

osage

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PRESS RELEASE

To Arts and Features Editors

For Immediate Release

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Curatorial Statement by

Rodrigo Guzman-Serrano

I am always here, in this body, in this place. The meaning of the word here is, without doubt, never fixed, but it is always referential. Here always refers to me, the speaker, the body that enunciates it. And here is always certain: there is always a here. *I'M ALWAYS HERE* addresses the meaning, language, and condition of being in here through artworks that explore space as both an individual and collective concept as well as embodied, physical, and virtual.

In the exhibition, the idea of being in here is divided into three levels: body, site, and location. The three levels grow outwards like waves that build and expand on each other. The body is the first space we occupy, our flesh and bones together with our mind. Site refers to our immediate surroundings: a room perhaps, or a virtual environment, which could be anywhere and anytime. Finally, location relates more specifically to our "global place" in relationship to others. Like concentric circles, these concepts intermingle and flow into and out of each other.

In her series *The Sound of my Grandma's Skin*, Chi Wong unveils the interconnectedness between touching and hearing that takes place in and on our bodies, while her work *Overlapping prints* explores human relationships through the use of alginate casts of skin that become surfaces of texture and memory.

Ryo Ikeshiro's works *degeundoki* and *Pika! Ppeonjeog, Pika! Ppeonjeog / PPiikkaa!! Ppppeoonjjjeeoogg* invite us to think of language as a site of culture and physical and emotional evocations, and in *bug* Ikeshiro emphasises the sense of site and location by using modulated ultrasound and ambisonics field recordings combined with directional speakers paired with lasers.

Ray LC explores the possibilities afforded by virtual environments to give us a sense of site and of being in space in his work *Home Alone* a work that generates images of interiors with the use of machine learning. His work *Catch and Release* shows a representation of machine vision of activities that are quintessentially human, like dancing. And his work *Sound Off(f)* utilises virtual reality to create a narrative of space, memory, and sound.

Finally, PerMagnus Lindborg maps out the importance of location in *P8 八音*, which explores how musicians adapt their performances to the soundscape at a specific location: a nature trail, a busy commuter point, a construction site, and a boat in the harbor.

The works in this exhibition address the complex relationships between body, site, and location, by amalgamating multisensorial channels, sounds and images, physical and virtual environments, and high and low technology.

The exhibition is supported by School of Creative Media, City University of Hong Kong.

The exhibition opens on 24th July 2021 from 6-8pm. The exhibition period will be 25th July 2021 until 22nd August 2021.

For media enquiries, high resolution images or interview requests please contact Colin Wu by email colinwu@oaf.cc

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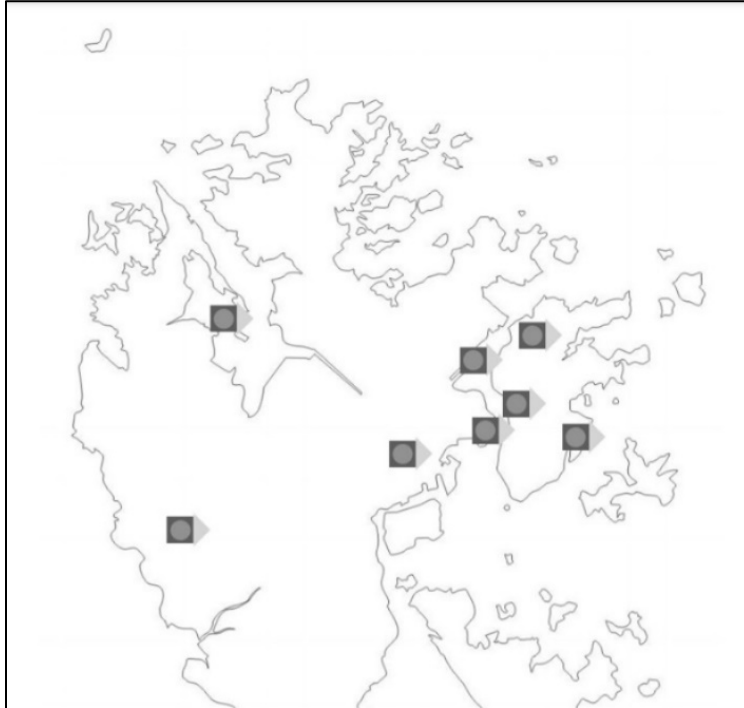
Chi Wong, *Overlapping Prints*, 2018, Alginate prints from skin, 2 sets. Image courtesy of the artists and Osage Art Foundation.



RAY LC (with Anthon Zhang), *Home Alone*, 2021, GAN-generated video loop projection and window frame. Image courtesy of the artists and Osage Art Foundation.



