

Hu Ching-Chuan solo-exhibition “You are everywhere, but not anywhere”

22 August - 26 September 2020

Grand Opening : 22 August 2020, 3-6pm

Chi-Wen Gallery is delighted to present Hu Ching-Chuan's first solo-exhibition at the gallery.

Hu Ching-Chuan is a Taiwanese artist who was born in 1990. She currently studies at Taipei National University of the Arts, majoring in New Media Art. Her art practice investigates the heterogeneity in reality and illusion, technology, and human beings. In her work she attempts to intervene in reality and virtuality through experimental image production, all the while expanding her practice into contemporary new media art.

Artist Talk

Panelists: Yuan Goang-Ming, Guo Jau-Lan, Hu Ching-Chuan

Moderator : Chi-Wen Huang

Date: 3:00 - 4:30pm, 28 August, 2020

Chi-Wen Gallery

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Artist Statement

I often sit on the balcony at home and let my body experience a different kind of air and watch a scenery that seems to be the same, yet not the same at all, and think deeply. Suddenly, familiar yet unfamiliar images will appear in front of me in a content manner. I know that it is not the same as the scenery here; it is not imaginary nor real. It is purely a whole other experience that has infiltrated between the gaps of itself and the world. Here, blurry boundaries become the clearest sight, and precise coordinates are found in a new dimension of loneliness. At that moment, it's as if I am at the balcony, yet I am not there at all. The "moment" between movement and stillness seems to be void of time, and I like that sort of balance.

During the process of my creations, I attempt to present a state that exists but cannot be defined nor distinguished. It seems that there is always something overlapping or intertwining and it is an existence that I am often aware of, yet I cannot define it. I can only interpret this genuine truth through personal emotions after I settle down and prepare myself for it. It seems that I'm always looking for something, which I can trace and refine by being in this world, as well as through the relationship I have with others. In my creations, a space is created for speculation beyond existence.

Throughout history, technological civilization has brought about major changes in human history. It has also changed the way of capturing and recording images in the history of art. We have entered an era of virtual reality and have even caused tremendous changes in the world. The Internet has indirectly affected many artists' methods of creation and human lives have gradually become more intimately connected with technology. Under a high-density usage of the Internet and technological products, our relationship with others has become more complicated. Shortly after, artificial intelligence began to seep into our lives in the blink of an eye, which in turn made me think about the desired and ideal relationship between the evolution of technology and the psychological state of humans. Therefore, the "heterogeneity" produced in the course of such technological evolution has become an important element in my creation, which in turn affects my cognition and inquiry of imagination and reality. This solo exhibition extracts the thoughts of past creations and continues to face the characteristics of the contemporary society we are in. In the works, I attempt to ask questions about the phenomenon caused by the acceleration of science and technology, what humans are in pursuit of, and what they are being led by, as well as whether or not we are gradually ignoring things that already exist. When the unknown that is beyond our own experience comes before us, what will be left after the time of prosperity? And how can we be aware of where we belong and where we exist?

Above the Time (在 · 時間之外), 2020

Mixed-Media Installation (Eye Tracker, LED Lamp, Double Sided Mirror, Wireless Media Transfer),
Dimensions Variable

The project “Above the Time” uses an eye-tracking device, known as an “eye tracker” in an attempt to affect the viewer’s experience. When the viewer enters the pitch black room, they will see a dim light flickering ahead of them. Once they walk closer towards the dim light and stare at it, the minute they close their eyes, the light in the room will be activated and illuminate the room. As they feel the bright light through their eyelids, the sound of rain will emerge and the room will return to complete darkness once they open their eyes again. When they close their eyes, they will feel the light again; pure memories and images are imaged into perception. The moment the viewer opens their eyes, they will see an image of themselves in place of the dim light in the distance, yet it will disappear again once they open their eyes again; the more they want to see it, the less likely they will be able to see it.

At the same time, it will also affect the change of other spaces. The way it is related to my other project “Unknown” is that “Unknown” will only appear in a different state during the moment viewers close their eyes. As for the setting of the physical space, I used the balcony to construct the image of blurred boundaries to stop the urges to look into the distance or imagine things here, in an attempt to generate a new dimension of loneliness for viewers and give them a chance to feel the changes that occur apart from their own experience. This form of presentation is inspired by my own personal experience. I often sit on the balcony at home and let my body experience a different kind of air and watch a scenery that seems to be the same, yet not the same at all, and think deeply. At that moment, it’s as if I am at the balcony, yet I am not there at all, instead returning to a place further away. The “moment” between movement and stillness seems to be void of time, and I like that sort of balance.

