

HSU Chia-Wei

Selected International Exhibitions

2018 – 2023

Exhibition



Japan, Yamaguchi

YCAM (Yamaguchi Center
for Arts and Media)

**There is another capital
beneath the wave**

At this exhibition, Taiwan-based artists Chia-Wei Hsu, Ting-Tong Chang and Hsien-Yu Cheng unveil their new work.

Inspired by the history of industrial sugar production in Taiwan during the time of Japanese rule, the three artists created this work as a document that traces back the relationship between Taiwan and Japan, and the current of modernization in East Asia at large. The result is a two-part work composed of a Taiwan section and a Japan section, the latter of which is shown for the first time at this exhibition. Set mainly in Mojiko, a town in Kita-Kyushu that was once flourishing as a hub for [sa] international trade, the work combines methods of Japanese puppet theatre and CG animation, as well as elements of video and live performance.

2023.06.03–09.03

Curator: Kazuhiko YOSHIKAWA

Presented artwork: *There is another capital beneath the wave*



Korea, Busan

MoCA Busan

Busan Biennale 2022: We, on the Rising Wave

2022.09.03–11.06

The exhibition uses the city's modern history and structural shifts as a lens to uncover its hidden narratives. The title's "rising wave" symbolizes Busan's history, transformations, and its role as a magnet for global interconnectedness. It also reflects dissemination amid technological change and Busan's undulating seaside landscape. "On the rising wave" describes individuals closely tied to their environment and the ever-shifting topography. The exhibition explores small-scale urban narratives, connecting them to the broader world, seeking to comprehend the present while addressing conflicts and asking how diverse actors can coexist in this evolving environment. Major themes include migration, labor, women, the urban ecosystem, and technological change.

In *Samurai and Deer*, artist explores the 17th-century commercialization of deer skin trading, revealing intercontinental connections. The Dutch East India Company traded Indonesian spices for Taiwanese deer skins, later exchanging them for silver in Japan's samurai culture. This video illuminates the intricate relationship between these historical events, including the Cambodian-Dutch War and deer hunting in Taiwan, juxtaposed with contemporary scenes in Phnom Penh and the Mekong River.

Curator: Haeju Kim

Presented artwork: *Samurai and Deer*



The theme of Aichi Triennale 2022, “STILL ALIVE,” draws inspiration from On Kawara’s “I Am Still Alive” series. This international art festival aims to interpret “STILL ALIVE” in a multi-dimensional way, exploring the roots of contemporary art and bridging fixed categories while traversing past, present, and future. Through art, it offers encounters with uncertainty, diverse values, and profound beauty, fostering reflection on an ideal, sustainable future. The festival also embraces the concept of “regional rediscovery,” incorporating Aichi Prefecture’s rich history, local industries, and traditions to revitalize them from the present perspective and connect local cultures globally, all amidst the backdrop of COVID-19’s impact on transnational activities.

