new land forms appear as earth's tectonic plate shifts and land in turn is transformed into oceans.

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 Aspen-Re Art Collection and the National Art Gallery of Singapore.

The four seasons play an important trope in traditional Chinese ink painting, particularly in landscapes, in which the changes that occur in nature throughout a year are depicted in detail. **WILSON SHIEH** 's contemporary interpretation of the four seasons, on the other hand, is a figurative one, which is uncommon in a traditional sense. Using *gongbi* (fine brush painting) techniques, Shieh depicts men and women's costumes and their changes according to season in his series *Four Seasons*.

Wilson Shieh (b. 1970 Hong Kong) received a BA degree (fine arts major) and a MFA degree from the Chinese University of Hong Kong in 1994 and 2001 respectively. He set up his studio in the Fotan industrial district of Hong Kong in 2008. Shieh lives and works in Hong Kong. Selected exhibitions include *Ink, The Art of China* (Saatchi Gallery, London, UK, 2012), Hong Kong Contemporary Art Biennial Awards 2009 (Hong Kong Museum of Art, 2010), *Legacy and Creations: Ink Art vs Ink Art* (Shanghai Art Museum, China, 2010), *Legacy and Creations: Art vs Art* (Museum of Contemporary Art, Shanghai, China, 2010), The 7th International Ink Painting Biennial of Shenzhen (Shenzhen Fine

Art Institute, Guan Shanyue Museum of Art, The OCT Art and Design Gallery; Shenzhen, China, 2010), *Three Decades of Contemporary Chinese Collection* (Queensland Art Gallery, Brisbane, Australia, 2009), *Outside In: Alternative Narratives in Contemporary Art* (The University Museum and Art Gallery of The University of Hong Kong, 2009), 2009 Asian Art Biennial: *Viewpoints & Viewing Points* (National Taiwan Museum of Fine Arts, Taichung, Taiwan, 2009), *Distance and Proximity: Artists' Awnings* (Gulbenkian Garden, Lisbon, Portugal, 2008), *New Ink Art: Innovation and Beyond* (Hong Kong Museum of Art, 2008), *The Pivotal Decade - Hong Kong Art 1997 – 2007* (Chinese Arts Centre, Manchester, UK., 2007), *Take Me with You (Contemporary Art Exhibition, Loewe 160 Anniversary)* (Circulo de Bellas Artes, Madrid, Spain; Mori Art Museum, Tokyo, Japan; 2006), *Light on Chinart Generation* (Palazzo Capponi all'Annunziata, Florence, Italy, 2006), and The Third Asia-Pacific Triennial of Contemporary Art (Queensland Art Gallery, Brisbane, Australia, 1999). His works have been collected by the Ashmolean Museum of the University of Oxford, U.K, the Asian Art Museum in San Francisco, U.S.A, the Hong Kong Heritage Museum, the Hong Kong Museum of Art, M+, West Kowloon Cultural District, and the National Taiwan Museum of Fine Arts, Taichung, Taiwan.

IAN WOO's paintings emerge between the will to realize a particular image and that of painting's negating position to offer something otherwise, which leads to a pictorial plane that is filled with spatial dilemmas, provisional appearances and the experience of gravity being interrupted; these indeterminate qualities of the inherent pictorial circumstances thereby offer ways to unsettle painting's historical relation to figure and ground.

Born in Singapore in 1967, Ian Woo began his studies at the Nanyang Academy of Fine Arts (Singapore) in 1991. Between 1995 and 2006, he received a Masters in European Fine Art at the Winchester School of Art (UK) and a research practice DFA with RMIT University (Australia). Recent solo exhibitions include *The Difference Between Your Mountain and My Couch* (Tomio Koyama Gallery Tokyo, 2014), *How I Forgot to be Happy* (Tomio Koyama Gallery Singapore, 2013) and *Ian Woo: A Review 1995 – 2011* at the Institute of Contemporary Arts Singapore (2011). Recent group shows include *Panorama: Recent Art From Contemporary Asia* (Singapore Art Museum, Singapore, 2012), *Encounter: The Royal Academy in Asia* (Institute of Contemporary Arts, Singapore, 2012), and the Sovereign Asian Art Prize Exhibition at The Rotunda, Exchange Square, Hong Kong (2010). His works are in the collection of major institutions such as ABN AMRO, Singapore Art Museum, The Istana Singapore, The National Art Gallery Singapore, UBS, and the Mint Museum of Craft & Design, USA. Woo's paintings were recently featured in the publication *Art of the New Cities: 21st Century Avant-Gardes*, published by Phaidon 2013.

