



HSU Chia-Wei

2018-2019 Selected International Exhibitions



# Japan | Osaka

The National Museum of Art, Osaka

Travelers: Stepping into the Unknown

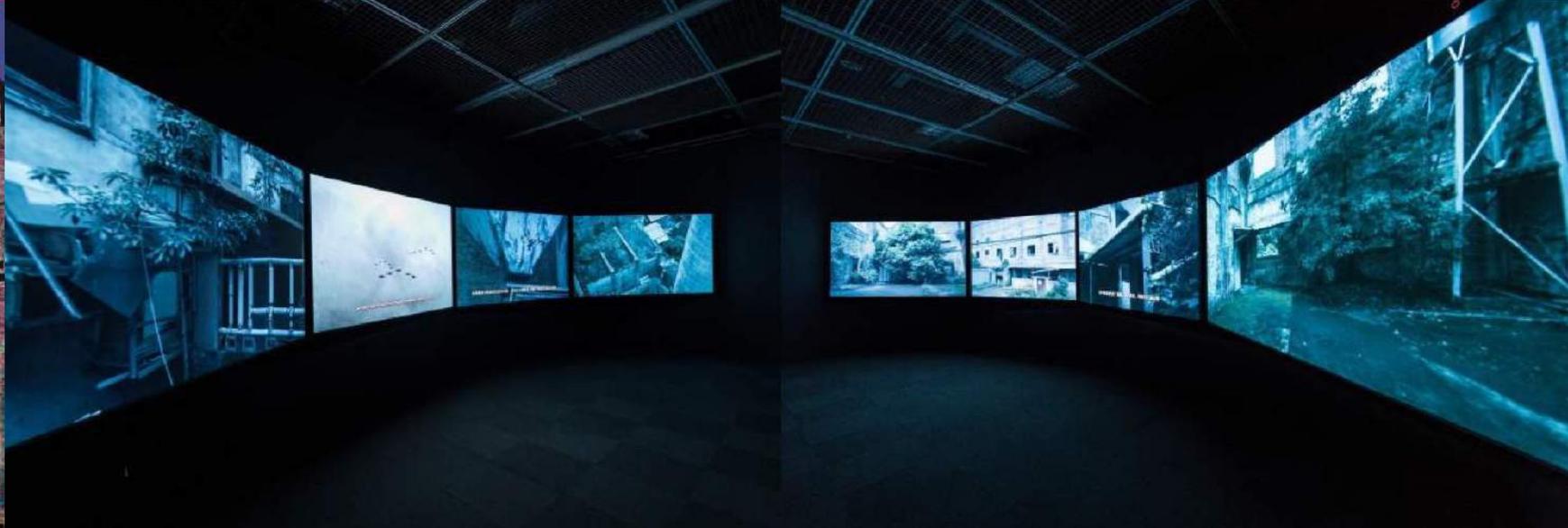
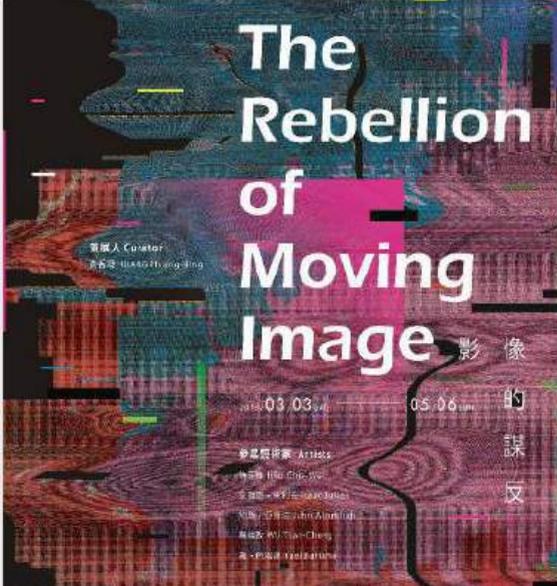
2018.01.21-2018.05.06

Curator: Yuka Uematsu

Presented artwork: Drones, Frosted Bats and the Testimony of the Deceased

This special exhibition is designed to commemorate the 40th anniversary of the National Museum of Art, Osaka, which opened in 1977. Through the works of more than 40 Japanese and foreign artists, the exhibition will shed light on various aspects of our society by examining things that have been imbued with time, history, and memory from a wide range of views. It will also consider the future potential of the museum.

