

KUO YU-PING

Introduction

Kuo Yu-Ping was born in Taiwan and graduated from the Graduate Institute of Trans-Disciplinary Arts in Taipei National University of Arts. Her early works focus on Taiwan's unique national background and the modernity of relocation. Her works often involve the changing landscapes and people's memories. She emphasizes on field research to get in touch with the sites and people, which form the base of her works.

Her creation currently deals with the relationship between personal life experiences and history. Using video, installation and painting, she illustrates the ways in which modernity is considered a concept of progress, but in its rise to dominance creates various remnants and legacies as it rewrites traumas. Her works penetrate tribe and nation, exploring realism in the collective consciousness, and the relationship between society, politics and the economy.

MY LITTLE BLACK BOOK (working title)

Michael Ku Gallery, Taipei, Taiwan

June 2017

Just like the word "Catharsis" in Spanish, about purification or purgation of the emotions (as pity and fear) primarily through art, my works show a lot of this process even if they have the characteristics of propaganda before. i paint what i perceived and the mark of my soul when I travel in South America, and I will present those new works in the solo exhibition which will open in June this year.

Nightmare

acrylic on canvas, 30x20cm





Fairies in a Pee
colored ink in paper, 30x22cm



Fairies

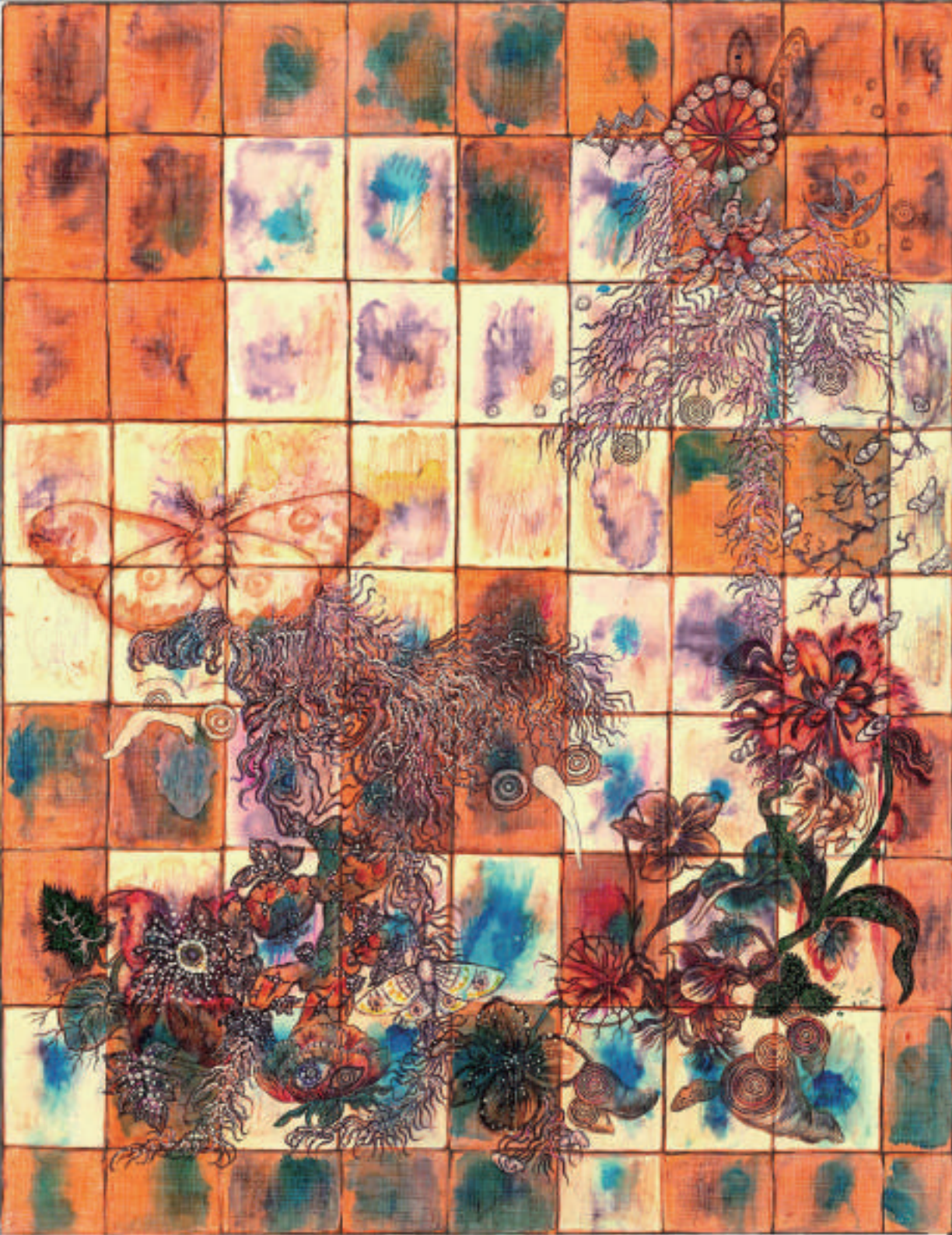
colored ink in paper, 30x22cm

R : 5/10 L : 7/10



R : Great Pox L : Madness

colored ink in paper, 30x22cm



Fairies

colored ink in paper, 30x22cm

R : 3/10 L : 8/10



on the Beach

colored ink in paper, 30x22cm

Hot Air
colored ink in paper, 30x22cm



THE ARK

Taipei Fine Arts Museum, Taipei, Taiwan

March 2017





Kuo Yu Ping collaborates with sound artist Yannick Dauby and actor Yang Qi-Yin in *THE ARK*. This sound theatre work, assembled from filing cabinets borrowed from the Provincial Government Reconstruction Department, re-enacts the renowned novel *I Love Black Eyes* by the author of contemporary Taiwanese literature, Qi Deng Sheng. The standard metal cabinets of the 1960s are like a vehicle that carry the tenor of the rapid transformations in Taiwan's rural landscape under the pressures of politics. The minimalist sculpture of mottled, decommissioned iron cabinets are in fact waste products in the mythology of economic development. The vacuous metal cabinets are a metaphor for the various chapters in the history of modern life management in Taiwan. The flood that seems to absolve social ethics and facades of pretense, will wash away our archives about ourselves.

The Ark

sound installation, 10 loudspeakers- 5 amplifiers-
5 media players, dimensions variable

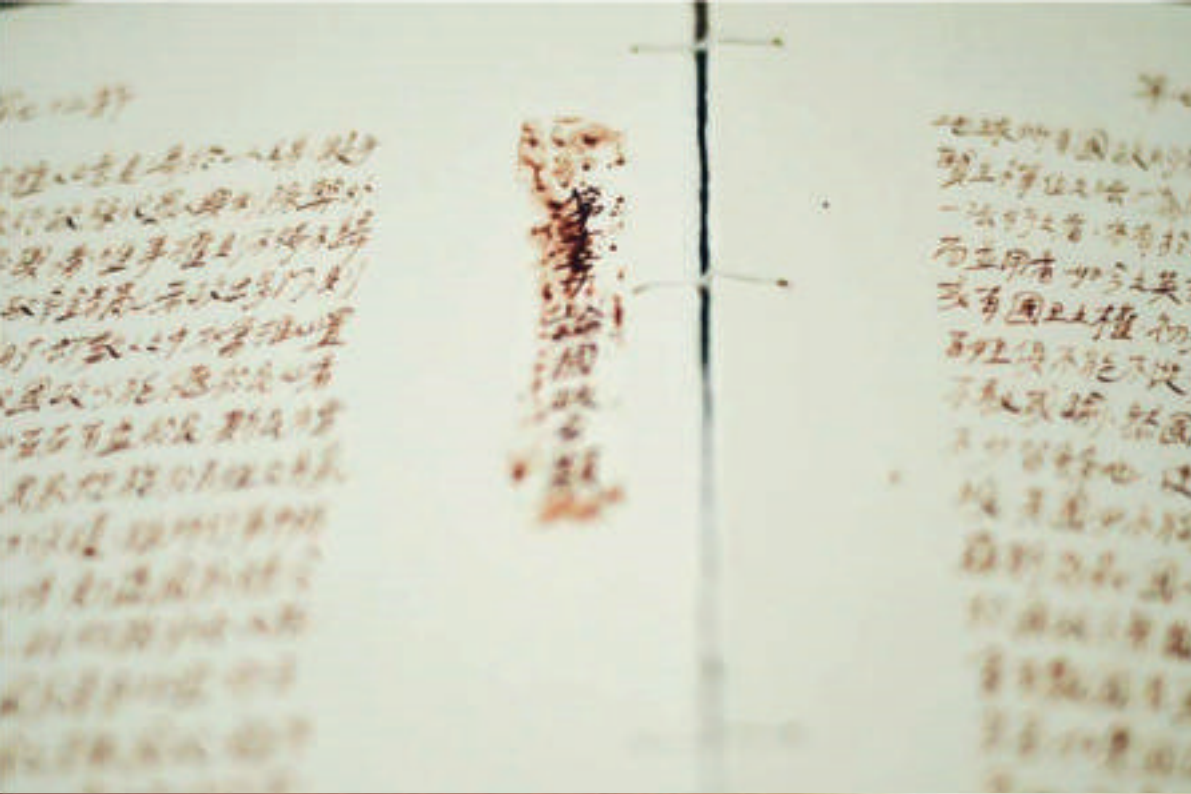
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AUTONOMY

