

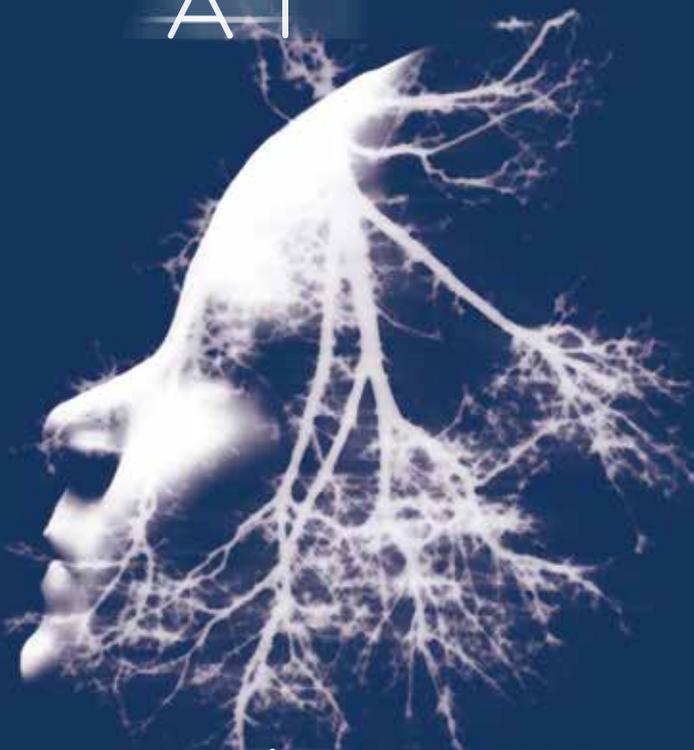
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NICOLAS BOURRIAUD

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TAIPEI
BIENNIAL
2014台北雙年展

A TRIBUTE TO THE COACTIVITY AMONGST HUMANS AND ANIMALS, PLANTS AND OBJECTS

THE GREAT ACCELERATION

Nicolas Bourriaud

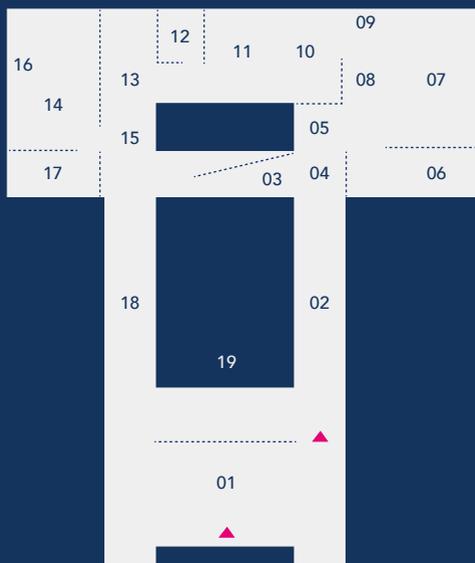
The extent and the acceleration of the industrialization process on the planet have led scientists to hypothesize a new geophysical era, the *Anthropocene*. The emergence of this new era, after ten thousand years of the Holocene, refers to the effect of human activities on the earth's biosphere: global warming, deforestation, soil pollution... It is the structure of the planet itself that is being modified by humans, whose impact is now more powerful than any geological or natural force.

But the concept of the Anthropocene also points to a paradox: the more powerful and real the collective impact of the species is, the less contemporary individuals feel capable of influencing their surrounding reality. We are witnessing the collapse of the "human scale": helpless in the face of a computerized economic system whose decisions are derived from algorithms capable of performing operations at the speed of light ("high-frequency trading" already accounts for nearly three quarters of financial activities in the United States), human beings have become spectators or victims of the structures they created. Thus, it leads to an unprecedented political coalition between human and non-human elements: a new subordinate class seems to be emerging, formed by citizens and animals, plants, minerals and the atmosphere, all attacked by a techno-industrial system now clearly detached from civil society.

The relationship between the living and the inert has become the main tension of contemporary culture, and artificial intelligence occupies the middle ground as an arbitrator. The artists of our time explore the circuitry of the living, or the properties of materials "informed" by human activity. In political terms, they inject consciousness to all the areas human beings have vacated: computerized finance, mechanically regulated activities, policies fixed on the sole objective of profit.

This exhibition is organized around the cohabitation of humans with swarming animals, data processing, the rapid growth of plants and the slow movements of matter. It presents a world before human consciousness, mineral landscapes, vegetable transplants or couplings between humans, machines and animals. Human beings are only one element among others in a wide-area network, which is why we need to rethink and renegotiate our relational universe and reconsider the role of art in this new mental landscape. The artists living within the technosphere, as if it were a second ecosystem, place search engines and living cells, minerals and artworks on the same level of utility. What matters most to them is no longer things, but the circuits that distribute and connect them.

OPAVIVARÁ! (Brazil)



OPAVIVARÁ! is an art collective from Rio de Janeiro, which develops actions in public places of the city, galleries and cultural institutions, proposing inversions in the use of urban space, through the creation of relational devices that provide collective experiences.

Specially conceived for the Taipei Biennale 2014, *Formosa Decelartator* is also contaminated by local Brazilian traditions, rituals and tea ceremonies. The piece consists of 16 hammocks, held by an octagonal wood structure, with a table at the center, where a variety of herbs will be available for people to make tea. It is a relational device that blends two typically Brazilian indigenous traditions: the popular practice of shamanism through curative herbs, and the hammocks in which indigenous people sleep, which the first Portuguese colonists associated with laziness, as they thought the indigenous people wasted too much time in them.

The idea revolves around a sort of temple of idleness, an invitation to inactivity, a space that worships the non-productive and non-active and that stands as a counter-proposition to our accelerated, superficial and volatile times. It aims to evoke a collective ambience based on sharing and on the relationships that arise through the interaction of the public, a tool to transform the challenge of living together into a vibrant and pulsating exercise of pleasure, congregation and creative idleness.

Self Service Pajé (Self Service Shaman)
2012



Po-Chih Huang

(Taiwan, b. 1980)

02

Po-Chih Huang's diverse artistic practice principally explores such issues as agriculture, economics, popular consumption and production, depicting and surveying local history and the evolution of society and the environment. His many shifting roles in society – from project executive to manual laborer to documentary writer – have become key elements in his recent art projects.

Huang's work *Production Line – Made in China & Made in Taiwan* is based on his familiar essay *Blue Skin: Mama's Story*, relating the trajectory of his mother's working life, from farm to factory and back to farm again, and encompassing the evolution of the Taiwanese economy, including the offshoring of the clothing industry.

By linking two sub-projects, two places and two exhibitions, *Production Line – Made in China & Made in Taiwan* follows a circuitous industrial route of migration, from the Taipei Biennial to the Shenzhen Sculpture Biennial and back to Taipei again, producing a blue denim shirt co-designed by the artist and a manufacturer. The work thus focuses attention on history, culture, the economy, and relations of production and consumption.

*Production Line -
Made in China & Made in Taiwan*
Mixed media
Dimensions variable
2014



An-My Lê

(Vietnam/USA, b. 1960)

03

In Lê's recently completed epic work, *Events Ashore* (2005-2014), seven pieces of which are shown at the Taipei Biennial 2014, the artist deftly navigated the maze of military public relations bureaucracy to secure access to U.S. naval ships preparing for deployment to Iraq, the first in a series of visits to battleships, humanitarian missions in Africa and Asia, training exercises, and scientific missions in the Arctic and Antarctic. This work is as much about her perspective and personal history as a political refugee from Vietnam as it is about the vast geopolitical forces and conflicts that shape these landscapes.

In response to the Taipei Biennial's stated themes and Nicolas Bourriaud's formulation of the moment of intersection contemporary art may currently be facing, Lê feels a certain affinity for points of view that focus on complex relationships between competing visions of scale, power, cultural expressions and geographical realities.

*Final Approach, Wildlife Biologists from
USCGC, Healy, Bering Sea*
Archival pigment print
101.5 × 143.5 cm
2009
Courtesy of the artist and Murray Guy,
New York



Marlie Mul

(Netherlands, b. 1980)

Marlie Mul's sculptures often simulate everyday outdoor objects that refer to human interaction, such as air vents used as ashtrays, heaps of snow arranged with stubbed-out cigarette butts, or gritty rain puddles littered with generic bits of trash. With cigarette butts and litter depicting traces of human behaviors, the situations presented in these works suggest to the viewer an invisible presence of a virtual population or crowd.

For TB2014 Marlie Mul presents 7 new sculptures depicting rain puddles. Made from sand and resin, their smooth faces reflect the light, with small stones and entrapped bits of trash penetrating their sleek surfaces. These realistic-looking objects present the viewer with a certain sense of everydayness, and of familiarity; they are recognisable and globally generic, hinting at imagery of the urban or suburban. Putting to use drama and atmosphere, they also play with the perspective and architecture of the museum's spaces.

Puddle (Grass)

Sand, stones, resin, grass, plastic
100 x 100 x 2 cm
2014

Courtesy of the artist and Croy Nielsen, Berlin



04

Inga Svala Thórsdóttir & Wu Shanzhuan

(Iceland/China)

05

Inga Svala Thórsdóttir was born in Iceland in 1966. She graduated from the Painting Department of the Icelandic School of Arts and Crafts in 1991, and from the Hochschule für bildende Künste in Hamburg in 1995. She founded Thor's Daughter's Pulverization Service in 1993, and BORG in 1999.

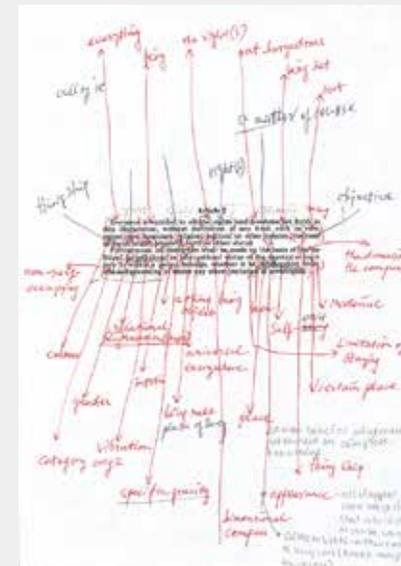
Wu Shanzhuan was born in China in 1960 and graduated from the Zhejiang Academy of Fine Arts in 1986. He graduated from the Hochschule für bildende Künste in Hamburg in 1995. He founded Red Humour in 1985, and Red Humour International in 1990.