Japan, Aichi

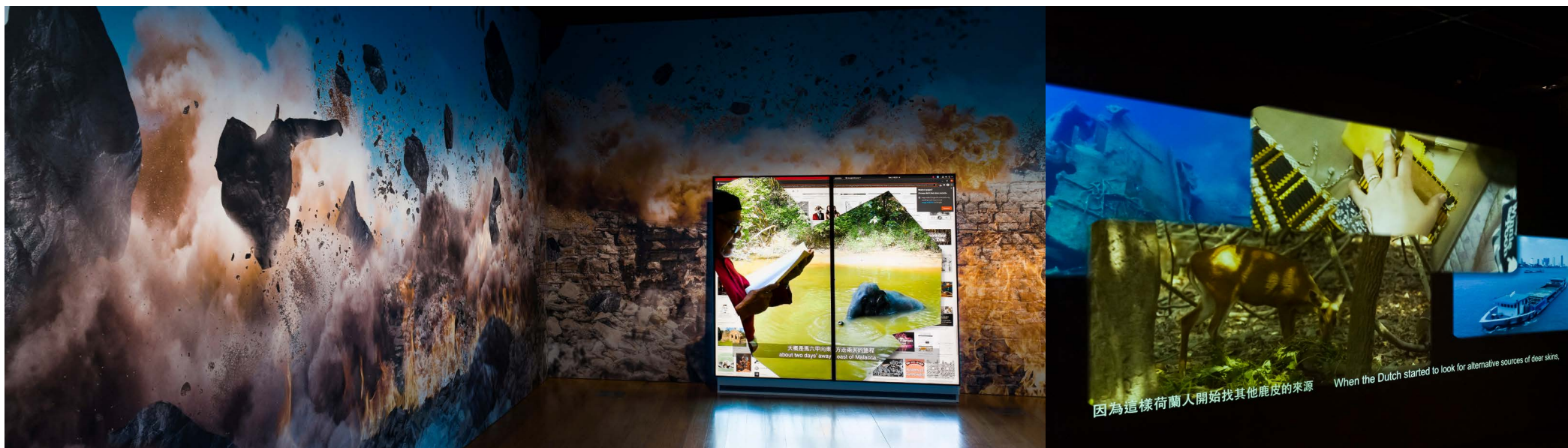
Aichi Triennale 2022: STILL ALIVE

In *Earthcraft* (2022), Hsu has leveraged the globally popular Minecraft game platform to craft a VR work intertwining history and the contemporary. Exhibition visitors wear VR headsets while seated on a tan-tiled dais, co-developed with INAX MUSEUMS (LIXIL Corporation) in Aichi Prefecture’s Tokoname City. The VR space recreates various scenes, including Tokoname’s pottery-based cityscape, traditional climbing kilns, Centrair Airport, and the historic Imperial Hotel adorned with Tokoname’s signature yellow bricks. These immersive narratives delve into humankind, materials, Japan’s modernization, Asian history, and the mining industry, unfolding in a 360-degree VR world, offering an immersive experience of Hsu’s 3D storytelling.

2022.07.30–10.10

Curator: Iida SHIHOKO

Presented artwork: *Earthcraft*



For this landmark tenth edition, QAGOMA's Asia Pacific Triennial looks to the future of art and the world we inhabit together. It's rich with stories of how to navigate through time and space, reimagine histories and explore connections to culture and place.

"The 10th Asia Pacific Triennial of Contemporary Art" (APT10) included 69 projects with new and recent work by emerging and established artists and collectives, together comprising more than 150 individuals from 30 countries. It includes works of art that are by turn highly personal, deeply political, and full of joy.

Australia, Brisbane

QAG (Queensland Art Gallery) &
GOMA (Gallery of Modern Art)

Asia Pacific Triennial of Contemporary Art 2021

2021.12.04–2022.04.25

Including major new and recently commissioned works, APT involves a great depth of research by the Gallery's in-house curators working collaboratively with a network of artists across wide and diverse geographies from Australia and the Asia Pacific region.

As visitors to past APT's will anticipate, the expansive onsite exhibition experience across both our galleries, QAG and GOMA, features a great wealth of materials and techniques, from large-scale installations and immersive multimedia artworks to sculpture, textiles, paintings, photography and video. APT10 includes three curated cinema programs, interactive artist projects for children and families, plus a closing weekend Festival.

Presented artwork: *"Stones and Elephants", "Samurai and Deer", "Black and White - Malayan Tapir"*



How old is humanity and how old is the planet that sustains it? The comparison to the age of stones radically relativizes human time measurement. The exhibition is dedicated to the material that in many respects forms the basis of our existence. On the occasion of its 30-year existence, the Kunsthau Dresden presents a contemporary art show on the theme of stones.

The exhibition is a provocative as well as pensive response to the anniversaries being celebrated – 2021 also marks 160 years of German-Japanese friendship. These occasions are met with artistic as well as ethical and spiritual questions: What do we actually know about time? How must we change our lives – and our cultural perspective – to save our planet and our existence?

The artworks enable a view from very different positions on our globe to stones, which are regarded here not only as a resource, rough, uneventful, powerless, but also as a medium of geological and planetary knowledge. Listening to the Stones is also imbued with the hope for a symbolic restart by listening to stones as advisers and companions enabling us to relearn and rethink perspectives on the past and future.