Drones, Frosted Bats and the Testimony of the Deceased is filmed at the abandoned site of Hsinchu Branch of the Sixth Japanese Naval Fuel Plant. Hsu utilizes the unique mobile perspectives of a drone, using it as exposed photographic equipment and casting it as an actor anthropomorphically in the video. Aside from the shots taken by the drone, this video also includes several different shots, for instance, a scene of frosted bats in a big chimney. Through the random calculations of the program, Hsu presents in this video the uncertainty of these memories and his response to the scattered historical text.



Curator: HUANG Hsiang-Ning  
Presented artwork: Drones, Frosted Bats and the Testimony of the Deceased

## Taiwan | Taipei

MOCA Taipei

### The Rebellion of Moving Image

2018.03.03-2018.05.06

Prompted by doubts and discontent with reality, *The Rebellion of Moving Image* uses poetic expressions to intervene in reality, with multi-image narratives formed. Straying away from the creative approach previously seen in video art, which resisted and challenged the notion of narrative, cinematic filming approach is instead referenced here, with narratives embraced to deal with contemporary social issues. Nonetheless, singular linear narratives do not suffice in expressing the spiritual escapes and complex identities resulting from contemporary society's many-sided crisscrossing power wrangles, leading to the employment of diverse narrative approaches by the artists. Moving images are used to overlap fiction with reality, allowing fictitious plots to serve beyond sensationalizing certain incidents, and regaining the right of discourse from the authority. "Fictional" political-ness is applied to negotiate with and seize reality, with the future filled with new creative and developmental possibilities.

Five Taiwanese and international artists are invited to showcase their artworks in this exhibition. *Drones, Frosted Bats and the Testimony of the Deceased* by Hsu Chia-Wei is set in the ruins of the 2nd Navy Fuel Plant from the Japanese colonial period in Taiwan, with aerial images of the plant accompanied by voiceover of a former Japanese military officer's memoir. Played in a random manner, the image-based narrative becomes arbitrary and haphazard, suggesting the impossibility to reconstruct the historical text.

