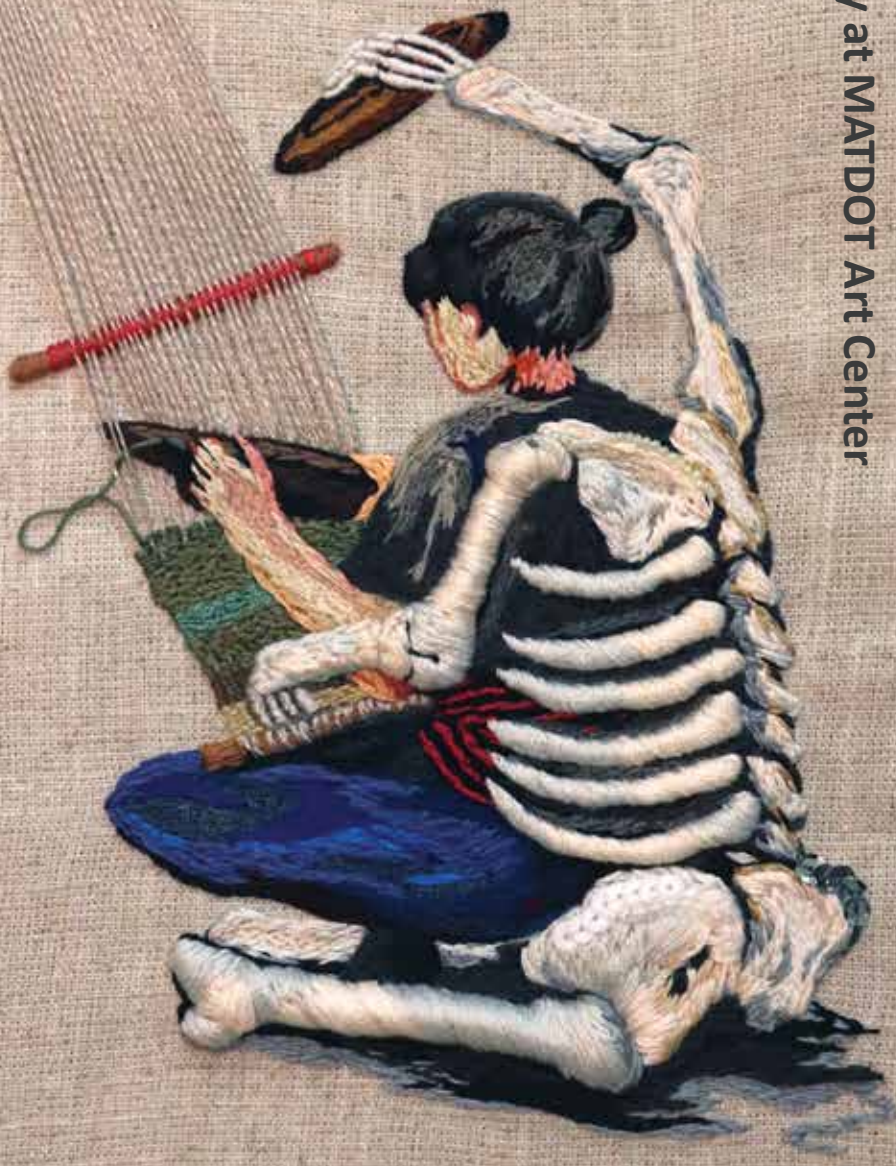


The Unbearable Lightness

Blacklist Gallery at MATDOT Art Center



YA-CHU KANG Solo Exhibition

This exhibition emerges from Ya-chu Kang's ongoing Hemp Research Project, focusing on its second and third chapters, which delve into fiber, consciousness, and cultural memory. Through the project, the artist traces the material and symbolic significance of ramie, hemp, flax, and sisal—plants rooted in complex social, spiritual, and political histories.

Developed between 2022 and 2025, the second chapter of the project began with research into hemp and cannabis in Thailand. Featuring two single-channel videos filmed across Chiang Rai, Chiang Mai, Bangkok, and the southern islands, *The Path of Hemp* and *In Present of Cannabis* create a dual narrative that explores the plant's evolving cultural dimensions.

Initiated in 2024 in France, the third chapter deepens the artist's inquiry into the intertwined histories of hemp and flax. It examines how human labor and production not only shape the body but also transform the natural environment. Here, endurance and transformation illuminate the invisible processes of time, structure, and external pressure.

In both hemp and linen-making—rolling, beating, combing, spinning—each gesture embodies labor as an act of twisting, binding, and interlacing. The artist reinterprets these motions as metaphors for contemporary conditions, challenging conventional sculptural forms and reimagining textile practices. Beyond material exploration, her work creates a space for dialogue between the body, society, and the environment.

