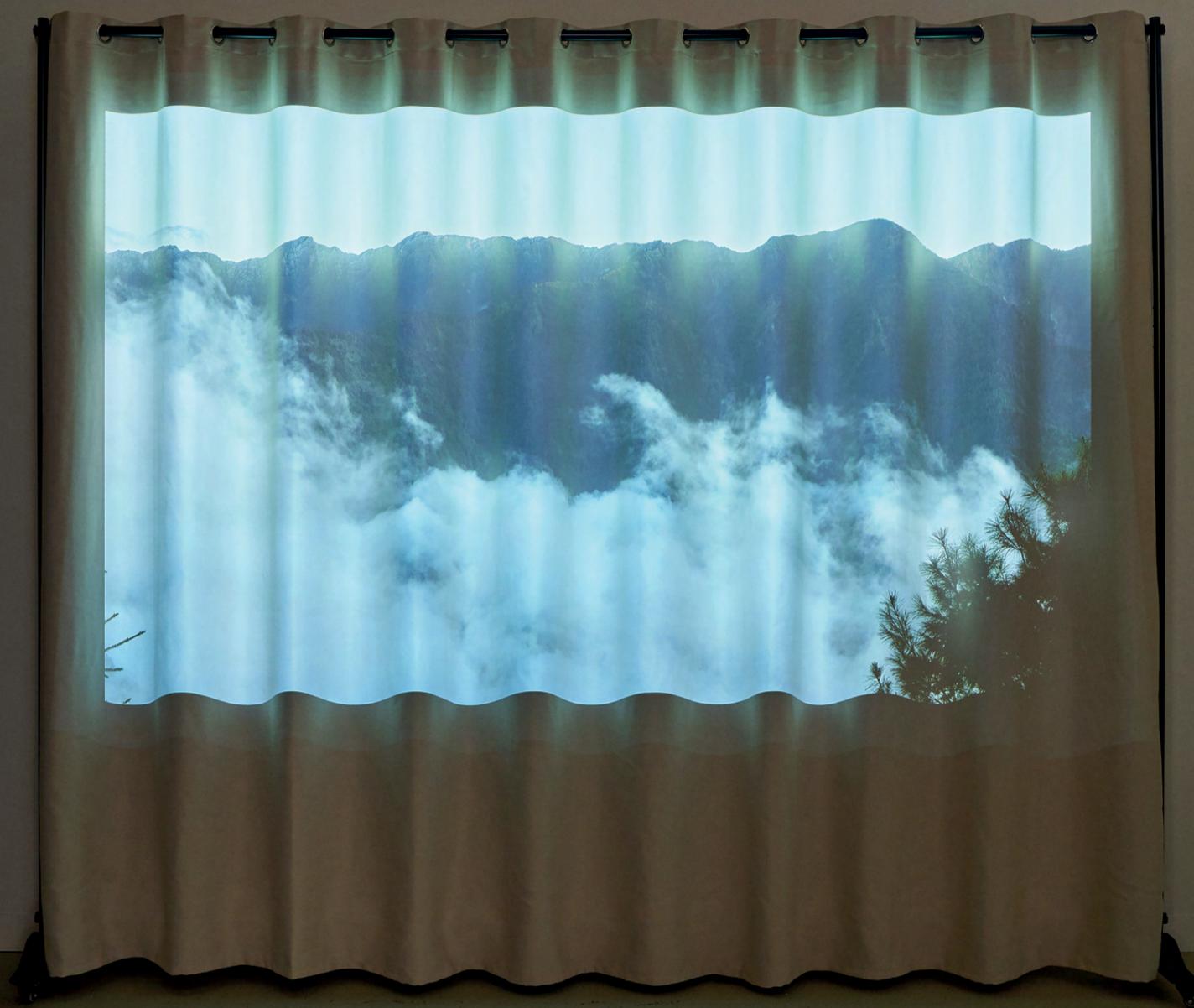


Tiffany Sia
Phantasmatic Screens

Baloise Art Prize 2024
29.08.2025 – 11.01.2026



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The exhibition

Tiffany Sia's exhibition *Phantasmatic Screens* explores memory in exile through the symbolic dimension of landscape. In *The Sojourn* (2023), one of two film installations in the show, Sia retraces the steps of director King Hu (1931–97), acclaimed for his 'wuxia' martial arts epics. Hu fled mainland China for Hong Kong in 1949 following the Civil War – a pivotal moment in Chinese history during the Cold War period – later relocating to Taiwan. There, he recreated the atmosphere of his original home in cinematic fantasies set in the Taiwanese mountains. Sia reflects on how Hu 'reconstructed his birthplace, Beijing, which he'd left as a child and could no longer return to, reflecting on an old world that resided in the recesses of memory'.

