

CHEN Chih-Chien graduated from Taipei National University of Arts, Graduate School of Arts and Technology in 2007, and is now a member of the art group: Luxury Logico. Chen is skilled in creating video pieces by mechanic devices controlled by self-made software, combining it with interactive installation and real time programming. Portraying the fleeting moment of time-space in a poetic way, Chen aims to discuss issues of time, space and perception structure.

1979 Born in Yunlin, Taiwan

### **Education**

2003 Graduate from Tung Hai University Taiwan, Bachelor degree in Landscape Architecture

2007 Graduate from Taipei National University of Arts, Graduate School of Arts and Technology

### **Solo Exhibitions**

2010 *Miscarriage of Time*, ITPARK, Taipei

2009 *the flowing feast*, Galerie Grand Siecle, Taipei

2005 *Rear*, ETAT, Taipei

### **Group Exhibitions**

2010 *Extreme Sensibility-Taiwanese Contemporary Video Art*, Las Vegas, Beaumont, Texas, Louisville, Kentucky

2009 *Move On Asia 2009*, Gallery LOOP, Seoul.

*Super Gengration @ TAIWAN*, Shanghai Art Museum, Shanghai.

2008 *Room 19*, Kuandu Museum of Fine Arts, Taipei.

*New Faces*, Digital Art Center, Taipei.

*Looking for Horse Latitude*, MOT ARTS, Taipei.

*Trans-3rd Digital Art Festival Taipei 2008*, Museum of Contemporary Art, Taipei.

*Beyond a dial logue*, National Taiwan Museum of Fine Arts, Taichung.

*Eye of the City*, Museum of Contemporary Art, Taipei.

*Beyond a dial logue*, Hong-Gah Museum, Taipei.

*Digit@logue*, Hong Kong Museum of Art, Hong Kong.

2007 *Plug and play*, National Taiwan Museum of Fine Arts, Taichung.

*Taiwan-Australia New Media Arts Exhibition*, Kuandu Museum of Fine Arts, Taipei.

*Ongoing -Taiwan New Media art*, Allison Residence, New York.

*Outstanding Art Prize of Fine Arts Department*, Kuandu Museum of Fine Arts, Taipei.

2006 *2006 Taipei Arts Award*, Taipei Fine Arts Museum, Taipei.

*The 6th Seoul New Media Festival*, NEMA Exhibition, Seoul .

*SlowTech*, Museum of Contemporary Art, Taipei .

*After Dark*, Hua Shan Cultural and Creative Industry Center, Taipei.

2005 *Mind Map - Wenzhou Arts Festival II*, Wenzhou St, Taipei.

2004 *Taiwan Avant-garde Documenta II - Fantasy and Object*, Hua Shan Cultural and Creative Industry Center, Taipei

### **Awards**

2007 *The 3rd NCAF Techno Art Creation Project*, National Culture and Arts Foundation

2006 *Taipei Arts Award*, Taipei Fine Arts Museum

*S-An Arts Award*, S-AN Cultural Foundation

*Outstanding Art Prize of Fine Arts Department*, Taipei National University of the Arts



