

root of desire
charwei tsai

欲貪孰為本
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Introduction

個展簡介

Root of Desire

A Solo Exhibition by Charwei Tsai

TKG+, Taipei

December 8th, 2018 — January 20th, 2019

Root of Desire examines the Vimalakirti Sutra, a renowned Mahayana Buddhist text on non-dualism. This ancient spiritual text is one of the first recorded in Asia that discusses women's rights and gender equality.

In the sutra, when asked “How should one look at a sentient being?” Vimalakirti responded, “the way a wise person looks at the reflection of the moon in water.”

From this starting point the new and recent works by Charwei Tsai follows her personal journey relating artistic meditations on spiritual writing to social justice. The video *Water Moon* (2017) uses nature as a metaphor for the dichotomies between reality and illusion, or the mundane and the sublime. *Root of Desire* (2018) sees the artist inscribe a conversation between Vimalakirti and Manjusri into the desert before the wind eventually shifts the sands back causing the text to disintegrate. While in a new series of drawings titles *The Goddess* (2018), the artist inscribes a text from the sutra on drawings of a forest.

The three video installations *Songs of Chuchepati Camp, Nepal* (2017), *Hear Her Singing* (2017), and *Songs of Kaohsiung Migrant Workers* (2018), capture people from all over the world who have faced displacement as a result of social, political, and economic injustice. Various songs expressing the universal sentiments of the desire for love and the fear for separation are sung by earthquake victims from Nepal; women asylum seekers detained in the UK from Iran, India, Jamaica, Kyrgyzstan, Namibia, Sri Lanka, and other locations, and migrant sea workers in Kaohsiung from Southeast Asia and Africa. This publication contextualizes these works as part of Tsai's recent practice through illustrations, critical essays by and conversations with curators and the artist's personal notes on each project.

欲貪孰為本

蔡佳葳個展

TKG+，台北

2018.12.08 — 2019.01.20

「蔡佳葳個展：欲貪孰為本」其欲檢驗大乘佛教《維摩詰經》中的「不二論」，此經典是亞洲歷史上第一本談論女權並強調性別平等的宗教著作。

經文中，維摩詰曾以「如智者見水中映月」的譬喻回應文殊師利對於「菩薩如何觀眾生」之提問。

以此提問作為基石，蔡佳葳依循靈性書寫到社會公義的美學內省所綿延出的一段個人旅程，展開她近期的藝術創作。藝術家將錄像作品《水月》（2017）作為本次展覽的開端：在捕捉幽池映月的同時，以自然為喻，暗示不二論中對於實相與虛相之共存、抑或俗世與樂土的辯證。展覽推進到全新錄像作品《欲貪孰為本》（2018），描繪藝術家橫跨廣闊沙漠的個人旅程。在此件作品中，藝術家謄寫維摩詰與文殊師利的一段對話，將欲望解構成沙漠中的無根之丘，最終使文字消融在被吹散的黃沙之中。而在全新繪畫「天女」系列（2018）中，藝術家摘抄來自《維摩詰經》的經典橋段，謄寫經文在維摩詰回應「菩薩觀眾生」的場景。

在三件錄像裝置：《尼泊爾奇翠巴蒂地震災民營之歌》（2017）、《聽她歌唱》（2017）及《高雄港漁工之歌》（2018）中，藝術家捕捉了世界各角落在社會、政治、經濟不公正下「被迫遷移」的人們。有尼泊爾地震的災民，有來自伊朗、印度、牙買加、吉爾吉斯、納米比亞及斯里蘭卡等地，向英國尋求庇護的女性難民們，也有高雄港來自東南亞及非洲的跨國移工。他們唱著對愛的渴望、對分離的恐懼，而這些都是藝術家所欲傳達、人類最普世的傷感。本書透過圖像、蔡佳葳與策展人的對談紀錄及蔡佳葳針對不同計劃的個人筆記，作為她近期實踐的一部份。



Installation shot at *Charwei Tsai: Root of Desire* (2018)
TKG+, Taipei, Taiwan. Photo by Kun Han Lee

展場圖片「欲貪孰為本：蔡佳藏個展」，2018
台灣台北TKG+ 李昆翰攝





Installation shot at *Charwei Tsai: Root of Desire* (2018)
TKG+, Taipei, Taiwan. Photo by Kun Han Lee

展場圖片「欲食孰為本：蔡佳葳個展」，2018
台灣台北TKG+ 李昆翰攝



Hear Her Singing, 2017
HD video with color & sound, 16'28"
Installation shot at *Charwei Tsai: Root of Desire* (2018)
TKG+, Taipei, Taiwan. Photo by Kun Han Lee

《聽她歌唱》· 2017
高畫質彩色有聲錄像，16分28秒
展場圖片「欲食孰為本：蔡佳葳個展」，2018
台灣台北TKG+ 李昆翰攝

Ways of Being

by Tiffany Leung

Curator at Centre for Chinese Contemporary Art (CFCCA), Manchester, UK

Charwei Tsai's work often begins with an introspective journey but has a profound ability to put us in touch with the emotions and experiences of others. Grounded in the process of self-exploration, Tsai's practice is catalyzed by the fusing of spiritual development with artistic ideas. Her work consistently draws our attention to stories of individuals and communities that can offer insights into the universal human experience. This defining quality of her practice stems from a lifelong devotion to exploring human existence and our coexistence with nature, through the study of spiritual practices and Buddhist philosophical concepts. Tsai's practice has been deeply rooted in the concepts of impermanence and emptiness key to the popular scripture in Mahāyāna Buddhism, the Heart Sutra. While focusing on reflection and meditation, Tsai also uses these perspectives to address social, political and economic perplexities. Over the last decade she has continuously explored the intricate yet contested link between man and nature, using natural elements as both a metaphor and medium in her works. Recently she has increasingly engaged with marginalized communities and indigenous tribes, often examining the contradictions between rural tradition and urban life while exploring the injustices imposed upon them. In learning from their customs and resilience in the face of adversity, Tsai seeks to provide further insights into understanding human existence and ways for us to live with other beings.

Tsai's practice is multifaceted, visceral and deeply embedded in her perception of the world. Rooted in geographic, social and spiritual motifs, her extensive body of work comprises of writing, drawings, photography, film, sculptures and performance. Over the last decade she has provided us with an intimate reading of emotions and characteristics integral to the human experience - suffering, loss, adversity and more importantly hope, strength and resilience. Representations of these sentiments permeate through Tsai's work, along with exploration of nature and its relationship

to sustainability, tradition and ritual. A critical thread that prevails in all of her works is the profound emotional response and connection between communities, herself and the viewers. Partly based on research and partly cultivated by friendships, these collaborative projects demonstrate Tsai's virtuosity in connecting with people and communicating complex feelings.

In her recent solo exhibition, *Bulaubulau* at Centre for Chinese Contemporary Art in Manchester, UK, (12 October 2018 — 20 January 2019), Tsai presented a selection of new and existing works produced between 2012 and 2018. The exhibition traced Tsai's transition and development, bridging earlier works focused on her personal spiritual journey and newer projects investigating experience of indigenous communities. The earlier works featured included *Driftwood* (2012), the “*Lanyu*” photograph series (2012) and *Lanyu — Three Stories* (2012). Tsai visited Lanyu, a small pacific island southeast of Taiwan, to document a group of local Yami woman performing the hair dance, a shamanistic practice she recognized from old photographs. The practice consists of the rhythmical swinging of hair up and down to form waves sent out to ensure safe passage home of family at sea. While the ritual depicts the importance of compassion and sense of community within the Tao tribe, their experience is set against the backdrop of mistreatment and injustice imposed by the Taiwanese government. For over 30 years, the island has been used by the state-owned Taiwan Power Company for the annual dumping of around 45,000 barrels of radioactive waste, largely disrupting the natural habitat and the way of life of its citizen. This act provoked Tsai to work closer with these communities to reflect on the resulting social and humanitarian issues. *Lanyu — Three Stories* weaves together accounts of indigenous tradition and ritual, including Hair Dance, alongside reflections on the transient nature of human perception and concept of impermanence.

Also exhibited is *Bulaubulau* (2018), a newly-commissioned film in which Tsai takes on a different approach. The short film provides a study of an experimental school in the Bulaubulau tribe located in Yilan, Taiwan. The group recently reclaimed its ancestral land and revived its community. As a small but progressive community they have thrived on the idea of self-sustainability and an aim to integrate traditional tribal knowledge and land ethics with modern and practical skills. The film identifies the continued tension between man and nature, progression and tradition and offers a refreshing understanding of sustainability through environmental, economic and social integration.

Tsai's latest solo exhibition, *Root of Desire* at TKG⁺ in Taipei, Taiwan continues to reflect on spiritual truth, human existence and social injustice. Composed of new videos, drawings and installations, this body of work takes the Vimalakirti Sutra, a seminal Mahayana Buddhist text as an entry point. Recognized as one of the earliest spiritual texts recorded in Asia, the teachings of this text reject a mystical or mythological understanding of nature and unpick common dichotomies like nirvana and samsara, sickness and health, sacred and secular. Strikingly, this ancient Sutra sheds light on discussions of woman's rights with an emphasis on social equality.

The exhibition begins with an earlier work *Water Moon* (2017). A moving image of the moon is projected on fabric, presented as a physical manifestation of the classical Buddhist line “Like the moon's reflection on water”. This serves to challenge our tendency to hold on to our suffering and as a quiet but powerful metaphor to remind us of the impermanence of states of being, emotion and thought. In a new series of drawings, *The Goddess* (天女) (2018), Tsai inscribes a text from the Sutra onto drawings of a forest in which Vimalakirti answers the question: “How should a bodhisattva

regard all living beings?” This excerpt derives from a famous scene from the Sutra in which a Goddess performs a gender exchange between herself and a monk to illustrate equality between genders. The video installation, *Root of Desire* (2018), produced in collaboration with filmmaker Khoroldorj Choijoovanchig, brings together motifs recognizable across Tsai's practice to present a personal journey through a vast desert landscape in search of desire and its various manifestations. Inspired by a conversation on the root of desire between Vimalakirti and Manjusri from the Vimalakirti Sutra, it begins in a vast landscape in the Gobi Desert. The artist enters the frame and inscribes the conversation by heart on the sand. Rays of light radiate through the characters and slowly uncover a stainless mirror buried underneath. The scene is overlaid with projections of endless deserts and a figure who appears to be deeply lost from within. Finally, the artist finishes writing and the wind disperses the sand back into the earth as the text disintegrates.

Reflecting Tsai's interests in both personal spiritual journey and understanding of rituals and customs in contested environments, the exhibition ends on three video installations based on singing. *Songs of Chuchepati Camp, Nepel* (2017), *Hear Her Singing* (2017), and *Songs of Kaohsiung Migrant Workers* (2018) where people from all over the world who have faced displacement as a result of social, political, and economical injustice tell their stories through songs. Various songs expressing universal sentiments of the desire for love and the fear for separation are sang here by earthquake victims from Nepal; women asylum seekers detained in the UK and migrant sea workers in Kaohsiung.

Integral to Tsai's practice is the cultivation of wisdom and compassion, in recognizing the existence of a force bigger than our egos and differences, in de-mystifying

indigenous knowledge and customs and embracing the transient nature of human perception. Through years of introspection and engagement with community groups around the world, her works provide multiple perspectives on spiritual practices, human connections and the intricate link between man and nature. Likewise *Root of Desire* is a gentle but powerful experience for its viewers, the exhibition explores the essence of human existence and understanding of interconnectedness among all sentient beings, yet it also serves as a humbling reminder of the impermanence of man and the comings and goings of all life, emotions and thoughts.

存在的方式

文 / Tiffany Leung

英國曼徹斯特當代華人藝術中心策展人

蔡佳葳的作品常始於內省，卻也能深刻地讓人們觸及他人的情緒和體驗，她的實踐以自我探索過程為基礎，結合心靈發展和藝術思維，藉由作品呈現個人或群體的故事，進而反映普世體驗。這項實踐特質源於畢生探索人類存在和自然共存，並研究精神實踐和佛教哲學，作品著重於大乘佛教般若心經裡的空與無常，透過反思與冥想，回應社會、政治和經濟迷惘。過去十年間，她不斷追尋人與自然之間複雜又激烈的關聯，自然元素在作品裡既是隱喻、也是媒介；近期投入社會邊緣族群和原民部落，檢視鄉村傳統與都市生活的矛盾，同時突顯社會不公。她學習當地習俗，以及面對困境下的人生堅韌，試圖進一步瞭解人類存在，以及如何與其他生命並存。

她的實踐面向多元、源於內在，反映她對世界的觀感，作品涵蓋地理、社會及精神主題，表現形式包括書寫、繪畫、攝影、錄像、雕塑和行為藝術，過去十年間，她帶領觀眾近距離閱讀各種攸關人類體驗的情緒和特質，包括苦痛、失去、困境，卻也有希望、力量和韌性。作品裡不時可見此種感受，同時探索自然及其與永續、傳統及儀式的關係；不變的是，作品裡總在回應與連結群體、藝術家本身和觀眾，合作計畫以研究和友誼為根基，展現蔡佳葳連結彼此和傳達複雜感受的能力。

近期在英國曼徹斯特華人當代藝術中心的個展「Bulaubulau」（2018年10月至2019年1月）中，她呈現2012年至2018年的新舊作品，可追索藝術家自身的發展與轉變，從早期著重個人精神旅程，到近期踏查原民族群體驗。展出的早期作品包括《漂流木》（2012）、「蘭嶼」攝影系列（2012）和《蘭嶼—三個故事》（2012），她前往台灣東南部小島蘭嶼，記錄曾在舊照片上看過的女性甩髮舞，以上下規律甩動頭髮成浪，確保出海捕魚的家人能平安返航。雖然儀式在達悟族內強調慈悲與團結，他們卻長期遭受台灣政府不公對待，三十多年來，國營台電公司每年在此堆放約4.5萬桶核廢料，嚴重破壞自然棲地與人民生

活，蔡佳葳因此與當地社區密切合作，反思後續的社會及人道議題。《蘭嶼—三個故事》交織甩髮舞等原民傳統及儀式，並思考人類觀感和無常。

展場內亦包括委託錄像新作《不老部落》（2018），採取另一種策略，短片內研究位於宜蘭Bulaubulau部落的實驗學校，該團體近期拿回傳統領域後，復振當地社區，這個社區小而進步，強調自給自足，希望結合傳統部落知識、土地倫理、現代實用技能，短片中呈現人與自然、進步與傳統的持續緊繃關係，並透過環境、經濟、社會整合，以新的方式理解永續。

蔡佳葳在台北TKG+最新個展「欲貪孰為本」中，持續反思精神真實、人類存在與社會不公，作品包括錄像、繪畫和裝置，以佛教維摩詰經為起點，這部亞洲早期宗教經文拒絕以神秘觀點理解自然，並拆解常見的二元，如極樂與輪迴、病疾與健康、宗教與世俗。這部經典更提及女權，強調社會公平。

展覽一開始呈現先前作品《水月》（2017），月球錄像投射在織品上，如佛教經文裡描述明月映照於水，挑戰人們總著眼於個人苦痛，透過靜謐又強大的隱喻，提及人們存在、情緒和思想的無常。在新的「天女」（2018）繪畫系列中，蔡佳葳將經文疊加於森林場景，維摩詰在此回答「菩薩如何看待眾生？」。這幅場景取自佛經著名故事，其中菩薩和一名僧侶交換性別，以突顯性別平等。錄像裝置《欲貪孰為本》（2018）與導演Khoroldorj Choijoovanchig合作，擷取蔡佳葳作品內的主題，轉化為個人穿越廣闊沙漠場景，尋找欲望及各種表現，作品靈感源於維摩詰經裡，維摩詰和文殊菩薩對欲望根源的對話，從戈壁沙漠的無盡風景開始，藝術家入鏡，在沙漠中背誦經文裡的對話，光線穿越角色，逐漸揭露埋沒沙中的不鏽鋼鏡，疊加的畫面裡有無窮無盡的沙漠，還有似乎內在迷失的人物。最後藝術家書寫完成，風吹散了沙，回歸大地，文字散佚。

蔡佳葳的興趣包括個人精神旅程，以及在爭議性環境裡認識儀式和習俗，展覽最終呈現三件以歌唱為基礎的錄像裝置：《尼泊爾奇翠巴蒂地震災民營之歌》（2017）、《聽她歌唱》（2017）及《高雄港漁工之歌》（2018），世界各地民眾常因為社會、政治、經濟不公而失根，他們透過歌曲訴說故事，不同歌曲均描述對愛的渴望、對分離的恐懼，主角包括尼泊爾的地震災民、在英國尋求庇護卻遭拘留的女子、在高雄的海上移工。

她的實踐裡充滿智慧與慈悲，認知到某些力量超越自我或差異，拆解神秘的原民知識和習慣，並接受人類觀感的無常，經過多年反思，並與世界各地族群互動，她的作品提供多樣視角，認識精神實踐、人性連結，以及人與自然的微妙連結。「欲貪孰為本」對觀眾而言，是場溫柔而強大的體驗，探究人類存在的本質，並認識所有生靈之間的相互連結，同時謙卑地提醒人的無常，以及所有生命、情感和思想不斷來去。

Water Moon

In *Water Moon*, an image of the moon appears set against the sounds of the evening. Then a finger enters the picture and it is revealed to be a reflection on a pool of water. The image of the moon reflected in this way is a metaphor that is commonly found in classical Buddhist texts to describe the nature of emptiness. What we perceive as an unchanging state of reality is in fact a composite of various phenomenon that will eventually disintegrate. Intellectually, this perspective is not difficult to comprehend. However, we cannot help but to cling onto fleeting thoughts and emotions as a permanent state of being, prolonging and perpetuating more pain and suffering.

