

Art | Basel

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***Dreams and Realities:
Visions from Taiwan
and Cuba of a Post***

夢與現實 —

後冷戰時期的台灣與古巴

Cold-War World

「夢與現實－後冷戰時期的台灣與古巴」由
Chi-Wen Gallery、**Peter Kalb** 和 **Joe Lin-Hill** 共同策劃

***Dreams and Realities : Visions from Taiwan and Cuba of a Post Cold-
War World***, in collaboration with **Peter Kalb** and **Joe Lin-Hill**

***Dreams and Realities:
Visions from Taiwan
and Cuba of a Post
Cold-War World***

Chi-Wen Gallery is pleased to present ***Dreams and Realities: Visions from Taiwan and Cuba of a Post Cold-War World***, in collaboration with Peter Kalb and Joe Lin-Hill, at Art Basel in Hong Kong, from May 23rd - 26th, 2013.

Dreams and Realities: Visions from Taiwan and Cuba of a Post Cold-War World presents the work of a range of artists who experienced the end of the Cold War from geographically distant points but within similar patterns created by the flow and flight of capital. The exhibition proposed for Art Basel Hong Kong 2013 presents evidence of the complex ways in which the global transformations set in motion by the events of the last decade of the 20th century resonate in our economic, political, and artistic lives today.

Once outposts for the Cold War superpowers, Cuba and Taiwan were set adrift in the 1990s, forced to re-define themselves in the absence of the distant patron-governments that abandoned them (the USSR and the USA, respectively) and in relation to neighboring historical antagonists that were coming to dominate their economic identities (the USA and China). The Special Period in Cuba, brought on by the loss of Soviet support, set that nation on a course of independence in which it reasserted its commitment to the ideology the Soviets had abandoned – but at the cost of severe economic privations. On the other side of the world, Taiwan looked on as China embraced features of western style capitalism, even as it rejected western democracy. With the transformation of state communism under Deng Xiaoping, China soon displaced Taiwan as the region's source of labor and manufacturing resources for the west, thus dramatically reshaping Taiwanese livelihood and identity.

In essence, both island nations found themselves increasingly isolated as the forces of globalization transformed contemporary geopolitical topography. Artists of both nations took up the tasks of historians, ethicists, social scientists, and poet laureates to rediscover and redefine their cultural identities.

In reconsidering the transformations of global society at the turn of the Millennium, the artists in *Dreams and Realities* demonstrate a shared impulse toward both elegy and action. While artists in both countries reference their isolated island locations and dreams of escape, they are equally concerned to demonstrate their commitment to place and the historical connections that join them to geo-political trends. This exhibition contributes to a "genealogy," as Taiwanese filmmaker Chen Chieh-jen describes it, for those shouldering the burdens of re-building communities in the wake of global economic and political change.

Dream and Realities reveals the unprecedented opportunities available to 21st century artists to articulate their unique experiences, as well as the shared impact of globalism on art and society. The artwork on view conveys the urgency of individual and civic activities as well as an emphasis on free formal invention. Media preferences differ between the two art communities, with traditional and found materials more widely used in Cuba and new media more prevalent in Taiwan. By juxtaposing art from nations that faced the economic metamorphosis of post Cold – War realignments with diametrically opposed political systems, *Dreams and Realities* offers complex responses to the fundamental question of how we, as citizens and artists, negotiate personal independence, national heritage and identity in the face of the forces of globalization. The quest on display here serves a metaphor for the fate of dreams and realities of all nations in an irrevocably globalized world.



「夢與現實—後冷戰時期的台灣與古巴」為 Chi-Wen Gallery 於 2013 年香港巴塞爾藝術展推出的台、古藝術家聯展。展出藝術家包括陳界仁、葉偉立、張乾琦、余政達、謝春德以及 Ibrahim Miranda、Ernesto Oroza 和 Jose A. Toirac。

1990 年代的台灣和古巴在政治、地理位置上有著相同的歷史進程及經驗，面對美國和蘇聯在政治經濟上的操控，冷戰時期的結束，迫使台灣和古巴必須重新面對自身在全球地理位置上的處境；歷史上的糾葛未了，同時又必須迎對隔壁鄰國—美國與中國大陸一帶來的經濟資本與政治牽制。然而，儘管面臨相同的現實際遇，台灣與古巴卻走向截然不同的歷史發展；20 世紀後期的政經變革，牽動著全球局勢的發展，「夢與現實」一展，便希望透過兩地藝術家的創作來回應時代變革下，全球化迎面而來的衝擊對社會生活和藝術發展所產生的影響。

