

自序

2009年8月，我登上飛往曼徹斯特的飛機，準備前往英國進行生態藝術的調查研究。

坐定之後，打開報紙一看，怵目驚心盡是莫拉克颱風所帶來的豐沛雨量造成各地的嚴重災情。在此之前，大家早已知道地處海島的台灣每年在颱風季節不可避免地會遭受風雨侵襲和颱風所挾帶的豐沛雨量造成的水患。然而年復一年，災損的規模愈來愈大。往往颱風還沒進來，單是外圍環流的威脅就足以讓台灣擾攘不安。「水能載舟，亦能覆舟」，在全球暖化之下，氣候變遷所帶來的極端氣候已逐漸成形，如何面對水所帶來的「國土威脅」以及相關的环境議題，正是我此行所關注的方向。

環境藝術在台灣的發展是近幾年才有的事。它大抵上依循著公共藝術的脈絡，出現在社區和自然環境中。前者如策展人吳瑪俐和嘉義縣政府文化局於2006年開始在嘉義縣全境所展開的「北回歸線環境藝術行動」，每年持續舉辦直至2009年。後者如美國藝術家暨策展人艾婕音 (Jane Ingram Allen) 同樣於2006年在台北市關渡平原上的關渡自然公園創辦的「關渡國際自然裝置藝術季」。

我於2007年參與了北回歸線環境藝術行動。一開始著眼點只是在於農村歷史建物的調查和傳統聚落的保存，以及青壯人口流失嚴重的農村社區裡，如何進行培力，保留甚至振興村莊的生命力。然而討論社區問題就不可能不去看環境問題，也不可能不去談產業問題，所有這些命題都是環環相扣的。

吳瑪俐請來了早在1960年代末即開始關注環境問題並進行一系列生態藝術創作的美國藝術家哈里森夫婦，分別在台北和嘉義縣曾文水庫所在地的大埔鄉進行大師工作營和講座。搭著便車和一起參加工作營的藝術學者徐小虎上山的路上，第一次聽到協同策展人陳泓易提及路兩旁檳榔樹種植與山坡地水土保持的連動關係。哈里森夫婦介紹了他們在不同地理環境、不同國家所做的幾個大型藝術計劃，分別關注了自然環境與人類生存之間的平衡，以及產業與社會之間種種觀念的拉扯或需求等面向。生態學者陳玉峰也提出他在台灣所觀察到的動植物垂直遷移的現象，作為全球暖化、氣候變遷的在地證據。

因此，相隔一年，當嘉義縣想要以大型地景藝術創作來解決沿海養殖業的廢棄蚵殼所產生的環境污染問題時，主辦單位邀請了與哈里森夫婦合作執行《溫室英國》計劃的英國藝術家大衛黑利 (David Haley) 及美國生態藝術策展人 Patricia Watts 為顧問，將原本只著眼於地方層級的環污問題一舉拉高層次到全球的氣候變遷問題。也就是在那一次的行動論壇中，種下了我想要深入探研究生態藝術可以對台灣的國土變遷和民眾生存帶來什麼幫助的種子。

* * * *

生態藝術和環境藝術是兩個常常被混用的語詞，也常常和地景藝術混為一談。在台灣用得更是廣泛，似乎只要是跟自然環境扯上一點關係的創作、或是在戶外環境中做作品或展覽，就是環境藝術；或是以蝴蝶、昆蟲為主題的生態攝影或油畫，就叫做生態藝術。但是這樣的混淆只是把任何自然環境的藝術再現貼上一個新標籤而已，並無助於我們認清什麼是生態藝術或是環境藝術。

搜尋網路所查到的資料顯示，環境藝術指涉的範圍相當廣，從早期風景畫到1960年代和70

年代的現地裝置、地景藝術或貧窮藝術，以及現今因應氣候變遷及其挑戰而出現的以「永續生存」為宗旨的藝術。其中有一個重要轉折，就是「許多環境藝術家現在不再只是為著自己的作品渴望著觀眾，更渴望的是廣大民眾，從民眾那裡得到有關作品意義和目的的回應。」¹

不過細究起來，上述所謂環境藝術中的作品，並不全都代表著友善環境的作法。最著名的例子如美國藝術家 Robert Smithson 的大螺旋(Spiral Jetty, 1969)，他把大地當作畫布，直接用推土機當作畫筆來挖地，傾倒在湖中，對當地生態造成相當大的永久傷害。²

在著名的藝術網站 Green Museum 裡寫著：「大體說來，(環境藝術)是一種協助促進我們和自然世界的關係之藝術，並沒有蓋棺論定的定義。目前它仍在全球各地繼續成長和變化中。許多環境藝術是短暫的(不是會消失，就是會變化)，特別為某個地方所設計(因此無法移至別處)，或是和許多人合作，諸如：藝術家、科學家、教育人士或是社區(將作品所有權分享出去)。」³ 換句話說，環境藝術的當代發展，已經納入了對環境的關注，並且成為一個概括性的語詞，涵蓋了「生態藝術」(eco-art / ecological art)、「生態創造」(ecoventions)、「地景藝術」(land art)、「大地藝術」(earth art)、「地景作品」(earthworks)、「大自然中的藝術」(art in nature)，以及其它一些較少見的分類。

