

CHENG-HSIN CHIANG

PORTFOLIO

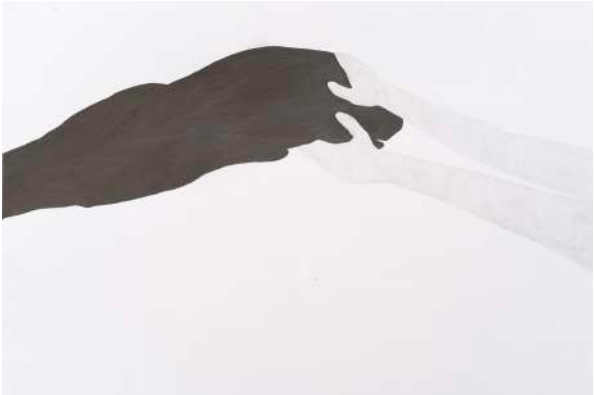
With a background in ethnology and literature, my working process usually commences with gathering. I collect poems, words, sentences, everyday items, and elements from nature. Through drawings, performances, and especially through arrangements of objects and experimental installations, I aim to initiate dialogues and exchanges.

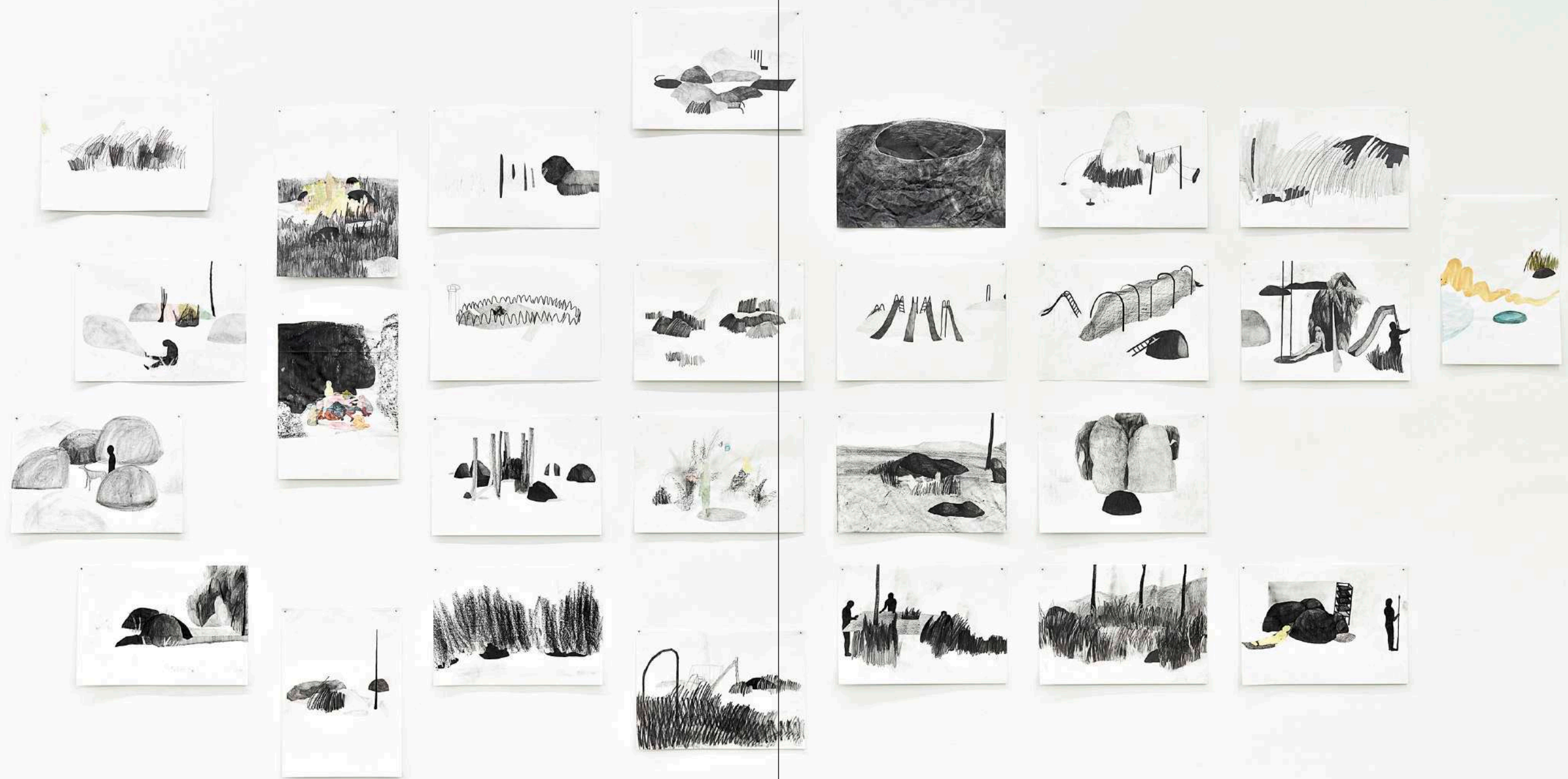
I frequently perceive my work as a playground, a dynamic realm and a meeting point where everything is interlinked and can be liberated from its initial purpose and definition.

Across all my works, I consistently explore balance between inner and outer realms. I endeavor to draw nearer to myself amidst the ever-shifting balance of movement and stillness, and then try to translate this essence.

