

Chi-Wen Gallery

Art | Basel
Hong Kong | March | 23-25 | 2017

Chi-Wen Gallery at Art Basel Hong Kong 2017

Galleries | 1D33 | Chien-Chi Chang, Chang Chao-Tang, Wang Jun-Jieh,
Yuan Goang-Ming, Kao Chung-Li

The World of Video Art: The Expansion of Visual Environment — A Video Art Presentation by 5 Taiwanese Artists since 1970

Chi-Wen Gallery for ART BASEL HK 2017 continues its programme on the history of Taiwanese art video/film by presenting some of the most important early Taiwanese video artists / film makers. The artists are Chien-Chi Chang (張乾琦), Chang Chao-Tang (張照堂), Kao Chung-Li (高重黎), Wang Jung-Jieh (王俊傑) and Yuan Goang-Ming (袁廣鳴).

Save for one, the video artists in this presentation were born in the sixties, at the time of the emergence and early propagation of television in Taiwan. Taiwan's first television station was launched in 1962 and in fact, the oldest artist in the selection, Chang Chao-Tang (b. 1943), worked for the state-owned China Television Company (CTV) as a photojournalist.

This generation of artists was also the nation's first to have easy access to cameras, camcorders, editing stations and other tools for creating and manipulating video. The end of martial law in Taiwan in 1987, together with economic growth and the rapid development of electronic devices during these years, influenced the cultural development of Taiwan and consequently the work practices of Taiwanese contemporary artists began to change. Artists felt increasingly comfortable to explore different subject matters without limits and their creative realm was able to expand with the help of new technologies. Moreover, with their specific knowledge of new media obtained in the West, returning students advanced the concept of video art into Taiwan and induced further interest for exploration.

In 1984, Taiwanese artist Kuo I-Fen published an article, 'The World of Video Art: The Expansion of Visual Environment', in a local arts magazine that served as a sort of manifesto

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and opened the gates to a new creative territory. It's from this article that we named our proposed exhibition as it clearly defines that range of creative output we'd like to show:

Having used primarily photography as his artistic practice in the past, in recent years **Chien-Chi Chang** has expanded his medium to include sound and moving images, which has enriched his photography-based narratives with additional, multiple elements. This time we are excited to be able to show his latest work ***The War That Never Was (2016-17)***, which is an interview based video centered on his mother, with questions about her life contrasting with historical events that took place during the Cold War.

Kao Chung Li, whose works frequently obscure traditional distinctions between sculpture, photography, painting and experimental films, is one of the most notable artists from his generation. His writings and works on moving images continually encapsulate this ever-changing complexity of expression. We will be showing his slideshow-based (***Slideshow Cinema VI : An Autumn Afternoon 2014***) in which he skilfully combines the techniques of collage, assemblage and photomontage, addressing the delicate relationship between mechanically produced images and image-producing machines.

One of the artists who studied in Germany, **Yuan Goang-Ming** is highly adept at combining symbolic metaphors with technological media. His early experiments on images were inspired by experimental film and hand-held video camera. In this period, he not only engaged in developing new forms of image narratives, but also focused on the shift of meaning caused by the deliberate dislocation between image and installation in his video artworks. His experiments continued until the mid-1990s. ***On the Way Home (1989)*** was created within this context.

Wang Jun-Jieh's maiden video artwork *The Variable Form* not only blended performance art and improvisation with art historical concepts, but also dealt with the intervention of newly emerged electronic media in contemporary art. After the lifting of martial law in the nascent democratized Taiwan, he, without any source of reference, created three video artworks addressing a riotous profusion of issues ranging from the satire on sex and social taboos, *The Depth of the Epidermis* (1988), to the criticism against mass media and political hegemony, *FACE / TV* (1989) and *How Was History Wounded* (1989).

One of the most celebrated and pioneering Taiwanese artists, **Chang Chao-Tang** ventured into experimental photography and broke onto the cultural scene when he was still a university student in civil engineering in the early 1960s.

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About Chi-Wen Gallery

Founded in 2004 by Chi-Wen Huang, Chi-Wen Gallery is one of Taiwan's leading galleries, showing the best of contemporary Taiwanese art with a focus on video and photography. The gallery is dedicated to supporting emerging artists with curatorial projects that explore the most cutting-edge subjects and has been actively participating in local and international art fairs. As such Chi-Wen Gallery is very much connected with today's art and represents artists whose work continues to grow in historical importance.