Since 1991 Thórsdóttir and Wu have been working and exhibiting collaboratively.

"Think about the rights of things", the artists insist. "Being a thing is not a question of identity. It's an attitude of mind – something which becomes clearer when you look around you. There you see a cosmopolitan group of things which has more in common with each other than you probably thought. Being a thing among all things, where you become an extra, there you find the right of things. With the extra position, the right(s) of things appears."

Thing's Right(s) Declaration

A-4 x 31
1994



Sterling Ruby

(USA, b. 1972)

06

Addressing issues related to the violence and pressures within society, autobiography and art history, in all of his work, Sterling Ruby vacillates between the fluid and the static, the minimalist and the expressionistic, the pristine and the defaced.

TB2014 features 35 collage works by Ruby spanning a decade of production. These works offer the viewer entry to the continuing formal and thematic obsessions of the artist, from caves to the cosmos, hip-hop to horror, prison systems to public sculpture, arts and crafts to existentialism. *Prison* (2004), is an early example of the artist's use of prisons as subject. Also on view are works that incorporate splattered nail polish like *Scratch/Chanel La Vernis* (2008). The transcendental implications of the *Head Trekkers* series with its skulls as a planet motif is continued in the artist's most recent series, *DRFTRS* (2013), where images of engines, skulls, caves, burial grounds, crafted pillows, movie monsters and a marked-up *Helter Skelter* title page seemingly float in washes of paint. Channeling violent and uncomfortable imagery, Ruby creates works all the more intriguing for their often unexpected beauty.

DRFTRS (4121)
Collage and paint on paper
61 x 45.7 cm
2012



Haegue Yang

(Korea, b. 1971)

07

Haegue Yang employs common materials, such as industrially fabricated objects, and narratives of history and personalities to create complex, spatial abstractions, often displayed in intricate installations and sculptures.

Premiered as part of *Warrior Believer Lover* in Yang's solo exhibition "Arrivals" at Kunsthaus Bregenz in 2011, *Female Natives* and *Medicine Men* are comprised of 12 anthropomorphic light sculptures. Draped over clothing racks, the extraterrestrial assemblage of industrially manufactured readymades suggests notions of nature and the supernatural embedded in everyday life. The colorful and artificial plants in *Female Natives* and the various wigs in its male counterpart, *Medicine Men*, evoke crisscrossing trade routes and the global migration of commodities and histories.

Field of Teleportation, a collaboration with Berlin-based designer Manuel Raeder, wallpapers the space, its zero gravity landscape functioning as a backdrop to a microcosm of flattened works and installation views suspended in space. Known for its primitive cadences, polytonalities and polyrhythms, and Nijinsky's "almost bestial" ballet choreography characteristic of the Russian avant-garde, Igor Stravinsky's *The Rite of Spring* (1913) resonates approximately three times a day, following Islamic prayer times. This multifaceted ensemble challenges notions of barbaric and cultivated, exotic and mundane, and spiritual and pagan, juxtaposed by and personified in anthropomorphic sculptures with racks.

Medicine Man - Hairy Mad Joint
Clothing rack, casters, light bulbs, cable,
wigs, cord, metal chain
180 x 100 x 110 cm
2010
Courtesy of Zabłudowicz Collection
Photo: Nick Ash



Camille Henrot

(France, b. 1978)

08

Best-known for her videos and animated films combining drawn art, music and occasionally scratched or reworked cinematic images, Camille Henrot's work blurs the traditionally hierarchical categories of art history.

Her massage sculptures are designed according to the principle of anthropomorphism. In *Vivre ensemble*, Roland Barthes proposes the idea that the image of human civilization is embodied in the geometric form of the rectangle. The artist made some rectangular earth blocks, and asked practitioners of fasciatherapy, shiatsu or plantar reflexology to massage them. Each piece is named after its therapist and corresponds to some symptoms given by the artist as a starting point.

The work integrates modeling and pain therapy, and evokes "a fold of trace and of the erasure of trace." While applying traditional massage techniques to the sculpture-object, the work intimates a correspondence between the role of the artist and that of the traditional shaman, who, failing to effect a cure, may at least move the pain away.

Faciathérapie (Mina Hebbaz)

Bronze
71 x 37 x 7 cm
2011
Copyright Camille Henrot-ADAGP,
Paris 2014
Courtesy the artist & kamel mennour,
Paris
Edition 2/8+4AP



Tetsumi Kudo

(Japan, 1935-1990)

09

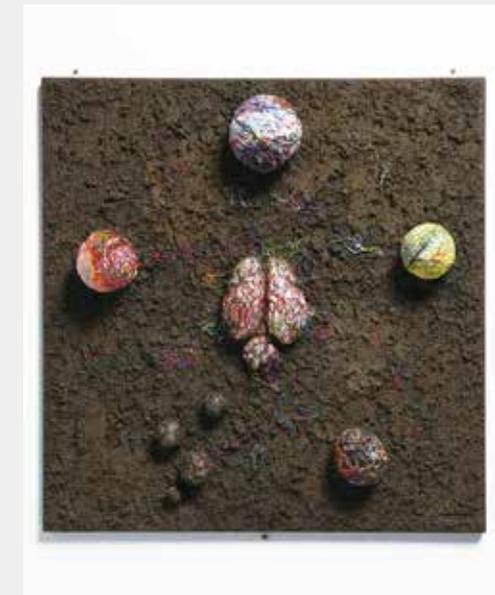
Born in Osaka, Tetsumi Kudo was one of the most innovative artists in Japan in the 1950s and in France in the '60s and '70s. His works, primarily sculptural and linked to radical performances, explore the existential possibilities for humanity in an increasingly polluted and consumption-driven world – issues critical in today's artistic culture and political debate.

In works such as those centered on cages, Kudo offered a portrait of society (often titled "Your Portrait") in a state of decay, transformation, and growth. Often using artificially vibrant colors, Kudo created micro-worlds contained in birdcages, aquariums, gardens, greenhouses, and a suite of "Fossil in Hiroshima" drawings, which offered frozen moments of metamorphosis, in which the crossover of pollution and humanity was transformed into a new ecological landscape. In 1971-1972 Kudo declared in his writings, "pollution + cultivation = new ecology" which then was used often in his titles.

This selection of work traces the development of the artist's aesthetic and philosophical consideration of pollution, technology, and Western Humanism.

L'indépendance de la mémoire

Wood, artificial clay, cotton, plastic,
polyester, resin, thread and colors
60.7 x 59.3 x 9.6 cm
1980
Collection of The National Museum
of Art, Osaka
Photo: Kazuo Fukunaga



Chuan-Lun Wu

(Taiwan, b. 1985)

10

Chuan-Lun Wu's previous works used variety of materials, from computer generated images, photography, carving and painting. His pieces are often infused with the idea of modularization, and mostly revolve around "how nature is observed and delineated in present day", which involve with the dialectic between classical and digital ages.

What we call "minerals" in this project are actually objects that were burned by human and then weathering under nature in coastal area. They appear to be natural things, but are in fact petroleum products that nature can neither accept nor assimilate. "Mineral" alludes to the process to reclaimed these objects as resources. Through the use of 3D scanning, they were transformed into files retain volume and texture, and thereafter "image-objects" via software reconstruction and manipulation. These "minerals" indicates that classical categories of "artificial" and "natural" are no longer applicable in this circulate world. Perhaps the "naturalization of artificial objects" and the "artificialization of natural objects" will become a more meaningful standard of differentiation.

This project involves the interplay of a real display of "minerals" and the images inspire from it, extending the line "from resources, to products, to waste", through the exchange between matter and digital represents a extricate from classification, and with technology the once unconsidered spirit of (waste) objects find a way to reincarnate.

Coast Mining

Coast petrochemical found object,
sand, photo mounting on plexiglass
Dimensions variable
2014



Matheus Rocha Pitta

(Brazil, b. 1980)

11

Matheus Rocha Pitta likes to compare himself to an archeologist. Thru the articulation of photographs, video and sculpture the artist unburies images that were not previously visible – but that are active in the present.

In Taipei, Rocha Pitta is showing two works:

The word *brasil* originally meant a place of embers. In an attempt to bring this dramatic genealogy back to the surface, the artist went to Brasília (the mythical 20th-century Niemeyer planned capital of Brazil) to display and photograph pieces of meat in the famous red dirt. Exposed under the excessive light of the midday summer sun, the boundaries of flesh and earth blur towards a red substance, both wound and crystal, geological and traumatic.

Made especially for the Taipei Biennial, *Assault* is a series of concrete slabs investigating the nature of gestures. The rather unique concrete technique (based on cheap grave construction in Brazil) seems to freeze a delicate dialectical moment where advertising images are converted to a rather enigmatic, but no less political, end.

Brasil

Ilfochrome prints
50 × 50 cm/each piece
2013
Courtesy of the artist and Sprovieri,
London



Nathaniel Mellors

(UK, b. 1974)

12

Nathaniel Mellors makes installations "packed with ad hoc sculpture, psychedelic theatre and absurdist, satirical film". Mellors develops an art based on film-making; writing scripts as well as directing and editing them and working closely with actors. His works incorporate humor, irreverence, the poetic and the absurd but to address themes of ownership, history, power & morality.