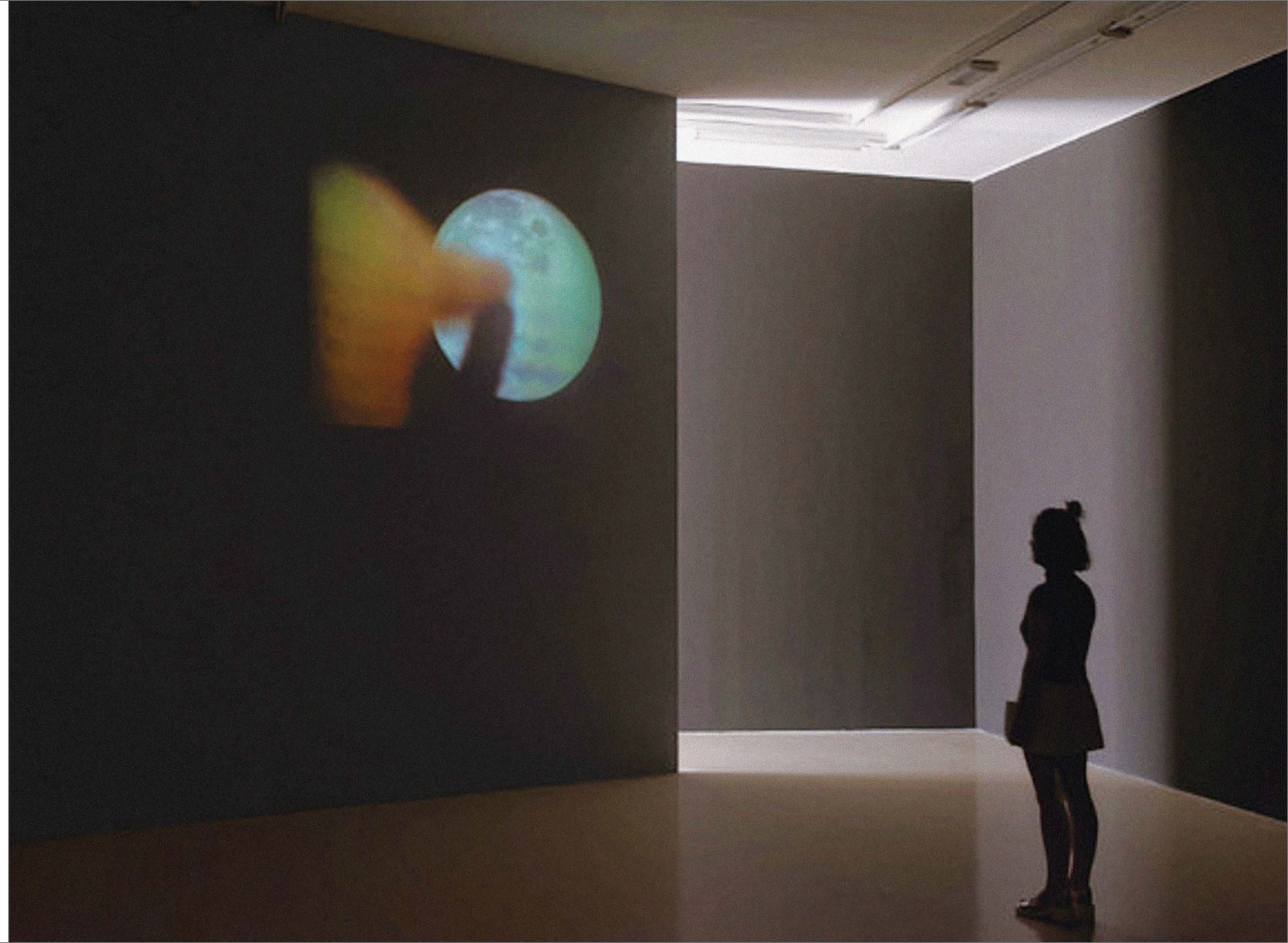
水月

當觀者望著《水月》裡的一輪明月，聽著夜幕時分的樂音時，一根手指緩緩進入畫面，輕觸了明月，於是頓然明白，那月亮竟是映在水池中的倒影。佛學經典中常以「如水中月」譬喻空的道理。眾生所見恆常不變的實相，本質上乃集萬事萬物、一切現象之大成，終將歸於幻滅。雖然這種觀點從智識與經驗層面上不難領悟，我們仍不免依戀浮光掠影的思緒和情感，甘願將其視為恆久，更多苦痛與磨難因而拖延駐留。



Water Moon, 2017
Video with color & sound, 40"
Installation shot at *Water Moon* (2017)
Institute of Contemporary Art (IAC),
Villeurbanne/Rhône-Alpes, France. Photo by Blaise Adilon

《水月》，2017
彩色有聲錄像，40 秒
展場圖片「水月」，2017
法國維勒班當代藝術機構 Blaise Adilon 攝





Root of Desire, 2018
HD video with color & sound, 7'8"
A collaboration with Khoroldorj Choijoovanchig
Commissioned by UCLA Confucius Institute for
Dunhuang Projected
China Onscreen Biennial, 2018

《欲貪孰為本》，2018
高畫質彩色有聲錄像，7分8秒
與Khoroldorj Choijoovanchig共同創作
洛杉磯加州大學孔子學院委託製作
參與2018銀幕中國雙年展「影像敦煌」主題單元

Root of Desire

Mañjuśrī: What is the root of desire and attachment?

Vimalakīrti: Unreal construction is the root of desire.

Mañjuśrī: What is the root of unreal construction?

Vimalakīrti: False concept is its root.

Mañjuśrī: What is the root of false concept?

Vimalakīrti: Baselessness.

Mañjuśrī: What is the root of baselessness?

Vimalakīrti: Mañjuśrī, when something is baseless, how can it have any root?

Therefore, all things stand on the root which is baseless.

The discourse on the root of desire between Vimalakīrti and Mañjuśrī from the renowned Buddhist text, Vimalakīrti Sutra, inspired me to make this work. It begins in a vast landscape of the Mongolian region of the Gobi Desert. Nothing seems to be alive here except for the elements of fire from the sun, the wind and the earth. I entered the frame and inscribe the conversation by heart on the sand. Rays of light radiate through the negative space of each character and slowly uncovers a stainless mirror buried underneath. The scene is overlaid with projections of endless deserts and a figure who appears to be deeply lost from within. When the artist finishes writing and the wind disperses the sand back into the earth and the text disintegrates. The film ends with flower petals thrown into the air in joy as the now empty mirrored surface reveals an open sky.

欲貪孰為本

文殊師利菩薩問：欲貪孰為本？

維摩詰答：虛妄分別為本。

又問：虛妄分別孰為本？

答曰：顛倒想為本。

又問：顛倒想孰為本？

答曰：無住為本。

又問：無住孰為本？

答曰：無住則無本。文殊利師！從無住本，立一切法。

佛學經典《維摩詰經》中，一段文殊利師與維摩詰之間由「欲貪孰為本」引出一來一往的答辯，觸發了這部短片的構思。影片一開場是蒙古戈壁沙漠那廣袤無邊的大漠風景，浩浩沙海看似了無生，除了日風大地所生的火。接著藝術家進入畫面，開始在沙地上默寫上述對話。光線從每個字凹陷部分往外穿射，埋在沙裡的不鏽鋼鏡子漸漸露出，伴隨著綿延無盡的沙漠和一個茫然自失的身影，一幕幕層層交疊。最後藝術家謄畢經文，但所書文字也消融在被風吹散的黃沙中，影片趨近尾聲之際，喜悅的花瓣被拋向半空中，此時已無一物的鏡面上，映著晴朗的天空。

The Goddess series

“The Goddess” is a series of drawings of trees, on which I write excerpts from the chapter in Vimalakirti Sutra where a sex change inspires a debate on gender equality take place between a monk and a goddess. This is the first time in recorded history in Asia where women’s rights are emphasized in a religious text in a way that remains radical.

「天女」系列

「天女」系列包含多幅以樹為主題的繪畫。我在畫作上謄寫《維摩詰經》中記載天女和舍利弗性別交換，以及兩者辯答一切諸法非男非女，無有高下均是平等的篇章。該篇章是亞洲地區的史料記載上，首次在宗教文本中以激進的語調表述女權。

*The Goddess — Neither Constructional Thought
Nor Discrimination, 2018*
Watercolor & ink on rice paper, 97×181cm

《天女—結習盡者華不著也》· 2018
水彩、墨水、宣紙· 97×181公分





The Goddess — Non-Duality, 2018
Watercolor & ink on rice paper, 194×130cm

《天女—無所分別》· 2018
水彩、墨水、宣紙 · 194×130 公分



The Goddess — Neither Internal Nor External, 2018
Watercolor & ink on rice paper, 137×91cm

《天女—不內不外在兩間》· 2018
水彩、墨水、宣紙 · 137×91 公分



The Goddess — Wisdom of Silence, 2018
Watercolor & ink on rice paper, 194×132cm

《天女—大智而默》· 2018
水彩、墨水、宣紙 · 194×132 公分



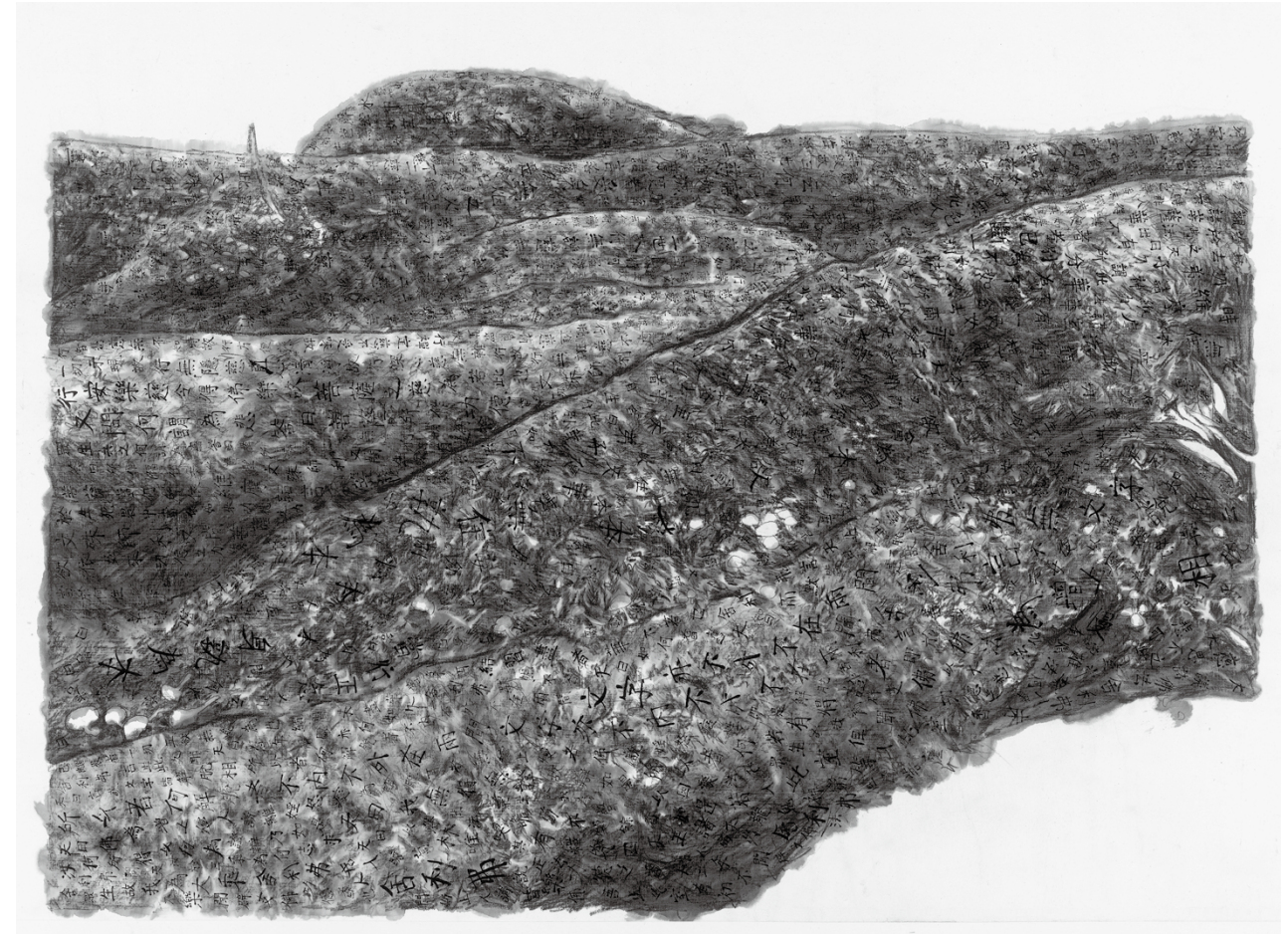
The Goddess — Why Shake off the Flowers?, 2018
Watercolor & ink on rice paper, 117×89cm

《天女—何故去華？》· 2018
水彩、墨水、宣紙 · 117×89 公分



The Goddess — Neither Here Nor Not Here, 2018
Detail

《天女—無在無不在》· 2018



The Goddess — Neither Here Nor Not Here, 2018
Watercolor & ink on rice paper. 93×125cm

《天女—無在無不在》· 2018

水彩、墨水、宣紙· 93×125公分

Charwei Tsai interviewed by Stephanie Rosenthal

For *Hear Her Singing*, a project commissioned by
Hayward Gallery, London, UK
June 2017

Stephanie Rosenthal
Director, Martin-Gropius-Bau Museum, Berlin
Former Chief Curator, Hayward Gallery, London

SR: Our invitation to realize a new work was very open, but had the remit of engaging with people who maybe aren't able to come to the Southbank Centre. I always appreciated the quiet but powerful way your work engages with different belief structures and cultures. In the past you have worked with people to realize your writing projects, but *Hear Her Singing* takes a very different approach. How did you become interested in engaging with communities?

CT: I first started working with communities when I was filming an indigenous tribe on a remote island Lanyu (Orchid Island) in Taiwan in 2012. It was my curiosity in their practice of shamanism that led me to observe them through the process of filming. After spending more time on the island and getting to know the local people, I began to learn about the island's social and environmental issues related to how the government stores nuclear waste on the island. These discussions eventually became a part of the work.

My most recent project working with a community took place at the earthquake camps in Nepal. My initial interest in visiting Nepal was actually to meet a Tibetan yogi. He is known for teaching through spontaneously singing his songs of spiritual realizations. He was already very senior when we met and I was able to witness someone who is the embodiment of his teachings. After our meeting, I became interested in the ways in which people make spiritual connections through singing. This experience led me to the video work *Songs of Chuchepati, Nepal* where I filmed earthquake victims in a makeshift camp singing songs that expressed their current state of mind. It became the main source of inspiration for our current project.

SR: Could you describe the project and its complexity?

CT: Working with Southbank Centre in London has been very different from my past experiences of working in Asia with local communities on my own. When I proposed to film asylum seekers in the UK singing, Southbank Centre connected me to a charity group Music in Detention which has been running music workshops inside immigration detention centers throughout the UK for over a decade. We ended up conducting workshops together for this project inside Yarl's Wood Immigration Removal Centre in Bedford.

We invited expert music therapist Phoebe Cave and musician Vanessa Lucas-Smith to lead vocal workshops which encouraged the detainees to express their emotions through singing. As we were not allowed to bring a camera inside the detention center, we made audio recordings of these songs. Besides telephone calls, this was the only opportunity the detainees had to have their voices heard in the outside world.

I was also introduced to another group of women from Women for Refugee Women who campaign for the rights of detained immigrants and asylum seekers. Many of the women in this group have been detained in the past and could relate to the hardship of this process. We ran vocal workshops with them as well and recorded messages and songs of encouragement to play back at Yarl's Wood. It was a way to let them know that their voices are being heard and understood by people who have shared a similar journey. As a part of this project, the Women for Refugee Women will sing songs that were taught by the detainees at Yarl's Wood at a public event and will invite people to join in.

SR: One of the strongest aspects of the project for me personally is the way you are projecting these unheard voices into the world. For you, it wasn't at all about working

with professional singers, but quite the opposite. You wanted people to connect deeply through songs which have a connection to the past or show hope for the future. Starting from this point, how do you feel the work developed?

CT: Yes, I was not interested in the technical singing skills of the women. The language was not an issue either. I was most interested in how we make meaningful connections with one another through the raw emotions that are expressed through songs. It is a way to understand each other's suffering beyond verbal communication. This process was especially powerful at Yarl's Wood, as most of the detainees did not share a common language.

SR: How did you experience the different phases of your project?

CT: The plight of asylum seekers and migrant workers around the world is not just an issue in the UK or a political issue, but a humanitarian one. Most of us don't understand what it means to be stateless and detained indefinitely without committing any crimes. However, we can relate to the basic emotions of sorrow and despair by listening to their songs. Hopefully, it is from this starting point, the desire to relieve others from their suffering that a beneficial approach is taken. It could begin from the guards being more sensitive to the way they treat the detainees, or from journalists who actively raise this issue which is often hidden from the public eye. Eventually, through heightened awareness, we will be able to influence the policymakers who are otherwise so distant from these immediate situations.

SR: You mentioned several times during the project, how much it meant for you to be able to meet the women in Yarl's Wood. What did you learn from the project?

CT: During the conceptualizing phase of this project, my motivation for the project was to somehow contribute something positive to the situation of the detainees and asylum seekers. However, soon after meeting the two groups of women as well as the workshop leaders, I felt like I had a lot to learn from their life experiences. Their strength and resilience were so powerful. At Yarl's Wood I met a detainee from Sri Lanka who was less concerned about her own situation and paperwork and was instead trying to help us with our workshop and to gather the participants. She also mentioned that after she leaves Yarl's Wood, she would like to help the people who are still inside. Another participant from Women for Refugee Women became emotional while she was singing her song. Then she bravely finished her song when someone from the group encouraged her to be strong for the others who are also suffering.

SR: The site-specific aspect of the installation at the Royal Festival Hall is really special. It is beautiful that you have found different ways to film and present the videos of the women in each location, which also makes each work very personal. What was your approach here?

CT: Filming each woman in the area where the videos are presented is a way which emphasizes their presence in our immediate environment. Southbank Centre is where the drama group from Women for Refugee Women meet every Saturday.

They leave their domestic environments and gather there to support each other as a community. After spending more time with the group, I got to know them a little more individually. Therefore, I placed videos of the shy women in areas that are more intimate, those who are more confident on large monitors in the lobby area, and the group songs as projections in the ballroom.

SR: You realized the work with the filmmaker Tsering Tashi Gyalthang. How long have you been collaborating with him and what has been the nature of your collaborations?

CT: Before working with Tsering, my work mostly took place in nature and in solitude. I am more of an introvert by nature. I rarely included manmade objects, buildings or even people in my work. I created my own little universe without much consideration for the audience's experience. In contrast, Tsering was born and raised in a tightly knit Tibetan refugee community in India. This experience has shaped the way he considers people in his work. There is a deep sense of compassion in the way he treats the characters in his short films. Since working with him in 2012, I have started to look at broader social issues and have been working more with specific communities in my projects.

SR: What did this work open up for you and what do you think the future will bring in relation to works which engage with communities?

CT: One major project that I would like to develop is to run workshops at Tibetan Children's Village in Dharamsala in India that encourages creative thinking for the local youth community. I hope to invite people who work in the creative fields to mentor local students. It is a long-term plan and with my family, we have started by raising sponsorship for over 40 students. It will be yet another completely different environment to work in, but I hope to develop our own methodology with the experiences that we have accumulated so far.

