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10
TB

台北
雙年展
TAIPEI
BIENNIAL

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Foreword

Since its inception as a biennial exhibition of contemporary art at the Taipei Fine Arts Museum in 1998 the Taipei Biennial has grown with each edition, expanding the arts network it has fostered and consolidating its position as a vital asset for contemporary artistic and cultural exchange between Taipei and the international community. Over this dozen-year period, over 300 artists from more than 40 countries have contributed their creative powers and efforts via the Biennial. They bring their artistic concepts, stimulate the imaginations of the local citizenry, provide different perspectives on the world, and offer vital reference points for the local populace to establish Taipei's own international cultural outlook. Especially with the growing prevalence of participating works responding to locally relevant aspects, the Biennial's traditions and varied works are drawn even closer to the overall pulse of the metropolis of Taipei.

We are delighted to witness the Taipei Biennial's emergence into a signature event of civil contemporary arts and culture. We look forward to this grand celebration of international contemporary art with great anticipation every two years, and this year is no exception. This expectation is further heightened this time, as co-curators Tirdad Zolghadr and Hongjohn Lin made known that the organizational logic and approach to this edition are different from past exhibitions; setting out to reflect on the significance and place of biennials themselves, they endeavor to forge new mechanisms for biennial exhibitions. Not only does this approach challenge the courage and actions of the host Taipei Fine Arts Museum, the audience will be asked to respond by getting more active and involved. While we can surely expect intense responses to this edition of the Taipei Biennial, as always it will have a far-reaching impact on the way we look at art.

In closing, we would like to express our heartfelt thanks to the curatorial team for all their efforts. Special thanks to each sponsoring and cooperating organization, including the supervisory Council for Cultural Affairs and Taipei city government. Their implicit acceptance and trust in us has made this edition of the Taipei Biennial possible, and their enthusiastic assistance with numerous undertakings has ensured this exhibition's presentation of the myriad possibilities that art offers from a broader, multidisciplinary perspective.

Hsiao-yun Hsieh
Commissioner
Department of Cultural Affairs
Taipei City Government

Preface

The Taipei Biennial emerged from the boom in art biennials that has taken place since 1998. Since then, however, it has established itself as Taiwan's most important international exhibition of contemporary art, forging close ties with the developing field of global contemporary art. It has been recognized as an exceptional event among biennials in Asia as well as around the world.

This edition of the Taipei Biennial is co-curated by Hongjohn Lin of Taiwan and Tirdad Zolghadr, who is originally from Iran. The Taipei Biennial 2010 has been programmed with a number of notable features: it is a biennial that reflects upon biennial exhibitions – engaging in self-examination and criticism, while exploring the state of art production, and touching upon related issues and contexts. Artists, curators, audiences, collectors, interrelated cultures and operative logic are all particular topics of extended focus. Furthermore, the exhibition overturns familiar formats for presenting art exhibitions and performances, arranging various events to create a biennial of collective events and an exhibition which develops linearly, with time. This type of biennial attempts to challenge the very notion of the biennial exhibition, and is certain to elicit considerable discussion among audiences of the biennial's ambition and imagination. Ultimately, we hope that the biennial will stimulate discussion about the function of art and the nature of exhibition (and the biennial) in today's world.

The Taipei Biennial 2010 does not maniacally pursue size nor consumptively incorporate external exhibition spaces – rather, for the first time it links together existing art centers in and around Taipei to form parallel art spaces, in the effort to participate in existing art production mechanisms at all levels

and to engage in active local dialogue. The exhibition features many process-oriented works and a high proportion of restricted-space productions and art events, referencing the 2008 Taipei Biennial where appropriate, and even inviting critics to conduct on-site observation during the planning stages. These approaches challenge the established structure and parameters of biennial exhibitions in the effort to forge a biennial full of experimental creativity.

Every exhibition is the product of close cooperation over an extended period of time. The devoted efforts and collaboration of co-curators Hongjohn Lin and Tirdad Zolghadr have seen the Taipei Biennial 2010 through to fruition, along with the contribution of Freya Chou in managing communications. Very special acknowledgments naturally go to the artists, whose creative efforts make the exhibition possible. Thanks are also due to the group and individual sponsors that facilitated this presentation, in particular the Council for Cultural Affairs, Executive Yuan, and the Taipei City Government for their continued support. To every group and individual who assisted with exhibition production in countless ways, we extend our heartfelt gratitude. It should also be noted that this is the first edition of the exhibition since the establishment of the Biennial and International Projects Office at the Taipei Fine Arts Museum. To the vast production team and partners throughout the museum and beyond, thanks once again for your tireless contributions.

Wen-ling Chen
Acting Director
Taipei Fine Arts Museum

Curatorial Statement

Hongjohn Lin

One can easily imagine an exhibition of political art, but what about an exhibition on the politics of art? The former must deal with the political use or content of artworks, yet the latter creates a situation in which the exhibition can examine and reflect upon how art is being produced, circulated and consumed. This seemingly ambiguous status of exhibition, much like seeing oneself in a mirror, is to render visible what is typically absent in art, so that self-perception can be both attained and observed. An unstable and unresolved situation will be created, interrupting the typical suspension of disbelief that accompanies art's story about itself. Grasping these conditions, the art world might operate on the same principle of self-reflexivity found within art making.

Taipei Biennial 2010 is an attempt to present the politics of art in popular biennialism through exhibition per se. By exploring what a biennial can do and can be, a moment of restraint is afforded in which to set aside political or ethical tirades on global injustice and to reflect on the biennial's origin, function, size and scale. By turning an exhibition inward and, in fact, against its grain—dissolving the supposed boundaries between artistic and curatorial practices, discourses and reception—this exhibition unravels the conventionally discrete artistic presentation that is otherwise mystified. What can be brought to attention is, thus, not only the effect of institutions of art—how power is deployed and contested, but also the “affect” of art—how art is categorized, acknowledged and appreciated—communicated and internalized by viewers. An exhibition, therefore, is never an innocent collection of artwork, but rather a set of social relations upon which the production of art is constructed. To invoke the politics of art is simply to make these social

relations visible, so that the division between the social and the aesthetic is no longer distinguishable and thus, rendered obsolete.

It is through this denaturalized process that Taipei Biennial 2010 is structured and programmed, seeking to lay bare the chronological, institutional, formal and social contexts of the exhibition. This biennial can be understood as a framing device through which the picture of art can be cropped, composed, emphasized, or displaced for presenting the unrepentant, over-determined character of art. It is a discourse made explicit for art relative to its structure, so that the object and the subject of art cannot be stably fixed or easily agreed upon. In turn, it is a commentary on how art is produced and subjugated. The political moment of the exhibition, if there is such a moment, is to articulate art from both within and without, so that the relation between art and life might be reconciled, and thus polemicized.

Curatorial Statement

Tirdad Zolghadr

- TB10 reconsiders the biennial format through a number of structural proposals. Although we have no curatorial masterplan to scream from the rooftops, one leitmotif is the question of what makes biennials distinctive today. What are the conditions of production a biennial creates, what can you do with a biennial that you cannot do with anything else, is there a way to use the biennial more precisely, more effectively?
- After all, the aspirations of a typical biennial are more easily achieved through other devices. One tends to consider biennials ideal for promoting urban marketing, a professional career or an activist demand, when actually the track record is quite disappointing. It may be surprising, but the instrumentalization of the biennial is rarely successful—never mind the instrumentalization of the art.
- For us, the distinctive potential of a biennial lies in the possibility to create a situation that is more tentative and unresolved than others. Perhaps it is naive to engineer ambivalence from above. But we have tried to follow experimental precedents by exploring new interfaces where curatorial control is difficult to maintain. Whether re-inviting 2008 Taipei Biennial artists, using untested discursive formats, inviting collaborators from Sputniks to artist-run spaces, or, most importantly, restructuring the Taipei Biennial into a two year process: in all these cases, criteria were invented as we went along, creating a situation that was often unpredictable and sometimes mildly terrifying.
- Allow me to add two unexpected features that distinguish much of the

artwork in TB10—features which were not planned, if not entirely surprising in light of the project's reflexive spirit, either. The first recognizable priority is the heritage of institutional critique; an uneven, complicated tradition that rears its head in miscellaneous ways throughout the exhibition.

- Another is the concerted altercation between artists and artworks; a surprising number of artworks overtly engage in dialogue with other pieces, from icons of the conceptual canon to other artworks in this very show.
- TB08 Revisited
Avoiding the usual tabula rasa, TB10 will build on ideas and projects from previous Taipei Biennials. A number of TB08 artists have been invited to critically revisit their previous contributions. Discursive events will also address the possibilities of critical continuity within the novelty-driven biennial industry.
- Two More Years
Artists initially approached for TB10 were involved in a wider curatorial discussion. This resulted in a transfiguration of TB10 into a two-year process that will lead to a series of smaller exhibitions 2012. The process will be upheld by an academic framework—currently being finalized—ideally resulting in a sustainable art-pedagogical infrastructure.
- The Show
The show includes 38 artworks by 24 artists

12 of the artworks are collaborative group efforts
11 explicitly incorporate artworks by other artists
(Counting all artworks included thus, the show actually has 75 artworks, by 50 artists)
20 are new commissions, 9 are reformulations of older artworks
13 artworks are event-based in character
9 of the artists are women
13 of the artists have gallery representation
The film program consists of 49 films by 38 artists

- Sputniks

Two critical companions to the biennial have been invited to consistently produce candid feedback, also amounting to interventions during TB10. The exercise seeks to invert the polarity of intellectual corruption and innocent autonomy.

See page 136 for their bios

- September Events

An ambitious events program kicks off even before the exhibition opens, offering an unusual timeline.

- Artist Cinema

The film program includes 49 films by 38 artists. The artist-designed cinema contraption approximates the viewing conditions of a movie theater, avoiding the black boxes so easily wandered in and out of, like light conversation at a party.

- Lecture Theater

Avoiding the usual difficulties of conference translation, key essays explaining the biennial phenomenon from various angles will be translated into Mandarin and read by Taipei actors and actresses.

- Independent Art Spaces

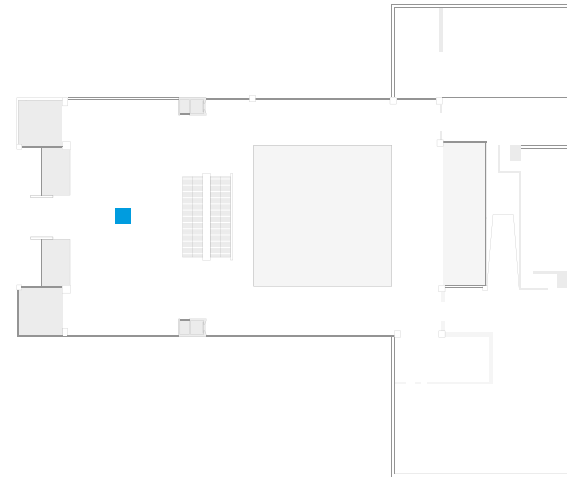
Seven Taipei venues have articulated various levels of collaboration with TB 10. These are neither parallel programs nor curated contributions, but unpredictable interfaces with objectives and criteria varying from case to case.



Artwork
Descriptions



Superflex, *FREE BEER Factory*, 2008-ongoing
mixed media installation with platform, tables, brewing kits, bottles
Courtesy of the Artists



1

Superflex *FREE BEER Factory*

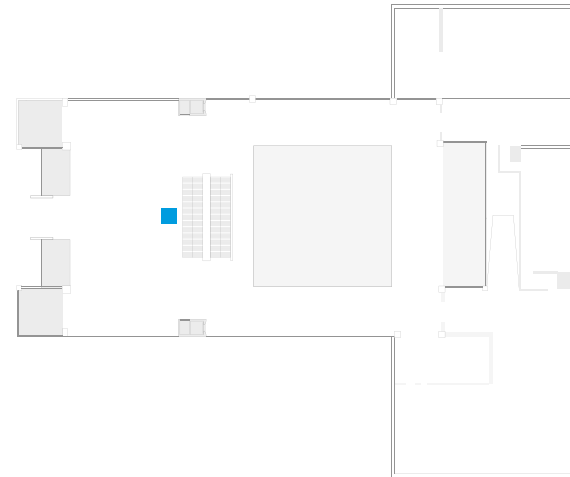
2008-ongoing
mixed media installation with fermentation tanks, conveyor belt, empty bottles,
bottled beer, tables, benches

Superflex is an artist collective based in Denmark and Brazil.

In its historical references, its use of the museum as a social space, and its contribution to the TB08 Revisited series (cf. p. 11), this piece is a hallmark of the show. For the 2008 Taipei Biennial, Superflex collaborated with North Taiwan Brewing to produce FREE BEER TAIWAN. For TB10, this collaboration has been expanded to an apparatus referencing Joseph Beuys' discursive platform "Honeypump" of 1982. The installation is linked to the Ground Floor Google Office, where beer is made available during lectures and seminars. The project, initially developed by the artist group and students at Copenhagen IT University, applies open source methods to beer. The recipe and branding elements are published under a Creative Commons license (Attribution-ShareAlike 2.5), which means anyone can use the recipe to brew their own or create a derivative. A prime objective is to create an open business and question the prevailing system of copyright and trade.



Detail of *Artists at Work*, 2010, production of TFAM staff based on an idea of Hito Steyerl.
Courtesy of Hito Steyerl



Hito Steyerl *Artists at Work*

2010 (produced by TFAM staff based on an idea by Hito Steyerl)

Hito Steyerl is a filmmaker and author based in Berlin.

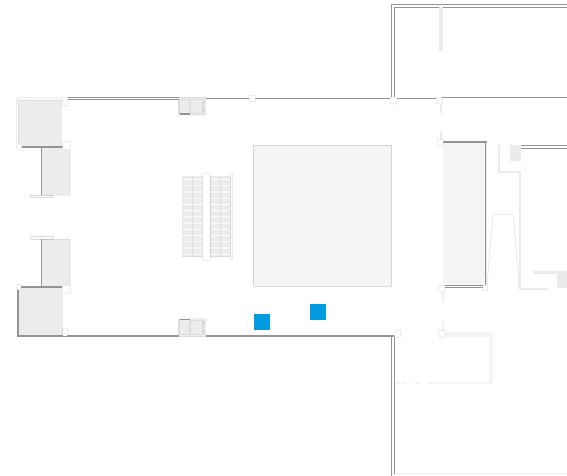
Slogans derived from Steyerl's piece *The Museum as Factory* were selected by museum interns and staff, and then printed on banners in the size and style of those used to promote ongoing TFAM exhibitions. The banners are displayed in the usual spot in the TFAM lobby.

Commissioned by TB10.



回家計劃：第1天 (2010-8-12) · 白雙全一觀眾C君。

臺北市立美術館 — 內壢
Taipei Fine Arts Museum — Neili
13:44 - 17:08 22:36



Pak Sheung Chuen *Going Home Projects*

2010
performance

Pak Sheung Chuen is an artist based in Hong Kong.

In keeping with his overall practice, Pak engages in dialogue with the museum audience, and offers to accompany the visitors back home. Documentation and interventions can be viewed at the artist's blog: www.oneeyeman.com.

Commissioned by TB10.