Nathaniel Mellors new video work *Neanderthal Container* (2014) features the reappearance of the character Mellors created for his film *The Sophisticated Neanderthal Interview* (2012-13) in the form of a Neanderthal stunt-dummy in permanent free-fall. As well as filming the figure falling and bouncing off trees, plants and buildings in and around Los Angeles, Mellors' dropped the Neanderthal figure from a plane over the San Joaquin Valley. Mellors conceived the falling figure as depicting an 'absolute exterior' and these sequences are punctuated by more psychedelic video fragments depicting the Neanderthal's interior - a film-set populated by four different versions of the Neanderthal character who reflect on their condition and position "inside the Neanderthal stunt-dummy...which is actually a spaceship." Accompanying the 'Neanderthal Container' video are a set of unique large-scale photographic prints depicting a 'Neanderthal Venus' figurine and a two-headed animatronic sculpture which moves and talks. One head is a 'naturalistic' version of the Neanderthal character, the other is a kind of prehistoric-futuristic prototype; an anterior hybrid of cave-wall and future-face originally conceived as the Neanderthal's own image of itself - but which turned out to be something else.

Neanderthal Container

Still image
HD, sound, color, 20'
2014
Courtesy of the artist, Matt's Gallery,
London, Monitor, Rome & Stigter van
Doesburg, Amsterdam



Gilles Barbier

(France, b. 1965)

13

Born in Vanuatu (South Pacific), Gilles Barbier arrived in France at the age of twenty. Since then, he has established a body of work that he defines as neither criticism nor "painting of the world" nor problematics, but as fictions. Among Barbier's main influences are probability theory and the scientific theory of uncertainty.

On the occasion of the Taipei Biennial, Barbier will present two different bodies of works:

The Black drawing series, started in 2002, could be compared to a diary, or a notebook. It is a transcription of speculations, questions, hypotheses and all the researches that come before and with art work, all realized with black gouache on white paper. One of these series of drawings considers adhesives and anti-adhesives. Barbier has invented his own vocabulary and set of metaphors: the "sliding" is what enables you to think fast, to jump from one idea to another. In order for you to slide, you need the help of "wetting agents" or "anti-adhesives."

Two other drawings, *Brian's Brain* and *Conway's Life* are references to cellular automata. These structures made of regular grids of cells, studied in different hard sciences, create order from chaos and have great importance in Barbier's own theories. The patterns on the backs of the drawings reproduce the grids of cellular automata, as if they were wall papers illuminated from time to time.

Using hyper-realistic techniques, Barbier has been developing a new series of sculptures since his last solo exhibition at Galerie GP & N Vallois in 2013. *Still Bodies* and *Still Memories* looks at a Nature that has reasserted itself and imposed its own pace on the world, strangely invading objects and men with moss, lichen, ivy, mycorrhizal fungi and other climbing plants. These "romantic" sculptures can be interpreted in many ways, among which is the reconciliation between Anarchy (Nature), which Men has domesticated and enslaved for centuries, and Wisdom, Order and Culture (books/bodies). At the Taipei Biennial, one will discover *Still Man* and *Still Woman*. In the meantime, the artist is preparing a complete environment that will totally invade the library of a private collector's castle.

Still Woman

Mixed media
164 x 225 x 160 cm
2013
Courtesy Galerie GP & N Vallois, Paris



Peter Buggenhout

(Belgium, b. 1963)

Peter Buggenhout pursues a sculpture practice in which the construction of hybrid forms refers back to a powerful universe, creating the feeling of an active power vested in the object. Working with industrial and found materials, Buggenhout creates large-scale sculptural installations, which, upon first glance, appear to be abandoned structures or remnants from a disaster site.

Two large-scale commissioned works *The Blind Leading the Blind # 63 & 64* and one earlier work *The Blind Leading the Blind # 35* will be presented at TB2014. The title, which Buggenhout uses for all of his dust works, is drawn from the classic painting by Peter Brueghel the Elder, Buggenhout's namesake. The original work depicts a group of blind men leading one another through a village. At first the scene appears chaotic – filled with groping, directionless figures – but closer inspection reveals an internal logic and process, which the men have determined as they journey from town to town. This notion of a complex system becoming clear only upon closer examination is central to Buggenhout's work.

His interest in dust grows out of this formal logic, as he feels that dust is a material that has no meaning in and of itself, but which has the ability to change the form and meaning of things, since it is drawn from the detritus of people, objects, and places. As he says, "Materials I work with are very abject. The abject as described by Georges Bataille is a material that is withdrawn from its original state and has lost its form and meaning because of it... And this uncertainty completely wipes away the symbolic approach of the work and the material... I believe that all these different aspects and layers in the work are openings for different interpretations, but I never provide a clue. We all project what we see."

The Blind Leading The Blind #66
Mixed media (polyurethane, epoxy, foam, polyester, polystyrene, iron, wood, plastic, aluminum, paper and household dust)
709 x 488 x 414 cm
2014
Exhibition: Caterpillar Logic II, Gladstone Gallery, NY, 2014



14

Roger Hiorns

(UK, b. 1975)

Roger Hiorns creates sculpture and installation combining unusual materials. His exploration of chemical processes took spectacular effect in *Seizure*, in which a derelict flat in South London was filled with a copper sulphate solution, which over time crystallized, covering every surface. *Untitled* (2008), exhibited in TB2014, is an atomized passenger aircraft engine. Atomization is a process through which metals and other materials are broken down to droplets, which then solidify into granules. Hiorns melted the engine, dropped it through a funnel and sprayed with a fine stream of water or gas, which breaks it into granules.

Untitled
Atomised passenger aircraft engine
Dimensions variable
2008
Courtesy of Corvi-Mora, London, Lühring Augustine, New York, Annet Gelink, Amsterdam



15

Peter Stämpfli

(Switzerland, b. 1937)

16

Peter Stämpfli began painting “larger than nature” pictures based on a picture or an image as a starting point, to convey “expressions and objects that are so common they pass unnoticed”. The realistic works he created in 1965 exclusively depicted car parts. His canvases are cut up in the shape of tires, wheels, steering wheels, etc. and displayed in different ways depending on the exhibition space.

Stämpfli’s fascination with the subject of cars is evident throughout his work. In 1969, his interest in this dream object of the 1960s emerged in his work in a radical form. From then on his attention has been exclusively on this topic or, more precisely, one aspect of it – namely, the patterns and tracks left by car tyres. In his recent works, he has examined it at such close range that the reference to the context disappears and the object dissolves into geometric abstraction.

Jet - Air
Oil on canvas
268 x 236 cm
1970
Courtesy of Adagp, Peter Stämpfli



Harold Ancart

(Belgium, b. 1980)

17

For the Taipei Biennial 2014, Ancart proposes an installation composed of three elements: *Bow*, *Ark*, and *Buk*. *Bow* is a large wall paper that carries the image of a paradisiacal landscape that is set on fire. All images, borrowing the basic vocabulary of leisure and travel, promote the utopia of a potential paradise, and support the idea that one has to dream if one intends to stay alive.

Ark is a large sculpture made of 1,248 books stacked inside 52 cardboard boxes, labeled with their content. The boxes themselves will be displayed on the floor side by side and on top of each other, taking the shape of a long rectangle that mimics the shape of Noah’s Ark, most commonly represented as a long, rectangular wooden structure in which animals supposedly found shelter in order to travel from the great flood into a new era. The books in the boxes are exact copies of an abandoned book found by the artist in a hallway of his studio building in Brooklyn in 2010. It was originally printed in 1958 in the Czech republic (then Czechoslovakia). It was originally called *Zvirata Zblizka*, and it is no longer subject to copyright. The book contains black and white images and text that focus on all the animals sheltered in the zoological garden of Prague, such as apes, lamas, lions, monkeys, parrots, snakes, pink flamingos...

Buk is a plastic bucket holding a smart phone that plays “The Ultimate Very Best Of Elvis” on a loop. This anticipative sculpture witnesses a fictional lifestyle improvement for homeless people in the future. No longer subject to cold, for they will all carry electronic warming systems incorporated into their jackets, the homeless people will reunite and party around *Buk* rather than metallic trash cans set on fire.

Bow
Digital Print
Dimensions variable
2014
Courtesy of the artist and CLEARING
New York/Brussels



Hung-Chih Peng

(Taiwan, b. 1969)

18

The work of Hung-Chih Peng spans installation, video, painting and sculpture, incorporating elements of art, religion and humanity as a way to explore contemporary culture and reflect upon history.

Reflecting ferry disasters, floods and other recent ecological crises, Peng's work *The Deluge – Noah's Ark* attempts to show the impotence of human beings in the face of uncontrollable catastrophic challenges. The rapid acceleration in the Anthropocene era causes climate change, environmental pollution, and ecological crises. All the measures to control these problems seem to be in vain. Human beings are unable to return to the unspoiled living environment of the past, and have become victims of their own endeavors. This work serves as a metaphor exposing the collision between Mother Nature and the accelerated development of industrialized civilization.

The Deluge - Noah's Ark
3D print
Customized
2014



Maria Loboda

(Germany, b.1979)

19

Maria Loboda is seeking to transform knowledge into objects, seeing the world as a set of signs to be deciphered.

Tasks Abandoned before Completion is an installation resembling an office, a chamber-like place of power. It is kept simple in appearance, in the style of a convertible office, which is quite common in private houses. *Tasks Abandoned before Completion* was left in a hurry; the traces of work are still visible. It's a quiet place adorned with photographs of *A Man of His Word*, a well-dressed gentleman banker holding his gloved hands in mudras – symbolic ritual gestures or “seals” in Hinduism and Buddhism, like pictograms representing spiritual archetypes.

Furthermore, some of the shelves and drawers are adorned with three minerals, resembling simple office decoration elements. Sulfur, charcoal and saltpeter are the main ingredients of gunpowder, which is responsible for changing the history of warfare. Presented as room decorations, they could prove fatal if handled and altered in a different manner. The room is silent and the tasks abandoned, but they could be activated into a violent reaction. The three minerals also represent a primal state of matter, the pre-dynastic, pre-cultured element which occurs naturally but could, through science and knowledge, reach another state of existence and impact.

The out and indoor work *The interrupted pillar*, is a marble column in two parts, separated and with the middle part missing. The upper part located inside the office installation the lower which is covered daily in a thin layer Hydrochloric Acid in the garden. Marble, as a calcium carbonate is dissolved by hydrochloric acid and is causing severe coronation. Over the duration of the exhibition the marble work will slowly deteriorate, forming itself into Carbon dioxide. This active chemical reaction is a connected to the work in the upper part of the museum, which is on the contrary inactive, waiting for a transformation to come.

