

THE PLANT TIME

Art Experiment by Wei-Lin Yang and Chung-Ming Yang

Touring Exhibition Project 2026-2027

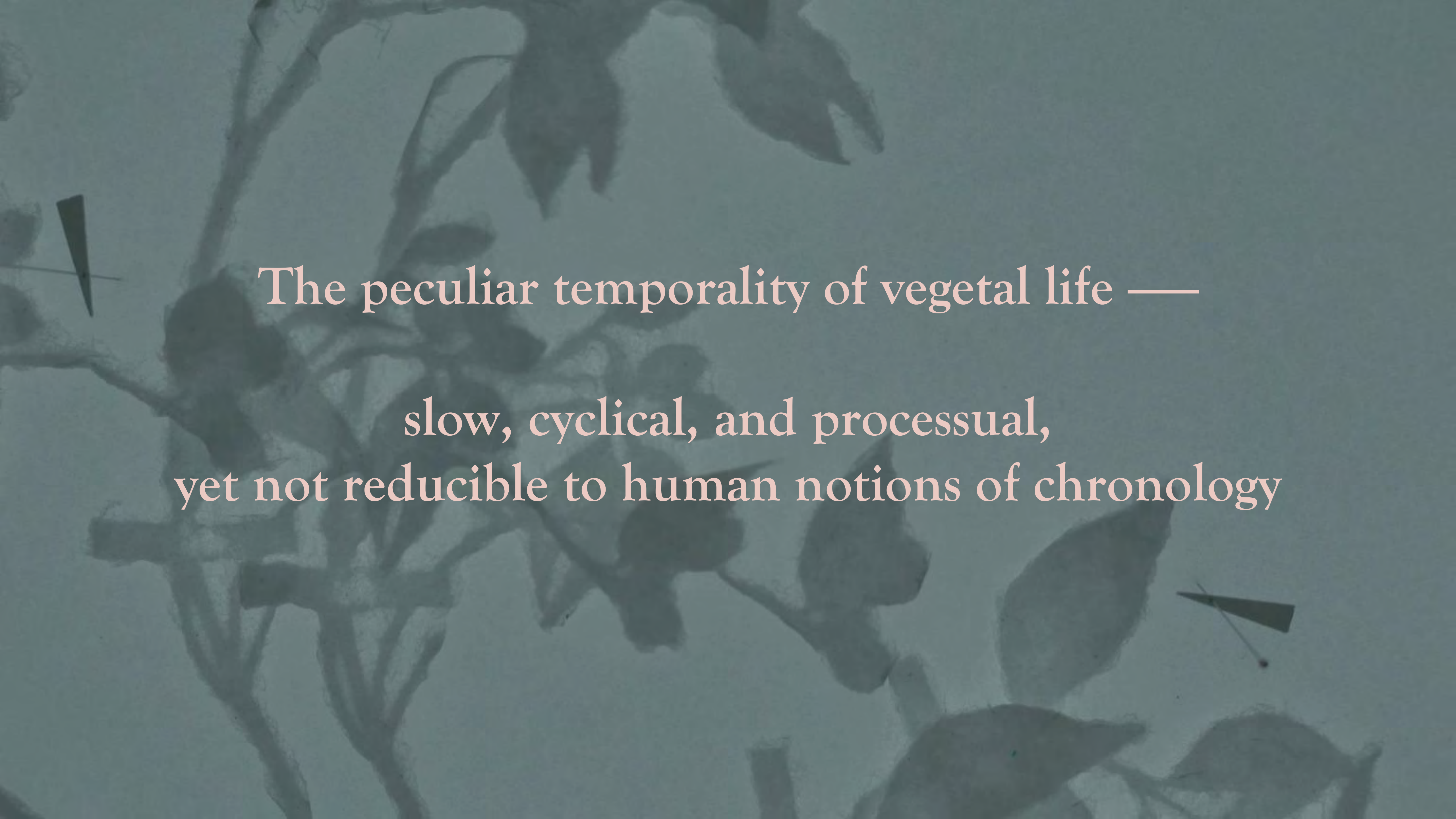
Edinburgh / Tokyo / Kyoto



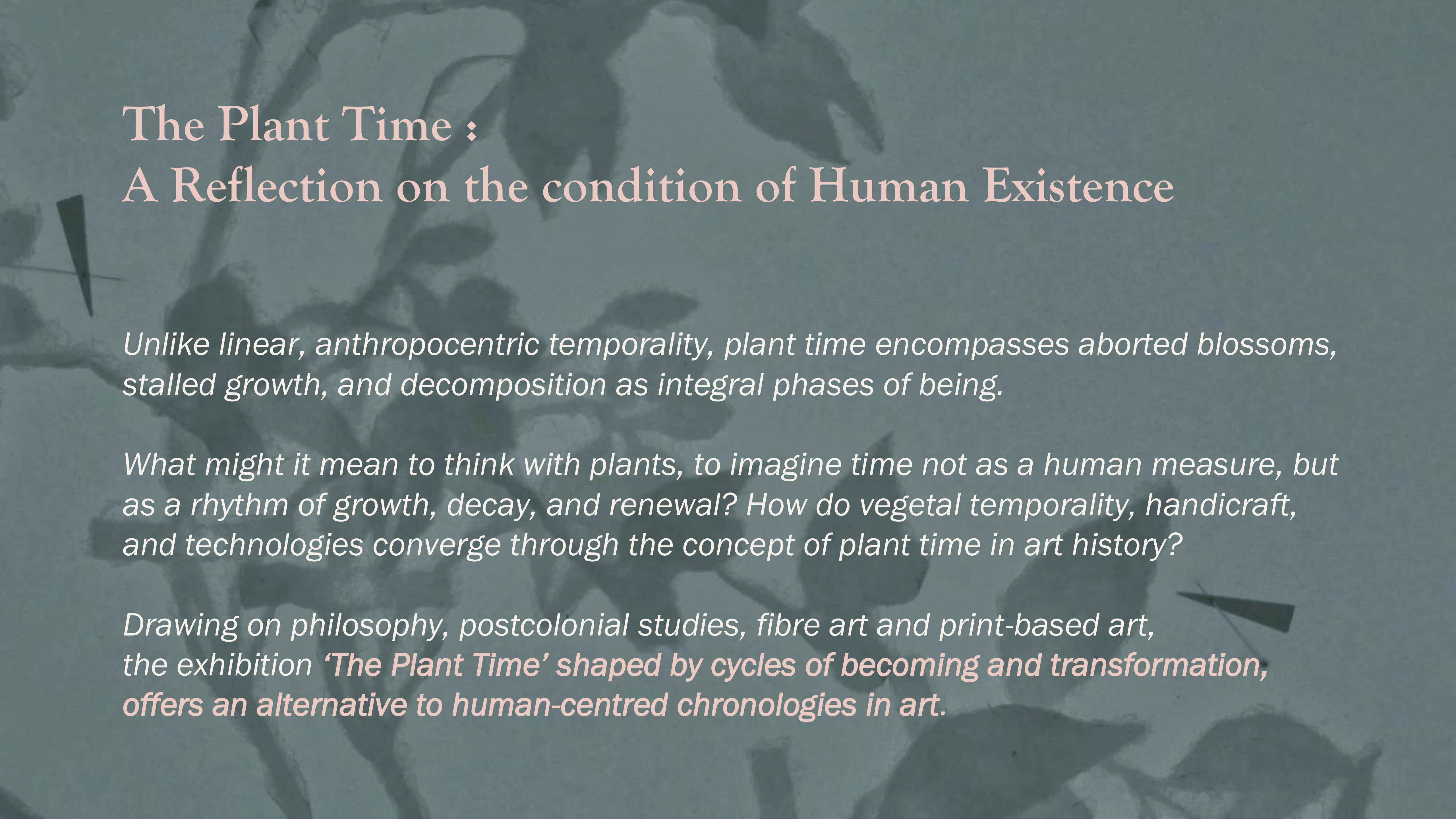
THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Contemporary Taiwanese
Art Culture & Cinema
in Scotland





The peculiar temporality of vegetal life —
slow, cyclical, and processual,
yet not reducible to human notions of chronology



The Plant Time : A Reflection on the condition of Human Existence

Unlike linear, anthropocentric temporality, plant time encompasses aborted blossoms, stalled growth, and decomposition as integral phases of being.

What might it mean to think with plants, to imagine time not as a human measure, but as a rhythm of growth, decay, and renewal? How do vegetal temporality, handicraft, and technologies converge through the concept of plant time in art history?

*Drawing on philosophy, postcolonial studies, fibre art and print-based art, the exhibition **'The Plant Time'** shaped by cycles of becoming and transformation, offers an alternative to human-centred chronologies in art.*

The term “**plant time**” captures the peculiar temporality of vegetal life: slow, cyclical, and processual, yet not reducible to human notions of chronology.

Michael Marder defines plant time as “**in medias res**,” a temporality always in the middle of growth and decay, without origin or finality.

As Daniel Chamovitz notes, plants sense light and anticipate daybreak through circadian rhythms, responding to sugars in their leaves to “tell time.” This complicates anthropocentric notions of agency and suggests that **timekeeping is vegetal as much as human**.

Kathleen Cruz Gutierrez considers “plant time” is also an epistemological concept tied to **sovereign vernaculars**. Plant time is not only biological but also political, representing the survival of non-Western modes of knowledge.

Jeffrey Nealon similarly argues that plant theory destabilises biopower by emphasising vegetality as a site of resistance against mechanised exploitation.

Plant time is not only a philosophical metaphor but also **a material and gendered reality**. It unfolds in **biological cycles, art labour, and indigenous knowledge**, and it serves as a counter-history to colonial commodification and technological abstraction.



EXPERIMENTING PLANT TIME

Experimenting with plants, this exhibition engages ecological humanities to reflect on the urgencies of nature and the knowledge embedded in plants used in everyday life. Through fibre, dye, and cultivation, these materials reveal histories of care, labour, and ecological relationships.

Exhibition Themes

In this exhibition, we take “the plant time” as manifested through growth, decay, and transformation, as the central framework, and organise three thematic sections.

The artworks will respond to the temporal qualities embodied by plants as living beings, as well as the reflections they evoke across the realms of art, the body, and knowledge.

Embodied Phototropism

***Sovereign Plants:
Time, Memory***

Botanical Ways of Loving

Constructing a Subjective Narrative of Taiwanese Contemporary Art

“Lyricism”

This exhibition is based on the theory of “Lyricism” proposed by art historian/curator Professor Chia-Ling Yang.

In early Taiwanese art, lyricism emerged through reflections on political history and collective memory, addressing martial law, rural transformation, and questions of identity through poetic visual language. *In contemporary practice, lyricism expands beyond emotion, becoming a field of material experimentation, sensory experience, and critical deconstruction of aesthetic authority.*

A distinct form of “*Taiwanese Lyricism*” has developed, shaped by Taiwan’s cultural, historical, and geographical conditions. Positioned within global art-historical discourse, this approach offers an urgent and necessary subjective perspective and calls for its rightful place in historical writing. *This project positions Taiwanese art within global art history through the framework of “plant time”, highlighting its cultural-diplomatic significance.*

Sustainability, Social, and Cultural Depth

An international touring project centred on the differing time scales between *plant life* and *human civilisation*.

Through contemporary art and cross-cultural dialogue, the exhibition explores relationships between *plants, environment, and human society*, responding to urgent global ecological concerns.

The project will take place in three culturally significant cities with rich natural landscapes:
Edinburgh (UK) / Tokyo (Japan) / Kyoto (Japan)

Through exhibitions, public programmes, and international exchange, it aims to generate discussions on:
natural time / ecological ethics / cultural sustainability

Sustainability, Social, and Cultural Depth

The participating Taiwanese artists are *YANG Wei-Lin*, recipient of the First Prize of the National Crafts Awards, and *YANG Chung-Ming*, the first contemporary printmaker whose work has entered the collection of the National Palace Museum. Their practices combine *fibre art, printmaking, and botanical scientific experiments in collaboration with the Forestry Research Institute.*

Through organic plant fibres, natural dyes, and low-carbon inkless processes, they create works that embody humanistic thought and contemporary Eastern aesthetics.

This exhibition centers on Taiwanese fibre artist **YANG Wei-Lin** (b. 1965) and printmaker **YANG Chung-Ming** (b. 1974). Through their practices in different media, the exhibition reflects on the idea of “**the plant time**” from multiple perspectives.

Yang Wei-Lin received an Honourable Mention from the jury at CONTEXTILE 2016 – Contemporary Textile Art Biennial in Portugal, and her work has been widely recognized in both international and Taiwanese fiber art contexts.

She was awarded First Prize at the Fourth National Craft Award (2004), First Prize at Small Expressions 2001 in the United States (2001), and earlier the Special Prize in the Fiber Art Creation category at the Sixth Weaving Craft Award (2000), along with several other important honors. In 2025, she also represented Taiwan at the Osaka World Expo with the project Taiwan Spectrum, demonstrating her continued influence and creative depth in contemporary fiber art.

Centred on indigo dyeing, Yang's practice intertwines plants, the body, and history into tactile archives of time. Through repeated immersion, oxidation, and waiting, plant-based dyes gradually reveal their colour. Time here is not an abstract unit of measurement; it unfolds through processes embedded in fiber, labor, and memory. Indigo dyeing therefore functions not merely as a technique but as a material practice that carries gendered forms of labour. It also reflects layered traces of trade between Taiwan and the British and Netherlands colonial histories in India and Indonesia.



In many of Yang's works, indigo is central.

Why does indigo matter, and how does it come to matter beyond the technical processes of art-making?

The history of indigo in Taiwan illustrates how plant time intersects with colonial economies. *Indigofera tinctoria* variety was introduced by the Dutch East India Company in the 1640s, when southern Taiwan became a hub for agricultural experimentation, driven by competition with British India's indigo production.

