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PRESS RELEASE

To Arts and Features Editors

For Immediate Release

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Osage Art Foundation &
Asia Society Hong Kong Center
jointly present the **Online Book Launch** of

“Art in the 21st Century: Reflections and Provocations”

Editors **Siegfried Zielinski** and **Charles Merewether**

Contributing Editor **Masaki Fujihata** Managing Editor **Agnes Lin**

**JAMIE ALLEN
HANS BELTING
SUZANNE BUCHAN
TIMOTHY DRUCKREY
ANNE-MARIE DUGUET
MASAKI FUJIHATA
YUK HUI
HIDETAKA ISHIDA
HIROAKI KITANO
SCOTT LASH
AGNES LIN
CHARLES MEREWETHER
KENJIRO OKAZAKI
ANDREY SMIRNOV
BERNARD STIEGLER
PETER WEIBEL
SIEGFRIED ZIELINSKI**

Osage Art Foundation is proud to announce the launch of the publication **“Art in the 21st Century: Reflections and Provocations”**, which brings together a group of international thinkers and scholars for an intellectual discourse upon the interdependencies between Art, Science and Technology.

The Augmented Reality public art project, “BeHere,” of media artist Masaki Fujihata in 2018, led to a one-day forum, “HKACT! Act 4 A Forum Act” in January 2019. The forum brought together a small group of international scholars and artists to discuss the significance of digital media. One result was the decision to call for a broad collection of short essays that would reflect on the impact of advanced media in the arts and humanities today.

Rather than attempt a survey of the topic, this slim volume **“Art in the 21st Century: Reflections and Provocations”** invited 15 scholars from various fields of expertise to present some reflections and provocations on salient concerns about art in the 21st century to stimulate discussions on art *after* the media.

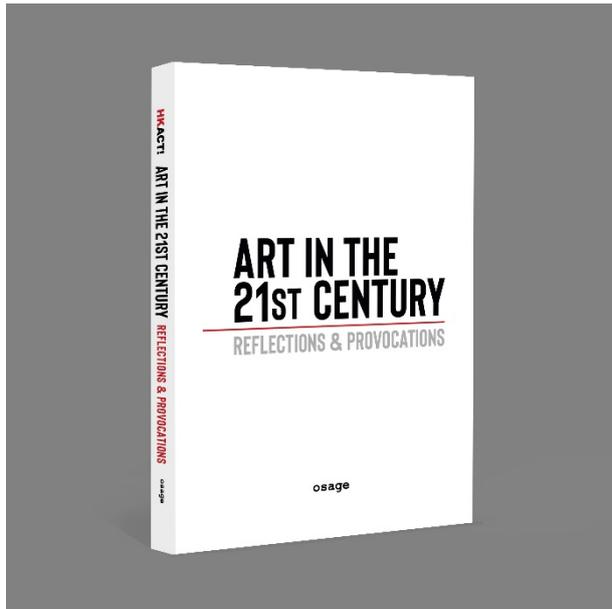
The video of the online book launch will be available for viewing from 26 May 2020 on websites and social media platforms of Asia Society Hong Kong Center and Osage Art Foundation. Editors Siegfried Zielinski and Charles Merewether, and authors Peter Weibel, Anne-Marie Duguet and Hidetaka Ishida, will be introducing the book, together with contributing editor Masaki Fujihata’s reflection on the “BeHere” project.

This publication is generously supported by the Institute of Creativity, Hong Kong Baptist University (Sponsored by Hung Hin Shiu Charitable Foundation 孔憲紹慈善基金贊助) and Academy of Visual Arts, Hong Kong Baptist University.

If you would like to review the book, and/or skype interview the editors, authors of the book and/or Osage Art Foundation, please contact info@oaf.cc (+852 2389 8332).

This publication is available from 26 May 2020 from,

- Osage Publications Online Bookstore (www.osagepublications.com)
- Asia Society Store, Asia Society Hong Kong Center



Quotes from Authors

HANS BELTING (Berlin)



Photo Credit: ZfL Berlin

Whose Images?

