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Taiwan Discovered: In Place and Time

The Patricia and Phillip Frost Art Museum *The Patricia and Phillip Frost Art Museum*

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The Patricia & Phillip Frost Art Museum 佛羅斯特美術館 February 19 through May 16, 2010



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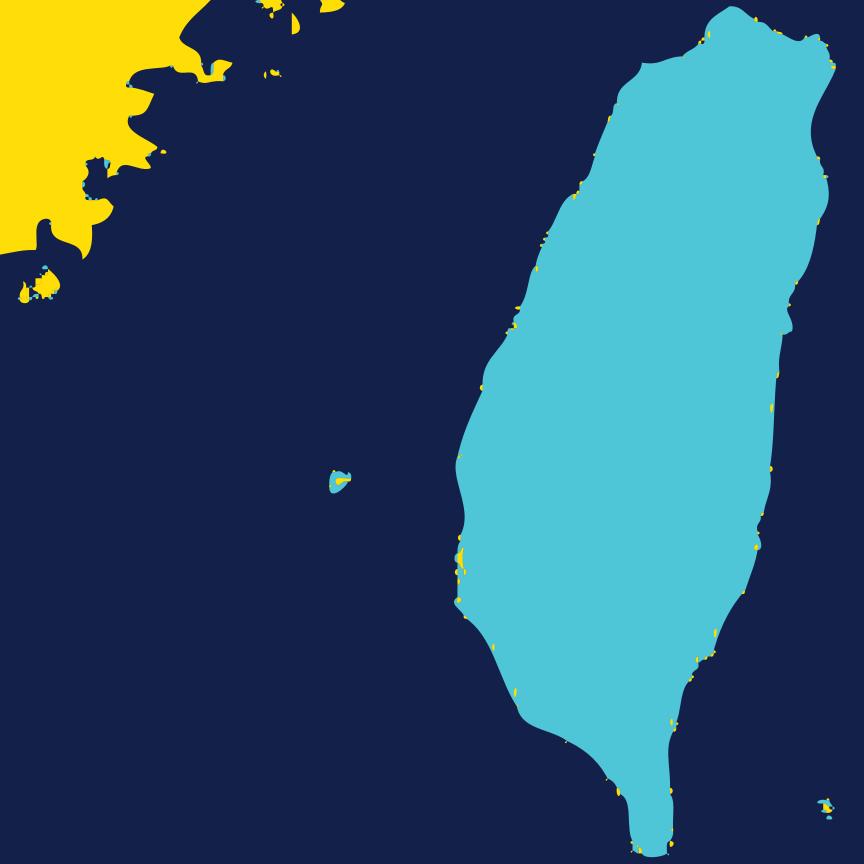
ACKNOWLEDGEMENTS

The Patricia and Phillip Frost Art Museum wishes to acknowledge the assistance of the many artists, galleries, and museums in Taiwan and New York that have supported this project with such great enthusiasm. We would especially like to thank the Consul General of Taiwan in Miami and his staff, and Dr. Jane Hsaio for her vision and commitment to introduce the art and culture of Taiwan to the South Florida and university community.



佛羅斯特美術館

The Patricia & Phillip Frost Art Museum Carol Damian and Catalina Jaramillo, Curators



Director's Preface: Historical Background

visitors to this exhibition of Taiwan Discovered: In Place and Time to appreciate formed the cultural and artistic traditions of the artists. The aim of this exhibition is to introduce the South Florida community to a part of Asia that is not necthe work of Taiwan's young artists is restallations, video and digital technology, this wondrous landscape that introduces Tsung-chen Chang, which is actually environment, and the socio-cultural conthe same message is apparent – a contemporary viewpoint of a very old place.