Varieties of Indigofera tinctoria

山藍[爵床科]—琉球.台灣北部
亞熱帶.背陽陰濕山谷地
North Taiwan and south Japan



木藍[豆科]—印度.中國台灣南方
亞熱帶至熱帶.向陽平地
India and south Taiwan



蓼藍[蓼科]—中國、日本
溫帶至亞熱帶.向陽平地
China and Japan



菘藍[十字花科]—歐洲
溫帶至寒帶.向陽平地
Across Europe





The Indigo Dye Trade in Taiwan

17th Century Introduction

- Indigofera was introduced to Taiwan by the Dutch East India Company (1640s)
- Agricultural experimentation aimed to compete with British India's indigo

Qing Dynasty Expansion

- Fujian and Hakka immigrants introduced plantation and dyeing techniques
- Indigo became a key export, especially from northern Taiwan
- By the 1830s, indigo was one of Taiwan's top five exports

Decline and Transition

- 1870s: Tea replaced indigo due to higher profitability
- Indigo dyeing persisted with imported raw cotton fabrics

Colonial Reorganization

- Japanese rule (1895–1945): fields turned into plantations
- Global competition and the rise of synthetic dyes led to the collapse of natural indigo production

Natural vs. Synthetic Indigo

- Natural dyeing involved complex fermentation and plant processing
- 1856: William Perkin discovered the first synthetic dye (mauveine)
- Late 1880s–1920s: Synthetic indigo by BASF and ICI replaced natural dyes

Revival: Taiwan's Cultural Sovereignty

- 1920s: Industry collapsed; indigo persisted only in rural households
- Post-1992: Revival through heritage movements and artists like Ma Fen-mei 馬芬妹
- Indigo reclaimed as a symbol of cultural sovereignty and artistic expression

17th Century Introduction

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- Agricultural experimentation aimed to compete with British India's indigo



The Indigo Manufactory, British East India Company. Engraving, for the Complete System of Geography by Middleton, 1777.



Dutch priest Francois Valentijn, Kaart van het Eyland Formosa en de Eylanden van Piscadores, 1726. After Johannes Vingboones's map, ca. 1640. 47.4X57.8 cm, National Museum of Taiwan History.

Colonial Reorganisation

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Kawano Yasokichi 河野八十吉 publishing, "Illustration of Cloth Dyeing 研布圖." Illustrated Taiwanese Customs 臺灣風俗畫, Meiji 36 (1903). 39.1 × 55.1 cm. Collection of the National Museum of Taiwan History.



Beating indigo by hand, Allahabad, India, 1877. British East India Company. (Sotheby's, 1980)



Colour plate of garments by Mag-Helly from Les Créations Parisiennes, ca. 1929. A drop waisted dress in navy and white patterned silk and a navy wool coat lined with the same fabric as the dress, in Paris, France, circa 1929.



Sovereign Vernacular in Yang's Practice

Step 1: Collecting the large indigo leaves early in the morning, before the dew has dried.
After the indigo plants are transplanted, harvesting can begin in the second year, with at least two harvests each year. The first takes place between June and July, and the second between October and December.

採藍取葉

栽種後第二年便可開始收穫，每年至少可收穫兩期。
第一次在六、七月間，第二次在十、十二月間。
『採菁』：趁著早晨露水未乾之前，採收大菁。



剪除粗莖. 秤重浸水

Step 2: Soaking indigo leaves in water to ferment.
After fermentation, the decayed leaves are removed, and the liquid is prepared for beating the indigo to precipitate the dye.



撈出腐葉準備打藍



Step 3: Beating the Indigo

Lime is added and the liquid is vigorously stirred to promote oxidation. Through rapid beating, the indigo oxidizes and forms a foamy, insoluble indigo pigment. The beating continues until the foam rises and overflows, then gradually turns pale and diminishes.

Step 4: Reduction, Dyeing, and Oxidation

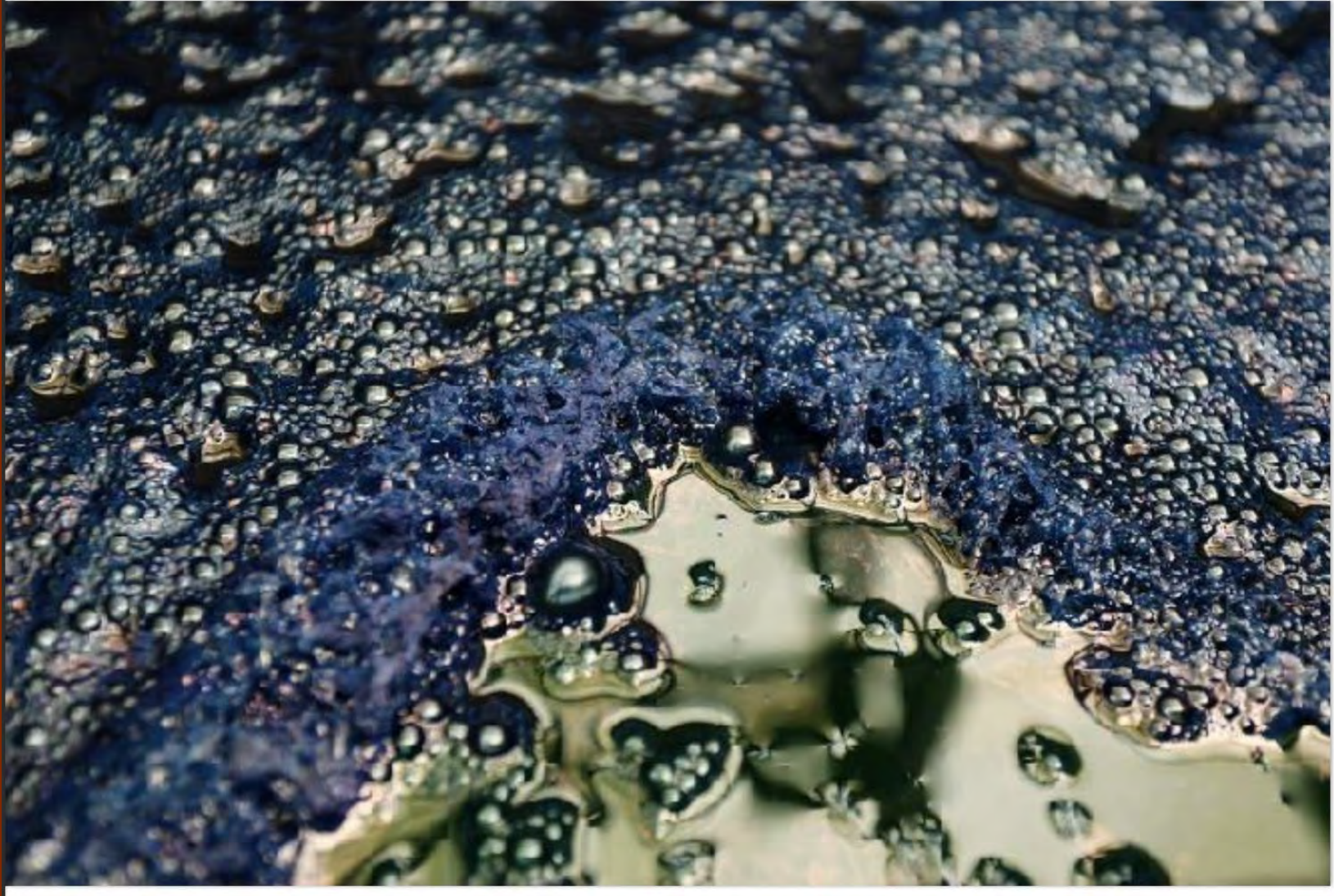
The indigo vat is reduced to make the pigment soluble, allowing the fibers to absorb the dye. The material is then immersed in the vat for dyeing. When removed and exposed to air, the dye oxidizes, gradually turning blue.

打藍

加入石灰攪拌氧化，
急速打藍氧化成泡沫狀非溶性藍靛素，
打到泡沫滿溢，再變白變少。



還原 染色 氧化



The decision to work with cloth wheels (布輪) engages directly with the Fukutake House Asia Art Platform of Setouchi Triennale's central question: "*How can Asia respond to globalisation?*"



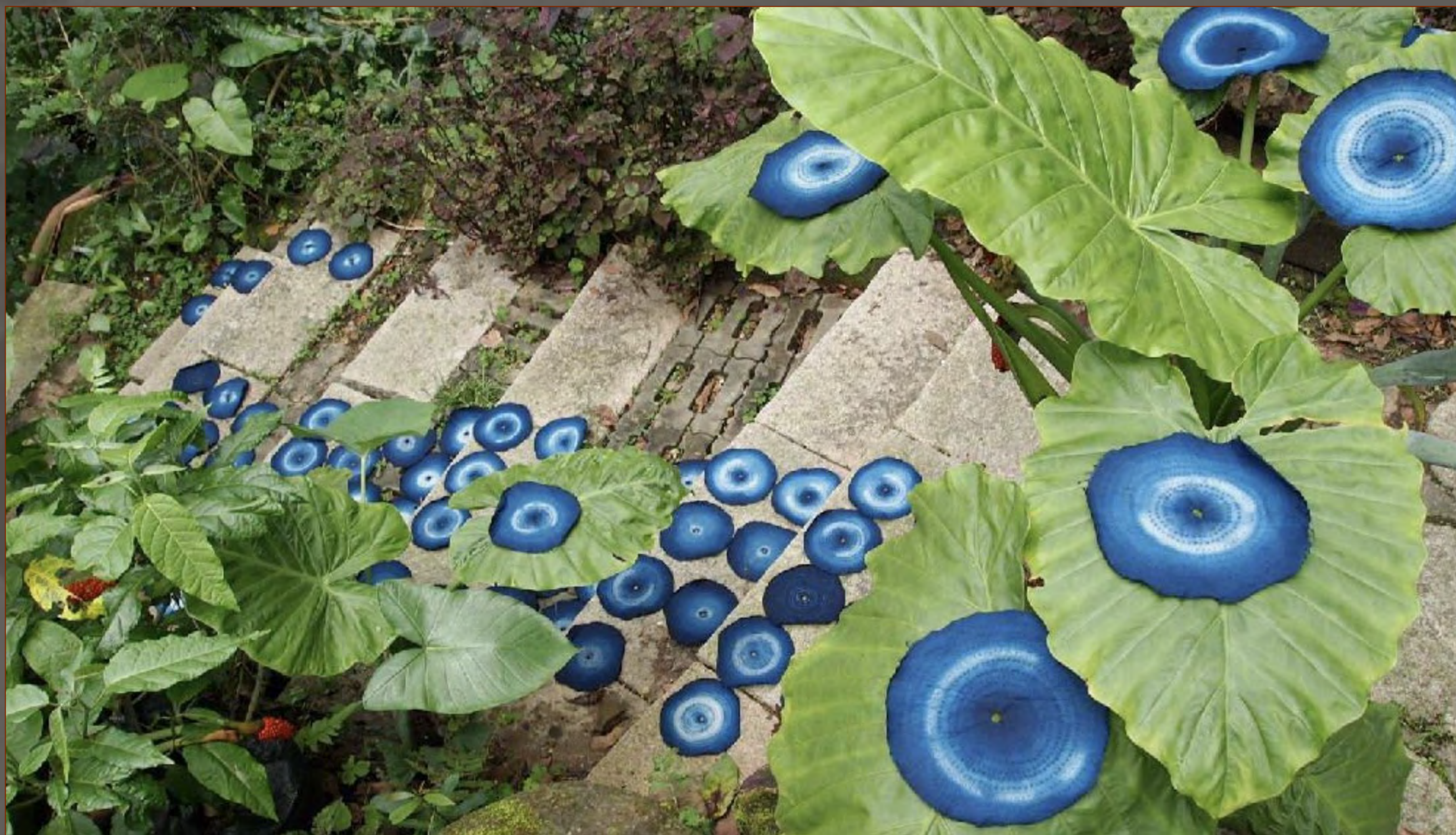
Cloth wheels of varying textures and thicknesses were once widely used to polish stone, metal, furniture, and other materials, playing a crucial role in ensuring high-quality finishes.

At the height of Taiwan's manufacturing era in 1980s, countless factories operated around the clock to produce these wheels. Driven by a large female workforce whose labour was crucial to Taiwan's economic growth.