當代生態藝術的源頭同樣可以追溯到 1960 年代觀念藝術盛興之時。當時許多地景藝術家的作法通常是把大地物化為一種媒體或場所。至於其中的生物多樣性則既非他們考慮或關心的對象，甚至根本毫無知覺。許多著名的大型地標式地景藝術創作因此被藝評家 John Grande 批評為以自我為中心而非以生態為中心的創作。⁴ 哈里森夫婦卻是在當時就已展開以生態藝術行動進行介入的極具前衛性質創作。藝術史家 Arlene Raven 寫道，哈里森夫婦的「作品源自於他們的美學、而從美學中產生想要修復實體環境與居住其中的實體人類之關係的念頭。」他們「想要創造行動，不只是在一旁觀望，而是要力體實踐，打破支配和操控自然以為人類服務的人為階級意識與制度。」⁵ 他們的創作從 1960 年代持續至今，已經成為生態藝術的經典，被人尊稱為生態藝術界的「祖師爺」(grandparents)。

* * * *

到底什麼是生態藝術？我喜歡引用大衛黑利經常在他的演說或文章中開宗明義的詮釋。在英文裡，生態藝術是由「生態」和「藝術」這兩個字詞合成的。所謂生態，在牛津字典裡的解釋是：生物體和生物體之間彼此關係及其與環境的關係之研究。這個字的字根來自於希臘文的「oikos」，意思就是「家」、「居所」⁶。生態學則是一門研究生物體和它的居所、環境

1 出自：John Beardsley, 《Earthworks and Beyond》，紐約：Abbeville Press，1998 年，頁 127。引自：http://en.wikipedia.org/wiki/Environmental_art。

2 見：http://en.wikipedia.org/wiki/Environmental_art、http://en.wikipedia.org/wiki/Sustainable_art。

3 見：http://www.greenmuseum.org/what_is_ea.php。

4 見：John Grande, 《Balance: Art and Nature》，蒙特婁：黑玫瑰書店，1994 年。引自：Beth Carruthers, 《Mapping the Terrain of Contemporary EcoART Practice and Collaboration》，http://greenmuseum.org/generic_content.php?ct_id=263。

5 Arlene Raven, <Two Lines of Site and an Unexpected Connection: The Art of Helen Mayer Harrison and Newton Harrison>, 收於 Linda Frye Burnham 和 Steven Durland 編, 《The Citizen Artist: 20 Years of Art in the Public Arena》, 紐約州 Gardiner 市: Critical Press, 1998 年, 頁 69。引自：Beth Carruthers, 《Mapping the Terrain of Contemporary EcoART Practice and Collaboration》, http://greenmuseum.org/generic_content.php?ct_id=263。

6 見：David Haley, <A Drop in the Ocean, A Trace of Life>, 2008 年, 由藝術家本人提供。

之間種種關係及彼此連結的學問。至於藝術，大衛黑利認為英文裡的「art」是從古梵文中的「rta」演變而來：

Rta 這個字至今仍在當代印度語中使用，是個具有形容詞功能的名詞，形容整個宇宙以符合道德原則的方式，持續創造、生成的動態過程。它是指演化的最佳方式，就像我們仍然會以「藝術」來稱許可以把某件事做得十分優秀或正確的方式，就像我們說：烹飪的藝術、足球的藝術、園藝的藝術，以及「射箭的藝術」、「城市建設的藝術」，甚至是「戰爭的藝術」。⁷

換句話說，對大衛黑利而言，藝術的重點不在於產品(product)，而在於過程(process)，一個不斷動態形成的創造過程。它可以是一首詩、一場表演、一個行動、一段對話、一個長期的社區計劃，甚至是一項龐大的國土規劃。也因此，生態藝術的表現形式很多元，但大體上可以歸納出如下數項特點：

- 1，它是藝術與科學的結合，跨域的共同合作。
- 2，以生態系統為對象，扭轉以「人」為尊的視野。
- 3，具有行動的能量，藝術成為介入的手段和力量。
- 4，對全系統的連結性和彼此關係的掌握。

2009年6月至10月，倫敦甚富聲名的 Barbican 畫廊舉辦了一場眾所矚目的展覽《激進的自然：為一個變動不斷的星球所作藝術和建築》(Radical Nature: Art and Architecture for a Changing Planet 1969-2009)。展覽中涵蓋了自1960年代以來針對自然創作的重要藝術家、建築師和建築團隊的代表作品，如：建築團隊 Ant Farm、建築師 Richard Buckminster Fuller、藝術家波依斯、Agnes Denes、漢斯哈克與 Robert Smithson 等，以及當代年輕世代的作品，如：Heather and Ivan Morison、R&Sie(n)、Philippe Rahm 和 Simon Starling。走在展場裡，觀賞著40年來的回顧展，套一句一位建築師的評論：「好像走在一份立體畫冊之間。」⁸形容得十分貼切。

展場中也展出了一件哈里森夫婦的舊作，是1974年的《完全農場》。這件作品原為休士頓當代美術館的委託製作，在美術館的開幕展時展出。哈里森夫婦有意將它作為一套小學和中學的教學系統，全名是《完全農場：生存系列第6號》(Full Farm: Survival Piece #6)。其中包含了移動式果園、馬鈴薯農場、平坦農場、垂直農場和蚯蚓養殖場。整個農場的生產，涵蓋了食物中的蔬菜、水果、豆類和馬鈴薯，若再加上因空間和經費不足無法建造的魚類養殖場所提供的蛋白質，幾乎可以說達到了攝食營養的均衡。⁹

