

Chi-Wen Gallery

PARKLIFE

Grand Opening Chi-Wen Tianmu

20 - 21 October, 2017

Chi-Wen Gallery is delighted to announce the opening of our new Group Show “Parklife” to coincide with the Grand Opening of our new space in Tianmu on 20th - 21st October. The exhibition continues until November 30th.

Selected Artworks



Chien-Chi Chang 張乾琦

The War That Never Was 非戰之戰

2017

Single-channel video, color and sound, 15'40"

In the video *The War That Never Was*, Chang interviews his mother, who was born in 1938 in a poor region of Taiwan. His questions are about her life as a wife, a mother and a labourer. With her life dedicated to survival, global affairs have little meaning to her and she never heard of the Cold War.

The questions juxtapose important family moments with historical events during the Cold War, presented as archival photographs, film and sketches.

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Chien-Chi Chang 張乾琦

The Scary Mask, Taichung

2003

88 x 126.4 cm

Photography, silver gelatin print



Tao Hui 陶輝

The Dusk of Teheran

2014

Single-channel HD video, color and sound, 4'14"

In Iran, many rights of women are suppressed under the name of protecting women. Women are always in passive position in the frame of marriage law. Entertainment is forbidden for women and female singers are not allowed to give open performance. Hong Kong is a traditional place advocating for freedom and women in Hong Kong may freely pursue for their own love, dream and lifestyle. Tao chose to have an Iranian girl, who worked for a theater, reproduce a dialogue between the deceased Hong Kong female star Anita Mui and her fans in private car. The dialogue shows the free pursuit of Anita Mui for love and marriage. The artist is attempting to seek for the differences and common points presented by people from different nations and areas in the same story frame, and also hope to show the attitude of Iranian women toward life and emotion through such a kind of performance and review the free space for people under the governance of totalitarianism.



James T. Hong 洪子健

Apologies

updated for 2016

Single-channel video, color and sound, 80'

"Somewhere there are still peoples and herds, but not with us, my brothers:
here there are states." Also Sprach Zarathustra

"The passage of time does not heal all wounds; it cannot settle all accounts or resolve all disputes. But the identities of the perceived perpetrators can change, and a national apology's task is to document and record a symbolic act as a prelude to possible reconciliation and forgiveness. To achieve these ends, one's sincerity is paramount, especially when reading from a script."