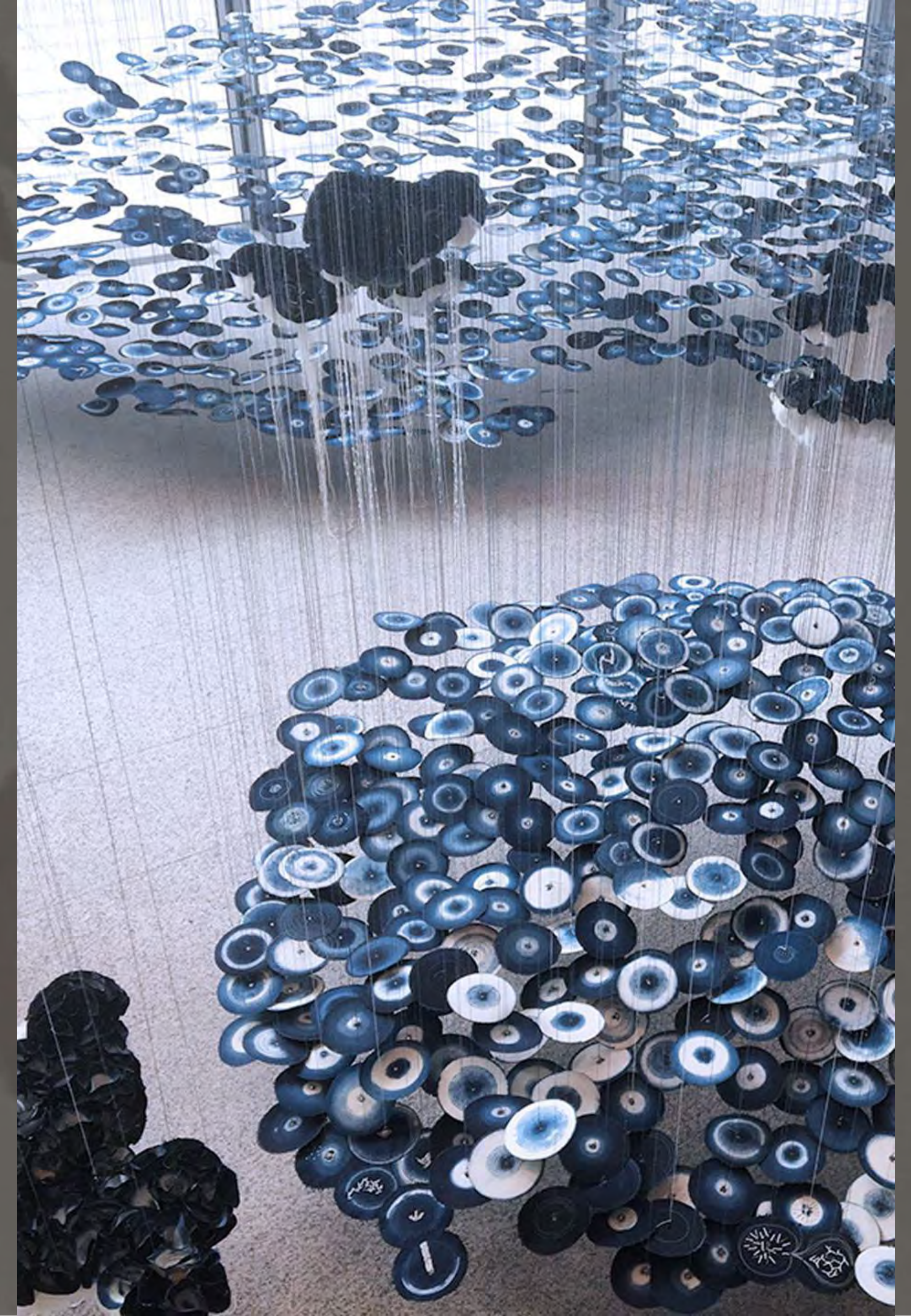
Dyeing with Indigo and drying the cloth skeins







Oceans of Cloth Wheels(3). National Theatre, Taiwan





“Last summer in the South Pacific Islands, my brother left us forever. On the map, I try to find these distant islands, looking for their contours. The ocean is beautiful and placid, the tidal zones lush with life. In the midst of it all, however, I feel the taste of hidden dangers and tears.”



Swirl 渦 (2018)

Inspired by withered plants commonly found in alleyway parks that were once nurtured or stubbornly surviving in harsh conditions, these organic forms become poetic remnants of life once lived.



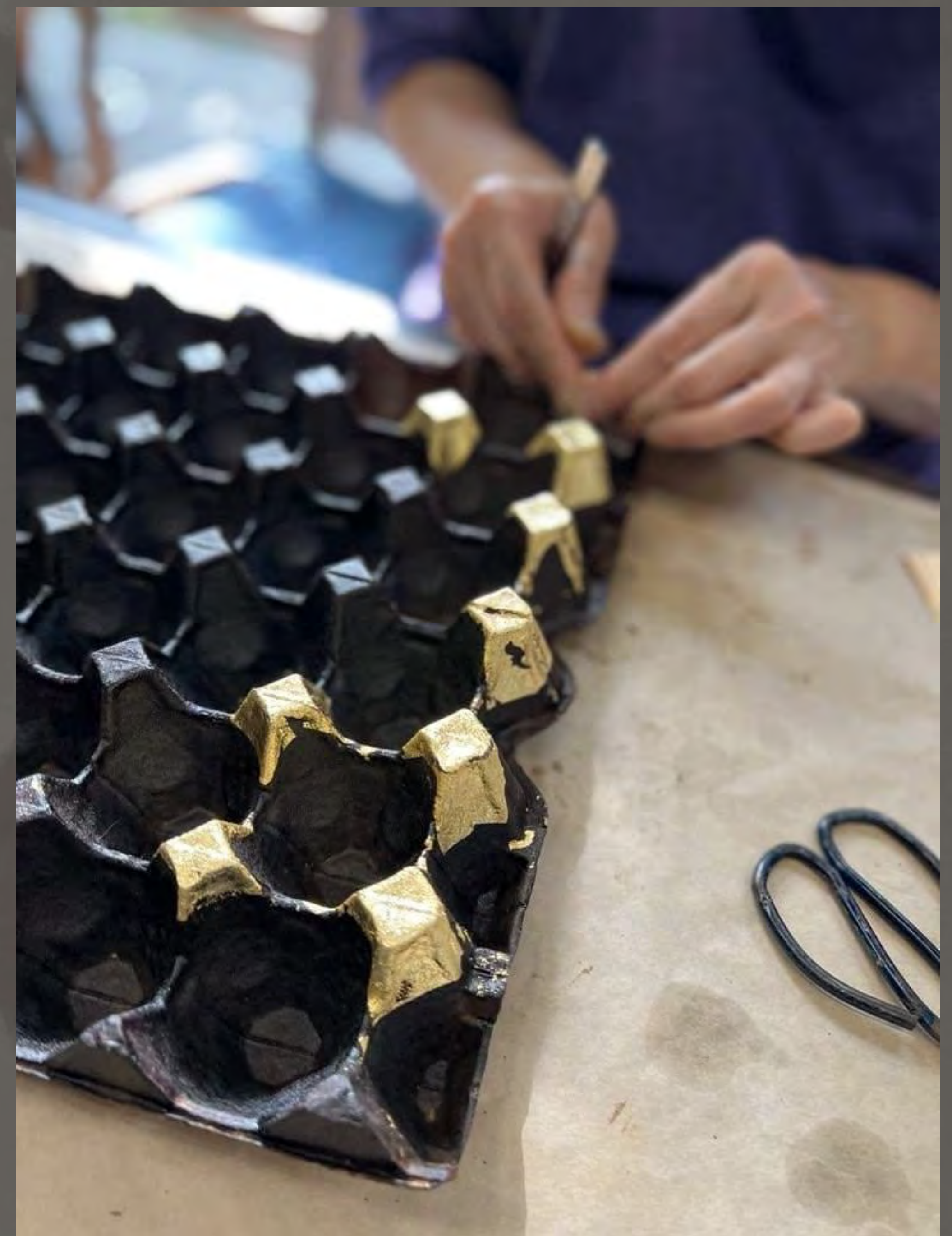


At the Indigo Market 在靛市 (2025), for the “Tidal Weavers: Islands Exchange 織浪者：浮遊相聚” project, Centre for Heritage, Arts and Textile (CHAT), Hong Kong (2 August-26 October 2025); Hong-Gah Museum, Taipei (7 March – 31 May 2026)

An exhibition project fostering artistic exchange among Hong Kong, Indonesia, the Philippines, and Taiwan.

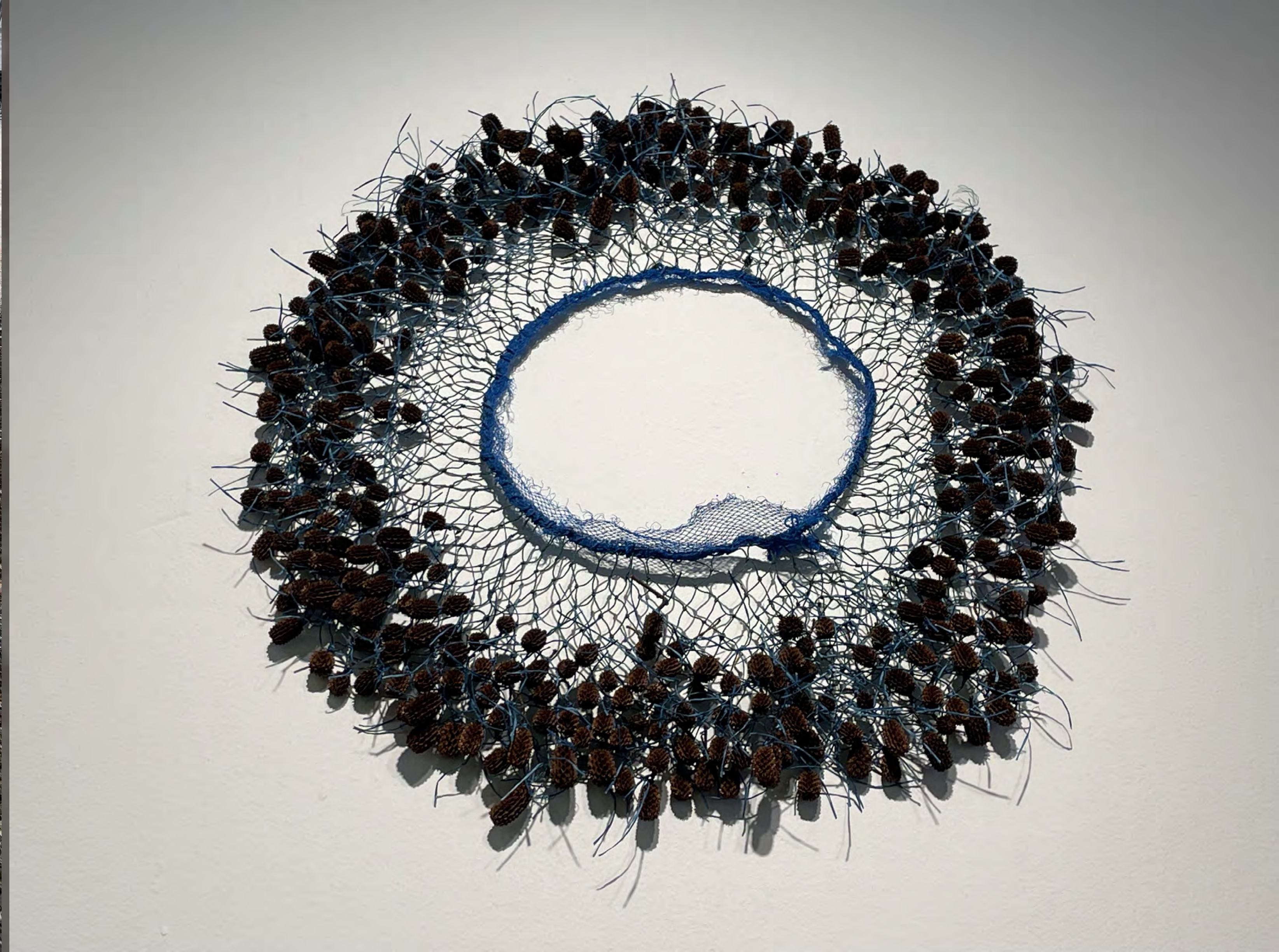


The project was inspired by the sample box of indigo imported from Guatemala, Java and India by S. Schönlanck, Berlin 1756. Deutsches Textilmuseum, Krefeld, Germany, Nr. 16044

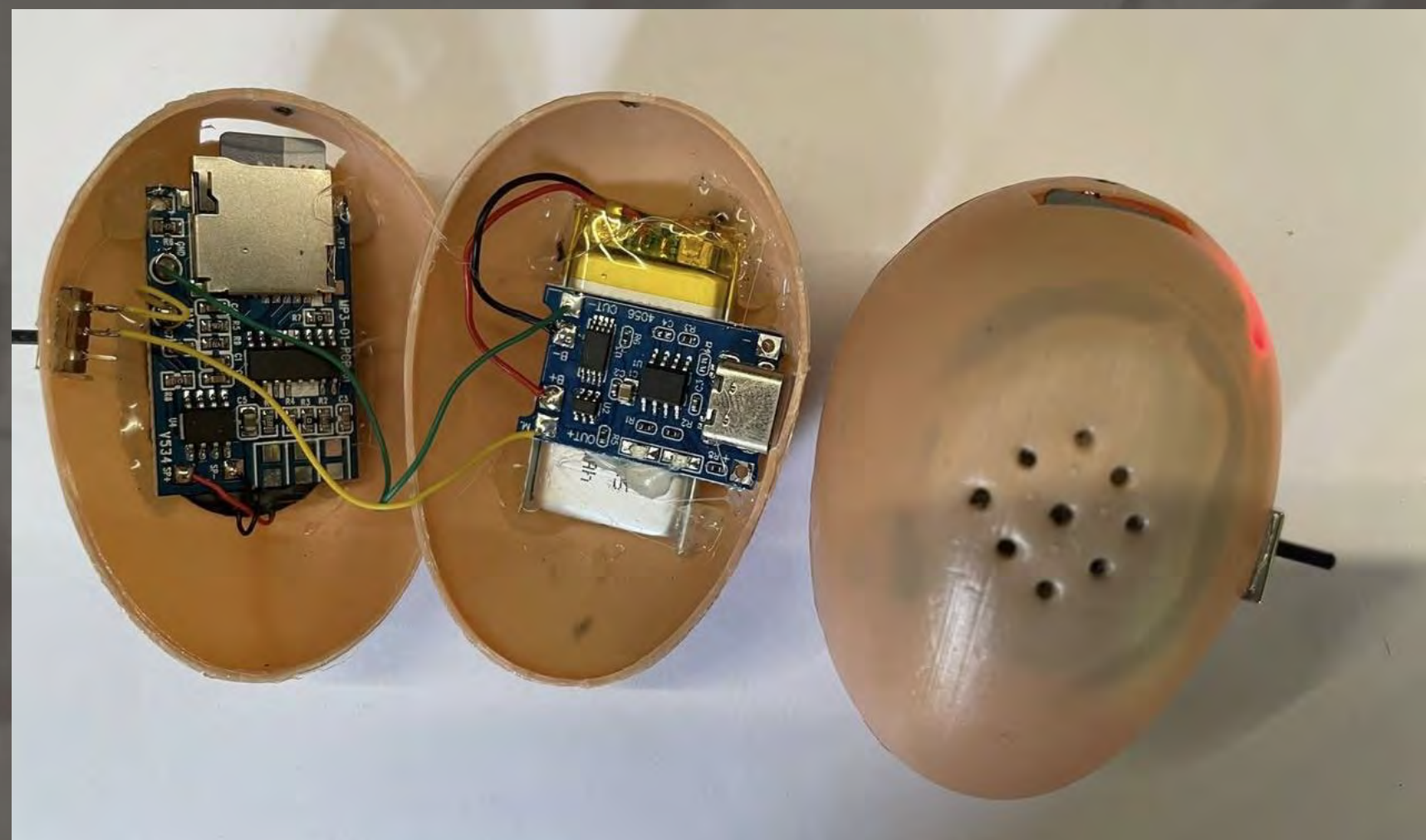


Working with a five-generation family workshop demonstrated the full production chain, Kerek, Tuban, East Java, Indonesia.