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, totalling 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

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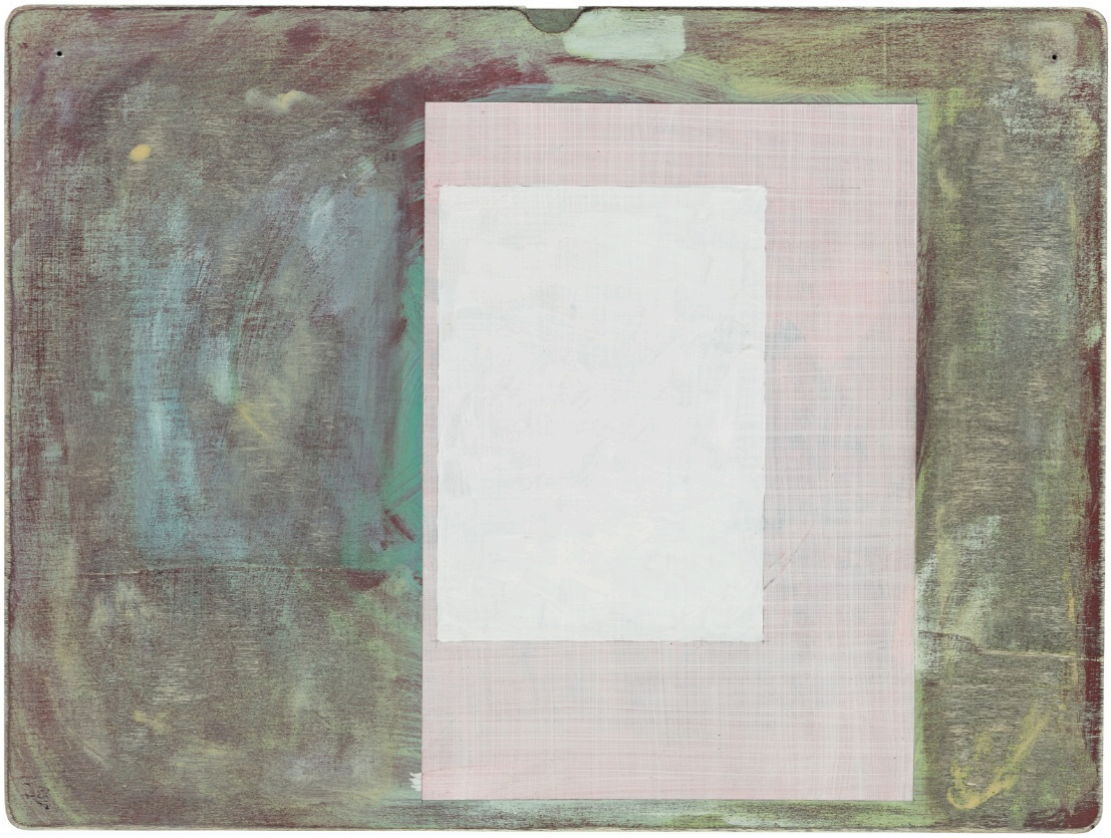


Au Hoi Lam
Memorandum (1st October 2014 Hong Kong)
2014
acrylic, wooden drawing board
30.5 x 40.5 x 1.1 cm

Image courtesy of the artist and Osage Gallery

(Top)
Wilson Shieh
Four Seasons (Men Version)
2014
chinese ink and gouache on silk
30 x 80 cm

(Bottom)
Wilson Shieh
Four Seasons (Women Version)
2014
chinese ink and gouache on silk
30 x 80 cm

