

葉偉立個展：
《古董級垃圾研發公司》
選輯：2010 迄今

**Yeh Wei-Li Solo Exhibition:
Antiquity-like Rubbish Research & Development Syndicate
Selected Works: 2010 To Present**

藝術家出席酒會 2016 年 1 月 22 日（週五）下午 6 到 8 時
Artist's Reception Friday, 22 January 2016, 6 to 8pm

展期 2016 年 1 月 22 日至 3 月 5 日
Exhibition Period 22 January – 5 March 2016



葉偉立 《古董級垃圾研發公司在苗栗》 YEH Wei-Li *Antiquity at Miaoli*
2013 柯達 Duraclear 透片、木與鐵構燈箱 Kodak Duraclear Transparency, Wood and Metal Light-box 85 x 105 x 14cm

漢雅軒
香港 中環 畢打街十二號 畢打行四零一室

Hanart TZ Gallery
401 Pedder Building, 12 Pedder Street, Central, Hong Kong

+852 2526 9019 hanart@hanart.com

漢雅軒於一月為台灣藝術家葉偉立舉辦《古董級垃圾研發公司》個展，展覽是一個龐大且極富野心的「生產」計畫：葉偉立是位真正的拾荒者，他透過檢拾的勞動過程，不僅藉此創造出他為數眾多的「藝術物件」；也同時成為了集體創作的黏著劑。葉偉立的作品和他的生活方式、工作空間，皆嘗試重新定義「垃圾」在當代社會中的位置，和其於美學中的潛在可能性。這項以過程為導向的計畫從 2010 年開始，至今已在各種不同的臨時性合作中實踐，其中涉及了生產、反思與媒體等多樣形式。

策展引言

創業：葉偉立的古董級垃圾研發公司

張頌仁

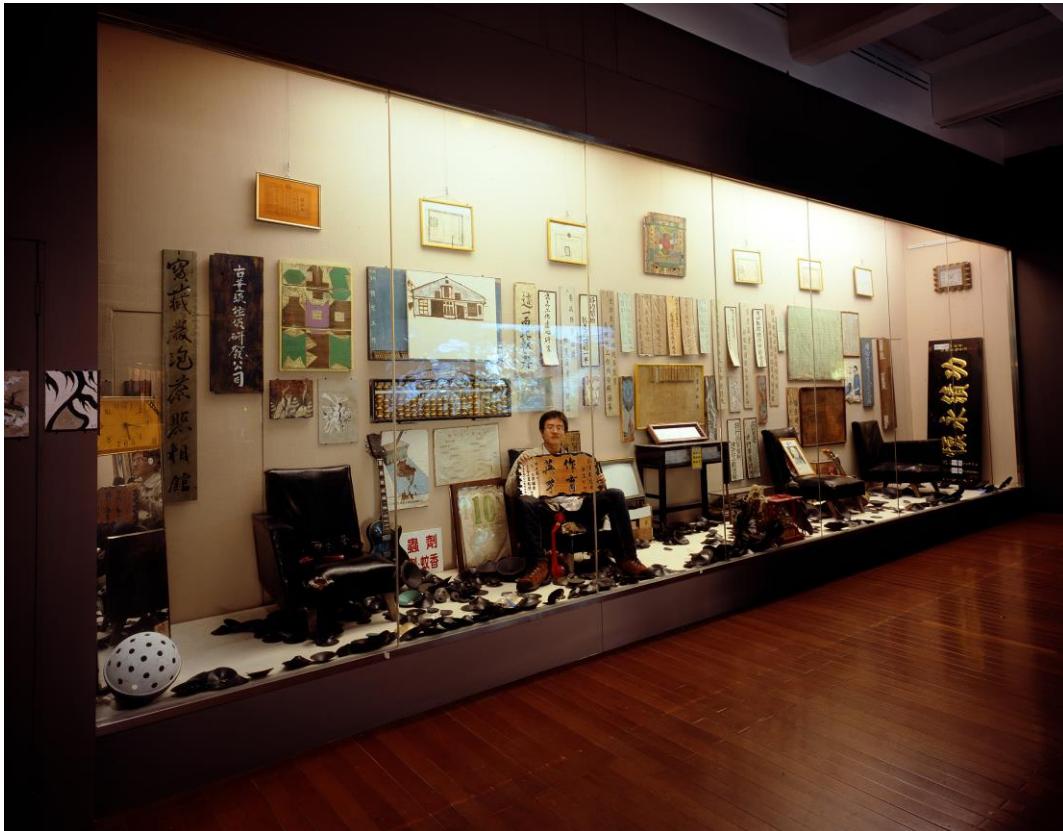
葉偉立自白，引出此項目的因由是為了表述身份，因為跟別人說不清楚他跟學生在垃圾堆裏檢東西是在幹什麼。由於社會身份似乎只能以經濟關係界定，他被別人介紹為古董商；於是，垃圾、藝術品、商品三者被捆綁一起。三者的身份轉換依賴了藝術機制，因為藝術機制提供價值，能夠轉化無用的東西（沒有確定價值）。雖然「藝術」本身似乎不容易解釋「做藝術」是在做什麼「事」，可是又確實有能耐把沒有實用功能的事物，變成值得琢磨研究、有身份有價值的物品。於是葉偉立的社會身份又從檢垃圾的古董商轉成「藝術家」。

