

## ■ The Thing Universe – Waley Art, Taiwan

Organizers: Waley Art, Taiwan Cultural Industry Association

Director: Peng Tsai-Hsun

Curator: Hongjohn Lin

Participating artists: Yao Jui-Chung , Huang Xuan, Lin Yi-Chun, Lin Pei-Ying, Cheng Hsiang-Yu, NANONANO

Project Managers: Chen Mei-Chih, Lin Yi-Ning, Huang Yi-Hsuan

Artist	Work	Equipment & instructions:	Year
Yao Jui-Chung	Republic of Cynic : 1989	1 LED Projector with 3000 lumens	2020
Huang Xuan	No Ending	Large desk	2021
Lin Yi-Chun	The Pong: The Sun, Observers, and A Discussion	50-inch TV, Table	2021- 2022
NANONANO	Microscopic City	1 LED Projector with 3000 lumens	2020
Lin Pei-Ying	Studies of Interbeing - Trance 1:1	1 LED Projector with 3000 lumens	2021- 2022
Cheng Hsiang-Yu	Aviation Museum of Suspended Planes	50-inch TV	2021

## Yao Jui-Chung

Web : <https://www.yaojuichung.com/>

Born in Taipei, Taiwan in 1969, YAO Jui-Chung lives and works in his hometown currently. He graduated from the Department of Fine Arts, Taipei National University of the Arts, and specializes in photography, video, installation and painting. His early works featured a humorous approach that subverts the authoritarian regime during the Cold War, and revolved around the issues concerning place, history, national identity, and Taiwan's subjectivity. He has invested long-term effort in taking pictures of ruins around Taiwan since 1990. In 2010, he embarked upon the survey project on disused public property in Taiwan, which not only unmasked the society of the spectacle arising from the assorted ideological black holes on this island under globalization, but also heightened the social awareness of this problem and accelerated the governmental policy reform in this regard. Recently, the artist has appropriated Chinese artistic masterpieces and recreated them in his own way as his autobiographical narratives, seeking to usurp the orthodoxy with his strategy of "pseudo-landscapes." He has partaken on behalf of Taiwan in many prestigious events, including Venice Biennale (1997), Yokohama Triennale (2005), Asia Pacific Triennial of Contemporary Art (2009), Shanghai Biennale (2012), Beijing Photo Biennial (2013), Shenzhen Sculpture Biennale (2014), Venice Biennale of Architecture (2014), Seoul International Media Art Biennale (2014), Asia Triennial Manchester. (2014), Asian Art Biennial (2015), Biennale of Sydney (2016), Curitiba Biennial (2019), Krasnoyarsk Biennial (2019), and Taipei Biennial (2020). Yao is also a prolific author, foremost *Installation Art in Taiwan, 1991-2001* (2002), *The New Wave of Contemporary Photography in Taiwan since 1999* (2003), *Performance Art in Taiwan, 1978-2004* (2005), and *Mirage: Disused Public Property in Taiwan I, II, III, IV, V, VI, VII* (2010, 2011, 2013, 2014, 2016, 2018, 2019) that collate the history of and address the issues about Taiwanese contemporary art. His curatorial works include *Doomsday Roaming* (VT Artsalon, Sanchi, 1997), *The Realm of Illusion: The New Wave of Contemporary Photography in Taiwan* (Main Trend Gallery, Taipei, 2002), *Be Cool* (SinPinPier - Absolutely Art Space, Kaohsiung, 2002), *Abnormal Comics* (Prototype Art Space, Tainan, 2002), *Super King Kong: Taiwan Contemporary Performance Video Arts* (Dogpig Art Café, Kaohsiung, 2003), *Spellbound Aura: The New Vision of Chinese Photography* (MoCA, Taipei, 2004),

Performance Art in Taiwan (Guling Street Avant-garde Theatre, Taipei, 2005), Carefree: Performance Art Relay (MoCA, Taipei, 2005), and Hyperspace Connections: The Networks of Taiwan Contemporary Art Spaces and Artist Villages (Art Taipei, Taipei Nangang Exhibition Center, Hall 2, 2005), Subzoology : Taiwan Biennial (The National Taiwan Museum of Fine Arts, Taichung, Taiwan, 2020). His recent noteworthy solo exhibitions include The Space that Remains: Yao Rui-Chung Ruins Series (Venice Biennale of Architecture, 2014), Brain Dead Travelogue (Tina Keng Gallery, 2015), Golden Land (Goedhuis Contemporary, London, 2015), Incarnation (TKG+, 2016-17), and Republic of Cynic (C-LAB, 2020).