Germany, Dresden

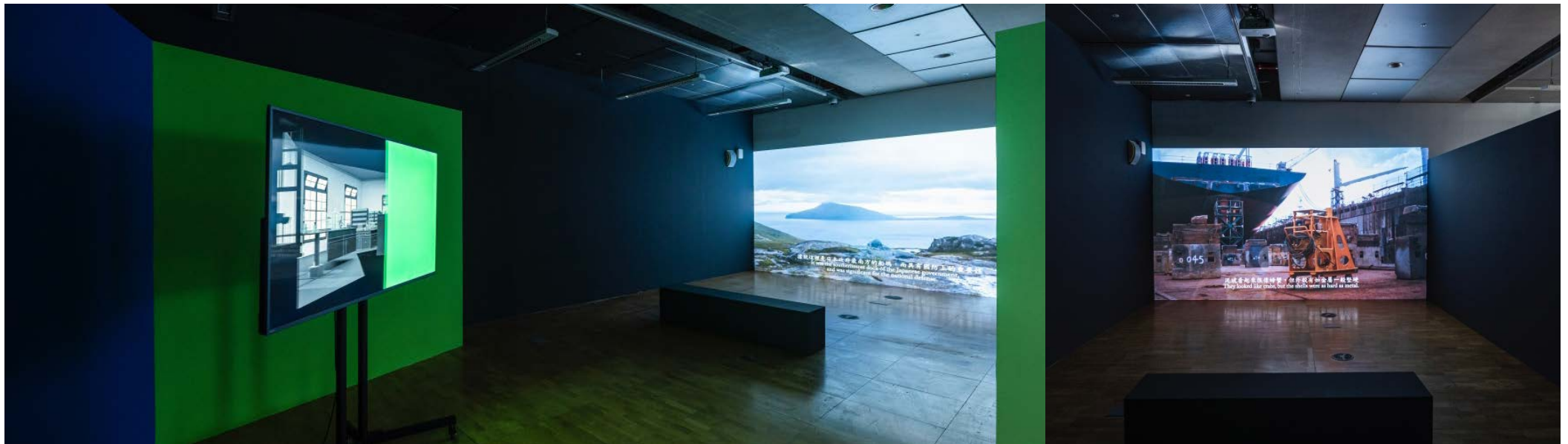
Kunsthau Dresden

Listening to the Stones

2021.11.19–2022.04.03

Curator: Miya Yoshida

Presented artwork: “Nuclear Decay Timer”, “Mineral Crafts”



South Korea, Gwangju

Asia Culture Center,
Creation Space 6

Empathy Instinct

2021.04.16–05.23

Empathy Instinct is about historical trauma through which audiences can contemplate the ways of memory and commemoration regardless of whether or not they experienced those events and are qualified to speak for them. The yearning for communication and sharing different thoughts prompts us to uncover the meanings of those events to our contemporaries. In the process of remembering and commemorating the history through representation and images, a sense of problem in terms of method often emerges. This exhibition intends to reveal the possibilities for novel ways of artistic representation with cooperative efforts of domestic and international artists to discover meanings those historical events hold in the present. It is an attempt to construct and discover the relationship between the past and the present, and the way that generations who have not experienced the periods of democratization of their countries find significance in those events of chronologically similarity.

This visual work of Chia-Wei Hsu contains historical content from the stories of the artist's grandmother, who was dispatched to work for a war preparation project by the Japanese government during the Pacific War of World War II. During the period, Taiwan was a major base for Japan's expansionist policy to the south. War ships were anchored and repaired at Taiwan's shipyards, and a new pier was being built to accommodate them. The artist looks at this historical moment from two different perspectives. One is the gaze of the artist's grandmother and the other is the gaze of the artist himself through a documentary on the Taiwan shipyard of the past.