# SUPERPOSITION

Equilibrium & Engagement

16 March — 11 June, 2018



Australia | Sydney

Museum of Contemporary  
Art Australia

Biennale of Sydney

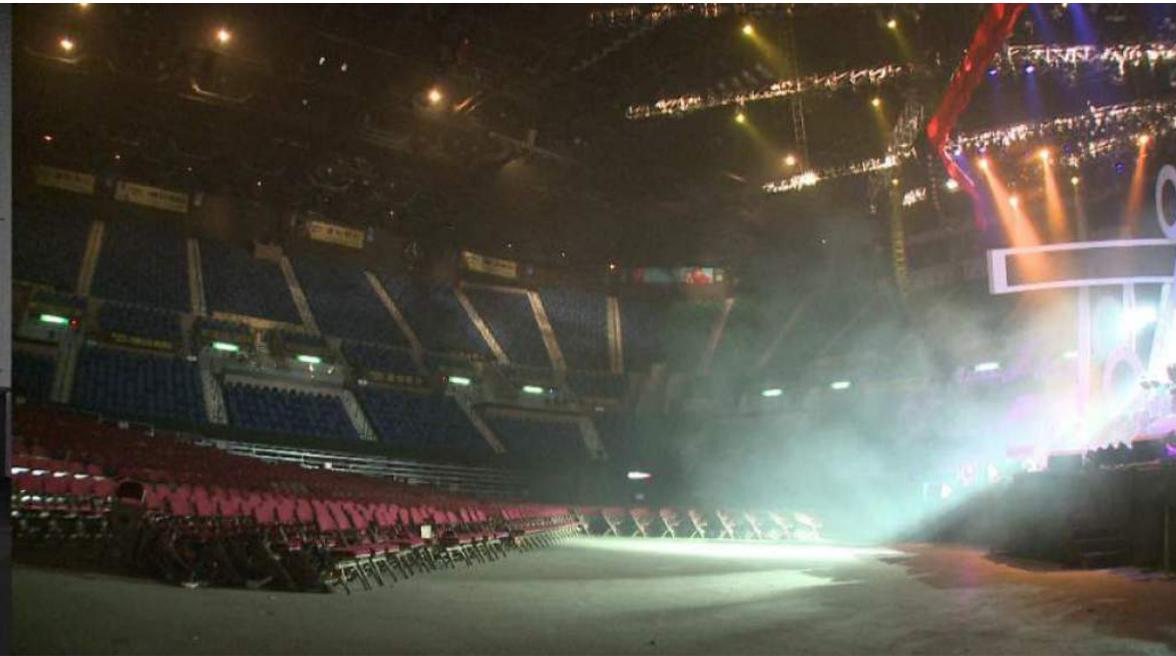
2018.03.16-2018.06.11

Curator : Mami Kataoka

Presented artwork: Ruins of the Intelligence Bureau

The 21st Biennale of Sydney curated by Artistic Director Mami Kataoka, SUPERPOSITION: Equilibrium & Engagement, was a compelling exploration of the most urgent issues of our day, and artworks presented were the result of direct engagement with communities around the globe, often reflecting the artists' own personal histories.

Chia-Wei Hsu's video work Ruins of the Intelligence Bureau, 2015, deals closely with regional histories. Situated in the small village of Huai Mo in North Thailand, the video reflects on the impact of the Cold War and its lingering effects. Synthesising elements of fact and fiction, the work presents two scenarios in parallel: a priest, who during the Cold War served as a confidential informant for the Central Intelligence Agency (CIA), recalling personal memories and recounting the legend of Hanuman, and a performance of traditional Thai puppet theatre. The priest, who describes his own involvement with the CIA working against the communists, is shown standing before a microphone, recording voice-over narration to the puppet performance that is projected on a wall in the darkened space.



Curator: Li Zhenhua

Presented artwork: Industrial Research Institute of Taiwan Governor-General's Office,  
March 14, Hong Kong Coliseum

## China | Hong Kong

Hong Kong Art Centre

Art Basel Hong Kong

2018.03.28-2018.03.31

Celebrating its fifth edition in Hong Kong, Art Basel presents an ambitious program of 59 film and video works. Beijing- and Zurich-based multimedia artist and film producer Li Zhenhua, who has been curating the sector since its inception, has brought together a premier selection of film and video works inspired by the current socio-political climate. This year's film program focuses on art's entanglements with the present time. The works take up a variety of positions: as a mirror reflecting a nostalgic or painful past, a barometer measuring current social tensions, an oracle divining the future in mysterious ways. Or simply as sensational and humorous stories reflecting unique artistic points of view.

This 3D animation is based on two photographs taken in the chemistry laboratories of the Taiwan Governor-General's Office, the predecessor of what we know of today as the Industrial Research Institute. These recordings present the technological displays at the time and the desire to seek modernity, along with underlying Imperialism associations.

March 14, Hong Kong Coliseum consists of two channels. These two different images of cities presented in one exhibition space introduce the off-screen - a larger world beyond the images themselves (i.e., the whole world off-screen).

