

**Gestures and archives of the present,
genealogies of the future**

**: A new lexicon
for the biennial**

: Artists

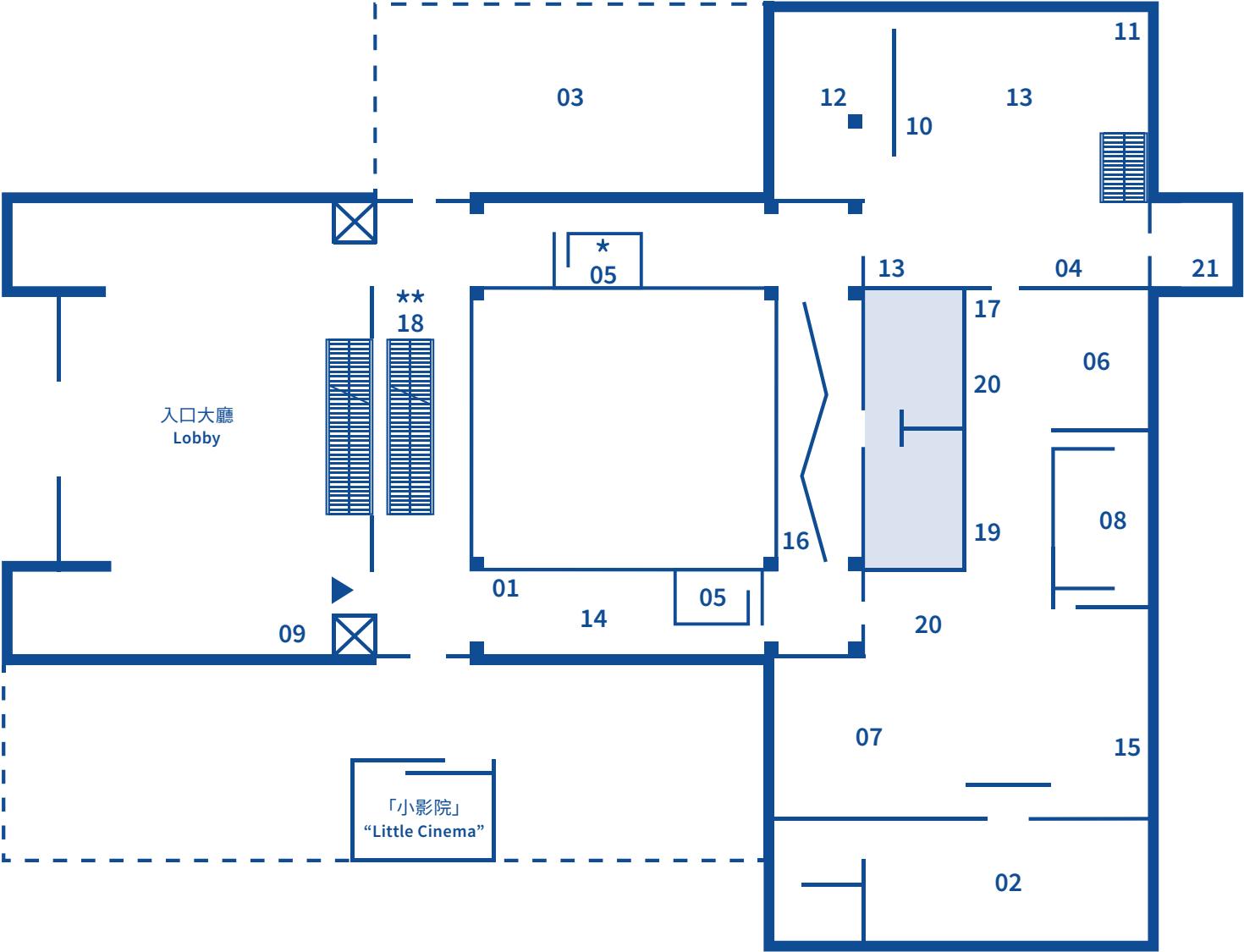
Dareen ABBAS	James T. HONG	River LIN	Shake
Lawrence ABU HAMDAN	Chia-Wei HSU	LIN Yi-Wei	Nida SINNOKROT
Saâdane AFIF	Li-Hui HUANG	Chih-Hung LIU	Penny SIOPIIS
John AKOMFRAH	HUANG Mingchuan	Vincent MEESEN	SU Yu Hsien
Francis ALÿS	Po-Chih HUANG	Christine MEISNER	Nasrin TABATABAI & Babak AFRASSIABI
anarchive	Yi-Chen HUNG	Santu MOFOKENG	TING Chaong-Wen & Yannick DAUBY
Sven AUGUSTIJNEN & Hannah RYGGEN	IM Heung-soon	Jean-Luc MOULÈNE	TRẦN Lương
CHANG Teng-Yuan	siren eun young jung	Reinhard MUCHA	TRƯƠNG Công Tùng
CHEN Chieh-jen	Bahman KIAROSTAMI	Pages Magazine	Po-Hao TSENG & Lecture of Ghost
Eric CHEN & Rain WU	KAO Jun-Honn	PARK Chan-Kyong	Hong-Kai WANG
Fei-hao CHEN	KUO Yu-Ping	PEN Sereypagna & The Vann Molyvann Project	WANG Mo-Lin & Blacklist Studio & AU Sow-Yee
I-Hsuen CHEN	Latifa LAÂBISSI & I-Fang LIN & Christophe WAVELET	PEN Varlen	Christophe WAVELET
CHIANG Kai-chun	I-Chern LAI	Jo RACTLIFFE	Witkacy
Tiffany CHUNG	Yi-Chih LAI	Ella RAIDEL	WU Chi-Yu & SHEN Sum-Sum & Musquiqui Chihying
Tacita DEAN	LÊ Thị Kim Bạch	Yvonne RAINER	Paola YACOUB
Manon de BOER	Xavier LE ROY	Shubigi RAO	YEH Wei-Li & YEH Shih-Chiang
Ângela FERREIRA	Hsu-Pin LEE	Ad REINHARDT	
Peter FRIEDL	James Ming-Hsueh LEE	Walid SADEK	
Valeska GERT	Pierre LEGUILLON	Anri SALA	
Kyungah HAM	Minouk LIM	Alexander SCHELLOW	

TAIPEI BIENNIAL
2016 台北雙年展
2016.9.10 // 2017.2.5

： 1F

- 01 張騰遠 CHANG Teng-Yuan
(作品分置展區內各處
Artwork dispersed in the exhibition)
- 02 陳界仁 CHEN Chieh-jen
- 03 陳宣誠 & 吳雅筑
Eric CHEN & Rain WU
- 04 江凱群 CHIANG Kai-chun
- 05 曼儂 · 德波爾 Manon de BOER
- 06 安潔拉 · 費瑞拉 Ângela FERREIRA
- 07 彼得 · 弗利德爾 Peter FRIEDL
- 08 許家維 Chia-Wei HSU
- 09 黃立慧 Li-Hui HUANG
- 10 賴怡辰 I-Chern LAI
- 11 皮耶 · 勒吉永 Pierre LEGUILLON
- 12 文森特 · 梅森 Vincent MEESEN
- 13 桑圖 · 莫弗肯 Santu MOFOKENG
- 14 尚路克 · 慕連 Jean-Luc MOULÈNE
- 15 萊茵哈德 · 慕夏 Reinhard MUCHA
- 16 塞瑞培格納 · 潘 & 旺莫利萬計畫
PEN Sereypagna &
The Vann Molyvann Project
- 17 艾德 · 萊茵哈特 Ad REINHARDT
- 18 尼達 · 辛諾克羅特
Nida SINNOKROT
地下樓 Basement, Gallery F, 2016.10.8-27
- 19 丁昶文 & 澎葉生
TING Chaong-Wen &
Yannick DAUBY

- 20 張公松 TRƯƠNG Công Tùng
- 21 王虹凱 Hong-Kai WANG
- * 佚名 anonymus
- ：「小影院」“Little Cinema”
- 勞倫斯 · 阿布 · 漢丹
Lawrence ABU HAMDAN
- 約翰 · 亞康法 John AKOMFRAH
- 陳界仁 CHEN Chieh-jen
- 娃雷斯卡 · 基爾特 Valeska GERT
- 黃明川 HUANG Mingchuan
- 巴曼 · 齊亞羅斯塔米
Bahman KIAROSTAMI
- 日德艾蘭 Ella RAIDEL
- 伊凡 · 瑞娜 Yvonne RAINER
- 蘇利 · 羅爾尼克 Suely ROLNIK
- 安利 · 薩拉 Anri SALA
- 佩妮 · 西奧皮斯 Penny SIOPIS
- ** 吳其育 & 沈森森 & 致穎
WU Chi-Yu & SHEN Sum-Sum &
Musquiqui Chihying
每日13:00播放，長度約5分鐘，地下樓中庭
Courtyard of Basement,
Everyday at 13:00 max. 5 min

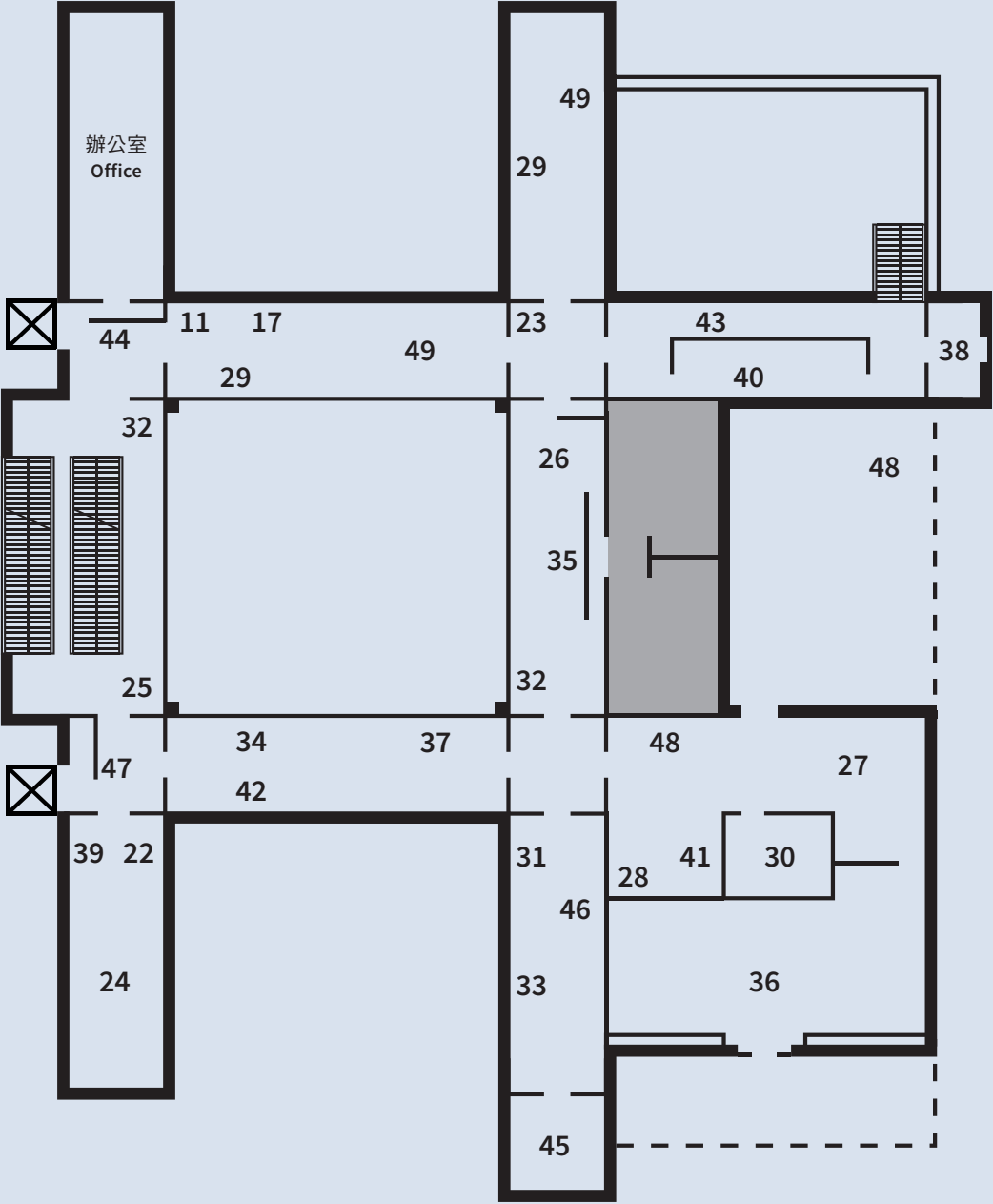


TAIPEI BIENNIAL
2016 台北雙年展
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： 2F

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- 23 法蘭西斯·阿里斯 Francis ALÿS
(作品分置展區內各處
Artworks dispersed in the exhibition)
- 24 anarchive 出版社
- 25 斯凡·奧古斯汀寧 Sven AUGUSTIJNEN
- 26 陳飛豪 Fei-hao CHEN
- 27 陳以軒 I-Hsuen CHEN
- 28 咸京我 Kyungah HAM
- 29 洪藝真 Yi-Chen HUNG
- 30 任興淳 IM Heung-soon
- 31 郭俞平 KUO Yu-Ping
- 32 賴易志 Yi-Chih LAI
- 33 黎氏金白 LÊ Thị Kim Bạch
- 11 皮耶·勒吉永 Pierre LEGUILLON
- 34 李旭彬 Hsu-Pin Lee
- 35 李明學 James Ming-Hsueh LEE
- 36 林珉旭 Minouk LIM

- 37 林奕維 LIN Yi-Wei
- 38 劉致宏 Chih-Hung LIU
- 39 Pages 雜誌 Pages Magazine
- 40 朴贊景 PARK Chan-Kyong
- 41 邊月龍 PEN Varlen
- 42 喬·芮克特里夫 Jo RACTLIFFE
- 43 舒比琪·勞 Shubigi RAO
- 17 艾德·萊茵哈特 Ad REINHARDT
- 44 亞歷山大·席羅 Alexander SCHELLOW
- 45 蘇育賢 SU Yu Hsien
- 46 納思琳·塔巴塔拜 & 巴貝克·艾菲斯比 Nasrin TABATABAI & Babak AFRASSIABI
- 47 陳梁 TRẦN Lương
- 48 帕歐拉·雅各 Paola YACOB
- 49 葉偉立 & 葉世強 YEH Wei-Li & YEH Shih-Chiang



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: Preface

The Taipei Biennial 2016 is a major international art exhibition held every two years by the Taipei Fine Arts Museum in convergence with global perspectives. This year marks the tenth biennial since 1998 to which an international curator has been invited to participate. Developments over some twenty years have borne witness to the transmutations of global geo-cultural contexts and narrative transformations.

In light of this, the tenth Taipei Biennial strives to become a multifaceted, interactive platform that extends into geopolitical significance and the issues of our times. This year's Taipei Biennial will move beyond a single-exhibition event to include coordinating events at other arts and culture institutions in Taipei City. We hope to establish a unique vision focused on Taiwan and pan-Asia and to promote regional and international exchanges in the arts arena through dialogue and interaction with international guest curators as we reflect on the unique and changing role of the Taipei Biennial in the global profusion of biennial exhibitions.

Corinne Diserens has been invited to serve as curator for the central exhibition this year whose theme

revolves around core concepts of "Performing the Archives" and "Cultural Paradigm Shifts." In order to stimulate the analytical dialogue between the audience and works of art, this year's biennial includes visual art, dance, performance, music, and screenings that evoke history, editorial platforms, symposiums, and workshops. Through the dynamic of a number of activities taking place at TFAM and other venues, the artists' inherent archiving ability, is examined, and the readings, applications, and hidden appropriations within their work will be revealed and further realized by the viewer by way of the presentations of the archives in the exhibition. At the same time, local arts institutions and students have been invited to participate in the interpretation of the archives, as a discussion on ways in which contemporary art expands the scopes of artistic practices, to explore the historical framework of contemporary issues.

The current biennial shoulders the future expectations of Taipei Fine Arts Museum through a historical consciousness. Diserens's curatorial subject is combined with the Museum's literary retrospective

Declaration / Documentation:
Taipei Biennial, 1996–2014 in the allocation of the museum's interior spaces by weaving together multidimensional layers of vertical and horizontal space, and by connecting resources from within the museum and beyond in order to share the energy of the biennial with Taiwan's art world in a re-contemplation of the roles and responsibilities of TFAM's *Taipei Biennial* during an era of change. In addition to international dialogue, the participation of local public and professional communities has been invigorated in hopes that these attempts by the Taipei Biennial will transmit a distinctive message.

Ping Lin

Director, Taipei Fine Arts Museum

: A Few Words in the Form of an Introduction

With contributions from more than eighty artists, the Taipei Biennial 2016 presents a rich, five-month long artistic program interweaving exhibitions, performances, screenings, symposiums, readings, conferences, and workshops in on-going collaborations with various cultural and educational Taiwanese institutions.¹

Gestures and Archives of the Present, Genealogies of the Future aims to explore the museum's catalytic role in navigating between knowledge systems and in the experience of trans-artistic practices and research in societal configurations that take into consideration cultural paradigm shifts. Treating the biennial as a matrix, an organic whole with its various forms, intensities, rhythms, and traces, it engages "performing the archives, performing the architecture, performing the retrospective" and the invention of narrative apparatuses and reflexive images in relation to artistic productions and practices of thought with a firm grip on historical conditions and realities, which play along with or resist realities to come, or whose advent is impossible.

With works that aim to keep alive

the collective, imaginary memory of potentially yet to be revealed images, the biennial proposes to unravel relations to archiving or anti-archival gestures and modes of memorization in an effort to shed light on their readings/usage and potential appropriations, considering that their geneses are closely bound to a "critical intimacy" between the artwork and the spectator/visitor. Doing so, it aims to contribute to a coherent critique of institutional bureaucracy so that radical thought does not lose its vital center and ability to disarm configurations of power, thereby unlocking human imagination out of dead zones to explore heterogeneous narratives and allow common memory to disseminate and settle.

The biennial's program offers a space embracing artistic experimentations and debates with various publics, reconfiguring the logic of what is shared, a site for public staging in relation to an idea of art as well as to evolving acts and forms seeking emancipation from the dominant narratives that rule social life.

With the production, co-production, and presentation of a large number of new artworks, films and performances

from Taiwanese, Asian, and international artists, the biennial has become a major actor in supporting contemporary art in Taiwan. Exploring historical coincidences and resonances, some invited artists are also proposing evocations and presentations, with visual, performative, or discursive configurations that engage with seminal artistic gestures and the corpuses of major artists of the last century that have nourished their own practices, including John Cage, Lygia Clark, Marcel Duchamp, Valeska Gert, Le Corbusier, Hannah Ryggen, Yvonne Rainer, Ad Reinhardt, Witkacy, and Shih-Chiang Yeh, among others.

Conceived as hospitable space-time, the exhibition *Gestures and Archives of the Present, Genealogies of the Future* at Taipei Fine Arts Museum, accompanied by a program of film screenings in the biennial's "little cinema," (see program [pages 112–115](#)), and the artist-in-residence project at Taipei Artist Village will open to the public on September 10, 2016. A number of other installations will be deployed in November, December, and January.

Starting on December 9, for a period of four weeks, the museum will host "Retrospective," an exhibition within

the biennial's exhibition conceived by Xavier Le Roy as a choreography of actions by fifteen Taiwanese performers in situations that investigate various experiences of the present as a composition of several times coexisting in the same time and space. "Retrospective" engages with excerpts from Le Roy's solo works and biographical elements from each performer as well as the intersecting apparatuses of the theater and the museum.

Throughout the Taipei Biennial, workshops are being organized with cultural and educational partners, and a rich **program of performances** (see program [pages 36–37](#)) will take place at the Taipei Fine Arts Museum and other venues, including specially commissioned pieces for the biennial, demonstrating the collective capacity of artists to invent paths allowing trans-disciplinary experimentation.

The Taipei Biennial Symposium, divided into three parts, will be held **September 10–11, November 26–27, 2016, and January 13–15, 2017** (see program [pages 192–210](#)). It aims to bring together a large public with artists, theorists,

and researchers around lectures, presentations, discussions, screenings, musical events, and performances. Philosophers, historians, anthropologists, artists, writers, choreographers, filmmakers, and musicians will present their works, and share their research and ongoing projects. History and theory will not be regarded as entities separate from art practices but, on the contrary, as necessary and inherent to any relevant project in today's artistic context. The symposium will draw from heterogeneous resources, exploring pedagogical prototypes, models, and formats.

The series of monthly conferences **Kau-Puê x Photography Forum** (September 17, October 22, November 19, December 17, 2016, see program [pages 80–83](#)), organized with art historian Gong Jow-Jiun, focuses, as part of an ongoing research project, on exploring images of religious folk festivals in the history of Taiwanese photography. Photographers, researchers, critics, and editors will be invited to reflect in a series of talks on Taoist-Buddhist religious folk images archiving performances and to examine them from alternative perspectives at

variance with the stereotypical emphasis on individual photographers or the paradigm of modern western photography.

The Editorial is a critical editorial platform organized in collaboration with Hong Kong's Asia Art Archive and Vernacular. It will take place at the museum **December 10–11, 2016**. With a rich program of talks, readings, discussions, workshops, book launches, and publishing material, it considers the role and expanding network of independent art publishers in Asia, their local and international impact, and how hybrid publishing practices and ways of articulating and diffusing content, from artist books to the shifting roles of art libraries and their related archives, have been reshaped as sites of production, reception, and transmission.

Gestures and Archives of the Present, Genealogies of the Future has been made possible by the extraordinary engagement of individual people and institutions. My warmest thanks goes first of all to the artists and speakers for their contributions and generosity, to the public and private institutions for their invaluable collaboration, loans, and support, to the people who

welcomed me in Taiwan and shared their ideas and insights, and, last but not least, to the Taipei Fine Arts Museum for inviting me to curate this 10th biennial and dedicating such attention to enabling its programs to be fully deployed. I particularly thank the museum's team for their unflagging work and continuous care.

Corinne Diserens

1 Taipei Artist Village, Guling Street Avant-garde Theater, School of Dance at the Taipei National University of the Arts, Taipei Backstage Pool, Kishu An Forest of Literature, Cultural Affairs Bureau of Tainan City Government, Tainan National University of the Arts (TNNUA) / Research and Innovation Centre of Visual Art, Hong Kong's Asia Art Archive, Vernacular, and Motto Books, among others.

: Dareen ABBAS

born 1989 in Algeria, grew up in Damascus, Syria / lives in Belgium

This work is on display from September 10 to October 9, 2016 at the Barry Room in Taipei Artist Village, Tuesdays to Sundays, 11:00–21:00, closed on Mondays.

Taipei Artist Village, No. 7 Beiping E. Rd., Taipei, Taiwan
(Free admission)

The Sand Clock is an experimental sculpture, assembled for the duration of Abbas's exhibition at Taipei Artist Village.

The work, produced during her artistic residency, incorporates scenographic and diorama elements, such as decor, lighting, and movement, to produce a piece that has a close affinity with theatrical scenery or a mise-en-scène. Its subject matter is the human skin as the primary physical border, the body without organs, and the collective experience of time.

The primary intention of *The Sand Clock* is to fuse the forms of a human figure and an hourglass. The hourglass's narrow neck, which regulates the fall of sand, and its transparent surface are merged with the traits of a human figure. This is a suspended, perforated, mutated form

in a state of dissolution, placed in a room that itself will be filled with sand. This amalgamation results in a third altered form while simultaneously taking into consideration the pre-existing connotations of these two elements in the collective imagination.



Dareen Abbas
The Sand Clock, 2016
plaster (first version)

: Saâdane AFIF

born 1970 in Vendôme, France / lives in Berlin

On the occasion of the Taipei Biennial 2016, Saâdane Afif announces the upcoming 2017 tour of his project *The Fountain Archives*, to coincide with the one hundred year anniversary of Marcel Duchamp's *Fountain*. Presenting the website documenting the *Archives* alongside a poster making the announcement, this presentation both propagates and anticipates the further circulation of an artistic icon in a multitude of settings.

Begun in 2008, Afif's ongoing project comprises an ever-growing collection of publications containing reproductions of Marcel Duchamp's 1917 readymade *Fountain*. The archive today contains around eight hundred entries and will be finished once one thousand and one documents have been collected. The pages that depict *Fountain* are torn out, framed, and redistributed worldwide through exhibitions and sales. Meanwhile scanned images of the pages are uploaded onto the dedicated website, thereby expanding the project into digital territories beyond the possibilities of physical dissemination. A strict protocol and rigorous classification procedures produce a unique database on the intricate genius of Duchamp.

What remains of the publications is then stored on the shelves of a bookcase in the artist's studio. These "negative" archives act as a mold of the project, becoming in turn sculptures themselves. These are the objects—the bookcases and their contents—that will be exhibited in the 2017 world tour.

The production of this archive tackles the thorny issue of representation, presenting many viewpoints on one given object to uncover that which is hidden in the work of art: its subjective form.



Saâdane Afif
The Fountain Archives on Tour (poster), 2016
screen print, 138 x 98 cm, Edition of 20 + 5 AP

: Francis ALÿS

born 1959 in Antwerp, Belgium / lives in Mexico City

1.
[...Painting landscapes and cityscapes] is easy to do because it doesn't require any imagination. We share the same immediate present. I take position in front of a potential scene, at a safe distance yet close enough to feel fully immersed in the scenery. To be exact, what I'm fully immersed in is the perception of my persona in front of the scene. By myself—how do I feel? And by the others—how am I being perceived by the people who inhabit the scene I am painting? What is it that they see? Me watching them; the verso of my canvas; and if they go around my shoulder, the scene they were playing a part in a minute ago.

And what do I search for when I look at these paintings later on? The memory of how I was feeling back then, planted on the recto side of my canvas, and the perception of my self by the others, with this thin painted cardboard separating us.

Notebook London, UK, November 2007

2.
[...Painting landscapes or cityscapes] can also become a way of establishing contact along my travels. During my embed with the British army, I drew compulsively. The activity of drawing and painting provoked an opposite situation to that of filming: in the presence of a camera, the soldiers would shy away from me. But when I would be drawing or painting, they would come to spy on me and comment on the scene I was depicting. A relationship of sorts could be engaged.

Notebook embed, Helmand Province, Afghanistan, June 2013



Francis Alÿs
Shanghai, 1997
oil on wood, 10.5 × 16 cm



Francis Alÿs
YAZD, Iran, 2006
oil and earth on wood, 14 × 19 cm

: anarchiv

founded 1994 in Paris

anarchive is a publisher as well as a series of interactive multimedia projects designed to explore an artist's body of work via diverse archival material. This historical and critical research aims to constitute the memory and increase public awareness of some of the most important developments in contemporary art since the beginning of the 70s, such as performances, works in public spaces, video works, installations, and experiments with technologies. Beyond a mode of preservation, beyond the production of important databases about an entire oeuvre, the project strives to stimulate influential artists who have strong and unique perspectives on art to develop new works exploring the possibilities of recent technologies.

This research, which already belongs to archeology, is also an original artwork. The artists contribute to the conception of the project at different levels: by giving access to their own archives, commenting on them, and especially by assuming the art direction of the project.

"anarchive" means that, in being digital, the archive is no longer a traditional one and can take all kinds of

forms. It means approaching artworks from new perspectives, trying to uncover unprecedented relationships between the works, and confronting them with their context.

The first titles include a CD-ROM or a DVD-ROM together with a booklet or a book and sometimes a DVD-Video. With Masaki Fujihata's project, a new kind of publication is initiated which can be read with an Augmented Reality app on an iPad or iPhone. These computer archives, which aim to expose the general public to topics and questions in contemporary art, are an educational tool as well as a precious source of documentation for researchers, critics, and curators. Art schools, art departments in universities, libraries, and media and art centers constitute a major audience for this project.



anarchive 1: Antoni MUNTADAS
Media Architecture Installations, 1999
Interom (CD-ROM+Internet work)

anarchive 2: Michael SNOW
Digital Snow, 2002
DVD-ROM (re-programmed for Internet) + Book

anarchive 3: Thierry KUNTZEL
Title TK, 2006
DVD-ROM + Book

anarchive 4: Jean OTTH
... Autour du Concile de Nicée, 2007
DVD-ROM + DVD-Video

anarchive 5: Fujiko NAKAYA
FOG, 2012
DVD-ROM + DVD-Video + Book

anarchive 6: Masaki FUJIHATA
anarchive n°6, 2016
Book with images to be read with
Augmented Reality app.

: Sven AUGUSTIJNEN

born 1970 in Mechelen, Belgium / lives in Brussels

Hannah RYGGEN

born 1894 in Malmö, Sweden / died 1970 in Trondheim

The personal voice as an artistic method is at the core of the works exhibited in Sven Augustijnen's installation *Summer Thoughts*. The artist makes use of a well-known format—the personal letter. The letters are written to the curator Marta Kuzma and dated between 2012 and 2016. In these texts he approaches historical events in a manner far from the information-loaded documentary. The letters are accompanied by a few archival objects, photographs and press clippings. Events are mentioned, reflected upon and questioned. There are notes on connections, connotations and coincidences, known facts and some misunderstandings. Historical figures and events pass by—Lumumba, Hannah Ryggen and the Belgian Nazi officer who in the end of the war flew a small airplane from Norway to Spain, crashed on a beach and became a hero for contemporary neo Nazis. The juxtaposition of tapestries, letters and archival objects serves to address the present crisis in the world as an economic but also a moral and cultural crisis marked by a deficit of political democracy and the resurgence of fascism.

If the spectre of a “communist infiltration of Africa” was often

used to justify the elimination of Patrice Lumumba, Congo's first democratically elected prime minister, his assassination on January 17, 1961 created a spectre of its own. Sir Jacques Brassinne de La Buissière, then a young Belgian functionary, was in Elisabethville on that fateful day. He's written several books on the subject and spent more than thirty years trying to bring to light “what really happened.” In commemorations, encounters, and a return visit to the place of the events fifty years after date, Jacques Brassinne attempts once more to conjure the ghosts of the past in Sven Augustijnen feature-length film *Spectres*. (For screening information, see [page 112](#).)



Hannah Ryggen

Jul Kvale, 1956

wool and linen, 200 x 190 cm

Installation view: Sven Augustijnen, *Summer Thoughts* in exhibition OUT OF THE BLUE, a sense of public-mindedness, National Gallery of Kosovo, Pristina, 2014

: CHANG Teng-Yuan

born 1983 in Kaohsiung, Taiwan / lives in Taipei

In recent years, Chang Teng-Yuan has raised questions through his paintings and animation installations as to how humans will move into the next era.

Escape to Earth: 100 Ways of Surviving on Earth is a survival guide presented through an animation installation intended for users in the event of an evacuation to planet Earth. The animation video consists of 100 brief and concise instructional segments. Each one highlights various aspects of basic survival, showing ways to create conditions for survival on Earth by utilizing readily accessible objects. The video will be played on several downward-facing circular monitors distributed throughout the museum. With the museum as the stage, viewers have to tilt their heads up to watch the video in a movement that mimics the heliotropic nature of plants seeking sunlight for survival.

By combining human-made objects with fictitious instructions for use, the artist creates survival methods that amalgamate reality with the fictional. For the artist, the method of survival depicted in each animated segment represents a key word, and these key words are contextually connected and annotated to reflect and weave a cross-

section of an unknown future toward which human beings march.

The random distribution of exhibited works creates a certain uncontrolled state and a communication lag of sorts between artwork and viewer, between viewers themselves, between viewers and the museum, and between the museum and the artworks. The neurotic sensitivities of contemporary humans, the forced growth and experience of being on display in a limited space are distilled through this absurd intentional misinterpretation of objects and contexts.



Chang Teng-Yuan

Escape to Earth: 100 Ways of Surviving on Earth, 2016

animation video, 35 cm diameter round monitor, digital screen, 20 min

: CHEN Chieh-jen

born 1960 in Taoyuan, Taiwan / lives in Taipei

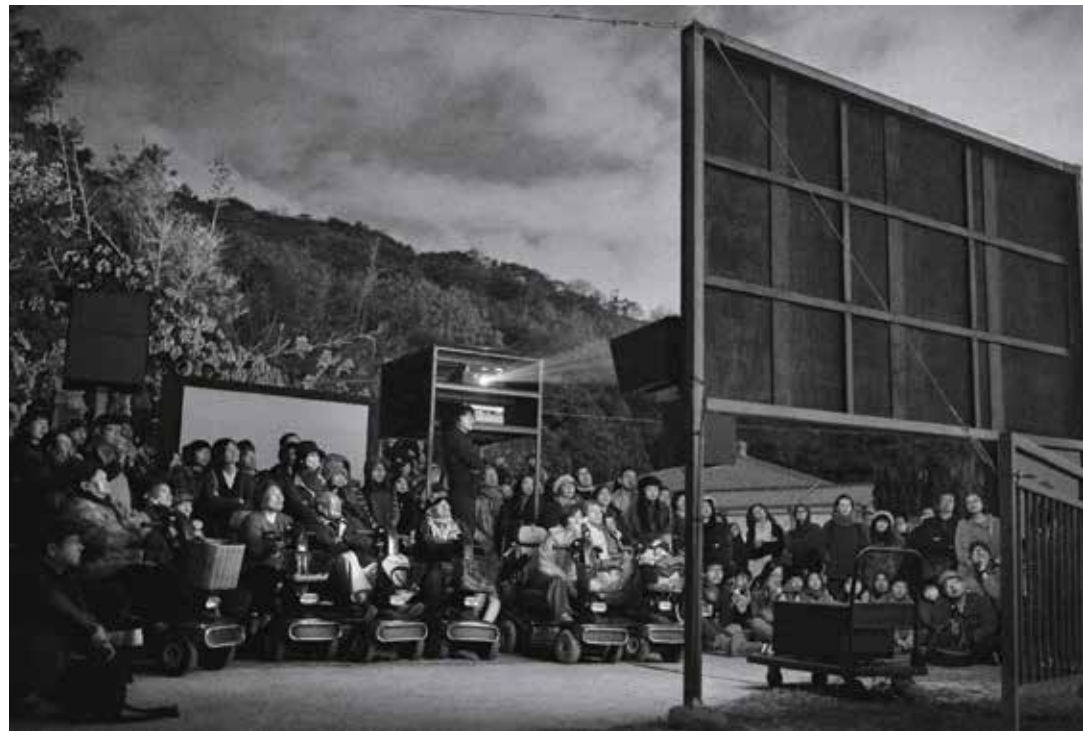
exhibition

The background for Chen's most recent series, *Realm of Reverberations*, is the Losheng Sanitarium, a complex of structures established to house victims of Hansen's disease, opposition to the appropriation of its land for use as a maintenance depot by the Department of Rapid Transit System of the Taipei City Government, and the more than 10 years of history of the Losheng Preservation Movement. In 2014 after seventy percent of Losheng buildings had been seized and demolished, Chen began filming this four-channel video based on the perspectives of different individuals: aging sanitarium residents, a young woman who had accompanied residents, a hospice nurse from China who had lived through the Cultural Revolution before coming to Taiwan, and a fictional character—a female political prisoner living in Taiwan from the period of Japanese colonization to today. Through these perspectives, Chen questions whether past events that seem settled actually ever end, and if they might set off multiple dialectics or other divergent imaginaries.

In 2015, Chen returned to the Losheng Sanitarium to screen *Realm of Reverberations* in a theatrical manner with a quasi-ritualistic dimension

to it. This screening ceremony was recorded and then reenacted to create a post-documentary style video titled *Wind Songs*, which discusses how the event and the complexity of the Losheng Preservation Movement might continue to spread and propagate through reenactment, pilgrimage, and re-watching.

In 2016, Chen gave a lecture performance titled *Dissenting Voices of the Unwashed, Disobedient, Non-Citizens, and Exiles in Their Own Homes*. Topics in his lecture included contributions by the Losheng Sanitarium and the Losheng Preservation Movement to a growing discourse on the fluid history of colonial modernity; reflections on the internal paradox of evolving citizens' movements under fourth wave colonial modernization; and the construction of a new Losheng Sanitarium without walls in contemporary society by ruthless policies of dispatched labor.



Chen Chieh-jen
Wind Songs, 2015
single channel video installation, blue-ray disc,
b+w, sound in selected portions, 23 min 17 sec

: Eric CHEN

born 1978 in Tainan, Taiwan / lives in Taichung

Rain WU

born 1987 in Tainan, Taiwan / lives in London

The interior of the body comprises a nervous system, musculoskeletal structures, blood vessels, and organs—all of which is covered by a layer of skin. The body is a vehicle for individual evolution and sensory experiences in memory, biology and psychology, and it continuously overwrites history and records awareness and thought. The concept of the body can be extended as a metaphor for architecture: the skin is the expression of space; the muscles and skeleton frame the support structure; the blood vessels and nerves represent the paths for movement controlled and operated by residents; and the internal organs are the channels that create resonance between a body/building and its inhabitants. A building is a flowing archive that continuously evolves and develops in meaning, function, form, and experience.