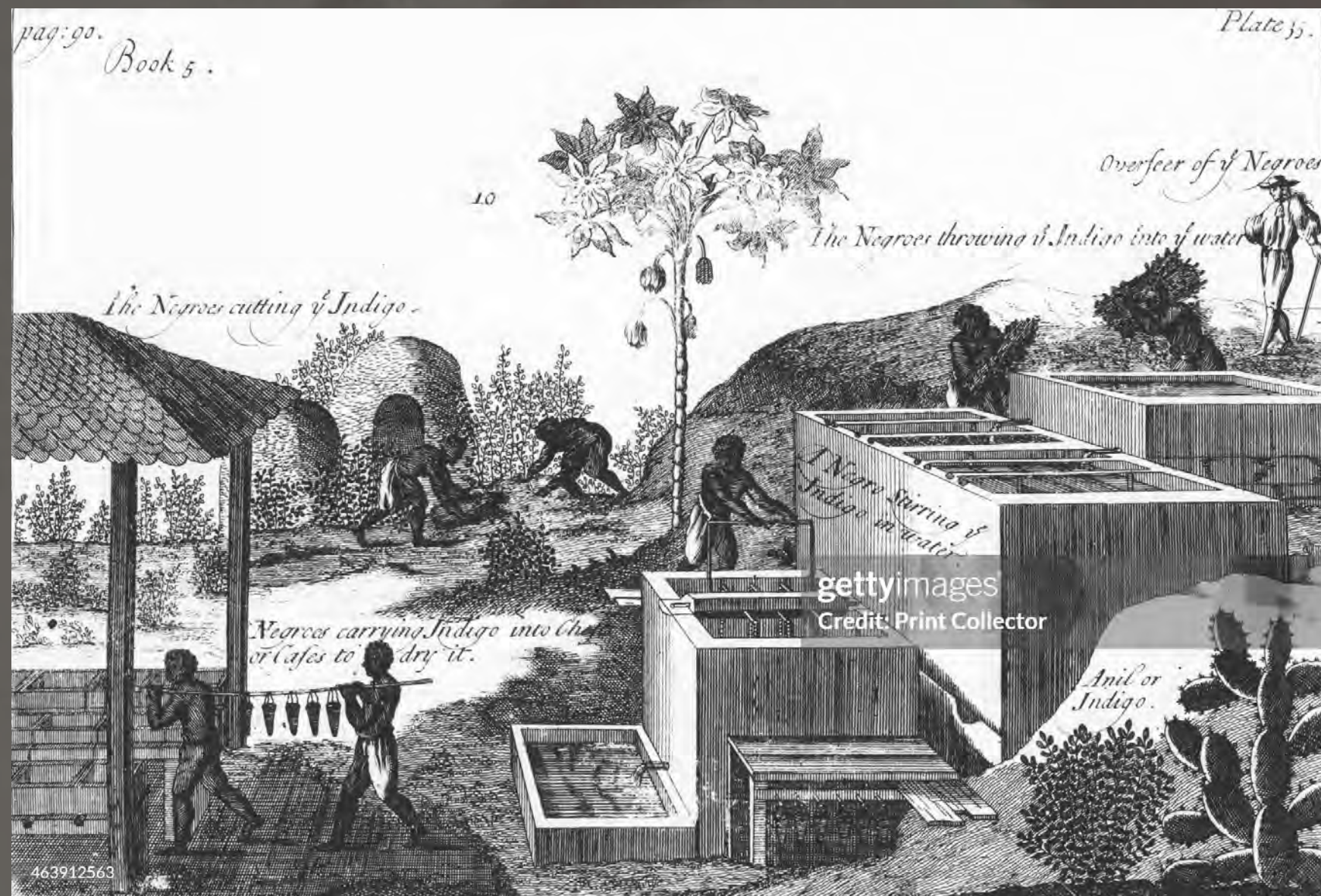


Sea waste and fish net collected from Java.
Concerning ecological art



Thirteen modified eggs embedded with microchips store interviews with farmers, dyers, weavers, artists, and curators reflecting on indigo across both regions.

Thin paper strips resembling candle wicks bear short quotations from Chinese translations of three texts: *The Dutch in Formosa, 1624–1662*, *Heart of Darkness*, and *Chroma*, selected to reflect different layers of indigo's history.



Producing indigo dye with slave labour: West Indies or Central America, 1725. From A Compleat History of Drugs by P Pomet, (London, 1725). Oxford Science Archive.

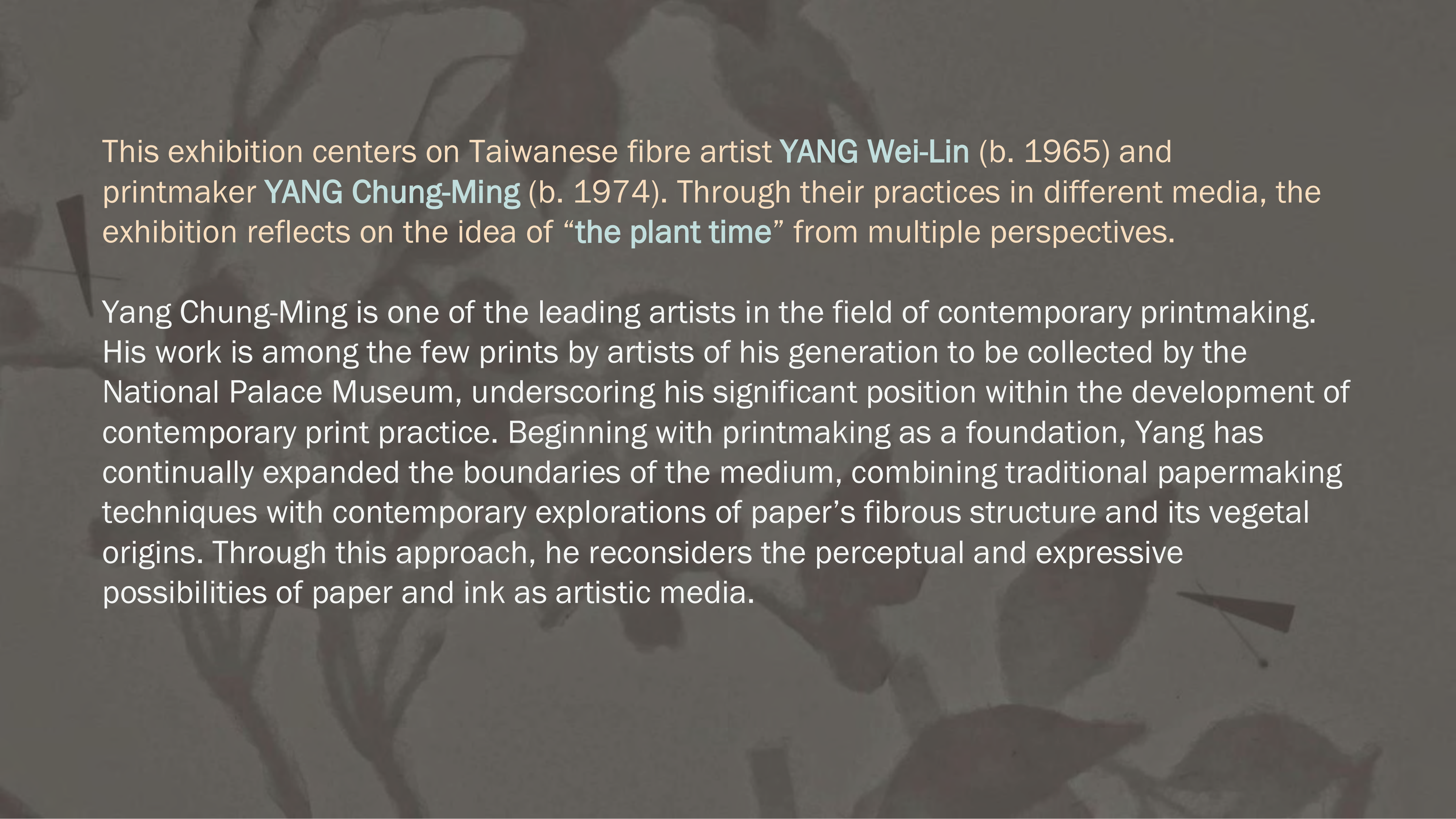


Percy Cox, Primitive indigo manufacturer at Nezura, Oman, Oman, circa 1905. Photo, Royal Geographical Society.

*Producing indigo dye with slave labour;
in reflection of cheap labour in Asia as world
factories today*



Many of the dyers Yang interviewed were women, whose repetitive, bodily engagement with indigo echoed the rhythms of domestic labour. In both contexts, women's work, from Taiwanese spinners to Javanese batik dyers, was central. The artist positions indigo as an agent of shared memory and gendered labour within global art discourse.



This exhibition centers on Taiwanese fibre artist **YANG Wei-Lin** (b. 1965) and printmaker **YANG Chung-Ming** (b. 1974). Through their practices in different media, the exhibition reflects on the idea of “**the plant time**” from multiple perspectives.

Yang Chung-Ming is one of the leading artists in the field of contemporary printmaking. His work is among the few prints by artists of his generation to be collected by the National Palace Museum, underscoring his significant position within the development of contemporary print practice. Beginning with printmaking as a foundation, Yang has continually expanded the boundaries of the medium, combining traditional papermaking techniques with contemporary explorations of paper’s fibrous structure and its vegetal origins. Through this approach, he reconsiders the perceptual and expressive possibilities of paper and ink as artistic media.

In his practice, paper is no longer merely a surface that carries images, but a material presence imbued with memory and temporality.

Through the processes of papermaking, sheet forming, and repeated manipulation, plant fibres gradually reveal their structures and traces. Printmaking therefore extends beyond reproduction and representation, becoming an experimental site that responds to vegetal time and processes of labour.

Formally, his works also move beyond the conventional flatness of the printed surface.



What opportunities can printmaking offer to contemporary art?

Over two decades, he has explored techniques that blend Eastern and Western methods. In the 2019 series *Timeless*, he redefined the relationship between “matrix” and “image,” foregrounding the matrix as the primary subject. In the 2023 *Flora of Formosa* series, he extended this approach by combining printmaking with handmade papermaking to produce sheets without ink, expanding conventional notions of printing and ink into a new realm.

Beginning in 2019, Yang Chung-ming initiated a three-year collaborative research project with the Paper Materials Laboratory at the Taiwan Forestry Research Institute, advancing this interdisciplinary exploration.



This project incorporated over six thousand holotype specimens of plants, hundreds of entomological specimens, and historical woodblock-printed botanical books as visual source material.

Material selection followed an altitudinal approach, from lowland species to conifers above 3,500 metres.

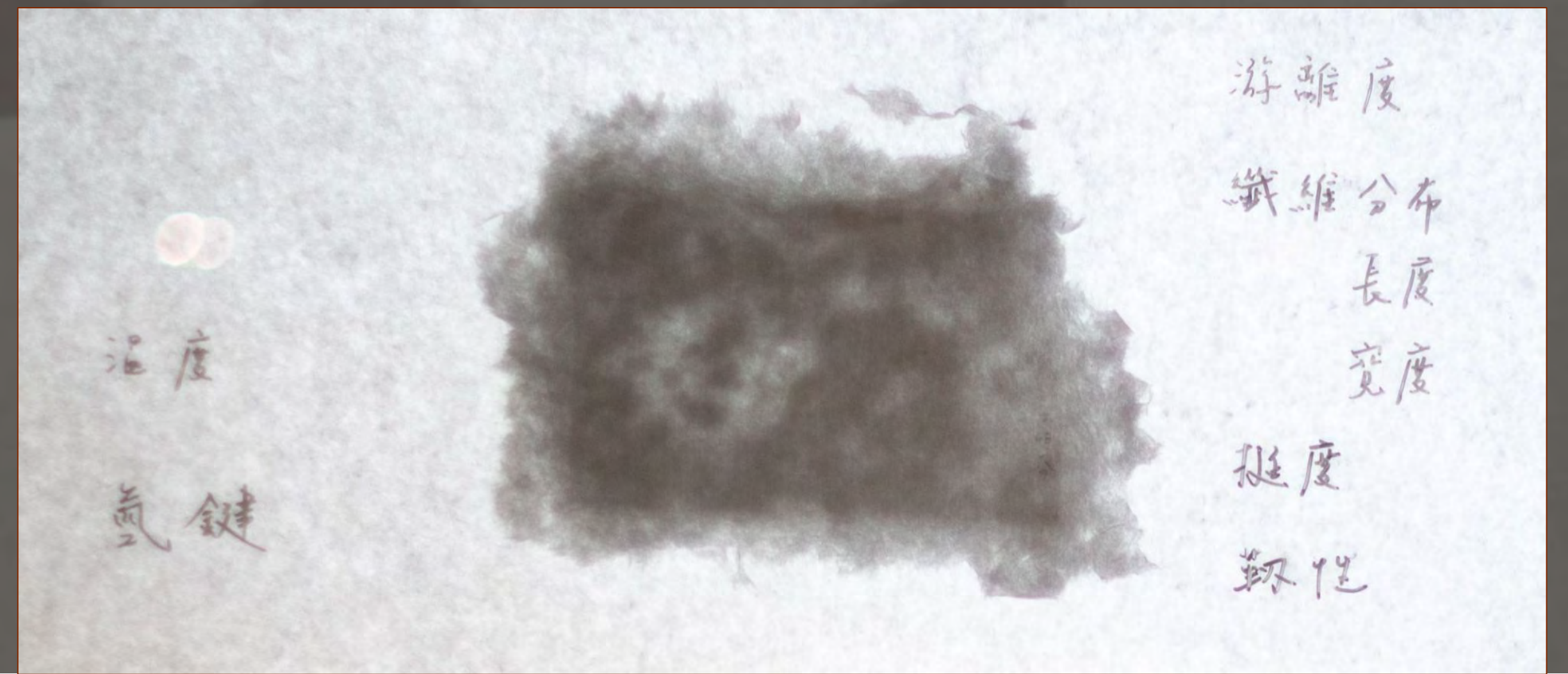


After nearly two years of failure, Yang and Dr Shyu identified a workable fibre combination using reclaimed agricultural residues, bamboo and pineapple leaf fibres, to support papermaking.





