

Going Green

NEW
ENVIRONMENTAL
ART
FROM
TAIWAN



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NEW ENVIRONMENTAL ART FROM TAIWAN
Curated by Jane Ingram Allen

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Exhibition Schedule

July 8 - 23, 2010 Queens Botanical Garden, Flushing, NY

<http://www.queensbotanical.org>

Chung-ho Cheng and Chia-ping Lu create site-specific installations Jun. 27 – Jul. 10

August 5 - 20, 2010 Schuylkill Center for Environmental Education & Asian Arts Initiative, Philadelphia, PA

<http://www.schuylkillcenter.org> <http://www.asianartsinitiative.org>

Chao-chang Lee and Ping-yu Pan create site-specific installations Jul. 26 – Aug. 6

September 4 - October 2, 2010 Accident Gallery, Eureka, CA

<http://www.accidentgallery.com/home/home.html>

Ya-chu Kang and Su-chen Hung create site-specific installations Aug. 23 - Sep. 5

October 13 - November 3, 2010 University of North Carolina at Pembroke Gallery, Pembroke, NC

<http://www.uncp.edu/a.d.gallery/>

Chin Chih Yang and Chuan-chu Lin create site-specific installations Oct. 2 - Oct. 16

Foreword

The task of promoting international cultural exchange is an important part of the mission of the Council for Cultural Affairs, Republic of China (Taiwan), and we are happy to support this exhibition of new environmental art from Taiwan for exhibition in the United States. *Going Green – New Environmental Art from Taiwan* will travel to 4 venues in various parts of America. This cooperation with organizations in New York, Pennsylvania, California and North Carolina introduces Taiwanese environmental art to new audiences in America and provides rich opportunities for cross-cultural exchange. Through the works of these 16 artists, the American public can come to know more about Taiwan's varied and rich culture, and also recognize our common interests in solving the world's environmental problems in this era of globalization.

The new environmental art from Taiwan represented in this exhibition shows the unique cultural

perspective of Taiwan drawing on cultural roots and influences from Asia and the West that are present in global contemporary art. The 16 artists in this exhibition express their ideas about the environment and common problems we all face. Artists are leading the way to raise public awareness and generate new ideas and actions to improve the world's environment. It is our pleasure to sponsor this Going Green exhibition so that Taiwan's culture may be made better known to the world and to showcase to the world Taiwanese art about the environment.



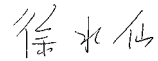
Emile Chihjen Sheng
Minister

Council for Cultural Affairs, Republic of China (Taiwan)

The Taipei Cultural Center of the Taipei Economic and Cultural Office in New York is pleased to present *Going Green - New Environmental Art from Taiwan*, an exhibition of works by 16 contemporary Taiwanese artists who focus on environmental issues.

We are pleased to bring this new environmental art by Taiwanese artists to an international audience in the United States. The exhibition will travel to 4 venues around the United States, and at each venue 2 visiting artists from Taiwan will stay for two weeks to create site-specific environmental art installations. The visiting artists from Taiwan will add a personal connection and one-on-one opportunity for cross cultural exchange and discussion of global concerns and particular issues about the environment and art. The traveling exhibition contains works in all media that document previous site-specific environmental artworks and examples of other works by the 16 artists that focus on environmental themes.

The Taipei Cultural Center is dedicated to cross-cultural exchange and to promoting friendship between Taiwan and America. We are grateful to the curator, Jane Ingram Allen, for initiating this exhibition. Jane is an American artist, curator and critic who has lived in Taiwan since coming there in 2004 with a Fulbright Scholar Award. During her time in Taiwan Jane has brought international environmental art to Taiwanese audiences and contributed greatly to the continuing friendship and cultural exchange between our two cultures.



Mary Shoei-Shian Hsu
Director
Taipei Cultural Center

Taipei Economic and Cultural Office in New York



From the Curator

Jane Ingram Allen

“Going Green: New Environmental Art from Taiwan” is conceived as a multi-media, multi-venue exhibition that explores how Taiwanese artists are responding to a rapidly changing environment and the gathering crisis of environmental degradation. The artistic theme of an ongoing dialectical relationship between man and nature in Asian culture in the past has ranged from the nature painters of the ancient dynasties to the Western-influenced landscape and nature-based art of the twentieth century to the present day site-specific environmental art installations in nature preserves, museums and parks. This exhibition focuses on 16 contemporary Taiwanese artists, 8 of whom will create site-specific environmental art installations at the four cooperating venues in various regions of the USA. The traveling gallery exhibition that will be displayed at all 4 venues consists of works on paper, photographs, video works and small sculptures along with photo and video documentation of previous site-specific environmental art installations the artists have created in Taiwan and elsewhere.

Environmental art is a relatively new type of art in Taiwan. When I initiated the Guandu International Outdoor Sculpture Festival in 2006 at Guandu Nature Park in Taipei, I realized that it was probably the first truly environmental art exhibition in Taiwan. Environmental art has many definitions, but to me it is more than just art about nature. It is art that “helps improve our relationship with the natural world.” (*from a definition of environmental art by Sam Bower at www.greenmuseum.org*) It intends to raise awareness about environmental issues and focus attention on solving environmental problems. It is sometimes ephemeral, created for a specific site and often involves cooperation with scientists, educators and other people. When I first came to Taiwan as a Fulbright Scholar and artist in residence in January 2004, I would talk to people about environmental art, and they thought I meant landscape paintings or art about nature and wildlife. The Guandu Festival became an annual event, and this exhibition along with other more recent ones

has continued to attract attention to environmental art in Taiwan. Patricia Watts, ecoart curator and writer who is contributing an essay for this catalog, has compiled a list of significant environmental art exhibitions and conferences in Taiwan since 2003. I have added to this list and asked others I know in Taiwan to give their input to this ongoing dialogue about environmental art in Taiwan. I would question whether some of these exhibitions are environmental art, but the list is included in this catalog to contribute to a history of this movement in Taiwan.

Western artists have been making environmental art since the late 1960s when the Earth Art or Land Art movement began. The first Earth Day in 1970 began as part of an international movement to conserve and preserve the environment, and artists were part of this movement creating art about environmental issues with goals of raising awareness and changing environmental conditions. This earth movement seemed to have little effect on artists in Taiwan at that time although some studied in Western countries and were aware of the movement. At the time Taiwan was undergoing an economic boom and political uncertainties, and most attention was focused on Taiwanese identity and advancing technology and industry. Taiwanese artists have only in recent years begun to focus on the environment as an important concern for their country and the world.

Contemporary Taiwanese environmental art is in many ways similar to environmental art made in the West because all art is becoming more global with increasing networking, travel and cultural exchanges such as residencies and international exhibitions. Most of the Taiwanese artists in this exhibition have had residencies in other countries; such as Wen-fu Yu in the USA and Australia, Julie Chou in England and Australia, and Aihua Hsia and Ya-chu Kang in the USA. Many have been educated in the USA and other Western countries: such as Chin Chih Yang who graduated from Pratt Institute in NYC and Wen-fu Yu who studied at Kent College

of Art in England. Some are now living in America; for example, Su-chen Hung lives in San Francisco; Chin Chih Yang and Fay Ku live in New York City; and Lishan Chang in upstate New York.



Su-chen Hung's work
Baby Green

Ya-chu Kang's work *Sand Angel*



Environmental problems are global, and contemporary Taiwanese artists are addressing common environmental issues. Ya chu Kang with her works using non-biodegradable garbage collected along beaches focuses attention on waste disposal and recycling issues and problems of mass consumption. Kang with works such as *Sand Angel* examines the extreme changes in weather due to global warming and other human actions. Mali Wu's work *Taipei Tomorrow as a Lake Again* included in the 2008 Taipei Biennial is about the issue of global warming and its possible effects on the city of Taipei. Julie Chou in her work *Too Salty* made during a residency in Australia draws attention to the increasing salination of soil in western Australia that is also a growing problem in Taiwan. Ai-hua Hsia in her 2008 installation *To the flowing time and weather that changes human desire* focuses on the disastrous effects of global warming on the coral reefs in the world's oceans. Su-chen Hung in her work *Tree with Arteries* and her site-specific installation in Eureka, CA, titled *Baby Green* focuses vivid attention on the importance of trees in the environment. Chungtho Chen and Chiaping Lu in their collaborative installations such as *Every Drop Counts* focus on the importance of water for life and preservation of clean water resources.

