



"Marshall Speaker Cabinet (pair), horizontal", 2013
Acrylic and Bondo on canvas
15 x 30 x 30 inches each x 2 / 38 x 76 x 76 cm each x 2

Galerie Perrotin, Hong Kong
Kaz Oshiro – "Logical Disjunction"
20 November - 21 December 2013

Galerie Perrotin, Hong Kong, is pleased to present a solo exhibition by Kaz Oshiro, "Logical Disjunction", from 20 November to 21 December, whose works consistently seek to recalibrate viewer's definition of a painting. The title is a mathematical term, similar to 'or' in grammar. Oshiro picked "Logical Disjunction" as the title to suggest the ambivalent nature of his works, which are often described as sculpture or painting, abstract or representational, minimal or maximal. They inhabit the grey area between the poles of these binary oppositions.

Kaz Oshiro was born in 1967, in Okinawa, Japan. He has lived and worked in Los Angeles for the past 25 years, and earned a BA and a MFA from California State University, Los Angeles. Oshiro is known for his sculptural paintings, which create a lingua franca that plays on the global consumerist culture by imitating mundane commonplace objects that are predominately located in the domestic sphere.

Since the earlier phase of his career, Oshiro's artistic inspiration sprang from everyday objects, such as old microwave ovens, amplifiers, kitchen cabinets, washers and car bumpers. He recreated them by stretching the canvas over stretch bars, assembling them three-dimensionally, and finally giving them a trompe-l'œil extreme precision. The finished works are sculptural images, as much as a volumetric representation of the original objects.

貝浩登 (香港)
Kaz Oshiro – 《Logical Disjunction》
2013年11月20日至12月21日

貝浩登(香港)將於2013年11月20日至12月21日，舉辦Kaz Oshiro《Logical Disjunction》個展，展示這位藝術家如何不斷挑戰傳統繪畫觀念。Logical Disjunction 原為數學用詞，跟語法中的「或」相近。Kaz Oshiro的作品常處於雕塑和畫作、抽象和具象、極簡和極繁之間的灰色地帶。因此，藝術家想藉此題目來表達作品的矛盾性。

Kaz Oshiro 1967年生於日本沖繩縣，過往25年一直在洛杉磯生活及創作，先後於洛杉磯加利福尼亞州立大學(California State University)取得文學士及美術碩士學位。他的雕塑畫(sculptural paintings)尤為人所熟悉，透過模擬日常家居物品，為全球消費主義文化創造了共同語言。

由早期開始，Kaz Oshiro的創作靈感來自日常物件，例如微波爐、擴音機、廚櫃、洗衣機及汽車防撞槓。他會先用畫框拉緊畫布，然後以立體方式重塑物件，成品幾可亂真，每件都是一個雕像，近乎原物再現。

Ironically, Oshiro's remarkably realistic 'objects' are not functional: amplifiers are mute and cabinets are sealed. The practical use of the objects is deliberately precluded, thus subverting the expectations of the viewer. Flawed by their fictional history in the form of stains, blots, scratches and stickers, they are meant to be utilitarian objects with the slightest possible representational value, yet they are rendered as mediums of Oshiro's artistic intentions. The meanings are not to be found on the surface but on the back of the open paintings, which reveal a void and expose the secret of his canvas stretchers. It is Oshiro's intention to reveal his practice, after all the works are nothing more than mere illusion for the sake of art. The ambiguity of the works lures the viewer into pondering over the art of Oshiro, which in turn aims to incite the viewer to reflect upon current modes of representation in our contemporary society.

Later, Oshiro began to take a formalist shift and pared his canvases down to their core essential status as art objects. He continues to expand on the idea of painting as a spatial and conceptual practice, and further simplified their surfaces to heighten their phenomenological effects. Although some of them are still pointing at cabinets and amplifiers, there is a radical toning down of visual details, and a distancing from symbolism. In addition, there are monochromatic paintings that occupy the exhibition space in a way one least expects: they crouch in the corners and collapse onto the floor, entering the place of the viewer. Through dynamic interactions with the environment and context, Oshiro's works turn the gallery into a theater of circumstance. The paintings look like boards that are being wedged forcefully onto the wall. Illusion is achieved by the pseudo bending and folding of the canvases, balanced skillfully by a modest and reserved appearance. Oshiro once again directs our attention to the gap between what we see and what we believe, creating experiential moments where knowledge and experience diverge.

