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回顧展 YANG MAO-LIN: A RETROSPECTIVE 2016.01.30—04.24

YANG MAO-LIN TAINAN

**Art is my strategy for subversion;
my means of confirming my existence;
my tool for securing my right to speak.**

—*Yang Mao-Lin*

MADE IN TAIWAN

Yang Mao-Lin (1953–) rose in the art world during Taiwan’s turbulent 1980s. In his early work, he broke through taboos and challenged political and social authority, thus revealing an intense critical attitude. Brimming with tension, his exciting painting style and sensational visual imagery subtly echoed social and political transitions as Taiwan abandoned martial law in the 1980s. In the post-martial law period of the 1990s, as globalization gradually took shape and ties between internationalism and nativism grew more complex, Yang’s work shifted from political activism to historical and cultural retrospection. He appropriated the phrase “MADE IN TAIWAN” and used it as a title to broadly explore the expressive and critical potential of art forms and ideas from the perspectives of Taiwanese politics, history and culture.

“MADE IN TAIWAN” has been Taiwan’s international trademark and symbol of unique qualities for many years. Yang Mao-Lin appropriated this symbol to make a statement about Taiwan’s position and cultural identity, and to construct a system of icons that highlight subjectivity in Taiwanese art. In around 2000, he broadened his artistic vision by making three-dimensional artwork while continuing to explore topics related to Taiwanese culture. Also at this time, he started commenting on connections between local and imported culture by using a style adopted from comics and concepts of cultural hybridity. Essentially, he accomplished this with unexpected juxtapositions, and these unique and visually rich compositions mitigate the strong/weak power relations that arise when cultures collide, thus making the intention behind “MADE IN TAIWAN” all the more evident.

Bad Taste

- 3-1 *MADE IN TAIWAN [Culture]: Culture, Intercourse, Tayouan History—Inviting the Immortals I* (1996–1998)
- 3-2 *MADE IN TAIWAN [Culture]: Baby, You're Amazing—Inviting the Immortals II* (2000–2002)

The Immortals

- 4-1 *MADE IN TAIWAN [Culture]: Ceremonies Before Rewarding—Inviting the Immortals III* (2002–2003)
- 4-2 *The Pure Land of Maha* (2003–2006)
- 4-3 *Canonized Karma of Maha with Mandalas* (2005–2007)
- 4-4 *A Story about Affection* (2007–2009)

Avant-Garde Reaction

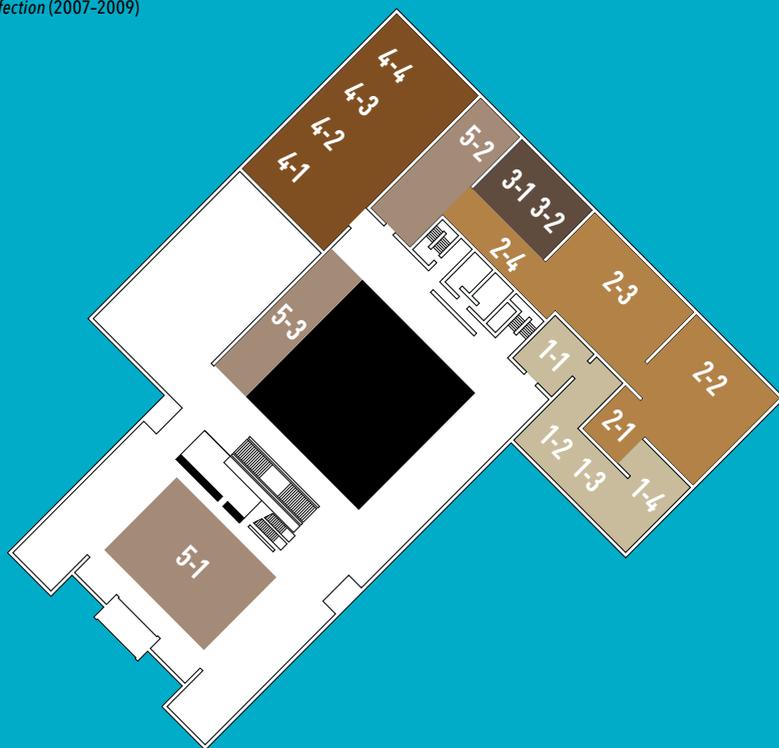
- 1-1 *Mythology Series* (1984–1986)
- 1-2 *Graphic Hero* (1986), *Behavior of Game Playing* (1987–1989)
- 1-3 *MADE IN TAIWAN [Politics]: Limbs-Trunk Sign Section* (1989–1990), *Slogan Section* (1990)
- 1-4 *MADE IN TAIWAN [Politics]: N Ways of Understanding a Carrot* (1991), *The Phantom of a Deer* (1991)

National Epic

- 2-1 *MADE IN TAIWAN [History]: Yun Mountain Memorandum* (1991)
- 2-2 *MADE IN TAIWAN [History]: Lily Memorandum* (1993)
- 2-3 *MADE IN TAIWAN [History]: Zeelandia Memorandum* (1992–1993)
- 2-4 *MADE IN TAIWAN [History]: Tayouan Memorandum* (1994–1999)

Wonderland

- 5-1 *Canonization of the Gods—The Wonderland in Saha World of Maha* (2006–2009)
- 5-2 *Kill Alice* (2009–2011)
- 5-3 *The Quest for Mandala* (2012–Present)



目錄

MADE IN TAIWAN	02
Looking Back at the Making of My Art <i>Yang Mao-Lin</i>	05
1 Avant-Garde Reaction	07
2 National Epic	13
3 Bad Taste	19
4 The Immortals	23
5 Wonderland	31
Biography	37
Exhibitions	42

Looking Back at the Making of My Art

Yang Mao-Lin

I grew up in the period when Taiwan was undergoing its transition from an agricultural to industrial society. The country started to develop, adopted capitalism, and was in the throes of a democracy fueled liberation from white terror that has continued to today. I was born after the colonial period, but have keenly felt its effects from the life histories of my relatives, including their struggles against power and losses.

I have a cynical personality due to the environment in which I grew up. This led to my using art as a strategy for subverting the world when I felt powerless. Making art was also a way for me to confirm my existence and right to speak. This has been the source of my power for the past forty years.

Both my good fortune and difficulties are closely tied to the place where I was born and the times I have lived through. I was a locally born and bred Taiwanese painter in the tumultuous period leading up to the end of martial law but was unable to find a reliable exemplar in any of my local predecessors or in the academic tradition. This difficulty forced me to start exploring alternative creative avenues earlier than expected. The impetuous beating of my heart demanded it be expressed through painting, and new painting movements in Europe, especially Italy's Transavantgarde movement which promoted returning to one's personal history to seek sustenance and explore its source, fit perfectly with my mood at the time. My passion for provocation and criticism were given voice in the *Mythology and Behavior of Game Playing* series, and so these series alleviated my feelings of powerlessness and having no voice in society.

After martial law ended, Taiwan entered a period of rapid economic and political change, and exploding social power. As my own passion gradually subsided,

I started thinking about Taiwan and set about developing my *MADE IN TAIWAN* series. I decided to get involved in the significant aspects of Taiwan using my art, and therefore devised the sub-themes "Political Section," "History Section" and "Culture Section," which discuss Taiwan's past, present, and future. *MADE IN TAIWAN* stretched from the Political Section in 1989 to the "Culture Section" in 2011, and ended with the *Kill Alice* series.

For my 1996 "Culture Series," I decided to use the cartoon characters that my two children and I loved to represent the development of Taiwan's cultural context. My concept was to blend different cultures and eras to generate a new hybrid culture. In Taiwan at the time, the characters and forms of animation subculture and contemporary painting had never been juxtaposed. I have always believed in following what I enjoy, whether working in painting or mixed media. In 2002, I got the idea of blending my concepts in the "Culture Section" with Buddhist statues, which was the beginning of what has been fourteen years of creating sculpture. Today, elements of animation and comic books are seen in the work of many contemporary artists.

I am still passionately involved in daily art making. Forms in my work have evolved, but I have never stopped reflecting on and interpreting myself, the times I have lived through, and the land where I was born.

The work I imagine and haven't had time to make continually rushes through my mind. Being invited by the Taipei Fine Arts Museum to present *YANG MAO-LIN: A RETROSPECTIVE* has afforded me the perfect opportunity to pause and look back at the whirlwind that has been the last forty years.

An abstract painting with a dark, textured background. The central focus is a grid-like structure composed of thick, layered brushstrokes in shades of grey, white, and black. To the left of this grid, there are vertical bands of color, including deep blue, purple, and reddish-brown, also rendered with heavy, expressive brushwork. The overall effect is one of depth and complexity, with visible textures and shadows throughout the composition.