Taiwan is a very urban and highly developed technological society with many contemporary artists specializing in video art and new media. This emphasis on new media is reflected in this exhibition with the high number of skillful digital photography works and video works. Taiwan prides itself on being advanced technologically, and new media and computer art are dominant at most art universities in the country. A good example of this technological emphasis is Chin Chih Yang's site-specific multiple projection video work titled *Coughing Earth*. Yang's interactive and portable artwork uses technology to addresses issues of pollution and human actions causing environmental disasters. Chien-hua Huang uses digital photography and sophisticated



Paradise, digital photo by Kui-chun Chiu

manipulation of images to create his works in the *Beasts Series* that focus on man's interactions with animals and human encroachment on animal habitats. One of Huang's photos shows a rhino sprawled on the floor of a fast moving subway car, and another shows a bear with paws serenely crossed over a toilet in a white tiled bathroom. By placing these wild animals in human habitations, he leads us to think about man's responsibilities for the survival of animals in a degrading environment. Kuo-chun Chiu is also a master of digital photography. His works show us the decaying urban environment of Taiwan and lead us to wonder about human creations that crumble and decay over time. His *Paradise* series of digital photo works feature abandoned ruins of former tourist attractions and amusement parks. Chiu has used long term exposures at the onset of twilight and digital color enhancements to get these powerful images that invoke feelings of regret and loss.

Traditional Chinese art has always had a major focus on nature, and with this new environmental art, contemporary Taiwanese artists are beginning to make new connections to their roots in an agrarian society. The work *Rice for Thoughts* of Chuan-chu Lin examines the agricultural heritage of Taiwan by re-introducing traditional rice cultivation in the modern urban city of

Taipei. He planted a huge field of rice on a site destined to be a highrise building and parking lot located in the rapidly developing eastern part of the city. The rice grew, and Lin performed caretaking and harvesting activities in the rice paddy with volunteer participants during the months of this public art exhibition. His work sought to reconnect Taiwan's contemporary society with the traditions of rice growing that have always been such an important part of Taiwanese and Chinese culture. Taiwan has become so urbanized that rice paddies are disappearing in most urban areas and the population increasing so rapidly that Taiwan cannot feed

its population without depending on imported food.

This new environmental art from Taiwan also reflects its Chinese heritage in its use of traditional materials such as bamboo and paper and traditional Asian techniques such as brush painting. Wen-fu Yu in his site specific installation *Changes of Bamboo* created for the 2006 Guandu International Outdoor Sculpture Festival, plants hundreds of thin bamboo poles to form a field of gently swaying bamboo that changes over time reflecting interaction with wind and weather. Ping-yu Pan also constructs her work *An Unapproachable Shore* of bamboo, a strong and floating sustainable natural building material that has been used for centuries in China and Taiwan. Bamboo is one of the fastest growing plants in the world and grows abundantly in Taiwan. Pan's "bridge to nowhere" makes us think about how we approach nature and human responsibilities for care of the environment. Lishan Chang's artist books use traditional Asian techniques and materials. He makes his books of rice paper and uses Chinese brush painting to create works such as *February Snows One After Another* that comments on the changing weather patterns of our planet. Faye Ku's intricate and sometimes disturbing works on paper also show influences of traditional brush painting and conventions of traditional Chinese art in their use of

negative space, decorative patterning and attention to detail. Ai-hua Hsia makes use of traditional mineral pigments used for centuries in Chinese and Japanese lacquerware to color the fallen branches she used to make her environmental art installation in 2008 at Guandu Nature Park in Taipei. Hsia has studied traditional lacquerware in Japan and incorporates this heritage into her contemporary sculptures and installations. Taiwanese environmental art is unique because it is created by artists who bring to it their own Asian cultural heritage, training and background.

This new Taiwanese environmental art also makes connections to myths from Chinese literature and references to Chinese philosophy and religions. Chao-chang Lee with his work *Everything is Buddha*, created as a site-specific installation at the Philadelphia venue for this exhibition, refers to the Buddhist concept of oneness and that all life is sacred. His work also makes reference to the religious custom in Taiwan of bringing food offerings such as fruit and grain to the temple to later be shared with everyone in the community. Lee will use local vegetation at the Schuylkill Center site and also include some fresh fruit and vegetables collected at local food markets in his large mandala-like installation. At the exhibition opening he plans to share the food used in his installation with the audience. Ping-yu Pan in her

work *Nu Wa's Stones*, created for an environmental art project at an organic farm and botanical garden in Hong Kong, refers to part of an ancient Chinese myth about the creation of the world and how land and water were formed. This myth tells the story of how the Fire God and Water God were fighting and broke the sky. The Goddess Nu-Wa made stones and mended the hole in the sky to bring order to the world. Pan refers to this ancient myth in her artwork to remind us that the environmental conditions in the world today are also reaching critical levels and we must mend our ways.

These Taiwanese artists are concerned with the issues and contemporary conditions of our global environment and draw on the artistic history of these issues in the national and international scene. In their approaches some of these contemporary artists face the critical issues head on: growth management as seen in the urban/rural conflict; mass consumption and waste disposal; management of land, watersheds and waters; and dramatic climate change. The works in this exhibition focus on environmental problems such as global warming, sustainability, water pollution, waste disposal and increasing urbanization and human encroachment on nature - all environmental problems that Taiwan faces perhaps more intensely than other larger, less densely populated nations. Other works bring attention to environmental values such as preservation of wilderness and wetlands, sustainability, and biodiversity as well as work out the strategy of artist and nature as co-agents. This *Going Green* exhibition offers to American audiences a new perspective on environmental art reflecting the unique viewpoint and conceptual approach to nature and the environment of Taiwan's contemporary artists.

Jane Ingram Allen, Curator

Ping-yu Pan's work *Nu-Wa's Stones*





An International Perspective on Art & Nature

Patricia Watts

The invitation to write this essay links back to 2004, when I was introduced to Mali Wu, who is included in *Going Green: New Environmental Art from Taiwan*. Wu later invited me to Taiwan in January 2006, while she was working on a community arts program in Chiayi County—an international public arts residency entitled *Arts as Environment: A Cultural Action on Tropic of Cancer* (2005-2008). During that visit she introduced me to various museums, artists, scientists and potential sites as research for recommending artists who could participate in the program. At this same time, I became aware of American artist, writer and curator Jane Ingram Allen who was preparing for the debut of the inaugural *Guandu International Outdoor Sculpture Festival* at Guandu Nature Park in Taipei, that she initiated and curated in 2006-2009.

In 2008, I was invited a second time to Taiwan for the 4th annual Tropic of Cancer event in Chiayi. This time I went to participate in community dialogues and symposia addressing debris fields of aquaculture waste as material for land art and cultural engagement. Also attending were artists as facilitators including British artist David Haley, and local Taiwanese artists Jen-Hung Liang, and Ying-Chieh Tsai. Following these two trips to Taiwan, and after reviewing documentation from the recent outdoor site exhibition curated by Ingram Allen in Chen Long entitled *Cheng Long Wetlands International Environmental Art Project: Children and Artists Celebrate the Wetlands*; and from reviewing images of past *Guandu International Outdoor Sculpture Festival* site works in nature, I was compelled to contribute this essay for a few reasons, which I will explain.

It is rare to find a nation or government such as Taiwan that supports the artistic process as much to sponsor travel, accommodations and the printing of catalogues associated with a contemporary art movement that is not so easily categorized. In the last seven years some important American artists and curators have been invited to work on projects in Taiwan, and in collaboration with Taiwanese artists, including: Suzanne

Lacy, Helen and Newton Harrison, Tim Collins and Reiko Goto, David Haley, Anne Douglas, Mary Jane Jacobs, Andrea Polli, Joyce Cutler-Shaw, Karen McCoy, Sam Bower, Sonja Hinrichsen, and Roy Staab, as well as artists from India, Netherlands, Norway, Korea, New Zealand, Indonesia, France, Japan, Philippines, and Hungary.

Going Green is the first environmental art exhibition to travel to America from a single country, not only from Taiwan, but from anywhere in the world. There have been eco artists represented from Israel, Iran, Germany and England as of recent who have been placed in group exhibitions or had solo shows in galleries in the United States, although nothing on this scale with sixteen artists, including eight artists who will travel to the USA to do site-specific installations this year.

In the United States there have been a number of environmental art initiatives in development over the last decade, especially in the southwest where William Gilbert established Land Arts of the American West, an undergraduate program at the University of New Mexico in 2000. The Nevada Museum of Art, in collaboration with William Fox, started a research center and site based program called A+E Center for Art + Environment in 2008. And, the Center for Land Use Interpretation, developed by Matthew Coolidge, has been operating a residency program in Wendover, Nevada since 1997. Although most of the work created for these site-based projects engages in a dialogue of pure aesthetics, it also derives from more pragmatic interests by artists to examine and influence human interactions with nature.

Other important outdoor art and ecology or art and nature initiatives happening internationally include (not in any order of priority): Center for Contemporary Art in the Natural World, The Arts Catalyst, and Yorkshire Sculpture Park (UK); *48c Public Art Ecology* (IN); Laumeier Sculpture Park, IPark, and Wave Hill (USA); YATOO International Residence Program and Geumgang Nature Art Biennale (KR); Stanley Park Environmental Art Project (CA); Israeli Forum for Ecological Art; and Environmental Art Festival (IR). And, important museum

exhibitions which have also sited works in nature in the last decade include *Radical Nature* at the Barbican (London, 2009), *Weather Report* at Boulder Museum of Contemporary Art (Colorado, 2007), *ecovention* at the CAC (Cincinnati, OH, 2002), and *Natural Reality* at the Ludwig Forum in Aachen (Germany, 1999).

