

NO ONE IS
AN ISLANDLIN
PEI-HAN

Lin, Pei-Han's research-based practice is rooted in politics, environmental justice, and human rights and is embodied in painting, moving images, sculpture, textile, video, architecture, installation, sound, and text. Using methodologies such as interview-based formats, computation, and 3D printing, she creates both physical and virtual realities that explore the intersections of cultural heritage, memory, and identity. Through her multidisciplinary, empathy-based approach she reveals the dynamics of power, hidden narratives and silenced histories.

Growing up in Taiwan, her upbringing was shaped by an undercurrent of inherited inferiority, stemming from centuries of colonization. For over 400 years, Taiwan has been



occupied, silenced, and manipulated by external powers. Taiwanese people are often denied a claim to their own nationality - despite their separate cultural and political identity, many of them are labeled "Chinese" in official documents. In Norway, where Lin, Pei-Han has been living for the past years, this is the case since June 2010, when Taiwanese citizens had their country of origin changed to China.

With her works, Pei-Han attempts to reverse that silencing, not just by reconnecting with her roots, but addressing the global colonial narratives and confronting cultural traumas. While giving voice to the marginalized, she is advocating for peace, empathy, and collective



responsibility. The starting point of the exhibition is her grandfather's unpublished autobiography, which chronicles his life under Japanese colonial rule, the White Terror period, and martial law in Taiwan. His stories of underground activism, resistance, and survival are not just personal - they are living archives of a suppressed national history. Pei-Han translates his words into digital fragments and sound compositions, integrating them into the installation as emotional, sensory, and historical touchstones.

The storytelling evolves with her deconstruction of the Taiwanese flag, which embeds the Kuomintang (KMT) emblem into its national design, alongside the Republic of China Naval Ensign—symbols of political imposition after the Chinese Civil War. In 1947, this occupation led to the 228 Massacre, where thousands of Taiwanese people were slaughtered for resisting the regime, and of which Pei-Han's grandfather was a survivor. She deconstructs the colors of the KMT emblem and Naval Ensign and embeds them into sculptural forms representing the 228 event—a historical wound that continues to shape Taiwanese identity today. This act transforms a symbol of oppression into a reminder of trauma, memory, and the cost of lost sovereignty. For this exhibition, Lin, Pei-Han presents participatory artwork accompanied by immersive MR experience. She worked with the junior high school students from Taipei Municipal Dazhi High School in Taiwan, the same school that she once attended. She invites them

to interview their grandparents and document their life stories and historical memories through hand-written newspapers, guided by their teacher Hsin-Mei, Lin. During this cross-generational dialogue, food is used as a medium to connect family emotions and histories. Through these stories, the students discover their elders' memories of childhood poverty, the experience of colonization in Taiwan, and the collective memories from the early period of the Nationalist government's arrival in Taiwan. The project is anchored in hope that the students will carry forward the generational story—the one her grandfather told her through memories of life under colonial rule, and his unwavering fight for Taiwan's independence well into his final years.

As the world continues to face ongoing wars and instability, we—living on the island of Taiwan—began to reflect on our place in history and imagine future possibilities of migration, travel, and identity.

In parallel, her site research in Northern Norway - particularly with Sámi communities affected by assimilation policies and environmental degradation - provides a comparative context. Both Taiwan and Sámi have endured forms of cultural erasure, systematic marginalization, and ecological threats under state power. By connecting geographically different areas, Pei-Han points to the social and political intertwining of seemingly distant phenomena, but above all reminds us of the importance of empathy and cooperation on the global level. By showcasing the shared experiences of colonialism and cultural erasure and using the potential of art as a political protest tool, she invites visitors to engage in critical dialogue, reflect how we think of democracy and challenge prevailing narratives of erasure and assimilation.

"No One is an Island" is not only an artwork; it is a personal and political act of reclamation. It is for those of us who grew up feeling invisible. It is for the students building their voices. It is for a global audience ready to listen.

- Jasmina Šarić



BIOGRAPHY

Lin, Pei-Han is a multidisciplinary artist whose research-based works encompass painting, moving images, sculpture, textile, video, architecture, installation, sound, and text. She is doing site research between politics, environmental justice, and human rights. She combines analog and digital data forensics and uses protest and vulnerability investigations as her aesthetic. Lin's methodologies initiate from empathy and include interview-based formats, computation, and 3d printing. Lin is dedicated to exploring the intersections of culture, memory, and identity, inviting viewers to engage in critical dialogue and deep reflection on the complexities of cultural heritage and collective memory. Through immersive experiences and thought-provoking narratives, she integrates elements from various regions, amplifying marginalized voices and challenging contemporary social phenomena. Her art demonstrates the potential of art as a tool for political protest, revealing the shared colonial experiences and cultural erasure



faced by the Balkans, the Sámi people, and the Taiwanese community, while sparking discussions on contemporary cultural identity, human rights, and external influences. Lin holds a B Arch in Architecture Design from Shin Chien University in Taipei, Taiwan, and MFAs in Fine Art from NTNU and UiT at Trondheim and Tromsø, Norway. Her works exhibited across Norway and internationally, including Norske Kunsthåndverkeres, Temautstilling, Bomuldsfabriken Kunsthall, Arendal (Norway, 2024), 29th Slavonian Biennial, curated by Museum of Fine Arts, Osijek (Croatia 2024), Vadsø Kunstforening (Norway 2024), Kristiansund Kunsthall (Norway 2023), Trøndelagsutstillingen at Trøndelag centre for Contemporary Art ,Trondheim(Norway 2023), Tromsø Kunstforening (Norway 2022), K-U-K, Trondheim (Norway 2023), Bodø Biennale (Norway 2022), River Art Gallery, Taichung (Taiwan 2024), Eleven ten studio, Basel (Switzerland, 2024), and Vrba Gallery, Široki Brijeg (Bosnia and Herzegovina 2024), among others...

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GALIĆ
S A L O N

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WORKING HOURS
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