**AVANT-GARDE
REACTION**

MADE IN TAIWAN'91

A small, square red seal is located at the bottom center of the image. It contains two Chinese characters in a stylized seal script, which are likely the artist's signature or studio mark.

At the beginning of his career, Yang Mao-Lin boldly announced his intention to use native imagery, proposing “a new kind of painting composed of local iconography and perceptions.” But what he had in mind was clearly different from the Native Realism popular since the 1970s, and also different from the abstraction of the 1960s that forwent realism for an emphasis on simplified forms. Yang’s early style quickly and effectively evolved during the three short years between 1984 and 1987, when he freed himself from dispassionate academic painting to create his anti-hero, anti-establishment images. It was then that his creative thinking returned to the local context and he seized upon changes occurring in society. Abrupt disharmony was seen in the politics, society, and culture of Taiwan during the transition away from martial law around 1987, and among the many changes was a sudden inflow of information from abroad. Many of these foreign ideas were at odds with traditional values and historical memory, thus producing difficult to resolve conflicts in the cultural field.

In his sweeping series *MADE IN TAIWAN*, Yang endeavored to reconnect art with Taiwanese politics, history and culture. His context was Taiwan’s unprecedented changes of the 1980s and 90s, and he employed the strategies of protest, call for justice, and artistic transformation. Throughout the series, Yang is not only an artist, but also an intellectual who is concerned with the plight of human existence and cultural values.



Kun oil on canvas 73×91 cm 1986 Private Collection



Someone is Abusing Animals I oil on canvas 160×387 cm 1984



After Hor-yi Shooting the Sun oil on canvas 192×390 cm 1986 Collection of Wen Shew Collections

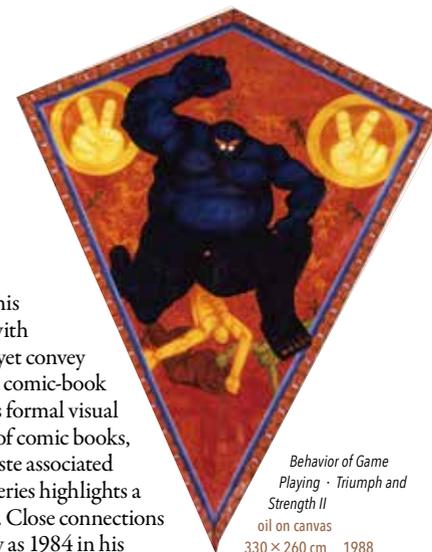
MYTHOLOGY SERIES 1984-1986

Subject matter for Yang’s *Mythology Series* was derived from the *Classic of Mountains and Seas*, specifically its many fantastical and rebellious heroes, such as Kuafu, Kun, Chi You, Gong Gong, Hor-yi, and Xing Tian. Yang deploys their defiant natures to subvert orthodox histories and the values these histories maintained, and to redefine the notion of hero while asserting the independence and creativity of art. Yang openly admits that his use of bandits from ancient myths, which are seen as morality tales, was deliberate and influenced by the Italian Transavantgarde movement. The movement advocated deliberate negation, derision and deconstruction via appropriation or reference to traditional culture—such as images in ancient mythology—and thus was crucial to Yang’s broad and liberated attitude toward appropriation. While emphasizing figuration, his expression became less restrained and formed a new dialog between the contemporary and traditional.

GRAPHIC HERO 1986

BEHAVIOR OF GAME PLAYING 1987-1989

The two series *Graphic Hero* and *Behavior of Game Playing* were perhaps the most original of Yang’s early work. Compared with his *Mythology Series*, they were more succinct and focused. Drawn with exaggerated lines and contrasting colors, his figures seem simple yet convey a profound narrative tension. Yang made the bold choice to use a comic-book style and panel layout for his composition, which reorganized his formal visual language. Also, elements of subculture, such as the graphic style of comic books, paired with his unique and powerful aesthetic invert the good taste associated with art. Even more importantly, his *Behavior of Game Playing* series highlights a regional sense of identity, community characteristics, and reality. Close connections between his work and the world were becoming apparent as early as 1984 in his *Someone is Abusing Animals*, where he uncovered social and environmental issues arising from industrialization and urbanization. After the government lifted martial law in 1987, individual awareness gradually rose among citizens and often challenged governmental authority. Public demonstrations increased greatly, as did physical altercations between the two political parties in the Legislative Yuan, and the atmosphere in society became clamorous and antagonistic. In the *Behavior of Game Playing* series, Yang also continued depicting powerful superheroes similar to those seen in his *Mythology Series*, but this time he developed local imagery to discuss this era of conflict, which imparted a spectacular quality to the actual struggle and violence. These paintings release an enormous, difficult to resist power. Both *Graphic Hero* and *Behavior of Game Playing* present concepts related to banners used



Behavior of Game Playing · Triumph and Strength II oil on canvas 330×260 cm 1988



Truth 1989 mixed media 263×318 cm 1989 Collection of Kaohsiung Museum of Fine Arts



Behavior of Game Playing · Fighting Section II oil on canvas 270×330 cm 1987 Collection of Wen Shew Collections

MADE IN TAIWAN—Political Section was influenced by the Wild Lily student movement and the march against the appointment of General Hao Pei-Tsun as the Premier of the Republic of China, both occurring in 1990. Deeply troubled by the authoritarian government in Taiwan at this time, Yang was inspired to create the four series *Limbs-Trunk Sign Section*, *Slogan Section*, *N Ways of Understanding a Carrot*, and *The Phantom of a Deer*. The first, *Limbs-Trunk Sign Section*, presents how the public can challenge the system, *Slogan Section* deals with brainwashing propaganda, *N Ways of Understanding a Carrot* is a critique of the manipulative educational system, and *The Phantom of a Deer* reveals the ugliness of media manipulation.

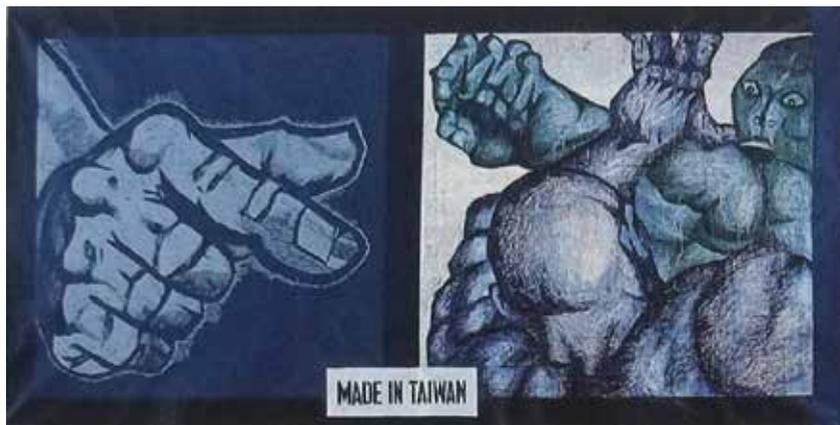
MADE IN TAIWAN— POLITICAL SECTION



MADE IN TAIWAN · *Limbs-Trunk Sign Section I*
mixed media 175×350 cm 1990 Collection of Wen Shew Collections

LIMBS-TRUNK SIGN SECTION 1989-1990

Limbs-Trunk Sign Section continues with the comic-book style seen in *Behavior of Game Playing*. Paintings in this series, with their thick black lines imparting a rugged power, are of street demonstrations before the lifting of martial law and of physical suppression and resistance during that period. The series includes iconic images of crackdowns, where military police in riot gear are beating citizens and citizens are rising up against them, and fighting among members of the Legislative Yuan. Furthermore, the series employs an especially creative diptych format. Yang deliberately uses different painting methods in the opposing panels, combining woodblock printing, with its leftist overtones, and gestures to emphasize body language.



MADE IN TAIWAN · *Limbs-Trunk Sign Section IV*
mixed media 175×350 cm 1990



The Phantom of a Deer S91xx-6
mixed media 14×18 cm 1991

SLOGAN SECTION 1990

N WAYS OF UNDERSTANDING A CARROT 1991

THE PHANTOM OF A DEER 1991



N Ways of Understanding a Carrot I
mixed media 77×57 cm 1991
Collection of Wen Shew Collections



The Phantom of a Deer S9105
mixed media 18×14 cm 1991

Images of carrots and donkeys are especially prominent in the series *Slogan Section*. Yang used these images to allude to the government's repression of thought: a carrot hangs in front of a donkey to coax it forward, but the donkey can never eat it, which suggests the popular fantasies of "certain victory," "tomorrow will be better," "love to the highest."

