

osage

CONTEMPORARY ART GALLERY

Osage Atelier
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Press Release

Attention Arts and Features Editors

18 June 2013

For immediate release

Liang Quan: Life Poetry of Mountain Tea Time & Kingsley Ng - Spring: A Homage to Liang Quan

Exhibitions extended to 8 July 2013

Osage Atelier

4/F, Union Hing Yip Building, 20 Hing Yip Street, Kwun Tong, Kowloon

Opening hours: Daily, 10:30 am -7:00pm

The exhibition, *Life Poetry of Mountain Tea Time*, currently presented at **Osage Atelier** has received an unprecedented response from the general public. In order to accommodate more visitors, Osage Gallery will extend its exhibition period for an additional three weeks, closing on 8 July 2013.

This exhibition presents ten new abstract ink paintings and collages. Also featured is a special work paying tribute to the artist, *Spring: A Homage to Liang Quan*, by **Kingsley Ng**. Liang Quan's bold artistic practices have advanced the development of contemporary ink painting in China. His works are rich in poetic language, focusing on line and abstraction to achieve balance in painting. His contributions to Chinese painting are widely recognized. Recently, he was one of thirty-seven Chinese artists selected to participate in *The Origin of Dao: New Dimensions in Chinese Contemporary Art* at the Hong Kong Museum of Art, which opened this May.

We hope that you will take this final opportunity to view these works.

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ABOUT THE ARTISTS

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.

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.

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 curatorially driven and devoted to the exhibition and promotion of international and Asian contemporary visual arts. It aims to be a catalyst for the creative expression of artists and the active engagement of audiences by embracing a global, multidisciplinary, and diverse approach to the creation, presentation and interpretation of the arts of our time. It examines the questions that shape and inspire us as individuals, cultures and communities through high quality programs of research, exhibition and publication.

Osage operates three major spaces in Hong Kong in the newly developing central business district of East Kowloon. Osage Kwun Tong is in an industrial building which can be configured for a variety of artistic encounters. The raw space allows for the exploration and presentation of experimental and innovative works in all media – including performance, installation, interactive multimedia and motion picture. Osage Atelier is an intimate furnished space and Osage Open combines 5,000 square feet of interior gallery space of with a 3,000 square foot outdoor terrace.

Osage Gallery has gained wide international recognition for the quality of its programs and was the first Hong Kong gallery to be invited to the Art Basel art fair in 2011 and to Frieze Masters in London in 2012.

Please visit www.osagegallery.com for more information.

Media Enquiry

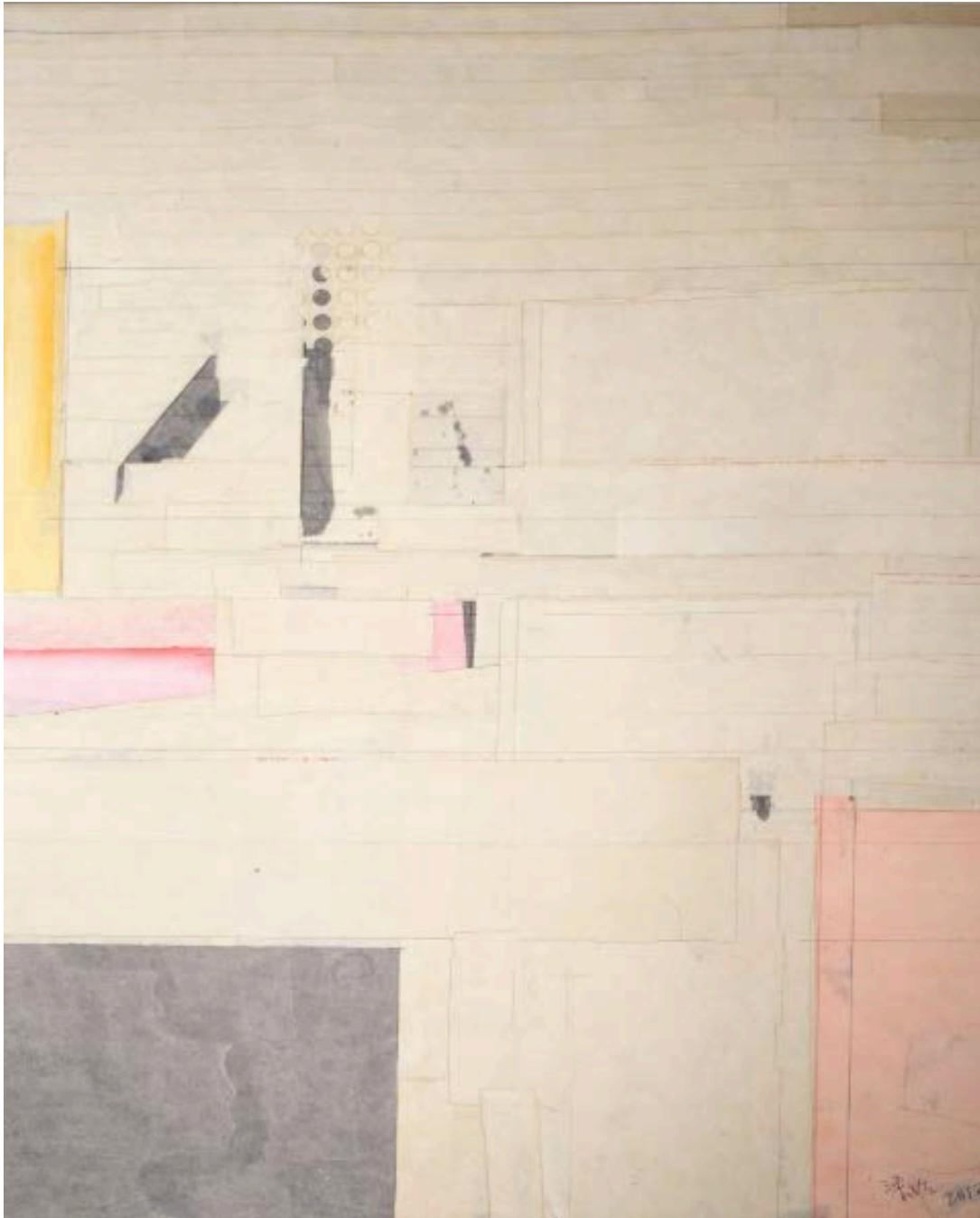
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EXHIBITION FACTSHEET