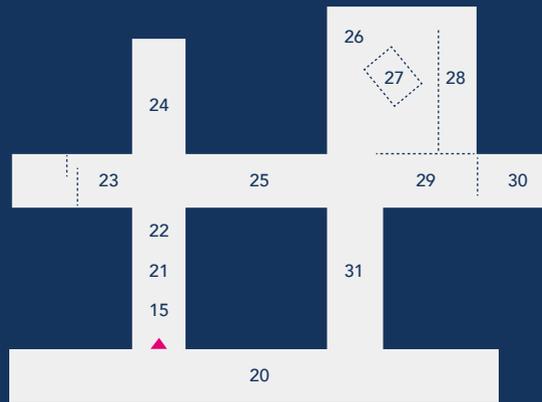
The egyptian blue coat (Abhayamudra)

Fine art print on cotton paper
2014

Installation view Kunstverein Brauns
Courtesy the artist and Schleicher/Lange, Berlin,
Andrew Kreps, New York, Maisterravalbuena, Madrid
Photo: Fred Dott



Yu-Chen Wang
(Taiwan/UK, b. 1978)



Yu-Chen Wang creates complex and intricate drawings with pencil and watercolour, but also extends her practice into artists' books, films, performances, collage and installation. She is interested in otherworldly images, frequently inspired by architecture and science fiction. The amorphous shapes and wispy lines in her drawings evoke alternative places and surreal landscapes, but when looking closely one can sometimes make out subtle references to real-life machines, sea creatures, flowers or ships.

For TB2014 Wang presents her new project titled *This is the end...* as a reaction to her apocalyptic anxiety of a possible global collapse – the fear that if everything comes to an end, but we survive, what will the world look like and how will we live in it? Wang's large-scale drawing installation will be exhibited in multiple locations throughout the museum. Her drawings will create a futuristic techno-scape, a mise-en-scène where humans and non-human are interconnected, where we live with nature in a new way.

This is the end...
Pencil on paper
150 x 358 cm
2014



Xiao-Yuan Hu

(China, b. 1977)

21

Xiao-Yuan Hu explores the essence of objects and daily life experience through an artistic vocabulary centered on natural materials such as hair, old cloth, discarded wood and raw silk. Hu's minimal yet highly poetic style finds expression in a wide range of forms, including installation, paintings and video. Since 2008, she has worked primarily with wood, through a perspective of observation and study, in pursuit of a creative energy completely different from that of her earlier works, while also redefining the relationship between object and form.

Hu presents two works from her wood series: *Wood Rift* and *Wood No. 7*. These two works offer viewers new definitions of two-dimensional painting, three-dimensional sculpture and the latent qualities of materials. In *Bug's Handwriting* and *Bug's Traces*, Hu attempts to break from the confines of traditional ink painting to depict a contemporary Chinese-style abstract image landscape, by using the seemingly random marks left by insects after being dipped in ink. The black walnut display case used in *Bug's Handwriting* conveys the poetic interaction between the artist and the garden insects. *Bug's Traces*, meanwhile, employs an installation of video and wood to document the creative process behind this abstract ink painting.

Bug's Handwriting
Installation with wood, ink, paper, stone
160 × 75.5 × 90 cm;
paper: 148 × 69 cm
Courtesy of the artist and Beijing Commune



Henrik Olesen

(Denmark, b.1967)

22

Throughout Henrik Olesen's career, he has worked with a nuanced perception of identity politics as viewed from a gay man's perspective. In his works, Olesen questions a range of power relations and how our common history is written. He has a particular interest in examining how homosexuality is represented. His art is a challenge to any hegemonic biological categorization, as well as to the master narrative embedded in the heterosexual writing of history.

In the work *A.T.* Olesen addresses concepts such as the portrait and biography. The 20 photo collages consist of deconstructed factual material, such as photos, letters and drawings, from the life of the English mathematician Alan Turing (1912-1954), the founder of the binary code and a servant of society. Parallel to the process of the invention of the modern computer, Turing was subjected to female hormone therapy as treatment for his homosexuality. The dis-assembled and re-assembled biography of Turing serves as a framework for associative concepts of a reified, postmodern body, male/female or otherwise.

A.T.
20 parts, computer collage on cardboard, framed
48.3 × 33 cm per piece
2012
Courtesy of Galerie Buchholz, Berlin/Cologne



Shezad Dawood

(UK, b. 1974)

23

Shezad Dawood's British and Pakistani roots are reflected in his works. Appropriating many of his ideas from modern European and American aesthetics, Dawood generates a critical examination of identity.

Dawood presents a new sculptural work *Why Depend on Space and Time*, a video work *Towards the Possible Film*, and 4 textile paintings specially selected for TB2014. The new sculptural work *Why Depend on Space and Time* is intended as an homage to Robert Anton Wilson (1932 – 2007), the American author and polymath who became, at various times, a novelist, essayist, philosopher, psychonaut, futurist, libertarian and self-described agnostic mystic. The sculpture is conceived as a quantum portrait in honour of Wilson's theories on quantum physics. The film *Towards the Possible Film* was shot on location in Sidi Ifni, Morocco, a Martian landscape bearing the legacy of Spanish occupation and contemporary political agitation. The film explores anthropological concepts of indigenusness through the genre of science fiction.

Towards the Possible Film

HD and Super 16 mm transferred to HD, 20'
2014
Commissioned by Film and Video
Umbrella and Delfina Foundation



Joan Jonas

(USA, b. 1936)

24

From the mid-60s, Joan Jonas' involvement with the New York avant-garde scene, at the time made up of such figures as John Cage, the Fluxus group, Simone Forti, Claes Oldenburg, and Yvonne Rainer, led her to discover performance art. Joan Jonas totally transformed the status of the artwork by adopting the idea of art as a process.

Jonas presents a video installation *Reanimation II* at TB2014. The work is a variation of a project she began to develop in 2010 and exhibited for the first time in its finished form at Documenta (13), Kassel, in 2012. The entire work is based on the novel *Under the Glacier* by Icelandic writer Halldór Laxness, published in the 1960s. As Jonas says, the book "is partly an homage to the spiritual aspects of nature, focusing on a particular glacier, but as glaciers are now melting, the work *Reanimation* reflects this present-day situation."

For the installation at TB2014, Jonas designed "imaginary walls", based on Japanese shoji screens made of paper and wood, "so the audience could step into the space instead of being kept outside," as they were for the version at Documenta (13). In this way, the viewer has an intimate, concentrated encounter directly with the video and sound.

Reanimation II

Video installation, color
2010-2013
Photo: Hans Cogne



Ching-Hui Chou

(Taiwan, b. 1965)

25

Ching-Hui Chou became interested in photography in 1988, and shortly thereafter started to work as a media professional.

Zoo is a space full of imagination and conflict. It symbolizes a time of joy (for visitors), yet it also symbolizes a time of confinement and segregation (for animals). It symbolizes the convenience and marvels of modern life (a collection of rare animals from all over the world), and it also suggests a hint of the apocalyptic salvation of Noah's Ark (protecting species on the verge of extinction). Cages in zoos are used as an allusion to modern people's lives in cages. Through an extremely absurd, misplaced, and strange arrangement of time and space, a peculiar experience is created for the viewer.

Animal Farm
Inkjet print
148 x 194.25 cm
2014



David Douard

(France, b. 1983)

26

David Douard's works combine films, soundtracks, as well as tweaked and motorised everyday objects to create environments of overlapping digital, virtual, mechanical and material experiences, including an unsettling animism.

The installation *Keep Soothe and Carry On*, made in 2014, is an installation that takes its starting point in its title, which Douard got from the classic English slogan "Keep Calm and Carry On." Reflecting present-day reality, this installation is represented in the form of a marketing slogan, with the launch of several derived objects (cups, T-shirts, posters...). That is why Douard has retained the R of a trademark, serving as a powerful symbol in the installation.

He decided to use this advertisement as a tranquilizer in society. The rest of the installation serves as elements of a disordered society which the slogan addresses. The elements coexisting in this installation generate dialogues, resistances and openings. The walls are seen as castrating ones, as the pieces in the middle shut themselves again to fight, muted. Here, a contamination passing from language to objects is necessarily resistant to the simple phrase, "Keep Calm and Carry On."

Installation view
Exhibition: *Mo'Swallow*, Palais de
Tokyo, Paris
2014
Courtesy of the artist and Galerie
Chantal Crousel, Paris



Tala Madani

(Iran/USA, b. 1981)

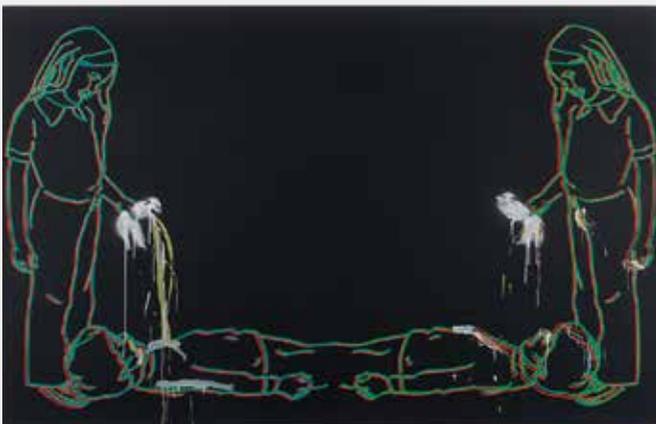
27

Tala Madani's work is characterised by loose expressive brushwork rendered in a bold, distinctive palette. Rich in narrative and heavy in irony, Madani's paintings depict darkly comic mise-en-scènes. Madani has gained attention for her highly personal paintings depicting Middle Eastern men performing bizarre narrative rituals. In her art Madani reverses the traditional female object in painting, using laughter as energy.

