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Taipei Fine Arts Museum Press Release
Media Contacts:
Johnny Ho johnny@tfam.gov.tw
Tzu-Chin Kao tckao@tfam.gov.tw

Taipei Biennial 2020
“You and I Don’t Live on the Same Planet”
Date: 21 November 2020 – 14 March 2021
Venue: Taipei Fine Arts Museum

Taipei Biennial 2020 Announces First Wave of Participating List

17th April 2020 – Taipei: Taipei Fine Arts Museum (TFAM) is pleased to announce an international participating list of 39 participants from 18 countries and territories for the 12th edition of the Taipei Biennial. Due to the pandemic, the date is rescheduled, starting from November 21, 2020 to March 14, 2021. Co-curated by Bruno Latour and Martin Guinard with Eva Lin (public programs), and titled “*You and I Don’t Live on the Same Planet*”, this year’s biennial aims to introduce political and diplomatic tactics into the realm of environmental discussions.

Bruno Latour and Martin Guinard relate, “*It seems that the divisions on ecological questions are so great that disagreements are no longer about differences of ‘vision’ or ‘point of view’ about the world but a question of ‘the material nature’ of the very planet that we are talking about. Ecology has continuously tried to ‘unify us all’ so that a collective action would take place. Metaphorically speaking, this was done through the use of an emblem: the blue planet seen from the moon.*” They further elaborate on their hypothesis, “*This ‘call to unification’ has continuously been made in such a rush, that it has actually slowed down the political process that should take place. What is needed now is a real-politic which actually takes seriously the ecological implications of the ground on which it stands.*”

In this context the curators hope to trigger what Latour calls ‘new diplomatic encounters’. “*Diplomacy is defined as a set of skills, procedures, and habits of thought which occur either before or after a situation of conflict. The key feature of a diplomatic encounter is that there is no arbiter, referee, or judge who would sit above the situation to decide who is right or wrong about an issue. It is precisely because there is no such a judge that diplomacy is necessary. In the fictional space of the exhibition, we wish to multiply those encounters to mimic what would be needed in the real world.*”

The curatorial theme and concept were announced back in September 2019, after the curators conducted a field research in Taiwan. During their stay, which lasted over a month, they visited a number of local scholars, including Daiwie Fu, Zhihong Wang, Hsiang-lin Lei, Wenhua Kuo and many others. Together, they started conversations that spanned across fields such as political science, sociology, geology, marine science, as well as humanities and history, endeavoring to lay down a solid foundation for this year’s biennial. Ms. Ping Lin, Director of TFAM, expressed her belief that all the experimental dialogues between human and the non-human perspectives demonstrate the uniqueness of this biennial. Furthermore, these academic dialogues may

contribute to future research in these fields and spread the issue and message of the biennial far beyond the original scope of the exhibition, thus transcending the limitations of space and time inherent in the nature of such events and prompting new conceptual encounters for the academic fields and the general public alike.

The two curators also highlighted their goal to transform the exhibition into a fieldwork. To achieve this goal, they proposed to Eva Lin to join the team in order to benefit from her experience in both within and outside of the museum context. One of the highlights of the program will be the *Theater of Negotiations*, in cooperation with local scholars from the Taiwan Science, Technology and Society (STS) Association and their students. The first step will be based on a research effort where the participants will look at some of the controversies in Taiwanese society by carefully studying the role of each stakeholder involved. The second step will be a reenactment taking place at TFAM where each of the participants will endorse the role of these stakeholders and negotiate according to their divergent agendas.

The exhibition will be organized as a “planetarium”, where each artist depicts a certain “pull of gravity.” For example, Aruwai Kaumakan’s practice is characteristic of what Latour calls the *Terrestrial Planet*. As a former jewelry maker, she decided in 2008, after a violent Typhoon devastated her village, to “upscale” her productions so that she could work collaboratively with members of her community, using weaving as a resilient and social fabric. This “grounded approach” presents a sharp contrast with the “off-shore” and limitless space of the *Global Planet*, depicted by artists such as Antonio Vega Macotella. The latter has initiated a fairly unusual collaboration with a textile atelier (Marisol Centeno Studio) and the local craftsmen with hackers. Together they encrypted within the mesh of large tapestries information related to tax evaders, whose capital flows through borders and escape the tax system put in place in the boundaries of their nation states. Based on the planetary approach, the curatorial team will continue to build upon this framework.

The list of participants and participating groups are: (in alphabetical order)

Curators

Bruno LATOUR & Martin GUINARD with Eva LIN (public programs)

Advisors

CHUANG Chun-Mei, HUANG Chien Hung, Yuk HUI, HUNG Kuang-Chi, Paul JOBIN, TSAI Ming Jiun,
WU Mali

Participants

Aruwai Kaumakan

Erika BALSOM and Grégory CASTÉRA (Council), with Daniel STEEGMAN MANGRANÉ

June BALTHAZARD & Pierre PAUZE

Hicham BERRADA

Cemelesai Dakivali

CHANG Yung-Ta

CHEN Yin-Ju

Cooking Sections (Daniel FERNÁNDEZ PASCUAL & Alon SCHWABE)

CUI Jie

Em'kal EYONGAKPA

Fablab Dynamic

Anne-Charlotte FINEL

Jean-Michel FRODON & Rasha SALTI

Femke HERREGRAVEN

DJ HATFIELD

Hai-Hsin HUANG

Hamedine KANE & Stéphane VERLET-BOTTÉRO with the help of Olivia ANANI, Lou MO & Nathalie

MUCHAMAD

Jean KATAMBAYI MUKENDI

Navine G. KHAN-DOSSOS

Franck LEIBOVICI & Julien SEROUSSI

Antonio VEGA MACOTELA

Marianne MORILD

Fernando PALMA RODRIGUEZ

Mika ROTTENBERG

Jonas STAAL

Daniel STEEGMANN MANGRANE

SU Yu Hsin

Territorial Agency (John PALMESINO & Ann-Sofi RÖ NNSKOG)

YAO Jui-Chung

Theater of Negotiations

Hsin-hsing CHEN

Wen Ling HONG

Paul JOBIN

Yi-Ping LIN

Wenling TU

Chia Ling WU

Shashank KESHAVMURTHY

About Bruno Latour

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

About Martin Guinard

Martin Guinard is an independent curator based in Paris, with a background in visual arts and art history. He has worked on several interdisciplinary projects dealing with the topic of ecological mutation. He has collaborated with Bruno Latour on four international projects over the last four years, including *Reset Modernity!* at ZKM in 2016 as well as a reiteration of the project through two workshop platforms in different geographical contexts: the first in China, *Reset Modernity! Shanghai Perspective* as part of the 2016 Shanghai Project; the second in Iran, *Reset Modernity! Tehran Perspective* curated with Reza Haeri at the Pejman Foundation and the Institute of History of Science of Tehran University. He is now a guest curator at ZKM working on *Critical Zones, Observatory for Earthly Politics*. Other projects include the co-curation of a 2000 sqm section of the Socle du Monde Biennial in Herning, Denmark.

About Eva LIN

Eva Lin habitually escaped from the conventional venue to engage experiments with interdisciplinary practice questioning reality and its perception in order to extend the agency and force of art. Lin's dynamic interests drive her into alternative thinking and response to cultural production in diverse forms. She recently curated *Parallax 2017 : Damage Control*, *The Hidden South 2018*, *The Upcoming Past 2019*, *Ryoji Ikeda Solo 2019* (co-curator Jo Hsiao). She is founder and director of mt.project.

About the Taipei Biennial

The Taipei Biennial is the most important exhibition held by 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.