



International Conference

A Blast of Lyricism: Contemporary Taiwanese Art and Its Global Connections

3-4 November 2025

EFI 2.55, University of Edinburgh

1 Lauriston Place, Edinburgh EH3 9DF, United Kingdom

This international conference examines the global significance and impact of contemporary Taiwanese art, situating it within broader transnational and cross-disciplinary dialogues. Bringing together scholars, artists, and practitioners, the event explores how contemporary art engages with shifting cultural, political, and technological landscapes across regions and mediums.

Through seven thematic panels, the conference will engage with issues of technological interventions, identity and tension, Indigenous perspectives, reclaimed gender, the lyrical body and fluid memory, art resistance and cultural critiques in the transnational age. By amplifying underrepresented voices in art, fashion, and performance from Taiwan, Hong Kong, and other politically and culturally marginalised regions, it challenges dominant art historical narratives. It proposes new frameworks for understanding global art. Advocating for a decentred and inclusive approach to art history, *A Blast of Lyricism* serves as a platform for critical dialogue and exchange, fostering fresh perspectives on contemporary artistic practices and their global connections.

The conference is supported by the 2025 Spotlight Taiwan Project and the School of History of Art
Conference Organiser: Prof Chia-ling Yang (cyang@ed.ac.uk)

Conference Coordinator: Ms Jiahui Zhou (j.zhou-106@sms.ed.ac.uk)

Project Manager: Dr Katie Hsu (spotlighttaiwan.edinburgh@gmail.com)

Conference Programme (<https://www.spotlight-taiwan.eca.ed.ac.uk/international-conference-a-blast-of-lyricism-contemporary-taiwanese-art-and-its-global-connections/>)

3 November 2025	
08:45 - 09:10	Registration
09:10 - 09:15	Welcome Address Lucy Weir (Head, School of History of Art, ECA, University of Edinburgh)

Panel One 09:15 - 10:55	Art, Identity and Tension in a Divided Region Moderator: Aida Yuen Wong
	1. Junghee Moon (Tainan National University of the Arts) “The Origin of Othered Subjectivity of Monochrome Painting in Contemporary Asian Art”
	2. Shih-ming Pai (National Taiwan Normal University) “Cultural Introspection toward a Free System: The De-institutionalization and Street Spirit of Taiwanese Art in the 1980s”
	3. Roberto Figliulo (Autonomous University of Barcelona) “Dai Bih-in: A Taiwanese Artist in Catalonia”
	4. Jing-jung Huang (Tainan Art Museum) “The Avant-Garde and Contemporary Dimensions of Tseng Pei-yao in Taiwan: Art as a Response to the Self, Land, and Era”
10:55 - 11:05	Break
Panel Two 11:05 - 12:50	Liminal Space and Indigenous Voice Moderator: Doris Sung
	5. Ching-yeh Hsu (University of Taipei) “Creative Assemblages: Breath, Soul and Wind as Resistance in Taiwanese Indigenous Contemporary Art”
	6. Yi-chih Huang (Taipei National University of the Arts) “Lyric Urban Guerrilla: Embodied Practices in Reimagining the Everyday City and Memories”
	7. Wei Hsiu Tung (National University of Tainan) “Resisting Urbanization Through Socially Engaged Art Festival: Artivism, Placemaking, and Sustainability”
	8. Pedith Pui Chan (Independent Scholar) “Contested Identities in Liminal Spaces: Visual Negotiations and Representations of Hong Kong in Chow Chun Fai’s Artistic Practice”
12:50 - 13:20	Lunch
Keynote	Jui-Chung Yao (Artist, National Taiwan Normal University and National Taipei

Lecture One 13:20 - 14:20	University of the Arts) “The Political Geography of the Ruins” Chaired by Richard J Williams (University of Edinburgh)
14:20 - 14:30	Break
Panel Three 14:30 - 16:15	Subversive Ink Moderator: Pedith Pui Chan
	9. Hui-wen Lu (National Taiwan University) “Walking Their Own Paths: Women Calligraphers in Contemporary Taiwan and Beyond”
	10. Kuo-sheng Lai (Southern Branch of the National Palace Museum) “Decentralisation: The Emergence of Multifaceted Ink Art in Twenty-First Century Taiwan”
	11. Henning von Mirbach (University of Cambridge) “Negotiating Identity in Contemporary Taiwan: The Ink Art of Yuan Hui-Li and Koon Wai Bong”
	12. Aida Yuen Wong (Brandeis University) “Ancient Materials, Digital Methods: Lee Chun-yi's Revolutionary Approach to Ink Art”
16:15 - 16:25	Break
Panel Four 16:25 - 18:15	Immersive Memory and Artistic Agency Moderator: Hui-wen Lu
	13. Sara Simic (Independent Scholar) “Colonial Radio Infrastructures Reimagined: The Possibilities of Former Japanese Navy Fongshan Communication Centre and National Radio Museum as sites of Contemporary (Sound) Art Research Practices”
	14. Kai-ching Hsiao (National Museum of Modern Art Tainan) “Reconstructing Presence: Sound, Memory, and Ink Aesthetics”
	15. Chia-ling Yang (University of Edinburgh) “Plant Time, Handcrafted Memoir, and Algorithmic Art”
	16. Mia Yinxing Liu (Johns Hopkins University)

	“The Architectonic Circle of Digital Being: The Art of Huang Hsin-Chien”
4 November 2025	
Panel Five 09:10 - 10:35	Unbound Fibre in Transnational Dialogue Moderator: Kyunghee Pyun
	17. Wessie Ling (London Metropolitan University) “Transnational Threads: Interpreting the East Asian Garment Industry through Huang Po-chih’s <i>Waves</i> ”
	18. Zhaohua Ho (Fu Jen Catholic University) “Fashion and Cultural Heritage: Tensions between Preservation and Innovation”
	19. Yang Chung-ming (Artist) “Beyond Ink: An Interdisciplinary Practice that Reshapes Printmaking in Contemporary Art”
10:35 - 10:45	Break
Panel Six 10:45 - 12:30	Performativity beyond the Flesh Moderator: Zhaohua Ho
	20. Kyunghee Pyun (State University of New York) “Lee Mingwei’s Critique of Heritage and Memory: Subverting Essentialism of Styles”
	21. Yu-chieh Li (Chinese University of Hong Kong) “Between Digital Human and Non-Human: The Aesthetics of the Body in Contemporary Media Art from Taiwan”
	22. Freda Fiala (University of Arts Linz) “Smells like Belonging: Fictional Genealogies of the South in Contemporary Taiwanese Performance Art”
	23. Yuwen Hsiung (Purdue University) “Echoes in the Dark: Riverbed Theatre’s <i>The Forgotten</i> and the Lyrical Body of Memory”
12:30 - 13:10	Lunch
Keynote Lecture Two	Ava Hsueh (Artist, Tainan National University of Arts)

13:10 - 14:10	“Within the Pulse of Time: Ava Hsueh’s Abstract Painting” Chaired by Richard Thomson (University of Edinburgh)
14:10 - 14:20	Break
Panel Seven 14:20 - 16:10	Art as Resistance in the Post-Truth Era Moderator: Wessie Ling
	24. Billy Beswick (University of Oxford) “Queer Inheritance: Un/doing Gender and the Revitalisation of Indigenous Culture in Taiwan and Beyond”
	25. Kathy Yim King Mak (Hong Kong Polytechnic University) “Cosmic Pebbles: Cosmology and Metaphorical Reclusion in Hong Kong Contemporary Art (2019–2023)”
	26. Pei-yi Lu (National Taipei University of Education) “Care is a Form of Resistance: The Practice of Contemporary Indigenous Art in Taiwan”
	27. Doris Sung (University of Alabama) “Two Coasts, Three Territories: Connecting Hong Kong, Taiwan, and Mainland in the Participatory Installations of Linda Lai and Jaffa Lam”
16:10 - 16:30	Discussion and Closing Remarks
17:00 - 18:00	Spotlight Taiwan VR Filmfest Talk (EFI. 2.55) Ya-lun Tao (National Tsing Hua University) Chaired by Shih-ming Pai and with Discussant Mia Yinxing Liu

Abstract and Biography

Keynote Lecture One 3 November	Jui-Chung Yao, “The Political Geography of the Ruins” Chaired by Richard J Williams (University of Edinburgh)
---	--

“The Political Geography of the Ruins” (廢墟的政治地理學)

Jui-Chung Yao (Artist and Adjunct Professor, National Taiwan Normal University, National Taipei University of the Arts)

As civilisation develops and changes, abandoned spaces inevitably emerge. Ordinary people call them ruins, haunted houses, unfinished buildings, or idle spaces—explored, rumoured, and feared by the public, with the timid advised to stay away. Authorities, on the other hand, avoid, conceal, or demolish them as quickly as possible. Some of these spaces are seen by developers as unpolished gems, but many more serve as refuges for the proletariat, scavengers, the homeless, the oppressed, drifters who have fallen on hard times, and even criminals, heretics, and outcasts.

Though ruins may be filled with negative connotations, they also hold vast possibilities. Their weathered decay, the play of light and shadow, the passage of time, the lack of oversight and supervision, the ability to evade scrutiny—all of these give them a unique allure, especially for artists and subcultures. The rise of contemporary art in Taiwan in the 1980s was, in part, nurtured by the ruins of post-industrial globalisation, providing fertile ground for avant-garde and experimental expression.

Yet most people harbour a deep aversion toward ruins. Filthy, dark, eerie, terrifying, mysterious, and haunted—what kind of enlightenment could possibly emerge from such places?

Biography of the Artist

Jui-Chung Yao (姚瑞中) was born in 1969. Lives and works in Taipei. He graduated from the National Institute of the Arts (Taipei National University of the Arts). His works have been widely exhibited in numerous international exhibitions, including Venice Biennale, Yokohama Triennale, APT6 Triennale, Shanghai Biennale, Beijing Photo Biennale, Shenzhen Sculpture Biennale, Venice Architecture Biennale, Media City Seoul Biennale, Asia Triennial Manchester, Asia Biennale, Sydney Biennale & Taipei Biennale. Yao is the winner of the Multitude Art Prize in 2013 and the 2014 Asia Pacific Art Prize.

Yao specialises in photography, installation and painting. The themes of his works are varied, but most importantly, they all examine the absurdity of the human condition. Yao has assembled all the black-and-white photos of ruins he took in the past 30 years, grouped under the themes of industry, religious idols, architecture, and military bases. They reveal the enormous ideological black hole in Taiwan hidden behind the trends of globalisation and Taiwan's specific historical background as a continuation of the main theme of his work: the absurdity of the historical destiny of humanity. In 2010, Jui-Chung Yao founded the "Lost Society Archives," urging students to engage in fieldwork to document public spaces and uncover the power structures behind them. This work led to the development of the concept of "political geography," viewing ruins as the products of failed power struggles. Through the way of field surveys, they have attempted to outline "mosquito houses," which have been widely criticised, published eight books named "*Mirage: Disused Public Property in Taiwan*," and practised looking into the possibility of observing society through the meaning of Art.

Jui-Chung Yao has published several books, and his works are held in numerous public and private collections. He currently serves as an adjunct professor at the Department of Fine Arts at both

National Taiwan Normal University and the National Taipei University of the Arts.

Jui-Chung Yao: www.yaojuichung.com

Biography of the Chair

Richard J Williams is Professor of Contemporary Visual Cultures at the University of Edinburgh. He has a particular interest in contemporary ruins and the condition of the contemporary city. Williams is the author of nine books, including *After Modern Sculpture*, a groundbreaking study of the New York art scene in the 1960s. *The Anxious City* (2004) explored the spectacular changes wrought on the British city from the 1980s to the early 2000s. *Brazil: Modern Architectures in History* (2009) followed, an account of Brazil's use of modernist aesthetics to shape political and social agendas. *Sex and Buildings* (2013) explored modern architecture's response to changing sexual mores. *The Architecture of Art History* (written with Mark Crinson, 2018) looks at the relationship between the disciplines of architecture and art history. *Why Cities Look the Way They Do* (2019) argued for a process-oriented approach to the study of cities. Richard's intellectual biography of the architectural critic *Reyner Banham, Reyner Banham Revisited*, was published in 2021, along with *The Culture Factory: Architecture and the Contemporary Art Museum*. His most recent book, *The Expressway World*, was published by Polity in May 2025.

Keynote Lecture Two 4 November	Artist Ava Hsueh, “Within the Pulse of Time: Ava Hsueh’s Abstract Painting” Chaired by Richard Thomson (University of Edinburgh)
---	---

“Within the Pulse of Time: Ava Hsueh’s Abstract Painting” (此時彼刻：薛保瑕的抽象繪畫)

Ava Hsueh (D.A. NYU; Artist; Honorary Professor, Tainan National University of the Arts)

Time is not unidirectional but, by contrast, shuttles back and forth between numerous intersections. As an abstract painter, I learn from history and embrace the present in the moment, whilst looking to the future in our imagination. How to respond to present reality and explore the characteristics of contemporary abstract art through abstract vocabulary has always been the core of my artistic practice. At this point, whenever we are confronted with a work of art, we are no longer mere strangers. Instead, we shuttle back and forth and transform at that point in time, thus becoming transplanners of temperature, as well as annotators of text.

