

Brendan Lee Satish Tang, Bio

Brendan Lee Satish Tang (B: 1975, Dublin Ireland; lives/works: Unceded territory of the Squamish, T'sleil-Waututh and Musqueam Nations) is a visual artist who is widely known for his sculptural ceramic work. He received an MFA from Southern Illinois University Edwardsville, a BFA from the Nova Scotia College of Art and Design, and he is the recipient of numerous awards and accolades, both nationally and internationally.

Tang's work explores issues of identity and the hybridization of our material and non-material culture while simultaneously expressing a love of both futuristic technologies and ancient traditions. Although he is primarily known for his ceramic work, Tang continues to produce and exhibit work in a wide variety of mixed and multiple mediums. A recipient of the 2016 Biennale Internationale de Vallauris Contemporary Ceramic Award, France, shortlisted for the Sobey Art Prize, and a finalist in the Loewe Foundation's International Craft Prize, Madrid, Spain. Tang's work has been exhibited at the Museum of Anthropology, Vancouver, BC, the Gardiner Museum, Toronto, ON, Vancouver Art Gallery, Vancouver, BC, the Musée National Des Beaux-Arts du Québec, Québec City, QC, the Museo Internazionale delle Ceramiche, Faenza, Italy, the Musée d'Art Contemporain de Montréal, QC, the Boston Art Museum, Boston, MA, the Seattle Art Museum, Seattle, WA, the Fondation d'Entreprise Bernardaud, Limoges, France, among many others.

Tang's professional practice has taken him across North America and to India, Europe, the Middle East, the Caribbean, China and Japan.

Brendan Lee Satish Tang, Statement

My artistic practice embodies the influences, tensions and contradictions that define the postmodern world. At once, my works exhibit the paradoxical tendency to be irreverent, frivolous, and playful, as well as thoroughly engaged in critical reflection. Admittedly, my aesthetic is driven by a hedonistic engagement with visual culture, yet I remain apprehensive about the all-encompassing diversions of contemporary society. Although my works are non-functional, I often employ vessel forms, or otherwise allude to incongruous functionality (for example, “wiring” of non-electronic parts). These apparent tensions may be particularly salient to my chosen field of ceramics, a medium interested in the notion of art versus craft.

It is perhaps due to my sense of belonging in the remix generation (as evidenced by electronic music and its “mash-ups”), that I tend to borrow and reconfigure ideas and influences to create works that I find both visually and intellectually compelling. I liken aspects of my artistic practice to channel surfing, where I absorb, interpret and bank a great deal of visual information to inform my personal aesthetic. Always interested in refined forms, I draw inspiration from such diverse realms as contemporary pop culture (e.g., plastic toys and Japanese comics), art history (e.g., in the form of Chinese Ming dynasty vessels and 18th century French rococo), and historical and contemporary practices in self-portraiture. Drawing on such rich cultural symbology, I abstract and configure images, forms and colors within a narrative. Humour is an essential communication device in my work; I find this is an especially effective means of viewer engagement when addressing sensitive subject areas (e.g., war, climate change, geo-politics).

As evidenced in my reconfiguration of historical art traditions and my use of mixed media, I am intrigued by cultural appropriation and hybridity. Undoubtedly, these predominant themes in my work are a reflection of my own ambiguous cultural identity. Although I am considered Asian Canadian within the dominant culture’s framing, my family has lost even vestiges of connectivity to Asia through several generations of intercontinental migration and ethnic intermarriage. I have used self-portraiture to explore issues of race, class and sexual identity in greater depth. While my aesthetic is driven by a seemingly manic consumption of visual culture, my work is labour intensive and detail oriented. I place high value on craftsmanship, as refinement allows me to reference art history, and notions of class and value. I employ hand painting, gold luster, airbrushing, hand-modeled filigree, and photo-based decals, among other means, to create alluring pieces. Working primarily in clay, I exploit its ability to convincingly emulate other materials, such as “robotic” prosthetics. Undeniably, working in clay offers not only satisfying technical challenges, but also vital kinesthetic connectivity to my artistic practice.

Through my approach to art making, I work as a visual ethnographer – documenting and interpreting contemporary culture through my own assumptions, preferences, values and personal history. My aim is to create work that serves as a portal for reflection and dialogue.

