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PRESS RELEASE

To Arts and Features Editors

For Immediate Release

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JEFFREY SHAW Solo Exhibition



13.11.2019 - 12.02.2020

HKACT! Act 9

About WYSIWYG

WYSIWYG is the first solo exhibition of Jeffrey Shaw in Hong Kong. Osage Art Foundation is proud to present *WYSIWYG* to the audience in Hong Kong.

At his first art exhibition in London in 1966, Jeffrey Shaw announced: *This is NO THING. This is a SITUATION OF OPPORTUNITY*. From that time onwards throughout his career, Shaw has focused his artistic research on creating situations of viewer engagement rather than on object making. His pioneering introduction of 'interactivity' into the language of contemporary art made personal discovery and the *WYSIWYG* experience the cornerstones of his philosophy of art's present and future operational value.

This exhibition at Osage of works that Shaw and Agnes Lin (Osage) have selected draws upon over fifty years of his practice. Together, it provides a rare opportunity to experience an overview and insight into the core technical, aesthetic and conceptual themes that have preoccupied his creative research. These include public participation and interaction, expanded cinema and immersive visualization, the aesthetics of navigable representations and emergent narrative, new media and computational techniques and virtual and augmented reality. This practice has often involved the development of new types of optical/mechanical apparatus which are both platforms for and expressions of the underlying aesthetic and conceptual aspirations in Shaw's work.

Shaw has led the revolution in art whereby spectators became principal actors in immersive spaces of representation along the borders of the virtual and the real. The Osage exhibition presents a juxtaposition of Shaw's most important recent works, reconfigurations of his landmark older works as well as some intriguing artifacts from his archive, thereby making it a fascinating exploratory journey for the audience moving from the past to the present and back again.

A distinctive aspect of Shaw's practice is his deep-going co-operation with other artists, writers, composers, photographers and engineers. Shaw's practice is also linked to the history of his foundational institutional and academic achievements (APG London; Eventstructure Research Group Amsterdam; ZKM Karlsruhe; iCinema UNSW Australia; School of Creative Media City at the University Hong Kong) that have made his pioneering research, as well as curatorial activities, so influential on artists, scholars and students internationally. In Peter Weibel's words "... *his works co-created, co-constructed the genre, gave it its initial contours. Without Shaw's output we would be unaware of the full range of electronic media art.*"

WYSIWYG presents milestone works that are hallmarks of Jeffrey Shaw's singular achievements in the avantgarde of contemporary media art. The computing acronym *WYSIWYG* - *what you see is what you get* – was chosen by Shaw as the title for his solo exhibition because it invokes the experience gained from the viewer's action of interactively exploring his artworks. In this most fundamental aspect of Shaw's oeuvre, the exposition his art is determined by what happens in the course of an exchange, and what is seen and perceived is what is performed and elucidated by each individual viewer/interactor. So one can add this preface to *WYSIWYG*: *WYDIWYS* – *what you do is what you see*!

The exhibition is hosted by Osage Hong Kong, 4/F, 20 Hing Yip Street, Kwun Tong, Kowloon, Hong Kong.

For media enquiries, high resolution images or interview requests please contact Belle Leung (Osage Art Foundation) by email belleleung@oaf.cc or telephone +852 2172 1607.

Parallel to this solo exhibition, Shaw is also showing two important interactive and immersive artworks at the exhibition *Leonardo da Vinci – Art & Science, Then & Now*, City University of Hong Kong. One dates from 1997 and is a pioneering virtual reality installation, the other is a new augmented reality installation specially conceived for this exhibition that runs from 20 September 2019 to 15 December 2019. For details, please refer to their website: <https://www.cityu.edu.hk/ceg/exhibitions/daVinci>