Biography of the Artist

Ava Hsueh (薛保瑕, b. 1956) obtained her D.A. degree in Arts from New York University and currently serves as an Honorary Professor at the Tainan National University of the Arts. She has been appointed as the Director of the National Taiwan Museum of Fine Arts, Chief Executive of the

National Cultural and Arts Foundation, and has served as the Dean of the College of Visual Arts, the Chair of the Doctoral Program in Art Creation and Theory in Tainan National University of the Arts. Hsueh has long chosen abstract art as her expression. In dexterously conjuring biomorphic abstraction and geometric abstraction, she creates a hybrid reality that corresponds to epochal shifts in contemporary abstract art.

Hsueh has exhibited internationally, including in Taiwan, China, Korea, Japan, France, Italy, and the U.S. She has been awarded the Creation Award of Li Chun Shen Foundation of Modern Painting, the Institutional Honorable Award for Woman in Culture and Arts, the Third Merit Medal from the Executive Yuan of Taiwan, the 3rd Art Education Contribution Prize: Outstanding Teacher from the Ministry of Education, and the Research Award National Science Council (1996). Her works are housed in various collections, including the National Taiwan Museum of Fine Art, Taichung, Taiwan; Taipei Fine Arts Museum, Taipei, Taiwan; Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan; Taichung Art Museum, Taichung, Taiwan; Tainan Art Museum, Tainan, Taiwan; National Art Museum of China, Beijing, China; White Rabbit Museum, Chippendale, Australia; and private collections.

Ava Hsueh lives and works in Taichung, Taiwan.

Biography of the Chair

Richard Thomson was Watson Gordon Professor of Fine Art at the University of Edinburgh from 1996 to 2018. He continues to work part-time at the University as a Research Professor. His public roles have also included Trustee of the National Galleries of Scotland, member of the Conseil Scientifique of the Musée d'Orsay, Paris, and Slade Professor of Fine Art at the University of Oxford. An expert on late nineteenth-century French art, he has both published books and curated exhibitions. His books include monographs on Seurat and Degas, three thematic texts on art and society in early Third Republic France – *The Troubled Republic*, *Art of the Actual* and *The Presence of the Past* – and a tiny one about Van Gogh's *Starry Night*. He has curated more than fifteen exhibitions. These include major retrospectives at the Grand Palais, Paris – *Toulouse-Lautrec* in 1992 and the record-breaking *Monet* in 2010 – as well as thematic exhibitions such as *Dreams of Nature*, *Symbolist Landscape in Europe* (2012) and *Splendeurs et Misères*, an exhibition about images of nineteenth century prostitution staged in 2015-16 at the Musée d'Orsay and the Van Gogh Museum, Amsterdam. His *Toulouse-Lautrec and Montmartre* was seen at the National Gallery of Art in Washington and the Art Institute of Chicago in 2005. He has also curated two exhibitions dedicated to single works by Seurat, *Bathers, Asnières* at the National Gallery in London (1997) and *Seurat's Circus Sideshow* at the Metropolitan Museum, New York, in 2017. His most recent exhibition, *Monet & Architecture*, was held at the National Gallery, London in 2018.

3 November 2025 (Day 1)

Panel One	Art, Identity, and Tension in a Divided Region Moderator: Aida Yuen Wong
-----------	--

1. “The Origin of Othered Subjectivity of Monochrome Painting in Contemporary Asian Art”

Junghee Moon (Associate Professor, Doctoral Program in Art Creation and Theory, Tainan National University of the Arts)

Since the 2000s, interest in Korean monochrome painting (*Dansaekhwa*) has surged momentum shortly after the opening of the National Museum of Modern and Contemporary Art (MMCA) Seoul in 2012, marked by the exhibition *Dansaekhwa: Korean Monochrome Painting*. This was followed by the 2014 exhibition *Overcoming the Modern – Dansaekhwa: The Korean Monochrome Movement* at Alexander Gray Associates in New York and the *Dansaekhwa* exhibition, presented as a collateral event of the 56th Venice Biennale in May 2015. This paper reassesses contemporary Asian art by examining the origins of “monochrome” within modernist painting and its diverse artistic developments in Japan, Korea, and Taiwan. Previous studies on *Dansaekhwa* have predominantly centred on its “Koreanness,” often interpreting it through subjective and externally driven comparisons with Western art. This study, however, explores how the concept of “monochrome,” deeply rooted in Asian art traditions, extends beyond Korea, offering significant insights into the evolution of contemporary art in Taiwan and Japan.

This research also investigates how early Japanese avant-garde calligraphers identified a shared “black-and-white” aesthetics with Western monochrome painting. It also traces the origins of “monochrome” and its connections to Taiwan's Punto art movement and Korea's *Dansaekhwa*, presenting a fresh approach to these artistic relationships. By discussing the search for an “othered” subjectivity in response to Western art, it offers new perspectives on contemporary Asian art and its broader significance.

Biography

Junghee Moon holds a Ph.D. in Art History from the Central Academy of Fine Arts in Beijing and is an Associate Professor in the Doctoral Program in Art Creation and Theory at Tainan National University of the Arts. Specialising in modern and contemporary East Asian art history, she has curated notable exhibitions, including *The Herstory of Abstraction in East Asia* (Taipei Fine Arts Museum, 2019) and *Alternative Sea for Asia* (Cheonnam Provincial Museum of Art, 2023). Her major monograph, *Modern, Hybrid: Modern Arts in East Asia* (CAS, 2014), reflects her research focus. Her recent publications are “Asia’s Art Market and the Contemporaneity of Ink Painting” (2023), “Expression and New Realism in Chang Ucchin’s painting, Towards Surreality” (2024), “Calligraphic Abstraction in East Asian Painting: The Modernity of the “Fifth Moon Group” and the “Ton-Fan Art Group”, *Fifth Moon and Ton-Fan: The Birth of Modernist Art Movement in Taiwan* (2024). She has also served as a researcher at the Center for Art Studies in Seoul and as Director of the Korean Society of Art Theories.

2. “Cultural Introspection toward a Free System: The De-institutionalization and Street Spirit of Taiwanese Art in the 1980s”

Shih-ming Pai (Professor, Department of Fine Arts, National Taiwan Normal University
National Taiwan Normal University)

The development of postwar Taiwanese art has been closely linked to the broader transformations of its social and political environment. Following the collapse of Taiwan’s international standing and a series of diplomatic defeats in the 1970s, growing demands for internal reform created a crucial turning point that later gave rise to movements of *localisation* (*bentuhua*) and the construction of *cultural subjectivity*.

Driven by an accumulating force of internal self-awareness, Taiwanese art gradually turned toward social engagement and the deconstruction of authoritarian power. The shifting relationship between mainstream and alternative forces fostered a flexible “system of freedom,” which became a key foundation for sustaining avant-garde practices in the art world. Since the 1980s, the intensifying consciousness of *de-institutionalisation* and *anti-institutionalisation* has been expressed through acts of mobility, subversion, disruption, opposition, reflection, and critique—sustaining a vibrant street spirit and affirming cultural values that privilege “difference as the mainstream and plurality over uniformity.”

Biography

Andrew Shih-ming Pai received a Ph.D. from Kyoto University and is a professor of Asian art history at National Taiwan Normal University (NTNU). Beginning with arts from the Silk Road and Landscape Painting in the Tang dynasty, his research focuses on cultural interactions between the West and the East and expands to the art of modern China, Japan and Taiwan. Pai is a member of the peer-review committee of Chiang Ching-kuo Foundation for International Scholarly Exchange, *National Science Council and Department of Cultural Affairs of Taipei City Government*. He serves as a scholarly consultant at Academia Sinica Digital Center, Advisory Committee of National Academy for Educational Research, NTNU, and Cultural Affairs Bureau of Tainan City Government and Kinmen County in Taiwan. He is the author of *Spring Gaze, Distant Voyage: Chin Sung* (春望·遠航·秦松, 2019), *Compilation of Historical Materials on the Development of Taiwanese Art Groups, Volume 1: Art Organizations during the Japanese Colonial Period (1895–1945)* (臺灣美術團體發展史料彙編: 第一冊 日治時期美術團體 (1895-1945), 2019), and *Sunrise, After the Rain: Kinoshita Seigai* (日盛·雨後·木下靜涯, 2017), and *Echoes from Another World: A Study on the Collected Sketches of Kinoshita Seigai* (世外遺音—木下靜涯舊藏畫稿作品資料研究, 2017), and the book editor of *Across Time and Space: Han Hsiang-ning, Spring Gaze* (跨越·時空·韓湘寧, 2023), *Politics and Violence—Collected Essays on Postwar Human Rights Art in Taiwan* (政治與暴力—臺灣戰後人權美術論談集, 2022), and *A Comprehensive History of Taiwanese Art (Chinese-English Edition)* (臺灣美術通史(中英文版), 2021). His research articles include “Interface, Space, and Field—A Review of Research Topics on Modern Taiwanese Sculpture 介面·空間·場域—台灣近代雕塑及其研究課題之回顧,” “The ‘Publicization’ of Sculpture—The Social Transformation of Modern Taiwanese Sculpture 雕塑的「公共化」—臺灣現代雕塑的社會性轉化,” “New Paths in Taiwanese Art—The Western-Style Painting Institute and the Three Friends: Chen Te-wang,

Hung Jui-lin, and Chang Wan-chuan 臺灣美術新路——「洋畫研究所」三友陳德旺、洪瑞麟、張萬傳,” “An Autodidact Traveling the Seas of Creativity: Some Thoughts on Hsu Hui-chih’s Latest Ink Art Exhibition,” “Inkwork, Ink Imagery, and “Inkwork, Ink Imagery, and ‘Non’-Calligraphy—The Contemporary Nature of East Asian Calligraphic Arts 墨作·墨象·「非」書法——東亞書藝的當代性,” and “Cultural Introspection in the Move Toward a Free System—On the De-Institutionalization Phenomenon and Street Spirit in 1980s Taiwanese Art 走向自由體制的文化內視——談八〇年代臺灣美術的脫體制現象及街頭精神.”

3. “Dai Bih-in: A Taiwanese Artist in Catalonia”

Roberto Figliulo (Lecturer, Department of Translation, Interpreting and East Asian Studies, Autonomous University of Barcelona)

This presentation explores the preliminary findings of my research on the Catalan experience of Dai Bih-in 戴璧吟 (1946), a Taiwanese artist born in Pingtung. After completing his studies in Taiwan, Dai travelled to Europe in 1975 and settled in Llers, in the Empordà region of Catalonia, in 1977, where he resided until 2005. His artistic practice developed within the framework of Informalism and abstract art, with a particular emphasis on handmade paper as his primary medium. In Catalonia, he established connections with artists from the province of Girona and engaged with the emblematic figure of Antoni Tàpies. The latter, in his introduction to Dai’s exhibition catalogue at Galeria El Traç, described him as an artist who “understands that, in order to cultivate well, there is often no other choice but to change the soil.”

Dai exemplifies the figure of the transnational artist, whose work seeks to synthesise the artistic influences of his homeland with those encountered in his adopted country, Spain. Until the mid-1980s, he exhibited extensively in Catalonia, throughout Spain, in Italy, and, naturally, in Taiwan. His works are now part of the collections of the Museu de l’Empordà and the Museu de Girona.

Dai’s work is analysed within the broader framework of the deep artistic connections established between Taiwan and Spain since the 1950s, which continue to evolve today. This research aims to present his case as a significant example of this artistic exchange between the two countries, situating it within the wider dynamics of international cultural mobility, in alignment with the objectives of the “ChinaCult.es” project. This is a database, project of Interasia Research Group (UAB), that focuses on the intercultural processes and the impact of the Sinophone world in the Spanish artistic and creative spheres.

Biography

Roberto Figliulo is a lecturer at the Autonomous University of Barcelona. At this university, he teaches courses on East Asian art and visual culture in the Bachelor's program in East Asian Studies and the Master's degree in Global East Asian Studies. In the past, he also taught at Pompeu Fabra University, where he obtained his PhD with a dissertation on contemporary photography in China. His research focuses on photographic and artistic production in the Sinophone world. He has published the results of his research in international journals such as *Yishu – Journal of Contemporary Chinese Art*. Currently, he is a member of the InterAsia Research Group at the

4. “The Avant-Garde and Contemporary Dimensions of Tseng Pei-yao in Taiwan: Art as a Response to the Self, Land, and Era”

Jing-jung Huang (Assistant Curator, Tainan Art Museum)

In February 1978, Tseng Pei-yao (1927–1991) articulated his artistic philosophy in *Art and Reality*, emphasising three essential elements that make art truly compelling: a reflection of contemporary social currents, a deep connection to geography and society, and a personal resonance with the subject matter. His work embodies a profound interplay between material and spiritual dimensions, bridging historical context and personal experience.