In this biennial Madani presents three animations and two paintings. In the painting *3-D Squeeze*, green and red lines give the illusion of 3-D figures. Two giant children squeeze out the fluids of little black and white men, almost melting them. The children are not compliant with their own homogeneity – they use the milky-yellow-brown secretions of these little men to draw new features for themselves.

Similarly, in the animation *Wrong House*, tension is played out between dimensional figures and a flat black-and-white man. Here, the flat man strangles visitors until their blood gives him color. Only then is he able to exit his realm.

3-D Squeeze
Oil paint on linen
193 x 304 x 3.2 cm
2014



Jonah Freeman & Justin Lowe

(USA, Freeman, b. 1975; Lowe, b. 1976)

28

For the 2014 Taipei Biennial, Freeman and Lowe premiere a new film, *The Floating Chain* and an installation, *Floating Chain (Fake Wall)*. *The Floating Chain* is a still life movie that takes the form of a semiotic Rube Goldberg machine. The style is inspired by the surrealistic banality of a breakfast cereal commercial. The physical setting is the placeless and timeless location of the “set.” A series of props, pictures, models and environments are connected through a meandering narrative of sonic and typological links. It is an ethnographic science fiction movie in which objects are the stars.

The installation, *Floating Chain (Fake Wall)*, consists of three distinct environments that are connected through a series of portals and apertures. The entrance to the piece is through an office that is modeled directly off the administrative section of TFAM. It is as though one has wandered into a non-exhibition section of the building, an area that is potentially forbidden or off limits. It is from here that through a portal one exits the office and emerges in an area that is clearly behind the temporary walls of the “normal” exhibition. The light is dim and has the character of an abandoned section of the museum. The central component of this room is a large-scale model of TFAM constructed from memory and then expanded upon to a hypertrophic scale – as though the museum has expanded to a mega-city.

It is from this area that the spectator glimpses the third, and final environment: *The Octopus Spa*. Inside, there is a cacophony of plants, terrariums, fountains, padded recliners and personalized electronics – a drug/technocratic merger that has become the newest trend in spa/health retreats. It is a mix between a gaming center, a nail salon and an airport spa.

The Floating Chain (Fake Wall)
Mixed media installation
Dimensions variable
2014
Courtesy of the artist and Marlborough
Chelsea, NYC



Nicolás Uriburu

(Argentina, b. 1937)

29

Nicolás Uriburu is an Argentinian contemporary artist, landscape architect and ecologist. His work in land art is aimed at raising consciousness about environmental issues such as water pollution.

Green Manifesto Portfolio (Paris 1973): In the creative process of Uriburu's work, the concept appears as a methodological way of expression: land art, body art, sociological art. The idea replaces the object or, rather, the tactical device determined by this idea, its "system" of communication. This Portfolio, which won first prize at the Tokyo Biennale in 1975, represents the "art system" of Uriburu's green cause.

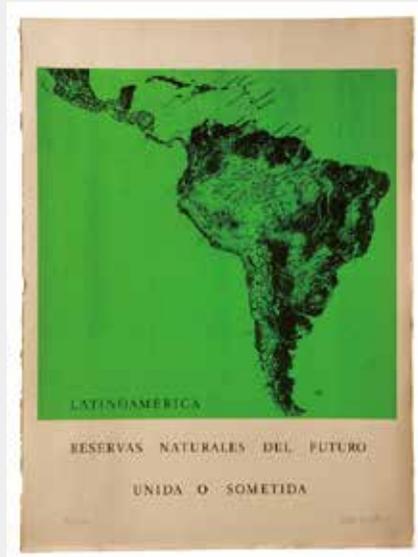
The Rebellion (Fist) (Paris 1973): One of a series of four paintings, displays a symbolic reminder of "Green Power." Part of his series Antagonism between Nature and Civilization, this painting clearly shows that his aesthetic approach is at the service of a political philosophy of ecology.

Cases II and III (Buenos Aires 1997): Two of a series named *Polluting companies sponsor*. These colored digital photographs denounced the polluting activities of nine companies which poured their toxic waste into the Riachuelo (or "Matanza") River, contaminating an area inhabited by 5 million people.

Victim and Victimizer (Buenos Aires 1996-2000): In this series Uriburu rescues the memory of these objects that long to become trees again, pieces of furniture that would like to be one with the woods once more.

Since his Coloration of the Gran Canal of Venice during the 1968 Venice Biennale, his large scale interventions in nature have attempted to raise consciousness about pollution in rivers and seas.

Portfolio (Manifesto)
6 screen prints
75 x 55 cm each one
1973
Courtesy of NICOLAS G. URIBURU
FOUNDATION



Shimabuku

(Japan, b. 1969)

30

Shimabuku holds an intense fascination with the natural world and the countless manifestations of human culture within it, encouraging us to break with established habits of perception and enjoy experiences as if they are happening to us for the first time. Many of Shimabuku's works start with a playful observation or a seemingly simple idea.

In *My Teacher Tortoise* Shimabuku ponders the idea of "stopping" and even "returning". He thinks that we don't have to find new things all the time. Sometimes, it is good to stop or even return to some point. But in our world today, it is not so easy to stop and return. To stop and return, you have to be brave and wise. The tortoise teaches us something about that.

Mobile Phone and Stone Tool: A mobile phone is one of the newest devices of humankind, and a stone tool is the oldest. Actually, they are similar in some aspects. Firstly, the size is similar. When held in a person's hand, some of them feel very much alike. Stone tools also have "memory" just like mobile phones. You could imagine "calling" or "taking a photo" with a stone tool.

My Teacher Tortoise
Tortoise, tortoise pen, title vinyl sticker, framed poster
Dimensions variable
2011-2014
Courtesy of the artist & Air de Paris & Paris Wilkinson, London
Photo: Peter White



Surasi Kusolwong

(Thailand, b. 1965)

31

Surasi Kusolwong's performative installations focus on consumerism and deal with the global economy and material values, employing a method that breaks with traditional art forms, in which human behavior is stimulated within the context of a specific situation or moment.

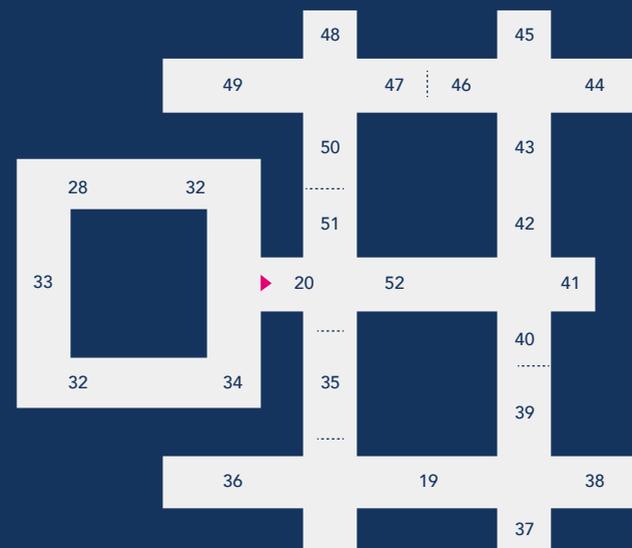
In his large-scale installation *Golden Ghost (Reality Called, So I Woke Up)*, Kusolwong invites visitors to hunt through a huge industrial waste landscape of threads for pieces of art designed and made by himself, real gold necklaces with golden ghost symbols. If visitors are lucky enough to find one, they can take the hidden treasure home. As he once said, "It gives new sense and meaning to the phrase 'missing' or 'disappearing' work of art. It is the absence that makes the work complete at the 'hands' of the audience." Through his participatory and interactive work, Kusolwong integrates the traditional craft of goldsmithing with modern narrative, historical socio-politics and current economics and ecology. He transforms the exhibition space into a place for experiencing, revoking and reconsidering such issues of human civilization.

Overlapping in the vast installation is another relative constellation work of Kusolwong's: a stone borrowed from the Golden Waterfall in Jinguashi, exhibited on a blue cushion. The artist has cast the stone in bronze with real gold mixed in the composition, and for the duration of the exhibition he has placed the duplicate stone at the waterfall where he found the original. Kusolwong relates socio-geography with gold as the center of concentric circles. With his gold and stone piece, Kusolwong is calling value and history into question, reversing value systems and the hierarchy of art and the art market.

Nini Stone (something very close in place and time, and known to us)

Weight of stone 3091 grams
2014

Photograph, lambda print on Endura
Kodak paper, 32.5 x 42.5 cm
Courtesy of the artist



Roberto Cabot

(Brazil, b. 1963)

32

Roberto Cabot is a painter, sculptor and musician. He works with multiple media such as photography, drawings, paintings, networked installations and projections, among others. He started mixing the Internet with art in 1996, and from then on the Internet has been present in his work. In 2008 he created an installation that simultaneously displayed several live images from webcams all around the tropics. With this installation he completed his series on “the aleph” – a point in the universe (as conceived by the Argentinean writer Jorge Luis Borges) where “all time and space in the universe is visible at once.” The aleph series investigates this phenomenon and tries to reproduce its effects.

“We are living the emergence of a new vision of the world. The relationship between things and people is rapidly transforming.” At the beginning of the 21st century, linearity of choices no longer exists. Every action has to be negotiated on the run, implying a permanent “formal migration” and simultaneity of visions and options. Painting, with its centuries of history appears as an ideal medium to explore what is happening to us in these times of change for humanity and its relation to the planet.

Archipelago
Oil on canvas
310 x 580 cm
2014



Neil Beloufa

(Algeria/France, b. 1985)

33

Neil Beloufa's sculptures, assemblages, videos and installations use displaced, condensed or fictional images. These works exist in a world that parallels our own and delights in it, where the incidental surfaces as the subject, and where these subjects are as likely to meet as two submarines or two satellites. His moving image works look at social interaction and conversation. Set in often mundane or ambiguous settings, his characters play out scripted events that reveal subtle consequences and intimate gestures. He sets up situations in which both amateurs and professional actors explore enigmatic subjects ranging from extraterrestrials to nationalism, terrorism, and the future.

