

osage

CONTEMPORARY ART GALLERY

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Press Release

Attention Arts and Features Editors

16 May 2013

For immediate release

May 2013 – Events & Exhibitions

Osage Gallery at Art Basel Hong Kong Booth 3C39



Miao Xiaochun

The Dissident

2012

Acrylic on canvas

200 x 200 cm

Image courtesy of the artist

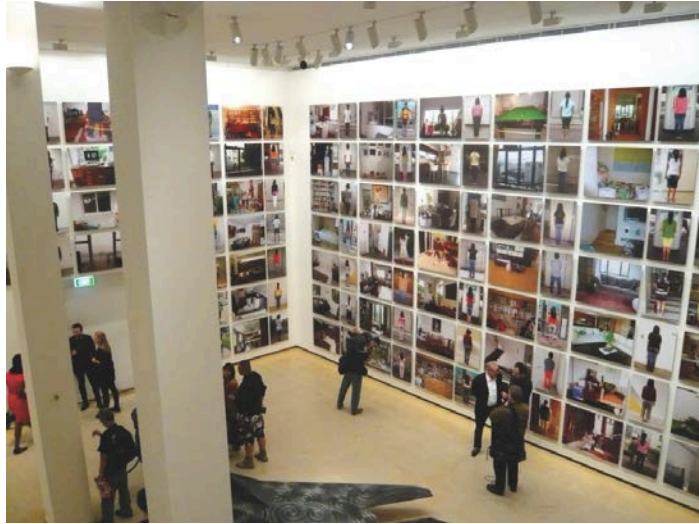
OSAGE GALLERY ([Booth 3C39](#)) is proud to announce its participation in the inaugural edition of Art Basel Hong Kong, to be held at the Hong Kong Convention and Exhibition Centre from 22-26 May 2013.

The gallery booth will feature works challenging different mediums by prominent gallery artists from the Asia-Pacific region, the artists include: Au Hoi Lam, Lui Chun Kwong, Kingsley Ng, Wilson Shieh (Hong Kong); Liang Quan, Ma Shuqing, Miao Xiaochun (China); Kentaro Hiroki (Japan); Louie Cordero (Philippines); Tintin Wulia (Indonesia); Ng Joon Kiat (Singapore) and Nipan Oranniwesna (Thailand).

Osage Gallery at Encounters, Art Basel Hong Kong

Encounters 7

Artists: SUN Yuan and PENG Yu



Sun Yuan and Peng Yu

Hong Kong Intervention (exhibition view at 17th Biennale of Sydney)

2009

200 C-prints

75 x 100cm, 75 x 56cm (each pair)

Image courtesy of the artists and Osage Gallery

OSAGE GALLERY (Encounters 7) is one of seventeen galleries selected to participate in the first edition of the Encounters Sector, a platform dedicated to showcasing large-scale sculpture and installation works. The section is curated by Yuko Hasegawa, the Chief Curator of the 21st Century Museum of Contemporary Art in Kanazawa and board member of the International Committee for Museums and Collections of Modern Art.

For Encounters, Osage Gallery will exhibit *Hong Kong Intervention* (2009), an installation work by Chinese artists, Sun Yuan and Peng Yu.

The work is a series of two hundred photographs in which the artists invited one hundred Filipino domestic helpers to participate. There were two stipulations, firstly they were required to photograph their workspace (the employer's home) with the inclusion of a toy grenade provided by the artist and secondly, they had to take an "anonymous portrait" of their back in a location of their choice. This was all done without their employer's knowledge. Both sets of photographs will be displayed alongside each other, articulating the tension between intimacy and estrangement, anonymity and incursion.

Au Hoi Lam: My Father is Over the Ocean

Artist: AU Hoi Lam



Au Hoi Lam

*There is a Song (Twelve Words Twelve Months
Twelve Exercises)* (installation view)

2012-2013

Pencil, acrylic, emulsion paint, linen, wooden board
and wooden frame

A set of 12 pieces, 95.9 x 126.3 x 5.2 cm each

Image courtesy of the artist and Osage Gallery.

Photographed by Kwan Sheung Chi.

To complement our artistic projects presented at Art Basel Hong Kong, OSAGE GALLERY will present a solo show: *Au Hoi Lam: My Father is Over the Ocean*, at Osage Open in Kwun Tong.

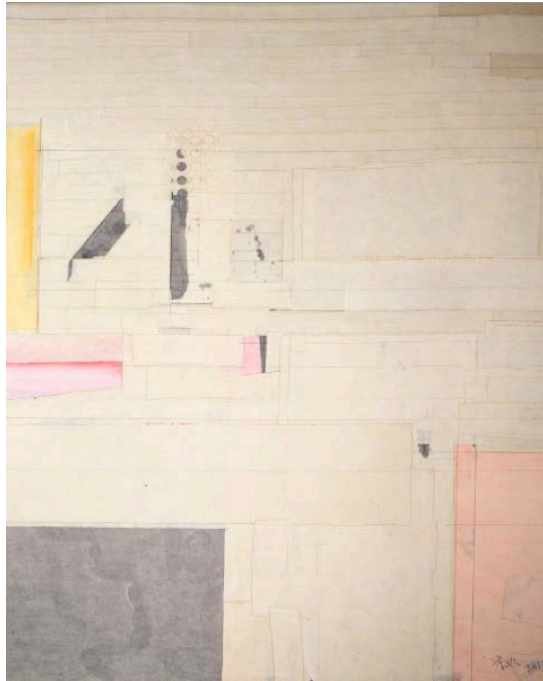
The exhibition features a series of paintings and installations created in remembrance of the artist's late father. The gallery space has been transformed into an imaginative 'ocean'. The installation, created from components of her late father's bed maps the coordinates of memories. *My Father*, sung by the artist, is a song adapted from *My Bonnie* and is converted into imageries, symbols and sounds, expanding to the universal, which Au closely observes.

Cocktail Reception:

Friday 24 May 2013, 6:00 -8:00 p.m.

Life Poetry of Mountain Tea Time

Artist: LIANG Quan



Liang Quan

Little Tearoom – 12051

2012

Tea, ink, color, xuan paper collage

90 x 60 cm

Image courtesy of the artist and Osage Gallery

OSAGE GALLERY is pleased to announce its first solo exhibition for the Chinese artist Liang Quan, *Life Poetry of Mountain Tea Time*, featuring a series of tea-themed recent works by this new ink artist.

