

Badouzi—a fishing village in Keelung, Taiwan, surrounds you with the beauty of the ocean and the mountains and touches you with its kindness, filling you with an inexplicable sense of longing and feeling of nostalgia. It is here that Taiwan's National Museum of Marine Science and Technology (NMMST) recently opened, bridging technology and science-focused exhibitions with its

beautiful coastal environment. Hosted by NMMST, the 2015 International Environment Art Project's theme is "Paradise: Sustainable Oceans". The project invites artists, locals, and tourists to visit Badouzi and experience the symbiosis of art and the environment against the backdrop of marine science and technology.

International Environment  
Art Project  
Paradise: Sustainable Oceans

潮藝術  
看見博物館土城

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All photographs by Timothy S. Allen unless noted.



Jane Ingram Allen, curator of the exhibition, has had extensive experience with environmental art exhibitions and is familiar with the culture and environment of Taiwan, having resided here eight years before moving back to the United States. Jane, along with artists from various countries created an exhibition in NMMST's backyard that crosses borders and spans continents. During their 25-day

residency, the artists, aided by helpers and volunteers, used locally-acquired natural and recycled materials to create art in and from the environment to arouse public concern for ocean sustainability. Hailing from eight countries, the artists brought their own unique cultures, styles, and ideas here to Taiwan. Come see how art and nature collide by the sea to create something beautiful this summer at NMMST!





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**A** | A: "Dream Boat"  
Ashish Ghosh/India

Sail On, Boat of Dreams



Ashish Ghosh is from Santiniketan in West Bengal, India. He has traveled around the world to create art installations, including having his artwork representing India at the Beijing Olympics. In addition to his work as a sculptor, Ashish is also a professor of product design at Visva-Bharati University.

During a short interview, Ashish repeatedly mentioned the friendliness of the locals in Keelung. He was touched by the humanity

of people here in Taiwan and was most impressed by their openness and kind smiles. Ashish was especially grateful for NMMST helpers and local volunteers who accelerated his creation process so he could finish his installation within the timeframe of the 25-day residency.

For the exhibition, Ashish created a boat, selecting bamboo as his primary material. He was inspired by the moon-shaped fishing



boats of West Bengali fishermen who designed their hulls to navigate the stormy waters of the Bay of Bengal. Ashish's boat is landlocked, a good distance from Badouzi's waterfront. All is well, though, because his boat was not created to sail at sea, but rather to carry the weight of people's dreams, propelled forward by their hopes. When the structure of the boat was finished, Ashish invited local residents to write and paint

on the boat's banner sails, to convey their wishes to protect the marine environment and promote sustainable development. Complete with this community involvement, "Dream Boat" soars and dances in the breeze with the wind fluttering its painted sails. Ashish's hope is for "Dream Boat" to bring people a blossoming hope for the ocean and send them off happily.



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originally planned to float on the sea like an actual rompong and rise and fall with the tides, Firman's installation had to be relocated due to safety concerns, especially since the exhibition lasts through Taiwan's summer typhoon season. It is now sited near Haikeguan Train Station, floating on land.

The base structure of "Living in Rompong" is a quadrangular bamboo pyramid. Oyster shells—collected from local seafood restaurants—hang from auxiliary structures

and clatter in the ocean breeze, their voices reminiscent of the sound of rushing waves. This sea home grounded in the comfort zone of land serves as a reminder, especially for residents of island countries like Indonesia and Taiwan, that coexistence with the ocean is essential. Our island homes, just like the rompong, float on the ocean, ebbing and flowing with its life-giving waters. Every effort must be made to protect the ocean and promote sustainability.



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**B** | B: "Living in Rompong"  
Firman Djamil/Indonesia

### Precarious Security

Firman Djamil is based in Makassar on Indonesia's island of Sulawesi. Though both an artist and art professor, Firman lives quite simply. Each day, he bikes from his suburban home to his studio. During the rainy season, Firman stays at home to draw. Beyond drawing, Firman sincerely enjoys creating environmental art. For him, it as an open invitation for everyone to participate and engage because there is no profound theory behind it, no need for a background in history or culture to understand it. All you have to do is simply experience it.