01.-29.07.2018

at CHO WHY

OPENING EVENT  
30.06.2018 (7-10PM)  
at CHO WHY  
and DARKLE'S DEN  
\*Bangkok Biennial Pre-Opening;  
together with collateral events  
in Chinatown Bangkok

BANGKOK  
BIENNIAL



Organized by Taipei Contemporary Art Center  
Presented artwork: Huai Mo Village

## Thailand | Bangkok

CHO WHY

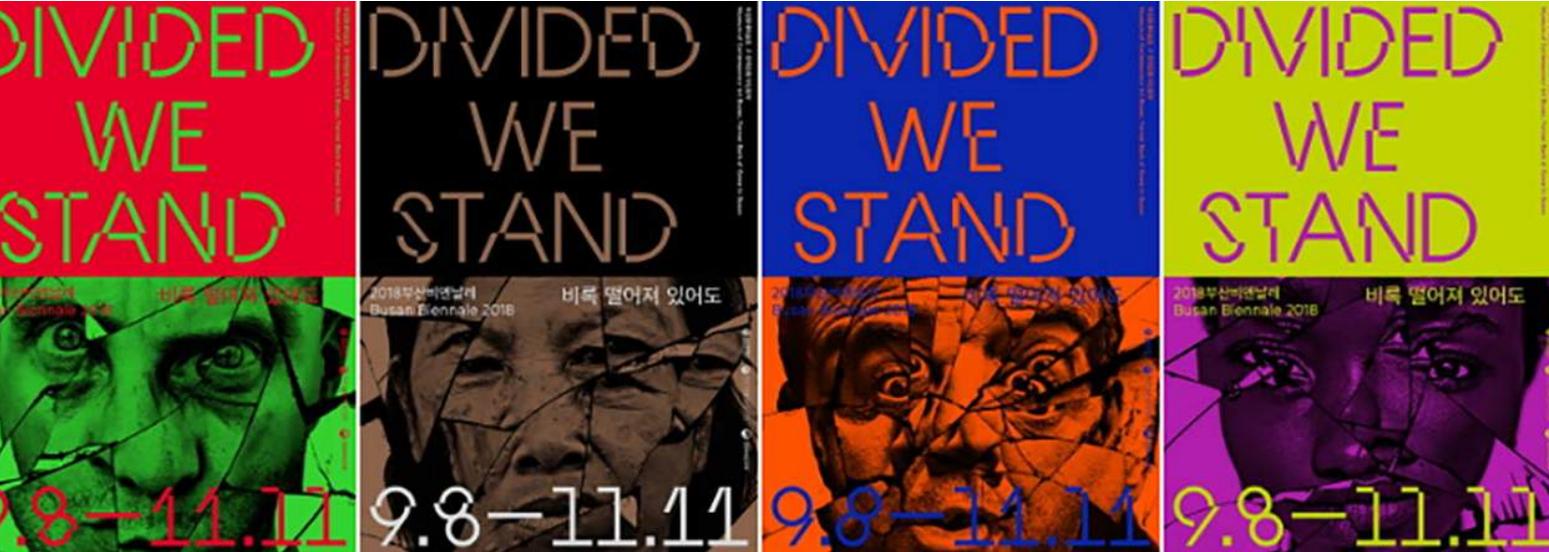
Bangkok Biennial

2018.07.01-2018.07.29

Cinema Taipei - the title refers to both a physical place, i.e. an open-air cinema, and to the screening of contemporary art videos from and about Taipei. The notion of Cinema Taipei also relates to the images of cities we gain from motion pictures and videos, without ever having visited the actual places ourselves. The exhibition propose an open air screening on the rooftop of Cho Why in Chinatown Bangkok. Through the juxtaposition of the sounds and images of videos with the vibrant evening cityscape of Bangkok, we hope to create a direct connection between the moving image on the screen and its urban background. Cinema Taipei also attempts to make a connection between the cultural heritage of Chinatown Bangkok with contemporary Taiwanese and Chinese culture.

Huai Mo Village focuses on the Huai Mo Tzu Chiang House in Chiang Rai, Thailand. The founder of this house is a priest who, during the Cold War period, served as a secret informer for the CIA for thirty-nine years. His identity indicates the sources of this period of history and the process of change. In this video work, the artist invited the orphans to form a filming team and jointly used camera, sound recording equipment, lights, and other filming facilities. Children were able to visit the priest in person and to listen to him tirelessly talking about the past of the Intelligence Bureau. The artist's customary style is extended in this work - the people telling the stories, the people listening to the stories, the filming crew made up of orphans, with the artist standing furthest back, observing it all and exploring a complex history of this region.





