

Thomas VanDyke Gallery to Present
In Currents: Migration, Memory, and the Making of Home

Thomas VanDyke Gallery
434 39th Street, Brooklyn, NY 11232

On view: August 9th to August 23rd, 2025
Opening Reception: August 9th, 6-9PM
Closing Reception: August 23rd, 4-6PM

Artists

Chia Yun Wu 吳家昀
Cindy I-Hsin Cheng 鄭宜欣
Entung Liu 劉恩彤
Hsuan-Kuang Hsieh 謝宣光
Kang Hua Chang 張剛華
Pou-Ching Tsai 蔡音璟
Ruo Tong Zhao 趙若彤
Ying Chiun Lee 李穎軍
Yi-Ru Chen 陳怡如
Yu-Ching Wang 王俞晴

Artists' Books List

Square, 2025, Ching-Yuan Chen
Now is the Past, 2016, Hai-Hsin Huang
Father's Videotapes, 2022, Manbo Key
Taiwanese Homecoming, 2023, Felicia Liang
The Image Book of Nomad Papaya, 2024, Kenneth Ting-Yu Lin
Interstitial Lives, 2024, Che Yeh
Mango Cookery Book, 2025, Ruo Tong Zhao

Curators

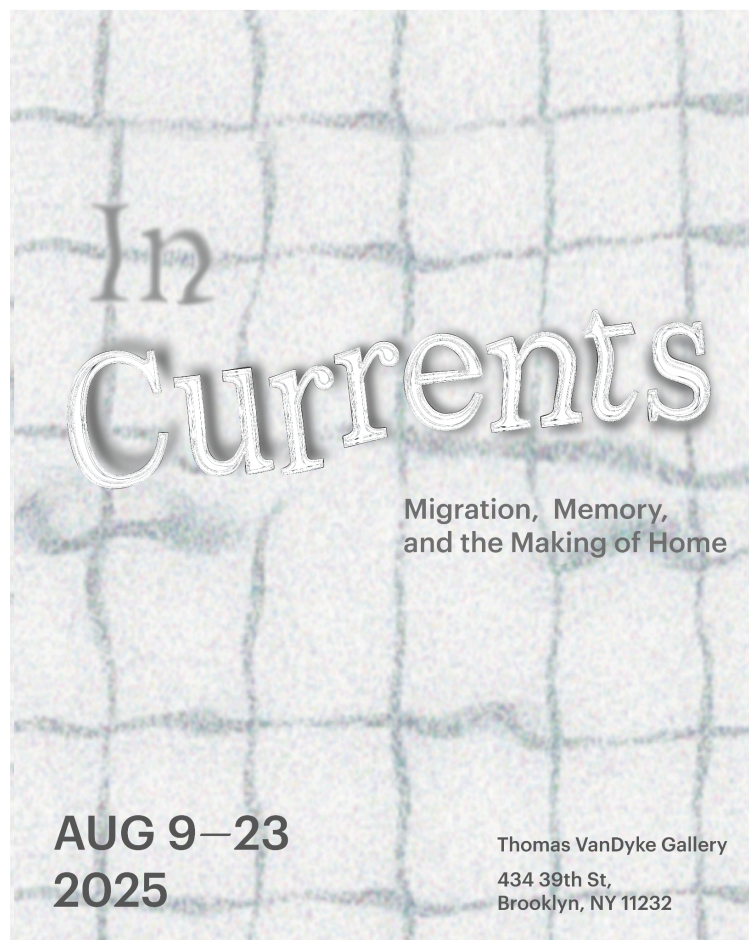
Fang-Yu Liu 劉芳妤
Man-Ling Cheng 鄭曼翎
Wei-Jhe Huang 黃威哲

Visual Designer

Sophia Chung 鍾孟臻

Curatorial Support

Ping Ho 何萃



Thomas VanDyke Gallery is pleased to present ***In Currents: Migration, Memory and the Making of Home***, a group show featuring works by 10 Taiwanese artists based in both the US and Taiwan.

Positioned within shifting cultural, political, and emotional landscapes, *In Currents* examines how personal and collective histories converge through migration, memory, and transformation. The exhibition poses the ever-so-topical question of “*What does it mean to be Taiwanese?*” As Taiwan’s reputation has been largely pigeonholed by its uncertain political status, the exhibition carries on with the uncertainty and offers a new path for the reimagining of being Taiwanese. With Taiwan as the core, the exhibition, however, provides capacity for audiences of all backgrounds to reflect on their own identities, both the making and the evolution of them.

