

P O r t f o l i o

許 翊 婷

EA

NG

HSU, YI-TING



Born in 1992, Taipei Taiwan

Yi Ting Hsu (b. 1992) graduated from the School of Fine Arts at the Taipei National University of the Arts in 2016 and then received her master's degree in fine arts from the same university in 2020, prior to that she had participated in a study exchange program at the Academy of Fine Art in Prague.

Hsu's works mainly focus on the power in the artistic field, urban morphology, and social system, exploring the boundaries of the power structure. Ways of presenting include installation, video, document, painting and performance.

In recent years, the series of "Floating Body" is the core, Hsu's art focuses on the exploration of boundaries in structures of power, and the resistance, manipulation, and speculation that occur between the center and margin of institutional cores. She uses performances to link together what's inside and outside of these boundaries, through the "Floating Body", shake the ubiquitous power structure by means of spatial simile, place overlap, location metaphor, etc., to confuse the boundary rules of reality.

There is nowhere to hide from the system, Hsu use her works as a neutral expression, seeks to delineate a perspective that is more open and free.

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EDUCATIONAL BACKGROUND

2016-2020	Taipei National University of the Arts School of Fine Arts of the Department of Fine Art/ Master of fine art, Graduated
2019/02-07	Academy of Fine Art in Prague, Exchange Study Program, Finished
2012-2016	Taipei National University of the Arts School of Fine Arts of the Department of Fine Art/ Bachelor of fine Art, Graduated

ARTIST RESIDENCY

2022	Westwerk.org, Hamburg, Germany.
2022	Hangar.org, Barcelona, Spain.
2018	Tsubasa International Guest House, Japan
2017	Shanghai Open & Fun Art Village, China

INVITATION

2021	Pure Land - Performance Art Festival / ACID House
2020	ArTrend International Performance Art Festival 2020 / Taipei Contemporary Art Center
2017	Taipei Artist Village / 2017 Jodori Khiang- Community Artfest

SCHOLARSHIP

2020	Taipei National University of the Arts School Scholarship for Master Student
2020	Department of Cultural Affairs Taipei City Government 2020 Art Grants
2020	Ministry of Culture 2020 Art Develop Support Program for Youth
2018	Ministry of Education International Academic Exchange Scholarship
2017	Youth Development Administration Artist International Tour Scholarship

AWARD

2021	Mod Microfilm & Golden Short Film Contest“ Click Taiwan”, Grand Prize.
2021	Yilan Award, Honorable Mention
2020	Taipei Fine Arts Award, Honorable Mention
2020	The 19th Taishin Arts Award Nominated
2019	The 17th Taoyuan Contemporary Art Award, Judges' Award
2018	Outstanding Art Prize of School of Fine Arts 2019
2018	The 10th Emerge Artists

SOLO EXHIBITION EXPERIENCE

2022	《 Knock the Floor 》 YIRI Arts, Taipei, Taiwan.
2022	《 Getting Closer 》 Gladys Project, Taipei, Taiwan.
2020	《 Floating Body – Into the Third Space 》 WALEY ART, Taipei, Taiwan.
2018	《 Sights / Sites – Emerge Artists 》 SLY ART SPACE, Taipei, Taiwan.

Exhibition Experience

GROUP EXHIBITION EXPERIENCE

2022	《 Nomatic Party 》 / Yuanshan Roller Skating Rink, Taipei, Taiwan.	2017	《 Ado re ble Girl's Road Mirage 》 / TNUA fine art museum, Taipei, Taiwan.
2021	《 7 Homes 》 / Zoom Cloud Meetings, Taiwan. 《 2021 Yilan Award 》 / Cultural Affairs Bureau, Yilan, Taiwan.		《 Ado re ble-Girl's Intrusion Show 》 / Taipei Artist Village and Jodori Area, 2017 Jodori Khiang-Community Artfest, Taipei, Taiwan.
2020	《 Taipei Fine Arts Award 2020 》 Taipei Fine Art Museum, Taipei, Taiwan. 《 Have a Relationship 》 Waley Art, Taipei, Taiwan.		《 Sian Ciao Village Healthy Gymnastics 》 / Shanghai Open & Fun Art Village, Shanghai, China.
2019	《 Above 》 / Národní Galerie V Praze, Veletržní Palác, Prague, Czech. 《 Letní klauzury AVU 》 / Academy of Fine Art in Prague, Prague, Czech. 《 Border 》 / Bavaria Bohemia Center, Schönsee, Germany. 《 The 17th Taoyuan Contemporary Art Award 》 / Arts Facilities Management Center, Taoyuan, Taiwan. 《 In Visible Space 》 / Kuandu Museum of Fine Arts, TNUA, , Taipei, Taiwan.		《 Flow and Flux 》 / Taoyuan 789 Chicken Farm Arts Association, Taoyuan, Taiwan. 《 Sian Ciao Village Healthy Gymnastics 》 / Taipei Haiton Art Center, Taipei, Taiwan. 《 Slogan Collection Of Shanghai 》 / Shanghai Tongji University, Shanghai, China.
2018	《 Heart 》 / Beitou Heart Village, Taipei, Taiwan. 《 Match Vendor 》 / TNUA fine art museum, Taipei, Taiwan. 《 Floating body : City mirage in Japan 》 / Tsubasa International Guest House, Japan. 《 Flow & Flux 》 / Shanghai Tongji University collage of creative design gallery, Shanghai, China.	2016	《 Me, me, me, and..... 》 / TNUA fine art museum, Taipei, Taiwan. 《 Safe landing 》 / South Airport Public Housing in Taipei, Taipei, Taiwan.
		2015	《 Taipei Free Art Fair/Ado Ra On Sale 》 / Huashan 1914 Creative Park, Taipei, Taiwan. 《 Young Voices/ BEYOND THE WALL 》 / Taichung City Dadun Cultural Center, Taichung, Taiwan. 《 Floating body : NUCLEUS 》 / TNUA art space , Taipei, Taiwan.
		2014	《 Floating body : BEYOND THE WALL 》 / TNUA fine art museum, Taipei, Taiwan. 《 Floating body : WE ARE HERE ! 》 / TNUA art space , Taipei, Taiwan. 《 TNUA Exhibition / ACCELERATION 》 / TNUA fine art museum, Taipei, Taiwan.



22
2021

Beside the Wall

60 minutes for one piece, 4 performances in 1 month.

Performances, documents, video, dimensions variable.

Yiri Arts, Taipei, Taiwan, 2022.



"One side on the ground, the other side walking on the edge. The thin body drags the truck, the petite body holds the giant tree, and thinks of herself as a superman. Until her teeth are broken, she realizes that she can't hold on anymore."

"Beside the Wall" was made on site according to the low wall on the top floor, which is about 50 meters long. The total height of the wall is 171 cm. The height of the top floor from the wall is 70 cm, and the wall thickness is 7 cm. The artist built a metal walkway with a width of 15 cm outside the top wall of the building. The performer walked along the entire wall on the unshaded roof of the top floor, which took about 55 minutes.

The performance structure matches the artist's body size: 166 cm in height and 25 cm in length of the feet, designed to make the audience "condescending". The height difference of 100 cm in the foothold level makes the performer a lot shorter than the audience and can be precisely showing 10 cm of the top of the head, peeking the audience on the inside of the wall from the outside of the wall. At the same time, the performer stands on a foothold, and the heels are suspended for 10 cm. During the movement, only the front half of the feet support the body weight.

"Beside the Wall" is different from the obvious crisis that pervaded the previous "Floating Body" series. "Beside the Wall" hides the crisis in the details of body size and numerical value, including: the arms and palms are bent at 90 degrees to support the wall, and the heels are suspended in the air. The temperature of the 10-centimeter metal walkway and concrete wall that moves and supports in the state of stepping feet can rise to 50°C. With the hard and exhausting support of the wrist, arm, forefoot, and skin, the actor can appear relaxed, light and gentle.

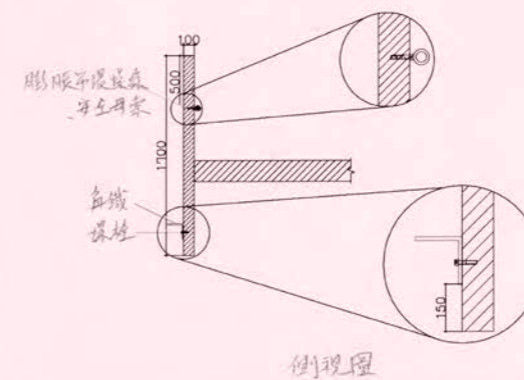


BESIDE THE WALL 牆邊 #01

2022



牆面長50公尺，牆面高171公分，平台結構離牆底15公分，行為者高166公分，頭部高出牆面20公分；平台寬15公分，行為者腳掌長25公分，腳跟10公分懸空。



一邊腳踏實地
一邊如履巖巖
勿丫雞腿給你
虱目魚丸三斤拿去
衣服穿卡換
雞生蛋了
有空一起吃飯

3/5 3/12 3/19 3/26

14:00 跨牆 15:00 結束
於伊日藝術計畫天臺牆邊

In addition, the performer changes from the overhead viewing angle to the upward viewing angle lower than the audience. The audience, as the overlooker, chooses to interact with the performer in a down-to-earth position. During the process of moving among the wall, the performer randomly places peanuts on the wall, staring at the audience and waiting for the event to be triggered. The forms of audience intervention include: keeping a distance, watching from a distance, taking and eating peanuts, feeding the performer water, feeding peanuts, pouring water on the wall and metal walkways, peeling peanuts and placing the nuts on the wall, returning peanut shells, placing iced coffee, placing cigarette packs and cigarettes, peeling peanuts and hand to the performer, pick up the peanuts and move them to the back.