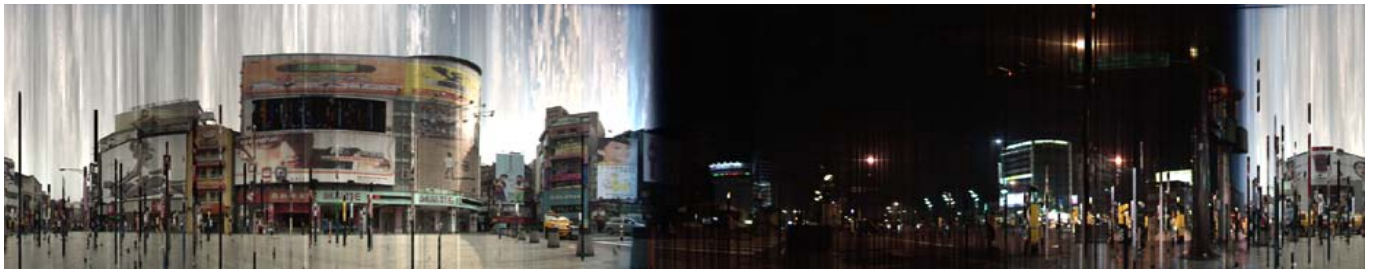
## Date Line

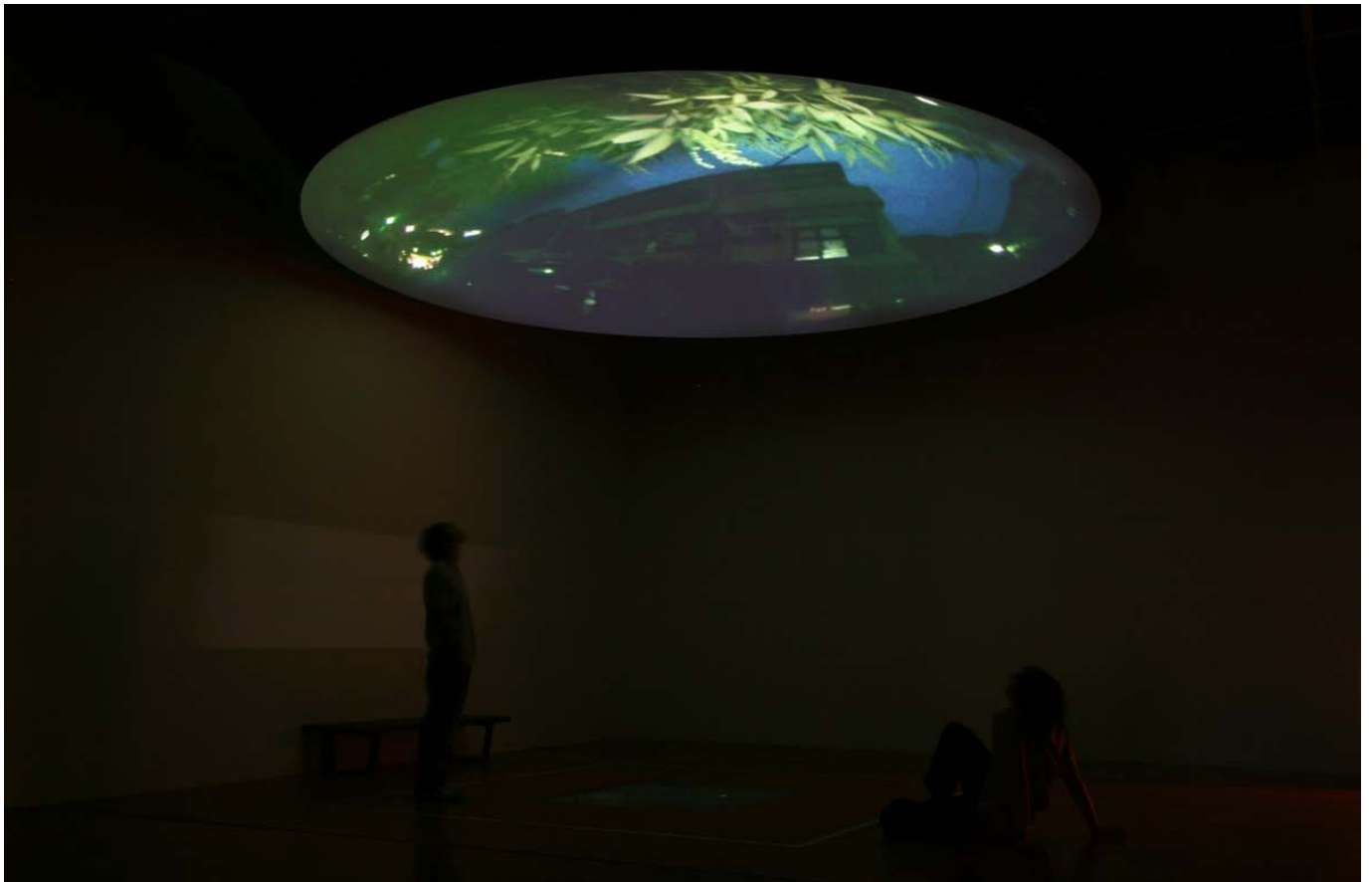
2006

Interactive Video Installation

Projectors, Computers, Interactive Devices

Date Line is the abbreviation of the International Date Line, a universal system of time zones devised by an international committee to overcome the issue of the sun shining at different geographical locations at different times as the earth orbits. Thus it is 8:00 PM in Taipei at the same moment it is 7:00 AM in New York. This “now” is represented by different abbreviations in places around the world. Date Line expresses the artist’s probing doubts on the universally approved definition of ‘time’. Shooting a panorama of one specific urban site over the course of one particular day, 24 hours worth of images are collected in a 360-degree collage, with each long, thin bar an archive of time’s passage during one day. In this way, sun, moon, day and night mingle and overlap in an alternating order. With the collection of singular moments at one time and place, I generate a surreal image that allows the past and the present to coexist. Within this time and space, is the ‘Date Line’ we use and abide by in reality necessary? Real “time” has no boundaries, but if we absolutely must delineate, these 360 image bars can be our Date Line.





