



POST- NATURE

A Museum as an Ecosystem

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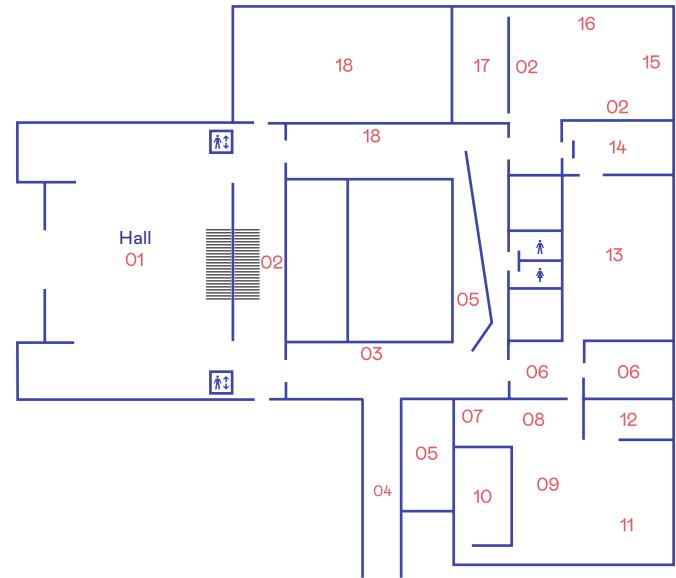
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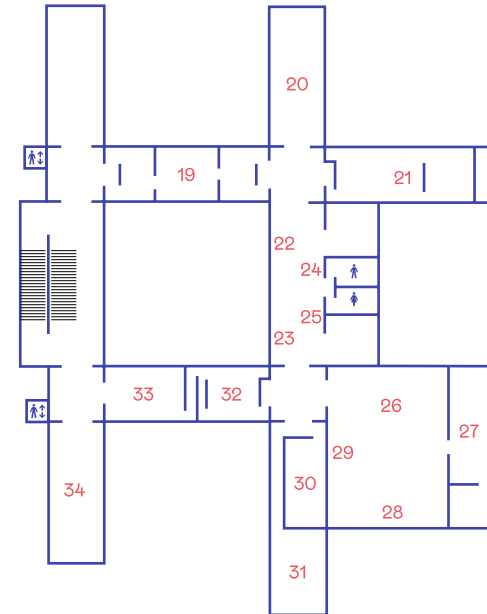
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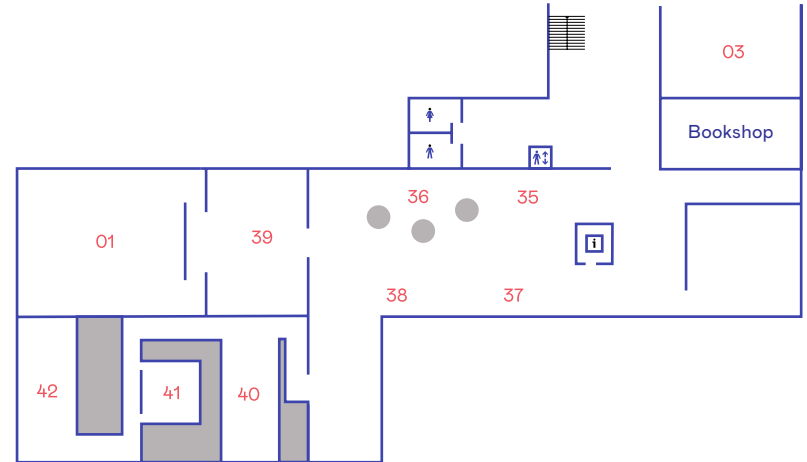
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Preface

Since 1998, with the engagement of international curators, the Taipei Biennial has transformed into an international platform for contemporary international artists as well as Taiwanese artists. The current 11th Biennial is co-curated by Mali Wu, an artist with extensive experience in environmental practice, and Francesco Manacorda, the current artistic director of the V-A-C Foundation. We hope that each curator will bring in focus and expertise from their own field and region, and present a cross-cultural, international exhibition.

The 2016 Taipei Biennial's discussion on genealogy and history provided a future-facing foundation for the upcoming Biennial, which turns its attention away from previous issues of identity, politics, global financial crisis, information and technological development to the issues of survival and environment. The 2018 Biennial contemplates the role of humans, thinks critically and experiments through contemporary art, and blurs the boundary between artists and non-artists. Besides artists, more than one third of the Biennial participants consist of social groups, environmental communities, writers, novelists, architects, documentary directors and other professionals. Their practices and creations come in

various forms, highlighting the environmental havoc created by humans pursuing their own interests, as well as the question of survival in the increasingly vulnerable world. They also explore relevant strategies, mechanisms and technology and seek a way for humans to exist in the current world.

The Biennial attempts to re-examine the function and mechanism of museums. An exhibition is limited by its term and usually develops too quickly to have a sustained impact. In contrast, a museum can grow slowly and organically, respond to the surrounding environment, and extend the life cycle of its exhibitions. However, when a museum is constrained by its architecture and concept, it becomes an isolated space for artistic contemplation, unable to accept the transformation, penetration and proliferation of art or other ecosystems. In *Post-Nature—A Museum as an Ecosystem*, the Taipei Fine Arts Museum aims to establish a relationship with various ecosystems, highlights the importance of interdependency and how the network will work towards the mutual interests of all involved. As the home of the Taipei Biennial, the Taipei Fine Arts Museum is the central nervous system of the exhibition. Through experiments,

the Biennial will become a platform for diverse interdisciplinary discussions. In this new era, we will be able to expand and continue to inspire environmental reflection and impact.

LIN Ping
Director of Taipei Fine Arts Museum

Introduction

Post-Nature—A Museum as an Ecosystem takes its title as a starting point to examine the ever-changing and osmotic nature of an ecosystem, and to explore how this can be reflected in artistic and institutional practice. Through this perspective, the biennial seeks to address the urgent environmental conversations of the 21st century—spurred by a recognition that, with resources in short supply and climactic change fast developing, such debate may not be possible at a later stage. This year's co-curators, Francesco Manacorda and Mali Wu, assert that these ecological issues must be more intensively and publicly considered in the immediate present. To open this conversation to diverse local and international audiences, *Post-Nature—A Museum as an Ecosystem* takes on an interdisciplinary and participatory form. Here, the biennial acts as fresh attempt to develop ecological consciousness as a consistent and common way of thinking, rather than simply addressing ecological issues inside a museum.

Since the very beginning of human civilization, we have manipulated and enhanced our environments in order to survive. From the invention of the wheel and the development of agriculture, to the discovery of the fossil fuels which

continue to light our homes, and the advancement of the technologies which enable travel, communication, trade and modern-day capitalism, we have constantly sought new methods to improve our own lifestyles and wellbeing.

Still, this perpetual forward motion now appears to be paving a path of ecological destruction, rather than positive progression. This subject is particularly relevant to the site of the Taipei Biennial, located in the capital city of Taiwan, a small island nation in Asia. Since the transition from agricultural to industrial society, Asia has become the world's factory and has broadly sacrificed care for the environment in order to sustain not only its own, but global, economic development. Like many developing cities in Asia, the entire island of Taiwan now faces severe environmental problems due to industrialisation, urban development and global economic pressure; it has even been described as a microcosm for climate change worldwide, as Taiwan's temperature rise and dramatic weather patterns significantly outstrip global averages.

As the international population increasingly comes to recognize its pressing, and collective, responsibility to protect the planet, the tendency to utilize technology

only for human advancement is evolving into a search for new, complex and experimental plans for sustainability—which are concerned with the survival of non-human beings too. With this movement away from anthropocentrism, comes an acceptance of more universal and all-encompassing approaches such as systems thinking, which understands the planet as a collection of interdependent ecosystems, populated by diverse and mutually reliant beings.

Natural ecosystems exist on the basis of symbiosis, reciprocal working and collaboration, in order to maintain a balance. Human activity may be well-advised to follow nature's example, as global environmental problems become increasingly turbulent and complex. Noting that ecological problem-solving can no longer be carried out as a series of individual interventions by a single field, *Post-Nature—A Museum as an Ecosystem* asserts the productivity of embracing cooperation between the disciplines to foster innovative thinking, and forge new solutions. Once solely the realm of the sciences, it is important to recognize the other thinkers whose research and practice is highly relevant to this investigation: non-governmental organizations (NGOs), sociologists, activists, and

artists—who have a distinct ability to think freely and creatively, and to imagine and invent unconventional solutions.

Post-Nature—A Museum as an Ecosystem therefore invites artists, scientists, sociologists, urban planners, activists, theorists and NGOs to develop artworks, programming and research studies which examine a multitude of planetary ecologies, economies and societal structures, and bring to light the different modes of connectivity upon which they rely. In presenting disparate disciplines on an equal platform, the exhibition crucially avoids simply illustrating ecosystemic principles and instead reframes Taipei Fine Arts Museum as a discursive space for collaboration, transformation, cooperation, diffusion and absorption. Not only are ecosystems interdependent structures, they are also in constant dialogue with their surroundings, and so to fully take on the form of an ecosystem, the museum needs open its doors to many voices and perspectives from its locale—many of which stand beyond the boundaries of art. In *Post-Nature—A Museum as an Ecosystem* the reimagining of the TFAM is deconstructed into three strands: managing the museum's relationship to immediate environmental issues; recognizing its role

as a social actor, which can become integrated in its local community and culture; and, on a global level, ensuring that the museum works to promote collaborative efforts between differing fields and institutions alike. This exhibition can therefore also be viewed as an institutional critique, countering the most conventional idea of the museum as a static space for the contemplation of objects, entirely detached from its locale.

In terms of its formal exhibition, *Post-Nature—A Museum as an Ecosystem* comprises ambitious and large-scale new commissions, as well as existing works, and media deriving from other disciplines such as documentary film, architecture, literature and archival research. In keeping with the biennial's ethos of eco-systemic adaptation and relay, these aspects are interrogated and interrupted by a live programme of workshops, events and research fora. These actions enhance the ability of the biennial to be self-reflective, to behave as if it were a living organism and to engage local and international publics in a knowledge-building exercise: imagining innovative solutions to current and foreseeable environmental problems. Critically, this inclusive and interdisciplinary restructuring of the museum offers a new, more dynamic model for

institutional practice, contributing to contemporary museological thinking.

Taipei Fine Arts Museum can therefore be considered the central nervous system of this year's biennial, whose diverse and internationally-relevant discussions extend beyond the architectural limits of the museum to reach multilateral resonance as part of a larger, global body. In this way, all aspects of the biennial contribute to an overarching view of how ecosystems develop, regenerate and influence one another, hinging upon the necessity of holistic collaboration, inclusive systems thinking, fluid communication, and innovative adaptation to change.

Henrik HÅKANSSON

Inverted Tree(Reflected), 2018 *Blinded by the Light*, 2018

Henrik Håkansson records fragments of natural cycles and recreates them in exhibition contexts, encouraging humans to become more receptive to the various living beings that coexist in their environments. Engaging with a vast array of species, and often working site-specifically, Håkansson consistently utilises scientific apparatus—surveillance cameras, recording devices, and computer programs which analyse acoustic and motor activity—resulting in artworks which are simultaneously research experiments.

In a new iteration of Håkansson's ongoing work at the entrance of Taipei Fine Arts Museum, the artist has suspended a local tree, upside down. Hovering unnaturally above the floor, objectified, the tree has become a sculpture; here, the artist appropriates the Duchampian concept of transferring non-art into art space. With its branches reflected endlessly in mirrors above and below its crown, the tree becomes a synecdoche for all plants, and the human relationship to and exploitation of nature.

This sculptural piece is accompanied by *Blinded by the Light*, a new film commission produced in collaboration with the Low Altitude

Experimental Station of Taiwan's Endemic Species Research Institute in Wushinkeng, 2 hours' drive from Taipei. The site is one of three Experimental Stations, at low, medium and high altitudes, whose vast cooperative conservation programmes aim to preserve all endemic organisms in Taiwan.

For the duration of 2018 Håkansson studied Taiwanese moths, which comprise just over 4,000 known species, including the Atlas Moth—the largest moth or butterfly in the world, with a wingspan reaching 30 centimetres. In Wushinkeng, the artist worked with local moth expert Hsu Huan Chih to attract these night-flying insects into a makeshift open-air theatre set. Drawn in using mercury lights, these insect-actors are covertly filmed against a white backdrop, appearing like shadow puppets; this midnight play is set to a sharp soundscape of bat ultrasound signals, which the artist has transformed into audible frequencies.

Håkansson's 2018 film *The Beetle* is part of Taipei Biennial film programme.

Henrik Håkansson, born 1968 in Sweden, lives and works in Falkenberg and Berlin.



Henrik Håkansson, *Blinded by the Light*, 2018, two-channel video, color, sound, butterfly frame

Rachel SUSSMAN

(Selected) History of the Spacetime Continuum, 2016, 2017, 2018

The Oldest Living Things in the World, 2004–2014

The practice of Rachel Sussman is concerned with differing interpretations of time: personal versus cosmic, anthropocentric versus vegetal. In 2016, working with SpaceX, NASA, and CERN, Sussman developed a 100-foot long, handwritten timeline which charts the life of the universe, from its birth to its death, an estimated one googol years from now. *History of the Spacetime Continuum* consequently weaves together astrophysics, geology, biology, mathematics, archaeology, history, Einsteinian relativism, and chronocriticism, the study of time itself.

While humans naturally think in terms of generations, the age of the universe and the Earth—an estimated 13.8 and 4.5 billion years—are numbers so vast that they are not naturally comprehensible to the human brain. Sussman's visual representation intends to encourage better understanding of deep time, and to enable humans to make more considered moral decisions regarding the state of the Earth. Executed using paint, pens and even glitter, the work highlights the unique significance,

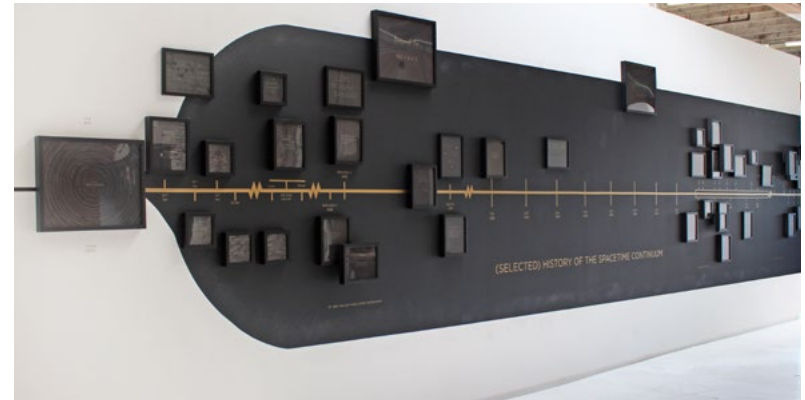
and responsibility, of every individual on Earth.

Photographic series, *The Oldest Living Things in the World*, also interrogates the human ability to adopt a long-term view in depicting continuously living flora, bacteria, animals, and fungi that are over 2,000 years old. The work is the result of collaborations with practitioners from across the scientific disciplines, as there is currently no area of study which specifically examines longevity across species.

From 2004 to 2014, this series has seen Sussman travel across every continent, including Antarctica to photograph 5,500-year-old moss; Australia for stromatolites, organisms present in the very beginnings of life on Earth; Utah to capture what appears to be an unremarkable forest, yet is in fact an 80,000-year-old and 106-acre plant, and Tasmania for a 43,600-year-old self-propagating shrub that is the last of its kind.

These portraits present millennia-old beings that have survived some of the world's most extreme environments and climactic events, yet are now threatened by human interaction, thus revealing the fragility of Earth's living history.

Rachel Sussman, born 1975 in the USA, lives and works in New York.



Dead Huon Pine adjacent to living population segment # 1211-3609 (10,500 years old; Mount Read, Tasmania)

TOP: Rachel Sussman, *(Selected) History of the Spacetime Continuum*, 2017, paint, china marker, paper, glitter, vinyl, approx. 304.8×304.8 cm. Installation view, Hosfelt Gallery, San Francisco, May–July 2017

BOTTOM: Rachel Sussman, *The Oldest Living Things in the World: Dead Huon Pine adjacent to living population segment #1211-3609 (10,500 years old, Mount Read, Tasmania)*, 2004–2014, archival pigment prints from medium format negative film, 111.76×137.16 cm

Tue GREENFORT

Prototaxites, 2017–2018 *Light-vented Bulbul*, 2018

The work of Tue Greenfort investigates the environmental peculiarities of specific sites in order to draw attention to wider ecological problematics, and the networks of relations that exist between humans, nature, culture, science and industry.

At Taipei Fine Art Museum Greenfort draws his attention to the building's triple-height, glass atrium, and in particular the bodily sensation of moving from cold, air-conditioned gallery spaces into the pleasant humidity of this inner 'outside' space. In the urban locale of Taipei, the atrium functions as a sculpture garden, housing an array of plants and providing sunlight, space and a natural-seeming environment for the TFAM's employees to eat, rest, socialise and take exercise at work.

A series of large concrete planters play an essential role in the ecosystem of the atrium as, Greenfort discovered, they have become home to the Light-vented Bulbul—an endemic Taiwanese bird, often kept in captivity as a songbird. Greenfort's new film, developed during time spent at the TFAM, captures the Bulbuls as they tend to their nests and nurse their chicks, and the social engagement between

people that has been catalysed by this animal infiltration, as workers are brought together by a common interest in the bird's activity. With the Bulbul's twitters accompanied by the sounds of planes soaring over the building, in this eight minute video the atrium is positioned as a microcosm for the relationships between humans, animals, and the omnipresence of technology.

Greenfort further engages with the botanic culture of Taiwan through an investigation of its fungi, emerging from his recent collaboration with rural Taiwanese mushroom growers from Mita Eco Fungi. In the atrium, three gigantic columns, designed to follow the form of ancient fungal fossils, grow local oyster mushrooms. These living sculptures are connected through a mist of water needed to hydrate the fungi, and enable their fruiting bodies to flourish. This misting assemblage therefore generates an edible mushroom for workers, and additionally enriches the greenery of the atrium, and the burgeoning insect and animal life within.