The wall becomes a meeting medium. The performer create a coexistence relationship between the audience and performer through the event, and promote an organic multi-directional participation relationship. Faced with the body in danger, how will the audience interact with the performer based on their existing experience?







15
cm wide



Picnic



2021 Pure Land – Performance
Art Festival / ACID House

30 minutes for one piece.

Performances, readymade,
dimensions variable.

Yongfu Park, Taipei, Taiwan, 2021.

"Picnic" took place in the Yongfu Park down the Treasure Hill Artist Village in Taipei riverside, through the action of borrowing electricity, connecting the city and the riverside space. The performer went to extraordinary lengths to arrange a preposterous picnic with misplacing the objects; bring the Datong electric cooker, a characteristic cooking utensil in Taiwan, to steamed eggs.

Performer plugged the extension line one by one which long 45 meters in total from the building to the riverside, had a picnic with passers-by on the lawn. During the performance, the easy thing become complicated with the intervention of power outage and back by others, cooking time was prolonged from 10 minutes to 25 minutes, in the end, the petty things-steam eggs became a huge disaster.



During the prolonged waiting, the subject of looking transfer from performer to the object, the performer joined the waiting, meanwhile, the identity of performer become a viewer just like the others around, waiting for the unknow status, the eggs may well cooked or may not cooked.



"Picnic" work through the state of the waiting, crisis, expecting, delay, expanded the personal behavior to the collective event, based on caring showing the universality of humanity.





萬大路
WanDa Rd.
346-328 | 320-290
369-331 | 327-1-279

2020

Floating Body – Up the Wall



Honorable Mention of Taipei Art Awards 2020

60 minutes for one piece, 12 performances in 3 months.

Performances, readymade, video, dimensions variable.

Taipei Fine Art Museum, Taipei, Taiwan, 2020.

In the work series, Floating Body, Yi Ting Hsu uses the female body to form a perspective where subjectivity and objectivity overlap, and she also develops a surveillance mechanism that is concealed internally.

The artwork's executor takes a "top-down" position to gaze down at the audience from a distance, while members of the audience see the dominant party from continuously shifting viewpoints. The surveillance mechanism shifts between the gazing side and those being gazed, which is followed by the formation of a social structure with sites of various sizes where the game is carried out.

Peanuts from 12 performances piled up on the ground of the museum successively. As the audience stepped on them, the peanuts were kicked back and forth at the boundary between exhibition rooms. It was kicked out by the audience and performers, and then kicked back to this exhibition space by the museum's volunteers.

In the exhibition space, the results of the interaction between audience and peanuts are arranged peanuts, collect peanuts, and slippery peanuts from top to bottom.



2.8^m
高

Performance is 60 minutes long.

Floating Body – Up the Wall is a 60-minute performance piece with the performer positioned on a wall and chomping on peanuts and tossing shells and crumbs down. In a high-up position, food scraps are thrown down from a high vantage point, which disrupts the site's sense of sanctity.

Sounds of peanuts thrown are heard in the space, but hardly any reverberation is made from the crisp sounds made when they fall to the floor. Seemingly sharp and hard, they barely evoke any echo, and as time continues to progress, they turn into crumbs and dusts underneath the audience's feet. A fan in the exhibition space callously blows them all over the exhibition space, as they flutter everywhere beyond control. However, they continue to linger and exist, until they are able to take action at the one that is high up.



Floating Body- Lunch Break



2020 Achuan International Performance Art Festival,
Performances, readymade,
dimensions variable.
Taipei Contemporary Art Center,
Taipei, Taiwan, 2020.

Three performers are distributed on the sidewalks of the alleys and the food court. Compared with the crowds, pedestrians, vendors and customers dining on the chairs, three performers take a break on the seats covering their heads with coats, showing the appearance of a lunch break. Secretly ate peanuts and fruits under their coats, and dumped the leftovers along the tabletop on the ground. At the same time, they pushed the stationeries to the ground unintentionally.

The performance is 30 minutes long.

This performance runs through the action of lying and covering, implies the power of supervision mechanism, which is a typical lunch break style in office and school life in Taiwan. The performers practicing the lunch break regulations in schools with the body of office workers, trying hard to keep lying and covered to fit the regulation. Meanwhile, carefully keep their own volition under the coat, which bystanders can't see exactly. Even the tiptoe movement is so obvious, the space built by the coat is still private and serene.

Inside the tent, they secretly violet the regulation as if nothing happened, outside the tent, bystanders don't know whether to laugh or cry. Stay comfortable with luck inside, artist trying to highlight the ubiquitous social monitoring outside the tent.





We all need a
place to
hide and
REST.

Floating body- Looking at you



60 minutes.

4 performances in one month.

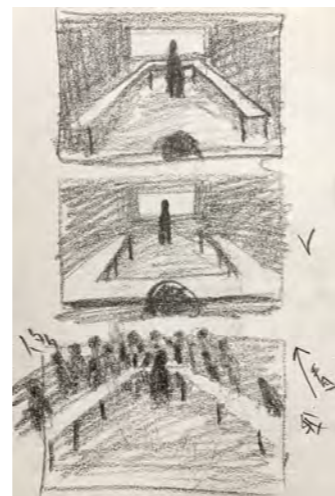
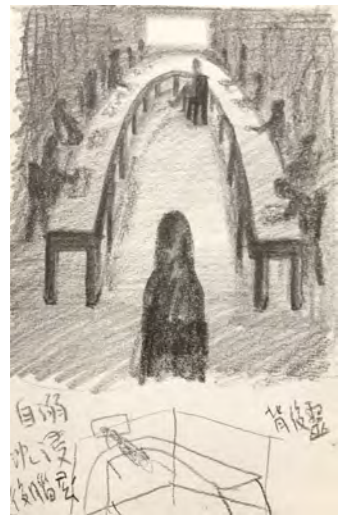
Performance, installation, dimensions variable.

Waley Art, Taipei, Taiwan, 2020.

"Looking at you" is a site-specific work based on the characteristics of the staircase. Relate to the discourse power of knowledge transfer within the system.

Using the narrow stairwell, the table is installed above the staircase to compress the walking space for the audience to go upstairs. By reducing the height, the sense of space oppression is strengthened. The performer sits on the platform of the stairwell, constantly monitoring the backs of the audience going upstairs. When the audience approach the end of the stairs, the performer presses the timing bell hurriedly to urge the audience.

The performer who controls the timing bell symbolizes the imparter of knowledge holding power in the space; the narrow space telling the state where the dominant party getting higher, their freedom and flexibility are relatively limited. After audiences get the fifth floor, they will be released from the narrow stairwell and watch the performer restricted to the narrow platform.



4.5^F





Floating Body- Above 2.0

60 minutes for one piece, 4 performances in 1 month

Performances, readymade, photo, video, dimensions variable.

Waley Art, Taipei, Taiwan, 2020.

"Above 2.0" happened on the fifth floor of an old apartment in Wanhua District in Taipei City. A 4.2-meter-long wood platform was built on the window frame and parapet wall to release the art space, extending from the interior to exterior, eliminating the barrier between interior and exterior of the space.

"Above 2.0" liberates the field of art events from the specific field of the "art museum" and get involved in real life into the local place. In "Above 1.0", life events intervene in the field of art, and 2.0 transformed into art events intervene in daily life.

Without the blessings of the field, the identity of the performer became a woman, a citizen and a young man, dressed in formal clothing like an office worker, operating a seemingly self-destructive action. The danger of desperation threatens herself and others, and even the entire society.



The threat posed by the crisis is not an appeal, but rather a highlight of a situation.



There were four performances in total, 60 minutes for each.

Under the external resistance of wind and light, the performer leisurely continue to eat seeds.

On the indoor wood platform, five packs of seeds are placed. The first pack is the sunflower seeds used during the performance of "Above 1.0" in Prague, and the remaining four packs are seeds used during the of "Above 2.0" performances. Calculated by eating one piece in ten seconds, there are three hundred and sixty seeds in one pack.



Every performance starts with taking seeds. The performer opens the pack and puts the plastic noose on her left hand, holding seeds to the balcony, waiting to ensure that the equipment is completed and stepping on the platform, step by step slowly go out further. After 60 minutes, the performer puts the remaining seeds and the pack back on the platform to end the performance.





2019



Floating Body- Above



Theatrum Mundi 3.0 Performance Art Festival

90 minutes.

Performances, readymade,
dimensions variable.

Národní Galerie V Praze, Veletržní
Palác, Prague, Czech, 2019.

