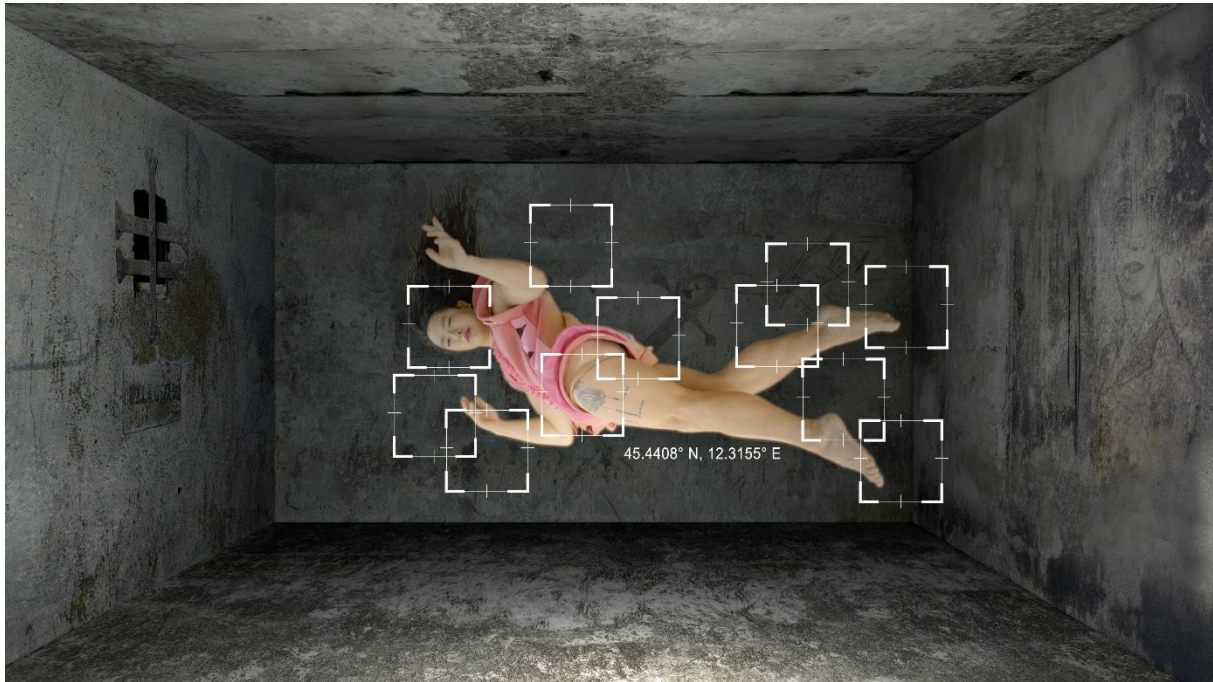


Taipei Fine Arts Museum Press Release

**3x3x6 Exhibition Overview and Public Program
Taiwan's Representation at the Venice Biennale 2019**



Still from *CASANOVA X*, 4K video, 10'00'', from the film series for the installation *3x3x6*
© Shu Lea Cheang. Courtesy of the artist and Taiwan in Venice 2019

3x3x6 Exhibition Overview

May 11 – November 24, 2019

Tuesday – Sunday, 10 a.m.–6 p.m. Also open on May 13, September 2, and November 18, 2019.

Palazzo delle Prigioni (Castello 4209, San Marco, Venice, Italy)

3x3x6.com

Public Program

The Failures of Electronic Discipline: A Symposium of Gender and Sexual Outlaws

May 11, 2019, 4–7 p.m.

