

Inaugural Exhibition: Featured Artists & Artworks

1 Joseph Beuys, *Backrest for a fine-limbed person (hare-type) of the 20th century AD* (1972-82)

German artist Joseph Beuys (1921-1986) is considered one of the most influential artists of the 20th century, proposing an 'expanded definition of art' and the concept of 'social sculpture'. The backrest featured in *Backrest for a fine-limbed person (hare-type) of the 20th century AD* was cast in iron from an original plaster-lined form that belonged to the daughter of German painter Gotthard Graubner (1930-2013), Beuys' neighbour. The sculpture – completed in 1972 and installed in the current vitrine in 1982 for the opening of the Museum Abteiberg, Germany – belongs to a larger series of works produced in 1972 called *Arrested Processes*. By reproducing the backrest in iron, Beuys rendered it shell-like and enhanced its protective resonance.



Joseph Beuys, *Backrest for a fine-limbed person (hare-type) of the 20th century AD*, 1972-1982. Backrest iron cast, vitrine. Backrest 15 × 94 × 45 cm, Vitrine 183.5 × 155 × 64.5 cm. Courtesy of Joseph Beuys Estate - Galerie Thaddaeus Ropac, London: Paris: Salzburg: Milan: Seoul

2 Karolina Breguła, *The Tropic of Cancer* (2025)

Karolina Breguła (b. 1979) is a Polish visual artist and filmmaker based in Poland and Taiwan, whose practice explores art, architecture, and urban spaces through anthropological and sociological lenses. *The Tropic of Cancer* was created in Xincuo Village, Dongshi Township, Taiwan, and uses storytelling to highlight the impact of rising sea levels on coastal communities. Featuring local inhabitants of the village, the video installation follows the daily lives of three sisters and their understanding that their home will soon be submerged by the ocean. One sister, a digger operator working on the polluted beach, is acutely aware of the irreversible effects of climate change. Meanwhile the other two sisters understand change is coming, with one playing the role of a calm observer.



Karolina Breguła, *The Tropic of Cancer*, 2025. Video installation; OLED screen, wood, 36:30 Supported by The Adam Mickiewicz Institute. Courtesy of the Artist and lokal_30 Gallery

3 Chen Hsing-Wan, *The Song of the Earth No.1*(1996)

Chen Hsing-Wan (1951–2004) was a significant postwar Taiwanese female artist. Inspired during visits to Egypt in the 1990s, she became concerned with the idea of life and death in the desert. *The Song of the Earth No.1* uses cowhide (the natural skin and hair of a cow) as the ground for her hardened fabric forms, with the leather pulsing with vitality while textiles congeal into permanence. *A Call of All Beings* marks the work's first public presentation in nearly three decades, following its display at the artist's 1997 solo exhibition at Taipei Fine Arts Museum.



Chen Hsing-Wan, *The Song of the Earth No.1*, 1996.
Mixed media, 245 × 456 × 80 cm. Collection of
Taichung Art Museum.

4 Soyoung Chung, *Wheels Within Wheels I*(2025)

Born in France and now based in Seoul, Soyoung Chung (b. 1979) explores the boundaries of sculpture through installations, video, and public interventions. *Wheels Within Wheels I* was developed in response to a research trip to Taiwan at the beginning of 2025, during which the artist was inspired by the movement of the wind, the integration of construction sites into nature and the continuous evolution of Taichung's city centre. The sculptural ensemble consists of two distinct pieces. One is formed by the conjunction of a wheel and a table that can be moved around by audiences. The other is a fragile accumulation of spheres made from glass, porcelain, plastic, and found objects collected by the artist. Reflecting upon the duality of social groups, the movable sculpture evokes the interplay between ecological and relational philosophies.



Soyoung Chung, *Wheels Within Wheels I*, 2025.
Metal, wood, paint. 1.6 x 3.3 x 1.6m. Commissioned
by Taichung Art Museum. Courtesy of the Artist.
Photo: ANPIS FOTO.

5 Myrlande Constant, *Erzulie Péthro* (c. 1995)

Myrlande Constant (b. 1968) is an internationally celebrated textile and beadwork artist, recognised as the first woman to gain prominence in the traditionally male-dominated practice of Drapo Vodou, or Haitian Vodou ceremonial flag-making. Born in Haiti, Constant originally trained as a seamstress in a wedding dress factory. Her practice merges Vodou iconography, historical and spiritual narratives, and feminist perspectives, elevating traditional forms into contemporary expressions. Constant's compositions are renowned for their intricate detail, vibrant colours, and mythic resonance.



