

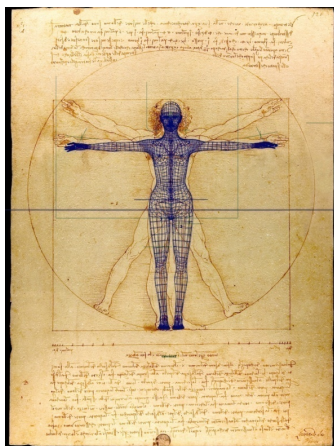
TAIWAN VIDEO 2017 Selection

Curator: Yunnia Yang
Duration: 90 minutes

TAIWAN VIDEO 2017 Selection from Yunnia Yang's curatorial projects: *The Apocalyptic Sensibility: The New Media Art in Taiwan* (WRO Media Art Biennale 2013, Wroclaw, Poland; Taipei Fine Art Museum 2015), *TAIWAN VIDEO* (Asolo Art Film Festival 2015, Italy), and *Taiwan Video2.0: Cultural Encounter* (Asolo Art Film Festival 2016, Italy).

Making of Eve Clone I

Lin Psychwen, 2016, 9'



For years, the series “Eve Clone” created by Lin Psychwen are “the Whore of Babylon” written in the Revelation chapter of Bible and the large idol described in the Book of Daniel serve as a metaphor for the worship of technology and civilization by humankind – challenging the original creation of God, transforming nature, and even cloning life. She attempts to place “Eve Clone” into the real world to remind humankind that the phenomenon of “Eve Clone” has already existed in daily life. If humankind continues to oppose God’s will by placing itself higher than Him, humankind will be manipulated and even will be destroyed by technology and civilization. Since 2016, the artist launches a new series “*Making of Eve Clone*” to imply the process of technological experiments with the making of the 3D animation “Eve Clone”. Tracing back to every step of making “Eve Clone”, Lin Psychwen appropriates Leonardo da Vinci’s drawing “Vitruvian Man” and combines skillfully the two images into one. This reveals

that da Vinci’s desire to explore human body as an artist is similar to a scientist’s ambition to challenge God’s Creation. She shows the representation of human ambitions from the depth of desire in the experimental process of “*Making of Eve Clone*” to rethink the associations, comparisons and intertextuality between art and technology.

Double

Huang Zan-Lun, 2015, 12'55"



“*Double*” came into existence from the old Chinese food culture commonly uses animals’ organs into recipes to complement the corresponding organs in human’s bodies. The idea of this video is to question the belief of these organs could enhance weakened parts of human bodies and even spirits because they carry out similar functions in animals? And follow by the same logic, as a weakened human being; we should multiply these outsources powers as many as possible? How much do we need and what would we become once we started such an infinite complementary form?

The Piggy Song

Chen I-Chun, 2013, 8'7"



"*The Piggy Song*" is derived from a Chinese phrase "drinking cups flowing in the river" which describes how the ancient intellectuals' leisure in nature. In modern times, such a luxury can no longer be seen on the riverside. Industrial wastewater or bodies of animals which have died of diseases gracefully float in the river. Later, with the help of strong chemical disinfection, the water from the river safely enters our bodies to nurture every organ inside us. The supply chain of unlicensed slaughterhouses magically

transforms various dead bodies into delicacies and distributes them into restaurants around the country. Every time when a herd of pigs die together and the news channels spend a few seconds on it, we will finally think of the unnatural, almost magical, source of the tasty sausage.

Ritual of Cthode Ray Tube

Zhang Xu Zhan, 2011-2013, 5'



Since the advent of the digital era, television and communication interfaces have become the most prominent means of receiving information. The information converted from digital signals can be used not only to express individual perceptions, but also to produce and influence collective opinions. The artist uses animation to express his views on

contemporary Taiwanese media. The implied symbols in work are embedded in a torn (open CRT (Cathode Ray Tube) screen. The screen is laid out to serve as a musical score allowing the conductor to lead the people in the performance of a nonsense chant. United by a meaningless collective consciousness, they seem to suggest a passionate and ebullient orchestra, but are actually an absurd and bizarre gathering. The symbols implied in my artwork include the tongue as a metaphor for speech and the desire to provoke, and the conductor swinging numerous arms represents the manipulation of the media. The artist mock the incredible influence the media has over contemporary society and the way it stirs the emotions of the public.

Beef-Wonderful Promises

Wang Ding-Yeh, 2011, 4'42"



Beef is a metaphor for the political promises that politicians give during the election. Those promises are often made to bring benefits to people, however, how many of them will really accomplish after the election? How much beef can we actually get in the end?