Collectivism is constructed from 700 bulletproof shields forming an outer ring around an open space into which bodies can freely enter. The encircled space is a garden in which visitors can linger. The ordered and the organic create a contrast that reflects the conflict between the individual and the institutional in

the civil movements of recent years in Taiwan. In events of conflict, a shield acts as an object marking a boundary at the frontlines, between the individual and the institutional. It creates a division of difference between individuals on either side. The size of the shields represents human individuality and has been normalized to highlight institutional control. The work is an investigation of the dialectic relationship between a body's functions of resistance and nurture through the contrasting imagery of a defensive collective consciousness represented by the shields and an unperturbed garden that naturally continues to grow. Within body of this architecture, resistance to conflict can incubate an indefinable power: a conscious ideology implants itself in the human heart that transcends form, system and collectivism, and creates a mutual saturation between intimacy and displays of power.

The planting of the project is sponsored by Good Hoard Co. Ltd.



Eric Chen & Rain Wu
Sketch for *Collectivism*, 2016

: Fei-hao CHEN

born 1985 in Hsinchu, Taiwan / lives in Taipei

The unexpected appearance of a personal family photo album spanning the years of the Japanese occupation and the early days of the Republic was an indescribably powerful experience for an artist with a longstanding interest in Taiwanese history. As a descendent of the family line, Fei-Hao Chen sees a complete life history documenting his grandmother from childhood to her later years; but as a researcher on Taiwanese history, the album reveals how the conversion and dissolution of power in a nation can determine the fate of an ordinary family. Caught between the personal and the national, between individual and historical perspectives dictated by the different regimes, Chen attempts to use his family history as a blueprint through which he interprets the far-reaching implications on the Taiwanese people of regime change.

Family Album comprises two parts, *National Archive* and *Family Documents in Translation*, both of which focus on issues of private memory, public memory, and discrepancies in individual memories under regime change. The public buildings that appear in *Family Album*—the Taiwan Governor Museum (now National Taiwan Museum), the Taiwan Education

Association Building (which became the Taiwan Provincial Consultative Council after World War II, then the AIT American Cultural Center; now National 228 museum), and the Taiwan Gokoku Shrine (now National Revolutionary Martyrs' Shrine) —provide a basis from which contemplation extends forth. “Fragmentation,” the main conceptual axis that connects the works in this project, is apparent in the executive archives of government institutions, in language, culture, national identity, and the cityscape. This fragmentation may have created the contemporary condition of difficulty in solidifying a Taiwanese national identity. On the other hand, it has been the driving force shaping what “Taiwan” signifies, and the multiplicity of imagination and cross-border historical contexts that are its unique traits. This is one of the main focal points of this work.



Fei-hao Chen
Family Documents in Translation: Female Students, 2016
digital print, 12.7 × 17.78 cm

: I-Hsuen CHEN

born 1982 in Taipei, Taiwan / lives in Taipei

exhibition

In *Still Life Analysis II: The Island*, I-Hsuen Chen continues his photographic survey of garbage and foreign objects started in his previous work *Still Life Analysis*, with a further focus on the household objects of vagrants beneath Taipei's Civic Boulevard expressway. For the artist, the underside of Civic Boulevard resembles a subtropical island hot spot with its artificial stones and potted plants decor. On this island, in the respite between ostensible "groomings" by the authorities, "citizens" carry with them "objects" that temporarily occupy spaces that could be called home. Real estate advertisements in all imaginable shapes and forms are crowded together nearby. Here, a piece of property is termed an "object."

The Real Estate Poem is a collection of this written information and advertising slogans. Sales details, such as project names and locations, are then eliminated. What is left of these commercial messages takes the form of poetry. The "found poems" laud the modularized ideal of beautiful living (marketing allure) and depict the collective yearning of Taipei inhabitants for home and lifestyle (consumer demand). A shift in the

viewing perspective of the photographs occurs when pages of the poem are reversed, echoing the experience of the island "citizens" under the expressway. The images and texts describe the features of the two juxtaposed home-places. Between satire and mourning, the work is a paradoxical epitaph or an ironic allegory.

By collecting and documenting various "objects," an attempt is made to situate oneself on the thin line separating the private and the public, and to question the nature of property in constant, fluctuating relationships of occupation, re-occupation, and elimination.



I-Hsuen Chen
from *Still Life Analysis II: The Island*, 2015–2016
photo, archival inkjet print, framed photo 61 × 92 cm

: CHIANG Kai-chun

born 1983 in Hualien, Taiwan / lives in Taoyuan

Chiang Kai-chun presents two handicraft works to reflect on change and disappearance in history.

The Central Mountain Range is a piece of Taiwanese jade found by Chiang's grandfather Chang Chieh-chien on Laonao Mountain and presented to the artist as a gift. From 1966 to 1976 Taiwanese jade accounted for 90 percent of the nephrite mined globally, which brought instant wealth to the miners and others connected to the industry. However, although semi-precious stone processing, production and marketing prospered for a while, the sector soon fell into decline. The tradition of ornamental stone appreciation in Hualien can be traced back to the Japanese colonial rule period and this work intends to create an experience of being in a handicraft store in present-day Hualien, yet also simultaneously transport the viewer back in time to the nephrite mine at Fong-tian when the artist's grandfather was a young man. The simple shape of the work alludes to the mountainous terrain of Taiwan and also to the history of jade in east Taiwan.

In *Imitation Delft Ceramic Plate*, Chiang designs an antique ceramic plate based

on the Delft style works (Delfts blauw).

This handmade piece by a ceramic artist from Yingge in New Taipei City resembles a Taiwanese style saucer.

The original 17th-century ceramic plate is decorated with a portrait of Holland's Prince William III, who was eight years old at the time, and is owned by the Rijksmuseum in Amsterdam. Although this piece was not commissioned by the Dutch royal family, it nonetheless expresses personal loyalty to the king and testifies to the rise and fall of the authority of Prince William III. Chiang retains the Chinese painting style around the edge of the plate as a point of connection to the trading renown of the Dutch East India Company. He also changes the portrait into a depiction of today's life and genre painting echoing the Dutch School of painting.



Chiang Kai-chun
After *The Central Mountain Range*, 2016



Chiang Kai-chun
Sketch for *Imitation Delft Ceramic Plate*, 2016

: Performances

Reservation: www.taipeibiennial.org/2016#Event

Contact : info@taipeibiennial.org

Pierre Leguillon

Non-Happening after Ad Reinhardt

with **Jow-Jiun Gong**

September 14, 2016 18:00

Taipei Fine Arts Museum, Gallery 1B

Wu Chi-Yu & Shen Sum-Sum & Musquiqui Chihying

Sound Route: Songs of SPECX “The Singing”

September 23, 2016 19:00

Brilliant Time bookstore (No.1, Ln. 135, Sec. 1, Xingnan Rd., Zhonghe Dist., New Taipei City)

September 24, 2016 18:00 / January 14, 2017 19:00

Taipei Fine Arts Museum, Basement

January 21, 2017 19:00

Taipei Contemporary Art Center (1 F, No.11, Lane 49, Baoan Street, Datong District, Taipei City)

Wang Mo-Lin & Blacklist Studio & Au Sow-Yee

Hermeneutics of Hamlet Machine

November 4 and 5, 2016 19:30

Taipei Fine Arts Museum, Gallery F

River Lin

20 Minutes for the 20th Century, but Asian

Interpreted by **Wen-Chung Lin**

November 5, 2016 15:00 and 17:00

Taipei Fine Arts Museum, Courtyard of Gallery D

James T. Hong

Nietzsche Reincarnated as a Chinese Woman and their Shared Lives

November 19, 2016 19:00 / November 20, 2016 15:00

Taipei Fine Arts Museum, Gallery F

Po-Hao Tseng & Lecture of Ghost

Lecture of Ghost II

November 25 and 26, 2016 19:30

Kishu An Forest of Literature (No. 107, Tong'an St., Zhongzheng Dist., Taipei City)

Latifa Laâbissi & I-Fang Lin & Christophe Wavelet

OF GRIMACES AND BOMBS—Valeska G., a Travelogue, or: Who's Afraid of the Grotesque?

December 1, 2 and 3, 2016 19:30

Taipei Fine Arts Museum, Gallery 1B

Yvonne Rainer & Christophe Wavelet

CONTINUOUS PROJECT ALTERED AGAIN (2016)

after CONTINUOUS PROJECT ALTERED DAILY Yvonne Rainer (1969-70)

January 2, 2017 18:00 / January 3, 2017 19:00

Taipei National University of the Arts, School of Dance, Studio 7

(No.1, Xueyuan Rd., Beitou Dist., Taipei City)

These two public presentations will be the result of a research workshop addressed to a group of dance students and artists, led by Christophe Wavelet in collaboration with the School of Dance, Taipei National University of the Arts

siren eun young jung

Anomalous Fantasy

January 12 and 13, 2017 19:30

Taipei Fine Arts Museum, Auditorium

: Pierre LEGUILLON

born 1969 in Nogent-sur-Marne, France / lives in Brussels

In *Non-Happening after Ad Reinhardt**, Pierre Leguillon shows more than 600 slides that were used in lectures, classes, and slides events by New York abstract painter Ad Reinhardt (1913–1967). Leguillon will then discuss Reinhardt with Taiwanese art historian Jow-Jiun Gong.

Ad Reinhardt is best known for his black monochromes, his so-called “ultimate paintings,” to which he devoted himself during the 1960s. Also well known are the satirical comic strips and illustrations he made for *Art News* magazine and the left-wing newspaper *PM*. However, little is documented about the artist’s archive of 10,000 photographic slides, now held by the Ad Reinhardt Foundation in New York.

From eyewitness accounts it has been established that Reinhardt’s slideshows consisted of a rapid succession of details of art, decorative art, and architecture, photographed during his many travels abroad (Europe, Egypt, Persia, Syria, Jordan, Japan, India, etc.). Constructing a formal analysis of artistic creation over centuries, they seemed to follow George Kubler’s hypothesis in *The Shape of Time: Remarks on the History*

of Things that there is no progress in art. By framing his shots so as to reveal hidden or overlooked aspects of cultural artefacts, Reinhardt also offered a global “reading” of the history of art, anticipating today’s image search engines.

Reinhardt’s slides, beyond their author’s acknowledged role as a leading proponent of Abstract Expressionism and a precursor of Minimal Art, can be seen as a missing link in a history that leads from Aby Warburg’s *Mnemosyne Atlas* (1924–1929) to similar archival endeavors by Charles Eames, Sol LeWitt, and Gerhard Richter.

*The artist expresses gratitude to the Ad Reinhardt Foundation, New York, for its kind support and also special thanks to Anna Reinhardt, Wayne Daly and David Zwirner Gallery.



Pierre Leguillon

Non-Happening after Ad Reinhardt (with Seth Siegelaub), 2011

Raven Row, London

: WU Chi-Yu

born 1986 in Taipei, Taiwan / lives in Taipei

SHEN Sum-Sum

born 1988 in Keelung, Taiwan / lives in Berlin

Musquiqui Chigying

born 1985 in Tainan, Taiwan / lives in Berlin and Taipei

Using oral history and musical sound collection, *Sound Route* aims to reflect on both the modality of contemporaneity and political relations among different regions that have been shaped by transnational trade and globalization since the colonial period. The three artists take up the historical memory of Formosa as their point of departure, but the project is meant to be a comprehensive, multi-thread survey of the early modern history of East Asia that highlights the synchronicity of the historical development of different areas and the diversity of post-modern traits.

Songs of SPECX focuses on the story of Saartje Specx (1617–1636), a historical figure whose experiences serve as a basis to explore the early modern history of trade in Japan, Indonesia, and Taiwan. Saartje Specx was the daughter of a Dutch merchant and a Japanese woman. In accordance with its strict policy of excluding foreigners, the Dutch East India Company forcibly deported such natural children to Batavia (now Jakarta), Indonesia, where they were rounded up for control. While there, Saartje was

embroiled in a major scandal which left her no choice but to marry the evangelical minister George Candidius and follow him to Taiwan. Her story not only represents a microcosm of the colonial history of an island, but it also epitomizes thousands upon thousands of ciphers of her time subjected to the whims of a cruel fate. Against this general background, records on cases like Saartje's involving mixed-blood girls and forced migration have been available in Japan and Taiwan where they have even inspired the lyrics of popular songs. By construing pop music as musical interpretations of oral history and employing sounds and melodies as abstract media, *Sound Route: Songs of SPECX*, sets out to deconstruct and compare the stories and migration routes of these women, thereby composing an alternative time axis and route map which chronicles the evolution of capitalism in early modern East Asia.

Sound Route: Songs of SPECX “The Singing”

See full program performances on [page 36](#)

Sound Route: Songs of SPECX “The Broadcast”

Original Air Date: September 11, 2016 18:00

BCC Formosa Network FM105.9 ‘Family unity between Employer and Laborer’

Rebroadcast: September 11, 2016 19:00

BCC Chiayi Station FM 104.3;

Tune in online: <http://foreign-show.com.tw/>

Sound Route: Songs of SPECX “The Song”

Everyday at 13:00 max. 5 min

Courtyard of Basement

With the collaboration of Brilliant Time bookstore, Taipei Contemporary Art Center, and BCC Formosa Network ‘Family unity between Employer and Laborer’ Program



Wu Chi-Yu & Shen Sum-Sum & Musquiqui Chihying

Sound Route: Songs of SPECX, 2016

in Global Radio Station FM 90.9 Surabaya, Indonesia

: WANG Mo-Lin

born 1949 in Tainan, Taiwan / lives in Taipei

Blacklist Studio

established in 1989

AU Sow-Yee

born 1978 in Kuala Lumpur, Malaysia / lives in Taipei

Performance artists: WANG Chuyu,
WATAN Wuma, KAO Hsiou-Hui,
CHIANG Yuan-Hsiang
Photographer: HSU Ping
Lighting design: LIN Yu-Quan
Technical director: HSU Tsung-Jen
Producer: WANG Yung-Hung
Director assistant: LIU Ya-Fang
Documentary: GRain Studio

The dramatic work *Die Hamletmaschine* by German playwright Heiner Müller serves as a spiritual axis for this attempt to explore the civilization of war, the ruins of modernity, the seamlessness of realism, the loss of promise, and a three-dimensionality that continues to flatten the world. The existentialistic and nihilistic “center” for contemporary humans has been lost and the landscape of Asia is dark and hopeless. How can we swim toward a future of hope amidst the tides of history? Developed in collaboration with performance artist Wang Chuyu of Beijing, together with Wang Ming-Hui of Blacklist Studio and artist Au Sow-Yee, Wang Mo-Lin’s composition, *Hermeneutics of Hamlet Machine*, constructs a history-time site woven of sound, images

and the corporeal body through an experimental pathway of “uncertainty.”

Performance artists take to the stage in turn, using their bodies and movements to continuously accumulate mass and density at the site; they take unrelenting hold of the audiences’ gaze. The four performance artists, combined with professional lighting and images, work to provide a counterbalance to traditional theater. They maintain the independent nature of performance art while remaining attentive to compliance with the theatrical arts. (Power Station of Art, Shanghai)



Wang Mo-Lin & Blacklist Studio & Au Sow-Yee
Hermeneutics of Hamlet Machine, 2015
Scene IV: Cannibalism. “Let me eat your heart”
Opening night at the Power Station of Art, Shanghai; December, 2015.



Wang Mo-Lin & Blacklist Studio & Au Sow-Yee
Hermeneutics of Hamlet Machine, 2015
Epilogue: Poetry. “Stumbling from one hole into another until the last hole. Behind him are restless souls, heavy with the stench of corpses.”
Opening night at the Power Station of Art, Shanghai; December, 2015.

: River LIN

born 1984 in Taipei, Taiwan / lives in Paris

Conceived, choreographed by River Lin, and interpreted by Wen-chung Lin, “20 Minutes for the 20th Century, but Asian” presents the 20 minutes performing the modern dance history of the 20th Century. It meanwhile tells the 20 minutes retrospecting the practice over the past 20 years of the dancer Wen-chung Lin, and the 20 minutes we share in the Taiwanese, the Japanese, the Chinese, the Southeast Asian, the European and the American.

With the approach of “performing dance archives” and the notions of ready-made art, the form and title of this work parodies the artist Tino Seghal’s “20 Minutes for the 20th Century” (2000), a collage of iconic choreographies, such as from George Balanchine, Merce Cunningham, Pina Bausch, Xavier Le Roy and Jérôme Bel. However, this “but Asian” is not meant to showcase a curation of Asian choreographers.

Through postcolonial eyes, this performance is tempted to review, in the Pan-Asia, the relationship between the development of modern dance, the westernization thereof and modernity. It questions the significance of the term Asia for the Asian and reveals the negotiated decoding of the corporeal and the subjective, multiculturally.

Intertextually, Wen-chung Lin’s personal history will be examined, as what makes his body a dancer consists of Chinese folk dance, ballet and the Graham technique. After the seven-year experience of working with Bill T. Jones, he returned to Taiwan to establish his own dance company, exploring his dance lexicon.

In the 20 minutes, there will be a critical reflection where a dance performing the historical and simultaneously the present. The performative gesture is the spectacle of the Other.

—River Lin



River Lin
20 Minutes for the 20th Century, but Asian, 2016
rehearsal

: James T. HONG

born 1970 in Minnesota, USA / lives in Taiwan

Performer: LIN Yu

The work's title, *Nietzsche Reincarnated as a Chinese Woman and Their Shared Lives*, is a succinct description of this multimedia performance, which is presented as a live monologue surveying an archive of souls, lives, and death. With the unbearable thought of the "eternal recurrence," it addresses the philosopher as "soul number zero" and continues on his path toward other lives and the "reevaluation of all values."

A morality could even have grown out of an error, and the realization of this fact would not as much as touch the problem of its value. Thus no one until now has examined the value of that most famous of all medicines called morality; and for that, one must begin by questioning it for once. (Nietzsche: The Gay Science, 345)



James T. Hong

Nietzsche Reincarnated as a Chinese Woman and Their Shared Lives, 2016

■ Po-Hao TSENG

born 1991 in Kaohsiung, Taiwan / lives in Tainan

Lecture of Ghost

by Po-Hao TSENG, Chung-En WU, and Kai-Cheng DAI

Taking the Tapani Incident (1915) as its backbone and enriching the content with folklore of regional temples dedicated to roaming spirits and ghosts, the *Lecture of Ghost* aims to fabricate a narrative body of resistance with stories told through live performances. Why do we *still* need a narrative corporeal body of resistance? Because we are still facing problem such as loss of identity and forms of deprivation and disempowerment, be they more nuanced.

The Tapani Incident was the last large-scale armed insurgency of the Japanese colonial period. Several factors catalyzed a policy change in Japan, including the colonizer's implementation of land-grabbing policies, religion as a call to arms, fictitious mythologies, and the formation of the insurgency. These factors create possibilities for the renewed reconstruction of a corporeal body in response. Hence, the *Lecture of Ghost* project was born. A tale written by Po-Hao Tseng and told in 15 acts adapted from the Tapani Incident combines dialogue, song, and monodrama in an experimental theatrical format.

Three tales are told in each session of Lecture of Ghost by Tseng and project collaborators Chung-En Wu and Kai-Cheng Dai. Subsequent to its previous session, the second session comprises *The Enchanted Flag*, *The Magical Foreseen*, and *The Fake Wang Yeh* (Royal Lords). They are tales depicting the process of how Ching-Fang Yu, Yu-Chih Su, and Li-Chi Cheng plan for the armed insurgency after receiving an oracle from Wang Yeh; how a man of clay (a spiritual character) comes up with prophecies after a series of frustrations and failures following the disappearance of his twin tree spirit; and how Ching-Fang Yu and Ting Chiang recall ambushing police posts and then hold a grand flag-worshipping ceremony at a hilltop in preparation of their next attack.

With the collaboration of Kishu An
Forest of Literature



Po-Hao Tseng

Lecture of Ghost, 2015

random performances for a work exhibited at the back enclosure of Howl Space,
as part of the Urban legend, 2015 Artist in Residence Program Exhibition

: Latifa LAÂBISSI

born 1964 in La Tronche, France / lives in Cuguen

I-Fang LIN

born 1968 in Kaohsiung, Taiwan / lives in Montpellier

Christophe WAVELET

born 1966 in Caen, France / lives in Brussels

*OF GRIMACES AND BOMBS—Valeska G.,
a Travelogue, or: Who's Afraid of the
Grotesque?*

Dancer, cabaret artist, choreographer, actor, singer, and writer, Valeska Gert invented a style at the start of the 1920s that promptly excited the admiration of the likes of Brecht, Meyerhold, and Eisenstein. A contemporary of Marlene Dietrich and Hanna Höch, John Heartfield and Georg Grosz, her performances haunt films by Pabst and Renoir, and later by Fellini and Fassbinder. Her dancing—which could be described as satire, caricature, outlandish pantomime, and hallucinated realism—set up and sustained a tension between the grotesque and abstraction. She managed through collage and montage to condense the expressiveness of the silhouettes, characters, and figures she borrowed from social reality. Her danced theater is thus also a political theater (Zeittheater) and a syncopal theater, with the ability to forge types and fictionalize aspects and rhythms of the urban civilization of her day. This at a time when, in reaction to the

traumatic unspeakably murderous violence of World War I but also the violence of capitalist ideology, European avant-garde art movements were espousing the utopian concept of the New Man and the fragile promises of a better world that they held out. “Now that established values are breaking down, and what seemed to feed common sentiment and intelligence has become problematical; now that no converging cultural will can keep the need for invention within stable forms—I declare that grotesque dance crystallizes, in a single gesture and for our time, the extremes that are about to explode.” These lines, written by Gert in 1920 in Berlin, resonate for us today in ways that motivate the work that Latifa Laâbissi, I-Fang Lin and Christophe Wavelet are embarking upon, the first public performance of which is being presented at the Taipei Biennale.

With the collaboration of
Taipei Artist Village



Valeska Gert

: Yvonne RAINER

born 1934 in San Francisco, USA / lives California and New York

Christophe WAVELET

born 1966 in Caen, France / lives in Brussels

CONTINUOUS PROJECT ALTERED AGAIN
(2016) after *CONTINUOUS PROJECT*
ALTERED DAILY Yvonne Rainer (1969–70)

Christophe Wavelet proposes to lead a research workshop, in collaboration with the School of Dance, Taipei National University of the Arts, based on the work *Continuous Project Altered Daily* (1969–70) by American choreographer, writer and filmmaker Yvonne Rainer, one of the leading figures in the legendary Judson Church group.

The project, premiered in 1970 at the Whitney in New York City, was structured by a series of choreographic materials and operations (some of which were scored that same year by dancer and performer Barbara Katz) that define a range of performative modes to be explored by the performers. Their number, the piece's duration, and the locations of these "happenings" were not prescribed.

A milestone in the history of experimental and discursive artistic practices, *Continuous Project Altered Daily* allows for a series of collective experiments and investigations, questioning the specificities of historical, cultural, and social contexts. The critical potential of

its operations calls the attention of both performers and spectators to strategies for countering the logic of commodification that weighs all too heavily on the public experience of art today. By questioning the sterilization of collective forms of experience, as well as the tendency to self-isolation that hangs over our individual lives, the project lends itself to devising ways of being together and sharing intelligence. It generates situations where the equality of everyone—performers and spectators alike—can be verified, and give way to the invention of an unpredictable common. It reassesses alteration as a motor for identification and reverberates this very fact: if art can be passed down, it is firstly because it is itself an operator of the collective without which no transmission could ever be achieved.

The workshop process involves the daily practice of the choreographic materials and an analytical examination of the operations that characterize Rainer's piece. This dynamic is used to explore new notions of experience, gesture, interpretation, translation citation, appropriation, discursivity, genealogy, and analysis, as well as those of heterogeneity, alterity, subjectivization, pleasure, trust and the intolerable.



Yvonne Rainer
Continuous Project Altered Daily, 1969
Whitney Museum of American Art, April 1, 1970
with Steve Paxton and Barbara Dilley

: siren eun young jung

born 1974 in Incheon, South Korea / lives in Seoul

Scriptwriter and Director:
siren eun young jung
Performers: Eunjin NAM and
G-Major Chorus
Producer: Jooyoung KOH
Assistant: Heein LEE

Anomalous Fantasy is a performance piece which re-imagines yeoseong gukgeuk (Korean all-female traditional theater) from the perspective of contemporary art. Similar to Korean traditional operas, yeoseong gukgeuk emerged in the late 1940s, and reached a peak in the 1950s and 1960s, before gradually declining. It is a genre that combines singing and dancing based on the traditional Korean music form of pansori in a retelling of stories from popular myths or novels. Yeoseong gukgeuk may ostensibly appropriate characters performing conventional gender roles in typical melodramas; however, it is significantly and uniquely subversive in that women perform all of the characters. Even though it was short-lived and few historical accounts remain of it, yeoseong gukgeuk nevertheless created a novel form of modern theater, one marked by radical gender politics in a specific period of Korean modernization. The study and analysis of yeoseong

gukgeuk has been limited generally to a handful of interviews with surviving first-generation performers and some faded personal photographs. *Anomalous Fantasy* is indifferent to such normative methodologies of understanding; instead, it attempts to create a technology of imagination that approaches yeoseong gukgeuk in an image of absence. This technology is activated through anomalous modes of rejecting accepted myths of historical truths and traditional origins. It simultaneously posits the inherent political possibilities of minorities in yeoseong gukgeuk to critically challenge the hegemony of “written history.”



siren eun young jung
Anomalous Fantasy, 2016

: Tiffany CHUNG

based in Vietnam and the United States

Tiffany Chung is internationally noted for her cartographic drawings and installations that examine conflict, migration, displacement, urban progress, and transformation in relation to history and cultural memory. Conducting intensive studies on the impacts of geographical shifts and imposed political borders on different groups of human populations, Chung's work excavates layers of history, re-writes chronicles of places, and creates interventions into the spatial and political narratives produced through statecraft. Her ongoing comparative study of forced migration through the current Syrian humanitarian crisis and the post-1975 Vietnamese mass exodus unpacks asylum policies and refugee experiences, providing insights into the constant shifts in international policy making.

remapping history: an autopsy of a battle, an excavation of a man's past may be the work most explicitly linked to the artist's biography, or rather, that of her father, a former helicopter pilot who was captured in Laos and imprisoned in North Vietnam for 14 years. It unpacks two of the most important battles of the Vietnam conflict through her father's lens

and her analysis: the 1971 Operation Lam Sơn 719 and the 1972 Easter Offensive, and provides insights into the effects of warfare and trauma. Her hand-rendered military strategy maps, found audio recordings, and archival photographic fragments relating to his wartime experiences are juxtaposed with journal entries from Chung's journey across the border to Laos via Route-9. The work analyzes the context of her father's crash during Operation Lam Sơn 719 and top-down political decisions that changed the fate of families like hers. Videos of Chung driving down two abandoned airstrips, simulating her father's takeoffs and landings on the same locations, are placed among her photographic investigation of ruined airstrips in the region where the Easter Offensive took place. Her painstaking rendering of these operations' charts forms the basis for understanding how intelligence analysis is translated into military strategy, with fierce battles resulting in heavy casualties, civilians included.



Tiffany Chung
The Area of Operation, 2015
ink & oil on vellum and paper, 21 × 29.8 cm

: Manon de BOER

born 1966 in India / lives in Brussels

Sequenza is an experimental film project by Manon de Boer and George Van Dam (b. 1964 in Namibia) based on the composition *Sequenza VIII* for solo violin by Luciano Berio.

In *Two Times 4'33"*, pianist Jean-Luc Fafchamps was invited to play John Cage's eponymous composition 4'33" twice in front of a live audience in the Performing Arts Research and Training Studios in Brussels. Once, with one single still take, the camera films his execution of the 'silent' musical composition, complete with the three punctuations indicated on Cage's simple line score at 1'40", 2'23" and 30", which Fafchamps interprets by striking a timer. For the second performance, and the second part of her film, de Boer cut all sound, interjecting only with the timer's click at 1'40" and 2'23" and 30" into the 4'33" filmed performance. The camera silently travels in a long pan that begins at Fafchamps, but then moves steadily along every member of his audience and finally travels outside the studio door to show a parochial landscape at the edge of the city center cut through by telephone wires and animated by wind-blown bushes.

Screams of death open *Resonating Surfaces* on a whitened and scratched film. It is a triple portrait, of a city, a woman and an attitude to life. For the personal story of Rolnik, who is a Brazilian psychoanalyst currently living in São Paulo, involves the Brazilian dictatorship of the sixties as well as the Parisian intellectual climate surrounding Deleuze and Guattari in the seventies. The film is woven through by different themes: the other and the relation to otherness, the connection between body and power, the voice and, ultimately, the micropolitics of desire and of resistance.



Manon de Boer

Two Times 4'33", 2008

35 mm transferred to video, color, stereo sound, 12 min 33 sec

: Ângela FERREIRA

born 1958 in Maputo, Mozambique / lives in Lisbon

A Tendency to Forget (2015) is a multi-media installation that the viewer is invited to inhabit. Bringing together photography, architecture, sculpture, and the moving image, it is punctuated with historical archival footage.

The work offers an insightful critique of the life and work of anthropologists Jorge and Margot Dias, whose research on the Makonde people (an ethnic group in northern Mozambique) earned them international recognition in the 1960s and 1970s. Their contemporaries considered the Dias' studies essential reading for scholars attempting to fully grasp the historical and economical aspects, material culture, social life, and ritual of that society.

The artist's research reveals the importance of those achievements while also highlighting the hidden political agenda behind the Dias' investigations and their alliances to the Salazar Regime, disclosing the complicity between anthropology and colonialism, between power and the production of knowledge.

Ferreira invites the viewer to read between the lines of the anthropologists' history, digging into it, and in particular into the diaries of

Margot Dias, subverting the latter's colonial gaze through a critical twist that transforms the researcher into the subject of another researcher's study.

The work is particularly concerned with memory.

The events of an untold story and the institutionalization of this undelivered memory were concealed—until recently—in the archives of the former Portuguese Overseas Ministry, whose façade Ferreira replicates in the form of the sculpture. In doing so, the artist challenges our perception of the past and confronts us with the ghosts of colonial and post-colonial discourses, ultimately reminding us of the darker side of modernity.



Ângela Ferreira
A Tendency to Forget, 2015
exhibition view: Museu Coleção Berardo, Lisbon

: Peter FRIEDL

born 1960 in Oberneukirchen, Austria / lives in Berlin and New York

exhibition

The *Rehousing* project is the result of the artist's interest in finding artistic solutions to problems of modernism that have never been fully resolved in the course of the movement's history. It consists of minutely detailed, scale models of housing projects which are case studies for a mental geography of different forms and modes of modernity. Among the ten models showcased in Taipei Biennial 2016 four of them are new works: one of the few derelict buildings left from Vann Molyvann's "100 Houses" project completed in 1967 for workers of the National Bank of Cambodia in Tuk Thia, Phnom Penh (*101*); a *dingzihu* or Chinese "nail house," an architectural landmark in times of rampant redevelopment and social change (*Holdout*); a dome from Drop City, the short-lived counterculture community founded in Southern Colorado in 1965, which transformed Buckminster Fuller's geodesic design principles into a DIY version (*Dome*); and a recently installed container home from a refugee camp in Jordan, a case study of contemporary political architecture (*Azraq*). The other six models were produced between 2012 and 2014: the artist's parental home in Austria (*Gründbergstraße 22*); the private residence of Ho Chi Minh

in Hanoi (*Uncle Ho*); the modernist utopia of Luigi Piccinato's *Villa tropicale*, a prototype colonial house designed during the Fascist era but never constructed (*Villa Tropicale*); a naturalistic model of an anonymous slave cabin on the Evergreen Plantation in Louisiana (*Evergreen*); philosopher Martin Heidegger's hut in the Black Forest Mountains of Southern Germany (*Heidegger*); and a model of one of the shacks built by African refugees in Berlin and demolished by the police in April 2014 (*Oranienplatz*).

Failed States is a large picture comprising twenty national flags, which explores failure and the ambiguity of the parameters we are used to adopting when passing judgements. It refers to the infamous "Failed States Index" published each year in collaboration with *Foreign Policy* by The Fund for Peace. These twenty states, including some that do not exist yet, are a symbol of a further failure, which involves those same parameters used for their selection.



Peter Friedl
Rehousing, 2012–2014
installation view: Guido Costa Projects—Turin, Italy

: Kyungah HAM

born 1966 in Seoul, South Korea / lives in Seoul

exhibition

Kyungah Ham's embroidery project, begun in 2008, investigates the complex questions that surround social and cultural economies and how values have evolved in the new millennium. Ham's works explore the various mechanisms of power that impact every aspect of contemporary society. Based as much on her personal experience as on acute observation of social trends, the artist's focus is on the precariousness of power exercised within all societies. Ham pays particular attention to circumstances where everyday life is consciously or unconsciously impacted by western-oriented discourses, global capitalism, and ongoing ideological conflicts. Ham's use of embroidery also questions the legacy of cultural hegemony by expertly balancing the symbolism of craftwork with cultural capital.

The works from the SMS series were manufactured by North Korean artisans. The artist creates these designs based on digitally pixelated images and phrases taken from the Internet and popular songs (for example, "Are you lonely, too?" and "Money never sleeps"). Made using a broad palette, Ham's designs are sent to textile workers in North Korea

through a mediator and the final works are returned to the artist in South Korea through the same circuitous route. One potential outcome of this clandestine production process is the increased exposure of North Koreans to a new cultural context, and for Ham part of the conceptual thrust of the work is exposing the invisible labor of her silent collaborators. Although her works are sometimes lost or confiscated during their illicit transit, the artist is committed to the powerful act of using them as a means of communication across the physical border.

An important clue to the artist's thinking is found in each work where Ham includes the amount of effort and time spent by the North Korean artisans, a gesture that reminds viewers of the hidden hands involved in all manufacturing. To borrow Ham's own words, "What you see is the unseen."



Kyungah Ham

Needling Whisper, Needle Country/SMS Series in Camouflage/Big Smile C01-001-01, 2014–2015

North Korean Hand Embroidery, silk threads on cotton, middle man, anxiety, censorship, ideology, wooden frame

approx. 2200 hrs/ 2 persons, 198 × 200 cm

: Chia-Wei HSU

born 1983 in Taichung, Taiwan / lives in Taipei

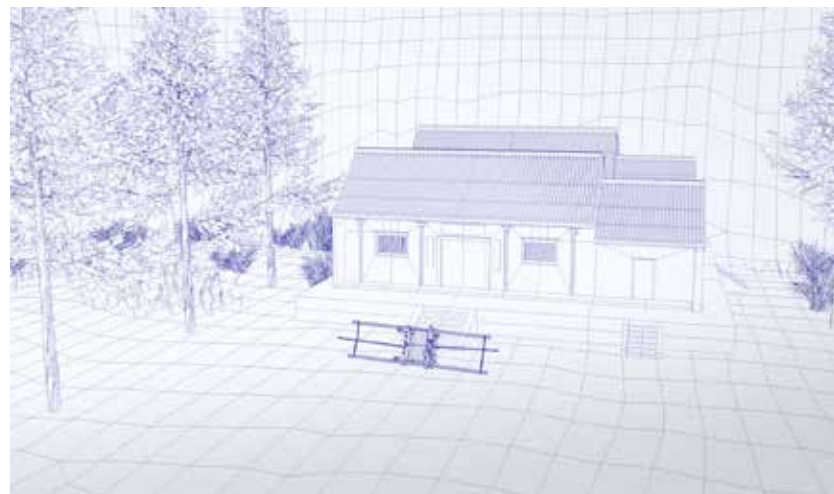
The video installation *Spirit-Writing* presents an unusual dialogue between artist Chia-Wei Hsu and the frog god Marshal Tie Jia who, according to legend, was born in a small pond more than 1,400 years ago in Jiangxi, China. It is said that since his temple in the Wuyi Mountains was destroyed during the Cultural Revolution he has taken shelter on Matsu Island. The local villagers communicate with Marshal Tie Jia through a unique divination chair ritual, during which the divination chair shakes violently under divine orders and proceeds to hit against the altar table and write down commands decreed by the divine power. Sometimes, legible words are written down, but there are also times when the writing needs to be deciphered through further gestures of pounding or making noises. The villagers use this ritual to help them make decisions on many things in life.

Marshal Tie Jia was invited by Chia-Wei Hsu to come to a film studio where the divination chair ritual was performed to ask the frog god about the original conditions of his temple in the Wuyi Mountains. Hsu also reported to the frog deity about the approach and concept behind this art project. The process was made into a documentary,

with an animation presented at the same time. Motion capture technology was applied in the film studio to document the movements of the divination chair which was post-produced into a 3D animation. A 3D temple was also constructed according to the fragmented clues provided by Marshal Tie Jia.

This two-channel video installation showcases the dialogue between the artist and the frog god, integrating contemporary art and folk belief, the digital world and the realm of the divine.

Special thanks to Le Fresnoy



Chia-Wei Hsu

Spirit-Writing, 2016

two channel video installation, color, sound, 9 min 45 sec

: Li-Hui HUANG

born 1979 in Taipei, Taiwan / lives in Taipei

The artist will be present to invite visitors to intervene in the installation from 12:00 to 16:30. September 10, 17; October 15, 22; November 19, 26; December 3, 17; and January 7, 21. Preregistration online at <https://goo.gl/forms/ZFEV6CTmCa19JuLb2>

Happy Paradise, a site-specific installation based on Taipei Fine Arts Museum's urban location, is one in a series by Li-Hui Huang addressing the positions of the individual relative to the landscape.