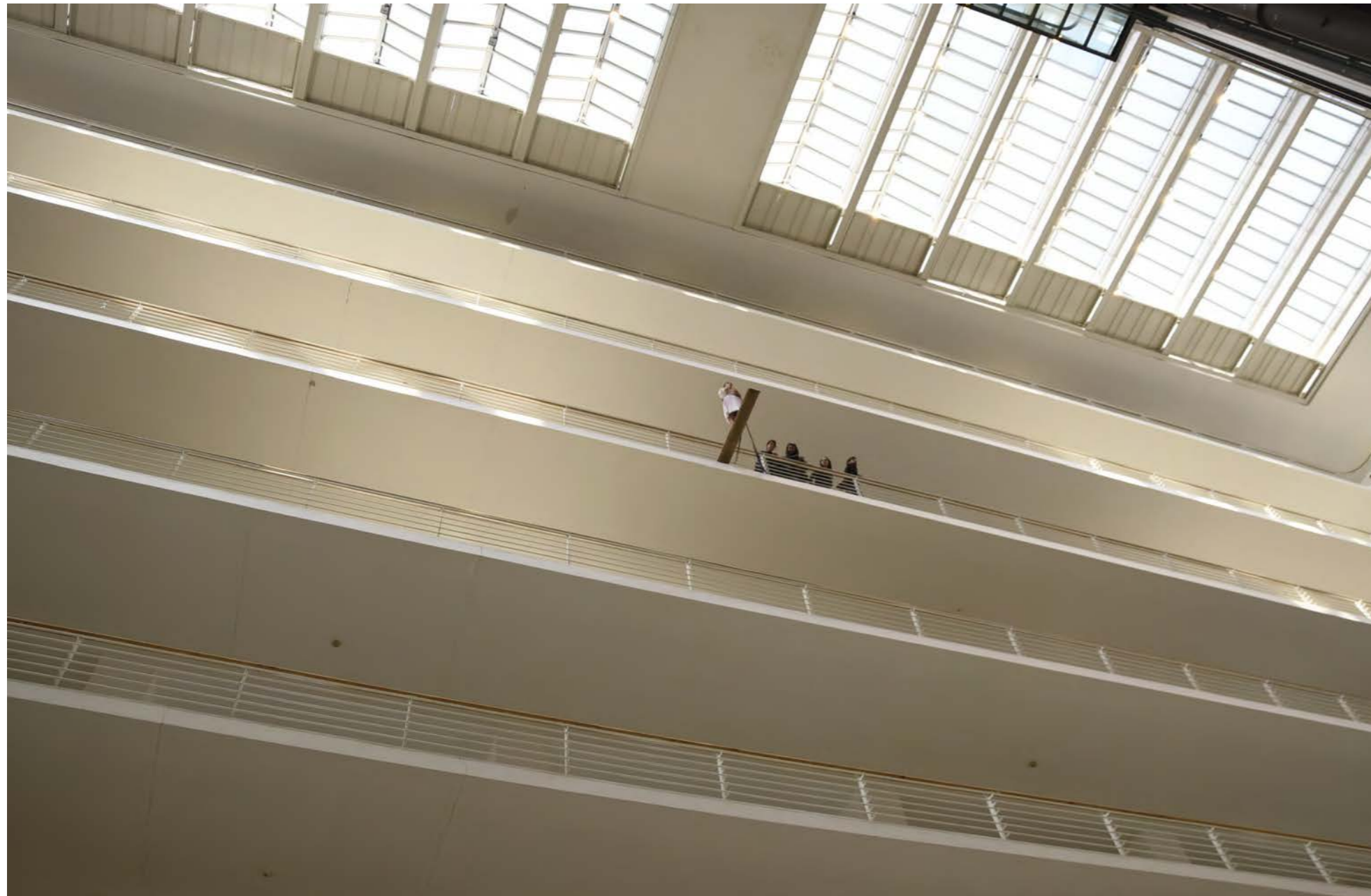
The total length of the performance is 120 minutes (90 minutes, 30 minutes), on the fourth floor of the National Gallery Prague - Trade Fair Palace, happened in the patio area of the hollow corridor.

Performer stood on the long overhead wooden plank and constantly ate seeds, throwing the seeds to the ground on the first floor.



Eating seeds are the embodiment of killing time in Chinese culture, to resolve the anxiety about leisure and boring time, and to reorganize themselves in a circular ritual. From the perspective of an onlooker, throwing seeds around is an expression of disorder and contempt.

Back to the space, the high-rise design of the building implies the institutional class. I take the upper hand and use the commanding height to discard the food waste to destroy the sacredness of the field; in a shaky posture, I protest the powerless and helpless in the competition for social resources.



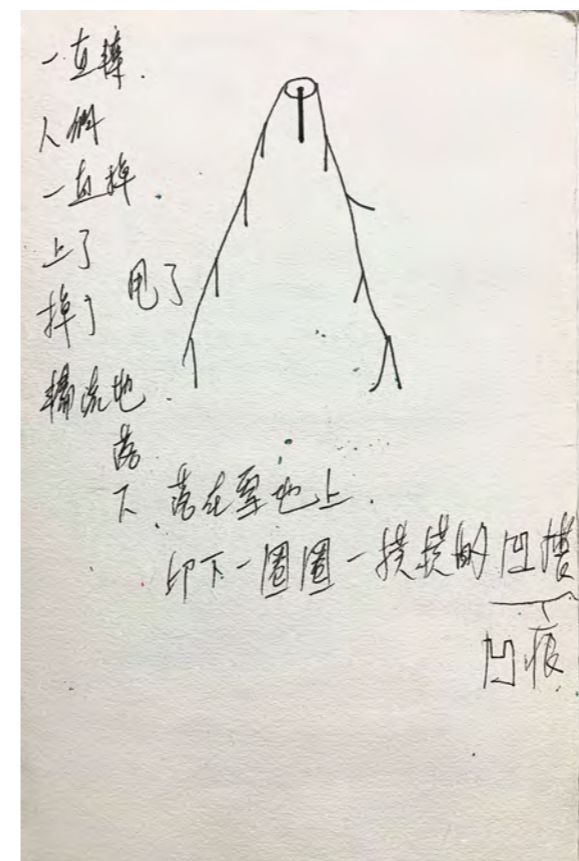
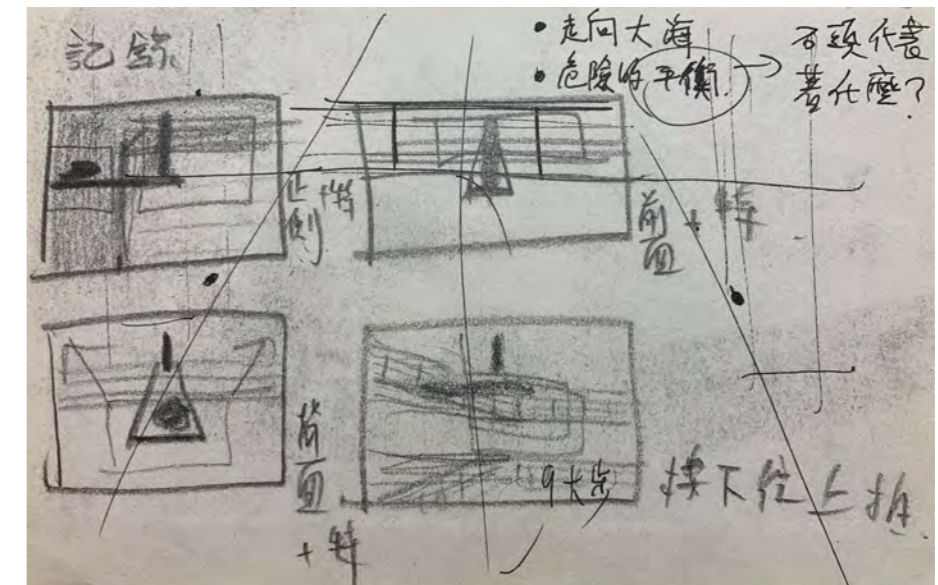
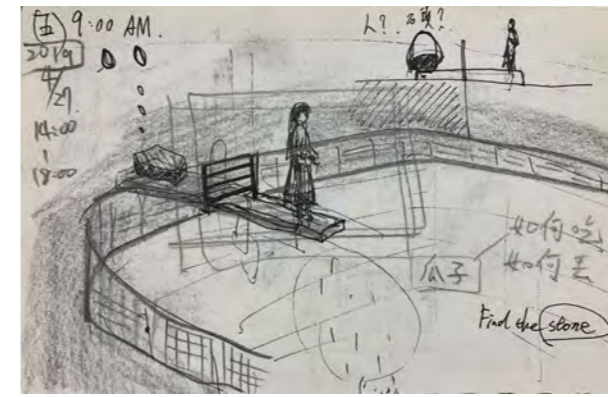


Photo | Hyun Seon
 Artist | 許懿婷 Hsu Yi Ting
 Event | Theatrum Mundi 3.0
 Gallery | Národní Galerie V Praze, Veletržní Palác, Prague, Czech
 Curator | Darina Alster
 Technician | Hoza
 Protector | Petr Kylian
 Stone | Jan Kracik
 Film | Doris Kwong

Floating Boundary - Between Border



Performance project for 6 months, happened in Borders in Czech in 2019.