2009年在面對氣候變遷的威脅愈來愈緊迫之下，這件作品再度受到 Barbican 畫廊委託重製。但當哈里森夫婦發現，在畫廊內展出的《完全農場》使用了電力照明，是一項不永續的元素時，他們在作品旁貼上一張小標籤，註明此後只做「可以裨益生態系統的作品」。大衛黑利在 Email 中提及這件事時，解釋說：關於哈里森夫婦在 Barbican 畫廊的展覽中所貼的

7 大衛黑利，〈The Art of Complexity: from Ecology to Economy〉，2010年12月10日，台北寶藏巖藝術村，生態藝術大師講座。見：附錄一。

8 見：<http://www.aworldtwin.net/reviews/RadicalNature.html> 和 <http://throughstones.wordpress.com/2009/07/09/radical-nature/>。

9 見：http://theharrisonstudio.net/?page_id=222。

小紙條，是提到這件作品中如今只有一項元素是不永續的，就是電燈照明。其餘都是永續的。而使用電力這項元素在他們最初創作的當時並不是問題。從這裡面我們學到兩件事(當然其它還有很多可以學)：1，任何事物都會改變；2，開始以「全系統」的觀點來思考。¹⁰ 由此可見，對嚴謹的生態藝術家來說，每一項創作最重要的檢驗精神，就是：是否「可以裨益生態系統」！

此書中收錄了英國生態藝術發展中的七個不同事例，各自展現了不同的內容與形式，但都是以生態系統的思考為出發點。儘管有人認為美國才是生態藝術的發源地，但選擇以英國為研究對象有其現實與巧合的因素。如前所述，2008年在嘉義北回歸線藝術行動的海區論壇中，首次聚集了國內、國外各領域專家或學者，共同討論氣候變遷所帶來的影響，以及台灣西南國土的變遷狀態。與會顧問大衛黑利正是和哈里森夫婦合作，協助《溫室英國》計劃的執行。他本人也在曼徹斯特大都會大學教書，主持環境藝術(Art As Environment)研究所學程。以台灣同樣也是海島國家的生存現實來看，《溫室英國》原本即是我關心的主要研究對象之一，而透過大衛黑利的引介，英國其它重要的生態藝術計劃和網絡也逐一浮現，對於只能在短短時間內密集造訪的研究者而言，不啻一最佳引門人。

書內的七個事例，分別代表了我在這次英國生態藝術訪問調查中所採取的幾個不同面向。每一事例自成一章，方便讀者各自分篇獨立閱讀。第一章是從水系統的角度，探討大衛黑利在家鄉烏佛斯頓鎮把一條掩埋多時的鎮河(town beck)其中一段挖掘出來，讓它重見天日的事。這個翻轉了都市規劃中水文治理傳統的實驗作法，成為後來類似計劃的先驅。而大衛黑利以藝術家的身份，如何打破工程界墨守成規的觀念和行事，完成在當時英國尚屬首創的挖掘河道之舉，也是一個令人振奮的生態藝術範例。

第二章是介紹英國藝術團體 Platform 的 25 年創作歷程。他們以倫敦為基地，從早期在城市中露營，親身體會城市作為一個有機體的五感經驗，到透過城市中河流的故事，揭露了倫敦作為一個跨國集團金融重鎮背後所牽動的一連串政治、經濟、能源、環境和人權等議題。Platform 經常和不同領域的專家做跨界合作，他們的作品也非常豐富而且多元，有行走、表演、對話、裝置、出版、教育工作坊……等等，呈現了寬廣而深入且多樣化的面貌。

第三章和第四章是有關生態和藝術在社區中發展的兩個案例。一個是位於英國西南部的布里斯托市南區的諾爾衛斯特 (Knowle West) 社區，一個是以轉型運動發源地著稱的英格蘭西南部小鎮托特內斯(Totnes)。前者因一位藝術家的長期駐點和合作，以藝術結合社區培力，引發了一系列藝術相關計劃，帶領社區走向生態永續的目標。後者則是由一位樸門農學 (Permaculture)¹¹ 的教師在一個擁有悠久另類文化和藝術傳統的小鎮所發起。由於這個鎮上住了不少藝術家，藝術家居民如何回應這個以「永續」為宗旨的運動，以及他們的成功或失敗經驗為何？值得一探究竟。

第五章介紹近年來生態藝術中極富前瞻性的大型創作之一《溫室英國》。這是一項以英國大不列顛島為範圍，探討氣候變遷下，海水上升之後對英國國土及沿岸城市和居民會帶來什麼影響，以及如何因應的提議。由大衛黑利邀請了美國生態藝術大師哈里森夫婦，共同和其它英國藝術家、科學家一起合作。在成果展覽中，呈現了藝術家在掌握紮實研究根據後，跳脫

10 與大衛黑利的電子郵件討論。2010年6月6日回函。

11 樸門農學是 Permaculture 的中文譯名，代表著「永續農業」和「永續文化」的意思，是一套以模擬自然生態的關係來設計土地使用方式(如人類聚落和農業系統)的知識和實踐，目的在維持人類生存和自然永續之間的平衡發展。

既有框架、大膽挑戰現狀所提出的突破性思維和建議。對於同是海島國家的台灣，面對愈來愈迫切的氣候變遷議題，《溫室英國》中所提出的內容和作法，值得我們仔細參考。

第六章是一位從社會實踐角度切入的行動主義藝術家約翰喬丹(John Jordan)。他原是藝術團體 Platform 的一員，後來決定脫離 Platform，另創團體，以更直接的街頭行動走入群眾，進行生態和社會介入。延續 Platform 時期的經驗，他所運用的手法多元而活潑，有時還帶著濃濃的幽默感和反諷，呈現了另一種生態藝術不同的切入路徑。