Chinese ink painting must reconstruct its traditions, particularly the refined cultural traditions of literati aesthetics. It must approach from the “Dao,” expanding contemporary ink painting through higher principles. The art of Liang Quan has greatly expanded the possibilities of contemporary art through his explorations of the naturalness and emptiness of ink painting.

Liang Quan’s mode of consciousness in ink is the repetition of minute fragments to realize empty tranquility. This is unimaginable within tradition. Liang Quan’s sensitivity towards the minute fragments, the precise control of the encounters between ink and water, the stacking and adjustment of the various color fields and the light coatings of mist come together to form a polyphonic poetry, a painting comprising adjustments. It does not seem, however, that the artist is the one doing the adjusting. Instead, it is the “interval blankness,” that breathing “infra-white” that invisibly wanders between the strips of paper, that “minute white,” or that “tea color” or “soft yellow” that guides our eyes, or that young and supple green. This infra-white and the color tones are chanting to themselves in a low hum, emitting a faintly drifting aroma.

The works in this exhibition are all connected to the daily activity of drinking tea. They bring painting back to everyday life, which in turn discovers abstract poetry within everyday life. The tea-colored and soft yellow tones allude to the color tones of time. By bringing the colors of tea into ink painting, Liang Quan has effected an expansion of the materials of ink, and infused it with the Zen of tea, reconstructing the traditional form of viewing, a form of viewing that is more akin to savoring the artwork. This is a form of “cultivating observation,” a reading that provides much food for thought.

Life Poetry of Mountain Tea Time

Artist: LIANG Quan

continued from page 4

This exhibition also includes the new media artwork *Wellspring*, which is a tribute to Liang Quan by young Hong Kong artist Kingsley Ng. The artwork uses water glasses to create the shadows of sundials using water from various countries. They are clearly marked with the date and location (France, Italy, New Zealand, etc.), and serve as a response to the temporality of time through the changing qualities of light from morning to night, alluding to the temporal metaphor in light and shadow. The title *Wellspring* echoes the relationship between spring water and tea, a yin-yang dialogue that is unique to Chinese culture, a lament on passing and clinging. Water is the clearest material under the sun, and with the poeticism and lowly demeanor of its surface, Liang Quan's art opens up infinite tension upon an almost nonexistent surface, inspiring the beginner's eye of the young artist and evoking a response to this tranquil joy of the surface. The encounter between water and tea is the nourishment of blankness, nourishing space and life with blankness, emitting a faint glow from the picture. This is the marriage of qi and light, an art of time.

Cocktail Reception:

Friday 24 May 2013, 6:00 -8:00 p.m.

Market Forces: The Friction of Opposites

Curators: Joselina CRUZ, Ark FONGSMUT, LEE Daehyung, QIU Zhijie and Alia SWASTIKA



Joshua Oppenheimer

The Act of Killing (still)

2012

Directors Cut

158 Minutes

FISH

Photo by Joshua Oppenheimer (framegrab)

Pictured (left to right): Dancers, Herman Koto, Anwar Congo.

Daily Film Screenings:

10:00 am, 12:45 pm, 3:30 pm

Concurrently at Osage Kwun Tong, the OSAGE ART FOUNDATION will present the second edition of the annual exhibition of “Market Forces”, which will provoke and challenge existing theories of value in art.

In *Market Forces: The Friction of Opposites*, five curators from around the region will each present an individual project that examines notions of value. The curators are: Joselina Cruz, Ark Fongsmut, Lee Daehyung, Qiu Zhijie and Alia Swastika.

Additionally, Osage Art Foundation will feature works by invited artists alongside these curated projects. These include: Joshua Oppenheimer’s highly acclaimed film, *The Act of Killing*, which has won numerous awards including: Grand Prize at the Belgrade Documentary Film Festival (2013); Amnesty International Award at IndieLisboa Film Festival (2013); Grand Prize of the Jury & Audience Award at Documenta Madrid Film Festival (2013); Best Film at One World Film Festival (2013), Prague; Best Feature Documentary at Danish Film Academy (2013); Ecumenical Jury Prize and Panorama Audience Award at Berlin International Film Festival (2013) and works by Au Hoi Lam, Nilo Ilarde, Vivian Poon, Jin Shan and Alvin Zafra.

This exhibition is a free platform for free thinking about art and its dissemination and it will explore the relationship of art to the patterns of conduct that are accepted or established as consistent with ethical and moral decisions.

Supported by

osage art foundation

EPSON
EXCEED YOUR VISION

Opening Party:

Friday 17 May 2013, 6:00 -8:00 p.m.

Cocktail Reception:

Friday 24 May 2013, 6:00 -8:00 p.m.

For more information on each exhibition, please contact:

Charmaine Lim | charmaine@osagegallery.com | 2389 8332

FACT SHEET (1)

ABOUT OSAGE GALLERY AT ART BASEL HONG KONG

Gallery name	Osage Gallery
Booth number	Main fair: 3C39 Encounters Sector: #7
Artists	Booth 3C39 Au Hoi Lam, Lui Chun Kwong, Kingsley Ng, Wilson Shieh (Hong Kong) Liang Quan, Ma Shuqing, Miao Xiaochun (China) Louie Cordero (Philippines) Kentarō Hiroki (Japan) Ng Joon Kiat (Singapore) Nipan Oranniwesna (Thailand) Tintin Wulia (Indonesia) <u>Encounters #7</u> Sun Yuan and Peng Yu (China)
Location	Hong Kong Convention & Exhibition Centre
Exhibition period	22 May 2013 – 26 May 2013
Private View	22 May, Wednesday: 12pm to 5pm (by invitation only)
Vernissage	22 May, Wednesday: 5pm to 9pm (by invitation only)
General Admission	Open to the public 23 May, Thursday - 25 May, Saturday: 12pm to 7pm 26 May, Sunday: 12pm to 5pm

FACT SHEET (2)

