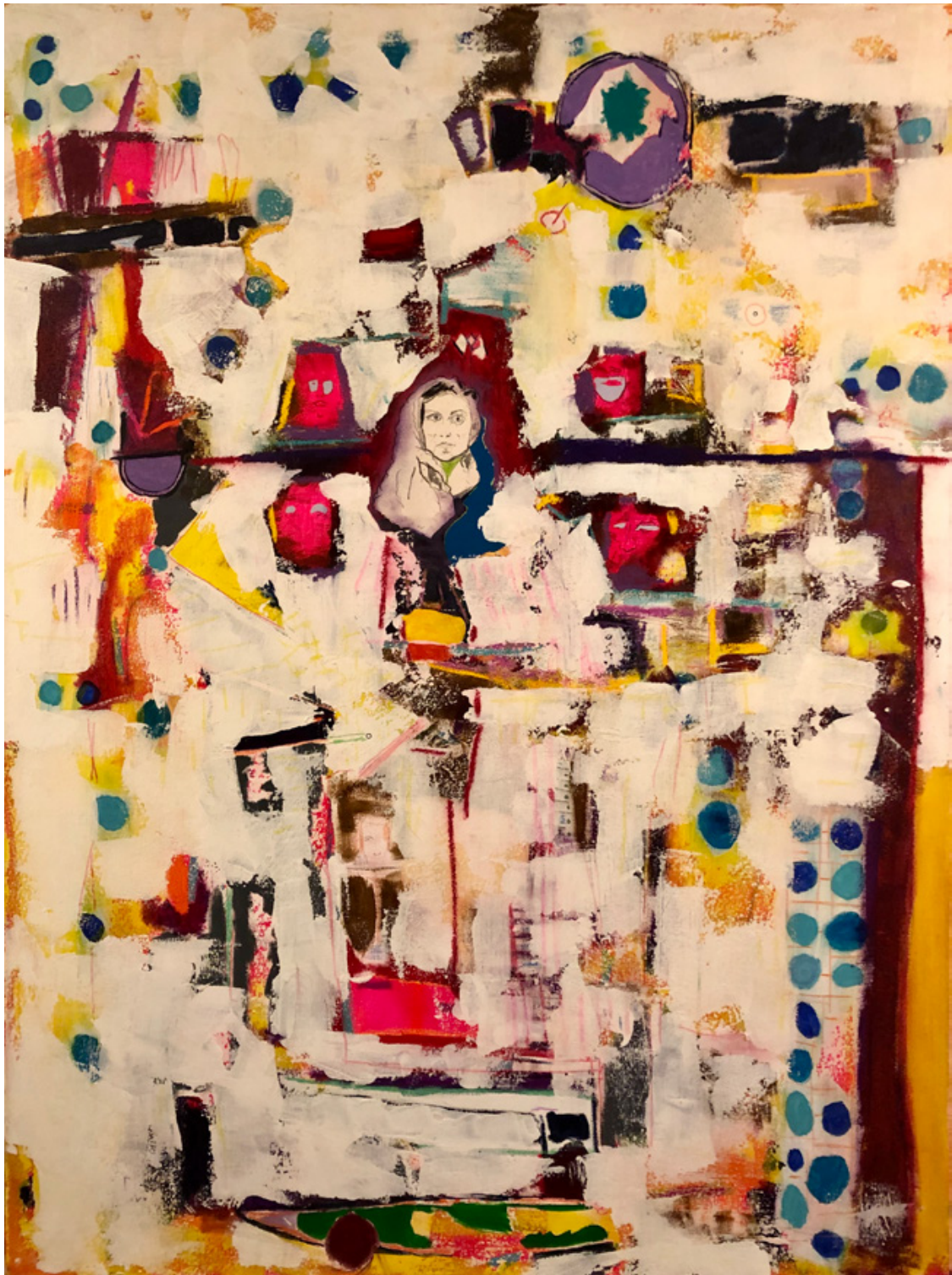


THE DRAGON PRESS

ART BASEL 2019 EDITION



Derek Des Isles, Untitled 01, 2019

THE MAVERICK EXPO, EDITION 6

NEW YORK CITY

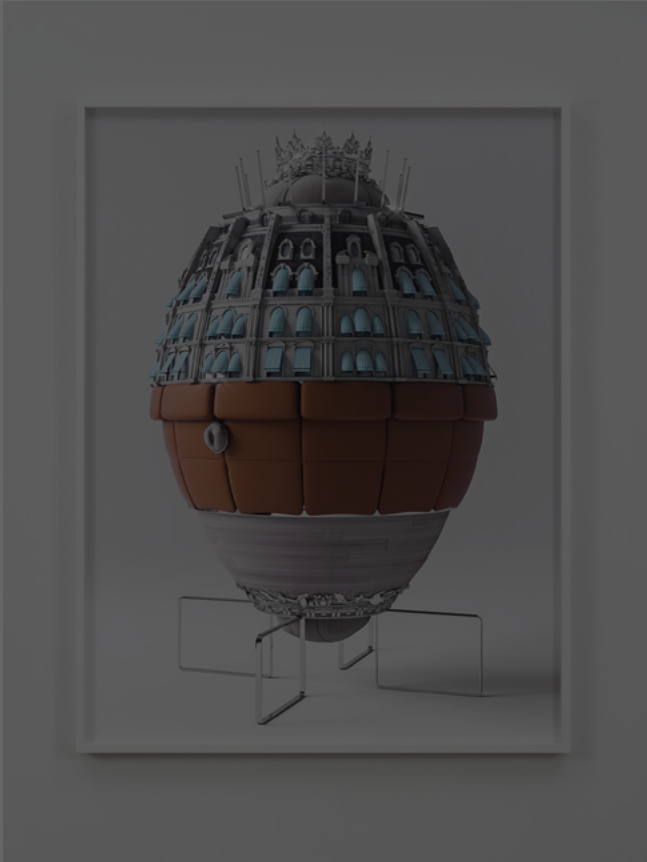
The Maverick Expo is a week long exhibition & performance event launched by Joseph Latimore in 2015, London UK.

The event showcases a select roster of emerging galleries, artists, curators, collectives & performance artists.

And, by design the event coincides with major franchise art events (ie., Frieze London & NYC, Art Basel - Switzerland, Hong Kong & Miami and Paris' FIAC).

The most recent edition, #6 - took place in downtown New York City April 30 - May 5, 2019 during Frieze NYC Week.

Participants in the 6th Edition included Jonathan Monaghan & Sara Ludy (courtesy of bitforms gallery), Derek Des Isles, Tim Evans, Emily Samantha Fung, Elena Moaty, Carolina Menendez & Sarbani Ghosh (courtesy of Gallery Sensei), and, curators Wenlu Bao and Liang Hai featured select works by Dongze Huo, Joslyn Moore, Michael Krasowitz, Yimiao Liu, Zhangbolong Liu & Renqian Yang.



Jonathan Monaghan, The Egg

FIVE QUESTIONS

STEVEN SACKS

Owner/Director
bitforms gallery

Established: November 2001, New York City



What is the meaning behind the name of your gallery?

The gallery's name was a reference to new media. Wanted a name that showed we had a clear focus.

Describe the direction of your gallery?

bitforms gallery represents established, mid-career, and emerging artists critically engaged with new technologies. Spanning the rich history of media art through its current developments, the gallery's program offers an incisive perspective on the fields of digital, internet, time-based, and new media art forms. Supporting and advocating for the collection of ephemeral, time-based, and digital art works since its founding, bitforms gallery artists are in the collections of the Museum of Modern Art, New York; Tate Modern, London; the Solomon R. Guggenheim Museum, New York; the Smithsonian American Art Museum, Washington, D.C.; the National Portrait Gallery, Washington, D.C.; Center for Art and Media (ZKM), Karlsruhe; Centre Pompidou, Paris; Victoria and Albert Museum, London; Stedelijk Museum, Amsterdam; and Borusan Contemporary, Istanbul, among other institutions internationally.

What is your academic & professional background?