## Flowing Pride

2008

Video Installation

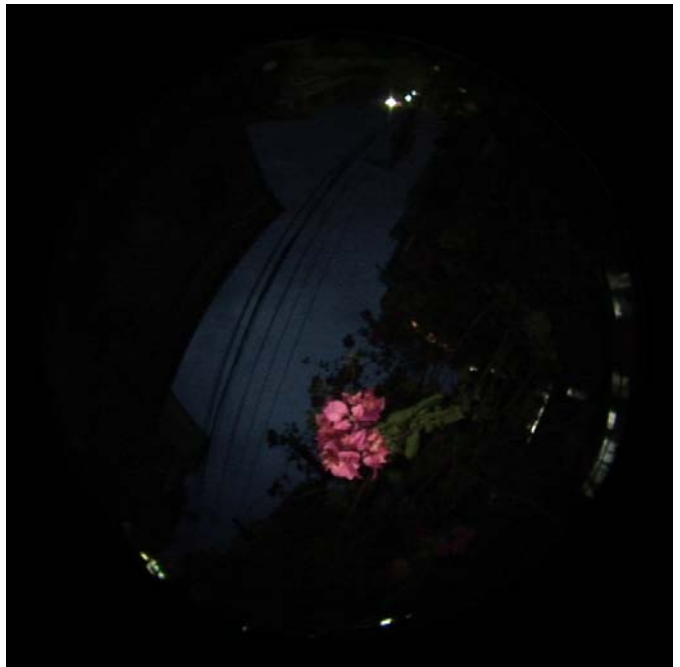
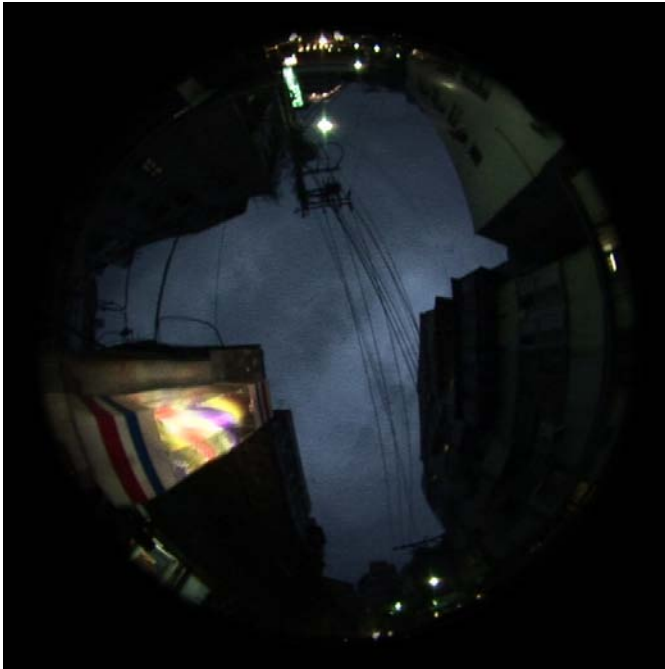
Projectors, Computers

About my method of survival in the urban drift

This work attempts to describe the process of positioning oneself in a city through fragments of visual memory. In this memory, the climate is hazy, and the viewpoint is vertical. It is an airborne position, as well as a habitual method of observation. And by intentionally allowing for physical metamorphosis, it facilitates entry into a representation of my thinking space. The succession is arranged vertically according viewpoint, keeping a constant distance between each object, and the positions between layers are readjusted according to oscillations dictated by the strength of currents. Under these conditions, this space changes once more, with time twisting the third dimension. Memory marches forward like a procession of train carriages. This familiar time-space principle is the type of memory dimension that I excel in building.