## Republic of Cynic: 1989

Single-channel video, shooting props / 6'40" /2020

Commissioned by Taiwan Contemporary Culture Lab

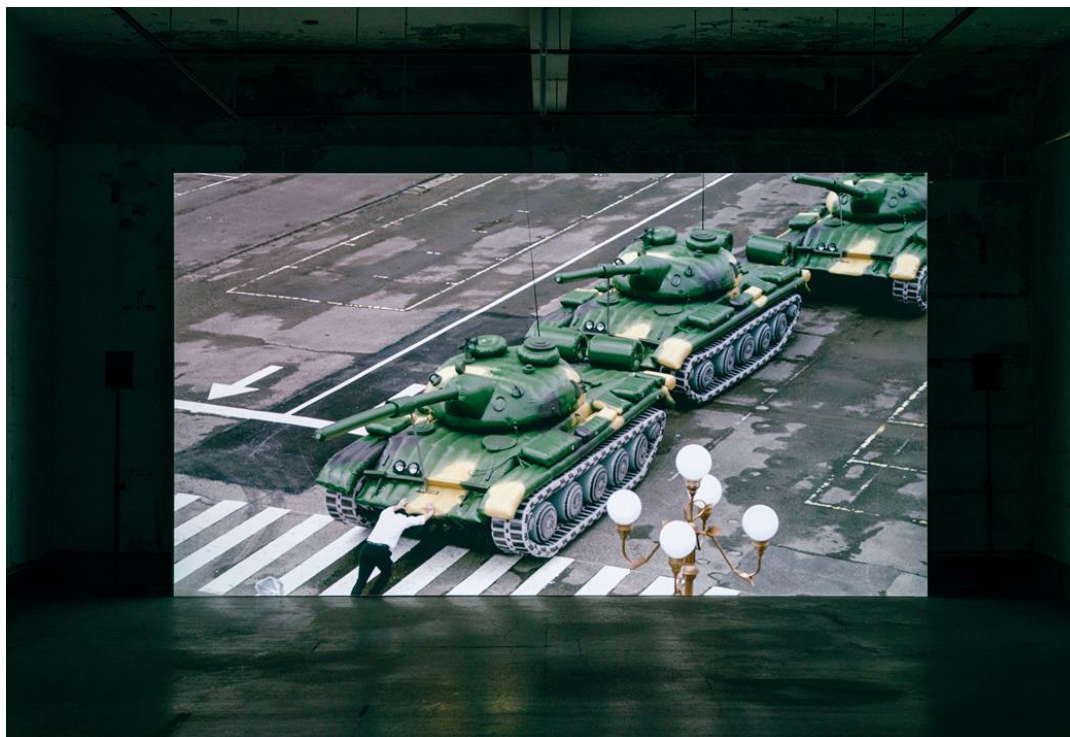
[https://www.youtube.com/watch?v=aei780l7wB0&ab\\_channel=%E5%A7%9A%E7%91%9E%E4%B8%ADYaoJui-Chung](https://www.youtube.com/watch?v=aei780l7wB0&ab_channel=%E5%A7%9A%E7%91%9E%E4%B8%ADYaoJui-Chung)



This work gives prominence to the most well-known picture of the 1989 Tiananmen Square Incident. A man in white shirt and black pants with a shopping bag in his hand stood alone on Chang'an Street in Beijing, determining to obstruct a row of eighteen Type 59 tanks.

The man did not give up his attempt even though the driver of the leading tank tried to circumvent him. The man even climbed on the turret to negotiate with the tank commander. Eventually, the man was taken away by several men in blue. Not only that the entire event was recorded, but also that four photographers distributed the scene they captured, among which the version by Associated Press picture editor Jeff Widener was the most widespread, viz., the famous “Tank Man.” It was printed on the front page of newspapers in many countries, showing the confrontation between the man and the four tanks ahead of the convoy. This picture has become the most iconic image of the Tiananmen Square Incident as well as a frequently quoted source in culture and art. However, it remains a blocked image behind China’s firewall.

Yao filmed the work 1989 in the square of the C-LAB, evoking our memories of the “Tank Man” with a similar setting. It also deconstructs the significance as historic as stereotypical carried by the original image through absurd, nihilist game-playing. It is worth mentioning that the four inflatable dummy Type 59 tanks in this work were made in and delivered from China to the artist’s order. These dummy tanks are juxtaposed with the made-to-order documents, which not only reveals China’s status as the world’s factory after 2003, but also paradoxically brings a contemporary dimension to the historical image of the “Tank Man.”



# Huang Xuan

Web : [huangxuan1995.weebly.com](http://huangxuan1995.weebly.com)

IG : [huang\\_xuan1995](https://www.instagram.com/huang_xuan1995)

Huang Xuan (b. in Taipei, Taiwan, 1995) graduated from National Taiwan University of Arts, Master of Fine Arts (M.F.A.) in 2021. With most of her works being performance and film, she uses her own body as the material. She uses simple but persistent movements as a scale for testing in the environment, exploring the many subtle limitations and the operations of routine in daily life. She also focuses on objects and their functions in life to discover their interrelationship with human gestures and images in use and tries to reverse the audience's perception through misuse. Xuan Huang was recently nominated for "2021 Taipei Art Awards", Taipei Fine Arts Museum, Taipei, Taiwan (2021); "Generation Bored Stiff", Waley Art, online exhibition: New Art City (2022); "Macau Experimental Video Festival- ON THE EDGE: Image in Body Art", Ox Warehouse, Macau (2022); "2222", Chiayi Art Museum, Chiayi City, Taiwan.

