
Osage Art Foundation & City University of Hong Kong
co-present:

MARKET FORCES

Exhibition | ERASURE: FROM CONCEPTUALISM TO ABSTRACTION
Curated by Charles Merewether

Symposium | ART AND VALUES
Moderated by David Elliott, with respondent Lewis Biggs

Curated by veteran curator, **Charles Merewether**, '**Market Forces: Erasure: From Conceptualism to Abstraction**' sets out to question the increasingly over-determined economic interpretation of the value of art and its consequences, which include the reinforcement of the dominance of certain media, styles and 'brands'. In the words of curator Charles Merewether, "the subject matter of art becomes more important than its concept or materiality and it becomes reduced to a vehicle for representation rather than a basis for exploring ideas and issues or a way of engaging with the world through the senses". The exhibition will be spread over two locations including Osage Hong Kong and City University of Hong Kong.

Accompanying the exhibition is this year's Market Forces symposium event, '**Art and Values**', moderated by **David Elliott**, featuring esteemed speakers **Charles Merewether**, **Biljana Ciric**, **Leeza Ahmady**, **Enin Supriyanto** and **Kurt Chan**, as well as **respondent Lewis Biggs**. As moderator David Elliott states, "little acknowledgement has been given to the object-based and conceptual work being made by artists in Asia, with the effect that current work tends to be perceived as purely a response to Western art rather than as a way of looking and thinking that is firmly rooted in the region". The panel of curators and arts educators will each address the current situation of art production in Asia with a particular focus on the conflation of aesthetic values and market values and how artists in Asia have reacted to the market.

The series, 'Market Forces' aims to question 'value'; the 2012 'Market Forces, Whither Contemporary Art?' asked whether we could find new paradigms for intellectual and artistic inquiry and debate, and for 2013, 'Market Forces: The Friction of Opposites' emphasized value in terms of moral or societal notions.

Market Forces is a part of Osage's non-profit initiative, held annually during the art fair period by **Osage Art Foundation** to provide an alternative to the market driven art activities in Hong Kong.

ERASURE: FROM CONCEPTUALISM TO ABSTRACTION

Curated by Charles Merewether

	Osage Hong Kong (Venue One)	City University of Hong Kong (Venue Two)
Event Dates	16 May 2014 to 30 June 2014	16 May 2014 to 15 July 2014
Opening Hours	Mon – Sat: 10.30 am – 6.30 pm Sun: 2:30 – 6:30 pm Closed on public holidays. Open to special appointments outside of these times.	Mon – Sat: 10: 30 am – 7:00 pm Sun: 2:30 – 7:00 pm Closed on public holidays. Open to special appointments outside of these times.
Addresses	4/F, 20 Hing Yip Street, Kwun Tong, Kowloon, Hong Kong	18/F, Academic Three (AC3) Building, City University of Hong Kong, Kowloon Tong, Hong Kong
Preview Receptions	5 – 7 pm Friday, 16 May 2014	7 – 9 pm Friday, 16 May 2014
Artists Featured	Au Hoi Lam (Hong Kong) Tang Kwok Hin (Hong Kong) Song Dong (Beijing) Jeremy Sharma (Singapore) Ian Woo (Singapore) Nilo Ilarde (Manila) Maria Taniguchi (Manila) Kishio Suga (Ito City) Shinil Kim (Seoul) Young Rim Lee (Seoul) Mee Ai Om (Seoul/Hong Kong) Tintin Wulia (Brisbane/Jakarta)	Tang Kwok Hin (Hong Kong) Yu Ji (Shanghai) Zhao Zhao (Beijing) Ng Joon Kiat (Singapore) Milenko Pvacki (Singapore) Grace Tan (Singapore) Ringo Bunoan (Manila) Bernardo Pacquing (Manila) Masanori Handa (Tokyo) FX Harsono (Jakarta) Nipan Oranniwesna (Bangkok)

The exhibition features the concept and object-based works of twenty-two artists working in the broader Asian region. **Song Dong's *Cream Screen Wall***, for example, is inspired by the childhood memories of the artist, as well as the materiality of *yingbi* (walls that stand between the entrance and inner courtyards of traditional Chinese courtyard houses). The artist has reinterpreted *yingbi* by constructing his own with the unusual material of cream, thus commenting on the desires and excess of contemporary society. **FX Harsono's *Purification***, on the other hand, takes as its inspiration the Indonesian city named Cirebon and features several artifacts from the city. The piece is a commentary on religion and the acts of purification in the context of industrialization and capitalism. In addition, **Nilo Ilarde's *Zero***, consists of a palette board embedded within a wall. The palette board becomes the negative space as it fits and blends into the wall itself; it is thus stripped of its practical purpose and is transformed into an abstract and conceptual form. The 'disappearance' or erasure of the object speaks to the possibilities of the void and the object's liminality as it straddles the border between spatial void and physical object, absence and presence. These works, among the other works also presented, are, according to Charles Merewether, "**exceptions to the rule of the market**".

For docent-guided visits, please contact Ms Grace Lam at gracelam@osagegallery.com or (852) 2389 8332.

ART AND VALUES

Moderated by David Elliott, with respondent Lewis Biggs

Date Saturday, 17 May 2014
Time 2 – 6 pm
Venue Wong Cheung Lo Hui Yuet Hall, 5/F, Academic Three (AC3) Building,
 City University of Hong Kong

Speakers	Topic Descriptions
Charles Merewether is an art historian, curator and writer on modernism and has curated a number of exhibitions of major artists from across South America and Asia, including Central Asia. Merewether has been the Collections Curator at the Getty Research Institute, Artistic Director for the Sydney Biennale, Deputy Director for the Cultural District, Saadiyat Island, Abu Dhabi and the Director at the Institute of Contemporary Arts Singapore.	Charles Merewether, curator of the exhibition 'Erasure: From Conceptualism to Abstraction', will further elaborate on the thesis of the show, focusing on object-based work and conceptualism and how this reflects the arts and culture scene within Asia.

