



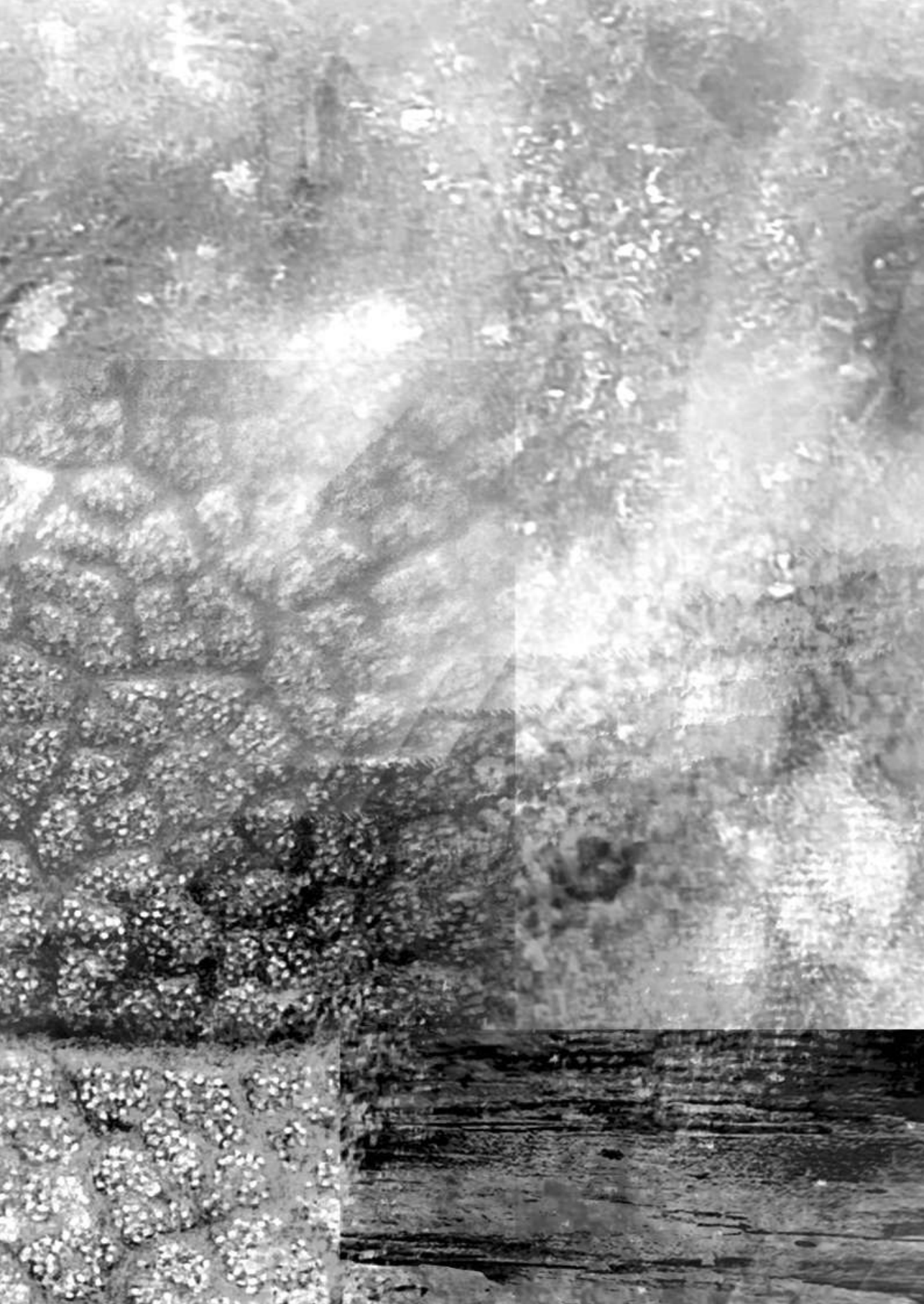
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**2022 — 2023**