“Natural memory *is* a place of images. Between an individual (spontaneous) and a technical (institutionalised) memory, *collective memory* constitutes a culture in the most respected as well as the most banal sense. Collective identity makes the individual a member of his own culture, one who calls forth his images from the inherited archive. This is true even of a world in which a community is losing control of its images. It is likewise true of a time in which global images are gaining in influence. Cultures are subject to change and renew themselves in the dialectic of remembering and forgetting. Cultures also have collective bodies, and these too are subject to time.”

TIMOTHY DRUCKREY (New York)



Photo Credit: Margit Rosen

After Post-History and the 'Instant Archive'

“At almost every point in the history of representation there has been and continues to be a necessary debate concerning the incessant presence and proliferation of images. [...] The constant crisis of image culture has come in the reciprocity or clash between what is visual and what can be rendered visible.”

“[We] have been obligated to grasp astonishing transformations in image production, image creation, image distribution, image reception and the vast new territories that images inhabit.”

YUK HUI (Hong Kong/Berlin)



Photo Credit: Tank Magazine London

Space and Place: Remarks on a Digital Chronotopology

“‘BeHere’ [invites us to] reflect on what kind of engagement with locality new interface technologies such as augmented reality (AR) can offer for artistic creations.”

“The artist uses AR to recount a history which is no longer, but may still be experienced through traces constituted by new media technologies. It is through this work that we can participate—in the very literal sense of this term—in the life of phantoms.”

HIDETAKA ISHIDA (Tokyo)



Photo Credit: Aska Ota

The Invention of Fujihata

“Hijacking the arms of transcendent hyper-control power, taking back in hand the apparatuses that isolate individuals, creating a weapon for transindividuation—even if, in the process, we must transform ourselves into beings-in-the media”

PETER WEIBEL (Karlsruhe/Vienna)



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Karlsruhe, Foto: ARTIS – Uli Deck

From Image Media to Bio Media

“[T]he image is transformed, from the idea of a window [...] to the metaphor of a door through which the viewer may pass into or out of a world of multisensory event fields that together constitute a temporally and spatially modifiable, dynamic space of experience. [...] The variable virtual image now behaves like a living system, reacting to the input of a context, of a viewer, and changing its state and its output in consequence of the input of the viewer or its environment. Thus the image is transformed into a dynamic system with lifelike behaviours and in this way comes to resemble a living organism.”

ANNE-MARIE DUGUET (Paris)



Photo Credit: Anne-Marie Duguet

You Can't Be Serious!

“[W]hat goes on with this subversive force when the artist comes to grips with technology? How does the total freedom of spirit that humour calls for home in on the flaws in technical systems, pick up on a gadget-obsessed conformism, give a new twist to scientific inventions and come up with the incongruous, the paradoxical and, above all, the ambiguous? When it comes to the crunch, this humour is engaging but not comforting.”

SCOTT LASH (London)



Photo Credit: Osage Art Foundation

Machine Semantics and the Limits of Ontology

“What [Aby] Warburg’s semantics of the image gives us [...] is [...] an aesthetics of the imagination, in which sense and reference are less clear and distinct than dazed and confused. This is a faculty of the imagination that [...] works against the structures of analytic understanding. [...] Warburg draws on a natural history of images, from the Palaeolithic to the Modern. Memory itself is part and parcel of the imagination. If perception is of the ‘here and now’, then memory is about the ‘there and then’. Yet neither memory nor the imagination have yet entered the realm of the symbolic or that of understanding. They are pre-classification, pre-structural.”

CHARLES MEREWETHER (Tiflis)



Photo Credit: Charles Merewether

Montage: The Interactivity of Energies

“Much has changed since the montage practice of Vertov and Eisenstein almost 100 years ago. [...] [W]hile both Vertov and Eisenstein anticipated the future of media art, digital media itself has advanced. This includes increasing attention being paid to the interactivity between the viewer and the work—that is, between the human body and virtual reality. Digital media was developing such that there was a shift of agency, from that of the filmmaker to that of the receiver.”

