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HSU YI-TING 2020 – 2024

Hsu Yi Ting

許懿婷



Hsu Yi-Ting was born in Taipei, Taiwan. She focuses on the vulnerability of safety and studies the multidimensional relationships between space and the body within landscapes through her physical presence. She views space as a metaphor and employs interdisciplinary, on-site performance and painting to reveal the dynamic interactions between the center and the periphery, as well as the compositions of power boundaries. Since 2015, she has been continuously developing her "Floating Bodies" series, which are performance interventions based on liminal spaces. Starting in 2017, she embarked on sensory geography cartography with her "Bodyscapes" series of paintings.

In 2020, she earned her master's degree from Taipei National University of the Arts, receiving the Outstanding Art Prize and a scholarship. She has received major Taiwan art awards: the MOD Documentary Rookie Award (2021), the Taipei Fine Arts Award (2020), the Taishin Art Award nomination (2019), and the Emerging Artist Award (2018). She has been selected for several international residency programs including HIAP in Helsinki (Finland, 2023), Hangar in Barcelona (Spain, 2022), and Westwerk supported by the Hamburg Ministry of Culture (Germany, 2022), and Achterhaus (Germany, 2024).

She has been invited to participate in various art projects and festivals such as the Urban Development Department's project "Walking in Wanhua" in Taipei (2024), the 28th 4+4 Days in Motion International Festival of Contemporary Art in Prague (2023), the Chiayi International Art Doc Film Festival (Chiayi, 2023), and the Jodori Kiang Art Festival in Taipei (2017). Her works have been exhibited at the Taipei Fine Arts Museum (Taiwan, 2020), the Kuandu Museum of Fine Arts (Taiwan, Taipei, 2019), the National Gallery in Prague (Czech Republic, 2019), and the CeBB Bavarian Cultural Center (Germany, Schönsee, 2019).

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Find Shelter – Lonely Island Travel Tour

HIAP-Helsinki International Artist Programme, Residency from January 9 to April 9, 2023.

3 hours for one piece, 4 performances in two weeks.
Performances, audio, documents, dimensions variable.
Kauppatori Ferry Passenger Pavilion, Helsinki, Finland, 2023.



Inspired by the transportation process between Suomenlinna and Helsinki City, leading us to imagine the possibility of the in-between space while crossing. How the experience transited and transformed in this duration?

Check Full Details on Website : <https://hsuyiting.space/5805/>

“Find Shelter—Lonely Island Travel Tour” is a site-specific creative project founded on specific locations and social behaviors.

It explores the structures of **individual versus community, isolation versus interaction, outlying islands versus the main island, city versus periphery, and the future versus the past**. Through this exploration, it observes how a transformation occurs in the spatiotemporal reality during the process of crossing the sea. While discussing the material world’s physical constraints, it explores how human consciousness oscillates and switches between machinery and memory, disturbed by **sudden disruptions** in the **spatiotemporal fissure**, thus entering the sheltered area within the gap.

This project begins with the sea journey between Suomenlinna and Helsinki City. It intervenes in the waiting space of ferry passengers, specifically at the counter of the waiting hall—a space that has been neglected. Here, a fictional travel service is conducted to create a **rift in reality**. The performance takes place in the reception room, involving **on-site interventions** through eye contact and a calling bell, while the fictional travel service provides passengers with an “Audio Guide” to listen to during their ferry journey driving to the island.

The content of the audio guide combines the real lives of local residents with folk stories about Taiwan Strait immigrants. This guides the audience from a safe present reality into a different and potentially perilous space, overlaying the life experiences and desires of different worlds. It showcases the vulnerability of safety and comfort between the oscillation of time and space, **juxtaposing the spatiotemporal dimensions** of Finland and Taiwan.



Mud Metamorphoses

Hamburg Ministry for Culture and Media Residency for International Artists at Westwerk, Hamburg, Germany. Residency from July 1 to September 30 in 2022.

Performance project for one month in 3 months art residency.
Performances, documents, video, sculpture, dimensions variable.
Westwerk.org , Hamburg, Germany, 2022.