第七章，也是本書最後一章，是以城市為對象，思考如何透過生態再造的治理方式，來進行城市發展。由於目前這還是一個正在發生中的案例，因此在本文中主要是以布里斯托市為範例，以及推廣「生態地方」創造的藝術家艾倫波登 (Alan Boldon) 如何建構他的理論模型。後續成果值得保持關注、繼續觀察。

以上七個案例雖然各自獨立成篇，但大致上都互有交疊，其中的藝術家更是彼此相識、時有往來，隱隱中浮現出英國生態藝術發展的網絡中幾個主要脈絡，也代表著英國境內有關生態藝術創作的幾個大方向。由於時間、資源有限，對於英國生態藝術發展的面貌不可能鉅細靡遺地全部收錄。這本書中所呈現的方向，是透過我的個人角度，試圖抓取可以和台灣處境有所呼應的若干案例，作為借取經驗的「他山之石」。書寫方式儘量以淺白易解的文字為主，希望透過本書的內容，帶給讀者一個認識生態藝術發展中，不一樣新視野的機會。

另外，附錄中的〈生態實踐：藝術與解構氣候變遷〉是大衛黑利於 2010 年 12 月 10 日在台北寶藏巖國際藝術村「生態藝術」大師講座中發表的文章，內容呈現了大衛黑利從事生態藝術創作與研究多年來的最新心得，從複雜性與生態觀念的同時發展導入對經濟的思考。在一般大眾和政府官員對環境永續和經濟發展的議題上往往陷入非此即彼的兩難困境時，大衛黑利從詞源學和認識論上著手，試圖拆解此一迷思，並從美學的角度重新提出對應。經徵得他本人同意，放入書後附錄，可提供讀者一併參考。

Preface – by the author

In August 2009, I was on board of a flight to Manchester, ready to carry out a research project on the development of ecological art in Britain.

While reading the newspaper, I saw all the news were about disasters brought by the typhoon Morakot and its torrential rainfall. Before, people knew that Taiwan is an island that suffers from tropical rainstorms and flooding from the heavy rain that comes with typhoons. But year after year, the damages have grown bigger and bigger. Even when the typhoon didn't come inland, the circulating air currents in the typhoon's periphery cause the island great uneasiness. As the Chinese idiom says, 'Water can float the boat, as well as capsize the boat'. Now, the effects of global warming and extreme weather conditions caused by climate change, combined with the threat of 'losing ground' and its related issues provide the focus of my trip.

The development of environmental art in Taiwan is quite recent. Following the context of public art, it appears in communities and the natural environment. The former is represented by the programme, 'Art as Environment: A Cultural Action on Tropic of Cancer', curated by the artist and curator Wu Ma-Li and sponsored by the Cultural Bureau of Chia-yi County Government annually since 2006. This encompassed the whole region of Chia-yi county lasted until 2009. Art in the natural environment can be represented by the 'Guandu International Outdoor Sculpture Festival'. Also founded in 2006 by American curator and artist Jane Ingram Allen, it is based at the Guandu Nature Park in Taipei.

I was invited to take part in the 'Art as Environment: A Cultural Action on Tropic of Cancer' by Wu Ma-li in 2007. Initially the focus was on the investigation and the preservation of historical buildings as well as the empowerment of an agricultural village where young people had gone to work in the cities rather than preserve and revitalize the village. However, engagement with the community's issues meant engagement with environmental issues, and those of industry. All are related in a very complex way.

Wu Ma-li invited American artists the Harrisons who have developed ecological art since the late 1960's to give a lecture respectively in Taipei and conduct a workshop in Dapu, Chiayi, the location of Tseng-wen reservoir. It was during the ride to Dapu with associate curator Chen Hung-Yi and art scholar Hsu Tiao-Hu, that I first heard of the relationship between the planting of beetle nut trees and the conservation of water and soil on the slopes of mountains. In the workshop, the Harrisons introduced many of their environmental works, including cases in different geographic conditions and different countries. Their concerns touched many ecological aspects such as the balance between the natural environment and human survival; as well as the struggles between industries and social ideals or needs. Taiwan ecologist Chen Yu-Feng also mentioned about the observation he got from many years of research on the vertical migration of several plants and insects in Taiwan, as indigenous evidence of the influence of global warming and climate change.

A year later, when the county government in Chiayi wanted to use big land art projects to solve the environmental problems of waste oyster shells from the local oyster farming industry, the organizer of Art as Environment: A Cultural Action on Tropic of Cancer invited two international advisers. The British artist David Haley who had worked with the Harrisons on 'Greenhouse Britain: Losing Ground, Gaining Wisdom'(2007-9), the project that considered the effects of climate change on Britain, had previously advised Wu Ma-li the similar situation of Taiwan. He was joined by American eco-art curator Patricia Watts. Both raised the perspective from a local environmental

pollution issue all the way up to a global issue of climate change. It was on that occasion that the seeds of awareness of what ecological art may contribute to the problems of 'losing ground' and 'human survival' in Taiwan had been planted in my mind.