<p>Kurt Chan is an artist and art educator; currently the director of the Master of Arts (Fine Arts) program at the Chinese University of Hong Kong. His research interests are in Hong Kong art, mixed media and public art. He is at present an adviser to the Asian Art Archive and the Yale-China association.</p>	<p>Kurt Chan's presentation will examine the current situation of art production and the art market in Hong Kong, relating this to the wider, global situation.</p>
<p>Biljana Ciric is an independent curator based in Shanghai and has presented numerous critically acclaimed projects. Her ongoing research encompasses institutional critique and artist institutions. She has been nominated for an ICI Independent Vision Curatorial Award and was on the Jury for the recently established Hugo Boss Asia Art Award.</p>	<p>Biljana Ciric will present her observations on the current situation of art production in China and the reactions of younger artists against the distortions of the market and the careerism that this has engendered.</p>
<p>Enin Supriyanto is an independent curator and writer based in Jakarta – Jogja, Indonesia. He has curated numerous exhibitions and contributed essays for various publications on contemporary Indonesian art in Indonesia and abroad. He is now the Project Officer of the Equator International Symposium, a parallel event of the Jogja Biennale.</p>	<p>Enin Supriyanto will be focusing on the development of art in Southeast Asia, in particular Indonesia, under the domination of market and prices of artwork, and the rise of a new market form in the last decade.</p>
<p>Leeza Ahmady is a noted specialist on Central Asian art and has pioneered the development of artists and works from the region. Ahmady is Director of Asian Contemporary Art Week at Asia Society and the Director of AhmadyArts. Ahmady also serves on the advisory board for the Center for Contemporary Art Afghanistan.</p>	<p>Leeza Ahmady will share her experiences of working and promoting artists from Central Asia as well as South and Southeast Asia, tracing the trajectory of development of the art scenes in the region.</p>

The symposium is open to the public. Simultaneous interpretation (English-Mandarin) will be provided. For registration, please contact Ms Grace Lam at gracelam@osagegallery.com or (852) 2389 8332.

PLEASE SEE ANNEX I FOR DETAILED SPEAKER ABSTRACTS AND BIOGRAPHIES.

ABOUT THE ORGANISERS

Osage Art Foundation

The Osage Art Foundation was established in 2004 with three main goals - Creative Communities, Cultural Cooperation and Creative Capacity and has since played an active role in developing education and training of young people, broadening cultural awareness and participation in artistic endeavours, nurturing creativity and critical thinking and fostering international cultural exchange. The Osage Art Foundation is now

widely recognised by the local community and internationally as having initiated many pioneering projects of international calibre.

The current focus of the Osage Art Foundation is on developing deeper discourse in and around the arts in the wider community. We believe that research, analysis, examination and promulgation of issues pertaining to society, contemporary culture and value by artists, writers, critics, curators and commentators will build better understanding of regional perspectives throughout Asia and beyond.

In order to better contextualize the work of the current generation of Asian contemporary artists, the Osage Art Foundation has helped to introduce a number of seminal contemporary Asian masters to the wider international art world. For example, Roberto Chabet (1937 - 2013) made an unparalleled contribution to Philippine contemporary art as an educator, mentor, visionary, conceptualist, innovator, alchemist, poet and tireless promoter of younger talents, but until recently was not as well known internationally.

In 2013, Osage Art Foundation presented *It's Me, Goodbye: Andy Warhol's Cinema*, jointly presented by The Andy Warhol Museum, one of the four Carnegie Museums of Pittsburgh. Osage also presented the second in its series of non-profit *Market Forces* exhibitions that draw attention to the non-commercial intrinsic values of art: *The Friction of Opposites*, which opened in Hong Kong in May 2013, coinciding with the commercial art fair Art Basel Hong Kong. In May 2013, The Osage Art Foundation was honoured at the Hong Kong Arts Development Awards with an Award for Arts Sponsorship. In 2014, The Osage Art Foundation will be presenting three projects, *Market Forces*, *Sigma Square* in July and *South by Southeast* from September to November, continuing to present innovative and critical works.

For more information, please visit the website www.oaf.cc.

School Of Creative Media, City University Of Hong Kong is the region's first institution founded to nurture a new generation of interdisciplinary artists and creative media professionals, as well as dedicated to developing new ideas and technologies for the creative industries in Hong Kong, mainland China, and worldwide. Website: www.cityu.edu.hk/scm

PLEASE SEE ANNEX II FOR ARTIST BIOGRAPHIES

MEDIA ENQUIRIES

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https://www.dropbox.com/sh/4fmw1cnpzhwp8a9/AAAqF_zRC82G2fJvOngU7wlTa



Zhao Zhao
Repetition 07
2013
Digital Print
150 x 120 cm

Image courtesy of the artist



Masanori Handa

nakakiyo no entakukei (exhibition view at Ota Fine Arts, Singapore)
2013

Mixed media
Dimensions variable

Image courtesy of Ota Fine Arts
photographed by Wong Jing Wei



Nipan Oranniwesna

Untitled (Flood) (one of a triptych)

2011 – 2014

digital print

160 x 120 cm

Image courtesy of the artist



Song Dong

Cream Wall (detailed installation view at the National Museum of Poznan, Poland)
2007