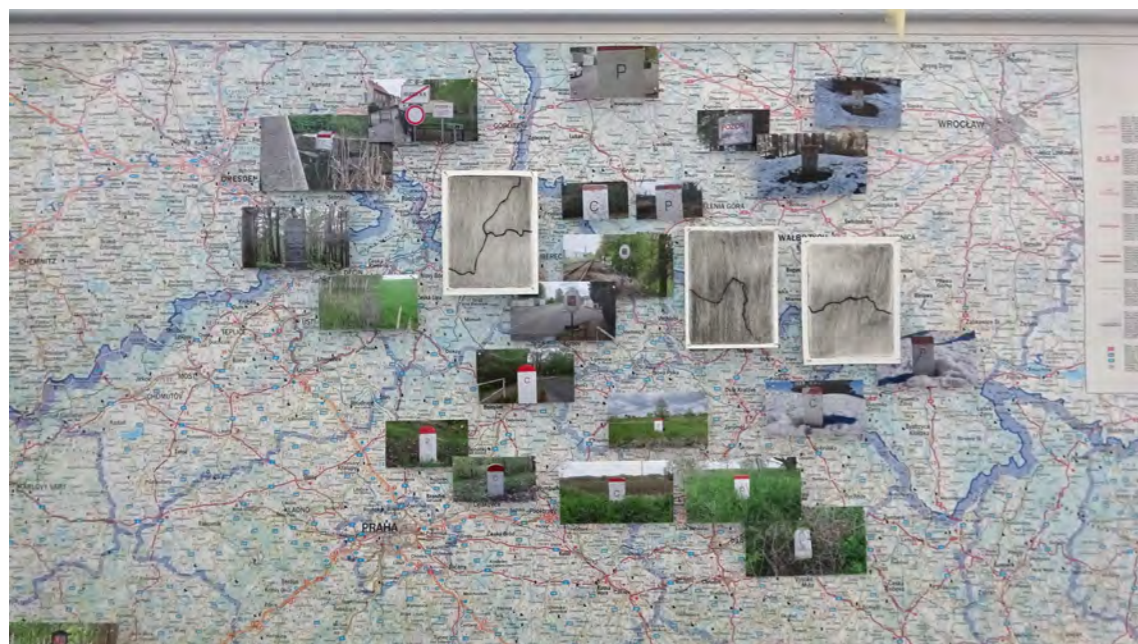
Video, print, document, dimensions variable.

Waley Art, Taipei, Taiwan, 2019.

This project took place on the borders of the Czech Republic, inviting local friends to play a game between the borders. Discuss the existential changes of the boundary from the metaphysical to the upper after the war.

Connecting the difference of body movement experience from island countries, from island to continent, from continent to continent, facing the endless land of the continent, have a first visit to the border through the Google Map on the screen. Through the Open-Call, Hsu visit friends who live, work, and study near the border, investigating the views of borders located in nature, cities and villages, talk with locals about the history of the border. After that, Hsu invite friends to play a game between border.

During the project, Hsu visited two borders around the top of mountain Sněžka in northern Czech Republic, the forest on the left of the Harrachov mountain ski resort, seven towns or mountains in the north of Liberec region; the small town of Pleš in the west, the city of Ostrava in the east in Czech Republic but also the city of Cieszyn in Poland, and finally the Iron Ore Town (Železná Ruda) in the south.

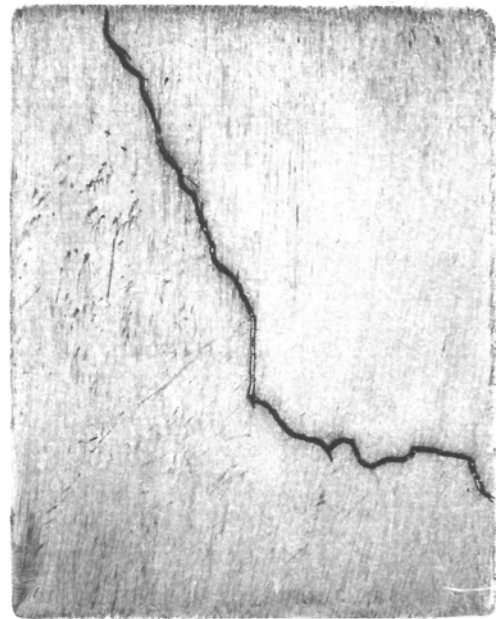




Hsu pay special attention to the boundary division of natural fields. Except for the division by streams, boundaries with the geology of snowfields, forests, grasslands, etc. is often not clearly marked. For me, as a foreigner, these fields are homogeneous and free, but heterogeneous and limited to the locals.

On the same snowfield, human have being divide through culture, politics, and economy with boundaries. After World War II, the idea of boundaries changed from physical to metaphysical. Young people born after the 1990s are in the Schengen open situation, and their metaphysical boundary awareness has weakened from generation to generation, which precisely response to the current ambiguity of the boundary.





The performance is located on the center line of the boundary, playing games with friends. Games includes table tennis, badminton, volleyball, sticky balls, etc., imagine the boundary as a net, a benchmark for distinguishing you and me. As the ball and toy go back and forth between both sides of the border, imagine the approximate position of the net. As the body moves, the "imaginary net" keeps floating, just like the consciousness of the young generation about the border.

Echoing the aforementioned Google Map's room in function, through the screen, it constantly traverses the various scales of the digital map. As the line thickness changes and the real scene is staggered, it repeatedly implies the ambiguity of the boundary.



Hsu began to collect different scales of Czech paper maps. After shooting on site, extracted the boundary lines from the paper maps, copied them by hand and engraved them on a metal steel plate, and then transferred them with prints. Using layers of handwork. Through the process of paper map, hand-painted copy, steel plate engraving, and ink transfer, retelling the ambiguity of the boundary.

In the exhibition, Hsu used a suspended laptop to play records of performances, echoing the blurred space of the boundary in an unstable and swaying state. The linear arrangement of the notebooks reproduced the boundary of the center line. The audience can cross and watch the boundary by crossing the computer. The five boundary lines of the performances were placed on the wall on the right, which are the steel plates and the printed files.

Between Border – Preface



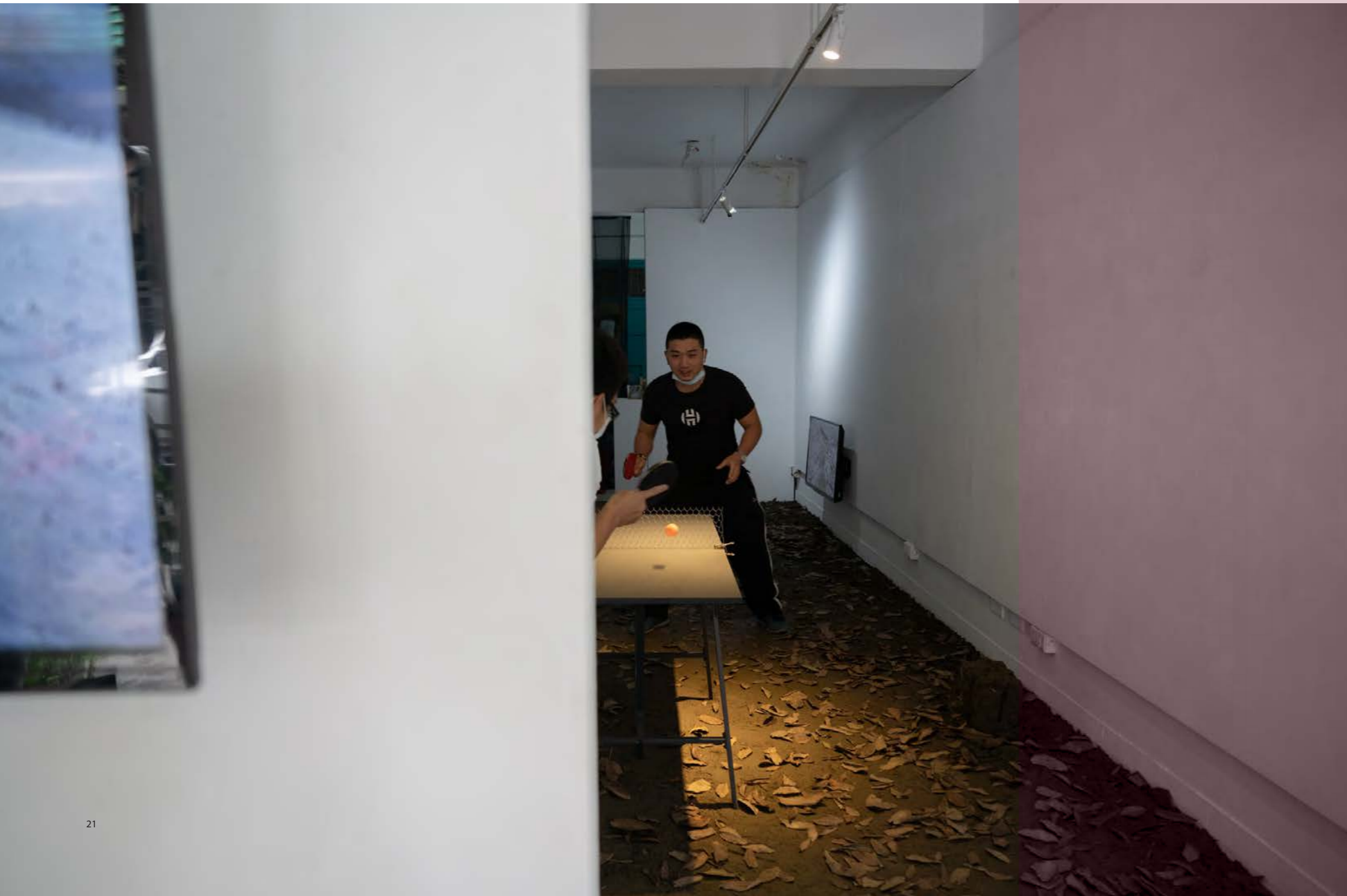
Video, sound, installation, dimensions variable.