諷刺的是，這些極為逼真的「物件」卻完全無法使用——擴音機不能發聲，廚櫃亦不可開啓。藝術家故意抽走物件的實用價值，令觀者預期落空。雖然有污漬、刮痕和貼紙作掩飾，令人更易於相信物件是實而不華，曾被人用過。但其實它們只是藝術家的創作媒介，真正意義在畫作背後，在於其所揭示且秘藏於畫框內的虛無感。對於Kaz Oshiro來說，自己全部作品都是為藝術而創造的假象。作品引發觀者思考他的藝術，進而反思現有的藝術表現方式。

到了後期，Kaz Oshiro開始轉向形式主義，盡量精簡畫作，只保留藝術品的必要成份。他繼續鑽研繪畫的空間和概念處理，構圖更為簡單，藉以突顯表象。畫作雖然繼續模擬廚櫃和擴音機，但視覺元素大減，與象徵主義漸生距離。另外，單色畫作的展示方式往往出人意料，例如作品可以縮在展廳一角，倒塌在地上，以此吸引觀者。通過作品與環境的互動，Kaz Oshiro把展覽場地轉化為環境舞台，畫作仿似插入牆壁的單色木板。看似彎曲摺疊的畫布，若非外貌不相配，早已造成假象。這時，Kaz Oshiro又再提醒我們：眼見的未必可信，體驗與知識之間存有分歧。



"Lateral File Cabinet (Black, cup rings, drips)", 2013
Acrylic and Bondo on canvas
36 x 42 x 19 inches / 92 x 107 x 46 cm



"Untitled Painting", 2013
Acrylic on canvas
68 x 33 x 16 inches / 172 x 84 x 41 cm

Kaz Oshiro was born in 1967, in Okinawa, Japan. He earned a BA and a MFA from California State University, Los Angeles, USA.

SOLO SHOWS

- 2014 "Chasing Ghosts", LACMA's Charles White Elementary School Gallery, Los Angeles, CA, USA
2013 "Logical Disjunction", Galerie Perrotin, Hong Kong
"BRENNA YOUNGBLOOD", Honor Fraser Gallery, Los Angeles, USA
2011 "Sunset Drone", Las Cienegas Project, Los Angeles, USA
"Zeuxis pop", Villa du Parc, Annemasse, France
2010 "Sundowner", Galerie Perrotin, Miami, USA
"Home Anthology 2", Las Cienegas Project, Los Angeles, CA, USA
"Home Anthology", galerie frank elbaz, Paris, France
"Never Can Say Goodbye", Tower Records Store, in collaboration with No Longer Empty, New York, NY, USA
2009 "False Gesture", Rosamund Felsen Gallery, Santa Monica, USA
"Setting Sun", Yvon Lambert Gallery, New York, NY, USA
2008 "Kaz Oshiro, Sorry We're Closed", Galerie Rodolphe Janssen (special storefront window project) Brussels, Belgium
"Untitled Recordings", Clear Gallery, Tokyo, Japan
2007 "Common Noise", galerie frank elbaz, Paris, France
"Room Acoustics", Tokyo Institute of Technology, Tokyo, Japan
"Untitled Recordings", Clear Gallery, Tokyo, Japan
"Kaz Oshiro, Paintings and Works on Paper, 1999-2006", Las Vegas Art Museum, Las Vegas, NV, USA
"New Works, Project Room", Yvon Lambert Gallery, New York, USA
2006 "Driving with Dementia", Rosamund Felsen Gallery, Santa Monica, CA, USA
"Subpar", Steven Wolf Gallery, San Francisco, CA, USA
2005 "Project Series 27, Kaz Oshiro", Pomona College Museum of Art, Claremont, CA, USA
"Drone", Rosamund Felsen Gallery, Santa Monica, CA, USA
"Room Acoustics", Tokyo Hipsters Club, Inart Gallery, Tokyo, Japan
Pomona College Museum of Art, Project Series, Claremont, CA, USA
2004 "Out-n-In", Rosamund Felsen Gallery, Santa Monica, CA, USA
2002 "Pet Sounds, Vol. 13: No Sound, More Alchemy", California State University, Los Angeles, USA
"Pop Tatar (Curse of Pop Music)", Rosamund Felsen Gallery, Santa Monica, CA, USA