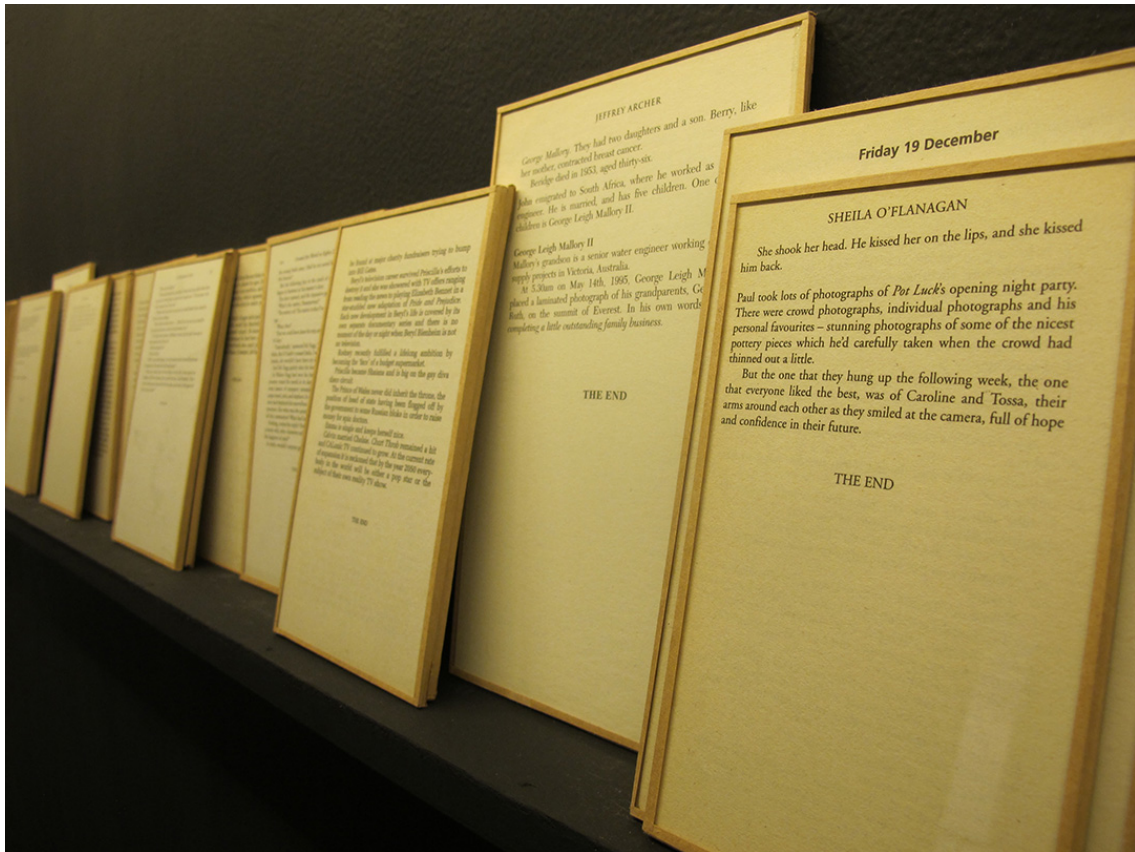
Mixed media
Dimensions variable

Image courtesy of the artist



Ian Woo
While They Slept
2013
acrylic on Linen
230 x 180 cm

Image courtesy of the artist



Ringo Bunoan

Endings (detailed installation view)

2013

books and book pages

dimensions variable

Image courtesy of the artist



Young Rim Lee

Four Gray Boxes

2013

acrylic and wood stain, wall paint on fibreboard

65 x 66 cm

Image courtesy of the artist and Space Cottonseed, Singapore

ANNEX I | ART AND VALUES: SPEAKER ABSTRACTS AND BIOGRAPHIES

Charles Merewether will be addressing the issue of the art market in Asia, which in recent years, has come to dominate the arts scene in terms of what is seen and discussed. At the same time, there is an increasingly pervasive conflation of aesthetic value with market price – a practice that has been under researched and been paid little attention to. He will be looking at the historical developments of the art scenes and markets in Japan from the 1960s to 70s, China since the mid 80s and Singapore in the last few years, evaluating the roles of the market in the development of these ecologies.

Charles Merewether was born in Scotland and earned his Ph.D in Art History from the University of Sydney. He is an art historian and writer on modernism and contemporary art who has taught at universities in the United States, Mexico and South America, Australia and Singapore. He was Collections Curator at the Getty Research Institute in Los Angeles from 1994 to 2004, Artistic Director and Curator for the 2006 Sydney Biennale, Deputy Director for the Cultural District, Saadiyat Island, Abu Dhabi from 2007 to 2008, and Director at Institute of Contemporary Arts Singapore (ICAS), LASALLE College of the Arts from 2010 to 2013. Since 1991 and at the ICAS, he has curated a number of major exhibitions of major artists from across South America and Asia, including Central Asia. He has published extensively articles and books including *Ai Weiwei: Under Construction* (2008) and *Ai Weiwei: Beijing, Venice, London, Herzog & de Meuron* (2008) and *After Memory: The Art of Milenko Prvački – 40 Years* (2013). He has also co-edited *After the Event: New Perspectives on Art History* (2010), *Art, Anti-Art, Non-Art: Experimentations in the public sphere in postwar Japan 1950-1970*, (2007). He is currently Visiting Professor of the School of Art, Design and Media, Nanyang Technological University.

Biljana Ciric will be addressing the structure of the art system in China, wherein the art market is on top. This changes both the focus and the inner dynamics of the field, including the protocols and relationships within the system where emerging artists' first solo exhibitions occur in the commercial galleries, and all networks of the system: writing, museum exhibitions and media, and the standardization of the value of the works, which is very much in keeping with the demand of the market. Questions raised include what the artists strategies working within the system described above are, what role the curator plays in this and what exhibition making means.

Biljana Ciric is an independent curator based in Shanghai. Her exhibitions in 2013 include *Tino Sehgal* solo exhibition at UCCA Beijing, exhibition hosted by Times Museum titled *One Step Forward, Two Steps Back- Us and Institution, Us as Institution* and *Alternatives to Ritual* presented by Goethe Open Space and OCAT in Shenzhen. In 2013, Ciric initiated *From History of Exhibitions towards Future of Exhibitions Making*, an ongoing seminar platform that proposes to revisit the importance of exhibition making. The seminar platform will be looking specifically at the history of exhibitions in China, South East Asia, Australia and New Zealand. In 2011, Ciric initiated the project *Taking the Stage OVER*, a year long, ongoing investigation related to performative aspects of art. She was co-curator of Asia Triennale Manchester 2011 and presented the exhibition *Institution for the Future*. Upcoming publications include *Active Withdrawal - Weak Institutionalism and the Institutionalization of Art Practice* co-edited with Nikita Yingqian Cai and to be published by Times Museum and Black Dog Publishing, *History in Making- Shanghai 1979-2006*. Ciric is a regular contributor to *Broadsheet* and *Yi Shu Journal*. She has been nominated for an ICI Independent Vision Curatorial Award and was on Jury for the recently established Hugo Boss Asia Art Award.