Over the last decade Chi-Wen Gallery has fostered the careers of a diverse group of internationally renowned artists, both emerging and established, whose practices transformed the way art is made and presented in Taiwan today. These artists include Chen Chieh-Jen, Chien-Chi Chang, Chen Shun-Chu, Hung Tung-Lu, Jawshing Arthur Liou, Peng Hung-Chih, Tusi Kuang-Yu, Wu Tien-Chang, Yao Jui-Chung, Yuan Goang-Ming, Yin-Ju Chen & James T. Hong, Yu Cheng-Ta and among others.

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Artist | Chien-Chi Chang

Title | The War That Never Was

Medium | Single-channel video, colour, sound

Duration | 15 min 40 sec

Year | 2017

Image Credit | Courtesy of the artist, Chi-Wen Gallery and Magnum Photos



In the new video *The War That Never Was*, Taiwanese artist Chien-Chi Chang films his mother, whose entire life has been struggling to meagerly survive and to raise the five children along with his father. Chang's mother, born in a poverty-stricken mountainous region in Taiwan in 1938, was deprived of any proper education, thus her deficiency of knowledge outside of her tiny village and of historical events in and outside of Taiwan. She had little understanding during the imposition of Taiwan Martial Law (1949 - 1987) and has never heard of Cold War (1947 - 1991). Yet, she remembers dates of every important family event.

1961 was a critical year in the World; John F. Kennedy became the U.S. President, Bay of Pig invasion, the Berlin Wall was built. His mother, however, has no grasp of any of the far-reaching historical events. Still, 1961 was an important year in her life because her first child/son (the artist) was born in same year.

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Now at the age of 79, Chang's mother still rides her scooter for grocery shopping. The film starts with her riding through the old village rural road recalling and reflecting on her life and family events from an impoverished farm girl to now a grandmother of ten grandchildren (through family photographs and motion graphics) and to juxtapose with critical history during the Cold War (via archive photographs, footages and motion graphics). Gradually during the film, she will be joined by her children, her grandchildren, her relatives and her neighbors and all on motorcycles.

The soundscape of the film is realistic and evocative of the time past yet vivid. A portion of George Orwell's essay *You and the Atomic Bomb* will be incorporated into the soundtrack, in which he was credited for the first writer to use the term Cold War in recent history.

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Artist | Chien-Chi Chang

Title | A Drive with Mother and Father, Taichung

Medium | Photography

Material | Silver gelatin print

Size | 88 x 126.4 cm

Year | 2003

Image Credit | Courtesy of the artist, Chi-Wen Gallery and Magnum Photos



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Chi-Wen Gallery | Art Basel Hong Kong 2017 | Galleries | 1D33

Artist | Chien-Chi Chang

Title | The Scary Mask, Taichung

Medium | Photography

Material | Silver gelatin print

Size | 88 x 126.4 cm

Year | 2003

Image Credit | Courtesy of the artist, Chi-Wen Gallery and Magnum Photos



Chi-Wen Gallery

Chi-Wen Gallery | Art Basel Hong Kong 2017 | Galleries | 1D33

Artist | Chien-Chi Chang

Title | Tomorrow, The Wedding, Taipei

Medium | Photography

Material | Silver gelatin print

Size | 88 x 126.4 cm

Year | 2003

Image Credit | Courtesy of the artist, Chi-Wen Gallery and Magnum Photos



Chi-Wen Gallery

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Artist | Chien-Chi Chang

Title | The Arch of Triumph, Pyongyang

Medium | Photography

Material | Silver gelatin print

Size | 101.6 x 127 cm

Year | 2011

Image Credit | Courtesy of the artist, Chi-Wen Gallery and Magnum Photos



The exodus of North Korean defectors into China began in late 1990s after a severe famine that destroyed at least one million of its 23 million people. Once they cross the border to China, they'll be in hiding and waiting to embark on an extremely secretive, dangerous escape route known as Asia's Underground Railroad from northern China all the way to Laos, crossing Mekong River, to Thailand and finally to South Korea.