Occidental artists most well known in the art world for exploring an aesthetic relationship with nature, making art in and with nature, such as Andy Goldsworthy (UK), Nils-Udo (DE), Chris Drury (UK), and Roy Staab (USA), represent nature as a medium of expression, beauty, dominion and spectacle. From an Eastern perspective, making art with nature could be understood as a more authentic cultural practice given the desire for balance with nature historically, particularly with landscape painting. These are both broad generalizations and do not convey the reality that there are Western artists who approach their work with restrained simplicity; yet it is also a puritan aesthetic that can be seen in the harmony portrayed in the Asian arts. Each culture reveres nature and each use nature to their own end.

Chao-chang Lee's work *Flavor of the Wetlands*



Documentation of past works and proposed site-specific works included in *Going Green* align with international perspectives of artists working in and with nature in the following ways:

Chengho Chen's site work at the Queens Botanical Garden (Flushing, NY), entitled "*Quaver*," is designed to demonstrate the need for artists to collaborate with nature by replacing wildlife habitat that humans have displaced. Forms from earthen clay in the shape of musical 8th notes will hang from trees, creating nests for birds in an urban environment. American artist Lynn Hull coined this type of work "Trans-species Art" or *habitat sculpture*.

For Guandu Nature Park in 2009, Chao-chang Lee installed "Flavor of the Wetlands," a convening structure in the shape of a bird's head made from grasses and leaves stuffed inside a patchwork of recycled clothing found wrapped around a forest tree. This interventionist practice of creating architectural structures as venue for dialogue around issues of sustainability is a highly successful strategy that American artist Amy Franceschini and others often employ.

Chuan-chu Lin's land art installation in the city of Taipei entitled "*Rice for Thoughts*" (2007), where he planted and harvested a field of rice using traditional methods on a parcel scheduled to become a high-rise building is an intervention reminiscent of Agnes Denes' *Wheatfield* (1982), a demonstration or transition site that challenges "what is art" for the general public in Taiwan.

The proliferation of plastics is on everyone's mind due to the media coverage of the nurdle soup patches in our oceans called the 5 Gyres. For one of the Eureka, California, site-specific installations in *Going Green*, Ya-chu Kang creates a human skeleton wearing a plastic cape like 'Superman,' entitled "*Hero*," made of recycled plastic sheeting filled with non-biodegradable waste collected



Chuan-chu Lin's work *Rice for Thoughts*

from the region. Creating a human figure with nuisance material is a common motif for artists concerned with environmental issues, one that California artist Kim Abeles has used in her work for over 30 years. Kang and Abeles both ask their audience to consider “who are our heroes?”

Julie Chou, who participated in the Art as Environment project in Chiayi while I was in Taiwan in 2008, is interested in projects that involve community participation. In “*Too Salty*” (2007), Chou addresses soil salinity in western Australia, a serious problem that threatens the food supply. Local residents were invited to bring overly salty food dishes, potluck style, to encourage

dialogue inspired by a sensory experience. This work parallels the performative soil projects of artist Laura Parker (San Francisco), who presents ‘soil tastings’ where participants smell the soil first before eating foods grown in the same soil, entitled “Taste of Place.”

An important project to be presented in *Going Green*, which was included in the Taipei Biennale in 2008, is Mali Wu’s “Taipei Tomorrow as a Lake Again.” This highly conceptual art installation presents the possibility of a changing landscape due to climate change with graphic mappings of rising waters in low lying areas in Taipei (which are many). Helen and Newton Harrison creators of “Greenhouse Britain,” travelled to Taiwan in



2007 to exhibit and lecture about their mappings and proposals that address entire continents. Their work informed Wu's altered vision of her hometown as a socially relevant artwork that illustrates an unimagined future by its inhabitants.

Taiwan has invested a generous amount of creative capital to develop unique art and nature programs in recent years. Due to economic hardships internationally some have ceased programming for now. These programs have paved the way for a rich cultural exchange that will have a lasting impact on the evolution of an international art and nature movement. *Going Green* is an extension of this effort which will hopefully inspire more environmental art through this beneficial exchange.

Patricia Watts, June 2010

Julie Chou's work "Too Salty." This photo is of the collaborative/installation artwork she made in Australia.



Mali Wu's work "Taipei Tomorrow as a Lake Again." This photo is a detail of this work.



Lishan Chang 張力山

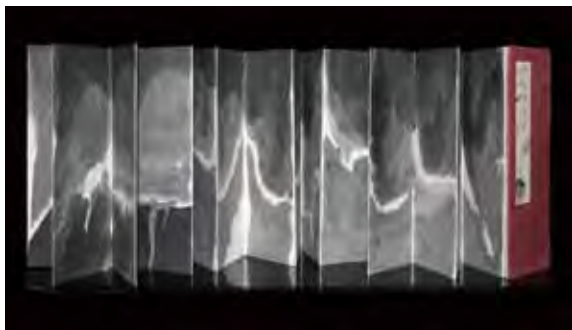
Lishan Chang was born in Taiwan and studied art at Taipei National University of the Arts before moving to the USA in 2003 to continue his studies at the New York Institute of Technology. He now lives and works in upstate New York. He has received artist in residency awards from such places as the Workspace Program of the Lower Manhattan Culture Council, NYC in 2006; Vermont Studio Center, Johnson City, VT in 2008; ISCP fellowship program in New York City in 2007; Franconia Sculpture Park, MN in 2007; and SUMU/Titanik, Turku, Finland in 2007. Chang received the Pollock-Krasner Foundation grant in 2008-09, a NYFA Fellowship in Architecture/Environmental Structures in 2008 and a grant from the National Culture and Arts Foundation in Taiwan in 2004.

Chang is a multi-media artist who works with drawing, photography, video, sculpture, installation and performance to create artworks that are usually project-based. Chang says of his work,

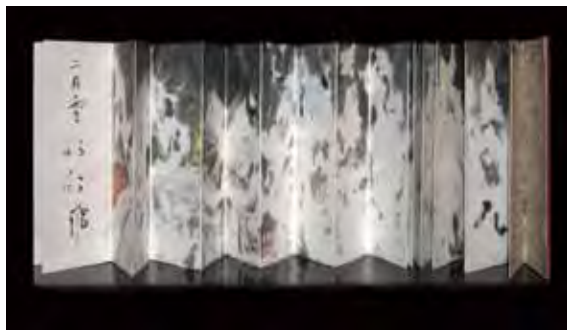
As an artist, I have always been fascinated by the realm where imagination meets experience. This is why I am interested in exploring the world first hand, and why I always create works based on the experiences that result. My works

have all been, in one way or another, the results of a combination of my imagination and the environment I happened to be in. Since 2008, I have also started to investigate the overlapping realm where our living space merges with the natural world.

For this exhibition Chang is contributing an artist's book titled *February Snows One After Another*, completed during a 2008 residency at Vermont Studio Center. This work reflects his concerns about changing weather patterns and man's interaction with nature. Chang's artist's books, an ongoing project since 1999, contain drawings, sketches, Chinese calligraphy and printmaking. The content of each artist's book is a response to a particular environment and associated with Chang's installations, performances and aesthetic concepts as well as project plans. The other work by Chang in this exhibition is called *To Tame* and explores Chang's thoughts about the relationship of humans and birds, using photos and documentation about the wild birds he saw in Vermont that would normally be migrating, but that stayed there during the winter to be fed by the humans.



February Snows One After Another (back)



February Snows One After Another (front)





GAME & TURKEY FINISHER & MAINT PELLET (ABF)

Feed & Nutrition

The feed is designed to be fed to game birds and turkeys as a finisher and maintenance feed.

GUARANTEED ANALYSIS		INGREDIENTS	
Crude Protein	Min. 15.5 %	Wheat Protein, High Protein Protein, Soybean Meal	Wheat Protein, High Protein Protein, Soybean Meal
Lysine	Min. 0.7 %	Wheat Protein, High Protein Protein, Soybean Meal	Wheat Protein, High Protein Protein, Soybean Meal
Methionine	Min. 0.18 %	Wheat Protein, High Protein Protein, Soybean Meal	Wheat Protein, High Protein Protein, Soybean Meal
Crude Fat	Min. 2.5 %	Wheat Protein, High Protein Protein, Soybean Meal	Wheat Protein, High Protein Protein, Soybean Meal
Crude Fiber	Max. 4.0 %	Wheat Protein, High Protein Protein, Soybean Meal	Wheat Protein, High Protein Protein, Soybean Meal
Moisture	Max. 10.0 %	Wheat Protein, High Protein Protein, Soybean Meal	Wheat Protein, High Protein Protein, Soybean Meal
Phosphorus	Min. 0.1 %	Wheat Protein, High Protein Protein, Soybean Meal	Wheat Protein, High Protein Protein, Soybean Meal
Net	Min. 0.1 %	Wheat Protein, High Protein Protein, Soybean Meal	Wheat Protein, High Protein Protein, Soybean Meal
Calcium	Min. 0.15 %	Wheat Protein, High Protein Protein, Soybean Meal	Wheat Protein, High Protein Protein, Soybean Meal

FEEDING DIRECTIONS

TURKEYS: Feed this finisher to the birds until they are 20 weeks of age or 3 weeks prior to brooding at the rate of 2 to 4 LB per bird per day.