SUZANNE BUCHAN (London)



Photo Credit: Royal College of Art

Pervasive, Disruptive and Useful Animation

“I work with a notion of *pervasive animation*, and my concerns address the effects and affects of animation in contemporary culture on the humans who engage with it, and with informing relations and distinctions between a range of subjects, technologies and platforms on which it is experienced.”

ANDREY SMIRNOV (Moscow)



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On Telematic Music

“[T]he observer of an interactive telematic system is by definition a participator. [...] Creativity is shared, authorship is distributed.”

“One important term in this aesthetic exploration of location is ‘telepresence’, which refers to the ability to ‘be’ in a place other than the physical location in which your body resides and to the characteristics and degree to which one experiences existential qualities of engagement with the virtual presence of others.”

HIROAKI KITANO (Tokyo)



Photo Credit: Sony Computer Science Laboratories, Inc.

An Alternative Form of Scientific Discovery

“[W]hat is the single most significant capability that artificial intelligence (AI) can deliver? What pushes humankind forward?”

“What is the essence of scientific discovery? Can there be an alternative form of scientific discovery? Is discovery by machine different from the process of human discovery?”

KENJIRO OKAZAKI (Tokyo)



Photo Credit: Akiko Nagata

To Hear Unheard Melodies

“The potential opened up by works of art is not limited to the consent we receive from viewers who belong in this present, in the here and now. Instead, their potential lies in their power to reveal an absent place that cannot be situated in this world, a place that is open to all beings [...] that have been excluded from human status, insofar as that is limited to the time and place of a present that is divided and controlled by politics.”

JAMIE ALLEN (Kopenhagen)



Photo Credit: Adam Berry, transmediale, CC BY-SA 4.0

The Earth is an Art, Like Everything Else

“[A]rt can propose imaginaries which impel what has, can and should be remembered from the past, as well as what can and should be created in the present. Human creativity, constitutive of Arendt’s *vita activa*, is an ‘activity which corresponds to the biological processes of the human body, whose spontaneous growth, metabolism, and eventual decay are bound to the vital necessities produced and fed into the life process by labour’.”

BERNARD STIEGLER (Paris)

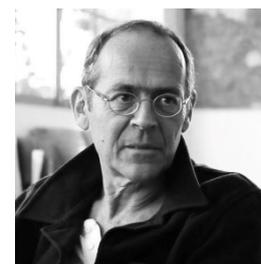


Photo Credit: Bernard Stiegler

‘Night Gives Birth to Day’ as the ‘Conquest of Imperfection’

“What will the 21st century have been at the beginning of the 22nd century, for those who will still be living in the biosphere—which itself became a technosphere during the 19th and 20th centuries (also known as the Anthropocene era)?”

“Is the Anthropocene era the end-age?”

SIEGFRIED ZIELINSKI (Berlin)



Photo Credit: Osage Art Foundation

Origin ≠ Future: Prospective Archaeology

“The possibility of being able to think, dream, draft and configure through past presents into those of the future opens up a very particular kind of experimental space. I call this space *prospective archaeology*. It is just as much a space of doing as it is a space of thinking. Prospective archaeology is in this way a poetic as well as a cognitive-speculative praxis.”