Taipei Biennial 2016- Gestures and Archives of the Present

September 2016

Taipei Fine Arts Museum

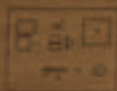


Autonomy

include a hand-made book, two wood
table, installation and document
installation view, dimensions variable



1. The first step is to identify the problem.
2. The second step is to analyze the problem.
3. The third step is to develop a solution.
4. The fourth step is to implement the solution.
5. The fifth step is to evaluate the results.



Autonomy was inspired by a translation of the British textbook Chambers' s Educational Course: Political Economy for Use in Schools, and for Private Instruction. The text was introduced to Northeast Asia during the transformation of modern Western knowledge at the end of the 19th century, and became a common text of such knowledge. It conveyed a political economy conceived with nation as a unit of utilitarianism and liberalism. However, in the process of translation in 1885, Chambers' s Educational Course made concessions and compromises vis-à-vis Chinese moral principles and the prevailing political environment and was akin to a strategy handbook with traditional Confucian principles as a foundation, and nation (republic) as the ultimate goal, signalling the birth of a modernist "subjectivity" within the



Chinese context. Kuo Yu-Ping undertakes a re-interpretation of the text by re-transcribing the book with her own blood, and explores the multiple contemporary transformations and configurations of the ethical and technological derivatives of Modernism. She collects and records events and objects encountered in the process of her execution, and the side-effects that accompany non-medical blood collection. In addition to self-archivalization, she also creates a faint narrative that links together the individual, the family, and the nation. The work reveals an individual “free will” that implicates not only modern scientific medical concepts, but also the set laws and contracts between the individual and the nation, and ethical relationship between the self and the Other.



EARTH ENTRANCED

CRANE GALLERY, Kaohsiung, Taiwan

September 2016





My mother was a peaceful and stifling land with one and one hole implicated that air attack. My mother said “ The hemp rope is yin, and the woolen is yang. You have to sit up straightly in the cycle of time tremendously humbly. ” I understood her ideas. The latch needle hooked a piece of curling tempestuous color. Those disassembling things changed to be other things inseparable filled with the universe.

Earth Entranced

carpet, iron, 320x255cm



EASTERN MESSIAH

Taipei Fine Arts Museum, Taipei, Taiwan

December 2015



Eastern Messiah

include a single channel video, 12 series of paintings, installation and document
installation view, dimensions variable



Eastern Messiah

snapshot of the video, single channel HD video, 5"45'



Eastern Messiah

12 series of paintings
board, acrylic color, resin

1/12



Eastern Messiah

12 series of paintings
board, acrylic color, resin

5/12



Eastern Messiah (Exhibition Text)

In Kuo's 《Eastern Messiah》 work, she created inter-linking works — including a video, installations pieces, and a set of paintings — inspired by the imagery of one freeway and one family. She peer out from a historical point of view and see, through a nation's imagination, the effects of cold wars and modernization. She wish to refine these specific historical situations through the path of my own politics. She seek ways of molding our subjective experiences, our patterns of desire, and even the gloom politics of modern life.

A Hungarian author who was present during the Korean War described what he witnessed, saying, “All that remained of the towns were chimneys. I do not know why chimneys survived when all houses had collapsed. Passing through a town with a population of 200,000, I saw nothing but a few chimneys.” “Just piles of low, purple chunks of cinder.”

Inspired by this description, She crashed, cut, and re-created her collection of discarded household objects and packaging into images imitating the ruins of war.

Through the production process of attempting to link one image to another, and through the material and labor meaning behind the process, she are able to outline the relation between modern material life and past wars.

A set of story-board-like paintings depict a family driving on a freeway. The freeway is Sun Yat-sen Freeway — a road often taken on her family trips. Imposing high voltage transmission towers and beastly concrete factories constitute the scenery along the way and became images engraved in her mind. Yet, the forms of these scenes and spaces also seem to represent those who were replaced in the extended process of a country's modernization. She borrowed the idea of analogizing one's nation with one's home, which Patriarchy often indoctrinates, in her attempt to overturn the modernized content of a nation's mode embedded in nuclear families. In so doing, we can identify the trauma seen in a nation and in the development theory of a historical point of view.



