

## 2008 Taipei Biennial Feature: Dictionary of War - Speakers

徐文瑞 (Manray HSU)



Manray Hsu, the 2008 Taipei Biennial curator is an independent curator and art critic based in Taipei and Berlin. His recent exhibitions include the *2000 Taipei Biennial: Sky is the Limit* (co-curated with French curator Jerome Sanse, Taipei Fine Arts Museum); *The Good Place* (2001, co-curated with Hongjohn Lin, Taichung City, Taiwan); *Urgent Painting* (2002, co-curated with Daniel Birnbaum, Okwui Enwezor, Charles Esche, Bernard Frize, Yuko Hasegawa and others, Musee d'art moderne de la Ville de Paris); *How Big Is the World?* (2002, O.K. Center for Contemporary Art; 2003 Kaohsiung Museum of Fine Arts); *Wayward Economy* (2005, co-curated with Maren Richter, Taipei); *Jam Sessions: Rigo 84-23* (2006, Centro das Artes Casa das Mudanças, Portugal); *Liverpool Biennial* (2006, co-curated with Gerardo Mosquera, Liverpool); *Naked Life* (2006, co-curated with Maren Richter, Museum of Contemporary Art, Taipei); *Relics of the Future* (2007, with Hu Yuanxing, Documenta 12 magazines); *Cracks on the Highway* (2007, Niteroi Museum of Modern Art, Rio de Janeiro, Brazil). Manray Hsu served as a jury member for the 49th Venice Biennale and a jury member of the Unesco Prize for the 7th Istanbul Biennial.

His current research concerns globalization such as its influence on culture, the relationship between aesthetics and politics, and the geo-political situation of contemporary art. Apart from curating, he also regularly participates in planning workshops, seminars, and publications.

黃海昌 (WONG Hoy Cheong)



Wong Hoy Cheong was born in Georgetown, Penang. He studied literature, education and fine arts at Brandeis University, Harvard University and the University of Massachusetts (Amherst) in the USA. His work is inter-disciplinary, involving areas such as drawing, installation, video/photography and theatre/performance.

Working in a wide range of media, Hoy Cheong addresses concerns and ideas about identity, location, globalization, and colonialism, using popular genre conventions, as well as the allure of unusual materials. He has always sought to disturb our sense of security, reminding us of the slippery surface that lies between fact and fiction, past and present, and the perpetual reinvention of our own histories.

He has exhibited widely in Asia, Australia and Europe including solo exhibitions/projects at the NUS Museum, Singapore (2008), National Art Gallery, Kuala Lumpur (2004 & 1996); Pitt Rivers Museum, Oxford (2004), Kunsthalle, Vienna (2003); John Hansard Gallery, Southampton (2003); and Bluecoat Gallery, Liverpool (2002). He has also exhibited at the Taipei Biennial (2008), Istanbul Biennale (2007), Guangzhou Triennial (2005), Liverpool Biennial (2004), 50<sup>th</sup> Venice Biennale (2003), *ARS 01* (Kiasma Museum of Contemporary Art, Helsinki; 2001), Gwangju Biennale (2000), *Cities on the Move* (The Secession, Vienna, 1997; Louisiana Museum of Modern Art, Denmark, 1999; Hayward Gallery, London, 1999, etc.), Fukuoka Triennial (1999), and AsiaPacific Triennial (1996).

He was artist-in-residence at Montalvo Arts Center, Saratoga (2007), Pitt Rivers Museum, Oxford (2004), Gasworks, London (2002) and Canberra Institute of Art, Canberra (1992); and Visiting Tutor at Oxford Brookes University, Oxford (2004), Goldsmith College, London (1999) and Central