Waley Art, Taipei Taiwan, 2019

The exhibition space used soil, dog barking, billiards, iron nets, and videos of walking to collage the path of the "Borders" performance project.



The video showing a walk to the border of Germany and Czech Republic. The floor of the exhibition space is covered with soil and fallen leaves, in response to the path of stepping in the forest in the video. At the same time, let the audience to feel the texture of the stepping on soil with their bodies.



7

PLACES

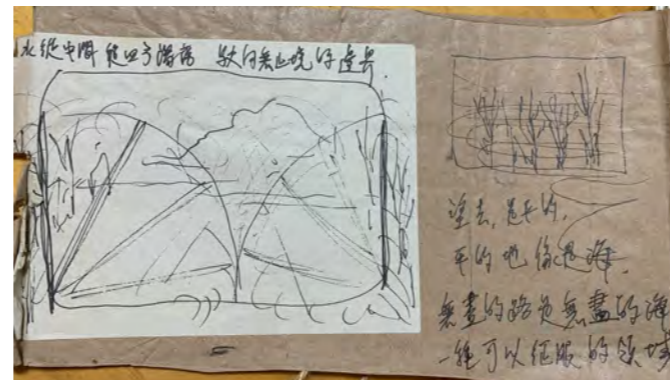
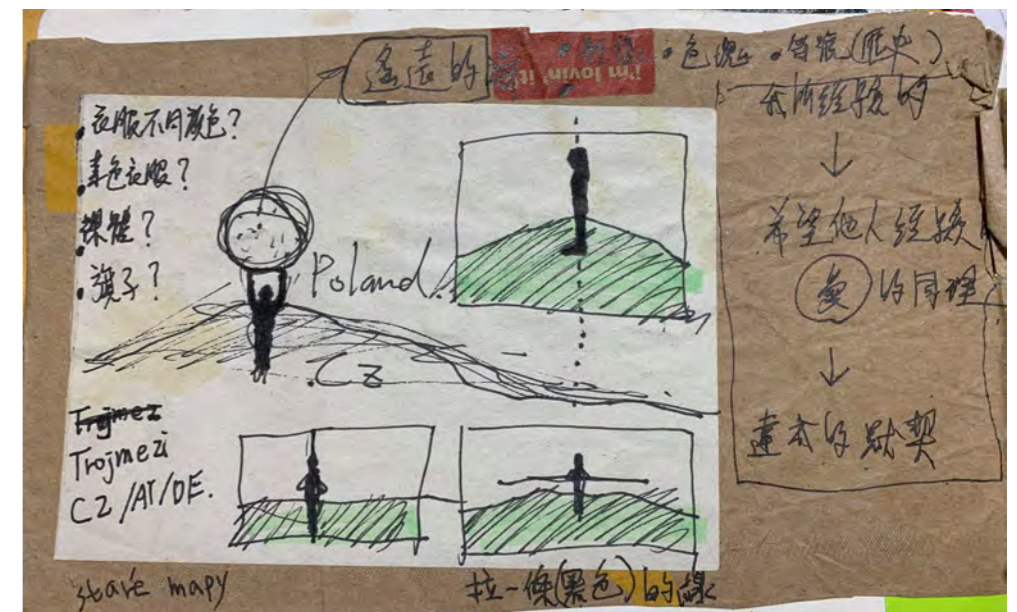


The ping pong table in the center of the exhibition space foretells the game played in the "Borders" performances project, responding to the discussion of the boundary division of the homogeneous land.



6
months

Borderline of German town - Schönsee
Close to the Czech border





2018



Floating Body-Us

Outstanding Art Prize of School
of Fine Arts 2019

90 minutes for one piece,
4 performances in 1 month.

Performance, video, installation,
dimensions variable.

KdMoFA Guandu Art Museum,
Taipei, Taiwan, 2018.

Upper

"Standing on the high ground
then you can fly.

Jumping down, swing legs and arms
then you can float in the air at the same time,
so you can explore gaps between time and space.

Shuttling in the crowd,
trying to adapt to the suffocating temp,
watching you watch me, picking bones together."

This poem talks about the hostility atmosphere between deferent class in every institutional system. Cause by the gap between experience and position in same system, the gap between every professional system and the limitations or responsibilities of the role, these make the superior keep talking for judgment for keep their authority.



4.5 m high

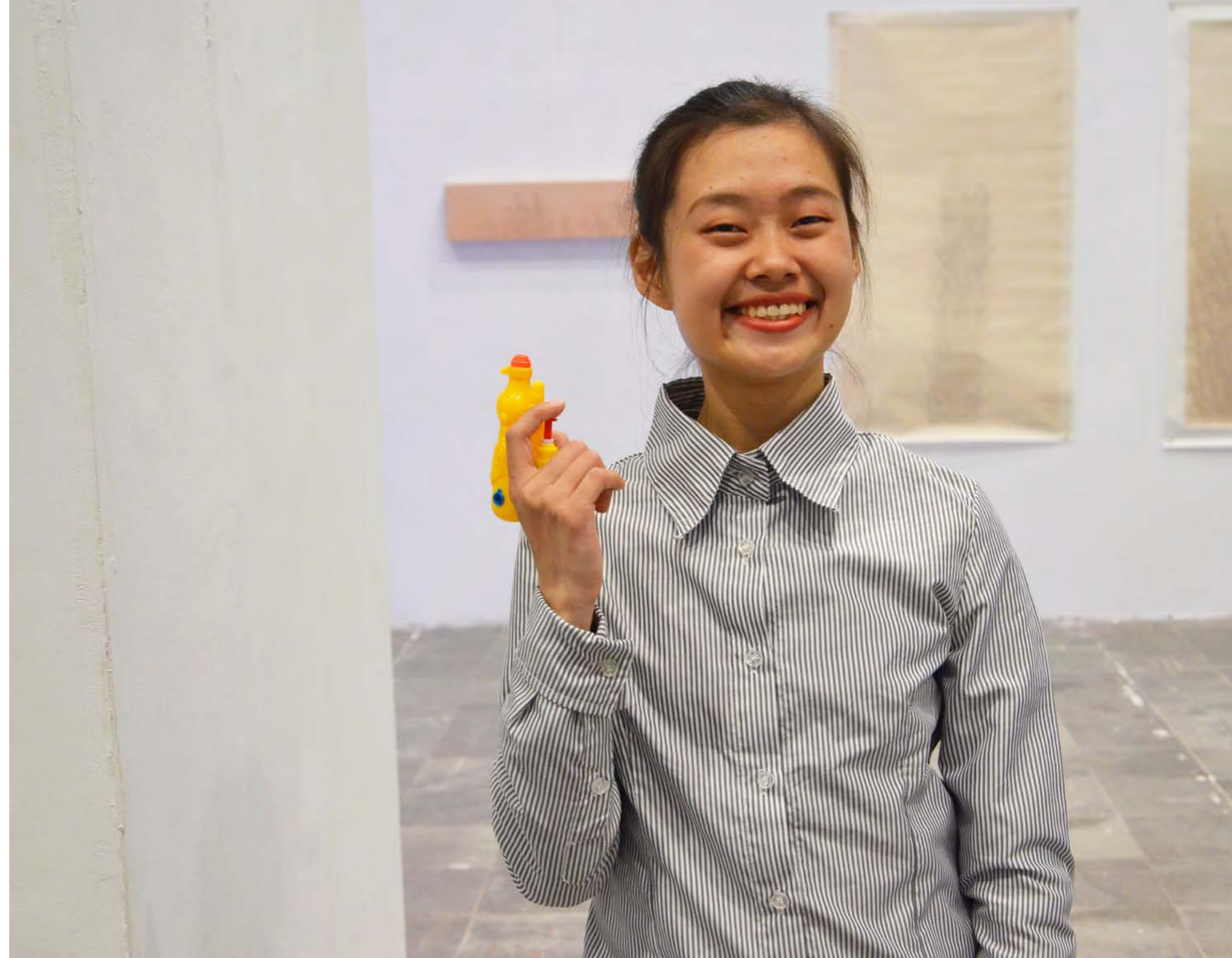


Base on the art field, I try to shake the relationship between artist, art works, art critics and viewers. The position of my work transfer from be judge to judge but also be judge at the same times. Through the role conflict and switch the role, ask who is judge?





Docents



2 hour
Performance, dimensions vari-
able.
TNUA Fine Art Museum, Taipei,
Taiwan, 2018.

The "Docents" performance took place in the graduation exhibition "Zhiyin Snack Club" of the 105th Grade Master of Fine Arts Department of TNUA. Four professional guides were arranged to guide the audience, leading the audience in detail with their bright smiles and graceful body movements, bring audience to know the details of art works in the exhibition. Out of on-site tour hours, the audience can watch the online tour video through the QRcode link.

Four guides dressed in formal suits greeted the audience with abrupt and everyday objects, including toy guns, chopsticks, fine mesh sieve, and papaya, leading the audience to approach the works of art from different perspectives and situations. Through formal clothing, sincere smiles, rich body language, place with daily objects, contrasting combinations, and silent guided tours, highlight the absurdity of performance with discontinuous situation.