**TWIN OAKS ESTATE**

3225 Woodley Road N.W., Washington, D.C.

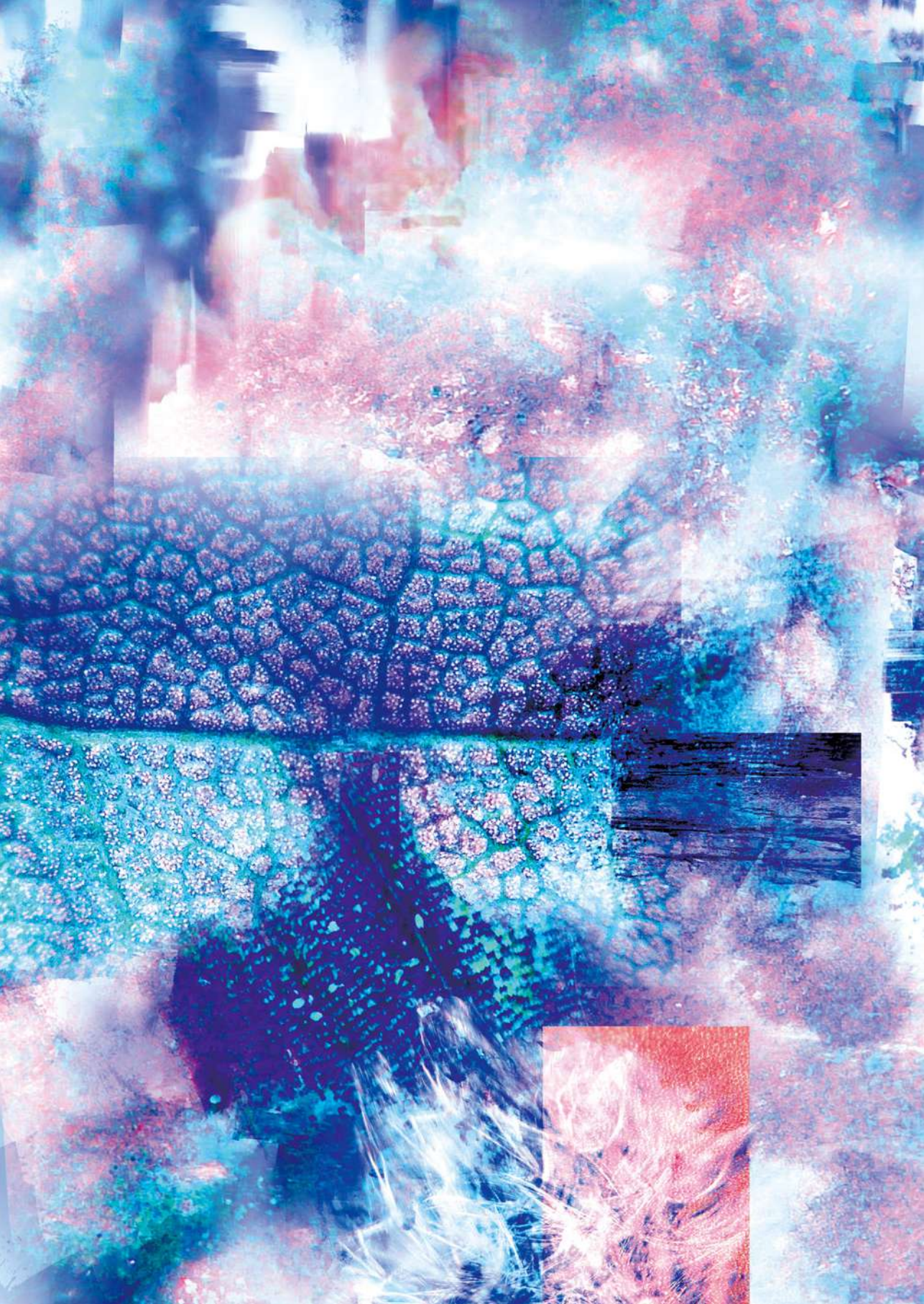






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## 策展概念

## Curatorial Concept

Nature Matters 1

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## 參展藝術家

## Artists

伊祐 · 噶照	Iyo Kacaw	7
優席夫 · 卡照	Yosifu Kacaw	11
張淑芬	Sophie Chang	15
蕭雅心	Ya-hsin Hsiao	19
宜德思 · 盧信	Idas Losin	23
袁廣鳴	Goang-ming Yuan	27
楊順發	Shun-fa Yang	31
林志航	Chih-hang Lin	35





# Nature Matters

他們屬於蒼翠的大自然，是它的一部分，可是他們並不曉得這一點。每一天他們看著日出日落，吃著島上生產的食物，卻沒意識到自己是大自然的一份子。

—— Jostein Gaarder, *Kabalmysteriet*

大自然孕育著萬物的生命，萬物相互依存而生，沒有單一獨立的存在，生物多樣性讓自然界裡供應與需求環環相扣，共享地球提供的資源。大自然不僅為人們提供水源、空氣、土壤、糧食、居所等維持生存的要素，同時蘊育了人的文化與信仰，造就傳統生活知識，滋養人們的心靈。如臺灣文學作家夏曼·藍波安提過，「我們是用身體去認識、感受大海，游到外海深處的時候，會有一種神祕的恐懼，到外海一百次、一千次，就會對環境熟悉，進而內化，那是大自然的靈氣，是黑色的美。」大自然讓人們的肉體得以生存，也使得人的內在精神得到力量。

然而，人的慾望未曾消弭，經濟與工業發展持續進行，人類以自己的需求及野心，將生活環境一步步刻畫成今日的樣貌；諸多環境與氣候問題的浮現，危及到了生存條件，迫使人們省視自己與自然環境的關係。漸漸的，有些人試著改變觀點與方法，思考如何維持自然秩序的平衡，與環境永續共存；漸漸的，有更多的人想要找回對自然育養萬物的敬謝之心，回望老祖先向大自然學習生存所得到的智慧，尊重這片大地上共存的生命。

大自然亦是許多創作者的靈感與初心所在，藝術家是自然環境的學習者、觀察者、紀錄者及勞動者，由記錄景象、反映問題、身體力行等方式作為媒介，透過創作傳遞對於自然環境的重視。此展覽藉由不同角度來講述藝術家對環境狀態的關注，一方面由信仰出發，表達人對自然的崇敬、關愛與謝意，發自內心自省、身體力行的為環境及社會帶來正面的力量。如張淑芬結合創作與公益實踐對於人及環境的關注，並經由信仰體悟生命與自然的循環；蕭雅心的創作結合自然、空間與環境，她觀察自然，描寫土地上及大地下的景象，呈現土壤、生物、陽光及水所構成的生命循環。

另一方面，藝術家以作品訴說自然環境發生的變化，向大眾描述逐年遞增的人造風景不斷置換自然原有樣貌，提醒人們無法漠視的問題。如袁廣鳴以影像反映能源政策、核能發電廠議題與環境的關係，在看似日常的風景中點出問題所在；楊順發的作品記錄了臺灣西南部雲嘉南一帶地層下陷的景象，讓觀者在帶有詩意的風景裡對比環境現實；林志航以回收木材為創作媒材，強調資源循環利用及環境永續的觀念，藉由作品重新審視外在環境、物件與人的關係。

