

Master of Fine Art- Thesis 2023, KiT, NTNU

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Die (臺) in (語) ng in Fovsen-Njaarke

Abstract:

The unequal power dynamics between Taiwan, and China, Sápmi and Norway is complex and multifaceted, with historical and cultural factors shaping the relationships between notions of people, place, and sovereignty. This thesis and Master project conducts site-specific research in Sápmi, where I explore and juxtapose narratives around my Taiwanese ancestry with the impacts of Norwegian colonization of Sámi land and culture. Through artistic investigation and curatorial engagement, the project seeks to reinvigorate the potential of art as a political tool for protest, opening discussion and debate around issues of contemporary cultural identity and external influence. In particular, this vulnerable aesthetic investigation reflects upon the challenges faced by communities affirming their cultural roots in the face of external forces, such as new forms of colonization in the context of the global energy crisis, catalyzed by climate change and war in Ukraine. By looking at the case of Fosen where Sami reindeer herders are seeking protection from wind energy projects encroaching on their reindeer herding land, the project aims to explore through art the potential impacts of the energy crisis on traditional Sámi culture, particularly the practices of reindeer herding. Overall, the project through artistic means aims to foster political awareness and cultural exchange between people and places.

Keywords: Decolonization, Environmental justice, Site-specific installation, Protest, Political power dynamic, Artistic investigation

Chapter 1 Introduction:



Lin, Pei-Han Norwegian ID card (Photo: Lin, Pei-Han)

Although the history of Europe as Subject is narrativized by the law, political economy, and ideology of the West, this concealed Subject pretends it has 'no geo-political determinations.' The much publicized critique of the sovereign subject thus actually inaugurates a Subject. . . .¹

The quote "Can the Subaltern Speak?" from Gayatri Chakravorty Spivak is a critical question related to the ability of marginalized groups to have a voice within a dominant culture. In the context of colonized history in Taiwan and Sápmi ², this question is particularly relevant. Historically, the voices of colonized people in Taiwan and Sápmi have been suppressed and silenced by colonial powers. Their languages, cultures, and ways of life were often deemed inferior and forced to conform to the dominant culture. The question of whether the subaltern can speak is a reminder of the ongoing struggle for

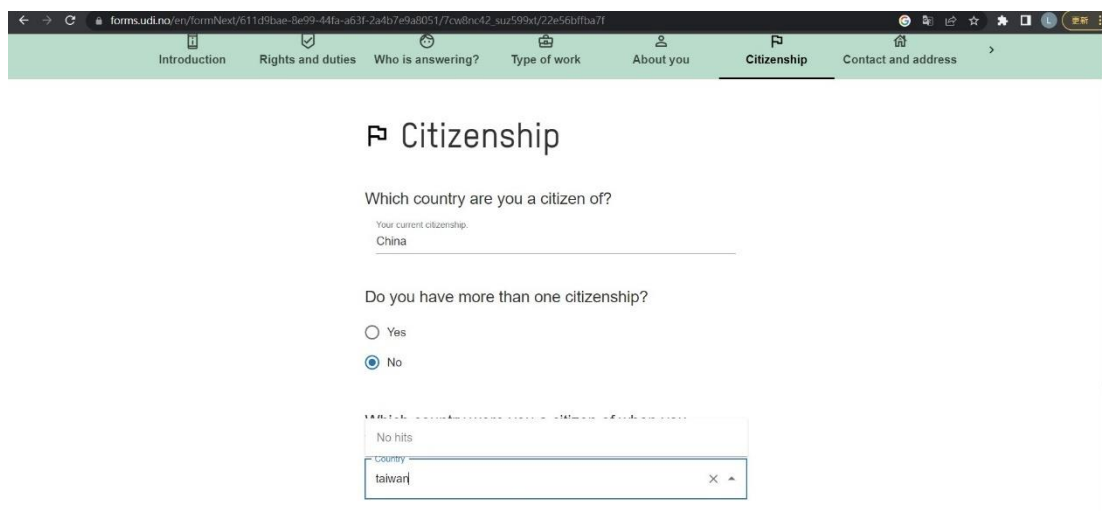
¹ Can the Subaltern Speak? Gayatri Chakravorty Spivak

² The region traditionally inhabited by the Sámi people in northern Europe

marginalized groups to reclaim their voices and assert their agency in the face of dominant cultures that have historically silenced them.