Yin-Ju Chen 陳澄如

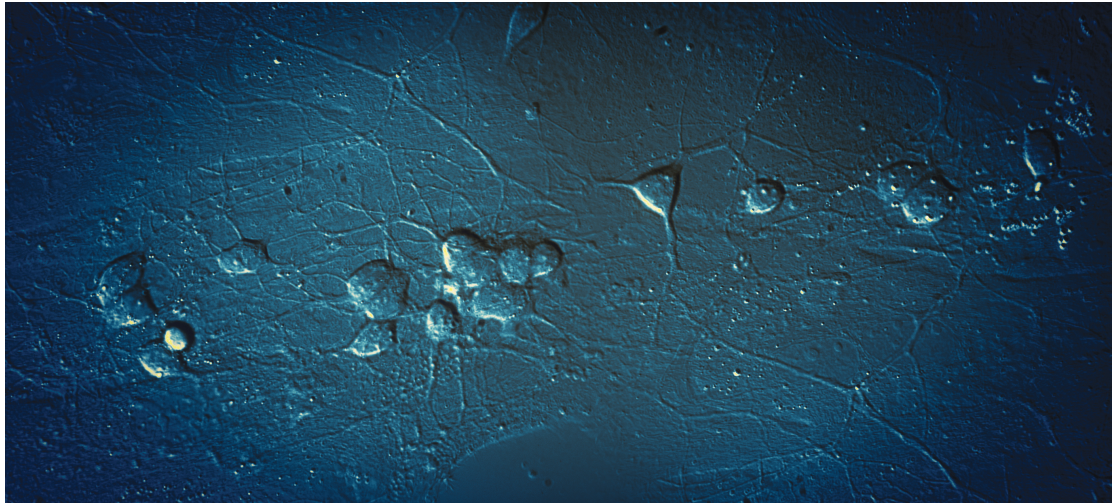
Notes on Psychedelics 致幻記

2015

installation: 3 videos, 1 recording, numerous archival images,
texts and objects

Notes on Psychedelics (2015) is a survey of drugs, consciousness, and the soul. It investigates the motivations behind the consumption of psychedelic drugs and focuses on the substance called “DMT” (N,N-Dimethyltryptamine), which is biologically and naturally released by the pineal gland or “the third eye” within the brain.

Encompassing philosophy, religion, medical science, art, and cults, my practice daringly and rigorously assumes that the universe has its own consciousness, and as human beings we all seek our own paths that seem ostensibly different, but eventually return to the universe.



Jawshing Arthur Liou 劉肇興

Sonnet 27

2014

Single-channel video, sound, color, 14'33"

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.



Paul Gong 宮保睿

Human Hyena 人類鬣狗

2014

Images, tools details diagram, objects (Hyena Inhaler,
Smell Transformer, Taste Transformer)

In this project, the artist imagines transhumanists, DIYBIO enthusiasts and makers coming together to form a group known as “Human Hyenas”, who want to tackle the increasingly serious problem of food wastage.

Inspired by the hyena species, they use synthetic biology to create new bacterias, and make use of three new tools to modify their digestive system to be like that of the hyena – with its different sense of smell and taste.

The “Human Hyenas” are able to consume and digest rotten food like the scavenger hyena. The “Human Hyena” raises the question of whether humans can modify their body using synthetic biology in order to solve bigger issues.



Heidi Voet

You believe in visions and prayers

But you don't believe in what's really there

You're a young man on a dance floor

A young man in a young man's world

Get on the dance floor

Get on the dance floor

Get on the dance floor

Get on the dance floor

Get on the dance floor

(1777-1795)

2016

189 x 105 cm

Plastic bags

“The plastic bag is a vessel for an ever-changing content” Heidi Voet

Laboriously woven from thousands of plastic carrier bags, each flag is drawn from countries that declared independence but no longer exist. Within the life span of a disposable plastic bag hundreds of nation states have formed and

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collapsed, the geopolitical map changed and reconfigured. In a world where the history of war and strife is predicated on nationalism, the colorful flags convey the transient and impermanent nature of so-called national identity.

(American flag with fewer states during the American revolution.)

About Artists

Chien-Chi Chang

Born in Taichung, Taiwan in 1961. Chien-Chi Chang earned his BA from Soochow University in 1984 and an MA from Indiana University in 1990. He was a photojournalist for The Seattle Times and later Baltimore Sun between 1991-1994. In 1995, Chang was elected to join Magnum Photos. His work has been published by The New Yorker, National Geographic Magazine, TIME, Newsweek, The New York Times Magazine, GEO (France and Germany) and many other leading international publications.

In his work, Chang makes manifest the abstract concepts of alienation and connection. Chang's investigation of the ties that bind one person to another was drawn on his own deeply divided immigrant experience first in the United States and later in Austria. For 24 years, Chang has photographed the bifurcated lives of the Chinese immigrants in New York City's Chinatown, along with those of their wives and families back home in Fujian, China. Still a work in progress, China Town was hung at the National Museum of Singapore in 2008 as part of a mid-career survey, La Biennale di Venezia in 2009, International Center of Photography (New York) in 2012 as well as at Smith College Museum of Art in 2015.

Chang has had steady solo and group exhibitions including The Chain at La Biennale di Venezia (2001), Museum der Kulturen Basel (2011) and recently, Home, at National Art School Gallery/Sherman Contemporary Foundation in Sydney (2014) and Busan Biennale (2014). Chang has received numerous awards from National Press Photographers Association, Picture of Year (1998 & 1999, USA), World Press Photo (1998 & 1999, Netherlands), Visa d'Or at Visa Pour L'image (1999, France) and was the recipient of the W. Eugene Smith Memorial Fund on Humanistic Photography in 1999.