CHICKENS, DUCKS, STURGEONS, BARNARDS: Feed this finisher to the birds until they are 18 weeks of age or 3 weeks prior to brooding at the rate of 2.0-3.0 LB per bird per day.

DUCKS: Feed this finisher to the birds until they are 8 weeks of age or 3 weeks prior to brooding at the rate of 3.0 LB per bird per day.

STURGEONS: Feed this finisher to the birds until they are 18 weeks of age or 3 weeks prior to brooding at the rate of 3.0 LB per bird per day.

NET WEIGHT 50 LB (22.67 kg)

Lot: 368003142

8003 0483 28

GAME & TURKEY FINISHER & MAINT PELLET




To Tame

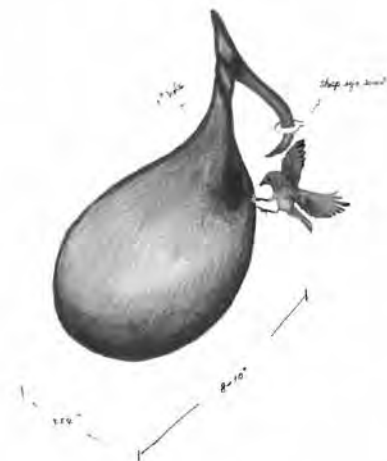


Cheng-ho Cheng 鄭中和

Cheng-ho Cheng was born in 1957 in Keelung, Taiwan, and now lives and works in Penghu County, Taiwan. He received his degree in mass communication from Fu-Jen Catholic University in Taipei. He is a professional potter and sculpture installation artist who often joins with his artist-wife Chiaping Lu to create site-specific environmental art installations. His career as a potter specializing in wood firing has led him to conduct international workshops in China, the USA and in Taiwan. His work won the Juror's Special Award of the 2nd Biennial International Contemporary Mosaic Art Exposition in Argentina in 2005. His work focuses on using natural materials from the earth and environmentally friendly ways of making and creating.

For this exhibition Cheng's work includes two photographic collages documenting the environmental art installations made with Chiaping Lu for the 2008 Guandu International Outdoor Sculpture Festival and the Cheng Long Wetlands International Environmental Art Festival in 2010. Cheng will also create his

own environmental site-specific art installation Quaver at Queens Botanical Garden, Flushing, NY, for this exhibition in July. His installation will be a grouping of sculptures recalling the shape of musical 8th notes and the form of sprouting seeds and made of earth/clay found in Queens. The sculptural forms will hang from trees in the Garden and can be used as functional bird houses, reminding us of the importance of birds in the urban environment as well as evoking the symbol of the seed as a sign of hope for the future. His use of local earth for his clay sculptures and ages old natural firing techniques also connects us directly to nature amidst the city environment.



Quaver I - Birdhouse







Kuo-Chun Chiu 邱國峻

Kuo-Chun Chiu received his MFA in Fine Art Photography from the State University of New York, New Paltz, NY, in 1997. He is now an Associate Professor in the Graduate School and Department of Media Arts, at Kun Shan University, Tainan, Taiwan. He has exhibited his work in many solo and group exhibitions in Taiwan as well as in China, Japan and the USA. His work was recently exhibited at the National Taiwan Museum of Fine Arts in Taichung, Taiwan. He has received awards to support his artwork from the Taiwan National Culture and Arts Foundation and Taiwan's Ministry of Education.

Chiu contributes 4 recent photographic works from his *Anachronism* series for this exhibition. His works show a different view of Taiwan's environment and focus on urban ruins using long exposures at the onset of twilight and enhanced color tones to capture such sites as abandoned amusement parks, decaying schools and former tourist hotels. These architectural portraits spotlight the transforming cultural dynamic within present day Taiwan and cause us to think about how our reckless building and our decaying manmade edifices interact with the environment. Abandoned to nature now, these landmarks serve as visual history to Taiwan's past and a reminder of man's effect on the environment.



Hotel



School







Julie Chou 周靈芝

Julie Chou was born in Taipei and continues to be based in Taipei, working as an artist, researcher and writer. She has been involved in the management of Shin Leh Yuan Art Space, a collective artist-run gallery, and assisted independent curator Elsa Chen to accomplish the exhibition *City of Swallows* in 2006, and then participated in the exchange exhibition between Shin Leh Yuan and the Australian artist group Stone Villa in Sydney. In 2007-2008, Chou participated in the project Art as Environment – *A Cultural Action on Tropic of Cancer* in Chiayi, Taiwan. This project forged a strong bond with the resident communities and caused Chou to begin to focus on issues of ecology, environment, and community. In 2009, she made a trip to England for research on the development of ecological art in Britain and is now writing a book on this subject.

Chou's artwork involves among other things aspects of multi-culturalism and migration. Since 2007, Chou's focus has been on community participation/interaction and environmental issues. For this exhibition Chou is showing documentation of her collaborative performance work *Too Salty* (2007) about the issue of soil salination in western Australia and created during a residency at Kellerberrin, Australia, with IASKA. This exhibition also contains Chou's 2008 photographic triptych titled *You are my Oyster*. These photos focus on traditional oyster farming in Taiwan, a type of work performed mainly by women. Chou questions our view of the world and plays with the expression "the world is my oyster."



You are my Oyster

Too Salty



Too Salty



Aihua Hsia 夏愛華

Aihua Hsia was born in Taiwan and is currently based in Japan and Taipei. She received her BA degree in sculpture from National Taiwan University of the Arts and her MFA degree in sculpture from Okinawa Prefecture University of the Arts, Japan. She has had solo exhibitions of her work in Taipei and Japan, and she has participated in international exhibition and residencies in the USA, Japan, Korea and Taiwan. Among her international exhibitions are the 2009 International Incheon Women Artists' Biennale in Incheon, Korea, and the 2008 Guandu International Outdoor Sculpture Festival, Taipei, Taiwan. She has been an artist in residence at such places as Headlands Center for the Arts, California, USA, and the Fukuoka Asian Art Museum, Fukuoka, Japan.

Hsia's sculptural work is usually made with the traditional Japanese lacquerware technique and incorporates this ancient technique to create figurative and natural imagery with mythological and narrative content. Her outdoor works explore man's effects on the natural world. For this exhibition she is presenting photo documentation of her 2008 installation at Guandu Nature Park *To the flowing time and weather that changes human desire* focused on environmental damage to the world's coral reefs. About this work Hsia says,

When I studied in Okinawa, Japan, I went diving to see the coral every summer during vacation. The coral was so beautiful and colorful. But now I see the sad changes in the coral. The temperature is getting so high in the seas around Okinawa that all of the coral is becoming white. For my work, I made a representation of the ecology of Guandu Nature Park using fallen branches collected at the site. I colored the wooden plants with mineral pigments adhered by gelatin. The color on my work will fall off gradually due to the rain and weather changes outdoors. Slowly this little ecology that I created will become white just like the coral that stays at a high temperature in the ocean because of global warming. With my work people will feel the change dramatically, and in a short time see the color change to white. I hope that this will cause them to start to think seriously about the problem of global warming.



To the flowing time and weather that changes human desire





Chien-Hua Huang 黃建樺

Chien-Hua Huang received his BFA degree in sculpture in 2003 from the National Taiwan University of the Arts and a MFA degree in plastic arts from Tainan National University of the Arts in 2006. He is currently studying for his doctorate in Art Creation and Theory at Tainan National University of the Arts, Taiwan. Huang has shown his work widely in Taiwan as well as in Japan and Australia due to grants for international exchange in the arts from Taiwan's National Culture and Arts Foundation. His work is in the collections of the Kaohsiung Museum of Fine Arts and the National Taiwan Museum of Fine Arts.

His recent work in digital photography focuses on the relationship between animals and humans and creates a liminal world of imagination that expresses his feelings of unease in our increasingly problematic environment. This exhibition contains two of his digital photography works from the *Beasts* series, *Bear and Rhinoceros*. These works place animals in human situations and shift our perspectives to create a delightful and disturbing parable of human nature and make us think about the human responsibility for the natural world of animals.

Beasts – Bear





Beasts - Rhinoceros



Su-Chen Hung 洪素珍

Su-Chen Hung grew up in Kaohsiung City, Taiwan, and has lived in San Francisco, CA, since 1977. She received a BFA degree in Photography in 1981 and MFA in Filmmaking in 1985, both at the San Francisco Art Institute. Hung has exhibited her work in many parts of the world, including Asia, Europe and the US. She received a National Endowment for the Arts Fellowship in New Genre in 1987. In 2001, she was awarded an artist fellowship in New Genre by the California Arts Council and in 2006 a fellowship/residency from the Kala Art Institute in Berkeley, CA. Her public art project entitled *WATER Spells* was awarded the Cresscordia Award for Excellent Environmental Art in Public Places from the Valley Forward Association in Phoenix, AZ. In 2006, 2007 and 2008 Hung received grants from both the National Culture and Arts Foundation in Taiwan and the Taipei City Department of Cultural Affairs in Taipei City for her solo exhibitions in Taipei. In 2009, the Aomori Contemporary Art Centre in Japan invited Hung for an Artist-in-Residency exhibition.