AU HOI LAM: MY FATHER IS OVER THE OCEAN

Artist	Au Hoi Lam (Hong Kong)
Exhibition period	22 March 2013 – 30 May 2013
Cocktail Reception	24 May 2013, 6 - 8pm
Exhibition venue	Osage Open
Address	4/F, Union Hing Yip Building, 20 Hing Yip Street, Kwun Tong, Kowloon
Opening hours	Daily, 10:30 am – 7:00 pm
Exhibition description	<p>To complement our artistic projects presented at Art Basel Hong Kong, OSAGE GALLERY will present a solo show: <i>Au Hoi Lam: My Father is Over the Ocean</i>, at Osage Open in Kwun Tong.</p> <p>The exhibition features a series of paintings and installations created in remembrance of the artist's late father. The gallery space has been transformed into an imaginative 'ocean'. The installation, created from components of her late father's bed maps the coordinates of memories. <i>My Father</i>, sung by the artist, is a song adapted from <i>My Bonnie</i> and is converted into imageries, symbols and sounds, expanding to the universal, which Au closely observes.</p>

FACT SHEET (3)

LIFE POETRY OF MOUNTAIN TEA TIME

Artist	Liang Quan (China)
Curator	Dr. Xia Kejun (China)
Exhibition period	17 May 2013 – 24 June 2013
Cocktail Reception	24 May 2013, 6 - 8pm
Exhibition venue	Osage Atelier
Address	4/F, Union Hing Yip Building, 20 Hing Yip Street, Kwun Tong, Kowloon
Opening hours	Daily, 10:30 am – 7:00 pm
Exhibition description	<p>OSAGE GALLERY is pleased to announce its first solo exhibition for the Chinese artist Liang Quan, <i>Life Poetry of Mountain Tea Time</i>, featuring a series of tea-themed recent works by this new ink artist.</p> <p>Chinese ink painting must reconstruct its traditions, particularly the refined cultural traditions of literati aesthetics. It must approach from the “Dao,” expanding contemporary ink painting through higher principles. The art of Liang Quan has greatly expanded the possibilities of contemporary art through his explorations of the naturalness and emptiness of ink painting.</p> <p>Liang Quan’s mode of consciousness in ink is the repetition of minute fragments to realize empty tranquility. This is unimaginable within tradition. Liang Quan’s sensitivity towards the minute fragments, the precise control of the encounters between ink and water, the stacking and adjustment of the various color fields and the light coatings of mist come together to form a polyphonic poetry, a painting comprising adjustments. It does not seem, however, that the artist is the one doing the adjusting. Instead, it is the “interval blankness,” that breathing “infra-white” that invisibly wanders between the strips of paper, that “minute white,” or that “tea color” or “soft yellow” that guides our eyes, or that young and supple green. This infra-white and the color tones are chanting to themselves in a low hum, emitting a faintly drifting aroma.</p> <p>The works in this exhibition are all connected to the daily activity of drinking tea. They bring painting back to everyday life, which in turn discovers abstract poetry within everyday life. The tea-colored and soft yellow tones allude to the color tones of time. By bringing the colors of tea into ink painting, Liang Quan has effected an expansion of the materials of ink, and infused it with the Zen of tea, reconstructing the traditional form of viewing, a form of viewing that is more akin to savoring the artwork. This is a form of “cultivating observation,” a reading that provides much food for thought.</p> <p>This exhibition also includes the new media artwork <i>Wellspring</i>, which is a tribute to Liang Quan by young Hong Kong artist Kingsley Ng. The artwork uses water glasses to create the shadows of sundials using water from various countries. They are clearly marked with the date and location (France, Italy, New Zealand, etc.), and serve as a response to the temporality of time through the changing qualities of light from</p>

	<p>morning to night, alluding to the temporal metaphor in light and shadow. The title <i>Wellspring</i> echoes the relationship between spring water and tea, a yin-yang dialogue that is unique to Chinese culture, a lament on passing and clinging. Water is the clearest material under the sun, and with the poeticism and lowly demeanor of its surface, Liang Quan's art opens up infinite tension upon an almost nonexistent surface, inspiring the beginner's eye of the young artist and evoking a response to this tranquil joy of the surface. The encounter between water and tea is the nourishment of blankness, nourishing space and life with blankness, emitting a faint glow from the picture. This is the marriage of qi and light, an art of time.</p>
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FACT SHEET (4)

MARKET FORCES: THE FRICTION OF OPPOSITES

Curator / Artists	Joselina Cruz (Philippines)	Pio Abad (Philippines)
	Ark Fongsmut (Thailand)	Arin Rungjang (Thailand)
	Lee Daehyung (Korea)	Han JinSu (Korea) Lee Sangjun (Korea)
	Qiu Zhijie (China)	Chen Chenchen (China) Liu Jiajing (China) Song Zhen (China) Zhao Jingyan (China)
	Alia Swastika (Indonesia)	Wisnu Auri (Indonesia) Iswanto Hartono (Indonesia) Roslisham Ismail (Malaysia) Dane Mitchell (New Zealand) Charwei Tsai (Taiwan) Melati Suryodarmo (Indonesia)
	Osage Art Foundation	Au Hoi Lam (Hong Kong) Nilo Ilarde (Philippines) Vivian Poon (Hong Kong) Joshua Oppenheimer (USA) Jin Shan (China) Alvin Zafra (Philippines)
Project Manager	Jonathan Thomson	
Exhibition period	17 May 2013 – 17 July 2013	
Opening Party	17 May 2013, 6 - 8pm	
Cocktail Reception	24 May 2013, 6 - 8pm	
Exhibition venue	Osage Kwun Tong	
Address	5/F Kian Dai Industrial Bldg, 73-75 Hung To Road, Kwun Tong	
Opening hours	Daily, 10:00 am – 7:00 pm	
Film Screenings	Daily, 10:00 am, 12:45 pm, 3:30 pm	
Exhibition description	<p>Concurrently at Osage Kwun Tong, the OSAGE ART FOUNDATION will present the second edition of the annual exhibition of “Market Forces”, which will provoke and challenge existing theories of value in art.</p> <p>In <i>Market Forces: The Friction of Opposites</i>, five curators from around the region will each present an individual project that examines notions of value. The curators are: Joselina Cruz, Ark Fongsmut, Lee Daehyung, Qiu Zhijie and Alia Swastika.</p>	

