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| JunYee (1942--) |
| Luis Yee, Jr. |
| Junyee, or Luis Yee, Jr., is a Filipino artist known for his large-scale and site-specific art installations, which reflect a deep awareness of ecology and environmental issues. He was born in the Philippine island of Agusan del Norte. Trained as a sculptor, Junyee has pioneered the use of materials readily available from nature for expansive, site-specific works that incorporate ephemeral material within specific locations, redefining site and space in the process. His inventive use of indigenous material – which he assembles into sprawling constellations of forms, swarms of objects, or networks of points which function like maps – conveys a concentrated appreciation of nature. His works *Wood Things* (1981) and *Spaces and Objects* (1986), for example, are sprawling assemblies of natural forms. Junyee’s installations bring the precarious state of our natural world to the fore; by incorporating natural objects into his art, he exhibits both resourcefulness and acute awareness of the finite state of natural resources. Junyee’s approach to art is characterised by a keen sense of the environment and astute knowledge of materials. Whether paintings composed with soot; free-standing and outdoor sculptures in wood or cast concrete; or sprawling site installations, Junyee’s works exhibits a feeling for form and inherent awareness of the ways art carves new spaces of experience. |
| Junyee, or Luis Yee, Jr., is a Filipino artist known for his large-scale and site-specific art installations, which reflect a deep awareness of ecology and environmental issues. He was born in the Philippine island of Agusan del Norte. Trained as a sculptor, Junyee has pioneered the use of materials readily available from nature for expansive, site-specific works that incorporate ephemeral material within specific locations, redefining site and space in the process. His inventive use of indigenous material – which he assembles into sprawling constellations of forms, swarms of objects, or networks of points which function like maps – conveys a concentrated appreciation of nature. His works *Wood Things* (1981) and *Spaces and Objects* (1986), for example, are sprawling assemblies of natural forms. Junyee’s installations bring the precarious state of our natural world to the fore; by incorporating natural objects into his art, he exhibits both resourcefulness and acute awareness of the finite state of natural resources. Junyee’s approach to art is characterised by a keen sense of the environment and astute knowledge of materials. Whether paintings composed with soot; free-standing and outdoor sculptures in wood or cast concrete; or sprawling site installations, Junyee’s works exhibits a feeling for form and inherent awareness of the ways art carves new spaces of experience.  Junyee’s approach is exemplified in his work *Angud*, a 2007 site-specific work on the lawn of the Cultural Centre of the Philippines, which incorporated numerous heads of felled trees (the disposable, topmost section of felled trees drilled with a hole for hauling along forest trails). Junyee formed a matrix on the lawn by stringing red rope through these holes, creating a symbolic map of the country’s denuded forests, which the artist also described as a ‘graveyard of remains.’  [File: woodthings.jpg]  Figure 1 Junyee, *Wood Things*, 1981, Cultural Center of the Philippines. Copyrights to be sought from Cris B. Millado, CCP Artistic Director and Vice President  <http://www.iguci.cn/comment/readen.php?newsid=4184>  Junyee began to use found objects and material from his surroundings in the early seventies, initially for installations while enrolled at the University of the Philippines’ Diliman campus, and later for large-scale pieces fashioned from wood scraps in Los Banos, Laguna – a suburb south of Manila. These initial forays were followed by award winning temporary works, notable among which was *Wood Things*, installed in a public park in Manila. It was awarded grand prize in the Art Association of the Philippines competition. Junyee has also curated public art events, among them the Movement for Indigenous Art in Havana in 1991, and, between 1981 and 1983, the first outdoor installations in the grounds of Mt. Makiling in Laguna. He transformed a 3000-square meter parcel of land inside the University of the Philippines, Los Banos into a sculpture garden, and is involved in plans to develop the Artists Village in Baler, Aurora province the Philippines.  Junyee’s body of work is multidimensional in scope and included paintings, sculpture, assemblage, site-specific pieces, and large-scale installations. He has ventured into the field of design, overseeing work on functional art pieces, landscapes, and collaborating with architects to design houses and interiors. Junyee’s contributions are recognised through awards from local culture agencies, the National Commission of Culture, and the Arts and the Cultural Centre of the Philippines. He has also participated in numerous international exhibitions including the 16th Asian International Exhibition in Guangdong Museum of Art China (2001), the 7th Havana Biennale in Cuba (2000), and the First Asia Pacific Triennial in Brisbane, Australia (1993). |
| Further reading:  (Asia Art Archive)  (Cañete)  (Cinco)  (Cultural Center of the Philippines)  (Galleria Duemila)  (Guillermo)  (Junyee)  (Koterbay)  (Marika) |