Sia revisits the filming locations of *Dragon Inn* (1967) with actor Shih Chun – who played the film's protagonist – as her guide. Transformed by urbanisation, tourism and vehicular traffic, these sites now stand in stark contrast to the sublime landscapes of Hu's cinema. Her film meditates on how, by bringing images together, narratives are constructed, conditioning our perception of space. Visual and sonic dissonances invite reflection on the tension between remembered and actual landscapes shaped by exile, language barriers and cultural translation. Omitting subtitles in some parts of the film, Sia draws attention to dialect, sound and tone – underscoring the fragmented and elusive nature of memory. Projected onto a wavy curtain, the film takes sculptural form, extending Sia's ongoing interest in the conditions of cinematic experience, also explored in her essay collection *On and Off-Screen Imaginaries* (2024).

In *Antipodes III* (2024), Sia presents found footage of an idyllic 24-hour panorama appropriated from a live-stream of a militarised site in Kinmen, the closest Taiwanese island to China. Part of a series that isolates fixed camera views of sites central and peripheral to Cold War tensions in the Pacific, the work dwells on landscapes visibly or invisibly marked by militarised violence. These haunted terrains reveal how memory and place are co-constituted through geopolitical conflicts. In its mode of presentation, *Antipodes III* echoes media theorist Marshall McLuhan's insight – 'We look at the present through a rear-view mirror. We march backwards into the future.' – suggesting how the historical significance of these places continues to shape the present of the Pacific region.

Tiffany Sia is a recipient of the 2024 Baloise Art Prize, awarded annually to two young artists featured in the 'Statements' section of Art Basel. Sia is the ninth artist to join the museum's collection since it became a partner of the prize in 2015.

Curators

Marie-Noëlle Farcy, assisted by Vanessa Lecomte

Production team

Paula Fernandes, Jordan Gerber, Juliette Hesse,
Clara Kremer, Tawfik Matine El Din, Irfann Montanavelli

The artist

Tiffany Sia (1988, Hong Kong) is an artist, filmmaker and writer. Her work challenges genre as it navigates a range of forms – including film, video sculpture, artist books, scholarly essays and more. Blending nonfiction with prose and theoretical inquiry, her practice focuses on the struggle of visual and linguistic representation, historical periodisation and geography, and the limitations of official records. With focus on print and film/video, she examines how material and media culture functions as both a record and mechanism of governance, power and perception. Her work questions how such structures give rise to imagined geographies, particularly those of contested or non-normative political entities and territories.

Sia has presented solo exhibitions at the Cantor Arts Center at Stanford University (2025), ajh.pm in Bielefeld (2023) and at Artists Space in New York (2021). Her works have been featured in group exhibitions at the Hessel Museum of Art, Bard College, Annandale-on-Hudson (2025), Santozeum, Thira (2024), Argo Factory: Pejman Foundation, Tehran (2024), Fondazione Prada in Milan (2023), Museum of Modern Art in New York (2023), Seoul Museum of Art (2022) and Kunstverein für die Rheinlande und Westfalen in Düsseldorf (2022). Her films have been screened at festivals such as the Bangkok Experimental Film Festival (2025), the San Diego Asian Film Festival (2024, 2022, and 2021), MoMA Doc Fortnight (2024), Open City Documentary Festival in London (2024 and 2022), TIFF Toronto International Film Festival (2024 and 2022), Milwaukee Underground Film Festival (2023) and New York Film Festival (2022 and 2021).

She received the Baloise Art Prize in 2024 and the George C. Lin Emerging Filmmaker Award in 2022. She is the author of the publication *On and Off-Screen Imaginaries* (Primary Information, 2024).

Sia currently lives and works in New York. Sia is pronounced SHä (as 謝 in Shanghainese).

Save the date

Artist talk and screening
with Tiffany Sia

The art of the invisible
27.09.2025 | 14:30 – 16:00



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Credits

Tiffany Sia, *The Sojourn*, 2023
Collection Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean
Donation 2024 – Baloise
Installation view, Art Basel Statements, 2024
Courtesy of the artist, Felix Gaudlitz, Vienna and Maxwell Graham, New York
Photo: Choreo © Mudam Luxembourg