Myrlande Constant, *Erzulie Péthro*, c. 1995.
Beads and sequins on fabric. 89 x 121 cm
(Frame). All photos by Natalie Haddad /
Hyperallergic. Courtesy of the Artist and Fort
Gansevoort, New York. © Myrlande Constant.

6 Joan Jonas, *By a Thread in the Wind* (2024)

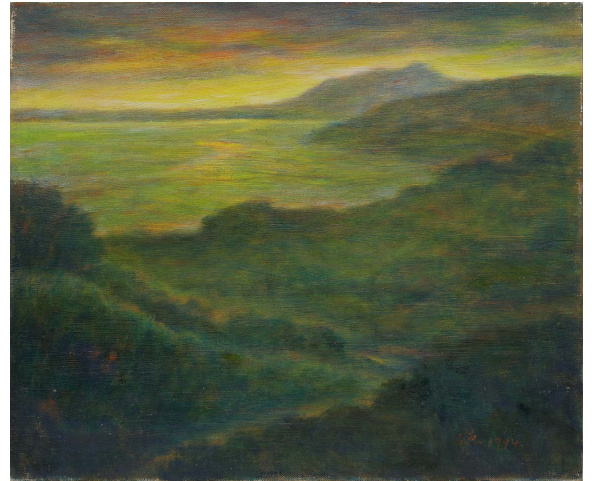
Created by the American video and performance art pioneer Joan Jonas (b. 1936), *By a Thread in the Wind* is a hanging sculpture inspired by folk traditions and local materials encountered by Jonas while on an artistic residency in Hanoi, Vietnam. Featuring semi-abstract bamboo paper kites in shades of greens and yellows that uncannily evoke species of plants and animals, the sculpture playfully welcomes visitors into the museum, bringing to mind an imagined collective ecosystem.



Joan Jonas, *By a Thread in the Wind*, 2024.
Bamboo, string, and acrylic paint on paper,
Dimensions variable. Installation view, Joan Jonas:
the Wind sings, Gladstone Gallery, Seoul, 2024.
Photography by Jeon Byung-cheol © Joan Jonas /
Artists Rights Society (ARS), New York. Courtesy of
the artist and Gladstone Gallery

7 Liao Te-Cheng, *Lingering Light (Guanyin at Dusk)* (1992)

Liao Te-Cheng (1920–2015) was one of the last pre-war Taiwanese artists to study at the Tokyo School of Fine Arts in Japan. His life was marked by the turbulence of history and the weight of personal loss: his time abroad coincided with World War II, during which he witnessed the atomic bombing of Hiroshima. Upon returning to Taiwan, he witnessed the 228 Incident (1947 uprising in Taiwan that resulted in widespread arrests and killings), during which his father went missing near Guanyin Mountain. The mountain in northern Taiwan became his lifelong subject, embodying his mediation on land, memory and loss. *Lingering Light (Guanyin at Dusk)* portrays the mountain at sunset with lush, moisture-laden atmosphere, fluid brushwork and refined tones.



Liao Te-Cheng, *Lingering Light (Guanyin at Dusk)*, 1992. Oil on canvas, Image 38 x 45.7 x 2.2 cm, Framed 61.2 x 68.8 x 10.2 cm. Collection of Taichung Art Museum

8 Seung Hyun Moon, *On Thin and Transparent Things* (2025)

On Thin and Transparent Things is a video performance commissioned by Taichung Art Museum, featuring three performers, including South Korean artist Seung Hyun Moon (b. 1975) himself, who enacts waves and vibrations within the museum's galleries during construction. Engaging with residual dust, scaffolding and open exhibition halls, the performers record the echoes and transformations of their bodies as they unfold through space and time. Born with cerebral palsy, Moon reflects on his experiences navigating unfriendly architectural structures by posing two fundamental questions: "Can the body distinguish between the unconscious and space?" and "can the body receive the waves of unconsciousness and space without distortion?" Throughout the film, the artist's voice and the musical background transpose the audience into a personal realm of healing and constant interrogation about the self in relation to others.