自他從美國回歸台灣以後，葉偉立近十來年的工作，的確圍繞著建構自己的藝術家身份在進行，他對個人的身份關懷被投入了幾個針對被時代淘汰的建設項目，作為長期的深入「研發」。這些超過了「有效使用期」的遺物，對社會來說是準「廢物」，只能期待一種叫做「藝術」的工作來對他們重新研發。否則，社會經濟運作的「開發」只會看到一些尷尬的廢物；譬如寶藏巖這片破房區，其社會價值在於被它們障礙的土地面積，所以「開發」就是把這些破房拆除，清理出當下的經濟效益。「藝術」珍惜這些破房承載的另一個時空和蘊含的生命能量，所以企圖「研發」這時空的訊息把它帶回來作為今天的養分。

不過葉偉立作為「藝術家」這回事也有點奇怪。他在一個廢墟勤奮的忙幾年，最後的主要工作證據只有幾十幅照片。這種「藝術」到最近的古董級垃圾才稍微提高產量，在照片之外增加了垃圾合併體的立體物。葉偉立以前在美國唸書期追拍搖滾歌手，發現敘述的深度有賴音樂會結束後殘留的現場廢物。回到台灣後的兩項主要工作，寶藏巖和日新街電影院，都是介入帶有歷史記憶的廢置地。荒置的現場被他改造作為各種社會活動空間，如攝影工作室、現場遺物的考古展覽館、茶寮等。前提是就近被遺棄的無用物品為素材。不過，為什麼他在大量工作中只選擇留下這麼有限的影像紀錄？

從喪失功效的廢物變成藝術物，之間的身份轉化有賴葉偉立的藝術工作，這種工作到底是一種什麼性質的工作？比如說寶藏巖的建築改造：在於建築本身只能算是極其簡陋的基礎工程，充其量只能說它帶有建築創意的奇想；帶社會功能的茶館、攝影工作室、公園都不比一般商業運作更有效；只有廢物展覽廳直接指向「藝術」的秘密，可是在寶藏巖這個地方更像是對於景點的近代考古。寶藏巖的藝術轉化似乎主要來自葉偉立大量勞

動之後的攝影作品。當藝術家離開這裡的駐村計劃，他所蓋的各種建築和文物（廢物）展覽館又被後來者銷毀重蓋，留下的攝影更成為過去時代的最後實物，代表了寶藏巖一度作為一個烏托邦奇想的唯一歷史證據。



葉偉立 《濟民在台北市立美術館 206 室》 YEH Wei-Li Jhi-Ming at Taipei Fine Art Museum Room 206
2012 柯達 Duraclear 透片、木與鐵構燈箱 Kodak Duraclear Transparency, Wood and Metal Light-box 81 x 110 x 14 cm