The silent guide service seems like a farce disturbed the sacred structure of the art field while intervening the audience; at the same time, the process of eager to be guided, wanting to understand the artworks, couldn't hearing the guide, overwhelmed, and confused. In the chaotic process of wondering, the audience re-establishes the relationship with works, exhibitions, and art fields.



4 guides



Floating Boundary - City Mirage

Performance project for
1 month.

Performance, video, photo,
poem, dimensions variable.

Fukuoka City, Japan, 2018.

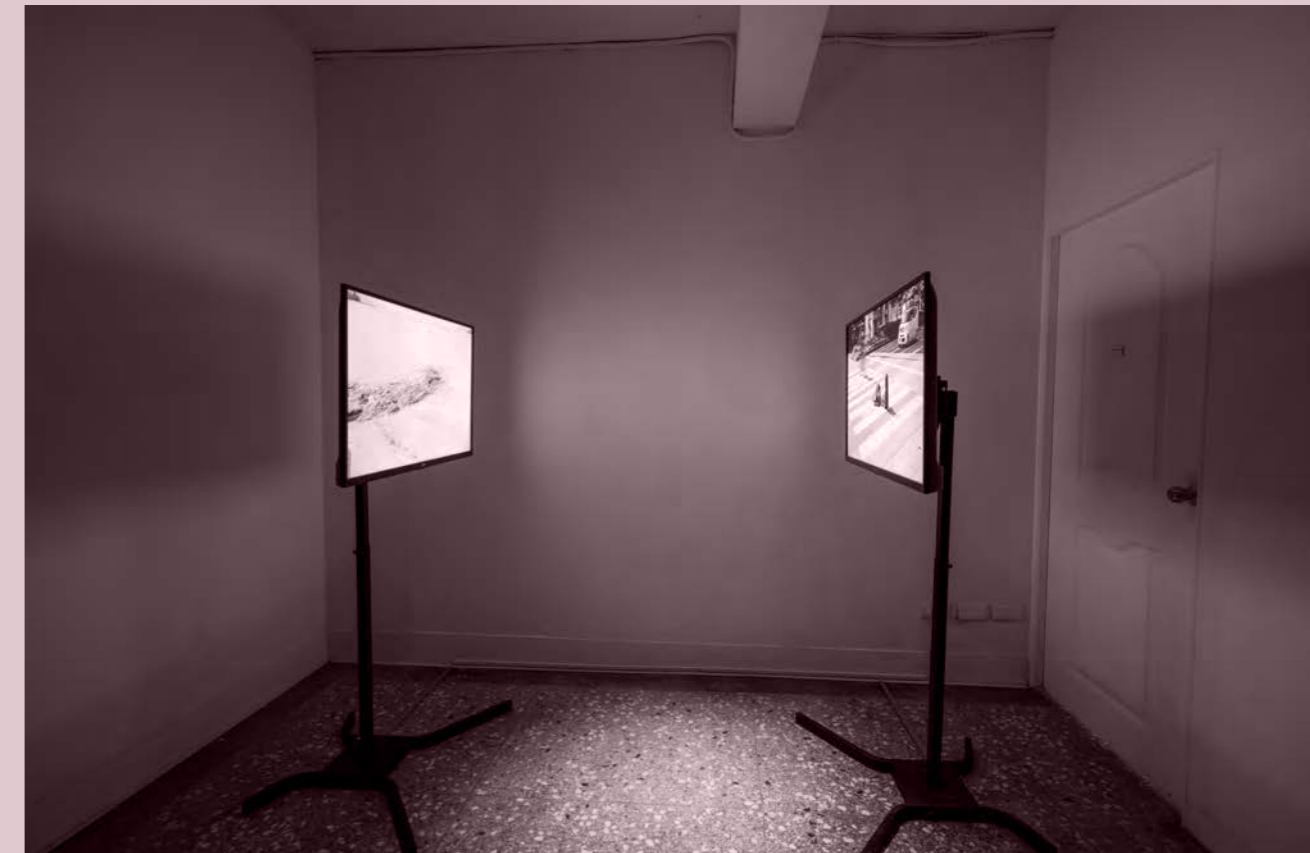
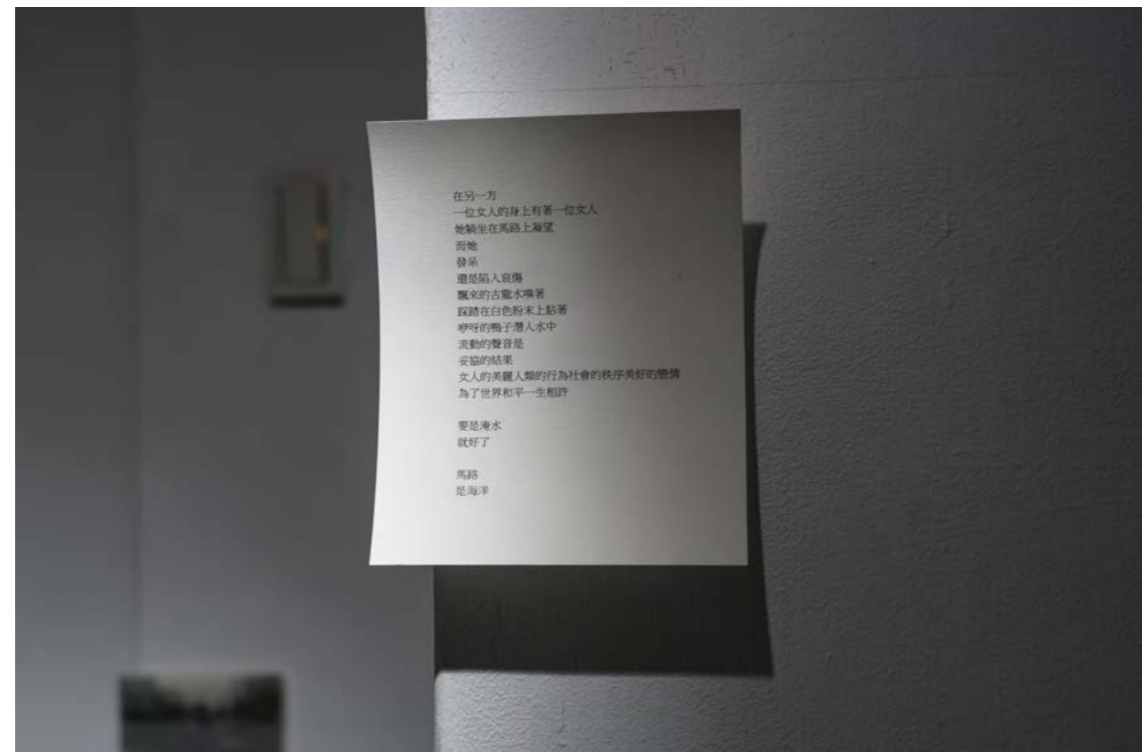
"The Woman"

On the other side

There is one woman on a woman's body,
She lay down on the road gazing,
and she is numb or falling into sorrow.
Smelling the cologne floating in the air,
Stepping on the white powder and sticking...
Squeaking duck dive into water,
the sound of flowing is the aftermath of compromise.
Woman beauty, human behavior, social order,
wonderful love.

This performance project occurred in Japan, which Roland Bart described as a symbolic empire. Observe and intervene in local cultural phenomena, in response to the problems faced by Confucian etiquette in contemporary times.

As the "Land of Etiquette", Japanese has undergone strict physical disciplines. Women's behaviors are monitored by the society, performing mechanical body rituals everywhere. I use a misplaced technique to collage time and space, replacing the female body in the private space into the public space, breaking through the setting of duality, calling for parallel time and space. "City Mirage" Trying to blur the ambiguous boundary between public and private, politeness and rudeness, suitability and impropriety. Reveal the resistance to order, questioning the global symbols and the absolute-ness of disciplined bodies.



"City Mirage" was broadcast simultaneously on two screens, showing the performance videos taken by Fukuoka City while showing the natural scenery of Itoshima in Fukuoka County.



“

On the other side
There is one woman on a woman's body,
She lay down on the road gazing,
and she is numb or falling into sorrow.
Smelling the cologne floating in the air,
Stepping on the white powder and sticking...
Squeaking duck dive into water,
the sound of flowing is the aftermath of compromise.
Woman beauty, human behavior, social order, wonderful love.
A Lifetime promise for world peace.

”



I named my topic for this exhibition as "stretching, duck, it's sea", through Chinese reconstruction, describing my idea and logic while working, that are the process of breaking up, capturing, replacement, reorganization. Grab the rift of time and space, as the state of human mind every second, chaos, shattered, rapid reorganization.



2017

Ado Re Ble Girl's Intrusion show



2017 Jodori Kiang - Community Artfest

4 hours for one piece, 8 performances in 2 weeks.

Performance, readymade, dimensions variable.

Taipei Artist Village and Jodori Area, Taipei, Taiwan, 2017.

Invited by Taipei Artist Village (TAV), participated the "2017 Jodori Kiang - Community Artfest".

Happened in Jodori District in Taipei, which was established during the Japanese Colonization Period as a high-end residential area for the elites. For local Taiwan people, Jodori District was known as Red Light District.

In Jodori District, Women become a product, they pack themselves carefully being a "perfect present" apply "perfect service" for men, finish one and another performance.

