

Exhibitions Checklist

Empire's Borders II—Western Enterprises, Inc., 2010
35mm film transferred to HD video
single-channel video, black & white, sound, 64:32 min.
two-channel video, black & white, silent, 5:45 min.
Commissioned by REDCAT
Courtesy the artist

Father's Legacies—I, 2010
photographic documents
2 parts, 23-5/8 x 16-1/2 in. (60 x 42 cm) each
Courtesy the artist

Father's Legacies—II, 2010
photographic document
23-5/8 x 14-3/4 in. (60 x 37.5 cm)
Courtesy the artist

Father's Legacies—III, 2010
photographic document
23-5/8 x 16-1/2 in. (60 x 42 cm)
Courtesy the artist

Father's Legacies—IV, 2010
photographic document
23-5/8 x 16-1/2 in. (60 x 42 cm)
Courtesy the artist

Father's Legacies—V, 2010
photographic document
23-5/8 x 16-1/2 in. (60 x 42 cm)
Courtesy the artist

Chen Chieh-jen

Born in 1960, Taoyuan, Taiwan
Lives and works in Taipei

Selected Solo Exhibitions

2009

Empire's Borders I & Military Court and Prison,
Main Trend Art Gallery, Taipei

2008

Chen Chieh-jen: Military Court and Prison,
Museo Nacional Centro de Arte Reina Sofia, Madrid

2007

Condensation: Five Video Works by Chen Chieh-jen,
Asia Society, New York

2006

The Route: Chen Chieh-jen, Main Trend Art Gallery, Taipei

Lingchi: Echoes of a Historical Photograph, De Hallen Haarlem,
Haarlem, The Netherlands

2004

Lingchi: Echoes of a Historical Photograph, Claudio Poleschi
Arte Contemporanea, Lucca, Italy
Factory, IT Park Gallery, Taipei

2002

Lingchi: Echoes of a Historical Photograph, installation in abandoned
factory, Taoyuan, Taiwan

2001

Chen Chieh-jen, Galerie Nationale du Jeu de Paume, Paris

1998

Revolt in the Soul & Body II, Taipei Fine Arts Museum, Taipei

1997

Revolt in the Soul & Body I, Lin & Keng Gallery, Taipei

Selected Group Exhibitions

2010

Artes Mundi 4: Arts of the World, National Museum Cardiff, Cardiff,
United Kingdom

2009

The 6th Asia Pacific Triennial of Contemporary Art,
Queensland Art Gallery and Gallery of Modern Art, Brisbane

NS Harsha: Nations and Chen Chieh-jen: Factory,
iniva (Institute of International Visual Arts), London

The 21st Century, The Feminine Century, and The Century of Diversity and Hope,
International Incheon Women Artists' Biennale, Incheon, Korea
Foreign Affairs, 53rd International Exhibition—La Biennale di Venezia,
Taiwanese Pavilion, Venice

A Factory, A Machine, A Body... Archaeology and Memory of Industrial Spaces,
Centre d'Art la Panera, Lérida, Spain

VacuumNoise, Trafó Gallery, Budapest

Hundred Stories about Love, 21st Century Museum of
Contemporary Art, Kanazawa

Biennale Cuvée 09, OK Center for Contemporary Art, Linz

Fact and Fiction: Recent Works from The UBS Art Collection,
Guangdong Museum of Art, Guangzhou

2008

Prospect 1 New Orleans, New Orleans

Home, Taiwan Biennial 2008, National Taiwan Museum of Fine Arts,
Taichung, Taiwan

Corporeal/Technoreal, Mediations Biennale 2008, Poznań, Poland

Moving Horizons: The UBS Art Collection 1960s to the present day,
National Art Museum of China, Beijing

Farewell to Post-Colonialism, 3rd Guangzhou Triennial, Guangdong
Museum of Art, Guangzhou

Memoria: Casting a Gaze, Contemporary Art Museum, Kumamoto, Japan

Memories for Tomorrow: Works from The UBS Art Collection,
Shanghai Art Museum, Shanghai

Tiefenrausch—Rapture of the Deep: Art and Tours through the underworlds of Linz,
OK Center for Contemporary Art, Linz
Crossing Values, Les Ateliers de Rennes—Biennale d'art contemporain,
Rennes, France

Biennale Cuvée 08, OK Center for Contemporary Art, Linz

21st Century China: Art between Identity and Transformation,
Palazzo delle Esposizioni, Rome

Art Is For The Spirit: Works from The UBS Art Collection,
Mori Art Museum, Tokyo

Under Pain of Death, Austrian Cultural Forum New York, New York

2007

Not Only Possible, But Also Necessary: Optimism in the Age of Global War,
10th International Istanbul Biennial, Istanbul

Thermocline of Art: New Asian Waves, ZKM,
Center for Art and Media, Karlsruhe

Shooting Back, Thyssen-Bornemisza Art Contemporary, Vienna

Geopóéticas: El video como documento del lugar,
Centro José Guerrero, Granada

Cloth that Shook the World, Textile Museum of Canada, Toronto

L'oeil-écran ou la nouvelle image: 100 vidéos pour repenser le monde,
Casino Luxembourg—Forum d'art contemporain, Luxembourg