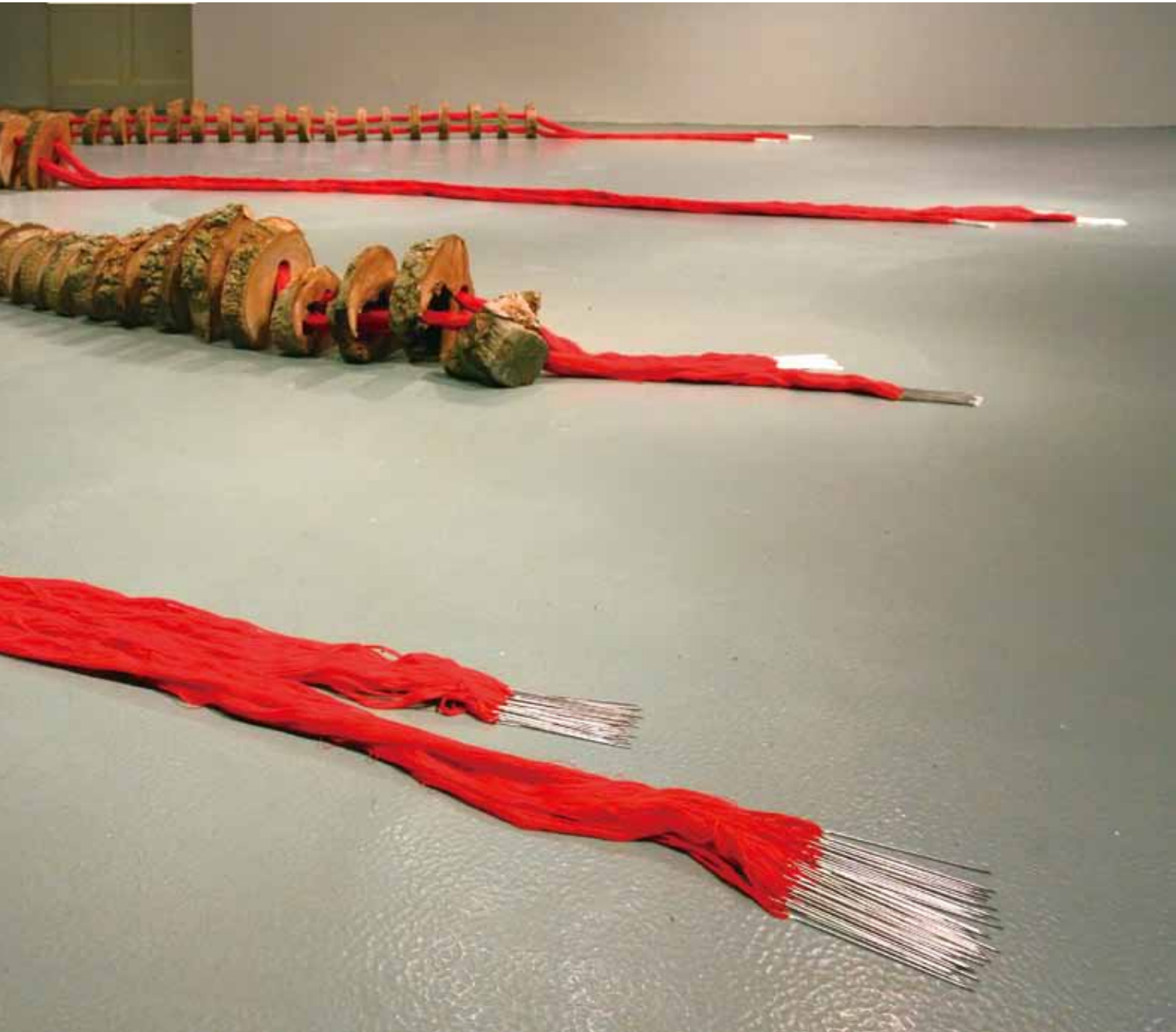
Hung uses a variety of media in her indoor, outdoor, temporary and permanent installations that always begin with a conceptual and visual core idea. Her environmental concerns are reflected especially in recent installations, such as *Tree with Arteries* represented in this exhibition with documentary photographs. About *Tree with Arteries* Hung says,

I have always loved trees. I donate trees to environmental centers as wedding gifts and in celebrations of births. I also donate trees in loving memory of friends who have died. Often I ask myself, 'What will the world be like for generations to come?' If we can plant a tree for those who have passed and those who are newly born, we might be able to maintain a green globe for younger generations. A few years ago I saw a tree trunk lying at Franconia Sculpture Park in Minnesota while on a residency there. As I stared at the dead tree lying there, I envisioned *Tree with Arteries*. It seemed that the tree trunk was asking me to speak for the trees; trees have arteries; they can feel the pain when we human beings are killing them.

Hung's site-specific installation titled *Baby Green* at the September venue in Eureka, CA, continues her focus on trees and reflects on the practice of clear-cutting and other misuse of the forests. One fallen unstripped log from a local forest with bark partially intact will hang from the ceiling above a petri dish containing a seedling of the same type of tree. Visitors will confront the dead, silent tree hanging inches above the struggling tree of tomorrow.



Tree with Arteries, detail of installation





Ya-chu Kang 康雅筑

Ya-chu Kang received her MFA in textile art from Tainan National University of the Arts, Taiwan, and her BFA in sculpture from National Taiwan University of the Arts, Taipei. Kang is based in Taipei and teaches at Taipei National University of the Arts. She had shown her work in Taiwan, the USA, Germany, Lithuania, Syria, Nepal, Japan and Canada. She has received awards to participate in artist in residency programs in the USA, Bangladesh, Jordan and Japan. In 2010 she participated in the LunarFest exhibition and performance that was part of the Cultural Olympiad programming in Vancouver, Canada. In 2010 she was an artist in residence at the Taiwan Banciao435 International Art Village, and later in 2010 she will be an artist in residence at Taipei Artist Village.

For this exhibition Kang will show documentation of her 2009 installation created for the exhibition *Turning the Tide* at Taiwan's National Museum of Marine Biology and Aquarium. This exhibition contained artworks created onsite by international artists that related to the marine environment. Kang chose to use the non-biodegradable garbage she found along the southern Taiwan coast to create her installation *Skeletons*. About *Skeletons* Kang says,

My forms resemble skeletons displayed in a natural history museum, but are made of trash from human industrial production. The work makes us think about the destruction of the ocean by humans that is threatening marine biology.

Kang also presents for this exhibition a recent photograph titled *Sand Angel*, focused on the weird weather our planet is experiencing now. Kang says of this work,

This photograph shows the weird weather through human behavior, creating a snow angel on the beach in the sand. The person is wearing a snow coat made with plastic sheeting filled with many plastic bags; the gloves and hat are made from caution sheeting. It presents a highly absurd condition; it is like everything is out of control.

This exhibition also includes Kang's mixed media sculpture *Swimming Buoy*, continuing her exploration of the strange weather of current times and expressing concern about human actions contributing to climate changes.

For this exhibition Kang will also create a site-specific installation titled *Hero* at the September venue in Eureka, California. Her installation along the boardwalk of this northern California coastal city features a human skeleton made from recycled plastic sheeting filled with dark-colored non-biodegradable waste discarded by humans. The skeleton wears a plastic cape like "Superman," but the sculpture hangs close to the ground in a falling position. The work presents a paradoxical and contradictory view of humans as "heroes" in relationship to the environment. It make us think about our ability to achieve such technology and produce so many consumer products, but also makes us realize that humans are the biggest cause of damage to our environment with our use of consumer products that produce so much waste and pollution and well as our use of fossil fuels that increases carbon dioxide levels in the atmosphere contributing to global warming.



Swimming Buoy

Skeletons





Fay Ku 顧詠惠

Fay Ku was born in Taipei, Taiwan, and immigrated to the United States with her family at age three. Ku attended Bennington College, Bennington, VT, and was graduated in 1996 with a dual B.A. in Literature and Visual Arts. Ku received a M.S. in Art History and M.F.A. in Studio Art in 2006 from Pratt Institute, NYC. She has had many solo exhibitions at galleries in NYC, Los Angeles and other parts of the USA. Ku is the recipient of the Urban Artist Initiative grant in 2006, a Louis Comfort Tiffany Foundation grant in 2007 and was a 2009 NYFA fellow. She has been an artist-in-residence at Weir Farm Art Center in Wilton, CT, Santa Fe Art Institute, Bemis Center for the Contemporary Arts in Omaha, NE, and University of Nevada-Las Vegas. When not traveling or at a residency, Ku lives and works in Brooklyn, NY. In 2010 she had a solo exhibition and residency at The Contemporary Museum in Honolulu, HI.

