

35TH ASOLO ART FILM FESTIVAL

SEPTEMBER 10-18, 2016

ECO AS A VERB

- 35TH ASOLO ART FILM FESTIVAL FOCAL THEME VIDEO EXHIBITION

TAIWAN VIDEOA2.0 : CULTURAL ENCOUNTER

- TAIWANESE AVANT-GARDE VIDEO EXHIBITION

CURATOR : YUNNIA YANG



ORGANIZER: **ALA**
ARMONIOSO LABIRINTO ASOLANO



SPONSOR:  **文化部**
MINISTRY OF CULTURE

台北市文化局
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About Curator

Yunnia Yang

Yunnia Yang is a curator, art historian and art critic based in Taipei, Taiwan. She has received the MA in Art History from St. Petersburg State University in Russia in 1997, and PhD in Arts from National Taiwan Normal University with the thesis 'Study on "the Paranoiac-Criticism" of Salvador Dalí' in 2009, with which she was awarded S-An Aesthetics Award in 2010. During this period, she managed all kinds of exhibitions, performances, and art events in Taiwan. Since 2011, she has launched the long-term curatorial research on 'The Postmodern Condition in the contemporary art of Russia and Eastern Europe'. Hong Kong World Cultures Festival 2013 has been devoted to the focal theme 'Lasting Legacies of Eastern Europe', and has invited Yunnia Yang as a guest speaker to share her two-year research and observation on Russia and Eastern Europe. Her representative curatorial

projects are "The Apocalyptic Sensibility: The New Media Art from Taiwan" (WRO Media Art Biennale 2013, Taipei Fine Art Museum in 2015), "Imagining Crisis" (MOCA Taipei in 2014, the contemporary art centers in Poland, Serbia, Bulgaria, Colombia and 34th Asolo Art Film Festival during 2014-2015) and "Taiwan VIDEO: the Taiwanese Avant-garde Video Exhibition" (2015 Asolo Art Film Festival). In addition, the curator Yunnia Yang has been invited by the Asolo Art Film Festival as an international jury and has eventually been selected by the international jury board as the President of the 34th Asolo Art Film Festival's International Jury Board.

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Eco As A Verb

35th Asolo Art Film Festival Focal Theme Video Exhibition

Curator : Yunnia Yang

"Eco As A Verb" means to regard "Ecology" as a Verb, an Action to do it, instead of understanding it. Most people know to love the planet and raise the environmental awareness, but there are big steps from awareness to actions. The green documentaries or contemporary videos here are not to initiate another environmental activism, but to suggest that after watching these films each viewer may think what he can do by his own for the good sake of our environment to improve the current situation. There is no need to make any alliance, but to be touched, then just do it! Although the notion "Eco As a Verb" is proposed in the 35th Asolo Art Film Festival, we truly hope it can work in practice all over the world. The focal theme project "Eco As A Verb" includes five categories: "Eco Creativity", "Eco Apocalypse", "Eco-Human Chain", "Eco Mythology", and "Special Focus: Dance-cology"

Eco Creativity

Facing to the exhaustion of resources, the endangerment of environment, how the human beings proud of creativity could overturn such a poor living condition? "Angel Azul" shows a submarine museum as a shelter for coral reefs to live gracefully. "Second Wind" is a sad metaphor of

the post-apocalyptic survival happiness that it still could be found the memories and the imaginations about the natural beauty in such a deserted land. The positive thinking is the survival attitude we contemporaries shall keep. In "Rubbing the City: Beautiful Dirty Bubble", the artist Tsuei Kuang-Yu transforms bus pollution into beautiful bubbles as the alchemic power of art.

Eco Apocalypse

For utopian perspective, human beings always trap themselves into a kind of swamp endangering the whole ecology without any awareness. "Renew: the future not future", "Arcadia", "Inverso Mundus" all imply the same context that human beings cannot compensate their faults for the sake of pursuing progress and comfort. Therefore, "Renew" is not a new birth, but a fear and regret to the living being of the future. With the long shots, "Arcadia" discloses the cruel truth of the arcadia that human beings imagine. Seemingly absurd "Inverso Mundus" implies the strength of natural counterattack. As human beings think themselves as a high-level creature, misusing domination, regardless of the seriously devastated nature, the price for this bad manner is far to imagine.