再者，經由藝術創作表現對於大自然的依存與敬仰，以原住民與自然共存的文化源流為本，在作品中融合環境問題及人們的反省與期望。如伊祐·噶照的創作為海邊撿拾來的漂流木賦予新生，透過作品傳達對部落海洋環境的觀察及人為開發的問題；優席夫以鮮明且充滿活力的創作風格，在作品中闡述人們生存的自然環境狀態及文化認同等議題；宜德思·盧信從探掘族群文化出發，在作品中呈現對環境的關懷，為土地正義發聲。

「Nature Matters」於展覽中呈現多元觀看自然與環境的方式，包含直觀問題表述、現象再現、對大地情感的連結，與觀點轉換所給予的正面能量。經由展覽為萬物賴以生存的大自然發聲，提醒我們關注周遭正在改變的風景，希望從中思考人與自然的關係，及使用自然環境的權力界線，意識到自己也其中的一份子，與萬物共生。





# Nature Matters

“They are part of the lush natural world, they just don't know it. They see the sun and the moon, they taste all the produce here, but it doesn't register.”

— Jostein Gaarder, *Kabalmysteriet*

Nature nurtures all forms of life, which coexist without any individual living in silos. In a biologically diverse natural environment, resources of the Earth are shared in an interconnected cycle of supply and demand. Nature provides human beings with necessities for survival, such as water, air, soil, food, and dwellings. It is the birthplace of cultures and religious beliefs, inspiring traditional know-how and enriching our souls. As Syaman Rapongan, an indigenous Taiwanese author, once said, “We use our body to know and feel the ocean. Swimming offshore to where the water is deep, we feel a mythical fear, which—after being there 100 or 1000 times—turns into an internalized familiarity with the surroundings. That is the enchanting spirit of Nature, the beauty of darkness.” Nature sustains us physically and empowers us spiritually.

However, human desire for more never wanes. As economies and industries keep growing, our needs and ambitions have shaped our living environment and given rise to so many environmental and climate challenges that our survival is at risk. This has forced us to reexamine our relationships with Nature. We've seen some people starting to try new perspectives and methods to maintain natural order and environmental sustainability. An increasing number of people are seeking to restore our respect for and gratitude to Mother Nature. They're looking back to rediscover nature-inspired wisdom once owned by our ancestors and respect other lives that live on Earth with us.

Nature is also where many artists find their inspiration and commitment. These artists are learners, observers, recorders, and workers of Nature who bear witness, raise issues, and take actions, conveying in their creative practices how much they value the natural environment. The exhibition *Nature Matters* presents multiple artistic approaches to the environment. One is a more religious approach that concerns human beings' worship, love, and gratitude toward Nature. It highlights the positive environmental and social impact brought by sincere introspection and action. Focusing on human-environment relationships, Sophie Chang's creative efforts, for example, are intertwined with her social service and a religion-inspired view on the cycle of life and nature. Meanwhile, Ya-hsin Hsiao connects nature, space, and the environment in her artistic observation of Nature. By depicting the landscape above and beneath the earth, her projects shed light on the cycle of life composed of soil, organisms, sunlight, and water.