* * * *

Ecological Art and Environmental Art are two terms often used confusingly interchangeably and mixed with Land Art or Earth Art, particularly in Taiwan. It seems that any work taking one trace of Nature or making art outdoors automatically becomes Environmental Art. Even taking photos and doing paintings of creatures in Nature such as butterflies or insects then they too become eco-art! But this confusion doesn't do anything good to our understanding of eco-art or environmental art except placing new labels on the old representative tradition of Nature.

Search the Internet and you will find that Environmental Art involves a broad range of art works, from the early landscape paintings to the 1960's and 70's site-specific installation, land art and arte povera, along with today's works which emphasize the goal of 'sustainable living' and the challenge of climate change. There is a major transition which is *'Many environmental artists now desire not merely an audience for their work but a public, with whom they can correspond about the meaning and purpose of their art.'*¹²

But if we look more closely into the subject, not every work mentioned above is free from iniquities. The most noteworthy example is the Spiral Jetty (1969) by American artist Robert Smithson. He used the land as canvas, a bulldozer to scrape and cut the land, impinging upon the lake, inflicting considerable permanent damage upon the landscape he worked with.¹³

In the well-known environmental art website greenmuseum.org it is stated that *'In a general sense, it is art that helps improve our relationship with the natural world. There is no definition set in stone. This living worldwide movement is growing and changing as you read this. Much environmental art is ephemeral (made to disappear or transform), designed for a particular place (and can't be moved) or involves collaborations between artists and others, such as scientists, educators or community groups (distributed ownership).'*¹⁴ In other words, the contemporary development of environmental art has incorporated the concerns of environment and become an encompassing terminology to include eco-art / ecological art, ecoventions, land art, earth art, earthworks and art in nature, as well as other less used categories.

The contemporary origin of ecological art can be traced back to the 1960's when conceptual art was popular. Many of the practices *'frequently objectified the land as a medium or as a site. Far from embodying sensitivity to, or awareness of, bioregional complexity, much Land Art of the 1960s and 70s involved what we now recognise as tremendous imposition on local eco-systems. Many giant earthworks exist as monuments to the artist, a practice which critic John Grande has referred to as egocentric, rather than eco-centric'*¹⁵ However, the Harrisons had already taken the stance of avant-garde interventions by making ecological art and activism. Art historian Arlene Raven says that the Harrisons *'work from their aesthetics, from which originates the impulse to restore the*

12 Cited from: John Beardsley, 'Earthworks and Beyond', New York: Abbeville Press, 1998, p 127. See: http://en.wikipedia.org/wiki/Environmental_art °

13 See: http://en.wikipedia.org/wiki/Environmental_art · http://en.wikipedia.org/wiki/Sustainable_art

14 See: http://www.greenmuseum.org/what_is_ea.php

15 See: John Grande, 'Balance: Art and Nature', Montreal: Black Rose Books, 1994. Cited from: Beth Carruthers, 'Mapping the Terrain of Contemporary EcoART Practice and Collaboration', http://greenmuseum.org/generic_content.php?ct_id=263

relationship between the physical ground and the physical humans inhabiting that ground.' They 'want to create actions that not only stand beside, but work to undo the domination and manipulation of nature in the service of man-made hierarchical systems' ¹⁶ Their practice of ecological art has developed from the 1960's to the present day and is, perhaps, the best example of eco-art. The Harrisons were also called the 'grandparents' of the genre.

* * * *

What on earth is 'ecological art'? I like to cite the words David Haley always uses to open his remarks during different speeches. In English, ecological art consists of two words, the 'ecology' and 'art'. *From the Oxford English Dictionary - ecology: the study of organisms in relation to one another and to their surroundings, derived from the Greek word, oikos, meaning house, or dwelling.* ¹⁷ As for art, David Haley claims that the 'art' in English is derived from the ancient Sanskrit word, 'rta',

Rta retains its meaning in contemporary Hindi as a noun-adjective for the dynamic process by which the whole cosmos continues to be created, virtuously. It refers to the right way of evolution and we still talk about excellence, or the correct way of doing something as an 'art' – the art of cooking, the art of football, the art of gardening, 'The Art of Archery', 'The Art of Making Cities', and even 'The Art of War'. ¹⁸

In other words, for David Haley, the emphasis of art is not on its 'product', but rather its 'processes' – a dynamically forming process of creativity. It can be presented as a poem, a performance, an action, a dialogue, a long-term project in a community or a large-scale city and regional planning. Because of this character, the expression of ecological art is quite diversified as well. Generally it can be acknowledged by the following features:

- 1, it is a combination of science and art, a inter-disciplinary collaboration.
- 2, focus on eco-systems, and not just the 'human' perspective.
- 3, having momentum to change, art has become the means and tools to intervene.
- 4, a holistic grasp of whole systems, the relations and inter-dependencies of all their elements.