The Yuanshan area that radiates outward from TFAM has served as an official political, military, cultural, and educational arena in multiple capacities during a period of over a century in Taiwan's modern historical development. In addition to prehistoric civilizations evidenced by the Yuanshan Archaeological Site, the area was home to railway infrastructure built by Governor-Generals of Taiwan (now the Tamshui MRT Line) and to the Taiwan Grand Shrine and Yuanshan Garden (present-day Grand Hotel) during the Japanese colonial period, followed by other institutions, including the Taipei Headquarters Support Activity for the U.S. Military (now the Taipei Expo Park); Radio Taiwan International, and the now-relocated Taipei Zoo and Children's Amusement Park.

Over time, these official arenas have been overlaid and rewritten by the powers that be, as have the interior spaces at the TFAM. Huang makes use of the large panoramic windows in the museum's first floor lobby on which she mounts three historical images relevant to this space: Prince Hirohito's procession along the Imperial Messenger Road; Eisenhower waving to the crowds; and the relocation of the zoo. Digits on the images indicate the distance in time between the events and TFAM in 2016. Unlabeled events are annotated on the lobby floor in a corresponding spatiotemporal map.

The audience is invited to leave their silhouettes on the mounted images, to the accompaniment of music playing on speakers from the song "Happy Paradise" written three decades ago for the zoo's relocation. In the process of peeling off these silhouettes made with a layer of silicon paint from the window glass, existing insulating film on the glass is simultaneously removed, creating a visual effect that suggests two metaphors: the ambiguous reappearance of history; and the floating forms of individuals now absent. The pile of discarded human shapes echoes the stratified history of official arenas and midden heaps excavated from the Yuanshan Archaeological Site.



Taipei Zoo's relocation parade on September 14, 1986. With a police escort and a cheering crowd of 200,000 people lining the streets, a total of sixty five zoo animals transported in twenty shuttle buses marched forth departing from Yuanshan to their new home in Muzha.

Courtesy of udndata.com

: Yi-Chen HUNG

born 1971 in Tainan, Taiwan / died 2011 in Taipei

Hung Yi-Chen redefines the meaning of the pictorial, retaining the window-like shape of the frame but discarding the traditional content of paintings, simplifying the work to three basic elements: pigment, frame, and canvas. What appears to be a twisted frame and a shrunken canvas are in fact the result of reproducing objects and recreating texture. A variety of frame thicknesses and the flowing quality of pigments are realistically restored in the tranquil atmosphere of the exhibition space. Hung's works are informed by American abstract expressionism and minimalism. She tends to emphasize simplicity in material and form, to minimize excessive processing, and to use the original quality of the materials. With simple four-sided shapes to decrease the possibility of concrete shapes and forms conveying an ideology, she explores repeated or evenly distributed techniques to create a "frequency" of rational dialogue between the canvases.

Untitled (2009) is composed of two symmetrical pieces, 180 cm in height by 150 cm in width. Hung used a blue pigment so dark it resembles the pitch-blackness of the ocean floor. The left panel with its thick layers

of acrylic paint depicts the creative memories underneath the crisscrossing lines of the canvas. Compared to the handcrafted feel and complex layers of textures on the left, the spray-painted fiberglass right panel exudes the feel of an industrialized replication process. The other work, also *Untitled* (2009), 60 cm in height by 300 cm in width, is made of fiberglass, spray-painted red. The artist took the shrunken and warped canvas then replicated it from a mold and transformed it to give it the look of a streamlined top-end sports car. Underpinned by this dialectical play, both complex and rigorous, the making of the original work and the representation of the replication all take part in Hung's never-ending process of self-questioning. (Li-Ching Chiu)



Yi-Chen Hung
Untitled, 2009
FRP spray-painted in red, 60 × 300 cm

: IM Heung-soon

born 1969 in Seoul, South Korea / lives in Seoul

The Korean War divided the Korean peninsula into North and South Korea, and the recent influx of North Korean defectors has made South Koreans increasingly concerned about North Korea. Misunderstandings and prejudices remain, with people on both sides having lived through war and separation, and their traumas have evolved into issues for younger generations to deal with.

The 2015 film *Bukhansan* (North Han Mountain) records a hiking trip with K, a North Korean woman who became a singer in South Korea. She recounts her life in the north and the difficulties she encountered in the south, and sings “Imjin River,” a North Korean song that made its way into the south by way of Japan.

The 2016 film *Bukhangang* (North Han River) depicts K’s crossing from North Korea to South Korea via China in a symbolic and psychological way, presenting her childhood memories, her family life in South Korea, and the mental struggles she faces at work. The way in which South Korea played on fear politics (McCarthyism) with regard to North Korea is described at the end in a detailed and realistic manner. With her South Korean daughter cast

in the role of her younger self, this film shows both K’s tribulations as a refugee and the obstacles she had to overcome as an immigrant.

For South Koreans, the Bukhansan, located to the north of Seoul, may also mean “North Korea Mountain” or “Made in North Korea” (in Korean, “han” refers both to Han and to Korea, and “san” can mean “mountain” or “made”). Similarly, Bukhangang can be interpreted as North Korea River. The ideas of “mountain” and “river” are essential to Koreans, but whereas in the north, they denote existence and death, in the south, they are symbols of leisure and healing.

Bukhansan/Bukhangang is presented as one work in the exhibition with a title suggestive of the state of separation in the Korean peninsula.

Production Support

 Arts Council Korea



Im Heung-soon

Bukhansan/Bukhangang, 2015/ 2016

2 channel video, color, sound, 26 min 5 sec

: KAO Jun-Honn

born in 1973 in Taipei County, Taiwan / lives in New Taipei City

“Bo-ai” refers to a physical space, an old market being “displaced” due to the hollowing-out of business. Meanwhile, it serves as a shared metaphor for many peripheral areas marked by belatedness. These areas are not only fully inhabited by people having lost the sense of time, but they also imply all sorts of diseases existing in a modern society: dementia, bipolar disorder, depression, Parkinson’s disease, self-abasement, anti-social behavior, borderline personality disorder (BDP), etc. While many may see them as ruins, it is only by reading them as metaphors that one grasps the very reality of these belated areas. This metaphorical perspective refracts a modern history about life management—a mythology of economic transformation.

The artist, Kao Jun-Honn, was nurtured by Bo-ai Market where his mother earned a living. It was in this same place that she ended her career, leading to Kao eventually leaving the market. They witnessed how the influx of imported Chinese goods in the 1990s struck hard, driving people into a state of collective mental deficiency. Some became sellers of trashy products, others credit card slaves or even Parkinson’s disease patients. From

a metaphorical perspective, Kao’s work *Bo-Ai* associates social scenes in factories, mines, and prisons, uncovering what Friedrich von Hayek cynically depicts in his book *The Road to Serfdom*—a metaphorical hub for disease resulting from serfdom in modern society.

Using video-recording and on-site projection Kao will lead participants on a walking, listening, film-watching exploration of peripheral areas in the vicinity of Taipei, including the Boai Market, the Taiwan Motor Transport Machinery Part Plant, the Haishan Coal Mine and the Ankang Prison, places whose existence the city barely remembers.



Kao Jun-Honn

Bo-Ai, 2016

single-channel video, art activism/ returning to the site, 50 min

: KUO Yu-Ping

born 1986 in Taipei, Taiwan / lives in Taipei

Kuo Yu-Ping's work deals with the relationship between personal life experiences and history. Using video, installation, and painting, she illustrates the ways in which modernity is considered a concept of progress, but in its rise to dominance creates various remnants and legacies as it rewrites traumas. Her works penetrate tribe and nation, exploring realism in the collective consciousness, and the relationship between society, politics, and the economy.

Autonomy was inspired by a translation of the British textbook *Chambers's Educational Course: Political Economy for Use in Schools, and for Private Instruction*. The text was introduced to Northeast Asia during the transformation of modern Western knowledge at the end of the 19th century, and became a common text of such knowledge. It conveyed a political economy conceived with nation as a unit of utilitarianism and liberalism. However, in the process of translation in 1885, *Chambers's Educational Course* made concessions and compromises vis-à-vis Chinese moral principles and the prevailing political environment and was akin to a strategy handbook with traditional Confucian principles as a foundation, and nation (republic) as

the ultimate goal, signalling the birth of a modernist "subjectivity" within the Chinese context.

Kuo Yu-Ping undertakes a reinterpretation of the text by retranscribing the book with her own blood, and explores the multiple contemporary transformations and configurations of the ethical and technological derivatives of modernism. She collects and records events and objects encountered in the process of her execution, and the side-effects that accompany non-medical blood collection. In addition to self-archivalization, she also creates a faint narrative that links together the individual, the family, and the nation. The work reveals an individual "free will" that implicates not only modern scientific medical concepts, but also the set laws and contracts between the individual and the nation, and ethical relationship between the self and the Other.



Kuo Yu-Ping
Autonomy, 2016
mixed media

: Con ferences



**: Kau-Puê × Photography Forum:
2016 Taipei Biennale Project**



September 17, 2016 14:00–17:00

CHANG Chao-Tang, Albert HUANG, Jow-Jiun GONG

October 22, 2016 14:00–17:00

CHEN Po-I, SHEN Chao-Liang, YAO Jui-Chung

November 19, 2016 14:00–17:00

LIN Bo-Liang, CHEN Chia-Chi, Li-Hsin KUO

December 17, 2016 14:00–17:00

CHANG Shih-Lun, HUANG Yongsong, CHIEN Yun-Ping

With the collaboration of



Kau-Puê×Photography Forum: 2016 Taipei Biennale Project is a project of dialogues and reflections based on the research of religious folk festival images in the history of Taiwanese photography. We invited 12 photographers, researchers, critics, and editors in this forum to reflect on alternative perspectives on religious folk images archiving performances that would diverge from the stereotypical emphasis on the individual photographer or the paradigm of modern western photography. Are these religious folk images taking some symbolic form of “last stand” against modern western culture? Out of “Modern Nation” and logics of capitalist society, how could we work through the narratives of these images and archiving performances for a new historical perspective of photography?

Diverging from Theravada Buddhism, Christianity, Humanistic Buddhism, the field of folk Taoist-Buddhist religion in Taiwan represents a chaotic power of cultural hybridity. In the perspective of archiving performance, from the natural history images of European naturalists of the early modern period to the investigative images of colonial Japanese folk anthropologists, the images of religious folk festival were shared by the first generation Taiwanese photographers. These images showed us the complicated context of folk society economics and self-organization. This context existed on the verge of the governmentality of modern nation, colonial nation and capital market rules. After World War II, this tradition of photography based on folk anthropology was interrupted. And the archiving performance of these folk religion photo images remained in the style of representing the superficial activities but not the infrastructure of their cultural production. At the same time, the problematic of “icon” and Iconoclasm was neglected in the thinking of photography. This forum will launch this reflection and dialogues as a new kind of “*Kau-Puê*” mental images.

: **Brief Introduction to the Discussants**

CHANG Chao-Tang is a photographer, documentary film director, photography researcher, and critic. He is also an honorary professor at National Tainan University of the Arts.

CHANG Shih-Lun is an art critic and chief editor of photographic publications. He's currently working on a research project on the history of photography in Taiwan.

CHEN Chia-Chi is an art critic and a postdoctoral fellow at National Cheng Kung University. She's currently working on a research project on the history of photography in Taiwan.

CHEN Po-I is a photographer who has devoted himself to interweaving the image narratives of Taiwanese ethnography, the natural environment, and the histories of settlements and their relocation caused by urban renewal.

CHIEN Yun-Ping is a photographer and curator who has dedicated himself to researching, collecting, exhibiting, and publishing the photographic culture in Taiwan.

Jow-Jiun GONG is an art critic and curator. He is also associate professor in the Doctoral Program in Art Creation and Theory, National Tainan University of the Arts.

Albert HUANG is a photographer, documentary and fiction film director who has paid close attention to Taiwan's development and orientation in a globalized world.

HUANG Yongsong is a photographer and the founder and artistic editor of the magazine *Echo*. He has long been engaged in the conservation and perpetuation of Taiwanese folk art.

Li-Hsin KUO is a scholar of images, communication media, and cultural criticism. He is also an associate professor in the Department of Radio and Television, National Chengchi University.

LIN Bo-Liang is a photographer who has carried out many projects of photographing writers, historic sites, cities, and humanistic landscapes.

SHEN Chao-Liang is a photographer, photography critic, and curator who has focused on social phenomena and the spirit of folk cultures, specifically in Taiwan.

YAO Jui-Chung is a photographer, artist, and writer who, in recent years, has led several in-depth field research studies on disused public property in Taiwan.

: Po-Chih HUANG

born 1980 in Taoyuan, Taiwan / lives in Taipei



READING, PRESENTATION, AND TASTING

**with evocations of Bruno Schulz's writing by Po-Chih HUANG
and Witkacy's oeuvre by curator Corinne Diserens**

November 6, 2016 15:00 at TFAM

Po-Chih Huang's diverse artistic practice revolves around the circumstances and history of his family, which enable him to engage in issues like agriculture, manufacturing, production, consumption, etc. Since 2013, exhibitions of his continuous art project *Five Hundred Lemon Trees* have been transformed into a crowdfunding platform allowing the appropriation of artistic resources for developing an agricultural brand, activating fallow farmland, and growing lemon trees for lemon liqueur. The project has connected his family members, local farmers, and consumers to make a new social relationship possible. The practice ultimately leads to the artist's investigations with regard to personal life, so he starts to write stories about each individual involved in the project. Moreover, by establishing an intertwining, reciprocal, and symbiotic system made up of "planting, researching, writing, brewing, and bartending," the project has been translated into art, liqueur, and a flexible and adaptable organism.

Along with reciting, reading, oral presentation, and lemon liqueur tasting, Huang will discuss how his writing is inspired and nurtured by the eccentric and poetic works of the Polish writer Bruno Schulz. Drawing inspiration from Schulz's description of his own father, the artist uses his engagement with writing and the *Five Hundred Lemon Trees* project to see his father from an alternative perspective, restart the father-son dialogue, and also the conversation with his family history.

Huang's reading will be followed by an historical evocation by curator Corinne Diserens of the oeuvre of Polish artist Stanislaw Ignacy Witkiewicz (1885–1939), known as Witkacy, and his artistic relationship with Bruno Schulz.

My inventiveness, my form, or my writer's "grimace" leans, just like yours toward aberration, persiflage, buffoonery, and self-irony. Who, better than you, could understand me!

Letter from B.S. to S.I.W., April 12, 1934

I began to feel—to put it poetically—rising from the depths of my being the satanic fumes coming from the evaporating cinnamon grounds that had accumulated there during the night. Once the pressure of everyday chores had vanished, something uncanny burst forth from my spiritual crevices, poisoned by that monstrous drug: Schulzean cinnamon.
Bruno Schulz's Literary Work by S. I. W. (1935)

I-Chern LAI

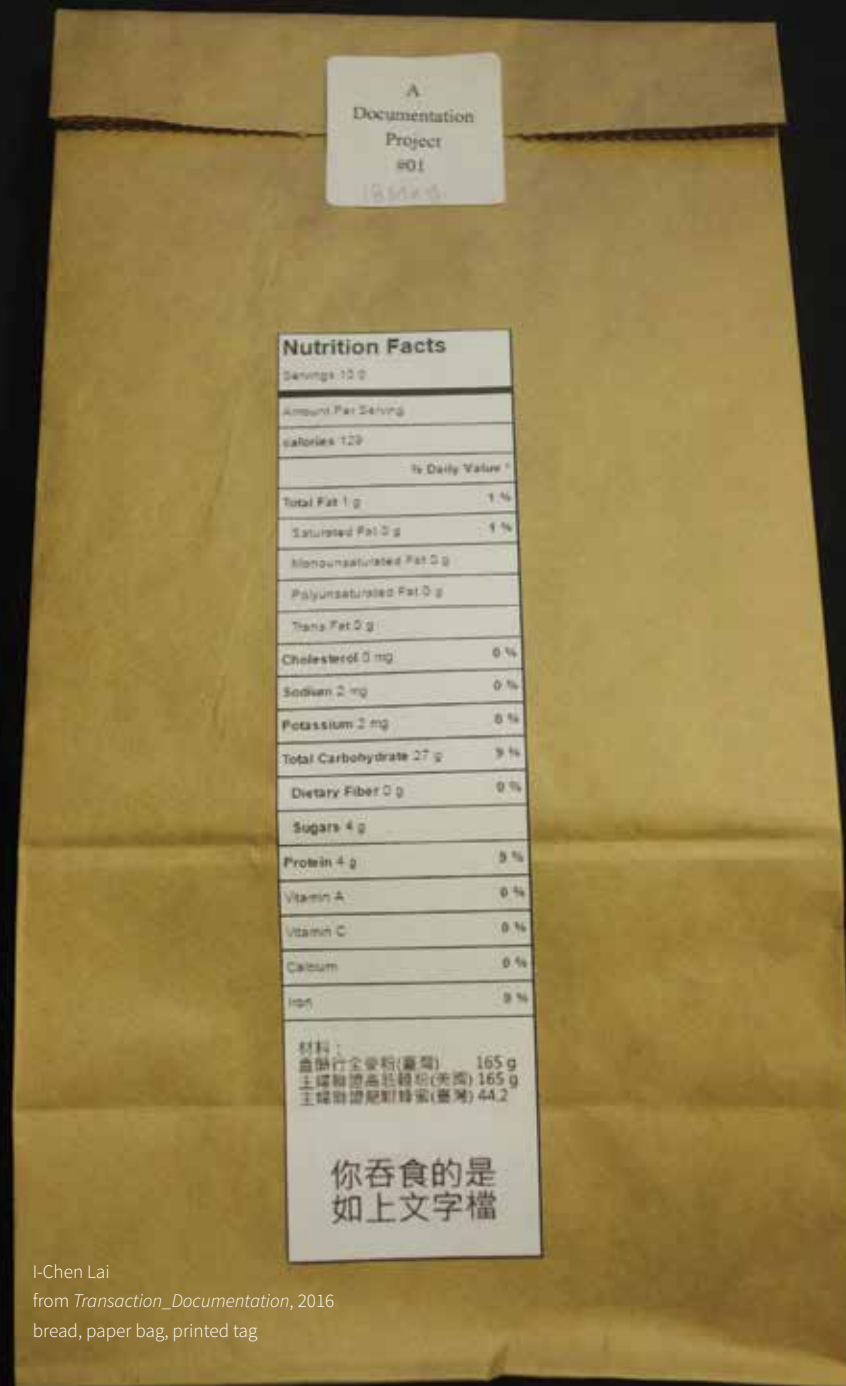
born 1985 in Taichung, Taiwan / lives in Taipei

Transaction/Translation uses the monetary currency system as a platform to examine the intrinsic signification and symbolism of a 100-TWD bill and how it interacts with other materials or notions, as well as such issues as the im/possible exchanges between area, labor, price, and value. Since notes are converted and circulated by social consensus, they have become a general unit of communication, definition, and evaluation.

The project has three phases, starting with Lai's labor in making bread. Twenty-four loaves of bread are made for each phase and each loaf earns the artist a 100-TWD bill. A series of exchanges are then generated by the bills she's earned that allow Lai to investigate the way in which currency is used as a communication medium, by attending to translation, conversation and archiving. Finally, all the objects acquired in the three phases are brought together and exhibited. Not only do they serve as evidence, but, as displayed documents, they signify and complement one another, thereby offering the viewer the possibility of retracing what took place.

However, communication systems, such as words, images, or currencies, can only be translated partially in the installation, which can lead to a break in communication. Since continuous and fluctuating artistic or social events can be turned into specimens, instantly captured for permanent documentation, Lai is considering giving up the preservation of her work or using the monetary circulation system as a platform where it can mutate and evolve.

translation:
transactiontranslation1.tumblr.com
conversation:
transactiontranslation2.tumblr.com
archive:
transactiontranslation3.tumblr.com



I-Chen Lai
from *Transaction_Documentation*, 2016
bread, paper bag, printed tag

: Yi-Chih LAI

born 1979 in Changhua, Taiwan / lives in Taichung

exhibition

Does production make for a better tomorrow? By focusing on residential spaces, industrial debris, and urban waste, Yi-Chih Lai raises issues of individual rights and the environmental impact sacrificed in the pursuit of economic development in contemporary capitalistic society. Through his three works, *Daily Life Portrait I*, *The Concealed Landscape*, and *Let's Get Planting*, he considers whether the “logic of endless material production” can truly bring us a better tomorrow.

Daily Life Portrait I documents through photographs and recorded interviews the daily lives of residents in and around the Mailiao Naphtha Cracking Petrochemical Industrial Zone in Yunlin, Taiwan. The omnipresent petrochemical industrial landscape looms large behind the residents' homes, like an enormous man-made backdrop. The sound files record villagers from Mailiao and Taixi describing their powerlessness to change the ever-worsening living environment while the petrochemical industrial zone grows ever more powerful.

From the angle of remnants, *The Concealed Landscape* takes a fresh

look at landscapes created by the accumulation of industrial debris and urban waste. The masses of debris, forming mounds with the appearance of hillsides, become visual data that are difficult to categorize. The faded photo effect on these images points to the way in which these materials often go unnoticed.

Let's Get Planting extends these issues into daily living, industrial production, urban consumerism, and the cycle of remaining debris. The artist collects the incinerator slag discarded in large quantities by the rice farms in Qingshui, Taichung, and mixes this into cement to create flowerpots. As containers for plant life, flowerpots are a conduit that brings human beings closer to nature. Through the transformation of incinerator slag into flowerpots, Lai questions the possibilities for a balance in the interactions between humans and nature. During the exhibition period, these flowerpots will be available for purchase using a QR code ordering system, so that the final remnants of consumerism can return to the cycles of the consumer system.



Yi-Chih Lai
Let's Get Planting, 2016
incinerator bottom ash, cement

: LÊ THỊ KIM BẠCH

born 1938 in Tan An, South Vietnam / lives in Ho Chi Minh City

exhibition

Kim Bạch was born in Hoc Mon district (now Ho Chi Minh city), South Vietnam. In 1954, she moved to the northern communist area as a result of the socio-political situation, which caused major turmoil in the lives of a great number of Vietnamese. She studied first in Hanoi, which later became her second home, before pursuing her studies at the Soviet National Fine Arts University in Kiev, Ukraine. In 1967 she returned to Vietnam, and taught for nearly three decades at the Industrial Fine Arts University of Hanoi.

Vietnam has a complex history of modern art involving indigenous forms like lacquer and silk art, as well as influences from French colonialism, American imperialism, Marxist-inspired propaganda art from both China and Russia, and now post-colonial globalism. Incorporating lacquer painting as well as Chinese silk painting and Japanese woodcuts into the fine arts, many artists have drawn inspiration from ancient lacquer works.

The artistic career of Kim Bach can be divided into two periods. During the first period, in the 1960s and 1970s, she produced oil paintings mainly on the theme of revolutionary war; during the second “Post Doi Moi” period, she

produced portraits, landscapes, and still lifes on silk and experimented with lacquer. These periods are marked less by a distinctive break in style than by logical changes consistent with developments in her personal emotional life and those in Vietnamese society at large.

If portraiture was once a form reserved for the Emperor, the powerful silk portraits of Kim Bach stand as provocative and sensitive gestures, depicting women sitting with, in the background, motifs quoting various painting genres. Throughout her career, she produced many impressive works on themes of war and peace, and the everyday lives of soldiers, field and factory workers, mothers and children, as well as landscapes.



Lê Thị Kim Bạch
Young Girl, 2000
water color on silk, 86 × 62 cm

: Xavier LE ROY

born 1963 in France

Artistic collaboration: Scarlet YU
With: I-Hsiang WANG, Sophia WANG,
Chiu-Yi CHIANG, Ogawa LYU, Lu LEE,
River LIN, I-Fang LIN, Yu-Ju LIN,
Sean HSU, Jia-Ling HSU,
Fangas NAYAW, Fu-Rong CHEN,
Sherwood CHEN, Hao CHENG, Pin-Wen SU
Exhibition dates:
December 9, 2016–January 8, 2017

“Retrospective” is an exhibition conceived as a choreography of actions that are carried out by performers for the duration of the exhibition. These actions compose situations that inquire into various experiences about the present as a composition of several times coexisting in the same time and space.

The work employs retrospective as a mode of production rather than aiming to show the development of an artist’s work over a period of time. It seeks to recast the material from the solo choreographies in situations with live actions where the apparatuses of the theater performance and the museum exhibition intersect.

Based on solo works by Xavier Le Roy created between 1994 and 2014, the work unfolds in three time axes: the duration of the visit composed by each

visitor, the daily basis of the labor time of the performers and the time of the growth of a new composition during the length of the exhibition.

“Retrospective” presents aspects of Xavier Le Roy’s works in the form of excerpts transformed into loops of movements, gestures, and postures performed as immobility and, intertwined with these actions, are biographical elements from the individual performers, who compose narrations to be shared with the visitors.

Although time based, “Retrospective” is conceived without a beginning or an end. It is activated if at least a visitor is present in the situation and it invites the public to come and go as they wish within the network of actions performed by the performers in the exhibition.

With the collaboration of Taipei Artist Village and Taipei Performing Arts Center
With the support of Le Kwatt,
“Compagnie Conventionnée” of DRAC Ile de France



“Retrospective”, 2014
At MoMA PS1—New York City

: Hsu-Pin LEE

born 1969 in Tainan, Taiwan / lives in Tainan

Foreign familiarity or familiar foreignness is a key motif in Hsu-Pin Lee's photographic work in that he records images of sites where spectacular events happen in ordinary places. These are scenes at once routine and spectacular that exist in the de-fantaszed imagination.

The media's manipulation of images makes it easy to digest and appropriate disasters resulting from extreme weather conditions. TV viewers have no problem eating pork chop packed lunch or squid noodle soup while watching buildings being washed away by floods or helicopters dropping instant noodles for disaster relief. These speedily produced images of natural disasters showing on media and the short-lived visual gratification triggered by watching them are non-resonant. A year after a notorious typhoon swept Taiwan in 2009, Lee launched his *Disastrous Landscapes* series, recording scenes devoid of cheap compassion in the typhoon-stricken district of Namasia.

As it was flood season when Lee started the project, the sense of nature's determination to reclaim the land was palpable. His search for locations began in March 2010, and then he

decided to shoot upstream areas of the Nanzihshien River, the Laonong River and the Tsengwen River. *Disastrous Landscapes* challenges the public's physical reaction to disasters and draws attention to the numbing effect of watching repetitive spectacles. The series also explores the way in which disasters are consumed/redeemed in media images that contribute to a collective, emotional breakdown.

The steep and sharp valleys in *Disastrous Landscapes* record past changes, but in the scenes before us, such changes appear routine and periodic. Both human and geological forces have created these silent scenes, but the effect of human forces is called "disasters," while the creations of cycles of time are called "scenery."



Hsu-Pin Lee
The River Valley next to Namasia, 2010
pigment print, 61 × 76 × 5 cm

: James Ming-Hsueh LEE

born 1978 in Taipei, Taiwan / lives in Taipei

James Ming-Hsueh Lee's work often centers on re-interpreting objects found in our everyday surroundings, investigating their meaning and value, and reexamining our habitual understanding of them as conditioned by the media, education and society. By reversing the way in which objects are used, and transforming their appearance or our perceptions of them, the artist is able to offer interpretations that are refreshing and amusing, creating a relaxing feeling despite the bitter undertone.

In *Spectrum*, specially made for this exhibition, James Ming-Hsueh Lee collected bottled tea from supermarkets and convenience stores, removed the packaging, and arranged the bottles as spectral gradients according to the colors of the tea. The artist regards supermarkets and convenience stores as a living database, a huge library containing an array of everyday items, continually updated to meet consumer needs. The work focuses on the culture of tea in the context of globalization and localization, with bottled tea as a metaphor for a cultural phenomenon evidencing the transformation of memories and civilized behaviors. Be they international brands or local

specialties, the tea products are viewed as equals, offering no cultural dialogues or clues beneath their commercial surfaces. By arranging the bottled tea as a horizontal spectral gradient, *Spectrum* invests a capitalist product with a poetic thrust, thereby inviting viewers to ponder a new relationship between people, tea, culture, economy, memory, and the imagination.



James Ming-Hsueh Lee

Spectrum, 2016

bottled teas from supermarkets and convenient stores, 7 × 25 × 854 cm

: Minouk LIM

born 1968 in Daejeon, South Korea / lives in Seoul

exhibition

The Promise of If_Cave (2001–2015) consists of archives of disappearing areas, performances, videos, and installations. Like an abnormal chronicle disturbing the viewer's memory, it presents a cosmos of illusions and fear with its chaotic and non-linear timeline. It bears witness to an artistic imagination that reflects upon the relationship between the individual, the community, and nature in an attempt to transcend the boundary between the living and the dead.

Articulation—Bone Anonymous (2012), *Wearable Road* (2015), *Home* (2012–2015), *Monument 300—Chasing Watermarks* (2013–2015) and *Liquide Commune* (2011) are excavation projects to counter urban development. *Farewell* (2011) encourages viewers to use their imagination to conjure up a remote forgotten presence from the precious artifacts found in the restoration sites.

New Town Ghost (2005), *S.O.S.—Adoptive Dissensus* (2009) and *The Weight of Hands* (2010) are Lim's video installations documenting disappearing places and people. In *New Town—Point, Line, Plane* (2009), Lim uses linoleum discarded from

rooftop houses. Later in *Planet* (2015), latex is poured into a site scheduled to be demolished due to urban regeneration. With a technique similar to development in photography, the miscellaneous stuff attached to the latex grout then become clues for the remains left behind.

An on-going series of works combining installation and performance art, *Portable Keeper* creates spatial and temporal chaos by using both natural and synthetic materials, such as a totem pole from a primitive tribe. The work takes the viewer on a trip across time and space where they will encounter a cave, and leads them in search of their memories. A place of absence formed through the flow of time, the cave is where human beings survived through acts of documentation and rituals. In this sense, the cave is an anti-nation site that can never be conquered.



Minouk Lim

The Promise of If_Cave—The Weight of Hands, 2010
video, color, sound, 13 min 50 sec

: LIN Yi-Wei

born 1987 in Tainan, Taiwan / lives in Taipei and Kaohsiung

exhibition

In recent years, waterways, river tracing, and subway cars provided leads for Lin Yi-Wei's constant contemplation of the relationship between movement and migration in the process of developing a work narrative. Given an option to serve at the National Immigration Agency (NIA) on active duty from 2014 to 2015, he worked to assist in interviewing foreign immigrants to Taiwan; this provided limited practical experiences from which to re-contemplate narrative fragments that reflect the outlines of contemporary life.

Late-night Taipei street scenes and government offices, specifically interiors of buildings or exterior plants and landscaping that extend into public spaces, comprise the content for paintings completed during his period of active service at the NIA including *Bird Garden*, *Escalator*, *Column of Water*, and *Garden*. Through the expressive mode of painting, these scenes reveal a meditation on the sense of space within a garden. Works from the *Night Run* series were completed after Lin finished up at the NIA and returned to his life on the riverside city to continue making artwork. The lacquer and acrylic pigments used in making this series react in completely different

ways to water, but both have a glossy aspect. These characteristics enable Lin to embed his personal experiences of a transitional state while exercising in public spaces late at night.

All objects, including the self, find resonance with the surrounding environment during a night run. The process of immersing the self into the environment enables the artist to reveal a most "present" stance while processing abstract information. The palm trees, stray dogs, and fireworks depicted in the paintings conceal a visual narrative of colonization, immigration, nature, and contemporaneity, blended together in a ghostly manner. The lights flicker but are never extinguished in this contemporary "City of Subway Cars" that exists in narrative form, and carries its inhabitants in a consistent progressive state of movement.



Lin Yi-Wei
Night Run series—Flower Season of Palm, 2016
acrylic, raw lacquer, canvas, 89 × 64 cm

: Chih-Hung LIU

born 1985 in Hsinchu, Taiwan / lives in Taipei

Chih-Hung Liu's recent paintings embody his understanding of life and his personal experiences. His approach to narration and interpretation from a mundane perspective allows him to tightly interlock emotions and images. Incorporating images, ready-made objects, investigation reports, and printed materials, his multimedia work attempts to address issues related to the use of ordinary materials, the notion of formal language, and the creation of local connections.

L'OISEAU BLEU is a series of selected paintings from 2010 to 2016. The trajectory of Liu's artistic creation parallels his life. These paintings therefore reflect his emotional commitment to the medium of painting after a period of bewilderment and uncertainty.

Sound Geography is a publication consisting of a "voice-drawing" database. Using the "human body" as an auditory organ to perceive various sounds and voices, this project aims to explore the possibility of visualizing what we hear by connecting, transforming, and representing verbal accounts, interviews, images, and abstract/figurative sketch lines. In this work, local objects, people, and

stories serve as a narrative source of inspiration. The artist associates the data and sound materials he collects from different cities and areas with his research on auditory and visual perceptions in an attempt to present the deep-seated context of local cultures through recording and archiving. To date, this ongoing project has travelled to Yamaguchi in Japan, Kaohsiung and Hengchun in Taiwan for data-collecting; the next series of city samples—Tainan, Tokyo, Davao in the Philippines, and Kota Kinabalu in Malaysia—are scheduled for the coming year.



Chih-Hung Liu
Coastal Woods in Aurora, 2016
oil on canvas, 55 × 88 cm



Chih-Hung Liu
Sound Geography, booklet, 2015
print, 14 × 10.5 cm

: Vincent MEESSEN

born 1971 in Baltimore, the United States / lives in Brussels

“A specter is haunting the world: the Situationist International.” It was with this allusion to the opening sentence of the Communist Manifesto that the Situationist International, the last international avant-garde movement of Western modernity, provocatively inscribed itself into future history. The Situationist International has left an imprint as radical as it is indelible on the worlds of ideas and forms. It fundamentally changed the understanding of the relationship between art, politics, and daily life in its instrumental and decisive role during the events of May 1968, and in its critique and détournement of forms of market spectacle. Art was its first target, and ever since, artists have continued to debate and struggle with this critical heritage.

In *One.Two.Three*, Vincent Meessen revisits a part of the history of this movement that has been ignored to date: the discovery, in the archives of the Belgian Situationist Raoul Vaneigem, of the lyrics to a protest song that the Congolese Situationist M’Belolo Ya M’Piku composed in May 1968. Working with M’Belolo and young female musicians in Kinshasa, Meessen has produced a new rendition of the song. The fragmented cinematographic

display of the work offers a spatial translation of this collective arrangement of subjectivities.

The multicolored labyrinth of “Un Deux Trois” (One Two Three), the club that was once home to the world-famous OK Jazz orchestra led by Franco Luambo, a key figure of artistic modernity in Congo, offers the setting for a musical *dérive*. Against the background of Congolese rumba (a popular and hybrid genre par excellence), threatened vernacular architecture, and revolutionary rhetorics of the past, the film puts to music the narrative of unexpected meetings. Transformed into an experimental space by musicians who, in the course of their perambulations, try to get attuned to one another, the club becomes an echo chamber for the impasses of history and the unfinished promises of revolutionary theory.

With the collaboration of

WIELS



Vincent Meessen

One.Two.Three., 2015

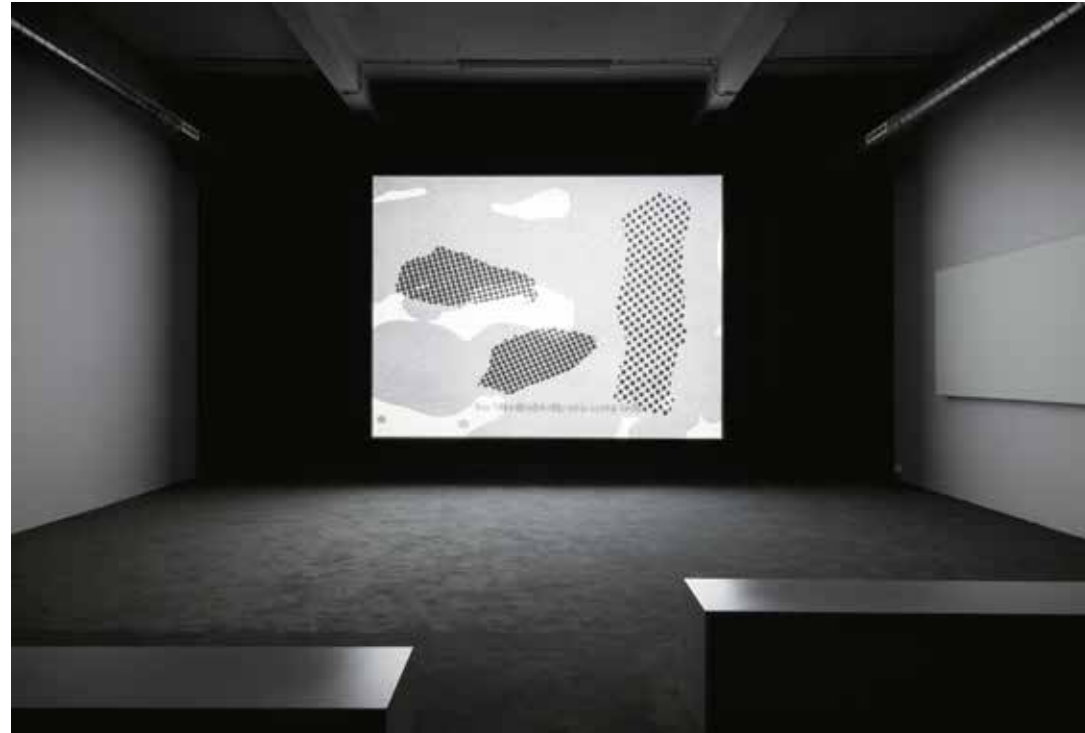
three-channel digital video installation, surround sound, 35 min, loop

Exhibition view: WIELS, Brussels, 2016

: anonymous

exhibition

The video *Wild Architect* (1936–2016) takes the form of a letter recently written by an anonymous informer to a contemporary artist doing research on the aborted project of an experimental city called Utopolis that the Situationist International in the early 1960s drew up plans to build on a remote island. Mainly comprised of photographic archives and some cinematographic sequences, the majority of which have never been seen before and which date from the mid-1930s, this enigmatic document probes a labyrinthine space at the heart of the most famous modern architecture archive: the Le Corbusier Archive. Asger Jorn, once an assistant to Le Corbusier, later one of the artists most critical of functionalism and a founder of the Situationist International, is at the center of this document and acts as a possible guide in making sense today of this invisible archive.



anonymous

Wild Architect, 1936–2016

film transferred to DVD, b+w, sound, 15 min

exhibition view: WIELS, Brussels, 2016

: Christine MEISNER

born 1970 in Nuremberg, Germany / lives in Berlin and Brussels

With the collaboration of musician
William Tatge
Exhibition dates:
January 10 to February 5, 2017

In 1954 the radio show “Music USA—
The Jazz Hour” went on air for the
first time. Broadcast by Voice of
America radio station and produced
by the U.S. Office of War Information,
the show played a major role in the
global expansion and reception of jazz.
Promoted as the “voice of freedom”
the U.S. government regarded it as
an important means to reach out to
the world and spread Western ideas.
However, communist and socialist
governments and apartheid regimes
banned the program so the show
could only be received illegally.
Despite persistent jamming, in many
countries the show was the only access
to contemporary jazz. While radio
listeners worldwide felt the music
was “played by someone, who is
free,” African-American jazz musicians
experienced racism and discrimination
on a daily basis in their homeland.

