

# YOU AND I DON'T LIVE ON THE SAME PLANET

Taipei Biennial 2020  
2020.11.21–2021.3.14

Curators: Bruno Latour & Martin Guinard  
with Eva Lin (public programs)



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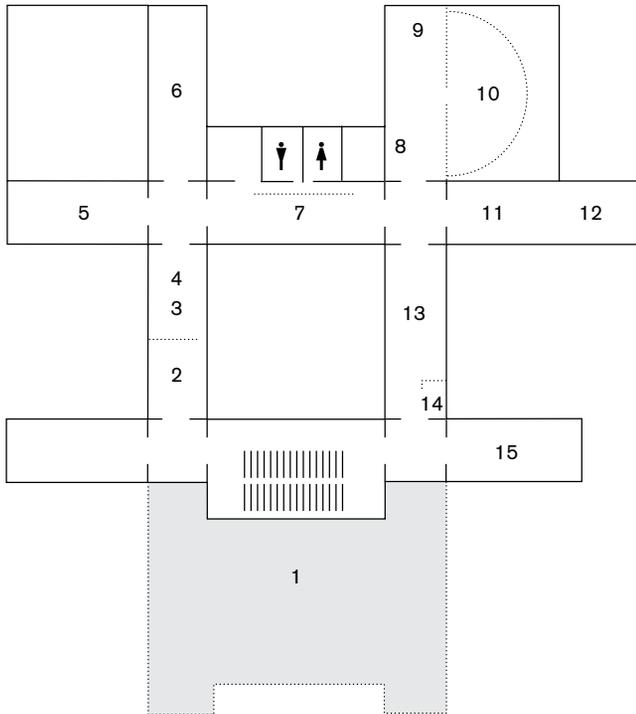
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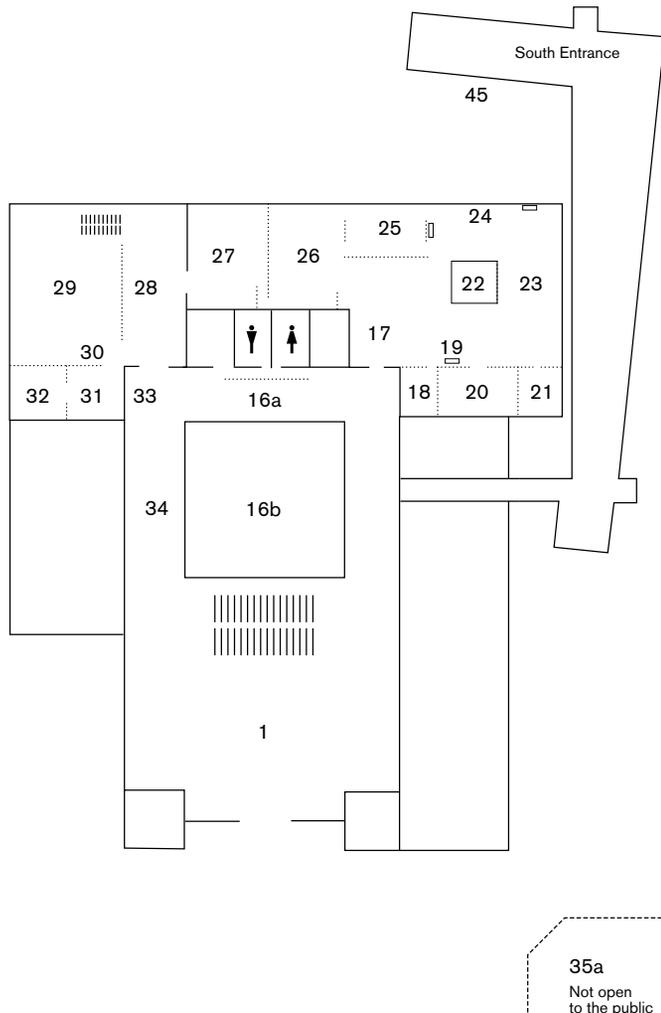
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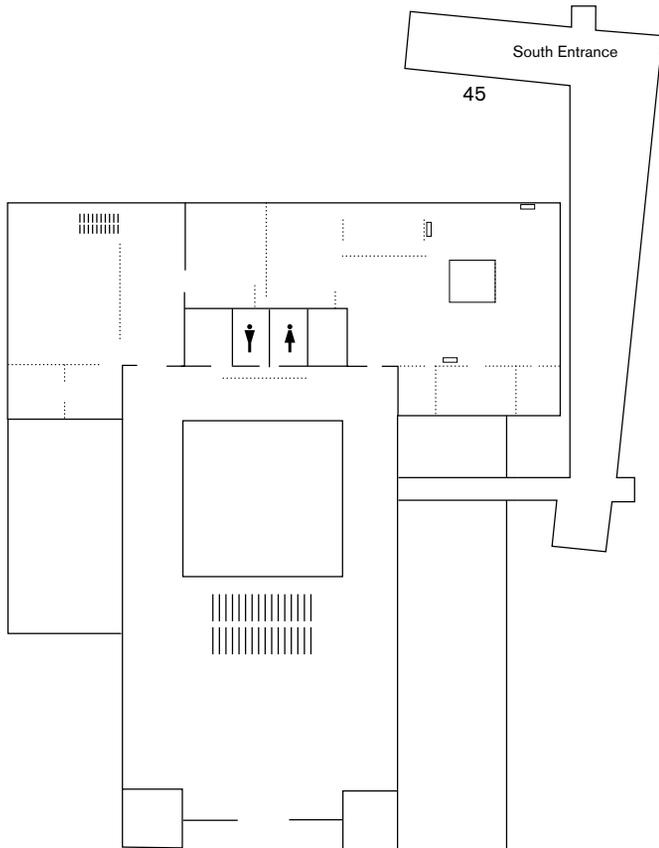
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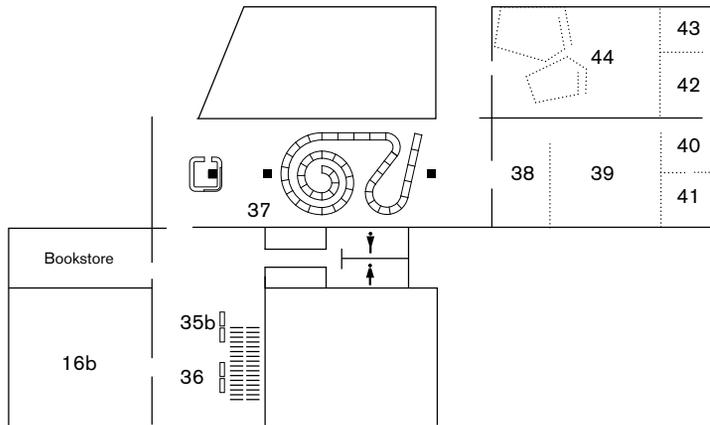
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# PREFACE

Since 1998, when the Taipei Biennial took on the new form of an international biennial, it has borne witness to the evolution of global culture and has experienced all manner of challenges. Yet never before the preparatory period for the 2020 Taipei Biennial have we felt with such immediacy that humanity is collectively facing a global catastrophe. This edition is co-curated by French philosopher Bruno Latour and curator Martin Guinard, with Eva Lin serving as curator of public programs. Just as the curatorial team were initiating production of the exhibition, the raging epidemic forced human interactions and the exchange of goods throughout the earth to nearly grind to a halt. That this mega international exhibition has been able to launch on schedule makes it even more valuable, while also highlighting the importance and urgency of the subject it presents—“You and I Don't Live on the Same Planet.”

The 2014 Taipei Biennial depicted and examined the world through the hypothesis of the “anthropocene.” Recently, we have pondered whether the biennial, as a vehicle for conceptual speculation and knowledge production, can have a more positive function and role in society. Since 2018, the last two successive biennials have focused on the issue of our living environment, attempting to reveal the structure and form of interdependence between human and non-human worlds and transforming the museum into a base for the activation and ongoing popularization of ecological consciousness. In 2020 we introduce a series of

thought experiments that unhesitatingly make action the top priority. Consequently, the Biennial's exhibition and its public programs not only feature 57 participants, but also include collaborations with scholars spanning a variety of disciplines. Through engaged action, it introduces “political and diplomatic tactics” to explore the collision between the human and non-human worlds. Moreover, through our curatorial structure and allocation of space, we have transformed the museum into a “Planetarium,” to portray the gravitational pull between planets and transforming conflicts and differences into constructive negotiation and dialogue. It serves as a new form of diplomatic arena that brings together different “planetary” perspectives.

The pandemic leads us all to be more strongly skeptical of globalization and even to ponder whether the social order needs reordering. In this moment, we hope the gravitational force of the Taipei Biennial will not be limited to the realm of art, but will allow us to move beyond a fixation with such dichotomies as “global” and “local,” “nature” and “culture.” We seek to provide axes that move in different directions, to find creative ways to embed within every stratum of society. On this earth from which we cannot escape, which holds limited resources and is embroiled in crisis, we seek, with an attitude of introspection and intimacy, to alight upon the solid ground of a habitat where people can live together with all creatures. Thus, everyone will surely benefit from closely exploring this exhibition, because this is our common mission as we face the future.

LIN Ping  
Director of Taipei Fine Arts Museum

# INTRODUCTION

If we asked you, the visitor to this biennial, on which planet you live, you might find the question bizarre and the answer obvious: Earth! And yet, it is not the same thing to live like Moderns who use the resources of six planets and to live within the confines of a single, fragile, and limited one.

In a context where democracies are seeing a rise of populism while dictatorships are presenting more and more pressing threats, our hypothesis is that climate change will not be simply one question among others but will likely frame the political discussion entirely. And there is increasing disagreement on how to keep the world inhabitable, not only because political opinions diverge, but more crucially because we don't seem to agree on what the earth is made of. Some today may even think the world is flat!

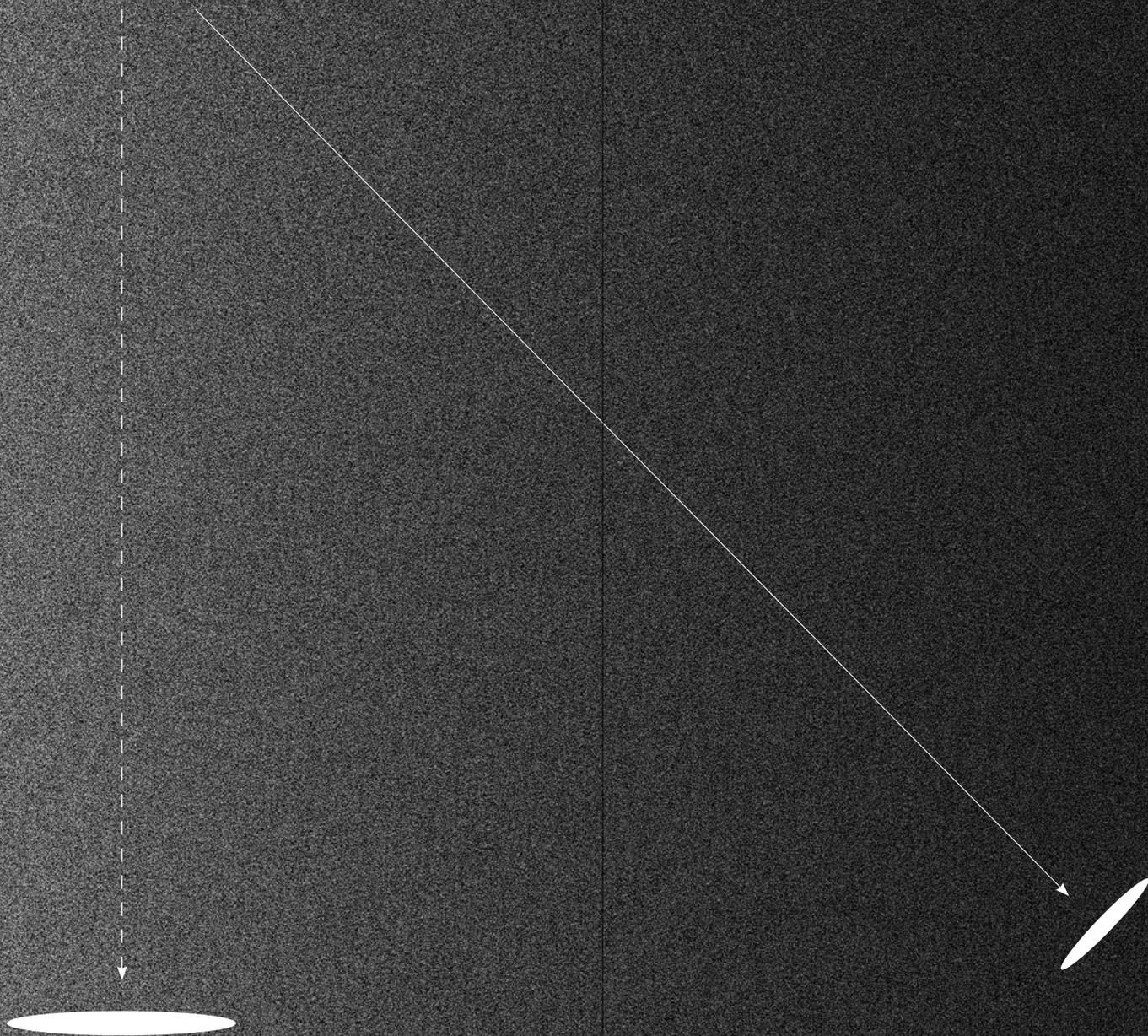
It is as if there were several versions of Earth, with properties and capacities that are so different that they are like distinctive planets. Their gravitational pull immensely influences the way you feel, the way you behave, and, of course, the way you predict your future.

If we had to present briefly our fictional planetarium, we could say that there is the planet of the ones who want to keep modernizing regardless of the planetary boundaries (planet GLOBALIZATION). But this planet seems to have little traction for those who feel betrayed by the current economic system and need to hide behind the walls of

their nation state to protect themselves (planet SECURITY). This is without mentioning those few, hyper- privileged techno-geeks who can afford to think they will escape to Mars (planet ESCAPE). This discussion is occurring while the way of life on a planet TERRESTRIAL that could reconcile forms of prosperity while keeping in the planetary limits has yet to be invented.

Each of these versions of the world implies a different lifestyle and a different representation, which we explore thanks to artists, scientists, and activists who intuitively grasp something that helps us become sensitive to this strange situation. How many other planets exist in this constellation is a question that is up for grabs. And where is Taiwan in this fictional planetarium, or where do you, the visitor, stand, is a question we leave up to you: it is time to think of which planet you want to inhabit. This creates the need to invent a new set up for political discussions between the inhabitants of these different planets, the need to imagine "new diplomatic encounters."

PRELUDE



# Fernando PALMA RODRÍGUEZ

*Xi mo matlazacan ce cebce*, 2006

*Aqua*, 2015

*Soldado (red)*, 2001

*Soldado (azul)*, 2001

*Nabuales*, 2017

*Quetzalcóatl*, 2006

Fernando Palma is an Indigenous Mexican artist, with an engineering background. His works are like strange robotic creatures, moving in several directions through the entrance hall. Each of them is a chimera of electrical, building material and Nahuatl figures (a cultural group also called Aztecs).

The artist's background is important here: in the Nahuatl perspective, humans are not the only ones to have a persona. According to Palma,

*A Persona is defined as somebody who you can have a conversation with, the opposite of an inert object that would be out of volition. A table, a chair, a car, or even a phenomenon such as the wind or attributes of a landscape, say a mountain or the sky, are all personas. The virtue of such understanding is borne of a reciprocity of necessity. It is rather like a symbiosis where the ability of communication, whether it is chemical or genetic, is linked through responsibility and therefore it allows for the condition of possible friendship, not only with other human beings, but with the surroundings as such.*

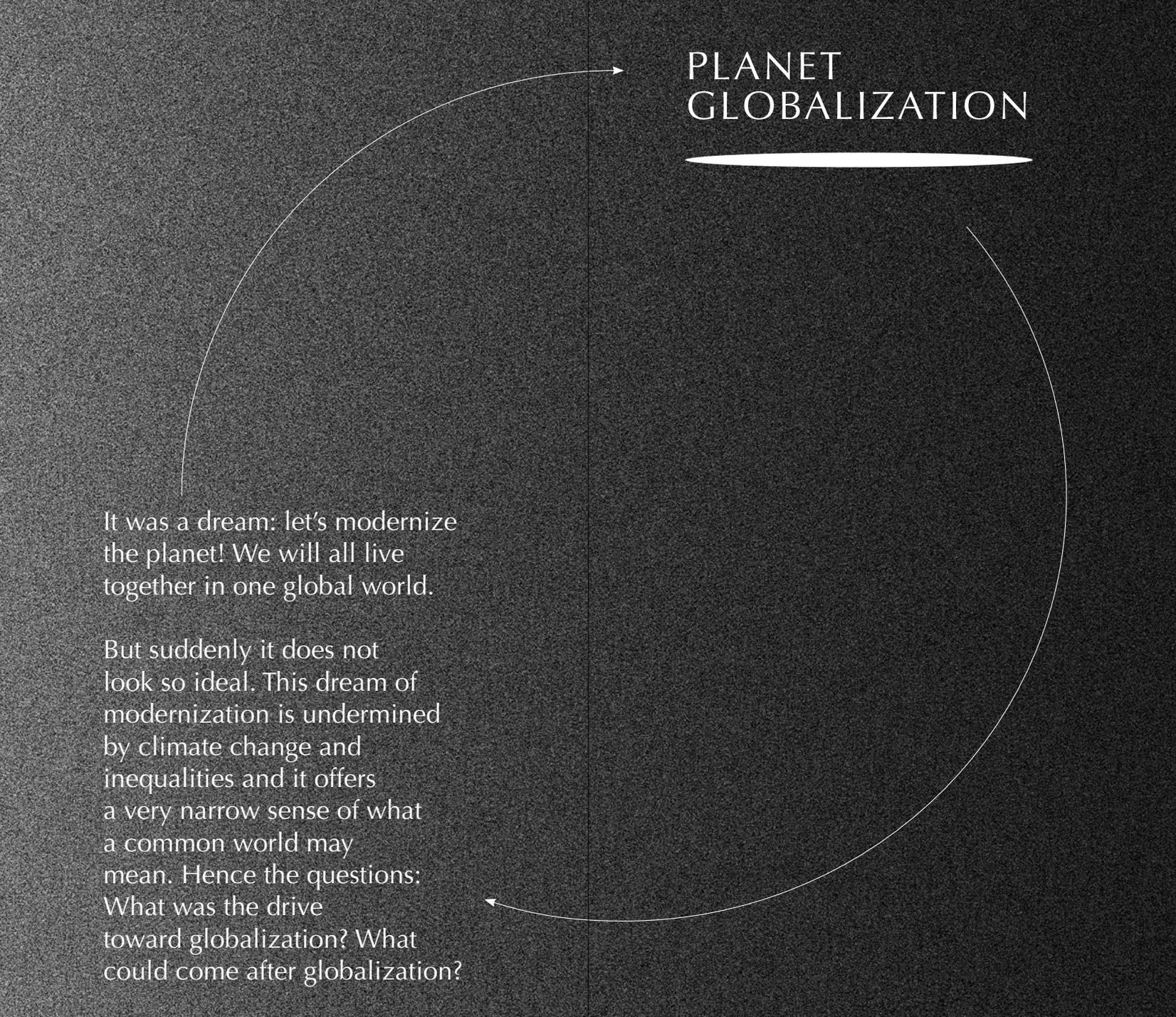
In Palma's view, therefore, these creatures are alive. Electricity is not so much an objective phenomenon as the vital force that allows the work to flow, and hence a person in its own right. The exhibition starts with an unexpected "encounter" with ambiguous individuals, machines for some, living for others. Palma is like a translator or even a diplomat of different "cosmologies," different ways of articulating the material and the social order.



↑ Fernando PALMA RODRÍGUEZ, *Xi mo matlazacan ce cebce* (Coyote heads // ladders), 2006, aluminum ladders, cables, electronic circuits and sensors, dimensions variable. Courtesy of the Artist and Gaga Fine Arts, Mexico City and Los Angeles

↓ Fernando PALMA RODRÍGUEZ, *Soldado (red)*, 2001, wooden structure, electronic circuits, sensors and software, dimensions variable. Courtesy of the Artist and Gaga Fine Arts, Mexico city and Los Angeles

# PLANET GLOBALIZATION



It was a dream: let's modernize the planet! We will all live together in one global world.