Psychiatric Hospital Museum of San Servolo (Isola di San Servolo, 30100 Venice, Italy)

April 24, 2019, Taipei – Taipei Fine Arts Museum will present *3x3x6* as Taiwan's representation at the Venice Biennale 2019. The exhibition features artist Shu Lea Cheang's brand-new commissioned project *3x3x6*, curated by Paul B. Preciado. The exhibition at the Palazzo delle Prigioni will be on view from May 11–November 24, 2019; opening hours are from Tuesday to Sunday, 10 a.m.–6 p.m., and also on May 13, September 2, and November 18, 2019. Guided tours will be available twice a day during opening hours from May 11–August 27, 2019.

Soon after the World Wide Web was made available for public access in 1990, artist Shu Lea Cheang, armed with her creativity and imagination, embarked on a journey to expand new media beyond known functions of digital communication. She connected virtual networks with spaces in the real world and initiated creative, performative, and action-based projects.

Her piece *BRANDON* (1998–99) became the first work of “net art” (a movement also known as “net.art,” led by artists who work in the medium of the Internet) to be commissioned and collected by the Solomon R. Guggenheim Museum in New York. Internationally recognized as an Internet art pioneer, Cheang explores the changing relationships between technology and body politics in the age of late capitalism and globalization. Her films, installations, interactive interfaces, and live performances reflect on the power of images and fictions to subvert normative representations of gender, sexuality, and race.

For Taiwan’s collateral presentation Cheang will create a new work inspired by the history of the exhibition venue, Palazzo delle Prigioni, which first served as a prison in the sixteenth century. The work’s title refers to today’s standardized architecture of industrial imprisonment: a 3 x 3 square-meter cell constantly monitored by 6 cameras. *3x3x6* thus speaks to the realities of the prison, constructed both physically and by the presence of digital surveillance mechanisms.

The exhibition works with ten historical and contemporary case studies of individuals who have been outcasted or incarcerated due to reasons of gender variance, sexual preference, or racial differences. The exhibition concept examines how visual and legal hegemonies are constructed over time and how these hegemonies rationalize sex, gender, and race as a result. Through its presentation, *3x3x6* will further explore the alternative forms of nonphysical yet increasingly omnipresent imprisonment in this new digital age, where surveillance apparatus and technologies are becoming inescapable.

A publication with new critical essays by Preciado, Matthew Fuller, Dean Spade, and Jackie Wang on Cheang’s work will complement the exhibition. On May 11, Cheang and Preciado will host the public program “The Failures of Electronic Discipline: A Symposium of Gender and Sexual Outlaws.” Taking place at the historic site of the Psychiatric Hospital Museum on the island of San Servolo, which was until the 1970s an institution of confinement for the so-called mentally ill, the event will involve critics, academics, and writers, including Fuller and Jack Halberstam, as well the performers who embodied the characters of CASANOVA X, SADE X, FOUCAULT X and D X. The event is to become a queer performative encounter of dissidents of the patriarchal and colonial regime, with free admission to all. For more information, please visit: www.taiwaninvenice.org.

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Press Images

<https://reurl.cc/GGAgG>

#3x3x6 #ShuleaCheang #PaulBPreciado #TaiwaninVenice
#TaipeiFineArtsMuseum #BiennaleArte2019 #MayYouLiveinInterestingTimes

3x3x6
Collateral Event of the 58th International Art Exhibition, La Biennale di Venezia
Public Program
The Failures of Electronic Discipline: A Symposium of Gender and Sexual Outlaws

May 11, 2019, 4–7 p.m.

Psychiatric Hospital Museum of San Servolo (Isola di San Servolo, 30100 Venice, Italy)