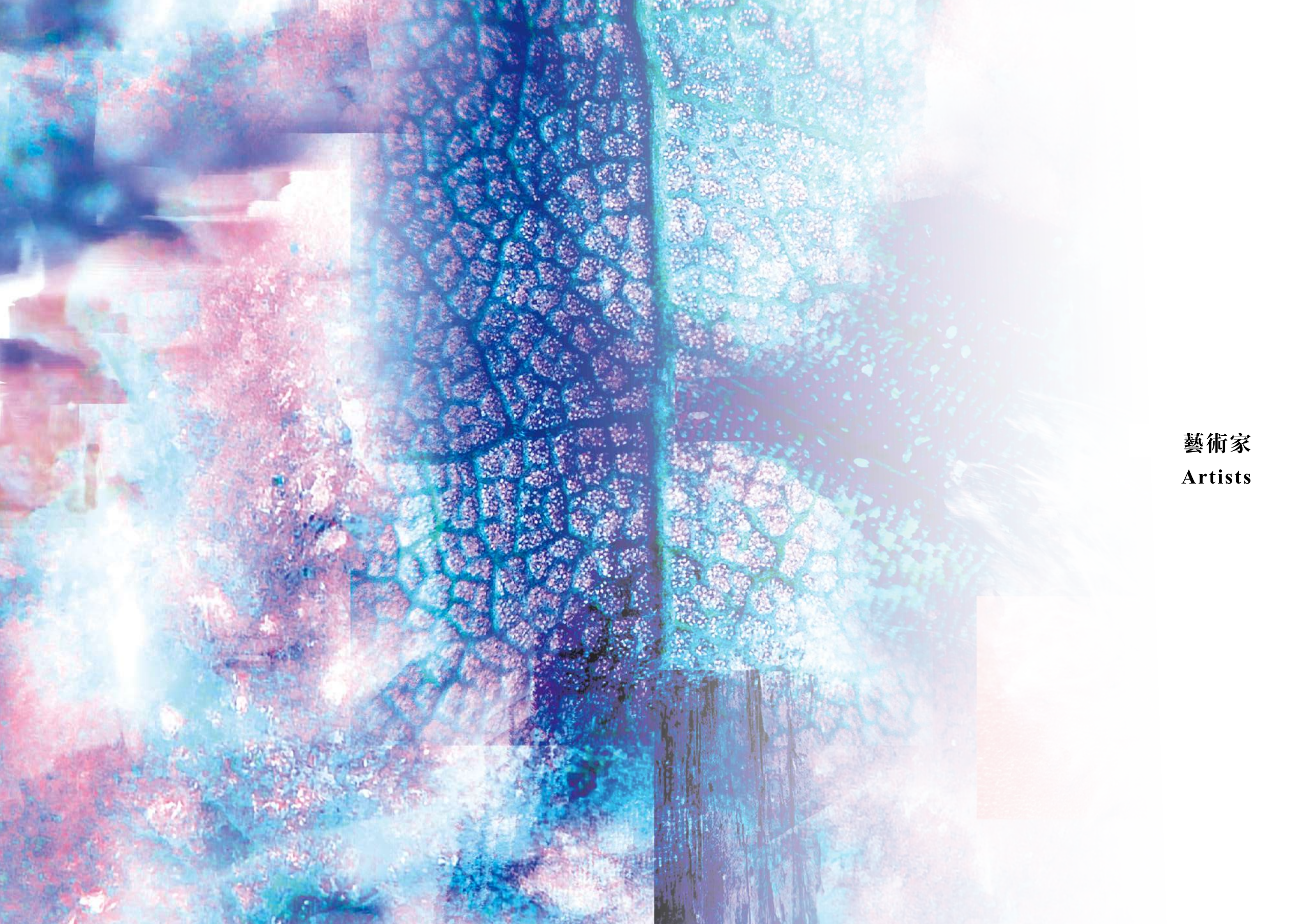
Other artists document what they see to keep track of changes in our natural environment. Their records are reminders of an issue that should not be overlooked: how natural scenery is increasingly being replaced by artificial landscapes. The images of seemingly ordinary landscapes in Goang-ming Yuan's works point out the conundrums between energy policies, nuclear power issues, and the environment. Shun-fa Yang's poetic portrayal of landscapes captures the harsh reality of land subsidence along the coast of southwest Taiwan. Chih-hang Lin's art, created with recycled wood, embodies the ideas of resource recycling

and sustainability while reexamining the interconnections between the environment, objects, and human beings.

Artists' creative efforts may also be a tribute to Nature, highlighting human dependence on and respect for it. Rooted in indigenous people's culture of human-nature coexistence, their arts are an introspective and hopeful look at environmental issues. Iyo Kacaw gives a new life to driftwood collected from beaches, turning it into insightful art pieces about the marine environment and economic development in his hometown. In his highly identifiable and vibrant style, Yosifu explores issues such as natural living environments and cultural identities. Looking into his people's culture, Idas Losin's art raises concern about the environment and advocates land justice.

*Nature Matters* offers diverse ways to look at the environment we live in, including straightforward questioning, representation of phenomena, emotional connections with the land, and positivity created by taking a different perspective. The exhibition speaks up for Nature—the habitat of all living organisms—and directs our attention to the changing landscapes around us. It hopes to prompt us to think about human-nature relationships and the boundaries of our rights to use natural resources, raising our awareness of how we coexist with other creatures as part of Nature.





藝術家  
Artists



## 伊祐·噶照

(1980 -)

伊祐·噶照是花蓮港口部落的阿美族人，曾獲 2014 年及 2018 年 Pulima 藝術獎優選。他的創作手法多以碎形的木條堆疊與連接，勾勒出流動的型態，呈現濱海生活中所觀察到的海浪線條變化。他的木雕作品像是有機體般富有生命力，兼具有自然物及人造物的特質，表達對於環境議題的深刻體認。

港口部落從石梯坪至秀姑巒溪出海口一帶，佈滿海洋生物喜愛棲息的礁岩，外海溫暖的黑潮，帶來豐沛的漁獲。海岸是孕育阿美族人的生命來源，也是大海與土地的界線；然而原本人與自然共生相處，但漸漸的，土地慢慢不見了。伊祐認為失去的不只是土壤的流失，也是文化歷史、身分、祭典儀式和記憶的流失，他希望透過作品〈被大海吃掉的土地〉將這些現象顯現出來。

## Iyo Kacaw

(1980-)

Born in the Makotaay tribe of the Amis people in Hualien, Iyo Kacaw was a merit award winner of the Pulima Art Award in 2014 and 2018. He creates art mostly by connecting and stacking wood fragments together to recreate the flowy contours of waves along the seashore—something that he sees in his daily life. His wood sculptures are as full of life as organisms, endowed with a quality that seems both natural and man-made, and strongly convey the artist's profound thoughts about environmental issues.

The Makotaay tribe nestles between Tidaan and the mouth of the Xiuguluan River. Dotted with rocks, this area is a habitat for many marine creatures while the warm Kuroshio Current offshore brings abundant fish. The Amis people are born and raised along the coast, the border between the land and the sea. It was also where human beings used to enjoy a symbiotic relationship with Nature, but gradually, the land disappeared. As the artist wishes to point out in his *The Land Eaten by the Sea*, what has been lost is not merely the soil, but the connected culture, history, identity, ceremonies and rituals, and memories.





