

# **2026 Taoyuan Land Art Festival**

## **Open Call for Artists**

### **I. Purpose of the Open Call**

The 2026 Taoyuan Land Art Festival marks the inaugural edition of the festival's transformation into a cross-regional biennial program, with the Pearl Coast designated as its core curatorial territory. The Pearl Coast encompasses sand dunes, wetlands, algal reefs, stone tidal weirs, and fishing harbor settlements, forming a liminal landscape where land and sea converge. It is also a critical zone where industrial development, energy infrastructure, and ecological conservation are deeply intertwined.

This edition of the festival seeks to respond to contemporary challenges including the fragmentation of human–land relationships, ecological disturbance, and the erosion of local knowledge. Art here is not conceived merely as visual display or symbolic representation, but as a methodology for engaging with physical sites, fostering understanding, negotiation, and public dialogue through action and collaboration.

The Pearl Coast is not only an exhibition site, but also an experimental platform for testing how artistic practices can respond to dynamic landscapes, public issues, and social differences. Through this open call, the festival invites artists, architects, landscape practitioners, and interdisciplinary creative teams to develop site-responsive artistic practices through field research, material experimentation, spatial intervention, and community collaboration, grounded in the specific landscape context of Taoyuan. Through an open call mechanism, this program aims to cultivate landscape art practitioners capable of working within real environmental and institutional conditions, gradually shaping Taoyuan as a significant regional nexus for land art in Asia and a long-term experimental field for landscape culture.

### **II. Categories and Creative Directions**

All proposed works must clearly respond to the landscape characteristics of the Pearl Coast and the curatorial focus, with outdoor public space as the primary exhibition setting.

The term “creative directions” refers not to media or formal categories, but to how art functions as a method of intervention, understanding, and translation of landscape

systems. Proposals may address multiple directions and will be evaluated holistically based on their overall strategy and site relationship.

**1. Landscape Response and Understanding of Dynamic Environments**

Works must engage with the Pearl Coast's dynamic landscape conditions, including but not limited to tidal fluctuations, sand dune movement, wetland water levels, ecological cycles, wind patterns, and climatic factors, treating these elements as integral components of the work rather than as a passive background.

**2. Repairing and Translating Human–Landscape Relationships**

Artists are encouraged to approach their work from the perspective of repairing relationships, addressing ruptures caused by industrialization, urban expansion, and infrastructure development. Artistic actions should reconnect land, ecology, and lived experience, rather than merely inserting symbolic or formal objects into a site.

**3. Contemporary Transformation of Materials, Techniques, and Local Knowledge**

Projects may reference existing landscape techniques and cultural practices of the Pearl Coast (such as stone tidal weirs, fishing practices, or ecological knowledge), but must reinterpret them through contemporary translation, rather than direct replication. The use of low-impact, recyclable, detachable, or locally sourced materials is strongly encouraged.

**4. Public Engagement, Education, and Community Connection**

Works should demonstrate potential for public communication and educational engagement, incorporating guided tours, workshops, participatory actions, walking-based experiences, or educational translation mechanisms, enabling the work to function as a medium for learning, dialogue, and social connection.

**5. Compatibility with Site & Regulatory Management**

Proposals should address how the work coexists with dynamic conditions such as tides, climate, ecological processes, and human activities, as well as the physical, environmental, and social impacts during and after the exhibition period. If adjustment, relocation, or removal is required, strategies and principles must be clearly articulated.

### **III. Creative Format and Funding Cap**

#### **Creative Format**

Eligible works include, but are not limited to, landscape installations, environmental interventions, sound works, video works, social practice or performance-based works, and hybrid forms, primarily presented in outdoor public spaces. Works may take the form of installations, paths, sensory systems, walking experiences, or spatial interventions, and must demonstrate structural stability and safety suitable for long-term outdoor display.

#### **Creative Orientation**

Projects are encouraged to respond to the Pearl Coast's landscape conditions and curatorial focus through reversible and low-impact approaches, emphasizing landscape perception, relationship-building, and knowledge translation rather than permanent structures or large-scale built forms. Works must withstand conditions such as tides, wind, salinity, and climate variability, while maintaining conceptual integrity and sustained interaction with the surrounding landscape.

#### **Exhibition Period and Maintenance Principles**

- Installation-based works must be capable of continuous outdoor display for at least three months, with appropriate structural stability and safety.
- Artists must specify maintenance methods, material durability, and any required inspection or replacement mechanisms in their proposals.
- After the exhibition period, works may be extended, relocated, removed, or restored according to the organizer's plan, and must avoid irreversible physical alteration of the site.

#### **Public Engagement and Educational Potential**

Works should function as public interfaces connecting environment, community, and learning, potentially incorporating guided tours, workshops, walking-based experiences, participatory actions, or cross-disciplinary collaboration.

#### **Materials and Production Principles**

The use of recyclable, reusable, low-impact, or locally sourced materials is encouraged. Proposals must clearly explain installation methods, fixing techniques, safety and

maintenance measures during the exhibition period, and post-exhibition handling and site restoration strategies.