I have an MBA. My family was in the art business for 2 generations in Brooklyn with a focus on antiques. I started a company called Digital Pulp before I opened the gallery. I was the creative director and we worked on building and branding dot com businesses.

Why art?

Art was something I grew up with and was always attracted to. Although antiques were not my preference I did appreciate the craft and preciousness of it. My version of art was beyond the traditional, I wanted to see how artists can push the boundaries of what's possible using new technologies and that's what attracted me to opening up the gallery.

What can we expect to see at bitforms during the remainder of 2019?

2019 is more of the same. Doing shows at the gallery, pop-ups and art fairs. Always looking out for fresh new talent.

HOT TICKET ARTIST

DEREK DES ISLETS

Born in: Orlando Florida, April 1988
Lives in: Brooklyn New York

Describe your practice with 5 words?
Raw, Intuitive, Free, Spiritual, Universal

How long have you been painting?

13 years

What or who inspires you in your practice?

The world around the mind inside, my partner Linda and my Mom.

How has your practice changed over time?

I have learned to synthesize the essence and present a pure form.

If you weren't an artist, what would you do?

That's interesting, I believe I would be a nature worker and tend to the life giving force of nature.



Derek Des Islets



Untitled 04, 2019

EMERGING TALENT

Curators:

LIANG HAI & WENLU BAO

Born in:
Tianjin, China

Lives in:
New York, United States

Born in:
GuiZhou Province, China

Lives in:
Philadelphia, United States



What is your academic & professional background?

Liang: Bachelor of Architecture, M.A. in Performance and Spatial Design at Architectural Association, and Master in Design Studies in Art, Design and the Public Domain at Harvard University. Curated and coordinated exhibitions of fine art, installation and performance in Europe and the US. Have been doing Interdisciplinary research and studies.

Wenlu: I am an emerging art professional currently working as the Curatorial Assistant at The Delaware Contemporary in Wilmington. I received M.A. degree in Museum Communication from the University of the Arts in Philadelphia, and B.A. degree in Video Directing from Fudan University, Shanghai Institute of Visual Art. My favorite thing in job is to meet and work with people from all walks of life and to learn about their cultures and artistic thinking.

What do you aim to say through curatorial work?

Liang: To arouse public awareness of social issues through art; To connect great minds to work together and sparkle inspirations; To make progress in influencing the world through critical thinking.

Wenlu: In my mind, curatorial work is to maximize the voice of great art; and to some degree, to add layers of meanings by the combination of selected artworks/artists, the fusion of objects and surroundings, and the reflection to everyday life. Curatorial work to me is somehow like work behind scenes to promote and assist the artistic and ideological sparks to shine so as to inspire more people.

Who are your biggest influences?

Liang: People who I worked with and my previous professors. A lot of people have special strengths in doing something, it is very interesting to observe and learn from them. I continuously improve myself by accumulating positive influences from other people.

Wenlu: Speaking of curatorial practices, it is Ms Kathrine Page, the Gretchen Hupfel Curator of Contemporary Art at The Delaware Contemporary, who realized my passion and pertencial in curating and offered me the opportunity to join Curatorial Department and work with her. Thanks to her mentorship, guidance, and encouragement, I started to believe in myself to be a curator. Through our daily work, I learned from Kathrine that "curator" is not only a beautiful word to name our job, but also responsibilities consist a thousand detailed tasks. In other words, curators ought to take care of the artists, academic theories, art spaces, and paperworks, etc.

What art form do you most identify with?

Liang: I identify with all the art forms that has a solid reason why this specific medium is selected by the artist. I believe forms are the most straightforward expression for audience to read an art project, so the forms should be within the logic of creation. Forms of art also define the spatial atmosphere that they dwell in, so they need to be carefully considered by both the artist and the curator. I don't have personal preference on art forms, it is the consistency and manifesto of a project deciding whether it is preferred or not.