In *N Ways of Understanding a Carrot*, the carrot represents something much more profound. Yang combines the carrot with the propaganda slogans "We Admire You, We Respect You," "Emancipator," "Benevolent Policy," and "Three Principles of the People Unite China" to create satire and counter-propaganda denouncing authoritarian rule, deliberate manipulation, and deeply rooted ideologies.

The title *The Phantom of a Deer* refers to a Chinese idiom "calling a stag a horse," which suggests deliberate deception. The Chinese character for horse is placed above the deer's head, and a large character for deer is mixed in with one for horse, and the words "TV" and "NEWS."



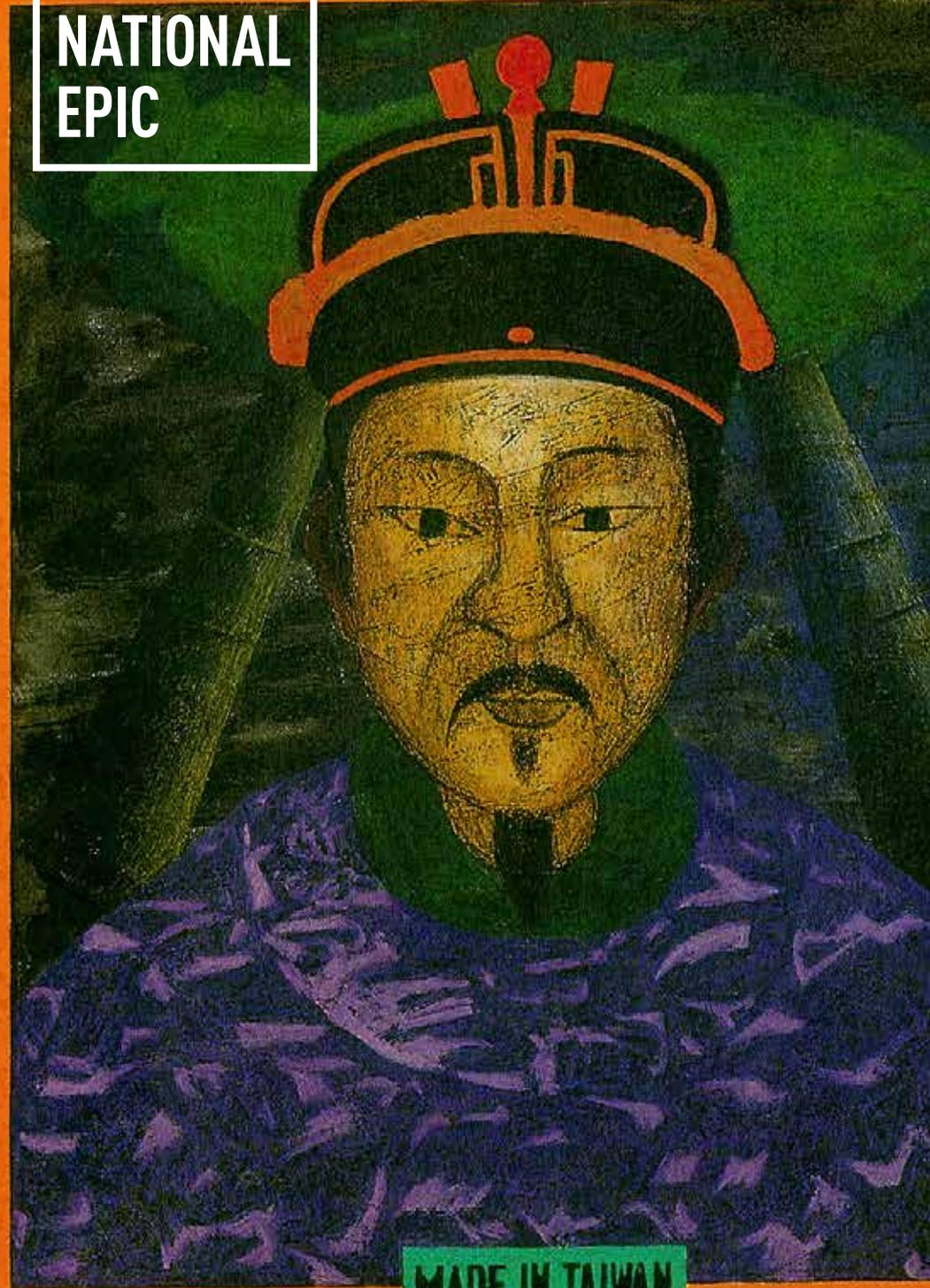
MADE IN TAIWAN · *Slogan Section IV*
mixed media 265×350 cm 1990 Private Collection

Yang's intent is to denounce the media as a hidden mechanism of thought control. He also explores political and educational dogma, slogans, and posters that were empty, powerless and dated after losing their original power of infiltration and omnipresence. Yang compresses layers of newspaper to make his painting support, and after being smeared with paint and repeatedly scraped, the newspaper loses its original function as a record—words are obscure and difficult to read, which subtly mocks the media's tendency to drift with the tide. This group of works represents a first attempt at mixed media for Yang, who was trained as a professional painter, and also foreordained his multifaceted style and creative language.



MADE IN TAIWAN

NATIONAL
EPIC



MADE IN TAIWAN

After *MADE IN TAIWAN—Political Section*, Yang followed up with his “History Section,” comprising four parts: *Yun Mountain Memorandum*, *Lily Memorandum*, *Zeelandia Memorandum* and *Tayouan Memorandum*. The series concerns successive historical periods in Taiwan until the end of the nineteenth century, from aboriginal peoples to foreign colonizers and the Qing Dynasty administration of Taiwan. Yang reinterprets this history using his skillful graphic-art style. Furthermore, he does not rely on a chronological concept of history but rather a fragmented narrative presenting multiple chronotopes to construct a new historical reality and subvert mainstream, orthodox views. Using his own recollections to put forth different historical arguments, Yang liberates form to interpret complex relationships in Taiwanese history and culture.

Formal standards for *MADE IN TAIWAN—History Section* tend toward field study, which is the research foundation of anthropology and archaeology. Yang collaged images in either horizontal or vertical orientations to emphasize that they belong to these fields of study. Also, signifying “MADE IN TAIWAN” (or affixing this label), which is a strategy used for unearthed artifacts displayed in a museum, maintains a certain consistency throughout Yang’s series.



Yun Mountain Memorandum L9207
oil, acrylic on canvas 259×182 cm 1992
Collection of LIN & LIN GALLERY

MADE IN TAIWAN—HISTORY SECTION

YUN MOUNTAIN MEMORANDUM 1991

Yun Mountain Memorandum takes its name from Taipei’s Yuanshan archaeological site, which is one of the earliest to be discovered and most well known Neolithic site in Taiwan. Dating back to 3000 BCE, the Yuanshan Culture is considered to be part of the late Neolithic period. The site at Yuanshan contains seven stratum spanning six prehistoric cultures and one historical culture, which is seldom seen and whose rich content became an important subject of research for early archaeologists in Taiwan. In 1988, the Ministry of the Interior designated Yuanshan as a national grade one historic site.

The prominent image in *Yun Mountain Memorandum* is a shell, and shells are one of the very few clues as to how original inhabitants might have lived. Yang often chooses a large shell as his main image and complements it with an ancient map, or a plant or animal indigenous to Taiwan, which is placed to the right, left, above or below. Yang has depicted the sweet potato, lily, Formosan salmon, Formosan clouded leopard, butterfly, Formosan black bear, deer, pangolin, and monkey. Arranging these plants and animals of Taiwan with prehistoric shells, thus associating them with historical time and place, elevates them to the level of historical totems. Yang collages images in a horizontal orientation to contrast his use of media: oil paint is used on one side, and watercolor and color pencil drawings are used on the other; one side suggests quantity and physicality (shells), while the other is linear depiction (maps).



Yun Mountain Memorandum M9225
oil, acrylic on canvas 122×77 cm 1992



Yun Mountain Memorandum L9103
mixed media 194×97 cm 1991



Lily Memorandum L9306
oil, acrylic on canvas 194×112 cm 1993
Collection of Taipei Fine Arts Museum

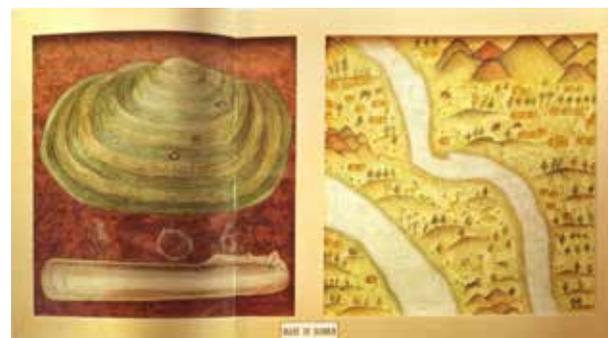


Lily Memorandum M9303
oil, acrylic on canvas 80.5×116.5 cm 1993

LILY MEMORANDUM 1993

The lily is a representative indigenous plant of Taiwan, and in *Yun Mountain*

Memorandum, served as an important symbol. For *Lily Memorandum*, Yang used live lilies as models, a technique that imparts freshness and vitality to the work while creating an imaginative record of Taiwan’s flora. Different from *Yun Mountain Memorandum* which dealt with archaeological remains, *Lily Memorandum* does not rely on narrative summarization or contextualization to create alternate ways of thinking and feeling about the natural and cultural landscape of Taiwan.