Eco-Human Chain

"Ecology" in Greek means "House", a man and his internal/external house. A family living together in harmony can nurture a human being and enrich his life. If with the attitude of possession and exploitation, this house will be destroyed by his own eventually. Eight films will give us the reflections on the relations between human civilization and ecological ethics.

Eco Mythology

By means of myths interpreting human rationality and sensibility, reality and fantasy, human beings will also lead a mysterious conversation encountering nature and civilization and turn into a new myth. "Imago Typhonis" reflects the worries of globalization that the featured cultures are constantly simplified to the universal codes. To delete or twist the cultural features is a death for that cultural ecology. "Insatiable" is a metaphor about the night market culture in Taiwan. A powerful consuming giant creature floats in front of us just like the mirage of Loch Ness Monster. As if everyone to indulge in carnal pleasure without restraint, this inner serpent will swallow the self and exhaust the ecology. "Death is Life" is about a life myth that human beings have a sense of awareness about the rebirth sign born of the natural change

encountering the death, to love and imagine life endlessly.

Special Focus: Dancecolgy

Fusing the notion of ecology into the contemporary choreography, Dancecolgy from Taiwan is one of the kind. Founded in 2009, the artistic director Peng Hsiao-Yin employs the concept of "Circulation and Coexistence" from ecological system to create organic movements, in the form of interdisciplinary arts to invite all the audience to experience the aesthetics coexistent with environment and space. For the 30th edition in 2011, Dancecolgy presented "Dancing of Time", which spread out the energy of dancing all over Asolo. Just like an aesthetic reflection of a plant's growing strength and nature itself. This works was favored by film audience and local inhabitants. In the 35th anniversary, Dancecolgy would like to dedicate to the metaphor of life color with the new work "Flowing Landscape" as the opening / closing performances and "Whisper in Town" series, in memory of the spiritual leader of Asolo Art Film Festival -Attilio Zamperoni. Besides, since 2012 Dancecolgy explores the filmic language of Dance Video, continues to bring the ecological concern into videos. This edition will present six Dance Videos of Dancecolgy.

A. Eco Creativity

1. Angel Azul

Marcy Cravat | USA | 2014 | 72min



Angel Azul explores the artistic journey of Jason

deCaires Taylor, an innovative artist who combines creativity with an important environmental solution; the creation of artificial coral reefs from statues he's cast from live models. When algae overtakes the reefs however, experts provide the facts about the perilous situation coral reefs currently face and solutions necessary to save them. Peter Coyote generously provides insightful narration that leaves viewers pondering our connection to this valuable and beautiful ecosystem.

2. Second Wind

Sergey Tsyss | Russia | 2012 | 5min 50sec



Second Wind is a short film that attempts to solve a

difficult problem - to show the tragic destiny of the planet in small form. Maybe this is why the film has no words in it, but only the main character's cry of despair. This person is forced to live in the vacuum of the dead nature, but like a reckless poet, he reads his naive poem every day

to the dry wind and flowers made of cans. There are neither words nor rhymes in this poem – there is only wind, the second wind.

3. Rubbing the City: Beautiful Dirty Bubble

Tsui Kuang-Yu | Taiwan | 2012 | 7min 56sec



"For this video, I first created a bubble machine that runs on the exhaust of buses. The goal was to transform these passenger-carrying city buses, tourist buses, or trucks into mobile bubble machines that criss-cross the city, coating the dirty city air with the beauty of imaginative possibilities. Similar to the various objects that fill our daily lives, I am optimistic that through this transformation and whitewash, this imperfection can in fact become a street bubble show reverie. At the same time, through this symbolic contrast, I try to ask: Behind this sugar-coated rhetoric of modern day life, what is it that ultimately shapes and drives our lives? And do we have the ability to imagine or even create a relationship between this system of life and ourselves?"

