

## Wenn sie nicht gestorben sind, dann leben sie noch heute.

These are the key words I put on my studio's window in Zurich:

抬升 (tái shēng): Uplift

濕潤 (shī rùn): Moisture

潮濕 (cháo shī): Humidity

積雨雲 (jī yǔ yún): Cumulonimbus

忽遠忽近 (hū yuǎn hū jìn): Hastily close and hastily distant

驟雨 (zòu yǔ): Cloudburst

落雨 (luò yǔ): Pouring rain

溫暖 (wēn nuǎn): Warmth

太平洋 (tài píng yáng): Pacific

黑潮 (hēi cháo): Kuroshio current

雷擊 (léi jī): Thunder stroke

新生 (xīn shēng): New-born

誕生 (dàn shēng): Birth

生命 (shēng mìng): Life.

Honestly, I am not sure where to start. I am always clumsy with words. Writing an exhibition text about my artistic practice, what a peculiar feeling to scrutinising oneself through a third-person perspective, like a scientist, a doctor, a stranger, an intruder. Therefore I decided to abandon the objective, academic language trained by the art institution, where dreams are exiled, and ambiguity is obliterated. Thoughts grow into chaos in my head. Impossible to grasp, lighting strikes, merging boundaries of images, feelings, and memories into ecologies. When will borders of thoughts and binary systems of understanding realities finally be disintegrated? The territory of dreams? Or on the other side of the river, where the dead linger?

This series of works was inspired by the Taiwanese geopolitical landscape, featuring two specific types of plantations, where I spent most of my childhood: Coastal windbreaks and Experimental Forests. In a lifelong personal dialogue with the natures in Taiwan, my body absorbed, memorised, and crystallised, as if it was composed of soils and various bodies of water, rather than flesh and blood.

Imagine you are now strolling along the sea coast in Taiwan, "Pandanus Tectorious" can easily be spotted, as if there stands an infinite, giant wall made of spiky trees, which was considered a military defence system during WWII, as well as an organic form of breakwater purposely to prevent further erosion from the surrounding ocean. Experimental forests, which exist nowadays as recreational areas for the public, were artificial forests established during the Japanese colonial era for military, economic, and educational purposes. The earliest experimental forest in Taiwan was the Tokyo Imperial University Training Forest, established in 1900. During the Japanese colonial period, there were a total of 7 training forests, which were affiliated with Taipei, Tokyo, Kyoto, Kyushu, and Hokkaido Imperial Universities.

“ New stories are rushing to be told in languages we’ve never used before, stories that tell truths we once hid, truths we didn’t dare acknowledge, truths that shamed us.”

Ruth Behar, *The Vulnerable Observer*, 1996

Historical reverberations resonating within a post-colonial nation, my body becomes a piece of gelatin silver print where the past was developed into visible images. Thus I envisage my body, my physicality, my materiality as a vase, a domain, a battlefield, and a process, where the entire universe flows through, where when the violence has gone, eventually, only life itself remains. Forgotten wounds, reimbursed memories, collective traumas, personal stories, body as landscape, landscape transforming into bodies, boundary of violence, history is never linear. These are never-ending stories existing in other forms of languages about the silenced and the wounded, through the soil, through trajectories of rivers, and through mapping of forest forms. Welcome to my sub-tropical labyrinth.