Yun Mountain Memorandum M9108
mixed media 67×129 cm 1991 Private Collection



Yun Mountain Memorandum M9229
oil, acrylic on canvas 122×77 cm 1992
Private Collection



Zealandia Memorandum L9401
oil, acrylic on canvas 194×324 cm 1994
Collection of Sanlih Television Charity Foundation



Zealandia Memorandum L9301
oil, acrylic on canvas 112×194 cm 1993
Collection of Taipei Fine Arts Museum



Zealandia Memorandum L9302
oil, acrylic on canvas 194×260 cm 1993
Collection of Sanlih Television Charity Foundation

ZEELANDIA MEMORANDUM 1992-1993

Yang discusses the historical development of Taiwan in *Zealandia Memorandum*. Although he continues to avoid specific historical events, the images that he has chosen are of actual historical figures and include the Ming loyalist Koxinga (Zheng Chenggong), Dutch naval commander and prefect Cornelis Reijersen, Italian explorer of North America Christopher Columbus, Portuguese explorers Ferdinand Magellan and Vasco da Gama, who was the first European to reach India by sea, and Sir Walter Raleigh who established the colony of Virginia and popularized tobacco and potatoes in Europe. Taiwanese viewers may or may not be familiar with the details of these individuals, but all are historical figures associated with colonization.

“VOC” in this series refers to the United East India Company (Dutch: Vereenigde Oost-Indische Compagnie; VOC), which operated a fortified settlement for the purpose of trade in Taiwan between 1624 and 1662. After suffering setbacks in Penghu in 1624, Reijersen landed in Tainan and established a military fortification in the Kunshen area called Fort Orange City. In 1627, the site was renamed Fort Zeelandia and today is known as Anping Fort. Yang’s *Zealandia Memorandum* could be seen as a text about Taiwan’s history of colonization at various points in time. Yang depicts cannons and expeditionary naval vessels behind the portraits of historical figures, and records seventeenth century maritime rights and the rise of colonial plunder, thus revising Taiwan’s place within the context of world history.



Zealandia Memorandum XL9302
oil, acrylic on canvas 218×292 cm 1993
Collection of YAGEO Foundation

TAYOUAN MEMORANDUM 1994-1999

Tayouan is a romanization for the Pingpu People’s name for today’s Anping District in Tainan, which was also called Big Kunshen. Later, Tayouan gradually became the name for all of Taiwan. *Tayouan Memorandum* is a composite of other series in Yang’s “History Section,” and compositionally is divided into multiple panels and appropriated images from postage stamps to present collective memories and feelings among the Taiwanese people for their hometowns and land. He also used “phoenix,” “dragon,” and “tiger” for titles as they are associated with dignity and honor among the Chinese people, and furthermore transformed these creatures into pterodactyls, airplanes, centipedes, dinosaurs, and rabbit-tiger hybrids. Some of these are projections of Yang’s personal experience, specifically his growing suspicion of historical knowledge and national identity under Taiwan’s educational system and changing political and social systems. Gaps in these systems had the effect of disintegrating his values and notion of identity, and therefore Yang reflects the complexity of identity issues and political crises in Taiwan through his images and reversals.



Tayouan Memorandum - Preparing to Delete Date
oil, computer graphic on canvas 92×193 cm, 145.5×112 cm (×2), 194×130 cm 1998



Tayouan Memorandum - Dragon L9501
oil, acrylic on canvas 194×260 cm 1995
Collection of Sanlih Television Charity Foundation



Tayouan Memorandum - Separations L9501
oil, acrylic on canvas 194×260 cm 1995
Collection of Sanlih Television Charity Foundation



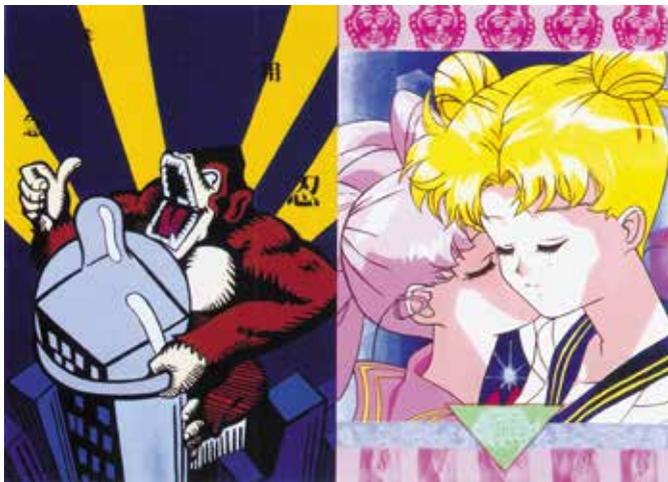
WELCOME

**BAD
TASTE**

The “Culture Section” of Yang’s *MADE IN TAIWAN* series represents an important turning point in his work. His sudden conceptual development and dramatic changes in subject matter were the result of enrolling at the National Institute of the Arts (today’s Taipei National University of the Arts), where he assiduously studied for his graduate degree from 1999 to 2002, and his incorporation of new computer imaging techniques. Unlike his “Political Section” critical of current affairs and his “History Section” concerned with distant history, Yang’s “Culture Section” relies on references to *pān-sian* (扮仙 playing the role of God, a form of Chinese folk opera), pop-culture, comic-book characters, and a blend of *wúliútóu* (無厘頭 makes no sense) and *e’gao* (惡搞 kuso) humor. In this new section, Yang subverts aestheticism and good taste by mixing frivolity, insolence and sexually suggestive imagery to create outlandish and nearly erotic works.



Welcome
oil, acrylic on canvas 116×182 cm 1998 Private Collection



King Kong and Young Beauties
oil, acrylic on canvas 116.5×160 cm 1996 Private Collection

CULTURE, INTERCOURSE, TAYOUAN HISTORY —
INVITING THE IMMORTALS I 1996-1998

BABY, YOU'RE AMAZING —
INVITING THE IMMORTALS II 2000-2002

In these two series, Yang presents American and Japanese cartoon characters (Superman, Batman, Superwoman, Sailor Moon, King Kong, Goku, Ultraman, Gundam Tryon 3, Pinocchio, and Mega Man among others) in a new visual context, and also introduces the folk art of paper cutting and double entendres. With a local version of parade floats that are as tawdry as they are alluring and gaudy video games, he introduces displacement and hybridity into the work “Bad Taste.” The result is a virtual, secular allegory about cultural intercourse and the deconstruction of the authoritativeness of gender. This kind of radical destruction reveals Yang’s desire to escape a cultural logic of binary oppositions, such as high and low, and rethink possibilities for blending local and foreign cultures.



Are You Lonesome Tonight
computer graphic on canvas 204×140cm (×3) 2000

But the reconstruction of cultural subjectivity presented here reveals that his unbridled sarcasm is still insufficient. It is not until *Ceremonies before Rewarding—Inviting the Immortals III*, which is the final chapter of the *MADE IN TAIWAN—Culture Section*, that Yang harmonizes the arbitrary qualities of *Inviting the Immortals I* and *II* to integrate the disparate elements of local and foreign cultures and create a new form of cultural identity.

THE
IMMORTALS



In 1999, toward the end of the *MADE IN TAIWAN* series, Yang Mao Lin started to think about possibilities besides oil painting and two-dimensional work. While studying in the Graduate Art Institute at the National Institute of the Arts (today's Taipei National University of the Arts), he often visited the Sculpture Department to view student work, which prompted him to explore three-dimensional artwork and ultimately achieve his dream of making sculpture. As an important turning point in his career, experiments with sculptural composition, texture, language and form sparked Yang's imagination, helping him to examine the reality of Taiwan's contemporary cultural landscape more closely.