Yang drew on the traditional Japanese watermarking technique used in *Kurotani* washi. During sheet formation, persimmon-tannin-dyed paper (*kakishibu-gami*) was applied to bamboo screens to mask or perforate areas, creating patterns within the fibre network.

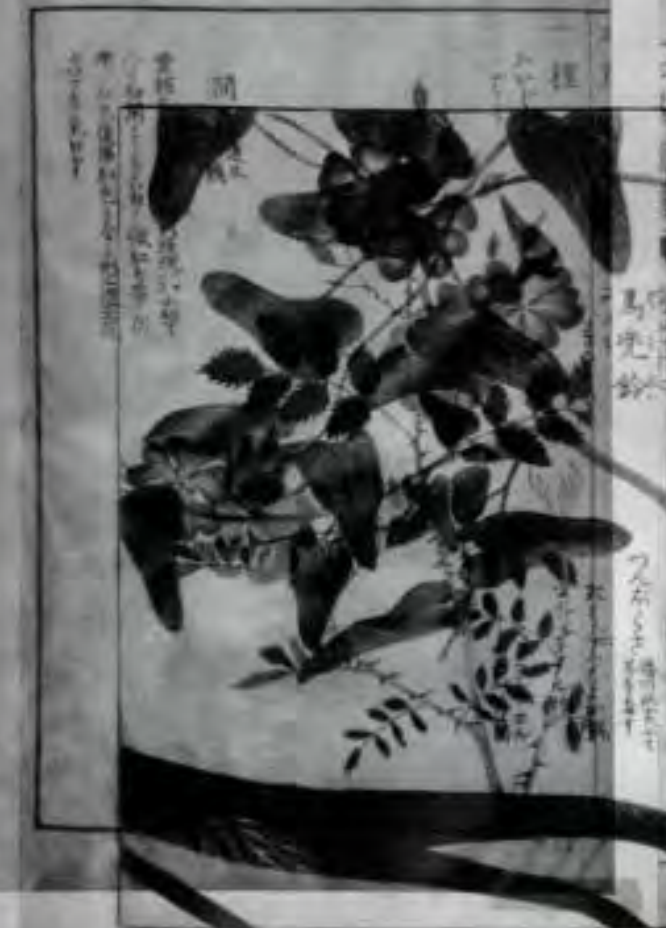


Through numerous iterations, Yang developed methods to produce subtle gradations in fibre accumulation, akin to the tonal transitions found in monochrome imagery.



The *Flora of Formosa* series highlights the beauty of fragility, the absence of colour, and delicacy, serving as a contrast to the overstimulation of the digital age. Features such as uneven paper edges, scattered fibres, translucency under light, and subtle layering create a transitional space between disappearance and regeneration.







Exhibited at the Taiwan Forestry Research Institute in 2023, drawing attention to shared interests between botany and art.
(18 September-29 December 2023)





(L1)



(L6)



(R1)



(R6)



(L2)



(L7)



(R2)



(R7)



(L3)



(L8)



(R3)



(R8)



(L4)



(L9)



(R4)



(R9)



(L5)



(L10)



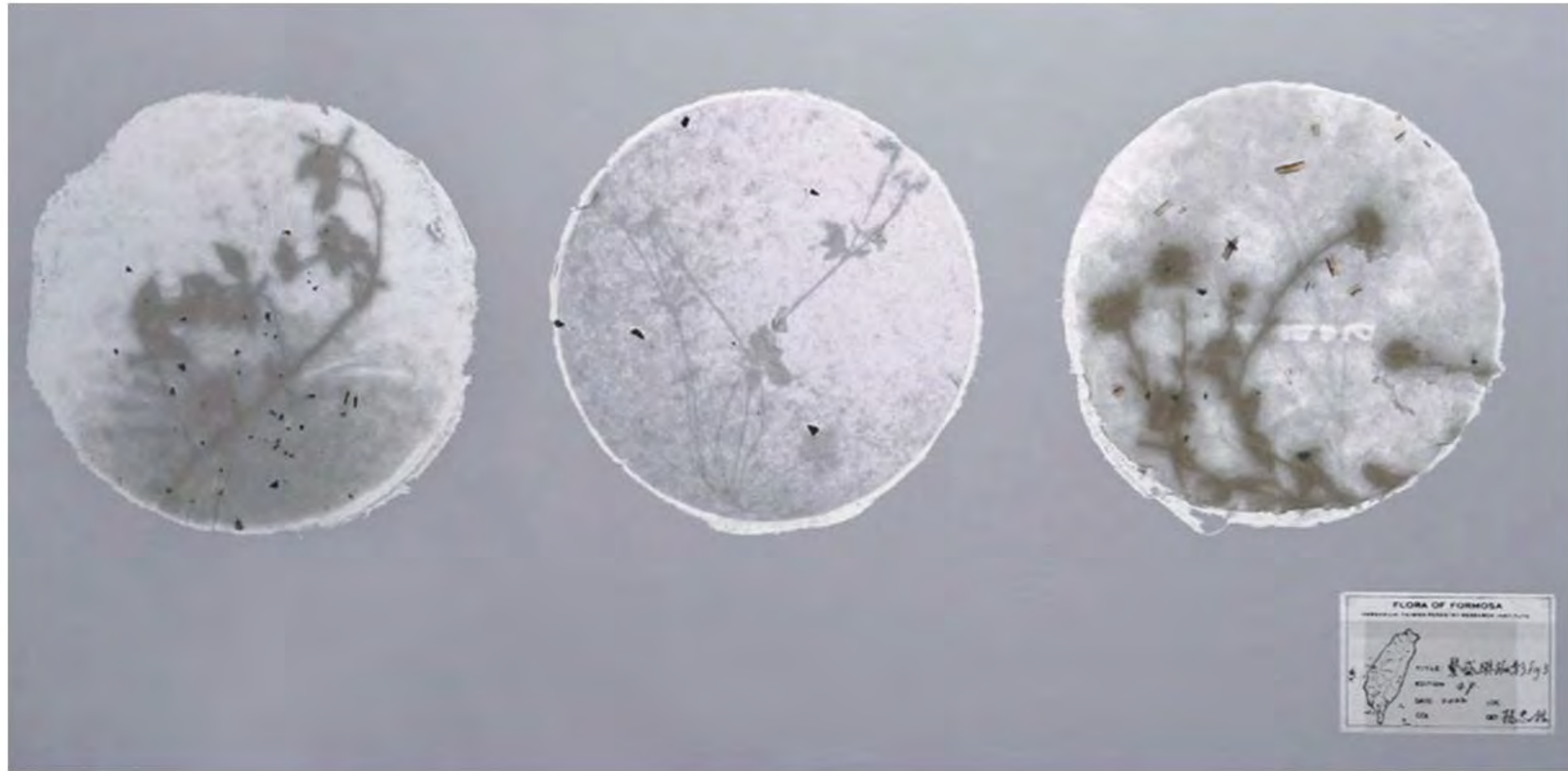
(R5)



(R10)

Flora of Formosa :
Timeless Narrative :
Walking Through the 1828

Watermark, Handmade Paper
17.3 × 25.5 cm (20 pieces) / 2023 / Edition : 6



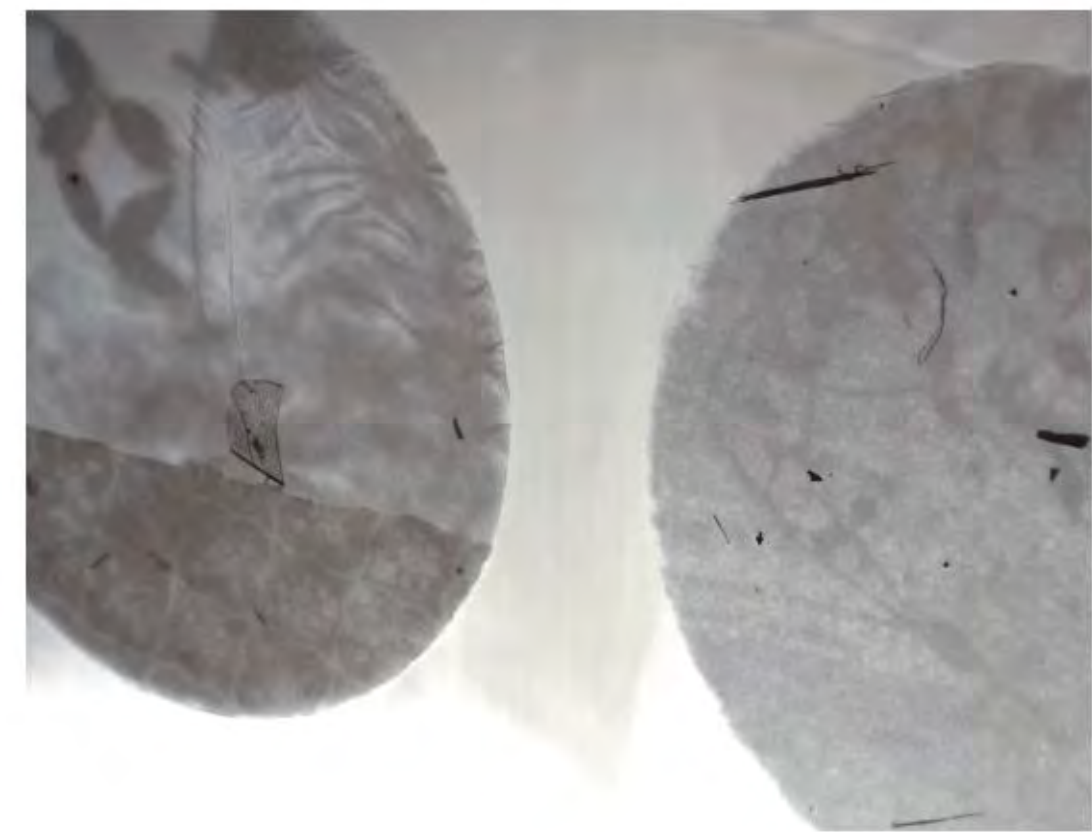
Flora of Formosa :
Season of Plenty fig. 3

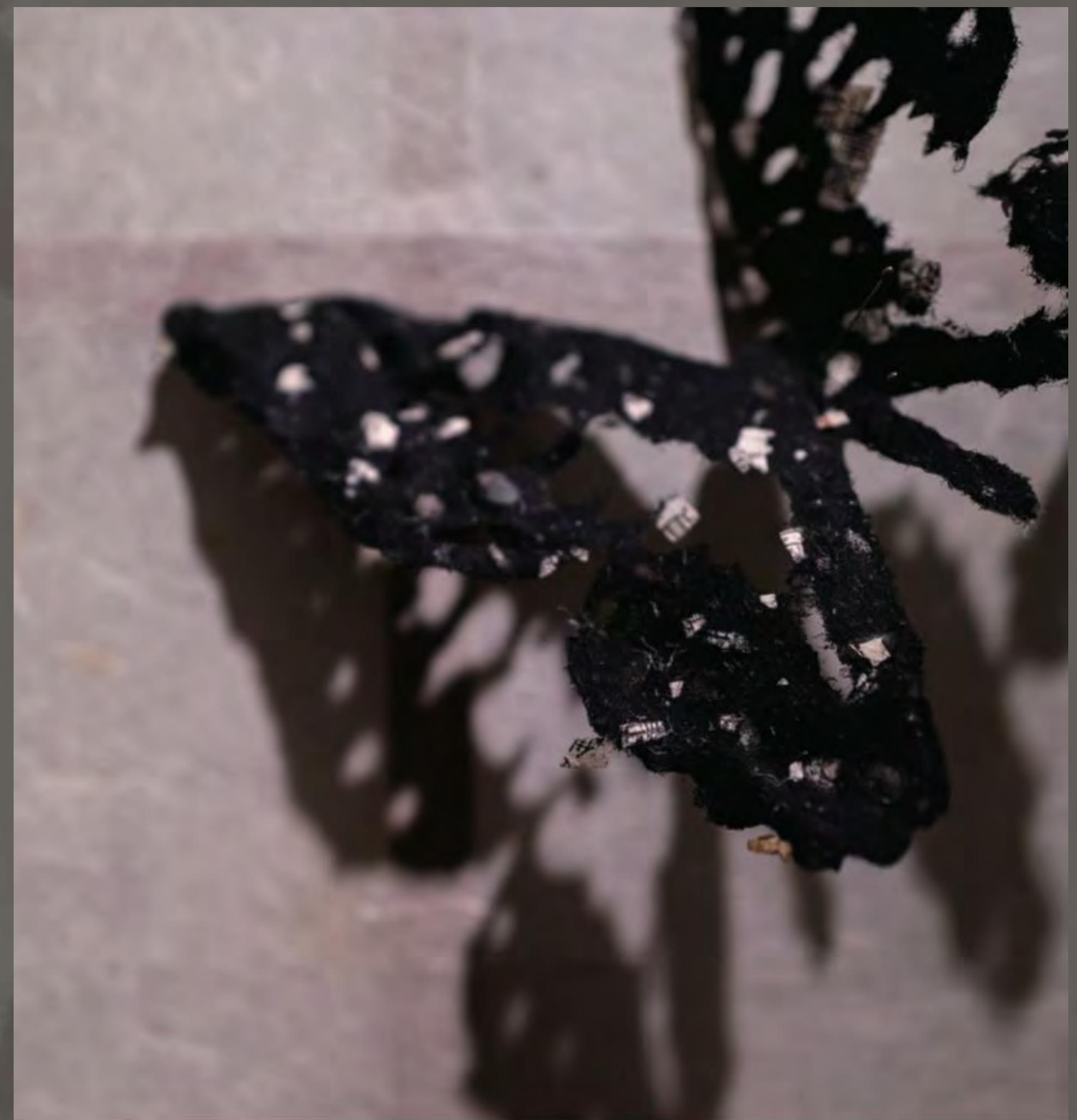
Watermark, Handmade Paper
54 × 15.8 cm / 2022
Edition : 1 (Inscribed A.P.)