**WHERE THE
HIDDEN RIVER
RUNS**

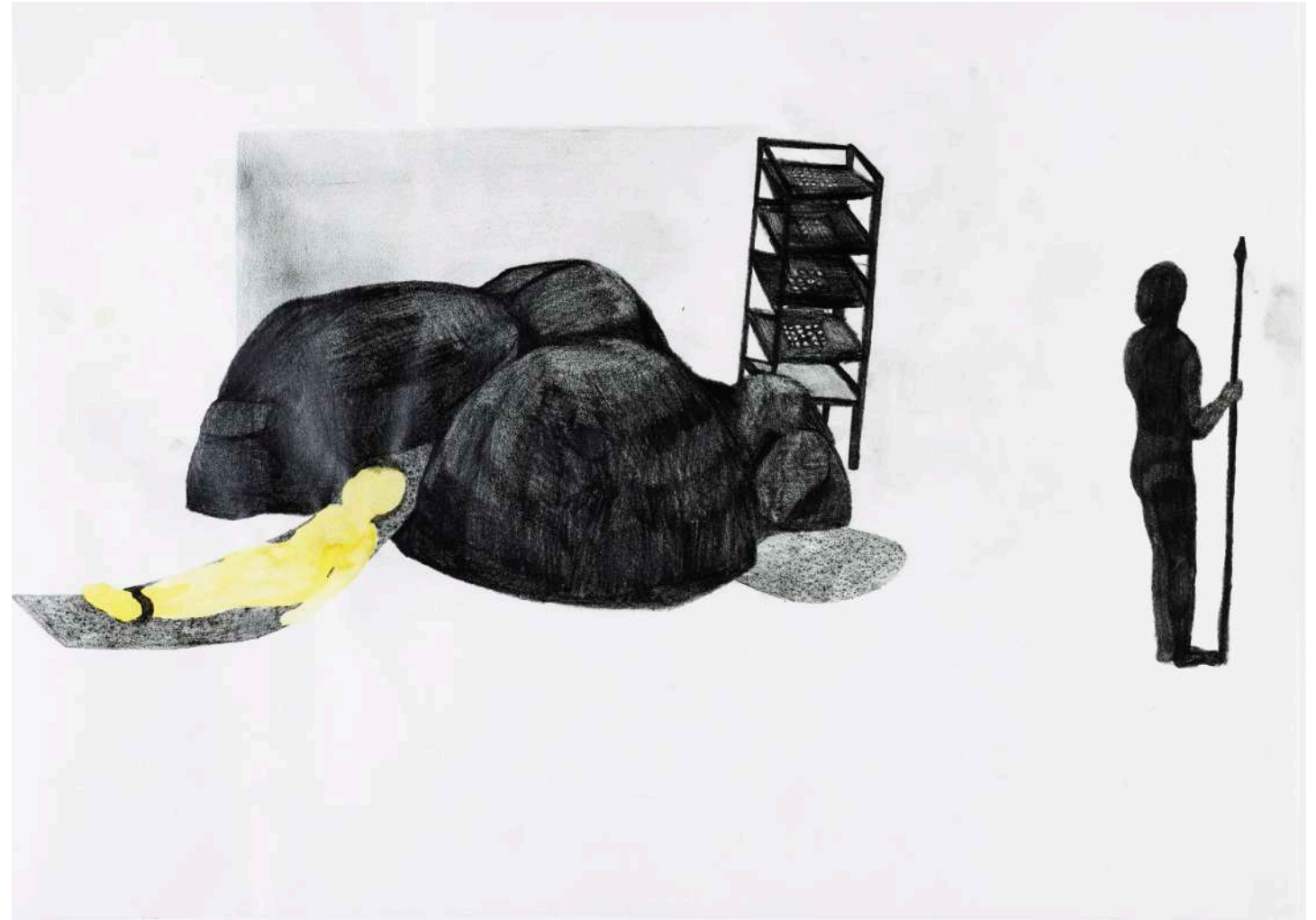
Everybody Says Goodbye

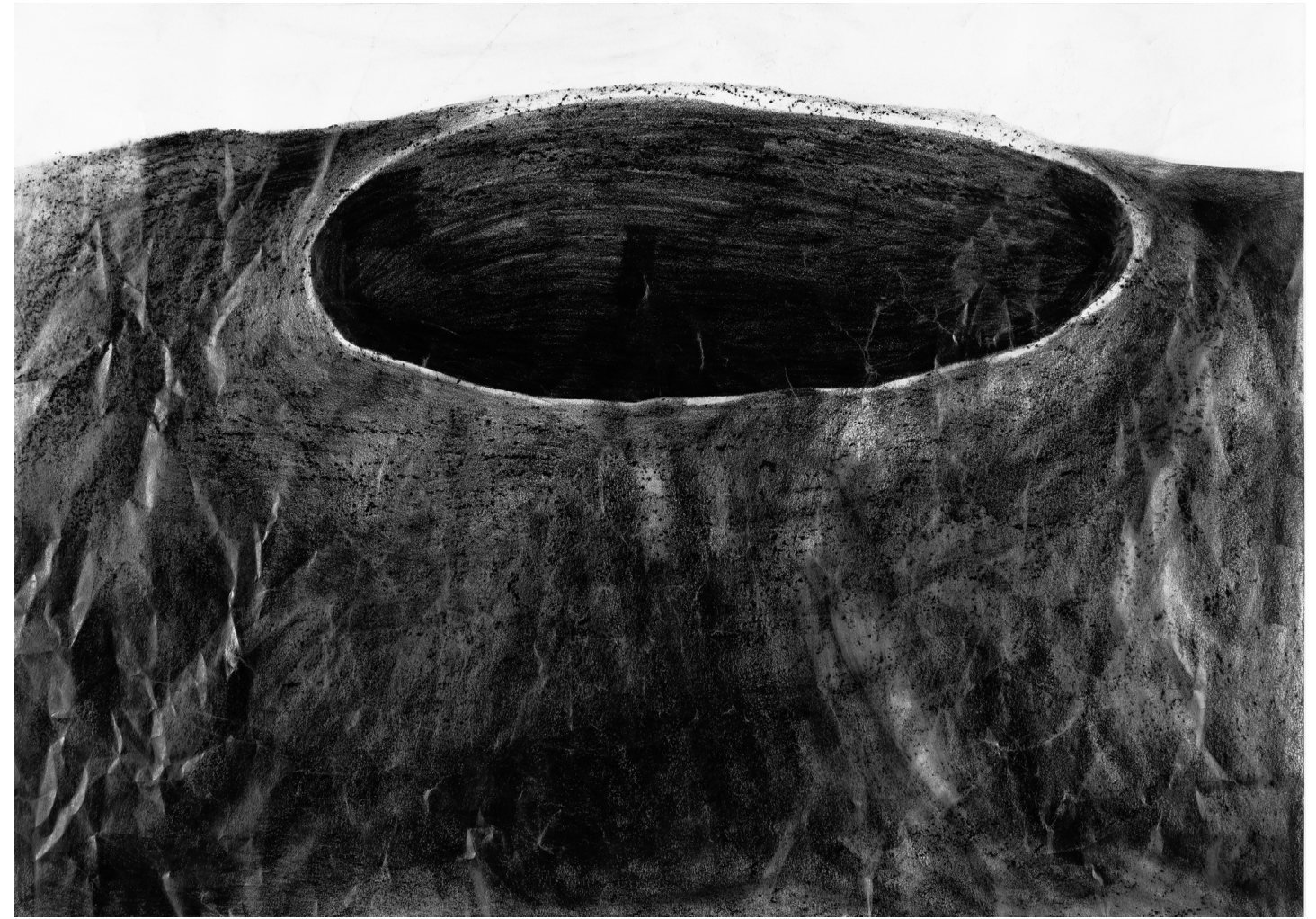












DAILY COLLECTION

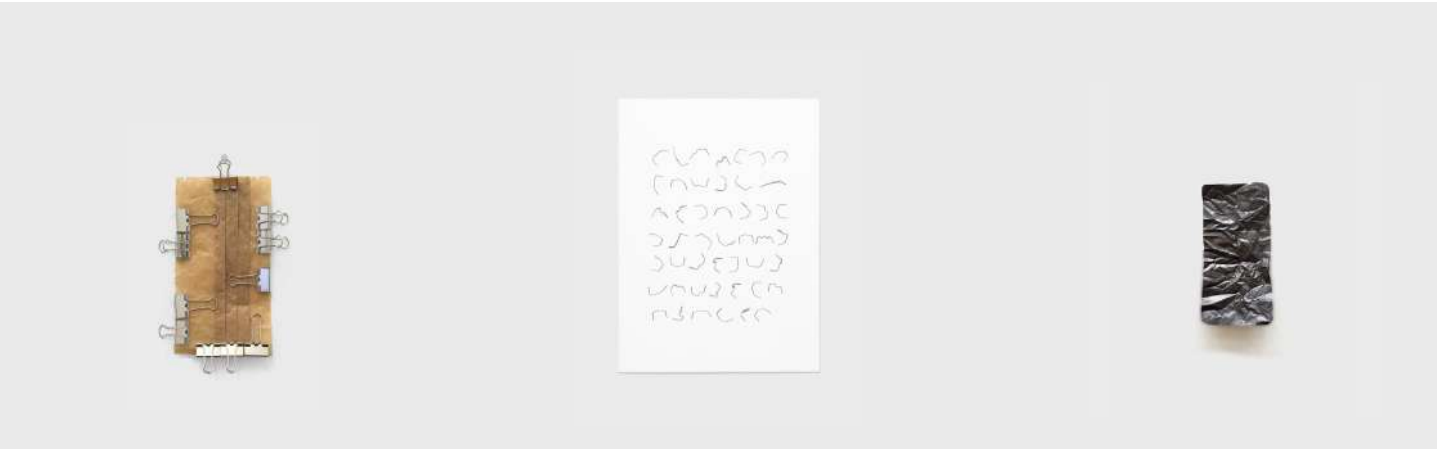
SINCE 2020



Separation
onions/ Net bag

A Meeting of Four
Glass/ Teaspoons

We'll Talk About It Later
Forks



Argument
Backing paper/ Clips

An Office Letter
Used staples

Unbroken
Pencil on paper



Cupid's Hesitation
Acrylics on Dessert fork

Ein Schluck von dem Meer
Acrylics on Gypsum/
Plastic spoon

A Gentle Kill
Bamboo/ Pencil on Plastic knife



The Guardian
Gypsum/ Stone

I Could Also Be As Calm As a Glass of Water
Gypsum/ A glass of water

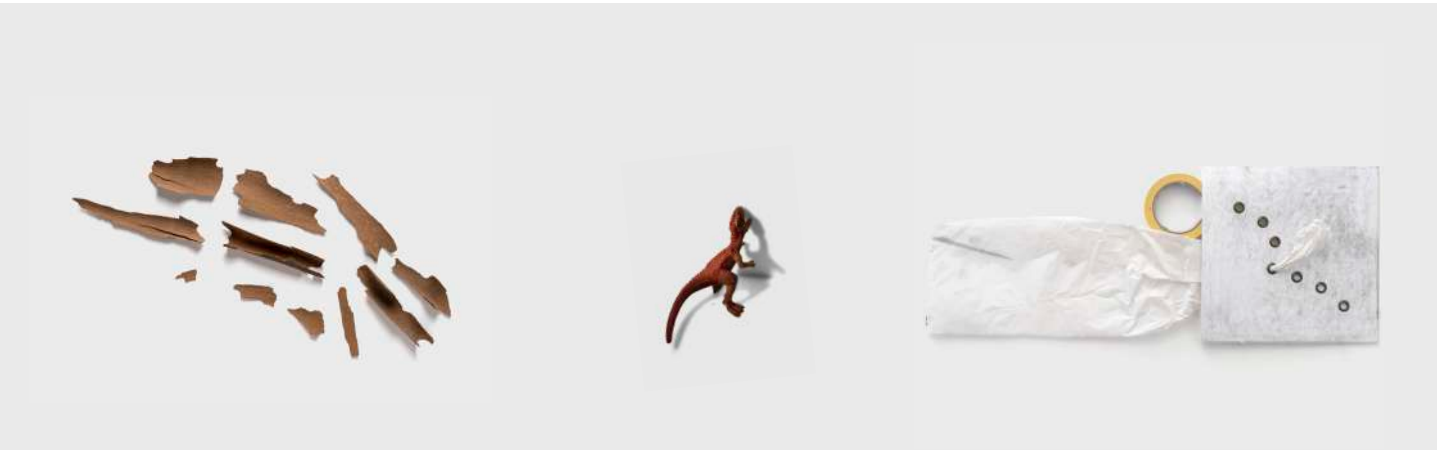
The Cake Amulets
Ink on paper cake boxs



Helping Hands
Acrylics on Lunchbox

The Edges
Pencil on eggshell

Birds Flying Through the Flat Nights
Ink on paper/ Packaging foil of sleeping pill



