

VERY IMAGE

June 28 – August 28, 2016

SHALINI GANENDRA FINE ART

VERY IMAGE OF ENCOUNTER

Very Image, curated by Sean C. S. Hu, features seven of the founding members of the well established artist cooperative, VT Artsalon: Jui-Chung Yao, Wen-Chi Chen, Wei-Cheng Tu, Chun-Hao Chen, Dar-Kuen Wu, Hui-Yu Su and Isa Ho (Hu himself is the eighth founder of the cooperative). Through this two-month exhibition and important educational components, organized by Shalini Ganendra Fine Art (a leading independent art space and gallery in Malaysia), VT Artsalon will introduce not only the works of exhibition artists but also their views on the development of contemporary art in Taiwan, international markets, art practise generally, and collector development. Included in the itinerary are talks at local universities, the National Visual Gallery, and portfolio reviews and exhibition tours.

Following VT Artsalon's founding philosophy and based on its members' magnum opuses, *Very Image* seeks to foster artistic and cultural exchange between Taiwan and Malaysia. The title of this exhibition refers not only to the shown images, but also to the personal, cultural imagery evoked by them through the variety of mediums used.

SGFA is committed to the platform of meaningful cultural encounter. Through quality, multidisciplinary projects such as this, the *very image* itself takes on layered meanings in new contexts that influence artist, curator and audience.

We welcome you to the encounter.

Shalini Ganendra
Director
SGFA

With thanks to: Taipei Economic and Cultural Office, Malaysia

SEAN C.S. HU

CURATOR

Sean C.S. Hu graduated from The Broadcasting & Television Section of the Mass Communication Department at Fu Jen Catholic University, Taiwan. He then received an M.A. degree in Art Administration at the Fashion Institute of Technology, State University of New York in 1998. Hu has worked as an art curator for Fubon Art Foundation and serves as the director general of the association of visual arts in Taiwan. Currently, he is an adjunct Lecturer at National Taiwan University of Arts, a board member for the Jut Foundation for Arts & Architecture, the adviser to the Association of Visual Arts in Taiwan, and VT Artsalon Co-Founder, as well as Doubles Square Curator and the CEO of Hu's Art Company.

Sean was selected for "VOGUE PEOPLE 101" in 2009, Asian curator representative for the "Shanghai Art Fair" in 2008, and the visual arts field representative to the "TAIWAN and FRENCH art professionals short-term exchange and visiting project" in 2005. Past exhibitions Hu curated have won "The 9th Taipei Urban Landscape Award" in 2010, "The 9th Art & Business Awards" in 2007, and the First Prize of "The 1st Public Art Awards" in 2003.

Select Curatorial Projects

- 2015 Our Eyes
- 2014 Wonderland Garden– The Public Art of Taipei New Horizon Building
- 2013 SHYU Ruey-Shiann: Poetic Rationality, Warm Coldness
INSPRORTSRATION
2013 HsinChu ART & SPORT Festival
- 2012 Seed Project IV–Art, Architecture, and Life exhibition
ELLE 21 Anniversary: Art Meets Fashion
- 2011 Taipei World Design Expo Theme Exhibition: In Bliss
2011 Taipei World Design Expo Int'l Industrial Design Exhibition:
Trans-Evolving
Seed Project III-Art with Wind Land Art Installation Exhibition
- 2010 Eattopia, 2010 Taiwan International Video Art Exhibition
- 2008 Dwelling Place, 2008 Taiwan International Video Art Exhibition
- 2007 Fashion Accidentally
Very Fun Park II
Rice for Thoughts— A Performance and Land Art Project
- 2005 Climax-the Highlights of Ars Electronica

CHEN WEN-CHI

Chen Wen-Chi, b.1969, Taiwan, is an artist and currently the chairman of the department of Communication Design at Shih Chien University. Chen's works have been included in numerous solo and group exhibitions around the world including in the USA, Italy, Japan, South Korea, Switzerland, Germany, Spain, Russia, Spain, China, and more. Chen's image works observe human nature and experience, explore Neo-Platonism, and discuss love, desire, and death among other existential topics. He is the first place winner of the 26th Taipei prize award from Taipei Fine art museum. His works have been collected by the National Taiwan Museum of Fine Arts, the president of Carnegie Foundation, USA, the Italy National Photography Museum, the Kuandu Museum of Arts, Aldila gallery, Padova and more. Chen has also curated various film and art festivals, including Taipei international book exhibition, the 4A creativity prize for advertising, public art, and the NCHC Digital creativity design competition.

Chen Graduated from the Taipei National University of the Arts with a BFA degree in Art Theory in 1994 and an MFA degree from the Long Island University in 1999. Currently he serves as a full-time assistant professor in the department of Material Art at the Tainan National University of the Arts, and a part-time assistant professor in the department of Fine Arts at the Taipei National University of the Arts .