Fay Ku says this about her work's relationship to environmental issues:

Instead of understanding environmental issues simply as negative human impact on nature, I prefer to look at the socio-economic, political and historical conditions responsible for certain human activity. I argue the idea of the environment as a static, pristine state and any act to alter it (such as genetic modification) is necessarily harmful or morally wrong—though of course it can be, through irresponsibility and thoughtlessness. However, humans and the environment have shaped each other from the moment humanoids appeared on earth, for both better and worse. *Invasive Species* was created during a residency in Honolulu—my first time in Hawaii. Being a remote, young island, many of the plants and animals were introduced by humans. The palm trees, something I had associated with Hawaii, I learned later are not indigenous but were introduced. In the Waikiki aquarium, I saw a beautiful octopus. I imagined octopi encroaching onto land, and I thought, ah, the ultimate invasive species. This work

and my other works that deal with nature and the environment do not offer any solution, and the meanings may be ambiguous. I often employ humor. This is not intended to undermine the very serious issue of the environment but instead to invite a nuanced look at our overall relationship with nature and how we constantly affect one another.

For this exhibition Ku presents several works on paper using female figures transformed into part sea creature part human. With *Invasive Species* she confronts the issue of human and sea creature interaction and the environmental problems of invasive species that wipe out native species.

Sea Change





Invasive Species



Chao-chang Lee 李朝倉

Born in 1970, in Yunlin province of Taiwan, Chao-chang Lee graduated in 1998 from Aichi University of Fine Arts in Japan and received his Master of Arts degree in Design/Oil Painting from Aichi University in 2001. Lee has been an artist in residence at Stock 20 in Taichung, Taiwan, as well as at the ISCP artist in residence program in New York City and the Mino Paper Art Village Project in Mino City, Japan. He was selected to participate in the 2009 Guandu International Outdoor Sculpture Festival, Taipei, Taiwan. His recent work includes site-specific installations that make use of natural and recycled materials and reflect an environmental focus.

His installation *Flavor of the Wetlands*, a site specific installation at the 2009 Guandu Festival, is represented in this exhibition with documentary photographs presented in an artist's book format. The installation is in the shape of a bird's head made from many pieces of used clothing collected, cut apart and sewn again into a large piece of cloth that is wrapped around a forest tree. About *Flavor of the Wetlands*, Lee says,

The audience can enter through the beak-shaped entrance and sit down surrounded by piles of

dried grass, leaves and reeds collected at the site. The tree trunk sways with the wind, and this space is full of the aroma of nature. This artwork is like an envoy to teach one about nature. The space is now wrapped in used clothing and the products of nature, but it also has the feeling of a human guardian. This space can be a spot for meditation and reflection on man's place in nature and our responsibility for the environment.

Flavor of the Wetlands utilizes recycled clothing and discarded plant materials to create an installation focused on drawing the urban Taipei audience into more direct contact with nature. For this exhibition, Lee will also create a site-specific installation titled *Everything is Buddha* for the August venue at Schuylkill Center for Environmental Education in Philadelphia. Lee's installation will be a meditative earth work composed of many natural found materials such as leaves, stones, twigs, and bark and also include some local fruits and vegetables that will be shared with local people at the opening of the exhibition. His installation in the form of a Buddha-like figure will celebrate man's connection to nature.





Chuan-chu Lin 林銓居

Chuan-chu Lin was born in a small village of Taipei County, Taiwan, in 1963. He graduated with a Chinese painting major from the Chinese Cultural University in Taipei in 1990. He completed a graduate certificate program in art history at the Fine Arts Academy of China in Beijing in 1991. From 2000- 2003 he lived in Chicago and was a visiting artist in the School of the Art Institute of Chicago. In 2003 he received a MFA degree in Interdisciplinary Arts at Goddard College, Vermont, USA. When Lin was growing up in Taiwan during the 1970s, the government in Taiwan mounted a campaign to revive Chinese culture through the educational system. Lin says,

During my youth, I studied the most orthodox and classic Chinese literature at school, and I spent my holidays farming, planting and harvesting in the paddy fields. As a result, I have the mercury of ancient alchemy and the juice of rice in my blood. They have brought me simultaneously an inconceivable antithesis and precious harmony in my art works.

In recent years, Lin has completed the *Family Story* series using multidisciplinary forms, including painting, writing, animation film, land art, video, performance and photography. They are the autobiographical works of a descendant of Taiwanese peasants. Through this family-tree-like work, Lin passes on his family memories and experience in Nature to the next generation. They are also socially-engaged works with which he evokes the collective memory of Taiwanese people and the rice culture, and the relationship between humans and land.

For this exhibition Lin is showing documentary photographs of his 2007 land art installation in the city of Taipei titled *Rice for Thoughts*. For this installation he planted and harvested a large field of rice in the traditional way on land that was destined to become the site for a highrise building and parking lot. Lin's other work in this exhibition is a series of photographs and video documenting his 2006 work titled *Homeland*. Lin will also create a site-specific environmental art installation for the October venue at University of North Carolina at Pembroke. His outdoor installation will involve audience interaction and reflect his concern about the environment and the relationship of humans with the natural world. Lin's proposed outdoor work is a large round prayer wheel form made with wheat stalks or another local agricultural waste product. Viewers are invited to write their wishes for the environment on slips of paper and insert them into the vegetation on the "prayer wheel."

Rice for Thoughts







Chia-ping Lu 呂嘉萍

Born in 1968 in Kaohsiung, Taiwan, Chia-ping Lu began her artistic career in the early 1990s. Lu resides with her family in Penghu County, Taiwan, and creates her art using materials from nature to make sculpture installations of handmade paper, bark cloth and other materials. She lets the unique plant fibers of her materials speak for themselves and shows the true character of the materials in her works. She makes all of her works by hand without the use of machines and without harmful chemicals. Lu's works have been exhibited in Penghu and internationally. In 2009 she was a prizewinner in the international Amateras Gallery (Bulgaria) competition for small works on paper. She participated as a selected artist collaborating with her husband Chung-ho Cheng to make an environmental art installation *Every Drop Counts* for the 2008 Guandu International Outdoor Sculpture Festival in Taipei, Taiwan. She was also selected as a participating artist for the Cheng Long Wetlands International

Environmental Art Project in 2010 in Yunlin County, Taiwan. At Cheng Long, Lu and collaborating partner, Chung-ho Cheng, created a sculpture installation of local natural materials titled *View Beneath the Wing*.

For this exhibition Lu will exhibit documentary photographs of two site-specific environmental and collaborative installations made with Chung-ho Cheng. As an individual artist she will create a site-specific installation at the July venue, Queens Botanical Garden, Flushing, NY, titled *Wish*. This installation will feature multiple wing-like forms created of branches and covered with handmade paper and bark cloth made with plants found in Queens. The installation will be suspended from trees in the Garden. Lu thinks that humans and animals can choose to stay or leave when their environment is degraded, but trees cannot. With her installation she gives the tree wings to immigrate to a better place to live. The work expresses Lu's longing for recovery and the hope that humans will be able to solve environmental problems and live in harmony with nature. Also included in this exhibition is a suspended work by Lu titled *Leaf* created from local plant fibers and expressing her feelings about nature and the environment.



View Beneath the Wing, collaborative work with Chung-ho Cheng







Ping-Yu Pan 潘娉玉

Ping-Yu Pan, a mixed-media sculptor/installation artist, lives and works in Taipei. Pan received her MFA degree from the Tainan National University of the Arts, Taiwan, in 1998. Presently she is on the faculty of fine arts at Taipei National University of the Arts. She has received grants to support her work from the Asian Cultural Council and the National Culture and Art Foundation in Taiwan. She has received awards for artist in residencies at Headlands Center for the Arts in California, USA, and at Vermont Studio Center in 2000-01, and in Korea and other countries. She was selected as a participating artist for the 2007 Guandu International Outdoor Sculpture Festival at Guandu Nature Park in Taipei, Taiwan.

In 2009 she had a solo show at the Taipei Fine Arts Museum titled *Eternal Nature* that included works done over the last decade about nature and myth and man's relationship to the environment. In 2010 Ping-yu Pan was selected as an artist in residence for the program of environmental art *Nature Pulse* at Kadoorie Farm and Botanical Garden in Hong Kong.

Pan hopes the messages in her work can inspire audiences to think about their relationship to nature and the enlightenments found in myths: "we are just one in the wholeness, we're part of Myth and part of Nature." In the environmental installation *Nu-Wa's Stones*, documented with photographs in this exhibition, Pan creates a scene about one important event in the myth about the Goddess Nu-Wa. When the Fire God Ju-Rong and Water God Gong-Gon fought with each other, they broke the sky and caused floods. Then the Goddess Nu-Wa made 5-colored stones and mended the sky. This myth explains how order came from Chaos and how the water and land were made. But Pan thought this story brings very important ideas to us facing crucial environment issues today. She says,

The fight of the Fire God Ju-Rong and the Water God Gong-Gon symbolizes the unbalanced situation in Nature. The Goddess Nu-Wa using stones to mend the sky is a call to us about the imperative

need for immediate actions to solve the environmental problems of today.