B. Eco Apocalypse

1. Renew: the future not future

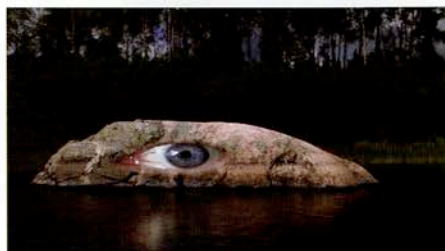
Zhang Xu Zhan | Taiwan | 2010 |
5min



What do we need in the future? Human beings continue to renew their city for the beautiful future or just want to pursue the never satisfied desires. The black liquid paint monsters were the implication of the future ecology. The huge trees refuse to breathe and provoke the high acidic waste and erosion effect the whole biosphere. The greedy human nature is hard to change. The world is a large-scale building under the ecological vicious cycle and we can predict that the earth in the universe will become a lifeless monument in the future. Human beings want to create a better future, but ironically, we have constructed is no future.

2. Arcadia

Rick Fisher | Canada | 2014 |
4min 52sec



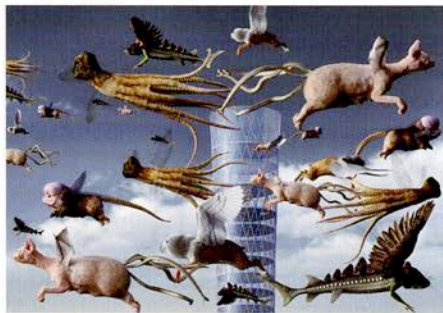
A digitally augmented metaphorical response to an age-old question, namely, is there a dark side to the human endeavor to create the perfect habitation able to sustain the lifestyle of our own choosing within the natural limitations of the planet earth? One person's notion of Utopia is another person's nightmare. The background scenes for Arcadia were shot in the pristine Canadian Pre-Cambrian Shield that contains some of the oldest rock formations on the planet. Each scene was then digitally augmented incorporating elements that never could have occurred naturally. For example, in one scene, multiple copies of a dancer inspired by the Japanese Butoh movement are placed into the scenery along with giant smokestacks. The uncanniness of the verisimilitude convinces the viewer that the scene was captured as is with the camera, and causes the viewer to re-interpret their understanding of Utopia, the impact of human activity, and our moral stance to our environment and to each other.

3. Inverso Mundus

AES+F | Russia | 2015 | 38min



Mundus – the Latin "world" and *Inverso* – is both an Italian "reverse, the opposite" and the Old Italian "poetry," which alludes to the art processing. In our interpretation, the absurdist scenes from the medieval carnival appear as episodes of contemporary life. Characters act out scenes of absurd social utopias and exchange masks, morphing from beggars to rich men, from policemen to thieves. Metro sexual street-cleaners are showering the city with refuse. Female inquisitors torture men on IKEA-style structures. Children and seniors are fighting in a kickboxing match. *Inverso Mundus* is a world where chimeras are pets and the Apocalypse is entertainment.



C. Eco-Human Chain

1. Fashion To Die For

Lynn Estomin | USA | 2015 |
5min 38sec



Spinning spools of colors and thread; flowing ribbons of fabric and people; frantic movements of garment workers and machines; desperate searching by rescue crews and family members; set to Ritsu Katsumata's haunting score create a sound and image indictment human rights violations by the global textile industry.

2. Solastalgia

Isabelle Hayeur | Canada | 2014 |
14min 45sec



Solastalgia is a concept created by environmental philosopher Glenn Albrecht to define a feeling of unease tied to the upheavals and mutations we are experiencing today. It is the homesickness we may feel when we are still at home, but

our familiar surroundings have grown strange to us. Nowadays, this state of loss of bearings seems to become generalized under the pressure of heightened development. In the Anthropocene Era, affected as we are by the rising world population, climate change, and the transformation of our ecosystems, this may be a form of latent distress that haunts us all.