Tseng’s art is both avant-garde and deeply contemporary—not merely following trends but actively engaging with and responding to the shifting realities of his time. Abstract Expressionism, which gained prominence after World War II, offered artists an outlet to navigate societal tensions while avoiding the constraints of representational forms. As the United States expanded its cultural influence after 1948, institutions like the United States Information Service (USIS) introduced modern American and European art to Taiwan. Before travelling abroad, Tseng accessed these artistic movements through USIS Tainan, where he borrowed modern art books and read Japanese-translated Western art magazines. These materials shaped his understanding of Abstract Expressionism, which he later integrated into his own artistic vision.

However, Tseng’s artistic evolution was also shaped by deeply personal experiences. The tragic loss of his younger brother, Tseng Ching-tang (1929–1951), to Taiwan’s White Terror profoundly influenced his work. In this era of repression, many artists turned to Surrealism and Abstract Expressionism as psychological and emotional outlets. Tseng’s paintings, such as *The Suffering People* and *Compassion*, convey themes of hardship, displacement, and inner turmoil. Due to Taiwan’s strict political climate, many of these works remained unseen for decades, only recently emerging in the retrospective exhibition *The Inner, Outer Self and In-between: Tseng Pei-yao in Tainan*. His art not only captures the collective suffering of families affected by political oppression but also serves as a deeply personal response to historical trauma.

Several of Tseng’s notable works, including *Doubt*, *Pure Land*, and *Heavenly Way*, demonstrate his ability to merge global Abstract Expressionist aesthetics with personal and philosophical themes. His participation in international exhibitions, such as the São Paulo Art Biennial and the First Saigon International Exhibition of Fine Arts in 1962, reflects Taiwan’s efforts to gain cultural recognition on the global stage. His work *Spring Rain*, selected for the Saigon exhibition, showcases a masterful use of cool tones and dynamic brushwork to evoke the sensation of falling rain, illustrating his ability to translate representational experiences into abstract forms.

From the 1960s through the 1990s, Tseng expanded his artistic practice through international interaction, including work with the frequent global travels, and active participation in art societies, exhibitions, and educational activities. He meticulously preserved extensive artistic archives,

underscoring his dedication to both forward-looking thinking and historical documentation. Tseng's work operates at the intersection of external observation and internal contemplation, seamlessly blending artistic expression with spiritual and existential inquiries. His paintings not only reflect the historical and cultural dimensions of his era but also carve out a distinct space in contemporary art, balancing personal introspection with universal resonance.

Biography

Jing-jung Huang is an Assistant Curator in the Curatorial Department at the Tainan Art Museum. She holds a background in art history and art criticism, with research interests in curatorial studies, modern and contemporary art, and cultural heritage. Before her current role, she worked in the Collection Department at the National Museum of Taiwan History, where she contributed to the development of a collection website and managed projects for the Ministry of Culture. Her writings, including articles, art reviews, and interviews, have appeared in *ArtTaiwan*, *Focus*, *Cans*, *Art Talks*, and the Ministry of Education's Aesthetic Education program. Huang has curated several exhibitions, including *Building Blocks*, *Building Happiness*, *The Circuit of Folk Beliefs*, *LIAO: Frontline/Frontier*, *Orientation of Daily Life: A Biopsy of Our Life*, *Glory of Mighty Mountains: Ridges between Awe and Respect*, *Hot Flux: Modern and Contemporary Photography in Taiwan and Africa*, *Huang Tsai-lang: First Multi-hyphenate in the Taiwanese Art World*, and *The Inner, Outer Self and In-between: Tseng Pei-yao*. Her current research focuses on curatorial methodologies, exhibition narratives, and cross-cultural dialogues in contemporary art.

Panel Two	Liminal Space and Indigenous Voice Moderator: Doris Sung
------------------	--

5. “Creative Assemblages: Breath, Soul and Wind as Resistance in Taiwanese Indigenous Contemporary Art”

Ching-yeh Hsu (Professor, Visual Arts Department, University of Taipei)

Territory is a key point in Deleuze and Guattari's concept of assemblage. “Liminal space” reveals the idea of territory, especially concerning rites of passage. Liminal space is also a space of transition that could be understood as a territorialising process related to repetitive movements meant not to move individuals elsewhere but to transform them, as in art creation. In this paper, I would like to discuss how Taiwanese Indigenous contemporary artists are notably among those who create territorial assemblages.

Amis artist Rahic Talif is one of the most representative artists of Taiwanese Indigenous contemporary art. Within his tribe's age-based organisational levels, Talif has been the “Father of the Youth” for several years and dedicates himself to sociocultural revitalisation. Revitalisation became a collective desire through Illisin, a harvest ceremony in the language the Amis speak. He not only led young people to pursue their ancestral spirits through art but also called for the preservation of traditional ecological knowledge. Their Makota'ay tribe experiences typhoons almost every year.

Thus, Talif collected broken glass, plastic sheets, and abandoned slippers that were littering the Islands' shores along the typhoon's path, accumulating thousands of items from the debris. He then created a long-term art project, "The Fali-Yos (Typhoon) Action Projects," presenting the force of vital life.

In contrast, Paiwan artist Kulele Ruladen has criticised the crisis brought by sociocultural revitalisation because the Indigenous people have submitted themselves to mainstream expectations. In terms of deterritorialization, Ruladen chooses to become an eagle rather than an ancestral spirit. Thus, he created "Forms of Ancestral Spirit" (2023), in which he memorialised being by his father's side as he lay dying in an iron bed and used kinetic machines as metaphorical ancestral spirits and an eagle. He often reminds Indigenous people that the Machine Age marginalised their position in the world.

Ecologically conscious artist Eleng Luluan and Aluaiy Kaumakan suffered because of the disastrous Typhoon Morakot. Luluan's tribe first encountered displacement in its migrating journey and was later relocated when Typhoon Morakot caused a landslide in 2009. Rukai artist Luluan, who is from the Kucapungane tribe, created "Between Dreams" (2012) by repetitiously weaving recycled daily materials together; she used the white plastic ties for betel vine and Styrofoam nets to protect fruits. As a result, she transformed the tribe's traumatic experiences into the artistry of draperies in white as a Deleuzian "line of flight." Paiwan artist Kaumakan used to weave with recycled clothes because she was also one of the Typhoon Morakot refugees, and she cherished people's blessing donations. Kaumakan poetically mentioned that when she was a little girl, she would watch families' daily lives from the roof window of a stone slab house. In Kaumakan's installation "Tribe" (2019), memory is transformed into the folds. The artists worship their ancestral spirits before they start to work, and their repeated gestures reveal lines of flight. All the territorialising processes have constructed these creative assemblages.

Biography

Prof. Ching-yeh Hsu is an art critic and historian specialising in cultural studies and art history. She is a professor in the Visual Arts Department at the University of Taipei, Taiwan, and holds a Ph.D. in Art History from the University of Iowa, with a focus on European and American modernism and contemporary art. She has been a visiting scholar at the School of Visual Arts, Pennsylvania State University (2002–2003), and the Institute of European and American Studies, Academia Sinica (2009–2010). In 2023, she served as guest editor for the UNESCO Observatory Refereed E-Journal (Volume 10, Issue 1), curating the special issue *Taiwanese Indigenous Contemporary Art: Polyphony and Mipaliw*. Her publications include the book *The Rope of Negotiation: The Performance Art of Te-Ching Hsieh, 1978-1999* (2016), and articles "The Rhizome as Creative Act: The Art of An, Sheng-Hui (Eleng Luluan)" (2014), "Creating Utopia: The Creative Spectrum of Taiwanese Indigenous Artists" (2020), and "Rhizome as Polyphonic Indigeneity: The Frottage, Scanned Images and Installation of Eleng Luluan's Art" (2023).

6. "Lyric Urban Guerrilla: Embodied Practices in Reimagining the Everyday City and

Memories”

Yi-chih Huang (Associate Professor, Graduate Institute of Architecture and Cultural Heritage, Taipei National University of the Arts)

Taiwan’s rapid urban modernisation has led to the disappearance of historical neighbourhood textures and communal memories. Beyond official policies of historic preservation, can artistic interventions offer a lyrical means to resist collective forgetting and reconnect different generations with urban history and lived experiences? In 2005, the *Haian Street Museum* project in Tainan attempted to mend the fragmentation of urban space and community memory caused by misguided development policies. A key participant in this project was *Interbreeding Field*, an experimental architectural art collective founded in 1999 at Tainan National University of the Arts. Their large-scale wooden installations, *Interbreeding Project A – Legend Dragon* and *Interbreeding Project B – “Non-Side Zoom” Open Reality*, invited public engagement by encouraging bodily interactions with urban space. By challenging habitual uses of streets, these works opened a new artistic approach—*Lyric Urban Guerrilla*—which embraces embodiment, site-specificity, and poetic intervention in cityscapes.

A decade later, this approach was carried forward by *Interbreeding Field*’s ninth-generation member, Tseng Chin-chwen, who drew inspiration from her family’s barbershop heritage. Since 2015, she has developed *The Barber City Travel Project*, an artistic initiative centred on small, family-run barbershops in Tainan. By documenting shop histories, barbers’ life stories, and the evolution of barbering tools, her work explores street life and bodily memory within the city’s modernisation process, while also addressing the generational disconnect from traditional grooming spaces. Her interventions take diverse forms: *HG Barbershop Hostel* (2015) introduced young travellers to Tainan’s barbershop culture, while *From Tainan’s Long-established Barber Shops, Exploring Tainan’s Vintage Daily Life* (2017) transformed barbershops into exhibition spaces. *Barbershop Audiovisual Episode 1: Missing Barbershop, Miss Barbershop* (2018) introduced a mobile shampoo truck, blending the intimate ritual of hair-washing with the public act of urban pilgrimage. By highlighting the paradox of public intimacy, the project invited participants and spectators to reflect on the relationship between barbershops, bodily care, and the evolution of modern urban life and street culture. More recent works—*Follow the Barber’s Step for the Lifestyle of Tainan* (2021), a documentary project; *Travelling Tainan from Barbershop* (2022); and *321 City Shampoo Relay Marathon* (2024)—further explore embodied experiences of space through participatory performances.

Tseng’s *Lyric Urban Guerrilla* practice introduces a more fluid and intimate approach to urban intervention, one that values sensorial experience, everyday rituals, and ephemeral connections. Rather than engaging in overt political critique or identity discourse, her work embodies a subtle, poetic resistance—one that emerges through touch, care, and presence. By foregrounding acts of grooming and hospitality, her projects reshape how we engage with urban spaces, weaving together past and present through embodied encounters. More broadly, her practice reflects an emphasis on adaptability, participatory engagement, and cross-disciplinary collaboration. By activating barbershops as sites of artistic and social exchange, her work does not merely document disappearing

trades but repositions them as vital platforms for contemporary urban life. In doing so, she demonstrates how creative interventions can foster new interactions between traditional industries and evolving urban cultures, challenging the boundaries between art, labour, and community in the everyday city.

Biography

Dr. Yi-chih Huang is an architectural historian, scholar and critic specialising in modern architectural history, theory, and criticism, with a particular focus on postcolonial discourse, identity construction, and historiography in East Asia. He is currently an Associate Professor at the Graduate Institute of Architecture and Cultural Heritage, Taipei National University of the Arts (TNUA) and serves as a board member of Taiwan Alliance for Architectural Modernity. Dr. Huang earned his Ph.D. from The Bartlett School of Architecture, University College London (UCL) in 2011, supported by a Taiwan Government Scholarship for Overseas Study in Architectural Criticism. His doctoral research examined the intersection of national identity and modern architectural development in Taiwan, exploring how architecture functioned as both a political and cultural instrument in the process of modernisation. His recent work extends this inquiry to colonial exhibitions and architectural representations in transnational contexts, particularly how Asian nations formulated their own architectural histories under colonial hegemony. Currently, Dr. Huang is working on the research of cross-cultural exchange in architectural historiography and the politics of built heritage in postcolonial East Asia.

7. “Resisting Urbanization Through Socially Engaged Art Festival: Artivism, Placemaking, and Sustainability”

Wei Hsiu Tung (Professor of Art Theory, National University of Tainan)

Since the 2010s, there has been a noticeable trend in art festivals organised by curators, cross-disciplinary artists, professionals, and local residents in Taiwan. These festivals have adopted various approaches to redefine the understanding of local history by integrating contemporary art and cultural festivals as mechanisms for community engagement and placemaking. This model of socially-engaged art festivals is sustainable and incorporates artistic events, forums, education, and civic advocacy, all of which hold renewed significance for rural revitalisation. This paper will explore the current periodic and ongoing socially-engaged local art festivals in Taiwan's towns and islands, discussing their integration of relationships between people, land, collective memories, cultural roots, and advocacy in selected cases.

The Mipaliw Land Art Festival, held within indigenous communities, shows how contemporary art can catalyse tribal production, ecological restoration, and the promotion of aboriginal cultural values. The festival encourages reflection on tribal traditions, elders' memories, and local cultural assets through interactions with contemporary art. Its collaborative process, involving community members, elders, artists, and curators, helps to re-establish cultural roots and embraces indigenous wisdom in fostering human and ecological coexistence.

Another example is the Void Mountain Festival in Longqi District, Tainan, an area facing population ageing and industrial stagnation. This festival has been revitalised with light installations, participatory art projects, and environmental art. This paper examines its curatorial strategies, exploring how artists and curators engage with the local human landscape and ecological concerns, thus fostering environmental consciousness and sustainable visions.