The Freedom Of sets out as an
investigation into a lost chapter
in radio history. Broadcasts can
be recorded, stored and thus

memorized but reception can’t.
Sounds transmitted over the air
seem to vanish into the ears and
minds of unknown listeners or were
disrupted before reaching their
destination. There is no ground
to dig in, no place to examine, no
object to be grasped—just ideologies,
misconceptions, and promises
traversing the intangible landscape
of the ether. The work evokes a space
in which all the properties of sound
and its reception become visible.
A battlefield where the impulse to
“extend the area of freedom” and
persistent efforts to disturb that sense
of mission crisscross. It contemplates
how freedom comes into being by
questioning its means and meanings.

The installation represents the last part
of a trilogy preceded by the drawing
series *Wade in the Water* (2010) and
the video *Disquieting Nature* (2012).
In her long-term project the German
artist Christine Meisner confronts
the ideological American landscape
with its notion of liberty. History is
approached through music and its role
as a powerful tool of resistance able to
reveal contradictions that have seeped
deep down into the ground.



Christine Meisner
The Freedom Of, 2015-2016
installation of drawings and video

: Sc reenings

: “Little Cinema”

TFAM, 1st floor—free admission

Tuesday

11:00

About Lygia Clark's *Estruturação do Self* (Structuring of the Self):

Suely ROLNIK

Archive pour une oeuvre-événement

(Archive for a work-event), 2011

Interview with Hubert Godard, 2004
video, color, in French with subtitles in

Mandarin and English

1 hr 35 min

14:00

Film Montage with Valeska GERT,

2015

44 min 17 sec

16:00

Anri SALA

***Long Sorrow*, 2005**

with **Jemeel Moondoc**, saxophonist

super 16 mm film transferred to HD

video, color, sound without language

12 min 57 sec

Lawrence ABU HAMDAN

***Rubber Coated Steel*, 2016**

HD video, sound, in English

19 min

Wednesday

11:00

About Lygia Clark's *Estruturação do Self* (Structuring of the Self):

Suely ROLNIK

Archive pour une oeuvre-événement

(Archive for a work-event), 2011

Interview with Guy Brett, 2004
video, color, in English with subtitles in

Mandarin and French

1 hr 40 min

14:00

Sven AUGUSTIJNEN

***Spectres*, 2011**

video, color, in French with subtitles in

Mandarin and English

1 hr 44 min

Description of work, see [pages 20–21](#)

16:00

Ella RAIDEL

SUBVERSES China in Mozambique,

2011

video, color, in Mandarin, Portuguese,

English with subtitles in Mandarin and

English

45 min

Thursday

11:00

About Lygia Clark's *Estruturação do Self* (Structuring of the Self):

Suely ROLNIK

Archive pour une oeuvre-événement

(Archive for a work-event), 2011

Interview with Caetano Veloso, 2005

video, color, in Portuguese with subtitles
in Mandarin, English and French

1 hr 16 min

14:00

Yvonne RAINER

***Privilege*, 1990**

16mm film transferred to video, color

and b/w, in English

1 hr 43 min

16:00

Penny SIOPIS

***Obscure White Messenger*, 2010**

digital video, sound, color, in English

with subtitles in Mandarin

15 min 04 sec

***The New Parthenon*, 2016**

digital video, sound, color, in English

with subtitles in Mandarin

15 min 26 sec

Friday

11:00

Yvonne RAINER

Film About a Woman Who..., 1974

16mm film transferred to video, b/w, in English

1 hr 45 min

14:00

John AKOMFRAH

The Stuart Hall Project, 2013

video, color, sound, in English with subtitles in Mandarin

1 hr 32 min

16:00

Bahman KIAROSTAMI

Statues of Tehran, 2008

video, color, in Farsi with subtitles in English

1 hr

Saturday

11:00

Yvonne RAINER

Journeys from Berlin/1971, 1979

16mm film transferred to video, color, in English

2 hrs 05 min

14:00

CHEN Chieh-jen

Empire's Borders I, 2008-2009

video, color & b/w, sound, in Mandarin with subtitles in Mandarin and English
26min 50sec

Empire's Borders II — Western

Enterprises, Inc., 2010

video, b/w, sound, in Mandarin with subtitles in Mandarin and English

1hr 10 min 12 sec

16:00

CHEN Chieh-jen

Lingchi—Echoes of a Historical Photograph, 2002

video, b/w, sound in selected portions
21 min 04 sec

Factory, 2003

video, color, silent
31min 09sec

Bade Area, 2005

video, color, silent
30min

The Route, 2006

video, color & b/w, silent
16 min 45 sec

18:00

John AKOMFRAH

Testament, 1988

video, color, sound, in English with subtitles in Mandarin

1 hr 22 min

Sunday

11:00

HUANG Mingchuan

Flat Tyre, 1999

Super 16 mm film transferred to blue-ray disk, color, in Mandarin and Taiwanese with subtitles in English and Mandarin
1 hr 13 min

Man From Island West, 1990

35 mm film transferred to blue-ray disk, color, in Ataiya, Mandarin and Taiwanese with subtitles in English and Mandarin
1 hr 31 min

14:00

CHEN Chieh-jen

Military Court and Prison, 2007-2008

video, color, sound
1 hr 1 min 43 sec

Friend Watan, 2013

video, color & b/w, sound, in Mandarin with subtitles in Mandarin and English
36 min 47 sec

16:00

SU Yu Hsien

Hua-Shan-Qiang, 2013

video, color, in Taiwanese with subtitles in Mandarin and English
21min 26sec
Description of work, see [pages 172–173](#)

Bahman KIAROSTAMI

Re-enactment, 2006

video, color, in Farsi with subtitles in English
52 min

: Lawrence ABU HAMDAN

born 1985 in Amman, Jordan / lives in Beirut

Lawrence Abu Hamdan is a forensic audio analyst as well as an artist. In 2014 he was asked to analyze the audio files that recorded the shots that killed Nadeem Nawara and Mohamed Abu Daher in the West Bank of Palestine. His audio investigation, which proved that the boys were shot by real not rubber bullets, became the center of a murder investigation that went through the military courts and international news networks to the US congress, where it was used to argue that the Israelis had breached the US-Israeli arms agreement. One year later the artist holds his own tribunal for these serial killing sounds in the form of video and the following transcript he authored titled *Rubber Coated Steel*. This work does not preside over the voices of the victims but seeks to amplify their silence, questioning the ways in which rights are being heard today.



Lawrence Abu Hamdan
Rubber Coated Steel, 2016
HD video, color, sound, 19 min

: John AKOMFRAH

born 1957 in Accra, Ghana / lives in London

Artist and filmmaker John Akomfrah focuses in his films on issues of memory, post-colonialism, temporality, aesthetics, and the experience of the African diaspora in Europe and the United States.

His début feature *Testament*, a moving story on African political exile, premiered at the Semaine de la Critique in Cannes in 1989. The film provided him with the first occasion to go back to Ghana as a filmmaker. Since then, his film and television projects have taken him to every corner of the African continent.

In *Testament*, the condition of the postcolony is embodied in the figure of activist turned television reporter Abena who returns to contemporary Ghana, for the first time since the 1966 coup that ended President Kwame Nkrumah's experiment in African socialism. Adrift in a "war zone of memories," Abena is caught in the tension between public history and private memory. The film is characterized by a depopulated frame and a deliberately cold look that evokes an emotional landscape of postcolonial trauma.

The Stuart Hall Project pioneers a new archival and sonic approach to forgotten histories, forgotten ideas, and the untold stories of the politics of change. The director interweaves the musical archaeology of Miles Davis, the political narratives of the new post-war left, and the life and works of the prominent and influential cultural theorist Stuart Hall, one of the new left's key architects. Covering over fifty years, beginning in the 1950s, *The Stuart Hall Project* takes the viewer into an ever-changing world riddled with political flux and turbulence, highlighting the grave and fragile moments in world history, while charting some of the key moments of a new brand of politics—the politics of the new left which challenged the old world order and cultural hegemony.



John Akomfrah
The Stuart Hall Project, 2013
video, color, sound, 1 hr 32 min



John Akomfrah
Testament, 1988
video, color, sound, 1 hr 22 min

: CHEN Chieh-jen

born 1960 in Taoyuan, Taiwan / lives in Taipei

Returning to art in 1996, Chen started collaborating with local residents, unemployed laborers, day workers, migrant workers, foreign spouses, unemployed youth, and social activists. He formed a temporary community and a filmmaking team with those marginalized by society, social activists, and movie industry workers. They have learned from each other, occupied factories owned by capitalists, slipped into areas cordoned off by the law, and utilized discarded materials to build sets for his video productions. In order to visualize contemporary reality and a people's history that has been obscured by neo-liberalism, Chen embarked on a series of video projects in which he used strategies he calls "re-imagining, re-narrating, re-writing, and re-connecting."

Major video artworks include *Lingchi—Echoes of a Historical Photograph*, a poetic, dialectical study of the history of the photographed; the silent films *Factory*, *Bade Area*, and *The Route*, all highlighting the plight of unemployed laborers and how silence can be leveraged as another form of political voice; *Military Court and Prison*, an audiovisual work featuring conflict in a way that reveals the construction

of new mechanisms of elimination under a democracy that exists only in name; *Empire's Borders I*, and *Empire's Borders II—Western Enterprises, Inc.*, using specially constructed sets to simulate a building occupied by the CIA in the past and visa application spaces where photography is forbidden to ask how a movement might be manifested to eliminate imperialistic ideologies; *Happiness Building and Friend Watan*, creating temporary communities that form exteriority within existing social spaces; and *Realm of Reverberations* and *Wind Songs*, presenting multiple perspectives that address the question of how an event can initiate new imaginaries or movements after the fact.

The Biennial's "Little Cinema" presents a survey of Chen's films: *Lingchi—Echoes of a Historical Photograph* (2002), *Factory* (2003), *Bade Area* (2005), *The Route* (2006), *Military Court and Prison* (2007–2008), *Empire's Borders I* (2008–2009), *Empire's Borders II—Western Enterprises, Inc.* (2010), *Friend Watan* (2013). See full program on [pages 114–115](#)



Chen Chieh-jen
Lingchi—Echoes of a Historical Photograph, 2002
video, b+w, sound in selected portions, 21 min 04 sec



Chen Chieh-jen
Factory, 2003
video, color, silent, 31 min 09 sec

: Tacita DEAN

born 1965 in Canterbury, England / lives in Los Angeles and Berlin

Symposium: September 10, 2016 17:00
Auditorium

Event for a Stage (2015) presented a live theatrical happening performed over four nights, with two 16mm cameras rolling on each occasion. The actor, Stephen Dillane, changed elements of his appearance each night, snatching pages from Dean who was sitting in the front row, recited Shakespeare, popular texts and personal stories, whilst announcing adjustments in camera set-ups and the changing of reels. Dean returned to this tense scenario and cut into the material according to the systemic logic that emerged over the course of the serialized performance, inscribing changes in time and space, illustrating or actualizing a form of deep choreography.

In November 2008, Tacita Dean filmed the choreographer Merce Cunningham and his dance company rehearsing in a former Ford assembly plant in Richmond, California. These rehearsals allowed her to watch Cunningham more closely, but also observe the construction of the dance without music. The resulting feature-length film, *Craneway Event*, is as much about this work with his dancers over three

days and across three stages in the stunning 1930s Albert Kahn building that looks out across San Francisco Bay, as it is about the continually shifting light, the passing pelicans, and the ship traffic. They contribute to the choreography and the film the sort of random intervention much welcomed by both Cunningham and Dean. Cunningham's death in July 2009, when Dean was editing *Craneway Event*, left her with an absence:

When I returned to the film, I realized that I was in the unique position of still being able to work with him and to create something new, not only about him, but also with him. Although I lost the pleasure of imagining him watching the film, I gained a different sort of Muse. Merce's joy in the process was steadfastly there and his enthusiasm seemed to have a directional force. I began to feel that Merce had set up the components that make up the film—the building, the dancers, the light, the ships and the birds, because he knew they would not fail him in absentia.

For further information,
see [pages 193–194](#)

Tacita Dean
Event for a Stage, 2015
16 mm film, color, sound, 50 min
Dir-Prod-Scr Tacita Dean. With Stephen Dillane



: Valeska GERT

born 1892 in Berlin, Germany / died 1978 on Sylt island

Regarded now as the very first punk in the history of choreographic modernity, Valeska Gert was a “bête de scène” with a career punctuated by appearances in many films. This montage of film fragments from the beginning to the end of her career (1925–1978) brings home the extent to which the medium of film constituted another space for her to deploy her ground-breaking performances, allowing her to benefit notably from the possibilities offered by framing devices unavailable in cabarets, theaters, and other places where she performed live.

Gert was born as Gertrud Valesca Samosch to a Jewish family in Berlin. A dancer, choreographer, cabaret artist, writer and militant, she stood out very early in her exceptionally long career as one of the most remarkable performing artists of the avant-garde movements of the 1920s. From Berlin to Paris to New York, she counts as one of the most out-of-the-ordinary dancers and actors in the history of modernity. From Pabst, Renoir, and Fellini to Fassbinder, Schlöndorff and Ottinger, many a director turned to her for the intensity of her gestures and cast her to play unforgettable parts in their films.

With the collaboration of

CND

Centre national de la danse



For further information,
see [pages 50–51](#)

Film Montage with Valeska Gert, 44 min 17 sec

: HUANG Mingchuan

born 1955 in Chiayi, Taiwan / lives in Taipei

The Man from Island West focuses on the economic and existential plight of Atayal aborigines, inaugurating a discussion of the mistreatment of Taiwan's aboriginal tribes which became a dominant strand in Taiwan culture in the following two decades. (Another "first": the film features the Atayal language, never before heard in a Taiwan film.) *Flat Tyre (Po Luntai)* examines the aftermath of the KMT's historical attempt to create a Chiang Kai-Shek "personality cult"—and thinks about the reasons for the "renaissance" in kitsch religious art in the 1990s.

The Atayal foundation myth recounted on the soundtrack of *The Man from Island West* may or may not be authentic, but its importance for the film lies in the way that Huang Mingchuan uses it. The folk-tale of Mouna and his son Yawi [...] chronicles two failed attempts at redemption and allegorizes the Atayal tribe's sense of its own identity and history. The tale's intermittent appearance on the soundtrack counterpoints the film's main storyline, which describes Ah Ming's return to his home village Ouhua on Taiwan's east coast [...] Overall, the film's nexus of motifs amounts to an unresolved—but distinctly pessimistic—account of the prospects for the Atayal people in 1990. The main,

melancholy storyline depicts a social reality (rural subsistence farming or stone-quarry labouring, with urban life in a semi-criminal underclass as the only immediate alternative) and a metaphorical reality [...]. The overlay of Atayal myth—the tale of Mouna and Yawi—takes the film out of a present-day world of economic hardships and psychological problems and sets it in an ahistorical existential framework. [...]

Flat Tyre is a kind of road movie. It ranges far and wide across Taiwan: one of its central characters is a photographer obsessed with documenting the island's public statuary, and the other becomes a location scout for a film production. In the course of their travels, their home life together disintegrates. [...] Neither character's journey has an ending. [...] None of this, of course, adds up to a "positive" image of Taiwan in 1999. The myths here are the fears, hopes and faiths signified by the statues of Chiang Kai-Shek and Guanyin [...] The larger myth looming over the film is the notion of an authentically Taiwanese cinema.

(Excerpted from Tony Rayns, "Tropical Islands and Maladies," in *Like a Dream, Like a Drama: Huang Mingchuan's Films and Mythology*)



Huang Mingchuan

Man From Island West, 1990

35 mm film transferred to blue-ray disk, color, sound, 1 hr 31 min

: Bahman KIAROSTAMI

born 1978 in Tehran, Iran / lives in Tehran

Bahman Kiarostami's documentary films have focused on the political power of faith in contemporary Iranian culture, eloquently exploring the complex layers of religious significance in an Iranian society shaped by controversy.

In essence, the film *Statues of Tehran* interrogates the function of monuments in today's Tehran, an ideology-ridden postmodern megalopolis, afflicted with forgetfulness. It tracks the fate of two important public sculptures: the first, a pioneering work commissioned by the royal family in the 1970s of Bahman Mohassess, the foremost modern Iranian sculptor of his time; the second, a tribute by Iraj Esskandari to the Islamic Revolution that stands in Enghelab Circus (Revolution Roundabout). In the wake of the revolution, the first was destined to neglect and was eventually put away in storage, while the second became a landmark in the city's myriad public projects celebrating the revolution and the Iran-Iraq War. But not for long. It would seem that plans have been set in motion to remove the second monument to build a subway station, much to the jubilation of artists and officials, who are even intending to

restore the Bahman Mohassess work and re-erect it in its original place.

Every year during the holy month of Muharram, ordinary merchants, truck drivers, and carpet salesmen don costumes to reenact the death of Imam Hossein, the grandson of the prophet. The film *Re-enactment* takes a fresh look at this theater, or reenactment. Stripping away the stage and props, it brings actors and musicians from all over the country to Tehran, to perform against a white screen. This process is at once discomforting and reassuring: the removal of what is essentially a theatrical ritual from its traditional setting unnerves the actors, while at the same time they bask in the limelight of a film. Scenes from the recording studio are mixed with scenes from the daily lives of the performers. Through the lens of this unique theatre the film examines Iranian society, communal mourning, and the complex layering of religious representation.



Bahman Kiarostami
Re-enactment, 2006
video, color, sound
Farsi with Chinese Subtitles, 52 min

: Ella RAIDEL

born 1970 in Gmunden, Austria / lives in Taipei and Vienna

The geopolitical confluence of Africa's natural resource capacity with China's core economic interests has created many contradictory scenarios. In the wave of globalization, the process of eliminating and reconstructing boundaries triggers conflicts and struggles for power between local and foreign forces.

Ella Raidel's essay film *SUBVERSES China in Mozambique* testifies to the development of Chinese investments in Mozambique. It shows how Africa's colonial heritage is reaching a new climax with the arrival of Chinese firms, subsidized in part by the World Bank, which are building Mozambique's infrastructure and changing the face of its cities. Newly constructed government buildings, a football stadium, or the airport are just a few examples of how this recent foreign-impelled economic development is transforming the cityscape in Maputo, for instance. These foreign entrepreneurs are not proceeding timidly; they act in accordance with the rules of profit maximization, importing their own goods, construction materials, and manpower. Raidel's film also reveals ruptures in this colonialist narrative, in the form both of stories of Chinese immigration, which—like

historical islands—took place before the recent economic boom and of the self-presentation of African poets.

SUBVERSES China in Mozambique displays the workers in Mozambique from within and without. Taking the voice of a Chinese worker in Africa as a starting point, the film concludes with commentaries done in the local slam poetry, which serve not only to underscore the presence of subcultures in flux around the world, but also as footnotes to the film, referring to the African oral tradition in the telling of history.



Ella Raidel
SUBVERSES China in Mozambique, 2011
HD video, color, sound, 45 min

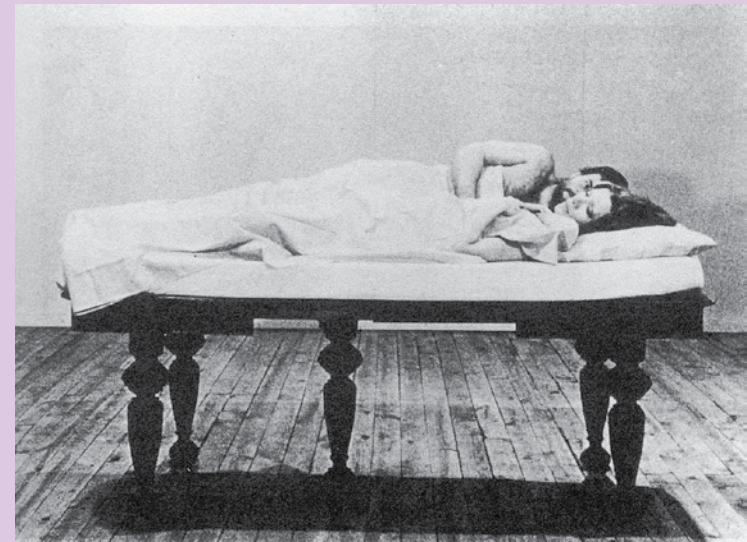
: Yvonne RAINER

born 1934 in San Francisco, the United States / lives in New York

When Yvonne Rainer made her first feature-length film in 1972, she had been an influential figure in the world of dance and choreography for nearly a decade already. From the beginning of her film career she inspired audiences to think about what they saw, interweaving the real and fictional, the personal and the political, the concrete and the abstract in imaginative, unpredictable ways. Her bold feminist sensibility and often-controversial subject matter, leavened with a quirky humor, made her, in the words of *The Village Voice* in 1986, "The most influential American avant-garde filmmaker of the past dozen years, with an impact as evident in London or Berlin as in New York." In her film *Journeys from Berlin/1971* (1979), Yvonne Rainer explores the ramifications of terrorism, through an extended therapy session, in which an American woman speaks to a series of psychiatrists and evokes the daily experiences of power and repression. Her landmark film, *Film About a Woman Who...* (1974), is a meditation on ambivalence that plays with cliché and the conventions of soap opera while telling the story of a woman whose sexual dissatisfaction masks enormous anger. *Privilege* (1990) is a genuinely subversive movie about menopause.

Out of a subject that has been virtually invisible on film, Rainer fashioned a witty, risky work about sexual identity and the unequal economies of race, gender, and class.

Rainer started training as a dancer in New York in 1957 and began to choreograph her own work in 1960. She was one of the founders in 1962 of the Judson Dance Theater, which marked the beginning of a movement that proved to be a vital force in modern dance in the following decades. Between 1962 and 1975 she presented her choreography throughout the United States and Europe. In 1968 she began to integrate short films into her live performances, and by 1975 she had made a complete transition to filmmaking.



Yvonne Rainer

Film About A Woman Who..., 1974

16 mm film transferred to video, b+w, sound, 1 hr 45 min



Yvonne Rainer

Journeys from Berlin/1971, 1979

16 mm film transferred to video, color, sound, 2 hrs 05 min

: Suely ROLNIK

born 1948 in São Paulo, Brazil / lives in São Paulo

Archive for a work-event (on the experimental practices of Lygia Clark, Belo Horizonte, 1920–Rio de Janeiro, 1988) Project for activating the body memory of an artistic trajectory and its context.

A unique and major figure of the latter half of the 20th century, Brazilian artist Lygia Clark began in 1972 to conduct group experiments at the Sorbonne in Paris where she was teaching and had, “finally found the conditions to communicate my work with young people whom I prepare for a whole year and who work, from the *Nostalgia do Corpo* [Nostalgia of the body]—basically its breakdown—to its reconstruction, to end up in what I call the *Corpo coletivo* [Collective body], *Baba antropofágica* [Cannibalistic slobber] or *Canibalismo* [Cannibalism].” This work heralded already the individual sessions with “relational objects” or transitional objects of *Estruturação do Self* [Structuring of the Self], which the artist undertook upon her return to Rio in 1976 and which, by remaining always on the margins of art and the clinical, reenacted their limits from the inside.

All throughout these years, Lygia Clark’s work explored the body conceived as an architecture and a site of collective or individual experience,

choosing to sustain the “paradox”, in the description of her friends, critics Guy Brett and Yve-Alain Blois. Lygia Clark proposed the freedom and fullness of the self through devices that bound and restricted the body, like with her *Camisa-de-força* (Straitjacket, 1969). In doing so, she relentlessly challenged the stability of the identities of author, object, and viewer in the aesthetic equation, and defined the radicality of the work by its potential to bring the capacity of transformation to the awareness of the receiver.

How is it possible today to convey the event at issue in the work of Lygia Clark? What strategy could reveal something that lies at the outer edge of the graspable and the nameable? This is the dilemma and the challenge that Suely Rolnik has been taking up for years and that is at the heart of her project. With the filmed interviews that she conducted in France and Brazil, Suely Rolnik activates a memory of this event that seems to (re)form these so very heterogeneous voices. (C. Diserens, from the boxed DVD set “Archive pour une oeuvre-événement,” films by Suely Rolnik, Carta Blanca Editions.)



Suely Rolnik
Archive pour une oeuvre-événement, 2011
 (Archive for a work-event)
 Interview with Caetano Veloso, 2005
 video, color, sound, 1 hr 35 min

: Anri SALA

born in 1974 in Tirana, Albania / lives in Berlin

It is a situation structured by a setup rather than a narrative. It is, in fact, more a succession of tinted situations, which are colored by moments of tension, gestures, and music that can make you feel. The location is Märkische Viertel, an area in north Berlin with high and long buildings, very close to where the wall used to be. It was built between 1965 and 1974 as a new concept of living. The architectural ideas were very new for the time, and were supposed to impart a feeling of community. The motto was “urbanity by density.” The construction started immediately after the isolation of West Berlin by the wall. The western part of the city was left to deal with too many people and too little space.

The first inhabitants arrived in this area between the First and the Second World Wars. Working class families have always inhabited this neighborhood. In 1974, when the project was finished (around 17,000 apartments were built), the press said it was simply a ghetto situation camouflaged by beautiful social and architectural ideas. Some of the pictures in the press that appeared at the time are thought to have been staged. There is a very long building there, the longest one (1.1mi or 1.8km

long), nicknamed by its inhabitants: “Lange Jammer” (Long Sorrow). The apartment where the shooting took place is on the top floor.

Long Sorrow is a requiem for the end of dreams. Its protagonist is the famous free jazz saxophonist Jemeel Moondoc. In the film, the African-American musician’s improvisations build a cathedral of sound, imbued with a sense of mounting tension.



Anri Sala

Long Sorrow, 2005

with Jemeel Moondoc, saxophonist

16 mm film transfered to video, color, sound without language, 12 min 57 sec

: Penny SIOPIS

born 1953 in Vryburg, South Africa / lives in Cape Town

Penny Siopis works in film, painting, and installation. In her films she combines random found 8 mm and 16 mm home movie footage with text and sound, to shape stories about people caught up, often traumatically, in larger political and social upheavals. While the stories are of a very particular time and place, their allegorical form speaks to questions far beyond their specific historical origins. The footage relies on the text to hook contingency to story and translate into “the voice in the head” of the reader/viewer. Translation as an idea is signaled by the way the text follows the form, but not the function, of subtitles conventionally used to translate “foreign” language films. This device compounds the double register of her films more generally, where inner and outer narratives are deliberately confused, feeling both true and false, real and imagined, at the same time. Accompanied by music, the effect is affective and dreamlike.

Obscure White Messenger tells the story of Dimitrios Tsafendas who assassinated the South African prime minister and “architect of apartheid,” HF Verwoerd, in 1966. What drove Tsafendas, a man of mixed race, a migrant working as a parliamentary

messenger at the time, to commit this act? Siopis explores the intermingling of madness and political motive evident in archives on Tsafendas. Throughout the film there is the question of who the “illegitimate” Tsafendas is, and where he belongs; of what it means to be stateless in a world in which citizenship all too often establishes and legitimates what it means to be fully human.

The New Parthenon weaves a story of an ordinary man who meditates on his modern Greek history of war, globalization, migration, and tension with “the West.” The man resembles the figure of the artist’s father.



Penny Siopis

The New Parthenon, 2016

single-channel digital video, color, sound, 15 min 26 sec

: Santu MOFOKENG

born 1956 in Soweto, South Africa / lives in Johannesburg

exhibition

At a time when the apartheid regime in South Africa was becoming increasingly desperate and harsh, Santu Mofokeng adopted the photographic essay form, which allowed for greater complexity than documentary photography and its over-politicized depiction of repression and resistance. With his first photographic essay titled *Train Church* (1986), he began what was to become an ongoing exploration of religious rituals and the displacement of places of worship.

In 1988, Santu Mofokeng joined the African Studies Institute (ASI) where he stayed for almost ten years as a photographic researcher. He produced his photographic essay *Rumours/ The Bloemhof Portfolio*, which constitutes a genuine archive of rural life in South Africa. The ASI gave Santu Mofokeng the necessary space and time to develop his research on the representation of everyday life in the townships, and in particular his project on images of the self and family histories of black South Africans (*The Black Photo Album/Look at Me: 1890–1950*), and thus to go beyond the stereotypical news pictures of violence or poverty in Soweto.

In 1996 he began to photograph congregations, religious gatherings, and rituals performed in caves for his ongoing photographic essay *Chasing Shadows*, which inquires into the relationships between landscape, memory, and religion. With *Trauma Landscapes* and *Landscape and Memory*, Mofokeng took his exploration of landscapes imbued with historical significance and memories further, in a way that questioned the very idea of landscape. Stretching the use of the word landscape to its fullest in order “to invoke literal, colloquial, psychological, philosophical, mystical, metaphysical and metonymic meanings, and applications,” he reclaims the land and posits that, “landscape appreciation is informed by personal experience, myth, and memory, amongst other things. Suffice to say, it is also informed by ideology, indoctrination, projection, and prejudice.” These concerns also inform the polluted landscapes of *Radiant Landscapes* where human and geographical bodies are poisoned and forced to undergo a gradual metamorphosis. They are the uneven and parallel precipitates of both climate change and photography itself. (Corinne Diserens)



Santu Mofokeng
Buddhist Retreat, near Pietermaritzburg, 2003
photography, 100 × 150 cm

: Jean-Luc MOULÈNE

born 1955 in Reims, France / lives in Paris

"I am interested in producing work that is, in itself, the site of conflict," Jean-Luc Moulène has said. In the case of his photographic inventory of "strike objects," this aim is doubled by his subject matter: an array of modified products made by French laborers during work stoppages between the 1970s and 1990s. Whether by overlaying an agit-prop slogan onto a company logo or conspicuously removing an element usually taken for granted, these détourned wares reroute the means of production toward ulterior ends. They were originally circulated to attract attention, promote solidarity, and raise funds; often, their throwaway forms scarcely outlived the conflicts that conjured their creation.

The artist collected them through ads placed in newspapers and subsequently donated them to the French national labor archive in Roubaix. Wary of the appropriating pull of the artist's signature and the flattening potential of photography, Moulène declines ownership of these souvenirs. He insists that they are simply presented, and not represented, by his work.

Several of the objects were produced during the LIP (Les Industries de Palente) Conflicts, a strike that took place in the LIP watch factory in Besançon (Doubs) beginning in the early 1970s and lasted until 1976. It mobilized tens of thousands of people across France and throughout Europe. During the strikes, the workers developed a form of "self-management" in which they produced watches and other objects which they sold unofficially. The strikes are also significant because the national government chose to force the company's closure to avoid labor unrest and strikes on a national level.

39 Strike Objects

presented by Jean-Luc Moulène

Edition of 20,000 copies, published by Taipei Fine Arts Museum, 2016.



Jean-Luc Moulène

39 Strike Objects—"The three 8s" pipe.

France, late 19th century. Loam, metal, ebonite, diameter: 2.5 cm, length: 14.7 cm.

At the beginning of the 20th century the three eights were something urgently demanded by workers: 8 hours work, 8 hours sleep, 8 hours leisure. How did they get from a claim to a cadence (three 8-hour shifts)?

: Reinhard MUCHA

born 1950 in Düsseldorf, Germany / lives in Düsseldorf

exhibition

Reinhard Mucha's work challenges *in abstracto* discourse by imposing the stubborn presence of things, right here and now. But the materialism is more ironic than triumphant, for these objects are presented in a false immediacy, and skillfully manipulate obviousness and mystery, sometimes to the point of assuming the appearance of riddles to decipher. The uncanniness arises from the juxtaposition or confusion of the familiar and the disturbing, the identifiable and what is no longer. His work resists formalist or historicist analyses by pitting against them a remainder, an irreducible opacity.

Mucha knows that the real space of intervention for artworks is the vast and complex space, beyond museum walls, of a specific cultural and historical sphere. His works are constructed, just like reality. They participate in an art of condensation and montage, of collision of forms and signs, semantic registers, and fields of expertise. They claim and assume a place and a history.

The problem of figure and background, of artwork and setting, is that of art and the order of things. An exhibition is not a more or less contingent

arrangement on walls or in space, but the definition of a particular situation with exact physical and mental coordinates. Mucha's work provides remarkable coherence whilst escaping the systematic, even though he displays a predilection for (not to say an obsession with) certain materials (glass, wood, metal, felt) and formal strategies (vitrines-screens). He subjectively displaces the function and territory of everyday objects, maintaining doubt as to their identity: found object, salvaged and transformed, or industrial standardized object. An ironic will to surpass the object and a critique of the current forms and status of artworks informs these "baseless" works or rather works where the base is, literally and figuratively, the context. He works with frames, margins and limits, the gap between artwork and anonymous object, the uncanny and the familiar in a reflection on the aesthetic experience rooted in the German tradition, from Heidegger to Benjamin.

(Based on Catherine David, Centre national d'art moderne and CNAC, 1986)



Reinhard Mucha
Coesfeld, 1985
painted plywood, glass, metal, felt, 152 × 302 × 47 cm

: PARK Chan-Kyong

born 1965 in Seoul, Korea / lives in Seoul

Citizen's Forest draws on two works for which the artist has a particular fondness: *The Lemures*, an incomplete painting by Korean artist Oh Yoon (1946–1986), and *Colossal Roots*, a poem by Korean poet Kim Soo-Young (1921–1968).

The Lemures (1984) is a panoramic sketch depicting a procession of victims from major events in modern Korean history, including the Donghak Peasant Revolution, the Korean War, and the Gwangju Uprising. *Colossal Roots* (1974) is a delightfully intellectual text taking into account the multiple layers of unconditional acceptance of segmented “tradition” while subverting the Orientalist perspective. *Citizen's Forest* serves as a contemporary platform conjuring the interests shared by these works with regard to historical trauma and ‘Asian Gothic’ imagination.

Formally derived from shan-shui (landscape) painting mounted on scrolls or from haunted houses in amusement parks, this work invites the audience to walk along a dark corridor while ghosts of the forest appear as video and sound. Without having the ghosts act out dramatic situations, the work testifies to a

certain “ghostness” in the conventional actions performed by characters. The ghosts or citizens in *Citizen's Forest*, be they a metaphorical allusion to history or tradition, act as if they are fully aware of the contemporary apathy to their existence.



Park Chan-Kyong
Citizen's Forest, 2016
3 channel video, b+w, directional sound, 27min

: PEN Sereypagna

born 1989 in Phnom Penh, Cambodia / lives in Phnom Penh

The Vann Molyvann Project

begun in 2009 / based in Phnom Penh

Cambodia is home to an extraordinary collection of modern buildings from the 1950s and 60s in a style known as *New Khmer Architecture*, which blends elements of the modernist movement with two distinctly Cambodian traditions: the grand tradition of Angkor and the vernacular tradition of ordinary homes. These buildings are under imminent threat from neglect and redevelopment, and the rate at which Cambodia is losing them is accelerating.

Begun in 2009, the *Vann Molyvann Project* is a Phnom Penh-based international team of architects, architectural students, and other researchers working in Phnom Penh to document the buildings by Cambodian architect Vann Molyvann, whose body of work is considered one of the most important contributions to post-colonial architecture in the developing world. In 2008, two of his greatest works, the National Theater and the Council of Ministers, were demolished. Moreover, virtually all of Vann Molyvann's drawings were destroyed after he was forced to flee the country in 1971; thus, when a building is knocked down, no traces remain of it. *The Vann Molyvann Project* is addressing this urgent situation.