Pan's installation *An Unapproachable Shore* at Guandu Nature Park in 2007 is also represented in this exhibition with photo documentation. In this work Pan uses the image of a bridge, but it is a non-functional bridge that cannot help people go over to the other shore. It acts as a symbol of the human ambition to conquer Nature and the frustration at the impossibility, like a journey of desire to try to communicate with two different worlds. For this exhibition Pan will create a site-specific installation titled *Ark for Plants* at the August venue, Schuylkill Center for Environmental Education, in Philadelphia, PA. Pan's installation will be a boat-shaped structure of fallen branches around some selected small trees and focus attention on the need to protect trees and living plants.

Sketch for *Ark for Plants*





*An Unapproachable
Shore*



Mali WU 吳瑪悧

Mali Wu, born in 1957 in Taiwan, lives and works in Kaohsiung and Taipei. After graduating from the National Art Academy, Dusseldorf, Germany, Wu returned to Taiwan in 1985 to a new environment, and this inspired her to reconsider the artist's role in society. She developed an interest in socially-engaged practice and started to make installations and objects that deal with historical narratives. She has received many awards and fellowships as well as artist-in-residency grants to support her work, and she has exhibited in many exhibitions abroad as well as in Taiwan. Among her awards are a 1994 Fulbright Foundation Fellowship for work in New York; an award in 1999 to participate in the Mattress Factory residency program in Pittsburgh, PA, and in 2005 an artist in residency award at the Fukuoka Asian Art Museum. Wu's works have been presented in the Venice Biennial of 1995 and 1997, as well as in the Taipei Biennial of 1998 and 2008.

Since 2000 she has been producing community-based projects such as *Awake in your Skin*, 2000 – 2004, a collaboration with the Taipei Awakening Association, a feminist movement in Taiwan that uses fabric to explore the texture of women's lives. Wu also has exhibited in *Re-Thread*, 2006, a project produced with the support of South Asian immigrant textile workers at BBC Radio Lancashire, Blackburn, England. *Art as Environment—A Cultural Action on Tropic of Cancer*³⁷ made in 2005 - 2007 in Chiayi County, Taiwan, is a more recent project. With the help of the county government she invited over 30 artists to reside in 20 villages, and together they attempted to shape a learning community through art. This project made a significant impact on local cultural policy and inspired people to consider different ways to activate community building. It also resulted in a series of conferences and dialogues organized by NGOs to consider communities and

environmental issues.


For this exhibition Mali Wu is showing a series of photographs documenting her 2006 project *By the River, on the River, of the River*. For this project she worked with students in several community universities tracing the four rivers that surround Taipei and drawing public attention to the problems of water pollution and environmental issues related to water sources in the city. For this exhibition, Mali Wu is also presenting a series of photographs documenting her 2008 site-specific installation created at the Taipei Fine Arts Museum for the Taipei Biennial in cooperation with the Organization of Urban Re's (OURS), an organization interested in intervening in Taiwan's policies on ecological development and urban planning. Wu's work titled *Taipei Tomorrow as a Lake Again* focuses on the effects of global warming and the hope of developing survival strategies.



By the River, on the River, of the River

Taipei Tomorrow as a Lake Again





爲了吸引貴公司…… 我們剷平山岳、砍除叢林
填平沼澤、移走河川、遷移城鎮…
所有這一切，全都是 爲您與您的企業能夠
在這裡大展鴻圖。

To attract companies like yours...
we have felled mountains, razed jungles, filled swamps,
moved rivers, relocated towns...all to make it easier for
you and your business to do business here.

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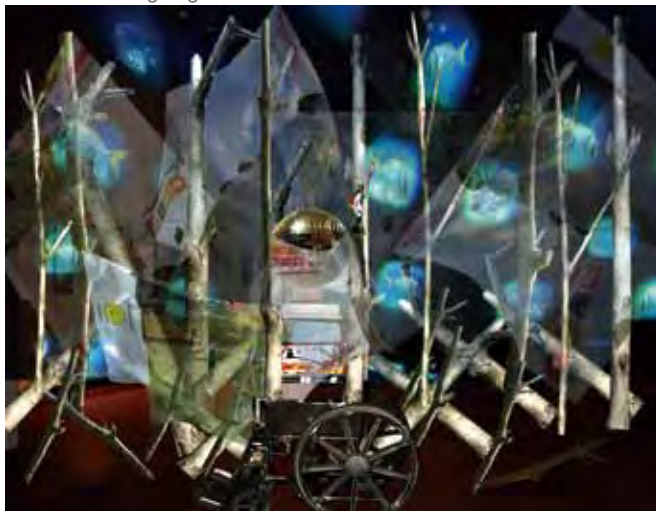
Chin Chih Yang 楊金池

Multi-disciplinary artist Chin Chih Yang was born in Taiwan and presently lives in Lower Manhattan, NYC. He received his BFA from Parsons and his MS from Pratt Institute. He has been a recipient of the Urban Artist Initiative Fellowship, a fellowship from the New York State Council for the Arts, a fiscal sponsorship from the New York Foundation for the Arts, a public art project commission from Queens Council on the Arts/DOT, a Swing Space residency from the Lower Manhattan Cultural Council and a MCAF grant from the Lower Manhattan Cultural Council/NYC Cultural Affairs Department. His work has been featured at the Queens Museum, the Chelsea Museum, and the Dumbo Art Under the Bridge Festival. Exhibitions and performances include: *America is looking*, which was selected by the Bronx Council On The Arts for exhibit at The Nathan Cummings Foundation Gallery; *Human Sculpture*, selected for the *It's not easy* exhibit at Exit Art; and *Outer Space*, selected by Flux Factory for the *HouseBroken* exhibit. A great proponent of public art, Chin Chih Yang has enacted his projects in outdoor spaces, including the UN, where he infamously projected a giant Taiwanese flag onto the building, and Union Square Park, the site of his recent popular art event, *Burning Ice*.

In his most recent body of work, Yang addresses society's efforts to protect itself both physically and psychologically against catastrophes both natural and man-made, such as pollution, surveillance, quarantine and isolation, as well as religious and political intolerance. Found and used objects concurrently highlight the plenitude in our lives and metaphorically display twisted relationships marked by mutual dependence and conflict. With a touch of irony, his art invites viewers to become better acquainted with the dark side of human nature and to think outside the box in order to find a collective solution to save our planet and ourselves.

For this exhibition Yang presents two photo collages documenting his recent interactive performance/ sculpture installations in New York City that highlight his concerns about the environment and human actions that have caused our environmental problems. Yang will also create a site-specific installation titled *Coughing Earth* at the October exhibition venue, the gallery at the University of North Carolina, Pembroke, NC. *Coughing Earth* is built around video projectors casting multiple images simultaneously. The project addresses environmental and socio-political issues, especially global warming and our human responsibility in its creation and elimination. Original video is used concurrently with an interactive environment to highlight the twisted relationship man has to the earth, a relationship marked by mutual dependence and conflict. With a touch of humor, Chin Chih Yang invites viewers to become more aware of their place in the global scheme of things, and to realize the interdependence of the ecological and economic factors shaping the world we inhabit.

Sketch for *Coughing Earth*







Wen-Fu Yu 游文富

Wen-Fu Yu, born in Yunlin County, Taiwan, began his career as an artist after working as a pilot and becoming fascinated with the visual images he saw during his flights. He studied art at Kent Art College in England, and became interested in installation art. He had a one person show at the Taipei Fine Arts Museum in 2006, and he has created installations in public spaces and at residencies in the USA, Hong Kong and other countries as well as in Taiwan. He was an artist in residence at Headlands Center for the Arts in California and also at the ISCP artist in residency program in New York City. He has received numerous grants and awards for his artwork. Yu's work uses a variety of natural materials such as goose down feathers, bamboo and seaweed to represent landscapes that remind people of the sensitivity and beauty of nature in today's technologically advanced world. Yu's residency in Australia in 2007 – 2008 was divided between the Salamanca Arts Centre and the King Island Cultural Centre, one of Arts Tasmania's Wilderness Residencies. He created two large-scale installation works at each site for the 2007 "10 Days On The Island" festival.

For this exhibition Yu is presenting photo documentations of two recent site-specific environmental art installations. *Changes of Bamboo* was created for the 2006 Guandu International Outdoor Sculpture Festival in Taipei, Taiwan. About this work Yu says,

For my sculpture installation I stick bamboo into the ground and let it present changes caused by nature and time. Bamboo gets moldy spots under natural weather situations and the color of bamboo changes over time. I present bamboo with 3 colors, white, the original color and green. Like all plants, the changes in bamboo, such as the different colors and the development of moldy spots, are very worth being observed and noted.