### **Funding Cap**

The approved production funding for each selected work is capped at NTD 300,000 (tax included). The final approved amount will be determined based on the review results.

## **IV. Eligibility**

1. Applications may be submitted by individuals or teams (maximum six members per team).
2. Applicants must have a background in art, architecture, landscape, design, or related fields; student status is not required.
3. Applicants of all nationalities are welcome, provided they can participate in on-site production, installation, and exhibition activities during the festival period.
4. Submitted works must be original and must not have previously received top-three awards or equivalent distinctions in other public competitions.

## **V. Creation Sites and Exhibition Format**

1. Proposed creation sites are planned by the curatorial team (see Appendix I). Applicants must select one or more designated sites and develop proposals responding to site conditions.

The organizer reserves the right to adjust final site locations, display methods, and scales based on curatorial planning, administrative coordination, environmental conditions, and safety considerations.

2. Works must be suitable for outdoor display and must adequately address climate conditions, public safety, and maintenance requirements.
3. The scale of works should establish an appropriate spatial relationship with the surrounding landscape and may be flexibly adjusted according to site conditions and review outcomes.

## **VI. Installation Constraints**

1. Resistance to Wind and Sand Abrasion

Materials must withstand strong winds carrying fine sand. The use of transparent materials prone to sand abrasion or clouding or fragile surface coatings should be avoided.

## 2. Absolute Avoidance Zones

Construction and artworks must not enter core conservation areas, wetlands, waterbird habitats, or mangrove restoration zones, and must avoid excessive noise that may disturb wildlife.

## 3. Light Pollution Control

If nighttime lighting is required, only sensor-based or low-color-temperature shielded lighting is permitted. Upward lighting is strictly prohibited to avoid disrupting nocturnal species and migratory birds.

## 4. Adaptive Foundations

Considering the dynamic nature of dune topography, works located in dune areas must allow tolerance for sand burial or erosion, or adopt adjustable foundation systems.

# VII. Application Method and Required Materials

## 1. Online Application

Applicants must compile all required materials into a single PDF file and submit it by email to: [opencalltla@gmail.com](mailto:opencalltla@gmail.com)

✉ Email subject:

**“2026 Taoyuan Land Art Festival Open Call – Applicant / Team Name”**

- ✉ A confirmation email will be sent within three working days after receipt. If no confirmation is received, applicants must proactively contact the project office to safeguard their application rights.
- ✉ The organizer reserves the right to announce adjustments to the submission method or adopt an online form if necessary.

## 2. Required Materials Format

### (1) Initial Review (Document Review)

All materials must be compiled into one PDF file, in the following order:

- Application Form (Appendix II)
- Project Proposal, including:
  - Artistic concept and response to the curatorial focus

- Site selection and landscape analysis
- Creative format, materials, and production methods
- Environmental response and integration
- Maintenance and safety considerations
- Public engagement, educational, or community connection strategies
- Visual materials (sketches, simulations, model photographs, or process diagrams)
- Budget estimate (Appendix III)
- File size should not exceed 20 MB. If exceeded, applicants must indicate this in the email and provide a download link.
- Incomplete submissions will not be reviewed.

(2) Final Review (Presentation / Q&A)

Shortlisted teams must participate in a presentation and Q&A session, covering:

- Expanded artistic concept
- Site-specific strategies and implementation methods
- Detailed drawings and installation diagrams
- Production schedule and construction workflow
- Material selection, structural safety, and maintenance mechanisms
- Exhibition arrangements and post-exhibition handling (relocation, removal, restoration)
- The organizer may request supplementary materials or proposal revisions as needed.

### **VIII. Schedule**

1. Submission Deadline: February 23, 2026
2. Initial Review: Early March 2026
3. Shortlist Announcement: Mid-March 2026 (up to 15 proposals)
4. Final Review Meetings: Late March 2026
5. Final Selection Announcement: Mid–late April 2026
6. Exhibition Period: July–August 2026 (approximately two months)

### **IX. Review Process and Criteria**

1. Review Process

A two-stage review system will be adopted:

- (1) Initial Review (document-based)
- (2) Final Review (presentation and site-based review)

## 2. Review Criteria

- Landscape response, site understanding, and systems awareness (30%)
- Artistic concept, intervention strategy, and expression (30%)
- Material application, feasibility, and maintenance strategy (25%)
- Public engagement and community connection potential (15%)

## 3. Number of Selected Works

Up to 10 works will be selected. If proposals do not meet requirements, fewer works may be selected.

## **X. Production Funding and Administrative Support**

1. The organizer will provide necessary administrative coordination, site communication, and promotional support.
2. All production funding must comply with relevant reimbursement regulations and documentation requirements.
3. Selected teams must arrange construction-phase insurance or other legally required insurance, with related costs included in the approved production budget.

## **XI. Material Support for Shortlisted but Unselected Teams**

To acknowledge the professional effort invested during the proposal phase, teams shortlisted for the final review but not ultimately selected will receive a one-time material support grant.