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In North Korea, crossing the border without permission is punishable by three to five years in a prison labor camp, and conspiring with missionaries or others to reach South Korea is considered treason, with offenders starved, tortured, and sometimes publicly executed. Human rights organizations and various foreign leaders, particularly in the United States and the European Union, are urging China to honor its international agreements by treating the North Koreans as refugees, a status they're entitled to because of the punishments they face if deported. But China maintains that the defectors are illegal "economic migrants." In the months leading up to the 2008 Olympics, Chinese authorities intensified their efforts to apprehend defectors, capturing and deporting dozens, perhaps hundreds, a week. Yet they keep coming.

The arduous and unpredictable 5,000-kilometer plus journey which is full of obstacle course of checkpoints, informants and treacherous terrains can take weeks, months or even years. Chinese police routinely hunt for North Koreans attempting to escape cross-country. Police crackdowns can net hundreds of victims. If they are caught while escaping in China and/or Laos, they will be repatriated to North Korea, facing severe labor camps or capital punishment.

Magnum photographer Chien-Chi Chang who can not speak Korean managed to communicate with the defectors solely via eye contact and travelled with them to document the darkest journey from border town Tumen, China, over mountain ranges of Laos, into Thailand and eventually their resettlement in Seoul between 2007 and 2009. To date, he has continued to document the plight of North Korean defectors.

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Artist | Chien-Chi Chang

Title | Pyongyang by the Taedong River

Medium | Photography

Material | Type-C print

Size | 38 x 50.8 cm

Year | 2011

Image Credit | Courtesy of the artist, Chi-Wen Gallery and Magnum Photos



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About Artist

Born in 1961 in Taichung, Taiwan. **Chien-Chi Chang** received his master's degree from Indiana University in 1990, currently lives and works in Graz. He began a professional career as a photojournalist in 1991, and has worked for both the *Seattle Times* and the *Baltimore Sun*. He joined the world famous photographic cooperative Magnum Photos in 1995 and became a full member in 2001.

Primarily using photography as his artistic medium, Chien-Chi Chang explores alienation and connection between people in contemporary society by developing long-term, interactive relationships with the subjects. In his earlier, well-known series *The Chain* (1993-1999) which was exhibited at the Taiwan Pavilion of the Venice Biennale in 2001 and the Bienal de São Paulo in 2002, Chang creates life-sized portraits of patients at Taiwan's Long Fa Temple psychiatric hospital. His 2002 series *I do I do I do* exposes subtle societal factors that underpin marriage using a photo album format. In his series *Double Happiness* (2004-2011), Chang uses a straight-forward format to document the marriage brokerage process used by Vietnamese brides and Taiwanese grooms. Starting in 1992, Chang became interested in themes related to the dispersion of individuals or families from their homeland, and in the 20 years hence, followed the lives of illegal immigrants in New York City's Chinatown who left China as a matter of survival. Entitled *China Town* (1992-2011) and still in progress, the series was exhibited in the artist's mid-career survey *Doubleness* at the National Museum of Singapore in 2008, and at the Taiwan Pavilion of the Venice Biennale in 2009. In 2007, Chang travelled with North Korean defectors from Northeast China to Thailand, documenting their lives for his work *Escape from North Korea* (2007-2011), which won the Canadian AnthroGraphia Award for Human Rights in 2011. In recent years Chang has expanded his medium to include sound and the moving images, which has enriched his photography-based narratives with additional, multiple elements.

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Artist | Chang Chao-Tang

Title | Face in Motion

Medium | Single-channel video, colour, sound

Duration | 5 min 30 sec

Year | 1976

Image Credit | Courtesy of the artist and Chi-Wen Gallery



When someone is bored beyond belief at work in the middle of the night, what can he do? One night 41 years ago, Chang Chao-Tang was going stir crazy in his office, so he set up a 16mm camera, and turned the film speed to 2 frames per second (most films run at 24 fps), then he started the camera and began to shake and bob his head in front of the lens. Afterward, he asked a darkroom technician to develop this 100 feet of B/W Reversal Film. He colorized it in three different tones, reversed and overprinted the film. The result was *Face in Motion*. The music track was “Pulstar” by Vangelis, a Greek experimental electronic musician just emerging at the time. Set against these frantically paced science fiction sound effects, faces constantly come and go, linger and fade, contort and transform, radically conveying nightmarish, unsettled and illusory imaginings.

