

Always known for its daring vigor, the Sin Pin Pier—Absolutely Art Space is the most dynamic as well as seasoned exhibitive space of Artist Union in Southern Taiwan. In the autumn of 1997 this Art Space was founded by a group of enthusiastic and ambitious local artists. Its location is found on the second floor of an old building at Dayong Road, Yancheng District, Kaohsiung City. SPP has diverse art exhibitions and displays of artworks by talented artists from Taiwan and abroad. Figures such as the director of the Musée de l'Orangerie, international curators, the International Association of Art Critics and the curator of Fukuoka Art Museum has been visiting here. It also offers art lessons, holds seminars and theme exhibitions from time to time. In this sense, the SPP can be regarded as one of the most important landmarks of visual art besides Kaohsiung Museum of Fine Arts.

The Sin Pin Pier—Absolutely Art Space has been open and active for 19 years. Over the years we have kept increasing public participation and promoting the creation of Contemporary Art, exhibitions and discussions. Extending arts education and appreciation as well as cultivating professionals in the field of Arts administration and management are our priorities. In the spirit of SPP as public property, we advance civic literacy and actively boost the cross-border citizen forum in the fields of art, culture and society, for building a southern vigorous, active and activating cross-border art space.

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ABSOLUTELY SPP
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Wed-Fri 3:00 pm – 9:00 pm / Sat-Sun 11:00 am – 6:00 pm
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Sponsor and Advisory organization:
 文化部
MINISTRY OF CULTURE
 國家文化藝術基金會
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 高雄市政府文化局
Bureau of Cultural Affairs Kaohsiung City Government

Organized by  新浜碼頭
Co-organizer:  Café Philo
哲學星期五
Media partner:  今藝術

09. *The man watches the ship* 2016 / Oil painting, canvas / 100cm x 41cm (Detail)
We always hope that all our beloved is well, don't we?



Meng-chang TSAI

The SHORELINE of HOMESICKNESS

2016.06.18–07.10
2016.06.18 Opening (Sat.)PM:3:00
2016.06.24 Café Philo @ Kaohsiung (Fri.)PM:6:30
The Conversation of Art and Indigenous Literature and History
Meng-chang TSAI and Yu-feng WANG

The Shoreline of Homesickness

I think it would be very hard to keep a certain balance of mind if you left the land which nurtures your life and your emotions, and even if the air of the land may be a little bit dirty, or the pace becoming increasingly fast. The hustle and bustle of far shores passes with every wonderful object through dreams into the reality. But I would rather stand far away and stare at the bustle in the distance, gaze far at the promise of happiness and wonder. This is not the kind of unwilling attitude of following the crowd; instead, it is really the inability to look for recognition in them. Therefore, I stand away from the crowd as an onlooker and observe what is taking place.

However, could homesickness possibly happen under industrial circumstances except through the remembrance of bygone days of rural life? That is, the landscape of “non home” - in the train, on the ship or in the container it is the commitment to the homesickness.We are growing up in a highly dissimulated environment. If homesickness means the native land of the soul, would it be possible that the landscape of the native land is no as wonderful as our cognitive idyllic view, but is the cold and unfeeling industrial building and the carrier of trade?

“The Shoreline of Homesickness” tells not only just with life in the city but rather with ways to deal with the relation of memory and homesickness. Leave: A certain distance makes it clear that the past dull days were unexpected-ly the most impressive part of the memory.

The idea of the exhibition

This exhibition will display a context which is different from the white box and conducts the situational space by means of the concept of photobook. Through the subordination of objects and the flipping tempo of pages at the exhibition viewers can admire the display of paintings and images by Meng-chang TSAI. In the meanwhile they can also pry into his leisure in addition to his working time for exquisite and fine strokes, and survey the miniature model of space-time in his life.

01. Provincial Highway 28, 2009



This noon, on the way back to Nanzi after a class in Pingdong, I deliberately made a detour.

There was no particular reason to do so.

The rain had just stopped and heavy clouds still covered the sky.

Suddenly I recalled that several years ago, it was in February, close to the end of winter, I participated in a quite extraordinary school of walking at a café shop, in which we used the means of walking, sweating, observing and recording, and then used our own personal ways of feedback.

We were walking from Alian to Qishan on foot. Even though we were much slower than the vehicles along the road, closing with the intimacy of the experience, we gradually began to think about the relationship between us and the ground in terms of time and space.

What are we catching up with as time passes? And what are we getting ahead of?

What were our childhood dreams, and are they still important? I do not know now, but I am in fact facing the dilemma of losing my childhood's outlook or becoming an outsider and fearing it.

Revisiting the old haunt, the changed thing would not be back.

02. Linyuan, 2006



However, I know it is not easy after all

For trust disappears in the wink of an eye

You start to look up, you fall in love with shadows

You love that they are unspeakable, undeclinable and dissenting

Just as you do not hate it, you also cannot easily fall in love with it. I know it is really not easy.