The islands of Matsu, previously a military zone due to their strategic position during the Cold War, have been spared from excessive development, thus preserving their unique natural and cultural landscapes. Inspired by Japan's Setouchi Triennale and its long-term approach of inviting artists for creative projects, the 'Matsu Biennial' initiative was launched in 2022. This is an art program with a ten-year vision, encompassing three areas: art, education and architecture. Unlike traditional art exhibitions, this initiative is designed to foster a new mode of cultural governance in Matsu, encouraging local regeneration in the post-Cold War era. The project seeks to convey local narratives, historical context, and natural landscapes through art, opening up new imaginary worlds and possibilities for future developments of Matsu's islands.

These festivals transcend conventional boundaries of the art space. Participation, co-creation, encounters, and dialogues enable art to reach relatively marginalized communities and audiences. The immersive experience of participation facilitates environmental aesthetics related to the daily lives of places and communities. This experience allows participants to develop a renewed perception and assign new meanings to the places to which they feel connected. This paper aims to discuss relevant cases in Taiwan, thus contributing to a broader understanding of socially-engaged local art festivals from an Asian perspective, particularly through the development of activism, creative placemaking, and sustainability.

Biography

Wei Hsiu Tung is Professor of Art Theory at the National University of Tainan, Taiwan. Her research work in anthropology of art has been published in peer-reviewed journals such as the *Journal of Visual Art Practice* (Taylor & Francis), *Journal of Contemporary Chinese Art* (Intellect) and *Culture and Dialogue* (Brill). Book publications include *Art for Social Change and Cultural Awakening: An Anthropology of Residence in Taiwan* (Lexington Books, 2013) and *The Challenge of Aesthetics: Social Practice in Contemporary Art* (Artist Publishing Co., 2019) (美學逆襲：當代藝術的社會實踐，藝術家出版社). She was a Research Fellow of Public Art at the Sir John Cass School of Art, Architecture & Design (London, 2010-2011).

8. "Contested Identities in Liminal Spaces: Visual Negotiations and Representations of Hong Kong in Chow Chun Fai's Artistic Practice"

Pedith Pui Chan (Independent Scholar)

From a colony to a global city to a Special Administrative Region of China, Hong Kong has been described by scholars as a liminal space between China and the West, and between decolonisation

and re-nationalisation. The 1997 handover, exacerbated by the current suppression of civic society, has intensified anxiety about an uncertain future and awareness of the impending disappearance of Hong Kong culture, driving a collective search for its past and identity through various cultural expressions. Shifting away from the national framework, this paper treats Hong Kong art as an individual subject with its own perspective by examining how Hong Kong artists use contemporary art to represent Hong Kong and explore complex identities, sentiments and political and social changes in response to these unsettling times in post-handover Hong Kong. Born and raised in Hong Kong, Chow Chun Fai references the rich Hong Kong visual culture and appropriates images from varied sources—including movies, social events, propaganda videos, and photographs—to recreate and recontextualise images imbued with layered meanings connected to the city’s specific places, history, memory, and imagination. From his first painting on the Hong Kong movie *Infernal Affairs*, “*I want my identity back*” to using painting as a performative act to advocate cultural rights in his election campaign and producing paintings as documentation and critique of social changes, Chow dissolves the boundaries between media, genres, and between reality and imagination. Viewing artistic practice as a site of sign production, Chow establishes an intervisual dialogue between his artworks and their sources. He transforms the captured scenes into quotations and narratives that invite multiple interpretations and gain new significance when viewed within Hong Kong’s contemporary sociocultural context.

Biography

Pedith Pui Chan, currently an independent scholar, received her PhD from SOAS. She taught at the Chinese University of Hong Kong, SOAS, and the City University of Hong Kong. Her research interests centre on the production, circulation, and consumption of art in modern and contemporary East Asia. Her publications include the monograph *The Making of a Modern Art World: Institutionalisation and Legitimation of Guohua in Republican Shanghai*, and journal articles published in *Modern China*, *Burlington Magazine*, *Twentieth-Century China*, *European Journal of East Asian Studies*, etc. She curated *Hong Kong Impressions* at the Art Museum of the Chinese University of Hong Kong and contributed to *Embracing Sites/Sights* at the National Palace Museum. She was selected to participate in the CAA-Getty International Programmes in 2019 and 2020.

Panel Three	Subversive Ink Moderator: Pedith Pui Chan
--------------------	---

9. “Walking Their Own Paths: Women Calligraphers in Contemporary Taiwan and Beyond”

Hui-wen Lu (Professor and Chair, Graduate Institute of Art History, National Taiwan University)

In recent years, my research has focused on calligraphy’s place in the contemporary art scene. How do calligraphers engage with their practice, and how do gender and cultural identity shape their

artistic expression? I am particularly interested in the rising number of women calligraphers and the emergence of distinguished figures in the field. This talk presents my recent research in two parts. The first shares findings from my 2022–2023 survey of women calligraphers in Taiwan, while the second introduces an upcoming exhibition set to open in September 2025.

In 2022, I was commissioned by the Taoyuan Museum of Fine Arts to lead *A Study on Women's Calligraphic Art in Contemporary Taiwan*. The research team included myself as principal investigator, with Professor Chien-hui Chuang from the National University of Tainan as co-PI. The study examined “contemporary” calligraphy over the past fifty years, encompassing both traditional and experimental forms. Between July 2022 and May 2023, our research team conducted literature reviews, surveys, interviews, and studio visits, outlining a collective profile of women calligraphers in Taiwan today.

Key findings indicate significant growth of women’s participation in calligraphy, especially since 2000. Despite their achievements, women remain underrepresented compared to their high presence in art schools. The demographic distribution forms an inverted triangle: seniors (60+) are the largest group, followed by mid-career artists (40–59), with emerging artists (39 and below) being the smallest. Societal, family, and commitments may contribute to this underrepresentation. Most women calligraphers do not associate their practice with gender or social perspectives. Some, like Tong Yang-Tze (b. 1942), an internationally recognized artist whose commissioned work is currently displayed in the Great Hall of the Metropolitan Museum of Art, reject the label of 'women calligraphers,' while others find it irrelevant. Generational and cultural factors may contribute to this divide, warranting further study. This preliminary sketch underscores the need for a comprehensive database on contemporary Taiwanese women calligraphers, with comparative studies in China, Japan, and Korea to deepen our understanding.

Building on this research, I am currently curating *Walking Their Own Paths: Women Calligraphers in Contemporary Taiwan*, the first large-scale exhibition dedicated to Taiwanese women calligraphers. Featuring artists from diverse generations, backgrounds, and styles, it highlights their artistic achievements, and the life experiences embedded in their work.

Taiwan has undergone dramatic political, social, and cultural transformations over the past century, and women’s roles and awareness have evolved accordingly. The exhibition spans a century, beginning with calligraphers from the Japanese colonial period and those who arrived in Taiwan after 1949 with the Nationalist government. It then moves into the present, showcasing active women calligraphers from different generations. The oldest is over 85 years old, while the youngest is under 30. Some challenge gender stereotypes, while others actively respond to the political and cultural shifts following the lifting of martial law in the late 1980s. Some remain deeply engaged in traditional calligraphy forms, while others draw inspiration from everyday experiences, contributing to a vibrant artistic landscape. To enrich the exhibition’s scope and foster cross-cultural dialogue, female artists from China, Japan, Korea, Iran, the UK, France, and Switzerland are included. More than 50 artists will showcase nearly 70 works, including two-dimensional pieces, mixed media, and video installations.

The exhibition is structured around four main themes: *Networks and Lineage*, *Her Body*, *Crossing Boundaries*, and *Writing Here and Now*. Rather than reinforcing gender barriers, it seeks to foster dialogue across gender, ethnicity, and class, promoting understanding and inclusion.

Biography

Hui-Wen Lu, Ph.D., is a Professor and Chair of the Graduate Institute of Art History at National Taiwan University. Her field of speciality is the history of calligraphy and painting in pre-modern China. She publishes in both Chinese and English. Her current book project examines the first widespread surge of calligraphy model book publications in China, from the eleventh to the thirteenth century, and its impact on the reformation of the calligraphic canon. In recent years, she has also directed her attention to contemporary calligraphy and calligraphers. She is currently leading a research project on *Women Calligraphers in Taiwan and Beyond*, which includes extensive interviews and an international exhibition, scheduled to open in fall 2025 in Taipei, Taiwan.

10. “Decentralisation: The Emergence of Multifaceted Ink Art in Twenty-First Century Taiwan”

Kuo-sheng Lai (Assistant Curator, Southern Branch of the National Palace Museum)

Ink painting has historically been the primary art medium in the Sinosphere, where ink and brush were used for writing Chinese characters. In the latter half of the twentieth century, artists from Taiwan actively contributed to the modernisation of ink painting. However, the judging standards for ink painting established centuries ago in China have remained essentially unchanged. As various boundaries were broken in the twenty-first century, Taiwanese artists transformed ink painting into multiple forms of art. This paper argues that decentralisation occurred as ink painting evolved into diverse expressions of ink art.

The concept of decentralisation is borrowed from Non-Fungible Tokens (NFTs), which gained popularity during the COVID-19 pandemic in the early 2020s. It refers to the absence of a central governing body in the digital currencies used for NFT transactions and the nearly equal opportunities everyone worldwide has to become an artist on NFT platforms. Ink painting became decentralised during its transformation into various formats of art because the strict judging standards that had governed ink painting for centuries were relaxed. Additionally, the age of great masters has waned in the twenty-first century. In the Six Dynasties period, Chinese artists and scholars established standards for painting that generations of ink painters have adhered to. For instance, “*Qiyun shengdong*,” or spirit-resonance, has long been regarded as the ultimate guideline for ink painting. As ink painting has expanded into diverse forms of ink art, it is no longer evaluated by a single standard, granting artists considerably more freedom in this decentralisation process. Various formats and media of art contribute to the creation of new expressions of ink art.

The decentralisation of ink art in Taiwan has global precedents from the twentieth century, a time dominated by great masters. New York's abstract expressionists incorporated brushstrokes from Chinese or Japanese calligraphy into their works, inspiring Taiwanese artists from the Fifth Moon

Group and the Ton Fan Group. These artists applied the concepts of calligraphy and ink painting to different media. Furthermore, Taiwan's Cloud Gate Dance Theater has transformed calligraphic brushstrokes into dance movements. Contemporary Taiwanese artists in the twenty-first century have further advanced the decentralisation of ink art. Abstraction in ink painting represents one of the closest transformations. Now, Taiwanese artists have developed entirely abstract styles in contemporary ink painting. Installation art also emerged as a significant transformation. Technological advancements have enabled artists to convey ink art ideas through digital mediums and other electronic formats. Video artists collaborate with performing artists to create video art inspired by brushstroke techniques. Action artists perform rituals associated with the ink painting and calligraphy process. Freedom is vital in artistic expression. For centuries, ink painting has been constrained by tradition and established judging standards. The decentralisation of ink painting in Taiwan represents a liberating process that allows this traditional art form to thrive in a new era.

Biography

Dr. Kuo-Sheng Lai is an assistant curator at the Southern Branch of the National Palace Museum and an adjunct faculty member at National Chung Cheng University, where he teaches courses in Museology and Asian Art. He earned his PhD in Art History from the University of Maryland, College Park, and his research covers topics such as ink painting in Taiwan during the Qing period, the art of Lin Yu-shan, and the connection between Zen and Taiwanese abstract painting. Dr. Lai has presented papers at conferences like the College Art Association (CAA) and the Association for Asian Studies (AAS). His recent publications include the following articles: “The Secretive Art Storages in East Asia and Their Rediscoveries” (2024), “Diaspora and Identity: Abstract Art of Liu Kuo-sung and Hsiao Chin” (2023), “Between Western Abstraction and Chinese Traditions: Chu Ko's Art in the National Palace Museum Collection” (2023), “Pluralistic Traditions in Lin Yu-shan's Art in the National Palace Museum Collection” (2021), and “Zen's Multi-Transformation and Abstract Painting in 1950s-60s Taiwan” (2021).

11. “Negotiating Identity in Contemporary Taiwan: The Ink Art of Yuan Hui-Li and Koon Wai Bong”

Henning von Mirbach (Assistant Professor, Department of History of Art, University of Cambridge)

The question of identity in contemporary Taiwan is closely related and often-times reduced to matters of a geopolitical nature. Such issues are often foregrounded by artists of the war generation and can, for example, be detected in the ink landscapes of Yu Cheng-Yao (余承堯, 1898-1992). Younger generations, however, explore their individual relationships with Taiwan oftentimes in more personal and intimate ways that nevertheless demonstrate a critical awareness of political problems within the Sinosphere and reveal interconnections with global concerns. This paper studies the contemporary ink practices of Yuan Hui-Li (袁慧莉, b. 1963) and Koon Wai Bong (管偉邦, b. 1974) through which they explore what it means to work as ink artists in today's Taiwan. Decidedly situating their ink practices in relation to classical artistic traditions and aesthetic concepts, they nevertheless reorder these significantly in order to make their chosen medium relevant for contemporary contexts. While the embeddedness in contemporary discourses and concerns prompts

Yuan Hui-Li to use ink painting to probe the medium's strongly gendered practice and aesthetics and reflect on Taiwan's political culture, Koon Wai Bong's position as an immigrant and recently naturalized Taiwanese citizen informs his calligraphy that navigates between the memories of his old and the realities of his new home. This paper argues that both Yuan Hui-Li and Koon Wai Bong, with their multiple ethnic, linguistic, and cultural heritages, grapple with ink art's classical artistic and aesthetic concepts to find nuanced expressions of their individual roles as a woman (Yuan) and an immigrant (Koon) in contemporary Taiwan.