GROUP SHOWS

- 2013 "Between Critique and Absorption: Contemporary Art and Consumer Culture", Haggerty museum of art, Milwaukee, Wisconsin, USA;
"The Spook Rock Rd", Galerie Frank Elbaz, Paris, France
2012 "Simulacrum", Columbus College of Art and Design, Columbus, OH, USA; "Okinawa Art in NY", The Nippon Gallery at the Nippon Club, New York, NY, USA;
"Bruce Conner and the Primal Scene of Punk Rock", Museum of Contemporary Art, Denver, CO, USA; "Lifelike", Walker Art Center, Minneapolis, MN, USA;
"Notations: The Cage Effect Today", Hunter College, New York, NY, USA; "Twelve", West Los Angeles College Art Gallery, Los Angeles, CA, USA; "Object Fictions", James Cohan Gallery, New York, NY, USA
2011 "New Image Sculpture", McNay Art Museum, San Antonio, Texas, USA; The Margulies Collection at the Warehouse, Miami, USA; "American exuberance", Rubell Family Collection, Miami, FL, USA; "California Art : Selections from the Fredrick Weisman Art Foundation", Los Angeles, CA, USA; "Greater LA", New York, NY, USA; "Conversation with Mathieu Mercier, Takaaki Izumi, Yuki Kimura, Soshi Matsunobe, Kaz Oshiro, Koki Tanaka about Abstract Objects", Super Window Project, Kyoto, Japan; "L'Insoutenable Légèreté de l'être", Yvon Lambert Gallery, Paris, France; "Berlin-Paris", Galerie Frank Elbaz at Wentrup Gallery, Berlin, Germany
2010 "Artist's Museum", MOCA, Los Angeles, USA; "Even Better Than the real Thing", Wignall Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, CA, USA; "Crosstown Traffic", Wentrup, Berlin, Germany
2009 "Une exposition de peinture", Zoo Galerie, Nantes, France; "Extending the Line", Fine Art Gallery, California State University, USA; "Rogue Wave '09", L.A. Louver, Venice, USA
2008 "Like Lifelike : Painting in the Third Dimension", UC Riverside, Sweeney Art Gallery, Riverside, USA; "Call + response, MUDAM", a series of events hosted by artist Candice Breitz, Luxembourg; One Way or Another: Asian American Art Now, Japanese American National Museum, Los Angeles, USA, curated by Melissa Chiu, Karin Higa, and Susette S. Min; "Less is less, more is more, that's all", CAPC-Musée d'art contemporain, Bordeaux, France; "Some Paintings", Track 16 Gallery, Santa Monica, USA, curated by Doug Harvey; "Specific Objects", Johann König Gallery, Berlin, Germany; "One Way or Another: Asian American Art Now", Japanese American National Museum, Los Angeles, CA, USA; "Lure", galerie frank elbaz, Paris, France
2007 "If Everybody Had An Ocean: Brian Wilson", Tate St. Ives, UK & CAPC-Musée d'art contemporain, Bordeaux, France; "Beneath the Underdog", Gagosian Gallery New York, NY, USA; "Forged Realities", Universal Studios, Beijing, China; "One Way or Another : Asian American Art Now", Berkeley Art Museum, Berkeley, USA
2006 "Red Eye: Rubell Collection", Rubell Family Collection, Miami, FL, USA; "One Way or Another : Asian American Art Now", Asia Society and Museum, New York, USA; "Smoke and Mirrors: Deception in Contemporary Art", University of Alabama, Birmingham, USA; "Banquet : A Feast for the Senses", Pacific Asia Museum, Pasadena, CA, USA; "Deaf, from the Audible to the Visible", galerie frank elbaz, Paris, France; "Tina B", Praha, Czech Republic, Curator : Pascal Beausse
2005 "Thing: New Sculpture from Los Angeles", UCLA Hammer Museum, Los Angeles, USA; "Re-form", Northern Illinois University Art Gallery, Chicago, USA;
2004 "Rock", Mark Moore Gallery, Los Angeles, USA; "Giggles", Angstrom Gallery, Dallas, USA; "Nothing Compared to This", Contemporary Art Center Cincinnati, Cincinnati, USA; "California Biennial", Orange County Museum of Art, Newport Beach, USA; "Boundary Creatures", Kansas City Jewish Museum, Kansas City, USA. Curator : James Brinsfield; "Summer Program", Apex Art, New York. Curators : Mitchell Algus, Michelle Maccarone; "January 13-February 28, 2004", Swiss Institute, New York, USA
2003 "2003 Summer Program", Apex Art, New York, USA. Curators : Mitchell Algus, Michelle Maccarone; "Group Show", Rosamund Felsen Gallery, Santa Monica, USA
"Redux", Luckman Gallery, California State University, Los Angeles, USA
2002 "Group Show", Rosamund Felsen Gallery, Santa Monica, CA, USA
2001 "A Proper Aesthetics of the War", Gallery Zero One, Los Angeles, USA; "Lazy Susan", Long Beach City College Fine Arts Gallery, Long Beach, USA; "I'm in This Show", Fifty Bucks Gallery, Los Angeles, USA; "LA, CA", Newspace, Los Angeles, CA, USA

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Editor's notes:

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Media Preview Invitation:

A media preview and talk with the artist will be taking place on Wednesday 20 November from 5pm to 6pm
Opening cocktail on Wednesday 20 November 2013 from 6pm to 8pm.

For more information and press enquiries, please contact:

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