

Deep Ecology

New Work by Ying Kit Chan





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Exhibition

October 3 - November 1, 2014
Cressman Center for Visual Arts
The Hite Art Institute
College of Arts and Sciences
University of Louisville

Reception

Friday, October 3, 4:30- 6:30 pm

Gallery Talk

Thursday, October 16, 6:00 pm
In conjunction with University of
Louisville's 2014 *Translation and
the Global Humanities Symposium*
sponsored by the Liberal Studies
Project and the Humanities Ph.D.
Program

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THE HITE ART INSTITUTE

The Department of Fine Arts at the University of Louisville was founded in 1937. In 1946, the Department was endowed as the Hite Art Institute in recognition of the bequest of Allen R. and Marcia S. Hite. The Hite Endowment provides support for academic programs, library acquisitions, scholarships, faculty and student research, visiting artists and scholars, and exhibitions that enrich the experience of students within the Institute.

Preparing its graduates to function at the forefront of the art world, the Hite Art Institute offers a curriculum that promotes critical thinking, incorporates diverse perspectives, and reflects current scholarship in art history, theory, studio art, and curatorial practices. Fine Arts majors can earn the BA, BFA, MA, MAT, or MFA by specializing in art history, art education, painting, drawing, printmaking, photography, sculpture, fibers, glass, ceramics, communication arts and design, interior architecture, or critical and curatorial studies. The Institute currently has twenty-two full-time faculty members responsible for the instruction of 400 undergraduate majors and 30 graduate students.

The Hite Art Institute maintains six art galleries which feature rotating exhibitions by nationally and internationally renowned artists and designers, as well as students and faculty of the Institute. Schneider Hall, on the Belknap campus of the University of Louisville, is home to the Morris B. Belknap Gallery, Dario A. Covi Gallery, and Gallery X, as well as a library dedicated to fine arts scholarship. The Cressman Center for Visual Arts, located in the heart of the downtown arts district, houses the John B. and Bonnie Seidman Roth Gallery, Leonard and Adele Leight Gallery, and the Alice S. and Irvin F. Etscorn Gallery for ongoing exhibitions, and provides the public with an opportunity to observe the daily operations of the glass studio.

Preface

Deep Ecology marks a new conceptual development in Ying Kit Chan's more than three decades of art making. This project deals with the deep ecological worldview, which emphasizes interconnectivity and harmony in our universe. The perspectives Chan contemplates relate to current discussions about environmental degradation including global warming.

The exhibition title is a direct reference to the writings of the contemporary environmental movement, which celebrates the richness and diversity of all life forms. The works on display include images of deteriorating industrial landscapes and environmental disasters alongside plant life, revealing the artist's understanding of the built environment and the natural world as a volatile system compelled to evolve cohesively.

This turn towards a holistic interpretation of the dynamic relationship between humankind and the environment is organized by his effort as a translator of ideas and language. Chan translates ecological comments written by John Muir, Henry Thoreau, Rachel Carson into Chinese, and excerpts Taoist and Buddhist philosophical texts. The manifestation of this process in the forms of acrylic drawings, mono-prints, photography and mixed media, declare his commitment to intellectual inquiry and the creation of paths to knowledge that evolve through the expression, transmission, interpretation and re-interpretation of ideas and perceptions.

The Hite Art Institute stewards an exhibition program on and off campus, committed to showcasing the work of faculty and students, in addition to featuring the work of national and international artists of aesthetic and intellectual relevance. The Cressman Center Gallery located in downtown Louisville, on Main Street, provides a unique opportunity to cultivate communities outside the university, contributing to the city's intellectual and creative energy. Cressman boasts large windows onto Main and First Streets, allowing the passersby an opportunity to modify their route, step inside, and expand their experience with visual art. Challenging questions are posed to diverse audiences by studio faculty, BFA and MFA students, as well as student curators in the graduate program in critical and curatorial studies. *Deep Ecology* is a significant development within this program.

Yasmeen M. Siddiqui
Interim Gallery Director

Jessica Bennett Kincaid
Exhibitions Assistant

Ten Thousand Things and Thoughts: *Deep Ecology* by Ying Kit Chan

By Evelyn Nien-Ming Ch'ien

Evelyn Nien-Ming Ch'ien is currently a senior researcher at the Institute of Transcultural and Transtextual Studies at Jean-Moulin Université Lyon III and Shanghai Jiaotong University. In 2014 she was awarded a Marie Curie Skłodowska fellowship to create an archive of testimony from descendants of the Republican period in China. In 2012, she was a Fulbright Senior Research Fellow at Sun-Yat Sen University in the History and Anthropology Departments in Guangzhou, China. She has taught at the Jean-Moulin Université Lyon III, the American University of Paris, and the Universiteit van Amsterdam. In the past she was Assistant Professor at the University of Hartford, and Associate Professor with tenure at the University of Minnesota. Her forthcoming project, *The 600 Poems of Liao Entao* (Guangdong People's Press) is a two-volume set of annotated poetry by a diplomat during the Qing Dynasty and Republican period. She has many publications, among them, her first book, *Weird English* (Harvard University Press 2004) which received a *Choice* award.

Exhibit Concept

What would it feel like to stand rooted for decades in the same space, weathering the seasons? What does a cliff face sense when bathed in the heat and light of the morning sun? Nature's stillness belies its aliveness. In order to become aware of nature's consciousness, humans require a meditative and tranquil state that allows the sights and sounds of the natural environment to be the primary focus of experience. The creation of such a setting resonates in Ying Kit Chan's collection of works, the exhibit *Deep Ecology*. His still but evocative art, paintings, sculptures, and other fixed mixed media encourage a shift in perception away from anthropocentric culture and towards a holistic interpretation of nature, which celebrates non-human animals and plant life. This artist's act of simultaneously creating and meditating proposes a therapeutic path for the audience to channel the emotional core of his practice that insists on another world beyond the technologically focused realm that dominates the twenty-first century.