Tue Greenfort, born 1973 in Denmark, lives and works in Berlin.



TOP: Tue Greenfort, *Light-vented Bulbul*, 2018, video, color, sound, 8 min 15 sec
Courtesy of the Artist and Gallery Johann König

BOTTOM: Tue Greenfort, *Prototaxites*, 2017–2018, mixed media, dimensions variable. Courtesy of the Artist and Gallery Johann König

Vivian SUTER

Lala Mountain · Panajachel, 2018

Vivian Suter lives and works in the southwestern Guatemalan Highlands, amidst the deep vegetation of a remote former coffee plantation, surrounded by avocado and mango trees, tall banana plants and coffee bushes. Suter's practice is situated very much between the inside and the outdoors, with works often begun in the studio, and completed with the assistance of natural elements—rain, wind, mud, plants and insects.

Rather than pictorial landscapes or illustrative portraits of nature, Suter's works are intuitive emotional responses to her immediate surroundings, and therefore profoundly shaped by both the changing seasons and independent upheavals in her environment. For example, in 2005, Hurricane Stan devastated Central America, inflicting great damage in Panajachel—including Suter's studio. Her paintings stood sodden and knee-deep in mud and yet rather than view the work as ruined, Suter decided to accept this event into the work and to leave the paintings to dry as they were.

Subsequently, Suter developed a series of works directly responding to another tropical hurricane, Storm Agatha, in 2010. Here, the artist experimented with weathering processes: using colourless fish glue

to paint compositions on canvas, and hanging these outside to invite the growth of grey mould. In this sense, for Suter natural forces have become as strong a collaborator as any fellow artist could be.

Often presented together as hanging pieces of canvas, rather than formally stretched, isolated pieces, Suter's approaches her works as extensions of her sense of place which maintain an open conversation with their surroundings. For Taipei Biennial, Suter has developed a new series of paintings, produced over a period of several days, at the 'Haiping tea plantation' in the Lala Mountain of Taiwan. Having never visited Taiwan before, the artist is interested in its foreign terrain, its peoples, architecture and cultural treasures, and has decided to make her work in situ in order to dislocate herself from her studio in Guatemala and to draw her first impressions of the Taiwanese landscape into the work.

Vivian Suter, born 1949 in Buenos Aires, lives and works in Guatemala.



Vivian Suter studio view
Panajachel, Guatemala
Photo: David Regen

Helen Mayer HARRISON & Newton HARRISON

On the Deep Wealth of this Nation, Scotland, 2018
Making Earth, 2018

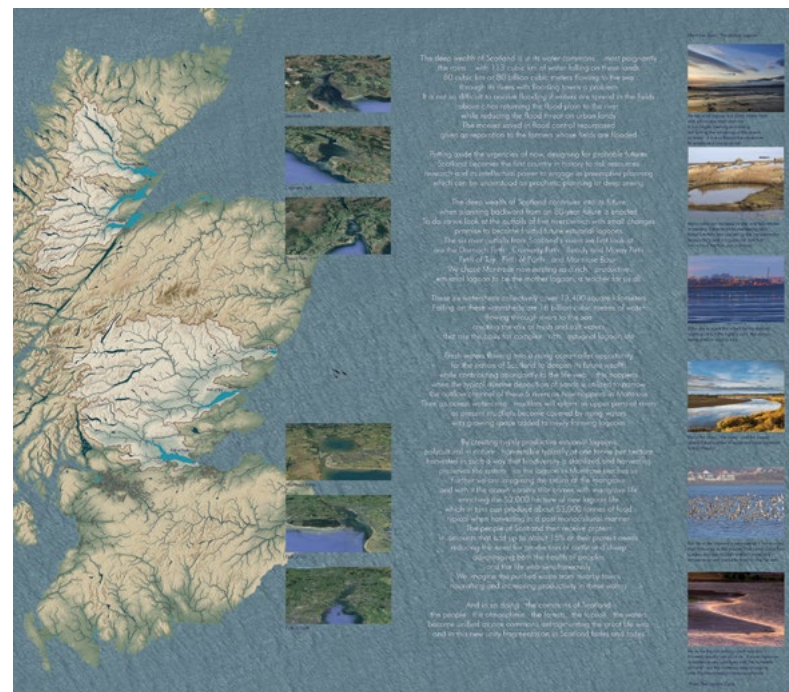
In 2012, artists and pioneers in the ecological art movement, Helen and Newton Harrison founded the Center for the Study of the Force Majeure: a freestanding research centre at the University of California. The Centre brings together artists, scientists, engineers and visionaries to design ecosystem adaptation works in regions that are nearing a critical tipping point due to climate change. Rooted in pragmatic realism, the Centre accepts that planetary warming cannot be reversed, and acts instead to mediate problems such as ocean rise, increasing heat, and animal and vegetable extinctions.

On the Deep Wealth of Small Nations investigates how a country with a small population might be able to give more to the planet than it consumes, taking into account five major resources—forests, water, air, topsoil and common thinking. The first iteration of this work provides a full strategy for Scotland, a country which currently has a carbon footprint three times the size of its physical mass, and will be presented to the Scottish Parliament in late 2018.

The Centre asserts that in Scotland it rains 113 cubic kilometres of water per year, yet 80 cubic kilometres remain unused. This water could be used to sustain agriculture and protect the British food supply, and improve biodiversity and therefore air quality, if directed to drought-ridden farming areas, lakes and wetlands. With one cubic meter of water worth three Euros, the Centre estimate that this system would restore approximately 120 billion Euro to Scotland's national budget—who could even trade their surplus water. In this way, Scotland could become the first entirely self-sufficient nation which generates its wealth through stimulating ecological overproduction.

This work is accompanied by a site specific of *Making Earth*, 1970, the Harrisons' first clearly eco-political work. Recognising that topsoil was endangered world-wide, the Harrisons created earth from sand, clay, sewage, leaves, paper, and animal manure. These elements were gathered, watered and mixed repeatedly over a 4-month period until they became a rich, biodiverse earth.

Helen Mayer Harrison, born 1927 in the USA, died 2018 in Santa Cruz.
 Newton Harrison, born 1932 in the USA, lives and works in Santa Cruz.



Helen Mayer Harrison & Newton Harrison,
On the Deep Wealth of this Nation, Scotland, 2018, vinyl and print, 221x244 cm

Julian CHARRIÈRE

An Invitation to Disappear, 2018 *Metamorphism*, 2016

Durational film, *An Invitation to Disappear*, drifts seamlessly through an uninhabited forest, to a cyclical soundtrack which moves from the hard beats of electronic music to the muted rustlings of palm leaves, and back again. Immersed in a rave devoid of human life, this is the palm oil plantation of Mount Tambora: a volcano on the Indonesian island of Sumbawa, whose fateful name translates as 'an invitation to disappear'.

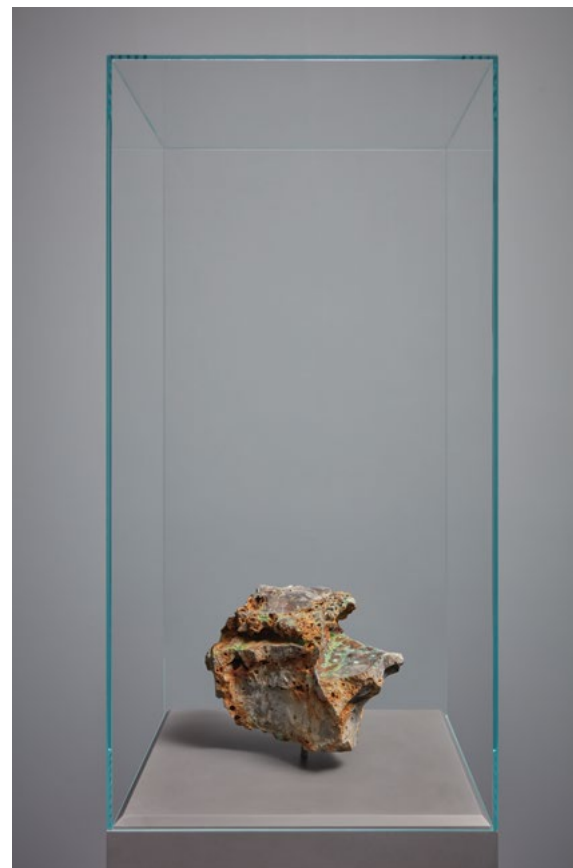
In 1815, Tambora became active, triggering the largest volcanic eruption recorded in human history. Not only did Sumbawa's inhabitants fall victim, the cloud of ash spread across the globe leading to a widespread cooling: snow plagued Europe and North America in mid-July, and 1816 became known as the 'year without a summer'. Still, the volcanic winter also produced prolonged and brilliantly-coloured sunsets, chronicled by nineteenth century artists such as J.M.W. Turner in paintings renowned for their yellow-gold skies—incidentally, the very colour of palm oil.

Once a catalyst for valuable works of art, today Tambora is the source of another asset of international worth, with palm oil present in half of all supermarket

products. Despite its global use, there is little awareness of the environmental consequences of palm oil extraction—the large-scale conversion of rainforests, and the destruction of endangered species' habitats, for example. With the forest humming to the sounds of electronica beneath a heady golden mist, *An Invitation to Disappear* presents this decimation of nature as a short-sighted trance, or a Turneresque twilight, soon to draw to a close.

Exploring the myopic actions of humanity in a different sense is *Metamorphism*, which draws upon the artist's discovery that every iPhone contains rare earth minerals, mined and displaced to sustain modern communications. Six large molten rocks stand in glass vitrines like geological specimens in a natural history museum; each formed from various technological devices, melted into an artificial lava, this is the geology of the digital era. If these polychromatic sculptures were mined again, one could rebuild the technology; these works are therefore geo-data, which simultaneously consider the future of our civilization's artificial by-products.

Julian Charrière, born 1987 in Switzerland, lives and works in Berlin.



Julian Charrière, *Metamorphism XXXXII*, 2016, artificial lava and molten computer waste, 170×30×30 cm © Julian Charrière/VG Bild-Kunst, Bonn 2018. Courtesy of Sean Kelly, New York

WU Ming-Yi

Land of Hard Rain, 2018

Wu Ming-Yi first began writing about nature with non-fiction texts such as *The Book of Lost Butterflies* (2000), *The Dao of Butterflies* (2003) and *So Much Water So Close to Home* (2007). However, feeling that this scientific, documentary format was not sufficient to explore individual human relationships with the natural world, Wu transitioned to fiction, with his first attempt *The Man with the Compound Eyes* (2011). *Land of Hard Rain* is Wu's second novel, which raises connections between humans, the environment and other species, and considers how the human spirit can embody that of other forms of life.

The title *Land of Hard Rain* is a reference to *The Land of Little Rain* (1903), an early publication by Mary Austin, one of the greatest nineteenth century nature writers of the American Southwest. Like Austin's text, Wu's book contains a series of interrelated lyrical essays about humans and non-human beings; and brings together the stories of professional scientists, science enthusiasts and adventurers who suffer mental or physical pain. The first in the collection is 'Black Night, Black Earth, Black Range' which tells of a scientist who studies invertebrate species,

and lives with chondrodysplasia, a disorder which stunts bone growth. This is followed by 'How the Brain Got Language', a story about a child with autism who is sensitive to birdcalls and becomes an ornithologist, a bird scientist. In 'From the Ice Shelf a Forest Grew', the protagonist's lover is a scientist who loves to climb trees; meanwhile 'The Clouds Are Two Thousand Meters Up' depicts the journey of someone who seeks clouded leopards and becomes a clouded leopard himself; 'Eternal Mother' describes a quest in search of bluefin tuna, who have become extinct. Finally, 'A Buzzard, A Carnivore, and Seven Juveniles' is a story of an initiation, which involves a grey-faced buzzard and a Bengal tiger.

Set in the wilderness of Taiwan, featuring native flora and fauna, Wu's compendium of stories is illustrated with vintage-style drawings that hark back to early scientific manuscripts; these are displayed, alongside excerpts from the book, for this year's exhibition at Taipei Biennial.

Wu Ming-Yi, born 1971 in Taiwan, lives and works in Taipei and Hualien.



Wu Ming-Yi, *Land of Hard Rain*, 2018, text, illustration, print, brochure, dimensions variable

TOP: Wu Ming-Yi, *The Clouds Are Two Thousand Meters Up*, 2018, color pencil, paper, 26×38 cm

BOTTOM: Wu Ming-Yi, *How the Brain Got Language*, 2018, color pencil, paper, 26×38 cm

CHEN Chu-Yin + Solar Insects Vivarium Workshop, Paris 8 University

Neo Eden—Solar Insects Vivarium, 2015–2018

Neo Eden—Solar Insects Vivarium consists of bionic insects made from electronic parts, which are powered by the solar cells installed on their tiny wings. Visitors are invited to use flashlights and their hands to create variations of light and shadow, and when light is detected by the wings, these 'autonomous electronic insects' begin to sing and twinkle.

Contemporary civilization is becoming increasingly more digitized, and in many ways the artificial manipulation of the natural world has reached a point of no return. The majority of humans are no longer able to act self-sufficiently, and instead most contemporary lifestyles are entirely sustained through technology. In the post-nature era, insects, which have a much longer evolutionary history than mankind, will also be altered by humans. *Neo Eden's* colony of electronic insects is a projection of man's developing control of the environment, and motivates questions as to the safety and ethics of this allegory.

Inspired by this artificial mimicry of nature, *Neo Eden*, views human civilization as a legitimate yet unnatural development of planetary evolution. Here, studies on the

science of 'artificial life' are conducted as real and virtual iterations of these bionic creatures are both simulated via the computer, and tangibly created using mechanics. These solar insects thus enable an examination of the way in which living creatures operate and interact, how these adapt to the enigmatic shifts of the natural universe, and what the future of evolution might be.

Artist & Project leader: Chen Chu-Yin

Workshop co-director: L. Mignonneau, Ch. Sommerer, V. Meyrueis, J.-C. Hoyami

Solar Insects: IdefiCéaTIC & ATI Master students, Paris 8 University: J. Suarez, F. Guillaud, S. Boudjerda, V. Berra, P. Bishop, L. Barnet, C. Ducareron, F. Fouquart, S. Jaber, A. Michel, K. Trofimiuk, M. Vernay

And INREV Lab PhD students: L. Perez, G. Xiong, D. Zamplaras, S. Kourkoulakou, I. Teles de Castro, P. Ly, T. Banouchian, S. Khalfallah, L. Perrin, E. Younes



Chen Chu-Yin, born 1962 in Taiwan, lives and works in Paris.



Chen Chu-Yin + Solar Insects Vivarium Workshop, Paris 8 University, *Neo Eden—Solar Insects Vivarium*, 2015–2018, interactive light and sound installation, 160×80×45 cm

Ting-Tong CHANG

Pure and Remote View of Streams and Mountains, 2018

Despite its elegant appearance, *Pure and Remote View of Streams and Mountains*, in fact exposes the increasingly serious problem of air pollution in Taipei. Chang's work highlights the damaging effects of air pollution on health, causing asthma and the abnormal hyperplasia of cells which leads to cancers and tumors.

Over the past year, the artist has collected samples of air from across Taipei city, transformed the suspended particles of pollution within these into ink, and documented the process on film. During the exhibition, Chang is inviting asthma sufferers to take part in a six-week workshop where, under the instruction of an art therapist, he will use this ink to convey their feelings on canvas. Here, the work evidences the impact of air pollution on individuals, families and society, and these collectively-produced paintings can be considered a political action: a proposal for societal change.

The work borrows its title from a classic work by the Chinese landscape painter Xia Gui, due to the significance of blank space in Chinese ink painting. Used to indicate cloud, mist, sky, water or smoke, these 'empty' spaces also

refer to *qi* (*chi*), a cosmological term for that which is formless, but bestows life. Originally, *qi* was used to refer to all gaseous substances, and since air is essential for us to breathe, *qi* has been considered the principle of life in Chinese painting. In appropriating this title, Chang references to the sheer weight of substances, and health consequences, contained in the air that surrounds us and that we might otherwise think of as empty, clean and pure.

For the opening of the exhibition, Chang produces new iterations of Xia Gui's *Pure and Remote View of Streams and Mountains* using his pollution-inks; these paintings will slowly be replaced by those produced in the public workshops.

Project participants:

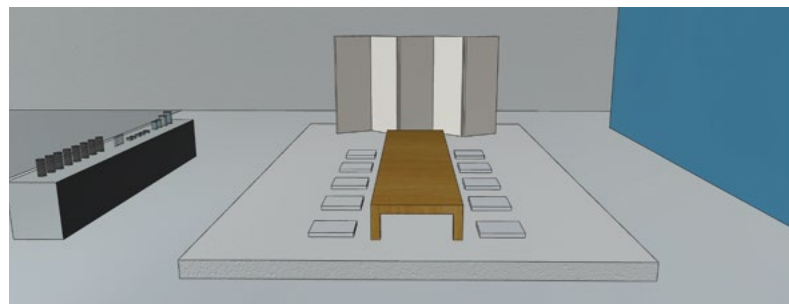
Wan-Chen Lee, assistant professor,
Institute of Environmental Health, National
Taiwan University;
Chuan-Heng King, art therapist certified by
Taiwan Art Therapy Association;
Yi-Chun Lai, project manager
Hsien-Kang Tsai, video photographer

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覓計畫
PROJECT
SEEK

Ting-Tong Chang, born 1982 in Taiwan, lives and works in London.



TOP: Ting-Tong Chang, air pollution ink painting

BOTTOM: Ting-Tong Chang, *Pure and Remote View of Streams and Mountains* (3D installation sketch), 2018, mixed media, dimensions variable, film: approx. 7 min

Ursula BIEMANN

Acoustic Ocean, 2018

Grounded in a research-based practice, Ursula Biemann creates video essays and texts that address the interconnection of politics and the environment across local, global, and planetary contexts.

