

TcAM Art Commission in Public Space

Taichung Art Museum invites Taiwanese and international artists biennially to create commissioned works responding to the visual permeability and spatial fluidity of the Taichung Green Museumbrary's public spaces, connecting architectural dialogues with local ecological and cultural contexts.

The inaugural edition features commissions by Haegue Yang (born in South Korea, lives and works in Seoul/Berlin) and Michael Lin (born in Japan, lives and works in Taipei/Brussels). Yang's *Liquid Votive – Tree Shade Triad*(2025) is suspended in the museum's 27-metre atrium, engaging with the six-storey spiral ramp that guides visitor circulation; Lin's *Processed*(2025) unfolds atop the Glass Bubbles, two translucent cylindrical structures in the main hall—one housing the service centre, the other enclosing the stairwell to the basement. Both works employ distinct spatial strategies that intervene in the museum-library complex, inviting visitors to explore the dialogue between art and architecture.

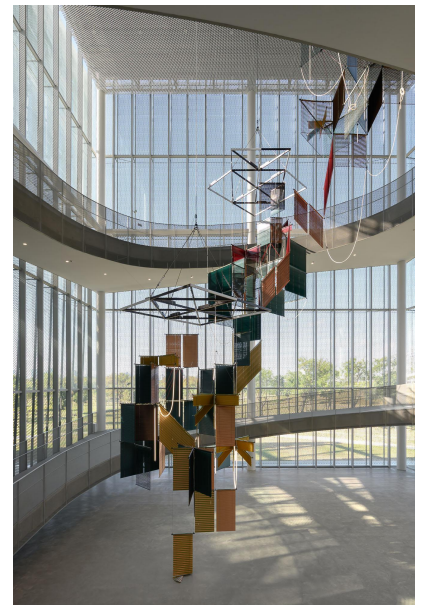
The artworks will be on display from 13 December 2025 to December 2027.

Haegue Yang, *Liquid Votive – Tree Shade Triad*(2025)

Born in Seoul and active between Europe and Asia since the mid-1990s, Haegue Yang has become one of the leading sculptors of her generation. Over the past three decades, her multifaceted practice has encompassed sensorial installations, anthropomorphic sculptures, mulberry paper collages, and digital graphic wallpapers, among others. Within this broad trajectory, she has devoted the past two decades to exploring the sculptural potential of venetian blinds—one of her signature materials—often featured in her performative sculptures and multisensory installations. These everyday window coverings become sites of transformation, playing with floating lightness, layered depth, and shifting states of opacity and transparency. Through them, Yang investigates how materials mediate perception, emotion, and collective experience.

For the TcAM Art Commission, Yang has conceived *Liquid Votive – Tree Shade Triad*(2025) by imagining a giant tree floating in the air. While trees are ordinarily rooted in the ground, Yang's vision turns this logic upside down. A vast, flowing tree made of venetian blinds is suspended from the ceiling. Their slatted surfaces, in deep green, brick red, mustard and brown, recall the hues of mature nature and evoke the form and volume of a blooming tree.

As an act of planting in air — a luminous offering at the heart of the building — *Liquid Votive*, Yang's tallest blind installation to date with a height of close to 24m, consists of three distinct masses, each with its own colour scheme. The work soars within the meshed glass space of the atrium, a transparent cube encased by an outer layer of metal mesh and surrounded by a spiraling ramp. As viewers ascend, the monumental “upside-down plant” gradually unfolds, offering shifting perspectives between interior and exterior, gravity and levitation, architecture and landscape.



Haegue Yang, *Liquid Votive – Tree Shade Triad*(2025)

Aluminium venetian blinds, powder-coated aluminium hanging structure, steel wire rope, LED tubes, laser lighting, SMPS, wireless module, cable. 2,362 x 1,086 x 1,086 cm. Courtesy of the artist,

Commissioned by Taichung Art Museum. Photo: ANPIS FOTO.

Underlying this inverted tree is Yang's long-standing fascination with animistic thought, which holds that the spirit permeates all things — human, non-human, and even inanimate. Rooted in her Korean background yet shaped by an itinerant life between continents, Yang's perspective draws from multiple folk and philosophical sources. Across Asian traditions, sacred trees are revered as communal guardians or deities in their own right. Such trees — from Korea's *dangsan namu* and Japan's *shinboku* to India's *bodhi tree* and Taiwan's *dashugong* — reappear across regions and histories.

At night, *Liquid Votive* transforms once more. Flexible vertical LEDs and fine dotted laser lights, reminiscent of fireflies, animate the installation. The carefully modulated illumination bathes the space in a shifting aura, turning the suspended tree into a living presence. Through this floating act of planting, Yang reimagines a sacred tree for our time — weightless, porous, and radiant with unseen life.