In around 1995, Yang started introducing cartoon and fairy tale characters into the ranks of folk-religion deities, even elevating them to the status of Buddha, in his new series *MADE IN TAIWAN—Culture Section*. His strategy was to suggest equivalence between images he appropriated from subculture or abroad and folk-religion deities, and thus to deify them. This was the basis for his thinking about the influence of colonization and the establishment of subjective culture in Taiwan. He first rendered his concepts in painting and then extended them into mixed media with computer-generated imagery. It was not until he was inspired to create these concepts in three-dimensional sculpture that Yang realized that the hybridization of different cultures resulted in novelty and vitality.

Yang extended his work based on cartoon characters from wood to metal sculpture while developing both his themes and forms. And by starting with a religious imagination transcending this world, he reinterpreted pop icons from foreign cultures. Introducing characters from cartoons and fairy tales into the ranks of folk-religion deities and elevating them to the status of Buddha became a means for breaking through divisions between the religious and secular, and high and low culture, mitigating antagonisms between different cultures, and integrating differences between foreign and local cultures into his contemporary world. Yang's blending of the sacred and secular may be difficult to grasp, but it fully brings into play the hybridity at the foundations of Taiwanese culture while developing his light-hearted and changeable creative vision.



Ceremonies Before Rewarding—Inviting the Immortals III
wood, gold foil dimensions variable 2002-2003

MADE IN TAIWAN—CULTURE SECTION

CEREMONIES BEFORE REWARDING— INVITING THE IMMORTALS III 2002-2003

Ceremonies before Rewarding—Inviting the Immortals III is the conclusion of Yang's *Inviting the Immortals* series and also the beginning of his next creative format. Here, he experimented with mixing together tradition, religion, crafts, and cartoons in ways that both contrasted and harmonized these elements. The basic concept of *Inviting the Immortals III* is the placing of cartoon characters on altars reserved for deities. Elevating them to the same level of the gods is an idea derived from Buddhism, and he adopted the Buddhist system to confer titles such as Caturmahārāja (Heavenly King), Vidyārāja (Wisdom King), Bodhisattva and Tathāgata on cartoon characters. The Heavenly Kings were absorbed into Buddhism from Hinduism or folk religions to serve as dharmapāla (sentries) after Buddhism had started flourishing. Yang believes cartoon characters who destroy evil are envoys of justice, and are similar to the Buddha and Bodhisattvas who deliver humanity from suffering.



Ceremonies Before Rewarding—Inviting the Immortals III
exhibition view Sala S. Tommaso, S. Giovanni e Paolo, Venice, Italy

In the process of making his wooden sculptures, Yang developed his own special techniques. He relied on his many years of experience to create his own style of basic woodworking skills, such as selecting wood, planning, joinery and the application of paint. He used traditional joinery techniques for his wooden altars, but forewent traditional, elaborate patterning and simply carved wooden decorations to offset his comic book or video game characters. While he chose to carve wood based on his experience as a painter and subjective aesthetic, he did not deviate far from traditional techniques, thus making his sculptures extremely unique. He also adopted a traditional gilding technique, which emphasizes a holy atmosphere and creates a sense of space in the work. All of this is the result of experience accumulated in his work as a painter, as Yang obviously handles the forming of three-dimensional visual effects in two-dimensional space with ease.

THE PURE LAND OF MAHA 2003-2006

There are many situations in life that leave us feeling helpless, but through fantasy, fairy tales and other stories, we can invent idealized heroes and invest them with our desires for happiness and strength and gain spiritual satisfaction and redemption. In this series, Yang renders familiar characters from cartoons, fairy tales and popular culture, as well as characters made in his own bold style, as gods, and thus imparts them with idealistic justice and morality and the power to rescue the world. These newly minted gods and heroes are all mounted on their own uniquely styled insects, and strange beasts or plants, all of which Yang has been fascinated with since he was a child.



The Great Escorting Devil Vidyaraja
copper, gold foil 420×175×175 cm 2011 Private Collection



Trexi Vajradhara Rides on the Flying Toad with Golden Wings
copper, gold foil 72.5×51×35 cm 2006



Invincible Vidyaraja
copper, gold foil 126×38×35 cm 2005

CANONIZED KARMA OF MAHA WITH MANDALAS 2005-2007

With this installation, Yang constructed a mighty karmic space and mandalas representing the dwelling place for the gods, the location of truth, a perfect world, and the most idealistic and promising place in the universe. Of the five Buddhist statues in the installation, three are in the form of Son Goku, the main protagonist of the *Dragon Ball* manga series, and represent the Heavenly King, Wisdom King, and a Bodhisattva. The Bodhisattva is also flanked by two dharmapāla. In addition to borrowing Son Goku, Yang included Peter Pan, depicting them both in aloof, otherworldly postures with solemn expressions and making symbolic Buddhist hand gestures so that they become fully practicing Bodhisattvas. Here, the five statues exhibit the specific posture of meditating with crossed legs that symbolizes the future Buddha, called Maitreya, who according to believers will descend to the world to save all living things that have been thrown into disorder by the expiration of the Gautama Buddha. Forms in the *Canonized Karma of Maha with Mandalas* series are especially solemn and harmonious, and Yang has extended his color aesthetic from his paintings, which includes metallic surfaces reflecting soft light relating to the spiritual aspect of the work.

The Pure Land of Maha continues the concepts of the wood sculptures in *Inviting the Immortals III*, but ultimately presents them in an installation format. Metal sculpture is stronger than wood, so it can be made into larger works and more varied forms and are not limited by the dimensions of lumber. The surface of metal is also more malleable and can be used to produce different visual effects. No doubt, the craft of casting bronze from clay models was a new challenge for Yang, as the process is one of addition rather than subtraction done in wood carving. Yang also applied his painting skills to the cast bronze forms to create even richer variations in ways rarely seen in this medium.



Canonized Karma of Maha with Mandalas
copper, gold foil 2005-2007



Cross-legged Wu-Kong Bodhisattva in Great Future of Maha
copper, gold foil 148×61.5×62 cm 2007



Jataka Tale of the Princess and the Frog
metallic photo paper 240×83.5 cm 2009



Jataka Tale of Beloved King Kong Vajradhara
metallic photo paper 240×83.5 cm 2009

A STORY ABOUT AFFECTION 2007-2009

In this series, Yang expresses his concepts of love using familiar stories from Japanese cartoons, fairy tales and movies. He takes this a step further by telling of foreign cultural incursions that became enmeshed in the Nativist context, and how this left an indelible mark on the people's psyche. Foreign culture has even become a medium for expressing an individual's emotions.

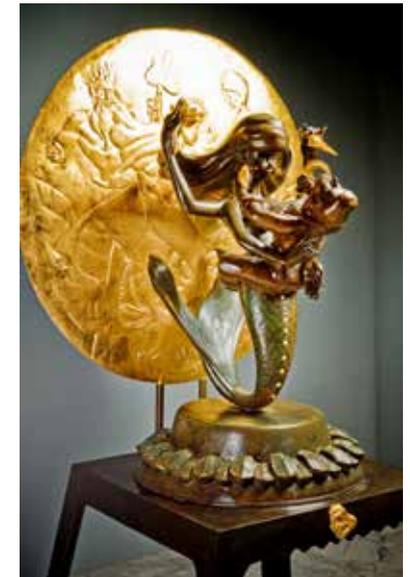
A Story About Affection includes series about tragedy and comedy. Bronze forms in his tragedy series are titled *Extraordinary Love Vajradhara*, *Beloved Mermaid Vajradhara*, and *Beloved King Kong Vajradhara*, and subject matter was derived from the Japanese super robot manga series *Mazinger Z*, Danish fairy tales by Hans Christian Andersen, and the movie *King Kong*. His tragic stainless steel forms are titled *Joyous Snow White Vajradhara* and *Seven Dwarfs Dharmapala*, *Joyful Frog Prince Vajradhara with the Twelve Invincible Frogs*, and *Joyous Sleeping Beauty Vajradhara*, and subject matter

comes from fairy tales by the Brothers Grimm, specifically *Snow White*, *The Frog Prince* and *Sleeping Beauty*. The characters in his comic and tragic love stories are formed and posed like Tantric Yab-Yum, a strategy which imparts them with an air of divinity. The light emanating from behind the figures is a special feature of Buddhist sculpture, and Yang fashions these symbols of holy light using relief sculpture and carving techniques.

