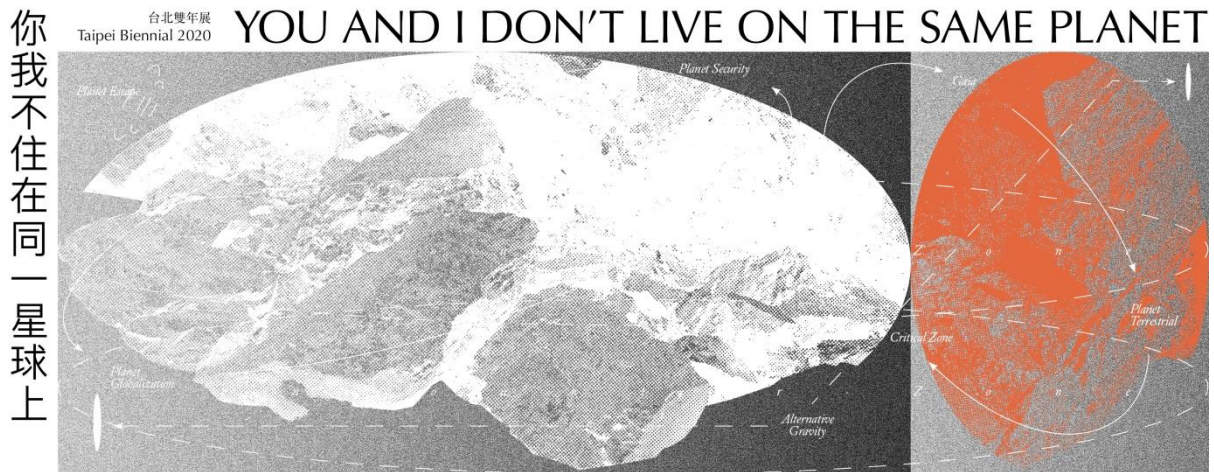


Taipei Fine Arts Museum Press Release
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Taipei Biennial 2020
You and I Don't Live on the Same Planet
Date: 21 November 2020 – 14 March 2021
Venue: Taipei Fine Arts Museum
Official Website: <https://www.taipeibiennial.org/2020/>



Taipei Biennial 2020 launches its grand opening

20 November 2020 – Taipei: Presented by Taipei Fine Arts Museum (TFAM), with CTBC Foundation for Arts and Culture as Lead Sponsor and LUMA Foundation as Sponsor, the 12th edition of Taipei Biennial will open to the public from 21 November 2020 and run through 14 March 2021. Showcasing a strong line up of works by 57 participants/groups from 27 countries and territories worldwide, the biennial is co-curated by French philosopher **Bruno LATOUR** and French independent curator **Martin GUINARD**, together with Taiwanese independent curator **Eva LIN** specially for the public programs.

Entitled ***You and I Don't Live on the Same Planet***, the biennial aims to question our current ongoing geopolitical tensions and worsening ecological crisis by examining our differences and influences on a planetary perspective. As Latour and Guinard commented: “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, which results in deviation in the way one feels, behaves, and predicts their future.”

The biennial proposes a fictional “planetarium” within the museum, wherein the invited artists, activists and scientists will explore the tensions between the gravitational pull of different “planets.”

Each planet embodies a divergent version of the world, not only in terms of representation, but also in terms of materiality. The planetarium includes: a planet for those who relentlessly modernize despite planetary boundaries (planet GLOBALIZATION); a planet for those who feel betrayed by globalization and want to consequently build walls for seclusion (planet SECURITY); a planet for the few privileged who want to settle on Mars to avoid the doomsday (planet ESCAPE); a planet for those who cannot afford such a costly trip but instead seek refuge in an environment imbued with metaphysical beliefs (planet with ALTERNATIVE GRAVITY); and finally one for those who are concerned about the climate situation and trying to reconcile the balance between maintaining prosperity while keeping within the planetary boundaries (planet TERRESTRIAL).

Indigenous Mexican artist **Fernando PALMA**'s robotic chimera creatures will serve as the prelude and move in several directions in the entrance hall, which prompts us to confront these ambiguous Nahua figures that are composed of electrical and construction materials, with electricity as the vital force that allows the work to flow. The work embodies a traditional Nahua perspective that believes humans can establish a mutually beneficial symbiotic relationship with the surrounding environment when we realize that everything has a "persona."

