

Taipei Fine Arts Museum Press Release

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Press contact : Lu Shueh-Ching 02-2595-7656 Ext. 106, sc.lu@tfam.gov.tw

TFAM Facebook Fanpage: www.facebook.com/taipeifineartsmuseum

Winners of Taipei Arts Awards 2014 Announced

CHI Kai-Yuan's *Exercise Trilogy* Receives Grand Prize!

Sixteen Artists and Their Nominated Works on Show at TFAM since Dec 27th

Taipei Fine Arts Museum announced on December 26th that artist CHI Kai-Yuan's video and mixed media *Exercise Trilogy* is awarded the Grand Prize of Taipei Arts Awards 2014 among the 26 finalists after the three stages of preliminary, secondary and final reviews. The opening reception and award ceremony will be held at 2pm at TFAM on December 27th.

The 2014 edition of Taipei Arts Awards received 325 qualified submissions through a 10-week online call for entries. Among these, 177 were graphic arts (55%), 43 were 3D sculptures (13%), 71 were audio-visual mixed media (22%) and 34 belonged to the other categories (10%). A jury of seven panelists reviewed the submissions via the online system and selected 31 works for secondary review. The jurors were CHU Teh-I, Director of Kuandu Museum of Fine Arts, HUANG Hai-Ming, Director of Taipei Fine Arts Museum, Ava HSUEH, Director of the Doctoral Program in Art Creation and Theory, Tainan National University of the Arts, LIN Ping, Associate Professor of the Department of Fine Arts, Tunghai University, artist TSONG Pu, independent curator Manray HSU and TFAM assistant researcher Jo HSIAO. After the selected artists came to TFAM to present their ideas and proposals for showing the works in the gallery, the jury nominated 16 artists as the finalists based on their presentation. These nominees, at an average age of 30, presented a diverse range of media and forms. They were required to install their works at TFAM within a limited time period and the jury then selected the winners based on their works in the gallery.

According to Juror Ava HSEUH, the jury of this year's Taipei Arts Awards showed a high level of consensus when casting their votes. In addition to personal views, they paid much attention to the artist's statement and how the artist presented the theme of his/her work. Commenting on the Grand Prize winner and five Honorable Mention

winners, HSEUH pointed out two points. First, while showing their concern about the Taiwanese local culture in an increasingly macro view, the award winners make use of mixed media, images, objects and even monologue, performance as well as the posture of human body as means of intervention. Hence, certain social phenomena are highlighted in active art sites created by the artists. By constructing multiple social and historical angles with art as the medium, the winning works are highly connected to social realities and different from the excessive focus on reflections of the inner-self prevalent among young Taiwanese artists in the past. Second, they present a dynamic relationship and new perceptions in the installation design. Besides the body movement of the viewers into the work, the objects are combined with history and local context once again. Events are the source of extraction, while new events generate new definitions and connections along with the viewers' movements. The new perception incidentally spreads beyond the site.

Grand Prize winner CHI Kai-Yuan's *Exercise Trilogy* is composed of three works: *Blooming without Reasons* shapes a new event which suffices to intervene the site of Treasure Hills following its topography and the dynamics of badminton movement. *Triangle Table* creates an alternative movement model for ping pong (table tennis) based on the isosceles triangle inspired by the geometric architecture of Crane Gallery in Kaohsiung. *Octangle Circle* embodies the gutters of Tainan city and their embedded historical context through the body moving the octagonal hula hoop. Juror Ava HSEUH thus commented on CHI's work, "The octagonal hula hoop is the cross-section of lanes and allies of different time periods as a result of studying the historic texture of Tainan city. The tilted triangular table generates an exercise that deviates from the norm. Characterized by difficulty, the badminton exercise is actually based on keen observation of the topography of Treasure Hill. These abnormal exercises highlight discernable yet unusual traces of time and space. The installation deconstructs the gallery space into interlace of multiple dimensions and the positioning of the three exercises is both fascinating and enlightening."

Five **Honorable Mentions** are TSAO Chun's *The Suitcase of Madame Joachim*, JAO Chia-En's *Arms*, LIN Jun-Liang's *Charlie Brown's Visit to Mituosayang*, NI Hao's *Night Sculptures* and JIAN Yi-Hong's *Boy and Uncle*.

TSAO Chun's *The Suitcase of Madame Joachim* tells a story that begins with the suitcase of a late neighbor. The artist constructs his imagination of this lady based on

the objects inside and the narratives unfold during the process of cracking the combination lock.

JAO Chia-En's *Arms* combines hand-drawn images, 3D installation and text to reflect on the colonial legacy in the island of Taiwan through reconstruction of the symbols. *Arms* artfully interprets history and poses questions on existing objects and historical events to offer the audience a liberal perspective.