Pak Sheung Chuen *Lockers*

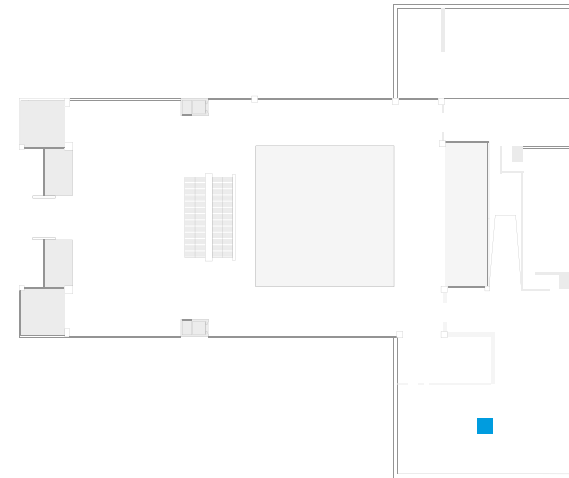
2010
locker

On the occasion of TB10, Pak built lockers for visitors to store their belongings. TFAM offered no such facility, and Pak installed this infrastructure in the idea of engaging in conversation with the audience and various other conceits.

Commissioned by TB10.

3

4



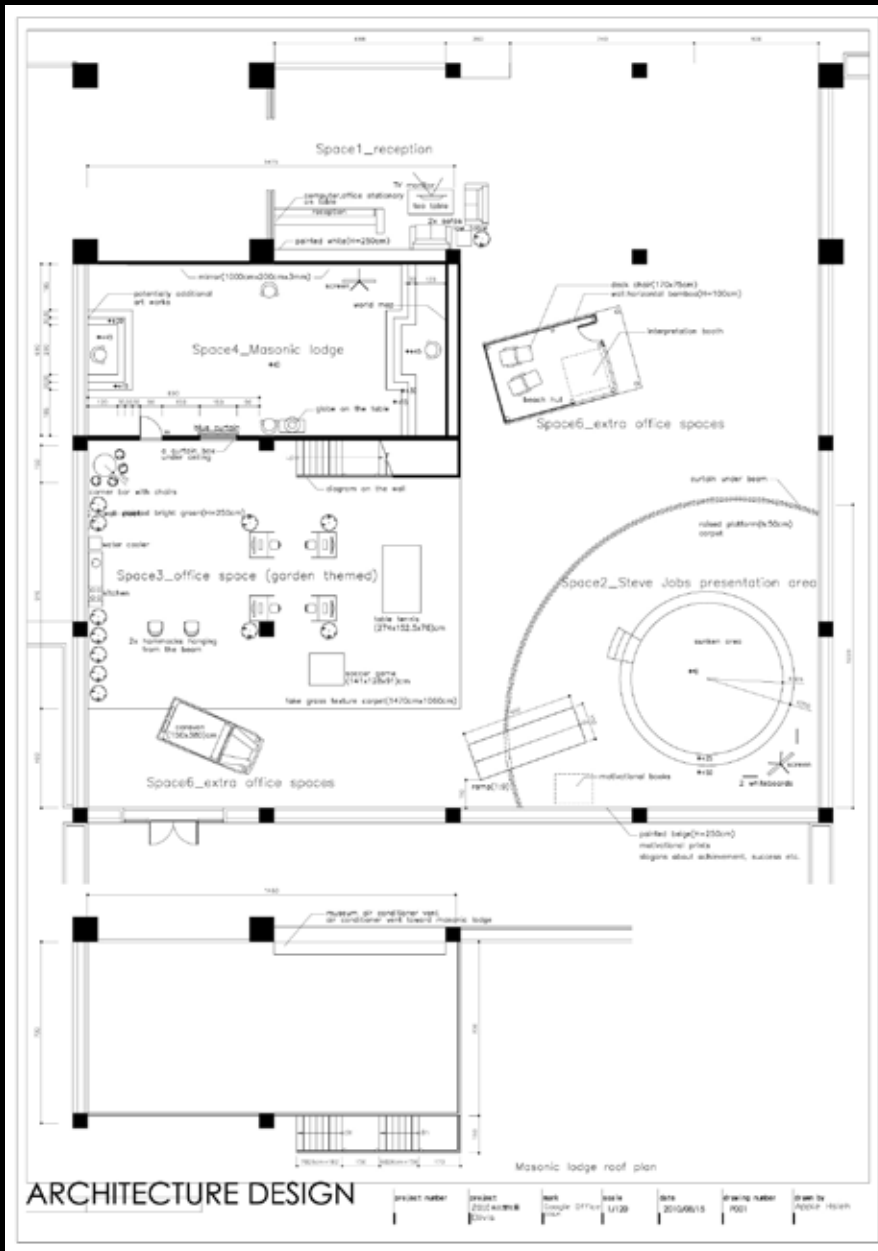
Olivia Plender *Google Office*

2010
mixed media installation

Olivia Plender is an artist based in Berlin.

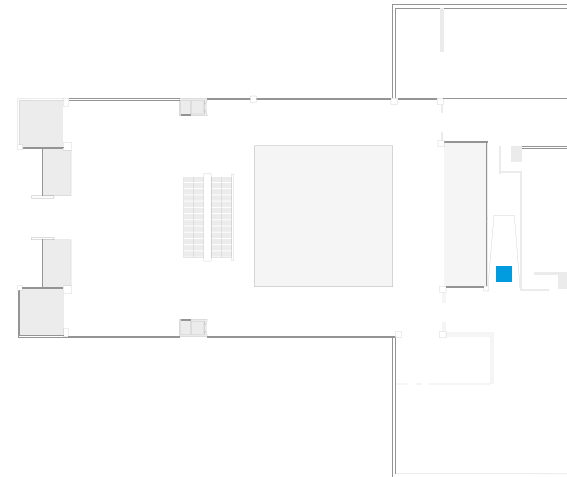
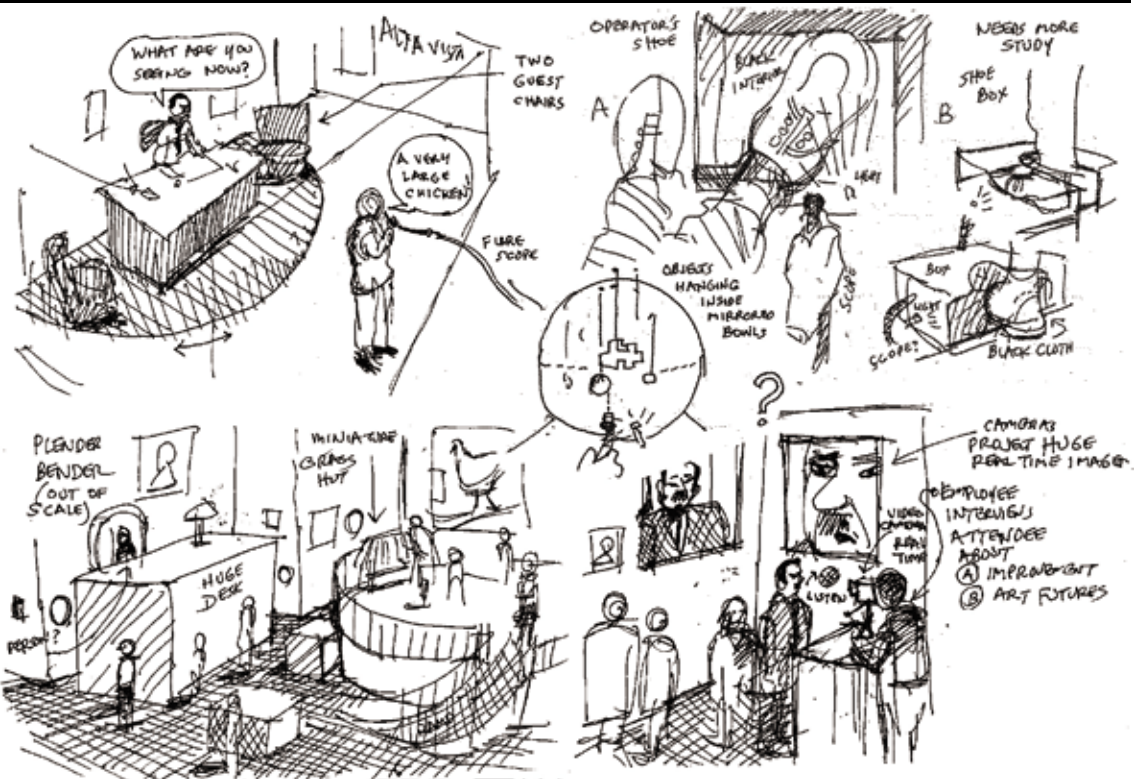
Plender is interested in social movements that she investigates using various media, often creating expansive environments within which exhibition events can unfold. For Taipei, Plender's installation hosts both planned and impromptu activities, but also exhibits artworks by various TB10 artists. Some are indicated as such, others are anonymous. The salon includes a meeting room, an events room equipped with "discussion islands," a waiting room, a games room and more. Her environment is reminiscent of present-day offices, including the one which Google Inc. famously entertains in London; a place where traditional timeframes of work and play are encouraged to collapse, and post-Fordist conditions of production are celebrated and consolidated.

Commissioned by TB10.



Olivia Plender, The floor plan of *Google Office*, 2010
Courtesy of the Artist

6



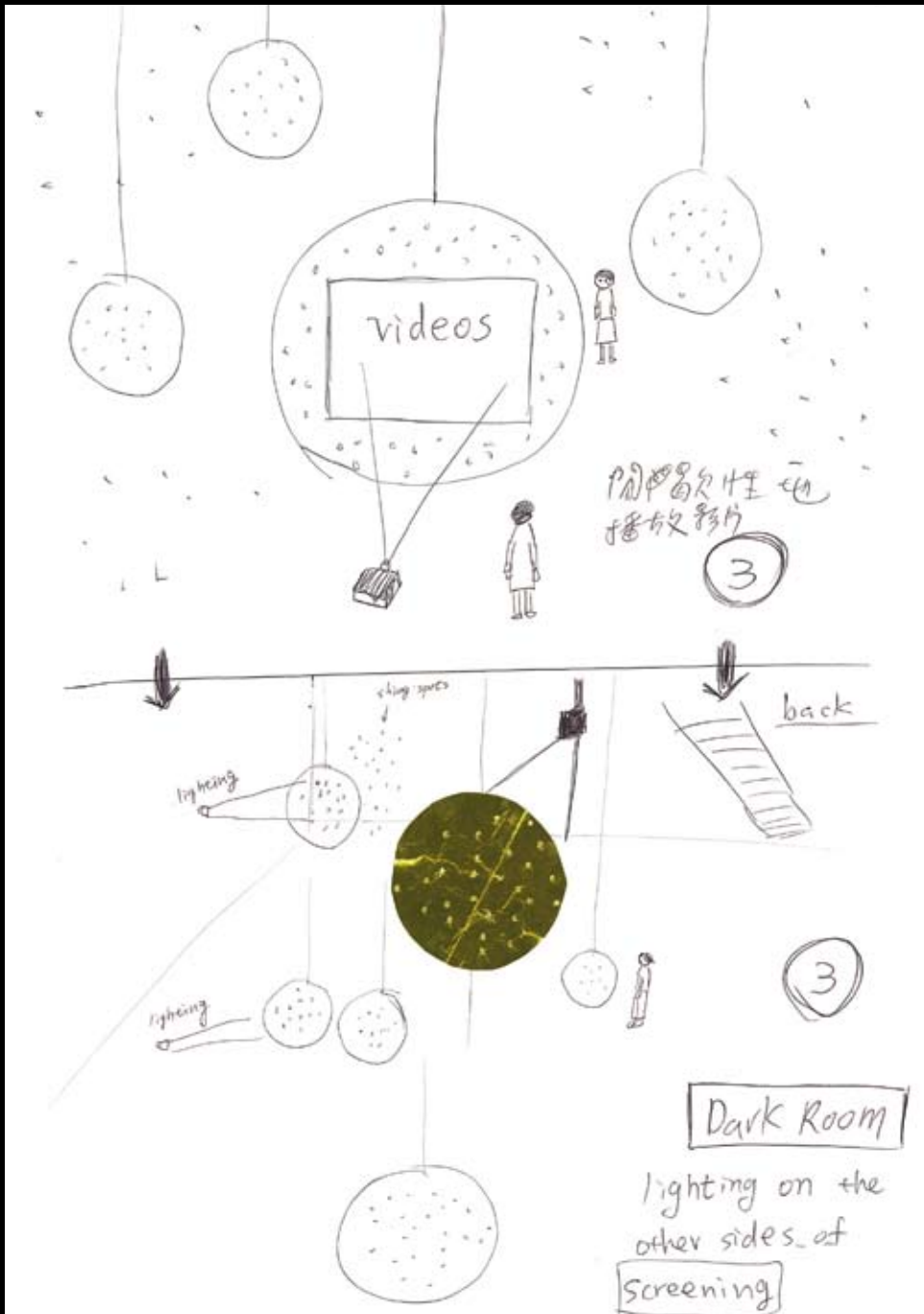
The Improvement League *Google Office 0.2*

2010
installation

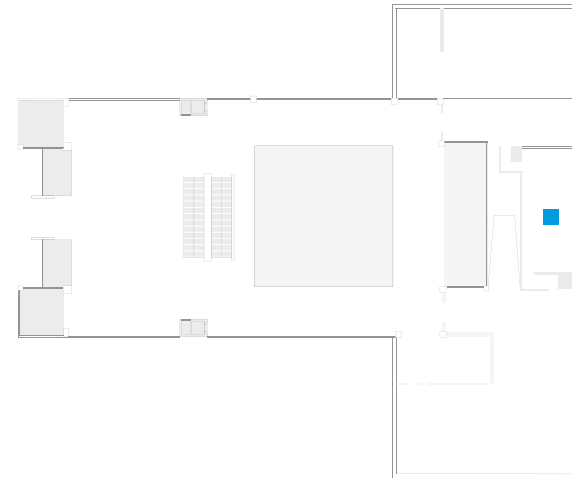
Assembled and directed by Michael Portnoy, the Improvement League is a think tank comprising artist/futurologist Steven Johnson, artist Adriana Lara, writer/curator Raimundas Malasauskas, Cabinet magazine editor Sina Najafi, artist Michael Portnoy, and architect Gro Sarauw. The League was established to improve existing artworks by pruning and hybridizing certain lines of thought, after the manner of a conceptual gardener. *Google Office 0.2*, a transmutation of Plender's *Google Office*, is the Improvement League's inaugural action. The improved work will also double as the League's headquarters, where it will engage visitors in re-engineering other works in TB10. Produced in collaboration with xrange.

Commissioned by TB10.

The Improvement League, *Google Office 0.2*, 2010
Courtesy of Steven Johnson



Wang Ya-Hui, The sketch of Artist Cinema - The Dark Side, 2010
Courtesy of the Artist



Wang Ya-Hui *Artist Cinema — The Dark Side*

2010
paper sculpture, light installation, cinema seats

Wang Ya-Hui is an artist based in Taipei.