People's Passion, Lifestyle, Beautiful Wine, Gigantic Glass Towers, All Surrounded by Water (2011) is, ostensibly, a series of interviews Beloufa carried out with apparent residents of a newly built residential development in an unnamed North American city. It will be projected onto a layer of moving screens interrupting a multidimensional view of a video. The video explores relationships among places, and 21st-century aspirations that blur the lines between everyday life as it is and as it is imagined and mythologized (in the language of brands and lifestyle machines). The moving screen will be synchronized with the images of the video and will follow the movement of the sun (as it appears in the video). It calls into question the nature of the images, if they are only reflections or part of the video itself. The installation will take on the appearance of a giant hologram/ipad with moving images and frames.

Superlatives and Resolution, People Passion, Movement and Life
Installation with foam, plexiglass, metal
Dimensions variable
2014



Chun Teng Chu

(Taiwan, b. 1982)

While studying abroad, Chu became attentive to the ways in which people in the East and West interpret each other's cultures, an approach that directly related to the issue of value identification and other questions raised by his own circumstances.

In a world that is constantly changing, how should we deal with those things that change/don't change? Two stories in *Aesop's Fables* reveal how bats have adapted to their own physical features and lifestyle over the years and the very different ways they have been viewed in societies and cultures.

"When the two armies were collected together the Bat hesitated which to join. Luckily at the last moment peace was made, and no battle took place, so the Bat came to the Birds and wished to join in the rejoicings, but they all turned against him and he had to fly away. He then went to the Beasts, but soon had to beat a retreat, or else they would have torn him to pieces."

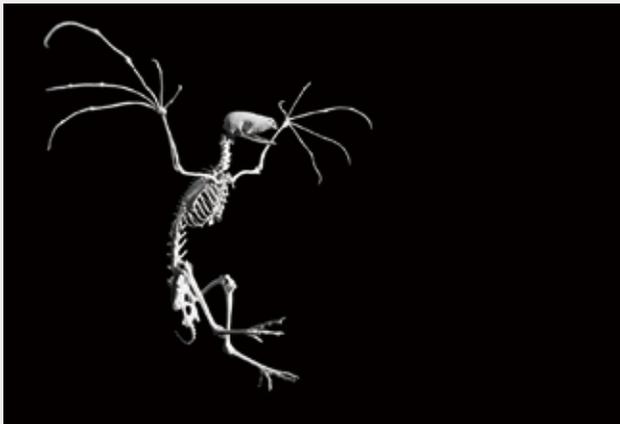
"The Bat, The Birds, and the Beasts" in Aesop's Fables

"'I'm not a bird at all: I'm a mouse.'" said the Bat. "So you are," said the Weasel, "now I come to look at you"; and he let it go... Some time after this the Bat was caught in just the same way by another Weasel, and, as before, begged for its life. "But I'm not a mouse," said the Bat; "I'm a bird." "Why, so you are," said the Weasel; and he too let the Bat go."

"The Bat and the Weasels" in Aesop's Fables

The work *Aesop's Bats* takes the evolutionary characteristics of bats as its starting point, collecting the bones from different parts of various animals and combining them to create different-sized bat skeletons. This creates a harmonious visual structure, but is chaos-based creation derived from biological evolution. How will Aesop's bats look as they soar into the sky? Moreover, how should we present our existence as individuals in a changing society?

Aesop's Bat No.4 - Pangolin, Rabbit, Chicken
Bone, mixed media
2014
Sponsored by Tree Valley foundation,
Archaeo Cultures Co., Ltd and S.P.C.
Inc. Taipei



34

Charles Avery

(UK, b. 1973)

Since 2004 Charles Avery has devoted his practice to the perpetual description of an imaginary island. Through drawings, sculptures and texts, Avery depicts the topology, cosmology and inhabitants of this fictional territory. The project can be read as a meditation on some of the central themes of philosophy, on art-making, and on the colonization and ownership of the world of ideas.

As the centrepiece of his presentation at the TB2014, Avery will insert an ornamental bronze pool into one of the galleries. The pool is transported from the *Jadindagadendar*, the municipal park in the town of Onomatopoeia – capital city, port and gateway to the Island – a Cartesian garden where every specimen embodies a mathematical idea or primary quality or phenomenon. These botanical gardens are formed not from living specimens, but rather from artificial trees and flowers which the Islanders understand as a refutation of Nature. Within the pool stir the *Ninth* – sacred eels (whose meat is a bastion of the Islanders' economy). The most primitive, linear and directional of beings, the eels represent will.

Those citizens of the Island of a rational bent prefer to argue the (non) existence or the singularity of the Noumenon from the comfort of the bars and salons in town. This endless argument is known as the Eternal Dialectic: a philosophical discussion that has diversified into a complex system of different creeds and sub-factions, each one sporting a particular kind of headgear representing their individual allegiance.

Untitled (Hyperbolic)
Card, paper, bronze, acrylic, gouache,
watercolor
70 x 46 x 46 cm
2011
Courtesy of the artist and GRIMM Gallery,
Amsterdam



35

Laure Prouvost

(France/UK, b. 1978)

36

Laure Prouvost uses the irresistible pull of the narrative tradition within film to seduce and entertain the viewer with witty and mesmerizing juxtapositions of text and image. Yet implied storylines are quickly undermined by out-of-context comments and visuals that introduce a surreal dimension to the viewing experience.

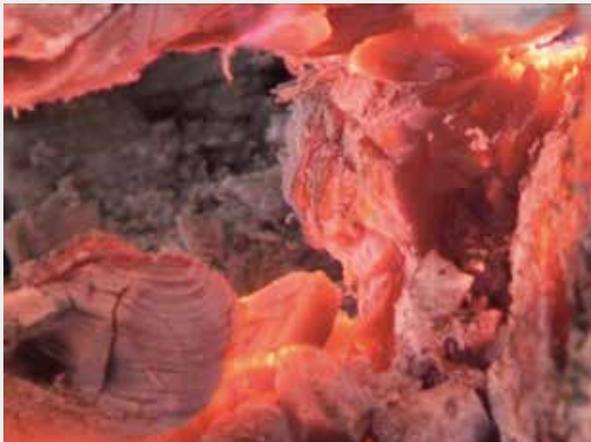
It, Heat, Hit (2010) is a work that constructs and propels an inferred story through a fast-moving sequence of written commentary and excerpts of everyday incidents and pictures that have been filmed by the artist. This video is a sensory overload, featuring direct address, on-screen text, fast cuts, surround sound, and narrative disruption – all delivered with mischievous humor. Images, such as a swimming frog or snowy street scene, are followed by statements of love and implied violence. These are inter-cut with strange, disconnected images, such as close-ups of flowers, body parts or food.

Prouvost's object-based works operate not as props, but rather as potential storyboards for her films. Her "story-lines", as Prouvost refers to them, are indexes of objects, relics from her cinematic environments that break free of their frames to become "a different kind of 3D film".

The artist's black-and-white painted signs play on errors of translation between her native French and English. Personifying descriptions such as "This Sign Did See You Before You Even Looked" or extraordinary invocations such as "Ideally Here Would Be a Whale Slowly Swimming in the Middle of the Room Moving the Air Gently with its Tale" mirror Prouvost's use of text within film work.

Prouvost lifts film into reality and back again. One work gets lost in another as images are translated into sound pieces, performances, videos, painting and installation, finding ways with which to experience the same story differently.

It, Heat, Hit
Video and mixed media installation,
color, sound
Video: 7'20"; installation dimensions
variable
2010-2014
Courtesy of the artist and MOT
International London and Brussels



Jr-Shin Luo

(Taiwan, b. 1984)

37

Jr-Shin Luo creates works engaging with everyday objects that, when displaced from their typical context, "reproduce another kind of reality," resulting in works that are humorous, engaging, and sentimental. He strives to encourage one to question, "Is this reality?" Luo projects common perceptions into his work and creates new versions of them, generating a strong connection between daily life and "magic moments." Luo practices and experiments with how everyday objects can suddenly turn into sculptures.

For TB2014, Luo's work, *Terrarium*, focuses principally on objects, infusing the relationships between them with transformational forms, symbolic personifications, and modes of objectification.

The principal element of *Terrarium (Ong Lai)* is lucky bamboo (*Dracaena braunii*), crafted into the shape of pineapples. Yet puzzlingly, despite resembling and being used as bamboo (which has a positive image in Eastern cultures), lucky bamboo has no relationship whatsoever to real bamboo. In terms of appearance and meaning, this involves multiple layers of transformation and appropriation.

The piece *Terrarium (Bird's Nests)* includes three tree branch installations individually attached to a wall, each one holding a bird's nest made out of a coconut shell. The white coconut flesh is replaced by carved white marble, each with its own distinctive style: strictly coconut flesh, coconut flesh with bird's eggs, and coconut flesh with bird's footprints. The work *Terrarium (Moss Balls)* is made up of a basketball hoop, board and net, all of which are installed on a wall. The net has been lengthened so that it reaches about 70cm from the floor and inside are standard basketballs and moss balls made from basketballs. The moss balls are covered with dried sphagnum moss, which is often used as a medium to grow plants, on top of which grows live moss.

Terrarium: "Bird's Nests"
Mixed media
Dimensions variable
2014



En-Man Chang

(Taiwan, b. 1967)

38

En-Man Chang's artistic practice challenges the possibility of forming reality. The process involves selecting specific sites for the purpose of recalling her own self-identity, as well as discovering how we are identified by the world through art. She attempts to distinguish the scene of nothingness, to locate herself within temporal/spatial ordinates, and to open the foundation of reading through obscure memories.

The term "decriminalization" refers to a situation where a previously illegal activity or action is designated legal. When legal behavior is suddenly reclassified as illegal, that is called "criminalization." In a civilized society, how is it that the traditional hunting of indigenous peoples results in them being subject to the legal system of a different culture? In the past, hunters were the pride of the tribe, but they are now labeled criminals by the legal system because the prevailing political-economic system declines to respect cultural diversity. By focusing on one example and creating a work in the shape of a hunting rifle, the artist identifies this phenomenon and highlights the contradictory nature of existing law.