3. entro(SCO)py

Marie- France Giraudon | Canada |
2015 | 15min 50sec



"entro(SCO)py" is a video-experience in the depths of a glacier affected by global warming. In the manner of an endoscopic camera probing human organs, the camera-body seeps where man usually has no place, in inaccessible places and weakened by melting. The video evokes both a physical challenge and a reconstructed imaginary experience. His unexpected result broadens the scope of this metaphorical journey, offering the viewer to reinterpret the work from the perspective of ecology.

4. The Vision Within

Michael Snyder | Peru, Brazil |
2014 | 37min 59sec



A film about a group of students who travel deep into the heart of the Amazon to meet an ancient 'dream culture'. As they return home they must find ways to integrate their experiences into lives in service of their own inner visions and the future of our planet... exploration of the critical role that our inner visions can play in awakening a socially just, environmentally sustainable future.

5. The Messenger

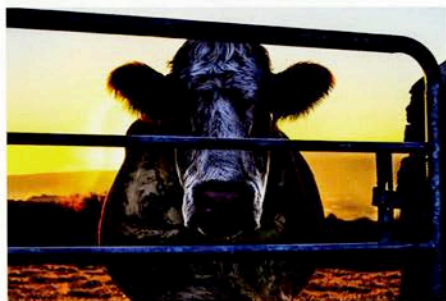
Su Rynard | Canada | 2015 |
90min



"The Messenger" explores our deep-seated connection to birds and warns that the uncertain fate of songbirds might mirror our own. Moving from the northern reaches of the Boreal Forest to the base of Mount Ararat in Turkey to the streets of New York, The Messenger brings us face-to-face with a remarkable variety of human-made perils that have devastated thrushes, warblers, orioles, tanagers, grosbeaks and many other airborne music-makers. On one level, The Messenger is an engaging, visually stunning, emotional journey, one that mixes its elegiac message with hopeful notes and unique glances into the influence of songbirds on our own expressions of the soul. On another level, The Messenger is the artful story about the mass depletion of songbirds on multiple continents, and about those who are working to turn the tide. In ancient times humans looked to the flight and songs of birds to protect the future. Today once again, birds have something to tell us.

6. COWSPIRACY : The Sustainability Secret

Kip Andersen & Keegan Kuhn |
USA | 2014 | 91min



"Cowspiracy: The Sustainability Secret" is a groundbreaking feature-length environmental documentary following intrepid filmmaker Kip Andersen as he uncovers the most destructive industry facing the planet today – and investigates why the world's leading environmental organizations are too afraid to talk about it.

7. POVERTY, INC.

Michael Matheson Miller |
USA | 2014 | 95min



The West has positioned itself as the protagonist of development, giving rise to

a vast multi-billion dollar poverty industry — the business of doing good has never been better. Yet the results have been mixed, in some cases even catastrophic, and leaders in the developing world are growing increasingly vocal in calling for change.

8. How to Let Go of the World : and Love All the Things Climate Can't Change

Josh Fox | USA | 2015 | 127min



Oscar Nominated director Josh Fox (GASLAND) continues in his deeply personal style, investigating climate change – the greatest threat our world has ever known. Traveling to 12 countries on 6 continents, the film acknowledges that it may be too late to stop some of the worst consequences and asks, what is it that climate change can't destroy? What is so deep within us that no calamity can take it away?

D. Eco Mythology

1. Muerte es Vida (Death is Life)

Ali Alvarez | United Kingdom |
2015 | 68min



Muerte es Vida (Death is Life) - a documentary about the connection between life, death and nature. Seven people, from Canada to Mexico, are each given a touch of hope by a visit from a Monarch butterfly at a time of loss. We meet these people and see how each have dealt with their loss, and how something as small as a butterfly can change a moment the darkest moment in their life.