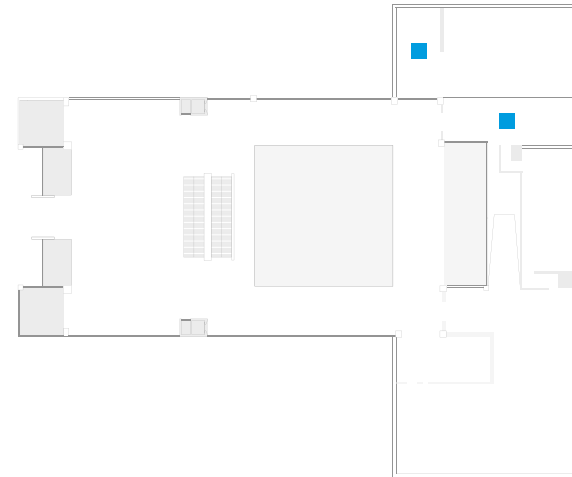
Wang has designed an artist's cinema as a "giant visioning machine" where the projected images mix with reflections and diffusions. When no film is playing, the space functions as a light installation with varying degrees of luminosity from segments of the films in Artist Cinema program. Wang plays on boundaries between the visible and the invisible, the transparent and the translucent, the screening and the screened.

Commissioned by TB10.

Commissioned by TB10.



Shi Jin-Hua, The second episode of *Tetralogy of Contemporary Art Alchemy*, 2010
Courtesy of the Artist



Shi Jin-Hua *Tetralogy of Contemporary Art Alchemy*

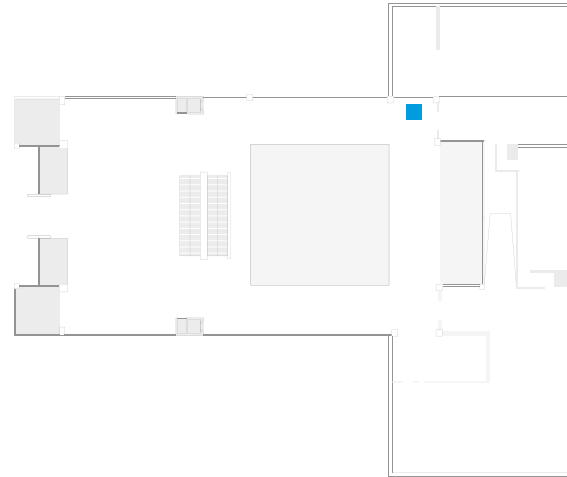
2008-2010

Shi Jin-Hua is an artist based in Kaohsiung, Taiwan.

Shi presents a diagram of the artistic food chain, painstakingly documenting different phases in the accumulation of value. The artist's point of departure was his share in the gallery sale of a work. Shi cut a 1 NT coin in half, declaring it an artwork on sale for 50 cents. The piece graced the cover of *Artco Magazine*, where it drew the attention of the TB10 curators. Upon being invited to the Biennial, Shi auctioned part of his exhibition space to the highest online bidder. This bidder's display is now across the room from the Tetralogy diagram. In a final twist, the bidder's money was used to produce stones for Shi's *X Trees in Taipei*.

Commissioned by TB10.

STRIKE



10

Hito Steyerl *Strike*

2010
broken 52" LCD TV. HD video, 1 min

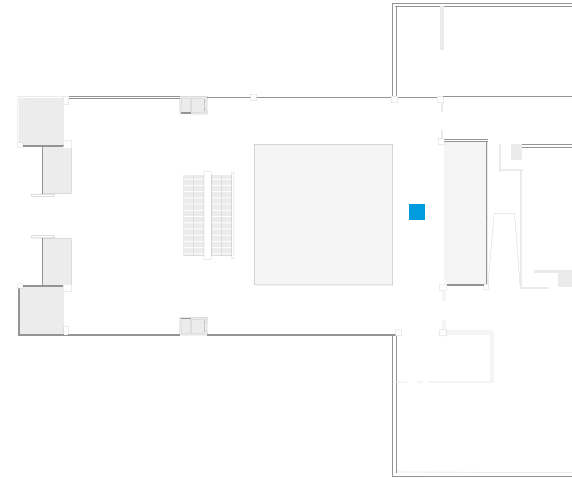
Hito Steyerl is a filmmaker and author based in Berlin.

A monitor is smashed to reveal the outline of its matrix. A sculptural take on what it can mean to take a look backstage.

Commissioned by TB10.



Hito Steyerl, *Strike*, 2010
broken 52" LCD TV. HD video, 1 min
Courtesy of the Artist

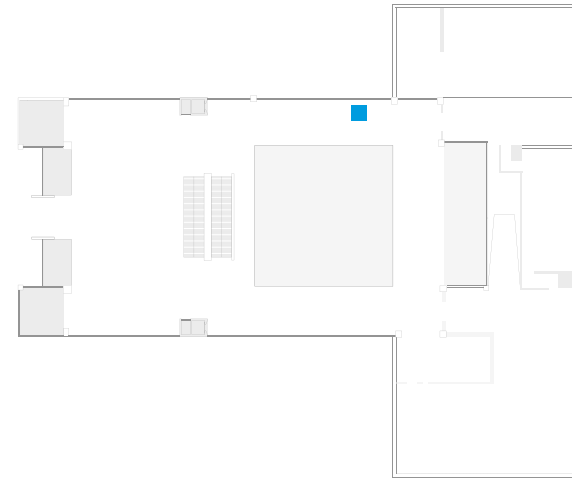
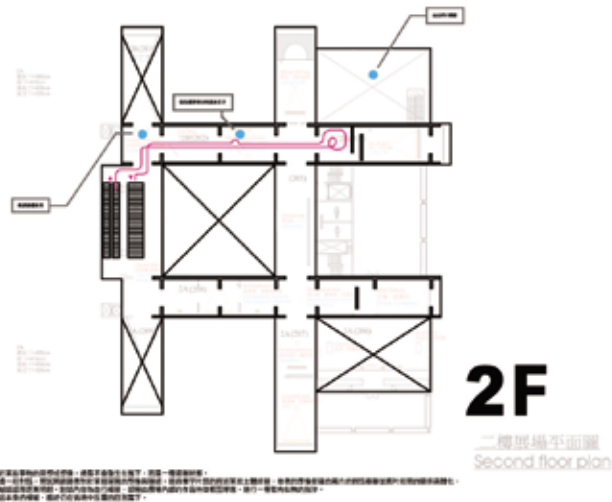
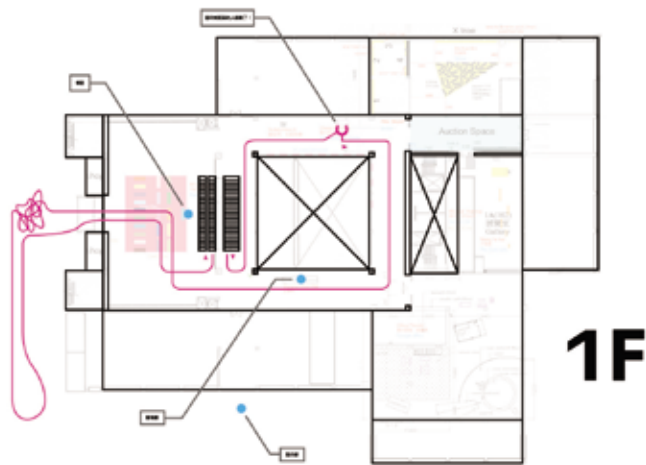


Jao Chia-En
Nocturnal Biennial

2010
unrealized proposal

Jao Chia-En is an artist based in Paris and Taipei.

The citywide Flower Expo overlaps with TB10 during the final week of the exhibition. In reaction to increased marketing pressure on the biennial, Jao proposed shutting down TB10 for that week, to open only at night—during the times that the Flower Expo is closed. A nocturnal biennial, antagonistic and yet beautiful, to be accompanied by a series of nocturnal events and activities. Unfortunately, the enthusiasm of the TB10 curators failed to convince the museum administration of the feasibility and relevance of the project. In other words, Jao's project was vetoed.



Chang Yun-Han *If You Take it Seriously*

2010
audioguide

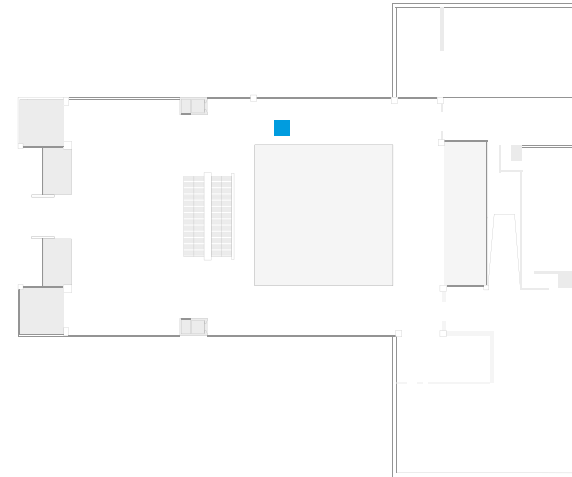
Chang Yun-Han is an artist based in Taipei.

In keeping with previous projects, the artist has devised an audioguide for TB10 which leads the viewer out into a wider museum context and then back into the exhibition. In Chang's guide, the gap between sight and sound triggers ways of seeing and interpreting, not only modifying the sequence of museum spectatorship, but the exhibition's meaning as well.

Commissioned by TB10.



Elevator Pitch, shooting at a TV Station in Taipei.



Shahab Fotouhi *Elevator Pitch*

2010
TV debate

Shahab Fotouhi is an artist based in Tehran and Frankfurt.

Fotouhi puts international curator Tirdad Zolghadr in an impossible position by having him host a debate on cultural policy on national TV. The project is in keeping with Fotouhi's previous work, which uses the standard formats of public political debate as a medium.

Commissioned by TB10.

徵館長啟事 Position Vacant



想成為台北市立美術館下任館長嗎？

Do you want to become the director of Taipei Fine Arts Museum?

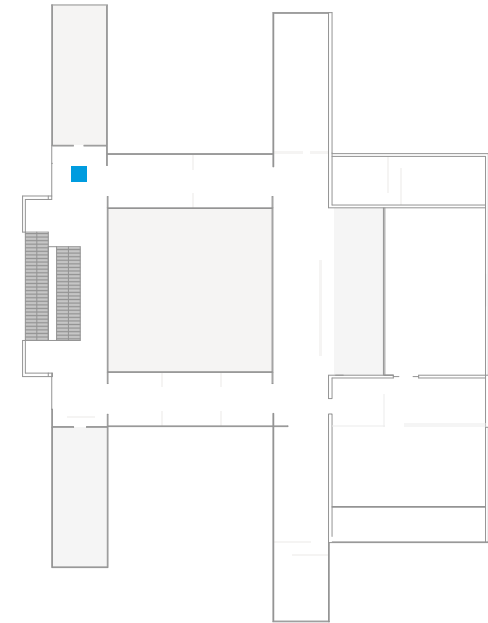
您想典藏和展出什麼作品？ What kind of art would you like to show and collect?

您認為什麼造就一個好美術館？ What makes a good museum director?

您認為一位成功館長需要什麼條件？ What makes a good museum?

獲選候選人將有機會在大眾面前發表您的獨到政見！
We would like to hear your ideas!

Christian Jankowski, *Director's Cut*, 2010
video, approx. 30 min.
Courtesy of the Artist



Christian Jankowski *Director's Cut*

2010,
video, approx. 30 min.

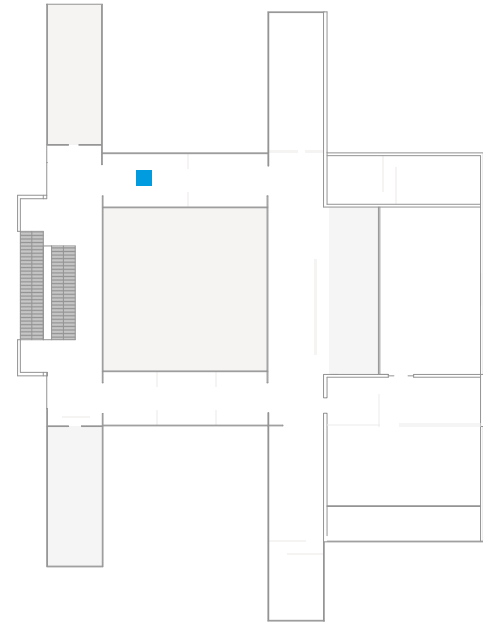
Christian Jankowski is an artist based in Berlin.

TFAM has been suffering from a difficult interregnum, as the appointment of a new director was postponed over half a year. Jankowski's project was conducted in parallel with the selection of the current director. It was both an actual audition and a commentary on appointment procedures in the arts, which are usually obscure and often deeply political. The project included Wanted Ads in the papers and a professional jury of key decision-makers, artists and entertainers from the Taiwan art field and mediascape. The resulting film is exhibited in the director's office during the opening weekend, still vacant at the time.

Commissioned by TB10.



Can Altay, *Normalization parts 1 and 2*
2005. Installation with Samples from original artworks by different artists shown previously at the institute, Video works, Photographic Documentation, Source material, Overhead Projector, Cardboard Model, String, Corrugated Polycarbonate Panels, fishing wire, wood, plywood, existing furniture.
Courtesy of the Artist. Photo: Laleper Aytekin



Can Altay *Normalization Parts 1, 2 and 3*

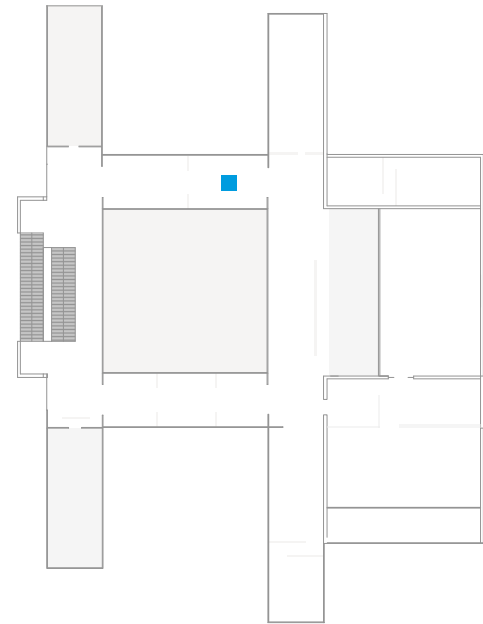
2010
mixed media

Can Altay is an artist based in Istanbul.

In the museum show preceding TB10, paintings by Chiu Chien-Jen were hung in this very space at TFAM. Altay based his installation both on the missing paintings and on the room itself, and has included documentation of an earlier work: Altay's installation for the 2005 group show "Normalization" at Platform Garanti, Istanbul. There he condensed two group shows into a single installation, using both artworks and documentation, and working in close collaboration with the artists to reconfigure the two exhibitions into a new work of his own.