By this logical drift, being lost in thought, there is often a "disconnect" with environmental noise, but this is not a great obstacle. I maintain the swaying-a seemingly natural flowing-by simulation using commonplace mechanical devices. The boat uses a simple motor and cogs to reach its destination-most of my boats look this way. During the voyage, its surface shines like a polished apple. This is not a high-tech journey; the motion of the boat relies merely on light to transmit a pulse. It is an extravagant method, but there is no alternative.

I operate these machines and tools in the urban drift, hoping not to sink. I worry, so I am building another ship while this one oscillates to assuage my fears. At this time, the other ship has not been completed, so I will continue to float in this manner for the time being.



2008 *Eye of the City*, Museum of Contemporary Art, Taipei.

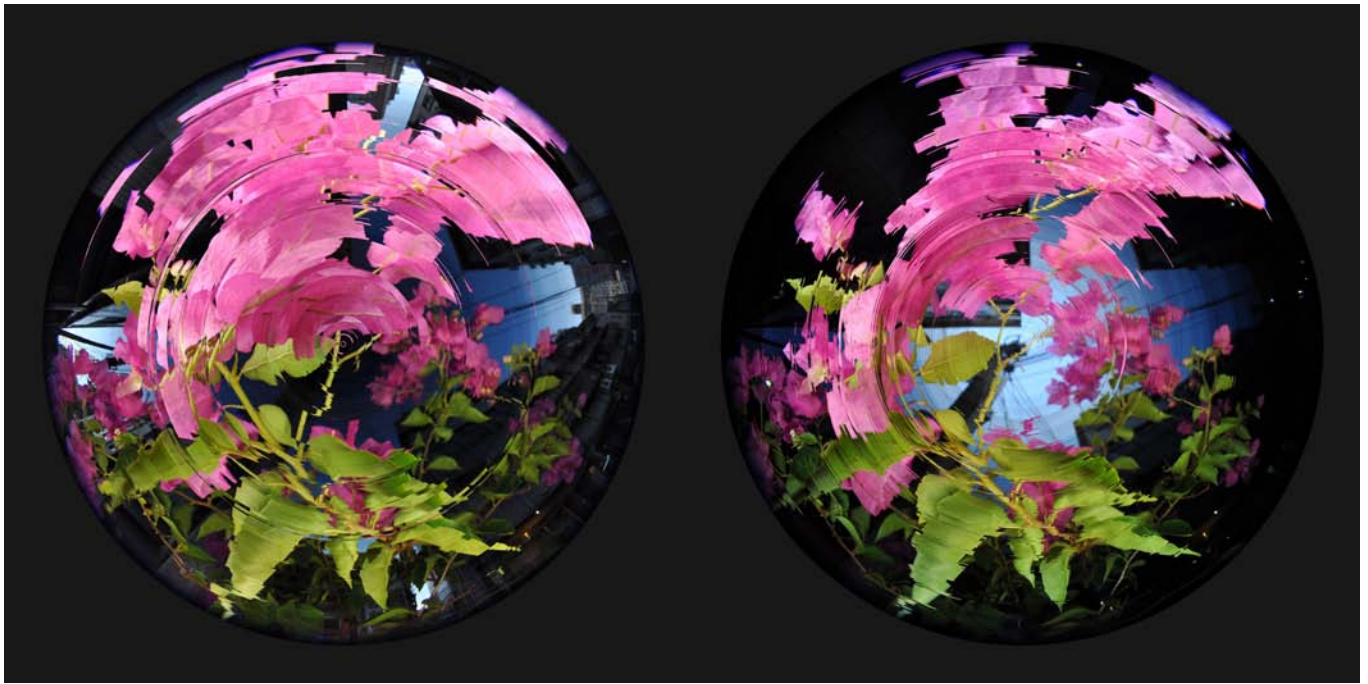


## Flowing Pride- Rainbow

2008

Video Installation

Projectors, Computers



## Ripple

2009

Digital Print on Photo Paper

The artist's concept focuses on a line of time and the philosophy of time through the practice of dividing and re-arranging it. The main picture of "Ripple" is composed by divided time frame and re-presents city landscape. From time to time, the artist is looking for unattended time lost in the city and film/record them for one whole day. Through filming, the blooming of a plant in the corner is captured, and captured images are restructured in a concentric circle. All those surreal images of 24-hour of a day is presented synchronously. Therefore, the time is wrinkled like ripple in the picture as a mirror of the landscape.