Enin Supriyanto will be looking into the history of the arts ecology of Indonesia, tracing the development and relationship between two major "market forces", or market forms, namely auction or market driven prices and large art events such as biennials and triennials and the impact of such forces on art and value. He argues that these two forces cannot be the sole factors that impact the development of art, and although they must be taken into account, they cannot be merely polarized as hazards or blessings. In fact, there are many examples of activities conducted by a "new wave" of artists, artspace/galleries, collectors, curators and art activists with new ways of collecting, creating and thinking that are creating various opportunities and activities that change such perceptions of art and value.

Enin Supriyanto is an independent curator and writer, living and working in Jakarta, Indonesia. He has been curating exhibitions and contributing essays for various publications in Indonesia and abroad. His publications include, among others, *Indonesian Contemporary Art Now*, edited by Marc Bollandsee and Enin Supriyanto (Singapore: SNP Editions, 2007), *Agus Suwage: Still Crazy After All These Years*, edited by Enin Supriyanto, Adeline Ooi, Beverly Yong (Yogyakarta: Studio Biru, 2010) and *Sip! Indonesian Art Today* (Berlin, 2013). He has curated many projects and shows involving Indonesian contemporary artists, including, among others, *Agus Suwage: Still Crazy After All These Years* (Jogja National Museum and Selasar Sunaryo Art Space, Bandung, 2009), *Beyond The Dutch* (co-curated with Meta Knol, Utrecht Centraal Museum, The Netherlands, 2009), *Handiwirman Saputra: No Roots, No Shoots* (co-curated with Agung Hujatnikajennong, National Gallery, Jakarta, 2011) and *Sip! Indonesian Art Today* (ARNDT, Berlin, Singapore 2013). He is now the Project Officer of the Equator International Symposium, a parallel event of the Jogja Biennale. Enin Supriyanto lives and works in Jakarta and Jogjakarta, Indonesia.

Kurt Chan argues that the value of art can be defined from multiple perspectives, between which there maybe discrepancies. Looking at the discrepancies from the perspectives of Artists and collectors, in particular, may shed light on the system and our understandings of the topic. Of particular interest is also what the art market really means to local art practitioners in Hong Kong and how it influences art practice; it is also therefore important to identify the strength and identity of Hong Kong art, paying particular attention to how it defines itself under the influence of mainland China and East Asia under current circumstances. The art market is also constantly shifting and evolving; making it key to identify new supporters from different sectors in Hong Kong that have a hand in further redefining such an art market.

Professor Chan Yuk Keung graduated from the Department of Fine Arts, The Chinese University of Hong Kong. He then obtained his M.F.A. from the Cranbrook Academy of Art, Michigan, USA. Chan joined The Chinese University of Hong Kong in 1989, teaching studio courses on Western media, and acts as the program director of Master of Arts (Fine Arts). He has participated in over 80 exhibitions, among which are The 51st Venice Biennale and The 2nd Asia Pacific Art Triennial. He was awarded First Prize in the Public Art Scheme Competition (Taipo Central Town Square) and Second Prize in the Art for Expo Competition in Hannover, Germany. Chan was the chief editor for *Hong Kong Visual Art Yearbook* for several years, the Art director of *City Art Square*, and he is at present the advisor of the Asian Art Archive and the Yale-China Association. His research interest is in Hong Kong Art, Mixed Media and Public Art.

Leeza Ahmady argues that beyond colonialism, world and regional wars, multiple political and economic events of the twentieth-century have either isolated or fractured our knowledge about artistic contributions from a worldly

perspective. Yet, there is an increasing number of transnational art centers that have brought to the surface art from areas of the world that were once considered remote. Such unprecedented access to artists, coupled with the sheer diversity of practices worldwide, has prompted art-historical reevaluations that are examining contemporary art from a much broader perspective, seeing it as an art that is of and for the world. Such reconsiderations are likely to inspire fresh methodologies for deciphering art history that would also mark a shift away from the categorical summation of countries, regions, and movements to the study of individual artists, active in different parts of the world at various points in time, in the light of their own significance. As such, my presentation will contextualize a number of individual noteworthy artists from Central Asia, South and South East Asia, and the Middle East, inquiring also if the art market has been or should be an influential factor in such art historical reconsiderations. Does or should the art market influence curatorial and art-historical works/framings? How do curators and art-historians navigate through the paradoxes of aesthetic value versus market value? Furthermore, how have migrations of artists alongside their exemplary diasporic successes contribute to the vibrancy of their local scenes, while fueling the emerging art markets phenomena?

Leeza Ahmady is an independent curator and educator noted for her foundational work concerning art practices in Central Asia. She directs the educational platforms AhmadyArts and Asian Contemporary Art Week (ACAW), which partner with multiple institutions in New York and elsewhere to contextualize the works of artists from all regions of Asia, including the Middle East. Ahmady was member of the Agents/Curatorial Team for dOCUMENTA (13) exhibitions and seminars in Kassel, Germany and Kabul, Afghanistan (2010-2012). She has presented numerous artists at notable events and venues such as the Venice Biennale, Istanbul Biennial, Solomon R. Guggenheim Museum, Independent Curators International, (ICI), Asia Society Museum, Museum of Modern Art, (MoMA), and Asian Art Museum of San Francisco, among others. Other past exhibitions include *The Taste of Others* at Apexart (2005); *The Paradox of Polarity: Contemporary Art from Central Asia* at Bose Pacia (2007); *Parable of the Garden: New Media Art from Iran and Central Asia* at The College of New Jersey Art Gallery (2008); *I Dream of the Stars* at Winkelman Gallery and MARTE Museo de Arte de El Salvador (2008); *Tarjama/Translation* at the Queens Museum of Art (2009) and Herbert F. Johnson Museum of Art at Cornell University (2010); *No-Mad-Ness in No Man's Land*, at Esliette Gallery Taipei, Taiwan (2013); and *Arahmaiani: Fertility of the Mind* at Tyler Rollins Fine Art, New York (2014).