2. Imago Typhonis

Spain | 2016 | 10min



“Imago Typhonis” is a tale about foundation myths who assumes the otherness departing from our owns referents, and how the myths incise in the perception of the environment. A poem from Fernando de Valverde about the Sanctuary of Copacabana, in Bolivia, interpret the myths of the Andes using and comparison with the ancient Greek Myths. Using the own referents for explaining the otherness we can ask ourselves if we are maybe trying to talk about us using the strange. This effort is condemned to the failure because both Universes are irreconcilables. “Imago Typhonis” is a reflection about the impossibility to assume the otherness as our own, and of the different strategies of appropriation between the different imaginaries.

3. Insatiable

Jawshing Arthur Liou (Director)

Rachel Weaver (Sound composition)

Taiwan | 2010 | 10min



The *Insatiable* is part of a video series titled *Feast and Metamorphosis*, which was created during an artistic residency in my home country Taiwan. It is my first body of work produced there after 16 years of living abroad. It echoes the theme of my video series, *Things that are edible*, in 2002. While the *Edible* addresses food related issues of migration, nostalgia, and cultural stereotype, *The Feast* focuses on the fascination about the authentic food experiences in Taiwan.

The *Insatiable* is composited from a dozen footages filmed at an open night market. The visual strategy adopts a fusion of microscopic and macroscopic perspectives. The streetlights and mingling walkers are transformed into bodies of massive creatures, bearing resemblance to snakes, dragons, or even huge intestines.

E. Special Focus : Danceecology

1. BUMP!

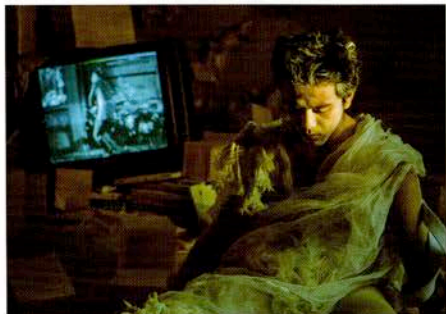
Tseng Huan-Shin (Director) Peng
Hsiao-Yin (Producer / Choreographer) |
Taiwan | 2014 | 3min 03sec



BUMP! From stranger to friendship, from conflict to reconciliation, from hostility to hospitality... This world is about "two". **BUMP** was inspired by the animal or insect behavior of territory and shot in the biggest wetland in North American.

2. Pulse in Dead Hearts

Tseng Huan-Shin (Director),
Peng Hsiao-Yin (Choreographer)
Taiwan | 2016 | 5min 36sec



A long path of "reconnection" in a post-industrial devastated world. When human brain neurons totally confused and rupture, the world is full of industrial waste and the endless noise of factory

machine. Abnormal electrical current still controls the human body, which we call ZOMBIE as they have an instinct to move but not think. As time passed, the only pair of synapse is activated in a dusty library. Some jazz suddenly appears. When neurotransmitters generally spread in the air such as viruses, zombies wake up with shark-like bloodthirsty to jazz, their brain gradually restore full energy. Zombies inadvertently pick up the book on the ground, curious about everything, including the faint floral scent incoming their nose. They think of something in the pass? Or in the future?

3. Decadence

Peng Hsiao-Yin (Director/
Choreographer) | Taiwan | 2015
2min 40sec



All Danceecology's works are considering the relationship between human and the environment. In *Decadence*, a normal man like everyone lives with the plastic garbage he generated in small room. Been produced, used, squashed, disposed (and recycled) is the life cycle we give to the plastic bottles. This cycle keep fulfill and empty the man and his bottles, like irresistible tides. How to recycle and be recycled? It's an eternal question.

4. Recycle Project

Peng Hsiao-Yin (Director/
Choreographer) | Taiwan | 2016
10min 26sec



We repeat , we recycle . In this loop of " recovery ", we continuously to be filled and to be the emptied of humanity and wastes, which co-exist and then be discard together. In waves of life, we are coming back and forth in the failure of resistance.