Fact Sheet
HKACT! Act 6

Book Title	Art in the 21 st century: Reflections and Provocations
Editors	Siegfried Zielinski & Charles Merewether
Contributing Editor	Masaki Fujihata
Managing Editor	Agnes Lin
Authors	Jamie Allen Hans Belting Suzanne Buchan Timothy Druckrey Anne-Marie Duguet Yuk Hui Hidetaka Ishida Hiroaki Kitano Scott Lash Charles Merewether Kenjiro Okazaki Andrey Smirnov Bernard Stiegler Peter Weibel Siegfried Zielinski
Publisher	Osage Publications
Supported by	Institute of Creativity, Hong Kong Baptist University (Sponsored by Hung Hin Shiu Charitable Foundation 孔憲紹慈善基金贊助) Academy of Visual Arts, Hong Kong Baptist University
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Price	USD 50 / HKD 400 (shipping excluded) Available from 26 May 2020 from, - Osage Publications Online Bookstore (www.osagepublications.com) - Asia Society Store, Asia Society Hong Kong Center
Abstract	Art in the 21st century has both continued on and changed in ways that were unanticipated. There had emerged forms of advanced media technologies with antecedents in cinema and broadcasting that began to take pre-eminence. These new digital and telematic media opened up issues of production, reception and audience participation in radical, unexpected ways. In January, 2019, the Osage Art Foundation brought together a small group of international scholars and artists for a day-long forum to discuss the significance of digital media. What resulted was the decision to call

	<p>for a broad collection of short essays that would reflect on the impact of advanced media in the arts and humanities today.</p> <p>This slim volume “Art in the 21st century: Reflections and Provocations” is that result, which focuses on the influence of new image technologies, including virtual reality (VR) and augmented reality (AR), in the arts. The 15 contributing authors, representing various fields of expertise, from art history and art criticism to literature, music, animation, photography, film, philosophy and media archaeology, introduce the history and interpretation of the subject with a view to their own particular field of expertise.</p> <p>Rather than attempt a survey of the topic, this publication aims to present some reflections and provocations on salient concerns about art in the 21st century to stimulate discussions on art <i>after</i> the media have become superfluous and systemic for our advanced civilisations.</p>
<p>More information: www.hkact.hk/act6</p>	

Online Book Launch		
Date	26 May 2020	
Platform	<p>Asia Society Hong Kong Center</p> <ul style="list-style-type: none"> - Website (asiasociety.org/hong-kong) - Facebook (www.facebook.com/asiasocietyhongkong/) - YouTube (www.youtube.com/user/AsiaSocietyHK) <p>Osage Art Foundation</p> <ul style="list-style-type: none"> - HKACT! website (www.hkact.hk) - Facebook (www.facebook.com/osagehk) - YouTube (www.youtube.com/user/OsageArtFoundation) 	
Duration	35 mins	
Language	English	
Co-presenters	Osage Art Foundation Asia Society Hong Kong Center	
Speakers	Ms. S. Alice Mong	Executive Director, Asia Society Hong Kong Center
	Ms. Agnes Lin	Director, Osage Art Foundation
	Dr. Charles Merewether	Editor, Author
	Prof. Siegfried Zielinski	Editor, Author
	Prof. Masaki Fujihata	Contributing Editor
	Prof. Peter Weibel	Author
	Prof. Anne-Marie Duguet	Author
	Prof. Hidetaka Ishida	Author

Contributors Biographies

JAMIE ALLEN investigates what technology teaches us about who we are as individuals, cultures and societies. He has been an electronics engineer, a polymer chemist and an exhibition designer. He likes to make things with his head and hands—experiments into the material systems of media, electricity and information as artworks, events and writing. Allen works at the intersection of art, design, ecology, science and technology and is occupied with the creation of prefigurative institutions that are generous and collaborative, acknowledging that friendship, passion, and love are central to knowledge practices like art and research. He is Canada Research Chair in Infrastructure, Media & Communications and Senior Researcher at the Critical Media Lab Basel, Institute of Experimental Design and Media Cultures, FHNW.

HANS BELTING has taught art history at the Universities of Heidelberg and Munich. In 1992, he joined the Karlsruhe University of Arts and Design. In 2003, he held the “European Chair” at the Collège de France in Paris. From 2004 to 2007, he acted as Director of the International Research Center for Cultural Studies (IFK) in Vienna. He is member of a number of international societies and of the Order Pour le Mérite. He received an honorary degree from the Courtauld Institute of Art at London in 2010 and the prestigious Balzan Prize 2015. Hans Belting has published numerous books on the History and Theory of Arts, which had been translated into many languages, including Chinese. His last book is on Léopold Sédar Senghor and the Future of Modernity (2018), written together with Andrea Buddensieg.