博覽會中展出的作品希望傳達個人與社會所面臨的迫切感。透過展出作品媒材使用上的異同，可看出兩地藝術創作的不同發展。「夢與現實」一展希望呈現後冷戰時期經濟變型的不同面向以及對政治體系的反抗，並藉此回問作為世界公民一份子的我們，該如何面對全球化下，個體的獨立性、國家遺產傳承和身份認同的複雜交涉。



Artists /

Chang Chien-Chi | 張乾琦

Chen Chieh-Jen | 陳界仁

Hsieh Chun-Te | 謝春德

Ibrahim Miranda

Ernesto Oroza

Jose A. Toirac

Yeh Wei-Li | 葉偉立

Yu Cheng-Ta | 余政達

Chen Chieh-Jen | 陳界仁



Title | Military Court and Prison - Scenery 軍法局

Medium | color photograph

Dimension | 100 x 150 cm

Year | 2008

Edition of 7

Military Court and Prison is about a political dissident who has been incarcerated for a long time in the prison, being forgotten by the society, as a symbol of ghost in modern days. The work illustrates Chen's memories of the prison and military court which existed nearby his family house, it also represents the government's official view of the dictatorship years and Martial Law in Taiwan.

Born in 1960, currently lives and works in Taipei. Chen Chieh-Jen has built a body of work that explores issues of globalization, capital, labour, migration, and the impact of these forces on individuals. His major video works include *Lingchi-Echoes of Historical Photography* (2002), *Factory* (2003), *The Route* (2006), *Military Court and Prison* (2008), *Empire's Borders I* (2008-2009), *Empire's Borders II* (2010), *Happiness Building I* (2012).

《軍法局》透過一名長期被關在監獄的政治犯的眼光來觀看現今的台灣社會。陳界仁從小住在軍法局的隔壁，作品描繪了藝術家過往的記憶，並反射自戒嚴時代 / 白色恐怖開始，台灣社會一直尚未解釋的部分，這包括主體性、政治犯、移工、遊民、大陸配偶等議題。陳界仁試圖探討在此「影像」能否開創一個在黨派政治和統獨辯論之外的想像空間。

陳界仁出生於 1960 年，目前定居創作於台北。陳界仁的作品主題在探討全球化、資本、勞工及移民等議題對現今社會的我們所帶來的影響。他的重要作品包括《凌遲考：一張歷史照片的迴音》(2002)、《加工廠》(2003)、《路徑圖》(2006)、《軍法局》(2008)、《帝國邊界 I》(2008-2009)、《帝國邊界 II》(2010)、《幸福大廈 I》(2012)。

Chang Chien-Chi | 張乾琦



1

1

Title | Double Happiness 雙囍

Medium | Silver Gelatin Print

Dimension | 48 x 33cm each, 45 pcs

Year | 2003-2009

Edition of 6

Courtesy of Magnum Photos.

2

Title | Double Happiness 雙囍

Medium | Video, HD

Duration | 11' 52"

Year | 2003-2009

Edition of 6

Courtesy of Magnum Photos.



2

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.

Born in 1961, currently lives and works in New York and Taipei. Chang Chien-Chi makes manifest the abstract concepts of alienation and connection. He portrays the story behind protagonist and the ties of their family and culture. In one of his ambitious projects, *China Town* (1992-2009), Chang spent over 20 years photographed the bifurcated lives of Chinese immigrants in New York's Chinatown, along with those of their families back home in Fujian, China. Chang becomes the full member of Magnum since 2001.