While Chan's *Deep Ecology* provides an arena for the philosophy of deep ecology to be absorbed, the exhibition's conceptual premise encompasses other schools of thought. Citations and writings of Eastern philosophy—both Taoist and Buddhist thought—are embedded in many of Chan's works. His works are thus globally implicated, conveying a deep commitment to nature on behalf of, and from, all cultures. Deep ecology is a philosophy that is often criticized on one hand for not being activist enough, and on the other, its emphasis on solitude makes some regard it as misanthropic. In contrast, eastern philosophies that are widely understood as holistic and spiritual do not usually incur this criticism. Calling upon the combined powers of these philosophical schools the exhibit expands the terms of reference for both kinds of philosophies, generates a new philosophic space, and directs a reading of deep ecology towards a more holistic practice. Less aggressive than other forms that support ecological awareness—such as protests, propaganda or virtual immersion—but more demanding of an individual's interactive participation, the exhibit invites the individual to make the connections inherent in the works, citing environmentalists such as Henry David

Thoreau, Rachel Carson, Arne Naess and John Muir and philosophers such as Chuang Tzu. Chan describes his interpretation as a move toward the eco-centric and bio-centric rather than anthropocentric, a gesture that he posits as related to Taoist and Buddhist ideas.

The virtue of these arrangements of ecological spirit is that the individual actively performs the understanding of deep ecology in engaging with each piece. Like John Muir who lay on a glacier in order to see the world from the glacier's point of view, the viewer learns from tangible engagement, for example by holding a tar ball the viewer can imagine floating in wake of an oily sea after the Gulf fire or, by linking with our eyes the horizon lines in a series of extremely different landscapes from different countries, we find the common lines of perspective in China and America. While understanding each work at his or her own pace, and finding common ground in all the perspectives presented, the viewer puts into practice the philosophy of deep ecology. To hear and see nature as prioritized subject material is to conceptualize its consciousness. By employing these techniques Ying Kit Chan allows that consciousness to be heard and viewed.

To harness art to foster the view of deep ecology is timely and urgent. Underlying all of the statements about nature is the extremely effective presentation of nature's beauty. As a whole, the pieces feature an appealing amount of sky, water, and various configurations of green, sometimes peeking from amongst the sepias or greys of inked or charcoal works. There are portraits of nature itself, and of acts against nature (pollution, oil spills, and telephone lines). There are collages with philosophic messages ghost-scripted over images, or hidden in code, asking for perceptual awakening in Chinese and Sanskrit. Ying Kit Chan shows his audience that other than being a rich source for human enjoyment and livelihood, nature's own consciousness requires attention and understanding. Humans have only accessed a fraction of its bounty, to the detriment of their own identity and consciousness.



Live Deep Diptych. 2014.
Mixed media, ink and acrylic on paper,
pigment print. 42" x 86 1/2"

Deep Ecology: Works

Live Deep

Traveling from the depths to the upper atmosphere, or from water to sky, the analysis of Chan's works can begin with the grand proportions of *Live Deep*. One of the central themes running through Chan's works is water and its pervasiveness and fundamentally operative role in the generation and sustenance of life. *Live Deep* features drawings of organic objects, vaguely articulated, but the design hints at shapes evocative of calligraphy and plant life. A mixture of India ink and acrylic to create transparency, the shapes seem to float on the page. One of the watercolors has the illusion of collage, with his photograph of Henry David Thoreau's Walden Pond floating on top of it (attached to the watercolor with a hinge), and superimposed on the pond in the photograph is the *Heart Sutra* in Chinese. These layers show the object of nature and its symbolic translation—for example, an image of a lake has a subliminal message within its watery depths, prompting the viewer to think in terms of deep ecology or Taoist wisdom while pondering this image of nature.

The artist has used the *Heart Sutra* translated by Xuanzhang and brushed by the Tang Dynasty calligrapher Ouyang Xun. The idea of transcendence over form and material essence provides the overtones for the work; water provides an apt metaphor for the idea of formlessness. Below, the prose of this sutra is transcribed and translated, and the text revives the notion that, in moments of deep meditation where it is possible to access the natural world, the human individual may be overwhelmed by nature's boundless form and richness (notably, there is scholarly controversy over whether the text was originally composed in Sanskrit or Chinese):

觀自在菩薩，行深般若波羅蜜多時，照見五蘊皆空，渡一切苦厄。舍利子：色不異空，空不異色；色即是空，空即是色。受、想、行、識，亦復如是。舍利子：是諸法空相，不生不滅，不垢不淨，不增不減，是故空中無色，無受、想、行、識；無眼、耳、鼻、舌、身、意；無色、聲、香、味、觸、法；無眼界，乃至無意識界；無無明，亦無無明盡；乃至無老死，亦無老死盡。無苦、集、滅、道，無智亦無得，以無所得故。菩提薩埵，依般若波羅蜜多故，心無罣礙，無罣礙故，無有恐怖，遠離顛倒夢想，究竟涅槃。三世諸佛，依般若波羅蜜多故，得阿耨多羅三藐三菩提。故知般若波羅蜜多，是大神咒，是大明咒，是無上咒，是無等等咒，能除一切苦，真實不虛。故說般若波羅蜜多咒，即說咒曰：揭諦、揭諦，波羅揭諦，波羅僧揭諦，菩提薩婆訶。

When Bodhisattva Avalokiteshvara was practicing the profound Prajna Paramita, he illuminated the Five Skandhas and saw that they are all empty illusion, and he transcended all suffering and difficulty. Shariputra: Form does not differ from emptiness; emptiness does not differ from form. Form itself is emptiness; emptiness itself is form. So too are feeling, cognition, formation, and consciousness. Shariputra: All Dharmas are empty of characteristics. They are not produced, not destroyed, not defiled, not pure; and they neither increase nor diminish. Therefore, in emptiness there is no form, feeling, cognition, formation, or consciousness; no eyes, ears, nose, tongue, body, or mind; no sights, sounds, smells, tastes, objects of touch, or Dharmas; no field of the eyes up to and including no field of mind consciousness; and no ignorance or ending of ignorance, up to and including no old age and death or ending of old age and death. There is no suffering, no accumulating, no extinction, and no Way, and no understanding and no attaining. Because nothing is attained, the Bodhisattva through reliance on Prajna Paramita is unimpeded in his mind. Because there is no impediment, he is not afraid, and he leaves distorted dream-thinking far behind. Ultimately Nirvana! All Buddhas of the three periods of time attain Anuttara-samyak-sambodhi through reliance on Prajna Paramita. Therefore know that Prajna Paramita is a Great Spiritual Mantra, a Great Bright Mantra, a Supreme Mantra, an Unequaled Mantra. It can remove all suffering; it is genuine and not false. That is why the Mantra of Prajna Paramita was spoken. Recite it like this: Gate Gate Paragate Parasamgate Bodhi Svaha!