	<p>Additionally, Osage Art Foundation will feature works by invited artists alongside these curated projects. These include: Joshua Oppenheimer's highly acclaimed film, <i>The Act of Killing</i>, which has won numerous awards including: Grand Prize at the Belgrade Documentary Film Festival (2013); Amnesty International Award at IndieLisboa Film Festival (2013); Grand Prize of the Jury & Audience Award at Documenta Madrid Film Festival (2013); Best Film at One World Film Festival (2013), Prague; Best Feature Documentary at Danish Film Academy (2013); Ecumenical Jury Prize and Panorama Audience Award at Berlin International Film Festival (2013) and works by Au Hoi Lam, Nilo Ilarde, Vivian Poon, Jin Shan and Alvin Zafra.</p> <p>This exhibition is a free platform for free thinking about art and its dissemination and it will explore the relationship of art to the patterns of conduct that are accepted or established as consistent with ethical and moral decisions.</p>
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APPENDIX A: ABOUT THE ARTISTS at ART BASEL HONG KONG

Au Hoi Lam (b. 1970, Hong Kong) graduated from Chinese University of Hong Kong with a Master of Fine Arts and a Master of Philosophy in 2004 and 2009 respectively. In 2001, Au received the Alexandre Yersin Excellence Scholarship from the Consulat Général de France à Hong Kong to study at the École Supérieure des Beaux-Arts du Mans from 2001-2002. In 2004, Au published *Painting Journal* and established studio Tone Quarters in Fo Tan. In 2010, she established studio Qiáng in Fo Tan with artists Tsang Chui-mei, AMA & Vivian Poon. Recent exhibitions include “Au Hoi Lam: My Father is Over the Ocean” (Osage Open, Hong Kong, 2013), “Elsewhere: Au Hoi Lam & Sara Tse” (Osage Soho, Hong Kong, 2011), “Au Hoi Lam Reading Room” (Muji Atelier, Hong Kong 2010), “Definitions of Time: Paintings by Au Hoi Lam” (Edge Gallery, Hong Kong 2010) and “Lui Chun Kwong. You Are Here, I am Not.” (Osage Kwun Tong, Hong Kong, 2010). Her works are collected by Hong Kong Museum of Art and private collectors. Au lives and works in Hong Kong.

Louie Cordero (b. 1978, Manila, Philippines) 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 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. Cordero lives and works in Manila.

Kentaro Hiroki is a Japanese artist and is the Chairman of Communication Design Program at the School of Architecture and Design (SoAD), KMUTT, Bangkok. Hiroki graduated with a Master of Fine Art from Malmö Art Academy, Sweden, PGD Fine Art from Goldsmiths College, University of London and a Bachelor's of Fine Art from Osaka Art University, Japan. He also studied Central Saints Martin School of Design, London for his Foundation Course. Since 2001, Kentaro has exhibited his work internationally including UK, Norway, Sweden and Hong Kong. Hiroki lives and works in Bangkok.

Liang Quan (b. 1948, Shanghai, China) received a MFA degree from San Francisco Academy of Fine Arts in 1983. His work has been exhibited internationally, selected exhibitions include “Form, Idea, Essence, Rhythm—New Aspects of Contemporary East Asian Ink Painting” (Taipei Fine Art Museum, Taiwan, 2008), “Guangdong Contemporary Art Exhibition” (Guangdong Fine Art Museum, Guangzhou, China, 2008), “Ink, Not Ink—Chinese Contemporary Ink and Wash Exhibition” (Shenzhen Art Museum, China; Today Art Museum, Beijing, China, 2008), “The 3rd Chengdu Biennial Exhibition” (Chengdu, China, 2007), “Solo Exhibition” (Zhu Qizhan Art Museum, Shanghai, China, 2006), “Ink and Paper” (Weimar Art Museum, Weimar, Germany, 2005), “An Open Era” (National Fine Art Museum, Beijing, China, 2003), “The 1st Chengdu Biennial” (Chengdu, China, 2001), “Shanghai Fine Arts Biennial” (Shanghai Art Museum, China, 1998), “Chinese Modern Print Exhibition” (British Museum, London, UK, 1996) and “Chinese Modern Fine Art Exhibition” (Churchill College, Cambridge University, UK, 1988). His artworks have been acquired by numerous private collectors and public institutions, including British Museum, National Art Museum of China, Hong Kong Museum of Art and University of San Francisco. Liang lives and works in Shenzhen and Hangzhou.

Lui Chun Kwong (b. 1956, Guangdong, China) graduated with a BFA from Fine Art National Taiwan Normal University in 1980 and a MFA from Goldsmiths College, University of London in 1994. From 1985-2010, he taught at the Fine Arts Department of the Chinese University of Hong Kong as an instructor for the MFA programme. In 1988, Lui and his friends founded the Hong Kong Modern Art Society of Watercolour and chaired the Society for the first three years. Lui also served as Chairman of the Hong Kong Visual Arts Society from 1988-2002. In 2001, Lui established his Yiliu Painting Factory

and jointly held the first Open Studios in Fo Tan with his students, a precursor to the current Fo Tan Artists Open Studios. Lui has lived and worked in Hong Kong since 1962.

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 1995. Although he moved to France in 1994, he returned to Beijing in 2003 and established his studio in 798 Art District. Selected group exhibitions include “In Time: Chinese Oil Painting Biennale” (National Art Museum of China, Beijing, China, 2012), “China - Germany: Abstract Painting today!” (Caspar Ludwig Opländer Stiftung/ WILO, Dortmund, 2012), “China Abstract Painting Now” (Galerie Frank Schlag & Cie., Essen, Germany, 2011), “Visible Soul - The Fourth Chinese Abstract Art Exhibition” (PIFO New Art Gallery, Beijing, China, 2011), “Abstract Art” (Edsvik Konsthall Sollentuna, Sweden, 2010) and “2nd Beijing International Biennale” (National Museum, Beijing, China, 2005). Ma lives and works in Beijing and Paris.

Miao Xiaochun (b. 1964, Wuxi, Jiangsu Province, China) is the Head of the Photography and Digital Media at the Central Academy of Fine Arts, Beijing. He graduated from the Central Academy of Fine Arts (CAFA) and from the with a MA degree in 1989. He has participated in numerous solo exhibitions including “Miao Xiaochun: The Real in the Virtual” (The Dennis Museum Center, Michigan, USA, 2012), “Beijing Handscrolls” (Guardini Foundation, Berlin, Germany, 2011), “Macromania” (Ludwig Museum, Koblenz, Germany, 2010). Selected group exhibitions include “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 Museum of Modern Art, New York; Uli Sigg Collection; Shanghai Art Museum and Museum of Fine Arts, Boston. Miao lives and works in Beijing.