The exhibition is part of ***Taiwan on the Moon***, a transnational curatorial project conceived during the Expo 2025 in Osaka, Japan. In response to the absence of a national pavilion representing Taiwan by name, the project centered around the construction of a grassroots Taiwanese Pavilion, first exhibited at the Setouchi Triennale in April. The centerpiece, which printed the image of Taiwan onto an inflatable moon sculpture, proposed a new way to envision Taiwan: *Situated at the far side of the moon, free of political turmoil, what could Taiwan be?* With issues such as culture and identity in mind, the New York division of Taiwan on the Moon inherited the visual language of the Project and staged a series of pop-up performances across New York, thematizing the motif of migration through interpreting the process from leaving the place of origin to settling in a new environment.

In Currents serves as the latest chapter of *Taiwan on the Moon*, bringing together 10 Taiwanese artists whose works draw from both personal and collective experiences of cultural exchange. Spanning a diverse array of media—including video, installation, photography, textiles, performance, objects, and artist books—each piece offers a nuanced perspective on the evolving questions of identity, memory, and belonging. Through personal stories, historical narratives, and reflections on migration, the exhibition captures the complexity and resonance of this island’s cultural landscape.

Migration and boundaries emerge as recurring themes throughout the exhibition. For many, the question of whether a land can truly offer safety and belonging has long shaped everyday life. This condition has cultivated a deeply internalized sense of movement—a quiet readiness to leave, to adapt, to drift. Seen from afar, Taiwan’s vibrant cultural inclusivity becomes even more poignant. And while the uncertainty and contradiction that often accompany identity formation may feel isolating, they are also deeply universal. We hope that audiences from diverse backgrounds will find emotional resonance in the daily experiences presented here and perhaps recognize echoes of their own.

What is Taiwan? And more specifically, ***how do we address Taiwan?*** In their own ways, each artist narrates their inquiry about the shaping of their identities, both personal and national, political and idiosyncratic.

Pou-Ching Tsai and **Yi-Ru Cheng**'s video work *We Live Above the Ocean* (2022) foregrounds the characteristics of Taiwan as an island, and the connection between water and land with or without human interference. In the video, the artists trace the rise and fall of the Taijiang Inner Sea (台江內海). The shifting coastline becomes a metaphor for the fluid and ever-changing boundaries of the world. Also utilizing videos, **Ruo Tong Zhao**'s video triptych "Around the World" (2023) documents an apartment complex in Taiwan in which each building is named after a major city around the globe, highlighting the localization of the common desire for Taiwanese to travel around the world.



Yi-Ru Cheng & Po-Ching Tsai, *We Live Above the Ocean*, 2022

On the subject of home, **Hsuan Kuang Hsieh** takes a sentimental approach, probing the entanglement of personal memory and national history. In the latest version of the *Untitled VI, The Islands Series* (2025), Hsieh reimagines her earlier installation set and reflects on Taiwan's history and traumas through the re-work on the wound-like crack running across the school desk, embracing the idea that this island carries its scars into everyday life. **Ying Chiun Lee** focuses on Cold War geopolitics through the lens of gender and power. Her textile installation *Islands of Ambivalence* (2025) reinterpret the symbolic meaning of wedding dowries and women's roles during that era. Collaging and stitching together archival materials, Lee creates a tactile landscape that confronts the entangled dynamics of imperialism, militarization, and feminine agency. Drawing from feminist, queer, and diasporic frameworks, her work threads political history into personal reflection.



Hsuan Kuang Hsieh, *Untitled VI, The Islands Series*, 2025

Bringing back to a personal level, both **Entung Liu's** and **Yu-Ching Wang's** photography and video respectively narrates their own living experience in New York as a Taiwanese during the COVID-19 pandemic. In *I Am Where I Am* (2021), Liu explores the line between digital and physical realities. Over the course of 16 weeks, she performs everyday acts—eating, sleeping, bathing—while replacing her face with a screen, adopting a cyborg-like persona to examine the nature of existence. Likewise thematizing personal experience during the pandemic, Yu-Ching Wang's *Breathing in New York* (2022) records herself walking the streets of New York with her face covered by a plastic Keyfoods bag. Her gesture connects the city's mask mandate, its plastic bag ban, and the burden of being misidentified as “Chinese” in a tense political climate.