But suddenly it does not look so ideal. This dream of modernization is undermined by climate change and inequalities and it offers a very narrow sense of what a common world may mean. Hence the questions: What was the drive toward globalization? What could come after globalization?

# Mika ROTTENBERG

*Cosmic Generator (AP)*, 2017

Entering the installation *Cosmic Generator (AP)* is similar to entering a kaleidoscope: the image shifts back and forth from one point of the globe to another. The film begins in a Chinese restaurant in Mexicali, a Mexican town near the US border. As a waitress lifts a lid, we find ourselves as if sucked into a tunnel which takes us after a few detours to a market in Yiwu, China. There, the merchant booths are filled with synthetic flowers, garlands, plastic toys, LEDs, and other kinds of cheap manufactured goods, which typically circulate around the world seamlessly, including the Mexican restaurant that we saw in the first scene “while people and certain products face greater restrictions to crossing the US-Mexico border,” as curator Margot Norton reminds us. As if it was by magic, we take the pathway of a long black hole to go from one point in the world to another: a “globalized” short-cut.



↑ Mika ROTTENBERG, still images from of *Cosmic Generator*, 2017, single-channel video installation, color, sound, 26 mins 36 secs. Courtesy of the Artist and Hauser & Wirth

*Cosmic Generator (AP)* was originally commissioned by Skulptur Projekte Münster. Supported by Louisiana Museum of Modern Art, Humlebæk, Denmark; Outset Contemporary Art Fund, London; and Polyeco Contemporary Art Initiative, Piraeus, Greece

Producer and Director of Photography:

David Hollander (Fourth Density Productions)

Cast: Shop Owners and Employees of Yiwu Market, Cary Cahill, Vicky Ramírez, Penelope Jefferson, Aevin Dugas, and Pete Booth

Director of Set, Props, and Special Effects: Katrin Altekamp (4DEE Productions)

Digital Imaging Technician: Loïc de Lame (Laryenco Production)

Set: Cary Cahill

Gaffer: Alan Hostetter

Sound Design and Mix: Ronen Nagel and Nati Taub (Sound Around Studios)

Special Effects: Alexander Lemke

Production in China: Matt Clarke and Clark Wang

Production Assistant in Mexicali: Audrina Quintanar

# Jean KATAMBAYI MUKENDI

*Simultium*, 2009

*Yllux*, 2012

*Lester*, 2011

*Simulbom-Simultium (Physionomie)*, 2009

*Simulbom-Simultium (Bornes)*, 2009

These sculptures' equilibrium is fragile, and yet they stand. Although their shape is “random” (*aléatoire*), as the artist would say, the heterogeneous components composing them were not chosen by chance. Since his childhood, the artist has been inspired by all the tools, packages, and instruments he saw used in his town in Congo, where the whole economy still relies on the extraction of copper, an element necessary for the functioning of electrical circuits and digital screens. And yet in his city of Lubumbashi there are electricity outages on a regular basis and the available copper is of a rather poor quality.



↑ Jean KATAMBAYI MUKENDI, *Yllux*, 2012, cardboard, pen, paper, electrical wires, plastic wheels, 102×119×93 cm. Courtesy of trampoline, Antwerp © Gladstone Gallery, New York, Brussels

# HUANG Hai-Hsin

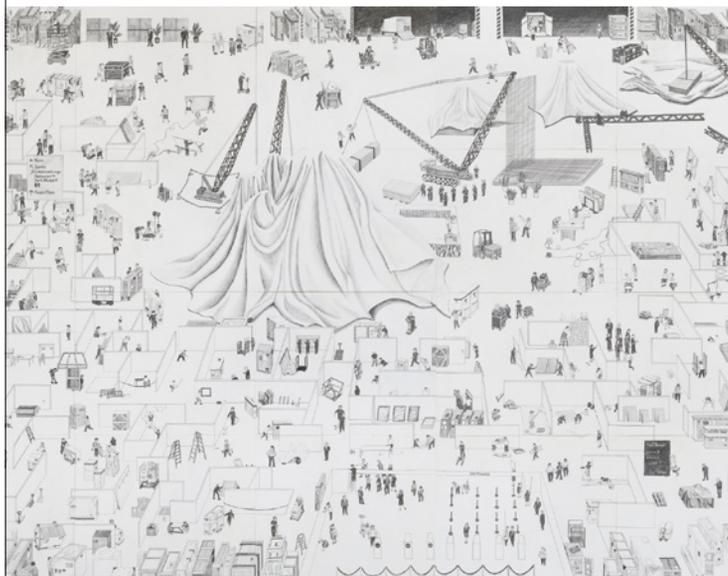
*River of Little Happiness*, 2015  
*After Art Basel*, 2020

The painting *River of Little Happiness* depicts the society of abundance in which we indulge. The painting displays a panorama of people sharing cakes, massage sessions, a myriad of small goodies, amusement parks, etc. But these scenes are interspersed with dramas of all kinds—attacks, earthquakes, riots—while we can see in the backdrop fossil fuel and nuclear energy factories at work.

The artist talks about the experience on social networks that connect her simultaneously to moments of pleasure and horrific events. The canvas becomes like a screen addressing the “mixed feelings” provided by the globalized culture of social networks.

The pencil drawing gives another aerial view, where a multitude of characters are running in all directions, for a reason that is quite different from the painting in front of it: the desinstallation of an art fair. Art Basel Miami is a symbol of cultural and market globalization.

In the drawing, the fair has just closed its gate to the public and the art professionals are rushing to clear the space. These kinds of hectic scenes are recurrent in the art market on a worldwide scale, with an opening in Asia coming on the heels of the earlier opening of a fair in the States, bringing with it its assembly of international galleries, collectors, journalists, and other globalized people. Except for this year, when they all stayed home due to COVID.



↑ HUANG Hai-Hsin, *River of Little Happiness*, 2015, oil paint, canvas, 203×489 cm.

↓ HUANG Hai-Hsin, detail of *After Art Basel*, 2020, pencil, paper, 193×488 cm.

# Franck LEIBOVICI & Julien SEROUSSI

*muzungu (those who go round and round in circles), 2016*  
*bogoro, 2016*  
*on displays, 2017–2020*  
*9 pixelated witnesses, 2018*

Seroussi is a former analyst at the International Criminal Court and worked on the Bogoro case. Leibovici is a poet and artist. Together, they applied new methods from art, poetry and social sciences to the fact-finders process in international justice. They focused on one of the first cases of the ICC, the attack on Bogoro, a small village in Ituri, Democratic Republic of the Congo, by militia men.

Instead of starting from legal theories to be completed by evidence, as legal practitioners would do, they suggest beginning with the evidentiary material and looking at the images with various methodologies from art, design, poetry, or social sciences.

In the context of the biennial, visitors are invited to combine these evidentiary materials by using racks and magnets, tags and color codes, to make new narratives emerge from the images. In this process, they are acting as both international judges assessing evidence and art curators mounting an ephemeral exhibition.



↑ Franck LEIBOVICI & Julien SEROUSSI, fragment of *muzungu (those who go round and round in circles)*, 2016, inkjet prints on paper, felt-pens, varnish. Courtesy of Franck Leibovici

↓ Franck LEIBOVICI & Julien SEROUSSI, *muzungu (those who go round and round in circles)*, 2016, magnetic paint, magnets, magnetic racks, inkjet prints on paper, felt-pens, varnish, mediators, dimensions variable. Installation view, Bunkier Sztuki Gallery of Contemporary Art, Krakow, Poland, 2016. Courtesy of Justyna Grylewicz

## Marianne MORILD

*Hyperborea*, 2019  
*Lecanorales*, 2019  
*Cloud 9*, 2019  
*Schlaraffenland*, 2019  
*Rift*, 2018  
*Fines Terrae*, 2018  
*Maboroba*, 2019  
*Folly Map (Harlequin)*, 2020  
*Shambala*, 2020

Marianne Morild paints self-contained landscapes with surroundings that are unknown and undescribed. Her work is informed by various kinds of maps, baroque maps or contemporary seismic maps used for oil exploration. “They share a view of the world which is bright, but where there is an element of the unknown, we don’t know what we will find, where to find it, and what will be the implications of finding something.” The work raises questions about what we consider of value on our planet, what things we decide to explore, preserve, exploit.

It can also be interpreted as fragments of suspended landscapes, “torn” from their ground and which can here be contemplated from a mezzanine.

In *Down to Earth* Bruno Latour discusses the notion of living “offshore,” above the ground. This is a metaphor to say that we (moderns / inhabitants of the Global) have lived outside of the planetary boundaries, so disconnected from the reality of what the Earth can afford that it is as if we were suspended, in a plane, which did not have anywhere to land. How to go “down to Earth”? The work by Marianne Morild offers the perfect way to create this tension between the planet GLOBALIZATION and the planet TERRESTRIAL. It depicts landscapes that are floating, isolated, offshore.



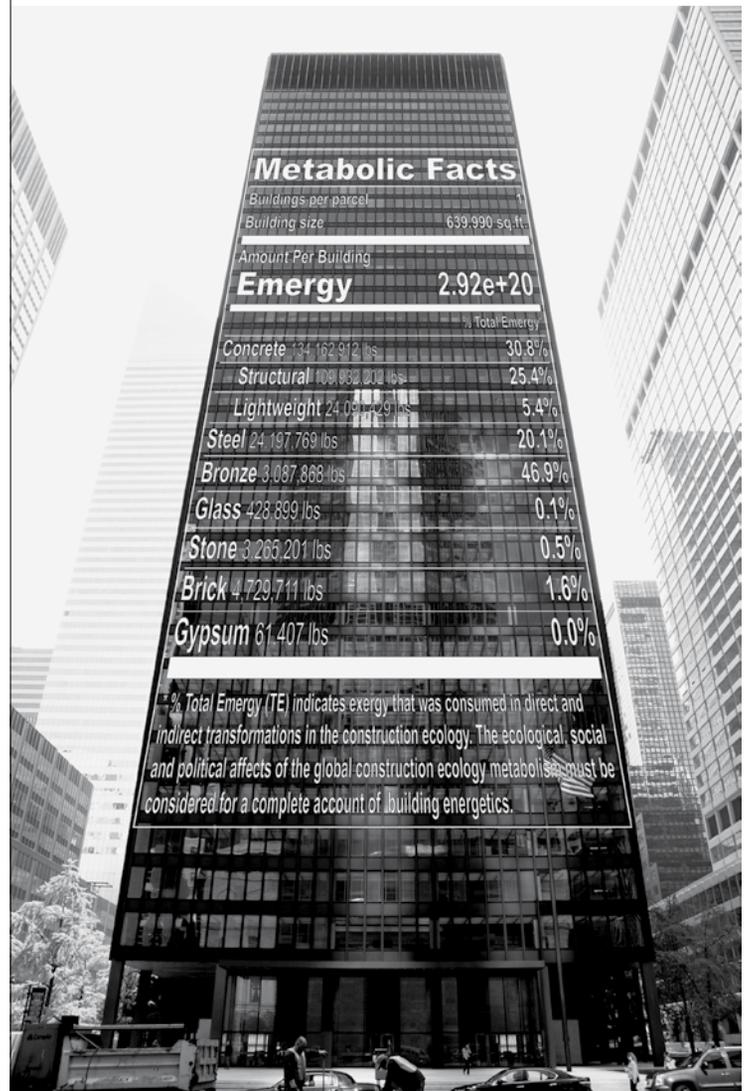
↑ Marianne MORILD, *Shambala*, 2020, oil on linen, 150×100 cm.

MILLIØNS  
 (Zeina KOREITEM & John MAY)  
 with Kiel MOE and  
 Peter OSBORNE

*The Ghost Acres of Architecture, 2020*

This installation displays data and spatial information regarding the Seagram Building—an iconic modernist building in Manhattan designed by Mies van der Rohe, completed in 1958. The time from the first moment of extraction of its raw materials up to its present realities is presented through dynamic interactive visualization techniques that lay bare the immense territorial reach of just one single building project. The project evokes a broad range of evidence—drawing together digital projections and raw geological and architectural elements—to explicate the planetary reach of architecture, making design practice far less abstract and much more literal as a genre of *terrestrial* activity.

Unless architects begin to describe buildings as terrestrial events and artifacts, they will—to our collective and professional peril—continue to operate outside the key environmental dynamics and political processes of this century. Architects increasingly need to describe buildings in ways that constantly evince the inherent solidarity and reciprocity of people, places, and politics involved in building architecture. The environmental and social conditions of this century suggest a much more recursive description of architecture and its engenderment.



↑ MILLIØNS (Zeina KOREITEM & John MAY) with Kiel MOE and Peter OSBORNE, *The Ghost Acres of Architecture* (energy label on tower), 2020, installation, dimensions variable.

Team: Zeina Koreitem & John May (principals), Alex Yueyan Li, Jacqueline Wong, Sam Kaufman, Wendy Guerrero, and Samantha Vasseur. (MILLIØNS, Los Angeles) in collaboration with Kiel Moe (Shefi Professor of Architecture, McGill University, Montreal), Peter Osborne (McGill University, Montreal), and Remy Forth (McGill University, Montreal)

# Femke HERREGRAVEN

*Hinged Collisions – Dormant Strain*, 2018  
*Hinged Collisions – Why Humans Weep*, 2018  
*Subsecond Flocks – When There Is No One Left  
and You Fly on in Proud Solitude*, 2016

*Hinged Collisions* uses the shapes of medieval European altarpieces, framed in server racks, which also allude in their configuration to monitors on the desks of traders. The content of the cut reliefs represents various data visualizations, such as the spread of the plague in the Middle Ages or an unstable geologic crypto-depression in North Ethiopia.

In an important shift in the history of images, none of the motifs have been derived from illustrations, images, or photographs as we know them. Herregraven asks what actually constitutes an image today. Data can be converted into pixels so that we can see it. However, this visible form is completely arbitrary and serves to aid our better understanding. Nowadays, machines—such as satellites—gather data, which they stream to other machines. This data is neither meant for nor legible to the human eye. Although the *Hinged Collisions* are not predicated upon our reality, we still think that we can recognize landscapes or figurative elements. For Herregraven, the dominance of data collection over the image per se poses new questions: What is an image when it is no longer about what we see but rather about the value of the underlying data that we cannot see? Does this not mean that we are forcibly alienated from our own environment if we are no longer able to recognize it in images?

*Subsecond Flocks* is a series of works that explores extreme ultrafast financial events that take place. The artist hand-engraved all the transactions that occurred in one millisecond, resulting in over 30,000 dots, thereby creating a ritual that brings in time, flaws, meditative tedious process.

Femke HERREGRAVEN, born 1982 in the Netherlands,  
lives and works in Amsterdam.



↑ Femke HERREGRAVEN, *Hinged Collisions – Why Humans Weep*, 2018, quadriptych, wooden panels, server rack trays, steel hinges, 255×72 cm.

↓ Femke HERREGRAVEN, detail of *Subsecond Flocks – When There Is No One Left and You Fly on in Proud Solitude*, 2016, acrylic frame, hand engraved aluminum, acrylic stack, acrylic tubes, feathers, desert sand, hand engraved steel rod, rubber cord, 60×150×17 cm

Courtesy of the Artist and Future Gallery, Berlin

**M** Supported by the Mondriaan Fund

# Antonio VEGA MACOTELA

*Burning Landscape II*, 2019  
*Burning Landscape III*, 2019  
*Burning Landscape VI*, 2019

Drawing inspiration from the poem “Incendio” by Mexican poet Sor Juana Inés de la Cruz, the massive tapestries depict burning landscapes releasing heavy smoke. But what is the smoke signal about? Using a technique called “steganography” commonly employed by hackers and activists to hide secret information, the artist wove the codes of a leaked confidential list denouncing tax evaders into the meshes of the work.

The tapestries then gain a double status. On the one hand, they are a meticulously woven image depicting a landscape. On the other hand, they are an archive, listing the citizens whose capital flows through borders and escapes the tax system put in place in the boundaries of their nation states.



↑ Antonio VEGA MACOTELA, *Burning Landscape*, 2019, steganography on Jacquard. Installation View, of CIAP, Hasselt. Photography: Michiel De Cleene. Courtesy of the Artist and CIAP, Hasselt

↓ Antonio VEGA MACOTELA, detail of *Burning Landscape III*, 2019, steganography on Jacquard, 158.4×282 cm. Courtesy of the Artist and Labor, Mexico City

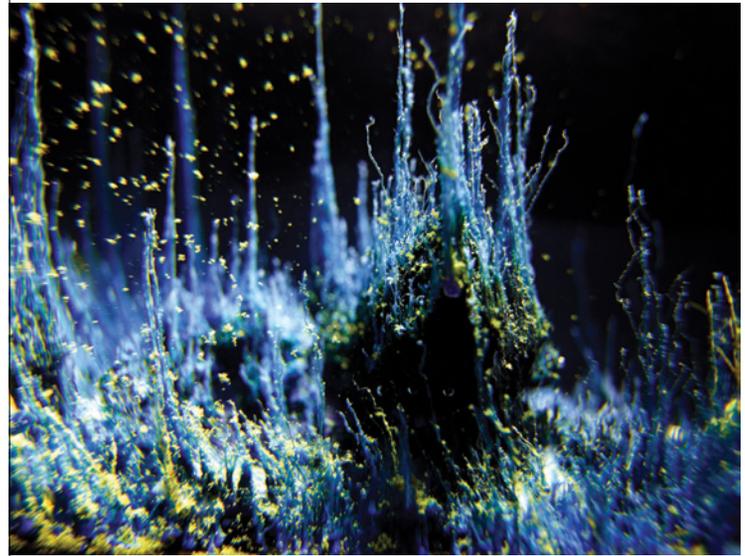
# Hicham BERRADA

*Présage*, 2020

This multicolored grotto results from toxic chemicals that the artist poured into an aquarium. He then filmed the process of chemical solidification in the water and projected the outcome onto a 180° screen. With this immersive process, we are observing a landscape while being encapsulated in it.

As the artist says, “what is called pollution is an abnormally high concentration of a ‘pure’ product in a restricted geographical area. Laboratory products such as pure copper sulphate 99/100 (all copper sulphate products are at least 98/100 pure and tend to have 99.99/100).”

The problem of globalization is the hyper-localization of certain particles.



↑ Hicham BERRADA, still image from *Présage*, 2007–On going, beaker, chemicals, camera and real-time projection. © ADAGP Hicham Berrada

↓ Hicham BERRADA, *Présage*, 2007–On going, beaker, chemicals, camera and real-time projection. Installation view, Le Fresnoy, Tourcoing, France. Photo: Olivier Anselot © ADAGP Hicham Berrada

## CUI Jie

*Bank of Central African States, Yaounde, 2020*  
*Western City Gate, Belgrade, 2020*  
*Rowell Court, Singapore, 2020*  
*Salam Tower, Doha, 2020*  
*New Taipei City Hall, New Taipei City, 2020*

The artist is fascinated by the aesthetics of modernist and postmodernist buildings. With their gigantic size, their concrete facades, they reflect a fascination for the aesthetics of “global” architectures. The artist’s inspiration is drawn from buildings in Yaounde, Doha, Belgrade, and New Taipei City. The buildings are not portrayed as static but are imagined as a “flux,” crossed by roads, connected in a whirlwind of constructions and infrastructure.