1. Maximum Amount: Up to NTD 10,000 (tax included) per proposal, reimbursed based on actual expenses.
2. Nature: Research and preparation support only; not a production grant or labor fee.
3. Eligible Use: Models, testing, documentation, visual materials, and other necessary proposal-related costs.
4. Disbursement: Procedures and required documentation will be announced after final results.
5. Limitations: One-time only; non-transferable and non-convertible.

6. Final authority regarding this support rests with the organizer.

## **XII. Copyright and Usage Rights**

1. Moral rights remain with the creator.
2. Ownership of physical works during exhibition, relocation, or extension periods shall be governed by contractual agreement.
3. Creators grant the organizer an non-exclusive, royalty-free license to use the works and related texts, images, and audiovisual materials for:
  - Festival exhibitions and related extensions
  - Publications, research, education, and archiving
  - Official websites, press releases, social media, and promotional purposes
4. This license does not restrict creators' non-commercial academic or artistic use.
5. Any permanent preservation, reproduction, relocation, or reuse beyond this scope shall require a separate written agreement.
6. The above licensing terms will be formalized through a written agreement after selection.

## **XIII. Other Provisions and Final Authority**

The organizer reserves the right to supplement, amend, interpret, and make final decisions regarding this Open Call, review outcomes, and implementation procedures.

## **XIV. Contact Information**

Taoyuan Land Art Festival Project Office

No. 21, County Government Road, Taoyuan District, Taoyuan City 330, Taiwan

Tel: +886-3-332-2592 ext. 8332

Email: [opencalltla@gmail.com](mailto:opencalltla@gmail.com)

## **XV. Organizing Bodies**

- Supervising Authority: Taoyuan City Government
- Organizer: Department of Cultural Affairs, Taoyuan City Government
- Executing Unit: Taoyuan Land Art Festival Project Office

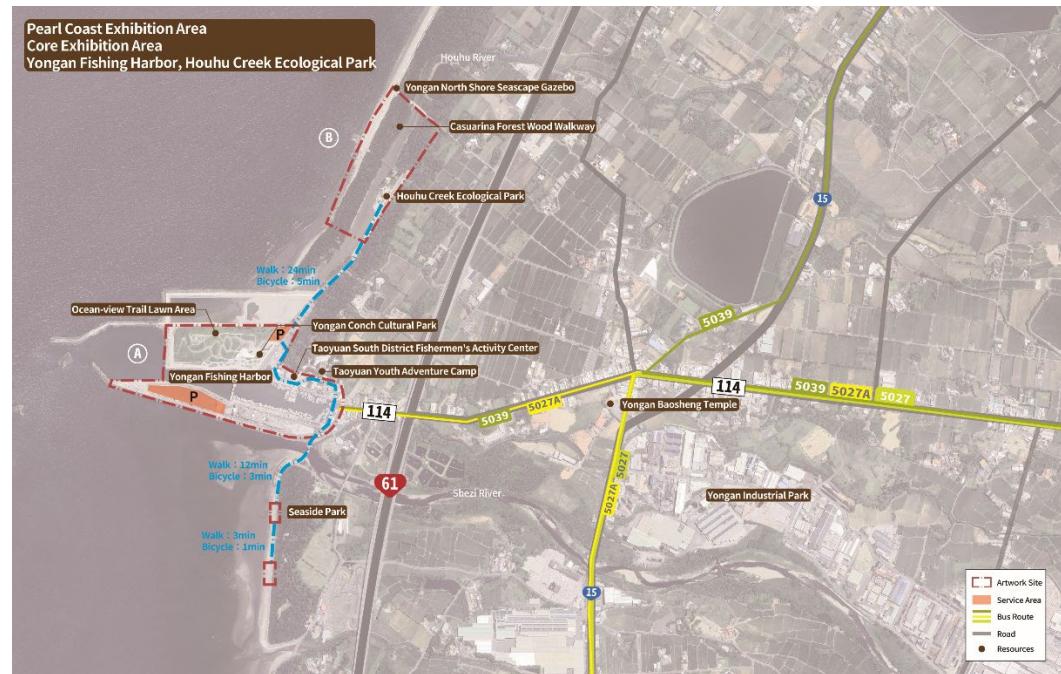
## Appendix I

### I. Core Exhibition Area – Zhuwei Fishing Harbor



1. This site is located on the outer edge of the Core Exhibition Area of Zhuwei Fishing Harbor, positioned between two parking areas and an active construction preparation zone. Characterized as a transitional node, the area is scheduled for completion in 2027. Artistic proposals may integrate construction fencing and temporary structures as part of the work.