Today, Taiwan is officially known as the Republic of China (ROC). Founded in 1912, the ROC is Asia's first constitutional republic. The ROC government, led by the Kuomintang (KMT), relocated to Taiwan in 1949 when the Chi-People's Republic of China (PRC) on the descent who called their island Pakan. around 1590 and proclaimed Ilha Forits name for the next four centuries. The Dutch East Indies Company began the sula called "Tayouan" that would eventuborn: the Taiwanese. In 1662, the Dutch Cheng-kung (Koxinga), a loyalist of the

Ming Dynasty. In subsequent years, there was little interest in Taiwan from the mainland rulers, although immigration from the coastal provinces increased. When the mainland rulers attempted to extend their control, sporadic uprisings and rebellions kept the islanders relatively independent. China did not consider Taiwan a priority until 1887, when Manchu Imperial authorities decided to declare Taiwan a "province" of their empire, in an effort to outmaneuver the Japanese who were quickly expanding their influence.

In the 1980's, Taiwan initiated a process towards democracy. The development of democracy in Taiwan has unleashed the creative energies of a new generation of young artists, many of whom combine traditional themes with influences from elsewhere in a unique and intriguing blend. We hope that the museum audience will visit Taiwan, whose museums and galleries showcase these bright new talents.

Carol Damian

Director and Chief Curator The Patricia & Phillip Frost Art Museum

Taiwan Discovered: In Place and Time Curators' Introduction

This exhibition provides an opportunity to introduce artists from Taiwan to the South Florida community for the first time, and to recognize their contribution to the new global reality of the international art world. Seven artists have been invited to exhibit. They range in age from elder masters to young and innovative. Most live in Taiwan, but a number of the artists have travelled widely, exhibited internationally, and participated in biennials and art fairs throughout the world. The Westernization of Taiwan that resulted in strident dichotomies between the traditional and protected and the openness of free thinking impacts their careers and their subject matter.

Their works include traditional calligraphy, landscapes, and the extraordinary craftsmanship of paintings actually made from slices of rock. Photography helps to put all of the works in the context of the unique geological environment of the island, and large-scale installations of paintings, beadwork and sculptural constructions lead the artists into the twenty-first century, with the highly acclaimed video and multi-media technology of the artists on the forefront.

Now working within a worldwide dialogue that brings together the socio-political, historical and environmental concerns affecting people everywhere, the artists from Taiwan bring the perspective of the past and the present together. Taiwan's background is as unique as its complex cultural history, with thousands of years of Chinese heritage, Japanese, European and American influences affecting artists old and young. A struggle for identity and independence, culturally and historically, is evident in much of the work, whether obvious or subtle in its references.

The environmental beauty of the island of Taiwan, once the reason for its original

name, Ilha Formosa (Beautiful Island), inspires the photographer Chao-pang Hsu to capture the range of geological formations – sea and shore, mountain and gorge, ancient rock formations and placid lakes. Landscape painting is of long duration in Taiwan, and the photographer's skill brings another dimension to its appreciation.

Tsung-chen Chang works in one of the most difficult and revered artistic techniques in the world. He slices rocks, chosen for their unique geological composition and beauty, and with each cut reveals an image that is as alive and organic as the rocks are inert. Striking vistas of mountains and valleys, impressionistic landscapes, and abstract interpretations of a river gorge or ancient cave emerge as a result of his innate aesthetic sense and extraordinary craftsmanship.

Yao Jui-chung , in his work *Heaven*, depicts the surreality of the environment of his country where the traditional cohabitates amicably with the international. The common thread, the gold foil, represents both himself and the "born in Taiwan" element that all the images share. It is also a reference to the covering of statues and deities considered sacred, as well as a symbolizing consumerism and the contemporary power of acquisition. At the same time, there is a calm reverence for history and a sense of loss for the Taiwan of the past.

Tseng Yu-chin, shares Yao's deep and subtle sense of history and concern for the changing Taiwan, as he questions the seemingly weakening power of tradition, especially within the family and community, through the new media of video. His toddlers, and their incredible willingness to participate in a world they may not yet understand, represent that which the artist thought lost.