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“Rhythmic pulses synthetic tones form the structure of crescendoing, repetitive musical sentences, with overlapping layers and the progressive expansion of multiple musical instruments; amidst sudden “seizures” at fixed intervals, melodic variations accompany fleeting reconstructions and reappearances of Chang’s face moving in various directions,” said music sociologist Ho Tung-hung. At the end of the song, a mechanized voice speaks three times, announcing the time of day. Like the terminal phase of a star’s life when, compacted by the centripetal pressures of its own gravity, it transforms into an extremely dense neutron star from which waves of radiation emanate in cycles of milliseconds, this passage metonymically suggests the human condition when seized by a stroke.

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Artist | Chang Chao-Tang

Title | Self-Snapshot, Taipei (1-4)

Medium | Photography

Material | Digital printing, baryta photographique

Size | 91.4 x 91.4 cm (each)

Year | 1970

Image Credit | Courtesy of the artist and Chi-Wen Gallery



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Artist | Chang Chao-Tang

Title | Sulin, Taiwan

Medium | Photography

Material | Digital printing, UltraSmooth fine art paper

Size | 61 x 92 cm

Year | 1987

Image Credit | Courtesy of the artist and Chi-Wen Gallery



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About Artist

Chang Chao-Tang (b.1943) currently lives and works in Taipei, Taiwan.

One of the most celebrated and pioneering Taiwanese artists, Chang ventured into experimental photography and broke onto the cultural scene when he was still a university student in the early 1960s. Chang was arguably the first among his generation to break from the mainstream propaganda, journalistic, and salon photography, inventing his signature modernist style that would permeate through his photography, film, and installation work. In 1968, Chang joined the China Television Company (CTV), a state-owned network, as a photojournalist. It is through the apparatus of television that Chang directed a number of historic documentary films that explored the Taiwanese identity, in the midst of the Nativist Movement across the cultural sphere in the 1970s and 1980s.

His recent exhibitions include the Taipei Biennial (Taipei Fine Arts Museum, 2012), Global Conceptualism: Points of Origin, 1950s–1980s (Queens Museum of Art, New York, 1999), Great Crescent: Art and Agitation in the 1960s—Japan, South Korea, and Taiwan (Para Site, Hong Kong, 2013, Mori Art Museum, 2015, MUAC, 2016). The Taipei Fine Arts Museum also organized his career retrospective in 2013. He is the recipient of the National Award for Arts in 1999 and the National Cultural Award in 2011.

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Artist | Yuan Goang-Ming

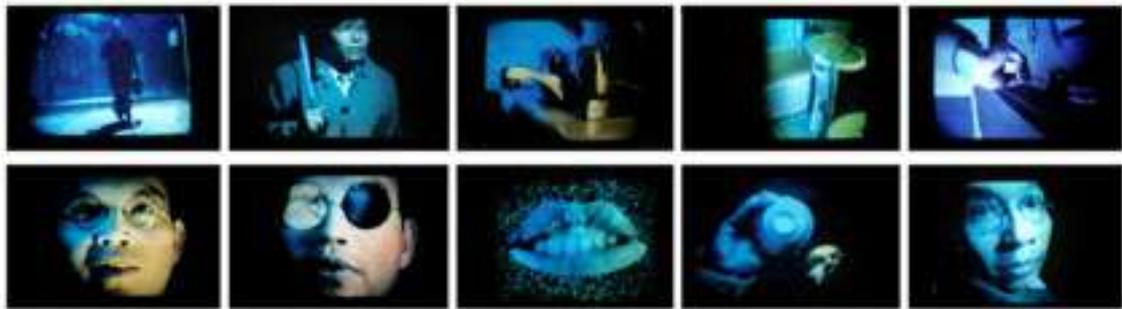
Title | On the Way Home

Medium | Single-channel video

Duration | 13 min 30 sec

Year | 1989

Image Credit | Courtesy of the artist and Chi-Wen Gallery



Yuan Goang-Ming is highly adept at combining symbolic metaphors with technological media. His works not only vividly illustrate contemporary human conditions, but also poetically express human perception and consciousness. His early experiments on images were inspired by experimental film and hand-held video camera. In this period, he not only engaged in developing new forms of image narratives, but also focused on the shift of meaning caused by the deliberate dislocation between image and installation in his video artworks. His experiments continued until the mid-1990s. *On the Way Home* was created within this context.