5. Rebirth

Tseng Huan-Shin (Director),
Peng Hsiao-Yin(Choreographer)
Taiwan | 2016 | 6min 03sec



After endless of climbing, a tiny little green bud bursts out from an hundreds years old trees. Is that vine's? Is that tree's? It's symbiosis. Another life circle begins.

6. A Journey to Mirramu

Tseng Huan-Shin (Director)
Taiwan | 2013 | 30min 26sec



This is a documentary about a young choreographer Peng Hsiao-Yin going to Mirramu Creative Art Centre (Canberra, Australia) with her team "Dancecology" in 2012. In support of Lo Man-fei Dance Fund scholarship, they did one month of residency in cultural exchanges and art creation activities, including participating of a big event "Summer Solstice" festival. "Learning my agronomy background, Elizabeth Dalman* gave me two words "Dance" and "Ecology" in 2006. It's the first-meet with Elizabeth in just three weeks of creative course in Taipei National University of the Arts, but greatly stimulated my mind and changed my life."

*Elizabeth Cameron Dalman is known as the founder of modern Australian dance. She's also a nationally and internationally renowned choreographer, teacher and performer who lives at Lake George in Canberra (NSW) and runs Mirramu Creative Arts Centre. As expressed through her art, Dalman has always been strongly involved in human rights and supports Aboriginal rights, women's rights, the environment and contemporary arts.

TAIWAN VIDEO 2.0: Cultural Encounter

The Taiwanese Avant-Garde Video Exhibition

Curator : Yunnia Yang

Travel has been a part of contemporary life. No matter what the travel is for, we all meet multiple cultures. Cultural shock is inevitable, but cultural stereotype will give great impacts on the understandings and the perceptions of cultural similarities and differences. Under the overwhelming manipulations of mass media and commercial mechanism, the so-called "Cultural Tourism" has been promoted with the ideas of pilgrims and adventures, which conceals the essence of the culture that includes all the lives. The notion "Grand Tour" in the Western civilization is to cultivate the intelligentsia to explore and experience the outer world for a long-term period and in a deeper level. Charles Baudelaire's "Flâneur" regards a whole city as a book to read thoroughly, to perceive the rhythms of contemporary life, to capture the ephemerality of everyday life on streets. The Surrealists praises the spirit of "Flâneur" to discover the uncanny from everyday life and to get inspirations from exotic cultures. The perceptive process of cultural encounters is too intimate to make any rational discourse. Artists instill their own life experiences into this process of cultural encounters. In their artworks, viewers may perceive alternative cultural understandings, to overturn the cultural stereotypes given by this commercialized world, to encounter multiple cultures with sensibility.

1. 2010 Arctic Diary : The Wrong Ice

Tsui Kuang-Yu | Taiwan | 2010
21min 37sec



This work was produced for the 2009 Arctic Circle expeditionary residency program organized by the U.S. Farm Foundation for the Arts & Sciences (FFAS). The film was shot on location in Spitzbergen, Norway and in Taipei, Taiwan. Tsui Kuang-Yu wonders just what he can discover in these extreme and alien conditions, and whether or not he can uncover the "invisible system" within this environment. For him, it is as fleeting and impalpable as the living organisms in the arctic climate.

2. Invisible City : Taiparis York

Tsui Kuang-Yu | Taiwan | 2008
5min 10sec



This work is a continuation of the Invisible City series developed in 2006. Redirecting his focus to his home country, Tsui Kuang-Yu attempts to find possibilities to transform the reality in Taiwan, a country that melds different cultures. In a way the transformation has already taken place in the form of photogenic tourist attractions. By staging these deceptive performances, the artist attempts to question the association between the existence of these exotic sites and the environment we inhabit while bridging the reality and the hopes and yearnings people harbour for exoticism. Perhaps the biggest benefit that these sites offer is a chance for us to take photographs or take advantage of their fame to do something. Contrary to conveniently closing the distance between Taiwan and other countries, these transplanted symbols have in fact created a gap far greater than assumed. They exist in a floating, vacuous state, lacking any meaningful clue. The discord between this vacuous bubble and the actual environment is blatant from every perspective.