Curator: OverLab

Presented artwork: *"The Story of Hoping Island", "Industrial Research Institute of Taiwan Governor-General's Office"*



Korea, Gwangju

Asia Culture Center,
Creation Space 5

13th Gwangju Biennale Taiwan C-LAB Pavilion Project - Double Echoing

2021.02.26–05.09

The exhibition “Double Echoing” centers on the parallel histories of Taiwan and South Korea, two closely resembling East Asian democratic nations that have shared similar politico-economic fates throughout modern times. Both countries endured the hardships of war, colonization, displacement, and oppressive rule since the late 19th century. Additionally, they mirrored each other in terms of their anti-communist stance and their post-World War II and Korean War democratization processes. “Double Echoing” seeks to transcend the limitations of political discourse surrounding statehood, borders, ethnicity, and history through artistic expression. It aims to shed light on the subtle yet pervasive dynamics of power and to rediscover the shared spiritual values of Asian peoples. This exhibition invites reflection on the commonalities and historical complexities that bind these two nations.

Cat and Mouse (2020) artfully intertwines Taiwan’s “White Terror” history with archaeology. In 1948, amateur archaeologist Wang San-pai unearthed the Nanshikeng settlement but faced political adversity, leading to his execution in 1953. In 2001, Dr. Chu Whei-lee resumed excavations. The video showcases the artist’s visit to Taichung and an interview with Mr. Wang San-pai’s daughter, revealing his field reports and calligraphy from prison, along with a cherished hand-chiseled inkstone. The artist employs 3D scanning and printing to digitally preserve an inkstone and pottery piece depicting a cat and mouse, symbolizing the era’s political climate. This installation bridges archaeology and politics with modern technology.

Curator: C-Lab (Taiwan Contemporary Culture Lab)

Presented artwork: “*Search for Shipwrecks*”, “*Cat and Mouse*”



China, Guangdong

Guangdong Times Museum

Frequencies of Tradition

The exhibition explores imperialism, colonialism, and nation-state building's historical turbulence and their lasting impact on tradition in Asia. Tradition serves as a vital link across generations, transmitting values and shaping culture. However, it also bears criticism for reinforcing patriarchy and outdated customs. By viewing tradition as a contested space for reflecting on Asian modernization, the exhibition unravels its multifaceted nature. It encompasses storytelling, ancestral symbols, cultural elements, and the vulnerability of tradition. In Asia, tradition's complexity is further nuanced by prisms like pan-Asianism, Orientalism, Cold War ideology, and nationalism.

Co-organized by Guangdong Times Museum (Guangzhou, China) and KADIST, Frequencies of Tradition is the culmination of a three-year series of programs entitled Frequency of Tradition, comprising exhibitions, and seminars taking place across Asia, curated by Hyunjin Kim, Lead Regional Curator for Asia and initiated by KADIST.

2020.12.12–2021.02.07

Curator: Hyunjin Kim

Presented artwork: *Stones and Elephants*



Singapore

SAM (Singapore Art Museum)

Singapore Biennale 2019: Every Step in the Right Direction

2019.11.19–2020.03.22

The Singapore Biennale embraces the concept of change, inspired by both necessity and opportunity. Anchored by the theme “Every Step in the Right Direction,” the Biennale puts its faith squarely in the intelligence of the artist to re-work the world. This perspective emanates from Southeast Asia, a region in contact with the wider world through its restless waters. The Biennale encourages audiences to engage with art as a means to instill hope, fostering transformation in daily life and ecology. It begins with a collaborative step, involving risk and reflection. Blending elements of a seminar, festival, archive, and workshop, the Biennale invites the audience to relish the joy of art while fostering contemplation. It seeks to ignite public agency, patience, and a collective journey towards a more forgiving and compassionate humanity, all progressing step by step.

In Stones and Elephants (2019), Hsu delves into the historical context of colonial objectification, intricately intertwining craftsmanship, fauna, and flora within the overarching narrative of colonial possession. Inspired by the Malay classic “The Hikayat Abdullah,” this work extracts select passages from the literary masterpiece, which illuminate the strategic British demolition of the formidable Melaka Fort, and the scene of hiring a Malay shaman to order a round-up of elephants.