As an artist from Taiwan living in Norway, my relationship with China and Norway may be complex. While Taiwan and China share cultural ties, political tensions between the two countries have caused ongoing disputes over Taiwanese sovereignty. In June 2010, the Norwegian government changed the country of origin for Taiwanese citizens to China, which could be seen as a move that challenges Taiwan's legitimacy as a sovereign state. This decision could have an impact on my personal identity and sense of belonging, as well as my relationship with Norway. However, as an artist, I find that my work in a way of protesting, also transcend the empathy, since Norway isn't a country that ever been colonized before, how could I use art to describe the pain and ongoing struggle for Norwegian people? I am in collaboration with Sámi communities, within their context, I am feeling it will be easier for Nordic majorities to understand, or maybe in solidarity?

I came to Norway in 2016 to apply for a visa through the Norwegian Directorate of Immigration (UDI). When I filled out one of the initial forms, I quickly realized there was no option to choose "Taiwan" as my country of origin. Without even needing to consider the matter in depth, instincts told me that my country had been erased from this form due to a trade deal between Norway and its business partner China.



The image shows a screenshot of a web browser displaying a form on the UDI website. The browser's address bar shows the URL: forms.udi.no/en/form/Next/611d9bae-9e99-44fa-a63f-2a4b7e9a8051/7cd9nc42_suz599xt/2ze5duftua71. The navigation menu includes: Introduction, Rights and duties, Who is answering?, Type of work, About you, Citizenship (highlighted), and Contact and address. The main heading is "Citizenship". The form asks: "Which country are you a citizen of?" with a subtext "Your current citizenship." and a text input field containing "China". Below this, it asks "Do you have more than one citizenship?" with radio buttons for "Yes" and "No" (selected). A search box shows "No hits" for the search term "taiwan".

UDI website 2023

I lived in Tromsø since 2020, I came to Norway without knowing too much Norwegian history, not even mention anything related to Sámi. But when I started to engage my life there, I am fascinating with the Sámi culture, but also shocking in term of suppression. Norway's treatment of the Sámi people throughout history has been marked by

discrimination, forced assimilation, and cultural erasure. From the 16th century onwards, Norwegian authorities enforced policies that aimed to assimilate the Sámi into Norwegian culture and religion. This included banning the use of traditional Sámi language and dress, forcibly relocating families from their ancestral lands, and discouraging the practice of reindeer herding, which is central to Sámi culture and livelihoods. Additionally, the Sámi were subject to racist attitudes and were often depicted as primitive and inferior. While there have been efforts to address these past wrongs in recent decades, the legacy of these policies is still felt in the challenges facing the Sámi today, including land disputes, social and economic inequality, and ongoing efforts to preserve their language and culture.

According to my previous project *“If I were standing in your shoes”*, I highlight the Sámi people who influenced me during my time in Northern Norway, also Taiwanese politician and artists, one of them is my grandfather.



a AI generate video installation. (photo: Lin, Pei-Han)

I asked the Sámi community in Northern Norway to nominate some Sámi representatives and generate them into video installation. I am influenced by the Sámi activist and artist-Hans Ragnar Mathisen. I want to prolong this project but highlight on actually solidarity

by working together in art field, translate my grandfather biography and research more about reindeer herder's lives around the area.

My grandfather was an activist. In addition to his activism, he was a history teacher in a high school. Unfortunately, he passed away two years ago. In his biography he mentioned that the disappearing aboriginal pingpu people- "According to the research of Taiwanese historians, the Pingpu ethnic group in the plains of Taiwan has lived in Taiwan for at least three thousand years. Culture has already melted among the Han people, and it is difficult to distinguish each other now." Houlong Town, Miaoli County, is one of the nine ethnic groups in Pingpu "TAKAS", was the hometown of my grandfather, he mentioned this ethnic group is gradually disappear because the Hanization. The blood of my grandfather and his ancestors is unverified pingpu if they did not originate from China. (more detail is in my documentation film according to my grandfather's biography)

I carry the trauma of my ancestors, having been born in the post-dictatorship era. I recall the mandatory requirement to stand up and sing the "national anthem" at cinemas, which was the theme song of the dictatorship party Kuomintang. Both parents and teachers would physically punish us if we did not comply. This was a common experience for my generation, and it is likely that millions of others underwent similar humiliations at the hands of authorities. This violent trend can be traced back to the post-war period, specifically the 228 incident which was a massacre for Taiwanese people. The Chinese party Kuomintang took control of Taiwan by force, suppressing the use of local languages and manipulating the media. This was a dark period in Taiwanese history.