From June to October 2009, the famous art gallery in London, Barbican Art Gallery, hosted a well-received exhibition 'Radical Nature: Art and Architecture for a Changing Planet 1969-2009'. The works in the exhibition include many of the important artists, architects and architect teams since 1960's, such as Ant Farm, Richard Buckminster Fuller, Joseph Beuys, Agnes Denes, Mierle Laderman Ukelese, Hans Haacke and Robert Smithson, along with the younger generation's such as Heather and Ivan Morison, R&Sie(n), Philippe Rahm and Simon Starling. Walking inside the gallery to look at the retrospective exhibition of 40 years is like, borrowing the comments from an architect, '*moving through a 3-dimensional catalogue.*'

There was a reconstruction of an early work by the Harrisons in the exhibition, the 'Full Farm' from

¹⁶ Arlene Raven, 'Two Lines of Site and an Unexpected Connection: The Art of Helen Mayer Harrison and Newton Harrison', in Burnham, Linda Frye and Durland, Steven, editors, 'The Citizen Artist: 20 Years of Art in the Public Arena', Gardiner, NY: Critical Press, 1998, p 69. Cited from: Beth Carruthers, 'Mapping the Terrain of Contemporary EcoART Practice and Collaboration', see: http://greenmuseum.org/generic_content.php?ct_id=263

¹⁷ See: David Haley, 'A Drop in the Ocean, A Trace of Life', 2008, provided by the artist.

¹⁸ David Haley, 'The Art of Complexity: from Ecology to Economy', December 10, 2010, Eco-art Master Lecture, Treasure Hill International Artist Village, Taipei. See: Appendix 1.

1974. Originally, it was commissioned by the Houston Museum of Contemporary Art for its opening exhibition entitled "10", 1974. It was intended as a possible teaching system for grade school and high school as well as having an existence as a complex installation. Entitled 'Full Farm: Survival Piece #6', the work contained Portable Orchard, Potato Farm, Flat Pastures, Upright Pastures and Worm Farm. There was neither space nor funding to add a fish farm, which would have added protein to the ensemble of fruits beans, vegetables and potatoes. ¹⁹

Under the impending challenge of Climate Change, the work of 'Full Farm' was recommissioned by the Barbican Art Gallery in 2009, and the Harrisons noted that the work used electrically powered light, which is not a sustainable element, but was not a consideration in the original work. This point was included in an information panel and also stated that they would "only make work that would benefit ecosystems" henceforward. David Haley discussed this in his email explaining that *'Regarding the Harrisons' piece at the Barbican, their note referred to the only element that would now be considered unsustainable was the use of electrically powered light. The rest is sustainable now and the use of electricity was not an issue when they first made the work. There are (among many others) two things to be learned here: 1. everything changes; 2. start thinking 'whole systems'*. ²⁰ So to speak, for serious ecological artists, the principle of examination on each work and the core spirit of ecological art is **'to benefit the ecosystems'**!

In this book, I have collected seven examples of ecological art in Britain. Each one of them presents very different contents and forms, but all are based on the thinking of ecosystem. Although some people think that ecological art originated in the United States, my decision of choosing Britain as the research field has its own particular benefits and coincidence. As stated before, the 2008 International Forum of Oyster Shells Land Art in Chiayi gathered domestic and international scholars and experts from various fields to discuss the influence of climate change and how it will affect the southwest coast of Taiwan. One of the two international advisers was British artist David Haley, who was the associate artist working with the Harrisons on the project, 'Greenhouse Britain'. He also leads the MA Art As Environment Programme at Manchester Metropolitan University. We may compare the reality that Taiwan and Britain are both ocean-bound island countries, and 'Greenhouse Britain' was an important focus of my research from the beginning. Through David Haley's introduction to other important British eco-art projects, networks unfolded in a short time. For a researcher who only has a limited budget and duration to visit the country, Britain was the best choice and David Haley certainly is the best guide for this study.

Each of the seven chapters in this book represented a case study that I visited in my research trip. Each chapter is an independent case to be read. The first chapter is about a water system and the story of unculverting a town beck (stream) in Ulverston, in North West England, where David Haley lives. Contrasted with usual forms of urban water management, this exploratory project opened up a section of the Town Beck and revived the nature along its banks, becoming a pioneer of similar projects in Britain. As an artist, David Haley broke with some of the norms and constraints of engineering thinking and routines to set an exciting example for ecological art and water management.

Chapter Two introduces the British artist group Platform and their 25 years art practices, based in London. Their practice of eco-art began with camping in the city, getting feelings of a city as an organism with holistic understanding through the five senses, then discovering London as a financial headquarters of multi-national corporations to affect many international, political, economical, environmental, energy and human rights issues. These included stories of the rivers

19 See: http://theharrisonstudio.net/?page_id=222 .

20 Email discussion with David Haley. June 6, 2010.

meandering through and under the city, and their works with many experts from different disciplines. Their work shows various forms, including walking in the city, performance, dialogue, installation, publication and workshops, presenting diverse outputs.

Chapters three and four are two examples of ecology and art in communities, southwest England. One is Knowle West in Bristol, and the other is Totnes, famous for its 'Transition Town' movement and transition culture. The former was initiated by a long-term resident artist Carolyn Hassan who initially used photography to develop the goal of community empowerment and inspired further opportunities for art and sustainability. The latter was promoted by a Permaculture²¹ teacher living in Totnes, that was already famous for its art tradition, alternative culture and lifestyle. Since many artists reside in the town, their response to the call of the 'Transition Movement' and 'sustainable lifestyle', becomes an interesting question of how successful they have been.

Chapter five introduces one of the major projects on eco-art in recent years, 'Greenhouse Britain: Losing Ground, Gaining Wisdom'. The project explores the potential effects of climate change on mainland Britain, and the opportunities for interdisciplinary collaboration with many experts. British artist David Haley invited American pioneering artists, Helen Mayer Harrison and Newton Harrison (the Harrisons) and scientists to collaborate on the issues. In the subsequent touring exhibition, the display of works presented several novel ideas and propositions based on rigorous science. Like Britain, Taiwan is an island country, facing the urgent issue of climate change, so 'Greenhouse Britain' is worth a detailed examination to gain understanding.