Ryo Ikeshiro, *Pika! Ppeonjjeog / PPiikkaa!! PPppeeoonjjjjeoogg*, 2015/2021, Immersive audiovisual installation with 3D-engraved crystals and projection. Image courtesy of the artists and Osage Art Foundation.



PerMagnus Lindborg (with HKNME, Joyce Beetuan Koh, and Soundislands), *P8 八音*, 2018/2021, Sound recordings, hand-painted map on wall, eight speakers, amplifiers, and playback device. Image courtesy of the artists and Osage Art Foundation.

FACT SHEET

Exhibition Title	I'm Always Here
Curator	Rodrigo Guzman-Serrano
Curatorial Advisor to Osage Art Foundation	Charles Merewether
Artists	Ryo Ikeshiro RAY LC PerMagnus Lindborg Chi Wong
Exhibition Date	<p>Opening Reception Saturday 24th July 2021, 6:00 – 8:00pm Due to Covid-19, capacity is limited. Please make sure to RSVP. Attendees will have to wear a mask and anyone who has returned or lives with anyone who has returned from overseas within two weeks of the reception will be asked to refrain from attending. Temperature checks of all guests will also be taken.</p> <p>Exhibition Period: 25th July 2021 – 22nd August 2021 Mon-Sat 10:30am – 6:00pm Sun 2:30 – 6:30pm Closed on public holidays</p>
Venue	Osage 4/F Union Hing Yip Factory Building 20 Hing Yip Street Kwun Tong, Hong Kong
Presented by	Osage Art Foundation

CURATORS/ARTISTS BIOGRAPHIES

Rodrigo Guzman-Serrano is a curator, art historian, and musician researching the interaction between art, science, and technology with an emphasis on modern and contemporary media art, art & science, sound art, and contemporary music. He holds a degree in Art History from City College of New York and a degree in Media Arts Cultures from Danube University Krems, Austria. He has worked at different institutions devoted to art and research in Asia, Europe, and the United States, including the Asia Art Archive, the New York Art Resources Consortium (NYARC), and the Archive of Digital Art (ADA). He has presented his work and research at multiple festivals and conferences such as ISEA, the Ars Electronica Festival, and the Media Arts Histories conference. Rodrigo has resided in Hong Kong for the last two years as a recipient of the Hong Kong Ph.D. Fellowship Scheme, and, from mid-2021, he will continue his doctoral research at Cornell University.

Charles Merewether was born in Edinburgh, and received his BA (literature) and PhD in art history at the University of Sydney. He taught European modernism at University of Sydney (1981-84), Universidad Iberoamericana, Mexico City (1986-88), and Universidad Autonoma in Barcelona. He received a research fellowship from Yale University (1991), was Inaugural Curator for the Museo de Arte Contemporaneo de Monterrey, Mexico, (1991-1994), Curator at the Research Institute, Getty Center, Los Angeles (1994-2003), and taught at the University of Southern California. He was Artistic Director of the Sydney Biennale (2004-2006), Deputy Director of the Cultural District, Saadiyat Island, Abu Dhabi (2007), Director of the Institute of Contemporary Arts, Singapore, (2010-2013), Visiting Professor at Nanyang Technological University, Singapore (2014), and Hong Kong Baptist University (2015). He was Curator of Contemporary Art, National Art Museum in Tbilisi, Georgia (2016-2018). His books include *State of play* (2017), *After memory: the art of Milenko Prvacki and Under construction: Ai Weiwei* (2008), He was co-editor of *After the event* (2010), editor of both *Art, anti-art, nonart: experimentations in the public sphere in postwar Japan 1950-1970*, (2007) and *The archive* (2006). His forthcoming book 'In the Soviet Sphere: Essays on the Cultural Legacy of the Soviet Union,' about contemporary art in Eastern Europe will shortly be published by Palgrave Press.

Ryo Ikeshiro is an artist, musician, and researcher. His work explores the possibilities of meaning and context which may be presented through sound as well as the materiality of sound in relation to digital audio and audio technologies. Ikeshiro was part of the Asia Culture Center's inaugural exhibition in Gwangju, South Korea, and his TeleText art pages have been broadcast on German, Austrian, and Swiss national TV. He is a contributor to the ZKM Karlsruhe/MIT publication *Sound Art: Sound as a medium of art*, and his articles have been published in the journal *Organised Sound*. Originally from Japan, Ikeshiro lived in the UK for many years. He is currently an Assistant Professor in Sound Art at the School of Creative Media and co-director of the spatial audio art/research unit SoundLab at the City University of Hong Kong.