The first time I met Hans Ragnar Mathisen was at a decolonization seminar. He taught me a lot of Sámi knowledge, I was inspired and influenced by Sámi culture. I didn't know any history between Sámi and Norway, but he explained to me, and some hidden history, also talking about the way of living, for example, he said:

"We have been colonized for several thousand years, and the fact we still have our languages and own cultures in all these variations, its sensational, because we usually should have been assimilated a long time ago, but we are stubborn, we know our culture is better adapted to the landscape here than Norwegians, because they use whatever they can, and they do not care the consequences, we use the resources in a way that they can reproduce themselves, I am talking the traditional way it does not necessary to be like that today. However, I think most of the Sámi will try to follow it, so our ideal is to use the resource in the way you don't destroy the way to regenerate it"

I originally planned to use bronze for my public monument in Tromsø. However, after talking with him and learning how Sámi people live sustainably, I changed my materials to clay and porcelain. In a way, I felt that Hans Ragnar Mathisen was like my Sámi grandfather. The way he talked and how he stands it on his opinion strongly, he reflected me right away of how my grandfather talked to me when he was alive.



3d-printed porcelain Sámi shoes, glazing with the nature clay from northern Norway, public display in Tromsø. (photo: Lin, Pei-Han)

From the film "Cartographer", described by Hans Ragnar Mathisen

“Most indigenous people have been affected by borders put by others and themselves. It is a sad fact that those who understand the land know the secrets about it. The positive things, the resources, the medicines, the dangers, they are pushed away those who take over they have little if any kind of understanding of the land to them, it seems the land is an enemy that has to be conquered. The conquest is devastating because it has only selfish and egoistic aims that are in the very district. You know, we stand at a point that materializes, the consequence of colonialism. We have a border. And in my work with maps, I have tried to overlook that because all maps of this area have borders. so why not

have one that don't have the borders. And it's also a true representation of the fact that this is homeland of the Sámi people, or no political borders there. “

“So, I decided I have to do more than a map. I have to make a map without borders. And also, with interesting illustrations on national geography. no borders in this map. I have to say that it made a sensation when it was published. And it also was an eye opener for many people in different Sámi areas. For example, people in Kautokeino know, oh, there are so many people living in Deatnu. I mean, scholars and researchers knew about that, of course, but ordinary people were not aware there was unbroken continue with Sámi places, all the way from the south to the tip of the Kola Peninsula, so this important visualisation of the Sámi existence. So, it became both cultural historical and political documents all in one. It was made in a time. That was one of the occasions that triggered the Sámi cultural revitalization, that is still going on.³ “



Hans Ragnar Mathisen, Sábmí (Sameland) med kun samiske stedsnavn (with only Sami place names), 1974 – 75, colour pencil on paper, 88 × 73cm. Courtesy the artist

³ The film "Cartographer", spoken by Hans Ragnar Mathisen

Maps have been used as tools of colonialism, serving to legitimize and facilitate territorial expansion, conquest, and control. European powers used maps during the colonial era to claim and define their territories, establish land ownership, facilitate resource extraction, and reinforce colonial ideologies and stereotypes. Maps played a significant role in facilitating and legitimizing colonialism, serving as tools of conquest, control, and cultural domination. The relationship between maps and colonialism is a complex and historically significant one.

The erasure of Taiwan from Norwegian authority maps is a concerning issue as it reflects a lack of recognition and respect for Taiwan as a sovereign state. It is ironic that Norway, which still maintains an ambassadorial relationship with Iran despite its human rights violations, does not extend the same courtesy to Taiwan. The fact that Norway claims to prioritize proper dialogue with Iran despite its human rights record, but does not extend the same approach to Taiwan, suggests that there may be other factors at play in the decision to erase Taiwan from its maps. It is possible that economic or political considerations are influencing Norway's stance on this issue. Regardless of the reasons behind Norway's erasure of Taiwan from its maps, it is important for countries to recognize Taiwan as a sovereign state and engage in meaningful dialogue with its government. This is essential for maintaining stability and peace in the region, as well as upholding the principles of international law and human rights.