Decriminalization of Taiwanese Indigenous Hunting Rifles
Video, hunting rifles, animal bones and documents
31'40", installation dimensions variable
2014
Hunting rifles made by Katatepan-Kuciling and Lavuras Matilin



Alisa Baremboym

(USA, b. 1982)

39

Alisa Baremboym creates synthesized objects that investigate and extend critical aspects of materiality as they relate to the body. She explores the dissolving boundaries between machines of production and consumption and our finite biological nature.

Her new works for TB2014 were conceived as mangled conveyor belt "systems" whose disjointed industrial parts have been reconfigured to function within a new set of adjusted parameters. The made-up, merged names of the "systems" refer to opaque global companies that obfuscate the comprehension of the consequences of consumption in our daily lives. Using ceramic, gelled emollient, vinyl, printed silk gauze, tubing, bungee straps and other adapted materials, Baremboym sets up different material interactions.

Ceramic retains a porous quality when baked to a bisque temperature, and in that way functions much like skin. When the porous ceramic surface interacts with the gelled emollient, it soaks in the mineral oil (a byproduct of petroleum distillation) contained in the gel. These works create a process in and of themselves. They are both a trace and enactment of the potentiality of material erosions and transfusions, and therefore embody the theme of "The Great Acceleration."

Globility Systems
Mangled steel, gelled emollient, mylar, vinyl, tubing, magnets, hardware
50 x 40 x 16 cm
2013



Ian Cheng

(USA, b. 1984)

40

In Ian Cheng's animated simulation *Droning Like an Ur*, three archetypal games play out on the same virtual terrain. Their respective players mix and mutate – not only in shape and behavior, but also in status: as protagonists, as extras, as props. The camera moves through the simulation like a nature documentary, uncertain what in the frame is truly of interest, hedging on every emergent story. It learns to focus on small disruptions. Lines of influence are revealed and status gets reshuffled. A “who” becomes a “what,” figure becomes ground, noise becomes information. The only stable view is of change itself.

What are games in the era of big data? Artificial models to play with complexities that our mental models – enforced by reflexes, emotions, habits, memory, ancient voices – cannot grasp alone. At the expense of caricaturing the awe of the world, games squash and stretch deep-rooted causal chains and freely reframe part-to-whole perceptions in a nauseating *Powers of Ten* zoom. Can we self-stimulate evolution to render non-human-scaled complexities as thinkable, even feelable? To become more and less than human? Gaming to mutate consciousness is the premise of Cheng's current work.

Droning Like an Ur
Live simulation, color, sound, infinite duration
2014



Ola Pehrson

(Sweden, 1964 - 2006)

41

Born in Stockholm, Ola Pehrson passed away in Ljusdal, Sweden. Working with video and new technology, he used the computer as both a functional and a symbolic element. Pehrson's oeuvre pondered media and communication, technology, and the large-scale systems that both form our behavioural patterns and register our lives. He played with metaphors and made visible (and audible) the powerful forces and structures that shape us as individuals and govern our societies. One of his most well-known installations is *Yucca Invest Trading Plant*, 1999.

Every plant is in itself a perfectly economical system, with a minimum of waste, with its own resources, something which certainly can't be said of many companies. A yucca palm tree has been chosen as a representative of a typical plant for a young urban businessman. The plant has been exposed to six months of intensive market education, during which it has been fed with stock market rates encoded into electric currents, combined with an index-related conditioning diet of either rich or meagre rations of water and sunlight. This is an attempt to stimulate a market-adapted habitus, similar to that which years of financial transactions develop in the experienced stock brokers' nervous system.

Yucca Invest Trading Plant
Computer, yucca plant, writing table, electrodes, light bulb
110 x 150 x 75 cm
1999
Collection of Moderna Museet, Stockholm



Abu-Bakarr Mansaray

(Sierra Leone/Netherlands, b. 1970)

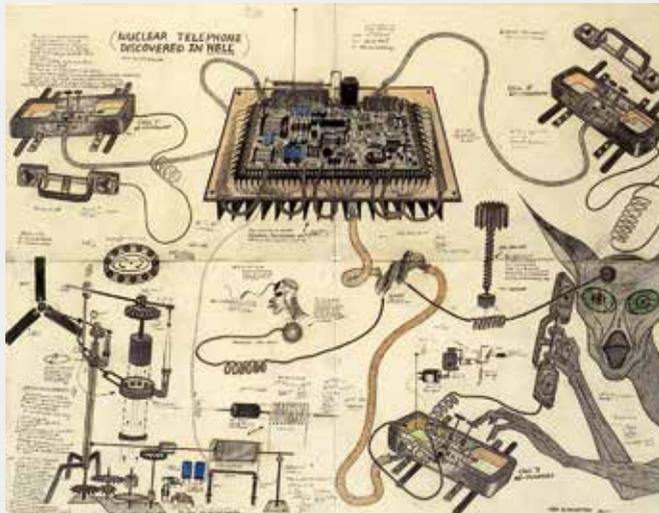
42

After quitting school in his teens, Mansaray taught himself practical science and engineering, while also devoting himself to a widely adopted technique in central Africa: manufacturing decorative objects or toys with wire and iron. These two factors greatly influenced his works.

Mansaray's creations particularly focus on unusual yet sophisticated drawings and machines based on his scientific background. His preparatory drawings, created by pencil, ballpoint pen or crayons, seem to be blueprints, but they can be regarded as the characteristics of his artwork, as evidenced in the works shown at the Taipei Biennial 2014. There is no doubt that the conflicting, warring circumstances of Sierra Leone play an influential role in shaping Mansaray's creative imagination and futuristic point of view. Even though his works, to some extent, bear witness to the horrors of war, it is still evident that Mansaray attempts to express the power of creation.

Nuclear Telephone Discovered in Hell

Graphite and coloured pencil on paper
100 x 130 cm
2003
CAAC - The Pigozzi Collection, Geneva



Timur Si-Qin

(Germany, b. 1984)

43

Timur Si-Qin's work emphasizes the nature of the synthetic, focusing on the materiality of globalized and networked society, oftentimes blending the virtual with the actual in an effort to highlight the heterogeneous, distributed space of our mass-mediated ecology.

KNMER 406 is the fossilized remains of a hominid that lived on the eastern shores of Lake Turkana 1.7 million years ago. *Premier Machinic Funerary* is a negentropic rite held to mark this distant ancestor's transitions and rebirths from organism, to rock, to digital data through the meta-morphic contingencies of geology, culture, commerce and technology which absorb and reverberate the lives of our ancestors long after their deaths.

Premiere Machinic Funerary: part I

Installation, mixed media
Dimensions variable
2014
Courtesy of artist and Société Berlin



Patrick Van Caekenbergh

(Belgium, b. 1960)

44

Although the universe of Patrick Van Caekenbergh can be described as a personal collection and classification of stories, fascinations and objects, it can be appealing for everyone. Van Caekenbergh is a dreamer, philosopher, thinker and storyteller, using intriguing visuals to express his ideas and associations. He enjoys crossing borders between different disciplines and wants to escape from the one-sided, limited, mechanical and technical methods of cultural behaviour. Therefore, Van Caekenbergh involves notions of coincidence and obscurity, similar to the rhythms of nature. In all his drawings, sculptures and installations, details are very meaningful. He often starts with something small and humble that nonetheless develops over time into a monumental and layered work of art.

At the Taipei Biennial, Van Caekenbergh brings works from different periods together into an anatomic cabinet. For a long time, the human body and in particular the digestion has played a key role in his oeuvre, as a reflection upon society, consumption, religion and more.

Der anatomische Mensch
Collage, paper on plywood
150 x 150 x 5 cm
1993
Collection of Marc Embo



Rachel Rose

(USA, b. 1986)

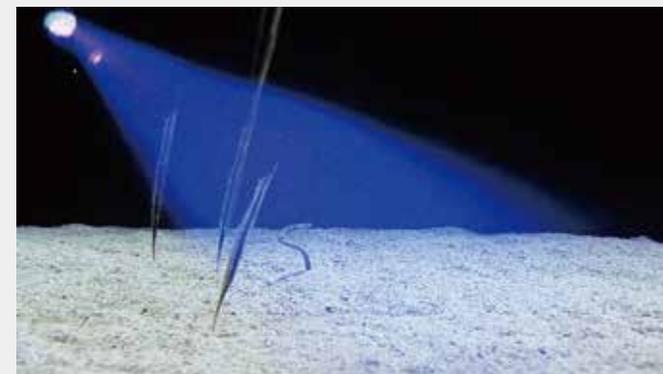
45

Rachel Rose's work addresses the boundaries between life and death. The subjects of Rose's videos and installations range from zoos and a robotics perception lab, to Philip Johnson's Glass House, the American Revolutionary War and 19th-century park design. Rose anchors these sites in a range of perspectives on death, from our vulnerability to catastrophe to the impact of history on our lifespans.

At TB2014 Rose will present the video work *Sitting Feeding Sleeping* (2013). The video investigates a feeling of "deathfulness." The artist went on several research trips to get close to entities that were almost human, or almost dead - advanced AI-controlled robots, cryogenically frozen bodies and zoo animals. The result is a deeply thought video essay on living and material, spoken by Rose's auto-tuned voice, which asks the central question, "What are you sitting, feeding, sleeping, for?" eventually arriving at the proposition that perhaps we are here "for the mutations that we make."

The installation, like the edit, makes palpable what these seemingly disparate sites share. The acrylic glass, concrete, carpet, and light of the projector reference the living room, zoo, robotics perception lab, cryogenics facility and editing itself.

Sitting Feeding Sleeping
HD video, color, sound, 9'49"
2013



Pamela Rosenkranz

(Switzerland, b. 1979)

Pamela Rosenkranz's work drives the internet-based rhizomatic thinking of her generation into the crashing plotoles of a human pace. With a wide scope of references, ranging from the economy, politics, history, philosophy and technology, to pop culture, she translates complex issues into accessible sets of symbols, using a variety of contemporary shiny surfaces. Amongst other elements Rosenkranz uses skin-colored finger painting on high-tech materials, color schemes of global corporations, soft drinks and water bottles in her work.

