

Title: Fight
Artist: Ya-Wen FU
Medium: Video Projection
Date: 2013/ 2018
 (excerpt version)
Duration: 07'16"

No one can say exactly where our bodies find the limit to their strength and their movement possibilities. The society and the cultural background in which we grow up have an influence on our body language and set up rules regarding how we may and how we should move. What would happen if we weren't bound by any predetermined and specific movement structure? How would our socially and culturally stamped bodies develop themselves and how are the conventional movements of our bodies different from those of a free body not bound by any specific external form?

Biography / Ya-Wen FU has her Meisterschüler and Diplom in Media Arts from the Academy of Fine Arts Leipzig Germany. She is a Media Art artist and also having curatorial experiences, she has joined tamtamART art association as a director since 2009. She won an award at the Leipzig Arts Award Paradigma- Blickwechsel 2017. Recent exhibitions include: "Elsewhere is Nowhere", in Kunsthalle Exnergasse, WUK, Vienna, Austria 2017 and in the Digiark Gallery of the national Taiwan Museum of Fine Arts, Taiwan 2016, "WRO 2015 Résumé exhibition – other view", Wrocław, Polen; "WIN / WIN 2015", HALLE 14 - Zentrum für zeitgenössische Kunst, Leipzig, Germany; "TEST EXPOSURE", 16th International Media Art Biennale WRO, Wrocław, Polen; and "Space-in-Between", LABoral Centro de Arte y Creación Industrial, Gijón, Spain.

Vertical Cinema Exhibition

01.09.2018. - 30.09.2018

Reception: 30.08.2018 19:30, Kunsthalle Hannover (Kesselhaus)
 Thu.- Sun. from sunset until midnight
 Do.- So. ab Sonnenuntergang bis Mitternacht

Kunstverein Kunsthalle Hannover e.V.
 Zur Bettfedernfabrik 3, 30451 Hannover

iJACKING

EN / To accompany the Augmented Reality exhibition throughout the city, iJacking Hannover will show works from 4 Taiwanese media artists. In a gesture that combines media art and pirate cinema, the videos will be projected from within the Kesselhaus on to the windows for all to see from outside the building.

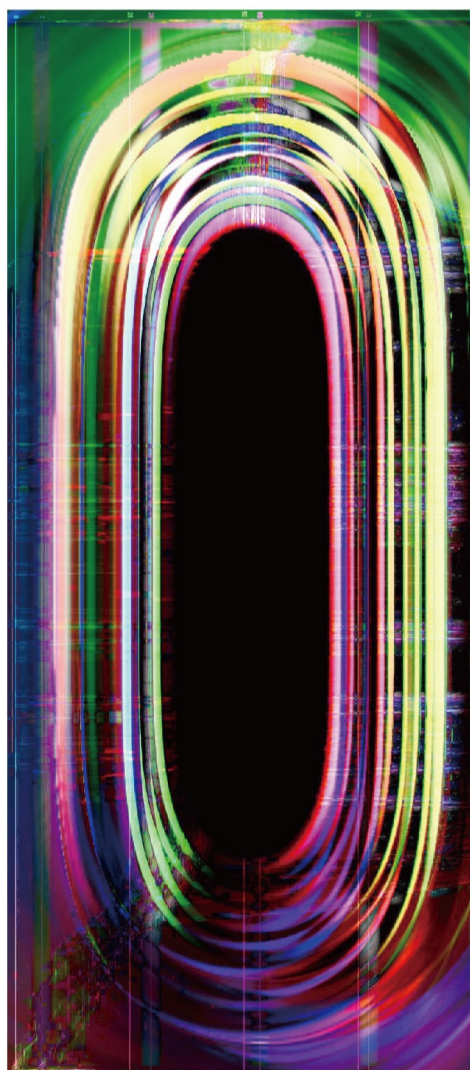
Four Taiwanese artists deal with urban structures and processes in different, predominantly abstract ways. The often ambiguous, unreadable origin of the picture sequences is in contradiction to striking, familiar from the advertising industry presentation forms, here on the supposed wall surfaces or windows of the boiler house. The work is presented from within the Kesselhaus but is viewable from outside, as it is project on to the series of large windows for all to see and keeping with the idea of the iJacking theme, where nomadic and viral exhibits appear in unsuspecting and odd places, sometimes without rhyme or reason but to good effect.