Yang also created computer images based on the same stories using concepts in the *Jataka Tales*, which he combined with the visual effects of comic books, thangka forms, and romantic themes. The six works of this type are titled *Jataka Tale of Extraordinary Love Vajradhara*, *Jataka Tale of Beloved Mermaid Vajradhara*, *Jataka Tale of Beloved King Kong Vajradhara*, *Jataka Tale of Snow White*, *The Seven Dwarfs*



Jataka Tale of Extraordinary Love Vajradhara
metallic photo paper 240×83.5 cm 2009



A Story About Affection-Beloved Mermaid Vajradhara
copper, gold foil main statue + altar 217×115×112 cm
main statue 138×115×75 cm 2008 Private Collection

and the *Promised Prince*, *Jataka Tale of the Princess and the Frog*, and *Jataka Tale of the Prince Killing the Dragon and Saving the Sleeping Beauty*, and all of which served as blueprints for Yang's later series "window grill." Yang conceived of window grill for his solo exhibition *Temple of Sublime Beauty—Made in Taiwan*, a collateral event to the 53rd Venice Biennale in 2009. The exhibition took place in the historic San Tommaso Hall in the Basilica di San Giovanni e Paolo, and Yang completely transformed the appearance of the ancient windows at the site. Yang used six images inspired by the series *A Story About Affection* as a template to laser-cut stainless steel panels. These panels of window grill fully concealed the original rusted bars on the windows of the church.



WONDERLAND

Entering middle age, Yang began focusing on his own psychological perceptions instead of social issues in his work. He chose characters in stories that he recalled as being especially poignant, such as Peter Pan, Alice from *Alice's Adventures in Wonderland*, and Dorothy from *The Wonderful Wizard of Oz*. He emphasized characteristics of their identities while suffusing them with his own social imagination, and by blending fantasy and reality, created a place uniquely tied to his own imagination. This work was the realization of Yang's long held desire to express certain emotions and thoughts.v

**CANONIZATION OF THE GODS —
THE WONDERLAND IN SAHA WORLD OF MAHA 2006-2009**

The Wonderland in Saha World of Maha represents the second stage of development in Yang's bronze sculptures. The characters in the first stage are all presented as independent statues, but in the second stage, he installed the works in idealized environments so that he could completely construct narratives and offer deeper explanations of their cultural implications. The main character is based on Peter Pan, who refused to grow up, making reference to his innocence. He depicts Peter Pan in various postures, and with different expressions, clothing and gestures, but always on a lotus leaf guarding the artist's wonderland. Yang's various Peter Pans ride uniquely styled insects, such as a rhinoceros beetle, stag beetle, hornet, longhorn beetle and a large dragonfly. As a child, Yang had toys in the forms of these insects and used them to devise fantastical stories, and therefore, after enlarging these toys into sculptures, he sensed, "I have finally and completely liberated a feeling of excitement that has been building in me since childhood." Yang felt very satisfied being able to sculpt, put together the most beloved characters from his childhood, and create an altar to guard his wonderland, which he saw as a necessary creative and emotional ritual.



Contemplative Peter Pan Bodhisattva Rides on Anotogaster Siebldii Selys
copper, gold foil 191×121×129 cm 2006



The Wonderland in Saha World of Maha
copper, gold foil 2006 Collection of National Taiwan Museum of Fine Arts; Sanlih Television Charity Foundation



Panda Sarasvati-Monroe II
copper, gold foil 129×77×88 cm 2008
Collection of Mr. Shih Chin-Sheng

KILL ALICE 2009-2011

Yang believes that *Alice's Adventures in Wonderland* is a timeless fairy tale transcending cultural borders. The novel has no plot development, and it is rare to see such chaos and *wilitou* in a fairy tale. Alice is completely confused and always running about for no reason. The story is filled with many eccentric notions typical of children, the most fascinating of which is Alice's transformation into a giant.

In most stories, when giants with superhuman strength appear, they are male. Because Alice is the only little girl giant, Yang made a different version of her, emphasizing her firm breasts and sex appeal. The guard accompanying her is a cat that can transform into a hummingbird or become invisible. The series also includes several *thangkas* of *Jataka Tales* portraying Alice transformed into a Buddha. With these different characters thrown into chaos and treated with *e'gao* humor, Yang delights in magical powers. In his fairy tale version of Alice's story, he used hibiscus, which were prevalent along the road of his childhood hometown. He thinks the life force of this flower is especially powerful and the simple and smooth form of its petals contrasts its jutting pistils to create unusual erotic overtones. Therefore, Alice is riding a hummingbird, which escaped the playing-card soldiers, and they alight on a giant hibiscus.

After completing the series *Kill Alice*, Yang announced that he would stop making works combining cartoon characters and Buddhist deities.



Jataka Tale of The Two Insane Dripa Namsal
metallic photo paper 240×240 cm 2011



Deck Soldier-6 of Hearts
stainless steel, titanium, gold foil 303×205×180 cm 2011



Alice Bodhisattva Rides on Hummingbird
copper, gold foil 230×145×100 cm 2011



The Great Oz Swallows
copper, stainless steel, LED
292×102×253 cm 2015

THE QUEST FOR MANDALA 2012–Present

After exploring the cultural context through cartoon characters for so many years, Yang decided to turn his attention to himself and his inner world. After analysis, he has concluded that his personality is “50% like deep-sea fish—unsociable and eccentric; 20% like goldfish—living in a tiny world and unaware of the fact; and 30% like tropical fish—dressed up and seeking social interaction.) Therefore in 2012, he started creating his series *The Quest for Mandala* using forms of various species of fish. The series is divided into the three sections *Wanderers of the Abyssal Darkness* (deep-sea fish), *The Lasting Spring* (goldfish), and *Glittering Soul* (tropical fish). Yang added lights and inlaid various dioramic scenes with figures to his fish. He has completed works for his “deep-sea fish” and “goldfish” sections that relate to the L. Frank Baum book *The Wonderful Wizard of Oz*. Each fish in these sections takes a name starting with “Oz,” and have depictions of Dorothy, the Scarecrow, Tin Man and Lion placed in or on them. Techniques include the use of experimental patinas that will mature with time, resulting in various colors and textures.



Moon Over Chao Phraya River, Gladiators of Soul
copper, stainless steel 108×53×76 cm 2015



Spray Crown Taro, Gladiators of Soul
copper, stainless steel 112×50×113 cm 2015



The Oz Goblin Shark
copper, stainless steel, lullii, acrylic, LED 62×67×122 cm 2015

BIOGRAPHY

1953 Born on June 10 at the family ancestral home on Hsiaohsi Alley, Changan Village, Changhua City.

1954 Yang's father starts an underground chemical factory to produce water glue. Poor sales results in bankruptcy.

1956 Yang's father moves to Fongshan District in Kaohsiung and starts producing stoves and selling tubs. He later returns to Changhua due to poor sales.

1959–1965 Attends ChungShan Elementary School in Changhua City and suffers discrimination due to poverty. He feels discouraged, dislikes studying and often skips class.

Develops an interest in plants and animals and is determined to become a naturalist, Dreams of making a living by building a wildlife park at the base of Dadu Mountain.

Enjoys reading comic books, watching glove puppetry and collecting toys.

As Yang often hears his father and uncles criticizing the government, politics becomes a part of his life.

1965 After graduating from elementary school, Yang skips the national exam for middle school and instead works as a factory apprentice.

Arduous labor reignites his interest in studying.

1966 Often helps his mother sell vegetables in the local street market.

1967 After being kicked out of school, serves as apprentice to a machinist, electroplater and welder, and works as a delivery person. Due to their physical demands, he cannot hold these jobs for long.

In his free time, reads his first literary work *The Count of Monte Cristo* and is deeply fascinated with the novel's protagonist. His low reading level means that he studies especially hard on his own.

1968–1971 Delivers newspapers and works as a machinist during the day. He also studies at night in a remedial program at National Changhua Senior School of Commerce. Under the independent study style at the school, he chooses to read classical Chinese literature, western literature in translation and Japanese Samurai Legends. He feels the family intrigues of the feudal period are too convoluted, but admires the heroes.

Seeing advertising students drawing outdoors in the school's day program piques Yang's desire to enroll in classes.

1971–1974 After graduating from night school, Yang enters the Advertisement Design program at National Changhua Senior School of Commerce.

Yang's father, who has suffered from woodworker's lung for many years, dies of a heart attack.

Becomes close friends with classmate Huang Mung-Yang and is influenced by his interest in literature and modeling skills. Yang diligently studies classical poetry and paintings, and due to his rebellious disposition, becomes interested in the writings of Li Ao and Bo Yang. He also starts reading the Taiwanese magazine *The Intellectual*, and cultivates a habit of analyzing current events.

1974 Graduates from advertising design program and fails the college entrance exam. Works for an interior design company in Taichung drawing floor plans.

1975–1979 Passes the entrance exam for the art department at his first choice school Chinese Culture University. While training in the summer at the Chenggongling Military Camp, he discovers his relatives Yang Ke-Huang, Yang Ke-Pei and Hsieh Hsueh-Hung are listed as outlaws in the facility's reference room.