Huang Pei-ying depicts elements of the landscape that speak to the viewer not only from a physical standpoint as one appears to get lost in a cave, but also through the metaphorical properties of cardboard and the associations that come with this ubiquitous industrial material. *Spreading* is not only a reference to environmental awareness, it also reminds the viewer that the landscape has always been there. In this shifting world, there are still many things that we share – especially nature - which is and has always been there. Just as her installation seems to have grown within the gallery, the artist announces that we frequently overlook the natural environment, and her delicate craft made out of ordinary materials transports us into a beautiful new place.

Kay H. Lin's paintings are created in a strikingly beautiful way. Her subject, the landscape, is still considered the highest form of painting in Taiwan and she uses it to explore the relationship between man and nature, the turn of the seasons and the underlying rhythm that exists, even in today's modern world. Her technique is inspired by traditional painting on scrolls, which she now covers in ink to transform them into thick and colorful contemporary combinations of abstraction and the purest poetic forms; a constant reminder that life without respect for nature is not worth living.

Long-Bin Chen is known for using phonebooks and other materials that are wasted and discarded as the medium for his sculpture. The figures he creates out of this recycled cultural debris are strange and provocative. Buddha faces and Chinese warriors emerge from within the piles of books, even their bindings become a part of the art; perhaps as much a commentary on censorship as on our wasteful society.

Creating the first Taiwanese contemporary art exhibition in Southeast Florida at first presented a challenge, but the experience of working with this group of Taiwan-born artists has been extremely gratifying. Throughout the studio visits and long periods of communication, the artists were always very personable and dedicated, with an obvious passion for their work. They also eradicated any possible communication barriers, as their willingness to help and display their work became their *lingua franca.* As we became more familiar with their work, we realize that all of them share a sense of time and place that impressed us tremendously and that we are proud to exhibit.

Carol Damian and Catalina Jaramillo Curators



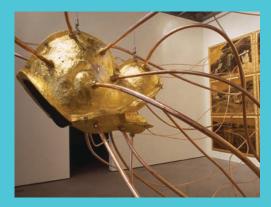








Yao Jui-chung



This page and opposite: Yao Jui-chung *Heaven*, 2001 Photo installation, 354¼ × 141¾ × 1967% inches Courtesy of Galerie Grand Siécle, Taiwan



Chao-pang Hsu





From left to right:

Chao-pang Hsu Untitled, date unknown Color inkjet photograph 32¼ × 45¼ inches Courtesy of the Artist

Chao-pang Hsu *Untitled*, date unknown Color inkjet photograph 45% × 44% inches Courtesv of the Artist



Long-Bin Chen





From left to right:

Long-Bin Chen *Guan Ying (Computer/Psychology)*, 2007 Computer/psychology books 20 × 9 × 11 inches Courtesy of the Artist and Frederieke Taylor Gallery, NYC

Long-Bin Chen India Buddha Boston, 2008 White Pages phone books 15 × 11 × 13 inches Courtesy of the Artist and Frederieke Taylor Gallery, NYC



Kay H. Lin

Endless The No. 8

translation: Endless (Plum) No. 8

冬隱春露青草青,

Winter fades, spring coming, the grass is greening,

翆盈濟雨甦懷明,

Jade comes with the spring rain waking the dormant mind up,

何落綠葉孤枝屹,

Why are the green leaves falling and the branches standing alone?

襯縱四月紅梅情.

To favor the pink plum blossom love in April prominently even more.



Kay H. Lin Endless No. 8 $\stackrel{\text{fig.}}{=}$ 2009 Acrylic and oil on canvas, 105 × 54 inches Courtesy of the Artist

Endless 🚻 No. 7

translation: Endless (Pine) No. 7

松箴松語立寒冬,

Pine words, evergreen language, standing in the freezing winter,

凌洬不惧歲如同,

Not afraid of the frigid wind, year after year,

百年明月松間照

A hundred years of bright winter moon casting pine needle shadows,

千迴鷺返又東風

A thousand times when the crane returns, the east breeze comes.