斯蒂芬妮·羅森塔爾 訪談蔡佳蕤的紀錄

倫敦海沃德畫廊

委託計劃《聽她歌唱》

2017年6月

斯蒂芬妮·羅森塔爾

德國柏林馬丁—格羅皮烏斯博物館館長

倫敦海沃德畫廊前首席策展人

羅森塔爾: 本次委託要求相當開闊，只希望讓平常無法前來南岸藝術中心的民眾參與，我一直很欣賞妳的作品平靜但有力量，能與不同信仰結構和文化互動，過去妳曾在書寫計畫與人合作，但這次《聽她歌唱》的策略相當不同，妳為何想與社區互動？

蔡佳蕤: 2012年時，我到蘭嶼拍攝原民部落時，初次與社區合作，起初是對島上的巫術習俗好奇，所以藉由攝影觀察，後來慢慢深入認識島上居民，開始接觸島上的政治、社會與環境議題，比如政府如何在島上儲存核廢料等，這些討論也融入作品。

近期社區參與計畫是在尼泊爾地震災民營，造訪尼泊爾時，原本是為造訪知名藏族瑜伽士，他以教學同時吟唱精神領悟歌曲聞名，見面時雖然他已年邁，仍可看出他對各種教誨身體力行，我也因此對唱歌建立精神聯結的方式感到好奇，繼而創作錄像作品《尼泊爾奇翠巴蒂地震災民營之歌》，拍攝災民在臨時營地歌唱表達心境，成為我們當前計劃的主要靈感來源。

羅森塔爾: 請簡述本次計畫及其複雜性。

蔡佳蕤: 此次與倫敦南岸藝術中心合作，和我過去自己在亞洲與當地社區合作的經驗截然不同，當我提議在英國拍攝尋求庇護者的歌聲時，南岸藝術中心將我引薦給慈善組織「拘留中的樂音」，該組織已經在英國各地的移民拘留中心裡，舉辦了十多年的音樂工作坊，最後選擇在亞爾斯伍德移民事務中心一起舉辦工作坊。

我們邀請了專業音樂治療師菲尼·凱夫和音樂家凡妮莎·盧卡斯—史密斯來帶領聲音工作坊，鼓勵被拘留者透過歌聲傳達情感，由於在拘留中心內不准

攜帶攝影機，因此改用歌曲錄音，除了電話，這是拘留者對外傳遞聲音的唯一機會。

我後來認識由女性組成的「為女性難民而戰的女性」，她們為拘留移民與尋求庇護者爭取權益，許多成員過去也曾遭拘留，格外能體會其中困境，我們也為她們舉辦聲音工作坊，錄製激勵人心的歌曲和訊息，在亞爾斯伍德移民事務中心播放，藉此讓她們明白，聽眾也曾有類似經驗。「為女性難民而戰的女性」成員將在公開活動中，唱出由亞爾斯伍德移民事務中心被拘留者教授的歌曲，並邀請大家一同加入。

羅森塔爾：我認為這個計畫最具力量之處，在於讓外界聽見過往聽不到的聲音，重點完全不是與專業歌手合作，而是素人，妳希望人們透過歌曲深刻相連，內容不僅連接過去，也展現對未來的希望。就這一點來說，妳對作品有何感想？

蔡佳葳：我的確對婦女的演唱技巧不感興趣，語言也不是我關注的重點。我最感興趣的是如何透過歌聲表達原始情感，並與彼此建立有意義的聯繫，若想跳脫語言溝通，這種方式能瞭解彼此苦痛，這項過程在亞爾斯伍德移民事務中心特別有力量，因為大多數被拘留者都沒有共同語言。

羅森塔爾：妳對計畫各階段有何體驗？

蔡佳葳：世界各地尋求庇護者和移工面臨的困境，並不僅限於英國，也不只是政治議題，更涉及人道，多數人無法理解何謂無國籍，又為何未曾犯罪，卻會遭到無限期拘禁，但我們都能透過聆聽歌曲，明白悲痛、絕望等基本情緒，我們希望以此為起點，為了減輕他人的痛苦，而採取更有利的策略。

例如警衛能更謹慎對待受拘留者，或記者能積極報導這項大眾不常聽聞的議題，最終提高大眾意識，影響與這項議題距離遙遠的政策制定者。

羅森塔爾：妳在計畫期間曾多次提及，能見到亞爾斯伍德移民事務中心中的女性，對妳而言意義深遠，妳從這項計畫中學到什麼？

蔡佳葳：在計畫發想階段，我希望幫助被拘留者和尋求庇護者，但見過兩個女性團體和工作坊領導人後，我覺得他們的人生體驗很值得我學習，他們的力量和韌性如此強大。我在亞爾斯伍德移民事務中心遇到來自斯里蘭卡的被拘留者，相較於個人處境和行政作業，她更想幫助我們舉辦工作坊，並募集參與者，她也曾提及離開亞爾斯伍德移民事務中心後，想繼續幫助受困者。「為女性難民而戰的女性」的另一位參與者在歌唱時情緒激昂，後來團體成員鼓勵她為了受苦者要更加堅強，才讓她勇敢唱完整首歌。

羅森塔爾：在皇家節日音樂廳現地製作的裝置非常特殊。妳找到不同方式，在各個地點拍攝及呈現女性錄像，成果顯得相當切身，也很動人，妳運用了什麼方法？

蔡佳葳：在每個週六，由「為女性難民而戰的女性」組成的戲劇小組都會在南岸藝術中心聚會。我們特別在皇家節日音樂廳的展陳地點錄製，突顯她們存在於你我週遭環境中。

她們出門參與聚會、彼此支持，我花了一段時間後，更加認識每位成員，於是將生性害羞女子拍攝的影片，設置在較私密的區域；較有自信者的影片，則選在大廳播放，也選用較大螢幕，合唱曲則在宴會廳放映。

羅森塔爾：妳與導演慈仁建塘一起完成這件作品，兩位曾合作多久？如何合作？

蔡佳葳：我的個性比較內向，在跟慈仁合作之前，我的作品主要在大自然中獨自進行，鮮少出現人造物件、建築或人物，我創造個人小宇宙時，鮮少考量觀眾體驗。反觀慈仁從小在印度一個關係緊密的西藏難民社區長大，影響他如何考量作品裡的人，對於短片中的人物，他滿懷同理心。自2012年與他合作以來，我開始關注更廣泛的社會問題，並在我的計劃中與特定社區合作。

羅森塔爾：這項計畫如何拓展妳的視野？妳未來將如何連結作品與社區？

蔡佳葳：我想發展的一個主要計劃，是為印度達蘭薩拉(Dharamsala)的藏族兒童村舉辦工作坊，我希望邀請在創意領域工作的人來指導當地學生，鼓勵當地社區青少年培養創意思考。這是一項長期計劃，我和家人已找到資源贊助四十多位學生，這個工作環境將完全不同，但希望藉由目前為止積累的經驗來發展自己的方法。

Songs of Chuchepati Camp, Nepal

We visited Chuchepati Camp for the earthquake victims in Kathmandu. After spending some time at the camp we decided to record songs sung by the victims from all walks of life, expressing their current state of mind. Some sang traditional Nepali folk songs while others improvised their life stories. The project looks to connect people with one another on a basic human level transcending social, economic, cultural and religious differences. Emphasizing on common values and the simplest of human desires – to be free from suffering – the project eschews political rhetoric to share and give visibility to the personal experiences of those seeking refuge.

尼泊爾奇翠巴蒂地震災民營之歌

我們造訪了加德滿都的奇翠巴蒂地震災民營，在那裡待了一段時日後，決定把來自當地社會各階層的災民所唱的歌錄下來。那些歌曲道出了他們現下的心境—有些人吟唱尼泊爾傳統民謠，有些人則是將自己的一生境遇編成歌。這件計畫盼能在人的本性上，超越社會、經濟、文化、宗教的差異性，將眾人串聯起來。作品彰顯人類的共同價值和免於苦難這個最單純的欲求，無涉政治，把尋求庇護那些人們的生命故事分享並揭櫫於世人眼前。

Songs of Chuchepati Camp, Nepal, 2017
HD video with color & sound, 17'3"
A collaboration with Tsering Tashi Gyalthang

《尼泊爾奇翠巴蒂地震災民營之歌》，2017
高畫質彩色有聲錄像，17分3秒
與慈仁建塘共同創作

I suffered like a street dog.



Songs of Chuchepati Camp, Nepal, 2017
 HD video with color & sound, 17'3"
 Installation shot at *As it is* (2017)
 Galerie Mor Charpentier, Paris, France

《尼泊爾奇翠巴蒂地震災民營之歌》，2017
 高畫質彩色有聲錄像，17分3秒
 展場圖片「就是如此」，2017
 法國巴黎 Galerie Mor Charpentier





Hear Her Singing, 2017
HD video with color & sound, 16'28"
A collaboration with Tsering Tashi Gyalthang
Commissioned by Hayward Gallery, Southbank Centre,
London, UK
With support from the Ministry of Culture, Taiwan

《聽她歌唱》· 2017
高畫質彩色有聲錄像· 16分28秒
與慈仁建塘共同創作
英國倫敦南岸藝術中心海沃德美術館委託製作
中華民國文化部贊助

Hear Her Singing

Hear Her Singing is a project where the universal nature of singing was used to create a platform for refugees and asylum seekers currently living or detained in the UK. In a series of film video installations at Southbank Centre, the work presents multiple voices of struggle, resistance and hope.

This project was developed with the charities Bedford Music in Detention and Women for Refugee Women. Working closely with each organization and vocal leader Phoene Cave, *Hear Her Singing* began with a series of vocal workshops with women at Yarls Wood Immigration Removal Centre in Bedfordshire and the Women for Refugee Women drama group who meet every Saturday at Southbank Centre. Drawing on the foundations of care and solidarity between the participants, the vocal workshops enabled the groups to sing and send messages to each other via audio recordings, creating a point of exchange for women who have experienced similar journeys.

Following the workshops, we invited the Women for Refugee Women drama group to sing their chosen songs to camera as dedications to the struggle of women in Yarls Wood and beyond. These personal and powerful songs include religious, political and pop songs as well as original material. Performed and filmed in various locations around the Royal Festival Hall, *Hear Her Singing* created a presence for the women's voices across the site and invited visitors to stop and listen where they are encountered.

聽她歌唱

《聽她歌唱》藉歌唱的普世性，為目前生活或滯留英國的難民和尋求庇護的人們創造一個平台。作品透過在南岸藝術中心展出的數件錄像裝置，展現各種傳達出為生命奮鬥的韌性和對未來憧憬的聲音。

此計畫是與貝德福德的「拘留中的樂音」和「為女性難民而戰的女性」等英國公益團體共同發想。在與這些組織和聲音指導員菲尼·凱夫密切合作的過程中，著手規劃了一系列歌唱工作坊，邀請每周六都會在南岸藝術中心聚會的貝德福德郡的亞爾斯伍德移民事務中心和「為女性難民而戰的女性」戲劇組的婦女們一同參與。她們之間的彼此關懷和相互支持，是每場歌唱工作坊的堅實基礎。在工作坊中，這些團體不但能為彼此獻唱，並可透過錄音的方式，相互傳遞訊息，為同是天涯淪落人的流離婦女們創造一個交匯點。

繼工作坊後，「為女性難民而戰的女性」戲劇組受邀在攝影機前，演唱她們的各自挑選的歌曲，獻給在亞爾斯伍德移民事務中心和世界每個角落的受難女性。一首首具個人意義，令人動容的歌曲中，有些是聖歌，有些具政治意涵，也有流行歌曲，甚至是原創曲。作品演出及拍攝地點選在皇家節日大廳周圍的幾處場所，整個空間無不都被那些女性的歌聲感染穿透，因緣際會而來的觀者也都不禁駐足聆聽。

Words from the participants of
Women for Refugee Women

“It is so enjoyable and inspires us to see that we have some talent. I feel good to know that I have the capacity to sing and add hope to the lives of other people.” — Maria

“For me, as an individual, singing emotionally repairs me and plants the seeds of joy and gladness in me. I express myself and I feel it is helping my soul, spirit and my body. When I express the meaning of the song, I feel repaired. And for me, I feel young! There is no more sadness - just joy and gladness! I feel like dancing, and so you see it makes me happy!” — Elizabeth

“It was so emotional and sensational. The first time I went I felt so emotional that I broke down and cried for the torture and violence that the women detained inside Yarl’s Wood have suffered. It really affected me and touched my heart because of the past violence and abuse that we have all experienced. The group was really there for me and it felt good to do this.” — Salomy

「為女性難民而戰的女性」
參與者心聲

「過程很愉快，也很高興發掘自己的才華，知道自己能夠歌唱，並為他人的生命增添希望，讓我非常開心。」—瑪麗亞

「演唱的情緒對我有療癒力量，也在我心中種下快樂的種子，藉由表現自我而幫助我的身心靈，當我表達歌曲的意涵，不僅獲得療癒，更覺得年輕，不再悲傷，只有愉悅，就像舞蹈一樣，能有觀眾也令我開心。」—伊麗莎白

「過程令人情緒激動，初次參加時，因為情緒洶湧，讓我忍不住崩潰，為受拘留女性經歷的虐待和暴力哭泣，過程真正影響與觸動了我，因為我們都曾遭遇暴力對待，這個團體一路陪著我，很高興能夠參與。」—莎洛米



Hear Her Singing, 2017
Stills from the video

《聽她歌唱》，2017
錄像擷圖

Words from Women for Refugee Women

“Women for Refugee Women is a small charity which tries to ensure that women and children who are seeking safety in the UK are treated with justice and dignity. We believe that the voices of refugee women need to be heard.

We provide a welcoming and supportive space in London in which friendships across cultures can blossom. As part of our work, we host weekly English lessons, advice sessions, yoga and lunches cooked by one of the women in our network. We also support an active and committed drama group, which meets weekly and is currently hosted at the Southbank Centre.

We were delighted that members of this drama group were able to participate in this arts project, ‘Hear Her Singing’, as this provided a great opportunity for refugee women to express themselves through song. The making of this project included workshops which were emotional and challenging, but often joyful.

Many of the women who participated in this project have themselves been detained in Yarl’s Wood, and they know only too well the isolation and trauma that are a result of the UK’s detention policies.

The exhibition displays the strength and love of the women involved as they sing for their asylum-seeking sisters who are currently in detention.

The women in our network continually support one another through their recovery from past trauma and through the challenges of the UK asylum system. This opportunity for further exchange of hope and solidarity with the women detained inside Yarl’s Wood has been meaningful for all of us. For more information about our work and about our campaign against detention, please visit our website.

We’d like to thank Charwei Tsai, the Southbank Centre and all involved in producing ‘Hear Her Singing’ which shares the beautiful voices and songs of women who are seeking safety in the UK. Their courage and creativity are an inspiration for all of us.”

Women for Refugee Women
www.refugeewomen.co.uk



「為女性難民而戰的女性」的感想

「『為女性難民而戰的女性』是小型慈善單位，努力確保當婦孺在英國尋求安全庇護時，所受待遇能符合公義與尊嚴，我們相信難民女性的聲音不該埋沒。

我們在倫敦提供開放與支持的空間，促進跨文化的友誼萌芽，每週舉辦英語課程、諮商活動、瑜珈，並由成員女性籌辦午餐會，也組織各種戲劇活動，目前每週在南岸藝術中心聚會。

很高興戲劇小組成員能參加《聽她歌唱》藝術計畫，讓難民女性有機會透過歌曲表達自我，計畫內的工作坊充滿情緒和挑戰，卻也常令人快樂。

許多參與者過去也曾在亞爾斯伍德拘留，非常清楚英國政策造成的孤立與創傷，這場展覽展現女性參與者的力量和愛，為尋求庇護而受拘留的女性而唱。

我們的成員在逐漸修補過往創傷時彼此支持，一步步克服英國庇護體系的障礙，能夠有機會向亞爾斯伍德移民事務中心的女性表達希望和團結，對所有人都別具意義。若想進一步瞭解我們如何反抗拘留制度，請瀏覽組織網站。

感謝蔡佳蕙、南岸藝術中心及《聽她歌唱》所有製作人員，讓這些在英國尋求安全的女性，能夠展現美麗的歌聲和歌曲。」

「為女性難民而戰的女性」
www.refugeewomen.co.uk

“An emotional release through artistic expression in which detainees voices are heard near and far through community exchange projects in all music led art forms.”

Jih -Wen Yeh
Producer
Bedford Music in Detention

「透過藝術表達釋放情緒，透過音樂藝術形式和社群交流計畫，傳達受拘留者的心聲。」

Jih -Wen Yeh
製片人
貝德福德「拘留中的樂音」



Hear Her Singing, 2017
HD video with color& sound, 16'28"
Installation shot at *Hear Her Singing* (2017)
Hayward Gallery, London, UK. Photo by Amas Amat Amo

《聽她歌唱》・2017
高畫質彩色有聲錄像・16分28秒
展場圖片「聽她歌唱」・2017
英國倫敦海沃德美術館 Amas Amat Amo 攝

Words from Phoene Cave, Vocal workshop leader

“Singing is our birthright. When we sing, we convey feeling and engage breath, body and vocal cords in an intricate dance to produce a call, cry, or melody. Group singing has been shown to support participants socially, mentally, emotionally and physically. Singing is simple — everyone can sing. Really?

Singing is complex physically: we need to balance effort levels around a variety of skills including pitch, volume, phonation, breath, and support, articulation, and resonance. These can all be impacted by physical and mental wellbeing.

Singing is complex psychologically — family, home, and environment, gender, culture, physical health, beliefs about singing and self-esteem all impact. When your breath may have been stopped by witnessing the unspeakable, when your liberty is curtailed and you are placed in detention, when the physical or emotional pain so strong it feels as though your throat has a stopper in it, when your stomach is twisted with stress that you are in permanent ‘flight or fright’ then singing could feel almost impossible. It can also give voice.

‘When we sing our voices... resonate inward to help us connect to our bodies and express our emotions and they resonate outwards to help us connect to others’ (Diane Austin. Music Psychotherapist)

I was delighted to work with Vanessa Lucas-Smith, a cellist who initiated The Calais Sessions [www.thecalaisessions.com], recording musicians in the ‘jungle’ camp in France. She and I supported women in Yarl’s Wood, through musical play,

to feel comfortable to share their songs. Confidence to feel comfortable to sing in a one-off workshop is not easy. Those who could, embraced the invitation to be ‘be heard’.

‘Everyone needs confidence before they can let themselves play in the fullest sense of the word. Playing, is what people need to do if they want to express and communicate something of themselves through music’ (Steve Lewis. Percussionist)

Meeting the drama group from Women for Refugee Women at the Southbank was a different experience. They have been working together for a while, and value the close support provided by their group and facilitators Marchu and Rebecca.

Imagine sitting in a room being invited to sing individually? Even as a professional performer, it makes your heart beat a little faster. This was not the ‘X Factor.’ This was revealing and scary for some. Powerful and important for all. They were brave and jumped, only to find voices cracking, breath juddering and tears tumbling as the thought of singing to women inside a detention center reminded some of them of a difficult past. Others wanted to challenge themselves and speak out through song. Hugs and tissues were in good supply.

‘People’s core relationship to music often remains sound and whole, even if everything else around this seems disrupted or damaged. This basic attachment to music is often a key resource for people to locate what is still healthy in themselves and others’ (Dr Gary Ansdell. Music Therapy Professor)

Filming day was intense. I had a short time with each individual to gain trust, and to support them to sing not just with words, but with a connected sound, with a presence, truth and clear intention. Their performance needed power and not to be a pastiche. Different participants called for different focus — i.e. play, ground, breath, body, words, awareness, emotion etc. Some sang pre-composed material, others created their own. I trusted in them, the working relationship and fundamentally in the power of music. I am very proud of all who sang and their courage to create, call and connect through song.”