Chen exhibits his image installation *Authenticity Temporal Memory*, in which he visualizes the memories of figures, events and objects of "that-has-been" with the diary entries sealed in specimen boxes. Images and texts thus transcend the confines of flat planes, referring to the memories of different space-time. The artist leaves a mark of "falseness" in such reference, thereby expressing his disbelief at "that-has-been" and questioning the authenticity of the images.



Authenticity Temporal Memory : Kyoto 2-5, 2015 , Birchwood, acid free card, Baryta archival photo paper, Ri Xing Type Foundry lead type, handmade stainless steel case, 42x 52x 10cm

YAO JUI-CHUNG

Yao Jui-Chung was born in 1969. He graduated from The National Institute of The Arts (Taipei National University of the Arts) and now lives and works in Taipei. His works have been widely exhibited in numerous international exhibitions, including Venice Biennale(1997), Yokohama Triennale (2005), APT 6 (2009), Taipei biennial (2010), Shanghai Biennale (2012), Beijing Photo Biennale (2013), Shenzhen Sculpture Biennale (2014), Venice Architecture Biennale, Media City Seoul Biennale (2014), Asia Triennial Manchester (2014), Asia Biennale (2015), and Sydney Biennale (2016). Yao was the winner of The Multitude Art Prize in 2013, and the 2014 Asia pacific Art Prize. He specializes in photography, installation, and painting. The themes of his works are varied, but most importantly they all examine the absurdity of the human condition.

In recent years, he has created photo installations combining the style of "gold and green landscape" with the superstitions that permeate Taiwanese folklore, expressing a false and alienated "cold reality" that is specific to Taiwan. Recently, Yao has assembled all the black-and-white photos of ruins he took in the past fifteen years, grouped under the themes of industry, religious idols, architecture, and military bases. They reveal the enormous ideological black hole in Taiwan hidden behind the trends of globalization and Taiwan's specific historical background. This project serves as a continuation of the main theme of his work: the absurdity of the historical destiny of humanity. Yao has published five books named "Mirage: Disused Public Property in Taiwan", and practices the observation of society through art.

Yao presents *Mirage: Disused Public Property in Taiwan*, a project completed in collaboration with Lost Society Document, and *Rainbow over the Ruins*, a fly-on-the-wall documentary project directed by Sandy Luo. In the two works, the viewers will see how the artist shows the ultimate extent of photography's political function and its exhibition value. This project consists of a concatenation of activities including field survey, public dialogue, documentary production and publication, successfully pinpointing the social, political and economic problems in our *Lebensraum*.



Rainbow over the Ruins, Directed by Sandy Lo Hsiu-chih, 2012 , Documentary Video
And
Mirage - Disused Public Property in Taiwan I-V , 2010-2016, Publication

SU HUI-YU

Su Hui-Yu was born in Taipei and received an M.F.A. degree from Taipei National University of the Arts in 2003. The artist is fascinated by phenomena arising from the entanglements among images, media, and quotidian life. For this reason, he employs videos to investigate how mass media influences people and how the latter in turn project their ideas and desires onto the former. His works touch upon a riotous profusion of subjects such as the aestheticization of violence in mass media, the trance state of insomniacs, the fantasies in which the virtual and the real intersect, pure lust, and indecent insinuations about the female body in today's cinematic culture. Inspired by his subjective experiences of mass media, Su persistently delves not only into the world in which the influence of mass media grows rapidly but also into the dialectical loop in which he himself is situated. His investigation touches on a diversity of issues concerning consumer culture, advertisements, state apparatus, terrorism, the projection of body-image, and desire between self and other, as well as the relations between illusions and realities.

Su's work has received both national and international recognition and has been exhibited at Power Station of Art in Shanghai (2013); National Taiwan Museum of Fine Art in Taichung(2012); Tina Keng Gallery in Taipei, MID_E International Contemporary Art Exhibition in San Sebastian(2010), AFA Beijing Contemporary Art Center in Beijing(2009), FEM Foundation in Madrid (2007); IT Park in Taipei, Sparwasser HQ in Berlin, the Cultural Centre of Taiwan in Paris (2006); and MOCA Taipei (2005) . In 2013, Su was invited to present his work in Casino Luxembourg for the Luxembourg City Film Festival's video program. In 2009, he was awarded the Asian Cultural Council Fellowship Award (ACC) to research activities in contemporary art and participate in an international residency program in New York City.

Su screens his video artwork *Whale Mass Suicide*, showing himself and his daughter in the same scene where the daughter in the foreground is happily occupied in playing with sand without noticing her father lying like a stranded whale on the beach in the lapping of the waves. This scene expresses the artist's personal attitude towards life and his reflections on the being of other species. It also draws a sharp contrast between death and life with the artist's performance and his daughter's youthful insouciance.