婚姻中介商招攬了年輕的越南婦女來到胡志明市，在這裡他們被來自台灣的男性評頭論足，成為被觀賞的對象。見面幾天後，這幾對男女結了婚，成為了夫妻。《雙囍》提供一系列的情景，記錄東南亞的包辦婚姻過程：從選擇對象、文書工作、到最後的結婚儀式，並同時與婚姻經紀人、相親者，以及互相認定即將成為終身伴侶的新娘和新郎進行訪談。

張乾琦出生於 1961 年，目前定居創作於紐約和台北。張乾琦長期關切遊民與精神病患的生活，作品呈現一貫的人道關懷與對社會不公不義的批判。1999 年美國「時代」週刊刊登的紐約唐人街偷渡客專題，榮獲當年世界新聞攝影比賽 (World Press Photo) 日常生活類首獎；1999 年 10 月，報導攝影界中最崇高的尤金·史密斯獎 (W.Eugene Smith Award) 也因他長期拍攝此一專題，特別頒發張乾琦「人道攝影獎」，讚揚他在攝影藝術之外的人道關懷。張乾琦 2001 年正式成為台灣唯一一名馬格爾攝影通訊社會員。

Yeh Wei-Li | 葉偉立



1



2

1

Title | The Days [New Day Street Bedroom in Puxin Township, Yangmei City, Taiwan]

Medium | Kodak Endura Transparency, text, custom made wooden lightbox constructed out of salvaged wood from the beach of Neihai Village, Dayuan Township, Taoyuan County, Taiwan.

Dimension | Photo Panel : 98cm(H) x 130cm(W) x 14cm(D)
Text Panel : 98cm(H) x 30cm(W) x 14cm(D)

Year | 2010

Edition of 6

2

Title | The Last Days [New Day Street Bedroom in Puxin Township, Yangmei City, Taiwan]

Medium | Kodak Endura Transparency, text, custom made wooden lightbox constructed out of salvaged wood from the beach of Neihai Village, Dayuan Township, Taoyuan County, Taiwan.

Dimension | 98cm(H) x 130cm(W) x 14cm(D)

Year | 2011

Edition of 6

it's now mid-november some two years later, i return to that house on the hill through photographs made back then, life now is yangmei, my parents' home town, the murky and transient space of childhood, taipei an hour north, a state of psychological torpor persist, as if this space, the house on muja road beckons one with its own brand of stasis, stagnation needs friends too, no tv now, the dirty couch is still around, it's not to blame, i still need to change, but change can be imperceptible, mildew continue to spread, collecting dust along the way, i live in a big house in this town, it's actually not a house, but an old cinema built in 1950 in front of the Puxin Train Station, i sleep in the projection room, a steep staircase leads you into this small oval room on the second floor with a big window made of taiwan hinoki wood overlooking a road called new day street, friends helped me lay down wooden flooring a year ago, i stained the surface of this wood with a blue and green wash, the curved wall took some maneuvering to shape, it is a beacon-like extension to an immense structure of five thousand square feet, the window creaks with the wind like someone trying to tell you something about time, sun filters through but does not come directly in, it is breezy, warm in winter, cool in summer, don't know why this is so, it's just right, all season long, too perfect, one should not be given such luxury, it is cozy, not small, i lie down for sleep each evening at ease, before closing my eyes, i look through the creased blinds light box made from street lamps outside gently flutter and feel blessed every minute i am in this room, *the dreamlife of angels*, but without the ache...

--Yeh Wei-Li

Born in 1970, currently lives and works in Yangmei, Taiwan. After graduating from Rhode Island School of Design, Yeh Wei-Li returned to Taiwan. His photography has always been a special kind of autobiography, choosing objects, people and spaces surrounded by him, they formed a textual system linked to the life of the artist. Over the past ten years, many of Yeh's works are focused on the individuals and grassroots politics of the city he lives in. He has participated in 2004, 2010 and 2012 Taipei Biennial, 2008 Guangzhou Triennial, 2012 Shanghai Biennial.