Biography

Henning von Mirbach received his PhD in December 2022 from the University of California, Santa Barbara, with a dissertation that studies the seventeenth-century painter Fa Ruozhen and problematizes traditional scholarly approaches to early Qing dynasty (1644–1911) landscape painting. He specialises in East Asian art history, especially the visual and pictorial cultures of early modern China in their social and global contexts. Prior to joining the University of Cambridge, where he is currently an Assistant Professor in the History of Late Imperial Chinese Art, Henning was an Assistant Professor in the Department of Fine Arts at National Taiwan Normal University and taught classes on Early Modern Chinese art at The Courtauld, University of London. Henning was a lecturer at the University of California, Santa Barbara and National Taiwan Normal University, and a Visiting Scholar at the Institute of Modern History, Academia Sinica, and he has spent over six years in Taiwan. His research focuses on identity construction through artistic and performative engagements with landscape in early modern China and aims to foster new understandings by studying socially and historiographically marginalised positions and focusing particularly on regional diversity. He has written on Lee Chun-Yi in the past and has just finished a manuscript for an article on the gendered landscapes of Fa Ruozhen.

12. “Ancient Materials, Digital Methods: Lee Chun-yi's Revolutionary Approach to Ink Art”

Aida Yuen Wong (Nathan Cummings and Robert B. and Beatrice C. Mayer Professor of Fine Arts and East Asian Studies, Brandeis University)

The paper explores the art of Lee Chun-yi, whose work represents a dialogue between digital technology and traditional craftsmanship in contemporary art. Starting with photographs of plants, rocks and landscapes, he manipulates the images through computer-aided design to break down their components, then recreates the details using his unique stamping process. This methodical deconstruction and reconstruction challenge our understanding of how imagery can be represented and perceived in the digital age. He has also started to replace flat squares of varied tonalities with tiny stacks of handmade paper of different thicknesses, combining them to further evoke ancient steles with rough surfaces. This innovation marks a significant shift in his practice, moving from purely visual representation to tactile engagement with materiality, while simultaneously evoking the textural richness of historical artifacts.

Lee not only marries technology with craft but also pays tribute to China's ancient innovations in paper-making and soot-based ink. His work thus becomes a meditation on cultural continuity and

transformation, suggesting that technological advancement need not come at the expense of historical awareness. Taking the concept of ever-changing squares further, he has also experimented with constructions inspired by the Rubik's Cube, introducing an element of playful interactivity that invites viewers to consider the mutability of artistic form and meaning. Through these multifaceted approaches, Lee's work emerges as a crucial investigation into how traditional materials and contemporary digital processes can converge to create new forms of artistic expression that remain deeply rooted in cultural heritage while pointing toward future possibilities.

Biography

Aida Yuen Wong is Nathan Cummings and Robert B. and Beatrice C. Mayer Professor of Fine Arts and East Asian Studies at Brandeis University, U.S.A. She has written extensively on transcultural modernisms, calligraphy, fashion history, and modern/contemporary art in Taiwan. Among her major publications are *Parting the Mists: Discovering Japan and the Rise of National-Style Painting in Modern China* (University of Hawai'i Press, 2006) and *The Other Kang Youwei: Calligrapher, Art Activist, and Aesthetic Reformer in Modern China* (Brill, 2016). She has also researched on Japanese connections in Bengali modernism in India, Japanese and Japonist gardens, Stele-style haiku calligraphy in Japan, modern Sino-Korean calligraphy relations, and art history of Asian diasporas. Her publications have been translated into Chinese, Korean, and French.

Panel Four	Immersive Memory and Artistic Agency Moderator: Hui-Wen Lu
-------------------	--

13. “Colonial Radio Infrastructures Reimagined: The Possibilities of Former Japanese Navy Fongshan Communication Centre and National Radio Museum as Sites of Contemporary (Sound) Art Research Practices”

Sara Simic (Film critic, journalist, and art history researcher based in Zagreb)

The Former Japanese Navy Fongshan Communication Centre and National Radio Museum (Minxiong Broadcasting Centre) sites are embedded in Taiwan's colonial history and represent important yet underutilised assets. By reinterpreting these sites as "living archives," this article suggests they can be re-envisioned as experimental platforms for sound research, curatorial practices, and creative production. These sites, initially designed for military or communication purposes, have the potential to become vibrant spaces where historical awareness and contemporary artistic practice converge. This shift in perspective will allow for the exploration of new possibilities for the role of colonial-era infrastructure in modern research and artistic environments.

The research will combine historical analysis with fieldwork, including site visits to the Fongshan Communication Center and the National Radio Museum, interviews with curators, artists, and researchers, and a review of existing literature on colonial broadcasting infrastructures in Taiwan. Drawing from sound studies, art history, and curatorial theory, the article will explore how these

spaces can be adapted for contemporary sound art and research practices. Case studies, such as Rizaldi's Radio Malabar project, will inform the reimagining process of Taiwan's colonial broadcasting sites.

This article seeks to contribute to the understanding of Taiwan's colonial infrastructure, proposing a model for recontextualising these sites as active spaces for artistic innovation and research. By highlighting the potential of radio and broadcasting infrastructures for sound art and curatorial practice, the paper will engage with broader debates on the adaptive reuse of historical sites and the intersections of art, history, and memory. This work will provide new perspectives on curatorial practices that engage meaningfully with colonial-era infrastructure, fostering creative approaches to preserving and transforming historical spaces. In this article, my primary focus will be on the intersection of the history of broadcasting in colonial Taiwan and contemporary sound art practices and curatorial approaches. Key scholarly influences include the works of Brandon LaBelle and Steve Goodman, as well as Patricia Leavy and Lauren Rosati, whose research informs the exploration of contemporary sound art within historical contexts and sites of remembrance.

By reimagining the Fongshan Communication Center and the National Radio Museum, this article will argue for a paradigm shift in how colonial-era infrastructures are treated in Taiwan. These sites, once centres of colonial power and military communication, can be revitalised as transformative spaces for contemporary art, sound research, and interdisciplinary exchange. Through innovative curatorial and artistic practices, these sites can offer new opportunities to explore Taiwan's complex history and soundscape.

Biography

Simić is a film critic, journalist, and art history researcher based in Zagreb, specialising in documentary and experimental cinema from East and Southeast Asia. Her research and professional focus explore the intersections of feminist audiovisual scholarship, multimedia art practices, and film history, with a particular emphasis on Southeast and East Asian arthouse cinema. Currently, Simić contributes to several international platforms, including *View of the Arts* and *Eastern Kicks*, where she writes essays and reviews on East and Southeast Asian documentary essays and experimental films. She also conducts interviews with prominent film curators and directors within the East Asian film community. Additionally, Simić is a member of the Croatian Association of Film Critics (HDFK), where she writes essays and reviews, and organises discussions on socially engaged films. As a film programmer and curator, Simić has organised and led international panels on East and Southeast Asian essay documentary cinema and has co-curated several film programs focused on the use of archives and amateur cinema. She is also deeply involved in research on the overlooked artistic legacy of Yugoslav artist Jagoda Kaloper, cataloguing and analysing archival materials and writing extensively about women's artistic practices in the former Yugoslavia.

Simić's academic background includes a Master's degree in Critical Gender Studies from the Central European University, where she focused on feminist visual art studies, oral history, and archive studies. Her thesis explored intergenerational histories of trauma and memory in Jewish women in Croatia. She also holds a dual Bachelor's degree in Ethnology and Cultural Anthropology and French

Language and Literature from the University of Zagreb, with a thesis on feminist documentary filmmaking in Taiwan. Her professional experience spans multiple renowned institutions and festivals, including the Jihlava International Documentary Film Festival and Croatian National Television (HRT), where she contributed to film criticism, research, and educational projects. Simić's work has been recognised by various organisations, such as the European Association of Taiwan Studies, and she actively participates in international research workshops and seminars on film criticism and creative writing about documentary. Her creative projects include the short experimental film *In Pietra* (2019), the short documentary *A Visit* (2020), and *Voices of the Empire* (2019), an audio documentary about former Japanese radio stations in Taiwan. Simić's diverse experience as a critic, curator, researcher, and filmmaker reflects her commitment to exploring the intersections of art, history, and social engagement. She also contributed an entry on the Taiwan International Documentary Festival to the *Encyclopedia of Taiwan Studies* (2023), published by Brill, where she examined its historical development and contemporary significance within the Taiwanese film industry and broader film practice.

14. “Reconstructing Presence: Sound, Memory, and Ink Aesthetics”

Kai-ching Hsiao (Executive Officer, Exhibition Department, National Museum of Modern Art Tainan)

The development of contemporary art is increasingly defined by the interweaving of diverse media and interdisciplinary dialogue. The fusion of visual and auditory elements has become an essential part of both the creative process and the viewer's experience. This paper explores how sound elements—rhythm, texture, and lyrical motifs—shape contemporary visual art and trigger deep interactions between the visual and auditory senses, sparking interdisciplinary creative dialogues. The study focuses on the works of several contemporary Taiwanese artists, analysing how they blend sound and vision to transcend traditional media boundaries and create new sensory experiences.

In this research, visual soundscapes are presented not just as an artistic expression but as a creative platform that transcends the boundaries between auditory and visual perception. Through detailed analysis of the works of artists such as Nigel Brown (b.1983), Wu Siou-Ming (吳修銘, b.1988), Wu Tsan-Cheng (吳燦政, b.1973), Kuo Pei-chi (郭佩奇, b. 1991), Tsong Pu (莊普, b.1947), and Tsai Kuen-lin (蔡坤霖, b.1979), this paper reveals the diverse applications of musical elements in visual art. These include the use of sound texture, rhythmic structures, and spatial arrangements to reshape the layers, symbols, and sense of time and space in visual language. Moreover, the study examines how these works resonate with the viewer's body and senses, thereby deepening the perception of art, memory, space, and time. The findings of this research demonstrate that contemporary artists, by integrating musical elements with visual art, not only enrich artistic expression but also create a novel sensory interaction model. These interdisciplinary works challenge traditional artistic language and open new perceptual dimensions within the viewer's visual and auditory experience. In the future, this research will provide a deeper understanding of the fusion between visual and sound art and offer innovative approaches for interdisciplinary creation, thus advancing the development of contemporary art discourse.

Biography

Kai-Ching Hsiao is a PhD candidate in Art History at the National Tainan University of the Arts and holds a Master's degree from the University of Leeds. Since 2018, he has worked as an assistant curator and now Executive Officer at the Exhibition Department at the National Museum of Modern Art Tainan, focusing on interdisciplinary curation integrating sound and visual arts. He has curated exhibitions on architect-ink painter Chen Chi-kwan 陳其寬 (2024), the temple painter "Chun Yuan Painting Studio 春源畫室" family (2023) & Tsai Tsao-ru 蔡草如 (2022), and a sound art exhibition (2021). His writings have been published in exhibition catalogues by the Tainan Art Museum, the *Conference Proceedings on Curating as an Art Historical Method* by the National Taiwan Museum of Fine Art (2023), and the *Graduate Journal of Art History and Visual Culture* by NTNU (2022). He was also nominated for "Curator of the Year" by *CANS Asia Contemporary Art News* (2025). Through innovative approaches, he seeks to redefine artistic display and create new dialogues between tradition and contemporary perception.

15. "Plant Time, Handcrafted Memoir, and Algorithmic Art"

Chia-ling Yang (Professor, School of History of Art, University of Edinburgh)

This paper explores the intersection of natural rhythms, artisanal craftsmanship, and emerging technologies. It interrogates how everyday experiences, and the meticulous observation of objects can uncover memory landscapes that evoke sensory perception. Focusing on material research, particularly through plant forms, the study investigates artworks that reveal the hidden gaps within plant structures. By employing micro-perspectives, these works offer a nuanced exploration of "plant time," referring to the slow, cyclical processes of growth and decay in nature, and serve as a poetic medium in art, emphasising human observation and tactile creation. This poetic quality makes plants an important medium for expressing life, memory, and existence, raising critical questions about how art interacts with the natural world and the implications of technological mediation in representing these processes.