BRENDAN LEE SATISH TANG

b. 1975, Dublin Ireland

Lives and works: Unceded territory of the Squamish, Tsleil-Waututh and Musqueam Nations

EDUCATION

MFA Southern Illinois University Edwardsville, Edwardsville, Illinois

BFA Nova Scotia College of Art and Design, Halifax, Canada

SOLO AND TWO-PERSON EXHIBITIONS

- 2022 *Brendan Lee Satish Tang: Reluctant Offerings*, Gallery Jones, Vancouver, BC
- 2021 *Reluctant Offerings*, Nanaimo Art Gallery, Nanaimo, BC
- 2019 *Memories & Fetishes*, Gallery Jones, Vancouver, BC
- 2018 *Brendan Tang & Diyan Achjadi: Surface Handling*, Dunlop Art Gallery, Regina, SK
Meatspace, Burrard Arts Foundation, Vancouver, BC
Brendan Tang and Sonny Assu: Ready Player Two, Touchstones Gallery, Abbotsford, BC
Brendan Tang and Sonny Assu: Ready Player Two, Yukon Art Centre, Whitehorse, YT
- 2017 *Brendan Tang and Sonny Assu: Ready Player Two*, The Reach Gallery, Abbotsford, BC
- 2016 *Souvenirs from Earth*, Gallery Jones, Vancouver, BC
Souvenirs from Earth, Sheppard Contemporary Gallery, Reno, NV
- 2015 *Brendan Tang and Diyan Achjadi: Residue - Tracing the Lore*, Malapsina Printmakers, Vancouver, BC
Artist series in the Koerner Ceramics Gallery, Museum of Anthropology, Vancouver, BC
- 2014 *Fan Fiction*, Gallery Jones, Vancouver, BC
- 2013 *Brendan Tang and Alex Mcleod: The future is already here*, Surrey Art Gallery, Surrey, BC
Soheila K. Esfahani and Brendan Tang: Ornamental Boundaries, Kitchener-Waterloo Art Gallery
Kitchener Waterloo, ON
- 2012 *Brendan Tang*, Gallery Jones, Vancouver, BC
Gained in Translation, Rodman Hall Art Centre, St. Catharines, ON
- 2010 *Brendan Tang: Manga Ormolu*, Southern Alberta Art Gallery, Lethbridge, AB
Dirk Staschke & Brendan Tang, Gallery Jones, Vancouver, BC
Sugar Bombs: Diyan Achjadi and Brendan Tang, Mendel Art Gallery, Saskatoon, SK
- 2009 *Sugar Bombs: Diyan Achjadi and Brendan Tang*, MAI Gallery, Montreal, QC
Sugar Bombs: Diyan Achjadi and Brendan Tang, Kamloops Art Gallery, Kamloops, BC
- 2007 *Through the Gilded Looking Glass*, The New Gallery, Calgary AB
Fresh Donuts, Tilt Gallery and Project Space, Portland OR
Mimesis: Brendan Tang & Susan Bozic, Nanaimo Art Gallery, Nanaimo BC
- 2006 *Brendan Tang: Cultural Reflections*, The Cube, Kamloops Art Gallery, Kamloops BC
Through the Gilded Looking Glass, New Wagner Art Gallery, Edwardsville IL