## II. Core Exhibition Area – Yong'an Fishing Harbor and Houhu Creek Ecological Park



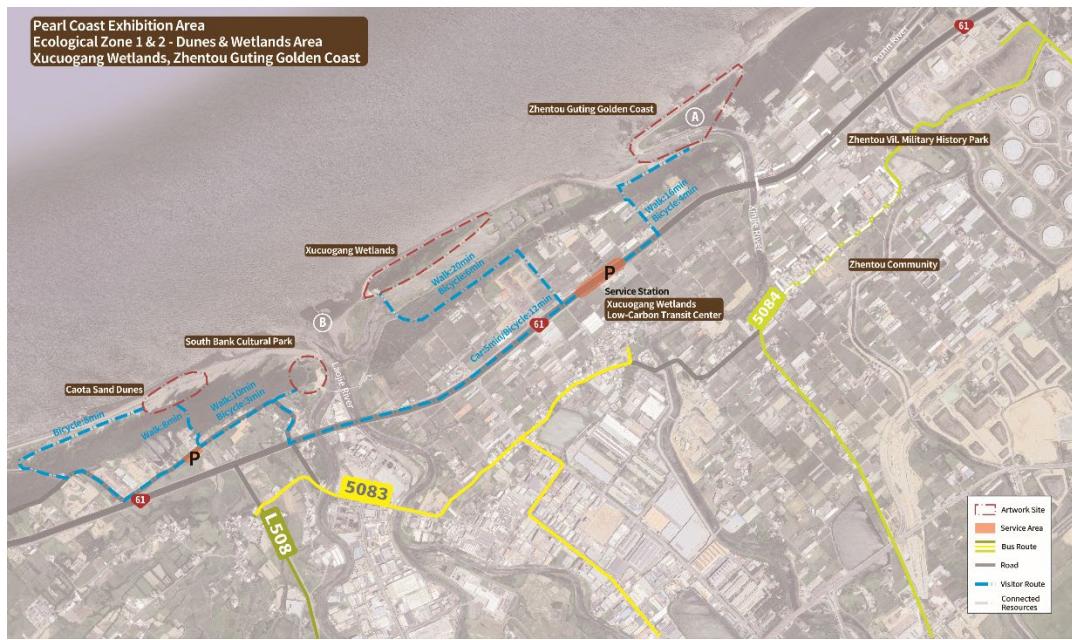
1. Integrated with an existing bridge structure, this site is exposed to strong winds. It offers views of docked vessels as well as boats passing through the harbor. Functioning as a physical and symbolic link between the former fish market and the Conch Culture Experience Center, the bridge connects new and old architectural elements. Conceptually, the design establishes a formal dialogue, with one elevation referencing the conch and the other evoking the form of a shrimp, creating a dialogic relationship between the two.

2. This area consists of a freestanding sculpture set within a large open plaza and is subject to strong winds. Site-responsive works are recommended to engage primarily with the ground surface or paving rather than vertical structures.



1. Located within Houhu Creek Ecological Park, this site features relatively calm waters and is frequently used for water-based activities, making it an emerging popular destination. Artistic proposals may integrate the aquatic landscape as a core component of the overall project development.