RAY LC is a human working to build bonds between communities and amongst machines. His practice creates interactions and environments from perspectives of human-machine interaction, new media, and collaborative narratives. He holds a PHD in neuroscience from UCLA and an MFA in design and technology from Parsons School of Design. He is currently creating artistic interventions that illustrate the implicit influences that spatial design has on our perception and behavior. RAY's notable residencies include BankArt, Process Space LMCC, New York Hall of Science, Saari Residence, Elektron Tallinn, Kyoto Design Lab. RAY's notable exhibitions include Kiyoshi Saito Museum, Elektra Montreal, ArtLab Lahore, Ars Electronica Linz, NeON Digital Arts Festival, New Museum, CICA Museum, NY Short Documentary Film Festival, Angewandte Festival, NeurIPS, Floating Projects.

PerMagnus Lindborg's compositions and installations have been presented widely, in collaboration with HK New Music Ensemble (Hong Kong 2018, 2021); Lars Lien & Arctic Sinfonietta (Norway 2012, 2020); Good Company Arts (New Zealand 2017, 2019); Berlin PianoPercussion (Germany 2018); Freq Out (EU 2003-18, e.g. Moderna Museet Stockholm 2008); National Gallery (Singapore 2015); ArtsFission (Singapore 2011-15), Onassis Centre (Athens 2014); World Stage Design (Cardiff 2013); and K.622 (Paris 2001-03, e.g. Centre Pompidou 2003). First Prize Nordic Orchestra Composer (Stavanger 2002), Audience Prize Forum (Montreal 1996). PerMagnus studied piano and composition (BMus Oslo 1995), music computing (IRCAM Paris 1999), contemporary musicology (MPhil Paris 2003), and sound perception & design in multimodal environments (PhD KTH Stockholm 2015). Dr Lindborg is Associate Professor (sound art) at the School of Creative Media, City University of Hong Kong, and regularly publishes in journals and conferences. He is Review Editor for Frontiers, Asia-Oceania Regional Director and Music Coordinator of ICMA, and founder of SOUNDISLANDS. He has initiated the DACA 2022 conference on Data Art for Climate Action.

Wong Fung Chi is a Hong Kong sculptural artist. Majoring in Sculptures in her Bachelors at RMIT, she also gained traction through her solo and group exhibitions as well as being awarded the Outstanding Young Artist Award before graduating with her M.F.A. from the same institution. Her works are not bounded by material nor a specific topic even though they usually touch on daily life, the human body, and human relationships. Chi enjoys combining various materials to create meaningful work that induce imagination of connection, repair, and intimacy with her palette leaning towards white and translucent materials such as dental powder, silicone, plastic bags, etc. The presence yet vagueness of such Like thoughts and memories, they are intangible, vague in memory, yet absolutely present through an incomparable quality. Chi's exploration into human relationships also sees her employ casts of skin that become surfaces of texture, memory, and sound. The works expose the interconnected bonds between touching and hearing that takes place in and on our bodies. Her works are presented in the form of sculptures, objects, videos, installations and photographs. Chi had also participated in different art exhibitions, including Affordable Art Fair, Fine Art Asia, and Asia Contemporary Art Show.

ABOUT Osage Art Foundation

Osage Art Foundation, a Hong Kong based not-for-profit philanthropic organisation that has local and international reach, was established in 2005, devoted to building creative communities, promoting cultural cooperation, nurturing creative capacity and critical thinking, and fostering international cultural exchange.

Since its inception, the foundation has been promoting cross cultural understanding through art exhibitions, publications, workshops, multi-disciplinary performances, artist talks, and symposia, and it has been interested in exploring regional dialogues and exchanges in different perspectives as well as supporting art and technology. In recent years, it has developed two major platforms: Regional Perspectives and HKACT!.

Regional Perspectives expands the cultural conversations happening within Asia and the rest of the world. This platform offers objective analysis and interpretations of cultural expressions and artistic ideas of creative individuals and allows them to collectively present their views and opinions to a regional and global audience.

HKACT! was developed since 2015 for the promotion of Art Culture and Technological Innovation in Hong Kong. HKACT! is a platform that celebrates art and ideas by bringing together visionary thinkers and innovators to help chart the future of a better society through a series of groundbreaking, cutting edge, innovative, technological art and cultural projects. HKACT! aims to articulate a vision for the future, be a catalyst for thought leadership and explore alternative education methodology.

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ABOUT School of Creative Media, City University of Hong Kong

School of Creative Media, the region's first such institution, was founded to nurture a new generation of entrepreneurial interdisciplinary artists and creative media professionals, and to be a hub of innovation for the creative industries in Hong Kong, Mainland China, and abroad. Now, over two decades later, the School of Creative Media is recognised to be an international centre for discovery and innovation in Asia. Here creativity is nurtured as a cornerstone of art tech development for Hong Kong in the 21st Century. Within this hub of creativity, students attain the technical, artistic, and intellectual skills that enable them to take positions of leadership and innovation in a global society and economy.



School of Creative Media

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