The exhibition's title, *The Unbearable Lightness*, evokes the unseen forces and temporal pressures placed upon the body. It also reflects on the structures that bind societies together, hinting at the complexities of identity, intercultural understanding, and racism. Through works made from paper, embroidered fabric, textiles, and found objects, the artist constructs hybrid ecosystems where botanical and anatomical forms converge, revealing the profound interconnections between the human body and the natural world.

Approaching textiles from multiple perspectives, the artist expands her research into culture, aesthetics, anthropology, and medicine. Fiber becomes both material and metaphor—an investigative thread linking histories, geographies, and policies, connecting diverse peoples and traditions. The project invites new ways of perceiving and imagining, bringing together the real and the absurd, the twisted and the grotesque. Through sustained research and experimentation, the artist proposes renewed ways of seeing, interpreting, and inhabiting the world.



Note 1: Hemp belongs to the family Cannabaceae, genus *Cannabis*, species *Cannabis sativa* L. subsp. *sativa*.



Note 2: Marijuana belongs to the family Cannabaceae, genus *Cannabis*, species *Cannabis sativa* L. subsp. *indica*.



Chapters II - *Ganjon Ganja: The Path of Hemp, In Present of Cannabis*

Filmed across Chiang Rai, Chiang Mai, Bangkok, and Thailand's southern islands, these two video works — *The Path of Hemp* and *In Present of Cannabis* — unfold as a dual narrative. Their titles play on the homophones of "line" and "appearance," "path" and "realm," evoking the interwoven relationship between material, meaning, and form.

The Path of Hemp focuses on the harvesting, fiber extraction, spinning, weaving, and batik dyeing of hemp, revealing the embodied knowledge and cultural craftsmanship rooted in physical labor. *In Present of Cannabis* personifies the cannabis plant to narrate its past and present in Thailand — from traditional use to decriminalization and reclassification — weaving together stories of life, nature, and environment. Together with sculptural objects, the two videos interlace within the exhibition space to form a resonant dialogue. This material's layered identities and the cultural, political, and social meanings it bears.

Though nearly indistinguishable in form, hemp and cannabis carry complex histories shaped by human migration, policy, and global exchange. Through these plants, the artist reflects on the interconnections between bodily labor, ecological awareness, and the living environment.



Ganjon Ganja/ Two-channel video installation/ 2025



Chapters III - The Enduring Witness: Linen, Labor, and the Inner Choreography

This body of work originates from research conducted during an artist residency at the Cité Internationale des Arts (Paris, France). The exploration of the histories of hemp, flax, and linen revealed the profound cultural and material significance of fiber. These textiles—at once inherently fragile and remarkably enduring—function as evocative witnesses to human labor, environmental conditions, and collective memory. Within this framework, the body is approached as both instrument and archive, while textiles serve as markers of processes often obscured from public view.

Informed by the artist's personal experience with chronic lower-back pain, the medical waist brace emerges as a central metaphor, merging concepts of protection, ornamentation, and constraint. Echoing historical practices of corsetry and body binding, this form provides a critical lens through which systems of care, discipline, and the societal regulation of the body can be examined.

The practice is further shaped by the study of Lunéville embroidery, whose precise and rhythmic gestures guide an intimate and deliberate choreography between material and maker.

Together, the works constitute a rigorous material investigation into the relationship between fiber, the physical body, and the infrastructures—both visible and invisible—that connect and bind them.



www.yachukang.com

Ya-chu Kang (ยา-ชู คั้ง) is a multidisciplinary artist from Taiwan, living and working between Taipei and Bangkok. Her work blurs the line between reality and imagination, exploring the intersections of traditional craftsmanship, migration, and environmental change. Through textiles, sculpture, and video, Kang investigates how natural and social environments shape our perceptions, drawing from global post-colonial narratives, anthropology, and ecology. Her projects often engage with themes of boundaries, transition, and transformation, inviting viewers to reconsider resilience and sustainability.

Kang has received fellowships from the Vermont Studio Center in USA, the Asian Cultural Council, the Lung Yingtai Cultural Foundation in Taiwan, and the Cité Internationale des Arts in Paris. She has been actively involved in community art initiatives and educational collaborations, with publications including Textile Map, Volumes 1, 2, and 3. She is currently engaged in cultural research across various countries. Her work is held in prominent collections, including the Jyväskylä Art Museum, Taiwan Art Bank, and several private collections.

The Unbearable Lightness

Ya-chu Kang Solo Exhibition

Hemp Research Project – Chapters II & III

15 Dec 2025 – 18 Jan 2026

Blacklist Gallery at MATDOT Art Center

Opening Reception: 15 Dec 2025/ 6 PM

Gallery Opening Hours: 10 AM-6 PM (Monday-Sunday)

Office: 9:30-17:30 (Monday-Friday) Closed on weekends and public holidays

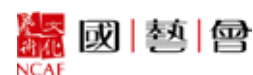
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Studio researching process/ Cité Internationale des Arts, Paris, France/ 2025



The Interwoven Tension of Symbiosis/ Sculpture (detail)/ 2025