Mario García Torres, *My Westphalia Days*, 2008
16mm film, 15 min.
Courtesy of the Artist and White Cube



Mario García Torres *My Westphalia Days*

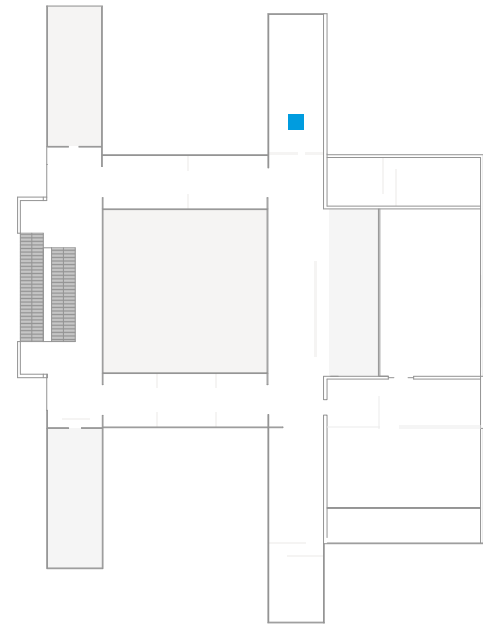
2008
16mm film, 15 min.

Mario García Torres is an artist based in Mexico City.

In 1977, artist Michael Asher submitted a caravan as his contribution to Sculpture Project Munster. During its fourth incarnation in 2007, the caravan disappeared—until found a few days later at the edge of a nearby forest. *My Westphalia Days* is a fictional film, made some months after the incident, documenting what might have happened to the caravan while it was missing.

台北女性實驗喜劇俱樂部

TAIPEI WOMEN'S EXPERIMENTAL COMEDY CLUB



17

Michael Portnoy
Taipei Women's Experimental Comedy Club

2010
installation, video

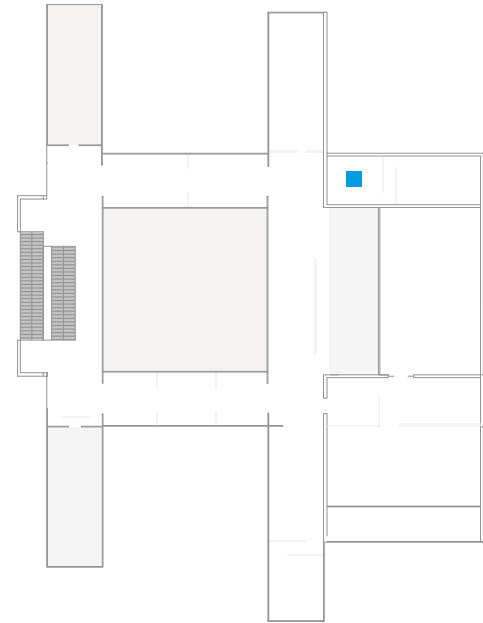
Michael Portnoy is an artist and musician based in New York City.

A room within the exhibition harbors an exclusive experimental stand-up comedy club. In an extensive research and practice program, a group of local performers and writers developed acts with Portnoy, drawing on recent humor theory and a close analysis of groundbreaking female comedians in the late 1970s. The results of this work will be presented for the first time publicly during the opening of TB10, and performances will continue periodically throughout the duration of the exhibition.

Commissioned by TB10.



Shahab Fotouhi, Detail of *By the Horses Who Run Panting*, 2009
audio, poster and photo print
Courtesy of the Artist. Photo: Abedin Taherkenareh.

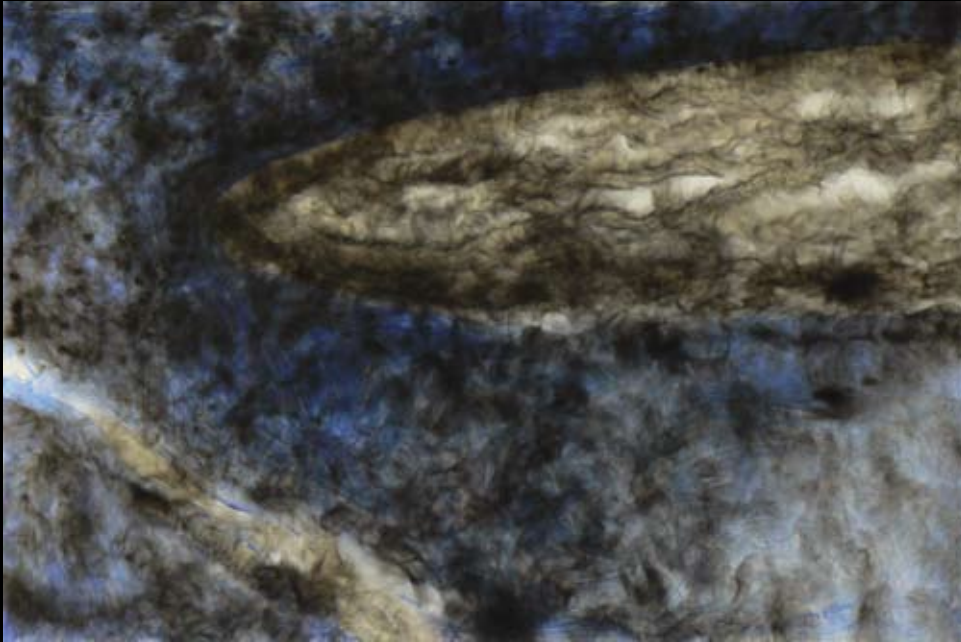


Shahab Fotouhi *By the Horses Who Run Panting*

2009
audio, poster and photo print

Shahab Fotouhi is an artist based in Tehran and Frankfurt.

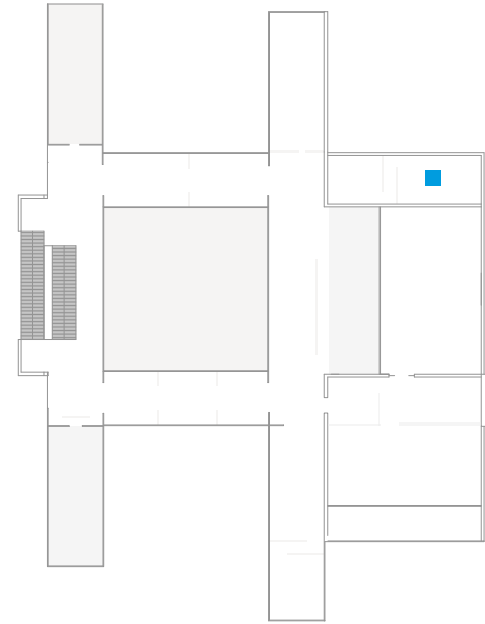
June 2009, a week before the presidential election in Iran, Tehran's Azad Gallery was turned into a campaign office for opposition candidate Mirhossein Mousavi. The artist claimed his program was not an exhibition, due to a law which obliged galleries to obtain exhibition permits from the Ministry of Culture. But since citizens are allowed to use private property for political campaigns, the gallery could function as a campaign office. Mousavi and his wife Rahnavard's paintings were exhibited there, and campaign posters by designer Farhad Fozouni were distributed both in the gallery and in the streets. During the opening, Fotouhi moderated a three-hour panel featuring representatives of opposition parties.



Kevan Jenson, *Fifth Dimension*, acryl on canvas. 48 x 72cm, part of Hito Steyerl's work *In Free Fall*
Courtesy of the Artist



Hito Steyerl, *In Free Fall*, 2010,
HDV 32min single channel video
Courtesy of the Artist



Hito Steyerl *In Free Fall*

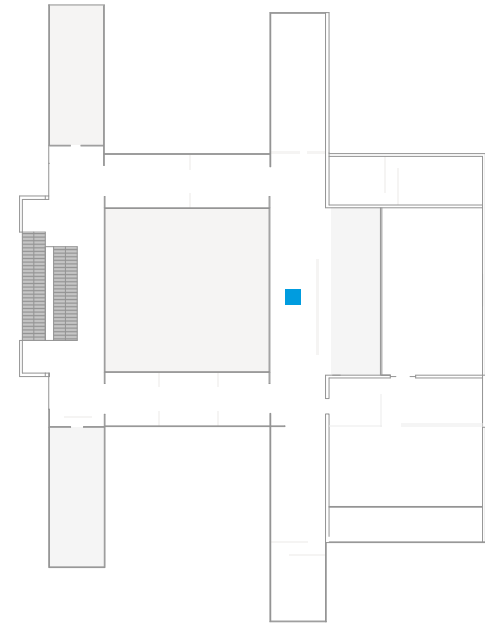
2010
single channel video, HDV 32 min.
painting by Kevan Jenson
(*Fifth Dimension*, acryl on canvas, 48 x 72 cm)

Hito Steyerl is a filmmaker and author based in Berlin.

In her latest film, Steyerl discusses the economic fallout of October 2008 by way of Sergei Tretjakov, Hollywood film sets, the materiality of DVDs, and prevailing conditions of production for cultural workers. Steyerl also retroactively examines the production of her own film by including work by her cameraman, whose painting hangs nearby.



Jao Chia-En, *Statement*, 2010
HD Video
Courtesy of the Artist



Jao Chia-En *Statement*

2010
HD Video

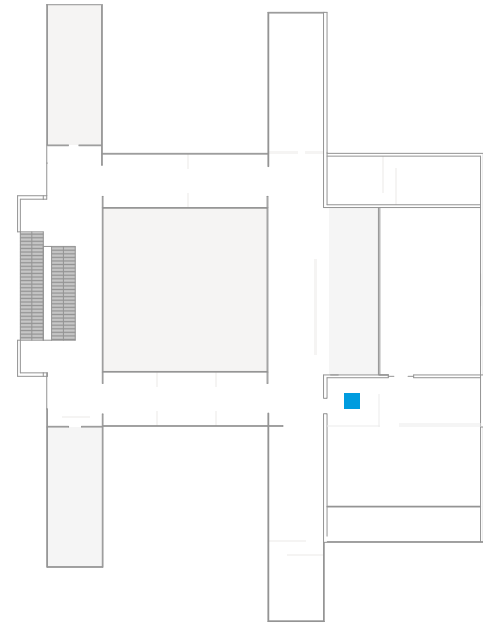
Jao Chia-En is an artist based in Paris and Taipei.

As a means to control and influence the artwork's reception, an artist statement in the tone of a speech act is widely employed. Jao's work investigates artist statements in Taiwan from 1930 to today, and "enacts" them with the help of actors, to examine how the meaning of art is produced in all its linguistic and performative aspects. Jao highlights the differences between art lingo and everyday language, as well as changes in usage and terminology over time.

Commissioned by TB10.



Konrad Wendt
Mom I Tore A Hole In The New Convertible Top, 1984
 Courtesy of the Artist



Mario García Torres *Who Killed Robert's Secret? A Class Portrait*

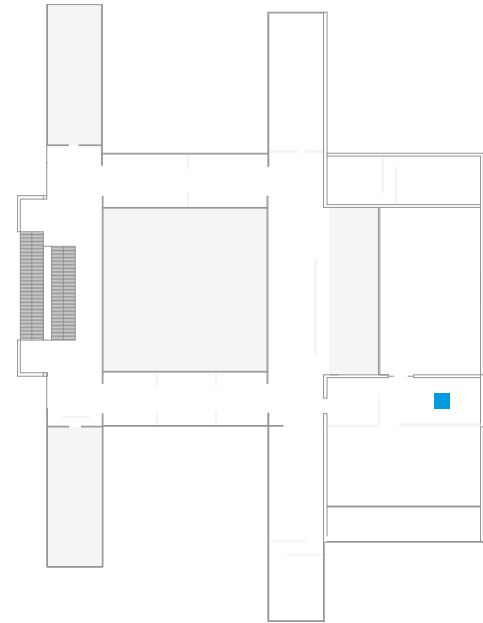
2004-2010

Mario García Torres is an artist based in Mexico City.

García Torres' piece addresses a 1969 exercise submitted by artist Robert Barry to David Askevold's Project Class at the Nova Scotia College of Art and Design, Halifax. Barry asked a group of students to agree on a shared secret: "The piece will remain in existence as long as the idea remains in the confines of the group." Once the secret was out, Barry's artwork would cease to exist. For TB10, García Torres will expand the initial form of this piece, titled *What Happens in Halifax Stays in Halifax* (in 36 slides), into a larger installation which will include the projected and subtitled slides, works by Askevold, and those of the three students involved in the piece - Richards Jarden, Terrel Seltzer and Konrad Wendt - as well as documentation of works by other artist which the same students were involved in making.



Allan Sekula, *School Is a Factory*, 1978-80
gelatin silver prints
Courtesy the Artist and Christopher Grimes Gallery, Santa Monica.



Allan Sekula *School Is a Factory*

1978-80
gelatin silver prints

Allan Sekula is an artist, writer, filmmaker and critic based in Los Angeles.

Sekula, one of the artists to have previously shown at the Taipei Biennial, devised this piece as an art school lecturer, when he was experimenting with a variety of media ranging from the slide show to the photonovella; all of which leave visible traces in the work at hand. In a gray zone between documentary photography and staged narrative, Sekula's work was groundbreaking in terms of artistic research and knowledge production.

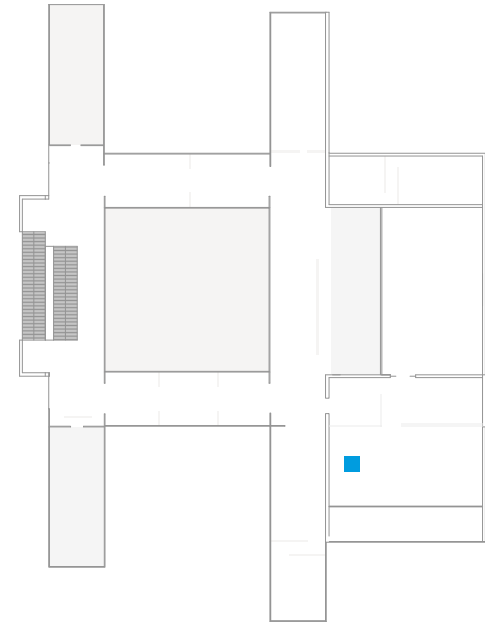
TB08 Revisited Series



Lara Almarcegui, *Removing the outside Wall of a Ruined House, Taipei*, 2008
Courtesy of the Artist



Lara Almarcegui, *An Empty Terrain in the Danshui River, Taipei*, 2008
Courtesy of the Artist



Lara Almarcegui *A Guide to Taipei Ruins*

2010

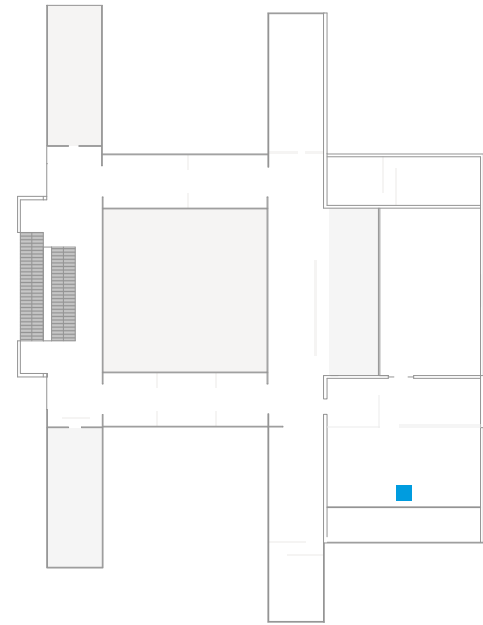
Lara Almarcegui is an artist based in Rotterdam.

