

## Chi-Wen Gallery



### Chi-Wen Gallery at China International Gallery Exposition 2016

**Galleries | A30 | Yin-Ju Chen & James T. Hong, Jawshing Arthur Liou, Yuan Goang-Ming, Yu Cheng-Ta**

Artist | Chen Yin-Ju & James T. Hong

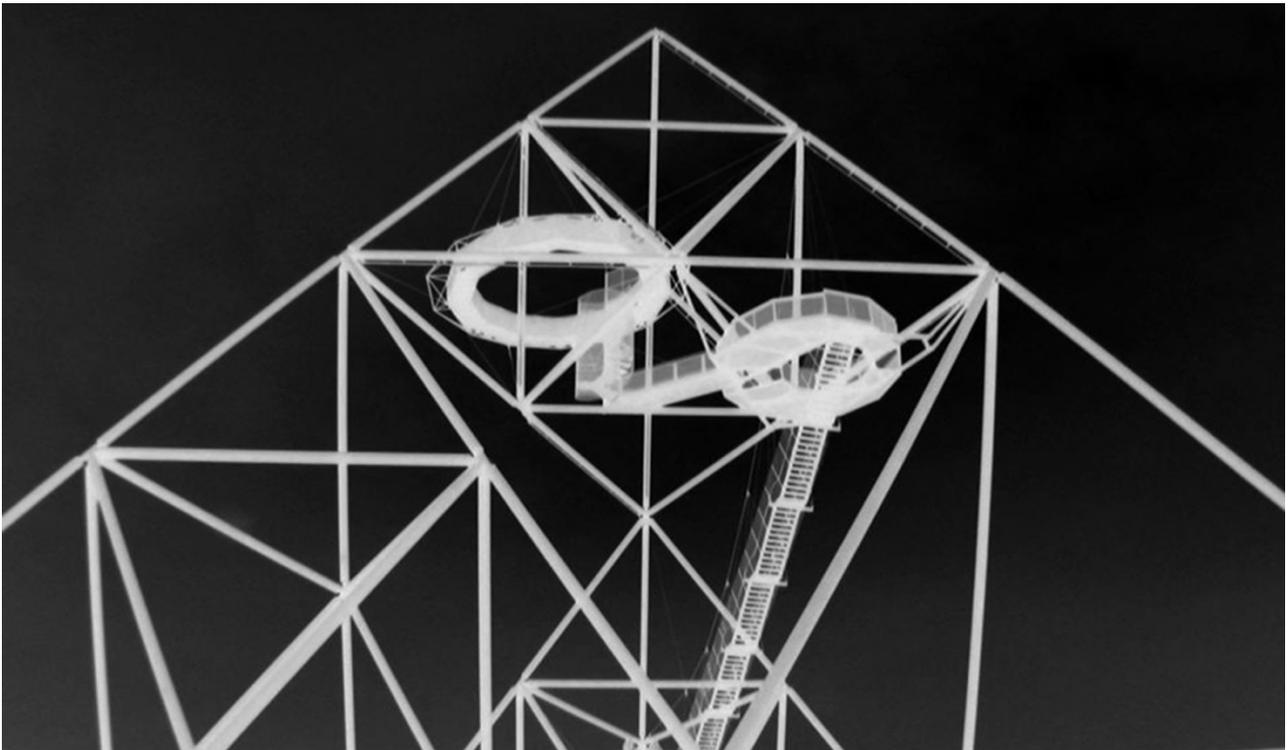
Title | End Transmission

Medium | Single-channel Video, DVCPRO HD, Black and White, Stereo Sound

Duration | 15min 40sec

Year | 2010

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



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.

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

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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? **(Texts from Netherlands Media Art Institute, 40th International Film Festival Rotterdam, Tiger Award nominee for short film)**

**Yin-Ju Chen** (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).

**James T. Hong** (b.1977) discontinued his Ph.D. program in philosophy at the University of Illinois and studied filmmaking at the University of Southern California. He has recently participated in many important international exhibitions and film festivals, such as "Traversing the Phantasm", Forum Expanded at 66th Berlin Film Festival (Germany, 2016), "A Journal of the Plague Year", (Para/Site, HK, 2013), The Berlin International Film Festival (Germany, 2013), "Connecting the Dots: The Evolution Will Be Social", The Online Biennial (2013), "Modern Monsters Death and Life of Fiction", Taipei Biennial (2012), International Documentary Film Festival Amsterdam (NL, 2008, 2012), and the International Film Festival Rotterdam (NL, 2001, 2007, 2008, and 2011), Taipei Golden Horse Film Festival (2005), Taiwan International Documentary Festival (2004). Several of his films have received awards and grants, including Behold the Asia: How One Becomes What One Is (2000), Die Entnazifizierung des MH (2006), and Lessons of the Blood (2010). In 2008, Hong was a guest of the Berliner Künstlerprogramm des DAAD. His recent articles are published in e-flux Journal and the Taipei Times. Hong currently lives and works in the USA and Taiwan.