Kay H. Lin *Endless No. 7* ¹⁴/₁₀, 2009 Acrylic and oil on canvas, 105 × 54 inches Courtesy of the Artist



Huang Pei-ying



Huang Pei-ying Spreading, 2002 Mixed media, Size varies Courtesy of the Artist

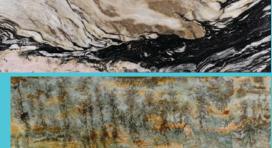


Tseng Yu-chin



Tseng Yu-chin In fact, I've known all along, 2005 DVD, Video Still Courtesy of the Artist







Tsung-chen Chang *Spring Willow Creek*, 2007 Nephrite, 28¾ × 15¾ inches Courtesy of the Artist

Tsung-chen Chang *Cherry Blossom Love*, 2003 Rhodonite, 40% × 15¾ inches Courtesy of the Artist

Tsung-chen Chang Sunflower, 2006 Green Schist Quartz, 26³/₄ × 16¹/₂ inches Courtesy of the Artist





Tsung-chen Chang Iris, 2007 Nephrite, 28¾ × 15¾ inches Courtesy of the Artist

Tsung-chen Chang *Early Spring*, 2003 Rhodonite, 35 × 18¹/₈ inches Courtesy of the Artist

Tsung-chen Chang Reflections On The Past, 2003 Rhodonite, 24³/₄ × 13 inches Courtesy of the Artist







Tsung-chen Chang Country Cottage and Cloudy Sky, 2005 Green Schist Quartz, 20½ × 13¾ inches Courtesy of the Artist

Tsung-chen Chang *Misty Forest and Mountain in Spring*, 2005 Green Schist Quartz, 14¼ × 20½ inches Courtesy of the Artist

Tsung-chen Chang *Silver Hair*, 2007 Nephrite, 18½ × 12¾ inches Courtesy of the Artist



Tsung-chen Chang



Tsung-chen Chang Misty Mountain in Summer, 2006 Green Schist Quartz, 38% × 22 inches Courtesy of the Artist

Artists' Biographies

W端中 Yao Jui-chung 作 Trimm 1960

(b. Taiwan, 1969)

Yao Jui-chung graduated from The National Institute of The Arts (Taipei National University of the Arts) with a degree in Art Theory. In 1997, he represented Taiwan in *Facing Faces: Taiwan* at the Venice Biennale and in 2005, he took part in the International Triennale of Contemporary Art in Yokohama. He has been artist in-residence at Gasworks Studio, London (2001); at ISCP, New York (2006) and at Glenfiddich, Scotland (2007). He currently teaches at the Taipei National University of the Arts.

Apart from creating art, Yao Jui-chung has curated exhibitions including *The Realm of Illusion-The New wave of Taiwan Photograph* (2002); *King-Kong Never Dies: The Contemporary Performance & Video Art in Taiwan* (2003), and *Spellbound Aura-The New Vision of Chinese Photography* (2004). He has published many essays and several books, including *Installation Art in Taiwan since 1991-2001* (2002); *Roam The Ruins of Taiwan* (2004); *Ruined Islands* (2007); *Yao Jui-chung* (2008); and *Nebulous Light* (2009). His works are in the Taipei Fine Arts Museum; the Kaohsiung Museum of Fine Arts; the National Taiwan Museum of Fine Arts; Queensland Art Gallery, Brisbane, Australia; Bibliothèque National de France, Paris, and many private collections. Yao Jui-chung is an artist, critic and curator.

Chao-pang Hsu (b. Taiwan, 1955)

Chao-pang Hsu was born in Pingtung City in southern Taiwan. He currently lives and works in Hsinchu in northern Taiwan. In 1995, after spending time as an advertising photographer, he began his own photographic art museum. His most recent exhibitions include a photo exhibition of the First Art Chamber of Tainan City's Cultural Center. Chao-pang has numerous publications including *The Coastal Charms of Taiwan*. He has won awards for photography and has lectured throughout Taiwan.

