



Art Stage Singapore 2015

Jan. 22-25, 2015

Chi-Wen Gallery at Video Stage

Selected Artists |

張乾琦 Chang Chien-Chi, 陳澄如 & 洪子健 Chen Yin-Ju & James T. Hong,
姚瑞中 Yao Jui-Chung, 余政達 Yu Cheng-Ta

Art Stage Singapore 2015 will present five Special Exhibitions, stretching from Modern art to the latest video works.

At one of the Special Exhibitions, **Video Stage** will showcase more than 60 video works from the region and around the globe, with the main section curated by Paul Greenaway (Australia) and additional selections by Chi-Wen Huang (Chi-Wen Gallery/Taiwan) and Ute Meta Bauer (Germany/Singapore). It will provide an overview of video art to the present day, allowing for a greater understanding of the medium that is gaining interest among collectors today.

The video works chosen for Chi-Wen's selection are all by Taiwanese artists that through their work address human migration and displacement as an aspect of globalisation, the process of which has accelerated over the last century and has since become a major issue of public interest. This displacement of people is caused by either war, oppression or economic hardship and each of the video works address this in it's own unique way, whether we follow North Korean refugees fleeing to China, Vietnamese Brides seeking happiness in Taiwan, Chinese immigrants settling in New York's Chinatown, and even Aliens invading Earth. Being from Taiwan, the artists themselves are from a country that is largely populated by immigrants, the effect of which is reflected in the nation's lively political discourse, making the artists uniquely equipped to comment on this particular issue.

Chi-Wen Gallery

台北市大安區106敦化南路一段252巷19號3樓 3F / No.19 / Lane 252 / Tun-Hua S. Road / Sec. 1 / Taipei / Taiwan
Tel: +886-2- 8771 3372 / Fax: +886-2-8771 3421 / Email: info@chi-wen.com / www.chiwengallery.com

ARTWORKS INTRODUCTION

SCREEN 01

ARTWROK 1

張乾琦 Chang Chien-Chi | 雙囍 *Double Happiness*

Single-channel video, colour, sound, 11' 52", 2009

Marriage brokers recruit young Vietnamese women to come to Ho Chi Minh City where they are viewed by groups of Taiwanese men. Each of them pays a fee to pick a suitable bride from the line-up. Within days of meeting, the couples will be married. In *Double Happiness*, Chang Chien-Chi offers a series of scenarios following the process of arranged marriage in south-east Asia: from selection and application to all the paperwork and the final ceremony. The images are accompanied by interviews with the brokers, the men and women that take place between the potential bride and grooms as they determine the suitability of their partners.



Double Happiness, Single-channel video, colour, sound, 11' 52", 2009

Chi-Wen Gallery

台北市大安區106敦化南路一段252巷19號3樓 3F / No.19 / Lane 252 / Tun-Hua S. Road / Sec. 1 / Taipei / Taiwan
Tel: +886-2- 8771 3372 / Fax: +886-2-8771 3421 / Email: info@chi-wen.com / www.chiwengallery.com

ARTWORK 2

余政達 Yu Cheng-Ta | 附身【聲】者：梁美蘭與愛蜜莉蘇 *Ventriloquists: Liang Mei-Lan and Emily Su*

Single-channel video, colour, sound, 18' 26", 2009

Filmed at the Won Won Building in Taipei *Ventriloquists: Liang Mei-Lan and Emily Su* is a film of two women from the Philippines who married into Taiwanese families. Having lived in this foreign land for over a decade both women have come to use the local language as an essential tool in everyday life, but because of their different backgrounds they use the language in different ways. When interacting with Liang Mei-Lan, the artist Yu Cheng-Ta attempted to converse with her in three languages (Mandarin, Taiwanese and English). When communicating with Emily, who has no Taiwanese citizenship, Yu Cheng-Ta used Mandarin and English. All of them were using forms of voice that were not particularly "official or standardised". It was a conversation within the cracks of language and unable to always convey what they meant situations of miscommunication and dissonance occasionally arose. Eventually Yu Cheng-Ta asked them to sing a Chinese song, in an attempt to liberate them from the intangible box that inherently exists in the give-and-take of language, and to set free the poignant images of the disparity between foreign cultures.



Yu Cheng-Ta, *Ventriloquists: Liang Mei-Lan and Emily Su*, Single-channel video, 2009.