Initiated by Pen Sereypagna and based in Phnom Penh's White Building (a New Khmer Architecture style apartment building occupied by artists, tuk tuk drivers, construction workers, etc.) the *Genealogy of Bassac* project maps the transformation of the Bassac area in central Phnom Penh as a community-based, participatory exercise. The project strives to discover ways to visualize the differences of urban forms over time rather than historical continuities and the characteristics of urban ruptures through various eras. The aim is to uncover what exists now in the Bassac area and what was in the past, in order to create new dialogues that can serve as a basis for ideas about the future of the city.



Pen Sereypagna

Genealogy of Bassac—White Building West Elevation, 2014

drawing, 420 × 280 cm



The Vann Molyvann project—Former Pasteur Institute, 2015

drawing, 420 × 280 cm

: PEN Varlen

born 1916 in Primorsky Krai, Russia / died 1990 in Leningrad

Pen Varlen is a Goryeo (Korean in Russia and Central Asia) artist and educator who was born in Primorsky Krai (the Maritime Province), Russia. His life and art were intimately bound up with the modern and contemporary history of Korea, including colonialization, national division, wars, and ideological conflicts, and also with that of Russia: the communist revolution, the Second World War, totalitarianism, the Cold War, Perestroika, and Glasnost.

Born outside Korea's national borders when the country lost its national sovereignty, Varlen belonged to a minority group, unprotected in the land to which he and his family had migrated, but this did not prevent him from being an artist and a professor at one of Russia's foremost art institutions.

In July 1953, Pen Varlen was accredited to North Korea by the Soviet Ministry of Culture of the USSR. He was tasked with reestablishing Pyongyang University of Fine Arts—destroyed during the war—after the model of the Russian Academy of Arts' system and curriculum, and with teaching Socialist realism. At the time, Kim Il-Sung had not yet issued any specific directives or nationalistic teachings on art and

literature, so North Korean artists had to rely on Soviet theory and practice. Pen Varlen acted as a mediator between the two countries. During his fifteen-month stay in North Korea, Pen faithfully fulfilled his duties. He also actively engaged with artists in North Korea and painted the mountains and streams of his homeland and the humble lives of North Korean people. His life and work serve as a significant link to connect the contemporary art history of South Korea to that of North Korea since the division of the peninsula. After his return to Russia, Pen was prohibited from re-entering North Korea for political reasons.

(Ms. Hyesung Park, assistant curator, MMCA)



Pen Varlen

The venue of Ceasefire Talks at the Panmunjom(JSA), September, 1953, 1953

oil on canvas, 29 × 48 cm

: Jo RACTLIFFE

born 1961 in Cape Town, South Africa / lives in Johannesburg

exhibition

For nearly three decades Ractliffe's photographs have reflected her ongoing preoccupation with the South African landscape and the ways in which it figures in the country's imaginary—particularly in relation to the violent legacies of apartheid. Her photographs explore how past trauma manifests in the landscape of the present, forensically and symbolically. In this they frequently portray the “after-event;” places where there was once terrible violence but where now the evidence has all but disappeared. In her photographs she draws our attention to the absent and unseen, alluding to the traces of meaning beyond the evidentiary.

For the past ten years Ractliffe has directed her focus on the aftermath of war in Angola, a war South Africa was heavily involved in, but one where much ignorance, shame, and, for many, even betrayal are associated. *Terreno Ocupado* (2007) explored the social and spatial demographics of Luanda five years after the end of civil war. This was followed by *As Terras do Fim do Mundo* (2009–10), which shifted focus from the urban manifestation of aftermath to the spaces of war itself. For two years Ractliffe travelled with ex-soldiers, going back to battlefields where they

had fought as young men many years ago. Her recent work, *The Borderlands* (2013), looks at spaces within South Africa not usually associated with the military that were caught up in the mobilization and aftermath of that war.



Jo Ractliffe

As Terras do Fim do Mundo—Unmarked mass grave on the outskirts of Cuito Cuanavale, 2009
hand-printed silver gelatin print, 45 × 56 cm

: Shubigi RAO

born 1975 in India / lives in Singapore

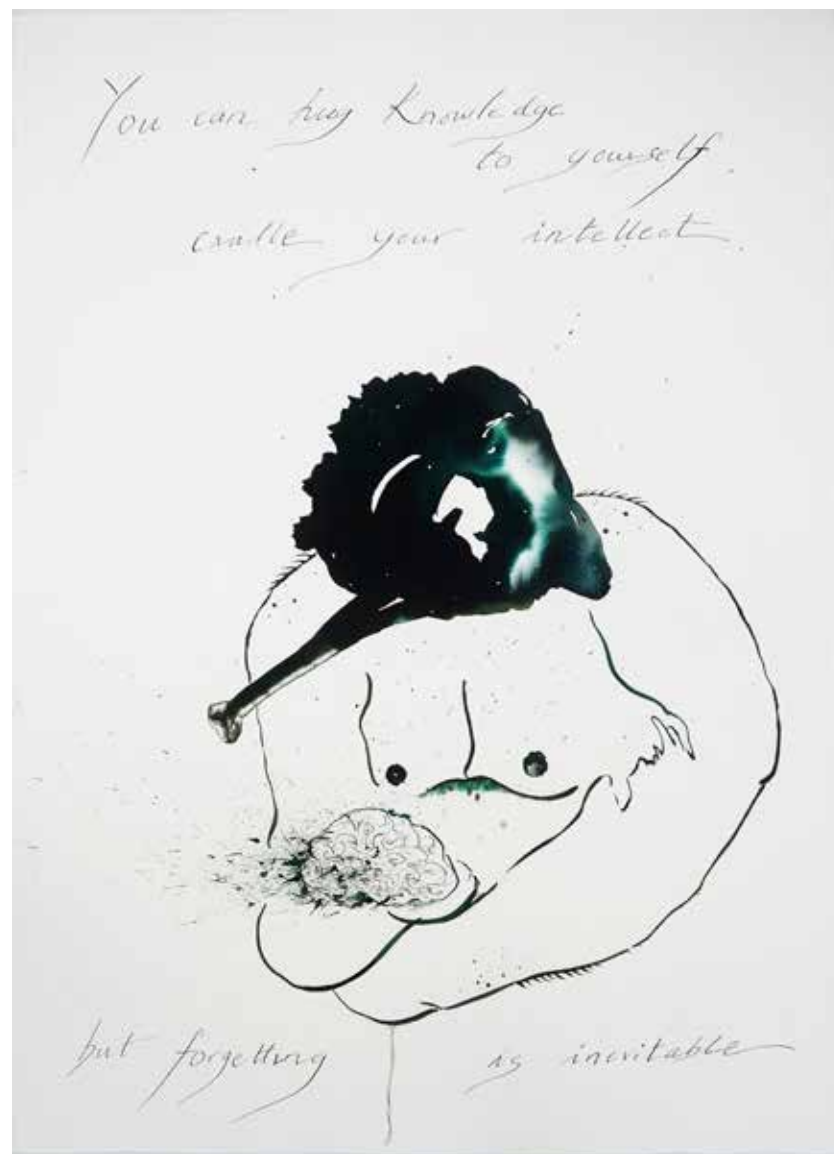
Useful Fictions is a collection of works on paper by artist and writer Shubigi Rao which takes its title from philosopher Hans Vaihinger's notion that most human concepts are simply useful fictions. The term has now expanded in meaning to also encompass the enduring significance of fictional narratives and meta-narratives in human culture and history, whilst acknowledging their intrinsic untruth and our remarkable ability for self-delusion.

The works look at our attraction to flawed fictional narratives, how knowledge and information are accessed, and how we morph multiple bits of data into generating ideas, beliefs, and useful fictions. As microcosms of intersecting ideas and events through history, each work is seemingly self-contained, yet together they form a mesh of intersecting narratives. They are the visual equivalent of an oral history, where the process of narrating is as significant as the final "product."

When faced with unknowable realities, we contrive epistemes and narratives that become useful fictions, helping to strain the world into our understanding. ...

[In Shubigi's work] genealogies become lies, information shown as partisan, categories revealed as arbitrary. This is drawing as pharmakon, upsetting our binaries and other conventions of knowledge, such that the material before us can seem both more obfuscated and more open. The public voice and the private one are no longer easily distinguished, rocky nature and the hard place of the urban are false dichotomies, and nonfiction is not the only pragmatic art.¹

1 Jason Wee, "Wordplay, Drawing and other forms of Entropy," in *Useful Fictions*, exhibition catalogue. Singapore: Grey Projects, 2013.



Shubigi Rao
Useful Fiction—A Decaying Library, 2013
mixed media on Tiepolo paper, 100 × 70 cm

: Ad REINHARDT

born 1913 in Buffalo, New York, the United States / died 1967 in New York City

exhibition

A satirical cartoonist and a polemicist at heart, Ad Reinhardt was one of the major American artists of his day. In his many writings, he took a strong position against gestural painting and in favor of “pure art.” He tended increasingly in his output to extreme simplification in form and color, culminating in his series of “black” or “ultimate” paintings. “I am quite simply making the last paintings anyone could make,” Reinhardt announced about these black-on-black nearly identical square paintings that reveal to the attentive eye a cross structure on the verge of imperceptibility. By his radical declarations on formal purity and his palette reduced to a single color, Reinhardt became a key figure for minimal and conceptual artists of the 1960s and 1970s.

Reinhardt’s prints raise issues of authorship, authenticity, and politics in ways that appear neither in his paintings nor in his cartoons and writings. *10 Screenprints by Ad Reinhardt* predominantly features rectangular or square compositions of blue, purple, indigo, and dark gray in checkerboard, I-beam, or T-beam patterns. The first and last silkscreens in this portfolio directly relate to

Reinhardt’s black paintings, but the chromatic and compositional varieties in the remaining silkscreens expanded the format and palette of the black square motif, and recall his 1950s paintings in brighter hues.

Reinhardt was a political activist. *No War*, his contribution to the portfolio *Artists and Writers Protest Against the War in Viet Nam*, is notable for the use of a quotidian, mass-produced object to drive home an overt political message. Each impression is printed on two individual, pre-stamped postcards—one mounted to show its plain, verso side, and the other, the recto, with its striped border and stamp, addressed to “War Chief, Washington, D.C., U.S.A.” Written in Reinhardt’s calligraphic script, the conceptual and visual potency of *No War* is delivered by repetition to a point where language begins to resemble form.



Ad Reinhardt
[6] from Portfolio *10 Screenprints*, 1966
silkscreen on paper, 30.4 × 30.4 cm

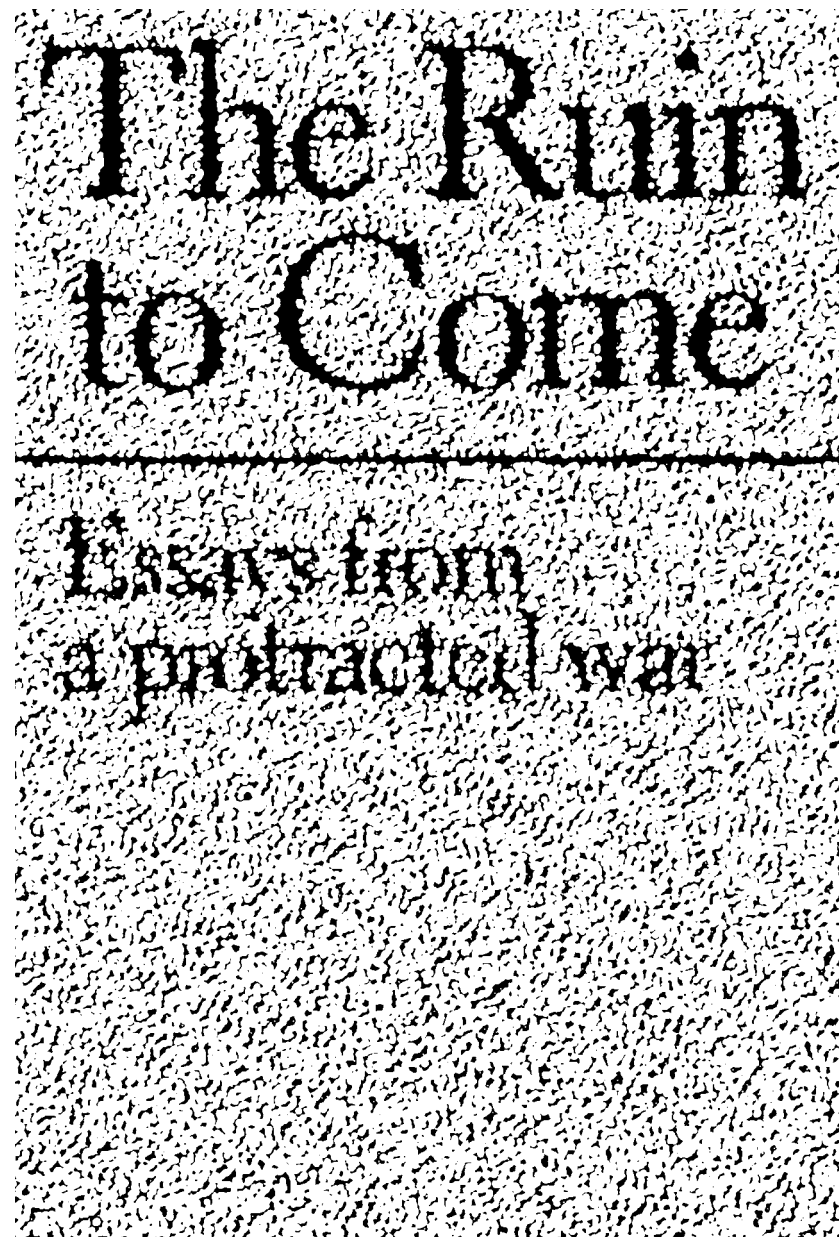
: Walid SADEK

born 1966 in Beirut, Lebanon / lives in Beirut

The Ruin to Come: Essays from a Protracted War is published by Motto Books in collaboration with Taipei Biennial 2016.
Book launch and reading by the author: January 13, 2017 in the frame of the Taipei Biennial Symposium, see [page 205](#)

The Ruin to Come: Essays from a Protracted War are written over a period of 10 years between 2006 and 2016. These collected essays look at the conditions of living under a temporality theorized as the “protracted now” of a civil war structurally capable of renewing the conditions of its longevous dominance. This protracted now, the essays argue, is kept intranquil by the many unfinished strains of a past that resist falling back into a distant and settled past. Through various critical lenses, the essays approach the consequences of living under the conditions of a protracted now and the possibilities opened by interruptions for those who live still: the survivors or over-livers. What unites the many essays of this book is an investment in the concept of labor understood to be both interminable and historical: the labor of lingering in the presence of the corpse; the labor of ruin; the

labor of seeing by way of death; and the labor of missing. Interminable, they persist in a disinclination to join the various calls for regeneration and resurrection implicit in state-sanctioned and market-driven projects of reconstruction. Historical, they position this disinclination within an anti-historicist conception of history open to non-linear memory that seeks to give names to the many pasts slighted by a forward-looking rush towards better futures. Together, these labors accrue into a critique of hope as a reactionary sentiment that numbs collective action in the present with a moral belief in personal betterment as a prerequisite for a deferred justice to come. In proposing that within the folds of war lie moments of political significance that can be recovered and thought through, these labors affirm the necessity of erupting through this protracted now and of initiating a livable living built with the unwelcome knowledge shouldered by unreconciled over-livers.



Walid Sadek

The Ruin to Come: Essays from a Protracted War

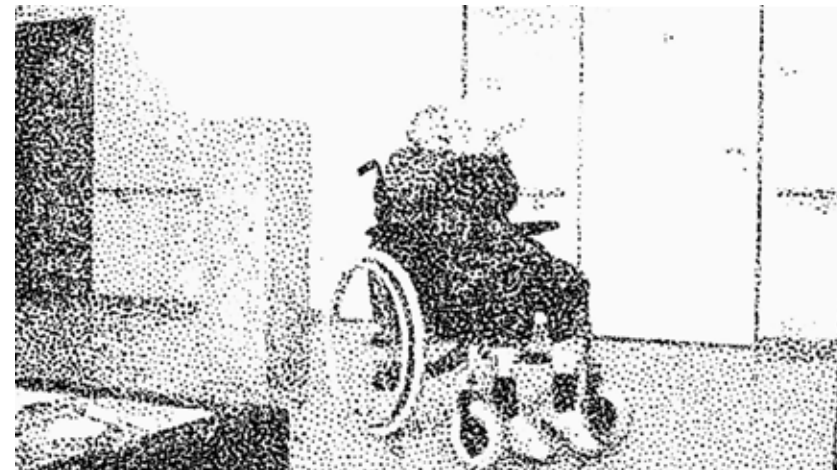
: Alexander SCHELLOW

born 1974 in Hannover, Germany / lives in Brussels and Berlin

A_biology is the trace left by an encounter. For years I visited a woman in a clinic who had long suffered from Alzheimer's and lost all possibility of remembering, even the very possibility of realizing herself by situating her perception of only one particular point in time and space (in the past) from only one other point (in the present). Neither could she name an object and thereby say "I" precisely through this relation to the object. Vis-à-vis her "self," the woman was in a shifting state of constant transformation on the outer surface of a body of memory that was now closed; a state analogous to the one preventing her from identifying something or someone—"me," for example, at the other end of the room. Here, "I" is not a state. It represents an inexistent point of overlapping processes of (un)consciousness. Then, who was I who sat vis-à-vis her all these years?

Later in the studio I reconstructed her image in a perpetual process of memory-work through drawing. This praxis that remembers in and through structures of spots existed long before our first encounter. It formed and continues to form the foundation of my engagement with questions of remembering and forgetting.

After a few years "she," who was once a gymnastics teacher (but this may be just one possible version of the narrative), began to dance. Let's assume she was a gymnastics teacher: the inscribed trace of movement rises to the surface of her body and there meets acoustic space (a radio, rattling plates, the occasional footsteps, or sounds from outside). Never before had my own drawing from memory encountered such a short-circuiting splice of content and structure. The individual seems to nearly disappear in this zone, and yet the space to which the trace of an uninterrupted mental mobility refers is not primarily a void—neither a void of identity nor a void of meaning. Quite the opposite: the drawings state and form a material space of memory without remembering.



Alexander Schellow

A_biology, 2016

animation 16:9, b+w, silent, 9 min 19 sec, loop

: The Editorial

誌作 THE EDITORIAL

THE EDITORIAL is a research-led inquiry into the expanding role and network of independent contemporary art publishers in Asia and their international impact through a curated series of public events, exhibitions, and discussions.

Over the last decade, art publishing has moved beyond exhibition catalogues, magazines, artist books, and historical and philosophical writing to incorporate current literary, research-based, and digitally-oriented hybrid practices. Simultaneously, the apparatuses of articulating and delivering content, from art book fairs to art libraries and archives are being rethought and reshaped as “curated” sites.

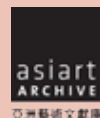
In responding to these changes, THE EDITORIAL contributes to expanding critical reflection on this rapidly growing area, paying particular attention to the connections, influences, and differences between the making, curating, editing, and writing of art through publishing. In this framework, different perspectives on independent publishing are considered, generating research through artistic and critical means while placing the distinct cultural backgrounds of different regions of Asia in a broader context. In doing so the project proposes an “editorial aesthetics” at the nexus of contemporary art production.

The program rethinks the conditions of publishing in the face of region-specific circumstances and challenges, including the crucial role of museums, archives, and self-organized initiatives. Central to this endeavor is the establishment of a peer network of emerging to established independent artist-led publishers in Asia.

The two-day program includes public lectures and debates; publication launches with related performances, readings, and events; and a display within an Asian street market-inspired installation, alongside internal workshops by and for international art publishing practitioners.

A series of collateral events will take place in various Taipei art bookshops and cultural venues, and through a subsequent “Free Parking” exhibition at Asia Art Archive in Hong Kong.

THE EDITORIAL at the Taipei Biennial 2016 is a partnership between the Taipei Fine Arts Museum, Hong Kong’s Asia Art Archive, and the Vernacular Institute. It was initiated by Ingrid Chu and Kit Hammonds.



VERNACULAR

For further information, see website of the Taipei Biennial 2016



: Pages Magazine

based and published in the Netherlands / produced in both Iran and the Netherlands

started in 2004

Issue 1, *Public & Private*, February 2004

Issue 2, *Play & Location*, May 2004

Issue 3, *Desire & Change*, September 2004

Issue 4, *Voice*, June 2005

Issue 5, *On the Verge of Vertigo*,

August 2006

Issue 6, *Eventual Spaces*, September 2007

Issue 7, *In Translation*, March 2009

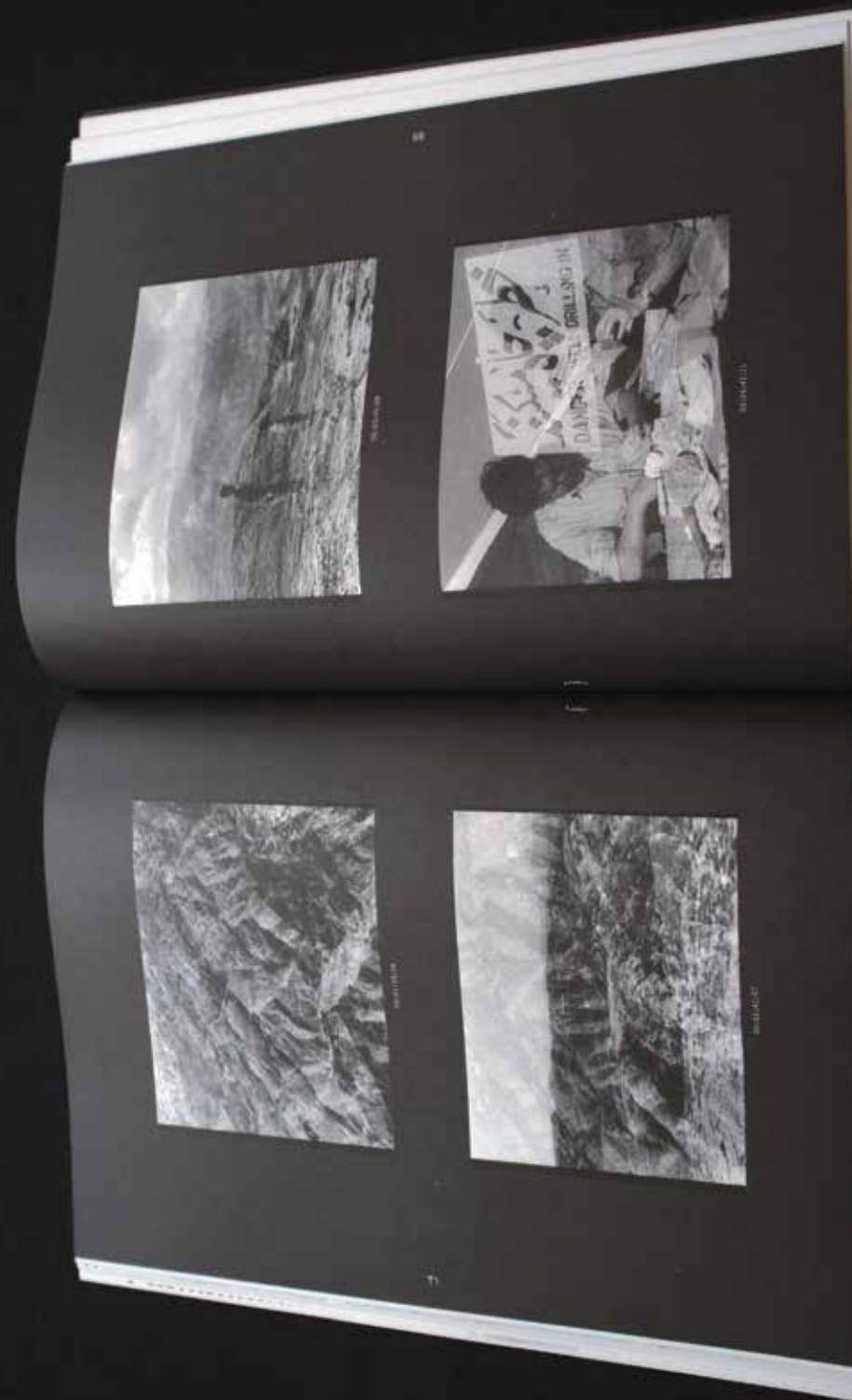
Issue 8, *When Historical*, May 2011

Issue 9, *Seep*, October 2013

the crisis of the current publishing and archiving tools, and engages with their politics and technology. It begins by asking about the possibility of thinking beyond the predefined economy and aesthetics of accumulation and distribution, and imagining more porous structures where publishing can follow a permeable trajectory.

Pages is a bilingual Farsi/English magazine produced and edited by artists Nasrin Tabatabai and Babak Afrassiabi as a publishing research platform alongside their collaborative projects. Nine issues have been published since its initiation in 2004, with an editorial focus on unresolved narrations of history, culture, and the geo-political, and the ways they condition contemporary notions of artistic practice.

Currently the magazine is in the process of transition from a solely print format to a print/online platform for publishing, archiving, and distribution. Perhaps more than ever before the interrelationship between publishing and archiving finds itself in a critical state, both practically and conceptually. The 10th issue of *Pages*, scheduled for early 2017, addresses



Pages magazine issue 9, *Seep*, pp. 88-89.

: Shake

born 1977 in Taipei, Taiwan / lives in Taipei

Located at the subduction zone where the Eurasian Plate converges with the Philippine Sea Plate, the island of Taiwan has developed a unique topography as a result of the downwelling tectonic activity. Similarly, Taiwan's position at the boundaries of different political forces within the global geography, and the hidden forces exerted by political, economic, cultural, and ideological plates, have shaped its national identity.

Taiwan's unique landscape and geopolitical history serves as a theme for *The Subduction Zone* by Shake. Comprised of three short films entitled *Our Status Quo*, *Our Story*, and *Our Suite de Danses*, the work traces the intersection of the tectonic plates and travels to Taipei's Tatun Volcanoes; the Yuli to Antun section of the old railway line in Hualien that traverses the Eurasian Plate and the Philippine Sea Plate; and to the Jili Badlands in Taitung. In the eyes of a geologist, these locations are ideal textbook examples of plate tectonics; but what Shake contemplates is whether these landscapes enable an imagining of the political struggles that have taken place on this island. How does an individual find a resting place within the conflicts of divergent social structures, political systems, and ideological modes? How can the status

of the self be reimagined, and the story of the self be told?

In addition to landscapes, Shake also includes constructions of narrative elements in the film, such as archived historical documents, personal memoir, school activities, and cultural rituals, in the artistic practice of cinematic writing.

Project manager: Dennis Wang
Aerial drone cinematography: DYNC
Cinematographer: Pei-min Cheng
Sound recording: Chun-yi Li
Performers: Wen-tsui Wu and the ensemble of Van Body Theater
Military parade: Drama 19th, Taipei
Municipal Fuxing Senior High School
Beiguan performance: The Hualien Club
Video filming with the support of: Hualien County Government and Hualien County Cultural Affairs Bureau
Special thanks to the Dalongdong Hehua Music Society



Shake
The Subduction Zone—Our Suite de Danses, 2016
full HD video, color, sound, 7 min 31 sec

: Nida SINNOKROT

born 1971 in the United States / lives in Jerusalem

Featuring: Micha MAGEE

Date of presentation: October 8–27, 2016

Gallery F, basement

A woman opening a door becomes a transformative experience in this 16mm film installation by Palestinian artist Nida Sinnokrot. The imagery takes on an ephemeral painterly quality, changing tone as the film's emulsion slowly becomes exposed though tiny scratches, registered with every step of the audience. In turn the projections themselves alternate from dark to light; exposing, like a camera shutter, the mechanics of the installation. Here questions of power, gesture, surface, space, and agency are raised, provoking an examination of the machine and its material impact on representation.

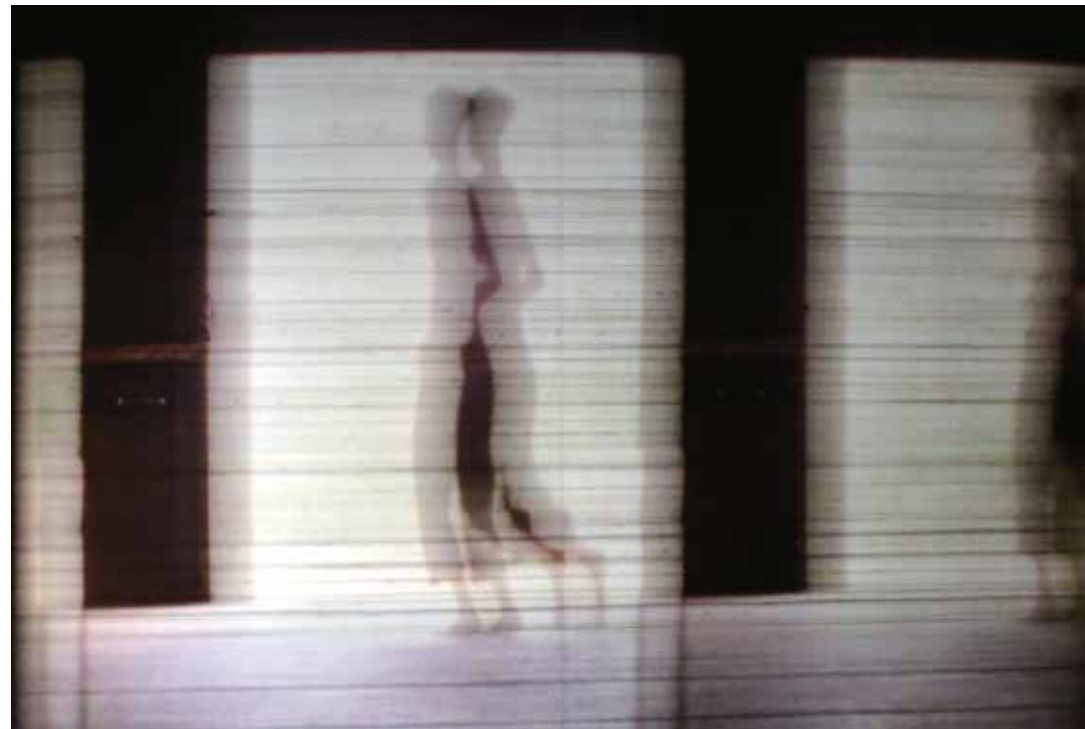
When Her Eyes Lifted marks a debut rendition of work Nida began in 1998 on what he calls "Horizontal Cinema." With this novel reinvention of the cinematic apparatus—presented here as a twisted constellation of mechanisms arranged on a worn carpet, traditional projections are turned on their side and stripped of their formalism. The projected images are not bound by 24 frames-

per-second, but rather move with varying speed depending on audience interaction. The constituent parts of the filmic vocabulary are thus reconstructed like Chinese scroll paintings that reveal themselves in response to the viewer's movements. Here, images that precede and follow are seen together, creating multiple planes in which past, present and future exist simultaneously. This alternative grammar, a natural extension of immigrant and refugee expression, evokes the way memory intersects reality in what Edward Said (1935–2003) described as "contrapuntal consciousness."

Engineering support: Robert BIELECKI

Technical support: Marcell MARS

Production support: Akademie Schloss Solitude and Merz Akademie



Nida Sinnokrot

film still from *When Her Eyes Lifted*, 2016

: SU Yu Hsien

born 1982 in Tainan, Taiwan / lives in Tainan

The video *Hua Shan Qiang* (2013) uses Chinese funeral ritual papier-mâché offerings to allude to the fracture in Taiwan's history and social sentiment caused by colonization. I'm interested in how this ritual tells stories, the ways in which the form and meaning of this ceremonial culture have changed since its arrival in Taiwan, and the potential narrative within this process. (For screening information, see [page 115.](#))

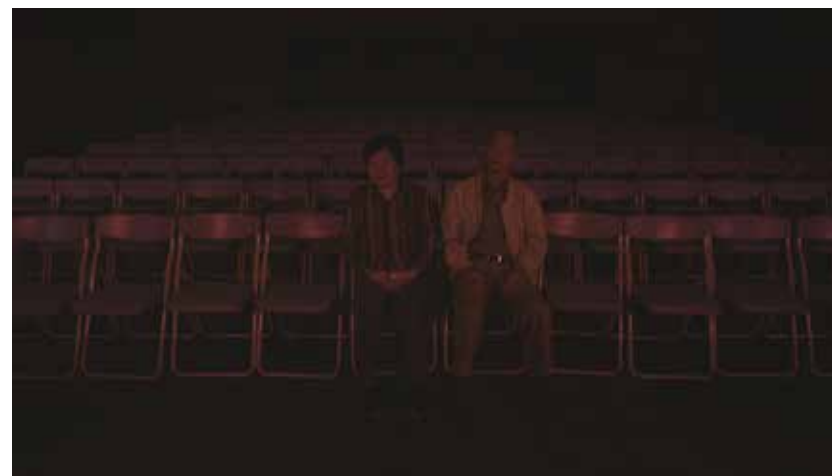
Prophet was originally a play written by Taiwanese avant-garde artist Huang Hua-Chen and one of the first programs performed by *Theatre Quarterly* at Tien Educational Center in 1965. It represented the beginning of experimental play writing in post-war Taiwan. Huang depicts a married couple going to see a stage show, but the only things on the stage are the movement of light/shadows and screen, coupled with the sound of rope pulleys, while the male and female lead sit in the audience talking. They start by discussing the banalities of daily life in a whisper, but this gradually devolves into complaining and arguing. As a professional copyist, the husband believes he's played the role of mentor since the May Fourth Movement in China and defends himself, saying

he could not realize the movement's ideals due to a lack of resources. His character showcases the psychological disorder of modernist intellectuals. The structure for this performance and the scenes depicted suggest that Huang's original intention was to break with the traditional theatre model. However, this approach was rejected by the director at that time, Yao-Chi Chen, who cancelled the mechanical movement on the stage and returned the actors to the stage.

It is no exaggeration to say that *Prophet* has never been "properly" performed so I invited the original performers Chuang Ling and Liu Yin-Shang to return to the stage in 2016 to perform the "absence" originally intended. Their performance was documented and made into a film also titled *Prophet* which seeks to not only re-understand, 50 years later, the narrative arrangements made by Huang beyond the story, but also attempts to interpret the absence in it.



Photos of rehearsal and performance of *Prophet*, *Theatre Quarterly*, issue 4, 1965



Su Yu Hsien
Prophet, 2016
two-channel synchronized video installation, color, sound, 22 min 35 sec

: **Nasrin TABATABAI**

Babak AFRASSIABI

born in Tehran, Iran / live in Rotterdam / collaborating since 2004

The project *Inhale* recollects the smoke of opium in Iranian fictions. It indexes, in the form of written accounts, the instances of opium used in modern and contemporary novels and short stories. This expanding archive traces the opium as it is inhaled by the different persona and in the different historical times depicted in these narratives. With the help of “functional respiratory imaging” used in computational predictive pathology, a “*longue durée*” inhalation of opium smoke particles is simulated in 3D animation over a pair of hypothetical lungs. If it is the smoke that binds the lung to the social history of opium, it also makes it a sedimentary organ deposited from the alchemy of the toxin and remedy. This project is not only about the pathology of the archive, but also about archival futurity.

The artists would like to thank FLUIDDA, the functional respiratory imaging company in Belgium, for their kind support and collaboration.



Nasrin Tabatabai & Babak Afrassiabi

Inhale, 2016

texts on paper, aluminum frames, 3D animations

Measuring opium smoke aerosols

: TING Chaong-Wen

born 1979 in Kaohsiung, Taiwan / lives in Taichung

Yannick DAUBY

born 1974 in Nice, France / lives in Taipei

In an infamous murder case that dragged on in Erlin, Changhua County between 1941 and 1944, Lu Chang, a former military conscript in the Japanese army, was accused of killing his comrade in arms Shih A-fang for his money. All evidence pointed to Lu's guilt but he denied involvement and the case against him could not be proven beyond a reasonable doubt. Ultimately the investigators had someone dress up as Shih's wronged spirit, which drove Lu to confess his crime, and lead the police to the long missing head of the victim, buried in a sugarcane field. Later a Taiwanese ballad booklet (also called a *Koa-á* book) *The Ballad of the Strange Case of Erlin (Er lin qi an)* was based on this story and the song performed across Taiwan.

Murder: Er lin qi an is an "archaeology of sound" piece created by Ting Chaong-Wen and sound artist Yannick Dauby. The artists play a record of the Taiwanese ballad detailing the incident at the sugarcane field where the body was dumped all those years ago. The singing of the story is combined with noises recorded on site. The collision of different sounds in this soundscape creates cracks in time and space that enable viewers to experience the same

location at different points in time. In addition to sound, the site installation also includes pieces of melted cane sugar placed on and around records on a long mirror on the floor. This ingeniously crafts a sensory arena made up of visual, auditory, and olfactory sensations. Viewers can linger in the work and experience the changes on site. The slowly melting pieces of sugar or movements in shadow and light refracted from the mirror allow them to perceive the flow of time hidden within the shape and form of the piece. The mix of materials impels us to perceive time as something kinetic. The entire process brings to mind quantum entanglement and, through interaction, it brings us face to face with the ghosts of the past.