In her most recent work, *Acoustic Ocean*, Biemann combines scientific, personal, and phenomenological narratives in an exploration of oceanic depths and interspecies relations above and below the waterline of the Lofoten Islands in Northern Norway. A piece of science-fiction poetry, this film intertwines new technological research with inherited knowledge, and the sounds of the submarine.

For the great majority of underwater beings, bioluminescent and sonic manifestations are the primary means of communication, due to poor visibility in the deep sea. The multitude of creatures that dwell here range from microscopic forms with transparent bodies and luminous organs, glowing wing-like fins and whiskers, to gargantuan mammals that speak in echoes and rise for air every hour. The female aquanaut and human protagonist of *Acoustic Ocean* therefore places sensing instruments such as hydrophones and parabolic microphones along the shore in order to detect, and connect with, the visual

and acoustic forms of expression exchanged between these diverse organisms.

The watery world holds memories of evolution that span various different timescales and swirl with the possibility of dissolution, as beings with porous bodies vulnerable to the increasing acidification of their habitat, exist in a temporality whose future is unknown. The narrative takes on a personal dimension when the aquanaut, performed by singer and environmental activist Sofia Jannok, recounts the uneven effects of a shifting climate on the indigenous Sami community of which she is part, and the reindeer on which their economic and cultural sovereignty rely.

Depicting a post-human figure inextricably linked to her research subject, *Acoustic Ocean* provides a central example by which to develop a more intuitive and less anthropocentric understanding of ecological interdependency.

Ursula Biemann, born 1955 in Zurich, lives and works worldwide.



Ursula Biemann, *Acoustic Ocean*, 2018, video installation, color, sound, 18 min

Mycelium Network Society

(Franz XAVER + Taro + Martin HOWSE + Shu Lea CHEANG + global network nodes)

Mycelium Network Society, 2018

Mycelium Network Society (MNS) investigates the unique abilities of mycelium, the collective name given to thread-like networks of fungal cells, to share and process information. Launched at the Ecologies excursion of transmediale 2017 in Berlin, in 2018 MNS takes on a franchise mode—inviting alternative art spaces and bio-hack labs to become nodes within a mycelium network, and to host workshops, residencies and exhibitions investigating mycelium, fungus and spores. Mycelium is henceforth used as a structure through which to connect co-habitants across borders, to develop channels for constant communication, to construct political tactics and contest economic collapse. The network currently comprises six nodes across France, the UK and USA, and most recently four sites in Taiwan.

For Taipei Biennial, MNS have developed a functioning model of a mycelium network which demonstrates its innate capacity to relay information, working in symbiosis with all other roots and plants. Following the molecular structure of Patulin, a toxic substance produced by fungus, this installation is formed from transparent acrylic atoms

containing growing *Ganoderma lucidum* mycelium, and a series of custom-made sensors, transmitters and receivers. These electronic devices detect changes within the living mycelial atoms and transmit this information across radio frequencies, which is spatialized and experienced as audio within the installation. In this way, the vegetal *Ganoderma lucidum* is seen as engaging in cross-spore germination with radio mycelium, conjuring an imaginary techno-organic network.

The project will be launched with Mycelial Radio Activation during the opening night of Taipei Biennial, where a performance by seventeen local sound artists will respond to and augment the installation's mycelial radio transmissions.

Mycelium Network Society is a Stadtwerkstatt (Linz, Austria) and cycleX (Andes, New York) initiative.

Supported by

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MNS at Taipei Biennial MNS comprises: Franz Xaver, born 1956 in Austria, lives and works in Linz.

Taro Klemens Knop, born 1980 in Austria, lives and works in Linz.

Martin Howse, born 1969 in UK, lives and works in Berlin.

Shu Lea Cheang, born 1954 in Taiwan, lives and works in Paris.

The nodes

APO-33, Nantes, France; Furtherfield, London, UK; Coalesce: Center for Biological Art, Buffalo, USA; Squeaky Wheel Film and Media Art Center, Buffalo, USA; The Sanctuary for Independent Media | Nature Lab, Troy, USA; Genspace, New York City, USA; Dimension Plus, Taipei, Taiwan; Bamboo Curtain Studio, Taipei, Taiwan; Absolute Art Space, Tainan, Taiwan.

Special participation at Taipei Biennale: South Taipei Network (Taipei City Hakka Cultural Park + Treasure Hill Artist Village + Good Toad Studio + NO!W Across Lab)



Work in process

Robert ZHAO Renhui

When World Collides, 2017–2018

(Presented by the Institute of Critical Zoologists (ICZ))

This installation presents research on animal and insect specimens from Taiwan, Greece, and Germany alongside historical and contemporary narratives of human invasion, and considers the position of humans as foreign species.

For this work, Zhao began his research in Taiwan, investigating a series of species removal plans: first, the artist discovered a local reward scheme for capturing invasive lizard species, which led in 2015 to over 220,000 lizards being caught in Chiayi, south Taiwan, alone. On the west coast of Taiwan, meanwhile, the African sacred ibis (*Threskiornis aethiopicus*) has recently arrived and is forcing out native birds, so experts are designing a nest removal plan. Finally, volunteers at Taipei Zoo are capturing Spot-legged Tree Frogs (*Polypedates megacephalus*) twice a week at night, and feeding them to zoo animals. These controls are entirely due to the belief that imported plants and animals threaten the species that we consider native, however the movement of species, and their categorisation, is largely a human consequence.

In addition to exploring the migration of species, Zhao's work investigates the number of wild birds injured or killed on a weekly basis due to human action in both Taipei and Greece. Through studying x-rays from research institutions in Greece, and specimens collected by the Biodiversity Research Museum in Taiwan's Academia Sinica, the artist has looked into the specific causes for these deaths and injuries, which include shooting, previous veterinary surgeries, and collisions with buildings or cars. Presented alongside this evidence is material on pests collated by the late German insect expert, Herbert Weidner. Viewing Weidner's research in the context of urban ecology, which defines pests as existing in a state of unease due to the endangerment of their ecosystem, Zhao invites a rethinking of the commonly assumed hierarchies between humans and their fellow non-human beings.

Supported by



Robert Zhao Renhui, born 1983 in Singapore, lives and works in Singapore.



Robert Zhao Renhui, *Spotted Tree Frogs (Polypedates megacephalus) Collected in a Single Night, 2018*, diasec in frame, 74×111×6 cm
Courtesy of the Artist and ShangHART Gallery
Special thanks to The Taipei Zoo

GUSTAFSSON & HAAPOJA

Museum of Nonhumanity, 2016–ongoing

Collaborative partnership between Laura Gustafsson and Terike Haapoja, 'History of Others', asserts that throughout history, declaring a group to be nonhuman or subhuman has been an effective tool for justifying slavery, oppression and genocide. Additionally, differentiating humans from other species has paved the way for the abuse of natural resources and other animals. *Museum of Nonhumanity* is a full-sized museum installation that presents the history of dehumanization, approaching this as a systematic act of oppression that connects xenophobia, sexism, racism, transphobia and the abuse of nature and animals.

The Museum comprises an exhibition and a site-specific programme of lectures, inviting local speakers including local civil-rights and animal-rights organizations, academics, artists, and activists. Its physical exhibition, meanwhile, is based upon an archive that reaches from 2,500 years ago to today, sourced by 'History of Others', and consisting of text quotes, encyclopaedia entries, collected images and sound. This material is realised as a ten-channel, seventy-minute video installation, set to the music of Olivier Messiaen, a twentieth century French composer and

ornithologist (a zoologist engaged in the study of birds) who incorporated birdsong transcriptions into his music.

This installation moves through twelve themes that approach the human-nonhuman boundary from different angles: 'Person' (object, legal personhood, law), 'Potential' (research, subjecthood), 'Monster', 'Resource' (industry, conflict minerals), 'Boundary' (female soldier, Amazon), 'Purity' (eugenics, institution), 'Disgust' (pest control, genocide, colonial history), 'Anima' (soul, reason, Western thought), 'Tender' (flesh, kitchen), 'Distance' (systems, holocaust, slaughterhouse), 'Animal' (the Other) and 'Display' (museum, references).

This immersive journey through the history of non-humanity deconstructs how the abuse of humans and other animals has been justified through the rhetoric of dehumanization; as a temporary institution *Museum of Nonhumanity* therefore stands as a call to action, to raise awareness of faults in the accepted status quo, and make dehumanization history.

History of Others is a collaboration between writer Laura Gustafsson and visual artist Terike Haapoja, established in Finland in 2013.

Laura Gustafsson, born 1983 in Finland, lives and works in Helsinki.
Terike Haapoja, born 1974 in Finland, lives and works in Berlin, New York and Helsinki.



Gustafsson & Haapoja, *Museum of Nonhumanity*, 2016–ongoing, video installation

Nicholas MANGAN

Termite Economics, 2018

In 2008 an entomology unit of Australia's Commonwealth Scientific and Industrial Research Organization (CSIRO), began to investigate the use of termites to locate rare earth minerals. In *Termite Economics*, an installation comprising archival footage overlaid with new narration, and sculptural works, Nicholas Mangan investigates the questions posed by this anecdote: 'how might termites as miners, and world-builders, be employed to better understand human social and economic structures?'

Mangan considers termites as protagonists for decoding human behaviours; and the termite mound, a microcosm by which to reflect upon Neo-Liberalist class structures and labour divisions. This installation takes as its starting point two pieces of found documentation, each of which records the dissection of a termite mound: sawn horizontally through the middle, this act is viewed as a violent intrusion which disregards its termite subjects.

The first is a black and white photograph taken in 1923 by entomologist Anthony Musgrave, titled 'Sawing A Termite Nest', this image depicts a man hand-sawing through a mound, and a colleague filming this action. Here, the saw, termite

mound, camera and human enact a set of relations that highlight the discord between humans and nature.

The second is a YouTube clip titled 'Slice through of a *Macrotermes* mound' (2014) which sees a termite colony in Namibia undergo endo-casting whereby the mound's chambers are filled with plaster and cut into horizontal cross-sections. Sliced repeatedly at 2mm intervals until the mound is completely erased, this process results in thousands of slivers for analysis, each of which is displayed sequentially in a stop-frame animation, alluding to a human CT scan. With the artist viewing the mound as a superorganism, constructed from dirt and termite saliva, and highly receptive to environmental change, this film can be seen as a psychedelic insight into a collective brain.

Drawing upon these films, *Termite Economics* contemplates how termites might be coerced to follow human directives, through systems ranging from pheromone infused earth materials to 3D-modelled termite training centres.

Nicholas Mangan, born 1979 in Australia, lives and works in Melbourne.



Nicholas Mangan, *Termite Economics*, 2018, 3D printed plaster, dirt, synthetic polymer paint, plywood, painted mild steel, fluorescent bay lights, 4 Sony Trinitron PVM 9042QM monitors, archival and recorded footage (continuous loop), four channel surround sound of termite warning signals, variable dimensions. Courtesy of the Artist and Sutton Gallery, Melbourne; Hopkinson Mossman, Auckland; and LABOR, Mexico City, D.F.

Futurefarmers

Seed Journey, 2016—ongoing

Futurefarmers is a group of artists, researchers, designers, architects, scientists and farmers, who share a common intention to initiate tangible change in the here and now. Established in 1995, their participatory projects have deconstructed systems including food policies, public transportation and rural farming networks, and aim to provide participants with concrete tools for change-making.

In 2016, Futurefarmers embarked upon *Seed Journey*, a year-long seafaring expedition that moved an inventory of ancient grains from Oslo to Istanbul aboard RS 10 Christiana, an 1895 wooden rescue sailboat, crewed by 22 artists, anthropologists, biologists, bakers, activists, sailors and farmers. The ship crossed 5000 nautical miles, and collected 59 new varieties of grains, ranging from seeds saved during the 1941 Siege of Leningrad, to Finnish Rye discovered between the floorboards of an abandoned sauna in Hamar, Norway.

Docking and sharing its research with host institutions in Europe, the Middle East, and now Asia, the project aims to encourage knowledge exchange around food production in a world where farmers' rights and seed stocks are fast

disappearing, with 75% of all food now generated from just twelve plants and five animal species. This radical homogenisation is a result of the industrialisation of agriculture, and is devastating biodiversity and global health, as well as indigenous cultures and farming skills.

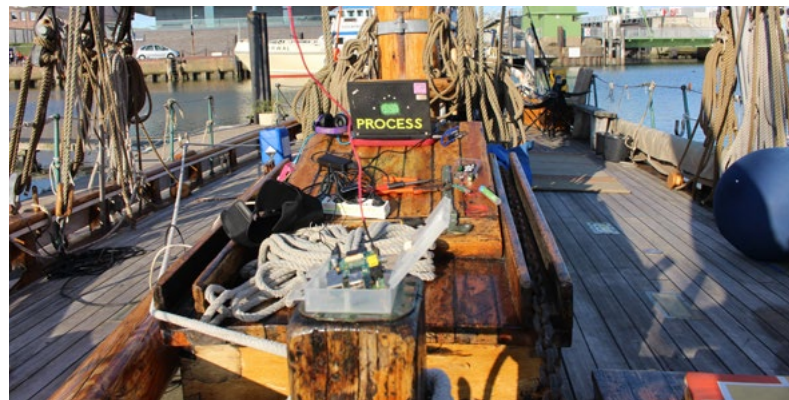
For Taipei Biennial, Futurefarmers members, Lode Vranken, Amy Franceschini and Marthe van Dessel have transported *Seed Journey's* archive to the galleries, contextualised by documentation of its international travels since 2016. In Taipei, a metropolitan city entirely surrounded by mountains which are home to numerous Indigenous groups, the work reflects upon the challenge of sustaining cultural practices in the midst of urban development.

Futurefarmers, founded in San Francisco in 1995.

Amy Franceschini, born 1970 in California, USA, lives and works in San Francisco and Gent.

Lode Vranken, born 1962 in Belgium, lives and works in Gent.

Marthe van Dessel, born 1976 in Belgium, lives and works in Antwerp.



TOP: Setting up radio transmission hardware for *Seed Journey*, 2016
Photo: Marthe van Dessel

BOTTOM: Futurefarmers seed ceremony, 2016. Photo: Monica Løvdaal

Duane LINKLATER

Tipi Cover for New Old Geometries / Little door for Sassa, 2018

Tipi Cover for Deep Forest Dazzle / Four on the floor for Tobias, 2018

Tipi Cover for Unknown Future Horizon / Indian lemonade diamond for Mina, 2018

Duane Linklater's practice makes visible notions of cultural loss, social amnesia and family identity from the perspective of the First Nations peoples of Canada. By displaying artefacts, traditions and documentation of the current and historical conditions of Indigenous people in museum contexts, he interrogates the power structures that persist in contemporary museology.

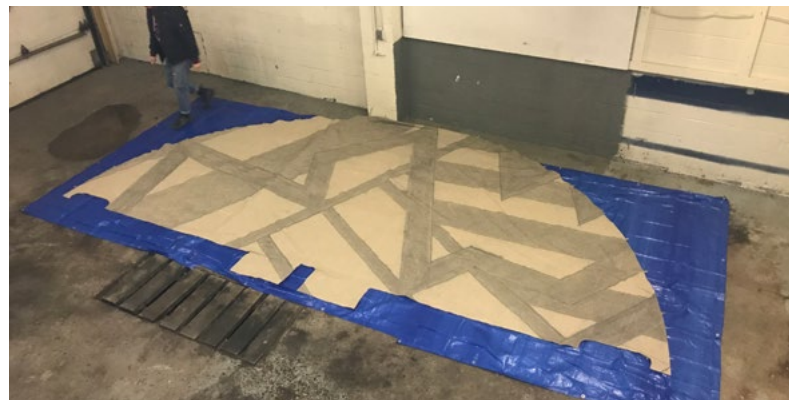
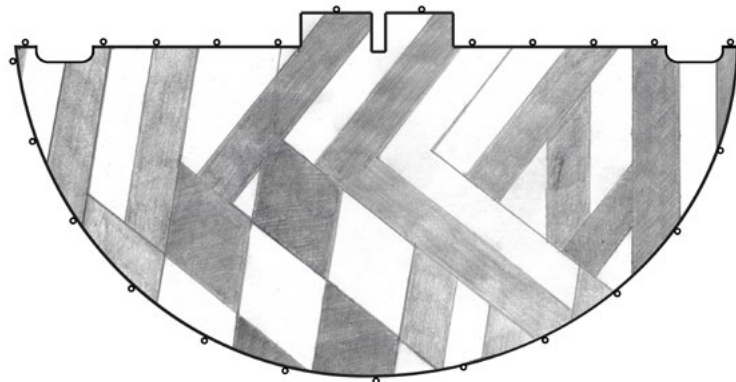
In a new commission for Taipei Biennial, Linklater explores Indigenous architectures and their material potentialities, specifically the teepee canvas. The canvas' ability to be transported and set up quickly and easily, and to offer strong environmental resistance, are qualities that ensure its continuing importance in Indigenous North American culture.

Linklater's work first engaged with Indigenous architecture in 2016, with *a gift from Doreen: a teepee canvas*, gifted to the artist by his former neighbor, Doreen, after he had helped her to take it

down following a storm. In leaving the canvas unaltered, Linklater was able to transport the lived experience of the teepee, its seasons of use by Doreen, her family and visitors, to the exhibition space.

In Taipei, Linklater displays three large-scale printed tapestries of varied scales, which follow the pattern of an unfolded teepee canvas, and combine traditional hand-dyeing techniques with imagery culled from the internet. This technique references Indigenous histories of teepee-painting and mark-making, with imagery having long been used to indicate tribal and familial identities, locations and societal belonging. Composed of downloaded texts and images, manipulated through color treatment, Linklater's canvases convey the continuing significance of community relationships to contemporary Indigenous culture, discuss the current circumstances of Indigenous people in North America, and signal the complicated position of Indigenous identity in a colonized landscape.

Duane Linklater, born 1976 in Canada, lives and works in Ontario.