攝影留下的視覺記憶，不僅是靈光閃亮的一剎那，不單是這剎那與前後無數剎那的決絕一別。攝影的份量在於把帶著記憶厚度、經驗深度的過往變成被朝聖的神物。它承載的不是總體的完整經驗，不是學問考據，不是全部歷史；它承載的是資料殘缺、讓人惋惜、追懷的靈光一閃。葉偉立的攝影讓一個無名份的、過了有效使用期限的地方成為歷史地點，可是寶藏巖與日新街電影院的物理地點不會成為朝聖地，它們只能作為記憶隨著藝術家的藝術勞動進入藝術的歷史。

葉偉立的創業，他的古董級垃圾研發公司，應該是相通於博物館緣起的共業（共孽）。博物館和民族文化館的分類收藏把少量的物品提升為某種文化的代表，甚至作為某些文明曾經存在過的僅有證據。感動觀眾的造型美不見得在當時的生活中同樣感動使用者，但在博物館裡面作為視覺經驗的對象，這些物品的功能被轉化為審美的體驗。於是不同級別、不同文明的物品可以並置而作為民族學對不同文明類比的學術研究；不同功能的物品可以因為圖式的關連而被並置。從生存世界抽離的物品，與其他不相干的物品並置而產生新意義，在這點上，當代裝置藝術與博物館同功。葉偉立的垃圾物品能夠被「研發」也賴藝術館的功能。他的「作品」不在於製造或改造某件裝置物，而在於對物品身份的質疑，進而提出了身份轉換的具體解答。



葉偉立 《大園 22 號公墓》 YEH Wei-Li *Number 22 Public Cemetery in Dayuan*
2012 宣影布合成纖維輸出 Inkjet on P-TEX Synthetic Fibre 110 x 285 cm

葉偉立的解答是把個人身份等同了舊地和舊物的身份。舊地舊物勾起對具體地方的過去時光的懷想，但那是有距離的；那是他人的過去。只有通過葉偉立本人的奇想與長期的勞動改造，通過物質的、生活的參與，和重新發掘舊地舊物的使用功能的努力，過去的歷史才再煥發新生命。由此，葉偉立的勞動參與同時也把他自己的身份改寫。他改寫的不僅是從攝影師到藝術家的身份，還有是從一個多年去國海歸的台灣人重新把自己編進了地方的歷史。在海外他是個被要求自我定位的中國人；在國內他是與同行脫節的藝術家。通過這些物件和舊地他把自己鎖定於某些被遺忘與被拋棄的歷史中，重新建立了一種被他人所棄而專屬於自己的歷史。對於任何人來說，自己的歷史都是專屬的，歷史保存只能來自持續的想像更新與行動參與。

這是葉偉立的創業，他以藝術的名份為無名的地方和遊魂的廢物找到社會歸屬，也為自己開創了身份。

Hanart TZ Gallery is pleased to present "***Antiquity-like Rubbish Research & Development Syndicate***", a solo exhibition by the internationally renowned Taiwanese contemporary artist **Yeh Wei-Li**. Known for his photographic and process-based projects, for this exhibition Yeh Wei-Li has created a special installation of his ongoing *Antiquity-like Rubbish Research & Development Syndicate*, an ambitious project focused on and questioning the concept of "production". Here Yeh creates numerous pieces of "art" via the collective labor of collecting "junk", and challenges definitions of what is "junk" or "rubbish" and is "art." Through his works, lifestyle and working spaces, the Yeh attempts to redefine the meaning of material "junk" within the context of contemporary society and to explore the aesthetic potentiality of the subject. This process-oriented work began in 2010, and it has since materialised in different temporary collaborations involving various forms of production, reflection, and media.

Curatorial Statement

Yeh Wei-Li The Entrepreneur: On The *Antiquity-like Rubbish Research & Development Syndicate*

Chang Tsong-Zung

According to Yeh Wei-Li, the invention of the title "Antiquity-Like Rubbish Research & Development Syndicate" was motivated by the need to explain his identity, when someone asked one of his assistants why Yeh was picking through rubbish dumps with his students. It is perhaps because social identity is usually explained by economic relationships, that his assistant described him as an "antique merchant". As a result, the roles of rubbish, artwork and commodity got bound together: The three roles meet at the cross-section of the art system, because the art system generates value for things that have already been deemed to be without any assured use-value. Although it is not easy to define what type of production "making art" is, the art system certainly has the power to transform something that has lost practical usage into something that deserves attention and perhaps even research, thereby carrying with it innate value and identity. In this roundabout way Yeh Wei-Li's social identity also transforms from being that of an undescribable someone who picks through rubbish dumps into that of an artist.