3. Lost in Underground

Chou Tung-Yen | Taiwan | 2008
5min 21sec



Lost in Under-world was realized during the six months

artist residency as a reflection of the artist Chou Tung-Yen's life experience in Paris, as he quotes from Italo Calvino's "Invisible Cities":

"Elsewhere is a negative mirror. The traveler recognizes the little that is his, discovering the much he has not had and will never have."

4. Identity Correlation

Huang Yu-Hang | Taiwan | 2009
5min 41sec



I used photographs and the video to document the process

in which I wore various sculptures in different locations and searched for a place to fit in. These wearable sculptures are made with foam and in various styles of houses including Chinese, modern, country as well as art museum. They represented my identities in different contexts and also served as personal shelters to preserve my culture. This project suggests the ongoing process of transforming oneself to become part of surroundings.

5. That Voice

Wang Ya-Hui | Taiwan | 2010
6min 07sec



When I was in Finland for my artist residency program in Helsinki, I met two artists who just founded artist studios in the central Finland. What interested me is that the house is surrounded by the virgin forest of Finland. At that time, I was preparing a video project which is about a snowman singing a Taiwanese song. I decided to go there and do this project. This work is related to another work I made in Taiwan "A tropical work: snowman", it is about a documentary of a snowman made from shaved ice. I want to put together the contradiction of sensation and knowledge. Therefore, I would like to develop another work in Finland using the icon "snowman". In Finland, I am fascinated by its language, so unfamiliar and so charming, and it comes from this land. This experience inspired me to work with language, and the setting in this video came from a famous children's book "Moomintroll".

6. Tough Town

Chang Huei-Ming | Taiwan
2015 | 9min



In 2015, I went to the Glenfiddich distillery in Scotland for a residency program. Besides continuing the experiment on the image, I recorded a short film, "Tough Town", based on the distillery, highland forests, and Scottish dance. I invited students from a local dance school to join the film. The 4-12 year-old little dancers danced passionately, which formed a strong contrast to the huge and cold distillery area. It also showed the unfeatable spirit of Scotland. I still remember that time. Three months was not too long that I had been briefly introduced to the Scotch culture. I would say the humbleness human needs to face nature and our tiny selves, were the parts worth being shared in this Artist-in-Residency journey.

7. Measuring Distance Between the Self and Others

Chen I-Chun | Taiwan | 2010
6min 31sec



While entering a strange country, I found lost in translation, nothing but my body to perceive everything there. I found my body perception can be expanded so that I gradually regain my communicative ability without knowing the foreign language. I arrived in São Paulo alone for the sake of my exhibition without preparing myself well. Differing from the lifestyle in Taiwan, the strangeness from São Paulo invades my perception to enlarge everything I see. It implies that I enter into a video game world, and I have to encourage myself to face it even everything is strange to me.

8. World's Odds and World's Ends

Wu Tzu-An | Taiwan | 2016
12min 42sec

This video is an experimental ethnography about tourists. Wu documents the touristic activities in the medieval town Cesky



Krumlov of Czech Republic. He uses time-lapse photo to capture the repetition of the paths, the action, and the faces. The alchemy is the metaphor of their psychodynamic, a doomed quest of the freedom in the odds and ends, in the end of the world.

9. Death Phobia Solo Dancing

Pu Shuai-Cheng | Taiwan | 2016
4min 28sec



When I arrive in Egon Schiele Art Center for residency, the internet speed here goes so slowly that the tempo of life is extremely different. My long-term creation is to think about the images of inner self as the axis of my videos. Here and now this creative intention expands itself; the free association found in my art is swirling fiercely in my consciousness.