Whales Mass Suicide, 2014, Single channel video

TU WEI-CHENG

Born in Kaohsiung City, Taiwan, in 1969, Tu Wei-Cheng received his M.F.A from the Graduate Institute of Plastic Arts at the Tainan National College of Arts in 2005. He won the 28th Taipei Art Prize of Taipei Fine Art Museum in 2003, the grant for plastic art of S-an Cultural Foundation in 2003, and the Jury`s Special Award at the second Annual Taishin Arts Awards.

In his works, the artist plays the roles of an art-creator, a curator, and an art promoter/dealer; roles that motivate the circle of academy, commodity, and the media. While the artist makes up the Bu nam Civilization, excavates it, interprets it and demonstrates it, he also manufactures Bu nam Civilization products, sells Bu nam counterfeits, and collects them.

The massive work project irrationally commixes our stark experiences and memories of civilized relics, conventional artefacts with art, as well as contemporary methods of art display. Chronological orientation, too, is viewed in a disordered way. Meanwhile, the works elicit a number of dualities: the concepts of creation and curation, museum collection and viewing are presented simultaneously. The questions highlighted through the non-dualistic relationship between old/new, traditional/contemporary, authentic/counterfeit, virtual/real, creation/curation, individual/system, art/market in the work are clearly the motivation behind the creative process. It finally evokes an intricate visual and sensual experience, representing a very unique example in contemporary art.

In *Very Image*, Tu shows the rubbings of the *Remains of Bu Nam Civilization*. The artist invokes a fabricated civilization, along with its icons and mythological system, as an allegory of the modern world's radical reform in the Internet Age. This seemingly illogical way of production and experience, namely the ancient civilization created at the present, exactly represents that contemporary media and images have broken away from traditional understanding of history, changed the way humans sense and interpret the real world, and responded to the virtual and real meanings that co-exist in the social realities



Rubbing of partial inscription F-2 from Spire No. BM27, 2016 , Ink on paper, and light, 29.5 x 86.5 cm.

ISA HO

Isa Ho is a Taiwanese artist who specializes in creating simulated reality with contemporary photography, through which she addresses her social concerns and fulfils her personal responsibility to society. Her works have been collected by numerous domestic and foreign art institutions such as the National Taiwan Museum of Fine Arts, Taipei National University of the Arts, Hong-Gah Museum, Kaohsiung Museum of Fine Arts, White Rabbit Gallery in Sydney, Australia, and Gwangju Museum of Art, South Korea. The artist has also won a number of prestigious awards and recognitions such as 2012 ACC Grants (Residency program at the International Studio and Curatorial Program in New York), 2012 Prix Pictet Nomination, 2012 Asia Pioneer Photographer Nomination, 2011 Kaohsiung Art Award and 2009-2010 Residency Paris (Cité International des Arts) that honored her remarkable achievements in the field of art.

Thus far, Ho has completed several series of works. *I am Snow White* investigates the human condition in the digitalized virtual society. *I Got Super Strong Courage* focuses on the issue of self-identity. *Girls* is a series inspired by the Asia-wide phenomenon in which an increasing number of girls have jumped to their deaths. *Westbeth* and *My Peony Pavilion* are two of the artist's ongoing projects. The former features the marvellous experiences the artist underwent during her stay at the Westbeth Artists' Housing. The latter addresses revolutionary change across Asia by juxtaposing K-pop and traditional theatrical arts (e.g. Kunqu opera and Taiwanese opera).

She is currently the director of VT Artsalon and a member in the board of directors of the Association of the Visual Arts in Taiwan.



Xiao-Hong-B, 2011 , 3D, UV Inkjet on Dibond, 85 x 100 cm, Limited Edition of 6 +1 A/P

CHEN CHUN-HAO

Chen Chun-Hao received a Bachelor in Fine Arts from the Taipei National University of the Arts (1996) and a Masters in Plastic Arts from the National Tainan University of the Arts (1998). In addition to his work as an artist, he has a long career as a curator and director of arts organizations. He is a member of the VT Art Salon in Taipei, where he has also exhibited his work.

Since 1997, Chen has experimented with the use of industrial materials, such as thumbtacks, in his work. For the works of *Mosquito Nail Shan Shui*, Chen carefully “copies” landscape paintings found at the National Palace Museum, Taipei and abroad by placing diminutive mosquito nails on canvas. After precise calculations, for his first completed piece, *Early Spring for the Mosquito Nail* (2010), Chen used a specially designed nail gun to place as many as 400,000 stainless steel mosquito nails on canvas. Enlarging the original *Early Spring* (1072), he then carefully replaced the ink of the scroll with the mosquito nails, which emerge about 1cm from the surface of the canvas. Each nail is therefore thought to be “profound,” as it punctures the surface of the canvas and gives texture to his two-dimensional source works.