Ting Chaong-Wen & Yannick Dauby
Murder: Er lin qi an, 2014
mirror, sucrose and environmental record (66 min 50 sec)

: TRẦN Lương

born 1960 in Hanoi, Vietnam / lives in Hanoi

exhibition

Though the communist bloc collapsed in the late 1980s, communism still exists in some countries today. More than a quarter of the world's population continues to live under the dictatorial rule of this regime. In both communist and former-communist countries, the traumatic effect of the ideological and socio-economic spirit of communism can still be felt. It is a specter that threatens the younger generations in all respects, from environmental issues to corruption, from ethics to a crisis of confidence.

Specifically in Vietnam, violence and a lack of human rights have become increasingly severe, and the continuous psychological pressure on the populace leads to outbreaks of unrest. The government is an engine of corruption, with party members protecting the party at all cost, ignoring the interests of the nation and the future of the country.

Incredibly, in the 20th century, mummified remains and monumental mausoleums of former communist leaders have reappeared. Like a stain in the evolution of human civilization, these have become the physical evidence trapped within the flow of history.

Optical Feedback from the Mausoleums are images that reflect a period of history. The beginning of communism, its global impact, and its remnants have and will continue to directly impact millions of people, including ourselves and our families.

A red flag flying in the desolate sky after the storm can only be an illusion and an echo of the past, but its consequences still affect a nation's future. Problems such as a lack of social responsibility, addiction and violence, selfishness and self-censorship are rampant in our society. A mood of constant "depression" envelops the general public, including me... Perhaps these paintings were created in a state of depression.



Trần Lương

Optical Feedback from the Mausoleums 2, 2016

Ink and natural color on Do paper (Vietnamese handmade paper), 79 × 108 cm

: TRƯƠNG Công Tùng

born 1986 in Đak Lak, Vietnam / lives in Ho Chi Minh City

exhibition

Trương Công Tùng's artistic practice explores the blurry line between perceived realities and the psyche. In his drawing light box series *Maya Within the Circle of Time* (2015–now), Trương Công Tùng creates a world of chaotic absurdity, where discrete figures and symbols entwine in a way that evinces the lack of separation between the sacred and the profane. The series is named after Queen Maya, mother of the Buddha, who, according to legend, conceived him in a dream. A mythical figure in South Asian theology, she's invested with tremendous symbolic power in many Asian cultures, including Vietnam, where Buddhist influence is prevalent. Queen Maya takes on various forms, appearing widely in rural tales in the mysterious ghostly shape of a woman, wandering the wild forests and the empty lakes.

Trương Công Tùng's venture into the psyche first started with abstract oil painting. Later he experimented with glaze on ceramic tile in his series *Land of Dreams* (2012–now). Ceramic painting, as a creative medium, requires the artist to imagine what might happen to the glaze's chroma, strokes, and surface after the firing process. It evokes the prophetic

transformation of the mental images in the artist's daydreaming mind into the unpredicted shape and form of the final artwork. The artist's obsession with illusion in the current series is apparent in scenes that merge abstract and figurative images. The hazy, indistinct forms reflect the fragmented memories of subconscious dreams, as well as alluring mysteries inspired by myths, folk tales, rumors, and even stories from newspapers.

To comprehend the artist's journey into the fantastic, it may be useful to refer back to his work *Blind Map* (2013). It is a map drawn not by a cartographer with eyes focused on the details of the land, but by a colony of termites absorbed in living and destroying.

(Arlette Quỳnh-Anh Trần)



Trương Công Tùng
From the series *Maya Within the Circle of Time*, 2015
drawing light box: ink on Mylar, light, 21 × 29 cm each

: Hong-Kai WANG

born 1971 in Yunlin, Taiwan / lives in Vienna and Taipei

Performers:

Alice Hui-Sheng CHANG, CHEN Shang-Yun, CHEN Siao-Chi, Leon LEE, TSENG Chih-Cheng, WU Fu-Ping
Three preparatory workshops for *The Band of the Awful Ones* were held at Guling Street Avant-Garde Theater on August 25, 26, and 27, 2016.

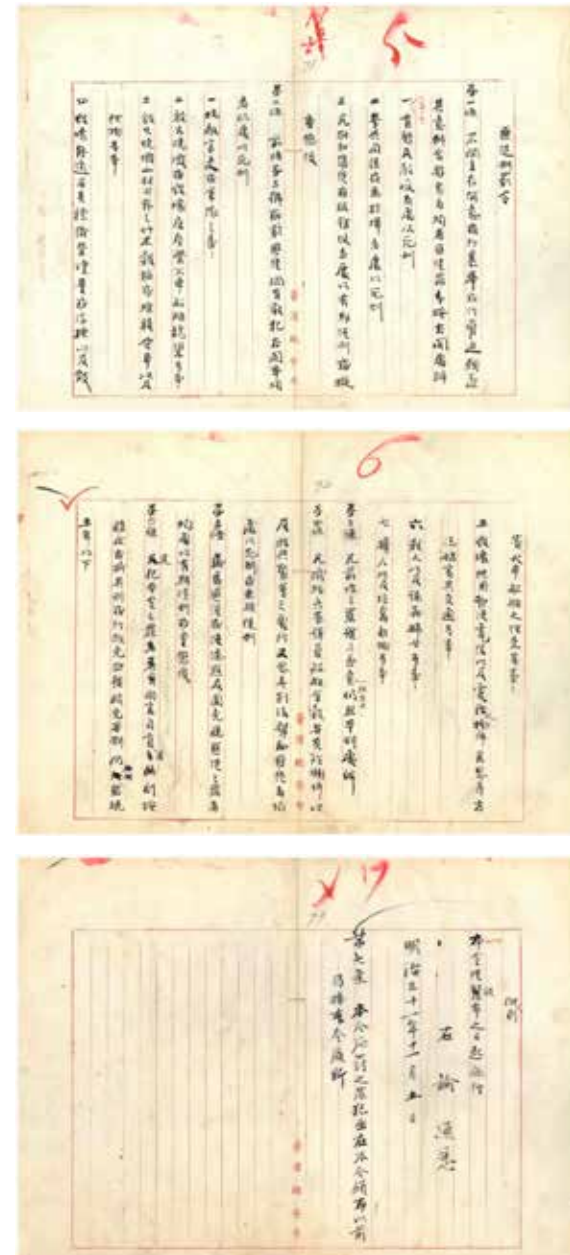
Hong-Kai Wang's interdisciplinary practice concerns the politics of missing knowledge and of narrative building of radical histories. Through workshop, performance, video, sound work, etc., her work consistently investigates modes of listening that generate poetics while seeking to forge unlikely affiliations beyond perceived chronologies and geographies.

Wang's multimedia installation, *The Band of the Awful Ones*, is the culmination of three workshops in collaboration with six performers and all the workshop participant. At each workshop, participants work together to dismantle the legal text of "Bandit Punishment Ordinance" enforced in the Japanese colonial era from 1898 to 1915. In response to the violence inherent in the law, they read for the silences between the words, thereby evoking and speculating about the

lost sounds and the voices of the dead, disappeared, dispossessed and resistant, while performers quietly listen and take notes. At the end of each workshop, the performers work with what they have heard to create a short improvised performance.

How do we mourn the kind of loss for which stories cannot be told and that which no memory can retrieve? Is it possible that the irrecoverable may have the potential for creating conditions that enable renewed political agency? By opening an inquiry into the politics of mourning at the intersection of history, memory and law, *The Band of the Awful Ones* attempts to call forth the spaces of forgetting and the bodies of the forgotten. These bodies were more than what was expected of them, and we want to summon the ways in which they organized, conspired, and invented. In the hope of conceiving some ways forward, perhaps we could begin by listening with ears from the future.

With the collaboration of



"Bandit Punishment Ordinance," 1898
paper
Source: Taiwan Historica

: Paola YACoub

born 1967 in Beirut / lives in Berlin

exhibition

Images of recent heritage site destructions by ISIS have provoked a cultural earthquake. *On Archeological Site BEY002* depicts with an assemblage of stone and gravel a drawing's restitution of a 1995 archaeological dig *Place des Martyrs*, Beirut. Globalization has transfigured art practices, paradoxically spawning geographical particularities: the myth of a flat space has collapsed. Less noticeably but more significantly, we're living not only *at the same time but the same time*, wherever we are. Hence a consciousness of the simultaneity of our actions and an interlinking of our timelines and chronologies. This work translates the chronological entanglement. To each succeeding civilization—Byzantine, Roman, Hellenistic, Persian— corresponds a color. The stratification extends into the ancestral past, prior to humans, as we move from archaeology to geology.

Men, and sometimes children, carry bouquets of red roses in the Achrafieh neighborhood, near Sassine Square, thus introducing unusual ornaments into Beirut's streets. Nobody speaks to them; neither do they buy flowers. Yet, every morning, they return to the same place with their red roses. In fact, in 2002, everyone feared these

“florists” who were strongly suspected of being members of the Syrian secret services. These Syrians thus employ an established symbol of rhetoric—flowers, most commonly red roses—as street ornamentation. All against a background of terror. The photographs in *The Flowers of Damascus* capture this extreme tension between the beauty of red roses, the Beirut art of living, and the Syrian occupation that has long ruled the city. In *Les fleurs de Tarbes* (1941), French writer and publisher Jean Paulhan gave a detailed description of the relation between rhetoric and terror, asserting that terror reigned in French literary circles in the 1930s, aimed at banning the practice of rhetoric, which he defends. At the same time, Paulhan recognizes that rhetoric can be a terrorist technique too. In Syria and Lebanon everybody knows about these relations between rhetoric and terror.



Paola Yacoub
On Archeological Site BEY002, 1997
b+w print, 9 x 13 cm

: YEH Wei-Li

born 1971 in Taipei, Taiwan / lives in Yangmei, Taiwan

YEH Shih-Chiang

born 1926 in Guangdong, China / died 2012 in Hsindian, Taiwan

Yeh Shih-Chiang, Wantan and Shuinandong, 2016

** In text below, YSC stands for Yeh Shih-Chiang and YWL for Yeh Wei-Li

In 2015, three years after Yeh Shih-Chiang's passing at the age of 86, Hong Kong based curator Chang Tsong-Zung organized an exhibition entitled *Illuminated Presence: Yeh Shih-Chiang's Calligraphy and Painting & Yeh Wei-Li's Interpretive Works* at the Hong Kong Art Centre. This compelling exhibition represented the first time a comprehensive body of work by YSC was exhibited outside of Taiwan and turned out to be a rare opportunity for YWL to enter into and research the seldom seen works of this late veteran artist. YWL based his interpretive work on YSC's abandoned rented residence from the 1970s and 1980s in the Wantan area of Hsindian district, a riverside mountain valley in the outskirts of Taipei. With help from students and friends, YWL spent nearly a year nurturing this crumbled ruin of a brick structure overgrown with wild brush back to a semblance of life.

Born in Guangdong province in 1926, YSC studied at the Guangzhou College

of Art, headed at the time by artist and revolutionary Gao Jianfu, who was a pioneer in the revitalization of the traditional ink painting language in the republic era. At the age of 22, YSC and his fellow students Yang Zhiguang and Jiang Jianfei were granted permission by Gao to take leave from the academy and set out on an adventure to travel on foot from Guangdong to the Dunhuang Caves and produce sketches along the way. With the spread of China's Civil War, they were forced to abort their plans and redirect their route to Taiwan. For the rest of his life, YSC would remain in Taiwan, teaching painting and drawing, and making *Guqin* (Chinese zither) for subsistence.

Commissioned by the YSC Art Foundation to design and construct a YSC Memorial Residence Museum, YWL began work in early 2016 on the Shuinandong house located in the scenic northeast coastal area of Shuinandong. Unlike the Wantan residence, the Shuinandong residence held various objects of daily life used by YSC along with tools and raw material, paintings and calligraphy left untouched for over a decade. Interior demolition and reorganization yielded a sizable archive of daily life and clues to YSC's artistic practice. Of this



Yeh Wei-Li

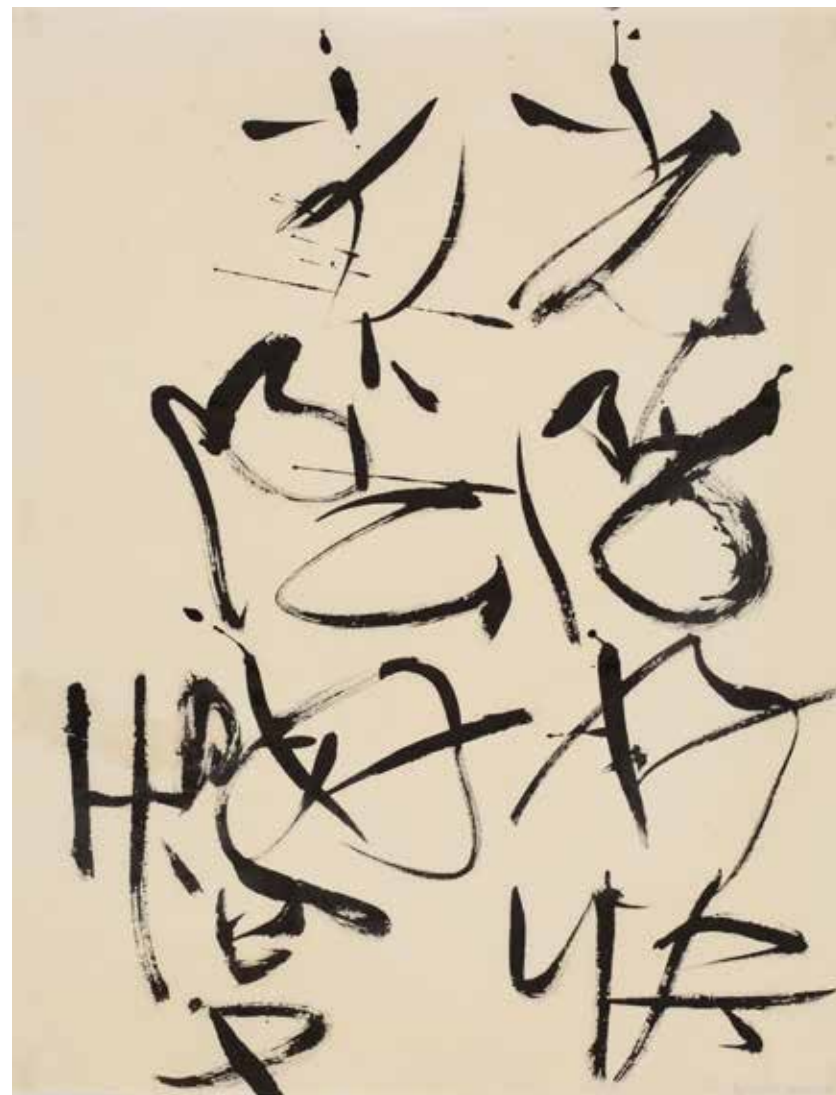
Hammer, YSC Shuinandong Residence, 2016

LightJet print, acrylic face mount, reclaimed wood frame, 124 × 154 × 5 cm

ongoing two-year project years and on exhibiting his artwork alongside the elder master, YWL states: “It is a daunting task to place one’s work next to ‘Greatness,’ but ‘Greatness’ is what makes one ponder the world around us...about ourselves, others, and the unknown...it propels one forward...in continuum... without knowing, endless questions arise, they beckon, and you dig, you mine deeper, you surrender, then enter subterranea...where magic overflows...”

In jarring contrast to YSC’s commanding speed and minimalist precision, with further differences in distance, subject, medium, and form, YWL utilizes his customary approach of gradualness and penetrating observation over an extended period of time, attentive to the architectural interior and exterior landscape, to every minutia of the things used, made, and left behind by YSC, to depict the slow mining of these remains and their eventual transformation. It is precisely this extensive labor of the hand and unflinching spirit and belief in what is necessary to achieve everlasting presence and memory of places and a life lived that binds their works together when placed side-by-side, and makes them feel in

synch. Through the dual framework of constructing YSC’s residence museum and personal artistic practice, the interpretation and reimagined projections in YWL’s process and time-based photographic tableaux construct a layered dialogue with the elder artist that elucidates corresponding lives and practices, while illuminating and giving sustenance to a remarkable legacy as it continues its journey forward.



Yeh Shih-Chiang
Time Passes So Fast, Time Passes So Slow, 1987
 ink on paper, 54 × 45 cm

: Symposium

September 10–11, 2016

November 26–27, 2016

January 13–15, 2017

Taipei Fine Arts Museum—auditorium, unless other location specified
free admission—reservation: www.taipeiennial.org/2016#Symposium
In Mandarin and English, with simultaneous translation in both languages



9.10

13:30–15:00

Penny SIOPIS

Projection and Presentation—Première of the film *The New Parthenon*, 2016 followed by a screening of *Obscure White Messenger*, 2010

In English w/Mandarin subtitles

Obscure White Messenger tells the story of Dimitrios Tsafendas, who assassinated the South African prime minister and “architect of apartheid,” HF Verwoerd, in 1966. What drove Tsafendas, a man of mixed race, a migrant working as a parliamentary messenger at the time, to commit this act? Siopis explores the intermingling of madness and political motives evident in archives on Tsafendas. Who is the “illegitimate” Tsafendas and where does he belong? What does it mean to be stateless in a world in which citizenship all too often establishes and legitimates what it means to be fully human? These are some of the questions that run through the film.

The New Parthenon speaks of Greece’s fraught relationship with Europe, through the imagined meditations of a Greek man who is also her father.

For further information on Siopis work, see [pages 138–139](#)

15:00–16:30

CHEN Chieh-jen & Devenir Chien-hung HUANG

Trans-body in Sens-cious Field Research: Resistance in Latent Colonization and Subalterns’ Epistémè.

At a time when social constructs and re-presentations are increasingly restricted to

various mechanisms and systems, the expansion of virtual space and homogenization of reality has become a bizarre democratization-related phenomenon. This ensures that the creative arena of artists is thoroughly brought into the realm of modern social reality. As such, through the diversity in social points of contact, the simplification of artistic language, the great increase in the number of artists, and the high concentration of cultural capital, “latent colonization” (internalization of life politics) creates more subordinates/dependents. The works of Chen Chieh-jen maintain a constant dialectical dialogue with this democratic progress and phenomenon, from the bare life of Cold War constructs and global structures, the large number of labor hire workers in a M→U form society, all the way to the artist’s Sens-cious field and the self contextualization of subordinates/dependents. When compared to the replacement of the world by landscape society, the question is whether artificial intelligence technology (Internet demography) will produce an “EMOTI—CONsciousness” able to supplant real consciousness?

Certainly, the above development touches on how the “knowledge set” that determines historical writing and cultural power will change. We will discuss how, subject to the Internet demographic and narrative group, this “knowledge set” will become a competitive arena.

For further information on Chen’s contribution to the biennial, see [pages 24–25, 120–121](#)

17:00–20:00

Tacita DEAN, a film screening evening

Event for a Stage, 2015, 16 mm, 50 min, with actor Stephen Dillane &

Craneway Event, 2009, 16 mm color anamorphic film, optical sound, 108 min, with choreographer Merce Cunningham and his dance company

In English. *Event for a Stage*’s transcription in Mandarin will be available at the entrance.

For *Event for a Stage*, Tacita Dean, with actor Stephen Dillane (*The Hours*, *Game of Thrones*), presented a live theatrical happening performed over four nights at the 2014 Sydney Biennial, with two 16mm cameras rolling on each occasion...

To read full text, see [pages 122–123](#)

In November 2008, Dean filmed the choreographer Merce Cunningham (1919–2009) and his dance company rehearsing for an event in a former Ford assembly plant in Richmond, California. Sadly it was to be Cunningham’s last film collaboration.

Merce Cunningham often constructed these “events” in non-dance spaces re-using moments or parts of his choreography. Borne out of a working practice developed with his long-term partner John Cage, the music for such an event would be produced in parallel to the dance, and was often heard by the dancers for the first time during the performance itself. As a consequence the dancers would time themselves by counting. *Craneway Event* is a film of Merce working on something with his dancers over three afternoons on site, as

they have done on countless occasions before, but it is also the document of a celebrated practice, and of a legendary man at work, and now a moment lost in time.

When Merce died on July 26th, I had just begun editing Craneway Event. It immediately left me with an absence, which I filled initially by watching recordings of Merce dancing in his youth or chatting in interviews... To read full text, see [page 122](#)



9.11

10:00–12:00

Manon de BOER & Chia-Wei HSU

A conversation

A conversation between Manon de Boer and Chia-Wei Hsu about their respective working processes and their ways of approaching the medium of film in relation to their subjects. The discussion will be preceded by the screening of Hsu's short film *Ruins of the Intelligence Bureau* (2015, 13 min).

Chia-Wei Hsu and Manon de Boer met each other in 2014/2015 at Le Fresnoy's postgraduate program in France where Hsu studied and de Boer was guest teacher for a year. For further information on de Boer and Hsu's contributions to the biennial, see [pages 58–59, 66–67](#)

13:30–15:00

Shigemi INAGA

Haptic Sensations Beyond the Visual Culture: Redefining “Modernity” in Museology so as to Readjust the Digitalized Global Scale Model

The talk will focus on the ways modernity has been perceived globally, addressing first two preliminary questions: What does “modernity” mean and what is indicated by “global”? Without entering into philosophical discussions, the talk will examine some concrete cases where the dichotomy between “western modernity” and “non-western tradition” causes conflict. Then, it will analyze “globalization” from a critical point of view. “Critical”

here implies the questioning of the overwhelming schema of “the West and the Rest;” an opposition that excludes, by definition, third parties, i.e. the realities of non-western modernity.

15:00–17:00

Angela FERREIRA & Ella RAIDEL

Angela Ferreira, *Underground Cinemas & Towering Radios: The Mozambique Series*

&

Ella Raidel, *Projection and Presentation*

***SUBVERSES: China in Mozambique*, 2011, 45 min.**

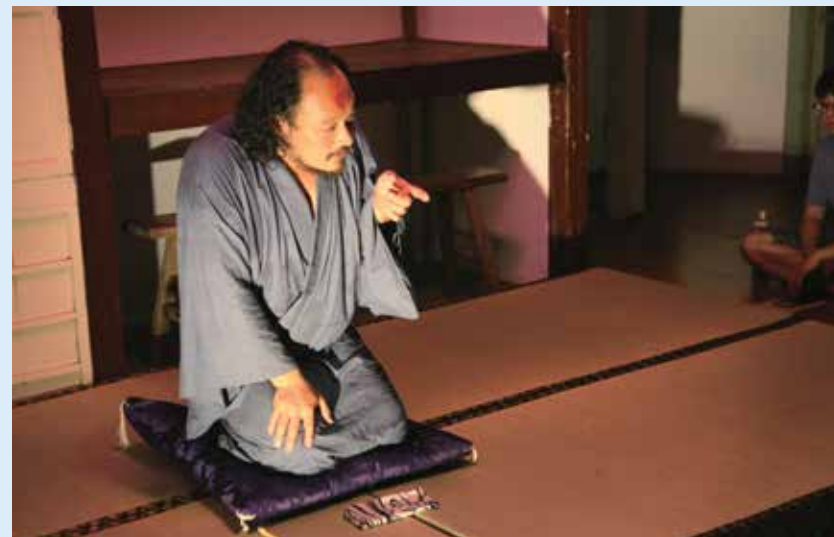
In English with Mandarin subtitles

Followed by a conversation between Ferreira and Raidel

Angela Ferreira’s presentation will focus on the part of her practice that is concerned with developing metaphoric and political statements from critical investigations on buildings and built structures in the history of Mozambique. Through this series of works she has explored and problematized colonial ethnographic practice, as well as decolonizing and revolutionary utopias (cinema and radio) from the euphoric post-independence period of national construction. The artist will present projects such as *For Mozambique* (2008), *Political Cameras* (from the *Mozambique Series*—2010), *Studies for Monument to Jean Rouch in Mozambique* (2012–13), and *A Tendency to Forget* (2015). For further information on Ferreira’s contribution to the biennial, see [pages 60–61](#)

In *SUBVERSES: China in Mozambique*, Ella Raidel investigates the contingent political-economic situation of growing Chinese investments in Africa, using a performative act of local and foreign workers as a poetic device. Taking the voice of a Chinese worker in Africa as a starting point, the film concludes with commentaries done in the local slam poetry, which serve not only to underscore the presence of subcultures in flux around the world, but also as footnotes to the film, referring to the African oral tradition in the telling of history. Her method of filmmaking involves creating a discursive space that bridges the making of art and that of knowledge. Filmmaking in this sense can be seen as an artistic research, not only because of the processes involved in writing and shooting but also because of the complex archiving process in narratives, scenarios, subjects, and finally different politicized realities. *SUBVERSES* can also be read as a sequel to Godard’s attempts to establish an independent television network in Maputo during the 1970s. For further information on Raidel’s contribution to the biennial, see [pages 130–131](#)

November 26–27, 2016



11.26

10:00–12:15

Amandeep S. SANDHU & Maxi OBEXER

Amandeep S. Sandhu, *The Writer as a Memory Maker*

Maxi Obexer, *Political Writing and its Conditions*

My mother had many enemies. To us they were imaginary but to her they were real. They were set in different periods of her early life. They attacked her all the time. I grew up seeing her grapple with the incoherence of her memory. When I was an adolescent, my community (Sikh) was at war with my nation over how our histories were written. The demand was for an independent nation for Sikhs. The militant separatist movement split me between my nation and my religion. The issue is not just of my family or community. I come from a civilization where we consider that time is cyclical. Our storytelling tradition is oral. We don't keep physical records. As a nation and a society we are not very good at installing memories. My own community's culture is marked by "mitti pa"—bury it. Our land is more than five millennia old but we deal with our history by burying it, not talking about it, not learning any lessons. In just the last century the greatest exile in human history took place in this land, with the Partition of India. It left 1 million dead and 10 million displaced. Yet communalism raises its ugly head time and again in India.

When I started writing about fifteen years ago, I had just one intention: to install memory. I realized that, as a developing nation, we are a society caught in the rigmarole of daily living. We are enamored by big discourses, by loud branding, by the vigor of drama in public life and

forget that the personal is political, that history always repeats itself. Museums inspire me. To me the act of writing is akin to the act of making a museum. Museums are spaces where we can reflect upon how the “powers that be” manipulate our discourses. Through my writing I hope to create pauses—spaces for reflection. I write on themes such as madness, identity, and disquiet. (Amendeep S. Sandhu)

Anyone whose literary and dramatic work is based on exploring and challenging social and political realities, cannot ignore the current conditions of dramatic art itself and the politics behind it. Even more: if we define dramatic art as genuinely political, the analysis of its actual situation must be seen as part of the general political tendency. Among the most problematic trends is the reduction of public space as a cultural place of public debate. The decrease in the visibility of dramatic art goes hand in hand with a decrease in its political forms. Another problem is the lack of diversity in theater, which retains various structures of cultural hegemony with their many subtle forms of submission and exclusion. A central matter is the question of education and qualification, of the possibility of exchange among dramatists for art and political debate, furthermore for research and the search for new forms. Two years ago Maxi Obexer founded the New Institute for Dramatic Writing (NIDS), together with writer and playwright Sasha Marianna Salzmann. Obexer will describe the main aims of the institute and its different projects. She also will read from her recent dramatic and literary work, among them, *The Illegal Helpers* and *The Longest Summer*.

13:30–15:00

Gediminas URBONAS

Psychotropic House: Zooetics Pavilion of Ballardian Technologies

Psychotropic House: Zooetics Pavilion of Ballardian Technologies investigates the connection between cybernetic discourse and ideas inspired by the living technology described in the collection of stories *Vermilion Sands* (1971) by the English science fiction writer J.G. Ballard. Most of these technologies provoke a critical view towards contemporary natural and biotechnological sciences, visions, and inventions.

Psychotropic House... is a discursive experiment that aims to articulate Zooetics, a notion in progress to explore new ways to engage human knowledge—scientific methods and the infrastructure of institutions—and research with other forms of life—from mammals to microbes to mollusks—and to imagine designs, prototypes, and interfaces for future interspecies ecologies.

Ballardian living technologies respond to and communicate with human inhabitants; what Ballard describes is a form of radical co-existence of humans, materials, and living organisms. His sentient, responsive, smart technologies not only communicate and translate data, they witness existence of “neither the singular subject nor the network nor the pack but the communities of species and things.” Zooetics aims to interpret each Ballardian technology by making and constructing interfaces, models, and prototypes.

The talk will examine forms and pedagogies informed by the cybernetic discourse of self-regulation, feedback loops, and homeostasis, and the potential for artists to collaborate with scientists and engineers to create hypothetical “ecological feedback machines that sense our danger and work toward resolving the problem of man’s relations with his surroundings” (G. Kepes). This talk will discuss experiments in art and technology as they relate to artistic research and knowledge production within histories of techno-social movements at MIT. Taking as a point of departure the environmental art movement at MIT in the late sixties, the interest in systems theory, and the role of new technologies in the mitigation of the hazards of industrialization, this presentation will inquire into the notion of citizenship and public space in search of new narratives.

15:00–16:15

Sven AUGUSTIJNEN

L’histoire est simple et édifiante (History is simple and edifying)

“L’histoire est simple et édifiante” is an installation that arises from Augustijnen’s research for his film *Fierté Nationale* (“National Pride,” currently in development). The film title is a reference to the Fabrique Nationale de Herstal, the Belgian weapons factory famous for its light automatic rifle, the FAL. During the Cold War it was the most widely distributed weapon in non-communist countries, and was therefore called the “right arm of the free world.” It had a place in various conflicts around the world, as reported by the French weekly *Paris Match*. In addition to the paradox of seeing the rifle appear on both sides of the ideological divide, the selection of spreads from *Paris Match* evokes the way in which both weapons and journalism have been entangled in the fabric of history. The installation effectively transforms news into a sculpture that could also be seen as a storyboard. For further information on Augustijnen’s contribution to the biennial, see [pages 20–21](#)

16:30–18:00

Saâdane AFIF

The Fountain Archives: 2008–2018

The artist Saâdane Afif will speak about his ongoing project *The Fountain Archives*, begun in 2008. This project comprises an ever-growing collection of publications containing reproductions of Marcel Duchamp’s 1917 readymade *Fountain*. The pages that depict *Fountain* are torn out, framed, and redistributed worldwide through exhibitions and sales. Meanwhile scanned images of the pages are uploaded onto a website, while the physical remains of the books are stored on a bookshelf in the artist’s studio. Now comprising more than 800 pieces, this project has become a major part of Afif’s body of work. It presents the many potentialities of a single object of art, thereby underlining themes of appropriation, deconstruction, and the subsequent reconstruction of narratives. In this talk, Saâdane Afif

will discuss the unveiling of subjective forms hidden in the work of art, made possible by the creation of *The Fountain Archives*. For further information on Afif's contribution to the biennial, see [pages 14–15](#)

19:00

Performance evening: Po-Hao TSENG & Lecture of Ghost

Lecture of Ghost, No. 2

at Kishu An Forest of Literature

The Lecture of Ghost project revolves around the concept of Bianwen (transformation texts) and focuses on the Selai Temple Incident. Through on-the-spot investigation and the process of making up and rewriting a story, the artist crafts a physical narrative on resistance. As a continuation from the first lecture, Lecture No. 2 includes the following performances: *Being Possessed Taking the Flag*, *Ghost View*, and *False Wangye*, which detail how Yu Ching-fang, Su You-chih, and Cheng Li-chi accepted the injunction of the Wangye deity to fight the Japanese, and the considerations and decisions to which that led. In recalling the early part of the rebellion, Yu Ching-fang and Chiang Ting relate how they attacked police posts, held a flag-raising ceremony on the mountain, and prepared their next act of rebellion. For further information on the performance, see [pages 48–49](#)



11.27

10:00–12:00

Latifa LAÂBISSI & LIN I-Fang & Christophe WAVELET

A conversation about OF GRIMACES AND BOMBS—Valeska G., a Travelogue, or: Who's Afraid of the Grotesque?

Dancer, cabaret artist, choreographer, actor, singer, and writer, Valeska Gert invented a style at the start of the 1920s that promptly excited the admiration of the likes of Brecht, Meyerhold, and Eisenstein. A contemporary of Marlene Dietrich and Hanna Höch, John Heartfield and Georg Grosz, her performances haunt films by Pabst and Renoir, and later by Fellini and Fassbinder. Her dancing—which could be described as satire, caricature, outlandish pantomime, and hallucinated realism—set up and sustained a tension between the grotesque and abstraction. She managed through collage and montage to condense the expressiveness of silhouettes, characters, and figures borrowed from social reality. “Now that established values are breaking down and what seemed to feed common sentiment and intelligence has become problematical, now that no converging cultural will can keep the need for invention within stable forms, I declare that grotesque dance crystallizes in a single gesture and for our time the extremes that are about to explode.” These lines, written by Gert in 1920 in Berlin, resonate for us today in ways that motivate the work that Latifa Laâbissi, I-Fang Lin and Christophe Wavelet are embarking upon, in the framework of the Taipei Biennial. To read full text, see [pages 50–51](#)

13:30–17:00

Fabrizio GALLANTI & Nicole Yi-Hsin LAI, CHEN Po-I, CHIU Chun-Ta, SU Yu Hsieh & Eric CHEN, Rain WU

Fabrizio Gallanti, *Las Ciudades del Boom. Economic Growth, Urban Life and Architecture in the Latin American City, 1989–2014*

&

Nicole Yi-Hsin Lai, Chen Po-I, Chiu Chun-Ta, Su Yu Hsieh, *China Town Project (Tainan)*

&

Eric Chen, Wu Rain, *The Archival Production on the Anatomy and Patching of Cityscape*

Fabrizio Gallanti's lecture illustrates some aspects of the ongoing research project *Las Ciudades del Boom*, which explores the consequences of economic growth in Latin America in the past 25 years on the social and spatial organization of cities. The research analyzes the impact of the modification of political systems and the parallel neo-liberal restructuring of the economy on the production of space. Critical analysis considers the connections between new phenomena of urban transformation, renewed social articulations, and a surge in responses from design fields. Within the general framework of such a contemptuous concept as "Latin America," the research explores local distinctions and particularities through a series of case studies. The role of informality in Lima, Peru; the spread of gated communities in Santiago de Chile and Buenos Aires in Argentina; the use of architectural design as a political tool in Curitiba, Brazil or Medellín, Colombia—these are some of the examples taken up. Latin America is one of the most urbanized areas of the planet, with cities having played an important role since the colonization by Spain in the 16th century, therefore it represents a powerful field for study, anticipating tendencies that occur later in other contexts. The research sets out to discover, describe, map, and analyze specific local conditions, with the objective of identifying common patterns and tendencies or, on the contrary, of highlighting differences that may characterize the contemporary Latin American city. Different themes such as "Public infrastructure and collective equipment as a reaction to neo-liberal development" or "The response from architecture: education, new professional roles, and media" will be explored in the lecture.

The research is supported by grants from the Mellon Foundation and the Graham Foundation.

Treating human anatomy as a reference for a methodological approach to describing the relationships between collective senses, architectural generation, cityscape, and island production, the project *The Archival Production on the Anatomy and Patching of Cityscape* seeks to work out a problem-spotting method within an open framework. It not only reports technical results but also positions the body. First and foremost, we need to develop an observer-like technique and use it in anatomizing and approximating the objects we plan to describe, and in uncovering the schemes hidden behind the points at issue. On this basis, the physical re-intervention as a mode of artistic creation points to

the position, reflection, and strategy of responses by means of material-based research, and further explores the concepts of historicity (memory, remembrance), sociality (values, resources) and publicity (documents, collectives). Such a method demonstrates a conspicuous relational trinity of corporeal observation, imaginary demarcation, and material practice that radiates an aura of mutually referential creativity.

China Town in Tainan was located in the prosperous area called "Shinmachi" during the Japanese colonial period. It bears witness to changes in politics, the economy, and leisure patterns in the 1980s. This historic location faces demolition in 2016 as part of the Tainan City Government's urban plan, "Tainan Axis." If we visualize this location as where political and social power is clustered, it becomes a point from which actions and dialogues are engaged. We propose two layers of thoughts. Firstly, to examine the leading policy and resistance force related to the urban and economic development in the conversion of regimes. Secondly, we would like to utilize the transitional phase of the so-called "garbage time" to imagine the "situational building." It is a spatial practice that symbolizes the unsettled situation and use beyond the original economic state; which related strongly to the development of plebeian and remnant economy outside of governance. In this talk, Tainan China Town stands not only as a case study of urban governance, but also as an opportunity to take a new look at the relationship between people and ideas of buildings.