10. Kora

Jawshing Arthur Liou(Director)
Aaron Travers & Melody Eötvös
(Music Composition)
Taiwan | 2012 | 13min 55sec



My desire to film this mystical landscape in Tibet preceded my knowledge of the existence of the mountain itself. In the summer of 2007, I was mourning the loss of my daughter. My bearings shattered and drowning in sorrow, I sought spiritual sanctuary in Buddhism. One day, I came across an album by Tibetan Buddhist singer Kelsang Chukie Tethong. I was immediately captured by her voice—a sound so serene and bright it compelled me to close my eyes. At that moment, a vision unfolded in my mind; one with the vivid image of wind-swept plains, a deep blue sky, and distant snowcaps. Later I was shown an image of Mount Kailash by a Tibetan monk. I knew immediately the journey to Tibet's sacred mountain would be the most important task for me in the coming years.

In the summer of 2011, I embarked on a four-week expedition to western Tibet, including a four-day kora around Kailash. The mountain seems perfect and its shape, deliberate beyond any natural thing. Such form inherently points to a higher reality—a realm that predates the existence of language and religions. The

harsh elements and expansive landscape turned my thoughts inward. There was no immediate enlightenment, but gradual realization—that the pilgrimage is an external mirror to my solemn confrontation with past and future. The kora, as a circle, has no beginning or end.

11. Looking for Siraya

Cheng Li-Ming | Taiwan | 2013
27min 38sec



In 1871, John Thompson the Scottish photographer came to Formosa, and shot a series of images, which became the first, widely published set of photos of Formosa in the West. One of the most famous portraits displays a mysterious, aboriginal mother holding a baby in Muzha. This photo was shot with a 3D camera, its door-like double images lead the crew to the pursuit of the history about our motherland and ancestors.

【Eco As A Verb】

Screening Schedule

Venue: Eleonora Duse Theater in Asolo, Italy

2016.09.10(Sat.) 18:00

Part One

1. Second Wind | 5' 50" (Eco Creativity)
2. Rubbing the City: Beautiful Dirty Bubble | 7' 56" (Eco Creativity)
3. Renew: the future not future | 5' (Eco Apocalypse)
4. Arcadia | 4' 52" (Eco Apocalypse)
5. Inverso Mundus | 38' (Eco Apocalypse)
6. Fashion To Die For | 5' 38" (Eco-Human Chain)
7. Imago Typhonis | 10' (Eco Mythology)
8. Insatiable | 10' (Eco Mythology)

2016.09.17(Sat.) 16:30

Part Two

1. entro(SCO)py | 15' 50" (Eco-Human Chain)
2. Solastalgia | 14' 45" (Eco-Human Chain)
3. Angel Azul | 72' (Eco Creativity)
4. The Vision Within | 37' 59" (Eco-Human Chain)
5. Muerte es Vida (Death is Life) | 68' (Eco Mythology)

2016.09.18(Sun.) 16:00

Part Three

1. The Messenger | 90' (Eco-Human Chain)
2. COWSPIRACY | 91' (Eco-Human Chain)
3. POVERTY, INC. | 95' (Eco-Human Chain)
4. How to Let Go of the World: and Love All the Things Climate Can't Change | 127' (Eco-Human Chain)

2016.09.14(Wed.) 18:00

Part Four : Dancecology

1. BUMP! | 3' 03"
2. Pulse in Dead Hearts | 5' 36"
3. Decadence | 2' 40"
4. Recycle Project | 10' 26"
5. Rebirth | 6' 03"
6. A Journey to Mirramu | 30' 26"

【Taiwan VideA 2.0 : Cultural Encounter】

Screening Schedule

Venue: Eleonora Duse Theater in Asolo, Italy

2016.09.16(Fri.) 21:30

1. 2010 Arctic Diary: The Wrong Ice | 21' 37"
2. Invisible City: Taiparis York | 5' 10"
3. Lost in Underground | 5' 21"
4. Identity Correlation | 5' 41"
5. That Voice | 6' 07"
6. Tough Town | 9'
7. Measuring Distance Between the Self and Others | 6' 31"
8. World's Odds and World's Ends | 12' 42"
9. Death Phobia Solo Dancing | 4' 28"
10. Kora | 13' 55"
11. Looking for Siraya | 27' 38"



Eleonora Duse Theater