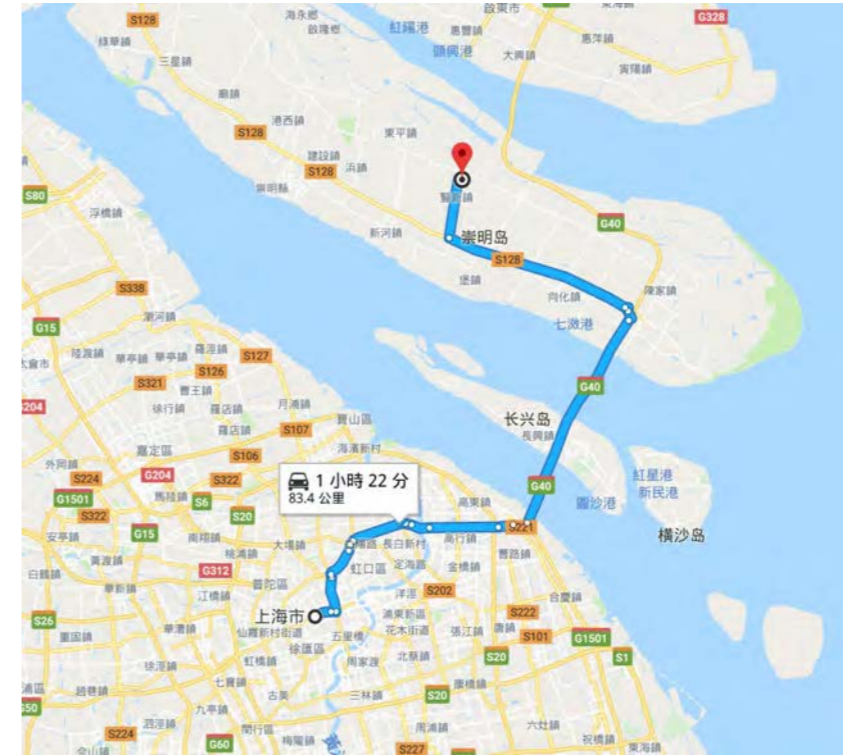
Known as Red Light District. Every time I pass the Jodori District, I can feel my body was judged by mans. Due to those uncomfortable visions from mans, I try to confuse the female figure in Jodori District. Two Performers apply a "inconsistent product" which have beautiful looks but doing housework or some childish behaviors with Taiwan children's songs to broke the dream from men, liberate the figure of female in Linsen North Road. Trying to inspire people facing the contrast between "perfect woman" and "inconsistent woman".





4 hours

Sian Ciao Village Healthy Gymnastics



Performance project for 1 month.
Dimensions variable.

Shanghai Open & Fun Art Village,
Shanghai, China, 2017.

Hsu participated an artist resident program called "Flow & Flux" in May 2017 for one month; it's an art village in countryside called "Sian Ciao" located in Chong Ming Island, witch in the north of Shanghai City, take one hour by car.

After arriving Shanghai, there are two places shocked me a lot, one is there are slogans everywhere, telling you should be a civilized people, we should build a civilized city, again and again, with the sentences teaching you how to do, such as don't throw garbage on the road, to be quiet, respect elder, to be polite...

The other thing shocked Hsu is these families' instructions are fake; most of them are given by government, this is a policy happened four years ago, government mean to pretend this village are well-educated, they made lots of instructions and gave to families forced them hanging on the wall. Only few families thought by themselves, anyway, these families' instructions are not old, they are new and created by policy.

Based on the rules of education for people's thought and body, Hsu connect these disciplines, and think about if they really work. Under the culture of controlling in China, Hsu tried to be an intermediary developing an exercising plan, using the families' instructions in the Village and the slogans in Shanghai City, following the meaning of the words, developing their action then created "healthy gymnastics".



During the project, Hsu invited local people share the stories of instructions, developed the action for Healthy Gymnastics and danced together. In total, there are 12 families accepted interview, 10 families did the Families' Instruction Healthy Gymnastics with artist. End of project, Hsu made a teaching video for the village and gave back to these 10 families, then, hold activities to teach local people doing this "Families' Instruction Healthy Gymnastics" in their village activity area and also in the art village.

10 families



Here are the questions of the interviews:

1. What are your families' instructions?
How they came from?
Do they passed down from ancestors or created by yourself?
2. Do you agree with your families' instructions?
Do you like it?
What's the connection with you, do you want to change your families' instructions?
Do you educate your kids by these instructions?
3. Do you know the policy of this families' instructions and the beautify village plan?
How do you think about this policy?
Do they bring any benefit to you or not?
How is the changing of labor situation and your life?
4. Would you create the Families' Instruction Healthy Gymnastics with us and make it become video for this village?



Slogan Collection Of Shanghai



Performance & Video project Shanghai Open & Fun Art Village 2017

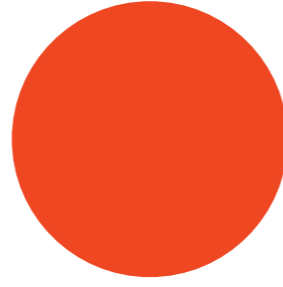
Through the body of the artist, using healthy gymnastics to respond to the intensive socialist slogans in Shanghai. In the name of promoting the slogans, using the extremely optimistic and cheerful body, repeatedly taking photos with slogans from all over the city. Interpreting the slogans with a mechanical cycle of body movements, and editing them into a Shanghai slogan promotion short film. In a happy atmosphere, questioned the effectiveness of the slogan in the control of the human mind and body.



In the second plan, we spend one week staying in the Shanghai City, walked around as far as we can, collected the slogans and chose some make the exercising video. Some of them we created the actions immediately, the others we went over one time to make the film.

During the shooting, we chat with the people over there, such as people in the store beside the slogan, manager of the parking place in the middle of slogans, did the basic interviews and tried to invite them join the gymnastics or created the actions together. Most of them were too shy to do, except for a kid joined our activities.

The simple interviews we did were to know where are these slogans come from? Are they hanging there for all the years or only for some times? How do you feel about these slogans? After the interviews, we knew these slogans are forced to hang, and governments come to check if it's broken or disappear frequently.





15
2014

Floating Body - Above The Wall



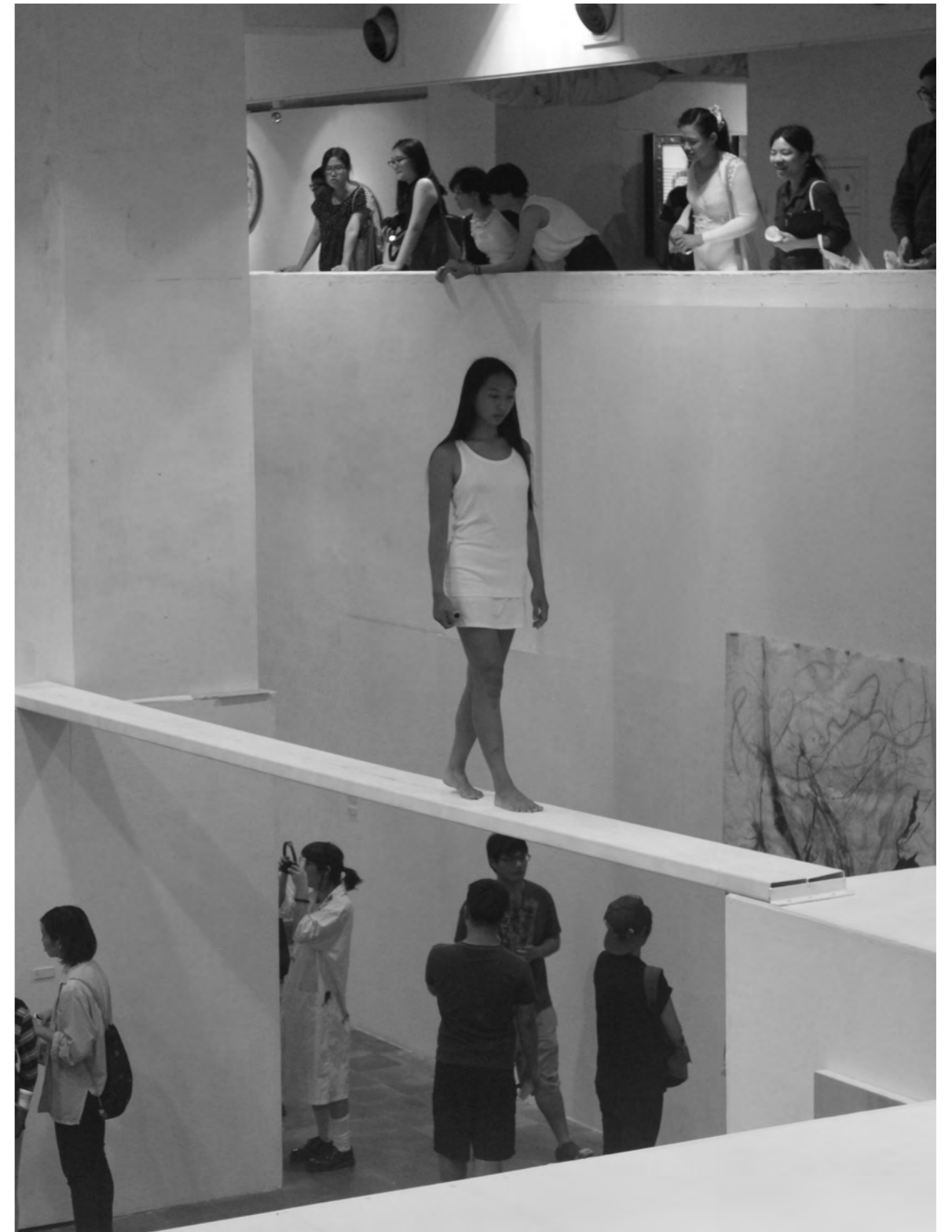
1 hour, 4 performances in
1 month.