Curator: John Tung, Goh Sze Ying, Renan Laru-an,
Patrick Flores (Artistic Director of SB2019), Andrea Fam,
Anca Verona Mihule, and Vipash Purichanont

Presented artwork: *Stones and elephants*



21st Century Museum of Contemporary Art, Kanazawa has been established with the mission of generating new culture and revitalizing its community. Innovative city planning has become intensely important to our society, which faces a historical turning point in the 21st century. Through a spirit of cooperation, 21st Century Museum of Contemporary Art, Kanazawa will seek to awaken Kanazawa's creative energy and become a compelling regional cultural attraction.

Now in museum's 15th anniversary year, the museum's collection stands at 3,880 artworks—an achievement of the two decades since collecting began in 2000, prior to the museum's opening. In those two decades, society has changed radically, a phenomenon the collection strongly reflects in its growing number of artworks sharply attuned to their times. This exhibition reinterprets the collected works from the perspective of today's issues so as to form a picture of where we now stand, in a complexly diversifying world, and begin sketching out a map of the future.

In *Black and White - Giant Panda*, Chia-Wei Hsu uses a panda as the entry point and the panda acts as a connection between politics, history, animals, people and non-humans to tell the history of panda diplomacy.

Japan, Ishikawa

21st Century Museum of
Contemporary Art, Kanazawa

**Where We Now Stand—
In Order to Map the Future**

2019.09.14–12.19

Curator: Mari Itabashi

Presented artwork: *Black and White - Giant Panda*



Taiwan, Taipei

MoNTUE (The Museum of NTUE)

Giant Panda, Deer, Malayan Tapir and East India Company

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."

2019.04.27-06.23

*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.



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.

Belgium, Brussels

Art Brussels, Tour & Taxis

2019.04.25–04.28

Presented artwork: *"Black and White – Giant Panda", "Black and White – Malayan Tapir"*



Netherlands, Amsterdam

EYE Filmmuseum

A Tale of Hidden Histories

2019.03.16–05.19

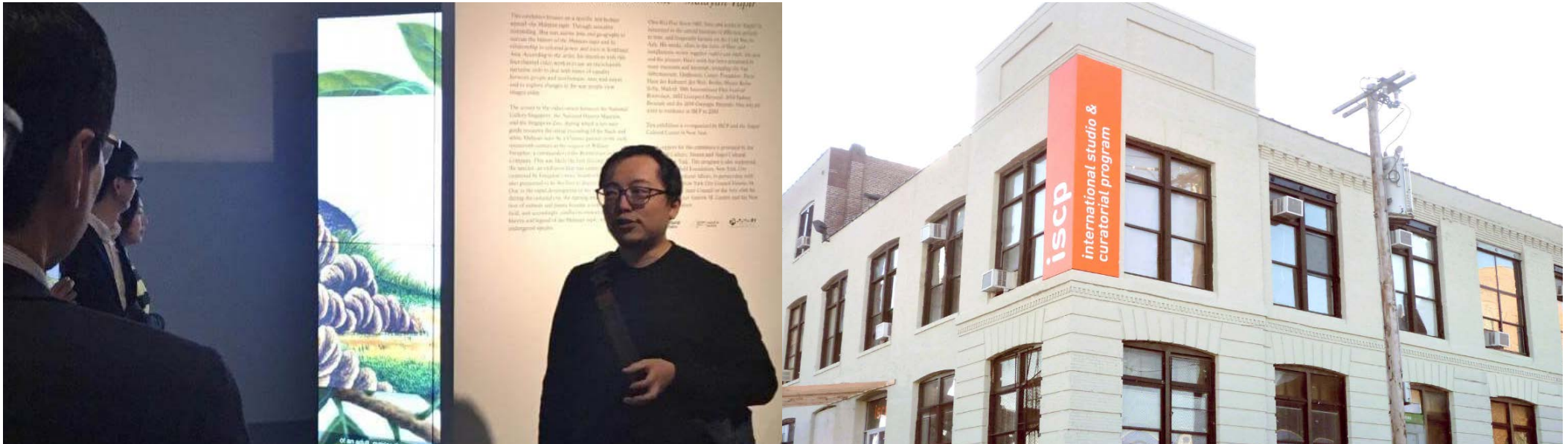
Eye museum, a national museum of the Netherlands for film, located on Amsterdam's IJ harbour, manages more than 40,000 films from all genres. The collection represents an outstanding sample of film history, from classics and blockbusters to cult films. But EYE does not only focus on the past: it also closely follows the latest developments in film by organizing new acquisitions, programmes, and debates. The museum's visitors are welcome in four cinemas, an exhibition space, a floor dedicated to educational activities, a store, and a bar-restaurant.