TOP: Duane Linklater, *Tipi Cover for Unknown Future Horizon / Indian lemonade diamond for Mina*, 2018, digital print on hand dyed linen, cold cedar dye, cedar, sumac dye, sumac, charcoal, nails (detailed sketch)

Courtesy of the Artist and Catriona Jeffries, Vancouver

BOTTOM: Work in process

Ingo GÜNTHER

Worldprocessor, 1988—ongoing

In 1988, Ingo Günther began working with atlas globes, recognizing its potential as an overlooked medium by which to communicate information about the entirety of the global condition. The earliest works in his *Worldprocessor* series explored the possibilities in mapping global data on a sphere: national health statistics, birth rates, military expenditure, drug routes, migration patterns, trade currents, submarine fiber optic networks and press freedom. *Worldprocessor*—now comprising over one thousand globes—aspires to improve our navigation of the world, both intellectually and emotionally. In reconfiguring its surface to be mapped by political, economic and social patterns, rather than colour-coded by nation states, Günther has updated the 500-year-old globe to reflect contemporary conditions of globalization.

Worldprocessor is fundamentally a form of journalism, influenced by both scientific inquiry and the conceptual openness of art. Therefore, accuracy and objectivity are paramount, yet intuitively comprehensible visuals are equally important.

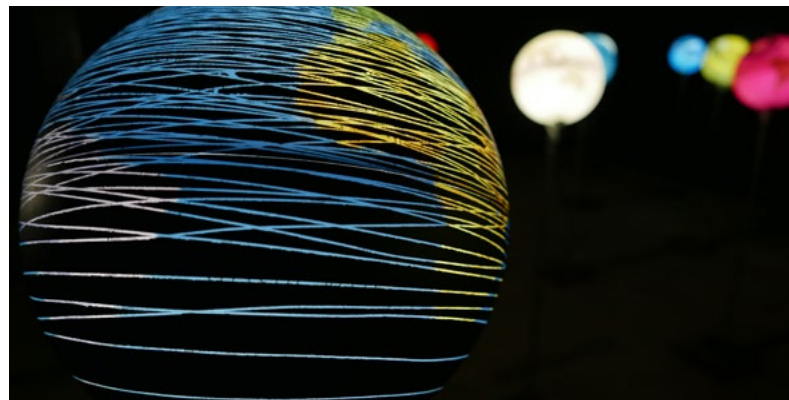
Günther formally develops each globe using publicly available and established data, though collating

this is no simple task as statistical methods differ from culture to country, new regions lack their own historical statistics, and the artist often has to navigate misleading 'dirty data'. Additionally, there is a time-lag on all data and considering how fast our world is changing, statistics are often outdated by the time they reach publication.

Therefore, in recent years, Günther has come to the conclusion that standard historical data is not necessarily the best tool for projecting into our potential futures—due to increasingly drastic technological advancement, and climate change, we are not developing linearly. Therefore, Günther's latest globes forecast ahead, informed by alternate forms of data extrapolation which use rival methodologies and result in contradictory prognoses. Installed as a series of nodes within a grid, *Worldprocessor* provides a macroscopic perspective of planetary pasts and futures, and acts as an interactive conversation piece to reflect the historical use of the spherical globe.

Ingo Günther, born 1957 in Germany, lives and works in New York.

Supported by
Nova Rico SpA / tecnodidattica.com,
Florence, Italy



Ingo Günther, *Worldprocessor*, 1988—ongoing, illuminated globes, 30 cm diameter sphere each. Courtesy of the Artist, Nova Rico SpA, Florence, P3 art and environment, Tokyo

Indigenous Justice Classroom

Ketagalan Boulevard Arena, 2018

Indigenous Justice Classroom is a collective consisting of documentary director Mayaw Biho, musicians Panai Kusui, Nabu Husungan Istanda, indigenous Taiwanese creatives, and people from all ethnicities and backgrounds that mutually care for the land. Indigenous Justice Classroom initiated the protest 'Indigenous Ketagalan Boulevard protest' in 2017, following the announcement of Taiwan's new 'Regulations for Demarcating Indigenous Traditional Territories.' These regulations oppose the principles defined in 'The Indigenous Peoples' Basic Law' and could therefore enable the exploitation of indigenous territories by big corporations, hinder the development of indigenous culture and damage the environment. The protest set up camps in front of the Presidential Palace on the Ketagalan Boulevard. They were evicted by the police a hundred days later and relocated to the nearby NTU Hospital MRT station, exit 1. Six hundred days have gone by since the protest began.

The vibrancy of this social movement is tangible within its exhibition at Taipei Biennial: tents from past protest camps hang haphazardly upside-down, slogans are scrawled across scattered towels, a circle of rocks resembles

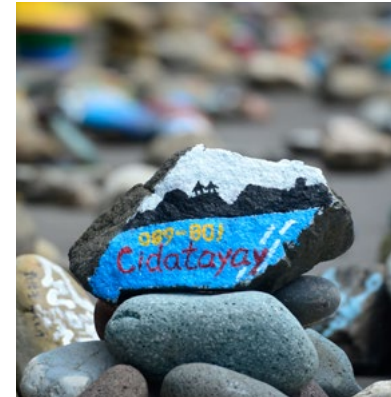
an ancient ritual, and houses a lily formed from Indigenous ephemera woven together. This piece has, in fact, bloomed out of the urban concrete jungle—created by the group as they sit in protest, and make art in relay. During the biennial, other contributing artists are invited to partake in the process, and enter a shared territory in which to gain and raise awareness of Ketagalan's activity.

Accompanying this installation is a documentary film, displayed upon a large cone-shaped bamboo shelf. The film chronicles the movements and grievances of Indigenous people in Taiwan throughout recent history, and how this has led into the Ketagalan Boulevard Protest, and also charts how long each Indigenous protest has been standing. This presentation is activated by seven, open Ketagalan Boulevard Seminar sessions during which Indigenous Justice Classroom aim to spark discussions and interactions inside the museum, highlighting the endangerment of Indigenous territory and culture, in Taiwan and internationally.

Indigenous Justice Classroom, initiated on 23 February, 2017 in Taiwan



LEFT: On the 100th day of the camping on Ketagalan Boulevard on June 2, 2017, the Indigenous Ketagalan Boulevard protest was strongly expelled by the police. Photo: Lin-Jhao Yan



Ketagalan Boulevard Seminar

Time: 14:00

Venue: 103 Sculpture Courtyard

'No Outsider': Songs and Dialogue

Speaker: Panai Kusui

Date: 2018/11/24

'Come Listen to the Rocks Talk': Film and Dialogue

Speaker: Mayaw Biho

Date: 2018/12/08

'Art, Movement, Relay': Dialogue

Speakers: Artists Collective for the Stone Art Relay Action (Elang Luluan and others, a total of 5 artists)

Date: 2018/12/22

Please visit our official website (www.taipeibiennial.org/2018) for information on the speakers and topics for the sessions on 5 January, 19 January, 16 February, and 2 March, 2019.

RIGHT: Painted stones on the Indigenous Ketagalan Boulevard protest. Photo: Lin-Jhao Yan

Allan SEKULA

Fish Story, 1989–1995

Allan Sekula was an American photographer, writer, theorist and historian of photography whose work was concerned with the socio-economic consequences of globalization.

Sekula's longest sustained work is *Fish Story*, a seven-year photographic series detailing the most significant maritime ports in the world, divided into seven chapters totalling 105 colour images, and two sets of slides. Exhibited at Taipei Biennial are the final two of Sekula's chapters, *Message in a Bottle* and *True Cross*, in addition to *Dismal Science* and *Walking on Water*, which between them comprise eighty projected slides.

Tracing historic and contemporary shipping channels across Europe, the Americas, and Asia, *Fish Story* visually reflects maritime painting traditions, and conceptually explores the role of the ocean in the history of globalisation. Between 1989 and 1995, Sekula travelled from Los Angeles and San Diego on the East Coast of the USA to the shores of Glasgow, London, Newcastle-upon-Tyne, Rotterdam and Warsaw in Europe, across to Hong Kong and Seoul in Asia, and back to the Pacific Coast of the United States via Barcelona and Veracruz.

Sekula's extensive project exposes the maritime industry as the fundamental, yet largely unseen, foundation of worldwide commodity distribution, while casting an eye on its multifarious personalities too. Documentation of gigantic port infrastructures, and the slow, weighty transportation of goods at sea, are therefore balanced with the changing social landscape of the coast—in particular, the way in which the hyper-rationalization of ships' time in port is extinguishing traditional maritime subcultures and secondary economies.

Fish Story delves into a vast expanse of economic and political events throughout the second half of the twentieth century: the crisis of profitability in USA in the 1960s, leading to increased German and Japanese production; the unprecedented explosion of export-based manufacturing throughout East Asia in the 1980s; and the collapse of the Soviet Union in the 1990s.

Photographs and slide projections from Sekula's global journey exist, as a rule, alongside discursive texts in order to defy and critique the contemporary cult of the single image in contemporary photography, and reveal the multitude of stories contained in this complex work.

Allan Sekula, born 1951 in the USA, died 2013 in Los Angeles.



Pallet fire. Puerto Pesquero.
Allan Sekula, 'Message in a Bottle',
chapter 5 / version 1 from *Fish Story*,
1992–1994, photograph

KE Chin-Yuan + “Our Island”

The Age of Awakening, 2018
Our Island—Documentary of
Environmental Change in Taiwan,
 1980–2018

Ke Chin-Yuan, is a documentary director and a Taiwan Public Television Service producer who, in 1998 launched “Our Island” on Taiwanese terrestrial television as the only weekly programme that documented the environmental issues and local ecology of the island.

The programme remains the most comprehensive and important visual database of the Taiwanese environment, and *Our Island: 30 Years of Environmental Change in Taiwan* brings together three decades of Ke’s documentation. For Taipei Biennial, twenty-one of Ke’s films, spanning from the early 1980s to 2018, have been re-edited into independent documentaries. These programmes—which also display the way in which documentary-making has drastically evolved—follow issues as diverse as Taiwanese land reclamation, dam construction, nuclear power and energy production, forest conservation, coral reef conservation, marine pollution, wildlife conservation, island management, fishery resources, wildlife trafficking, public hazards, coastal and mountainside development, land expropriation, farmland

pollution, fishery management, water and marine conservation, and environmental social movements.

Closely commenting on “Our Island”, Ke’s recent new feature, *The Age of Awakening* revisits the first generation of environmental journalists and demonstrators, considering their different approaches while combing through the significant environmental incidents and movements of the last three decades. These range from residents’ movements against the development of a DuPont titanium dioxide plant in Lukang, or and Lize Sixth Naphtha Cracking Project by Formosa Plastics, to more recent demonstrations about nuclear power and air pollution. Between these two seminal film works, Ke examines the history of environmental problematics in Taiwan and questions whether the country has moved forward.

KE Chin-Yuan, born 1962 in Taiwan, lives and works in Taipei.

“Our Island” was first broadcast on 1 November 1998 by the news department of Public Television Service Foundation, Taiwan.



我們的島
 OUR ISLAND



Ke Chin-Yuan, 2005, *formation subsidence at Yunlin—the flood after heavy rain*, 2005, photograph, digital image

Jumana MANNA

Wild Relatives, 2018

This feature-length film furthers Manna's ongoing exploration of how taxonomies of seeds, and plants carry histories of violence and colonialism. *Wild Relatives* charts the transaction of seeds between two distant geographies: Longyearbyen, on the Norwegian coal-mining island of Svalbard in the Arctic Ocean, and the Bekaa Valley, the most important farming region in Lebanon. The link between these distant semi-deserts is the Svalbard Global Seed Vault: a backup facility for thousands of crop genebanks located across the world.

With the Syrian Revolution escalating into a state of war in 2012, an international agricultural research center was forced to relocate across the border, from Aleppo to the Bekaa. The centre was unable to transfer its genebank of seed varieties; therefore, it decided to create a duplicate bank in Lebanon, by withdrawing back-up seeds, stored in the Svalbard Vault, and laboriously planting, harvesting and freezing their collection anew.

By drawing attention to the geopolitics of seed-saving and modes of nurturing, storing, 'improving' and capitalising upon the natural world around us, *Wild Relatives* not only seeks to trace the entanglement of these two landscapes but also,

implicitly, between two revolutions: the Syrian revolution and the Green Revolution. The latter being a movement that developed during the Cold War, seeking to end world hunger through the breeding and distribution of high-yield crops, irrigation techniques and chemical inputs; accordingly giving birth to agricultural centers and seedbanks like those in the film.

In tracing the journey of the seeds between the Arctic and Lebanon, a matrix of intertwined human and non-human lives unfold between multifarious figures including scientists, organic farmers, lorry drivers, priests and the young migrant women employed to plant and harvest crops in order to implement this large-scale international initiative in the Bekaa. *Wild Relatives* therefore opens up a space to reflect on tensions between state and individual, industrial and organic approaches, climate change and biodiversity, captured in an open-structure of vignettes that reflects the dispersed and ongoing stories of seeds themselves.

Jumana Manna, born 1987 in the USA, lives and works in Berlin.



Jumana Manna, *Wild Relatives*, 2018, Germany / Lebanon / Norway, DCP, color, sound, 66 min

Kuroshio Ocean Education Foundation

As the North Equatorial, or Kuroshio, Current flows north past eastern Taiwan, its clear, warm and steady flow nurtures a rich array of marine life, and brings in such salt-rich, deep ultramarine waters that it is often referred to as 'the black stream'.

Hualien is the city closest to this uniquely warm current, and it was here in 1998 that the Kuroshio Ocean Education Foundation was established. Initially, the group focused on surveying and recording sightings of aquatic mammals and their behavior in coastal waters, though it soon shifted its mission statement to highlight 'caring for Taiwan's marine environment, ecology and culture'. In 2003 the Foundation launched a vessel which sailed around Taiwan to, for the first time, examine its coastal areas, generate debate and showcase a new marine vision for Taiwan.

Dedicated to promoting public awareness of ocean preservation to this day, in 2018 the Kuroshio Ocean Education Foundation launched 'Sailing beyond the Blue': a project to celebrate its 20th anniversary and once again survey the marine environment of Taiwan. The project collected large volumes of data, video and audio recordings, as well as sea water samples and polyethylene reports from 51 testing stations across Taiwan, soon to be analysed

and published, and ran a series of educational activities.

For Taipei Biennial, the Kuroshio Ocean Education Foundation intend to enable visitors to see things that are often invisible to the human eye, or are simply inaccessible to those outside of the scientific realm. Video footage, reports and analysis, underwater audio recordings, sea water samples, sampling tools, and navigation charts are exhibited, and explored through lectures by Foundation members. In this way, attendees will learn about marine pollution and the crises affecting the ocean, and find ways of changing their own behaviour to benefit the state of our seas.

Established in Hualien in 1998
www.kuroshio.org.tw
kuroshio@koef.org



Lecture Sailing Beyond the Blue: The Beauty and Death of Our Territorial Waters

Speakers: Hui-Chun Chang (Executive Secretary, Kuroshio Ocean Education Foundation), Ray Chin (Underwater Photographer)

Date: 2018/12/1

Time: 14:00–16:00

Venue: Ecolab 2F

Kuroshio Ocean Education Foundation samples plastic particles and water around Taiwan and its various islands. Each area has a distinctive seawater colour and composition of floating particles.

Taiwan Thousand Miles Trail Association

Trails are what people leave behind, both visibly and through the values that they pass on. Some of these trails are trodden gently into the natural environment, while some are more aggressive—such as state-led construction and agribusiness—which destroy both the ecosystems of animals, plants and insects and those individual human tracks too.

In 2006, Hsu Jen-Shiu, Xiao Yeh (Li Yuan) and Huang Wu-Hsiung launched the Thousand Miles Trail Movement in Taipei, which invites people to discover and create nature trails in their local areas, to excavate the narratives that live within them and therefore gain a more in-depth understanding of the land they live on. To date, this public movement has generated an unbroken track reaching almost 3,000 km through Taiwan.

The Association has also initiated the Eco-Craft Trail Campaign in Taiwan, which is inspired by the experiences of volunteers on the Appalachian National Scenic Trail, a track in the USA. The track could not exist without its volunteers, who communally contribute over 240,000 hours each year in their stewardship which comprises maintenance, guiding, and greeting guests at each visitor centre. Bringing this model to Taiwan, the Association have built in opportunities for working holidays and

outdoor education—also reviving Taiwan's history of cooperative movements and traditional trail construction. Additionally, the association's plans for the future also include a 'National Greenway Network', which combines grass-roots thinking with the aims of the International Satoyama Initiative: a global partnership of 184 organisations who have agreed to collaborate in the conservation of sustainable human-influenced natural environments. This will enable the Taiwanese public to work with private companies and local government to develop cultural trails which utilize existing linear structures such as irrigation waterways, and former sugar and passenger railways, therefore restoring these spaces and enabling local tourism. Two of these routes will be completed in 2019, the Tamsui-Kavalan Historical and Cultural Routes and the Raknus Selu Trail.

For the Biennial, the Association are exhibiting the research that they have accumulated over the years, their plans for the future, and hosting walks and seminars throughout the duration of the exhibition.

