

Temporairement...  
"Temporarily"

Chih-Chien Wang

The action of taking pictures links to performance. Camera is in between the two: the one who presents and the one who is hidden behind the viewfinder. Even if both of the two doesn't intend to perform, the gesture and the life is abstracted by light and time. The temporality becomes the ruler of reality.

My work is focusing on the ambiguity of serving image, which treats image as the master of life, and the subjectively re-searching in images. Myself is a specimen of the passing time, and camera is a mirror which appeals life as a temporarily but constantly performance. Hurting won't hurt anymore.

This work includes several photographs of still-life taken in Montreal and two videos taken back home in Taiwan. Moving in between two places is similar to shifting in front or behind the camera. Performing self is mixing up with serving images. Somehow, temporality detaches feelings, and, oppositely, continuity might be comforting. However, it needs to be discovered.

April 6<sup>th</sup>, 2005

### **Current Résumé – Chih-Chien Wang**

Born in 1970, Tainan, Taiwan

Graduated from The Cinema and Theatre department, The Chinese Culture University, Taipei, in 1994

Worked as a daily news cinematographer for two TV companies in Taipei from 1995 to 1997

Worked as a documentary cinematographer and a documentary director for four TV companies in Taiwan from 1997 to 2001

Moved to Montreal in January 2002

Currently study in the graduate program, Fine Arts department, Concordia,  
Montreal

*Group exhibition:*

“Ignition” – Leonard and Bina Ellen Gallery, January 13<sup>th</sup> to February 13<sup>th</sup>, 2004

“Forced Air” – Concordia MFA Group Show, March 5<sup>th</sup> to March 18<sup>th</sup>, 2004

“Photography and Performance – part 2” – Dazibao, April 15<sup>th</sup> to May 22<sup>nd</sup>, 2004

*Grant:*

“Approach” – CIAM 2003-2004

**Bio** of Chih-Chien Wang

I was born in south Taiwan, where people mostly followed the plough. Haven't heard any reason from my parents, on a rainy day, the day Chiang Kaishek dead, they immigrated to Taipei, the biggest city in Taiwan. I use the word “immigrate”, in spite of how small an island Taiwan is. I moved to Montreal in January 2002.

Finally I went back to school to study photography in Montreal. Things shifted in their own rhythm. Before I came to Canada, I had been working as a documentary cinematographer and director for several television companies for a few years. People are what I concern. The approach of contemporary photographic practice is also based on the same route how I approach the understanding of people. It's about life.

Making documentary is a challenging work, no matter how familiar I've been with the procedure. Even though experiences have enriched my intent to construct my work, the visual language comparing to contemporary photography is very different. On the other hand, the cultures in my country and the culture in Canada

are also different. Learning to express needs to learn how to see. For this reason, I started to reexamine my visual cognition.

It's like cooking my home dishes in Montreal. I remember the taste but I can't find the same material. The dish is transformed. However, I know it's still the dish. Not only objects are transformed, but also my own body. Learning to recognize myself became another practice of my art making.

Perhaps I know objects and the world more than before. Some goods here are the same as in my country, but now, I recognize them more deeply. I know the touch, the smell and the appearance of them in a vivid way, which is like I first time encounter them. This concentration brings me back to a pure recognition of my senses.

In between two places, I built two homes and two lives. Also, I cut myself to two. I'm a combination.

**Chih-Chien Wang**