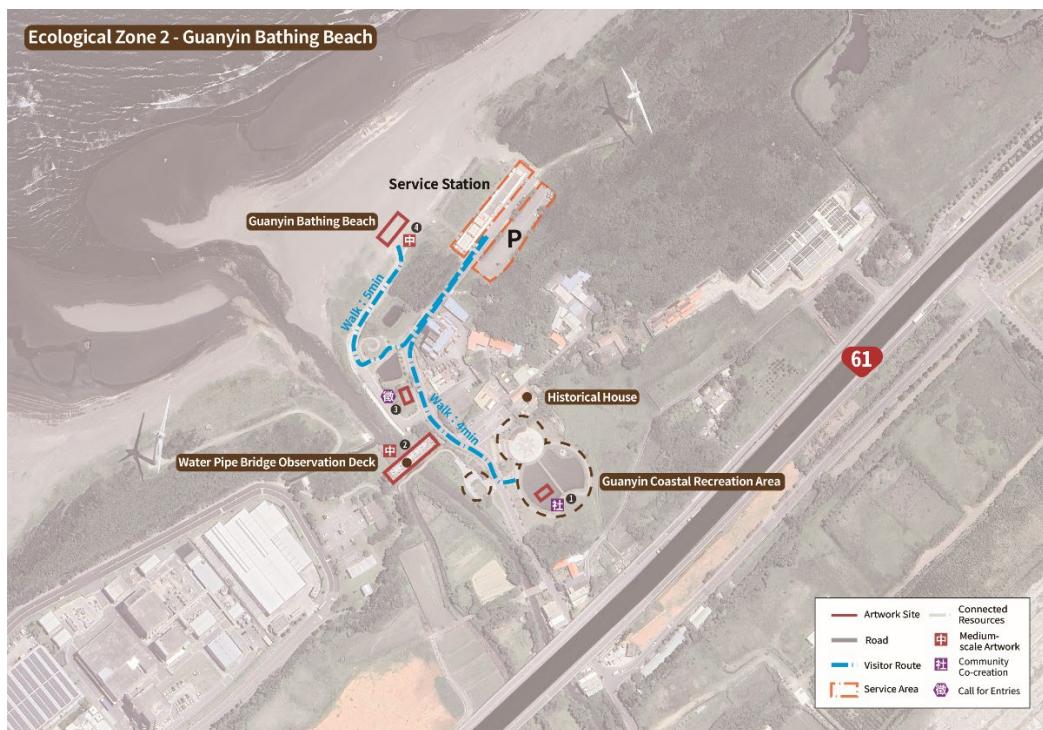
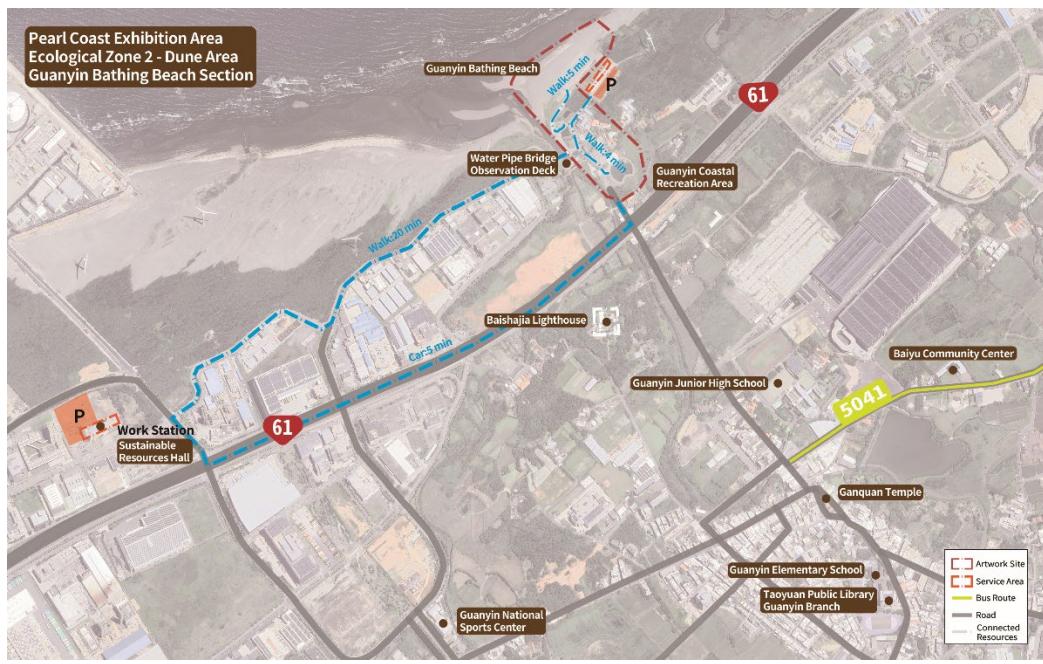
### III. Ecological Exhibition Area – Wetlands and Sand Dunes



1. Xucuo Harbor Wetland is a National Importance Wetland. The site is situated at the interface between the ocean and wetland environments, within an area of high ecological richness.

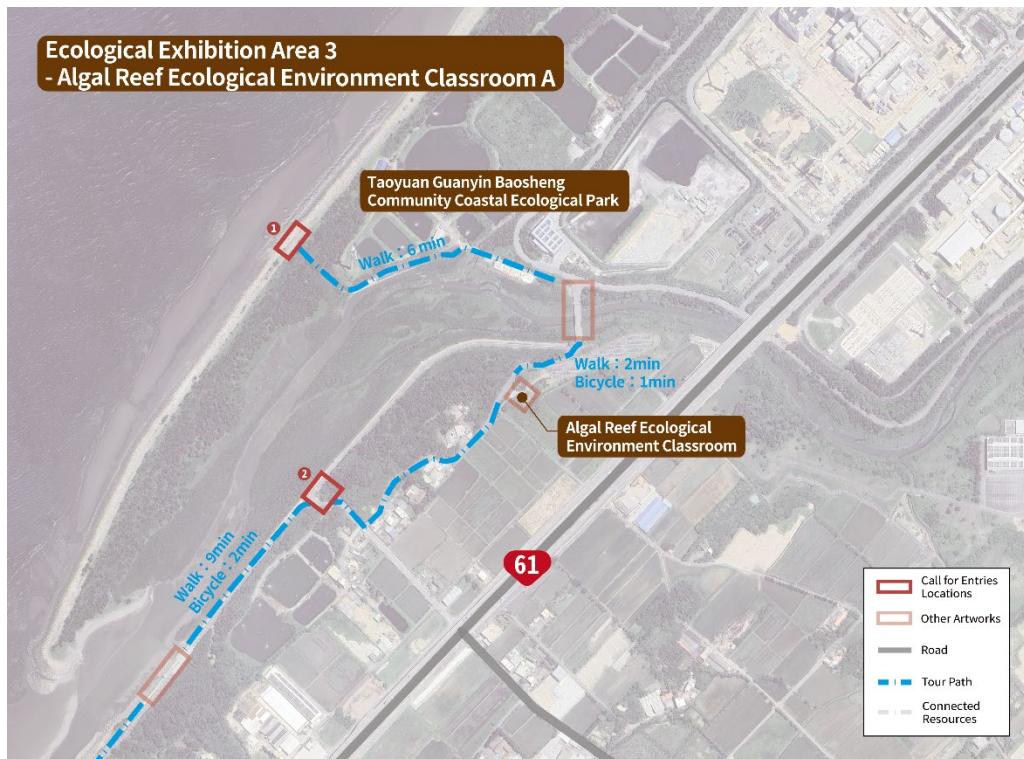
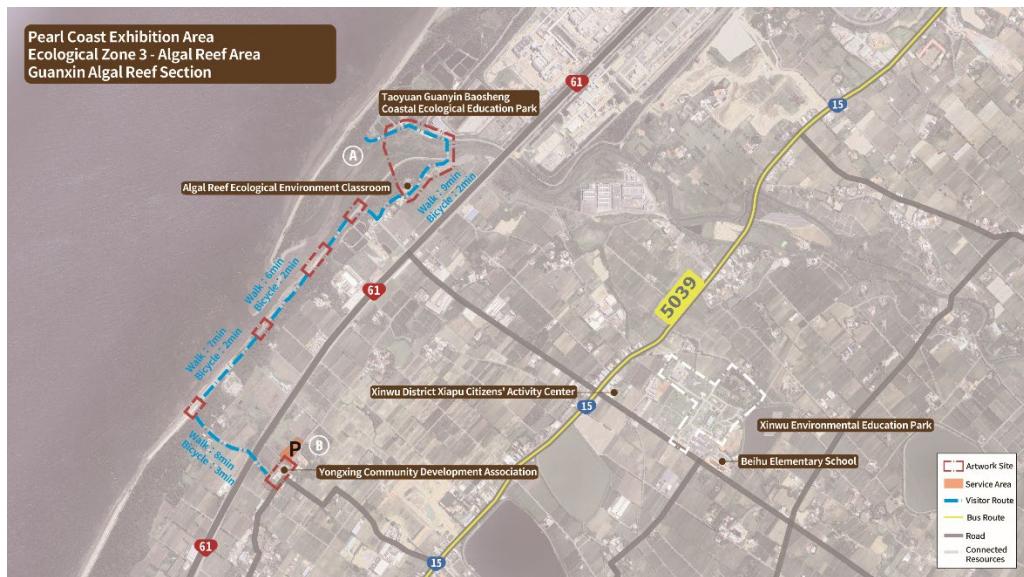