〈被大海吃掉的土地〉  
2017，檜木，127 x 128 x 25 公分  
藝術銀行購藏

*The Land Eaten by the Sea*  
2017, cypress, 127 x 128 x 25 cm  
Courtesy of the Art Bank Taiwan



## 優席夫 · 卡照

(1968-)

優席夫 · 卡照出生於花蓮玉里阿美族馬泰林部落，目前定居蘇格蘭愛丁堡，以臺灣原民為創作主題，活躍於歐美，亦數度受邀於 TED x Taipei 演說。近年來熱心參與公益、部落藝術啟發和關注環保議題，並經常跨領域參與音樂、電影、公共空間藝術、時尚界等合作。2021年曾舉辦個展「擁抱」（宜蘭羅東文化工場）。

優席夫自小深受部落文化薰陶，加上日後旅行世界的豐富經驗，創作能量豐沛，從音樂、攝影延伸到繪畫創作，尤其在歐洲藝術環境衝擊下，融合多元文化創造出其獨有的創作風格，表現於部落的成長記憶與原民文化，用色大膽、主題鮮明，充滿強烈的視覺張力。作品〈綠色眼淚〉以直接的手勢表態，反應阿里山鄒族面對的山林砍伐環境問題；〈珊瑚礁之歌〉則是描寫對於海洋珊瑚礁生態保育的聆聽及重視。

## Yosifu Kacaw

(1968-)

Born in the Amis tribe of Matalim in Yuli, Hualien, Yosifu Kacaw centers his art on Taiwanese indigenous peoples. Based in Edinburgh, he is active in Europe and North America and has been invited to speak at TEDxTaipei several times. In recent years, he has been devoted to social and environmental work as well as art outreach in indigenous communities, engaging in cross-disciplinary collaborative projects covering music, film, public art, and fashion. In 2021, he held his solo exhibition Embrace at the Luodong Cultural Working House in Yilan.

The experience of growing up in indigenous culture and traveling around the world enriches Yosifu's creative practices, which range from music to photography and painting. Full of daring colors, distinct themes, and strong visual tension, his works show indigenous cultures and his memory of growing up in the tribe in a unique style inspired by the European artistic landscape and a mix of diverse cultures. The hand gesture in his *Green Tears* is a straightforward response to deforestation in the Alishan Range, home to the Tsou people. *Songs of the Coral Reefs*, on the other hand, is about listening to coral reefs and taking their conservation seriously.





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## 1. 〈珊瑚礁之歌〉

2021, 油彩、壓克力彩、畫布, 80 x 60 公分  
藝術家自藏

*Songs of the Coral Reefs*

2021, oil and acrylic on canvas, 80 x 60 cm  
Courtesy of the artist

## 2. 〈綠色眼淚〉

2021, 油彩、壓克力彩、畫布, 80 x 60 公分  
藝術家自藏

*Green Tears*

2021, oil and acrylic on canvas, 80 x 60 cm  
Courtesy of the artist





## 張淑芬

(1944-)

張淑芬現生活及創作於臺北。她帶領台積電慈善基金會從事公益活動多年，關懷婦女、兒童、社會弱勢與長照問題。她自 2006 年投入藝術創作，宗教信仰及樂於助人的經歷影響了她的創作與生命觀。張淑芬的創作以繪畫為主，近年著重於複合媒材的運用及研究，利用媒材堆疊所營造出的肌理，創作出兼具質感與深意的景像，表達對社會與環境的關愛。2020 年曾舉辦個展「愛·無盡」（臺南市美術館）及「漬與漸」（首爾朝鮮日報美術館）。

作品〈美麗的透視〉是對於海洋孕育無數生命的讚頌。張淑芬期望以作品表現宇宙萬物相依共存之宏觀。此作描繪波光粼粼

海面下的珊瑚生態，她在作品中透過肌理的疏密與色彩的融合，製造出空間感，畫面中似是一道海流穿過，亦像是聚集著一帶魚群，穿游於大片珊瑚海中。原本以黑、紅、金三色為主的色彩，在顏料堆疊的層次中交映成珊瑚粉，以色彩的變化表現海洋中生物的多樣與共存。

此外，展出作品〈Dancers in the Sand〉以金色顏料混合沙粒進行創作，在看似簡潔的抽象畫面中，表現沙地的肌理與美感；〈The Essence of Earth〉運用西方媒材呈現東方水墨畫的意象，描寫大地之美，帶有「一沙一世界，一花一天堂」的寓意。

## Sophie Chang

(1944-)

Sophie Chang lives and creates in Taipei. She has been leading the TSMC Charity Foundation for years for social causes including the wellbeing of women, children, and socially disadvantaged groups, as well as long-term care issues. Since she started learning painting in 2006, Chang has devoted herself to art production, which is influenced by her religious belief and her experience of helping others—two elements that shape her philosophy of life. She creates mostly paintings, focusing on using and experimenting with mixed media in recent years. Layers of paint add texture to her pieces, which—in addition to their physical depth—give a profound look at social and environmental concerns. In 2020, Chang held her solo exhibitions *Boundless Love* at the Tainan Art Museum and *Flowing Ink and Emerging Beauty* at the Chosun Ilbo Museum in Seoul.

Her work *Sublime Perspective* celebrates the ocean, which has nurtured endless lives, in a macroscopic view of the interdependence and coexistence of all things

in the universe. It depicts the beautiful corals under the shimmering sea, creating a sense of space through varied textures and merged colors. A sea current seems to be flowing through the center—or it could be a school of fish swimming among the sea of corals. The overlapping assemblage of colors, mainly black, red, and gold, gives an impression of coral pink, the varying colors representing the coexistence of diverse marine creatures.