SUZANNE BUCHAN is professor and head of MA Animation at the Royal College of Art London. She has published widely on animation and film, including *Pervasive Animation* (editor, 2013) and *The Quay Brothers: Into a Metaphysical Playroom* (2011) and is editor of *animation: an interdisciplinary journal* (Sage). Her research positions animation as central to contemporary debates in visual culture and as a primary driver of the digital shift and resulting changes in cultural metaphors. She is interested in the evolving relationship between media, creative industries and social change. She is also active as a curator, most recently *Animated Wonderworlds*, Museum of Design Zurich (2016).

TIMOTHY DRUCKREY is Director Emeritus of the Graduate Photographic and Electronic Media program at the Maryland Institute, College of Art. He also works as a curator, writer, and editor. He lectures internationally about the social impact of photography, electronic media, the transformation of representation, and communication. He co-curated the exhibition *Iterations: The New Image* and edited the book published by MIT Press. He edited *Electronic Culture: Technology and Visual Representation*, co-edited (with Gretchen Bender) *Culture on the Brink: Ideologies of Technology* (Bay Press) and was Series Editor for *Electronic Culture: History, Theory, Practice* published by MIT Press. He has been Guest Professor at the University of Applied Art, Vienna (2004) and Richard Koopman Distinguished Chair for the Visual Arts at the University of Hartford (2005).

ANNE-MARIE DUGUET is Professor emerita at the University Paris 1 Panthéon-Sorbonne and an art critic. Among her publications are *Vidéo, la mémoire au poing* (Hachette, 1981), *Jean-Christophe Averty* (Dis-voir, 1991), *Déjouer l'image. Créations électroniques et numériques* (Jacqueline Chambon, 2002). She was curator of the exhibitions “Jean-Christophe Averty. Collages, découpages” (Espace Electra, Paris 1991), “Thierry Kuntzel” (Jeu de Paume, Paris, 1993), “Smile Machines” (Akademie der Kunst, Berlin, 2006), “peter campus video ergo sum” (Jeu de Paume, Paris, 2017), and co-curator of the Biennale *Artifices* (Saint-Denis, 1994 and 1996). Since 1995, she has been the director and editor

of the “anarchive” series, digital archives and multimedia projects on contemporary art, with Antoni Muntadas, Michael Snow, Thierry Kuntzel, Jean Otth, Fujiko Nakaya, Masaki Fujihata and Peter Campus (www.anarchive.net). She has received the Media Art Histories Award 2019.

MASAKI FUJIHATA is a pioneer of new media art, renowned in Japan as well as abroad. In the 1980s, he began working with computer graphics, before shifting to work on computer sculptures. In the mid-1990s, Fujihata produced canonical pieces of what would later be called “interactive art”, including the multimedia installation “Beyond Pages” (1995–1997) and the exploration of networking technologies in his “Global Interior Project” (1996). He began his longterm experiments with GPS technology in 1992 with “Impressing Velocity”. His “Voices of Aliveness” (2012) takes a rather uncommon technical tack in gathering data, making for a meticulously composed and unexampled series of cyber-spatial creations that can only be called “the cinema of the future” or “the shape of media to come”. In 2018, he began focussing on AR (augmented reality) technology to reenact human figures from old photographs taken on the streets of Hong Kong in the 1950s and 1960s. His work “BeHere” transforms 3D model data into a smartphone application, which then functions as immaterial public art.

YUK HUI is Associate Professor at the School of Creative Media of the City University of Hong Kong and Visiting Professor of Philosophy and Technology at the China Academy of Art in Hangzhou. Prior to that, he taught at the Bauhaus University and at the Institute of Philosophy of Leuphana University in Germany. He has published on philosophy and technology in journals such as *Research in Phenomenology*, *Metaphilosophy*, *Techné*, *Theory, Culture and Society* and *Angelaki*. He is the author of *On the Existence of Digital Objects* (University of Minnesota Press 2016), *The Question Concerning Technology in China: An Essay in Cosmotechnics* (Urbanomic 2017), and *Recursivity and Contingency* (Rowman and Littlefield International 2019) and forthcoming *Art and Cosmotechnics* (University of Minnesota Press/E-flux).