Established in Taipei in 2006
www.tmitrail.org.tw
tmitrail@tmitrail.org.tw



TOP: Taiwan Thousand Miles Trail Association's walking tour

BOTTOM: The Eco-Craft Trail Campaign in Zhongpu Mountain, 2017

Walking Tour

Time: 13:30–16:00

Each walk is limited to 20 people

Route 01: From Kuo Hsueh-Hu's *Scenery Near Yuanshan* (1928) to 'There's Paradise in Yuanshan' (1987) — Jiantanshan Trail and Yuanshan Water Shrine Walk
 Date: 2018/12/2
 Meeting point: Taipei Fine Arts Museum main entrance
 Online Registration: <https://bit.ly/2QfLZ03>

Route 02: Rescue the Urban Natural Island—Jingmeishan Xianjiyan Coast Guard Administration Section of Eco-Craft Trail Walk
 Date: 2018/12/16
 Meeting point: MRT Wanfang Hospital Station
 Online Registration: <https://bit.ly/2qsoXYF>

Route 03: Enter Taipei City through Century-Old Danlan Trail—Fuzhoushan to Zhongpushan Walk
 Date: 2018/12/23
 Meeting point: MRT Xinhai Station
 Online Registration: <https://bit.ly/2SJqgiX>

Lecture

A Person that Walks with the Eyes, Ears, Nose, Body, Mind, Hands and Feet—Join Us on the Grand Dream of Thousand Miles Trail 2.0

Speakers: Chou Sheng Hsin (Executive Director of Taiwan Thousand Miles Trail Association), Hsu Ming Chien (Deputy Executive Manager of Taiwan Thousand Miles Trail Association)
 Date: 2019/1/6
 Time: 14:30–16:30
 Venue: Ecolab 2F

Open Green

'Open Green' is an experimental living space project, initiated by The Taipei City Urban Regeneration Office in 2014, which aims to alter the impression that urban development in the city acts only to replace existing historic buildings to suit new visual preferences. Through an open call, the project invites local residents and communities to take part in the creative renovation process, this 'bottom-up' approach is designed to empower people with a sense of agency, urging them to take charge of improving their living conditions and to manage abandoned spaces. Furthermore, in connecting neighborhood spaces with local residents, the project fosters collaboration and action toward common issues.

The project focuses on both improving and 'greening' everyday dwelling spaces in the built environment, while encouraging ecologically 'green', and ethically-aware, efforts; taking into consideration urban health issues, the relationship between people and nature, social benefits and the underprivileged.

Over the past four years, a total of 61 community development projects have been completed in different administrative districts in Taipei. Through collective, innovative and experimental actions by local residents, schools, and creative groups, these projects

have transformed abandoned, closed, or disused spaces, and also involved restoring and maintaining old waterways and trees. Often working in a cross-disciplinary way, these projects utilize eco-conscious methodologies over conventional construction methods, resulting in effective and communal 'placemaking'.

On view in this year's Taipei Biennial is a retrospective presented by the team behind 'Open Green', chronicling various neighborhood renovation projects across Taipei, and presenting the core values behind the endeavor. The audience is also invited to visit these community development sites to personally experience the links formed between these new spaces, the wider city, its people and nature.

Implemented in Taipei in 2014
Project conducted by: Classic Design and Planning Co., Ltd.
hellogreenlife.blogspot.com
taipeiopengreen@gmail.com



TOP: 'Hand protection fireflies', Mamingtan Mountain, Mingxing Community in Wenshan District

BOTTOM: The volunteer group made the pterophyta forest in the back lane, Gufeng Village, Da'an District

Lecture

Open Green and Slash City

Speaker: Liu Po-Hung (Principle of Collaborative O. Company)

Date: 2019/1/20

Time: 13:00–14:00

Venue: Ecolab 2F

Tour of Community Development Sites

Limited to 15 people per session

Meeting point: will be notified result by email

Route 01: Exploring Community with Bee Eyes

Date: 2018/12/29

Time: 9:00–12:00

Guide: Tsai Ming-Hsien

(Community College Urban Beekeeping Project Founder/ Beekeeping Course Lecturer at the Songshan Community College)

Online Registration:

<https://bit.ly/2yINcGs> (12/1 open for registration)

Route 02: Tour of Bat House

Date: 2019/1/12

Time: 9:00–12:00

Guide: Chang Heng-Chia

(Director of the Formosan Golden Bat's Home)

Online Registration:

<https://bit.ly/2yQrobU> (12/25 open for registration)

Route 03: An Eye for the Waterways

Date: 2019/2/16

Time: 9:00–12:00

Guide: Ho Wen-Hsien (Cultural Historian/ Convener of Wenshan Community College's Regional Studies Course)

Online Registration:

<https://bit.ly/2QfwV2B> (2/1 open for registration)

Keelung River Watch Union

The Keelung River is a tributary of the Dansui River and the northern-most of Taiwan's major rivers. Spanning a total length of 89.4 kilometers, the river originates in the mountains of New Taipei City's Pingxi District, flowing past Keelung and traversing thirteen townships before eventually winding its way into Taipei City.

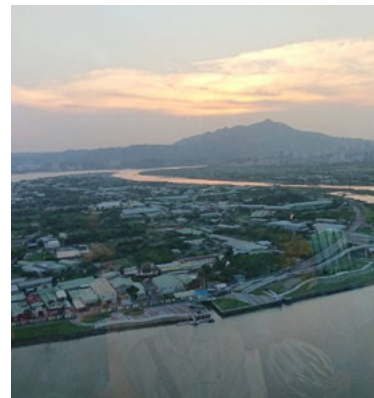
A series of movements to protect the Keelung River began in 2004 with the 'Cross-District Community Colleges Protecting The Dansui River Project', which ultimately gave rise to the Dansui River Watch Union and the active promotion and establishment of river clubs in Taipei's various community colleges. After years of hard work, river clubs alongside the Keelung River gradually matured and congregated to form the Keelung River Watch Union. Members of the Union have adopted the ABCs of Keelung River Guardianship—"Active, Beautiful, and Clean"—as shared core principles in watching over their 'mother river'.

While some Union members focus upon protection in their individual, respective locations, others may be active in exploring the wider river ecosystem, have an interest in the conservation of a particular indigenous animal or plant species, or are involved in the protection

of wild streams. Some promote river education and delve into the relationship between nature and human life, whereas others conduct environmental patrols or monitor Environmental Impact Assessments of development plans; there are also those that are more concerned with the greenification of shorelines, and boosting water cleanliness for citizens. In addition to the aforementioned, the Union also holds an annual Keelung River Forum to provide a platform for civilians and government representatives of all levels to engage in dialogues concerning river remediation, in the hope that relevant policies can be created to better suit society's needs.

Founded on the Keelung River in 2004

Beitou Community College, Taipei City
Bottom Left Corner Workshop
Chiyeen Community Development Association
Nangang Community College, Taipei City
Nei-Hu Community College, Taipei City
She-Zi Foundation for Culture & Education
Syakkaw Patrol Team of Keelung River,
SongSang Community College, Taipei
Taipei Shilin Community College
Taiwan Native Plant Society
Taiwan Nature Trail Society
Taiwan Sustainable Union
The Green Ray Treasure Box on the Pingxi
Line: Sandiaoling
Tsao-Shan ECHA
Zhongshan Community College, Taipei City
(in alphabetical order)



TOP: Keelung River, Shezidao. Courtesy of Taiwan Sustainable Union

BOTTOM: Keelung river tour. Courtesy of Taiwan Sustainable Union

The Enchanting Keelung River: A Cultural and Ecological U-Bike Outing

Organized by Taiwan Sustainable Union

Route 01: Visit Yuanshan's Shell Mound, Jiantan's Sanjiaodu (Cultural ferry port/dragon boating experience), the Zhoumei Plain and Shilin's Beitou Technology Park, and Taipei's largest paddy field, the Guandu Plain

Guide: Chen Jian-Zhi (Co-convenor of the Keelung River Watch Union, Chairman of the Taiwan Sustainable Union)
Date: 2018/11/24, 12/15
Time: 13:00–18:00
Meeting point: Taipei Fine Arts Museum main entrance
Note: Up to 18 people per session. Due to the dragon boating experience, we will only accept participants who are enrolled in junior high- or higher-grade school levels and are over 150 cm in height.

Route 02: A Cultural and Ecological Outing on the Tamsui and Keelung Rivers

Taipei Story House (Yuanshan Mansion), Taiguchao, Yuanshan Park, Baoan Temple, Teacher's Mansion, Huan-a-kau, Shezi Island, Beitou Refuse Incineration Plant, and Cisheng Temple

Guide: Chen Jian-Zhi (Co-convenor of the Keelung River Watch Union, Chairman of the Taiwan Sustainable Union)
Date: 2018/12/ 22, 2019/1/5
Time: 13:00–18:00
Meeting point: Taipei Fine Arts Museum main entrance
Note: Up to 20 people per session, minimum age 10.

Online registration:
<https://reurl.cc/GdGdA>

HSIAO Sheng-Chien

Return, 2018

The development of modern industrial civilization has forever changed the environment and the way in which human beings live. Natural scenery is gradually disappearing across the globe, and in many places the sounds of frogs, birds and crickets have been replaced by the rumble of cars and trucks. Hsiao Sheng-Chien seeks to recreate the familiar sounds of his childhood memories, using the very same industrial technology that powers these machines.

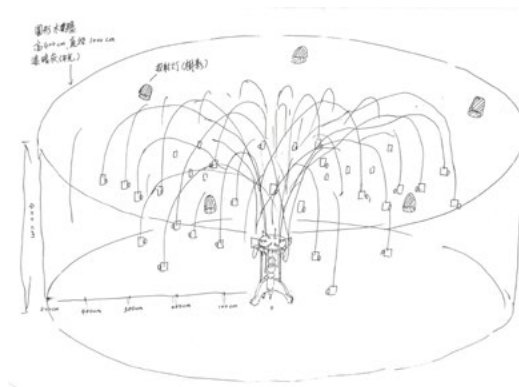
In the center of the gallery, a section of tree trunk slowly revolves like a turntable, artificially lit with the shadows of wires creating the impression of leaves and branches at dusk. Meanwhile an electronic device plays bird calls—with the sound alternating between sources to mirror the auditory effect of a flock of birds moving from tree to tree.

Hsiao remembers walking down the road as a child after school and seeing noisily chirping sparrows perched in trees and on telephone wires; before long, this utterly natural scene was no more. With each day that the city of Taipei developed further, the sparrows were fewer and fewer. In highlighting the quietening of nature through to the use of fertilizer and pesticide,

Return echoes Rachel Carson's 1962 publication, *Silent Spring*—which asserted the poisoning of the biosphere, by new 20th century chemicals aimed at pest and disease control.

In *Return*, machinery which might usually be seen as enacting modern 'progress' is altered, humanized, to carry a sense of hand-made warmth. The slowed pace of Hsiao's slowly rotating trunk points to the mechanics of old musical boxes, fairground rides even, and objects from earlier times which conjure distant memories. In evoking strong and personal emotions, there is a sense of spiritualism and empathy which links the individual, and their own experiences of the natural world to the enormous, and often unfathomable topic of extreme environmental change.

Hsiao Sheng-Chien, born 1968 in Taiwan, lives and works in Kaohsiung.



TOP: Hsiao Sheng-Chien, *Return* (sketch), 2018, kinetic installation, dimensions variable

BOTTOM: Hsiao Sheng-Chien, *Summer Night*, 2018, motor, gearbox toys, micro switch, paper bags, LED light

Lucy DAVIS (The Migrant Ecologies Project)

Fragments from the *Together Again* (Wood:Cut) series, 2008–ongoing

For the Taipei Biennial 2018, Lucy Davis presents wood-print collages, photographic material and hand-animated films drawn from her ten-year material-led research into stories of wood in Southeast Asia. The project's different iterations collectively work through the material of wood-print and cut-wood in order to recast the form and micro-gestures of the Malayan Modern woodcut movement, which was adopted by artists of the mid-twentieth century migrant Chinese Left. The Migrant Ecologies Project aims to work through the spirit and gestures of this movement, in the context of continuing regional deforestation of Southeast Asia.

This project has its origins in Singapore's Little India, an area in which the artist lived from 2006 to 2009 and which has a high South Asian migrant worker population. Davis came to notice the plethora of objects—electrical items, cardboard, and tin-cans—which tend to be left on the streets, collected at night, and taken to a central recycling point. Recognising that timber was one of the materials not directly integrated into this nocturnal economy, Davis began collecting locally discarded wooden

furniture. Having learnt that each tree and therefore piece of wood has its own traceable genetic code, Davis sent samples to a timber tracking company, which provided her with certifiable data indicating which species of tree, and where, each piece of wood had come from.

By locating living examples of every identified tree, the artist began to attempt the impossible task of understanding the lifestories of these pieces of wood; this laborious research is reflected in Davis' artistic process whereby fragmented prints are painstakingly pasted together to form micro-detailed woodprint-collages and animated films.

Instead of the romantic quest for an original spirit of a living tree inside its resulting wooden objects, The Migrant Ecologies Project complicate a colonial legacy of 'journeys to a pristine source' that also inflects popular understandings of DNA. The resulting, entangled stories of wood include the spirits of modern objects in reconstructed trees. They suggest how wooden ontologies haunt human timber patriarchies. They animate encounters where dreams in DNA code meet forest spirits and where fingerprints meet woodgrain across the archipelago.

Lucy Davis, born 1970, has lived most of her life in Singapore.



TOP: A Banyan Battles with Teak Animation Still from *Jalan Jati* (Teak Road), 2012, hand-animated film, 23 min
Concept, Direction & Hand-animation: Lucy Davis
Music & Sound Design: Zai Kuning & Zai Tang



LEFT: Lucy Davis (The Migrant Ecologies Project), *Together Again* (Wood: Cut) Part II. Material, *Ranjang Jati: The Teak Bed that Got Four Humans from Singapore to Travel to Muna Island, Southeast Sulawesi and Back Again*, 2009, black & white photograph on hand made Japanese paper, 85x60 cm. Photo: Shannon Lee Castleman. Collection of National Gallery Singapore

Alexey BULDAKOV

Scratching Post, 2018

In spring 2018 Alexey Buldakov visited Houtong, a village in the hills of Northern Taiwan, whose name directly translates as 'monkey cave'. In the 1920s Houtong became famous for a different: coal was discovered beneath it, and the village soon became the country's largest provider—producing 220,000 tons of coal per year, with its population growing to 6000 people.

The decline of the coal mining industry in the 1970s was catastrophic for Houtong: residents moved away in search of urban opportunities, and its population shrank to less than 100 people, leaving behind hundreds of homeless cats. The village fell into disrepair, that is, until 2008 when local cat-lover Peggy Chien began posting photographs of the village's stray cat population online, attracting like-minded volunteers who came to care for the cats and soon transformed Houtong into a tourist destination.

Marked with a sign that reads 'Many stray cats here. Drive slowly', Houtong now brims with every kind of feline ephemera imaginable: decorated feeders and shelters, sculptures and murals of cartoon cats, cat cafes and bakeries offering cat-shaped foods. Buldakov was fascinated by this new way of

life that has followed Houtong's industrial collapse, how hard labour has been replaced by a culture of leisure, extraction with creativity, and an invasive species has completely taken residence—the village's emblem has even changed from a monkey to a cat.

In response, Buldakov has developed a large-scale installation of reciprocal shelves which draws its aesthetic from outsider works of art such as decorated food trucks, religious altars and the anthropomorphised cat drawings of English artist Louis Wain, whose muse was a feral kitten. Buldakov's structure stands as a three-dimensional still life of Houtong comprising locally made artefacts and found objects. In-keeping with its theme of interspecies altruism, the structure is multifunctional and its cardboard shelves can also be used as resting spaces for stray cats.

Cat Floats painted by Group of Houtong
Cat's Friends
Scratching posts manufactured by



Alexey Buldakov, born 1980 in Russia, lives and works in Moscow.



TOP: Alexey Buldakov, *Scratching Post* (3D sketch), 2018, site-specific installation, cat fishing floats, cat hair, etc. 230×270×60 cm

BOTTOM: Cat fishing floats at Houtong

LU JI-YING

The Diary of Lu Ji-Ying, 1933–2004

In 2009, the National Museum of Taiwan History received a collection of more than 70 family relics donated by Lu Dong-Yuan. Amongst them were family albums and letters, a diary and farming notes, which document 71 years of his father's life.

This normal Taiwanese man, Lu Ji-Ying, was born in Qiaotou in Kaohsiung, south-west Taiwan. He graduated from Nanzi Second Public School and primarily carried out agricultural activities around Jiuqutang. From 13 July 1933 until his death in 2004, his diary-writing only paused between 1943 and late 1945. Before World War II, he kept a diary in Japanese about various subjects: daily activities and reflections, family interactions, farming ideas, records of economic crops, issues about production and distribution, grafting and technological improvements, excursion, solar terms and weather, pest control, his own physical health and general concerns. He also wrote about joining the Youth Group, working at the agricultural cooperative, teaching at the Japanese School, as well as about working as a secretary at the Local Culture Promotion Committee and the Kōmin Hōkōkai (Public/Patriotic Service Association of

Imperial Subjects). After the War, he became a 4-H Club (R.O.C) instructor. As the national language changed, he switched to Chinese in his diary; perhaps because it was a new language for him, his style changed, as from hereon he only wrote in bullet-points.

Besides writing about his daily life, Lu Ji-Ying persistently observed the annual management and cultivation of fruit trees, sugar cane, rice and legumes. He also recorded poultry purchases, rainfall, use of pesticide and fertiliser, and the harvest. The detailed data and the diversity of species recorded not only demonstrate Lu's personal efforts in advancing agriculture, but also reflect the survival strategy and commercial mentality of Taiwanese farmers in that period.

These valuable manuscripts bear witness to the life of a Taiwanese farmer who received modern education; outside of his personal sphere they offer a glimpse of the social and educational movements of Taiwan's colonial Japanese government, and shed light on how agriculture policies and the life of common people have evolved in Taiwan from the period of Japanese rule to the 21st century.

Lu Ji-Ying, born 1916 in Taiwan, died 2004 in Kaohsiung.

The image shows two pages of a handwritten diary in Japanese. The left page is titled '民50年第二期 水稻管理法 (品種革新)' and the right page is titled '民50年 水稻管理法 (品種革新)'. Both pages contain a table with columns for dates, weather, and agricultural activities. The text is written in cursive Japanese.

昭和八年七月十三日水曜
 僕は今日から日記を書く事
 になつた。今朝涼しい中に
 弟とナツメの草取りをし
 た。夕方の暑さに堪えかねて
 川へ水浴びに行く積り
 だったが急に夕立が降
 りさうである為めと
 やめた。

TOP: Lu Ji-Ying recorded the second rice management law of 1961 in the farming notes. Collection of National Museum of Taiwan History

BOTTOM: Lu Ji-Ying started writing diaries on 13 July 1933. Collection of National Museum of Taiwan History

HUANG Hsin-Yao

Contact Prints of Baileng Canal, 2018

In 1928, the Japanese set out to develop Taiwan's sugar industry in Taichung's Xinshe plateau due to its favorable climate and soil quality, and consequently established the Danan Sugarcane Seeding Nursery. This high altitude region, however, lacked water, and so the government engaged Japanese engineer Isoda Norio to supervise the construction of the Baileng Canal in the upper reaches of the Dajia River. The irrigation system draws water from the Baileng highlands at an altitude of 550 meters, and includes tunnels, aqueducts, and inverted siphons that travel over cliffs and through gorges.