The aim of this public program is to open a debate on the exhibition, fostering dialogue between international artists, critics, and visitors, and giving a discursive and performative context to Shu Lea Cheang's *3x3x6*. The event will take place at the historic site of the Psychiatric Hospital Museum on the island of San Servolo. Ten minutes away by boat from San Marco and with the Palazzo delle Prigioni in sight, San Servolo was—from the beginning of the nineteenth century to the promulgation of the Basaglia Law in the 1970s—an island-hospital dedicated to the segregation and treatment of “mental illnesses.” This categorization included at the time a vast array of gender-, sexual-, and class-excluded subjects such as “repugnant poor people wandering the city,” “unruly women,” “hysterics,” and “deviants.” Thus, San Servolo provides a platform to “look at” the building and the history of the Prigioni from the point of view of another disciplinary institution that historically confined sexual and gender difference. It is also a place from which to reflect on the contemporary transformation of architectures of confinement and their expansion, multiplication, and miniaturization through digital technologies of surveillance, control, and communication. Between fiction and history, critical theory and micropolitical utopia, the event takes shape as a queer symposium involving not only contemporary critics and artists but also reviving some of the historical and contemporary characters and legal cases (including Sade, Casanova, and Foucault) who have inspired *3x3x6*. Bringing all of them together into an unexpected encounter, this event seeks to break the limits between representation and action, between critical theory and art, but also between the critique of the prison complex and the invention of technologies of freedom.

Participants (in order of appearance)

Enrico Wey as CASANOVA X, Performer

Paul B. Preciado, Curator

Félix Maritaud as FOUCAULT X, Performer

Audrey Tang, Poetician and Taiwan's Digital Minister

Matthew Fuller, Media Theorist

Shu Lea Cheang, Artist

Liz Rosenfeld as SADE X, Performer

Jack Halberstam, Cultural and Gender Theorist

Khaleb Brooks as D X, Performer

Aérea Negrot as B X, Performer and Musician

Shu Lea Cheang

Shu Lea Cheang is an artist and filmmaker working with various art mediums and film formats, including installation, performance, net art, public art, video installation, feature-length film, and mobile web series. Her artistic pursuits demonstrate an imagination and the desire to cross the boundaries of society, geography, politics, and economic structures, thus redefining genders, roles, mechanisms, etc. As a net art pioneer, her *BRANDON* (1998–99) was the first web artwork commissioned and collected by the Solomon R. Guggenheim Museum in New York. From homesteading cyberspace in the 1990s to her retreat to the post-netcrash BioNet zone, Cheang takes on viral love and bio hacks in her current cycle of works, including *UKI* (2009–ongoing) and *UNBORN0x9* (2019). <http://mauvaiscontact.info>

Paul B. Preciado

Paul B. Preciado is a writer, philosopher, curator, and one of the leading thinkers in the study of gender and sexual politics. An honors graduate and Fulbright fellow, he earned a MA in Philosophy and Gender Theory at the New School for Social Research in New York and a PhD in Philosophy and Theory of Architecture from Princeton University. From 2014 to 2017 he was Curator of Public Programs of documenta 14 (Athens and Kassel). Preciado is the author of *Countersexual Manifesto* (Columbia University Press, repr., 2018), *Pornotopia* (Zone Books, 2014) for which he was awarded the Prix Sade in France, and *Testo Junkie: Sex, Drugs and Biopolitics in the Pharmacopornographic Era* (Feminist Press, 2013). His latest book is titled *An Apartment on Uranus* (Grasset / Anagrama, 2019). Preciado is currently Associate Philosopher of the Centre Georges Pompidou, Paris.

Taipei Fine Arts Museum

Founded in 1983, Taipei Fine Arts Museum (TFAM) is Taiwan's first museum of modern and contemporary art; it is also among one of the first in Asia. Venturing into its 35th year, TFAM has dedicated itself to the development of modern art in Taiwan while keeping abreast of ongoing trends in contemporary art. It has pioneered the biennial trends of the region and overseen the operations of the Taipei Biennial since 1998, as well as the planning of Taiwan's representation as a collateral event at the Venice Biennale since 1995. In recent years, Taiwanese artists and art institutions have elevated their participation in the global art community, generating a more refined and complex network of connections. For this reason, the nominating committee has employed a higher level of strategic thinking, coloring their artist recommendations with stronger overtones of global strategy. <https://www.tfam.museum>