Curator : Jörg Heiser

Presented artwork: Ruins of the Intelligence Bureau,  
Memorial Chamber of the Intelligence Bureau

## Korea | Busan

Museum of Contemporary  
Art Busan

Busan Biennale

2018.09.08-2018.11.11

The theme of this biennial is that of divided territories as it is reflected in artists' work from around the world. Torn apart are not only territories - nations, or formerly ethnically connected regions, usually by war, colonization and/or hostile estrangement - but also, importantly, psyches. HSU was one of two Taiwanese artists whose artworks were selected in the 9th Busan Biennale.

Ruins of the Intelligence Bureau was filmed at its historical site in Huai Mo Village. The original building of the Intelligence Bureau does not exist any longer, yet foundation slab, now governed by the Thai army, still remains. The artist invited former intelligence officers, who still live in this area, to participate in filming. The foundation slab was turned into a stage for a traditional Thai puppet show. The narrator in this video is the head of the Huai Mo Tzu Chiang House who served as an intelligence officer for thirty-nine years. The video also reveals the narration recording process.

The Memorial Chamber of the Intelligence Bureau (2015) installed alongside this video work is composed of architectural drawings and design models. Villagers and former intelligence agents stressed the necessity of building a museum about the intelligence bureau to serve as a memorial. This piece is a blueprint for the museum they have dreamed of. Although the plan could not be realized, the idea came alive through a piece of artistic work.



# Korea | Gwangju

Gwangju Biennale  
Exhibition Hall

Gwangju Biennale

2018.09.07-2018.11.11

Presented artwork: Huai Mo Village

This year's biennale is themed "Imagined Borders", and under an unusually decentralised curatorial approach, 11 curators have chosen works by 165 artists from 43 countries for a series of seven exhibitions.

HSU Chia-Wei is interested in the untold histories of the Cold War in Asia. His work often takes the form of films and installations, weave together reality and myth, the past and the present. Huai Mo Village is also awarded the grand prize for its artistry, its strong humanitarian concern and cross-cultural features, juxtaposing this place and the other place, reality and virtuality.

HSU Chia Wei creates an engaging, complex universe that opens up understanding and imagination of geopolitical events, with their continuing ramifications on human beings through time.

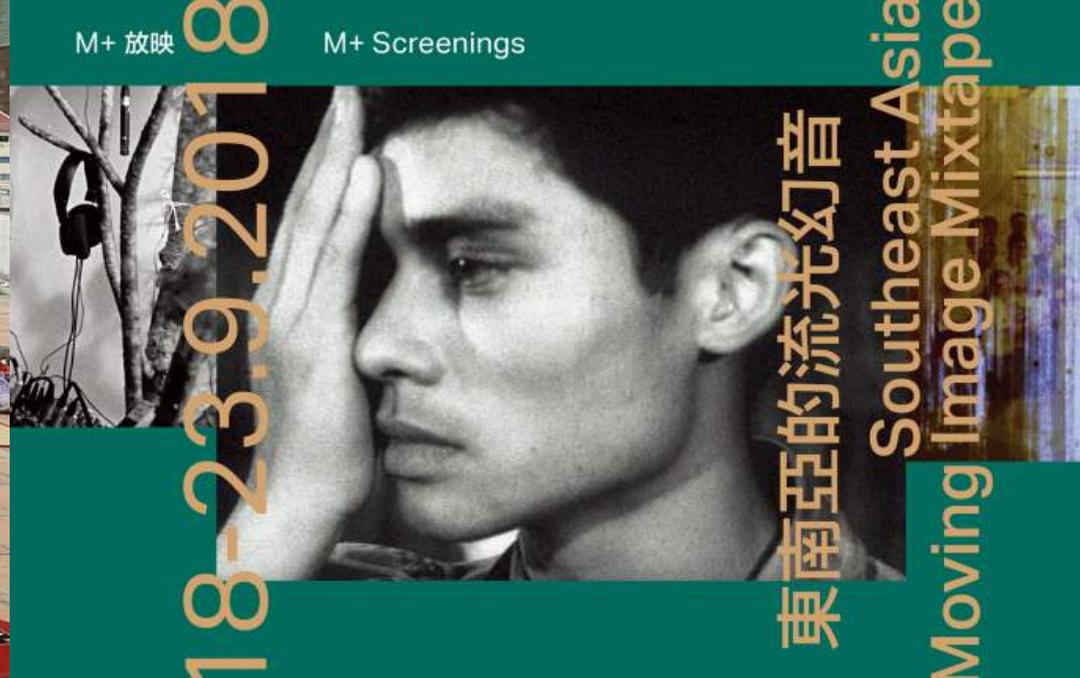
Huai Mo Village discusses a secret history and forgotten people resulting from the political struggles of the Cold War, at the border of Thailand and Myanmar. The project rigorously integrates documentary, puppetry, dance, literature, history, and field research, which form the rich vocabulary of the artwork.