現在已經是兩年過後的十一月中旬，透過當年拍攝的照片，我彷彿回到山坡上的那棟房子，如今我的生活重心在楊梅，我父母的家鄉，屬於童年記憶中晦澀、飄渺的時空，距離台北有一小時的車程，心理上的麻木狀態卻一直存在，就像這個空間，木柵路上的這棟房子仍以它特有的方式向我靜靜招手，僵局也是需要朋友的，現在沒了電視，骯髒的沙發還在，不過錯不在它，我仍然需要改變，但這種變化是潛移默化的，霉菌不斷蔓延，積起一路灰塵。我住在這鎮上的一棟大房子裡，它實際上也不是房子，而是建於 1950 年、一間位於埔心火車站前的老戲院，我睡在放映室裡，一個陡峭的樓梯會帶你走上二樓的這間橢圓形小房間，房裡有一扇台灣檜木做的大窗戶，望出去的那條街叫日新街，木地板是一年前朋友幫我一起鋪的，木材的表面被我染上藍色和綠色的水彩，弧形的牆則需要用點巧思才能塑造，對這間五千平方英尺的大型建物來說，這個小房間有如一座燈塔，窗口的風在耳邊作響，似有人試圖告訴你關於時間的道理，陽光從窗口折射進來，不那麼刺眼，微風徐徐，冬季溫暖，夏季舒爽，不知道為什麼會如此恰到好處，一年四季都這麼完美，人不該活得這麼奢侈，它不大不小但很舒服，每天晚上躺下來都能安心入睡，關上眼睛之前，我盯著微皺窗簾，透著窗外街燈，像是徐緩飄動的燈箱，同時覺得在這個房裡待上的每一秒都是幸福，像是《天使熱愛生活》，但少了疼痛...

-- 葉偉立

葉偉立 1970 年出生於台灣台北，11 歲時移民美國，1997 年取得羅德島設計學院的攝影藝術碩士學位，2000 年始回台定居創作。過去十年間，葉偉立的攝影與文字作品關注於自身及其居住城市之個人與社會政治關係。他參與過許多國際大展，包括三屆台北雙年展 (2004, 2010, 2012)；廣州三年展 (2008)；上海雙年展 (2012)。葉偉立目前定居創作於台灣桃園楊梅。

Yu Cheng-Ta | 余政達



1

1

Title | Fisherman's Wonderland 費雪曼

Medium | Video, HD

Duration | 8'55"

Year | 2013

Edition of 5

2

Title | Fisherman's Wonderland 費雪曼

Medium | C-Print

Dimension | 100 x 66.6 cm

Year | 2013

Edition of 5



2

The emergence of neoliberalism resulted in an expansion of capital and unlimited globalisation, bringing about the exchange of materialistic ideas and desires. The launch and growth of high-end brands has become an indicator of this assimilation. Macao was one of the first regions in Asia to have connections with the West, and that resulted in a uniquely complex and hybridized history and culture. However, this rich historical heritage is being overlooked because of the current dominance of the entertainment industry. The artist shoots the eye-catching, yet similar, main entrances to the casinos, presenting in a very direct way the conflict between artificial cultural records and true historical traces, as well as their influence on the development of culture, education and the arts.

Born in 1983, currently lives and works in Taiwan. Yu studied at the Taipei National University of the Arts in Taiwan. In 2008, he received the 1st place of Taipei Arts Award (TFAM, Taipei) and was awarded Beacon Prize at Art Fair Tokyo in 2012. Yu participated in the 6th Taipei Biennial and was selected as one of the artists to represent Taiwan at the 53rd Venice Biennale. In 2009, he participated in the Biennial Cuvée 08 at OK center for Contemporary Art in Linz, Austria, and In 2012, he participated in the 5th International Biennial of Media Art at Experimenta in Melbourne, Australia and Made in Asia Art Festival in Toulouse, France.

新自由主義下急速的資本膨脹與擴張，伴隨著全球化的無界延伸，產生了種種奇觀式的物質想像和欲望販售，大型連鎖品牌的隨處可見成了另一種異地同化的指標。澳門作為亞洲最早的西方殖民地，在歷史和文化上擁有其極為特殊的交融與複雜性，然而豐厚的歷史遺產卻被誇張、巨大的娛樂事業群給掩蓋住；消費人類欲望和夢想的娛樂場以一種突兀卻堂而皇之的姿態佔據在澳門的土地上。藝術家利用一間間看似絢麗卻極其雷同的娛樂大門凸顯這種令人矚目的奇觀，並以直銷通路的流利介紹手法，傳達人為性的文化書寫和歷史痕跡間的衝突及可能的文化經濟危機。