World Factory: Resistance and Dreams, Walter and McBean Galleries,
San Francisco Art Institute, San Francisco

2006

Naked Life, Museum of Contemporary Art, Taipei

Undercurrents 06, Göteborgs Konstmuseum, Göteborg, Sweden

Equal and Less Equal, Museum on the Seam, Jerusalem

International 06, Liverpool Biennial, Tate Liverpool, Liverpool

Fever Variations, 6th Gwangju Biennale, Gwangju

Altered States, Taipei Fine Arts Museum, Taipei

Zones of Contact, 15th Biennale of Sydney, Sydney

Biennale Cuvée 06, OK Center for Contemporary Art, Linz

Beautiful Suffering: Photography and the Traffic in Pain,
Williams College Museum of Art, Williamstown, Massachusetts

2005

Parallel Realities: Asian Art Now, 3rd Fukuoka
Asian Art Triennial, Fukuoka

This Storm is What We Call Progress, Arnolfini, Bristol, United Kingdom
Xanadu Variation, Museum of Contemporary Art, Taipei

The Agony and the Ecstasy, FACT (Foundation for Art and Creative
Technology), Liverpool

The Experience of Art, 51st International Exhibition—La Biennale
di Venezia, Italian Pavilion, Venice

Lisboa Photo 2005, Sociedade Nacional de Belas Artes, Lisbon

2004

Do You Believe in Reality?, 2004 Taipei Biennial,
Taipei Fine Arts Museum, Taipei

Techniques of the Visible, 5th Shanghai Biennale,
Shanghai Art Museum, Shanghai

Slow rushes: Takes on the documentary sensibility in moving images from around Asia and the Pacific,
Contemporary Art Centre, Vilnius, Lithuania
SCAPE: from a different angle, New Zealand Community Trust Art &
Industry Urban Arts Biennial, Christchurch, New Zealand
Ruins and Civilization, EsLite Vision Art Space, Taipei

The human condition, Museu d'Història de Barcelona, Barcelona

2003

Shifting Time/Space, Kunstraum Walcheturm, Zürich

2002

Great Theatre of the World, 2002 Taipei Biennial, Taipei Fine Arts
Museum, Taipei

Translated Acts, Museo de Arte Carrillo Gil, Mexico City

2001

Floating Chimeras: Contemporary Asian Art, Edsvik konst och kultur,
Sollentuna, Sweden

Translated Acts: Performance and Body Art from East Asia,
Queens Museum of Art, New York; Haus der Kulturen der Welt, Berlin

2000

The 31st Rencontres Internationales de la Photographie,
Abbaye de Montmajour, Arles, France

The Mind on the Edge (of the New Centres), PhotoEspaña 2000,

Circulo de Bellas Artes, Madrid

Sharing Exoticisms, 5th Biennale de Lyon, Lyon

Man & Space: Art & Human Rights, 3rd Gwangju Biennale, Gwangju

1999

International Photography Biennale, Centro de la Imagen, Mexico City

Close to Open, 48th International Exhibition—La Biennale di Venezia,
Taiwanese Pavilion, Venice

1998

Anthropophagy, 24th Bienal de São Paulo, São Paulo

Site of Desire, 1998 Taipei Biennial, Taipei Fine Arts Museum, Taipei

1996

The Quest for Identity: Sexuality and Power, 1996 Taipei Biennial,
Taipei Fine Arts Museum, Taipei

Film Festivals and Screenings

2010

33rd Portland International Film Festival, Portland

2009

arte.mov: Festival Internacional de Arte em Mídias Móveis,
Belo Horizonte

Impakt Festival 2009, Utrecht

Subversive Film Festival, Zagreb

International Film Festival Breda, Breda,

The Netherlands

2008

Kaohsiung Film Festival, Kaohsiung, Taiwan

Body Song, P. O. P. Cinema, Taipei

Border Crossers and Trouble Makers, 54th International Short Film
Festival Oberhausen, Oberhausen

37th International Film Festival Rotterdam, Rotterdam

2007

After the fact, British Film Institute, London

2006

60th Edinburgh International Film Festival, Edinburgh

30th Hong Kong International Film Festival, Hong Kong

2005

7th Buenos Aires Festival Internacional de Cine Independiente (BAFICI),
Buenos Aires

2004

2004 Taiwan International Documentary Festival, Taipei

48th London Film Festival, London

23rd Vancouver International Film Festival, Vancouver

2003

Vidéoart et cinéma expérimental de Chine Populaire et de Taiwan,
Light Cone, Paris

Award

2009

National Award for Arts, The National Cultural and
Arts Foundation, Taipei

2007

PULSE Prize, Miami

2000

The Special Prize, Man & Space: Art & Human Rights, 3rd Gwangju
Biennale, Gwangju

CHEN CHIEH-JEN EMPIRE'S BORDERS II— WESTERN ENTERPRISES, INC.

July 9—September 5, 2010

The exhibition is made possible with support by the National Cultural and Arts Foundation of Taiwan.
The Standard is the official hotel of REDCAT.