This body of work is Ying Kit Chan's most conceptually complex. It is influenced by the idea of formlessness, or *informe*, which was conceived by philosopher Georges Bataille (see *Formless: A User's Guide* by Yve-Alain Bois and Rosalind Krauss, New York: Zone Books, 2000). Bataille's concept of formlessness challenges an artist to engage in the contradiction of creating form from formlessness. Chan pays tribute to this concept by giving form to water. Such tribute illuminates the moment when form and formlessness interact, which also alludes to the moment of enlightenment when humans transcend but are contained by their own egos and limits.

Do Not

Standing at the edge of the Grand Canyon, Theodore Roosevelt said to his hiking companion Fletcher Lummis, "Do not let selfish men or greedy interests skin your country of its beauty, its riches or its romance." (*American Character: The Curious Life of Charles Fletcher Lummis and the Rediscovery of the Southwest* by Mark Thompson New York: Arcade, p 237.) In creating this work, Chan considered the idea of translating the quote into twenty-six Chinese characters, but instead he leverages the imperative tone of the command and uses only the Chinese characters for

"Do Not" as his central graphic. Chan cleverly reconfigures a visual format used in Chinese propaganda (red background and black writing) but in this case he uses white for the text. He took the photograph of the trees and plants with an ordinary pocket camera, then used a Photoshop filter to make shapes from the pixilated texture. The result is an abstraction of the original image and Chan achieves the desired effect of making the subject of the photograph appear as a painted version of itself. Finally, and most importantly, this poster that admonishes any viewer who might think of delivering harm to nature.



Do Not Diptych. 2014.
Pigment prints. 42" x 82"

Convenience

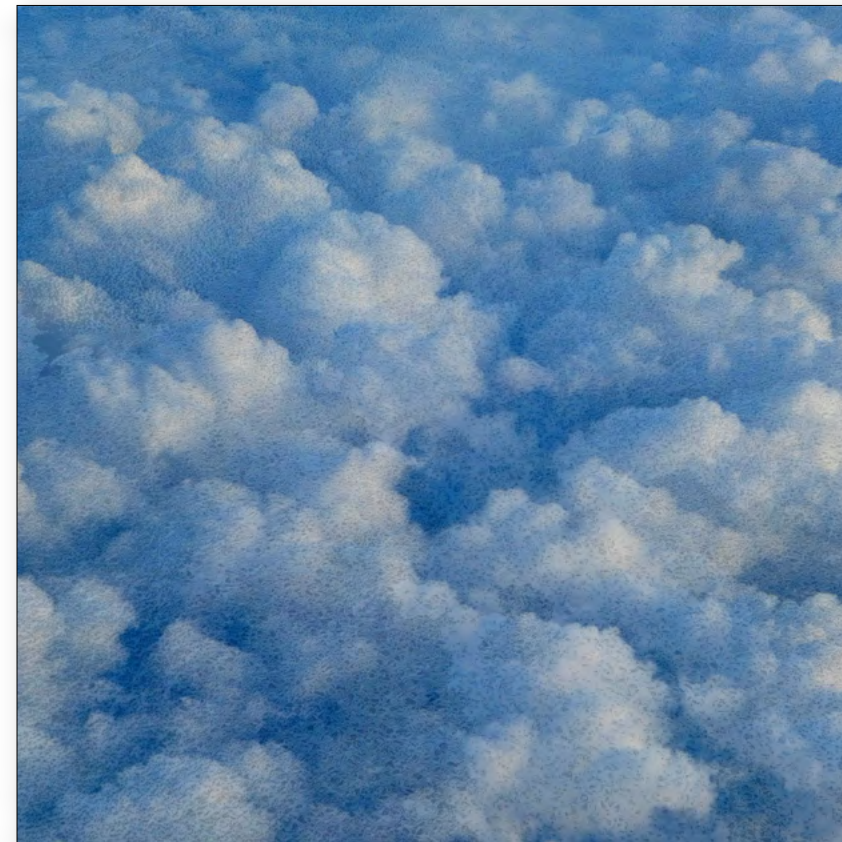
This piece is actually the representation of a Chinese character (便) that means convenient. This character can also mean conveniently advantageous, blurring the relationship between convenience and profit (便利). It chastises humans for believing that nature's existence is for human convenience or profit. In an ironic twist, Chan uses discarded material—bed linens—to create his character. He began by creating a model of the typed character and then divided it into nine sections so each one is an abstract form. He then cut a sheet into nine sections or character parts and painted each thoroughly with black gesso. In some places he did not thoroughly cover the pattern on the sheet and it peeks through the gesso, and Chan has intended this to symbolically suggest the presence of pollution. Chan says that he envisions future possibilities for this technique; for example, he imagines using old clothes, cutting them into Chinese characters and hanging them in different configurations. What Chan enjoys in this piece is its play with abstraction. Even for Chinese readers, at first blush the characters are virtually unrecognizable and appear to be abstract shapes. His work expresses the possibilities for new ecologies that defy a lazy attitude of convenience and promote a more sympathetic set of habits—in this case, recycling.



Convenience. 2014. Mixed media installation, discarded bed sheets, black gesso. 96" x 96"

Ten Thousand Things

Ten thousand things, or 萬物, refers to a quote by Chuang Tzu: "Heaven, Earth and I were produced together, and ten thousand things (all things) and I are one." This quote reinforces the message of the exhibit, that striving for a holistic conception of the world is a necessary step to understanding the natural world. In terms of technique, Chan adhered to some of the formal constraints of Chinese calligraphy and used a large Chinese *maobi*, or brush, but to achieve even larger strokes he constructed his own brushes with rags. Even as Chan's calligraphic rendering of these Chinese characters creates a dynamic and textured set of characters, he is hesitant to formally call it calligraphy. His aim in this work is not to be compared to the multitude of expert calligraphers in China, both historically and contemporaneously but rather to direct his audience to read the meaning of the work. To emphasize this point, he does not formally stamp his work, thus not requiring the viewer to regard his work with a stipulated orientation. He also lets parts of the characters run off the page, and combined old and new styles of calligraphy into one work. Thus Chan liberates his characters from their habitual Chinese context and makes them universal artifacts. The characters compose an abstract piece, placing the message's universality and meaning as paramount over any cultural associations.