Chapter six is about John Jordan, an artist who is engaged in social and environmental activism. He was a co-chair of the London artists group Platform for many years, and worked on several eco-art projects. Later he left Platform to form a new group with others and took a more direct approach of walking into the crowds on streets to make the social and environmental interventions. Inheriting the experience of working with the Platform, his methods show diversity and liveliness, sometimes with a great sense of humor and irony, which demonstrates another different approach of eco-art.

Chapter seven, the last chapter of this book, focuses on the concept of a city, trying to think of a properly-built process for urban planning and development by applying the ecosystem model and eco-management. Owing to the fact that it's still an on-going idea, this chapter will focus on the city of Bristol as an example, and how the artist Alan Boldon who develops and promotes 'ecological place-making and learning' built up his theoretical construction. The subsequent results will need close attention and continuous observation.

All the seven chapters mentioned briefly above, stand as independent case studies within the book, but in reality they overlap. The artists of each example either know each other or have worked together, and more or less draw a network of the major trends in British ecological art. Due to the constraints of time and budget, it's impossible to collect all examples big and small in Britain. The approach in this book is my personal perspective, trying to grasp the knowledge generated by the cases which can then reflect on the issues that Taiwan now faces. Keeping my writing in plain words, I aim to bring different visions and opportunities of ecological art to the reader.

Additionally, the Appendix has an article by David Haley entitled, '*Ecology in Practice: Art and the Deconstruction of Climate Change*', which was the text of his speech in the Eco-Art Master Lecture

21 樸門農學 is the Chinese translation of 'Permaculture', which means both 'permanent agriculture' and 'permanent culture'. It is an approach to designing human settlements and agricultural systems that are modeled on the relationships found in natural ecologies, aimed to create stable, productive systems that provide for human needs, harmoniously integrating the land with its inhabitants.

at Treasure Hill International Artist Village, Taipei, Taiwan on December 10, 2010. The text presented a development of David Haley's thoughts on ecological art and research that introduces complexity and ecology to expand our understanding of economy. At a time when most of the public and the government officials were tangled in the dilemma of adopting either environmental protection or economic development, David Haley undertook the theme from etymology and epistemology perspectives, to deconstruct the psyche of the climate change dilemma and dispel the myth that prevent our understanding of each issue. He does this as combined form of ethics and aesthetics.

致謝

這本書之得以形成，要感謝非常多人的鼓勵、支持與協助。策展人吳瑪俐的邀請，讓我進入嘉義北回歸線環境藝術行動，開始了和生態藝術的接觸。台北國際藝術村總監蘇瑤華對河流重見天日的重視和相關資訊的提供，使這趟研究之旅開啟了另一個切入的角度。她們兩位對我在國內的創作生涯和發展都是具有關鍵性影響的人士，非常感謝她們。英國生態藝術家大衛黑利不僅是位親切和善的朋友，在本書的形成過程當中，更是一路相挺，提供諮詢、幫忙引介，親自導覽家鄉的計劃，以及透過 Email 做進一步的解答或回應。他對生態藝術的豐富知識和經驗，也是協助我一路撥雲見日，釐清許多困惑的最佳夥伴。大衛黑利不僅是知識上的顧問，也樂於慷慨分享人生和哲學，我與他的家人相處非常愉快，他的女兒克勞蒂亞更在倫敦充當我的嚮導，一起去體驗 Platform 著名的城市行走導覽歌劇《而當倫敦燃燒時》。

感謝當代藝術基金會和國家文藝基金會，如果沒有他們的經費支持，這趟旅行根本不可能成行，也不會有撰寫成書的結果。感謝這兩個單位的評審們願意讓我進行這個嘗試。也感謝我的朋友張劍敏，在補助經費尚不明確是否通過時，悄悄地私下贊助我部份旅費，真的很感謝她細膩周到的思慮和豐沛的友情。

感謝所有我在研究之旅期間訪問的藝術家和旅途中所認識的朋友們，不吝分享各自的創作經驗和心得，或是提供旅途期間的方便與協助，包括：《溫室英國》計劃製作人 Chris Fremantle，阿伯丁的羅伯高登大學教授 Anne Douglas，藝術家 Reiko Goto Collins，Platform 的核心成員藝術家 James Marriott 和 Jane Trowell，諾爾衛斯特媒體中心的執行長 Carolyn Hassan、藝術總監 Simon Poulter 以及 Misty Tunks、Katie Taylor 和 Adele Watt，利物浦華人社區中心的李先生，布里斯托的 Alan Boldon、Tessa Fitzjohn、Anthea Nicholson、台灣留學生 Ken 和 Francis 夫婦，Forest of Dean 的藝術家 Bruce Allan 和 Novvy Allan 夫婦、Carolyn Black、Andrew Darke、Lin Thomas、Andrew Worsley、Mollie Meager、David Gooding、Martin Spray 和 Jane Spray 夫婦，轉型城鎮托特內斯的藝術家 Janey Hunt、Richenda Macgregor、Mike Jones、Jan O'Highway 和她的朋友 Nick Hart Williams，轉型運動組織發起人 Rob Hopkins 及工作人員 Steph Bradley，房東 Marcia Colley 和她的朋友 Guawn，室友 Penelope 和 Joseph Gale Burns，以及前市政委員 Ann Ward，倫敦的 John Jordan、Isabelle Fremeaux、洪茜呢、王玉真、房東 Bernard Guignard 和室友 Eva。