As the artist says,

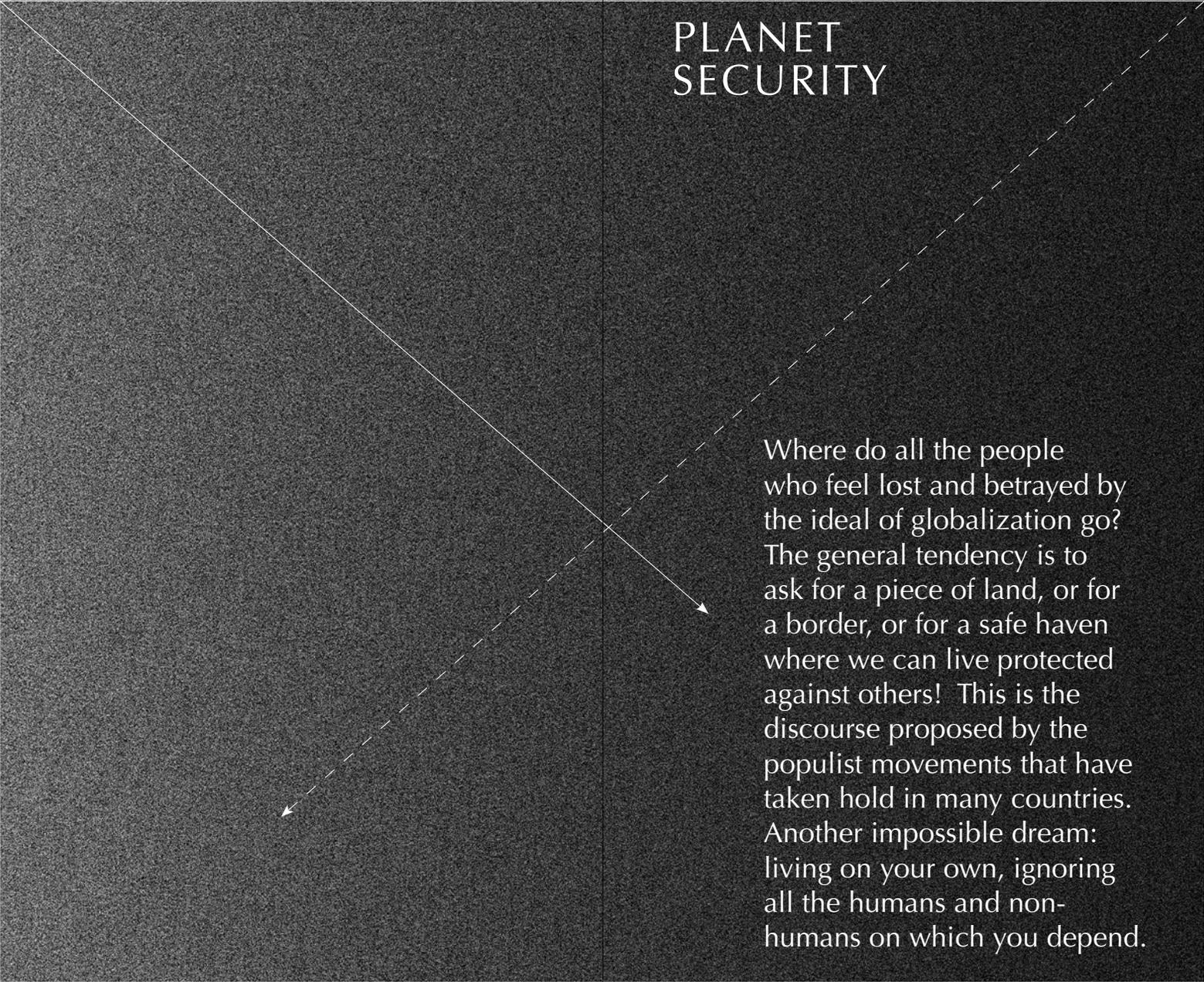
*I have never been to the aforementioned cities, but the buildings all seem familiar to me, as if I had seen them in Beijing or Shanghai before they were torn down. In the last four decades, in the rapid urbanization movement [...], remembering the past becomes an act that could only be supported by the imagination.*

Here the work plunges us into the symbolic dimension of post-modern mythology and thus invites us to start sorting out the architectural heritage of global architecture.



↑ CUI Jie, *New Taipei City Hall*, New Taipei City, 2020, acrylic on canvas, 200x150 cm. Courtesy of the Artist and Pilar Corrias Gallery, London

# PLANET SECURITY



Where do all the people who feel lost and betrayed by the ideal of globalization go? The general tendency is to ask for a piece of land, or for a border, or for a safe haven where we can live protected against others! This is the discourse proposed by the populist movements that have taken hold in many countries. Another impossible dream: living on your own, ignoring all the humans and non-humans on which you depend.

CHIN Cheng-Te,  
LEE Chia-Hung,  
LIN Chuan-Kai, and  
CHEN Yi-Chun

*Making Friends/ Fire*, 2020

The districts of Shilin and Beitou, right next to today's Taipei Fine Arts Museum, used to be the military and administration center of the KMT regime. This historical context can be traced further back to the Japanese colonial era. Both governments deployed symbolic, political, and military infrastructures to define the two areas and place local citizens under surveillance between 1920 and 1990.

This work revolves around the theme “Cold War experience in Shilin and Beitou.” It comprises of three parts arranged in a pentagon to symbolize the five petals of the “plum blossom,” which the KMT regime adopted as a spiritual symbol in the governance of Cold-War Taiwan. The first part is a stele called “The Cold Plum Fort—A Cold War Monument in Taiwan.” The second includes a set of rearranged files, documents, and objects pertaining to the KMT regime, which completes the first part in terms of how the KMT regime carried out spiritual and bodily surveillance to maintain the integrity of the “plum blossom.” The third part, under the name “Making Friends/ Fire,” is an installation of five videos surrounding the previous two parts, which offers a people's narrative in contrast to and in dialogue with the state narrative. Altogether, the three parts embody not only the thermal contrast between warmth and coldness, but also how Taiwanese people make a fire in the Cold War by making friends.

CHIN Cheng-Te, born 1971 in Taiwan, lives and works in Taipei.  
LEE Chia-Hung, born 1992 in Taiwan, lives and works in Taipei.  
LIN Chuan-Kai, born 1979 in Taiwan, lives and works in Kaohsiung.  
CHEN Yi-Chun, born 1991 in Taiwan, lives and works in Taipei.



↑ CHIN Cheng-Te, LEE Chia-Hung, LIN Chuan-Kai, and CHEN Yi-Chun, still image from *Making Friends/ Fire*, 2020, Mixed media installation, dimensions variable. Videographer: LEE Chia-Hung

↓ A coat of arms consists of the badges of plum blossom, Military Assistance Advisory Group and United States Taiwan Defense Command, which guarded Taiwan during the Cold War.

# Jonas STAAL

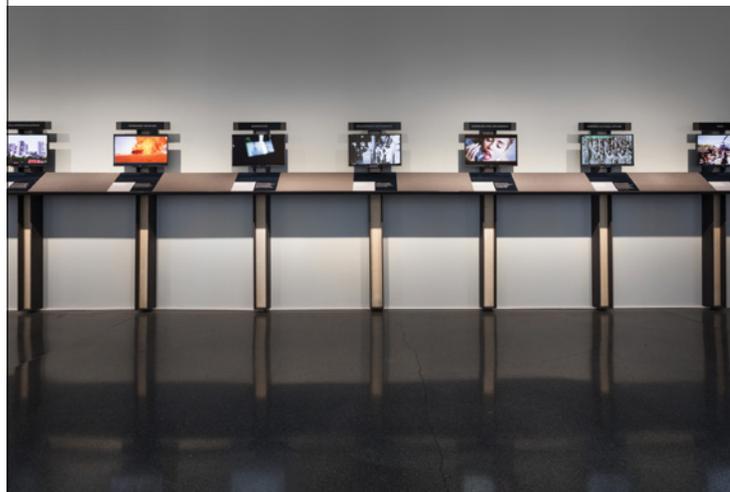
*Steve Banon, A Propaganda Retrospective, 2018–2019*

The planet SECURITY emerged thanks to people like Steve Bannon, Donald Trump's former chief strategist, who directed numerous documentary films that shaped alt-right propaganda. Jonas Staal presents a retrospective of Bannon's work by methodically dissecting the mechanisms of the ultra-right propaganda that depicts a grim image of a decadence to come. The films depict a future frighteningly beset by economic crises, Islamic fundamentalism, and secular hedonism, and propound the idea that only a strong leader can serve as a rampart in defense of family values, Christian faith, military might, and, of course, the US economy.

Instead of presenting a criticism that would deliver blunt blows to the populist leaders, Staal's installation explains precisely what makes this propaganda attractive in order to better understand how it can be countered.

As the artist says,

*deconstructing the work of Bannon involves deconstructing the mechanisms of cultural warfare that enable authoritarian governments, and shows us the power of art and culture to construct alternate realities. But it also asks us how we could engage art and culture to create different egalitarian realities, to counter the life-threatening alt-right propaganda of our present.*



↑ Jonas STAAL, *Steve Bannon: A Propaganda Retrospective*, 2018, installation, dimensions variable. Installation view, HMKV, Dortmund, Germany. Photo: Hannes Woidich

↓ Jonas STAAL, *Steve Bannon: A Propaganda Retrospective*, 2018, installation, dimensions variable. Installation view, Het Nieuwe Instituut, Rotterdam, The Netherlands. Photo: Nieuwe Beelden Makers

*Steve Bannon: A Propaganda Retrospective* was originally commissioned by Het Nieuwe Instituut in Rotterdam, The Netherlands, in 2018. This adapted installation was co-produced by Het Nieuwe Instituut and the Taipei Biennial.

# James T. HONG

*The Enemy of My Enemy is My Friend*, 2020

A country's ability to project soft power can be directly measured by the power of its media, in particular its movie industry. That industry must also be a diverse one, and a telling sign of this is the production of science fiction films. China's movie industry, while growing immensely in recent years, still cannot match the power of Hollywood, and China has only recently begun releasing science fiction epics. Taiwan's movie industry has never produced an epic science fiction film. This project aims to be that film.

It consists in a series of concept art storyboards for a speculative science fiction film set in the near future entitled *The Enemy of My Enemy is My Friend*. The film presents a military conflict in Taiwan which involves forces from China, the USA, Japan, Taiwan, and other nations. The movie follows diverse characters including a teenage girl who becomes separated from her family during the chaos of resistance and battle. Her character arc goes from an optimistic, skillful, and agile hero to a broken-down survivor who eventually acquiesces to defeat.

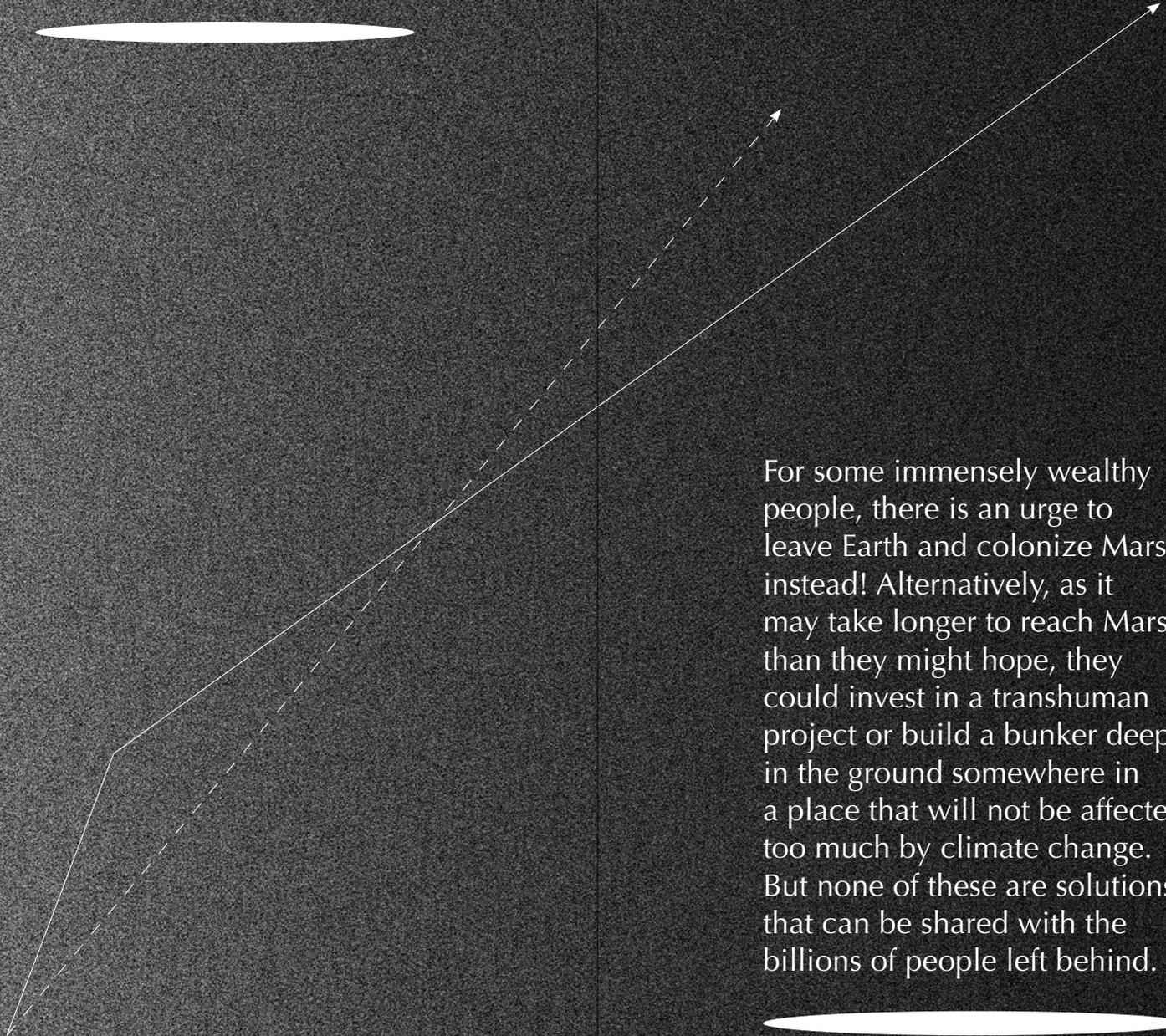
Since this film project is technically in pre-production, the narrative is still being finalized. In fact, the final edit of the finished movie might not reflect the working or shooting scripts, so all scenes at the moment are tentative. In this pre-production phase, the storyboards will reflect possible divergent and converging narratives and scenarios. In other words, as in any movie production, the story can and will change. The storyboards reflect possible ideas, not hardened realities.



Furthermore, given that the exhibit presents only a limited number of storyboards, many story beats are missing. Viewer will be called upon to imaginatively construct a fuller and more complete narrative. Can one make sense of a world with only bits and pieces of information and experience? We do so everyday.

↑ James T. HONG, *The Enemy of My Enemy is My Friend* (storyboard), 2020, watercolor, canson "c" à grain 180 gsm, 27.5×39.5 cm each. Illustrator: Chen Yin-Ju. Courtesy of the Artist and Empty Gallery, Hong Kong

# PLANET ESCAPE



For some immensely wealthy people, there is an urge to leave Earth and colonize Mars instead! Alternatively, as it may take longer to reach Mars than they might hope, they could invest in a transhuman project or build a bunker deep in the ground somewhere in a place that will not be affected too much by climate change. But none of these are solutions that can be shared with the billions of people left behind.



# Femke HERREGRAVEN

*Hinged Collisions—Awoken Lesion*, 2019  
*Corrupted Air*, 2018  
*Corrupted Air—Act VI*, 2019

The artist invites us into *Corrupted Air—Act VI*, a survivalist bunker, or rather into an installation that explores the imaginary of the “panic room” in case of catastrophe. As the glass doors of the room of the installation open, the visitor notices that the space remains uninhabited, except for three strange creatures: the avatars of extinct elephant bird, trilobite, and lizard. They came back to “life” thanks to highly precise scanned digital models and they engage in a discussion based on a scenario written by the artist. In the course of the exchange, they keep mentioning the “Last Man,” a sort of prophetic figure, who nevertheless brings no salvation: “when he arrives, I’ll be even more bored” says the digital trilobite. As they are waiting for an end that does not come, they indulge in existential heart to heart reflections: “You can only die twice. First when you stop breathing and second when somebody says your name for the last time.”



↑ Femke HERREGRAVEN, *Corrupted Air*, 2018, double sided lightbox, 130×80×30 cm. Courtesy of the Artist and Future Gallery, Berlin

# PLANET TERRESTRIAL

Where to go if you know that the modernizing project of planet GLOBALIZATION is going nowhere? Literally, if it takes the resources of six Earths to live the Modern way of life, what do you do if you want to live within the limits of one single planet?

It might be time to land on earth for good and see where we might have to reside together. A different earth, for sure.

Landing on the planet Terrestrial requires learning to look at Earth in a different way: locked within the critical zone and bound to planetary limits. Because it is still difficult to understand what it could look like, we propose a set of ways to approach it.

# Approaching the Terrestrial: Critical Zone

If Earth were an orange, the critical zone would be its skin. It is a thin layer, where water, soil, plants, rocks, weather or animal life all interact together to create the conditions necessary for life as we know it. Again, this space is extremely thin, roughly one kilometer above our heads and one under our feet, which is small compared to the 12,700 kilometers in diameter of Earth. And yet, it is in this envelope of rock, air, flora, and fauna that life takes place. A view from the inside of this fragile space is very different from sticking with the distant view of the Blue Marble.

# CHANG Yung-Ta

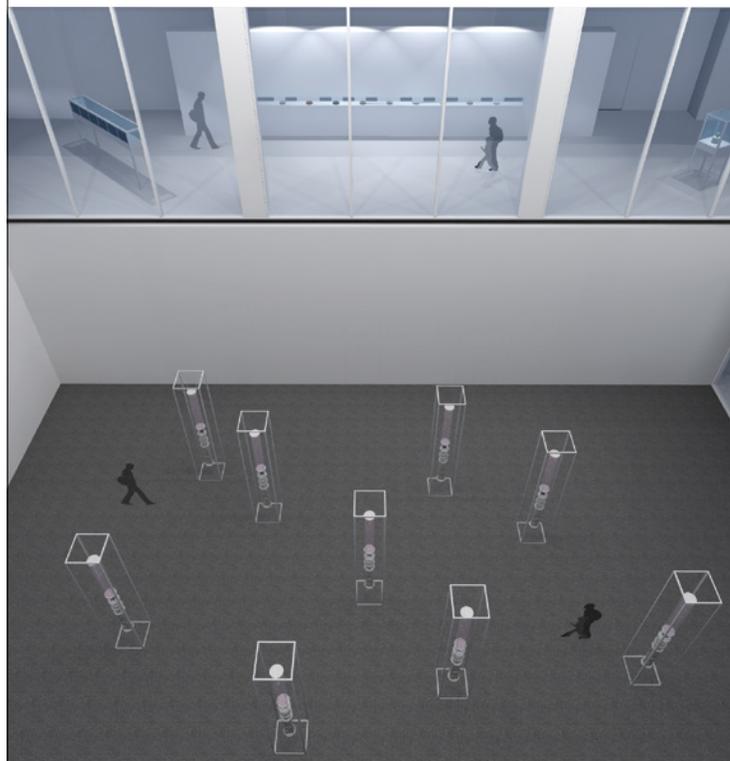
*scape.unseen\_meta-T*, 2020  
*scape.unseen\_model-T*, 2020  
*scape.unseen\_sample-T*, 2020

As it would not be possible to study the whole Critical Zone, scientists gather sets of instruments at specific observatories, such as the Taroko Gorge in the center of Taiwan. It was chosen because the geographic dynamics such as earthquake, landslide, erosion, and weathering are particularly active there. Once these processes are measured, the collected data are analyzed in labs off site such as the GFZ in Potsdam. The artist was given the opportunity to conduct a residency in Taroko and in Germany.

The installation spreads over two floors (the entrance corridor and the basement courtyard) to remind us that the Critical Zone is above our heads and under our feet. The works in the corridor showcase data, sensors and such, as well as a very sensitive seismometer which captures any movement on the ground—from the steps of the visitors to the planes passing above the museum.

In the basement courtyard are nine tubes, which act like a “mini-landscape” factory. Indeed, landscapes are produced in part by erosion: water flow or wind removes parts of the earth crust, such as rock and soil, and transports it somewhere else, creating a relief.

The instrument displayed recreates these phenomena on a smaller scale thanks to a system that reproduces the turbulence of the water current of the Li-Wu river in the Taroko Gorge. This agitates the small bits of rock and sand, which hit the surface of the disk and carve them. By the end of the show, the rock disks will no longer be flat; they will be modulated, like a tiny riverbed.



↑ CHANG Yung-Ta, *scape.unseen\_model-T* (mockup), 2020, installation, dimensions variable.

Data Source: Helmholtz-Zentrum Potsdam—Deutsches GeoForschungsZentrum Seismometer and Technical in collaboration with: NCTU Disaster Prevention and Water Environment Research Center Asst. Prof. Weian Chao  
Technical Support: noiseKitchen Art Co.,Ltd.