Phoene Cave
Music Therapist & Vocal Coach
www.phoenecave.co.uk

計畫聲音指導菲尼·凱夫

「歌唱是與生俱來的權利，歌唱時傳達感受，藉由協調氣息、身體、聲帶，才能呼喊、哭泣或創造旋律，團體歌唱能在社會、心理、情感、生理上支持參與者，歌唱很簡單，每個人都能唱。

歌唱在生理上很複雜，必須在多項技能中尋求平衡，包括音高、音量、發聲、伴奏、發音、共鳴等，都會受到生理及心理狀態影響。

歌唱在心理上很複雜，包括家人、家庭、環境、性別、文化、生理健康、歌唱信念、自尊都會產生影響，當目睹無法言說的情況而屏息、當自由因拘留受限、當生理或心理劇疼彷彿掐住喉嚨，當人們不斷抗爭與害怕而覺得胃絞痛，歌唱幾乎顯得不可能，但歌唱也能發聲。

音樂心理治療師黛安·奧斯汀：『當我們唱出聲音，內部共鳴幫我們連接身體、表達情緒；外部共鳴幫我們與他人相連。』

我很高興能與大提琴家凡妮莎·盧卡斯—史密斯合作，她發起加萊集會，在法國一座『叢林營』裡為音樂家錄音，她和我透過音樂演出，支持在亞爾斯伍德移民事務中心的女性分享歌曲，要在單次工作坊裡找到歌唱的信心並不容易，因此發聲者很希望他人能聽見。

打擊樂家史帝夫·路易斯：『每個人都需要信心，才能盡情玩樂，若想透過音樂表達或溝通，每個人都必須在其中玩樂。』

與『為女性難民而戰的女性』戲劇小組的經驗不同，他

們彼此已合作一段時間，很重視團體及指導員馬丘與麗貝卡提供的緊密支持。

試想自己坐在房間裡，要每個人輪流唱歌，即便是專業歌手，也會因此心跳加速，這並不是歌唱實境節目，對有些人也很可怕，但對每個人都很重要，力量也很強大。他們都勇敢跨出那一步，因為想到要為拘留中心的女性歌唱，讓有些人想起痛苦的過往，因此聲音顫抖、氣息斷續、淚水潰堤。有些人希望挑戰自我，在歌曲之中說出故事，現場充滿擁抱和淚水。

音樂治療教授格理·安斯德爾博士：『即使週遭一切似乎都受到干擾或受損，人們與音樂的核心關係通常依然健全完整，這項基本連結有助找到自己和他人仍健康之處。』

拍攝當天過程緊湊，我和每個人培養信任的時間很短，要支持他們不只唱出文字，更要能創造連結、真實、清楚動機和存在，演出需要力量，而不只是模仿，每位成員的重點不同，例如玩樂、基礎、氣息、身體、文字、意識、情緒等，有些人演唱既有歌曲，也有些人自創，我相信他們，相信彼此關係，相信音樂的力量，對於他們能夠演唱，能有勇氣透過歌曲創造、呼喊和連結，我以他們為榮。」

菲尼·凱夫
音樂治療師 & 聲音教練
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Songs of the Migrant Workers of Kaohsiung Harbor

Along the Kaohsiung harbor where Taiwanese fishing vessels are docked, one will find many migrant workers from various countries. Many of them are young men in their twenties and it may be their first time on land after a year or two working in the middle of the ocean with no contact to the outside world. Until their contract is over, the ships are their only homes and this harbor their only ground. We invited them to share songs from their own homes that were meaningful to them during their long journey in foreign lands and waters. Many expressed the complex feelings of working in Taiwan, including the loneliness of living on the sea and the hardship that they have to endure in their work. This is our third video in the series where we collected songs of people around the world whose voices are often unheard.

高雄港漁工之歌

沿著台灣漁船停泊的高雄港而行，可以看到很多從不同國家來的外籍漁工。他們多半是20幾歲的年輕小夥子，跟著漁船出海工作，在汪洋大海上度過與外界失聯的一兩年後，首次回到陸地上。在合約終止前，他們只能以漁船為家，港口為棲。我們邀請他們挑首在異地外洋討生活的漫長年月中，對他們有特殊意義的家鄉歌，與我們分享。移工們透過歌聲傾訴在台灣打拼的複雜情感，唱出在海上的孤寂和工作上必須受的苦。這是我們合作收集世界各地常被忽略的人們所唱的歌，製作而成的第三部錄像作品。



Songs of the Migrant Workers of Kaohsiung Harbor, 2018
HD video with color & sound, 16'4"
A collaboration with Tsering Tashi Gyalthang
Commissioned by Kaohsiung Museum of Fine Arts, Taiwan
Collection of Kaohsiung Museum of Fine Arts, Taiwan

《高雄港漁工之歌》，2018
高畫質彩色有聲錄像，16分4秒
與慈仁建塘共同創作
台灣高雄市立美術館委託製作
台灣高雄市立美術館典藏



Liberation Through Writing

by Kit Hammonds

Curator at Museo Jumex, Mexico City

When we turn to talk about the spirit in contemporary life, we are more often than not reflected back to the self-determining individual. Deeper metaphysical connotations have been side-lined to be about personal ‘choice’ in religion or other forms of beliefs. An authentic spirituality seems romantically out of time.

In her work Charwei Tsai reinvestigates spirituality to assert its contemporary relevance. Far from outdated, her works are timely contemplations on belonging, where the inner self, the outer worlds of nature and culture, and whatever might lie beyond our senses are connected. Her use of mantras from Buddhism and other religions, while being genuine within her personal life, are not merely articulations of a religious sensibility. They are practices that are reapplied in order to access some deeper connectedness that transcends the anthropocentric world today. In this greatly expanded sense of presentness, history and future are more readily connected to today’s experience than contemporary discourses imply.

This is especially manifest in her latest photographic series *Universe of Possibilities*. At first we find ourselves overseeing a constellation of what appears to be planets in high resolution. Craggy aspects of mountains, canyons, and plains are picked out on their luminescent surfaces that vary from lustrous flesh to cool mineral tones. Unusually for a series, each has a different size suggesting the comparative scales of astral bodies. On closer inspection each is inscribed with a handwritten note: “Multiple Truths”; “Self Liberation”; “Profound Simplicity” among them. Each might be read as inspiring mottoes, or place names in keeping with the poetics of astro-geography such as the Moon’s “Sea of Tranquility” or Mar’s “Nepenthes Plain.”¹ Looking closer still we see beyond these worlds and words, and realize they are, in fact, more earthy objects, the surface of shells captured in detail.

The transformation of nature’s intricacies into something of wonder is not in itself of this time, but more consistent with 19th-century European Romanticism. But we should not forget that such sensibility was bound up with a dehumanized industrial

world. The Romantic’s desire to escape into an oceanic emptiness was its mirror. While no longer seen as relevant in post-industrial world, beneath the layer of beauty and serenity Tsai’s work connects to the current conditions that remain in developing countries today. For Tsai’s shells are not collected from any raw coastline for special lustres or textures, but from among the waste dumped on the river by the fishing boats in Tsai’s adopted home Vietnam. And so, in the *Universe of Possibilities* the transcendent spirit is bound up with more earthly cycles of economy and ecology.

So to see Tsai’s practice as a purely spiritual one would be to ignore its connectedness to the realities of the contemporary world. Tsai’s contemplation on ‘emptiness’ is far from a metaphysical sanctum. Cycles of growth and death, waste and renewal are present in her work through the overlay of writing on objects. Whether a religious mantra on a rotting tofu; a map of Greater China made from meat inscribed with the One China Policy, or her passport number on the legs of an octopus, texts from different fields of existence converge into a single lexicon. The *Universe of Possibilities* echoes this intermeshing of belief and materiality. Its allusions to the movement of planets evoke Marx’s economic seasons or Weber’s ‘spirit of capitalism’. The choice of shells is equally precise. While unvalued today, they have long been objects of exchange, economic and devotional currencies now disposed of en masse as excess. Nothing is truly pure, even the apparent emptiness of a dead object.

Likewise, writing is the objectification of language, and its characters, like Tsai’s shells, are both individual and part of a multitude that find their meanings in relativity, placement, and repetition. Tsai uses writing as a medium through which she dissolves boundaries between things, spirits, and ideas in its form and its content. We might describe Tsai’s shells as entrancements that bring objects into different realms, to focus attention. Even when based in religion, in fact it is resolutely not religious, but aesthetics reflects on interactions across these planes of existence. That is to say it portrays, or perhaps comes to terms with, a conception of the self that transcends individuality, while not simply losing oneself entirely into the void.

This is further conveyed in a video based on a reading of the Buddhist text known as the “Liberation through Hearing” from the *Bardo Thodol*, or *Tibetan Book of the Dead*. For Buddhists, and more recently supported by medical science, consciousness is maintained after the corporeal systems have ceased to function. While the physical sensations at first mount and then subside, the consciousness continues to hear until it breaks away from the body. This is the “Bardo” — the intermediary state of existence between one life and another. The text is recited by Buddhist monks to guide this process and allow the consciousness to transcend in the most harmonious way, and this experience is imagined in Tsai’s film in affective, sensual and pictorial images as an allegory for our place in the world.

Originally part of an installation for the Sydney Biennial, the film was situated in a ‘waiting room’ of the Mortuary Station, but not one for its living passengers. The room was the resting place for the coffins before being transported to Rockwood Cemetery. The video was accompanied by large incense spirals on which the artist had transcribed a mantra that slowly burned away over the course of the exhibition. While related to the passing of the spirit after death, Tsai’s meditative work is far from deathly. Its ritualistic methods are not ones of mourning but of reconciliation and reinvigoration of life as a larger entity than mere everyday experience. Be they films or performances, degenerative sculptures, writing or images, her work are objects through which to access different registers, or possibly cycles of existence. Seen as one within another these cycles offer liberation from the individualistic self, to reflect a more nuanced understanding of the spirit as affective and affected in the multitudinous aspects of today’s world.

1. Nepenthes is a mythical drug in Homer’s Odyssey that banishes grief or dispels a troubled mind, and is both therapeutic and addictive.

以書寫解放

文 / 基·哈默斯

墨西哥朱梅博物館策展人

若論及當代生活精神，人們通常想到擁有自決權的個體；在更深層的抽象意涵而言，則涉及在宗教或其他信仰形式的個人「選擇」，也讓真正的靈性顯得過於浪漫又不合時宜。

蔡佳葢在作品中重新探究靈性，並突顯與當代的關聯。她的作品一點也不顯得過時，而是適時反思個人歸屬、內在自我、外在自然及文化，以及可能超越感知範疇的一切事物。她運用佛教及其他宗教的經文，坦誠呈現個人生活，卻並非只是套用宗教語彙。透過這些宗教行為與實踐，企圖超越今日以人類為中心的世界觀，進行一種深層連結。在持續擴張的當下裡，過去與未來比當代論述更能夠連結到現今的體驗。

在她最新攝影系列作品「宇宙的可能性」裡，如此觀點清晰可見。起初我們看著星羅棋布，彷彿是各行星的高解析度畫面在冷調表面上，崎嶇山峰、峽谷、平原格外顯眼，有些煥發裸色光澤，有些呈現礦石質地；系列照片每張尺寸不一，反映各個星體的相對比例。若仔細觀察，每張照片裡都隱含著手寫字詞，如「多重真理」、「自我解放」、「深刻簡單」等，每一句都像是啟發人心的格言，也像是天文地理學中詩一般的地名，例如月球的「寧靜海」或火星的「尼本席斯平原¹」。若細細閱讀，我們所見便超越這些天體與詞藻，並明白一切源自地球，這些都是貝殼表面的細節。

將自然細微之處轉化為驚奇，並非當代獨有，其實源於19世紀的歐洲浪漫主義。但這種感知出自於非人性化的工業世界，浪漫主義者希望遁入巨大虛無的渴求，正是這種感知的映照。她的作品交織著層疊的美感與靜謐，雖然看似與後工業時代無關，卻潛潛連結至今日開發中國家所處的現況。她所用的

並非撿拾自原始海岸線，有特別光彩或紋理的貝殼，而是來自她目前居住的第二故鄉一越南境內，漁船棄置於河面的貝類。於是「宇宙的可能性」系列作品裡，這種超然精神連結的是更貼近人們的經濟與生態循環。

若單以精神層面看待她的實踐，將錯失作品與當代現實的連結。她所反思的「虛無」，絕不是形而上的聖堂；她透過在物件表面上的書寫，呈現生長與死亡、廢棄與重生的循環周期。無論是腐壞豆腐上的宗教經文、以生肉拼湊而成，上面抄寫著「一個中國」政策的大中國地圖，或是書寫在章魚腳上的個人護照號碼，各種關於「存在」的文字匯整為單一語彙。這一系列均呼應信仰與物質性的交融。作品對於行星移動的暗示，反映了馬克思的經濟循環或韋伯的資本主義精神。使用貝殼的選擇也相當精準；雖然今日貝殼價值不高，但長久以來均為交易的物件，也曾是經濟與宗教貨幣，如今卻被大量棄置。誠然，即便是死亡物件中昭然若揭的虛無，也絕非真正純粹。

書寫是語言的物化過程，文字一如蔡佳葢的貝殼，既為個體、亦為群體的一部分，在相對性、位置與重複性之間找到意義。她以書寫為媒介，透過其形式與內容，消融存在於事物、精神、概念之間的界線。這些幻惑的貝殼將所謂的物件帶入不同領域，也有助於凝聚觀者的注意力。縱然以宗教為基礎，卻無意傳達宗教，而是以美學反思各種存在形式的相互影響，進而呈現或接受一種超越個體自我概念，最終卻未完全讓自我落入虛空。

這個概念，在以口白閱讀《西藏度亡經》經文〈中陰聞教得度〉的錄像作品《中陰》（2016）裡，更為彰顯。佛教徒認為即使肉體不再運作，意識仍然存在，這種想法近期亦獲醫學支持。生理感知逐漸消失之際，意識仍然可以聽見，

直至脫離人體為止，這正是「中陰」一今生與來世之間的過渡階段。佛僧唱頌此段經文接引亡魂，讓意識毫無罣礙地跨越中陰的險難；而蔡佳葢在錄像作品中想像這段經驗，藉由豐沛飽滿、挑動感官、如畫一般的影像，編織一段為人身處塵世的寓言。

這件錄像作品曾於雪梨雙年展展出，裝置設於「送殯車站」的「等候室」，但這個房間並非供生者使用，而是棺木在運往洛克伍德墓園前暫棲之處；錄像旁懸掛著蔡佳葢事先寫滿經文的巨大環香，環香在展期間逐漸燒盡。這件沉思之作雖與亡魂有關，卻非死氣沉沉；儀式不是為了悼念，而是超脫生死，重新認知生命其實以一種超越日常生活的更大形式而存在。無論是錄像或行為、逐漸變質的有機雕塑、書寫或圖像，她的作品觸及不同層面或存在的循環。在彼此交集間，這些循環提供一種對於個人主義的解放，並從更細微的角度，認識所謂的「精神靈性」在現世中如何受情感支配，並與森羅萬象相互影響。

1. 尼本席斯是荷馬《奧德賽》中的一種神話藥物，它可以消除悲傷或心靈的煩惱，並具有治療作用，會使人上癮。

Universe of Possibilities

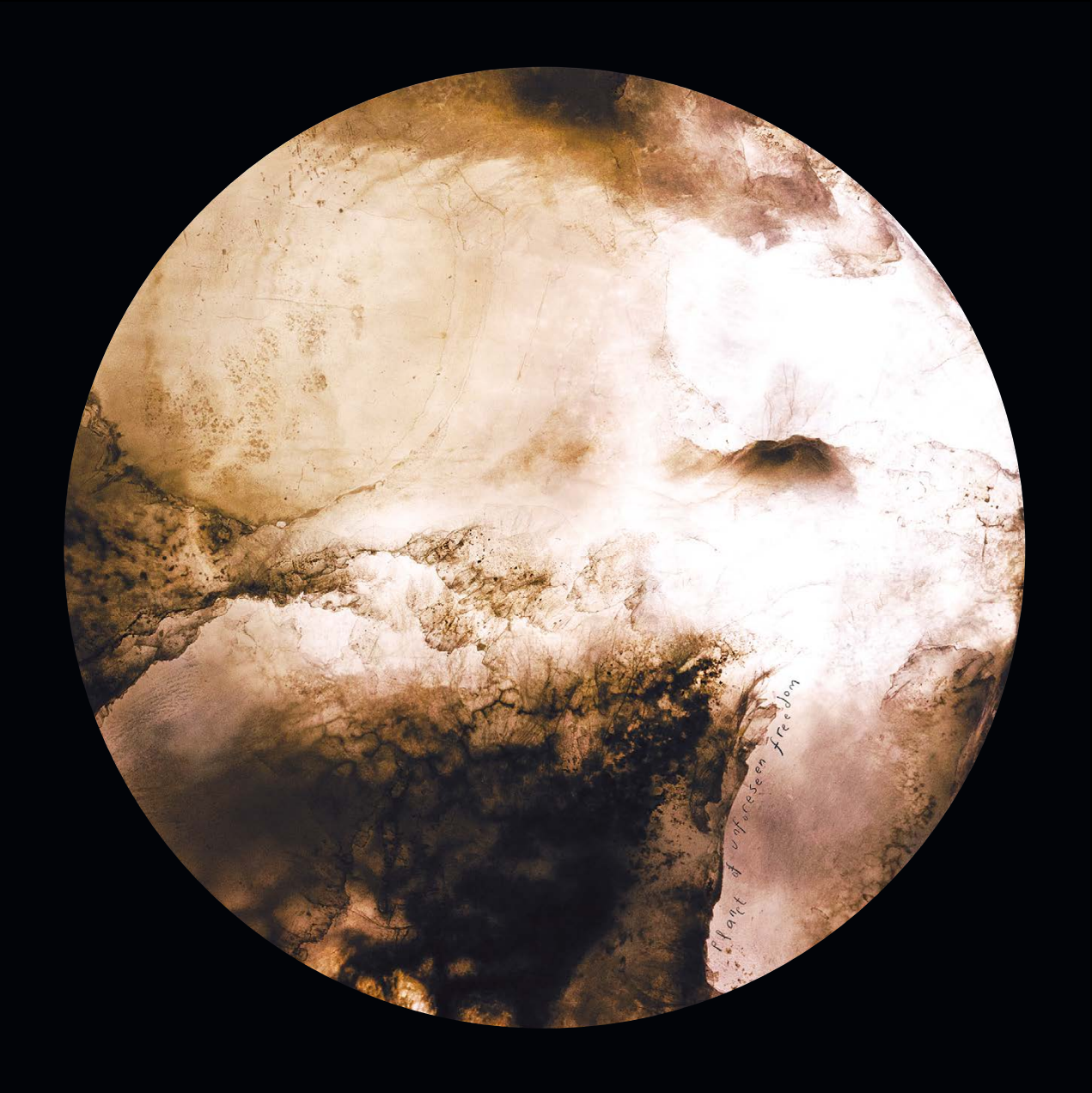
While I was living in Vietnam, I was traveling in the central coast of the country and came across a large deposit of discarded shells from large commercial fishing boats. I picked up some shells and brought them back to my studio to photograph them up close. When illuminated through bright light, each shell displays different growth patterns, colors, and textures. Each appears as an entire universe of its own. I then inscribed different notes on each photograph of the shells such as “Luminous Mind”, “Profound Simplicity”, “Primordial Awareness” inspired by the form of the individual shell.