About Haegue Yang

Haegue Yang was born in Seoul, South Korea, in 1971. Since the mid-1990s, Yang has lived and worked in Seoul and Berlin and currently teaches at her alma mater, the Städelschule in Frankfurt am Main, Germany. In 2018, Yang won the Wolfgang Hahn Prize at Ludwig Museum in Cologne and in 2022 was awarded the 13th Benesse Prize during the Singapore Biennale. Yang's work is represented in prominent institutional and private collections all over the world, including the Guggenheim New York; Walker Art Center, Minneapolis; Centre Pompidou, Paris; Tate Modern, London; and Mori Art Museum, Tokyo, among others and is currently on view at MOCA LA; Museum Ludwig, Cologne; and the Museum of Modern Art, New York.



Haegue Yang
Photo: Chen Wan Ning
Image courtesy of TcAM

A prolific artist, Yang has been the subject of many solo shows and projects at the aforementioned institutions and others, including the New Museum, New York (2010); Haus der Kunst, Munich (2012); SMK – National Gallery of Denmark, Copenhagen (2022); Pinacoteca de São Paulo (2023); S.M.A.K., Ghent (2023); ACC Chicago (2024); and Nasher Sculpture Center, Dallas (2025).

Her work has also featured in numerous international exhibitions, including the Venice Biennale (2009), where her work was selected for the South Korean Pavilion (2009); dOCUMENTA (13), Kassel (2012); the Taipei Biennial (2014); Sharjah Biennial 12 (2015); the Biennale of Sydney (2018); Istanbul Biennial (2019); the Singapore Biennale (2022); and most recently the Lahore Biennale (2024).

Yang's survey show *Leap Year*, touring from Hayward Gallery, London, is currently on view at Kunsthal Rotterdam and will travel to Migros Museum, Zurich in September 2025. The Contemporary Art Museum St. Louis (CAM) will also host *Quasi-Heartland*, Yang's solo museum exhibition in the midwest of the United States this September.

Michael Lin, *Processed*(2025)



Michael Lin, *Processed*(2025). Emulsion on aluminium composite panel. Ø 8m x Ø 6m. Courtesy of the Artist. Commissioned by Taichung Art Museum. Photo: ANPIS FOTO.

Michael Lin's installation *Processed*(2025) directly engages the architecture of the museum. The work is specifically conceived for the main entrance hall and includes the participation of the viewer in the meaning of the work.

Processed consists of two large-scale paintings made for the flat roofs of the two cylindrical glass structures in the main entrance. Occupying two different sides of the hall, the work can only be seen from the second-floor skybridge, which visually connects the two horizontal paintings, creating a sequence as viewers cross from one side of the bridge to the other.

Processed is inspired by the mechanical printing process. A stylised plum blossom motif is repeated on the two pavilions, each representing a different state. One is misaligned and blurred, while the other is ordered and clearly defined. The macule, or the blurred misprint, usually the detritus of the printing process, is presented with equal value as the clearly defined motif. The sequence of the process is determined by the body of the viewer crossing the skybridge and the direction they are heading. With no clear order, the relationship of the two paintings creates a loop or cyclical movement from disarrangement to order, from clarity to uncertainty.

The traditional textile motif, which is predominantly seen as representing Taiwanese culture, in Lin's work is deconstructed and presented as an ongoing process. By representing the plum blossom motif, "the national flower of Taiwan," in the process of dissolution or becoming, *Processed* disrupts and questions a linear and essentialised understanding of the representation of culture.

About Michael Lin

Born in Tokyo, Japan, in 1964, Michael Lin is an artist living and working in Taipei and Brussels.

Lin orchestrates monumental painting installations that re-conceptualise and reconfigure public spaces. Using patterns and designs appropriated from traditional Taiwanese textiles his works have been exhibited in major institutions and international biennials around the world including The Auckland Triennial and the California Pacific Triennial 2013, Museum of Contemporary Art and Design, Manila 2016, National Gallery of Victoria, Melbourne 2017, Taipei Fine Arts Museum, Taipei 2019 and most recently in 2020 at The Museum of Contemporary Art, Toronto and Jumex Museum, Mexico City.

Transforming the institutional architecture of the public museum, his unconventional paintings invite visitors to reconsider their usual perception of those spaces, and to become an integral part of the work, giving meaning to its potential as an area for interaction, encounter, and re-creation.



Michael Lin
Photo: Chen Wan Ning
Image courtesy of TcAM