Chi-Wen Gallery

台北市大安區106敦化南路一段252巷19號3樓 3F / No.19 / Lane 252 / Tun-Hua S. Road / Sec. 1 / Taipei / Taiwan
Tel: +886-2- 8771 3372 / Fax: +886-2-8771 3421 / Email: info@chi-wen.com / www.chiwengallery.com

SCREEN 02

ARTWROK 1

張乾琦 Chang Chien-Chi | *China Town*

Single-channel video, colour, sound, 19' 23", 1992-2011

The latest project *China Town* (1992-2014) which has started from 1992 till 2014. Using photography and video as his artistic medium, Chang Chien-Chi first became interested in themes related to the dispersion of individuals and families from their homeland in 1992, and in the years since, followed the lives of illegal immigrants in New York City's Chinatown who left China as a matter of survival.

Immigration is propelled by suffering. To witness the shifting patterns of populations is to see the world in all its exigencies—war, natural disasters, repression, famine, poverty and persecution. But there is a rainbow at the bottom of that Pandora's box of troubles; hope, too, propels immigrants to settle in strange lands.

Perhaps the most aspirational of the world's people are the Chinese. For them, New York's Chinatown is the capital city of promise, the place you go to make a new life for your family, a fortune. It is no coincidence that the boatload of illegal immigrants who grounded on a New York City beach in 1993 sailed on a ship called the *Golden Venture*. And this movement of people is an increasingly critical social issue. As the relationship between the U.S. and China grows ever more complex on an economic level, these individual stories, too, are weaving together the future of two nations.

To contrast the bleak, black-and-white lives of the men in the U.S. Chang Chien-Chi chose to photograph the families in China in color. Like the families who have granted access to him, the project has also grown and changed over the years. In 2005 he began using audio recordings and, in 2007, video recordings to continue to document the divided families. Now he is ready to move the project to a higher dimension through the combination of still images and moving images within a soundscape. And, ultimately, to do what has never been done before—to make these invisible families, with their sufferings and triumphs, at last visible.

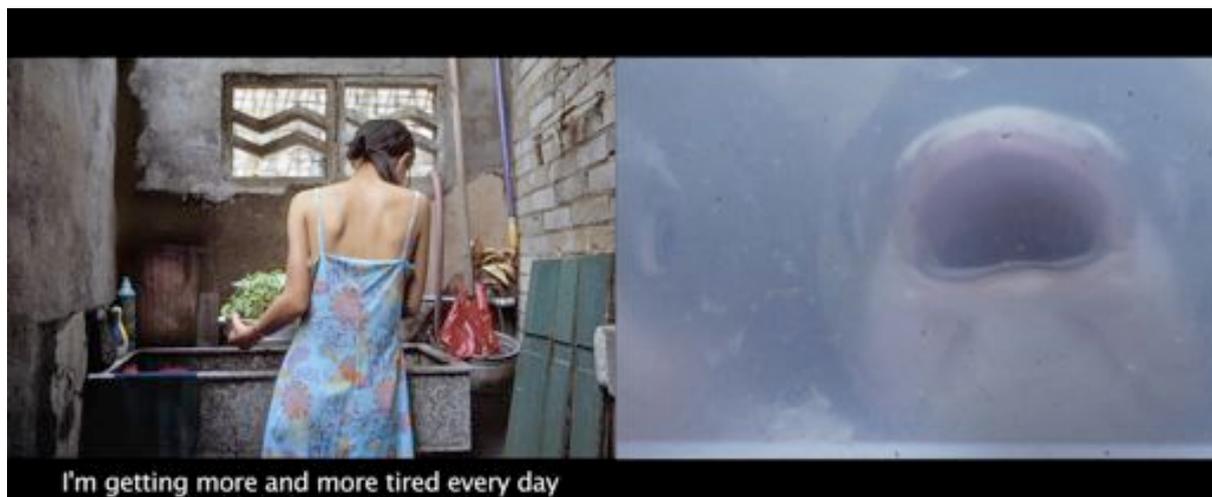
The past 22 years of developing these relationships are now culminating in a tri- generational drama. Some of the first waves of illegal immigrants are choosing to return to China to enjoy the prosperity they have created there and spend the rest of their lives with family members they have not seen for nearly two decades. Yet their sons still choose to be smuggled to New York, leaving their own families behind. Divided families remain divided.