Eye is internationally acclaimed for its knowledge of and expertise in the field of film restoration, research, and education. The organization has 165 employees who do their very best to make everything you would want to know about film easily accessible. For young and old, for film enthusiasts and professionals, and from constantly changing perspectives, EYE focuses on film as an art form, as entertainment, and as part of digital visual culture.

Chia-Wei Hsu examines the cultural history and geopolitics of Asia. He tells forgotten stories as a way of investigating Asian history, important aspects of which are myths and legends. In *Huai Mo Village* (2012), a priest recalls the time he spied for the CIA to undermine the Chinese communists. In *Drones, Frosted Bats and the Testimony of the Deceased* (2017), former factory workers reminisce about World War II to images of an abandoned fuel factory in Taiwan, filmed from a drone.

Curator: Jaap Guldemon (Director),
Marente Bloemheuvel (Associate Curator)

Presented artwork: "*Huai Mo Village*", "*Drones, Frosted Bats and the Testimony of the Deceased*"



USA, New York

ISCP (The International Studio & Curatorial Program)

HSU Chia-Wei Black and White – Malayan Tapir

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 exhibiton, 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.

2018.11.10–2019.03.10

Presented artwork: *Black and White – Malayan Tapir*



China, Shanghai

Power Station of Art Shanghai Biennale

2018.11.10–2019.03.10

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.

Curator: Cuauhtemoc Medina

Presented artwork: *Black and White – Malayan Tapir*



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.

Japan, Tokyo

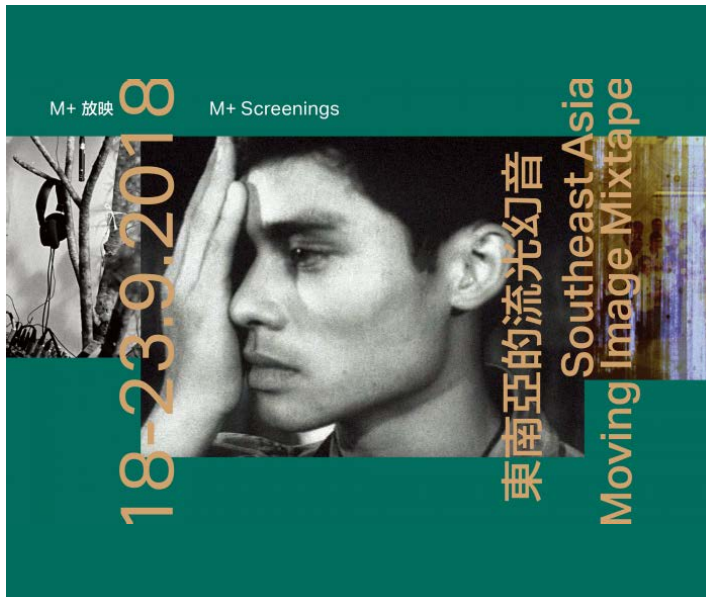
Mori Museum

MAM SCREEN 009

2018.10.06–2019.01.09

Curator: Mami Kataoka

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



China, Hong Kong

Broadway Cinematheque M+ Screening

2018.09.18–09.23

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.

Curator: Chanel Kong

Presented artwork: *White Building - Rooftop*



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, Busan

Museum of Contemporary
Art Busan

Busan Biennale

2018.09.08–11.11

Curator: Jörg Heiser

Presented artwork: “*Ruins of the Intelligence Bureau*”,
“*Memorial Chamber of the Intelligence Bureau*”



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.

