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**PRESS RELEASE**

To Arts and Features Editors  
For Immediate Release  
23 September 2019

**HKACT! Act 7**  
**Ken Ueno Osage Residency**

**Sound Artist**  
**KEN UENO**  
Osage Residency  
**HKACT! Act 7**  
**VESSEL**  
Performance @ Osage  
with Karen Yu  
9 Oct 18.00 - 20.00  
**RESONANCE**  
Panel Discussion @ HKU  
with Giorgio Biancorosso, Deborah Waugh,  
Thomas Tsang & Damien Charrieras  
10 Oct 18.30 - 21.00  
**BREAD**  
Concert @ Osage  
with Kung Chi Shing, Shane Aspegren,  
Steve Hui (Nerve) & Fiona Lee  
11 Oct 18.00 - 20.00

Supported by    Knowledge Exchange Office  
U.S. Consulate General  
Hong Kong and Macau

DEPARTMENT OF MUSIC  THE UNIVERSITY OF HONG KONG  Faculty of Architecture  建築學系  建築學系

## **Osage Art Foundation**

### **HKACT! Act 7**

#### **Vessel/ Resonance/ Bread**

US Composer/ Sound Artist/ Vocalist, Ken Ueno will curate a series of 3-night events during his residency at Osage, to be presented under Osage Art Foundation's platform, HKACT! (Hong Kong Art, Culture and Technological Innovation).

## **VESSEL**

9 Oct. @ Osage

Solo site-specific performance installation performance by Ueno, three-channel video installation, and performances of two recent compositions by Ueno by local percussionist, Karen Yu.

On the first night, entitled *Vessel* (Oct. 9), Ueno will present several recent works, including a 3-channel video installation and a solo percussion and electronics work, the highlight of which will be a new site-specific installation performance work featuring custom-built feedback circuit bowls which will be installed in the long gallery of Osage. Ueno, famous for having developed his own extended vocal techniques, will vocalize in a manner to accentuate the resonance and resonant frequencies of the long gallery. His use of a megaphone will also allow him to activate the installed feedback circuit bowls from afar.

## **RESONANCE**

10 Oct. @ HKU

Panel discussion: Ueno in conversation with Giorgio Biancorosso (HKU, Music), Thomas Tsang (HKU, Architecture), Damien Charrieras (City U, School of Creative Media) and Deborah Waugh (HKU, Music).

On the second night of the residency (Oct. 10) a panel discussion will offer a theoretical counterpoint to the exhibition, rather like the second of a three-part trajectory. Ueno's art practice will provide the context for a discussion of time and space in today's sound arts. Taking a cue from the piece premiered at Osage on the previous night, the panelists will discuss how Ueno's practices "instrumentalize" architectural space. The discussion will then point ahead to questions about engaging communities both local and global, anticipating elements of the group improvisation Ueno has curated for the following night. This portion of the discussion will be led by Charrieras, an expert on the underground experimental music scene in Hong Kong.

## BREAD

11 Oct. @ Osage

The third night, *Bread* (Oct. 11), Ueno will lead a group of experimental musicians in a site-specific structured improvisation. To showcase the acoustic features of the Osage space, the musicians will perform at different locations. Aspegren and Lee will be stationed in the large terrace. Aspegren, known for playing drum kit, will introduce a new setup using a small resonant string instrument, electronics, and percussion. Lee will play an array of her DIY electronics. Stationed at opposite end of the long gallery, will be Hui, known for bringing viscerality into electronic performance. Kung, playing violin and indigenous flutes, and Ueno, armed with his voice and megaphone, will be mobile and traverse through and between the spaces.



The American saxophonist/composer, John Zorn, has been running an important series in NYC for experimental music called The Stone. <http://thestonenyc.com/>

Famously, the curatorial protocol is that John designates a performer/composer to act as a curator for a weeklong residency. For Ueno's residency at Osage, Ueno would like to curate a mini-series of three different nights of events that present three different aspects of his activities as a composer, academic, and curator/performer. Besides taking the opportunity to make art that Ueno feel compelled to make, Ueno would also like to take the opportunity to create a space to involve local performers and scholars and promote cultural exchange.