Eastern Messiah

installation detail





Eastern Messiah

snapshot of the video, single channel HD video, 5'45'

DELAY AND PIT

Taipei Fine Arts Museum, Taipei, Taiwan

December 2013



Delay and Pit

include a single channel video, 7 series of paintings, installation and document
installation view, dimensions variable



Delay and Pit

snapshot of the video, single channel HD video, 13''37'



Delay and Pit

snapshot of the video
single channel HD video
13''37'





Delay and Pit

7 series of paintings, colored ink and pencil

R : 1/7 L : 7/7

Delay and Pit (Exhibition Text)

《Delay and Pit》 is a synthetic work created by Kuo in 2013. This work depicted the artist's hometown "Chung Hsing New Village." The artist demonstrated a more sophisticated set of sculpture skills in reflecting the concern with her own identity(-ies) and community.

The Chinese Nationalist Party (KMT) built and treated 「Chung Hsing New Village」 as a special administrative district in 1957 in reference to British town planning. In view of the relatively stalemated situation of the Chinese civil war and the Cold War ideology at that time, the motivation in constructing "Chung Hsing New Village" derived not only from KMT's allusion to taking back mainland China, but more profoundly from the nationalist ideology embraced by the ruling elites fled from China to Taiwan. Such a nationalist ideology represented an understanding of the modern world in which the Western countries exploit China in terms of military and economy, and therefore stimulated the political and social practices regarding the "project of positive unoriginality." However, these practices resulted in a colonial dis-

trict. High walls were erected around the border of the Village. It seemingly demonstrated to the surrounding traditional agricultural settlements a modern utopia in a progressive and exemplary manner.

This work includes a video clip, which represents a place existed exclusively in the artist's mind but is in fact an isometric model of her house. The perspective in this video shifts around the detailed model. Every object in the model seems so familiar to the artist, but is shrouded in an oppressive mist of orange light. There is a huge cavity at the center of the model. With this huge cavity, the artist attempted to reveal that there is a desolate scene, namely without any deity, clan, or history, under her house. There is merely a pipe that symbolizes the mechanism of a modern state, and this pipe ultimately becomes a bizarre hole through which something passes. This video fabricated dramatic temporal and spatial tension, which indicates the artist's morbid attachment to this place and her high level of anxiety at the collective memories of history.



Delay and Pit

installation detail



Curriculum Vitae

Education

2016(M.F.A.)Graduate Institute of Trans-disciplinary Arts,Taipei National University of the Arts, Taipei

2008 B.F.A. in sculpture, National Taiwan University of Arts, Taipei

Grant and Honor

2015 Taipei Arts Award, Finalist

2015 Artist grant, National Cultural and Arts Foundation

2014 Artist grant, Department of Cultural Affairs, Taipei City Government

2014 Artist grant, National Cultural and Arts Foundation

2013 Taipei Arts Award, Honorable Mention

2013 S-An Cultural Foundation Art Award, in Video Arts

2013 Artist grant, National Cultural and Arts Foundation

2009 S-An Cultural Foundation Art Award, in Visual Arts

Solo Exhibition

2015 “Sun Yat-San Freeway”, Michael Ku Gellary, Taipei

2014 “Delay and Pit”, Haohaus Contemporary Art, Hsinchu

2013 “Cement Love”, Nan-hai Art Gallery, Taipei

Selected Group Exhibition

2017 RIVERRUN, Taipei Fine Aarts Museum, Taipei

2016 the Third International Biennial of Muralism and Public Art, Colombia, Cali

2016 Taipei Biennial, Gestures and Archives of the Present, Genealogies of the Future, Taipei

2016 Who’s Who – Waley Art, Taipei, Taiwan / Audio Visual Pavilion, Seoul, Korea

2016 MOCA, The Moment that Comes is about to Go- 6 Visions about Time, Taipei

2015 Taipei Arts Award, “Eastern Messiah”, Taipei Fine Aarts Museum

2014 “Taipei South Town Art Festival 2014 —The Contemporary Art of Chinese Characters”, National Museum of History, Taipei

2014 “The Red Bloc”, Treasure Hill Artist Village, Taipei

2013 Taipei Arts Award, “Delay and Pit”, Taipei Fine Aarts Museum

2012 “Open Studio”, Taiwan Photo Museum Preparatory Office, Taipei

2012 “Pineapple Queendom Party”, Taipei National University of the Arts, Taipei

2011 “Measuring Temperature of City”, Taipei National University of the Arts, Taipei

2010 “Green Label (, or its Negative)”, Nan-hai Art Gallery, Taipei

2009 “Punto Diablos”, Open Contemporary Art Center, Taipei

2009 “Mobile Man”, Wolong 29, Taipei