Wahaha Room is an installation of bottles of Wahaha Water that are dispersed throughout the space. Filled with a viscous mixture of skin-colored pigments and silicone, a material used in the film industry, the purity of water gets undermined. Beamers project blue and red light from both sides respectively, generating a dystopian, artificial and generic atmosphere. The complimentary colors, red and blue, cast by the projectors shine basic luminescent light reminiscent of sunrise and sunset, which further translates to the interior or exterior layers of our bodies.

"Wahaha" means the laughter of a child. As the image of a child promotes purity, innocence, and health, here, the child is confronted with the reality of the Anthropocene. Subject and object are fused together into a synthetic corporeality and the fleshy liquid of the filled silicone bottles seem to materialize a drink of phthalates – the substances that soften plastics, making them flexible and durable, and enhance their longevity. Ironically, its impact on the hormonal system seems to be responsible for causing earlier menstruation in female humans and animals. For example, a certain snail procreates twice as fast as usual under its influence. Purity, youth, and health become part of the contamination.

Wahaha Room
PET, silicone, pigments, projectors
Dimensions variable
2014
Courtesy of the artist and Miguel
Abreu Gallery



46

Kuo-Wei Lin

(Taiwan, b. 1982)

For the Taipei Biennial 2014, Kuo-Wei Lin presents two works that ponder the issues of friction, consumption and the amplification of material. In *Cosmetic*, he examines the visual thought matrix that underpins the use of cosmetics – embedded within the word “cosmetic” is the word “metric.” “Cosmetic” comes from the Greek *kosmētikos*, which is related to *kosmein*, meaning “to arrange,” and *kosmos*, meaning “order.” This work consists of eight two-dimensional pieces, serving as a tableau hanging on a wall. Different cosmetics serve as the work's pigments, rendered as a series of abstract images. This “rearranged” color chart shifts our vision to the intercrossing space of color and its materiality.

Kuo-Wei Lin's intention is to underscore the thought processes that lie beneath the cosmetic layer, to explore what we perceive and conceive from this exchange of human encounter, questioning this interlocking projection, as well as human perception.

Inevitable frictions consists of six sand-blasted stainless steel globes. Two rotating stainless steel globes aggressively strike against each other, motored by an electric mechanism. Kuo-Wei Lin is interested in how we experience the world through a juxtaposition of symmetry and asymmetry. Lin reduces the materiality of the globes and discreetly blurs their boundaries by sand blasting each globe. This arbitrary rotating system reflects not only the notion of time and chaos, but also references power relations – how does one globe shape another? By scrutinizing our perceptions of an ancient yet still commonplace device, Lin points out the ambivalent state of consumption.

Inevitable Frictions
Bearings, motors, microcontrollers,
sand blasted stainless steel sheet
120 x 90 cm, 6 sand blasted stainless
steel balls Ø 48 cm, plywood box
120 x 90 x 60 cm.
2014



47

Chien-Ying Wu

(Taiwan, b. 1983)

48

For the Taipei Biennial, Chien-Ying Wu takes what he learned studying overseas and frames a triangular (multi-point) relationship. The origins of this project can be traced back to the artist's encounter with the Chesneau family in Chatou, France. For Wu, the focal point is the planning of a joint art project. This piece, for the Taipei Biennial, allows the participants to establish a shared objective, work together and exchange ideas, despite the differences in their respective lives. To some extent, a biennial work also showcases this commonality in life, the only difference being that the artist is working with someone else. This project involves displaying about 200 paintings by Léopold Chesneau from the age of two-and-a-half to his present age of 12. The observations of Léopold's mother (Fan Chiung-hsi) who has lovingly kept all his works over the last decade will also be published as part of an album. Finally, Wu has filmed a documentary about Léopold including interviews with family, friends, neighbors and his elementary school art teacher. In essence, this "art" project revolves around the paintings of Léopold.

Léopold's Drawing Work: Controlling Children's Freak with Long-tongue

Color pens, notebook page
Seven years old
15 x 21.1 cm

**Mika Rottenberg**

(Argentina, b.1976)

49

Mika Rottenberg's work comments on themes such as labor and globalization, the economy and the production of value, utilizing cause and effect phenomena as a cinematic and sculptural language.

In Mika Rottenberg's newest body of work, *Bowls Balls Souls Holes*, she expands her exploration of the production of objects, units and value, investigating cause and effect phenomena less easily traceable, such as quantum entanglement, magnetic fields, global warming, and the production of luck. Creating physical experience that transcends the autonomous object and cinematic medium, Rottenberg guides us through elaborately constructed physical and metaphysical environments. All activities converge in a Harlem bingo hall where a sequence of numbers opens mechanical portals into an alternate reality. Here, the relationship of cause and effect obeys bizarre laws, and characters linked by invisible forces engage in a parapsychological chain of events.

Bowls Balls Souls Holes

Video and sculpture installation
Video duration 28', sound
Dimensions variable
2014
Courtesy of the artist and Andrea Rosen Gallery Inc., New York



Anicka Yi

(USA, b. 1971)

50

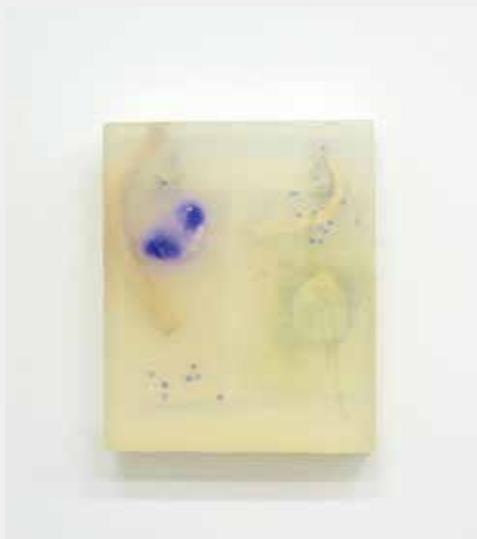
Anicka Yi uses perishable and impermanent media in her works to investigate relationships between materials and materialism, consumption and consumerism. Her work probes the sensorial experience of art, exploring the use of scent as a reaction to the predominant presentation of art as visual.

At TB2014 Anicka Yi's sensorial installation explores the tension and balance of entropy in a "bacterial ecosystem," taking reality as an elaborate matrix of perceived unique essences. Any and each moment contains an imprint of sensorial sequences. Incorporating energy-transferring media such as glycerin soap, dough, and a single-channel video of protists "encased" in inflatable, transparent PVC, she attempts to merge elaborate mappings of subjectivities with symbiotic life by combining the cohabitation of different forms, organic and synthetic. Yi's installation questions the idea of digestibility, decomposition, and the space between the monumentality of human infrastructure and entropy.

Eventually, when humans are gone, vines will overtake buildings, bacteria will spread, and every bit of human infrastructure will collapse. The tendency of this chaos to overtake what we build and what we put in strict order is called entropy. Chemical reactions that occur spontaneously and go to a less ordered state and structure and ones that require energy require an increased formal shape or forced design.

Cyber Bully I

Glycerin soap, epoxy resin, desiccant beads, vinyl tubing, acrylic paint, acrylic rods, sodium silicate, Prada moisturizer
22.86 x 17.78 x 3.81 cm
2013



Josephine Meckseper

(Germany, b. 1964)

51

Josephine Meckseper is a New York-based artist whose works conflate the aesthetic language of modernism with the formal languages of commercial display and advertising.

For TB2014, Meckseper presents two installations: *Urban Climate* and *Bright Bay Cars/Gratis* (both 2013). In *Urban Climate*, the artist uses store display slatwall panels, metal fixtures, fluorescent lights and a canvas print of a tree that served as a shelter for protesters against an urban development in Germany. The work *Bright Bay Cars/Gratis* is a vitrine containing a cast concrete torso, an undulating Brancusi-like sculpture, and an abstract painting with an aluminum car advertisement on the reverse side. Housed in an eight-foot-tall case of blackened steel and glass, the vitrine reflects upon the way early modernism and the avant-garde developed forms of political and aesthetic resistance to classicism and capitalism.

Urban Climate

Metal fixtures, fluorescent light, acrylic on canvas, inkjet print on canvas on black acrylic MDF slatwall with aluminum edging
243.8 x 243.8 x 31.8 cm
2013
Courtesy of Andrea Rosen Gallery Inc., New York



Hudinilson Jr.
(Brazil, 1957-2013)

52

Working from the late 1970s to 2013, when he passed away in São Paulo, multimedia artist Hudinilson Jr. remains a representative figure of Brazilian graffiti and one of the few artists truly identified with homoerotic art in Brazil.

From 1982 onwards, he initiated the series *Exercício de Me Ver* (Exercise for Seeing Myself), which consists of the xerographic reproduction of parts of his own body. With Narcissus' eyes, Hudinilson leaned over the Xerox machine and recorded parts of his body, as seen in the works shown at the Taipei Biennial 2014. Taking the universe of the Greek myth as the central pulse of his oeuvre, he embarked on a quest for himself in the projection of the other, playing with his own image in "an exercise or reading/vision." In a sensual act he dismembered upper body, legs, arms, sex, then joined them together or worked separately on individual parts to create a collage, object, graffiti or Xerox work.

A large part of these panels are produced from enlarged photocopies of the artist's body, created directly over the copy machine, such as *Area of Tension III-D* and the five collage works *Untitled* (HJ0146 [6], [8], [11], [12], [22]). The enlarged prints were then juxtaposed to form mosaics the size of billboards. Many of these panels unveil minute detail of the masculine body, enlarged continuously to the point where the copy machine starts imprinting its own graphic marks and reticular patterns, ultimately rendering organic and abstract surfaces.

Untitled
Photocopy on paper
25 x 22 cm
1980's
Courtesy of the artist/Galeria
Jaqueline Martins



TAIPEI BIENNIAL 2014

THE GREAT ACCELERATION

Sep 13, 2014 – Jan 4, 2015

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THE GREAT ACCELERATION

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