陳龍斌 Long-Bin Chen (b. Taiwan, 1964)

Long-Bin Chen has exhibited widely in the United States, Germany, Taiwan, Japan and Hong Kong. He has received many prizes, awards and international grants, including the 12th Shih Hsiung New Artist Prize in Taipei (1987); the Triennial of Small Scale Sculpture Prize in Stuttgart (1995) and the Silver Prize of the Osaka Triennial in Japan (1998). He has exhibited at the Frederieke Taylor Gallery in New York and was included in *The Missing Peace: Artists Consider the Dalai Lama*, traveling exhibition. In 2010, he will participate in *Buddhism and Contemporary Art*, an exhibition at the Snug Harbor Cultural Center in Staten Island, New York.

林桂香 Kay H. Lin (b. Taiwan, 1966)

Kay H. Lin is an abstract painter. Her technically rich and spiritually engaging works take their place as a unique voice that crosses boundaries to unite Western and Eastern influences.

Lin's paintings capture an ongoing dialogue between the Eastern aesthetic sensibilities of her classical training and modern Western abstraction. Thematically, Lin's works are like poetry, at the interface of thought and emotion exploring logic, creation, life and inspiration. A distinctive visual language demonstrates an adept touch with color and a fully developed command of materials. Ms. Lin's artwork re-interprets the feeling and philosophy of life with musical rhythm and melody, as a form of poetry.

For the past 20 years, Lin has lived and worked in New York. She graduated with a BFA from the National Institute of the Arts in Taiwan with a major in painting and a minor in printmaking. She also earned a Masters degree from New York University with a major in Painting and a minor in Multimedia. Her works have been shown in the Chelsea Art Museum, Taipei Cultural Center, Kuandu Museum in Taipei, Moscow Museum of Modern Art and collected throughout Asia, Europe and the U.S.

黄沛溢 Huang Pei-ying (b. Taiwan, 1976)

Huang Pei-ying studied in special art classes from a young age. After graduating from the Fine Arts Department of Tunghai University in 1999, she obtained her Master of Fine Arts degree from the school of the Fine Arts Department, Taipei National University of the Arts in 2002. She won an Excellence Award in the competition of "Taipei Fine Art Awards" in 2001, and the "Yearly Grants for Artists" of National Culture and Arts Foundation. She is also the winner of "2006 Taipei Arts Award." Among her many exhibits, her work has been in the Kaohsiung Museum of Fine Arts, Kaohsiung City, 2007 and the Kuandu Museum of Fine Arts, Taipei, 2007. She lives and works in Taipei.

曾御釗

Tseng Yu-chin (b. Taiwan, 1978)

Tseng Yu-chin graduated from Shih Chien University and the Graduate School of Technical Art at Taipei National University of the Arts. His works have been exhibited at *Documenta 12* Kassel, Germany (2007); MOMA Contemporary: *The New Identity*, Part 5 (2006); The First Taipei Digital Art Festival (2007); *China China China!!!* Palazzo Strozzina, Firenze Italy (2008). Tseng is also a poet and filmmaker. He currently teaches at Shih Chien University.

張京成 Tsung-chen Chang (b. Taiwan, 1934)

In 1994, Tsung-chen changed career paths and devoted his time to stone art work collections. His works have been exhibited at *National Treasure* - Taiwan Hualien's rose stone exhibition at the National University of Science and Technology of Taipei and *The Natural Beauty of Taiwan Fomosa Rose Stone– The Innate Taiwan Art* in Vancouver, B.C. His artworks explore the way images turn into an abstract pattern.

Exhibition Works

Yao Jui-chung (b. Taiwan, 1969)

計劃満 Chao-pang Hsu (b. Taiwan, 1955) *Untitled*, date unknown Color inkjet photograph 32¼ × 45½ inches Courtesy of the Artist

Chao-pang Hsu (b. Taiwan, 1955) *Untitled*, date unknown Color inkjet photograph 32³/₈ × 45¹/₈ inches

Chao-pang Hsu (b. Taiwan, 1955) *Untitled*, date unknown Color inkjet photograph

Chao-pang Hsu (b. Taiwan, 1955) Untitled, date unknown Color inkjet photograph 37¹/₈ × 45¹/₈ inches

Chao-pang Hsu (b. Taiwan, 1955) *Untitled*, date unknown Color inkjet photograph 455% × 443/4 inches