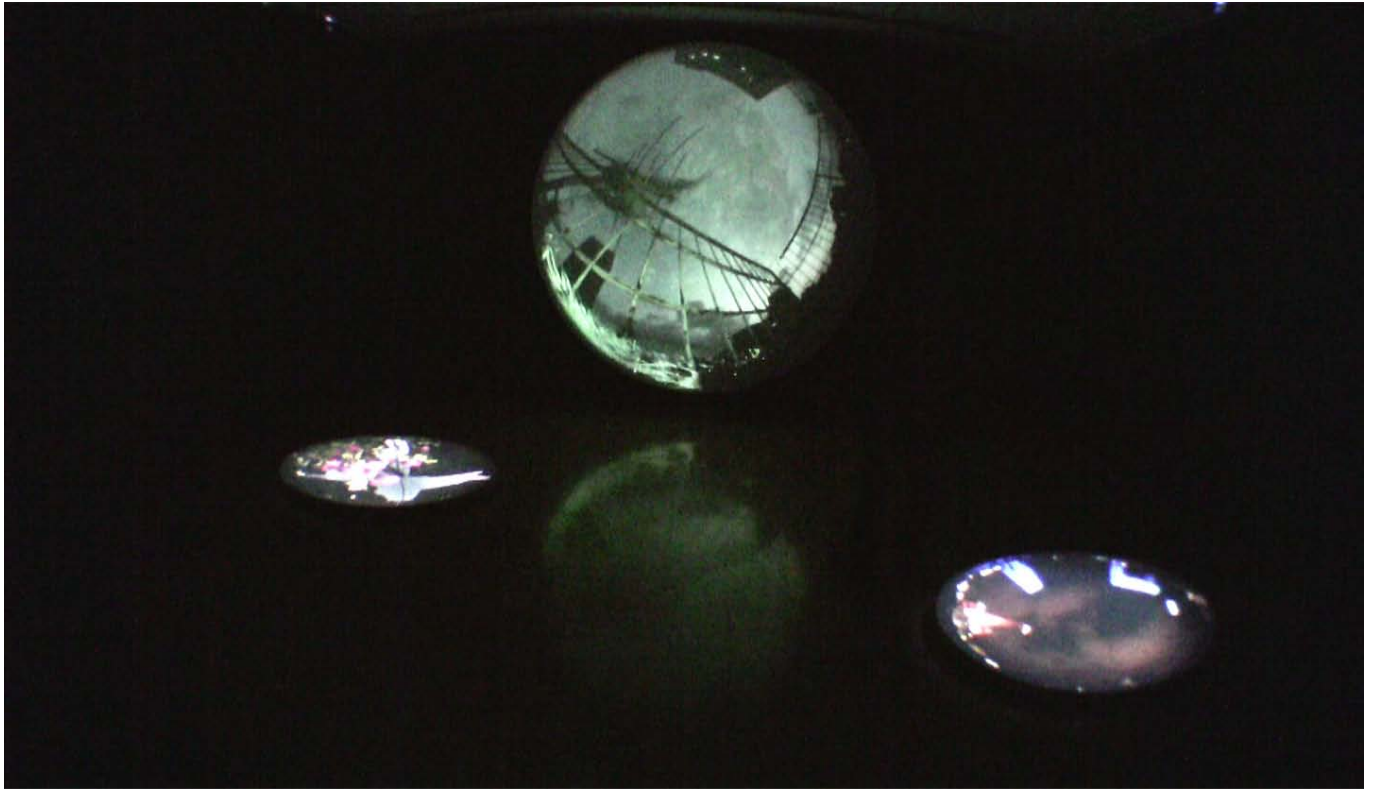


## Flowing Pride- Ripple

2009

Video Installation

Projectors, Computers

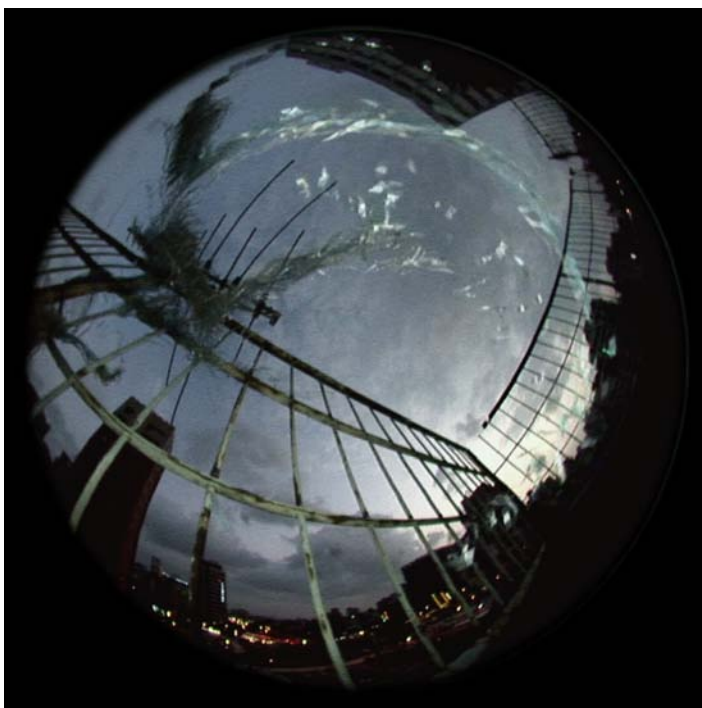