余政達出生於1983年，目前定居創作於台北。畢業於國立台北藝術大學美術學院美術系及美術創作碩士班。2008年獲得台北美術獎首獎，2012年獲得東京藝術博覽會 Beacon Prize。他曾參加第六屆台北雙年展，並獲選代表台灣參加第五十三屆威尼斯雙年展台灣館；2009年他受邀參加奧地利林茲復刻雙年展；2012年參加澳洲墨爾本第五屆國際媒體藝術雙年展及法國圖魯斯亞洲製造藝術節。

Hsieh Chun-Te | 謝春德



1

1

Title | RAW - The Romance on the Stele 生 — 石碑上的愛情

Medium | Archival Inkjet Print

Dimension | 200 x 150 cm

Year | 1987-2010

Edition of 8

2

Title | RAW - The White Sand of Jibei-yu (Jibei-yu Island) 生 — 吉貝嶼白沙

Medium | Archival Inkjet Print

Dimension | 100 x 100 cm

Year | 1987-2010

Edition of 8



2

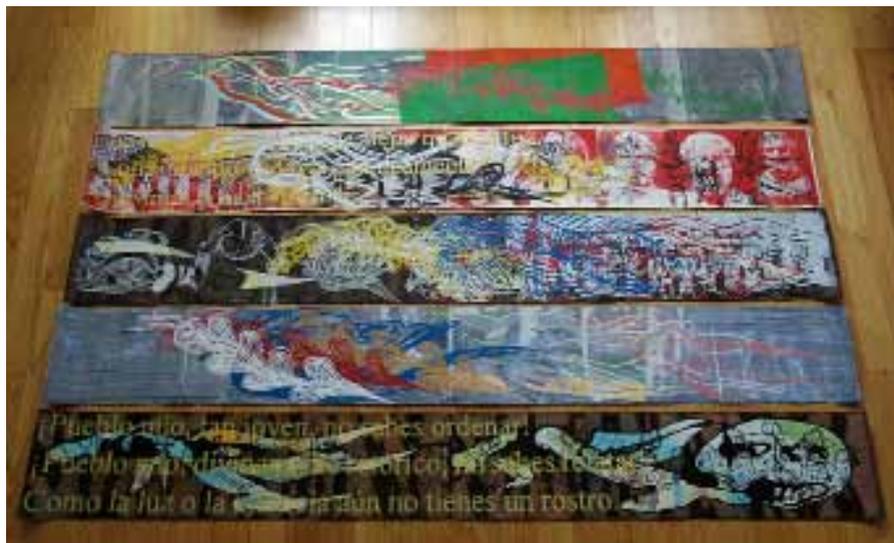
The entire *RAW* series can be seen as a succession of works using the physical, historical, imagined and allegory river as a vehicle for exploring the desires and human circumstances revolving around it. The picture that most powerfully expresses the theme of love and death is *The Romance on the Stele* not only is the theme illustrated through the contrast between the group of solemn mourners and the couple making love on top of a grave, but we can also see a vague impression of the artist's own head on the beach in between the two groups in a working copy. In conjunction with the clouds floating in the background, he seems to be confiding that all of this is just his own fantasy.

Born in 1949, currently lives and works in Taipei. Hsieh constantly changes artistic fields and exploring a variety of art media. His work encompasses photojournalism, documentary photography, commercial and fashion photography, design, poetry, film, stage and cuisine. Many of his works aim to express local Taiwanese culture in images, exploring in a refined manner the resolute soul of the Taiwanese people, and manifesting the longstanding spirit of "love for the earth and respect for nature."

《生》系列為謝春德對台灣發展歷程和個人心靈圖像的一種編導攝影模式的寓意作品。整個《生》系列，可以當作是這樣的一個以實質的、歷史的、意象的和寓意的河流為載體，探討其中流動的慾望和人之處境的系列作品。《生—石碑上的愛情》為藝術家對愛與死的主題發展強度最大的作品之一，影像中看到肅穆的觀禮人群和墳墓上作愛的裸身男女對比性地闡述，同時我們也看到藝術家本人的頭像以一個擱淺在沙灘上的姿勢出現在前述兩個群體之間，配合著後方漂浮的雲朵，像是在說明這一切只是他的幻想。

謝春德出生於1949年，目前定居創作於台北。他多樣的創作媒材使用使他遊走於不同藝術領域中。他的作品擴及紀實攝影、商業和時尚攝影、設計、電影、舞台戲劇和料理等。他的許多作品在表現台灣文化的多元性，透過影像發掘台灣民眾對土地和自然的熱愛及尊重。

Ibrahim Miranda



Title | Maps/Impulsos

Medium | Mixed (various) media and printmaking techniques over maps

Dimension | 200 x 25 cm

Year | 1997-2012

With special thanks to the Shelley and Donald Rubin Private Collection, The 8th Floor, and Curator, Rachel Perera Weingeist (New York, NY).