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Artist | Jawshing Arthur Liou

Title | Sonnet 27

Medium | Single-channel Video, 5120 x 800p HD, Colour, Stereo Sound

Microscopic neuron imaging captured by Dr. Alex Straiker and Jim Powers, Indiana University, Music composition : Melody Eötvö

Duration | 14min 33sec

Year | 2014

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



Sonnet 27 is inspired by the scientific research regarding the brain's ability to produce the chemicals that bind to the same receptors as does marijuana. These receptors are involved in certain crucial cognitive functions, including our ability to learn, control emotions, and mitigate traumatic memories. The video installation alludes to the pre-historical contact between human and marijuana. Aside from the simulated cave painting and a Neolithic child, the shifting scenery between brain cells and dramatic landscape creates impressions of distant memories and altered streams of consciousness. In addition, Sonnet 27 is a result of a cross-sectorial collaboration. The stereo sound effect is composed by the musician Melody Eötvös, and the microscopic neuron images are captured by scientists Dr. Alex Straiker and Jim Powers.

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**Jawshing Arthur Liou** (b.1968) currently lives and works in Indiana, USA. Liou works with photography, video, and electronic imaging to create video installations depicting nonexistent surreal spaces. Using sources ranging from landscapes to oil paint to the human body, much of Liou's work is related to Buddhist concepts of impermanence, meditations on nature and spirituality, and coping with the illness of his daughter. Liou's videos and prints are in numerous public and private collections. He has participated in major international shows such as "State of the Art : Discovering American Art Now" at Minneapolis Institute of Arts (USA, 2016), Sharjah Biennial 12 (2015), SeMA Biennale Mediacity Seoul (2014), "State of the Art : Discovering American Art Now", Crystal Bridges Museum (USA, 2014) and "TURE COLORS", the 6th Yebisu International Festival For Art & Alternative Visions, Tokyo Metropolitan Museum of Photography (2014).

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Artist | Yuan Goang-Ming

Title | Landscape of Energy

Medium | Single-channel Video, Colour, Stereo Sound

Duration | 7min 30sec

Year | 2014

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



Beginning in a forest at night, Landscape of Energy employs “scanning,” gliding linearly into a group of abandoned residential properties in Taichung, an Orchid Island elementary school, the ocean, a nuclear waste storage facility, the crowded South Bay of Pingtung which neighbors a nuclear power plant, the simulated control room inside the nuclear power plant, and Encore Garden, the so-called largest amusement park then in Asia. The camera returns to the deserted residential properties, panning over forsaken homes and unexpectedly comes upon an expanse of water, while Tokyo Bay gradually appears and disappears in the distance. Although the video documents the reality before our eyes, it exudes a cold sense of desolation that forebodes — like in a dream — the ruins of tomorrow.

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On March 11, 2011, when the Fukushima Daiichi Nuclear Power Plant's radiation leak took place, the brother-in-law of the artist's Japanese wife was stranded, and the news left his family extremely anxious: Suddenly, nuclear power became a real issue in his home. After some research, he realized that the closest power plant from his residence is only 19 kilometers away, while the Presidential Office Building is a mere 30 kilometers away from its closest power plant. The whole island and its power plants are enveloped in an alarming uncanniness. *Landscape of Energy* continues his exploration of concepts such as "ruins," "home," and "dwelling" with a documentary approach, reflecting the unpoetic dwellings of today's world — or more specifically, Taiwan. Although Heidegger's words of "poetic dwelling" — an ideal of being at peace with the sky, earth, divinities, and mortals — still ring in our ears, one cannot seem to achieve this state.

The imagery pans in smooth, linear motion, in a gaze of surveillance; reality is tamed and contained in our eyes. And yet this is just an illusion of privilege, with the viewer glimpsing a restricted area of power, an area that is "restricted" due to its connection to national security and the power of the state apparatus. As the camera slips in from above and surveys the space, it creates a surreal spectacle. A spectacle established within the crevice among the discernible, indiscernible, and disappearing.

***Landscape of Energy (2014) was shown at 13th Biennale de Lyon : La Vie Moderne, Musée des Confluences, Lyon, France (2015). The work has been collected by Mori Art Museum, Tokyo, Japan***

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**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. He 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 | Yu Cheng-Ta

Title | Ode to the Taipei Biennial

Medium | Single-channel Video Installation | Composer: Huang Tun-Yuan | Singers: Huang Shih-Hsiung, Lin Yi-Wei, Chiang Yow-Jung, Liao Wen-Jui, Lin Cheng-Hsun, Peng Jih-Yu | Producer: Wade Ding | Director of Photography: Saint Lin | Gaffer: Wang Tzu-Shuo | Editor: Cordelia Pai | Sound Design: Sheng

Duration | 8min 4sec

Year | 2016

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 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

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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.

**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).

### 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 and Yu Cheng-Ta and among others.