Wenlu: I am still at the stage of discovering and exploring my specialties and tastes in art forms. It was the 58th Venice Biennale I recently visited, gave me a hint that video art maybe is more appealing to me. Because I found the works, such as "the White Album" by Arthur Jafa, connected my experience, knowledge, and understanding together. Surely, I am touched by other art forms. Out of curiosity, I

Cont'd

am always open to new ideas and all types art forms. I think an exhibition is like a piece of music, sometimes we want to hear a pure vocal song, other times perhaps we hope to listen to a symphony.

What has been the most seminal experience in your career so far?

Liang: My experience in 2013 Lisbon Triennale. It was the first time that I achieved an outdoor public exhibition. It was in the courtyard of an old palace located on the cliff by the sea in Lisbon. Comparing to gallery spaces, which are mostly pure white cubes, the outdoor environment is very complicated in spatial effects, both visual and sensorial. So I changed the strategy of exhibition design. Instead of excluding interfering factors, such as wind, sound and humidity, I reacted to them by re-organizing the exhibition setup and adjusting the forms of selected artworks. I never knew whether it would work out or not during the production process, luckily it ended up being super successful and welcomed by the visitors of the Triennale.

Wenlu: It was my job as the Feature Editor at the Chinese contemporary art magazine, ARTY. During those two years (2013-2014), I was able to interview a lot of domestic and international artists, designers, and art museum professionals. All the conversations were like private lessons for me to get a closer look into contemporary art through multiple lens. I was very lucky to have interviewed some art and design influencers such as Florentijn Hofman, Kenya Hara, Tamar Raban and so on. It was a period of time opened my eyes and mind, as well as built my confidence in working in the art field. This experience may even changed my personality by challenging myself to ask deep questions to the people I first met on that day. It was unique.

Should art be funded? If yes, why?

Liang: Yes. We are in a commercial society and a lot of human activities are ruled by capitalism. Although art preserves its highly academic standards, many achievements cannot be made without economic support. Looking through general art history, better economic condition gives art a better environment to develop and evolve. Embracing commercialization is not incorrect in contemporary, what we need to pay attention to is the subtle balance of the academic value and commercial influence in evaluating art.

Wenlu: My initial response is YES, because art should be sustainable, which needs and involves financial and other supports. In addition to the art creation and maintenance, the people who work in the industry need to get paid to live and then keep making good art. But sometimes, some artworks are aiming to challenge the society and commercialism, under some special circumstances, I have to confess that I don't know yet.

Any dream projects?

Liang: Hope to have the opportunity to participate in the curating work in Venice Biennale in the future.

Wenlu: I hope to carry out systematic studies on East Asian contemporary art and to be qualified as a creative writer for top art presses. At the same time, I am striving to start an art space and hope to invite art talents to experiment with their ideas.

Any forthcoming projects you'd like to share?

Liang: I will curate Michael Eade's Solo Exhibition in September in New York. This artist's inspiration comes from Ancient Egyptian myths and is highly spiritual. His works depicts utopia in nature and the everlasting beauty of life. I will do a lot of divinity studies and researches to better understand his works, and create the best spatial presentation for this exhibition.

Wenlu: I am going to curate a group exhibition focusing on Chinese contemporary art at the Delaware Contemporary in November this year. So far I have invited six artists to participate, including LIN Yan, HU Xiaoyuan, CHEN Caroline, DU Meng, XIE Kun, and FENG Bingyi. My intention is to reveal the gap exists in proximation, yet deeply hidden; it exists in present and past, in the realm of experience and imagination. It's universal.



SPADISCO

WE PUT THE GUILT IN GUILTY PLEASURE

How many Polish women does it take to clean all the toilets in all the households in Manhattan? And how many Nigerian women does it take to care for an old white woman, making sure she's fed and clean, only to be accused of stealing?

SpaDisco is a collaborative performance and sound experience about "a paradox of pampering" (as described by David Foster Wallace), or the care provided by the immigrant labor force, specifically immigrant women.

Conceived by Tusia Dabrowska, a collaborative artist working in live art, video and sound, this project was developed by Tusia and two electronic music producers and singers, She's Excited and Electric Djinn.

The performance premiered Opening Night of The Maverick Expo's 6th edition - April 30, 2019



Derek Des Islets, Untitled 01, 2019