

## IMAGE CREDIT

### Cover

Chih-Chien Wang, *Sunny Afternoon #101-06L*, 2014, inkjet print on archival paper.  
Image courtesy of Pierre-François Ouellette art contemporain.

### Inside left

Chih-Chien Wang, *Horizontal #1 – Water*, 2015, inkjet print on archival paper.  
Image courtesy of Pierre-François Ouellette art contemporain.

### Inside right

Chih-Chien Wang, *Horizontal #5 – Tent*, 2015, inkjet print on archival paper.  
Image courtesy of Pierre-François Ouellette art contemporain.



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Engage. Think. Inspire. This phrase opens the dialogue at the AGM. The Gallery connects with the people of Mississauga through the collection and presentation of relevant works from a range of periods and movements in Canadian art. Expressing multiple ideas and concepts, this visual art translates into meaningful cultural and social experiences for all audiences. The AGM employs innovative education, artist projects and other forms of dialogue to advance critical enquiry and community connection to the visual arts.

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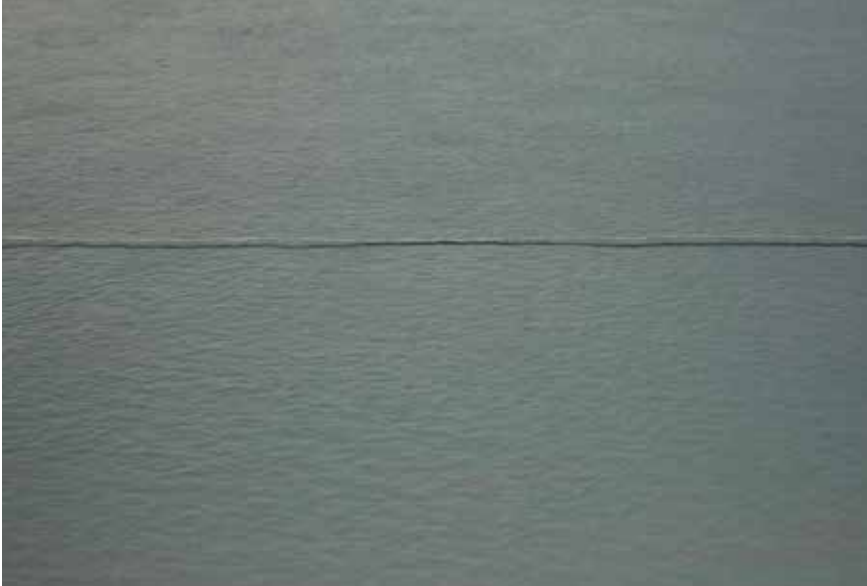
# CHIH-CHIEN WANG A PERSON WHO DISAPPEARS



FEATURED EXHIBITION IN THE SCOTIABANK  
CONTACT PHOTOGRAPHY FESTIVAL

**AGM**  
ART GALLERY OF MISSISSAUGA

APRIL 30 – JUNE 21, 2015



## ARTIST BIO

Born in Taiwan, Chih-Chien Wang lives and works in Montréal. He obtained an MFA in Studio Arts from Concordia University in 2006. His work has been exhibited in numerous Canadian and International museums and galleries including the Montreal Museum of Fine Arts, the National Gallery of Canada (for the Canadian Biennale), the Musée d'art contemporain de Montréal (for the Québec Triennial), Gallery 44 and Nuit Blanche in Toronto, the Zenith Gallery in Beijing and the Musée de l'Élysée in Switzerland.

His works figure prominently in several public collections including the National Gallery of Canada, Musée de l'Élysée in Lausanne, Musée national des beaux-arts du Québec, Musée d'art contemporain de Montréal, Montreal Museum of Fine Arts - and in corporate and private collections such as Hydro Quebec, Royal Bank of Canada, TD Bank Group, Fédération des Caisses Desjardins, Banque nationale, Giverny Capital and Caisse de dépôt et placement. Wang is represented by Pierre-François Ouellette Art Contemporain in Montreal.



## CURATORIAL STATEMENT

### Reaching

The image of a window frame, with light playing through the glass and onto the wood, paint and metal, captures the stillness, sense of transparency and the uncanniness of the everyday that have become emblematic of Chih-Chien Wang's work. In *Vertical #1 – Wall*, a single pane of glass – an object both permeable and impervious – marks the defining feature of Wang's new body of work: the separation between the individual and the world. The inspiration for *A Person Who Disappears* was a news report recounting the mysterious disappearance of a woman and her child who boarded an elevator bound for the top floor of a building and were never seen again. Taking this as his point of departure, Wang began to think about the idea of whether it is possible to disappear from society, positing a kind of existence where one can see others but not be seen, where one is present but ignored. Through the resulting images Wang explores the inherent gap between cognition of the self and of its environment, that lonely in-between space through which we reach out into the world in the hopes of making even a fleeting connection.

In this photo-based installation, Wang builds on the quiet interior, still life images that he is known for, and turns them outward, both in physical space and in their metaphoric significance. Scenes of water, woods, and sky – devoid of human traces - suggest the vastness of the loneliness felt when we are unable to connect with others and with our surroundings. How does physical space shape how we enact our identities and interactions with others? Wang uses surfaces like water, glass, and wood to suggest that barriers between the personal and the public, the individual and the communal, can be deceptive, as they can be both apparently imperceptible and porous, and at the same time inviolable. In conversation, Wang points out that our physical senses can exacerbate an existential loneliness created by lack of connection – placing a hand against the surface of a wall only serves to remind us that there are other people and experiences on the other side that we cannot reach. Similarly, looking out on large expanses of water calls our own insignificance and vulnerability into sharp relief. Of particular interest is Wang's focus on the lines that bisect our physical and internal worlds. Many of his titles include the terms 'vertical' or 'horizontal,' and feature these geometric planar elements. For Wang these lines evoke both the separation and point of congress between here and there, us and them. In *Horizontal #1 – Water*, a single thread hangs across an ever so slightly unsettled aqueous body, at once suggestive of a horizon line (cleaving land and sky, near and far), and a bridge (connecting two disparate realms).

Perhaps Wang draws attention to these liminal spaces to suggest that we are all at times a person who disappears, and that disappearance is not an absolute state. We move in and out of physical, social and psychological spaces with a great deal of fluidity, sometimes meeting barriers and at others breaking them down, but always reaching out.

Kendra Ainsworth  
Assistant Curator