葉偉立 《賣鞋子的人》 YEH Wei-Li *The Shoe Salesman*
2016 柯達 Duraclear 透片、鐵框 Kodak Duraclear Transparency, Metal Frame 125 x 200 cm

Since relocating back to Taiwan from the United States, where he had immigrated at the age of eleven, Yeh Wei-Li has in fact principally concerned himself with constructing his artistic identity. Over the past decade he has mainly focused on a couple of long-term research projects surrounding derelict buildings. To society at large, these architectural relics that have managed to survive past their “use by date” are simply due for the rubbish dump; their only hope of continued survival, or indeed of any form of resurrection, is through the attentions of a type of work called “art”. The way economic society usually deals with these embarrassing relics is “re-development”; in a case such as the shanty-town on Treasure Hill, its social value lies in the land the squatters stubbornly occupied, so re-development simply meant demolition to clear the way for economic return. What “Art” tends to treasure, on the other hand, is the alternative space-time these derelict buildings hold within them, and the dormant life energy waiting to be awakened for today’s nourishment.

There is something quaint about Yeh Wei-Li as an “artist”. He spent almost three diligent years labouring amidst the ruins of a shanty-town, and at the end of the stay all he had to show for his troubles were a few dozen photographs. This mode of art production changed slightly in the recent *Antiquity-like Rubbish Research & Development Syndicate*, which adds groups of assemblages created from rubbish objects to the photographic production. During school in the United States, Yeh’s passion was photographing rock musicians, and he realised he could discover greater narrative depth through the chaotic remnants after the concert. On returning to Taiwan, the two major projects he engaged in had to do with abandoned sites that evoke rich historical memories. At the sites of Treasure Hill and New Day Street, Yeh constructed various spaces for social engagement, including a photography studio, teahouse, archaeological display of found objects and so

on; the one rule was that all materials used had to come from the site itself. Having done all this labour intensive work, why did Yeh decide to choose to keep so few images to represent his artwork?

The shift of identity from “rubbish” to “artwork” is triggered by the pivotal figure of the artist, and here his “work” needs examining. As architectural invigoration, Yeh’s building structures are in fact no more than basic constructions, even though they might be charged with robust architectural imagination. As social spaces his teahouse, photography studio and public garden could hardly compete with any normal commercial enterprise. Only the archaeological museum of rubbish hints at the secret of art; even so, its location on the site of Treasure Hill made it more a display of local interest for visitors’ attraction than a museum proper. The artistic transformation of the shanty-town was incomplete until the artist photographed his laborious engagements. After Yeh’s departure, the site sank back into oblivion, and all his constructions were either demolished or radically renovated, leaving the scores of photographic images as the only historical evidence of the space having been once upon a time the subject of a utopic endeavor.



葉偉立 《仙跡第二號》 YEH Wei-Li *Divinity Trace #2*
2010 油畫布輸出 Inkjet on Canvas
Two Panels 兩幅: 156 x 126 x 5 cm, 156 x 70 x 5 cm

The visual memory left behind by photography is not only the inspired moment caught by the camera shutter; it is not about the defining moment that separates it from the infinite moments that come before or after. The gravity of photography lies in its entry into the memory-laden past, to turn the experiential depth of history into an icon of veneration. What the photograph contains is not the completeness of experience, nor the

richness of history or complexity of scholarship; what it delivers are regrets and yearnings recorded at that inspired moment, however incomplete it may be as information. Yeh's photographs turn a site anonymous and past its "use by" date into a historical place; and yet, the physical geographical places of Treasure Hill and New Day Street Cinema will never become sites of pilgrimage. As places they can only hope to enter the history of art as memories tied to an artist's artistic labour.