Almarcegui's work operates in slow time and often investigates disregarded localities. For the Taipei Biennial 2008 - cf. the TB08 Revisited series p. 11 - Almarcegui produced two interventions in the city. *Qidong Street, Taipei* 2008 involved the removal of one wall of an abandoned house, exposing the ruin of a Japanese residence hidden behind it. *An Empty Terrain in the Danshuei River* consisted of the conservation of an island for the space of ten years. For TB10 and its two year continuation - cf. the 2Y project p. 89 - Almarcegui proposes to document the many houses scheduled to be demolished in the city centre. The survey shall take record of each case and describe the history, present condition and future plans, all of which is to be published in an extensive guidebook.

Commissioned by TB10, TB08 Revisited Series



Christian Chrobok, *Institut für Kulturelle Kassation*, part of the work *NSK Folk Art*
Courtesy of the Artist



Irwin and NSKSTATE.COM *NSK Folk Art*

1992 – ongoing
mixed media

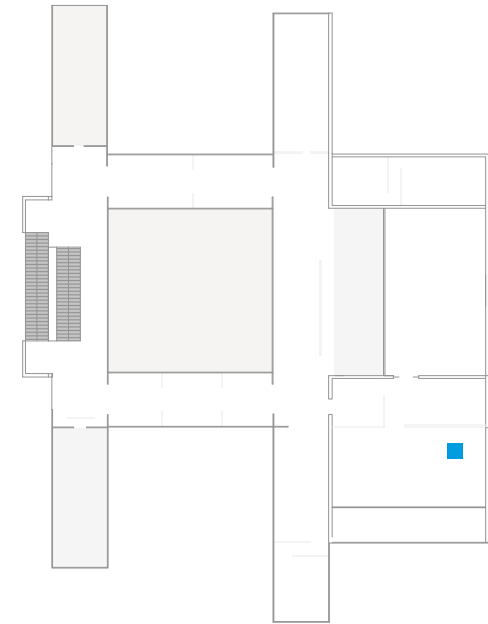
Irwin is an artist collective based in Ljubljana, Slovenia.

Together with the Slovenian art movement *Neue Slowenische Kunst* (NSK), Irwin founded the *NSK State in Time*, an entity resembling independent nation-states not officially recognized as such. As an ongoing project, it represents a utopian state which has “no physical territory; its only territory is the dimension of Time” (nskstate.com). For the Taipei Biennial 2008 - cf. the TB08 Revisited series p. 11 - Irwin set up an NSK passport office and video interviews with new Taipei-based citizens, together with documentation of previous events in Nigeria, Bosnia, Germany and Austria. For TB10, Irwin, in collaboration with nskstate.com, has assembled a collection of artworks produced independently by NSK citizens. These examples of “folk art” reflect back on the political and social implications of the NSK project.

TB08 Revisited Series



Burak Delier, The chart analysis of *WE WILL WIN* Survey questionnaire (the icons starting from the top to bottom represent art managers, artists & curators, audiences, and TFAM staff), 2010
Courtesy of the Artist. Graphic designer: Vahit Tuna.



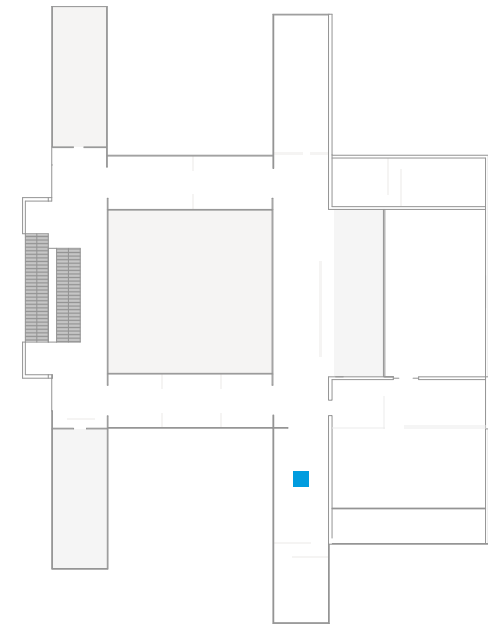
Burak Delier *WE WILL WIN* Survey

2010
mixed media

Burak Delier is an artist based in İstanbul.

For the Taipei Biennial 2008 - cf. the TB08 Revisited series p. 11 - the artist engaged with Shijou Tribe settlements on the Sindian River that are threatened by demolition plans justified by "typhoon flooding." Near the area is a golf course, situated at an even lower water level than the Shijou settlement. As ever, "urban renewal" is synonymous with the aims of real estate development. With the help of students, activists, members of the Shijhou community and other tribes, Delier installed a huge banner over the condemned houses bearing the simple message "We Will Win." For TB10, Delier directed his attention toward the stratified workings of the art institution itself, and surveying everyone from interns to policy decision-makers on the potential for critical art and what it should entail. Exhibited in the show are the material results of this survey and of a collaborative workshop that followed.

Commissioned by TB10., TB08 Revisited Series



Christian Jankowski *Telemistica*

1999
video, 22 min

Christian Jankowski is an artist based in Berlin.

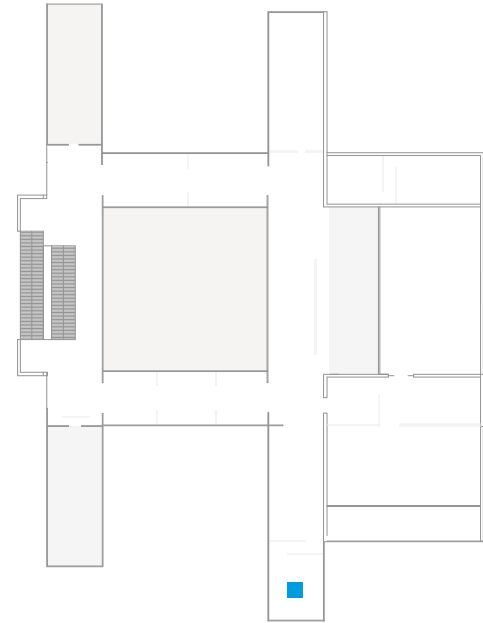
When Jankowski received an invitation to the 1999 Venice Biennale, he called five Italian TV fortune-tellers, asking them to predict his future as an artist and foretell the success of his Biennale contribution. The answers (largely positive) were recorded live and presented as Jankowski's work in Venice. The work turns out to be a self-fulfilling prophecy, since *Telemistica* contributed fundamentally to the artist's breakthrough.



Christian Jankowski, *Telemistica*, 1999
video, 22 min
Courtesy of the Artist



Silvia Kolbowski, *A Few Howls Again?*, 2010
Three inkjet on diebond panels; wall label; video loop, 7 mins., 25 secs.
Courtesy of the Artist



Silvia Kolbowski *A Few Howls Again?*

2010
Three inkjet on diebond panels; wall label; video loop, 7 mins., 25 secs.

Silvia Kolbowski is an artist based in New York City.

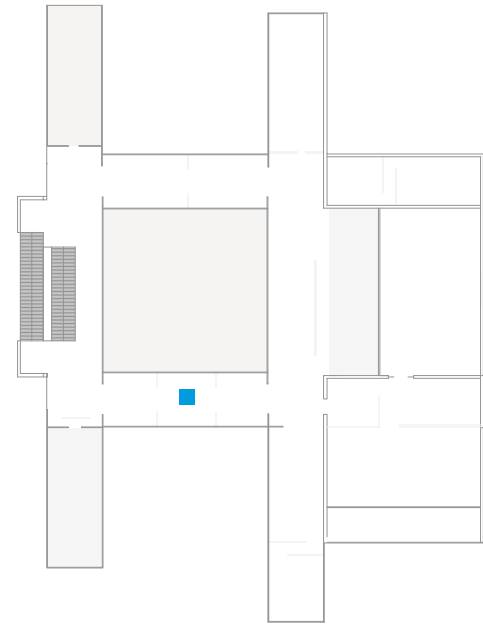
Kolbowski's project looks back to a historical moment of resistance to the intertwining of dysfunctional democracy, barbarous capitalism, and the charade of citizenship. Can violent resistance be justified, or at least understood, in such circumstances? Ulrike Meinhof speaks to us for a few minutes.

Edited by Harold Batista and Silvia Kolbowski; Photographic consultant, Carolina Palmgren. Project assistant, Jenna Dublin.

commissioned by TB10



Silvia Kolbowski, *An Inadequate History of Conceptual Art*, 1998-1999
video still
Courtesy of the Artist

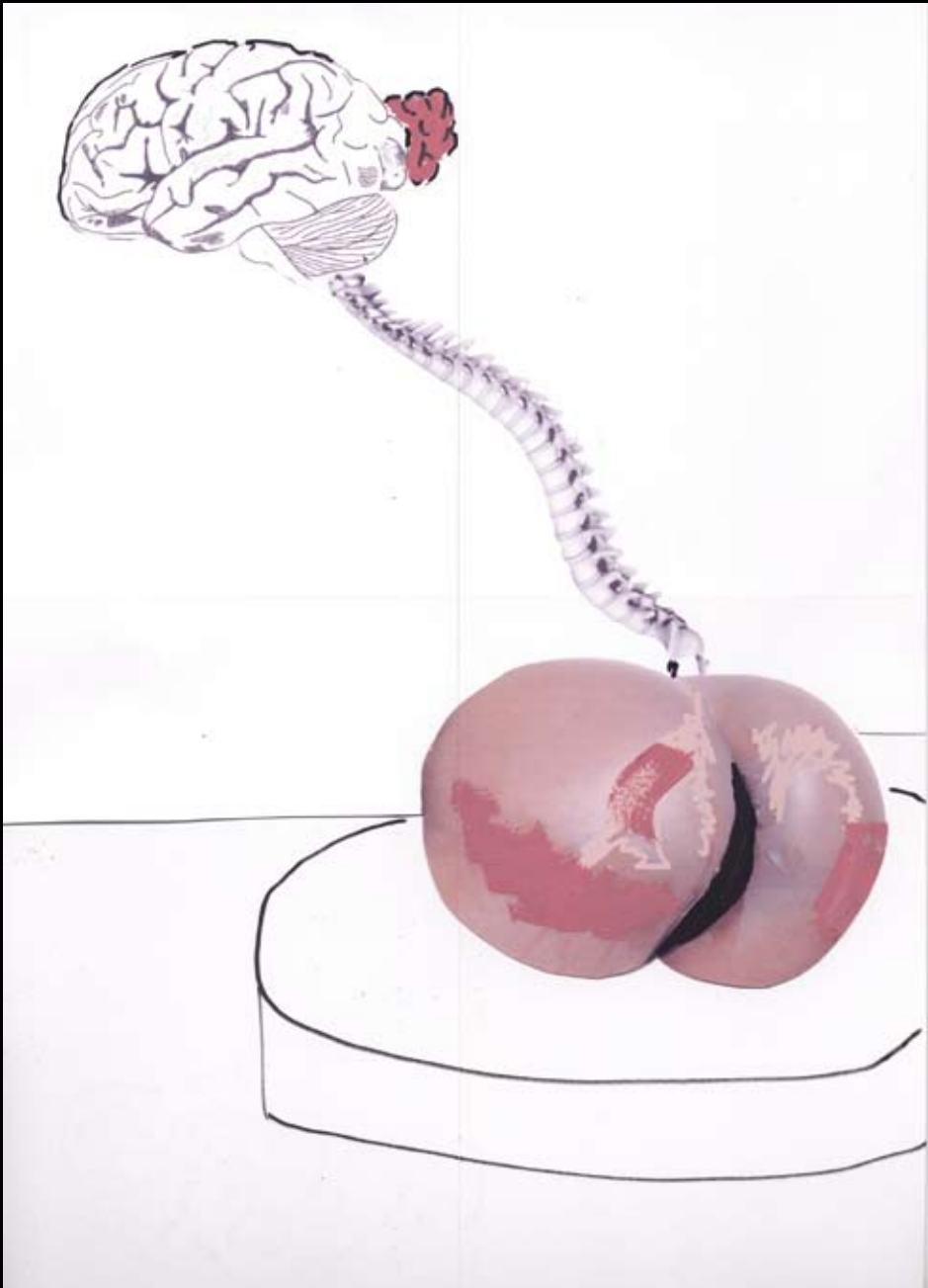


Silvia Kolbowski *An Inadequate History of Conceptual Art*

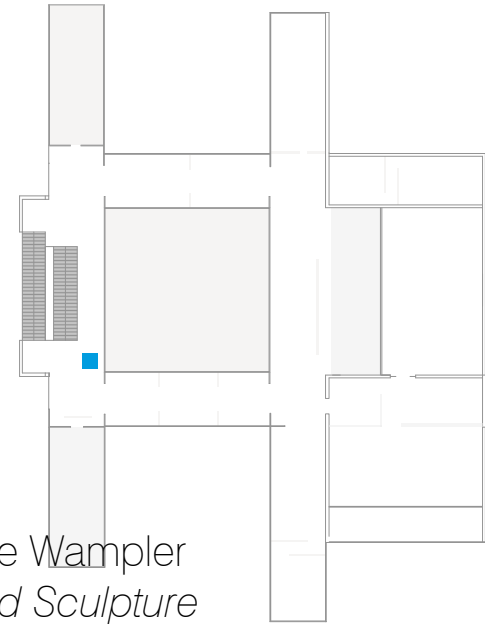
1998-1999
video loop, 55 min. audio loop, 110 min

Silvia Kolbowski is an artist based in New York City.

In 1998, Kolbowski sent letters to sixty artists, forty of whom agreed to respond to the following statement: "Briefly describe a conceptual art work, not your own, of the period between 1965 and 1975, which you personally witnessed/experienced at the time. For the sake of this project, the definition of conceptual art would be broad enough to encompass such phenomena of that period as actions documented through drawings, photographs, film, and video; concepts executed in the form of drawings or photographs; objects where the end product is primarily a record of the precipitant concept, and performative activities which sought to question the conventions of dance and theater." To date, 22 artists have been recorded (in alphabetical order; statements were edited in chronological order based on selected projects and remembered dates - some of which are inaccurate): Vito Acconci, Dennis Adams, Mac Adams, Connie Beckley, Dara Birnbaum, Mel Bochner, Hans Haacke, Eileen Hickey-Hulme, Mary Kelly, Joyce Kozloff, Louise Lawler, Les Levine, Jonas Mekas, Alan McCollum, Howardena Pindell, Lucio Pozzi, Yvonne Rainer, Dorothea Rockburne, Al Ruppertsberg, Carolee Schneemann, Lawrence Weiner, James Welling.



Claude Wampler, The sketch of *Untitled Sculpture* (LARGE-SCALE PERFECT THICK & DEEPLY GROOVED CORTICALLY FOLDED BRAIN LEASHED BY LONG CURVED SPINE TO IMMENSE & VOLUPTUOUS SPHERICAL HUMAN FEMALE ASS), 2010
wood, fiberglass, wax, iron, steel wire, porcelain, synthetic velvet, polymer, resin, cotton muslin, foam
Courtesy of the Artist



Claude Wampler *Untitled Sculpture*

(LARGE-SCALE PERFECT THICK & DEEPLY GROOVED CORTICALLY FOLDED BRAIN LEASHED BY LONG CURVED SPINE TO IMMENSE & VOLUPTUOUS SPHERICAL HUMAN FEMALE ASS)

2010
wood, fiberglass, wax, iron, steel wire, porcelain, synthetic velvet, polymer, resin, cotton muslin, foam

Claude Wampler is an artist based in New York City.