Flora of Formosa :
Season of Plenty fig. 4

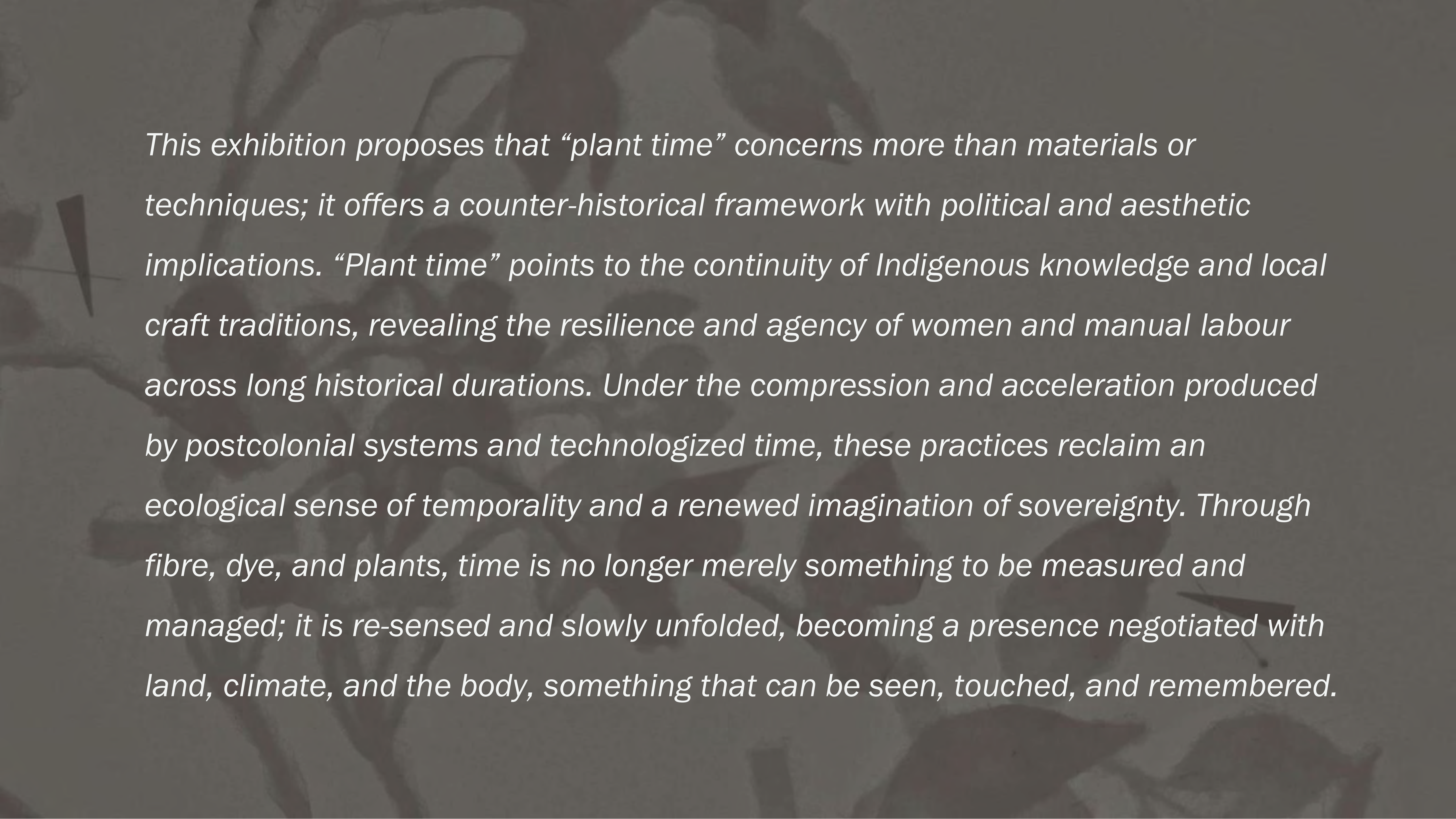
Watermark, Handmade Paper
54 × 15.8 cm / 2022
Edition : 1 (Inscribed A.P.)





Flora of Formosa : Unspeakable Shadow

Watermark, Handmade Paper, Natural dye
220 × 145 cm / 2024



This exhibition proposes that “plant time” concerns more than materials or techniques; it offers a counter-historical framework with political and aesthetic implications. “Plant time” points to the continuity of Indigenous knowledge and local craft traditions, revealing the resilience and agency of women and manual labour across long historical durations. Under the compression and acceleration produced by postcolonial systems and technologized time, these practices reclaim an ecological sense of temporality and a renewed imagination of sovereignty. Through fibre, dye, and plants, time is no longer merely something to be measured and managed; it is re-sensed and slowly unfolded, becoming a presence negotiated with land, climate, and the body, something that can be seen, touched, and remembered.

Curator | Professor Chia-Ling Yang

Chia-Ling Yang is a Chair 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 Gallery 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) and *International Journal of Taiwan Studies* (2025). Her recent exhibition contributions include the forthcoming shows at the Baur Foundation (Geneva, 2026) and Musée Cernuschi (Paris, 2025), No. 9 Cork Street of Frieze London (2025) and *China's Hidden Century, 1796–1912* at the British Museum (2023). She is the PI of Spotlight Taiwan in Scotland Project since 2013.

Research profile: <https://www.eca.ed.ac.uk/profile/prof-chia-ling-yang>



Curator | Professor Chia-Ling Yang

Education

PhD., Department of Art and Archaeology, School of Oriental and African Studies, University of London, UK

MA., Department of Art History, University of Warwick, UK (Distinction)

BA., Department of Chinese Literature, National Taiwan University, Taiwan (First-Class)

Work History

2010 - Date, Professor, Personal Chair of Chinese Art, University of Edinburgh

2023 - Date, Panel Chair of CAHSS Academic Recruitment; Board Member of National Gallery of Prague

2024 - 2025, Director of Research, History of Art, University of Edinburgh

2021 - 2024, Programme Director, PhD and MScR in History of Art, University of Edinburgh

2017 - 2021, Edinburgh College of Art Director of External Engagement, University of Edinburgh; Board Member of Edinburgh Art Festival

2007 - 2009, Lecturer, Department of Art & Archaeology School of Oriental & African Studies, University of London

2004 - 2007, Lecturer, Department of Art History, University of Sussex

2003 - 2004, Post-Doctoral Fellow and Course Instructor, Department of Art History & Center for Art of East Asian, University of Chicago, USA

2001 - 2002, Visiting Scholar, Institute of Sinology, University of Heidelberg, Germany

1999, Visiting Scholar, Institute of History and Language, Academia Sinica, Taiwan

Co-Curator | Dr Sunny Chang

Dr Sunny Chang is one of the few gallerists with academic backgrounds in art history. She holds her master's and doctoral degrees in art history from Essex University in the UK and National Yamaguchi University in Japan. Before opening her own gallery in 2018, Sunny was a chief curator at Kaohsiung Museum of Fine Arts and has worked with many art galleries and artists at home and abroad. Sunny is also an outstanding researcher. She taught at the National Normal University, Taipei University of Education, and Chung Yuan University for several years. Besides, she also frequently publishes articles in art magazines and journals.

Education

PhD., Asia Study, Yamaguchi University, Japan

MA., Department of Art History and Theory, University of Essex, UK.

BA., Department of History, National Chengchi University, Taiwan

Work History

2017 - Date Gallery de sol (Zodiac International Art Corporation) Director, Taiwan

2016 - 2017 National Taipei University of Education Assistant Professor, Taiwan

2011 - 2015 Kaohsiung Museum of Fine Art Chief Curator/Senior Researcher, Taiwan

2010 - 2011 National Normal University Assistant Professor, Taiwan



Venue 1

Royal Botanic Garden Edinburgh

<https://www.rbge.org.uk/visit/royal-botanic-garden-edinburgh/>

❖ *Caledonian Hall: Perfect venue for debuting 'The Plant Time' exhibition*

An alternative and singular choice that occupies a pivotal position within contemporary art discourse

Renowned Taiwanese-American artist Lee Mingwei exhibited in RBCE in 2020
<https://www.soc-botanical-artists.org/florilegiuma-gathering-of-flowers/>

❖ *Academic support from the University of Edinburgh*

Lecture Series and Art Workshops supported by School of History of Art and Spotlight Taiwan in Scotland Research Project

Key publications on Taiwanese contemporary art into global art scene

Chia-Ling Yang and Wessie Ling eds., *Precarious Ecologies: Contemporary Taiwanese Art and Global Entanglements*, Manchester University Press (in press)



Venue 1

Royal Botanic Garden Edinburgh

<https://www.rbge.org.uk/visit/royal-botanic-garden-edinburgh/>



Venue 2

Kudan House (九段ハウス), Tokyo

<https://kudan.house/history/>

- ❖ ***Tokyo:***
A key hub for contemporary art in Asia
- ❖ ***Housed in a historic building designated as a Japanese Tangible Cultural Property***
- ❖ ***Brought into the view of contemporary audiences drawn by Curation Art Fair***
<https://curation-fair.com/tokyo2026>



Venue 3

Saga House, Kyoto

<https://www.shibunkaku.co.jp/english/>

- ❖ ***A contemporary art intervention in a historic house absent from Google Maps***

(the ancestral residence of Shibunkaku)

- ❖ ***In collaboration with Japan's leading gallery—Shibunkaku***

Founded in Kyoto in 1937, Shibunkaku has long operated with a high level of professional expertise across gallery practice, rare books and classical texts, and scholarly publishing. Guided by its mission to “cultivate, transmit, and promote Japanese culture,” the gallery has in recent years expanded its international outlook, participating in major art fairs such as Art Basel Hong Kong, TEFAF Maastricht, and Frieze Masters, engaging collectors, museums, and researchers worldwide.

- ❖ ***The fourth-generation director, Tokutaro Yamauchi, and his strategy for international collaboration***
- ❖ ***A rare instance of reverse cultural export within the Japanese art market***



Venue 3

Saga House, Kyoto

<https://www.shibunkaku.co.jp/english/>



Artist | Wei-Ling Yang, 1963-

<https://weilinyang.me/>

Wei-Lin Yang is a leading Taiwanese fibre artist.

In 2016, she received the Honourable Mention from the jury at the CONTEXTILE 2016 – Contemporary Textile Art Biennial in Portugal. Her international exhibitions include the Setouchi Triennale, the Portugal Contemporary Textile Art Biennial, the International Contemporary Fiber Art Biennial in the United States, and the Taiwan–Japan Contemporary Fiber Art Exchange Exhibition at the 21st Century Museum of Contemporary Art, Kanazawa.

Her accolades also include the First Prize of the 4th National Craft Awards (2004), the Small Expressions 2001 Grand Prize for miniature fiber art in the U.S. (2001), and earlier, the Special Prize in the Fiber Arts category at the 6th Weaving Craft Awards (2000), among other significant honours. In 2025, she represented Taiwan at the Osaka World Expo with the exhibition 'Taiwan Spectrum,' demonstrating her continued influence and depth in contemporary fibre art. Her work has been consistently recognized both internationally and within Taiwan's fibre art community.



Artist | Wei-Ling Yang, 1963-

<https://weilinyang.me/>

Education

M.F.A., Graduate Institute of Applied Arts, Tainan National University of the Arts

B.A., Chinese Literature, Tunghai University

International exhibitions

2025 “Durchblick”, Kulturort Höfli 7, Switzerland

2025 “Taiwan Color Chart/ Lightwoven Nature”, VS., Osaka

2025 “Tidal Weavers: Islands Exchange”, CHAT/MILL6, Hong Kong

2024 “10th International Artist’s Book Triennial“, Vilnius, Lithuania

2023 “Floater: Lifestyle –Craft Context”2003 International Contemporary Craft exhibition“, Tainan/Wu Garden-Japan/Kurashiki Monogatari-kan

2022 “CONTEXTILE 2022-Contemporary Textile Art Biennial”, Guimaraes, Portugal.