DE / Ergänzend zu der Augmented Reality Ausstellung in der Stadt zeigt iJacking Hannover Werke von vier taiwanischen Medienkünstlern. In einer Geste, die Medienkunst und Piratenkino verbindet, werden die Videos aus dem Inneren des Kesselhauses auf die Fenster projiziert, die von außen zu sehen sind.

Die Künstler*Innen beschäftigen sich in Ihren Arbeiten auf unterschiedliche, vorwiegend abstrakte Weise mit urbanen Strukturen und Prozessen. Die oft uneindeutige, nicht ablesbare Herkunft der Bildsequenzen steht im Widerspruch zu plakativen, aus der Werbebranche vertrauten Präsentationsformen, hier an den vermeintlichen Wandflächen bzw. Fensterfronten des Kesselhauses. So bilden die Rückprojektionen unter dem Titel „Seltsame Kontinua“ aus dem Kesselhaus als abstrakte, geheimnisvolle Werbetafeln einen ebenso irritierenden wie faszinierenden Gegenpol zum AR-Parcours mit seinen konkreten Möglichkeitsräumen.



VERTICAL CINEMA AT KESSELHAUS 01-30 SEP. 2018



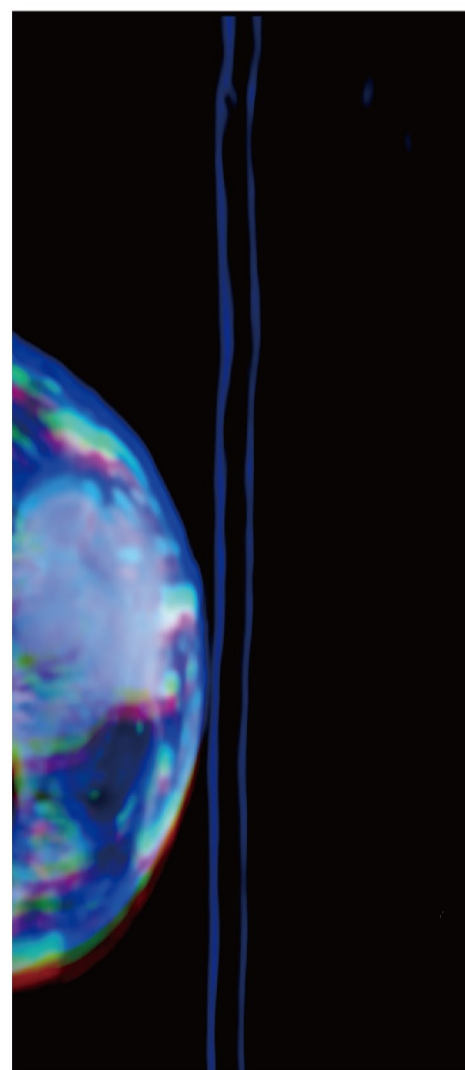
Title: #cine1
Artist: KO Hung-Yu
Medium: Video Projection
Date: 2018
Duration: 02'00"

Biography / KO Hung-Yu, born in Taipei Taiwan. He graduated with honors from Beaux-Arts de Bourges in 2013, receiving a DNAP diploma. Throughout his creative career, KO works closely with images, focusing on photography, video, film, and video installation.

Today, we can't easily refer to where "Cinema" is. In the past, cinema took place in a theatre, expanded into homes, and is now present on daily communication devices. The allegations of cinema are scattered into variety of appearances and distorted through transmissions. What is today's cinema then and what is the appearance of a cinema in the era of big data?

Due to the multiplicity and number of media images today compared with the past, we have evolved into beings driven by images. The massive use of mobile devices and play-back interfaces has extended the concept of montage into a new forms and dimensions. The human brain simultaneously compresses the "light" of the image and the "Black Box" of the space to generate what would could term "Internalised Cinema".