在台灣，也感謝許多朋友從計劃初期即不斷鼓勵、支持和關心，給我信心和加油打氣，或是提供英國的生活情報和各種聯繫，包括好友周芷萱、鄧芝蘭，最佳工作夥伴蔡福昌、藝術界友人潘台芳、蕭麗虹、顧心怡，以及提供我發展生態藝術興趣的北回歸線環境藝術行動工作夥伴們，包括：台灣水公司的曾文邦、藝術家林純用，布袋嘴文化協會的蔡炅樵、黃錦財，美國生態藝術策展人 Patricia Watts，嘉義縣生態保護協會理事長蘇銀添、嘉義縣東後寮社區的楊惠雯、丁村長和蕭村長，另外還有一位是住在北京的澳洲藝術家 Jayne Dyer，每次我們相見，她總是以積極的熱情和活力以及對於我在創作發展上的親切關懷，成為我的榜樣。

Acknowledgements

On this book's completion, I should thank many people for their encouragement, assistance and support. Curator and artist Wu Ma-li invited me to the project of 'Art as Environment: A Cultural Action on Tropic of Cancer' and opened the door to ecological art for me. Su Yao-hua, the Director of Taipei International Artist Village, kindly gave her time and information particularly regarding unculverting rivers, which helped to add one more perspective for my research. Both Wu and Su contribute influential support for my research and art development. I appreciate them very much. British artist David Haley has been a very kind and knowledgeable artist friend. He not only provided all kinds of information, advices, and introductions to other artists and art projects in Britain, but also guided a tour of his hometown and further explanations to my questions either in person or by emails. He shares his life wisdom with me and invited me to stay with his family. His daughter Claudia even became my guide in London when we spent time together walking the famous work by Platform – the audio opera 'And while London Burns'!

Many thanks to the Contemporary Art Foundation and National Culture and Arts Foundation. Without their funding, this trip to Britain would have been impossible and the book would not have happened. Thanks also to the juries of the two foundations for their approval of my approach. And thanks to my friend Chang Jian-min, who sponsored part of my travelling expenses even before most funding was assured. Her kindness and thoughtfulness is greatly appreciated.

I am very grateful to all the artists and new friends I have gained during my research trip in Britain. All of them either generously shared with me their experiences and reflections or offered great support and hospitality during my travel. They include: Chris Fremantle of 'Greenhouse Britain'; Professor Anne Douglas of the Gray's School of Art, the Robert Gordon University, Aberdeen; Artist Reiko Goto Collins; James Marriott and Jane Trowell who are the core members of Platform; the Director, Carolyn Hassan and lead artist Simon Poulter along with Misty Tunks, Katie Taylor and Adele Watt from Knowle West Media Centre; Mr. Li from the Pagoda Chinese Community Center of Liverpool; Alan Boldon, Tessa Fitzjohn, and Anthea Nicholson from Bristol; Taiwanese students Ken and Francis; artists and transition activists from the Forest of Dean, including: Bruce Allan and Novvy Allan, Carolyn Black, Andrew Darke, Lin Thomas, Andrew Worsley, Mollie Meager, David Gooding, Martin Spray and Jane Spray; artists from Transition Town Totnes: Janey Hunt, Richenda Macgregor, Mike Jones, Jan O'Highway and her friend Nick Hart Williams; co-founder Rob Hopkins and staff Steph Bradley of Transition Town Totnes and the Transition Network; landlady Marcia Colley and her friend Guawn, roommates Penelope and Joseph Gale Burns, former Totnes councillor Ann Ward; artists John Jordan, Isabelle Fremeaux, Hung Chien-nin, Wang Yu-Chen, landlord Bernard Guignard and roommate Eva in London.

In Taiwan, I am also thankful for the unceasing encouragement and support from friends or providing contacts and information in Britain, including my best friends Iris Chou, Deng Jih-lan; my best colleague Tsai Fu-chang; art administrator Pan Tai-Fan, Margaret Shiu, and Ku Hsin-yi. Thanks also to my colleagues in 'Art as Environment: A Cultural Action on Tropic of Cancer', including: Tseng Wen-bang of Taiwan Shui, artist Lin Chun-yong, Tsai Jyong-ciao and Huang Jintai from Budai, Chiayi; American eco-art curator Patricia Watts; Su Yin-tian of Chiayi County Environmental Protection Association; Yang Hui-wen, Ding Sheng-yi and Hsiao Jia-lang of Donghouliao, Chiayi; and friends from Si-lo Art Camp. There is one more person I like to express my gratitude here, Jayne Dyer, Australian artist now based in Beijing. Every time we meet, she

always shows her great passion and understanding on my art career, encouraging me to take the bold step. Her liveliness and enthusiasm is my personal example.

呈獻

最後，這本書想要提供給國內關心生態、關心藝術的讀者一個不一樣的觀看對象，從中吸取有益的經驗或知識，做為對我們所處的生態和藝術環境有所裨益的一種發展可能性。希望大家的努力之下，能為國內生態環境帶來積極的改善。

謝謝讀者們的支持。

Dedication

To conclude, it is wished that this book can provide readers who care about art and our environment as well as the sustainability of our life on the earth some useful information and different perspectives. I hope that with everyone's endeavors, we can make meaningful changes for our environment and sustainable life.

Thanks to all the readers.