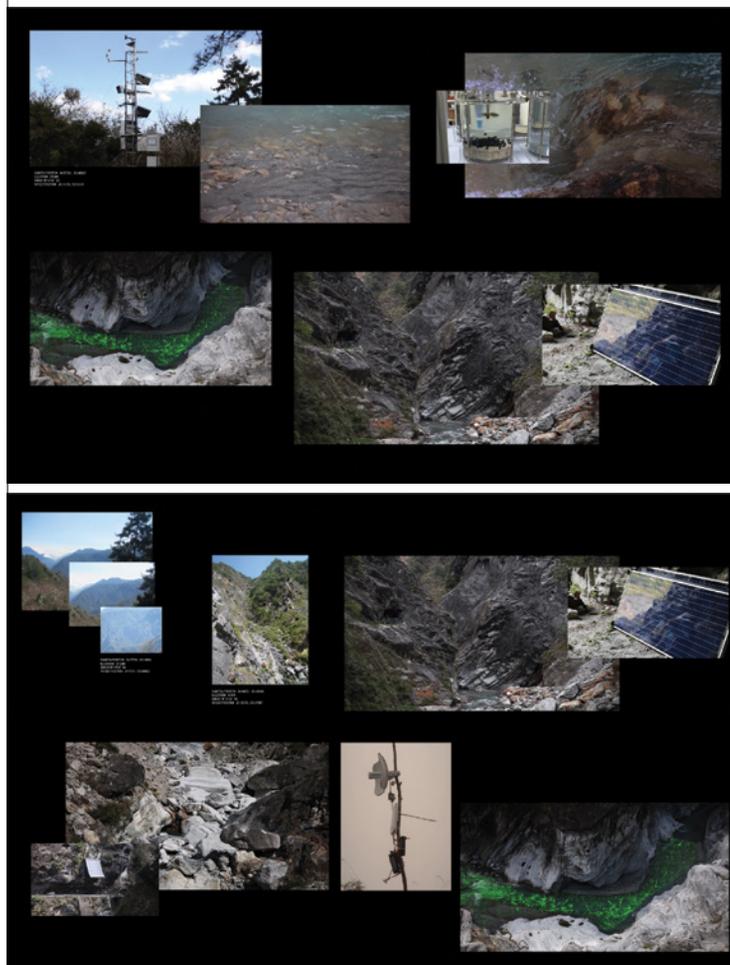
# SU Yu-Hsin

*Frame of Reference I*, 2020  
*Frame of Reference II*, 2020

Scientists observing the Critical Zone place some tools outdoors in the Taroko Gorge site. They have notably installed near-real-time monitoring networks to investigate how landslides are driven by the weather, and also how landslides affect the climate. Cameras, seismometers, and weather stations replace the body of the observer to see beyond the scale of the human perception system. With video installation work *Frame of Reference* artist Su Yu-Hsin addresses the question of formatting scalar relations between the field, laboratory and database. What role do images play in the field work of the Critical Zone?

The Artist followed the two groups of scientists from the GFZ German Research Centre for Geosciences to the outdoor landslide laboratory in Taroko National Park and laboratory in Potsdam, and the NCTU Disaster Prevention and Water Environment Research Center in Wuhe and Wulu.

The network of stations in the catchment of the Liwu river are used to monitor rivers and landslides. How to see? Where to see from? In this infrastructure to see “within,” where is the body of the observer?



↑ SU Yu-Hsin, still images from *Frame of Reference*, 2020, video installation, dimensions variable.

*Frame of Reference I* was produced in cooperation with the ZKM | Center for Art and Media Karlsruhe and GFZ German Research Centre for Geosciences Geomorphology.

Image source: GFZ German Research Centre for Geosciences Taroko Project Database, NCTU Disaster Prevention and Water Environment Research Center

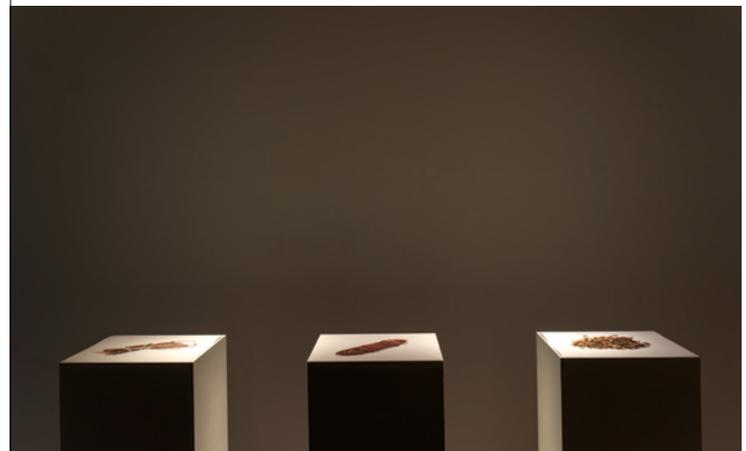
# Uriel ORLOW

*Learning from Artemisia*, 2019–2020  
*Malaria, Congo and the Belgians*, 2019–2020  
*Artemisia Afra in Katanga*, 2019

In his video installation, Uriel Orlow deals with *Artemisia afra*, an indigenous medicinal plant that effectively treats and prevents malaria and can be taken as an infusion. Nevertheless, it is not recommended as a treatment by the World Health Organisation, which favors the pharmaceutical industry and its global reach.

In 2019, malaria still killed a child every few minutes and the parasite that causes it is becoming ever more drug resistant. In the 1970s, research to develop new anti-malarial drugs led to the discovery and extraction of artemisinin from the Chinese variety of *Artemisia* used for two thousand years—and now patented in medications.

However, resistance is now also increasing against the extracted artemisinin. At the same time it has become evident that the non-extractive use of the whole plant is still effective, yet the plant is prohibited in many parts of Europe. *Artemisia afra* grows in different parts of Africa including the Congo and contains no artemisin (but a potent cocktail of minerals, including abundant copper); not only does it resist drug resistance but it also resists extractive medicine. In the context of the Democratic Republic of Congo whose colonial and postcolonial economy has been dominated by various forms of extraction (mainly of minerals), *Artemisia afra* can help us to imagine much needed non-extractive relationships to natural resources as well as local and sustainable healthcare solutions and forms of solidarity.



↑ Uriel ORLOW, *Learning from Artemisia*, 2019–2020, 3-channel, acrylic paintings on canvas board, dimensions variable, film: 14 mins 18 secs. Originally commissioned by the Lubumbashi Biennale

Collaboration: Lumartemisia CAE RDC and Dr Constant Tchandema

Painting: Musasa

Musicians: Muteba Ardoz, Jean Tshitshi—orchestre jeunes étoiles des astres

Translations: Sando Marteau, Lord Nassor

Support: Pro Helvetia Swiss Arts Council, Africa Museum Belgium

Archival Material: Museum Africa, Tervuren, Belgium

*Learning from Artemisia* was originally commissioned by the Lubumbashi Biennale.

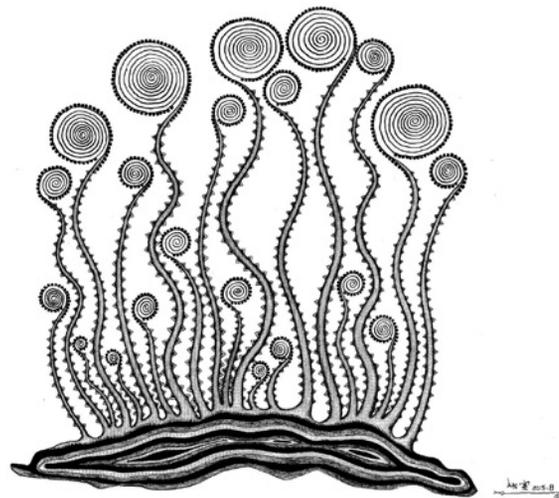
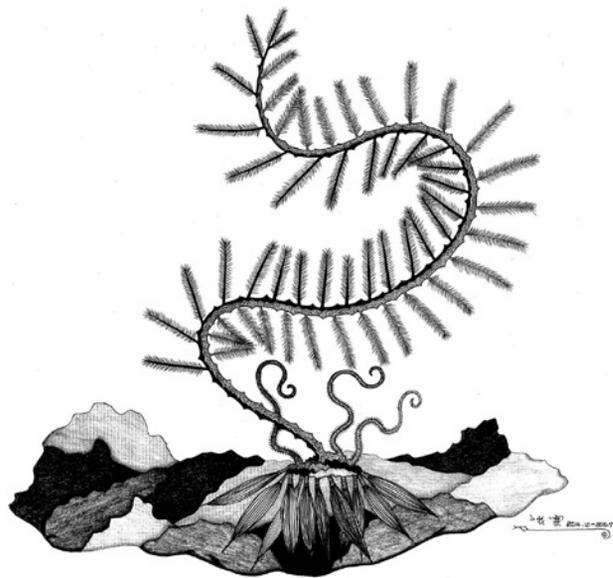
swiss arts council  
prohelvetia

Supported by the Swiss Arts Council Pro Helvetia

# Cemelesai TAKIVALET

*Plant series, 2014–2015*

Observation is a key process in becoming sensitive to the Critical Zone. In Cemelesai's drawings, the plants, fungi, and other forms of vegetation, depicted with a great deal of precision and detail with their geometric and repetitive patterns, are the result of such observation. And yet the artist could not look at them directly but had to recall his memories of what their shape was. Why? Because some of the species of plants that he used to see and observe as a child seem to have disappeared today. He therefore creates an inventory, which oscillates between the precision of his observation and the fantasy of what his memories allow him to recall.



↑ Cemelesai TAKIVALET, *Plant Series*, 2014-2015, paper, pencil, 38.5×26.5 cm.

↓ Cemelesai TAKIVALET, *Plant Series*, 2015, paper, pencil, 38.5×26.5 cm.

# LIU Chuang

*Lithium Lake and the Lonely Island of Polyphony*, 2020

Lithium is broadly distributed in the oceans and those parts of the earth's surface that contain metals. It is the lightest metal and the lightest solid element. It is highly reactive and flammable. Today, battery storage technology is widely used across a broad spectrum of fields. As the core component of power supplies, lithium ions are in increasingly high demand, refined from deposits in such places as the Salar de Uyuni in the Andes Mountains and Lake Zabuye on the Tibetan Plateau.

This film focuses on the industrial production of lithium ore, an element that is key to a carbon lock-out, whose production chain stretches from Chile to the highlands of China. The film also considers traditional polyphonic music as a form of prototypical technology.

The film starts out following two completely different threads. One is traditional polyphonic music. Polyphony is now understood to have been a common form of music in ancient times, and this has shaken the view of music history as a linear evolution from monophonic to polyphonic. Because the origins of music and technology are intertwined, the rise of the internet and digital archives provides new opportunities for music anthropologists to interpret traditional polyphonic music. In rethinking the origin of music, the musicologist Joseph Jordania has depicted a non-inscribed map of the Anthropocene. Meanwhile, since every subtle change in the chords and rhythm attracts the attention of each performer, it is a way of transmitting a signal to the entire network. Therefore, the model of polyphony may be seen as a technology unlock. The other thread is the



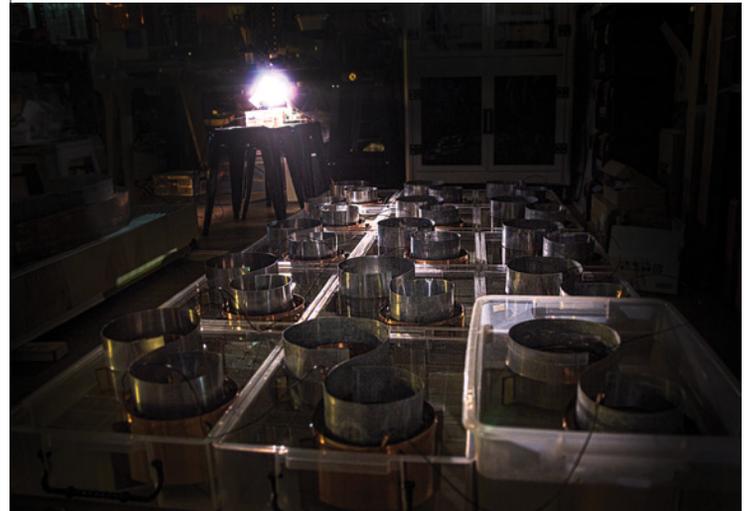
nightmare of industrialized countries and multinational corporations—path dependence and technology lock-in. Brian Arthur's theory of these two phenomena is one such concept, which derives computer models from iterative nonlinear programs to project in various areas of society and the economy. It provides new strategies for neoliberal economic development.

↑ LIU Chuang, still images from *Lithium Lake and the Lonely Island of Polyphony*, 2020, 3 channels video, color, sound, 35 mins 55 secs. Courtesy of the Artist and Antenna Space.

# FabLab Dynamic

*Deep Loop, 2020*

The collective of designers FabLab Dynamic is interested in the creation of lamps using alternative sources of energy. In this case, the acid produced by the plants via photosynthesis drives these devices to generate the electricity required to power the LED lights. In order to create this self-powered system, this project is illuminated by 60 sets of high-voltage electrodes to light up the lamps, which need regular maintenance. These LED lights go on at a preset power, so as to offer constant light wavelengths that stimulate the plants' growth.



FabLab Dynamic, design collective, founded in Taipei in 2013.  
Members: Po Ting Lee, Jason Huang, Shao Yuan Ho, Wang Tin Lin,  
Po Han Chang, Regina Wang, Tsung Ting Tsai

## Cooking Sections (Daniel FERNÁNDEZ-PASCUAL & Alon SCHWABE)

*Oystering Room*, 2020

Coastal land subsidence results from over-pumping groundwater, a worldwide extractivist phenomenon from Jakarta to New Orleans, but especially in fish and shrimp ponds across Thailand and the Philippines. In such places, the surface of the Earth becomes a malleable skin mirroring the imbalance of the fluid extracted from the planetary body. Since the 1990s, the southwest coastal regions of Taiwan have been sinking almost 10 cm per year. In the face of intensive aquaculture that makes entire regions subside, one wonders what a transition from pumping-dependent territories could look like.

Oyster mariculture has long been present on the southwest coast of Taiwan. Grown nearshore, oysters do not need freshwater pumping. They are filter feeders, improving the state of the ocean as they breathe, ultimately building water. Their shells are a valuable source of lime, which their spat depend on to attach and form their own. Piles of oyster shells are time portals that lie idle along the roads of Tainan, Yunlin, Chiayi, or Pingtung Counties. They are the remnants of consumed oysters and the birth grounds of those to be soon consumed.

*Oystering Room* is inspired by the centuries-old local *san bo tu* technique—a binding paste mixing oyster shells, glutinous rice, and maltose sugar without cement. This new site-responsive installation uses Taiwanese discarded shells to reimagine the porous materiality of other water futures.

Cooking Sections, collective founded 2013 in London.  
Daniel FERNÁNDEZ PASCUAL, born 1984 in Spain, lives and works in London.  
Alon SCHWABE, born 1984 in Israel, lives and works in London.



Teaming up with a group of Taiwanese experts on coastal ecology, material science, craft, and architectural heritage, a new *san bo tu* composite has been developed to reveal the morphology of these coastal inhabitants that live semi-permanently underwater. Immersed in an audio narration to reimagine other ways of living with the coast, human visitors are invited to rest their bodies upon the repurposed shell surfaces, while applying an oyster shell exfoliating treatment on their skins, also developed for the occasion. While oyster histories penetrate your otoliths, scrubbing may cleanse your skin pores of unwanted matter, and perhaps make you dream of those oysters taking us into a new cosmos without exhausting the ground.

↑ There are thousands of oyster shells along the coast of Kouhu Township, Taiwan.

# Territorial Agency (John PALMESINO & Ann-Sofi RÖNNKOG)

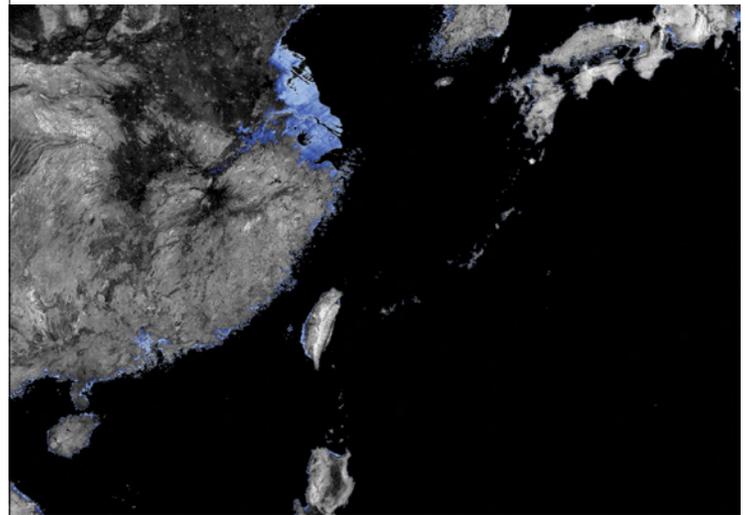
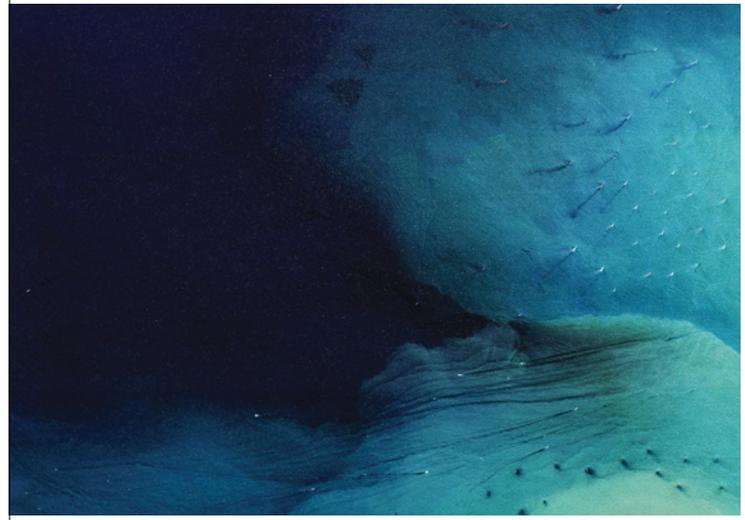
*Oceans in Transformation, 2020*

The ocean is a sensorium: it records in its complex dynamics the transformations of the Earth, and it inscribes back in the dynamics of life its own cycles. The ocean is the most dynamic and sensitive component of our living planet. Today, the ocean is rapidly changing: it is registering in its circulations, habitats, and ecologies the impact of complex energy-intensive human activities. How can we become sensitive to these transformations? How can we think from and with the ocean?

*Oceans in Transformation* is a multi-year research project to investigate the Anthropocene ocean, in its multiple dimensions and rhythms of change. In its key concepts the Critical Zone is addressing land, yet the relations to the ocean are a key component of the complex fluxes that characterize it. One can only think of land in connection to the moving ocean.

The complex position of Taiwan amidst these transformations is traced through different trajectories. They are formed by complex overlay of remote sensing measurements of change across the oceans. The trajectories intersect the different durations and rhythms of change. When considering the ocean and land relations as trajectories, we never find a single time and space: we encounter the multiplicity of forms as they emerge, coalesce, stabilize, dissolve, intensify. We become sensible to their transformations.

Territorial Agency, is an independent organization that combines architecture, science and advocacy, founded 2007, it is based in London. John PALMESINO, born 1970 in Switzerland, lives and works in London. Ann-Sofi RÖNNKOG, born 1976 in Switzerland, lives and works in Finland.



↑ Territorial Agency, *Oceans in Transformation, 2020*, Multi-channel video installation, 4K LED flat screens, data, dimensions variable, loop. Rapid urbanisation in China affects the Yangtze river plume near Shanghai. ESA Sentinel 2 data.

↓ Territorial Agency, *Oceans in Transformation, 2020*, Multi-channel video installation, 4K LED flat screens, data, dimensions variable, loop. Areas of future sea level rise due to locked-in energy in the Earth System at 2°C above pre-industrial levels.

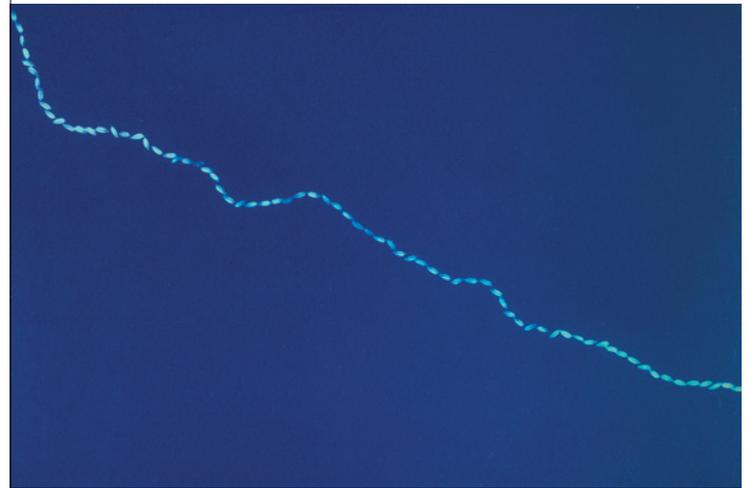
*Oceans in Transformation* was originally commissioned by TBA21–Academy. This adapted installation was co-produced by Taipei Biennial 2020 and ZKM.