I would like to ask the next time when people are pleased with their short-term success, will they feel that the noise is as unnatural as the yellow duck appearing in the scene of the movie “Dadaocheng”?

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03. Harbor 05



Is it a place in which people should not own their memories, or do people just like to go towards the light?

In 2006, I was a junior student. Looking at the rapidly changing Kaohsiung harbor, taking in the smell of the diesel engines with the sparkling ferris wheel in a distance...I did not understand at that time why beauty can only be exchanged for forgetfulness?

But today, everything seems to run smoothly and successfully at the beginning. People still use politics to explain history and display culture by packaging it.

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04. Train 10 : Chiayi, 2015



In that year I began to live and work in three places.

I thought I would become calmer after things came to an end, or at least, happier; however, I stand still, there is not any advancement.

Throwing my thoughts back to my past lonely life, I feel happy and sad for the same reasons.

However, we are already accustomed to having a set of numbers in our bodies, no matter what they are used for. Having these numbers, we have our identity.

Regarding those likely imaginable worries, let them stay in the imagination.

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05. Train 11



Later I got to know that it was probably the first time I fell in love with the vagrant life, when a feeling of homesickness came along.

That was not the kind of simple homesickness, but a far distant and untold retrospection

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06. HYUNDAI



Homesickness might come in different forms.

Fortunately, we are the generation, which can connect the inexpressive modern equipment with our pursuit in mind. Perhaps there are some paradoxes; yet the wind, the sunshine and the ancient teachings have already become a silent display in the showcases of museums

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07. carry / care



Do not ask me how am I doing in a new place? The answer is one both determined and indeterminable.

I am still used to living alone, lonely but with more ease

Why do people always have so many ideas on how to direct others' lives? Because they do not need to take responsibility for failure

I stood on the deck gently shaken by the waves and look on other people's happiness and worries.

The stage performances are without any script, rehearsal and transformation. White noise was full of lonely whisper

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08. MAERSK



I went back and forth between different floors, as if I were conscious of the subtle changes in my heart. Noctivagation at the causeway of the harbor under the noisy light.

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Meng-chang , TSAI

1984 born in Kaohsiung City, Taiwan, 2010 M.F.A, National Kaohsiung Normal University

2013 Adjunct Lecturer, National Pingtung University

Solo Exhibitions

2016 “The Shoreline of Homesickness” at Pier—Absolutely Art Space,Kaohsiung, Taiwan

2015 “Daily Routine/Distance en route” at Beyond Gallery, Taipei, Taiwan

2013 “Here/There” at World Gallery, Taichung, Taiwan

2009 “The 3rd.” at the Art Center of Kao Yuan University, Kaohsiung, Taiwan

Group Exhibitions

2016 “A Place of One's Own” / Juming Museum, Taipei, Taiwan

2015 “Island. Islander—Fish Sniper's Island Series: Qijin Story / Pier-2/Kaohsiung, Taiwan

“Make Sense” /Taipei Fine Art Museum, Taipei, Taiwan

Gaze: Visual Art Exhibition for the August 1st Gas Explosion Incident / KaohsiungMuseum of Fine Arts, Taiwan

2013 “Spring Convention / Formosa Wall Paint Group Art Accompany with 311”/Ishinomaki,Japan

2012 “Near East Far East”/ Forte Marghera, Venice, Italy

“YES · TAIWAN”—2012 Taiwan Biennial /National Taiwan Art Museum,Taichung, Taiwan

2011 “Scenery and Vistas of Taiwan through the Eyes of Artists: A Century of Taiwanese Landscape and Scenic Art ”/ National Taiwan Museum of Fine Arts, Taichung, Taiwan

2010 “Post-Young”/National Taiwan Art Museum, Taichung/ Kuandu Museum of Fine Arts, Taipei, Taiwan

2009 Beyond 20 degree celsius : Exhibition of “Room-temperature Luminescence” from Taiwanese Contemporary Imaging Art / He Xiangning Art Museum, Shenzhen, China

2008 “25 th Kaohsiung Award”/Kaohsiung Art Museum, Kaohsiung, Taiwan

Honors & Awards

2016 Solo Exhibition ”The Shoreline of Homesickness”/ Grants for Fine Arts by National Culture and Arts Foundation No.2016-1 /TaiwanSolo Exhibition ” The Shoreline of Homesickness”/ Grants for Fine Arts by National Culture and Arts Foundation

Bureau of Cultural Affairs Kaohsiung City Government Visual Arts 105-2/Taiwan

2008 The 25th Annual Kaohsiung Award/Special Award/ Taiwan Selected for “National Taiwan Museum of Fine Arts: 《Factory Series 3-1, 3-4》 /Taiwan