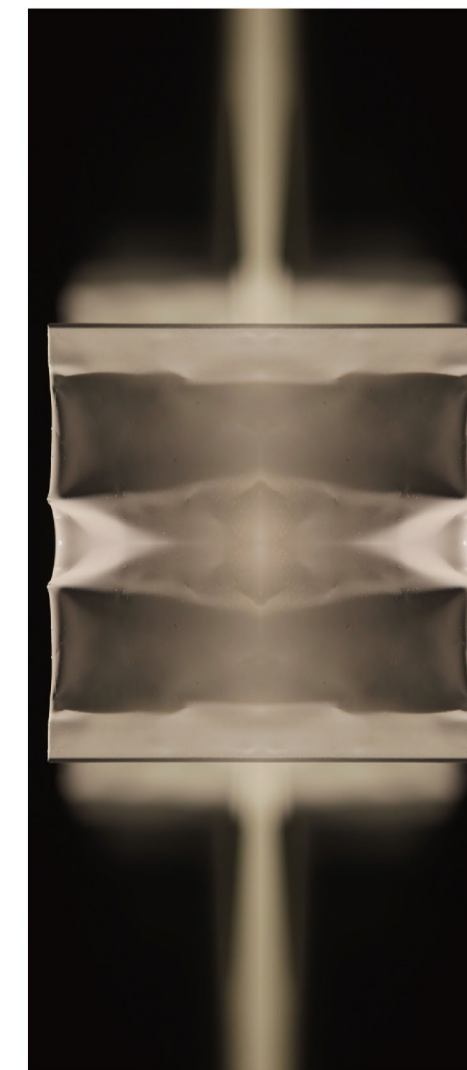
The perceptual in phenomenon of this variant is what KO is focusing on. If composed "light" can work as a key to attract viewers, it can also open a kind of durée through visual perception. Hence, the definition and dialectic of "Internalised Cinema" begins here and unfolds through this encounter.



Title: Ø
Artist: Chun-Han CHIANG
Medium: Video Projection
Date: 2018
Duration: 05'00"

Containing no elements, staying open and closed at the same time, the work is in itself unique at the time it can belong to and y and every possible set's subset, referring to the phenomena that a set that has nothing but is a part of every set. Unique yet collectively universal, pointing out that the one thing that we all have in common is that we all come from nothing.

Biography / Chun-Han CHIANG (TWN) is a Taiwanese artist based in Amsterdam. Graduated from the VAV (Moving Image) department of the Gerrit Rietveld Academie in 2013, Chun-Han has since developed a more focused practice on audio-visual projects as well as a separate body of works in the performance art. While he enjoys telling stories through images and sounds equal as he embraces the physicality and ephemerality of his performance, the center of Chun-Han's practice resides in the construction of an open environment in which knowledge from different aspects of life are the essential elements in the creation of art. Besides his own works that have been showcased in the Netherlands, Germany and Norway, Chun-Han has also been an active member of the artist-run space W139 located in Amsterdam since 2014.



Unattended Station is a video installation work. The white block that looks like a wall with a symmetrical composition can recall memories of an architectural construct and perspective. The man-made lighting seems to automatically scan the whole dark scene and gradually reveals the depth of the location, as well as the trace and the absence of humans. I fold the gouache colored tin tubes into white blocks. The smooth surface reflects the twisted lightness. The light is designed to run across the scene at a slow mechanical pace and act as a tool to observe and monitor the unattended station.

Title: Unattended Station
Artist: Hui-Hsuan HSU
Medium: Video Projection
Date: 2017/ 2018
 (excerpt version)
Duration: 05'44"

Biography / Hui-Hsuan HSU (b.1982) was born in Kaohsiung Taiwan. HSU has completed her Ph.D. in Fine Art, Art History and Cultural Studies at University of Leeds in 2015. HSU works as an assistant professor in the department of Fine Arts of Tunghai University in Taiwan. HSU's interest is to see "seeing". HSU visualises and transfers observations/vision digitally with singular viewpoint. Apart from HSU's academic experience, she is also a practicing artist whose work has been exhibited and collected internationally– Kaohsiung, Tainan, Taichung, Taipei (Taiwan); New York (US); Leeds, London, Edinburgh, Glasgow, Preston, York (UK); Madrid (Spain); Seoul (Korea); Berlin (Germany); The Philippines; Tokyo (Japan); Christchurch, (New Zealand); and Vadodra (India).