HIDETAKA ISHIDA is Professor emeritus at the University of Tokyo; philosopher semiotician and theorist of Media Studies; docteur en sciences humaines de l’Université de Paris X. He served as Dean of the Graduate School of Interdisciplinary Information Studies at the University of Tokyo. He edited the Japanese translation of *Dits et Ecrits de Michel Foucault* (10 vol., Tokyo: Chikuma Shobō, 1998–2002) and of Bernard Stiegler *La Technique et le Temps* (3 vol., Tokyo: Hosei University Press, 2009–2013). His works in Japanese include, *The Knowledge of Sign / The Knowledge of Media* (Tokyo: University of Tokyo Press, 2003), *Contemporary Philosophy* (Tokyo: Chikuma Shobō, 2010), *Media Theory for Adults* (Tokyo: Chikuma Shobō, 2016), *The New Semiotics* (with Hiroki Azuma, Genron Publisher, 2019).

HIROAKI KITANO is the President and CEO of Sony Computer Science Laboratories. Additionally, he serves as the head of the non-profit private research Systems Biology Institute, as Group Director of the Laboratory for Disease Systems Modeling at and RIKEN Center for Integrative Medical Sciences in Yokohama, and as the head of the Japanese-government funded Kitano Symbiotic Systems project. He is a professor at Okinawa Institute of Science and Technology. He lead development of the Sony AIBO series of robotic pets and is the founder of the robotic world cup tournament known as Robocup. Dr. Kitano is an expert in the fields of artificial intelligence and bioinformatics, and is a leading figure in the emerging field of gene network modeling.

SCOTT LASH was a visiting professor at the School of Creative Media at the City University of Hong Kong. From 1998 - 2017, he was Director and Research Director of the Centre for Cultural Studies at Goldsmiths, University of London. From 2015 - 2018, he was visiting professor of Department Journalism and Communications at Chinese University of Hong Kong. He was Senior Research Associate of Centre on Migration Policy and Society and Institute of Social and Cultural anthropology at Oxford University, and has been editor of the journal *Theory, Culture and Society* since 1987.

AGNES LIN is the Founder and Director of the Osage Art Foundation. Founded in Hong Kong in 2005, the Osage Art Foundation is an international not-for-profit philanthropic organization devoted to building creative communities and promoting cultural cooperation. The foundation aims to bring to the art world new voices, new vision and new ideas; to present art that spurs the imagination; to present work that addresses local issues, national concerns, and universal themes and work that celebrates diversity and difference. The foundation raises funds and supports a range of programs that help young people come to a better understanding and appreciation of art and help improve relations between people of different cultures. Through its activities, the foundation aims to increase community participation in the arts through education and better access and understanding in order to help shape a future in which the arts play a vital role in everyday life.

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). He is currently working on a book on contemporary East European art, and a book on the modern history of cultural looting to be published by Reaktion Books (London).

KENJIRO OKAZAKI (b. 1955) is a Japanese visual artist whose works span over several genres, including painting, sculpture, as well as landscape and architecture. Many of his works has been featured in public collections throughout Japan and in various exhibitions around the world. In 2002, Okazaki was selected of the director of the Japanese pavilion of the International Architecture Exhibition in Venice Biennale. His works include a collaborative performance 'I Love my Robot' with the choreographer Trisha Brown, premiered in early 2007. He received Smithsonian Artist Research Fellowship at Hirshhorn Museum and Sculpture Garden (HMSG) in 2014. Okazaki is also extremely active as a theoretician and critic, and is the author or co-author of several books, including *Renaissance: Condition of Experience* (Bunshun Gakugei Library, 2015) featuring his analysis of Filippo Brunelleschi, and *Abstract Art as Impact: The Concrete Genealogy of Abstract Art* (Akishobo, 2018) received the Minister of Education Award for Fine Arts in 2019.