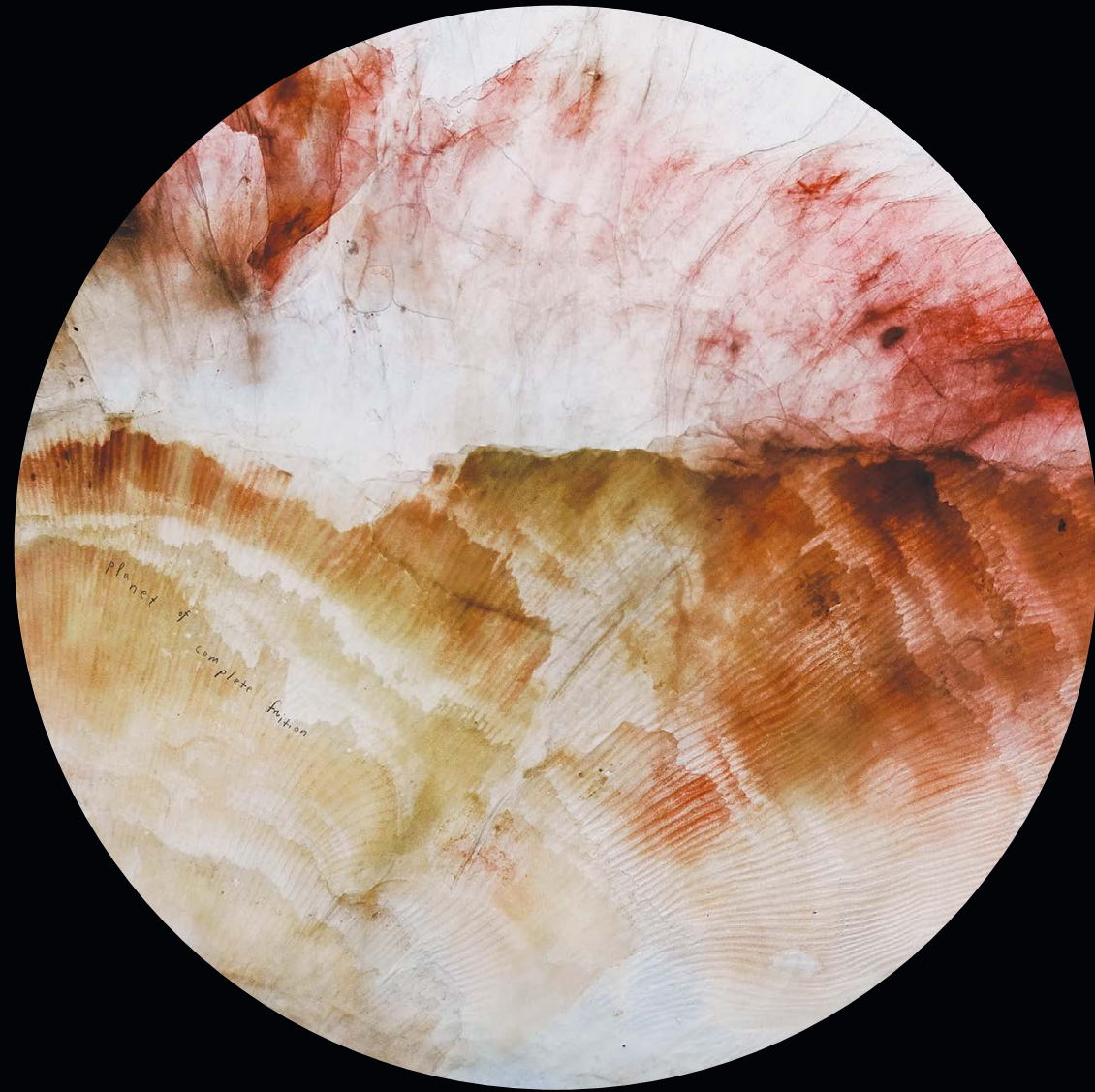
宇宙的可能性－攝影系列

我住在越南期間，在該國中部沿海旅行時，發現大量被商業漁船丟棄的貝殼，於是檢回工作室，用微距攝影的手法拍攝它們。透過強光照射而發亮時，每片貝殼都呈現出不同的生長紋路和色澤肌理，各自成為一個小宇宙。後來我依每片貝殼的樣子給予的靈感，在相片上手寫標註「Luminous Mind」（發亮的心）、「Profound Simplicity」（簡單深刻）、「Primordial Awareness」（原始意識）等字眼。

Unforeseen Freedom I/III, 2016
Hand-inscribed photograph, 72×72cm

《預想不到的自由 I/III》· 2016
手寫於相紙 · 72×72 公分





Complete Fruition I/III, 2016
Hand-inscribed photograph, 84×84cm

《圓滿成果 I/III》· 2016
手寫於相紙 · 84×84 公分



Profound Simplicity I/III, 2016
Hand-inscribed photograph, 60×60cm

《深刻簡單 I/III》· 2016
手寫於相紙 · 60×60 公分

Bardo

Bardo is a video work inspired by *The Tibetan Book of the Dead: The Great Liberation Through Hearing in the Bardo*. It is a widely studied Tibetan text considered to be a guide for the dying that is also beneficial for the living. According to the text, the consciousness of a person who has passed from this life lingers in the world for 49 days, confused and unable to let go, clinging to life through images, people or events of the past. While spirits are still present, they are capable of hearing, and so the text is read aloud, describing how consciousness separates from the body in death and encouraging them to release their hold on life. The video work captures an imagined journey of the consciousness after death in reference to the text. This work was first conceived as a video installation in the Waiting Rooms of the Mortuary Station as part of the Sydney Biennale in 2016.

While my grandmother was approaching death from old age, I wanted to learn more about different perspectives on the state of consciousness after the body dies. I came across some records of people who have been clinically declared dead but came back to life. The descriptions of their experiences are very similar to what is written in Tibetan Book of the Dead, regardless of different cultural contexts. Also, many of them came back from this experience with much greater appreciation for the opportunities they have while living and end up transitioning to work that contributes the community or public in some ways. Making this work helped me to gain a broader perspective on death and to learn to support a person who is going through this process.

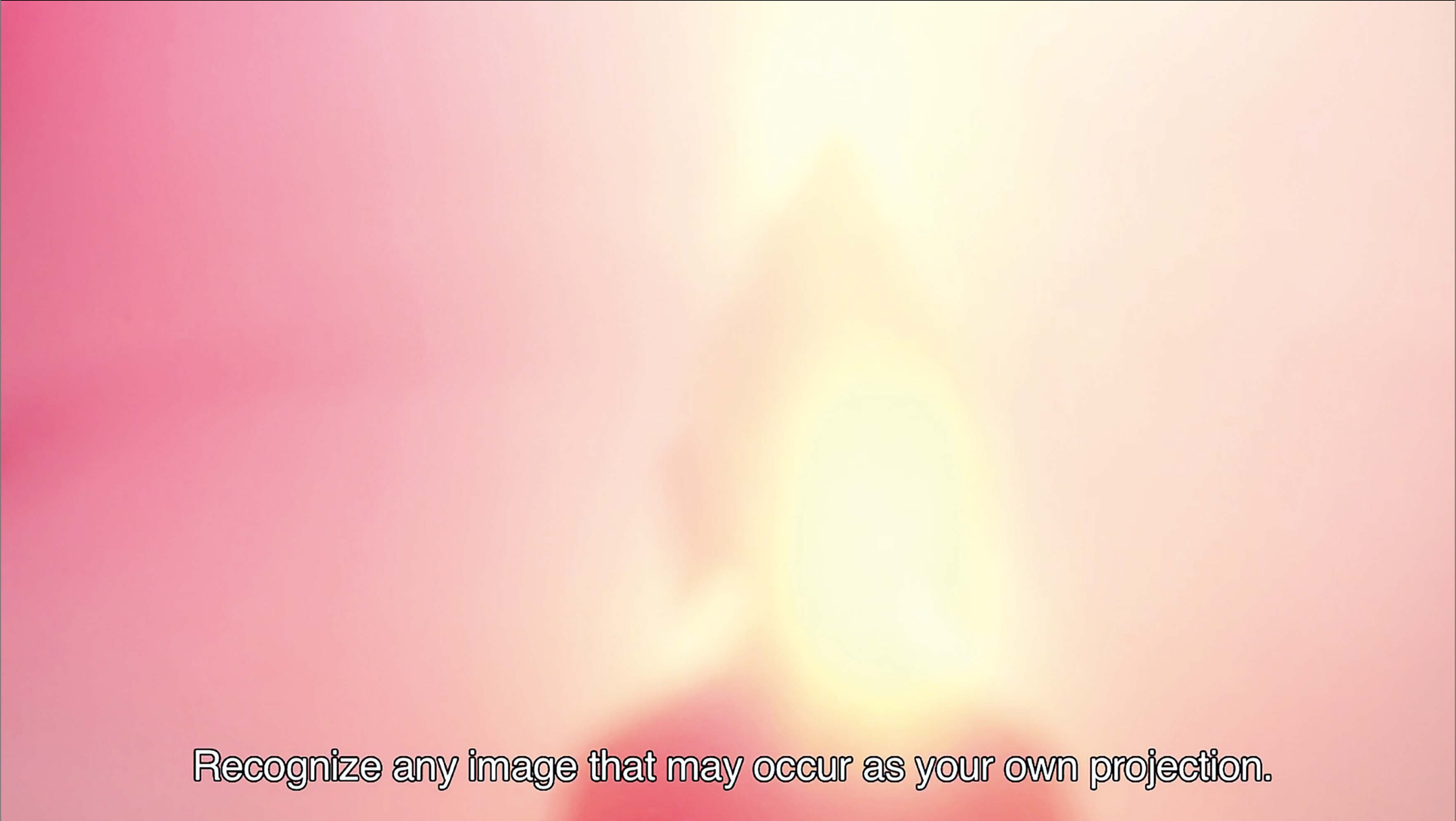
中陰

錄像作品《中陰》的創作靈感來自《西藏度亡經：中陰聞教得度》。這本廣受各方研究的西藏佛學名著，不只引導臨終者與已逝者，也開導活著的人。書中教義敘述亡者的神識脫離肉體後的四十九天內，仍會在這個世間徘徊，游移不定且無法解脫，會因對過去的人、事、畫面有所執著而不肯離開。靈魂還在的時候，仍保留著聽覺，所以要大聲誦經，向其告知死後神識和肉體是分開的，開示亡靈要放下對生命的執念。這件錄像作品是參照《西藏度亡經》的經文描述，去想像往生者的神識會經歷的旅程。此作最初是為2016年的雪梨雙年展而作的，裝置設在當地送殯車站的等候室。

我高齡的祖母生前最後那段日子，因為身體老化而逐漸衰亡，那時我便想多方了解關於肉體死亡後的意識狀態的不同觀點。我聽聞一些有過瀕死經驗後又復活的故事，即便有文化背景上的差異，他們所經歷的和《西藏度亡經》裡的描述非常類似。許多人走過那樣的經驗後，會更加珍惜自己擁有的機會，更能把握當下，甚至開始投入社區回饋的工作。創作這件作品幫助我拓展對死亡的看法，學習如何陪伴臨終者走完生命之路。

Bardo, 2016
HD video with color & sound, 5'30"
A collaboration with Tsering Tashi Gyalthang
Collection of Institute of Contemporary Art (IAC),
Villeurbanne/Rhône-Alpes, France

《中陰》，2016
高畫質彩色有聲錄像，5分30秒
與慈仁建塘共同創作
法國維勒班當代藝術機構典藏





I will recognize whatever imagery that appears
as a projection of my own mind.



Now let your compassion be limitless as space.



You will move about backward and forward towards anything that appears.



Image of your former body is becoming faint



Let your mind be at peace.



Spiral Incense — Hundred Syllable Mantra

Together with over twenty monks from Himalayan region residing in Taiwan, we inscribed the Hundred-Syllable Mantra in Tibetan script on large incense spirals. The Mantra is often used for purification in religious ceremonies. At the end of the writing process, we made a group prayer for all of those who come across this work to be relieved from suffering. Working on both vision and smell, this work sat in relation to others so the installation as a whole activated different senses.

Echoing the historic function of Mortuary Station as a place of transition and final farewells, the large pieces of spiral incenses were suspended over the platform. Each incense spiral was lit each morning, burning until the end of the day, whereupon they were extinguished and the fallen ashes smeared over the ground.

香鐘咒一百字明

在20多位現居台灣的喜馬拉雅喇嘛的協助下，我們一同將藏傳佛教經文《百字明》書寫在大型香鐘上。《百字明》是宗教儀典上常被用來淨除一切罪業的咒文。在書寫工作即將告一段落時，我們大家一起為那些透過眼識或嗅識接觸到這件作品的人誦經祈福，願他們能從一切苦難中解脫。

作品呼應雪梨的殯儀車站在過去作為一個轉渡和訣別之地的歷史功能，將大型香鐘懸掛在車站月台上方。寫著「百字明咒」的香鐘每天早晨點燃，一直燒到天黑，燒盡落下的香灰之後會被抹在地上。

Spiral Incense — Hundred Syllable Mantra, 2016
Installation of 23 incense spirals ranging from 100 to 150cm in diameter
Commissioned by Biennale of Sydney, 2016
Collection of M+, West Kowloon Cultural District, Hong Kong

《香鐘咒一百字明》· 2016
手寫於香鐘上
23座香鐘，尺寸介於直徑100–150公分不等
2016年雪梨雙年展委託製作
香港西九文化區M+典藏



A Dedication to Those Who Have Passed Through
Mortuary Station, Sydney

This installation was conceived during my residency at Bilpin International Ground for Creative Initiatives (BigCi). Together with the founders of the residency, we explored the vast natural landscape and resources in the surrounding area. After spending a few weeks in the mountains, I became intrigued by the process of the angophora tree shedding its barks and how the trees are reborn with vibrant colors and textures. With the help of residents in the region, we collected a large quantity of the shed bark and I inscribed the Hundred Syllable Mantra on them. Working with the ephemerality of natural materials as a reflection on impermanence is a process that is continuous in my practice. It is a way for me to engage the natural environment that my work is a part of. For this project, we brought the inscribed tree bark to the Mortuary Station and scattered them over the train tracks. Each piece of bark bears a phrase from the mantra in memory of the spirits who passed through the station when funerary trains bound for Rookwood Cemetery departed from its platform.

獻給雪梨殯儀車站的計畫

這件裝置作品是在澳洲藍山大悉藝術駐地駐村期間開始構思的。那時我和駐地單位的幾位創辦人，一起把方圓百里內的山川草木都好好探索了一遍。在山裡待了幾個禮拜後，我對桉樹樹皮剝落的過程和新生出顏色強烈的紋理深感著迷。在當地居民的協助下，我們收集了大量剝落的樹皮，我再在上面書寫「百字明咒」。用大自然裡稍縱即逝的物性來反思無常的創作歷程，串聯著我的每件作品。這種方式讓我可以和大自然接合一尤其是我的作品都是取自大自然。這件作品是將寫了經文的樹皮鋪在送殯車站火車鐵軌上，藉由每片樹皮上的一段經文，紀念過去前往魯克伍德墓園的殯葬列車從月台離站時，那些曾經來去這個車站的靈魂。

A Dedication to Those Who Have Passed Through Mortuary Station, Sydney, 2016
Installation of black ink on angophora tree barks
Commissioned by Biennale of Sydney, 2016
Supported by Bilpin International Ground for Creative Initiatives (BigCi), Blue Mountains, Australia

《獻給雪梨殯儀車站的計畫》，2016
黑色墨水、桉樹樹皮裝置
2016年雪梨雙年展委託製作
澳洲藍山大悉藝術駐地（BigCi）贊助





Other Works &
Exhibition Photos

其他作品及展覽照片

2015–2018



In Memory of Poet Yu Kwang-Chung (1928–2017)

In Memory of Poet Yu Kwang-Chung (1928–2017) is a series of drawings made in honor of the Chinese writer. Yu was born in Nanjing and has been fleeing wars since his childhood. He finally settled in Taiwan in 1950 and has made his home in Kaohsiung since 1985. The drawings are inspired by his anthology *Pomegranate*, a book of poetry which celebrates the fruits of Taiwan, as if he has tasted them for the very first time.

紀念詩人余光中（1928–2017）

「紀念詩人余光中（1928–2017）」是為緬懷已故詩人余光中所作的繪畫系列。生於南京的余氏，自幼便因戰亂四處遷徙流亡，1950年落腳台灣，1985年起長住高雄，直到離世前都以此為家。這系列畫作是以余氏詩集《安石榴》為靈感，他在那些詩作中懷著初體驗的心情品嚐台灣水果，大讚其美妙滋味。

*In Memory of Poet Yu Kwang-Chung (1928–2017) —
Bell Fruit, Mango, Pomegranate, Puli Sugarcane, 2018*
Watercolor & ink on rice paper, Approximately 180×180cm
each drawing
Installation shot at *Still Water Runs Deep* (2018)
Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan.
Photo by Kaohsiung Museum of Fine Arts

「紀念詩人余光中（1928–2017）—蓮霧、芒果、安石榴、埔里甘蔗」，2018
水彩、墨水、宣紙，每幅約180×180公分
展場圖片「靜河流深」，2018
台灣高雄市立美術館 高雄市立美術館攝



Bulaubulau — A Study

One of my uncle's closest friends, who was a roommate in college, is a well known aboriginal singer and activist in Taiwan. Through their friendship, while my uncle was still alive, he became very active in advocating aboriginal rights and gave his support to many communities. The Pan family are some of the aboriginal friends who I have met through my uncle. The Pan's founded the village Bulaubulau in Yilan, Taiwan. They started as a small ecological farm-to-table business over a decade ago. Since, they have established an experimental vocational school that offers the aboriginal youth in this region an opportunity to engage in a more integrative education system that considers their cultural diversity and complexity. It also provides students with a way to make a living through their work on the farm and from traditional crafts in order to support their families who are in financial need. This short film is a study on their journey to merge modern practices of self-sustainability with the preservation of aboriginal tradition and their natural environment.