The enterprise of Yeh's *Antiquity-like Rubbish Research & Development Syndicate*, is in spirit a cohort of the enterprise of the anthropological museum. The museum of anthropology and ethnography takes a limited number of objects as samples for representing entire cultures, and in many cases these objects become the sole evidence of the existence of extinct civilisations. What moves the audience as aesthetically beautiful objects probably did not do the same for the peoples who used them as tools or ritual objects in the past: It is the detached visual experience of the museum that transforms them into art. In this way objects unrelated by culture, geography or hierarchy can be compared by ethnographers, or studied for related iconographic patterns. In a comparable way, the extraction of things from real-life contexts to generate new significance is also how installation art works in contemporary art. This is how Yeh's "rubbish" may be "researched and developed". His artwork is not about the way he makes or alters the installation objects, but in raising the query of identity change, and offering a solution about how identity gets transformed.

In Yeh's case, his solution is to equate his personal identity with things discarded and sites abandoned. Through these presences the past can be evoked; but then what they evoke is the past of other people. Only by imaginative personal engagement, through long periods of labour and material involvement, would new utilitarian values and new life be found for himself. With this labour, the artist rewrites his own history and personal identity. From the identity of a returning overseas Taiwanese who, when abroad, was under pressure to be identified with his Chinese persona, and back in Taiwan is cut off from the discourse of the local art community, Yeh has, through the engagement of old objects and historical places, invented a personal history and identity for himself. He has adopted himself into certain strains of forgotten and abandoned histories to claim them for himself. For any person this would also be true, that personal histories are exclusive, and the past comes alive only with imaginative, laborious engagement.

As art, Yeh Wei-li's enterprise is the creation of identities for the ghosts of out-dated things of the world, and through them finding an identity for himself as an artist of Taiwan.



葉偉立 《語心、超人與美樂蒂在日新街》 YEH Wei-Li *Yuhsin, Melody and Superman at New Day Street*
2010 柯達 Duraclear 透片、木與鐵構燈箱 Kodak Duraclear Transparency, Wood and Metal Light-box 81 x 110 x 14 cm

簡歷

葉偉立 (1971年生)

葉偉立，1971 年出生於台灣台北，11 歲時隨家人移民美國。定居佛羅里達州坦帕市的青少年時期，葉沈迷於重金屬音樂而立志成為搖滾攝影師。1994 年自南佛羅里達大學攝影藝術學系畢業，1997 年取得羅德島設計學院攝影藝術碩士學位。1996 年研究所期間，於布朗大學修讀實驗性文學研究所課程與三個月的台灣之旅（移美後首次返台），更深化其在位移、同化、文化認同與種族政治之創作與論述思考。遷居紐約市後，葉的作品陸續展出於哥倫比亞大學、紐約大學、布朗士美術館與國際攝影中心等地。2001 年 12 月，911 事件後不久，葉在位於布魯克林的個人工作室“九月”展出其關鍵創作計劃《客人：以家為題》。自 2002 年初返台定居，以藝術家、策展與發起者之身份，活躍於國際展示與收藏。長期以來，透過對自身與所居住城市之關注，以多樣的攝影與文字創作，探索集體實踐中的個人動力及所喻含之個體與政治社會學的關係對應。以集體與合作為基礎的創作形式，顯見於其大型創作計畫《寶藏巖泡茶照相館》及持續進行的《古董級垃圾研發公司》中。葉目前居住與工作於台灣楊梅，並仍抱持隨搖滾樂團巡演世界的希望。

Artist Biography

YEH Wei-Li (b.1971)

Yeh Wei-Li was born in Taipei, Taiwan, in 1971, and emigrated to the United States with his family at the age of eleven. As a teenager in Tampa, Florida, Yeh was fascinated by heavy metal music and aspired to be a rock-and-roll photographer. He consequently studied photography at the University of South Florida (BFA 1994) and later received a Master of Fine Arts Degree in Photography from the Rhode Island School of Design (1997). Graduate workshops at Brown University's experimental Literary Arts Program and a three-month visit to Taiwan in 1996 (his first since emigrating), fueled his thesis work on themes of displacement, assimilation, cultural identity and racial politics. Relocating to New York City, Yeh exhibited work at Columbia University, New York University, Bronx Museum of Art and the International Center of Photography. Yeh presented his seminal photography work, *Guest: On the Subject of Home*, at his "Septemberly" Brooklyn studio in December 2001, shortly after 9/11. Since returning to live permanently in Taiwan in 2002, Yeh has been active as an artist, curator and instigator. Yeh's work is shown and collected internationally, and his photographic and text-based projects continue to explore the dynamics of the individual within collective practices, centering on both the personal and the socio-political relationships between the self and the city in which he resides. His collective and collaborative-based practice is seen in major projects such as *Treasure Hill Tea + Photo (THTP)* and the ongoing *Antiquity-like Rubbish Research & Development Syndicate*. Yeh lives and works in Yangmei, Taiwan and still holds hope of going on a world tour with a rock & roll band.