During suppression, minorities suffer cultural genocide as states demolish their cultures and languages, even erasing them from maps. Is there any way we can fight the oppression of others, by learning to stand in others' shoes? Through the simple act of compassion? The site-specific research contains politics, environmental justice, and human rights. Through conducting interviews with Sámi reindeer herders and collecting local materials such as the sounds of wind turbines and nature clay from Norway and Taiwan, sculptures will be created. Art is a way to protest, as well as a forum for discussion and reconciliation.



This is a protest gesture to showcase Norway's violation of basic human rights. Storgata Tromsø, polar night 2021. (photo:Lin, Pei-Han)

Chapter 2. Rediscover Taiwanese History through my grandfather' s biography



My grandfather' s biography Trilogy. (photo: Lin, Pei-Han)

In the context of my master thesis, I have drawn from the personal experiences of my grandfather, who was a high school history teacher, and authored his biography at the age of 80. The biography, titled " "Eighty Years in a World of Illusion and Fantasy (Part One-Part three): The Ordinary Life of an Ordinary Person." captures his historical perspective on the Taiwanese colonial histories. To supplement my research, I have translated several paragraphs from his biography that offer valuable insights into his views on this topic.

Chapter One Uncertain Years⁴

1. Three motherlands, three identities

The motherland in law-Japanese

In 1895, the Qing Dynasty signed the "Treaty of Shimonoseki" and ceded Taiwan to Japan. The treaty stipulates that those who do not move out of Taiwan within two years are

⁴ "Eighty Years in a World of Illusion and Fantasy (Part One): The Ordinary Life of an Ordinary Person." By Lin Shi Han.

considered Japanese subjects. My ancestors may have no homeland to return to, so they are legally Japanese. I was born in 1927 (32 years after the Japanese Occupation), and I was born as a helpless colonial second-class Japanese, so I received the so-called "Imperial Toxin Education" since I was a child, because in terms of international law, Japan was my country at that time. The motherland, such as Japan's defeat, may still be a second-class Japanese.

The motherland under the iron heel -Chinese

In 1945, two atomic bombs forced Japan to surrender unconditionally to the Allied Forces. The Kuomintang government occupied Taiwan with the "Cairo Declaration" that was not signed but only relied on press releases, claiming to have recovered Taiwan. In the "San Francisco Peace Treaty with Japan" on September 8, 1951, Japan promised that "Japan will renounce the rights, authority and claims of Taiwan and the Penghu Islands" but did not stipulate that Taiwan should be returned to China. The Kuomintang government has accepted Taiwan since 1945. Later, they came to Taiwan with the superiority and arrogance of the victor, plundered Nissans, bullied and bullied the people of Taiwan, and thus occurred the 228 tragedy of "resisting violence" and being tortured and killed. Then in 1949, the central government moved to Taiwan. Martial law was implemented in May of the same year, and it was lifted on July 15, 1987. It lasted for 38 years. The white terror of iron-shoe suppression is heinous. I am a young and middle-aged man who has no choice but to accept the Republic of China as his motherland, and he is also a Chinese with empty appearances.

Return to the origin of the motherland -Taiwanese

Since the 1980s, the forbidden history of Taiwan has been rediscovered, and the majority of Taiwanese residents have awakened. Except for the original Chinese who came to Taiwan after 1949, most of the people who lived in Taiwan before have formed a "Bloodline" and "cultural" diverse ethnic groups. Especially after 2000, under the impact of a torrent of "human rights", "democracy" and "freedom", regardless of the current or future name of the country, Taiwan is a sovereign and independent country, which has become the general consensus of most Taiwanese people. Moreover, a strong "Taiwan consciousness" has been formed, and most Taiwanese have realized that they are out-and-out Taiwanese. In my 80 years of life, for the rest of my life today, I am proud and proud of being a Taiwanese no matter my heart or appearance. At the same time, no matter how the situation changes in the future, my Taiwanese consciousness will never change!

