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PRESS RELEASE
6th June, 2014

osage art foundation



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



Detailed installation view of *Erased Erasers* by Nilo Ilarde. Image courtesy of the artist and Osage Art Foundation. Photographed by Kwan Sheung Chi.

Exhibition | ERASURE: FROM CONCEPTUALISM TO ABSTRACTION

Curated by Charles Merewether

"The act of erasing—removing traces of existence or presence—entails both the destruction and production of the visual: making invisible what has been previously perceived and surfacing new images in the process... In **Erased Erasers**, Nilo Ilarde rubs an ordinary eraser until the whole form disappears; the discrete and brightly colored residue produced is then cast using resin, into the eraser's original form." (*Liminal Materiality*, Lisa Ito, Philippine based Art Historian and Theorist, 2014.) Consisting of 15 erasers, *Erased Eraser* is also a reference to the 15 erasers Robert Rauschenberg used to erase de Kooning's drawing in 1953 to produce the legendary **Erased de Kooning Drawing**. Philippine-based artist Nilo Ilarde explains, "I thought to push the material farther. Using it to go somewhere else. To dematerialize. The eraser erased itself."

'Erasure: From Conceptualism to Abstraction' highlights works of artists whose practices are distinguished by intangible factors – either their concept or focus on re-looking at the everyday, working between materiality and the abstraction or spirit - whether it is cognitive, or emotional - of material. Art critic **Anthony Leung Po Shan** elaborates, "The curator of the exhibition insightfully used 'erasure' as a theme to **expose the invisible/visible traces in the relationship between materiality and concept...**"

John Clark, Art Historian, expert on Asian art and Professor Emeritus at the University of Sydney, states, "It is a great pleasure and inspiration to see some much good and some great work together in one carefully considered and conceptually defined exhibition. This is unusual these days where spectacular appeal drives museums of contemporary art, and market fashion and self-proclaimed importance drives commercial gallery exhibition. Market and cultural show values are not those of art, which the curator Charles Merewether aptly notes, require the **'slowing down of looking'**...The work of Mee Ai Om reminded the viewer that the heritage of Asian abstraction whether in the Korean monochrome direction or the linear skills inherited from the grand tradition of Chinese ink painting still remained as a resource for contemporary art, rather than be trivially shunted aside as passé. Ian Woo layered his light colours over-subtly discriminated and almost cartouched grounds so that the painting surface danced. I have rarely seen these works so well displayed in Singapore... Nipan Oranniwesna showed impeccable digital prints overlaid with a dancing insertion so that the discrete rending of a cultural tissue overlaid the going-nowhere highway in the midst of the Bangkok floods of 2011...Finally the masterwork of tolerance and a small gap for human love across the divisions of religion or regional culture with FX Harsono's *Purification*... Concept, execution, and human empathy are all set before us to reveal a profound intervention in everyday life which is also aesthetic in its pleasure."

As the third in the Market Forces Series, this year's exhibition and took as a focus the relationship between the aesthetic and market values of art, posing questions such as: **how is 'value' created in today's market? How does the market value of art affect the interpretation of art? How does the art market impact the practices of artists, curators and critics and the development of an art scene? What is and isn't inherent in material – in other words, what can and can't be sold or bought?**

	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
Artists Featured	Hong Kong Au Hoi Lam Tang Kwok Hin Mainland China Song Dong Japan Kishio Suga South Korea Shinil Kim Young Rim Lee Mee Ai Om The Philippines Nilo Ilarde Maria Taniguchi Singapore Jeremy Sharma Ian Woo Indonesia Tintin Wulia	Hong Kong Tang Kwok Hin Mainland China Yu Ji Zhao Zhao Japan Masanori Handa The Philippines Ringo Bunoan Bernardo Pacquing Singapore Ng Joon Kiat Milenko Prvački Grace Tan Thailand Nipan Oranniwesna Indonesia FX Harsono

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

FOR ARTISTS' BIOGRAPHIES PLEASE REFER TO THE ANNEX.

ABOUT THE ORGANIZERS

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 *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 present two projects, *Market Forces*, co-presented with the City University of Hong Kong from May to July and *Sigma Square* in August. In 2015, Osage Art Foundation will present *South by Southeast*, 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