不老部落：一項研究

我的伯父的一生摯友中，有一位是他中學時期的室友，後來成為台灣知名的原住民歌手，也是社運人士。在這段友誼的牽引下，伯父還健在時對原民權利非常關注，不遺餘力地支持原民族群。而我也有一些原住民朋友，其中包括透過伯父的引介，成立位於宜蘭的不老部落的潘姓一家人。十幾年前，他們從小規模的農作物產地直銷開始經營，到現在已經成立了一所實驗性的原根職校，讓這個地區的原民青年有機會接觸一個把他們的文化多樣性和複雜性都涵蓋進去的整合式教育系統，也讓學生學習如何用在農場的工作和傳統原民手工藝品來謀生以貼補家用，改善家中經濟狀況。這部研究式短片紀錄他們如何建立部落自給自足的現代經濟模式，同時兼顧原民傳統及生態環境的保護。

Bulaubulau — A Study, 2018
HD video with sound & color, 12'38"
Sponsored by Live Forever Art Foundation,
Taichung, Taiwan

《不老部落：一項研究》，2018
高畫質彩色有聲錄像，12分38秒
台灣台中陸府生活美學教育基金會贊助



Typhoon gives us experience.



Minimalism: Space. Light. Object, Art Science Museum in collaboration with National Gallery Singapore, Marina Bay Sands, Singapore, 2018
「極簡主義：空間・燈光・實體」，新加坡藝術科學美術館與新加坡國家美術館共同舉辦，新加坡，2018



Charwei Tsai: Bulaubulau, Centre for Contemporary Chinese Art (CFCCA), Manchester, UK, 2018
「蔡佳葳：Bulaubulau」，華人當代藝術中心，曼徹斯特，英國，2018
© Michael Pollard



Still Water Runs Deep, curated by Dr. Yulin Lee, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan, 2018
「靜河流深」，李玉玲策展，高雄市立美術館，高雄，台灣，2018



Other Walks, Other Lines, San Jose Museum of Art, USA, 2018
「步行・路線」，聖荷西藝術博物館，美國，2018
© JKA Photography



Shrine Room Projects: Wishes and Offerings, Rubin Museum of Art, New York, USA, 2018
「神聖空間計畫：祝福與獻上」，魯賓藝術博物館，紐約，美國，2018
© David De Armas Photography



Tree Mantra by Charwei Tsai, Performance at Royal Festival Hall, Southbank Centre, London, UK, 2018
「樹咒」（表演），皇家節日大廳，南岸中心，倫敦，英國，2018



Water Moon, Institute of Contemporary Art (IAC), Villeurbanne/Rhône-Alpes, France, 2017
「水月」，當代藝術機構，維勒班，法國，2017
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As It Is, Galerie Mor Charpentier, Paris, France, 2017
「就是如此」，Galerie Mor Charpentier，巴黎・法國・2017



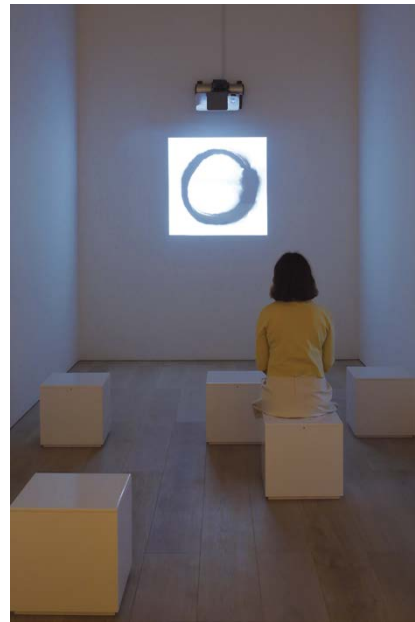
Chinese Whispers — Recent Art from Sigg & M+ Sigg Collections, Kunstmuseum & Zentrum Paul Klee, Bern, Switzerland, 2016
「中國私語—希克收藏展」，伯爾尼美術館與保羅・克利藝術中心，伯爾尼，瑞士，2016



Go East: Gene and Brian Sherman Contemporary Asian Art Collection, Gallery of New South Wales, Sydney, Australia, 2015
「Go East：薛曼夫婦亞洲當代藝術收藏展」，新南威爾士美術館，雪梨，澳洲，2015



Land and People: New Media Works from Asia — Pacific, Cairns Regional Gallery, Queensland, Australia, 2017
「土地與人民：亞太新媒體藝術」，Cairns Regional Gallery，昆士蘭，澳洲，2017



Simple Forms: Contemplating Beauty, curated by Jean de Loisy and Fumio Nanjo, Mori Art Museum, Tokyo, Japan. Traveling exhibition from Centre Pompidou-Metz and Fondation d'entreprise Hermès, 2014 — 2015
「簡單形體：反思美」，Jean de Loisy 及南條史生策展，森美術館，東京，日本 / 龐畢度藝術中心梅斯分館，梅斯，法國，2014 — 2015
Left photo: Kioku Keizo, © Mori Art Museum, Tokyo



TYPOMOTION: Type as Image in Motion, National Taiwan Museum of Fine Arts, Taichung, Taiwan. Produced by ZKM Center of Art and Media, Karlsruhe, Germany, 2015
「形・動—國際文字影像藝術展」，國立台灣美術館與德國卡爾斯魯爾ZKM 藝術與媒體中心發想及製作，國立台灣美術館，台中，台灣，2015



Forever Young, Asia University Museum, Taichung, Taiwan, 2015
「青春無限」，亞洲大學現代美術館，台中，台灣，2015

Curriculum Vitae

藝術家簡歷

Charwei Tsai

Charwei Tsai was born in Taiwan in 1980. She currently lives and works in Taipei. In addition to her art practice, since 2005 Tsai publishes, designs and edits *Lovely Daze*, a curatorial journal published biannually.

EDUCATION

- 2010 L'École Nationale Supérieure des Beaux-Arts, Paris, France
Post-graduate Research Program La Seine
- 2002 Rhode Island School of Design, Providence, Rhode Island, USA
Bachelor of Fine Arts, Industrial Design and Certificate in Art & Architecture History

SOLO EXHIBITIONS (Selected)

- 2018 *Root of Desire*, TKG⁺, Taipei, Taiwan
Charwei Tsai: Bulaubulau, Centre for Contemporary Chinese Art (CFCCA), Manchester, UK
- 2017 *Water Moon*, Institute of Contemporary Art (IAC), Villeurbanne/Rhône-Alpes, France
Hear Her Singing, Commissioned by Hayward Gallery, Southbank Centre, London, UK
As It Is, Galerie Mor Charpentier, Paris, France
- 2016 *Universe of Possibilities*, TKG⁺, Taipei, Taiwan
- 2014 *We Came Whirling Out of Nothingness*, TKG⁺, Taipei, Taiwan
- 2013 *Meeting Point: Dual Solo Show of Charwei Tsai and Chi-Tsung Wu*, Edouard Malingue Gallery, Hong Kong, China
- 2012 *A Dedication to the Sea*, curated by Eugene Tan, Espace Culturel Louis Vuitton, Singapore
A Pilgrimage Through Light & Spells, Galerie Mor Charpentier, Paris, France
L'ombre des Sens: Charwei Tsai et Wu Chi-Tsung, Maison Salvan, Labège, France
- 2011 *Thoughtforms*, curated by Veeranganakumari Solanki, The Guild, Mumbai, India
Elemental Light, TKG⁺, Taipei, Taiwan
Gone!, Atelier 7, Paris, France
My Nature, curated by David Rosenberg, Deyrolle, Paris, France
Ah!, The Esplanade, Singapore

- 2009 *Between Thoughts and Words*, Casas Riegner Gallery, Bogota, Colombia
Water, Earth and Air, Sherman Contemporary Art Foundation, Sydney, Australia
Baptism, curated by Jean de Loisy, The Church of Saint Severin, Paris, France
Charwei Tsai: Transience, Osage Gallery, Hong Kong, China
- 2008 *7 Ideas in 7 Days*, Gallery Sora, Tokyo, Japan

GROUP EXHIBITIONS (Selected)

- 2018 *Other Walks, Other Lines*, San Jose Museum of Art, USA
Minimalism: Space. Light. Object, Art Science Museum in collaboration with National Gallery Singapore, Marina Bay Sands, Singapore
Screening of Dunhuang Projected (traveling), China Onscreen Biennale (COB), Fowler Museum, UCLA, Los Angeles, USA
Shrine Room Projects: Wishes and Offerings, Rubin Museum of Art, New York, USA
Under the Influence: Traveling Library of Books That Inspire Artists, Traveling exhibition from Asia Art Archive, Hong Kong, Live Forever Art Foundation, National Taichung Theatre, Taiwan
Tree Mantra by Charwei Tsai, Performance at Royal Festival Hall, Southbank Centre, London, UK
Love Long: Robert Indiana and Asia, curated by Dr. Miwako Tezuka and assisted by Kaitlin Chan, Asia Society Hong Kong Center, Hong Kong, China
Still Water Runs Deep, curated by Dr. Yulin Lee, Kaohsiung Museum of Fine Arts, Taiwan
Screening at: EXit/EXile/EXodus, curated by Loredana Paracciani, MAIIAM Contemporary Art Museum, Chiang Mai, Thailand
2050, A Brief History of the Future, curated by Pierre-Yves Desaiwe, National Taiwan Museum of Fine Arts, Taichung, Taiwan, In collaboration with Royal Museums of Fine Arts of Belgium
- 2017 *Under Influence, Asia Art Archive*, Art Basel, Hong Kong, China
Kailash Cartographies, The New School, New York, USA
Land and People: New Media Works from Asia — Pacific, Cairns Regional Gallery, Queensland, Australia
- 2016 *The Editorial*, curated by Kit Hammonds and Ingrid Chu in partnership with the Asia Art Archive and Vernacular Institute, Taipei Fine Arts Museum, Taipei, Taiwan
Towards a Cosmomorphic World, Contemporary Art Institute, Villeurbanne / Rhône-Alpes, France
Yokohama Museum of Art Collection, Yokohama Museum of Art, Yokohama, Japan
Rêve obscur : au pays des étoiles terrestres, La Grande Place, Musée du Cristal Saint-Louis, Saint-Louis-les-Bitche, France. In collaboration with FRAC Lorraine and la Fondation d'entreprise Hermès.
Sharjah Calligraphy Biennial, Sharjah, United Arab Emirates
Biennale of Sydney, Mortuary Station, curated by Stephanie Rosenthal

Ink Remix: Contemporary art from mainland China, Taiwan, and Hong Kong, University of New South Wales Galleries, Sydney, Australia

Chinese Whispers — Recent Art from Sigg & M+ Sigg Collections, Kunstmuseum & Zentrum Paul Klee, Bern, Switzerland

Planetary Garden, MA2 Gallery, Tokyo, Japan

2015 *Visible/Invisible: The Spiritual World of Taiwan Through Contemporary Art*, UBC Museum of Anthropology, Vancouver, Canada

INK REMIX: Contemporary art from mainland China, Taiwan and Hong Kong, curated by Dr. Sophie McIntyre, Bendigo Art Gallery, Victoria, Australia

Im Dickicht der Haare, Grimmwelt, Kassel, Germany

Forever Young, Asia University Museum, Taichung, Taiwan

Go East: Gene and Brian Sherman Contemporary Asian Art Collection, Gallery of New South Wales, Sydney, Australia

Simple Forms: Contemplating Beauty, curated by Jean de Loisy and Fumio Nanjo, Mori Art Museum, Tokyo, Japan. Traveling exhibition from Centre Pompidou-Metz and Fondation d'entreprise Hermès (DÉ)PLACEMENTS, curated by Koyo Kouoh, La Défense, Paris, France

TYPOMOTION: Type as Image in Motion, National Taiwan Museum of Fine Arts, Taichung, Taiwan. Produced by ZKM Center of Art and Media, Karlsruhe, Germany

Insights, Art Basel, Hong Kong, China

Transcending Tibet, curated by Davide Quadrio, Trace Foundation, New York, USA

Inspired by Buddhism, Nan Tien Institute Art Gallery, Unanderra (Wollongong), Australia

2014 *Plane Tree Mantra* performance at FIAC, Jardin des Plantes, National Museum of Natural History, Paris, France

Still Moving: A Triple Bill on the Image, Singapore Art Museum, Singapore

There, Where My Language Ends, I Come by Everyday, Kulturzentrum bei den Mioriten, Graz, Austria

Opening Exhibition, Cai Guo-Qiang Studio, New York, USA

Simple Shapes, curated by Jean de Loisy, Centre Pompidou-Metz, France

2013 *Cross-Strait Relations*, curated by Arthur Ou, Parsons The New School for Design, New York, USA

Dojima River Biennale, curated by Rudy Tseng, Osaka, Japan

Parkett — 220 Artists' Editions & Collaborations +5, Taipei Fine Arts Museum, Taipei, Taiwan

Market Forces: The Friction of Opposites, curated by Joselina Cruz, Ark Fongsmut, Lee Daehyung, Qiu Sharjah Biennial, curated by Yoko Hasegawa, Sharjah, United Arab Emirates

Sovereign Asian Art Prize Finalists, The Rotunda, Exchange Square, Hong Kong, China and Espace Culturel Louis Vuitton, Singapore

Palimpsestes, Galerie Mor Charpentier, Paris, France

2012 *Discreet Charm of The Bourgeoisie: Contemporary Visions on China*, curated by Davide Quadrio, Rudy Tseng and Jenny Lee, Yi & C. Contemporary Art, Taipei, Taiwan

Now Ink, curated by Art Hub Asia (Dafne Ayas, Qiu Zhijie, and Davide Quadrio), SH Contemporary, TKG⁺, Shanghai, China

Eattopia — 2nd Taiwan International Video Art Exhibition, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan (Traveling)

LOOP, TKG⁺, Taipei, Taiwan

Phantoms of Asia: Contemporary Awakens the Past, curated by Mami Kataoka and Allison Harding, Asian Art Museum of San Francisco, USA

Boundaries on the Move: Taiwan-Israel, a Cross-Culture Dialogue, Herzliya Museum of Contemporary Art, Herzliya, Israel

Trading Futures, curated by Meiyi Cheng and Pauline Yao, Taipei Contemporary Art Center (TCAC), Taipei, Taiwan

Millenium Magazines, The Museum of Modern Art (MoMA), New York, USA

Nomad Store — An Exploration of Young Chinese Creativity — Art, Fashion, Publishing, Presented by Triple Major, Beijing, and ISIS Gallery, London, London Newcastle Project Space, London, UK

2011 *Arrival — Searching for Now*, Ruhrtriennale, Jahrhunderthalle Bochum, Germany

Buddha's Trace, Kunstmuseum Bochum, Germany

Paradise, Under Re-construction, Video screening, ISCP, New York, USA

Thinking Cool, TKG⁺, Taipei, Taiwan

Yokohama Triennale, Yokohama, Japan

Eattopia — 2nd Taiwan International Video Art Exhibition, Taitung Art Museum, Taiwan (Traveling)

Physical Video, Gallery of Modern Art, Brisbane, Australia

Silent Significance, LMD Gallery, Paris, France

Dust on the Mirror, curated by Tony Godfrey, Institute of Contemporary Art, LASALLE, Singapore

Myth<-> Reality Constructing Cult-u're, curated by Veerangana Solanki, The Guild, Mumbai, India

2010 *Carnet d'Inspiration*, Musée d'Art Moderne de la Ville de Paris, France

Etopia, 2nd Taiwan International Video Art Exhibition, Hong-Gah Museum, Taipei, Taiwan

Taiwan Calling, Ludwig Museum, Museum of Contemporary Art, Budapest, Hungary

Dust on the Mirror, curated by Tony Godfrey, University of Nottingham, UK

Mantras, Moqueries, Monstres et Mutations, curated by David Rosenberg, Galerie Martine et Thibault de la Châtre, Paris, France

Forum Biennial, curated by Manray Hsu, Taipei Contemporary Art Center, Taipei, Taiwan

Reshaping History: Chinese Art from 2000–2009, Today Art Museum, Beijing, China

Graouw, Galerie Intuiti, Paris, France

The Seven Day Weekend, Museum of L'École Nationale Supérieure des Beaux-Arts, Paris, France

On Publications, Portraits, Public Art & Performance, The Modern Institute, Glasgow, UK

MAGAZIN, Kunstverein Harburger Bahnhof, Hamburg, Germany

Tentative Expansion of a Parisian Place (5 Drawing Exercises), Galerie Mor-Charpentier, Paris, France

The Tradition of the New, Sakshi Gallery, Mumbai, India

2009 *Perpetual Dialogue*, Andrea Rosen Gallery, New York, USA

6th Asia-Pacific Triennial, Queensland Art Gallery, Brisbane, Australia

Beautifully Banal, Smack Mellon, New York, USA

Taiwan.Doc, Museum of L'École Nationale Supérieure des Beaux-Arts, Paris, France

THE LA LA, LASALLE College of the Arts, Singapore

Circle, Fondation Cartier pour l'art contemporain, Paris, France (Online Project)

2008 *Despacio*, San Jose, Costa Rica

Nature Fragile, Museum of Hunting and Nature, Paris, France

Traces of the Sacred, curated by Jean de Loisy, Centre Georges Pompidou, Paris, France

2007 *How Far Would You Go For Love?*, Cartier (Online Project)

Thermocline of Art: New Asian Waves, curated by Peter Weibel and Wonil Rhee, ZKM Center for Art and Media, Karlsruhe, Germany

Animamix Biennale, curated by Victoria Lu, Shanghai MoCA, Shanghai, China

21 Cities at Once Performed, Conflux Festival, New York, USA

Frolic: Humor and Mischief in New Taiwanese Art, 2X13 Gallery, New York, USA

2006 *Belief: First Singapore Biennale*, Singapore

Summer Hot, Taipei Economic and Cultural Center, New York, USA

PostER, curated by Dimitrios Antonitsis, Hydra Old High School, Hydra Island, Greece

2005 *J'en Rêve*, Fondation Cartier pour l'art contemporain, Paris, France

COLLECTIONS

Asian Art Museum of San Francisco, USA

Faurschou Foundation, Copenhagen, Denmark

FRAC Lorraine, Metz, France

Institut d'art contemporain de Villeurbanne (IAC), Villeurbanne, France

Kadist Foundation, Paris, France

M+, Hong Kong, China

Mori Art Museum, Tokyo, Japan

Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia

Sherman Contemporary Art Foundation, Sydney, Australia

Sigg Collection, Zurich, Switzerland

Yokohama Museum of Art, Japan

AWARDS & NOMINATIONS

2017 & 2013 *Finalist*, Sovereign Asian Art Prize by Julius Baer, Hong Kong, China

2012 *Finalist*, SAM Art Prize, Paris, France

LOVELY DAZE EXHIBITIONS & EVENTS www.lovelydaze.com

Lovely Daze is a curatorial journal of contemporary art published by Charwei Tsai since 2005

2016 *The Editorial*, curated by Kit Hammonds and Ingrid Chu in partnership with the Asia Art Archive and Vernacular Institute, Taipei Fine Arts Museum, Taipei, Taiwan

Special Edition by Mark Borthwick, Book launch at Idem, Paris, France

2015 Singapore Art Book Fair, Center for Contemporary Art (CCA),

LA Art Book Fair, The Geffen Contemporary at MoCA, Los Angeles, USA

2014 NY Art Book Fair, MoMA PS1, New York, USA

2013 NY Art Book Fair, MoMA PS1, New York, USA

Parkett — 220 Artists' Editions & Collaborations +5, Taipei Fine Arts Museum, Taipei, Taiwan