Ng Joon Kiat received a Shell-NAC scholarship (presently known as NAC overseas scholarship), the most prestigious scholarship at the National Arts Council of Singapore to complete the Master in Fine Art program at the University of Kent in the U.K in 2001. Joon Kiat was also the recipient of other scholarships such as the Ericsson Scholarship that supported his first-degree study and the Georgette Chen Scholarship to support his diploma program. In 1997, he was the first student at Lasalle SIA College of the Arts to be awarded the SIA Excellence in the Arts for his outstanding performance and contribution to the Singapore arts scene. After his National Service, he won the Nokia Art Award and represented Singapore to take part in the Asia-Pacific Nokia Art Competition in Seoul, South Korea.

In 2007, the National Museum of Singapore presented Joon Kiat’s solo exhibition for a period of two months. Singapore’s renowned and highly respected art historian T.K. Sabapathy has written about his works.

In 2010, the Esplanade presented his solo exhibition under their most prestigious visual art program. The National Art Gallery of Singapore has bought a set of his seminal works for their collection.

In 2011, he is invited to serve as a member on the interview panel for scholarships and bursary at the National Arts Council of Singapore. His works has been selected to represent Singapore at the Singapore Embassy in Berlin during the 8th Asia-Pacific Weeks. He is selected as one of the 30 Asian Finalists at the prestigious Sovereign Art Competition 2011.

In 2012, Joon Kiat is one of the 25 prominent artists across Asia selected to exhibit with the prestigious British’s Royal Academicians at the Institute of Contemporary Art, Lasalle. He is also one of the three artists to represent the Singapore Platform at Art Stage 2012, the exhibition was curated by Dr Charles Merewether.

In 2013, Joon Kiat has exhibited at the Louis Vuitton Island Maison in Singapore. Joon Kiat has actively participated in many exhibitions locally and internationally. Notable acquisitions of his works include the Aspen-Re Art Collection and the National Art Gallery of Singapore.

Kingsley Ng (b. 1980, Hong Kong) is an inter-disciplinary artist. His practice focuses on conceptual, site-specific, and community-engaging projects. He received postgraduate training at Le Fresnoy – National Studio of Contemporary Arts in France under the tutelage of renowned artists including Alain Fleischer, Andrea Cera, Atau Tanaka and Gary Hill and graduated with the highest honors (les felicitations du jury à l'unanimité). He continued his studies with an MSc Sustainable Design degree from the University of Edinburgh in the UK and a BFA New Media Art degree from the Ryerson University in Canada. Ng's works have been featured in international exhibitions such as "Guangzhou Triennial" (Guangdong Art Museum, Guangzhou, China, 2012), "2nd Land Art Biennial" (National Gallery of Mongolia, 2012), "Echigo Tsumari Art Triennial" (Tsunan, Niigata, Japan, 2009) and "NIME 06" (IRCAM- Centre Pompidou, Paris, France 2006). Ng lives and works in Hong Kong.

Nipan Oranniwesna (b. 1962, Bangkok, Thailand) graduated with a BFA from Silpakorn University, Bangkok and received MFA (Printmaking) from Tokyo National University of Fine Arts & Music. His works have been exhibited both locally and internationally: "18th Biennale of Sydney: All Our Relations" (Art Gallery of New South Wales, Australia, 2012) "Kuandu Biennale: Artist in Wonderland" (Kuandu Museum of Fine Art, Taipei, Taiwan, 2012) "City-Net Asia 2011" (Seoul Museum of Art, South Korea, THIS IS NOT A FAIRY TALE, g23, Bangkok, Thailand, 2011) "PAPER MATTERS" (BACC, Bangkok, Thailand, 2010) "Safe place the future" (VER Gallery, Bangkok, Thailand, 2009) "Sea Art Festival, Busan Biennale" (Gwangalli Beach, Busan, South Korea, 2008) "'Globalization Please Slow Down' at Thai Pavilion 52nd Venice Biennale", (Venice, Italy, 2007). He also has participated in the exhibition at Museum of Contemporary Art, Tokyo, Osage Hong Kong and Singapore, Sundaram Tagore Gallery, New York, Soka Contemporary Art Space, Taipei, Eslite Gallery, Taipei, BISCHOFF/WIESS, London, 100 Tonson Gallery, Bangkok. He lives and works in Bangkok where he is also head of Visual Arts Department, School of Fine & Applied Art, Bangkok University.

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 Fotan industrial district of Hong Kong in 2008. 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). Shieh lives and works in Hong Kong.

Sun Yuan (b.1974, Heilongjiang, China) and **Peng Yu** (b. 1972, Beijing, China) graduated from the Central Academy of Fine Arts (Oil Painting Department), Beijing in 1998 and 1995 respectively. Their work is exhibited extensively and is shown in Australia, USA, UK, China. They have participated in numerous solo exhibitions, the most recent being "Hong Kong Intervention" (Institute of Contemporary Art- Gallery 1, Lasalle College of The Arts, Singapore, 2012). Selected group exhibitions include "Art of Change-New Directions From China" (Hayward Gallery, London, 2012), "dOCUMENTA(13) Worldly House _ Returning material" (Kassel, 2012), "Sydney Biennale 2010- The Beauty of Distance: Songs of Survival in a Precarious Age" (Sydney Museum of Contemporary Art, 2010) and "The Revolution

Continues: New Chinese Art”(The Saatchi Gallery, London, UK, 2008). Both Sun and Peng live and work in Beijing.

Tintin Wulia (b. 1972, Denpasar, Indonesia) has received a Bachelor of Music (Film Scoring) from Berklee College of Music, USA and a Bachelor of Engineering (Architecture) from Universitas Katolik Parahyangan, Indonesia in 1997 and 1998 respectively. She is also a recipient of the Australian Postgraduate Award for her practice-led research PhD in art at Royal Melbourne Institute of Technology University, Sydney. She has participated in numerous solo exhibitions, the most recent being “Subjektive Projektionen: Tintin Wulia” (Bielefelder Kunstverein, Germany, 2011). Her works have been shown in major international exhibitions including “11th Sharjah Biennale” (United Arab Emirates, 2013), “7th Asia Pacific Triennial of Contemporary Art” (Gallery of Modern Art; Queensland Art Gallery; Brisbane, Australia, 2012), “4th Moscow Biennale: Rewriting Worlds” (Russia, 2011), “Manifesto of a New Aesthetics: Seven Artists from Indonesia” (Institute of Contemporary Arts, Singapore, 2010), “Beyond the Dutch” (Centraal Museum, Netherlands, 2009), “38th International Film Festival” (screening, Rotterdam, Netherlands, 2009), “Trial Balloons” (Museo de Arte Contemporáneo de Castilla y León, Spain, 2006), and “9th Istanbul Biennial” (Istanbul, Turkey, 2005). This year, Wulia will be exhibiting Biennale Jogja XII in Indonesia. Her works have entered collections of notable institutions such as Stedelijk Van Abbemuseum, Netherlands; Singapore Art Museum, Queensland Art Gallery and Gallery of Modern Art, Australia. Wulia lives and works in Melbourne and Denpasar.