Working at the intersection of installation and performance art, Wampler experiments with liveness and the art object, concealment and revelation; using video, painting, photography, lighting, sound, sculpture, costume and texts to explore possibilities of performance and visual expression. This latest piece is part of a new body of work that represents a shift in her practice from ephemerality to materiality. Having worked with almost every media available, Wampler now uses traditional materials to construct a formal object. Wampler is well known for her use of art objects as a ruse to penetrate less apparent realms of temporality and the consumer's role in the production of worth. This is the third in a series of large-scale mixed media sculptures that are suggestive, seductive, violent and meticulously constructed.

Commissioned by TB10.



Chris Evans
Home Entertainment

2009
painted steel

Chris Evans is an artist based in Brussels and London.

On the roof of TFAM, Chris Evans has installed a weather vane. An arrow with the words “Home Entertainment” points away from the institution, raising the question of whether culture is to be found elsewhere.





Chris Evans, *Cop Talk*, 2005-ongoing
performative event (silkscreen poster publicising the event)
Courtesy of the Artist, Galerie Juliette Jongma, Amsterdam and Lüttgenmeijer Gallery, Berlin.



Chris Evans, *Cop Talk*, 2005-ongoing
performative event (Taipei National University of the Arts, 15th June 2010)
Courtesy of the Artist, Galerie Juliette Jongma, Amsterdam and Lüttgenmeijer Gallery, Berlin.

Chris Evans *Cop Talk*

2005-ongoing
performance

Chris Evans is an artist based in Brussels and London.

Only a small proportion of art students pursue a career in the arts, while at the same time, members of arts communities are under-represented in police forces. Evans has invited representatives from national police forces across the world to give recruitment presentations at art academies. After a dozen talks in Europe and the U.S., art students at Taipei University were invited to a “cop talk” in June 2010.

I
don't know
if
I've explained
myself

Dates: Sep.9, Thu.
Time: 16:00
Venue: Google Office, TFAM

Chris Evans
I Don't Know if I've Explained Myself

2007-ongoing
performance

Chris Evans is an artist based in Brussels and London.

The performance takes its lead from The Halifax Conference, organized by Seth Siegelaub in 1970 at Nova Scotia College. Twenty-five artists participated in a discussion on the sixth floor while students watched the proceedings on monitors placed in the cafeteria. On various occasions Evans has referenced this event by organizing roundtable discussions in spaces separated from the audience, who watch the conversation via live feed. The topic of the panel's conversation is a particular artwork, sometimes a work by Evans himself, which presents further questions by being displayed before (or among) the audience, rather than the speakers discussing it.



Artist/dance instructor Larry Shao leading a salsa styling class at Lumi Dance School, Taipei
Courtesy of the Artist

Dates: Sep. 12, 19, 26,
Oct. 3, 10, 17, 24, 31,
Nov. 7, Sun.
Time: 13:30-15:30
Venue: Google Office, TFAM

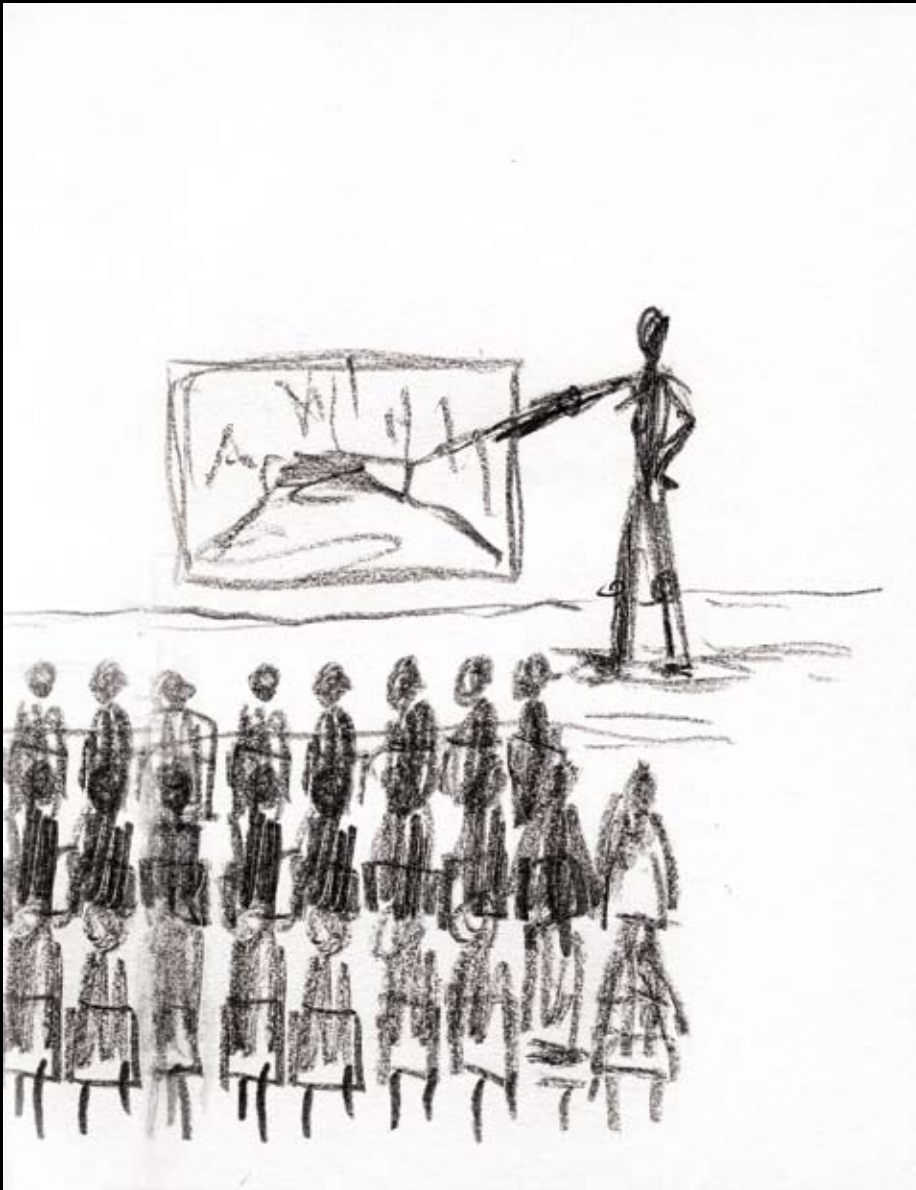
Larry Shao *Salsa Lesson*

2010
performance and dance floor relics

Larry Shao is an artist, art researcher and salsa teacher based in Taipei.

Salsa teaching has been important to Shao both as income, and as intellectual, social and emotional input for his artistic production. Since salsa began to inform his art, the two have become indistinguishable from one another. The re-contextualized "Salsa Lesson" creates a social space within the museum and introduces a new time frame within the biennial—unfolding without any ironic tropes of cultural exchange by which similar examples from recent art history have been marked.

Commissioned by TB10.



Shi Jin-Hua, Yeh Yu-Nan, Ni You-An, Li Yu-Ching, The sketch of *Two Missing Masters*, 2010
performance
Courtesy of the Artists

Dates: Sep.18, Sat.
Time: 16:00-18:00
Venue: Google Office, TFAM

Shi Jin-Hua, Yeh Yu-Nan, Ni You-An, Li Yu-Ching
Missing Masters

2010
performance

On the pavement outside of TFAM, 31 stone engravings represent 31 great Taiwanese masters, most of whom were impressionist painters. Because of recent urban renewal projects, two engravings were destroyed. Now that original documents have been lost, the exact authors of the two engravings cannot be identified. Shi has invited local art historians to surmise who might have gone missing.

Commissioned by TB10.



Wong Wai-Yin, *Alternative Chinese Medicine for Artists*
performance
Courtesy of the Artist

Dates: Sep.7, Tue.
Time: 10:30-16:30
Venue: Google Office, TFAM

Wong Wai-Yin *Alternative Chinese Medicine for Artists*

performance

Wong Wai-Yin is an artist based in Hong Kong.

Two Chinese medical practitioners in the holistic health tradition offer their services free of charge in the museum. The piece is a wry commentary on artists' working conditions around the world, but also humorously plays on the widespread idea of art as a process of healing.



Dates: Sep.3, Fri.
Time: 21:00
Venue: New Day Street

Yeh Wei-Li *Super Friday # 5: 10TB at New Day Street*

2009-ongoing

Yeh Wei-Li is an artist based in Yangmei, Taiwan.

When Yeh moved from Treasure Hill in Taipei to Puhsin, Yangmei, the birthplace of his parents, he rented a defunct movie theater as his studio to begin the next phase of his photographic and textual work based on this community. As a strategy to link contemporary art discourse and the resources of Taipei to a small town, Yeh began to transform this cinema into a semi-public exhibition platform while periodically hosting a series of parties entitled *Super Friday*, where continual spatial renovation, visual art, performance, dance, experimental music and texts come together. As the evening's commissioners, TB10 is offering a bus ride to the event. Yeh's soirees have become a hallmark of the emergent art community outside Taipei.



Carey Young, *Conflict Management* (installation view, Budapest), 2003
Professional arbitrator (dispute resolution specialist) sited in a marketplace for the period of one day, table, three chairs, two noticeboards, local media advertising, members of the public.
Courtesy of the Artist and Paula Cooper Gallery, New York.

Dates: Sep.7, Tue.
Time: 10:30-16:30
Venue: Danshui MRT Station

Carey Young *Conflict Management*

2003-ongoing
professional arbitrator, office table, chairs, two bulletin boards
with printed signs, media advertising, members of the public

Carey Young is an artist based in London.

A temporary stall is set up in an urban marketplace, near other market stalls and in sight of the facades of multinational businesses, where the services of a local professional “arbitrator” are available to the public – free of charge – for a period of one day. Prior to launch, the service will be advertised in the local media. Printed announcements are also placed next to the stall.

Arbitration is the process in which disputes are settled by the use of a professional mediator. Arbitrators are primarily used in commercial situations in which conventional discussion processes have broken down, but in which peace must be created. Arbitration service will be offered for two (or more) people who have any dispute to resolve.

The piece is intended to make reference to larger questions of conflict. Arbitration is inherently concerned with the attempt to create peace. Thus the site, only the size of a picnic table, alludes to notions of a peaceful Utopia while it is dwarfed by the architectural scale of the surrounding environment.

Two Year Project

The first group of artists invited to TB10 were involved in a co-curatorial experiment. After a conversation that spanned four days, some suggestions emerged that were quite specific, such as a less spectacular number of artists, or the hope of turning the exhibition into a social space. Other suggestions were sweeping. The most sweeping of all was the idea to transform the biennial into a two-year-long process, culminating in small group shows – accompanied by an educational program that would actually endure as a Taipei institution. Though in some ways quite preposterous, the proposal offers a number of advantages.

- The opportunity to interact with the city in a less tokenistic fashion
- A genuinely long-term process, with the exhibition serving simply as another step along the way
- The ability to address conditions of production such that fifty different artists need not compete for equipment, space, dialogue or attention

If higher education in the arts seemed a trifling matter a few years ago, and presuming that things will be more standardized a few years hence, now is a historical moment of opportunity. We hope to develop a contribution to the ongoing education of debate in the arts—the exact nature of which is to be discussed in September 2010. What is certain is that each participating artist will develop a new work, to be displayed in January or August of 2012. Initial proposals are all presented at TB10, most participants use their existing TB10 work as points of departure for further development during the subsequent two years.

Participating artists:

1. Lara Almarcegui
2. Chris Evans
3. Mario García Torres
4. Christian Jankowski
5. Pak Sheung Chuen
6. Olivia Plender
7. Michael Portnoy
8. Jao Chia-En
9. Shi Jin-Hua
10. Carey Young
11. Claude Wampler



Programs

10 | September
TB | Events

“Super Friday # 5: 10TB at New Day Street” by Yeh Wei-Li

Dates: Sep.3, Fri.
Time: 21:00
Venue: New Day Street
(See Artwork NO.36 for more info.)

“Conflict Management” by Carey Young

Dates: Sep.7, Tue.
Time: 10:30-16:30
Venue: Danshui MRT Station
(See Artwork NO.37 for more info.)

“Alternative Chinese Medicine for Artists” by Wong Wai-Yin

Dates: Sep.7, Tue.
Time: 10:30-16:30
Venue: Google Office, TFAM
(See Artwork NO.35 for more info.)

“Taipei Women's Experimental Comedy Club” by Michael Portnoy

Dates: Sep.7, Tue.
Time: 20:30
Venue: Google Office, TFAM
(See Artwork NO.17 for more info.)

“I Don't Know if I've Explained Myself” by Chris Evans

Dates: Sep.9, Thu.
Time: 16:00
Venue: Google Office, TFAM
(See Artwork NO.32 for more info.)

“Salsa Lesson” by Larry Shao

Dates: Sep.12, 19, 26,
Oct. 3, 10, 17, 24, 31,
Nov. 7, Sun.
Time: 13:30-15:30
Venue: Google Office, TFAM
(See Artwork NO.33 for more info.)

“Missing Masters”
by Shi Jin-Hua, Yeh Yu-Nan, Ni You-An, Li Yu-Ching

Dates: Sep.18, Sat.
Time: 16:00-18:00
Venue: Google Office, TFAM
(See Artwork NO.34 for more info.)

Events

Artist Talks

Hito Steyerl

Dates: Sep.8, Wed.
Time: 14:00
Venue: Google Office, TFAM

Silvia Kolbowski

Dates: Sep.9, Thu.
Time: 14:00
Venue: Google Office, TFAM

Jao Chia-En

Dates: Sep.12, Sun.
Time: 16:00
Venue: Google Office, TFAM

Shi Jin-Hua

Dates: Sep.15, Wed.
Time: 15:00
Venue: Google Office, TFAM

“FREE BEER factory” by Superflex

Dates: Sep.7, Tue.
Time: 15:00-17:00
Venue: Google Office, TFAM

Superflex inaugurates their work for TB10 with a free workshop. Learn to brew your own beer. Limited space available, RSVP.

**“How to Survive Without a Gallery”
by Vasif Kortun, Suhail Malik & Emily Chao**

Dates: Sep.10, Fri.
Time: 16:00
Venue: Google Office, TFAM

A Roundtable hosted by Vasif Kortun, Suhail Malik & Emily Chao. For lack of gallery support, even some of the most experienced biennial veterans are in need of professional advice when it comes to contracts, editions, and other questions of commercial survival.

Lectures

Suhail Malik

Dates: Sep.8, Wed.
Time: 16:00
Venue: Google Office, TFAM
“Educations Sentimental and Unsentimental”

The "educational turn" is one of the received ideas of contemporary art. While art may be considered an educative-political site because it re-organizes the question of who is educated and how, this talk addresses another, underexplored question: what is this education for?

Suhail Malik teaches in the Department of Art, Goldsmiths, University of London, and is currently working on a philosophy of American power.