ANDREY SMIRNOV is an interdisciplinary artist, independent curator, collector and writer. He is the founder of the Theremin Center, a research fellow at the Centre for Electroacoustic Music at Moscow State Conservatory, the head of the Rodchenko Sound Lab and a lecturer at the Rodchenko Art School in Moscow. He teaches history and the aesthetics of electro-acoustic music, composition and new musical interfaces. His main ongoing project is focused on restoring the censored history of artistically utopian early 20th century Russia. He is the author of the book *Sound In Z: Experiments In Sound and Electronic Music in Early 20th Century Russia* (Cologne: Walther Koenig & London: Sound and Music, 2013).

BERNARD STIEGLER is the director of the Institut de recherche et d'innovation at the Centre Pompidou, Paris, and a founder of the association Ars Industrialis. He obtained his thesis at the École des hautes études en sciences sociales in 1992 under the supervision of Jacques Derrida, and since then has published over thirty books, and taught at many universities around the world, including many years at the Université de technologie de Compiègne, as well as at Goldsmiths, University of London, Northwestern University, the Humboldt University of Berlin and Nanjing University, among others. In 1987 he curated the exhibition "Mémoires du futur" at the Pompidou, and he has also been deputy director of the French Institut National de l'Audiovisuel (INA), director of the musical research institute Ircam and director of the Cultural Development Department at the Pompidou. His most recent work is *Qu'appelle-t-on Panser? 1. L'immense régression* (Les Liens qui Libèrent, 2018) and his most recent work translated into English is *The Age of Disruption: Technology and Madness in Computational Capitalism* (Polity, 2019).

PETER WEIBEL is an Austrian artist, curator and media theorist. He is artistic-scientific director and CEO of ZKM | Center for Art and Media Karlsruhe and director of the Peter Weibel Research Institute for Digital Cultures at the University of Applied Arts Vienna. He was professor of Media Theory at the University of Applied Arts Vienna (1984–2011), head of the Digital Arts Laboratory at the Media Department of the State University of New York at Buffalo (1984–1989) and founding director of the Institute of New Media at the Städelschule in Frankfurt/Main (1989–1994). As artistic director, he was in charge of Ars Electronica in Linz (1986–1995), the Seville Biennial (BIACS3, 2008) and the Moscow Biennale of Contemporary Art (2011). He commissioned the Austrian pavilions at the Venice Biennale (1993–1999) and was chief curator of the Neue Galerie Graz (1993–1998). Peter Weibel has published world wide numerous books, catalogues and essays on arts and media.

SIEGFRIED ZIELINSKI is the Michel Foucault Chair at The European Graduate School / EGS, where he teaches as a professor of media archaeology and technoculture. He was the chair emeritus of media theory, with a focus on archaeology and variantology of media at the Berlin University of Arts, honorary professor for art and media at the Budapest University of Arts, and works as curator at the Karlsruhe Center for Art and Media (ZKM). From 1993-2000 he was the founding rector of the Cologne Academy of Media Arts. Most recently he was rector of the Karlsruhe University of Arts & Design. Zielinski published numerous books and essays, mainly on archaeology and variantology of the arts and media and curated recently large scale exhibitions als thinking parcours at the ZKM Karlsruhe (mainly with Peter Weibel).

ABOUT

osage art foundation

Osage Art Foundation was established in 2005 with three main goals – fostering Creative Communities, promoting Cultural Co-operation and building 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 well known and 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.

ABOUT

HKACT!

In 2015 the Osage Art Foundation began developing HKACT!, a major platform for the promotion of Art Culture and Technological Innovation in Hong Kong.

HKACT! celebrates art and ideas by bringing together visionary thinkers and innovators to help chart the future of a better society through a series of ground-breaking, cutting edge, innovative, technological art and cultural projects.

HKACT! aims to:

- * Articulate a Vision for the Future.
- * Fuel the Growth of the Creative and Cultural Industries.
- * Be a Catalyst for Thought Leadership.
- * Explore Alternative Education Methodology.

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