Over My Dead Country

Ho Wei-Ming, 2013, 11'11''



This work transforms a fusion of the tragedy and the celebration; it also reflects the concerns of media monopoly, social and political predicament. Through the revelation of flame, will you see the historical process, repetition or ending? In the end, politics dominates art or art can transcend politics?

Disease of Manifestation

Wu Tzu-An, 2011, 9'



The passionate political manifestos or the small scale manifestations in our everyday lives, can be considered as the compulsory desire to maintain, to repeat, and to reproduce the manifestos, aiming to achieve an unachievable substance. The act of manifestation is to rupture with the present world and the compulsion to change it. Here comes the paradox between outward-looking and inward-looking perspectives of the notion of revolution, which is the initiation of this project, manifestations as the infectious psychosis.

Secret Plane-Immense Floating

Pu Shuai-Cheng, 2011, 5'31''



Pu Shuai-Cheng is meant to create multiple transparent planes for his video. It depicts a space where the main character moves and shuttles around. Remnant images of these motions come from daily routines, which accumulate to form another ego. It is a complete non-self who enjoys partial control over the body.

Tough Town

Chang Huei-Ming, 2015, 9'



In 2015, I went to the Glenfiddich distillery in Scotland for a residency program. Besides continuing the experiment on the image, I recorded a short film, "Tough Town", based on the distillery, highland forests, and Scotch dance. I invited students from a local dance school to join the film. These 4-12 year-old little dancers danced passionately, which formed a strong contrast to the huge and cold distillery area. It also showed the undefeatable spirit of Scotland. I still remember the times. Three months was not too long, and I had

briefly introduced to the Scotch culture. I would say the humbleness human needs to face nature and our tiny selves, were the parts worth sharing in this Artist-in-Residency journey.

Invisible City: Taiparis York

Tsui Kuang-Yu, 2008, 5'10"



This work is a continuation of the Invisible City series developed in 2006. Redirecting his focus to his home country, Tsui Kuang-Yu attempts to find possibilities to transform the reality in Taiwan, a country that melds different cultures. In a way the transformation has already taken place in the form of photogenic tourist attractions. By staging these deceptive performances, the artist attempts to question the association between the existence of these exotic sites and the environment we inhabit while bridging the reality and the hopes and yearnings people harbour for exoticism. Perhaps the biggest benefit that these sites offer is a chance for us to take

photographs or take advantage of their fame to do something. Contrary to conveniently closing the distance between Taiwan and other countries, these transplanted symbols have in fact created a gap far greater than assumed. They exist in a floating, vacuous state, lacking any meaningful clue. The discord between this vacuous bubble and the actual environment is blatant from every perspective.

Landscape in the Mist

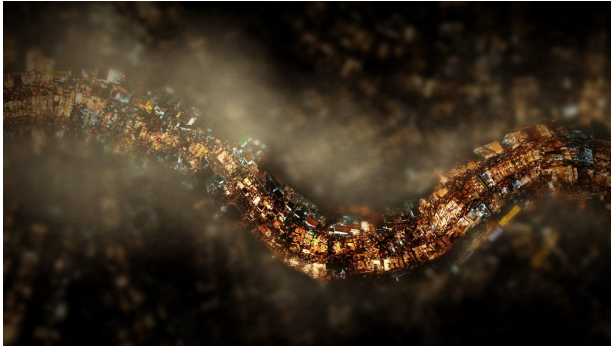
Wu Chi-Tsung, 2012, 10'17"



This artwork is highly indicative of Wu Chi-Tsung's thoughts on Eastern art, interjecting a little individualist imagination amidst the fluid lines and misty mountaintops of a traditional ink wash landscape.

Insatiable

Jawshing Arthur Liou (Director), Rachel Weaver (Sound composition), 2010, 10'



The *Insatiable* is part of a video series titled “Feast and Metamorphosis”, which was created during an artistic residency in my home country Taiwan. It is my first body of work produced there after 16 years of living abroad. It echoes the theme of my video series, *Things that are edible*, in 2002. While the *Edible* addresses food related issues of migration, nostalgia, and cultural stereotype, *The Feast* focuses on the fascination about the authentic food experiences in Taiwan.

The *Insatiable* is composited from a dozen footages filmed at an open night market. The visual strategy adopts a fusion of microscopic and macroscopic perspectives. The streetlights and mingling walkers are transformed into bodies of massive creatures, bearing resemblance to snakes, dragons, or even huge intestines.