His liberal ideas predispose him to socialism and he starts following political movements opposing of Taiwan's ruling party and reading political magazines, such as *Taiwan Political Review* and *Formosa Magazine*.

His art during this period is focused on cityscapes painted in cool colors which differs from the then popular nativist realism style. He also explores the use of ink painting brushwork with oils to create mirror-like, or smooth-industrial, surfaces.

Influenced by the works of Hermann Hesse, Franz Kafka, and Sigmund Freud, he starts a series of works titled *Existential Doubt* related to Surrealism, and alienation.

1979 *Existential Doubt* series wins second prize at Yang's graduating class exhibition. After graduating from Chinese Culture University, Yang establishes his art studio in Shipai District, Taipei.

1982 Marries Wu Tsai in October.

Joins "National Association of Modern Art ROC" in November.

Establishes the "101 Modern Art Group" with Lu I-Chung, Wu Tien-Chang, Yeh Tzu-Chi and Mei Dean-E in December.

1983 Reading Chen Tsun-Shing's article "From Avant-Garde to Transavantgarde" published in *Lion Art Magazine*, Yang learns of the Italian art movement Transavantgarde and its promotion of the new European painting concepts "re-reading history, looking back on art history and using mass culture."

Stops teaching in his studio to focus only on his work.

Shows his series *Absolute Distance* in the *101 Modern Art Group Exhibition*.

Studies copper plate printing with Ku Chung-Kuang at his studio.

Witnesses industrial waste being dumped in his hometown of Changhua following economic development and starts focusing on environmentalism and animal protection. Creates the series *Some People Mistreat Animals* based on this new awareness.

1984 Eldest daughter Yang Fu-Tsu is born.

Dissatisfied with social and political tyranny and injustice, Yang starts his Mythology series.

Establishes the "New Painting and Art Alliance" in September with Su Hsin-Tien by combining the painting societies "Hwa-Wai Association," "101 Modern Art Group," "Taipei Progressionists Modern Art Group," "Ban-Niao Art Group," and "New Seeds Arts Alliance."

1985 Raises and sells pet birds to earn a living and sustain his art practice.

The "New Painting and Art Alliance" is disbanded after Su Hsin-Tien and Wu Chin-Huang leave the group.

Starts the "Taipei Painting Group" with Lu I-Chung, Wu Tien-Chang and others. Assumes the post of association president.

101 Yang Mao-Lin One Man Show, his first solo exhibition, is held at the Taichung City Dadun Cultural Center.

1986 His work is selected for *The Contemporary Art Trends R.O.C.* at the Taipei Fine Arts Museum.

Influenced by the spirit of Taiwan's democracy movements, Yang uses a banner format for his *Graphic Hero* series. The series is included in the Exhibition of *The New-Image School Paintings* at the Taipei Fine Arts Museum.

1987 As martial law is coming to end, Yang is inspired by the power of social unrest to create his series *Behavior of Game Playing*.

1988 His work is selected for *The Contemporary Art Trends in the R.O.C.* at the Taipei Fine Arts Museum.

Yang opens a street stall to earn a living.

1989 Following the end martial law, Yang's attention turns to questions of identity and culture. He starts planning his *MADE IN TAIWAN* series.

1989–1991 For his *MADE IN TAIWAN—Politics Section*, Yang produces *Limbs-Trunk Sign Section*, *Slogan Section*, *N Ways to Understand a Carrot*, and *The Phantom of a Deer*, which all deal with the political reality of brainwashing propaganda, forced learning and manipulation in Taiwanese society.

1991–1999 For his *MADE IN TAIWAN—History Section*, Yang produces *Yun Mountain Memorandum*, *Lily Memorandum*, *Zealandia Memorandum* and *Tayouan Memorandum*. Yang discusses the history of Taiwan with depictions of unearthed artifacts, imaginary fauna and flora, the arrival of colonizers during the Age of Discovery, and the forts they built in Taiwan.

1991 "101 Modern Art Group" is formally disbanded.

Wins the First Lion Art Creation Award.

1996–2002 For his *MADE IN TAIWAN—Culture Section*, Yang produces *Inviting the Culture*, *Intercourse*, *Tayouan History—Inviting the Immortals I and Baby*, *You're Amazing—Inviting the Immortals II* which include cartoon and fairy tale characters interspersed with folk deities for the first time. The work is primarily about the infiltration and influence of colonial culture versus the production and establishment of indigenous culture.

1998 Establishes the "Hantoo Art Group" with Lu I-Chung, Wu Tien-Chang, Lu Hsien-Ming, and Kuo Wei-Kuo.

1999 Wins the Lee Chun-Shan Foundation Creative Award.

Presents work with Huang Yong-Ping in *VOC: Handle With Care* at the 48th Venice Biennale, a collateral event curated by Yang Wen-I.

1999–2002 Studies in the Graduate Institute of Art at the National Institute of the Arts (today's Taipei National University of the Arts). Visits the Sculpture Department often, where he sees student work and is inspired to independently study and make sculpture.

EXHIBITIONS

- 2002–2003 Starts his *MADE IN TAIWAN—Culture Section* with the series of wood sculptures titled *Ceremonies Before Rewarding—Inviting the Immortals III*. He confers holy status on cartoon characters by placing them on altars he has made.
- 2003–2007 Yang is influenced by Mahayana, Tangmi and Tibetan Buddhism. Appropriates the notion of past, present, and future Buddhas for a sculpture series. Invents heroes and ideal characters. *The Pure Land of Maha* is his first series produced in bronze.
- 2007 Produces his series *A Story About Affection*, for which he reviews love stories and turns tragedies into happy endings. Made in bronze, these works rely on concepts from *Jataka Tales* and are combined with visual conventions seen in comic books to form Thangkas representing the love stories dwelling in Yang's heart.
- 2009 Presents the solo exhibition *Temple of Sublime Beauty—Made in Taiwan* curated by Felix Schoeber as a collateral event to the 53rd Venice Biennale. Yang completely transforms the historic San Tommaso Hall in the Basilica di San Giovanni e Paolo into a cartoon temple.
- 2010 Mother passes away at year's end. Yang enters a long period of mourning.
- 2011 Holds the solo exhibition *Kill Alice—Final Battle* at Tina Keng Gallery, presenting the last and ultimate exhibition combining cartoon characters with Buddhist deities.
- 2012–2014 Yang starts to explore his own internal nature through the study of different kinds of fish, resulting in his series *The Quest for Mandala*. He installs lights, different characters and scenes within fish-themed sculptures.
- 2015–Present Continues his *The Quest for Mandala* series with a third section titled *Glittering Soul* (tropical fish—betta fish).
- 2016 Yang's first large-scale retrospective is held at the Taipei Fine Arts Museum.

(Information here is taken from a chronology originally prepared by Chen Fu-Yu and Yu Wei.)

Solo Exhibitions

- 2016 *YANG MAO-LIN: A Retrospective*, Taipei Fine Arts Museum, Taipei, Taiwan
- 2015 *The Quest for Mandala • Episode I—Wanderers of the Abyssal Darkness*, Tina Keng Gallery, Taipei, Taiwan
- 2011 *Kill Alice—Final Battle*, Tina Keng Gallery, Taipei, Taiwan
- 2010 *ShContemporary 10—DISCOVERIES: Re-Value—Run!!! Alice*, Shanghai Exhibition Center, Shanghai, China
- 2009/2010 *Lost in Wonderland*, Lin & Lin Gallery, Taipei, Taiwan
Temple of Sublime Beauty—Hallelujah, Museum of Contemporary Art Taipei, Taipei, Taiwan
- 2009 *Temple of Sublime Beauty—Made in Taiwan*, Collateral Event of the 53th Venice Biennial, Sala S. Tommaso, S. Giovanni e Paolo, Venice, Italy
- 2006 *Canonization of the Gods—the Pure Land of Maha*, Lin & Keng Gallery, Taipei, Taiwan
- 2003 *Ceremonies before Rewarding—Inviting the Immortals III*, Lin & Keng Gallery, Taipei, Taiwan
- 2002 *Yang Mao-Lin Solo Exhibition*, Melbourne Art Fair 2002, Melbourne, Australia
Baby, You're Amazing II, National Taipei Art University, North and South Gallery, Taipei, Taiwan
- 2001 *Baby, You're Amazing—Inviting the Immortals II*, Lin & Keng Gallery, Taipei, Taiwan
- 2000 *Yang Mao-Lin Solo Exhibition*, Tunghai University Art Gallery, Taichung, Taiwan
- 1999 *VOC: Handle With Care*, Collateral Event of the 48th Venice Biennial, Venice, Italy
The International of Taiwan's Contemporary Art Vol. 6, MOMA Contemporary, Fukuoka, Japan
Inviting the Immortals: Culture, Intercourse, Tayouan History, Lin & Keng Gallery, Taipei, Taiwan
- 1996 *Tayouan Topography*, Crown Art Center, Taipei, Taiwan
- 1995 *Tayouan Memorandum*, Galerie Pierre, Taichung, Taiwan
- 1994 *Tayouan Memorandum*, Crown Art Center, Taipei, Taiwan
- 1993 *Yang Mao-Lin '86-'93*, Door Art Space, Kaohsiung, Taiwan
Zeelandia Memorandum, Galerie Pierre, Taichung, Taiwan
Lily Memorandum, Crown Art Center, Taipei, Taiwan
- 1992 *Made in Taiwan II: Memorandum Section III*, Taiwania Gallery, Taipei, Taiwan
Made in Taiwan II: Memorandum Section II, Galerie Pierre, Taichung, Taiwan
Made in Taiwan II: Memorandum Section I, Hsiung Shih Art Gallery, Taipei, Taiwan
- 1991 *N Ways of Understanding a Carrot*, Windsor Collections, Taipei, Taiwan
101 Yang Mao-Lin One Man Show, Taiwan Provincial Fine Arts Museum, Taichung, Taiwan
- 1990 *Made in Taiwan—I*, Taipei Fine Arts Museum, Taipei, Taiwan
- 1987 *Behavior of Game*, Taipei Fine Arts Museum, Taipei, Taiwan
- 1985 *101 Yang Mao-Lin One Man Show*, Taichung Culture Center, Taichung, Taiwan