The compelling quality of this project is its universality. It is about the essential human need to hold hope in your hands and about having the willingness to sacrifice one's own immediate happiness to realize the dream of giving children a "better" life. But is economic prosperity worth the social cost? Perhaps the answers to such questions we all ponder can be found in the lives of the people left behind in China and in those of the second and third generation immigrants growing

Chi-Wen Gallery

台北市大安區106敦化南路一段252巷19號3樓 3F / No.19 / Lane 252 / Tun-Hua S. Road / Sec. 1 / Taipei / Taiwan
Tel: +886-2- 8771 3372 / Fax: +886-2-8771 3421 / Email: info@chi-wen.com / www.chiwengallery.com

up in the United States. Look at them, and listen to their voices. You may not understand their language, but you can feel their longing.



China Town, Single-channel video, colour, sound, 19' 23", 1992-2011

ARTWROK 2

張乾琦 Chang Chien-Chi | 緬甸的日子 **Burmese Days**

Single-channel Video, colour, sound, 5' 37", 2011

In the past half century, Burma went from the richest country in Southeast Asia to the poorest, becoming one of the most obscure and obscured nations in the world. Burma is an anomaly. It's the most religious Buddhist country with every male entering the monastery at some point in his life to complete his monkhood. Along with Buddhism, fortune tellers and palm readers still have great influence on the people of Burma. Astrologers are treated like rock stars and publications touting predictions for coming years are among best sellers on newsstands.

In the past, the king was once guardian of the religion; today, the junta has assumed that role. Its military rulers operate with force and fear and with ubiquitous informers to control every aspect of life. Citizens are led to believe that every move they make is being watched and every word they said is being listening to. Foreign tourists, who are allowed to see the most Buddhist of peoples and pagodas, are reminded that behind the cultural façade stands the repressive regime that has held Nobel laureate democracy leader Aung San Suu Kyi under house arrest for 15 of the past 21 years. Economists say the country has a "resource curse"—the rulers make money off resources but don't share the wealth. The average per capita income is \$US435. Burma, once the rice bowl of Asia was in tatters. According one source, Burma now exports a meager 20,000 tons of rice.

When Chang Chien-Chi posed as a tourist to make these pictures, there always seemed to be shadows on his tail. Big Brother has many little brothers. Meanwhile the rest of Burmese continue to live through a real-life version of Animal Farm.

Chi-Wen Gallery

台北市大安區106敦化南路一段252巷19號3樓 3F / No.19 / Lane 252 / Tun-Hua S. Road / Sec. 1 / Taipei / Taiwan
Tel: +886-2- 8771 3372 / Fax: +886-2-8771 3421 / Email: info@chi-wen.com / www.chiwengallery.com



Burmese Days, Single-channel video, colour, sound, 5' 37", 2011

SCREEN 03

ARTWORK 1

姚瑞中 Yao Jui-Chung | *Long Long Live* (萬萬歲 *Wan Wansui*)

Single-channel video, colour, sound, 7'20", 2013

This piece are associated with the Taiyuan Incident, a prison uprising that took place on the Feb 8, 1970 in Taiyuan Prison, Taidong County. The incident involved 150 people, including six political prisoners, 50 prison guards, as well as aboriginal youth sympathetic to the cause. Five prisoners were later executed under personal order of Chiang Kai-Shek on April 27, 1970. According to recently disclosed documents, the Taiyuan Incident was no mere prison riot, but a deliberate act against the ruling Kuomintang regime and for Taiwan Independence.

In the aftermath of the incident, the "Oasis Villa" on the Green Island was built to strengthen the overall control over the island's political "otherness". All political dissidents were without exception sent to Oasis Prison. This is the departure point for Yao Jui-Chung's video work, a personal reflection on the place, its people and the nature of suppression as well as a satire on the ruling dictatorship that never failed to dream of a "Long, long Live".