# Munem WASIF

*Seeds Shall Set Us Free II*, 2019

In the context of the fraught history of rice cultivation and distribution in Bengal, the work juxtaposes cyanotypes of rice grains and plants with archive documents and photographs from one of the largest community grain banks in the country. In Bengal rice production was curtailed by indigo and jute cultivation imposed for the world market by the British colonial system. The 1944 famine under the British regime resulted in countless deaths as food grains were hoarded by the rulers.

For this work the artist collaborated with the research-based organization UBINIG, founded by a group of activists in 1984 to support the new Naya Krishi Andolan agricultural movement, which currently includes more than 100,000 farming families. This movement promotes local, non-chemical agriculture and indigenous agricultural knowledge to protect biodiversity and workers' well-being. The work invites us to think about these spaces that feed us while we don't live in them.



↑ Munem WASIF, *Seeds Shall Set Us Free II*, 2016–2017, cyanotype print, 35.5×24.3 cm. Courtesy of Project 88, Mumbai

↓ Munem WASIF, *Seeds Shall Set Us Free II*, 2019, Cyanotype prints, inkjet prints, photographic reproductions of drawings, dimensions variable. Courtesy of Project 88, Mumbai

This work was originally commissioned for  
“Cosmopolis #2: rethinking the human”  
Courtesy of the Artist and Project 88, Mumbai

# Joana HADJITHOMAS & Khalil JOREIGE

*Under the Cold River Bed, 2020*

The Nahr el Bared refugee camp is approximately 100 km away from Beirut lying on the north Lebanese coastal road leading to Syria. It accommodated Palestinian refugees in 1949 before it became, in 1969, an extraterritoriality with its own military and political autonomy. In 2007, the Lebanese Army had to fight against the extremist group Fatah al-Islam which had established itself in the camp less than a year earlier. During the 100 days of conflict, approximately 95 percent of all buildings and infrastructure in the camp were destroyed, leaving more than 30,000 homeless.

As digging and reconstruction work started, major archaeological discoveries were made. The rubble removing process uncovered deep stratified layers going down to as early as the Neolithic period and up to the great Roman city of Orthosia. How to deal with these important archaeological findings when so many people are waiting to return to their homes?

Archaeologists are running out of time; the city only rises to be buried again. A decision is taken, with a lot of controversy, to backfill the entire camp and seal it as a sarcophagus. A gigantic concrete screed will cover the camp with thicknesses varying between 50 cm and 4 meters.

The sculpture presented by the artists shows the thin membrane between the past and the future, an imprint of the sarcophagus of the camp, while documents tell its archaeological, human and military history, its destruction, and its reconstruction. It is a place of geopolitical madness within the Critical Zone: archaeology will have to remain latent and dormant, waiting for the Israeli-Palestinian conflict to be solved so that the destiny of Naher El Bared refugees can be figured out. (Dis)continuities,



constructions, destructions, upheavals which bring endless possibilities of regeneration in the midst of chaos.

*During the August 4th explosion, the model of the sculpture was in our studio and was blown away like everything there. It changed our perspective and the representation of the sculpture in a vertical way as our upside down world.*

↑ Joana HADJITHOMAS and Khalil JOREIGE, *Under the Cold River Bed*, 2020, sculpture, 160x205x3 cm.

In collaboration with Maïssa Maatouk, Hadi Choueri and Karim Chaya

## Aruwai KAUMAKAN

*The Axis of Life*, 2018  
*Blooming*, 2018  
*Myself*, 2018  
*Breathing*, 2015  
*Vines in the Mountain Forest*, 2020

Coming from a Paiwan tribe in southern Taiwan, Aruwai Kaumakan creates sculptures with wool, cotton, copper, silk, and glass beads, weaving organic or vegetal forms. She uses “Lemikalik”—a Paiwan technique that consists in weaving in concentric circles—intertwining life memories of tribal nobility to form a place for constant conversation and connection. Her practice is inspired by her tradition and at the same time is not “frozen” in the past, as it responds to current issues she and her tribe face today. Indeed, her village was hit by a particularly violent typhoon in 2009, forcing them to relocate in Rinari tribe.

One might be tempted to use the term “resilience” to characterise her practice but let’s not jump to that concept too quickly, given that it implies a certain degree of immobilism and conservatism, accepting a situation rather than mobilizing against the causes of the problem, and this is not her case.

Looking for ways to connect members of her displaced community through a creative process, which reactivates and transforms a set of traditions, becomes a statement about developing ways to dwell in a disturbed environment. It is one of the many interesting possibilities for moving towards the planet TERRESTRIAL.



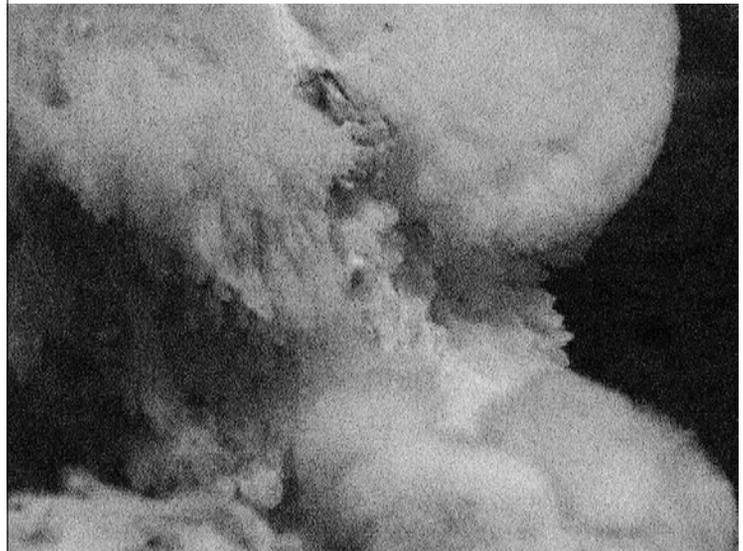
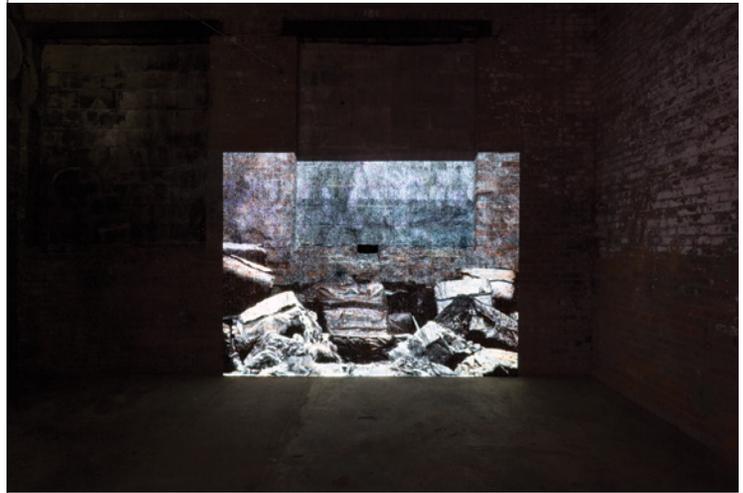
↑ Aruwai KAUMAKAN, *Vines in the Mountains* (sketch), 2020, wool, ramie, cotton, copper, silk, glass beads, dimensions variable.

↓ Aruwai KAUMAKAN, *The Axis of Life*, 2018, recycled fabric, cotton, organic cotton, 500×120×100 cm. Installation view, Taiwan Indigenous Peoples Cultural Park, 2019. Courtesy of Indigenous Peoples Cultural Center

## Anne-Charlotte FINEL

*Triste champignonniste*, 2017

A large part of life activity happens under your feet. For example, intertwined with the roots of the trees are fungi composed of a fascinating network of mycelium. In *Triste Champignonniste* (Sad Mushroom Farmer) 2017, Finel films a mushroom farm located in a former underground gypsum quarry. Due to the spread of a disease, the farm is abandoned. As art critic Clara Darrasson points out, “The digital noise by Low-Light filming strangely activates and belies the stillness of the image. Actual rotting and decaying elements become intertwined with the deteriorating pixels in a metaphorical decomposition of the image.”



↑ Anne-Charlotte FINEL, *Triste champignonniste*, 2017, video DV, double projection, color, sound, music by Luc Kheradmand, 3 mins 35 secs. Installation view, solo exhibition “Jacklighting” at the Chimney, NYC, USA, 2020.

↓ Anne-Charlotte FINEL, still image from *Triste champignonniste*, 2017, video DV, double projection, color, sound, music by Luc Kheradmand, 3 mins 35 secs.

# Approaching the Terrestrial: Gaia

The concept of Gaia was coined by the engineer/inventor James Lovelock and microbiologist Lynn Margulis. Named after a Greek Goddess *Gē*, it led to a lot of misunderstandings. Gaia does not mean that our Earth is alive. But rather that Earth's Critical Zone is a system which is the result of life activity. For instance, the oxygen we breathe comes out of the action of bacteria and plants.

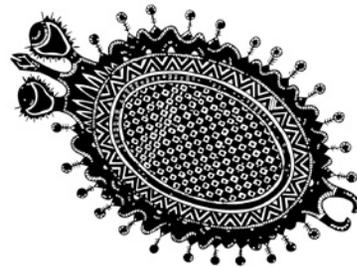
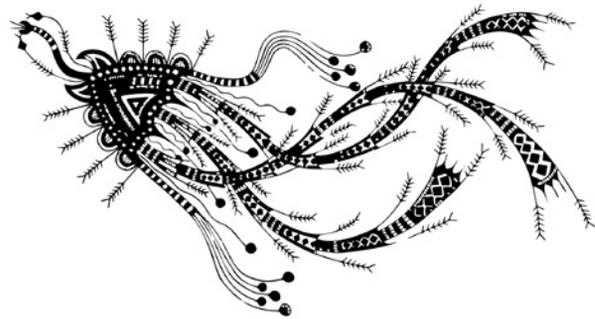
In fact, every single element—rocks, gas, minerals, water, atmosphere, soil—has been modified by the action of life forms. This creates a complex self-regulating system, where species not only adapt to their environment but also shape it.

The Gaia system is complex and self-regulating.

# Cemelesai TAKIVALET

*Virus Series*, 2020

Three years ago, in the South of Taiwan, a group of young people from Cemelesai's tribe contracted a mysterious disease after doing field research in their traditional territories. This incident reminded him of the legends told by elders concerning certain territories that should be protected from human intervention. The artist drew large-scale representations of the viruses and bacteria released from the wild due to human intrusion. With their tentacles, their sinuous shapes, and their mandibles, the strange creatures float on the walls with a disquieting air. These works are not without recalling the Gaia hypothesis, formulated by inventor James Lovelock and biologist Lynn Margulis, which postulates that the Earth Surface (the Critical Zone) is a complex self-regulating system where Every single element—rocks, gas, minerals, water, atmosphere, soil—has been modified by the action of life forms, notably bacteria. As in Cemelesai's mural, featuring a reaction from the forest after human intrusion, if Gaia is attacked, it may strike back in a retroactive loop.



Jean-Michel FRODON  
and Rasha SALTÍ  
with COLLECTIVE

*Interspecies Cinematic Encounters*, 2020

This installation explores the myriad ways in which cinema has imagined, represented, and incarnated encounters between beings that are commonly seen as belonging to different realms. Assembling excerpts from films where protagonists of our one plural world, or pluriverse, namely humans, animals, plants, minerals, water, fog, ghosts, and spirits come into contact, mediate, affect, fuse, or transform one another, visitors will be invited to wander and wonder, in a scenography of screens convening around poetic and sensate motifs.

The excerpts, between two and six minutes in length, are shown in a loop

- *The Assassin*, dir. Hou Hsiao-hsien (Taiwan, 2015). Central Motion Picture Corporation, Taipei.
- *The Battle of Tabatô (A batalha de Tabatô)*, dir. João Viana (Guinea Bissau, 2013). Capricci, Paris
- *The Box of Life (Sûndûq al Dunyâ)*, dir. Ossama Mohammad (Syria, 2002).
- *City of Jade*, dir. Midi Z (Taiwan, 2016). Seashore Image Productions, New Taipei City
- *Comradeship (Kameradschaft)*, dir. Georg Wilhelm Pabst (Germany, 1931). Praesens-Film AG, Zurich
- *The Cow (Gav)*, dir. Dariush Mehrjui (Iran, 1969). Farabi Foundation, Iran

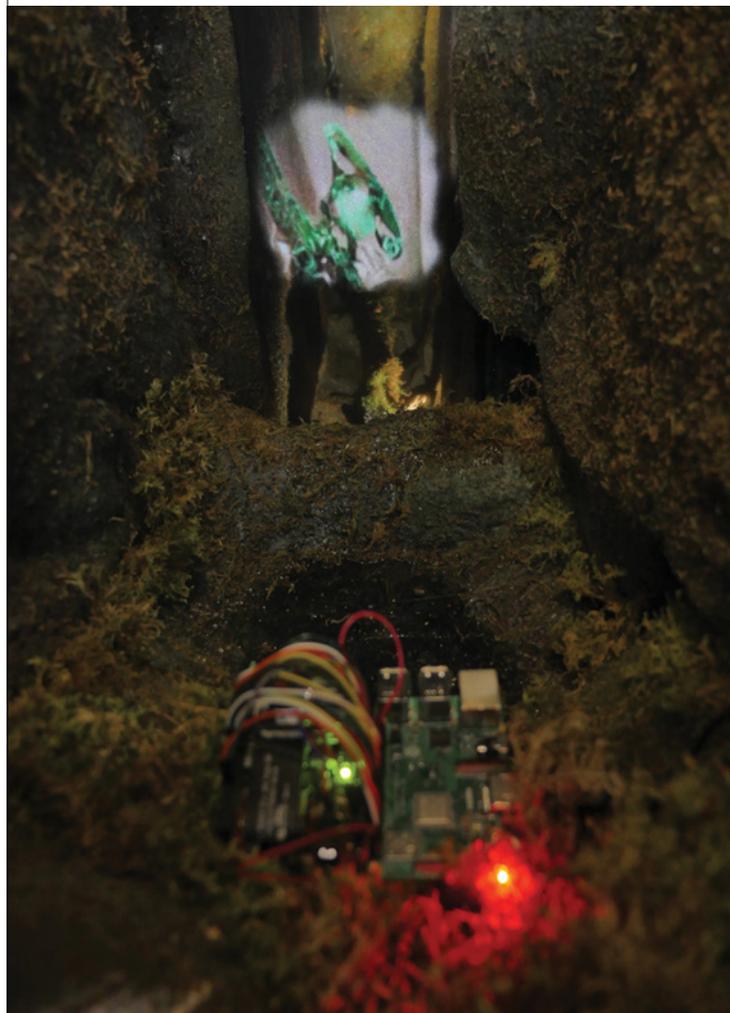
- *The Dead and Other Tales (Chuva É Cantoria Na Aldeia Dos Mortos)*, dir. João Salaviza and Renée Nader Messora (Brazil, 2018). LUXBOX, Paris
- *Father (Otac)*, dir. Srđan Golubović (Serbia, 2020). Film House Bas Celik, Belgrade
- *Fire Will Come (O que arde)*, dir. Oliver Laxe (Spain, 2019). Pyramide, Paris
- *Kongo*, dir. Hadrien La Vapeur and Corto Vaclav (Congo, 2019). Pyramide, Paris
- *Leila Attacks (Leila attaque)*, dir. Chris Marker (France, 2006). Les Films du Jeudi, Paris
- *Leviathan*, dir. Lucien Castaing Taylor and Véréna Paravel (USA, 2012).
- *Monte*, dir. Amir Naderi (Italy, 2016).
- *My Joy (Schaste moe)*, dir. Sergei Loznitsa (Ukraine, 2010). Pluto Film, Berlin
- *Paradise (Le Paradis)*, dir. Alain Cavalier (France, 2014). Pathé Films, Paris
- *The River*, dir. Tsai Ming-liang (Taiwan, 1997). Central Motion Picture Corporation, Taipei.
- *Tropical Malady (Sud pralad)*, dir. Apichatpong Weerasethakul (Thailand, 2004).

# Nomeda & Gediminas URBONAS

*Swamp Intelligence*, 2018–2020

Inside of the wall is nested an ecosystem where natural forms organically merge with digital life forms. *Swamp Intelligence* is based on a NoPlace Neural Network (NNN), a variant of a conditional AI (artificial intelligence), used to unveil neural network abilities to generate novel visual imagery. The NNN has two components that work in opposition: a generator that is learning how to generate an image from a noise pattern and a discriminator that tries to guess which image is real and which is generated. In its constant balance between the real and the imagined, NNN mimics the dampening counterforce effect of a biological swamp.

The NNN works to find ways to organically combine its architectural proposals into existing landscapes. Subject to strict logic and lacking context, the machine quite paradoxically becomes less restricted in its process of imagining than the artist who sets it up, producing rather unsettling imagery for an observer to interpret.



↑ Nomeda & Gediminas URBONAS, *Swamp Intelligence* (detail), 2018–2020, AI installation, sngan\_projection, diorama, 205×40×242 cm. AI Programmer: Jonas Kubilius; Photo: Urbonas Studio

*Symbiotic Earth: How Lynn  
Margulis rocked the boat  
and started a scientific revolution,*  
2017

by John FELDMAN

Lynn Margulis's foremost scientific contribution is the Serial Endosymbiosis Theory. This theory now has ample evidence to show that all animals, fungi, and plants descend from an ancient series of bacterial mergers to form the eukaryotic or nucleated cell. Moreover, sexual reproduction itself only evolved after the long evolution of the nucleated cell. Margulis's central contribution to the Gaia hypothesis in collaboration with James Lovelock was her addition of deep time, or "Big History," in tracing the Gaian system to its emergence in the bacterial biosphere of early life. Writing with her son Dorion Sagan, Margulis presented her ideas to general readers in a series of popular volumes. They write in *What is Life?*: "Chance mutations, blind and undirected, are touted as the leading source of evolutionary novelty. We [...] do not entirely agree. Great gaps in evolution have been leaped by symbiotic incorporation of previously refined components."

\*Text by Bruce Clark in *Critical Zone*, Fieldbook, 2020, ZKM



# Michael ARMITAGE

## *Strange Fruit*, 2016

Armitage gathers his images from a wide range of sources including news and social media, his own personal memories and drawings from life. He paints in oil on Lubugo bark cloth made from the Mutuba tree, which has been harvested from trees in Uganda and is more commonly used in making sacred or ceremonial fabrics. He stretches the cloth across a frame, incorporating the resultant tears and sutures into the overall texture and composition of the image.

In *Strange Fruit*, Armitage depicts a female figure hanging from a branch of a Bambakofi tree, taking on a laconic and anthropomorphic symbolism. Rendered from a vantage point beneath the woman, only the soles of her feet are visible. The painting, whose title refers to the well-known protest song about the lynching of African Americans, alludes to the fact that 60% of the Kenyan population are now aged 25 and under, meaning there are very few prospects for young adults. Older members of some coastal communities have been accused of witchcraft and ostracized from the community, making their jobs and land available for the youth to take over. In extreme cases, elders have been stoned to death or lynched as witches. The tree becomes a witness to a tragic history.