2. An ethnic group that disappeared in Taiwan

The law of the jungle- the Pingpu people who have disappeared.

According to the research of Taiwanese historians, the Pingpu ethnic group in the plains of Taiwan has lived in Taiwan for at least three thousand years. Culture has already melted among the Han people, and it is difficult to distinguish each other now.

In 1624, the Dutch occupied Anping and ruled for 38 years. They introduced about 100,000 foreign laborers from the opposite bank, opened up the western plains, and exploited Taiwan's resources. In 1662, Ming Zheng went into exile in Taiwan and established the short-lived "Dongning Kingdom" for 21 years, leaving behind about 200,000 Han Chinese. In 1683, the Manchu Qing eradicated Dongning and incorporated Taiwan into its territory. At the same time, it adopted the policy of "double ban on land and sea", smuggled to Taiwan to build a new world. Although the sea ban was relaxed in the second half of the Qing Dynasty, it was still forbidden to bring family members into Taiwan. Therefore, during the 212 years before the sale of Taiwan in 1895, a large number of "Luohan feet" Han people and Pingpu women intermarried and started their families, and the fallen leaves took root in Taiwan. Because of the patriarchal family system of the Han people, the descendants of the intermarriage belonged to the Han people. The Han people are "massive and powerful" and "culturally strong". The already disadvantaged Pingpu ethnic group was gradually forced to integrate into the society of the Han system. By the time Japan withdrew from Taiwan in 1945, the 6 million Taiwanese residents at that time had formed a multi-ethnic and multicultural society emerging Taiwanese.

Descendants of the Pingpu ethnic group took the opportunity to build the "Ma Fen Pavilion" My hometown, Houlong Town, Miaoli County, is one of the nine ethnic groups in Pingpu "TAKAS". The place where it lived for generations was originally named "AURAN", translated as "Houlong" in Chinese, after the Japanese occupation.

The original Taiwanese "Pingpu people" have no written language, so there is no "family tree" to rely on, especially after biracial marriage. As for the construction of home furnishing after the successful development of the Han people, thinking about the source, all hung under the beams outside the hall where the "Central Plains" came from, such as the surname. Those whose surname is Chen are "Yingchuan", those whose surname is Lin are "Xihe", those whose surname is Huang are "Jiangxia", etc.

It can be seen everywhere in the past. There are many apartments in the Qingjin Building, and there are no halls to stand on. The place, things change time, what does this represent?

My ancestors were humble, and their family history was poor, so when there is no family tree to remember, It is worthy of honoring the ancestors to the outside world. As for the "hall name", where can the hall be hung under the eaves of the ancestors?

Do you know what the hall name is? I think that today is the era of open democracy, respect, principle of respecting others, how can there be any ethnic groups?

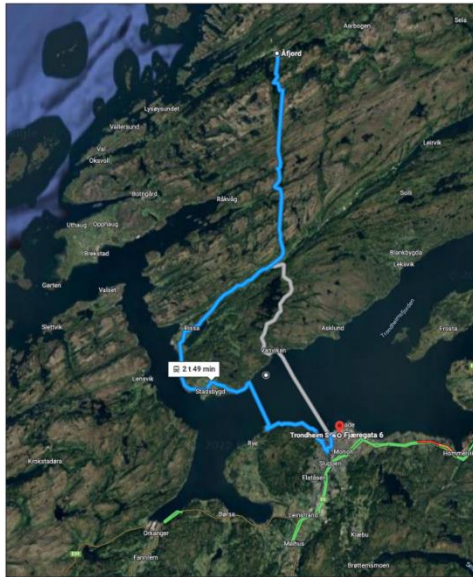
Efforts towards a civil society that is safe and happy, Taiwanese people who work together- A powerful goal!

In conclusion, my grandfather and my struggle with identity is shaped by the complex history of Taiwan's colonization. Having been under Japanese, Chinese, and Taiwanese rule, the author navigated the changing national identities imposed on them over time. My grandfather's personal experience of identity is emblematic of the larger issues faced by various ethnic groups in Taiwan. Specifically, the Pingpu people, who have lived in Taiwan for over three thousand years, have faced the erasure of their cultural heritage due to assimilation with the Han Chinese. Despite this erasure, descendants of the Pingpu people have continued to assert their identity and maintenance of ancestral traditions. In the current era of open democracy, it is essential to respect the principles of respecting others and work towards a civil society that is safe and happy for all.