Artists' observation is not a passive act but an embodied, emotional, and intuitive engagement with the world, shaped by lived experiences, cultural contexts, and personal histories. Taking the female artists Yang Wei-lin (b. 1963), Huang Wen-ying (b. 1961), Hou Lulu Shur-tzy (1962-2023) and Wang Yahui (1973-2023) as examples, their creative process is deeply rooted in natural materiality, everyday observation and imbued with a poetic sensibility. However, with the advent of AI-generated technologies, a critical question arises: can this human-centred creative process be replaced by machines? While AI can quickly simulate natural forms, generate nature-related visuals, and even mimic the appearance of "plant time," it raises doubts about whether machines can truly capture the poetic and existential depth inherent in this concept. This challenge questions the very essence of art, whether it can maintain the human qualities of perception, emotion, and experience or if it risks becoming a purely mechanical process. These concerns interrogate the fundamental role of human creativity in an era increasingly shaped by digital and automated technologies, prompting a reconsideration of the relationship between organic forms, handmade materials, and metamorphosis art.

Biography

Chia-Ling Yang is a Professor of Chinese Art History at the University of Edinburgh who serves on the editorial boards of the *Journal of Contemporary Chinese Art*, *Art History Forum* and *Venezia Arti* and Science Board for the National Museum of Prague. Her authored books include *Homage to Antiquarian Art: From Ruan Yuan to Huang Binhong* (2024), *Appropriating Antiquities for Modern Chinese Art* (2023), *Painted Dream from Shanghai: The World of Ren Bonian* (2011) and *New Wine in Old Bottles: Art of Ren Bonian in Nineteenth-Century Shanghai* (2007). She co-authored *Classical Chinese Art: Selected Catalogue of the Paintings and Calligraphy*, Wou Lien-Pai Museum (2011). Her edited books include *Lost Generation: Luo Zhenyu, Qing Loyalists and the Formation of Modern Chinese Culture* (2012) and special issues of *Art in Translation* (2013, 2019 and 2020), funded by the Getty Foundation. Her recent exhibition contributions include the forthcoming shows at the Baur Foundation (Geneva, 2026) and Musée Cernuschi (Paris, 2025), as well as No. 9 Cork Street of Frieze London (2025) and *China's Hidden Century, 1796–1912* at the British Museum (2023).

16. “The Architectonic Circle of Digital Being: The Art of Huang Hsin-Chien”

Mia Yinxing Liu (Assistant Professor, Department of History of Art, Johns Hopkins University)

This paper focuses on the artwork and exhibition by contemporary Taiwanese artist Hsin-Chien Huang, especially his latest VR installation, *The Eye and I* (2023), and *Samsara* (2021). By tracing Huang's VR art experiments, I discuss how, as a new media artist, Huang interrogates the connection and disconnection between the digital diegesis constructed through optical and aural cognisance and human spirituality. I also examine how Huang's art brings to the fore the anxiety over the looped form in digital generative medium such as AI, which maps onto the enclosed form of the panopticon, the möbius relationship of reality and its representation, and the aspiration of transcendence.

Biography

Mia Yinxing Liu is an art historian and a film and media historian. She has widely published on Chinese modern art, cinema, and histories of photography in East Asia. Her first book, *The Literati Lens: Wenren Landscape in Chinese Cinema (1950-1979)* (University of Hawai'i Press, 2019), discusses how landscapes in Chinese feature cinema in the Maoist era were fields of contesting visions. Currently, she is completing a book manuscript on the intermedial dialogues between ink painting and photography in modern China. Her research has received many awards, including Postdoctorate Fellow at Yale University, Taiwan Fellow, and Getty residential scholar at the Getty Research Institute. She is currently an Assistant Professor in the Department of History of Art at Johns Hopkins University.

4 November 2025 (Day 2)	
Panel Five	Unbound Fabrics in Transnational Dialogue

17. “Transnational Threads: Interpreting the East Asian Garment Industry through Huang Po-chih’s *Waves*”

Wessie Ling (Professor of Transcultural Arts and Design, London Metropolitan University)

This study explores the East Asian textile and garment industry through the interconnected lenses of migration, global trade, and the rise of fast fashion, using Taiwanese artist Huang Po-Chih's exhibition *Waves* at the Hayward Gallery (2024–2025) as a focal point. Huang’s multidisciplinary approach provides a nuanced perspective on the socio-political dynamics of East Asia's garment sector, making his work a compelling site for cultural and economic analysis. By drawing on his family's history, particularly his mother's experiences as a garment worker in Taoyuan, Taiwan, Huang weaves personal narratives of individuals involved in the textile industry across Hong Kong, South Korea, and Taiwan. *Waves* employs a mix of video, text-based works, installations, photography, and sculptures to portray the lived experiences of garment workers from the 1960s to the present day. These stories unfold against a backdrop of migration and global trade, revealing the complex entanglements between personal histories, transnational movements across East Asia, and broader economic systems.

The textile and garment industries of East Asia have undergone profound transformations driven by labour migration, industrialisation, evolving global trade policies, and the acceleration of fast fashion. Hong Kong led this industrial surge in the 1950s, followed by Taiwan and South Korea in the 1960s, positioning these regions as pivotal players in the global textile economy. However, rapid industrialisation also brought socio-economic challenges, including labour exploitation and environmental degradation. Huang’s work critically engages with these issues, offering a humanised account of how global capitalism affects local communities and individual lives. Through personal anecdotes and family histories, he bridges the gap between abstract economic discussions and the tangible realities of labour migration, giving voice to experiences often marginalised in mainstream narratives. His art not only exposes the emotional and social dimensions of industrialisation but also challenges the viewer to reflect on their own relationship to these global economic structures.

This study investigates the intricate relationships between the East Asian textile and garment industry, migration, global trade, and fast fashion through the interpretive framework provided by Huang Po-Chih’s *Waves*. By contextualising his art within historical and contemporary shifts in the garment sector, this research seeks to elucidate the powerful ways in which global economic forces shape personal lives and cultural narratives in East Asia. It situates *Waves* within the broader context of East Asia’s industrialisation and its role in the global economy by integrating art analysis with historical and economic perspectives. Through the examination of Huang's artistic practice, the study aims to contribute to broader discourses on migration, labour, and the cultural implications of global capitalism.

Biography

Wessie Ling, PhD, is a Professor of Transcultural Arts and Design at London Metropolitan University and the Director of CREATURE (The Centre for Creative Arts, Cultures and Engagement). She is the recipient of ASEAN Research Fellowship at the Research Institute of Languages and Culture of Asia in Mahidol University, Rita Bolland Fellowship at the Research Centre for Material Culture in the Nationaal Museum van Wereldculturen, and Inaugural Research Fellowship at LASALLE College of the Arts, University of the Arts Singapore. Author of *Fusionable Cheongsam*, she co-investigated the Arts and Humanities Research Council (AHRC) project, Writing and Translating Modern Design Histories in East Asia for the Global World. Her co-edited volume and special issues include *Multiple Chinas: Chinese Styles in the Transglobal Landscape*, *Modern Italy on "Italianerie": Transculturality, Co-creation and Transforming Identities between Italy and Asia*, *Zone Moda Journal on Global Fashion* and *Fashion Theory on Global China*. She serves on the editorial board of *Clothing Cultures*, *Critical Studies in Fashion & Beauty*, *Fashion Theory*, and *Zonemoda Journal*. She is the co-editor of the longstanding series, *Studies in Design and Material Culture*, of Manchester University Press.

18. "Fashion and Cultural Heritage: Tensions between Preservation and Innovation"

Zhaohua Ho (Distinguished Research Professor, Textiles and Clothing, Fu Jen Catholic University)

This study examines the opening show of the 2022 Taipei Fashion Week, Encounter: Indigenous National Treasures in Cross-Disciplinary Fashion, exploring the dynamic interaction between contemporary fashion design and the preservation of Indigenous cultural heritage. Curated by Lu Shufen, the event featured collaborations between five Indigenous "National Treasure" artisans and five fashion designers, integrating traditional weaving, ancient craftsmanship, and cultural narratives into modern fashion. These partnerships sought to create a new aesthetic that reflects Taiwan's cultural diversity and historical depth.

By analysing this intersection, the research highlights the tensions between preservation and innovation. While Indigenous artisans serve as cultural custodians, fashion designers reinterpret and commercialise their craft, leading to a complex negotiation of authenticity and adaptation. The study illustrates how curatorial efforts facilitated dialogue rather than imposed fashion as a dominant framework, allowing for organic collaborations.

The study further contextualises these collaborations within Taiwan's fashion history, demonstrating how Indigenous textiles, weaving techniques, and embroidery have evolved beyond static heritage into active contributions to contemporary fashion. It underscores a shift from Western and Japanese influences on a renewed emphasis on Indigenous craftsmanship as a source of creative and cultural identity. Moreover, it positions Indigenous fashion as a medium for cultural storytelling, where traditional motifs serve as visual records of history, mythology, and social structure.

Ultimately, this research challenges prevailing narratives that have overlooked Indigenous contributions to Taiwan's fashion development. By examining the fusion of Indigenous

craftsmanship with modern aesthetics, it argues that these collaborations mark a new phase in Taiwan's cultural and fashion evolution—one that reclaims and redefines Indigenous artistry as integral to contemporary Taiwanese fashion identity.

Biography

Dr. Zhaohua Ho is a Distinguished Research Professor of Textiles and Clothing at Fu Jen Catholic University, where she also serves as Dean of the College of Fashion and Textiles. She is the Curator of the Chinese Textiles and Clothing Culture Centre and leads the Responsible Digital Museum Project. Dr. Ho received her B.A. and M.A. from Fu Jen Catholic University and earned her Ph.D. from National Tsing Hua University. Her research primarily explores Chinese fashion history, Miao dress traditions, Taiwanese Indigenous attire, and the historical development of Chinese traditional costume. As an anthropologist and educator, she specialises in the clothing cultures of ethnic minorities across Asia.

Dr. Ho has authored or co-authored ten books and over twenty peer-reviewed journal articles. Her publications include the books *Illustrated Glossary of Textile Cultural Heritage Terminology* (Ministry of Culture, Taiwan, 2022) and *Graceful Miao Style: A Study on the Formal Attire of Miao Women in Qiandongnan, Guizhou* (Guizhou University Press, 2022), and articles “Embroidery Speaks: What Does Miao Embroidery Tell Us?” (2012). “A Study on the Miao Aprons of Shidong, Guizhou” (2018). Her long-term research focuses on Miao clothing culture and its role in local society. Since 1994, Dr. Ho has served as Director of the Chinese Textiles and Clothing Culture Centre, where she has led projects on digital museum development, the collection and preservation of Miao textiles, and academic publishing on traditional attire. In recent years, she has been actively involved in bilingual education initiatives and has launched multimedia projects documenting historical Chinese clothing traditions, making significant contributions to the study and promotion of textile and clothing history.

19. “Beyond Ink: An Interdisciplinary Practice that Reshapes Printmaking in Contemporary Art”

Yang Chung-ming (Artist)

Originating from printing technology, printmaking has long served as a crucial medium for cultural transmission, historically contributing to the dissemination of civilization, religion, literature, and art. While it remains an essential component of commercial practice, printmaking, when embraced by artists, becomes a medium of boundless potential, capable of embodying imagination, thought, and innovation.

As an artist deeply engaged with this medium, my practice investigates a unique artistic trajectory achievable only through printmaking. Informed by the discourse of contemporary art, my work continuously experiments with redefining the role and position of the printmaker in the current art landscape. Since 2019, I have collaborated with Dr. Chien-kuo Hsu (徐建國) of the Taiwan Forestry Research Institute (台灣林業試驗所) on an interdisciplinary project that examines the material and conceptual relationships between paper, printmaking, and ink. The project challenges two traditional

assumptions: that ink is indispensable to printmaking, and that paper serves solely as a substrate for content. By removing ink and denying paper its conventional role, we sought to explore what remains when both materials are allowed to exist as pure aesthetic entities. This experimental process, spanning over three years of repeated failure and redefinition, culminated in the 2023 exhibition *Flora of Formosa* at Gallery de Sol (曜畫廊) in Taipei and the Taiwan Forestry Research Institute. The project returned paper to its most elemental form, inviting viewers into a space where paper is no longer a passive receiver but an autonomous artistic presence. This research proposes a new model for understanding printmaking's potential in contemporary practice, one that positions the medium not merely as reproductive but as fundamentally transformative.

Biography

Yang Chung-Ming (b. 1974) is a leading Taiwanese printmaker whose work expands the expressive boundaries of the medium. Educated at the National Taichung University of Education (BFA, 1998) and Tainan National University of the Arts (MFA, 2001), he founded the 324 Print Studio in 2003 as both a creative and pedagogical platform to advance printmaking in Taiwan. Yang's practice centers on time, material, and the quiet resonance of form. Working across printmaking, painting, and installation, he approaches technique as a vehicle for thought and emotion rather than mere craftsmanship. His use of handmade paper, fibre structures, and botanical materials reflects a deep sensitivity to process and the passage of time.

Yang's art has been exhibited widely in Taiwan and abroad, with major solo exhibitions at Gallery de Sol in Taipei and presentations in Europe and Japan. His works are held in prominent collections, including the National Palace Museum in Taipei, where he is the only contemporary printmaker represented. Through a meticulous, meditative approach, Yang reimagines printmaking as a dialogue between material and spirit. His quiet, reflective works bridge traditional craftsmanship and contemporary sensibility, embodying a distinctly Taiwanese vision of time, memory, and making.