Issue 9: A Walk in the Forest, Book launch at LA Art Book Fair, The Museum of Contemporary Art, Los Angeles (LAMoCA), USA

2012 *Millenium Magazines*, The Museum of Modern Art, New York, USA

Nomad Store — An Exploration of Young Chinese Creativity — Art, Fashion, Publishing, Presented by ISIS Gallery at London Newcastle Project Space, London, UK

NY Art Book Fair, MoMA PS1, New York, USA

2011 *Issue 8: Pilgrimage*, Book launch, Art Basel Miami Beach, Miami, USA

Issue 8: Pilgrimage, Book launch, Printed Matter, New York, USA

2010 *Lovely Daze Presentation*, Bibliothèque Kandinsky, Pompidou Center, Paris, France

Longe Daqui, Aqui Mesmo, Library project, 29th Sao Paulo Biennial, Sao Paulo, Brazil

Issue 7: Good Intentions Lead to Hell?, Book launch, 2nd Tokyo Art Book Fair, Tokyo, Japan

On Publications, Portraits, Public Art & Performance, The Modern Institute, Glasgow, UK

MAGAZIN, Kunstverein Harburger Bahnhof, Hamburg, Germany

Issue 6: A Rose is a Rose is a Rose is a Rose, London Art Book Fair, Whitechapel Gallery, London, UK

2009 *Special Edition: Rose*, Book launch, NY Art Book Fair, MoMA PS1, New York, USA

Special Edition: Under Influence, Book launch, Zine's Mate, 1st Tokyo Art Book Fair, Tokyo, Japan

2008 *Special Edition: Under Influence*, Book launch, NY Art Book Fair, New York, USA

Special Edition: Under Influence, Book launch, Utrecht, Tokyo, Japan

Artist's Magazines, Curated by AA Bronson & Lionel Bovier, Art Basel, Basel, Switzerland

Issue 5: Hunters & Gatherers, Book launch, New Jerseyy, Basel, Switzerland

Issue 5: Hunters & Gatherers, Book launch and exhibition in collaboration with Ekovaruhuset, The Gabarron Foundation, Carriage House Center for the Arts, New York, USA

2007 *Issue 4: Numbers*, Host of closing reception and performance, NY Art Book Fair, New York, USA

Espaces Cartographiques, Fondation des États-Unis, Paris, France

2006 *Issue 3: When I am Alone, Everything is so Surreal*, Book launch and performance, Whitney Museum at Altria, New York, USA

Issue 2: Take a stroll, Book launch and performance, New Museum Bookstore, New York, USA

First NY Art Book Fair, New York, USA

MEGAZINES, Visionaire, New York, USA

2005 *Issue 1: A Day in New York When Nothing Happens*, Book launch and performance, Printed Matter, New York, USA

LIBRARY COLLECTIONS OF THE COMPLETE SET OF LOVELY DAZE

Pompidou Center, Paris, France

The Museum of Contemporary Art, Barcelona (MACBA), Barcelona, Spain

The Museum of Modern Art (MoMA), New York, USA

Tate Modern, London, UK

Whitney Museum, New York, USA

MONOGRAPHS

2018 *Root of Desire* (English/Chinese)

Published by TKG+, Taipei, Taiwan

Essays by Kit Hammonds and Tiffany Leung

Interview by Stephanie Rosenthal

2014 *We Came Whirling Out of Nothingness* (English/Chinese)

Published by TKG+, Taipei, Taiwan

Essay and interview by Mami Kataoka and Heman Chong

2013 *Meeting Point: Dual Solo Show of Charwei Tsai and Chi-Tsung Wu* (English/Chinese)

Published by Edouard Malingue Gallery, Hong Kong, China

Essay and interview by Jenny Yen Chen Lee, Melissa Lee, and Wu Chi-Tsung

2012 *A Pilgrimage Through Light & Spells* (Artist's Book) (French/English/Chinese)

Published by Idem, Paris, France

Interview by Leanne Sacramone

2009 *Charwei Tsai: Water, Earth and Air*

Published by Sherman Contemporary Art Foundation, Sydney, Australia

Introduction by Tony Ellwood and Gene Sherman, Essay by Suhanya Raffel, and Interview by Tony Brown

Charwei Tsai: Transience (English/Chinese)

Published by Osage Gallery, Hong Kong, China

Interview by Lesley Ma

ARTICLES (Selected)

2018 Charwei Tsai in Conversation with Tiffany Leung, *Ocula*, November 10, 2018.

Editor, "Displacement and resettlement: A Migrant's Tale." *The Nation*, October 4, 2018.

Editor, "Singapore to take dual look at minimalism". *The Nation*, September 7, 2018.

2017 Ardia, C.A. Xuan Mai, *Hear Her Singing: Taiwanese artist Charwei Tsai and the Song of Women Refugees*.

June 28, 2017

Portfolio: Charwei Tsai, Frieze, 19 June, 2017.

2016 Chu, Daphne. Charwei Tsai interview. *Art Forum*, October, 2016.

Editor. "20th Biennale of Sydney, Mortuary Station." *The Guardian*, January 15, 2016.

Manson, Ted. "Artistic director of the 20th Sydney Biennale on the importance of female artists." *Vogue Living*, Australia, March 18, 2016.

Noble, Dimity. "Biennale of Sydney: 'The future is already here, it's just not evenly distributed.' " *Wallpaper*, March 23, 2016.

Ure-Smith, Jane. "Sydney Biennale: a journey of discovery." *Financial Times*, April 3, 2016.

Tsui, Enid. "How revenge was spark for one of Japan's greatest private art collections." *South China Morning Post*, May 2, 2016

2015 Binde, Josephine. "Pour les VIP de la Fiac, rien n'est pas trop beau." *Telerama*, October 21, 2015.

Cohen, Eva. "Artists of the pacific rim highlighted at Seattle Art Fair." *International Examiner*, August 1, 2015.

Fairley, Gina. "Ink Remix: contemporary art from mainland China, Taiwan and Hong Kong." *ArtsHub Australia*, September 16, 2015.

Forthescue, Elizabeth. "Sydney Biennale takes on race issues with tent embassy." *The Art Newspaper*, October 30, 2015.

Musa, Helen. "Ancient ink art marches into the 21st century." *Canberra City News*. August 11, 2015.

Ardia, C.A. Xuan Mai. "'Ink Remix': Contemporary ink art from mainland China, Taiwan and Hong Kong — in pictures." *Art Radar*, July 12, 2015.

Pryor, Sally. "Ink Remix at CMAG: Chinese traditions remixed in cutting-edge collection." *The Sydney Morning Herald*, June 26, 2015.

Baily, Stephanie. "Same old, brand new: Art Basel in Hong Kong." *Ocula*, March 28, 2015.

Sanchez-Kozyreva, Cristina. "Awards Season." *Art Forum*, January 27, 2015.

2014 Gyalthang, Tsering Tashi and Tsai, Charwei. "I Asked the River Tonight." *ArtReview Asia*, Autumn/Winter.

Duponchelle, Valérie. "De la simplicité en toutes choses." *Le Figaro*, June 16.

Sanchez-Kozyreva, Cristina. "The delicate rhythms of nature. Charwei Tsai at TKG+, Taipei." *Pipeline*, November/December.

2013 Kataoka, Mami. "A Universal View of the World Built Upon Human Closeness: Does 'Little' Mean 'Little'?" *RealKyoto*, August.

Tsai, Sylvia. "Meeting Point." *Art Asia Pacific*, August.

Zhang, Jin-man. "Filled with Passion and Intention." *Modern Home*, August.

Wei, Ye. "Enchanting Aesthetics of East." *CUP Magazine*, August.

"Art: Hong Kong — Meeting Point: Dual Solo Show of Charwei Tsai and Chi-Tsung Wu." *Monocle*, August 16.

Zheng, Man-ting. "Emerging Taiwan Artists." *Sing Pao*, July 18.

Su, Yuan. "Heart Sutra on Sandelwood." *SingTao Daily*, Features, July 16.

Wong, Laddy. "Art Explorers — Sutra Offering and Blue Tone Landscapes." *Flash On*, July 11.

Wang, Ju-ke, and Wang, Hui-jun. "Recent Works of Wu Chi-Tsung and Charwei Tsai." *Ta Kung Pao*, July 10.

Cheung, Tim. "Meeting Point for Taiwanese Artists Charwei Tsai and Chi-Tsung Wu." *BLOUIN ARTINFO Asia*, July 5.

Lee, Geraldine. "The 2012–13 Sovereign Asian Art Prize." *Artitude*, May 4.

Hanley, William. "Exhibition Review: The 11th Sharjah Biennial." *Architectural Record*, April, 9.

Kolesnikov-Jessop, Sonia, "Espace for Art." *BLOUIN ARTINFO Asia*, January/February.

Chow, Vivienne, "Four Hongkongers in Running for Sovereign Asian Art Prize." *South China Morning Post*, January 31.

Chen, Yi-Hua, "Seeing Lanyu in Singapore: A Dedication to the Sea by Charwei Tsai." *Art Investment*, January.

2012 Kolesnikov-Jessop, Sonia, "Taiwanese Artist Tsai Charwei Explores Beauty and Dangers of Sea." *BLOUIN ARTINFO Asia*, November.

Da Costa, Gillian. "Making Room for New Art." *Art India*, April.

Godfrey, Tony. "Stopping for a Moment, The Art of Charwei Tsai." *LEAP*, February.

Davis, Alice. "Island Inspirations." *Surface Asia*, November.

O'Dea, Madeleine. "See Highlights of the Tokyo Art Fair, From Renaissance Pastiche to a Participatory Seashell Memorial." *Artinfo*, April 2.

Okamoto, Sayuri. "Ah!" *Asymptote Journal*, January.

Purcell, Chantelle. "Interview with Charwei Tsai on the Nomad Store, London with Isis Gallery and Triple Major." *FAD*, February.

Sanchez-Kozyreva, Cristina. "Natural Response." *Pipeline*, February.

Solanki, Veerangana. "Asia 3: Lee Mingwei & Charwei Tsai." *Flash Art*, November/December.

Yusof, Helmi. "Fashion, Art Converge." *Business Times*, November 23.

2011 Casado, Amalia. "La Nature Immortalisée." *20 Minutes*, France, July 6. (French)

Chaplin, Julia. "Latest Stop on the Art Circuit? Hydra, Greece." *The New York Times*, August 12.

Cheah Ui-Hoon. "Enshrined in Art." *Business Times*, Singapore, April.

Dalal, Sayantan. "Understanding Thoughtforms." *DNA*, October 18.

Di Genova, Arianna. "Triennale di Yokohama: Scocca l'Ora Magica." *Alias* (Italian), October.

Editor. "Ah! By Charwei Tsai." *Boonscave*, Singapore, April 10.

Editor. "Dust in the Mirror." *Straits Times*, Singapore, February 1.

Editor. "How Thought Takes Shape." *Mumbai Mirror*, October 19.

Elh, Ferenc. "Charwei Tsai." *Ballon* (Hungary), April.

Garcia, Angeles. "Opening, Arte de la Emergencia." *El Pais*, Spain, February 18.

Pan, Fin. "Power of Young Talents." *Harper's Bazaar Taiwan*, February.

Peckham, Robin. "The Prick of Conscience: Passages in the Literary Mode." *Radian*, China, January 31.

Tseng, Rudy. "Yokohama Triennale." *Art Investment*. October. (Chinese)

Vora, Dhara. "Let Art Become an Inspiration." *Mumbai Midday*, October 27.

Wakeling, Emily. "Yokohama Triennale: Something Borrowed, Something New." *Tokyo Art Beat*. November.

Zistl, Sandra. "ARCO Madrid." *Focus*, Germany, February 16. (German)

2010 Cotter, Holland. "The Perpetual Dialogue." *The New York Times*, January 7.

Cree, Laura Murray. "Charwei Tsai's Art of Liberation." *Art & Australia*, Vol. 48, No.1.

Fairley, Gina. "Interpreting the Ephemeral." *Asian Art News*, January/February.

Fraser, Margie. "Slow Dissolve." *Habitus Australia*, Issue 07, December.

Godfrey, Tony. "6th Asia Pacific Triennial of Contemporary Art." *LEAP*, January, 2010.

Lin, Yawei. "Charwei Tsai & Heart Sutra." *Art Investment*, Taiwan, No. 7, January 2010, Cover. (Chinese)

2009 Allen, Christopher. "Asia-Pacific Triennial of Contemporary Art Queensland Art Gallery and Gallery of Modern Art to April 5, 2010." *The Australian*, December 19.

Editor. "Fish Project." *Art in Asia*.

Fraser, Margie. "Art Asia." *Vogue Living Australia*, November/December.

Fulton, Adam. "The Fleeting Beauty of Art that is Made to Perish." *The Sydney Morning Herald*, October 16.

Lam, Bourree. "Review: Transience at Osage Soho." *Time Out Hong Kong*.

Sayet, Jackie. "For Chef Patissiere Angela Garcia, It's Sweet Dreams with New Lovely Daze Special Edition book: Rose." *Miami New Times*, July 7.

Lerkenfeldt, Lisa. "Water, Earth and Air: A Series of Intimate Installations." *Two Thousand*, Australia, October 21.

Sorzano, Liliana Lopez. "La Exploracion de lo Efimero." *El Espectador*, Colombia, December 10. (Spanish)

Wong, Jill. "Charwei Tsai: The Art of Change." *C-Arts*, Vol. 9, August.

2008 Editor. "Almanac 2008", *Art Asia Pacific*.

Editor. "Five Top Magazines Worth Getting in Bed With." *Time Out Tel-Aviv*. April 10–17.

2007 Campagnola, Sonia. "From Singapore to Gwangju." *Flash Art*, January / February.

Editor. "Art Events." *Time Out New York*, May 18–24.

Editor. "Artists on Spirituality." *Art Asia Pacific*. Winter.

Editor. "Almanac 2007." *Art Asia Pacific*.

Heartney, Eleanor. "Temples of Art." *Art in America*, April.

2006 Brener, Julie. "10 Young Artists to Watch." *ARTnews*, November. (Cover)

Hill, Joe Martin. "A Tale of Two Biennales: Singapore and Shanghai." *Yishu*, Volume 5, No 4, December, 2006.

Lee, Pamela. "2006 Singapore Biennale." *Art Forum*, November.

Wang, Zhiguang. "Charwei Tsai: On Biennale." Phoenix Lifestyle Magazine, China. September.

Yee, Blythe. "Art Attack." *Wall Street Journal Asia*, September 1–3. (Cover)

2005 Darwent, Charles. "Tofu — Is It the New Paint?" *The Independent*, UK, July 24

Davies, Serena. "The Shock of the Beautiful." *The Daily Telegraph*, UK, August 6.

Editor. "Lovely Daze." *Time Out New York*, October 20–26.

Editor. "Young Artists Take the Center Stage at Exhibition in Paris." *The China Post*, Taiwan, June 27.

蔡佳葳

1980 年出生於臺灣。現居台北。

在藝術創作之外，自2005年起，她也創辦雙年刊藝術家手帖

《Lovely Daze》，負責設計、編輯並發行。

學歷

- 2010 賽納河計畫，國立高等美術學院，巴黎，法國
- 2002 藝術學士，工業設計及藝術建築史，羅德島設計學院，美國

精選個展

- 2018 「蔡佳葳個展：欲貪孰為本」，TKG+，台北，台灣
- 「蔡佳葳：Bulaubulau」，華人當代藝術中心，曼徹斯特，英國
- 2017 「水月」，當代藝術機構，維勒班，法國
- 「聽她歌唱」，海沃德藝廊，南岸藝術中心，倫敦，英國
- 「就是如此」，Galerie Mor Charpentier，巴黎，法國
- 2016 「宇宙的可能性」，TKG+，台北，台灣
- 2014 「自虛空中迴旋而來」，TKG+，台北，台灣
- 2013 「交匯點：蔡佳葳、吳季璁 香港雙人展」，馬凌畫廊，香港，中國
- 2012 「誌海」，陳維德策展，路易威登藝文空間，新加坡
- 「透過光與咒語的朝聖」，Galerie Mor Charpentier，巴黎，法國
- 「感官之影：蔡佳葳&吳季璁」，薩凡屋，拉培基，法國
- 2011 「思維形式」，索藍琪（Veeranganakumari Solanki）策展，The Guild 藝廊，孟買，印度
- 「初光」，TKG+，台北，台灣
- 「Gone！」，Atelier 7，巴黎，法國
- 「My Nature」，大衛·羅森伯格策展，戴羅勒標本店，巴黎，法國
- 「啊！」，公共隧道，濱海藝術中心，新加坡
- 2009 「在語言和想像之間」，卡薩斯雷哥尼爾畫廊，波哥大，哥倫比亞
- 「蔡佳葳：海洋、大地、天空」，薛曼當代藝術基金會，雪梨，澳洲
- 「洗禮」，聖塞維林天主教堂，巴黎，法國
- 「蔡佳葳：無常」，奧沙畫廊，香港，中國
- 2008 「七天七個主意」，索拉畫廊，東京，日本

精選聯展

- 2018 「樹咒」（表演），皇家節日大廳，南岸藝術中心，倫敦，英國
- 「一書藝世界：藝術家們的靈感」流動書架計劃，亞洲藝術文獻庫，香港，財團法人陸府生活美學教育基金會，臺中國家歌劇院，台中，台灣
- 「神聖空間計畫：祝福與獻上」，魯賓藝術博物館，紐約，美國
- 「敦煌計畫：藝術家對話與放映巡迴展出」，UCLA 銀幕中國雙年展，福勒博物館，加州大學洛杉磯分校，洛杉磯，美國
- 「步行·路線」，聖荷西藝術博物館，美國
- 「極簡主義：空間·燈光·實體」，新加坡藝術科學美術館與新加坡國家美術館共同舉辦，新加坡
- 「愛話：羅伯特印第安納與亞洲」，手塚美和子和陳嘉賢策展，亞洲協會香港中心，香港，中國
- 「靜河流深」，李玉玲策展，高雄市立美術館，高雄，台灣
- 「出境／流亡／出埃及」放映展出，Loredana Paracciani 策展，清邁當代藝術美術館，清邁，泰國
- 「未來簡史2050」，皮耶·伊弗·戴薩伊夫（Pierre — Yves DESAIVE）策展，國立台灣美術館與比利時皇家美術館合辦，台中，台灣
- 2017 「影響之下」，亞洲藝術文獻庫，巴賽爾藝術博覽會，香港，中國
- 「剛仁波齊峰地圖學」，新學院，紐約，美國
- 「土地與人民：亞太新媒體藝術」，Cairns Regional Gallery，昆士蘭，澳洲
- 2016 「誌作」，Kit Hammonds 及朱珮璧策展，亞洲藝術文獻庫及墨西哥城黑話研究所合辦，台北市立美術館，台北，台灣
- 「向宇宙而去」，當代藝術機構，維勒班／隆河—阿爾卑斯，法國
- 「橫濱美術館典藏展」，橫濱美術館，橫濱，日本
- 「幽暗夢想：在星空之地」，聖路易水晶博物館，聖盧伊萊比特克，法國
- 「點」，沙迦書寫雙年展，沙迦，阿拉伯聯合大公國
- 「沙迦水墨雙年展」，沙迦，阿拉伯聯合大公國
- 「第二十屆雪梨雙年展」，車廠當代藝術中心，雪梨，澳洲
- 「墨變：來自中國、台灣及香港的當代藝術」，Dr. Sophie McIntyre 策展，新南威爾斯大學藝廊，雪梨，澳洲
- 「中國私語—希克收藏展」，伯爾尼美術館與保羅·克利藝術中心，伯爾尼，瑞士
- 「行星樂園」，MA2 Gallery，東京，日本
- 2015 「形（無）形：台灣當代藝術的靈性世界」，不列顛哥倫比亞大學人類學博物館，溫哥華，加拿大
- 「墨變：來自中國、台灣及香港的當代藝術」，Dr. Sophie McIntyre 策展，本迪戈美術館，維多利亞，澳洲
- 「Im Dickicht der Haare」，卡塞爾格林世界，卡塞爾，德國
- 「青春無限」，亞洲大學現代美術館，台中，台灣