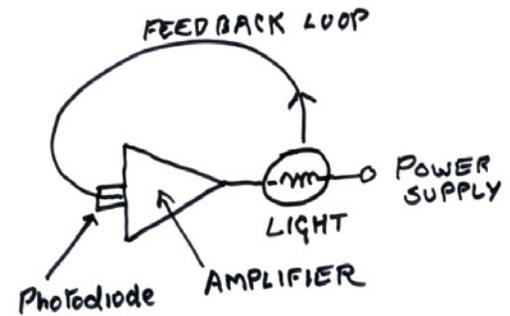
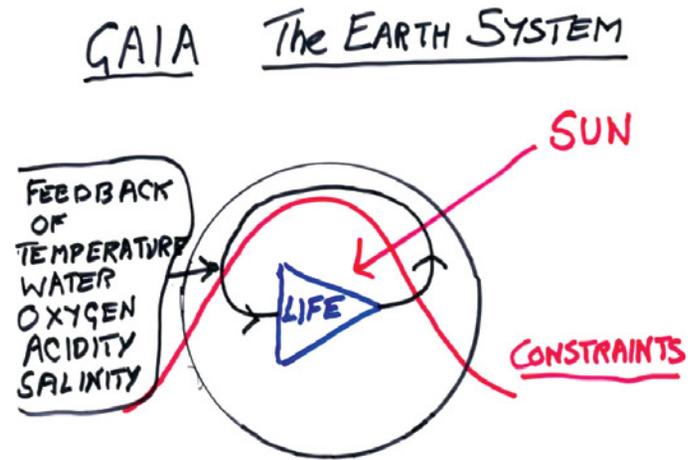


# Diagram of Gaia: The Earth system and feedback loop

by James LOVELOCK

In the 1970s, chemist and engineer James Lovelock and microbiologist Lynn Margulis started to work together. Their major achievement was the discovery of the Gaia Hypothesis (1979), which could also be called the Earth system. According to them, Gaia designates “the biosphere and all of those parts of the Earth with which it actively interacts.”

As you can see in this diagram, Lovelock compared Gaia to a cybernetic system: feedback loops make it possible to keep the planet within a set of boundaries favorable to life, just like a thermostat would keep the temperature within a certain range. This system regulates itself on its own through interactions between living organisms and their inorganic environment. For example, the stability of temperature and other environmental variables such as chemical composition of the atmosphere and oceans are all affected by the activity of the biosphere.



# Daniel STEEGMANN MANGRANÉ

∞, 2020

∞ (a mathematical sign for incomplete infinity) proposes an interplay between fullness and void, continuity and interruption, which appeals to transit states. The Kriska aluminum curtains, originally used in the south of Catalunya where the artist spent his childhood, are light and brightly colored, and they make a characteristic metallic sound when you walk through them. The cutout holes in the curtains came from a catalogue of forms that invite the imagination to recognize them but resist any clear interpretation. The public can either go through these openings or traverse the curtains.

For the Taipei Biennial, the curtains pretend to dissolve in the host architecture, while still offering a sharp and subtle contrast to its imposing geometry. The curtains divide the space into different sections, creating a space that dematerializes as the visitors move through it, thereby making the transient essence of the work. According to the artist, these curtains of chains form so many environments of different pressures as visitors exit the exhibition.



↑ Daniel STEEGMANN MANGRANÉ, ∞(mockup), 2020, Kriska aluminium curtains and laser-cut, powder-coated steel frames, dimensions variable. Courtesy of the Artist and Esther Schipper, Berlin

↓ Daniel STEEGMANN MANGRANÉ, ∞, 2020, Kriska aluminium curtains and laser-cut, powder-coated steel frames, dimensions variable. Photo: Andrea Rossetti

Stéphane VERLET-BOTTÉRO  
with Margaret SHIU  
and Ming-Jiun TSAI

*Arts of Coming Down to Earth, 2020*

Becoming terrestrial implies rethinking all means of production, including cultural networks. This project develops a series of actions, studies, and workshops that deal with the political significance of the atmospheric reality of exhibition-making. By methodically mapping the ecological causality of Taipei Biennial 2020, it seeks to understand the exhibition's material existence in terms of CO<sub>2</sub> emissions. An exercise in carbon mirroring, this investigation uses various greenhouse gas emission tracking tools and sets of data to document the Biennial's contribution to the combustion of the world, from artwork production to artist travels and museum cooling.

The exercise unfolds in a collective understanding of cultural institutions' necessary transformation towards multispecies conviviality and radical sustainability. In collaboration with Geotechnical Engineering Office of Taipei City Government and Taipei Forestry Technologist Association, TFAM has committed over the next years to reforest a large area of land in Taipei, focus on biodiverse reforestation and protection. Advancing a "poetics of restoration," the program of action speculates on a terrestrial future in which museums would expand their maintenance practices beyond the object, to non-human collectives.

Stéphane VERLET-BOTTÉRO, born 1987 in France, lives and works in London, Paris and Dakar.

Margaret SHIU, born 1946 in Hong Kong, lives and works in Taipei.

Ming-Jiun TSAI, born 1981 in Taiwan, lives and works in Taichung.



35a.b.

Basement

Planet Terrestrial / Gaia

↑ Stéphane VERLET-BOTTÉRO with Margaret SHIU and Ming-Jiun TSAI, tool for terrestriality of *Arts of Coming Down to Earth*, 2020, data, tree planting.

IOI

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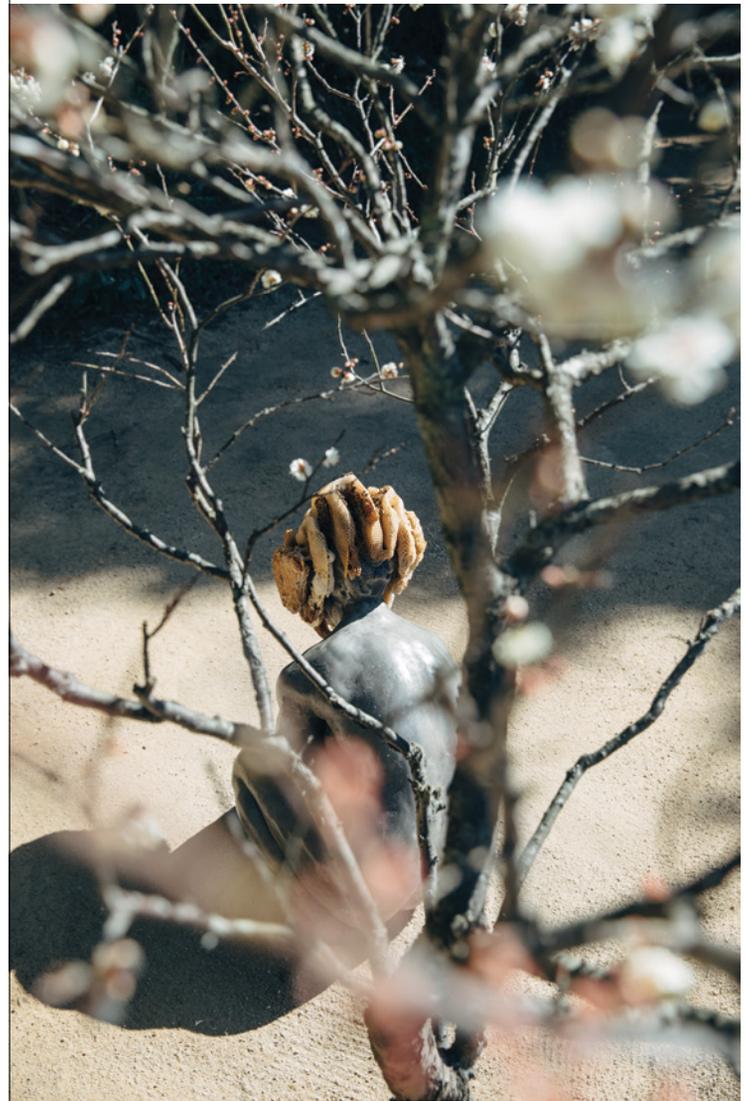
## Pierre HUYGHE

*Exomind (Deep Water)*, 2017

In the garden besides the south entrance of the museum, a beehive grows on the head of the sculpture of a woman. Pierre Huyghe seeks less to build objects with well-defined edges, frozen in marble like a modernist sculpture, than to create systems in which the inanimate and the living, mineral, animal, plant, the symbolic and the real are undifferentiated, in works that are ultimately “self-organizing” and “co-evolving.”

Like an exoplanet located outside the solar system, the “mind” of this sculpture stands outside, “in endless formation [...] growing by pollinating other living symbols. It constantly modifies itself in this [...] porous [...] environment, in infinite variations.”

In this context, it is not so much the parts which matter as their entanglement, how their relations get “intensified.” The viewer is also a part of that system, but as the artist once said, he is more interested in “exposing something to someone, rather than someone to something.”



↑ Pierre HUYGHE, *Exomind (Deep Water)*, 2017, concrete cast with wax hive, bee colony, orange tree (Daidai), plum tree (Tobieme descendant), plants, sand, stones, calico cat, ants, spider, butterfly, concrete pond with waterlilies (Giverny descendant), axolotl and insects. Courtesy of the Artist; Taro Nasu, Tokyo; The National Museum of Modern Art, Tokyo; and the Dazaifu Tenmangu Shrine

Hamedine KANE,  
Stéphane VERLET-BOTTÉRO, and  
Nathalie MUCHAMAD with  
Olivia ANANI and Lou MO

*The School of Mutants*, 2020

*The School of Mutants* engages in an ongoing investigation into representations of futurity on the African continent, with a focus on post-independence architecture in Africa and political utopias in Senegal. The construction of the University of African Future, a 1990s transnational cooperation project funded in part by Taiwan in the framework of its diplomatic efforts in West Africa, was never completed.

The installation created for the Taipei Biennial includes archive materials and a sound piece composed of found media and fragments of political discourse in different Taiwanese and Senegalese dialects.

The batik fabric pieces featuring visual patterns produced in collaboration with Indonesian-New Caledonian artist Nathalie Muchamad are related to Pan-Africanism and the Non-Aligned Movement (a forum of 120 countries which, in the context of the Cold War, refused to rally to either the US or the USSR). The video work was made during the lockdown period in Dakar. The artists are seen building a DIY radio station that picks up a fictional interview between two protagonists about a speculative future where the ruins of the quarantined city have become the stage of a revolutionary becoming. Abandoned public university projects in Taiwan have also been filmed and added to this scenery, evoking the decaying legacy of Afro-Asianism.

Hamedine KANE, born 1983 in Mauritania, lives and works in Brussels and Dakar.

Stéphane VERLET-BOTTÉRO, born 1987 in France, lives and works in London, Paris and Dakar.

Nathalie MUCHAMAD, born 1976 in New Caledonia, lives and works in Mamoudzou, Mayotte.



↑ Hamedine KANE, Stéphane VERLET-BOTTÉRO, and Nathalie MUCHAMAD with Olivia ANANI and Lou MO, still image from *The School of Mutants*, 2020, mixed media installation, wood, cotton, wax, pigment, paper, ink, sound, HD video, dimensions variable.

↓ Hamedine KANE, Stéphane VERLET-BOTTÉRO, and Nathalie MUCHAMAD with Olivia ANANI and Lou MO, *The School of Mutants* (mockup), 2020, the batik fabric pieces hanging on the outer wall of Wang Da Hong House Theatre.

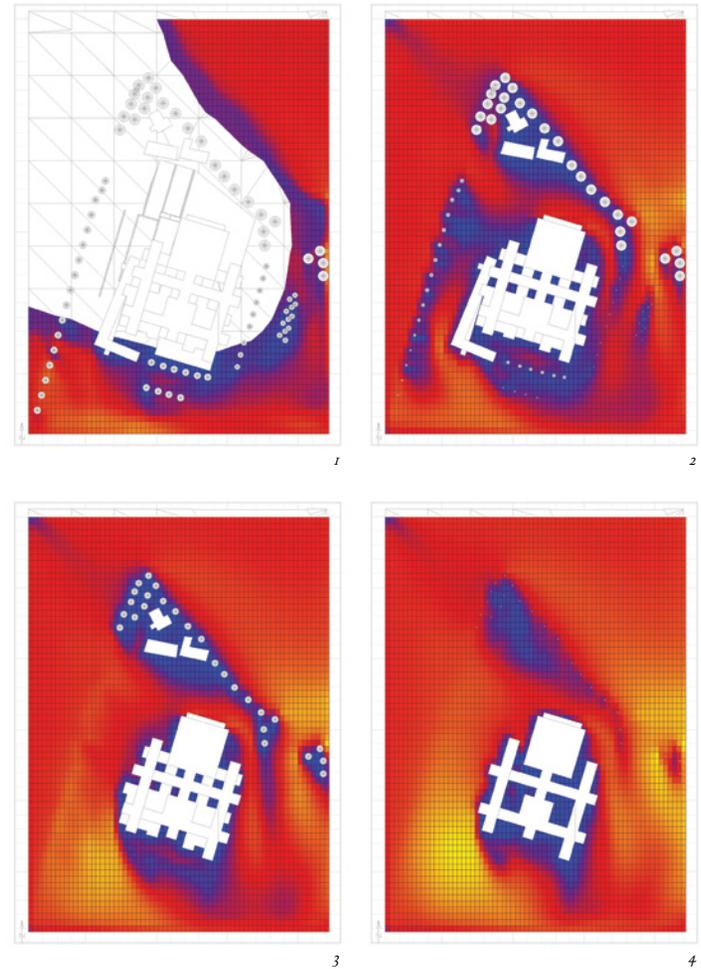
# Huai-Wen CHANG and MAS (Micro Architecture Studio)

*Museum as a Third Skin, 2020*

*Museum as a Third Skin* is a design project that uses meteorological as well as micro-architectural elements to propose a total of five architectural changes at TFAM in order to reduce CO2 consumption and optimize the interaction of the museum as a building and its immediate surroundings. Architects often metaphorically consider buildings as a third layer of skin wrapped around us humans, with our skin and clothing being first and second layers. Would an optimized and more natural third skin wrapped around the TFAM create a new form of interaction between the museum and us urban citizens?

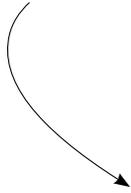
This project is going to peruse the two years of data we have collected with the weather station on the TFAM roof during TB2018–TB2020, including light, wind, rain, temperature, heat radiation, ultraviolet light, wind flow velocity, wind direction, and rainfall. It also receives remote data on air quality and information on pollutants in nearby rivers. It is going to propose small meteorological and micro-architectural “hacks” that together as a whole form the concept of *Museum as a Third Skin*.

Huai-Wen CHANG, Architect, born 1970 in Taiwan, lives and works in Taipei. The Micro Architecture Studio (MAS) was founded by Huai-Wen Chang in 2014. It comprises students from the Department of Architecture at Tamkang University and Shih Chien University, Graduate Institute of Interdisciplinary Art at National Kaohsiung Normal University, Taiwan; and a transdisciplinary team of consultants from fields including architecture, landscaping, environmental engineering, ecology, water resources, smart control, lighting, and interactive installation.



↑ Huai-Wen CHANG+MAS (Micro Architecture Studio), *Museum as a Third Skin*, 2020, real-time weather data, remote data on air quality and information on pollutants in nearby rivers, 2018–2020 IP-Cam record and weather data analysis animation, 5 micro-architecture design projects. Breeze Zone (Open Spaces): by adding micro-architectural elements to guide the wind around the TFAM and its façade, this natural “wind corridor” will enable more natural ventilation and create a natural breeze comfort zone.

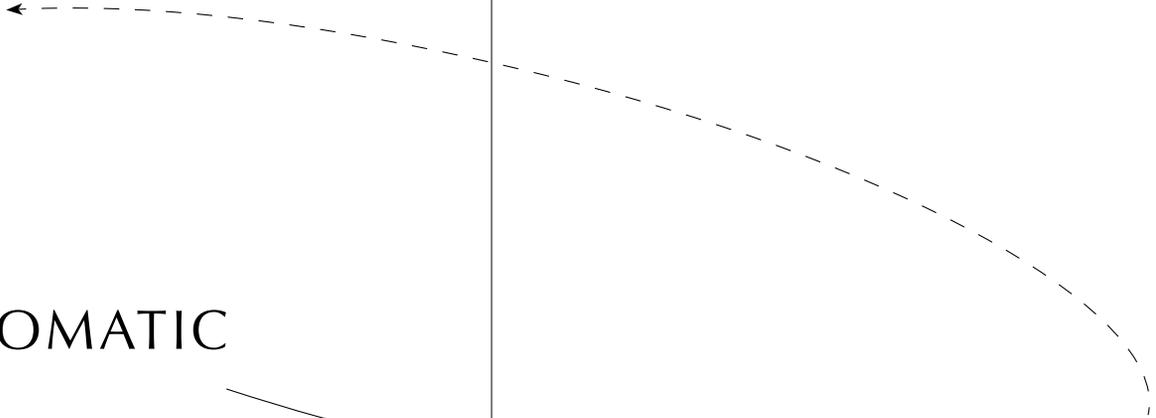
NEW



DIPLOMATIC



ENCOUNTERS



It is a first step to admit that we live on different planets. The second step is to imagine procedures that allow us to create ways to engage between these different planets. It is time to imagine “new diplomatic encounters.” Diplomacy is a procedure that occurs before or after a conflict, in the absence of a supreme authority. The aim of this workshop space is to bring people who don’t necessarily agree to engage in discussions through various formats.



Curated by Eva LIN with  
Bruno LATOUR and Martin GUINARD  
Spatial design by COLLECTIVE

# TAIPEI BIENNIAL 2020 PUBLIC PROGRAMS

The 2020 Taipei Biennial Public Programs are a series of events produced in parallel with the exhibition. If the physical exhibition serves as a depiction of the planets, then the Public Programs are the instants when different planets collide. And when the global order has become a fiction, what is the best way for us to brush past each other and make landfall on the planet?

## *Theater of Negotiations*

The “Theater of Negotiations” is a practical implementation of the “political and diplomatic tactics” that inform the Taipei Biennial 2020. The program content is a collaboration among researchers from the Taiwan STS Association (Taiwan Science, Technology and Society Association) and students from five universities to engage in role playing while addressing several social controversies that exist in Taiwan today. These range from climate emergency to nuclear waste, food safety, renewable energy, and assisted conception. The role playing takes the form of debates around these controversies, with participants representing the various stakeholders (lobbyists, judges, NGOs, local politicians, etc.). In doing so, they engage in realistic exercises in negotiation, debate, and public governance around the issue in question.

Ecologists have tried to promote an ideal of “unification,” based on the understanding that

we are all united by “Mother Nature,” and have invited “us” to become citizens of the world. But this ideal is destabilized by a realistic approach as each controversy sparks a multitude of contradictory agendas. What the “Theater of Negotiations” attempts to do is create pedagogical formats that make it possible to bring people who disagree together into the same room so that they can negotiate.

## *Compass Workshop*

In order to move towards the Terrestrial, meaning a sustainable way of life, many changes are necessary. But where do we start given that every “good resolution” is instantly confronted with a myriad of contradictions or undesirable effects? It’s easy to talk about the values that we find worthy of pursuing, but such abstractions do not help effect concrete change. This workshop tries to propose a methodology to ask these questions again from a different angle. The idea is to start from very concrete and personal concerns, taken from each person’s everyday life. What are you attached to? What do you depend on? Is what you depend on threatened by the current situation? Is what you depend on problematic for others? While these questions may seem very simple at first glance, they are not, as it is difficult to identify concretely what we are attached to and what we depend on.

The objective of this workshop is precisely to tackle this task of clarification through what Bruno Latour calls “a compass to find one’s position, to understand one’s past, to explore the options of the future in order to take the appropriate action in the present.”

*The Wild Trail to the World*

Disasters both natural and man-made have become routine. The traditional political definitions of left and right no longer apply. Humans need to learn new ways to coexist with nature. The Public Programs transform an art space into fieldwork, in response to local conditions and the impetus of knowledge. Just like the inhabitants of a small island before greeting the darkness of night, when the sun falls not behind the mountains but into the sea, we anticipate re-establishing relations with all the living creatures of the land, an opportunity for open and mutual exchange and learning. The project includes both lectures and hands-on workshops spanning numerous disciplines, such as writing science fiction, a roaming air quality monitoring exhibit, critical reading and inspection of historical materials, and nature constellations. It also explores the naming rules built up through ancestral faith and wisdom in relation to the land. Although these rules differ from group to group, what never changes about naming culture is that it represents not only a set of distinguishing symbols, but also life history intertwined with the environment. The project also leads the public out of the museum and into the field, using bodily perceptions to depict spaces that traverse the boundaries of maps. Indigenous sages, hunters, scientists, and artists join forces to speak on behalf of the myriad beings, making visible the relationships among the island's disadvantaged populations, species, technology, and individuals. These native philosophies that differ from contemporary mainstream logic and non-anthropocentric memories out in the field serve to enable a turn in the irreversible ending.