2021 “Transfiguration–2021International Biennial Paper-Fibre-Art”, National Taiwan Craft Research and Development Institute

2021 “From Lausanne to Beijing”, 11th International Fiber Art Biennale Exhibition, China

Awards

2016 Honorable Mentions, CONTEXTILE 2016-Contemporary Textile Art Biennial, Portugal

2004 The First Award, The Fourth National Crafts Awards, Taiwan

2001 The First Award, Small Expressions 2001, U.S.A

2000 Special Award, Fiber Art Creation for the 6th Weaving Craft Award, Taiwan

1999 The First Award, International Paper Art Festival, Taiwan

1998 Winner, 3rd Place, Craft’s Dream, Taiwan

1997 Excellence Award, Fiber Art Creation of the 3rd Weaving Craft Award, Taiwan



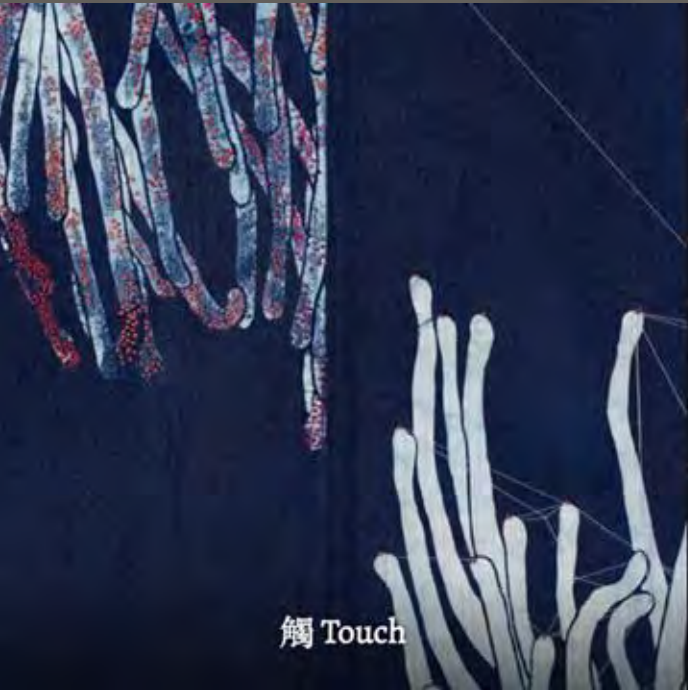


Where the Grass Grows
草生原 (2018)

Artist | Wei-Ling Yang, 1963-

<https://weilinyang.me/>

Works at the National Opera House in Taiwan and Osaka World Expo 2025



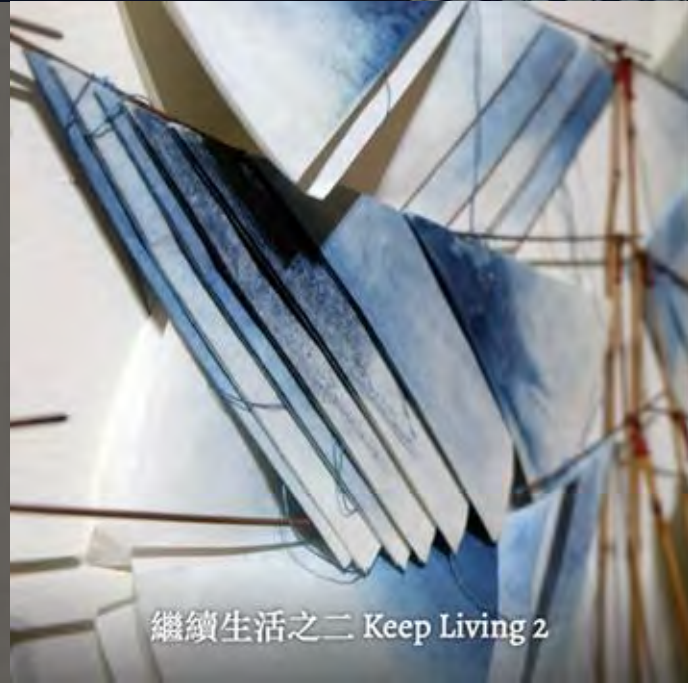
觸 Touch



斷章 1-4 Broken Verses 1-4



重重之四 Layer upon Layer 4



繼續生活之二 Keep Living 2



繼續生活之一 Keep Living 1



發酵晚宴 Fermentation Dinner



蜉蝣之二 Mayfly 2



蜉蝣之一 Mayfly 1



譜之二 Notes 2



無名氏 Anonymous



重重之三 Layer upon Layer 3



重重之二 Layer upon Layer 2



重重之一 Layer upon Layer 1



布輪海(三) Ocean of Cloth Wheels



海蛞蝓之夢 A Nudibranch's Dream



浮島 Floating Islands

Artist | Wei-Ling Yang, 1963-

<https://weilinyang.me/>



日本瀨戶內國際藝術祭・2013
*Setouchi Triennale 2013-Fukutake
House Asia Art Platform, Japan, 2013*



故宮南院「穿梭亞洲」・2015
*"Shuttle Asia", Southern Branch of the
National Palace Museum, 2015*



國家工藝獎一等獎得主楊偉林的作品《洄遊》，深入揭示藝術家如何從自然環境中汲取靈感與觸感，透過染織藝術，優雅描繪島嶼生活與自然環境之間微妙而動人的連結。圖 / 文化部提供。

關西世博展覽「臺灣光譜」・2025
*"Taiwan Color Chart/ Lightwoven Nature",
VS., Osaka, 2025*

Artist | Chung-Ming Yang, 1974-

<https://yangchungming.art/>

Chung-Ming Yang is a leading Taiwanese printmaker whose work expands the expressive boundaries of the medium.

Yang's practice centres 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.



Artist | Chung-Ming Yang, 1974-

<https://yangchungming.art/>

Education

M.F.A., Graduate Institute of Plastic Arts, Tainan National University of the Arts

B.F.A., Art Education, Department of Art Education, National Taichung University of Education

Solo Exhibitions

2025 1111 project: *The Lost Shoreline*, Gallery de sol, Taipei

2025 Art Karlsruhe 2025: *one:artist show*, Gallery de sol, Karlsruhe, Germany

2023 *Flora of Formosa: Yang Chung-Ming Solo Exhibition*, Gallery de sol, Taipei

Group exhibitions at major institutions

2025 *A Blast of Lyricism: Contemporary Taiwanese Art in London*, Frieze No. 9 Cork Street, London, UK

2025 Art Taichung 2025, Millennium Hotel Taichung, Taichung

2024 Art Taipei 2024, Taipei World Trade Center, Taipei

2024 *Framing Culture*, Yiyun Art, Taipei

Works in important collections

2015 *A Dream of Wandering in a Garden* (2015) - The National Palace Museum, Taipei, Taiwan

2001 *Don't say goodbye* (2000) - Hong-gah Museum, Taipei, Taiwan

2001 *I saw it in the afternoon* (2000) - Hong-gah Museum, Taipei, Taiwan

2001 *It's raining* (2000) - Hong-gah Museum, Taipei, Taiwan

2001 *Heard the sound of falling dream* (2000) - Hong-gah Museum, Taipei, Taiwan

1998 *Time.Drift* (1997) - National Taiwan Museum of Fine Arts, Taichung, Taiwan

1997 *Lost Paradise* (1997) - Cultural Affairs Bureau, Tainan City Government, Tainan, Taiwan



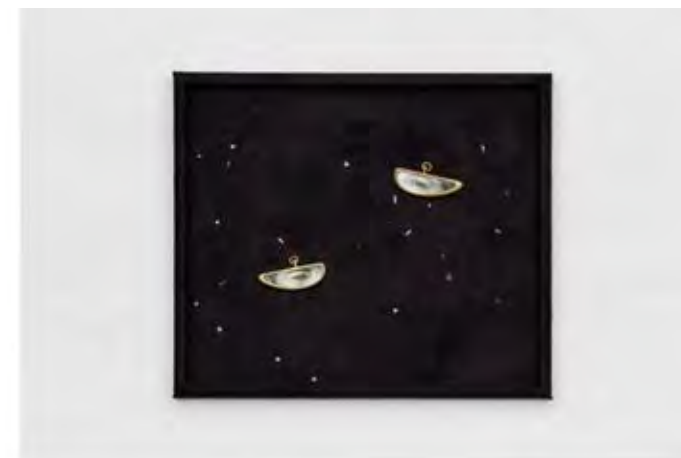




Flora of Formosa: Unspeakable Shadow
2024

Artist | Chung-Ming Yang, 1974-

<https://yangchungming.art/>



Artist | Chung-Ming Yang, 1974-

<https://yangchungming.art/>



2019. 「時光文件」 Paris, France



2025. 「Beyond Ink」, Karlsruhe, Germany



2025. 「抒情暴」, London, UK



2024. 「一間裱褙店」, Yiyun Art, Taiwan



2023. 「浮光掠影」, Forestry Research Institute, Taiwan



2023. 「無華之境」, Gallery de Sol, Taiwan



2016. /台南民宅・「岐夢園」, Wisteria Tea House Gallery, Taipei, Taiwan



Artist | Chung-Ming Yang, 1974-

<https://yangchungming.art/>



Working documentation of A Dream of Wandering in a Garden commissioned by National Palace Museum, Taipei

<https://youtu.be/NOgbs6RmyPw>



Exhibition at Taiwan Forestry Research Institute (TFRI)

https://youtu.be/WpdsMK_q9Fw



Chung-Ming Yang: An Introduction

<https://youtu.be/OatbpdsQnRo>

Engaging Local and Global Audience

❖ **Academic Activities: Artist in Conversation**

Edinburgh edition – discussants:

1. Dr Simon Groom, Director of the Scottish National Gallery of Modern Art
(<https://rothesaypavilion.co.uk/pavilion-champions/pavilion-champion-simon-groom/>)
2. Professor Juliette MacDonald, Chair of Craft History and Theory, University of Edinburgh
(<https://www.rbge.org.uk/science-and-conservation/science-staff-directory/science-management/professor-olwen-grace/>)

Tokyo and Kyoto editions - discussants:

1. Yuko Hasegawa, former Director of 21st Century Museum of Contemporary Art, Kanazawa (<http://yukohasegawa.jp/>)
2. Mizuki Endo, Chief Curator of Curation Art Fair (<https://curation-fair.com/tokyo2026>)
3. Tokutaro Yamauchi, Director of Shibunkaku (<https://www.trueart.com/news/427767.html>)
4. Professor Seitetu Itakura, University of Tokyo (<https://www.ioc.u-tokyo.ac.jp/faculty/prof/itakura.html>)
5. Professor Motoyuki Kure, Kyoto University (<https://www.zinbun.kyoto-u.ac.jp/members/kure-motoyuki.html>)

Engaging Local and Global Audience

❖ ***Printmaking and Fibre Workshops:***

This project will feature two to four workshops at each venue, personally planned and led by the artists Wei-Lin Yang and Chung-Ming Yang.

Free Admissions (Registration required)