Another installation *Variations of Kelp* was created during a 2007-2008 artist-in-residency in Australia. Yu lived and worked in a remote Australian fishing village

on a small island. About his installation using kelp Yu says,

The beautiful and dangerous seas surrounding this island that have shipwrecked over 100 ships reveal their unpredictable power and great danger. Despite this, kelp, the rock seaweed, manages to thrive. You need only look at its strong roots and huge leaves, helping it to survive in this toughest of environments. The fishermen and farmers share the same kelp-like character, which has also fostered their open hearts and optimism. Therefore I used kelp as a symbolic object for this artwork. I dyed the roots with a white color and then installed them on the grass. The artwork, in place for 5 weeks, will go through many changes. To begin with it looks almost like bone; then the kelp skin will look like T-tree, very uniquely Australian, and finally it will return to its original state. I am hoping that people can observe the interaction between kelp and the environment to understand how time and nature have brought change to us, other living things and the environment.



Variations of Kelp



*Changes of
Bamboo*

Significant Environmental Art Exhibitions and Symposia in Taiwan since 2003

A List in Process compiled by Patricia Watts with additions by Jane Ingram Allen

Apr. 23–Sept. 26, 2010, *Guandu International Outdoor Sculpture Festival*, Guandu Nature Park, Taipei, Taiwan, 5th annual Festival, curated by Chun-sen Yang, site-specific works by 5 international artists

Apr. 23–July 31, 2010, *Cheng Long Wetlands International Environmental Art Project: Children and Artists Celebrate the Wetlands*, Cheng Long Wetlands, Yunlin County, Taiwan, curated by Jane Ingram Allen, site-specific outdoor environmental installations by 3 international and 2 Taiwanese artists about wetlands issues

Dec. 5, 2009–Jan. 31, 2010, *Turning the Tide: International Environmental Art Exhibition*, National Taiwan Museum of Marine Biology and Aquarium, Pingtung County, Taiwan, curated by Jane Ingram Allen, site-specific installations about marine environmental issues by 2 international and 1 Taiwanese artist

July–Nov. 1, 2009, *Natural Chansons: Eco-Art in Taiwan*, National Taiwan Museum, Taipei, Taiwan, curated by Anderson Yang, placing nature art in Taiwan into perspective

Jun. 13–Sept. 27, 2009, 2009 *Guandu International Outdoor Sculpture Festival-Land, Water and Culture*, Guandu Nature Park, Taipei, Taiwan, 4th annual Festival, curated by Jane Ingram Allen, site-specific environmental works by 6 international and 2 Taiwanese artists

Sept. 13, 2008–Apr. 1, 2009, *Taipei Tomorrow as a Lake Again*, Taipei Fine Arts Museum, Taipei, Taiwan, collaborative art project by Taiwanese artist Mali Wu for the 2008 Taipei Biennial

Apr. 6–Sept. 14, 2008, 2008 *Guandu International Outdoor Sculpture Festival – Focus on Global Warming*, Guandu Nature Park, Taipei, Taiwan, 3rd annual Festival, curated by Jane Ingram Allen, site-specific environmental works by 6 international and 2 Taiwanese artists

2005–2008, *Art as Environment: A Cultural Action on Tropic of Cancer*, Chiayi, Taiwan, project by Mali Wu using art to focus attention on community building and environmental issues with over 50 international and Taiwanese artists participating

Apr. 21–Sept. 15, 2007, 2007 *Guandu International Outdoor Sculpture Festival*, Guandu Nature Park, Taipei, Taiwan, 2nd annual Festival, curated by Jane Ingram Allen, site-specific environmental works by 10 international and 2 Taiwanese artists.

Apr. 14–May 1, 2007, *Taipei Coast Guard: Artists Responding to Global Warming*, Taipei Artist Village, Taipei, Taiwan, gallery exhibition by international artists

June 2–4, 2006, *Ecological Aesthetics: Force of Art and Public Life*, Kaohsiung Museum of Fine Arts, Kaohsiung City, Taiwan, Conference/workshop

May 6–Oct. 31, 2006, *Guandu International Outdoor Sculpture Festival*, Guandu Nature Park, Taipei, Taiwan, 1st annual Festival, curated by Jane Ingram Allen, site-specific environmental works by 4 international and 2 Taiwanese artists

May 2–20, 2006, *By the River, On the River, Of the River - A Community Based Eco-Art Project*, Taipei, Taiwan, project by Taiwanese artist Mali Wu

Apr. 23–Sept. 1, 2006, *Living Earth and Blue River*, Tung Hai University, Taichung, Taiwan, Earth Day art installation by Jane Ingram Allen

Mar. 11–Jun. 18, 2006, *Greenfield: Ecological Practices of Contemporary Art*, Kaohsiung Museum of Fine Arts, Kaohsiung City, Taiwan

Dec. 3–17, 2005, *Revolving Flow International Driftwood Sculpture Symposium and Exhibition*, Shihmen Reservoir, Taiwan, curated by Teh-I Chu and Ping-yu Pan, site-specific installations of driftwood by international artists

Oct. 3–Nov. 7, 2004, *International Art Camp: Embodying the Scenery of Ecology*, Juming Museum, Taipei, Taiwan

April 23, 2004–till it biodegraded, *Blue River*, Treasure Hill Park, Taipei, Taiwan, environmental public art installation for Earth Day 2004 by Jane Ingram Allen

May 23–24, 2003, *The Second Tamkang International Conference on Ecological Discourse*, Tamkang University, Tamsui, Taiwan

Going Green - New Environmental Art from Taiwan, List of Works

- Lishan Chang *February Snows One After Another*, 2008, mixed media artist's book, 100 x 26 x 12 cm
To Tame, 2008, Inkjet prints (set of 7) 6 at 40 x 30 cm, 1 at 30 x 25cm
- Chung-ho Cheng *Every Drop Counts*, 2008, collaboration with Chia-ping Lu, 60 x 84 cm, photo documentation
View Beneath the Wing, 2010, collaboration with Chia-ping Lu, 60 x 84 cm, photo documentation
Quaver, site specific installation at Queens Botanical Garden, Flushing, NY
- Kuo-chun Chiu *Paradise*, 2009, 50 cm x 85, digital photography
Paradise 2, 2009, 50 cm x 90, digital photography
School, 50 x 90 cm, 2008, digital photography
Hotel, 50 x 75 cm, 2008, digital photography
- Julie Chou *You Are My Oyster*, 2008, triptych, 3 photos, ea. 80 x 60cm, digital photography
Too Salty, 2007, 3 pieces, (2) 45 x 60 cm and (1) 80 x 60cm with menu hanging at the right corner, photo documentation of installation/performance
- Aihua Hsia *To the flowing time and weather that changes human desire*, 2008, 80 x 80cm, photo documentation
- Chien-Hua Huang *Beasts – Rhinoceros*, 2006, 160 x 120 cm, Digital photography
Beasts – Bear, 2006, 120 x 180 cm, Digital photography
- Su-Chen Hung *Tree with Arteries*, 2009, 4 prints, 11 x 14" each, Photo documentation
Baby Green, site-specific installation at Accident Gallery, Eureka, CA
- Ya-chu Kang *Skeletons*, 2009 120 x 160 cm, photo documentation
Sand Angel, 2010, 160 x 120 cm, photo documentation
Swimming Buoy, 2010, 55 x 15 x 100cm, mixed media sculpture
Hero, site-specific installation at Accident Gallery, Eureka, CA
- Fay Ku *Inside Job*, 2009, 27.5 x 39", mixed media on paper
Sea Change, 2009, 40 x 32", lithograph on paper
Spawn, 2009, 27.5 x 39", mixed media on paper
Invasive Species, 2010, 50 x 38", mixed media on paper, courtesy of the Conley Collection
- Chao-chang Lee *Flavor of the Wetlands*, 2009, 40 x 90 cm, photo documentation
Everything is Buddha, site-specific installation at Schuylkill Center for Environmental Education, Philadelphia
- Chuan-chu Lin *Rice for Thoughts*, 2007, 8 photos, 76 x 114 cm each & DVD, photo documentation
Homeland, 2006, 8 photos, 102 x 68 each and DVD, photo documentation
Wishing Well/Prayer Wheel, site-specific installation at UNC at Pembroke, Pembroke, NC
- Chia-ping Lu *Leaf*, 140 x 92 cm, mixed media suspended installation
See Chung-ho Cheng for collaborative works
Wish, site-specific installation at Queens Botanical Garden, Flushing, NY
- Ping-yu Pan *An Unapproachable Shore*, 2007, 2 pieces 66x100cm, photo documentation
Nu-Wa's Stones, 2010, 150 x 80 cm, photo documentation
Ark for Plants, site-specific installation at Schuylkill Center for Environmental Education, Philadelphia
- Mali Wu *Taipei Tomorrow as a Lake Again*, 2008, 10 pieces 8" x 10" each, photo documentation
By the river, on the river, of the river, 2006, 10 pieces 8" x 10" each, photo documentation
- Chin Chih Yang *2050 Dumbo*, 2008, 62 x 44", photo documentation
Carry Water, 2009, 62 x 44", photo documentation
Coughing Earth, site-specific installation at UNC at Pembroke, Pembroke, NC
- Wen-fu Yu *Changes of Bamboo*, 2006, 60 x 90 cm, photo documentation
Variances of Kelp, 2008, 60 x 90 cm, photo documentation

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