ABOUT THE MODERATOR

David Elliott is a curator and writer who has directed contemporary art museums and institutions in Oxford, Stockholm, Tokyo, Istanbul, Sydney and Kiev. A specialist in Soviet and Russian avant-garde, as well as in modern and contemporary Asian art, he has published widely in these fields as well as on many other aspects of contemporary art. He is currently Artistic Director of *A Time for Dreams*, the IV International Biennale of Young Art, to open in Moscow in June 2014, co-curator of *PANDAMONIUM: New Media Art from Shanghai* (on show in Berlin at present), and associate curator of the *Hors Piste Film Festival* in Tokyo. He was President of CIMAM (the International Committee of ICOM for museums of modern and contemporary art) from 1998 to 2004, and is currently President of the Board of Triangle Art Network/Gasworks in London, Chairman of MOMENTUM in Berlin, a member of the Asia Advisory Board of the Guggenheim Museum, New York, and

Guest Lecturer in Curatorship at the Chinese University in Hong Kong. In 2008-10 he was Artistic Director of the 17th Biennale of Sydney and in 2011-12 directed the inaugural International Biennale of Contemporary Art in Kiev, Ukraine. He has also advised the Hong Kong Jockey Club Charitable Trust on the development of the Central Police Station heritage site into a centre for contemporary art.

ABOUT THE RESPONDENT

Lewis Biggs is a freelance curator, writer and cultural consultant. Previously, he was Chief Executive and Artistic Director of Liverpool Biennial for a decade, before this, he was the Director of Tate Liverpool, also for a decade. He was the curator of Folkestone Triennial, 2014 and co-curator of the Aichi Triennale 2013. He is international advisor to the School of Fine Arts, Shanghai University. He has also been a member of the Art Panel of the Arts Council of England, and of the Visual Art Advisory Committee of the British Council (1991-2002). In June 2011 he was awarded an OBE for services to the arts.

ANNEX II | Artist Biographies

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 *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) etc. Her works are collected by the Hong Kong Museum of Art and private collectors.

Tang Kwok Hin, mixed media artist, independent curator and writer, was born in 1983 and raised in Hong Kong. He received his Master of Fine Arts from the Chinese University of Hong Kong in 2008 and Bachelor of Arts (major in Fine Arts) in 2006. His art focuses on occasion, space, time and ways of encountering symbols to explore hidden rules in every day societal contexts and our daily routines, often depicted through techniques such as collage. He has previously participated in the 15th WRO Media Art Biennale, Hong Kong Contemporary Biennial Award 2009, 1st Hong Kong Art Basel (Discoveries sector) with a solo presentation. He has also exhibited in the Ice Palace, Miami, U.S.A.; Esplanade, Singapore; Singapore Art Museum; Venice Arsenale, Italy; Vargas Museum, Manila, Philippines; Hong Kong Museum of Art; Kuandu Museum, Taipei, etc. He was awarded the first prize at Hong Kong Biennale 2009, selected by the Sovereign Asian Art Prize 2010 and 2011, awarded Special Award *Personal Exhibition* by the 5th International Arte Laguna Prize, awarded Young Artist Award 2010 by the Hong Kong Arts Development Awards and is a 2013 Asian Cultural Council grantee. Collectors of his art include Hong Kong Museum of Art, Deutsche Bank, Amelia Johnson Contemporary and private collections over the United States, United Kingdom, Australia, Singapore and Hong Kong.

Song Dong (b. 1966, Beijing, China) graduated from the fine arts department of Capital Normal University in Beijing in 1989. Song was the focus of many solo and group exhibitions around the world. He presented his solo shows at MoMA, New York, and was included in various prestigious international shows, such as The 5th Moscow Biennale in 2013, dOCUMENTA 13 in 2012, The 54th

Venice Biennale in 2011, The 6th Liverpool Biennial in 2010, Gwangju Biennale in 2006, 2002 and 1995, The 26th Sao Paulo Biennale in 2004, The 8th Istanbul Biennale in 2003, The 4th Asia-Pacific Triennial of Contemporary Art in 2002, the first Guangzhou Triennial in 2002 and the 2002 Taipei Biennale. His most representative works include *Water Diary* (1995-), *Breathing* (1996), *Stamping the Water* (1996), *Touching My Father* (1997), *Broken Mirror* (1999), *Crumpling Shanghai* (2000), *Eating the City* (2003-), *Waste not* (2005) and *Intelligence of the Poor* (2005-2013). He curated various experimental events such as *Wildlife Starting from 1997 Jing Zhe* (1997) and *Next Wave News* (2001). Song Dong and Yin Xiuzhen together created a new way of collaboration: *THE WAY OF CHOPSTICKS* in 2001. He is also the co-founder of an artist collective "Polit-Sheer-Form Office", which was initiated by Hong Hao, Xiao Yu, Liu Jianhua, Song Dong, and Leng Lin in 2005.

Song Dong is represented by Pace Beijing. He currently lives and works in Beijing.

Yu Ji was born in Shanghai and graduated from the Sculpture Department of the Fine Arts College of Shanghai University in 2011 with a MFA degree. She now lives and works in Shanghai. Her works consist mainly of sculptures and installations, and also include performance and videos. Paying particular attention to nature and the movement reflection of the human body, her works endeavor to explore the relationship between time and nature, looking at the vital yet mysterious connection between body, spirit and the world. To Yu Ji, work and acts of creation are important everyday life practices. Being an artist is more of a spiritual journey of transforming things into life experience rather than a mere career title. Apart from her role as an artist, in 2008 Yu Ji co-founded "AM Art Space", one of the few active non-profit experimental art spaces in Shanghai.