Chen has participated in numerous exhibitions, including at the Today Art Museum, Beijing, China (2009), the Taipei Fine Arts Museum (2001, 2006), the Museum of Contemporary Art, Taipei (2005), and the Headlands Arts Center in San Francisco, California (2002). His solo exhibition includes *Mosquito Nail Shan Shui - the Artworks of Chen Chun-Hao*, Tina Keng Gallery, Taipei (2011), *The Way of Nailing*, VT Art Salon, Taipei (2011), and *Aura Beyond*, Taipei Fine Arts Museum Taipei (2001).

Chun-Hao Chen presents *Imitating landscape by Bada Shanren in Qing Dynasty*, a piece from his pin-nail painting series. The artist drives pin-nails (0.1 cm in diameter) commonly used in interior decoration into a white canvas. On a more specific basis, he mimics the thickness and thinness of ink on paper through the density and spacing of pin-nails on canvas, thereby perfectly imitating the works by Zhu Da, a renowned Chinese classical ink-painting master. Using a staple gun and pin-nails instead of brushes and ink, the artist not only shapes a *sui generis* thinking on the media for ink paintings, but also gives the graphic painting an industrial, materialistic quality, making this piece a traditional ink painting with a touch of contemporary *zeitgeist*.



Imitating landscape by Bada Shanren in Qing Dynasty, 2015 Mosquito Nail Canvas Wood, 60 x 60 cm

WU DAR-KUEN

Wu Dar-Kuen is the director of Taipei Artist Village and Treasure Hill Artist Village. He was the chief curator of Kuandu Museum of Fine Arts, Taipei National University of the Arts, and the director of VT Artsalon. He is also a creative artist in addition to being a curator.

Wu has long focused on the generation and evolution of contemporary art and Asian cultures. He not only reflects on the social conditions of Asian countries with his unique artistic language, but also contemplates ways to embody the philosophy of "art without borders" by treating art as a means under the impact of globalization and neoliberalism.

In his long and prolific career as an artist, Wu has served as an artist-in-residence at several institutions such as NIFCA (Finland) in 2002, Location One (New York) in 2005, ISCP (New York) in 2006, Tokyo Wonder Site (Tokyo) in 2008, and Open Space Bae (Busan, South Korea) in 2009. He was the winner of Asian Cultural Council (ACC) Grants and Yageo Tech-Art Award in 2004. His works are collected by many prestigious museums and foundations. He has also curated over one hundred exhibitions, including the two Kuandu Biennials *Artist in Wonderland* (2012) and *Recognition System* (2014), and *Republic without People* (2011), which was hosted by Kaohsiung Museum of Fine Arts and the winner of the Jury's Special Award at the 10th Tai-Shin Arts Awards. *Asia Anarchy Alliance* (2014), held at Tokyo Wonder Site, and Kuandu Museum of Fine Arts were his curatorial tours de force. He also curated *Boundless Treasures: Inexhaustible and Limitless* at Hong Kong Arts Centre (2015), and co-curated the ongoing project *Roppongi Crossing 2016: My Body, Your Voice* at Mori Art Museum (Tokyo).

Wu exhibits his photographic series *Mi-Lou*. The artist employs the metaphor of the title to suggest the Janus-faced features of contemporary cities: they are every bit as flamboyantly enchanting as unspeakably cruel. The cities metamorphose into stages in the images, and the coquettish people in front of the camera into actors on these stages. They collectively demonstrate the viewers' imagination of elsewhere. Through such imagination, however, these images reveal not only their presence but also the opposite; to wit, their absence.



Enchanting Tower, 2008 C-Print, 120 x 120 cm

SHALINI GANENDRA FINE ART

Shalini Ganendra Fine Art's holistic approach to art representation and expertise in the contemporary art of Asian emerging regions has established the organisation's distinctive presence as a placemaker, advisor and project coordinator. SGFA works regularly with established artists from/connected to South East Asia, but programs also reflect a spectrum of international artistic and curatorial talent.

SGFA presents an eclectic range of art and design for contemporary collecting, including visual art, bespoke ceramic, jewelry and textile.

Advisory services include collection management, valuation, exhibition coordination and artwork sourcing.

Educational and research programs led by SGFA are important facilitators of engagement and cross cultural development within and with South East Asia, and SGFA's VC Lecture Program contributions have just been published by UNESCO Observatory as its Arts in Asia issue.

SGFA is committed to Exhibition and Education, informing eye and collection – with Quality Distinction.

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