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About Artist

Yuan Goang-Ming (b.1965) currently lives and works in Taipei. He is one of the foremost Taiwanese artists of media art, and has been a pioneer of video art in Taiwan, a medium in which he started working in 1986. Yuan received a master's degree in media art from the Academy of Design, Karlsruhe in 1997. Combining symbolic metaphors with technological media, his work eloquently expresses the state of contemporary existence and profoundly explores the human mind and consciousness. His works, ranging from photographs to multi-

media installations, have been exhibited worldwide, including 2004 Liverpool Biennial, Tate Modern, Liverpool, UK (2004), A Strange Heaven: Contemporary Chinese Photography, National Gallery of Prague, Czech Republic, Helsinki City Art Museum, Finland (2005), X-Generation: National Taiwan Museum of Digital Art Collection Exhibition, Engien-Les-Bain, France (2007), Our Future: The Guy & Myriam Ullens Foundation Collection, Ullens Center for Contemporary Art, Beijing (2008), Singapore Biennale 2008: Wonder, Singapore (2008), In Between, Asian Video Art Weekend, Mori Art Museum, Tokyo, Japan (2008), the 7th Asia Pacific Triennial of Contemporary Art, Gallery of Modern Art and Queensland Art Gallery, Brisbane, Australia (2013), Schizophrenia Taiwan 2.0, Ars Electronica, Austria, Linz, CYBERFEST, Russia, St. Petersburg, Transmediale Germany, Berlin, HMKV Germany, Dortmund, Les Instant Video, France, Marseille (2014), Fukuoka Asian Art Triennale, Japan (2014), Mobile M+ : Moving Image, Midtown POP, Hong Kong (2015) and 13th Biennale de Lyon : La Vie Moderne, Musée des Confluences, Lyon, France (2015).

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Artist | Kao Chung-Li

Title | Slideshow Cinema VI — An Autumn Afternoon

Medium | Slide projector, 80 slides, cassette tape, sound

Duration | 15 min

Year | 2014

Image Credit | Courtesy of the artist, Chi-Wen Gallery and TKG+



The 135 slide film in the *Slideshow Cinema* series, projected onto a daylight screen, with automation of an audio tape that sets the sound and image in motion; the state of sound and silence, characteristic of the format and technology of the work, fits well as the content of the series. Compared to cinema, the slide projector tells better its own story of the image machine. The *Slideshow Cinema* series continues to take this stance — examining the meaning of the image machine to man.

In 2014, Kao stumbled across some slides of a Japanese family when he purchased a part for a FUJI slide projector online. Though these ordinary family images were expressions of love, he did not feel any sense of envy but rather anger and unjust, when he researched the date and location of these slides. This is his inspiration for *Slideshow Cinema VI — An Autumn Afternoon*.

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An Autumn Afternoon was Japanese director Yasujiro Ozu's last film, completed on the eve of the Tokyo Olympics in 1964, a symbol of Japan's reemergence after the War. Back in April, when Kao heard that Ozu went to China during his military service, with a Leica camera, a gas mask, and chemical weapons, the mystery of the slides was settled.

"Kao's *Slideshow Cinema VI: An Autumn Afternoon*, which discusses postwar machine-image aesthetics as a tacit mutual understanding of world order and the immovable presence of military force. The work targets the widely-praised Yasujiro Ozu through the work that best represents his quiet aesthetics: *An Autumn Afternoon*, which premiered in proximity to the signing of the Treaty of Mutual Cooperation and Security between the United States and Japan, contrasting Ozu's experience as a member of an infantry regiment handling chemical weapons with a Kodak Ektagraphic Audio Viewer Projector stored in the artist's house and a series of shots depicting the richness of family life in postwar Japan. The artist bypasses the narrative as a background narrator, strengthening the intrinsic connections between image and text in public society and private spaces—the image is a ghost of colonialism that continues to operate on the body through capital just as Ozu's influence on the aesthetics of machine images resembles the postwar economic miracle. " (by Hsu Fang-Tze, LEAP)

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About Artist

Kao Chung-Li (b.1958) lives and works in Taoyuan, Taiwan. Kao's work investigates the relationship between history and personal biography, between time, images, and media. He is a photographer and a collector of historical pictures as much as a filmmaker, animator, and media-archeologist. "Taking a picture means an interruption of reality. Showing that picture means a cessation of fantasy," states the artist. For him, the slideshow in particular sustains a tension between image, time, and stillness—and is situated beyond fantasy and reality, subsuming both photography's indexical relation to past events, and the expectancy of cinematic time and storytelling.

