

Chi-Wen Gallery

Su Misu solo-exhibition *"I am a fake but my heart is true, Part II"*

12 January – 28 February, 2019

Soft Opening & Press Preview : 12 January 2019, 3 - 6pm

Grand Opening : 16 January 2019, 3 - 9 pm

Opening programme

16 January 2019, 3 - 9 pm

3:30pm, Opening Performance by **Su Misu**

8:30pm, From London, a Special Performance by **Victoria Sin**
One night only, exclusively produced by Chi-Wen Gallery.

[RSVP Essential](#)

Private Screening by **Yu Cheng-Ta** and **Ming Wong**

10pm till late, Su Misu solo-exhibition after party @B1

[Access with invitation](#)

The duration of the performances is approximately 30 minutes each. This events are open to the public, however [RSVPs](#) are requested.

Chi-Wen Gallery

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Chi-Wen Gallery

Chi-Wen Gallery is delighted to announce Su Misu's first solo-exhibition at the gallery "I am a fake but my heart is true, Part II".

This show is the first in a series of exhibitions by women artists that we will present this year.

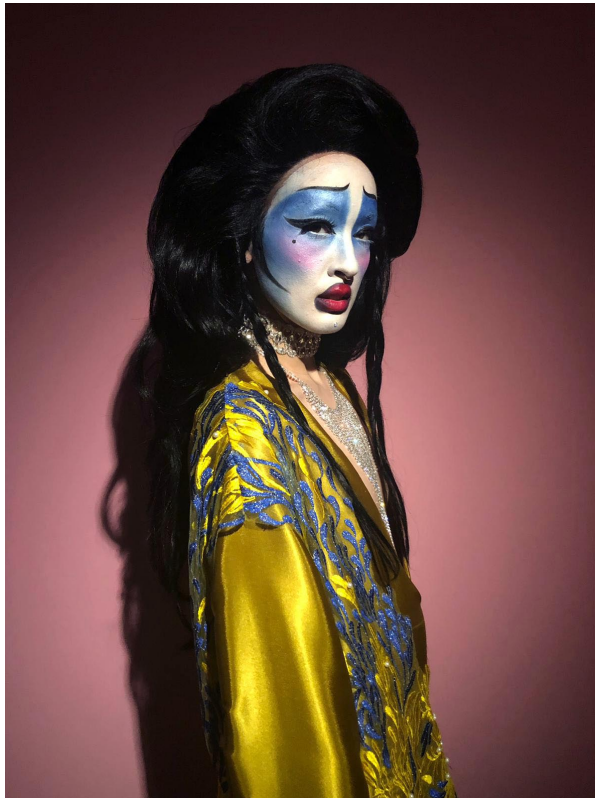
Living and working in Taipei, Su Misu is a multi-disciplinary artist who first gained recognition through the self-publication of her photo-book *"ihategoodbye"* (2016). That same year she created the video installation "I am a fake but my heart is true" (2016) and followed this up recently with her latest work *"I am a fake but my heart is true, Part II"* (2018), a 4-channel video installation that will be shown in our gallery for the very first time. Photographic and video works of all three projects will be on show in the exhibition.

Born in 1990 in Taipei, Taiwanese photographer and performance artist Su Misu is known for her practice in exploration of gender, BDSM and LGBT topics. Coming from a medical background, she's interested in "the synthetic", "the unnatural", and other embodiments, using photography, video and performance to discuss the struggle between what is real and what is illusory.



Su Misu, *I am a fake but my heart is true, Part II*, 4-channel Video Installation, colour, silent, 2'00" each;
Photography, inkjet print on canson baryta brestige, 100 x 150cm each, 2018

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Victoria Sin, *If I had the words to tell you we wouldn't be here now.*, live performance at Chi-Wen Gallery, 2019

During the grand opening of Su Misu's exhibition on January 16, Chi-Wen Gallery will present a special appearance by writer and celebrated drag artist Victoria Sin from London.

Produced exclusively by Chi-Wen Gallery and for one night only, Victoria Sin will present 'If I had the words to tell you we wouldn't be here now', a performance using storytelling, drag, and elements of Taiwanese and Chinese opera to question how language not only gives shape to thought, but shapes thought. The performance will stage a conversation between a desiring queer body and a traditional Taiwanese instrument, the Pipa, played by local musician Peiju Lien. Set in Chi-Wen Gallery's own water garden, the work will bring together narrative and image in order to bring to light how identity and experience are not only represented but also created and reinforced through language.