Panel Six	Performativity beyond the Flesh Moderator: Zhaohua Ho
-----------	---

20. “Lee Mingwei’s Critique of Heritage and Memory: Subverting Essentialism of Styles”

Kyunghee Pyun (Professor, Fashion Institute of Technology, State University of New York)

Lee Mingwei (李明維; born 1964) is a Taiwanese artist working in New York and Paris. *Sonic Blossom* (2013 to present) has made an impact on art museums around the world by connecting the museum's collection to museum visitors with the participatory installation of a singer, a costume, a chair, and a music stand. This is an interdisciplinary process of classical music, lyrics, performers, and listeners who are also visitors to art galleries or museums. *Our Labyrinth* (2015 to present) is another lyrical performance with sound, performances, and surroundings of artworks in art galleries or museums. Art critic David Joselit categorised three modernisms from non-European regions, in

opposition to Euro-American modernism centred on the future: postcolonial, socialist realism, and the underground. This paper posits that Lee Mingwei's practices of embracing the European artistic heritage of songs and dances in his performance-based installations present a symbiosis of postcolonial criticism and Eurocentric modernism in a transnational identity. Referring to *Minor China* by Hentyle Yapp and *Return Engagements* by Việt Lê, this paper argues that partial ignorance of "curatorial episteme" sustains the hierarchies of knowledge by positioning transnational artists like Lee Mingwei in the group of non-Western, exotic or indigenous art making. The current curatorial practices and art museum structures fail to accommodate artistic practices by the cosmopolitan elite with a sophisticated upbringing. In Eurocentric cultural institutions, these privileged artists are sidelined as marginalised groups and thus partially invisible. Lee Mingwei's other project, *The Mending Project* (2009 to present), brings uncanny connections to other global art practices by non-European, indigenous artists like Kimsooja, Namjune Paik, El Anatsui, or Yinka Shonibare. Joselit demonstrated that the "creative use of tradition by artists from around the world" was transformed into an agency for non-Western artists to overcome the legacy of Eurocentrism in global art institutions. I argue that in Lee Mingwei's projects, references to the Eurocentric modernist traditions are intertwined with his subversive, sophisticated criticism of a centre-periphery model of art historical narratives.

Biography

Kyunghee Pyun is a professor of art history at the Fashion Institute of Technology, State University of New York. Professor Pyun's scholarship focuses on the history of collecting, reception of Asian art, and intersectionality of art and technology, and industrial history in modern Asia. Her research interest ranges from the diaspora of Asian artists and Asian American visual culture to image-text relationships in illustrated books of medieval and early modern Europe, cross-cultural exchange of luxury objects, and the business history of art and design practitioners. Prof. Pyun wrote *Fashion, Identity, Power in Modern Asia* (Palgrave Macmillan, 2018); *Interpreting Modernism in Korean Art: Fluidity and Fragmentation* (Routledge, 2022); and *Dress History of Korea: Critical Perspectives of Primary Sources* (Bloomsbury, 2023). As an art critic, activist, and curator of contemporary art, she published *American Art from Asia: Artistic Praxis and Theoretical Divergence* (Routledge, 2022) with Michelle Lim and *Expanding the Parameters of Feminist Activism* (Palgrave Macmillan, 2022) with Gillian Hannum. She has been an art critic and an independent curator of contemporary art for twenty years. Her trilogy featuring Korean American artists are *Coloring Time: An Exhibition from the Archive of Korean-American Artists, Part One 1950–1990* (2013); *Shades of Time: An Exhibition from the Archive of Korean-American Artists, Part Two 1989–2001* (2014); and *Weaving Time: An Exhibition from the Archive of Korean Artists in America, Part Three: 2001–2013* (2015), held at the Korean Cultural Center New York and Queens Museum. Her curatorial project, the *Violated Bodies: New Languages for Justice and Humanity*, was held at The Anya and Andrew Shiva Gallery, John Jay College of Criminal Justice, City University of New York, in the spring of 2018.

21. "Between Digital Human and Non-Human: The Aesthetics of the Body in Contemporary Media Art from Taiwan"

Yu-chieh Li (Assistant Professor, Department of Fine Arts, Chinese University of Hong Kong)

This paper explores technologically augmented liveness and the agency of bodies in recent video art from Taiwan. Research on media and performance art in Taiwan has commonly focused on how martial law, US imperialism, and the Cold War have disciplined the body through the monitoring of daily life. Discourses surrounding “Asian roots” in body aesthetics emerged in the 1980s and ’90s with the Little Theatre Movement, as the queer, sexualized, and marginalized body was addressed in conjunction with an awareness of post-colonialism. However, there has been no systematic research into the politics and aesthetics of the body in media art with the digital turn.

The genealogy of the body has become even more elusive in recent technologically augmented artist-led research. In this paper, I focus on Li Yi-fan’s (b. 1989) and Hsu Che-yu’s (b. 1985) use of digital doubles through scanned and technologically augmented bodies. Their critique of technology has to do with its blurring of the boundary between body and machine in local media contexts. In their work, we find humorous references to film, TV, and the gaming industry regarding perceptions of bodies in the post-martial-law period. More specifically, they utilise technologies such as virtual reality, Machinima and 3-D scanning to fragment fetishised bodies taken from the mass media and turn them into decaying digital carcasses that lack agency and yet are resurrected on screen as images controlled by machines.

Machinima and 3-D scanning techniques create a sense of both liveness and fakeness in Li Yi-fan’s *What Is Your Favorite Primitive* (2023). Through motion capture, Yi-fan generates animated bodies and sets them in scenes of violence like those found in gaming, movies, and collective memories. Hsu Che-Yu’s experimental documentary-cum-animation can also be understood as “plastic” art: through 3-D scanning of human and animal bodies, which are often fragmented, he explores the digital double of protagonists taken from socio-political incidents in post-martial-law Taiwan. In *Single Copy* (2019), for example, he uses 3-D imaging and plaster casts to replicate the body of a disabled protagonist, exploring how these technologies fetishise the display of bodies in the spotlight of mass media. In *The Making of Crime Scenes*, he collaborates with a forensic science company to reconstruct a historically well-known crime scene. Such assisted digitality adds distance to our view of the once living bodies, transforming them into non-human objects that continue to move on screen.

Both artists employ digital tools and performative methods to blend realistic and virtual scenes that challenge the senses, explore the notion of a post-truth era, and critique the imperialist logic behind these technologies. There is an effort to reclaim the agency of the body, which has been exploited through technology-generated images, but then turn them into mere materials (i.e., digital objects) on screen. The blurring of boundaries, or the tension between subject and object, human and non-human, is further reflected in the overlaying of the authors’ subjective perspective with that of the machine. The body that continues to intervene and create unexpected outputs in the digital world is a spectre of physical body, the digital double—a corpse of the real.

Biography

Yu-Chieh Li is an assistant professor in the Department of Fine Arts at the Chinese University of Hong Kong. She was the inaugural Judith Neilson Postdoctoral Fellow in Contemporary Art at UNSW Art and

Design, Sydney (2018-2020), and has held research positions at the Tate Research Centre: Asia, London (2017-2018) and the Museum of Modern Art, New York (2013-2015). Her research engages with the aesthetics of performance art in Asia, art historiography emerging from decolonial struggles, and media art histories. Her first monograph, *Approaching Autonomy* (Brill-De Gruyter, 2025), examines the issues of autonomy and affect in post-socialist China. Currently, she is working on a book project examining live art in Asia and Europe since the 1990s. She has served as co-editor of *Xu Bing: Beyond the Book from the Sky* (with Sarah E. Fraser, Springer, 2020) and *Visual Representations of the Cold War and Postcolonial Struggles* (with Midori Yamamura, Routledge, 2021).

22. “Smells like Belonging: Fictional Genealogies of the South in Contemporary Taiwanese Performance Art”

Freda Fiala (Postdoctoral Researcher in the ERC Project *OLFAC*, University of Arts Linz)

This paper investigates contemporary performance practices in Taiwan through the work of artist Yu Cheng-ta (余政達), focusing on his ongoing “FAMEME” series. Originating from a commission for the 2019 PERFORMA Biennial in New York, FAMEME appeared as a self-styled “Asian billionaire” with no fixed cultural origin. His activities included opening a mock “Museum of Durian” in Soho and a performative appearance in Times Square, where entrepreneurial durio-capitalism met social-media-age parody. Curiously, Taiwan is not known as a durian-producing country, yet the fruit becomes a central olfactory and symbolic anchor in Yu’s work. This sensory pathway, I argue, shapes a critical regional imaginary that the artist constructs meticulously, engaging questions of identity and Taiwan’s relational positioning within the wider Southeast Asian region.

Since 2019, the FAMEME project has expanded to Taiwan, South Korea and Malaysia, including “live-exhibitions” at Taipei Fine Arts Museum (台北市立美術館, TFAM) and Taiwan Contemporary Culture Lab (臺灣當代文化實驗場, CLAB). Through these evolving platforms, Yu’s work reveals Taiwan’s growing engagement with transnational presentation models and intra-Asian cultural flows. A central narrative turn in the 2024 exhibition *The Return of Raja Durian* (Blank Canvas Gallery) finally located FAMEME’s invented origin story in Penang, Malaysia—home to Hakka durian farmers and colonial myths of model settlers. The figure of the Hakka farmer-turned-durian mogul becomes emblematic of tensions between ethnic heritage, biotech modernity, and postcolonial nation-building.

Yu’s performance-based critical historiography refuses claims of authenticity. Instead, it fabricates a transregional genealogy that reframes Taiwan’s contested national identity through a Southern lens. The FAMEME project exemplifies how Taiwanese artists mobilise institutional formats and parody to engage critically with global visibility, racial capitalism, and alternative regional affiliations.

Biography

Freda Fiala is a postdoctoral researcher in the ERC project *OLFAC* (*Olfactormativity: Exploring the*

Intervening Potentials of Smell) at the University of Arts Linz. Her interdisciplinary approach to Cultural Studies is shaped by academic stays in Berlin, Hong Kong, and Taipei. Her Ph.D., funded by the Austrian Academy of Sciences, examined the cultural infrastructures of contemporary performance in Taiwan through the case study of the Taipei Performing Arts Center and will be published with Brill in 2026. Freda has been a guest lecturer at the Academy of Fine Arts and the University of Vienna, and is a board member of the Austrian Association of Curators (AAC). She was awarded the EATS Young Scholar Award in 2025.

23. “Echoes in the Dark: Riverbed Theatre’s *The Forgotten* and the Lyrical Body of Memory”

Yuwen Hsiung (Assistant Professor, Chinese Studies, Purdue University)

Riverbed Theatre (河床劇團), founded in 1998 in Taipei, is renowned for its visually immersive and sensorially rich performances that blend theatre and live image, dissolving the boundaries between body and space. Under the direction of Craig Quintero, the theatre’s incorporation of VR, mixed reality, and multi-sensory environments situates it at the forefront of global trends in digital performance, particularly in immersive and experimental theatre. It’s 2021 production *The Forgotten* (被遺忘的) marks a significant shift from abstraction to historical anchoring, centred on the 1984 Haishan mining disaster in New Taipei City’s Tucheng District (土城). *The Forgotten* transforms the body into a lyrical vessel of “living painting”—where movement, gesture, and presence become the medium through which lost voices resurface and ephemeral memories materialise.

Informed by Henri Bergson’s notion of *durée*, this paper examines how *The Forgotten* choreographs memory across multiple temporal registers, merging personal recollection, collective trauma, and geological time. The performance’s interplay of light, shadow, and technology heightens the spectral presence of the absent, rendering the body as an archive of sensation and loss. Drawing on Timothy Morton’s concept of *hyperobjects*, this study further interrogates the ethical dimensions of remembrance in the Anthropocene, emphasising how *The Forgotten* not only memorialises past environmental catastrophes but also implicates the audience in an intergenerational responsibility toward a vanishing future. Ultimately, this paper explores how Riverbed Theatre’s *The Forgotten* embodies a labyrinth of memory, where the lyrical movement of the human form becomes both elegy and warning, resonating beyond language.

Biography

Yuwen Hsiung (熊玉雯) received her PhD in Comparative Literature and is an assistant professor of teaching in Chinese at Purdue University. Her research focuses on semiotic and visual analysis, particularly in performative and cinematic studies. She is the author of *Expressionism and Its Deformation in Contemporary Chinese Theatre* (2014) and has published research articles on Chinese cinema and theatre. Her recent publication, “Competing with Urban Verticality: Cinematic Landscapes in *Seediq Bale* and *Beyond Beauty: Taiwan from Above*” (2021), appears in *Ecologizing Taiwan: Nature, Society, Culture of the International Journal of Taiwan Studies*. Her current research examines the intersection of live performance and multimedia, with a particular focus on Live

Panel Seven	Art as Resistance in the Post-Truth Era Moderator: Wessie Ling
--------------------	--

24. “Queer Inheritance: Un/doing Gender and the Revitalisation of Indigenous Culture in Taiwan and Beyond”

Billy Beswick (Christensen Fellow of Chinese Painting, Ashmolean Museum, University of Oxford)

This talk will consider the works of four contemporary Indigenous artists, two each from Taiwan’s closely related Atayal and Truku communities. Yuma Taru (Atayal) and Labay Eyong (Truku) are both female artists engaged in modern reinterpretations of traditional weaving, while Dondon Hounwn (Truku) and Ciwas Tahos (Atayal) are both queer performance artists working at the intersections of the body, space, and digital technology. Their works are brought together to show how contemporary feminist and queer reinterpretations of tradition by Indigenous artists in Taiwan are not simply about innovation for its own sake, but are instead serious attempts to make tradition live anew in changed circumstances. These new circumstances, the paper will argue, involve transformations to the material networks through which sexually differentiated human bodies are imbued with meaning. Changed patterns of life from settler colonial and capitalist disruption, inter and intra-national cross-cultural dialogue, as well as the development of a trans-tribal Indigenous identity in Taiwan, all contribute to these changed networks. The upshot is that an authentic revitalisation of tradition cannot simply recreate community life on the model of some transcendent, ahistorical image of ‘tradition’, with its attendant transcendent, and ahistorical view of the social meaning of gendered bodies. As the works of each of these artists show, a serious engagement with both tradition and contemporary reality cannot help but make space for seemingly non-traditional forms of gender expression as authentic manifestations of contemporary Truku and Atayal culture.