Exhibition	<i>Liang Quan: Life Poetry of Mountain Tea Time</i> <i>Kingsley Ng – Spring: A Homage to Liang Quan</i>
Artist	Liang Quan (China), Kingsley Ng (Hong Kong)
Curator	Dr. Xia Kejun
Exhibition period	17 May 2013 – 8 July 2013
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>Spring</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>Spring</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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PRESS IMAGES



Liang Quan

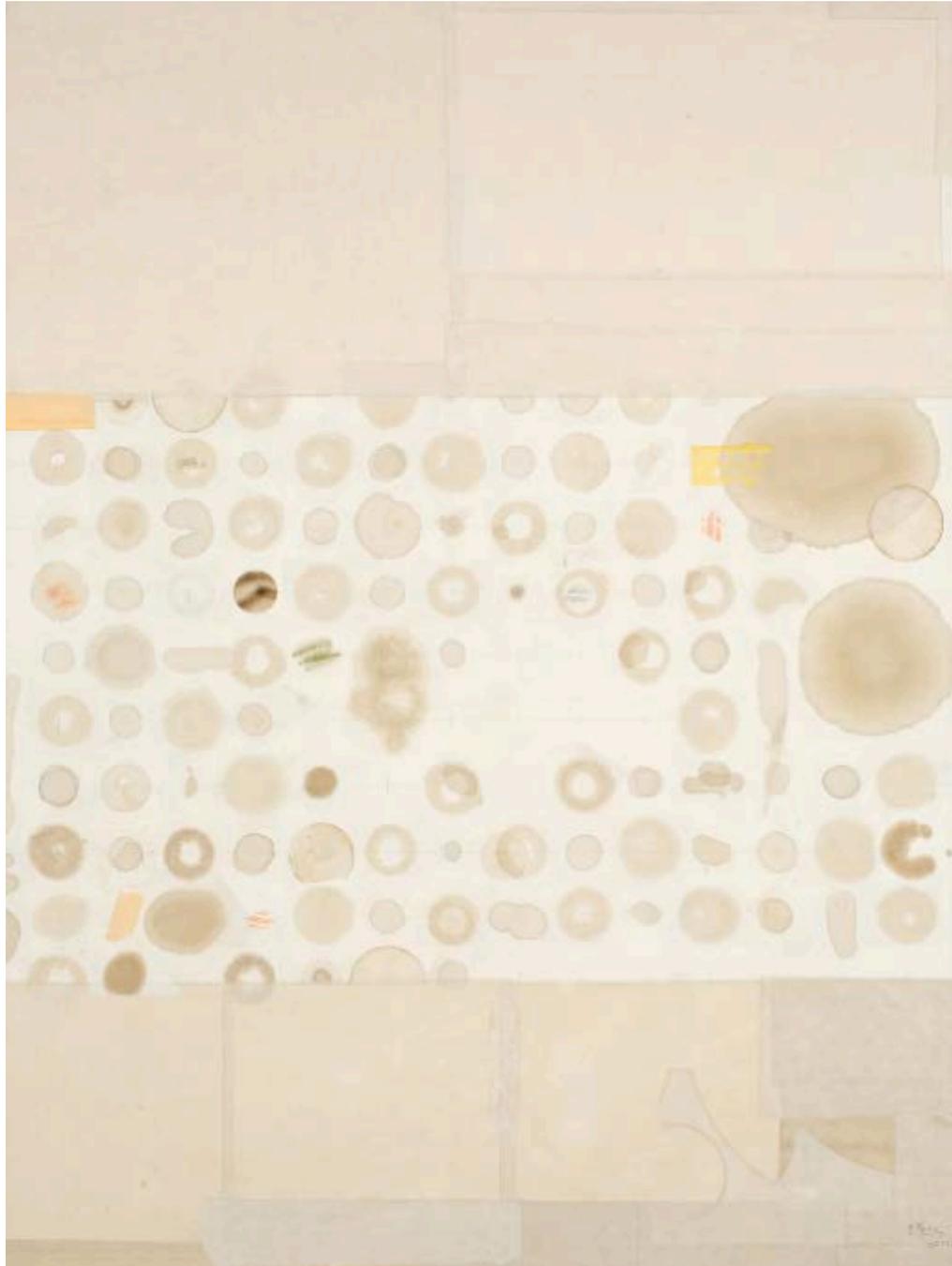
Little Tea House – 12051

2012