1.13

9:30–11:00

Leo T. S. CHING

Moe Japan (and Less China): Taiwan in “Post”-Cold War East Asia

It is often stated without qualification that whereas the Koreans and China are staunchly anti-Japan, Taiwan is uncharacteristically pro-Japan, despite fifty years of colonial rule. The plethora of writings, films, memoirs, testimonies, and other forms of cultural representation in the last decade or so from the island-state seem to corroborate if not perpetuate the perception of such an “imperial nostalgia.” This talk outlines a critical and historical account of pro-Japanese sentiments in Taiwan. I argue that: 1) The affection for Japan is a decidedly postcolonial sentiment that has less to do with Japan than with an invented Japanese period that is orderly and benevolent. This romanticized notion of Japanese rule is conjured in contradistinction from the renegade and oppressive Nationalist rule since 1947; 2) A new mode of positive association with Japan animated exclusively by consumption has emerged since the mid-1990s as exemplified by the so-called *hari* (desire or longing for Japan) phenomenon. These two seemingly disparate pro-Japanese feelings, I suggest, are symptomatic of a larger shift in the region: the alleged decline of Japan and the re-emergence of China as a regional power. Using the Japanese word *moe* (intense affection for popular culture characters) as an analytical lens to understand the younger generation’s desire and passion for Japanese commodities, I argue for a postcolonial intimacy among youth across the region that has the potential for a new political imaginary that transcends both historical colonialism and rising nationalist antagonism.

11:00–12:30

Walid SADEK

Book launch: *The Ruin To Come; Essays from a Protracted War*, Motto Books. Reading and presentation

These collected essays, written over a period of 10 years between 2006 and 2016, look at the conditions of living under a temporality theorized as the “protracted now” of a civil war structurally capable of renewing the conditions of its longevous dominance. This protracted now, the essays argue, is kept intranquil by the many unfinished strains of a past that resist falling back into a distant and settled past. Through various critical lenses, the essays approach the consequences of living under the conditions of a protracted now and the possibilities opened by interruptions for those who live still: the survivors or over-livers... To read full text, see [pages 158–159](#)

14:00–15:30

Jeph LO & Amy CHENG

Awareness of Field Recordings Taiwan Based on Sound Files

Based on the existing sound archives and publications, this lecture aims to re-think and reflect on the changing consciousness of field recordings from the period of Japanese colonial rule to the present.

Although field recordings have methodological importance in the context of ethnomusicology, anthropology of sound, acoustic ecology, etc., this lecture goes beyond the limitations of a defined academic framework. It makes use of historical materials and re-contextualization to uncover the role played by field recordings in modern Taiwanese history, from de-colonization to the rebuilding of a sense of self and use in the process of artistic actualization and action. The lecture will also introduce the “Taiwan Sound Cultures Database” website developed by The Cube Project Space.

15:30–17:30

Berno ODO POLZER

Decolonizing Time

The notion of time, obscured by over-determination and naturalization alike, easily conceals its political charge and potentiality. Simultaneously abstract and concrete, objectified and subjective, given and produced, the phenomenon of time keeps evading a comprehensive theoretical grasp. Yet the way time is being conceptualized and practiced is a political question of eminent concern. A political genealogy of time regimes would reveal their historically conditioned status as agents and expressions of given systems of beliefs

as well as their potential as tools for political and social transformation. Understanding the political history of our present time regime would facilitate imagining pasts and futures otherwise. In order to transform, we need to think and practice time in its multiple manifestations differently.

This talk will try to draw genealogical relations between dispersed incidents of time-related discourses and practices, from the politically motivated re-conceptualization of time in early Christianity struggling for state power to the utilization of teleological and progress-oriented philosophies of history as means of colonial domination, to the role of time discipline in the advance of global capitalism. In doing so, I will share some of the material and experiences generated in the framework of the Berlin-based “Festival for Time Issues,” an ongoing public research project that employs reflexive and experiential modalities for a trans-disciplinary investigation into the politics of time. Viewed together, these observations make a case for a politicized understanding of the notion of time as well as for its deliberate use as a means for political and social transformation.

19:30

Performance evening: siren eun young jung

Anomalous Fantasy

Anomalous Fantasy is a performance piece that re-imagines Yeoseong Gukgeuk (Korean all-female traditional theatre) from the perspective of contemporary art. Similar to Korean traditional operas, Yeoseong Gukgeuk emerged in the late 1940s, and reached a peak in the 1950s and 1960s, before gradually declining. It is a genre that combines singing and dancing based on the traditional Korean music form of Pansori in a retelling of stories from popular myths or novels. Yeoseong Gukgeuk may ostensibly appropriate characters performing conventional gender roles in typical melodramas; however, it is significantly and uniquely subversive in that women perform all of the characters. Even though it was short-lived and few historical accounts remain of it, Yeoseong Gukgeuk nevertheless created a novel form of modern theater, one marked by radical gender politics in a specific period of Korean modernization. To read full text, see [pages 54–55](#)



1.14

10:00–12:00

RAQS MEDIA COLLECTIVE / Jeebesh Bagchi, Monica Narula, Shuddhabrata Sengupta

Archival Hemorrhage

Like a sudden rush in the veins, or a slow seepage from the arteries into connective tissue, isolated, ordinarily self-evident truths hemorrhage into reservoirs of speculation in the archives. Everything connects, but not necessarily along expected lines. With “Archival Hemorrhage,” an argument demonstrated through notes, observations, memories, and thought-experiments, Raqs Media Collective proposes a poetics for encountering archival material that is attentive to detail without being enslaved to facts. This procedure is distilled from all of Raqs’ practices—from the making of art works, textual play, and performances produced with and in response to archival material, to curatorial impulses founded on enacting narrative and speculative assemblages, to building institutional networks like Sarai which embodied an organic, living archive of research, investigation, and creative acts. All of this constitutes a meta-practice, a fluid set of moves that enliven a space between and across practices and disciplines, a mode of linking past and present, thought, and practice, letting them loose, setting them tasks, and getting them to play.

13:30–15:00

Michael TAUSSIG

The Ethnographic Notebook as Postmodern Archive

Is an ethnographic notebook-diary an archive? Of course it is, and over a lifetime it becomes an immense archive of experience and heterogeneous stuff, a montage, a Walter Benjamin collection; a Burroughs “cut up.” Far from being a step towards a real book(!), the notebook thus conceived is complete in itself as a postmodern artwork. Let us explore this idea and its inherent critique of a finished work.

15:00–16:30

Catherine DAVID

Historical evocation of Brazilian artist Hélio Oiticica followed by a presentation of David’s current research and curatorial projects

“Oiticica fully embodied the promises, paradoxes and impasses of modern Brazil: he was both a radical and a libertarian, a poet and a pioneering theorist, Cariocan and planetary, a provocateur and a polemicist. In a country ‘condemned to modernity’ and to constant improvisation in order to survive, Oiticica was alongside [filmmaker] Glauber Rocha, the prime mover and model of Brazilian art in the 60s and 70s [...] Both men permanently upset and displaced the terms of the cultural debate, first and foremost by challenging the clichés and mystifications (of a multi-cultural and convivial Brazil, for instance) [...] Both men, inspired by Brazilian phenomenology, were the ‘seismographs’, the fine-tuned deciphers, of a culture in search of models. At a difficult moment in Brazilian history, they both advocated a global project of emancipation, though it would probably be more precise to say that they embodied it to the extreme limits of exhaustion.” (Catherine David)



1.15

9:30–11:00

Masaki FUJIHATA

anarchive (digital archives on contemporary art): Presentation of Masaki Fujihata, anarchive 6, 2016

“From the beginning I have been playing with technology not only as a tool for realizing my ideas for my artwork, but also as a motif in its own right. Mine is not the welcoming attitude of capitalism to technological innovation. I try to invent an alternative side to technology, which serves no interest for industry, but has the possibility of changing our perception and cognition. Most of my artworks are motivated from the interior ideas of each technology, which is why my chronological trajectory looks discontinuous.”

anarchive’s last issue is a monograph on Masaki Fujihata. The “entire artist’s work can be explored, from the first animation films and computer graphics in the 1980s, until the interactive installations and experiments in 2015 with laser, GPS, Internet or Virtual Reality. The artist’s writings and original essays by French and Japanese critics discuss the radical issues raised by this experimental work.” For further information on anarchive, see [pages 18–19](#)

11:00–12:30

WANG Mo-Lin & AU Sow-Yee & WANG Ming-Hui

Body, image and sound: A conversation on Hermeneutics of Hamlet Machine as a reference

Hermeneutics of the Hamlet Machine focuses on sounds and images with a moving body passing through the depths of history, drawing out a two dimensional world that surges without language. This discussion focuses on the example of *Hermeneutics of the Hamlet Machine*, with particular reference to the internal and external relationship between body,

sound, and image. Other issues addressed include various complex interplays between body and politics, sound and history, images and politics, action and site, performance art and theater. For further information on *Hermeneutics of Hamlet Machine*, see [pages 42–43](#)

13:30–15:00

Catherine PERRET

Social Body and Common Body: Fernand Deligny's political anthropology and its aesthetic implications

Fernand Deligny's libertarian educational work from the 1930s to the 1960s led him to a self-exile with a few colleagues and autistic children in the remote region of Cévennes in southern France. There, for three decades, he developed practices of recording and memorizing (writing, filming, mapping) aimed at creating the possibility of a common life between speaking and non-speaking subjects. In light of recent research (by the likes of Keith Basso and Tim Ingold), Deligny's anthropological experimentation, which resonates with the work of Marcel Mauss and André Leroi-Gourhan, demonstrates today a unique political potential, notably with the invention of a novel concept: the "common body." In this talk, I will elucidate this concept by unhinging it from the sociological concept of "social body" and showing how its invention proceeds directly from the "artistic" experiments of Fernand Deligny and his colleagues.

15:00–17:00

Suely ROLNIK

Thinking from the knowing-body

A micropolitics to quit the colonial-capitalistic unconscious

The colonial-capitalistic unconscious rules over the politics of production of subjectivity and of desire that emerged in Western Europe and was imposed in several regions of the globe through the colonial enterprise, inextricably linked to the emergence of capitalism. The disconnection from the knowing-body—its fundamental characteristic—is the cruelest violence exerted by the colonial-capitalistic operation from the micropolitical perspective, as well as what grounds it on this realm. In its contemporary version, based on financialized capital and the neo-liberal state, the colonial operation was extended throughout the planet and refined its power strategies, complexifying its micropolitical devices. From this results the limit situation that we live today everywhere, and also the difficulty in deciphering it. In the face of the micropolitical strategy of power, we need to resist also micropolitically, beyond macropolitical strategies. To combat the colonial-capitalistic unconscious in ourselves, reactivating the knowing-body as the compass of the thinking actions of desire, is the condition for effectively shifting the current state of things.

BIOGRAPHIES

Saâdane AFIF was born in 1979, in Vendôme, France and now lives and works in Berlin. His work is about interpretation, exchange, and circulation. It takes multiple forms (performance, objects, sculptures, text, posters and works in neon) with the exhibition as a pretext for production or activation.

Selected solo shows: Quoi? L'Eternité, Atelier Hermès, Seoul, South Korea (2016); Das Ende der Welt, Naturkunde Museum, Berlin, Germany (2015); Ici, Günther-Peill-Stiftung am Leopold-Hoesch-Museum & Papiermuseum Düren, Germany (2014); Affiches & Fontaines, Xavier Hufkens, Brussels, Belgium (2014); Lyrics, Palais de Tokyo, Paris, France (2005). Selected group shows: Individual Stories. Collecting as portrait and Methodology, Kunsthalle Vienna, Austria (2015); All the World's Futures—56th International Art Exhibition, Venice Biennale, Italy (2015); Where are we now? Marrakech Biennale, Marrakech, Morocco (2014)

AU Sow-Yee was born and grew up in Malaysia, but currently lives and works in Taipei. She graduated from the Department of Theater Art at Chinese Culture University and earned a master's in Fine Arts with an emphasis on film from San Francisco Art Institute. Au uses a combination of video, conceptual, and installation forms to explore images and image production in their relationship to history, politics and power. Her works have been shown at a number of exhibitions and film festivals including the Shanghai Rockbund Art Museum, Singapore International Film Festival, the Experimental Film and Video Festival in Seoul, Bangkok Experimental Film Festival, Hallwalls Contemporary Arts Center, and Taiwan International Documentary Festival.

Sven AUGUSTIJNEN, born in 1970, lives and works in Brussels. His films, publications, and installations on political, historical and social themes constantly challenge the genre of the documentary, reflecting a wider interest in historiography and a predilection for the nature of storytelling. He had solo-shows at the Kunsthalle Bern; Wiels, Centre for Contemporary Art, Brussels; de Appel, arts centre, Amsterdam; Malmö Konsthall; Vox, Centre pour l'Image contemporaine, Montréal; CCS Bard, Annandale-on-Hudson. Recent group-shows include "The Unfinished Conversation," The Power Plant, Toronto, and "Ce qui ne sert pas s'oublie," CAPC, Bordeaux.

Manon de BOER, born 1966 in Kodaikanal, India, completed her artistic education at the Akademie Van Beeldende Kunsten, Rotterdam, and at the Rijksakademie van Beeldende Kunsten in Amsterdam. Using personal narration and musical interpretation as both method and subject, de Boer explores the relationship between language, time, and truth claims to produce a series of portrait films in which the film medium itself is continuously interrogated. Her work has been exhibited internationally at the Venice Biennial (2007), Berlin Biennial (2008), São Paulo Biennial (2010), Documenta (2012), Taipei Biennial (2016), and has also been included in numerous film festivals in Hong Kong, Marseille, Rotterdam, and Vienna. Her work has been the subject of monographic exhibitions at Witte de With in Rotterdam (2008), Frankfurter Kunstverein (2008), London South Gallery (2010), Index in Stockholm (2011), Contemporary Art Museum of St Louis (2011), Philadelphia Museum of Art (2012), Van Abbe Museum in Eindhoven (2013), Cubitt in London, and Secession in Vienna (2016), among others. Trails and Traces, an artist's book by Manon de Boer was published by Secession in 2016.

Born in 1960 in Taoyuan, Taiwan, **CHEN Chieh-jen** currently lives and works in Taipei, Taiwan. Chen employed extra-institutional underground exhibitions and guerrilla-style art actions to challenge Taiwan's dominant political mechanisms during a period marked by the Cold War, anti-communist propaganda, and martial law (1950–1987). After martial law ended, Chen ceased art activity for eight years. Returning to art in 1996, Chen started collaborating with local residents, unemployed laborers,

day workers, migrant workers, foreign spouses, unemployed youth, and social activists. They occupied factories owned by capitalists, slipped into areas cordoned off by the law, and utilized discarded materials to build sets for his video productions. In order to visualize contemporary reality and a people's history that was obscured by neo-liberalism, Chen embarked on a series of video projects in which he used what he calls strategies of "re-imagining, re-narrating, re-writing and re-connecting."

Born in 1978, **Eric CHEN** is an assistant professor in the Department of Architecture at Chung Yuan Christian University, has served as art director and curator for THE 201 ART, and works as an architect and director for Archiblur Lab. Chen, whose work has allowed him to be a nomad in his life and practice, see margins not as limits but rather as the manifestations of thought. Positing that objects can always open onto heterogeneous opposites, Chen uses the point of greatest tension between these opposites—such as art and architecture, architectural objects and architectural installation, or body and sensation—to carefully and concretely undertake his art practice. Major projects include: Urban Floating Islands, Suspended Mountains, Landscape Designs for Xincen Community of Chiayi, Light Ponds, Floating Field, and a group exhibition of Post-Ecolonialism Project—Crossed Fertilizations: Taiwanese Landscapes.

Born in 1972 in Chiayi, **CHEN Po-I** received his master's degree in Ocean Engineering at National Cheng Kung University (NCKU) in Taiwan. As a photographer, Chen's work focuses on social aspects and the collective memories of Taiwan. His photographs have been shown regularly, including in The Pioneers of Taiwanese Artists, 1971-1980 (The National Taiwan Museum of Fine Arts, 2014), Rivers—The Way of Living in Transition /Asia Contemporary Art Links (The Pier-2 Art Center, 2015), Lendemain Chagrin (Maison Européenne de la Photographie, 2016). In 2015, he participated in "residency east-asia dialogue" (R:ead #4), a program that aims to raise awareness of issues on art and society in East Asia. Chen is actively involved in photography education and also works as an exhibition curator.

Amy CHENG is an independent curator and director of the Cube Project Space, who lives and works in Taipei City, Taiwan. She first started to work as a curator in 2003 and in recent years has curated a number of exhibitions, including: 2011 Venice Biennial Taiwan Pavilion The Heard & The Unheard: Soundscape Taiwan, Re-envisioning Society series curated exhibition (2011-2013, Taipei), Shamans and Dissent (2013, Hong Kong) and Towards Mysterious Realities (2016) Jointly curated exhibitions in which Cheng has taken part include: 3rd Taiwan International Video Art Exhibition (TIVA) Melancholy in Progress (2012, Taipei), ALTERing Nativism: Sound Cultures in Post-war Taiwan (2014, Taipei, Kaohsiung), Phantom of Civilization (2015, Luxembourg) and Tell Me a Story: Locality and Narratives (2016, Shanghai). The Cube Project Space is a contemporary art exhibition and performance space as well as a professional curatorial group established by Amy Cheng (independent curator) and Jeph Lo (sound culture researcher).

Leo T. S. CHING is Associate Professor of Asian and African Languages and Literature at Duke University. His research interests include colonial discourse studies, postcolonial theory, Japanese mass culture, and theories of globalization and regionalism. He is author of *Becoming "Japanese": Colonial Taiwan and the Politics of Identity Formation* (University of California Press, 2001).

Yves Chun-ta CHIU escaped the "ivory tower" of philosophy in 2008 and entered the field of contemporary art where he has become an active player. He is very much inspired by western philosophers, art theorists, and masters' pieces, but prefers to listen to masters in his own culture. In

his curatorial practice, art criticism, publishing, and research work, he focuses on issues of sociology, discursive practices, and how art relates authentically to society and life.

Catherine DAVID is deputy director of Musée national d'art moderne du Centre Pompidou and lives in Paris. From 1982 to 1994, she was curator at Musée national d'art moderne, Centre Pompidou and at Galerie Nationale du Jeu de Paume in Paris. Catherine David was artistic director of documenta X (Kassel) from 1994 to 1997. She then directed Witte de With Center for Contemporary Art (Rotterdam) where she initiated the project "Contemporary Arab Representations." In 1998, she was awarded the "Bard Award for curatorial excellence" in New York. She recently curated: Reframing Modernism, National Gallery Singapore, 2016; Wilfredo Lam, Centre Pompidou, Paris, 2015; Unedited History. Iran 1960-2014, Musée d'art moderne de la Ville de Paris, 2013; MARWAN Early Works 1962-1972, BEC (Beirut Exhibition Center), 2013; Mutatis Mutandis, Secession, Vienna, 2012; Blind Spot, Haus der Kulturen der Welt, Berlin, 2012.

Tacita DEAN was born in 1965 in Canterbury, England and currently lives in Los Angeles and Berlin. She studied art at the Falmouth School of Art in England, the Supreme School of Fine Art in Athens, and the Slade School of Fine Art in London. In 1998 she was nominated for a Turner Prize and was awarded in 2000 a DAAD scholarship for Berlin, Germany. She has received the following prizes: Aachen Art Prize (2002); Fondazione Sandretto Re Rebaudengo, Turin, Italy (2004); the Sixth Benesse Prize at the 51th Venice Biennale (2005); the Hugo Boss Prize at the Solomon R. Guggenheim Museum, New York (2006); and the Kurt Schwitters Prize (2009). Dean also participated in the Venice Biennale in 2003 and 2005 and Documenta 13 (2012). Her work has been shown internationally at such institutions as the Schaulager, Basel (2006), New Museum, New York (2008), Tate Modern, London (2011), the Museo Nacional Centro de Arte Reina Sofia, Spain (2010), and the Hirschhorn Museum and Sculpture Garden, Washington DC (2001).

Ângela FERREIRA, born in Maputo in 1958, grew up and studied in South Africa. Ferreira's work is concerned with the ongoing impact of colonialism and post-colonialism on contemporary society, which she investigates through in-depth research and the distillation of ideas into concise and resonant forms. Ferreira represented Portugal at the 52nd Venice Biennale in 2007, for which she created Maison Tropicale. Recent exhibitions include, GIBCA 2015 A Story Within a Story; Messy Colonialism, MACO, Mexico (2015); Monuments in Reverse, CAAA, Guimarães (2015); Revolutionary Traces, Stroom, Den Haag (2014); Independência Cha Cha, Lumiar Cité, Lisbon (2014); Entrer dans la Mine, 3rd Lubumbashi Biennale, DRC (2013); Political Cameras, Stills, Edinburgh (2013). Ferreira recently won the Novo Banco Photo Award 2015, the most prestigious contemporary art award in Portugal with the work *A Tendency to Forget*. She lives and works in Lisbon.

Masaki FUJIHATA is a trailblazing media artist, begins with CG in 80's and shifts to make computer sculptures. His successful work *Beyond Pages* is presented in the late 90's as an interactive art. In particular, his experiments with GPS technology with movie images (beginning in 1992, ie. *Impressing Velocity*, to the *Voices of Aliveness* 2012) explore new possibilities of document and memory, and also visualize continuity between virtual and real.

Fabrizio GALLANTI is an architect, curator, and writer based in Montreal, Canada. He is course lecturer at the School of Architecture of McGill University and visiting professor at the Architectural Association in London. In 2003 he founded with Francisca Insulza FIG Projects, an experimental studio that explores the

boundaries between architecture, urban research, and visual arts. FIG Projects curated the exhibition *The World in Our Eyes* at the 2016 Lisbon Architecture Triennial. Gallanti was architecture editor at *Abitare* magazine from 2007 to 2011 and Associate Director of Programs at the Canadian Centre for Architecture in Montreal from 2011 to 2014.

Chia-Wei HSU's creative method involves a specific kind of "narrative"—a way of documenting that interferes with the reality of the text, by focusing on site-specific and peculiar characteristics, such as memory, imagination, or identification. Through a process of merging the languages of contemporary art and film, he develops a mythical narrative that occupies an interstitial space between fiction and reality. Maintaining a critical attitude toward filming, he strives to use the power of film creation to move art to locations outside museums and to develop his political practice.

His work has been shown in museums and international film festivals, including at the *Jeu De Paume* (2010), the 39th International Film Festival Rotterdam (2010), the 55th Venice Biennial (2012), Liverpool Biennial (2012), Taipei Biennial, the 8th Taiwan International Documentary Film Festival, and *Rencontres Internationales Paris/ Berlin/ Madrid* at Centre Pompidou, Paris (2009), *Haus der Kulturen der Welt* Berlin, and *Reina Sofia National Museum, Madrid* (2010).

Devenir Chien-hung HUANG, associate professor, Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University of Arts, was born in 1968 in Kaohsiung, Taiwan and is a film, contemporary art, and performance art critic. He is the author of *An Independent Discourse* (2010), and *Smile of Montage* (2013), and has translated into Chinese books by G. Deleuze, J. Baudrillard and J. Rancière. Since 2007, Huang has curated such projects as *Schizophrenia Taiwan 2.0* in Linz (2013), *POST-movements* at Kuandu Museum (2014), *Discordant Harmony in Seoul and Hiroshima*, and *Exhibition Histories in Asia: Taiwan at the Asia Cultural Center, Gwangju* (2015).

Shigemi INAGA, professor at the International Research Center for Japanese Studies, Kyoto, was born in 1957 in Tokyo and grew up in Hiroshima. He defended his Ph.D. at Université Paris 7 in 1988. He taught in Mie University (1990–1997) before moving to the International Research Center for Japanese Studies (1997–) where he was appointed deputy director in 2016. His publications in Japanese include *The Orient of Painting: from Orientalism to Japonism* (1999), *Images on the Edge: A Historical Survey of East-Asian Trans-cultural Modernities* (2013), and *In Search of Haptic Plasticity*.

Mixing genres, reflecting upon and redefining formats, **Latifa LAÂBISSI's** work seeks to bring on stage multiple offstage perspectives; an anthropological landscape in which stories, figures, and voices are placed and highlighted. Going against the prevailing abstract aesthetic, Laâbissi extrapolated a movement vocabulary built on the confusion of genres and social postures, from the beginnings of modernity. In 2001, she created *Phasmes*, a work haunted by the ghosts of Dore Hoyer, Valeska Gert, and Mary Wigman. She then came back to German dance of the 1920s with her piece *La part du rite* (2012) with dance historian Isabelle Launay, and with a lengthened version of Mary Wigman's *Witch Dance*, which she called *Écran somnambule* (2012). The use of voice and face as vehicles for minor states and accents is indivisibly linked to the danced act in *Self Portrait Camouflage* (2006), *Histoire par celui qui la raconte* (2008) and *Loredreamsong* (2010). Recent creations include *Adieu et merci* (2013) and *Pourvu qu'on ait l'ivresse* (2015). For Latifa Laâbissi the artistic action implies a displacement of traditional modes of production and perception: the transmission and sharing of knowledge and materials, and the porosity of formats are inseparable from the creative process.

Nicole Yi-Hsin LAI received her doctorate degree in 2011 from University of Westminster, London. She immediately returned to Taiwan where she founded *Art Square Taiwan* as a space to present art and culture through professional curatorial practices. Each year, artists are invited to participate in a residency program on different themes. As part of continuing research in postcolonial urban space, the periphery, and reflection of self and the other, exhibitions are curated around city patterns and movements, their cultural meanings, and memories of the residents.

I-Fang LIN, born in Taiwan, is a choreographic artist who has been living in France since 1990 and is active on the French and international scenes. She has worked with Mathilde Monnier, Christian Rizzo, François Verret, Emmanuelle Huynh, Didier Theron, Jacques Patarozzi, Pierre Droulers, Dominique Figarella, Philippe Katherine, eRikm, Rinoceros, Louis Sclavis, Fabrice Ramalingom, Anne Collod Didier Theron, Kosei Yamamoto, SINE QUA NON ART, etc.

A practitioner of the Feldenkrais Method, I-Fang LIN has given workshops, integrating this practice with dance in France and abroad (CCN Montpellier, Royaumont Foundation PREAC, CND Paris). Since 2010, she has worked with such artists as Nicole Rechain, François & Tea Atlas Mountains, Didier Galas, André Dussolier, and Maguelone Vidal, on refining their stage presence. Her work on physicality is based on observation and awareness through movement.

Jeph LO is co-founder of *The Cube Project Space* in Taipei. He co-curated *ALTERing NATIVism: Sound Cultures in Post-war Taiwan* (2014, Taipei, Kaohsiung), and was chief editor of and contributor to the catalogue/reader for the exhibition. Lo also edited and contributed to the book *Walk the Music—Taipei Music Map* since '90' (2000) and translated in 2002 *Altered State: The Story of Ecstasy Culture and Acid House* by Mathew Collin. In 2010, Lo and independent curator Amy Cheng co-founded *The Cube Project Space* in Taipei, which serves as an independent art space devoted to the research, production, and presentation of contemporary art in Taipei and aims to explore local culture in depth, connect people from diverse backgrounds, establish long-term relationships with artists and participants, and promote cultural exchanges between Taiwan and the international community.

Maxi OBEXER was born in South Tyrol, Italy, and has been living in Berlin since she was 23. In addition to her creative work, she regularly writes reviews and essays for newspapers and anthologies. In 2014 she founded the *Neue Institut für Dramatisches Schreiben* (NIDS). Maxi Obexer studied comparative literature, philosophy, and theater studies in Vienna and Berlin. She has received numerous fellowships and awards. She was guest professor at *Deutsches Literaturinstitut Leipzig* and at the *University of Fine Arts (Udk)*, Berlin, a *Max Kade* guest lecturer at *Dartmouth College* in Hanover, New Hampshire (2009) and a lecturer at *Georgetown University* in Washington, DC in 2016. Obexer is known for her political plays, audio plays, and essays. Migration and the treatment of refugees have been central concerns in her work, including in *The Ghostship* and her recent play *Illegal Helpers*, which deals with European perceptions and reception of refugees. Produced for the radio and the stage, *Illegal Helpers* presents a series of portraits that capture the wide range of personalities, attitudes, and motivations of those who come into conflict with national law, in order to provide safe passage, shelter, and assistance to refugees.

Berno ODO POLZER is a curator, dramaturge, and researcher living and working in Brussels, Belgium and Berlin, Germany. With a background in contemporary music and sound-related art he has been developing interdisciplinary formats and projects relating to political theory, architecture, media history, neuroscience, dance, and performance as well as visual arts, working with institutions such as *Kunstenfestivaldesarts*, *Kaaitheater* Brussels, *Tanzquartier Wien*, *World Venice Forum*, *steirischer herbst*,

Wiener Konzerthaus, Darmstädter Ferienkurse für Neue Musik und Alte Oper Frankfurt. He was curator (2000–2006) and artistic director (2007–2009) of the international contemporary music festival Wien Modern. He is currently artistic director at Berliner Festspiele's festival MaerzMusik, which he conceives as an ongoing trans-disciplinary research project on time as a political category under the subtitle Festival for Time Issues.

Catherine PERRET is a professor of aesthetics and art theory at Université Paris 8. She has been a curriculum director at the Collège international de Philosophie from 1995 to 2001. Her publications include *L'Enseignement de la torture, Réflexions sur Jean Améry* (Paris: Seuil, Bibliothèque du XXI^{ème} siècle, 2013), *Walter Benjamin sans destin* (Bruxelles, La Lettre Volée, réissue, 2007), *Incompatibles, une peinture sans qualités* (Dijon, les Presses du réel, 2006), *Olivier Mosset: la peinture, même* (Lausanne: Ides et Calendes, 2004), *Les Porteurs d'ombre, mimésis et modernité* (Paris: Belin, 2002) and *L'Extrême contemporain* (2002). She is also the editor of numerous collective works on contemporary art practices, including *Les Artistes font des histoires, a special issue of Le Genre Humain* (55, April 2015, Paris: Seuil).

Ella RAIDEL, born 1970, is an artist and filmmaker from Austria working in experimental documentary films in Europe, Asia, and Africa. She focuses on the cultural phenomena of globalization circulating in various domains—the private and the public, the domesticate and the cooperate, the mass and the multitude—to present as experimental video, video installation, and films. Her films have been screened in major international film festivals, in the context of art and architecture biennials, and conferences. She published her Ph.D. thesis on the films of Tsai Ming Liang and was a postdoctoral research fellow at Academia Sinica in Taipei (2013/14). She now serves as the senior-research fellow in Linz University of the Arts and is working on her essay film on China's ghost cities.

Raqs Media Collective was formed in 1992 by Jeebesh Bagchi, Monica Narula, and Shuddhabrata Sengupta, who live and work in New Delhi. The hybrid practice of the Raqs Media Collective stands apart by its insistence on occupying a ground that is as expressively poetic as it is rigorously analytical. Raqs follows its self-declared imperative of “kinetic contemplation” to produce a trajectory that is restless in terms of the forms and methods (sound, image, video, text, object, gesture) that it deploys even as it achieves a consistency of speculative procedures. Raqs enjoys playing a plurality of roles, often appearing as artists, occasionally as curators, sometimes as philosophical agent provocateurs. Their work has been shown at Documenta, biennials in Venice, Istanbul, Taipei, Liverpool, Sydney and São Paulo, Centre Pompidou (Paris), Tate Britain (London), Art Unlimited (Basel), Mori Museum (Tokyo), SALT (Istanbul), CA2M (Madrid), Ashkal Alwan (Beirut), Performa (New York), and the Hayward and Serpentine Galleries (London), among others. They have curated both in India and in Europe, including *The Rest of Now* for Manifesta 7 and are curators of the current 11th Shanghai Biennial.

Suely ROLNIK, is a Brazilian psychoanalyst, art and culture critic, and curator. Exiled in France from 1970 to 1979, she studied sociology and philosophy at Université Paris 8 and Clinical Human Sciences at Université Paris 7. She returned to Brazil in 1980 and has been a full professor at Université Catholique de São Paulo where she founded the Subjectivity Studies Center in the Clinical Psychology Doctoral and Master Program in 1982. Since 2007, she has been a guest professor of the Independent Studies Program (PEI) of the Barcelona Museum of Contemporary Art (MACBA). She translated into Portuguese volumes III and IV of Deleuze and Guattari's *A Thousand Plateaus*. Conceived from a transdisciplinary perspective and in close relation to a clinic-politic pragmatism, her research revolves around the politics of desire and of subjectivation in different contexts. Since the 1990s, Rolnik has devoted her time primarily to

contemporary art. She created a project of research and activation of the body memory in Lygia Clark's oeuvre and its context. In 2007, Rolnik co-founded the Red Conceptualismos del Sur, composed of 56 Latin-American researchers, dedicated to the study of the so-called conceptual artistic practices of the 1960s and 1970s on the continent.

Walid SADEK is an artist and writer living in Beirut. His early work investigated the familial legacies of the Lebanese civil war. He then began to posit, mostly in theoretical texts, ways of understanding the complexity of lingering civil strife in times of relative social and economic stability. His later written work proposes a theory for a post-war society disinclined to resume normative living. More recently, his artworks and written texts seek a poetics for a sociality governed by the logic of protracted war and search for eruptive temporalities to challenge that same protractedness. He is associate professor in the department of Fine Arts and Art History at the American University of Beirut.

Amandeep SANDHU lives in Bengaluru, India. He has a master's in literature from the University of Hyderabad. Though he started his career as a journalist with The Economic Times, for over a decade he worked as a technical writer in the information technology industry: Novell Inc, Oracle Corporation, and Cadence Design Systems.

He believes writing can bring dignity to those who face continuous neglect, those whom societies and power structures judge without listening to their views. His two semi- autobiographical novels deal with subjects that remain unspoken in common discourse. The subject of *Sepia Leaves* (2007) is a family living under the shadow of schizophrenia. *Roll of Honour* (2012) is about the divided loyalties of a Sikh adolescent in Punjab in 1984. Sandhu is currently working on two book projects: a novel called *The Memory Maker* about migrations and museums and a non-fiction travelogue on Punjab titled *Journeys Through Fault Lines*. *Roll of Honour* was short-listed for The Hindu Award 2013. In its Punjabi translation, the novel is now short-listed for the Punjabi Academy Award. Sandhu is author of an essay on personal memorials *A Memorial of Whispers* for Muse India. He regularly reviews books for major Indian news publications, and reports and writes opinion pieces on Punjab for The Caravan magazine, Scroll.in, Tehelka, and Blink. He was a Fellow at Akademie Schloss Solitude, Stuttgart, Germany (2013–15).

Penny SIOPIS is a South African artist of Greek descent. She lives in Cape Town where she is honorary professor at Michaelis School of Fine Art, University of Cape Town. She works in painting, film/video, and installation. She has exhibited widely in South Africa and internationally and taken part in biennials in Sydney, Johannesburg, Kwangju, Guangzhou, Havana and Venice. A major survey of her work, *Time and Again: A Retrospective Exhibition* by Penny Siopis, was presented at the South African National Gallery, Cape Town and Wits Art Museum, Johannesburg, in 2014 and 2015.

siren eun youn jung was born in Incheon city in 1974 and lives and works in Seoul. She studied visual arts and feminism at Ewha Womans University, Seoul, and the University of Leeds, U.K. Her artistic interest resides in exploring how the yearnings and desires of unknown individuals encounter the events of the world, and how such contacts turn into resistance, history, and politics. Since 2008, she has been working on a *Yeoseong Gukgeuk* (all-female traditional Korean theater) project, in which she follows a community of performers of the genre. In 2013, she was awarded the Hermès Foundation Missulsang award for the project. Her work proceeds in a multifaceted manner that does not draw distinctions between genres, and lends itself to inclusion in art exhibitions, film festivals, and performance showcases.

SU Yu Hsien, was born in 1982 in Tainan, Taiwan.

"I currently live in Tainan. I'm not exactly sure what I'm doing at this point. Maybe I'll figure it out in the future (it's likely I won't, so there should be no problem as long as I don't think about it.)"

Michael TAUSSIG, formerly a ship doctor, is professor of anthropology at Columbia University in New York. He has published numerous books, including: *The Devil and Commodity Fetishism in South America* (1980); *Shamanism, Colonialism, and the Wild Man: A Study in Terror and Healing* (1986); *The Nervous System* (1987); *Mimesis and Alterity* (1993); *The Magic of the State* (1997); *Defacement* (1999); *Law in a Lawless Land* (2003); *My Cocaine Museum* (2004); *Walter Benjamin's Grave* (2006); *What Color is the Sacred?* (2009); *I Swear I Saw This* (2011); *Beauty and the Beast* (2012); and *The Corn Wolf* (2015).

Po-Hao TSENG, born in 1991 in Tainan, currently lives in Taipei where he attends the Graduate Institute of Trans-Disciplinary Arts at Taipei National University of the Arts after graduating from the Material Arts and Design Department at the university. Tseng has been gravitating between music performance, artwork, and studio work. In 2011, he took a job with a funeral music group and the daily contact with death indirectly imbued his art with a more pronounced ceremonial character. In 2012, he started to focus with his group on social events, attempting to use music to reflect social reality. In 2014, Tseng turned to exploring his own lack of identity and sense of belonging in relationship to history. Thereafter he developed the Lecture of Ghost Project with historical events as the central vehicle, made-up narratives as flesh and bone, and spoken music as the superficial form.

Gediminas URBONAS is an artist as well as associate professor and director at the MIT Program in Art, Culture, and Technology in the School of Architecture and Planning. He is co-founder with Nomedas Uribonas of US: Uribonas Studio, an interdisciplinary research practice that facilitates exchange among diverse nodes of knowledge production and artistic practice in pursuit of projects that transform civic spaces and collective imaginaries. In collaboration with experts from different cultural and professional fields, these projects develop practice-based research models, merging a variety of materials and techniques from Uribonas' socially engaged and technology-based practice. They have been exhibited at numerous biennials and at Documenta.