**APPENDIX B
MARKET FORCES: THE FRICTION OF OPPOSITES
ABOUT THE CURATORS AND ARTISTS**

CURATOR	ARTISTS
<p>Joselina Cruz is an independent curator and also writes essays, reviews and criticism. Cruz studied Art History at the University of the Philippines and holds an MA in Curating and Commissioning Contemporary Art from the Royal College of Art (RCA), London, UK. Cruz is the Director/Curator for Museum of Contemporary Art and Design, Manila, Philippines. She worked previously as the curator for the Lopez Memorial Museum in Manila (2001-04) and the Singapore Art Museum (2004-07). She was appointed as curator of 2nd Singapore Biennale (2008) and one of the networking curators for the 13th Jakarta Biennale (Indonesia, 2009).</p>	<p>Pio Abad (b. 1983, Manila, Philippines) began his fine art studies at the University of the Philippines and received a BA (hons) in Painting and Printmaking from Glasgow School of Art in 2007. He graduated from Royal Academy Schools, London, UK in 2012 with a MA in Fine Art. Selected exhibitions include “London Open” (Whitechapel Art Gallery, London, UK, 2012), “1986 – 2010” (Royal Academy Schools Show, London, UK, 2012) and “Bloomberg New Contemporaries” (Liverpool Biennale of Contemporary Art, UK, 2008)</p>
<p>Ark Fongsmut received his MA in Fine Art Administration and Curatorship from Goldsmiths College, London, and his MA and BA in Political Science from Chulalongkorn University, Bangkok. He is a curator in Bangkok University Gallery since 2000 and has produced many important exhibitions and launched initiatives including the annual Brand New Project and Artist Residency Programme. He was also appointed chief curator of the 2004 and 2006 Month of Photography - Bangkok and co-curator of the International Singapore Photography Festival 2008 and 2010.</p>	<p>Arin Rungjang (b. 1975, Thailand) graduated from Silpakorn University in 2002 and participated in a program with the École Nationale Supérieure des Beaux Arts de Paris with Professor Christian Boltanski in 2000. Selected exhibitions include “18th Biennale of Sydney (Sydney, Australia, 2012), “Shanghai Biennale” (City Pavillion, Bandung, Shanghai, China, 2012) and “Singapore Biennale ‘Open House’” (Singapore, 2011). In 2013 he will represent Thailand at the Venice Biennale.</p>
<p>Lee Daehyung (b. 1974) is the founder & director of Hzone and the founder of the acclaimed organization “Korea Tomorrow”, “Happy Foundation”. His notable projects include Korean Eye, a nonprofit foundation dedicated to promoting contemporary Korean art throughout the world, “Korean Eye Moon Generation” at Saatchi Gallery in 2009, the annual exhibition “Korea Tomorrow”, the “Hyundai Card MoMA Curatorial Exchange Program with Paola Antonelli” and co-curator of Changwon Sculpture Biennale. In cooperation with SKIRA, he worked as chief curator and author of <i>Korean Eye: Contemporary Korean Art</i>, and also was in charge of organizing content for <i>Korean Beauty</i>, the publication introducing the beauty of Korean culture during the G 20 Seoul Summit in 2010.</p>	<p>Han Jinsu graduated from Hongik University, Seoul with a BFA and MFA in 1994 and 1999 respectively and received a MFA from The School of the Art Institute of Chicago in 2007. Selected exhibitions include, “Weight” (Zaha museum, Seoul, South Korea, 2011), “Brown River” (Roots and Culture Contemporary Art Center, Chicago, USA, 2007), “Diverse Ways of Happiness” (Aichi World EXPO, Nagoya, Japan, 2005). He is the recipient of the A Edward L. Ryerson Fellowship from The School of the Art Institute of Chicago (2007) and received the 2005 Aichi EXPO Art Project award from Aichi EXPO Association.</p>

	<p>Lee Sangjun (b.1970) graduated with a BA, MA and PhD from Hong-Ik University, Seoul, Korea. His exhibitions include “GATE”, (Gallery Duckwon, Seoul, 2010), “Paradise Lost” (Kt&G Sangsangmadang Gallery, Seoul, 2009), “2th International Sculpture Symposium” (Gwachun Central Park, Gwachun, Korea, 2009), “Hi-Robot” (3.15 Art Center, Masan, Korea, 2008) and “Between” (Kunst Akademie, Stuttgart, Germany, 2005).</p>
<p>Qiu Zhijie (b. 1969, Fujian, China) graduated from the China Academy of Art – Printmaking department – in 1992. Selected exhibitions include “The 53rd Venice Biennale, Chinese Pavilion” (Venice, Italy, 2009), “The Real Thing: Contemporary Chinese Art” (Tate Liverpool, UK, 2007), “6th Gwangju Biennale” (South Korea, 2006), “International Triennale of Contemporary Art” (Yokohama, Japan, 2005), “Technology of Visible” at the 5th Shanghai Biennial” (Shanghai Art Museum, Shanghai, China, 2004), “25th São Polo Biennial” (São Polo, Brazil, 2002) and “New Art in China, Post 1989” (City Hall, Hong Kong, 1993). In 2012 he was co-curator of the Shanghai Biennale.</p>	<p>Chen Chenchen (b. 1987, Hangzhou, China) received his MFA in Inter-Media Art in 2010 from The Studio of Total Art at China Art Academy. Selected exhibitions include “Reading At Night” (Golden Square Art Gallery, London, UK, 2012), “New post photography” (Qianbo Gallery, Beijing, China, 2010), “Modern Drawing Exhibition” (Japan, 2009) and “Experimental Space & Academy Field” (Guangzhou Academy of Art, Guangzhou, China 2009).</p>
	<p>Liu Jiajing (b. 1984, Hunan, China) currently teaches at the Guangzhou Academy of Fine Arts. Selected exhibitions include “Old Clothes” (Tongi Art Center, Shanghai, China, 2012) and “Look Up Together” (Shanghai Zendai MoMA, Shanghai, China, 2009), “Echigo-Tsumari Art Triennial 2012” (Tokamachi, Japan, 2012), “End to End’ New Media Art Show” (Harvestworks Digital Media Arts Center, New York, USA, 2011).</p>
	<p>Song Zhen (b. 1983, Zhang Jiakou, China) received his BA in 2007 and MA in 2010 in Mixed Media Art at the China Academy of Art, Hangzhou. Selected exhibitions include “9th Shanghai Biennale: Reactivation” (Shanghai, China, 2012), “Reading At Night” (Golden Square Art Gallery, London, UK, 2012) and PINK is the new Red (Chelsea College of Art, London, UK, 2008). Song currently lives and works in Hangzhou where he teaches in the Mixed Media Art Department at the China Academy of Art.</p>
	<p>Zhao Jingyan (b. 1985, Yingkou, China) is currently an instructor at the China Academy of Art in the Comprehensive Art Department. Zhao has exhibited in group shows internationally such as: “9th Shanghai Biennial” (Bihu Exhibition Center, Zhangzhou, China, 2012), “15th Shanghai Art Fair (Shanghai Exhibition Center, Shanghai, China, 2011), “Reading At Night” (Golden Square Art Gallery, London, UK, 2012), “Goethe Nacht New Media Arts Festival” (Beijing, China 2008), “CO2008 Young Artists</p>