## CV

### Education:

2021 Graduated from National Taiwan University of Arts, Master of Fine Arts (M.F.A.)

2017 Graduated from National Taiwan University of Arts (B.A.)

### Experience of Exhibition:

#### Solo exhibition-

2021 "Futile", YZ space, Taipei, Taiwan

2017 "Sunrise- Huang Xuan Solo exhibition", Open Contemporary Art center, Taipei, Taiwan

#### Group Exhibitions-

2222 "2222", Chiayi Art Museum, Chiayi City, Taiwan

2022 "Macau Experimental Video Festival- ON THE EDGE: Image in Body Art", Ox Warehouse, Macau

2022 "Generation Bored Stiff", Waley Art, online exhibition: New Art City

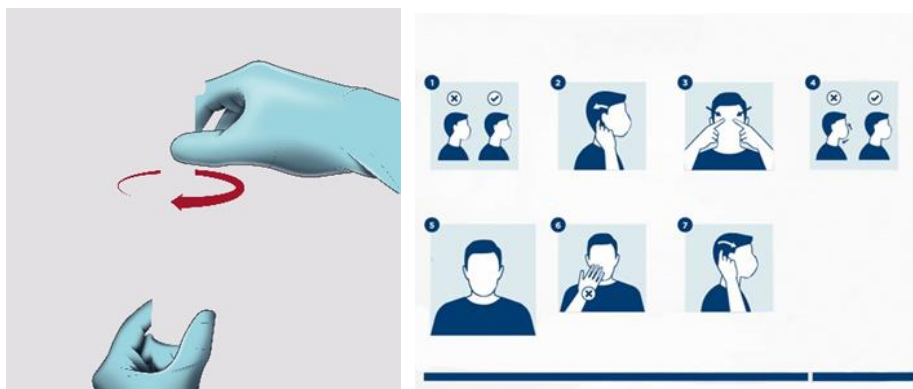
- 2021 "2021 Taipei Art Awards", Taipei Fine Arts Museum, Taipei, Taiwan
- 2020 "Liquid Love- Sound Meridians"- Talking Drums Radio, MOCA Taipei, Taipei, Taiwan
- 2019 "2019 Biennial on children' s art education- 'Living Experiment: Discoveries Made During Play' ", Juming Museum, New Taipei City, Taiwan
- 2019 " 'Space Reading Project': Fill in the one hour", Ox Warehouse, Macau
- 2018 "ThaiTai Re-conversation: Based on True Story", About Photography, Bangkok, Thailand
- 2017 "Air Plants——Fong Fong Studio", Our museum, New Taipei City, Taiwan
- 2017 " 'Space Reading Project': Gazing the Gueishan Island", Gloden Fish Space, Yilan, Taiwan
- 2016 "Performance in Apartments exhibition" held by Against Again Troupe- "Live In Trance", Acid House, New Taipei City, Taiwan

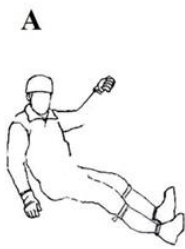
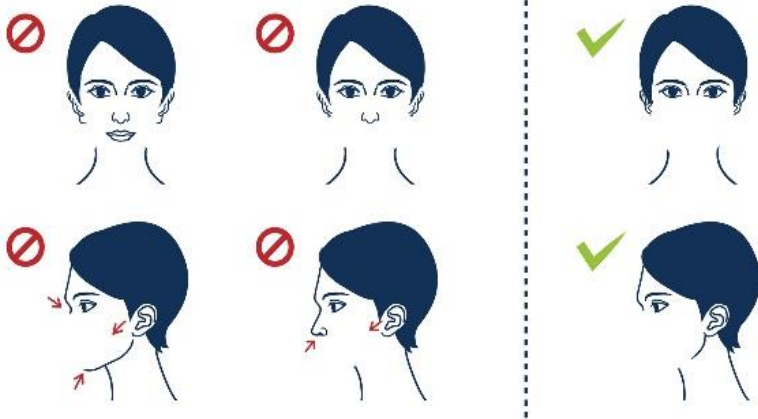
## No Ending