Selected Group Exhibitions

- 2015/2016 *In Print We Trust—Artist Silk Screen Print Exhibition*, VT ARTSALON, Taipei, Taiwan
- 2015 *40 Years of Artist and Contemporary Art in Taiwan*, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
Society of Spectacular, FreeS Art Space, Taipei
- 2014 *Jie: Boundaries of Self in Contemporary Art from Taiwan 1995–2013*, Herbert F. Johnson Museum of Art, Cornell University, New York, USA
The Other • The Distance—Cross-Strait Contemporary Art Exchange, Hubei Museum of Art, Hubei, China
- 2013/2014 *Intersecting Vectors—Experimental Projects from the TFAM Collection*, Taipei Fine Arts Museum, Taipei, Taiwan
- 2013 *Rolling! Visual Art in Taiwan*, Seoul Museum of Art, Seoul, Korea
Majestic Island—The Development of Modern Art in Taiwan (1911–2011), National Art Museum of China, Beijing, China; China Art Museum, Shanghai, China
- 2012 *Time Games: Contemporary Appropriations of the Past*, Taipei Fine Arts Museum, Taipei, Taiwan
- 2011/2012 *Future Pass—From Asia to the World*, Collateral Event of the 54th Venice Biennial, Abbazia di San Gregorio, Venice, Italy; Wereldmuseum, Rotterdam, The Netherlands; National Taiwan Museum of Fine Arts, Taichung, Taiwan; Today Art Museum, Beijing, China
- 2011 *Republic of China—Republic without People*, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
- 2010/2011 *Taiwan Calling: The Phantom of Liberty*, Műcsarnok Kunsthalle, Budapest, Hungary
- 2009/2010 *Animamix Biennial—Visual Attract & Attack*, Museum of Contemporary Art Taipei, Taipei, Taiwan
Viewpoints & Viewing Points—2009 Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 2009 *Mythologies of Contemporary Art by Three Artists*, Taipei Fine Arts Museum, Taipei, Taiwan
Madden Reality: Post-Taipei Art Group, Taipei Fine Arts Museum, Taipei, Taiwan
- 2008 *Reason's Clue*, Queens Museum of Arts, New York, USA
- 2007/2008 *ORIGIN: The First Annual Moon River Sculpture Festival*, Moon River MOCA, Beijing, China
- 2007 *Compare-Contrast: Contemporary Art in Cross-strait*, Song Zhuang Art Center, Beijing, China
Styles of Radical Will—The Multiform Nineties: Taiwan's Contemporary Art, Soka Art Center, Taipei, Taiwan
MOU.I.KAI—The Exhibition by Hantoo Art Group 2007, Kuandu Museum of Fine Arts, Taipei, Taiwan
Post-Martial Law vs. Post '89—The Contemporary Art in TAIWAN and CHINA, National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 2006 *Taiwan's Art Branches Out, 1950–2000*, National Art Museum of China, Beijing, China
Taipei/ Taipei Views and Points, Taipei Fine Arts Museum, Taipei, Taiwan
Macro Vision, Micro Analysis, Multiple Reflections—Contemporary Art in Taiwan since 1987, National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 2005/2006 *Figurative Painting in Taiwan*, Taipei Fine Arts Museum, Taipei, Taiwan
- 2004 *The Multiform Nineties—Taiwan's Art Branches Out*, Taipei Fine Arts Museum, Taipei, Taiwan
Fiction. Love—Ultra New Vision in Contemporary Art, Museum of Contemporary Art Taipei, Taipei, Taiwan
The Transitional Eighties—Taiwan's Art Breaks New Ground, Taipei Fine Arts Museum, Taipei, Taiwan
Contemporary Taiwanese Art in Era of Contention, Herbert E. Johnson Museum of Art, Cornell University, New York, USA
- 2001 *Waves Striking—One Hundred Years of Taiwanese Arts*, National Taiwan Museum of Fine Arts, Taichung, Taiwan; Kuandu Museum of Fine Arts, Taipei, Taiwan
- 2000/2001 *The Darker Side of Playland: Childhood Imagery from the Logan Collection*, San Francisco Museum of Modern Art, San Francisco, USA
- 2000 *Thanksgiving*, National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 1999/2000 *Visions of Pluralism: Contemporary Art in Taiwan, 1988–1999*, National Art Museum of China, Beijing, China; National Museum of History, Taipei, Taiwan; Art Centers of Tsinghua U., Chiaotung U. and Hsin-Chu Teachers College, Hsinchu, Taiwan
- 1999 *14th Asian International Art Exhibition*, Fukuoka Asian Art Museum, Fukuoka, Japan
- 1998 *Reflection and Reconsideration—2.28 Commemorative Exhibition*, Taipei Fine Arts Museum, Taipei, Taiwan
- 1997 *Sadness Transformed—2.28 Commemorative Exhibition*, Taipei Fine Arts Museum, Taipei, Taiwan
- 1996 *Contemporary Art Trends in Taiwan*, Shin Chuang Culture Center, Taipei, Taiwan
1996 Taipei Biennial: The Quest for Identity—Identity and Memories, Taipei Fine Arts Museum, Taipei, Taiwan
- 1995 *Taiwanese Contemporary Art*, Sidney Contemporary Art Museum, Sidney, Australia
- 1993 *Taiwan Art: 1945–1993*, Taipei Fine Arts Museum, Taipei, Taiwan
- 1992 *The Power of Taiwan, Taipei Art Group*, Taipei Fine Arts Museum, Taipei, Taiwan
- 1991 *27th Asia Modern Art Exhibition*, Ueno Royal Museum, Tokyo, Japan
- 1990 *300 Years of Fine Arts in Taiwan*, Taiwan Provincial Fine Arts Museum, Taichung, Taiwan
- 1989 *Massage From Taipei*, Hara Museum ARC, Tokyo, Japan
The Art Exhibition by Taipei Painting Group, Taipei Fine Arts Museum, Taipei, Taiwan
- 1988 *The Time and the Unprecedented Contemporary Arts in the R.O.C.*, Taipei Fine Arts Museum, Taipei, Taiwan
Contemporary Art Trends in the Republic of China 1988, Taipei Fine Arts Museum, Taipei, Taiwan
- 1986/1987 *Exhibition of New Representational Paintings*, Taipei Fine Arts Museum, Taipei, Taiwan
- 1986 *Style 22 Exhibition*, Taipei Fine Arts Museum, Taipei, Taiwan
Contemporary Art Trends in the R.O.C., Taipei Fine Arts Museum, Taipei, Taiwan
- 1985 *Alternative Arts Exhibition of Chinese & Korean Modern Painting*, Kwan Hun Gallery, Seoul, Korea
New painting Exhibition, Taipei Fine Arts Museum, Taipei, Taiwan
- 1984 *Group Exhibition of New Painting by 101 Modern Art Group*, Social Educational Hall, Taipei, Taiwan
The First Modern Painting Group Exhibition in the R.O.C., Taipei Fine Arts Museum, Taipei, Taiwan
- 1983 *101 Modern Art Group Exhibition*, American Cultural Center, Taipei, Taiwan; Multi-Media Art square, Kaohsiung, Taiwan