## Flowing Pride II

2009

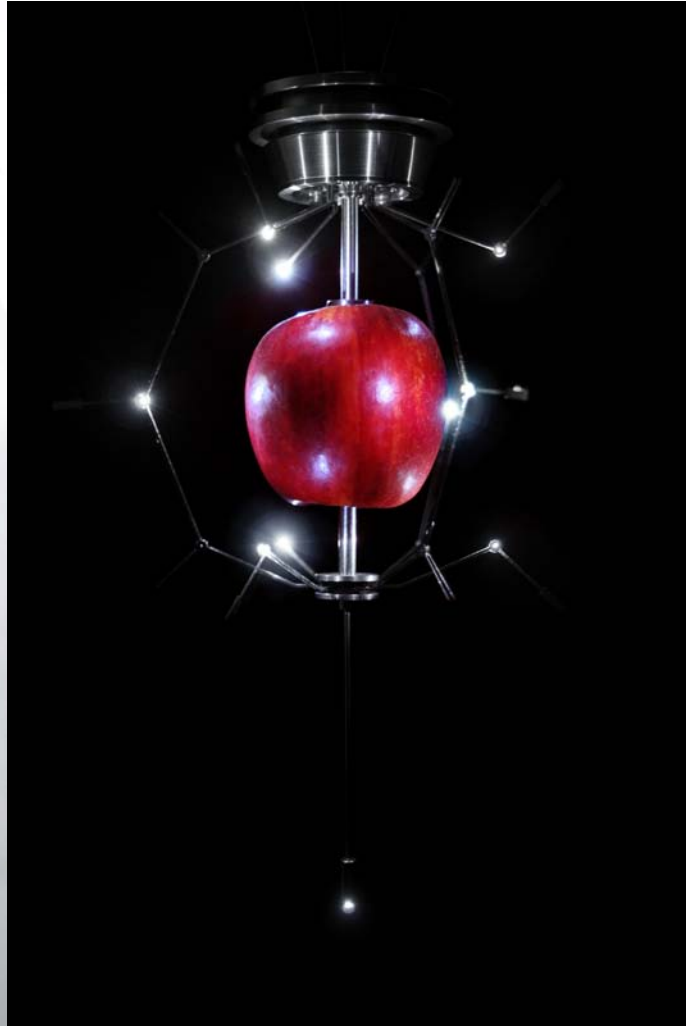
Video Installation

Projectors, Computers



*Super Generation* @ TAIWAN, Shanghai Art Museum, Shanghai.