Zhao Zhao (b. 1982, Xinjiang, China) obtained a BFA from the Department of Oil Painting, Xinjiang Institute of Arts. He works with a number of media, including painting, sculpture, installation and performance. He has been internationally exhibited in solo exhibitions including *How* (Platform China, Hong Kong, 2014), *Constellations* (Art Basel, Hong Kong, 2013), *Constellations* (Chambers Fine Art, New York, 2013), *According to Zhao Zhao* (Chambers Fine Art, Beijing, 2011), *Naked Walking* (Alexander Ochs Gallery, Berlin, Germany, 2011) and *Da Quan Gou* (China Arts Archives and Warehouse, Beijing, China, 2008). He has also participated in group exhibitions such as *The Armory Show 2014*, *China: Focus* (2014, New York), *ON/OFF* (UCCA, Beijing, China, 2013), *CAFAM – Future Exhibition* (CAFA, Beijing, China, 2012), *1+1: A Cross-strait-four regions Artistic Exchange Project* (He Xiangning Museum, Shenzhen, China; Hong Kong Arts Centre, Hong Kong; Kuandu Museum of Fine Art, Taipei, 2011) and *Interposition 366* (Zendai MOMA, Shanghai, China, 2008). Zhao Zhao currently lives and works in Beijing.

Ng Joon Kiat graduated from Singapore's LASALLE-SIA College of the Arts, Ng Joon Kiat completed his master degree of Fine Arts at the University of Kent in England. Ng lives and works in Singapore where he is heavily involved in the art community. In 2012 he was selected as one of twenty-five Asian artists to exhibit work with Britain's Royal Academicians at the Institute of Contemporary Art, LASALLE. He currently also serves on a panel at the National Arts Council of Singapore.

The artist exhibits his work on international platforms as well as within Singapore. His work has been shown abroad in galleries such as Osage Gallery in Hong Kong and the Cultural Centre of the Philippines. His solo exhibitions include those at the National Museum of Singapore in 2007 and at the Esplanade in 2010. Collectors of his art include The National Art Gallery of Singapore and private collectors from across Europe and Asia. He was awarded the SIA Excellence in the Arts award, Singapore's National Arts Council scholarship, Singapore's Georgette Chen Scholarship and the Ericsson Scholarship for art.

Milenko Prvacki, born in 1951 in Yugoslavia, acquired a Master of Fine Arts (Painting) from the Institute of Fine Arts in Bucharest, Romania. From 1994 to 2011 he was the Dean of the Faculty of Fine Arts at LASALLE College of Arts Singapore and has since become a Senior Fellow at the Office

of the President at the college.

Some of his solo exhibitions include, *Methods & Materials* at the Plastique Kinetic Worms Art Space Singapore (2002), *Construction Site* at the Museum of Contemporary Art Sydney (2006) and works at the Bergamont Station Art Center in Santa Monica California, USA (2014).

Prvacki has also been involved in various group exhibitions such as the *Youth Biennale* at the Modern Gallery in Rijeka, Zagreb Croatia (1983), and *ASEAN Art Today* at Earl Lu Gallery in Singapore (2002). Some of his recent group exhibitions include, *Loveletter to a Surrogate* at the Torrance Art Museum Los Angeles (2010), *Decode/Recode* at Media City in the University of Salford Manchester (2012) and *We do, we do Art* at One Eat Asia Gallery Singapore (2014).

Prvacki has participated in numerous symposiums around the world, the latest being an Art Residency at the 18th Street Art Center in Santa Monica, California USA, in 2013. He is also a respected curator and has received copious awards throughout his career.

Permanent collections of Prvacki's art can be found at the National Museum in Belgrade, Yugoslavia, the Museum of Contemporary Drawing in Nurnberg, Germany and at the Singapore Art Museum, to name just a few.

Jeremy Sharma (b. 1977, Singapore) obtained his Master of Art (Fine Art) at the LASALLE-SIA College of the Arts / Open University, United Kingdom in 2006, and his Bachelor of Art (Fine Art) with High Distinction from the Royal Melbourne Institute of Technology (RMIT), Australia in 2003. Over the past nine years, he has had a number of solo exhibitions in Singapore, that includes *Apropos* (2012) at the Institute of Contemporary Arts Singapore, *Variations* (2011) at Art Forum Gallery, *The Protection Paintings – Of Sensations and Superscriptions* (2008) at Jendela, Esplanade and *End of A Decade* (2007) at The Substation Gallery. He has participated in numerous group exhibitions in Singapore, Malaysia, Bangladesh, Italy, England and the United States.

Sharma has had overseas residency programmes, and received several awards, including Royal Overseas Travel Scholarship Award (2007) JCCI Arts award with art collective KYTV (2005), Studio 106 residency award (2004 Singapore), Finalist in the Philip Morris Singapore Arts Awards (2003), The Lee Foundation Study Grant (2002) and the Della Butcher Award (1999). His work has been the subject of critical discussion in catalogues of exhibitions in which he has participated and has been widely reviewed by the local press. His work is part of a number of public and private collections, notably the Singapore Art Museum, National Library Board Singapore, Ngee Ann Kongsi Singapore and Societe Generale. His work has been collected by the Singapore Art Museum, the National Library Board Singapore, Ngee Ann Kongsi Singapore, Societe Generale, and The Westin Singapore. He currently teaches in the Faculty of Fine Arts at LASALLE College of the Arts.

Grace Tan is formally trained in fashion design and began her practice in 2003 under the *kwodrent* series to explore the design and production of clothing based on the study of rectangle, material, and construction method. The progressive series is defined and shaped by an intuitive and methodological working process where each individually handcrafted piece is numbered and dated to form a chronological record of the series' development. Tan's wearable works eventually evolved organically into sculptural objects, digital compositions and more recently, large-scale spatial installations. Despite the array of media, the works are intrinsically connected and resonate with Tan's fundamental methodology and approach.

Tan has exhibited at the Singapore Biennale 2013, Fukutake House / Setouchi Triennale 2013 [in collaboration with The Substation], Aichi World Expo 2005, Venice Architecture Biennale 2008, London Design Week 2006 and State of Design Melbourne from 2008 to 2010. Her works have been collected and commissioned by art institutions, corporate organisations and private collectors. Tan was awarded the distinguished President's Design Award for *Building as a Body* in 2012 and the Young Artist Award in 2013.