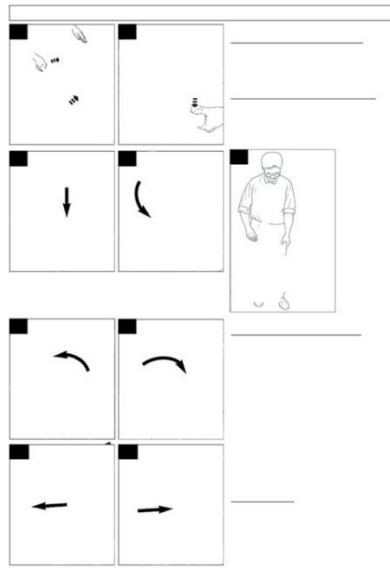
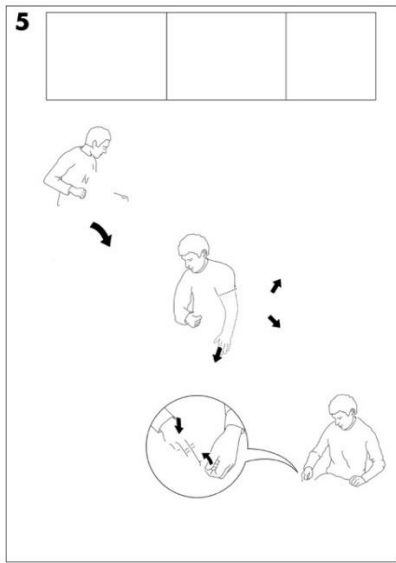
Ink, paper, 2021

<https://huangxuan1995.weebly.com/no-ending.html>

The manuals and instructions that can be seen everywhere in real life are stripped of the parts about products and objects (including explanatory text), leaving only the human figures. When objects are missing from the manual, these daily figures seem to be removed from the end point and become a process that does not lead anywhere.





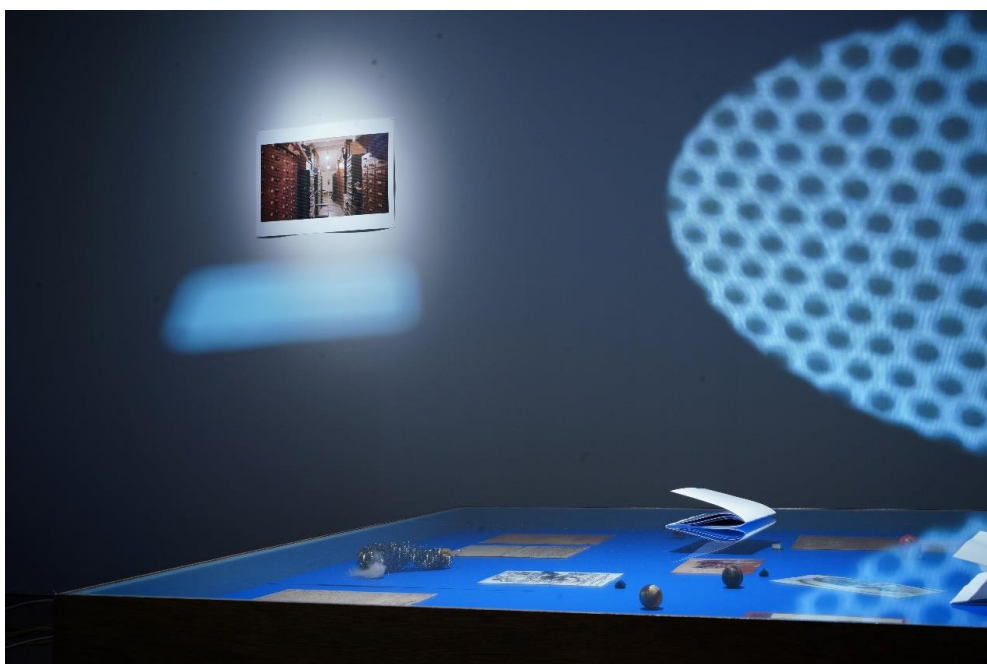


# Lin Yi-Chun

Web: [linyichun.studio](http://linyichun.studio)

Yi-Chun Lin (b. 1990) is a contemporary artist living and working in Taipei, Taiwan. In 2016, she completed her MFA degree in Fine Art at Goldsmiths, University of London. Good at telling stories by complexing different media especially objects, texts and images, her practice tries to capture phases of transition within the modern daily system and explores the transformation and fluidity of the identity and value. Her research and interests include the production of materials in relation to memory, the spatiality of time, duration and process in space, and the relationship between object and documentation. Her current practice focus on connecting experimental narratives between literature and installation and their organic interaction with society.

Lin has participated in several national and international exhibitions and programs. Her work has been featured in group exhibitions at Jim Thompson Art Center, Bangkok; Satellite Exhibition of 2021 Asian Arts Biennial; Hong-gah Museum, Taipei; National Taiwan Museum of Fine Arts, Taichung, TW; Taipei Fine Arts Museum, Taipei, She has presented solo exhibitions and commissioned projects at TheCube 7F, Taipei; Solid Art, Taipei; Ulaanbaatar International media art festival, Mongolia; 18th Street Arts Center, LA.