Miranda's map series are based on two genres, one is based on maps of Cuba dealing with the question of insularity; the second is designated as "maps-glyphs", is a series about different kinds of utopias and the utopian shapes under animal forms living in cities. In these works, Miranda tries to talk about the different influences from social, political, folkloric and religious.

Born in 1969, currently lives and works in Cuba. Ibrahim Miranda is a young Cuban artist who has gained international attention for his prints and paintings. A native of Pinar del Rio, he attended the Instituto Superior de Arte in Havana; shortly after graduation he began to exhibit in Cuba, Mexico, Argentina, Spain and the United States. Miranda frequently bases his work on maps of Cuba, emphasizing qualities of water and isolation and suggesting states of metamorphosis and change. The poetry and song of Cuba provide literary and philosophical ideas, deepening the meaning and impact of his prints and paintings.

Ibrahim Miranda 的地圖作品乃根據過去十年的兩大不同發展主題，一為古巴地圖，在討論古巴的島國孤立狀態；另一部分稱為「地圖溝紋」為一系列利用不同城市裡動物的形式勾勒出的烏托邦世界。在這些作品中，Miranda 試圖探討各種社會、政治、民俗傳統和宗教帶來的影響。

Ibrahim Miranda 出生於 1969 年，目前定居創作於古巴。Miranda 為古巴近年頗受國際關注的新興藝術家。畢業於哈瓦那藝術大學後，陸續於古巴、墨西哥、阿根廷、西班牙和美國展出。他透過地圖作品表現古巴的地理位置上的孤立和自身國族的多變狀態。他的攝影和繪畫作品深受古巴詩歌在其歷史與哲學思想上的影響。

Jose A. Toirac



1

1

Title | With Permission of the History (Con Permiso de la Historia)

Medium | Lambda prints on archival paper

Dimension | 25.4 x 20.3 cm each

Year | 1994

Edition 8 of 10

2

Title | Opus

Medium | Video, DVD

Duration | 4'49"

Realización: Adrián Monzón

Year | 2005

Edition of 5

35	10.000
779	83.4
99	2

2

With Permission of the History is a photography series rethinking about the iconography generated by the Cuban Revolution during the 60's, the difficult time in the cold war period due to the Missile Crisis.

Opus is a video loop elaborated with all the numbers that Fidel Castro used in a single speech. Even when the source material is from Cuba, the numbers are everywhere. We are today less human and more a passport number, a social security number, a bank account number....

Born in 1966, currently lives and works in Havana. Toirac graduated from the Institute Superior of Art in Havana in 1990. His work deals incisively with current political issues in Cuba and questions traditional historical narratives presented by political powers in the country. His work is represented in many private and public collections throughout the world like the National Museum of Cuba, La Havana, Cuba; the Centre Pompidou, Paris, France; and the collection at the Museum of Modern Art, New York, USA.

《With Permission of the History》為一系列攝影作品，意在討論 60 年代古巴革命時期，受到導彈危機影響的時代氛圍，重思肖像攝影於當時的政治意義。

《Opus》為一段重複循環的數字錄像作品。影片中的數字代表卡斯楚在一次演講中所提及的數字，象徵著數字形式與其背後意義的悖離。現代人逐漸失去之所以為人的意義，反而不如一連串的護照號碼、社會安全號碼、銀行帳號 ...。

Jose A. Toirac 出生於 1966 年，目前定居創作於哈瓦那。Toirac 1990 年畢業於哈瓦那藝術高等學院，他的作品主要在探討現今的古巴政治時局，並就國家執政政權針對傳統歷史所提出的論述進行質疑。他的作品獲得國內外許多藝術機構收藏，包括紐約 MOMA、巴黎龐畢度、古巴國家博物館等。