1. A boardwalk within the ecological area allows close observation of mudskippers and mangrove ecosystems.
2. Located beneath a bridge, this site serves as a key access and transfer point within Xucuo Harbor Wetland, providing parking and functioning as a service area.



1. This landscaped green area serves as the entrance to Guanyin Beach, linking outward to recreational zones and inward to a heavily visited sandy beach area.

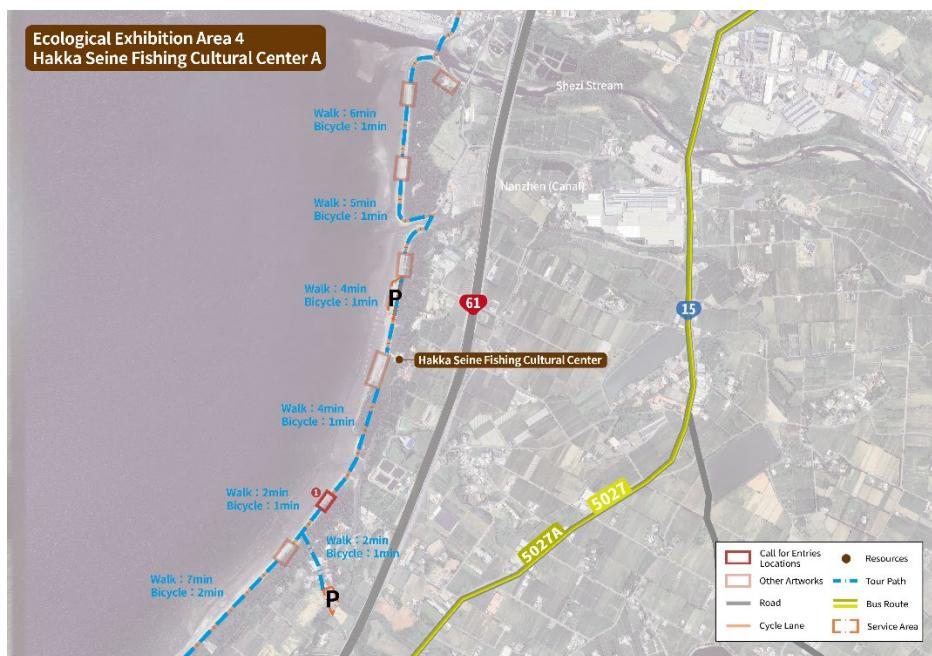
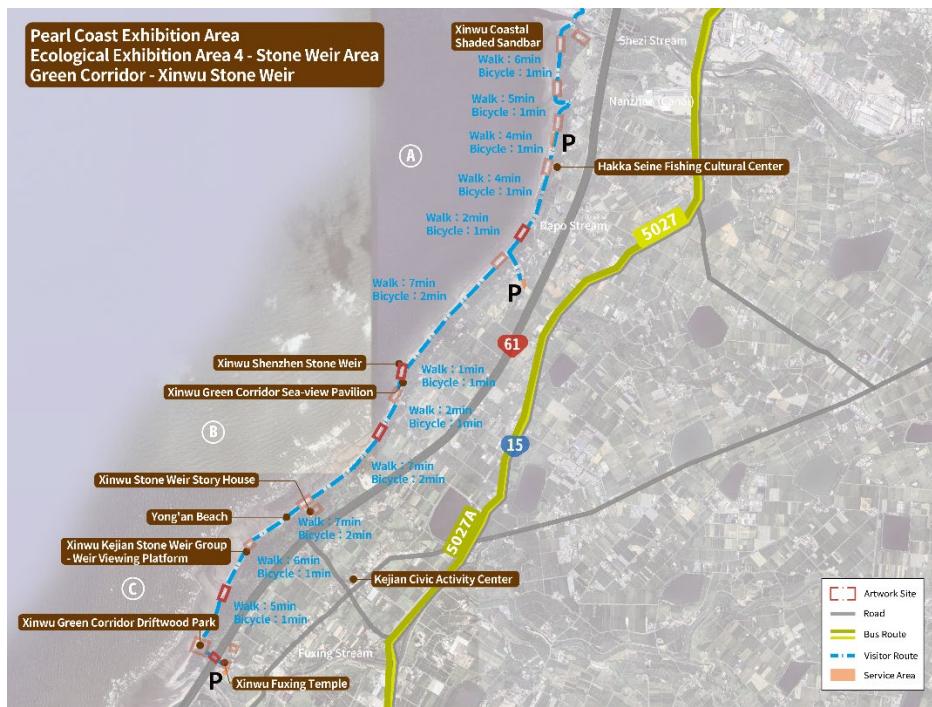
#### IV. Ecological Exhibition Area – Algal Reefs and Stone Tidal Weirs