# The Pong: The Sun, Observers, and A

## Discussion

Mixed Media and Video Installation, 2021-22

“...There is no rain there The light is always the same and the temperature has not changed One degree in a million years The water is H<sub>2</sub>O. The Ice is as pure as snow and consequently the air is N<sub>4</sub>O and To make a long story short. That is a physical paradise.... If the crust Was removed, it would be a Sun bright enough To destroy the earth...”

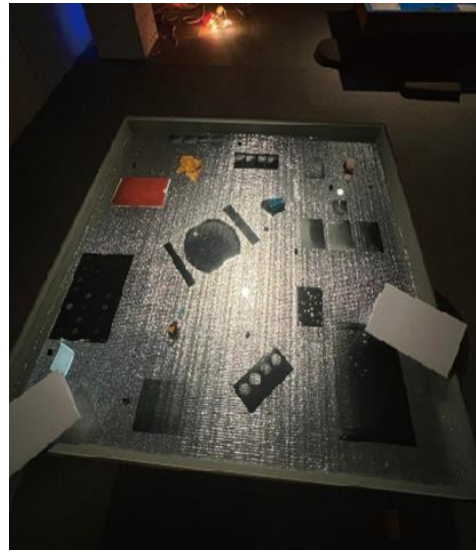
— Cat. #0024 , Letter from Edward, To The Scientific Community Thru The Mount Wilson Observatory

“Observatory,” a vantage point for human observation, has been regarded as the home of God and a sacred place, where indigenous people worship; it has likewise been considered as a demonstration site for the complexity sanctioned governance, and eventful astrology, since the time of feudalism. Astronomical observation in the past, from naked eye, photographic technology to wave detection, has allowed us to interpret the mysteries of distant unknowns by constantly capturing and comparing cosmic images and invisible waves with scientific methods. The observation today is conducted not only through the eyes, but more through engaging the fingers following instructions, data calculations and the visual interface with each other. Daily disturbances, atmospheres, births, places with light, entertainment, daytime light pollution; those phenomena are constantly hazing human’s imagination of purely physical environments, creating the distance, and blurring toward new forms.

The force of Gravity, one thinks about archiving under the scale of the universe or gazing at the passage of time when it’s moving forward. It is said that the massive duplication of industrial society is about the production and repetition of functionality and purpose. In this sense, its operations may be merely the longing for the extension of time, as well as the greatest resistance to the sense of separation, while the explicating discourse begins to become trivial, and the resulting actions become more chaotic and their purpose finally unclear.

“The Pong,” a surrounding force field in a room full of sunlight. Time and space collapse. The materialized time appears as specimens of organs in the archival room, shining with all kinds of memories refracting each other. The sunlight here has no weight, but has suddenly appeared, as if in the jungle magically gathered: the archive managers, astronomers, amateur observers, and the public, slowly driving us to the top of the mountain, rustling in haste. From daily observation, scientific measurement to memory images collaging, the journey opens up dialogues and discussions of cross-textual and non-mainstream knowledge construction, subjective experience, imagination, and speculation.

"The Pong" exhibit project revolves around the life story of the Mount Wilson Observatory that the artist visited when she did an artist residency project in Los Angeles in 2019. Once the largest and one of the most important astronomical research in the world, the Mount Wilson Observatory was invented and constructed during WWI and has become a gigantic living exhibit object within the museum system since the post-war technological and entertainment development and the rise of daily light pollution. Commencing on the history of the astronomical facility, "the Pong" intends to create a mutual understanding of scientific research—astronomical archives—personal viewpoints—knowledge appropriation—simulacra—and derivatives from the images taken, related archives and backgrounds. The resonant circle thereby arises and opens the discussion on knowledge production like the constellation structured by "the Pong," each disparate viewpoint can explode into a universe. The exhibition includes copies of letters from people all over the world to the Mount Wilson Observatory from 1915 to 1935; astronomy pictures selected and photocopied by Dan Kohne, photographer, archive lover, and a member of the Mount Wilson Institute Board of Trustees; objects, single-channel video with sound and astronomic-image-like photography created by the artist.



# NANONANO

Web: <https://www.instagram.com/nanonanostudio/>

NANONANO is an art group founded by artist HSUN-HSIANG HSU and materials engineer YIN-HAO HUANG. The possibilities for future landscapes are created by focusing on the living environment and applying top industrial technologies. This group's projects have been selected for the Arte Laguna Prize 15, C-LAB's FUTURE VISION LAB, and Taiwan's Ministry of Culture Arts and Technology: Creative Innovation Counseling Project in 2020-2021.