葉偉立

1971 9月10日出生於台北松山區。

1982 隨母親搬遷至美國。

1990 高中畢業，因夢想成為跟隨樂團世界巡迴的攝影師，選擇進入美國南佛羅里達大學美術學院攝影系就讀。

1992 大學暑假期間，前往法國巴黎進行五個星期的攝影進修。

1993 第一次個展《附件》(Accessories)，在學校畫廊展出。

1995 進入美國羅德島設計學校攝影系就讀。

1996 闊別台灣15年後首次返台三個月，重拾對台灣的片段印象。

1997 自羅德島設計學校畢業，搬到紐約布魯克林區。

2001 於「九月工作室」推出個展《客人：以家為題》。住居紐約期間，曾受邀於哥倫比亞大學、紐約大學與Bronx美術館展出。

2002 離開紐約搬回台灣，同年5月，參與阮慶岳策劃的《長安西路神話 I：街道是植物，藝術是動物》發表〈當代館與我〉。

2003 受邀參與紐約國際攝影中心推出之連聯展《僅肌膚之深：變化中的美國本位呈現》。

2003 落腳臺北木柵。獲亞洲文化協會獎助，前往澳洲在雪梨的Gunnery Studio at Art space駐村。

2004 受邀參加《第四屆台北雙年：在乎現實嗎？》發表寶藏巖泡茶照相館第一階段：肖像計劃與第二階段：寫生計劃。

2005 獲國家文化藝術基金會第一屆視覺藝術策劃性展覽獎助計畫，策劃《湖：趨近於一段跨文化的對話》；中央大學個展《三個地方》；於寶藏巖社區發表寶藏巖泡茶照相館第三階段：垃圾計畫。

2006 於鄭慧華策展計劃《疆界》發表第四階段〈花園與阿凱夫〉發表於台北市立美術館。

2007 離開寶藏巖，赴法國巴黎西鐵國際藝術村(Cité Internationale des Arts)駐村半年。

2008 自巴黎回台，租下楊梅日新街老戲院作為工作室。應策展人鄭慧華之邀，於溫哥華亞洲當代藝術(Center A)中心展出寶藏巖泡茶照相館第五階段：勘誤。同年受邀參加第三屆廣州三年展《與後殖民說再見》「進行中的計劃」項目。

2009 搬離台北，定居桃園縣大園海邊，開始古董級垃圾研發公司計劃。

2010 獲邀參與2010台北雙年展。於元智大學藝術與設計系教授「工作室創作」課程，為期二年。

2011 屋主出售日新街老戲院，工作室被迫再次搬遷。應「異鄉人在銅鑼」公共藝術計劃之邀，於銅鑼進行「古董級垃圾研發公司在銅鑼」計劃。參與「後態度」展覽計劃，於墨西哥前聖泰瑞莎當代藝術館進行駐地創作。