Ian Woo was born in Singapore in 1967, and 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).

Woo's works are characterised by an interest in painting's inherent ability to suggest modes of representation. Painting and drawing as a reflexive language, ideas pertaining to the incidental and that of spatial change are pivotal influences to his practice.

Recent solo exhibitions include *How I Forgot to be Happy* at 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* at the Singapore Art Museum (2012), *Encounter: The Royal Academy in Asia* at the Institute of Contemporary Arts Singapore (2012), and *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*, a publication by Phaidon 2013.

Nilo Ilarde (b. 1960, Philippines) has held over numerous one-man exhibitions since 1987. He started out as an artist-curator in the early 1980s, after being commended in the 1980 Young Arts in Asia Now exhibition at the Hong Kong Art Center and winning the Art Association of the Philippines competition (Painting category) a year later. His work is strongly influenced by both Conceptual and Minimalist art practice. Ilarde also served as the Exhibition Director of Pinaglabanan Galleries from 1984-1985 and has curated numerous shows of Philippine art. He currently lives and works in Makati City, Manila.

Ringo Bunoan is an artist, curator and researcher based in Manila, Philippines. She received her BFA in Art History from the University of the Philippines in 1997. Her work explores readymades, histories and given situations. Emphasizing the physical and metaphorical dimensions of the material, she responds to personal and collective everyday experiences in the context of larger social, cultural and historical issues.

She taught at the UP College of Fine Arts from 1997 – 1998. From 1999 – 2004, she led an independent artist-run space, *Big Sky Mind*. From 2007 to 2013, she worked as the researcher for the Philippines for Asia Art Archive in Hong Kong and initiated special research projects on artist-run spaces and Filipino artist Roberto Chabet. In 2010, she co-founded *King Kong Art Projects Unlimited* in Manila, and was of the lead curator of *Chabet: 50 Years*, a series of exhibitions in Singapore, Hong Kong and Manila from 2011 – 2012.

In 2003, she received the Thirteen Artist Award from the Cultural Center of the Philippines and in 2007 the Silverlens Foundation Completion Grant.

Maria Taniguchi (b. 1981, the Philippines) was born and raised in Dumaguete City. After a BFA in Sculpture at the University of the Philippines, she completed an MFA in Art Practice at Goldsmiths in London in 2009. In the same year she joined the LUX Associates Artists Program, a post-academic program based in London for artists working with the moving image.

She currently lives and works in Manila, where she received the Ateneo Art Award for her solo exhibition *Echo Studies* (2011) at the Jorge Vargas Museum, where she showed the first of several

large-scale 'brick' paintings, a video installation, drawings, and photographic work. The following year, she again received the Ateneo Art Award for the video *Untitled (Celestial Motors)* (2012) shown at Silverlens Manila.

Taniguchi was recently selected for *Art Statements* (2013), a section of solo presentations by emerging artists at Art Basel 44. Selected recent projects include *HIWAR: Conversations in Amman* (2013), a residency and exhibition program curated by Adriano Pedrosa at the Khalid Shoman Foundation in Amman; and *Without a Murmur* (2012), a group exhibition curated by Joselina Cruz at the Museum of Contemporary Art and Design (MCAD) in Manila; and *The Philippine Contemporary: To Scale the Past and the Possible*, an exhibition curated by Patrick D. Flores at the Metropolitan Museum of Manila.

Forthcoming group exhibitions include *Material Memory*, Fluxia Gallery Milan, and *Don't You Know Who I Am? Art After Identity Politics*, Museum of Contemporary Art (MHKA), Antwerp. She will also be in residency at the Singapore Tyler Print Institute in 2015.

Kishio Suga (b. 1944, Morioka, Japan) graduated in painting from Tama Art University in 1968. In a career spanning more than 40 years, he has participated in many historical and international exhibitions, including *Kishio Suga – Stance* (1999, Yokohama Museum of Art), *Kishio Suga* (1997, Hiroshima City Museum of Contemporary Art and other venues) the 38th Venice Biennale (Japanese commissioner, Yusuke Nakahara); *Japon des avant-gardes – 1910-1970s* (1986, Centre Georges Pompidou, Paris) and *Scream Against the Sky: Postwar Japanese Art* (1994, Yokohama Museum of Art and The Solomon R. Guggenheim Museum, New York). Suga's work is included in major public collections including the Tokyo Metropolitan Art Museum and the Tate Modern.

Masanori Handa (b. 1979 in Kanagawa, Japan) holds a BA in Fine Arts from the Tokyo University of the Arts where he continues to work today. His works have been previously shown at the Echigo-Tsumari Art Triennale (2006) and the Art Tower Mito (2007). In 2009, Handa was selected to be a part of the prestigious *Rolex Art Initiative Mentor and Protégé* program where he was mentored by Rebecca Horn, an accomplished German installation artist and film director. Subsequently, he participated in notable group exhibition, workshops and site-specific projects at the National Museum of Art, Osaka (2011), the Hara Museum, Tokyo (2009) the Edoardo Chiossone Museum, Genoa (2009) and the TATE Modern, London, (2009). His works are in public collections such as at the Museum of Contemporary Art Tokyo, Tokyo, the Edoardo Chiossone Museum, Genoa, the Daiwa Radiator Factory, Hiroshima and the Japan Foundation.