Noah's ark
Tree bark

Me and Me Against the Wall
Dinosaur toy

The Moon and Sixpence
Paper/ Tape/ Eyelet

**HOW TO
DRAW A CIRCLE:**

**A STUDY OF
TAKING CARE
OF MYSELF ,
AND OTHERS**



Distantial Pain



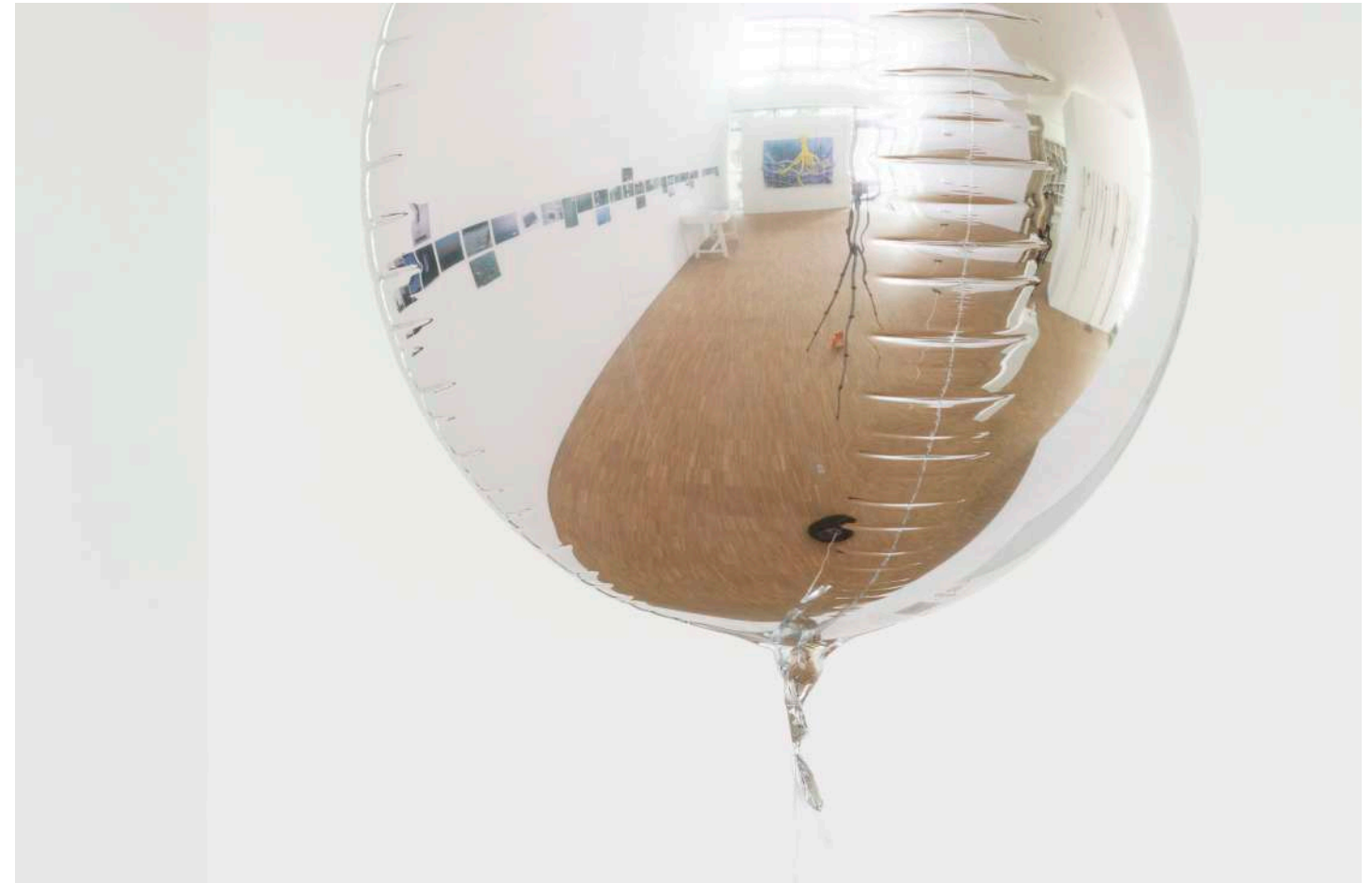
We utilize the widely recognized play equipment of the Hula-Hoop, which, with its red and white stripes, serves as a reminder of the safety measures and the 1.5-meter social distancing scheme that we have become accustomed to in Germany during the COVID-19 pandemic. The performance follows simple rules of play: each of us wears a Hula-Hoop, thereby ensuring the distance between ourselves and others. As we move with the Hula-Hoop, we advance step by step along pre-developed choreography, only stopping when the hoop falls down. In this way, our bodies traverse through space, engaging with it in a swirling and lingering manner.

Twin Flames



"Twin Flames" is an installation composed of two robot vacuum cleaners, each equipped with a hook through which a thin cord is threaded, with the intention of connecting both devices. At the ends of the cord are two balloons made of mirrored foil filled with helium. While the robots explore the space horizontally, the two mirrored balloons move closer and further from each other while moving up and down vertically.

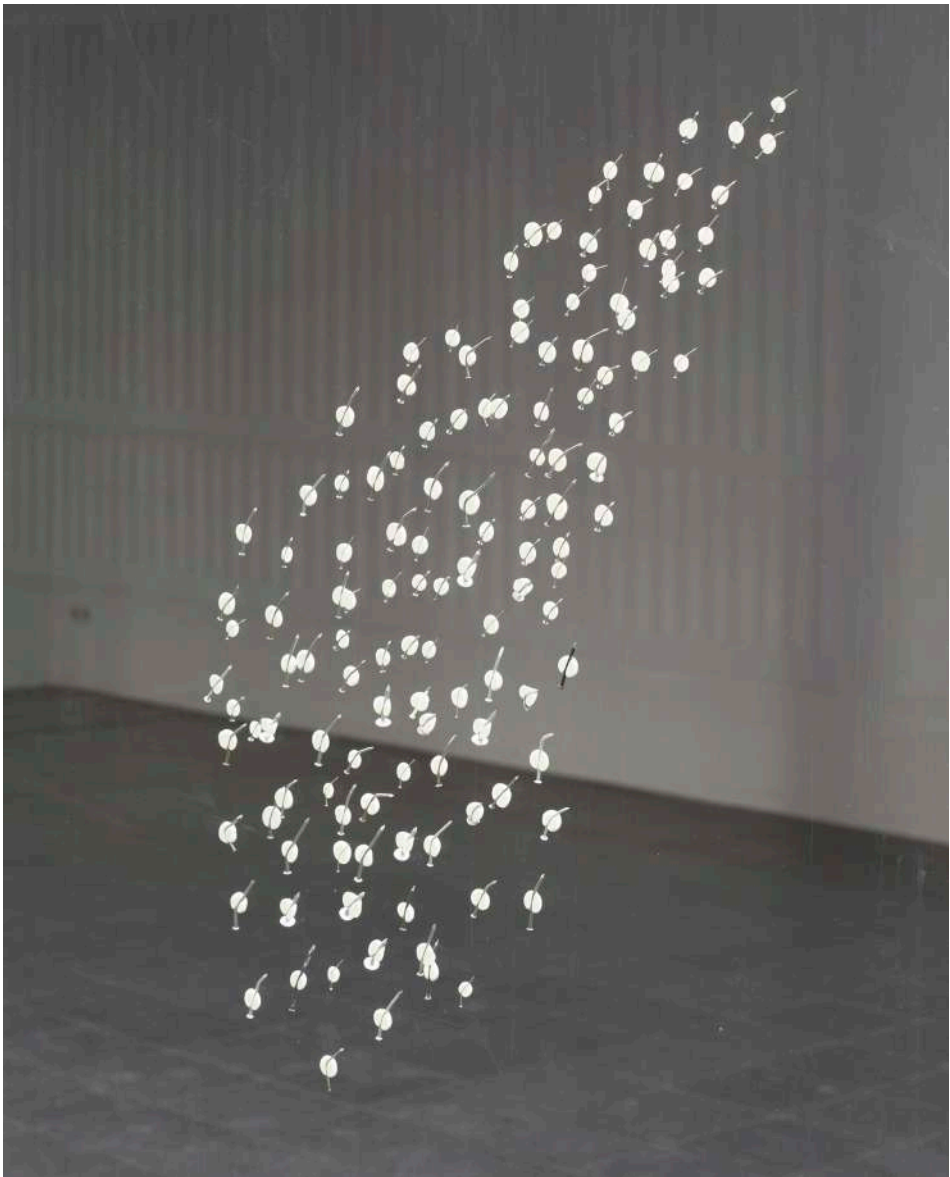
The movements evoke a choreography, continually providing new reflections of the exhibition space and the visitors on the surface of the balloons.





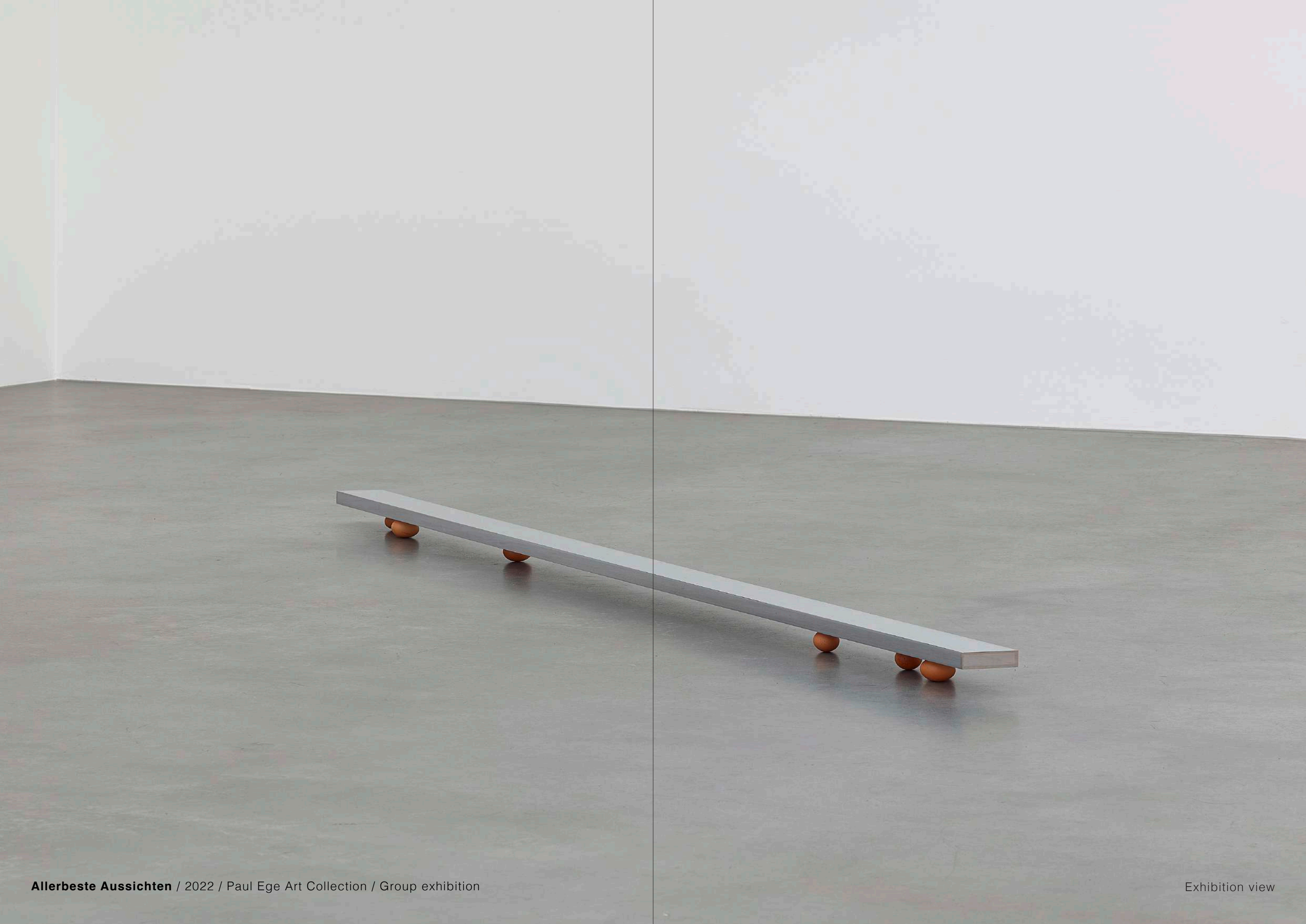
Auf der Suche / 2022 / DG Kunstraum / Group exhibition