Born in 1991 in Toronto CA, Victoria Sin is an artist using speculative fiction within performance, moving image, writing, and print to interrupt normative processes of desire, identification, and objectification. Drawing from close personal encounters of looking and wanting, their work presents heavily constructed fantasy narratives on the often unsettling experience of the physical within the social body.

Pei-Ju Lien is one of the last disciples of Master Lin Shi-Chen, the sixth generation inheritor of Pudong-style Pipa performance. The Pudong-style is generally acknowledged to be the most difficult style to learn as it involves very demanding and intricate performance techniques, making it more expressive than other styles. Ms. Peiju Lien's performance on this recording therefore reflects the profoundly distinctive style of the Pudong school of Pipa performance and her relationship with it.

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Private Screening by Yu Cheng-Ta and Ming Wong.

Combining the imagination of the body politics with the exploration of S/M culture, Yu created this quasi-novel theatre *Slave Auction* in the form of two-channel video in collaboration with Corrine, a BDSM performing artist. Written and performed by Corrine, a plot of this theatre revolves around the process in which the body (of a pet) was transformed into a more value artwork (for auction) by her owner's training. The ambiguous same-sex love between the pet and the owner blossomed with the development of the plot by virtue of the pet's self-bondage and the farewell kinbaku, which bears more than a passing resemblance to the kinship, mentorship and friendship between Su-Zhen Bai and Xiaoqing of the *Legend of the White Snake* mentioned in the article "Bouncy Horney Rice Dumpling." This work not only exhibits the self-awareness emerging out of the tug-of-war between "submission" and "identity," but also embodies Yu's consistent linguistic manipulation at the meta-level. The theatrical performance and interview conducted outside the stage overlap with each other, making our lines of sight wander on the border of the theatrical framework.



Cheng-Ta Yu, *If the (Island's) Body is a (Marginalized) Rice Dumpling Par Excellence*, 2-channel video, colour, sound, 16'54", 2017

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Identity and its complex layering across performative and pop cultures are at the heart of Ming Wong's practice. Through moving-image and research based installations, his work plays with international cinematic references while incorporating specific South East Asian histories of performativity. Often appearing in his own work, the artist focuses on image circulations and how codified practices and characters – from opera to musical theatre to cinema – transform through migration, cultural hybridization and colonial contact.

“The Bamboo Spaceship”, produced for “Cosmopolis #1.5”, stems from Wong's longstanding interest in Chinese opera and science fiction. The project intertwines individual stories with local flavors, articulating a music video incorporating the ‘facechanging’ technique of Sichuanese opera with hip-hop performance, of which Chengdu is a key hub in China. The narration takes viewers on a trip through time, also referencing the thriving science fiction scene which has developed in Sichuan over the last thirty years. Shot at Dong Jiao JiYi, the former electronics factory in which ‘Cosmopolis #1.5’ is presented, the project also highlights the contrasting nature of the city of Chengdu, where the transformations of the media society have been overlaid on the urban archeological sites of the post-industrial city. The video is presented in a bamboo structure which, while echoing the itinerant bamboo stages of Cantonese opera, applies traditional craftsmanship to the creation of an environmentally-friendly speculative spaceship. (Text by Ilaria Conti)



Ming Wong, *Bamboo Spaceship*, single-channel video, colour, sound, 5'26", 2018, Courtesy of the artist, Vitamin Creative Space (Guangzhou), carlier/gebauer (Berlin)

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Su Misu solo-exhibition *“I am a fake but my heart is true, Part II”*

16 January 2019

3:30pm, Opening Performance by Su Misu



Lilith was the first wife of Adam, created by God from the earth. Lilith was not satisfied with her sex life with Adam and went to hell to become Satan's lover.

Lilith is also the stage name of Su Misu in adult entertainment industry. In her performance, “I am a fake but my heart is true, Part II”, Su Misu invites Soa, who also works in the sex industry, to act as a “good inflatable doll”. As such Su Misu tries to transform a human being into an artificial object.

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About the Artists

Su Misu (b. 1990) currently lives and works in Taipei, Taiwan. As a photographer, Su Misu is known for exploring gender, BDSM and LGBTQ topics. Coming from a medical background, she's interested in the "Synthetic", the "Unnatural", and other embodiments, using photography to discuss the struggle between the real and the illusory. Her work draws from Lacan's psychoanalytic concept of the mirror stage, which is where a subject becomes alienated from itself and is introduced into an imaginary order.