Long Long Live, Single-channel video, colour, sound, 7'20", 2013

Chi-Wen Gallery

台北市大安區106敦化南路一段252巷19號3樓 3F / No.19 / Lane 252 / Tun-Hua S. Road / Sec. 1 / Taipei / Taiwan
Tel: +886-2- 8771 3372 / Fax: +886-2-8771 3421 / Email: info@chi-wen.com / www.chiwengallery.com

ARTWROK 2

姚瑞中 Yao Jui-Chung | *Long Live* (萬歲 *Wansui*)

Single-channel video, colour, sound, 5'30", 2011

It has been the centenary of Hsinhai Revolution; the Cold War was long ended, neoliberalism conquered the world, the logic of global capitalism became universal currency. But what is the transcendental rule of history? Could there be a Nationalism's everlasting dynasty? This video begins in Kinmen, the frontier of the frontiers of Cold War. Not a single soul in sight on the chilling battlefield, all we hear is 'Wansui [literally 'ten thousand years']!' repeatedly coming through the most powerful loudspeakers of all psychological wayfarers'. Beyond the speakers, the Generalissimo is also calling for 'Wansui!' in the derelict Chieh-shou [literally 'long live Chiang Kai-shek] Hall next to the Chungshan Building in Yangmingshan. At the end the camera takes to a disused cinema, the propaganda of an eternal empire echoes an eternal repetition of history...



Long Live, Single-channel Video, colour, sound, 5'30", 2011

ARTWROK 3

姚瑞中 Yao Jui-Chung | 分列式 *March-Past*

Single-channel video, colour, sound, 2' 28", 2007

If the value of art depends on its stance in history, does the potency of art's challenge against society also validate its merit? One of Yao Jui-Chung's key topics in recent years is how he may reflect on life, when facing complex history and society, through an engagedness of art. In *March*

Chi-Wen Gallery

台北市大安區106敦化南路一段252巷19號3樓 3F / No.19 / Lane 252 / Tun-Hua S. Road / Sec. 1 / Taipei / Taiwan
Tel: +886-2- 8771 3372 / Fax: +886-2-8771 3421 / Email: info@chi-wen.com / www.chiwengallery.com

Past, Yao Jui-Chung attempted a satirical approach, dressing up as a colossal dictator, watching the military parade in front of a scaled model of Presidential Office in Longtan Window on China theme park. To the melodic marching music, he saluted the toy tanks passing incessantly the viewing platform. The intention is, through humour and absurd action, to highlight the overriding absurdity.

ARTWROK 4

姚瑞中 Yao Jui-Chung | 玉山飄浮 ***Mt. Jade Floating***

Single-channel video, colour, sound, 1' 01", 2007

On the highest peak of Mt. Jade, also the highest in East Asia, could once be found a bust of Yu Youren, which had been decapitated twice and was eventually removed. Inspired by this, Yao Jui-Chung dressed up as the Chinese paramount leader, levitated on top of Mt. Jade whilst waving to the music of National Flag Anthem, then disappeared in a glare in the style of Sung Chili (religious imposter). The imagery gives the impression of a mottled, old-fashioned 8mm film, apparently haunted by spectres of history; it ends abruptly, as if flashing a sly and ambiguous smirk amidst the blotchy fragments of times past.

ARTWROK 5

姚瑞中 Yao Jui-Chung | 歷史幽魂 ***Phantom of History***

Single-channel video, colour, sound, 2' 28", 2007

After Chiang Kai-shek's decease in 1975, the whole Taiwan threw itself into a frenetic rush of idolatry. All types of statues sprang up everywhere to an astounding number of 50,000 and more. Since the abolition of martial law in 1987, many of Chiang's statues were removed, some of which were relocated to the Cihu Memorial Park and becomes a popular destination for Mainland Chinese tourists. In the video the artist Yao Jui-Chung was made up to look like a splitting image of Chiang, goose-stepping all alone in the park; birdsongs, blossoms and echoes of kicking boots were his only companions The future is nothing but uncertainty. History might be haunted autocrats, schemers, cynics, and hypocrites ...; the real demons are not from the external world but in the mind of every one of us. They are the 'Phantom of History' we have to confront and overcome.