Exhibition view



2021, Used nails/ Patafix(Adhesive pads)





I Will Always Stand on The Side of the Egg II



"I will always stand on the side of the egg" draws inspiration from a speech by the Japanese author Haruki Murakami, advocating against injustice and war.

The transparent mirrored foil surface reflects everything in its environment. Yet, approaching closely enough allows one to penetrate the reflection, revealing the hollow interior of the object.

This piece is more than just an installation; it's also a performance. Each day, I take out an egg while simultaneously trying to maintain the balance of the entire installation.



A Study of Time



"A Study of Time" is a site-specific installation consisting of three parts: a green monochromatic image on the ceiling, two frames with 12 gaps on the wall, and 24 objects made of mirrored foil and cardboard on the floor.

Within the 24 objects on the floor, each piece corresponds to another, collectively forming a complete circular shape. These 24 objects represent, to me, fragments of time, marking the 12 cycles of day and night.

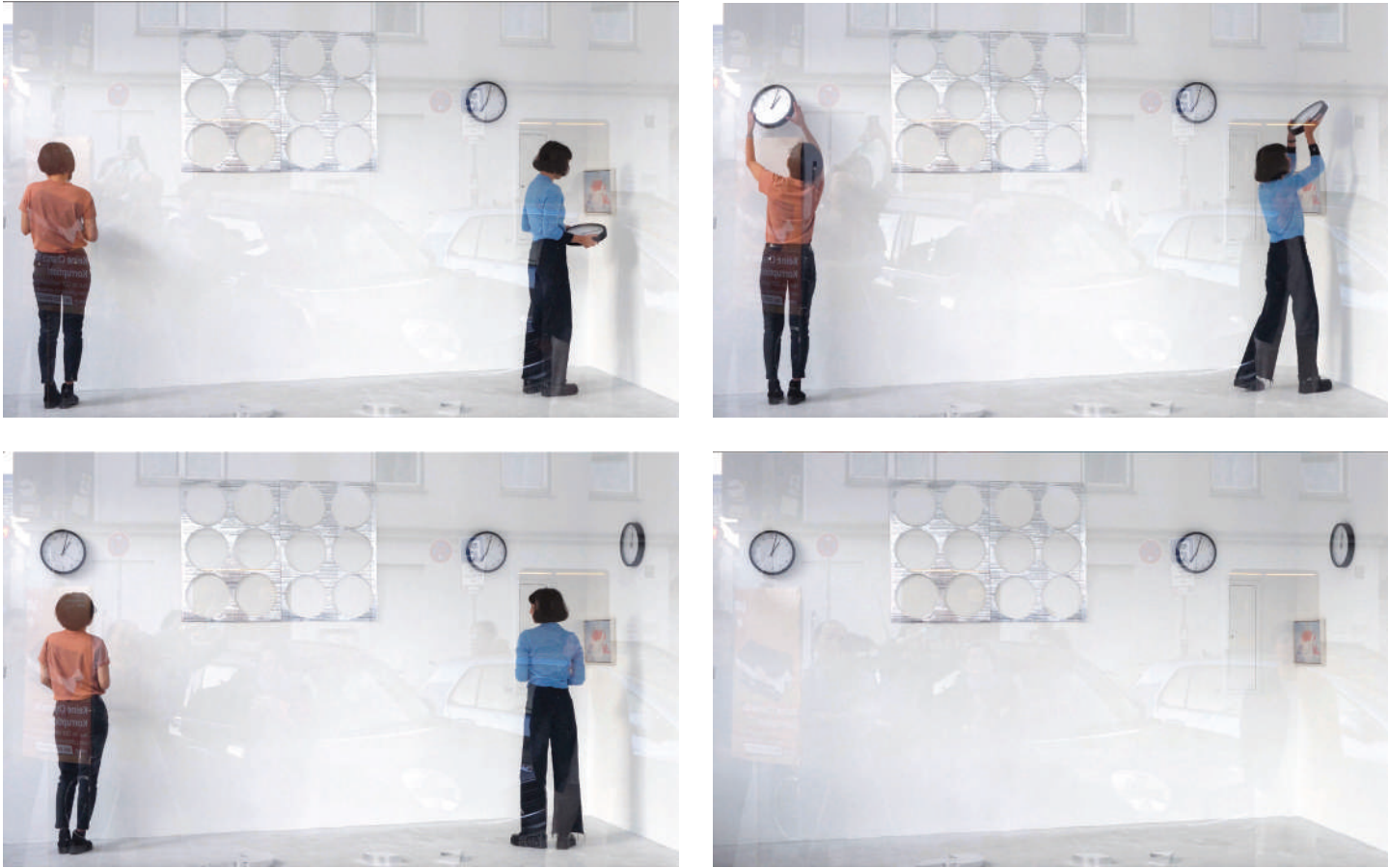
As a migrant, there are always two clocks ticking in my heart. One follows Munich time, where I currently reside, while the other adheres to the time in Taiwan, my place of origin. Maintaining a clear sense of time and inner balance becomes particularly challenging when one is separated from family and friends during a pandemic.

Moving amidst the floor-based objects, I often experience a sense of displacement. However, as I draw nearer, I unfailingly encounter the reflection of my own and a hint of green from the ceiling.

Time has always been a friend, especially in moments of fragility.



Taipei: 01:00
Munich: 19:00
Bogotá: 12:00



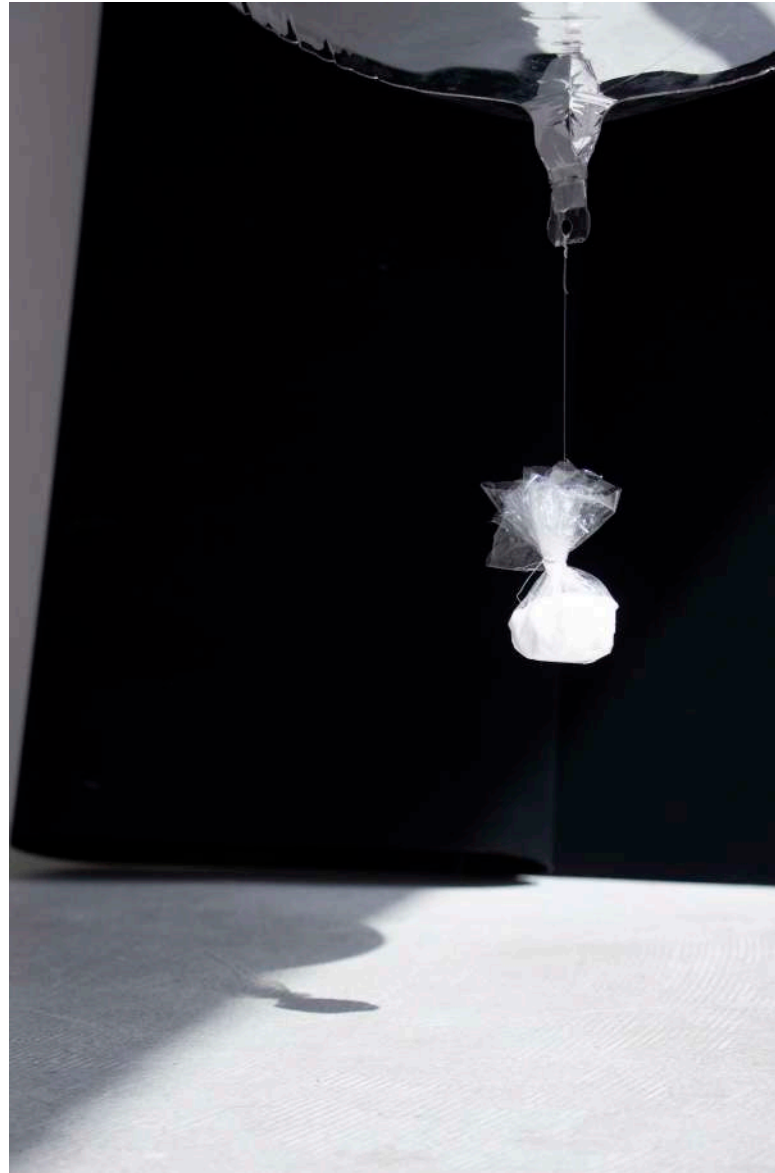
In addition to the installations and paintings, there is a performance in which we attempt to reset two clocks from Munich time to the time in Bogotá and Taipei.

As migrants, we always have two clocks ticking simultaneously in our hearts—one from where we live and one from where we come from, where our loved ones are.

Performance/ Opening evening



The Smallest Ocean : Hold Everything Dear



To keep the helium balloon floating in the air, I constantly adjust the amount of salt attached to the balloon during the exhibition. Only when the weight of both is equal does the balloon float in the space.