In her series *ihategoodbye* (2016), the artist, as the narrator in the documentation of a past relationship, looks closely at how she felt during those special moments, just before pressing the shutter of her camera. The virtual images reflect reality but are combined with the instability of alienation and estrangement.

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Victoria Sin (b. 1991) was born in Toronto CA and currently lives and works in London. Victoria Sin is an artist using speculative fiction within performance, moving image, writing, and print to interrupt normative processes of desire, identification, and objectification. Drawing from close personal encounters of looking and wanting, their work presents heavily constructed fantasy narratives on the often unsettling experience of the physical within the social body.

Victoria Recent presentations include: DRAG, Hayward Gallery, London (2018); The sky as an image, an image as a net, Serpentine Park Nights, London, 2018; Swinging Out Over the Earth, Whitechapel Gallery, London (2018); Indifferent Idols, Taipei Contemporary Art Center, Taipei (2018); Block Universe, Brunel Museum, London (2018); A View From Elsewhere, Cafe Oto, London (2018); We Share the Same Tears, Whitechapel Gallery, London (2018); Glitch Feminism, ICA, London (2017); TATE EXCHANGE: GENDER TALKS, Tate Modern, London (2017)

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Yu Cheng-Ta (b. 1983) currently lives and works in Taipei, Taiwan. Working primarily with non-professional actors in staged performances, Yu has developed a body of work that deals with the interstitial spaces and humorous misunderstandings that arise when different languages and cultures collide. Yu was featured in the Taiwan Pavilion at 53rd Venice Biennale and has participated in many important exhibitions, festivals and biennials in recent years such as “Tell Me What You Want — A Solo Exhibition by Yu Cheng-Ta” at Hong-Gah Museum (TW, 2017), “Polyphonies” at Centre Pompidou (FR, 2016), “Life in Between — Delight and Discomfort” at Gwangju City Museum of Art (KR, 2016), “Declaration/ Documentation” — Taipei Biennial (TW, 2016), Forum Expanded at 65th Berlin International Film Festival (DE, 2015), “Social Factory” — 10th Shanghai Biennial (CN, 2015), 2nd CAFA Biennial in Beijing (CN, 2014) and Biennial Cuvée 08 at OK Center for Contemporary Art in Linz (AT, 2012). He held his museum solo exhibitions “My Private Foreign Affairs” at Kaohsiung Museum of Fine Arts (TW) in 2013 and “Practicing LIVE” at Taipei Fine Arts Museum in 2014. “Tell Me What You Want” was exhibited at Kunsthall Charlottenborg Copenhagen and Centre Pompidou in 2018. Also, “Watermelon Love” co-work with Ming Wong (Singapore) and Berlin-based American artist Wu Tsang was filmed at Centre Pompidou in 2018.

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Ming Wong (b.1971) currently lives and works in Berlin. Ming Wong builds layers of cinematic language, social structure, identity and introspection through his re-telling of world cinema and popular culture in his videos, installations and performances. With imperfect translations and reenactments, he casts an actor (often himself) as every character in a story. Wong attempts to unravel ideas of 'authenticity', 'originality' and the 'other', with reference to the act of human performativity. He looks into how culture, gender and identity are constructed, reproduced and circulated, as well as how it all feeds into the politics of representation. Though untrained as an actor, he has embarked on an artistic practice that is at once highly influenced by cinema and is in constant dialogue with measures of performativity, gender, and difference. Recent projects have become more interdisciplinary, incorporating performance and installation to flesh out his exploration of cultural artifacts from around the world. His work has been shown recently at Busan Biennale, South Korea; Dakar Biennale, Senegal; Dhaka Art Summit, Bangladesh; Para Site, Hong Kong; SAVVY Contemporary, Berlin; Centre National de la Danse, Paris; (all 2018). He has had solo exhibitions at leading institutions worldwide, including UCCA, Beijing; Shiseido Gallery, Tokyo; REDCAT, Los Angeles; He has participated in Sydney Biennale (2016 & 2010); Asia Pacific Triennial (2015); Shanghai Biennale (2014); Lyon Biennale (2013); Liverpool Biennial (2012); Gwangju Biennale (2010); Performa 11, New York (2010). He represented Singapore at the 53rd Venice Biennale in 2009 with the solo presentation Life of Imitation, which was awarded a special mention.