Yu-Ching Wang, *Breathing In New York, September 2022_Subway #1, 2022*

Reflecting on diasporic experience, **Chia Yun Wu** translates the fluidity of water into photographic gaze, mapping memory and landscapes of Taiwan in her poetic arrangement of images. *mother-land* (2024) examines the emotional weight of separation, longing, and inherited uncertainty—oscillating between freedom and burden, isolation and hope. Born in Taiwan and raised in Malaysia, **Cindy I-Hsin Cheng** explores movement through a different register in *MADE IN TAIWAN* (2018). Composed of printed diary and archives of Cheng's shoes carved with “MADE IN TAIWAN” on the soles, the work portrays Taiwanese identity as indivisible from our tangible being, metaphorically leaving imprints everywhere we set foot on.

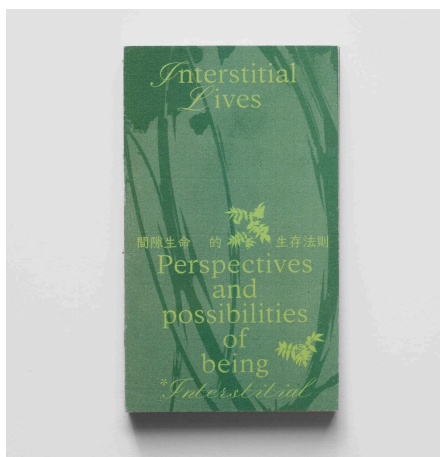


Cindy I-Hsin Cheng, *MADE IN TAIWAN*, 2018-ongoing

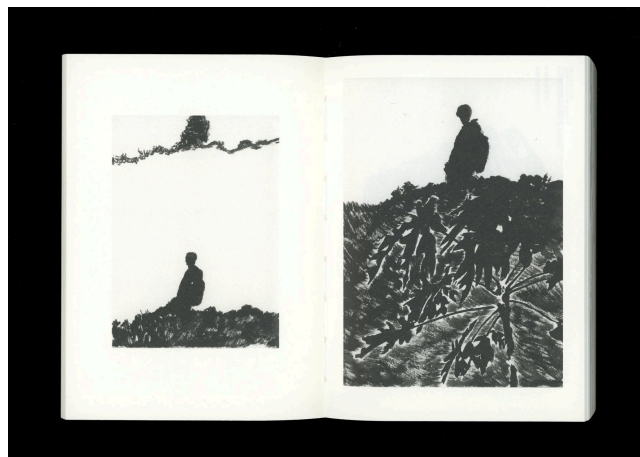
The conscience of identity does not spark solely when Taiwanese settle in a new place but also when immigrants start their new lives in Taiwan. Born in Indonesia, **Kang Hua Chang**'s performative act-cum-field study *Field Research: Shampoo Is Telling a Story* (2023) connects people of different cultures through the simple act of shampoo service prevalent in East and South East Asia.

The exhibition also features a selection of artists' books made by Taiwanese artists working across various disciplines. Some artists embrace its portability for sharing and distributing their works beyond traditional exhibition spaces. In *Taiwanese Homecoming* (2023), **Felicia Liang** compiles her illustrations of Taiwanese food and culture into a small "passport" that is both accessible and personal. Others turn to the book as an archive of practices. In *Now is the Past* (2016), each page is a portrait of museum visitors that **Hai-Hsin Huang** sketched during her visits to the Met. **Manbo Key**'s *Father's Videotapes* (2022) unfolds a 500-page visual journey that traces the emotional and temporal layers of his work.

For **Ching-Yuan Chen**, the book becomes a medium for interaction. *Square* (2025) proposes a space of activation—a portable, paper-based site where audiences are invited to construct their own narratives without adhering to linear storytelling. Artists' books also function as extensions of exhibition spaces—for process, research, ideas and thoughts. **Che Yeh**'s *Interstitial Lives* (2024), **Ruo Tong Zhao**'s *Mango Cookery Book* (2025), and **Kenneth Ting-Yu Lin**'s *The Image Book of Nomad Papaya* (2024) document the rich research behind their projects, forming contextual understanding of the works that may not be immediately visible through the artworks alone.



Interstitial Lives, 2024, Che Yeh



The Image Book of Nomad Papaya, 2024, Kenneth Ting-Yu Lin

Taiwan remains undefined, but instead of striving to come up with a definition, *In Currents* invites the audiences to participate in the making of Taiwan, and in turn, prompts the audiences to reevaluate the making of their own identities.