你彈得很好聽，就像你師父彈的一樣好。  
You can play as beautifully as the master.

M+ 放映

M+ Screenings



18-23.9.2018

東南亞的流光幻音

Southeast Asia  
Moving Image Mixtape

## China | Hong Kong

Broadway Cinematheque  
M+ Screening

2018.09.18-2018.09.23

Curator : Chanel Kong

Presented artwork: White Building - Rooftop

M+ Screenings: Southeast Asia Moving Image Mixtape is a programme of film screenings taking place between 18 and 23 September. This edition of the M+ Screenings series provides a composite, contemporary perspective on moving image works made around and about Southeast Asia in recent years. Presenting a variety of films that tap into the aural, the archival, the material, and the personal, this programme offers richly overlapping frameworks that identify key voices, histories, places, influences, and motivations in experimental filmmaking in Cambodia, Indonesia, Malaysia, the Philippines, Singapore, Thailand, and Vietnam.

Nou Samnang and Mel Phanna are young Chapei Dong Veng musicians. They were invited to hold a performance event on the rooftop of the White Building, and all the residents in this building are invited to attend. The video comprised this main scene. The performance is in the form of traditional Chapei Dong Veng while two of them having conversation that is sometimes against each other. The history and current state of the White Building is hence presented in a witty way.

MORI  
ART  
MUSEUM

森美術館



MAMスクリーン009 :

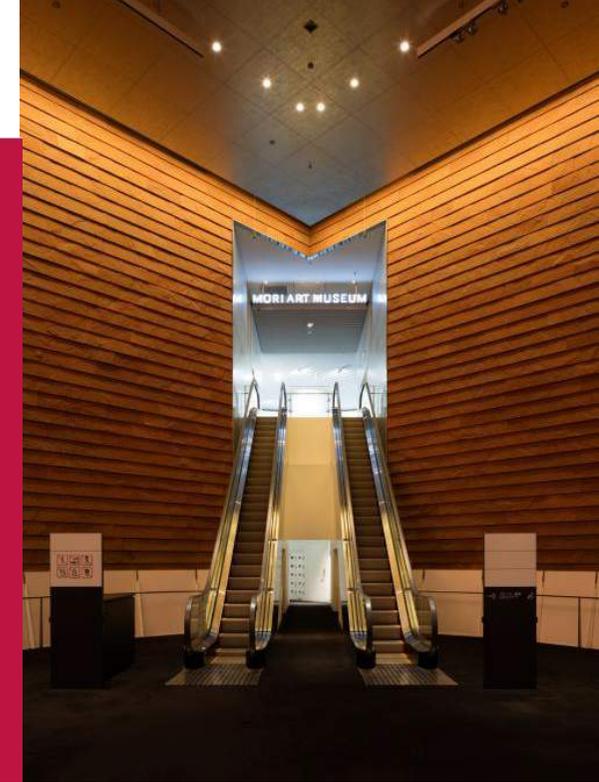
シュウ・ジャウェイ (許家  
維)