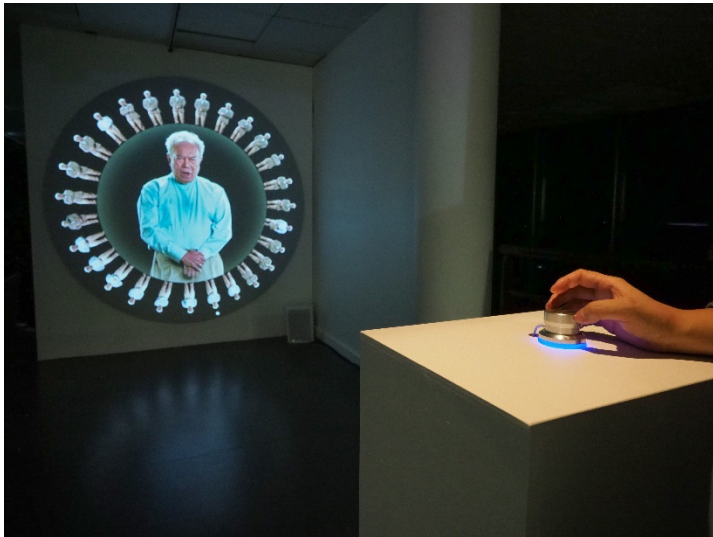
SELECTED EXHIBITION WORKS



Fall Again, Fall Better (2012) by Jeffrey Shaw, Sinan Goo. Photo: ©Jeffrey Shaw



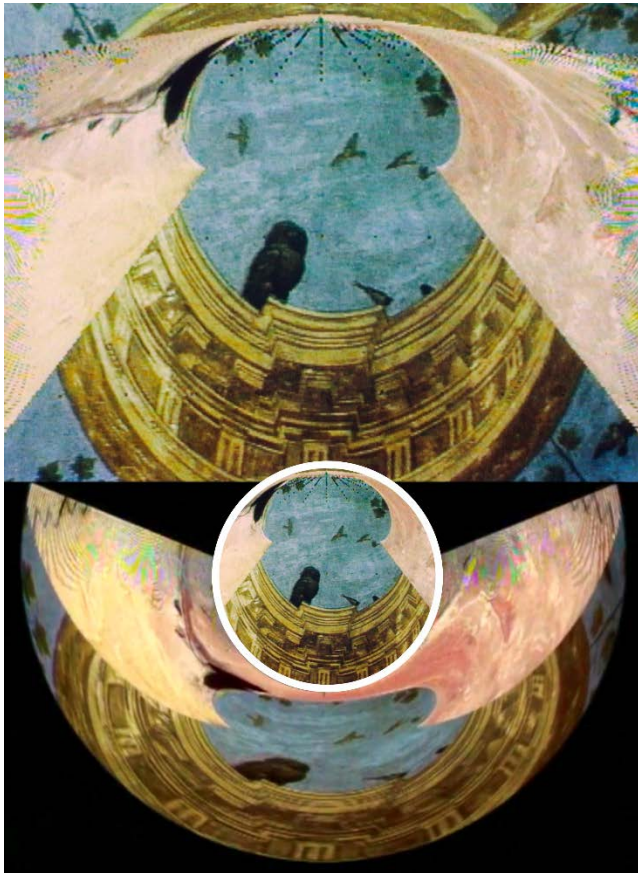
The Legible City (1989-91) by Jeffrey Shaw, Dirk Groeneveld. Photo: ©Jeffrey Shaw



Recombinatory Poetry Wheel (2018) by Jeffrey Shaw, Sarah Kenderdine. Photo: ©Jeffrey Shaw



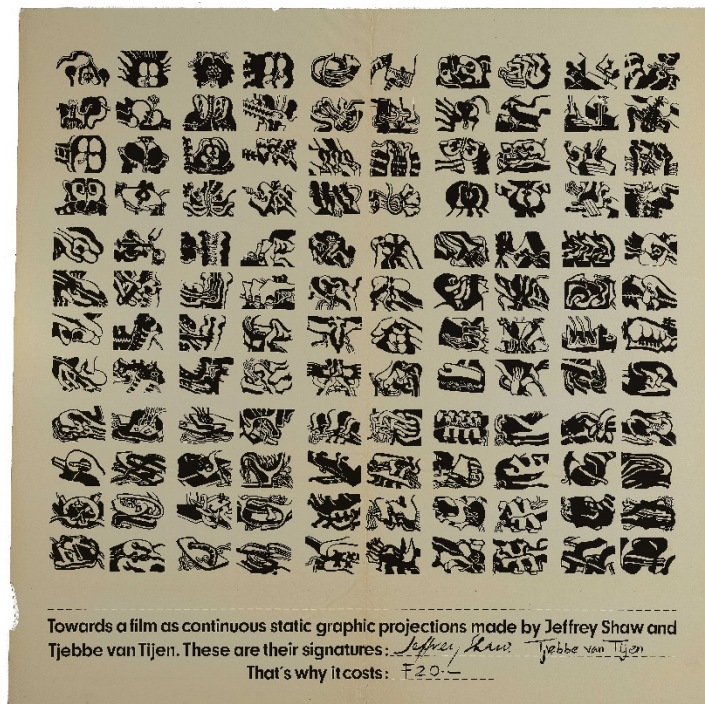
The Golden Calf (1994/2018) by Jeffrey Shaw. Photo: ©Jeffrey Shaw