	Group Show” (New York, USA, 2008) and “The Wall of China In Lyons (Lyons, France, 2005).
Alia Swastika (b. 1980, Yogyakarta, Indonesia) is an independent curator and writer. From 2002 - 2004, Swastika was Associate Editor for SURAT and Artistic Manager at Cemeti Art House. Since 2008 she has curated exhibitions for Ark Galerie, Jakarta. In 2005, with a grant from Asia-Europe Foundation (ASEF), she joined the staff exchange programme in UfaFabrik, Berlin, Germany. In 2006, she received a grant from Asian Cultural Council to conduct a research and internship at The Asia Society, New York. Her curatorial projects include, “Marker Program” (a presentation of Indonesian artists, Art Dubai, United Arab Emirates, 2012), “Manifesto: The New Aesthetic of Seven Indonesian Artists” (Institute of Contemporary Arts, Singapore, 2010), “The Past The Forgotten Time” (Amsterdam, Jakarta, Semarang, Shanghai, Singapore, 2007–2008) She was appointed as a co-curator of the Jogja Biennale (Indonesia, 2011) with Suman Gopinath (India) and one of the co-artistic directors of Gwangju Biennale IX (South Korea, 2012).	Wisnu Auri (b. 1981, Yogyakarta, Indonesia) graduated from the Indonesian Institute of Arts, Yogyakarta in 2008 and specialized in printmaking. His works have been exhibited extensively throughout Southeast Asia including “ART JOG 12” (Taman Budaya, Yogyakarta, Indonesia, 2012), “Speak of” (Jogja National Museum, Yogyakarta, Indonesia, 2011), and “Biennale Jogja X” (Galeri Nasional Jakarta, Indonesia, 2009).
	Iswanto Hartono (b. 1972, Purworejo, Indonesia) completed his MFA at the Jakarta Institute of Arts in 2000. Selected exhibitions include: “Museum of Innocence” (Galeri Canna, Grand Indonesia Lower Ground, Jakarta, Indonesia, 2010), “Mood Indigo” (Gasatelier Landeshauptstadt, Dusseldorf, Germany, 2009), “Mellow” (Gallery K, Tokyo, Japan 2007) and “Manifesto of The New Aesthetics: 7 Artists from Indonesia” (Lasalle College, Singapore, 2010).
	Roslisham Ismail (b. 1972, Kelantan, Malaysia) graduated with a BA Fine Art from the University Technology Mara (UiTM), Selangor, Malaysia in 1997. Ismail is a co-founder of Sentap magazine with Nur hanim Khairuddin and is the Director and Co-ordinator of parkingproject, an artist run project based in Kuala Lumpur. Selected exhibitions include “Asia Pacific Triennale” (Queensland Art Gallery, Brisbane, Australia, 2012), “Open House” (3rd Singapore Biennale, Singapore Art Museum, 2011) and “9 th Istanbul Biennale” (Istanbul, Turkey, 2005).
	Dane Mitchell (b. 1976, Auckland, New Zealand) received his Bachelor of Visual Arts (exchange programme) with Honours from the Carnegie Mellon University in Pittsburgh, PA, USA in 1997; a BA in 1998 with a focus on Sculpture and a Masters of Philosophy (Art & Design) in 2012 from the Auckland Institute of Technology in New Zealand. Selected exhibitions include “Gwangju Biennale 2012” (South Korea, 2012), “Liverpool Biennial 2012” (UK, 2012), “Singapore Biennale” (Singapore, 2011), “29th Graphic Arts Biennial, Ljubljana” (Museum of Modern Art, Ljubljana, Slovenia, 2011) and “Busan Biennale 2010” (South Korea, 2010).
	Melati Suryodarmo (b. 1969, Surakarta, Indonesia) received a degree in International Relations Studies from Universitas Padjadjaran