Ten Thousand Things Triptych. 2014. Mixed media installation, ink on paper and pigment print photograph. 89" x 86 1/2"

The third piece of this triptych is the portrait of clouds in a blue sky with what appear to be an overlay of patterns of dots. As Chan explained, they are two layered photos—one of clouds (heaven) and the second of gravel (earth). The aerial photo was taken from an airplane in July over New York state. Chan says the logic for the work alludes to Chuang Tzu's quote about heaven and earth but is merely allusion; he resists such dualisms and binaries like black/white, heaven/earth, and yin/yang. Rather he could like to recognize the whole, and within it, the abundance of life-nurturing elements in the sky and on earth. Chan returns to the theme of water, emphasizing that clouds are composed of water, just as water supports all life on earth. He says that there is no boundary for the elements; their presence is a life-giving treasure, one that scientists looking for life on other planets recognize. On a related note, he comments on how such researchers seek to detect water in outer space, because its presence guarantees the possibility of life.



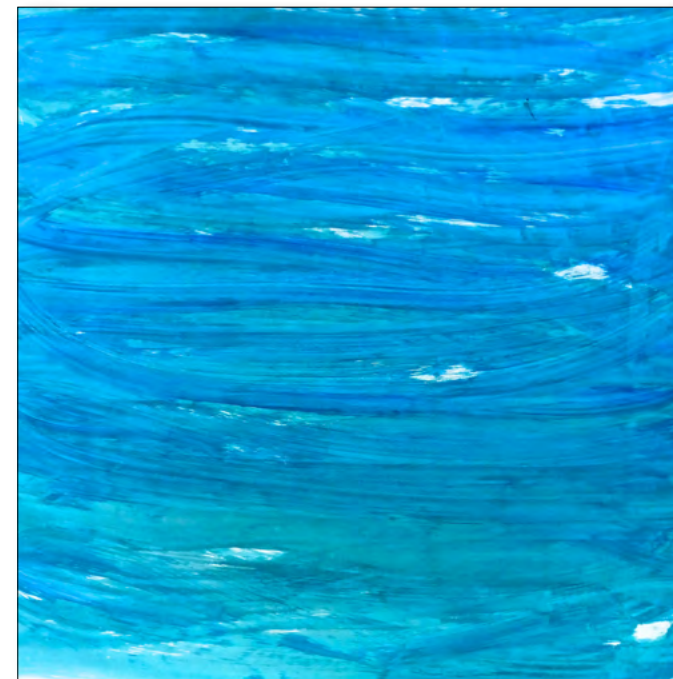
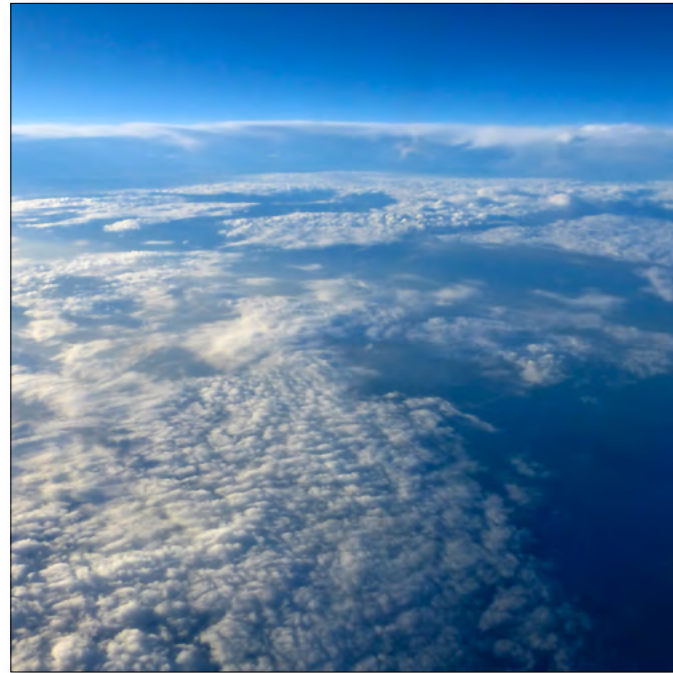
The *Gulf Fire* piece is accompanied by *Duhkha* दुःख, a floor sculpture composed of 300 representations of tar balls, or spheres of hardened oil that washed ashore from the oil spill. The balls are arranged to form the character in Sanskrit for “suffering” or “anxiety.” After the Gulf fire, the malfunction of a separate oil pipe continued to leak for many months. The balls are the result of the dynamism of waves pushing raw oil as it congealed into tar. Chan spent two years experimenting with methods to replicate tar balls. On a trip to the Gulf of Mexico in Florida, he collected a dozen that he characterized as resembling gigantic raisins, he wanted to use the original tar in his work in some way. He thought about melting the tar down and making drawings from it, but was dissatisfied as he wanted to recreate the tar balls’ spherical shape and thus generate an ode to the forces of nature. He had an inspiration for an approach while observing paper use at his office. He removed paper from the department office’s recycle bin, printed the text of *Lao Tzu* onto the used paper, created papier maché balls from it, and finally then spread a tar mixture onto the outside of the balls. To create the tar mixture (because there was not enough tar for all the balls), Chan diluted the substance with recycled wax. He reused wax from classes that were learning the lost wax process of creating sculpture. During the lost wax process, the artist creates a sculpture mold with wax, puts it into a container filled with sand, and molten bronze is poured in. Chan recovered this wax at the end of the process, which contained traces of sand and other impurities. He then mixed it with the tar from the tar balls he had found. The new balls created from papier maché were covered with this semi-translucent mixture. Thus, the products of the oil spill are reconfigured as दुःख, or “suffering,” in a format that memorializes the trauma done to nature at the hands of human machinery.

Gulf Fire and Duhkha

One hundred and twenty-six compact square sepia monotypes with smoky-colored swirls collectively compose the work *Gulf Fire*. Otherwise known as the notorious BP oil spill, the Gulf fire is the largest petroleum disaster in history. Resulting from the explosion and sinking of the Deepwater Horizon oil-rig, the sea-floor oil gusher flowed for 87 days. While the arrangement of these prints is random, Chan numbered each of them in the order they were created. He used images from the internet, since being an actual witness of the fire required helicopter transport to the site. In terms of technique, he printed the monotypes off a regular zinc etching plate. He coated the plate with ink and then created negative space by manipulating the ink into marks with the use of rags. In the end, out of 150, he included 126. While this number itself is not significant, he achieved his aim—to create a multitude.