A helium-filled balloon with a diameter of 60 cm corresponds to about 47.65g of salt.

Salt exists in seawater, in our sweat, and our tears.



Annual exhibition / 2022 / Adbk München / Group exhibition



Daily Cleaning



Performance over the course of a ten-day exhibition. Every day, promptly at 6 PM, I sweep the exhibition space with a broom. A string runs through a hole at the end of the broom handle, attached to the floor and holding a balloon.

As I sweep the floor, the string is pulled, causing the balloon to sway. The balloon is sometimes high and sometimes low, sometimes far away and sometimes close to me. Through the reflection in the mirrored foil, I see myself and the entire space.

Every day, I take care of my surroundings and myself.





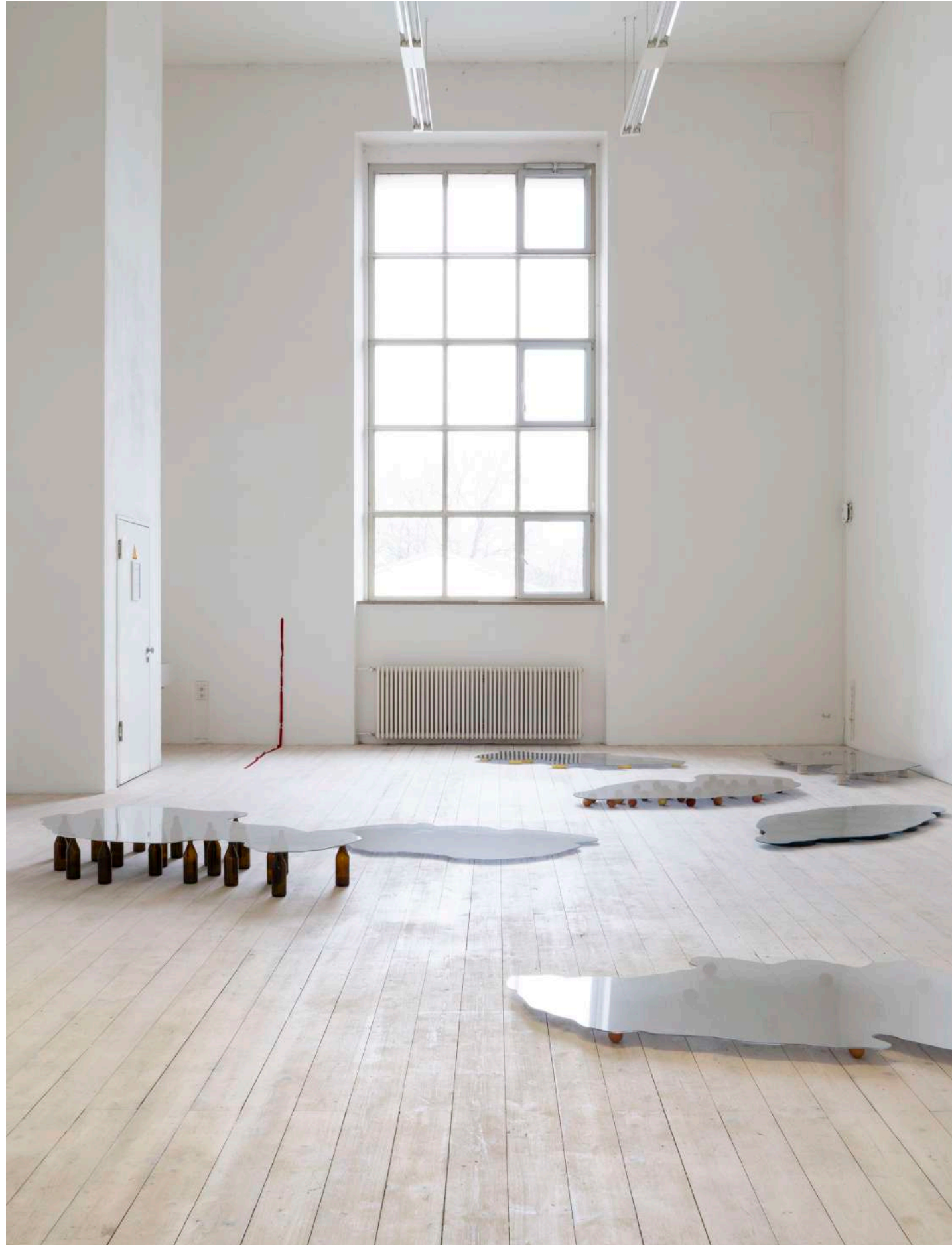
*"Full of merit, yet poetically,
dwells man on this earth."
-In sweet serenity, Hölderlin.*

*Dedicated to those whom
suffer from day-to-day life,
from political violence,
yet build and rebuild their
dwelling again and again.*

Throughout the entire
performance, I repeat the
motion of drawing a circle
with salt from the watering
can, while the robotic vacuum
diligently clears away the salt,
erasing the circle."



Some Clouds Are Heavier



Dedicated to those who endure suffering amidst war and injustice, yet persist in carrying on each day.

Seven pieces of plexiglass covered with a layer of reflective foil are carried by butter, clay, apples, clocks, nails, beer bottles, and eggs.

The shapes of the plexiglass are inspired by the geographical outlines of countries or regions currently experiencing war or difficult situations.

The objects beneath symbolize the various ways and perspectives through which people face these challenges and continue their daily lives.







Nagel

→ hält immer Stress aus,
aber hält trotzdem durch

Apfel

蘋果/平安 in Mandarin, meine Muttersprache
stehe für Sicherheit und Familienzusammengehörigkeit.

Ton

weich ~~Zeit~~ → hart
ähnlich wie man unter anhaltenden Stress steif wird

Butter schmilzt langsam von fest → flüssig
(sensitiv & langsam)

Bierflaschen

(die bei den Ausstellungseröffnungen gesammelt wurden)
→ Suchemitteln, um wie Schmerzen umzugehen.

Eier

"Between a high, solid wall and an egg that
breaks against it, I will always stand on
the side of the egg." - Haruki Murakami

12 Uhren,

mit 12 unterschiedliche Zeitzonen eingestellt
→ 12 hours day and night.

waiting, counting, living.

Time is something that we all share together.
Zeit ist etwas, das wir alle teilen.



The show has ended.

And the objects return to daily life.

In a world without magic, I wish we could still see them, see the pain and joy of others while living within ourselves.

Except from the butter, I will recycle and reuse all the other materials.

Please leave a message if you fancy some apple jam.



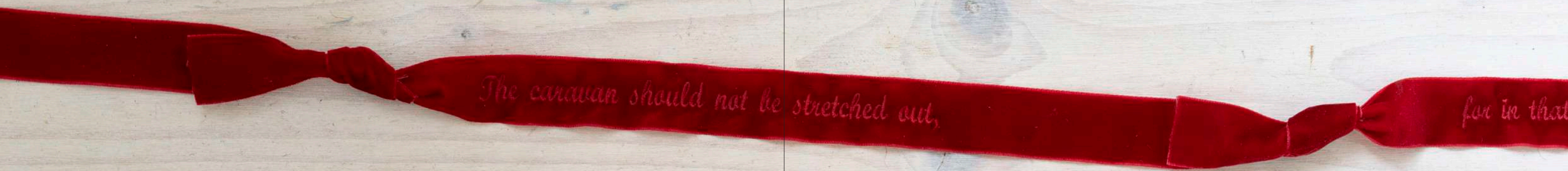
The Caravan Should Not Be Stretched Out



Seven red velvet ribbons embroidered with the text below are tied in knots with each other and placed at the height of my heart.

"No, we do not want to catch up with anyone. What we want to do is to go forward all the time, night and day, in the company of Man, in the company of all men. The caravan should not be stretched out, for in that case each line will hardly see those who precede it; and men who no longer recognize each other meet less and less together, and talk to each other less and less."

-The Wretched of the Earth,
Frantz Fanon, 1961



The caravan should not be stretched out,

for in that



Some of Us Are Born Luckier



Two different texts were hot-stamped on party horns:
"Some of Us Are Born Luckier" in gold; *"I Can Bear Any Pain as Long as It Has Meaning"* in black.

Please blow the party horn for as long as you can in one breath, until the messages are clearly understood.

Visitors are warmly invited to participate in the performance every day at 18:00. Feel free to take the party horn with you after use.

(When no performance is taking place, a video documentation of the performance is played on the tablet, and the sound of party horns can be heard through the headphones.)



