



Taipei Fine Arts Museum Press Release

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Taipei Biennial celebrates another successful edition and announces curators for 12th edition

--International acclaim received by Taipei Biennial 2018 *Post-Nature*--

The Biennial is one of the most important in Asia. . . .

-- Financial Times

. . . the 11th Taipei Biennial is a capacious and holistic platform for interconnectivity. . . .

Wu and Manacorda's visual and environmental biennial is profoundly poetic, reminding us how creativity and crises can coalesce.

-- OCULA

. . . cocurator Mali Wu told . . . that she believes the museum should take on the role of an advocator—and here it does.

-- ARTFORUM

Where "Post-Nature" succeeds, it's in treating these entanglements of living as though they do.

-- art agenda

When an art museum becomes an ecosystem [T]his conception/creation method and its consistent creation approach comes with some kind of tension.

-- CoBo Social

The 11th Taipei Biennial explores notions of ecosystems to shine a light on both environmental destruction and the function of cultural institutions today.

-- TLmag

The “Ecology” discussed in this exhibition . . . it is more relatable, more relevant to the ideological evolution; it is an exhibition on relationship.

-- HK01

. . . [T]he art museum that hosts/holds the Biennial have thus been given a critical role in many ways: the museum not only connects itself to the exterior through the physical space, but also opens discussions toward multiple structures and public issues at a curatorial level.

--ARTouch

March 7, 2019 – Taipei: The 11th Taipei Biennial by the Taipei Fine Arts Museum (TFAM), *Post-Nature: A Museum as an Ecosystem*, has been well-received since its opening in November 2018 and will come to an end this weekend. TFAM announced today that the 12th edition of Taipei Biennial in 2020 will be curated by prestigious French sociologist and philosopher Bruno Latour as well as independent curator Martin Guinard-Terrin. The two curators stated that the next edition will further probe into the geo-political and geo-historical issues based on the curatorial dialogue of the 11th edition, in hopes of opening discussions on how to establish a foothold on this land by bringing artists, academics and activists together inside TFAM.

The curatorial statements of the 11th edition center around the coexistence of human and ecology as well as the symbiotic relations between ecologies. Many problems we all face in daily lives are exposed in the form of exhibition. During the Biennial, discussions regarding these issues have continuously developed from local topics to international affairs, and the subject matter has extended from art and culture toward science and sociology. As the Director of TFAM Ping Lin put it, “This edition of our Biennial has successfully raised public awareness about extensive issues with its curatorial perspectives. Discussions with various circles, including art, popular science, agriculture, ecology and history have taken place during the exhibition; there has been wide media coverage in different fields of expertise. Such momentum in exchanges is unparalleled in the Biennial’s history.”

This year at the Biennial, walking tours and community participation activities have guided the participants to explore suburban hills, green spaces along the riverside as well as urban communities; it initiated critical thinking through artistic actions and facilitated transformation in ecological awareness about environmental issues. The issue- and practice-based exhibition has led to a fruitful result in terms of the number of visitors: as of the end of February, the exhibition had welcomed 170,000

visitors. Group tour reservations were popular, and visiting groups consisted of elementary and high schools, colleges and universities, social education institutions, major enterprises, and academic research units. Many major international art institutes also sent delegations to visit, including Tate Modern, Mori Art Museum and MoMA New York. Their engagement highlighted the characteristics of the Biennial this year: it not only serves the public audiences but also initiates discussions and discourses.

In a public interview, curator Mali Wu said that the exhibition involves a great variety of topics in order to make these issues visible and further put them into practice. TFAM as a platform would transform the “protests” in social movements into “advocacies,” and this is what both curators expected to witness and achieve. In response to the rich diversity of the content of the Biennial, curator Manacorda stressed that he hoped *Post-Nature* could further raise public awareness to environmental issues, which should not be restricted to a curricular topic but a civic mission for which all modern citizens should be responsible. At the same time, he was pleased to know that curator Latour will take the issues and discussions brought up in Taipei Biennial 2018 to the next edition, and that he will look forward to the execution of the curatorial themes for Taipei Biennial 2020.