Tea, ink, color, xuan paper collage

90 x 60 cm

Image courtesy of the artist and Osage Gallery



Liang Quan

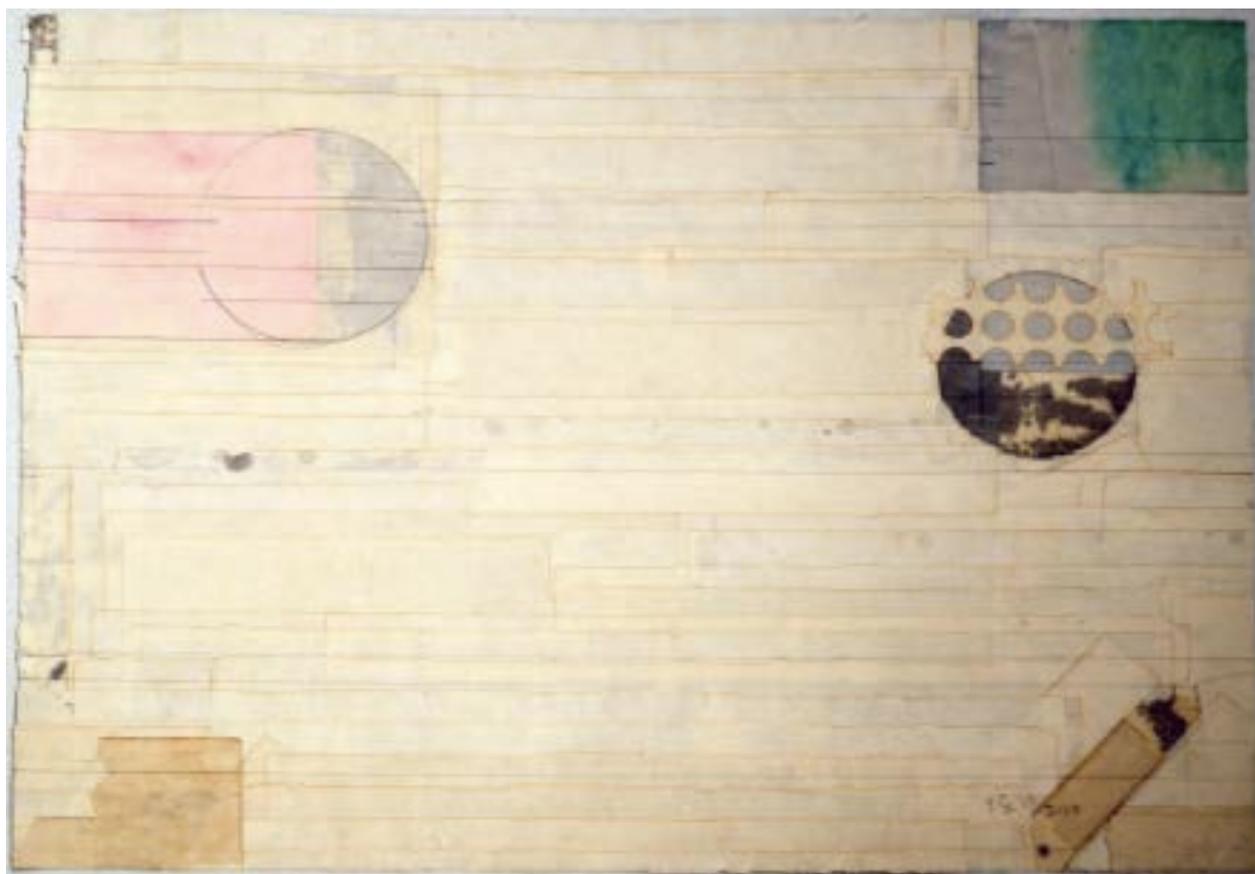
The Tea Diaries – 1205

2012

Tea, ink, color, xuan paper collage

120 x 90 cm

Image courtesy of the artist and Osage Gallery



Liang Quan

Days of Drinking Tea – 1205

2012

Tea, ink, color, xuan paper collage

45 x 60 cm

Image courtesy of the artist and Osage Gallery



Liang Quan

Tea Drinking Notes - 12051

2012

Tea, ink, color, xuan paper collage

90 x 120 cm

Image courtesy of the artist and Osage Gallery