詳細資料，請聯絡 For more details, please contact

T +852 2526 9019 E hanart@hanart.com W www.hanart.com

2012 受邀參與2012台北雙年展，完成大型集體創作計劃「古董級垃圾研發公司在206」。與吳語心女士結婚。受邀參與上海雙年展展出。長男葉禮物出生。

2013 應CANDIDA HÖFER FOUNDATION 之邀請，於德國科隆進行3個月的駐地攝影創作計劃。於國立臺北藝術大學美術系教授攝影課程。

2014 於台南海馬迴光畫廊推出個展「古董級垃圾研發公司：文件與攝影選件 2010至2014」。受邀參與薩奇畫廊舉辦之《後波普藝術：東西交匯》。

2015 四月，開始投入葉世強書畫之涉事創作。

Yeh Wei-Li

1971 Born on September 10th in Songshan District, Taipei, Taiwan.

1982 His mother relocated Yeh and his sister to the U.S.

1990 Enrolled in the University of South Florida Tampa and majored in photography.

1992 Attended a 5-week summer photography program in Paris.

1993 First solo exhibition, *Accessories*, presented at the university gallery.

1995 Enrolled in the Department of Photography at the Rhode Island School of Design in Providence, Rhode Island.

1996 Visited Taiwan for 3 months after having been away for 15 years, and began recalling the memories he had of Taiwan.

1997 Graduated from the Rhode Island School of Design and moved to Brooklyn, New York.

2001 Solo exhibition, *Guest: On the Subject of Home*, presented at Septemberly Studio, New York, and Yeh was subsequently invited to exhibit at Columbia University, New York University, and the Bronx Museum of Arts.

2002 Left New York and returned to Taiwan, and presented *MOCA and I* in May at the exhibition, *Legends of Chang-an West Road: Street as Plant, Art as Animal*, curated by Roan Ching-Yueh, MOCA Taipei.

2003 Invited to exhibit in the group exhibition, *Only Skin Deep: Representation of the American Self*, organized by the International Center of Photography, New York.

2003 Moved to Mucha, Taipei. Received a grant from the Asian Cultural Council and participated in the Gunnery Studios Residency Program, Artspace, Sydney, Australia.

2004 Invited to exhibit in the *2004 Taipei Biennial Do You Believe in Reality?* Presented *Treasure Hill Tea + Photo (THTP) / Phase One: The Portrait Project* and *Phase Two: Delineations*

2005 Received a grant from The 1st National Culture and Arts Foundation Production Grants to Independent Curators in Visual Arts and curated *The Lake: Towards a Cross-Cultural Dialogue*. Solo exhibition, *Three Places*, presented at National Central University; presented *Treasure Hill Tea + Photo (THTP) / Phase Three: Trash. (WHERE?)*

2006 *Treasure Hill Tea + Photo (THTP) / Phase Four: The Archive & the Garden* presented at the exhibition *Altered States* curated by Amy Cheng at the Taipei Fine Arts Museum.

2007 Left Treasure Hill and participated in a 6-month residency at Cité Internationale des Arts in Paris, France.

2008 Returned to Taiwan from Paris and began renting an old theater on Rixin Street in Yangmei as his studio. Invited by curator Amy Cheng to present *Treasure Hill Tea + Photo (THTP) / Phase Five: Oversight* at Centre A, Vancouver International Centre for Contemporary Asian Art. Also invited in the same year to participate in the workshop *Unpacking Projects-In-Progress for The 3rd Guangzhou Triennial: Farewell to Post-Colonialism* in Guangzhou, China.

2009 Left Taipei and relocated to Dayuan Township, Taoyuan County, and began *Antiquity-Like Rubbish Research & Development Syndicate*.

2010 Invited to exhibit in *Taipei Biennial 2010*, and began a two-year tenure at Yuan Ze University's Department of Art and Design, teaching a course on Studio Art Making.

2011 Owner of the old theater on Rixin Street decided to sell the place, forcing Yeh to relocate his studio. Began *Antiquity-Like Rubbish Research & Development Syndicate in Tongluo* through the invitation of the *Outsiders in Tongluo – Open Community Art Project*. Participated in the exhibition *Post-Actitud* and created on site at Ex Teresa Arte Actual in Mexico.

2012 Invited to exhibit in *Taipei Biennial 2012*, and completed the large-scale collective art project, *Rubbish Research & Development Syndicate in 206*. Married Wu Yu Hsin. Invited to exhibit at the Shanghai Biennale. First son, Laebu Booker Yeh, was born.

2013 Invited by the Candida Höfer Foundation to participate in a 3-month photography project in Köln, Germany. Began teaching photography at the School of Fine Arts, Taipei National University of the Arts.

2014 Solo exhibition, "Antiquity-like Rubbish Research & Development Syndicate" Project *Selected Photographs & Documents 2010 to 2014* presented at the Fotoaura Institute of Photography in Tainan. Invited to exhibit at the Saatchi Gallery's exhibition *Post Pop: East Meets West* in London.

2015 Began creation of interpretive works on Yeh Shih-Chiang's paintings and calligraphy in April.