

The Grand Debut of the Inaugural “Voices”: A Walkthrough of Four Themes with the Curator

The inaugural academic-based curatorial art fair, “Voices,” is set to mark its grand opening at the cultural creative space “Nangang POPOP Taipei” from January 26th to 29th, 2024, coinciding with the renowned hotel art fair, “ONE ART Taipei 2024.”

With all voices in unity, each expressing diverse facets of contemporary life, art inspires a more intuitive, aesthetic, and thought-provoking exploration of the diversity in our surroundings. However, art fairs and museum exhibitions often exist on two non-intersecting parallel lines. Constrained by past models in the art industry, the gap between the market and academia has directly led to art collecting and admiration, hindering resonance and the realization of their underlying potential.

As a result, through the planning of “Voices,” the ONE ART Taipei committee hopes to unveil the next chapter of the art scene in Taiwan. Spanning five exhibition halls and exterior spaces, the inaugural “Voices” goes beyond the constraints of dividers and is specially hosted at the culturally significant site “Nangang POPOP Taipei,” resonating with the space’s enduring spirit of craftsmanship, innovation, and exhibition. This exhibition project aims to offer galleries the opportunities to showcase large-scale installations, video art, and new media art.



Nick Dong, “Auspicious 88 - Victory Banner of Enlightenment”, 40 handmade brass bells, aluminum structure, interactive electronics and kinetic components with micro computer, 275 cm x 330 cm x 275 cm, 2021-2023

The uniqueness of “Voices” not only reflects on its selection of artworks but also emphasizes that the appreciation of art should extend beyond mere aesthetic value, highlighting how the spirit of the artists are manifested in their own artistic expressions.

To embark on a new collaboration model between art fairs, galleries and artists, “Voices” has collaborated with Emerson Wang, a seasoned curator with nearly fifteen years of residency in Europe and a background in European modern and contemporary art history. With the curatorial planning of the space, exhibited artworks, audience’s visual experience, as well as narrative context, “Voices” aims to propose a new direction for art exhibitions and, for the artists, offers a fresh approach to presenting their works in a manner that resonates with the surrounding space.



Willy Verginer, “Rayuela (Moongirl)”, lindenwood, acrylic color, 156 x 292 x 82 cm, 2019

The inaugural “Voices” adopts an invitation-only approach, with a total of 9 participating local and overseas galleries, including AKI Gallery, Avocado, Der-Horng Art Gallery, Dynasty Gallery, J. P. ART CENTER, Project Fulfill Art Space, YIRI ARTS, as well as TEZUKAYAMA GALLERY from Osaka, Japan, and CHAMBERS FINE ART from New York, USA.

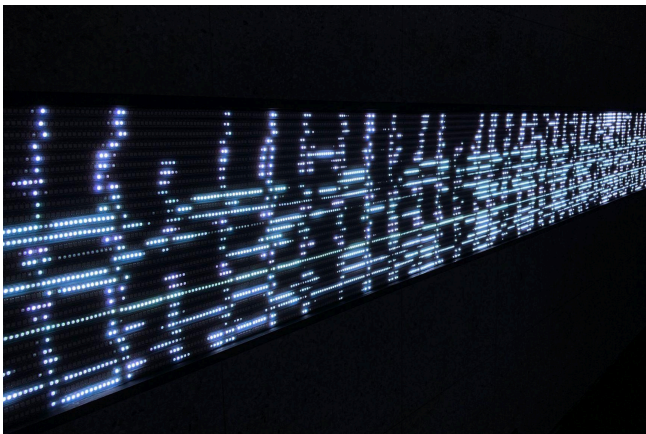
The narrative of “Voices” starts with the theme “The Planetary Living,” reflecting on human’s reality and environmental issues. Works of the Italian sculptor Willy Verginer embodies the intimate care towards social sustainability, while Zan-Lun Huang ‘s large-scale installation explores the transcending boundary between human and animals, and the impact of biotechnology, guiding the audience to reflect on the meaning of human existence. By crafting rolling hills with unconventional regional woods, Mizutani Atsushi conveys humanity’s curiosity and exploration of the unknown mysteries of nature. Meanwhile, utilizing red iron oxide as medium, artist Tomohiro Kato creates portrait drawing and body sculpture, re-imagining

preconceived social norms and reflecting on the meaning of humanity in response to our environment.



Mizutani Atsushi, “Phantom landscape”, wood, water-based Japanese paint, acrylic paint, 70 cm x 280 cm x 380 cm, 2022

The second theme, “Intrapersonal and Interpersonal,” centers around the exploration of inner spirit and surroundings. Nick Dong’s installation work guides the audience back to their inner state, re-examining the human condition in response to technology through singing bowls and sound vibrations. Yu-Jung Chen dives into the internal temporality of the space, and creates an ambiguous state between natural and artificial objects. Transforming sound waves and vibrations into audio-visual images through automated algorithms, he aims to change our perception of the existing environment.



Yu-Jung Chen, “Beyond the Boundary”, RGB LED strips, DMX controller, wood, 480 x 40 x 70cm, 2022

The third theme, “Between Visible and Invisible,” explores the edge of the visible and invisible. Adopting the wind map used for weather observation, Chung-Kun Wang turns it into visual statistics, with the dense arrows serving as the focal point of the installation. It is a mechanical device representing a wind field, striking a bell to evoke the sound of the wind. Meanwhile, Jung-Wei Hsieh adopts natural light on-site

and creates an installation space through her paintings, capturing the often overlooked moment when light meets painting. Exploring beyond the limitations of materials, Julia Hung transforms traditional weaving into vibrant sculptures, creating works that embody their own life. The exhibition also serves as a spatial challenge for artists, as they dive into their imagination, exploring ways to present their inner state within a tangible physical space.



Chung-Kun Wang, “Field”, stainless steel, brass, electronic equipment, synthetic paper, H63-103 cm, dimensions variable, 2022

The fourth theme, “Generation and Destruction,” revolves around the continuity and decline of life. Wuchienhsing’s work delves into the growth and decline of the family-owned auto repair business, unfolding a collaborative relationship with his mechanic father. He extracted the family history into sculptures and installations where the value of art cannot be measured; Reflecting on past family business that faced the decline of traditional craftsmanship, Shu-Kai Lin looks back on the remaining models, revisiting these moments of memories in life. In the process of recasting, he dives into his own individual cognition and recreates the memories through his works; In Teng-Yuan Chang’s work, the parrot-human character and the apocalyptic background transport the timeline into the future. The world he creates, though non-existent, resonates with our reality. In the ambiguous interplay of misunderstanding and justification, it prompts a reflection on contemporary phenomena.



Teng-Yuan Chang, "Escape to Earth: 100 Ways of Surviving on Earth", animation installation, 35cm diameter round monitor, digital screen, according to player size, 2016

Throughout the fair, the "Art Shuttle" service will connect "Voices" at Nangang POPOP Taipei and "ONE ART Taipei 2024" at Hotel Metropolitan Premier Taipei, seamlessly linking these two grand events. Visitors are welcomed to experience the two art events that transcend international boundaries, generations, disciplines, and media.