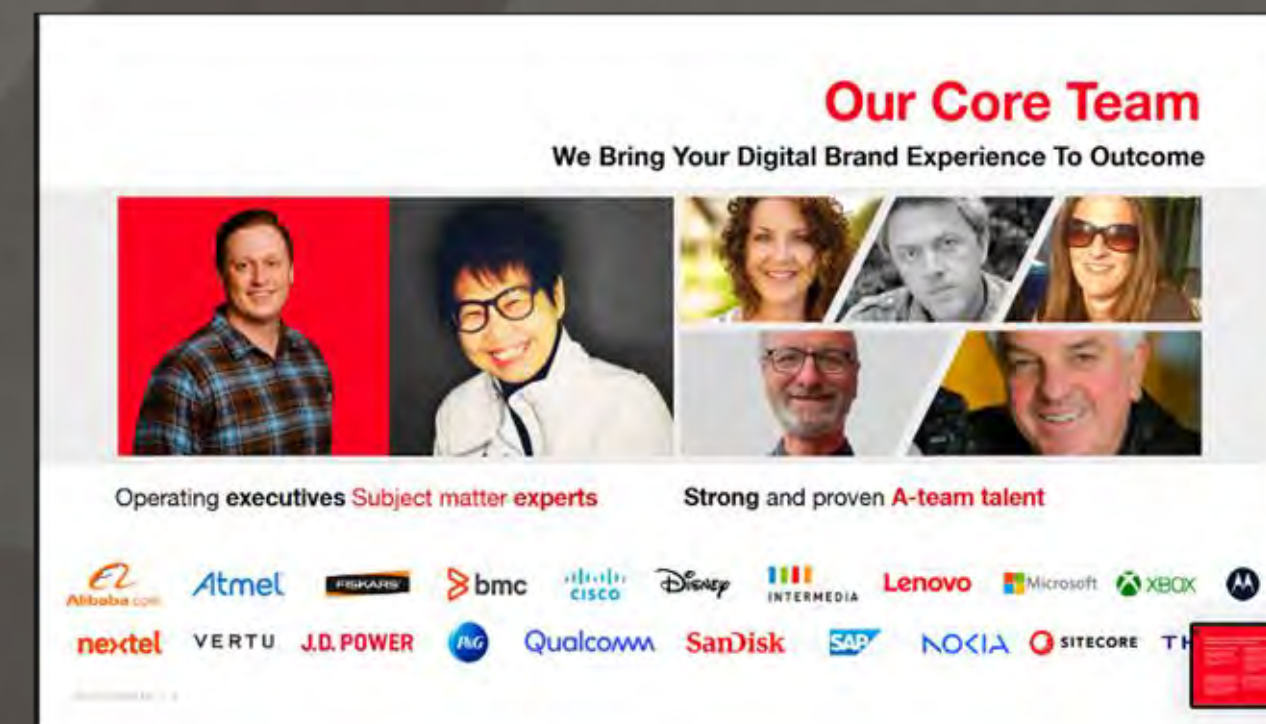
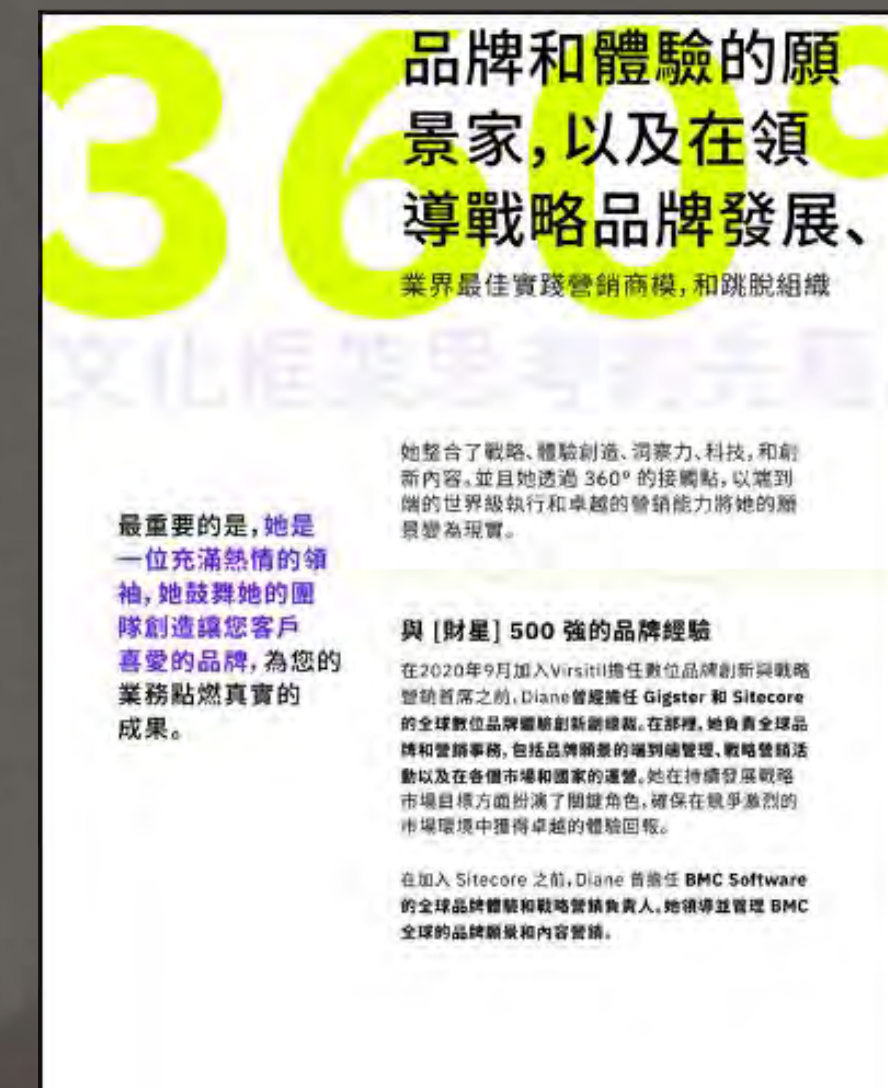
❖ ***Lecture Series in Edinburgh:***

This project works closely with Edinburgh College of Art's Spotlight Taiwan in Scotland Project, will host a series of lectures by artists and art historians, free admissions to all.

Marketing Strategy

*This project differs from past initiatives that relied primarily on domestic art media. Promotion will be overseen by **Diane Chen, Chief of Digital Brand Innovation and Strategic Marketing at the U.S.-based company ‘Virsitil,’** specialising in Global Brand Marketing Strategy and Management.*

A comprehensive publicity and media strategy will be developed for the Edinburgh and Tokyo editions, aligning with the Edinburgh Festival and the Tokyo Art Fair. This includes engagement with British and Japanese art media and the invitation of key opinion leaders to participate in exhibitions and events. Notably, digital media deployment will serve as a primary channel beyond traditional publicity methods.



Key Partner: Gallery de sol (Taipei)

<https://gallerydesol.com/exhibitions/>

Founded in 2018 by a gallery owner with a background in art history, Gallery de sol is committed to curating exhibitions from a scholarly perspective, with a particular focus on original printmaking and contemporary print-based art. The gallery aims to deepen public understanding of art through thoughtful, art-historical curation, offering a unique approach within the Taiwanese art scene.

In addition to showcasing the works of established international artists, Gallery de sol is also committed to bringing outstanding Taiwanese artists to the global stage. By providing a platform for both emerging and established talent, the gallery seeks to promote Taiwanese art on the international circuit, strengthening the global presence of local creators.



Key Partner: Gallery de sol (Taipei)

<https://gallerydesol.com/exhibitions/>

Over the past years, Gallery de sol has established itself within Taiwan's art and collector communities by curating special exhibitions. Conducting and organize 4-6 exhibitions annually, Gallery de sol aims to be a place of experience and inspiration, through the exquisite collections and exhibitions.



纏綿：不直接的蛇年就從愛情開始吧
Entanglement: Let us start with love, in this tortuous year of Snake.

2025.01.29 – 2025.03.30



楊忠銘：『無筆』- 2025 德國卡爾斯魯厄展前展
YANG Chung-Ming: Beyond Ink Tour — 2025 Karlsruhe, Germany

2024.10.19 – 2024.10.31



米羅與版創藝術的「深度」實驗
Miro and the Experiment of Fine Art Prints in 'Depth'

2024.04.13 – 2024.06.20



書中自有…… 版畫書的雙重饗宴
The World within…… Pas de Deux of Original Prints and Books

2024.02.07 – 2024.03.31



無草之境：楊忠銘個展
Flora of Formosa: Solo exhibition of YANG Chung Ming

2023.10.07 – 2023.12.14



曜畫廊夏日國際版畫展：原點
Summer International Print Project 2023: Origins

2023.08.08 – 2023.09.24



拾光：加藤千佳個展
HAKANAI: Solo Exhibition of CHIKA KATO

2023.06.03 – 2023.07.23



她的版本：女性藝術家群展
Printing out The Inner Spirit of Her

2023.03.08 – 2023.05.21



虹橋盡處覓東方：趙無極・楊忠銘聯展
Between the Trails to the Oriental Dream: Zao Wou-Ki and Yang Chung-Ming Dual Exhibition

2022.12.06 – 2023.02.22



永恆迴音：楊忠銘個展
Eternal Echoes: Solo Exhibition of Yang Chung-Ming

2022.09.17 – 2022.11.20



曜畫廊夏日國際版畫展：薩爾瓦多・達利
Summer International Print Project 2022: Salvador Dali

2022.07.01 – 2022.09.04



天使之徑：謝宏瑾個展
The Path of Angels: Hsieh Hong Lien

2022.04.09 – 2022.06.19



百年無極：趙無極版畫原作回顧展
The Fine Art Print of Zao Wou-Ki from 1950s to 2000s

2022.01.07 – 2022.03.25



曜畫廊2021夏日國際版畫展：馬克・夏卡爾
Summer International Print Project 2021: Marc Chagall

2021.09.07 – 2021.10.03



剎那與永恆：加藤千佳・新山拓雙個展
Ephemer and Eternity: Chika Kato, Taku Shinyama Dual exhibition

2021.05.15 – 2021.08.31



奇思異想・世界的超現實藝術良方
Unconscious Mind: Fled to The Surrealism

2021.03.06 – 2021.05.02



曜畫廊年度台灣藝術家：宜德思・盧信個展
Annual Taiwan Artist of Gallery de Sol: Idas Losin

2020.12.20 – 2021.02.21



「1111 project」—— 隱藏版限時展出
1111 project: World Masters

2026.01.10 - 2026.01.25

Expected Outcomes and Impact Assessment

“The Plant Time” – Experimental Curatorial Presentation Demonstrating Taiwan’s Contemporary Artistic Innovation

The project will engage with Edinburgh and Japan’s historically and culturally rich sites, juxtaposing Taiwan’s distinctive lyricism and poetic sensibility with historic architecture, offering an Eastern aesthetic distinct from Chinese and Japanese traditions.

Breakthrough in International Visibility

A tailored publicity strategy will be implemented by a U.S.-based professional media marketing company, covering both Edinburgh and Tokyo/Kyoto art fairs.

Opportunity for Reverse Cultural Export

Collaboration with Mr Tokutaro Yamauchi, Director of Japan’s prestigious century-old gallery Shibunkaku, will provide a platform for the Japanese art market to recognise the potential of contemporary Taiwanese art.

Funding Credits

International Exhibition Project Fund, Kuroshio Culture T Comis, Ministry of Culture, Taiwan
文化部黑潮國際展覽補助

2026 Spotlight Taiwan in Scotland Research Project, Edinburgh College of Art, University of Edinburgh
愛丁堡大學「光點台灣」計畫

The Taipei Representative in the UK, Edinburgh Office
外交部駐英代表處

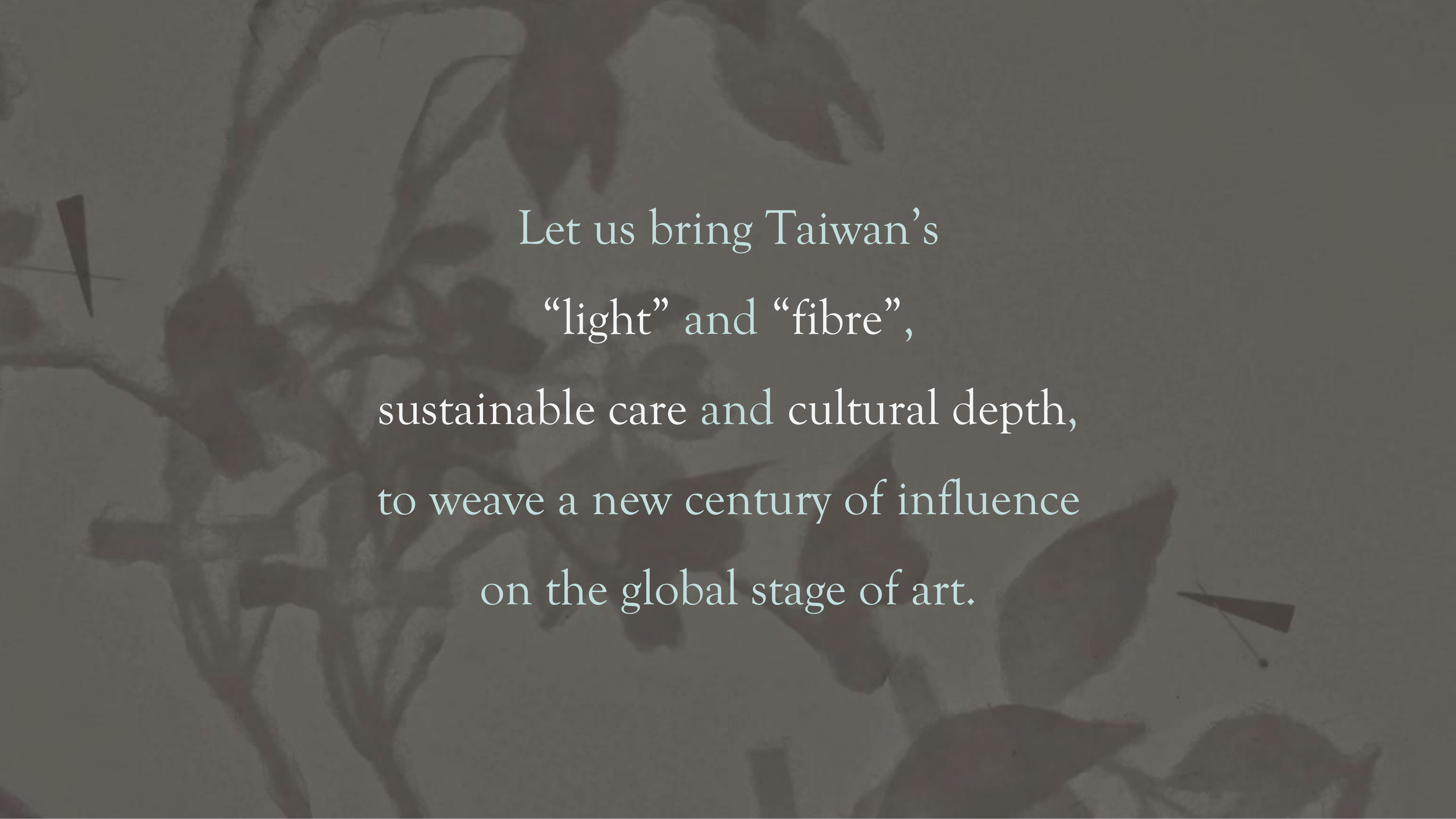
Gallery de sol, Taipei
台北曜畫廊

Responding to “Plant Time” through Unconventional Venues—

An Experimental Curatorial Approach Showcasing the Innovative Vitality of Taiwanese Contemporary Art

The practices of *YANG Wei-Lin* and *YANG Chung-Ming* embody the essence of “plant time”—slow, cyclical, and process-driven, resisting reduction into linear, human-centred concepts of time.

Working with unconventional materials and alternative artistic methods, both artists have long engaged with plants, history, and culture. Through a distinctly *Taiwanese poetic sensibility*—marked by warmth, care, and refined aesthetics—they respond to what has been forgotten or overlooked within the passage of time.



Let us bring Taiwan's
“light” and “fibre”,
sustainable care and cultural depth,
to weave a new century of influence
on the global stage of art.