The abundance of water brought in by the canal has transformed the ecology, but also the economy, of the local Xinshe area—enabling the growth of sugar cane, edible fungi, orchids, and fruits such as the honey pear and loquat.

The documentary film *Contact Prints of Baileng Canal* produced by the Taichung City Government Information Bureau and film director Huang Hsin-Yao brings viewers on a journey over the route of the Baileng Canal. The documentary takes its name from the photographic convention of producing

a 'contact print', which contains every image taken in a photoshoot. Huang's film captures every impression of the canal waters, the stagnant as well as the picturesque.

The journey begins at the source of the Dajia River, the very root of the canal waters, and travels nearly 17 km to Xinshe where the waters divide into households and fields, and become fruits and crops, which are then transported north to satisfy the demand of Taiwan and further afield.

'Since everything flows in an invisible torrent, I tried to use only images and natural sounds to express this everything', said Huang. He deliberately avoided narration and music to allow the water to act as the autonomous central character and to speak for itself. Considering the voyage through Baileng Canal as just a brief period in the life lived by its waters, *Contact Prints of Baileng Canal*, reminds of the interactions that take place between water, landscape and people on a daily basis, worldwide.

Huang Hsin-Yao, born 1973 in Taiwan, where he currently lives and works.



Huang Hsin-Yao, *Contact Prints of Baileng Canal*, 2018, single-channel video, color, sound, 80 min

Laila Chin-Hui FAN

Scenery Near Yuanshan: Silence and Commotion beside the Keelung River, 2018

Chin-Hui Fan has been recording natural soundscapes since the age of 7, and has dedicated her practice to developing more sensitive and representative methods of listening to the land. In 2013, she launched the Silent Trail Project which promotes the safeguarding of natural soundscapes, and in 2015, the artist founded the Soundscape Association of Taiwan which invites national sound recordists to contribute to this effort.

In 2016, Chin-Hui Fan visited Taipei Fine Arts Museum and discovered the painting *Scenery Near Yuanshan* (1928) by Taiwanese artist, Kuo Hsueh-Hu. Chin-Hui Fan was immediately attracted to the quiet, rural atmosphere of the work, and set about visiting the site of the painting, which Kuo Hsueh-Hu had captured 90 years ago. Walking the Jiantanshan Trail in search of the painter's viewpoint, Chin-Hu Fan found that the historic Meiji Bridge had been replaced by the busy Zhongshan Bridge, which teemed with cars, masking the sound of the river below: the calm silence of the painting entirely replaced by a new, urban clamour.

Humans often rely upon vision to understand their environments,

yet an image presents just one static shot, while listening enables people to recall their own unique memories and impressions of a place. To highlight the significance of sound in human experience, Chin-Hui Fan has simulated the soundscape of Kuo Hsueh-Hu's iconic painting. Taking her audience back almost a century in time, this work is composed of audio material from similar topographies across Taiwan—their animal and insect species, geographical sound fields and vegetation, accompanied by the whispers of early twentieth century human activity.

This piece is accompanied by the Yuanshan Sound Walk, a sensory experience guided by the artist, which follows the path of Kuo Hsueh-Hu. During this walk, Chin-Hui Fan intends to awaken the ears of her participants to encourage them to better understand environmental changes through sound.

Laila Chin-Hui Fan, born 1965 in Taiwan, works and lives in Taipei.



TOP: Kuo Hsueh-Hu, *Scenery near Yuanshan*, 1928, gouache on silk, 94.5×188 cm
Collection of Taipei Fine Arts Museum

BOTTOM: Looking for the viewpoint of Kuo Hsueh-Hu, Chin-Hui Fan has simulated the soundscape left over from 90 years ago.

A Guide Tour to the Yuanshan Soundscape
Date: 2018/12/1, 12/16, 2019/1/13, 2/17, 3/3
Time: 9:30–12:00
Online registration:
<https://bit.ly/2OwMCkk>

AU Sow-Yee

The Broadcast Project: A Many Splendored Thing of the Coconut, a Belle from Penang and the Secret Agent, 2018

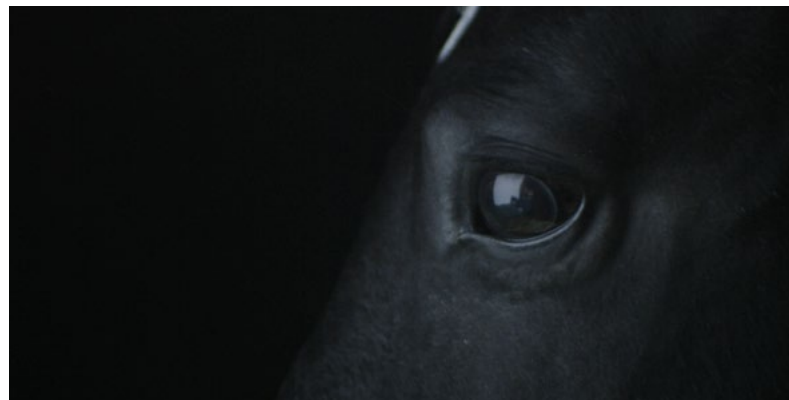
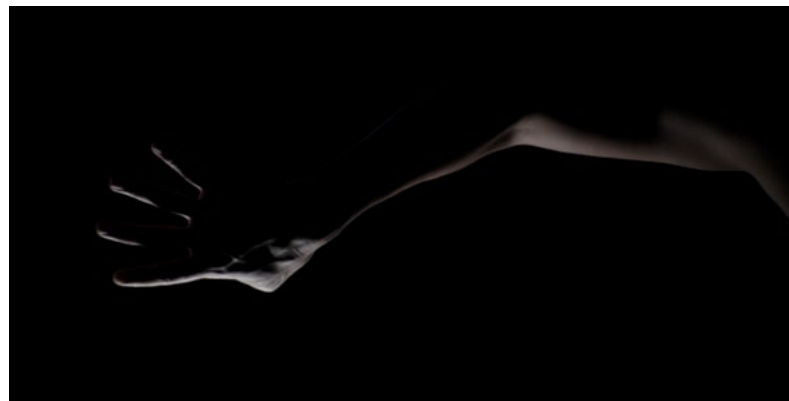
In the early twentieth century, the imperial Japanese government attempted to transform northern South Taiwan into a 'paradise', simply in order to provide a test case for further expansion into Southeast Asia in the future. Enormous quantities of tropical plants were transported to Taiwan, including coconut trees, which were seen as a strategic object in the expansion of borders—enacting a systemization of nature as such.

In 1935, the Japanese government commemorated the fortieth anniversary of the colonization of Taiwan with an extravagant display of cultural and political power, 'The Taiwan Exposition: In Commemoration of the First Forty Years of Colonial Rule'. This fifty-day event celebrated Japanese and Taiwanese products and craftsmanship, construction and modernization, and occupied over thirty new buildings in Taipei and across the island. The Exposition's South Pavilion featured a reproduction of rubber plantation—though the rubber tree itself is not native to Southeast Asia, it now grows here in abundance having been imported from South America by the British.

This Pavilion was also flanked by sculptures of horses, an animal usually accustomed to temperate climates and unable to withstand extreme heat, but which was trained in humid southern Taiwan in order to prepare for upcoming battles. In this sense, the Taiwanese Exposition revealed the way in which the geographies of flora and fauna have been manipulated by humans to sustain colonization.

This artwork extends from *The Nanyang Intelligence Bureau*, a collaborative performance presented by Au Sow-Yee and the Oz Theatre Company in October of 2018. Designed as a film set which humorously mimics the Southern Pavilion from the Taiwan Exposition in 1935, and integrates radio broadcasts, video works, and archival objects, *A Love Story of Life and Death* charts Taiwan's colonial history through an unlikely romance between a vanished intelligence agent and the 'Belle of Penang' (Bin Cheng Yan). A theatrical murder mystery of sorts, this performative installation invites viewers to reimagine the relationships between Japan, Taiwan, and Malaysia, exposed through their political and botanical connections.

Au Sow-Yee, born 1978 in Malaysia, lives and works in Taipei.



Au Sow-Yee, *The Broadcast Project: A Many Splendored Thing of the Coconut, a Belle from Penang and the Secret Agent*, 2018, three-channel video and sound installation, dimensions variable

KHVAY Samnang

Rubber Man, 2014

Using his body as a medium to perform often intentionally futile gestures, Khvay Samnang exposes lesser-known stories and unresolved social issues in Cambodia, prompted by hearsay, direct experience and the media.

Rubber Man is a performance and film work which draws upon the destruction of indigenous communities, species habitats and places of spiritual significance, due to the recent establishment of over 300,000 hectares of rubber plantations across Cambodia.

Until 1975 Cambodia was the largest producer of rubber in the world, dating back to 1884 when French Indochina privatized the land of the Cambodian Khmer monarchy and began importing rubber seeds from Brazil. In South America, these trees are referred to as ‘caucho’ or ‘crying tree’, as they release liquid rubber from incisions made in the bark, though this description is equally apt given the effect of the rubber industry on indigenous livelihoods. In the highlands of Cambodia there are over twenty native groups who subsist on a cycle of planting, transplanting, harvesting, and regeneration; forest and ancestor spirits play an omnipresent role in these communities, and these beliefs help to ensure wildlife

conservation—however, agribusiness now threatens these ancient practices.

Over the course of 2014, Khvay repeatedly visited Cambodia’s highland province of Rattanakiri to survey changes in the environment due to the rubber industry, with the artist documenting strategic clearings, new forests of young saplings, mature plantations, and the villages that have—so far—survived. Moving between these man-made landscapes, *Rubber Man* captures the artist as he pours a bucket of fresh, white, rubber sap over his face and naked body. The artist’s features are entirely obscured by this painterly and performative action, which alludes to the suppression of indigenous populations who are rendered voiceless and invisible in the presence of industrial corporations. Appearing as a porcelain-white apparition walking amongst the trees, the artist asks, ‘Where will the spirits live?’ as behind him the forest disappears.

Khvay Samnang, born 1982 in Cambodia, lives and works in Phnom Penh.



Khvay Samnang, *Rubber Man*, 2014–2015, three-channel video installation, color, sound, 4 min, loop. Coproducers by Jeu de Paume, CAPA, FNAGP

Huai-Wen CHANG + MAS (Micro Architecture Studio)

Museum in the Clouds, 2018 *Mas Biennial*, 2014–2018

Museum in the Clouds comprises a curved steel frame with sail-like membranes, which follow the movements of the wind; installed on the second-floor façade of Taipei Fine Arts Museum, it is visible from both inside and outside. This two-year project interacts with the weather station on the roof of the museum, records the museum's microclimate, and reflects this with water vapour and lighting.

The TFAM's rooftop weather station documents microclimate data around the museum, 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.

Responding to the data provided by this weather station and the air quality index (AQI) received from a remote location, *Museum in the Clouds* releases mist when temperatures are high—to create various cloud formations, while also cooling the museum's microenvironment. At night, the lighting system responds to the museum's air quality and projects different colours accordingly: when the air quality is good, the sail will turn yellowish green; when less so, the lights will turn orangey red; and when the

quality is very poor, they will shine in brownish purple hues. If *Museum in the Clouds* is able to turn luminous green, then the air surrounding the TFAM is perfect.

In addition to influencing the movements of *Museum in the Clouds*, all of the climate data collected during the Taipei Biennial will also be used to form a proposal as to how to improve the museum's conditions moving forward. This work is presented alongside a further thirty works by the Micro Architecture Studio (MAS), which provide architectural solutions for institutions and communities worldwide, designed by MAS to improve their livelihood within their specific climactic conditions.

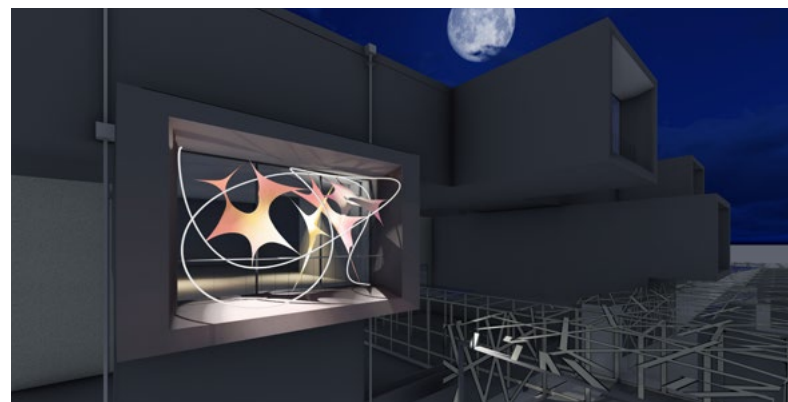
Museum in the Clouds website:
<http://mas.archi/MuseumInTheCloud.html>



The program is supported by



Huai-Wen Chang, born 1970 in Taiwan, lives and works in Taipei. The Micro Architecture Studio (MAS) was founded in 2014. It comprises students from the Class of 48th-52nd in the Department of Architecture at Tamkang University, Taiwan, and a transdisciplinary team of consultants from fields including architecture, landscaping, environmental engineering, ecology, water resources, smart control, lighting, and interactive installation.



MAS Biennial
Introduction & Project Description:
2018/11/17 18:30

MAS Class
MAS Seminar: 2018/12/8, 12/22, 2019/1/12
MAS Workshop: 2018/12/15, 2019/1/5,
2/16, 3/2

Huai-Wen Chang, *Museum in the Clouds*,
2018, steel, membrane, weather station,
water fog system, LED, 400×120×600 cm

Flâneur Hanji, 2018

ET@T is an organization for media and digital art in Taiwan, it devotes its practice to increase the understanding and knowledge of digital texts alongside theories, exhibitions, and performances derived from digital culture.

Logging our physical perceptions into the virtual realm is becoming ever more prevalent; with this, machines are further able to track and comprehend human activity—biological, consumerist, personal, romantic and otherwise—and machine-learning has accelerated. As technology begins to understand and take on human characteristics, the subjectivity of technical objects and therefore their human rights, may need to be rethought.

ET@T believes that robots are sentient beings, capable of subjective perceptions, feelings and experience. Considering a present in which robots increasingly intervene in human communications, and the implications that this holds for the future of our communities, the collective imagines and designs interfaces that can enable and sustain better relationships between technological beings and humankind. *Flâneur Hanji* is a proposal for a 'real virtuality' in a forecasted world where machines possess emotional

and spiritual intelligence, and can engage in debates about art and the esoteric. While currently it is human movements that are tracked and transformed into useable, economically-valuable data, in this new era, everything that machines see and hear would be transformed into sustenance for other information systems.

Projecting into this potential future, ET@T have developed 'Hanji', a robot equipped with a 360-degree camera whose observations are live-streamed to ARThon, where it can receive and respond to questions from online and on-site audiences. Following its French namesake which means 'stroller', 'lounger' or 'saunterer', during the exhibition *Flâneur Hanji* will move gently through the space and observe a series of accompanying discussions. These forums will engage with themes of human-machine interaction, autonomy and artificial intelligence, and the ethics of control in the context of robot sentience.

ET@T, founded in Taipei in 1995.



ET@T, *Flâneur Hanji* (sketch), 2018, technology art, dimensions variable

Forum

Moderated by ET@T
Venue: Ecolab Basement

New Political Imagination via Identity Illusion

Organized by ET@T
Speakers: Hanji, Prof. Ho Wang
Date: 2018/11/21
Time: 14:30

Motion Sensing Game Outside the Echo Chamber

Organized by Fablab Dynamic
Speaker: Hang Li
Date: 2018/11/22
Time: 14:30

Aesthetic Presentation of a Microscopic World

Organized by Wang Yung-Lin
Speaker: Pai-Chun Chang
Date: 2018 2018/11/27
Time: 14:30

The Art of Recyclism, E-waste Cultures

Organized by Cheng Hsien-Yu
Speaker: Benjamin Gaulon aka RECYCLISM
Date: 2018/11/28
Time: 14:30

How to See Science and Art through Biology's Microscopic Lens

Organized by Wang Yung-Lin
Speaker: Duen-Wei Hsu
Date: 2018/12/23
Time: 10:00

Connections Continuum as Artistic Research

Organized by Cheng Hsien-Yu
Speakers: Saša Spačal, Mirjan Švagelj, PhD
Date: 2018/12/23
Time: 14:30

Studies and Extensions of Urban Ecology

Organized by Wang Yung-Lin
Speaker: Shih-Hsiung Liang
Date: 2019/1/6
Time: 10:00

Digital Double as a Carrier

Organized by ET@T
Speakers: Wen-Hao Huang, Po-Ting Lee
Date: 2019/2/17
Time: 14:30

Jeffrey HOU & Dorothy TANG

Plant's-Eye Views of Taipei, 2018

If plants have vision, how would they view the city?

Like animate beings, each plant has an independent life story, and Hou and Tang's work questions how plants would view the city. Some plants—such as the trees that line residential streets—are invited into urban spaces to fulfil the desires of human inhabitants, contributing to the aesthetics and economies of the city. Others, like weeds, persist in inhospitable environments and are often at war with the communities that consider them a nuisance. Though often unnoticed, plants and their urban ecologies actively utilize, adapt, and alter urban environments.

Plant's-Eye Views of Taipei is the result of a workshop that took place at the Treasure Hill International Arts Village in Taipei in summer 2018. Under the direction of the artists, and working in collaboration with ecologists and videographers, a group of university students from several countries in the Asia-Pacific region each imagined themselves as a plant species. The students began by examining the plants of the local region to better understand their physiological characteristics and life histories, as well as their adaptive features and ecosystemic

behaviours. In viewing themselves as plants, the students were able to see Taipei in a new light as a place co-produced by the city's urban flora and human communities. Materials from the workshops detailing the exploration by the students are exhibited alongside designs for reinterpreting urban structures in Taipei as envisioned and built from a less anthropocentric perspective.