Chapter 3. Ongoing Sámi struggle

According to Article 27 of the ICCPR, the Norwegian supreme court ruled that two wind farms on the Fosen Peninsula were harming reindeer herders in the Sami community by encroaching on their pastures in 2021.

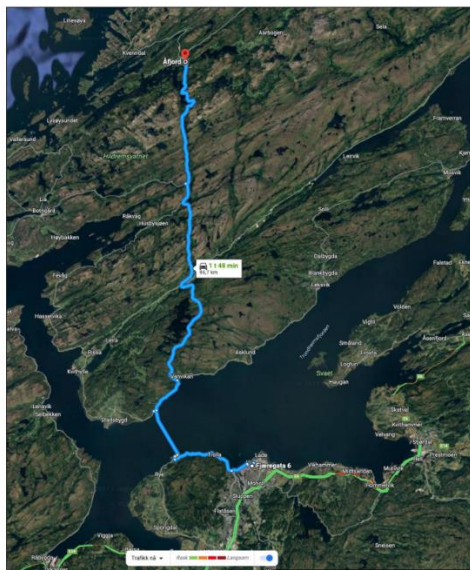
Åfjord trip - Trondheim, 8th Nov, 2022.



I took a relatively long way to go back to Trondheim, it is to see the wind turbines and landscape in a bit different routes. The turbines silhouettes under the sunset, looks like thousand of swords stab on the mountains.

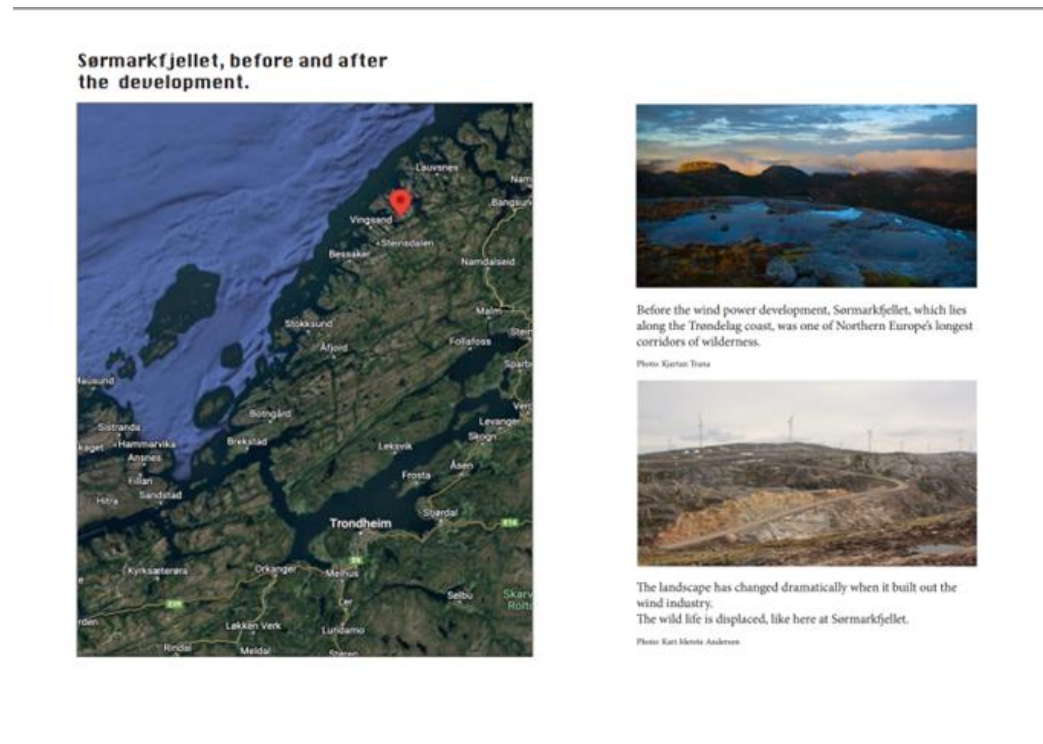
Photo: Lin, Pei-Han

Trondheim - Åfjord trip, 8th Nov, 2022.



