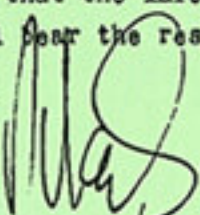# 宝绿达居民资格申请表
RESIDENCY APPLICATION FORM FOR POLLUTA

1. 外文姓 Surname: **Leong**
   外文名 Given name: **Rick**

2. 中文姓名 Chinese Name (If any): **梁仁乾**   3. 曾用名 Former name (If any):

3. 语言 Languages   □ 普通話 Mandarin   ☑ 英語 English

4. 你为什么希望加入宝绿达? Why do you wish to join Polluta?
   To live, work, and show for free forever.

5. 你有什么技能能贡献给宝绿达? What skills can you contribute to Polluta?
   painting and drawing

5. 你从事艺术创作的年资 You have been practicing art for
   □ 一至三年   □ 三至五年   □ 五至十年   ☑ 十年以上
   1-3 years   3-5 years   5-10 years   over 10 years

6. 你艺术创作的主题是 The main theme(s) of your works are
   □ 政治 politics   ☑ 宗教 religion   □ 社会 social issues   □ 科学 science
   □ 历史 history   ☑ 环保 environmental   ☑ 其他 others

7. 你读了宝绿达入住须知了吗? Have you read the Residents' Guide to Polluta?
   □ 读了 Yes   ☑ 没有 No

我谨声明我已如实和完整地填写了上述内容，并对此负责。
I hereby declare that the information given above is true, correct and complete. I shall bear the responsibility for the above information.

签名 Signature   日期 Date 19 年Y 03 月M 26 日D

What is the biggest problem in today's art world?

Name: Richard Leong   020
Post: Tree Hugger, Painter and Assistant Professor
Specialties: religion, social issues, history, environmental and others
Current status: ★★★
Resident of the Sydney Polluta Colony since Jul 2011

Richard Leong
Tree Hugger, Painter and Assistant Professor
Victoria, Canada
1 April 2019 over e-mail

I can't really speak to what is wrong with the art world, but I can speak to painting.

The problem I think with painting today is it's sustainability and impact on the environment. It uses wood from stretchers (promoting or at least supporting the clearcutting of forests, including old growth forests of trees that are centuries old), oil, solvents and a myriad of other harmful chemicals that negatively impact the environment, and the metal and plastic tubes of paint and their lids that simply cannot be recycled or reused, filling up landfills and probably existing for centuries.

Is it better to create paintings of forests at the expense of forests themselves?

Can painting the environment and landscape put them in the minds of people to promote their continued existence and importance?

Does it have to be one or the other?

What efforts are there in creating and promoting sustainable art practices and methodologies?

Can one have an environmentally sustainable yet viable art practice?