「Go East：薛曼夫婦亞洲當代藝術收藏展」，新南威爾士美術館，雪梨，澳洲

「簡單形體：反思美」，Jean de Loisy 及南條史生策展，森美術館，東京，日本

「（DÉ）位置」，Koyo Kouoh 策展，法國興業銀行收藏館，巴黎，法國

「形・動—國際文字影像藝術展」，國立台灣美術館與德國卡爾斯魯爾ZKM 藝術與媒體中心

發想及製作，國立台灣美術館，台中，台灣

「亞洲視野」，巴賽爾藝術博覽會，香港，中國

「超越西藏」，樂大豆策展，利眾基金會，紐約，美國

「被佛陀啟發」，南天機構藝廊，烏南德拉（臥龍崗），澳洲

2014 巴黎當代藝術博覽會，巴黎植物園，巴黎自然歷史博物館，巴黎，法國

「持續移動：三種看影像的方式」，新加坡美術館，新加坡

「語言終止之處，我日日造訪」，Kulturzentrum bei den Minoriten，格拉茲，奧地利

「開幕展」，蔡國強工作室，紐約，美國

「簡單形體：反思美」，Jean de Loisy 策展，龐畢度藝術中心梅斯分館，梅斯，法國

2013 「兩岸關係」，歐宗翰策展，希拉C.約翰遜設計中心，帕森設計學院，紐約，美國

「堂島川雙年展」，曾文泉策展，大阪，日本

「帕克特×藝術家—220 件合作計畫 + 5」，台北市立美術館，台北，台灣

「沙迦雙年展」，長谷川祐子策展，沙迦，阿拉伯聯合大公國

傑出亞洲藝術獎，索夫林傑出藝術基金會，中央大廳，交易廣場，香港，中國與路易威登文化藝廊，新加坡

「羊毛紙」，Galerie Mor Charpentier，巴黎，法國

2012 「中產階級拘謹的魅力當代華人觀點」，樂大豆、曾文泉、李晏禎，易雅居當代藝術空間，台北，台灣

「當下水墨」，Art Hub Asia（Dafne Ayas、Qiu Zhijie 及 Davide Quadrio）策展，上海藝術博覽會

國際當代藝術展，TKG+，上海，中國

「食托邦」，第二屆台灣國際錄像藝術展，高雄市立美術館，巡迴，台灣

「LOOP」，TKG+，台北，台灣

「亞洲魅影：當代喚起過去」，片岡真實及Allison Harding 策展，舊金山亞洲藝術博物館，舊金山，美國

「移動中的邊界：台灣—以色列，跨文化對話」，海爾茲利亞當代藝術博物館，以色列

「未來事件交易所」，鄭美雅和姚嘉善策展，台北當代藝術中心，台北，台灣

「千禧雜誌」，紐約現代藝術博物館（MoMA），紐約，美國

「游牧商店—探索青年中國創意的探索—藝術、時尚、出版」，Triple Major，北京，中國；ISIS Gallery，倫敦，英國；London Newcastle Project Space，倫敦，英國

2011 「抵達—尋找當下」，德國魯爾三年展，Jahrhunderthalle Bochum，德國

「佛的痕跡」，Kunstmuseum Bochum，德國

「天堂一再建構」（錄像展出），國際藝術工作室ISCP，紐約，美國

「Thinking Cool」，TKG+，台北，台灣

「橫濱三年展」，橫濱，日本

「食托邦」，第二屆台灣國際錄像藝術展，台東美術館，巡迴，台灣

「實體影像」，昆士蘭美術館，布里斯班，澳大利亞

「沉默的意義」，LMD Gallery，巴黎，法國

「鏡上塵埃」，Tony Godfrey 策展，新加坡當代藝術協會，新加坡拉薩爾藝術學院，新加坡

「神話<—>現實建構Cult — u're」，Veerangana Solanki 策展，The Guild，孟買，印度

2010 「書的啟示」，巴黎現代藝術博物館，巴黎，法國

「食托邦」，第二屆台灣國際錄像藝術展，鳳甲美術館，台北，台灣

「台灣響起—超隱自由／難以名狀之島」，布達佩斯藝術館，路德維格現代美術館，布達佩斯，匈牙利

「鏡上塵埃」，Tony Godfrey 策展，諾丁漢大學，英國

「經文、戲弄怪獸及突變」，David Rosenberg 策展，Galerie Martine et Thibault de la Châtre，巴黎，法國

「論壇雙年展」，徐文瑞策展，台北，台灣

「改造歷史2000–2009 年的中國新藝術」，今日美術館，北京，中國

「Graouw」，Galerie Intuiti，巴黎，法國

「七天的週末」，國立巴黎高等藝術學院博物館，巴黎，法國

「關於刊物、畫像、公共藝術與表演」，The Modern Institute，格拉斯哥，英國

「MAGAZIN」，Kunstverein Harburger Bahnhof，漢堡，德國

「巴黎住所的嘗試探索（五種繪畫練習）」，Galerie Mor Charpentier，巴黎，法國

「創新的傳統」，Sakshi Gallery，孟買，印度

2009 「永恆對話」，Andrea Rosen Gallery，紐約，美國

「第六屆亞太藝術三年展」，昆士蘭美術館，布里斯本，澳洲

「美麗無傷」，Smack Mellon，紐約，美國

「台灣圖檔」，巴黎國立高等美術學院美術館，巴黎，法國

「THE LA LA」，拉薩爾藝術學院，新加坡

「圓圈」（網站作品），卡地亞當代藝術基金會，巴黎，法國

2008 「空間」，Federico Herrero 策展，聖荷西，哥斯大黎加

「脆弱的自然」，狩獵與自然博物館，巴黎，法國

「聖跡」，龐畢度藝術中心，巴黎，法國

2007 「為了愛，你願意付出多少？」卡地亞當代藝術基金會，巴黎，法國

「藝術之溫度變化—亞洲新浪潮」，Peter Weibel 與 Wonil Rhee 策展，ZKM 藝術與媒體中心，卡爾斯魯，德國

「第一屆動漫美學雙年展」，Victoria Lu 策展，上海當代藝術館，上海，中國

「21 Cities at Once Performed」，Conflux 媒體藝術節，紐約，美國

「台灣藝術的幽默與談諧」，2x13 Gallery，紐約，美國

2006 「信念—第一屆新加坡雙年展」，新加坡

「夏日：熱！」，駐紐約台北經濟文化辦事處，紐約，美國

「PostER」，Dimitrios Antonitsis 策展，海德拉高中，海德拉島，希臘

2005 「夢想」，卡地亞當代藝術基金會，巴黎，法國

公共與私人收藏

美國舊金山亞洲藝術博物館

丹麥哥本哈根林冠藝術基金會

法國FRAC LORRAINE 當代藝術機構

法國維勒班當代藝術機構

法國巴黎／美國舊金山卡蒂斯特藝術基金會

中國香港 M+ 視覺文化博物館

日本東京森美術館

澳洲布里斯本昆士蘭美術館

澳洲雪梨沙曼當代藝術基金會

法國巴黎 DSL 私人收藏 瑞士蘇黎士希克收藏

日本橫濱美術館

獎項與提名

2017 & 2013 Sovereign Asian Art Prize by Julius Baer，決選，香港，中國

2012 SAM Art Prize，決選，巴黎，法國

BACC Award for Contemporary Art in Asia，Hans Nefkens Foundation，提名，曼谷，泰國

獨立藝術家手帖《Lovely Daze》

2016 「誌作」，亞洲藝術文獻庫及墨西哥城黑話研究所合辦，台北市立美術館，台北，台灣

「《特刊》」發表會，馬克·貝克維克（Mark Borthwick）編輯，Idem，巴黎，法國

2015 「新加坡藝術書展」，當代藝術中心（CCA），新加坡

「洛杉磯藝術書展」，現代藝術博物館葛芬分館，洛杉磯，美國

2014 「紐約藝術書展」，PS1 當代藝術中心，長島市，紐約，美國

2013 「紐約藝術書展」，PS1 當代藝術中心，長島市，紐約，美國

「帕克特×藝術家—220 件合作計畫 + 5」，台北市立美術館，台北，台灣

「第九刊：《在森林散步》」發表會，洛杉磯藝術書展，Printed Matter，洛杉磯當代藝術博物館，洛杉磯，加州，美國

2012 「千禧雜誌」，紐約現代藝術博物館，紐約，美國

「游牧商店—探索中國青年創意—藝術、時尚、出版」，ISIS 畫廊，倫敦紐卡斯爾計畫空間，倫敦，英國

「紐約藝術書展」，PS1 當代藝術中心，長島市，紐約，美國

2011 「第八刊：《朝聖》」發表會，巴塞爾邁阿密灘國際藝術博覽會，邁阿密，美國

「第八屆：《朝聖》」發表會，Printed Matter，紐約，美國

2010 「《Lovely Daze》發表會」，龐畢度藝術中心圖書館，巴黎，法國

「在這，在那 圖書館計畫」，第29 屆聖保羅雙年展，聖保羅，巴西

「第七刊：《善意導向地獄？》」發表，第二屆東京藝術書展，東京，日本

「關於刊物、畫像、公共藝術與表演」，The Modern Institute，格拉斯格，英國

「MAGAZIN」，Kunstverein Harburger Bahnhof，漢堡，德國

「第六刊：《玫瑰是玫瑰是玫瑰是玫瑰》發表會」，倫敦藝術書展，Whitechapel 藝廊，倫敦，英國

2009 「特刊：《玫瑰》」發表會，紐約藝術書展，PS1 當代藝術中心，紐約，美國

「特刊：《影響之下》」發表會，Zine's Mate，第一屆東京藝術書展，東京，日本

2008 「特刊：《影響之下》」發表會，紐約藝術書展，紐約，美國

「特刊：《影響之下》」發表會，Utrecht 書店，東京，日本

「藝術書展」，AA Bronson 與 Lionel Bovier 策展，巴塞爾國際藝術博覽會，巴塞爾，瑞士

「第五刊：《獵人與收集者》」發表會，紐澤希藝術空間，巴塞爾，瑞士

「第五刊：《獵人與收集者》」發表會與展覽，Ekovarhuset 協辦，加巴倫基金會，卡里奇豪斯藝術中心，紐約，美國

2007 「第四刊：《數字》」閉幕式與表演，紐約藝術書展，紐約，美國

「製圖空間（Espaces Cartographiques）」，美國基金會，巴黎，法國

2006 「第三刊：《當我獨自一人時，一切都如此超現實》」發表會與表演，惠特尼美術館奧馳亞分館，紐約，美國

「第二刊：《散散步》」發表會與表演，當代新美術館，紐約，美國

「第一屆紐約藝術書展」，紐約，美國

「Visionaire：21 世紀時尚與藝術雜誌展」，Visionaire，紐約，美國

2005 「創刊號：《什麼也沒發生的紐約一日》」發表會與表演，Printed Matter，紐約，美國

《Lovely Daze》全輯・圖書館完整館藏

龐畢度藝術中心，巴黎，法國
巴塞隆納當代美術館，巴塞隆納，西班牙
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Special Thanks from Charwei Tsai

Most importantly, Dzogchen Ponlop Rinpoche, all my family, Tsering Tashi Gyalthang, all the Lovely Daze contributors, Tina Keng Gallery & TKG⁺, Mor Charpentier teams!

AUSTRALIA: BigCi Blue Mountains, Jamyang Norbu, Uli, & family, Gene & Brian Sherman, Sydney Biennale team, Tintin Wulia. CHINA: Hu Fang, Aimee Lin, Lu Xun, Zhang Wei.

EUROPE & MIDDLE EAST: Francois, Marie, Carmen Bouyer & family, Herve Chandes, Sandra Adam-Couralet, Claude d'Anthenaise, Louis Albert & Francoise de Broglie, Ariane & Antoine de Courcel, Louise de Courcel & family, Jean de Loisy, Oliva de Smedt, Patrice Forest, Rona Kopeczky, Gabriel Kuri & Francis Horn, Dominique & Sylvain Levy, Mouna Mekouar, Alex Mor & Philippe Charpentier, Davide Quadrio & family, Grazia Quaroni, Hoor Al-Qasimi, Arco Renz, Asun & Gerry Roberts, Alba Roberts, Stephanie Rosenthal & Oskar, Mathilde Roussel, Leanne Sacramone, Eloi Saint Bris, Didier Schulmann, Massimo Torrigiani & family, Su-Mei Tse, Dieter von Graffenried, Fondation Cartier team, Idem & team. HONG KONG: Stephanie Bailey, Mimi Brown, Dominique Chan, Tina Chan & family, Brenda Chen & family, Irene Chen & family, Emily Chiang, Anita & Robert Ho, Denise Ho & family, Alan Lau, Agnes Lin, Allen Lin, Lesley Ma, Yung Ma, Lorraine & Edouard Malingue, Suhanya Raffel & Michael Snelling, Vita Wong, Faustina Tsai, Margaret Tsai. INDIA: Anto & Jyotsana, The Guild, Shilpa Gupta, Gyalthang family, NS Harsha, Shalini Sawhney, Veer Singh, Veerangana Solanki & family, Pawo & Stephanie, Prashant. INDONESIA: Dr. Melanie, Alia Swastika, Jun Tirtadji. JAPAN: Taro Amano, Yuko Hasegawa, Taka Ishii, Mami Kataoka, Fumio Nanjo, Noiz Architects, Eriko Osaka, Tetsuya Ozaki, Jeffrey Rosen, Keisuke Toyoda, Jia-hsuan Tsai, Elisa Uematsu, Nahoko Yamaguchi. MEXICO: Arno Baudin, Angela Garcia & family, Kit Hammonds, Jo Ying Peng, Cristina Rodriguez. MONGOLIA: Gantuya Badamgarav, Khoroldorj Choijoovanchig, Jantsa & Gunsen Khr, Mugi, Davaajargal Tsaschikher. SINGAPORE: Bobby Cheng, Heather Chiu, Heman Chong, Anna Chou, Qinyi Lim, Tony Godfrey, Anca Rujoiu, Eugene Tan, Espace Louis Vuitton team. TAIWAN: Candy Bird, Gloria Chang, Dr. & Mrs. Chen, Yuyu Chen, Amy Cheng & Jef, Meiya Cheng, Yoyo Chiu, Daphne Chu, Tomtom Chuang, Yen Hsiang Fang, Bo Chun Hsiao, Shih-yu Hsu, Chi-Wen Huang, Iris Huang, Steve Hung, Mio Iwaki, Chia-En Jao, Kai-yin, Alice Ko, Tiffany Lay, Andre Lee, Lee Kit, Mingwei Lee, Sarah Lee, Yulin Lee & family, Michael Lin, Peggy Lin, Tina Lin & family, Fang Yu Liu, Xinyi Liu, Tina Keng, Tina Keng Gallery & TKG⁺ Team, Chloe Yi-Chih Pan, Pan family from Bulaubulau, Leo Shih & family, Christine Su & John, Frankie Su, Tammy Tan, Fu Kuen Tang, Rudy Tseng, Heidi Voet, Wu Chi-Tsung, Shelly Wu, Jun Yang, Yao Jui-Chung, Yuan Goang-Ming, Live Forever Foundation, Bulaubulau, TCAC, Lin Guan-Ming, Ho Chung-Chang, Sanho Frame company. THAILAND: Eric Booth, Mit Jai Inn, Loredana Pazzini-Paracciani, Albert Paravi, Lawana Poopoksakul, Apichatpong Weerasethakul. UK: Phoene Cave, Marco Daniels, Shezad Dawood, Zoe Dunbar, Rahila Haque, Cheryl Lai, Tiffaney Leung, Abhay Puri, Marianna Tsionki, Jih Wen Yeh, CFCCA team, Music in Detention, Southbank Centre team, Women for Refugee Women. US: Leeza Ahmady, Carolyn Hsu & Rene Balcer, Mark Borthwick & family, AA Bronson, Lauren O'Neill-Butler, Cai Guo-Qiang & Hong Hong Wu, Wen-You Cai, Kelly Carmena, Julie Carnahan, Howie Chen, Teresa Chen & family, Jane Debevoise, Namgyal Gyalthang, Susan Jain, Japanther, Cheng-Sim Lim, Sanghong Lintakoon, Jennifer Wen Ma, Kelly Ma, Arthur Ou, Carol Rattray, Max Schumann, Peter Sellars, David Senior, Sabrina Shaffer & family, David Solo, Mika Tajima, Ganden Thurman, Eugene Tong, Leslie Urena & family, Seth Xiaoyu Weng, Zucker, Printed Matter team, Rubin Museum team, UCLA Confucius Institute. VIETNAM: Josh Breidenbach, Zoe Butt, Youdon Chazotsang, Nana Chen, Chi-An De Leo, Anna Dinh, Dorjee, Greg Jewett, Dinh Q Le, Le Hien Minh, GerlieMa Lee, Nguyen Bich Tra, Rice Creative, San Art, An Ton That.

Root of Desire

Charwei Tsai

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Executive Director | Tina Keng

Publisher | Tina Keng Gallery

Director | Shelly Wu

Exhibitions Coordinator | Chloe Yi-Chih Pan

Publications Editor | Chloe Yi-Chih Pan, YANG Ya-Chu

Translation | Yining Shen, Leonard Chien, Yu-Chi Liao

Design | Lin Guan-Ming

Printing | Jih-Tung Art Printing Co., Ltd

Publication Date | First Edition, January 2019

發行人 | 耿桂英

出版者 | 耿畫廊

藝術總監 | 吳悅宇

展覽執行 | 潘怡芷

出版編輯 | 潘怡芷 楊雅筑

翻譯 | 沈怡寧 錢佳緯 廖育琦

平面設計 | 林冠名

印刷 | 日動藝術印刷有限公司

出版日期 | 2019年1月初版

ISBN | 978-986-93580-9-5

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Legal Consultant Chu & Hsu Attorneys at Law / Sean Chu

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