Planet GLOBALIZATION is shaped by the dreams of modernization, which has kept attracting people regardless of climate change and increasing inequalities. French artist **Franck LEBOVICI** and legal analyst **Julien SEROUSSI** tackle issues around international justice with *muzungu*. Basing their research on a case arbitrated by the International Criminal Court in The Hague, they have developed experimental methodologies for court practitioners in an installation of archival display. Docents are especially recruited for the project to be on-site mediators, helping visitors to rearrange the evidentiary materials, making new narratives emerge from the images, and thus generating new discourses on the case from their viewpoints.

Planet GLOBALIZATION seems to have little traction for those who feel betrayed by the current economic system and who need to hide behind the walls of their nation state to protect themselves in **planet SECURITY**. This planet emerged because of figures like Donald Trump's former chief strategist, Steve Bannon, who manipulated some people's fears in numerous documentary films and imposed a deep division on those who want to build a common world. **Jonas STAAL** presents a retrospective of Bannon's work by methodically dissecting the mechanisms of the ultra-right propaganda in the US. In Taiwan, the notion of "security" is also a hot topic under constant review and discussion, which the artist **CHIN Cheng-Te** and his collaborators' work explore. Inspired by the military and historical background of Shilin and Beitou in Taiwan, they will present *Making Friends/Fire*. The work is composed of various installations and artifacts, based on the bunkers and defense

apparatus built in Taiwan during the cold war period, implying how the regime carried out surveillance to maintain the integrity of its governance.

Planet ESCAPE explores the urge of a small number of privileged people who want to leave Earth and colonize Mars or build a bunker deep in the ground that will not be affected by climate change. With her work *Corrupted Air–Act VI*, Dutch artist **Femke HERREGRAVEN** invites us into a survivalist bunker, an imaginary “panic room” in case of catastrophe. Tracing statistics regarding catastrophe bonds, human death rates, and ecological extinction, the artist has produced data visualizations, landscape reliefs, sound, and visual images, offering a prophecy of the future of the “Last Man.”

Planet TERRESTRIAL restlessly looks for ways to achieve prosperity while staying within the limits of planetary boundaries. **Yung-Ta CHANG** transformed his residency experience at Taroko Gorge in central Taiwan, where geographic dynamics such as earthquake, landslide, erosion, and weathering are particularly active, into an installation exploring the Critical Zone, the thin film at the surface of the Earth where rock, air, fauna and flora interact to create the conditions of life. Part of the installation is inspired from a set of scientific instruments which replicate a set of erosion mechanisms, creating a “micro-landscape” factory. *Arts of Coming Down to Earth*, presented by **Stéphane VERLET-BOTTÉ RO** with **Margaret SHIU** and **Ming-Jiun TSAI**, will methodically map the ecological causality of Taipei Biennial 2020, and seek to understand the exhibition’s material existence in terms of CO2 emissions. 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, TFAM has committed over the next years to regenerating a large area of land in Taipei, focused on biodiverse protection.

The School of Mutants, by **Hamedine KANE**, **Stéphane VERLET-BOTTÉ RO**, and **Nathalie MUCHAMAD** with **Olivia ANANI** and **Lou MO**, engages in an ongoing investigation into representations of the future of the African continent, with a focus on post-independence architecture in Africa and political utopias in Senegal. Inspired by an unfinished transnational cooperation project between Taiwan and West Africa in the 1990s, the installation includes archive materials, a 3-channel video, and a sound piece composed of found media and fragments of political discourse in Taiwanese and Senegalese dialects.

Planet with ALTERNATIVE GRAVITY suggests the strange form of geopolitics to which we should be attuned to feel the planetary alignments, given we hypothetically live on different planets.

Through their new video installation piece *Mass*, **June BALTHAZARD** and **Pierre PAUZE** explore a debate in contemporary physics around the materiality of the world, with two real-life renowned physicists discussing that for some, space is empty, while for others, emptiness does not exist and the substance that fills it is perhaps the link that connects everything in the universe. As an ending note, *Moving earths*, a video of Latour's lecture performance, explores the parallels between two perspectives on the moving Earth: the perspective as understood by Galileo Galilei circa 1610 and the contemporary perspective from James Lovelock who proposed that Earth is reactive to Human action, as formulated by the Gaia Hypothesis.