Andrea Phillips

Dates: Sep.10, Fri.
Time: 14:00
Venue: Google Office

“Like Watching Paint Dry: Biennales, Artists, Research”
Phillips’ talk will consider new transnational demands for accessible artistic production. As more and more artists turn to forms of practice that involve long periods of often collaborative and interdisciplinary research, how might the usual formats of artistic display need to be revised?

Andrea Phillips is Reader in Fine Art at the Department of Art, Goldsmiths, University of London, and director of “Curating Architecture.”

Vasif Kortun

Dates: Sep.11, Sat.
Time: 14:00
Venue: Google Office, TFAM

The TB08 curator returns. Cf. p. 11

Workshops



Opening week:

September 7th -12th , Google Office at TFAM

Tue.	7	10:30-16:30	Event: "Conflict Management" by Carey Young at Danshui MRT Station
		10:30-16:30	Event: "Alternative Chinese Medicine for Artists" by Wong Wai-Yin
		14:00-16:00	Press Conference
		15:00-17:00	Workshop: "FREE BEER Factory" by Superflex
		19:30-22:30	Big Beer Night (Grand Opening)
		20:30	Event: "Taipei Women's Experimental Comedy Club" by Michael Portnoy

Sneak preview September 3rd -6th

Fri. 3 21:00

Event: "Super Friday # 5: 10TB at New Day Street"
by Yeh Wei-Li at New Day Street

Sun. 5 15:00
18:00

Opening – Group Exhibition & Screening at TheCube Project Space
Artist Talk & Opening Party at TheCube Project Space

Mon. 6 14:00
18:00

Curator Talk
Actors Explain Biennials in Mandarin by Riverbed Theatre Company at TFAM
- Is a Museum a Factory? (Hito Steyerl)
- Working Artists and the General Economy (W.A.G.E.)

Wed. 8 14:00
16:00

Artist Talk: Hito Steyerl
Lecture: Suhail Malik

Thu. 9 14:00
16:00

Artist Talk: Silvia Kolbowski
Event: "I Don't Know if I've Explained Myself"
by Chris Evans

Fri. 10 14:00
16:00

Lecture: Andrea Phillips
Workshop: "How to Survive Without a Gallery"
by Vasif Kortun, Suhail Malik & Emily Chao

Sat. 11 14:00
14:00
16:00

"Life Drawing Exam" by VT Art Salon
Lecture: Vasif Kortun
Presenting the "Two Year Project" by Tirdad Zolghadr, Hongjohn Lin & participating artists
cf. p. 89
Opening Party at Bamboo Curtain Studio

Sun. 12 18:30
13:30-15:30
16:00

Event: "Salsa Lesson" by Larry Shao
Artist talk: Jao Chia-En

September 14th - 26th, Google Office at TFAM

Tue.	14	15:00	Discussion: Chen Chieh-Jen & Hongjohn Lin
Wed.	15	15:00	Artist Talk: Shi Jin-Hua
Thu.	16	15:00	Actors Explain Biennials in Mandarin by Riverbed Theatre Company - From the Critique of institutions to an Institution of Critique (Andrea Fraser) - You Are Here (Suhail Malik)
Fri.	17	15:00	Discussion: Yao Jui-Chung and LSD (Lost Society Documenta)
Sat.	18	14:00 16:00	"Life Drawing Exam" by VT Art Salon Event: "Missing Masters" by Shi Jin-Hua
Sun.	19	13:30-15:30	Event: "Salsa Lesson" by Larry Shao

Tue.	21	14:00	Biennial Office Swapping: "Taipei Biennial Monopoly" by SLY Art
Wed.	22	15:00	Actors Explain Biennials in Mandarin by Riverbed Theatre Company - Outsourcing Authenticity (Claire Bishop) - A Portrait of the Artist as a Researcher (Dieter Lesage)
Thu.	23	15:00	Actors Explain Biennials in Mandarin by Riverbed Theatre Company - Props-objects (Andrea Phillips) - Between Space, Site and Screen (Maeve Connolly)
Fri.	24	15:00	Actors Explain Biennials in Mandarin by Riverbed Theatre Company - Unfounded Exhibition (Beatrice von Bismarck) - Not Again (Sarah Demeuse)
Sat.	25	14:00 14:00 19:00-23:00	"Life Drawing Exam" by VT Art Salon Biennial Office Swapping: "Taipei Biennial Q & A" Discussion at SLY Art "Schizoid Molecular Machine" Panel Discussion and Opening Party at Nanhai Gallery
Sun.	26	13:30-15:30 15:30	Event: "Salsa Lesson" by Larry Shao Sputnik Speech by Chen Taisong & Chien-Hung Huang

Finissage

Larry's Salsa party
Nov. 7th

TB10 artist Larry Shao brings his *Salsa Lesson* project to a glamorous finale with a salsa party marking the closing of the biennial.

Claude Wampler,
Wampshop, 2010

In the final week of TB10, Wampler will hold a series of workshops on how to reproduce Claude Wampler performances. These re-creations will then be performed after the closing, when the execution and possible appropriations of the work will escape both artistic and curatorial control. Limited space available, RSVP.

Wu Yu-Hsin
Don't Talk To My Girlfriend
2009, 10 min.

In 2003, artists including Wei Li Yeh and his partner Wu Yu-Hsin joined the squatted compound of Treasure Hill. The site is no longer a squat, but still represents an important space of activism, art production, and the city's gentrification policies. The film takes a micropolitical look at a clash between TB10 artist Wei Li Yeh and a resident nun, back in the heyday of Treasure Hill.

Valerie Tevere and Angel Navarez
Touching From a Distance
2008, 6 min.

Usually presented as a two channel video installation, the film is set on the Plaza de la Liberación of Guadalajara, in Jalisco, Mexico. Here, a Mariachi band – a famous Mexican tradition originating in Jalisco – interprets Joy Division's 1979 song "Transmission." Simultaneously, a protest against the inefficient use of regional public funds is taking place. The work vacillates between competing politics of public space as defined in contemporary art and in activism.

Miklós Erhardt
Havanna
2006, 15 min.

Havanna is a socialist housing project on the outskirts of Budapest. As families first moved in during the 1980s, it was christened 'Havanna' to commemorate the 25th anniversary of the Cuban Revolution. The estate becomes a setting to reflect on socio-ideological responsibilities and professional pressures facing the artist today.

Hito Steyerl
November
2004, 25 min.

Steyerl's point of departure is a feminist martial arts film made when she was just 17, together with her friend Andrea Wolf. Wolf died in 1998, when she was shot as a "Kurdish terrorist" in Eastern Anatolia. Steyerl's film addresses militant internationalism and the narratives and postures it produces. It also asks how a case study or anecdote comes to stand for a particular context. Now that icons cross-reference each other at increasing speeds, which are actually being allegorized, and which are doing the allegorizing?

Matthew Grover
Demo Tapes I
2007, 2 min.

Untitled is the result of the artist rhythmically thrashing his video camera. The brutality unleashed by Grover upon his medium is represented in a beautiful rendition from within the device.

Shahab Fotouhi
Direct Negotiation
2007, 6 min.

The film is reminiscent of the anthropomorphism of the traditional fable – a short, edifying tale in which animals pursue legendary acts of heroism. But pastoral possibility is instead circumvented by the blunt, deadpan narrative that pervades much of Fotouhi's work.

Jakup Ferri
An Artist Who Doesn't Speak English is No Artist
2003, 4 min.

An homage to Croatian artist Mladen Stilinovic, who produced an embroidery of the same title in 1992.

Christian Jankowski
The Holy Artwork
2001, 16 min.

Jankowski collapses at the feet of a televangelist as the preacher holds a public sermon on the theological subtexts and ramifications of art.

Natascha Sadr Haghighian
Present But Not Yet Active
2002, 14 min.

This film is the documentation of a 2002 performance addressing spectacle and display in the Biennial industries. Sadr Haghighian invites the curators of the Manifesta Biennial in Frankfurt to the Frankfurt Zoo. Together they witness some key features of the famously innovative and experimental wildlife display.

San Keller
Historia de un artista
2004, 7 min.

For a new, site-specific work at the Cochabamba Biennial, a Mariachi troupe is commissioned to compose and perform a song about the Zurich-based artist's career.

Matthew Grover
Thesis, Demo Tapes VIII
2009, 3 min.

Grover dismantled his camera, removing lens and microphone, reducing its ability to record anything other than itself. The ghostlike captions projected on the screen are a trace of what remained within the device which could still appear on the ensuing recording.

3 Screening

Corinna Schnitt
Das Schlafende Maedchen
2001, 9 min.

A Netherlands vacation getaway, a poster of Vermeer's "The Sleeping Girl," an insurance salesman searching for his ballpoint pen. Questions of work and play are raised in Schnitt's film through roundabout, surreptitious means, in a manner that is as shrewd as it is beautifully serene.

Simon Martin
Carlton
2006, 8 min.

Martin reflects on the many implications of the Carlton cabinet designed by Ettore Sottsass. According to Michael Bracewell, the furniture was "as much the articulation of an anti-historicist mission statement as it was a deft-footed style surf on the surging tides of 1980s excess." Shot on 16mm, Martin's film raises the question of when "today began": "With the closure of Warhol's Factory – or when you woke up knowing the lyrics to the Pet Shop Boys' 'West End Girls,' by heart?"

Dirk Herzog
Pelmeni or Blini
2005, 22 min.

For the Sharjah Biennial 2005, the artist documented the Moscow Biennial of the same year, which had been subject to similar accusations as Sharjah – cultural imperialism, urban marketing, political compromise – making it an unanticipated sister biennial of sorts. In Moscow, Herzog confronts some artists and some heavyweights of the biennial industries with a misleading set of impossible choices.

Dirk Herzog
Multitudes
2007, 17 min.

As unitednationsplaza – a one-year "exhibition as school" – opened its doors in Berlin in October 2006, its agenda of radical experimentation was met with skepticism and enthusiasm in equal measure. In this "portrait of an art project, its surroundings and its organizers," the organizers answer Herzog's queries regarding the social influences of artistic production.

4 Screening

Hila Peleg
A Crime Against Art
2007, 101 min.

On the fringe of a leading international art fair, artist Anton Vidokle and curator Tirdad Zolghadr invite a group of experts and art world agents to put them on trial, in order to clarify whether their activities provide space in the contemporary art field for critical potential and possibility.

5 Screening

Daniel Schmid
Tosca's Kiss
1984, 84 min.

Little-known avant-garde filmmaker Daniel Schmid's documentary depicts the "Casa Verdi," the first nursing home for retired opera singers founded by composer Giuseppe Verdi in 1896. Schmid documents how the singers – many once gloriously successful – struggle to live up to triumphant roles of the past.

10
TB

6 Screening

Keith MacIsaac
Skulptur Projekte Münster
2008, 47 min.

In 1977, artist Michael Asher submitted a caravan as his contribution to Sculpture Project Münster. In 2007 the caravan disappeared, only to be found several days later at the edge of a nearby forest.

Philis Liu
How to Live a Natural Life
2007, 4 min.

How to Live a Natural Life is three and a half minutes of two-dimensional collage animation. Inspired by a zoologists' perspective, which encourages human beings to view themselves as "naked apes," the artist transforms the presentation into an animated "educational" video for the general public. With dry humor and sarcasm, Liu forces the audience to confront and examine the animalistic behaviors that still exist in society today.

Su Hui-Yu, Wang Jia-Ming, Huang Yi-Ju
Bad
2005, 6 min.

A collaboration by artist Su Hui-Yu, theater director Wang Jia-Ming and interior designer Huang Yi-Ju, this short features a crude parody of Michael Jackson's classic 1987 music video, updated for 2005 in the subterranean parking lot of Taipei's Chiang Kai-shek Memorial Hall. Originally the opening film for a multimedia theater production on Taiwan's popular media, it has subsequently been presented on its own as a work of video art. Getting into the action themselves, the trio of artists reveals the irresistible power of idol worship and the impact on today's young people of the proliferation of popular culture through the media.

Wu Hsuan-Hsuan
Bathroom
2009, 6 min.

The notion of alienation and isolation has long been a consistent thread throughout Wu's work. *Bathroom* is the fifth piece of the I Don't Know What You Are Talking About series, in which the performances – by the artist herself – imply private space, while the audience/ pedestrians construct the public sphere. The intimate action and performances in the public space enhance the sense of being an outsider while emphasizing the superimposition of urban lives.

Chen Szu Han
Then I said, Have a Nice Day
2009, 3 min.

The artist seeks out people distributing flyers and, while seeming to make small talk with them, folds their circulars into paper airplanes. She then returns the flyers and wishes them a nice day. In a city like New York, rife with all manner of consumer behaviors, the artist's action seeks to transform "objects intended to encourage consumption" into "things that have no positive effect on economic growth." By chronicling her brief contact with the workers distributing the flyers, viewers are also given a glimpse of their situations.

Hsu Chia-Wei,
Hong Kan Coliseum — March 14th,
8 min.

In the legendary Hong Kan Coliseum, Chinese-Malaysian singer Fisher Leong shares her perspective on touring through numerous Asian cities. Her voice echoes through the empty concert hall, describing the cities she has visited as more and more the same, as well as the development of her own performance into a more fixed pattern.

Hsu Chia-Wei, Fan Hsiao-Lan
Invisible Garden
2010, 14 min.

Open-Contemporary Art Center, is an artist-run space operating for more than ten years, was recently relocated. The video documents the activity of the art center during its final days, when a garage sale was held and a secret garden concealed within the space was discovered.

Zhuang Kai-Yu
About Apocalypse Now More
2008-2009, 4 min.

Two dying mosquitoes with the image of the film *Apocalypse Now* as a backdrop. The violence of human nature in the film is offset by the demise of the insects.

Chen Wan-Jen
Mr. Bill
2007-2008, 10 min.

The Microsoft Windows desktop image first morphs into an individual playing golf and then a ship cruising by. The repetitive movement deliberately imitates the visual pattern of screen savers to emphasize viewing habits in the information age.

Hoho Lin
Release in
2010, 9 min.

Using the tilting effect of camera optics, Hoho Lin transforms the image of urban space into a comical scene where pedestrians, bikes and cars move about as if cartoons.

Zhuang Kai-Yu
About Johnny 125
2009, 6 min.

Much influenced by the cult film *Scorpio Rising*, where the affection for machines borders on the obsessive, a moped is not only conceived anthropomorphically but also remains sublime for its owner.

Huang Shih-Chieh
EP-2
2010, 9 min.

EP-2 (Eye Process 2), documents the events in a laboratory in which mad scientists bring machines to life using optical sensors. The living machines possess not only human traits, but also personalities and certain idiosyncrasies.

Su Yu-Hsien, Chiang Chung-Lun, Robbie Huang
Opening Speech of Wonderism
2010, 4 min.

Three young artists declare themselves 'Wonder BoyZ' and establish a fictitious art movement known as Wonderism. Wonder BoyZ practice traditional Chinese arts including calligraphy, colophons and ink paintings and hold an exhibition together in a local art center. The inaugural speech, mimicking the tone of old-fashioned Chinese, pokes fun at art production in Taiwan.

Xu Jian-Yu
The Good Citizen Guide
2010, 25 min.