Seunghyun Moon, *On Thin and Transparent Things*, 2025. Video performance, single-channel video, 25 mins. Courtesy of the Artist. Commissioned by Taichung Art Museum.

9 TAI Body Theatre, *Chamber of Nawi: From Island to Earth* (2025)

Founded in 2012 by Indigenous Taiwanese Truku artist Watan Tusi, most members of TAI Body Theatre are young people from different ethnic groups in Taiwan. The name “TAI”, originating from the Truku language, means “to see” or “to observe” reflecting the company’s exploration of contemporary possibilities for indigenous music and dance. On 26 and 27 December 2025, TAI Body Theatre will present *Chamber of Nawi: From Island to Earth* which centres on the myth of a fallen giant becoming an island, reflecting on land, migration, labour and forest life.



Tusi • Pasang & TAI, *Chamber of Nawi: From Island to Earth*, 2025. Mixed media-construction formwork, wire, wooden slats, textiles, plastic sheeting, etc. 300 x 240 x 300 cm. Commissioned by Taichung Art Museum. Photo: ANPIS FOTO.

10 Hung Tien-Yu, *Three Watchtowers on Cross-Island Highway: 1900, 1960, 2000* (1996)

Born in Dongshi in eastern Taichung, Hung Tien-Yu (1960-2023) grew up in the mountains and harboured a profound affinity for nature. Shaped by the environment of his hometown, his practice engaged with the relationship between ecology and human activity. *Three Watchtowers on Cross-Island Highway* consists of large-scale works depicting the mountainous forests of Dongshi at three temporal junctures: 1900, 1960, and 2000. Together, they trace a transformation – from pristine forest to road construction, orchard development and the arrival of new populations – revealing how human intervention has steadily reshaped the natural environment.



Hung Tien-Yu, *Three Watchtowers on Cross-Island Highway: 1900, 1960, 2000*, 1996. Oil on aluminium panel. 162 x 97 x 3 cm, Collection of Taichung Art Museum.

11 Adrien Tirtiaux, *Post-Museum Evidences (the Drill)* (2025)

Commissioned by Taichung Art Museum, *Post-Museum Evidences (the Drill)* is a site-specific, disruptive intervention that pierces the hallway and two galleries of the museum. Created by the Belgian artist Adrien Tirtiaux (b. 1980), who originally trained as a civil engineer, the installation exposes the full range of materials used in the building's construction, becoming a component of material memory that reveals the conjugated impact of labour and of human intervention. At the bottom, the drill reveals the succession of geological layers situated directly underneath the museum. Moving upward, fragments of concrete, steel and composite materials reflect the construction stages of the building as an overlap of strata. Conceiving of space as an unfolding structure with accumulated layers of matter and stories, Tirtiaux creates a disruption of presence and wholeness through his symbolic piercing of the museum's floors and ceilings.



Adrien Tirtiaux, *Post-Museum Evidences (the Drill)*, 2025. Site-specific installation: wood, steel, paint, glue, stones, earth, sand, various construction waste. Dimension: 25 × 2.5 × 2.5 metres. Courtesy of the Artist. Commissioned by Taichung Art Museum. Photo: ANPIS FOTO

12 Wang Ching-Shuang, *Standing Peacocks* (2001)

Standing Peacocks is based on numerous sketches made at the Peacock Garden at Sun Moon Lake, at the foothills of Taiwan's Central Mountain Range. The work employs takamaki-e (raised maki-e), mother-of-pearl inlay and eggshell application to ornament the birds' resplendent feathers, further embellished with square kirikane (cut gold leaf), demonstrating a patterned aesthetic inherited from Japanese traditions. Born in Shengang, Taichung, Wang Ching-Shuang (b. 1922) studied at Taichung Craft School and Tokyo School of Fine Arts. Dedicating more than nine decades to lacquer art, Wang was one of the founders of the Nantou County Craft Seminar, now the National Taiwan Craft Research and Development Institute.



Wang Ching-Shuang, *Standing Peacocks*, 2001. Natural lacquer (urushi), mother-of-pearl inlay (raden), wood panel, 75 × 63.5 cm; Framed: 105.7 × 94.2 cm. Collection of Taichung Art Museum