Korea, Gwangju

Gwangju Biennale Exhibition Hall

Gwangju Biennale

2018.09.07-11.11

Presented artwork: *Huai Mo Village*



Thailand, Bangkok

CHO WHY

Bangkok Biennial

2018.07.01-07.29

“Cinema Taipei” encompasses both a physical open-air cinema and the screening of modern art videos connected to Taipei. It delves into how motion pictures and videos shape our perceptions of distant cities, even without personal visits. By juxtaposing video imagery and sounds against Bangkok’s lively evening cityscape, a direct link between the on-screen moving images and the urban backdrop is forged. Moreover, “Cinema Taipei” strives to bridge the cultural heritage of Bangkok’s Chinatown with contemporary Taiwanese and Chinese culture, fostering a unique interplay between the two worlds.

Chia-Wei’s video, *Huai Mo Village*, 2012, focuses on the Huai Mo Tzu Chiang House in Chiang Rai, Thailand, founded by a priest who was a secret CIA informer during the Cold War. The region, marred by drug-related issues and trafficking since the 1980s, left many children as orphans. In this work, these children formed a filming team, utilizing cameras, sound recording equipment, and lights. They listen to the priest recounting the Intelligence Bureau’s history. The artist’s customary style, emphasizing storytelling and listening, persists, with orphans as the film crew. The artist observes from a distance, delving into the region’s intricate history.

Organized by Taipei Contemporary Art Center

Presented artwork: *Huai Mo Village*



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).

China, Hong Kong

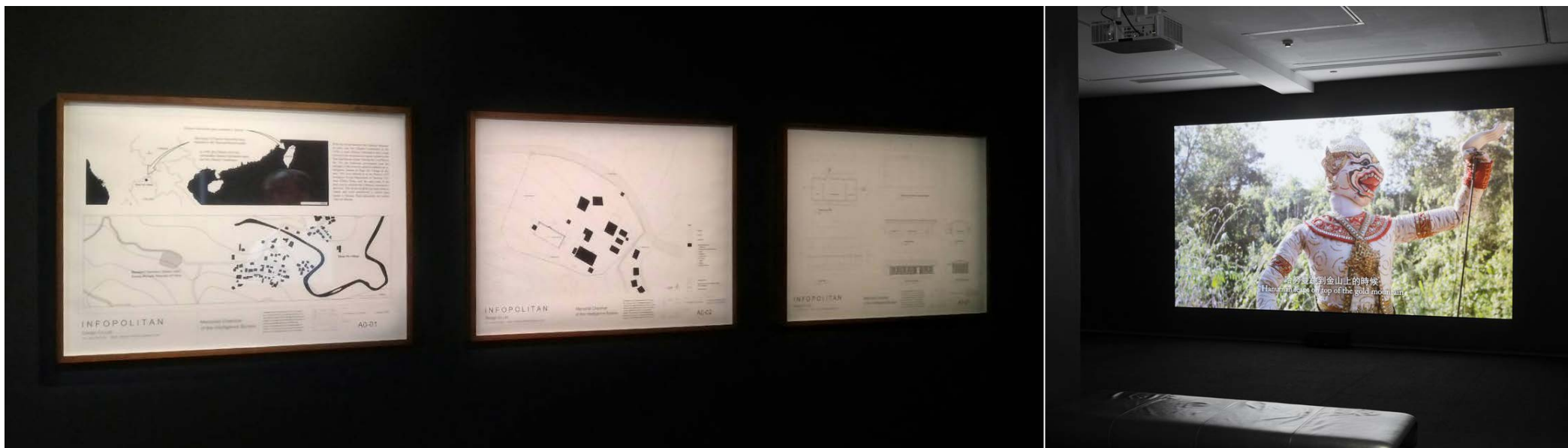
Hong Kong Art Centre

Art Basel Hong Kong

2018.03.28-03.31

Curator: Li Zhenhua

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



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.