*Dancers in the Sand*, another piece of her work on display in this exhibition, was created with gold paint mixed with grains of sand. The seemingly simple abstract painting highlights the texture and beauty of a stretch of sand. *The Essence of Earth*, on the other hand, resembles an East Asian ink-and-wash painting—albeit painted with Western art media. It depicts the beauty of the earth and implies the idea of “seeing a world in a grain of sand, and a heaven in a wild flower.”





1. 〈美麗的透視〉

2021, 油彩、壓克力彩、畫布, 130 x 160 公分  
藝術家自藏

*Sublime Perspective*

2021, oil and acrylic on canvas, 130 x 160 cm  
Courtesy of the artist

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| 3



2. 〈Dancers in the Sand〉

2017-2019, 油彩、壓克力彩、沙、畫布  
91 x 72.5 公分, 藝術家自藏

*Dancers in the Sand*

2017-2019, oil, acrylic and sand on canvas  
91 x 72.5 cm. Courtesy of the artist

3. 〈The Essence of Earth〉

2019, 油彩、壓克力彩、畫布, 53.5 x 45.5 公分  
藝術家自藏

*The Essence of Earth*

2019, oil and acrylic on canvas, 53.5 x 45.5 cm  
Courtesy of the the artist





## 蕭雅心

(1982-)

蕭雅心 1982 年生於嘉義，在新竹與臺南之間生活及工作。2008 年獲新竹教育大學美勞教育研究所藝術學碩士，2020 臺南神學院神學研究所神學研究文學碩士，2021 年臺南藝術大學藝術創作與理論博士班博士候選人。

蕭雅心認為人與自然是無法分割的，世間萬物彼此是互相效力且互生的，是生生不息的循環。從澳洲、北美和土耳其中部的旅行及駐村，以及在臺灣攀爬高山的經驗，她觀察到的不僅是起伏的地景，還有關於人與土地連結的需要和維護。作品〈芥菜種子〉是《土壤以下，浮光以上》系列畫作之一，此系列描寫自然土地上及大地下的景象，除了地表所見廣闊無邊的土地、高聳入天的森林等，她亦試著把地面下的土壤層在繪畫裡描繪出來，在大地下涵納了無數的養分，讓種子成長為大樹，是生命的另一個開始。

## Ya-hsin Hsiao

(1982-)

Born in 1982 in Chiayi, Taiwan, Ya-hsin Hsiao now lives and works in Hsinchu and Tainan. She received her M.F.A. from the Graduate School of Fine Arts and Craft Education at the National Hsinchu University of Education in 2008, and M.A. in Theological Studies from the Graduate School of Theology at the Tainan Theological College and Seminary in 2020. In 2021, she became a Ph.D. candidate in Art Creation and Theory at the Tainan National University of the Arts.

The artist believes that human beings and nature are inseparable, that all things in the world are mutually supportive and interdependent, and that Nature is an endless cycle. Her travels and art residency in Australia, North America, and central Turkey, as well as her experience of climbing mountains in Taiwan, have brought revelations about not only the undulating landscapes but also the necessity and maintenance of human-land connections. The painting *Mustard Seed* is part of her series *The earth beneath, the light above*, which depicts the natural sceneries above and beneath the Earth's surface. In addition to landscapes such as vast expanses of land and forests towering into the sky, she also pictures the space underground: beneath the ground is the beginning of another life, providing immense nutrients for seeds to grow into trees.



〈芥菜種子〉  
2012，油彩、畫布，85 x 84.8 x 3.2 公分  
藝術銀行購藏

*Mustard Seed*  
2012, oil on canvas, 85 x 84.8 x 3.2 cm  
Courtesy of the Art Bank Taiwan





## 宜德思 · 盧信

(1976 -)

宜德思 · 盧信生長於臺北，父親為烏來泰雅族人，母親為太魯閣族人。2005 年畢業於國立臺北藝術大學美術學系，畢業後曾待過澳洲墨爾本，啟發了她後續的創作計畫。她認為創作是一種記錄部落和關懷部落的途徑，是對社會發聲的方式，是和族群共浮沉的方式。她相信藝術帶來的感動能讓人睜開眼觸摸土地、感受溫暖。

2014 年宜德思 · 盧信創作《我看見》系列作品，可看到她對於土地正義的批判。本次展出此系列中的兩件作品，畫作的主角是她周圍的藝術家朋友及孩童，主角們皆戴著墨鏡，不帶情緒及表情，但觀者卻能從墨鏡的鏡片折射，看到主角們所看見的環境問題，如開發山林引起的土石流問題、慕谷慕魚的過度觀光等，這些臺灣觀光產業的發展過程，已直接影響到部落的自然環境。宜德思以原住民的集體肖像進行靜默的表態，反映原住民族群所共同面臨的環境議題。

## Idas Losin

(1976-)

Born to a Wulai Atayal father and a Truku mother, Idas Losin grew up in Taipei. After graduating from the Taipei National University of the Arts' Department of Fine Arts, she spent some time in Melbourne, Australia, where she found inspiration for her creative projects. She believes that artistic creation is a way to keep a record of and show commitment to indigenous communities, to have one's voice heard by society, and to be with one's people. To her, art moves people to open their eyes to the land, to embrace it and feel its warmth.

In 2014, she produced the series *I See*, which serves as a critical question about land justice. Two paintings from this series are exhibited this time. The paintings feature children and her artist friends, all wearing sunglasses but no expression or emotion. Viewers can see—from the reflections on the sunglasses—the environmental issues they are witnessing, such as mudslides caused by forest harvesting and land development, and over-tourism of the Mukumugi Valley. These reflected images are emblems of how tourism development in Taiwan has a great impact on the natural environment of indigenous villages. Losin's collective indigenous portraits are a silent call for attention to environmental issues shared by indigenous peoples.