	<p>in 1993. In 2001 at the Hochschule für Bildende Künste Braunschweig, Germany, she received Degree in Fine Art, with a focus on performance art and sculpture, studying under Professor Anzu Furukawa and Professor Marina Abramovic; and also completed a Postgraduate Program (Meisterschule) in Performance Art in 2002. Her exhibitions include the 50th Venice Biennale 2003, Videobrasil Sao Paulo (2005), Haus der Kulturen der Welt Berlin, 52nd Venice Biennale Dance Festival (2007), KIASMA Helsinki (2007), Manifesta7, in Bolzano, Italy (2008). Suryodarmo has lived and worked in Germany since 1994.</p>
	<p>Charwei Tsai (b. 1980, Taipei, Taiwan) is an artist and also publishes, edits and designs <i>Lovely Daze</i>, a contemporary art periodical released biannually. Tsai received a Bachelor of Fine Arts in Industrial Design and a Certificate in Art & Architecture History from the Rhode Island School of Design in 2002 and graduated from the Postgraduate Research Program La Seine at L'École Nationale Supérieure des Beaux-Arts, Paris in 2010. Selected exhibitions include “Dojima River Biennale” (Osaka, Japan, 2013), “Sharjah Biennale” (United Arab Emirates, 2013), “Phantoms of Asia” (Asian Art Museum of San Francisco, USA, 2012), “Yokohama Triennale” (Yokohama, Japan, 2011), “Traces of the Sacred” (Centre Georges Pompidou, Paris, France, 2008) and “Thermocline of Art: New Asian Waves” (Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany, 2007).</p>
<p>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 known and recognised by the local community and internationally as having initiated many pioneering projects of international calibre.</p>	<p>Vivian Poon (b. 1982, Hong Kong) graduated from the Department of Fine Arts at Chinese University of Hong Kong in 2005. She has participated in various exhibitions in Hong Kong including “Box on Mama’s Wardrobe” (UMA G Gallery, 2007), “Just A Little Ladies’ Talk” (Blue Lotus Gallery, 2008), “Artwalk Extra, Hong Kong Artwalk 2011” (Central, 2011), “Recycling Love: A Pop-up Store of the Most Precious Object from Our Beloved Artists” (G16, 2011), Kai Tak River Green Art Fest (Kowloon City, 2012), “Painting On and On: 1. The Repository of Coherent Babbles” (Southsite, 2012), and “Hidden Track” (Art Experience Gallery, 2013).</p> <p>Alvin Zafra (b. 1978, Quezon City, Philippines) graduated from University of the Philippines College of Fine Arts, Diliman, Quezon City in 2000. Selected exhibitions include “Meditations Biennale” (National Museum, Poznan, Poland, 2012), “Complete and</p>

Unabridged 2” (Osage Kwun Tong, Hong Kong, 2011), “Bisa: Potent Presences” (Metropolitan Museum of Manila, Philippines, 2011), “Medicine and Art” (Mori Art Museum, Tokyo, Japan, 2009), “Thrice Upon a Time” (Singapore Art Museum 2009), “Futuramanila” (Osage Singapore; Osage Kwun Tong, Hong Kong, 2008), “Room 307” (National Art Gallery, Manila, Philippines, 2008) and “The Topology of Signs” (Cultural Center of the Philippines, Pasay City, Philippines, 1999).

Nilo Ilarde (b. 1960, Philippines) received a Bachelor of Fine Art (major in painting) from College of Fine Arts, University of the Philippines. He was the Exhibition Director of Pinaglabanan Galleries from 1984-1985, and since 1980 has been working as Curator of various exhibitions. His selected exhibitions include “I Miss the 20th Century” (Manila Contemporary, Philippines, 2011), “Complete and Unabridged, Part I” (Institute of Contemporary Art, Lasalle College of The Arts, Singapore, 2011), “I Have Nothing to Paint and I’m Painting It” (Inaugural exhibition, MO_space, Philippines, 2007) and “6 Artists” (Museum of Philippine Art, Manila, Philippines, 1983).

Jin Shan (b. 1977, Jiangsu Province, China) graduated from Faculty of Fine Art at East China Normal University in 2000. Selected exhibitions include “It Came from the Sky” (Spencer Museum of Art, University of Kansas, USA, 2011), “Stephen the Speculator” (DDM Warehouse, Shanghai, China, 2009), “Shoot” (ARCO, Madrid, Spain, 2008), “X Baltic Triennial of International Art” (Contemporary Art Centre, Vilnius, Lithuania, 2009), “New World Order” (Groninger Museum, Netherland, 2008), “Migration Addicts” (52nd Venice Biennale, Italy, 2007), “Singapore Biennale” (Singapore, 2006).

Joshua Oppenheimer (b.1974, Texas, USA) has worked for over a decade with militias, death squads and their victims to explore the relationship between political violence and the public imagination. Educated at Harvard and Central St Martins, London, his award-winning films include THE GLOBALIZATION TAPES (2003, co-directed with Christine Cynn), THE ENTIRE HISTORY OF THE LOUISIANA PURCHASE (1998, Gold Hugo, Chicago Film Festival, Telluride Film Festival), THESE PLACES WE’VE LEARNED TO CALL HOME (1996, Gold Spire, San Francisco Film Festival) and numerous shorts. Oppenheimer is Senior Researcher on the UK Arts and Humanities

	<p>Research Council's Genocide and Genre project and has published widely on these themes.</p>
	<p>Au Hoi Lam (b. 1978 Hong Kong) is a graduate of the Chinese University of Hong Kong with the Degrees of Bachelor of Arts with Honours (2001), Master of Fine Arts (2004) and Master of Philosophy (2009). She has had nine solo exhibitions in Hong Kong at the Chinese University of Hong Kong (1999, 2003, 2004), Tone Quarters, Hong Kong Central Library, Hong Kong University Graduate House, Edge Gallery and Muji Atelier. Since 1999 she has participated in 34 group exhibitions in Hong Kong, Korea and China.</p>

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 art circles in Asia and in the art world internationally for its uncompromising support for the most challenging and critically thought-provoking contemporary art.

Osage Gallery is an interdisciplinary platform devoted to the exhibition and promotion of international and Asian contemporary visual arts. Osage's spaces function synergistically to explore the diverse and complex artistic relationships between the different regions of Asia and, beyond that, the artistic relationships between Asia and other parts of the world.

Osage operates three major spaces in Hong Kong in the newly developing central business district of East Kowloon. Osage Gallery is part of the Osage group encompassing the Osage Art Foundation, Osage Art Consultancy and Osage Design.

Please visit www.osagegallery.com for more information.

ABOUT OSAGE ART FOUNDATION

All of the Osage Group businesses support the international not-for-profit Osage Art Foundation in cash and in kind.

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 known and recognised by the local community and internationally as having initiated many pioneering projects.

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

To date in 2013 the Osage Art Foundation has presented the Andy Warhol exhibition "Hello It's Me, Goodbye: Andy Warhol's Cinema", curated by Yason Banal and Geralyn Huxley, jointly-presented by The Andy Warhol Museum, one of the four Carnegie Museums of Pittsburgh and is preparing the second in its series of non-profit "Market Forces" exhibitions, "The Friction of Opposites", that will open in Hong Kong in May 2013. This exhibition will be an alternative platform discussing broader issues in the intrinsic value of art rather than market driven art. This will open at around the same time as Art Basel Hong Kong