## About the Artist

### Ken Ueno (b. 1970)

A recipient of the Rome Prize and the Berlin Prize, **Ken Ueno**, is a composer/vocalist/sound artist who is currently a Professor at UC Berkeley, where he holds the Jerry and Evelyn Hemmings Chambers Distinguished Professor Chair in Music. Ensembles and performers who have played Ken's music include Kim Kashkashian and Robyn Schulkowsky, Mayumi Miyata, Teodoro Anzellotti, Aki Takahashi, Wendy Richman, Greg Oakes, BMOP, Alarm Will Sound, Steve Schick and the San Francisco Contemporary Music Players, the Nieuw Ensemble, and Frances-Marie Uitti. His music has been performed at such venues as Lincoln Center, the Kennedy Center, the Metropolitan Museum of Art, MusikTriennale Köln Festival, the Muziekgebouw, Ars Musica, Warsaw Autumn, Other Minds, the Hopkins Center, Spoleto USA, Steim, and at the Norfolk Music Festival. Ken's piece for the Hilliard Ensemble, Shiroi Ishi, was featured in their repertoire for over ten years, with performances at such venues as Queen Elizabeth Hall in England, the Vienna Konzerthaus, and was aired on Italian national radio, RAI 3. Another work, Pharmakon, was performed dozens of times nationally by Eighth Blackbird during their 2001-2003 seasons. A portrait concert of Ken's was featured on MaerzMusik in Berlin in 2011. In 2012, he was a featured artist on Other Minds 17. In 2014, Frances-Mairie Uitti and the Boston Modern Orchestra premiered his concerto for two-bow cello and orchestra, and Guerilla Opera premiered a run of his chamber opera, Gallo, to critical acclaim. He has performed as soloist in his vocal concerto with the Boston Modern Orchestra Project in New York and Boston, the Warsaw Philharmonic, the Lithuanian National Symphony, the Thailand Philharmonic Orchestra, and with orchestras in North Carolina, Pittsburgh, and California. Ken holds a Ph.D. from Harvard University. A monograph CD of three orchestral concertos was released on the Bmop/sound label. His bio appears in The Grove Dictionary of American Music. [www.kenueno.com](http://www.kenueno.com)

A percussionist and performing artist, **Karen Yu** enjoys discovering the possibilities of combining sonic and performing arts. Through the unique blend of sight and sound inherent in percussion performance, Karen proactively seeks new approaches to transform the existing concert culture. Karen is a Co-founder and Director of the chamber percussion group, The Up:Strike Project, Project Coordinator of NOVA Ensemble, and Co-founder of EXORDIUM Collective. Karen has most recently featured at the opening of Contemporary Musiking Hong Kong's Sound Forms 2019; also appeared in Banff Centre for Arts and Creativity, Hong Kong Arts Festival, Hong Kong Sinfonietta @ Artistree "Notating Beauty That Moves," Tai Kwun Lunch Time Series, Transplanted Roots Percussion Research Symposiums (Brisbane & Montreal), Banff Centre of Arts and Creativity, Eighth Blackbird Creative Lab and IRCAM ManiFeste Academy.

Born in the Island of Borneo, Malaysia, **Thomas Tsang** studied at the Southern California Institute of Architecture and one year in the stage production at the Juilliard School. In 2000, he received a professional degree in Architecture at The Cooper Union in New York City. Tsang is a recipient of the coveted Marion O. and Maximilian E. Hoffman Rome Prize in Architecture and was named a Fellow of the American Academy in Rome. He is also the recipient of numerous international awards including Shinken-chiku-sha, Central Glass, Graham Foundation, ENYA Prize and American Academy in Rome. His

research and work have been published internationally in the Wall Street Journal, Asia CNN, CCTV, Shinkenchiu, LEAP, Japan Architects, Domus, UIA Tokyo, AREA, Artforum, and among others.

His curatorial projects include Cloud of Unknowing: A City with Seven Streets at Taipei Fine Arts Museum, MTR Art in Architecture Station for the Hong Kong West Kowloon railway station, and recently, 2018 Hong Kong Exhibition at the 16th International Architecture Exhibition – La Biennale di Venezia. His publications include ‘On the Edge: Ten Architects from China’ (2007) and ‘Open City: Existential Urbanity’ (2015). He is the co-chief editor for The Hong Kong Institute of Architects Journal, Occupy and chief-editor of Sounding Architecture Manifest. Taught at the Cooper Union and China Academy of Art, currently at University of Hong Kong.

**Giorgio Biancorosso** is Professor of Music and Director of the Society of Fellows in the Humanities, The University of Hong Kong. He is the author, most recently, of *Situated Listening: The Sound of Absorption in Classical Cinema* (Oxford University Press, 2016) and “The Phantom of the Opera and the Performance of Cinema” (*The Opera Quarterly* 34/2-3, 2018). His work on the history and theory of listening reflects a long-standing interest in musical aesthetics, film music, and the history of global cinema. He is currently completing for Duke University Press the monograph *Wong Kar Wai’s Soundtracks: Music-Bricolage-Representation*. Biancorosso is also active in Hong Kong as a programmer and curator.