2018.10.6 (土) ~ 2019.1.20 (日)

MAM  
SCREEN

来館のご案内

チケット・料金



# Japan | Tokyo

Mori Museum

MAM SCREEN 009

2018.10.06-2019.01.09

Curator : Mami Kataoka

Presented: Drones, Frosted Bats and the Testimony of the Deceased , Takasago,  
Nuclear Decay Timer, Huai Mo Village, Ruins of the Intelligence Bureau

Hsu Chia-Wei employs visually stunning videos and installations to depict complex stories not found in official Asian histories. These narratives, based on meticulous research, illuminate the histories of individuals tossed on turbulent political and social tides, and fragments of history hitherto neglected or missing from conventional accounts.

This screening aims to unravel the hidden narratives of the Industrial Research Institute of the Taiwan Governor-General's Office during the Japanese colonial era, or tell a story of a man who led successive lives as a spy, orphanage director, and minister, in a village near the Thai-Burmese border during the Cold War. Gathering regional memories and scattered resource material threatened by, or lost to industrialization, urbanization, and aging of the people involved, Hsu reminds us of the complexity and diversity of our world, and the unreliability of memory.

# 離線瀏覽 OFFLINE BROWSER

2018  
第六屆台灣國際錄像藝術展  
國際徵件  
Open Call for The 6<sup>th</sup>  
Taiwan International  
Video Art Exhibition 2018

截止日期  
Deadline 2018.4.30  
策展人  
Curator 許家維、許峰瑞  
HSU Chia-Wei  
HSU Fong-Ray



Curator: HSU Chia-Wei 、HSU Fong-Ray

## Taiwan | Taipei

Hong Gah Museum

Taiwan International Video  
Art Exhibition 2018 -  
Offline Browser

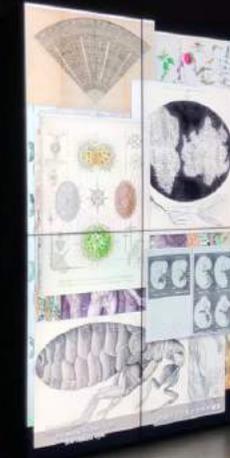
2018.10.20-2019.01.13

“Offline Browser” stresses not the functional interpretation of online and offline on the Internet, nor does it pose us a binary question whether to leave or to stay. What It attempts to discuss, however, is that when we are using the platform constructed by the Internet, how we should contemplate the structural relationship between individual production and network under the user identity as producer/user/consumer, and convert the perspective of technical tool in the network society into a perspective of medium, infiltrating data via the reverse production of information and eventually affecting the material basis of algorithm.

Graduated from Le Fresnoy - Studio national des arts contemporains, France, Chia-Wei Hsu stresses specifically on the actionability underneath image creation when comes to the practice of art, while linking up the relationships of humans, materials, and places omitted in the narrative of the conventional history through establishing the incidents beyond camera. He and a group of artists also run an art space in Taipei: Open-Contemporary Art Center, an organization with functions of curation, creation, narrative, inter-disciplinary exchange, education as well as promotion of art that strives to seek every possibility to create communication in contemporary art. He is also the curator of THAITAI: A Measure of Understanding at Bangkok Art and Culture Centre, Bangkok, Thailand (2012).

# PROGRESS REGRESS

12th Shanghai Biennale  
第十二届上海双年展  
2018.11.10 -  
2019.03.10



## China | Shanghai

Power Station of Art

Shanghai Biennale

2018.11.10-2019.03.10

Curator: Cuauhtemoc Medina

Presented artwork: Black and White - Malayan Tapir

First launched in 1996, the Shanghai Biennale is not only China's most established and influential international biennale of contemporary art, but also one of the most important biennales in Asia.