The concept for Firman's installation was derived from Indonesia's rompong. Rompong are small, floating fish aggregating devices used in Southeast Asia. Although



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C: "House of the Sea"  
Michael and Anna Rofka/

## Welcome, Come Speak

Michael and Anna Rofka are from Germany and Ukraine, respectively. Both are excellent artists with individual emphases in stone sculptures and oil paintings, but together they engage with environmental artwork around the world. Konstanz, the Rofkas' residence in southwest Germany, is nowhere near the sea, but there is a lake that looks just as vast—Bodensee. Michael expressed that although one can see an endless water horizon line both there and in Keelung, the lake is still a far cry from the ocean when it comes to ecological richness and diversity. For Michael, the Keelung coast's colorful and abundant ecological environment reflects the warmth and liveliness—even some of the frenzy—of Taiwanese culture.

Michael and Anna want visitors to imagine that they are ocean creatures, perhaps hermit crabs, and walk into their little seaside home. They invite you to sit down and peacefully enjoy the surrounding environment with all of your senses, to use your ears to hear the sounds of the ocean, your skin to feel the ocean breeze, your nose to breathe in the salty scent of the coastline, and your heart to embrace the seabirds' calls. Too often now, we only use our two eyes to stare at screens inches away from our faces, missing out on the abundance of sensations the environment around us offers.

The Rofkas created "House of the Sea" using bamboo and driftwood, hanging abalone shells on its shell-shaped frame. The slight clacking of these shells in the wind highlights the tranquility of the space, which is located by itself at the edge of Chaojing Park, once the site of a huge landfill. The loneliness of this remote location makes it all the more beautiful, and as you make the trek there, you can feel the call of the sea. The installation also offers different experiences from different angles: strolling around it, you see its dialogue with the ocean and its interaction with Keelung Islet, and standing inside it, you hear your heartbeat rise and fall with the tides. Walking away, you are left pondering: If we are so small to the earth like the ocean's shell-dwelling creatures, how is it that we have not respected the earth and the ocean, our habitat?





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**D** | D: "Resounding Dome"  
Rudi Punzo/Ital

Rudi Punzo is not your average artist, and his pieces are not your standard glass-protected works. Rudi creates sound sculptures. Though sound is an important element of his artwork,

### Take Part in Energy



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Rudi does not consider himself a musician. His personality is very much like his artwork, unique and unexpected, unable to be defined by tradition. Offering an explanation, Rudi tells this back story: Every time he visited fine arts museums as a child, the adults would tell him, "Don't touch. Be quiet." When he grew up, he felt that art shouldn't be so limited and created works for visitors saying, "Please touch. Make noise." He now creates aesthetic experiences that are incomplete without audience involvement—only through viewer interaction with the piece can sound be made and the work completed.

Rudi's installation for the exhibition—"Resounding Dome"—is located right in front of the Chaojing Ocean Center. Bending bamboo, he built a meditation space for visitors to listen to the tides and gaze up into the sky. This dynamic sculpture also welcomes visitors to reach out and interact. With a little luck and perseverance, one can coax out sound from any of three structures inside. The central sound-making structure is mostly made up of recycled materials—an old bicycle, some metal pipe, etc. Rudi believes that the value of a piece is inherently created, not dependent on the price of the materials that compose it, and so materials are reincarnated from their discarded history into a new fate, transformed into art in his hands. On why he uses bicycles in his artwork, he said, "The bicycle's unique charm lies in its conversion of energy." Rudi has also converted the abandoned bicycle, restoring purpose to it as an integral part of his creation. Energy conversion in Rudi's works is simple and straightforward. Every person can create and evoke a new sort of sound, participating in natural energy conversion and becoming one with their environment.



E: "Black Kite Bench"  
Sarah Haviland/USA

## Sit and Watch the Ocean, the Birds

In a temporary studio set up next to Chaojing Park, a huge sketch hangs on the wall—an enlarged pencil outline of a black kite, one of Taiwan's endangered raptor species. Artist Sarah Haviland stands before the giant drawing, measuring bamboo against her sketch. Both the bamboo and the bird are important elements of her installation. For Sarah, birds are nature's messengers, carrying humans' hopes and wishes, symbols of the beauty of unlimited freedom. Her previous works, many human-bird hybrid sculptures, inspire a spiritual reverence for the avian species. If birds are Sarah's old lover, bamboo is her new friend. It was only after coming to Taiwan that she learned about the popularity of this local material. However, she was willing to challenge herself, studying hard and seeking advice throughout her creative process until the completion of her first bamboo work—"Black

Kite Bench".