## Miscarriage of Time

2010

Video Installation

Multiple Media

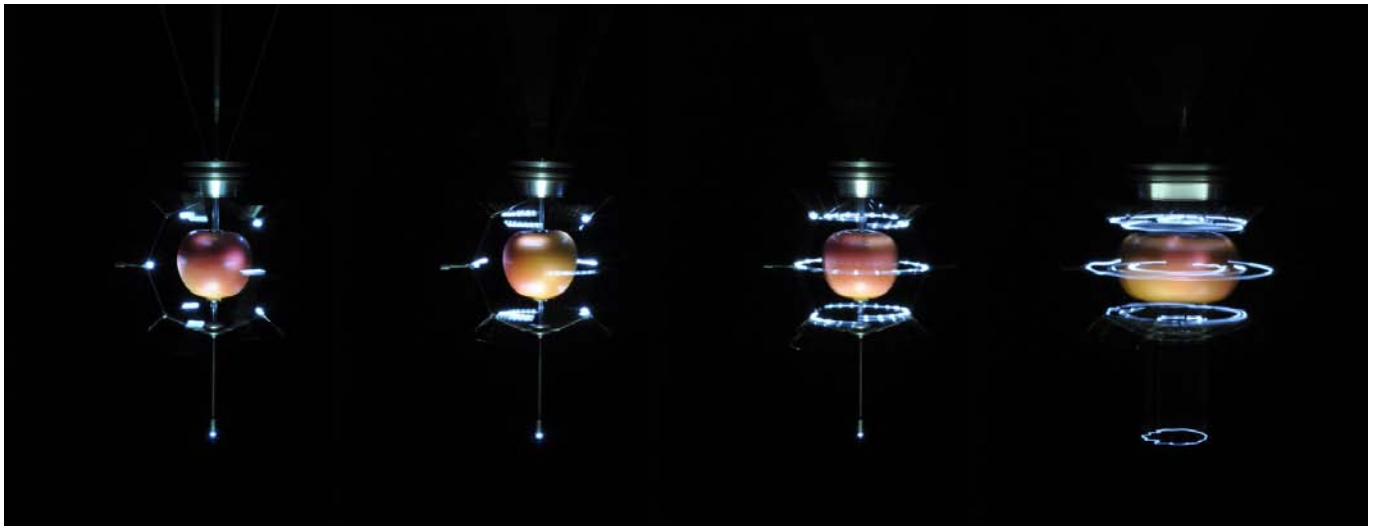
***We experience time. We hold expectations of time, but they are never fulfilled.***

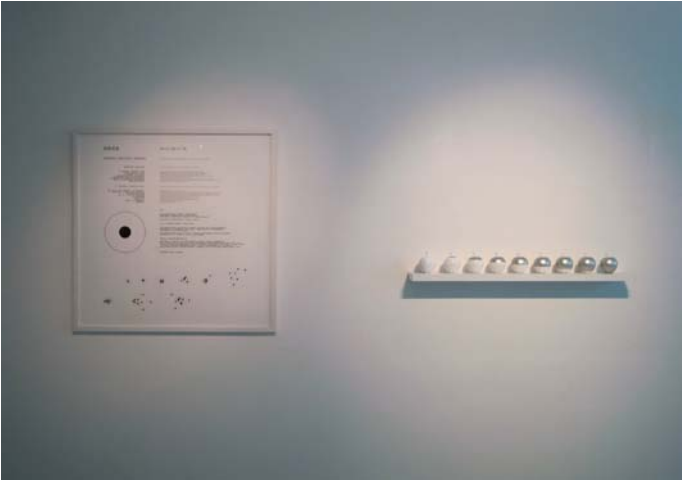
*The apple has fallen from the tree and has embarked on a journey like this.*