MEDIA ENQUIRIES

PLEASE CONTACT **CHLOE CHU**

chloechu@osagegallery.com | +852 2389 8322 | +852 2172 1693

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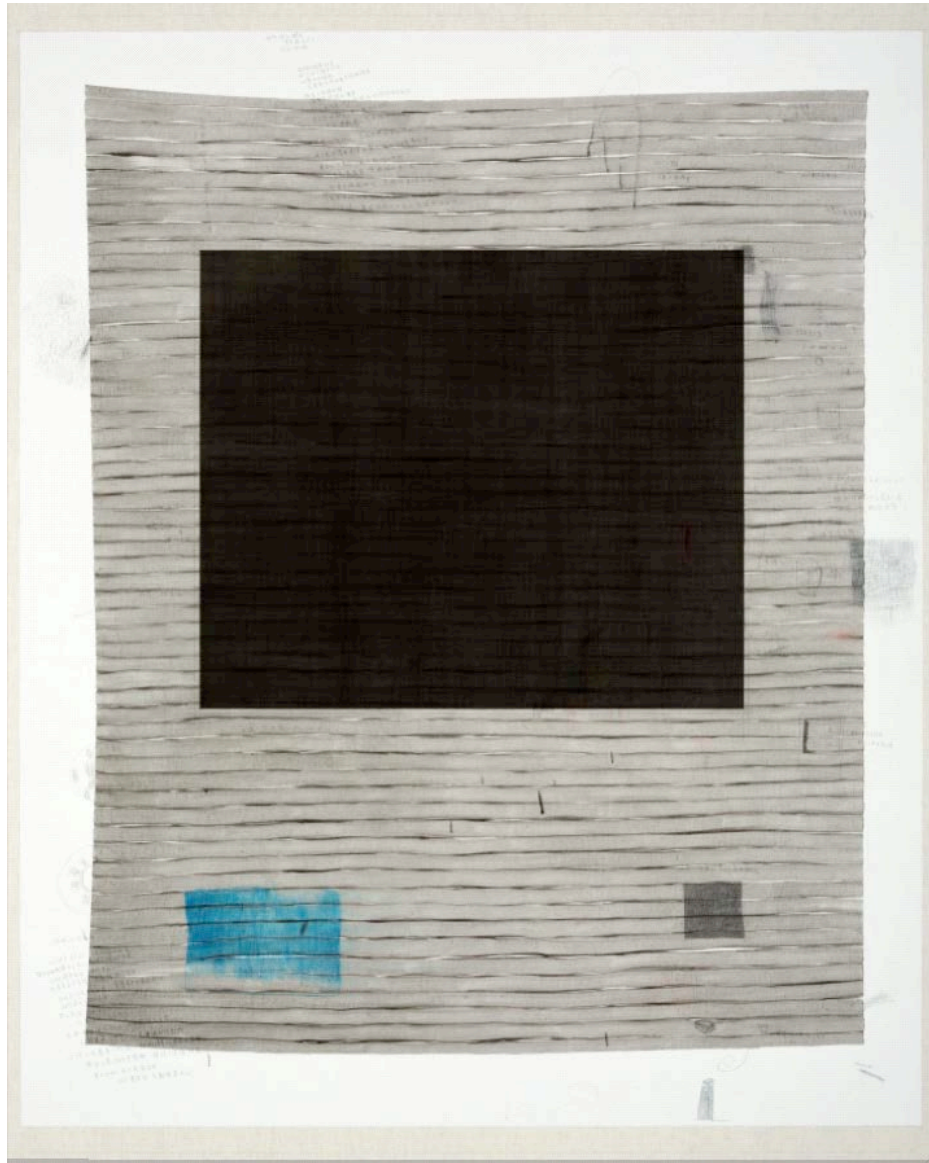
Partial installation view of *Speechless* by Nipan Oranniwesna. Image courtesy of the artist and Osage Art Foundation. Photographed by Kwan Sheung Chi.



Installation view of *Purification* by FX Harsono. Image courtesy of the artist and Osage Art Foundation. Photographed by Kwan Sheung Chi.



Blind Spot by Ian Woo (2013; acrylic on linen; 75 x 85 cm). Image courtesy of the artist and Osage Art Foundation. Photographed by Kwan Sheung Chi.



Memorandum (To Forget Someone) by Au Hoi Lam (2014; pencil, colour pencil, acrylic, linen; 153 x 122 x 5 cm). Image courtesy of the artist and Osage Art Foundation. Photographed by Kwan Sheung Chi.



From left to right: *Infinite Ability*, *Equalization of Space* and *Passing Space* by Kishio Suga. Image courtesy of the artist and Osage Art Foundation. Photographed by Kwan Sheung Chi.

ANNEX | 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.

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 ready-mades, 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.

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.

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 Jakarta Institute of the Arts (IKJ). Since 2005, he has been a lecturer at the Faculty of Art and Design in Pelita Harapan University, Tangerang.

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.

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.

Shinil 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 1969 in Seoul, Korea. Lee completed the coursework of her Ph.D in Cognitive Psychology at Ewha Womans University in 2004 and went on to study Furniture Design at Raffles Design Institute 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, Gilman Barracks, Singapore, 2013), *Make Space Initiative – Finding Humour* (Merely Ice Cream, Singapore, 2013), *LASALLE Show* (Praxis Space, Institute of Contemporary Arts Singapore, LASALLE College of the Arts, 2012) and *Raw Art Competition Finalist Show* (The Gallery, Singapore, 2011).

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.

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.

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.

Bernardo Pacquing studied Fine Arts in the University of the Philippines from 1984 to 1989. He won the grand prize in the Non-representational Painting category of Art Association of the Philippines Open Art Competition in both 1992 and 1999. In 2000, he received 'Thirteen Artists Award' from the Cultural Center for the Philippines and the Freeman Fellowship Grant from the Vermont Studio Center.

Milenko Prvački, 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 East Asia, 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, *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) Japanese Chamber of Commerce and Industry of Singapore (JCCI) Foundation Arts award with the art collective Kill Your television (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, Société Générale, and The Westin Singapore. He currently teaches in the Faculty of Fine Arts at LASALLE College of the Arts.

Song Dong (b. 1966, Beijing) 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. He currently lives and works in Beijing.

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.

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 (conferred by the President of the Republic of Singapore) for her *Building as a Body* in 2012 and the Young Artist Award 2013 by the National Arts Council, Singapore.

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.

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.

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.

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 Pusan International Film Festival in South Korea (2004), the Istambul Biennale (2005), the Jakarta Biennale 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.

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 "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.

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