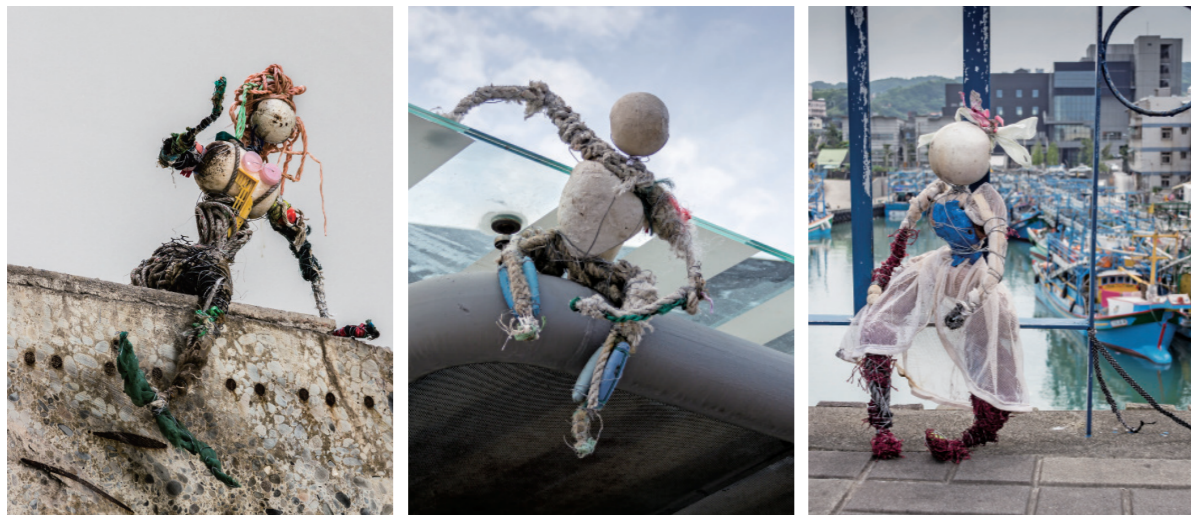
Using the form of a black kite with wings outspread, Sarah created a bench looking out to the ocean from Chaojing Park. Visitors who sit here are embraced by the bird-shaped bench and invited to search for seabirds flying over the water, to sit and consider how humans have impacted the marine environment. Issues of human damage to the environment affect the entire globe, but even if the process of recovery is slow, now is the time to begin addressing them one step at a time. Sarah invites everyone to write down their wishes on the black kite's tail, to send that which we wish to say to the ocean on the bird's wings, a symbol of humans and nature listening to one another. She hopes that her installation will remind us that if we humans neglect the earth, nature will in turn abandon us.