Australia, Sydney

Museum of Contemporary
Art Australia

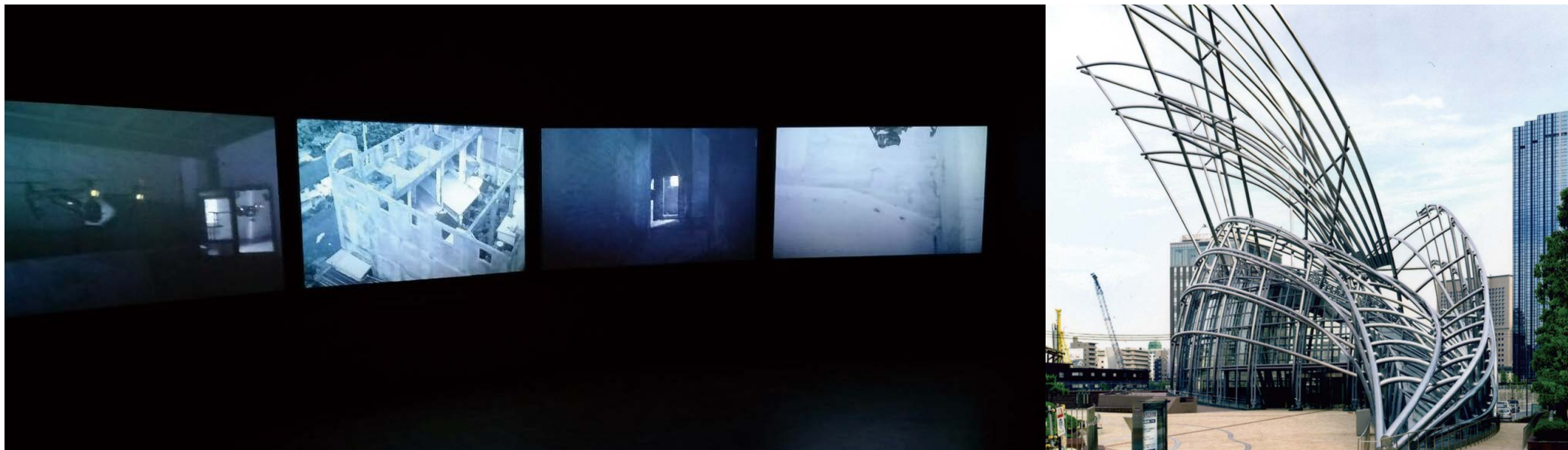
Biennale of Sydney

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.

2018.03.16–06.11

Curator: Mami Kataoka

Presented artwork: *Ruins of the Intelligence Bureau*



Japan, Osaka

The National Museum
of Art, Osaka

Travelers: Stepping into the Unknown

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.

2018.01.21–05.06

Curator: Yuka Uematsu

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

Curating



The 7th Asian Art Biennial curated by Taiwanese artist HSU Chia-Wei and Singaporean artist HO Tzu-Nyen, will be staged at the National Taiwan Museum of Fine Arts from October 5, 2019 to February 9, 2020. There are 30 artists/artist collectives from 16 countries invited for this edition, and full list of participating artists are announced recently.

The Strangers from beyond the Mountain and the Sea

Two curators depicted a conceptual framework, manifesting in the exhibition's title, "The Strangers from beyond the Mountain and the Sea." Inspired by the ancient Japanese term "marebito," meaning beings from distant lands with wisdom, "strangers" represent diverse archetypes like migrants, ethnic minorities, and colonists, challenging societal norms.

Within this matrix, Zomia and the Sulu Sea symbolize the convergence of geography, politics, and anarchism. Another axis spans from the tropospheric "Clouds" to subterranean "Minerals," broadening human narratives to include non-human elements and alternative time scales. This perspective resonates with our era's global ecological crises. The Asian Art Biennial explores how decolonization aligns with these ecological concerns, offering a thought-provoking view on the complexities of our time.

Taiwan, Taichung

NTMoFA (National Taiwan Museum of Fine Arts)

2019 Asian Art Biennial: The Strangers from the Mountain and the Sea

2019.10.05–2020.02.09

Curator: HSU Chia-Wei, HO Tzu Nyen



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 pro-duction 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, infil-trating data via the reverse production of information and eventually affecting the materi-al 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).

Curator: HSU Chia-Wei, HSU Fong-Ray