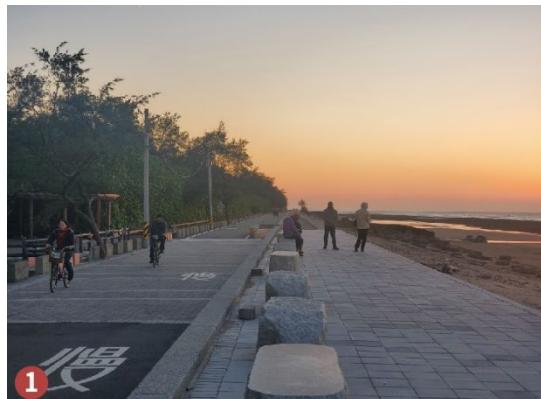
1. Located at the terminus of the Guanyin Algal Reef Boardwalk, this T-shaped intersection offers open views toward both the northern and southern coastlines.
2. This junction brings together the mangrove area, the local community, and shuttle bus access. Many visitors disembark here before proceeding to the algal reef area for on-site experiences.



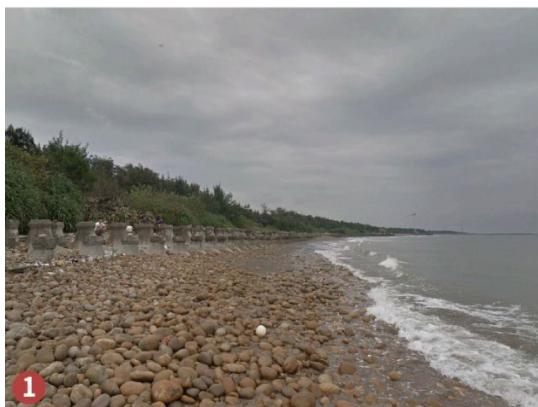
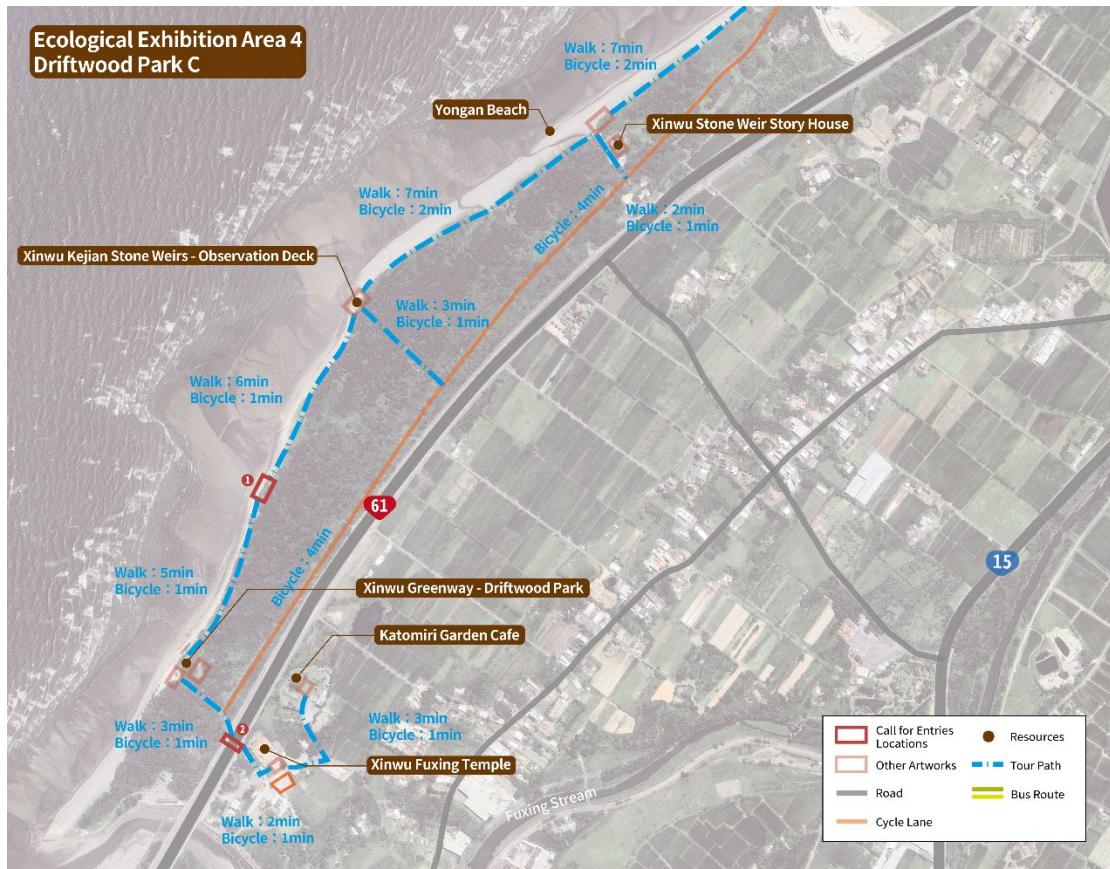
1. This site regularly hosts family-oriented ecological guided tours and is characterized by abundant flora and fauna as well as high visitor activity.