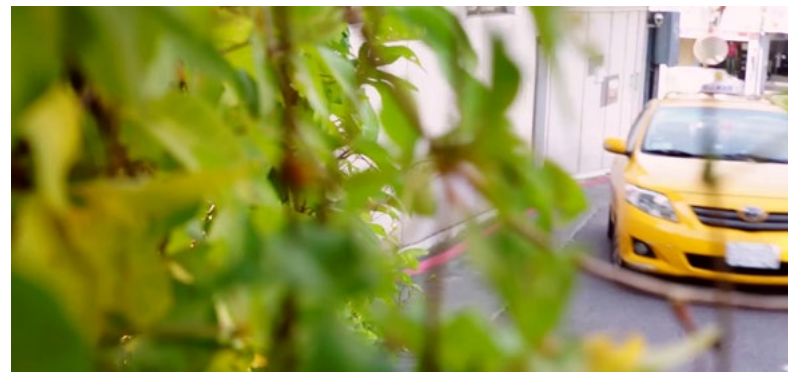
Workshop co-instructors: Chi-Tung Huang, Harley S. Pan

Workshop participants: Xiaomeng An, Baiyu Chen, Hsin Cheng Chien, Juliana Hom, Chun Sing Hui, Pui Ling Ip, Michelle Lam, Eva Lin, Sam Lin, Sharon Lin, Sammy Sin, I Hsiang Wang, Carmen Yuan, Shi Yue Zhang, Jingyi Zhou

Workshop commentators: Huasun Chang, Chingwen Cheng, Serena Chou, Che. Lin, Zo Lin

Jeffrey Hou, born 1967 in Taiwan, lives and works in Seattle.

Dorothy Tang, born 1981 in the USA, lives and works in Hong Kong and Cambridge, MA.



TOP: Ignoring: *Roystonea regia*. Jeffrey Hou & Dorothy Tang, *Plant's-Eye View of Taipei* (video still), 2018, video installation, mixed media, dimensions variable. Video: Hsin Cheng Chien, editing: Harley Pan

BOTTOM: Spying: *Ipomoea cairica*. Jeffrey Hou & Dorothy Tang, *Plant's-Eye View of Taipei* (video still), 2018, video installation, mixed media, dimensions variable. Video: Sammy Sin, editing: Harley Pan

Lecture & Panel Discussion *Plant's-Eye Views of Taipei*

Speakers: Jeffrey Hou, Dorothy Tang
Date: 2018/12/22
Time: 14:00
Venue: Ecolab Basement

Zo LIN – Weed Day

Mismatched plants that share the same soil, and grow freely in the wild, planted by nature, are commonly referred to as 'weeds'. Full of vitality, weeds are one of the pillars of nature's vibrant diversity and provide sustenance for many different living beings.

Zo Lin is an artist-gatherer who, while travelling around the Taiwanese countryside and working in various places in exchange for a night's accommodation, learned that the sedge—often discarded as a weed—has medicinal properties, and is able to treat the common cold. During her travels, she met an experienced herbalist that taught how and which plants and weeds to forage, and in order to share this acquired knowledge founded 'Weed Day' in 2014; each time this occasion is celebrated, Lin holds creative workshops and demonstrates how to make her 'weed tea'.

Lin is often seen driving through Taiwan, her small truck packed with pots and pans, bricks, and logs she has gathered, pausing to forage local weeds and brew tea using these gifts from nature. The roots of the weeds become pens with which she draws mandalas—cyclical designs that represent the universe—in the earth, and in this way she pays homage to the land.

In recent years, Lin has begun travelling internationally to taste

and test the medicinal properties and toxicities of different indigenous plants. Brewing a new tea in each location, utilising the most common and distinctly local weeds, she finds unique flavors and sensory experiences. From picking to preparing the plants, mixing to brewing the tea, the rising aromas and textures are constantly changing—even the process of drinking is one of transformation, as each of the five senses is affected differently as the tea moves from hot to cold.

This year Weed Day takes place at Taipei Biennial through a series of workshops which engage audiences in observing, picking, trimming, tasting and writing about weeds, inviting them to learn more about how weeds are regarded in different cultures, and how their diverse properties can enable us to reconnect with the land.

Zo Lin, born 1985 in Taiwan, lives and works in Taipei.
Weed Day, founded in 2014.
zh-tw.facebook.com/weedroot



TOP: Weed Day's 'picking and gathering in city'. Photo: Yi Fen Vi

BOTTOM: Weed pens

Crossover Discussion: WeedsXHerbsXIndian Spices

Panelists: Zo Lin (picking and gathering artists), Weng Yi-Cheng (second-generation owner of a historical herb shop in Taipei's Herb Alley), Prasannan AK (Doctor of chemical engineering and an expert on Indian spices)

Date: 2018/12/9

Time: 14:00–16:00

Venue: Ecolab Basement

Weed Picking and Tasting Workshop

Time: 14:00–16:00

Venue: Outdoors and Ecolab Basement

Maximum 20 participants per sessions; open to spectators

01: 'From Weeds to a Pot of Tea' Workshop

Guide: Zo Lin

Date: 2018/11/25

Online registration:

<https://bit.ly/2zLfoIH>

02: 'Weed Bouquet' Workshop

Guide: Yu Nung Chen, Zo Lin

Date: 2018/12/30

Online registration:

<https://bit.ly/2QtzwGi>

03: 'Arrangements with Weeds' Wild Tea Concert

Guide: Yu Nung Chen, Koshu, Lin bao

bao, Ying Chih Chen, Zo Lin

Date: 2019/1/13

Online registration:

www.taipeibiennial.org/2018

04: 'Expressions of Weeds' Wild Tea Concert

Guide: Zo Lin, Koshu, Lin bao

bao, Ying Chih Chen, Yu Nung Chen

Date: 2019/1/27

Online registration:

www.taipeibiennial.org/2018

38 Jui-Kuang CHAO + Tainan Community University

Tainan Community University is a publicly-funded school that focuses on nurturing socially-engaged practice, by its students and with local communities. In this space, caring for others is considered second nature, and therefore caring for the environment follows. Following this, Tainan Community University Environmental Action Group was established in order to conserve its local mountains, rivers, ancient forests and land, protect against industrial waste and rural development, and to promote renewable energy, biodiversity and environmental education.

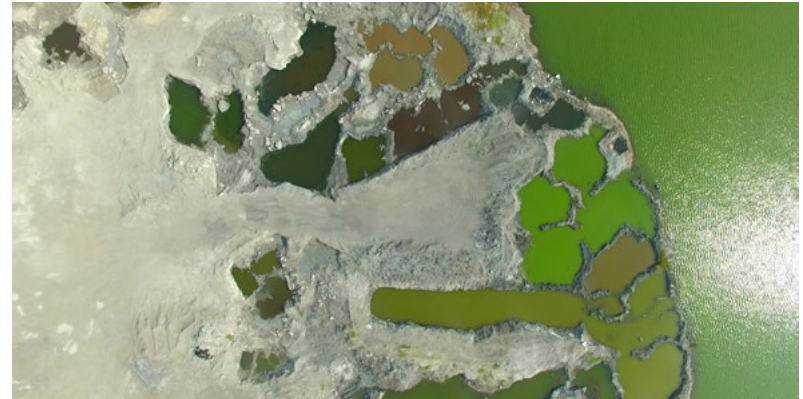
The founder of this group, researcher Jui-Kuang Chao, teaches students to investigate the environment across Taiwan using video and audio recordings, sample collection and analysis which not only collect accurate data, but also sensitively reveal the beautiful things that are gradually disappearing from our lives. Informed by these observations, the groups takes productive action: as campaigning for the protection of Longqi's industrial heritage and natural landscapes, against the introduction of landfill sites, and having initiated monthly beach waste monitoring action in Tainan since 2005.

Exhibited at Taipei Biennial is *Taiwan Zhi Zui* which directly translates to 'Taiwan Irresponsible',

and in Chinese is also a synonym for 'Taiwan Extreme' and 'Taiwan Crime'. Focal to this installation is a map which delineates the vast number of soil pollution cases observed over the past few years in Taiwan, and describes the concerns of those individuals who have conducted the surveys; included are severe examples which have been dismissed by local government, despite clear evidence.

Accompanying this map are a series of glass jars, filled with polluted earth. Though these vessels contain a small amount of a seemingly insignificant substance, in fact they connote an enormous number of stories involving environmental and health issues, ecosystems disrupted and lost, and personal life stories—both negative, and of course positive, for those who gain through pollutant industries. This project by Chao and Tainan Community University Environmental Action Group stands as an intention to inspire more people to take direct environmental action, to come together and combine their differing skills to mirror the cross-disciplinary methodology generated with and by these students.

Jui-Kuang Chao, born 1968 in Taiwan, lives and works in Tainan.
Tainan Community University, established in 2001.
tncomu.tw
tncomu@tncomu.tn.edu.tw



TOP: Jui-Kuang Chao, *Mask of the Land*, 2018, photograph.
Anqing Road, Tainan City. A fishpond built with furnace residues and sludge. Every hole has a different colour that represents the composition of materials.

BOTTOM: Huann-Jang Hwang, *Terror Front Alliance*, 2010, photograph.
Dapingding, Luotuoshan and Hongxiashan in Kaohsiung. This is a mass grave of waste without any remediation. It cannot be used as landfill but could go through urban renewal to accommodate more residents.

Lecture
My Journey of Safeguarding Life—From Eco Photographer to Coroner of the Land
Speaker: Huann-Jang Hwang
About the Foods at Jui-Kuang Chao's Taiwanese Shop
Speaker: Jui-Kuang Chao
Date: 2019/2/24
Time: 14:00–16:00
Venue: Ecolab Basement

Ruangsak ANUWATWIMON

Anthropocene, 2018

The term 'Anthropocene' has become increasingly popularised since it was coined by Nobel Prize-winning Dutch atmospheric chemist Paul Jozef Crutzen at an international conference in 2000, to describe the way in which human activity on Earth as has become so significant that it has shaped a new geological epoch. Although human civilization is less than a million years old, its chemical residues—including coal ash, lime, heavy metals, waste plastic fragments and pollution—are deeply deposited in the Earth's soil horizons, potentially impossible to remove, where they will remain indeterminately. Therefore, the geological marks of human history may in future be exposed, in exactly the same manner as natural fossils are unearthed in an archaeological site. Ruangsak Anuwatwimon's sculptural installation, *Anthropocene*, physically illustrates this perspective.

Anthropocene is a rolling landscape comprising of twenty delicately coloured overlapping mounds of polluted soil, collected from sites across Taiwan, with ten kilograms of dirt gathered from each location. This seemingly beautiful and vibrant terrain is actually a map of toxic land in Taiwan. However, this dystopian landscape is not unique to Taiwan, and instead depicts an incredibly

common phenomenon seen around the world. This has prompted the artist to ask, 'if mankind is the cause behind the disasters unfolding in this universe, are visions for a wonderful life impossible to fulfill?'

Deeply fascinated by science and nature, Anuwatwimon is extensively involved in environmental conservation activity. The artist hopes to explore issues of regional land ethics and human morality through this artwork, and to encourage wiser and more positive human environmental action.

Ruangsak Anuwatwimon, born 1975 in Thailand, lives and works in Bangkok.



Ruangsak Anuwatwimon, *Anthropocene*, 2018, mixed media, dimensions variable

Martha ATIENZA

Our Islands

11°16'58.4"N 123°45'07.0"E, 2017

Immersed underwater, divers in strange garments move in a somewhat ceremonial manner through a lackluster coral reef. Slowly drifting through the foreground, puffing out bubbles of air which slowly roll towards the surface, this line of peculiar characters exude meditative and spectacular qualities. A man dressed in red holding a cross, a bare-chested individual in a golden skirt who carries a holy effigy, a 'Yolanda' storm survivor, a policeman pointing a gun at a drug criminal, a male cross-dresser, a traveller carrying a suitcase—each of these unique, autonomous performers is a resident of the Bantayan Island in the Philippines, where the artist lives. All of Atienza's characters depend on the sea for survival, and their livelihoods are in crisis due to marine environmental damage caused by the global fishing industry.

The religious nature of this work is inspired by the Ati-Atihan Festival held every January in the Philippines: this ancient, joyous occasion commemorates Santo Niño (Jesus child) and sees people dress in exaggerated, imaginative costumes—as celebrities, cartoon characters, their idols—and mixing the holy with popular culture. As

well as a fervent celebration, the festival is seen as an opportunity for people to voice their dismay about the environment, their society and country. Atienza is deeply fascinated by this overzealous phenomenon, and has been documenting the ritual since 2010.

Through transporting the activities of the festival beneath the sea for this film, Atienza not only exposes the very issue that is being contested, but also brings her neighbours and collaborators closer together through dive training, meditative practice, and an intense shared experience. In this underwater parade, the perceived constraints of reality appear to dissolve, opening up a space in which new possibilities can be collectively imagined. Although performed as a joyous and surreal event, *Our Islands 11°16'58.4"N 123°45'07.0"E*, remains a politically aware demonstration, which provides an international platform for the voices of Bantayan Island.

Martha Atienza, born 1981 in the Philippines, lives and works in Bantayan Island and Rotterdam.



Martha Atienza, *Our Islands 11°16'58.4"N 123°45'07.0"E*, 2017, single channel HD video, color, no audio, 72 min, loop
Courtesy of the Artist and SILVERLENS

Candice LIN

La Charada China, 2018

Cultivating the growth of the poppy flower, sugarcane, and poisonous plants from the Caribbean, *La Charada China* highlights plant-based narratives of colonial conquest across Europe, Asia, and the Americas.

Focusing on how plants are entangled with human lives, *La Charada China* traces how addiction to the opium poppy was weaponized and used biopolitically by Europeans to manipulate trade advantages, culminating in the Opium Wars. These events caused widespread poverty and chaos in China, and resulted in the exportation of over 200,000 Chinese 'coolie' labourers, who were forcibly shipped to sugar plantations in the Caribbean and USA between 1847 and 1874, often working alongside or replacing African and indigenous slaves. With these new relationships between African, indigenous, and Chinese workers ensued botanic proximities between opiates, sugarcane, and the tropical plants that had long been used by plantation workers as forms of resistance: medicinal treatments, suicide, abortion, and poisoning.

Growing these plants in a mound of earth composed of red clay and guano, *La Charada China* highlights disregarded histories

of exploitation and marginalised workforces up to the present day, also referring to cement production in Cuba and California, and guano harvesting in Peru. Central to this installation is an anthropomorphic shape stamped into the earth who represents the silhouette of the figure from *La Charada China* (The Chinese Charade), a Chinese-Cuban gambling game with magical and superstitious significance drawn from various Spanish, African, and Chinese folk-magic traditions. The daily act of caretaking and watering required to encourage these poppies, sugarcane and tropical plants to emerge from the earthen body, during the course of the exhibition, references society's ongoing endeavour to archive and historicise, and the survival of cultural practices and local knowledge in the midst of contemporary crises of human trafficking, forced labour and migration.

This is the second iteration of *La Charada China*, which was first exhibited in Los Angeles as part of *Made in L.A. 2018*, the Hammer Museum's biennial exhibition in summer 2018. Lin intends for the work to travel between its corresponding locales in the Americas, Asia and Europe.

Candice Lin, born 1979 in the USA, lives and works in Los Angeles.



Candice Lin, *La Charada China*, 2018, earth, clay, guano, cement, seeds of various plants, grow lights, reflective mylar, wooden armature, grid, video, glass jars, dimensions variable. Installation view, at *Made in L.A. 2018*, Hammer Museum. Courtesy of the Artist and Ghebaly Gallery, Los Angeles

ZHENG Bo

Pteridophilia 1, 2016

Pteridophilia 2, 2018

Pteridophilia 3, 2018

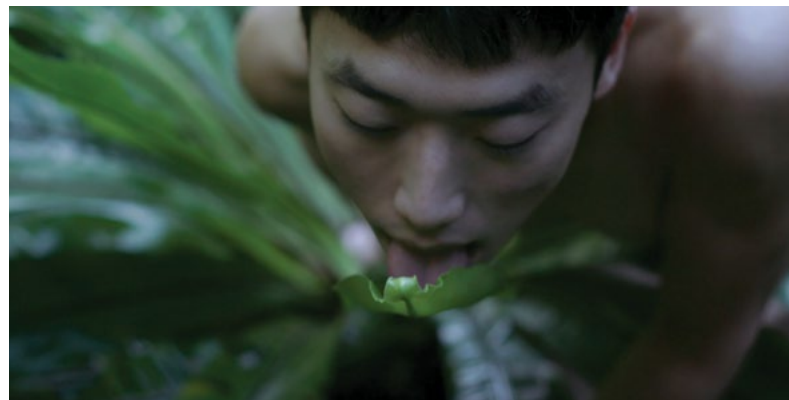
Zheng Bo developed *Pteridophilia* in 2016 during an artist residency program at TheCube Project Space in Taipei, following his observations of *Formosa in Formation*, an exhibition at the Taipei Fine Arts Museum. Zheng was inspired by the movement of Japanese artists to Taiwan in the early 20th century, who were drawn in by the island's tropical flowers; and the way in which colonizing forces from both Japan and Nationalist Party of China (Kuomintang) have been sustained by the edible ferns when forced to retreat to the forests of Taiwan, following defeat in battle over the control of the island. Today, Taiwan's woodlands are rich in plum blossoms due to the preferences of early leader of the Republic of China, Chiang Kai-Shek, and tourists take hiking trails to view cherry blossom—planted by former President of The Republic of China, Lee Teng-Hui. The relationship between the politics of Taiwan and its botany is further reflected by its trend for naming social movements after plants, for example the 1990 Wild Lily Student Movement, the 2008 Wild Strawberry Movement, and the 2014 Sunflower Student Movement. Still, in spite of the

significance of ferns in Taiwan's political history, to date no social movement has been named after this plant.