Heavens Gate Anamorphosis (1987/1993) by Jeffrey Shaw, Harry de Wit. Photo: ©Jeffrey Shaw



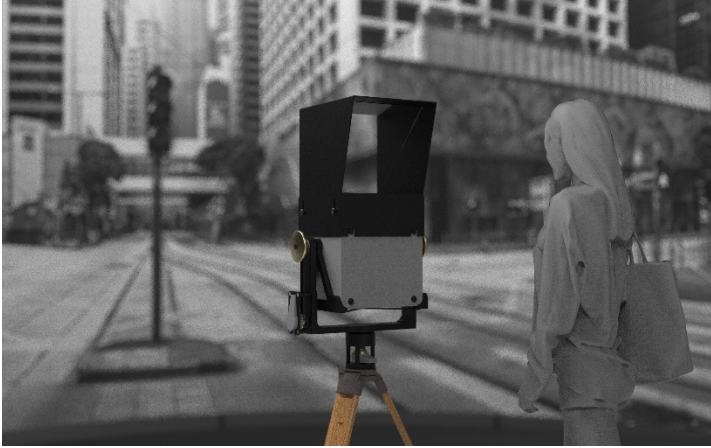
COMPENDIUM@WYSIWYG (2019) by Jeffrey Shaw, Raphael Chau. Photo: ©Jeffrey Shaw



Continuous Sound and Image Moments (16mm film version, 1966) by Jeffrey Shaw, Tjebbe van Tijen. Photo: ©Jeffrey Shaw, Tjebbe van Tijen



Eavesdrop (2004/2019) by Jeffrey Shaw, David Pledger. Photo: ©Jeffrey Shaw



Virtual Sculptures (1981/2019) by Jeffrey Shaw, Theo Botschuijver, John Choy. Photo: ©Jeffrey Shaw, John Choy

FACT SHEET

Project Name	HKACT! ACT 9 WYSIWYG
Artist	Jeffrey Shaw
Collaborators	Sarah Kenderdine, David Pledger, Edwin Nadason Thumboo, Tjebbe van Tijen, Theo Botschuijver, John Choy, Joseph Chan, Harry de Wit and Dirk Groeneveld
Exhibition	Opening Reception Tuesday 12 November 2019, 6.00 - 8.00pm Exhibition Continues: 13 November – 12 February 2019 Mon-Sat 10.30am – 6.00pm Sun 2.30 – 6.30pm
Venue	Osage 4/F Union Hing Yip Factory Building 20 Hing Yip Street Kwun Tong, Hong Kong
Presented by	Osage Art Foundation
Supported by	Zotac Technology Limited School of Creative Media, City University of Hong Kong San Miguel Brewery Hong Kong Limited

ABOUT THE ARTIST

Professor Jeffrey Shaw (1944 Melbourne) has been a leading figure in new media art since its emergence from the performance, expanded cinema and installation paradigms of the 1960s to its present day technology-informed and virtualized forms. In a prolific career of widely exhibited and critically acclaimed work he has pioneered the creative use of digital media technologies in the fields of virtual and augmented reality, immersive visualization environments, navigable cinematic systems and interactive narrative. Professor Shaw was co-founder of the Eventstructure Research Group in Amsterdam (1969-1979), and founding director of the ZKM Institute for Visual Media Karlsruhe (1991-2002). At the ZKM he conceived and ran a seminal artistic research program that included the ArtIntAct series of digital publications, the MultiMediale series of international media art exhibitions, over one hundred artist-in-residence projects, and the invention of new creative platforms such as the EVE Extended Virtual Environment (1993) PLACE (1995) and the Panoramic Navigator (1997). In 1995 Shaw was appointed Professor of Media Art at the State University of Design, Media and Arts (HfG), Karlsruhe, Germany.