The sheer volume of prints conveys several features of the disaster. First it communicates the magnitude of the Gulf fire. Second the collection communicates the longterm accretion of damage to nature and its psyche. The damage is enduring and profound, and this work is a memorial to that fact; disaster has multiple iterations of aftereffects. These prints also represent many angles of viewing the fire, as if to emphasize that such an event requires multiple viewings, not only reinforcing the idea of magnitude but also the reverberation of suffering.





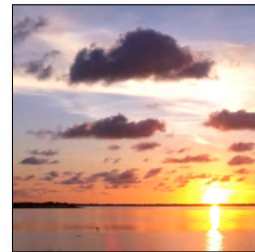
Fragments

The relationship between clouds, water and precipitation are highlighted in this group of acrylic paintings and photographs. Inspired by John Muir's words, "There is not a fragment in all nature, for every relative fragment of one thing is a full harmonious unit in itself," (*John Muir, The Eight Wilderness Discovery Books*, Seattle, WA: Mountaineers Books, 1999, pp. 168.) Chan used color to communicate the mutualism between water, clouds, sky, and puddles on earth. For Chan, the idea of interrelatedness is artistically expressed by the blending and sharing of shades of color, which communicates the more abstract idea of the chemical relationships of form and matter. He mentions in his description of this work the philosophical idea of system theory wherein everything in the world is attributed to having an impact on something else. His personally mixed colors are also luminous to the eye; they are analogous to the glory of Klein blue but in this case they are Chan aquamarine and Chan turquoise—bright and celebratory flashes of color in the exhibit that demonstrate interrelatedness through being shades of each other. He emphasizes again the formlessness of water by showing color's formlessness.

Fragment Series. 2014. Mixed media installation, pigment print photographs and acrylic on paper. 177" x 87"

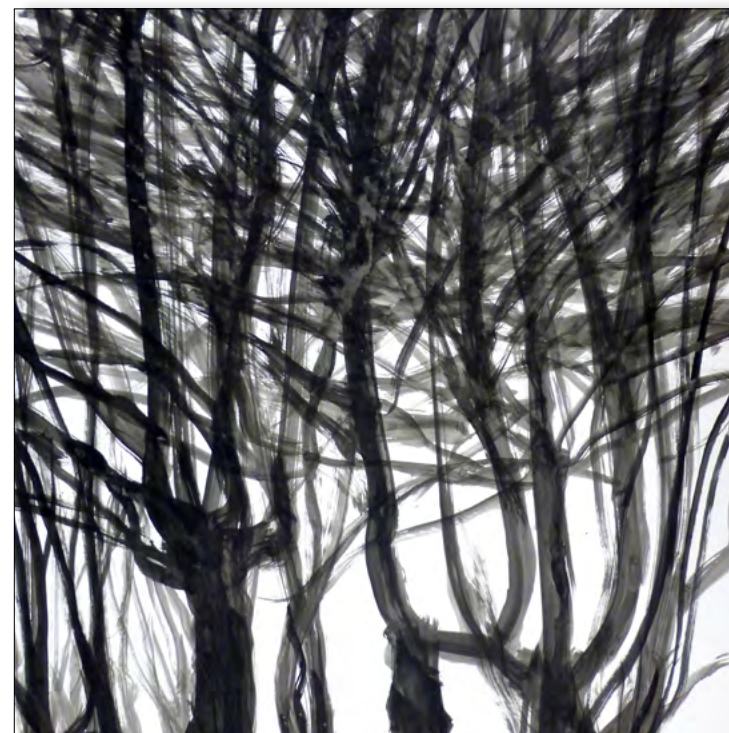
Wonders

A collection of images, most of them uniformly adopting the size of a small square, are arranged in an open design on the wall around a much larger-sized painting. Chan says that these “small wonders” convey the sentiment of Rachel Carson: “The more clearly we can focus our attention on the wonders and realities of the universe about us, the less taste we shall have for destruction.” (*Silent Spring*, New York: Houghton Mifflin, 2002, pp xix.) The eye is guided from water, in the lower-placed photographs #1, #3, #6 and #7 – images of New England, the Gulf Coast, Florida and the Ohio River respectively—to the photographs of sky, placed higher on the wall, in #4, #5—pictures from Alabama and New York respectively. The first set of lower-hanging photographs are placed so they are connected by their horizon lines. In this way Chan links the photographs, conceptually demonstrating how humans around the globe share the same horizon lines, as well as other constant spatial references. The eye is drawn to the centerpiece, a large-scale painting of a plant that is in reality only a few centimeters tall (the photograph of the plant in its actual size is next to this painting). The rendering of the plant into a large size painting is an implicit challenge to the viewer to magnify our own perspective on small wonders of nature. The other small wonders reaffirm Chan’s commitment to water. Water is a particularly colorful subject matter in #10, which is taken at the fountain on Chan’s university campus. None of the images are doctored, so that technology does not mediate the viewer’s perception of the world. Brightly colored bugs and lush forests appear in #16 (taken from Badachu, a complex of eight Buddhist temples and nunneries at the foot of Beijing’s Western Hills), and stunning horizons stand on their own beauty without color enhancement. Chan says that these photos may be small in size but their subjects are expansive and immense: the landscape and the sky. His photos also record the seasons. One of the photos hails from Chan’s farm in Kentucky during a snowfall (#23, #19). Chan’s photographic history points out that often, transformations in nature occur without human notice. His work quietly conveys the wonders that anthropocentrism may lead the world to neglect.