For the Chinese title, the curatorial team chose the concept of “禹步” (Yubu), the basic mystic dance step of Daoist ritual in ancient China. Chief Curator Medina indicates that this vigorous dance step implies values of artworks and inspirations for mankind, in an era of complexity. He noted, “This is also a way to suggest that, despite the anxieties that these artworks convey, they are all permeated by a creative coming and going of ideas, desires, and concepts. These works illustrate a commitment to transforming our sensibilities into new ways of living, mimicking the manner with which contemporary art and culture confront the complexities of our time.”

Black and White - Malayan Tapir, hopes to apply an encyclopedic narrative style to deal with the equality between people and non-humans, man and nature, and to explore the changes in the way modern people view images.



iscp



## USA | New York

The International Studio & Curatorial Program (ISCP)

HSU Chia-Wei Black and White - Malayan Tapir  
2018.11.10-2019.03.10

The International Studio & Curatorial Program (ISCP) supports the creative development of artists and curators, and promotes exchange through residencies and public programs. Housed in a former factory in Brooklyn, with 35 light-filled work studios, two galleries, and a project space, ISCP is New York's most comprehensive international visual arts residency program, founded in 1994.

HSU participated in artist-in-residence programme in 2010. He was invited to present his solo exhibition, showcased Black and White - Malayan Tapir in 2018. Through evocative storytelling, Hsu cuts across time and geography to narrate the history of the Malayan tapir and its relationship to colonial power and zoos in Southeast Asia. According to the artist, his intention with Black and White - Malayan Tapir is to use an encyclopedic narrative style to deal with issues of equality between people and non-humans, man and nature, and to explore changes in the way modern people view images.



**artbrussels** **50**  
years

## Belgium | Brussels

Art Brussels, Tour & Taxis  
2019.04.25-2019.04.28

Founded in 1968, Art Brussels is one of the most renowned contemporary art fairs in Europe and a must-see in the international art calendar.

Art Brussels represents a unique opportunity to discover the richness of the artistic and cultural scene of the European capital, and attracts a growing number of collectors, gallerists, curators, art professionals and art lovers from around the world. Every year in April, the fair welcomes around 25,000 visitors. Since 2016, Art Brussels takes place in the emblematic building of Tour & Taxis, in the heart of Brussels. In 2019, Art Brussels has launched a new and diverse INVITED section, supporting emerging galleries or art spaces that are transcending the typical gallery format and that have never before participated in the fair.

Hsu Chia-Wei's project Black and White Project (2018) includes two works of art: "Black and White — Giant Panda", a five-channel video installation, and "Black and White — Malayan Tapir", a four-channel video installation. These works reflect on history and politics from the perspective of black and white animals.



# Taiwan | Taipei

MoNTUE

Tung Chung Art Award

“Giant Panda, Deer,  
Malayan Tapir and  
East India Company”

2019.04.27-2019.06.23

The present exhibition uses animals as clues in this context, inspecting how pandas, Malayan tapirs and deer figure in global history and politico-economic narratives. Seemingly unrelated to one another, these animals nevertheless were instrumental in shaping a network in East Asia through their speculative purposes, conservation, utilization, and even animal diplomacy, crafting multiple strands of relationships between Taiwan, China, Singapore, Cambodia, and Japan. In all of this, as the world’s first company that publicly traded stocks, the Dutch East India Company used its crucial bartering network to forge colonial trading ties between the coastal regions of Asia, in a prophecy of the trend of globalization today. Conveyed through computer desktops, and switching and scaling between multiple windows, Hsu’s imagery is fused with traditional Japanese manzai comedy, narration, and speech in a jocular jaunt through politics, history, animals, and other human and non-human elements. In a nod to our digital internet, Hsu here explores an alternative, barter-based “Network of Things.”

\*The works, “Black and White — Giant Panda” and “Black and White — Malayan Tapir”, are supported by Hong’s Foundation for Education and Culture, and Project Seek.