THE FRUIT STORE

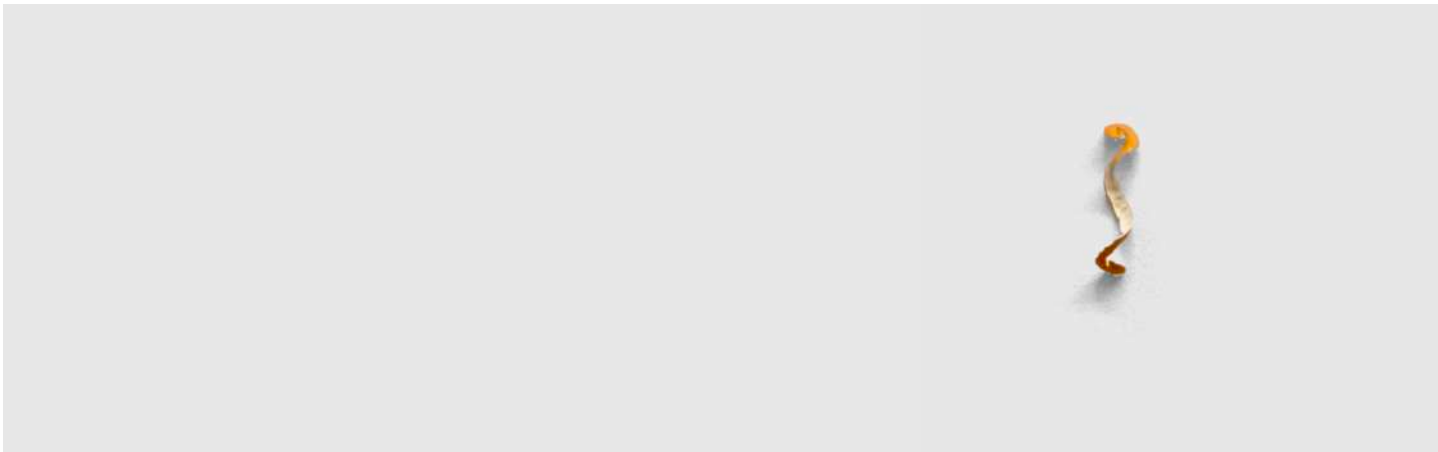
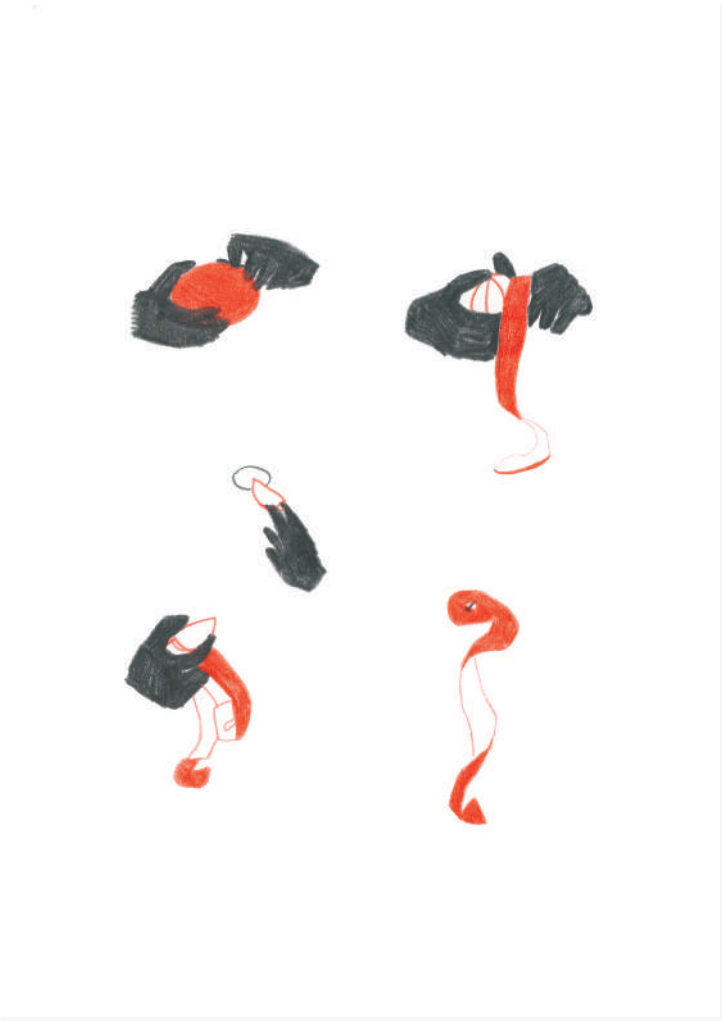
SINCE 2022

"The Fruit Store" is a growing collection of works that are related to fruits both in a literal and metaphorical sense.

The project was inspired by my two-month stay back home in Taiwan, where I rediscovered the abundance of fruit stores that can be found everywhere. *In Taiwan, fruits are not only considered a source of sustenance for individuals, but they are also closely tied to the social and cultural fabric.* For instance, it is customary to meticulously peel and cut fruits, arranging them on platters as a gesture of hospitality to welcome guests. Additionally, during festivals, people still adhere to traditional beliefs and taboos by selecting culturally significant fruits for offerings to ancestors and deities.

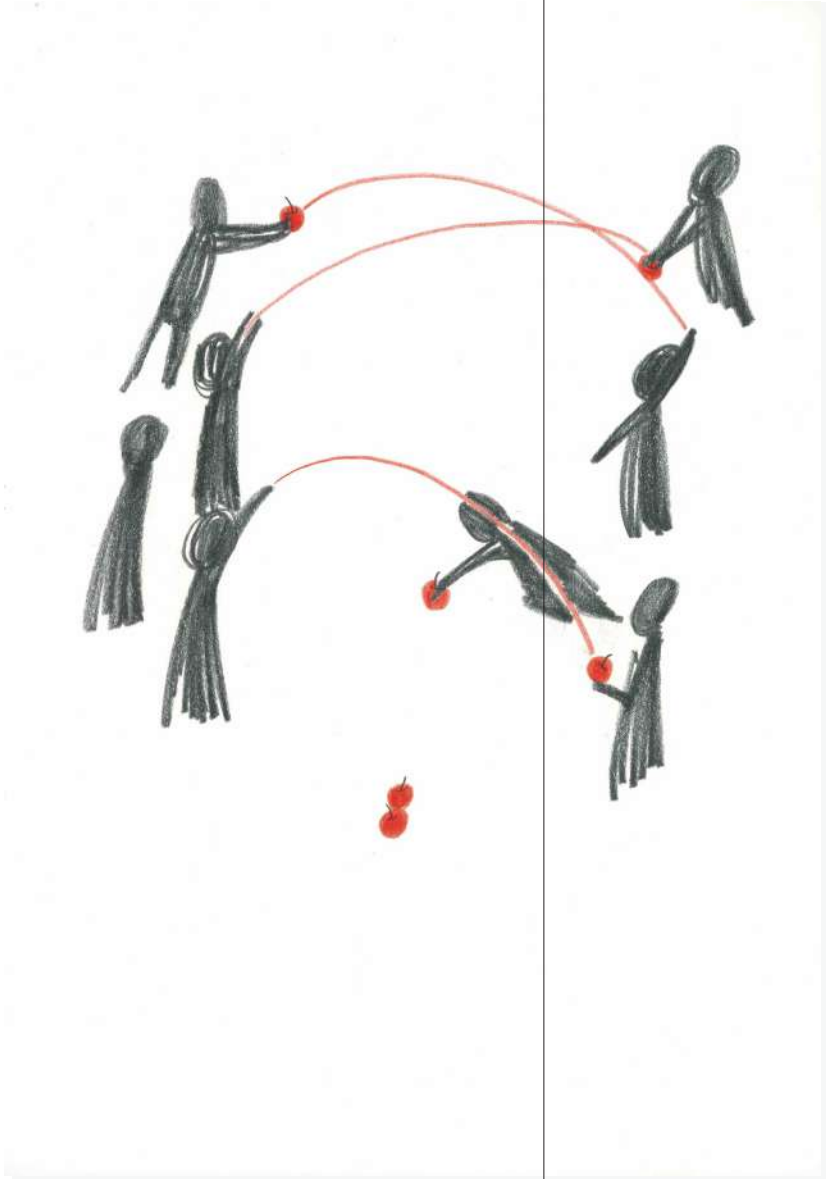
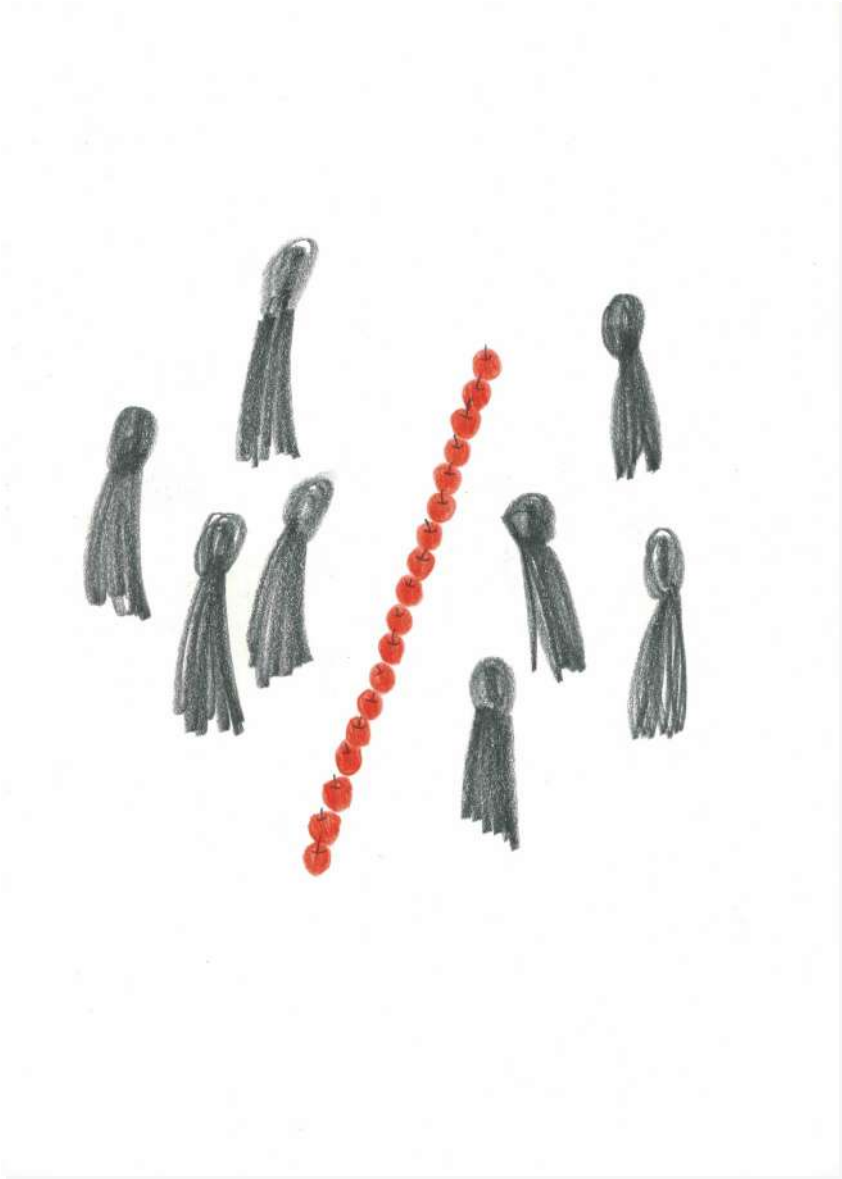
Life in Europe follows a different rhythm. In this project, I reinterpret the fruits available to me in my current environment through my own experiences, layering and sometimes flipping the cultural significance of fruit imagery. I hope that with this work, I can evoke memories of fruits and everyday objects in the viewers, connect them with their own past experiences, and initiate a new dialogue.