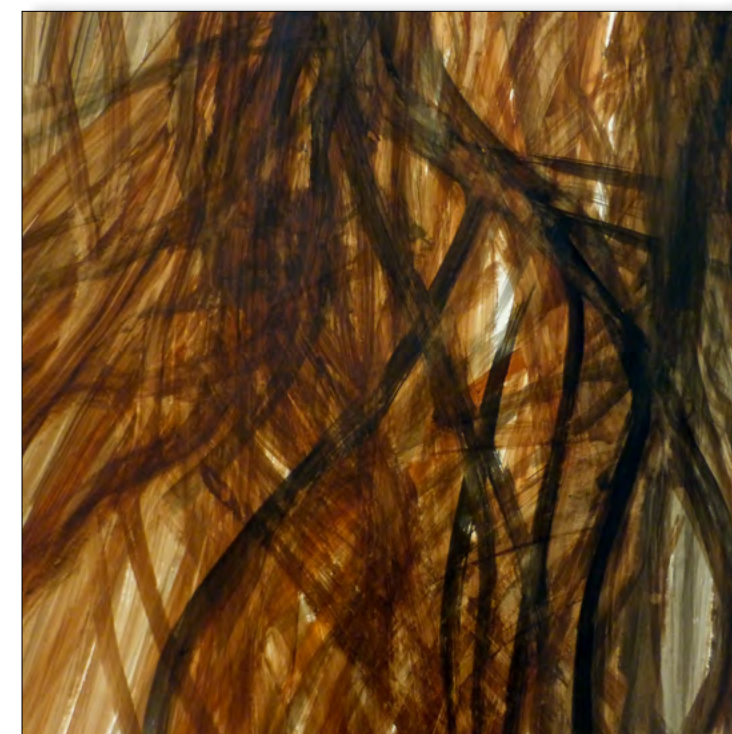
Graveyard of the 72 Martyrs, Guangzhou



Mausoleum of Sun Yat Sen, Nanjing



Joe Creason Park, Louisville



Victoria Peak, Hong Kong

Sanctuaries

This work is a collective ode to the tree, expressed by Hermann Hesse: "Trees are sanctuaries. Whoever knows how to speak to them, whoever knows how to listen to them, can learn the truth." (*Selected Works (Collector's Choice)*, New York: Harpercollins, pp.178) Chan uses a selection of artistic techniques to distinguish tree species in this work. He visually captures their individuality by utilizing a variety of style strokes to reflect the differing traits among a variety of species. Strokes are thicker or thinner, stronger or lighter, depending on species he wants to represent. These watercolors are of trees from a variety of locales, including the Memorial of the 72 Martyrs in Guangzhou, the Mausoleum of Sun Yat Sen in Nanjing,

Chinese temples, the Peak in Hong Kong and the High Line in New York City. He was intrigued by the tree's histories; for example, he discovered on a visit to China that London plane trees from the French Concession in Shanghai, called 法國梧桐 by locals, had been ordered by Soong Ching-ling, Sun Yat-sen's wife, to be planted along the route to his mausoleum in the 1920s. While London plane trees can be found throughout the city of Nanjing, many have been cut down to accommodate subway construction in 2011, eliciting protest from the local population. Each tree, he says, will have its own story. The watercolors serve to remind the viewer of trees as a nonhuman construct; they are often major players in urban design in many celebrated environments.



Detour

In an appropriate gesture, Chan uses charcoal to present a series about encroaching industry and its attendant pollution (including coal-driven smog). His work draws upon the ideology of George Sessions, who writes about the anthropocentric detour in evolution. Charcoal renderings of Midwestern landscapes are juxtaposed with photographs of landscapes in Hebei Province, California and Kentucky in this work, which is a silent witness to landscapes uglified by industry but related by global transaction; as Chan reveals, Kentucky is a main

exporter of coal to China. In past works he has expressed concern over the mountaintop removal mining techniques to extract coal in Kentucky, the export of which pollutes regions across the ocean. Chan describes how transport connects but also has the aftereffect of creating industrial pockets. Inspired by drives through Indiana and his own experience on the high-speed railway in China, his art records the pockets of industry and new development that disturb the landscape, culminating in heavy industrial cities. Such propulsion of industry is the effect of trains and highways. He declares that he cannot judge but only

observe as an artist, not as a journalist or scientist; his aim is to use art to encourage viewers to create their own interpretations. Despite not wanting to be the arbiter of issues, he says that he is often asked to compare East and West. Chan remarks that the Deep Ecology movement was criticized for its perceived passivity, but that in fact it advocates positive appreciation. Chan is able to celebrate a holistic view of nature by traversing multiple worlds and conceptual structures to interrogate and contemplate the symbiotic relationship between naturally occurring and built environments. Humans and nonhumans construct,

design, and express, and such activity will inevitably enact change on the environment. To acknowledge and accept the damage that human constructs enact on the nonhuman natural world can lead to protecting that environment with more careful action and less selfishness. At the heart of the philosophies upon which he draws lies the sentiment to strive for a selfless orientation to an abundant earth, feeling blessed rather than proprietary about its resources and beauty.

Deep Ecology Checklist

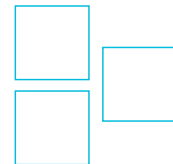
Live Deep



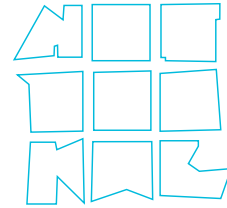
Do Not



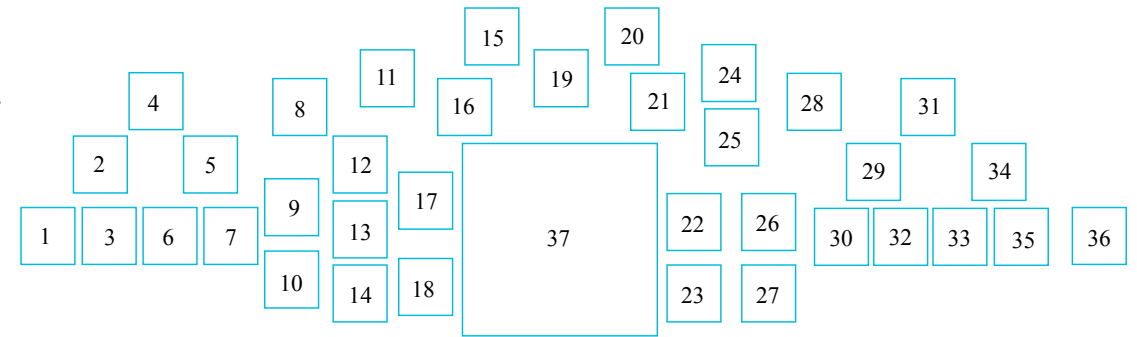
Ten Thousand Things



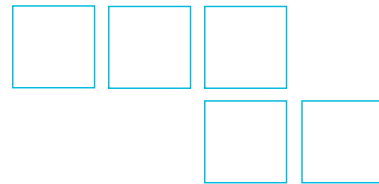
Convenience



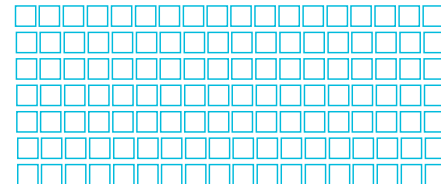
Wonders



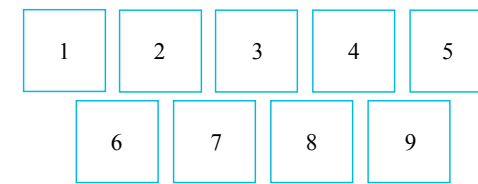
Fragment



Gulf Fire



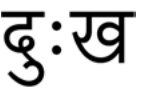
Sanctuaries



Detour



Dukkha



Live Deep

"I wanted to live deep and suck out all the marrow of life."
- Henry David Thoreau