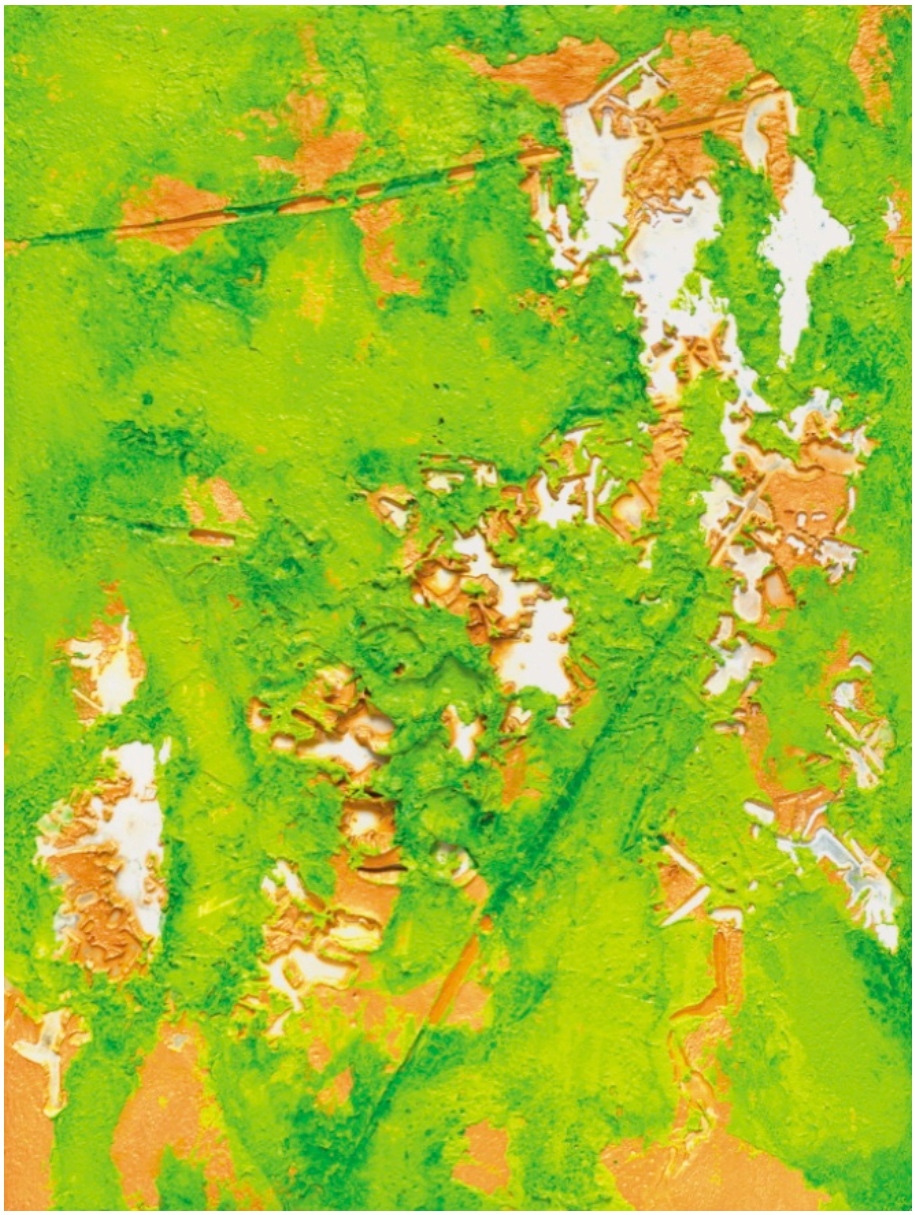
Images courtesy of the artist and Osage Gallery

Louie Cordero
Kashmir
2014
acrylic on canvas
153 x 168 cm

Image courtesy of the artist and Osage Gallery

Ishu Han
Neighbor
2012
digital video
7'15"

Image courtesy of the artist and Osage Gallery



Ng Joon Kiat
Border Series: The Unspoken and Nature
2013
acrylic on cloth
80 x 60 cm

Image courtesy of the artist and Osage Gallery