Draw a Line with Apples, and You

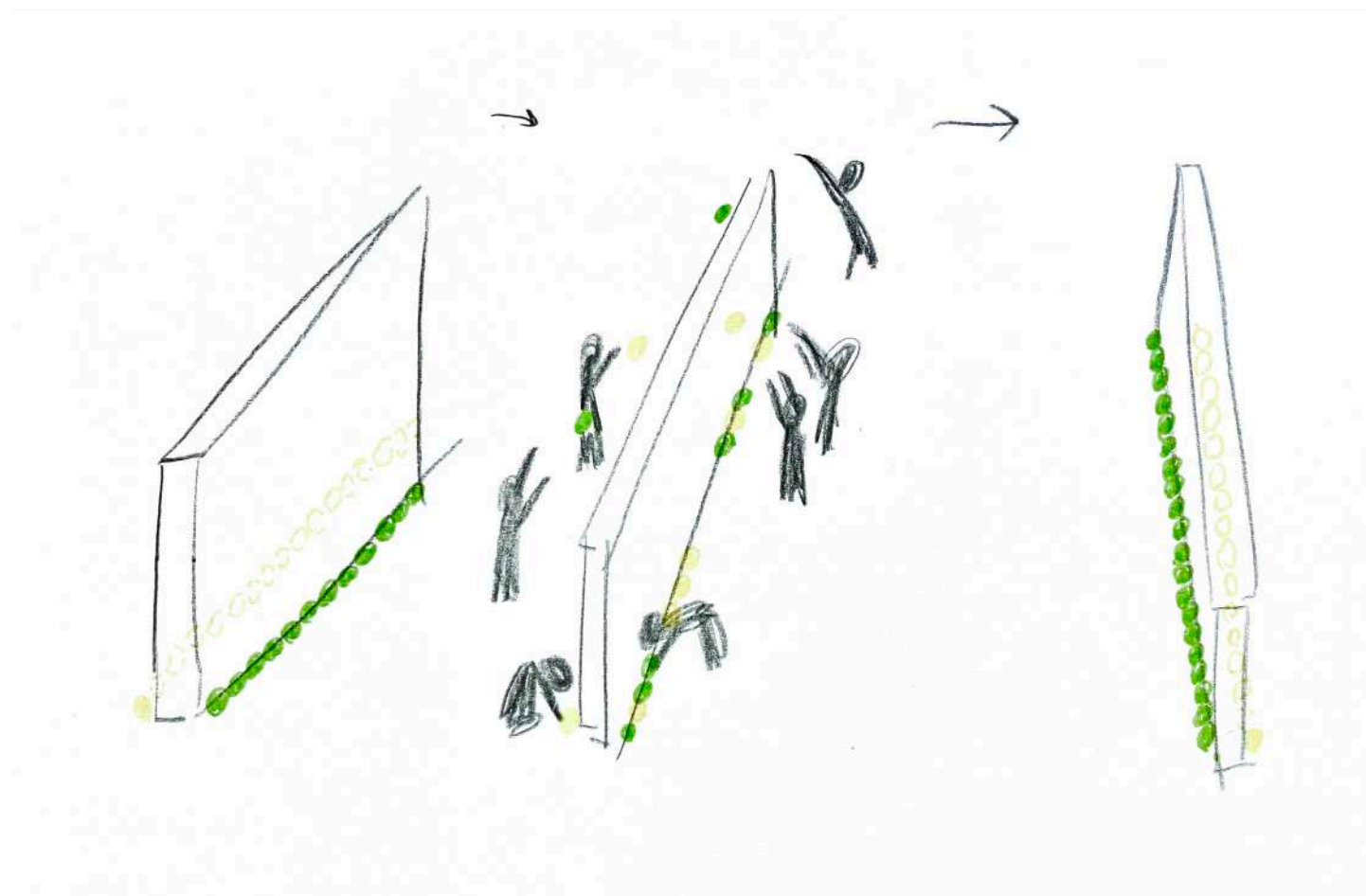


As I think of a line, I think of the becoming of it. Then there is its capability to not only separate two sides, but also to connect multiple parts.

Sometimes, they happen all at once.



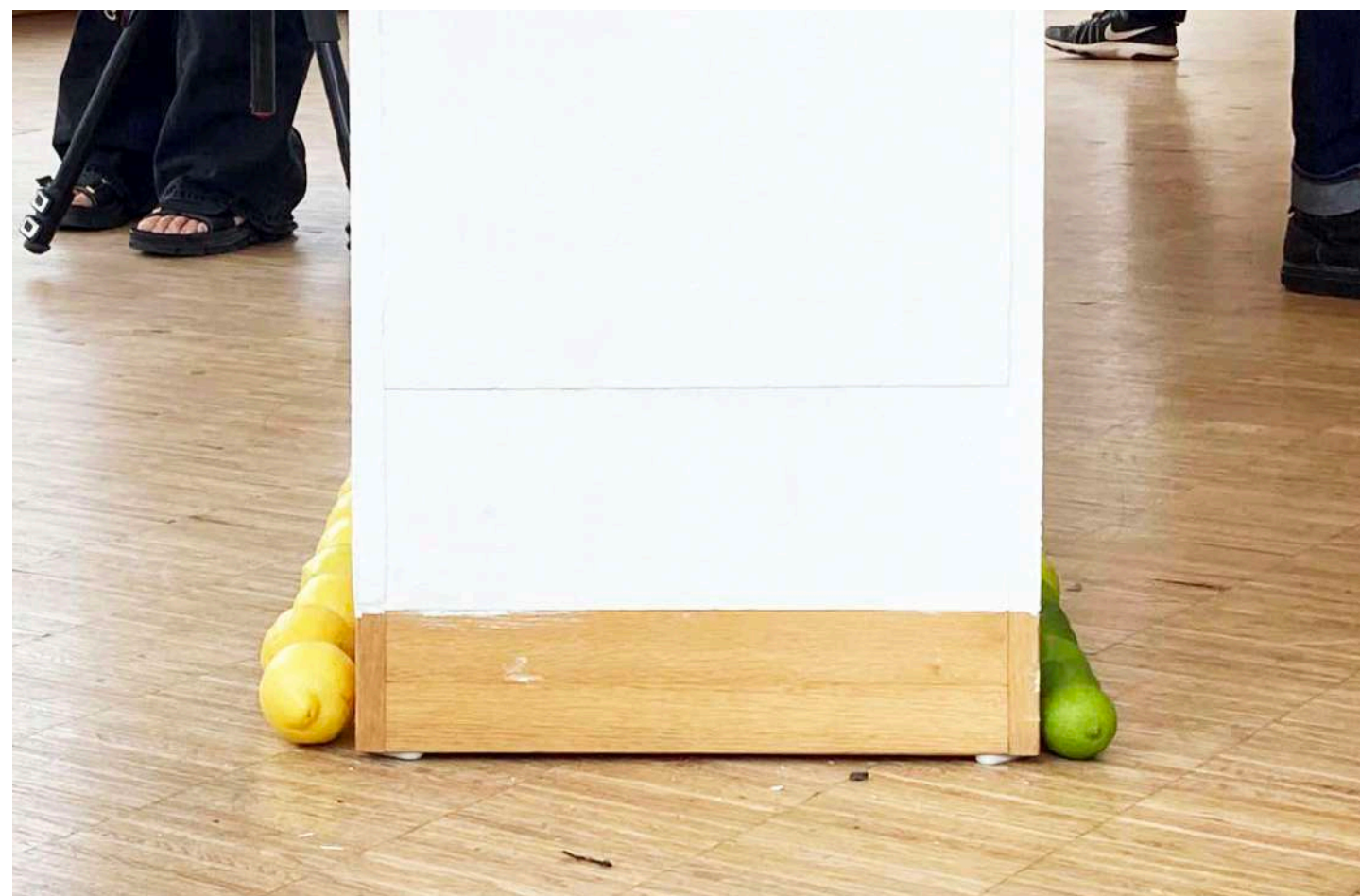
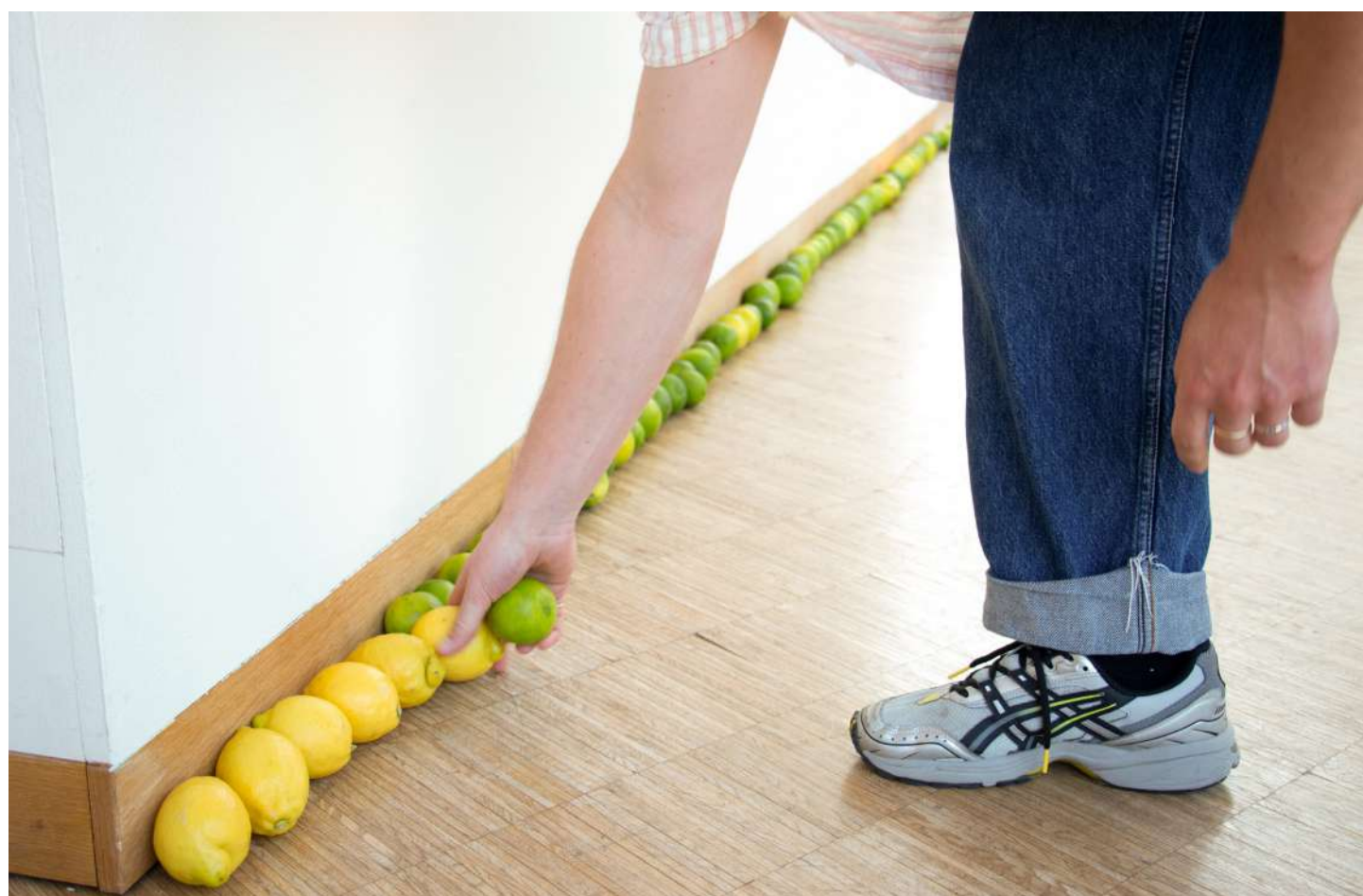
When Life Gives You a Lemon, Return a Lime