**Dr Damien Charrieras** is currently Associate Professor at the School of Creative Media in Hong Kong, he is programme leader for the Master of Arts in Creative Media (MACM) and leads the Blockchain and Creative Industries Research Group at the Center for Applied Computing and Interactive Media at City University of Hong Kong. A graduate from the Lyon Institute of Political Studies, he holds a PhD in Film Studies from Sorbonne Nouvelle University, a PhD in communication studies from the University of Montreal. He has been a visiting scholar at Brown University (Modern Culture and Media), New York University (Music) and worked as a researcher at the Institut National de l’Audiovisuel, at the Centre National de la Cinématographie (Paris) and at the Institut National de la Recherche Scientifique (Montréal)

As a media theorist he is interested in underground musical scenes in Hong Kong, the analog use of digital technologies in electronic music, as well as in a variety of topics pertaining to digital creation (new media arts practices and technologies, blockchain technologies in creative industries, machine learning in arts, worldbuilding, metacreation in video games, the use of neural networks in game engines). His papers were published in *Organized Sound* (Cambridge UP), *Cities* (Elsevier) and *Human Relations* (Sage).

As a performer and educator, **Deborah Waugh** has been actively engaged in the Hong Kong arts scene since arriving in the city two decades ago. Currently working at The University of Hong Kong, she has premiered numerous compositions with various ensembles as well as commissioned new works. Recent projects include the founding of the Sounding Architecture project with Thomas Tsang in 2016. This led to innovative collaborations with the Hong Kong New Music Ensemble, Ken Ueno, Arham Aryadi, and

the HKU music ensembles which she directs. In addition to her engagement with contemporary music, Deborah is also an experienced chamber and orchestral player. She worked as a casual percussionist with the Melbourne Symphony Orchestra for many years, as well as performed with the Australian Opera, Australian Ballet, Sydney Theatre Company, Australian Contemporary Theatre Company, and other leading Australian ensembles. She was a founding member of Aradia Ensemble in Toronto and performed with the Canadian world music ensemble Musaïc at Expo '98 in Lisbon. With countless performances and recordings in a diverse range of genres, Deborah has performing diplomas from the Victorian College of the Arts in Melbourne, Master of Music from the University of Toronto, and a Ph.D. from The University of Hong Kong.

**Kung Chi Shing** Born and raised in Hong Kong, Kung Chi Shing is a composer and performer. Kung studied classical music and composition in the United States with Richard Wernick, Chinary Ung and George Crumb. In his compositions and performances, Kung focuses on experimentation with different formats, including pop, classical and improvisational music, and theatre art. Since 1996 he has created, composed and staged six full-length music theatre pieces (with Valerie C. Doran as co-director): 'Destiny Travels Limited', 'The Floating Bridge', 'City Inside a Broken Sky', 'M Garden', 'City Inside a Broken Sky II' and 'Minamata: A Requiem'. Kung has written music for Taiwan's U-Theatre, Dance Forum Taipei; Hong Kong's City Contemporary Dance Company, Hong Kong Ballet, Hong Kong Dance Company; China's Guangdong Modern Dance Company, Canada's Toronto Dance Theatre among others. He has done his own solo performance in Hong Kong, Taiwan, Japan, Cuba, Tashkent, New York, London, Berlin and Venice. Currently Kung is the Artistic Associate (Music) in West Kowloon Cultural District in Hong Kong.

**Shane Aspegren** (b. 1975, Nebraska, USA) currently lives and works in Hong Kong. His practices include or have included music, sound, installation, video, photography, ceramics, and various modes of performance—often working across these different media and frequently through collaboration or spectator-interaction. Aspegren's works are characterized by their juxtaposition of carefully-crafted and improvisational elements, exploring a cross-discipline perspective on such topics as metaphysics, habitual customs and human response to natural phenomena. In addition to his solo works, Aspegren collaborated closely with Adrian Wong between 2014 and 2017, co-creating installations, videos, prints, sculptures and public interventions, including the series Third Eye Kaleidoscope (for which they were awarded a Hong Kong Arts Development Council grant), the multi-faceted exhibition Cromniomancy and the immersive performance/installation Ci Ha Visto Un Re (A King Saw Us). Aspegren has additionally worked in roles of composer, performer or sound designer for exhibitions and performances with Tarek Atoui, Samson Young, Manuel Pelmus, Ivanhoe Lam, Steven Reker, Huang Rui, Cody Hudson and others.

As a composer, writer and multi-instrumentalist Aspegren has made dozens of studio albums and performed hundreds of concerts around the world including festivals such as Primavera Sound & Coachella to prestigious venues such as the Whitney Museum. He was half of the internationally acclaimed duo The Berg Sans Nipple from 2001-12 and later co-founded the Hypno-Tropicalia group Blood Wine or Honey, who released their album Fear & Celebration to worldwide acclaim in 2018. Aspegren also performed as a musician on recordings and world tours with Bright Eyes, Songs:Ohia, François Breut, Don Nino, Woodkid and others.