Chi-Wen Gallery

台北市大安區106敦化南路一段252巷19號3樓 3F / No.19 / Lane 252 / Tun-Hua S. Road / Sec. 1 / Taipei / Taiwan
Tel: +886-2- 8771 3372 / Fax: +886-2-8771 3421 / Email: info@chi-wen.com / www.chiwengallery.com

SCREEN 04

陳澄如 & 洪子健 Chen Yin-Ju & James T. Hong | 解密外訊 *End Transmission*

DVCPRO HD, black & white, stereo, 15' 40", 2010

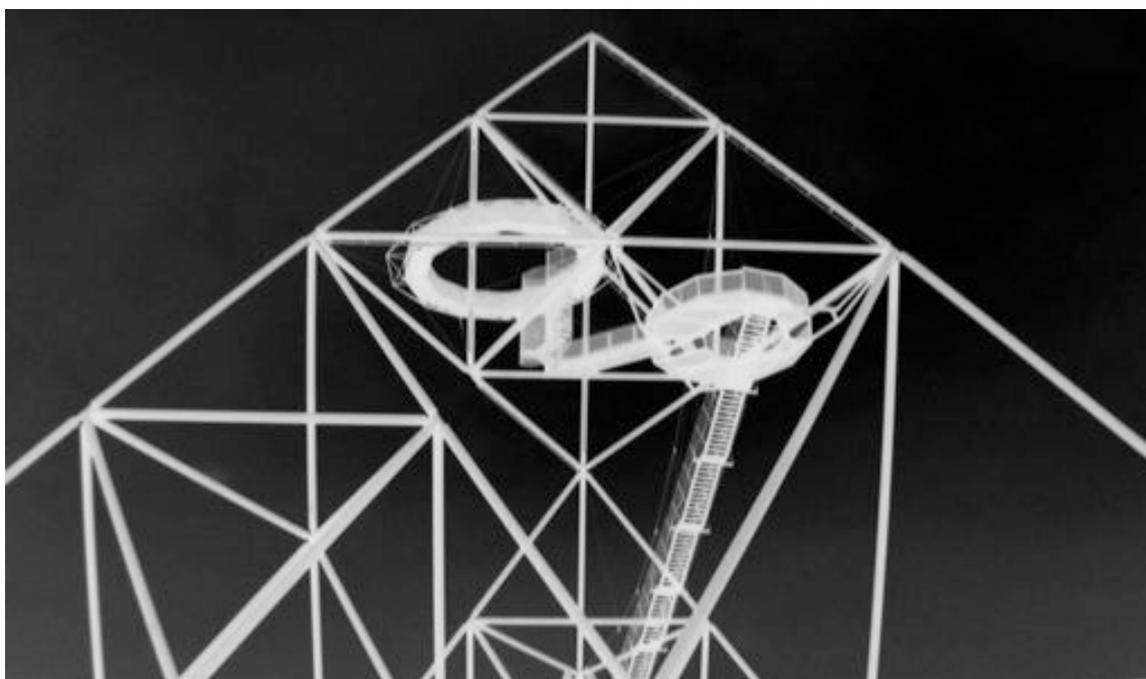
*40th International Film Festival Rotterdam -Tiger Award nominee for short film

A decoded, alien environmental message, structured as a hypnotic experimental film, forcefully and poetically warns us of their return and the planet's re-colonization.

Texts from Netherlands Media Art Institute (NIMk) -

Strange messages are sent to humanity. They are frightening and poetical at the same time; they report of a takeover and the end of it all. The messages alternate with ominous black-and-white images of lifeless cities under control, frozen industrial landscapes, sterile laboratory machinery and nature in an abandoned state. "We were here before you". "Fear is natural". A final warning: the planet is re-colonized, and human life only seems possible in the protected, artificial and enclosed environment of a large-scale indoor resort.

Stephen Hawking once wrote, "If aliens ever visit us, the outcome will be much as when Christopher Columbus landed in America, which didn't turn out well for the Native Americans". In this case, who are the colonizers and who are the natives?



Chen Yin-Ju & James T. Hong, *END TRANSMISSION*, DVCPRO HD, black & white, stereo, 15' 40", 2010

Chi-Wen Gallery

台北市大安區106敦化南路一段252巷19號3樓 3F / No.19 / Lane 252 / Tun-Hua S. Road / Sec. 1 / Taipei / Taiwan
Tel: +886-2- 8771 3372 / Fax: +886-2-8771 3421 / Email: info@chi-wen.com / www.chiwengallery.com