*Events*

*For further information, please refer to the Taipei Biennial 2020 official website.  
www.taipeibiennial.org/2020*

## SAUNTER IN THE AIR

Creative team	Mali Wu, Pan Cheng-Yu, Huai-Wen Chang, Ling-Shen Tseng and students of Graduate Institute of Transdisciplinary Art, National Kaohsiung Normal University
Performance version	2020/11/21 11:00
Public participation version	Joint with TB2020 regular guided tour.
Meeting Point	Entrance hall of TFAM

## THE SCHOOL OF MUTANTS ASSEMBLY

Speakers	Lou Mo, Stéphane Verlet-Bottéro, Olivia Anani, Thiombiano Dramane, Nobuo Takamori
Date	2020/11/22
Time	14:30–17:00
Venue	Wang Da Hong House Theatre

*Online Registration*

## COMPASS WORKSHOP

Date	2020/11/22–2021/03/14
Time	Every Sunday 15:00
Venue	Gallery D, Basement of TFAM

*Online Registration*

## THEATER OF NEGOTIATIONS

In collaboration with Taiwan STS Association

Date	2020/11/20, 11/28, 12/5, 12/12, 12/26
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Time	14:00–17:00
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Venue	Gallery D, Basement of TFAM
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## “ARTS OF COMING DOWN TO EARTH”

Symposium &amp; Workshop organized by Stéphane Verlet-Bottéro, Margaret Shiu, and Tsai Ming-Chun

Date/Time	2020/12/19 13:30–17:20 2020/12/20 13:30–17:00
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Venue	Gallery D, Basement of TFAM
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*Online Registration*

## MOON SALT, a Sci-Fi Writing Workshop

Moderators	Esther Lu, Tzu-An Wu, Hou I-Ting, and Tan Zi Hao
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Date/Time	2021/01/09 14:30–18:30 2021/01/10 11:00–17:00 2021/01/16 12:00–17:30
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*Full participation is required. Online Registration*

## THE WILD TRAIL TO THE WORLD: TRACING WORKCAMP

Guides	PATH 1: Dahu Takishusungan Istanda, Sinsin Takishusungan Istanda, and Langus PATH 2: Mo'o yasiyungu and Jow-Jiun Gong PATH 3: Lee-Shing Fang and Muching Wu
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Date/Time	January to late February 2021
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*This program includes three 3-day (2-night) workcamps and one workshop, which can be registered for separately. Online Registration*THE RELICS IN WHICH  
THE NATION IS SITUATED

Speakers	Chin Cheng-Te, Lin Chuan-Kai, and Lee Chia-Hung
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Date	2021/01/16, 02/20, 02/21
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*This program is divided into three sub-activities, one walking tour and two lectures, which can be registered for separately. Online Registration*

## NATURE CONSTELLATIONS

Arranger	Kuofang Wang
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Date	2021/01/30
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Time	14:00
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Venue	Art Library of TFAM
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*Online Registration*

## YOUR WORLDLY BELONGINGS, MY SACRED SPACE

Date	2021/01/31
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Venue	Gallery D, Basement of TFAM
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*Online Registration*

The organizer reserves the right to make changes to the program. Any changes will be announced on the Taipei Biennial 2020 official website.

# Navine G. KHAN-DOSSOS

*The School of Earthquake Diplomacy, 2018*

Looking at the 1999 earthquakes in Greece and Turkey, *The School of Earthquake Diplomacy* takes its name from the exchange of mutual aid and public empathy when both countries were hit by earthquakes within weeks of each other. It was a very particular moment at both political and geological levels; it brought about mutual coordination of resources and ongoing shared research to prepare for future earthquakes. Many people have memories of that time, and the project aims to engage these memories in the creation of a new work. It also considers the future possibility of earthquakes with less anxiety.

Through a set of workshops in Athens and Istanbul *The School of Earthquake Diplomacy* produced a series of circular paintings on paper using these earthquake vectors and symbols to make repeating patterns over their surface. The circular paintings decrease in size, creating concentric rings like those of an earthquake's epicentre, spreading outwards, while the various parts of a dialogue speak to each other.

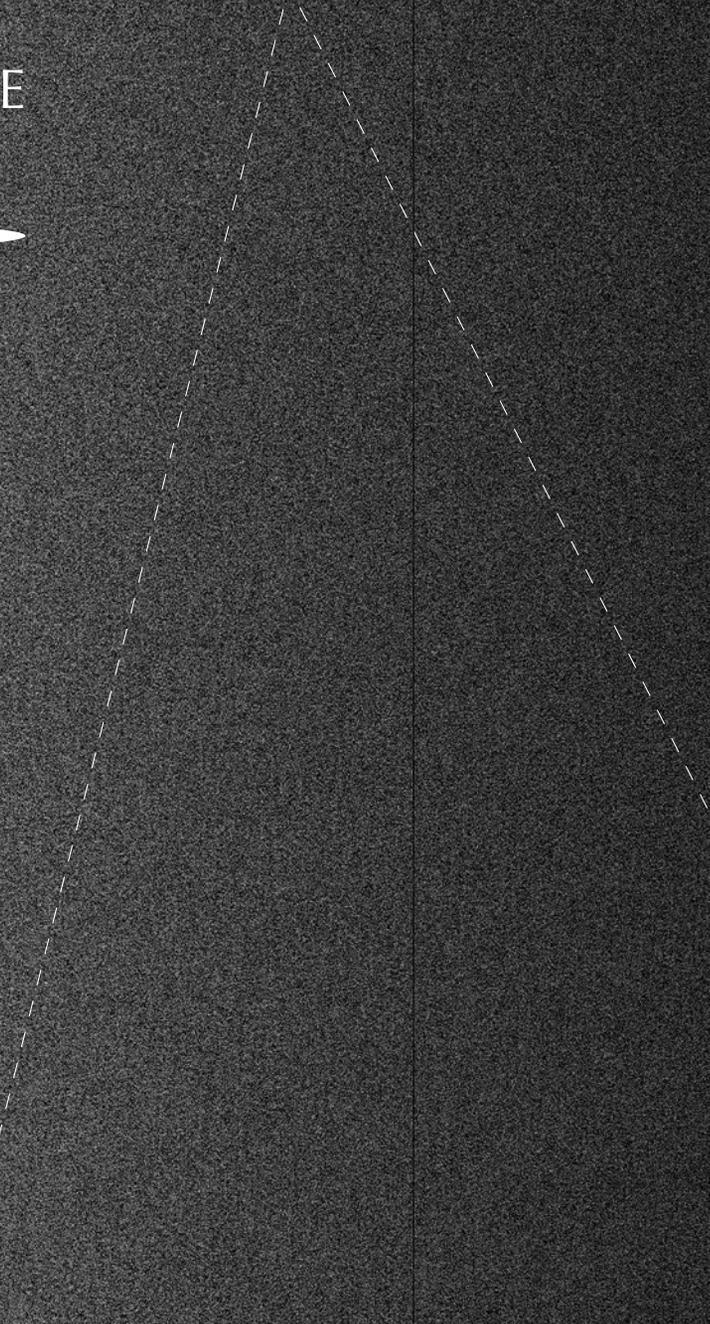
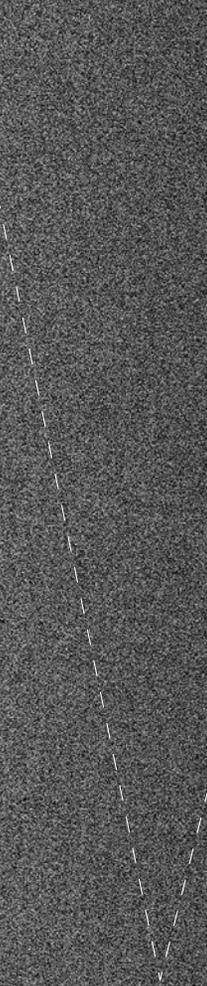
In Athens, *The School of Earthquake Diplomacy* was hosted by Kassandra and Matthieu Prat. In Istanbul the workshops and final exhibition were hosted at Arter as one site amongst many housing the 4th Istanbul Design Biennial.



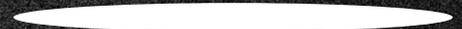
↑ Work in progress. Courtesy of the Artist and the Istanbul Design Biennial

↓ Navine G. Khan-Dossos, *The School of Earthquake Diplomacy*, 2018, gouache on paper, diameter 280 cm each, 2 pieces. Installation view, Arter, as part of the Istanbul Design Biennial, 2018. Courtesy of the Artist and the Istanbul Design Biennial

PLANET with  
ALTERNATIVE  
GRAVITY



If we all live in several planets at the same time, then we feel in our bones their attraction and repulsion. No, it does not feel like the old astrology anymore; it is a strange form of geopolitics to which we should be attuned, all the same, to feel the planetary alignments.

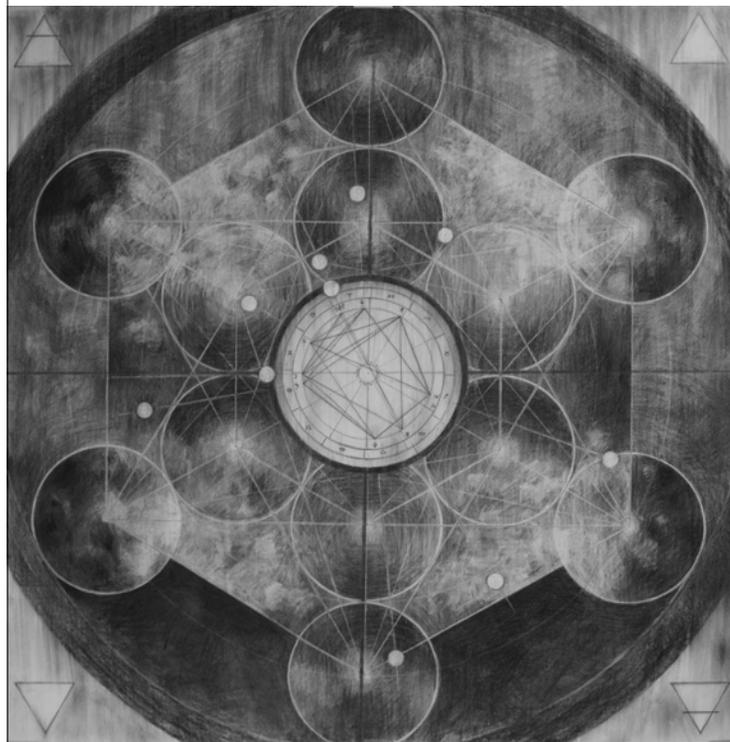


## CHEN Yin-Ju

*Liquidation Maps*, 2014

Each of the drawings that we can see here are astrological charts, snapshots of the configurations of the stars at the beginning of five very specific dates in recent Asian history: the massacres in East Timor in 1999, the Lieyu Massacre in 1987 (Taiwan), the Sook Ching Massacres in 1942 (Singapore), the Khmer Rouge genocide in 1975 (Cambodia), and the Gwangju Uprising in 1980 (South Korea).

By linking these tragic events to astrological dispositions, the artist poses the question of what animates history. Were these dramas predetermined and therefore inevitable? As the artist says, “There are forces exerted by those astrological configurations. Whether you want it or not. You can accept them or walk away.”



38

Basement

Planet with Alternative Gravity

↑ CHEN Yin-Ju, drawing of *Liquidation Maps* (Khmer Rouge genocide in Cambodia), 2014, charcoal and pencil on paper, 125×126 cm.

June BALTHAZARD  
and Pierre PAUZE

*Mass*, 2020

The work proposed by the two artists focuses on the notion of emptiness, matter, and what allows the world to “hold” together, with a video installation that oscillates between a lunar landscape and a film studio, and that straddles documentary and fiction. It could be assumed as a semi-documentary because the protagonists are based on real person—Michel Mayor (2019 Nobel Prize in Physics) and Chiara Mariotti (Director of Research at CERN). The subjects they discuss are also based on solid scientific theories. For the astrophysicist, the void is empty, whereas for the particle physicist, the void is filled by a vibratory field, which is called the Higgs field. Here then is exposed one of the great debates of current physics, where two theoretical models of physics, that of the infinitely large (guided by Einstein’s relativity) and that of the infinitely small (quantum physics), are for the moment irreconcilable. Each works on its own scale, but these two realities do not seem to be part of the same world.

The scientists’ discussion then takes on a metaphysical dimension about void and matter. And this is where the fictitious aspect of the work comes into play. The two researchers are filmed as if it were a fable: the first researcher is shown in a cave into which he has withdrawn to meditate, which is an unconventional place for a Nobel Prize winner to give an interview. The other scientist, meanwhile, is filmed in the world’s largest research laboratory (CERN), a section of which was plunged into darkness during the filming.



The film presented on the other screen shows a small piece of a planet, surreal and volcanic, in an attempt at materializing the invisible matter that is the subject of the scientists’ discussion. Thus, vibratory mechanisms animate water, creating waves. No image is made in 3D; all special effects are created mechanically, and the sets are painted by hand. The resemblance to theater decors, according to June Balthazard, prompts viewers, “to detach themselves from a form of realism.”

↑ June BALTHAZARD and Pierre PAUZE, *Mass*, 2020, 2-channel video, wood, foam, Polychoc, polyester resin, water paint, plaster, Pmma laminated, synthetic plants, bumper, steel, stage light, light stand, dimensions variable. Supported by Bureau Français de Taipei

*Mass* was originally commissioned by Hermès Horloger, Bienne, Switzerland.

## DJ HATFIELD and Siki Sufin with Rahic Talif

*A Different Gravity: Held by the River, 2020*

In *A Different Gravity: Held by the River*, the artists explore how we might learn to become guests of the rivers that traverse the Taipei Basin. Although “Heavenly Dragon Kingdom” (HDK), as Taiwanese people often call Taipei, has extracted itself from the Tanshui, Keelung, and Hsintien Rivers, one of the most ancient names for Taipei is Banka, a Ketagalan indigenous name for a type of raft. Hatfield juxtaposes sounds of the *milalik*, an Amis indigenous song associated with travel and movement of timbers necessary for house construction down the Siugulan River on Taiwan’s East Coast, with sounds of urban and riparian environments, many recorded as the artist kayaked the Keelung river near the museum. Layered with these sounds we can also hear excerpts from interviews with Amis people who moved to Taipei to do construction work during the city’s building boom in the 1980s.

HDK’s gravitational attraction pulled these workers, as it does many of Taiwan’s people and resources. Yet they also discovered along Taipei’s riverine margins places entangled with, but still at a remove from, a hostile city. Recently, other Taipei people have discovered the gravity of Taipei’s rivers through kayaking; others, through concern that global climate change may inundate the city. Through interviews, recordings, and physical practice,

DJ HATFIELD, born 1968 in the USA, lives and works in Boston and A’tolan, Taitung.

Siki Sufin, born 1966 in Taiwan, lives and works in A’tolan, Taitung.

Rahic Talif, born 1962 in Taiwan, lives and works in A’tolan, Taitung and Mangota’ay, Hualien.



the piece follows people who have become sensitive to the different gravitational fields of Taipei’s rivers and climate change, asking how we can cultivate an ethics in which we become guests of a landscape that Taipei’s urban form has covered and walled away.

↑ Work in progress. Photo: Diway

# YAO Jui-Chung

*Incarnation*, 2016–2020

Launched in early 2016, this project covers more than 220 temples, cemeteries, public gardens, and amusement parks featuring the statues of deities created by the Han people in Taiwan. Fascinated by the way in which belief systems operate, the artist photographed these sites intensively, and spent over one year and a half for each section.

*If we compare a colossal statue of deity to a supercomputer, small statues would be laptops. A computer wields no magic power if it is disconnected from the server. The consecration is to a statue what the password is to logging onto a computer. To be efficacious, the incarnations must connect themselves with the host deity. The increase of a deity's supernatural power bears comparison with the upgrading of a computer's software. The position of a temple keeper closely resembles that of a computer engineer if we construe a temple as an omnipotent computer [...] However, these represented forms are every bit as illusory as dreams and bubbles, since emptiness is the nature of tathva (i.e. thatness, or ultimate reality). [...] One who clings tenaciously to these empty forms will become disoriented in the eon of Saṃsāra (i.e. transmigration) from which escape is nowhere on the horizon.*



↑ YAO Jui-Chung, *Incantation* (Puyuan Monastery, Xinfeng Township, Hsinchu County), 2016–2020, photo, fiber-based gelatin silver print, 18.5×23.5 cm.

↓ YAO Jui-Chung, *Incantation* (Zhen'an Temple, Mt. Maming, Baozhong Township, Yunlin County), 2016–2020, photo, fiber-based gelatin silver print, 18.5×23.5 cm.

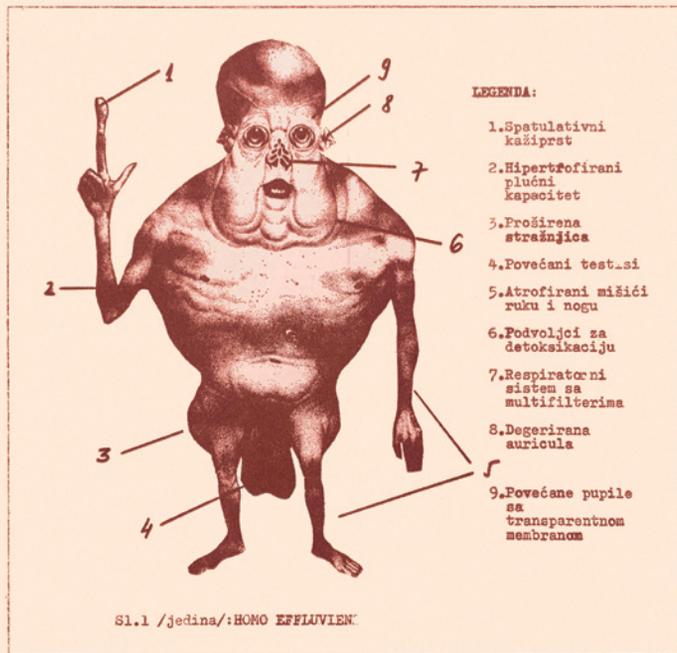
# Nikola BOJIĆ and Damir GAMULIN

*Architecture of Cosmopolitics, 2020*

In early June 1972, diplomatic representatives of 133 countries came together in Stockholm at the first United Nations Conference on the Human Environment. The outcome of this pioneering endeavor was the declaration that formed an embryo, but also the germ of all subsequent international bodies, policies, and declarations on environmental issues, including the recent Paris Agreement on climate change. Only a year before the Stockholm conference, the study “Systematization of the Phenomenon of the Human Environment” was published in socialist Yugoslavia. It tackled an array of environmental concerns from a radically different perspective. The study experimented with systems theory and cybernetics to offer a rather unconventional vision of the planetary future. With a series of thirty-six diagrams providing a deep dive into entanglements of human, technological, and natural systems, “Systematization” can be read as an intense visual tour de force rather than a dense technocratic textual thread.

Unlike the Stockholm declaration, the study was the vision of a single man, Croatian architect Branko Petrović (1922–1975). His research evolved from the logic of Yugoslav self-management, but also from his experience in Ethiopia where he worked as an international planning expert. At the time, both countries were prominent members of the Non-Aligned Movement, culturally, economically, and ideologically heterogeneous, yet a significant third force in the chaotic, divided world.