Live Deep Diptych. 2014. Mixed media, ink and acrylic on paper, pigment print photograph. 42" x 86 1/2"

Do Not

"Do not let selfish men or greedy interests skin your country of its beauty, its riches or its romance."
- Theodore Roosevelt

Do Not Diptych. 2014. Pigment print photographs. 42" x 82"

Ten Thousand Things

"Heaven, Earth, and I were produced together, and ten thousand things (all things) and I are one."
- Chuang Tzu

Ten Thousand Things Triptych. 2014. Mixed media installation, ink on paper and pigment print photograph. 89" x 86 1/2"

Convenience

"The 'control of nature' is a phrase conceived in arrogance, born of the Neanderthal age of biology and philosophy, when it was supposed that nature exists for the convenience of man."
- Rachel Carson

Convenience. 2014. Mixed media installation, discarded bed sheets, black gesso. 96" x 96"

Fragment

"There is not a fragment in all nature, for every relative fragment of one thing is a full harmonious unit in itself."
- John Muir

Fragment Series. 2014. Mixed media installation, pigment print photographs and acrylic on paper. 177" x 87"

Gulf Fire

Views of the 2010 Gulf fire.
Gulf Fire. 2012. 126 monotypes. 252" x 98"

Wonders

"The more clearly we can focus our attention on the wonders and realities of the universe about us, the less taste we shall have for destruction."
- Rachel Carson

Wonders. 2014. Mixed media installation including painting and photography. 72" (6') x 254" (21' 2"). 1. New England/ 2. Belknap Campus/ 3. Gulf Coast/ 4. Alabama/ 5. New York/ 6. Florida/ 7. Ohio River/ 8. Louisville/ 9. Walden Pond/ 10. Belknap Campus/ 11. Alabama/ 12. Belknap Campus/ 13. Belknap Campus/ 14. Washington D.C./ 15. New York/ 16. Beijing/ 17. Louisville/ 18. Belknap Campus/ 19. Mercer County/ 20. Pennsylvania/ 21. Beijing/ 22. Belknap Campus/ 23. Mercer County/ 24. New York/ 25. New York/ 26. West Lake/ 27. West Lake/ 28. Louisville/ 29. Belknap Campus/ 30. West Lake/ 31. Belknap Campus/ 32. West Lake/ 33. Hong Kong/ 34. Belknap Campus/ 35. Florida/ 36. Belknap Campus/ 37. Belknap Campus.

Sanctuaries

"Trees are sanctuaries. Whoever knows how to speak to them, whoever knows how to listen to them, can learn the truth."
- Hermann Hesse

2014. Ink on paper. 42" x 42". Graveyard of the 72 Martyrs, Guangzhou.
2014. Ink on paper. 42" x 42". Joe Creason Park, Louisville.
2014. Ink on paper. 42" x 42". Sun Yat-sen Mausoleum. Nanjing.
2014. Ink on paper. 42" x 42". Temple of Confucius, Beijing.
2014. Ink on paper. 42" x 42". The High Line, New York.
2014. Ink and acrylic on paper. 42" x 42". Victoria Peak, Hong Kong.
2014. Ink and acrylic on paper. 42" x 42". Temple of Six Banyans, Guangzhou.
2014. Ink and acrylic on paper. 42" x 42". Sanyuan Palace Temple, Guangzhou.
2014. Ink and acrylic on paper. 42" x 42". Victoria Peak, Hong Kong.

Detour

Anthropocentric Detour is deep ecologist George Sessions' term for the ideological turn of Western civilization.

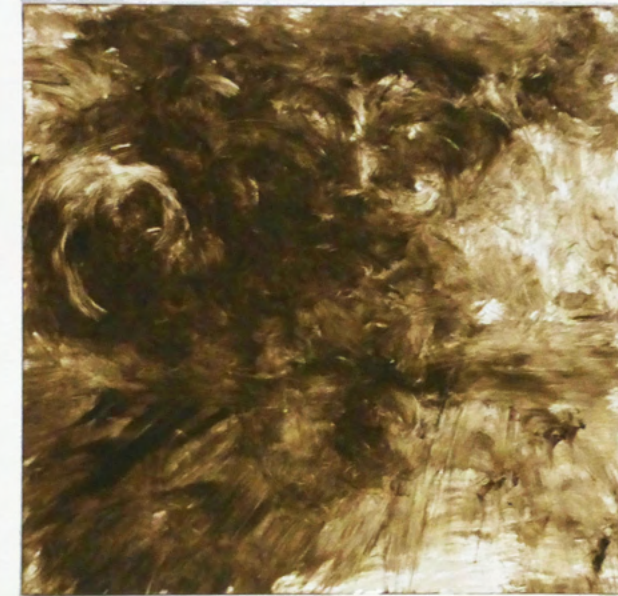
- Charcoal drawing. 21" x 25". Indiana.
- Pigment print photograph. 21" x 25". Hebei Province.
- Charcoal drawing. 21" x 25". Indiana.
- Pigment print photograph. 21" x 25". Kentucky.
- Charcoal drawing. 21" x 25". Kentucky.
- Pigment print photograph. 21" x 25". Hebei Province.
- Charcoal drawing. 21" x 25". Indiana.
- Pigment print photograph. 21" x 25". California.

Dukkha

Dukkha. 2014. Reused paper, tar, wax. DIMENSIONS: 5' by 9'. The globally influential philosophical text, *Tao Te Ching* is printed on reused office waste paper and formed into three hundred paper balls. The balls are coated with tar and wax referencing the tar balls found on beaches along the Gulf of Mexico after the oil spill in 2010. The tar balls are arranged in the form of the Sanskrit word Dukkha. Dukkha is a Buddhist term commonly translated as "suffering" or "anxiety." Dukkha is a fundamental concept in the Buddhist tradition.