James T. Hong

James T. Hong (b.1970) 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 “A Journal of the Plague Year.” (Para/Site, HK, 2013), The Berlin International Film Festival (Germany, 2013), The Online Biennial (2013), 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 Asian: 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.

Yin-Ju Chen

Yin-Ju Chen's primary medium is video installations and drawings. In the past few years she has focused on the function of power in human society, nationalism, totalitarianism, and collective (un)conscious. Her recent projects have engaged in the relations between cosmos and human behavior.

She has participated in many international exhibitions and film festivals, such as Liverpool Biennial (2016), Forum Expanded at 66th Berlin Film Festival (2016), 20th Biennial of Sydney (2016), Shanghai Biennial (2014), Taipei Biennial (2012), International Film Festival Rotterdam (2011).

She lives and works in Taipei City, Taiwan.

Jawshing Arthur Liou

Jawshing Arthur Liou (b.1968) works with photography, video, and electronic imaging to create video installations which depict nonexistent spaces often surreal. 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 featured in numerous public and private collections. He also has participated in major international exhibitions such as "State of the Art: Discovering American Art Now" at Minneapolis Institute of Arts (USA, 2016), Sharjah Biennial 12 (United Arab Emirates, 2015), SeMA Biennale Mediacity Seoul (Korean, 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 (Japan, 2014), "Sacred Sojourn" at Taipei Fine Art Museum (Taiwan, 2014), "Sonnet 27" at SiTE:LAB (USA, 2013). Jawshing Arthur Liou currently lives and works in Indiana, USA.

Paul Gong

Paul Gong (TW/US), born in 1988. He holds a BA in Industrial Design from the Chang Gung University in Taipei, Taiwan, and an MA in Design Interactions from the Royal College of Art in London, United Kingdom. He sees design is a research method and thinking tool to explore different possibilities, to criticise the past and the present, and to speculate the future. Design should stimulate debate, imagination, and reflection for people. It is also interesting for him to explore the aesthetics of the representation for possible futures. His project research focus is speculative design and topics related to biotechnology. His work has been exhibited at MAS, Museum aan de Stroom, Antwerp, Museum für Kunst und Gewerbe Hamburg, Taiwan Design Museum, Taipei, USC 5D Institute in Los Angeles, Future Gallery in Palo Alto, London, and Guangzhou. He currently works as an independent designer and artist of Ouroboros - Organic Organism of O (Artist Collective), and a part-time tutor of the Department of Industrial Design at Chang Gung University.

Heidi Voet

Heidi Voet (b. 1972) currently lives and works in Brussels and Taipei, Taiwan. Her installations and interventions in galleries, museums, historic homes or public spaces, are vivid reflections on the contemporary sense of time and place. Her works are infused with a wry humour that plays between material properties of everyday objects and the connotations they carry.

The central concern of Heidi Voet's oeuvre is the contrasting registers of time that shape the present. The immediacy and fleeting nature of popular culture and everyday commodities – plastic watches, gingerbread, fruit and vegetables – that are among her unexpected media, place her work in a critical relationship with today's globalized culture. Combined in assemblages that draw on arts, crafts, historical artefacts and myths from diverse cultures, Voet nimbly folds the past into the present.

The apparent simplicity of their form belies their highly crafted, and often labour intensive, production – a further register of relative time and value – recurs throughout her practice. Acutely aware of her works historical and cultural context, Heidi Voet places the materials and processes within intricate network of associations in her “thoughts turned form”. Through this ludic approach she directs our attention to pressing issues of social inequity, imperialism, and other affects under globalization with a surprisingly light touch. Favouring conundrum, absurdity and contradiction as its means, Heidi Voet consistently provokes a reappraisal of today's complex and relative social conditions.