Kao is one of most important artist working in Taiwan today, and his practice combines filmmaking, painting, photography, sculpture and installation. The artist is undeniably influenced by the impact of European avant-garde cinema (when works by auteurs such as Alain Resnais and Jean-Luc Godard were introduced to Taiwan by *Theatre Quarterly* in the 1960s), but he has also created his own aesthetic languages. In particular, he has modified a variety of cinematic devices in order to reflect the socio- economical complexity of contemporary Taiwan (which he describes as the 'audio-visual underprivileged of the Third World'). Reflecting on the way in which cinematic mechanisms of the West have been transformed and interiorized by the visual culture of Taiwan, Kao modified 8-mm film and slide projectors, renaming them 'photochemical mechanical mobile images' and 'slideshow cinema' respectively. Adapting cinematic devices in this way is a critical gesture for Kao, since he notes that 'film history in the West is created by the film camera (which represents) the viewpoint of filmmakers'. Kao focuses his attention on the role of spectator whose film experience, he feels, is often informed by the film projector which in turn impacts upon the way identity and ideology is formed. In order to initiate critical viewing, Kao consistently employs such machinery as emblems of systems of power, obsessively collecting and transforming outdated audio- visual equipment that poured into Taiwan from the 'First World' (especially the US). He is an autodidactic, media-archaeologist perpetually creating his own idiosyncratic histories of cinema. expectancy of cinematic time and storytelling. Kao has participated in many such as: The 51th Venice Biennale, Taiwan Pavilion, (Palazzo delle Prigioni, Venice, 2005), *Home*, Taiwan Biennial (National Taiwan Museum of Fine Arts, Taichung, 2008), *Modern Monsters / Death and Life of Fiction* — Taipei Biennial (Taipei Fine Arts Museum, Taipei, 2012), *Melancholy in Progress* — The 3rd Taiwan International Video Art Exhibition (Hong-Gah Museum, Taipei, 2012), and most recently a solo exhibition, *Kao Chung-li: The Man with the Film Projector* (The Peltz Gallery Birkbeck, London, 2015), The 5th Taiwan International Video Art Exhibition (Hong-gah Museum, Taipei, 2016).

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Artist | Wang Jun-Jieh

Title | FACE-TV

Medium | Single-channel video

Duration | 13 min 07 sec

Year | 1989

Image Credit | Courtesy of the artist and Chi-Wen Gallery



Wang's video artworks created between 1984 and 1999 unquestionably echoed the course of world history in a delicate manner. As the winner of the Hsiung-Shih New Artists Award (1984), he filmed his maiden video artwork *The Variable Form* at the summer school organized by Cloud Gate Dance Theater. Treating Jackson Pollock, Yves Klein, Marcel Duchamp, and Lucio Fontana as the point of departure, this work not only blended performance art and improvisation with art history concepts, but also dealt with the intervention of newly emerged electronic media in contemporary art. After the lifting of martial law in the nascent democratized Taiwan, he, without any source of reference, created five video artworks addressing a riotous profusion of

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issues ranging from the satire on sex and social taboos, *The Depth of the Epidermis* (1988), to the criticism against mass media and political hegemony, *Image, Repeat, Image* (1986), *The TV Channel Broadcasting Porn Everyday* (1988), *FACE / TV* (1989) and *How Was History Wounded* (1989).

About Artist

Wang Jun-Jieh (b.1963) lives and works in Taipei, Taiwan. Wang is associate professor at the Department of New Media Art at Taipei National University of the Arts, and Director of the Center for Art and Technology. He holds a master's degree from HdK Art Academy, Berlin and has been honored with prestigious awards including Hsiung- Shih New Artists Award (1984), the Berlin Television Tower Award (1996) and the Taishin Arts Award (2009).

His work has been included in numerous international exhibitions, including *Monadism*, (Cité des arts, Paris, 2011), *Contemporary Taiwanese Art in the Era of Contention* (Johnson Museum of Art, Ithaca, 2004), *Promenade in Asian: Cute* (Contemporary Art Gallery, Art Tower Mito, 2001), *The Sky is the Limit: Taipei Biennial* (Taipei Fine Arts Museum, Taipei, 2000), *The 3rd Asia-Pacific Triennial of Contemporary Art* (Queensland Art Gallery, Queensland, 1999), *The First Fukuoka Asian Art Triennale* (Fukuoka Asian Art Museum, Fukuoka, 1999), *Inside Out: New Chinese Arts* (P.S.1 Contemporary Art Center, New York; San Francisco Museum of Modern Art, 1998), *Cities on the Move* (Secession, Vienna; CAPC Musée, Bordeaux; P.S.1 Art Center, New York; Louisiana, Denmark; Hayward Gallery, London, 1997), and the 47th Biennale di Venezia (1997).