Unknown (未名), 2020

3D Scan, Single-channel Video, 4K, Colour & B/W, Silence, 6’00”, Wireless Media Transfer,
Continuous Loop

The project “Unknown” is inspired by the plants on the balcony at my home. It is an attempt to present a state that cannot be defined or distinguished, but still exists. While I was looking at these plants one day, I felt that they were constantly showing different states. I often see “the images before my eyes” in “a different light”, since there always seems to be something overlapping or intertwining, and I feel that kind of existence time after time.

For the model of this project, I used a material that can reflect images. I set up a projection in front of the model so that it could reflect an image; the projected image is from a video I had in my hard drive. During the process of looking for hard drives, extracting files, playing the videos and watching them, it felt like the images before my eyes and the images that played like a memory in my mind were being recoded. The brain extracts your experiences and the image is extended by perceptual projection, and at the same time, the field of vision is also immersed into perception, subtly mingling together. However, what about something that is beyond your own experience?

Awakening (喚), 2020

AR, Mechanically-Powered Device Installation, Dimensions Variable

The advance of technology has expanded the capability of humans, yet it has also made us aware of the possibility of restlessness. Now, I have to ask myself, due to the gradual increase in the production of products developed with artificial intelligence, if a robot with emotional intelligence appears in the future, will they be equal to humans? Will robots with humanity and a sense of morality be able to have a social identity and the right to control their own freedom? Ultimately, will they be able to identify or be aware of their own existence? On the other hand, have our own levels of social status become blurry and unstable? The mechanically-powered device resembles deer antlers or tree branches, yet not entirely either one of these. The inspiration for deer antlers came from a video I watched online, where a reindeer at a snowy place in Norway rubbed its head and antlers against a French window of a house. That image fascinated me, yet simultaneously, it made me feel uneasy. Another experience that inspired me was that I used to live in a house surrounded by trees, and I would always hear the sounds of tree branches thudding and rubbing against the window. During this experience, I could feel a vague resistance, sending a message or calling for help. The concept of this project is that the image outside the window is converted into AR (augmented reality) and combined with a mechanically-powered device moving simultaneously. When the device touches the glass window, a rippling effect will occur on the image in the AR simultaneously to allow the audience to feel the changes that take place outside the window while looking at the image.

Remigrate (回流), 2020,

3D Scan, Single-channel Video, 4K, Colour, Sound, 7'31"

This project is about memories, imagination, and my mother. This project uses 3D Scanning to take images of Burmese Chinese people who settled in Huaxin Street located in Taiwan's Zhonghe District. The images taken are a combination of different surroundings at different times and placed into a reconstructed virtual space coordinate in an attempt to show the coexistence state and cultural microcosm of the Burmese Chinese people who have "remigrated" to Chinese society. On this street, I often put together memories and imaginations of the childhood memories of my mother, who is Burmese Chinese and look for any signs of information related to my own origin. The authentic and exotic cuisine here is a way for them to recover from homesickness through the aftertaste of food. Nevertheless, after settling down post-migration, how can you perceive where "a sense of belonging" and "existence" are?

I have a profound yet vague memory of a time when my line of sight was very close to the ground. When I looked down, I could see my small bare feet constantly switching from left to right, not because I was excited, but because of the scorching hot ground that did not allow me to stand well on my two feet. One day, while I was looking through my photo albums at home, I saw a picture of me barefooted, standing in front of a huge golden pagoda. After comparing my height and twisted posture, I asked my mother and realized that the feeling of heat beneath my feet were the memories of my childhood at the age of three, traveling to Myanmar with my parents.

About Artist

Hu Ching-Chuan (b.1990) currently lives and works in Taipei, Taiwan.