I took a rideshare from an music teacher, we drove from Trondheim and took a boat to Vanvika, he was teaching in Åfjord before the wind farm started to build, he could remember the landscape was much untouched, some construction is irreversible, even the wind turbines (or not) to be torn down.

Photo: Lin, Pei-han



The construction of wind turbines on reindeer pastures in Norway has led to protests by Indigenous Sámi groups and environmental campaigners, including Greta Thunberg. The turbines were erected on two wind farms at Fosen in central Norway and were found to violate Sámi rights under international conventions by Norway's supreme court in 2021. Despite the ruling, the turbines remain in operation almost 17 months later. Norwegian Minister of Petroleum and Energy, Terje Aasland, has apologised to the reindeer herding districts for the violation of human rights caused by the construction of the turbines. The Sámi protesters have demanded the removal of the turbines and argued that a transition to green energy should not come at the expense of Indigenous rights. The government has not ruled out any solutions and believes that it is possible to uphold both power production and reindeer husbandry at Fosen, until today⁵, the Fosen wind turbines stand still after more than 527 days.

I am working with Carl-Johan Utsi, a Swedish Sámi reindeer herder, I excerpted a few sentences from his and his friends conversation.⁶

⁵ 22, 03, 2023

⁶ <https://www.youtube.com/watch?v=0Tf2Qgcvfk4>
[Three Days with the Sámi Reindeer People \[Swedish Lapland\] - YouTube](#)

“My name is Carl-Johan Utsi, I belong to the indigenous Sámi people from the northern Scandinavia. I grew up in a reindeer herding family and we use almost everything from the reindeer, the meat, the hides for clothing, the bones, the antlers for handicraft. Even today when we were living a very modern lifestyle, the reindeer is essential to the Sámi people. I would love to be a vegetarian, but nothing grows here.”



Photo: Carl-Johan Utsi

“And this is lichen that we are giving them this grace in the forest. It's like candy. It's a lot of sugar in it, and it's a really good food for the reindeers. “



Reindeer lichen (*Cladonia rangiferina*), a type of fruticose lichen. (photo: <https://www.britannica.com/>)⁷

“We are in the kitchen with my mother. You have the reindeer blood dumplings and boil back. This is a reindeer tongue. You boil it with the meat. Desert is cloudberry jam that we pick every autumn. That's a typical meal, super healthy.”



(Photo: screen shot from [Three Days with the Sámi Reindeer People \[Swedish Lapland\] - YouTube](#))⁸

“you should not eat the tip of the tongue, the tip of the tongue you give to the dogs because you start to lie otherwise. “

“So as you can see we're filling up pellets. It's reindeer food. We're going to have to buy hundreds of tons this year because of the climate change. So the reindeer eat from the ground baiken and due to the climate change, you get this warm periods in middle of the winter like today and yesterday, it was raining and when it freezes back up, it will be very hard packed snow and ice, which makes it impossible for the reindeer to reach the food which is on the ground below snow. So we have to give them extra food. I mean the future for reindeer herding is grim, I think I am probably last generation of reindeer herders, and that's sad but true. Usually this time of year, it this should be a very fluffy white powder which is easy to dig through for a reindeer with their feet. The reindeer life is still a good life but it's really starting to get hard now. The uncertainty of the winter conditions is very challenging.”

“I do not want to give up, reindeer herding is like honoring my ancestors. It's something that rooted really deep within in you. In a way you don't have a choice. You just have to go to the end of the path.”

⁷ Bien52 [Creative Commons Legal Code](#)

⁸ <https://www.youtube.com/watch?v=0Tf2Qgcvfk4>

Chapter 4. Preparation for bring Hans Ragnar Mathisen to Taiwan.

I am working with Hans Ragnar Mathisen, who was one of the founders of the MASI group, a Sámi cultural revival that became the forerunner of the Sámi Artists' Association. He traveled to Taiwan in the '70s, when he was my age. He had his exhibition abroad in Taipei then, I also had my solo exhibition in Tromsø. we are both activists and decolonizing colonial history through art. He always longs for the east and is still nostalgic for Taiwan. I would like to use this opportunity to bring him back to Taiwan and have the exhibition there. I feel like a different generation Erasmus program. He has so much Sámi knowledge and I think the people in Taiwan should know.