Mud is Money

Check Full Details on Website : <https://hsuyiting.space/5457/>

"Mud Metamorphosis" conducts research and offers reflections on **capitalist structures, post-pandemic socio-economic conditions, and international trade**. Focusing on the trade relations between Hamburg and China, it explores three human aspects: rivers, mud, and ports, with a particular emphasis on the controversial "**Elbe Deepening**" project, which reveals the power dynamics at play in the material transformation process of these two cities.

Through performative interventions, "**Mud Metamorphosis**" initiates a "**Mud Counterflow**," transporting excavated mud back to the city center as a form of "**tribute**." It also employs maps, documents, and sculptures to question capitalist utopias.

Hamburg City, representing the international harbor, own the largest in Europe. The wealth built on the port trade, relay to the Elbe deepening project, connecting with benefit from companies and countries. The mud was removed and believed it could be sustainably placed in Nordsee.

Mud metamorphosed through human society. Mud as an intermediary, symbolizing the wealth in Hamburg, mud as a material showing the human desire in globalization, mud as part of nature returning to Elbe River after removal. The exchange games running with capitalism, relying on international specialization, therefore, what kind of value can be approached behind the trade?

The Mud Counterflow happened from **side to center**, from **industry area to business area**, from **working-class to upper-class**. The route begin from Stadthausbrücke, pass by Neuer Wall, Deutsche Bank Wealth Management, Hamburg Chamber of Commerce, Hygieia fountain, Rathaus, to Jungfernstieg. Then back through Große Bleichen to Stadthausbrücke.

Under Skirt – The Grey Zone



Public Art Program by Department of Urban Development of Taipei City Government.

1 hours for one piece, 3 performances in total. Performances, audio, documents, readymade installation, dimensions variable. Huaxi Park and Taipei City Archives, Taiwan, 2023-2024.





"At first,
We simply engaged in a simulation of a hypothesis,
Rehearsal the techniques through imagination,
Waging wars on the battleground, slaying countless enemies,
A peace agreement operated a new model in the end,
Ensuring the well-being and contentment of the populace,
Upholding the same paradigms.
Suggesting references with liposuction and cosmetic medicine,
On the trajectory of merry-go-round's,
Fine-tuning the curves,
Persisting yet unable to articulate what constitutes excess,
Methodically yet unable to declare the superfluity,
Good intentions yet unable to rebuke their trampling of flora."



"Under the Skirt" employs the accidental exposure from under the skirt, the corrective pruning of trees, and the circling above with body structures in suspension, responding to **the force of urban renewal**. The project focuses on the landscape of street workers around Longshan Temple in Wanhua District in Taipei City, where is knew as **ILLEGAL red light district**(was called GREE light district in Taiwan in the past) since 1997s, and has been in existence since the 1820s. It responds and advocates for the relevant practitioners in this area, **female bodies**, and the **male gazes**, further **criticizing the existing systems** that exacerbate gender inequality and social class disparities, pondering how the national society can assist women in constructing an environment with agency.

Check Full Details on Website : <https://hsuyiting.space/6290/>



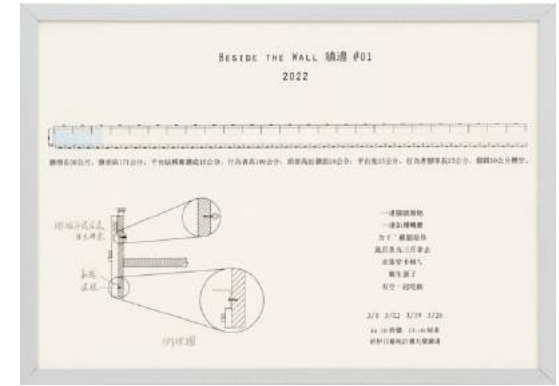


Floating Body – Beside the Wall

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. 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 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?

Full Details on Website : <https://hsuyiting.space/4440/>



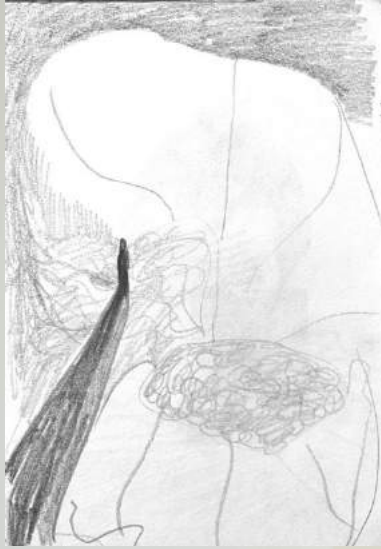
Floating Body – Up the Wall

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.