展出作品  
Works on display



《我看見》系列  
2014，油彩、畫布，60 x 60 x 5 公分 x 12 幅  
藝術銀行購藏

*I see series*  
2014, oil on canvas, 60 x 60 x 5 cm x 12 pcs  
Courtesy of the Art Bank Taiwan



## 袁廣鳴

(1965-)

袁廣鳴出生於臺北，現居住、工作和創作於臺北，自 1984 年開始從事錄像藝術創作，是臺灣早期錄像藝術的先鋒。1997 年獲得德國卡斯魯造型藝術學院媒體藝術碩士學位。目前任教於國立臺北藝術大學新媒體藝術學系，並曾受邀參與多場大型國際展覽，如法國里昂雙年展 (2015)、泰國曼谷藝術雙年展 (2018)、日本愛知三年展 (2019) 等。

他的作品以象徵隱喻結合科技媒材的手法，呈現人們當下的生存狀態。作品〈能量的風景—靜態〉，延續他自 2007 年起對於「廢墟」、「家」及「居住」議題的探討，以類紀實的客觀手法，反映今日臺灣的居住現況與問題。作品拍攝方式為同一個拍攝點，拍下近百張的照片，然後全部重疊一起，藉由人的移動所產生的無人區域，類似縫合、拼貼的方式，拼出此件無人卻有著陽傘、座椅、背包及海灘鞋等的超現實影像。遠方為核能三號發電廠，對比著海灘的場景，使觀者思考文明發展與居住議題的吊詭狀態。

## Guang-ming Yuan

(1965-)

Guang-ming Yuan is an artist based in Taipei, the city where he was born. A pioneer of video art in Taiwan, he has been working with the art form since 1984. He received his M.A. in Media Arts from the Staatliche Hochschule für Gestaltung Karlsruhe in Germany in 1997 and is now a professor in the Department of New Media Art at the Taipei National University of the Arts. He has been invited to many large international exhibitions, such as the 2015 Lyon Biennale in France, the 2018 Bangkok Biennale in Thailand, and the 2019 Aichi Triennale in Japan.

Yuan's artistic productions, using technological mediums, are metaphors for the current state of human existence. *The Landscape of Energy-Pause* is a continuation of his exploration of the issues about ruins, homes, and living since 2007, reflecting—with a documentary-like, objective approach—what it is like and what challenges there are living in today's Taiwan. For this piece, Yuan shot nearly 100 photos from the same location. The photos were overlapped to extract sections without people, which were then pieced together to form a surreal image of an unmanned beach with parasols, chairs, backpacks, and sandals. Far in the distance in the photo stands the Maanshan Nuclear Power Plant. The visual contrast between the nuclear plant and the beach invites viewers to think about the paradox between development and livability.



〈能量的風景—靜態〉

2014，輸出墨水、紙質，150 x 220 x 2.5 公分  
藝術銀行購藏

*Landscape of Energy-Pause*

2014, digital print on paper, 150 x 220 x 2.5 cm  
Courtesy of the Art Bank Taiwan





## 楊順發

(1964-)

楊順發出生於臺南善化。1985年進入中鋼後開始學習攝影，期間陸續發表創作迄今。他的創作多記錄臺灣西海岸的風景，他選擇寧靜且具有詩意的敘述手法，以影像紀實下沉的海岸、泡水的屋舍、隱沒的田地等自然環境的破壞及變遷，並將其轉化為具有美感的景象，記述臺灣海岸環境的改變。

〈嘉義縣東石鄉三家村(一)〉是楊順發《臺灣水沒》系列創作之一，主題圍繞著臺灣西南沿海那些被浸泡、沈沒在水中的各種人造建築，這些房屋建築總是引發他許多的想像：怎麼有人將房子蓋在水中央？回家時怎麼辦？天天坐船嗎？因全球氣候變遷、人為開發等因素改變大自然環境，才使的房子從陸地「走向」海中，這樣的景象反映了大自然所給予的警訊。楊順發亦透過此系列作品以臺語諧音反問觀者：「臺灣美嗎？」，帶給人們急需面對的環境問題，及要思考如何讓情況不再惡化。

## Shun-fa Yang

(1964-)

Born in Shanhua, Tainan, Shun-fa Yang began to study photography in 1985 when he joined CSC, and has been exhibiting his works since. He often photographs the scenery along the west coast of Taiwan in a tranquil and poetic narrative, pointing his camera directly at damages and changes to the natural environment—the sinking coast, the soaked houses, the submerged fields. Though given a soft contour of elegance, his photographic descriptions never shy away from the true stories about environmental changes.

*Sanjia Village, Dongshih Township, Chiayi County* is part of Yang's *The Submerged Beauty of Formosa* series, which centers on the flooded man-made buildings that can be found along the coastlines of southwest Taiwan. Seeing the buildings, the photographer wondered, "Why would anyone build a house in water? What do you do when you go home? Do you take a boat every day?" The buildings were built on the land until one day, Nature's alarm bell rang, and they became submerged in seawater due to global climate change and/or local economic development. The name of the series is a pun in the Taiwanese language: "Submerged Taiwan" is Yang's homophonic question asking "Is Taiwan beautiful?" It urges people to face up to the pressing environmental issues and look for solutions to prevent the situation from worsening.