SELECTED GROUP EXHIBITIONS

- 2023 *The Further Apart Things Seem*, Co-curated by Shannon Anderson & Jay Wilson Art Gallery of Mississauga, Mississauga, Ontario
- 2021 *Earthen Delights: Works by Hinrich Kröger, Steven Montgomery and Brendan Lee Satish Tang*, C24 Gallery, New York, NY
- 2018 *Flow*, Surrey Art Gallery, Surrey, BC
60th Annual Faenza Prize, Museo Internazionale delle Ceramiche, Faenza, Italy
40 Years of the Kamloops Art Gallery, Kamloops Art Gallery, Kamloops, BC
Fait Main / Hand Made, Musée National Des Beaux-Arts Du Québec, Québec City, QC
Diverse Voices From Vancouver, Elizabeth Leach Gallery, Portland, OR
Summer Breaks Group Show, Gallery Jones, Vancouver, BC
- 2017 *Loewe Foundation Craft Prize*, 21_21 Gallery, Tokyo Japan
Loewe Foundation Craft Prize, Chamber, New York NY
Loewe Foundation Craft Prize, COAM, Madrid Spain
Future Forward on the Ceramics Highway, The Cleaners, Portland OR
- 2016 *Unconventional Clay: Engaged in Change*, Nelson-Atkins Museum of Art, Kansas City, MO
- 2015 *Dig This*, Gallery of British Columbia Ceramics, Vancouver, BC
My Blue China, Fondation d'entreprise Bernardaud, Limoges, France
Play, Precarity and Survival, Ace Art Inc. Winnipeg, MB
Seattle Art Fair, Gallery Jones, Seattle, WA
- 2014 *Once + Future: Contemporary Canadian Ceramics*, Red Deer Museum, Red Deer, AB
Boarders, Northern Clay Centre, Minneapolis, MN
Art Toronto, Metro Toronto Conference Centre, Toronto ON
Porcelain: Breaking Tradition, Division Gallery, Toronto, ON
- 2013 *Art Toronto*, Metro Toronto Conference Centre, Toronto ON
De la porcelaine à l'oeuvre, Art Mûr, Montreal QB
The Art Bank in the 21st Century, MSVU Art Gallery, Halifax NS
New Blue-and-White, Museum Fine Art, Boston, MA
The Art Bank in the 21st Cent, Agnes Etherington Art Centre, Kingston, ON
Materially Speaking, Richmond Art Gallery, Richmond, BC
- 2012 *SEVEN (re)Thinking Ceramics*, Schneider Museum of Art, Ashland, OR
Here and Now, Seattle Art Museum, Seattle, WA
Elegant Disorder Perspectives on Porcelain, Satellite Gallery, Vancouver, BC
Where It's At, Mendel Art Gallery, Saskatoon, SK
Red Lodge Clay Centre, Red Lodge, MT
RBC Emerging Artists Award, Gardiner Ceramic Museum, Toronto, ON
- 2011 *Barroco Nova*, Museum London, London ON
Over Thrown: Clay Without Limits, Denver Art Museum, Denver, CO
Making Fun, 67th Scripps Ceramic Annual, Claremont, CA
Where We Are, Art Labour, Shanghai, China
- 2010 *Sobey Art Award*, Musée d'art contemporain de Montréal, Montreal, QC
BAM Biennial 2010: Clay Throwdown, Bellevue Arts Museum, Bellevue, WA

- You are Here*, Plus Gallery, Biennial of Americas, Denver CO
Breaking Boundaries: Four Young Canadian Artists, Gardiner Museum, Toronto, ON
SOFA New York, Option Art Gallery
- 2009 *Nothing to Declare*, The Power Plant, Toronto, ON
SOFA Chicago, Option Art Gallery
A Little Distillery In Nowgong, Thompson Rivers University Gallery, Kamloops, BC
Blue Like an Orange, Ottawa Art Gallery, Ottawa, ON
A Little Distillery In Nowgong, Karsh-Masson Gallery, Ottawa, ON
Post-Kiln, Equinox Gallery, Vancouver, BC
How Soon Is Now, Vancouver Art Gallery, Vancouver, BC
Eye Gouging: Sensational Ceramics, Arnica Gallery, Kamloops, BC
A Little Distillery in Nowgong, Centre A Gallery, Vancouver, BC
- 2008 *Clay and Glass Invitational 2008*, Atrium Gallery, Corning, NY
Archie Bray Artists in Residence Exhibition, Kolva-Sullivan Gallery, Spokane WA
On the Cusp II, Prime Gallery, Toronto, ON
Toronto International Art Fair, Prime Gallery, Toronto ON
Resident Artist Exhibition, Archie Bray Foundation, Helena, MT
Post Modern Sculpture, Lillstreet Art Center, Chicago, IL
The Greatest Show on Earth, Three Rivers Arts Festival, Pittsburgh, PA
Clay? II, Kirkland Arts Center, Kirkland WA
- 2007 *en feu*, 52nd annual Salon des métiers d'art du Québec, Place Bonaventure, Montreal, QC
Bitters and Sweets, Gallery 1988, Los Angeles, CA
NCECA 2007 Clay National Biennial Exhibition, Kentucky Museum of Art and Craft, Louisville KY
Art LA 2007, Sam Lee Gallery, Los Angeles CA
Merging Lanes, Vancouver Island Short Film Festival, Nanaimo BC
- 2006 *Narrative Viscosity*, Faculty Show, Thompson Rivers University Art Gallery, Kamloops BC
Interchange, Montminy Gallery, Columbia MO
Graduate Student Show, New Wagner Art Gallery, Edwardsville IL
- 2005 *Wagner Potters Association Members Show*, James S. Murray Gallery, Lincoln Land Community College, Springfield IL
Asian Heritage, Craffthouse Gallery, Vancouver BC
Made on a Tuesday, Main Street Art Gallery, Edwardsville IL
Evocative Implements, Baltimore MD
Graduate Student Show, New Wagner Art Gallery, Edwardsville IL