財團法人|國家文化藝術|基金會
National Culture and Arts Foundation



631 West 2nd Street, Los Angeles, California USA 90012

Visit www.redcat.org or call +1 213 237 2800 for more information

Gallery Hours: noon-6pm or intermission, closed Mondays

EMPIRE'S BORDERS II- WESTERN ENTERPRISES, INC.

By Chen Chieh-jen

During the Cold War period of the 1950s, which coincided with ongoing hostilities between the Chinese Nationalist and Communist forces, the CIA established Western Enterprises in Taiwan. Working in cooperation with the Taiwan-based Nationalist Government, this operation trained soldiers in the Anti-Communist National Salvation Army, or NSA, for a surprise attack on Mainland China.

My father was a member of the NSA.

When my father passed away, he left a few items: an autobiography, a list of NSA soldiers who were killed in the attack on China when their vessel was sunk by PLA forces, an empty photo album and an old army uniform.

Father told my elder brother that those soldiers who had lost their lives in the attack were the sons of farmers and fishermen, just like himself. At that time, these men had few opportunities, and felt becoming soldiers was their only chance, even though it didn't pay a salary.

Father also said that the autobiography was not real, but just written to prove his allegiance to the authorities. He had burned the photographs that were in the album long before.

I once peeked at those photographs when I was a child. I remember seeing many pictures of my father with other NSA soldiers being trained by Western Enterprises.

I don't know why he burned those pictures, why he left that fake autobiography behind, or why he saved that hand-written and faded list of dead soldiers' names.

What did he hope to tell us with this empty album, fabricated autobiography and faded list of names? For my father, perhaps these things were difficult to face or impossible to forget.

I am unclear if he knew about the brutal crackdown on leftist factions in Taiwan at the time of his surprise attack on the Mainland; nor do I know how he viewed the Sino-American Mutual Defense Treaty, America's politically motivated, cold-war economic aid and cultural propaganda during Taiwan's martial law period, or the neo-liberal policies which followed.

Like many others of his time, my father preferred not to talk much about his life, but considering the surveillance of martial law, I can understand why he chose reticence. These fathers left behind a huge spiritual emptiness, and in this space devoid of evidence, we can only hear traces of their voices.

My video is a journey into this spiritual emptiness, a trip through the site of erased memories which Western Enterprises created, and an exploration of a society without records. It is not directed at discovering a distant other side, but rather at reaffirming the position of my own home in the world.

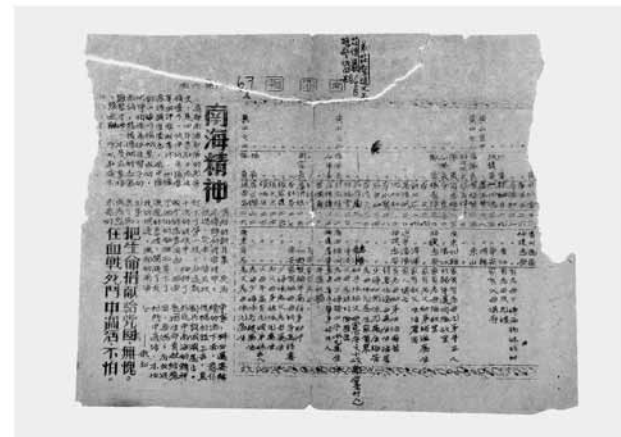


Empire's Borders II-Western Enterprises, Inc.
35mm film transferred to HD video



Father's Legacies-I

These forms list soldiers from the South China Sea Division of the Anti-Communist National Salvation Army who lost their lives in a failed surprise attack against Mainland China. Most of the men wrote "impooverished" in the space labeled "family background."



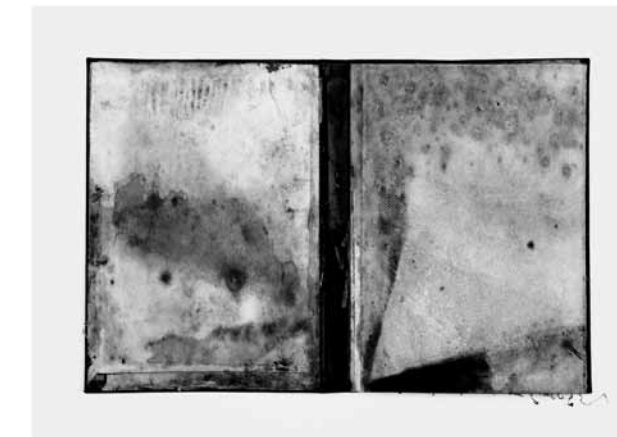
Father's Legacies-II

One of the soldiers killed in the attack, Chen Rongchao, entrusted these items to my father. Among them was a photograph of the soldier's newborn baby.



Father's Legacies-III

My father wrote this autobiography for the military authorities to demonstrate his loyalty to the state.



Father's Legacies-IV

This empty photo album originally held photographs of the CIA (Western Enterprises) training Taiwan's Anti-Communist National Salvation Army. My father had burned the photographs.



Father's Legacies-V

My father left this army uniform when he passed away.