	<p>St. Martins, London (1998). He has also given talks and lectures at Oxford University, Harvard University, New York University, San Francisco Art Institute, Australian National University, Goldsmiths College among others.</p> <p>He is currently Visiting Senior Research Fellow at the Asia Research Institute, National University Singapore.</p>
葛瑞格利·修列 (Gregory Sholette)	
	<p>Gregory Sholette, one of the artists of 2008 Taipei Biennial is an artist, writer, and an Assistant Professor of Sculpture at Queens College, New York. His work has been exhibited at Periferic 8 (Romania), Dia Art Foundation, Anthology Film Archives, and the Museum of Modern Art (NYC), A founding member of the artist's collectives <i>Political Art Documentation/Distribution</i> (PAD/D: 1980-1988), and <i>REPOhistory</i> (1989-2000), he is the co-editor of two recent books, <u>Collectivism After Modernism: The Art of Social Imagination after 1945</u>, (University of Minnesota, 2007); and <u>The Interventionists: A Users Manual for the Creative Disruption of Everyday Life</u>, (MASS MoCA/MIT Press, 2004). He is currently writing a book on the political economy of art for Pluto Press and has co-edited a special issue of Third Text with theorist Gene Ray on the theme "Whither Tactical Media."</p>
李士傑 (Shih-Chieh Ilya LI)	
	<p>Shih-Chieh "Ilya" Li (a.k.a. Ilya Eric Lee) <a href="http://twitter.com/ilya">http://twitter.com/ilya</a>  Blogger, nocturnal wanderer, activist on exile over the Internet. Participated free &amp; open source software &amp; digital archives, ICT-related projects &amp; program, interested in technologies and society. Currently enrolled in National Tsing Hua University Sociology PhD program. (<a href="http://ilyagram.org">http://ilyagram.org</a>)</p>
阿里·何凱 (Ali Akay)	
	<p>Ali Akay is a professor at the University of Fine Arts Mimar Sinan, chief of the departement of Sociology, an independent curator currently at Akbank Sanat and at Istanbulmodern Museum, professor at Humbolt University in Berlin; Paris VIII University; and, National Institut of History of Art (I.N.H.A) in Paris.</p> <p>He has founded (since 1992) Toplumbilim review and co-founded (since 2005) Plato magazine in Istanbul</p> <p>The selection of the last exhibitions he curated:</p> <p>States of Ecstasy ( Seza Paker, Nasan Tur and Banu Cennetoğlu) 2008; Neurocinema ( Laurent Grasso) 2008; Body Double ( Brice Dellsperger) 2007; Wang Du, 2007, Irwin,2006; Snow and Roads ( Abbas Kiarostami) 2006; Unheimlich ( Seza Paker, Sener Ozmen-Cengiz Tekin, Serkan Ozkaya and İnci Eviner) 2005; Pour Gilles Deleuze ( Thierry Kuntzel and Jean- Jacques Lebel) 2005; Sarkis 2005; Contaging by Nature ( Seza Paker, Ayse Erkmen, İnci Eviner, Canan Tolon and Ergin Cavusoğlu) 2005 at Akbank Sanat</p> <p>Modern Experiences, 2007; Scale and Memory, 2006; Corresponding Times, 2005-2006; Fikret Moualla, 2005 at İstanbulmodern. Museum.</p> <p>Unheimlich, Centre d'art Apollonia, Strasbourg, France,2005; Approach from the Turkish artists , Kastaev Museum,Kazakhstan,2005; Ulysses-Refrain , Total Museum, Seoul, South Korea</p>

	<p>His last books published:</p> <p><u>An Unexpected Discipline: History of Art</u>, Yapı Kredi Editions, 2007; <u>Postmodernism</u>, L/M Editions, 2006; <u>Situations in Art</u> Baglam Editions, 2006; <u>Control Society</u>, Gilles Deleuze, Bağlam Editions, 2005; <u>European Union and Art in Turkey</u>, Bosphorus University Editions, 2005; <u>Singular Thought</u> (third edition), 2005, Baglam Editions; <u>Art's Sociological Eye</u>, Baglam Editions, 2002</p>
拉威·桑德蘭 (Ravi Sundaram)	
	<p>Ravi Sundaram, a Sarai founder and now a co-director, and fellow at Center for the Study of Developing Societies, CSDS is an Indian Historian. Sundaram's research topic within Sarai is electronic street cultures, the gray economy of hardware assembly and the role of software piracy and cyber cafes in the spreading of PC usage and the Internet. The aim of Sundaram's investigations into the local "ethnographies of new media" is to add complexity to the view that computers are a conspiracy of the rich against the poor with only the upper class benefiting from information technology. His book has been translated into 15 different languages.</p>
夏娜·阿南德 (Shaina Anand)	
	<p>Shania Anand is a video and film producer. In 1999 she went to Temple University, USA to pursue her MFA in Film and Media Arts on the Inlaks scholarship, but returned home a year later, as the streets of Bombay beckoned. After completing a video and film production course, while still in college, Shaina Anand worked with film director Saeed Mirza on screenplays, and was first assistant director of a docu-series, that involved a 5 month travel across India. She organized an anti-nuclear campaign in city colleges by screening films, coordinating talks and forming networks of students that lead to a 12-hour Concert for Peace.</p>
尼可斯·帕帕斯特爵迪 (Nikos Papastergiadis)	
	<p>Nikos Papastergiadis is Professor at the School of Culture and Communication at the University of Melbourne. Throughout his career, Nikos has provided strategic consultancies for government agencies on issues relating to cultural identity and worked on collaborative projects with artists and theorists of international repute, such as John Berger, Jimmie Durham and Sonya Boyce. His current research focuses on the investigation of the historical transformation of contemporary art and cultural institutions by digital technology. Nikos has recently published <i>Spatial Aesthetics: Art Place and the Everyday</i> (2006), which examines the new processes, contexts and relations through which contemporary art is produced, and co-edited with Scott McQuire, <i>Empires Ruins and Networks</i>, Melbourne University Press, 2005.</p>
布萊特·尼爾森 (Brett Neilson)	
	<p>Brett Neilson is Associate Professor of Cultural and Social Analysis at the University of Western Sydney, where he is also a member of the Centre for Cultural Research. His writings have appeared in venues such as <i>Variant</i>, <i>Mute</i>, <i>Posse</i>, <i>DeriveApprodi</i>, <i>Vacarme</i>, <i>Subtopen</i>, <i>Conflitti globali</i>, <i>makeworlds</i>, <i>Carta</i> and <i>Framework</i>. He is a contributor to the Italian newspaper <i>Il Manifesto</i> and author of <i>Free Trade in the Bermuda Triangle ... and Other Tales of Counter globalization</i> (University of Minnesota Press, 2004).</p>
提門·波格達 (Tilman Baumgärtel)	