Ying Kit Chan Biography

Ying Kit Chan (陳英傑) has presented his art work in 200 exhibitions in the United States as well as in Australia, Canada, Ecuador, Germany, Korea, Japan, England, Hong Kong, Poland, Taiwan, and Portugal. His solo exhibitions include INDEXG Gallery (2010, 2007) in Toronto, LEE Gallery in Toronto (2001), Gallery 456 in New York (1999), Taipei Fine Arts Museum in Taipei (1993), Taiwan Museum of Art in Taichung (1992) and A.R.C. Gallery in Chicago (1989). Professor Chan has received public awards including two Kentucky Arts Council Al Smith Visual Arts Fellowships (1994 and 2002), a National Endowment for the Arts / Southern Arts Federation Visual Arts Fellowship (1992) and an Urban Council Fine Art Award at the Hong Kong Contemporary Art Biennial in 1977.



Gulf Fire #93, 2012. Monotypes. 14" x 14".

THE UNIVERSITY OF LOUISVILLE

The University of Louisville is a state supported research university located in Kentucky's largest metropolitan area. It was a municipally supported public institution for many decades prior to joining the university system in 1970. The University has three campuses. The 287-acre Belknap Campus is three miles from downtown Louisville and houses seven of the university's 11 colleges and schools. The Health Sciences Center is situated in downtown Louisville's medical complex and houses the university's health related programs and the University of Louisville Hospital. On the 243-acre Shelby Campus is located in eastern Jefferson County.

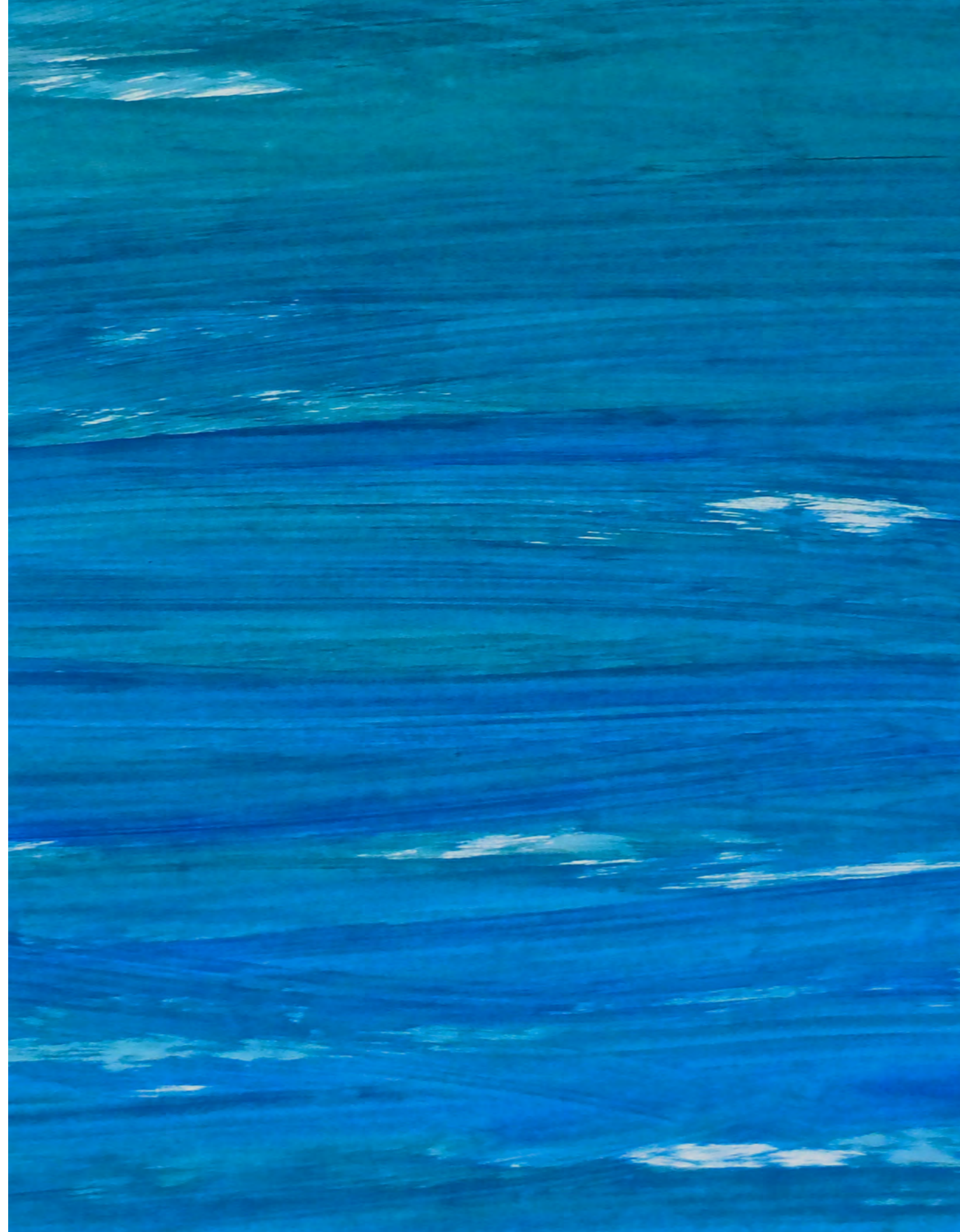
Mission statement: The University of Louisville shall be a premier, nationally recognized metropolitan research university with a commitment to the liberal arts and sciences and to the intellectual, cultural, and economic development of our diverse communities and citizens through the pursuit of excellence in five interrelated strategic areas: (1) Educational Experience, (2) Research, Creative, and Scholarly Activity, (3) Accessibility, Diversity, Equity, and Communication, (4) Partnerships and Collaborations, and (5) Institutional Effectiveness of Programs and Services.

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The mission of the College of Arts and Sciences is to improve life in the Commonwealth and particularly in the greater Louisville urban area, creating knowledge through its research, sharing knowledge through its teaching, and guiding all its students to realize their potential.

We believe that an excellent education in the liberal arts and sciences is the best preparation for life and work in a world of increasing diversity and ever-accelerating change because it prepares our graduates to be informed and critical thinkers, creative problem-solvers, and confident communicators.

Our students learn by doing: They conduct research and express their creativity, include ethical considerations in their thinking, and experience the world from the perspectives of other cultures. The College brings the heritage of the intellectual tradition to bear on the challenges of the future.





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