Professor Shaw's landmark art works include *The Legible City* (1989), *The Virtual Museum* (1991), *The Golden Calf* (1994), *Place-A Users Manual* (1995), *conFiguring the CAVE* (1997) and *the Web of Life* (2002). He co-curated the seminal *FUTURE CINEMA* exhibition at the ZKM Karlsruhe, the catalogue of which was published by MIT Press. Shaw's career is further distinguished by his collaborations with fellow artists including Peter Gabriel, David Pledger, Agnes Hegedues, The Wooster Group, William Forsyth, Harry de Wit, Theo Botschuijer, Dennis Del Favero, Peter Weibel, Bernd Lintermann, Dirk Goeneveld, Leslie Stuck, Paul Doornbusch, Jean Michel Bruyere, Saburo Teshigawara, Ulf Langheinrich and Sarah Kenderdine. Shaw has been the recipient of numerous awards including *Ars Electronica*, Linz, Austria; *L'Immagine Elettronica*, Ferrara, Italy; the *Oribe Prize*, Gifu, Japan and an *IDEA Gold Medal* in 2009.

In 2003 Professor Shaw was awarded the prestigious Australian Research Council Federation Fellowship and returned to Australia to co-found and direct the UNSW iCinema Centre for Interactive Cinema Research in Sydney from 2003-2009. At iCinema he led a theoretical, aesthetic and technological research program in immersive interactive post-narrative systems, which produced pioneering artistic and research works such as *Place-Hampi* and *T_Visionarium*, the latter shown at the Biennale of Seville in 2008. In September 2009 Shaw joined City University in Hong Kong as Chair Professor of Media Art and Dean of the School of Creative Media (SCM). Professor Shaw has a position at UNSW as co-director of the iCinema Centre for the purposes of academic and research co-operation with CityU. He established a SCM research facility at the Hong Kong Science Park in 2010. Together with Sarah Kenderdine he also founded *ALiVE* - the SCM Applied Laboratory for Interactive Visualization and Embodiment - at the Hong Kong Science Park. Currently Shaw is Director of the CityU SCM Centre for Applied Computing and Interactive Media, that is based both in Hong Kong and in Chengdu.

Selected milestones and statements about Shaw's work:

- Born 1944, Melbourne, Australia
- Studied Architecture and Art History
- Co-founded the Eventstructure Research Group Amsterdam (1969-1979)
- Founding Director of the ZKM Institute for Visual Media, Karlsruhe, Germany (1991-2003)
- Founding director of the UNSW iCinema Center for Interactive Cinema Research, Australia (2003-2009)
- Appointed Chair Professor and Dean of the City University of Hong Kong School of Creative Media (2010)
- Honorary Doctorate, Multimedia University, Malaysia (2012)
- Oribe Award, Gifu, Japan (2005)
- Awarded the Australian Research Council's Federation Fellowship (2003-2008)
- Awarded the Ars Electronic Golden Nica for Pioneer of Media Art, Austria (2015)
- Lifetime Achievement Award, Society of Art and Technology, Montreal, Canada (2014)

"In interactive art the conditions for narrative-making arise through the process of interaction, and meaning emerges in the unique moments of engagement between user and system." Jeffrey Shaw

"It is by conceiving of unique combinations of apparatuses that pertain to various modes of representation, both old and new, that Shaw is inventing amazing machines for seeing." Anne-Marie Duguet

"Jeffrey Shaw is submitting the screen to an entirely different kind of treatment, one wherein it is conceived as a viewing window. Unlike with cinema ... it involves a frame whose displacement is contiguous with that of the spectator and over which this spectator has control." Anne-Marie Duguet

"Shaw's research places itself figuratively at the heart of contemporary relations between art, science and technology." Laudatio for the Immagine Elettronica Prize, Bologna 1990

"Jeffrey Shaw's achievements ... have been without parallel. Not only has he pioneered the interactive arts through his own groundbreaking installations, but he has nurtured an entire generation of new media artists and theorists." Marsha Kinder

"Jeffrey Shaw is a thinker of great vision and forethought, a man of rare integrity and incorruptibility. His work is exceptionally influential and pioneering." Otto Piene

"(Jeffrey Shaw) is an artist who has followed systematically the path from spectator participation to interactivity, ... making full use of all technological advances in order to incorporate them in his artistic research." Frank Popper

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



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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