Hu Ching-Chuan has participated in many important exhibitions and festivals, including: Solo-Exhibition “You are everywhere, but not anywhere”, Chi-Wen Gallery, Taipei (TW, 2020); “Film Screenings”, Chi-Wen Gallery, Taipei (TW, 2019); The 24th ifva Festival, Hong Kong (CN, 2019); “LIFE GEEK”, Sanlin Incity, Shanghai (CN, 2018); “Video on the Phone”, POLYMER X Hong-gah Museum, Taipei (TW, 2018); “Art Nova100”, Cguardian Art Center, Beijing (CN, 2018); “Art Week Liberec 2018”, Liberec (CZ, 2018); “Customized Reality: The Lure and Enchantment of Digital Art”, National Taiwan Museum of Fine Arts, Taichung (TW, 2018); Clermont-Ferrand Short Film Festival Market, Clermont-Ferrand (FR, 2018); “Liverpool Film Night”, Liverpool (UK, 2017); Lanzarote International Video Art Week, Lanzarote (ES, 2017).

Hu Ching-Chuan has received awards and grants, including Best experimental work from The 41st Golden Harvest Awards for Outstanding Short Films (TW, 2019); Gold Award from The 24th ifva Festival, Hong Kong (CN, 2019); AR/VR Award from LIFE GEEK (CN, 2018); Merit Prize from Yilan Awards (TW, 2018); Kaohsiung Awards from Kaohsiung Awards (TW, 2018); Best experimental work from First International Film Festival (CN, 2017); First Prize from Before Invalid – Exhibition Statement, Taipei National University of the Arts (TW, 2018).

Hu Ching-Chuan

Biography

1990 Born in Taiwan, lives and works in Taipei, Taiwan

Current MFA in New Media Art, Taipei National University of the Arts, Taiwan

Selected Solo Exhibitions

2020 “*You are everywhere, but not anywhere*”, Chi-Wen Gallery, Taipei, Taiwan

Selected Group Exhibitions

2019 “*Film Screenings*”, Chi-Wen Gallery, Taipei, Taiwan

2019 “*The 24th ifva Festival*”, Pao Galleries, Hong Kong Arts Centre, Hong Kong, China

2019 “*The 41st Golden Harvest Awards for Outstanding Short Films*”, Tour Screening, Taiwan

2018 “*October Glimmering- video album: non- traditional narratives*”, Taoyuan Arts Cinema , Taoyuan, Taiwan

- 2018 *"Fantastic Xichong"*, Xichong Beach, Shenzhen, China
- 2018 *"LIFE GEEK"*, SANLIN INCITY, Shanghai, China
- 2018 *"ART Kaohsiung - VR+Video Art Section"*, The Pier-2 Art Center, Kaohsiung, Taiwan
- 2018 *"Yilan Awards"*, Cultural Affairs Bureau, ICG, Yilan, Taiwan
- 2018 *"Video on the Phone"*, POLYMER X Hong-gah Museum, Taipei, Taiwan
- 2018 *"Art Nova100"*, Cguardian Art Center, Beijing, China
- 2018 *"Art Week Liberec 2018"*, Liberec, Czech Republic
- 2018 *"2018 Kaohsiung Awards"*, Kaohsiung, Taiwan
- 2018 *"Customized Reality: The Lure and Enchantment of Digital Art"*, National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 2018 *"Clermont-Ferrand Short Film Festival Market"*, Clermont-Ferrand, France
- 2017 *"FIRST International Film Festival"*, Xining, China
- 2017 *"FIRST Public Programming Tour Screening"*, Taipei, Taiwan
- 2017 *"Liverpool Film Night"*, Liverpool, United Kingdom
- 2017 *"Lanzarote International Video Art Week"*, Lanzarote, Spain
- 2017 *"Art Kaohsiung - AF Video Sector"*, The Pier-2 Art Center, Kaohsiung, Taiwan
- 2017 *"Art Formosa - AF Video Sector: Fragmentation sampling"*, Taipei, Taiwan
- 2017 *"Super Empty - Joint Exhibition"*, Taipei, Taiwan
- 2017 *"Before Invalid - Exhibition Statement"*, Taipei, Taiwan

Selected Awards

- 2019 Best Experimental Work, The 41st Golden Harvest Awards for Outstanding Short Films, Taiwan
- 2019 Gold Wward, The 24th ifva Festival, Hong Kong, China
- 2018 AR/VR Award, LIFE GEEK, Shanghai, China
- 2018 Merit Prize, Yilan Awards, Taiwan
- 2018 Kaohsiung Awards, Taiwan
- 2017 Best experimental work, FIRST International Film Festival, China
- 2017 First prize, Before Invalid - Exhibition Statement, Taiwan