Dr. Tilman Baumgärtel teaches at the College of Mass Communication at the University of the Philippines, Manila. As an art and media critic and curator, he contributes to German and international reviews, newspapers and magazines. He has curated a number of exhibitions focusing on media art, including “Games”, a presentation of computer games by artists, at Hartware (Dortmund 2003), "Install.exe", the first solo exhibition of Jodi (Basel, Berlin, New York 2002) and a section of the Seoul Media City Biennale in 2004.

季鐵男 (Ti-Nan CHI)



**Chi Ti-Nan** was born in 1957 in Taipei. His parents were immigrants from Manchuria after WWII. He received architectural training from Tunghai University in Taiwan, and completed his graduate study at Yale University in the United States, under architect Frank Gehry and philosopher Karsten Harries. In 1985, his drawing of the Style for the Year 2001 won the 2<sup>nd</sup> price in the Shinkenchiku international competition. In 1995, Z house project won him Asakura Award of SD Review in Japan. He participated in Ke Da Ke Xiao exhibition, AA gallery, London, 1998, Venice Architecture Biennial 2000, Beijing Architecture Biennial 2006, etc. Currently he is the principal of *Chi Ti-Nan Architects* in Beijing.

His research interest lies in pre-scientific cultural thinking and European phenomenological philosophy. Since 1999, as the founder of *Human Environment Group NGO*, he has been the curator of a series of *Urban Flashes* workshops held over Euro-Asia continent, as part of his practice on *Micro-Urbanism*. Since 2004, he joined the faculty of Bergen School of Architecture in Norway. Recently, he has been invited as visiting professor to schools in Maharashtra area in India.

陳文政 (York W. Chen)



Dr York W. Chen graduated from the judicial studies division of the College of Law and Business at National Chung Hsing University, the Graduate Institute of International Affairs and Strategic Studies at Tamkang University, and received his doctorate in political science from the Department of Politics and International Relations at the University of Lancaster in England. He is the author of the well known books *The Role of the United States in Future Cross-Strait Conflicts* and *Imperfect Battleground: Concepts of War in the Information Age*, as well as more than ten Chinese and English treatises on Taiwan's national defense and military affairs. Dr York W. Chen served as policy assistant in the Legislative Yuan, a deputy research fellow in the National Security Council, a secretary to the vice minister in the Ministry of National Defense R.O.C. and a senior adviser in the National Security Council. He is currently an assistant professor at the Graduate Institute of International Affairs and Strategic Studies at Tamkang University, the president of the Institute for Taiwan Defense and Strategic Studies, and also the editor in chief of *Strategy: Taiwan National Security Policy Review*.

阿修克·蘇庫馬蘭 (Ashok Sukumaran)



Ashok Sukumaran is an artist based in Mumbai. His recent work deals with technological infrastructures, and how we may move and act across them. Sukumaran's work has been shown internationally, and has received a number of major honors, including the first prize of the UNESCO Digi-Arts Award, 2005, and the Golden Nica at the Prix Ars Electronica (for Interactive Art) in 2007. Sukumaran is also the co-founder of CAMP, a new platform for artistic and research activity, based in Mumbai.

山姆·迪·西瓦 (Sam de Silva)



Sam de Silva is a creative producer and media practitioner. He has a multi-disciplinary background and has an interest in tactical media-arts, surveillance research, and protest and mobilization strategies. Sam has a background in information and communications technologies, and has been a lecturer at the Media and Communications Department at the University of Melbourne. Recently, he has been spending time in Sri Lanka, trying to make sense of the cycles of violence that ripples through the island.