For the very first time, Taipei Biennial is announcing the curators for the next edition at the end of an ongoing edition, and Director of TFAM Ping Lin believed that this change allows a longer preparation period and sets the foundation for curatorial themes to be discussed and passed down, which helps to develop a more mature and stable mechanism for exhibition. TFAM is more than willing to serve its purpose and responsibility as a platform for communication where curatorial teams of the two editions can share and discuss their perspectives to build connections and achieve coherence in curatorial themes. TFAM also announces that the 12th Taipei Biennial is planning to take place in October, 2020. With the curators being announced today, the next Taipei Biennial will enjoy a longer preparation period than the previous editions, providing the curators with more resources and support as well as more freedom and time to experiment together.

About Bruno Latour

Born in 1947 in Beaune, France, Bruno Latour is now emeritus professor associated with the médialab and the program in political arts (SPEAP) of Sciences Po Paris. Since January 2018 he is for 2 years fellow at the Zentrum für Kunst und Media (ZKM) and professor at the Karlsruhe University of Arts and Design (HfG), both in Karlsruhe. Member of several academies and recipient of six honorary doctorates, he is the recipient of the Holberg Prize in 2013. He has written and edited more than twenty books and published more than 150 articles. He has curated three major international exhibitions in Karlsruhe at the ZKM center: *Iconoclasm Beyond the Image Wars in Science, Religion and Art* with Peter Weibel in 2002, *Making Things Public: Atmospheres of democracy* on his own in October, 2005 and *Reset Modernity!* in 2016. The three catalogs are with MIT Press.

About Martin Guinard-Terrin

Martin Guinard-Terrin is an independent curator based in Paris. With a background in visual arts and history of arts, he has worked on several interdisciplinary projects dealing with the topic of ecological mutation. Guinard-Terrin has notably collaborated with Bruno Latour on four international projects, including *Reset Modernity!* at ZKM in 2016, during which he also curated workshop platforms for *Reset Modernity! Shanghai Perspective* in the context of the *2116, Shanghai Project*, directed by Hans Ulrich Obrist and Yongwoo Lee. His recent projects include: *Reset Modernity! Tehran Perspective* with Reza Haeri at the Pejman Foundation and the Institute of History of Science of Tehran University, another exhibition at ZKM, co-curation *Incubator* with Olivier Varenne in a former theater school for the Socle du Monde Biennale in Denmark, and working with the Museum of Old and New Art (MONA) in Australia on a residency program, where artists develop partnerships with science labs.

About Taipei Biennial

The Taipei Biennial is the most important exhibition held by the Taipei Fine Arts Museum once every two years since 1998. Dedicated to the development of Taiwan's contemporary art and international visibility, the Taipei Biennial employs diverse cultural perspectives to place Taipei within the network of Asian and global contemporary art, serving as a driving force for international dialogue. Responding to international art trends with both depth and breadth, it attempts to build direct connections between local and international art communities. Over the past two decades, it has grown rapidly and amassed great energy to become a major mechanism of dialogue between Taiwan and the world.

About Taipei Fine Arts Museum

Founded in 1983 as Taiwan's first museum of modern and contemporary art, the Taipei Fine Arts Museum (TFAM) celebrates its 36th anniversary this year. Ms. Ping Lin is the current Director of TFAM. Of the total floor area of over 20,000 square meters, 11,741 square meters are exhibition areas. The inception of TFAM was a response to the budding cross-cultural movement of modern art in Taiwan. Over the past three decades, TFAM has dedicated itself to the research, preservation and promotion of modern art in Taiwan, while staying abreast of cultural productions that arise in the context of an expanding global contemporary art scene.

TFAM has been in charge of curating the Taiwan Pavilion in La Biennale di Venezia since 1995 and has been hosting the Taipei Biennial since 1998, inviting internationally-renowned curators and artists around the world to collaborate with local art circles. The many exhibitions held over the past decades have promoted global exchanges, increased Taiwan's cultural visibility, and expanded Taiwan's presence on the world stage. www.tfam.museum