Performance, dimensions vari-
able.

TNUA Fine Art Museum, Taipei,
Taiwan, 2015.

"I have dream everyday, most of time I
dream I am flying above my friends,
family, and whole society. Whenever I fly
higher, I am afraid of falling, it seems all
the people on the ground will catch me.
Sometimes I am happy to be higher that
can see things clearly, I can see what
human doing, what's wrong with the
world." The feeling of being higher
inspire me to did this performance.

"Above the Wall" is a site-specific work that took place in the graduation exhibition of the Art Museum of the National Taipei University of the Arts, developing through the spatial form of the museum, conforming with white cube, high ceiling, two floors, and overlooking condition to arrange performer to walk on the exhibition wall. Trying to use the body to challenge the power of viewing between audience and the performer in an art exhibition. Moreover, question what can be art work and art form.



The Art Museum is a huge white space with two floors, the first floor is two-story high. In the center of the wide exhibition space, there is a U-shaped exhibition area 8 meters length and width. "Above the Wall" took place on several white exhibition wall 2.5 meters high, and on the C-shaped white steel bridge 6 meters long crossing exhibition walls.

"Above the Wall" placed a quiet body in an ambiguous, abandoned, and undefined exhibition space. The hollow space from the first floor to the second floor allows a neutral state of existence to confuse the audience entering the exhibition hall. The performer with short skirts standing high, making viewers below feel embarrassed to stare at performer. The audience's purpose and identity were changed through the interference of performer, should they concentrate or distracted, being gazed or gazing. In the relationship between gazing side and those being gazed, the identity of performer reverberates more possibilities, no matter viewers, artists, or works of art is shifting and blurring.

2.5^m
high





Ado Ra Ble On Sale



4 hr. Performance, readymade,
dimensions variable.

Huashan 1914 Creative Park,
Taipei, Taiwan, 2015.

Our body, as artistic agent and flesh and
blood, is on sale.

Under the title of "Toward the Outset of
Performance Art" Ado Ra Ble participated
in 2015 Taipei Free Art Fair as a group. In
an attempt to grasp the mass imagination
of "performance art" as such, Ado Ra Ble
artists decompose their performance
projects into segments for sale in the art
fair, as if their stall were in no difference
with a greengrocer's store.

The "merchandise" of their performance artworks is divided into Acts For Here and Preordered Acts, available for the viewers to replay or enact au choix. The enactment of the performance takes the form of personal participation, exchange of actions, and sponsorship. The artists subject their body to the creative disposal of the viewers, as if their body were plastic clay or food ingredient, open to an interactive productive process with the society.

The event is designated to be like a role-playing game, wherein the actual society has a full access to performance art.

Acts For Here offers coin-operated interactions, in which artists stand by in the exhibition space and execute actions appointed by their "customers." Acts For Here accepts proposals under the condition that the actions are legal, safe, and humanly possible. Through the idea-exchange, we try to underdant the concept of people, how they think about performance and body language.

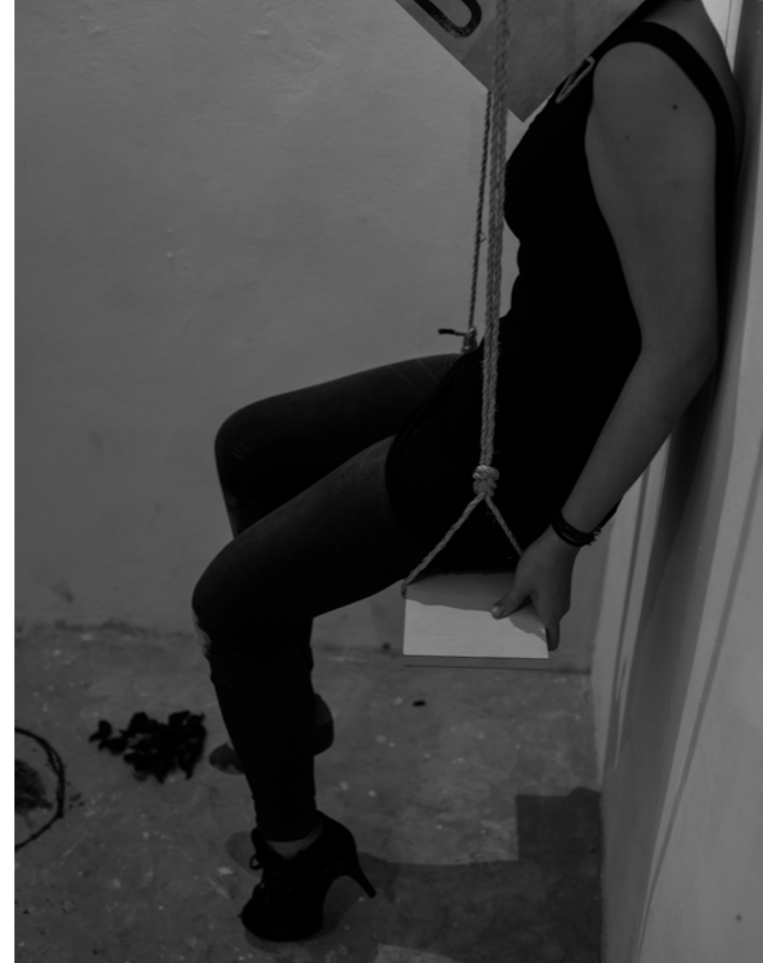


Preordered Acts appear in the form of documentation, including: the performer (s), time, place, activities, acoustic effects, and materials involved. Preordered Acts provide three modules: Set Menu, Buffet, and à la commande. Set Menu offers the (re-)enactment of the past projects or the projects to come designed by Ado Ra Ble. In Buffet, viewers are invited to compose their own performance within a range of elements provided by the artists, including places, actions, and objects involved. In module à la commande the viewers can develop a performance proposal with the artists under the set conditions ditto. Once the order is accepted, the artists will execute the performance in due course. The "customers" may attend the performance in person and record the performance with their own perspective. The artists will also have assistants to document the performance.



4 hours

We Are Here



1 hour in each 5 days
 Performance, readymade, dimensions variable.
 TNUA Fine Art Space, Taipei, Taiwan, 2014.



"Where am I? A complex of white walls.
 How can I devour this space?
 What do I do with it? To scream and to smash!"

"Who are you? Harder on!
 (leaning one's head, mute) You're still a white complex."

Human existence is a process in which man reacts toward the unknown with his own disposition, and the unknown includes him in return as an embracing totality, like that of humming waves.

The exhibition space undergoes an abstraction that turns the space into an universe. No matter we call, cling to one another, or tell stories, it is there. Within the span of

five days, different themes about human existence are designated to each day for a one-hour presentation. Each presentation takes the viewers on board for an outer space adventure.

This behavioral pattern is based on the space, The body of the performer becomes the work being watched. The exhibition space greets the viewer with a narrow corridor which leads to a fan-shaped hall. The experience of walking through the corridor is like entering a tunnel, and when the tunnel ends with the hall with tall, white walls, the enclosure is to turn the experience into a meditative process. The circle sector of the enclosure surrounds the viewer like the bottom of a well, which destabilizes their sense of certitude by pushing the viewer to aspire upward.

Three platforms of different height are installed on each side of the hall, on which performers perform. Two of the platforms are one story away from the ground level, creating a distance from the viewers. As they look upward, the height stretches their body by altering their habitual perspective. The placement also enshrines the existence of the performing artists, inviting serious attention. The other platform is set parallel to the viewing level. Aiming at intimacy, the parallelism offers a close-up to the performance.



The different height of the placement determines the program of the performance, composed of different body postures, which can be sedentary, stance, or prostrate etc.

Day 1 "Black Hole": shouts

Day 2 "En route": emanating thoughts

Day 3 "Nebula": reliance

Day 4 "Repair": be as sad as one can

Day 5 "Repair in the wrong place": laugh as much as one relish

5 days

On Day 1 performers sit crossed-leg, facing the white walls, and performers shout at the wall, projecting as much energy as possible toward the wall.



On Day 2 "En route" performers sally to hunt for instant thoughts, which performers express through words and images. Performers recap the vision of colors (e.g. purple), food such as toro, sweet potato, persimmon, and triangular shape. Through words we relate to the past and to the future. Performers curse, tremble, fight with each other, jeer at one another, and report the present scene.



Day 3 "Nebula" features silence, wherein performers lean at the walls wordlessly.



Day 4 "Repair" explores the sorrows in inside hearts. We find love is the fountain of the myriad tears shed from our countenance.



On Day 5 "Repair in the wrong place" performers limit themselves to sedentary pose and no use of language. Performers can only "laugh."



From bursts of laughter to beams of smile, performers put on different gradations of laughter, gazing at each other. Throughout the process performers connect the courses of their past and admire the aspects of life with their own eyes, gaining ineffable joy. However the joy takes on a complicated character in relation to the sorrows explored on the previous day, Repair.