LIN Jun-Liang's *Charlie Brown's Visit to Mituosayang* deals with memory and identity. Charlie Brown is a firm believer of the substantive function and value of text, while Mituosayang relies on the narrative tradition of the aborigines and believes that context is able to communicate ideas and pass down history. Upon entering the gallery, the audience will receive both verbal (listening) and written (reading) messages "are you ready to start listening?" and create text events in their minds independently for further collection of information and conversion into linguistic codes that can be deciphered personally.

NI Hao's *Night Sculptures* is a mixed media installation combining video, 2D photography and 3D food truck with the eerie atmosphere of drizzling at night created by lighting. The use of ready-mades and other materials triggers reflection and imagination on consumerism.

JIAN Yi-Hong's *Boy and Uncle* is a visual vindication of emotions and identity through the default symbols of characters. The composition implies projection of the artist's fantasy while associated with the real world.

Selected Award winners are CHANG Po-Chieh's *Map Poetry Series / Taipei*, CHI Pohao's *the Rhythm of the Space*, TING Chaong-Wen's *Heroine: Searching for White Rose*, Sid CHUNG's *Cloudless*, WEN Meng-Yu's *Time in Static*, CHEN I-Hsuen's *Nessun Dorma*, CHANG Nai-Ren's *Farewell, Edward*, CHUANG Chih-Wei's *Infection Series*, CHEN Ching-Yuan's *Flare-s* and CHEN Che-Wei's *HOWL in Howl Space*.

CHANG Po-Chieh's *Map Poetry Series / Taipei* documents a real journey on foot guided by online maps. With the physical body against the virtual world, the work attempts to explore the misconception of modern living that is over-reliant on digital technology. The artist views the process as an educational coming-of-age ceremony.

CHI Pohao's *the Rhythm of the Space* records the sound of B2 Gallery at TFAM. The ambient sound of the entire day is compressed and made indiscernible. Following the changing frequency and volume of the compressed noise, the audience takes note of the impact of human activity on space rhythm and further explores the relationship among time, space and perception in the fabric of a soundscape.

TING Chaong-Wen's *Heroine: Searching for White Rose* is inspired by the motorcycle racing clan in the mid-1980's in Taiwan. The skilled lady racer nicknamed "White Rose" always grabbed everyone's attention when she appeared in her signature white shirt and jeans back then. The artist pays homage to "White Rose" with the story of a young female racer "A-Li". The image file installation in anthropological style exhibits the prototype culture and its function in the subject's genealogy.

Sid CHUNG's *Cloudless* presents semi-fossils of paleontology in 3D computer graphics, virtual images of animal traces in museums as well as the objects on site to create a space where the audience can set their imagination free. This work deals with how human beings activate their imagination and establish connections when facing the unknown.

WEN Meng-Yu's *Time in Static* depicts living scenes and objects through collection and assembly and presents the scenery of the inner heart with imagination filling up the void in memory. In this way, the quiet and warm feelings of life is embedded in each fragment.

CHEN I-Hsuen's *Nessun Dorma* composes satirical Chinese sentences without narrative meaning with Italian pronunciation of the aria from the final act of Giacomo Puccini's opera *Turandot*. The questions in these sentences not only point out the mistakes of the others but also criticize oneself. The satirical monologue ridicule the mass public for their herd behavior in the disguise of understanding art.

CHANG Nai-Ren's *Farewell, Edward* takes its theme from the blue screen of post-production. The blue screen is a symbol of freedom from any boundaries, time or space. After the intrusion of a real and pure animal (deer), the blue screen separates and connects reality and imagination. The artist thinks that the blue screen perhaps is the nostalgia of images, pointing to the past as well as the future.

CHUANG Chih-Wei's *Infection Series - Invasion: Territory, Floating Island, and Laboratory: Air, Soil, Water* - explore the diseases and health problems caused by virus invasion and bacterial infection in modern society through the features and symbols of yams, CCFLs, strains and petri dishes respectively. The artist presents the "invasion" of infections in three perspectives: the micro view in *Laboratory: Air, Soil, Water*, the human scale in *Floating Island*, and the slow mode in *Invasion: Territory*.

CHEN Ching-Yuan's *Flare-s* is a metaphor of message distribution and communication channels. Everybody wants to express themselves and send messages in negligence of the real situation of the others. The flare fires in the night sky, but the message is like a late sound. Can the others truly receive it?

CHEN Che-Wei's *HOWL in Howl Space* is based on the text of *Howl* by the American poet Allen Ginsberg. It launches a triple search of Allen Ginsberg, the *Howl* space and the artist himself. Through unveiling the narratives and constructing imagination on different levels, it conducts a triple dialogue of art, literature and today's society.

The annual Taipei Arts Awards celebrates its 14th edition in 2014. As a benchmark for contemporary art in Taiwan, it has become the leading platform for the emerging artists to show their creative energies. To encourage the artists to fine-tune their works, TFAM raised the money prize in 2010 and began to offer a solo exhibition for the grand prize winner at the museum. Taipei Arts Awards 2014 showcase the artworks of 16 artists in Galleries DEF at TFAM from December 27th to March 8th, 2015.