# Microscopic City

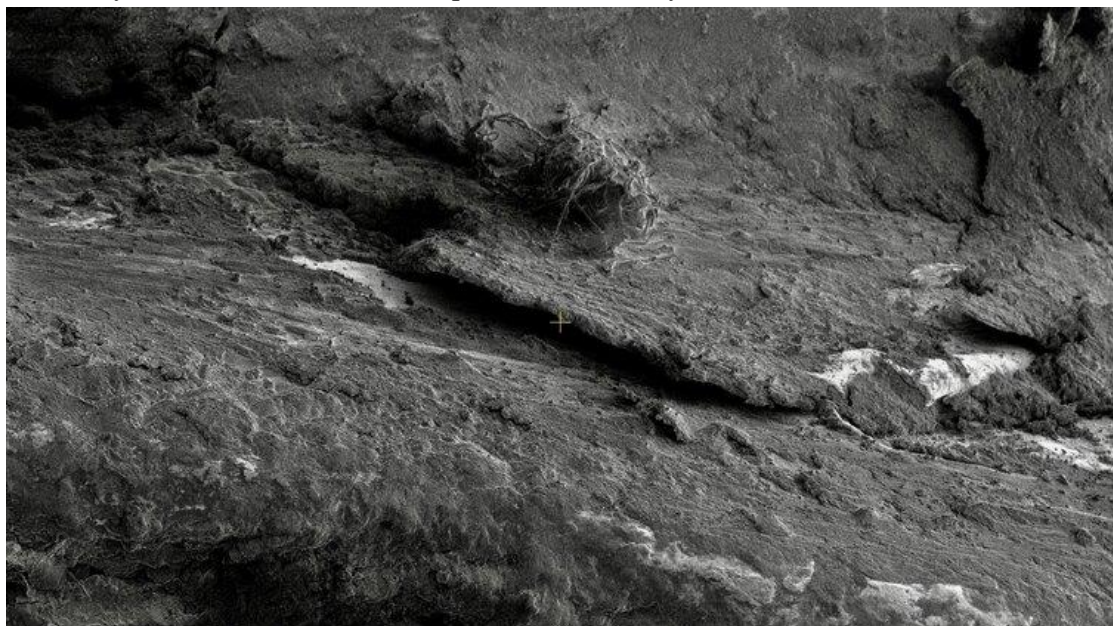
Materials、 Scanning Electron Microscope、 DualBeam Focused Ion Beam

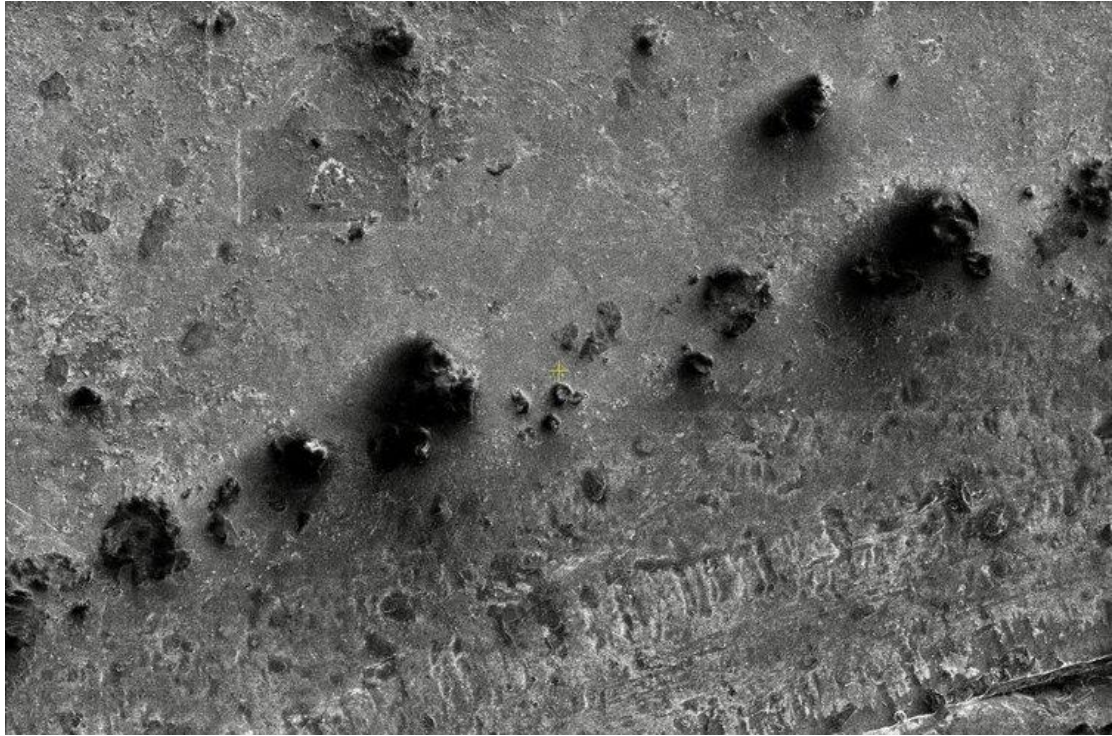
Scale depend on print, Photographic, Video Installation, 2020.