COLLECTIONS

Seattle Art Museum, WA, USA
 Ariana Muse, Geneva, SW
 Canada House, London, UK
 Simons, Square One, Mississauga, ON, CDN
 Gardiner Museum, ON, CDN
 Canadian Clay & Glass Gallery, ON, CDN

BMO Collection, ON, CDN
RBC Collection, ON, CDN
Canadian Museum of History, QB, CDN
Vancouver Art Gallery, BC, CDN
Nanaimo Art Gallery, BC, CDN
Surrey Art Gallery BC, CDN
Kamloops Art Gallery, BC, CDN
Art Bank of Canada
Art Gallery of Greater Victoria, BC, CDN
Art Gallery of Nova Scotia, NS, CDN
Art Gallery of Burlington, Burlington, Ontario

AWARDS

2022 Nanaimo Culture and Heritage Award
2016 Biennale Internationale de Vallauris Contemporary Ceramic Award, France

SELECTED PRESS

2020 Ylitalo, Katherine, "Work of Art: Manga Ormolu Ver. 5.0-Q by Brendan Lee Satish Tang," *Avenue Calgary*, February 6, 2020

2019 Laurence, Robin, "MOA show Playing With Fire blows away ceramic stereotypes," *The Georgia Straight*, November 27, 2019

Woodend, Dorothy, "Politics Goes Porcelain at the Museum of Anthropology," *The Tyee*, December 16, 2019

Laurence, Robin, "Brendan Lee Satish Tang and Gailan Ngan push ceramics into the robotic and reptilian," *The Georgia Straight*, May 31, 2019

Richman-Abdou, Kelly, "Artist Reimagines Blue and White Ceramic Dishes as Surreal Swimming Pools," *My Modern Met*, April 22, 2019

Lasane, Andrew, "Ceramic Dishes Drawn as Rippling Pools of Culture by Brendan Lee Satish Tang," *This is Colossal*, March 17, 2019

"NAC goes retro for Ready Player Two," *The Standard*, August 31, 2019

2018 "Exhibition | Part 1 of 2: Ceramics Now! Faenza Prize + Exhibition," *C File*, July 16, 2018

Charron, Marie-Ève, "Fait main: matières à subversion," *LeDevoir*, June 30, 2018

Beatty, Gregory, "Patterns In Skin: Surface Handling explores race and culture from the outside in," *PrairieDog Magazine*, April 2018

"Mixed Media 'Mash-ups' by Artist Brendan Lee Satish Tang," *BOOOOOOOOM*, January 22, 2018

Salazar, Milena, "Robot parts, vases and 'the cloud': This master sculptor is making a mash-up of past and future," *CBC*, January 5, 2018

- 2017 Keller, Hadley, "Chamber Exhibits the Finalists from Loewe's Inaugural Craft Prize," *Architectural Digest*, June 2, 2017
- Budds, Diana, "6 Designers Explain Why Craft Still Matters In A Digital World," *FastCoDesign*, May 31, 2017
- Hawkins, Laura, "Through the woods: Ernst Gamperl's oak vessels win the inaugural Loewe Craft Prize," *Wallpaper*, April 12, 2017
- Vogue*, February 9, 2017
- Browne, Alix, "Loewe Craft Prize Announces 2017 Shortlist of 26 International Artisans," *W Magazine*, February 8, 2017
- 2016 Couden, Craig, "Brendan Tang Melds Sci-Fi and Ceramics in Cybernetic Sculpture," *Make*, May 12, 2016
- Grant, Jean, "Inside Ontario's first Simons, now open at Square One *Toronto Life*," March 17, 2016
- 2015 Laurence, Robin, "Fall arts preview 2015 visual arts critics' picks: Beeswax to light bulbs, media mixes freely," *The Georgia Straight*, September 16, 2015
- Leyden Cochrane, Steven, "Dusting off the good china: Six artists examine the surprisingly complicated history of crockery in craft-council exhibition," *Winnipeg Free Press*, August 13, 2015
- Hossenally, Rooksana, "Globalization In Blue And White: Bernardaud's 'My Blue China' Exhibition Opens in Limoges, France," *Forbes*, May 31, 2015