**F** | F: "Spokesmen for the Ocean"  
Sue Bamford/UK

### A Village of Little People, both Happy and Sad



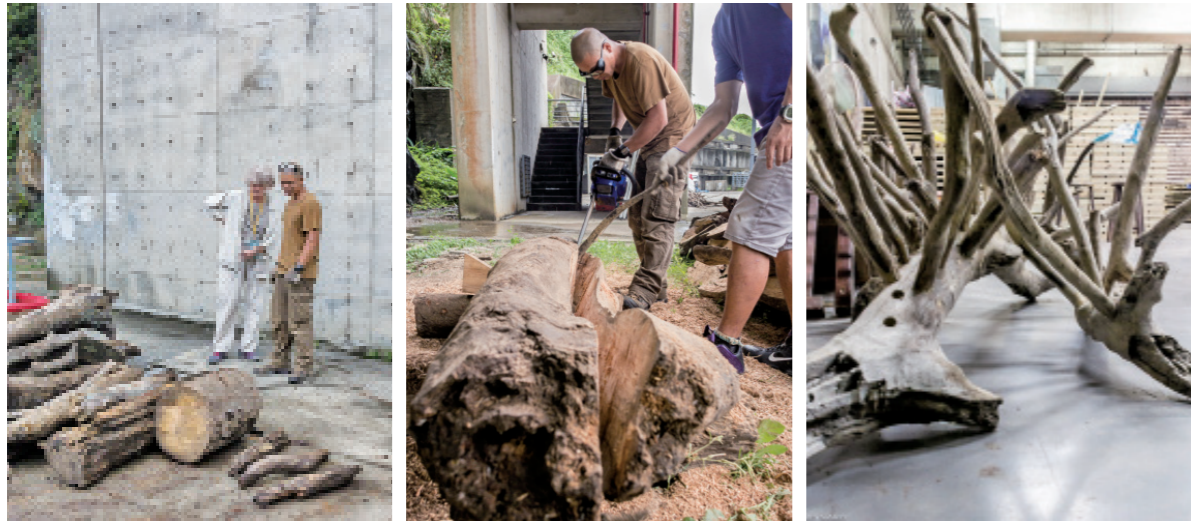
It is impossible not to notice Sue Bamford's bright pink hair or be enthralled by the artist herself. Sue is bright, friendly and lively and as unique as her hair color. She is from Cornwall in the southwest corner of England, a place of full of beautiful sunshine and close to the sea just like Taiwan. She loves summer more than winter, but also plays in the rain. She said, "We're not made of sugar. Nothing's going to happen if we get rained on, so go out and play!" Showing off a picture of a hermit crab crawling on her hand that she took at the Badouzi seaside, she excitedly exclaimed, "This little fellow was so cute that I wanted to take him home to the UK!" Though dealing with tough topics like ocean pollution, Sue retains her pure heart and childlike wonder.

For the exhibition, Sue gathered a lot of marine debris from the Badouzi area: discarded fishing nets, rope, bait, etc. as well as everyday items thrown away as garbage: toothbrushes, toys, and more. Using all of

this waste and debris, Sue created nearly a hundred unique little people, opening up her studio to invite locals to join in the fun through a workshop. Picking out the unique properties of her gathered materials, she created many different characters with unique roles and stories to tell. Sue said that these little people, though cute and bright and made of happy colors, are quite sad because they were made from discarded materials and human waste.

When Sue was gathering materials for her installation, she became friends with a woman collecting seaweed by the shore. They greeted each other daily, sharing snacks and companionship and understanding each other through smiles. Sue said of her, "This woman was a real-life 'little person' filled with stories!" The "Spokesmen for the Ocean" sit around in every corner of Badouzi, awaiting their visitors. Sue invites you to listen and experience each of their stories and come to love the ocean more.





**G** | G: "Exiled Reef"  
Kuei-chih (Chris) Lee/Taiwan

## A Driftwood Tribute Intercedes for Coral Reefs

Chris Kuei-chih Lee, one of three Taiwanese artists selected for the exhibition, was born in Yunlin in western Taiwan and grew up in the capital city of Taipei. He has been quite engaged with creating art in smaller localities, believing that residencies are essential for artistic creation, as they provide the opportunity to be immersed in a different place and culture and learn from people's diverse stories. Chris' works are mostly inspired by nature—created using natural materials and focused on topics involving the environment.

Chris did not come as a stranger for the Badouzi residency, having lived in Keelung back



when the NMMST was just an abandoned power plant. Being familiar with the surrounding marine environment, he led a cave snorkeling trip to explore the beauty of Taiwan's ocean and marine life. Sadly, many coral reefs were bare skeletons, signs of environmental destruction and the chain of ecological degradation caused by pollution and other human activities.

"Exiled Reef" is composed of ribbons of driftwood reef that face the sea in clusters, a tribute to the late coral reefs and a reminder for humans that construction and economic development constantly invade the ocean, destroying natural landscapes and ecosystems

that will never come back after disappearing. Chris chose to use driftwood instead of bamboo because he believes that the materials chosen for a piece should echo its environment, and driftwood is a material intimately acquainted with the ocean. He said that people often romanticize driftwood and its free-spiritedness, but it is in fact an evil byproduct of typhoons, blocking ports and harming people's livelihood. With the sun shining bright overhead and the sea breeze gently blowing, visitors excitedly take pictures for social media as the driftwood coral reef silently pleads for the actual reefs it is modeled after.