AT THE FAIR

Southeast Asia Platform Highlights

In 2015, the Southeast Asia Platform returns with a curated sales exhibition of artworks by emerging and established artists from the region. Exhibited over an area of 1,000 square metres, the show is curated by Singaporean curator, Khim Ong. To date, the Southeast Asian Platform will feature 35 artists from Indonesia, Malaysia, the Philippines, Singapore, Thailand and Vietnam. Agan Harahap (Indonesia), Mike HJ Chang (Singapore), Chris Chong (Malaysia), Chong Weixin (Singapore), Choy Chun Wei (Malaysia), Choy Ka Fai (Singapore), Yason Banal (Philippines), Hilmi Johandi (Singapore), Hoang Duong Cam (Vietnam), Wawi Navarroza (Philippines), Nipan Oranniwesna (Thailand), Gary-Ross Pastrana (Philippines), Roslisham Ismail a.k.a Ise (Malaysia), Wisnu Auri (Indonesia) and Zaki Razak (Singapore) will be among the featured artists at the Southeast Asia Platform. Regional galleries and institutions will be behind each of the participating Platform artists.

The Southeast Asia Platform exhibition titled *Eagles Fly, Sheep Flock: Biographical Imprints – Artistic Practices in Southeast Asia* aims to present diverse artistic practices in the region through a selection of works ranging from painting, installation, print and photography, to video and performance. In taking artists' practices as the points of departure, these attempts at reflecting artistic influences and experimentations in the region will bring together a wide range of works, enabling new relations to emerge.

Observed as biographical sketches, each of these works will provide an intimate engagement with the artists and their practices, while collectively serve as an entry point for understanding art from the region.

Special Exhibitions

Art Stage Singapore 2015 will present five Special Exhibitions, stretching from Modern art to the latest video works.

Special Exhibition-Russia is curated by Olga Sviblova, Director of Multimedia Museum Moscow. It will feature two extraordinary and fascinating video works by famed Russian art collective AES+F: *Allegoria Sacra* and *The Feast of Trimalchio* will be shown for the first time in Singapore.

Andre Masson – Metamorphosis will be the largest retrospective in Asia devoted to the French surrealist. Over 50 of his outstanding works, curated by Damiano Femfert, will be presented in a museum-like environment.

Chi-Wen Gallery

台北市大安區106敦化南路一段252巷19號3樓 3F / No.19 / Lane 252 / Tun-Hua S. Road / Sec. 1 / Taipei / Taiwan
Tel: +886-2- 8771 3372 / Fax: +886-2-8771 3421 / Email: info@chi-wen.com / www.chiwengallery.com

Video Stage will showcase more than 60 video works from the region and around the globe, with the main section curated by Paul Greenaway (Australia) and additional selections by Chi-Wen Huang (Chi-Wen Gallery/Taiwan) and Ute Meta Bauer (Germany/Singapore). It will provide an overview of video art to the present day, allowing for a greater understanding of the medium that is gaining interest among collectors today.

'Looking Out/Looking In' is the title of a Special Exhibition curated by Hongchul Byun, in cooperation with Art Council Korea. Four young emerging artists from Korea, in their first Singapore show, represent the multifarious aspects of contemporary Korean art.

Being Human is a Special Exhibition of 16 Malaysian artists devoted to figurative painting. Employing the human figure as the main subject in their art the group's members attempt to reshape and redefine the vital role of figurative painting in the history of the development of Malaysian art.

Educational Programmes

A major highlight of Art Stage Singapore is its series of Educational Programmes. For its 2015 edition, Art Stage Singapore will partner with ARTnews in presenting the **ARTnews Talks Series**. Additionally, Art Stage Singapore will partner with various institutions and industry professionals to offer an interesting selection of panel discussions, talks and activities that will run during the fair. The programmes will also include **Tours** of Southeast Asia Platform and a selection of artworks exhibited by Galleries, Project Booths and Special Exhibitions. There will also be **Talks** by artists exhibiting at the Southeast Asia Platform. Winning works from Art Stage Singapore's first Student Art Competition will also be exhibited. The competition saw entries from visual arts and visual culture students across Singapore based on the theme "We are Asia. We are Singapore. We are Home".

Chi-Wen Gallery

台北市大安區106敦化南路一段252巷19號3樓 3F / No.19 / Lane 252 / Tun-Hua S. Road / Sec. 1 / Taipei / Taiwan
Tel: +886-2- 8771 3372 / Fax: +886-2-8771 3421 / Email: info@chi-wen.com / www.chiwengallery.com