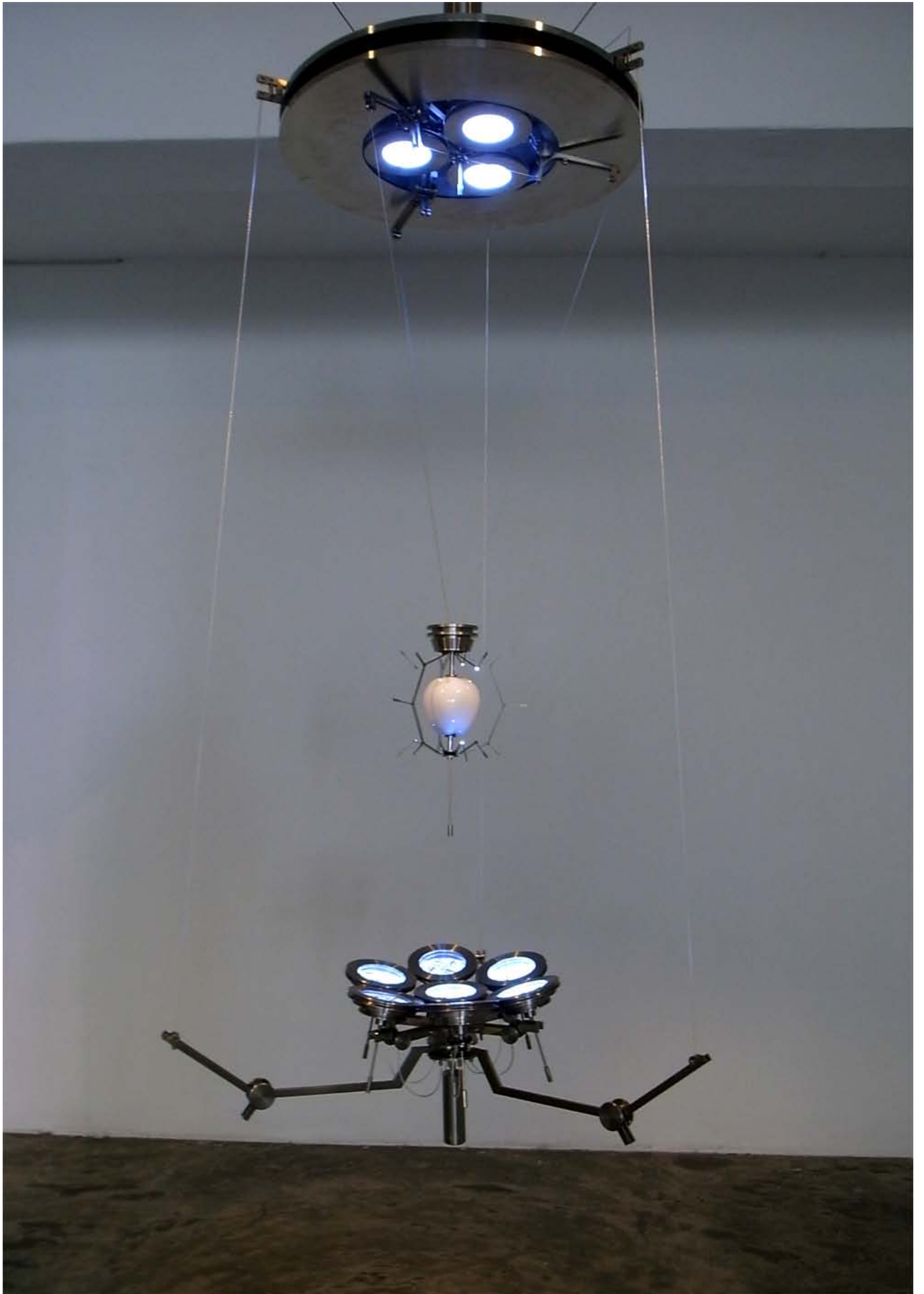
This is a perfect apple, having all the qualities of what we think to be in an apple. Placing the apple in an environment with moderate temperature, humidity and proper light, the molecules which compose the apple will deliver nutrients throughout its entirety, giving its outer skin a luscious paprika-like redness and providing its flesh a plump and juicy texture. This process of metabolism is unnoticeable to our senses. The activity of these millions of molecules carries nutrients and conducts respiration to sustain life. When the apple starts to shrivel and dry, the loss of moisture wrinkles its outer skin and the flesh starts to deform. At the end of its timeline, the apple ceases to exist.

Now, we go back along that timeline, so that the apple regains its perfect luscious state, until it is even reborn.

The life of an object is but a segment of time. Gently turning the knob, while using reversed light to excite molecules and produce a large clusters of black holes, time takes these molecules on a journey along their individual paths and back to a certain state of vitality. In an ideal world, an apple with one bite mark in it, travels back three days when it is still perfect, ripe, and whole. Travelling back an entire week, the apple is still sour in its nascent state. Going back further in time, the apple is just a twig on a tree. Reverting back suddenly to the present, the bite mark in the apple returns. Ideally, we just have to gently turn the knob, and time will be redirected.







2010 *Miscarriage of Time*, ITPARK, Taipei