Aspegren remains active as a composer and performer in both underground and performing arts contexts (dance, theatre, experimental opera) as well as for film scores and soundtracks. His improvised and one-off projects have included collaborations with dj sniff, Arto Lindsay, Jerome Lorichon, Quintin Rollet, Antilles, Kung Chi Shung, F.Lor, Ikue Mori, Ken Ueno, Nerve, Silver Apples and many others.

Aspegren received a BA in Film Studies from University of Nebraska. His work has been exhibited, performed, commissioned and collected internationally including at Palazzo Reale, Milan; Spring Workshop, Hong Kong; Para Site, Hong Kong; K11 Art Foundation, Hong Kong; Frank Yang Foundation, Shenzhen; the Venice Biennale, Venice; Guggenheim Museum, New York; Anthology Film Archives, New York; Rossi & Rossi, Hong Kong and many others. [shaneaspegren.com](http://shaneaspegren.com)

**Nerve (Steve Hui)** is a Hong Kong-based multidisciplinary artist whose practice mines the boundaries between contemporary music, sound art, multimedia theatre and underground subcultures. His main interests are crossing boundaries, experimenting tradition and remixing art forms. His works have been appeared at Hong Kong Arts Festival, Microwave International Media Art Festival and New Vision Arts Festival. As a composer Steve has received commissions from City Contemporary Dance Company, Hong Kong Sinfonietta and Zuni Icosahedron. As a performer he has played at CTM Vorspiel, Kill the Silence, Lausanne Underground Film & Music Festival and Outlook Festival Hong Kong. He is a graduate of the Hong Kong Academy for Performing Arts and is a 2017 Asian Cultural Council fellow in New York

Born in Hong Kong, **Fiona Lee**'s works of art are derived from the intersection between installation and performance. Listening creates an important connection between Fiona and the world; this is when she feels the movement of every single moment. She believes her art creations represent the progress she is making in exploring and accepting her own and others' possibilities.

Lee's installations have featured at a number of art festivals, including ART CAMP TANGO 2017, Around Sound Art Festival 2014 (Kyoto, Japan), Transi(en)t Manila Project Glocal 2014 (Manila, Philippines), the 12th Seoul International NewMedia Festival and the 16th ifva(Interactive Media Category) Finalist Works Exhibition (Hong Kong). Her sound and light performance "delight" has been hosted internationally in Taiwan, Korea, Macau and Hong Kong. She was invited to perform at the Asian Meeting Festival 2016 in Japan, and she also takes part in improvisations with a variety of musicians & sound artists. Recently, she is the member of Namiji, an artist group formed with Samson Cheung & Wong Fuk Kuen. Fiona has released her self-published album, "walking in a daze" (2016), which has collected sound works she created.

## Fact Sheet

Project Name	HKACT! ACT 7 Ken Ueno Osage Residency
Events	<p>Vernissage / Vessel (Solo site-specific performance installation) Wednesday 9 October 2019, 6.00 - 8.00pm</p> <ul style="list-style-type: none"> <li>● Performance by Ken Ueno, three-channel video installation, and performances of two recent compositions by Ueno by local percussionist, Karen Yu</li> </ul> <p>Resonance (Panel Discussion) Thursday 10 October 2019, 6.30 – 9.00pm Ken Ueno in conversation with:</p> <ul style="list-style-type: none"> <li>● Giorgio Biancorosso, theorist, HKU, Music Department</li> <li>● Thomas Tsang, architect, HKU, Faculty of Architecture</li> <li>● Damien Charrieras, media theorist, City University of Hong Kong, School of Creative Media</li> <li>● Deborah Waugh, performer, HKU, Music Department</li> </ul> <p>Bread (Experimental improvised music concert) Friday 11 October 2019, 6.00 – 8.00pm Ken Ueno with:</p> <ul style="list-style-type: none"> <li>● Kung Chi Shing, violin</li> <li>● Nerve (Steve Hui), electronics</li> <li>● Fiona Lee, electronics</li> <li>● Shane Aspegren, drums and electronics</li> </ul>
Venue	<p>VESSEL Venue Osage, 4/F, 20 Hing Yip Street, Kwun Tong</p> <p>RESONANCE Venue KB730, 7/F, Knowles Building, Faculty of Architecture, The University of Hong Kong</p> <p>BREAD Venue Osage, 4/F, 20 Hing Yip Street, Kwun Tong</p>
Presented by	Osage Art Foundation
Supported by	<p>U.S. Consulate General Hong Kong and Macau Faculty of Architecture, The University of Hong Kong Department of Music, The University of Hong Kong Knowledge Exchange Office, The University of Hong Kong</p>



## 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 recognized by the local community and internationally as having initiated many pioneering projects of international caliber.

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



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.

[www.hkact.hk](http://www.hkact.hk)

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