Shin il Kim is a Korean artist, born in 1971, graduated with a Bachelor of Fine Arts degree in Sculpture from the Seoul National University in 1999 and acquired his Masters in Fine Arts at the School of Visual Arts in New York, USA in 2001. A few of his solo exhibitions include *Invisible Masterpiece* at the Pei Ling Chan Gallery in SCAD Georgia USA (2007), *Into* at the Riccardo Crespi Gallery in Milan Italy (2010) and *Object, Seeing* at Gallery Simon in Seoul Korea (2012). His involvement in group exhibitions has been extensive and includes works at the Singapore Biennale in 2006, the fifth Seoul International Media Art Biennale in 2008, the *fordProject* at Summer Affair in New York (2011) and in the *Korean Art from the Museum Collection: Grand Narrative Part II* at the National Museum of Modern and Contemporary Art, Seoul Korea (2013). Shin il Kim has received numerous awards and grants throughout his career, the Kim Se Joong Young Sculptor Award in 2012 being the latest. His works are housed in several collections, some of which include the Gyeonggi Museum of Modern Art in Korea, the Queens Museum of Art New York, the National Museum of Contemporary Art and the Kim Chong Yung Museum in Korea.

Young Rim Lee is a mixed media artist born in Seoul, Korea. Lee completed the coursework of her Ph.D in Cognitive Psychology at Ewha Women's University in 2004 and went on to study Furniture Design at Raffles Design Institutes in Singapore, obtaining her BFA from LASALLE College of the Arts in 2012. She has participated in group exhibitions in Singapore since 2009 and has exhibited in

Poetics of Materiality (Osage Hong Kong, 2014) *Painting in Singapore & A Star In The Overcast* (Equator Art Projects, 2013), *Icream Project* (Merely Ice Cream Shop, 2012), *LASALLE Show* (Lasalle College of the Arts, 2012) and *Raw Art Competition Finalist Show* (The Gallery, 2011).

Mee Ai Om was born in Korea and now lives and works between Hong Kong and Singapore.

Om obtained a Master of Fine Art from The Open University in UK after graduating with a Bachelor of Fine Art from Royal Melbourne Institute of Technology (RMIT) University and a Diploma in Fine Art from LASALLE College of the Arts.

Since then she has participated in several group and solo exhibitions and been awarded several recognitions. Om has won the prestigious UOB Painting of the Year Competition three times in the Abstract category and received Platinum Award in 2009. Om was one of the 30 finalists of the Sovereign Asian Art Prize in 2007 and 2008.

Her artworks are held in important collections such as the Singapore Art Museum, Ministry of Foreign Affairs Singapore, Ministry of Manpower Singapore, United Overseas Bank, Philip Morris Singapore, European Financial Group, INSEAD Business School and Mandarin Oriental Hotel in Singapore and Jakarta, Indonesia.

Tintin Wulia was born in 1972, and is an Indonesian artist, initially trained in Film Scoring with a Bachelor of Music from the Berklee College of Music USA (1995-97), she then obtained a Bachelor of Engineering in Architecture degree from the Universitas Katolik Parahyangan Indonesia (1991-98). She also holds a PhD in Fine Art from the RMIT University, Australia (2007-2012). She now lives and works in Melbourne, Australia.

A selection of Wulia's solo exhibitions are *Invasion* at the Motive Gallery in the Netherlands (2008), *Deconstruction of a Wall* at the Ark Galerie Indonesia (2010) and *Subjektive Projektionen: Tintin Wulia* at the Bielefelder Kunstverein in Germany (2011). Her work has been exhibited internationally in events such as the 9th International Film Festival in South Korea (2004), the Istanbul Biennale (2005), the Jakarta Biennial XIII: *Arena* (2008), the 4th Moscow Biennale: *Rewriting Worlds* in Russia (2011), the Gwangju Biennale (2012), the Sharjah Biennale *Re:emerge* (2013) and the Jogja Biennale (2013).

Wulia's work is a part of private and public collections including the Van Abbemuseum, Singapore Art Museum, Gallery of Modern Art Queensland and Hexiangning Art Museum. In the past 8 years, she has also received various residencies and commissions internationally.

FX Harsono was born in 1949, and is a Jakarta-based artist and teacher who studied painting from 1969-1991 at STSRI 'ASRI', Yogyakarta (Indonesia) and the IKJ (Jakarta Art Institute). Since 2005, he has been a lecturer at the Faculty of Art and Design in Pelita Harapan University, Tangerang (West Java).

Harsono's solo exhibition career started in 1994 with *Suara (Voice)* in the National Gallery of Indonesia in Jakarta. Some of his recent solo exhibitions include *Surviving Memories* at the Vanessa Art Link Beijing (2009), *Writing In The Rain* at Tyler Rollins Fine Art New York (2010) and "what we have perceived as truth/ we shall someday encounter as beauty" at Jogja National Museum in Yogyakarta (2013).

Harsono has been involved in group exhibitions since 1973, at first nationally in events such as establishing the *Gerakan Seni Rupa Baru (New Art Movement)* with 10 young artists in Jakarta (1975) and the *Jakarta Biennial Contemporary Art* at the Taman Ismail Marzuki (1994). His art reaches across Asia and the Pacific early on in his career, quickly extending to Europe and the US, to include a variety of group exhibitions such as, *Allegorical Bodies* at A-Art Contemporary Space Taipei (2008), *Pleasures of Chaos, Inside New Indonesian Art* at the Primo Marella Gallery in Milan

(2010) and *Concept Context Contestation, Art and the Collective in Southeast Asia* at the Bangkok Art and Cultural Center (2013).

Harsono's work is in various collections around Asia and the Pacific region, these include the Fukuoka Asian Art Museum (Japan), National Gallery of Singapore, the Gallery of Modern Art in Queensland (Australia) and The National Gallery of Indonesia.

Nipan Oranniwesna (b. 1962, Bangkok, Thailand) has been widely exhibited around the world in exhibitions such as *Paper Matter* (2010, BACC, Bangkok), *NIPAN ORANNIWESNA* (2009, Osage Singapore, Singapore), *Reminiscence of Earth* (1996, Yokohama Museum of Art, Art Gallery, Yokohama, Japan), the 52nd Venice Biennale, Thai Pavilion (2007, Venice, Italy), *Show me Thai* (2007, Museum of Contemporary Art, Tokyo, Japan), *35 x 30 cm*, (1995, Gallery Kinter, Germany), and The 11th Norwegian International Print Triennale (1995, Fredrikstad, Norway). The artist currently lives and works in Bangkok, Thailand.