<https://youtu.be/bTrq8X5Zpb0>

In the novel "Invisible City", Italo Calvino provides readers with the imagination of different developments and possibilities of a city by way of interlacing the real and virtual. However, there is a fine line between reality and virtuality. No one has been able to determine whether the cities we are living in are developing toward utopia or the city like kidnapped by Cyberpunk in "Blade Runner". Nevertheless, with the rapid rise of industrialization and the development of the digital virtual era, no matter which city it is, it is undoubtedly that we are walking toward the entrance of an irreversible and diversified route.

"Microscopic City" is an attempt to reconstruct the future urban ruins on a microscopic scale with the various materials in the existing cities, taking the present time when urban construction is rapidly approaching the saturation limit and ecological resources can be calculated to be exhausted. When digital virtualization is removed, the world will eventually return to matter; when human beings are removed from the city, the environment will eventually return to balance. NANONANO would like to use this microscopic urban ruin, which is constructed in a realistic and unoccupied way, as a mirror to ask people living in the city and reflect on what we expect the future city to look like.





# Lin Pei-Ying

Web : <http://peiyinglin.net/>

Pei-Ying Lin (b. 1986) is an artist / designer from Taiwan and currently based in Eindhoven, the Netherlands. She is a PhD Candidate in the department of Industrial Engineering and Innovation Science, and department of Industrial Design at Eindhoven University of Technology. Her major current research is to combine the non-human perspective into human-AI collaborations. She also holds a MA in Design Interactions from Royal College of Art, UK and a BSc in Life Science, minor in Computer Science as well as Humanities and Social Sciences (Cultural Studies) from National Tsing Hua University, Taiwan. Her main focus is on the combination of science and human society through artistic methods, and is particularly interested in building a common discussion ground for different cultural perspectives regarding elements that constructs our individual perception of the world. Recently she has been focusing on manipulating the boundary of invisible/visible, living/non-living and finding ways to build tools and methods that facilitate such explorations. She has established the Taiwanese BioArt Community with friends from 2012 and is one of the first promoter of BioArt in Taiwan. She has won the Honorary Mention of STARTS Prize 2020, Honorary Mention in Hybrid Arts Category of Ars Electronica 2015, Professional Runner Up in Speculative Concepts of Core 77 Awards 2015, BioArt and Design Award 2016. Her project PSX Consultancy is a permanent collection of Museum of Architecture and Design, Slovenia.

## Studies of Interbeing - Trance 1:1

Installation, video, 2021

<https://interbeing.peiyinglin.net/works.html>

Artist: Pei-Ying Lin

Knitting Support: Hsiang-Lin Kuo · Textiel Museum / TextielLab - Damien Semerdijan

Music and Sound Performance: Pei-Yuan Chen

Science Consultant: Shi-Shing Huang, Miranda de Graaf

Community: Gea Bonaffini, Dana Savic

Community Participation: Tan-Chi Chao, Wies Scheffer, Lizette Engelen, Chun-Hsien Wu

Production support: Tan-Chi Chao, Chao-Chun Chan, Yi-Han Yen

Structural Design: Min-Shu Huang

Physical Performance: Ibelisse Guardia Ferragutti

Filming and Editing: Erfan Abdi, Yi-Fen Lin

Stage Manager: Mao-Chang Chen

Recording and Mixing: Kylin Lee / Nil-Ravine Sound Assembly Studio

Chinese Subtitle Translation: James Lo

Supporting Institution: Instrument Inventors Initiative

Installation Implementation: Mao-Chang Chen

Sponsors : Hong Foundation, Hong Chien Ching-Hui, National Taiwan Science Education Center, National Culture and Arts Foundation

Studies of Interbeing - Trance 1:1 attempts to create an embodiment experience through transforming the tempo, speed, and movements at the molecular level into human-body perceivable level, as a way to recreate a mutual and sensible human-virus, human-human communication methodology. It is also a cultural endeavour to facilitate human mentally reflect and adopt to our coexistence with corona virus. In the premises of 'viruses are always living with human', Trace 1:1 temps to search for a way to understand human-virus relationship through bodily experience as a ritual, and to allow us to 'talk' to the spiritual existence of corona virus, as a way to explore all aspects of human-virus co-existence, as well as free ourselves from the monopoly of scientific explanations in the pandemic time.



## Cheng Hsiang-Yu

Web : <https://e3377788884.wixsite.com/chenghsiangyu/home>

Hsiang-Yu Cheng (b. in Kaohsiung, Taiwan, 1992). Since 2015, he has been studying at the Graduate Institute of Plastic Arts, Tainan National University of the Arts, Taiwan. As an artist and researcher, his video works focus on the relationship between images and politics. By exploring the media in a structured system, they are new perspectives that are unstructured or deviated from the structure. New subject relationships are continuously established between historical texts, film images, and personal experiences. In 2016, he has held his solo show titled “NATIONAL MEMOR!ES” at Sin Pin Pier in Kaohsiung. His recent participating exhibitions include “Glitch—BUG 2.0” at Waley Art, Taipei, Taiwan, in 2018.