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Artist | Yu Cheng-Ta, Chen Yin-Ju

Curated by Li Zhenhua, Director and Founder of Beijing Art Lab, the Film sector presents an exciting program of short and feature-length films by and about artists.

Screenings take place on Monday, March 20, and from Thursday, March 23 to Saturday, March 25, at the Hong Kong Convention and Exhibition Centre and the Hong Kong Arts Centre.

SHORT FILM PROGRAM

Wednesday, March 22, 2017

1pm | Short Film Program | 'The Sun Also Rises'

Theatre 2, Hong Kong Convention and Exhibition Centre Running time 25'57"

The films in 'The Sun Also Rises' explore how artists interrupt the mundanity of everyday life by turning their ideas into reality.

Yu Cheng-Ta, *Ode to Taipei Biennial*, 2016, 8'06", Chi-Wen Gallery

Friday, March 24, 2017

12.30pm | Short Film Program | 'Anthropocene'

Theatre 2, Hong Kong Convention and Exhibition Centre Running time 77'57"

The films featured in 'Anthropocene' explore the myriad ways in which humans have affected – and continue to affect – the environment.

Chen Yin-Ju, *Extrastellar Evaluations*, 2016, 8'27", Chi-Wen Gallery

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Artist | YU Cheng-Ta

Title | Ode to the Taipei Biennial

Medium | Single channel video

Duration | 8 min 06 sec

Year | 2016

Composer | HUNG Tun-Yuan

Singers | HUANG Shih-Hsiung, LIN Yi-Wei, CHIANG Yow-Jung,

LIAO Wen-Jui, LIN Cheng-Hsun, PENG Jhih-Yu

Producer | Wade DING

Director of Photography | Saint LIN

Gaffer | WANG Tzu-Shuo

Editor | Cordelia PAI

Sound Design | Sheng

Image Credit | Courtesy of the artist and Chi-Wen Gallery



Within any biennial there always exists the dual problems of local voice and international position. It is an indispensable stage for performance, but conversely, it can also be an intractable burden. For 20 years the Taipei Biennial has strived to introduce Taiwanese contemporary art and to forge international connections. Looking back on this history and taking the 1998 Taipei Biennial as a starting point, the artist has revised past exhibition statements as

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lyrics to be changed, in a piece titled “A Cappella.” Making reference to the structure of six male curators of the past, he has invited six professional singers to perform in three parts – tenor, baritone and bass – in the Taipei Fine Art Museum lobby with its rich atmosphere of modernity. A cappella was a common form of church music in the 15th and 16th centuries, and it experienced a renaissance in the 19th century. Comprised exclusively of the human voice and sung in multi-part harmonies, it is a form of music that cleanses the heart. In the video six men blend together many vocalizations and utterances based on the prescribed tempo. As the score constantly advances and the notes interweave, the pleasing harmonies within the high-ceilinged space refract the “identity of Taiwanese art” that the statements describe. As the piece concludes with two notes, what can be seen is a self-fantasy of Taiwan’s political state within the current of international trends.

About Artist

Yu Cheng-Ta (b.1983) currently lives and works in Taipei. Working primarily with non-professional actors who are made to perform or enunciate in languages that are not their own, Yu creates works that deal with the interstitial gaps and humorous misunderstandings that arise when different languages and cultures collide. He has participated in major international shows such as “Life in Between-Delight and Discomfort”, Gwangju Biennale Celebration-Korean & Taiwanese Contemporary Art Exhibition (2016), Forum Expanded at 65th Berlin Film Festival (2015), “Social Factory”, Shanghai Biennale (2014), the 5th International Biennial of Media Art at Experimenta in Melbourne, Australia (2012), Made in Asia Art Festival in Toulouse, France (2012), the 6th Taipei Biennial (2010), the 53rd Venice Biennale (2009) and World Selection of Contemporary Art, Biennale Cuvée 09, Linz (2009).