H: “Gift of Light”  
Yi-chun Lo/Taiwan

## Echoes and Reflections of Light

Yi-Chun Lo is from Tucheng, New Taipei. Back in high school, she and her boyfriend would come out to Keelung for dates. Sparkling in the midst of those memories are beautiful lights and their reflections in the harbor. Those lights, used on fishing boats to attract fish at night, along with the bright lighthouses that guide fishing vessels back to port, inspired her installation for the exhibition.

Coming into the residency, Yi-Chun was familiar with using bamboo, but “Gift of Light” was her first work combining bamboo with other materials. She cut off the bottoms of glass bottles to weave into fishing nets draped upon tall bamboo structures, installing her art on the walkway to the NMMST’s Regional Exploration Building. During the day, sunlight filters through



the glass, casting colorful shadows. At night, the structure is lit up by solar-powered LED lights, creating a space of light and colors that echoes the fishing lights and reflections beyond it in the Badouzi harbor.

The process of creating this beautiful baptism of light was a community effort. Initially, Yi-Chun was using a very traditional method of cutting the glass bottles needed for her installation, burning alcohol-soaked rope to heat the cut-off lines before rapidly cooling them, but this technique was too slow and its success rate too low. Her NMMST helpers saw the need for something more efficient and so created a makeshift glass-cutting mechanism using a diamond cutting disk attached to a circular saw, with pipes flowing into a bucket below the cutting apparatus to supply cold water for the hot glass falling in. Yi-Chun also expressed her gratefulness to the local volunteers who helped her complete her work. This teamwork and responsiveness are like the reflections and echoes of light between “Gift of Light” and the Badouzi harbor and provide a sense of the sort of relationship humans ought to have with nature, one of give and take and mutual respect, one of harmony.





I: "Octopus Gathering"  
Hung-wei Lin/Taiwan

### An Ironic Cephalod Display

Hung-Wei Lin hails from Taiwan's seaside region of Yilan, so the salt and flow of the ocean are embedded in his veins. Unlike Taiwan's west coast, which faces the Taiwan Strait, Taiwan's east coast looks out onto the Pacific Ocean—boundless and vast like the deep sense of longing in one's heart as one looks out onto its endless horizon. Hung-Wei earned his degree from the National Taiwan University of Arts in the Banqiao District of New Taipei. He is now a faculty member at the National Keelung Girls' Senior High School where, faced with the youth and invincibility of his students, the familiar art forms of his fine arts background were transformed into a unique teaching style, interactive and colored with the bold flavor of the ocean, filling the classroom with a surprising sort of vitality as students learn while they play.



Hung-Wei has taken the creation of his artwork for the exhibition into his classroom, giving students a chance to participate in the installation through workshops and bringing the early stages of creation to campus to make art with his students. From collecting recyclable plastic bottles and CD's and floats to cleaning, sorting, designing, creating, and installing, Hung-Wei and his students transformed daily waste into an amiable and approachable environmental art display.

Brightly-colored octopi and squid climb on the Beining Road pedestrian bridge as a part

of "Octopus Gathering". The translucent luster of the plastic bottles is especially fitting to mimic the smooth, shiny skin of cephalopods, and it presents an extraordinary and vivid display under the sunlight. Though fun and exciting from a distance, upon closer inspection these impressive creatures are assemblies of plastic beverage bottles. This art installation was created using recycled waste to protect the environment, but it still creates a sense of shame when you realize just how much waste humans create and how that waste is destroying marine life.



**A / Achiah Gheeh**  
臺灣水車取照  
**B / Firwan Djamil**  
海科館站沙灘地  
**C / Michael and Anna Bofka**  
碧綠保育公園取照

**D / Budi Peraz**  
基隆海洋中心前  
**E / Sarah Hayward**  
碧綠公園  
**F / Sue Barnard**  
海科館內各處

**G / Kuei-shih (Chris) Lee 李英正**  
碧綠保育公園綠地  
**H / Yi-chun Le 羅龍君**  
互地探索第二觀平台  
**I / Hung-wei Lin 林宏輝**  
北寧路人行天橋



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