1. This beach, located within a green tunnel of vegetation, attracts a large number of visitors due to its sunset views and soft sandy shoreline.



1. A paved pedestrian walkway that attracts visitors due to the presence of designated areas for rental bicycle parking.
2. A mid-point station within the green tunnel, where authorized vendors are commonly present on weekends.



1. A pedestrian pathway connecting to the stone tidal weir platform, extending southward toward Driftwood Park. Along the route, coastal scenery and distinctive plant landscapes encourage visitors to linger.

2. A connecting passageway offering opportunities for site-responsive works integrated with the space beneath an elevated structure.

## Appendix II

### 2026 Taoyuan Land Art Festival – Open Call Application Form

Chinese Name	For team applications, please enter the name of the team representative	English Name			
National Identification Number / Passport Number		Gender		Nationality	
Date of Birth	Year / Month / Day	Telephone Number			
Email Address					
Registered Address	□□□-□□□				
Mailing Address	<input type="checkbox"/> Same as Registered Address				
Brief Biography					
Education					
Awards Professional Experience Exhibition History Selected / Major Works					

Identification Documents	Photocopy of the applicant's or team representative's ID card (both sides); passport copy for foreign nationals.
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## Appendix III

### Budget Estimate (Sample)

#### Budgeting Guidelines:

Please prepare the budget in accordance with the actual production, exhibition, and maintenance requirements of the proposed work. All listed expenses must be directly related to the completion of the artwork. This form is intended for preliminary budget estimation only; the final approved items and amounts will be subject to adjustment based on the review results and administrative evaluation. The listed budget categories may be expanded, merged, or modified as necessary to suit the specific needs of the proposed work.

Item No.	Budget Item	Unit Cost (NTD)	Quantity	Unit	Subtotal (NTD)	Item Description
1	Creative Coordination Fee					Concept development, creative integration, production planning, and overall coordination and execution management of on-site implementation.
2	Primary Materials and Structural Fabrication Costs					Procurement and fabrication of main outdoor installation materials, including structural components, surface materials, fixings, and protective elements (including necessary processing and outsourced fabrication).
3	Auxiliary Materials, Prototypes, and Testing Costs					Materials and fabrication required for samples, scale models, prototype testing, and material or structural testing (including weather resistance and joint/connection testing).
4	On-site Construction, Installation, and Safety Protection Costs					On-site installation, fixation, foundation preparation, construction safety measures, and necessary protective provisions (including required machinery and tool rentals).
5	Transportation, Lifting, Installation, Relocation, and Dismantling Costs					Transportation of materials and finished works; necessary lifting, installation, relocation, and dismantling operations (including site restoration where required).

6	Exhibition Maintenance and Repair Costs				Necessary inspections, maintenance, repair works, and replacement of consumable materials or components during the exhibition period of at least three months, including safety-related upkeep.
7	Documentation and Other Essential Expenses				Preparation of deliverable documents (such as final reports and documentation materials), as well as other necessary expenses directly related to the production and exhibition of the artwork.
8	Insurance Costs				Insurance coverage required during the construction and installation period, such as employer's liability insurance and other legally required policies.
	Grand Total (NTD)				