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Artist | Chen Yin-Ju

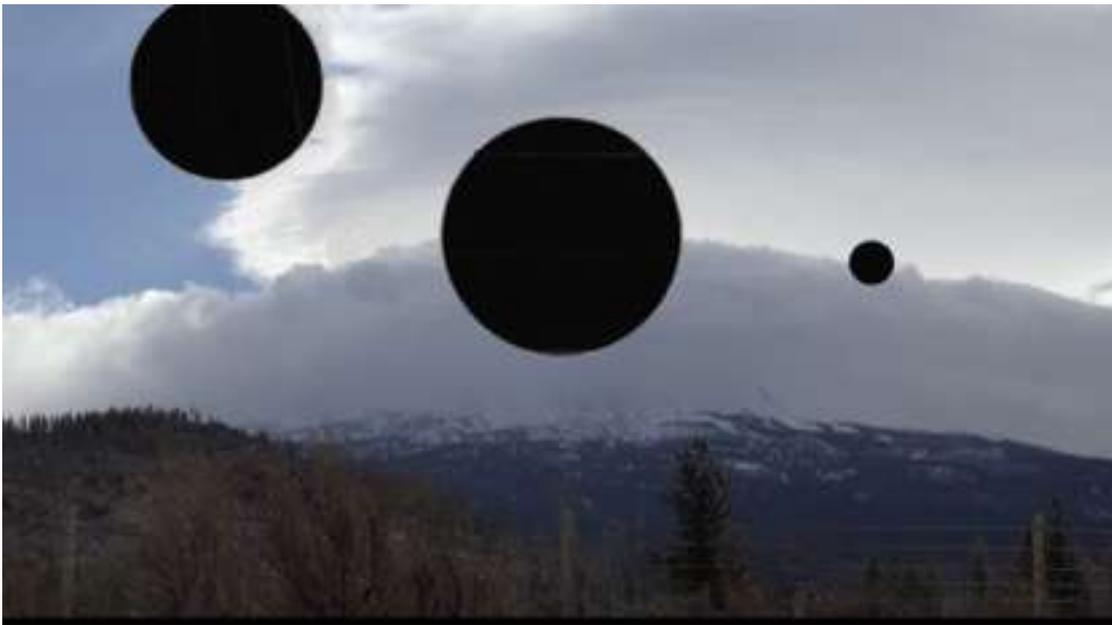
Title | Extrastellar Evaluations

Medium | Single channel video, colour, stereo sound

Duration | 8 min 27 sec

Year | 2016

Image Credit | Courtesy of the artist and Chi-Wen Gallery



Yin-Ju Chen is a multimedia practitioner who in recent years has explored the function of power in human society, collective thinking and collective unconsciousness, and most recently the relationship between human behaviour and the cosmos. *Extrastellar Evaluations* continues her research into dystopia, conspiracy and art history through the mythological land of Lemuria and its inhabitants. The Lemurians are on earth to rescue the lost civilization of Atlantis, to invigorate a debased humankind, and to rebuild an Atlantis-like utopia. However, the agents qua artists are eventually co-opted by the institutionalized system, and the Lemurian revolution fails.

Chi-Wen Gallery

About Artist

Chen Yin-Ju (b.1977) studied video and performance art at the San Francisco Art Institute in the New Genres Department, currently lives and works in Taipei. She was a resident artist at the Rijksakademie van beeldende kunsten in Amsterdam, the Netherlands. She has participated in many important international exhibitions and film festivals, such as Liverpool Biennial (UK, 2016), "The future is already here—it's just not evenly distributed", 20th Biennial of Sydney (AU, 2016), "Traversing the Phantasm", Forum Expanded at 66th Berlin Film Festival (Germany, 2016), "Social Factory", Shanghai Biennial (CN, 2014), "A Journal of the Plague Year", (Para/Site, HK, 2013), "Modern Monsters Death and Life of Fiction", Taipei Biennial (2012), International Film Festival Rotterdam (NL, 2011), EMAF - European Media Art Festival (Germany, 2011), "Multitud Singular", Museo Nacional Centro de Arte Reina Sofia (Spain, 2009), International Documentary Film Festival Amsterdam (NL, 2008), and San Francisco International Film Festival (USA, 2006).

Chen Yin-Ju's latest artwork, *Extrastellar Evaluation II - A Dialogue Concerning Two Chief World System* (2016), will be presented at MILL6 Foundation's Spring exhibition, *Line of Times*, from 11 March to 2 April, alongside which a series of programs will be held.