In *Pteridophilia* (deriving from the Greek *pterid*, meaning 'fern') Zheng explores the intimacy between humans and ferns: depicting alternative imaginations for life on Earth, where humans co-existence with other living species is not only built on functional rationality, but pleasure too.

Pteridophilia 2, filmed in January 2018, a man is seen making love to a bird's nest fern and then eating it. While society considers eating plants as 'natural', making love to a plant is 'unnatural'; Zheng reflects on this moral outlook. Presented as a series, Zheng's *Pteridophilia* films further explore power, control and submission, and how these manifest in politics, sex, and ecology. The fern, henceforth, becomes an emblem for the artist's own enquiry, which suggests the beginnings of a possible social movement.

Zheng Bo, born 1974 in Beijing, lives and works in Lantau Island, Hong Kong.



Zheng Bo, *Pteridophilia 2*, 2018, video, color, sound, 20 min 30 sec

Programme

The organizer reserves the right to make
changes to the programme.
Any changes will be announced on
2018 Taipei Biennial official website:
www.taipeibiennial.org/2018

Lecture

2018/12/1
14:00–16:00
Sailing Beyond the Blue: The Beauty and Death of Our Territorial Waters
Organized by Kuroshio Ocean Education Foundation
Speakers: Hui-Chun Chang (Executive Secretary, Kuroshio Ocean Education Foundation), Ray Chin (underwater photographer)

2019/1/6
14:30–16:30
A Person that Walks with the Eyes, Ears, Nose, Body, Mind, Hands and Feet—Join Us on the Grand Dream of Thousand Miles Trail 2.0
Organized by Taiwan Thousand Miles Trail Association
Speakers: Chou Sheng Hsin (Executive Director of Taiwan Thousand Miles Trail Association), Hsu Ming Chien (Deputy Executive Manager of Taiwan Thousand Miles Trail Association)

2019/1/20
13:00–14:00
Open Green and Slash City
Organized by Open Green
Speaker: Liu Po-Hung (Principle of Collaborative O. Company)

Tour

2018/11/24
13:00–18:00
The Enchanting Keelung River: A Cultural and Ecological U-Bike Outing
Route: Visit Yuanshan's Shell Mound, Jiantan's Sanjiaodu (Cultural ferry port/dragon boating experience), the Zhoumei Plain and Shilin's Beitou Technology Park, and Taipei's largest paddy field, the Guandu Plain
Guide: Chen Jian-Zhi (Co-convener of the Keelung River Guardian Union, Chairman of the Taiwan Sustainable Union)
Meeting point: Taipei Fine Arts Museum main entrance
Online registration: <https://reurl.cc/GdGdA>

2018/12/2
13:30–16:00
Walking Tour of Taiwan Thousand Miles Trail Association
Route: From Kuo Hsueh-Hu's *Scenery Near Yuanshan* (1928) to 'There's Paradise in Yuanshan' (1987) —Jiantanshan Trail and Yuanshan Water Shrine Walk
Guide: Taiwan Thousand Miles Trail Association
Meeting point: Taipei Fine Arts Museum main entrance
Online registration: <https://bit.ly/2QfLZ03>

2018/12/15
13:00–18:00

The Enchanting Keelung River: A Cultural and Ecological U-Bike Outing
Route: Visit Yuanshan's Shell Mound, Jiantan's Sanjiaodu (Cultural ferry port/dragon boating experience), the Zhoumei Plain and Shilin's Beitou Technology Park, and Taipei's largest paddy field, the Guandu Plain
Guide: Chen Jian-Zhi (Co-convener of the Keelung River Guardian Union, Chairman of the Taiwan Sustainable Union)
Meeting point: Taipei Fine Arts Museum main entrance
Online registration: <https://reurl.cc/GdGdA>

2018/12/16
13:30–16:00
Walking Tour of Taiwan Thousand Miles Trail Association
Route: Rescue the Urban Natural Island—Jingmeishan Xianjijian Coast Guard Administration Section of Eco-Craft Trail Walk
Guide: Taiwan Thousand Miles Trail Association
Meeting point: MRT Wanfang Hospital Station
Online registration: <https://bit.ly/2qsoXYF>

2018/12/22
13:00–18:00

The Enchanting Keelung River: A Cultural and Ecological U-Bike Outing
Route: A Cultural and Ecological Outing on the Tamsui and Keelung Rivers
Taipei Story House (Yuanshan Mansion), Taiguchao, Yuanshan Park, Baoan Temple, Teacher's Mansion, Huan-a-kau, Shezi Island, Beitou Refuse Incineration Plant, and Cisheng Temple
Guide: Chen Jian-Zhi (Co-convener of the Keelung River Guardian Union, Chairman of the Taiwan Sustainable Union)
Meeting point: Taipei Fine Arts Museum main entrance
Online registration: <https://reurl.cc/GdGdA>

2018/12/23
13:30–16:00
Walking Tour of Taiwan Thousand Miles Trail Association
Route: Enter Taipei City through Century-Old Danlan Trail—Fuzhoushan to Zhongpushan Walk
Guide: Taiwan Thousand Miles Trail Association
Meeting point: MRT Xinhai Station
Online registration: <https://bit.ly/2SJqgiX>

2018/12/29
9:00–12:00
Open Green's Tour of Community Development Sites
Route: Exploring Community with Bee Eyes
Guide: Tsai Ming-Hsien (Community College Urban Beekeeping Project Founder/ Beekeeping Course Lecturer at the Songshan Community College)
Meeting point: will be notified result by email
Online registration:
<https://bit.ly/2yINcGs> (12/1 open for registration)

2019/1/5
13:00–18:00
The Enchanting Keelung River: A Cultural and Ecological U-Bike Outing
Route: A Cultural and Ecological Outing on the Tamsui and Keelung Rivers
Taipei Story House (Yuanshan Mansion), Taiguchao, Yuanshan Park, Baoan Temple, Teacher's Mansion, Huan-a-kau, Shezi Island, Beitou Refuse Incineration Plant, and Cisheng Temple
Guide: Chen Jian-Zhi (Co-convenor of the Keelung River Guardian Union, Chairman of the Taiwan Sustainable Union)
Meeting point: Taipei Fine Arts Museum main entrance
Online registration:
<https://reurl.cc/GdGdA>

2019/1/12
9:00–12:00
Open Green's Tour of Community Development Sites
Route: Tour of Bat House
Guide: Chang Heng-Chia (Director of the Formosan Golden Bat's Home)
Meeting point: will be notified result by email
Online registration:
<https://bit.ly/2yQrobU> (12/25 open for registration)

2019/2/16
9:00–12:00
Open Green's Tour of Community Development Sites
Route: An Eye for the Waterways
Guide: Ho Wen-Hsien (Cultural Historian/ Convener of Wenshan Community College's Regional Studies Course)
Meeting point: will be notified result by email
Online registration:
<https://bit.ly/2QfwV2B> (2/1 open for registration)

2018/11/21
14:30
Forum
New Political Imagination via Identity Illusion
Moderated and Organized by ET@T
Speakers: Hanji, Prof. Ho Wang

2018/11/22
14:30
Forum
Motion Sensing Game Outside the Echo Chamber
Moderated by ET@T
Organized by Fablab Dynamic
Speaker: Hang Li

2018/11/25
14:00–16:00
Workshop
From Weeds to a Pot of Tea
Guide: Zo Lin
Venue: Outdoors and Ecolab Basement
Online registration:
<https://bit.ly/2zLfoIH>

2018/11/27
14:30
Forum
Aesthetic Presentation of a Microscopic World
Moderated by ET@T
Organized by Wang Yung-Lin
Speaker: Pai-Chun Chang

2018/11/28
14:30
Forum
The Art of Recyclism, E-waste Cultures
Moderated by ET@T
Organized by Cheng Hsien-Yu
Speaker: Benjamin Gaulon aka RECYCLISM

2018/12/9
14:00–16:00
Crossover Discussion
WeedsXHerbsXIndian Spices
Panelists: Zo Lin (picking and gathering artists), Weng Yi-Cheng (second-generation owner of a historical herb shop in Taipei's Herb Alley), Prasannan AK (Doctor of chemical engineering and an expert on Indian spices)

2018/12/22
14:00
Lecture & Panel Discussion
Plant's-Eye Views of Taipei
Speakers: Jeffrey Hou, Dorothy Tang

2018/12/23
10:00
Forum
How to See Science and Art through Biology's Microscopic Lens
Moderated by ET@T
Organized by Wang Yung-Lin
Speaker: Duen-Wei Hsu

Performance and Events

2018/12/23
14:30

Forum

Connections Continuum as Artistic Research

Moderated by ET@T
Organized by Cheng Hsien-Yu
Speakers: Saša Spačal, Mirjan Švagelj, PhD

2018/12/30
14:00–16:00

Workshop

'Weed Bouquet' Workshop

Guide: Yu Nung Chen, Zo Lin
Venue: Outdoors and Ecolab Basement
Online registration:
<https://bit.ly/2QtzwGi>

2019/1/6
10:00

Forum

Studies and Extensions of Urban Ecology

Moderated by ET@T
Organized by Wang Yung-Lin
Speaker: Shih-Hsiung Liang

2019/1/13
14:00–16:00

Workshop

'Arrangements with Weeds' Wild Tea Concert

Guide: Yu Nung Chen, Koshu, Lin bao bao, Ying Chih Chen, Zo Lin
Venue: Outdoors and Ecolab Basement
Online registration:
www.taipeibiennial.org/2018

2019/1/27
14:00–16:00

Workshop

'Expressions of Weeds' Wild Tea Concert

Guide: Zo Lin, Koshu, Lin bao bao, Ying Chih Chen, Yu Nung Chen
Venue: Outdoors and Ecolab Basement
Online registration:
www.taipeibiennial.org/2018

2019/2/17
14:30

Forum

Digital Double as a Carrier

Moderated and Organized by ET@T
Speakers: Wen-Hao Huang, Po-Ting Lee

2019/2/24
14:00–16:00

Lecture

My Journey of Safeguarding Life—From Eco Photographer to Coroner of the Land

Speaker: Huann-Jang Hwang
About the Foods at Jui-Kuang Chao's Taiwanese Shop
Speaker: Jui-Kuang Chao

2019/3/3
14:00

Lecture

Edge Effects to Urban Ecotone

Speaker: Kang Min-jay

Performance

Mycelial Radio Activation—Opening Night Performance

2018/11/16
19:40–20:40
Venue: Gallery 1A
Implementer: i/O Lab
Artists: Clansie Cheng, Wei Wei Huang, Shi Chao Lai, Meuko! Meuko!, YiZi, Sheryl Cheung, Yu-Li Hsiao, Wang Chun-Li, Cheng Yi-Ping (Betty Apple), Chia-Chun Xu, Hung Tzu-Ni, Immanuel Dannenbring, Seah Jin Yuan, Siao-Chi Chen, MinJu Lee, Wang Fujui, Lai Tsung-Yun, Martin Howse

Walking Tour

A Guide Tour to the Yuanshan Soundscape

2018/12/1, 12/16, 2019/1/13, 2/17, 3/3
9:30–12:00
Meeting point: Taipei Fine Arts Museum main entrance
Online registration:
<https://bit.ly/2OwMCck>

Seminar

Ketagalan Boulevard Seminar

Organized by Indigenous Justice Classroom
Venue: 103 Sculpture Courtyard

- 2018/11/24
14:00
'No Outsider': Songs and Dialogue
Speaker: Panai Kusui

- 2018/12/08
14:00
'Come Listen to the Rocks Talk': Film and Dialogue
Speaker: Mayang Biho

- 2018/12/22
14:00
'Art, Movement, Relay': Dialogue
Speakers: Artists Collective for the Stone Art Relay Action (Eleng Lulan and others, a total of 5 artists)

Please visit our official website
www.taipeibiennial.org/2018
for information on the speakers and topics
for the sessions on 5 January, 19 January,
16 February, and 2 March, 2019.

Symposium

Post-Nature—A Museum as an Ecosystem

MAS Class

Venue: Gallery 209

Organized by Huai-Wen Chang +

MAS (Micro Architecture Studio)

- 2018/11/17
18:30
MAS Seminar (I): Introduction & Project Description
Speakers: Huai-Wen Chang + MAS (Micro Architecture Studio)
- 2018/12/8
14:00
MAS Seminar (II): Responsive Environments
Speakers: Yu-Hua Chung, Huai-Wen Chang
- 2018/12/15
10:00
MAS Workshop (I): Remodelling of TFAM
Speakers: Huai-Wen Chang, Yu-Hua Chung
- 2018/12/22
14:00
Urban Climate Seminar (I): Underground Sailing
Speakers: Huang Ruei-Mao, Huai-Wen Chang
(Date and time are subject to change due to weather conditions or rising tides)
- 2019/1/5
10:00
MAS Workshop (II): Remodelling of TFAM
Speakers: Chen Chen-Cheng, Ying-Chang Yu, Huai-Wen Chang
- 2019/1/12
14:00
MAS Seminar (III): Interdisciplinary Forum
Speakers: Huai-Wen Chang + MAS (Micro Architecture Studio)
- 2019/2/16
14:00
Urban Climate Workshop (I): Urban Mapping
Speakers: Huang Ruei-Mao, Huai-Wen Chang
- 2019/3/2
14:00
Urban Climate Workshop (II): Local Solutions
Speakers: Huang Ruei-Mao, Huai-Wen Chang

Venue: Taipei Fine Arts Museum Auditorium

- | | |
|---|--|
| <p>2018/11/17
Theme: Re-naturalizing Citizenship</p> <p>13:30–14:40
Opening Remarks
Director Ping Lin
Curators Mali Wu and Francesco Manacorda</p> <p>14:00–15:00
Art and Theory—Post-Nature, Post-Human and Post-Colonial Entanglement and Diffraction
Moderator: Shu-Mei Huang
Keynote Speaker: Chun-Mei Chuang</p> <p>15:05–16:05
Panel Discussion: Artists Talks
Moderator: Shu-Mei Huang
Panelists: Indigenous Justice Classroom (Mayaw Biho)
Ursula Biemann</p> <p>16:10–17:10
Art, Science Fiction, Technology and Science
Moderator: Francesco Manacorda
Keynote Speaker: Yen Shen-Horn</p> <p>17:15–18:45
Open Forum: Art Work as a Means of Creating Utopian Visions
Moderator: Wanchen Chang
Panelists: Laura Gustafsson & Terike Haapoja, Nabu, Tsung-Huei Hwang, Minchien Hsu</p> | <p>2018/11/18
Theme: Democratizing Boundaries</p> <p>13:30–14:30
In the Critical Zone: Ecological Vulnerability and Democratic Resistance
Moderator: Manray Hsu
Keynote Speaker: Paul Jobin</p> <p>14:35–15:35
Translating Multi-layered Relationships
Panel Discussion: Artists Talks
Moderator: Manray Hsu
Panelists: Nicholas Mangan, Zheng Bo, Tue Greenfort</p> <p>15:40–17:00
Formosa, a Beautiful Island?
Panel Discussion: Artists Talks
Moderator: Lu Pei-Yi
Panelists: Ke Chin-Yuan, Ruangsak (Joe) Anuwatwimon, Jui-Kuang Chao</p> <p>17:00–17:20
Closing Remarks
Curator Mali Wu</p> |
|---|--|

Film Screening

2018/12/15

Theme: Re-politicizing Ecology

14:00–14:10

Opening Remarks

Curator Mali Wu

14:10–15:10

**From Alishan to Satoyama: A
Global Environmental History**

Moderator: Chen Hung-Yi

Keynote Speaker: Hung Kuang-Chi

15:15–16:15

**Social Ecology—How Can We
Learn the Ethics of the Commons
from Natural Systems and
Prototypes of Relations**

Moderator: Tsai Ming Jiun

Keynote Speaker: Christian

Nyampeta

16:20–17:20

**Panel Discussion: Activism and
Artistic Practice**

Moderator: Tsai Min Jiun

Panelists: Au Sow-Yee, Chang

Hui-Chun, Shih Peiyin

2018/12/16

Theme: De-colonizing Nature

13:30–14:00

**The Sound of Silence—about My
Nature Writing**

Moderator: Chen Tai Sung

Keynote Speaker: Wu Ming-Yi

14:00–14:50

**Landscapes of Disappearance—
Ecological Violence, Territoriality
and Sovereignty in Recent Works
from India**

Moderator: Chen Tai Sung

Keynote Speaker: Tania Roy

15:00–15:50

**The Oceanic—a Voyage into the
Geopolitical and Biophysical of the
Pacific**

Moderator: Amy Cheng

Keynote Speaker: Ute Meta Bauer

15:50–16:40

**Thoughts that Breath: Re-
Historicizing Nusantara via
Multispecies Storytelling**

Moderator: Amy Cheng

Keynote Speaker: Fang-Tze Hsu

16:50–17:20

**Panel Discussion and Closing
Remarks**

Moderator: Curator Wu Mali

During the Taipei Biennial, film screenings will be held on Saturdays at 18:00 in the Museum Auditorium. See the official 2018 Taipei Biennial website for details: www.taipeibiennial.org/2018

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TAIPEI BIENNIAL 2018
*Post-Nature—A Museum as an
Ecosystem*
Nov 17, 2018–Mar 10, 2019

Director of Taipei Fine Arts Museum
LIN Ping

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Documentary:
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Chinese to English Translators:
Eric CHANG, Liang-Yu SUNG,
KUAN Yen-Ting, Anna Hui-Fen LIAO,
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English to Chinese Translators:
Eric CHANG, Yi-Ning SHEN, KUAN
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Director of Taipei Fine Arts Museum

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Yen-Ing CHEN, Chloe HODGE

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HUNG Jui-Wei

Coordinator:
LU Mi-chien

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Sara DE BONDT

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Chinese to English Translators:
Eric CHANG, Liang-Yu SUNG,
Anna Hui-Fen LIAO,
Andrew Shane WILSON, Lydia HAN
English to Chinese Translators:
Eric CHANG, Yi-Ning SHEN,
Anna Hui-Fen LIAO, Shu-Kuan HSIEH,
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