When Mathisen was awarded the Sámi Honorary Award in 2012, the jury emphasized the network he has established with other indigenous peoples, especially in Asia, as well as the Sámi Naga Friendship Association and the Nana Festival, where between solidarity and community has been central. ⁹

I am curating his exhibition in Taiwan “When Sami meet Yami 1979 to 2023- Half a century archives. Hans Ragnar Mathisen exhibition”

Project description:

Hans Ragnar Mathisen is coming back to Taiwan to exhibit in Hwa Kang museum after 44 years. In 2022, the emerging Taiwanese artists met Hans Ragnar Mathisen in Tromsø and decided to work together and show his artworks again after almost half a century.

The project aims to share and exchange the culture between Sámi and Yami, the exhibition is about the inspiration after his trip in between 70s to 80s, now with his established Sámi art career, through collaborating with different generation Taiwanese artists, it will create a platform for dialogues between politics, indigenous human right and environmental justice.

Hans Ragnar Mathisen, a Sámi artist, is dedicated to promoting indigenous culture. He channels his dissent towards the unjust treatment of the Sámi people by the Norwegian government through his art. His works depict the struggles and perseverance of indigenous communities in the face of environmental challenges. In 1979, he was invited to exhibit

⁹ KULTURRÅDET website. " Kulturrådet gir tilskot til 14 nye kunstnarassistentar" Accessed 16.3 2023 [Kunstnarassistentordninga bidreg til gjensidig inspirasjon og læring - Visuell kunst - kulturradet.no](https://www.kulturradet.no/kunstnarassistentordninga-bidreg-til-gjensidig-inspirasjon-og-laring-visuell-kunst-kulturradet.no)

his works, including paintings, drawings, and prints at Hwa Kang Museum. Despite his youthful art, he aimed to unite people of diverse backgrounds through his art and convey the message of harmony. During a five-month stay in Taiwan, he was captivated by the Yami culture of the aboriginals and actively participated in their traditional practices, including designing and seal engraving of Sámi and Yami totems.

Throughout his lifelong career as a visual artist and writer, Mathisen has been vocal about the injustices faced by the Sámi people due to Norwegian colonization and Norwegianization policies. He created the first Sámi maps to use Sámi writing in place names and patterns, becoming an influential symbol for the Sámi people.

Hans Ragnar Mathisen was the artist that emphasized Visualization of Sámi language, culture and history, His contributions are well-deserved recognition, he is getting a little bit old now, we are thinking to transform this energy through us to the next generation, we are trying this as our first cultural foundation project, we have been communicate between Norway and Taiwan, artists and venues, fundraising and writing applications, so far we are doing fine, we will fly to Taiwan on 17th May 2023.

Chapter 5. Conclusion and reflection, process of art making.

My art practice as a Taiwanese artist researching Sámi history in Norway is deeply rooted in decolonization, environmental justice and cultural exchange. I aim to bridge the gap between Taiwan and Norway by highlighting the shared experiences of colonialism and cultural erasure faced by Sámi and Taiwanese communities. To achieve this, I will incorporate Eastern materials such as traditional rice paper, and Taiwanese writing - my lost mother tongue - alongside reindeer bone and a structure inspired by the Sámi lavvu. The traditional materials used will establish a connection with my cultural heritage, while the rice paper will cover the lavvu and create a delicate, intricate texture that complements the woven design. Through ancient calligraphy techniques, I will carefully write a story from my grandfather's biography and continue to tell my ongoing colonial story. To add to the artistic investigation, I will interview Sámi activists and reindeer herders, blending their stories with the sound of wind turbines as a vulnerable aesthetic.

To experience the Lavvu installation, audiences must remove their shoes before entering. Once inside, they will be surrounded by the sound of wind turbines. The sound installation includes three headphones, each featuring a unique story. One shares my personal story, another tells Carl-Johan Utsi's story in the Sámi language about the challenges faced by reindeer herders, and the third presents a common text in English from both of us for the audience. The Lavvu itself serves as a container that carries the traumatic history of colonialism from the Far East Asia to the Arctic.