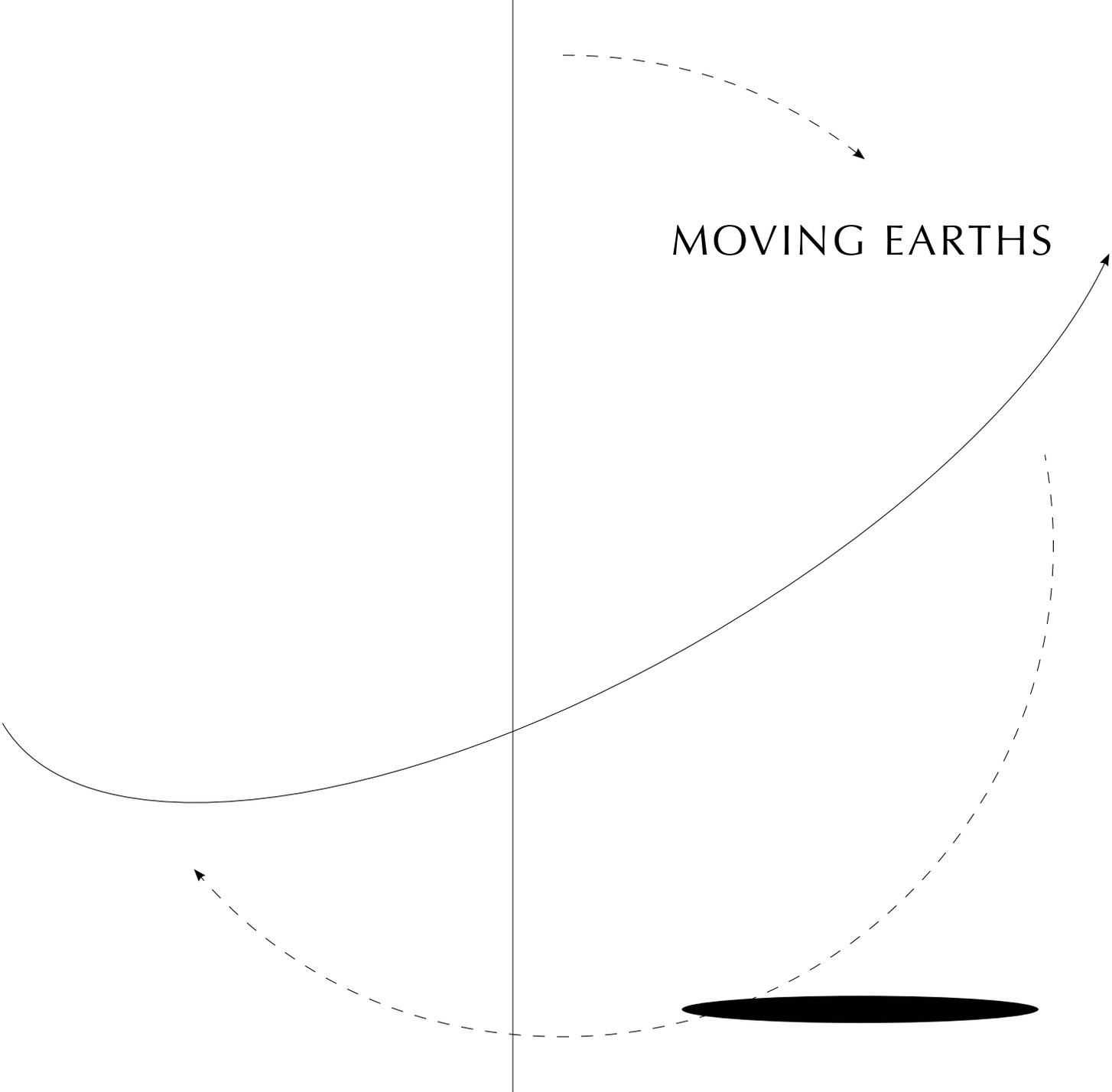
In an era when finding ways to shift from an old concept of geopolitics to new climatic configuration is of utmost urgency, reopening the study almost fifty years after its publication makes it possible to explore a potentially “non-aligned,” diagrammatic visions of the planetary future.



D-VIII-A-5

↑ Nikola BOJIĆ, *Architecture of Cosmopolitics*, 2020, digital print on mylar, mixed media, dimensions variable.

Exhibition concept: Nikola Bojić  
Diagrams: Branko Petrović  
Exhibition design: Damir Gamulin  
Video production: Miro Roman  
Concept and design of synthetic persona: Miro Roman  
Archival research: Irena Šimić



MOVING EARTHS

# MOVING EARTHS

Concept: Frédérique Aït-Touati & Bruno Latour  
 Production: Compagnie Zone Critique  
 Filmed in public on December 7,  
 2019 at the Théâtre Nanterre-Amandiers  
 Shooting, sound recording, editing and video concept:  
 Patrick Laffont De Lojo

The play explores the parallels between two perspectives on the moving Earth: the perspective as understood by Galileo Galilei circa 1610, and the perspective from which we view the Earth today. Galileo's farsightedness serves as the backdrop for this comparison, because one invariably searches for comparable events in the past when a catastrophe occurs. Today the ecological and political movements of young people are loudly drawing attention to the climate catastrophe. Scientists are explaining how and why the climate is changing and what effects climate change is having on the Earth and living organisms—the Earth is on the move. On the basis of many thought experiments and observation Galileo came to the conclusion that the heliocentric model was correct and the stars did not move around a static Earth. Legend has it that after being forced to recant his theory, he muttered defiantly in the courtroom "And yet it moves!"

The shock caused back then by a moving and sensitive Earth is comparable to that experienced by humankind today who appear finally to have woken up to the fact of climate change. In Joseph Losey's 1947 film version of Bertolt Brecht's play *Life of Galileo* the world is turned upside down: a carnival of inversions takes place. In *Moving*



↑ *Moving Earths* (Lynn Margulis on screen), a film of performative lecture, play by Bruno Latour and Frédérique Aït-Touati, filmed in public on December 07, 2019 at the Théâtre Nanterre-Amandiers, 1 hr 12 mins. Production: Compagnie Zone Critique

*Earth's* these parallels, of people being swept up by the mobility and changeability of the Earth, are reflected upon from both a close-up and distant perspective.

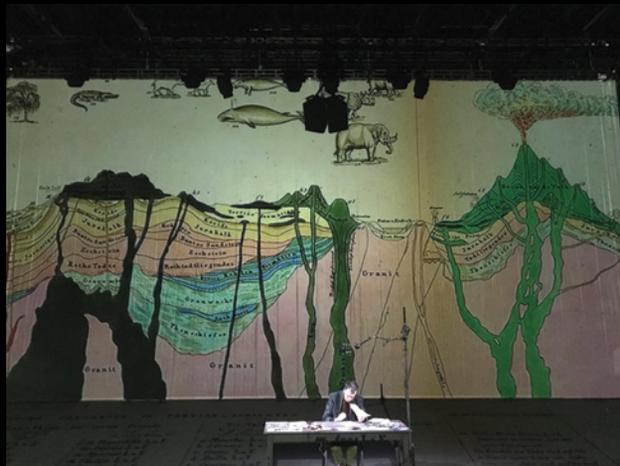
Text: Bruno Latour  
 Staging: Frédérique Aït-Touati with Bruno Latour  
 Set Design: Patrick Laffont De Lojo, Frédérique Aït-Touati  
 Video and Light: Patrick Laffont De Lojo

Special thanks to Sébastien Dutreuil, Sean Hardy, Geoffrey Carey, Camille Louis, Philippe Quesne and Robert Woodford for his "Deep Time Cards."

Co-produced by Centre Pompidou, Théâtre Nanterre-Amandiers  
 With the help of NA Fund, Fondation Carasso and DICRÉAM



↑ *Moving Earths*, a film of performative lecture, play by Bruno Latour and Frédérique Aït-Touati, filmed in public on December 07, 2019 at the Théâtre Nanterre-Amandiers, 1 hr 12 mins. Production: Compagnie Zone Critique



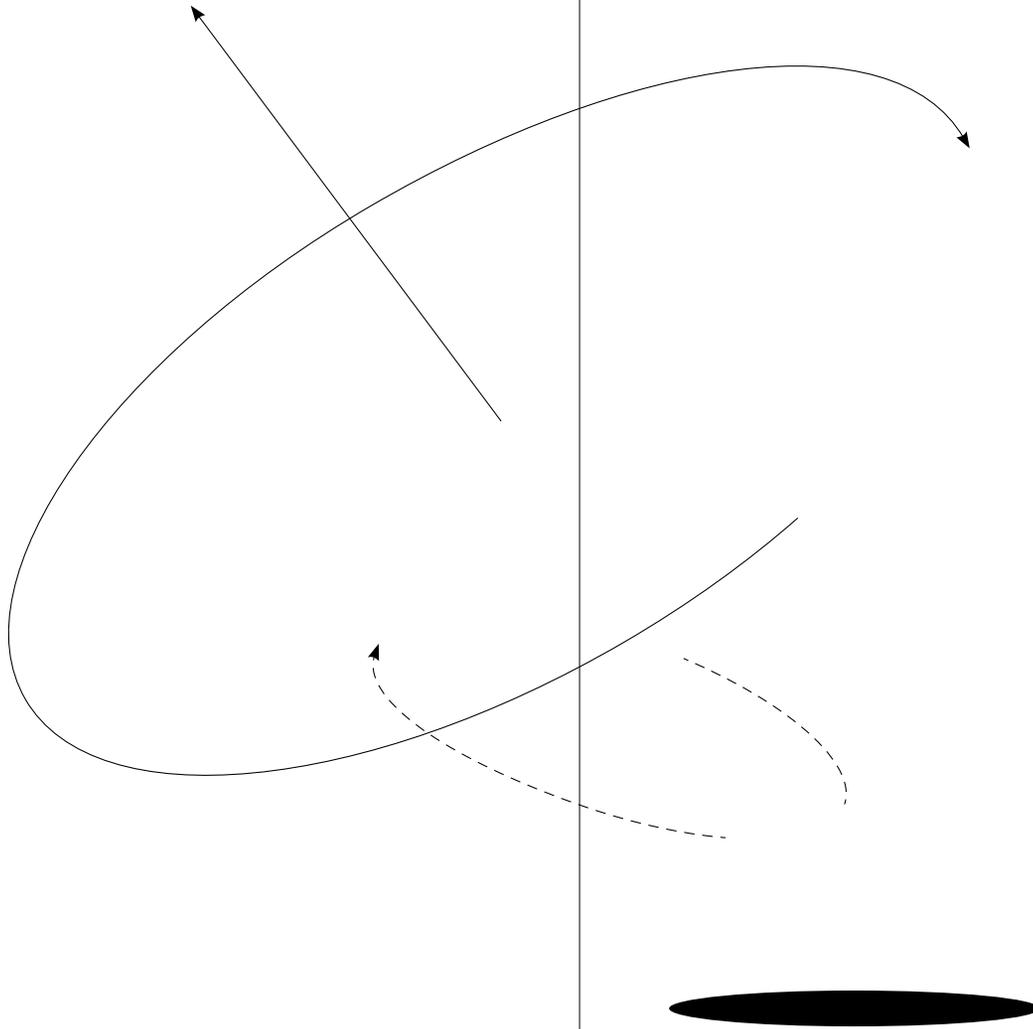
↑ *Moving Earths* (a map of Humboldt), a film of performative lecture, play by Bruno Latour and Frédérique Aït-Touati, filmed in public on December 07, 2019 at the Théâtre Nanterre-Amandiers, 1 hr 12 mins. Production: Compagnie Zone Critique



↑ *Moving Earths* (Bruno Latour on stage), a film of performative lecture, play by Bruno Latour and Frédérique Aït-Touati, filmed in public on December 07, 2019 at the Théâtre Nanterre-Amandiers, 1 hr 12 mins. Production: Compagnie Zone Critique

# SHORELINE MOVEMENTS

Film  
Program



# SHORELINE MOVEMENTS

Curated by Erika Balsom and Grégory Castéra (Council)  
Spatial design by Daniel Steegmann Mangrané  
Assistant: Yundi Wang

"Shoreline Movements" is part of "On Becoming Earthlings,"  
a project by Council. Supported by Carasso Foundation and  
Foundation for Arts Initiatives

"Shoreline Movements" is a film program that approaches the threshold between land and water as a material environment and as a provocative metaphor for the uncertainties and conflicts of worldly existence. By attending to the shifting frontier of the shoreline and the organisms that inhabit it, we can learn to think ecologically, which means understanding the fluid relations that exist between a vast array of agents, to the point that presumed separations between them are put into question. Sometimes these relations are harmonious, but they can equally be characterized by discord and violence; the shoreline is where seemingly irreconcilable worlds confront one another in negotiations without end.

Across eighteen works of cinematic non-fiction made between 1944 and 2020, "Shoreline Movements" explores how artists and filmmakers have addressed the manifold encounters that take place in the littoral zone, broaching issues of environmental crisis, indigeneity, coloniality, community, and otherness. Presented within a space designed by Daniel Steegmann Mangrané, across six cycles that come and go like the tides, these films search for ways to render sensible the

particularity and complexity of reality, embracing filmic and verbal language as nontransparent mediators that aid in this task. Through a wide range of strategies—from observation and the interview to speculative fiction and the essay form—they confront the difficulty and the desirability of building a shared world when deep divisions and power asymmetries everywhere prevail. In the aftermath of harm and loss, they imagine possibilities of repair and resurgence.



Film exhibition, *Free Entrance*,  
full program on  
[www.shorelinemovements.com](http://www.shorelinemovements.com)  
[www.taipeiennial.org/2020](http://www.taipeiennial.org/2020)

## MOVEMENT 1

21 November–06 December 2020

Beatriz  
SANTIAGO MUÑOZ *Black Beach / Horse / Camp /  
The Dead / Forces,*  
2016, 8 mins.

Noriaki  
TSUCHIMOTO *The Shiranui Sea (Shiranuikai),*  
1975, 2 hrs 33 mins. Siglo, Tokyo

Karimah ASHADU *Lagos Island,*  
2012, 4 mins 44 secs.

## MOVEMENT 2

07 December–27 December 2020

Thao Nguyen PHAN *Becoming Alluvium,*  
2019, 16 mins 52 secs. Han Nefkens  
Foundation, Barcelona

Sky HOPINKA *mahi: towards the ocean, towards the  
shore,* 2020, 1 hr 22 mins.

Maya DEREN *At Land,*  
1944, 15 mins. Light Cone, Paris

## MOVEMENT 3

28 December 2020–17 January 2021

Edith DEKYNDT *Dead Sea Drawings (Part 1),*  
2010, 4 mins 40 secs. KADIST,  
Paris–San Francisco

Joshua BONNETTA *The Two Sights,*  
2019, 1 hr 30 mins.

Rebecca MEYERS *blue mantle,*  
2010, 34 mins.

## MOVEMENT 4

18 January–07 February 2021

Carlos MOTTA *Nefandus,*  
2013, 13 mins.

HU Tai-li *Voices of Orchid Island,*  
1993, 1 hr 13 mins.  
Academia Sinica, Taipei

Patricio GUZMÁN *The Pearl Button (El botón de nácar),*  
2015, 1 hr 22 mins. Pyramide Films, Paris

## MOVEMENT 5

(08 February–21 February 2021)

Jessica Sarah  
RINLAND *Y Berá—Bright Waters,*  
2016, 9 mins 37 secs.

Ben RIVERS *Slow Action,*  
2011, 45 mins. LUX, London

Johan  
VAN DER KEUKEN *Flat Jungle (De platte jungle),*  
1978, 1 hr 30 mins.  
Eye Filmmuseum, Amsterdam

## MOVEMENT 6

22 February–14 March 2021

Peggy AHWESH *The Blackest Sea,*  
2016, 9 mins 30 secs.

Francisco  
RODRIGUEZ *A Moon Made of Iron (Una luna de hierro),*  
2017, 29 mins. Le Fresnoy, Tourcoing

ZHOU Tao *The Worldly Cave,*  
2017, 47 mins 53 secs.  
Vitamin Creative Space, Guangzhou



↑ Rebecca Meyers, still image from *blue mantle*, 2010, documentary.  
Courtesy of Rebecca Meyers and Atacama Productions Valdivia Film



↑ Hu Tai-Li, still image from *Voices of Orchid Island*, 1993, documentary.  
Courtesy of Hu Tai-Li and Taiwan Film and Audiovisual Institute



↑ Carlos Motta, still image from *Nefandus*, 2013, documentary.  
Courtesy of Carlos Motta

# NEW DIPLOMATIC ENCOUNTERS: TAIPEI BIENNIAL 2020 SYMPOSIUM

Date: Saturday, November 21, 2020  
Venue: Auditorium, Taipei Fine Arts Museum

Simultaneous interpretation in Mandarin and English provided

## AGENDA

13:30–13:40 Introduction speech Ping Lin  
Director, Taipei Fine Arts Museum

13:40–14:45 Keynote & QA *Moderators:*  
*Section I* · Martin Guinard  
(Curator, Taipei Biennial 2020)  
*Speaker:*  
· Bruno Latour\*  
(Curator, Taipei Biennial 2020)  
*Respondent:*  
· Eva Lin (Curator, Taipei Biennial 2020  
Public Program)

\* Due to the pandemic, Bruno Latour is not able to travel and present in person. Instead, pre-recorded video lectures will be played on the day of the symposium (with Chinese subtitle); there will be time for Q&A, Latour will join the symposium via the internet to converse with audiences.

14:45–14:55 Break

14:55–15:25 New *Moderators:*  
*Section II* Diplomatic · Bruno Latour & Martin Guinard  
Encounters *Speaker:*  
· Hui Yuk\*(Associate Professor, School  
of Creative Media, City University of  
Hong Kong)

\* Due to the pandemic, Hui Yuk is not able to travel and present in person. Instead, pre-recorded video lectures will be played on the day of the symposium (with Chinese subtitle); there will be time for Q&A, Hui will join the symposium via the internet to converse with audiences.

15:25–15:55 Break

15:25–15:55 Roundtable: *Moderators:*  
How to engage · Bruno Latour & Martin Guinard  
in the new *Panelists:*  
diplomatic · Wu Mali (Associate Professor,  
encounters? Graduate Institute of Transdisciplinary  
Art, National Kaohsiung Normal  
University)  
· Huang Chien-Hung (Dean/Associate  
Professor, Graduate Institute of  
Transdisciplinary Arts, Taipei National  
University of the Arts)  
· Chuang Chun-Mei (Professor,  
Department of Sociology,  
Soochow University)  
· Paul Jobin (Associate Research  
Fellow, Department of Sociology,  
Academia Sinica)

16:50–17:00 Break

17:00–18:30 Panel *Moderators:*  
*Section IV* Discussion I · Martin Guinard & Eva Lin  
*Panelists:*  
· Chang Yung-Ta (Participating Artist)  
· Su Yu-Hsin (Participating Artist)

Panel *Moderator:*  
Discussion II · Hung Kuang Chi (Assistant Professor,  
Department of Geography, National  
Taiwan University)  
*Panelists:*  
· Chin Cheng-Te (Participating Artist)  
· Lee Chia-Hung (Participating Artist)  
· Lin Chuan-Kai (Participating Artist)  
· Chen Yi-Chun (Participating Artist)

Panel *Moderators:*  
Discussion III · Martin Guinard & Eva Lin  
*Panelists:*  
· Lou Mo (Independent Curator)  
· Stéphane Verlet-Bottéro  
(Participating Artist)  
· Olivia Anani (Independent Curator)

• To follow precaution measures for COVID-19, please see the museum's corresponding provisions in the updated announcement before visiting.  
• In the case of changes on the symposium schedule, information on the official website shall prevail.

[www.taipeibiennial.org/2020](http://www.taipeibiennial.org/2020)

LIVE STREAM



# References

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Femke HERREGRAVEN

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Cemelesai TAKIVALET

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Munem WASIF

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MOVING EARTHS

by Frédérique Aït-Touati  
and Bruno Latour

Bruno Latour and Frédérique Aït-Touati, *Moving Earths*. Karlsruhe: ZKM, 2020. Accessed 22 October 2020, <https://zkm.de/en/event/2020/05/screening-moving-earths>

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You and I Don't Live on the Same Planet

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Ateliers Picha, Chiayi Forest District Office (Forestry Bureau), C-Hub NCKU, CYU Environmental Engineering, Dazhuwei Carving Factory, Dongyao Biotechnology, EDG Environetics Design Group, Esther Schipper (Berlin), Forest Recreation Section (Geotechnical Engineering Office, Public Works Department, Taipei City Government), Foundation Historic City Conservation and Regeneration, Gaga Fine Arts, GFZ German Research Centre for Geosciences, Gongyu Construction Service Co., Het Nieuwe Instituut, Hsi-chou 'Amis Community, Jyh Jian & Jyh Ihe Industrial Co., Ltd, Office of Contemporary Art, Norway (OCA), Pilar Corrias Gallery, Rock Records CO., LTD., Rooster Lighting Co., Ltd., ShangFu Industry Co., ShunShin Co., T.T.D.C. Lighting, Taipei Culture Foundation, Taipei Forestry Technologist Association, Taiwan Film and Audiovisual Institute, Taiwan Forestry Research Institute, Taiwan STS society, Taroko National Park, trampoline Antwerp, Winsing Arts Foundation, Yokohama Museum of Art, White Cube

## And

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*TAIPEI BIENNIAL 2020*

Published for the representation of 2020 Taipei Biennial at the Taipei Fine Arts Museum ( Galleries 1A, 1B, 2A, 2B, D, E, F ), from November 21, 2020 to March 14, 2021.

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