〈嘉義縣東石鄉三家村(一)〉  
2018，藝術微噴墨水、無酸紙，108 x 150 公分  
藝術銀行購藏

*Sanjia Village, Dongshih Township, Chiayi County*  
2018, giclée print on acid-free paper, 108 x 150 cm  
Courtesy of the Art Bank Taiwan

## 林志航

(1980-)

林志航現居住及創作於彰化，2011 年大葉大學設計暨藝術學院碩士班造形藝術組畢業。他的木雕創作以環保為主題，追求資源重新再運用，回應當代社會面臨的環境議題。他認為透過創作回應我們身處的世界所面臨的問題，進而提供因應或解決的方式，這是身為藝術創作者應有的社會責任。其作品曾獲 2021 年臺灣工藝競賽創新獎、國立臺灣美術館青年典藏計畫收藏。

林志航的《包裝》系列作品，是經由收集大量的廢棄木材，聚積黏合後雕刻而成，藉以壓扁的鋁罐造形和廢棄的木料邊材所具有的回收再利用意涵，強化資源永續利用的概念。並藉由作品反思資本社會與消費文化下的種種矛盾，及人們使用環境資源的態度。

## Chih-hang Lin

(1980-)

Based in Changhua, Chih-hang Lin graduated in 2011 from the plastic arts track of the Master's Program of Design and Fine Arts at Da-Yeh University. For his environmentally-concerned wood sculptures, resources are reused to respond to the environmental issues in contemporary society. Lin believes it is an artist's social responsibility to produce art to confront challenges in the surrounding world and, in turn, propose ways to address or resolve these issues. His works were the winner of the Innovation Award at the 2021 Taiwan Craft Competition and have been collected by the National Taiwan Museum of Fine Arts' Young Artist Collection.

Lin's *Packing* series is carved out of a large quantity of discarded wood collected and glued together. The scrapped wood, shaped into the form of flattened aluminum cans, connotes sustainable recycling and reuse of resources. The pieces are the artist's introspective reflections on the conundrums posed by a consumerist, capitalist society and on people's attitudes towards the use of natural resources.





1 | 2

1. 〈包裝 II〉  
2014, 樟木, 50 x 50 x 45 公分  
藝術銀行購藏



*Packing II*  
2014, camphor wood, 50 x 50 x 45 cm  
Courtesy of the Art Bank Taiwan

2. 〈包裝 II〉(局部)  
*Packing II* (detail)

## 財團法人臺灣美術基金會—藝術銀行

臺灣美術基金會為公設財團法人，主管機關為文化部。基金會以保存美術文化財產、推廣美術教育、研究美術學術、提高國民生活品質及促進國際美術交流為宗旨，並於 2021 年 5 月起接手執行文化部「藝術銀行」計畫。

藝術銀行每年購藏臺灣藝術家的作品，並透過租賃方式，於公共空間展出，推廣臺灣視覺藝術。藝術銀行從 2013 年迄今已購藏 2759 件各種類別的當代藝術品，由專業團隊提供客製化服務，服務項目包含作品租賃、主題策展、圖像授權、教育推廣、異業合作等，以更自由及多元連結的方式，拓展臺灣當代藝術的能見度。

### Art Bank Taiwan, Under the Management of the Taiwan Fine Arts Foundation

The Taiwan Fine Arts Foundation is a publicly-funded foundation that reports to the Ministry of Culture. Its mission is to preserve artistic and cultural assets, promote art education, engage in art research, improve citizens' quality of life, and facilitate international art exchanges. The organization took the helm of Art Bank Taiwan, a Ministry of Culture initiative, in May 2021.

With the overarching objective of promoting Taiwanese visual arts, Art Bank Taiwan acquires works from Taiwanese artists every year to lease them out and display them in public spaces. Since 2013, it has collected 2,759 contemporary art pieces across a diverse array of genres. Its professional teams offer tailor-made services that range from art leasing, themed exhibitions, image licensing, education and outreach programs, and cross-sector collaborations to increase the presence of Taiwanese contemporary arts by enabling diverse connections to be made more freely.

指導單位 SUPERVISORS	外交部、文化部 Ministry of Foreign Affairs and Ministry of Culture, Republic of China (Taiwan)
主辦單位 ORGANIZERS	駐美國台北經濟文化代表處、臺灣美術基金會—藝術銀行 Taipei Economic and Cultural Representative Office in the United States; Art Bank Taiwan, Taiwan Fine Arts Foundation
總策劃 COMMISSIONERS	蕭美琴 Bi-khim Hsiao, 陳登欽 Teng-chin Chen
展覽督導 EXHIBITION SUPERVISOR	林平 Ping Lin
展覽策劃 CURATOR	陳妍卉 Yan-huei Chen
展覽執行 EXHIBITION COORDINATORS	何慕凡 Mu-fan Ho, 陳妍卉 Yan-huei Chen
參展藝術家 ARTISTS	伊祐·噶照 Iyo Kacaw, 優席夫·卡照 Yosifu Kacaw, 張淑芬 Sophie Chang, 蕭雅心 Ya-hsin Hsiao, 宜德思·盧信 Idas Losin, 袁廣鳴 Goang-ming Yuan, 楊順發 Shun-fa Yang, 林志航 Chih-hang Lin
展期 DATE	2022.8 - 2023.7
展覽地點 VENUE	雙橡園 Twin Oaks Estate 3225 Woodley Road NW, Washington, DC 20008, United States









## 指導單位 Supervisors



## 主辦單位 Organizers

駐美國台北經濟文化代表處

Taipei Economic and Cultural Representative Office in the U. S.