WANG Ming-hui

*Blacklist Studio / Wang Ming-hui: Blacklist Studio was established in the period following the lifting of Martial Law in Taiwan (1989). Through the interface of Taiwanese popular music and musical sound, the musical creations and production work of founder Wang Ming-hui drew attention to the political nature of music and thought and established a connection between popular music and Asia/Third World. The most well-known of Blacklist Studio's works are the albums *Songs of Madness and Lullaby*, both of which incorporate recordings of the voices of ordinary citizens in an attempt to break from mainstream ideology and develop more space for imagination. In 2010–2015, Wang Mo-Lin and Wang Ming-Hui wrote and directed works by the East Asia Martial Law History Theater, including such musical designs as *Goodbye Mother* and *Antigone*. Through the reapplication of "Asian folk history music" the artists used the sound of music to illuminate the layers of feeling and emotion in the theater of history. In 2012, the group performed its first sound and performance work *Absent Evidence* and also took part in Chen Chieh-jen's sound pieces *Lingchi: Echoes of a Historical Photograph* and *Realm of Reverberations*.*

WANG Mo-Lin, born in 1949 in Tainan, Taiwan, is a renowned practitioner and critic of avant-garde theater. In 1991 Wang established the cross-cultural, cross-discipline non-mainstream art group "Body

Phase Studio" and developed "Body Theory," a common theme in his later curatorial, directorial, and writing works. Wang has also been involved in the launch of several important theater movements and art festivals, including action theaters Chasing the Evil from Orchid Island (1988) and Body and History: Performance Art (1992). He was also closely associated with the "Sixth Sense International Performance Art Festival" (2001) and "Color Frenzy Festival" (2002) that sought to expand the right of the mentally and physically challenged to perform in theaters. Wang visited art festivals in Brussels, London, and Hong Kong as an artist-in-residence and studio instructor. He was the artistic director of Guling Street Avant-Garde Theater (2005–2008). Plays written and directed by Wang Mo-lin include the Greek tragedy Tsou Oedipus (1997–1998) performed in Taipei and Beijing, and headlined by Taiwanese aboriginal performers, and the Black Hole series (2000–2001) performed in Tokyo, Hong Kong, Beijing, Shanghai, and Macao. Wang also directed A Soldier's Pay, The Children's Hour, and The Waste Land at the National Theater. More recently he worked with South Korean performers on Mom, Bye (2010–2011); directed Long Day's Journey Into Night for the Macao Art Festival (2013 / 2015 Taiwan International Festival of Arts) and the joint Taiwan-South Korean work Antigone (2013) as Guling Street Avant-Garde Theater's annual public performance. Wan has also written the eponymous On the Taiwanese Body: Writings by Wang Molin 1979–2009.

Christophe WAVELET, an art historian, critic, and curator, is involved in projects whose priority is at once experimental and speculative, where art is conceived as a set of practices that activates a potential of emancipation. Co-founder of the Knust Project, a performer's collective in Paris (1993–2002), as well as a member of the editorial committee for the French art magazine *Mouvement*, he's been the co-director of the political journal *Vacarme* (1998–2004). Director of *LiFE*, a transnational and transartistic venue in France (2005–2010), he moved to Brussels, Belgium, in 2011, where he teaches art theory at two art schools (P.A.R.T.S and erg). A fellow of the international Akademie Schloss Solitude in Stuttgart, Germany (2012–2013), he currently operates as a senior curator for the Centre National de la Danse in Paris (since 2014), as well as for Mophradat (since 2015), a transnational artistic nonprofit association that cooperates with artists from the Arab World and their peers from various regions.

Rain WU is a Taiwanese-born, London-based architect, working in various fields of art and design with specific interests in material development, speculative narratives, and interactive spatial experiences. She has a master's in architecture from the Royal College of Art and has worked at a number of architecture studios, including Carmody Groarke in London. Her background in architecture has informed her ability to dissect subjects critically and assemble them in a coherent and relevant manner. She has lectured and exhibited internationally and collaborated with professionals from different disciplines to continuously explore architecture's versatility in art and design.

: Checklist

Dareen Abbas

The Sand Clock, 2016, wood, resin-casting, sand, dimensions variable

Lawrence Abu Hamdan

Rubber Coated Steel, 2016, HD video, color, sound, 21 min

Saādane Afif

The Fountain Archives on Tour (poster), 2016, screen print, 138 × 98 cm, Edition of 20 + 5 AP
Fountain Archives FA.0355, 2013, 22 × 30 cm
Fountain Archives FA.0716, 2016, 29.1 × 20.7 cm
Fountain Archives FA.0814 a/b, 2016, 2: 34.1 × 28.2 cm
Fountain Archives FA.0818, 2016, 28.2 × 22 cm
Fountain Archives FA.0817, 2016, 28.1 × 22.1 cm
Fountain Archives FA.0811, 2016, 36.8 × 28.1 cm
Fountain Archives FA.0813, 2011, 33.3 × 26.2 cm
Fountain Archives FA.0816, 2016, 29.6 × 24.4 cm
Torn out pages from publications
© Afif Office

John Akomfrah

Testament, 1988, video, color, sound, 1 hr 22 min
The Stuart Hall Project, 2013, video, color, sound, 1 hr 32 min
Courtesy of the artist and Smoking Dogs Films

Francis Alÿs

NYC, 23rd Street 8th Avenue, 1992, paint on wood, 20.2 × 14.4 × 1.5 cm
France, 1986, paint on canvas on wood, 10 × 15 × 1.2 cm
Varanasi, 2005, paint on wood, 14 × 19.2 × 1.3 cm
Coyuca, 1989, paint on canvas on wood, 13 × 17.9 × 0.9 cm
La Habana, 1995, oil and encuastic on canvas, 12 × 15 cm
Kabul, 2012, paint on canvas on wood, 12.6 × 17.7 × 1.6 cm
Manaus, 1995, paint on canvas on wood, 11.7 × 15.1 × 1.7 cm
Baqqa, 2004, paint on wood, 12.4 × 17.8 × 2.1 cm

Shanghai, 1997, oil on wood, 10.5 × 16 cm
Shanghai, 1997, oil on canvas, 14.5 × 19 cm
Shanghai, 1997, paint on canvas on wood, 14.4 × 18.7 × 1 cm
Yazd, 2006, paint on wood, 14 × 19.2 × 1 cm

anarchive

Antoni MUNTADAS, *Media Architecture Installations*, 1999, Interom (CD-ROM, Internet work), éditions Centre Pompidou
Michael SNOW, *Digital Snow*, 2002, DVD-ROM (re-programmed for Internet), Book, éditions Centre Pompidou
Thierry KUNTZEL, *Title TK*, 2006, DVD-ROM, Book, éditions anarchive / Musée des Beaux-Arts de Nantes
Jean OTTH, ... *Autour du Concile de Nicée*, 2007, DVD-ROM, DVD-Video, éditions anarchive
Fujiko NAKAYA, *FOG*, 2012, DVD-ROM, DVD-Video, Book, éditions anarchive
Masaki FUJIIHATA, *anarchive n°6*, 2016, Book with images to be read with augmented reality app., éditions anarchive
Courtesy of the artists and anarchive

Sven Augustijnen

Summer Thoughts, 2014–ongoing, mixed media installation, dimensions variable. Courtesy of the artist and Jan Mot, Brussels/Mexico City
Spectres, 2011, video, color, 16:9, 1 hr 44 min. Courtesy of the artist and Auguste Orts
Installation views of **Hannah Ryggen** tapestries at dOCUMENTA 13, 2012, documenta und Museum Fridericianum gGmbH. Courtesy of Ryszard Kasiewicz / © documenta Archive

Chang Teng-Yuan

Escape to Earth: 100 Ways of Surviving on Earth, 2016, animation installation, 35 cm diameter round monitor, digital screen, 20 min

Chen Chieh-jen

Realm of Reverberations, 2014, four-channel video installation, blue-ray disc, b+w, sound, 23 min for each continuous loop
Wind Songs, 2015, single channel video installation, blue-ray disc, b+w, sound in selected portions, 23 min 17 sec
Realm of Reverberations: Dissenting Voices of the

Unwashed, Disobedient, Non-Citizens, and Exiles in Their Own Homes, 2016, performance, sound installation, mixed media, dimensions variable
Empire's Borders I, 2008–2009, video, color & b+w, sound, 26 min 50 sec
Empire's Borders II — Western Enterprises, Inc., 2010, video, b+w, sound, 1 hr 10 min 12 sec
Lingchi — Echoes of a Historical Photograph, 2002, video, b+w, sound in selected portions, 21 min 4 sec
Factory, 2003, video, color, silent, 31 min 9 sec
Bade Area, 2005, video, color, silent, 30 min
The Route, 2006, video, color & b+w, silent, 16 min 45 sec
Military Court and Prison, 2007–2008, video, color, sound, 1 hr 1 min 43 sec
Friend Watan, 2013, video, color & b+w, sound, 36 min 47 sec

Eric Chen & Rain Wu

Collectivism, 2016, shields, plants, soil, iron, wood, approx. 300 × 500 × 2000 cm

Fei-Hao Chen

Family Album, 2016, 4 single-channel videos, LED screen, 10 wooden boxes, pictures, historical archives, frames, architectural freehand drawing prints on acrylic, acrylic frames, dimensions variable. Mandarin reader of Taiwan published under Japanese colonial rule, reprinted by SMC Publishing in 2003, Mandarin reader published after the arrival of the Republic of China on Taiwan, published by National Translation and Compilation Center in 1985, documents and alumni frames

I-Hsuen Chen

Still Life Analysis II: The Island, 2015–2016, archival inkjet prints, framed photos 4: 82 × 102 cm/ 3: 61 × 92 cm, dimensions variable
The Real Estate Poem, 2016, real estate copywriting, inkjet prints on Xian papers, dimensions variable

Chiang Kai-chun

Rise and Fall, 2016:
The Central Mountain Range, Fong-tian nephrite, Taiwan cypress, 52 × 20 × 35 cm
Imitation Delft Ceramic Plate, throwing, white

engobe, blue and white coloring, transparent calcareous feldspathic glaze, dia 40 cm.
2 vitrines- wood, glass, 90 × 90 × 52 cm

Tiffany Chung

Easter offensive series, 2015:
The area of operation, 21 × 29.8 cm
the attack of FSB 31, 23 × 24 cm
Operation Plan, Phase I, 29 × 26 cm
Operation Plan, Phase II, 28 × 32.8 cm
the Trail system in 1970, 39 × 31 cm
the logistical area of Tchêpône, 32 × 33 cm
embroideries on canvas
Collection of Allen Lau
Lam son series, 2015:
Key Location & Fire Supporting Bases, MR-I, 42 × 29.7 cm
NVA attacks across the DMZ, 29.2 × 25 cm
the defense of An Lộc, 24 × 28 cm
NVA bases, regimental dispositions and attacks, MR-IV, 42 × 29.7 cm
NVA base areas on the Cambodian-RVN border, 29.8 × 21 cm
ink & oil on vellum and paper
plan of attacks, 34 × 33 cm
MR-II, 44 × 28 cm
embroideries on canvas
Collection of Eleanor & Francis Shen

Tacita Dean

Event for a Stage, 2009, 16 mm color film installation with optical sound, 50 min
Carneway Event, 2009, 16 mm color anamorphic film, optical sound, 1 hr 48 min
Courtesy of the artist, Marian Goodman Gallery, Paris/ New York, Frith Street Gallery, London

Manon de Boer and George van Dam

Sequenza, 2014, 16 mm transferred to video, color, stereo sound, 15 min
Courtesy the artists and Jan Mot, Brussels / Mexico City

Manon de Boer

Resonating Surfaces, 2005, 16 mm film transferred to video, color, Dolby Digital 5.1, 38 min.
Two Times 4'33", 2008, 35 mm film transferred to video, color, folby surround sound, 12 min 33 sec

Courtesy the artist and Jan Mot, Brussels / Mexico City

Ângela Ferreira

A Tendency to Forget, 2015, MDF, pine beams, iron, LCD, 460 × 565 × 415 cm. 7 inset prints, 70 × 100 cm each. Video, 16:9, color, sound, 19 min 15 sec, loop. Courtesy of the artist and Galeria Filomena Soares

Peter Friedl

Failed States, 2011, fabric, nylan, embroidery, 360 × 750 cm
Rehousing, 2012-16:
101, 2016, ABS, polyurethane resin, PVC, stainless steel, wood, acrylic paint, 21 × 30 × 24 cm
Azraq, 2016, MDF, Plexiglas, polystyrene, polyurethane resin, PVC, wood, acrylic paint, 16 × 31 × 22 cm
Dome, 2016, MDF, Plexiglas, polyurethane resin, PVC, wood, acrylic paint, 18 × 45.5 × 45.5 cm
Holdout, 2016, MDF, Plexiglas, polystyrene, polyurethane resin, PVC, watercolor, acrylic paint, 27.5 × 13 × 30 cm
 Courtesy the artist and Guido Costa Projects, Turin
Gründbergstraße 22, 2012, MDF, brass, Plexiglas, PVC, polyurethane resin, wood, acrylic paint, 23.7 × 36.5 × 21.5 cm
Uncle Ho, 2012, PVC, polyurethane resin, wood, acrylic paint, 20.4 × 32 × 24.5 cm
Villa tropicale, 2012-2013, MDF, PVC, brass, Plexiglas, acrylic paint, 14 × 26.7 × 21.4 cm
Evergreen, 2013, wood, polyurethane resin, acrylic paint, 23.2 × 30.5 × 23.2 cm
Heidegger, 2014, MDF, brass, Plexiglas, PVC, polyurethane resin, wood, acrylic paint, 22.5 × 26 × 36 cm
Oranienplatz, 2014, MDF, polypropylene, PVC, wood, acrylic paint, 19 × 22 × 30 cm
 Private collection, Turin

Film Montage with Valeska Gert

Courtesy of CND, Centre National de la Danse, Paris

Kyungah Ham

Needling Whisper, Needle Country/SMS Series in Camouflage/Big Smile C01-001-01, 2014–2015,

North Korean hand embroidery, silk threads on cotton, middle man, anxiety, censorship, ideology, wooden frame, approx. 2200 hrs/ 2 persons, 198 × 200 cm. Courtesy of the artist and Kukje Gallery

Whisper, Needle Country/SMS Series in Camouflage/Are you lonely, too? BC01-001-01, 2014–2015, North Korean Hand embroidery, silk threads on cotton, middle man, anxiety, censorship, ideology, wooden frame, approx. 1000 hrs/ 1 person
 205 × 194 cm, Collection of Leeum, Samsung Museum of Art, Seoul, Korea
Needling Whisper, Needle Country/SMS Series in Camouflage/C Imagine C02-001-01, 2014–2015, North Korean hand embroidery, silk threads on cotton, middle man, anxiety, censorship, ideology, wooden frame, approx. 2000 hrs/ 2 persons, 200 × 198 cm
Needling Whisper, Needle Country/SMS Series in Camouflage/Thou, If you are like me BC01-001-01, 2014–2015, North Korean hand embroidery, silk threads on cotton, middle man, anxiety, censorship, ideology, wooden frame, approx. 2400 hrs/ 2 persons
 198 × 200 cm, Private Collection, Seoul

Chia-Wei Hsu

Spirit-Writing, 2016, two channel video installation, color, sound, 9 min 45 sec, produced by Le Fresnoy, co-produced by Liang Gallery

Li-Hui Huang

Happy Paradise, 2016, vinyl letters, silicone, mylar window tint film, soundtrack, 1190 × 250 cm

Huang Mingchuang

Flat Tyre, 1999, Super 16 mm film transferred to blue-ray disk, color, 1 hr 13 min
Man From Island West, 1990, 35 mm film transferred to blue-ray disk, color, 1 hr 31 min
 Formosa Filmmmedia Co.

Yi-Chen Hung

Untitled, 2009, FRP spray-painted in red, 60 × 300 cm
Untitled, 2009, acrylic on canvas, FRP spray-painted in blue, 2: 180 × 150 cm

Collection of Taipei Fine Arts Museum

Im Heung-soon

Bukhansan/ Bukhangang, 2015/ 2016, 2 channel video, color, sound, 26 min 5 sec

Bahman Kiarostami

Statues of Tehran, 2008, video, sound, 60 min
Re-enactment, 2006, video, sound, 52 min

Kao Jun-Honn

Bo-Ai, 2016, video, 50 min

Kuo Yu-Ping

Autonomy, 2016, mixed media

I-Chern Lai

Transaction/Translation, 2016, mixed media, 135 × 115 × 100 cm

Yi-Chih Lai

The Concealed Landscape, 2016:
Hills in Huijie – 1
Mountain Ridge in Wandan
Two Mountains in Longjing
 65 × 130 cm each
Hills in Huijie – 3
Hills in Huijie – 2
 inject prints, 98 × 130 cm each
Let's Get Planting, 2016, incinerator slag, cement, wooden pallets dimensions and quantities variable
Daily Life Portrait I, 2016, inject prints, 28: 50 × 34 cm, 6 audio recordings. Satellite Imagery: Space and Remote Sensing Research, National Central University

Lê Thị Kim Bạch

Ms Bao Ngao, 2004, 86 × 60 cm
70-Year-Old Beauty, 2002, 86 × 57 cm
Dedu, Ghana student of Kiev University of theatrical Arts, 1984, 86 × 64 cm
Young Girl, 2000, 86 × 62 cm
 watercolor on silk

Xavier Le Roy

“Retrospective”, 2012, artistic collaboration: Scarlet Yu. With: I-hsiang Wang, Sophia Wang, Chiu-yi Chiang, Ogawa Lyu, Lu Lee, River Lin,

I-Fang Lin, Yu-ju Lin, Sean Hsu, Jia-ling Hsu, Fangas Nayaw, Fu-rong Chen, Sherwood Chen, Hao Cheng, Pin-wen Su.
 Dates: December 9, 2016–January 8, 2017

Hsu-Pin Lee

Disastrous Landscapes, 2010:
The River Valley next to Ching Liang Mountain Nation-Protecting Temple I
The River Valley next to Ching Liang Mountain Nation-Protecting Temple II
The River Valley next to Ching Liang Mountain Nation-Protecting Temple III
Liouguei Bridge
Taiwan Provincial Highway No. 21, Section Mount Zion I
Taiwan Provincial Highway No. 21, Section Mount Zion II
Sisimary Suspension Bridge
Hsien-du-shan I
The River Valley next to Xiaolin Village I
The Laonong River Valley, Dalai Tribes III
Taiwan Provincial Highway No. 21, Section Xiaolin Village
The River Valley next to Namasia Playground of the Namasia Ming Chuan Elementary School I
The River Valley next to Xiaolin Village II
The Laonong River Valley, Dalai Tribes II
The Laonong River Valley, Dalai Tribes I
 pigment prints, 61 × 76 × 5 cm each

James Ming-Hsueh Lee

Spectrum, 2016, bottled teas from supermarkets and convenient stores, 7 × 25 × 854 cm

Pierre Leguillon

Non-Happening after Ad Reinhardt, 2016, offset printed posters on canvas, 214 × 340 cm

Minouk Lim

The Promise of If_Cave:
New Town-Point Line Plane, 2009, linoleum, fabric, 168 × 470 cm
Liquide Commune, 2011, sponge, paraffin, 27 × 37 × 24 cm
Farewell, 2011, sneaker, sponge, paraffin, glue, 30 × 10 × 30 cm
Portable Keeper-Unha-ri, 2011, feathers, paraffin,

plastic fan, clay, 260 × 90 × 90 cm
Portable Keeper-Káan, 2012, buoys, paraffin, cuttlefish bones, 260 × 90 × 90 cm
Portable Keeper-Burnt Yellow, 2012, feathers, plastic fan, 260 × 90 × 90 cm
Portable Keeper-Anitya, 2012, buoys, plastic fan, glue, 260 × 90 × 90 cm
Portable Keeper-Forefather, 2012, synthetic hair, buoys, 260 × 90 × 90 cm
Articulation-Bone Anonymous, 2012, clay, steel, dimensions variable
Articulation-Home, 2012–2015, scaffold, seagrass, cuttlefish bone, thorn, wood, dimensions variable
Monument 300-Chasing Watermarks, 2013–2015, scaffold, feathers, epoxy, 304 × 40 cm
If a jackal bothers you, show him a hyena, if a hyena bothers you, show him a lion, if a lion bothers you, show him an elephant, if an elephant bothers you, show him a hunter, if a hunter bothers you, show him a snake, if a snake bothers you, show him a stick, if a stick bothers you, show it a fire, if a fire bothers you, show it a river, if a river bothers you, show it a wind, if a wind bothers you, show it a God.— a Fulani rhyme from West Africa, 2015, wood, 82 × 44 cm
Articulation-Wearable Road, 2015, fishnet, latex, dimensions variable
Planet, 2015, latex, fabric, 370 × 270 cm
Rolling Stock, 2003, color, sound, 2 min 50 sec. Collection of MFAH
New Town Ghost, 2005, single channel video, color, sound, 10 min 45 sec. Collection of MMCA
Portable Keeper, 2009, HD single channel video, color, sound, 12 min 53 sec. Collection of GOMA
S.O.S.- Adoptive Dissensus, 2009, 3 channel version, video, 11 min each. Collection of Walker Art Center
The Weight of Hands, 2010, HD single channel video, color, sound, 13 min 50 sec. Collection of Platform L
FireCliff 3, 2012, single channel video, silent, 13 min 39 sec
International Calling Frequency, 2011, single channel video, color, sound, 11 min 28 sec
United Tropical Korea, 2012–2015, single channel video, color, sound, 7 min 20 sec
The Possibility of the Half-Image, 2012–2015, single channel video, color, sound, 3 min 39 sec

Finding Dispersed Families—1983 KBS Live Broadcast_1, 2015, single channel video, color, sound, 30 min. Courtesy of Korean Broadcasting System (KBS)
Finding Dispersed Families—1983 KBS Live Broadcast_2, 2015, single channel video, color, sound, 30 min. Courtesy of Korean Broadcasting System (KBS)

Yi-Wei Lin

Escalator, 2015
Bird Garden, 2015
Column of Water, 2015
Garden, 2015
 acrylic, hardboard, 2: 32 × 32 cm/ 1: 40 × 40 cm/
 1: 54.5 × 54.5 cm
Night Run series, 2016:
Dog Garden beside the River
Flower Season of Palm
Firework
 acrylic, raw lacquer, canvas, 2: 89 × 64 cm/
 1: 55 × 55 cm

Chih-Hung liu

Blue Forest, 2015, oil painting on canvas, 35 × 24 cm
Black Locust, 2016, oil painting on canvas, 35 × 24 cm
Stars, 2015, oil painting on canvas, 28 × 45.5 cm
Light in the Cave, 2015, oil painting on canvas, 28 × 45.5 cm
Coastal Woods in Aurora, 2016, oil painting on canvas, 55 × 88 cm
Mountains, 2011, acrylic painting on canvas, 14 × 17.5 cm
Sound Geography I / II / III, 2015–2016, 3 books, 15 × 10.5 cm each

Vincent Meessen

One.Two.Three, 2015, three channel digital video installation (looped), surround sound, 35 min.
 Courtesy of the artist and Normal, Brussels

anonymous

Wild Architect, 1936–2016, film transfered to DVD, sound, b+w, 15 min

Christine Meisner

The Freedom Of, 2015–2016, installation of

drawings and video

Santu Mofokeng

The Bloemhof Portfolio:
Charles Rex Moabi, Jakkalsfontein, 1989
Oupa Seki's Grand daughters, Bloemhof, c.1989
Afoor family bedroom Vaalrand, 1988
Sunflower harvest, Vaalrand farm, Bloemhof, 1988
Vaalrand Shack, Bloemhof, 1988
Moth'osele Maine, Bloemhof, 1994
 1: 19 × 28.5 cm/ 1: 28.5 × 19 cm/ 1: 67 × 100 cm/
 3: 38 × 58 cm
Chasing Shadows:
Church of God, Motouleng Cave, Clarens, 1996
Easter Weekend Church Service, Motouleng Cave, Clarens, 1996
Entrance to Motouleng sanctum, Clarens, 1996
Gate to Mautse Cave, Ficksburg, 2006
Mautse landscape, Ficksburg - Free State, c.2006
Prayer Service at the Altar on the Easter Weekend at Motouleng Cave, Free State, 2006
Buddhist Retreat, near Pietermaritzburg, 2003
Christmas Church Service at Mautse Caves, 2000
Christmas Church Service, Mautse Cave, c.2000
Inside Motouleng Cave, Clarens, 1996
Sacral Animals, Motouleng Cave, Clarens, 2004
 2: 67 × 100 cm/ 4: 38 × 58 cm/ 3: 19 × 28.5 cm/
 2: 100 × 150 cm
 © Santu Mofokeng Foundation

39 Strike Objects

presented by **Jean-Luc Moulène**. Edition of 20,000 copies, Taipei Fine Arts Museum, 2016

Reinhard Mucha

Coesfeld, 1985, painted plywood, glass, metal, felt, 152 x 302 x 47 cm. Purchase, 1987, Centre Pompidou, Paris, Musée national d'art moderne/ Centre de création industrielle

Pages Magazine

Issue 1, *Public & Private*, February 2004
 Issue 2, *Play & Location*, May 2004
 Issue 3, *Desire & Change*, September 2004
 Issue 4, *Voice*, June 2005
 Issue 5, *On the Verge of Vertigo*, August 2006
 Issue 6, *Eventual Spaces*, September 2007
 Issue 7, *In Translation*, March 2009
 Issue 8, *When Historical*, May 2011

Issue 9, *Seep*, October 2013

Park Chan-Kyong

Citizen's Forest, 2016, 3 channel video, b+w, directional sound, 27 min. Courtesy of Art Sonje Center and the Taipei Biennial 2016

Pen Sereypagna & The Vann Molyvann Project

The Vann Molyvann Project, begun in 2009, architectural drawings, models, historic photographs, sound recording, website

Pen Sereypagna

Genealogy of Bassac, begun in 2014, maps, drawings, interviews website

Pen Varlen

Reconstruction of Pyongyang, 1953, oil on canvas, 36 × 55.7 cm
The venue of Ceasefire Talks at the Panmunjom(JSA), september 1953, 1953, oil on canvas, 29 × 48 cm, private collection
Portrait of the people's actress Park Yeongshin, 1954, oil on canvas, 78 × 60 cm
Portrait of Ornithologist Won Honggu, 1954, oil on canvas, 79 × 59 cm
Even the elders are studying Russian in North Korea, 1959, etching, 64.8 × 39.2 cm
Choi Seunghee dancing a Buddhist dance, 1954, ink and pen on paper, 28.8 × 20 cm
Choi Seunghee checking student's work, 1954, pencil on paper, 20 × 28.8 cm
 Private collection
Kim Ilsung looking around the Memorial Exhibition for the 10th Annivary of Liberation, Pyongyang
 Joseon Jungangtongsin 1955.10.15
Choi Seunghee, 1953–54
Pen Varlen with the professors of Pyongyang art college, 1953–54
Exhibition at Pyongyang art college, 1953–54
Exhibition at Pyongyang art college, 1953–54
Model-drawing class of Pyongyang art college, 1953–54
Sculpture class of Pyongyang art college, 1953–54
Model-drawing class of Pyongyang art college, 1953–54
 MMCA Research Center collection

Jo Ractliffe

As Terras do Fim do Mundo:

On the road to Cuito Cuanavale III, 2009

On the road to Cuito Cuanavale IV, 2010

On the road to Cuito Cuanavale II, 2009

On the road to Cuito Cuanavale I, 2009

Unmarked mass grave on the outskirts of Cuito Cuanavale, 2009

Field with eucalyptus trees at Cassinga, 2009

Mass grave at Cassinga I, 2010

Scarecrow in a cornfield near Chitembo, 2009

Abandoned scarecrow near Menongue, 2010

Deminer near Cuvelai, 2009

Mine pit near Mucundi, 2009

In the forest on the road to Jamba, 2010

On the road to Jamba, 2010

Woodland near Cassinga, 2009, diptych

Parade ground, FAPLA base, Lobito, 2010

Comfort Station, FAPLA base, Lobito, 2010

Runway with helipad at Longa, 2009

SAM missile bunkers, Cuban base, Namibe, 2010

Turning circle, Cuban base, Namibe, 2010

Remains of the trench system, Cuban base,

Namibe, 2010, triptych

Unidentified memorial in the desert, south of Namibe I, 2009

Unidentified memorial in the desert, south of Namibe II, 2010

Burning field, Dombe Grande, 2010, diptych

Dusty bush, Savate, 2009

hand-printed silver gelatin prints

Mural in an abandoned schoolhouse, Cauvi, 2010

Mural, FAPLA base, Lobito, 2010

digital silver gelatin prints

14: 45 × 56 cm/ 14: 36 × 45 cm/ 1: 26 × 32.5 cm/

1: 40 × 50 cm

Terreno Ocupado, 2007:

The beach at Ilha,

Roadside stall on the way to Viana

Shrouded plant at Nas Tendas

digital silver gelatin prints

3: 50 × 50 cm

© Jo Ractliffe Courtesy of Stevenson, Cape Town/ Johannesburg

Ella Raidel

SUBVERSES China in Mozambique, 2011, HD

video, color, sound, 45 min

Shubigi Rao

Useful Fictions, 2013:

Tree of Lies: A Conversion Table

Specimen A

Specimen B

Useful Factions

Historical Fictions, or How to Build a Culture from Scratch

Hegemony

A Circular Story

On Roots

Between a Rock and a Hard Place

Springtime

A Decaying Library

Regarde Narcisse

This Beggar's Bowl

Confetti: Ashes at a Fascist Parade

Dead Duck

Sex and Death: A Paltry Procreation

mixed media on Tiepolo paper

16: 70 × 100 cm

Yvonne Rainer

Privilege, 1990, 16 mm film transferred to video, color and b+w, in english, 1 hr 43 min

Film About a Woman Who..., 1974, 16 mm film transferred to video, b+w, in english, 1 hr 45 min

Journeys from Berlin/1971, 1979, 16 mm film transferred to video, color, in english,

2 hrs 05 min

Ad Reinhardt

Portofolio “10 Screen Prints”, 1966, silkscreen on paper, framed: 78.4× 63.3× 2.7cm;

paper: 55.8 × 43.2 cm, Collection of The National Museum of Art, Osaka

No War, 1967, silkscreen on paper,

57.468 × 39.688 cm, Gift of Mr. and Mrs. Samuel

Dorsky, Collection of The Patricia & Phillip Frost

Art Museum-FIU

Suely Rolnik

Archive pour une oeuvre-événement (Archive for a work-event), 2011:

Interview with Hubert Godard, 2004, 1 hr 35 min

Interview with Guy Brett, 2004, 1 hr 40 min

Interview with Caetano Veloso, 2005, 1 hr 16 min,

video, color

Carta Blanca Editions, Paris

Walid Sadek

The Ruin To Come: Essays from a Protracted War

Motto Books, 2016

Anri Sala

Long Sorrow, 2005, single-channel HD video

transferred from super 16 mm film and stereo

sound, 12 min 57 sec. Produced by Fondazione

Nicola Trussardi, Milan. Courtesy: Marian

Goodman Gallery; Hauser & Wirth; Galerie

Chantal Crousel, Paris; Johnen Galerie, Berlin;

Galerie Rüdiger Schöttle, Munich

Alexander Schellow

A_biology, 2016, animation: 16:9, b+w, silent, 9 min 19 sec, loop

Shake

The Subduction Zone, 2016:

Our Status Quo, 4 min 7 sec

Our Suite de Danses, 7 min 31 sec

Our Story, 25 min

full HD video, color, sound

Nida Sinnokrot

When Her Eyes Lifted, 2016, 16 mm film loop, 3 modified projectors, stepper motor, sensors, Steenbeck parts, amplifier, computer, carpet, screens, dimensions variable

Penny Siopis

The New Parthenon, 2016, single channel digital video, color, sound, 15 min 26 sec

Obscure White Messenger, 2010, single channel digital video, color, sound, 15 min 4 sec

Courtesy of the artist, and Stevenson Cape Town and Johannesburg

Su Yu Hsien

Prophet, 2016, two channel synchronized video, color, sound, 22 min 35 sec

Hua-Shan-Qiang, 2013, video, color, sound, 21 min 26 sec

Nasrin Tabatabai & Babak Afrassiabi

Inhale, 2016, texts on paper, aluminum frames,

3D animations, dimensions variable

Ting Chaong-Wen & Yannick Dauby

Murder: Er lin qi an, 2014, mirror, sucrose, Vinyl records, environmental recording (66 min 50 sec), reproduction book, dimensions variable

Trần Lương

Optical feedback from the mausoleums 1, 2015

Optical feedback from the mausoleums 2, 2016

ink and natural color on Do paper (Vietnamese handmade paper)

79 × 108 cm each

Trương Công Tùng

Maya within the circle of time, 2015, 16 light

boxes, ink on Mylar, light, 15: 21 × 29 cm each

Land of dreams, 2012, glaze painting on ceramic

tiles, 15: 25 × 40 cm/ 2:40 × 40 cm/ 1: 30 × 60 cm/

2: 25 × 25 cm

Blind map, 2013, canvas roll eaten by termite, 150 × 600 cm

Hong-Kai Wang

The Band of the Awful Ones, 2016, multi-channel video and sound installation

Wu Chi-Yu & Shen Sum-Sum & Musquiqui Chihying

Sound Route: Songs of SPECX, 2016:

The Song, sound installation, everyday at 13:00

The Singing, live performances

The Broadcast, BCC FORMOSA NETWORK FM 105.9

Paola Yacoub

The Flowers of Damascus, 2002, hand prints, chromogenic colors on fuji crystal archive gloss, maple wood frame, 2mm UV protected museum glass, 8: 52.3 × 35.2 × 2.5 cm

On Archeological Site BEY002, 2016, marbles, cement, sand, 314 × 437 cm

Yeh Wei-Li

Bricks, YSC Wantan Residence, 2015, lambda

Undertow, YSC Wantan Residence, 2015

Jhi-Yi and Xiao-Yu, YSC Wantan Residence, 2015

YSC Candle Stand, YSC Wantan Residence, 2015

July, YSC Wantan Residence, 2015

Wild Great Wall #2, for YSC, 2015

lightjet prints, acrylic face mount, reclaimed
wood frames, 106 × 134 × 5 cm each
Yard, YSC Shuinandong Residence, 2016
Stool, YSC Shuinandong Residence, 2016
Hammer, YSC Shuinandong Residence, 2016
Wood, YSC Shuinandong Residence, 2016
Mrs. YEH, YSC Shuinandong Residence, 2016
lightjet prints, acrylic face mount, reclaimed
wood frames, 124 × 154 × 5 cm each
Guqin Table and Stool, 2016, metal, wood,
170 × 46 × 80, 40 × 40 × 52 cm

Yeh Shih-Chiang

Glass Cup, 2002, 217 × 418 cm
Morning Prayers, 2006, 220 × 422 × 8 cm
oil on canvas
Times Passes So Fast, Time Passes So Slow, 1978
So Long A Sigh, So Long A Dream, 1978
ink on papers 54 × 45 cm each
Lai Ching (Chinese zither), circa 1980, wood,
lacquer, strings, sea shell inlay 125 × 19 × 10 cm

Yeh Shih-Chiang Art Foundation

Yeh Wei-Li at Wantan Documentary, 2015, 28 min
*Yeh Shih Chiang Shuinandong Residence Museum
Working Process #1*, 2016, 12 min
*Yeh Shih Chiang Shuinandong Residence Museum
Working Process #2*, 2016, 8 min
single channel documentary, color, sound

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TAIPEI BIENNIAL 2016

Gestures and archives of the present, genealogies of the future

: A new lexicon for the biennial

Sep 10, 2016—Feb 5, 2017

Director of Taipei Fine Arts Museum

Ping Lin

: EXHIBITION

Curator: Corinne Diserens

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Assistant to Curator: Fay Huang

Exhibition Executives: Chiaying Su, Kat Siao, Ya-Chi Tsai, Tzu-Hsiu Su, Selene Hung,

Waverly Lee, Estelle Wu, Felicia Lee, Zuxuan Kao, Yi-ting Lei, Tsun-ling Liao

Exhibition Display: Han-Yu Chih, Bohsin Chien

Installation Coordinators: Hung-Tu Chen, Ya-Chi Hsu, Li-Li Wang, Yu-Lien Yu, Jui-Yu Cheng,
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Technicians: Thousand Bird Arts Co.

Construction: LIFE Interior Design, Sean Chou

Lighting: Chien-Jung Huang, Shai Tamir

Electricity: Wei-Chou Chien, Jung-Chin Tseng

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Photographers: Yung-Jen Chen, Chi-Wen Tsao, Chih-Ho Chen

Documentary: Lane 216, East

SYMPOSIUM

Catherine Tsai-Yun Chan, Po-Wei Wang, Tsun-ling Liao, Shueh-Ching Lu

EDUCATIONAL PROGRAM

San Sz-Ting Shiung, Fang-Wei Chang, Swee Shi, Hsuan-Chun Lin, Chia-Hui Lin, Luso,

Judy Hsiao

: GUIDEBOOK

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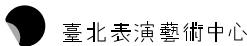
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