Biography

Billy Beswick is the Christensen Fellow of Chinese Painting at the Ashmolean Museum, University of Oxford. He recently completed his doctorate in Chinese Cultural Studies at the University of Oxford, which investigated how works by and about Tibetans and Indigenous Taiwanese are entangled with nationalist discourses in the PRC and Taiwan. His academic work has appeared in *Concentric: Literary and Cultural Studies* and *International Journal of Taiwan Studies*, and his translations from the Chinese have appeared in *Taiwan Literature: English Translation Series*. He is currently planning two exhibitions at the Ashmolean – one on the Hong Kong artist Pat Suet Bik Hui (opening September 2025) and the other on the role conceptions of nation and ethnicity have played in the development of modern Chinese art (opening June 2026).

25. “Cosmic Pebbles: Cosmology and Metaphorical Reclusion in Hong Kong

Contemporary Art (2019–2023)”

Kathy Yim King Mak (Assistant Professor, Department of Chinese History and Culture, Hong Kong Polytechnic University)

Cosmology, in its broadest sense, refers to the study or contemplation of the origin, structure, and dynamics of the universe. While traditionally rooted in religion, philosophy, and science, cosmology in contemporary art extends into a conceptual and metaphorical field, concerned with how humans situate themselves within the vast scales of geologic time, cosmic space, and elemental matter. This paper investigates how cosmological imagery and metaphor have emerged as distinctive aesthetic strategies in the solo exhibitions of three Hong Kong artists responding to the city’s turbulent years since 2019. Focusing on Jaffa Lam’s *Chasing an Elusive Nature* (2022), Ho Siu-kee’s *A Chronicle of Making Mountain* (2022), and Kurt Chan’s *Old Landscape: Lightning, Water and Rocks* (2023), I examine how these artists draw upon cosmological elements, mythological discourses, and scientific knowledge to construct expansive worlds of the non-human: stone-casting as a manifestation of divine power, mountain-carving as an allegorical act of earth-making, and lightning-painting as a visualization of primordial forces. Ultimately, I argue that their turn toward cosmic metaphor signals neither political self-censorship nor escapism. Rather, it constitutes a minor yet potent form of resistance—small yet enduring like a cosmic pebble, lyrical yet critical like a metaphorical reclusion—through which the artists negotiate political unrest, pandemic-induced isolation, and the broader geopolitical anxieties that have shaped Hong Kong in recent years.

Biography

Kathy Yim King Mak is an Assistant Professor of Art History at the Department of Chinese History and Culture at the Hong Kong Polytechnic University. She examines the artworks from postwar Mainland China and Hong Kong, focusing on their roles in reimagining the world order in the contexts of global decolonisation and nationalism under the impact of the Cold War. She is presently working on a book manuscript, titled *Mediated Visions: Landscape and Territorial Imaginations in Socialist China (1949–1978)*. She obtained a PhD from UCLA in 2018 and served as a postdoctoral fellow at Harvard University’s Mahindra Humanities Center, 2018/19. Her writings have appeared in *ARTMargins* and publications by San Francisco’s Asian Art Museum and Santa Barbara Museum of Art.

26. “Care is a Form of Resistance: The Practice of Contemporary Indigenous Art in Taiwan”

Pei-yi Lu (Associate Professor, Critical and Curatorial Studies of Contemporary Art, National Taipei University of Education)

This paper explores how care operates as a form of resistance in contemporary Indigenous art in Taiwan, focusing on three interwoven practices rooted in land, community, and culture: Aluaiy Kaumakan’s post-disaster collective weaving, Labay Eyong’s curatorial project *Dungku Asang* (2021), and the community-driven Makotaay Eco Art Village (established in 2020). It asks: How can

care, as practice, ethic, and aesthetic, be understood not as passive maintenance, but as an active mode of resistance?

Aluaiy Kaumakan's large-scale textile installations, developed in collaboration with Paiwan tribe women following Typhoon Morakot, articulate care as a slow, collective reconstruction of spiritual and cultural resilience. Labay Eyong's *Dungku Asang*, a site-specific curatorial intervention staged at a former mining site in the ancestral Bunun territory, enacts care by wrapping scarred mountain landscapes in handwoven textiles—a collective gesture of tactile mourning, resistance, and ritual reconnection. Meanwhile, the Makotaay Eco Art Village—founded on Taiwan's eastern coast after a thirty-year land reclamation movement—mobilises care as an ecological, artistic, and pedagogical practice. The name *Makotaay*, derived from the Amis language, means “a place of living together,” invoking values of communal labour, shared territory, and reciprocal care. The village transforms ancestral land into a living art ecology, fostering artistic exchange and intergenerational knowledge-sharing among Indigenous and non-Indigenous artists worldwide.

Rather than soothing or resolving conflict, these practices embrace friction as a generative force between repair and rupture, tradition and adaptation, maintenance and transformation. Through weaving, curating, and community-building, each of these cases reclaims care not as passive compassion but as a place-based, relational act of refusal and resistance.

Biography

Pei-yi Lu was awarded a PhD in Humanities and Cultural Studies at Birkbeck (London Consortium), University of London. She is the Director and associate professor of the MA Program on Critical and Curatorial Studies of Contemporary Art, National Taipei University of Education. Her research interests mainly divide into two: one relates to Off-Site Art (artistic practice outside museums, including art and city, community art, participatory art, socially-engaged art, and activist art), and the other is about the research of exhibition Histories and curatorial studies. Her curatorial practices include associate curator of “The 8th Shenzhen Sculpture Biennale-We Have Not Participated” (2014, OCAT Shenzhen, China); curator of “Micro Micro Revolution” (2015, Centre for Chinese Contemporary Art, Manchester, UK), co-curator of “The 5th Taiwan International Video Art Exhibition-Negative Horizon” (2016, Hong-gah Museum). She organised talk series, such as “CONVERSATIONS · BIENNIAL” (2016, Taipei Fine Art Museum) and “Curating History/ Histories of Curating in Asia I & II” (2017-2018, Taipei MOCA, Spring Project). Her publications can be found in various conferences, academic journals, and book chapters such as *Routledge Companion to Art in the Public Realm* (2020) · *Art and the City: Worlding the Discussion through a Critical Artspace* (2017). A research-based book, organised by her *Contemporary Art Curating in Taiwan (1992-2012)*, was nominated for the 10th Annual Award of Art China for Publication of the Year. A current book, *Art/ Movement as a Public Platform- Study on Contemporary Art and Social Movements*, was published in March 2024.

27. “Two Coasts, Three Territories: Connecting Hong Kong, Taiwan, and Mainland in the

Participatory Installations of Linda Lai and Jaffa Lam”

Doris Sung (Associate Professor, Department of Art and Art History, University of Alabama)

“Liang’an sandi” 兩岸三地 – a phrase that indicates the interconnectedness and yet uneasy political and cultural relations between the three Sinophone regions, Hong Kong, Taiwan, and the People’s Republic of China (Mainland). For decades before the reestablishment of direct communication between Taiwan and the Mainland, the British colony of Hong Kong was a buffer zone and a bridge for cross-strait communication. Hong Kongers are directly connected to people of the two regions, forming experiences about Taiwan and the Mainland that were woven into their daily lives.

This paper discusses the participatory installations by Hong Kong artists Linda Lai and Jaffa Lam that ponder on the collective and yet personal memories of these connections. Lai’s *1906- 1989-2012 / Guangzhou-Hong Kong-Shanghai-Anji* (2012), commissioned for the 9th Shanghai Biennale, revisits Lai’s grandmother’s regular mailing and personally carrying foodstuff, clothing, and medicine, etc. to her uncle’s family in Guangzhou, when there was an extreme shortage of daily necessities in the Mainland in the sixties and seventies. Lai reflects on this endeavour that had been experienced by most Hong Kongers and provides a narrative of the political and economic turmoil of the Mainland through what Lai calls “an alternative economic history.”

Jaffa Lam’s *Singing under the Moon for Today and Tomorrow* (2015) was installed at the group exhibition “In the Name of Art: Hong Kong Contemporary Art” at Taipei Museum of Contemporary Art. The work contemplates the shared precariousness of the political future of Hong Kong and Taiwan in the shadow of the People’s Republic of China. Despite the intense topic, Lam uses humour, puns, and pop songs from both Hong Kong and Taiwan to evoke a sense of connection between people of the two regions.

Biography

Doris Sung is Associate Professor of Art History at The University of Alabama. Her research focuses on early modern, modern and contemporary art of East Asia, cultural interactions between Asia and Europe, with a focus on gender. Her monograph *Women of Chinese Modern Art: Gender and Reforming Traditions in National and Global Spheres, 1900s–1930s* (De Gruyter Oldenbourg, 2024), examines the contribution of female embroiderers, and traditionalist calligraphers and painters to the development of Chinese modern art and cultural diplomacy on the global stage in the early twentieth century.

4 November	Ya-lun Tao (National Tsing Hua University)
17:00 - 18:00	VR Filmfest Talk
EFI 2.55	Chaired by Shih-ming Pai and with Discussant Mia Yinxing Liu

Ya-lun Tao (Professor, Institute of Technology and Art, National Tsing Hua University and Adjunct Professor, Department of Drama and Theatre, National Taiwan University)

Biography

Ya-lun Tao (陶亞倫, b.1966) was born in Taipei, Taiwan. Ya-lun Tao is a pioneer in the Taiwanese new media art scene. He is the recipient of numerous prestigious honours and awards, including the International Digital Festival of Contemporary New Media Art (MADATAC) in Madrid, Spain; the most iconic contemporary art award in Taiwan—the Taipei Arts Award; and the Taipei County Prize. He is also the youngest recipient of the Contemporary Painting Creation Prize, which symbolises the contemporary artistic spirit in the Chinese-speaking art community. Meanwhile, he is the grantee of the Taiwan Fellowship Program by the Asian Cultural Council (Rockefeller Brothers Fund), for which he has been invited to visit the US as a visiting scholar. He has been invited by the Headland Center for the Arts in San Francisco as an artist-in-residence and has been invited by 1a space in Hong Kong and sponsored by the Hong Kong Arts Development Council to become the first artist-in-residence at 1a space. In addition, he has conducted an artist residency at the Nordic Institute for Contemporary Art, which is famous for digital image and techno-art. Tao was ranked first in the grant program of the Cité Internationale des Arts, Paris, France. He was also an exchange artist in Boston at the invitation of the Boston City Government. Tao was invited by the MADATAC in Madrid, Spain, to present his solo exhibition at the Media Lab Prado in Madrid. He was also invited by the mayor of San Lorenzo del Escorial to present his solo exhibition at the Monasterio de San Lorenzo. In 2009, he was invited by the OK Zentrum in Linz, Austria, to hold a large-scale solo exhibition. Tao has also held solo exhibitions at the Museum of Contemporary Art (MoCA), Taipei; the Digital Art Center, Taipei; the Taipei Fine Arts Museum; the Nordic Institute for Contemporary Art, the Hong Kong Arts Center; the Headland Center for the Arts in San Francisco; the Kuandu Museum of Fine Arts; IT Park; and Double Square Gallery.

2025 Spotlight Taiwan VR Filmfest: Showcase of Digital Artist Ya-lun TAO

5 November 2025 11:00-18:00

Edinburgh Future Institute Room 2.55, University of Edinburgh

1 Lauriston Place, Edinburgh EH3 9DF, United Kingdom

Ya-lun Tao (Professor, Institute of Technology and Art, National Tsing Hua University and Adjunct Professor, Department of Drama and Theatre, National Taiwan University)

5 November 2025 11:00-14:00

***Theatre in the Brain* 《腦內劇場》**

3D digital image, VR, Kinetic installation

Dimensions variable

2025

5 November 2025 15:00-18:00

***Wandering Ghost Series, Nos. 1-10* 《徘徊的幽靈 Nos. 1-10》**

3D digital image, VR, Kinetic installation

Dimensions variable

2020

VR Filmfest: <https://www.spotlight-taiwan.eca.ed.ac.uk/2025-spotlight-taiwan-vr-filmfest-in-scotland/>