To participate in the performance please take a side of the wall, wait until you receive a lemon/ lime from the other side, replace the one in your hand with one at the corner, return it to the other side.

Once the green and the yellow switch side, we stop, and move on with our lives.

*During the action there might be turbulence, please stay safe, and keep the lemons and limes away from other artworks and fragile items.

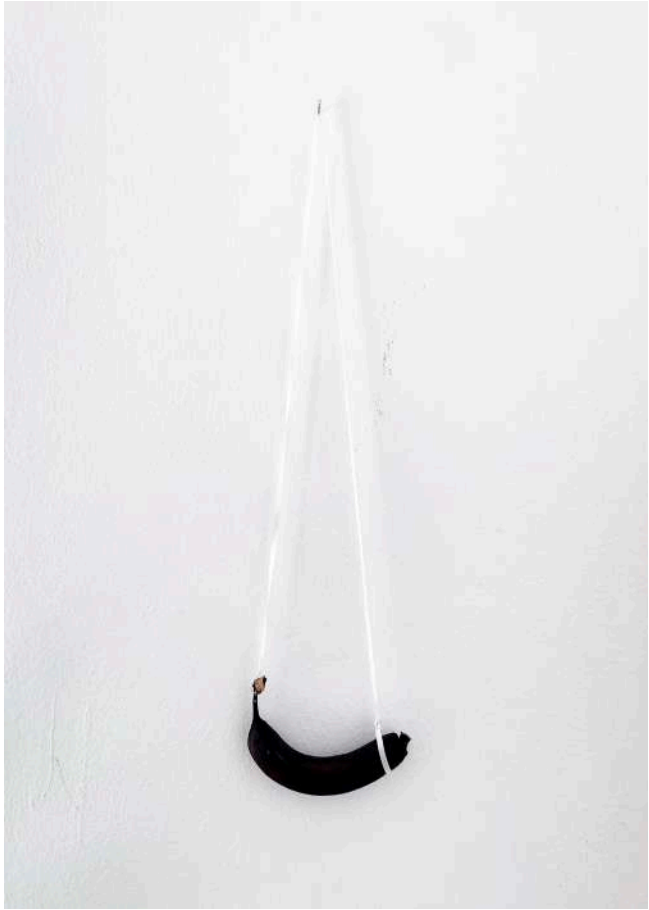
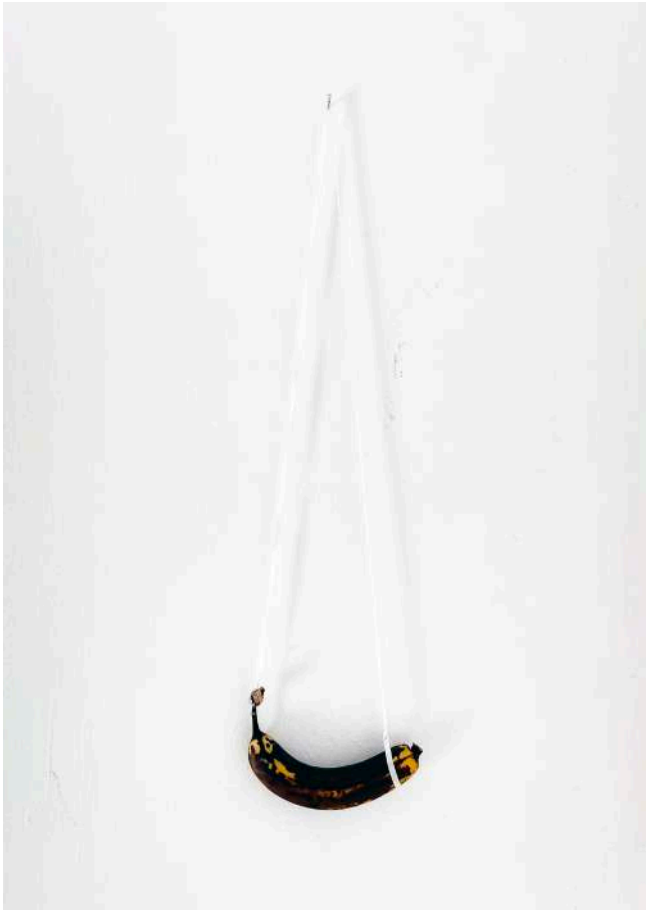




*"Will you still love me when
I'm no longer young and
beautiful?"*

The question quoted from the popular song "Young and Beautiful" is transcribed onto a banana. The lyrics gradually become obscured and unrecognizable as the banana transitions from green to yellow, and then undergoes the natural aging process, developing brown spots and a distinct aroma. This piece is not only an object meant to be hung on the wall but can also serve as a temporary accessory for wearing.

With the passage of time,
I hope to become less
anxious during the process
of psychological and
physiological maturation.



CHENG-HSIN CHIANG

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live and work in Munich, Germany
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EDUCATION

2020- 2024
Fine Art
Diplom and Meisterschuelerin
Prof. Schirin Kretschmann
Academy of Fine Arts Munich
Munich, Germany

2017- 2020
Fine Art
Prof. Axel Kasseböhmer (+)
Academy of Fine Arts Munich
Munich, Germany

2011- 2015
B.A. European Languages and
Cultures / Ethnology
National Chengchi University
Taipei, Taiwan

SCHOLARSHIP

2023
STIBET Scholarship for
international students from the
German Academic Exchange
Service (DAAD)
Germany

2022
Scholarship for foreign
students from the Bavarian
State Ministry of Science and
the Arts
Bavaria, Germany

PROJECT IN PUBLIC SPACE
AND THEATER

2024
Go On Again_Werke von
Leonard Berstein und Paul
Ben-Haim
Artist intervention with Sumire
Sakuma/ University of Music
and Theatre Munich/ Ben-
Haim-Forschungszentrum der
HMTM
Reaktorhalle
Munich, Germany

2020
Distantial Pain
Performance with Paula Niño
Englischer Garten
Munich, German

SOLO EXHIBITION

2024
Some Clouds Are Heavier
Graduation exhibition
Academy of Fine Arts Munich
Munich, Germany

DUO / COLLECTIVE
EXHIBITION

2022
Silent Running
with Paula Niño and Caroline
Kretschmer
Super+Centercourt
Munich, Germany

2021
By This Time Tomorrow
with Paula Niño
Super+Centercourt
Munich, Germany

2021
The Box is Present
with Paula Niño
No Depression Room
Munich, Germany

GROUP EXHIBITION
(SELECTED)

2024
Fremde, Die Sich Am Besten
Kennen
Galerie der Künstlerinnen
Munich

2023
Dispersionen
Galerie der HBKsaar
Saarbrücken, Germany

2023
Lines
Kunstverein Ebersberg
Ebersberg, Germany

2023
Annual exhibition
Academie of Fine Arts Munich
Munich, Germany

2022
Allerbeste Aussichten
Paul Ege Art Collection
Freiburg, Germany

2022
Auf der Suche
DG Kunstraum
Munich, Germany

2022
Auf der Suche
AkademieGalerie
Munich, Germany

2021
Touch Away
Online-exhibition curated by
Carolina Pérez Pallares and
Benjamin Appel
Santiago, Chile

2019
Liebling, ich habe die Bilder
geschrumpft
Super+Centercourt
Munich, Germany

2023
Annual exhibition
Academie of Fine Arts Munich
Munich, Germany