Coinciding with the biennial, the museum will present a series of **Public Programs**, representing the moments when different planets collide. The programs start with *Theater of Negotiations*, a practical implementation of the "political and diplomatic tactics," the core concept of the biennial. Researchers and students from the Taiwan Science, Technology and Society Association and five universities engage in role playing, representing the various stakeholders (lobbyists, lawyers, NGOs, local politicians, etc.) who can discuss several social controversies that exist in Taiwan today, such as the climate emergency, nuclear waste, food safety, renewable energy, and even assisted conception. The program attempts to create pedagogical formats that make it possible to bring people who disagree together into the same room so that they can negotiate. *Compass Workshop* leads participants to reorient themselves, explore their own attachments, and seek their margin of maneuver to implement change in everyday life. *The Wild Trail to the World* consists of 3-day trekking workcamps with hunters, oceanographers, and anthropologists. The cross-disciplinary team will lead participants to use bodily perceptions to depict the land that traverses the boundaries of maps and together imagine a new way through.

During the time of the biennial, a **film program** curated by **Grégory CASTÉRA** and **Erika BALSOM** will screen a selection of 18 films. Titled *Shoreline Movements*, the program approaches the threshold between land and water as a material environment, but also as a provocative metaphor for the uncertainties and conflicts of worldly existence. This section is not a "planet" per se, but it addresses a series of themes that resonate with the biennial exploring how many people do not seem to share a common world anymore, and yet feel the need to find ways to engage with one another to avoid further degradation.

Ping LIN, Director of Taipei Fine Arts Museum, remarks: "Devastated by the pandemic, we realize how little we can control, and that we no longer have the privilege to overlook what's going on in the world. We managed to open Taipei Biennial, but should take it as not only an event, but also an opportunity to force ourselves to reexamine human reality and existential situation."

To kick off the biennial's dynamic programs, a performance of *Saunter in the Air*, in which performers detects air quality with wearable devices, and a **half-day symposium** bringing together renowned international and local curators, artists and scholars to express their perspectives on this year's theme will be staged on opening day. In December, TFAM's **Children's Art Education Center** located on the basement level will present its 11th project *Satellite 11: Planet BioTa*, which resembles a satellite circling "Taipei Biennial 2020." For more information, please visit taipeibiennial.org/2020.

-End-

press conference video: <https://youtu.be/C47ewj24JLI>
For the full list of participants, please see the appendix.

Notes to editors

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 has curated are: *Iconoclash 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. He also curated the ongoing exhibition *Critical Zones, Observatory for Earthly Politics* at ZKM.

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 several international projects over the last few 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 also co-curated the ongoing exhibition *Critical Zones, Observatory for Earthly Politics* at ZKM.

IHwa Eva LIN

Eva Lin is an independent curator known for curating at unconventional venues to engage in experiments that constitute her interdisciplinary practice. Lin's dynamic interests drive her into alternative thinking and response to cultural production in diverse forms in order to extend the agency and force of art. Her recent curatorial projects include *Parallax: Damage Control* (2017), *The Hidden South* (2018), *The Upcoming Past* (2019), *Ryoji Ikeda Solo Exhibition* (with Jo HSIAO; 2019) and *the 7th Taiwan International Video Art Exhibition – ANIMA* (with Wei YU; 2020). She is now the art director of mt.project.

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, 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 cultural exchange. Through the multi-directional communication of the exhibition platform and its mechanism for dialogue, the biennial aims to actively participate in international art communities, lead in discussions, and respond to contemporary issues, encompassing global perspectives and regional individuality.

Taipei Fine Arts Museum

Established in 1983 in response to a burgeoning modern art movement, the Taipei Fine Arts Museum (TFAM) is Taiwan's first museum of modern and contemporary art. Located in Taipei, the museum occupies over 20,000 square meters of space, of which 11,741 square meters are devoted to exhibitions. Since its inception, the museum has shouldered its mission dedicated to the preservation, research, development and advocacy 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 participating in Venice Biennale since 1995 and has been hosting the Taipei Biennial since 1998, inviting renowned international and local curators and artists to participate in the exhibition. www.tfam.museum

CTBC Foundation for Arts and Culture

Established in 1996, the CTBC Foundation for Arts and Culture upholds the philosophy of "Learning through the Arts, Nurturing Creativity through Culture." It is committed to enhancing social care through public welfare initiatives and building a platform where people of urban and rural areas can approach arts and culture. The Foundation recognizes Taipei Biennial as a significant occasion connecting Taiwan and the international arts community, as well as the resonance of its theme and content on society. CTBC Foundation for Arts and Culture is the lead sponsor for this year's Taipei Biennial, *You and I Don't Live on the Same Planet*.

Luma Foundation

The Luma Foundation was established in 2004 in Switzerland by Maja Hoffmann to support the activities of artists, independent pioneers, and organizations working in the visual and performing arts, photography, publishing, documentary filmmaking, and other media. The Luma Foundation produces, supports, and enables challenging art projects committed to an expansive understanding of environmental issues, human rights, education, and culture.