The artist conducted interviews with pedestrians following the student movement in 2008, in order to examine the aesthetic side of a political event. The demonstration that is supposed to be public and collective becomes a matter of personal choice and taste.

Wu Haohao
Criticizing Zhaoguang
30 min.

The heated conversation between Zao Guang and Wu Haohao reveals the struggle to be an artist in China. A candid camera lens documented specific provocations, and the artist's naughty interventions.

Peng Hung-Chih
Taking Money Project
10 min.

After announcing that the material of the artwork can be freely removed by the audience, Peng stages a performance with his friend Ah-Zhong, who is covered in hundred dollar bills – the amount of money provided by the Cultural Ministry to fund the exhibition. When Ah-Zhong is revealed to the audience, all of the bills are taken in less than one minute, exposing his naked body.

Yu Cheng-Ta
Universes in Universe 1: Worldmap
2010, 10 min.

Two girls were invited by the artist to piece the world map together nation by nation. The image of the world, capable of reflecting cultural stereotypes and differences, is arranged through their impression of each nation.

Apichatpong Weerasethakul, one of today's most outstanding auteurs, presents a retrospective of selected short films. His oeuvre, characterized by the free form image-making that is neither factual nor fictional, is capable of reflecting the nature of cinematic art itself. There is a mystic awareness generated from his filming in "other" places—from jungles to remote villages—which serves to anchor new vantage points. By re-contextualizing the oral tradition as well as popular culture from old movies, soap operas and romantic love songs, Weerasethakul creates a meta-narrative that not only reveals the relations among the various fictional genres, but also presents the reality within.

Weerasethakul's program is organized by three significant themes: water, phantoms and cinema — which not only allude to recurring filmic motifs, but also to the transient nature of the world. At the beginning of each program (akin to the tradition of playing the Royal Anthem at the start of film screenings in Thailand), The Anthem announces a new type of visual experience, as well as imparting a blessing to audience participation in the "cinema" ritual.

Memory One: Water

Apichatpong Weerasethakul

The Anthem

2006, 5 min.

Luminous People

2007, 15 min.

Weerasethakul and crew travel along the Mekong River on the border between Thailand and Laos, recruiting local people to enact stories and fake ceremonies on their boat. While the cast and crewmembers comment on the footage they have made, the spirit of a dead father is summoned back to the living.

Like the Relentless Fury of the Pounding Waves / Mae Ya Nang

1994, 11 min.

A romantic radio drama broadcast, about a sea goddess waiting for her lover, links different people in various locations: onboard a ship, riding in taxis, at work in the studio. The shifting montage of sights and sounds creates a new story-telling dimension.

Ghost of Asia

2005, 9 min.

Two young boys and a girl were invited to tell a story about a ghost who lingers on the seashore. The work is represented on two screens—the ghost appears on only one, acting according to the childrens' instructions.

Nokia Short

2003, 2 min.

An abstract moving image of bodies and water are captured using a low-resolution mobile phone camera.

Thirdworld / Goh Gayasit

1997, 15 min.

Shot in Panyi, a small island in southern Thailand, the film constructs a narrative from local sound and images. The rough production quality manifests the Western view of a "Third World."

Memory Two: Phantoms

Apichatpong Weerasethakul

The Anthem

2006, 5 min.

116643 225059

1994, 5 min.

Weerasethakul dials the telephone number of his mother, invoking her presence through a sustained absence.

This and a Million More Lights

2003, 1 min.

Layered images of the interior and exterior of both florescent and natural lights. Originally made on the occasion of the Nelson Mandela Foundation's "64446" concert.

Emerald / Morakot

2007, 11 min.

Three actors recite poems and tell reveries in Morakot, a defunct hotel in Bangkok haunted by ghosts of the 1980s, when Thailand first opened its doors to global economic change.

My Mother's Garden

2007, 7 min.

Jewelry designed by Victoire de Castellane recalls Weerasethakul's mother's garden of wild orchards, tropical insects and carnivorous plants.

Windows

1999, 12 min.

The reflection of windows flickering on a television monitor can only be captured on video because of the compatible interaction between the screen's refresh rate and the camera shutter speed—it is otherwise imperceptible to the naked eye. One of Weerasethakul's early hand-held camera works.

Mobile Men

2008, 3 min.

Two young men film themselves on the hood of a moving truck. They act provocatively—gesturing and showing off their bodies—well aware of the camera's presence.

Vampire / Sud Vikal

2008, 19 min.

Thailand in search of the legendary Nok Phii (Ghost Bird), rumored to have disproportionately large eyes and to feed on animal blood. Since no visual evidence has yet proved its existence, Nok Phii serves here as a figurative cinematic invention.

Memory Three: Cinema

Apichatpong Weerasethakul

The Anthem

2006, 5 min.

Worldly Desires

2005, 43 min.

Co-directed by filmmaker Pimpaka Towira, the film juxtaposes two scenes in the jungle—one at night and the other during the day—as a showcase for singing, dancing and celebrating the quest for romantic love. Dedicated to the memory of filmmaking in the jungle from 2001 to 2005.

A Letter to Uncle Boonmee

2009, 18 min.

The film imagines the small houses of a remote village to be the various dwelling places of Uncle Boonmee, who has been reincarnated into several different lives over time. Weerasethakul delivers a personal letter to Uncle Boonmee specifically about the film project.

MON	TUE	WED	THU	FRI	SAT	SUN
9/6	9/7	9/8	9/9	9/10	9/11	9/12
	13:00 SCREENING 1	13:00 SCREENING 2	13:00 SCREENING 3	13:00 SCREENING 4	13:00 SCREENING 5	13:00 SCREENING 6
9/13	9/14	9/15	9/16	9/17	9/18	9/19
	13:00 SCREENING 7	13:00 SCREENING 8	13:00 SCREENING 9	13:00 SCREENING 10	13:00 SCREENING 11	13:00 SCREENING 12
9/20	9/21	9/22	9/23	9/24	9/25	9/26
	13:00 SCREENING 3	13:00 SCREENING 4	13:00 SCREENING 5	13:00 SCREENING 6	13:00 SCREENING 1	13:00 SCREENING 2
9/27	9/28	9/29	9/30	10/1	10/2	10/3
	13:00 SCREENING 9	13:00 SCREENING 10	13:00 SCREENING 11	13:00 SCREENING 12	13:00 SCREENING 7	13:00 SCREENING 8

SCREENING
TIMETABLE

SEPTEMBER

MON	TUE	WED	THU	FRI	SAT	SUN
10/4	10/5	10/6	10/7	10/8	10/9	10/10
	13:00 SCREENING 5	13:00 SCREENING 6	13:00 SCREENING 1	13:00 SCREENING 2	13:00 SCREENING 3	13:00 SCREENING 4
10/11	10/12	10/13	10/14	10/15	10/16	10/17
	13:00 SCREENING 11	13:00 SCREENING 12	13:00 SCREENING 7	13:00 SCREENING 8	13:00 SCREENING 9	13:00 SCREENING 10
10/18	10/19	10/20	10/21	10/22	10/23	10/24
13:00 SCREENING 1	13:00 SCREENING 2	13:00 SCREENING 3	13:00 SCREENING 4	13:00 SCREENING 5	13:00 SCREENING 6	13:00 SCREENING 7
15:30 SCREENING 8	15:30 SCREENING 9	15:30 SCREENING 10	15:30 SCREENING 11	15:30 SCREENING 12	15:30 SCREENING 1	13:00 SCREENING 2
10/25	10/26	10/27	10/28	10/29	10/30	10/31
13:00 SCREENING 3	13:00 SCREENING 4	13:00 SCREENING 5	13:00 SCREENING 6	13:00 SCREENING 7	13:00 SCREENING 8	13:00 SCREENING 9
15:30 SCREENING 1	15:30 SCREENING 2	15:30 SCREENING 3	15:30 SCREENING 4	15:30 SCREENING 5	15:30 SCREENING 6	15:30 SCREENING 7

SCREENING

TIMETABLE

OCTOBER

MON		TUE		WED		THU		FRI		SAT		SUN	
11/1		11/2		11/3		11/4		11/5		11/6		11/7	
13:00	SCREENING 8	13:00	SCREENING 9	13:00	SCREENING 10	13:00	SCREENING 11	13:00	SCREENING 12	13:00	SCREENING 1	13:00	SCREENING 2
15:30	SCREENING 3	15:30	SCREENING 4	15:30	SCREENING 5	15:30	SCREENING 6	15:30	SCREENING 7	15:30	SCREENING 8	15:30	SCREENING 9
11/8		11/9		11/10		11/11		11/12		11/13		11/14	
13:00	SCREENING 1	13:00	SCREENING 2	13:00	SCREENING 3	13:00	SCREENING 4	13:00	SCREENING 5	13:00	SCREENING 6	13:00	SCREENING 7
15:30	SCREENING 8	15:30	SCREENING 9	15:30	SCREENING 1	15:30	SCREENING 2	15:30	SCREENING 3	15:30	SCREENING 4	15:30	SCREENING 5



Art Spaces
Sputniks

TB10 collaborations with Taipei art spaces engage with the existing infrastructure and art production in the city. The seven independent spaces listed below have been invited to articulate varying degrees of collaboration. The resulting projects are neither parallel events nor curated contributions to the biennial, but specific interfaces of art production with wildly unpredictable flavors and distinctive criteria in each and every case.

Art Spaces

Biennial Scope

A professional package tour offering a trip to the biennial exhibition, creating what might be called an “embedded audience” for the show. Photographs by participants will be uploaded to a website and presented as a publication project in Open Contemporary shortly thereafter.

Website: www.biennialscope.com

Open Contemporary Art Center

No.13, Lane.91, Sec.1, Zhongzheng Dist, Taipei

Marginal Aesthetica: An Alternative Way for Creativity

Time : Sep. 4 - Oct. 10

The Studio celebrates its 15th anniversary with the exhibition "Marginal Aesthetica: An Alternative Way for Creativity," which reflects different trajectories of contemporary art in Taiwan. The event includes talks by significant artists who have exhibited at Bamboo

Curtain Studio, such as Tsong Pu, Wu Mali, Tang Huang-Chen and many others.

Bamboo Curtain Studio

No. 39, Lane 88, Sec. 2, Zhongchan E. Rd., Zhuwei, Danshui Town 251, Taipei County

Taipei Showcases: Alternative Spaces in Taiwan

Time : Sep. 11- Oct. 23

Bamboo Curtain Studio collaborates with Taipei MOCA Studios, using their three exhibition annexes in the underground mall between the subway stations Zhongshan and Shuanglian, not far from TFAM. Here, the exhibition “Taipei Showcases: Alternative Spaces in Taiwan ” combines five alternative spaces from three cities: Tainan (57 Art Studio, Paint House Studio & Soy House Artist Club), Kaohsiung (Sinpink Pier, Dog Pig Art Café), and Hualien (Pakeriran Arts Village). It features replicated settings, installations, documents, videos and discursive events.

VT Artsalon

B1, No. 47, Yitong Street, Taipei

Life Drawing Exam

Time : Sep. 11, 18, 25

As a critique of traditional arts education in Taiwan, three drawing classes are organized at TB10. The first meeting includes students from high schools, the second from art prep schools, and the third is an open call.

Nanhai Gallery

No.3, Lane 19, Sec. 2, Chongcing S. Rd.,
Jhongjheng District, Taipei

Schizoid Molecular Machine

Time: Sep. 25, Nov. 6

This series of guerrilla exhibitions aims to parody biennials and other major thematic museum shows. Video, performances and talks will propose new forms of spectatorship and in-between states of participation, destabilizing the reception of art along the lines of the Situationist *dérive* and *détournement*.

Yao Jui-Chung and LSD (Lost Society Documenta)

Mosquito Museums

Time : Sep. 17

Yao's studio has often served as a space for shows and student workshops. At TB10 he addresses Mosquito Museums, the empty venues built on campaign promises that are simply abandoned after elections. Yao will exhibit student photographs of dozens of such cultural venues, and will hold a workshop to draft proposals for the future use of these forgotten spaces.

Biennial Office Swapping : "Taipei Biennial Monopoly" & "Taipei Biennial Q&A Discussion" **Time : Sep. 21 & 25**

The Biennial Office Swap will lead to Sly Art and TB10 staffswapping workplaces for a period of two days, during which the two organizations will hold events in each others' spaces. The exercise aims to create a topsy-turvy environment that reconsiders Sly Art's marginal position in relation to the local mainstream. "TB Monopoly" is an oversized model of a Monopoly game that can be played according to the artworld rules of Taiwan.

Traversing the Fantasy

Time: From Sep. 5 - Sep. 30

Showcasing six artist collectives from Taiwan and abroad, "Traversing the Fantasy" focuses on how different regions, cultures and artistic practices respond to living systems today. Avoiding sweeping ideologies to champion the perspective of "everyday life," the exhibition attempts to critique certain global forces that have entered our daily lives, and also to show how artists subvert, resist or submit to these forces with humor and wit. On the night of 5 September, the collective Superflex will screen *The Financial Crisis (2009)*, which addresses methods of confronting the states of consciousness caused by the propaganda and failures of Capitalism. Meanwhile, Taiwanese photographer Liu He-Jong will engage with the vendors and food stalls surrounding TheCube venue to produce a photo installation.

Sly Art

1F., No.15-2, Lane 11, Sec. 2, Zhongshan
N. Rd., Taipei

TheCube Project Space

2F, No 13, Aly 1, Lane 136, Sec 4, Roosevelt
Rd, Taipei

Sputniks

Chien-Hung Huang

Holder of a doctoral degree in aesthetics from the Institute of Philosophy at Université Paris 8, Chien-Hung Huang is currently an Assistant Professor in the Department of Fine Arts at the Taipei National University of the Arts, and part-time Assistant Professor at the Tainan National University of the Arts. Huang has also held the positions of Assistant Professor in the Department of Radio, Television & Film at Shih Hsin University, cinema magazine columnist, and curator of the exhibition "POST.O – The Reverse of TOPOS". His fields of research include the philosophy of imagery, aesthetics, and the film theory of Gilles Deleuze. He is the author of *An Independent Variety of Discourse* and the editor of books including *COQ*. Huang received the top prize for translation at the first Taipei Digital Art Criticism Awards in 2007, and has translated numerous titles including Deleuze's *Cinéma I: L'image-mouvement* and *Cinéma II: L'image-temps*, Jean Baudrillard's *The Gulf War Did Not Take Place*, Baudrillard and Jean Nouvel's *The Singular Objects of Architecture*, and Jacques Rancière's *The Future of Images*.

Chen Taisong

A graduate of the Institute of Plastic Arts at Université Paris 8 with a diploma from École des Hautes Études en Sciences Sociales in France. Chen Taisong is an Assistant Professor at Taipei National University of the Arts, National Taipei University of Education, Chung Yuan Christian University, and Shih Chien University. Chen is also an observer member of the Taishin Bank Foundation for Arts and Culture, and member of the National Cultural Association's Taiwan Avant-Garde Documenta Promotional Committee. Chen has authored several books of art criticism since returning to Taiwan in 1995, and has published numerous articles in catalogues and periodicals.

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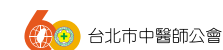
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