## Aviation Museum of Suspended Planes

HD1080p single channel, color, stereo, 11min30s, dimensions variable, 2021

<https://www.youtube.com/watch?v=o-wKDzgAwEY>

Artist : CHENG, Hsiang-Yu

Assistant: Yusian Wang

Filming: NO.3 Video Studio

Translator: Jasper CHEN

The “Aviation Exhibition Hall” project is to mobilize a flight scene at the museum, treating the space as a place for an imaginary play.

The Aviation Education Exhibition Hall at Gangshan, Kaohsiung inaugurated in 2015 offers exhibits from bird’s formal evolution to invention of aviation technology and the realized political activities geographically. The exhibited realistic objects like retired military aircrafts and contexts constitute a scene not at present but can be promptly activated via imagination. The enormous exhibition hall of aircrafts vs. microscopic perspectives as well as on-site sounds and viewing across disciplines of a variety: in the concourse, the military aircrafts and parts aided by the U.S and the diplomatic aircraft that symbolizes the front of free world during the Cold War, surrounded by contents of official

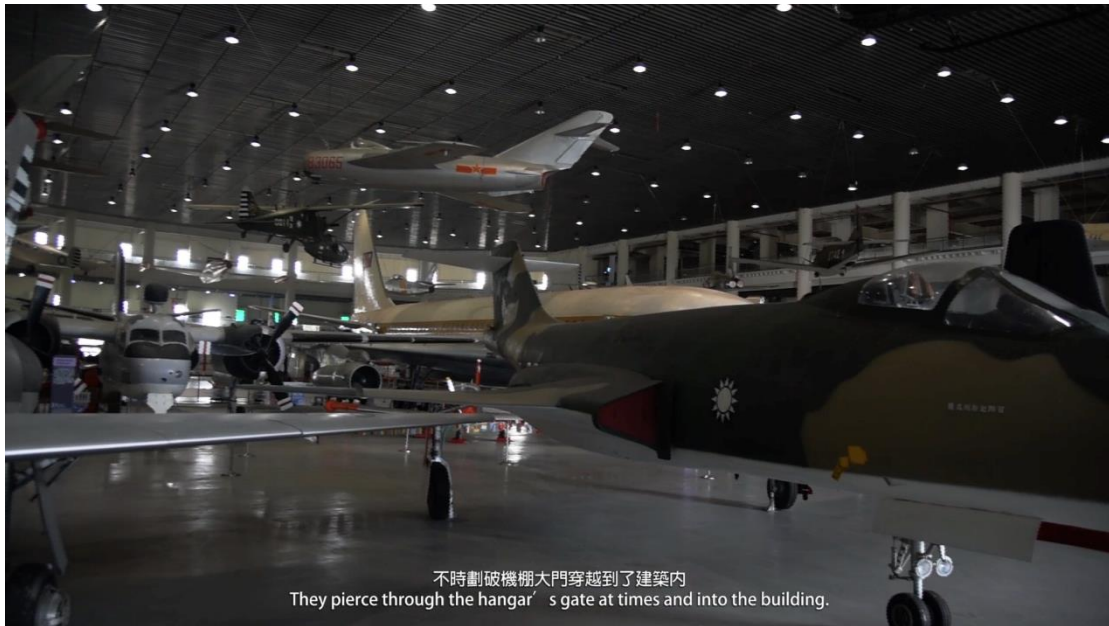
documentaries on site; beyond the concourse, either the dossier of flight missions disclosed in recent years or the military monitoring area with aircraft control in place, together with the small birds traversing in and out at will and a crowd of visitors coming from different places in the exhibition hall, they are juxtaposed at the moment, constituting not just a museum but also a geographical space of complicated layers.

Can this museum be visited directly through a flight? Where the museum defines the boundary of knowledge via a familiar route, the work endeavors to reshape a game field with objects on site via this route on the boundary. A reappraisal is engaged via objects. Objects are mobilized to return to the intangible venue in flight, mobilizing a point of view that removes constancy. A scene that cannot be reached directly comes into being. Serving as a flight route to vitalizing and sensitizing the reality at the time, a sensible, suspended reality is extended momentarily.





取而代之的是能高速飛行的輕盈骨架，強壯的運動結構，支撐新陳代謝和氧氣供應的循環及呼吸系統  
In return, they gained lightweight bones that allow flight at speed, strong motor structures, support to metabolism, and the circulatory and respiratory systems to supply oxygen.



不時劃破機棚大門穿越到了建築內  
They pierce through the hangar's gate at times and into the building.