2.8^m
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In **Floating Body series**, 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.

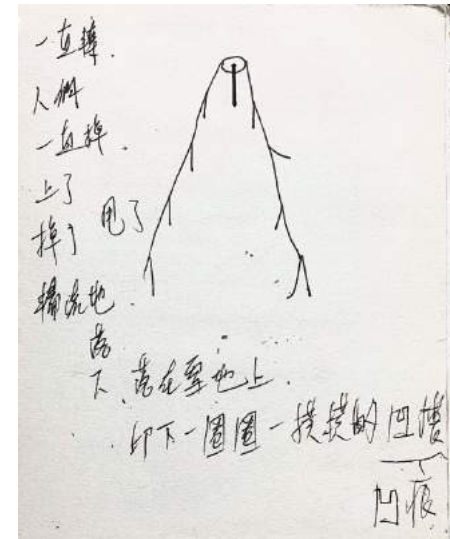
Floating Body–Up the Wall is a 60-minute performance piece with the performer positioned on a wall and chomping on peanuts and tossing shells and crumbs down. In a high-up position, food scraps are thrown down from a high vantage point, which disrupts the site's sense of sanctity.

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 – Perfume

HIAP-Helsinki International Artist
Program, Finland, 2023.



30 minutes for one piece a day, two days in total.
Performances, readymade, dimensions variable.



“If the attack is too light to call an attack, if the offence is too light to call it offence, if the mess is too elegant to call it mess, if the danger is too comfort to call it danger. Life keeps going, time keep running, how we deal with pain and hurt? “Perfume” performance work on tiny offence to challenge the boundary between the light and heavy of life issue. How heavy should be can cause effect?”



Details on Website : <https://hsuyiting.space/5878/>



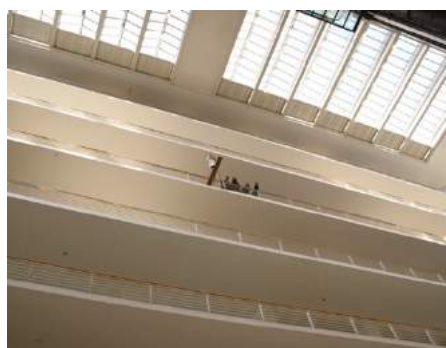
Floating Body - Perfume continue working on the practice about **liminal space** about skylight space in the heigh space, **using the leftovers to intervene the boundary** of personal space, exhibition space, and the admiring experience or process during an exhibition event.

The performance long as 30 minutes, the performer keeps peeling tangerine into small pieces, throwing the peels down nearby audience's body and floor, the skin may fall on their head, clothes, shoulder, book they are reading by accident, surprised the audience with **the lightly attack and strong smelling**.

After remove all the peel, the performer starts eating the tangerine with suffering face cause by the sour taste, SOUR for Asia taste. During the performance, there are tangerines on the table for audience to eat. Performer and audience eating tangerines together, showing the different taste experience base on people from different geography through the face emotion.

Floating Body – Above

Theatrum Mundi 3.0
Performance Art Festival



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.

1.5 hour. Performances, readymade, dimensions variable.
National Gallery Prague – Trade Fair Palace, Czech, 2019.

Check Full Details on Website : <https://hsuyiting.space/1007/>

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.

Check Full Details on Website : <https://hsuyiting.space/1692/>



Floating Body – Looking at you



“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. ”

60 minutes. 4 performances in one month.

Performance, dimensions variable.

Waley Art, Taipei, Taiwan, 2020.

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.

Lunch Break

2020 Achuan International Performance Art Festival

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.



30 minutes.
Performances, readymade, dimensions variable.
Taipei Contemporary Art Center, Taipei, Taiwan, 2020.

Check Full Details on Website : <https://hsuyiting.space/4081/>