Ernesto Oroza



Title | Tabloid 25

Medium | paper, print

Dimension | folded: 43 x 28 cm, opened: 43 x 56 cm

Year | 2013

In Collaboration with Gean Moreno



Title | Aachen to Zürich

Medium | Video, DVD

Duration | 3' 14"

Sound | Song La comparsa de los Congos Lucumi by Enrique Byron

Year | 2005

Edition of 3

Tabloids are series of newspapers that are produced in relation to specific exhibitions. One side of the newspaper pages, patterns are printed. These are used as wallpapers to designate particular spaces within the exhibition sites. The rest of the newspapers are used to present materials that in some way expand or question the conceptual scope of the exhibition.

Born in 1968, currently lives and works in Aventura Florida. Oroza's individual work has been presented at the Museum of Modern Art, New York; Groninger Museum, The Netherlands; LABoral Centro de Arte y Creación Industrial, Spain; Montreal Museum of Fine Arts.

《Tabloids》為針對特定展覽所製作的新聞報紙系列。一面為圖板設計，可作為牆面壁紙使用；另一面則為相關文章及內容的編排，用以延伸討論展覽概念之用。

Ernesto Oroza 出生於 1968 年，目前定居創作於美國佛羅里達州。Oroza 的作品展出於國內外許多重要美術館，包括紐約 MOMA，荷蘭 Groninger Museum，西班牙 LABoral，以及蒙特羅現代美術館等。

Chi-Wen Gallery was founded in 2004 by Joanne, Huang Chi-Wen. It was one of the pioneering galleries in Taiwan to represent a generation of artists whose practices transformed the way art was made and presented today in Taiwan. These artists including Chen Chieh-Jen, Chang Chien-Chi, Peng Hung-Chih, Yao Jui-Chung, Hung Tung-Lu, Yuan Goang-Ming, Chen Shun-Chu, Wu Tien-Chang, Yeh Wei-Li, Tusi Kuang-Yu, Jawshing Arthur Liou, Yu Cheng-Ta and Tseng Yu-Chin and among many others, their practices use diverse range of media to explore contemporary socio-political and cultural context.

Over the past ten years, Chi-Wen Gallery has built on its foundation, succeeding to support existing and new forms of artistic production. Eying on the next decades, Chi-Wen gallery will not only continually evolving practice and building long-term collaboration with established and emerging artists, but also presenting curatorial projects, events and archival research of critical and timely issues in visual culture.

Chi-Wen Gallery 成立於 2004 年，為台灣早期致力新媒體發展的主要畫廊之一。成立至今合作過多位台灣當代重要藝術家，包括陳界仁、張乾琦、彭弘智、姚瑞中、洪東錄、袁廣鳴、陳順築、吳天章、葉偉立、崔廣宇、劉肇興、余政達、曾御欽等。過去十年的累積，奠定 Chi-Wen Gallery 現在的基石；展望下個十年，Chi-Wen Gallery 將持續發展與藝術家的長期合作關係，發掘新興藝術家，並推出策展及研究計劃，建立具批判和教育性質的對話平台。

Gallery Artists:

陳界仁 | Chen Chieh-Jen
張乾琦 | Chang Chien-Chi
姚瑞中 | Yao Jui-Chung
袁廣鳴 | Yuan Guang-Ming
陳順築 | Chen Shun-Chu
黃致陽 | Huang Chi-Yang
葉偉立 | Yeh Wei-Li
劉肇興 | Jawshing Arthur Liou
余政達 | Yu Cheng-Ta
謝春德 | Hsieh Chun-Te
李 傑 | Lee Kit
陳依純 | Chen Yi-Chun
牛俊強 | Niu Chun-Chiang

ART BASEL Hong Kong 2013

Booth Number / 3C23 / Galleries

Exhibition Dates / 5 / 23 to 26 / 2013

Location / Hong Kong Convention and Exhibition Centre

Chi-Wen Gallery

台北市大安區敦化南路一段252巷19號3樓

3rd Floor / Number 19 / Lane 252 / Tun-Hua South Road / Section 1 / Taipei / Taiwan

T / +886.2.87713372 / F / +886.2.87713421 / E / info@chi-wen.com

W / www.chiwengallery.com / Gallery Hours / Tuesday to Saturday / 11am to 7pm