Chao-pang Hsu (b. Taiwan, 1955)

Chao-pang Hsu (b. Taiwan, 1955) *Untitled*, date unknown Color inkjet photograph

Chao-pang Hsu (b. Taiwan, 1955) Untitled, date unknown Color inkjet photograph 45⁵/₈ × 44⁵/₈ inches

Long-Bin Chen (b. Taiwan, 1964) Guan Ying (Computer/Psychology), 2007 Computer/psychology books

Long-Bin Chen (b. Taiwan, 1964) White Pages phone books $15 \times 11 \times 13$ inches

Kay H. Lin (b. Taiwan, 1966) *Endless No.* 7 ²/₄, 2009

Kay H. Lin (b, Taiwan, 1966) *Endless No. 8* 42, 2009 Acrylic and oil on canvas, 105 × 54

Huang Pei-ying (b. Taiwan, 1976) *Spreading*, 2002 Cardboard and White Glue Courtesy of the Artist

Tseng Yu-chin (b. Taiwan, 1978) I hate assumption, 2005 DVD

Tseng Yu-chin (b. Taiwan, 1978)

Tsung-chen Chang (b. Taiwan, 1934) *Transformation*, 2003 Rhodonite

Tsung-chen Chang (b. Taiwan, 1934) *Early Spring*, 2003 Rhodonite

Tsung-chen Chang (b. Taiwan, 1934) Cherry Blossom Love, 2003

Tsung-chen Chang (b. Taiwan, 1934) Snow Scene, 2003 Rhodonite

Tsung-chen Chang (b. Taiwan, 1934) Reflections On The Past, 2003

Tsung-chen Chang (b. Taiwan, 1934) *Floral Pattern*, 2003 Rhodonire

Tsung-chen Chang (b. Taiwan, 1934) Wild Lotus Pond in Autumn, 2006 Green Schist Quartz

Tsung-chen Chang (b. Taiwan, 1934) Sunflower, 2006 Green Schist Quartz

Tsung-chen Chang (b. Taiwan, 1934) *Misty Mountain in Summer*, 2006

Tsung-chen Chang (b. Taiwan, 1934) *Majestic Mountains*, 2007 Nephrite

Tsung-chen Chang (b. Taiwan, 1934) Iris, 2007

Tsung-chen Chang (b. Taiwan, 1934) *Silver Hair*, 2007 Nephrite

Tsung-chen Chang (b. Taiwan, 1934) Spring Willow Creek, 2007 Nephrite 28³/₄ × 15³/₈ inches Courtesy of the Artist

Tsung-chen Chang (b. Taiwan, 1934)

Tsung-chen Chang (b. Taiwan, 1934) Growth, 2007 Nephrite $21\frac{1}{4} \times 32\frac{1}{4}$ inches

Tsung-chen Chang (b. Taiwan, 1934) Mountains and Cliffs, 2004

Tsung-chen Chang (b. Taiwan, 1934) Snowy Falls, 2004 Green Schist Quartz

Tsung-chen Chang (b. Taiwan, 1934)

Tsung-chen Chang (b. Taiwan, 1934) Country Cottage and Cloudy Sky, 2005 Green Schist Quartz

Tsung-chen Chang (b. Taiwan, 1934)

Misty Forest and Mountain in Spring, 2005

The Patricia & Phillip Frost Art Museum Florida International University 10975 SW 17th Street Miami, FL 33199

Museum Hours:

Tuesday through Saturday: 10am - 5pm Sunday: 12pm - 5pm Monday: Closed The Frost Art Museum is closed on most legal and University holidays.

Admission is free, but donations are welcome.

Accessibility

Our facility is wheelchair accessible and includes electronic doors, elevators, and TTY. If you require additional arrangements, please contact 305.348.2890.

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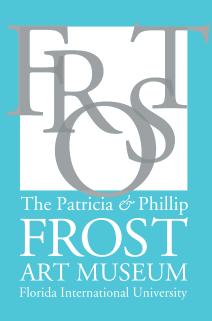
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